8°184

TOCCATE PER CEMBALO

Per bene principiare a Sonare et al nobile portamento delle Mani,

si averte al Discepolo studioso di ponere le dita in quelli Segni
che li uengono accenati dalle Mani.

Del Sig:

CAVALIERE ALESSANDRO SCARLATTI

Primo Maestro della Real Cappella di Napoli.

EDITED BY

J. S. SHEDLOCK.

BACH & Cº
139, Oxford Street,
LONDON, W.

Copyright, MCMVIII, by Bach & Cº
All rights reserved.

ALESSANDRO SCARLATTI.
(1659—1725).

ALESSANDRO SCARLATTI was born in Sicily in 1659 or possibly 1658. His first opera "L'Errore Innocente," was produced at Rome in 1679. In 1684 he was appointed Maestro di Cappella to the Viceroy at Naples. In 1702 he was at Rome and became assistant Maestro di Cappella, and in 1707 principal Maestro at the church of S. Maria Maggiore. In 1706 he became a member of the Arcadian Academy, Corelli and Pasquini being elected at the same time. From 1708 Scarlatti was principally connected with Naples where he produced operas and oratorios. In 1721 his 114th and last opera "Griselda" was produced at Rome. The composer died at Naples, October 24th, 1725, and was buried in the church of Montesanto.

Reproduced by kind permission of Messrs. Cassell & Co., Ltd., London.

PREFACE.

The name of ALESSANDRO SCARLATTI, the creator of modern opera, is universally known; yet it may indeed be said that he is now only remembered by the many beautiful songs from his operas. In various libraries in Italy, etc. there are however, manuscript copies of various Toccatas, Fugues, etc., which he wrote for Harpsichord, and some even for Organ. Thus at Naples (Conservatorio della Pietà de Turchini) there are two Books of Toccatas, and at Milan Conservatorio ten Toccatas.

The manuscript volume used for the present first publication is mentioned by Mr. Edward J. Dent (*"Alessandro Scarlatti: His Life and Works,"* Preface, p. x), whose acquaintance with Scarlatti manuscripts, as shown by his book, is extensive. He says: "For the textual criticism of this department (*i.e.*, of Harpsichord music) of Scarlatti's work, it is undoubtedly the most important and authoritative manuscript that I have seen."

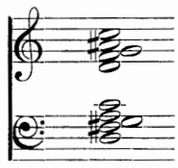
The volume (oblong) contains 336 pages (eight staves on each page), all filled with music, with the exception of the last nine, which are blank. There is the original pagination as far as the music extends, also the original parchment cover on which is written in ink "Scarlatti per Cembalo," but in different handwriting from that inside the volume, by one of Scarlatti's copyists.

The Harpsichord music of Alessandro Scarlatti is specially interesting in that it was written before anything of Johann Sebastian Bach's had been published, and also because Scarlatti and Bernardo Pasquini, who wrote so much music for harpsichord, were contemporaries, and in fact both members of the Arcadian Academy at Rome. And again, it must surely have been known to the son, Domenico Scarlatti, one of the most brilliant writers of the 18th century for the harpsichord. From an historical point of view it is therefore of high importance. Its interest however, as will be seen is by no means entirely antiquarian.

It is not clearly known how far Alessandro Scarlatti was engaged in teaching, but the title-page of the volume in question points to the fact that he at any rate devoted attention to the subject.

The fingering of the *Toccata Prima* is peculiar. Whether or not it was invented by Scarlatti cannot be said. Anyhow there is no mention of it, so far as I am aware, in any book or dictionary. At the present day we should not finger the music in the same way. But from an historical point of view it is most valuable, and a comparison of it with that of Carl Philipp Emanuel Bach cannot fail to interest.

With regard to the present publication, I have strictly followed the manuscript, excepting in a few places where there are evident slips of the pen. In certain passages in which there appears to be something wrong, I suggest in a foot-note what I think was probably the original reading. Some chords to be played in arpeggio look very strange on paper, as for instance, the one in the second bar before the Allegro in *Toccata terza* —



The ♯ against the *a* in the treble is an evident mistake, and will be found corrected. The *g* both in treble and bass however looks strange. But that dissonant note, and similar dissonant notes in other places, have, according to Geminiani, to be touched as though they were "hot," *i.e.*, to be quitted immediately; the other fingers remaining on the keys.

In the M.S. volume the old soprano C clef is used, and this has been replaced for convenience of reading, by the treble clef.

J. S. SHEDLOCK.

PRÉFACE.

Le nom de ALESSANDRO SCARLATTI, le créateur de l'opéra moderne, est universellement connu, quoique, en vérité, l'on ne se souvienne guère de lui que par les superbes et innombrables mélodies tirées de ses opéras. Dans diverses bibliothèques en Italie, etc., on retrouve cependant des copies manuscrites de plusieurs Toccatas, Fugues, etc., que Scarlatti a composés pour clavecin, et même aussi pour orgue. C'est ainsi qu' à Naples, (Conservatorio della Pietà de Turchini) il y a deux Cahiers de Toccatas, et dix Toccatas au Conservatoire de Milan.

M. Edward J. Dent (*"Scarlatti, Sa vie et ses œuvres,"* Préface, p. x) dont la connaissance des manuscrits Scarlatti, (telle qu'on la remarque dans son livre) est vaste, fait mention du volume manuscrit dont on s'est servi pour la présente première edition. Voici ce qu'il dit: "Par rapport à la critique textuelle de cette partie-ci" (*i.e.* :- de la musique pour clavecin) des œuvres de Scarlatti, c'est incontestablement le manuscrit d' autorité, et certes le plus important que je connaisse.

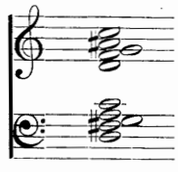
Le volume (oblong) contient 336 pages (huit portées à chaque page) toutes pleines de musique, excepté les neuf dernières qui sont blanches. L' original de la pagination se trouve jusqu' à la dernière page de musique, ainsi que l' original de la couverture en parchemin sur laquelle on voit, inscrit à l'encre "Scarlatti per Cembalo," mais d' une ecriture différente de celle de l' intérieur du volume, d'un copiste de Scarlatti.

La musique pour clavecin d' Alessandro Scarlatti est surtout intèressante en tan qu'elle a été composée avant la publication d' aucune œuvre de Johann Sebastian Bach, et aussi parce que Scarlatti et Bernardo Pasquini, qui ont composé audant de musique pour clavecin, étaient contemporains, et de fait membres tous deux de l' Académie "Arcadia" à Rome. Et de plus, il a dû la connaitre, lui, le fils, Domenico Scarlatti, un des compositeurs les plus brillants de musique pour clavecin du 18me siècle. Donc, au point de vue historique, c'est très important. L' intérêt qu'elle offre, comme on le verra du reste, n'est nullement un intérêt entièrement d' antiquaire.

L' on ne sait au juste à quel point Alessandro Scarlatti s' etait voué à l'enseignement, mais le titre du volume en question indique clairement qu' il s'en est occupé.

Le doigté de la *Toccata Prima* est bizarre. Scarlatti en est il l'auteur? C'est ce que l'on ignore. En tout cas, on n'en parle pas, que je sache, dans aucun livre, dictionnaire on autre. De nos jours, le doigté est bien différent. Mais au point de vue historique, ce doigté là a beaucoup de valeur et ne peut qu'intéresser si on le compare à celui de Carl Philipp Emanuel Bach.

Pour ce qui regarde la présente première edition, j'ai formellement suivi le manuscrit, excepté à quelques endroits où il y a des erreurs de plume évidentes. A certains passages où il semble qu' il y ait quelque chose qui cloche, je suggère en bas de la page ce que je crois devoir être l' original. Les accords qui doivent se jouer en arpèges paraissent bizarres, tel celui de la seconde mesure avant l' Allegro de la "*Toccata terza*"—



Le *la* dièze à la clef de sol est une faute évidente qui se trouve rectifieé. Toutefois le sol aux deux clefs paraît étrange. Mais cette note dissonante, et d'autres, ça et là, pareillement dissonantes, doivent, selon Geminiani, être jouées comme si elles étaient "brûlantes" *i.e.*, quitteés immédiatement, tándis que les autres doigts restent sur les touches.

Dans le volume manuscrit l'on se sert de l'ancienne clef d'ut que on a remplacée, pour faciliter la musique à déchiffrer, par la clef de sol.

J. S. SHEDLOCK.

VORREDE.

Der Name "ALESSANDRO SCARLATTI," des Vaters der modernen Oper, ist überall wohlbekannt, aber man möchte behaupten, dass man sich seiner erinnert bloss wegen der vielen schönen Lieder in seinen Opern. In manchen Bibliotheken in Italien etc. befinden sich Manuskript-Abschriften von Scarlatti's Toccaten und Fugen für das Harpsichord und einige sogar für die Orgel; in dem Konservatorium in Neapel, (Conservatorio della Pieta de Turchini), giebt es zwei Bände Toccaten und im Konservatorium zu Mailand zehn Toccaten. Die für die jetzige ersteAusgabe benutzten Manuskripte werden von Herrn Edward J. Dent in seinem Werk („Alessandro Scarlatti, his life and works") erwähnt, ein Werk, welches seine umfassende Bekanntschaft mit den Scarlatti-Manuskripten zur Genüge darlegt. Unter anderen sagt er in demselben: "Was die im Text enthaltenen Kritiken dieses Teiles (d. h. der Music für das Harpsichord) der Werke Scarlatti's betrifft, ist es unstreitig das wichtigste und massgebendste Manuscript, welches ich je gesehen habe."

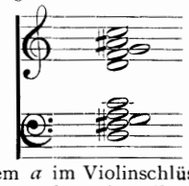
Der Band (in länglichem Format) enthält 336 Seiten, (8 Systeme auf jedem Blatt), alle vollständig ausgefüllt mit musikalischen Kompositionen, ausgenommen die letzten neun Seiten, welche unbeschrieben sind. So weit als die musikalischen Werke reichen, sind die Zahlen der Seiten angegeben; auch der ursprüngliche Pergament-Einband ist derselbe, worauf die Worte (Scarlatti per Cembalo) geschrieben sind, jedoch verschieden von der Handschrift im Innern ides Buches, und von einem Schreiber Scarlatti's ausgeführt.

Die Harpsichord Kompositionen Scarlatti's sind besonders von grossem Interesse, weil dieselben alle verfasst wurden, ehe etwas von den Werken Johann Sebastian Bach's veröffentlicht war und auch weil beide, Scarlatti und Bernardo Pasquini, welcher letztere so viele Kompositionen für das Harpsichord verfertigte, Zeitgenossen waren, und in der Tat Mitglieder der Akademie "Arcadia" in Rom. Auch der Sohn, Domenico Scarlatti, einer der besten Komponisten des achtzehnten Jahrhunderts für das Harpsichord, muss sicherlich damit bekannt gewesen sein. Vom historischen Standpunkt betrachtet, ist es daher von grosser Wichtigkeit, aber es ist leicht zu ersehen, dass das Interesse daran keineswegs gänzlich das eines Altertumforschers ist. In wie weit Alessandro Scarlatti sich dem Lehramte widmete, kann nicht mit Bestimmtheit erörtert werden, jedoch scheint das Titelblatt des Bandes anzudeuten, dass er sicherlich diesem Gegenstand einige Aufmerksamkeit zollte.

Der Fingersatz der Prima Toccata ist sonderbar. Ob Scarlatti denselben erfunden hat oder nicht, kann nicht mit Bestimmtheit behauptet werden, denn, soviel ich weiss findet sich in keinem Buche oder Lexikon eine Andeutung darüber. Heutzutage jedoch gebraucht man diesen Fingersatz beim Spielen nicht mehr in derselben Weise. Aber vom historischen Standpunkte betrachtet, ist es wieder sehr wichtig, besonders im Vergleich mit dem Fingersatz, welchen Carl Philipp Emmanuel Bach einführte und kann deshalb nicht verfehlen grosses Interesse zu erregen.

Bezüglich der gegenwärtigen Erst-Ausgabe habe ich mich ausschliesslich an das Manuskript gehalten, ausgenommen an einigen Stellen, wo augenscheinlich Schreibfehler vorgekommen sind; an anderen Stellen, wo etwas verkehrt zu sein scheint, habe ich in einer Note am Fusse der Seite angedeutet, was wahrscheinlich die ursprüngliche Leseart war.

Einige Akkorde, welche in *arpeggio* gespielt werden sollten, haben ein sehr fremdartiges Ansehen, wenn man sie geschrieben sieht, z. B. der Akkord in dem zweiten Takte vor dem Allegro in Toccata Terza:



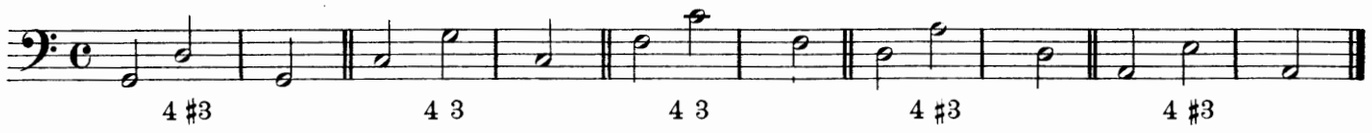
Das ♯ vor dem *a* im Violinschlüssel ist ein augenscheinlicher Irrtum und ist deshalb von mir verändert worden; so hat auch das *g* im Violinschlüssel sowohl, als im Bass etwas Befremdendes. Aber diese eine Dissonanz bezweckende Note und andere ähnliche Noten müssen nach dem Urteil von Geminiani sehr leicht angeschlagen werden, grade als ob die Tasten brennend „heiss" wären, d. h., der Finger muss sogleich wieder von den Tasten genommen werden, während die anderen Finger auf denselben liegen bleiben.

In dem alten ursprünglichen Bande wird von dem alten Soprano C-Schlüssel Gebrauch gemacht und statt dessen ist in dem jetzigen Buch der Violin-Schlüssel angewandt, um das Lesen zu erleichtern.

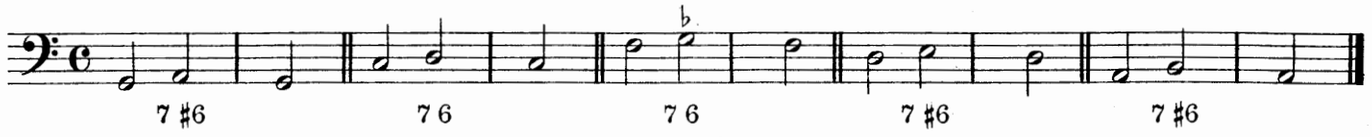
J. S. SHEDLOCK.

REGOLE PER PRINCIPIANTI.

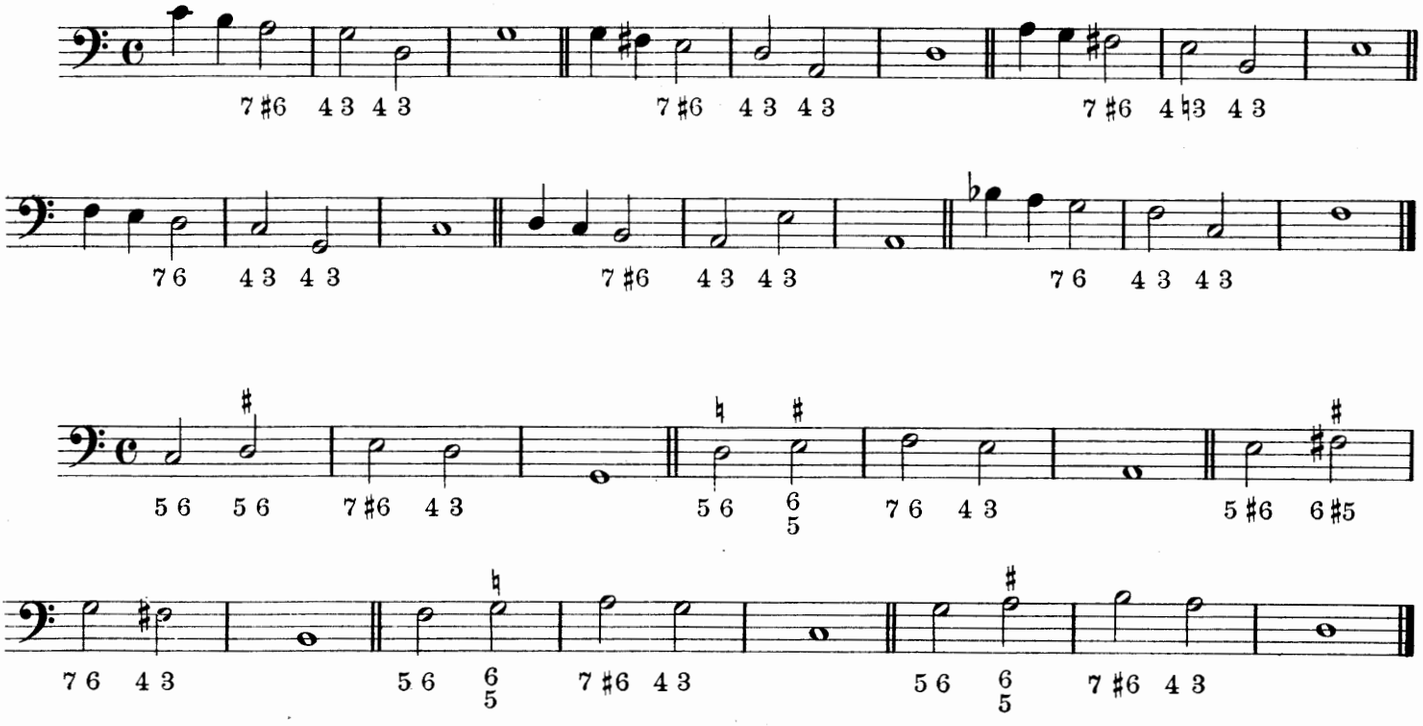
Dou' è 4ª e 3ª, sopra la 4ª si pone la 5ª, e si chiama Cadenza, cioè terminazione, ed in passare alla 3ª maggiore si tocca pure la 7ª e si procuri per quanto si pùo, che la 4ª, e 3ª si facci superiormente, che non siano altre consonanze sopra di loro.



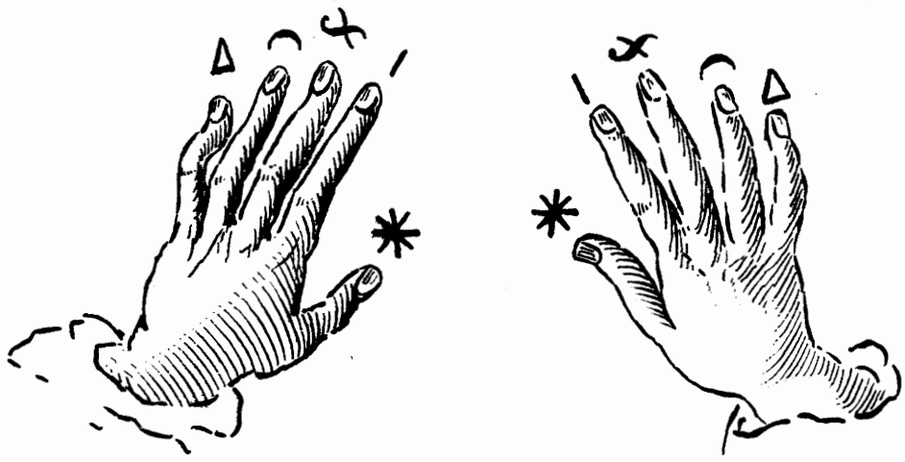
Dou' è 7ª e 6ª, si pone o sotto o sopra la 7ª, la 3ª della nota del basso, e passando alla 6ª maggiore, si aggiunge la 4ª alla 3ª sopra il basso.



Senza muouere La mano destra da un sito, in ciascheduno di questi esemplari sequenti, et è da auertire, che quando si troua 4ª e 3ª, si la 4ª ci si pone sempre la 5ª.

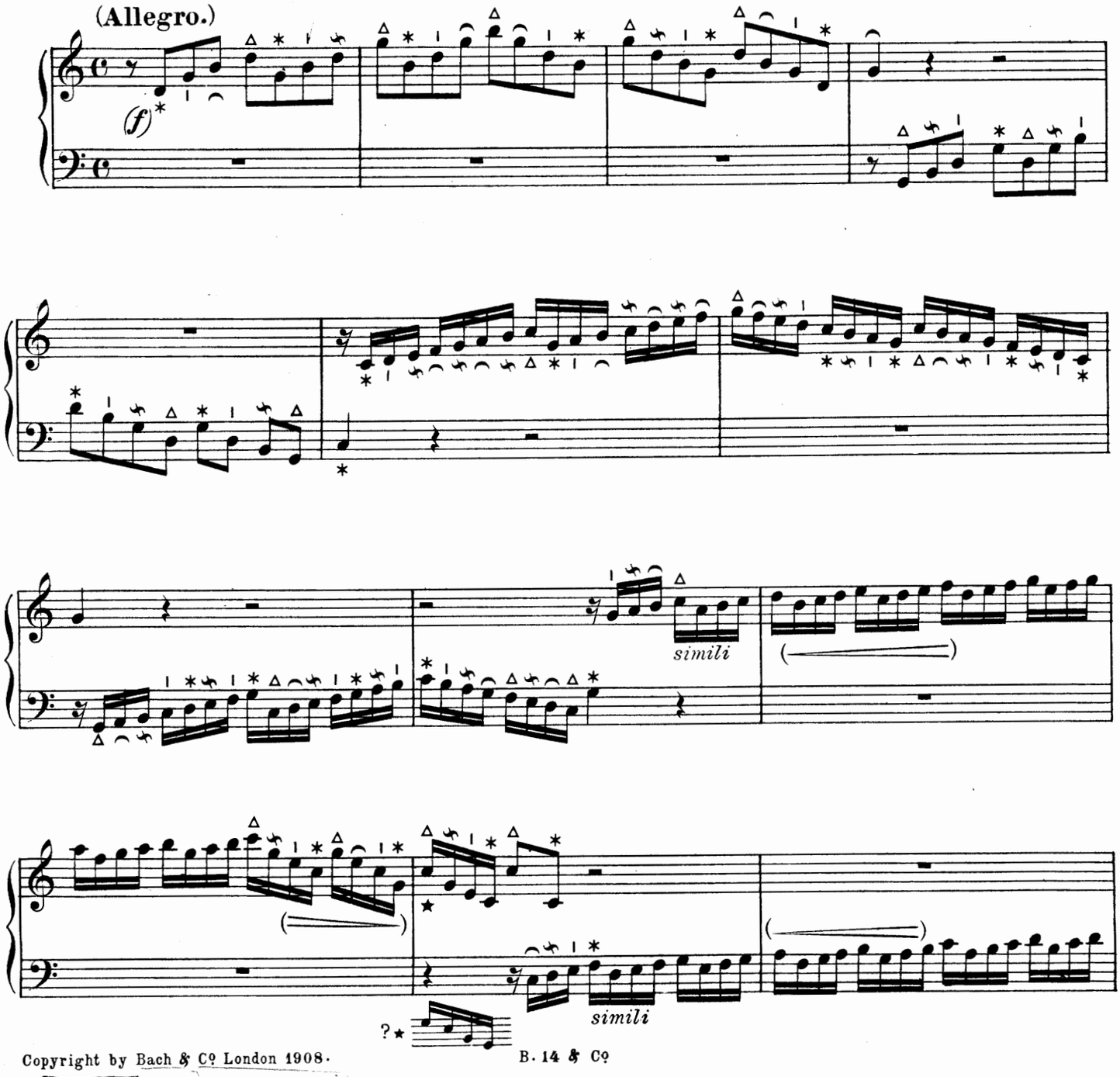


Copyright by Bach & Cº, London, 1908.

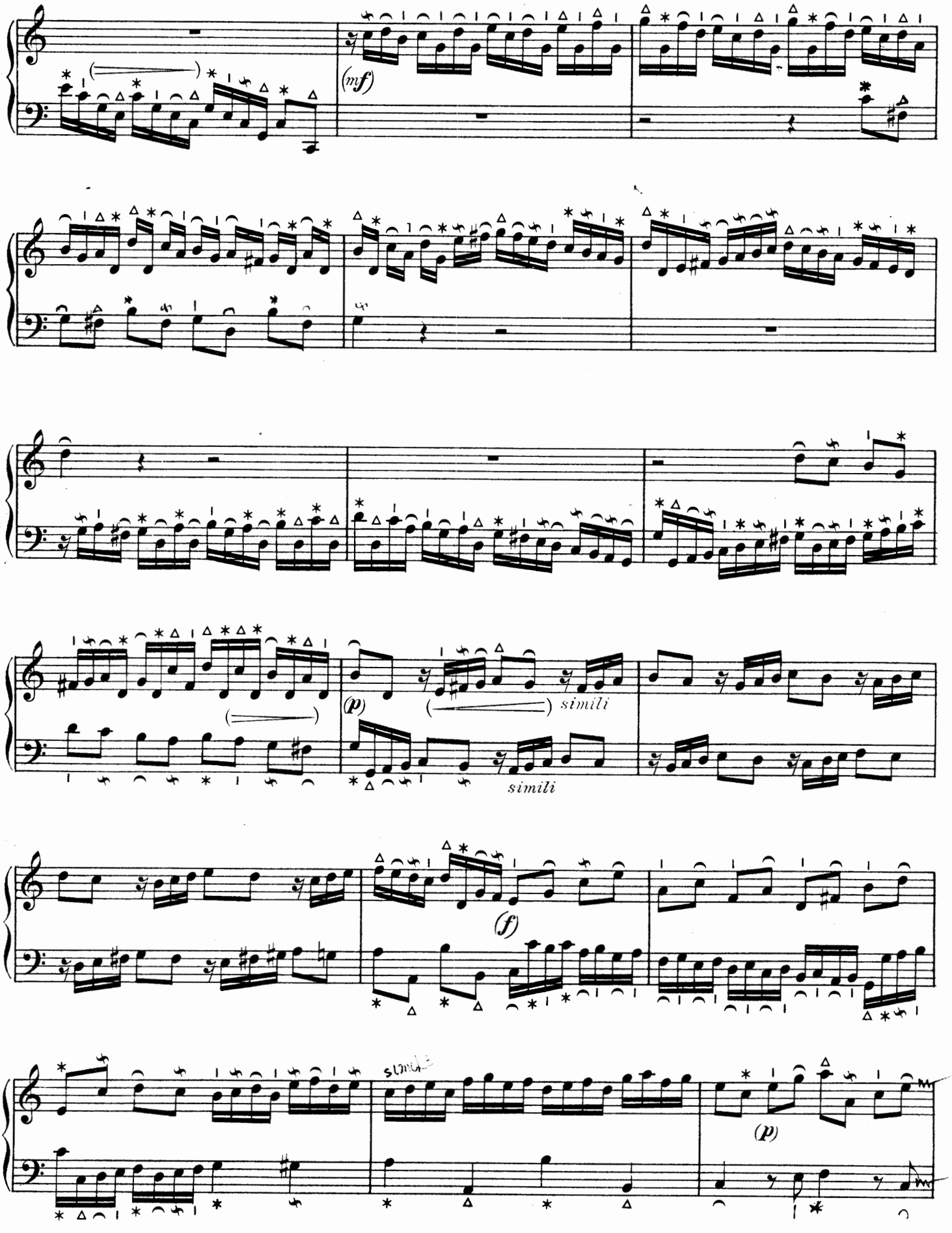


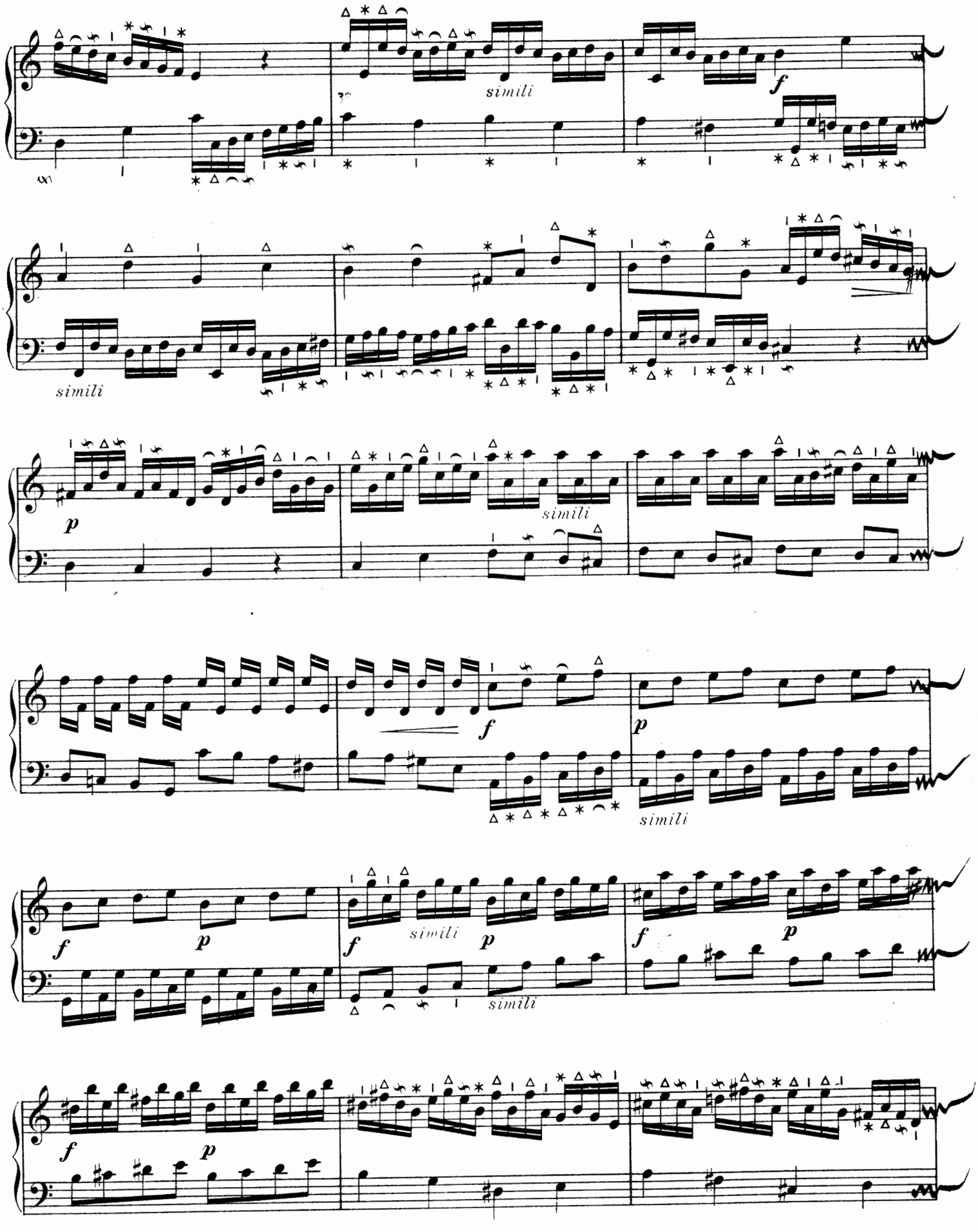
(These are very likely drawings from Scarlatti's own hands.)

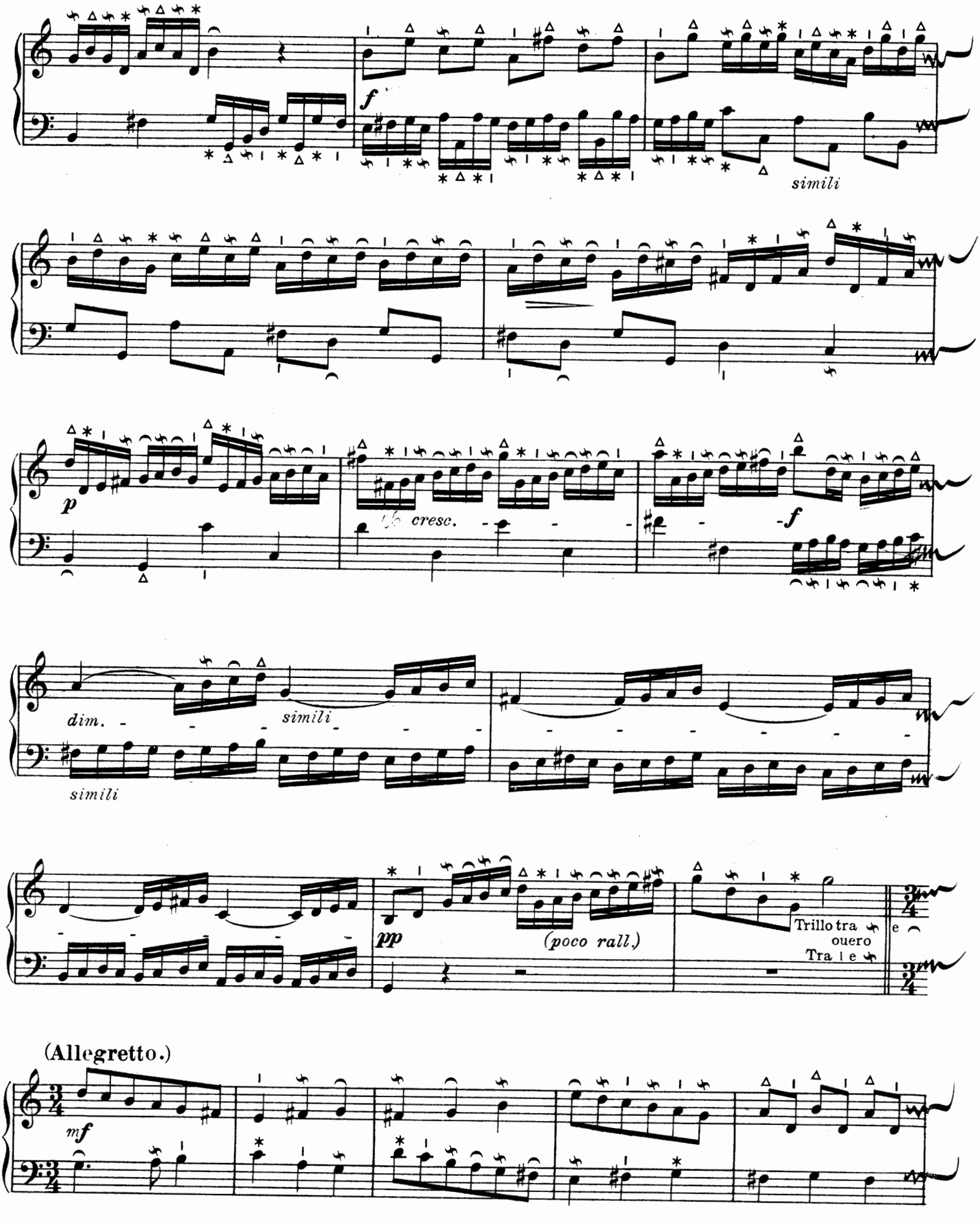
TOCCATA PRIMO.

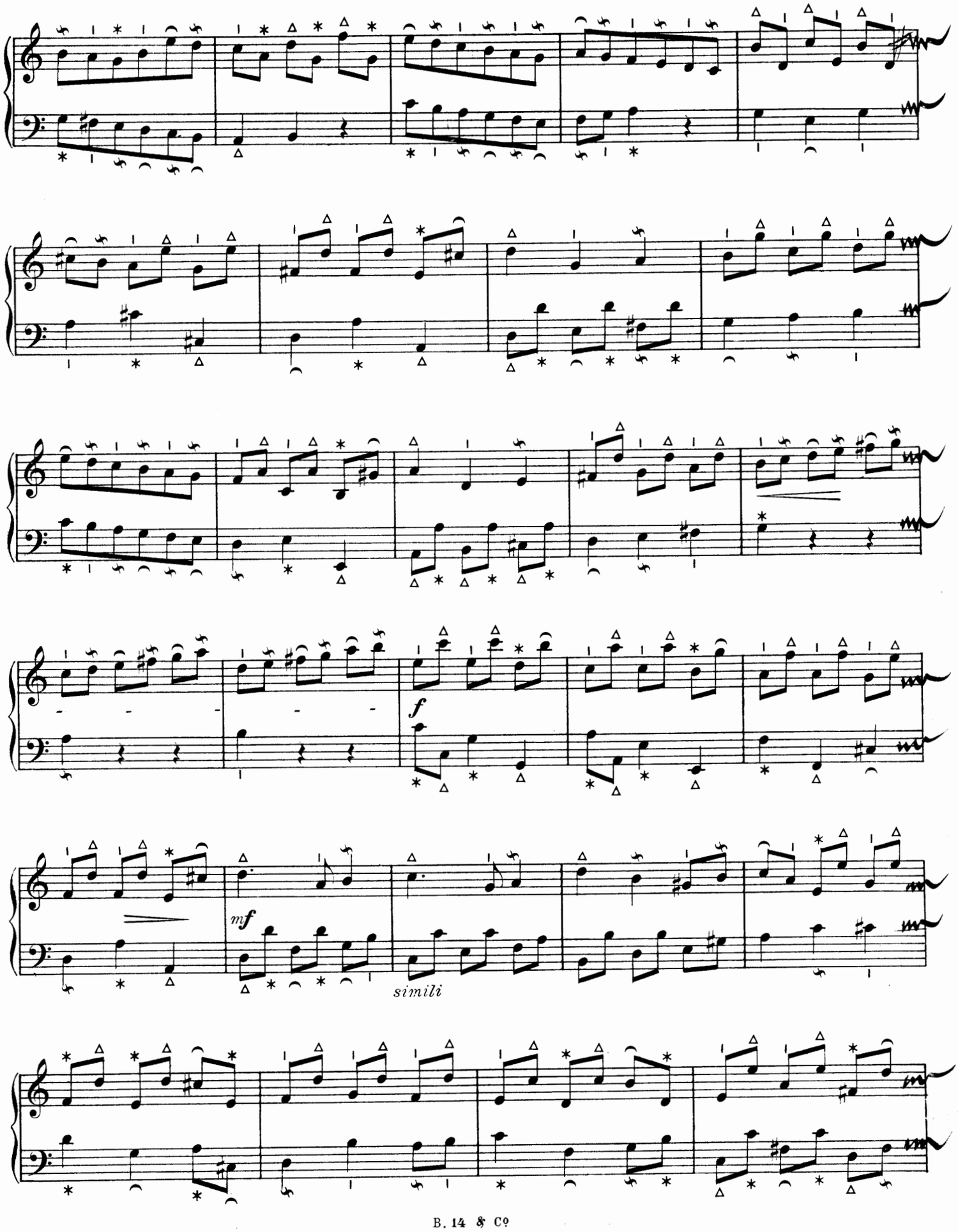


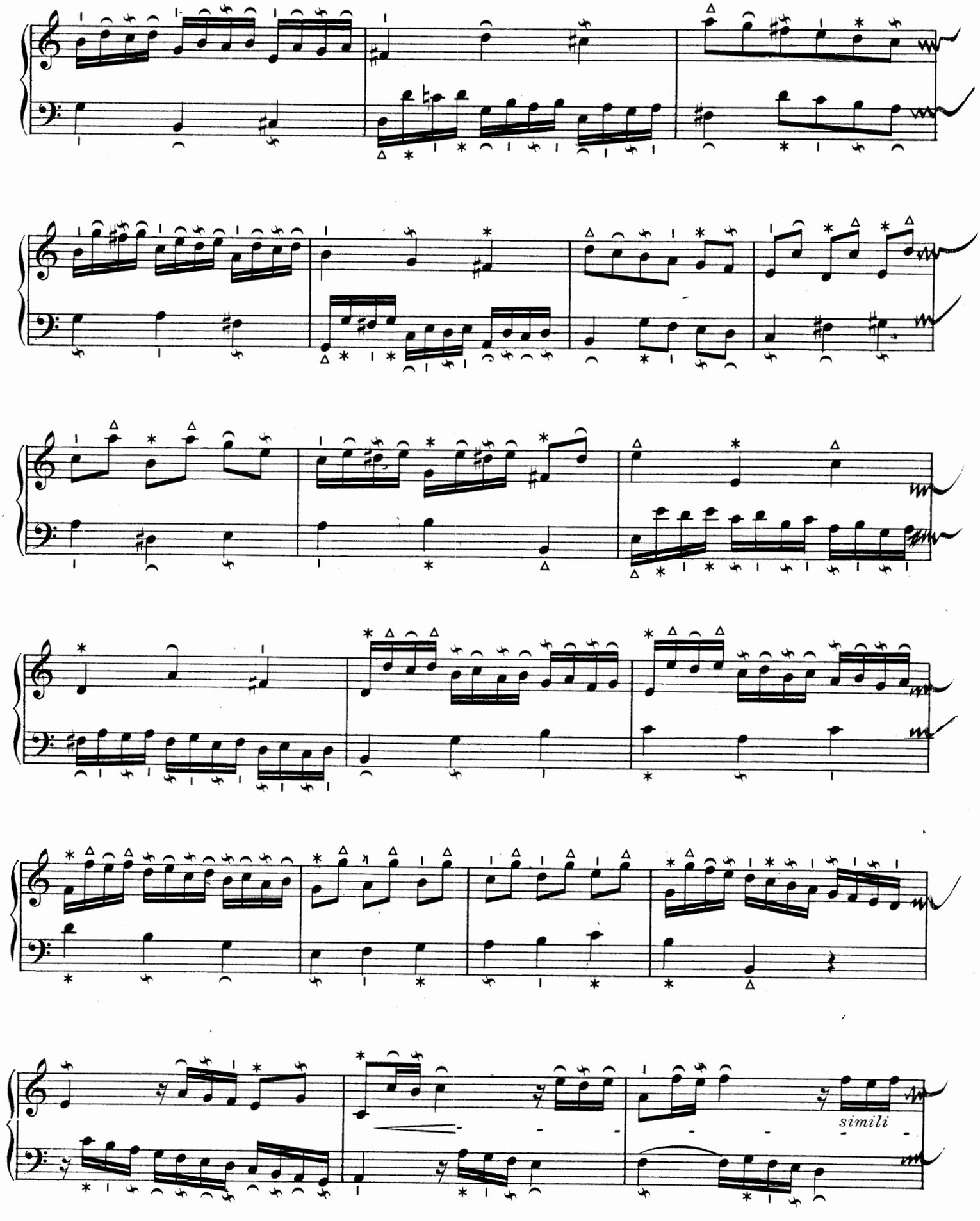
Copyright by Bach & Cº London 1908.

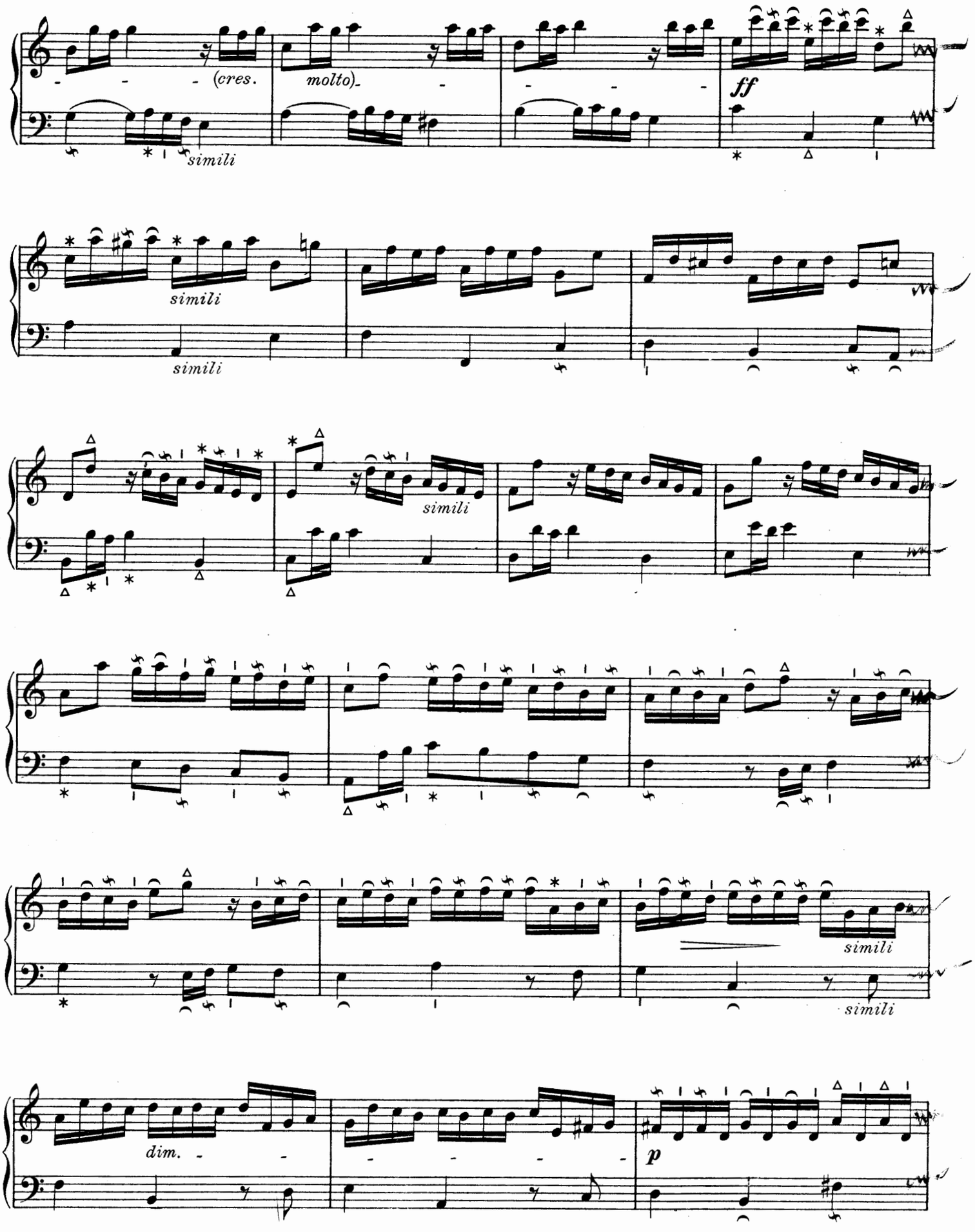

(mf)
(p)
simili
simili
(f)
(p)

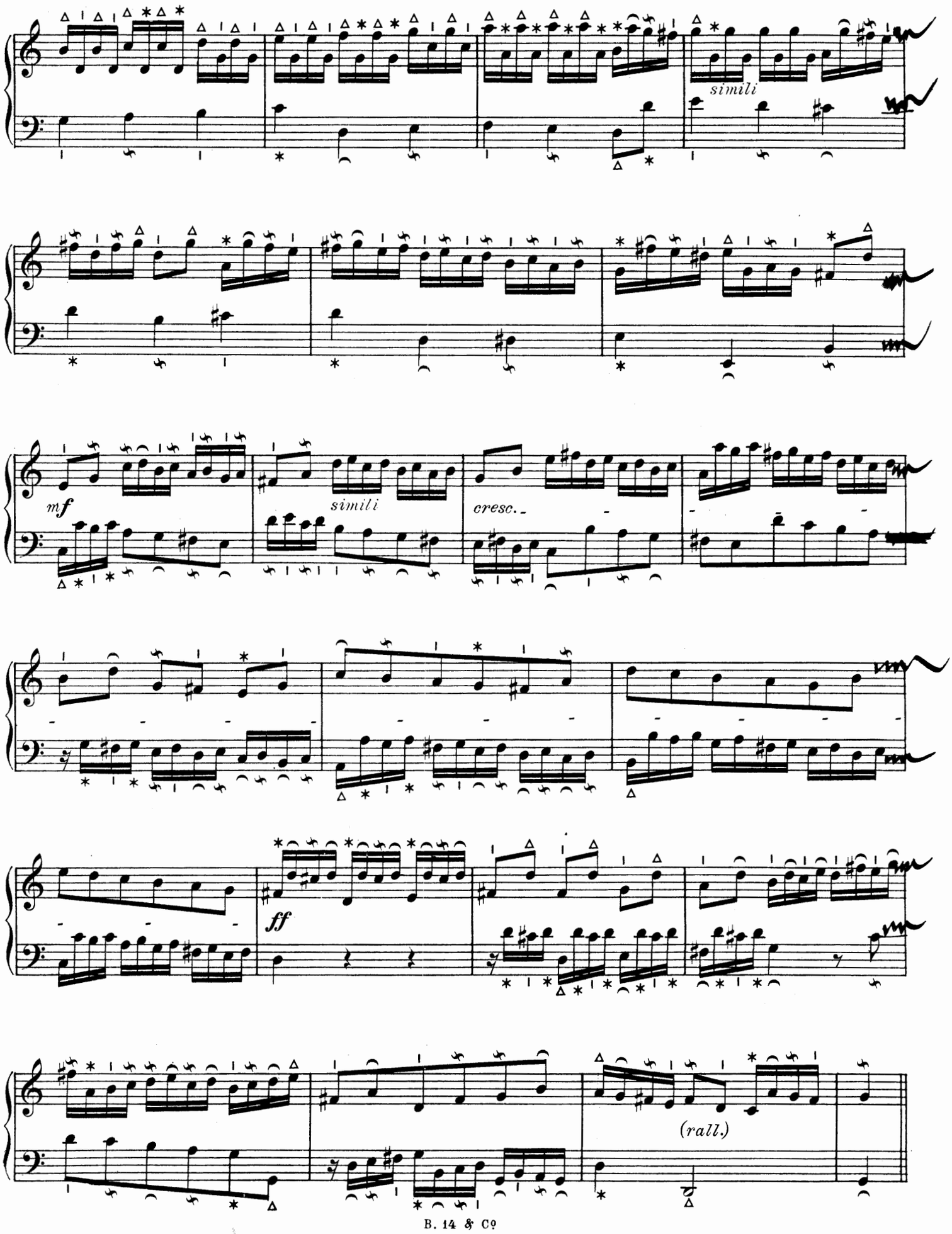

simili
f
simili
p
simili
f
p
simili
f
p
f
simili
p
simili
f
p
f
p


f
simili
p
cresc.
f
dim.
simili
simili
pp
(poco rall.)
Trillo tra
ouero
Tra l e
e
(Allegretto.)
mf

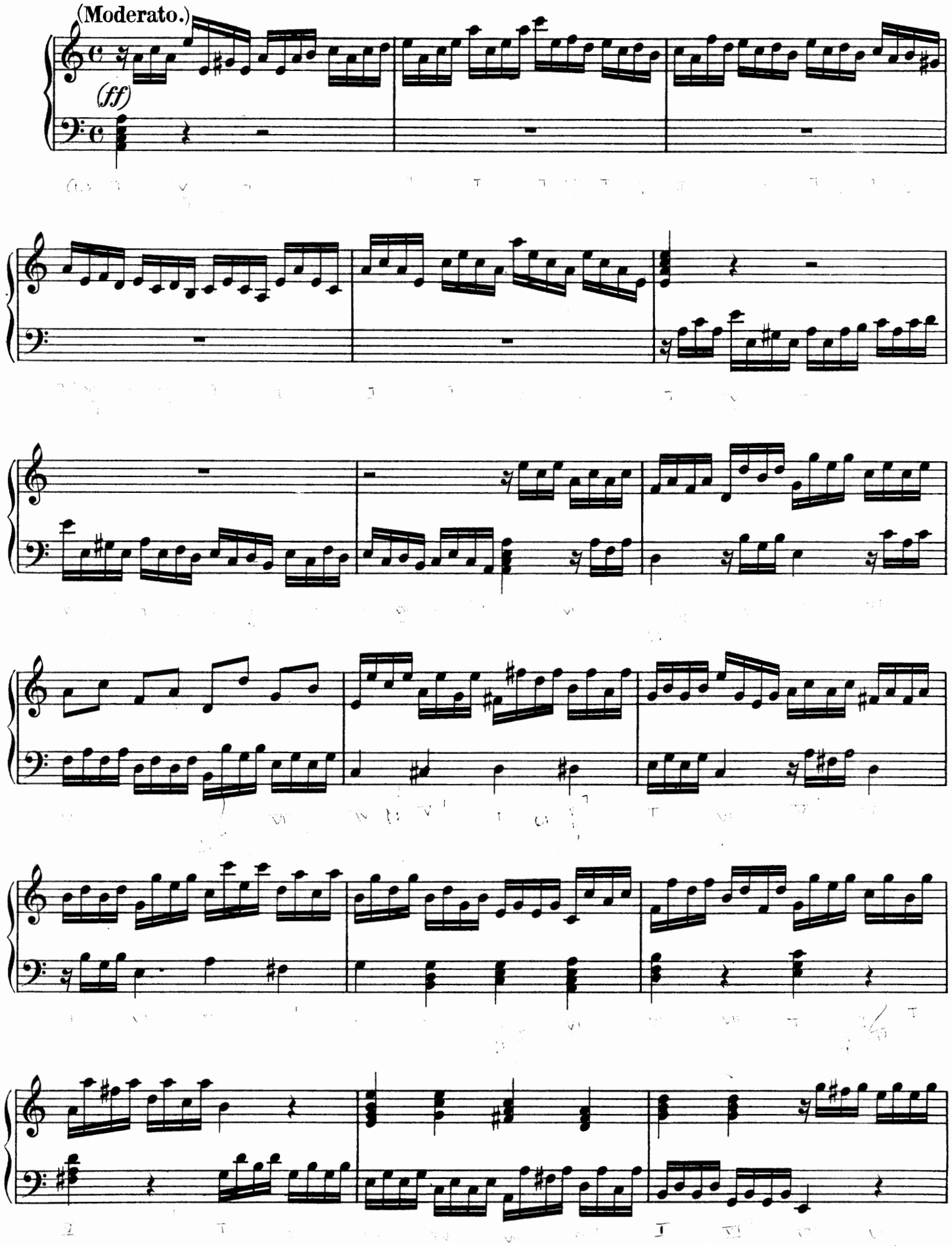

f
mf
simili


simili

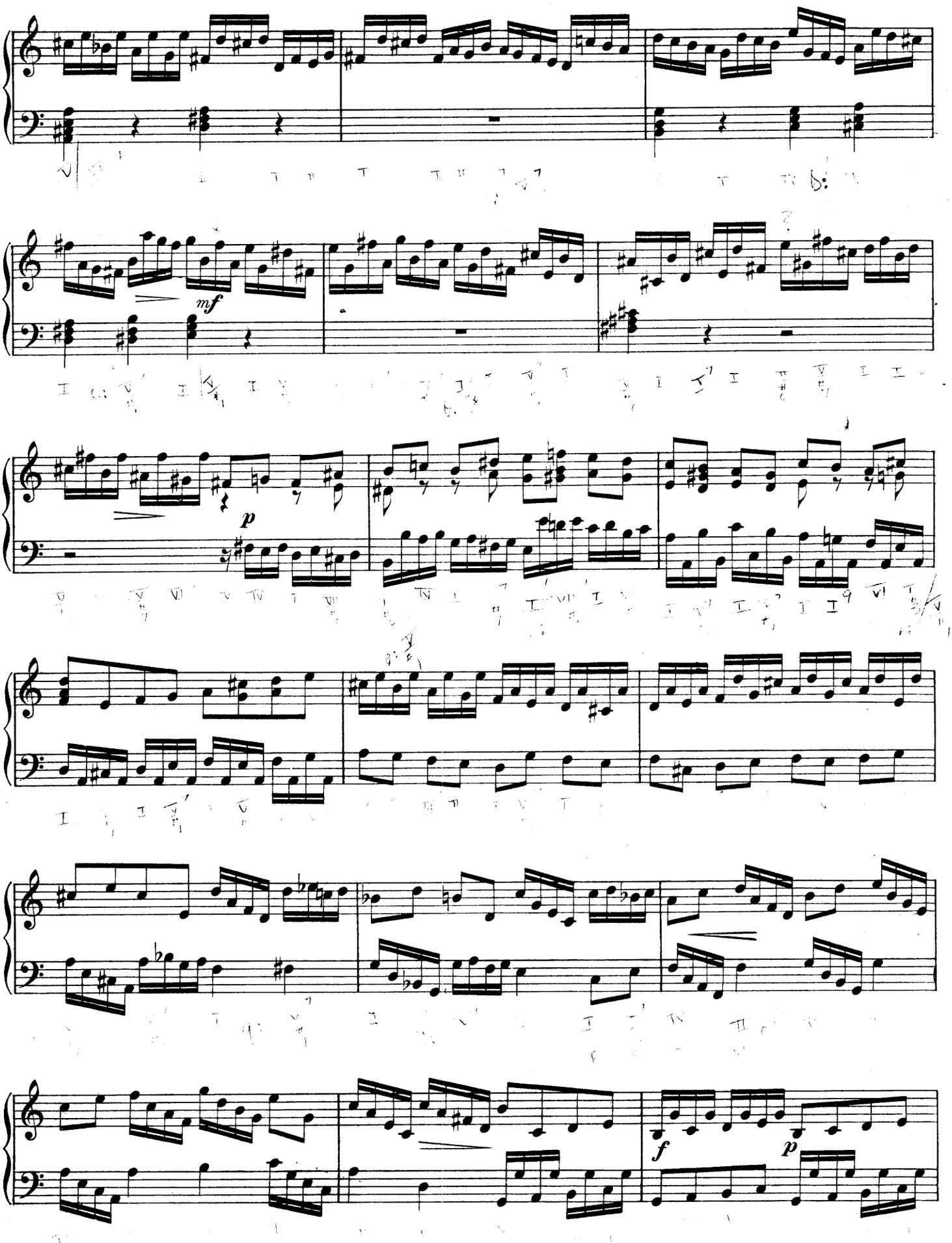

(cres.
molto)
ff
simili
simili
simili
simili
simili
simili
dim.
p

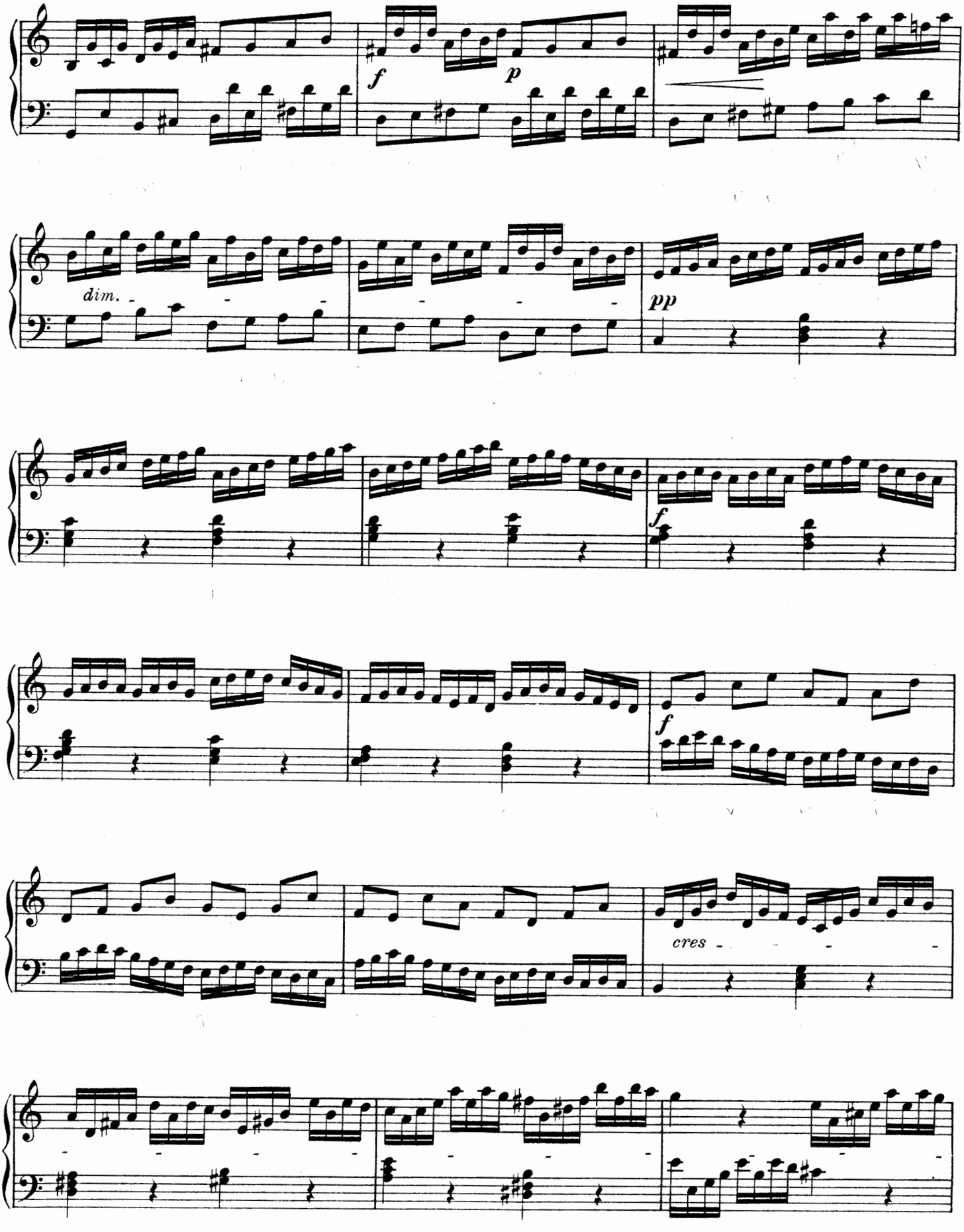

simili
mf
simili
cresc.
ff
(rall.)

