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EARLY
ITALIAN PIANO MUSIC

A COLLECTION OF PIECES WRITTEN FOR THE HARPSICHORD AND CLAVICHORD

EDITED BY

M. ESPOSITO

BOSTON : OLIVER DITSON COMPANY

NEW YORK : CHAS. H. DITSON & CO. CHICAGO : LYON & HEALY

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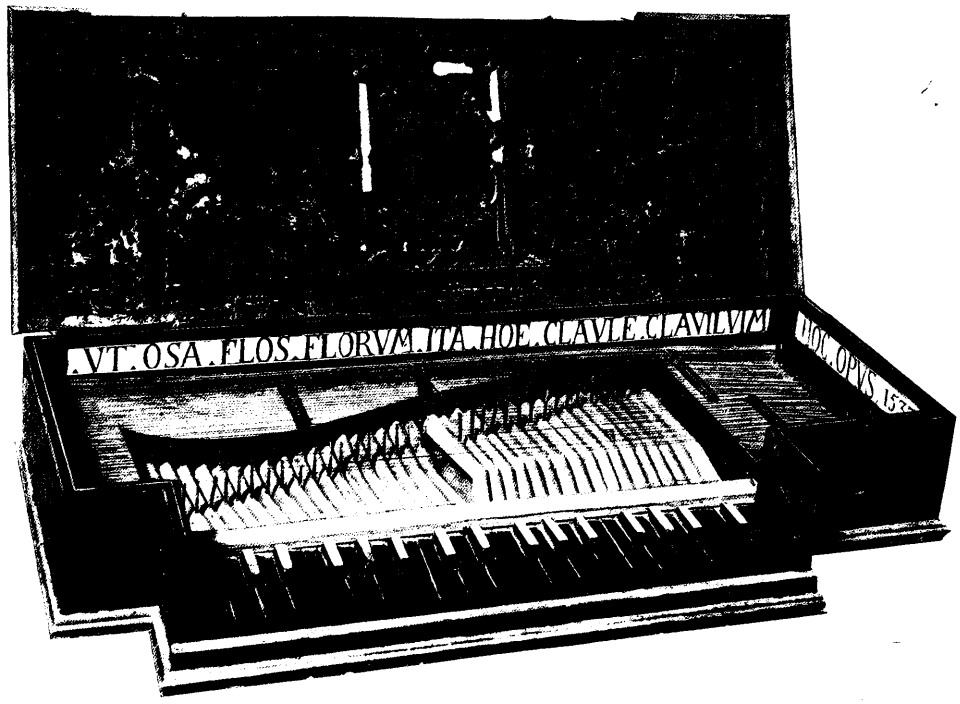


CLAVICHORD (ITALIAN) SIXTEENTH CENTURY

CLAVICHORD (GERMAN) EIGHTEENTH CENTURY

THE CLAVICHORD

Among the predecessors of the modern pianoforte the clavichord and the harpsichord (*Italian* cembalo) *were the most important. The clavichord was derived from the old monochord, and was in general use up to the beginning of the nineteenth century; in fact, it was frequently still to be found as late as* 1870 *in remote German villages. When the superior possibilities of the perfected pianoforte led to its universal adoption among musicians, the whole family of mediaeval keyed instruments fell into disuse.*

Neither the clavichord nor the harpsichord was the true ancestor of the pianoforte, which was derived, by analogy at least, from the dulcimer. Their principle of action was quite different from the pianoforte, and they also differed entirely the one from the other. In the clavichord the string was struck full by a small brass "tangent" or wedge attached to the farther end of the key, and continuing its pressure on the string as long as the key was held down. The resulting tone was charmingly sweet and delicate, susceptible of increase and decrease, and until the piano was invented, unequalled in reflecting gradations of touch. An effect much admired in the clavichord was the "Bebung" or vibrato, *produced by a repeated after-pressure of the key without removing the finger. In shape the clavichord was the prototype of the modern square piano; while its small size — often portable — and the weakness of its delicate tone made it preëminently the instrument of intimacy and the home.*

The illustrations on the opposite page show two excellent examples of the clavichord of different periods. The Italian instrument is a very interesting specimen of early construction; and although, like many old instruments, this one has met with considerable restoration, its value and interest are not affected thereby. It is contained in a small portable case, covered with stamped leather with design in brown on a gold ground; and has a compass of but thirty-six notes. The name of the maker, Alex. Trasontini, and the date, 1537, *are found on ivory within the edge of the case; also a motto which has surely been erroneously relettered, and which should read* UT ROSA FLOS FLORUM ITA HOC CLAVILE CLAVILIUM, *i. e. "As the rose is the flower of flowers, so this is the clavichord of clavichords."*

In contrast with this primitive though elegant instrument is the German clavichord shown in the lower illustration, which was made in the year 1765 *by John Christopher Jesse, organist at St. Martin's Church, Halberstadt. The case, supported upon a permanent stand, is plain, painted upon the outside in imitation of tortoise-shell; the inside of the cover black, with painted panels. But the compass has been extended to five octaves, and the mechanism so improved, that the contrapuntal masterpieces of the eighteenth century may be satisfactorily performed thereupon. It was for an instrument such as this that the great Bach wrote the celebrated Preludes and Fugues of the "Well-tempered Clavichord."*

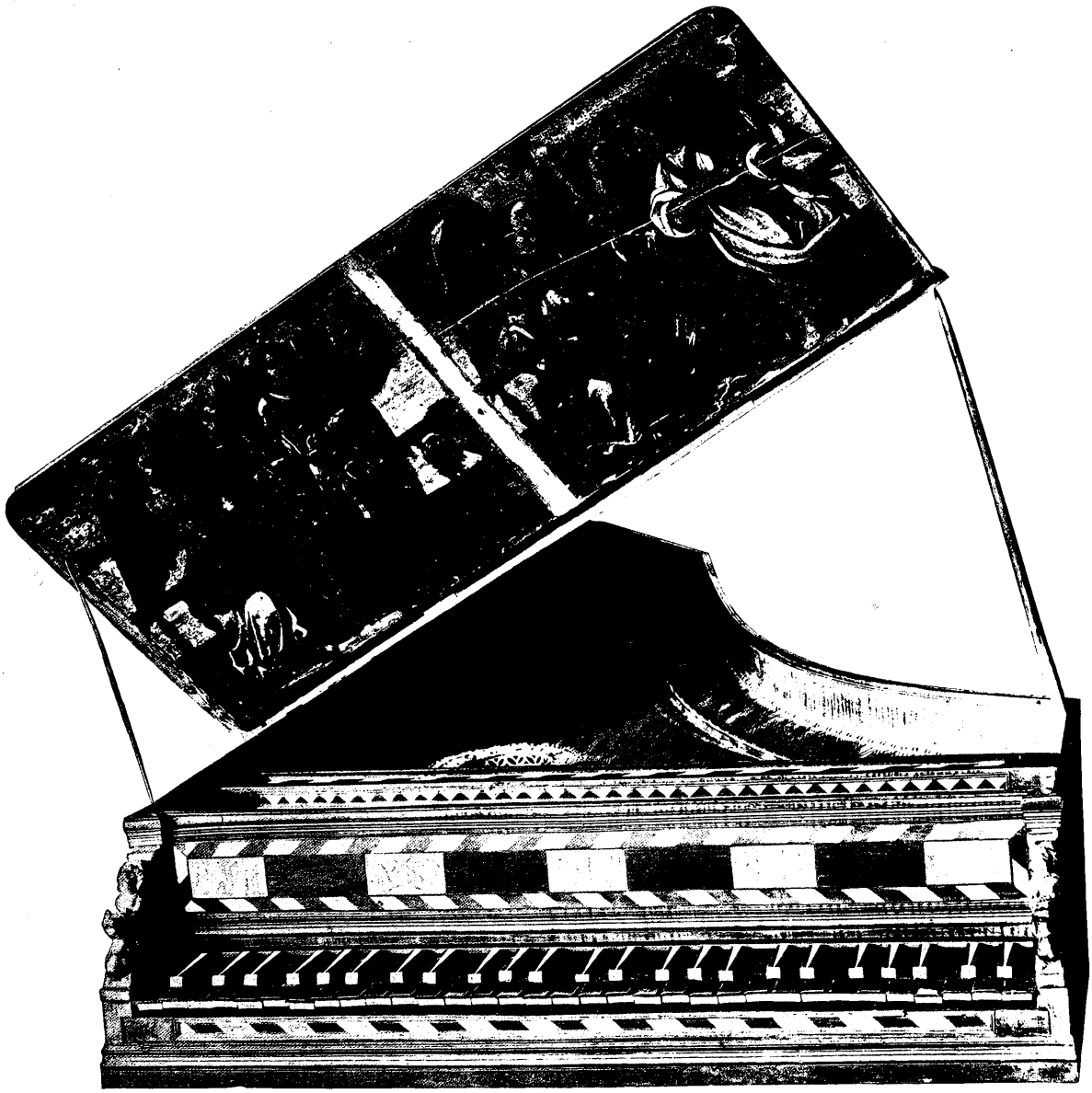
THE HARPSICHORD

Contemporary with the clavichord, though probably of later invention, was the harpsichord, an instrument evolved, in common with the spinet and virginal, from the ancient psaltery. Its compass, in earlier instruments very restricted, was gradually extended to five octaves. The wing shape ("Flügel") of the modern grand piano was characteristic of the true harpsichord—a model taken from the trapeze-shaped psaltery. The virginal and spinet, though operated by the same mechanical device, were of oblong shape like the differently constructed clavichord.

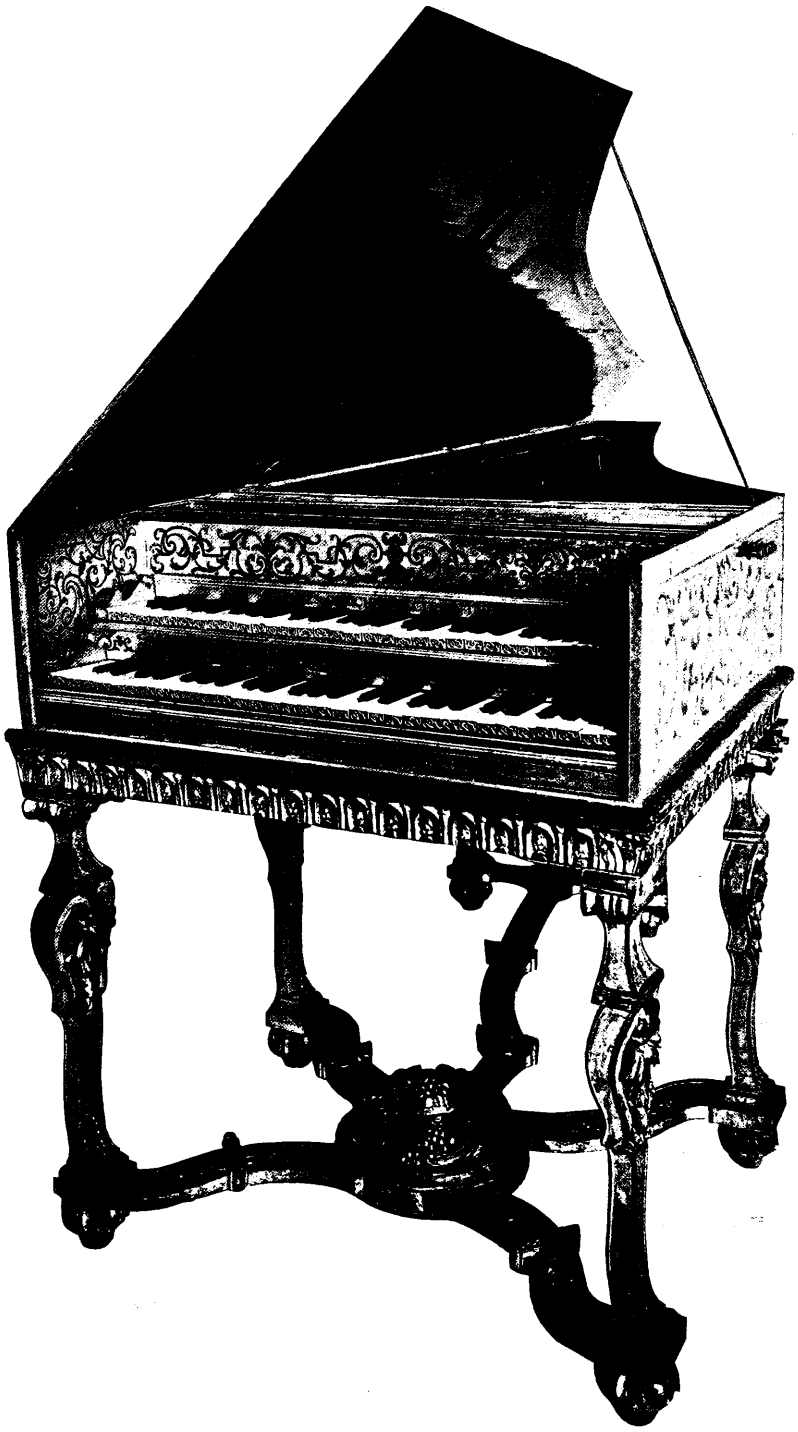
The harpsichord was not only larger than the clavichord, but was capable of producing a powerful, brilliant tone, and was very generally used for public performance. The strings, instead of being struck by a tangent, were plucked *with points of quill or hard leather which stood out from the side of wooden uprights, known as jacks, fastened to the farther end of the keys. As the keys were pressed down the jacks passed upward, causing the quills to pluck the strings above, which vibrated like those of a mandolin. The tone of the harpsichord was hard and metallic, and entirely incapable of reproducing the nuances of* forte *and* piano, *or responding to differences of touch. To offset this defect a suggestion was borrowed from the organ. Stops were added, which, as they were drawn out or pushed in, made it possible to use either one, two or three strings, thus producing three degrees from* piano *to* forte. *A damper of leather or cloth put upon the strings by the same means produced an imitation of the lute. Or, by providing two keyboards placed one above the other, these appliances were combined, and by shifting the hands the player could secure dynamic contrasts.*

The beautiful harpsichord reproduced upon the opposite page is the work of an unknown Italian maker of the seventeenth century. It has but a single keyboard, with two unison strings to each note, and a compass of four octaves and a fourth. The case is elaborately decorated with inlay of ivory and ebony, and with paintings of musical scenes and a sleeping Venus. Above the keys (also inlaid) are small ivory plaques engraved with scenes from the Passion of our Lord. The sound-board bears three sunken roses, one of which is partly visible in the photograph.

The second illustration shows a fine example of the double-banked harpsichord. It was made in Flanders about 1650 *by Joannes Couchet, a nephew of Jean Ruckers, of the famous Ruckers family of harpsichord makers, who flourished in Antwerp during the seventeenth century. Both keyboards have a compass of four octaves and a fifth. There are three strings, two in unison and one in the octave, and a lute-stop. The upper keyboard acts on the first string and with the lute-stop; the lower keyboard on the first, second and third strings without the lute-stop. The combinations are operated by small brass knobs, which project at the right of the case, which is painted with flowers and conventional ornament on a gilt ground, and rests upon a seven-legged stand, finely decorated with carving and gilt gesso work.*



HARPSICHORD (ITALIAN) SEVENTEENTH CENTURY



HARPSICHORD (FLEMISH) SEVENTEENTH CENTURY

ITALIAN COMPOSERS FOR THE HARPSICHORD

IN the sixteenth century Italy was first in all the arts, in music, in sculpture, in painting and in literature. Palestrina was called upon to reform church music, and he composed masses of a beauty that has never been equalled; Luca Marenzio composed his madrigals, and Monteverde invented the opera. The example of these geniuses was followed by a host of lesser composers; schools for music were founded, and French, Belgian and Spanish musicians, who one hundred years before had gone to Italy to teach, now came to learn and to admire. Though a great deal of the music written in Italy in the sixteenth century was vocal,—all Palestrina's masses, in fact all religious music was unaccompanied,—instrumental composition was not neglected, and at the beginning of the seventeenth century Frescobaldi produced his works for *Organo e Cembalo*, and later on Corelli and Viotti wrote for the violin.

That the musical inspiration which arose in Italy in the sixteenth century should have been continued far into the eighteenth shows how strong the instinct must have been, and how excellent the musical tradition; and the learning of these masters of old time, and their knowledge of music, will, I think, astonish the reader of this volume. I have endeavored to bring together, for the student and the amateur, examples of the music that was written at this time for the harpsichord. They have been chosen from the earliest Italian composers down to Clementi, whom I have included, although he has written chiefly for the modern pianoforte.

True it is that most of these pieces have been published in various editions, but Alessandro Scarlatti's toccatas are given now for the first time by the kind permission of the authorities of the Conservatorio di Musica Giuseppe Verdi, of Milan, where the original manuscripts are kept.

The pieces of this volume follow the originals strictly, and whenever I have thought it necessary to make a slight alteration the altered passage is given together with the original. I have supplied the marks for expression and speed, for, as every one knows, those old composers only put the mere notes on the paper. I claim no more for my marks of expression than that they were suggested to me by the music, and every one is free to alter them according to his individual feeling.

BIOGRAPHICAL SKETCHES

ERCOLE PASQUINI was born in Ferrara about 1580. He studied with one of the Milleville, who were established at the Court of the Duke of Ferrara. Pasquini was organist at San Pietro in Rome; he left Rome in 1614, but his reasons for leaving and what became of him are unknown. He was a celebrated organist; but his compositions are rare, and few are acquainted with them.

Frescobaldi succeeded him at San Pietro.

GIROLAMO FRESCOBALDI was born in Ferrara in 1583, and was buried in Rome, March 2, 1644. He was a pupil of Luzzasco Luzzaschi, and when, accompanied by his master, he went to Rome, to fill the place left vacant by Ercole Pasquini, a crowd of thirty thousand people assembled to hear him play the organ in the Cathedral. He left works that place him above all composers of his time for the organ and cembalo or harpsichord. His toccatas, canzonas,

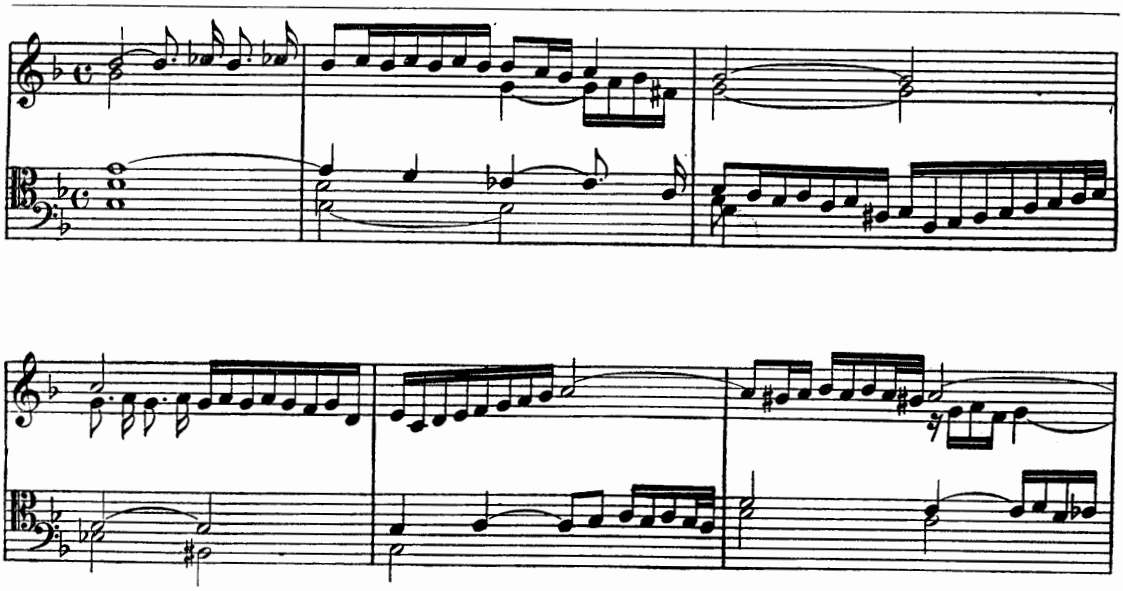
fugues, &c., are full of beautiful melodies and daring harmonies, and show an extraordinary feeling of tonality. Besides the technical difficulties of his compositions Frescobaldi wrote on a stave of *six* lines for the right hand and *eight* lines for the left. (See illustration below.)

In the preface to his *Toccate d'intavolatura di cembalo ed organo* Frescobaldi, after having protested that he prefers the merits of other composers to his own, proceeds to give some advice on the playing of his compositions: that the time must not be kept with strict beats throughout, but be subjected to the emotion, sentiment and brilliancy of the different passages; that the opening of the toccata be played slow, and the chords and discords *arpeggiando;* that the cadenzas, although written rapidly, must be played broadly and *rallentando* towards the end; that melodic passages be played slowly, and brilliant ones quickly; and, finally, that he leaves to the good taste and judgment of the player full liberty in selecting the *tempo*, "in which consists the spirit and perfection of this manner and style of playing."

MICHELANGELO ROSSI was born in Rome; the date of his birth is unknown, but it is certain that he lived there from 1620 to 1660. He was a pupil of Frescobaldi, and had a great reputation as a violinist, organist and composer. In 1625 an opera written by him, *Erminia sul Giordano*, was performed in Rome, and successfully. His book called *Intavolatura d'organo e cembalo*, published in Rome, 1657, contains many interesting pieces. We find in the *Toccata in D minor* (see page 21) many daring modulations, and its close is an extraordinary example of the early use of chromatics. The *Andantino* (see page 18) might have been written by a Mozart.

BERNARDO PASQUINI was born in Massa de Valnevola, Tuscany, the 8th of December, 1637. He studied with Loreto Vittori and Antonio Cesti. When quite a young man he was appointed organist in Santa Maria Maggiore in Rome, and later organist of the Senate and Roman People. He was the greatest organist of Italy in the latter part of the seventeenth century, and his best pupils were F. Gasperini and Francesco Durante. He died in Rome on the 22d of November, 1710.

ALESSANDRO SCARLATTI, one of the greatest of Italian composers, was born in Trapani, Sicily, in 1649. He studied counterpoint under Carissimi in Rome, and later became



maestro di cappella of Queen Christine of Sweden, then living in Rome. In 1688, after the Queen's death, he accepted a similar appointment at the Chapel Royal of Naples. In 1703 he went back to Rome as *maestro di cappella* of Santa Maria Maggiore, where he stayed until March, 1709, and then returned to Naples. He died there October 24, 1725.

In the various *conservatorî di musica* of Naples (Sant' Onofrio, Poveri di Gesù Cristo, Loreto) he taught many who became celebrated and contributed to the glory of the Neapolitan school; for instance, Logroscino, Durante, and his own son Domenico.

Alessandro Scarlatti was a voluminous writer: one hundred and fifteen operas, two hundred masses, several oratorios, a large number of cantatas, church music, chamber music, &c. Many of his compositions for the harpsichord are still unpublished; a *Fugue in F minor* and an *Allegro in G major* have been printed in collections of music by old composers. Fétis, however, speaks of two books of toccatas and a suite of pieces. Through the kindness of the authorities of the Milan Conservatorio di Musica Giuseppe Verdi, I was permitted to copy ten toccatas for the harpsichord, with a view to publication; and some of these pieces are now printed for the first time. I felt I must harmonize the *Aria* from *Toccata Seconda* and the *Minuetto* from *Toccata Quarta*, for in the originals only the melody and the bass are given; no doubt the composer left the performer free to harmonize it, the ♯ on the two B's in the bass being, I hope, my valid excuse. All the other toccatas are left as in the originals. I wish to call the attention of musicians to *Toccata Settima*.

The form of Scarlatti's toccatas is quite different from those of Frescobaldi and Rossi, which may be almost said to be formless and read like improvisations. Every one of Scarlatti's toccatas is different; but though he changes the form, there is always form.

No. 1 is in one movement, not unlike his son's pieces.

No. 2 is in four movements: *Adagio*, *Allegro*, *Grave* (*aria*), *Vivace*.

No. 3 is in two movements: *Allegro*, *Giga*.

No. 4 is in three movements: *Allegro*, *Adagio*, *Minuetto*.

No. 5 is in three movements: *Allegro*, *Adagio*, *Alla Francese*.

No. 6 is in one movement.

No. 7 is a theme with variations.

No. 8 is in two movements: *Allegro*, *Giga*.

No. 9 is in one movement, like a fantasia.

No. 10 is in one movement.

From the above it will be seen that Scarlatti gave a wider meaning to the name "toccata." In some of these pieces he wrote what we would call a small sonata, in two, three or four movements.

The best of these pieces to my mind is No. 7, *Tema con variazioni*. He seems to have been the inventor of this form, for we do not find it in the works of any earlier composer, nor in any later until we come to Beethoven. The theme is in itself a strong one; and the treatment, the technique, the handling of each variation, are extraordinary. With later composers these would be mere scales, arpeggios or florid passages; but with Scarlatti there is a sequence of rhythm and mood, and we have a sense that the composer is working up to a complete whole. The closes of the second, third, fourth, sixth and eighth variations are full of passion, such as we find in no one else before Beethoven. In looking at this toccata and at No. 9 one can hardly realize that such music was written merely for the cembalo at a time when Bach and Handel were still boys, and one hundred years before Beethoven.

CARLO FRANCESCO POLLAROLO, born in Brescia about the middle of the seventeenth century, studied with Legrenzi, and passed all his life in Venice, where he died in 1722. He composed seventy operas, various oratorios, cantatas and organ pieces. The fugue given in this volume is a good specimen of his vigorous writing.

DOMENICO SCARLATTI, son of the great Alessandro Scarlatti, was born in Naples, in 1683. His father was his first teacher; and later he went to Rome and finished his studies under Gasparini. He became Italy's greatest harpsichord player, and one of the best in Europe. He wrote several operas, and they were all performed in Italy. When he visited London, in 1720, his opera *Narciso* was given at the Italian Opera. Scarlatti also composed church music, but it is his pieces for the harpsichord which place him in the first rank of composers for that instrument. Many and varied ideas, charming melodies and abundance of technical devices make these pieces a source of continual delight to musicians and amateurs. Any one of them may be placed on a modern pianoforte-recital programme with a certainty of pleasing the audience. Scarlatti wrote a great number of pieces for the harpsichord; about five hundred have been attributed to him. Some have been printed, but many remain still in manuscript.

Domenico Scarlatti died at Naples in 1757.

FRANCESCO DURANTE was born in Frattamaggiore in the kingdom of Naples, March 15, 1684. He was admitted into the Conservatorio dei Poveri di Gesù Cristo and became a pupil of Gaetano Greco, and soon acquired great ability as player on the harpsichord and organ. Later on he was sent to the Conservatorio di S. Onofrio, and finished his studies with Alessandro Scarlatti. He composed chiefly church music, and his compositions were admired all over Europe. To him, more than to any other Neapolitan teacher, is due the foundation of the famous Neapolitan school of the eighteenth century, and his pupils included Traetta, Vinci, Jomelli, Piccini, Sacchini, Guglielmi and Paisiello.

He became professor at the Conservatorio di Loreto, in Naples, in 1742, and died August 13, 1755.

BENEDETTO MARCELLO, the celebrated composer of the *Psalms*, was born in Venice, July 24, 1686. He was of noble birth, and received a solid and manifold education; but poetry and music attracted him, and he studied counterpoint with Gasperini, for whom he had great respect.

