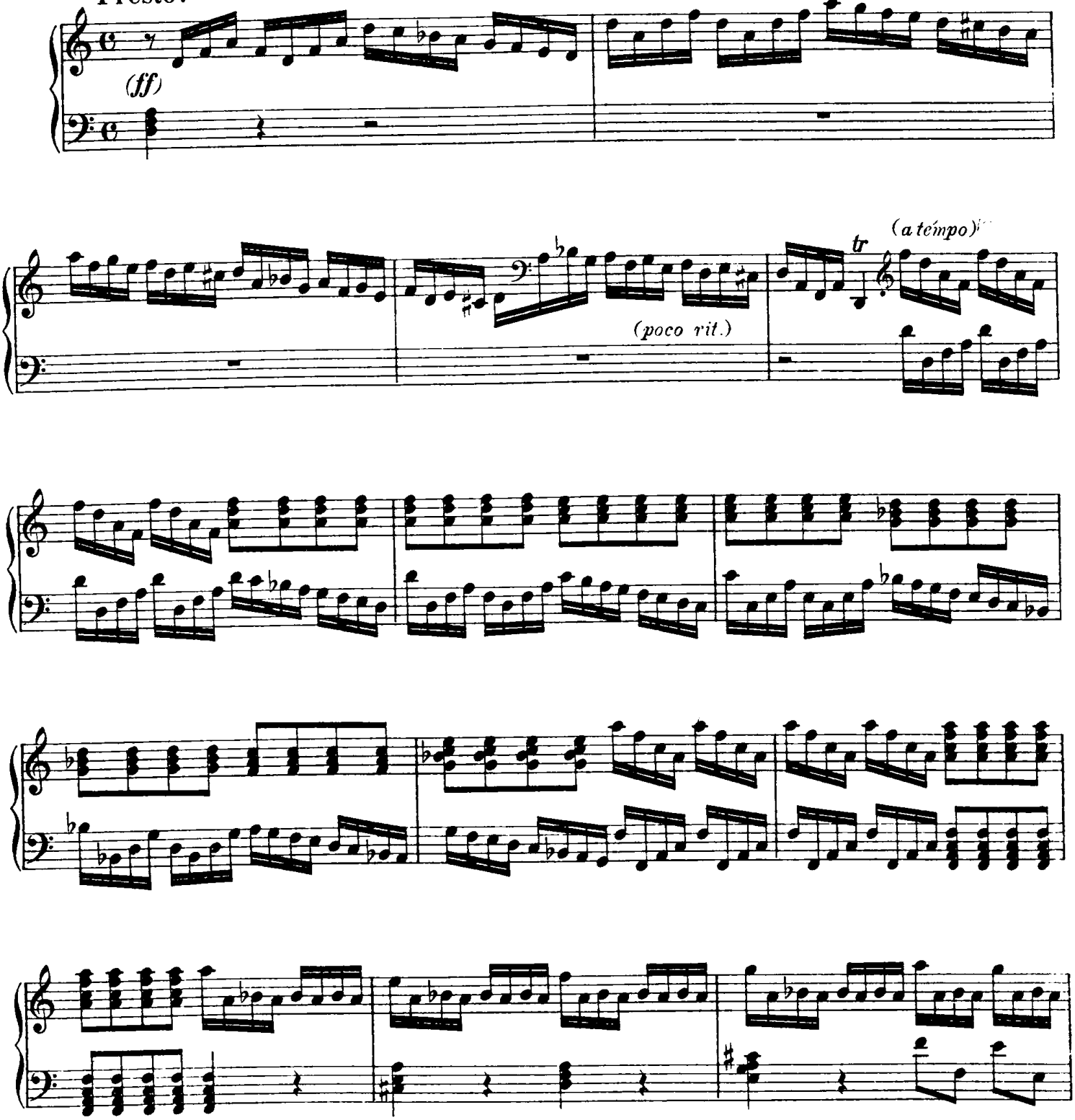
TOCCATA PER CEMBALO D'OTTAVA STESA. NAPOLI 1723.

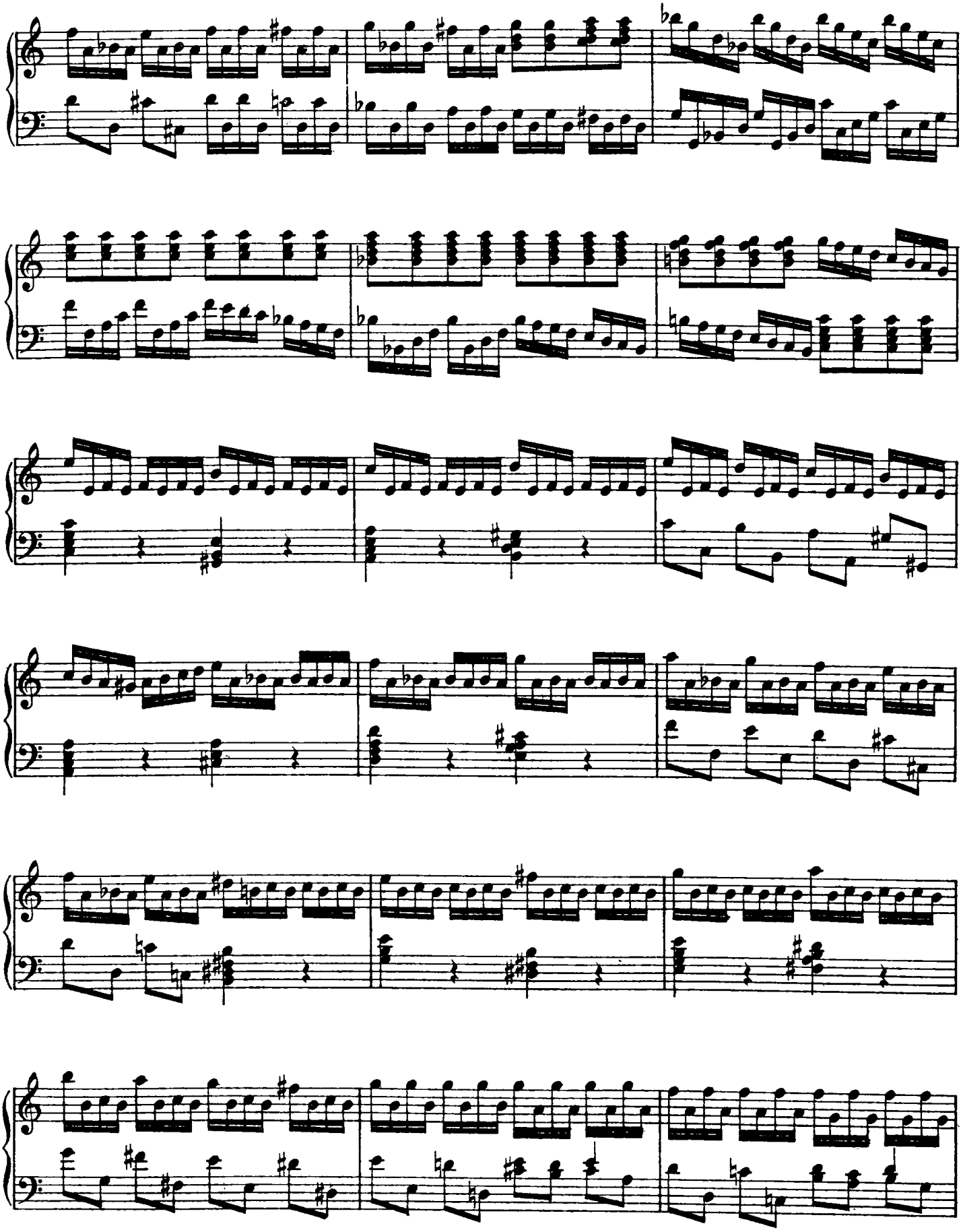
Primo Tono Preludio.

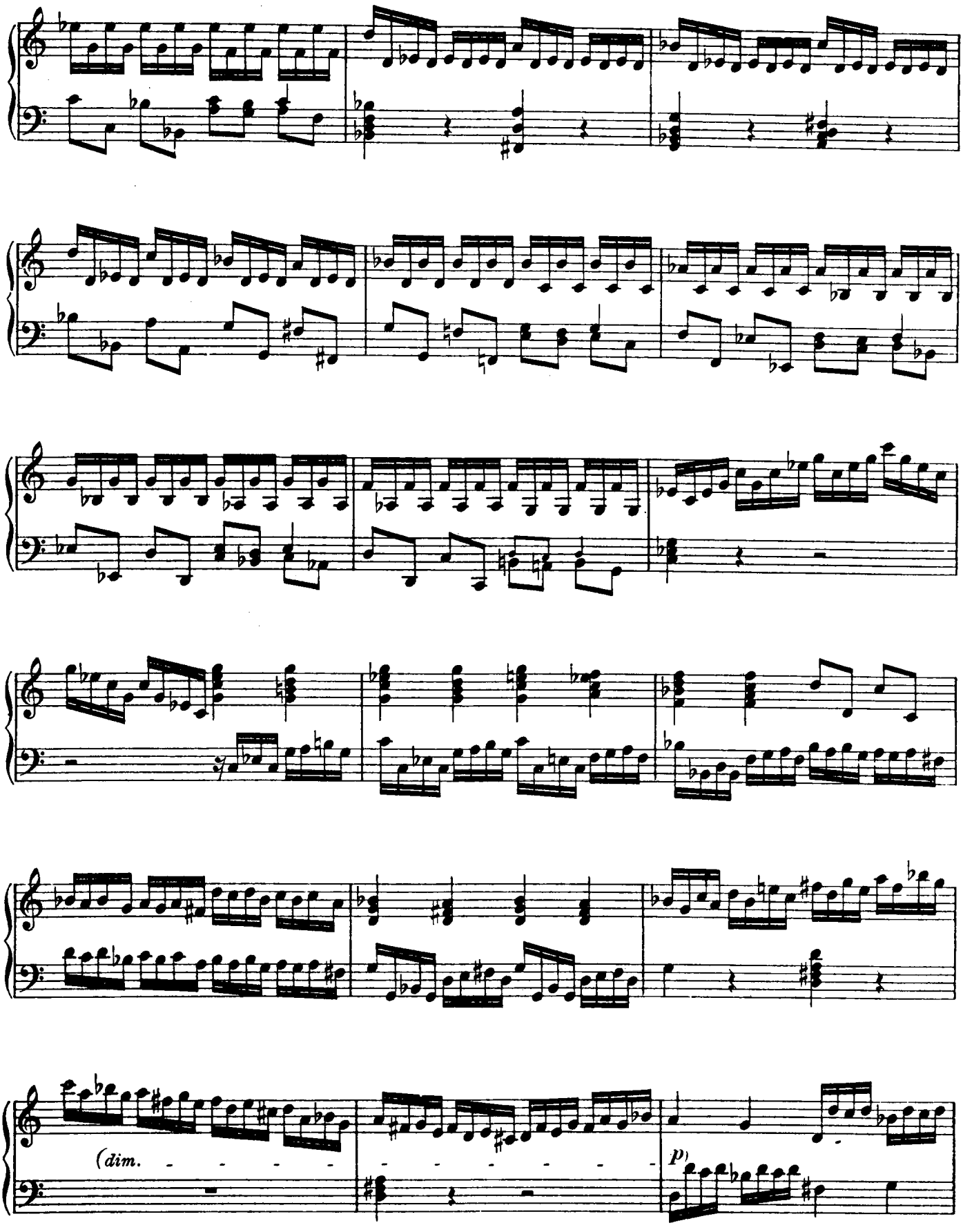
Presto.