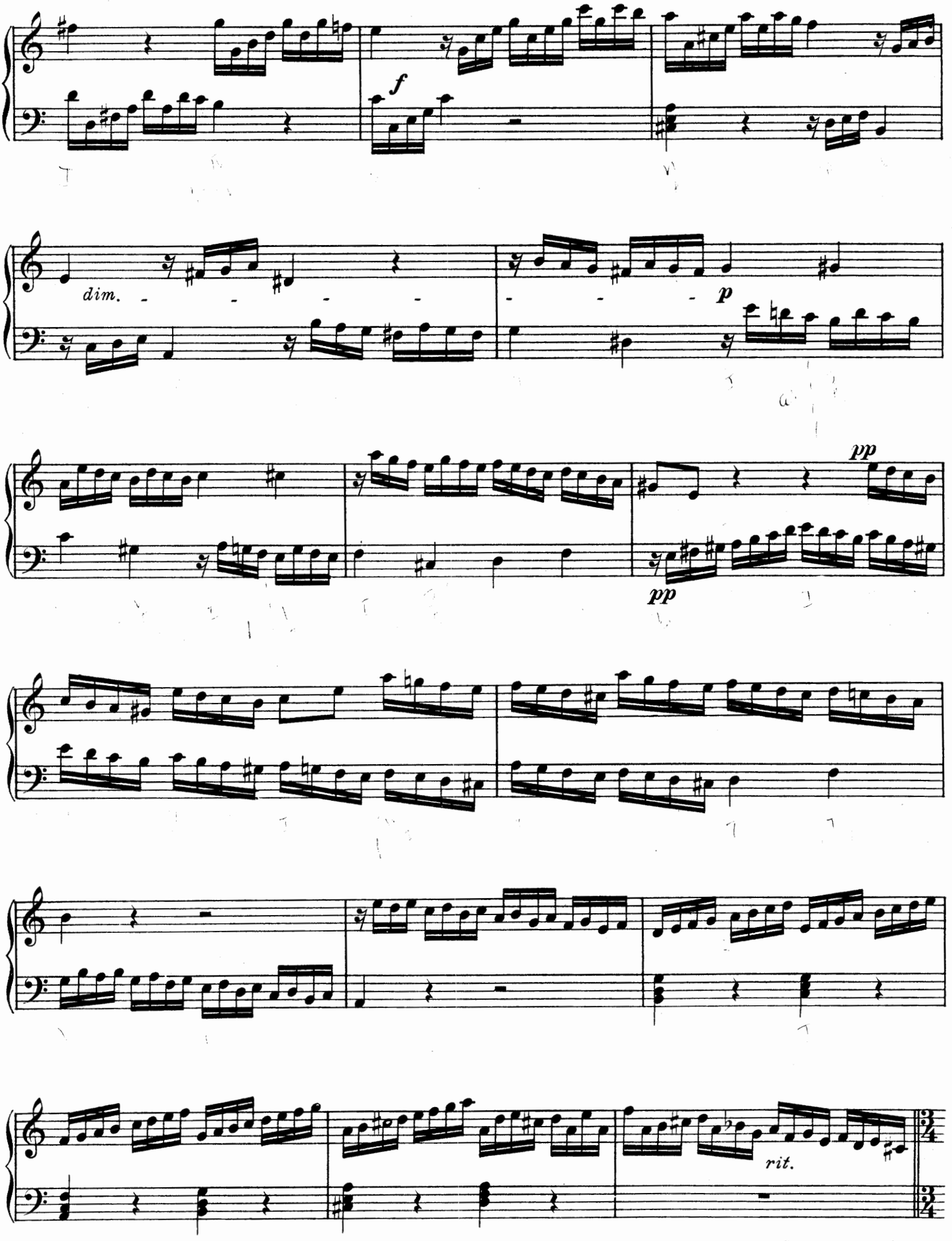
TOCCATA SECONDA.

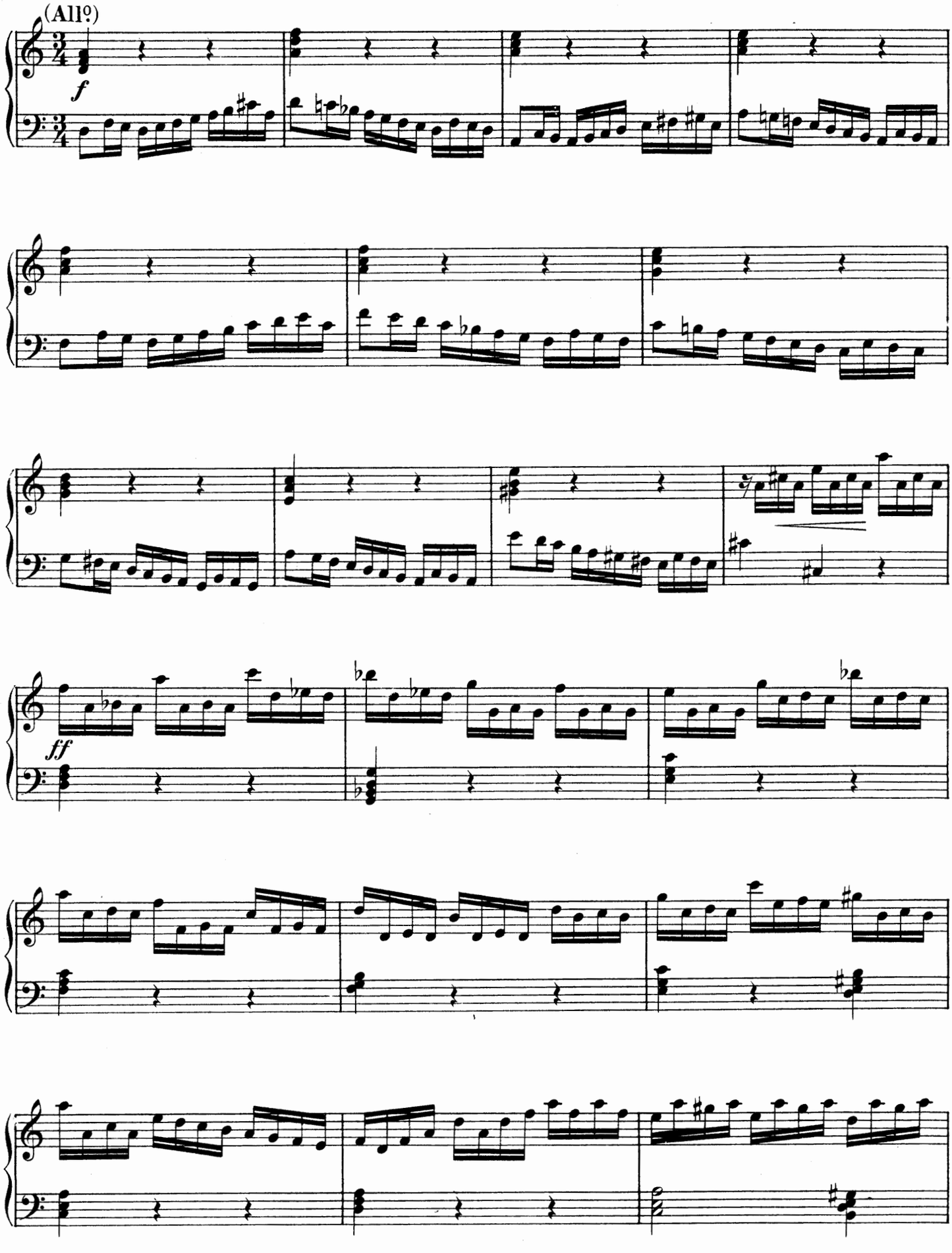


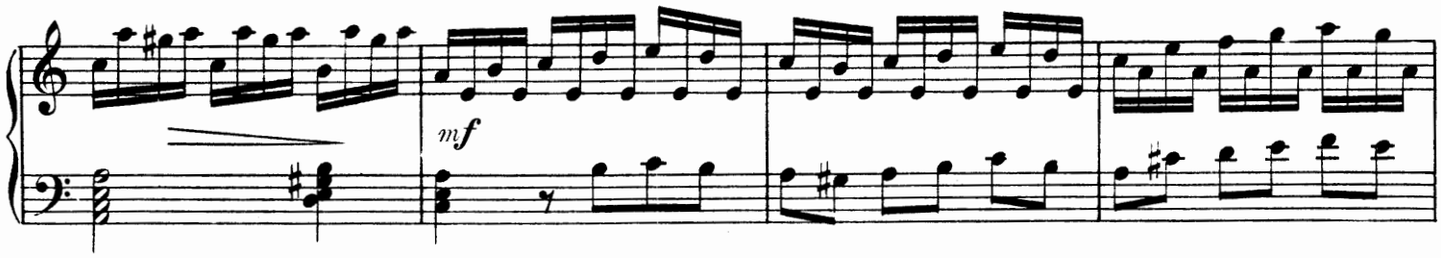
Copyright by Bach & Cº London 1908.

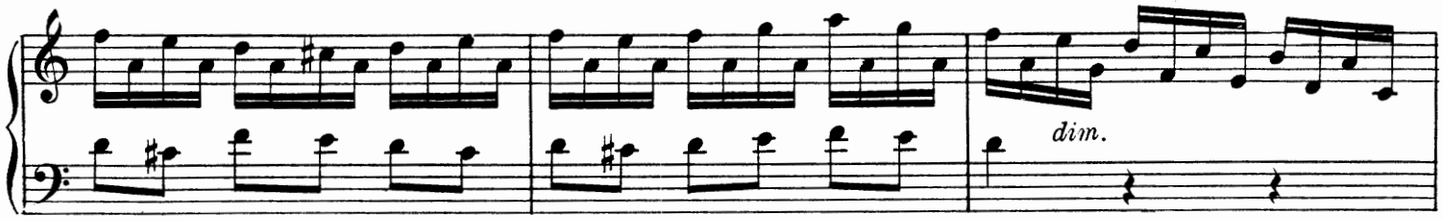

mf
p
f
p

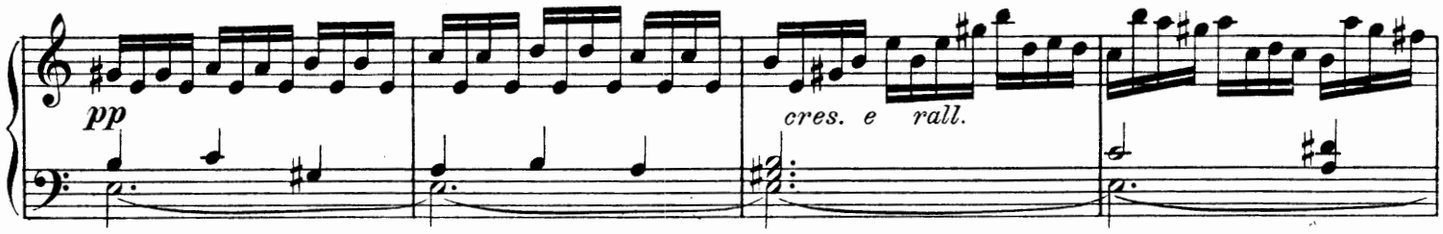

f
p
dim.
pp
f
f
cres

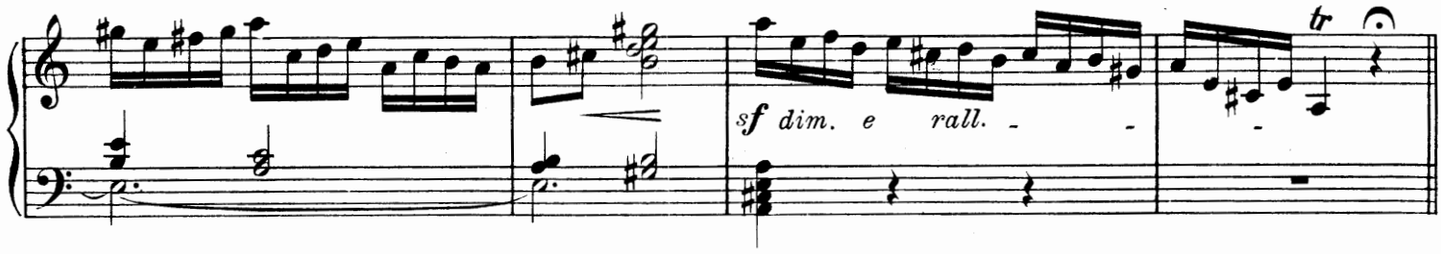

f
dim.
p
pp
pp
rit.


(All?)
f
ff

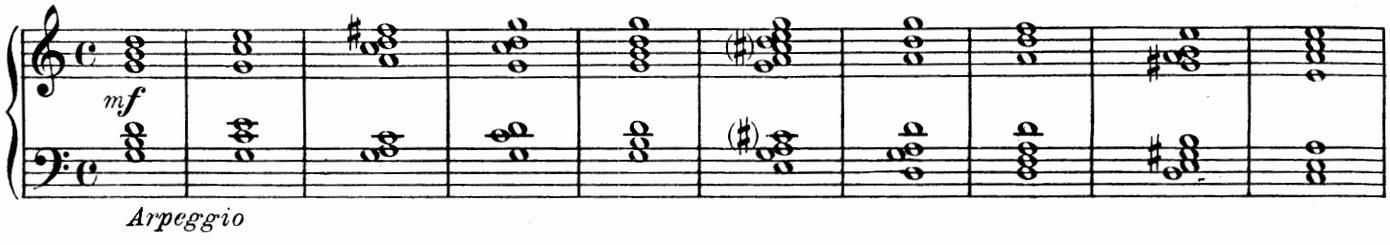


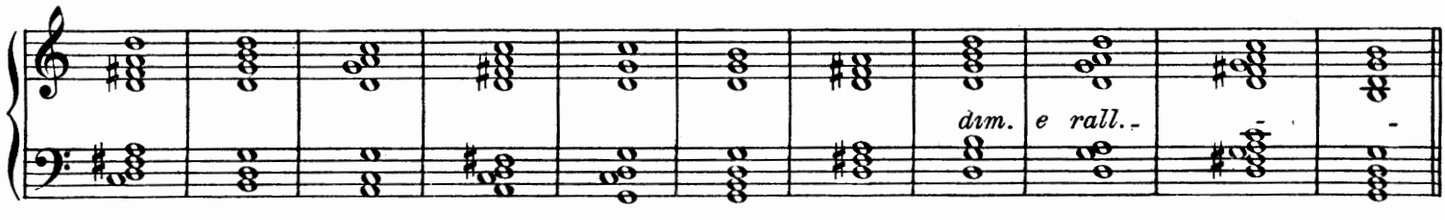






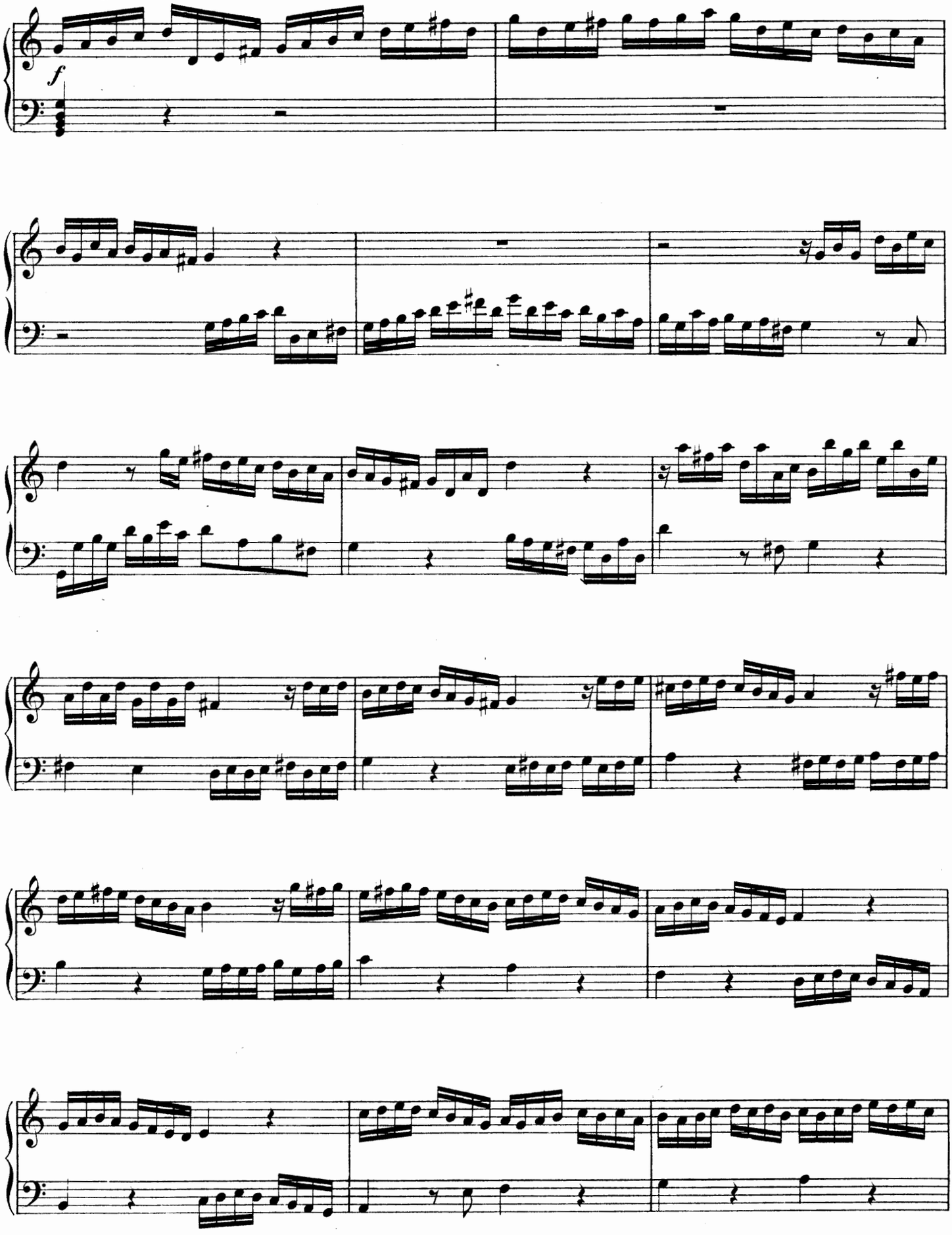
TOCCATA TERZA.

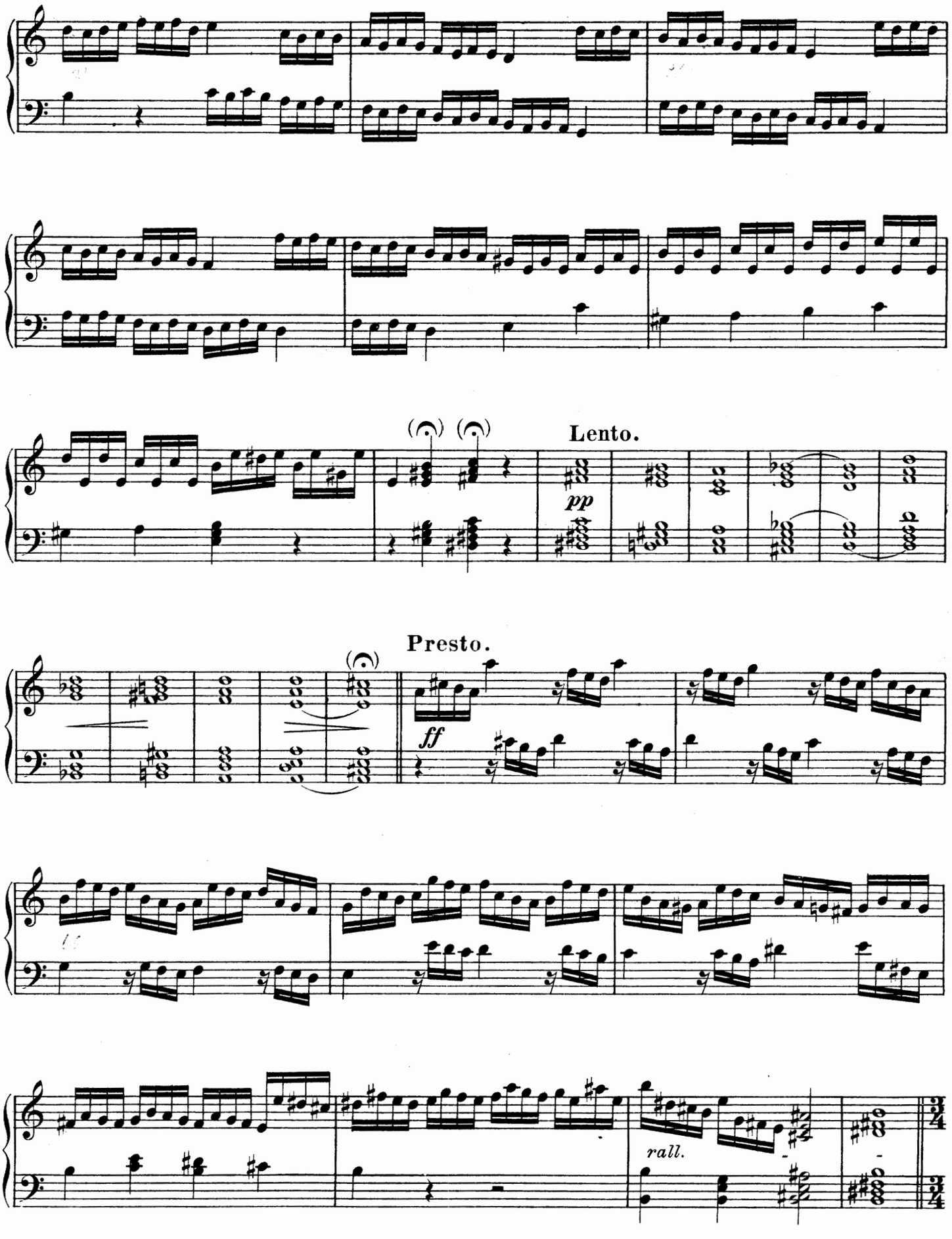




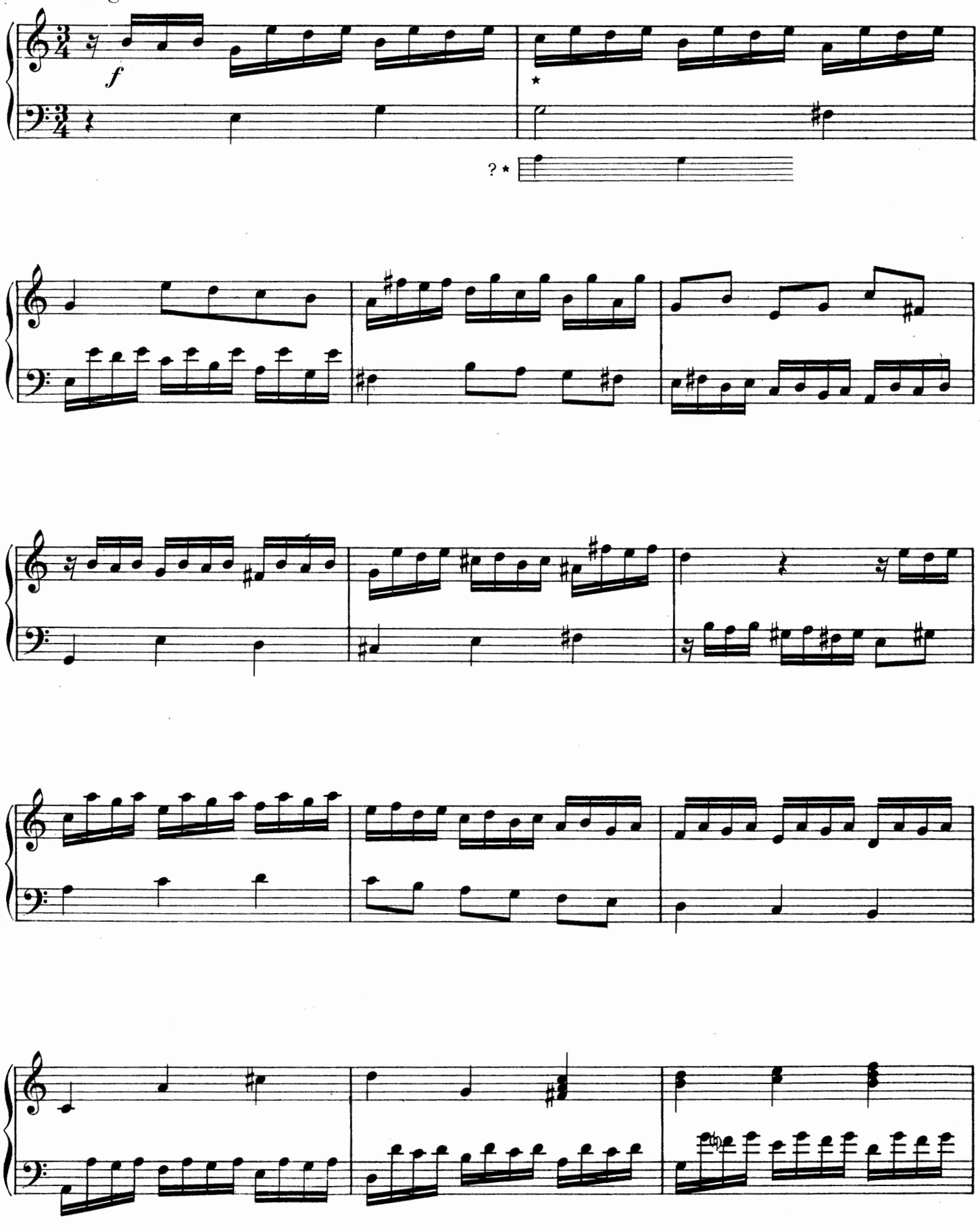
Copyright by Bach & Cº London 1908.

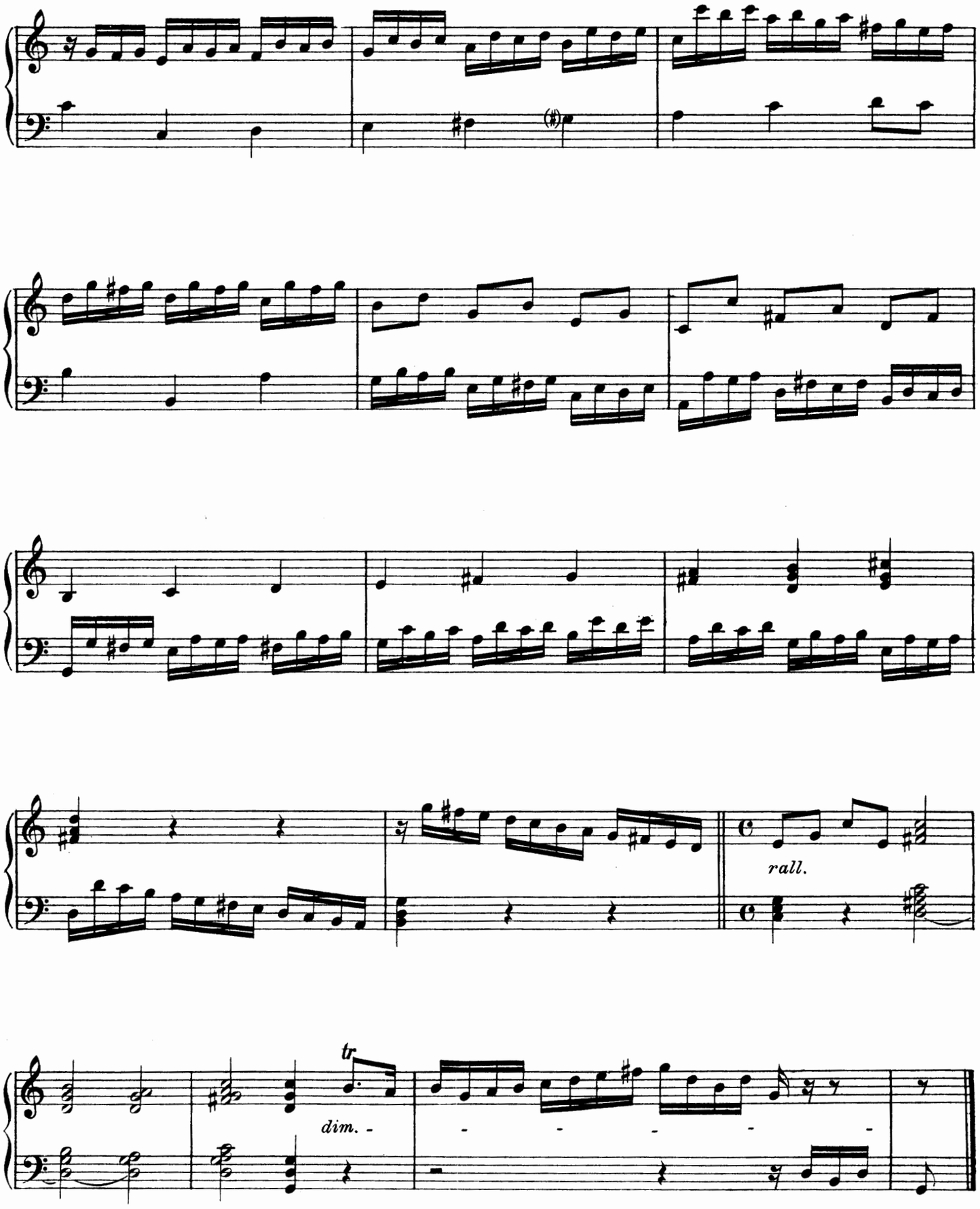
Allegro.




Lento.
pp
Presto.
ff
rall.

Allegro

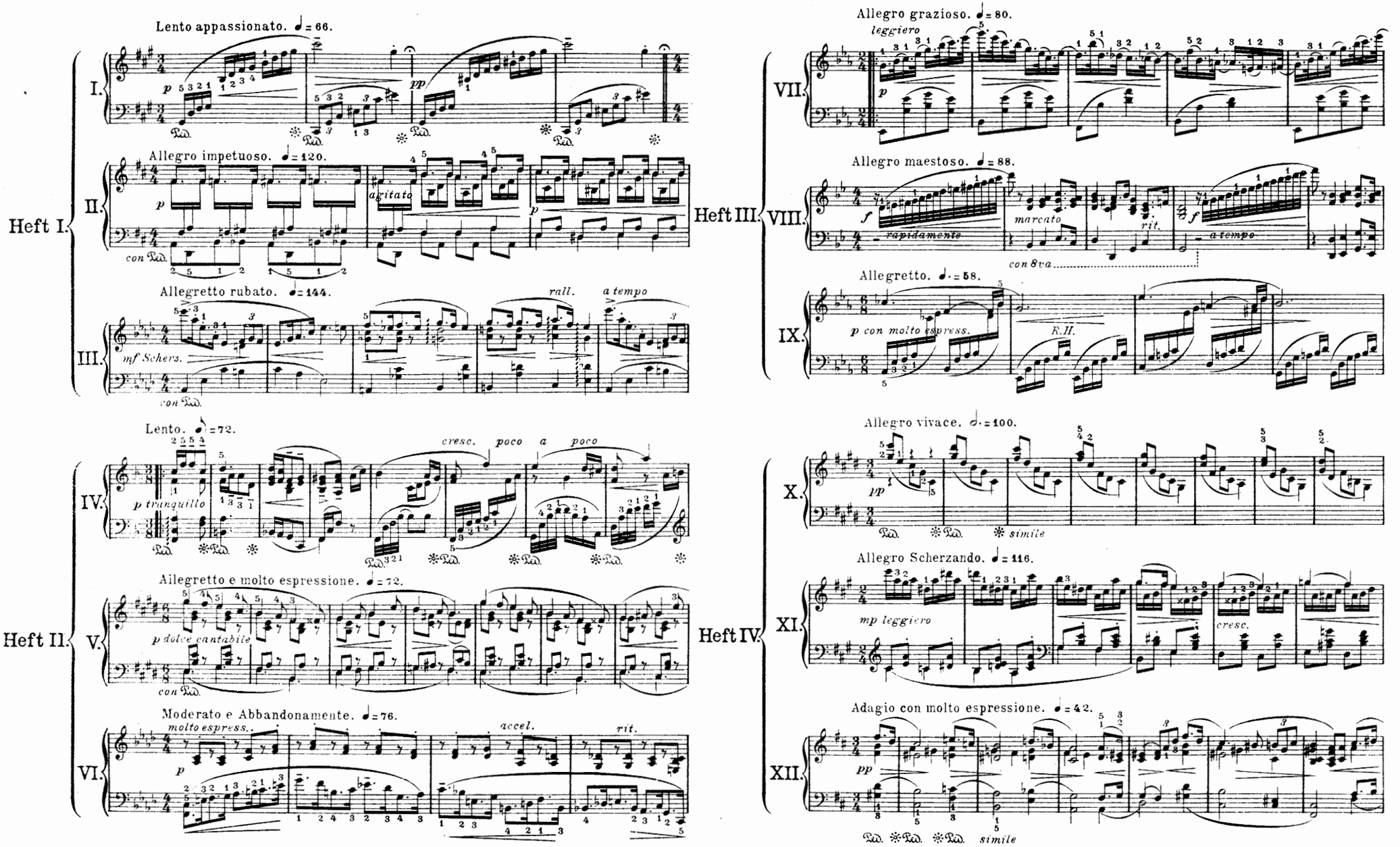



rall.
tr
dim.

KLEINE TONBILDER.

12 Musikalische Gedanken für Pianoforte.

VON FRANZ GOTTMANN. OP. 21.



№ 2.

BACH & CO, 139 OXFORD STREET, LONDON, W.

Price 2/- net each book.

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART II.

Ent: Sta: Hall.

Price 5/- net.

BACH & Co.,
139, OXFORD STREET,
LONDON, W.
BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT, BERLIN - BRUSSELS - NEW YORK.

Copyright, MCMVIII, by Bach & Co
ALL RIGHTS RESERVED

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART II.

Ent: Sta: Hall.

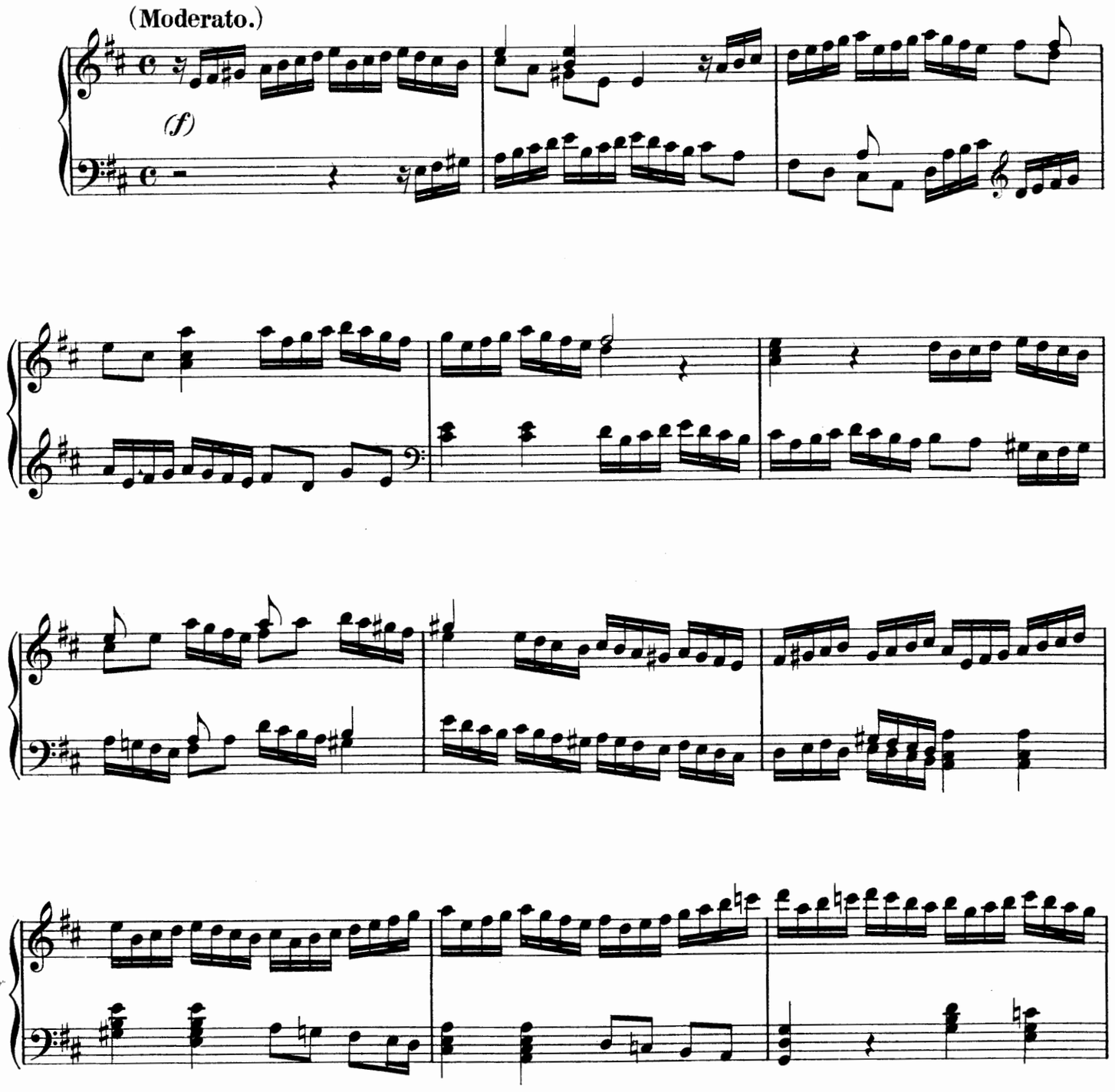
Price 5/- net.

BACH & Co.
139, OXFORD STREET,
LONDON, W.

BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT, BERLIN - BRUSSELS - NEW YORK.

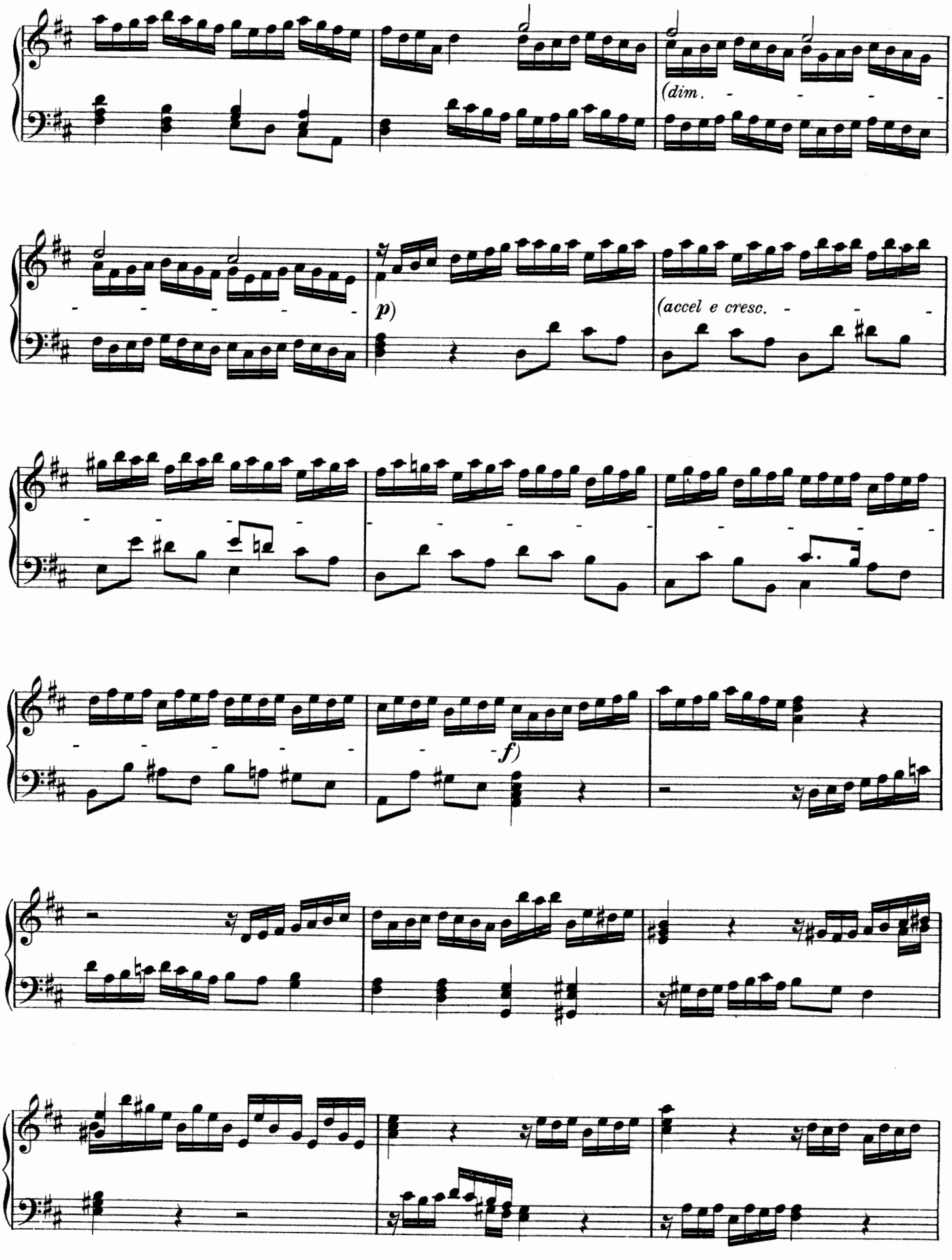
Copyright, MCMVIII, by Bach & Co
ALL RIGHTS RESERVED.

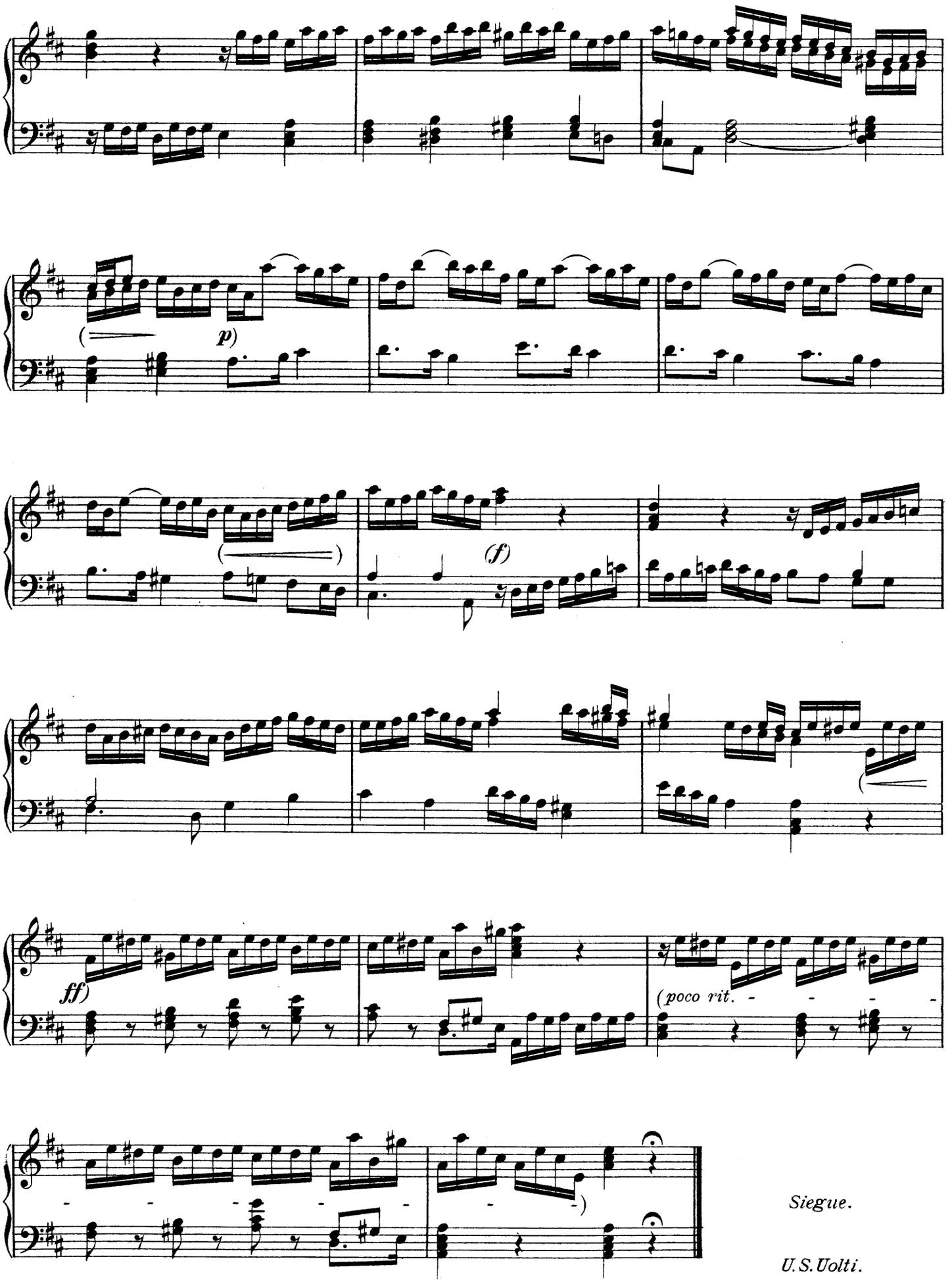
TOCCATA QUARTA.



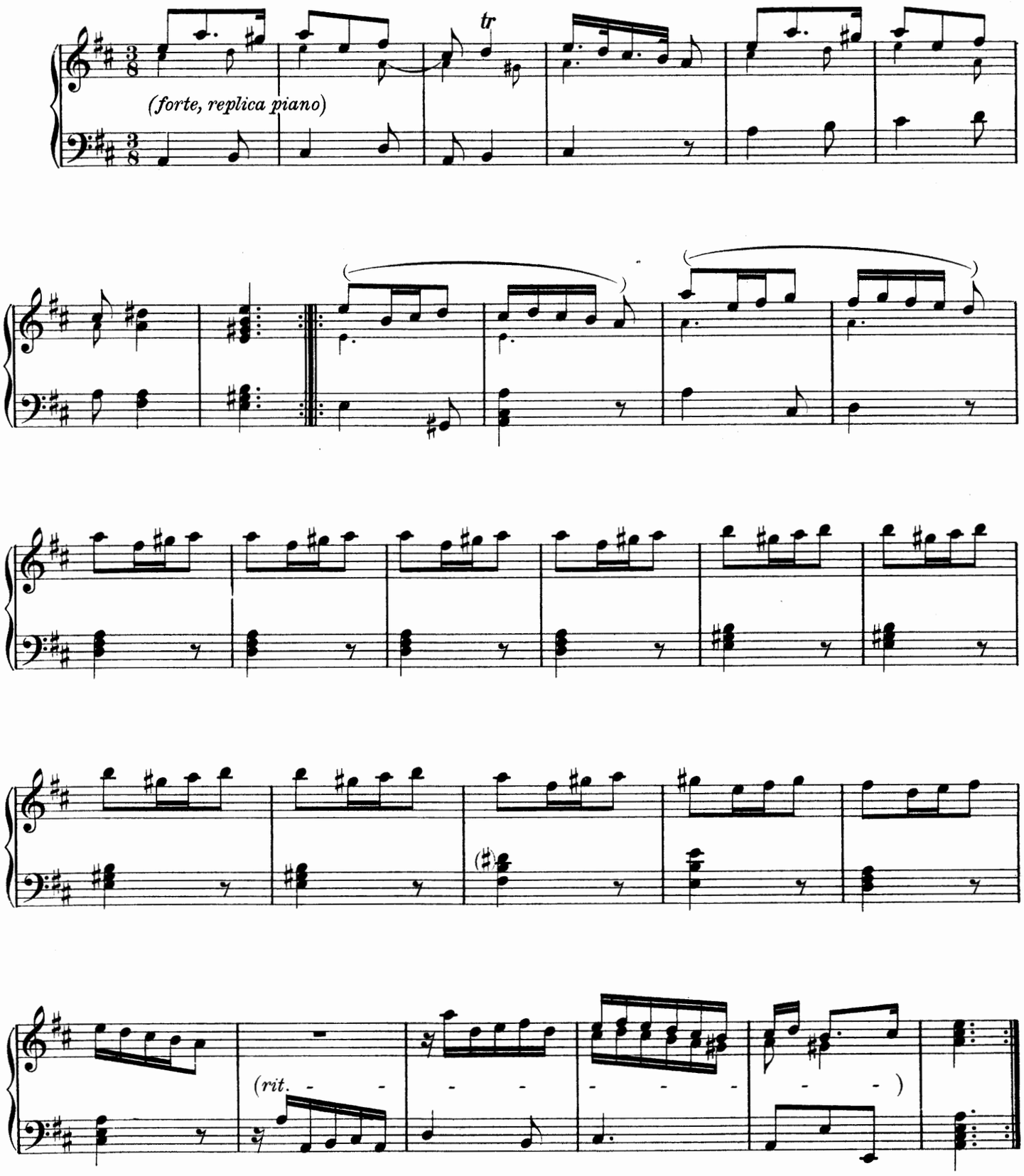
Alessandro Scarlatti. Part II.

Copyright by Bach & Cº London 1908.


(dim.
p)
(accel e cresc.
f)


p)
(f)
ff)
(poco rit.
Siegue.
U.S.Uolti.

MINUET.

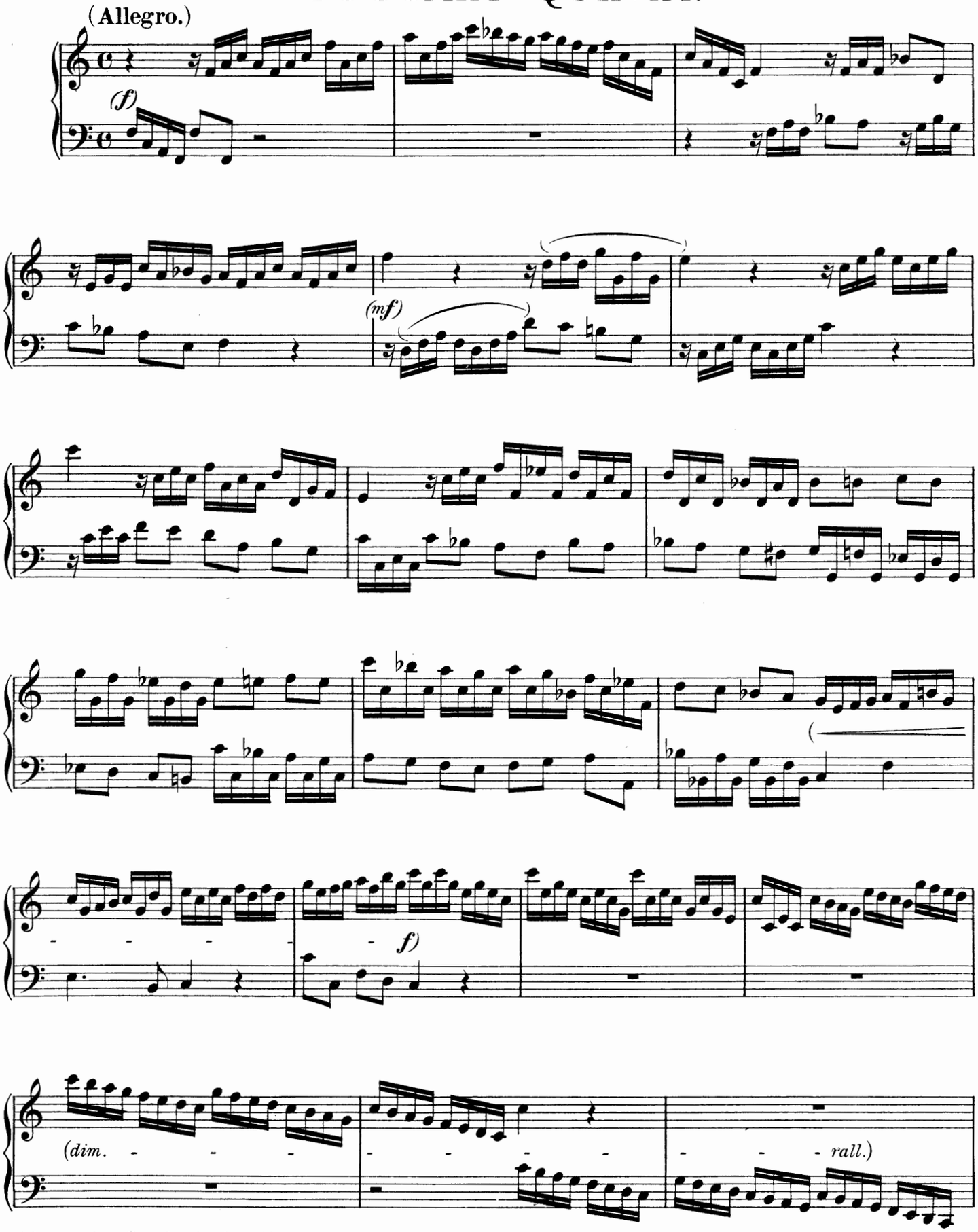


Fine della Toccata.

D.B.M.V.E.
U.S.Uolti.

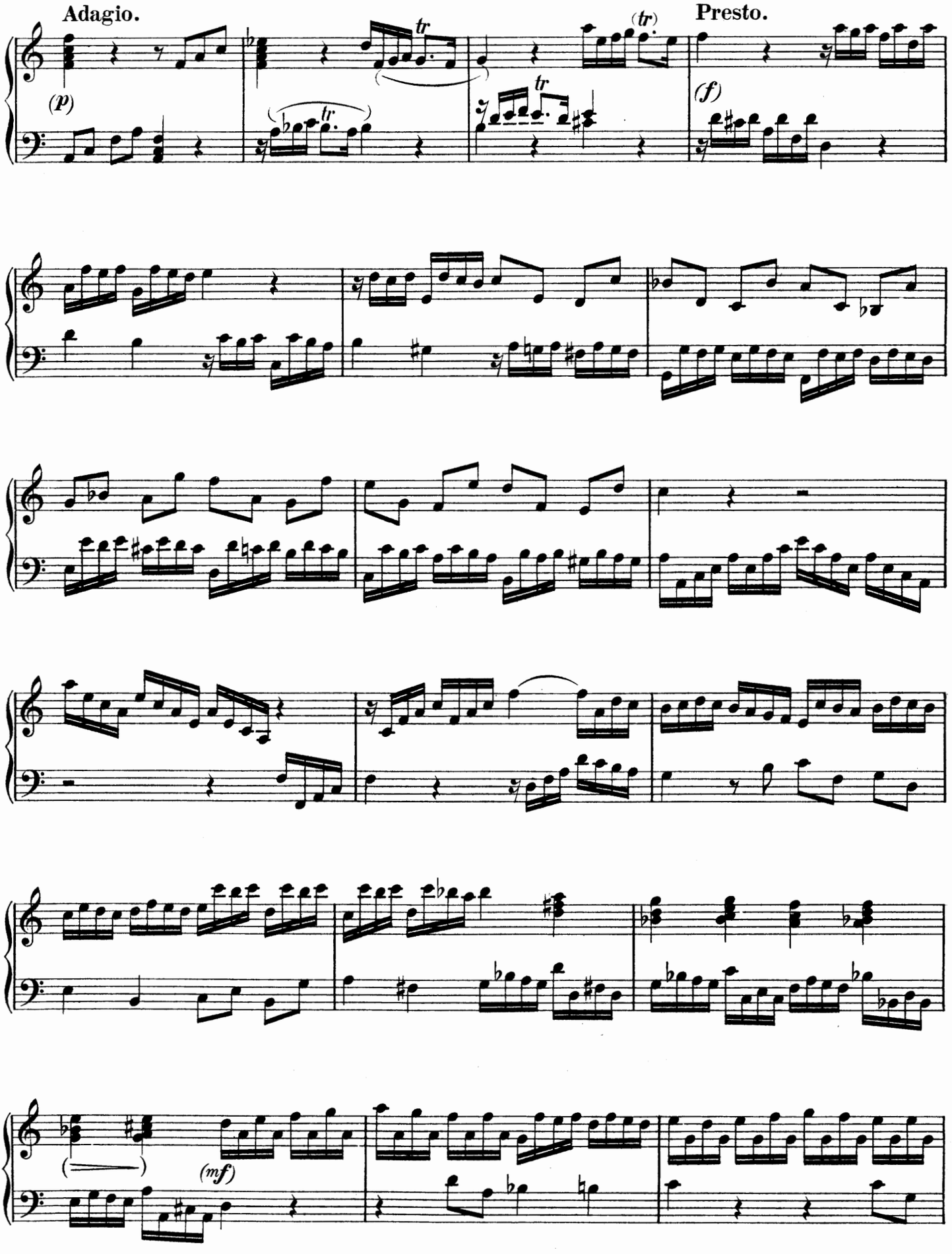
Copyright by Bach & Cº London 1908.

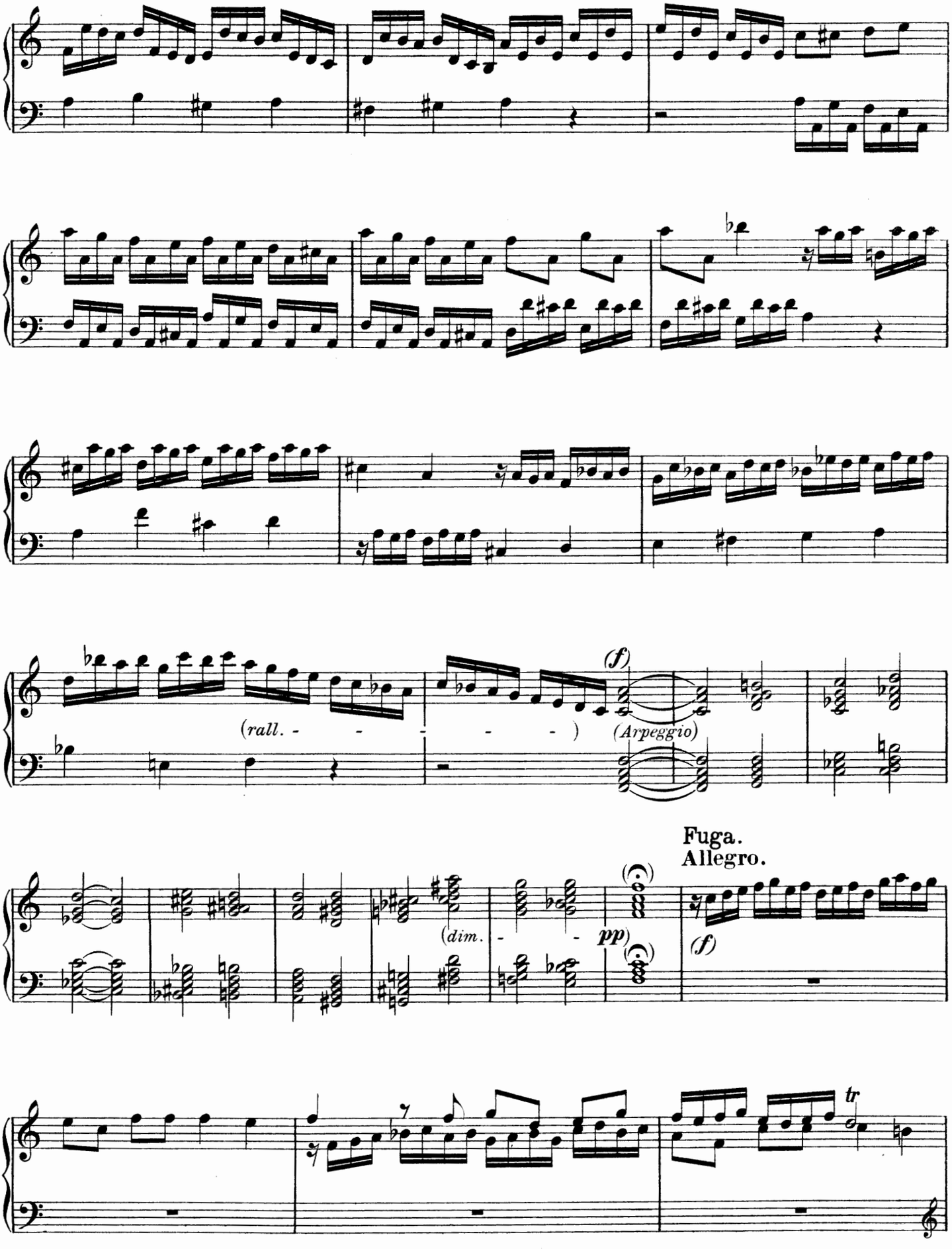
TOCCATA QUINTA.



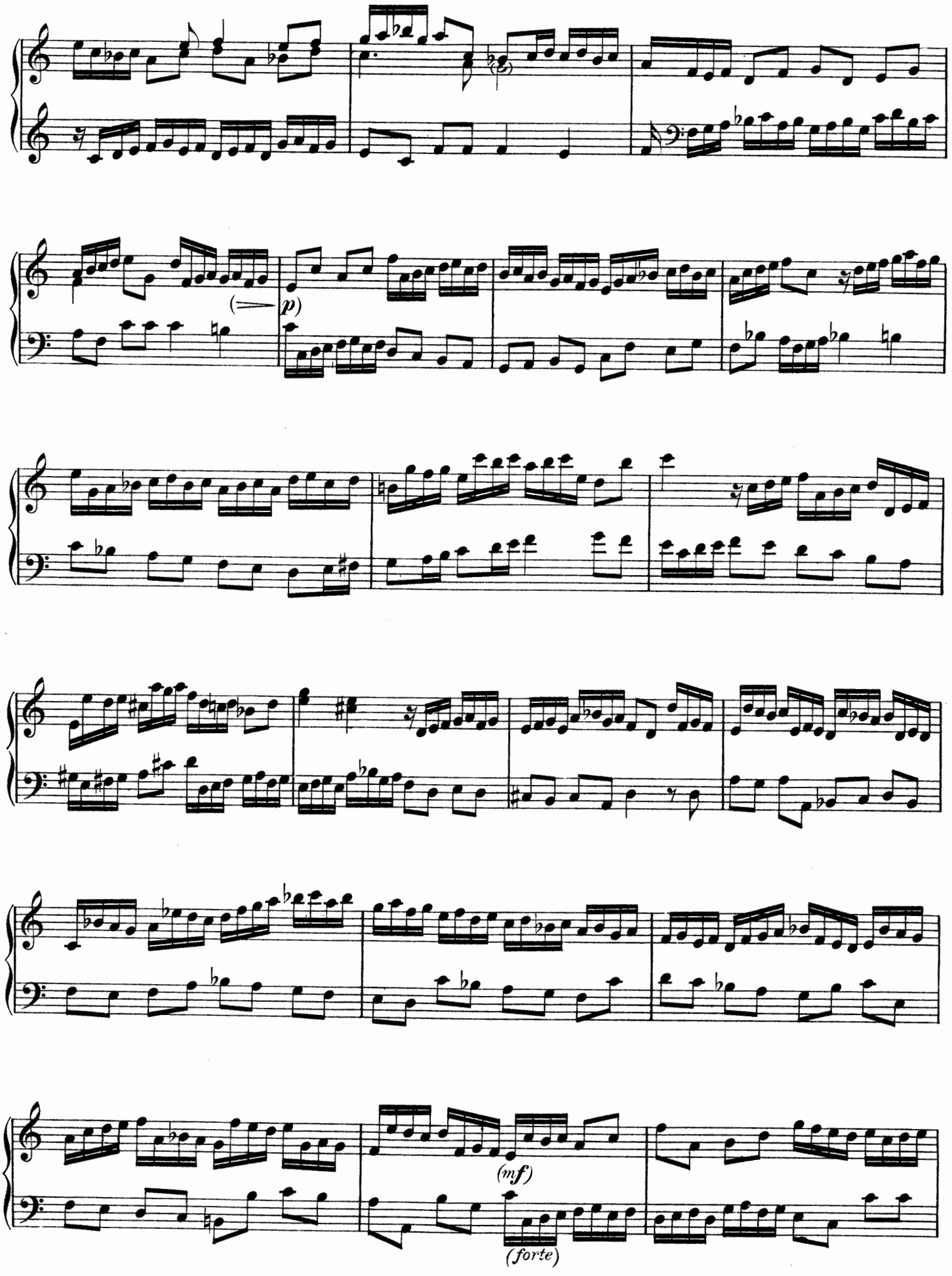
Alessandro Scarlatti. Part II.