Like all Venetian nobles, Marcello, in his young days, studied law and held several posts as magistrate. For fourteen years he was member of the Council of the Forty, and was sent as "Provvisore" to Pola in 1730. There his health broke down, and in 1738 he went to Brescia (as treasurer), hoping the change would benefit him. Unfortunately he did not recover his health, and he died there on the 24th of July, 1739.

Besides his fifty celebrated *Psalms* he composed some dramatic works, masses, oratorios, cantatas and instrumental music. The toccata published in this volume is remarkable for its peculiar wrist motion and clearness of form.

NICCOLÒ PORPORA was born in Naples, August 19, 1686. He studied at the Conservatorio di Santa Maria di Loreto under Gaetano Greco and others; and probably received advice from Alessandro Scarlatti. Like all Italian composers he wrote numerous operas, oratorios, masses, &c.; but his best compositions are his cantatas for solo voice with harpsichord accompaniments, twelve of which were published in London in 1735. He was a great teacher, and the most famous singers of the eighteenth century were his pupils, viz., Farinelli, Caffarelli, Porporino, Salimbeni and Molteni. In Vienna he gave a few lessons to young Haydn; in Dresden he met with ingratitude from his former pupil Hasse. In London he competed with Handel and founded a rival opera house; but his adventure was not successful, and he returned to Naples, old and in broken health, and died there, in poverty, in February, 1766. The fugue in this volume gives a good idea of his instrumental style.

DOMENICO ZIPOLI, born about 1686, was organist at the church of the Jesuits in Rome in the beginning of the eighteenth century. More than this is not known of his life,

nor is the date of his death obtainable. He published in Rome, in 1716, *Sonate d'intavolatura d'organo e cembalo.* The two volumes in which his music is published contain many varied pieces, such as *toccate*, *versi*, *canzone*, *offertorî*, *pastorali*, *preludî*, *allemande*, *correnti*, *sarabande*, *ghe*, *gavotte* and *partite*. His style is flowing, melodic, elegant and harmonious.

GIAMBATTISTA MARTINI was born in Bologna, April 25, 1706. He was taught the violin at an early age by his father, who very soon found that there was nothing further he could teach the boy. Martini was sent to Padre Predieri, with whom he studied singing and harpsichord playing; Antonio Ricederi taught him counterpoint. He was confided to the Fathers of St. Filippo Neri for his moral and religious training, and they accomplished their task so well that when he was eighteen Martini became a monk.

He studied philosophy seriously, and acquired such a deep knowledge of theoretical and practical music that, although he was only nineteen, he was selected as *maestro di cappella* at the church of San Francesco. When not composing music he spent his time studying mathematics, and reading ancient and modern treatises on music. He gathered together a remarkable library of music-books and manuscripts. Martini collected for fifty years, and spent large sums on his collection. His former pupils, and foreign princes, his admirers, knowing his acquisitive passion, presented him with old and rare books and manuscripts, and vied with each other in increasing his collection.

Martini opened a School of Music in Bologna which soon became celebrated all over Europe, and the great musicians of his time were sensible of the advantages of his advice. He died October 3, 1784.

The greater part of Martini's compositions is still in manuscript at the Liceo Musicale, in Bologna; very little has ever been printed. He wrote masses, motets, oratorios and other kinds of religious and secular music. He also wrote eighteen sonatas for organ and harpsichord.

BALDASSARE GALUPPI was born October 18, 1706, in the island of Burano, near Venice. His father, who united the disparate offices of barber and violinist, was his first master. When he was sixteen he went to Venice and picked up a living by playing the organ in different churches. Galuppi was a daring boy, for though quite ignorant of the principles of music, he composed a comic opera, and was clever enough to get it performed; but he could not get it applauded,—it was hissed,—and in despair he resolved to return to the original shop, to the shears and the razor. But Benedetto Marcello, who recognized his musical talent, took the boy under his protection, and put him to learn counterpoint with Lotti. He also studied the harpsichord, and became a very good player. During his long life he composed many operas, all of which were performed in Italy, many with success, especially the comic ones. Catherine II sent for him, and he went to Russia, where his first opera, given in St. Petersburg, was well received. He returned to Italy, and died at Venice, in January, 1785.

PIETRO DOMENICO PARADIES was born in Naples about 1710, and studied with Porpora. He composed several operas, one of which was performed in London when he settled there as professor of the harpsichord in 1747. His twelve sonatas were published in London, in 1754, by John Johnson. Many years after he returned to Italy, and died in Venice about 1795.

FERDINANDO TURINI was born at Salo, near Brescia, in 1749. His uncle, F. Bertoni, taught him harmony and organ playing. At the age of twenty-three he lost his sight, was obliged to give up writing operas, and accepted a position as organist at the Church of Santa Giustina in Padova. In 1800, on account of the war, he went to Brescia, where he supported himself by teaching till his death, about 1812.

GIOVANNI BATTISTA GRAZIOLI was born in Venice about 1755, and studied with F. Bertoni, whom he succeeded as organist at the Church of San Marco in 1782. He died in 1820. Several sonatas by Grazioli have been published in Germany.

MUZIO CLEMENTI was born in Rome in 1752, and died in England, March 10, 1832. With his *Gradus ad Parnassum* he laid the foundation of modern pianoforte playing. All his compositions, which include one hundred and five sonatas, belong to the period of pianoforte music and are outside the scope of this volume. Nevertheless I have decided to include his celebrated *Toccata* for comparison with those of the older composers. It would be useless to give any of his sonatas, as all students of the pianoforte are acquainted with them.

October 30, 1905.

EARLY
ITALIAN PIANO MUSIC

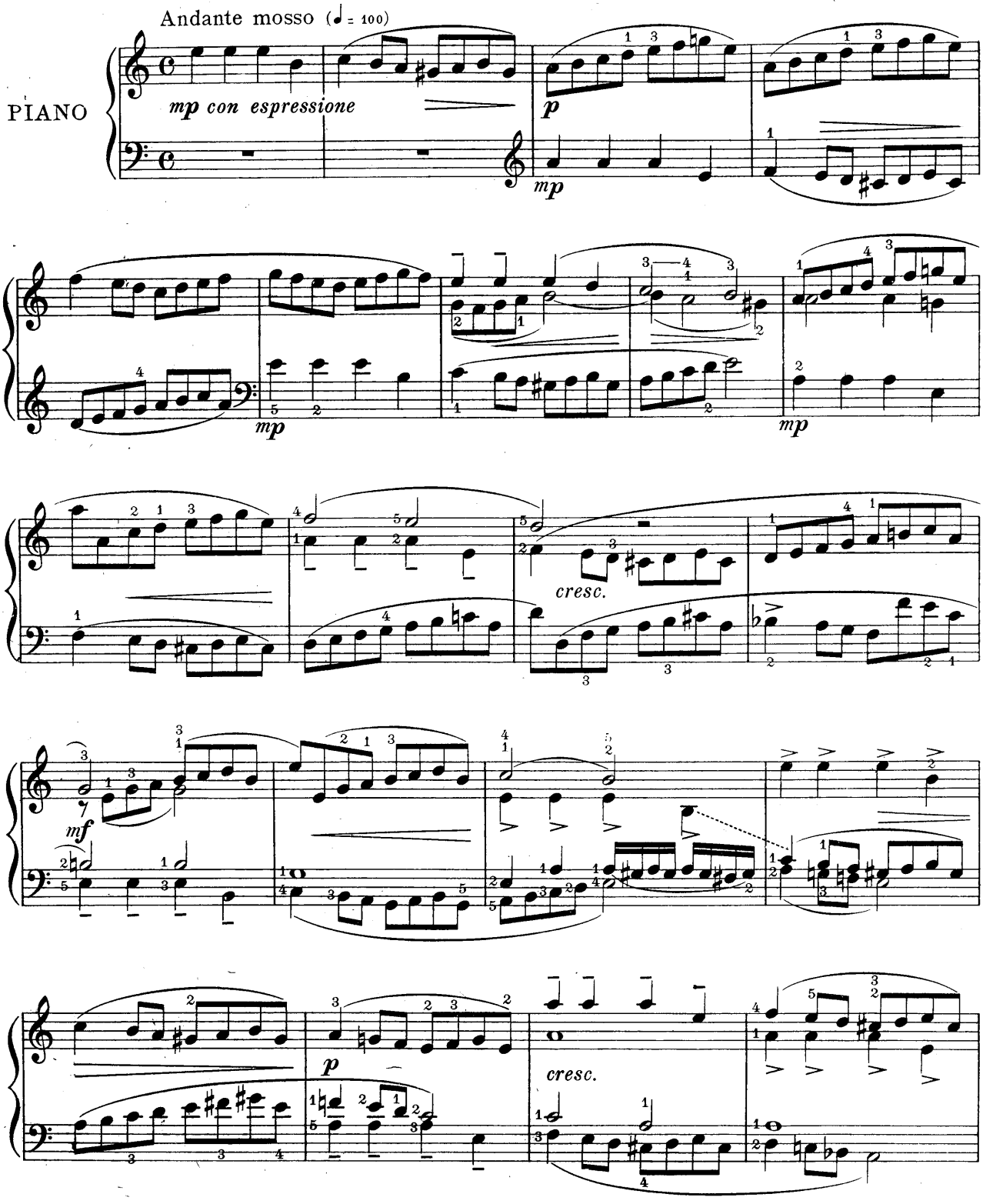
CANZONA FRANCESE

Edited by M. Esposito

ERCOLE PASQUINI
(born about 1580)

Andante mosso (♩ = 100)

PIANO



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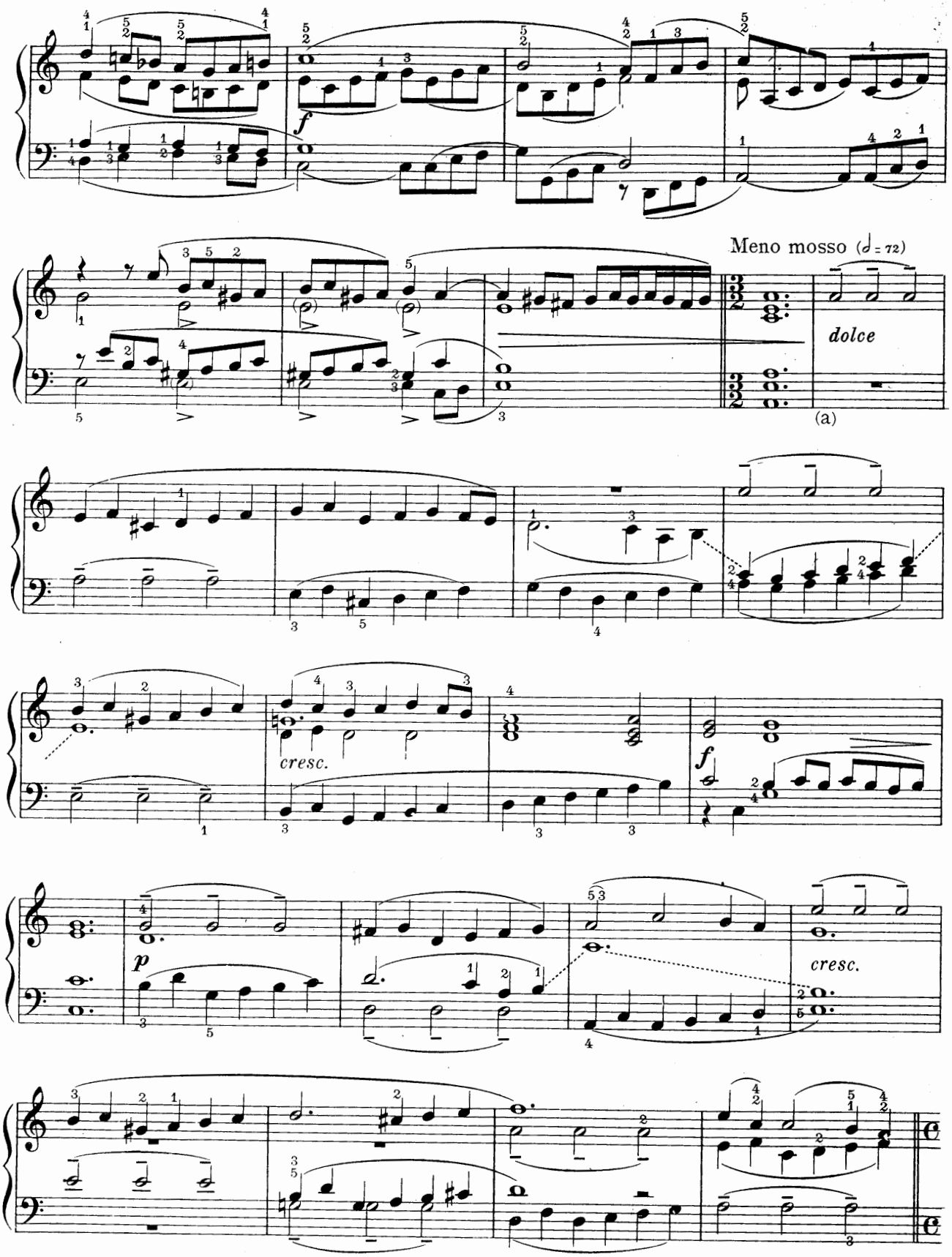
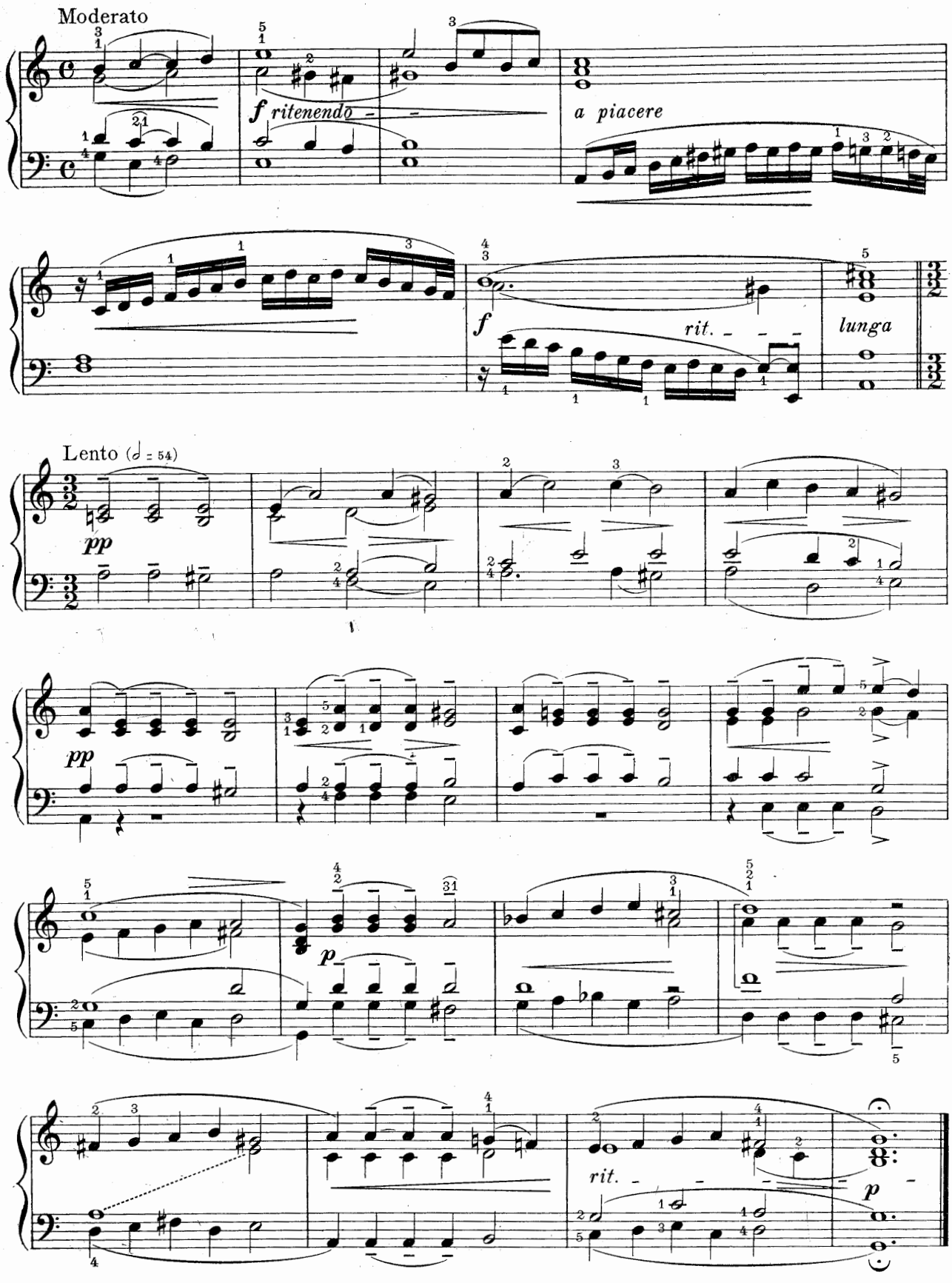


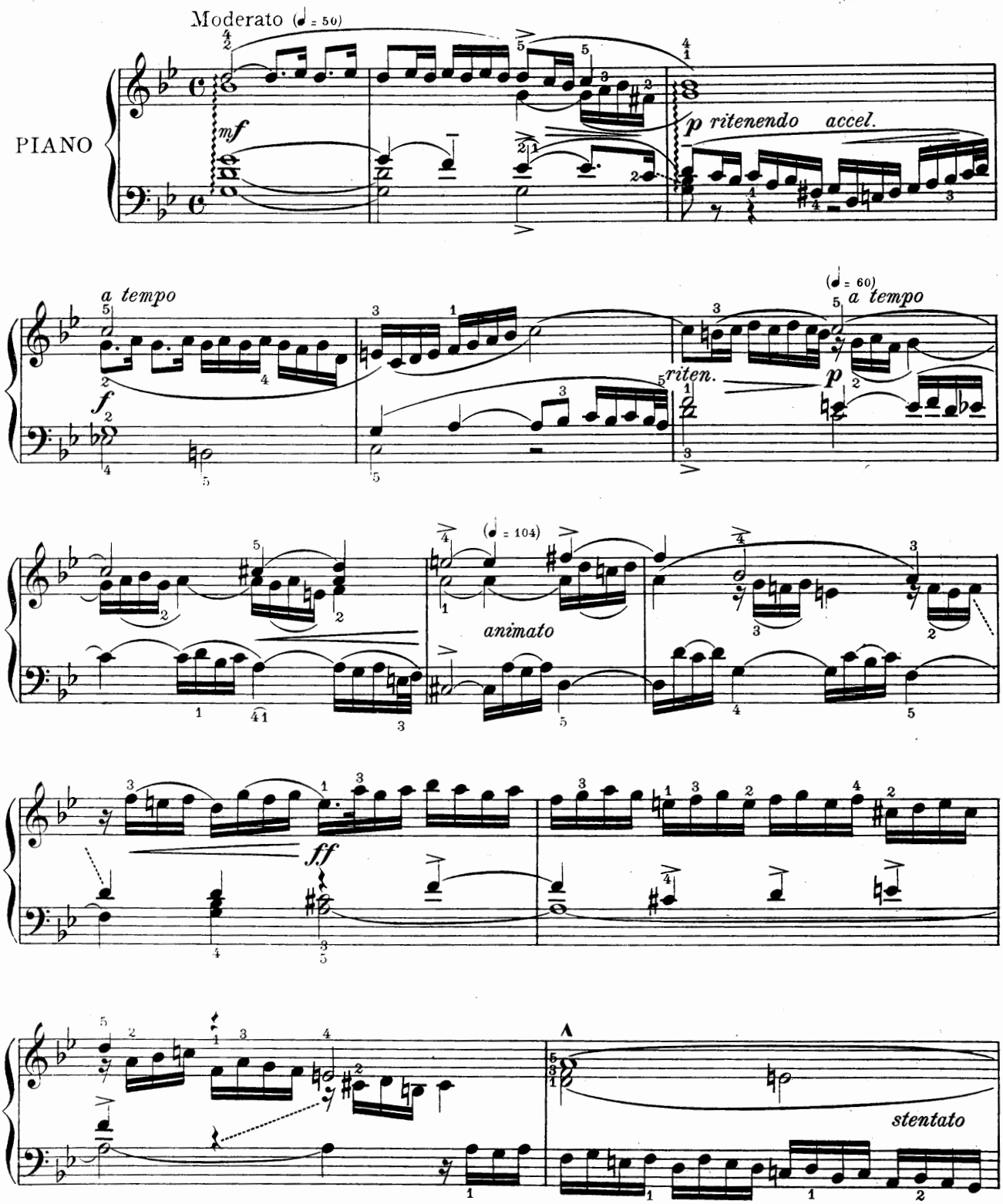
a) In the original there is 𝅝 instead of the rest


Moderato
f ritenendo
a piacere
f
rit.
lunga
Lento (𝅗𝅥 = 54)
pp
pp
p
rit.
p

TOCCATA, in G Minor

Edited by M. Esposito

GIROLAMO FRESCOBALDI
(1588-1644)



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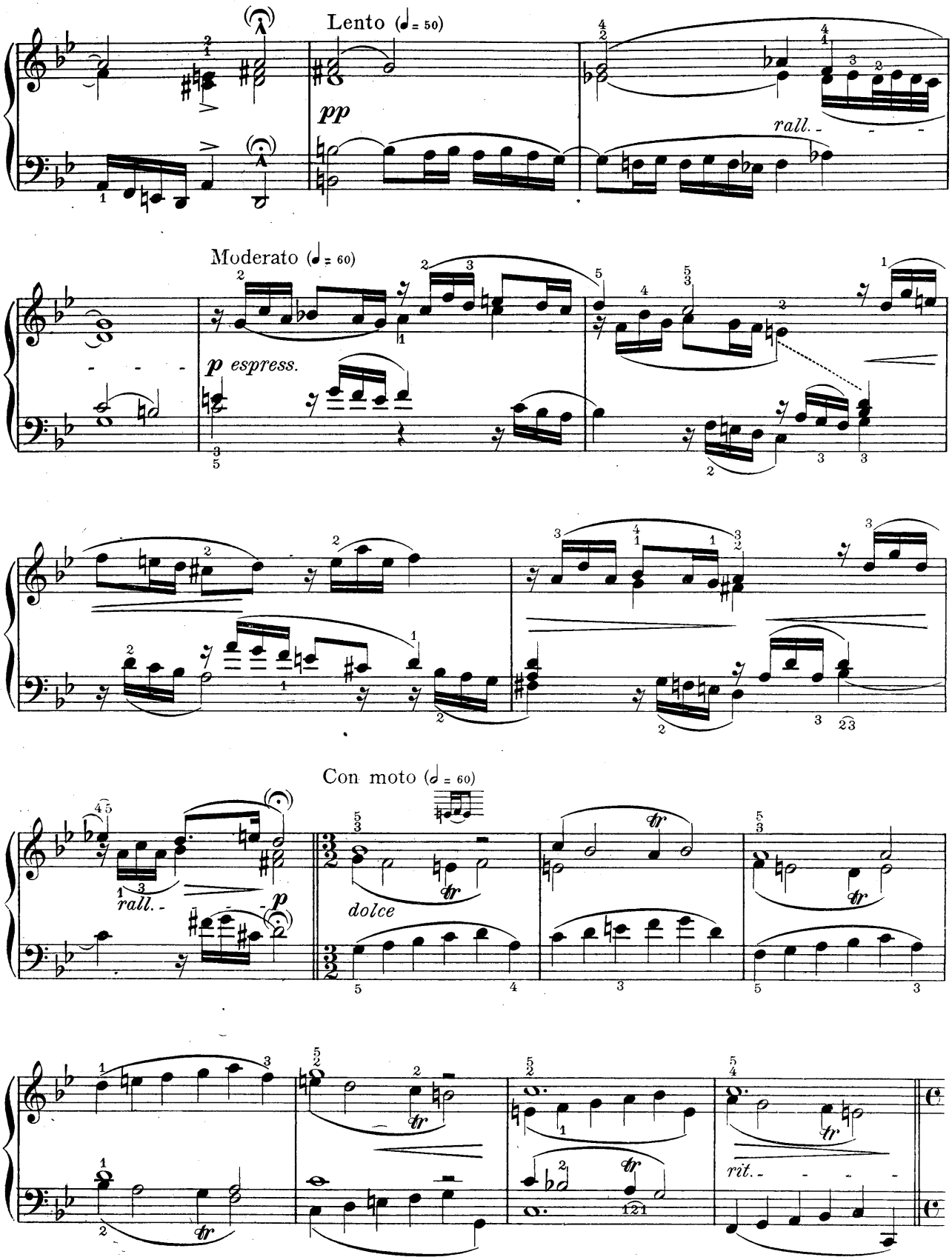
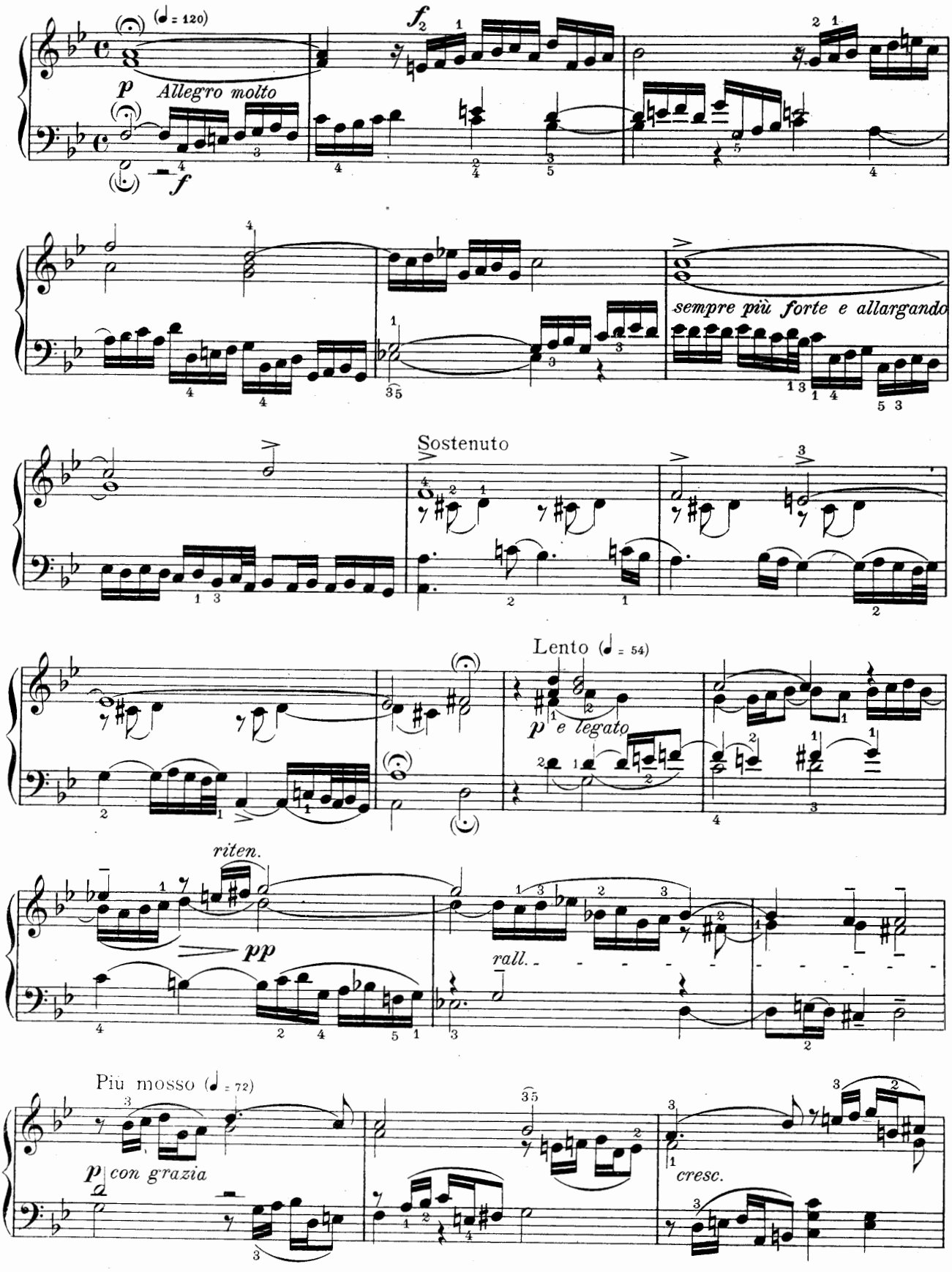
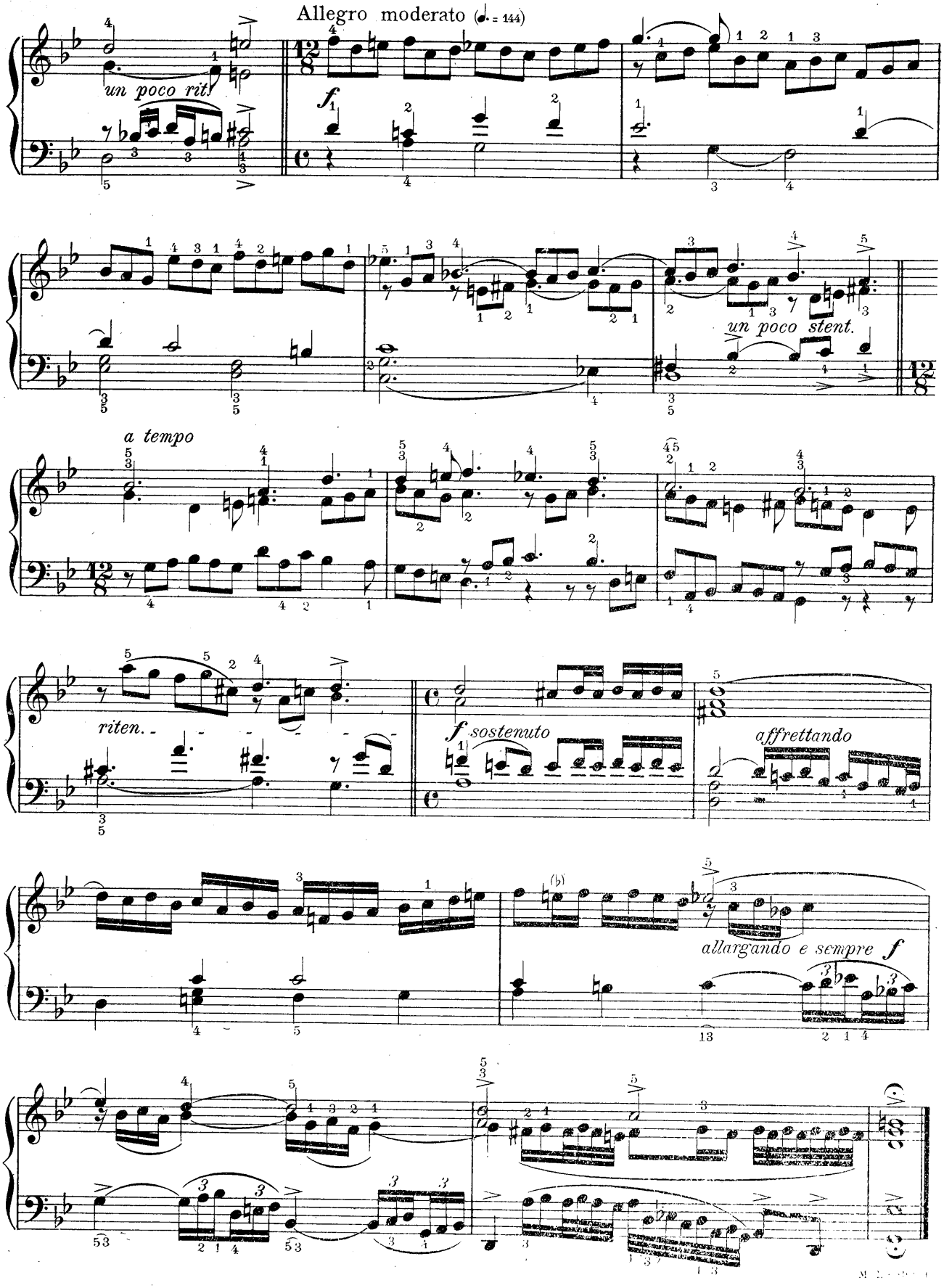