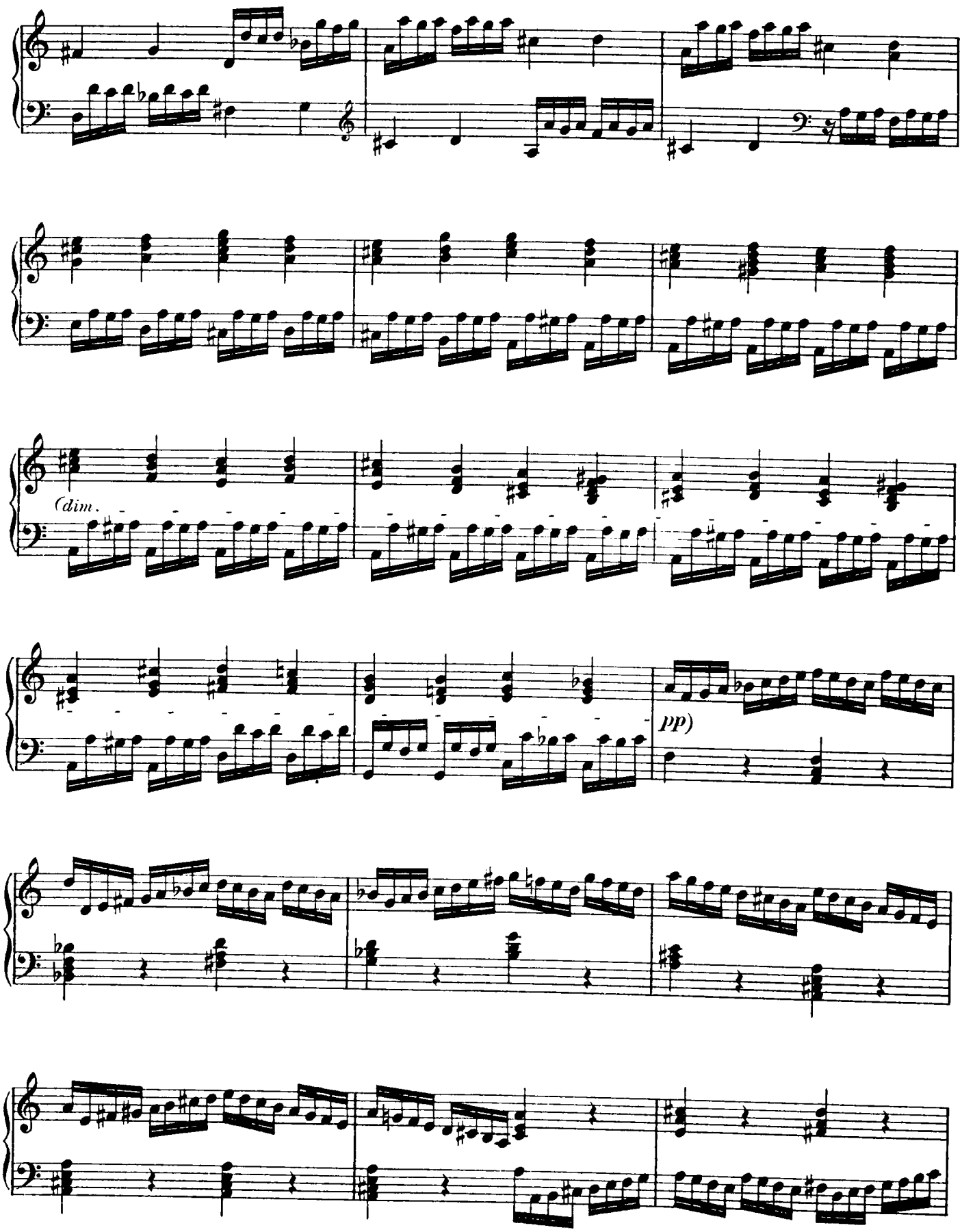


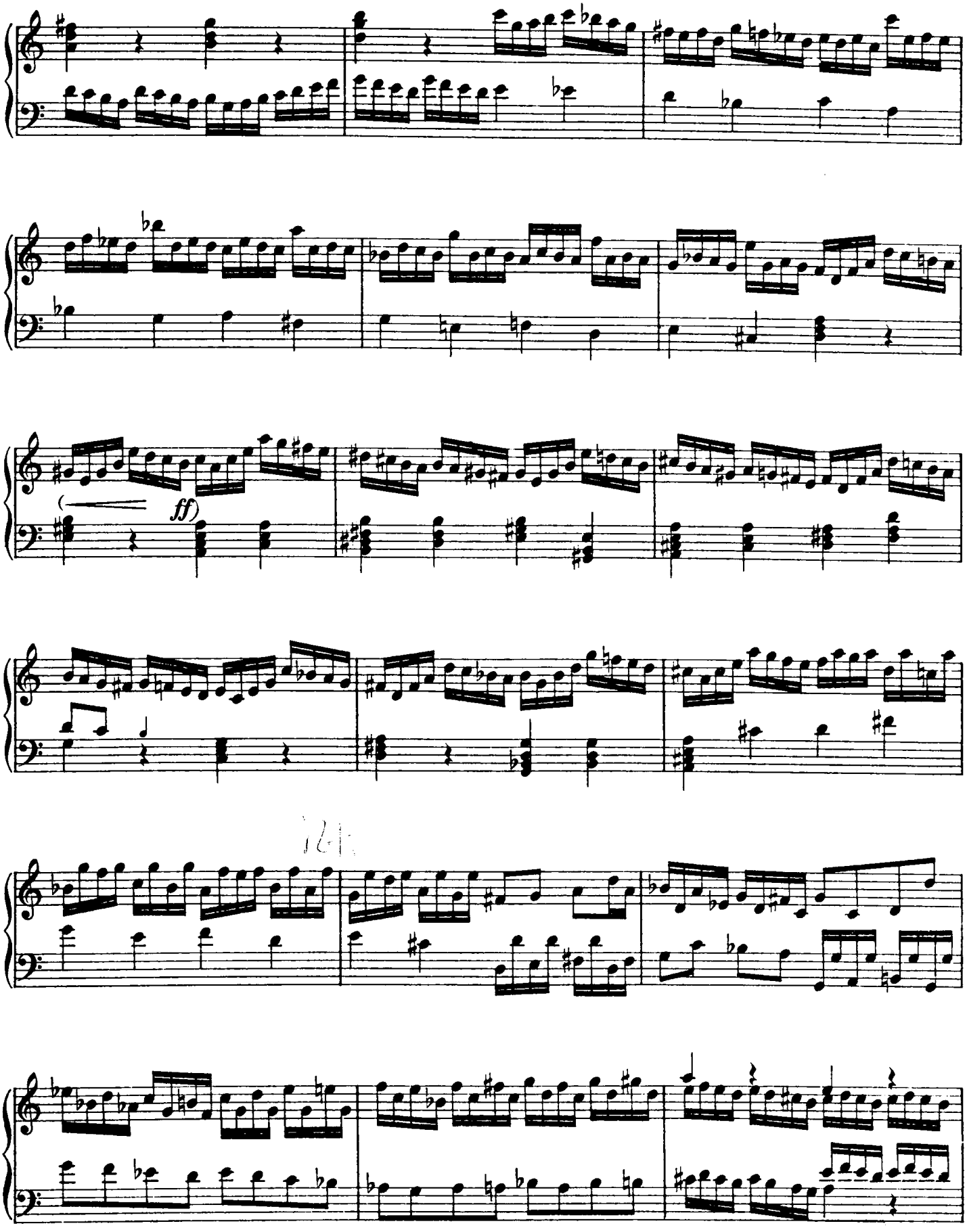
Alessandro Scarlatti Parts XI & XII.

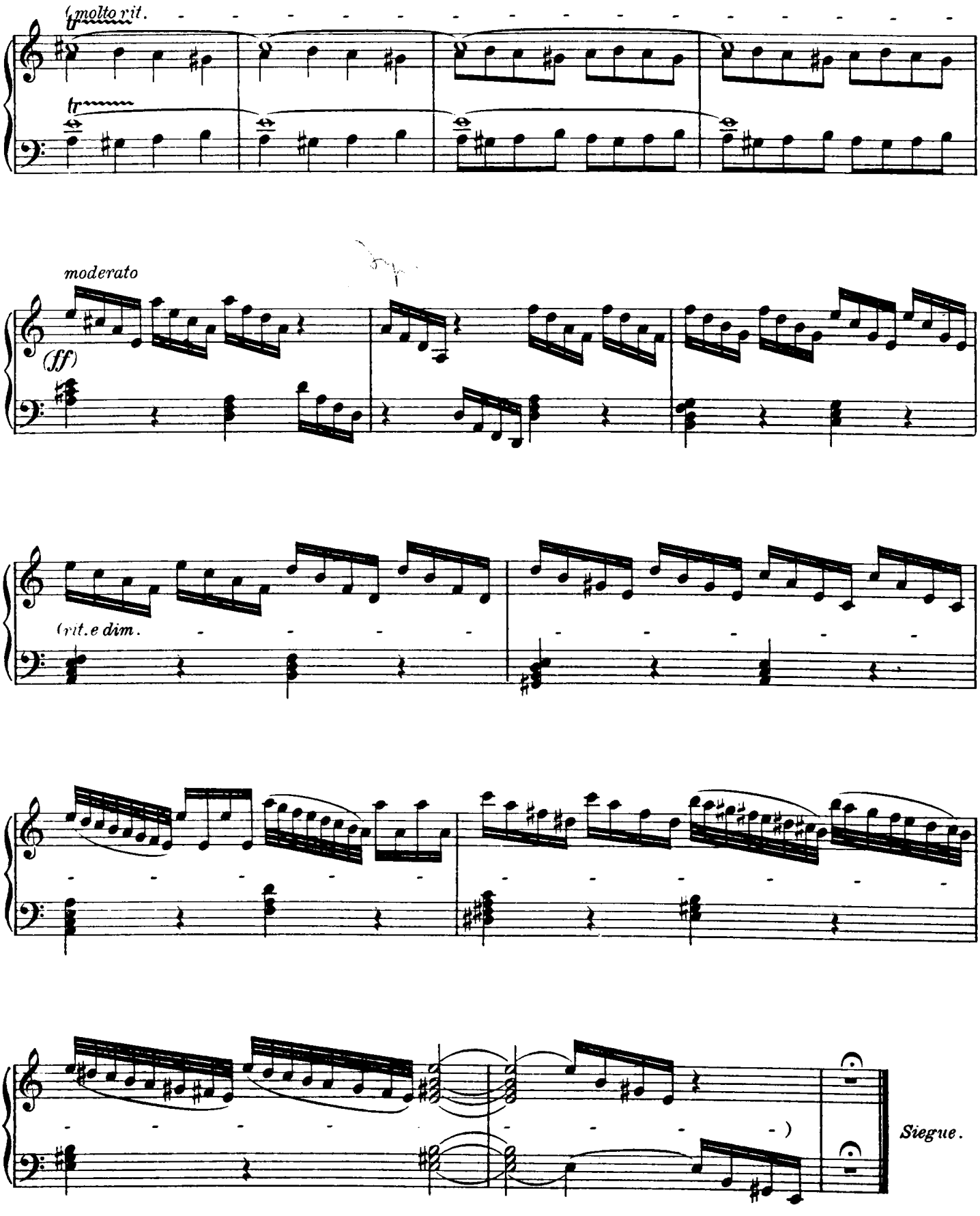
Copyright by Bach & Cº London. 1910.

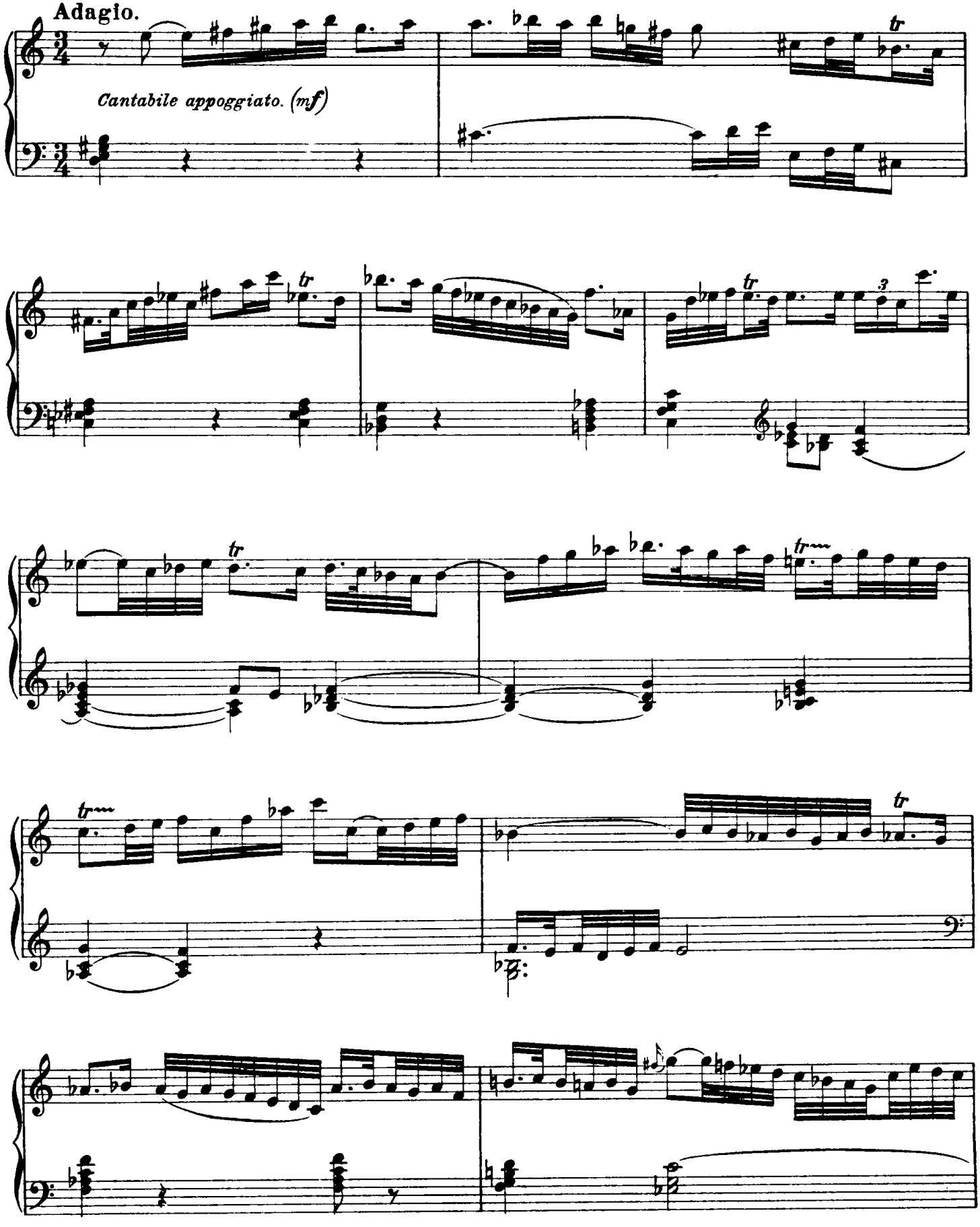


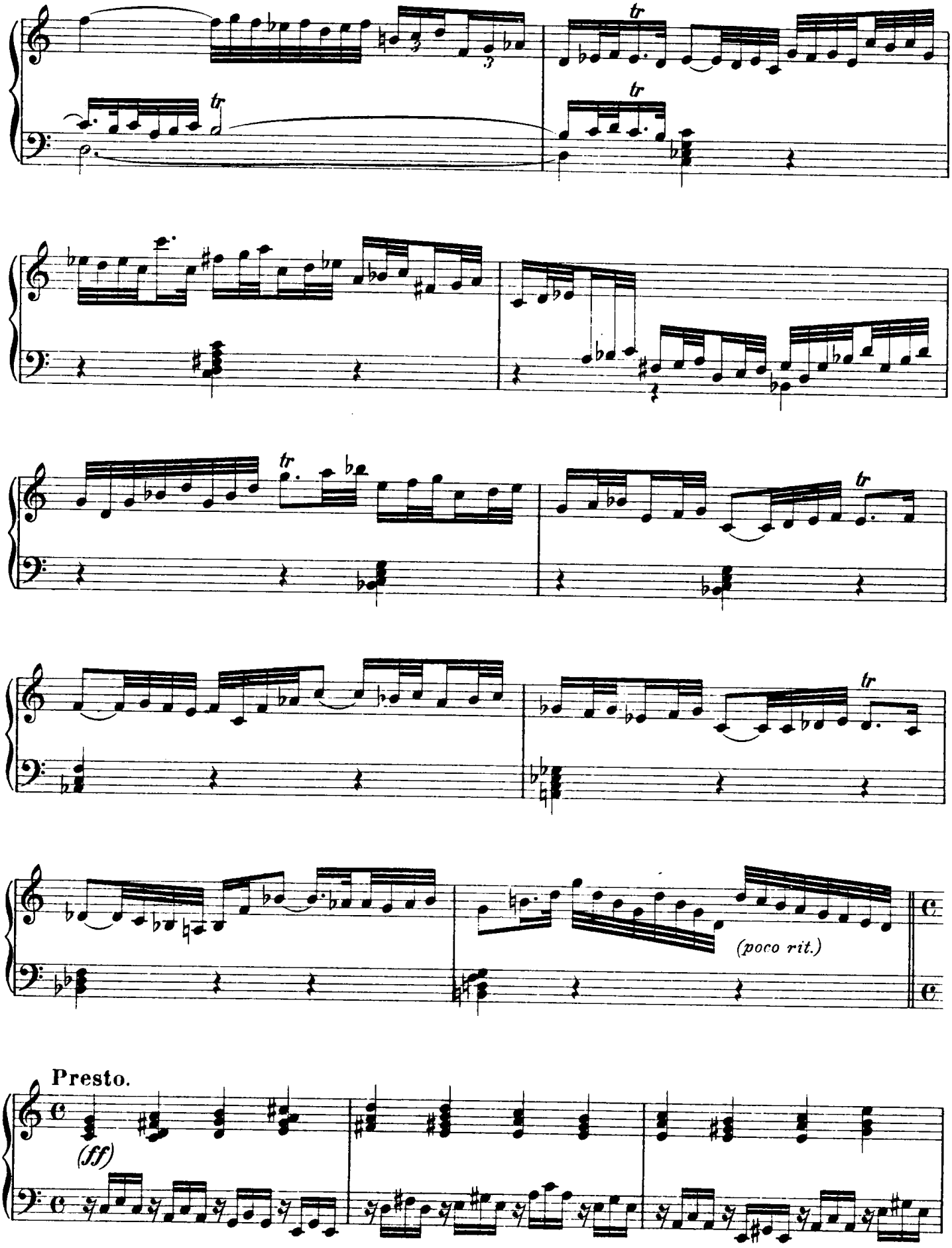

(dim.
p)