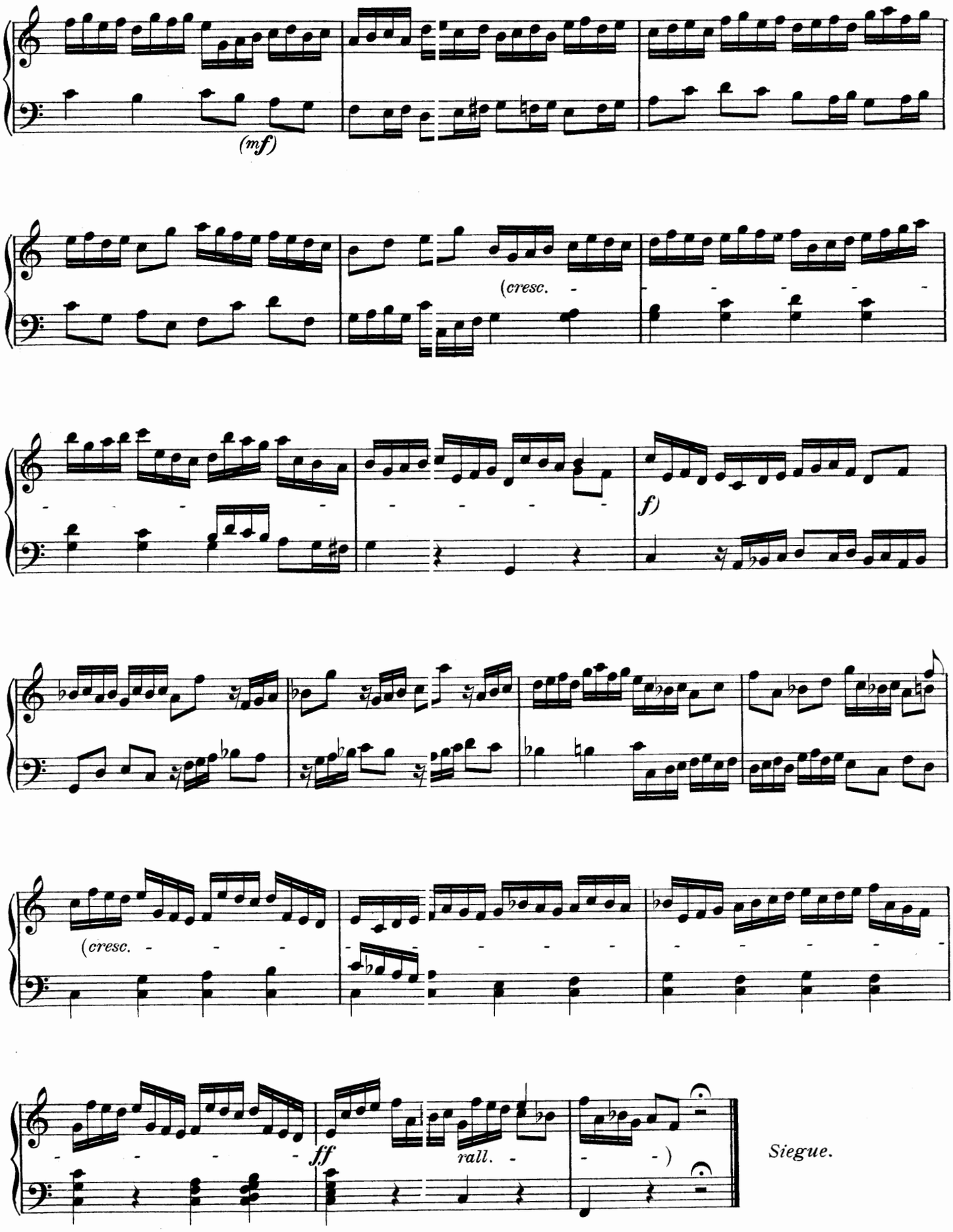
Copyright by Bach & Cº London 1908.


Adagio.
Presto.
(p)
(f)
(mf)
tr

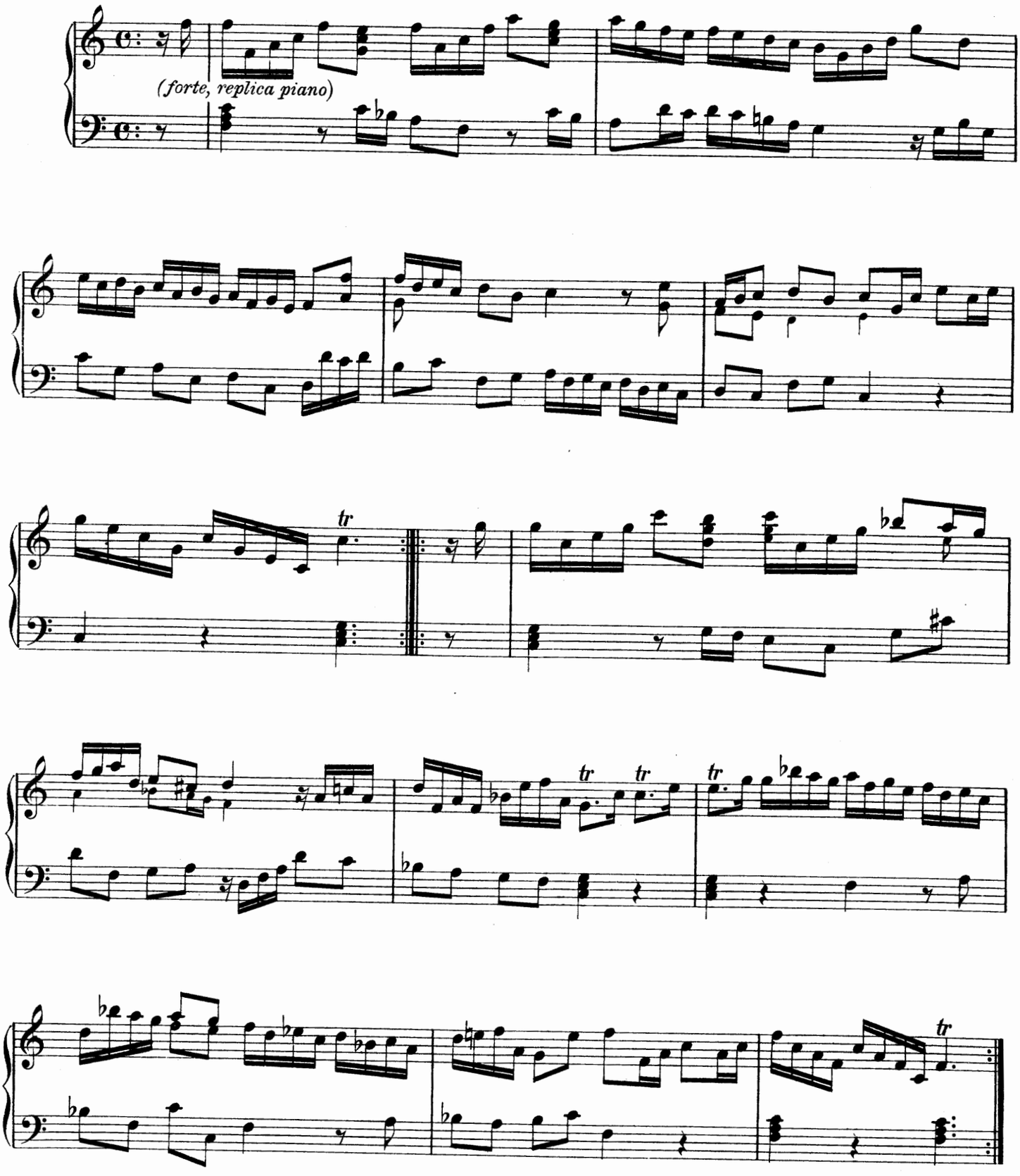


83184


(p)
(mf)
(forte)

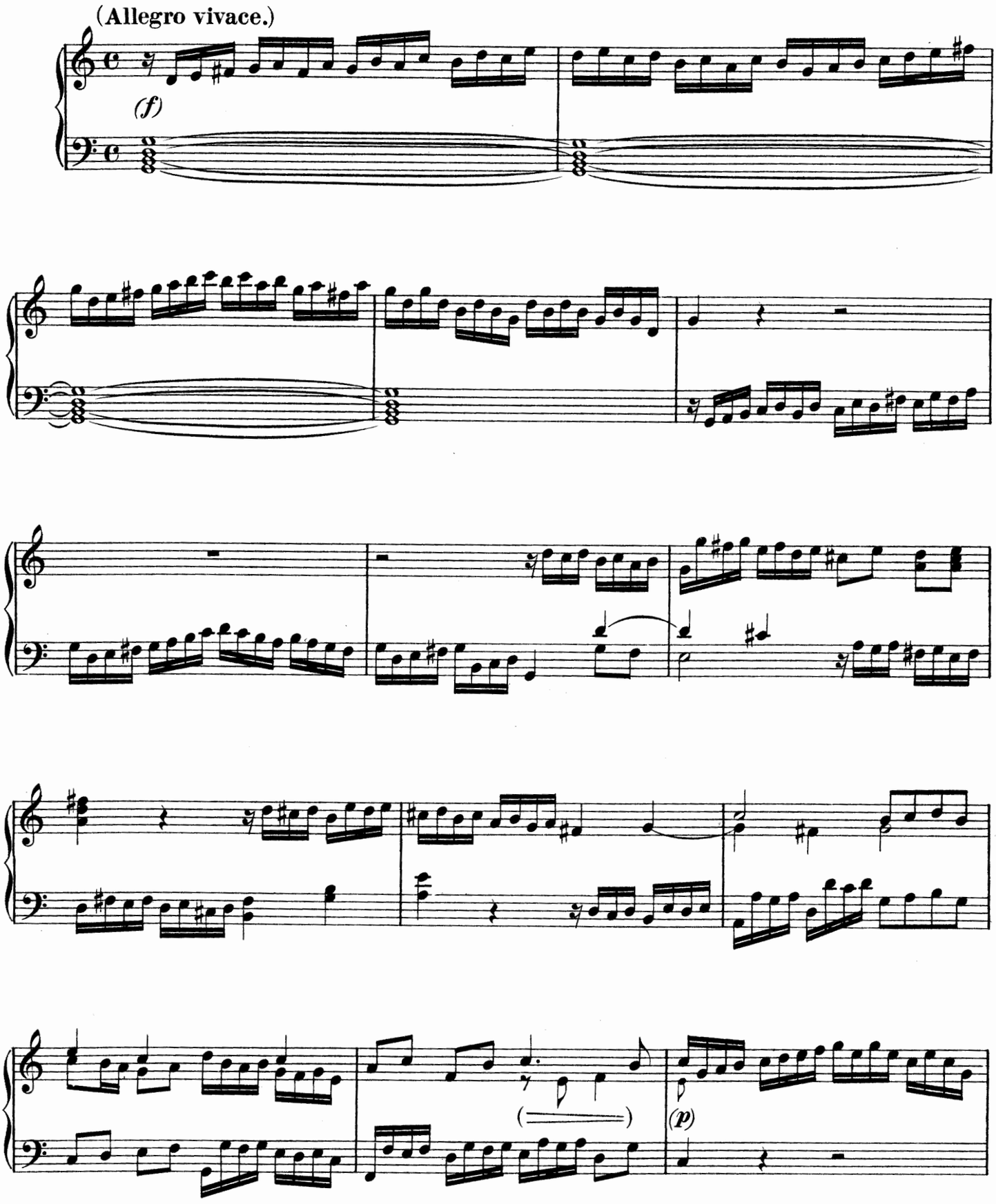

(mf)
(cresc.
f)
(cresc.
ff
rall.
)
Siegue.

CORRENTE.



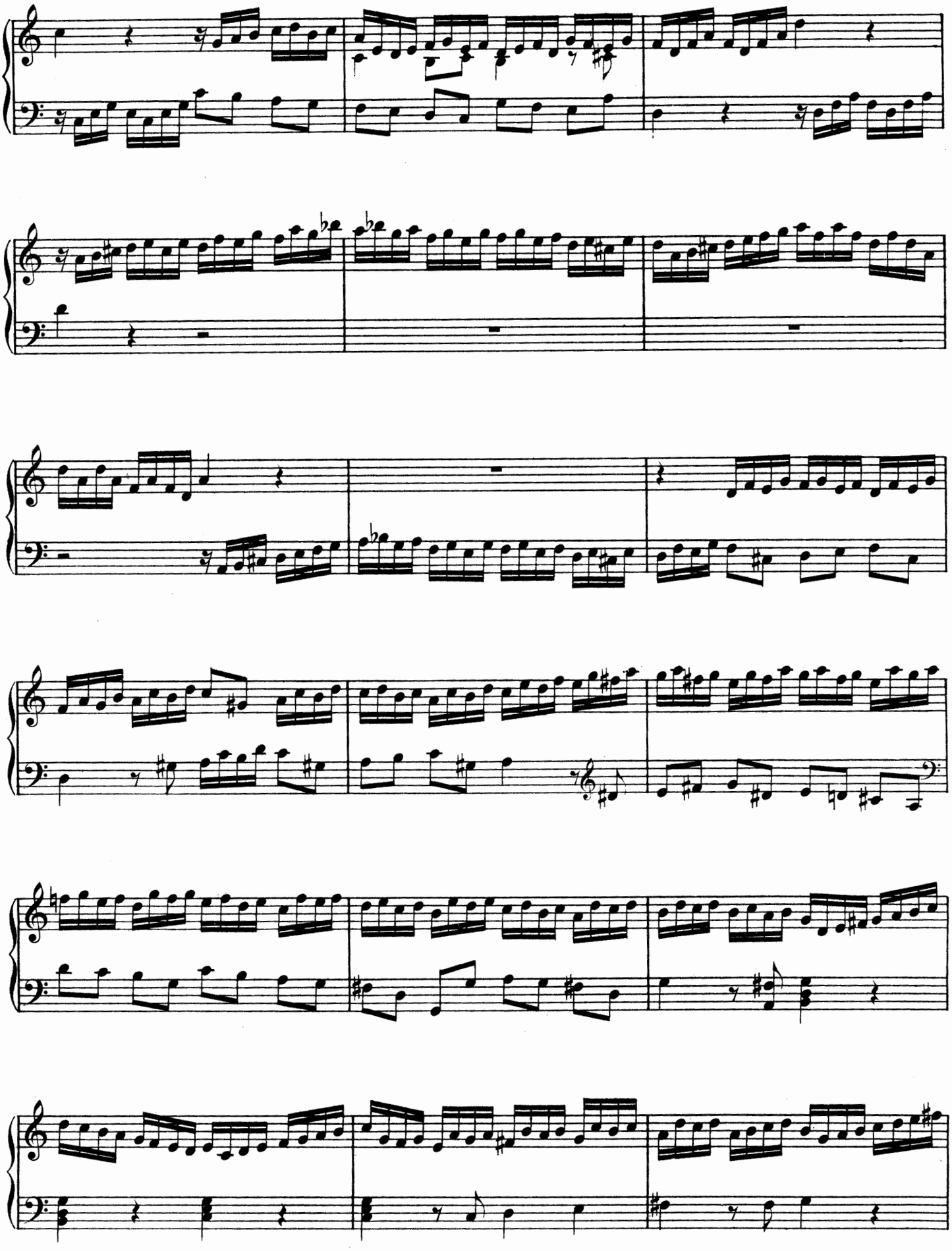
Copyright by Bach & Cº London 1908.

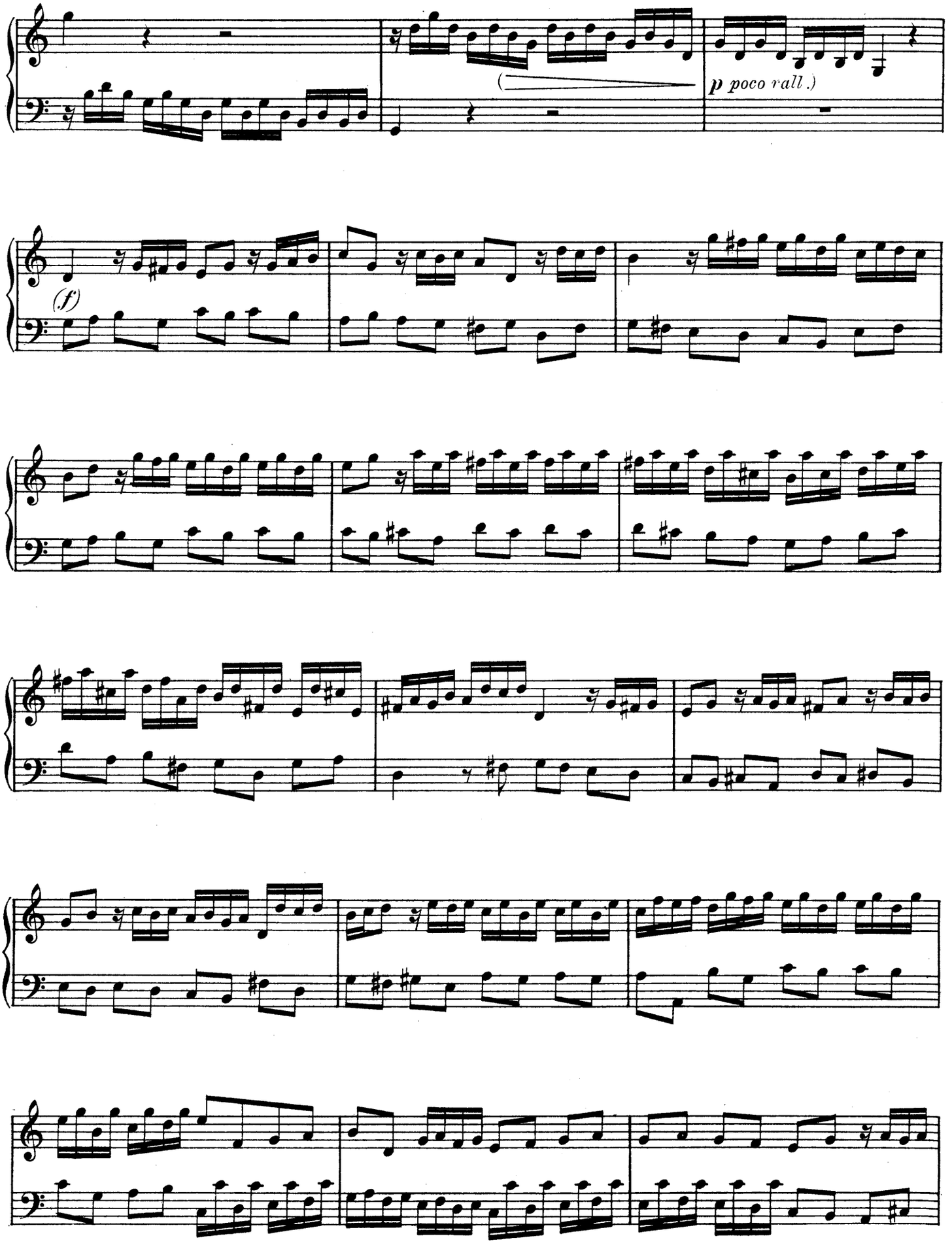
TOCCATA SESTA.

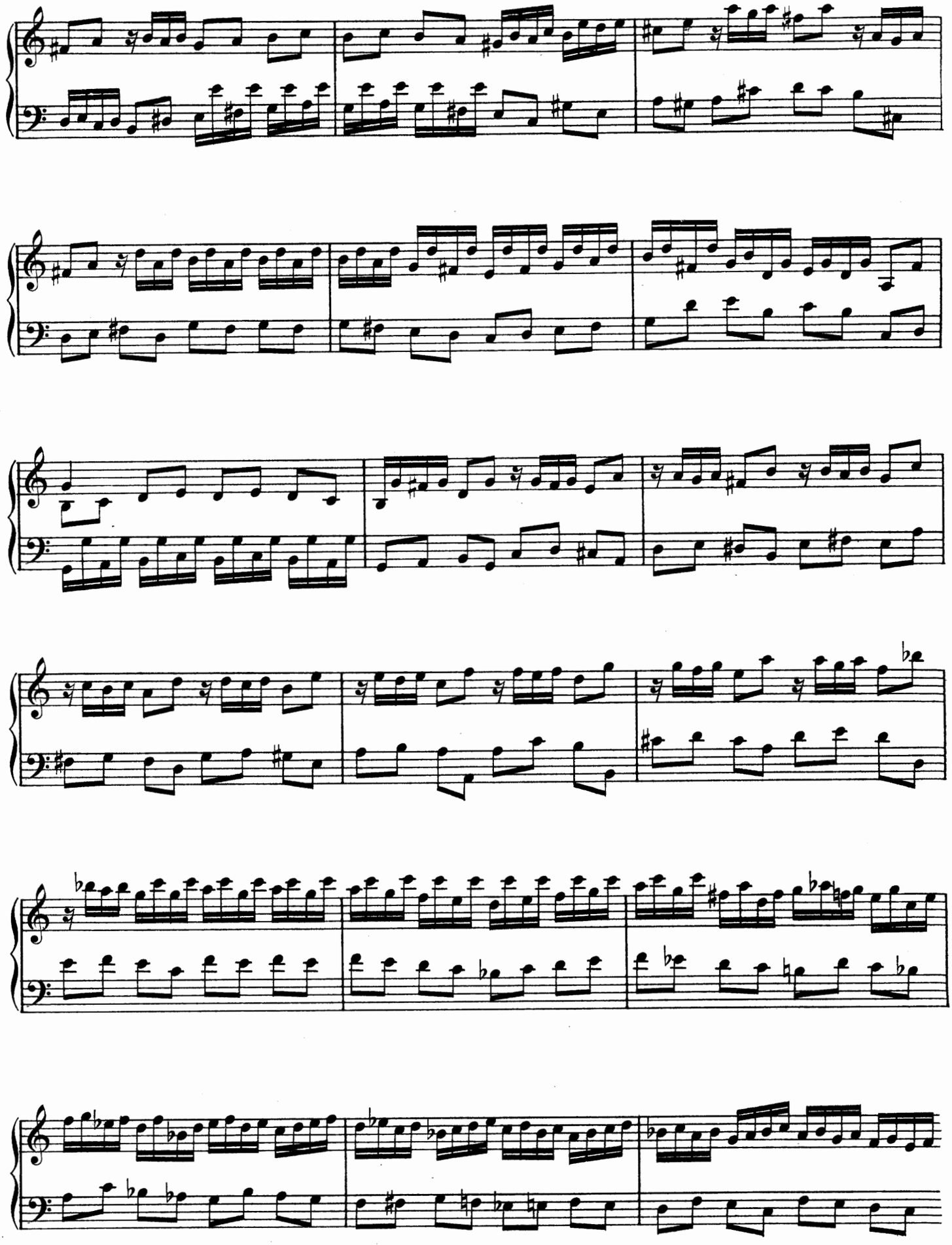


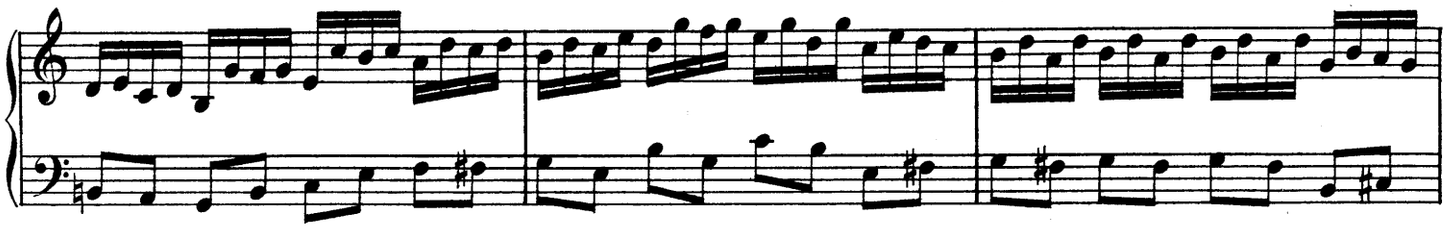
Alessandro Scarlatti. Part II.

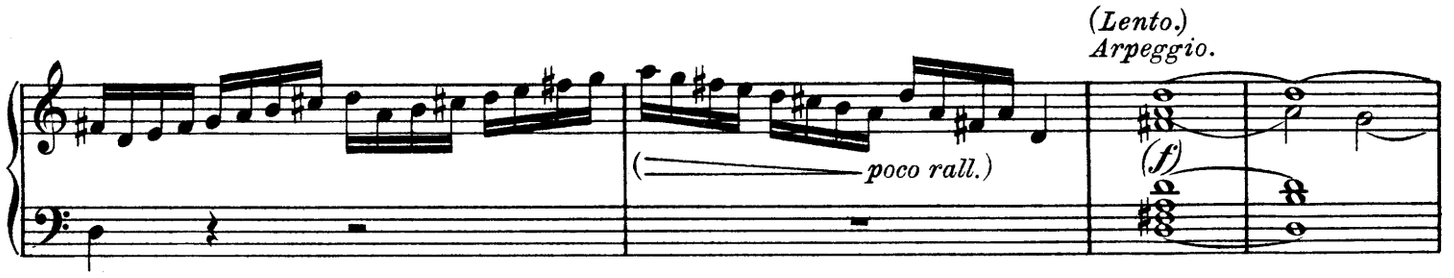
Copyright by Bach & Cº London 1908.

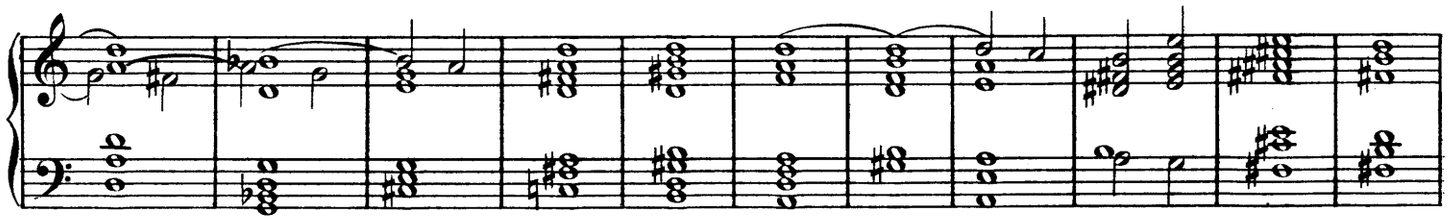


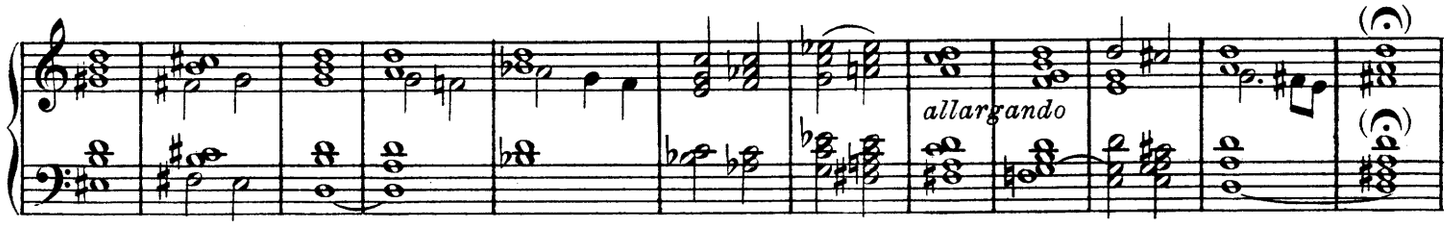

p poco rall.)
(f)



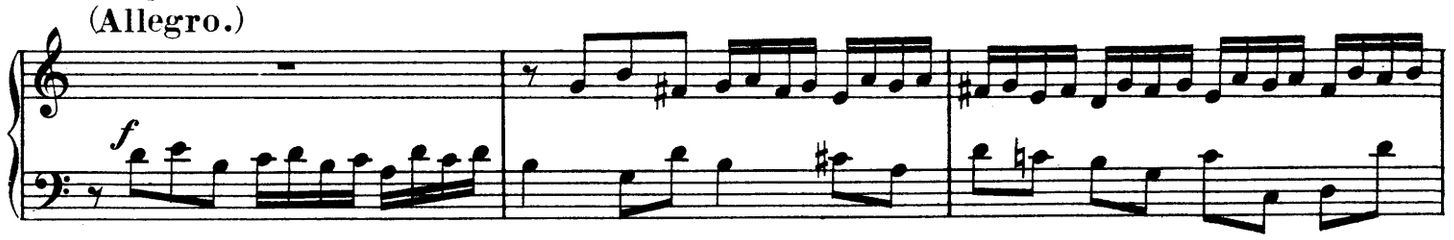


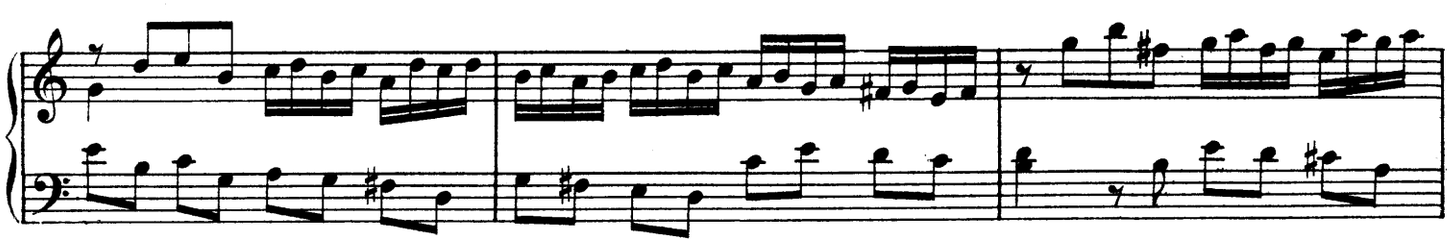


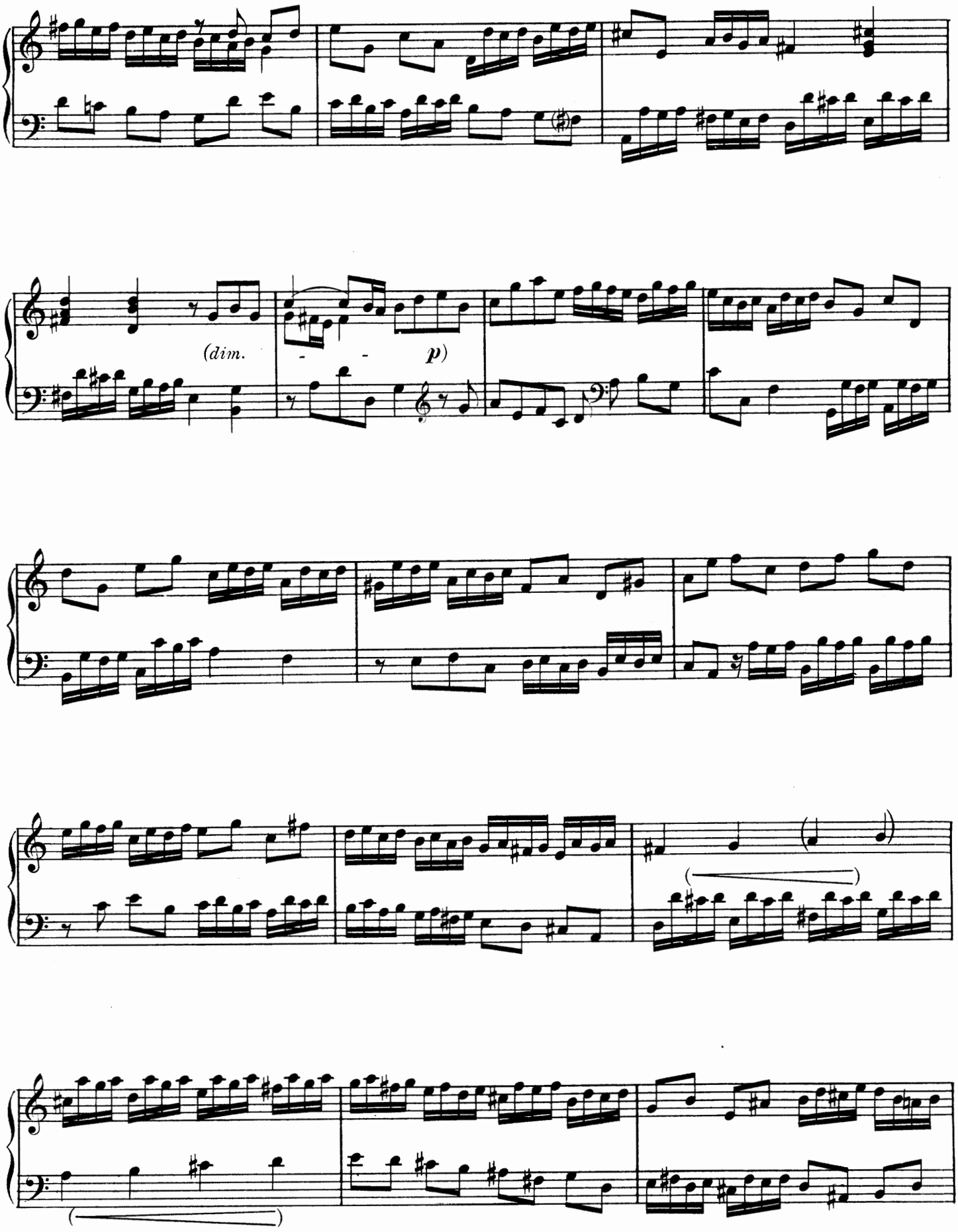


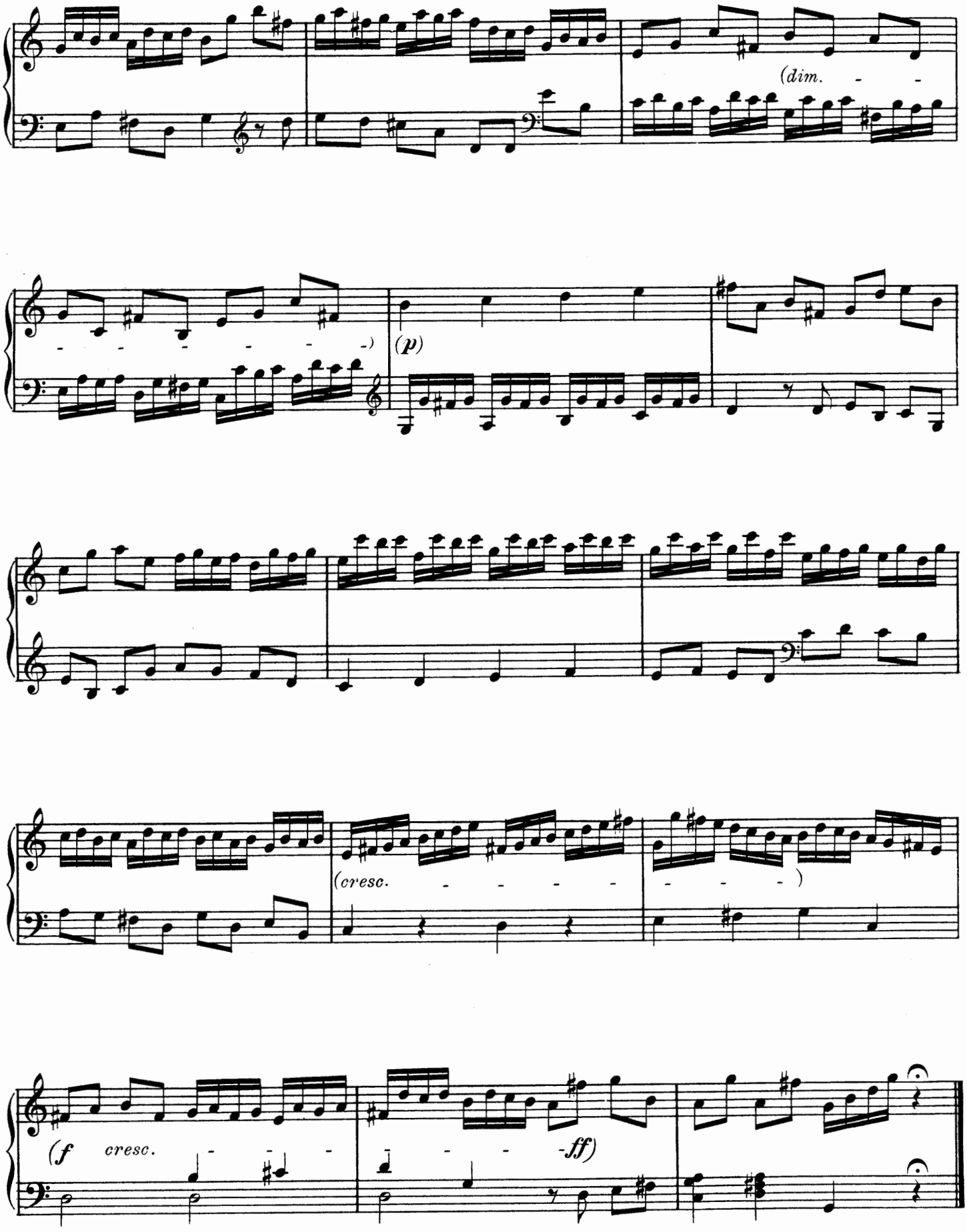


Fuga.
(Allegro.)

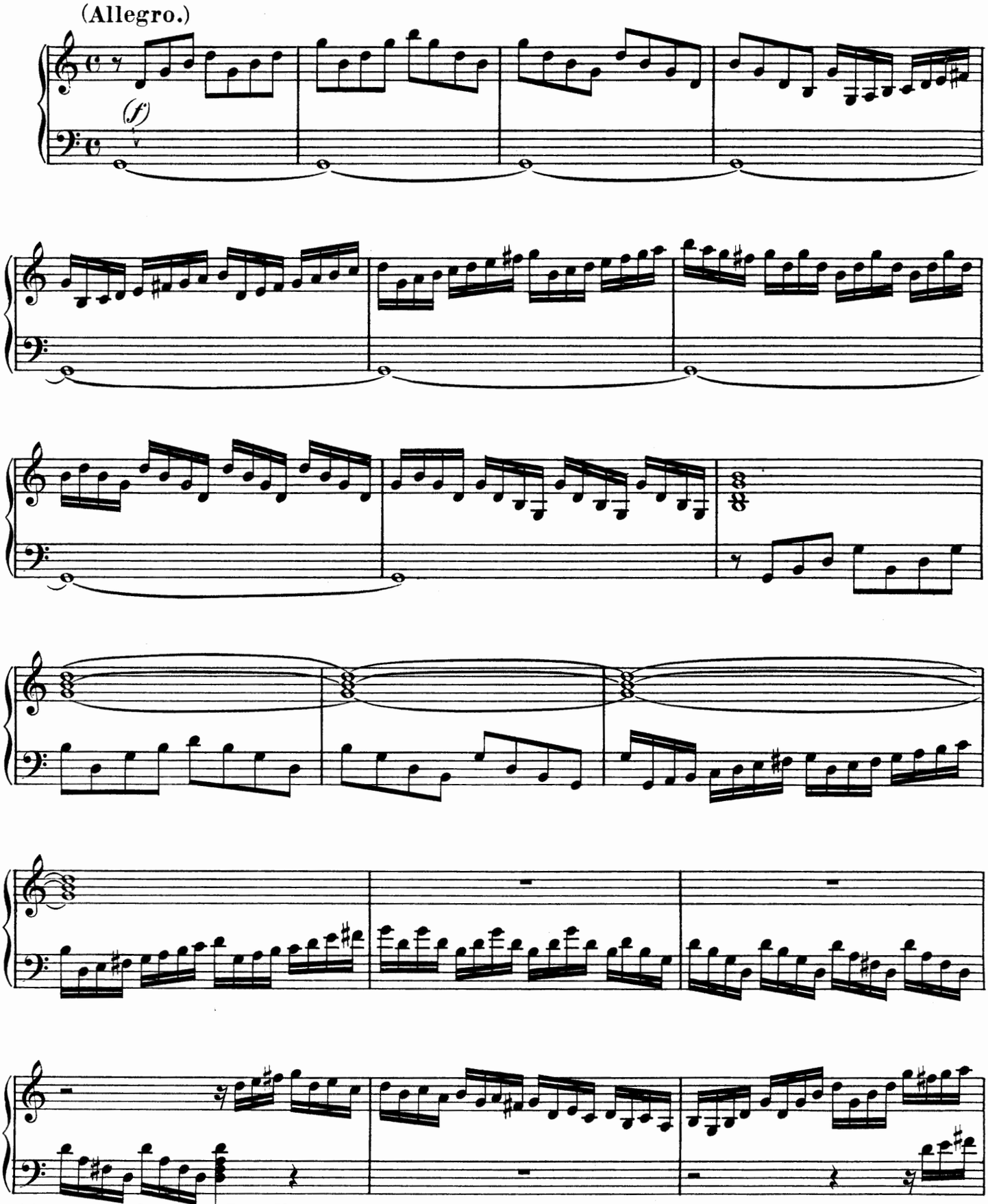





(dim.
p)

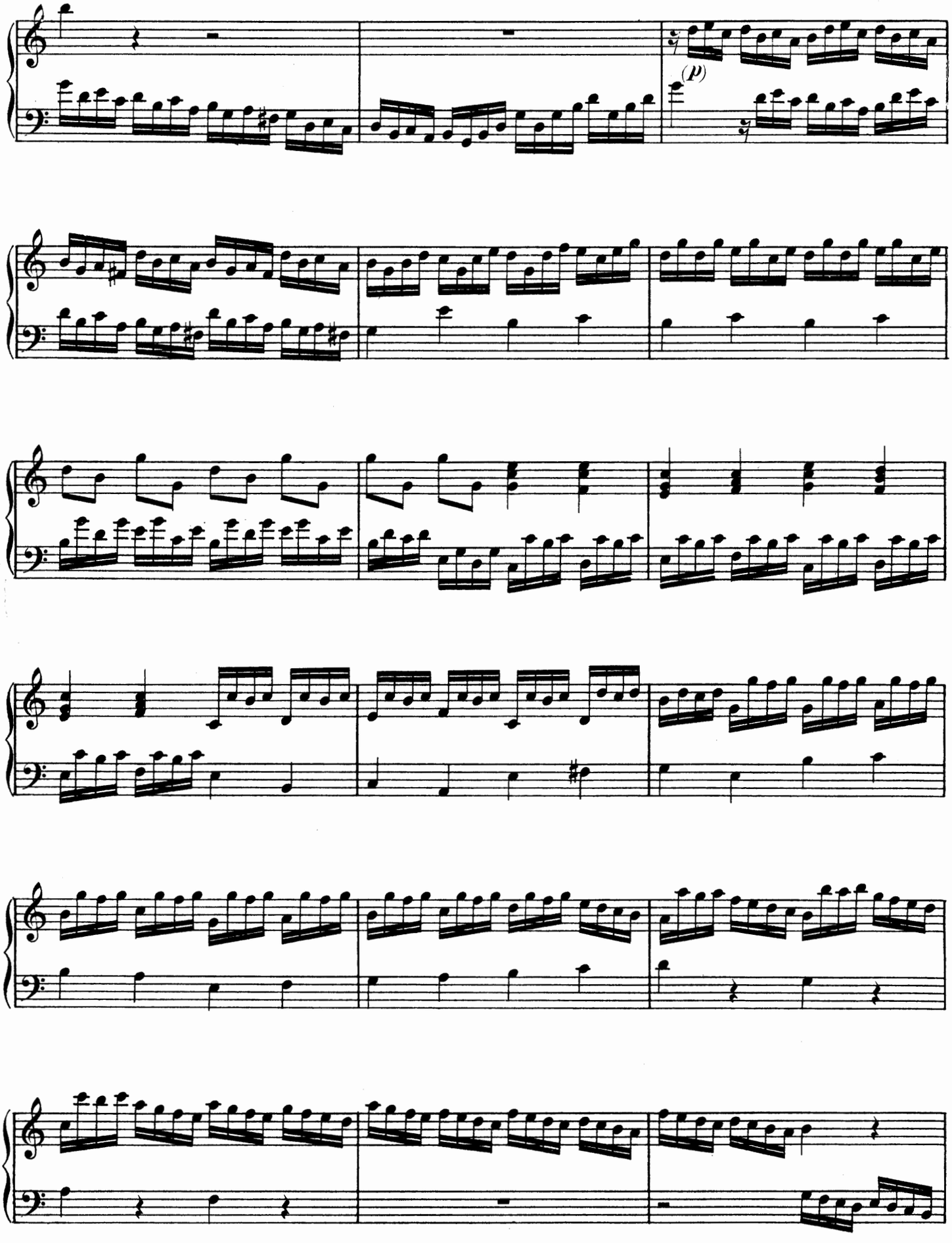

(dim.
(p)
(cresc.
(f cresc.
-ff)

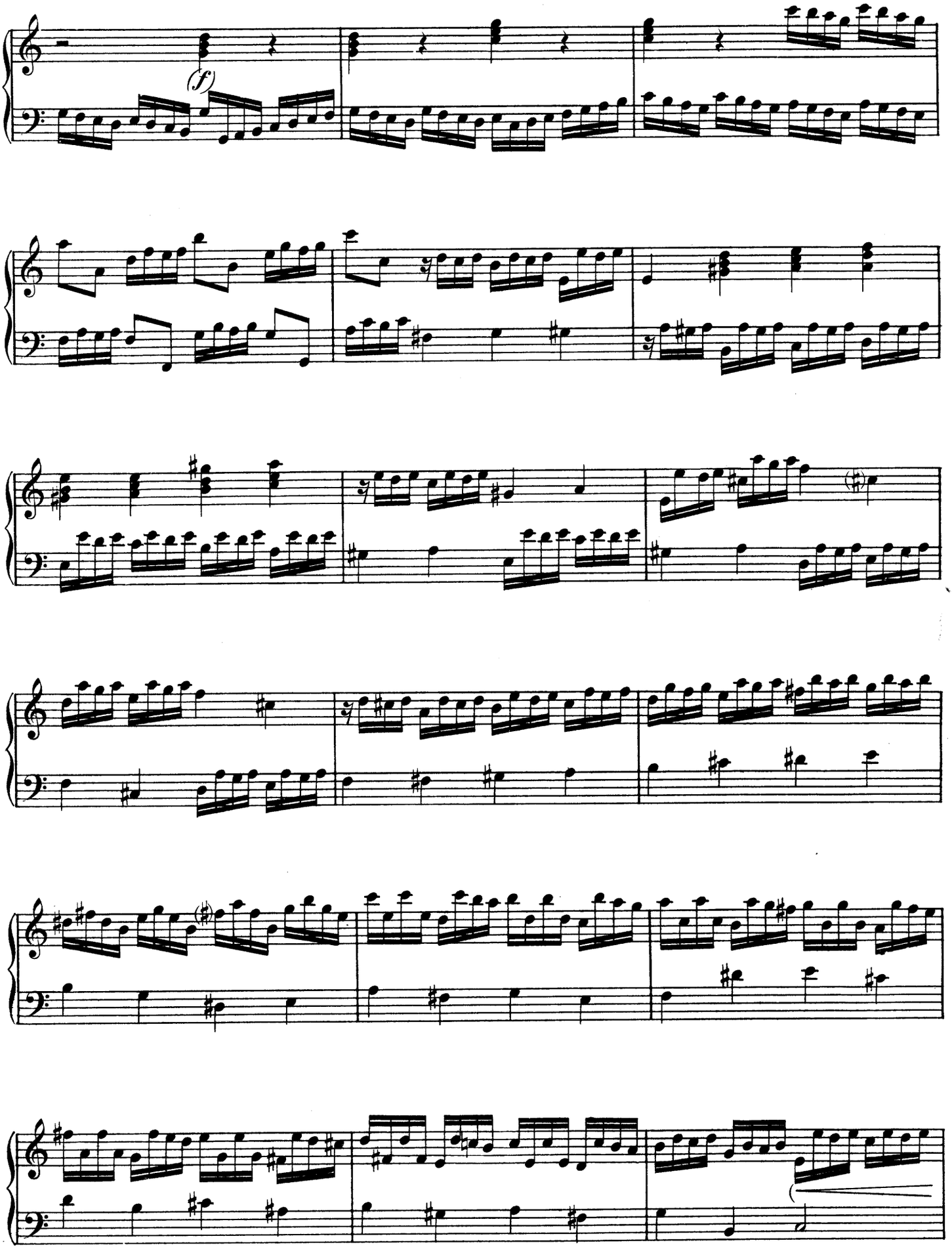
TOCCATA SETTIMA.

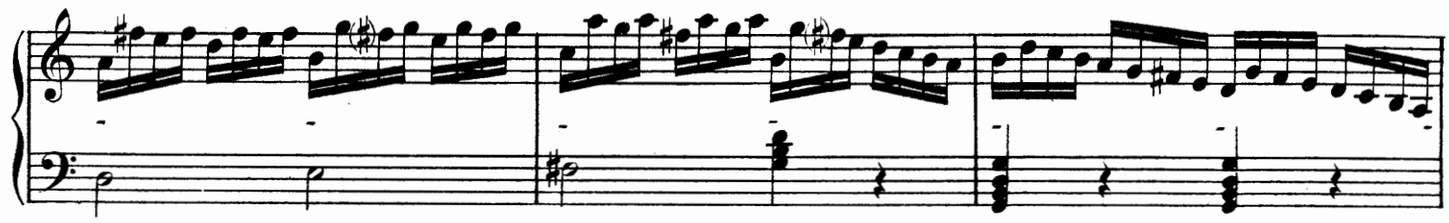


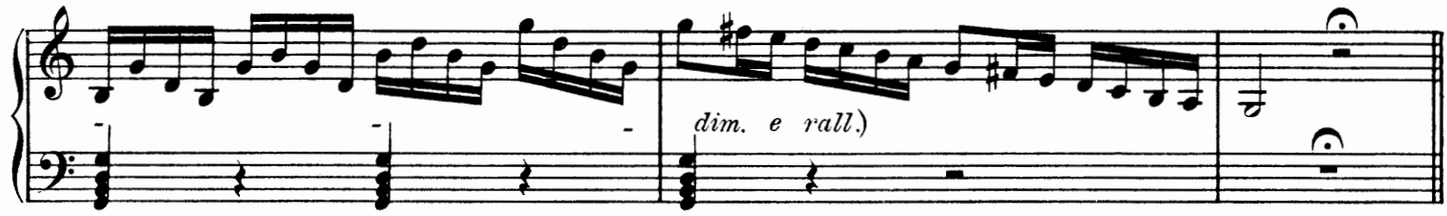
Alessandro Scarlatti. Part II.

Copyright by Bach & Cº London 1908.

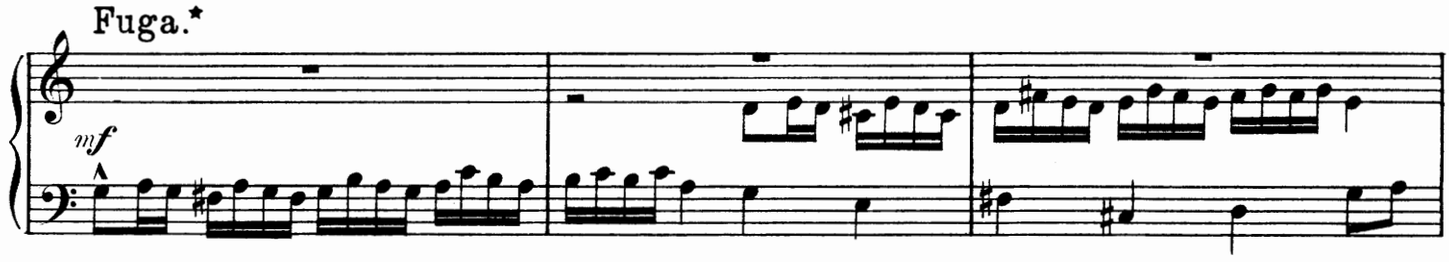

(p)

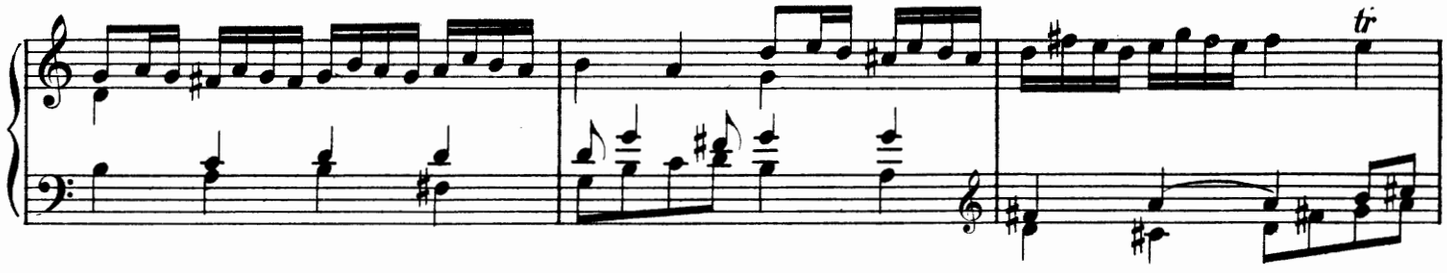

(f)

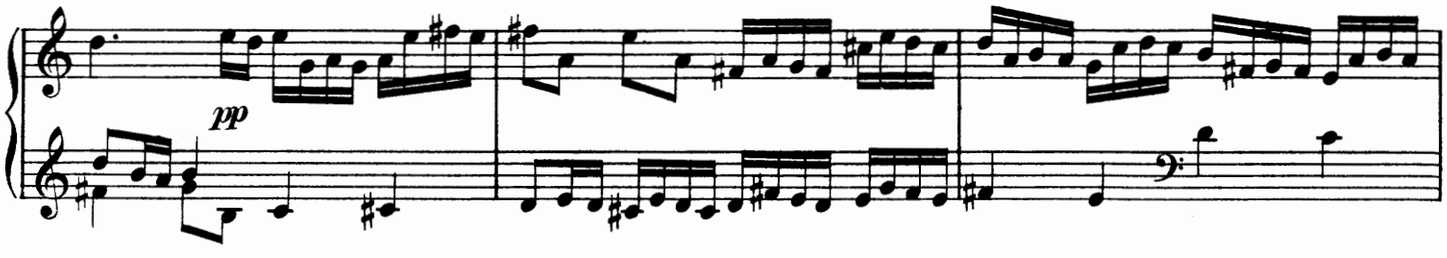


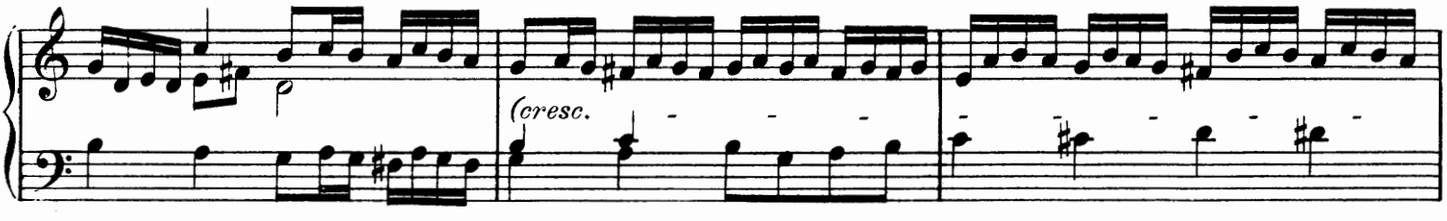


Fuga.*

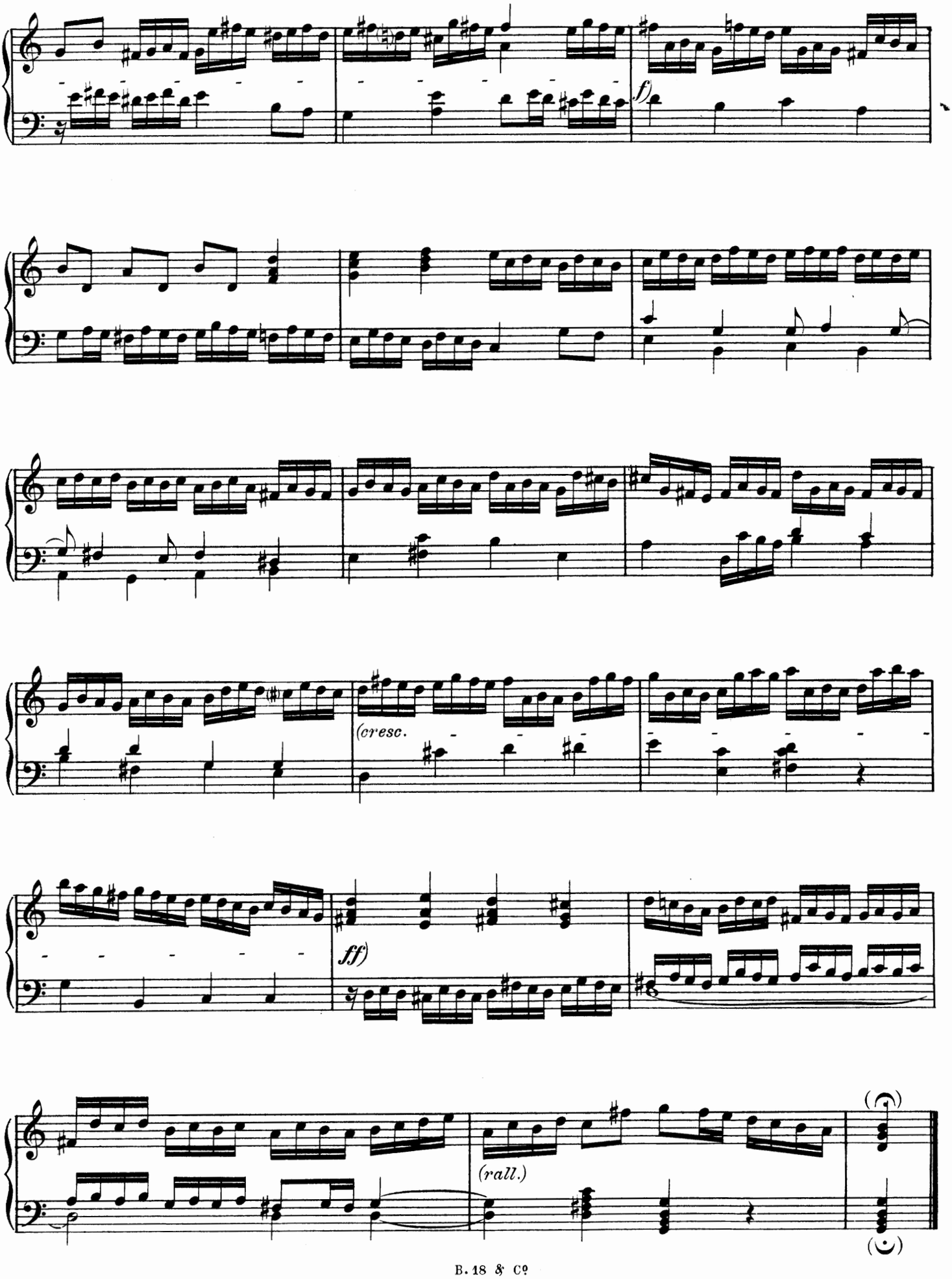








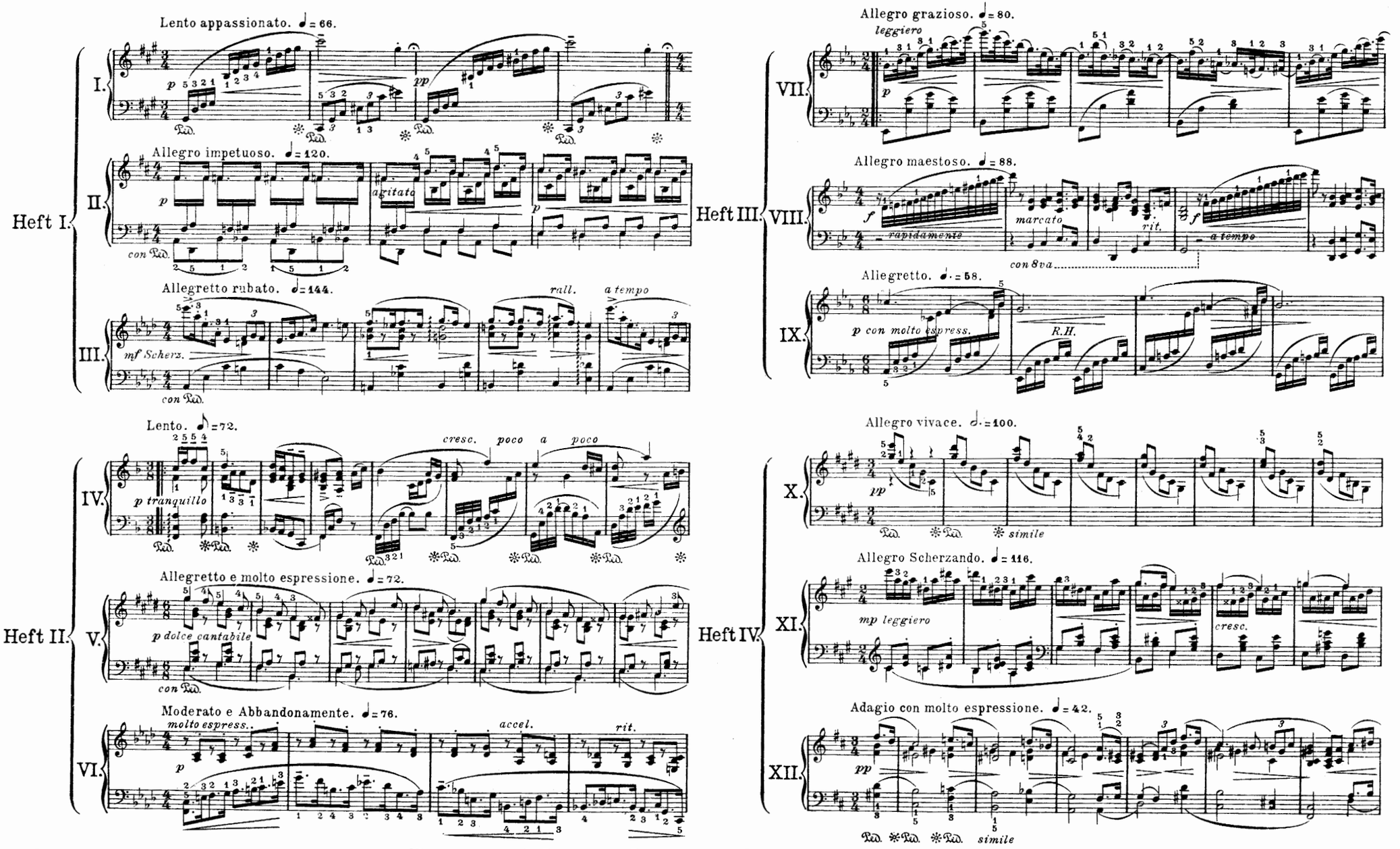
*) This Fuga appeared under Domenico Scarlatti's name in the Czerny Edition (Haslinger, Vienna, 1839)


f)
(cresc.
ff)
(rall.)