Lento (♩= 50)
pp
rall.
Moderato (♩= 60)
p espress.
Con moto (𝅗𝅥= 60)
rall.
p
dolce
tr
rit.

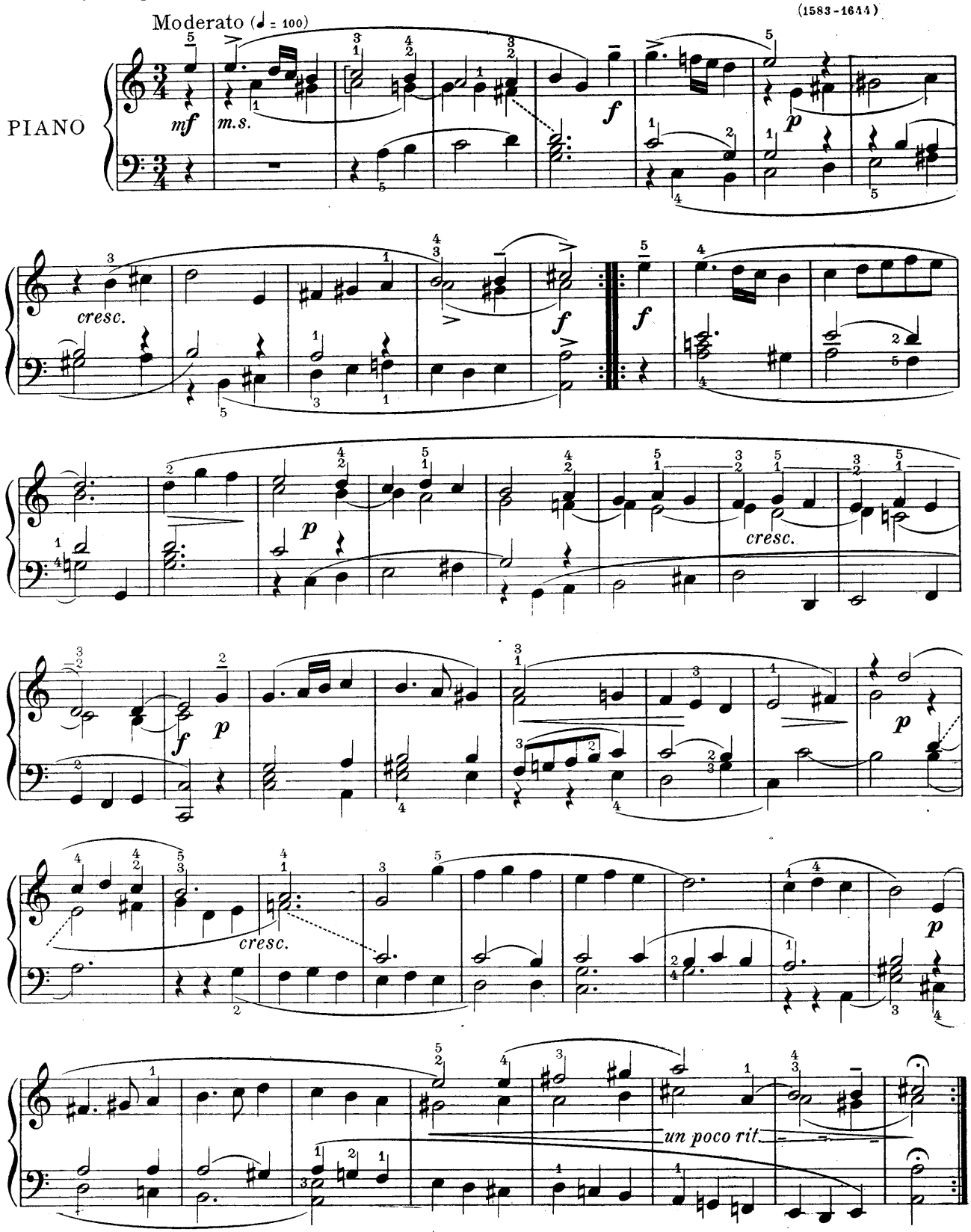

(♩ = 120)
p
Allegro molto
f
f2
sempre più forte e allargando
Sostenuto
Lento (♩ = 54)
p e legato
riten.
pp
rall.
Più mosso (♩ = 72)
p con grazia
cresc.


Allegro moderato (♩. = 144)
un poco rit.
f
un poco stent.
a tempo
riten.
f sostenuto
affrettando
allargando e sempre f

CORRENTE, in A Minor

Edited by M. Esposito

GIROLAMO FRESCOBALDI
(1583-1644)



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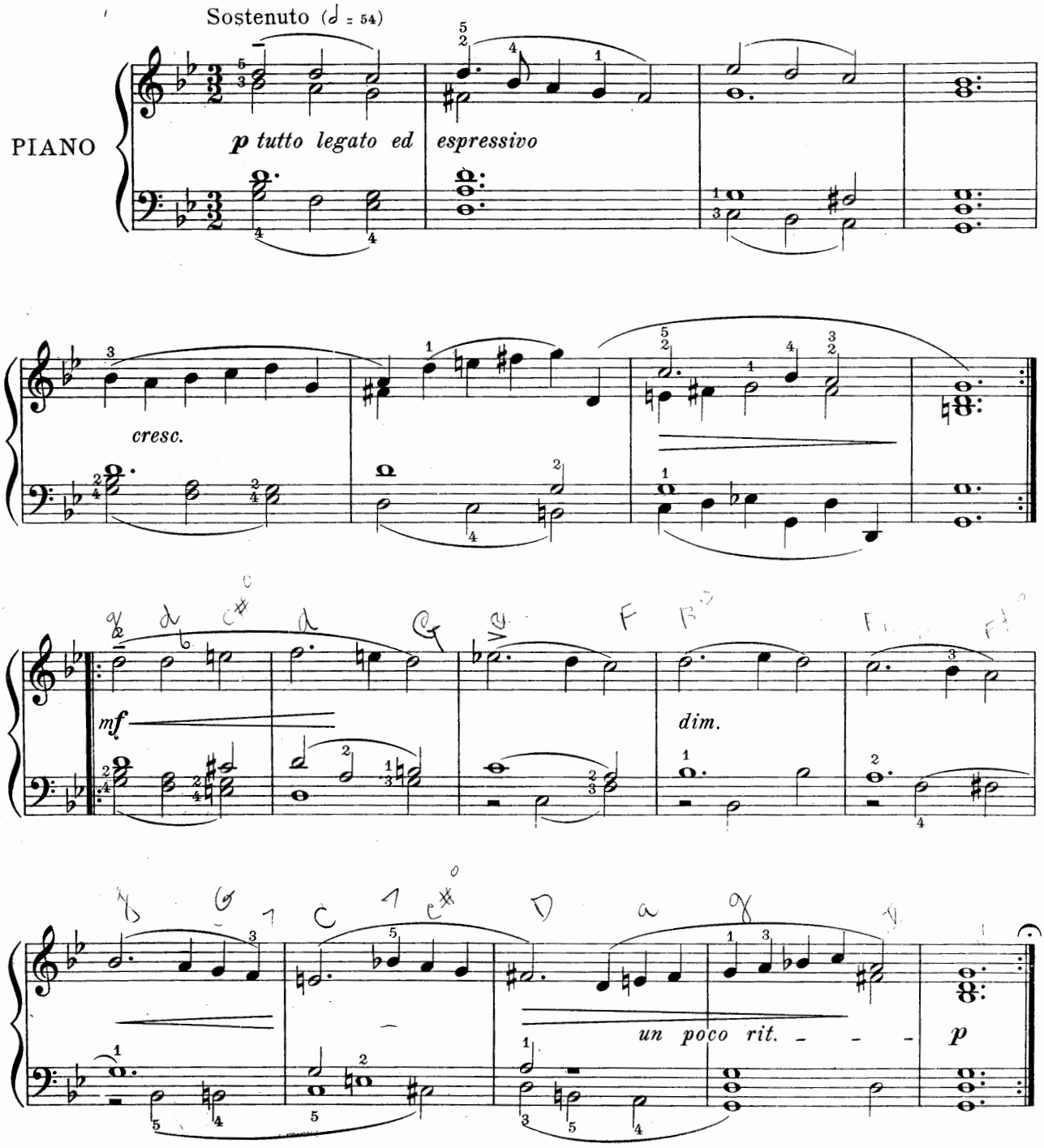
5-32-66857

GAGLIARDA, in G Minor

Edited by M. Esposito

GIROLAMO FRESCOBALDI
(1588 - 1644)



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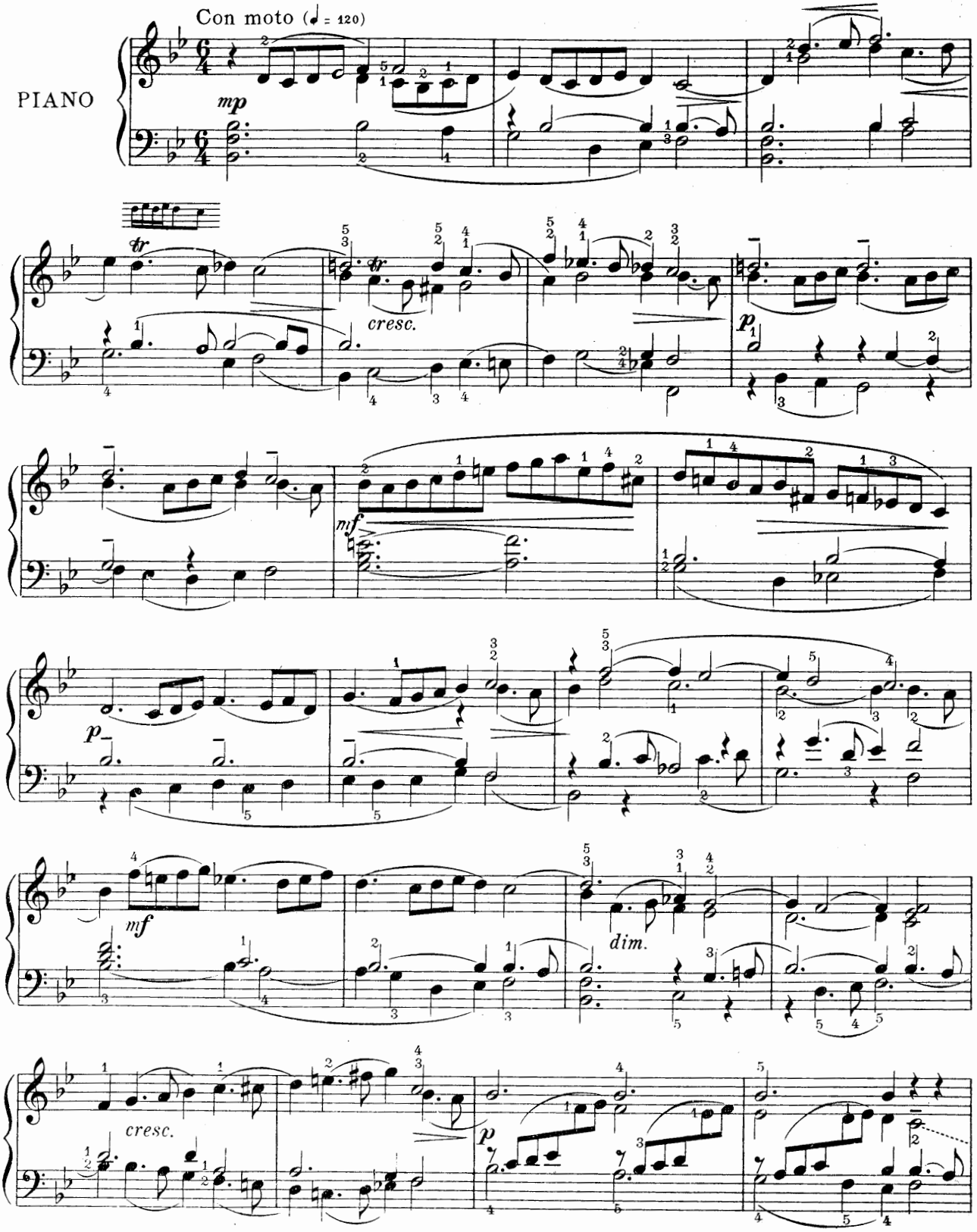
PASSACAGLIA, in B♭ Major

Edited by M. Esposito

GIROLAMO FRESCOBALDI
(1583-1644)



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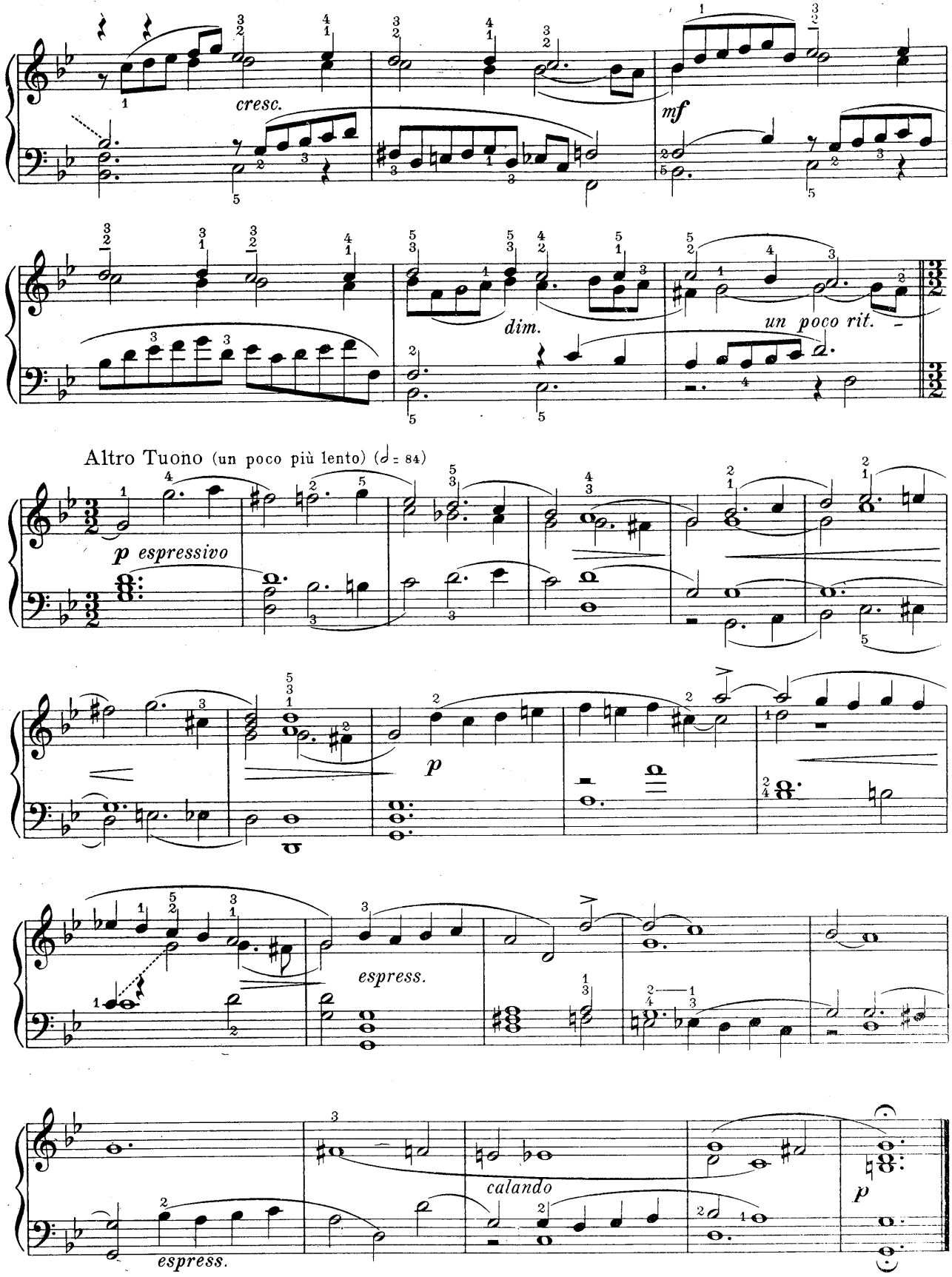

cresc.
mf
dim.
un poco rit.
Altro Tuono (un poco più lento) (♩ = 84)
p espressivo
p
espress.
calando
espress.
p

ARIA

(called "LA FRESCOBALDA")

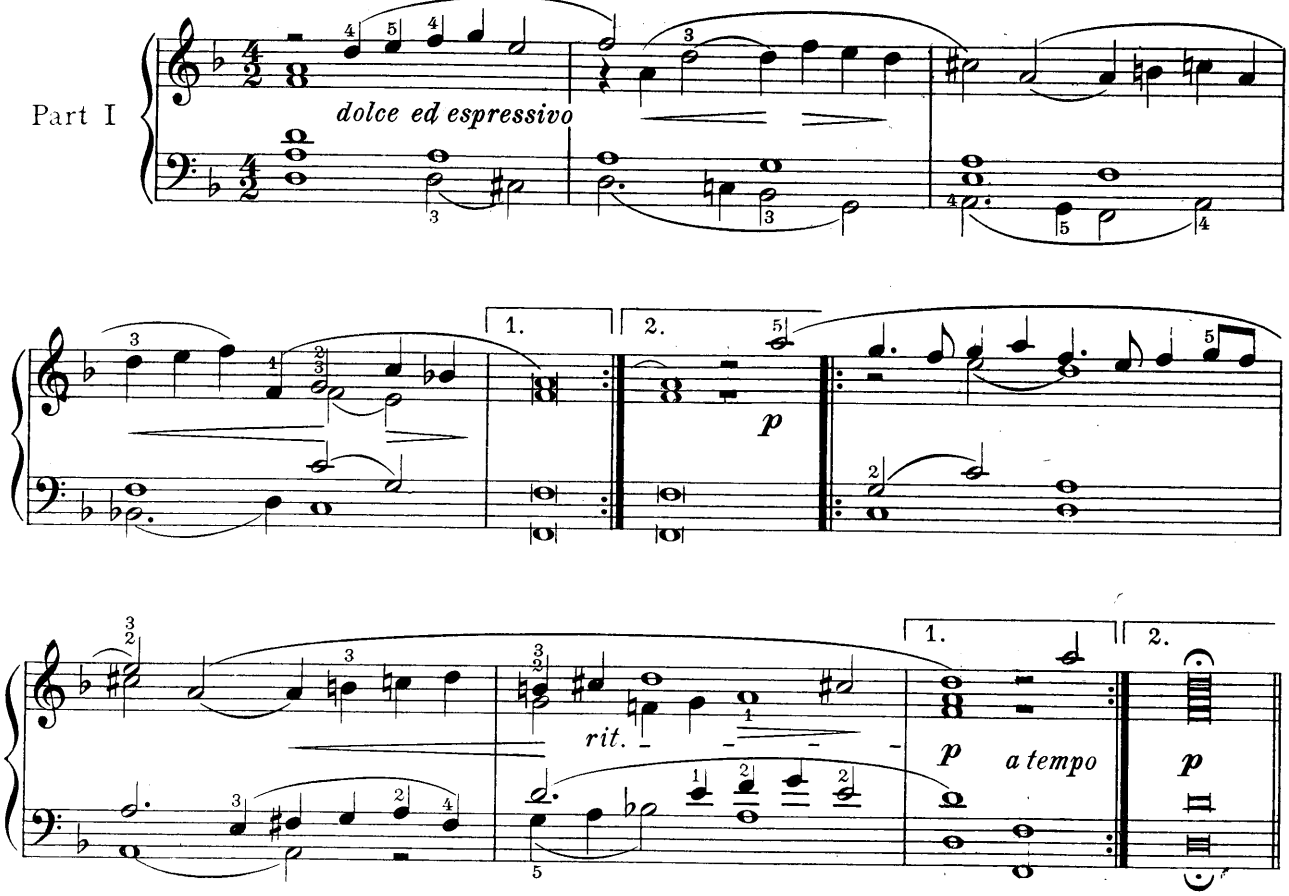
Edited by M. Esposito

ARIA

Lento (𝅗𝅥 = 60)

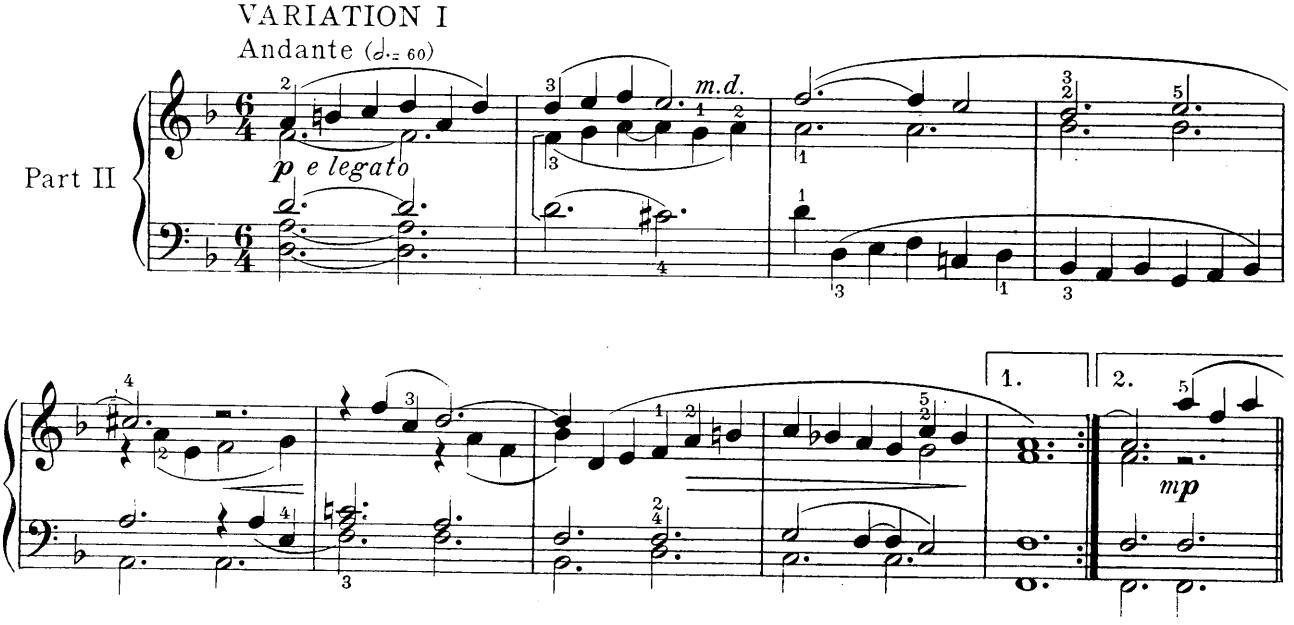
GIROLAMO FRESCOBALDI

(1583 - 1644)