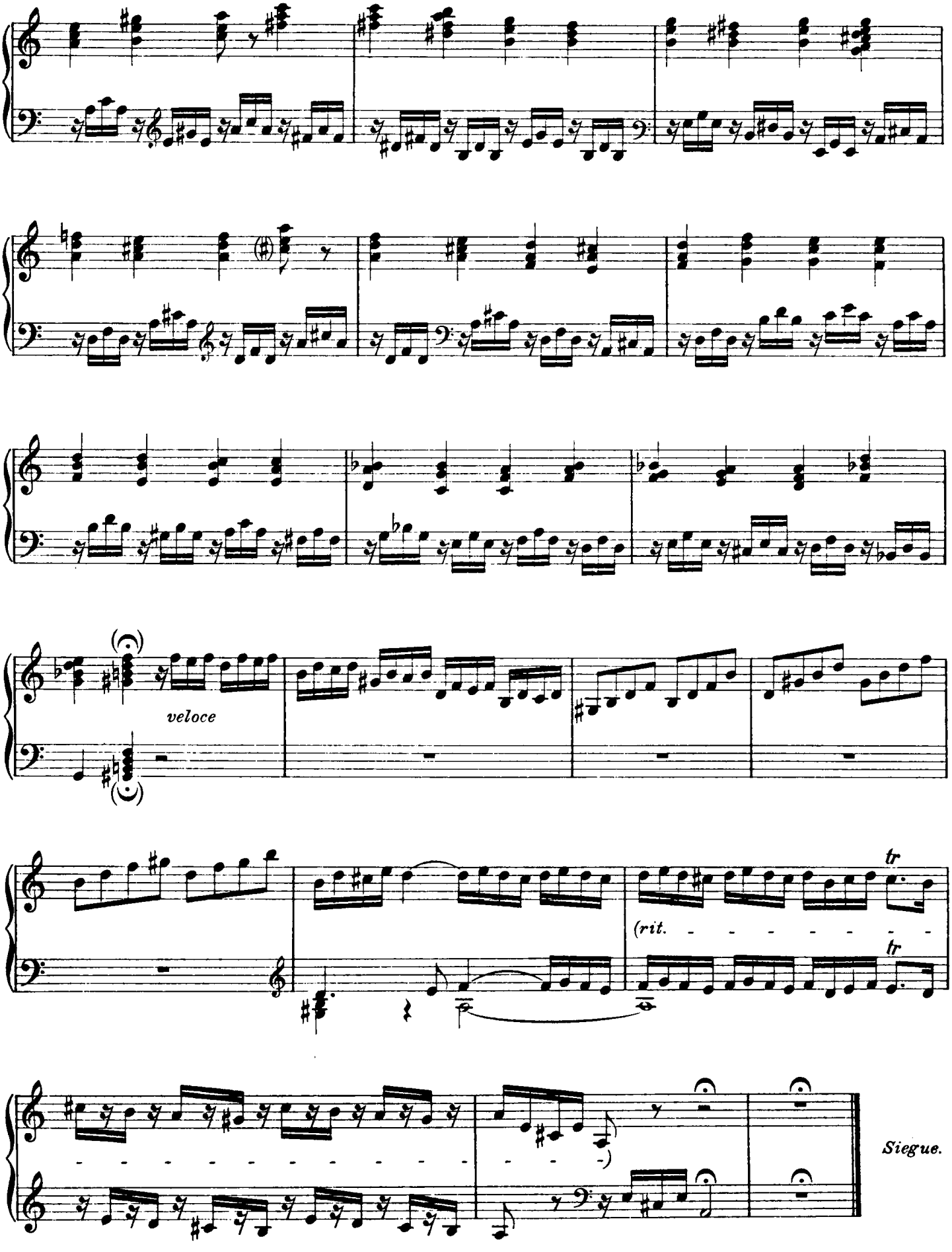

dim.
pp)


ff)

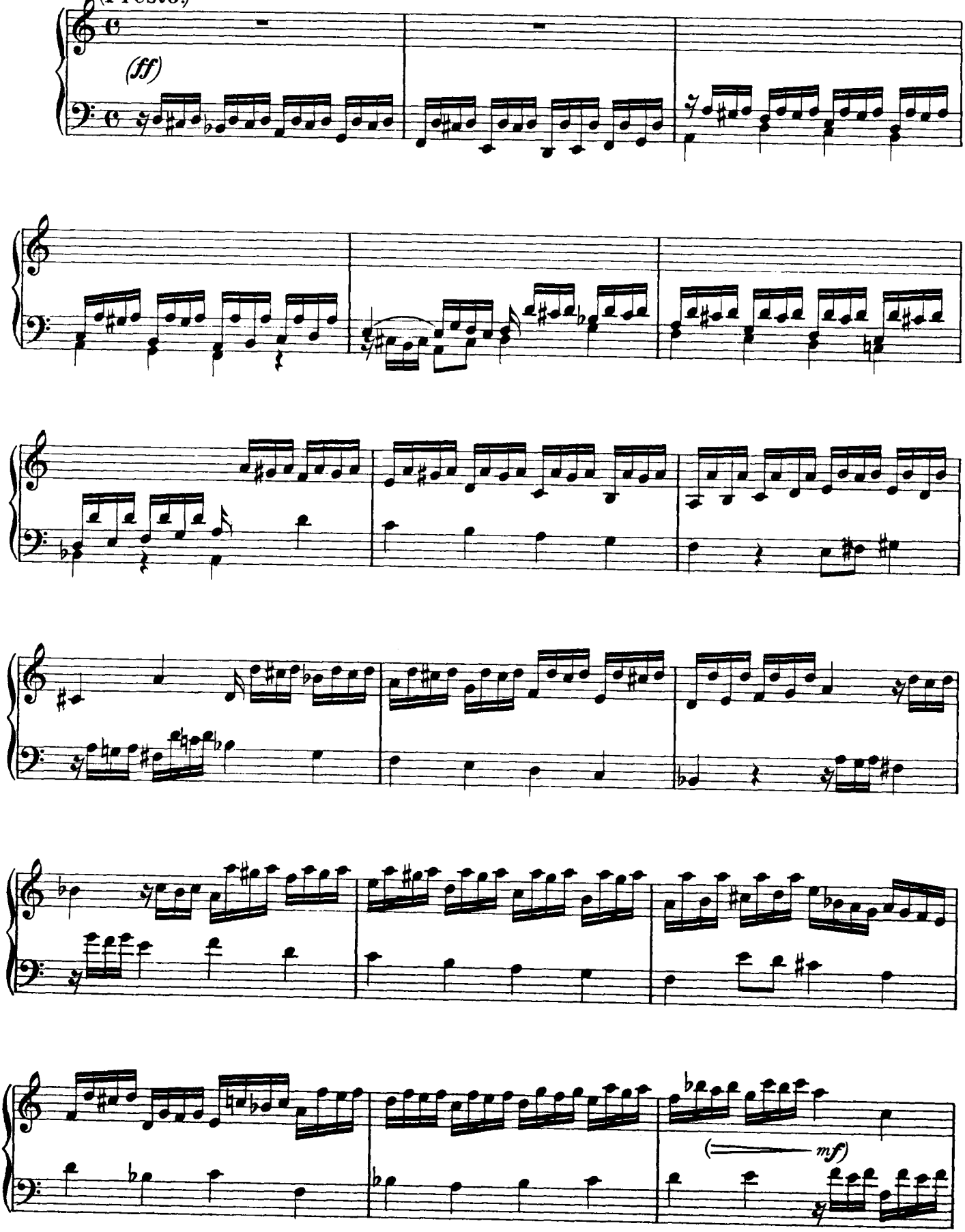

molto rit.
tr
moderato
(ff)
rit. e dim.
Siegue.

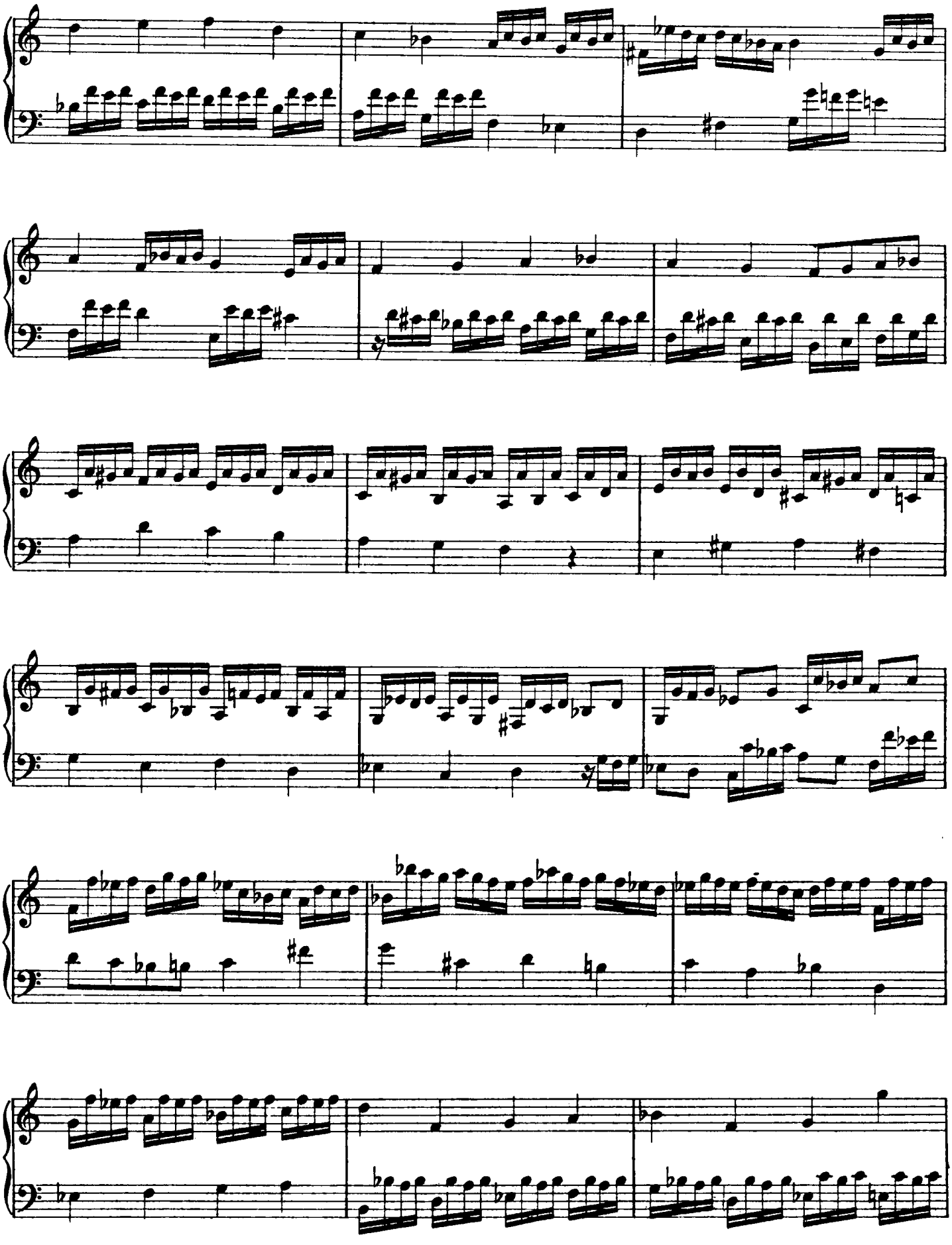

Adagio.
Cantabile appoggiato. (mf)

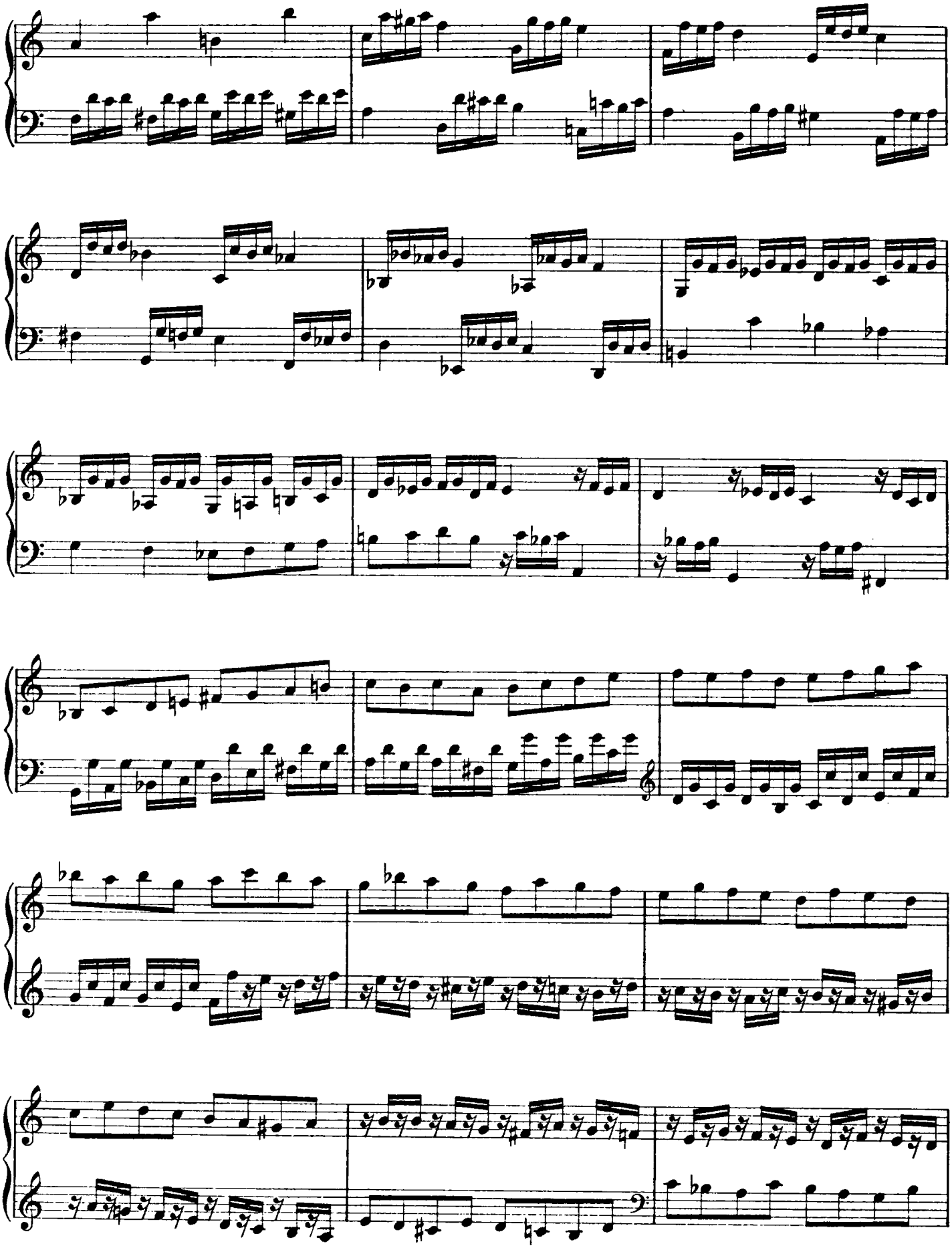

(poco rit.)
Presto.
(ff)

