

## Contemporaries

I list here the contents of a few collections of keyboard pieces by contemporaries of Domenico Scarlatti: Alessandro Scarlatti, Jean-Philippe Rameau, Domenico Zipoli, Francesco Durante, Lodovico Giustini, Vicente Rodriguez, José Antonio Carlos de Seixas, Sebastián de Albero, and Antonio Soler

Some of these manuscripts include works which are also attributed to Domenico Scarlatti: see Alessandro Scarlatti, Seixas, Albero, and Soler below

A bullet (•) in the contents listings joins same-key companions or parts of suites

### Alessandro Scarlatti (1660-1725)

Primo e Secondo Libro di Toccate del Sig.<sup>r</sup> Cavaglere Alessandro Scarlatti.

*source collection*: Napoli, Biblioteca del Conservatorio di Musica S. Pietro a Maiella ms9478

*edition used*: Alessandro Scarlatti : Opera omnia per strumento a tastiera, v 1... a cura di Andrea Macinanti e Francesco Tasini. Bologna: Ut Orpheus Edizioni, 1999. Contains 10 toccatas by Alessandro Scarlatti, 9 pieces by Domenico Zipoli from his 1716 publication below and 3 unknown works. The editors give only the A. Scarlatti works, which are in the following keys: 1 G (0#) 2 a & A (2#) 3 G (0#) 4 a 5 G (0#) 6 d (0b) 7 d (0b) 8 a 9 G (0#) 10 F (0b). All or part of 7, 5, 3 and 6 appear in the Torino manuscript below (numbers 7, 8, 18, 24). Number 7 is dated 1723 in a different manuscript. The instruction *Cantabile è appoggiato* in the two Adaggio movements of this toccata implies that the player should lean on the downbeats and create a rubato. See *Willis* p75-94 & 237-240 for discussions of Toccatas 2, 6 & 7, with examples. See Jacqueline Ogeil in *Sala*, p 353-354, 360 & exs for a discussion of Toccata 7 as possibly intended for piano.

Sonate antiche per studio.

*source collection*: Torino, Biblioteca nazionale universitaria, fondo Foà-Giordano ms 394

Contains works attributed to Alessandro & Domenico Scarlatti, Francesco Mancini and Handel.

*edition used*: Alessandro Scarlatti : Opera omnia per strumento a tastiera, v 2... a cura di Andrea Macinanti e Francesco Tasini. Bologna: Ut Orpheus Edizioni, 2003. The editors include only works they think were written by A. Scarlatti, although the incipits sometimes have just "Scarlatti". They also omit the four toccatas which are part of the Napoli ms9478 listed above. There are two entirely different sets of variations on Folia; the set in number [7] below has 29 variations (at least in the Napoli ms, where it is also part of Toccata 7); that in number [11] has 22 variations. *Pestelli* 1990 also describes the manuscript, and reproduces folios 47-51 (nos.12-15 below), the Domenico Scarlatti section, which are in a different handwriting from the rest: see *Catalogue* for entries on the individual sonatas in this section (Essercizi 9, Venezia 1742: 23, 35, and 40; the two minuets are listed as Torino 14b and 15b)

*contents*: compiled from the notes to Opera omnia... vols 2&1 and *Pestelli* 1990. *Pestelli*'s numbering is given first, in brackets

- [1] 1r Scarlatti / Allegro g (b) 3/4 [attributed to Pietro Scarlatti (1679-1750) in another manuscript]
- [2] 1v Allessandro Scarlatti [Toccata: Allegro] e c • 3r Fuga e • 4v [Allegro] 3/4 • 5r Minuet 3/8
- [3] 5v Allessandro Scarlatti [Toccata] D c • 7r Un poco largo b 3/4 • 7v Allegro D 12/8
- [4] 9r Alessandro Scarlatti Fuga d (0b) c
- [5] 11r [A. Scarlatti Fuga] G (0#) c
- [6] 12v Fran<sup>co</sup> Mancini [(1672-1737)] Fuga d c • 15v [10] Partite Adagio d
- [7] 19r Alessandro Scarlatti. Primo Tono [Toccata d: Preludio e] • Adaggio 3/4 • Fuga e • Adaggio e • Folia 3/4
- [8] 31r Alessandro Scarlatti [Toccata] G (0#) c
- [9] 34v [A] Scarlatti [Toccata:] Largo; Allegro a c • 36r Corrente Allegro d (0b) 3/4

- [10] 36v [A] Scarlatti [Toccatà] *G* (0#) 3/4 • 37v Spiritoso *c*; Presto 12/8
- [11] 39r [A] Scarlatti [Toccatà *d* (0b) *c*:] Arpeggio; Allegro • 40v Partite [sulla Follia di Spagna] 3/4
- [12] 47r Domenico Scarlatti / Capriccio; presto *g* 3/8 [= V42:40 Presto]
- [13] 48r 2° / All° *G c* [=V42:35]
  - [14] 49r Allegro *G-g* 2/4[=V42:23 Capricc.° All°] • 49v Minuet *g* 3/8
  - [15] 50r 4° / *d* Allegro 12/8 [= E 9 6/8] • 51 Minuet *d* 3/4
- [16] 52r Alessandro Scarlatti Toccatà per Cembalo: Adagio; Andante; Adagio; Allegro *F* (0b) *c*; 3/4
- [17] 56v Arpeggio *g* (b) *c* [by Gaetano Greco (1657?-1728?)] • [Fuga]; Largo
- [18] 58r [A.Scarlatti Toccatà] *G* (0#) *c*; Fuga • 62r [Greco] Corrente 3/4
  - [19] 62v [A] Scarlatti [Toccatà] *d* (0b) *c*; Presto • 65r Fuga *c* • 66v Fuga 3/4
  - [20] 67v Alessandro Scarlatti Toccatà per cembalo [organ] *d* (0b) *c* • 68v Fuga *c*
  - [21] 70r [A] Scarlatti [Toccatà] *C c* • 72v Fuga *c*
  - [22] 74v [A] Scarlatti [Toccatà] *a c*: Largo; Allegro; Fuga
  - [23] 77r Federico Haendel il Sassone [Toccatà] *a*: Arpeggio • 79r [Giga] • 81v [Fuga]
  - [24] 85r [A.Scarlatti Toccatà] *d* (0b) *c* [incomplete] ; Aria alla Francese
- [25] 86r Alessandro Scarlatti. Toccatà per Cembalo: Tempo di Minuetto *C* 3/4 • 86v [Fuga] *G-D* (0#) *c*
- 87r Moderato *c* (2b) 3/8 • 87v Presto *E* (2#) *c* • 88 [Allegro] *c* (2b) 3/8 [incomplete]

Three more Alessandro Scarlatti keyboard music volumes have been published by Ut Orpheus through 2009. See also Milano-Nosedà in *Collections*.

### Jean-Philippe Rameau (1683-1764)

I have included Rameau's second and third published livres because they use some of the same technical features as Scarlatti's music, such as hand-crossing and batteries (rapid notes alternating between the hands) It is not unreasonable to suppose that Scarlatti composed works with those features in the 1720's, whether or not he was directly influenced by Rameau. Certainly Scarlatti was in Paris in 1724 and 1725 and performed there (see Alvarenga in *Sala* p21-22) There are references to several Rameau pieces in the Scarlatti *Catalogue* notes under *influences*. Essercizi 1 d is a piece which clearly influenced Rameau's Fugue la Forqueray, 1741. Rameau discusses Les Cyclopes in the Méthode... which serves as the preface to the 1724 livre, saying his innovations in that piece "me sont particulieres, du moins il n'en a point encore paru de la sorte"; which doesn't go quite so far as to say he thinks he invented hand-crossing with rapid leaps, just that he was the first to get it into print (the Couperin pièces croisées in his Troisième livre de pièces de clavecin, 1722, require two keyboards for the hands to play the same notes, but are not quite the same technique of one hand passing back and forth over the other).

*edition used*: ... herausgegeben von... Erwin R. Jacobi; Revidierte Edition... Kassel: Bärenreiter, 2003. Photocopies of 18th century editions are available online at the International Music Score Library Project (Petrucci Music Library)

Pièces de clavecin avec une méthode sur la mécanique des doigts. Paris : 1724 [réédité 1731]:

*C* Menuet en rondeau 3/4

*e* Allemande *c* • *e* Courante 3/2 • *e* Gigue en rondeau 6/8 • *E* 2<sup>me</sup> Gigue en rondeau 6/8

• *e* Le Rappel des Oiseaux 2/4 • *e* 1<sup>er</sup> Rigaudon  $\phi$  • *E* 2<sup>me</sup> Rigaudon • *E* Double du 2<sup>me</sup> Rigaudon

• *E* Musette en rondeau 3/4 • *e* Tambourin  $\phi$  • *e* La villageoise 2/4

*d* Les Tendres Plaintes 3/4 • *D* Les Niais de Sologne; 1er, 2d double 2/4 • *D* Les soupirs 2/4

• *D* La joyeuse, rondeau  $\phi$  • *D* La Follette, rondeau  $\phi$  • *d* L'Entretien des Muses 3/4

• *D* Les Tourbillons, rondeau  $\phi$  • *d* Les Cyclopes, rondeau  $\phi$  • *D* Le Lardon, menuet 3/4 • *d* La Boiteuse [6/8]

Nouvelles suites de pièces de clavecin. Paris : [1728; or about 1729-30?]:

*a* Allemande *c* • Courante 3/2 • *A* Sarabande 3/4 • *a* Les Trois Mains 3/4 • *A* Fanfarinette 2/4

• *A* La Triomphante  $\phi$  • *a* Gavotte [avec 6 doubles] 2/4

G Les Tricotets, rondeau 3/4 • g L'Indifférente 3/4 • G Menuet 3/4 • g 2<sup>me</sup> Menuet • g La Poule 3/4  
• G Les Triolets 3/4 • g Les Sauvages ♯ • g L'Enharmonique 2/4 • g L'Egyptienne 2/4

### Domenico Zipoli (1688-1726)

Sonate d'intavolatura per organo, e cimbalo. [Roma] : 1716

*edition used*: ...nach dem Urtext herausgegeben von Luigi Ferdinando Taliavini. Heidelberg: Süddeutscher Musikverlag, 1959. 2 vols.