VARIATION I

Andante (𝅗𝅥 = 60)



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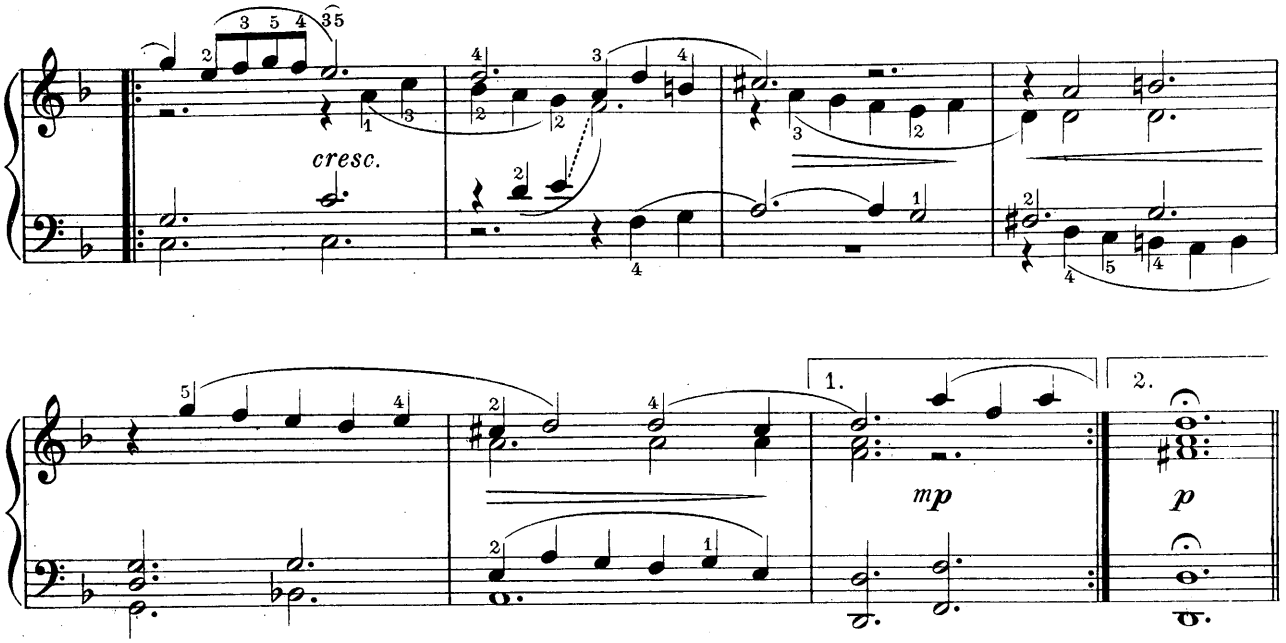
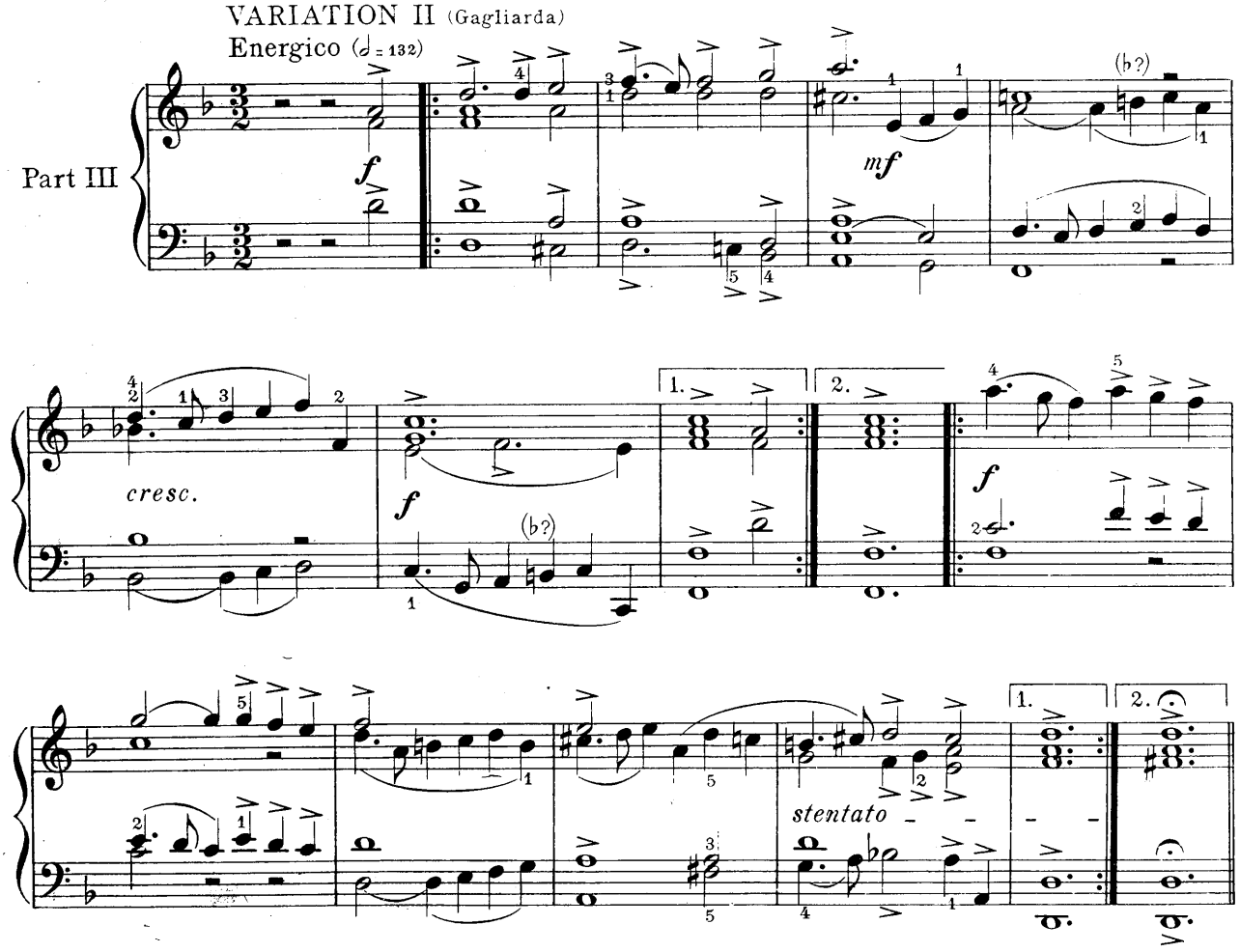


VARIATION II (Gagliarda)

Energico (♩ = 132)

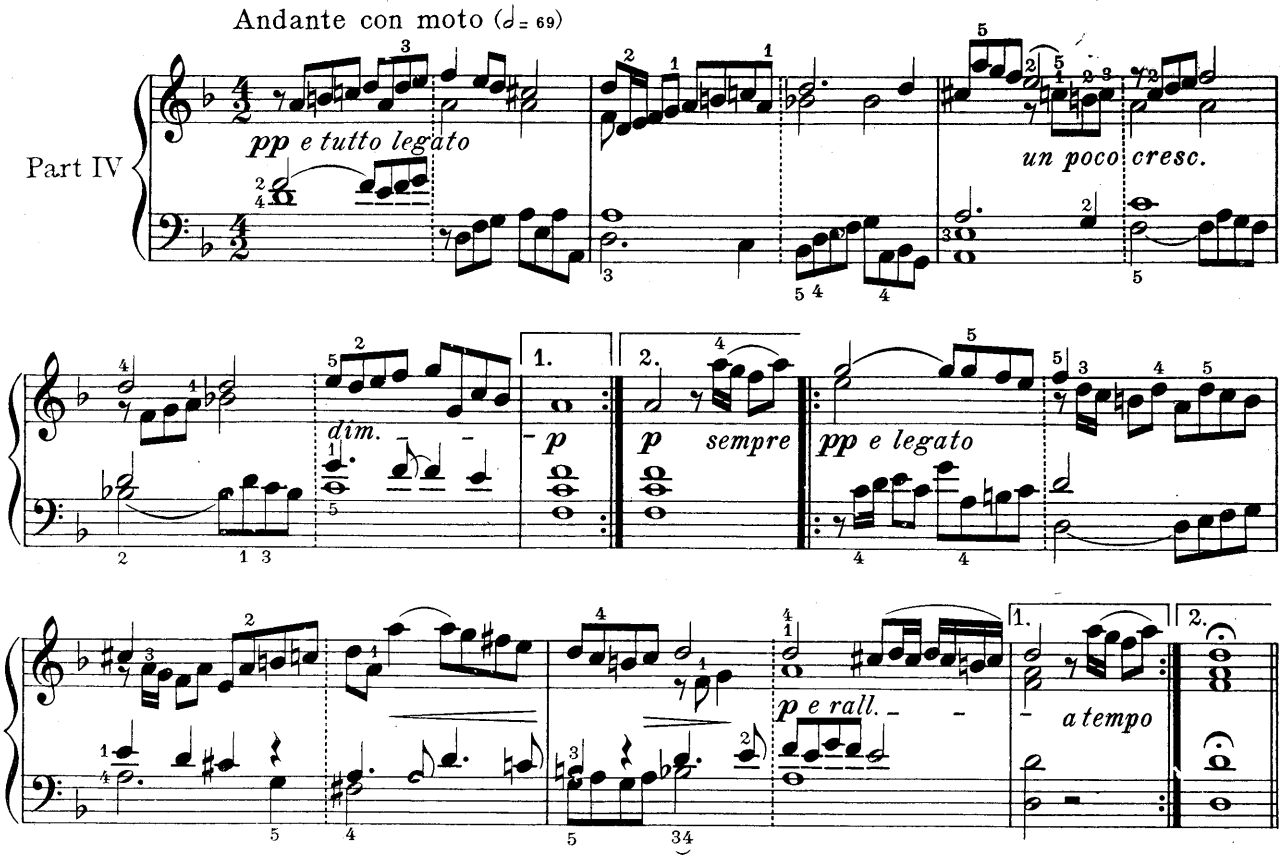
Part III



VARIATION III

Andante con moto (♩ = 69)

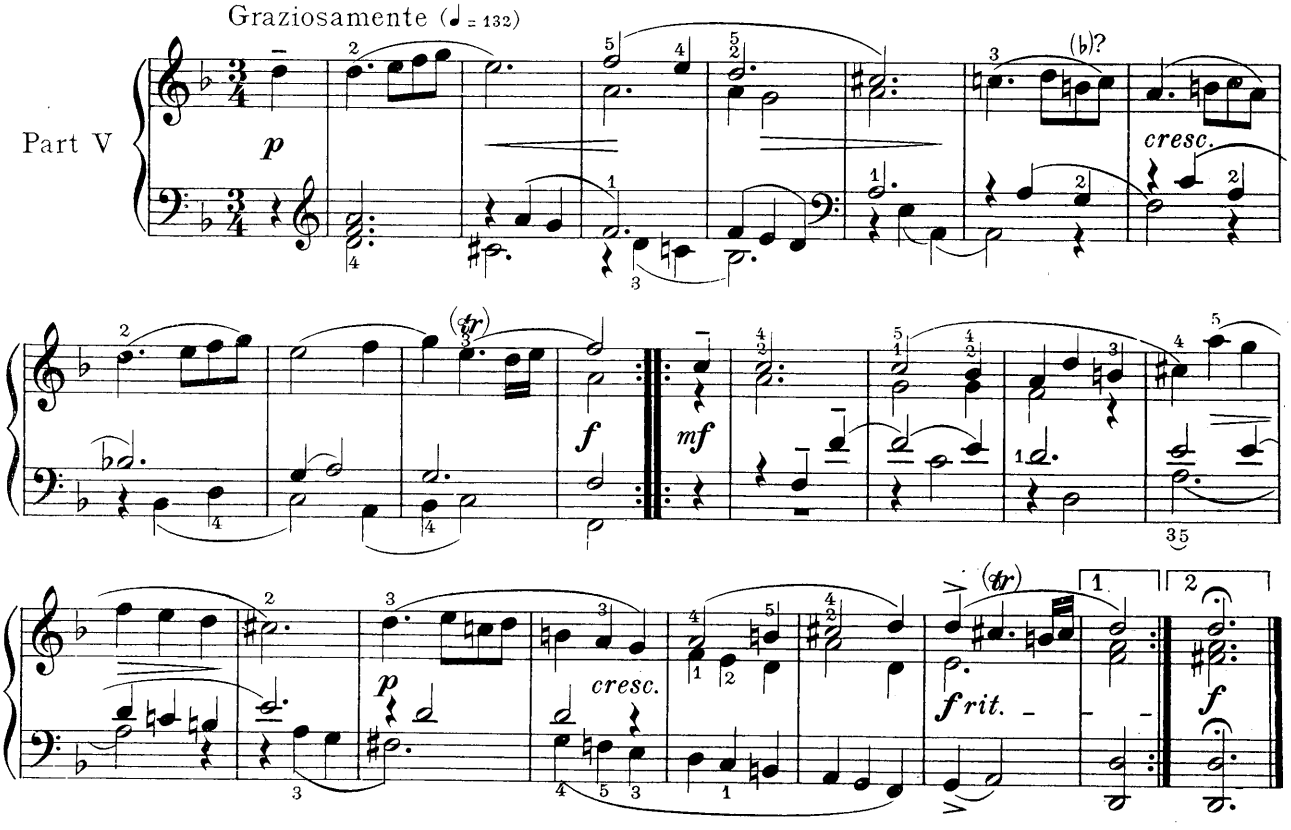
Part IV



VARIATION IV (Corrente)

Graziosamente (♩ = 132)

Part V



FUGUE, in G Minor

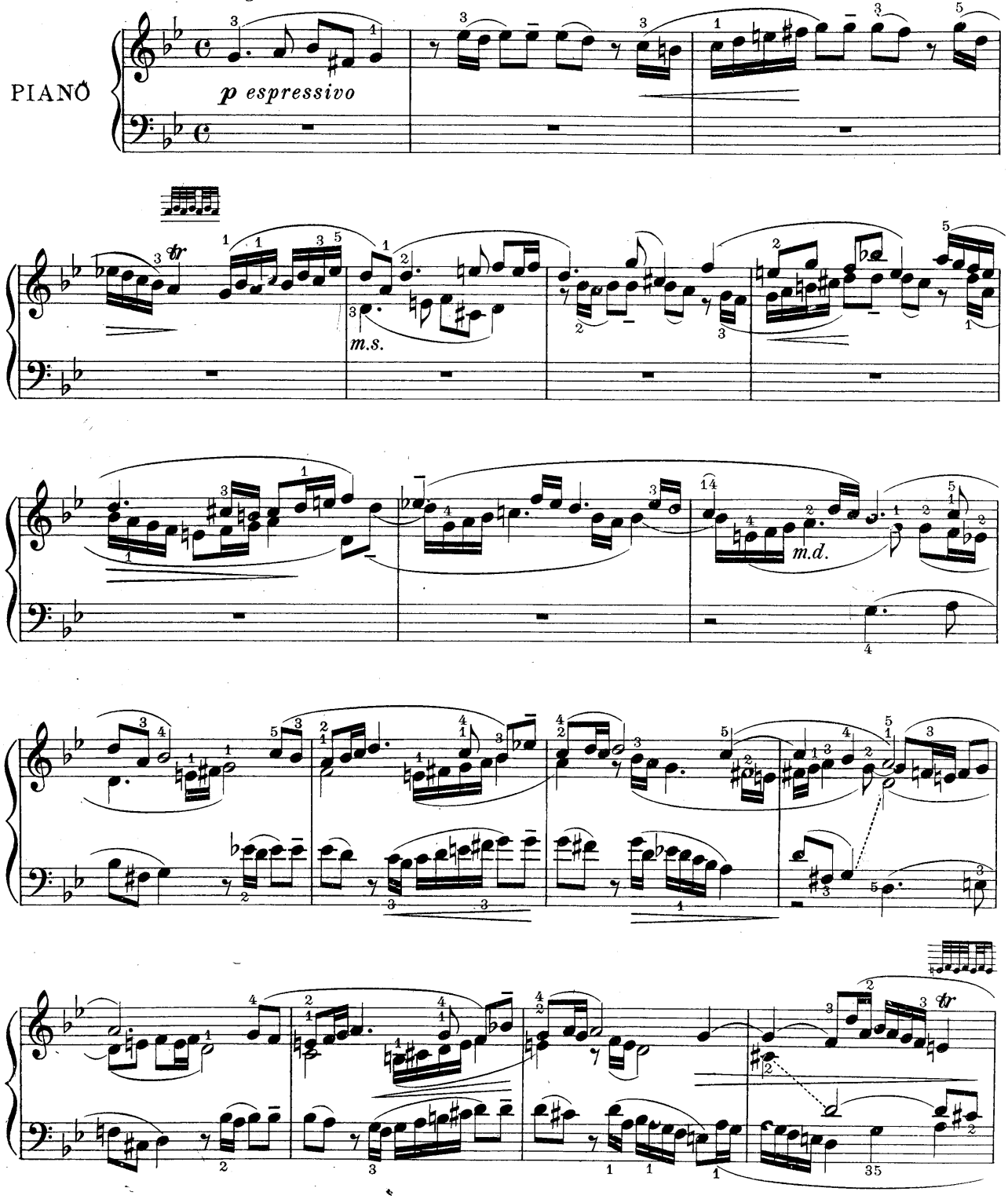
Edited by M. Esposito

GIROLAMO FRESCOBALDI
(1583 - 1644)

Allegro moderato (♩ = 80)

PIANO

p espressivo



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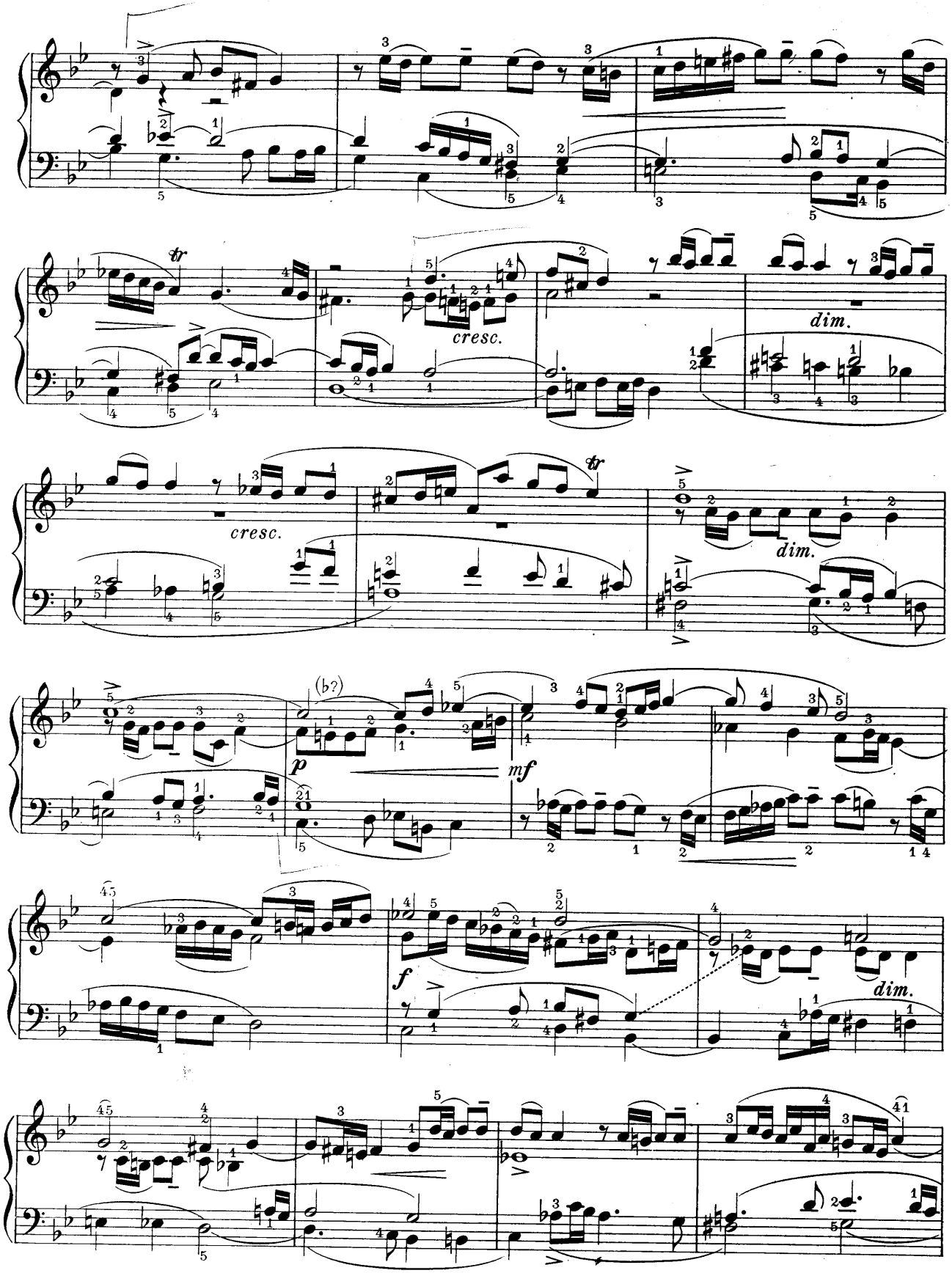
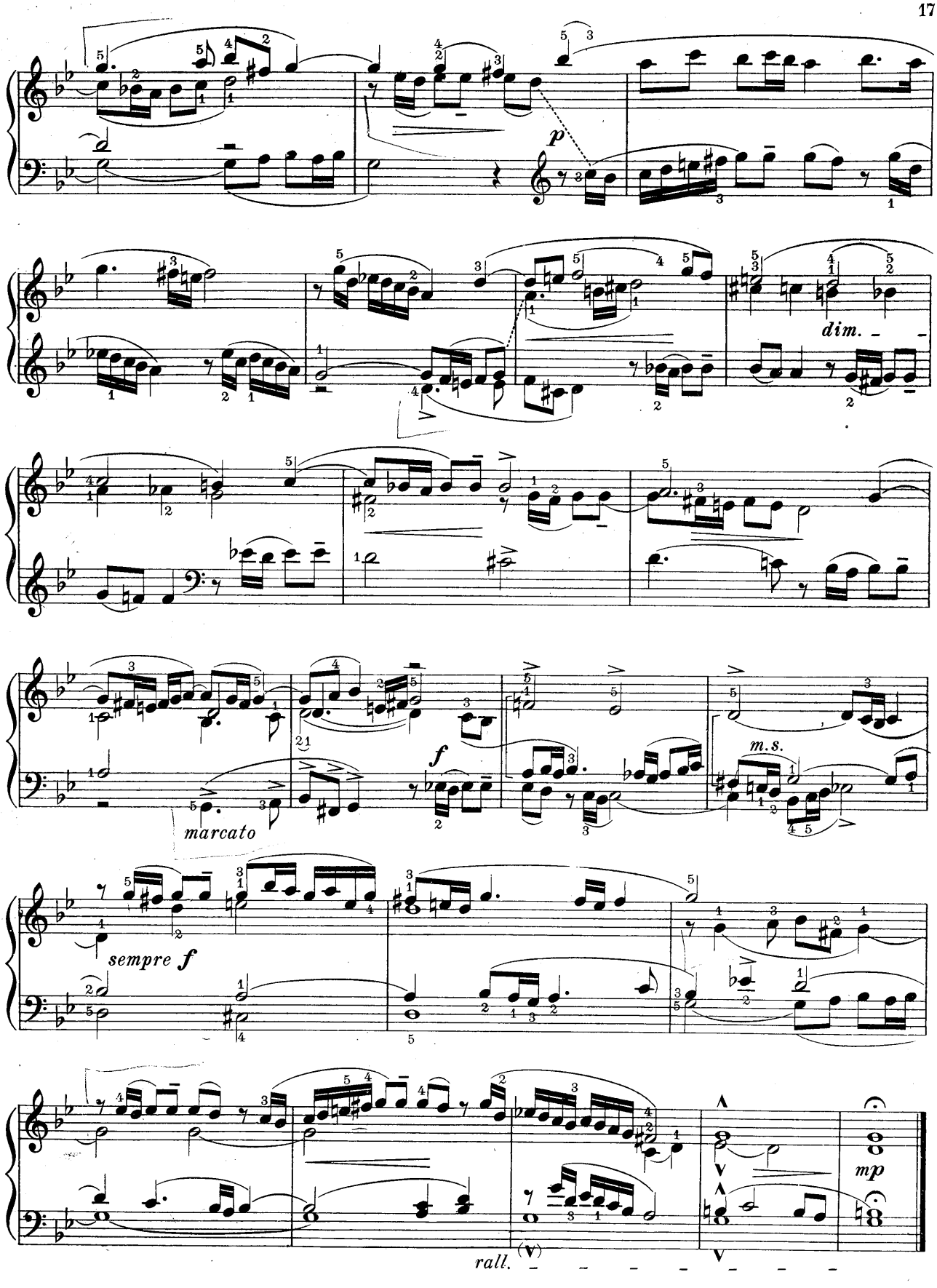
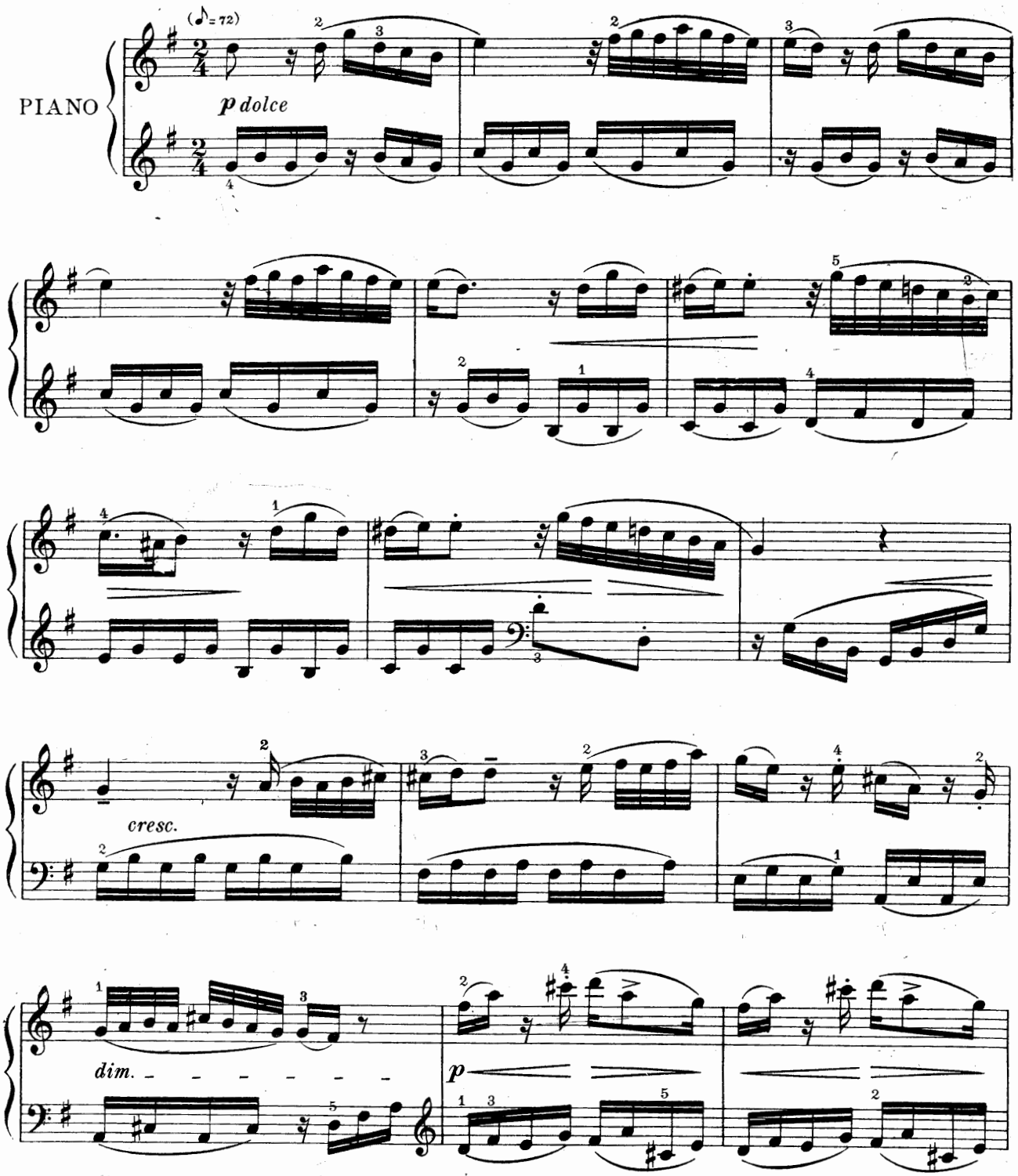

tr
cresc.
dim.
cresc.
dim.
(b?)
p
mf
f
dim.