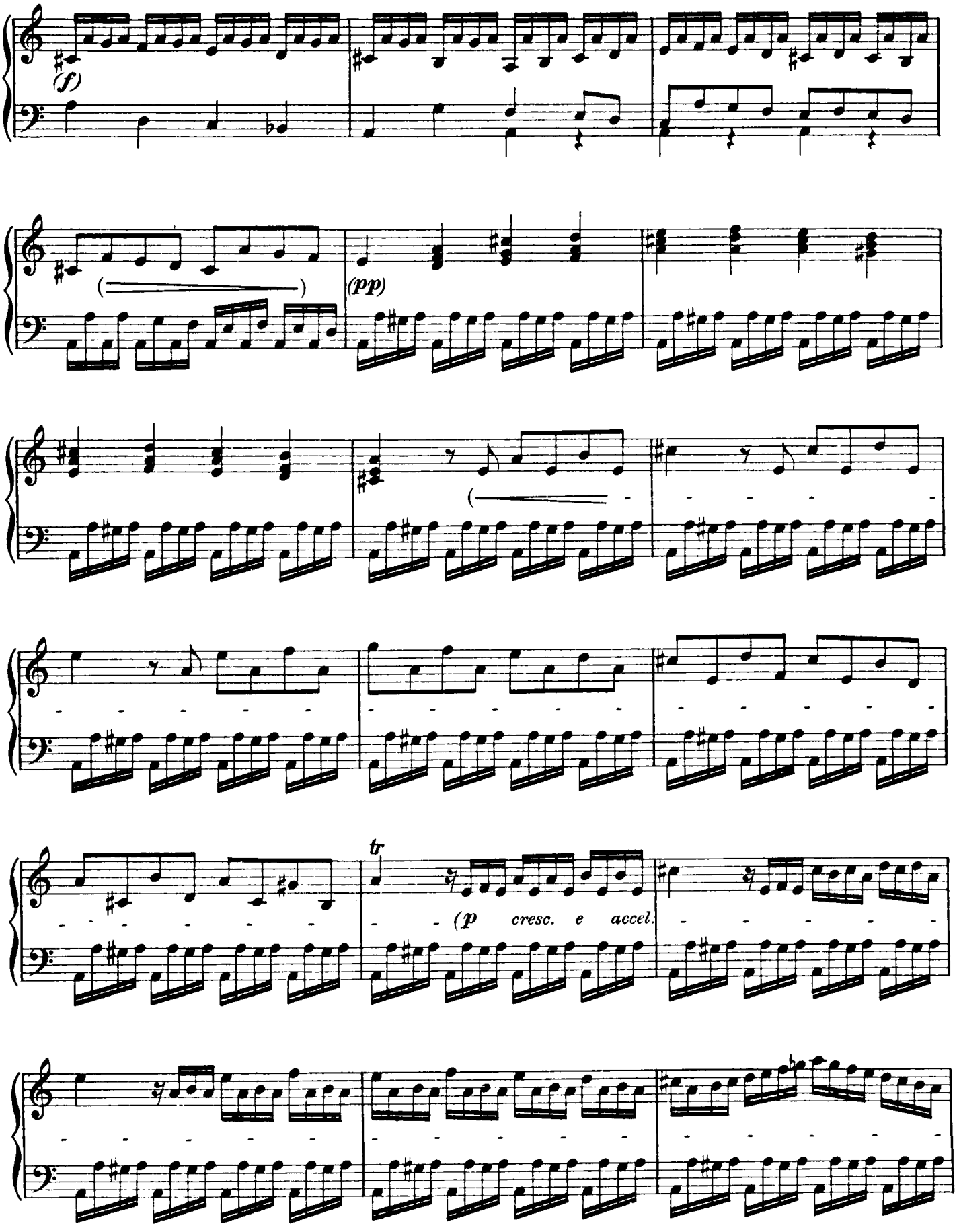

veloce
(rit.
tr
tr
Siegue.

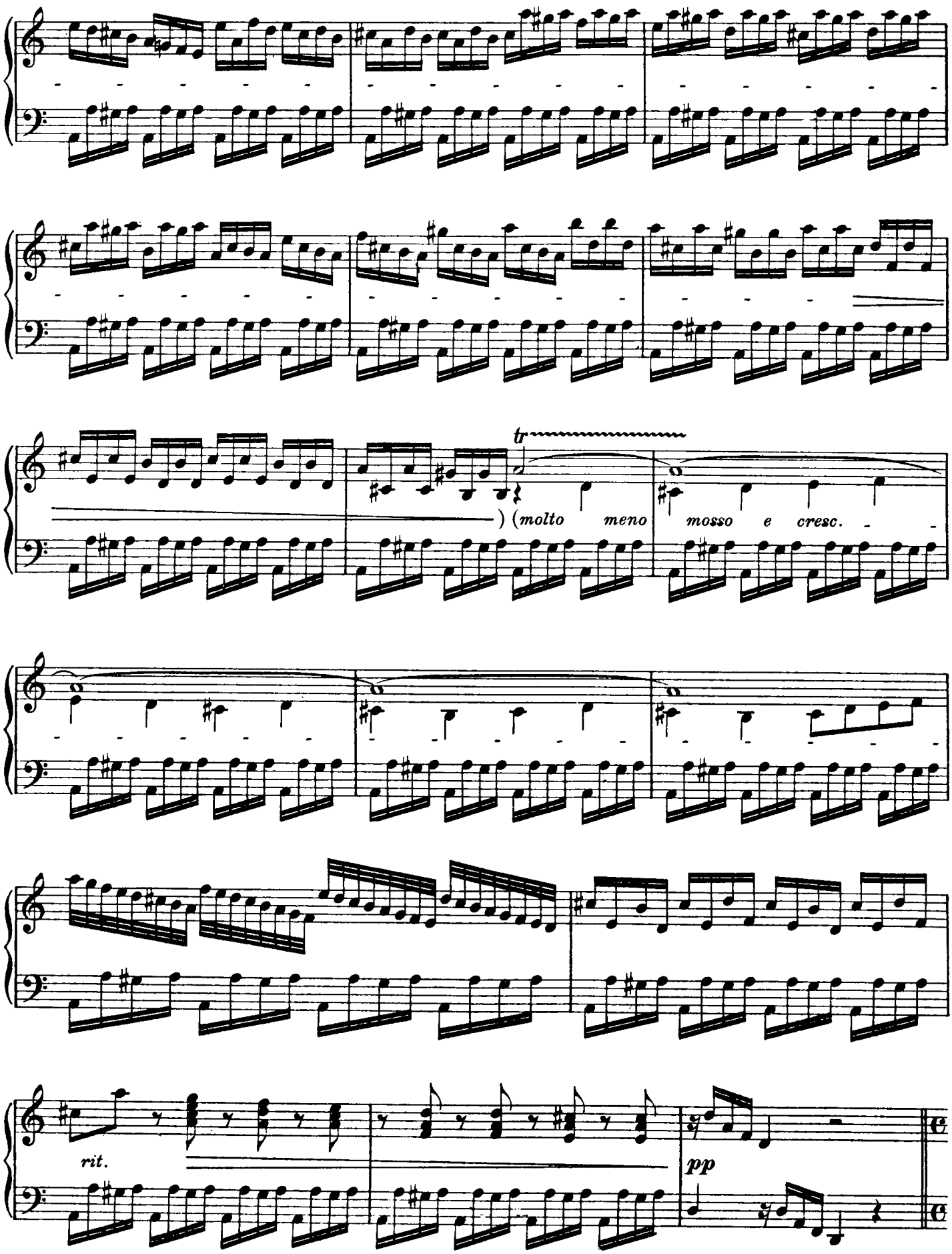
Fuga.
(Presto.)

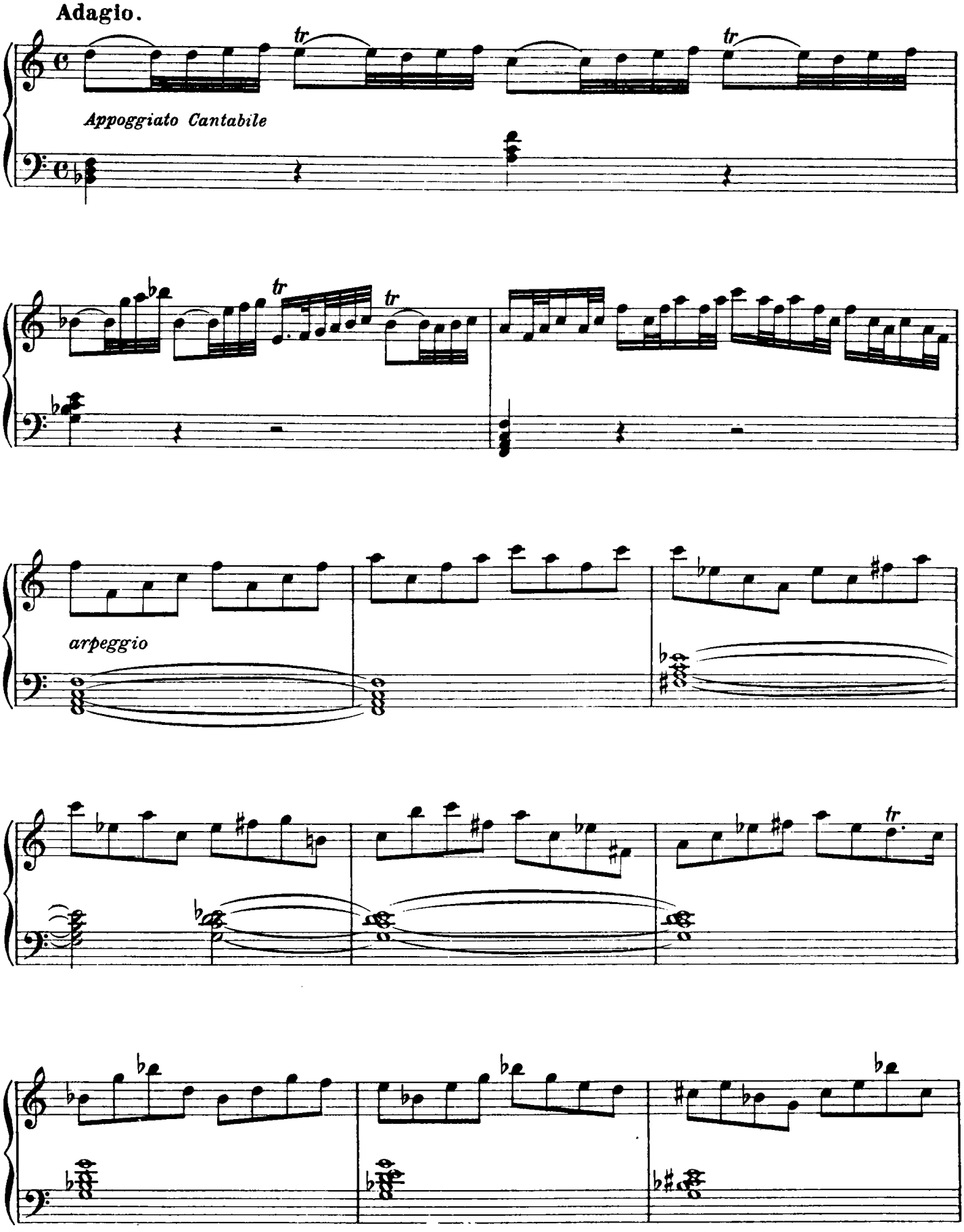


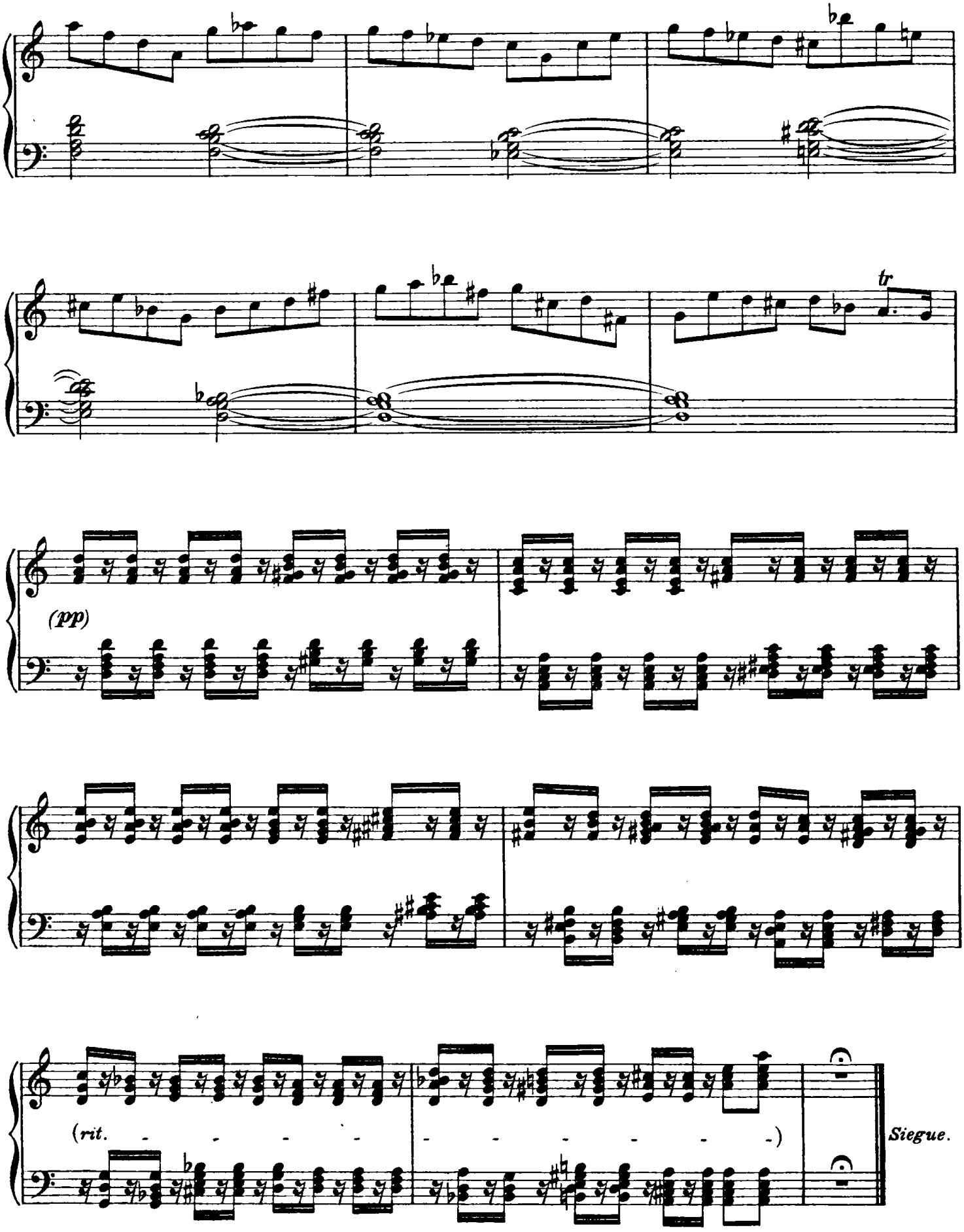





(f)
(pp)
tr
(p cresc. e accel.

