

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^o:

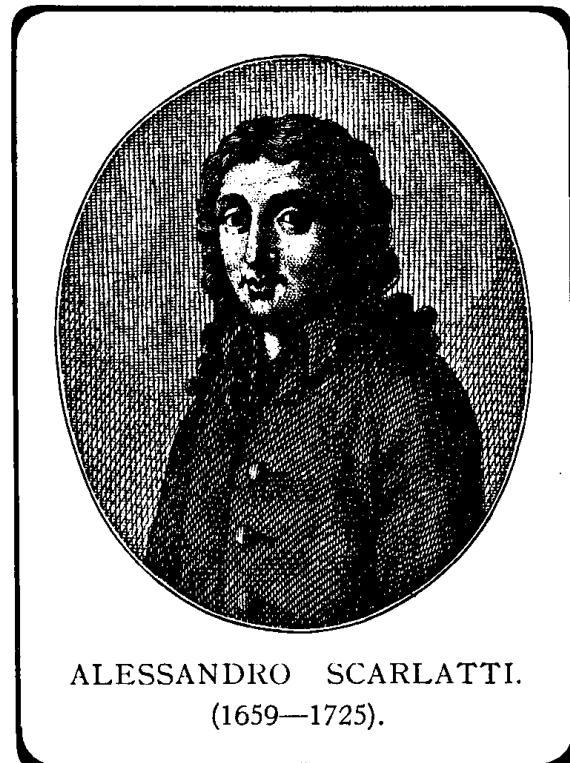
CAVALIERE ALESSANDRO SCARLATTI

Primo Maestro della Real Cappella di Napoli.

EDITED BY
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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.

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 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 édition. 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 écriture différente de celle de l'intérieur du volume, d'un copiste de Scarlatti.

La musique pour clavecin d'Alessandro Scarlatti est surtout intéressante en tant 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 audent 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 connaître, 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'était 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 ou 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 édition, 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 rectifiée. 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., quittées immédiatement, tandis 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 Pietà de Turchini), giebt es zwei Bände Toccaten und im Konservatorium zu Mailand zehn Toccaten. Die für die jetzige erste Ausgabe benutzten Manuskripte werden von Herrn Edward J. Dent in seinem Werk („Alessandro Scarlatti, his life and works“) erwähnt, ein Werk, welches seine umfassende Bekanntheit 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 des 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 fertigte, 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 erkennen, dass das Interesse daran keineswegs gänzlich das eines Altertumforschers ist. In wie weit Alessandro Scarlatti sich dem Lehramt widmete, kann nicht mit Bestimmtheit erörtert werden, jedoch scheint das Titelblatt des Bandes anzuzeigen, 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 einführt und kann deshalb nicht verfehlten 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.



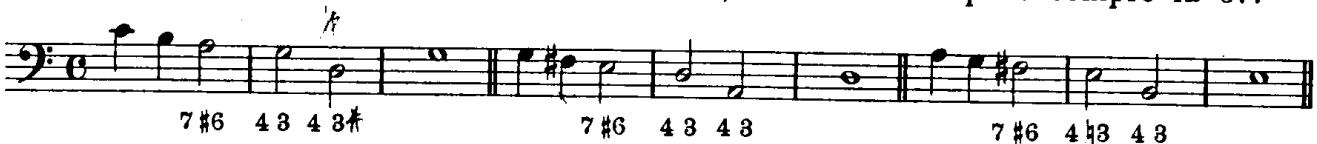
Dou' è 4^a e 3^a, sopra la 4^a si pone la 5^a, e si chiama Cadenza, cioè terminazione, ed in passare alla 3^a maggiore si tocca pure la 7^a e si procuri per quanto si può, che la 4^a, e 3^a si facci superiormente, che non siano altre consonanze sopra di loro.

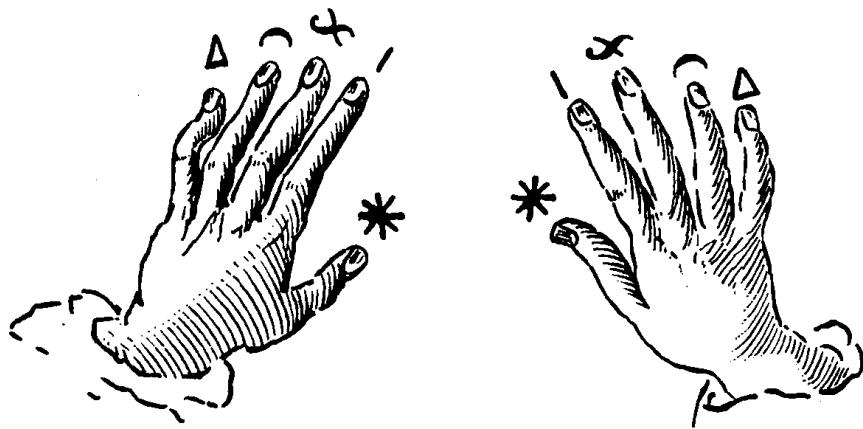


Dou' è 7^a e 6^a, si pone o sotto o sopra la 7^a, la 3^a della nota del basso, e passando alla 6^a maggiore, si aggiunge la 4^a alla 3^a sopra il basso.



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





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

TOCCATA PRIMO.

(Allegro.)