p
dim.
marcato
f
m.s.
sempre f
rall.
mp

ANDANTINO, in G Major

Edited by M. Esposito

MICHELANGELO ROSSI
(died 1660)



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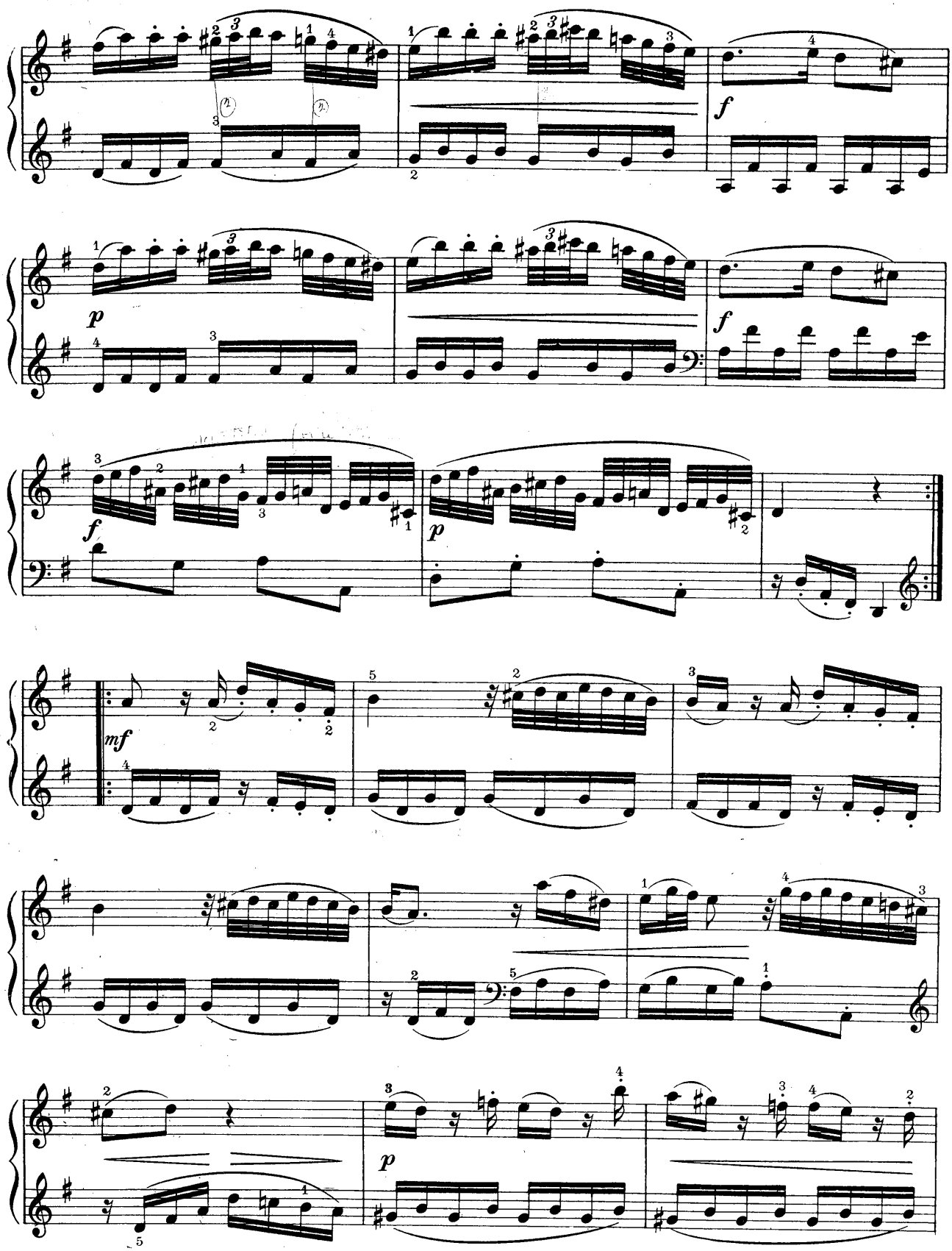
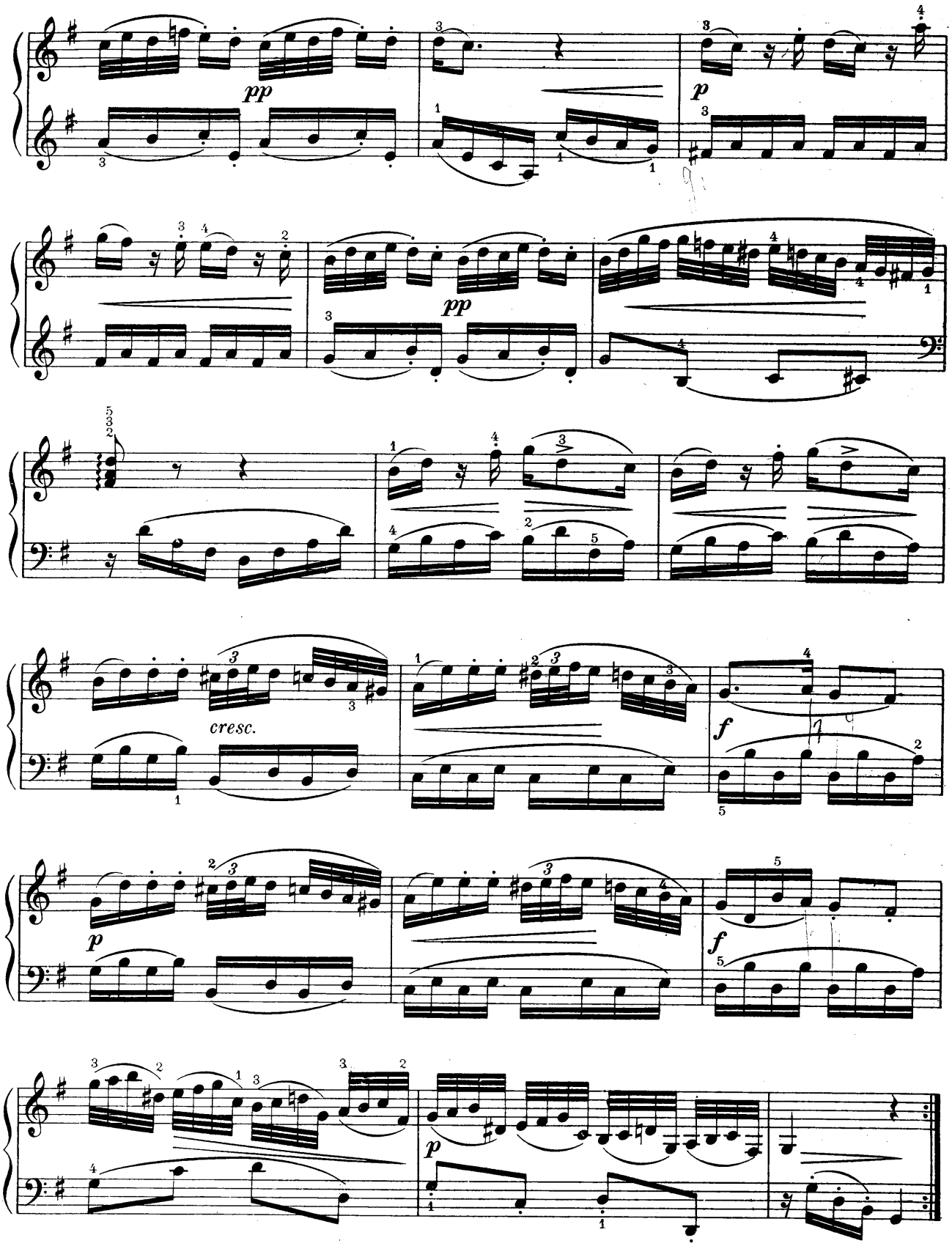
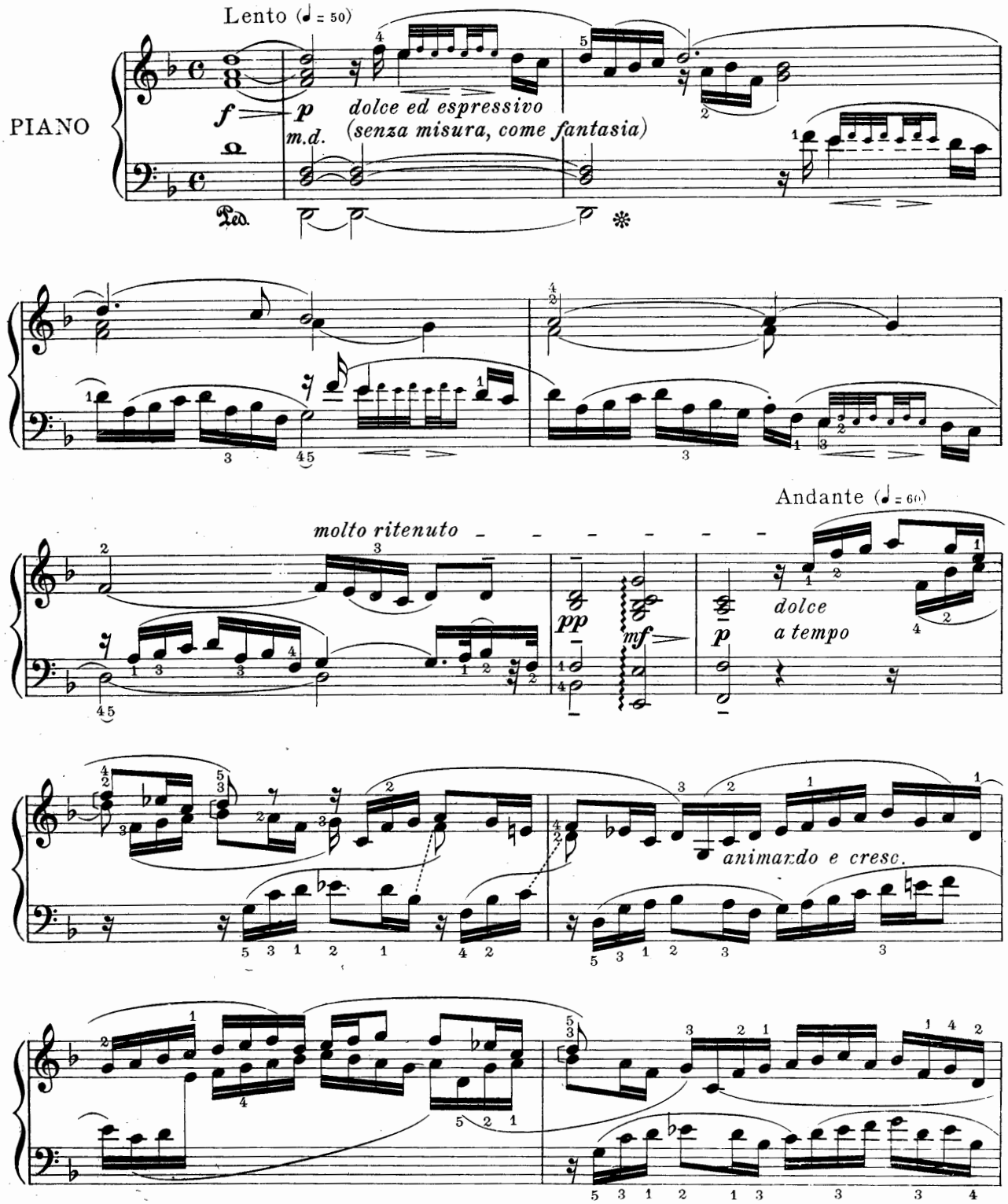

f
p
f
f
p
mf
p


pp
p
pp
cresc.
f
p
f
p

TOCCATA, in D Minor

Edited by M. Esposito

MICHELANGELO ROSSI
(died 1660)



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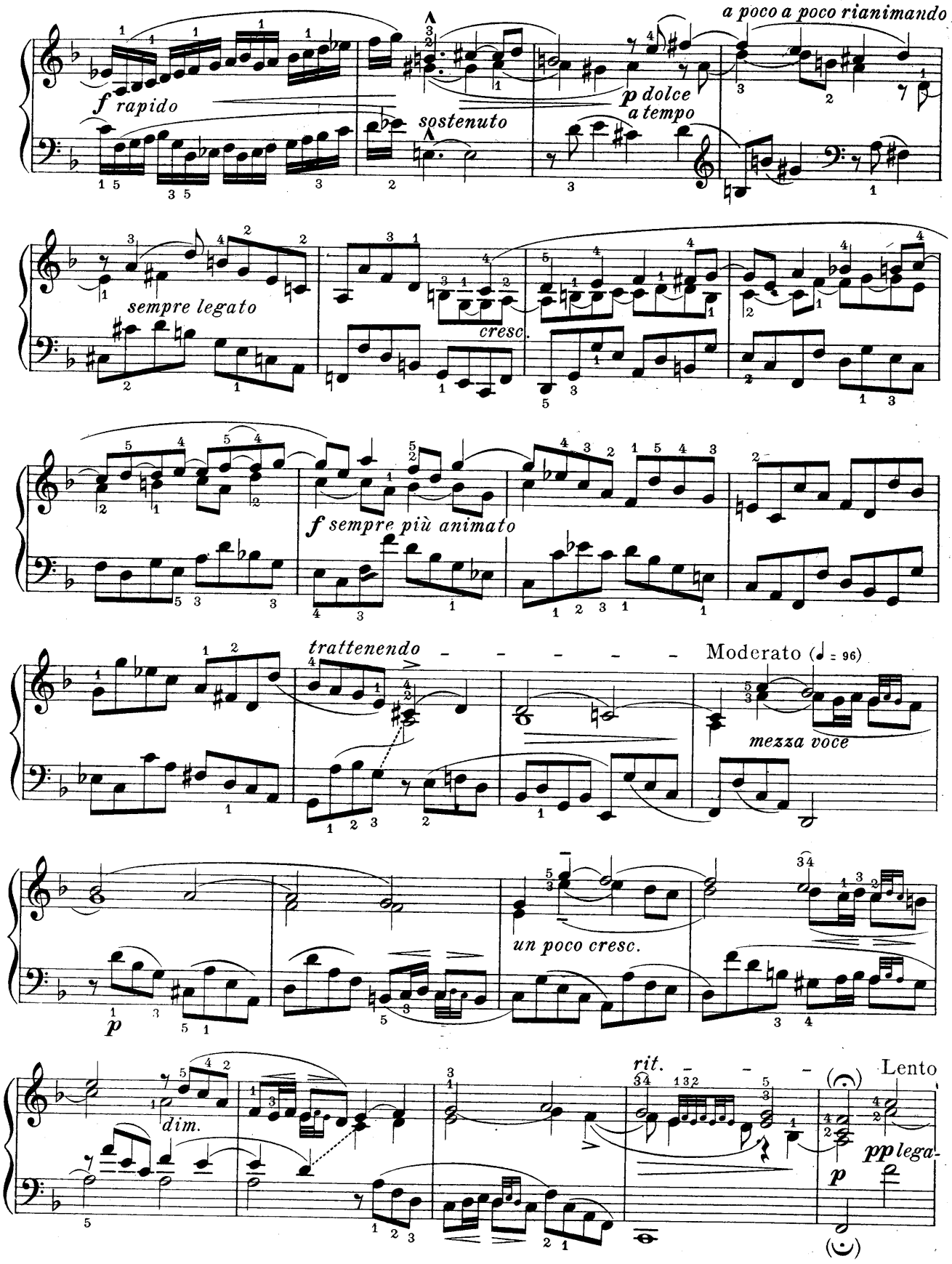
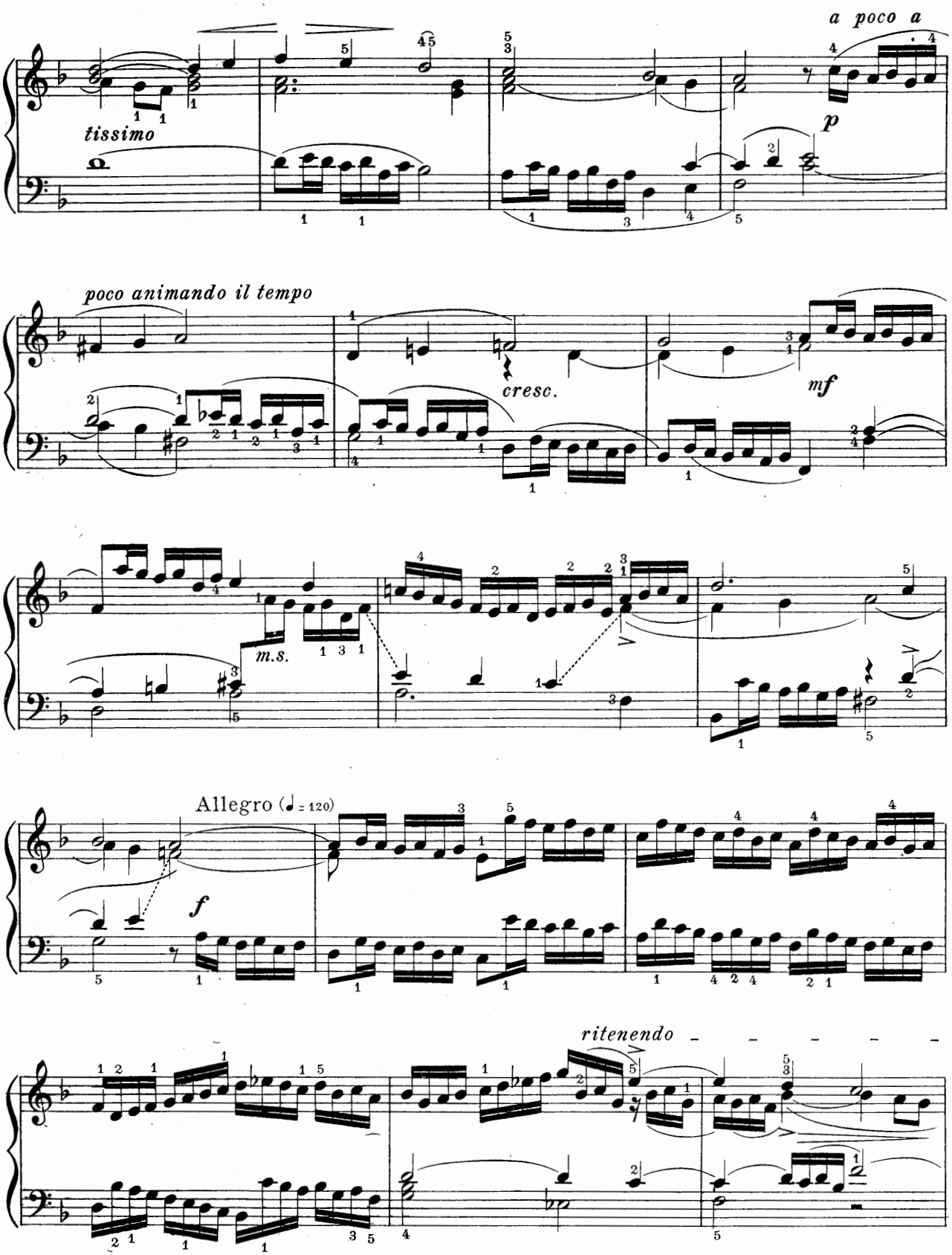
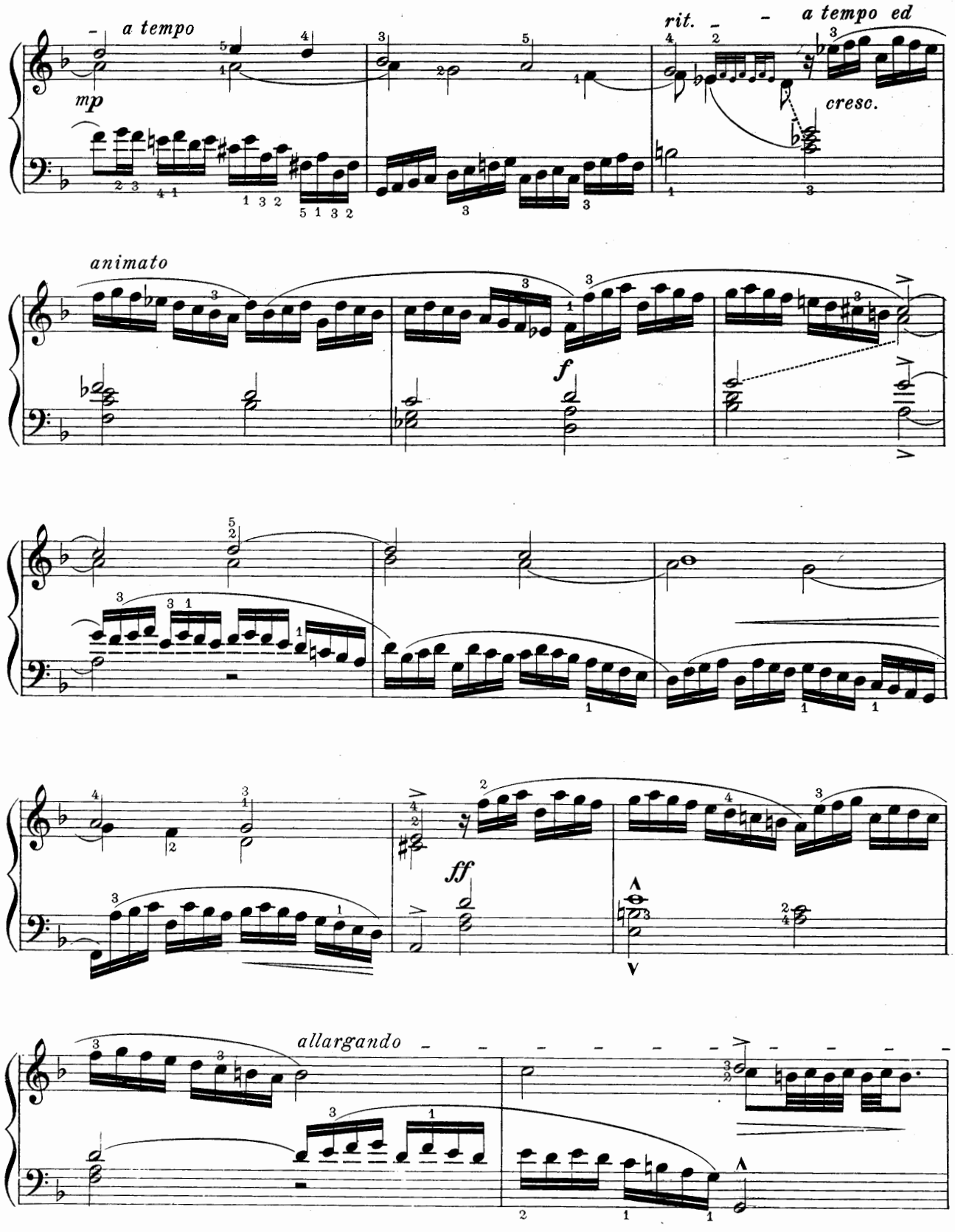
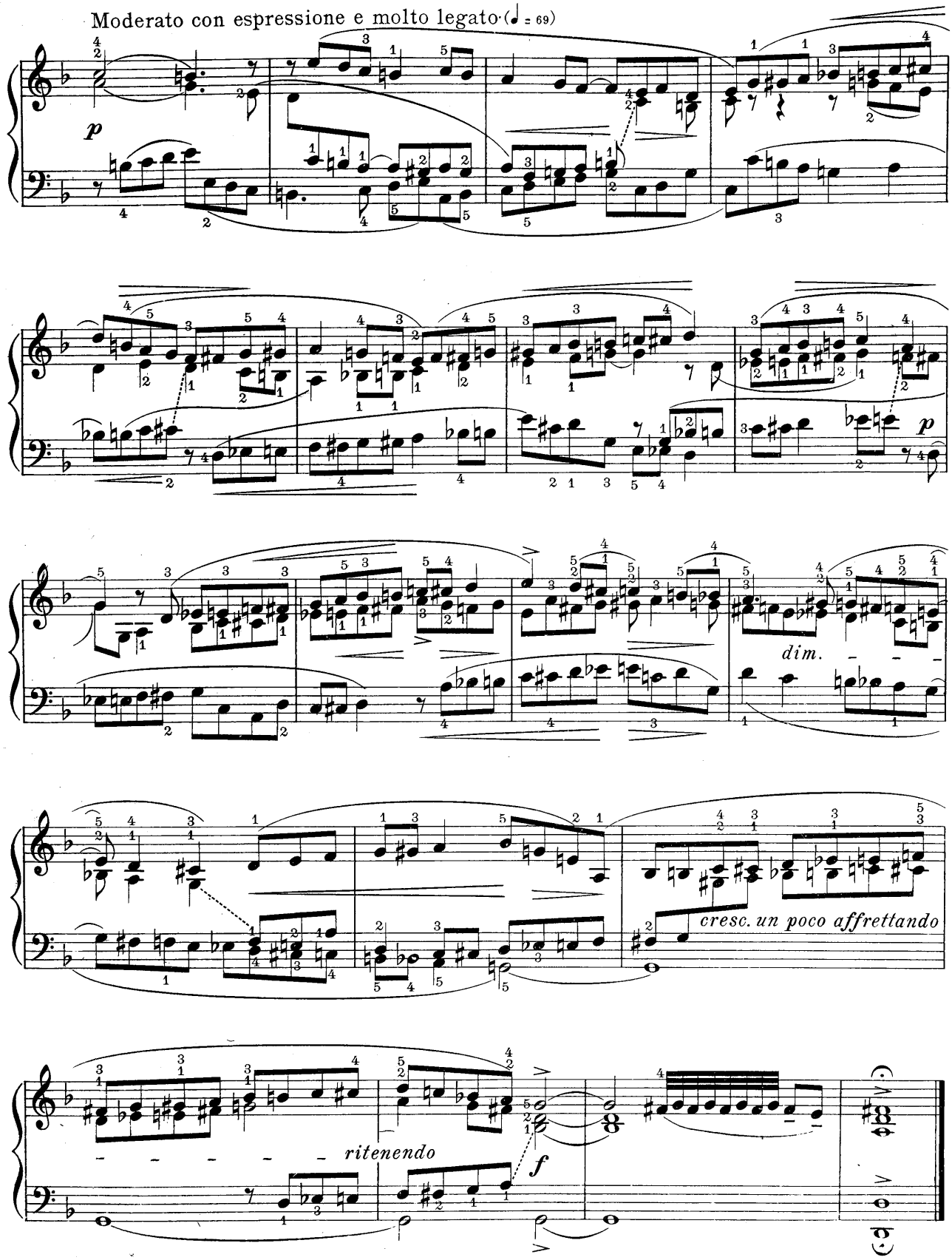

a poco a poco rianimando
f rapido
sostenuto
p dolce
a tempo
sempre legato
cresc.
f sempre più animato
trattenendo
Moderato (♩ = 96)
mezza voce
un poco cresc.
p
dim.
rit.
Lento
pp lega-
p


a poco a
tissimo
p
poco animando il tempo
cresc.
mf
m.s.
Allegro (♩ = 120)
f
ritenendo


a tempo
mp
rit.
a tempo ed
cresc.
animato
f
ff
allargando


Moderato con espressione e molto legato (♩ = 69)
p
dim.
p
cresc. un poco affrettando
ritenendo
f