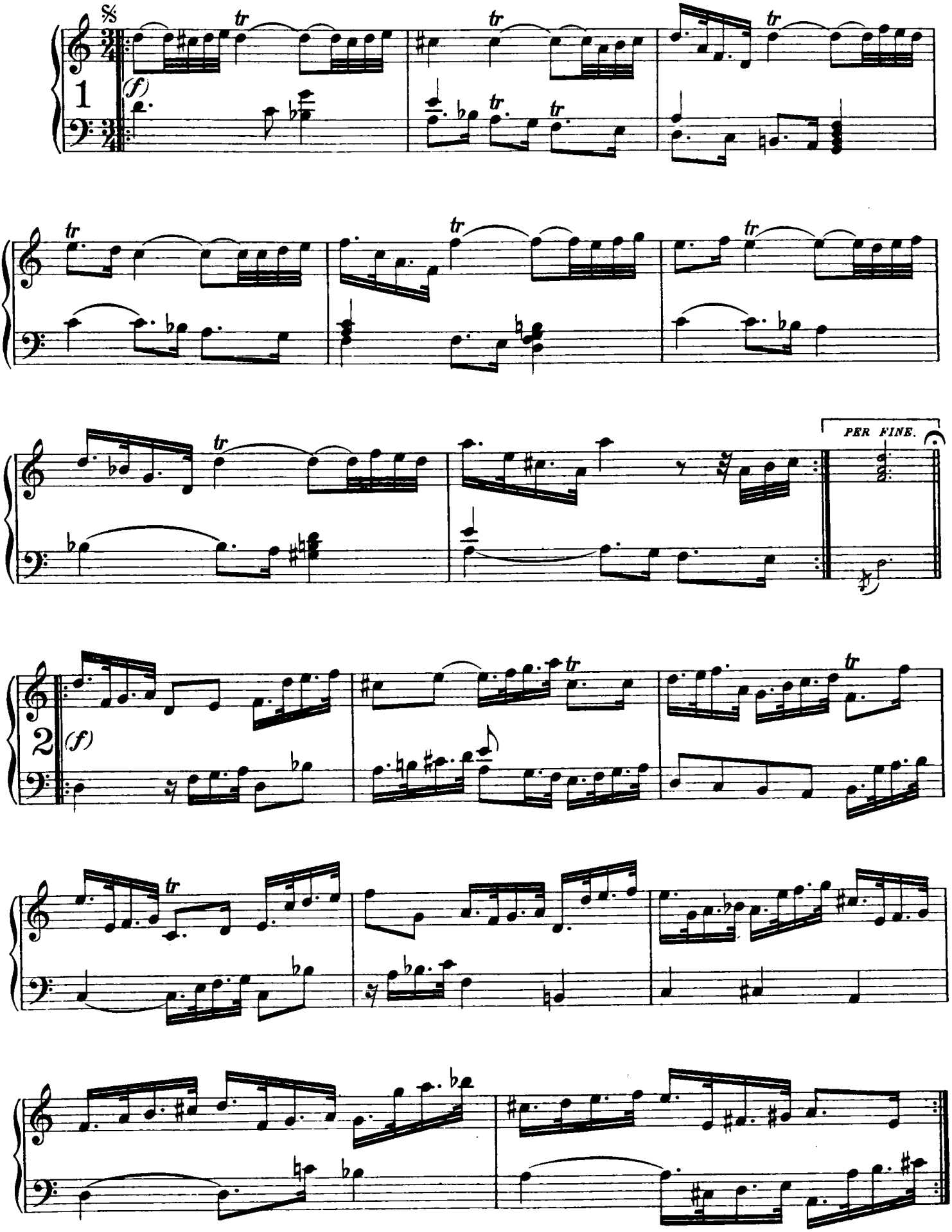

tr
) (molto meno mosso e cresc.
rit.
pp

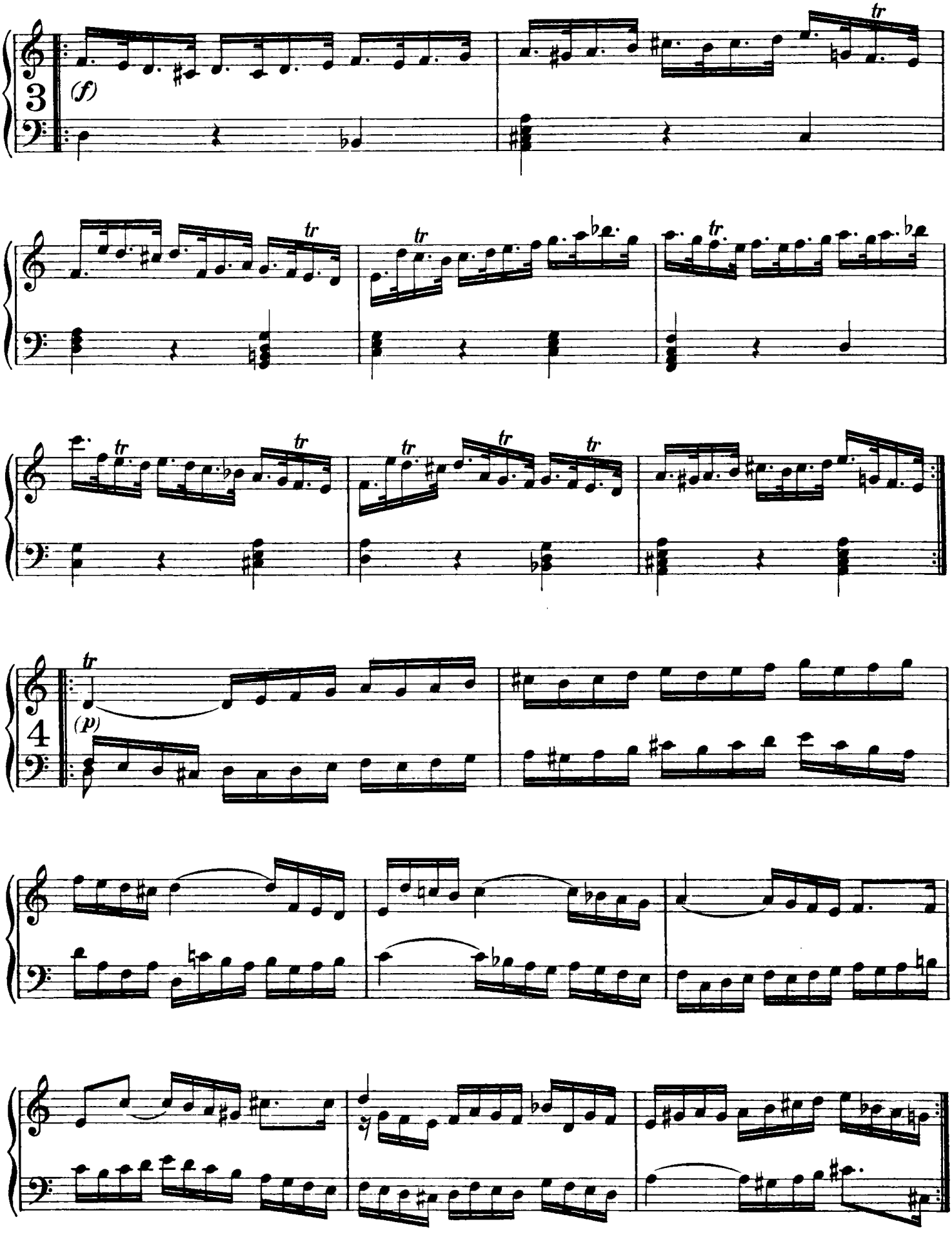

Adagio.
Appoggiato Cantabile
arpeggio

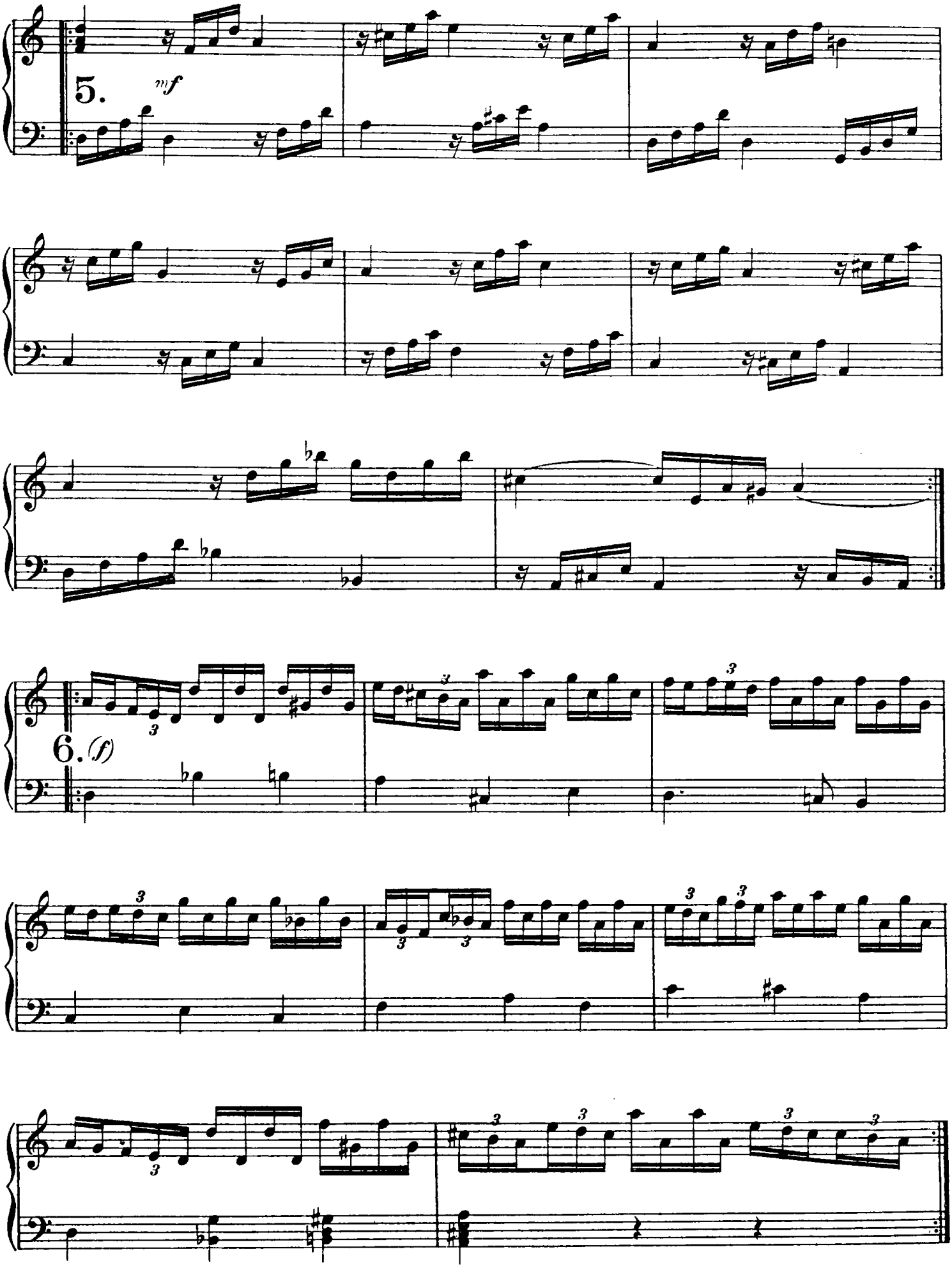

tr
(pp)
(rit. - - - - - - - - - - - -)
Siegue.

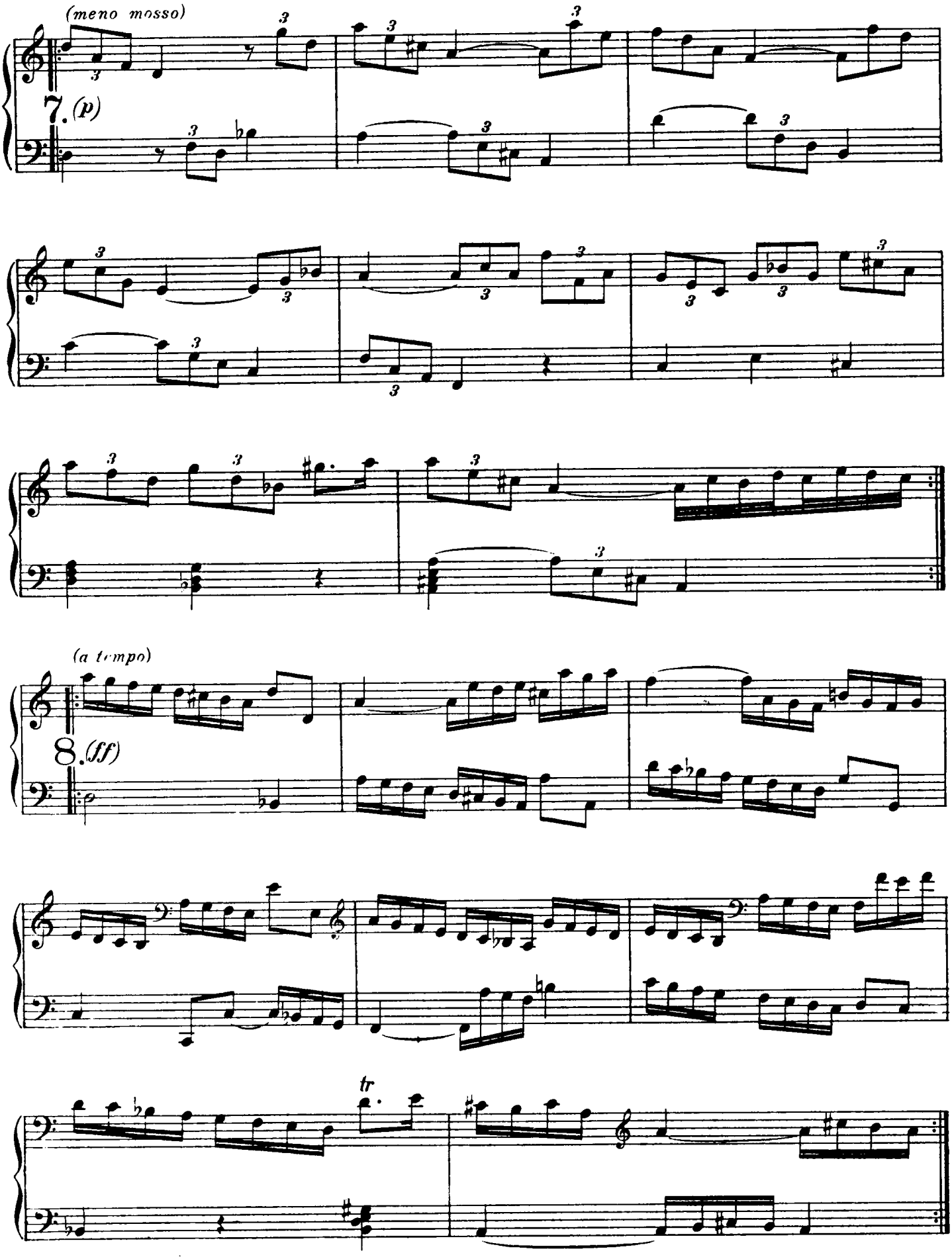
Follia.

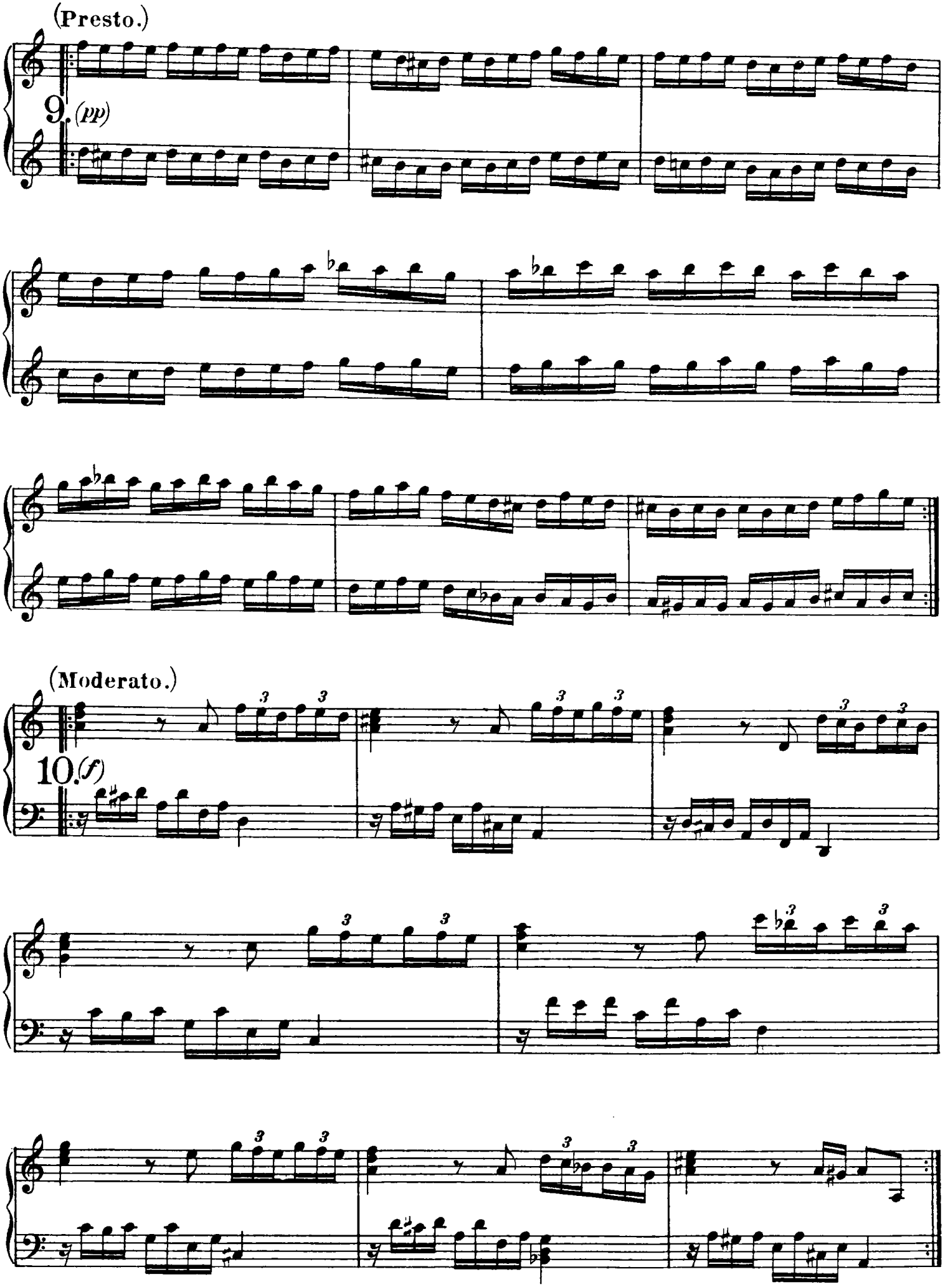
Moderato.