*contents*: Parte prima: toccata, versi, canzone, offertorio elevazioni post comunio e pastorale

[1] *d* (0 *b*) Toccata • Verso [1-4] • Canzona

[2] *C* Verso [1-4] • Canzona

[3] *F* Verso [1-4] • Canzona

[4] *e* Verso [1-4] • Canzona

[5] *g* (*b*) Verso [1-4] • Canzona

[6] *F* All'Elevazione • Al Post Comunio

[7] *C* All'Elevazione • All'Offertorio • Pastorale

Parte seconda: preludij, allemande, correnti, sarabande, gighe gavotte e partite

[1] *b* Preludio • Corrente • Aria • Gavotta

[2] *g* Preludio • Corrente • Sarabanda • Giga

[3] *C* Preludio • Allemanda • Sarabanda • Gavotta • Giga • Partite

[4] *d* Preludio • Allegro • Gavotta • Minuetto

[5] *a* Partite

### Francesco Durante (1684-1755)

...Sonate per Cembalo / Divise in studi e divertimenti / FRANCESCO DURANTE... [Napoli : 1732]

*edition used*: Maestri italiani della tastiera 132498... a cura di Francesco Degrada. Milano : Ricordi, 1978.

*influences*: Domenico Scarlatti: Studio 1 has hand crossing (rh over lh); a chromatic theme like Essercizi 30 in g. Studio 2 has echoes in Roseingrave-Cooke 28 in A and Venezia 42:29 in f#. Studio 3 resembles Venezia 42:16 in c and Parma 8:14 in g. Studio & divertimento 6 also have hand-crossing; studio 6 has alberti basses; the Allegro section begins like V42:28 in B $\flat$ . Divertimenti 1, 2 and 6 are in explicit binary form with a central double-bar repeat. Other composers: Bach Wohltemperirte clavier 2 (1742): Fuga 8 in f, resembles Studio 5 in the same key. Divertimento 6 is echoed in the Allegro molto vivace section of Beethoven's Sonata quasi una fantasia in E $\flat$  op27:1 (1801)

*contents*:

*g* (*b*) Studio primo. Tono primo irregolare. Allegro [6/8] • Divertimento primo. Allegro 3/8

*D* Studio secondo. Allegro *c* • Divertimento secondo. Allegro 3/8

*c* (2 *b*) Studio terzo. Fuga *c* • Divertimento terzo. Canon 3/8

*A* (2  $\sharp$ ) Studio quarto. Fuga *c* • Divertimento quarto. -- *c*

*f* (3 *b*) Studio quinto. Fuga *c* • Divertimento quinto. -- 12/8

*B*  $\flat$  Studio sesto. --; Allegro *c* • Divertimento sesto. Allegro 6/8

### Lodovico Giustini (1685-1743)

Sonate da cimbalo di piano, e forte detto volgarmente di martelletti. Opera prima. Firenze: 1732

*edition used*: A photographic facsimile of an original edition is available at:

[http://imslp.org/wiki/12\\_Sonate\\_da\\_cimbalo\\_di\\_piano\\_e\\_forte,\\_Op.1\\_\(Giustini,\\_Lodovico\)](http://imslp.org/wiki/12_Sonate_da_cimbalo_di_piano_e_forte,_Op.1_(Giustini,_Lodovico)); this is the edition I used for the contents below. See also Rosamond Harding, The earliest pianoforte music, Music & letters 1932, vol 13:2 p195-199 for a commentary. Pedro Aurelio Persone, The earliest piano music... Dissertation, Boston University, 2006 includes facsimiles of two editions as appendices and much other useful information,

especially about Giustini, don Antonio the dedicatee (Maria Barbara's uncle and also Scarlatti's pupil), and João Seixas the sponsor (I have not read this again recently, so some of the information below may duplicate or contradict his)

*influences*: there are few readily recognizable similarities between Giustini's music and that of Domenico Scarlatti (sonata 7:2 Corrente is in the Italian concerto style and is somewhat like Parma 4:8 G; see *Catalogue*) Six sonatas have five movements, six have four. Nearly all 54 pieces are in binary form with repeats (exceptions: 10:2 Canzone, 11:2 Dolce, 12:3 Siciliana); several have a return to the opening theme in the tonic key (2:3&5 first Giga & Minuet, 5 all movements, 6:2 Allegro assai, 8:4 Giga, 9:4 Gavotta, 12:4 Giga for example). There are often short sections with striking harmonies, but Giustini's sense of preparing and fully establishing keys is less developed than Scarlatti's. See *Sutcliffe* p237-8 on Giustini's use of clusters (added-tone chords). Giustini uses curves at the ends of parts to indicate returns, elisions and links; also Segue between parts or movements at page breaks when there is room, but not consistently. He does not use Fine at the ends of movements or sonatas. The words piano and forte occur in most movements as well as più piano (several in sonatas 9 and 12) and più forte (once, in sonata 6:3)

*see also*: Daniel E Freeman, Lodovico Giustini and the emergence of the keyboard sonata in Italy, *Anuario musical* 58, 2003, p111-138: <http://anuariomusical.revistas.csic.es/index.php/anuariomusical/index>

*contents*: each work is headed Suonata (I etc: Roman numerals; separate movements are not numbered)

- 1 g (b) Balletto. Spiritoso, ma non presto c (ends in d or g/D) • Corrente. Allegro 2/4  
• Sarabanda. Grave 3[4] • Giga. Presto 12/8 • Minuet. Affettuoso 3[4]
- 2 c (2 b) Grave • Corrente. Allegro • E $\flat$  (2 b) Giga. Grave 3/8 • c Giga. Presto 12/8  
• Minuet 3[8]
- 3 F Siciliana. Affett.<sup>o</sup> 12/8 • Canzone c • C (h) Andante, ma non presto c • F Giga. Presto
- 4 e Preludio. Largo c • Presto 2/4 • Sarab.<sup>a</sup> Largo (ends in B) • Giga. allegro 12/8
- 5 D Preludio. Adagio, e arpeggiato nell'acciaccature c • allegro  $\phi$  • Affettuoso 3[4]  
• Corrente. Allegro 3[8] • Tempo di Gavotta 2/4
- 6 B $\flat$  (b) Preludio. Grave • Allegro assai 2/4 • g (b) Dolce c • B $\flat$  (b) Giga. Allegro 12/8
- 7 G Alemanda. Andante c • Corrente. Presto assai 2/4 • e Siciliana. Affettuoso 6/8  
• G Gavotta. Presto  $\phi$
- 8 A Sarabanda. Affettuoso 3/4 • Allegro c • a (3 h) Rondõ. Affettuoso 3[8]  
• A Giga. Prestissimo 12/8 • Gavotta
- 9 C Sarab.<sup>a</sup> Andante 3[4] • Alemanda. Allegro c • c (2 b) Rondõ. Affettuoso 3[8]  
• C (2 h) Gavotta. Allegro 2/4
- 10 f (3 b) Alemanda. Affett.<sup>o</sup> c • Canzone. Tempo di Gavotta • Alemanda. Grave, e Affett.<sup>o</sup> c  
• Corrente. Allegro assai 3/8
- 11 E Alemanda. Allegro, ma non presto c • e Dolce c (ends in B) • E Gavotta 2/4  
• Rondõ. affettuoso 3[8] • Giga. Allegro assai 12/8
- 12 G Sarabanda. Largo 3[4] • Canzone c • e Siciliana. Affettuoso 6/8 (ends in b or B)  
• G Giga. Presto assai 12/8 • Minuet. Allegro 3[8]

### Vicente Rodriguez (1690-1760)

Libro de tocatas para cimbalo repartidas por todos los puntos de un diapason, Con la advertencia, que por todas las teclas blancas estan por tersera menor, y tercera mayor â excepcion delas negras, que por lo desafinado delos Terminos, no estan mas, que por el que menos disuena. Compuesto por M. Visente Rodriguez presbitero / Organista Principal dela Metroplitana Yglesia de Valencia. Año 1744.

*edition used*: facsimile of entire work: <http://www.palaumusica.org/tresorsbiblioteca/eng/escola02.html>; ms from Biblioteca Orfeo Catala, Barcelona. There is a modern edition edited by Almonte Howell: Madison WI: A-R Editions, 1986. The work is discussed in detail by Agueda Pedrero-Encabo, *La sonata para teclado: su configuracion en España*, Universidad de Valladolid, 1997, especially p83-197, with comparisons to works by

Domenico Scarlatti and Carlos Seixas p202-239; reviewed by B.W. Ife in *Music & letters*, 1999, v 80 p122-3; a related article by Pedrero-Encabo is in *Revista de musicología*, 1997, v20:1 p373-392, also comparing and contrasting the Rodriguez work to Scarlatti's *Essercizi*.

*contents*: each work is headed Sonata I etc; roman numerals used. 2/4 is often written  $c\frac{2}{4}$

1 *d* (0*b*) *Viuo*  $c\frac{2}{4}$ ; *Largo*  $c$ ; *Presto*  $\frac{2}{4}$  • 2 *d* (0*b*) --  $\frac{2}{4}$  • 3 *D* --  $\frac{3}{4}$ ; *Largo*  $c$ ; *Presto*  $\frac{9}{8}$

• 4 *D* *Andante*  $\frac{3}{4}$ ; *Alegro*  $\frac{2}{4}$ ; *Sigue An.*<sup>te</sup>  $\frac{3}{4}$ ; *Alegro*  $\frac{2}{4}$  • 5 *D* --  $\frac{2}{4}$

6 *E* *b* *Graue*  $\frac{3}{4}$ ; *Alegro*  $\frac{2}{4}$

7 *e* *Vivo*  $c$  [ $\frac{2}{4}$ ] • 8 *e* --  $\frac{3}{4}$  • 9 *E* *Vivo*  $c$ ; *Alegro*  $\frac{2}{4}$  • 10 *E* --  $\frac{6}{8}$

11 *f* (3*b*) *Graue*  $c$ ; *Alegro*  $\frac{2}{4}$  • 12 *F* --  $\frac{3}{4}$  • 13 *F* --  $\frac{3}{4}$  • 14 *F* *Alegro*  $\frac{2}{4}$

15 *f*  $\sharp$  *Alegro*  $\frac{3}{8}$

16 *g* (i) *Viuo*  $c$  • 17 *g* (i) --  $\frac{2}{4}$  • 18 *G* --  $\frac{2}{4}$

19 *A* *b* --  $\frac{2}{4}$

20 *a* --  $\frac{3}{4}$  • 21 *A* --  $\frac{6}{8}$  • 22 *A* *Viuo*  $\frac{2}{4}$

23 *B* *b* (i) *Andante*  $\frac{3}{4}$ ; *Largo*  $c$ ; *Alegro*  $\frac{2}{4}$  • 24 *B* *b* (i) --  $\frac{2}{4}$

25 *b* --  $\frac{2}{4}$  • 26 *B* --  $\frac{12}{8}$

27 *c* (2*b*) --  $c$ ; *Alegro*  $\frac{12}{8}$  • 28 *c* (2*b*) *Anda.*<sup>te</sup>  $\frac{3}{4}$ ; *Alegro*  $\frac{2}{4}$ ; *Andan.*<sup>te</sup>  $\frac{3}{4}$ ; *Alegro*  $\frac{2}{4}$  • 29 *C* --  $\frac{6}{4}$  [ $\frac{6}{8}$ ]

30 *D* *b* --  $\frac{3}{8}$

[31] *Pastorela G* *Andante*  $\frac{6}{8}$ ; *capricho Prestisimo*  $\frac{2}{4}$

### **José Antonio Carlos de Seixas (1704-1742)**

I list here two of the manuscript compilations of keyboard sonatas (or toccatas) by Seixas.