SONATA

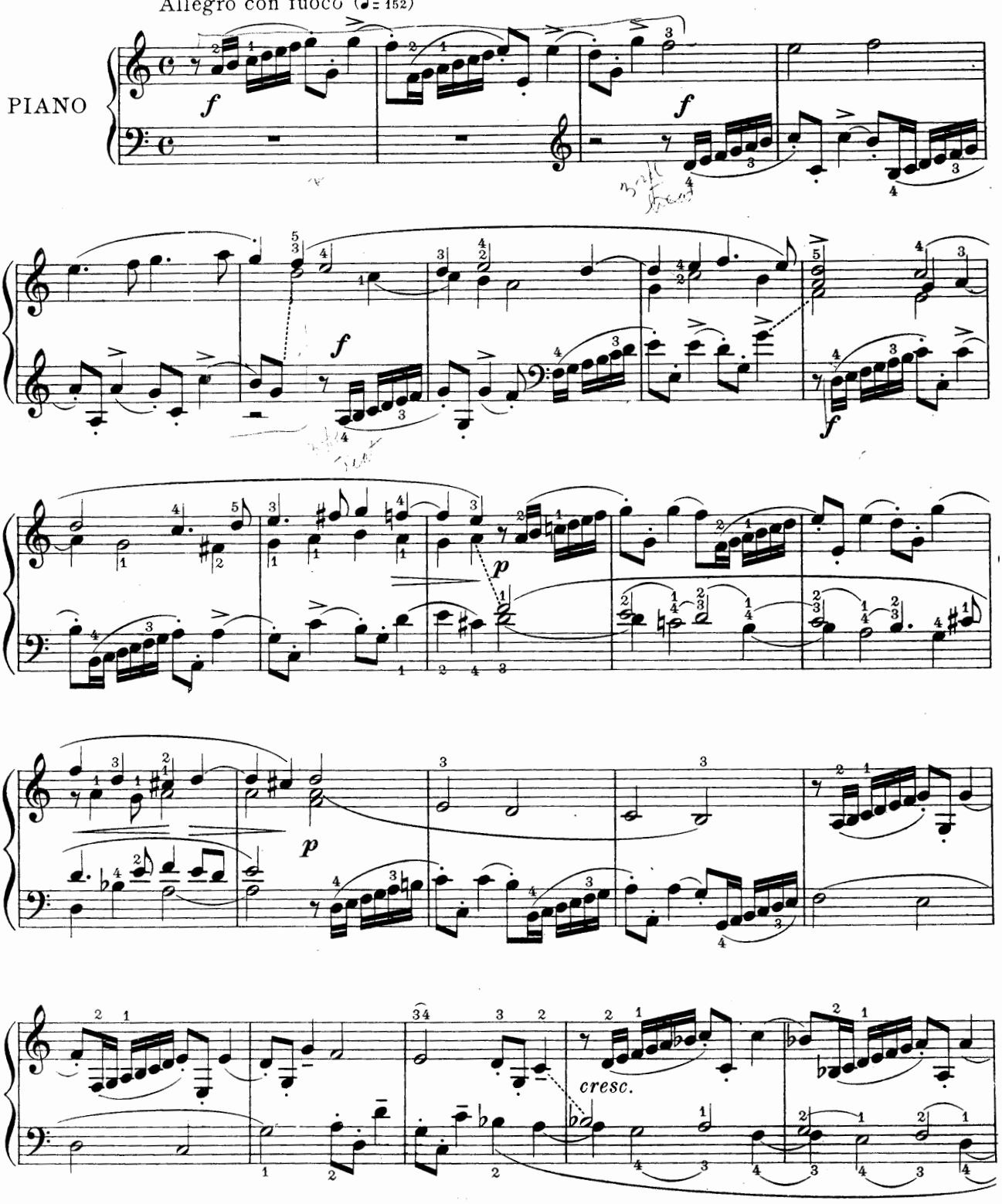
(FUGUE)

Edited by M. Esposito

BERNARDO PASQUINI
(1637-1710)

Allegro con fuoco (♩= 152)

PIANO



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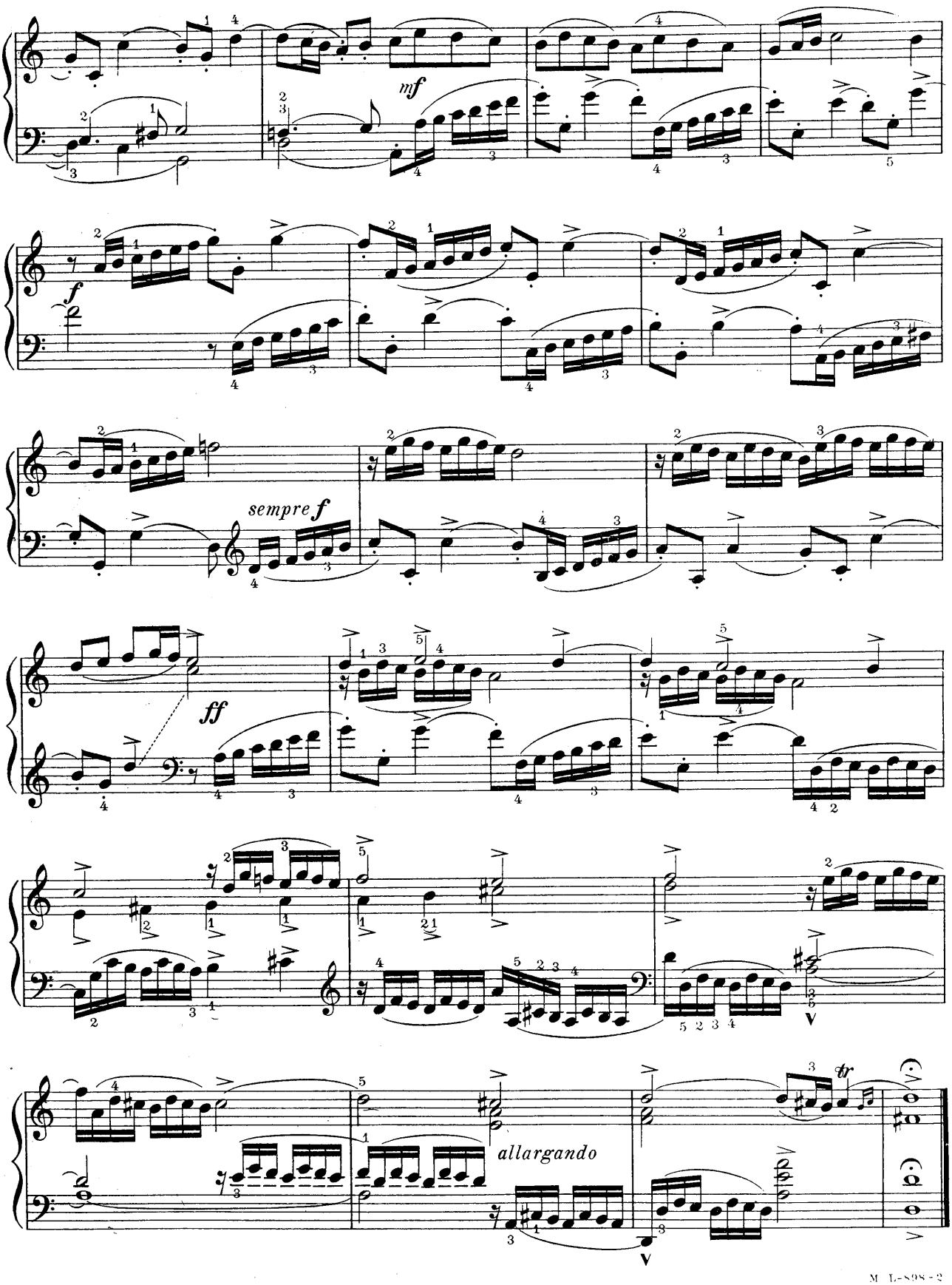
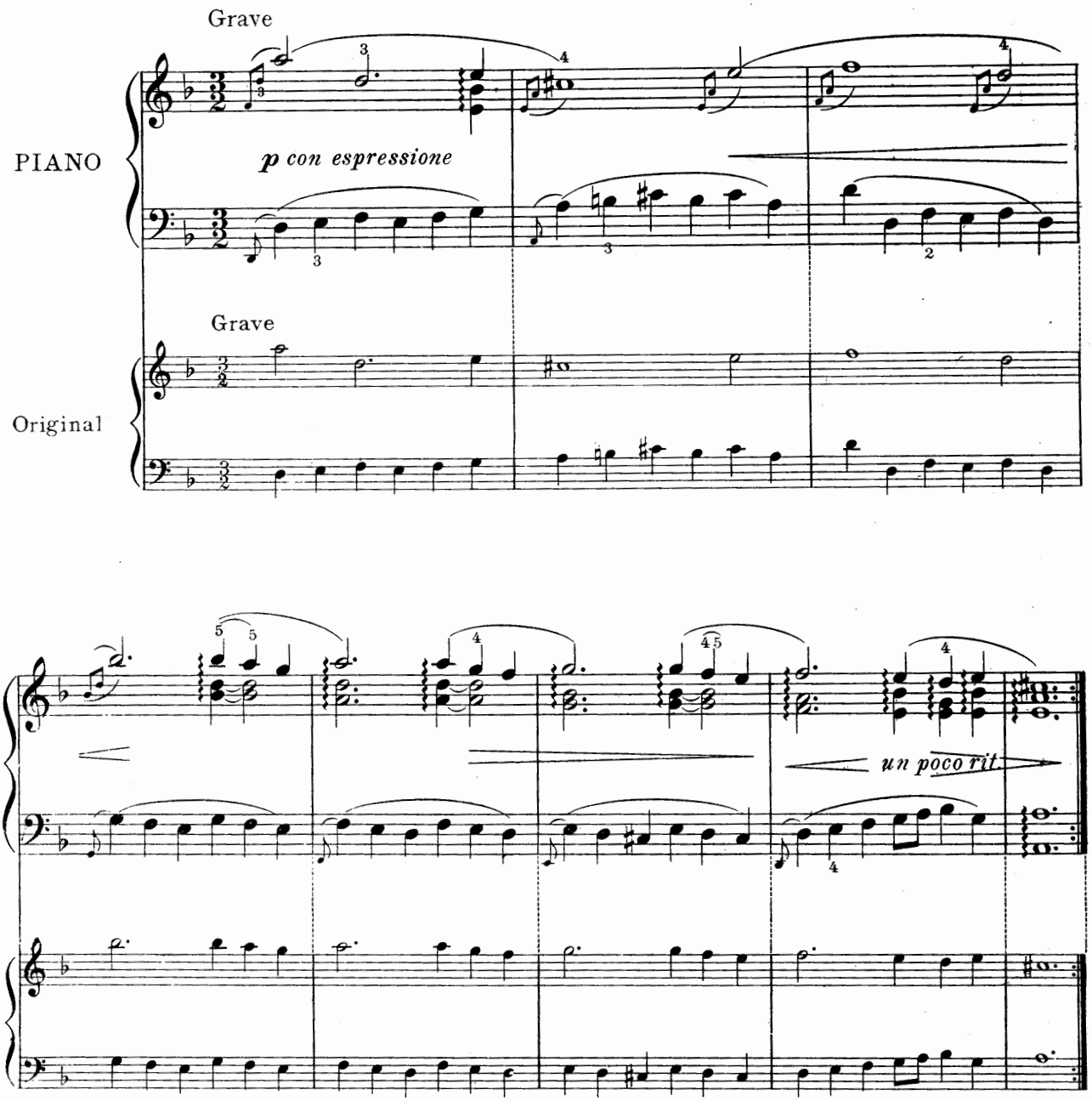

mf
f
sempre f
ff
allargando
tr

*)ARIA

from "TOCCATA SECONDA"

Edited by M. Esposito

ALESSANDRO SCARLATTI
(1649 - 1725)



Harmonized by M. Esposito

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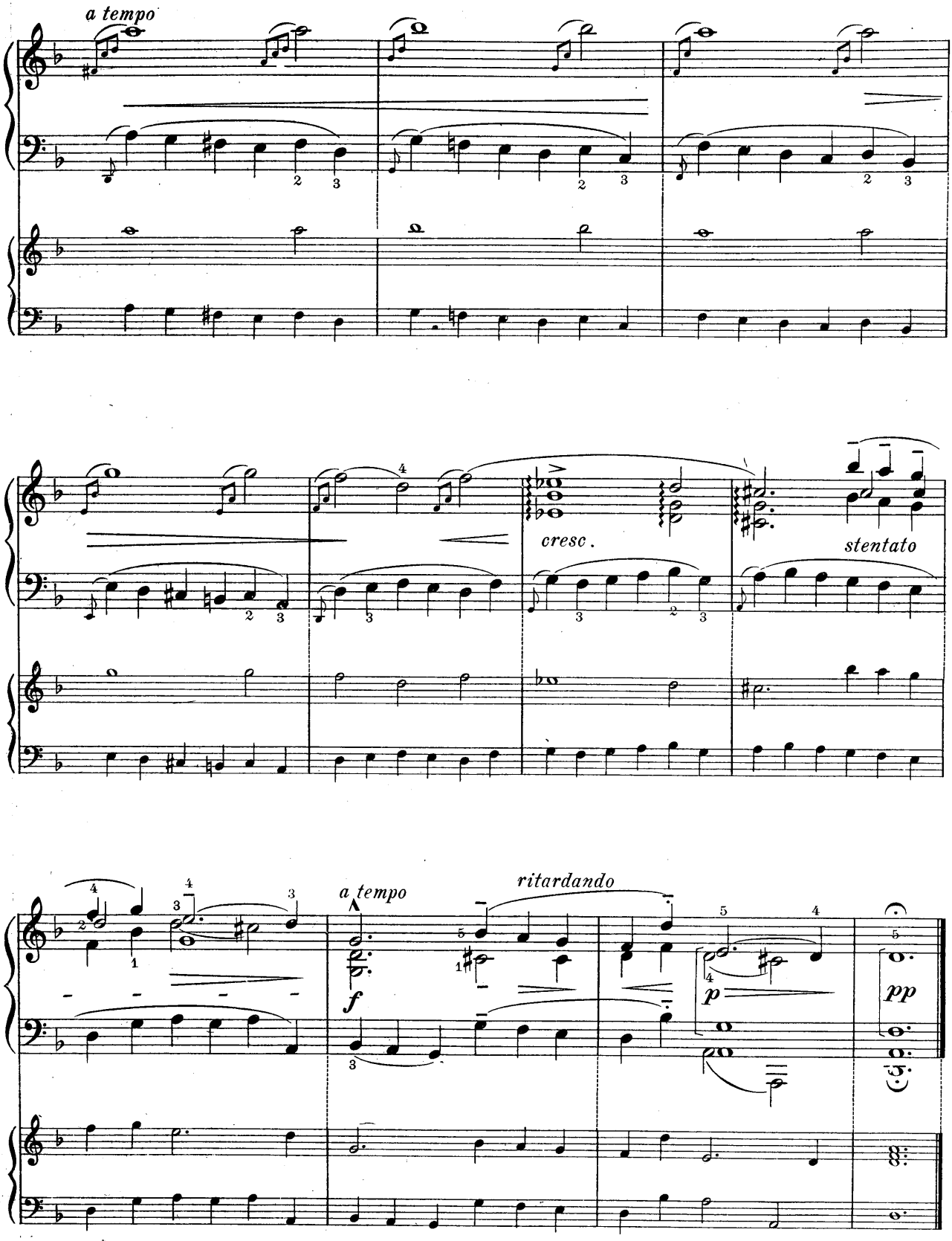

a tempo
cresc.
stentato
a tempo
ritardando
f
p
pp

*) MINUETTO

from "TOCCATA QUARTA"

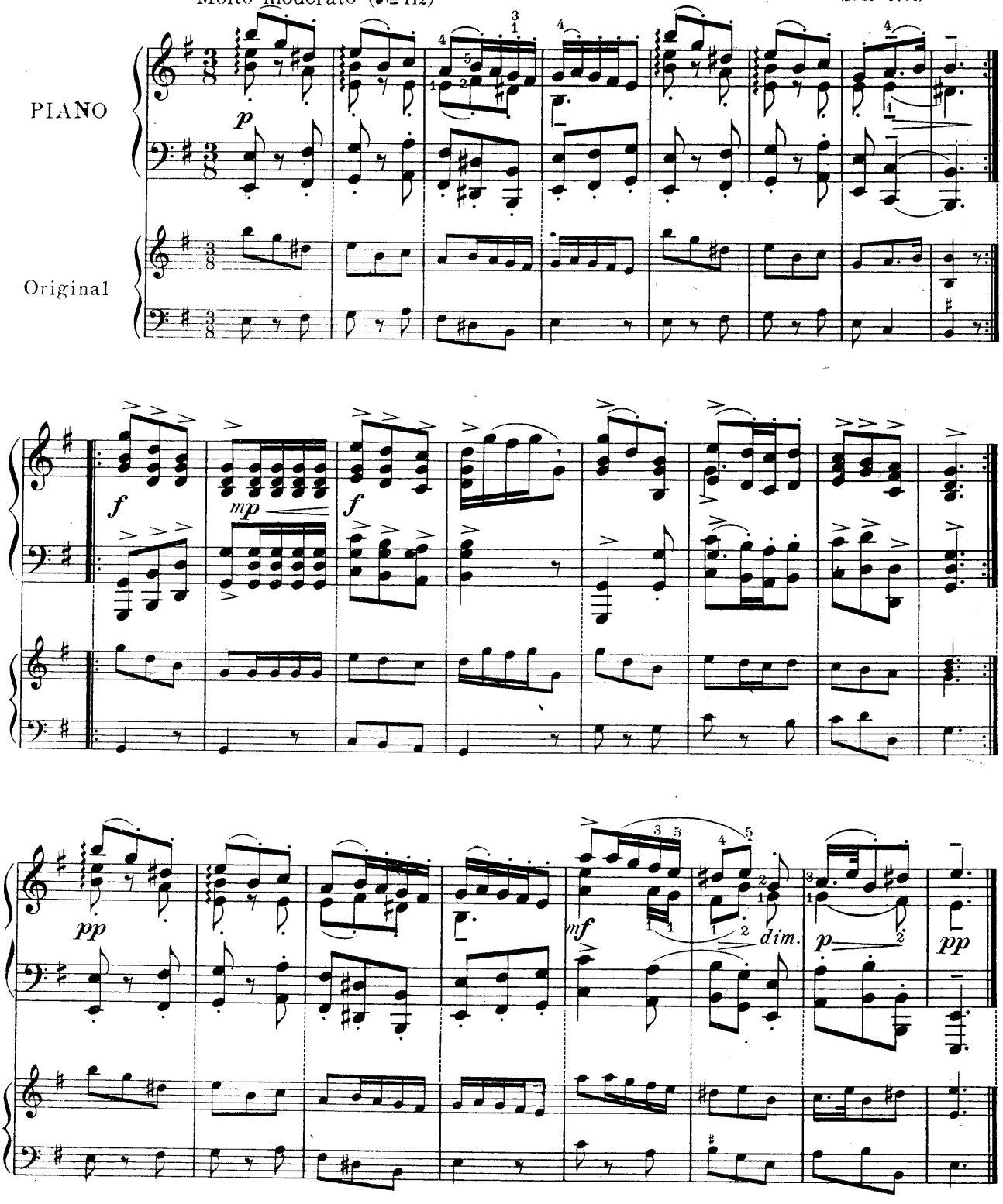
Edited by M. Esposito

ALESSANDRO SCARLATTI
(1649 - 1725)

Molto moderato (♪ = 112)

PIANO

Original



*) Harmonized by M. Esposito

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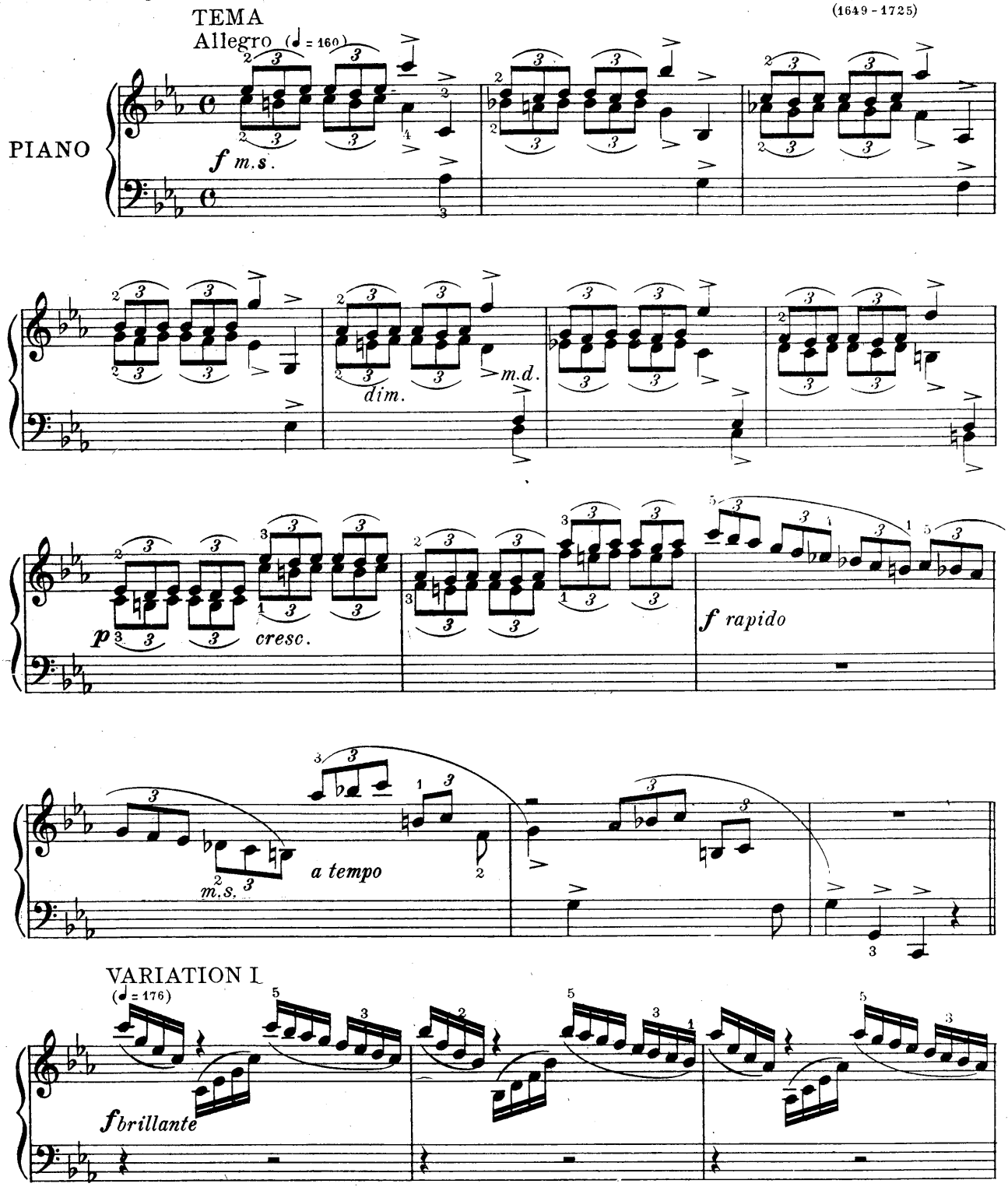
TEMA CON VARIAZIONI

(TOCCATA SETTIMA)

Edited by M. Esposito

ALESSANDRO SCARLATTI
(1649 - 1725)