Sheet music for Toccata Primo, Allegro. The music is written for two staves: treble and bass. The notation uses a unique system of symbols including asterisks (*), triangles (^), and crosses (x) placed above or below the notes to indicate specific fingerings or techniques. The music consists of four systems (measures). The first system starts with a dynamic (f) and a sharp sign. The second system begins with a bass note marked with an asterisk (*). The third system features a treble note marked with a triangle (^). The fourth system concludes with a bass note marked with a cross (x). The music includes several performance instructions: 'simili' (similarly) and '(—)' (a bracket indicating a repetition or variation). The bass staff also includes question marks (?) and exclamation marks (!) under certain notes.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The notation includes various performance markings such as asterisks (*), triangles (^), and dynamic signs (mf, f, p). Some markings are grouped by parentheses, and there are instructions like "simili" appearing below certain groups of notes. The music is divided into measures by vertical bar lines.

Musical score page 9, measures 1-3. The score consists of two staves: treble and bass. The treble staff features a series of sixteenth-note patterns with various markings like asterisks (*), triangles (Δ), and slurs. The bass staff has sustained notes and eighth-note patterns. The word "simili" appears in the bass staff at the end of measure 2 and the beginning of measure 3. The dynamic "f" (fortissimo) is indicated at the end of measure 3.

Musical score page 9, measures 4-6. The treble staff shows eighth-note patterns with markings. The bass staff continues its eighth-note patterns. The word "simili" is repeated in the bass staff at the start of measure 5. The dynamic "p" (pianissimo) is indicated at the start of measure 4.

Musical score page 9, measures 7-9. The treble staff contains sixteenth-note patterns with markings. The bass staff has eighth-note patterns. The dynamic "p" is shown at the start of measure 7, and "simili" is written in the bass staff at the start of measure 8.

Musical score page 9, measures 10-12. The treble staff has sixteenth-note patterns with markings. The bass staff has eighth-note patterns. The dynamic "f" is shown at the start of measure 10, and "p" is shown at the start of measure 11. The word "simili" is written in the bass staff at the start of measure 12.

Musical score page 9, measures 13-15. The treble staff has sixteenth-note patterns with markings. The bass staff has eighth-note patterns. The dynamics "f" and "p" are shown at the start of measure 13, and "simili" is written in the bass staff at the start of measure 14. The dynamics "f" and "p" are shown again at the start of measure 15.

Musical score page 9, measures 16-18. The treble staff has sixteenth-note patterns with markings. The bass staff has eighth-note patterns. The dynamics "f" and "p" are shown at the start of measure 16, and "simili" is written in the bass staff at the start of measure 17. The dynamics "f" and "p" are shown again at the start of measure 18.

10

Treble clef, 2/4 time, key signature of one sharp. Bass clef, 2/4 time, key signature of one sharp.

Measure 1: Treble staff has sixteenth-note patterns with asterisks and triangles. Bass staff has eighth-note patterns with asterisks and triangles. Dynamics: *f*, *simili*.

Measure 2: Treble staff continues sixteenth-note patterns. Bass staff continues eighth-note patterns.

Measure 3: Treble staff continues sixteenth-note patterns. Bass staff continues eighth-note patterns.

Measure 4: Treble staff starts with *p*, followed by *cresc.*, then *f*. Bass staff continues eighth-note patterns.

Measure 5: Treble staff starts with *dim.*, followed by *simili*. Bass staff continues eighth-note patterns.

Measure 6: Treble staff starts with *pp*, followed by *(poco rall.)*. Bass staff continues eighth-note patterns. Dynamics: *Trillo tra ouero Tra le*.

Measure 7: Treble clef, 3/4 time, key signature of one sharp. Bass clef, 3/4 time, key signature of one sharp. Dynamics: *mf*.

(Allegretto.)

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are in G major (one treble clef, one bass clef) and the bottom four staves are in C major (two treble clefs, two bass clefs). The music consists of six measures per staff. The notation includes various note heads (solid, hollow, with stems up or down), accidentals (sharps, flats, naturals), and dynamic markings like 'f' (fortissimo) and 'mf' (mezzo-forte). Some notes have small asterisks or triangles above them. Measures 1-3 of each staff show a similar pattern of eighth and sixteenth notes. Measures 4-6 introduce more complex patterns, including sustained notes and grace notes. The final measure of each staff concludes with a half note followed by a repeat sign and a double bar line.

A page of sheet music for piano, consisting of five staves of musical notation. The music is written in common time, with various note heads and stems. The first four staves are in G major (indicated by a G clef), while the fifth staff is in F major (indicated by an F clef). The notation includes several grace notes, indicated by small triangles and asterisks (*). The piano keys are marked with black dots and numbers, showing the fingerings for each note. The music is divided into measures by vertical bar lines. The final measure of the fifth staff concludes with the instruction "simili".

Musical score for piano, page 13, featuring six staves of music:

- Staff 1:** Treble clef. Dynamics: (cres.), molto, ff. Articulations: * (below), simili (below).
- Staff 2:** Bass clef. Articulations: * (below), simili (below).
- Staff 3:** Treble clef. Articulations: * (below), simili (below).
- Staff 4:** Bass clef. Articulations: * (below), simili (below).
- Staff 5:** Treble clef. Articulations: * (below), simili (below).
- Staff 6:** Bass clef. Dynamics: dim., p.

The image shows a page of musical notation for a piano, consisting of seven staves. The top staff (Treble) starts with a dynamic ff. The second staff (Bass) continues the pattern. The third staff (Treble) begins with a dynamic mf, followed by 'simili' and a crescendo instruction. The fourth staff (Bass) follows with a crescendo. The fifth staff (Treble) and sixth staff (Bass) continue the musical line. The seventh staff (Treble) concludes with a dynamic ff. All staves feature a variety of note heads, including triangles and stars, and different rhythmic patterns. The notation is primarily in 4/4 time.