KLEINE TONBILDER.

12 Musikalische Gedanken für Pianoforte.

VON FRANZ GOTTMANN. OP. 21.



Nº 2.

BACH & Co, 139 OXFORD. STREET, LONDON, W.

Price 2/- net each book.

NET.

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART III.

Ent: Sta: Hall.

Price 5/- net.

BACH & Co.
139, OXFORD STREET,
LONDON, W.

BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT. BERLIN - BRUSSELS - NEW YORK.

Copyright, MCMVIII, by Bach & Co

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART III.

Ent: Sta: Hall.

Price 5/- net.

BACH & Co.
139, OXFORD STREET,
LONDON, W.

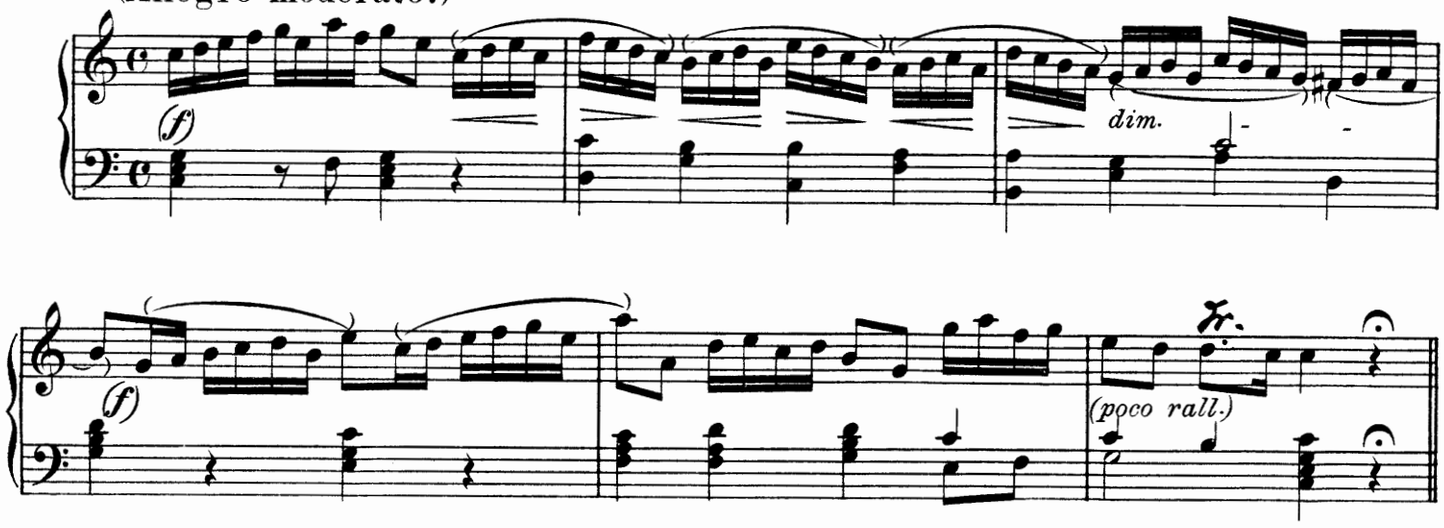
BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT, BERLIN - BRUSSELS - NEW YORK.

Copyright, MCMVIII, by Bach & Co
ALL RIGHTS RESERVED.

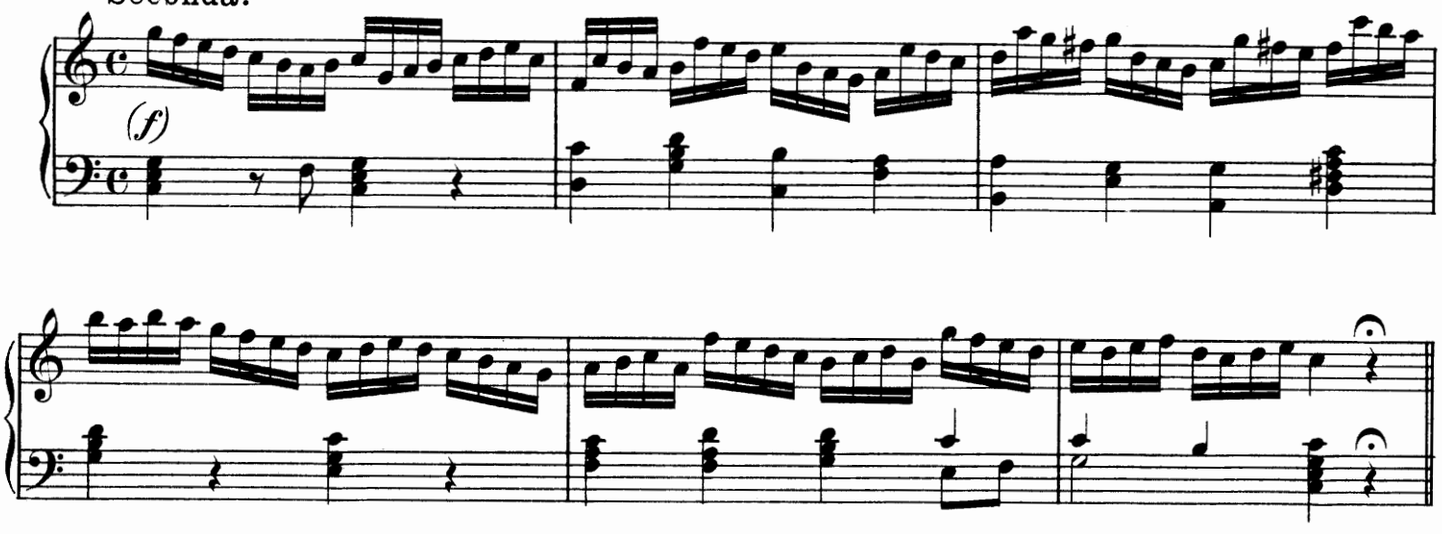
VARIE PARTITE OBBLIGATE AL BASSO.

Prima.

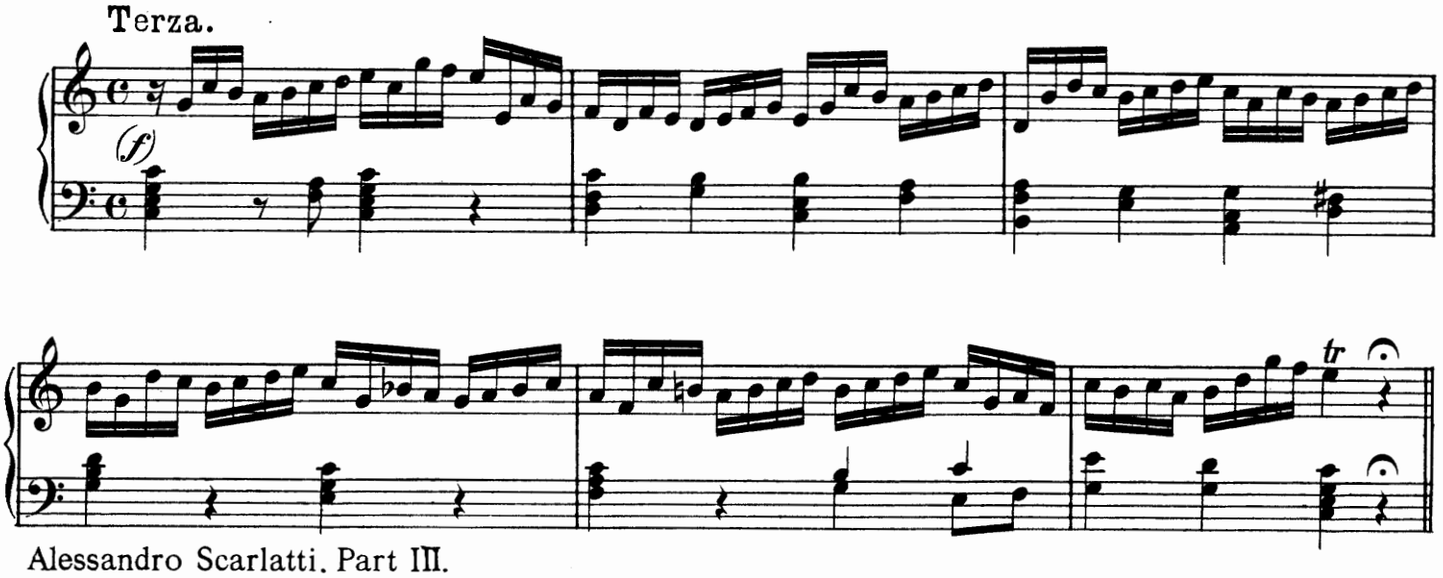
(Allegro moderato.)



Seconda.



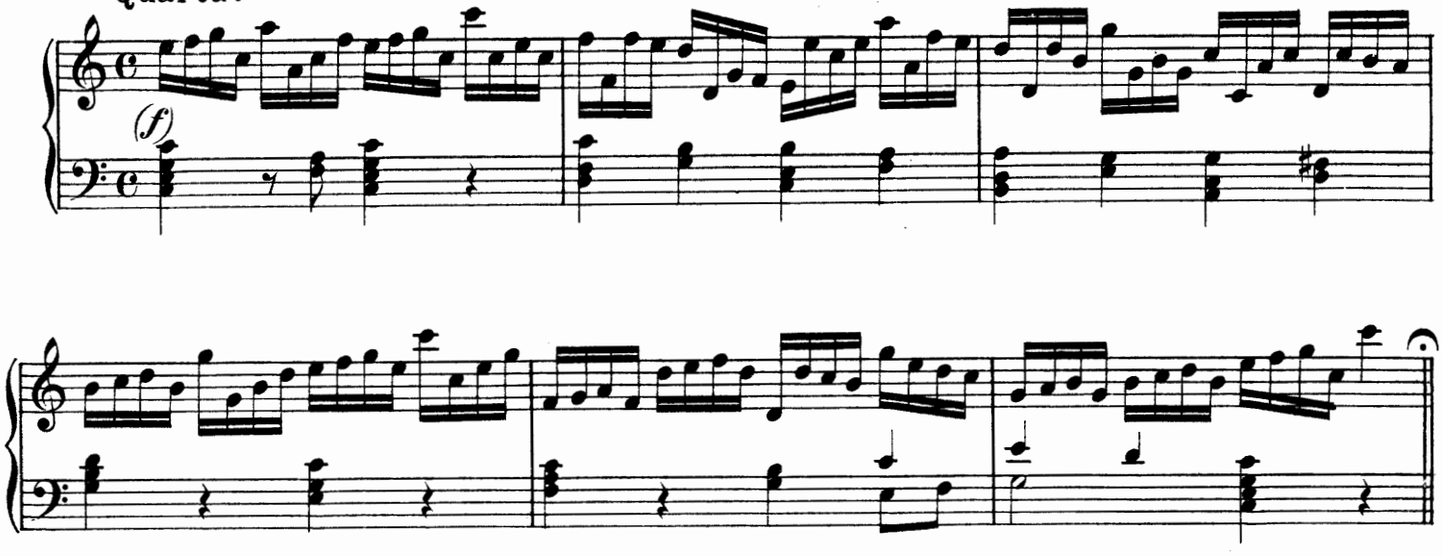
Terza.



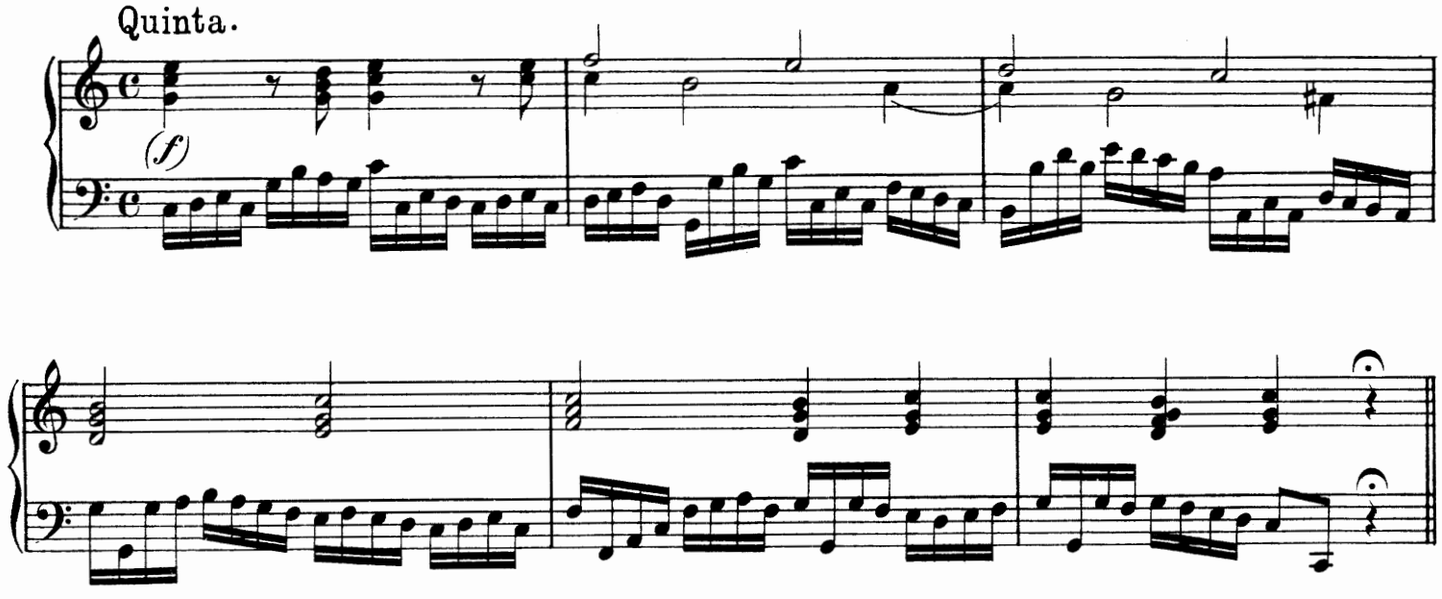
Alessandro Scarlatti. Part III.

Copyright by Bach & Cº London 1908.

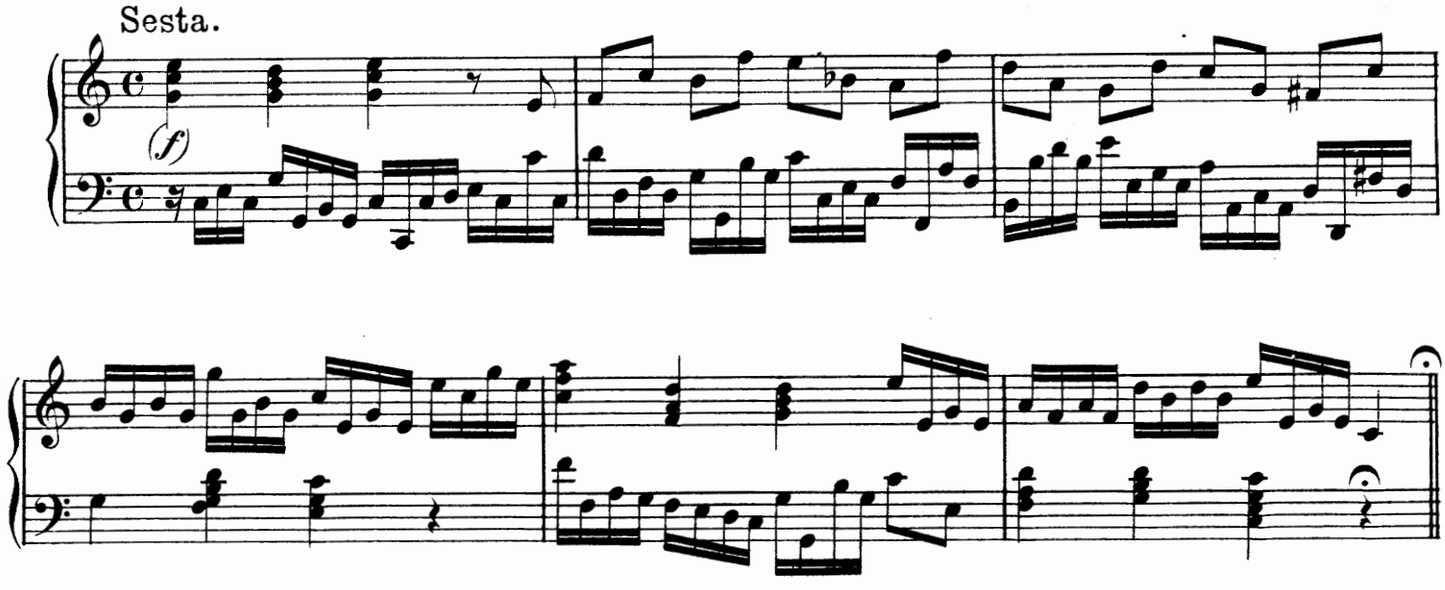
Quarta.



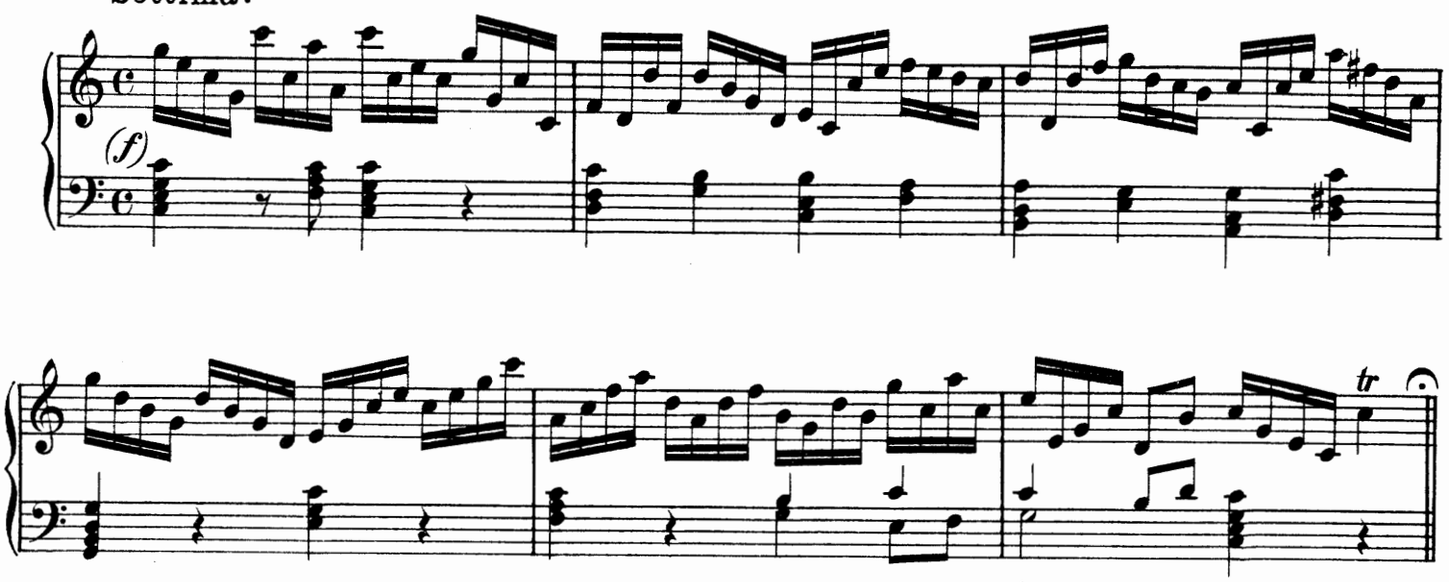
Quinta.



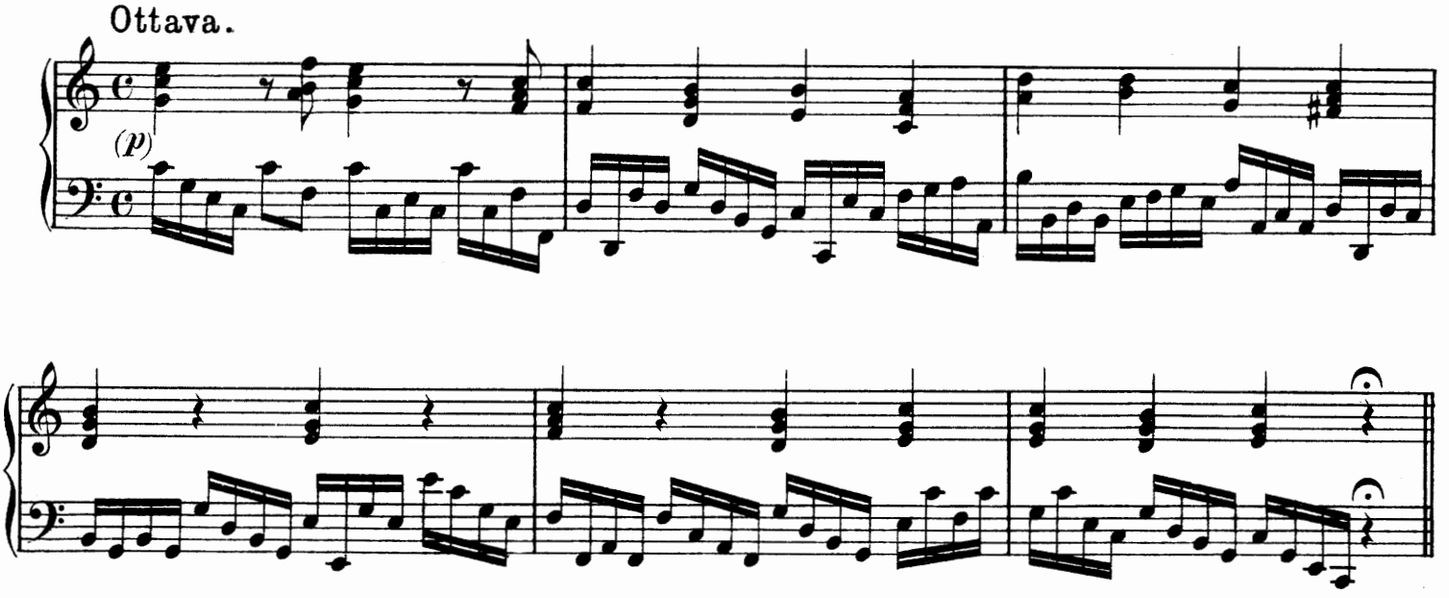
Sesta.



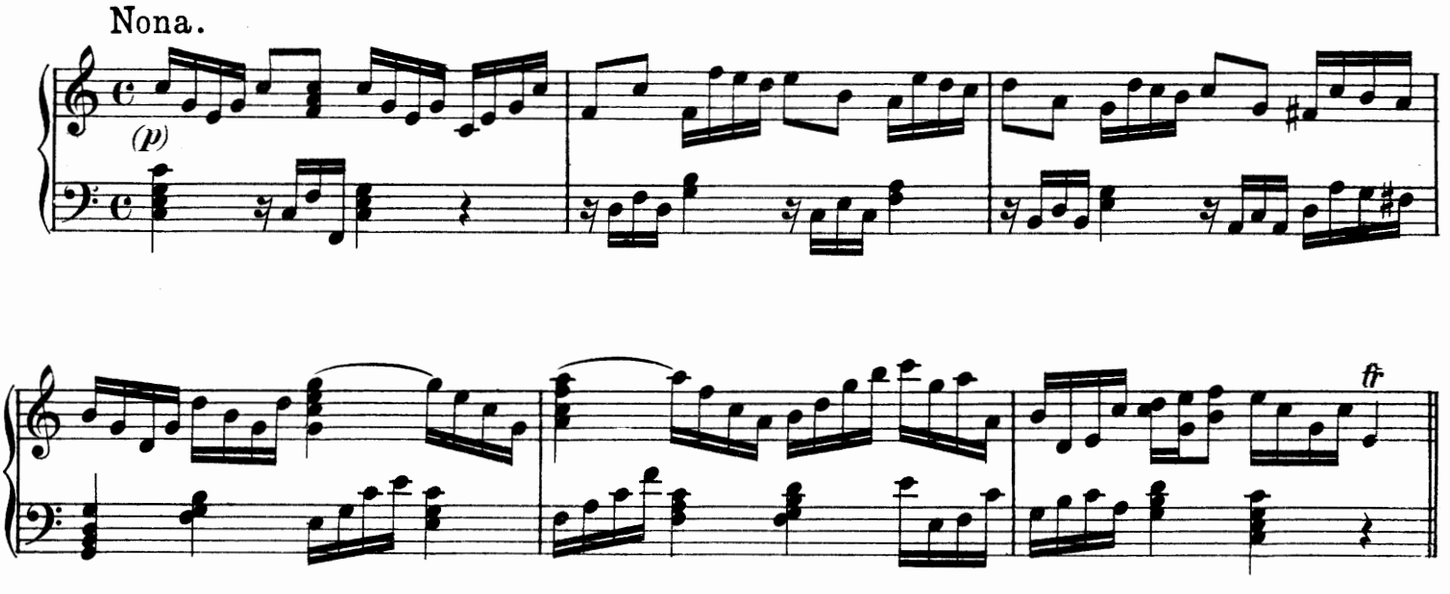
Settima.



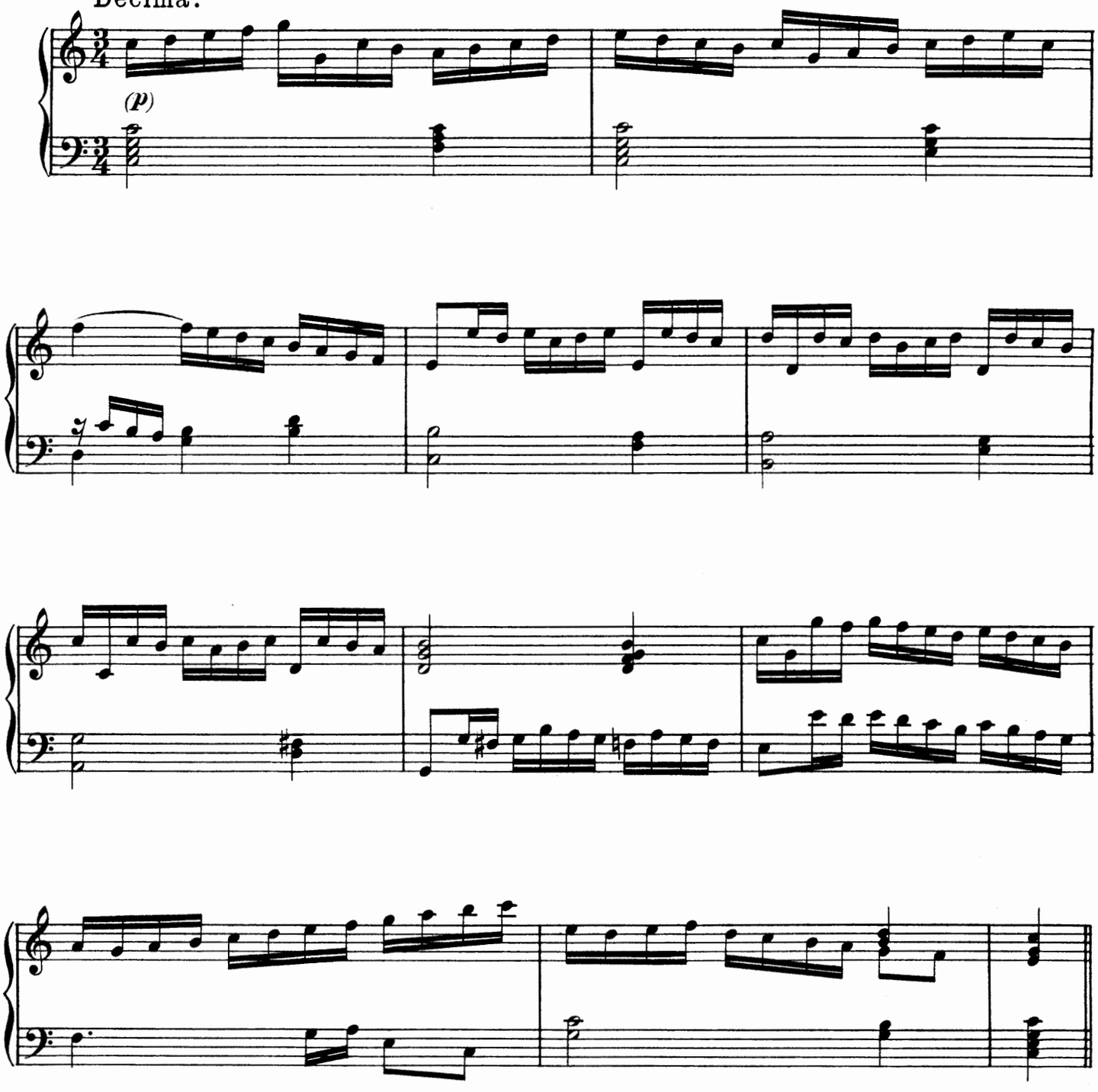
Ottava.



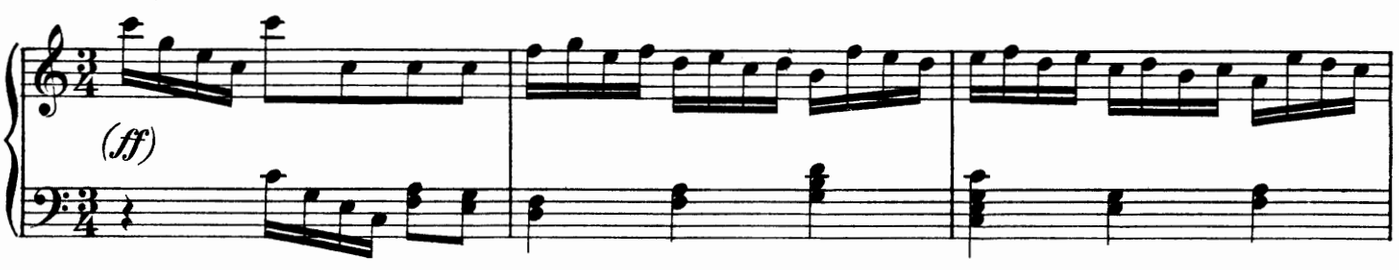
Nona.

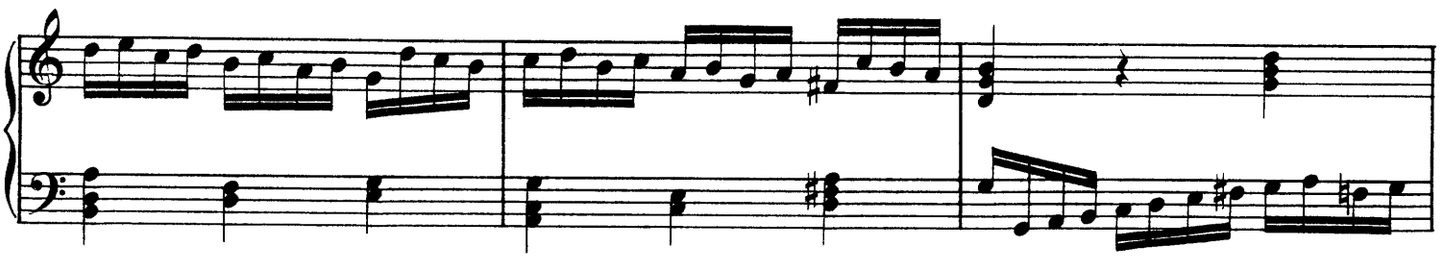


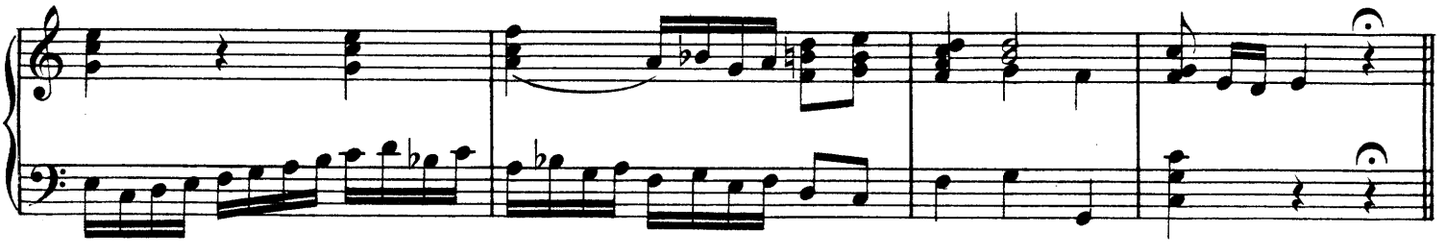
Decima.



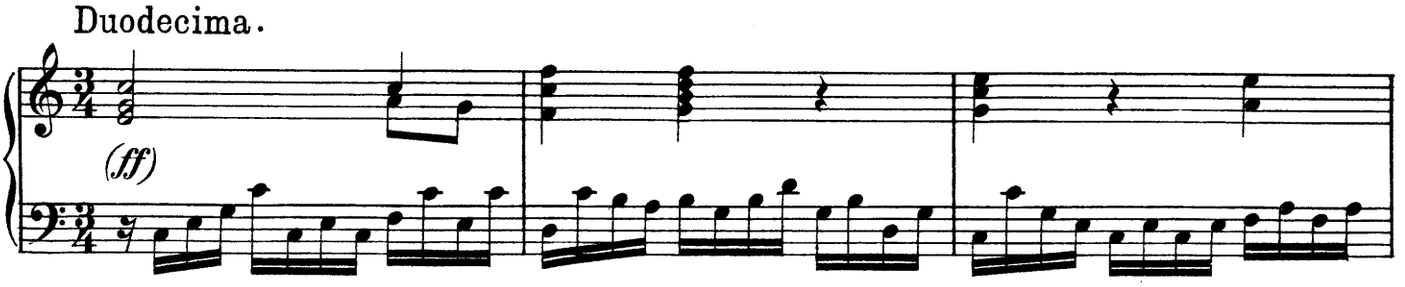
Undecima.

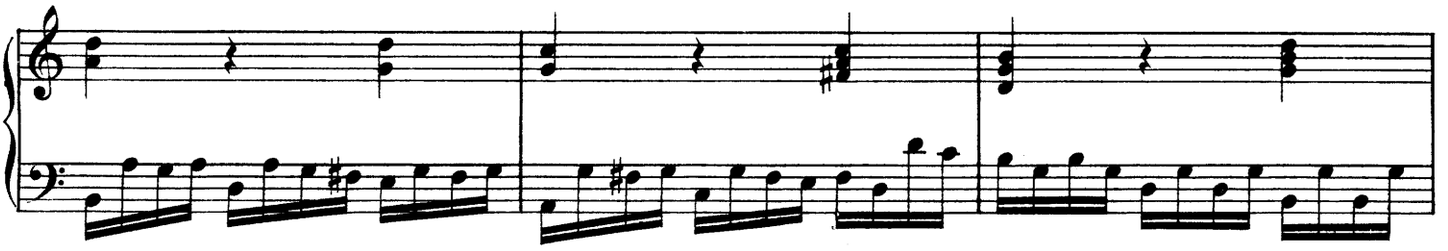


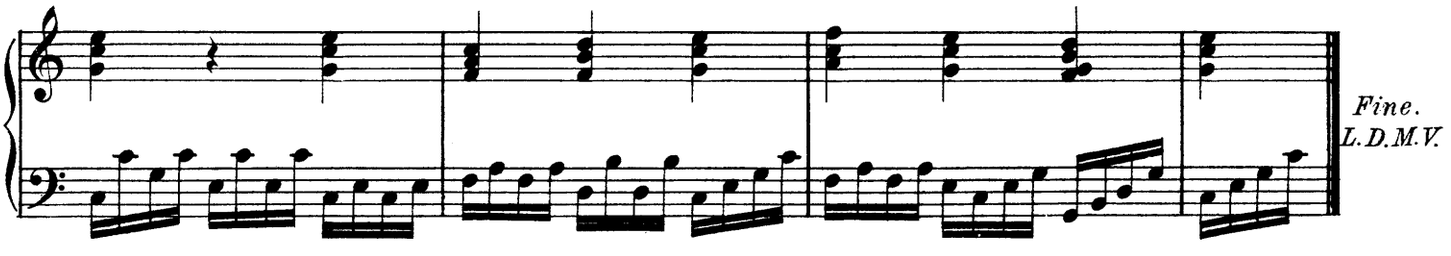




Duodecima.



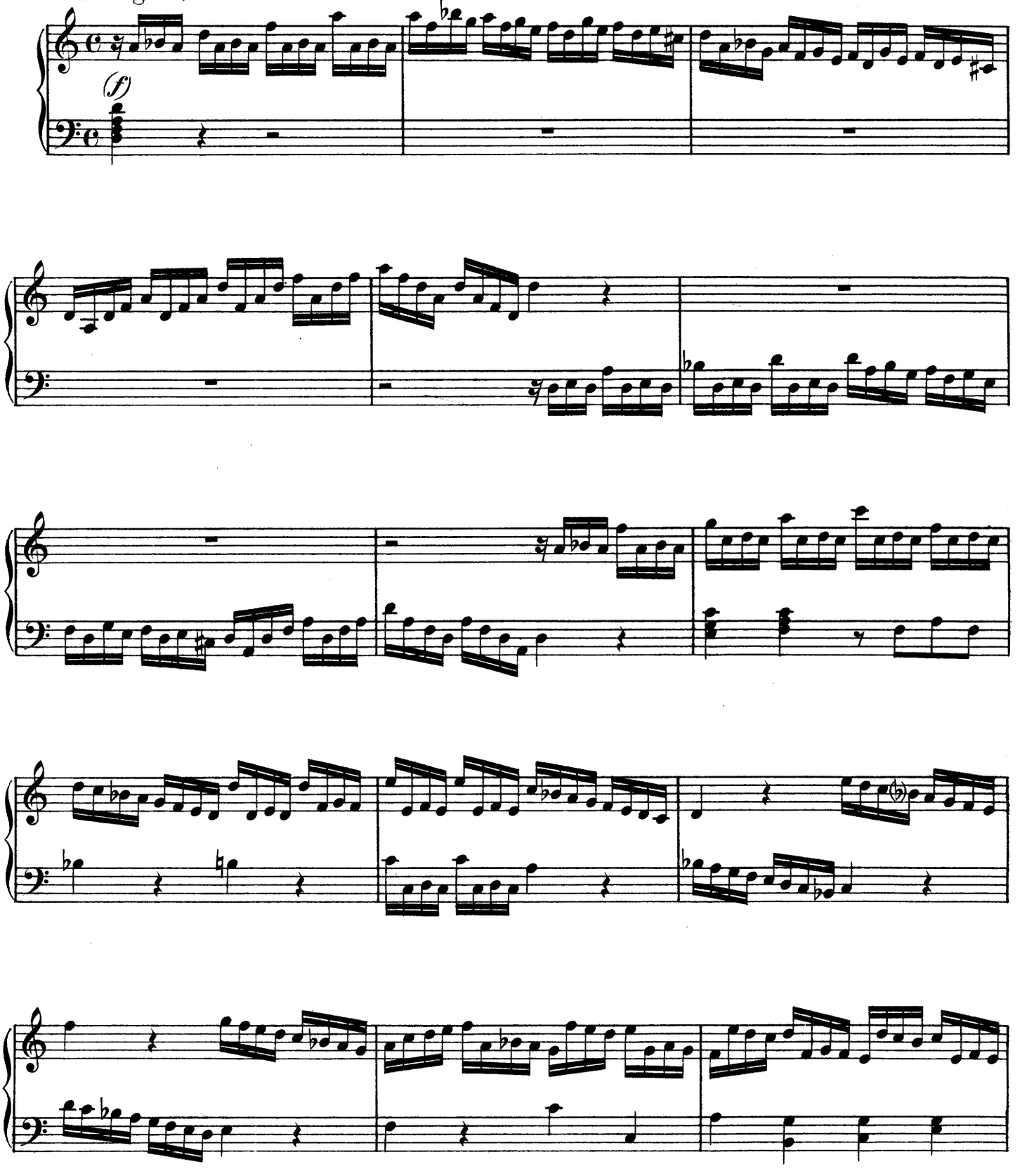




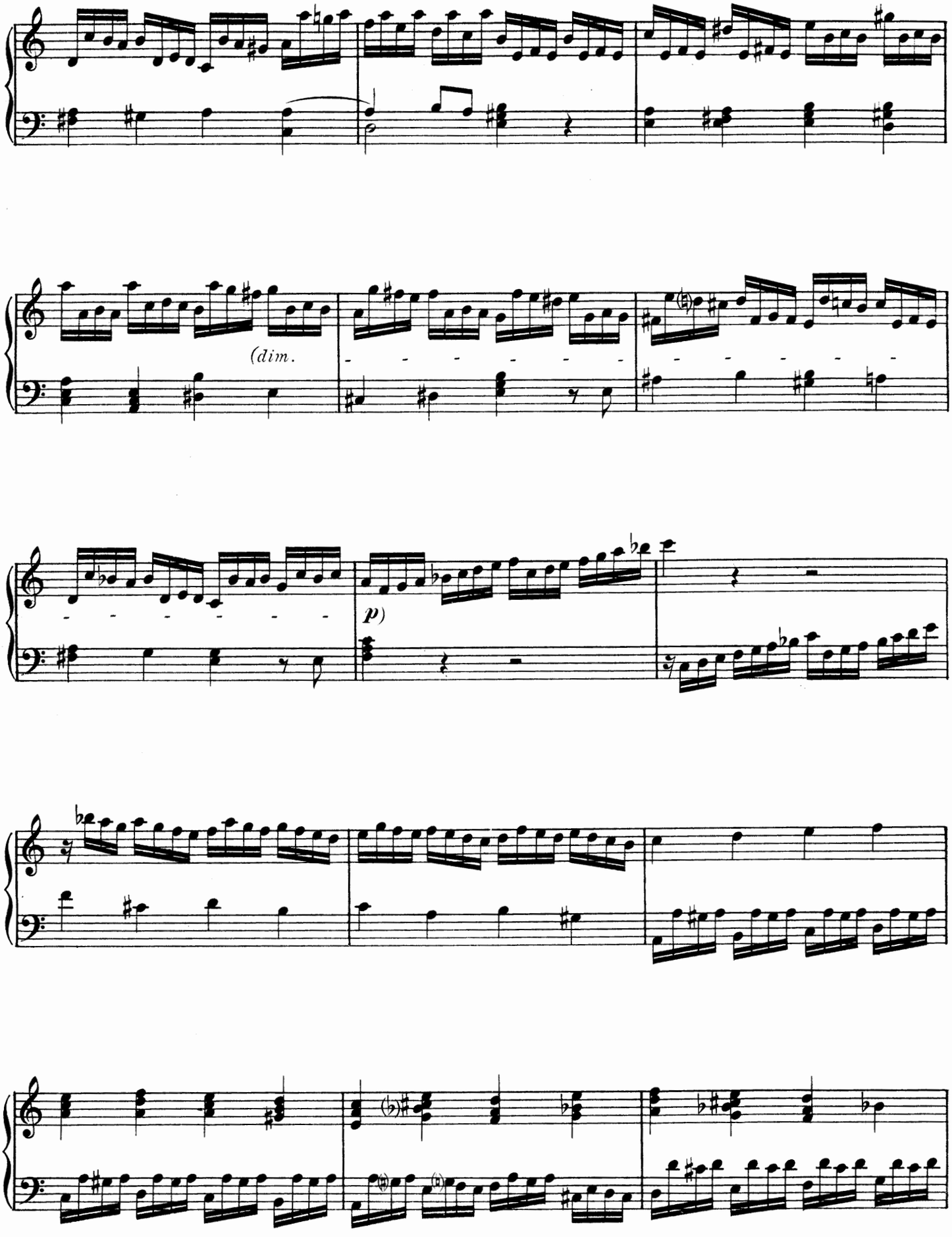
TOCCATA PER CEMBALO.

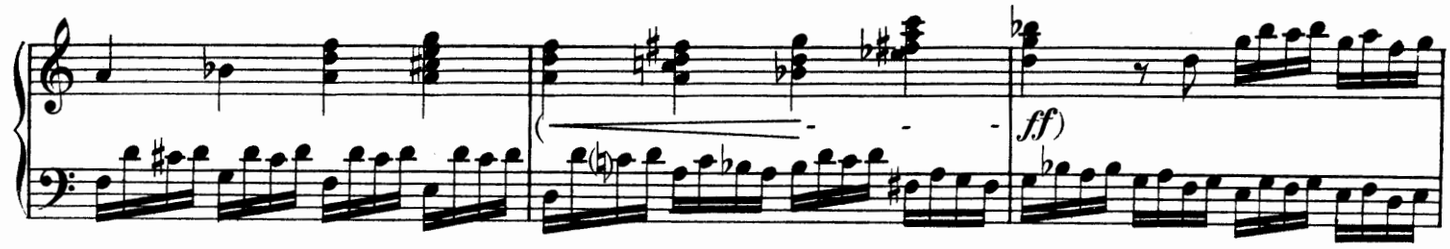
(Nº 8.)

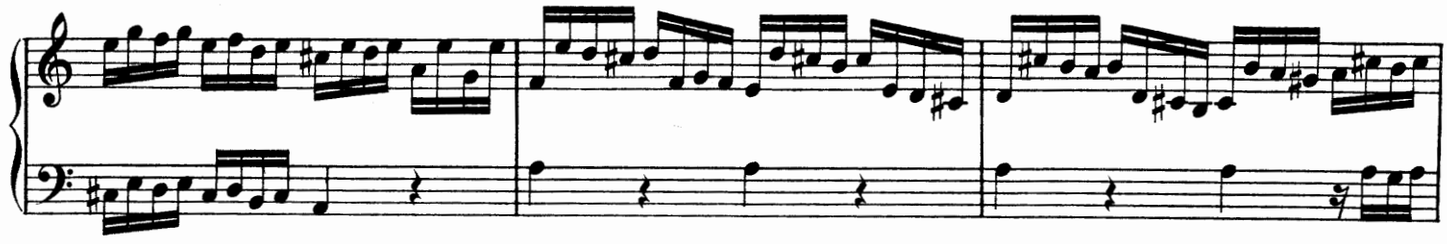
(Allegro.)

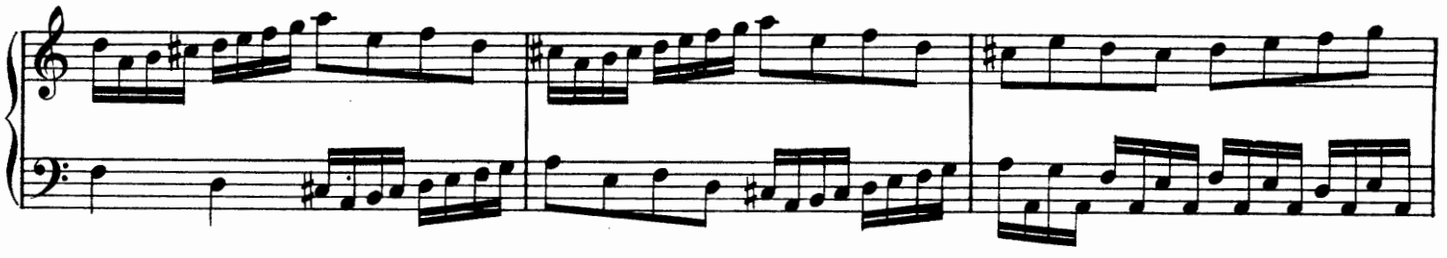


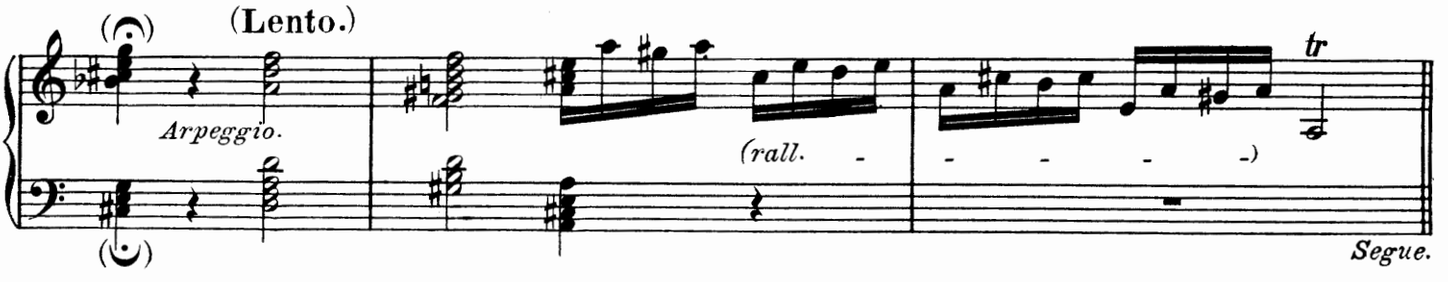
Copyright by Bach & Cº London 1908.


(dim.
p)

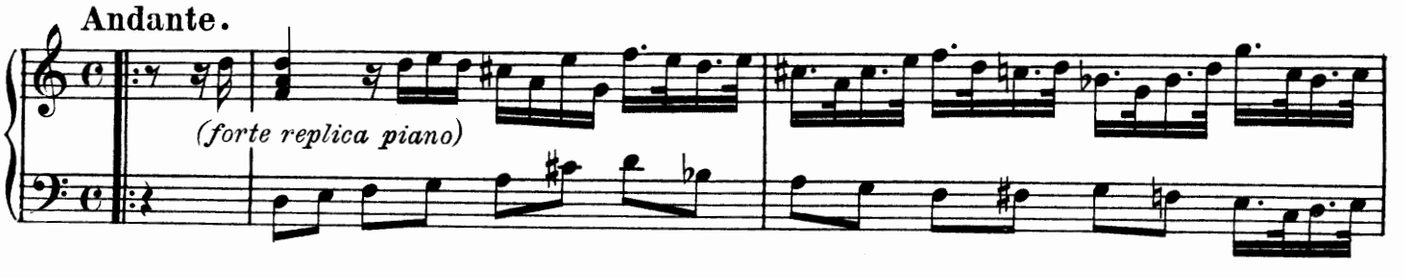


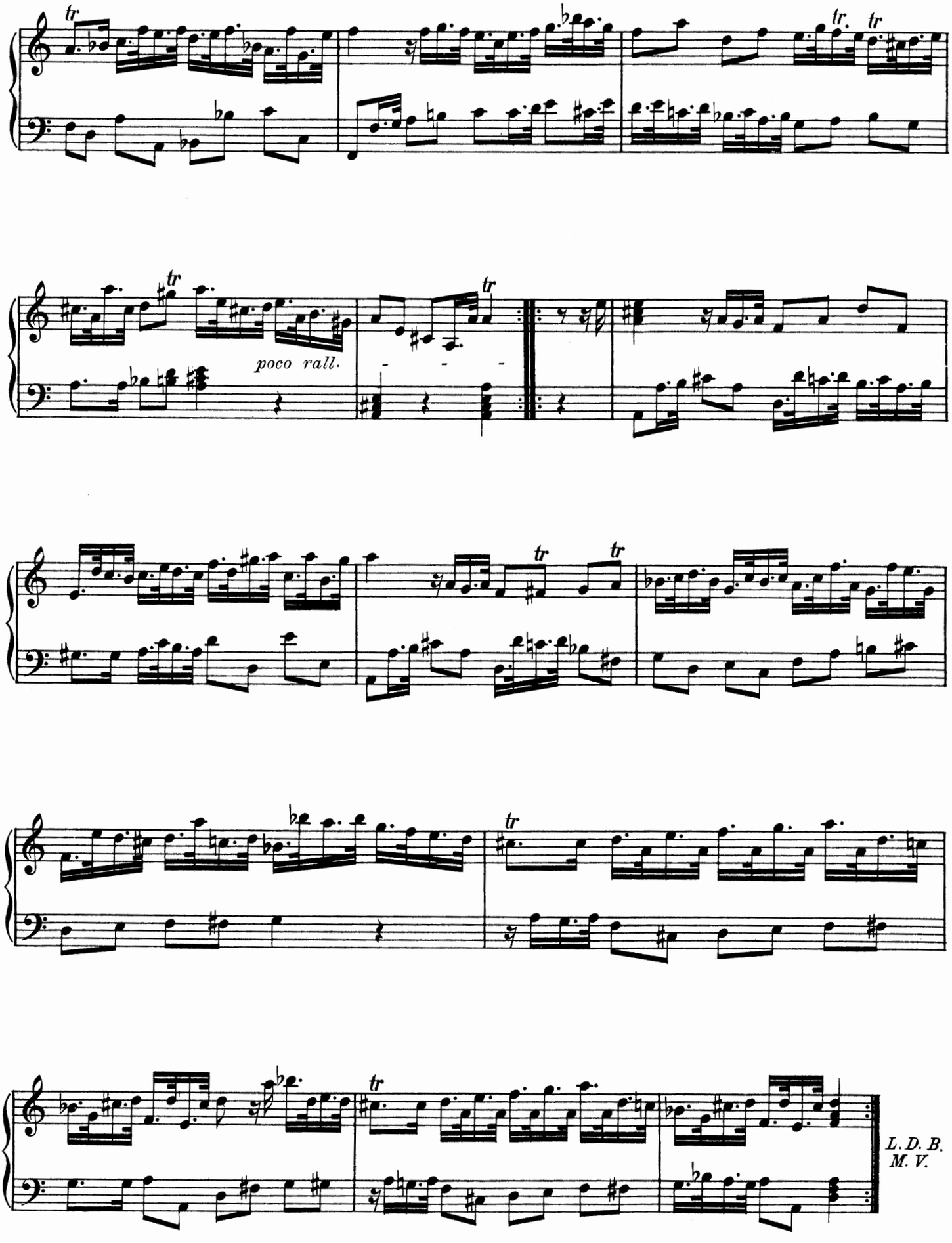






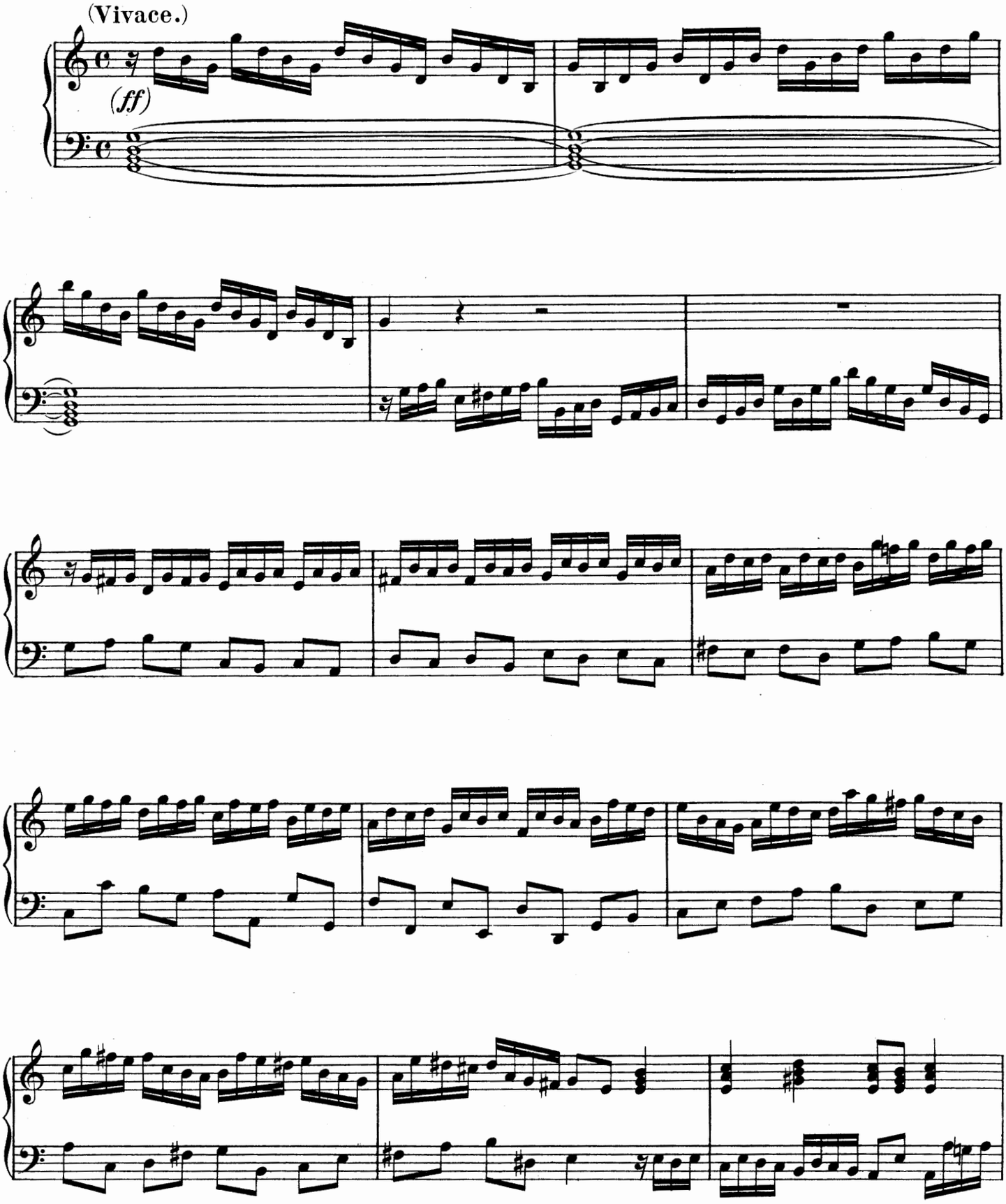
ARIA ALLA FRANCESE.




poco rall.
L. D. B.
M. V.

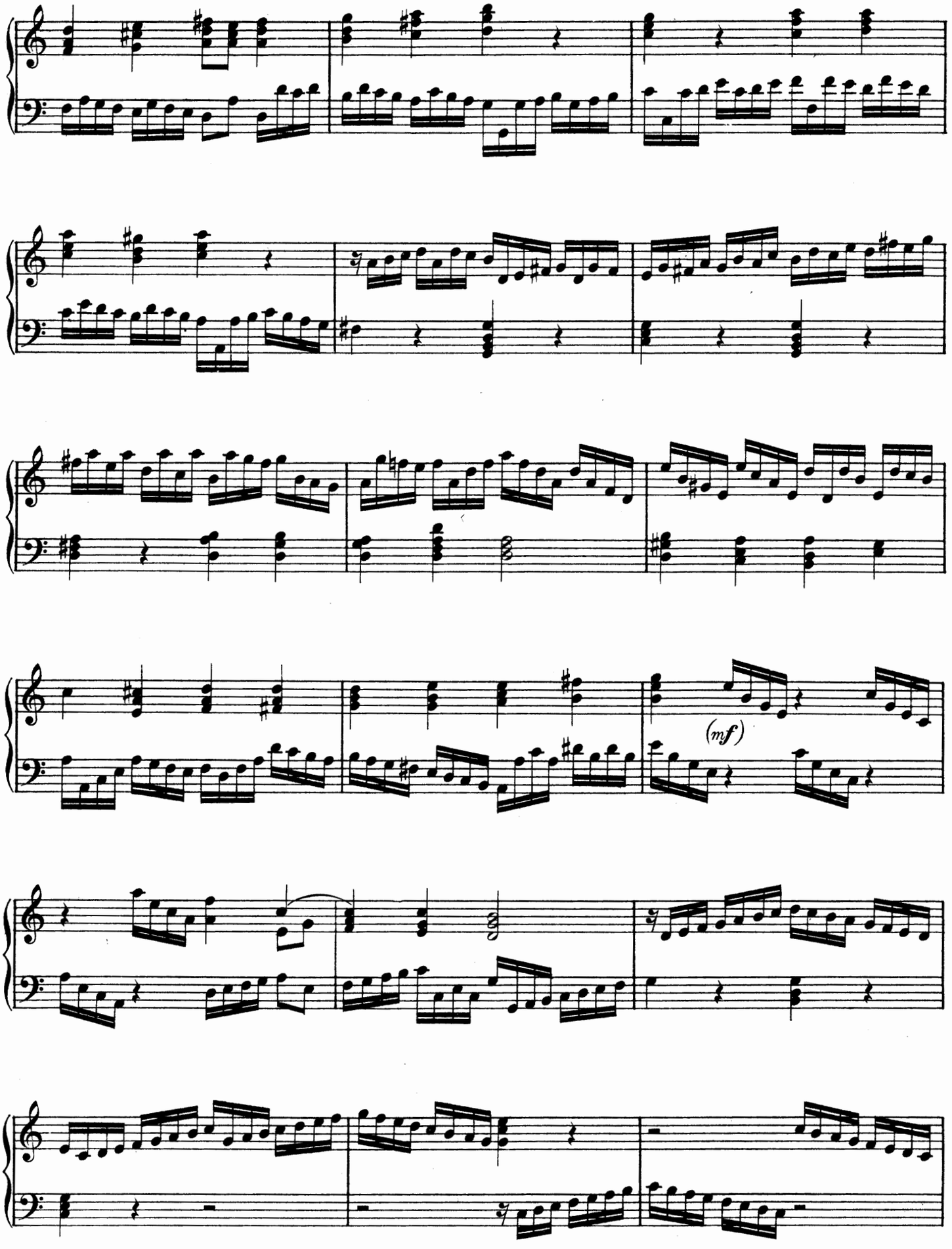
TOCCATA.