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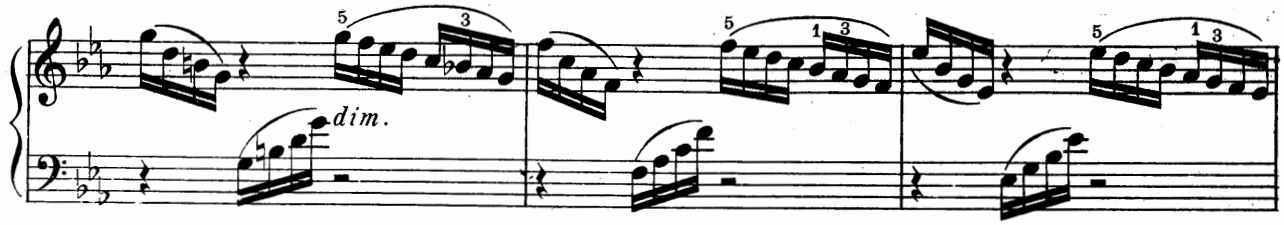
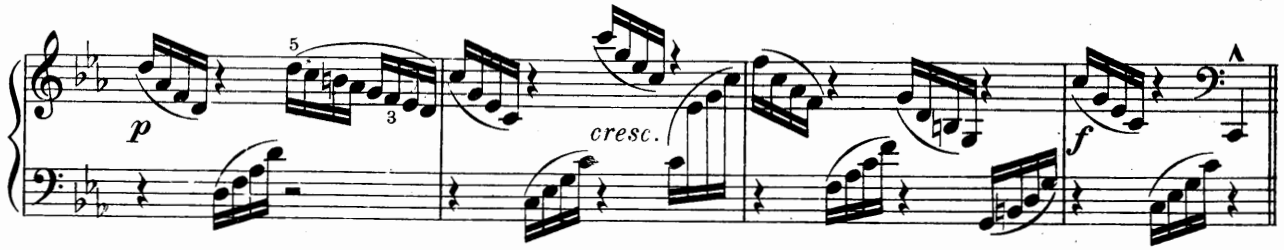
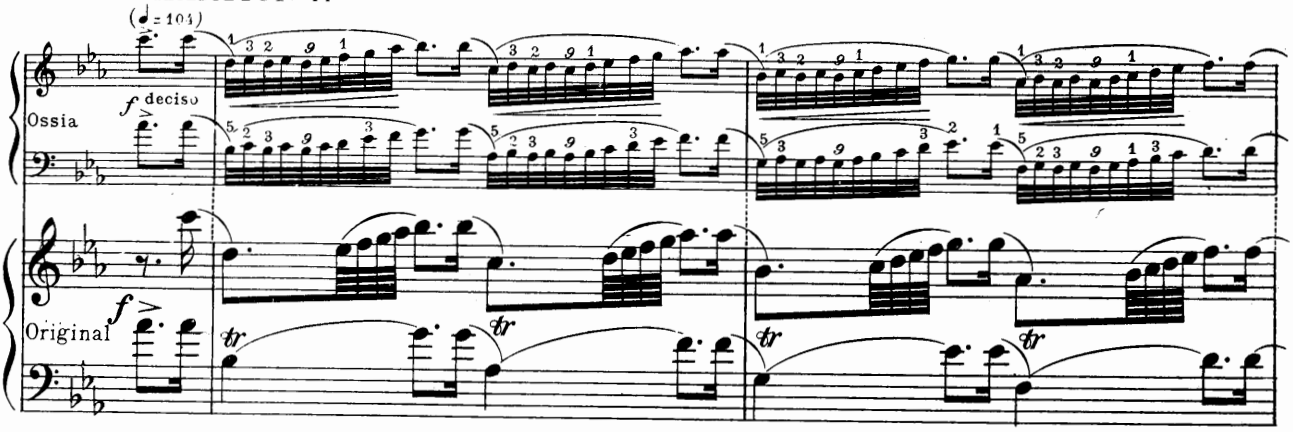
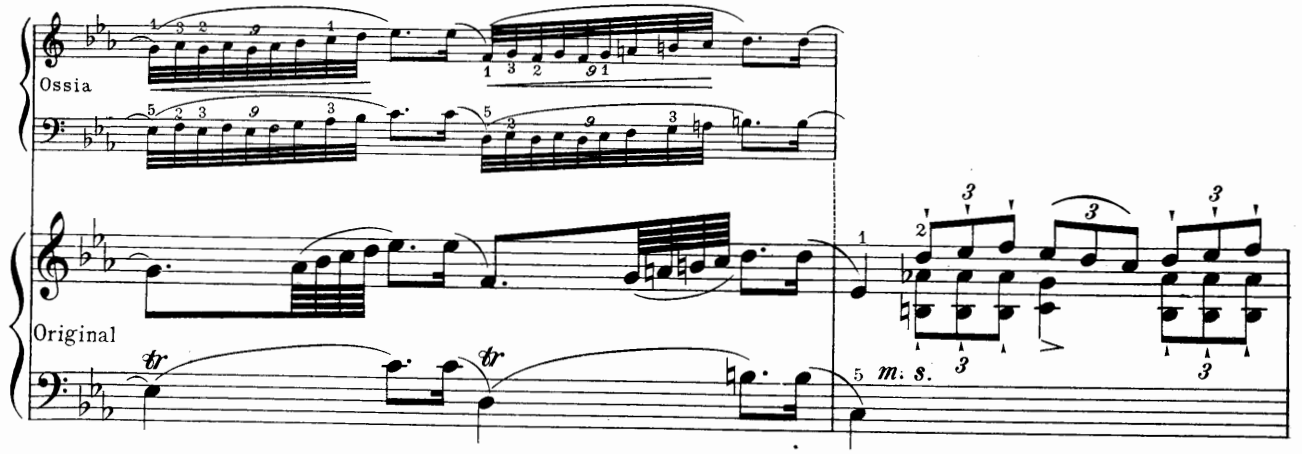
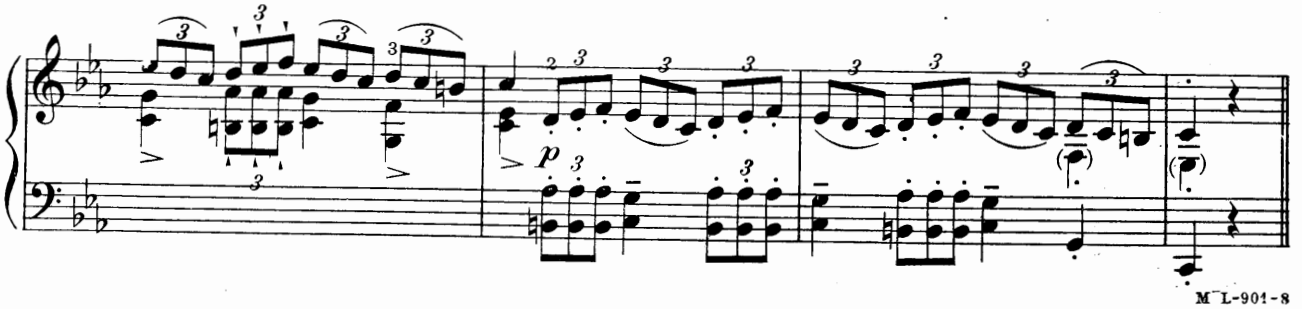


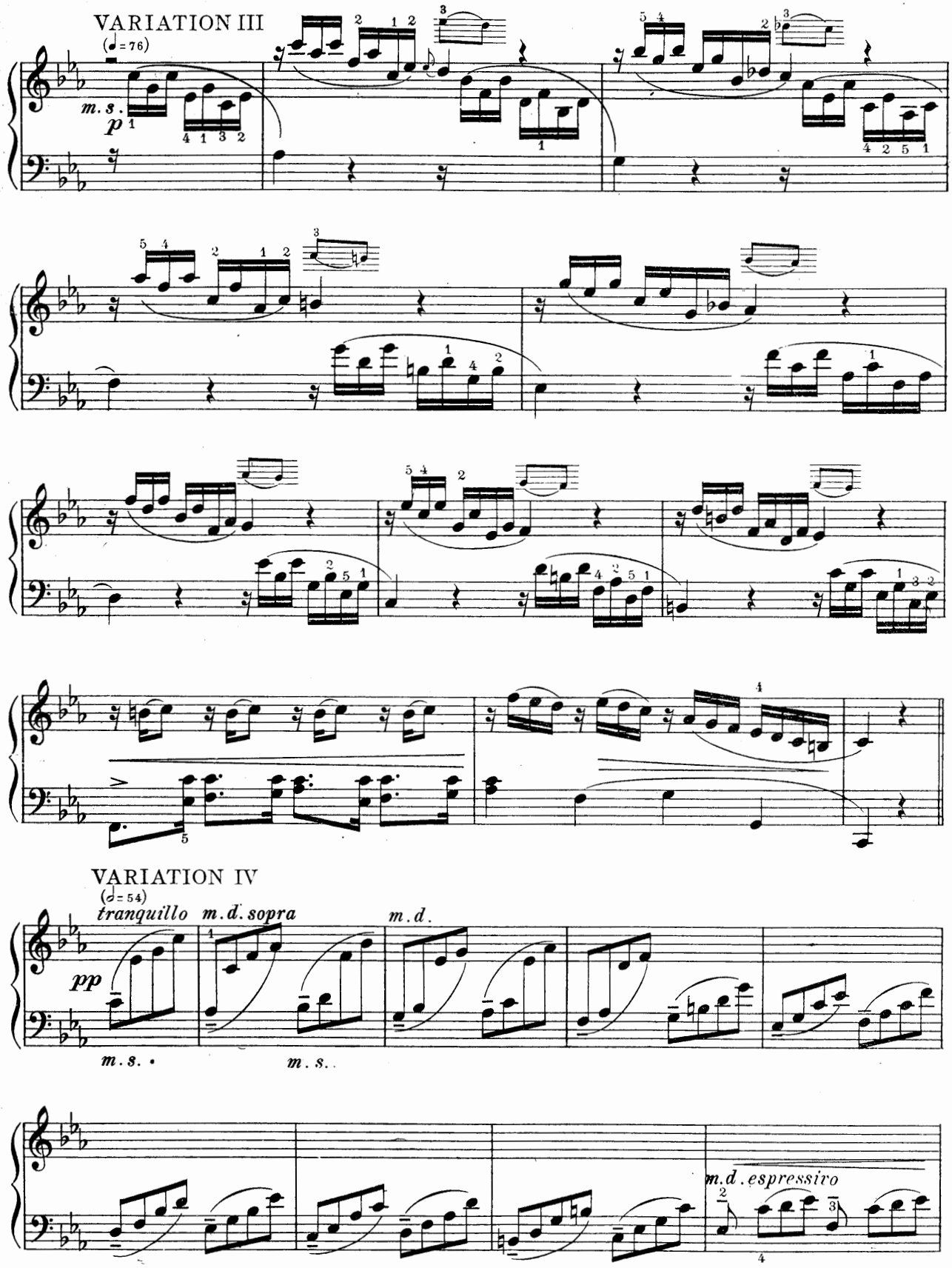


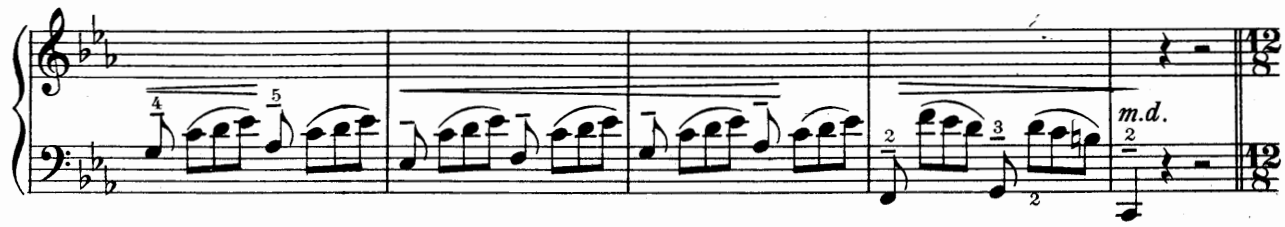
VARIATION II





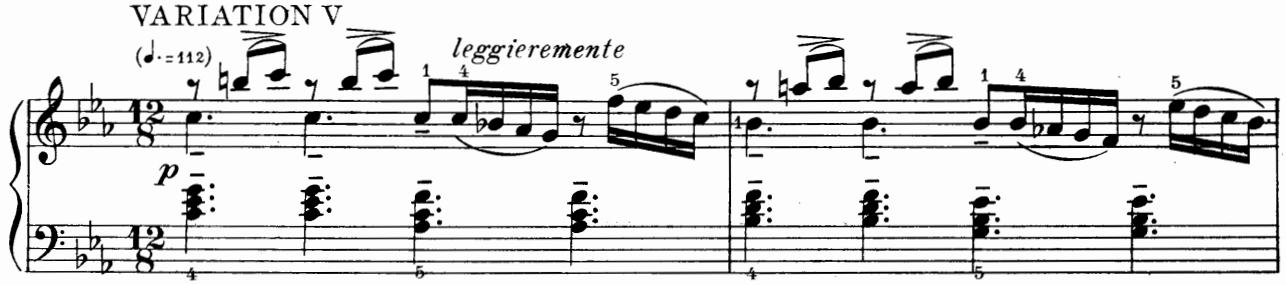


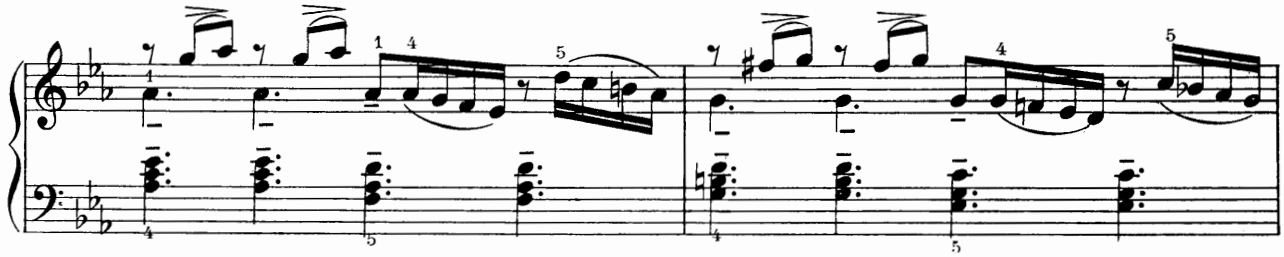

VARIATION III
(♩= 76)
m. s.
p
VARIATION IV
(♩= 54)
tranquillo
m. d. sopra
m. d.
pp
m. s.
m. s.
m. d. espressivo

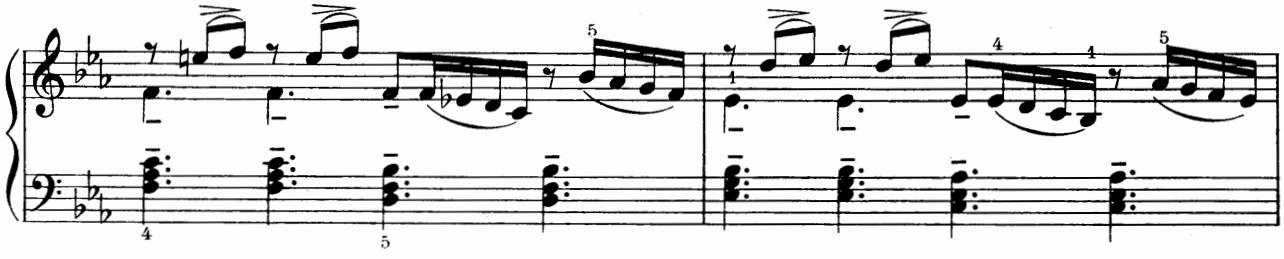


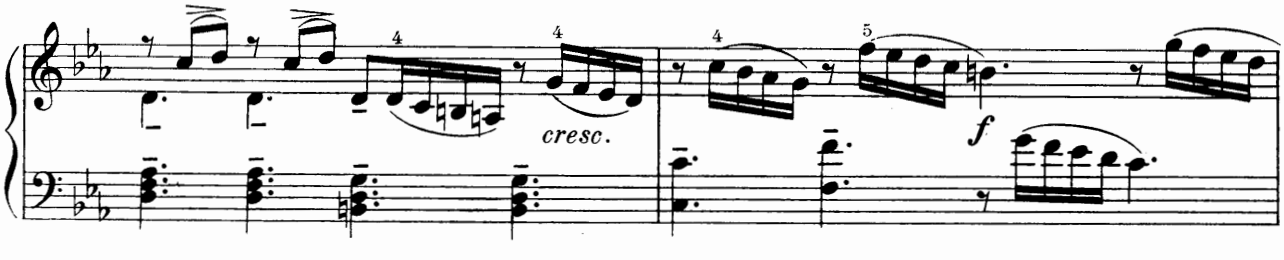
VARIATION V

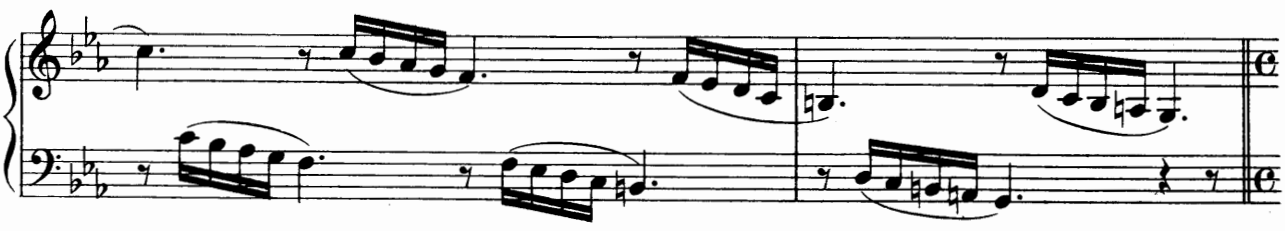
(♩. = 112)

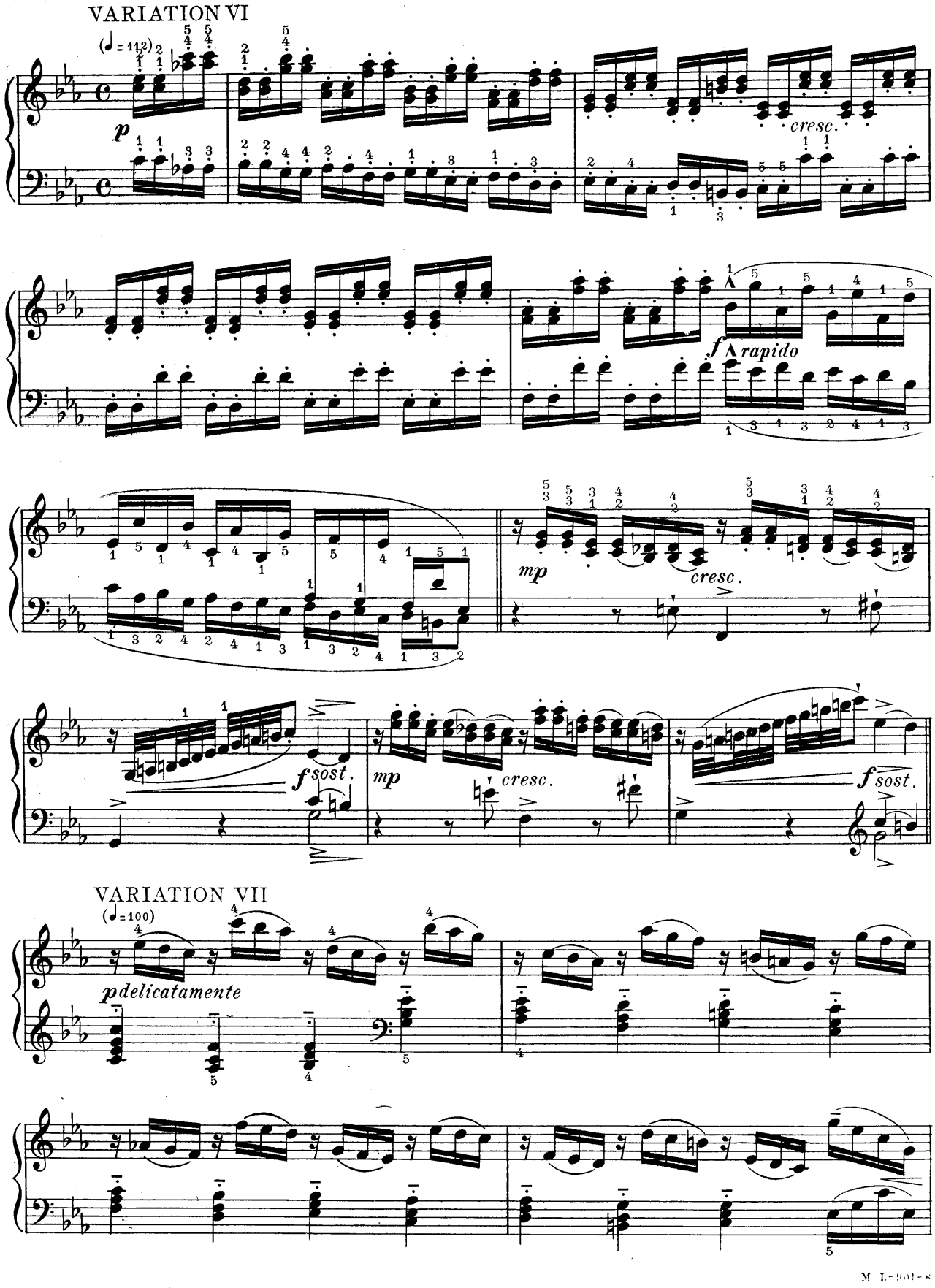











VARIATION VI
(♩= 112)
p
cresc.
f rapido
mp
cresc.
f sost.
mp
cresc.
f sost.
VARIATION VII
(♩=100)
p delicatamente

espress.

VARIATION VIII

espress.

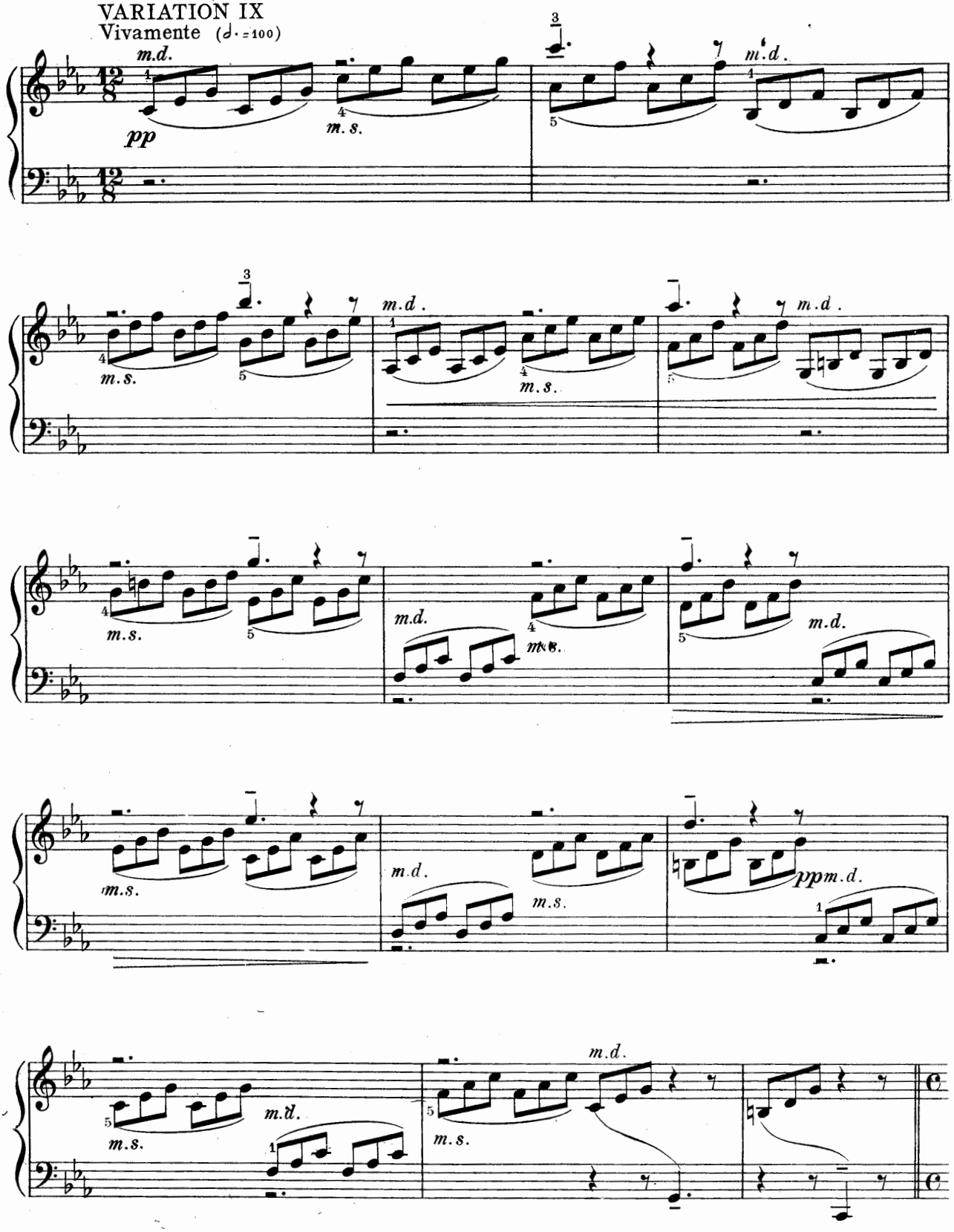
mf

p

dim.

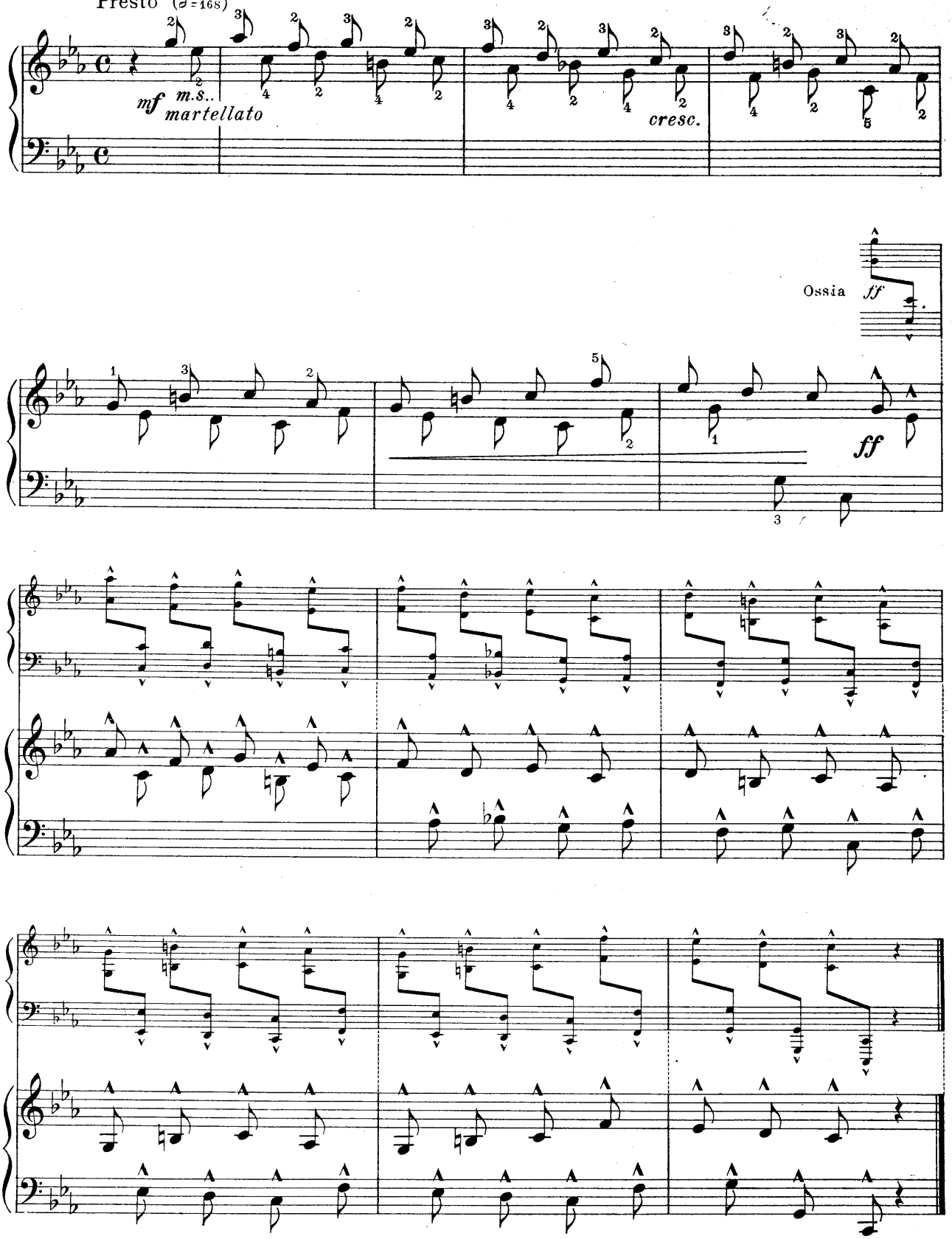
cresc.

f sostenuto


VARIATION IX
Vivamente (♩. = 100)
m.d.
pp
m.s.
m.d.
m.s.
m.d.
m.s.
m.d.
m.s.
m.d.
m.s.
m.d.
m.s.
m.d.
m.s.
pp
m.d.
m.d.
m.s.
m.d.
m.s.

