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# TOCCATE PER CEMBALO

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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.

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Del Sig<sup>o</sup>

## CAVALIERE ALESSANDRO SCARLATTI

Primo Maestro della Real Cappella di Napoli.

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EDITED BY

J. S. SHEDLOCK.

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ALESSANDRO SCARLATTI.  
(1659—1725).

**A**LESSANDRO 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."

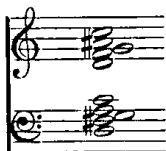
The volume (oblong) contains 336 pages (eight staves on each page), all filled with music, with the exception of the last nine, which are blank. There is the original pagination as far as the music extends, also the original parchment cover on which is written in ink "Scarlatti per Cembalo," but in different 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 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 *Toccatà 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 *Toccatà 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 autant 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 18<sup>me</sup> 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 *Toccatà Prima* est bizarre. Scarlatti en est 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 arpegges paraissent bizarres, tel celui de la seconde mesure avant l'Allegro de la "Toccatà 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 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 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 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 Toccatà 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 Emanuel 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 Lesart 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 Toccatà 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<sup>a</sup> e 3<sup>a</sup>, sopra la 4<sup>a</sup> si pone la 5<sup>a</sup>, e si chiama Cadenza, cioè terminazione, ed in passare alla 3<sup>a</sup> maggiore si tocca pure la 7<sup>a</sup> e si procuri per quanto si può, che la 4<sup>a</sup>, e 3<sup>a</sup> si facci superiormente, che non siano altre consonanze sopra di loro.

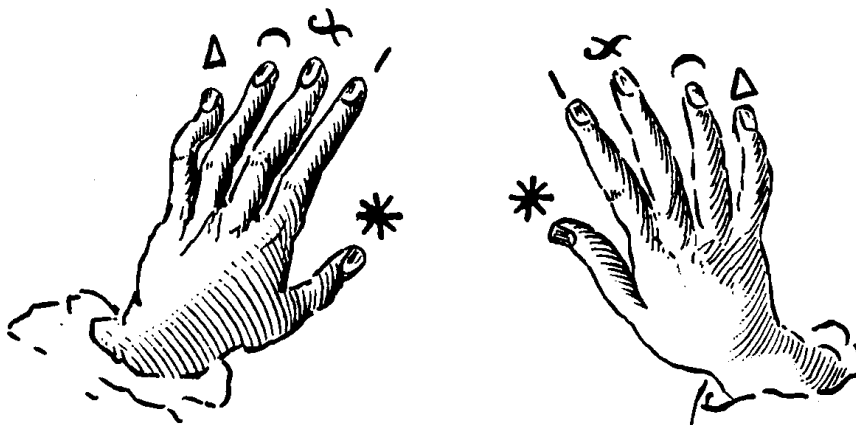


Dou' è 7<sup>a</sup> e 6<sup>a</sup>, si pone o sotto o sopra la 7<sup>a</sup>, la 3<sup>a</sup> della nota del basso, e passando alla 6<sup>a</sup> maggiore, si aggiunge la 4<sup>a</sup> alla 3<sup>a</sup> sopra il basso.



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





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

# TOCCATA PRIMO.

(Allegro.)

Musical score for TOCCATA PRIMO, (Allegro). The score consists of four systems of two staves each (treble and bass clef). The notation includes various rhythmic values, accidentals, and fingerings. Specific markings from the anatomical drawings above are used throughout the score: triangles (Δ), asterisks (\*), and crosses (x). The word "simili" is used in two places to indicate similar patterns. A question mark with an asterisk (?\*) appears at the end of the fourth system. The score is written in a single key signature and time signature.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) has a rhythmic accompaniment with slurs and accents. A dynamic marking *(mf)* is present in the left hand.

Second system of musical notation. Both hands continue with complex rhythmic patterns and slurs.

Third system of musical notation. The right hand has a more melodic line, while the left hand continues with rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings *(p)* and *simili* are present in both hands.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking *(f)* is present in the left hand.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking *(p)* is present in the left hand.

First system of musical notation. The treble clef staff contains a complex melodic line with many slurs and accents. The bass clef staff contains a rhythmic accompaniment with many slurs and accents. The word "simili" is written in the middle of the system, and a dynamic marking "f" is at the end.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. The word "simili" is written at the beginning of the system.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. A dynamic marking "p" is at the beginning, and "simili" is in the middle.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. Dynamic markings "f" and "p" are present. The word "simili" is at the end.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. Dynamic markings "f", "p", "f", "p", "f", "p" are present. The word "simili" is in the middle.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. Dynamic markings "f" and "p" are present.

*f*  
*simili*

*p*  
*cresc.*  
*f*

*dim.*  
*simili*  
*simili*

*pp*  
*(poco rall.)*  
Trillo tra e  
ouero  
Tra l e

(Allegretto.)  
*mf*



First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with triangles and asterisks. The bass staff contains a supporting line with similar rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with various intervals and accents. The bass staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble staff shows a melodic line with a mix of eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some slurs and accents. The bass staff maintains the accompaniment.

Fifth system of musical notation. The treble staff includes a melodic line with a dynamic marking of *mf* (mezzo-forte). The bass staff has a dynamic marking of *simili* (simile). A hairpin crescendo is visible in the bass staff.

Sixth system of musical notation, the final system on the page. The treble staff features a melodic line with accents and slurs. The bass staff concludes the accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. Performance markings include slurs, accents, and dynamic symbols.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with frequent slurs and accents. The bass staff maintains a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with several slurs and accents. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with many slurs and accents. The bass staff provides a steady accompaniment.

Fifth system of musical notation. The treble staff contains a melodic line with numerous slurs and accents. The bass staff continues with a consistent accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs and accents. The bass staff provides a steady accompaniment. The word *simili* is written at the end of the system.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a supporting line. Performance markings include *(cres. molto)* and *ff*. The word *simili* is written below the bass staff. There are asterisks and triangle symbols marking specific notes.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the supporting line. The word *simili* is written below both staves.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the supporting line. The word *simili* is written below the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff continues the supporting line.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff continues the supporting line. The word *simili* is written below both staves.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff continues the supporting line. Performance markings include *dim.* and *p*. The word *simili* is written below the bass staff.

First system of musical notation. The treble clef staff contains a complex melodic line with many accidentals and slurs. The bass clef staff contains a simpler accompaniment. Above the treble staff, there are several triangles and asterisks marking specific notes. The word "simili" is written in the bass staff.

Second system of musical notation. Similar to the first system, it features a complex treble staff and a simpler bass staff. The word "simili" is written in the bass staff.

Third system of musical notation. The treble staff begins with a dynamic marking of *mf*. The word "simili" is written in the bass staff, followed by "cresc." indicating a crescendo.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has a more active accompaniment with many slurs and accidentals.

Fifth system of musical notation. The treble staff has a dynamic marking of *ff* (fortissimo). The bass staff continues with a complex accompaniment.

Sixth system of musical notation. The treble staff has a dynamic marking of *ff*. The word "(rall.)" is written in the bass staff, indicating a ritardando.