*source collections*: Universidade de Coimbra (Portugal), Biblioteca Geral, MM57&58.

*editions used*: Macario Santiago Kastner, *Portugaliae musica* 10, 1965: preface p22-26. This information has been corrected by me from Carlos Seixas: a preliminary catalogue of the sonatas, by João Pedro d'Alvarenga, 2008, which was formerly available from the author's website <http://www.ensino.uevora.pt/mus/jpa.htm> (link not working Nov 2009) The catalogue is also included as Appendix 1 to Alvarenga's article *Some preliminaries in approaching Carlos Seixas' keyboard sonatas*, *Ad parnassum*, Apr 2009, v7:13, p95-128.

Alvarenga identifies ten manuscript collections in portuguese libraries and one in Paris containing Seixas keyboard works. Alvarenga states that all these collections were copied after Seixas' death, some late in the 18th century or even early in the 19th. The two manuscript collections listed below and four others are discussed and compared in Klaus F. Heimes, *Carlos Seixas, zum Quellenstudium seiner Klaviersonaten*, *Archiv für Musikwissenschaft*, 28 (1971), p205-216: they are Lisboa-Biblioteca nacional MM337 and 338, both mentioned in my Scarlatti *Catalogue* but contents not listed here; Lisboa-Biblioteca nacional da Ajuda MM48-1-2; and Coleção Ivo Cruz, now also at the Biblioteca nacional, CIC 110: a photocopy of this last ms is now available on the website International Music Score Library Project, therefore I have also added its contents below.

Adobe pdf files of 14 Seixas sonatas edited by Alvarenga were once available for download from his website; the ones from the Coimbra collections listed below are indicated as "Alvarenga pdf" at the end of the line; however these were unavailable, perhaps temporarily, as of Nov. 2009. Another manuscript, Lisboa Biblioteca nacional MM 5015, 12 Tocattas per cembalo, was published complete in 1995, edited by Alvarenga; a photocopy of the original manuscript is available for download at <http://purl.pt/74>. A collection of portuguese keyboard works, Paris, Bibliothèque nationale ms FM<sup>7</sup> 4874, contains three Scarlatti sonatas, P3:19 e, P3:7 g and E24 A; a sonata from it published as a work of Seixas in 1980, is thought by Alvarenga probably not to be his (Ap214 in F). The remaining collections catalogued by Alvarenga contain only duplicates.

I have also used Gerhard Doderer: *Organa hispanica 7-8: Carlos Seixas... [30] ausgewählte Sonaten...*

Heidelberg: Willy Müller, 1982. See Alvarenga's catalogue for other modern editions (p111 of the article in *Ad parnassum* cited above). Characteristics of Seixas sonatas are discussed in Agueda Pedrero Encabo, *La sonata para teclado: su configuracion en España*, Universidad de Valladolid, 1997, p227-239; she identifies his three "tendencias estilísticas fundamentales" as "hilado continuo... gusto galante... estilo de la sensibilidad"

If the Chicago-Newberry ms turns out to be authentic (see *Cardgames* last section) there is a remote chance that

Seixas may have composed some of them. In a sampling of Seixas sonatas from *Organa hispanica* 7, I found golden section ratios ( $\phi$ ) used in several, especially the minuets and gigues at the double bar dividing the parts; this may indicate that Seixas had composing lessons from Scarlatti.

*contents*: A=Alvarenga's movement number. He uses another numbering system in his catalogue for the sonata as a whole, but many of the individual movements appear in a variety of combinations in different sources, so the movement number is more precise.

ka=Kastner's number in his 1965 edition of 80 sonatas mentioned above. Another 25 sonatas appeared in 1980 as *Portugaliae musica* 34 but are not among those listed below. Both Kastner and Alvarenga arrange the sonatas by key: C, c, D, d ... to B $\flat$ , b.

\*=the sonata or movements from it appear in both Coimbra MM57 & MM58 (for duplicates in other sources, see Alvarenga's catalogue).

(30) Tocatas de órgão author Joze An[ton]io Carlos de Seixas (Universidade de Coimbra Biblioteca Geral MM57) Alvarenga and Kastner omit two numbers, 16 & 27, but don't say by whom they were composed. Alvarenga rennumbers 28 through 30; I keep Kastner's numbers, which are the ones in the source. Each piece is separately entitled Tocata 1<sup>a</sup> etc. Alvarenga dates the ms to 1750's or earlier, but after Seixas' death.

- 1 e -- 2/4 A069; ka35
- 2 c -- 3/8 A031; ka16
- 3 a -- 12/8 A173; ka68
- 4 e -- 2/4 • Minuet 3/8 A072-073; ka36
- 5 d -- [Adagio] c • -- [Giga] 12/8 • -- [Minuet] 3/4 A049-051; ka23 (\*MM58:29)
- 6 c -- 6/8 • Minuet 3/8 A024-025; ka15; Doderer 17
- 7 G -- c A098; ka45
- 8 d -- c A048; ka24
- 9 G -- 6/8 A099; ka46
- 10 a -- 3/8 A174; ka69
- 11 A -- c • Minuet 3/8 A129-130; ka63
- 12 a -- 3/4 (ka65) • Minuet 3/8 (\*MM58:1 ka66) A167-168
- 13 a -- c A165; ka71 (\*MM58:24); Doderer 28
- 14 c -- 3/8 • Minuet 3/8 A029,028; ka12
- 15 a --  $\phi$  • Minuet A151-152; ka74 [ms has fingerings]
- [16 omitted from Kastner]
- 17 C -- [Andante] 2/4 (\*MM58:30) • -- [Minuet] 3/4 A008-009; ka7
- 18 a -- [Fuga Allegro] (\*MM58:28)  $\phi$  • -- [Minuet] 3/4 A155-156; ka76
- 19 g -- [Allegro] 3/8 • Minuet A121-122; ka52 (\*MM58:15)
- 20 C -- c A004; ka1; Alvarenga pdf 1.2
- 21 d -- 2/4 • F Adagio 3/4 • d -- [Minuet] A056-058; ka25; Doderer 6
- 22 C -- 3/8 • Minuet 3/8 A010-011; ka10
- 23 B $\flat$  -- c • -- [Minuet] 3/8 A181-182; ka78
- 24 G --  $\phi$  Moderato A097; ka48 (\*MM58:17); Alvarenga pdf 15.1
- 25 g -- 3/8 • [Minuet] 3/4 A123-124; ka53
- 26 C -- c • a Adagio c • C [Minuet] 3/8 A001-003; ka8; Doderer 16; Alvarenga pdf 1.1
- 27 F -- 3/8 • [Minuet] 3/8 A089-090 "28" [\*MM58:26; ka39]
- 28 g -- c [not bipartite] • [same, figured bass] A165-166 "29"; ka56
- 29 F -- 2/4 A085 "30"; ka38
- 30 A -- 3/8 A149 "31"; ka64

(30) Tocatas per cembalo y organo del sig.<sup>ro</sup> Gioseppe Antonio Carlos di Seyxas (Universidade de Coimbra Biblioteca Geral MM58)

Each piece is entitled Tocata 1<sup>a</sup> etc. See also *Sheveloff* p89. The first movement of Tocata 24 is similar to Parma

12:30 a; Tocata 28 resembles both Venezia 42:48a A and Essercizi 3 a (see the Scarlatti *Catalogue*). Alvarenga renumbers the pieces from 24 through 30; I retain the source numbering. Alvarenga's movement numbers Ap188-224 are from his "Appendix: conjecturally attributed sonatas"; he puts several pieces from this manuscript in that category. He dates the manuscript to the middle of the 18th century.

- 1 *a* Allegro 2/4 (ka66) • Minuet presto (\*MM57:12 ka65) 3/8 A169,168
  - 2 *d* Allegro *c* Ap203; ka22
  - 3 *g* Allegro 3/8 A125; ka51
- 4 *E* (3#) Presto *c* • Minuet 3/4 A065,064; ka34; Doderer 8; Alvarenga pdf 9.3
  - 5 *a* -- *c* • Minuet 3/8 Ap222-223; ka67
  - 6 *d* Allegro *c* • Minuet 3/4 Ap204-205; ka26
  - 7 *a* Allegro 2/4 A172; ka70
  - 8 *a* Allegro 3/8 Ap224; ka73
  - 9 *C* Allegro *c* • Minuet 3/4 Ap188--189; ka2
- 10 *F* del sig:<sup>f</sup> Doming Escarlate: All<sup>o</sup> *c* • Fuga 3/8 • Giga 2/4 • Minuet 3/8 [see Venezia 1742: 50, 47, 44a, 44c]
  - 11 *C* -- 2/4 Ap 192; ka3
  - 12 *C* Allegro 6/8 Ap193; ka4
  - 13 *c* Allegro 3/8 • Minuet 3/4 A026-027; ka11
  - 14 *D* Giga Allegro 3/8 • Minuet 3/4 A040,039; ka 20
  - 15 *g* Allegro 3/8 • Minuet 3/8 A121-122; ka52 (\*MM57:19)
  - 16 *a* Allegro *c* • Minuet 3/8 A160-161; ka72
  - 17 *G* Moderato *♩* A097; ka48 (\*MM57:24); Alvarenga pdf 15.1
  - 18 *B* *b* Allegro *c* • Minuet 3/8 A176-177; ka79
  - 19 *E* *b* Moderato *c* A060; ka33
  - 20 *C* Allegro 6/8 Ap194; ka5
  - 21 *g* Allegro 2/4 • Giga Presto 12/8 • Minuet 3/8 A118-120; ka54
  - 22 *g* (*b*) Allegro 2/4 • Minuet 3/8 A116-117; ka55; Doderer 10
  - 23 *c* Allegro 2/4 • Adagio 3/4 • Presto 6/8 A017-019; ka13; Doderer 3
  - 24 *a* -- 3/4 (\*MM57:13) • Minuet 3/8 A165,166: Doderer 28 • *A* Minuete 3/8 A132 "25"; ka71
    - 25 *A* Allegro *c* • Minuet 3/8 Ap218-219 "26"; ka62
    - 26 *F* -- 3/8 • Minuete 3/8 A089-090 "27" (\*MM57:27); ka39
    - 27 *c* Allegro 2/4 • Minuet 3/4 Ap200-201 "28"; ka17
  - 28 *a* Fuga -- *♩* [2/1 or 8/4; bipartite] (\*MM57:18) A155; ka76; Doderer 29; Alvarenga pdf 20.3
    - 29 *d* Adagio *c* • Giga Allegro 12/8 • Minuet 3/4 A049-051 "30"; ka23 (\*MM57:5)
  - 30 *C* Andante 2/4 (\*MM57:17) A008 "31" • *c* Minuet 3/8 Ap202 "32"; ka7: both movements

[45] Tocatas de Ioze Antonio Carlos de Seixas. Lisboa, Biblioteca Nacional, Coleção Ivo Cruz 110.