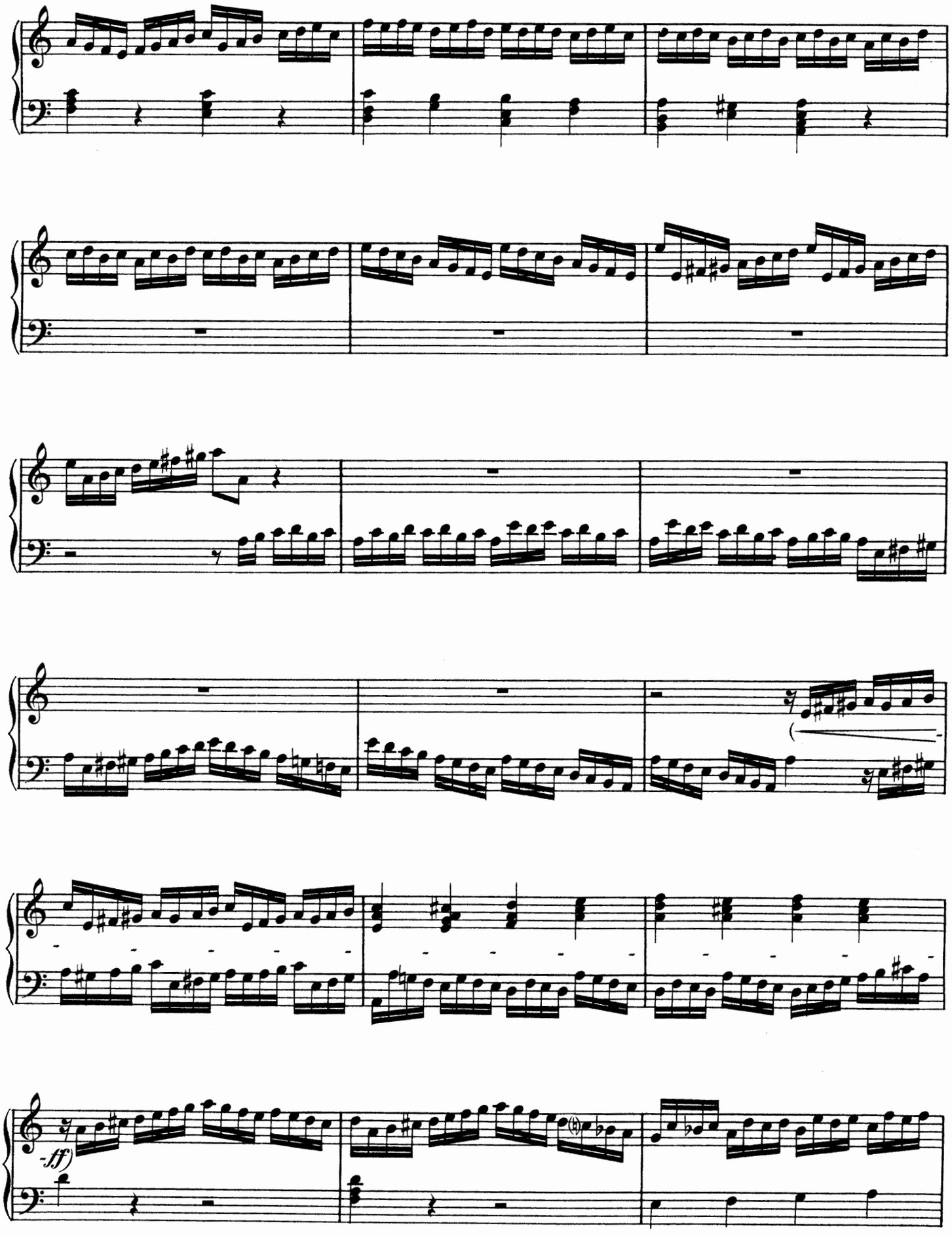
(No 9.)

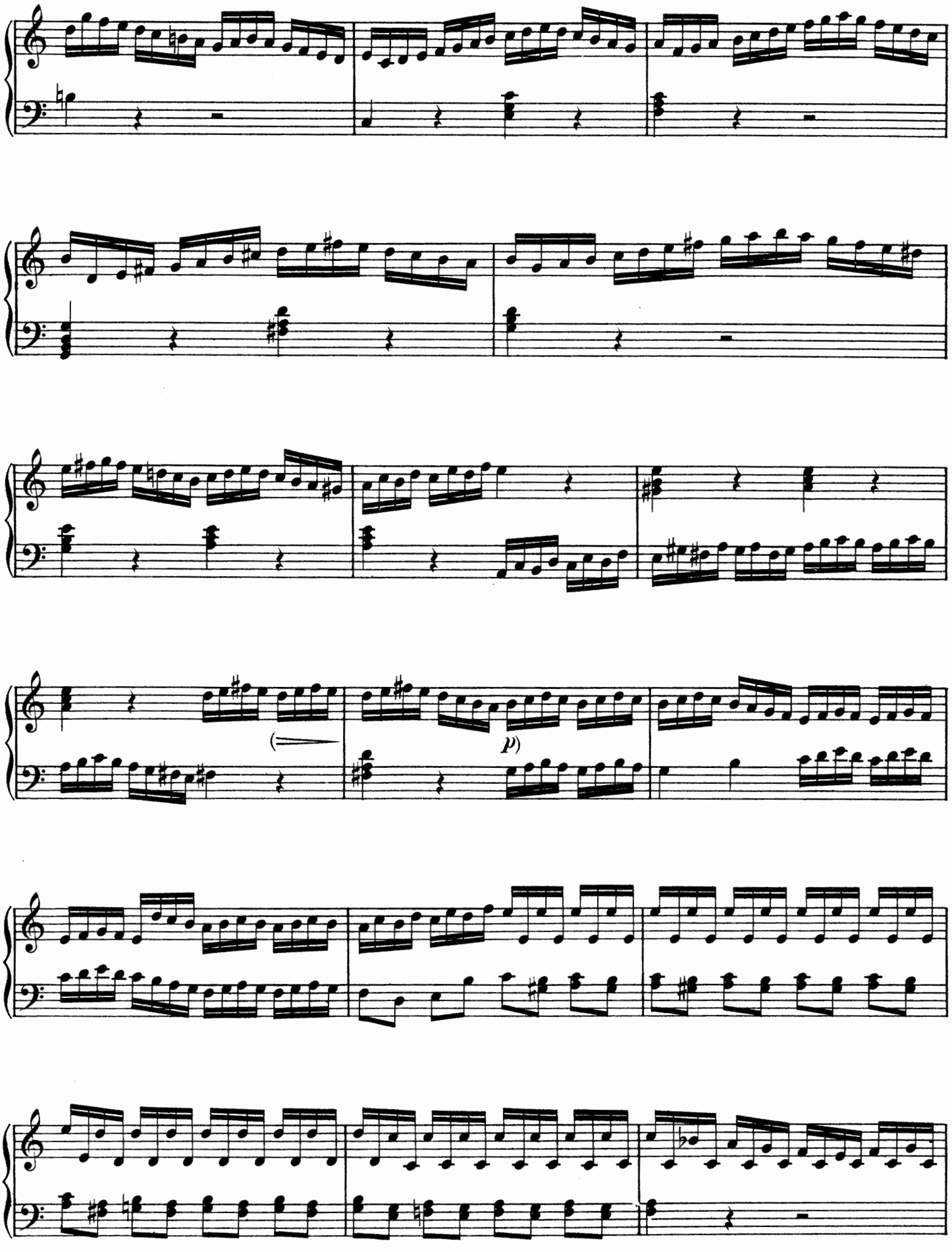


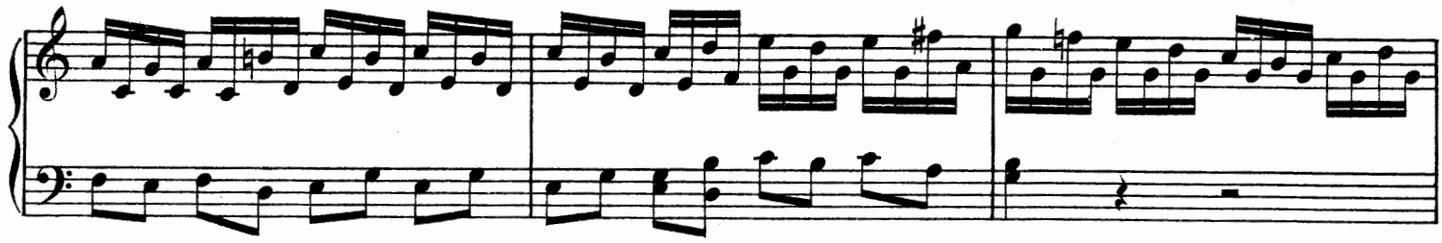
Alessandro Scarlatti. Part III.

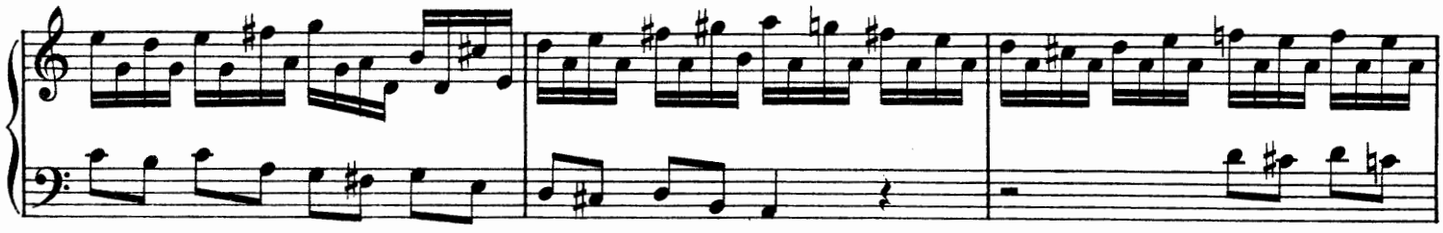
Copyright by Bach & Co London 1908.

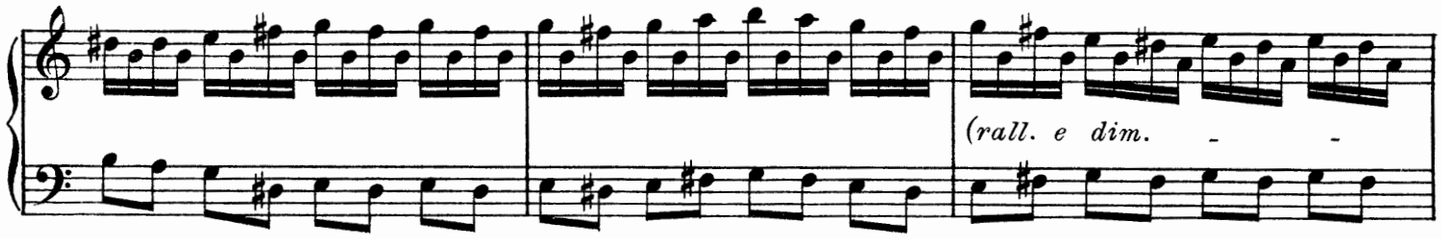

(mf)

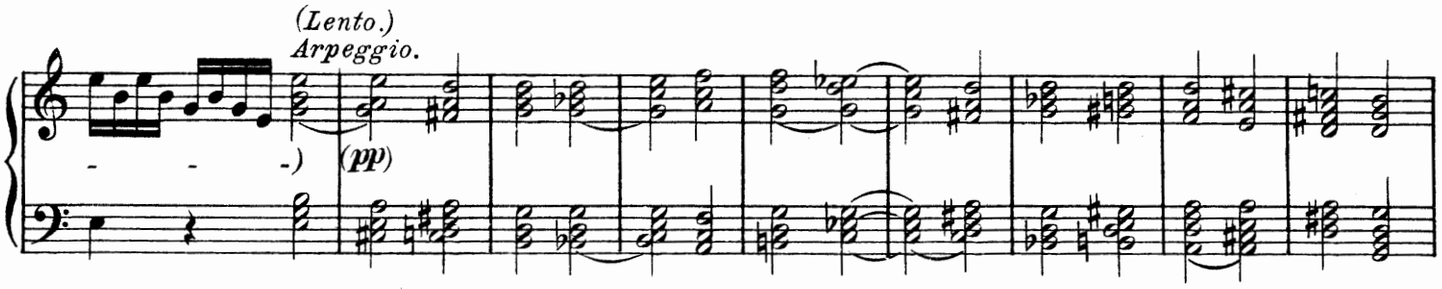

-ff)

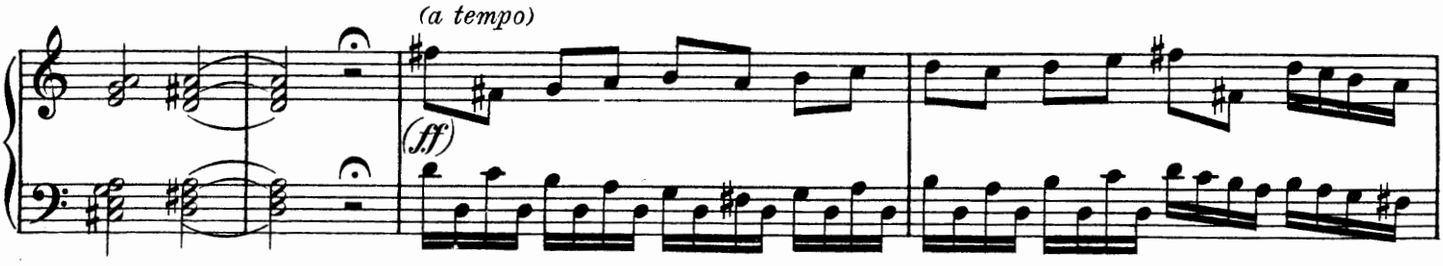

(
p)

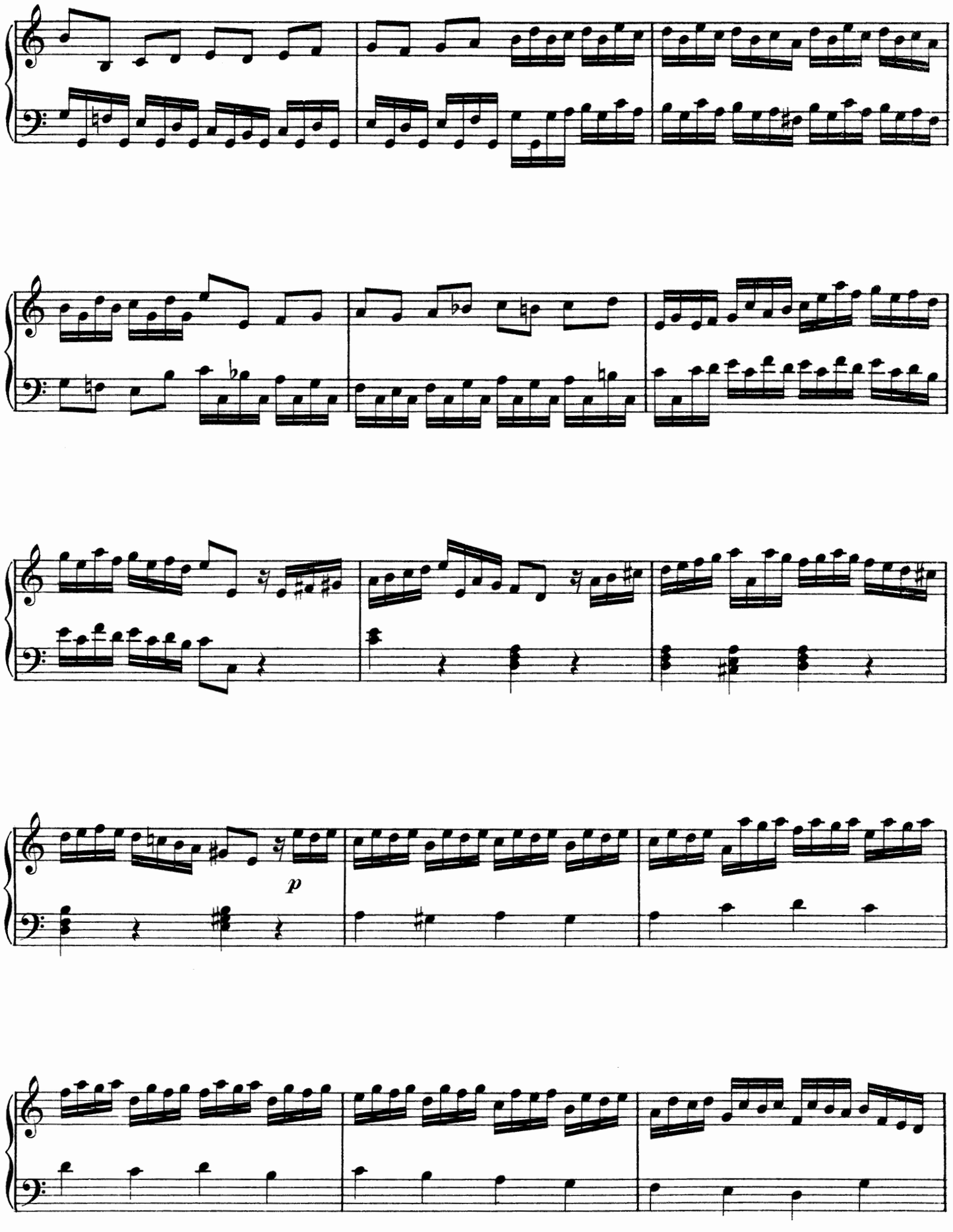


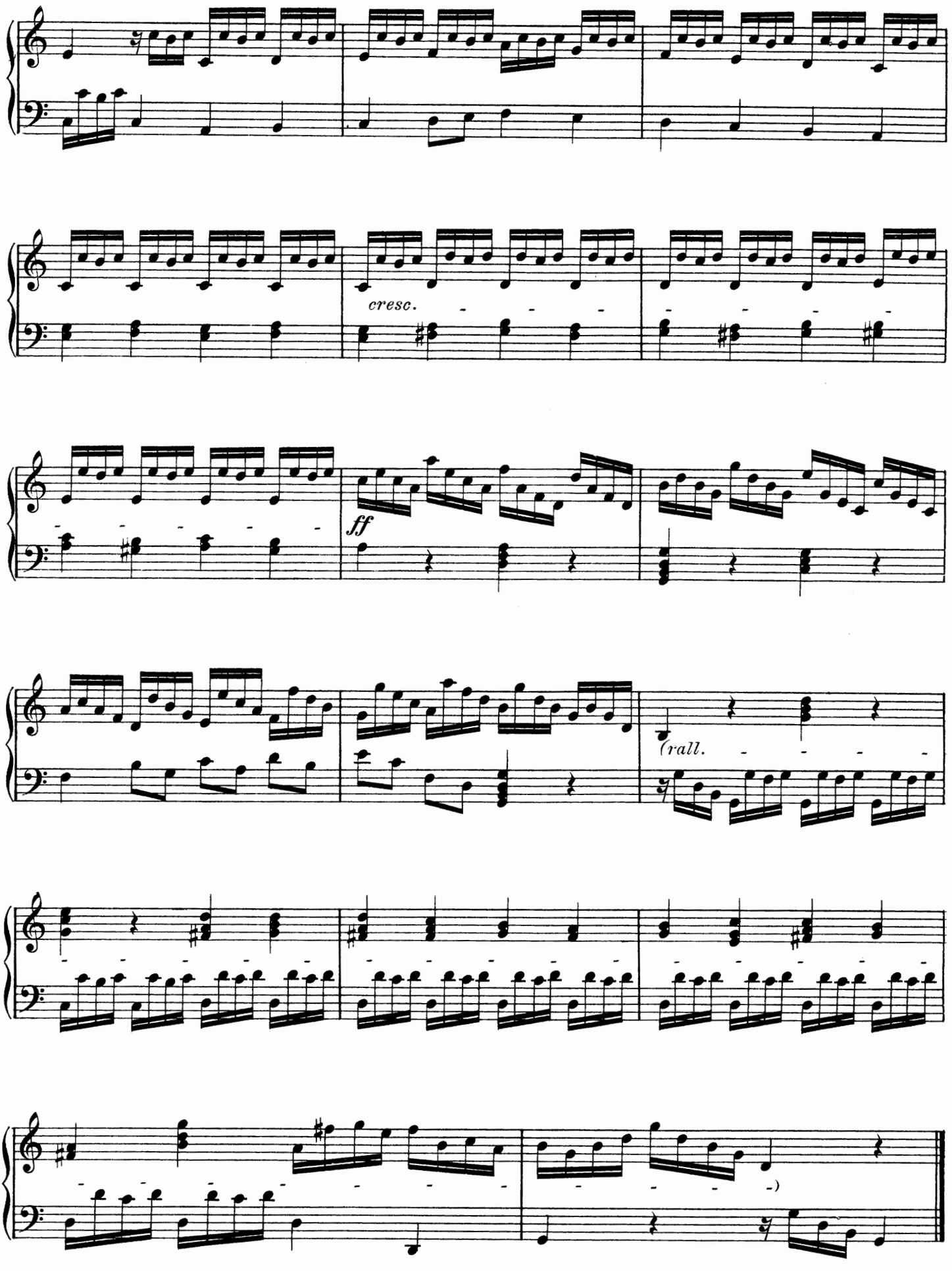



(rall. e dim.


(Lento.)
Arpeggio.
(pp)


(a tempo)
(ff)

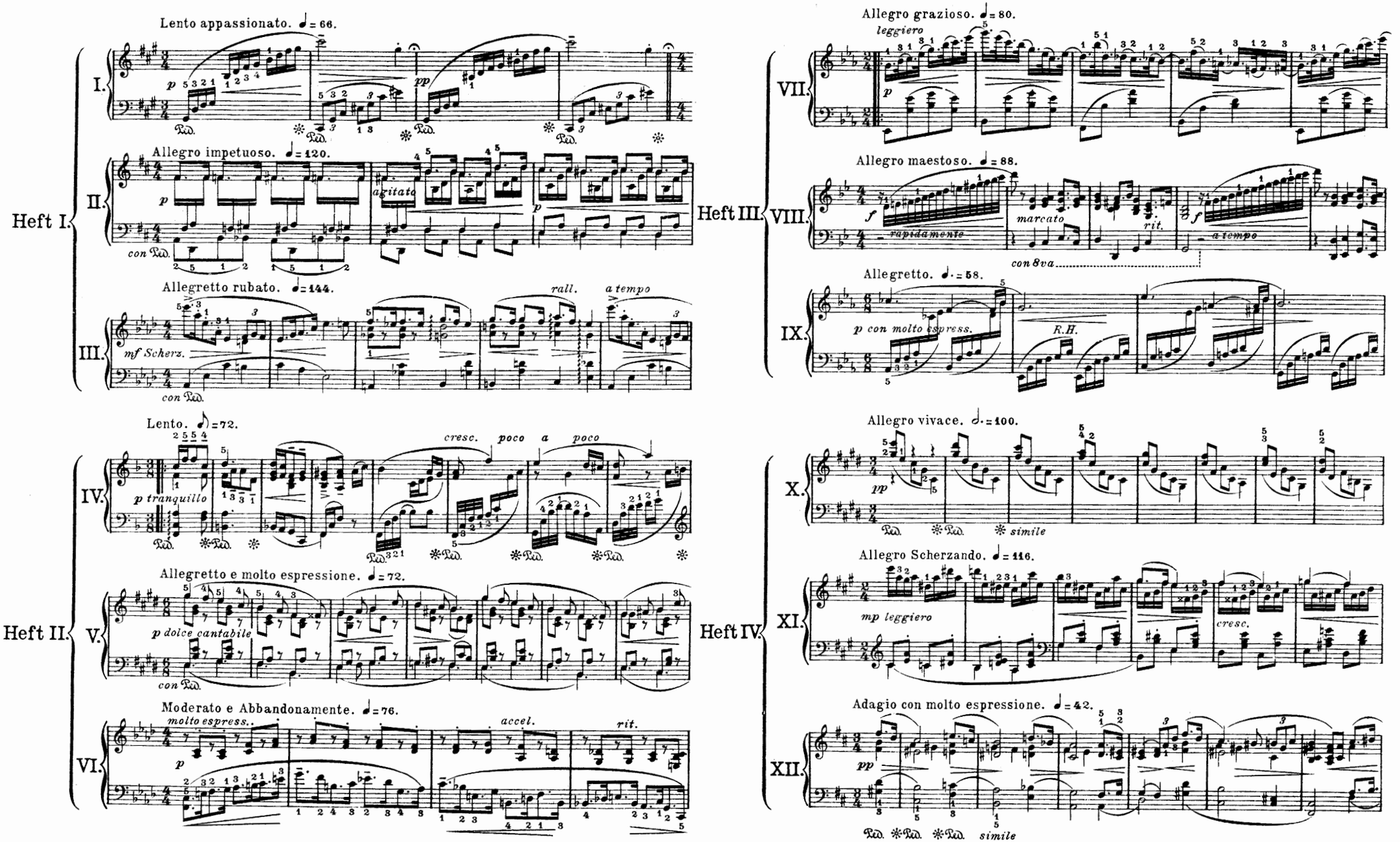

p


cresc.
ff
(rall.

KLEINE TONBILDER.

12 Musikalische Gedanken für Pianoforte.

VON FRANZ GOTTMANN. OP. 21.



Nº 2.

BACH & CO, 139 OXFORD STREET, LONDON, W.

Price 2/- net each book.

NET. $

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART IV.

Ent: Sta: Hall.

Price 5/- net.

BACH & Co.
139, OXFORD STREET,
LONDON, W.

BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT. BERLIN - BRUSSELS - NEW YORK.

Copyright, MCMVIII, by Bach & Co

ALL RIGHTS RESERVED

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART IV.

Ent: Sta: Hall.

Price 5/- net.

BACH & Co.
139, OXFORD STREET,
LONDON, W.

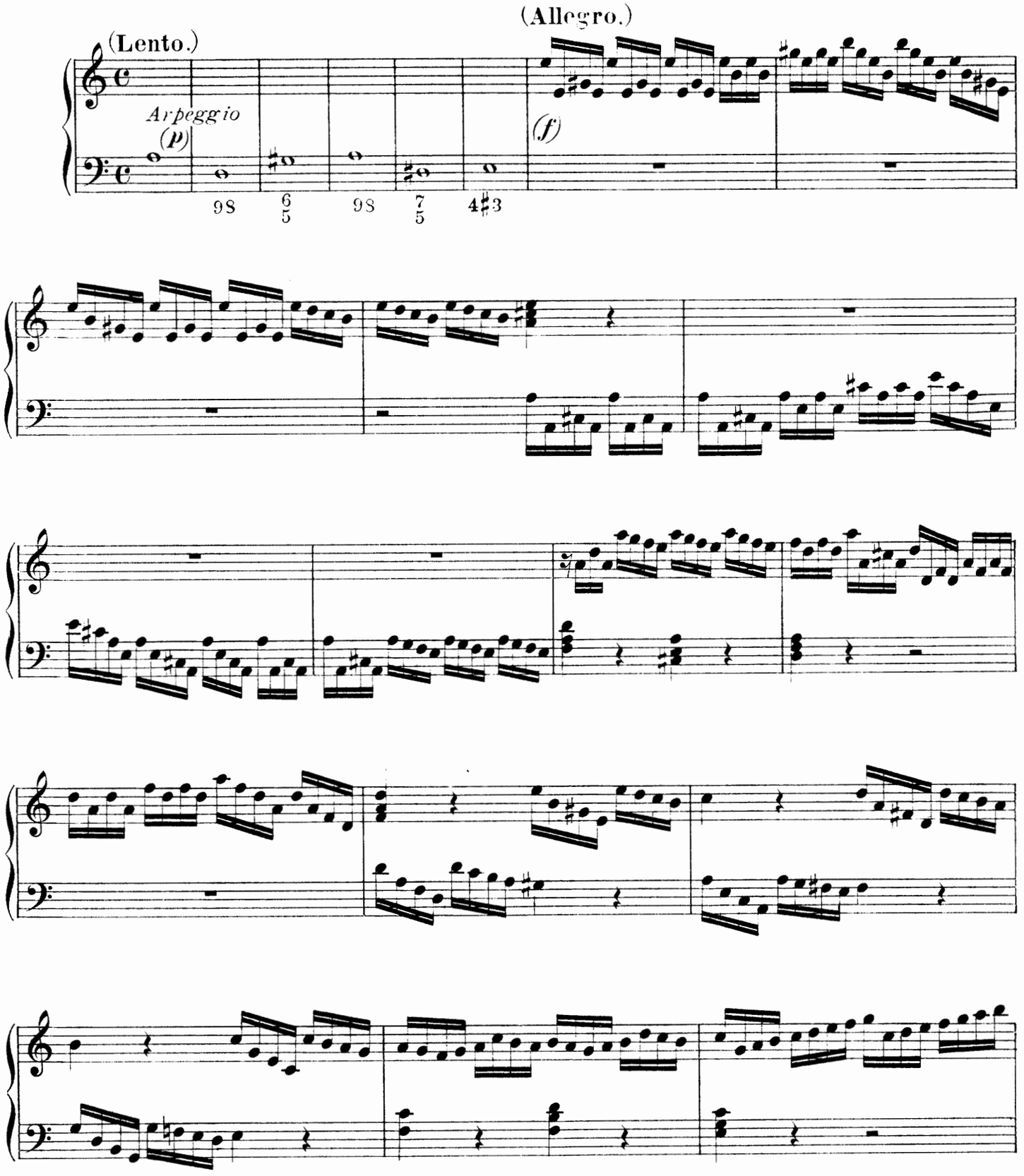
BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT BERLIN, BRUSSELS, NEW YORK.

Copyright, MCMVIII, by Bach & Co

ALL RIGHTS RESERVED

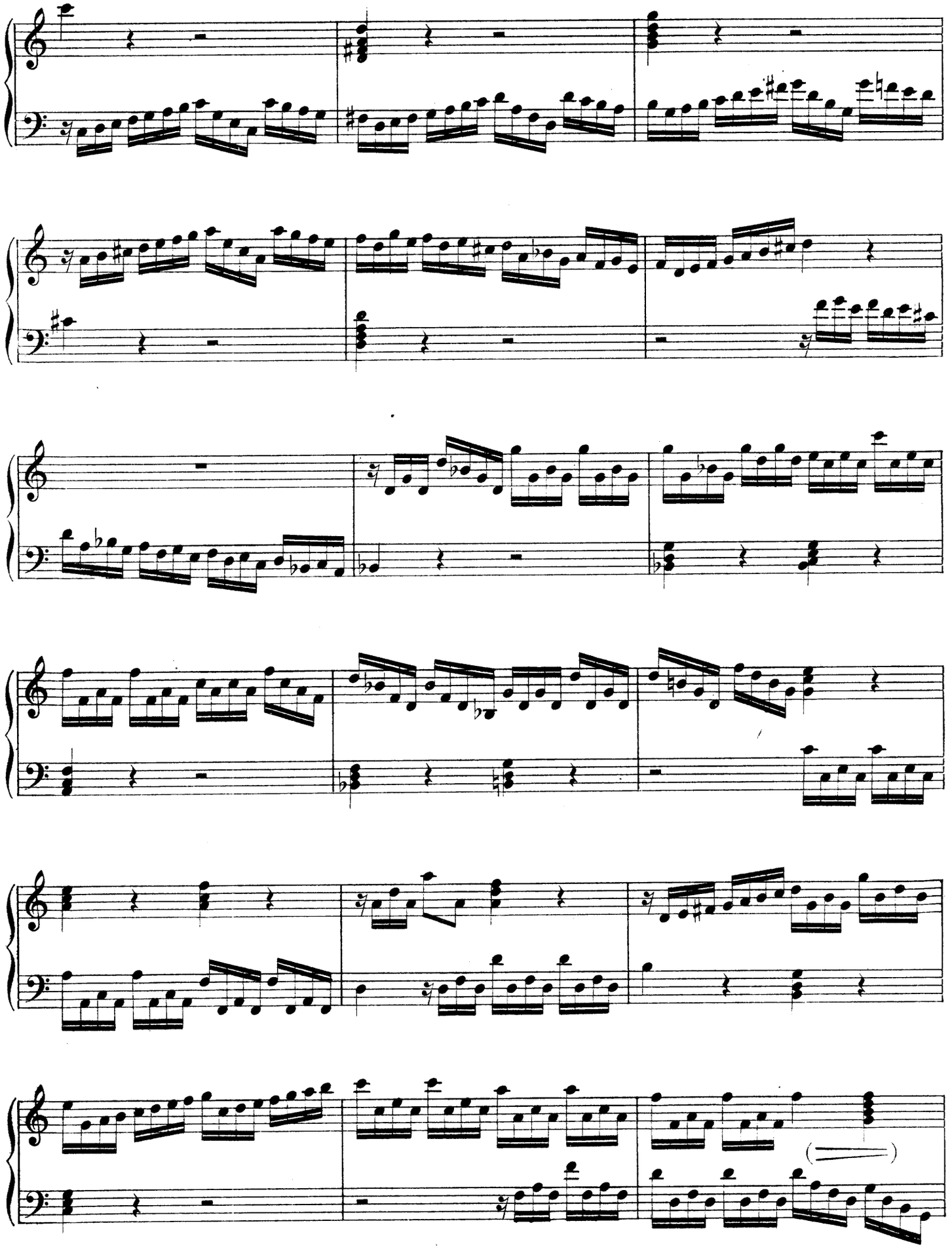
TOCCATA.

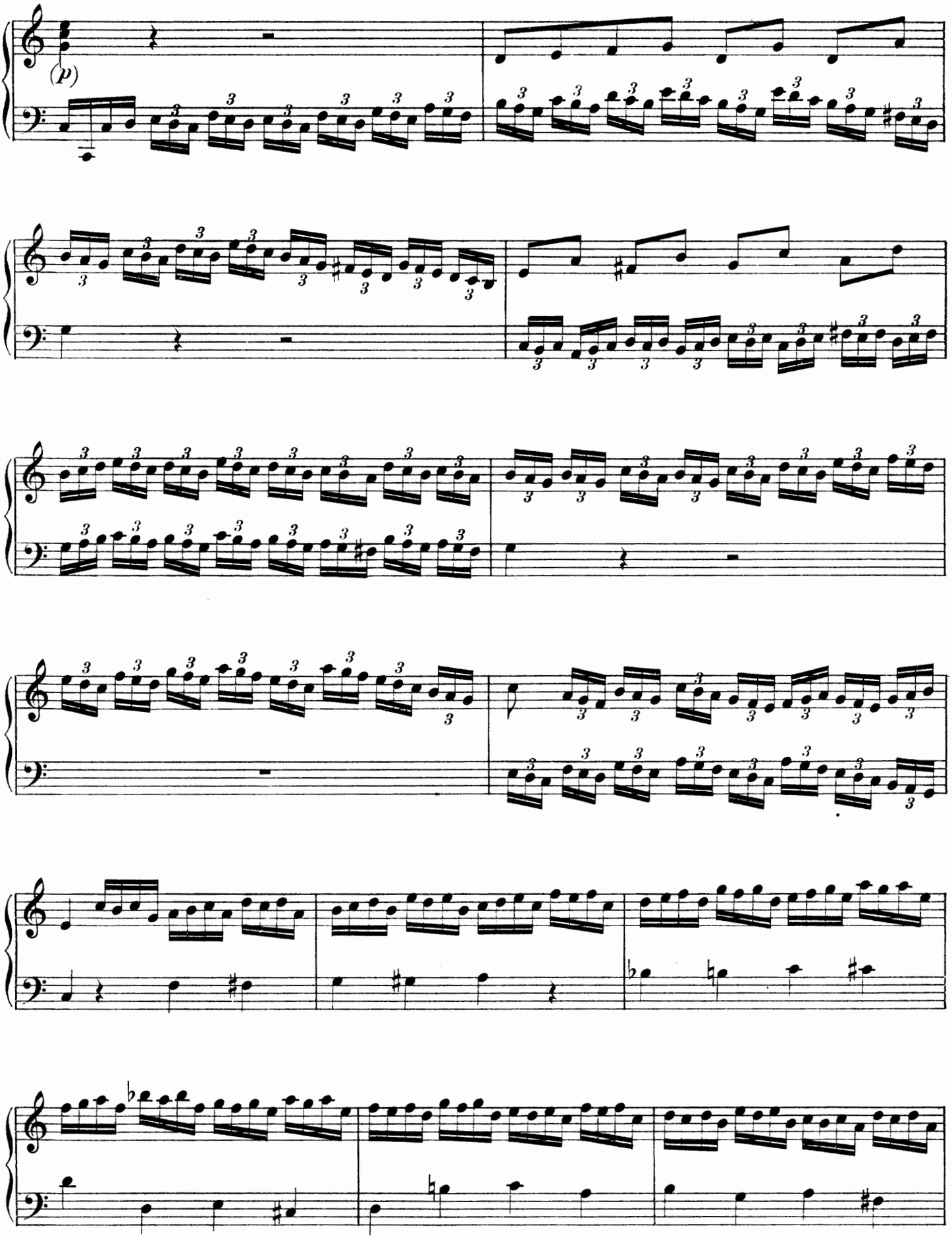
(Nº 10.)

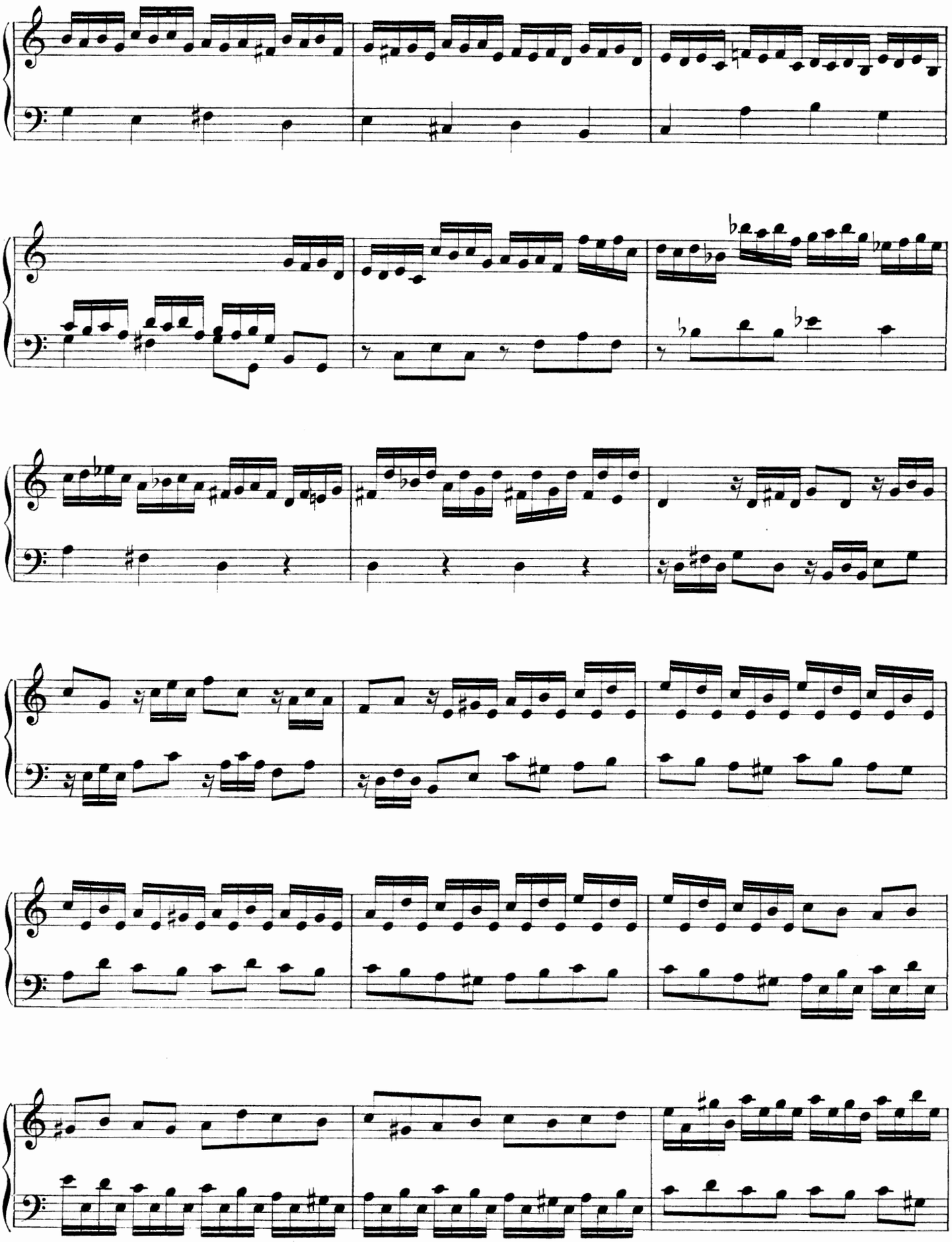


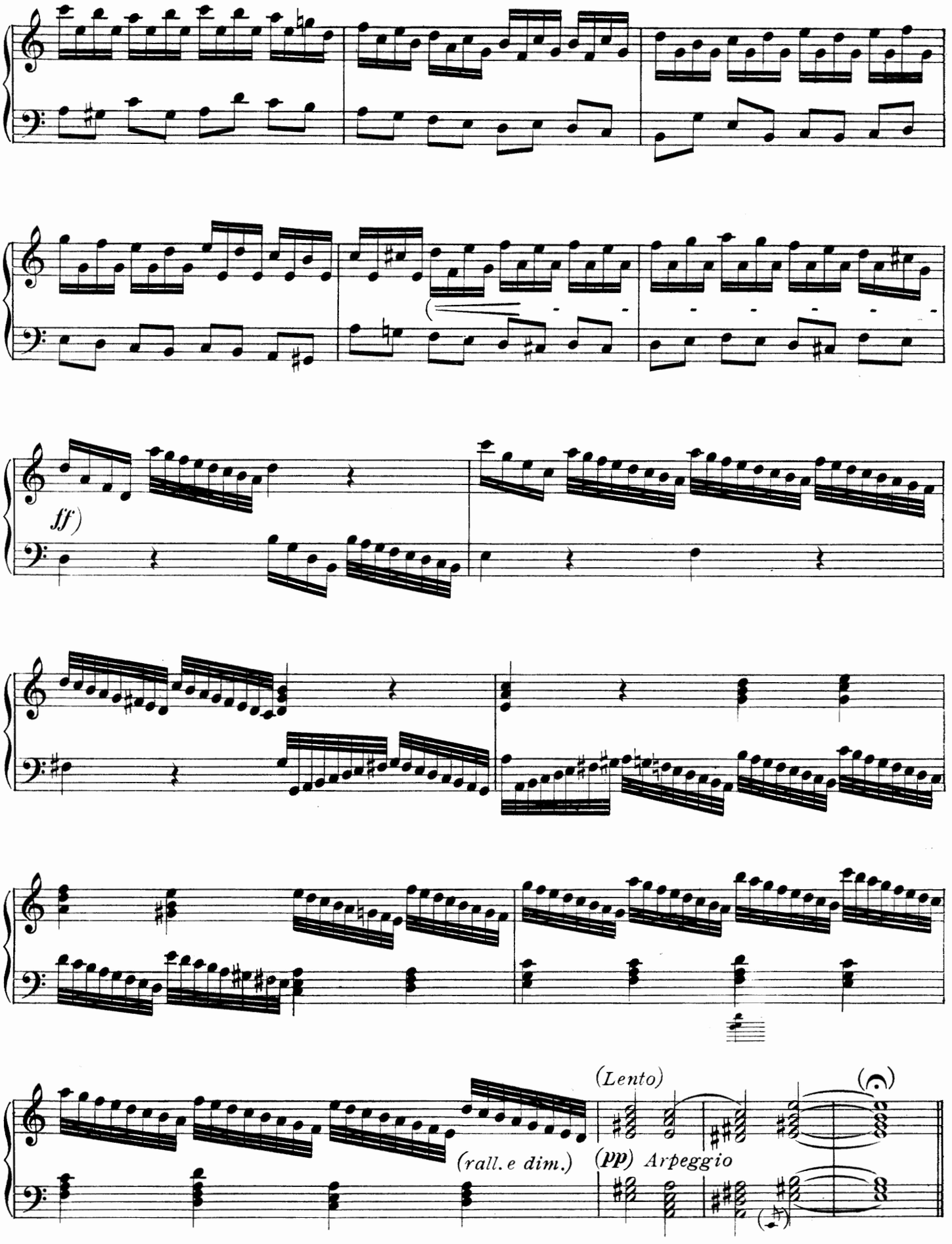
Alessandro Scarlatti. Part IV.

Copyright by Bach & Cº London 1909

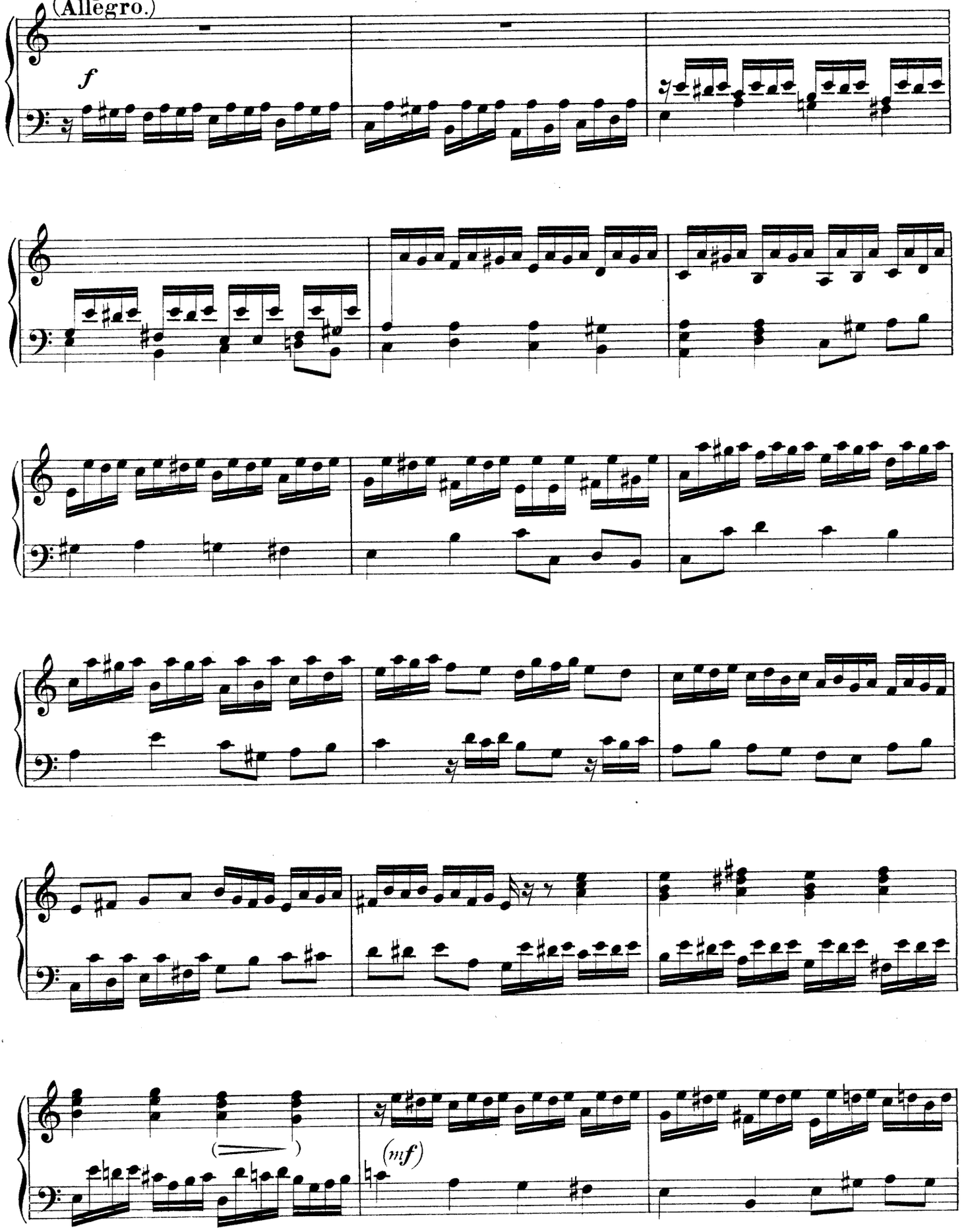


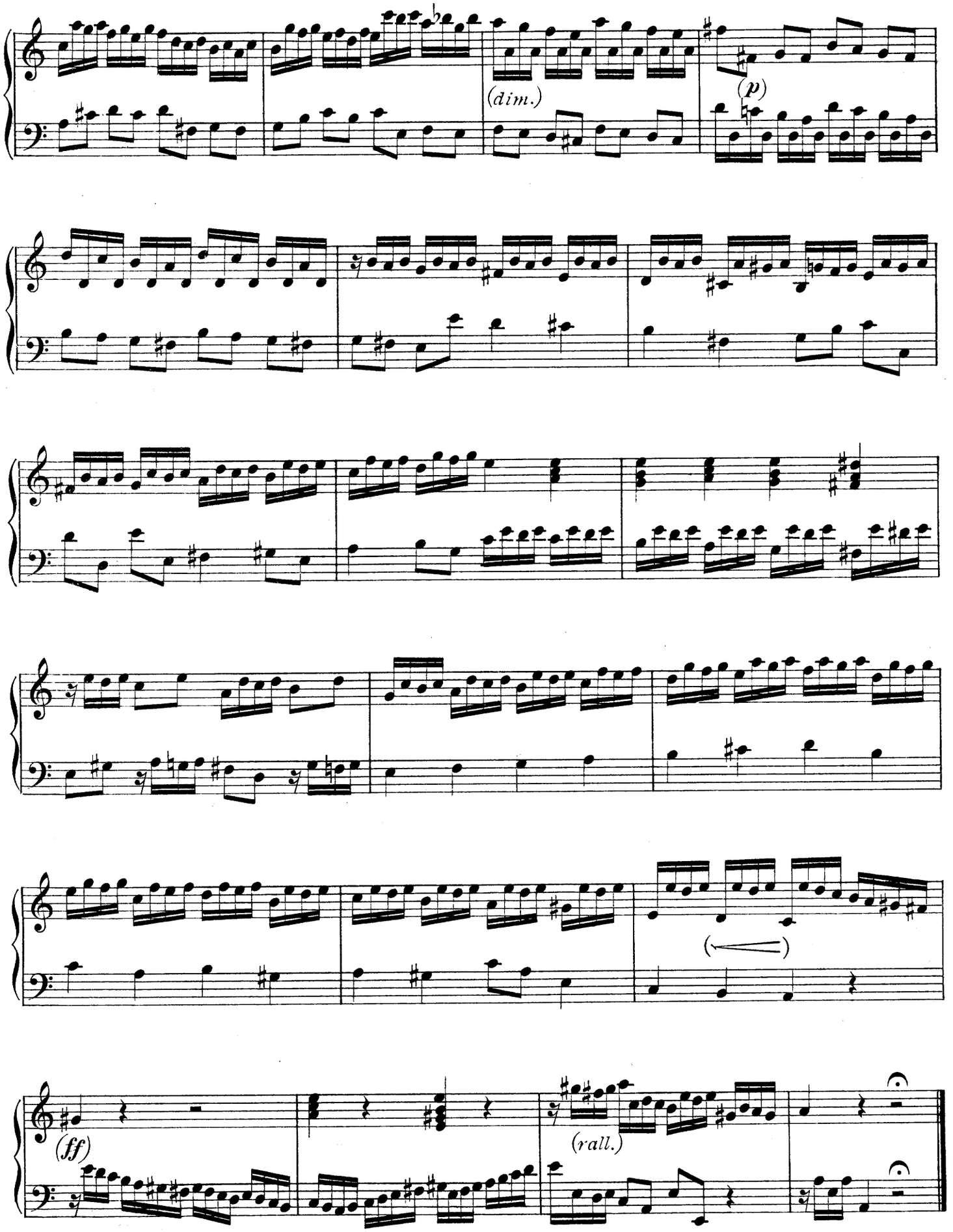

(p)




ff)
(Lento)
(rall. e dim.)
(pp) Arpeggio

Fuga.
(Allegro.)

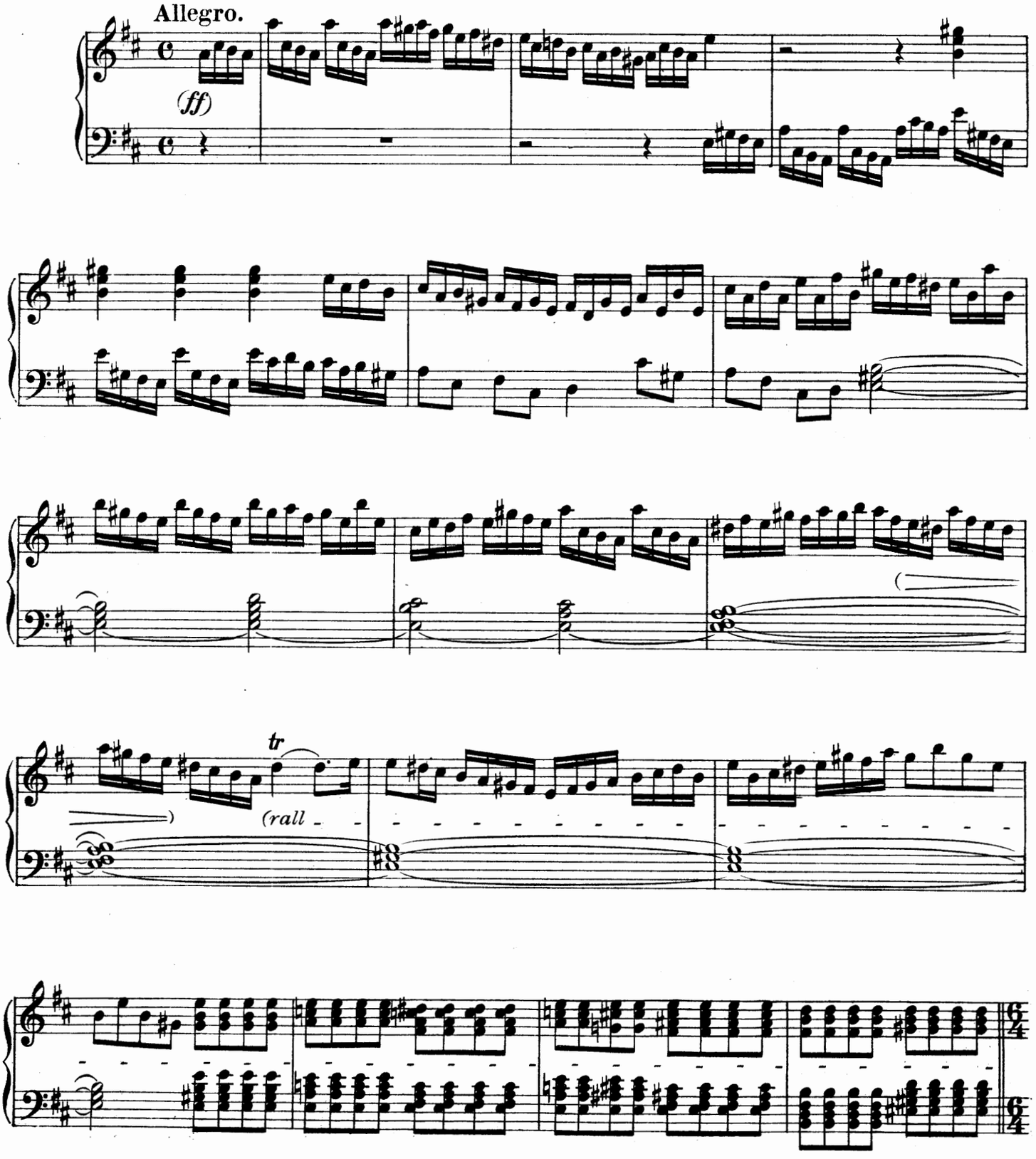



(dim.)
(p)
(ff)
(rall.)

TOCCATA.

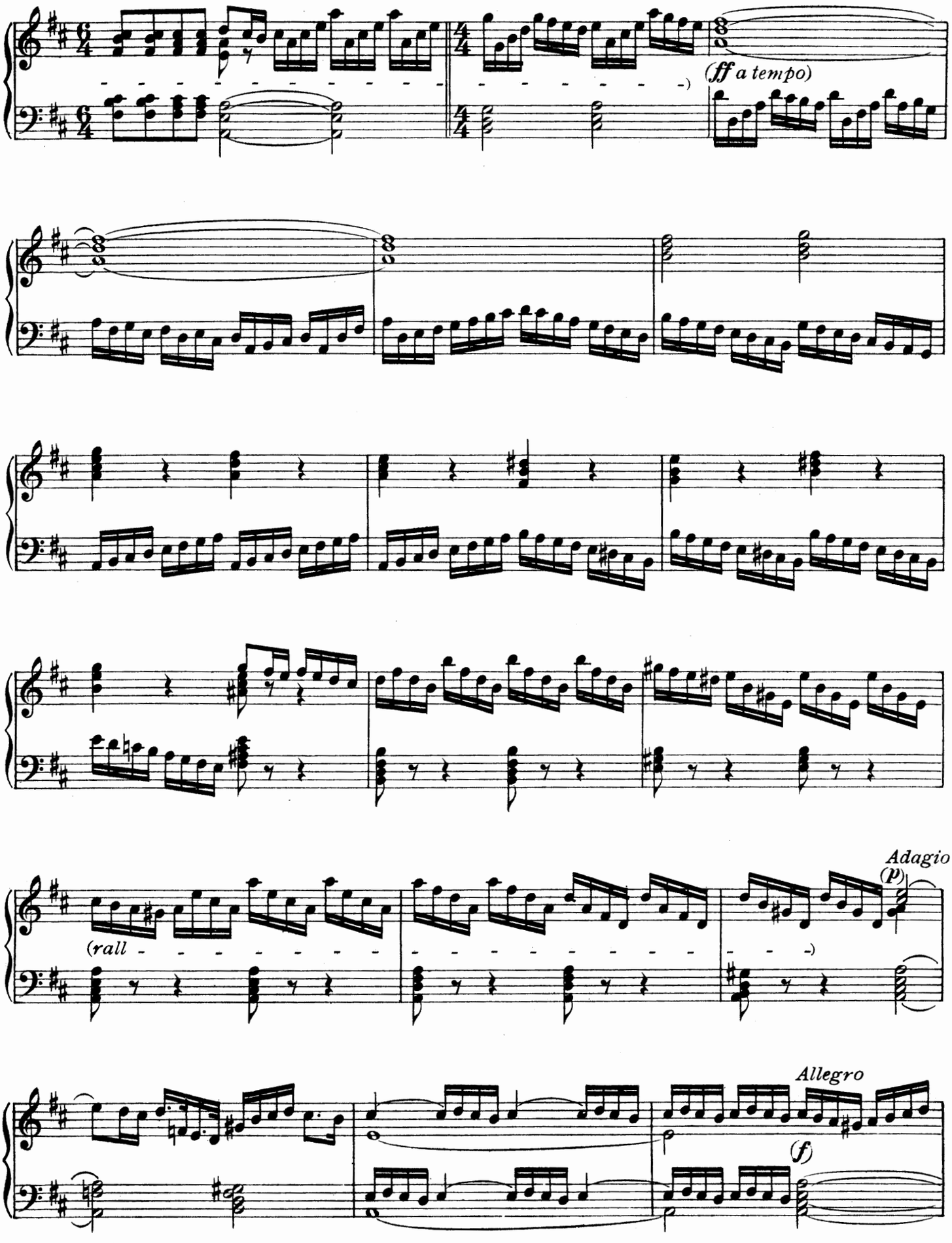
(Nº 11.)

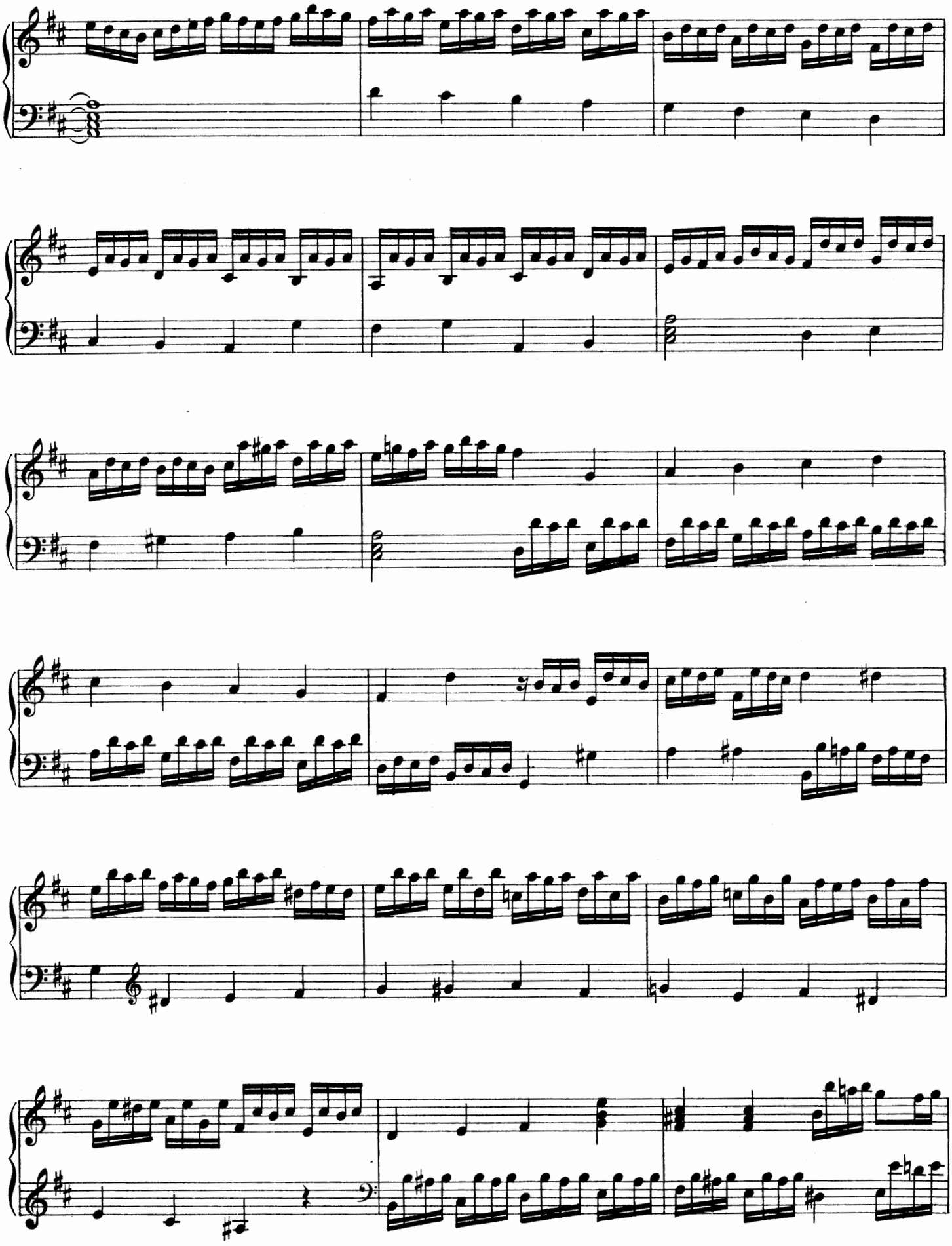
(per Organo, e per Cembalo, dou'è arpeggio sù l'Organo,
e Tenuta, e dou'è tenuta sù l'Organo, su il Cembalo s'arpeggia.)