(f)
(p)

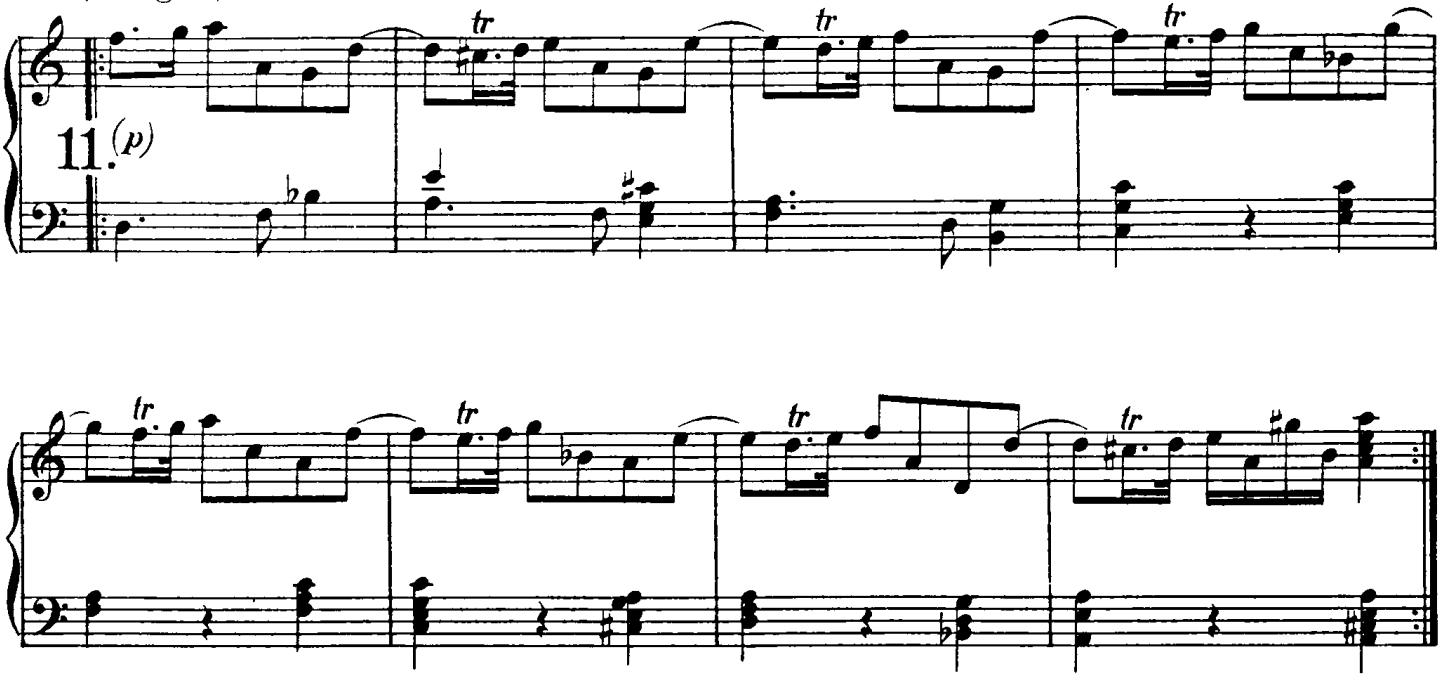

5.
mf
6.
(f)


(meno mosso)
7. (p)
(a tempo)
8. (ff)
tr


(Presto.)
9.
(pp)
(Moderato.)
10.
(f)

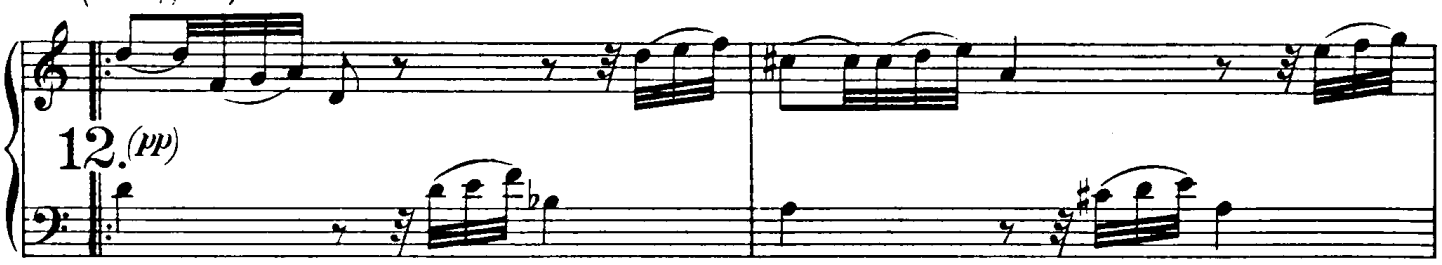
(Adagio.)

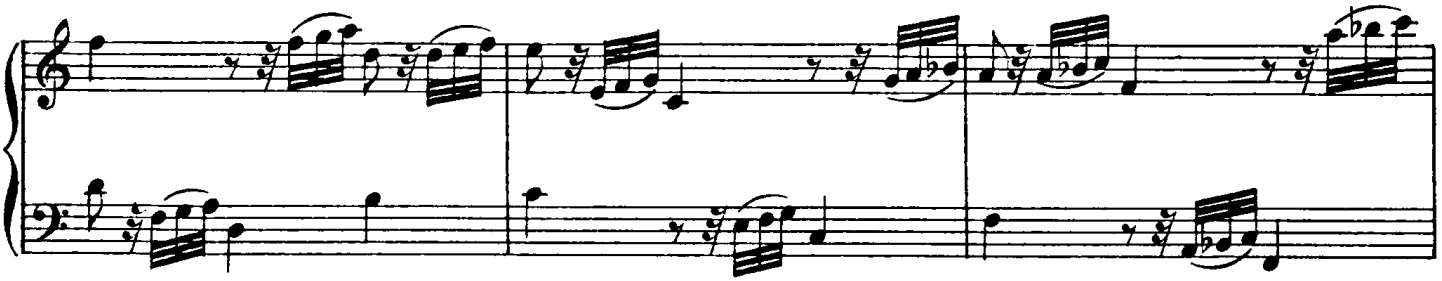
11. (p)

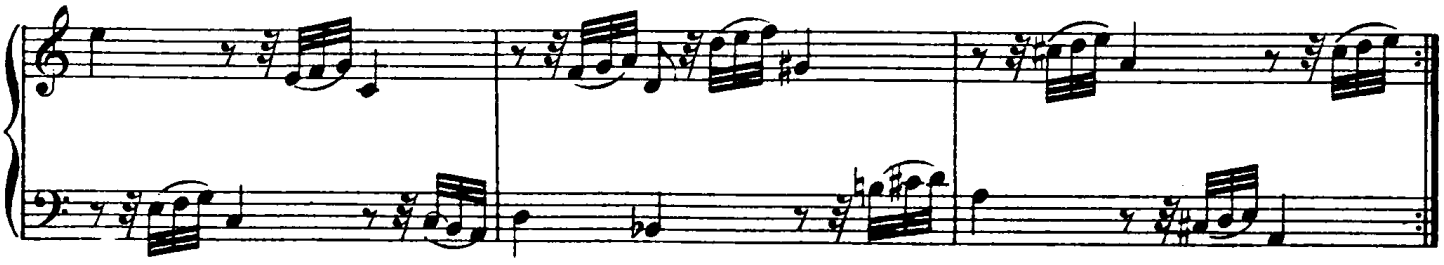


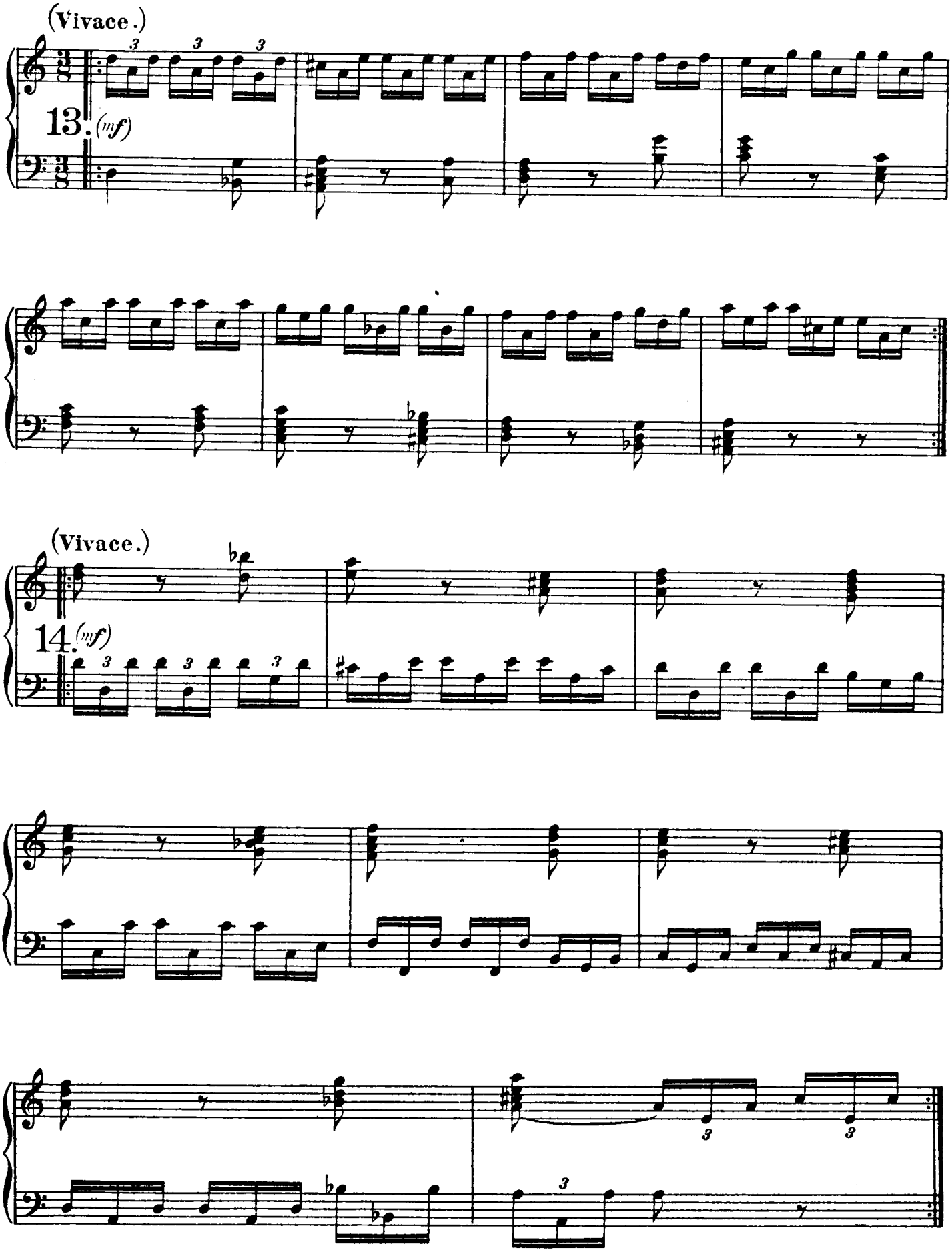
(Allegro.)

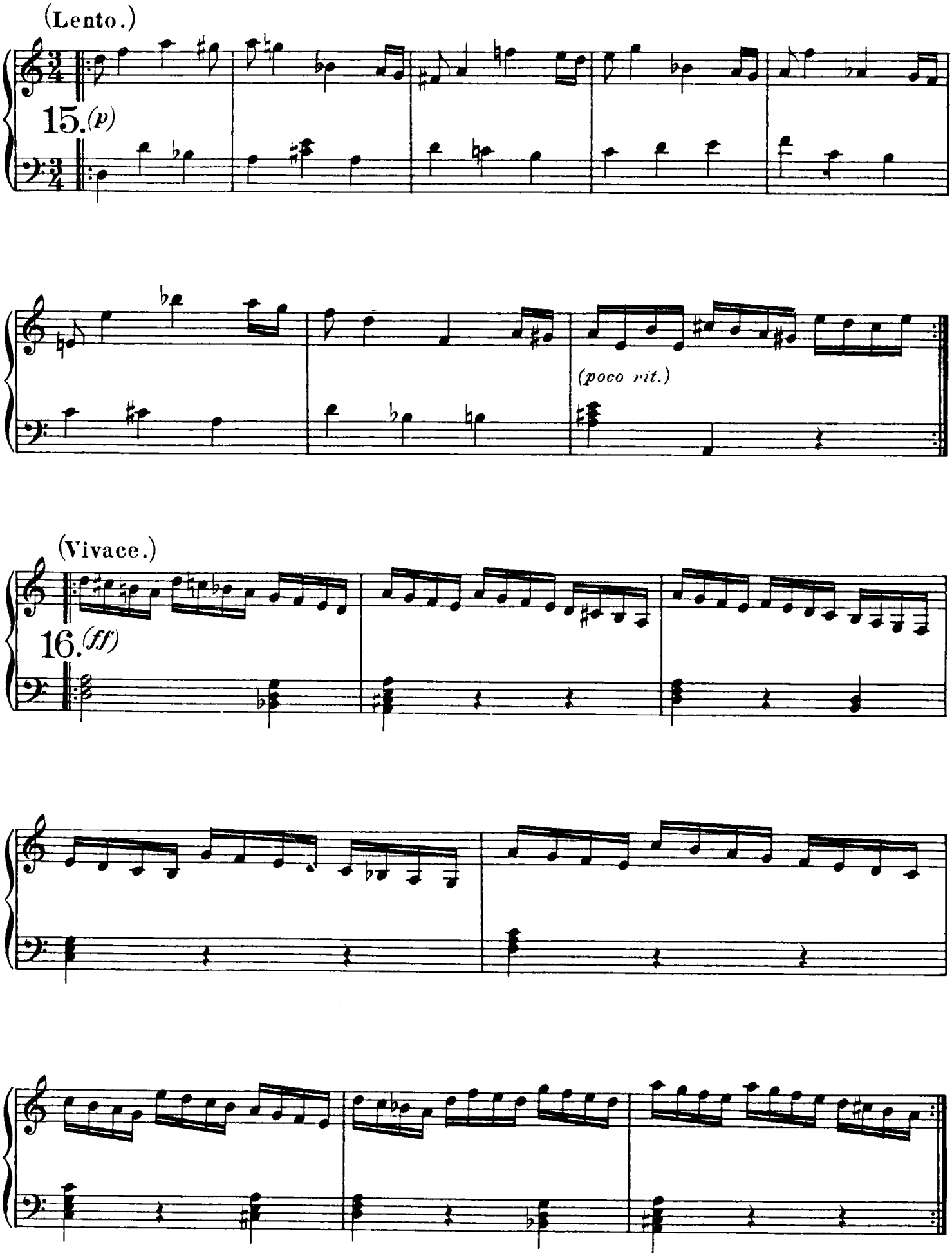
12. (pp)