Photocopy available at International Music Score Library Project (Petrucci Music Library):

[http://imslp.info/files/imglnks/usimg/d/dd/IMSLP83710-PMLP170813-Carlos\\_Seixas\\_-\\_Sonatas.pdf](http://imslp.info/files/imglnks/usimg/d/dd/IMSLP83710-PMLP170813-Carlos_Seixas_-_Sonatas.pdf)

See Alvarenga's preliminary catalogue for other sources for these sonatas, not collated by me; each piece is separately entitled Tocata 1<sup>a</sup> etc; Alvarenga renumbers the sonatas after 32, but this list uses the ms numbering:

- 1 *A* (2#) -- *c* • Minuet 3/8 A131-132
- 2 *a* -- *♩* p<sup>a</sup> organ A153
- 3 *D* -- *c* • Minuet 3/8 A037-038
- 4 *a* -- *♩* p<sup>a</sup> organ A155
- 5 *c* (2*b*) -- 3/8 • Minuet 3/8 A031-032
- 6 *A* (2#) -- 3/4 • Minuet 3/8 A142-143
- 7 *E* (3#) -- *c* • Minuet 3/4 A063-064
- 8 *c* (2*b*) -- *c* A013
- 9 *b* -- *c* A186

- 10 *d* -- **c** • Minuet 3/4 A041-042  
 11 *g* -- **c** • Minuet 3/8 A110,112  
     12 *A* (2#) -- **c** A136  
 13 *C* -- 3/8 • Minuete 3/8 A010-011  
     14 *C* -- 2/4 A007  
 15 *f*(3 *b*) -- 2/4 • Minuet 3/4 A093-094  
 16 *d* -- 2/4 • Minuet 3/4 A054-055  
 17 *c* (2 *b*) -- 2/4 • Minuet 3/8 A022-023  
 18 *e* -- 2/4 • Minuet 3/8 A072-073  
 19 *f*(3 *b*)-- **c** • Minuet 3/8 A091-092  
 20 *D* -- **c** • Minuet 3/8 A035-036  
 21 *f*# -- **c** • Minuet 3/8 A095-096 [both pieces marked “errada” in ms]  
 22 *c* (2 *b*) Allegro **c** • Minuet 3/8 A014-015  
     23 *G* -- **♭** A097  
 24 *G* Vivace **c** • Minuet 3/8 A100-101  
 25 *F* (0 *b*) -- **c** • Minuet 3/4 A079-080  
     26 *e* -- 2/4 A069  
     27 *e* -- **c** • Minuet 3/8 A070-071  
     28 *d* -- **c** • -- 3/8 A052-053  
 29 *g* (*b*) -- 3/8 • Minuet 3/8 A125-126  
     30 *c* (2 *b*) -- 3/8 A026  
     31 *a* -- 3/8 • Minuet 3/8 A174-175  
     32 *B* *b* -- **c** • Minue 3/8 A176,178  
 [21a] *f*# -- **c** A095 [=21; marked “errada”; at end: “Minuete a folha 82” [p81: A096]  
     33 *a* *p*<sup>a</sup> orgaõ And<sup>o</sup> fuga **♭** A162  
     34 *E* (3 #) -- **c** • Minuet 3/8 A061-062  
 [21b] *f*# -- **c** A095 [=21; at end: “Minuet a folha 81”: A096] • Minuet 3/8 [=A096 with some corrections]  
     35 *E* *b* (2 *b*) -- **c** A060  
 36 *c* (2 *b*) -- 6/8 • Minuet 3/8 A024-025  
 37 *A* (2 #) -- 3/8 • Minuet 3/8 A149-150  
 38 *A* (3 #) -- **c** • Minuet 3/4 A127-128  
     39 *a* -- **c** • Minuete 3/8 A158-159  
 40 *c* (2 *b*) -- “3/4” [3/8] • Minuet 3/4 A030,027  
     41 *a* -- **c** • Minuet 3/4 A163-164  
     42 *d* -- **c** • Minuet 3/8 A043-044  
 43 *g* (*b*)-- 3/4 • Minuet (2 *b*) 3/8 A114-115  
 44 *A* (2 #) -- **c** • Minuet 3/8 A137-138  
     [45] *e* -- 3/8 A076

### Sebastián de Albero (1722-1756)

(30) Sonatas para clavicordio [1752-1756]

*source collection*: Venezia, Biblioteca Marciana ms9768

*edition used*: Genoveva Galvez, Madrid: Union musical ediciones, 1978

*Sheveloff* p546-551: full thematic index; p450: this ms has the same scribe as Scarlatti Parma 1-15 & Venezia 1-13 [since Albero died 30 March 1756, it is unlikely that he is that scribe himself; Parma 15 is dated 1757]; nos. 18-19 *b* “...close to Scarlatti in style and character...”

See also London-Worgan in *Collections*: Albero’s name was scratched off a note appended to the title-page.

nos. 1-2 also appear in the Scarlatti Madrid-Ayerbe ms: see *Collections*

The pieces are all of moderate difficulty; see also *Pestelli* p224-231 exs; p52; *Boyd* p211-212 ex

nos. 1-14 were recorded by Joseph Payne in 1993 (Bis CD 629); all 30 by Aniko Horvath (Naxos; 2006?)  
*rhetoric*: golden section ( $\phi$ ): see introduction to *Catalogue* p7; the following sonatas might have a  $\phi$  event in the manner of Scarlatti, dividing the piece into golden sections;  $\phi^{\wedge}$  (short-long) = total measures x .38;  $\phi$  (long-short) = total measures x .62. The measure number below, from the Galvez edition, is within two measures of a strictly calculated measure number for  $\phi$ .

- 1 C  $\phi$  m56 start of a new theme or cell
- 2 C  $\phi$  m53 key change a/E > d/A
- 3 D  $\phi^{\wedge}$  m42 final closing chords of part 1
- 7 F  $\phi^{\wedge}$  m39 final theme of part 1
- 8 F  $\phi^{\wedge}$  m36 final theme of part 1;  $\phi$  m57 development of that theme
- 11 d  $\phi$  m44 key change d/A > g
- 12 D  $\phi^{\wedge}$  m43 theme change and key change E > a
- 13 B $\flat$   $\phi$  m41 key change d > c
- 14 B $\flat$   $\phi^{\wedge}$  m35 key change F > f;  $\phi$  m63 key change d > c
- 15 g  $\phi$  m185 key change f > g leading to return of main theme in m190
- 24 E $\flat$   $\phi^{\wedge}$  m30 key change b $\flat$  > B $\flat$  in last measures of part 1
- 25 E $\flat$   $\phi^{\wedge}$  m39 final theme of part 1
- 28 e  $\phi$  m58 key change C > g

I conclude from the above that Albero probably learned about golden sections from Scarlatti (who used them in nearly all of his sonatas according to my findings laid out in the *Characteristics* file) but used them in a rather dutiful way and then abandoned the idea. Note that there is almost no use of golden sections in the last 15 numbers of the libro, not even in the final fugue. Also  $\phi$  also appears within both sonatas of a pair, an indication that most of the 13  $\phi$  sonatas were composed together before the other 17, which have in general a later stylistic character. With the exception of no.12, there is never more than one event going on at the same time, unlike Scarlatti, who most often combines a key change with a new theme at a  $\phi$  point, and in many cases a particularly dramatic event. The other obvious thing about Albero is that his key changes are usually sudden, unlike Scarlatti's often careful and elaborate preparation of a new key area. nos 1 & 2 are mapped in the *Catalogue* under Madrid-Ayerbe 11 and 12; some of Albero's distinct features can be seen there.

*contents*:

- 1 C All $^{\circ}$  2/4 • 2 C All $^{\circ}$  3/8
- 3 D And $^{\circ}$  3/8 • 4 d (0 $\flat$ ) All $^{\circ}$  2/4
- 5 a All $^{\circ}$  6/8 • 6 a All $^{\circ}$  2/4
- 7 F And $^{\circ}$  2/4 • 8 F All $^{\circ}$  3/4
- 9 G -- 3/4 • 10 G All $^{\circ}$  6/8
- 11 d ( $\natural$ ) And $^{\circ}$  3/4 • 12 D All $^{\circ}$   $\phi$
- 13 B $\flat$  And $^{\circ}$   $\phi$  • 14 B $\flat$  All $^{\circ}$  3/8
- 15 g Fuga. And $^{\circ}$  3/8 • 16 g (b) And $^{\circ}$  3/8 • 17 g (2 $\flat$ ) All $^{\circ}$  moderato 6/8
- 18 b And $^{\circ}$   $\phi$  • 19 b All $^{\circ}$  3/8
- 20 A And $^{\circ}$  2/4 • 21 A All $^{\circ}$  6/8
- 22 f (3 $\flat$ ) Adag $^{\circ}$  3/4; Vivo • 23 f (3 $\flat$ ) All $^{\circ}$  3/8
- 24 E $\flat$  All $^{\circ}$  3/4 • 25 E $\flat$  -- 3/8
- 26 c And $^{\circ}$  3/4 • 27 c All $^{\circ}$  2/4
- 28 e And $^{\circ}$  3/4 • 29 E Allegro  $\phi$
- 30 D Fuga. All $^{\circ}$  2/4

Albero's other known work: Obras, para clavicordio, o piano forte, Madrid, Real Conservatorio de Música ms 4/1727(2), was dedicated to Fernando 6 (therefore copied some time between 1746 and 1756) Contents (based on Susanne Skrym, The fugues in Sebastián Albero's Obras para clavicordio: a second version, in *Morales, Domenico Scarlatti en España*, p361-375):  
 Recercata fuga y sonata [1-6]: (1) d\D, (2) a\A, (3) B $\flat$ , (4) G, (5) c\C, (6) e\E

Skrym discusses the fugue movements but not the work as a whole. The contents of this manuscript have been published in Nueva biblioteca española de música de teclado de los siglos XVI al XVIII (vols. i, ii, iv–vi, ed. A. Baciero, Madrid, 1977–80). See *Sutcliffe* p211-212 and *Willis* p56-57 & 233-237 for examples and discussions. See also *Grove music online*, article on Albero by Linton Powell (seen by me 2005)

### Antonio Soler (1729-1783)

I list below three collections of Soler's sonatas which arrange most sonatas in pairs by key. The sonatas may have been composed in the 1760's or earlier; see the citations on Soler in my Scarlatti *Catalogue* under New Haven 29 in F. Information on the Soler collections comes primarily from Samuel Rubio's edition (Madrid, 1957-1962)

*source collections and contents:* s=Rubio's number in his edition of the sonatas; his *catálogo crítico*, 1980, uses different numbers but gives the edition number as a reference. Numbers below to which I have added *bis* were reassigned to different sonatas when Rubio transferred some sonatas which had already been published with these numbers to multi-movement pieces in the s92-99 section of his catalogue.