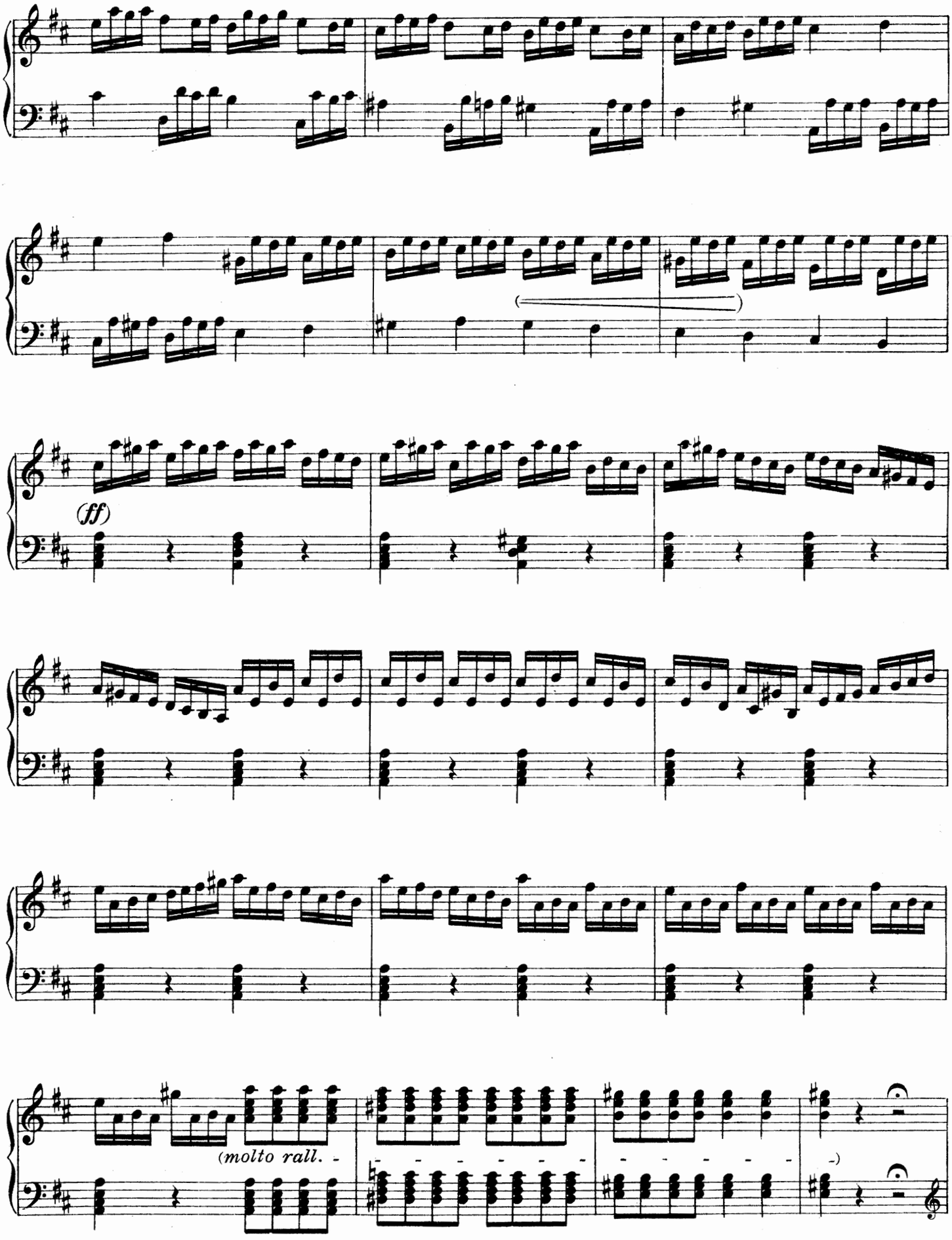


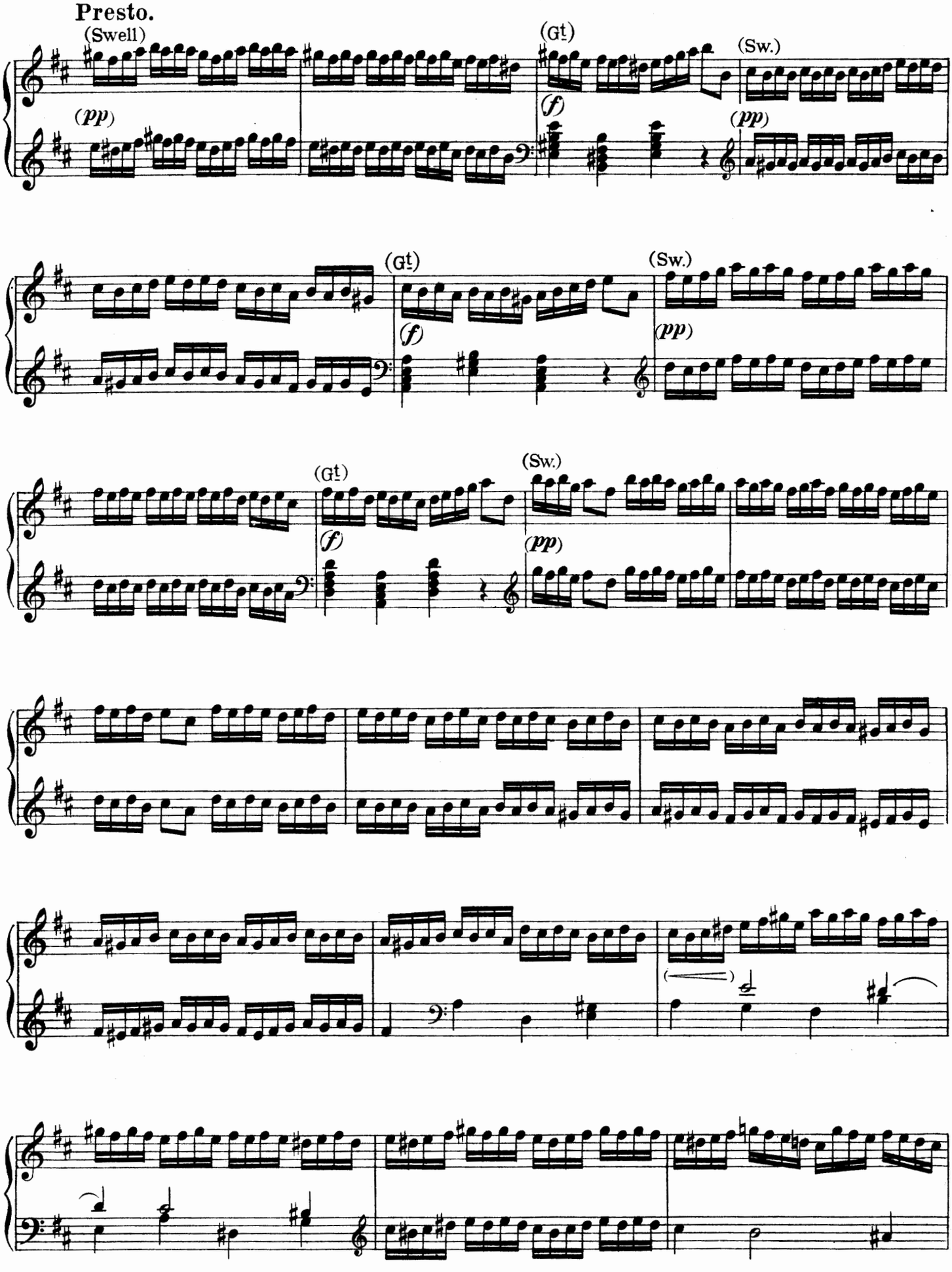
Alessandro Scarlatti. Part IV.

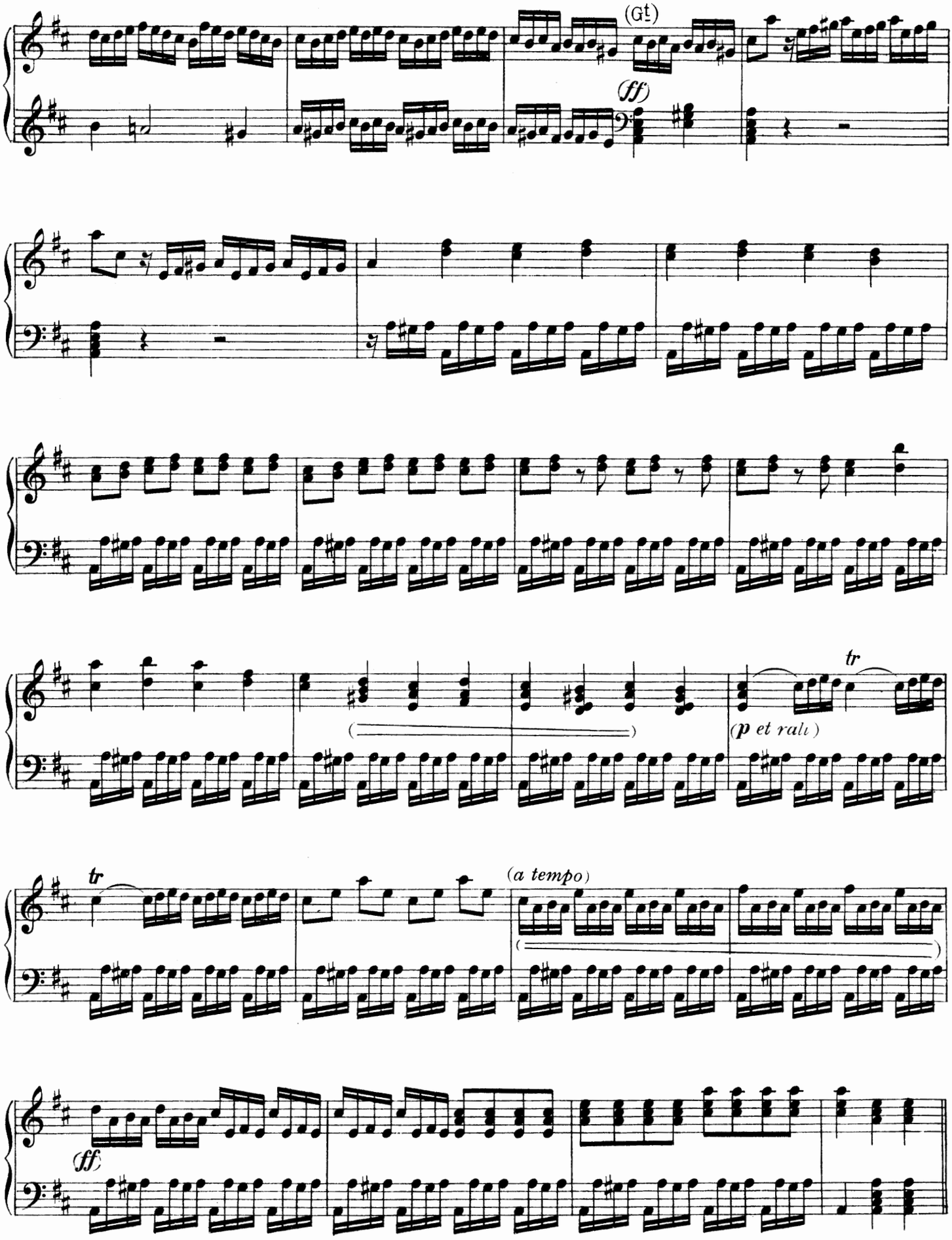
Copyright by Bach & Cº London 1909


(ff a tempo)
(rall
Adagio
(p)
Allegro
(f)




(ff)
(molto rall.

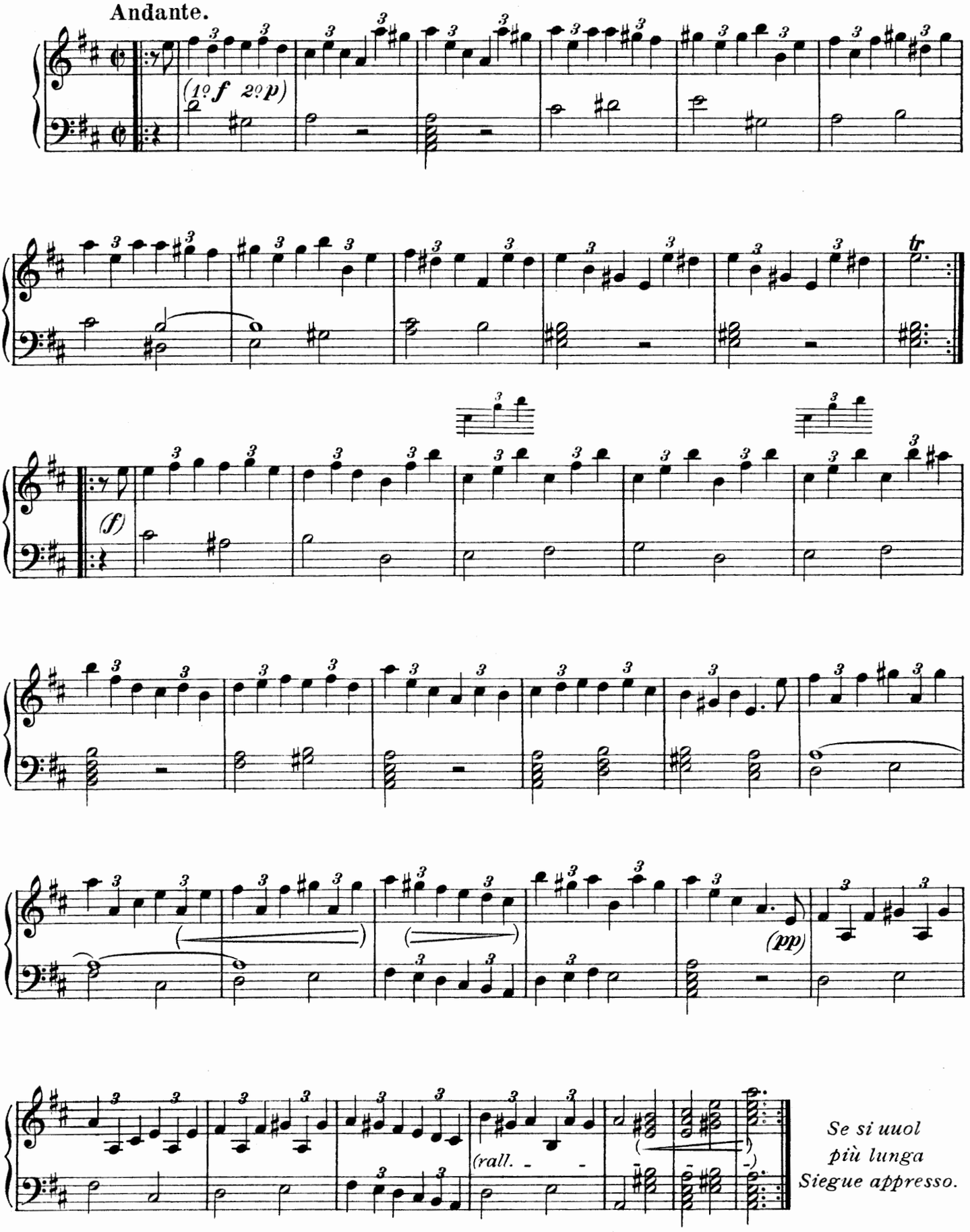

Presto.
(Swell)
(pp)
(Gt.)
(f)
(Sw.)
(pp)
(Gt.)
(f)
(Sw.)
(pp)
(Gt.)
(f)
(Sw.)
(pp)



si puo finire qui, o seguitare
ad arbitrio come siegue.

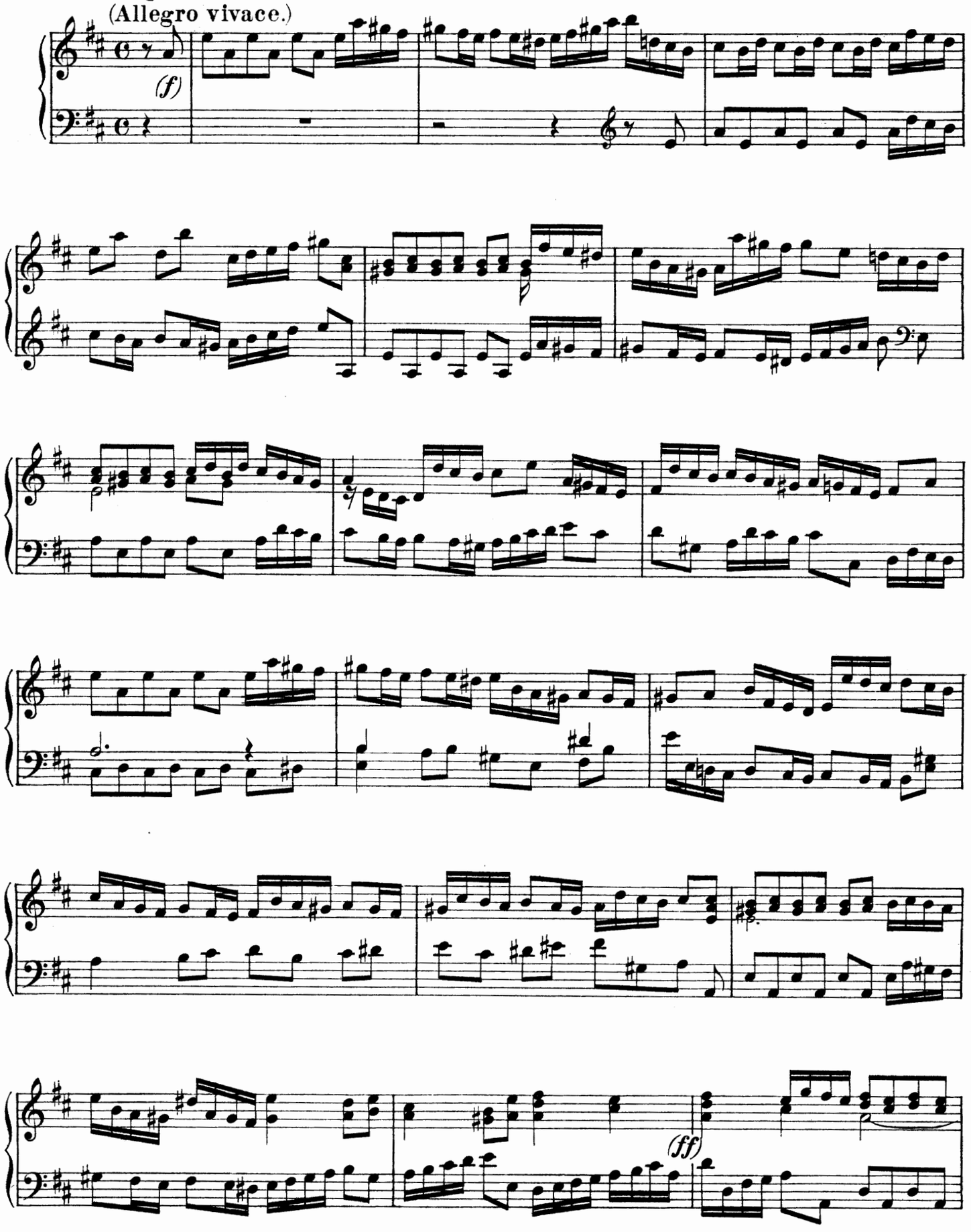
Partita alla lombarda.

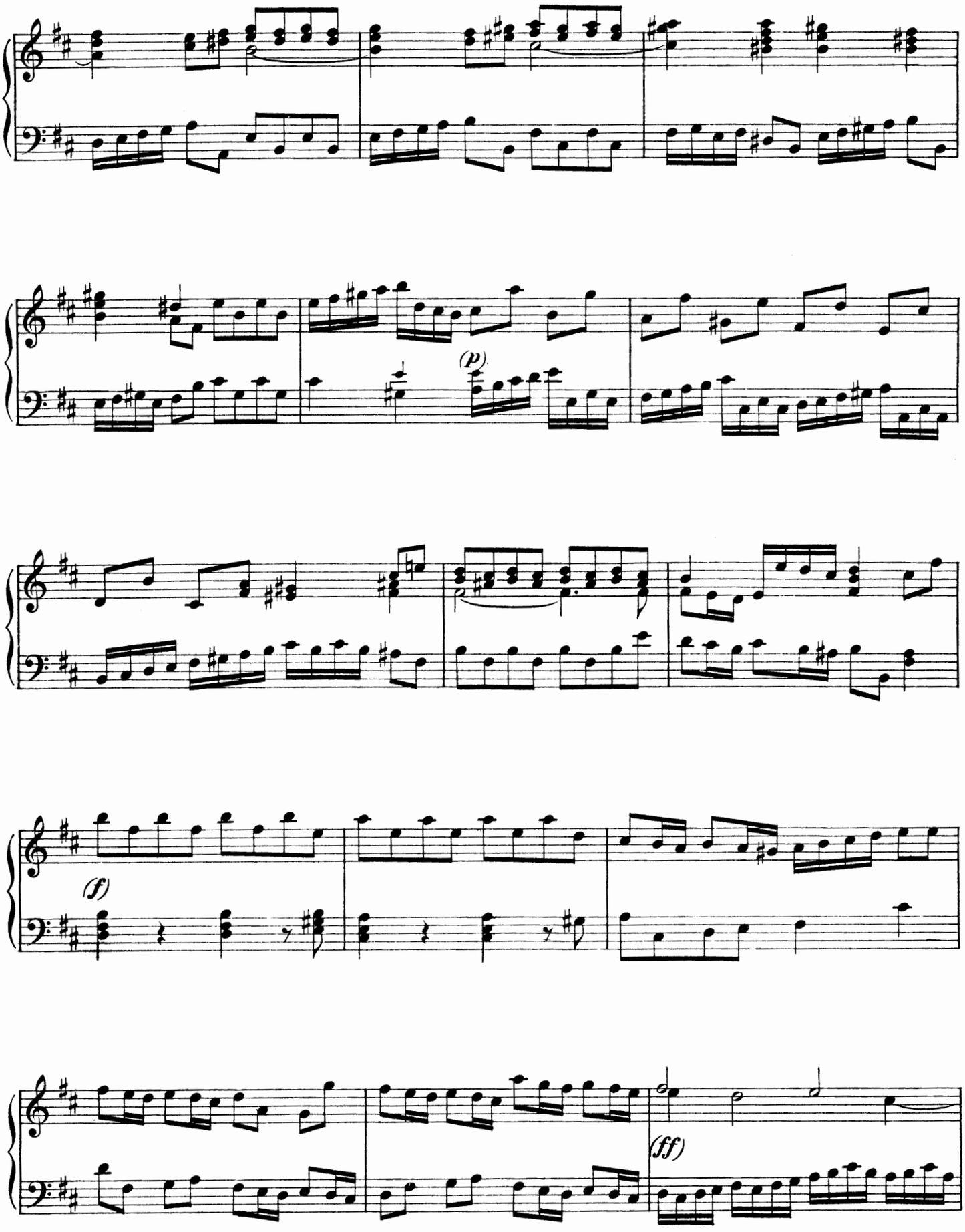
Andante.

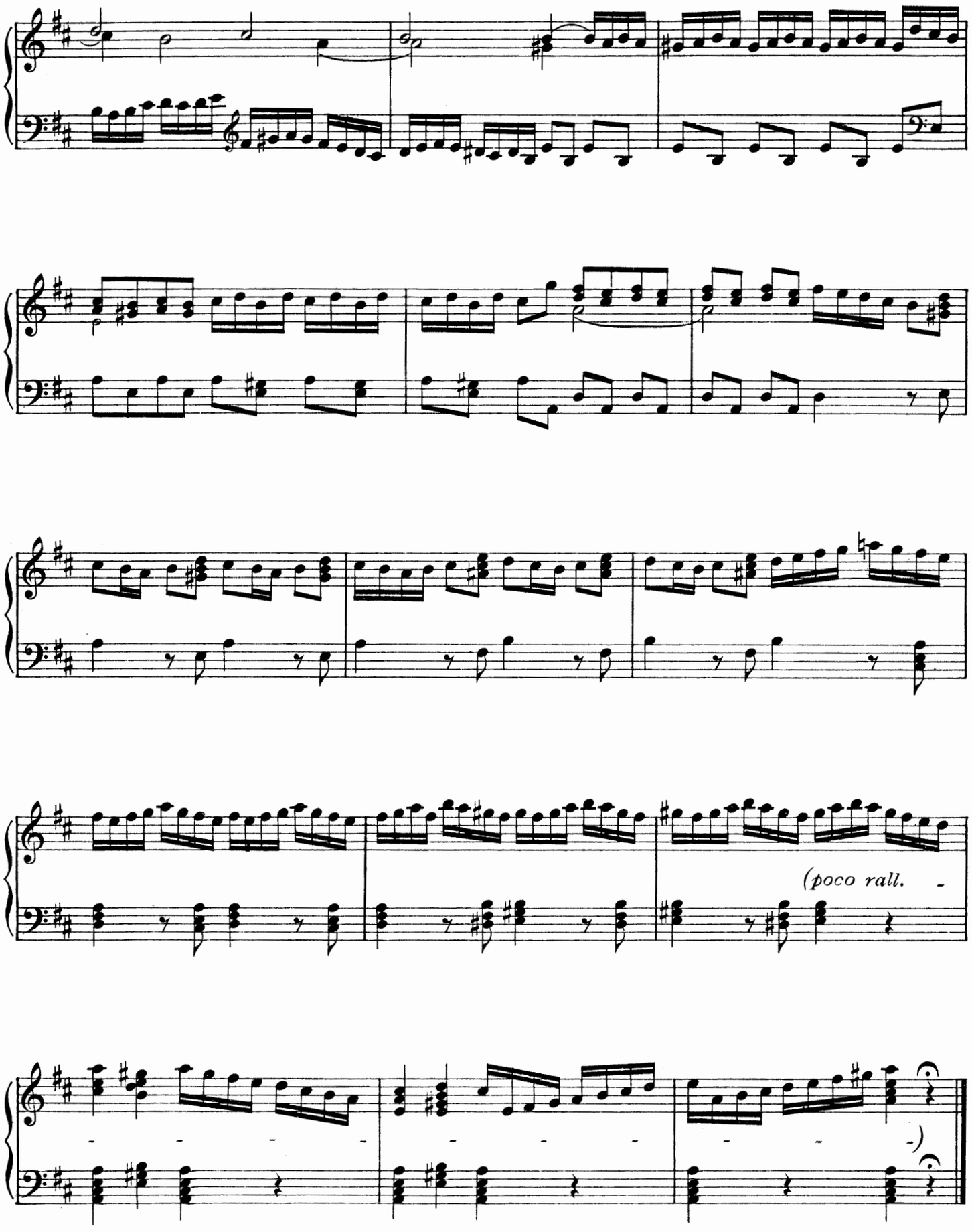


Se si uuol
più lunga
Siegue appresso.

Fuga.
(Allegro vivace.)



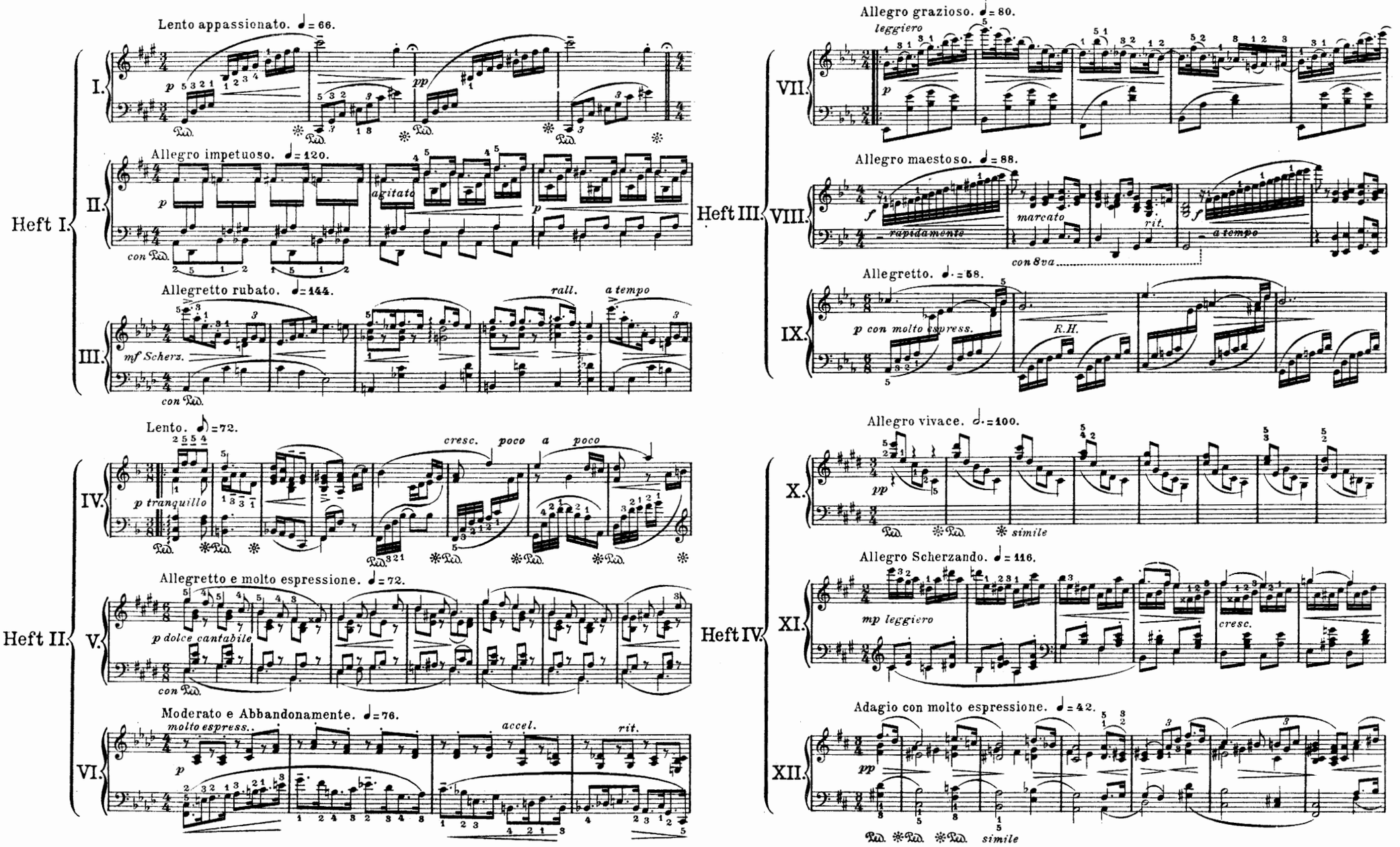

(p)
(f)
(ff)


(poco rall.

KLEINE TONBILDER.

12 Musikalische Gedanken für Pianoforte.

VON FRANZ GOTTMANN. OP. 21.



Nº 2.

BACH & CO, 139 OXFORD STREET, LONDON, W.

Price 2/- net each book.

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART V.

Ent: Sta: Hall.

Price 5/- net.

BACH & Co,
139, OXFORD STREET,
LONDON, W.

BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT, BERLIN - BRUSSELS - NEW YORK.

Copyri MCMVIII, by Bach & Co

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART V.

Ent: Sta: Hall.

Price 5/- net.

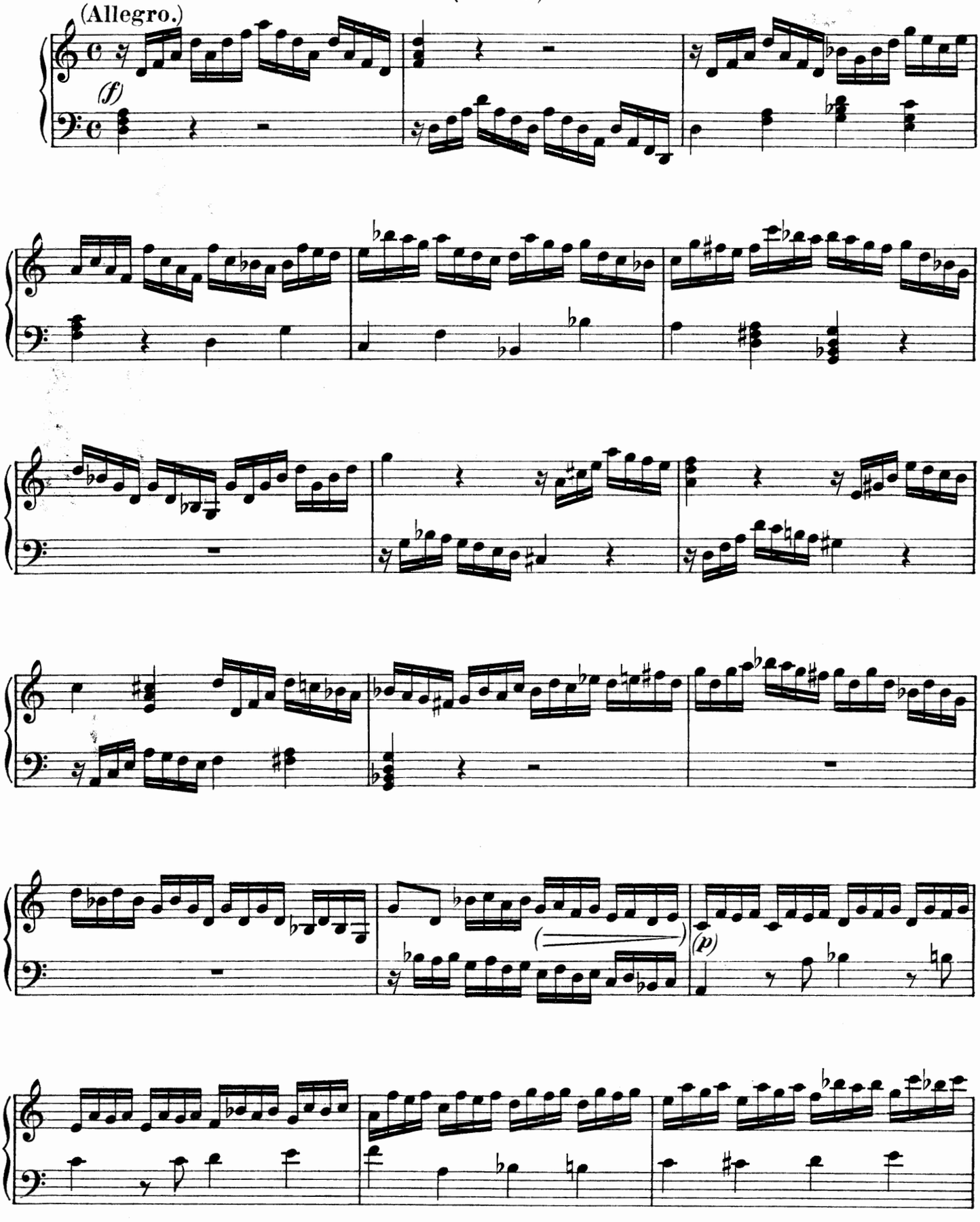
BACH & Co.
139, OXFORD STREET,
LONDON, W.

BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT, BERLIN - BRUSSELS - NEW YORK.

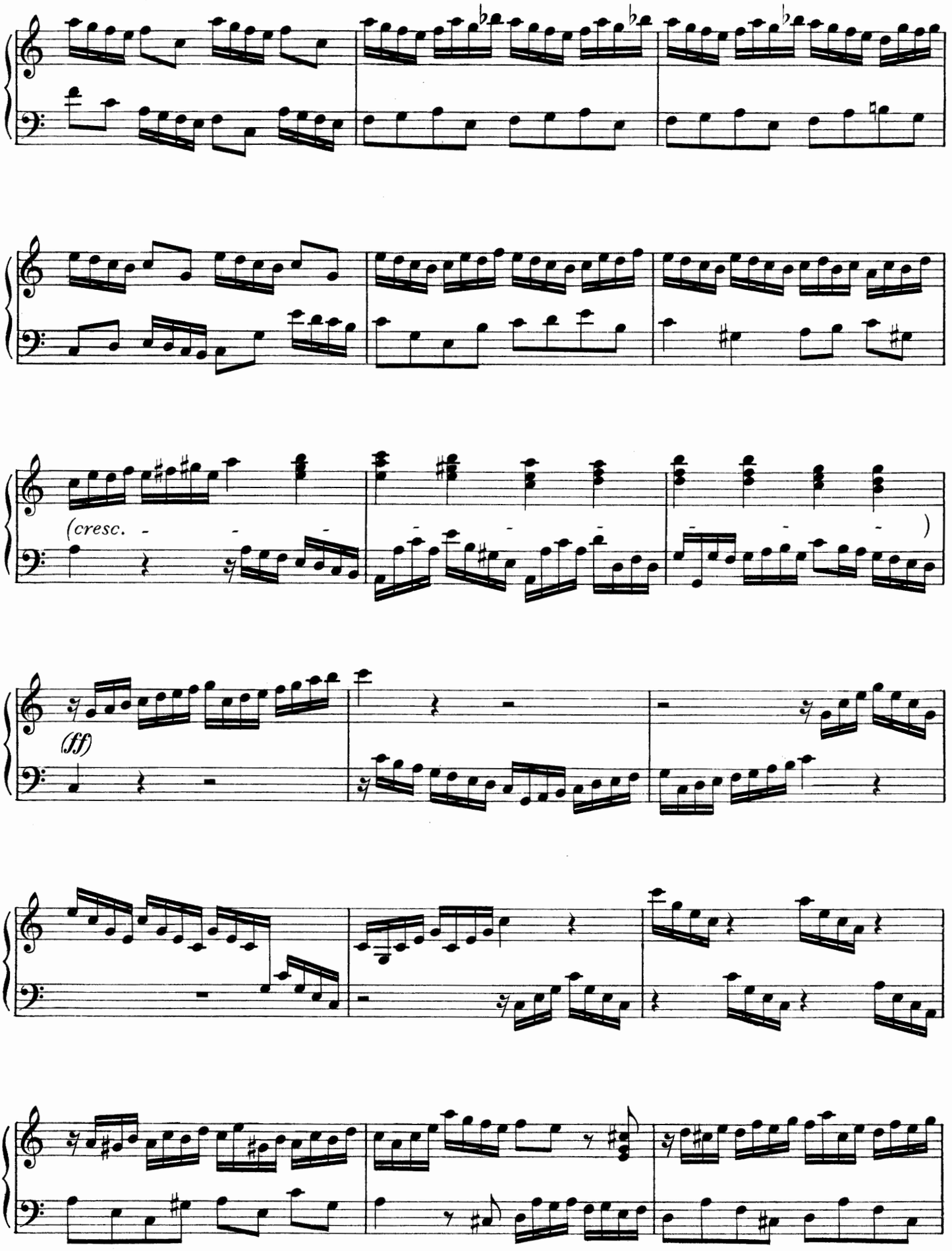
Copyright, MCMVIII, by Bach & Co

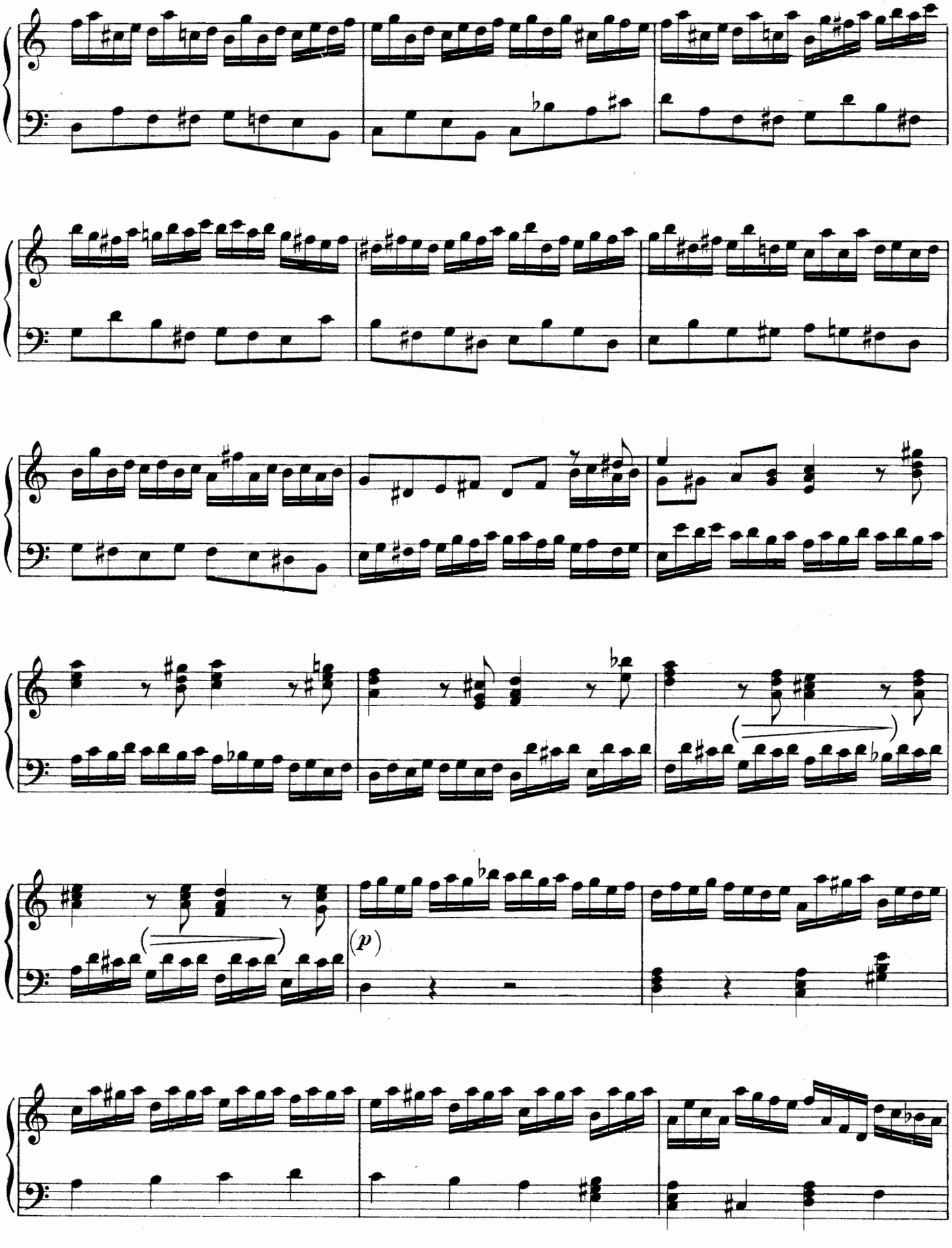
TOCCATA.

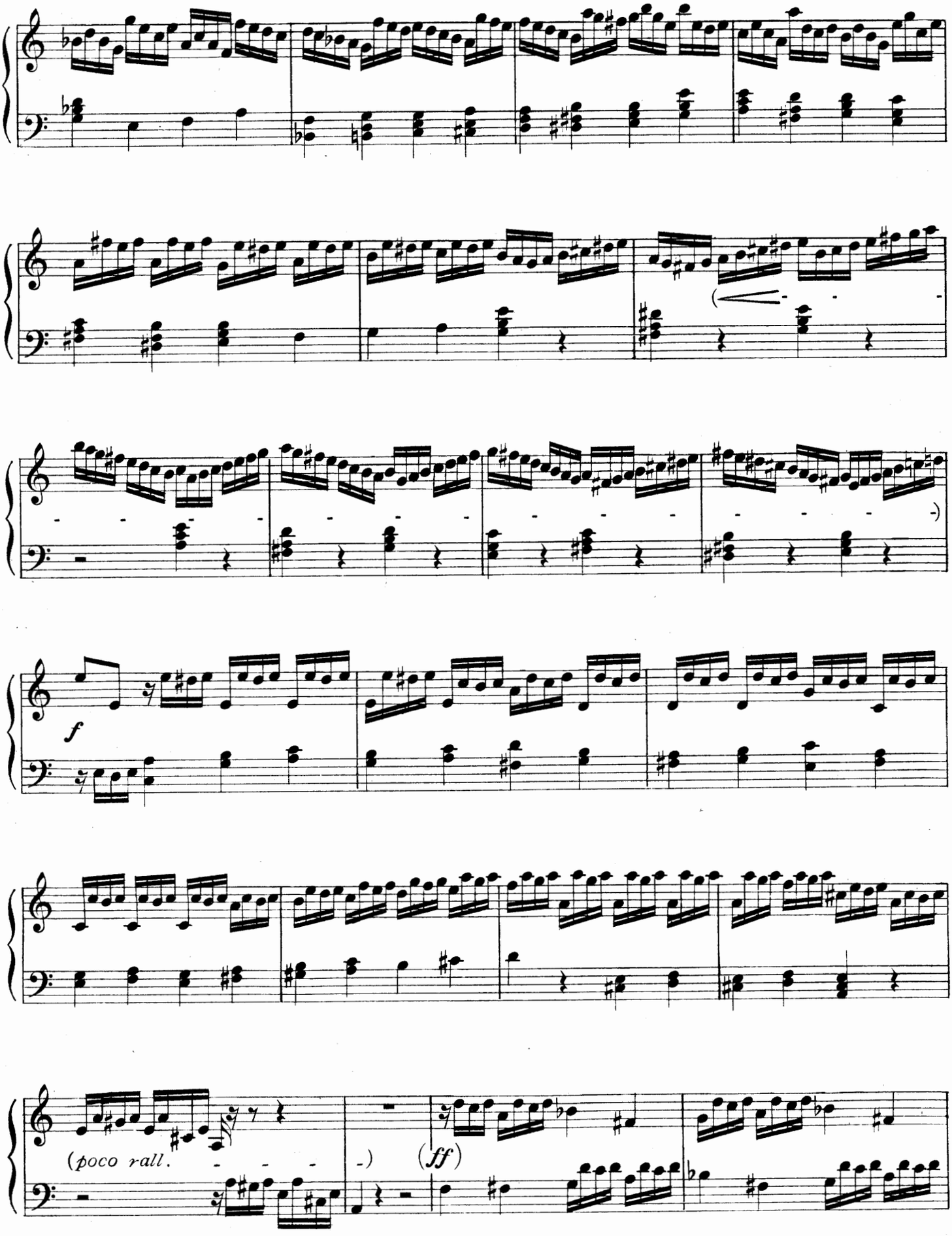
(Nº 12)

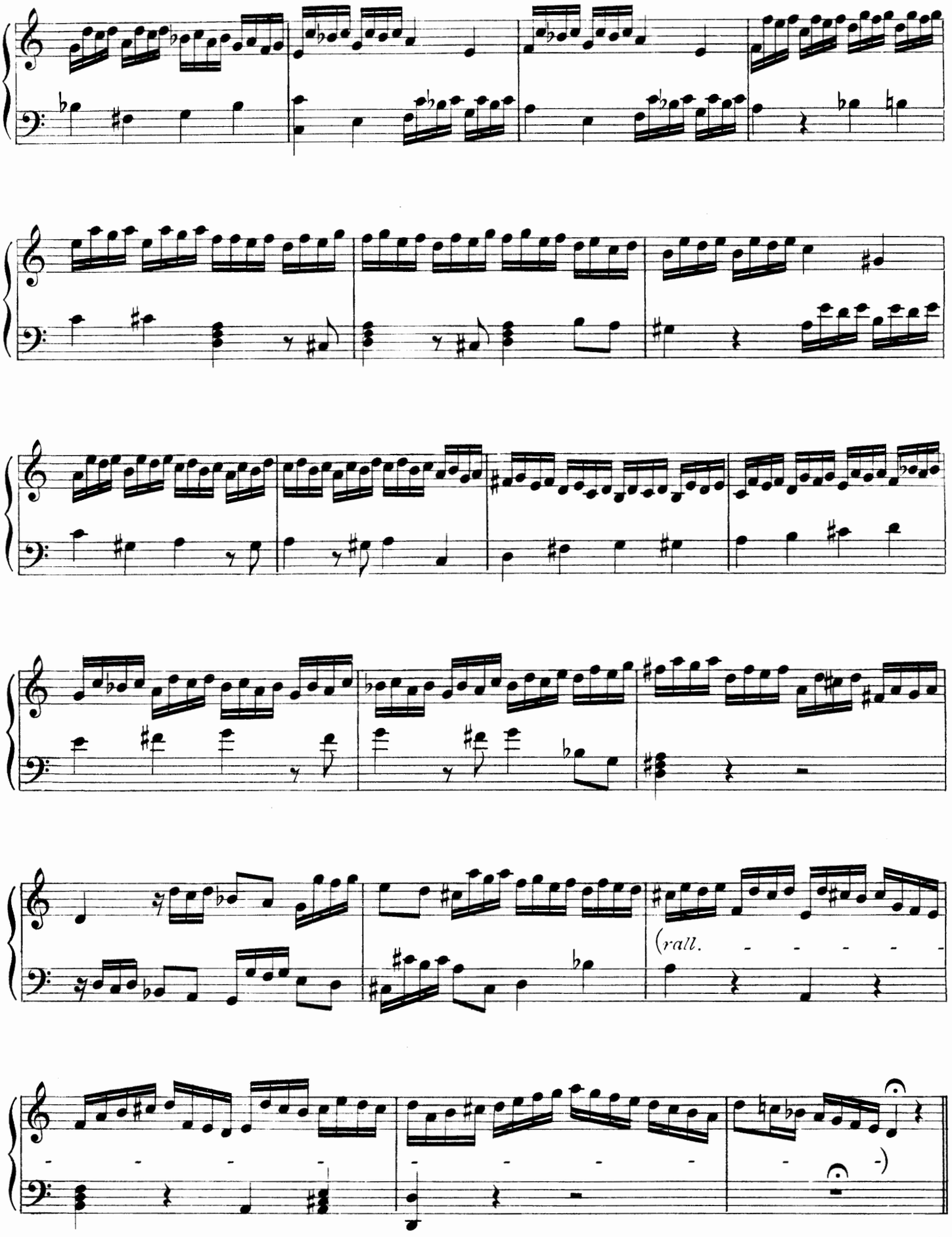


Copyright by Bach & Cº London 1909.

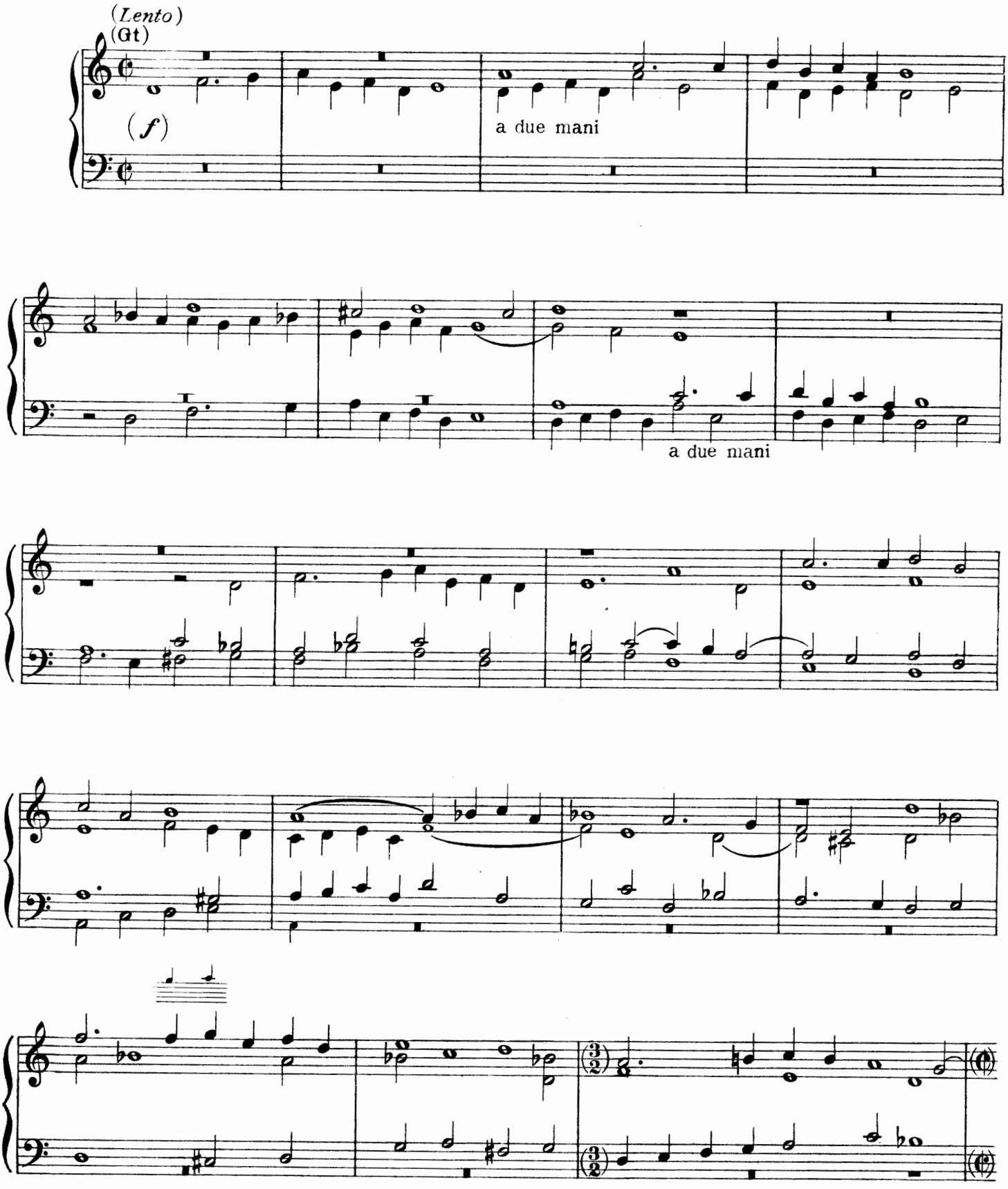

(cresc.
)
(ff)


(p)

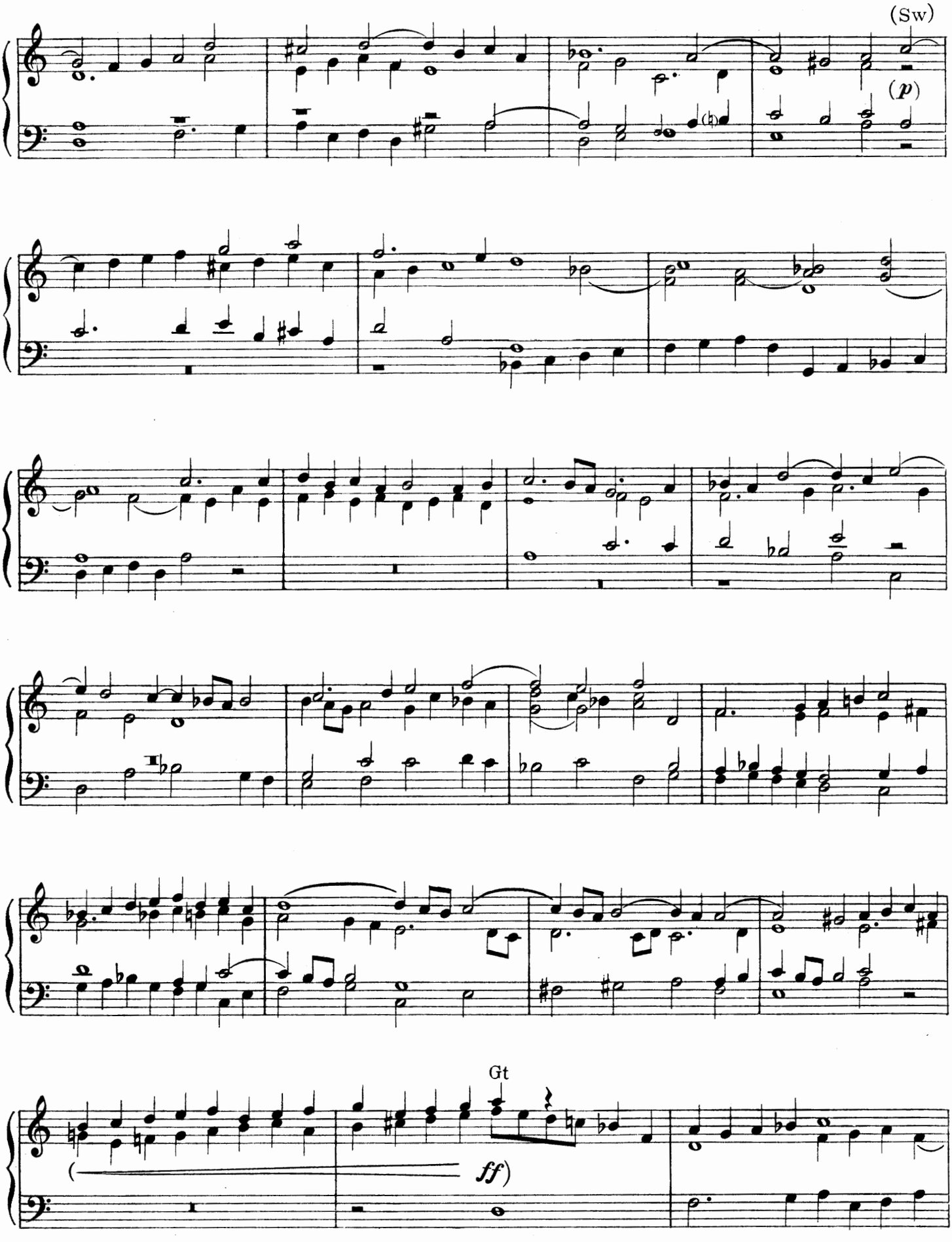

f
(poco rall.
(ff)

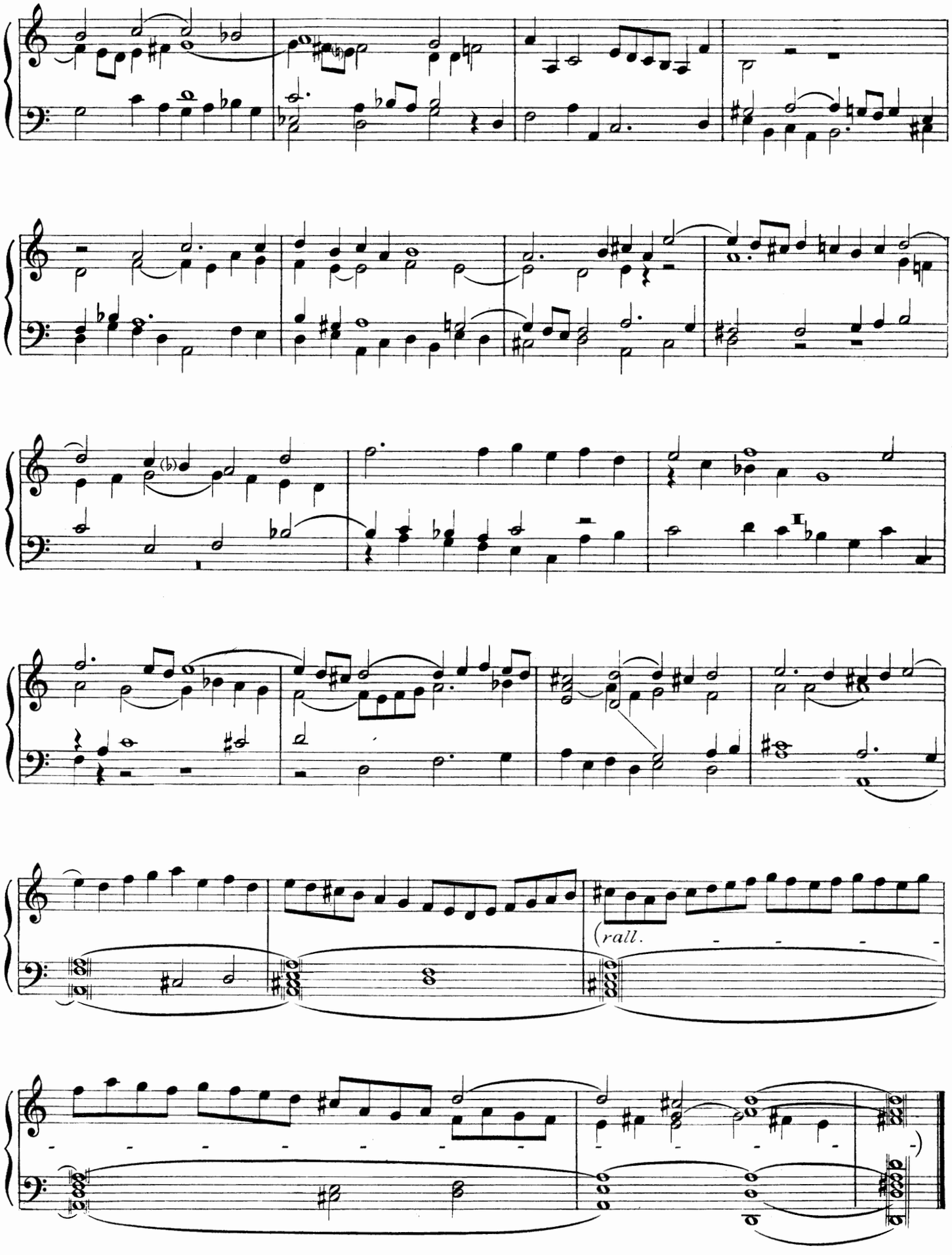

(rall.

PRIMO TONO.
FUGA PER ORGANO.