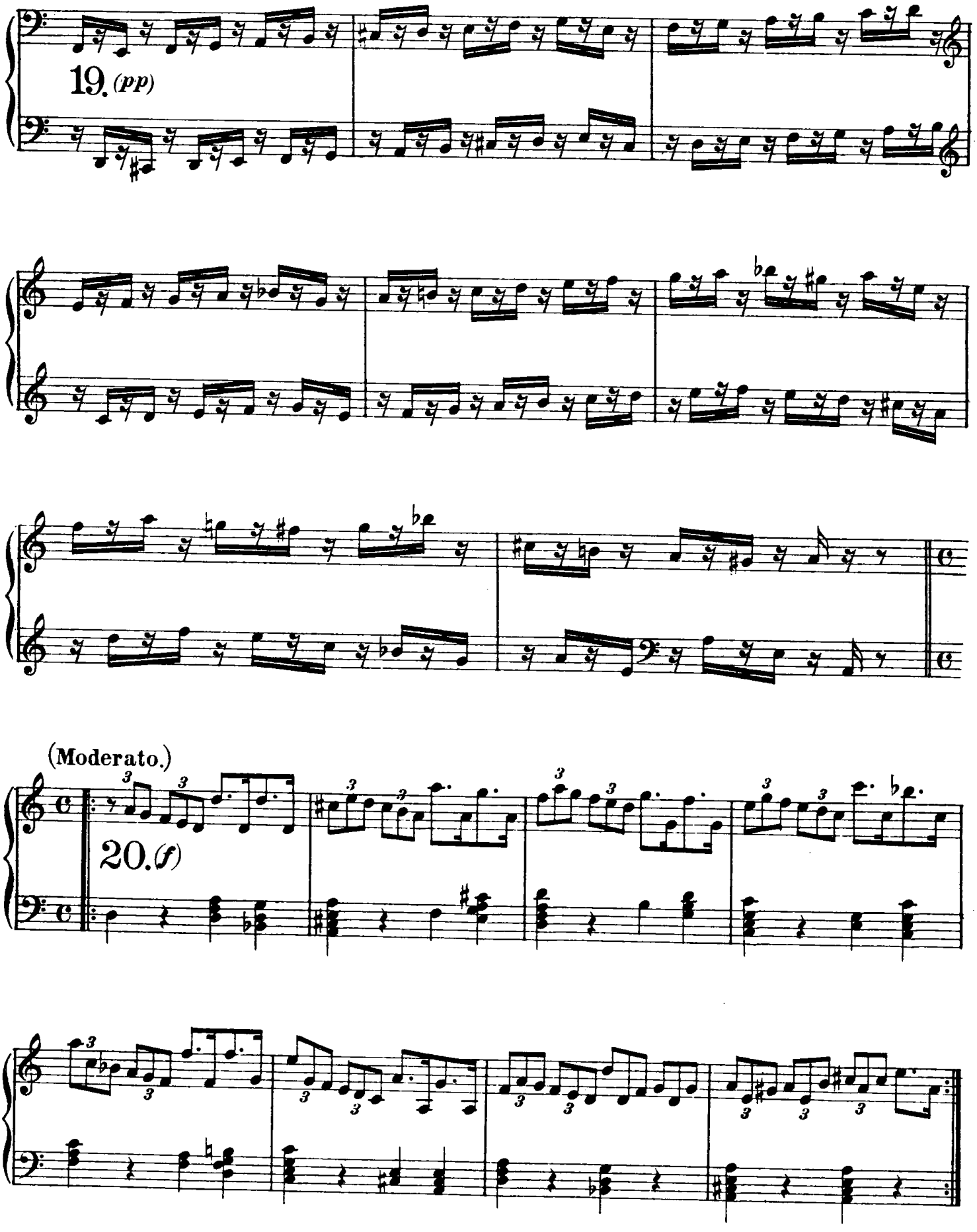

(Vivace.)
13.
(mf)
(Vivace.)
14.
(mf)

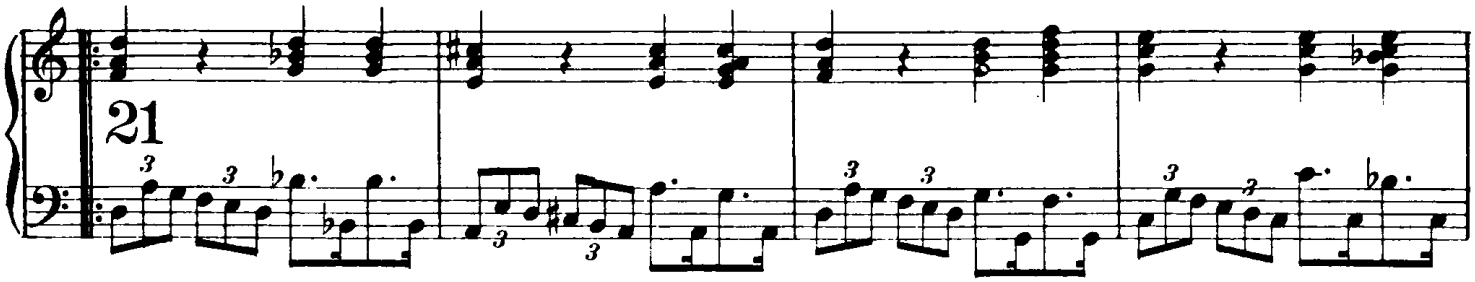

(Lento.)
15. (p)
(poco rit.)
(Vivace.)
16. (ff)

(Presto.)

17. *(ff)*

18. *(f)*


19. (pp)
(Moderato.)
20. (f)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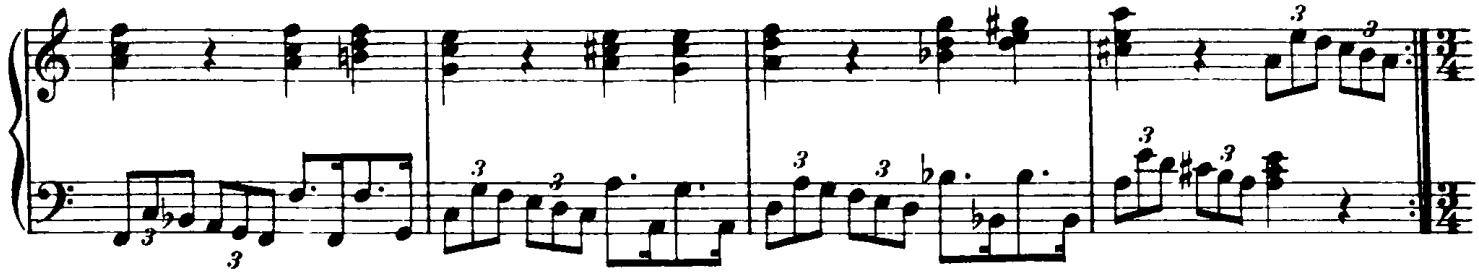
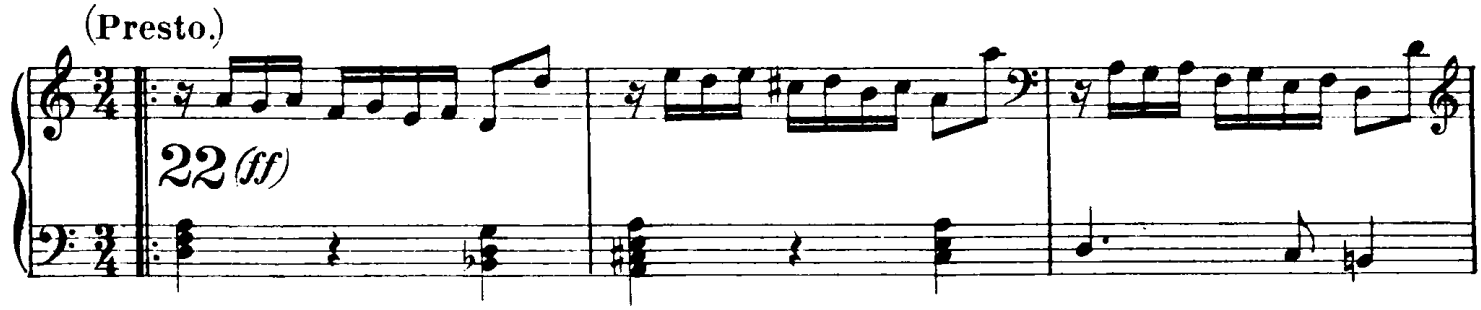
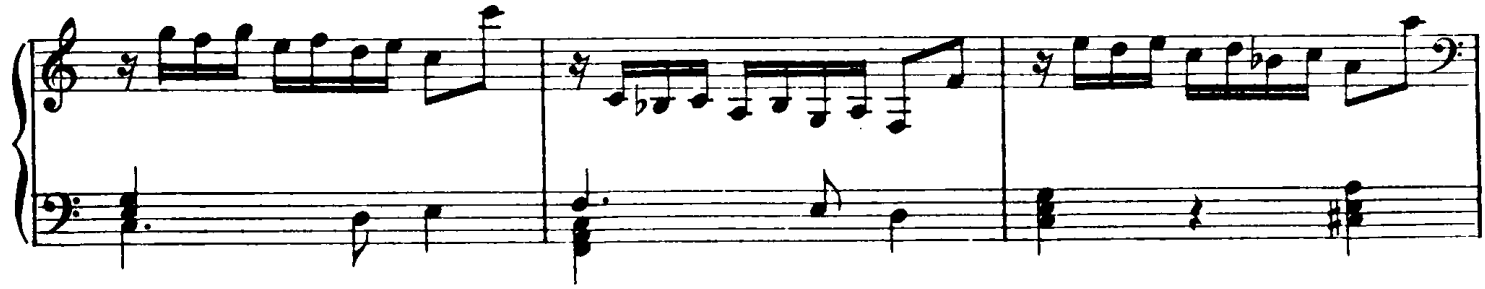
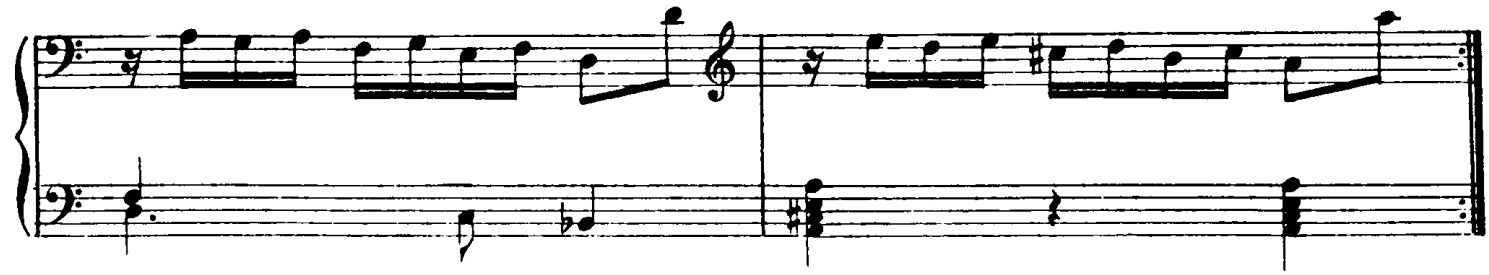
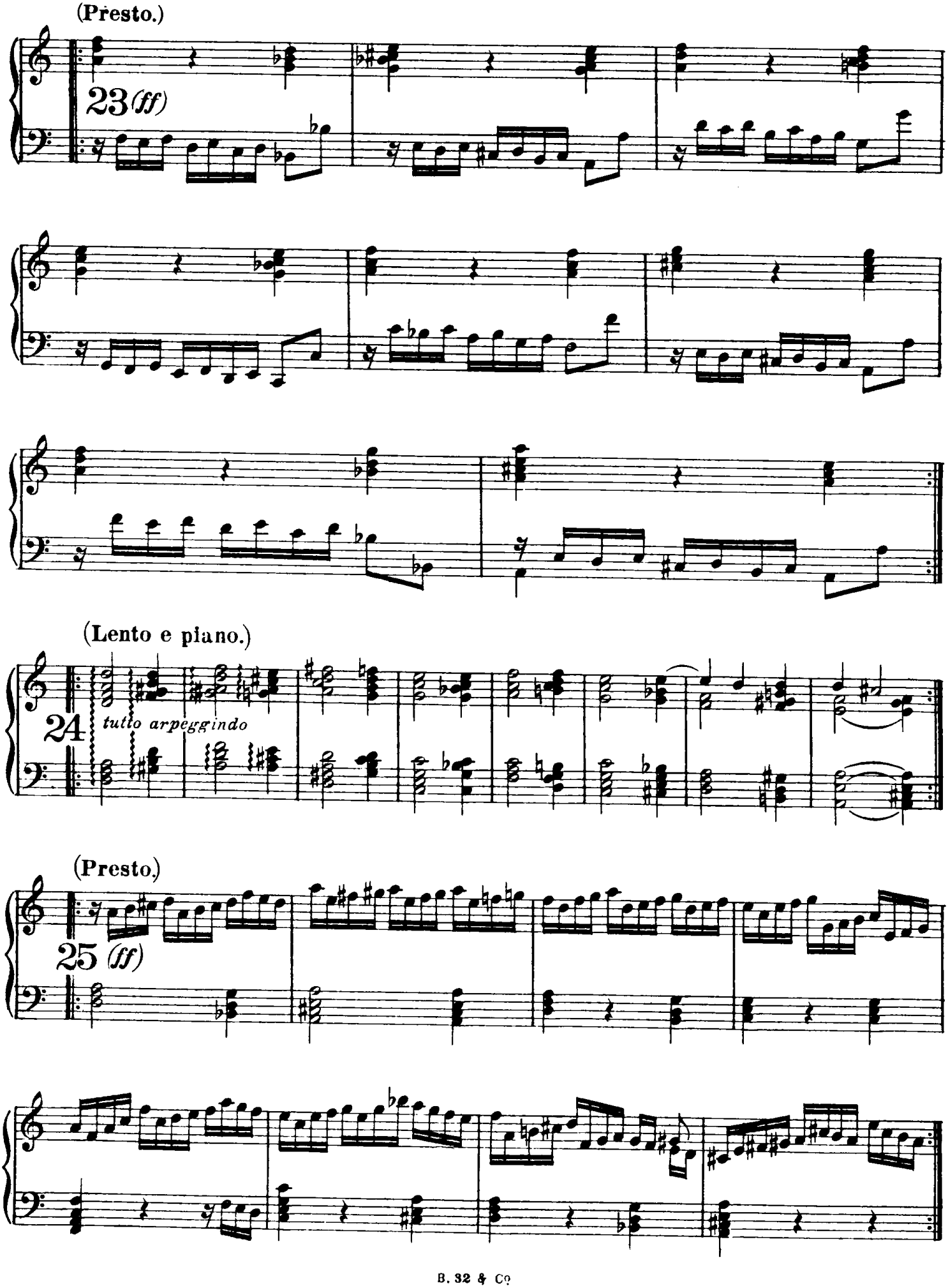