*editions used:* Chateau Gris, 2005 (about 115 of the first 120 sonatas in the Rubio edition; some sonatas are missing due apparently to confusion caused by Rubio's duplicate catalogue numbers pointed out above). Also: Antonio Soler, *Ausgewählte Klaviersonaten...* edited by Frederick Marvin. München : G. Henle verlag, 1993; includes Rubio numbers 2 and 105 (as one sonata), 5, 9, 12 13, 14, 19, 21, 24, 25, 26, 31, 33, 34, 36, 86, and 88; plus a Cantabile in G major mentioned by Rubio on p45 of the *catálogo crítico* but not given a catalogue number by him. As in the case of Kirkpatrick numbers for Scarlatti, the Rubio numbers are misleading as a system of identification; listing the manuscript sources for each sonata, with one source selected as primary, would be more informative.

In 1765 Soler mentioned he had composed *Quatro libros de clavicordio* in all keys and styles (*Newman* p280). If Rubio ms 52, the first of the collections listed below, is an example of one of those libros, then there may have been four books of 12 sonatas each in pairs by key for a total of 48. Sonatas from other manuscripts which could have been part of the other three books are: ms53: 1, 2 C; 3, 4 G; 10, 11 a; 12 f; 13 E; 16, 17 E $\flat$ ; 18, 19 e; 22, 23 f $\sharp$ ; 24, 25 F $\sharp$  (there is only one sonata each in f $\sharp$  and F $\sharp$  in ms52); ms/edition 59: 10 b, 11 B; 18, 19 c; 20, 21 c $\sharp$ . Another explicit pair is in a manuscript not listed below, ms41: Rubio sonata numbers 132 & 119 in B $\flat$ ; a note in the manuscript after s132 states "sigue el allegro airoso" (s119). That leaves A, A $\flat$ , g $\sharp$ , e $\flat$  and b $\flat$  unaccounted for, plus companions for the single sonatas in E, f, B and b listed above: these could be lost or transposed to other keys among the remaining mss53 and 59 pairs. All the sonatas mentioned so far have affinities with the sonatas of Domenico Scarlatti. The multi-movement sonatas with opus numbers (see note at end of this section) are generally in a much later style, but could have a few earlier sonatas buried within them.

*recording:* Bob van Asperen, *Antonio Soler, intégrale de l'oeuvre pour clavecin*; Astrée/Auvidid, 1992; notes by van Asperen and Andres Ruiz Tarazona.

Toccate n° 12 per cembalo composte dal padre Antonio Soler discepolo di Domenico Scarlatti  
Rubio ms 52 = Biblioteca del Conservatorio de Madrid 3/429

1 D $\flat$  [s154] • 2 D $\flat$  Allegro 3/4 s88  
3 D Allegretto 3/4 s86 • 4 D Allegro 3/8 s84  
5 F Andante largo 3/8 s41bis • 6 F Allegro 3/8 s89  
7 f $\sharp$  Allegretto 2/4 s85 • 8 F $\sharp$  Allegro 3/4 s90  
9 d (0 $\flat$ ) Allegretto  $\phi$  s54bis • 10 d (0 $\flat$ ) Alegre 3/8 s15 [see also ms 59 below]  
11 g (b) Allegretto 3/8 s87 • 12 g -- 6/8 s42bis

Cuaderno de (30) sonatas, y versos, que compuso el p<sup>e</sup> fr. Antonio Soler, maestro de capilla de el real monasterio de San Lorenzo del Escorial. Rubio ms 53, known as the Paul Guimard ms; copied by Vicente Torreño, 1786

Sonata 1 C Andantino 2/4 s28 • 2 C Allegro assai 3/8 s29

3 G Allegro moderato 2/4 s30 • 4 G Prestissimo 3/8 s31  
 5 F -- 3/4 s55 • 6 F Presto 6/8 s69  
 7 g (b) Allegro 2/4 s32 • 8 g (b) Allegro assai 3/4 s57 • 9 G Allegro 2/4 s33  
 10 a -- ♩ s70 • 11 a Andantino 3/8 s71  
 12 f (3b) -- Allegro s72  
 13 E Allegro ♩ s34  
 14 D Allegro 3/4 s73 • 15 D Andante 2/4 s74  
 16 E♭ Largo andante ♩ s16 • 17 E♭ Allegro 3/4 s17 [see also ms 59 below]  
 18 e Andante espressivo ♩ s26 • 19 e Allegro ♩ s27 [see also ms 59 below]  
 20 F Andante ♩ s75 • 21 F Allegro 3/4 s76  
 22 f♯ Andante largo ♩ s77 • 23 f♯ Allegro non tanto 6/8 s78 • 24-25 F♯ Cantabile ♩; Allegro 3/4 s79  
 26 g (b) Allegretto 3/8 s80 • 27 g (b) Prestissimo; Cantabile [rondo] ♩ s81 • 28 G Allegro assai 6/8 s82  
 29 d (0b) Andantino 2/4 s49 • 30 d (0b) Allegro spiritoso 6/8 s120  
 [31] G Cantabile 3/4 xs [no.9 in Henle edition]  
 [32?] Versos para te deum s152

27 sonatas para clave por el padre fray Antonio Soler

Rubio ms 59; copied for Richard Fitzwilliam 1772; published London : Robert Birchall, 1796 (Rubio's numbers follow the order of the contents)

s1 A Allegro ♩  
 s2 E♭ Presto ♩  
 s3 B♭ Andante ♩  
 s4 G Allegro 3/4  
 s5 F Allegro ♩ [see also Scarlatti: New Haven 29 / Clementi 12] • s6 F-f Presto ♩  
 s7 C -- ♩ • s8 C Andante 3/8 • s9 C Presto ♩  
 s10 b Allegro 3/4 • s11 B Andantino 3/4  
 s12 G De la codorniz. Allegro molto ♩ • s13 G Allegro soffibile [♩] • s14 G Allegro ♩  
 s 15 d (0b) Alegreto 3/8 [see also ms52: 10]  
 s16 E♭ Largo andante ♩ • s17 E♭ Allegro 3/4 [see also ms 53 16-17]  
 s18 c (2b) Cantabile ♩ • s19 c (2b) Allegro moderato 6/8  
 s20 c♯ Andantino 2/4 • s21 c♯ Allegro 6/8  
 s22 D♭ Cantabile andantino ♩ • s23 D♭ Allegro 3/4  
 s24 d Andantino cantabile 3/8 • s25 d (0b) Allegro 2/4  
 s26 e Andante espressivo ♩ • s27 e Allegro ♩ [see also ms 53: 18-19]

The remaining sonatas by Soler are from a variety of manuscripts, often mixed with the works of other composers or unattributed; several multi-movement works are given opus numbers from 1 to 8, 1776-1783 (including 6 quintetos as opus 1 and 6 conciertos for 2 organs as possibly opus 3 or 5; the rest solo sonatas but incompletely preserved). 7 Soler sonatas were included in Barcelona ms 1964; see *Collections*

### **Clementi, Czerny, Chopin and Schumann: Scarlatti's Gradus ad Parnassum**

Emilia Fadini, in her article "Hypothèse à propos de l'ordre des sonates dans les manuscrits vénitiens" in *Domenico Scarlatti: 13 recherches*. Nice: Société de musique ancienne (1986) p43-51, discusses, p48-49, the proposal that the Venezia libri have a didactic purpose and are arranged accordingly. She singles out Venezia 5 "de difficulté moyenne" and V6 "d'un niveau résolument supérieur", V6 in particular containing sonatas which concentrate on specific technical problems. In the following four libri, V7 through V10, she sees an even clearer progression from easy to difficult. V 1749 consists almost completely of exceptionally difficult sonatas, V1 and V2 mostly easy and moderate ones. V3 & 4 are more difficult, but with less emphasis on technical problems. The final Venezia libri, V11-V13, have a mixture of easy and difficult pieces; they are defined "par

le niveau esthétique de la composition... qui donne à la technique une dimension transcendente”.

Applying her views to the Parma libri (P1 corresponds approximately to V1, P2&3 to V1749 and the more difficult sonatas in V1742; for P4 through 15 add 2 to each V libro 2 through 13), and paying closer attention to the levels of difficulty for each sonata given in my *Catalogue*, I come up with the following as a general order of difficulty for Essercizi and the Parma libri, starting from easy or moderate and proceeding to exceptional:

Parma 7, 1, 8, 9, 10, 4, 5, 6, 11, 12, Essercizi, Parma 2, 3, 13, 14, 15.

I stress that this is a relative, not exact, progression: the beginning student may be surprised to come upon P7:27 or P1:28 so early in a course of instruction (each libro has its own internal progressions of difficulty). Essercizi, Parma 2 and Parma 3 are the most difficult in terms of the sustained energy levels needed for demands such as extended periods of hand crossing and leaps; Parma 13, 14, and 15 combine an overall expressiveness with a greater variety of technical demands limited to specific areas of each sonata..