Copyright by Bach & Cº London 1909

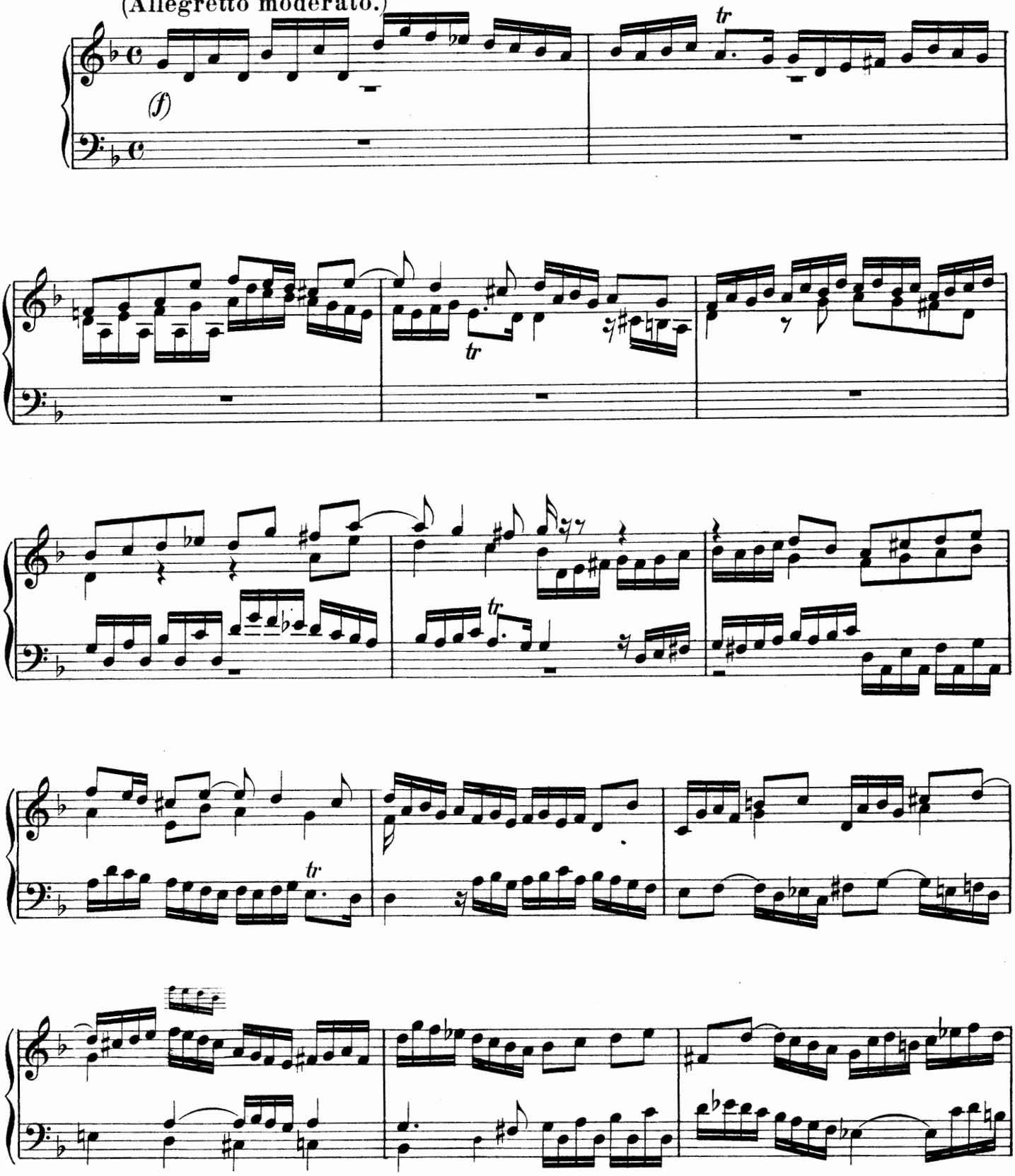

(Sw)
(p)
Gt
(
ff)


(rall.

2º TONO.

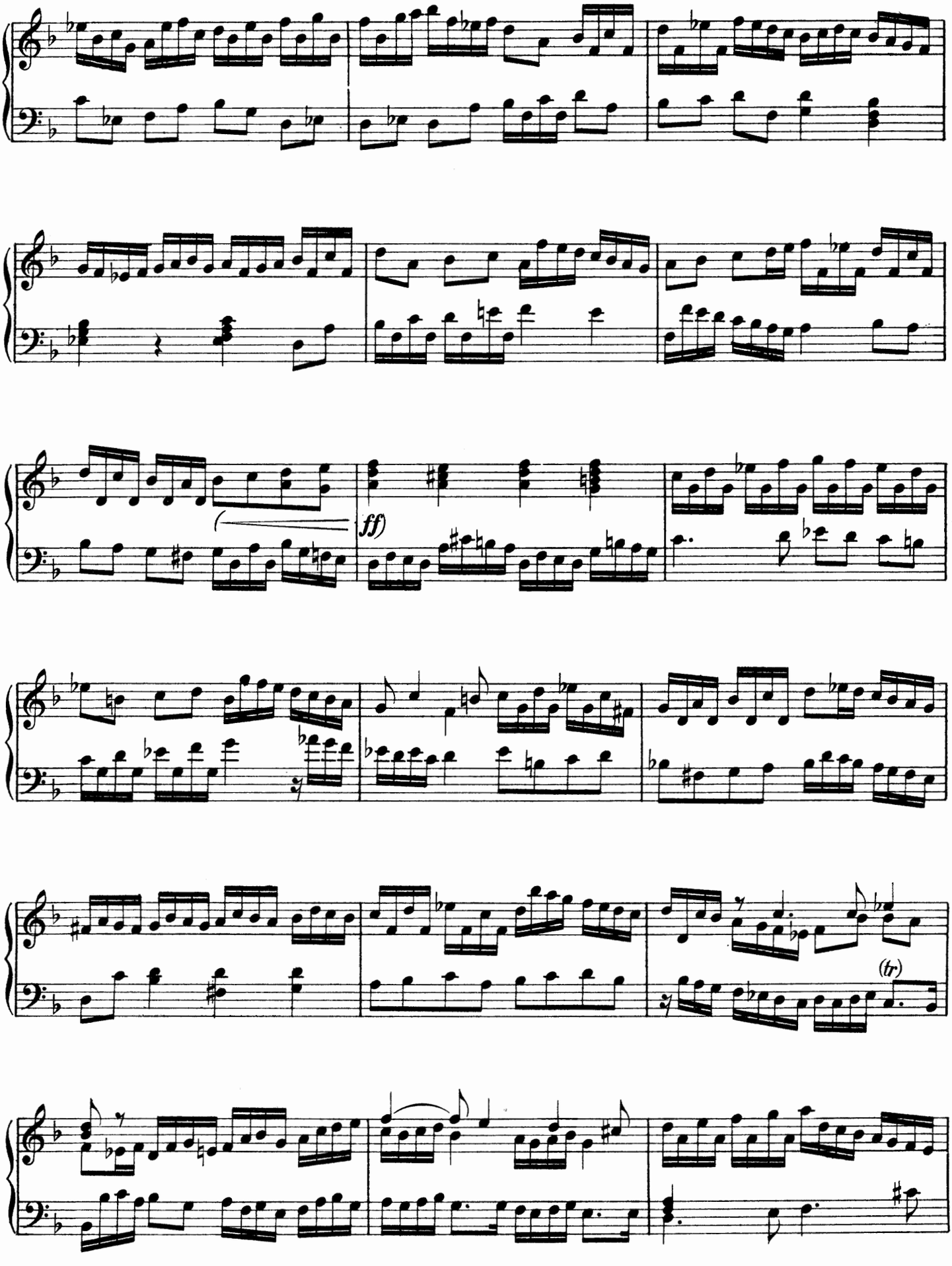
Fuga.

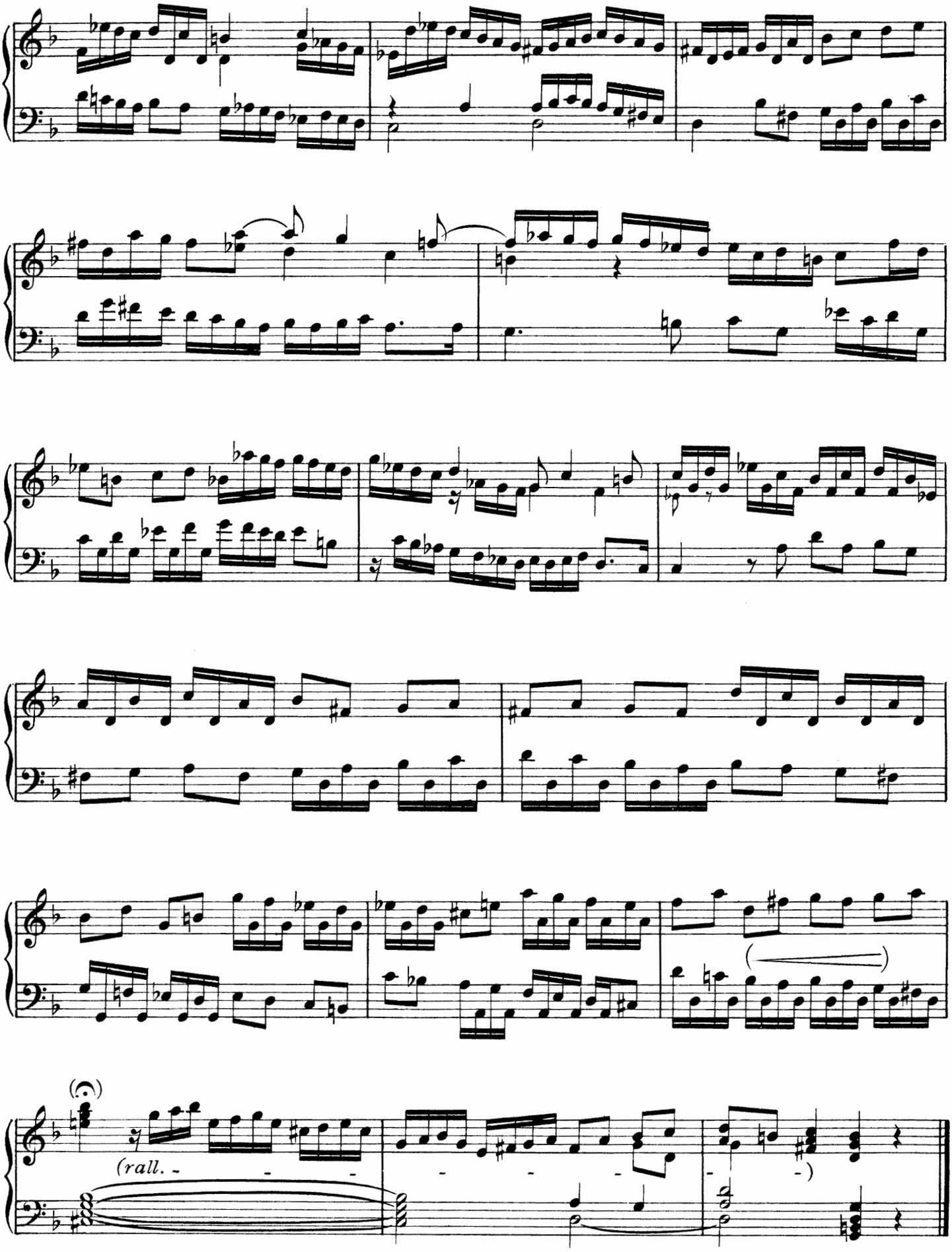
(Allegretto moderato.)



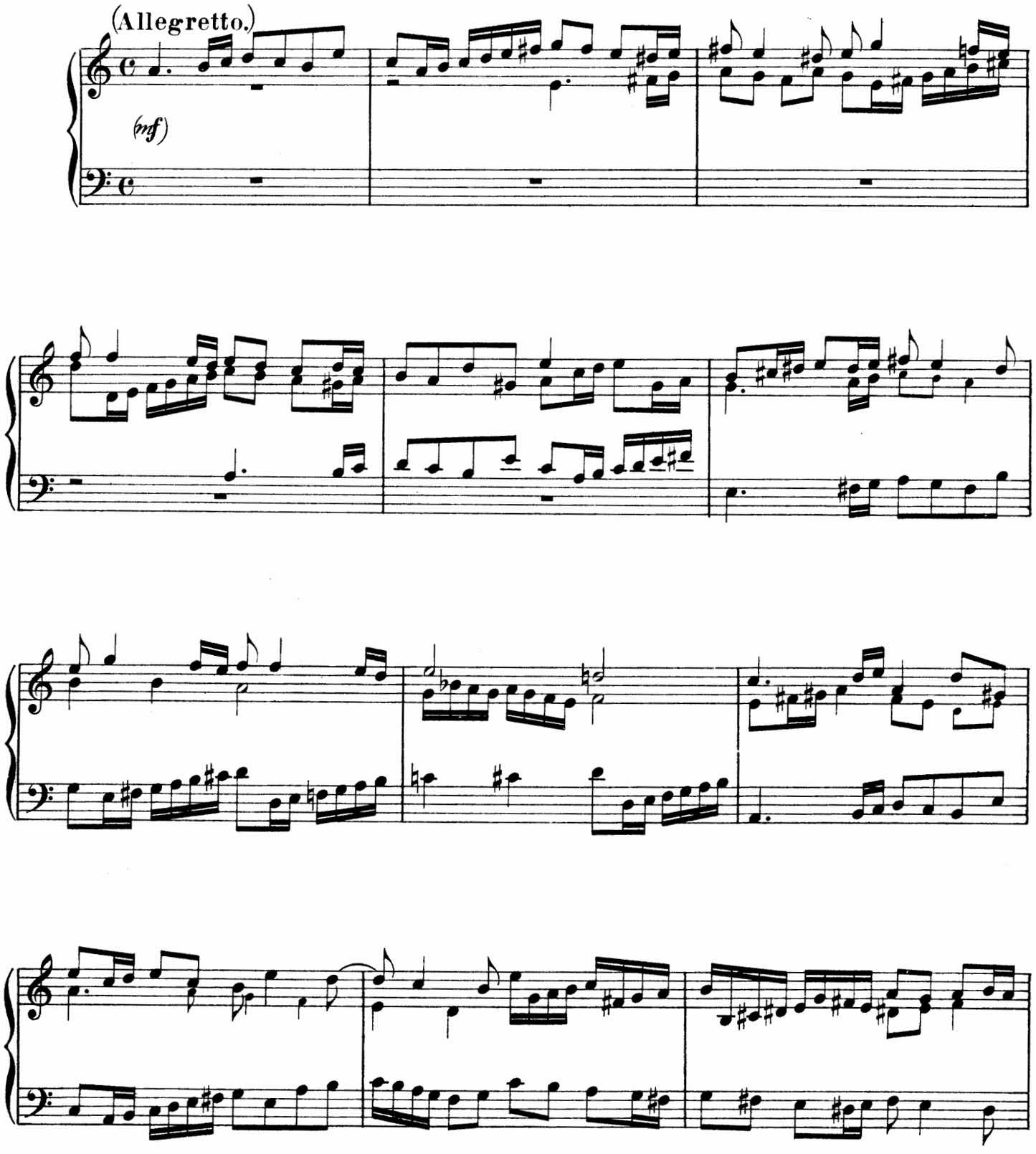
Alessandro Scarlatti. Part V.

Copyright by Bach & Cº London 1909.

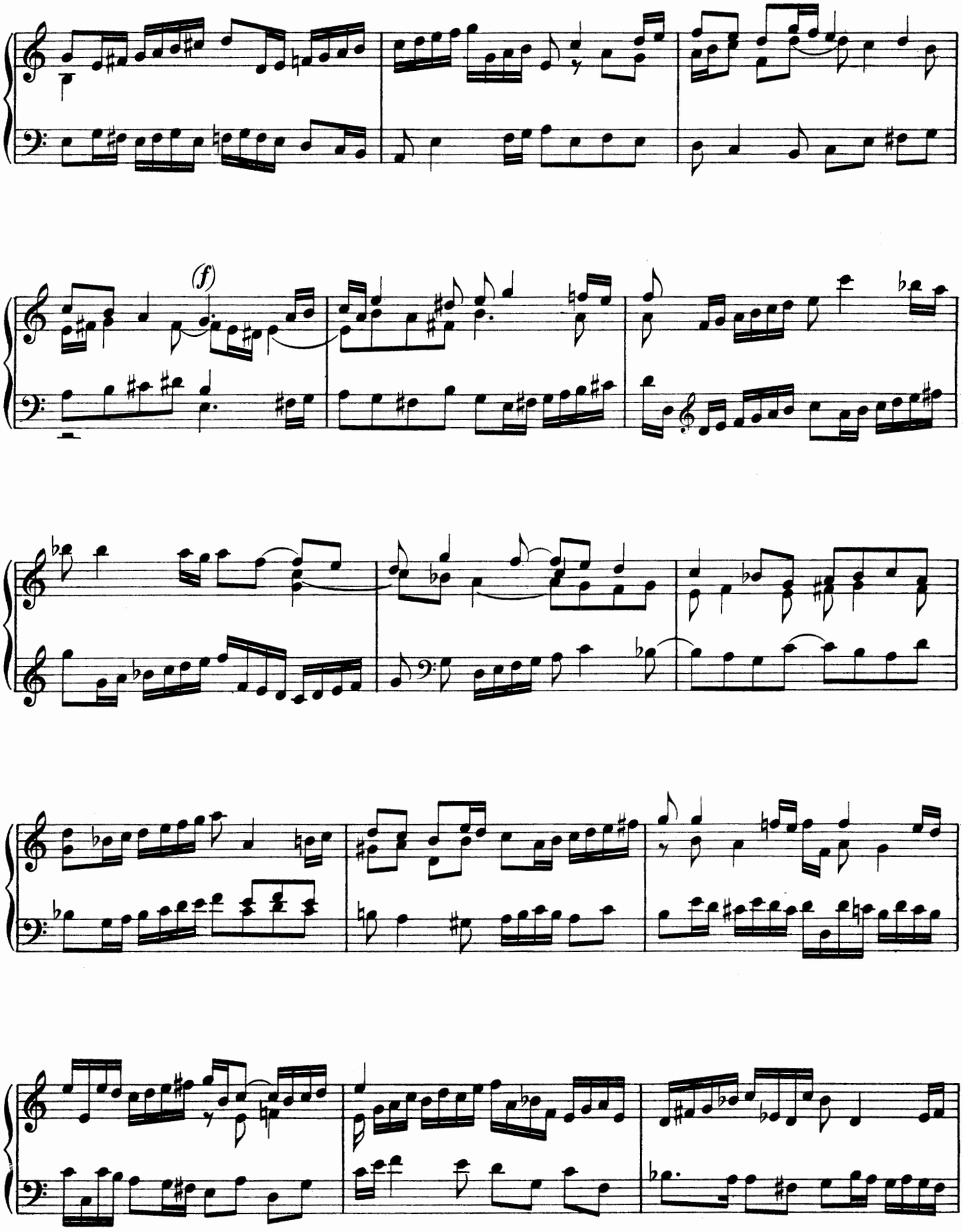

ff)
(tr)

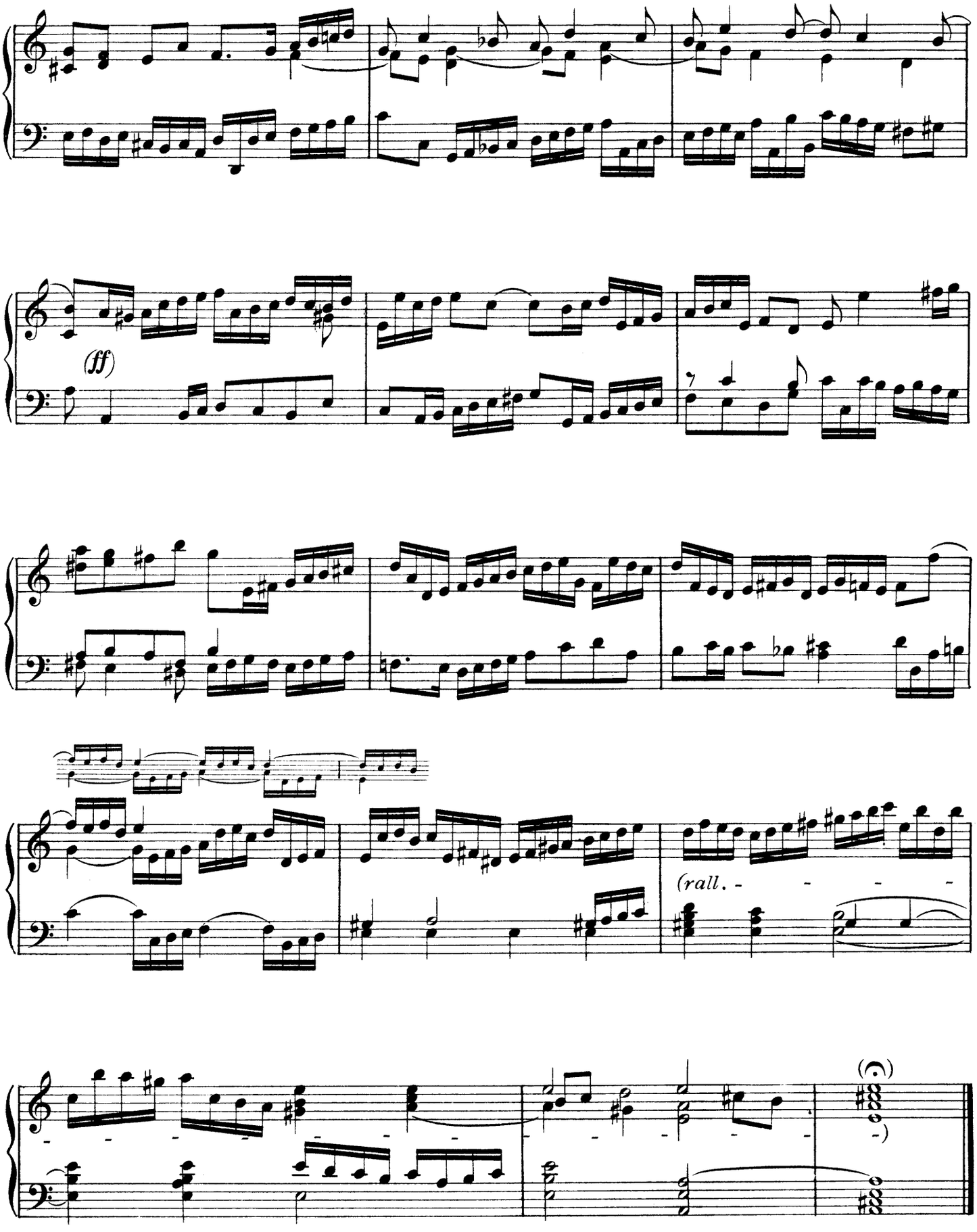

(rall.

3º TONO.



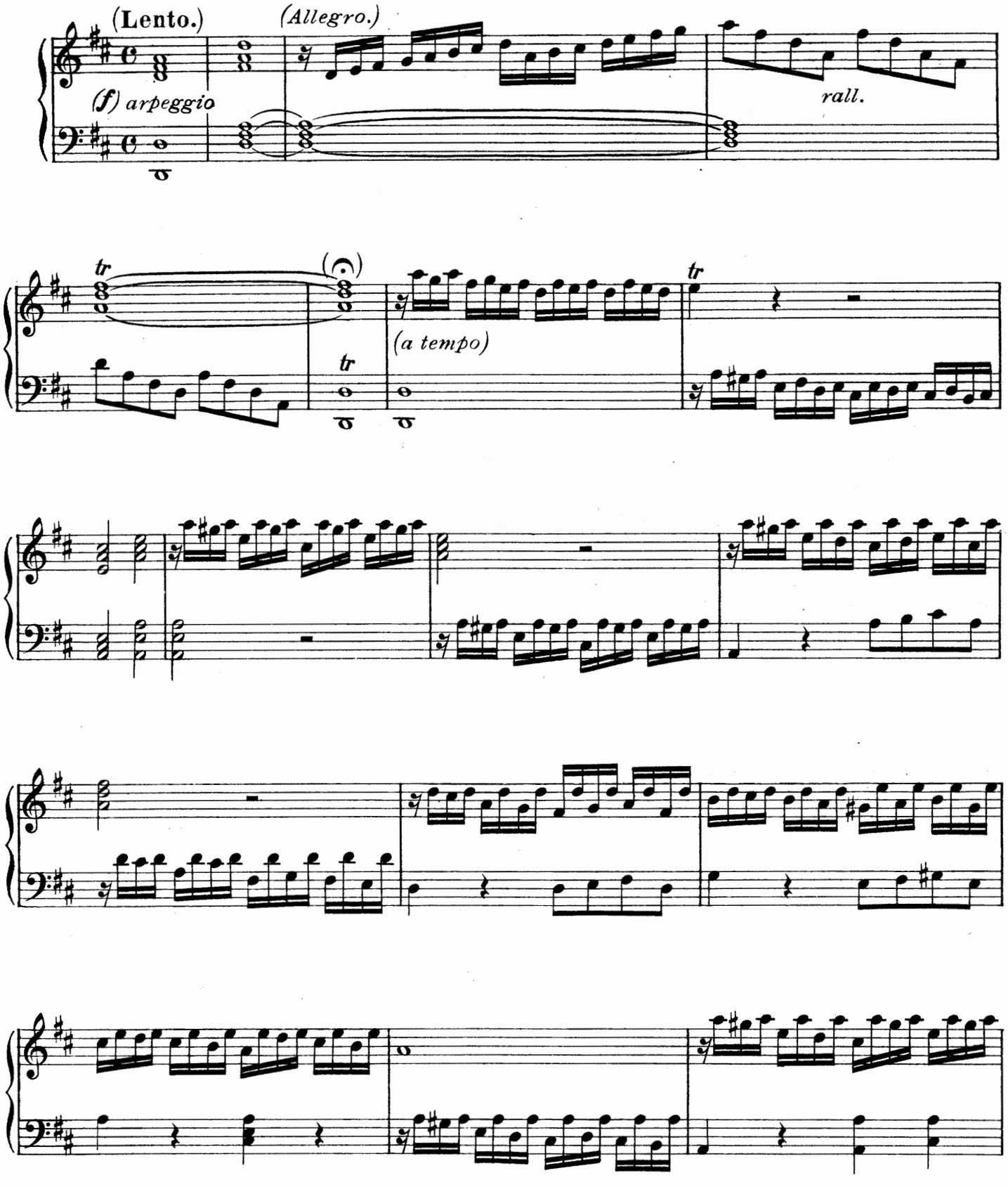
Copyright by Bach & Cº London 1909.


(f)


(ff)
(rall. - - - - -

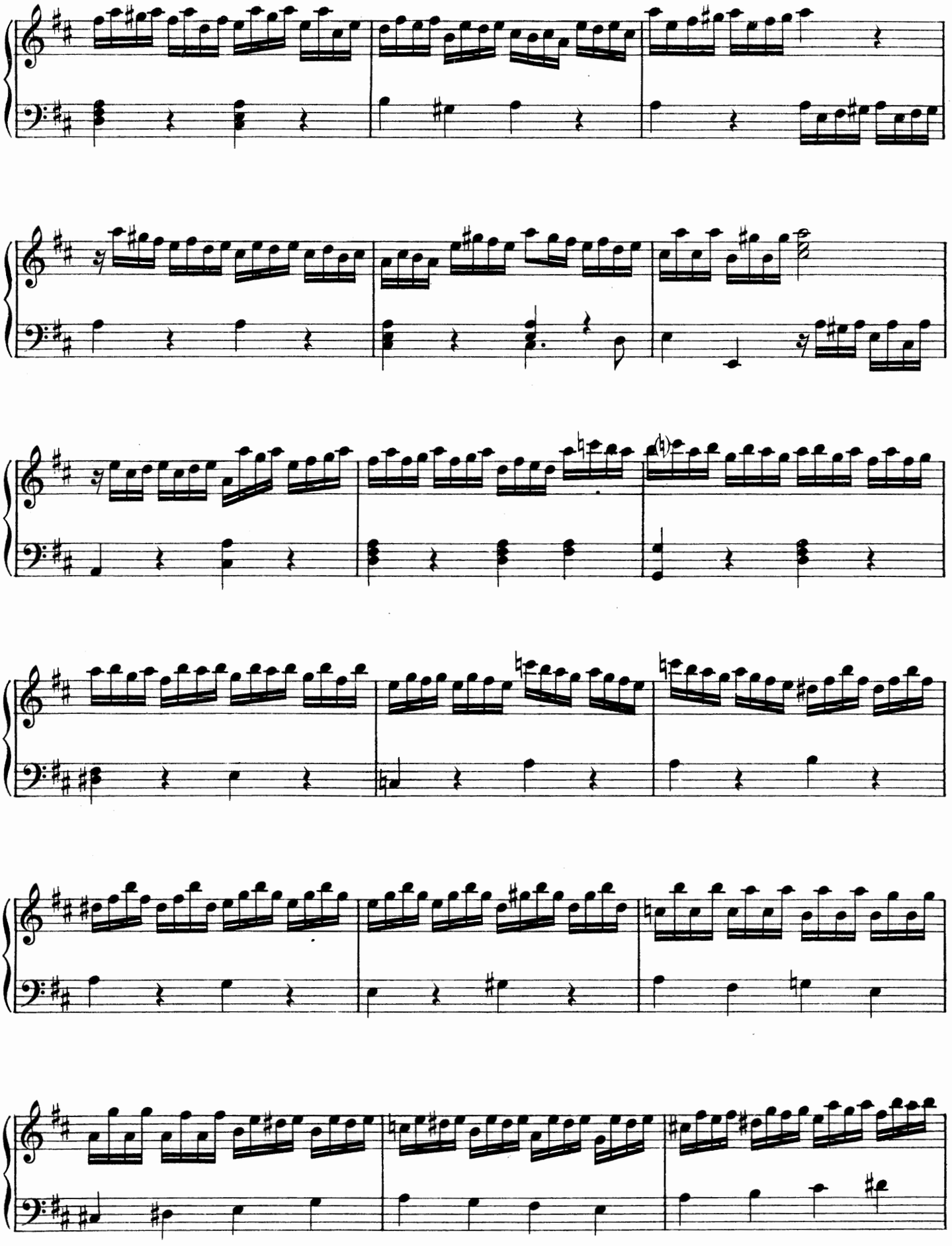
TOCCATA.

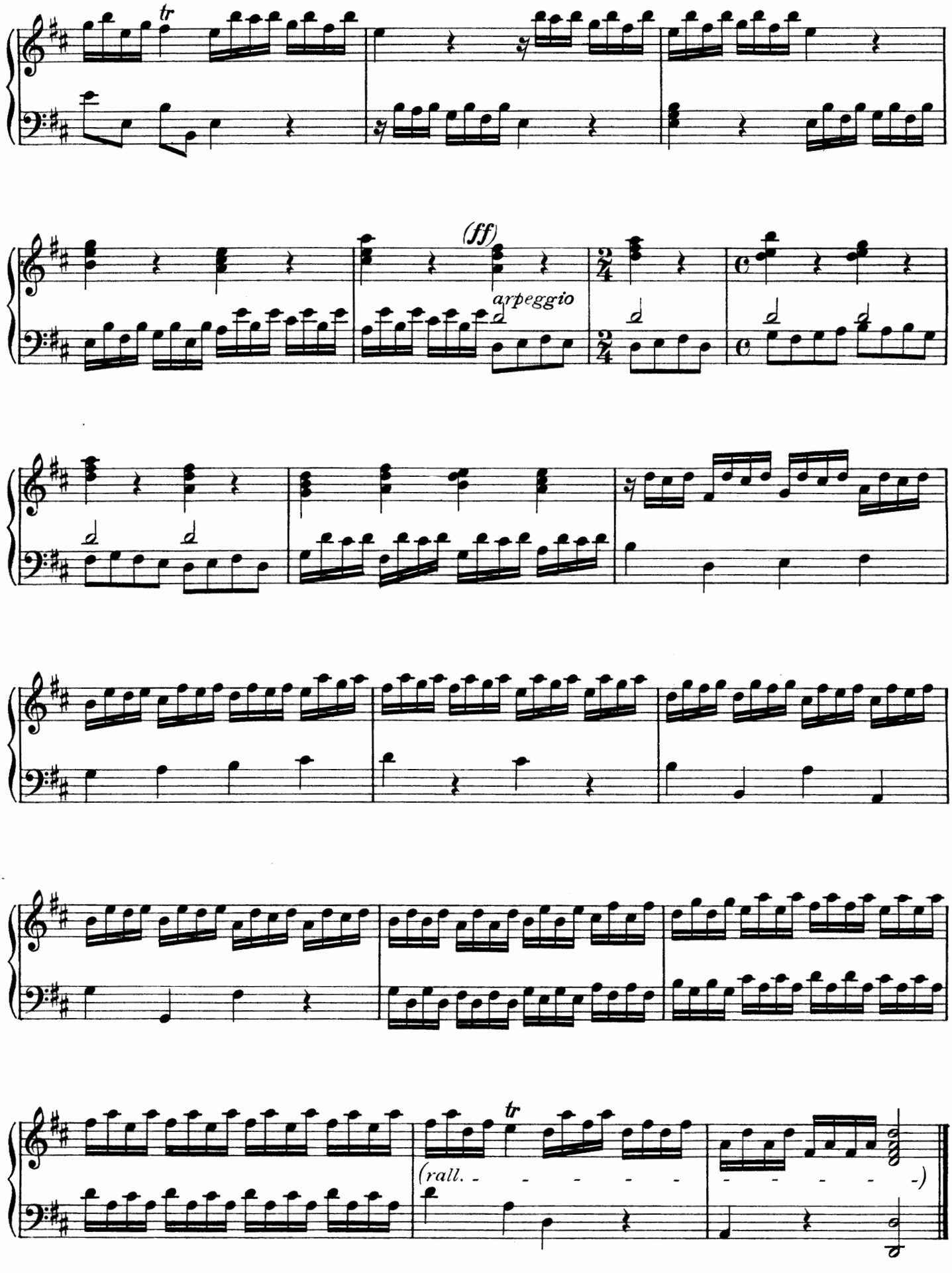
(No 13.)



Alessandro Scarlatti. Part V.

Copyright by Bach & Co 1909

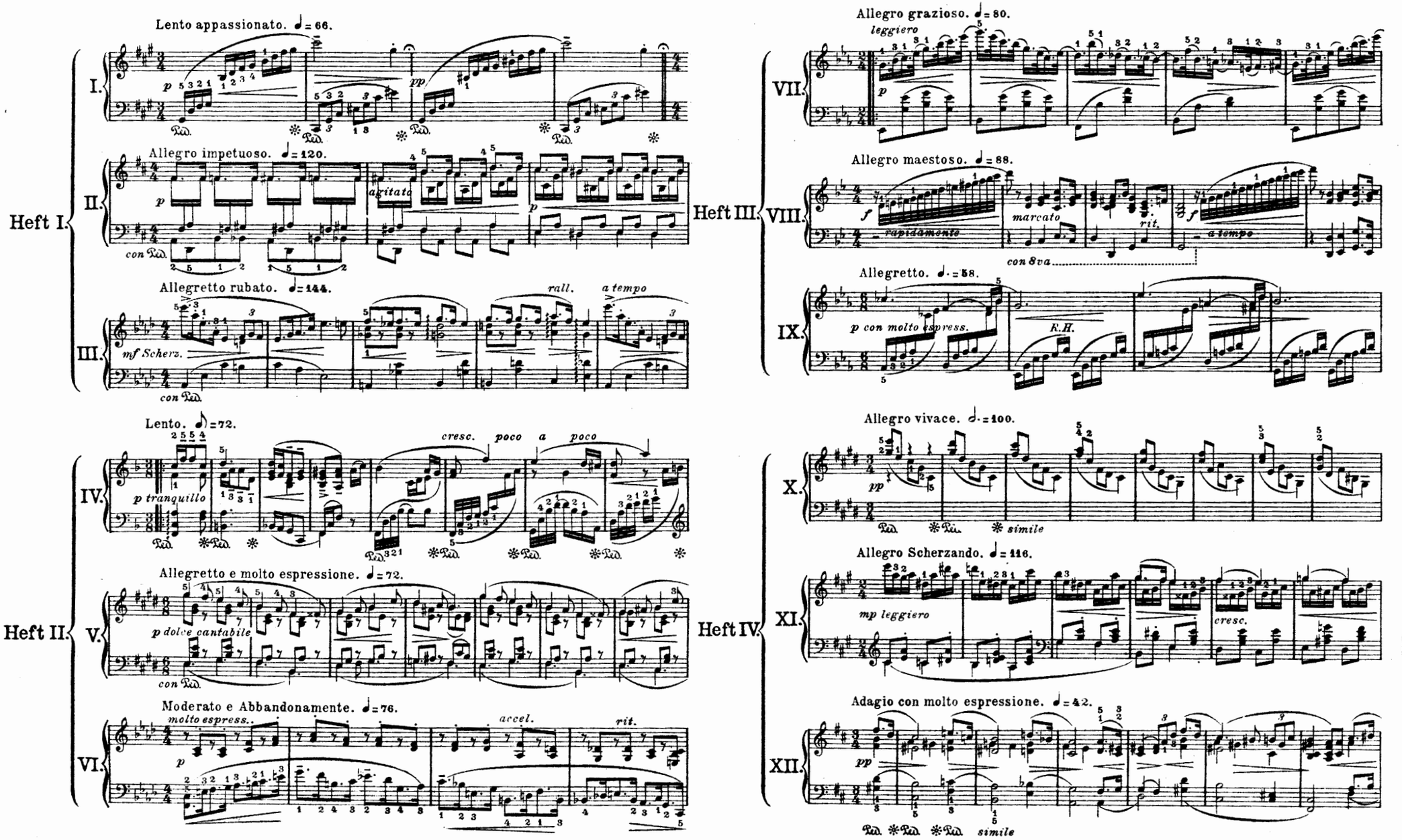



tr
(ff)
arpeggio
tr
(rall. - - - - - - - - - -)

KLEINE TONBILDER.

12 Musikalische Gedanken für Pianoforte.

VON FRANZ GOTTMANN. OP. 21.



Nº 2.

BACH & CO, 139 OXFORD STREET, LONDON, W.

Price 2/- net each book.

NET.

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART VI.

Ent: Sta: Hall.

Price 5/- net.

BACH & Co.
139, OXFORD STREET,
LONDON, W.

BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT, BERLIN - BRUSSELS - NEW YORK.

Copyright, MCMVIII, by Bach & Co

ALL RIGHTS

Alessandro Scarlatti

Harpsichord & Organ Music

EDITED BY

J. S. SHEDLOCK.

PART VI.

Ent: Sta: Hall.

Price 5/- net.

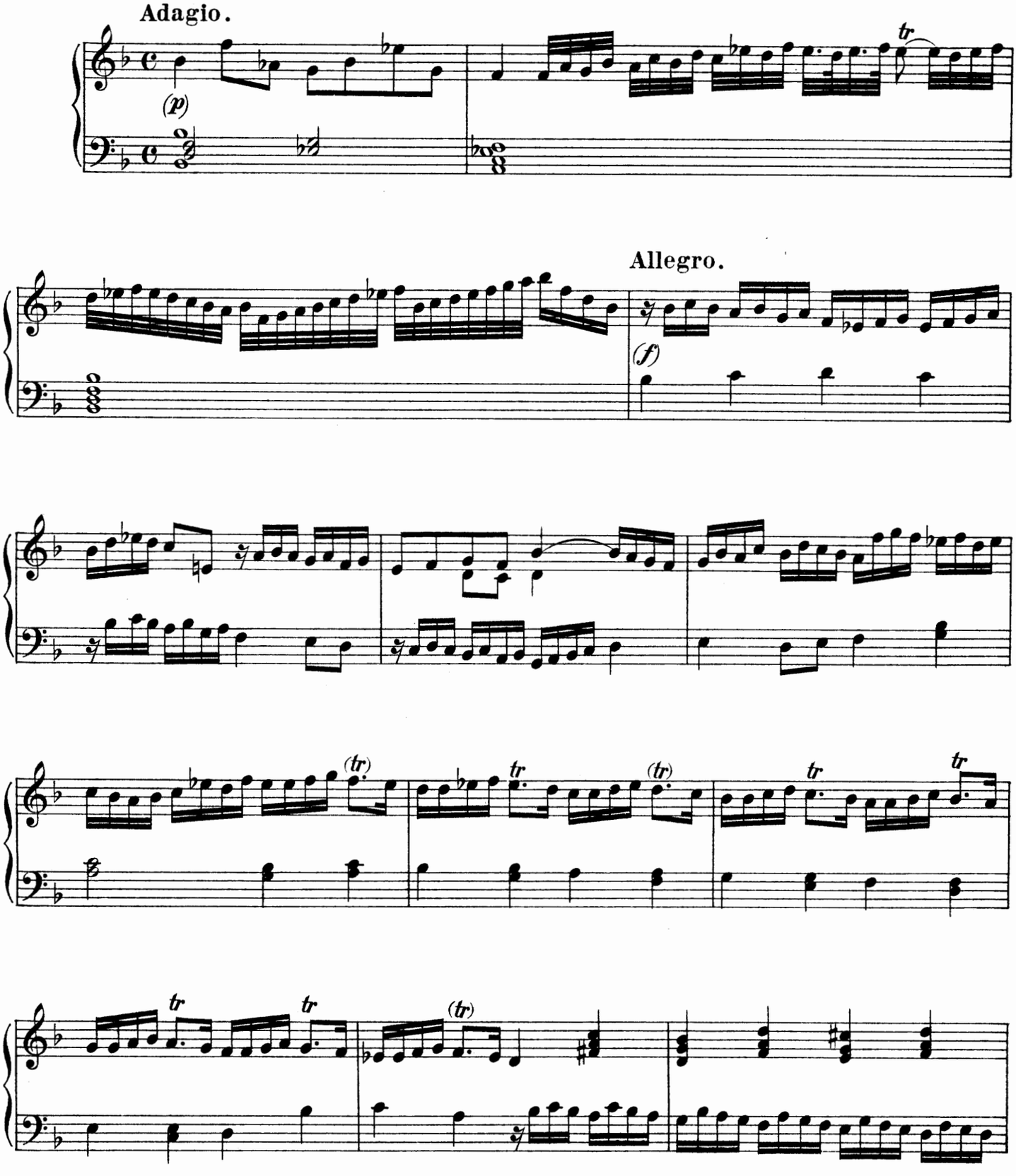
BACH & Co.
139, OXFORD STREET,
LONDON, W.

BREITKOPF & HÄRTEL, LEIPZIG.
ALSO AT, BERLIN - BRUSSELS - NEW YORK.

Copyright, MCMVIII, by Bach & Co

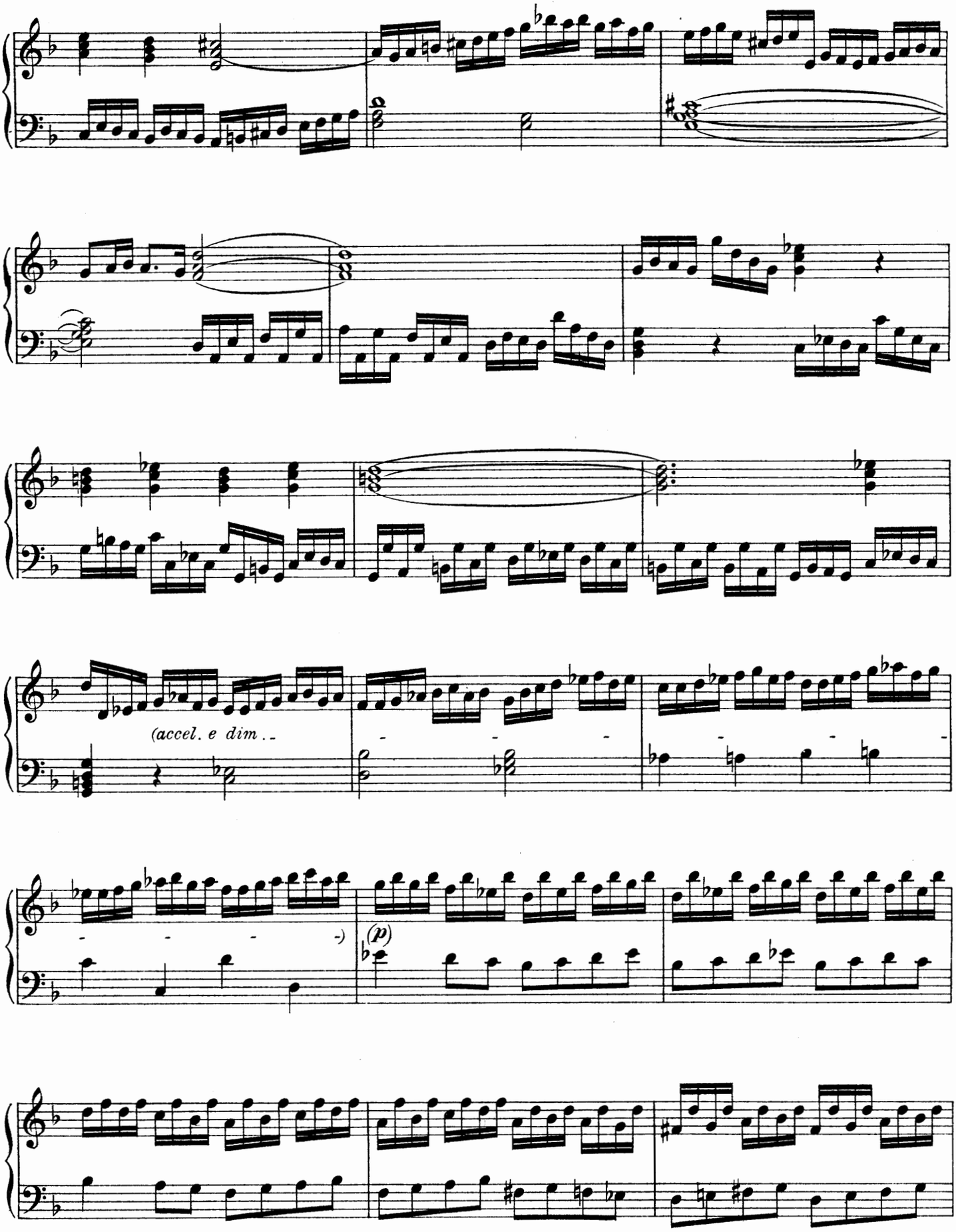
TOCCATA.

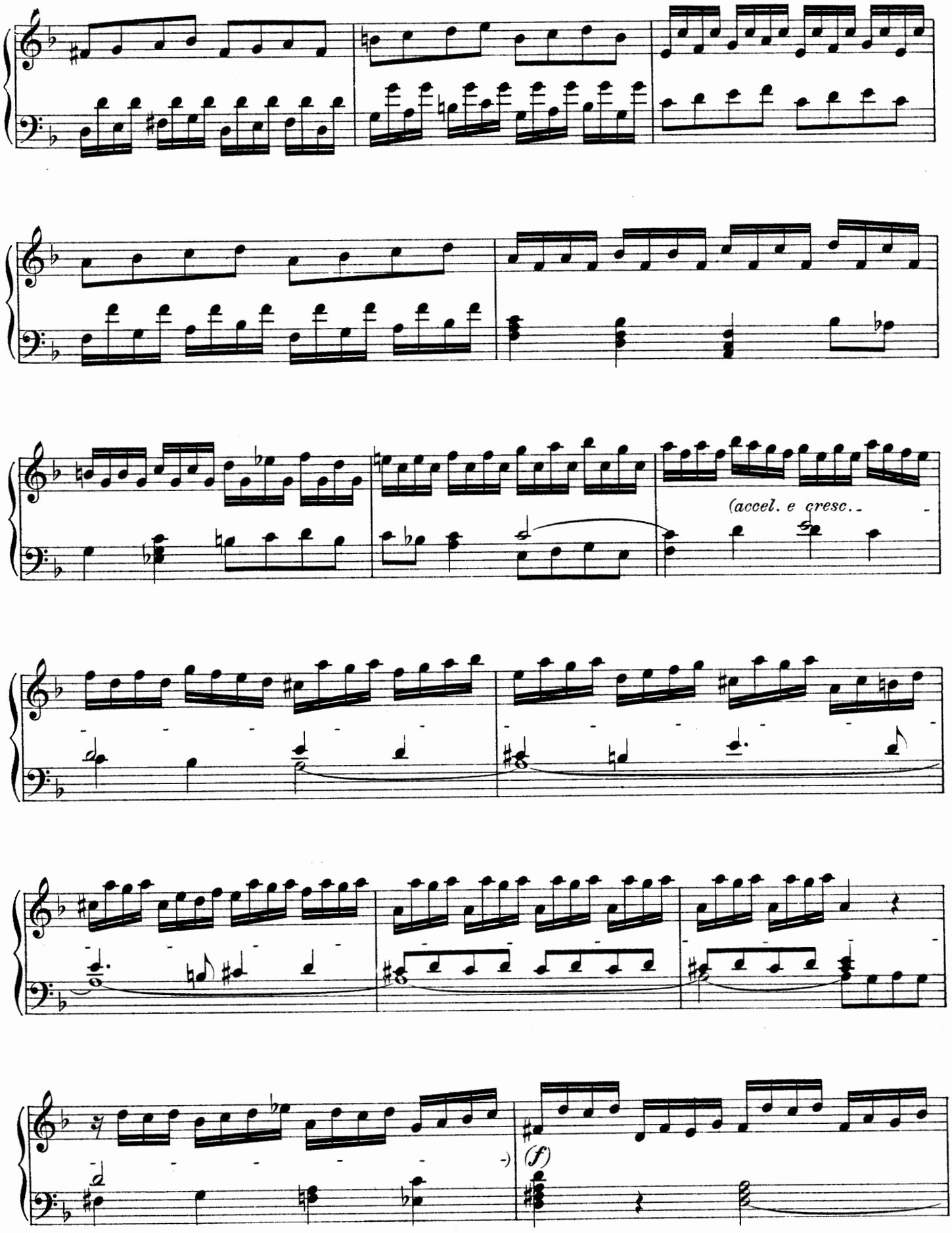
(No 14.)

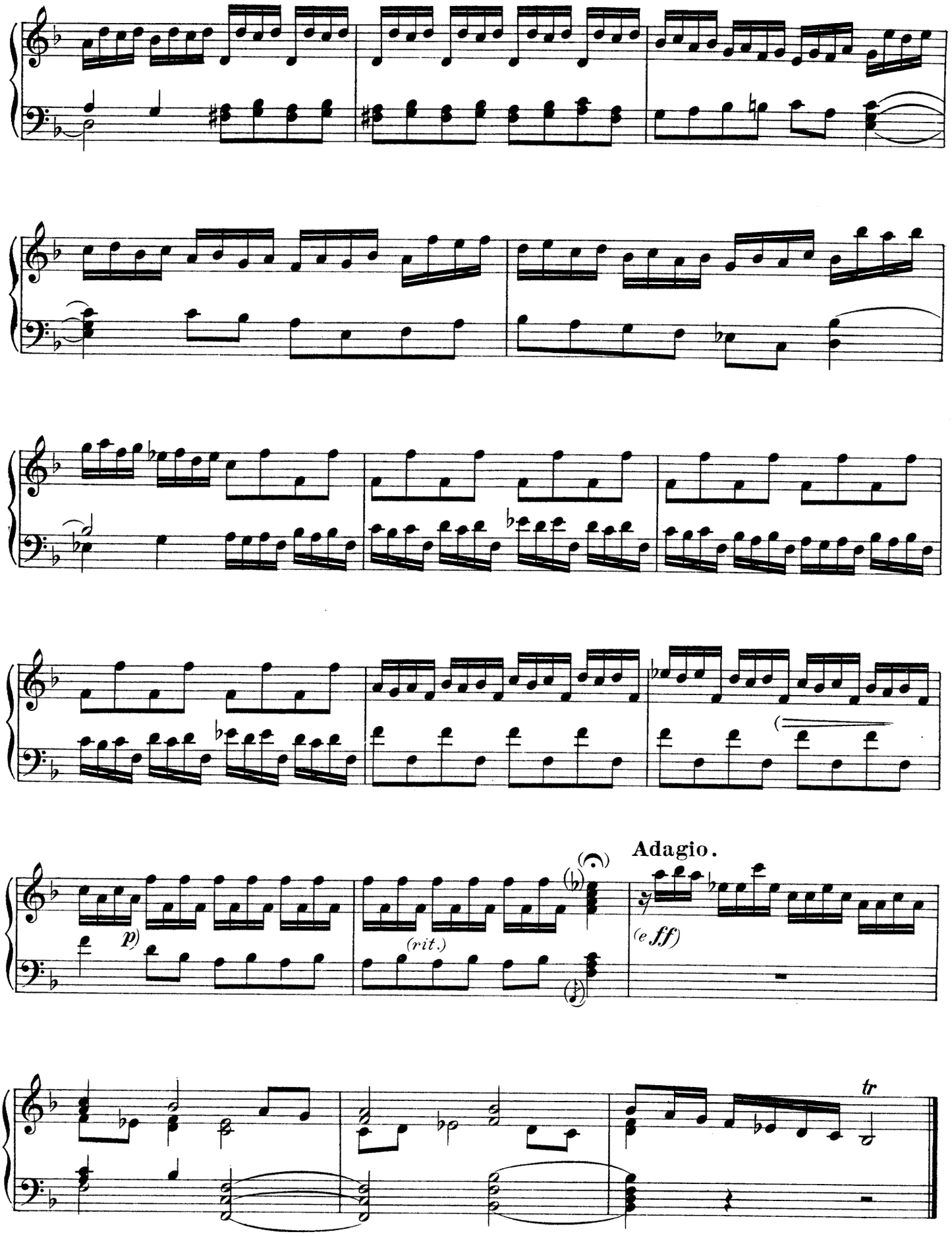


Alessandro Scarlatti Part VI.

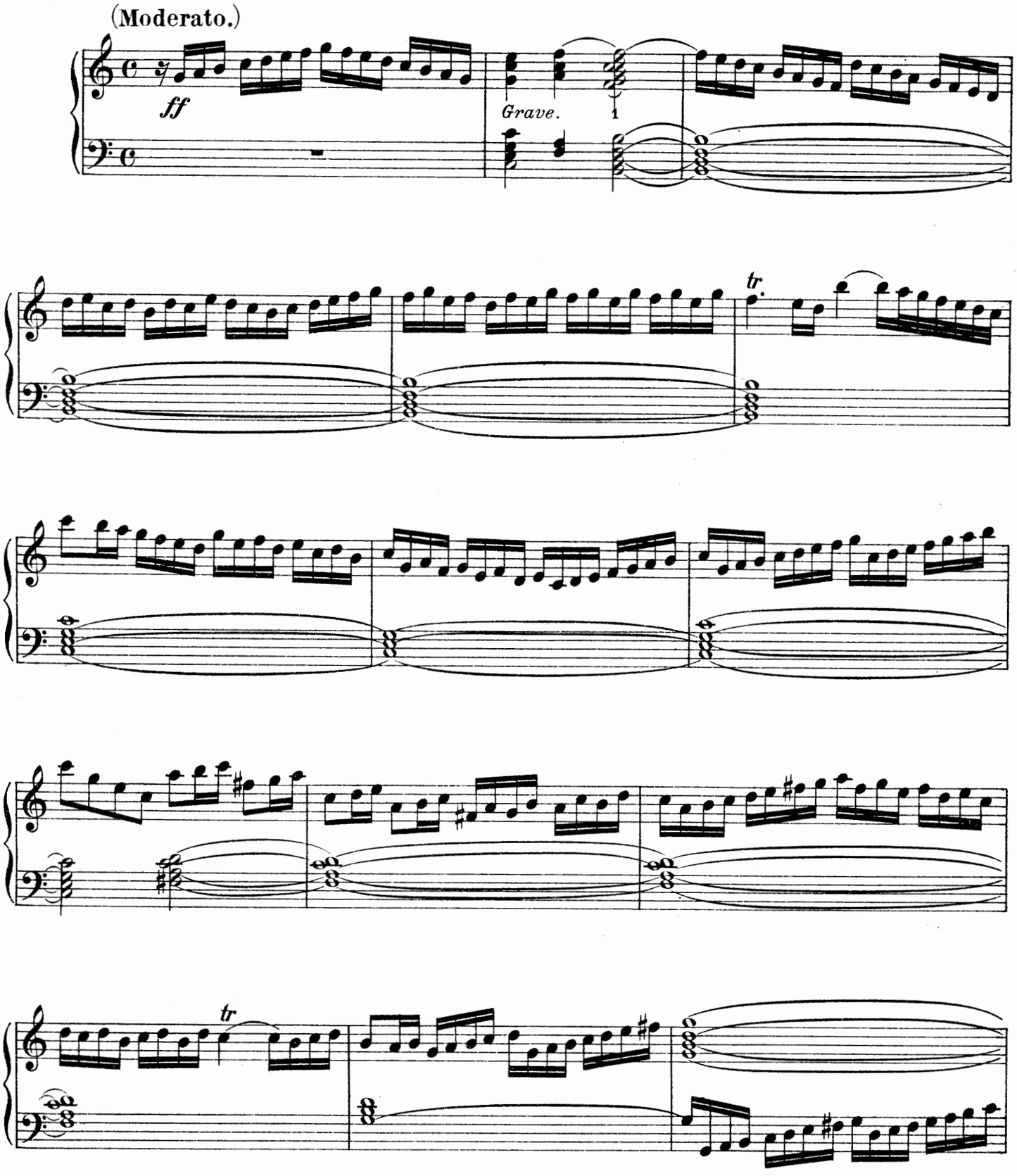
Copyright by Bach & Co London 1909


(accel. e dim..
(p)


(accel. e cresc.
(f)

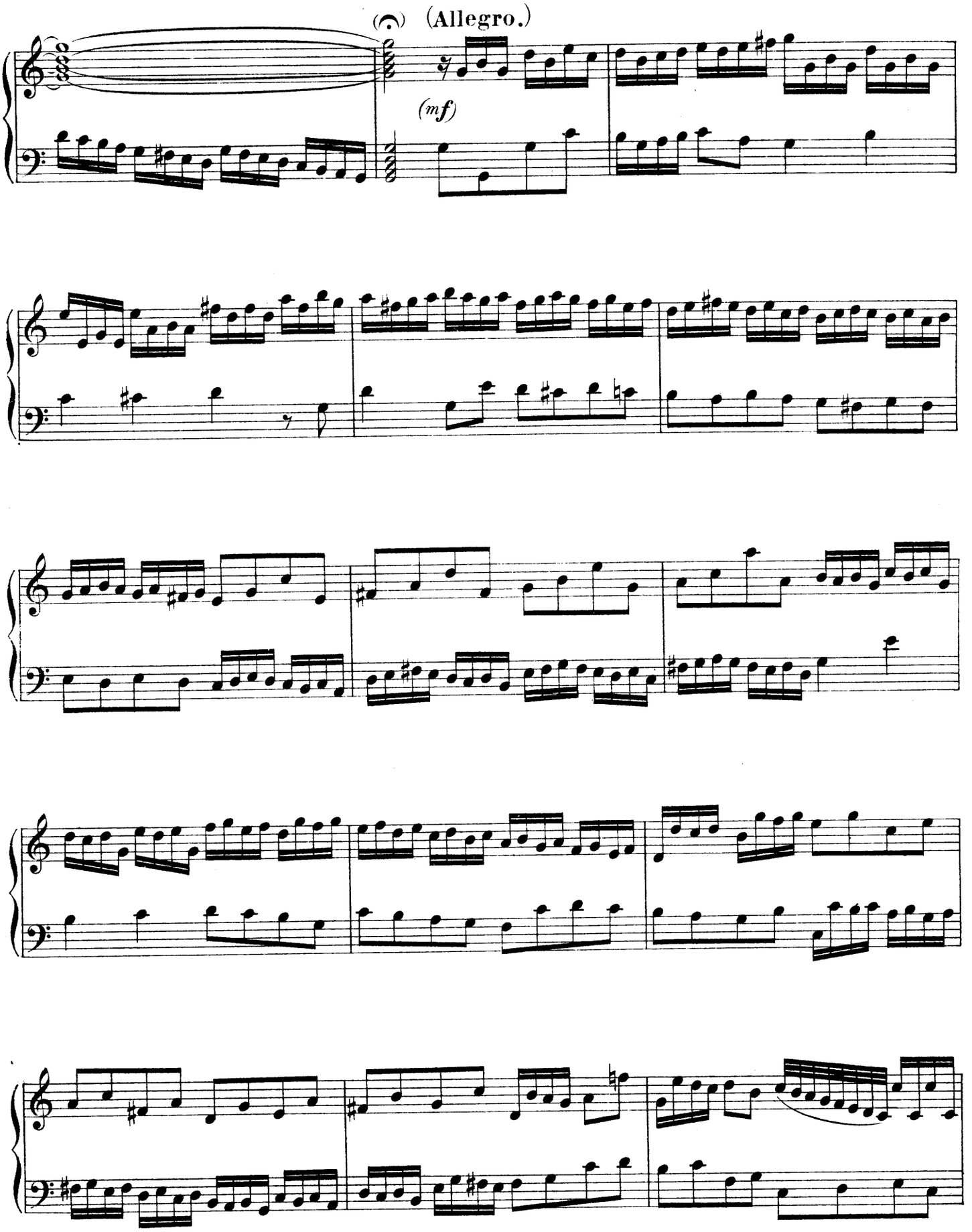

Adagio.
p
(rit.)
(e ff)
tr

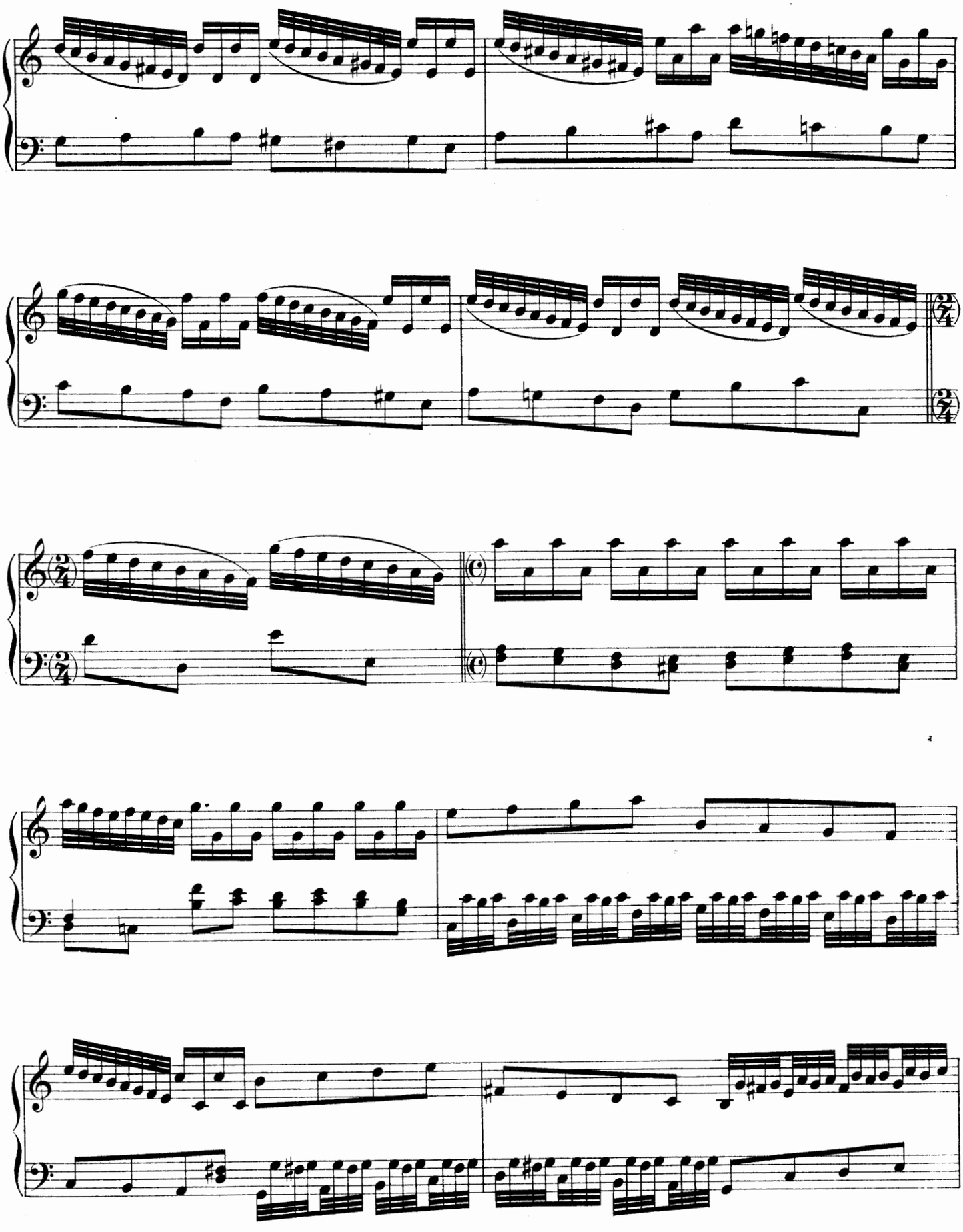
TOCCATA.
PER ORGANO.
(No 15.)