(Presto.)
22 (ff)





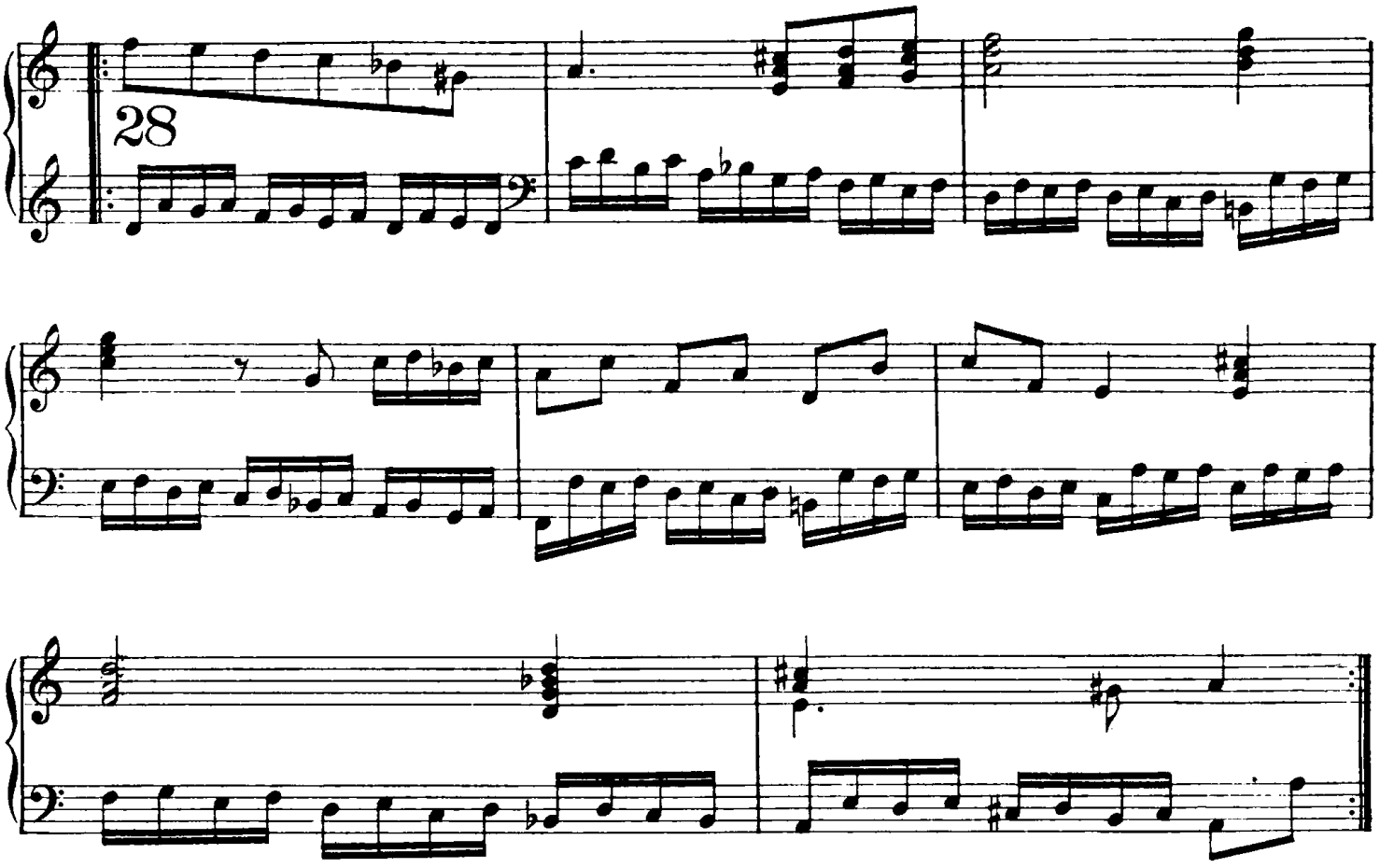

(Presto.)
23 (ff)
(Lento e piano.)
24
tutto arpeggindo
(Presto.)
25 (ff)

(Presto.)

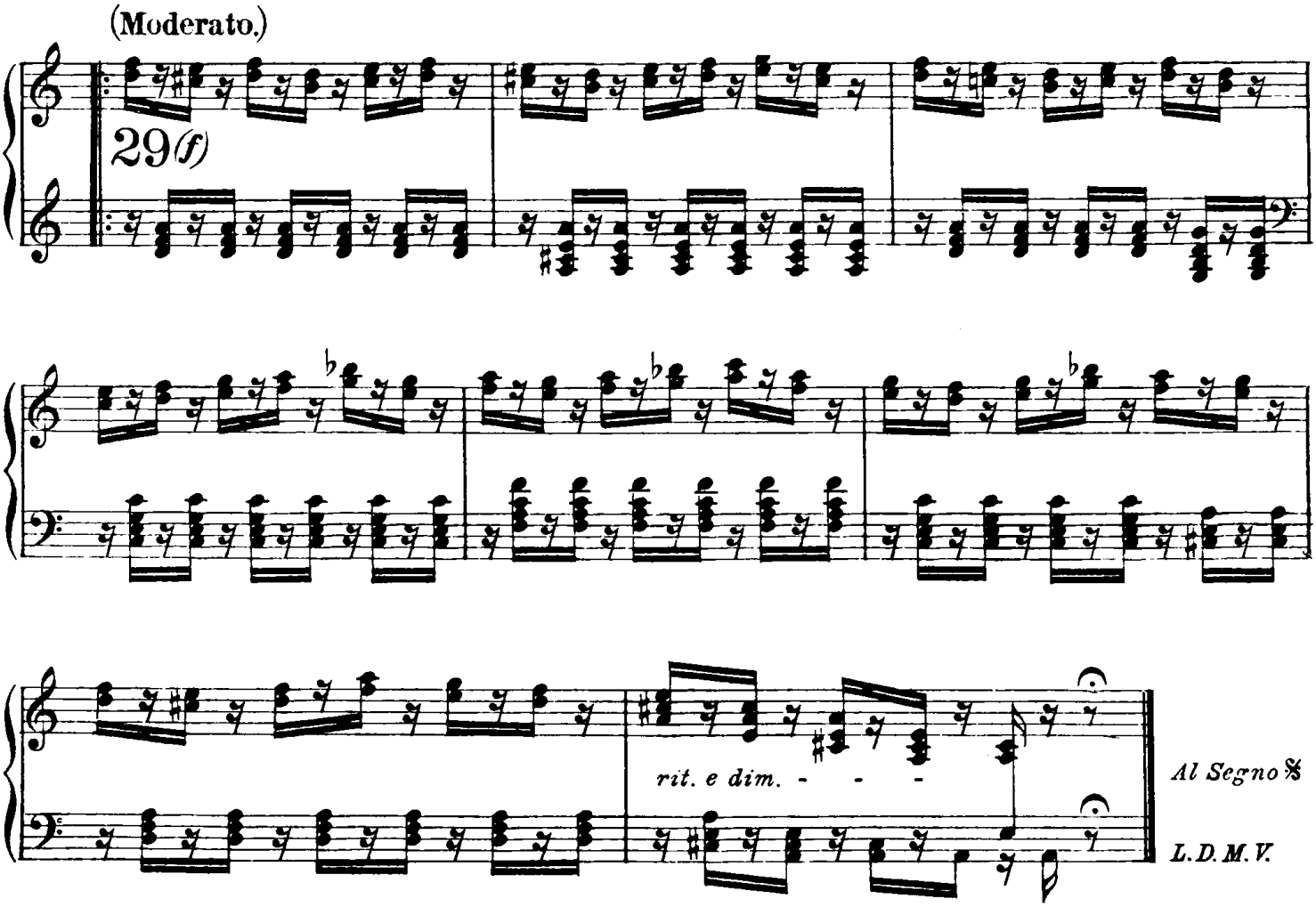
26 (ff)

(Presto.)

27 (mf)



(Moderato.)



Appendix.

Clefs.

It is very interesting to find that in the MS. Alessandro Scarlatti used the clefs in a progressive manner, as the following table will show.

In the first 3 Toccatas the Soprano clef was used for the R.H. and 𝄢 for the L.H.

4th Toccata: Treble clef first used.
5th & 6th Toccatas: The Tenor and Bass alternatively.
7th Toccata: Alto, Tenor and Bass.
The following examples show the frequent change of the clefs:-

Clefs

C'est fort intéressant de voir par la table ci dessous que dans le MS. les clefs sont introduitis graduellement.

Dans les 3 premières Toccates, la clef d'Ut 1ère ligne est employée pour le main droite, et celle de Fa pour la main gauche.

4ème Toccate: Clef de Sol employée pour la première fois.
5ème & 6ème Toccates: Clef d'Ut (Tenor) et celle de Basse alternativement.
7ème Toccate: Clef d'Ut (Alto et Tenor) et Clef de Fa.
Les examples suivants montrent le changement fréquent des clefs:-

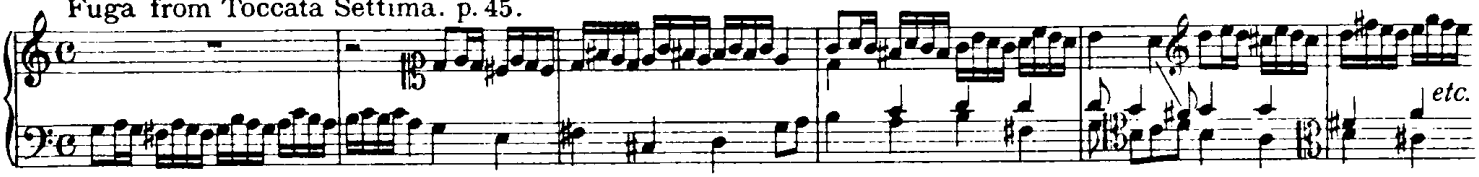
Schlüssel.

Es ist im höchsten Grade interessant zu finden dass in dem MS. die Schlüssel allmählich eingeführt sind, wie die folgende Tabelle zeigt.

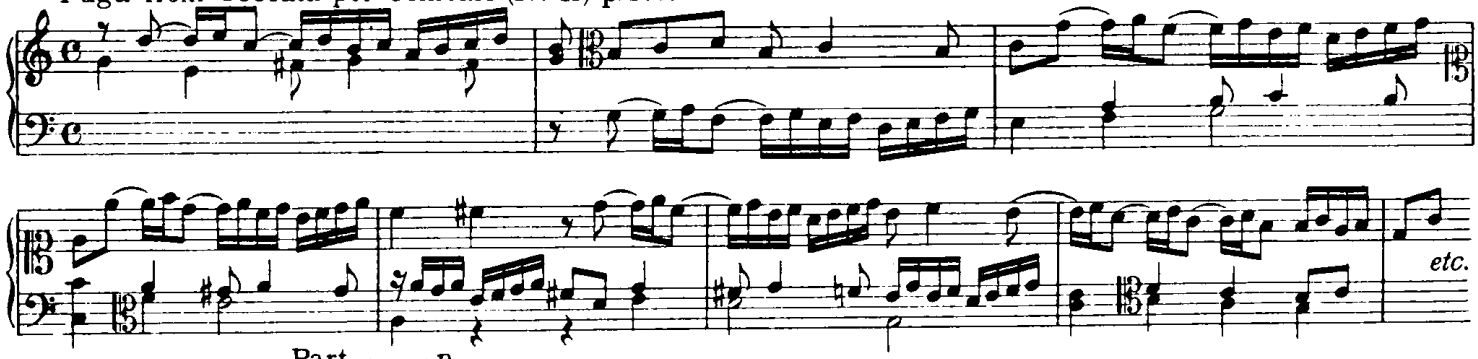
In den 3 ersten Toccaten, der Diskant-Schlüssel ist für die rechte, und der F.-Schlüssel für die Linke Hand gebraucht.

4. Toccate: G-Schlüssel zuerst gebraucht.
5., 6. Toccate: Tenor und Bass abwechselnd.
7. Toccate: Alt, Tenor und Bass.
Die folgenden Beispiele zeigen die häufige Veränderung der Schlüssel:-

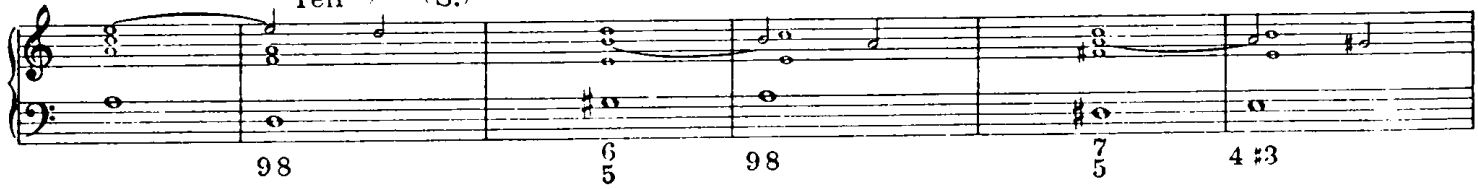
Fuga from Toccata Settima. p. 45.



Fuga from Toccata per Cembalo (Nº 18) p. 128.



Toccata (Nº 10) Part / *Cahier* / Teil IV, p. / *p.* / S. 63.

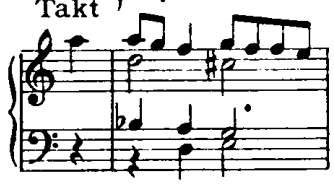


Fugue, Part VII, p. 123, is copied out for the second time in the MS. (Cf. Part VIII, p. 148) with following changes:–

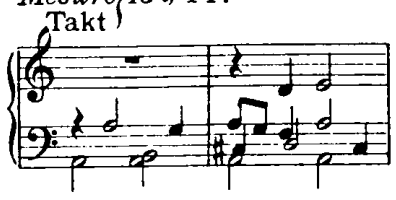
La Fugue, Cahier VII, p. 123, est copieé pour la seconde fois (Cf. Cahier VIII, p 148) avec les variantes suivantes:–

Die Fuge, Teil VII, S. 123, für das zweite Mal im MS. (Cf. Teil VIII, S. 148) ausgeschrieben ist, mit folgenden Varianten:–

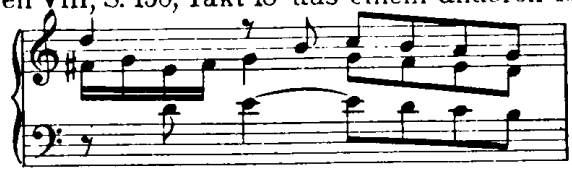
Bar / *Mesure* / Takt 9.



Bar / *Mesure* / Takt 43 & 44.



Part VIII, p. 150, bar 18 from another MS.
Cahier VIII, p. 150, mesure 18 selon un autre MS.
Teil VIII, S. 150, Takt 18 aus einem anderen MS.



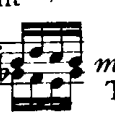
Errata.

Part II. / Page / Seite 28 / not / *non pas* / nicht D. B. M. V. E. / but / *mais* / sondern L. D. B. M. V.

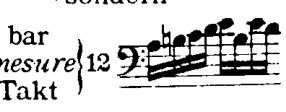
Part VIII. / Page / Seite 145 / not / *non pas* / nicht Fugga / but / *mais* / sondern Fuga.

Part VIII. / Page / Seite 150 / bar / *mesure* / Takt 6

Part VII. / Page / Seite 133 / bar 3 4th beat / *4me temps* / 4. Zeitmass



bar / *mesure* / Takt 12



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