Looking now more closely at the usefulness of Scarlatti's sonatas in the teaching of piano technique, I turn to an article published by Robert Schumann in his *Neue Zeitschrift für Musik* February 6, 1836: “Die Pianoforte-Etuden, ihrer Zwecken nach geordnet” This is translated into English in *Music and musicians. Essays and criticisms* by Robert Schumann. Translated, edited, and annotated by Fanny Raymond Ritter. Second series. [1880]. Reprinted Freeport NY : Books for Libraries Press, 1972: p358-364: PIANOFORTE ETUDES. Arranged according to their Aims. See also Claudia Macdonald, Schumann's piano practice... *Journal of musicology*, 2002, v19, p561; she gives the German text of part of the opening paragraphs in a footnote:

“Wie viel Clementi und Cramer aus ihm [Bach] schöpften, wird Niemand in Abrede stellen. Von da bis Moscheles trat eine Pause ein. Vielleicht dass es der Einfluss- Beethovens war, der, allem Mechanischen feind, mehr zum rein-poetischen Schaffen aufforderte. In Moscheles und noch in höherem Grad in Chopin waltet daher neben dem technischen Interesse auch das phantastische.”

Schumann lists 22 composers of etudes, whom I name below following his examples taken from them, but I will cite only his big guns--Bach, Clementi, Chopin and Schumann himself--in my excerpts from his classified list.

To these I have added relevant examples of Scarlatti sonatas, including all 30 Essercizi [1738] and other sonatas marked difficult in my *Catalogue*, including all of the sonatas I marked as levels 7 to 9. If the sonata appeared in Czerny's edition of 200 Scarlatti sonatas, Wien 1839, a “cz” number follows the primary source (the complete contents of the Czerny edition are given by *Sheveloff*, p164-169 and 491-527). Czerny's order seems to follow his sources; they are not rearranged for any apparent pedagogical purpose. Schumann's 1839 review of the Czerny edition is quoted in translation by *Boyd* p218-219; although Schumann's attitude towards Scarlatti is ambivalent, the addition of Scarlatti sonatas by me to his list of examples is entirely relevant, and consistent with his own inclusion of Bach. Scarlatti seldom concentrates on a single figuration in one sonata, unlike later composers of etudes. Schumann himself assigns several of the etudes to more than one category. All the composers place their studies in a varied context which is lost when similar technical problems are grouped together: Schumann's list is an index, not a prescribed order of study.

The following categories are given in the Ritter translation cited above. Ritter's numbers are sometimes at fault, I think; I haven't had a chance to consult the original. My additions are in square brackets [ ]:

Rapidity and lightness (easy motion of the fingers, delicate touch). Right hand:

[Scarlatti E10 d/cz15; E14 G/cz19; E24 A/cz30; P9:22 F; P13:15 F/cz41; P14:4 C/cz55: glissandi;  
P15:10 G/cz197]

Clementi [Gradus ad parnassum] 52 [error, should be 53], [16, 80]

Chopin [opus 10] 4, 5 (for the black keys only), 8  
[opus 25:11; opus 28:16]

[Schumann] Paganini, Etudes, book ii [opus 10], No. 5.

Special. exercises for the fourth and fifth fingers:

[Scarlatti P2:17 D/cz68]

Clementi 19, 22, 47, [64]

Left hand:

Clementi 87, [9, 17, 92]

Chopin [opus 10] 12

For both hands:

Bach [Clavier-übung] book i [Partita 1]: Allemande, [Partita 5]: Preambule

[Clavier-übung 3, Duetto 1]

[Scarlatti E17 F/cz23; E21 D/cz27; P13:5 D/cz43]

Clementi 2, 7, [17], 28, 36, [31]

[Reversed hand, index and other fingers over thumb]:

[Scarlatti E6 D/cz11; E23 D/cz29; P2:25 c/cz57; P3:11 B $\flat$ ; P3:25 D; P13:30 D]

[Clementi 80, 81]

Rapidity and strength (a heavy touch in swift tempo, melodic production of single notes, &c.), right hand:

[Scarlatti E18 d/cz24]

Clementi 48

Left hand:

[Schumann Paganini etudes, opus 3:6]

For both hands

Bach book i. [Partita 1]: Courante; [Partita 3]: Allemande; [Partita 5]: Gigue

[Clavier-übung 4: variatio 29]

[Scarlatti E16 B $\flat$ /cz22; E20 E/cz26; E28 E/cz34; E29 D/cz36; P12:17 G/cz145; P12:29 g/cz44; P14:9 D]

Clementi 44

[Chopin opus 28:18, 24]

[Schumann] Paganini etudes, books i. and ii [opus 3&10]

For varieties of difficult contrary motion.

[Bach Clavier-übung 4: variatio 8, 11, 17]

[Scarlatti E1 d/cz6; E2 G/cz7; E7 a/cz12; E15 e/cz21; LW43 C; P3:5 C; P3:6 c; P3:11 B $\flat$ ; P3:18 c; P3:20 a/cz53; P5:6 C/cz90; P10:7 F/cz130; P13:8 C; P13:29 F/cz42; P15:41 F; V42:26 A: chromatic scales]

Clementi [12, 44], 72, [89]

[Schumann] Paganini etudes, book ii [opus 10], 6

[Equalization of hands]:

[Bach Clavier-übung 3, Duetti; Clavier-übung 4: canons: variatio 3, 6, 9, 12, 15, 18, 21, 24, 27]

[Scarlatti E4 g/cz9; E9 d/cz14; E20 E/cz26; E22 c/cz28; E29 D/cz36]

[Clementi canons: 10, 26, 33, 63, 67, 73, 75, 84]

Legato playing, in one or many parts (compare also the list for holding down separate fingers)

Bach book ii [Clavierübung 2: french ouverture]: Courante; [Clavierübung 1: Partita 3]: Fantaisie

[Scarlatti E8 g/cz13; E27 b/cz33]

Clementi 29, 33 Canon (a masterpiece), 52, 71, 79, 86, 100, [59, 90]

[Chopin opus 28:17]

To these, many fugues by Bach, Clementi, and others may be added [including:]

[Scarlatti E30 g/cz199]

[Clementi fugues and fugatos, 13, 18, 40, 43, 45, 54, 57, 69, 90]

Staccato:

[Scarlatti P7:27 D]

[Chopin opus 25:4]

Legato in one hand, staccato in the other:

[Bach Clavier-übung 4: variatio 20]

[Clementi 47]

[Chopin Nouvelle étude, D $\flat$ ; staccato and legato in same hand]

Melody and accompaniment in the same hand at once:

Clementi [85], 91

Chopin [opus 10]:3, 6

[Schumann] Paganini etudes, book ii [opus 10]: No. 2.

Holding down separate fingers, while others play:

[Bach Clavier-übung 4: variatio 30]

[Scarlatti E28 E/cz34]

Clementi 1, 3, [6], 27, 35, [70], 86, 99

[Schumann Paganini etudes, opus 3:1]

Soundless changing of a finger on the same key.

Clementi 46, 96

[Schumann Paganini etudes, opus 3:3]

Full grasp, and quick change of chords:

[Bach Clavier-übung 4: variatio 29]

[Scarlatti E13 G/cz18; LW41 d/cz118; P1:28 a; P3:8 g; P5:7 D/cz133, P9:29 C; P13:30 D]

[Clementi 58, 65, 93]

Chopin [opus 10]:11

[Schumann] Paganini studies, book ii [opus 10] Nos. 4 and 6

Extensions [broken chord stretches], right hand:

Clementi 30, 36

Chopin [opus 10]:1 [8; opus 25:12]

Left hand:

Clementi 81

Chopin [opus 10]:9 [opus 28:3]

In both hands [see also reversed hand above under rapidity and lightness]:

[Bach Clavier-übung 4: variatio 8, 11]

[Scarlatti E13 G/cz18; E21 D/cz27; P2:3 G/cz48, P2:17 D/cz68; P4:8 G/cz180, P5:2 E, P5:7 D/cz133;  
P13:1 G/cz154; P13:10 f/cz96]

Chopin [opus 10]:11

Skips [leaps]:

[Scarlatti E4 g/cz9; E7 a/cz12; E14 G/cz19; E15 e/cz21; E20 E/cz26; E21 D/cz27; E23 D/cz29;  
E24 A/cz30; LW43 C; P2:11 A/cz5; P2:14 A/cz52; P2:16 d/cz84; P2:24 c; P2:25 c/cz57;  
P3:2 G/cz117; P3:9 D; P3:10 D; P3:11 B $\flat$ ; P3:13 c/cz64; P3:14 c/cz76; P3:18 c; P3:25 D;  
P3:29 D/cz79; P7:27 D/cz82; P9:13 C; P10:7 F/cz130; P11:29 F/cz169; P11:30 C/cz170; P14:1 D;  
P14:4 C: octave leaps; P15:10 G/cz197; P15:16 B $\flat$ /cz188]

Clementi 76, [93]

[Chopin opus 28:19]

Interlacing the fingers and crossing the hands:

Bach book i [Partita 1]: Gigue; [Partita 5]: Minuett

[Bach Clavier-übung 4: variatio 1, 5, 11, 14, 17,

[Scarlatti E7 a/cz12; E10 d/cz15; E12 g/cz17; E13 G/cz18; E15 e/cz21; E17 F/cz23: batteries; E19 f/cz25;  
E21 D/cz27; E22 c/cz28; E24 A/cz30; E25 f $\sharp$ /cz31; E26 A/cz32; E27 b/cz33; E28 E/cz34;

E29 D/cz36; P1:28 a; P2:11 A/cz5, P2:16 d/cz84; P2:24 c; P2:25 c/cz57; P2:26 c/cz2; P3:2 G/cz117;  
P3:5 C, P3:6 c, P3:9 D; P3:11 B $\flat$ ; P3:12 B $\flat$ ; P3:13 c/cz64; P3:14 c/cz76; P3:18 c; P3:20 a/cz53;

P3:25 D; P3:29 D/cz79; P5:15 c: batteries; P13:1 G/cz154; P13:28 F/cz40; P15:41 F]

Clementi [12, 19], 53, [64, 79]

[Schumann] Paganini etudes, book ii [opus 10]: No. 6

Repeated notes, key struck with the same finger (see [also] staccato and octave passages):

[Scarlatti LW41 d/cz118; P7:26 D/cz87; P10:6 F/cz89; P11:29 C/cz169; see also change of fingers below]

Clementi 1, 27, 55

[Broken seconds with held or repeated notes]:

[Scarlatti E16 B $\flat$ /cz22: chromatic; E19 f/cz25; P6:17 B/cz166, P8:5 E $\flat$ ; P11:12 C; P11:30 C/cz170;  
P13:2 G/cz155; P15:36 C]