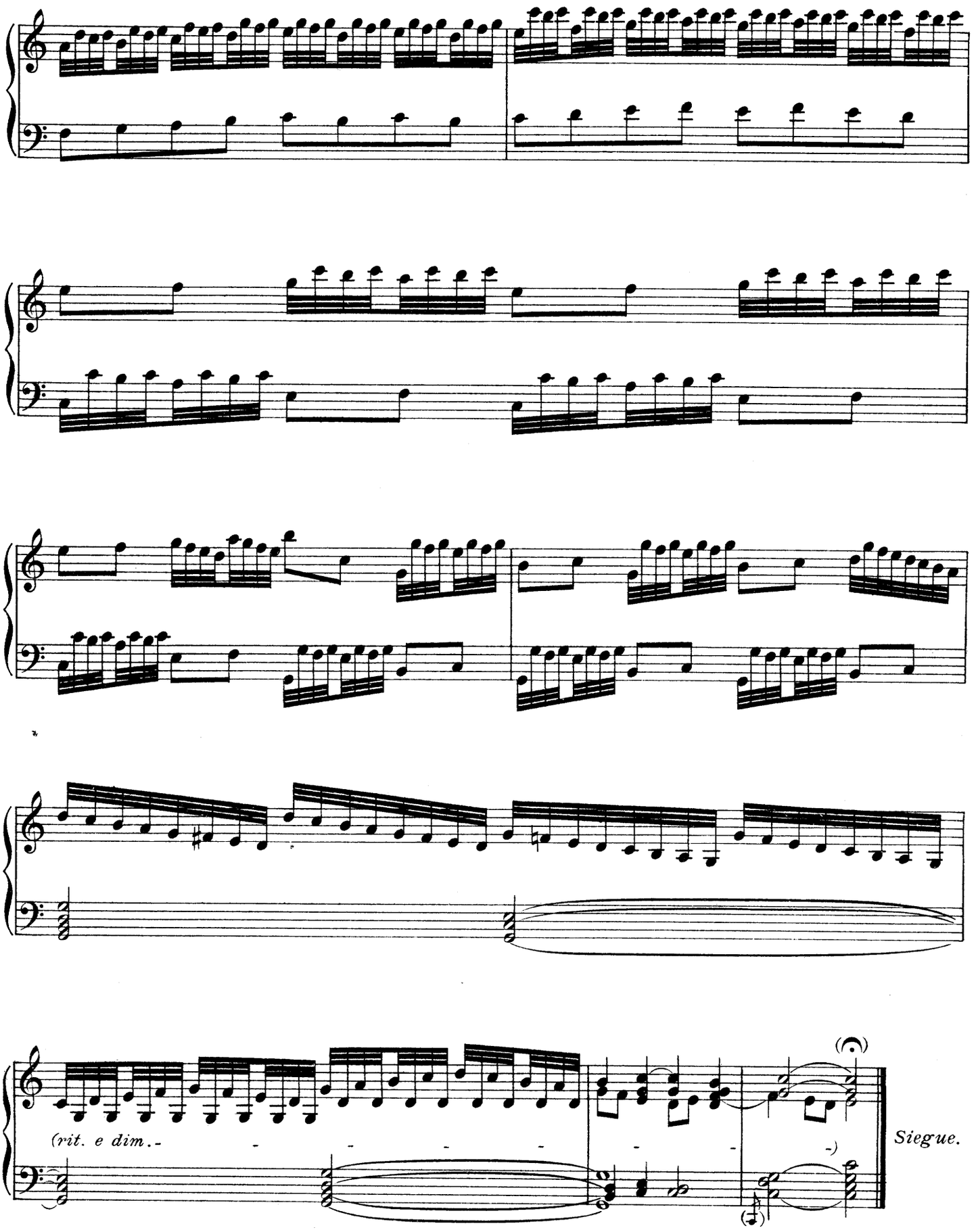


Alessandro Scarlatti Part VI.

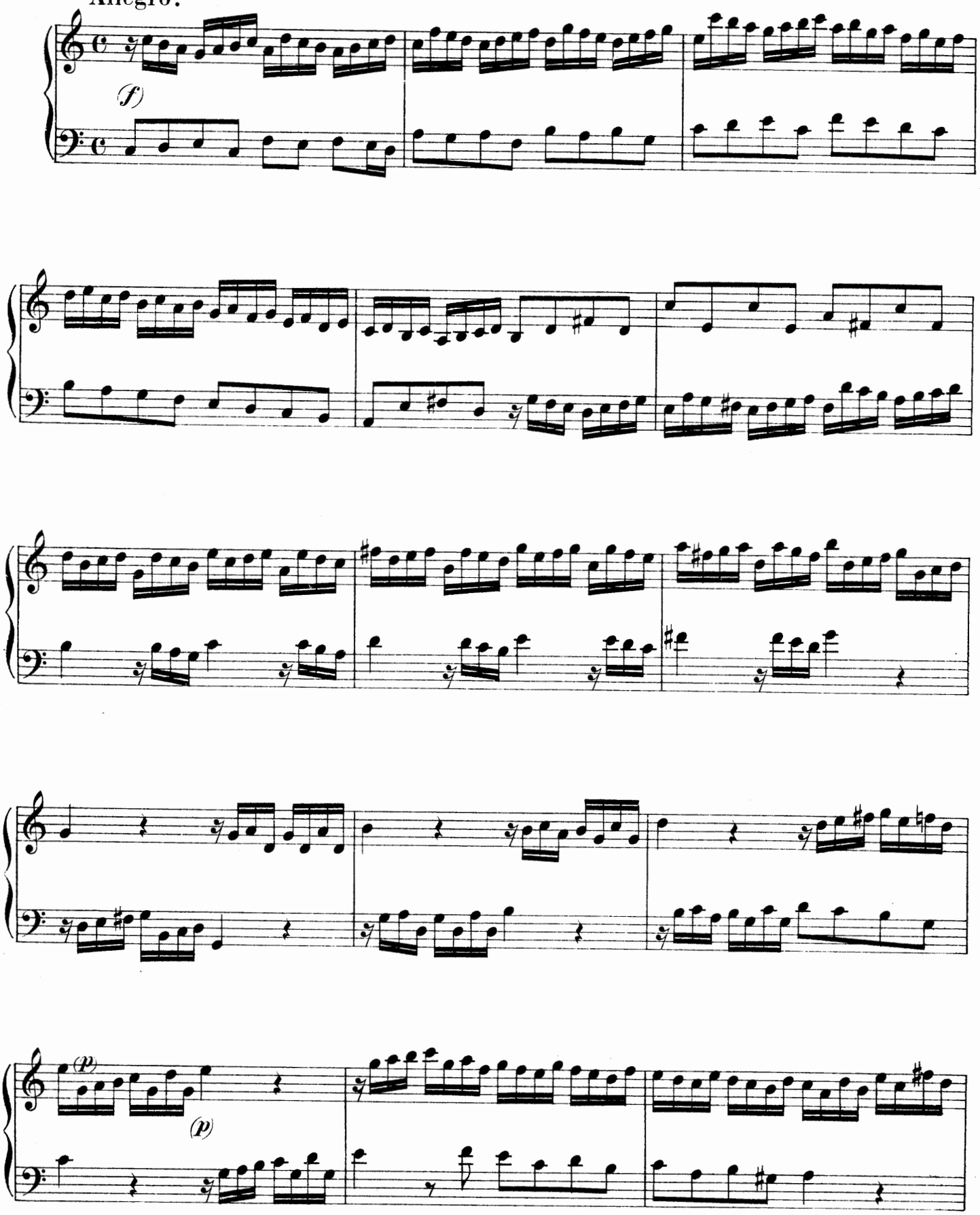
Copyright by Bach & Co London 1909

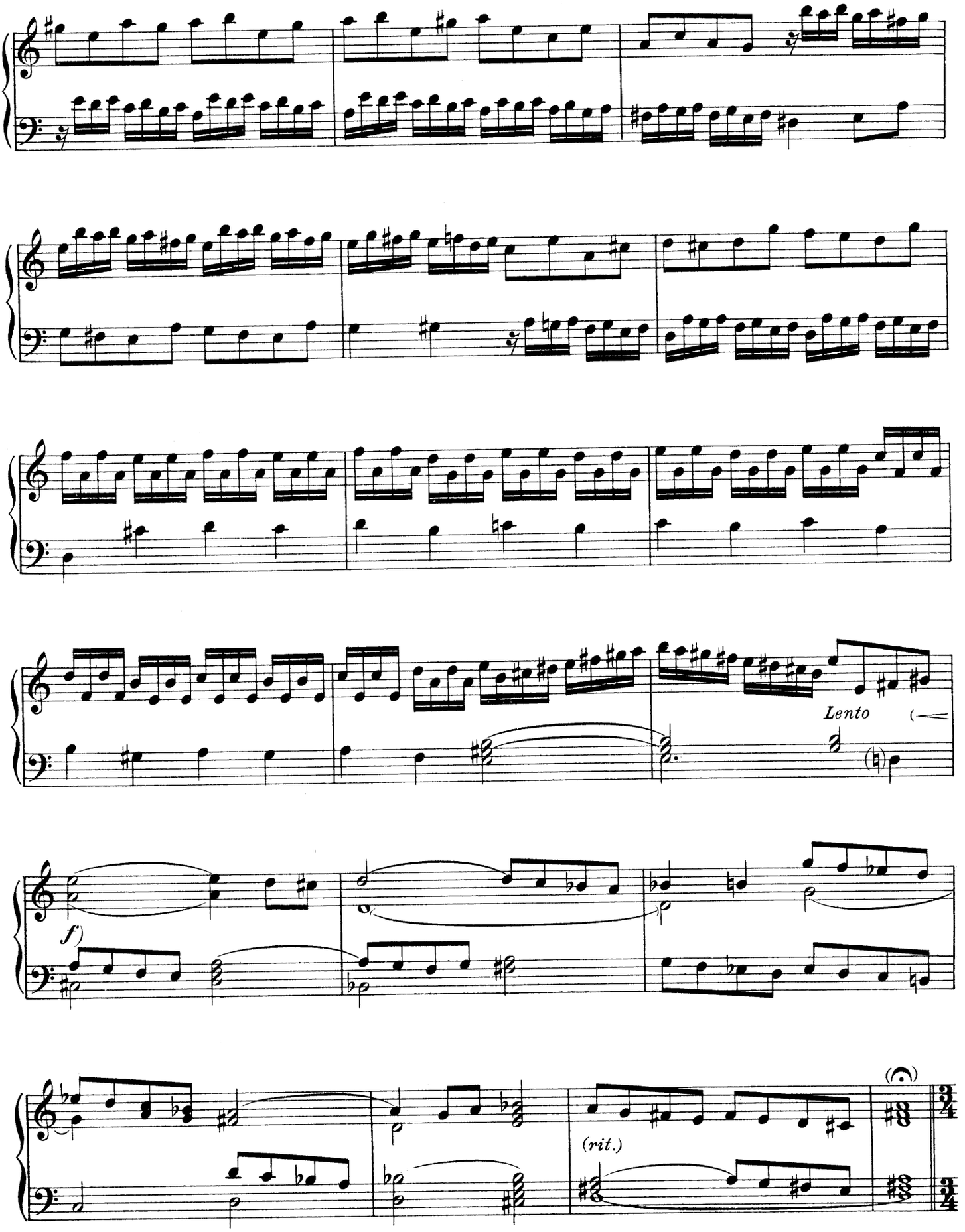

(Allegro.)
(mf)

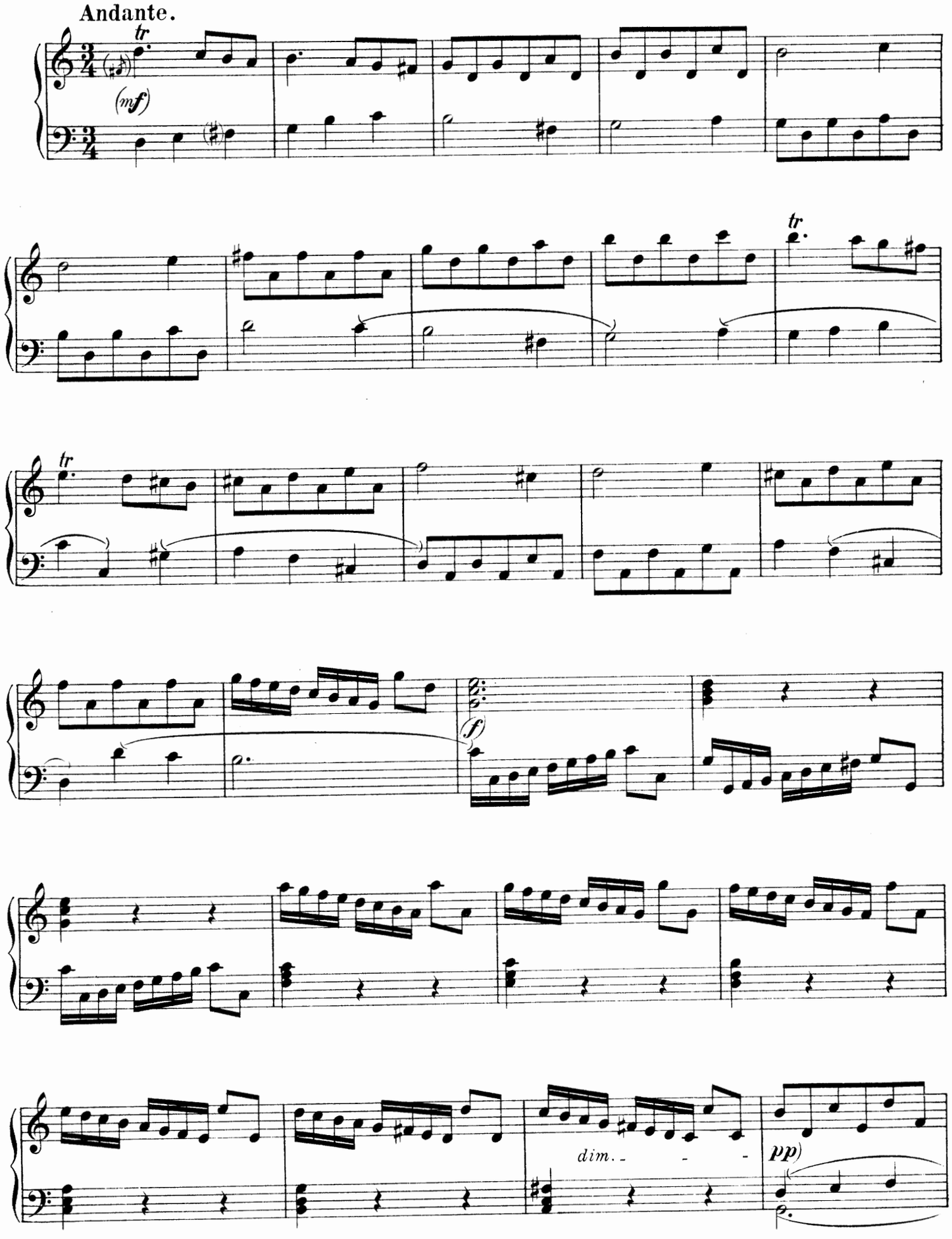



(rit. e dim.-
Siegue.

Allegro.




Lento
f)
(rit.)


Andante.
tr
(mf)
tr
tr
(f)
dim.
pp)

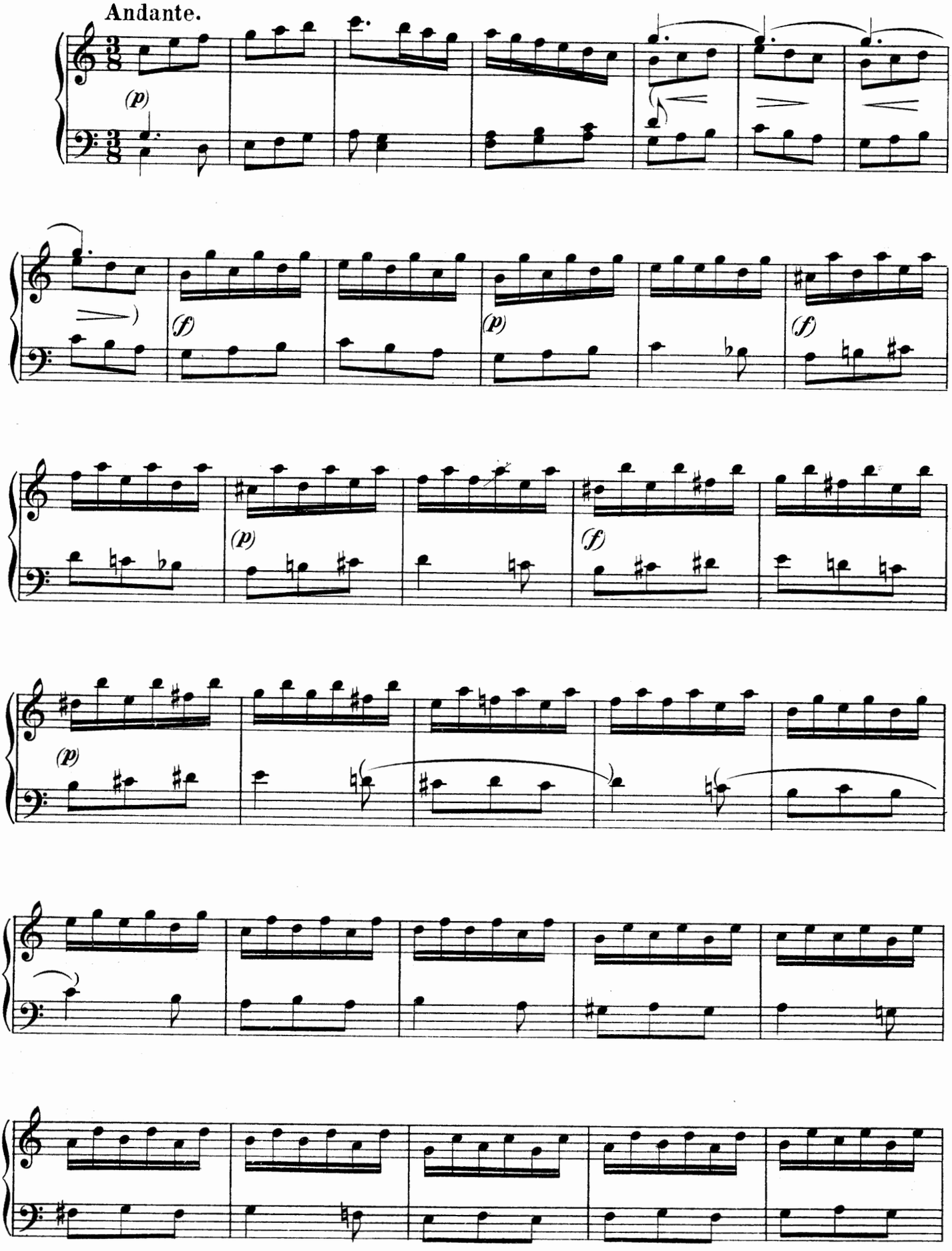
(poco rit.)

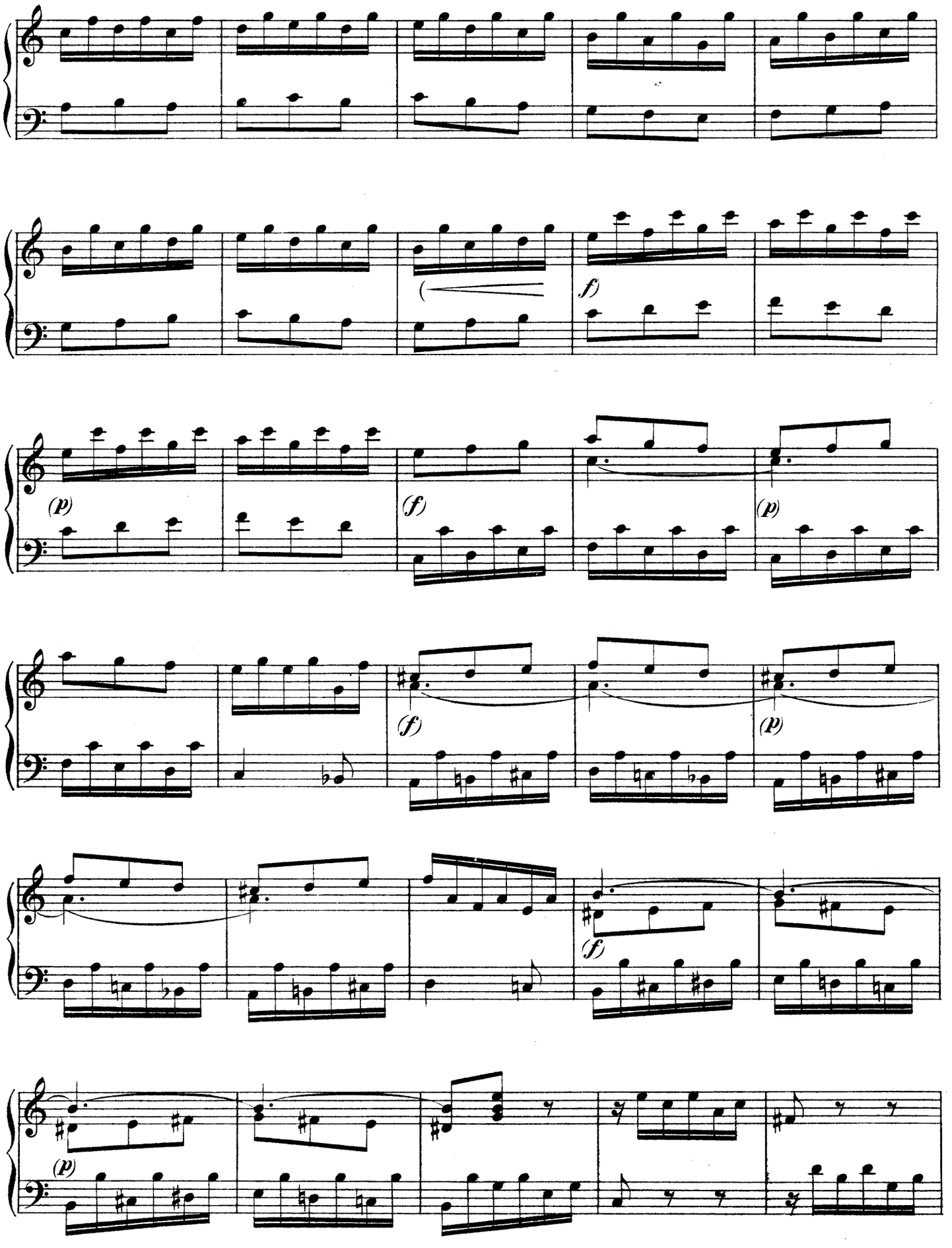
Siegue.

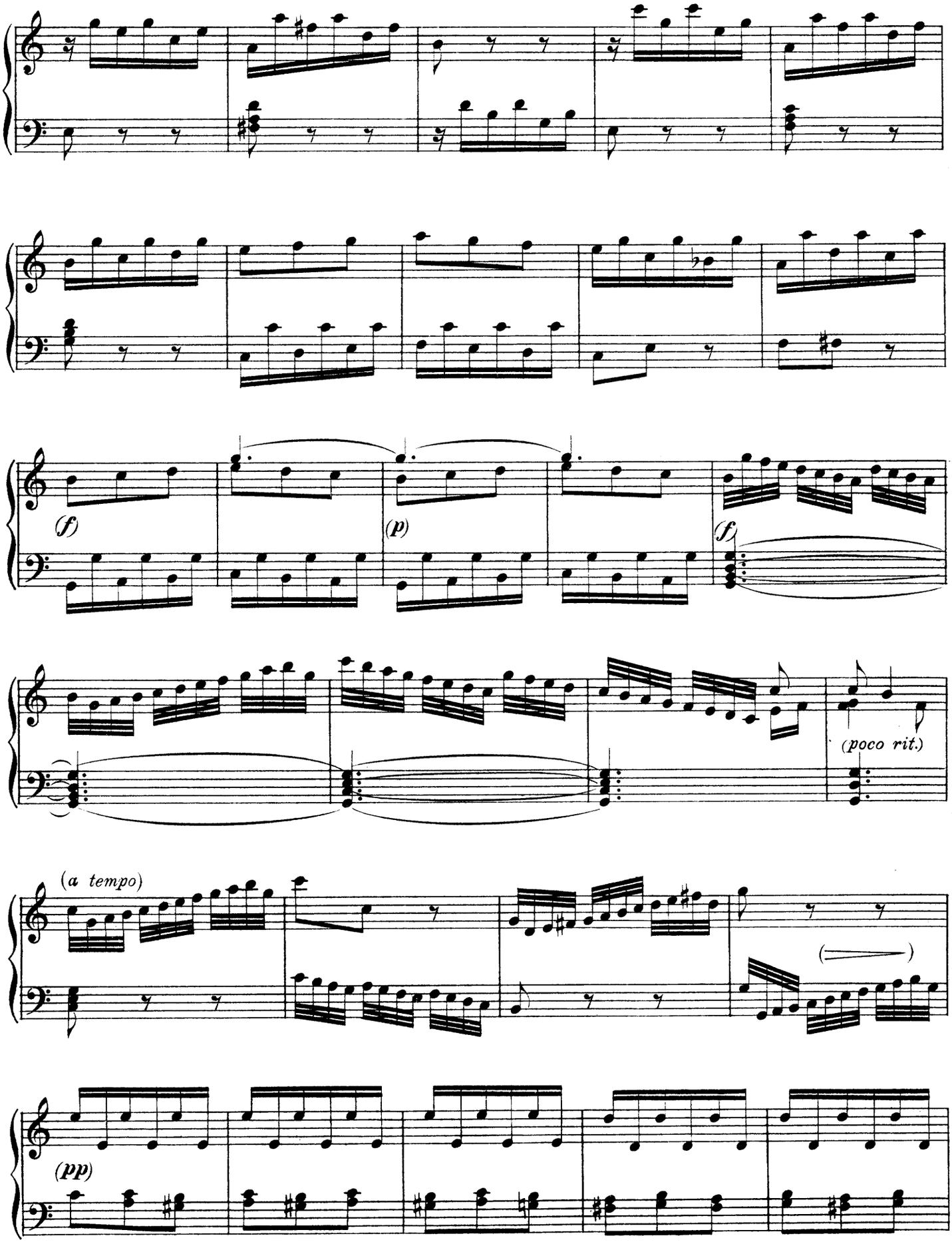
Adagio assai.

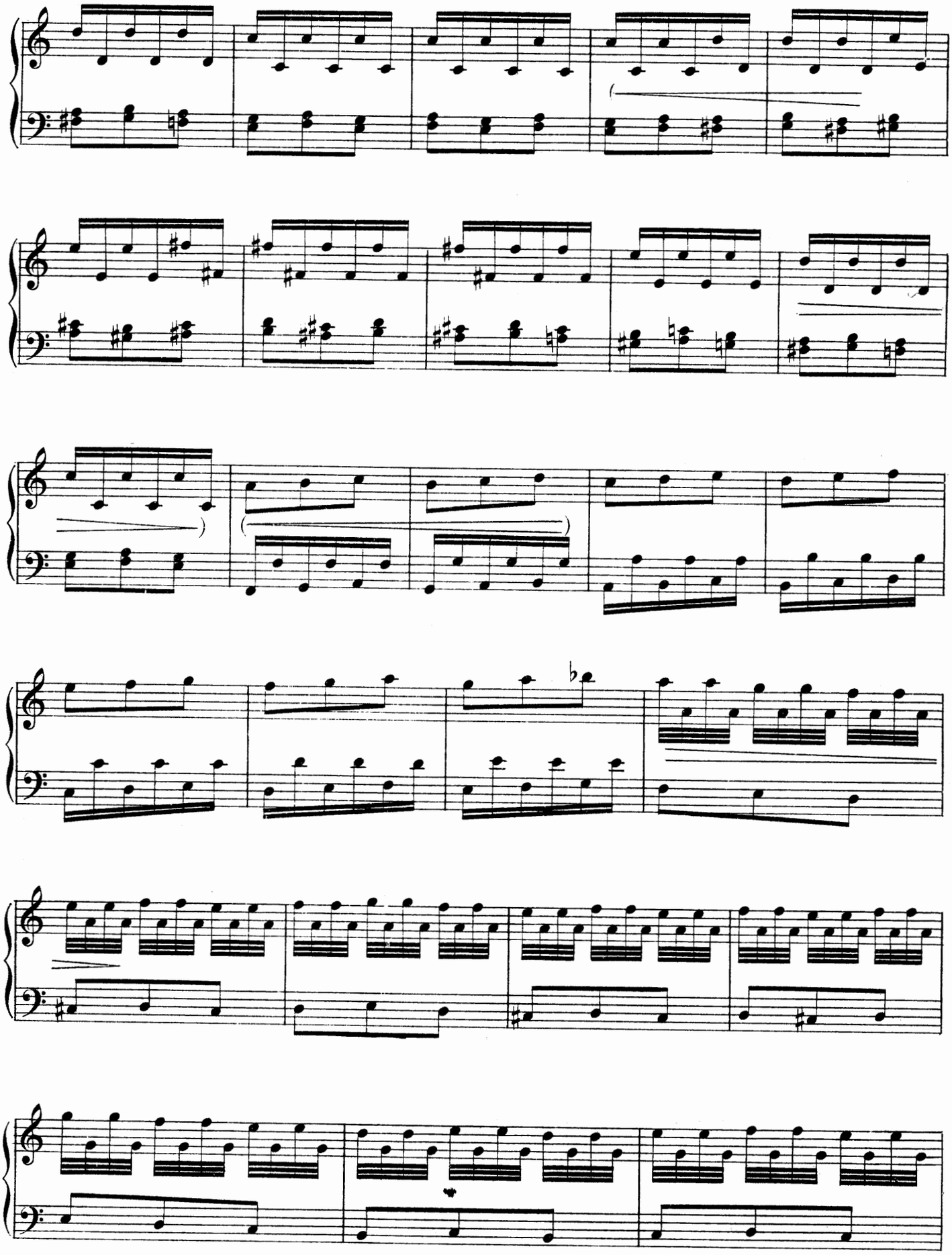
f

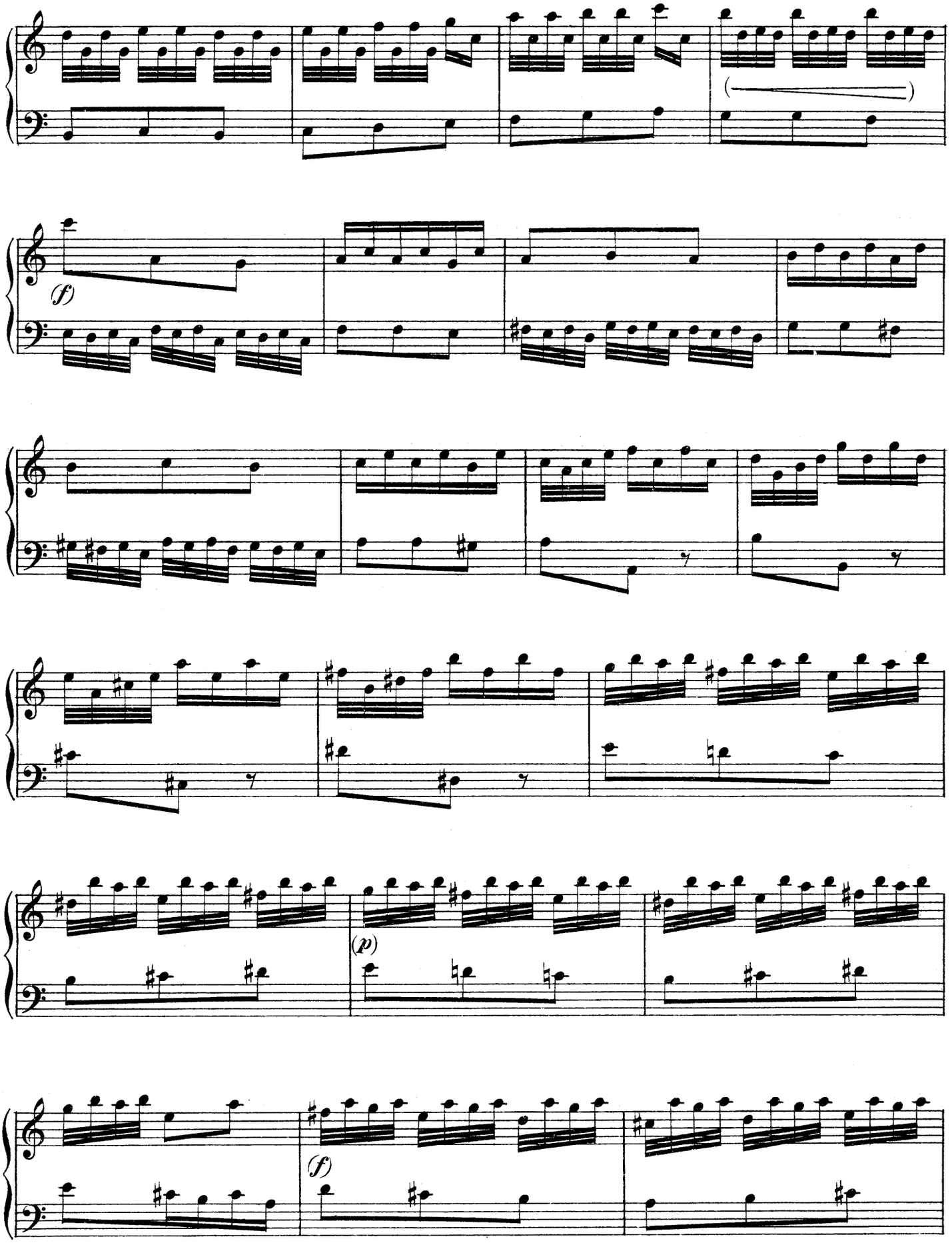
(ff)

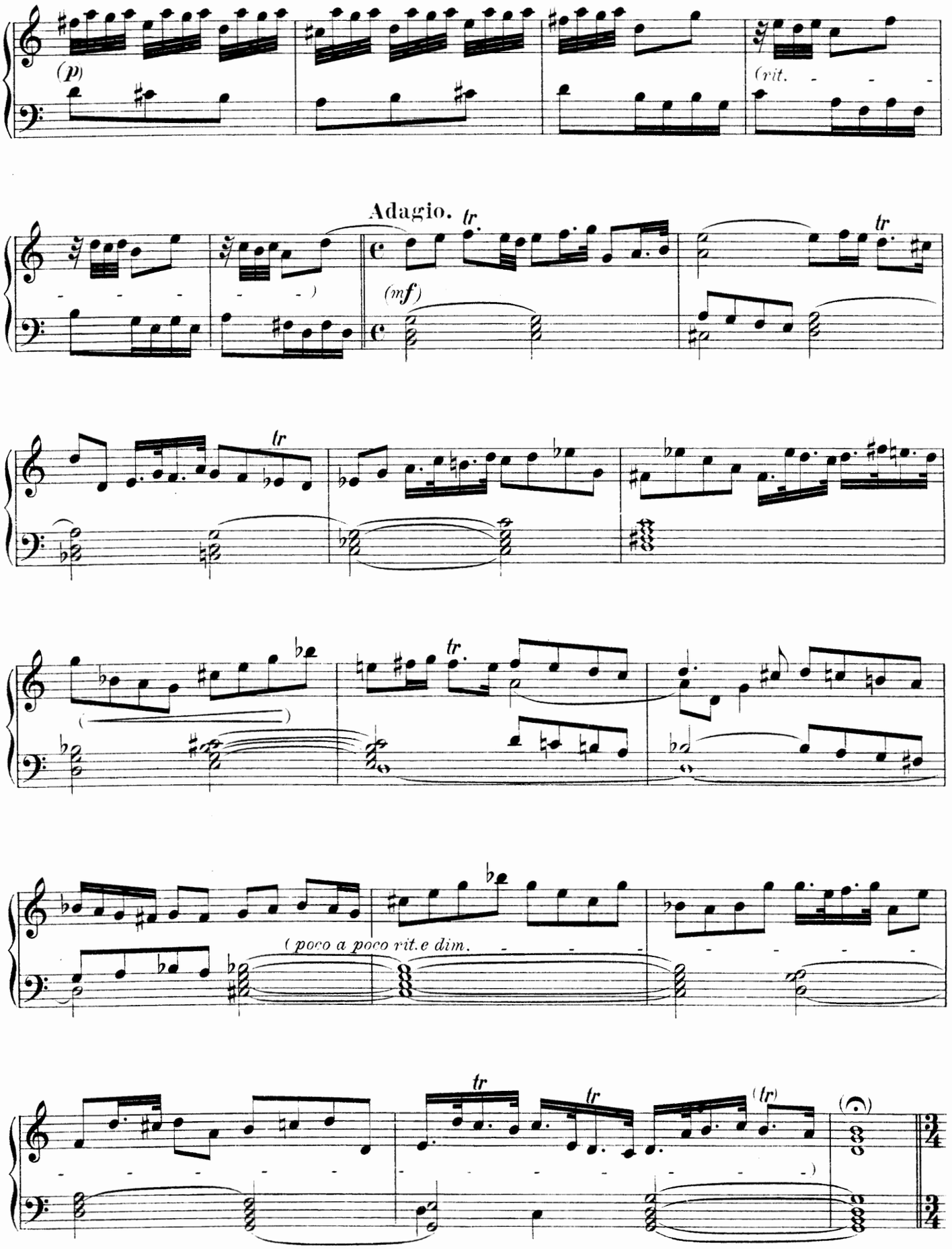

Andante.
(p)
(f)
(p)
(f)
(p)
(f)
(p)


(p)
(f)
(p)
(f)
(p)
(f)
(p)

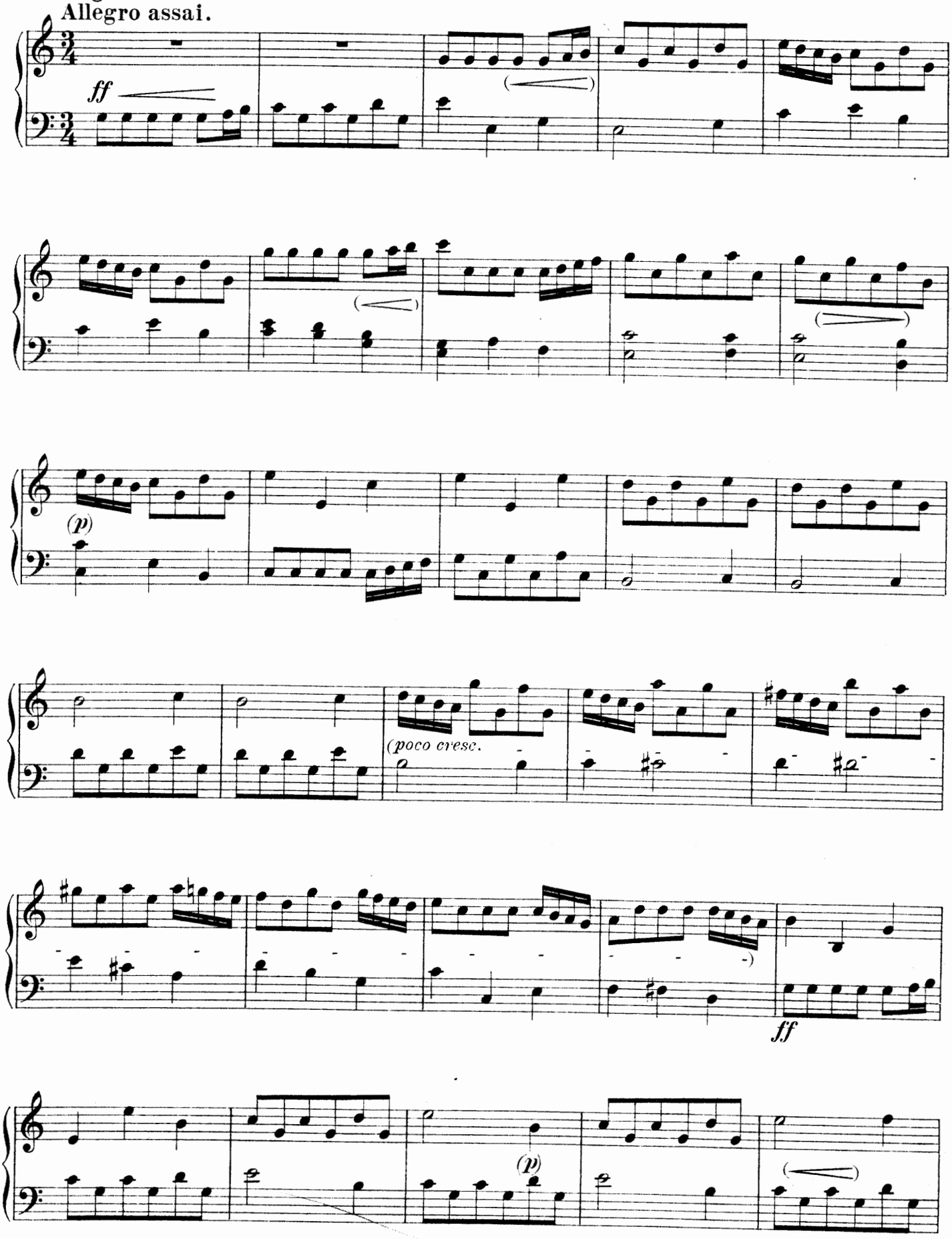

(f)
(p)
(f)
(poco rit.)
(a tempo)
(pp)

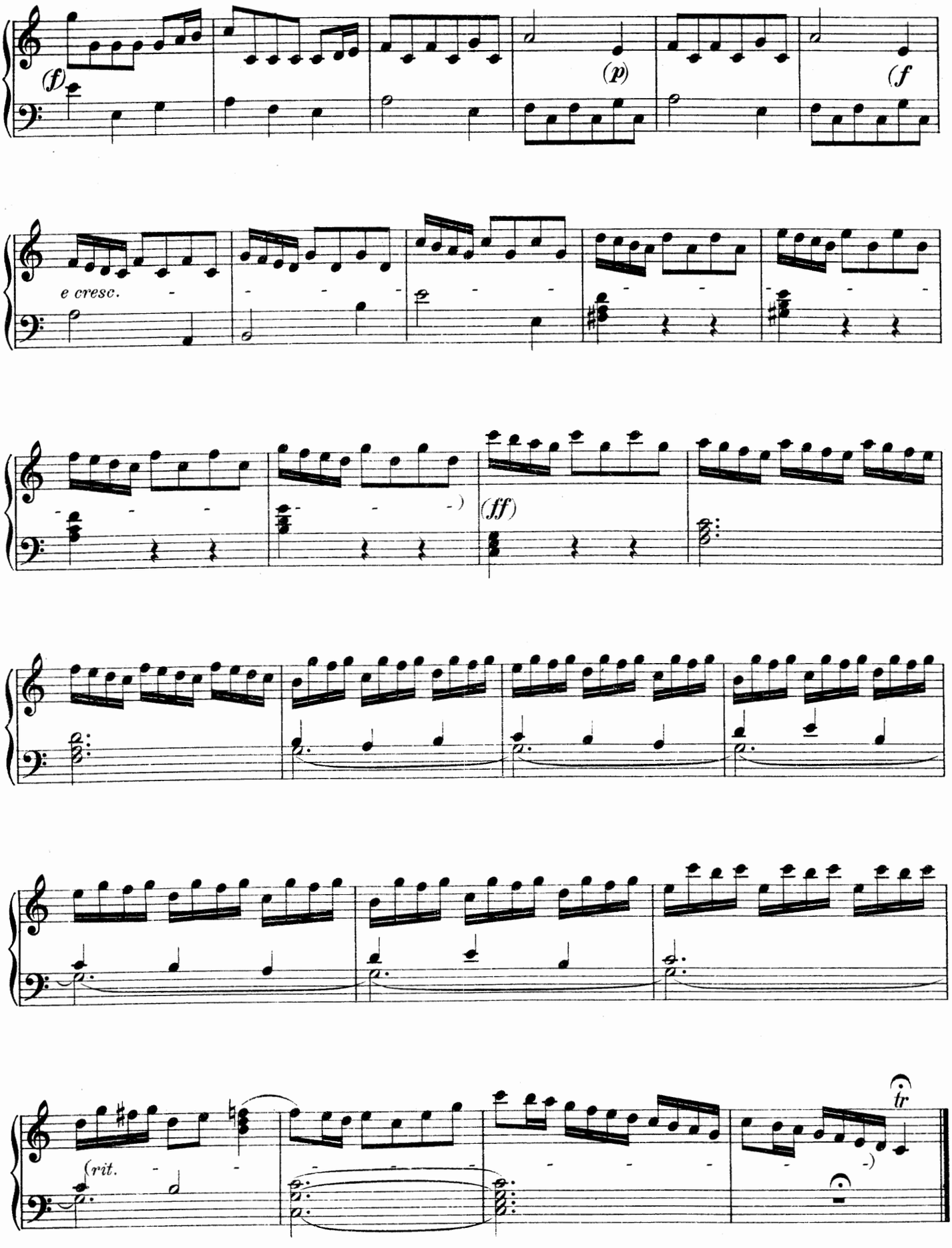



(f)
(p)
(f)


(p)
Crit.
Adagio.
tr
(mf)
poco a poco rit. e dim.

Fuga.
Allegro assai.

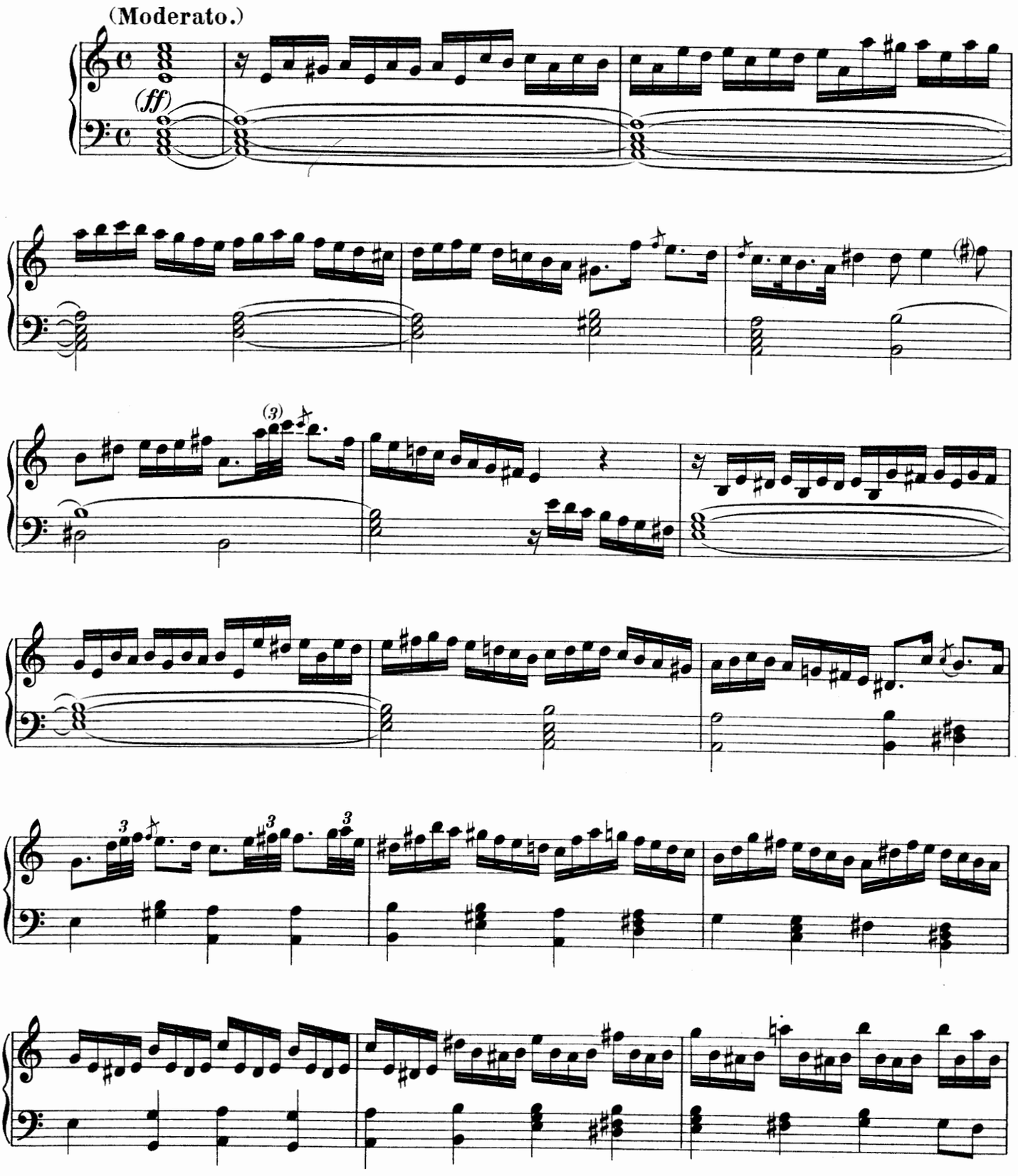



(f)
(p)
(f
e cresc.
(ff)
(rit.
tr

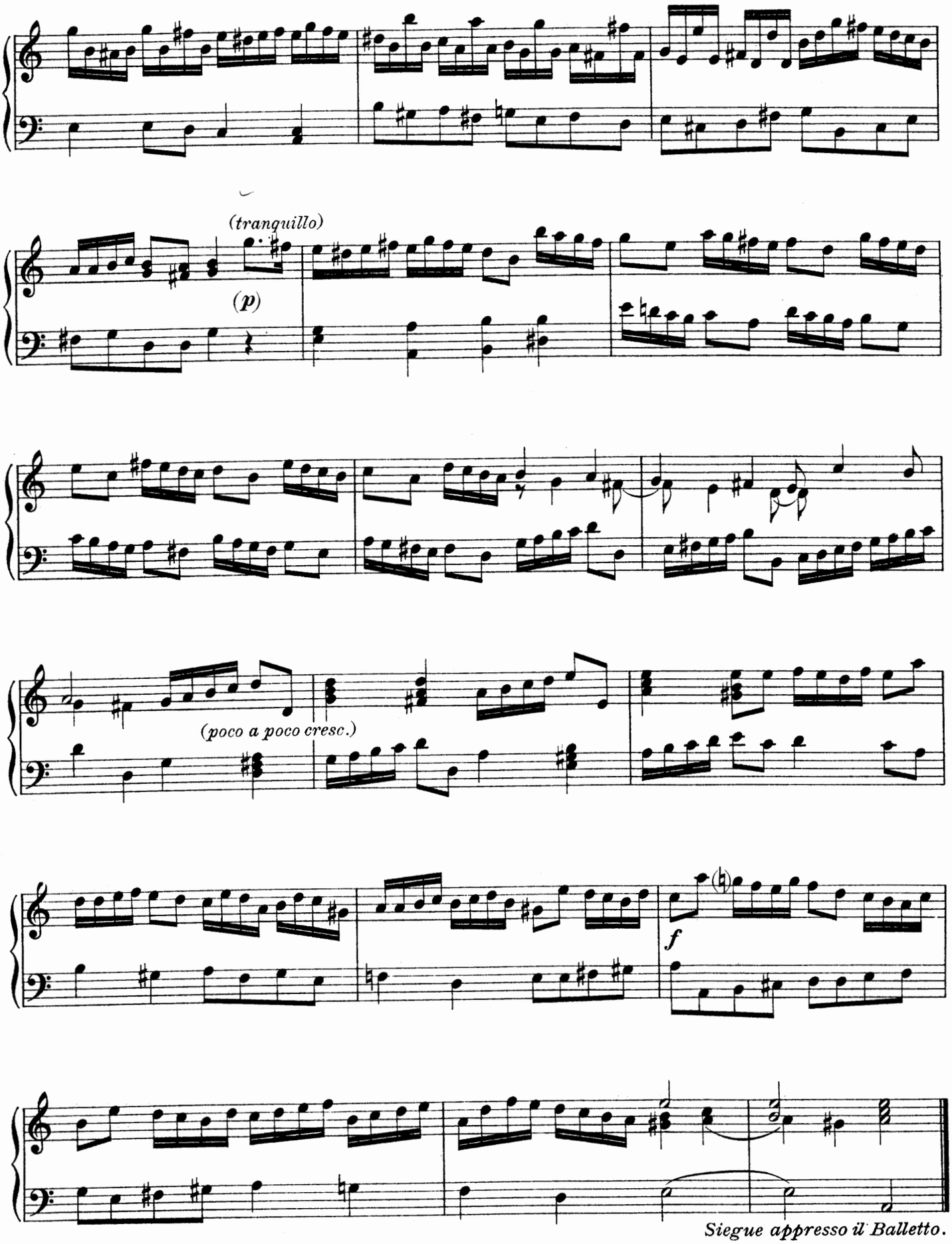
TOCCATA.

APERTA D'ORGANO.

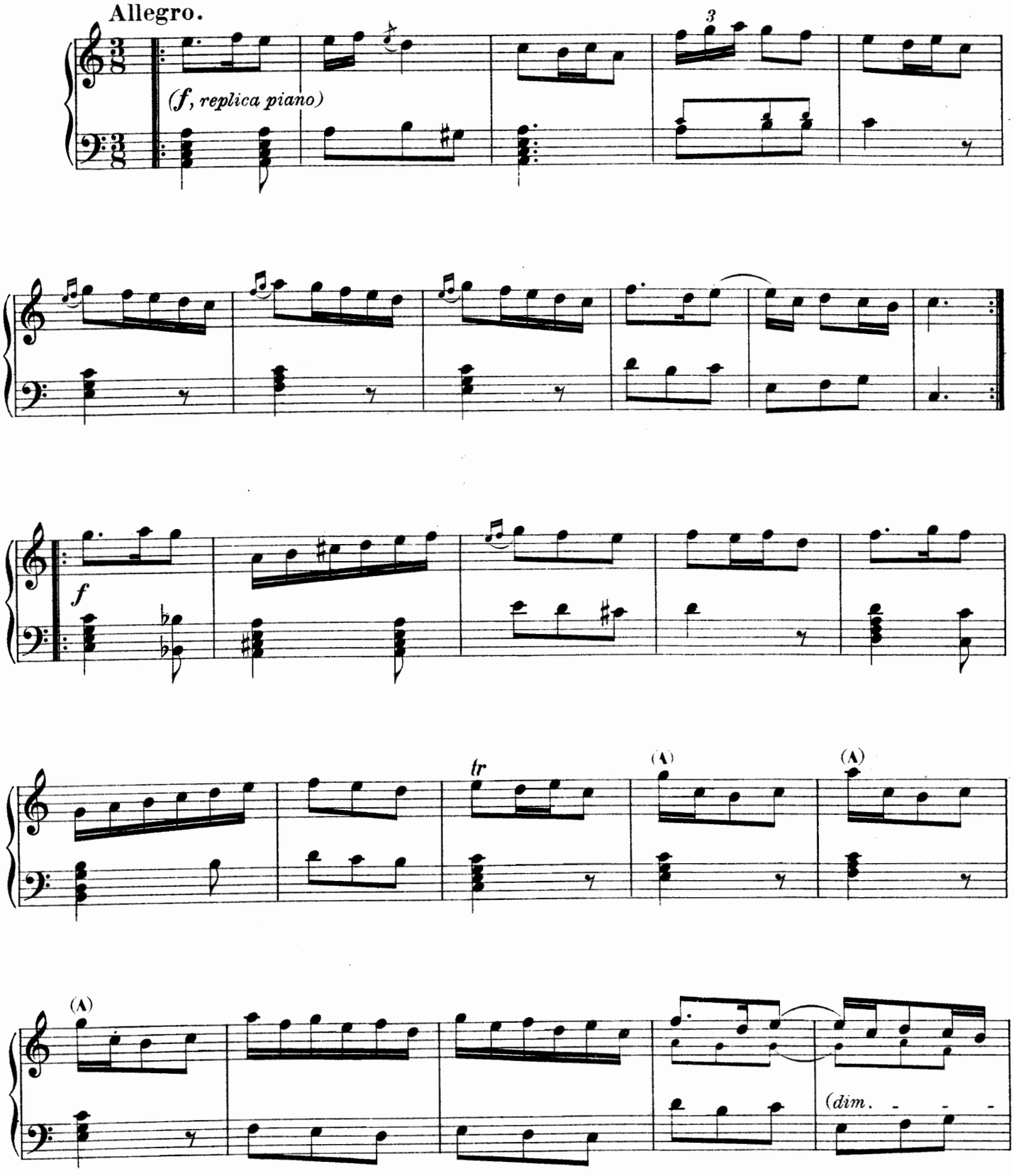
Nº 16.



Copyright by Bach & Cº London 1909.


(tranquillo)
(p)
(poco a poco cresc.)
f
Siegue appresso il Balletto.

BALLETTO.



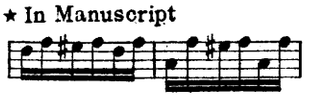
(p)

3

f

(rit.

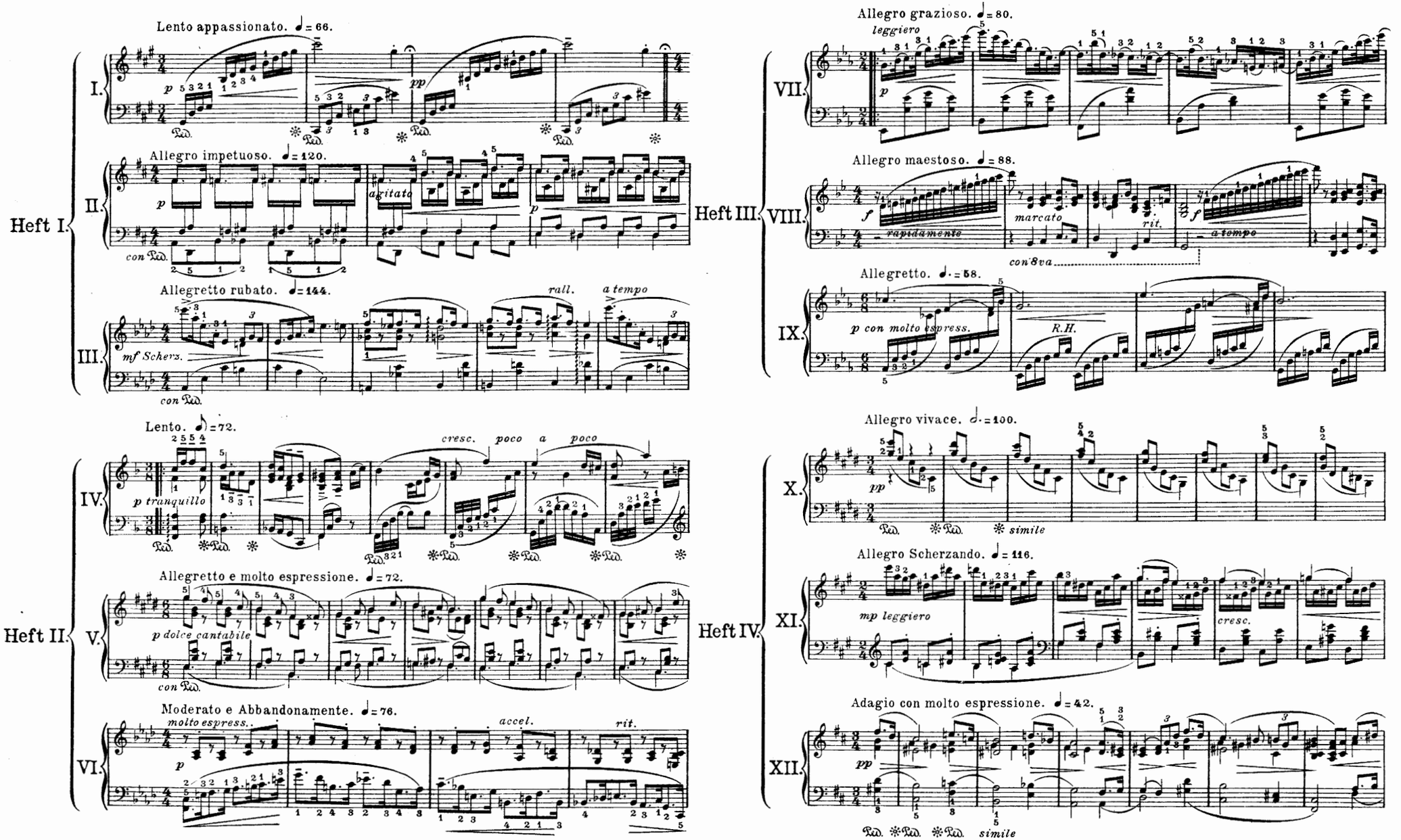
★ In Manuscript



KLEINE TONBILDER.

12 Musikalische Gedanken für Pianoforte.

VON FRANZ GOTTMANN. OP. 21.



№ 2.

BACH & CO, 139 OXFORD STREET, LONDON, W.

Price 2/- net each book.