[Clementi 49, 63]

[Chopin opus 28:12]

Octave passages:

[Scarlatti E15 e/cz21; E26 A/cz32; E30 g/cz199; P2:20 F/cz175; P2:25 c/cz57; P3:20 a/cz53; P5:6 C/cz90;  
P5:12 B $\flat$ /cz167: hands overlap; P10:6 F/cz89; P15:6 f/cz189; P15:15 B $\flat$ : broken; P15:40 F/cz183]

Clementi 65, 21

[Chopin opus 25:9, 10]

[Schumann Paganini etudes, opus 10:3]

Change of fingers and hands on the same key [includes batteries]:

[Bach Clavier-übung 4: variatio 20]

[Scarlatti E14 G/cz19; E19 f/cz25; E23 D/cz29; E24 A/cz30; E26 A/cz32; E27 b/cz33; E29 D/cz36; P3:4 a;  
P3:29 D/cz79; P4:6 A/cz49; P4:24 F; P12:6 D/cz174; P14:8 D]

Clementi [20], 30, 34, [82]

Chopin [opus 10]:7 (double notes) [see also blocked intervals below]

[Schumann] Paganini etudes, book i [opus 3]: No. 5

Appoggiaturas [acciaccaturas or crushed notes]:

[Scarlatti E24 A/cz30; P3:8 g]

Clementi 77, 97

[Chopin opus 25:5]

Turns:

[Bach, Partita 5: Gigue]

[Scarlatti P13:29 C/cz42]

Clementi 11, 37

Mordenti [short trills or shakes]:

Bach book i, [Partitas]: Preludes

[Clavier-übung 4: variatio 14]

[Scarlatti E16 B $\flat$ /cz22; E17 F/cz23; P15:30 F]

Clementi 66

Short trills with closes:

[Scarlatti P2:15 E]

[Schumann] Paganini etudes, book ii [opus 10]: No. 6

Long trill, right hand:

Clementi 50

left or both hands:

[Scarlatti P3:5 C]

[Clementi 32]

Trill accompanied by other parts, in one hand:

Clementi 25, [22]

[in both hands]:

[Bach Clavier-übung 4: variatio 28]

[Scarlatti P2:17 D/cz68; P3:14 c/cz76; P5:6 C/cz90; P9:30 C; P13:1 G/cz154]

[Clementi 32]

Trills in sixths [or thirds]; change of trills [chains of continuous trills on different notes]:

[Scarlatti P1:28 a; P3:9 D; P3:10 D; P3:29 D/cz79; P15:36 C]

Clementi 68, 88

Passages of thirds and sixths:

[Bach Clavier-übung 4: variatio 23]

[Scarlatti E7 a/cz12; E21 D/cz27; E24 D/cz30; E30 g/cz199; P2:11 A/cz5; P2:16 d/cz84; P2:26 c/cz2;  
P3:2 G/cz117; P3:10 D; P10:6 F/cz89; P14:11 G; P15:6 f/cz189; P15:7 G; P15:16 B $\flat$ /cz188]

Clementi [4, 15, 78], 88

[Chopin opus 25:6, 8; including chromatic scales]

[Schumann] Paganini etudes, book i [opus 3]

[Blocked intervals: rapid double-note chords]

[Scarlatti P4:8 G/cz180; P7:27 D/cz82; P10:6 F/cz89]

[Clementi 15, 60, 98]

[Schumann Toccata opus 7]

Three and four part exercises, in one hand:

Clementi 23

Chromatic scales with accompanying tones:

[Scarlatti E3 a/cz8; P2:26 c/cz2; P3:12 B $\flat$ ; P3:13 c/cz64]

[Clementi 89]

Chopin [opus 10]: 2

Difficult accentuation, division of bars, and rhythm [includes cross rhythms and syncopation/offbeat stresses]:

Bach [Clavier-übung 1: Partita 6]: Gigue

[Clavier-übung 4: variatio 26]

[Scarlatti E28 E/cz34; P2:26 c/cz2; P3:2 G/cz117; P3:12 B $\flat$ ; P4:22 f; P10:7 F/cz130; P13:13 f;  
P13:28 F/cz40; P15:15 B $\flat$ ; P15:29 F]

Clementi [24, 56, 82], 83, 94, 95: quintolet exercise

Chopin [opus 10]:10

[opus 25:1, 2, 3, 4]

[Préludes opus 28:1, 5, 8, 23]

[Nouvelles études, f, A $\flat$ : cross-rhythms]

[Schumann Paganini etudes, opus 10:4]

[Toccata opus 7]

Adagio with ornaments

[Bach Clavier-übung 1, Partita 4: Sarabande]

[Clavier-übung 2, Italian concerto: Andante]

[Clavier-übung 4: Variatio 25]

[Scarlatti P13:21 E $\flat$ /cz37; P14:7 D/cz91]

[Clementi 14, 39]

[Chopin opus 25:7; left hand]

Schumann's complete list of composers of etudes, to which I have added dates and contents (whenever I could find them) in sources such as *New Grove*; William S. Newman, *The sonata since Beethoven*. New York: W.W. Norton, 1972; and the World Catalog (Library of Congress and participating institutions): [www.worldcat.org](http://www.worldcat.org).

[Johann Sebastian] Bach [1685-1750] -Exercises--Opus1, six books [Clavier-übung part 1 1725-1731:

Partia 1 B $\flat$ , 2 c, 3 a, 4 D, 5 G, 6 e

Exercises--Opus 2 [Clavier-übung part 2 1735: Concerto nach italienischen gusto, F;

Ouverture nach französischer art, b

[to these I have added: from Clavier-übung part 3 1739: Duetto 1 e, 2 F, 3 G, 4 a;

and the toccata variations from Clavier-übung part 4 1742: Aria mit (30) verschiedenen veraenderungen, G;  
Schumann also mentions Das wohltemperirte clavier 1722, and part 2, 1742 but doesn't cite them as etudes;  
these are the prototypes of the books of etudes in all major and minor keys listed below]

[Muzio] Clementi [1852-1832] Gradus ad Parnassum, or the art of playing the pianoforte demonstrated by exercises in the severe and in the elegant style, three books. [1817, 1819, 1826; contents listed [below](#)]

[John Baptist] Cramer [1771-1858] Etudes, or forty-two Exercises, fingered, in the different keys, [two] books [Lo studio per il pianoforte 1804, 1810; 42 pieces in each].

[Ignaz] Moscheles [1794-1870] Studies for the Pianoforte, for the higher perfecting of already cultivated players--Opus 70, two books [Studien....zur höhern vollendung bereits ausgebildeter clavierspieler bestehend aus 24 charakteristischen tonstücken 1826]:  
 1 C 2 e 3 G 4 E 5 a 6 d 7 Bb 8 eb 9 Ab 10 b 11 Eb 12 bb 13 D 14 c? 15 Ab 16 B 17 f# 18 F#  
 19 A 20 c# 21 bb 22 F 23 c 24 f Preludium & fuga

[Frédéric] Chopin [1810-1849] Twelve Grand Etudes.-- Opus 12, two books [i.e. opus 10 1832]  
 C a E c# Gb eb C F f Ab Eb c  
 [published after Schumann's article: 12 études Ab f F a e g# c# Db Gb b a c opus 25 1836  
 24 préludes opus 28 1837; all major and minor keys, from C to d by circles of fifths  
 3 nouvelles études 1839: f, D $\flat$ , A $\flat$ ]

[Ludwig] Berger [1777-1839] Twelve Etudes--Opus 12. [ca.1818?]

[Christoph] Weyse [1774-1842] Eight Etudes--Opus 51 [1831]

[Ferdinand] Ries [1784-1838] Six Exercises.--Opus 31 [1815].

[Johann Nepomuk] Hummel [1778-1837] (24) Etudes--Opus 125 [1833]

[F W] Grund [1791-1874] Twelve grandes etudes.--Opus 21.[1830+?]

[J C] Kessler [1800-1872] Etudes, four books—Opus 20.

Aloise [Aloys] Schmitt [1788-1866] Etudes.—Opus 16, two parts. [1819?] The same composer has left a number of other books of studies, which we do not count singly.

[Friedrich Wilhelm] Kalkbrenner [1785-1849] Twenty-four Etudes. —Opus 20, two books [1816]

[Carl] Czerny [1791-1857] A countless number of useful exercises for teaching [For example the School of Velocity / die Schule der geläufigkeit opus 299 1830+]

[Henri] Herz [1803-1888] Exercices et Préludes [dans tous les tons majeurs et mineurs] Opus 21 [1833]

[Cipriani] Potter [1792-1871] Etudes--Opus 19 [Studies for the piano forte in all the major and minor keys 1826]

[Ferdinand] Hiller [1811-1885] Twenty-four Etudes--Opus 15 [1834]

[Maria] Szymanowska [1789-1831] Two Etudes, two books [20 exercices et preludes 1820]

[Charles] Mayer [1799-1862]. Six Etudes--Opus 31 [1830+]

[Henri-Jérôme] Bertini [1798-1876] Etudes Caracteristiques--Opus 66 [1828]

[Carl Wilhelm] Greulich [1796-1837] Exercises for the left hand alone--opus 19 [Etudes de salon]

[Robert] Schumann [1810-1856] Etudes [op 3 1832], and Six Etudes de Concert [op 10 1833], after Caprices, by Paganini [opus 3: Caprices 5 a 9 E 11 C 13 Bb 19 Eb 16 g;  
 opus 10: Caprices 12 Ab 6 g 10 g 4 c 2 b 3 e;  
 to these should be added: Toccata, C, opus 7 1832; and:  
 Etudes symphoniques opus 13 1837; see the article Damien Ehrhardt, Les études symphoniques de Robert Schumann... Revue de musicologie, 1992, v78:p289-306, which establishes the order of an earlier autograph version, 1834+, containing the five variations posthumes and includes another pièce inédite]

Although Schumann considered Beethoven “an enemy of all mere mechanism” (Ritter translation), the Diabelli variations (1823) are (among other things) a collection of 33 etudes.

Later etudes by major composers in the same spirit as those chosen by Schumann include:

Liszt, (6) Grandes études de Paganini 1851

12 études d'exécution transcendante 1851

Alkan, 25 préludes dans tous les tons majeurs et mineurs opus 31 1847

12 études dans tous les tons majeurs opus 35 1848

12 études dans tous les tons mineurs opus 39 1857

Rossini, Péchés de vieillesse albums 4-10, 12 & 14 1857-1867

Brahms, (28) Studien \ Variationen über ein Thema von Paganini opus 35 1866 (2 books)  
 Chaikovskii, Etude opus 40:1 1878  
 Skryabin, 12 études opus 8 1894, 8 études opus 42 1903  
     24 préludes opus 11 1896 (in all keys)  
 Rakhmaninov, (24) préludes opus 3:2 1892, opus 23 1903, opus 32 1910 (in all keys)  
     (17) études tableaux opus 33 1911, opus 39 1917  
 Debussy, (24) préludes 1910, 1913  
     12 études 1915  
 Bartok, Mikrokosmos (153 studies in 6 books) 1937  
 Martinu, (16) Etudy a polky 1945  
 Ligeti, (18) études (trois livres) 1985-2001

### Muzio Clementi (1752-1832)

I have added the complete contents of Clementi's *Gradus ad Parnassum* not just because it is the obvious link between Scarlatti's sonatas and early nineteenth century studies, but also because of its intrinsic merit. Clementi encountered Scarlatti's music by 1780; see Leon Plantinga, *Clementi, virtuosity and the "german manner"*: *Journal of the American Musicological Society*, 1972, vol.25: p311; on p313 he gives several examples of the similar use of thirds, sixths and octaves in both composers. Czerny states he began copying Scarlatti sonatas in 1802 (he was eleven years old); see citation in *Collections*, Wien Q. Schumann's somewhat negative attitude toward Scarlatti is revealed in his 1839 review of the Czerny edition (*Boyd* p218-219); but he adds "Nevertheless the true keyboard player should not remain ignorant of leading representatives of the various schools, and especially Scarlatti, who obviously brought keyboard technique to a higher level." The contents of Clementi's *Gradus ad Parnassum* follow, with Clementi's own annotations. Schumann's categories are in brackets [S: ] ; I have added some more.

*Gradus ad Parnassum*, or The Art of playing on the piano forte, exemplified in a series of Exercises in the Strict and the Free Styles. London: 1817-26 [opus 44] Modern edition, edited by Andrea Coen & Costantino Mastropiano: Bologna: Ut Orpheus edizioni, 2000-2011 [this otherwise exemplary edition has omitted the fingerings in vol 3 for some unexplained reason]

[Each piece is called Exercise; abbreviated Exer. or Ex. Clementi includes pieces in all the major and minor keys except D $\flat$ , c $\sharp$ , and g $\sharp$ ; the keys for which there are no known Scarlatti sonatas are D $\flat$ , e $\flat$ , & g $\sharp$ ]

#### vol.1 1817

The author has preferred throughout this work, THAT MODE of fingering which he thought most conducive to the improvement of the performer. --Every art is best taught by example. Dr. JOHNSON--

- |   |  |
|---|--|
| 1 F Con velocità. To render the fingers independent.                                | [S: fingers held while others play]          |
| 2 F Allegrissimo  | [S: rapidity & lightness: both hands]        |
| 3 F Vivacissimo. To render the fingers independent.                                 | [S: fingers held while others play]          |
| 4 F Allegro ma con grazia   | [thirds & sixths]                            |
| 5 B $\flat$ Andante Allegretto con espressione                                      | [legato: right hand]                         |
| 6 B $\flat$ Allegro Moderato; Più Moderato  | [fingers held while others play, right hand] |
| 7 D Vivacissimo   | [S: rapidity & lightness: both hands]        |
| 8 D Allegretto Moderato e con grazia  | [fingers held while others play, left hand]  |
| (9-11) Suite de trois pièces:   |  |
| 9 A Preludio. Vivace non troppo   | [rapidity & lightness: left hand]            |
| 10 A Canone infinito, per moto contrario, e per giusti intervalli. Allegro Moderato |  |
| 11 A Allegro Moderato e Cantabile   | [S: turns]                                   |
| (12-15) Suite de quatre pièces:   |  |

- 12 C Preludio. Allegro [hands cross, opposed motion]
- 13 C Fuga. Allegro non troppo. First published in Paris in the year 1780 [op6:2]. Now reprinted with improvements by the author
- 14 F Adagio Sostenuto. Adapted from my Duets, Op[14:1], published in London 1781. -- Tullit alter honores. VIRG. apud DONAT. See Cramer's Dulce et Utile, 2.<sup>d</sup> piece, where the plagiarism is evident. [adagio with ornaments]
- 15 C Finale. Allegro non troppo. [thirds, chromatic; blocked intervals]
- 16 C Veloce. To equalize the power of the fingers [S: rapidity & lightness: right hand]
- 17 C Veloce To equalize the power of the fingers. [S: rapidity & lightness:left then both hands]
- 18 F Introduzione. Grave; Fugato. Allegro
- 19 a Presto [S: fourth and fifth fingers; hands cross]
- 20 D Allegro. Changing fingers on repeated notes
- 21 E $\flat$  Veloce [S: octaves]
- 22 A $\flat$  Allegro con Spirito [S: fourth&fifth fingers; trills w/ held notes]
- 23 C Presto [S: three parts in one hand]
- 24 f $\sharp$  Presto [accentuation; rapidity and lightness]
- (25-27) Suite de trois pièces:
- 25 b Introduzione. Adagio Sostenuto; Fuga. Tempo Moderato [<op5:3] [S: trill & other parts in same hand]
- 26 b Canone. Allegro Moderato
- 27 B Allegro con fuoco. To render the fingers independent [S: fingers held while others play]
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- 28 B Allegro [S: rapidity & lightness: both hands]
- 29 B Allegro non troppo [S: legato playing]
- 30 e Veloce [S: extension of right hand]
- 31 C Allegro con molto brio [rapidity & lightness: both hands]
- 32 C Allegro [long trills, both hands]
- 33 C Canone. Moderato [S: legato playing; a masterpiece]
- 34 a Presto [S: change of fingers on same key]
- 35 A Veloce. The peculiarity of the following fingering is recommended as a very useful practice. [S]
- 36 A Presto non troppo [S: rapidity, lightness; extension, right hand]
- (37-41) Suite de cinq pièces:
- 37 F Prelude. Allegro [S: turns]
- 38 F Allegro moderato [rapidity & strength]
- 39 B $\flat$  Scena patetica. Adagio con grand' espressione; Meno adagio; Più mosso [adagio with ornaments]
- 40 F Fuga. Tempo moderato [<op5:2. Same note as ex.13]
- 41 F Finale. Allegro vivace
- (42-44) Suite de trois pièces:
- 42 f Allegro con energia passione e fuoco [rapidity & strength]
- 43 f Fuga. Moderato
- 44 f Allegro [S: rapidity & strength; opposed motion]
- 45 c Introduzione. Andante melanconico; Fuga. Allegro moderato [<op6:1]
- 46 c Allegro [S: changing finger on same key]
- 47 B $\flat$  Molto allegro [S: rapidity&lightness, fourth&fifth fingers]
- 48 g Velocissimo [S: rapidity & strength, right hand]
- 49 G Vivace, non troppo [broken seconds with held chords]
- 50 G Veloce [Same note on peculiarity of fingering as ex.35] [S: long trill, both hands, finger change]

- (51-55) Suite de cinq pièces:  
 51 d Introduzione. Adagio [leaps to full chords]  
 52 d Moderato [S: legato playing]  
 53 d Allegro molto [S: crossing hands; rapidity; "no. 52"]  
 54 d Fuga a 2 soggetti. Tempo giusto.  
 55 d Finale. Presto [S: repeated notes]
- (56-58) Suite de trois pièces:  
 56 b b Adagio patetico [cross rhythms]  
 57 B b Fuga. Moderato [<op5:1]  
 58 B b Finale. Presto [quick change of chords]  
 59 Gb Allegro non troppo [legato; melody in inner voice]
- (60-63) Suite de quatre pièces:  
 60 e b Introduzione. Allegro [blocked intervals]  
 61 E b Allegro con espressione  
 62 E b Introduzione. Adagio; Allegro moderato  
 63 E b Canone. Vivace [broken seconds with repeated notes]  
 64 Bb Presto [interlaced hands; fourth & fifth fingers]  
 65 F Allegro vigoroso [S: octaves; quick change of chords]
- (66-70) Suite de cinq pièces:  
 66 A Allegretto vivace [S: mordenti]  
 67 A Canone. Allegro moderato  
 68 A Presto [S: trill in sixths & thirds]  
 69 a Fuga. Moderato. [<op1:5]  
 70 A Scherzo. Allegretto vivace [notes held while others played]
- (71-76) Suite de six pièces:  
 71 E Allegro [S: legato playing]  
 72 e Vivace [S: difficult contrary motion]  
 73 E Canone per moto contrario, e per intervalli giusti. Allegretto  
 74 e Fuga a due soggetti. Moderato  
 75 E Canone. Allegro non troppo  
 76 E Finale. Allegro [S: skips]
- (77-81) Suite de cinq pièces:  
 77 G Allegrissimo [S: appoggiaturas]  
 78 G Molto allegro [thirds, chromatic]  
 79 g Allegro moderato [S: legato playing; hands cross]  
 80 G Capriccio. Presto; Adagio; Prestissimo; Adagio;  
 Assai allegro; Adagio; Allegrissimo; Prestissimo [rapidity; index over thumb]  
 81 G Finale. Allegro [S: extension, left hand; index over thumb]
- (82-87) Suite de six pièces:  
 82 D Scherzo. Molto allegro [repeated note finger change, cross rhythms]  
 83 b Moderato [S: cross rhythms]  
 84 D Andante; Canone [mordents; legato thirds]  
 85 d Presto e vigoroso [melody & accompaniment in same hand]  
 86 D Allegro non troppo [S: legato playing; fingers held]  
 87 D Finale. Allegro molto vivace [S: rapidity, left hand]
- (88-92) Suite de six pièces:  
 88 B Andante con moto, ma cantabile [S: change of trills, connected in chains]  
 89 b Presto [close hands, opposed motion; chromatic]  
 90 B Fugato. Allegro non troppo [legato]

91 B Allegretto	[S: melody & accompaniment in same hand]
92 B Finale. Allegro vivace	[rapidity, left hand]
93 Ab Allegro	[quick change of chords, leaps]
94 F Stravaganza. Allegretto; Allegro	[S: cross rhythms]
95 C Bizzarria. Vivace	[S: cross rhythms; quintolets]
96 c Allegro agitato. NB: Il faut souvent changer de doigt sur la même touche	[S: changing finger on same key]
97 C Scherzo. Molto allegro	[S: appoggiaturas]
98 f# Allegro vivace	[blocked intervals]
99 b Molto allegro	[S: fingers held while others play]
100 E Vivacissimo	[S: legato playing]

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