VARIATION X

Presto (♩=168)



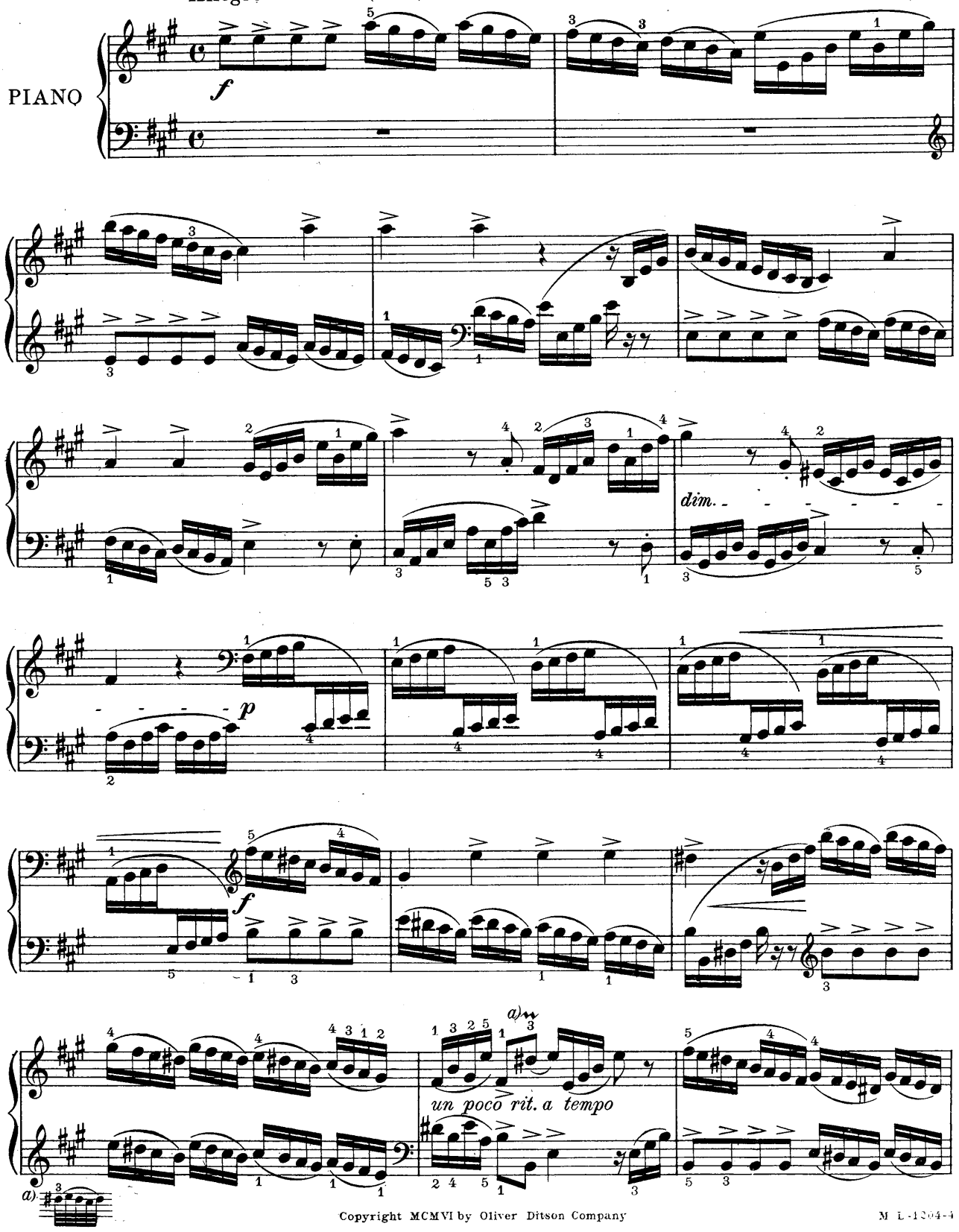
TOCCATA OTTAVA

Edited by M. Esposito

ALESSANDRO SCARLATTI
(1649 - 1725)

Allegro con brio (♩= 138)

PIANO



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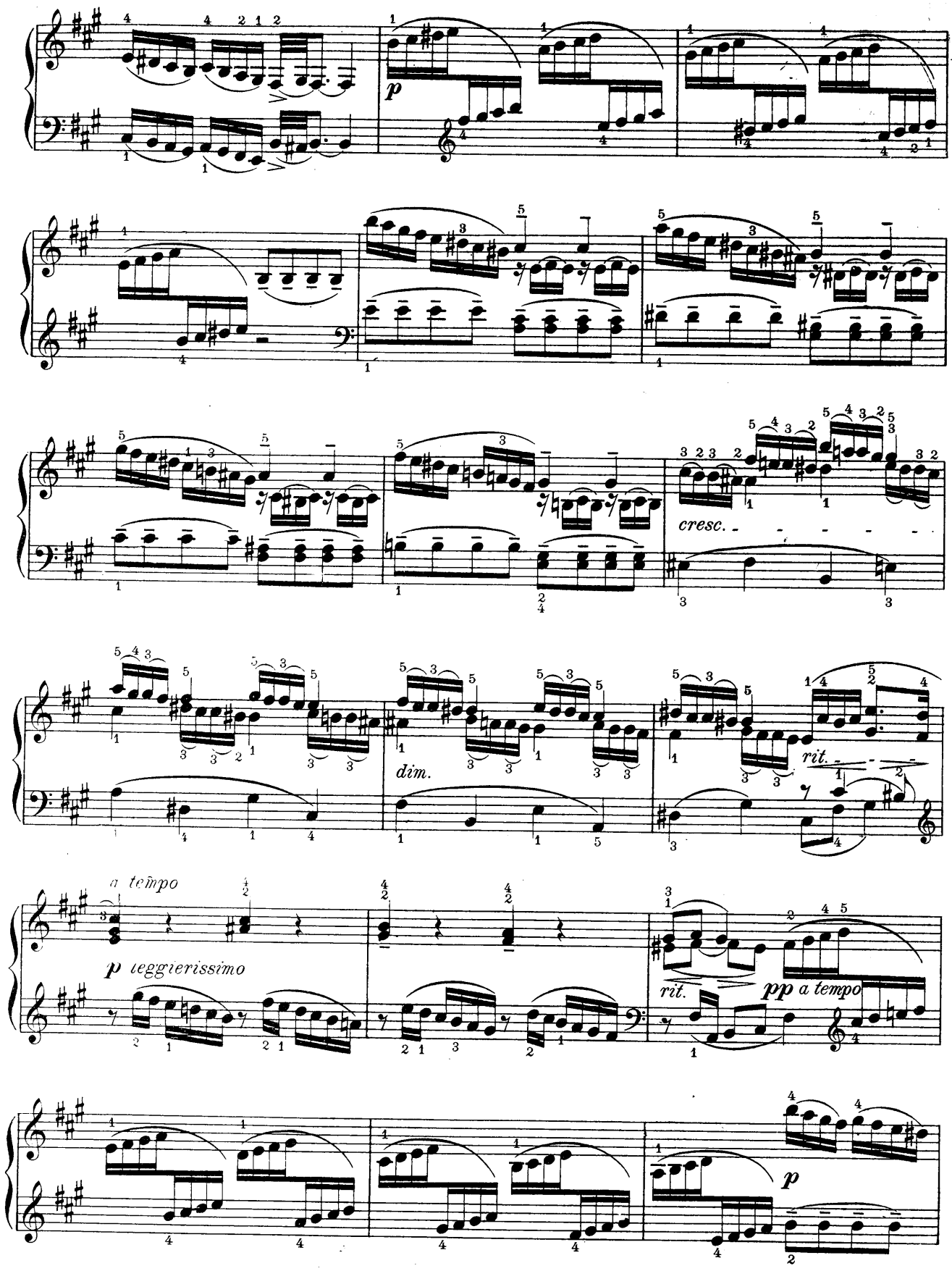
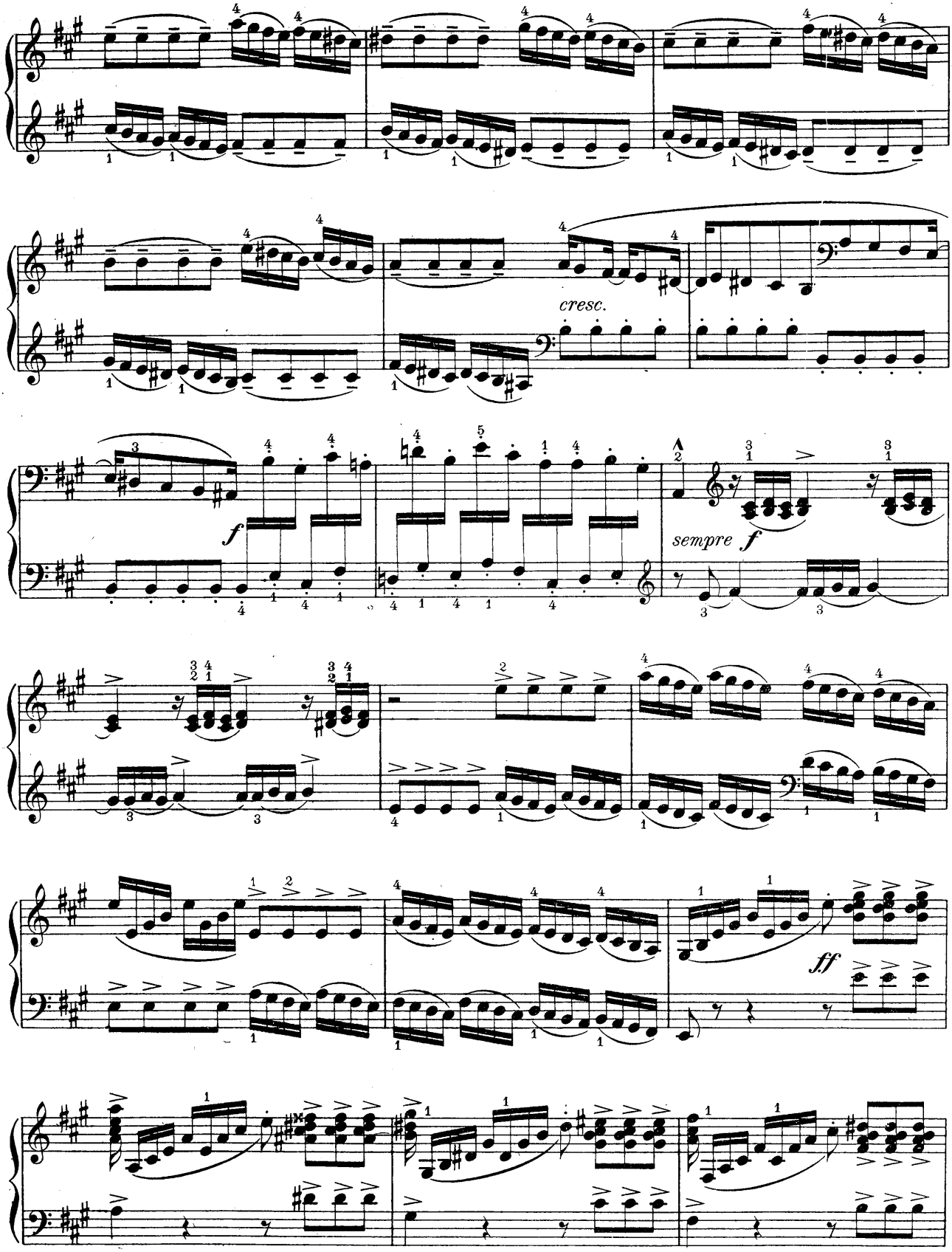
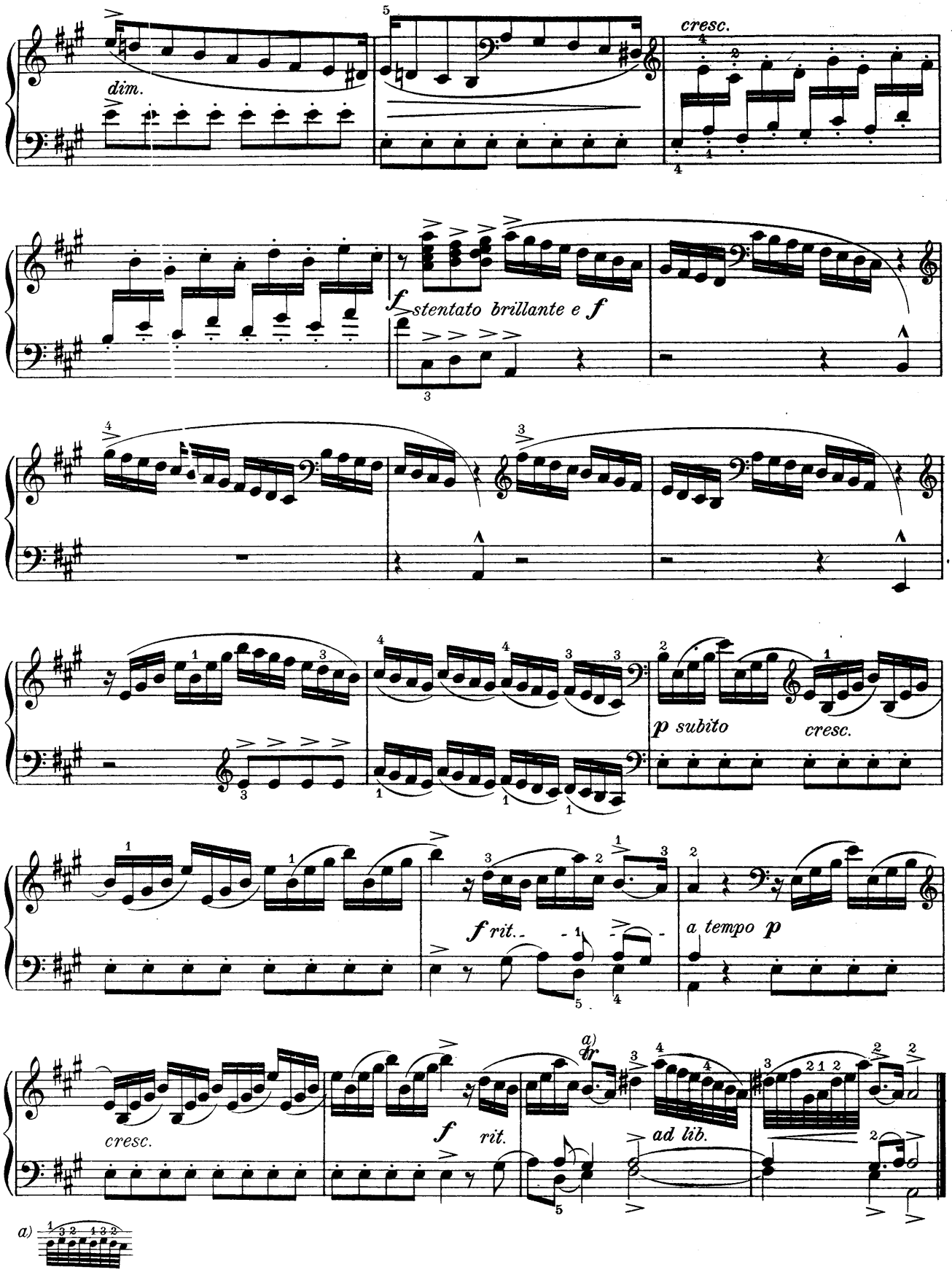

p
cresc.
dim.
rit.
a tempo
p leggierissimo
rit.
pp a tempo
p

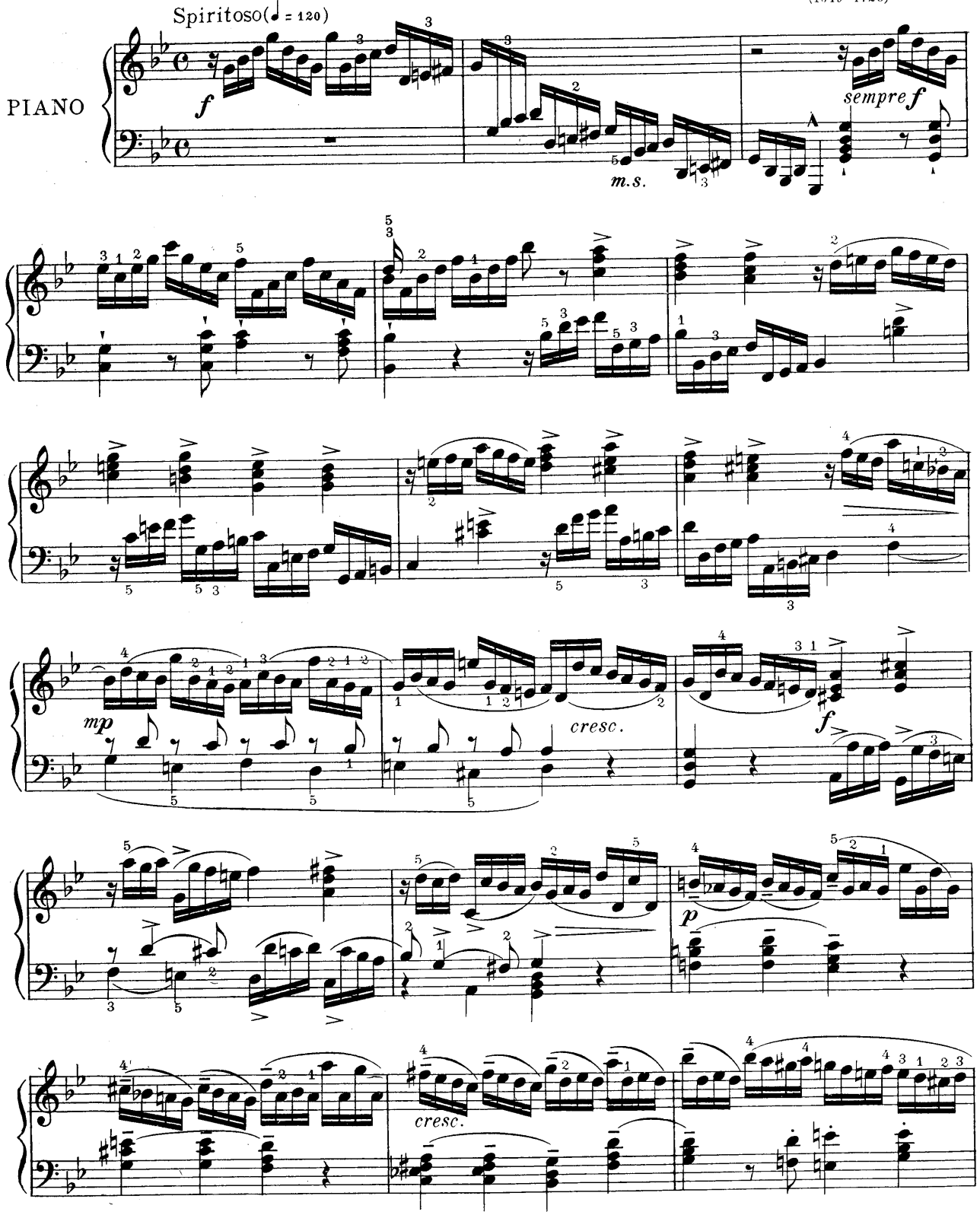

cresc.
f
sempre f
ff


dim.
cresc.
f stentato brillante e f
p subito
cresc.
f rit.
a tempo p
cresc.
f rit.
a)
tr
ad lib.
a)

TOCCATA NONA

Edited by M. Esposito

ALESSANDRO SCARLATTI
(1649-1725)



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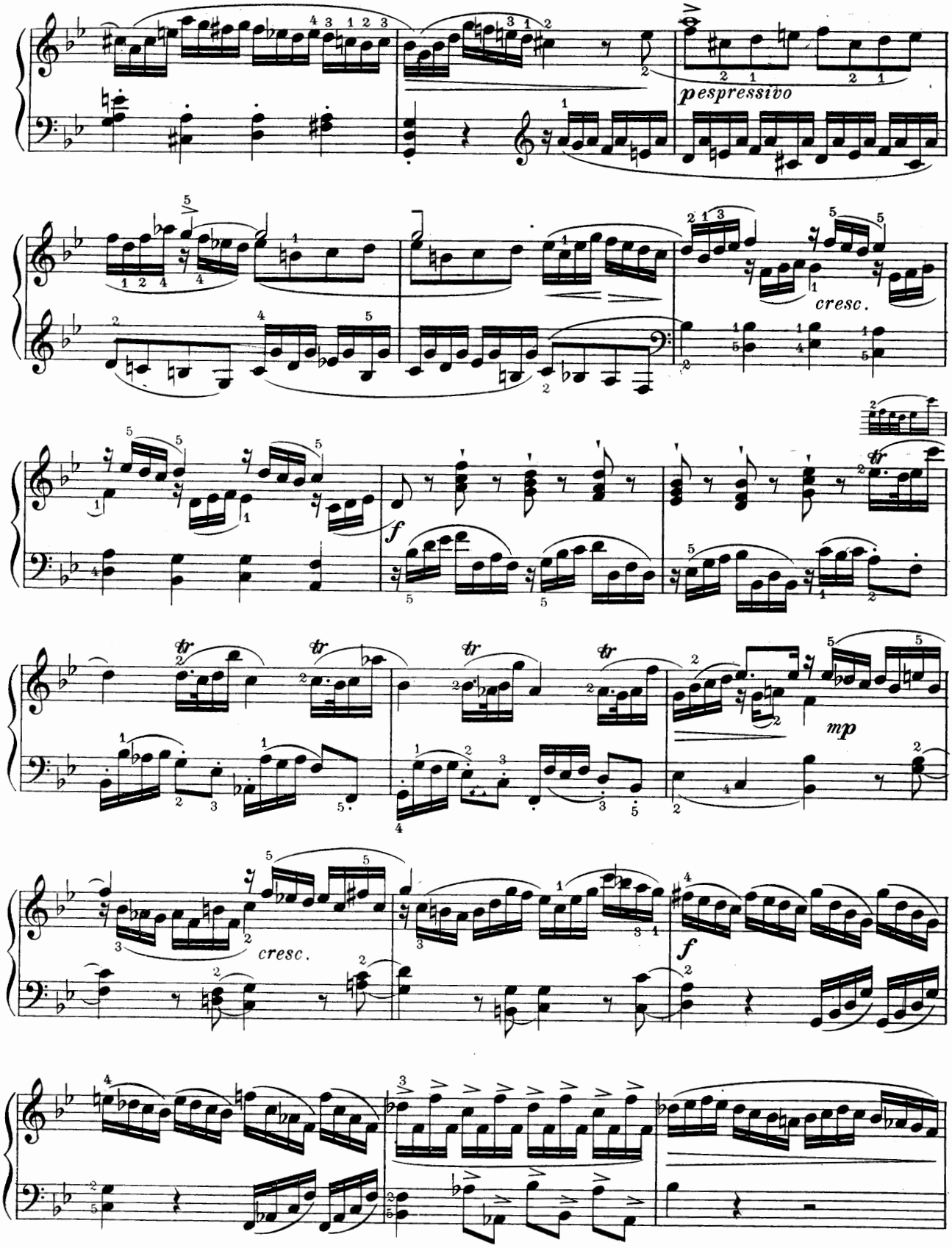
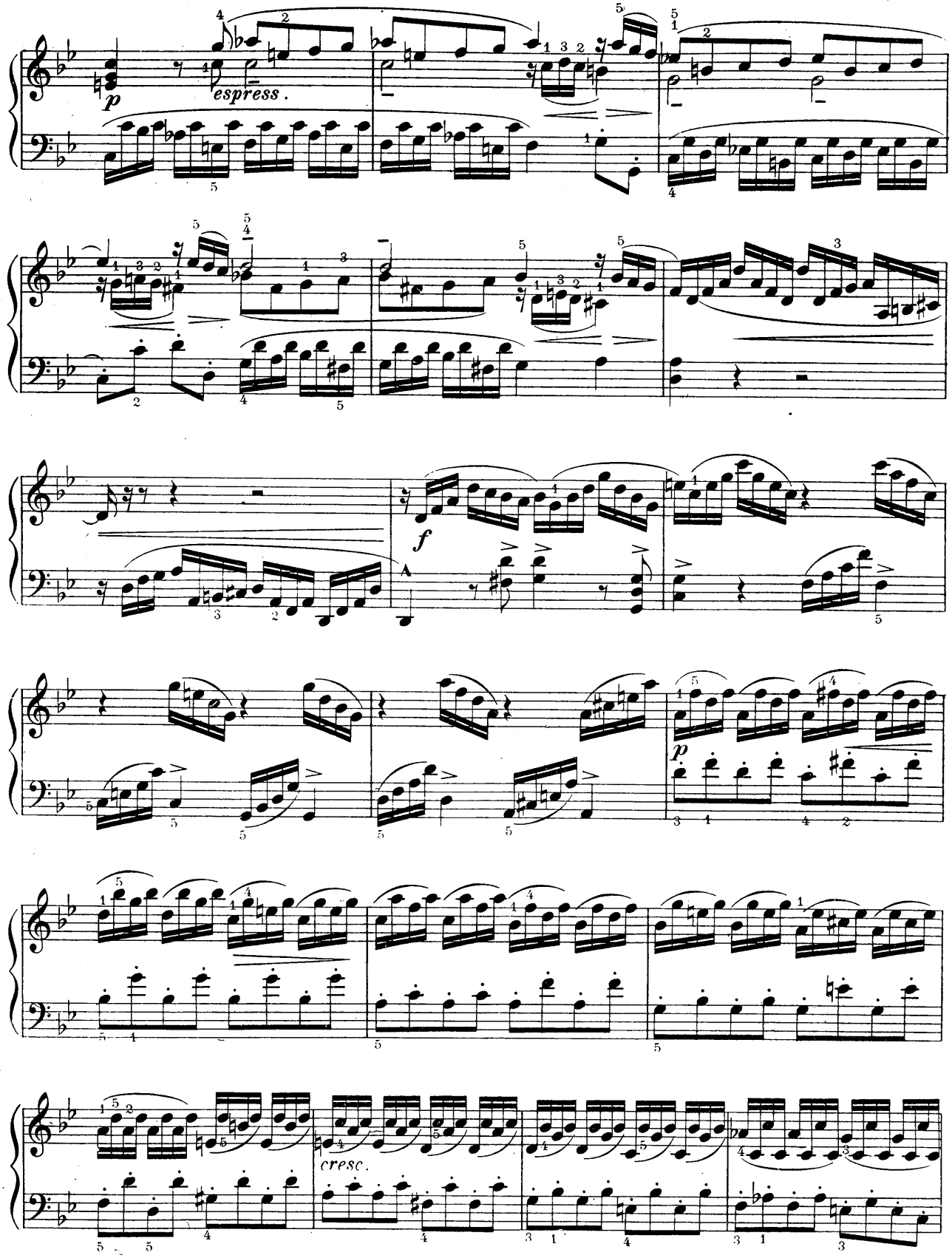
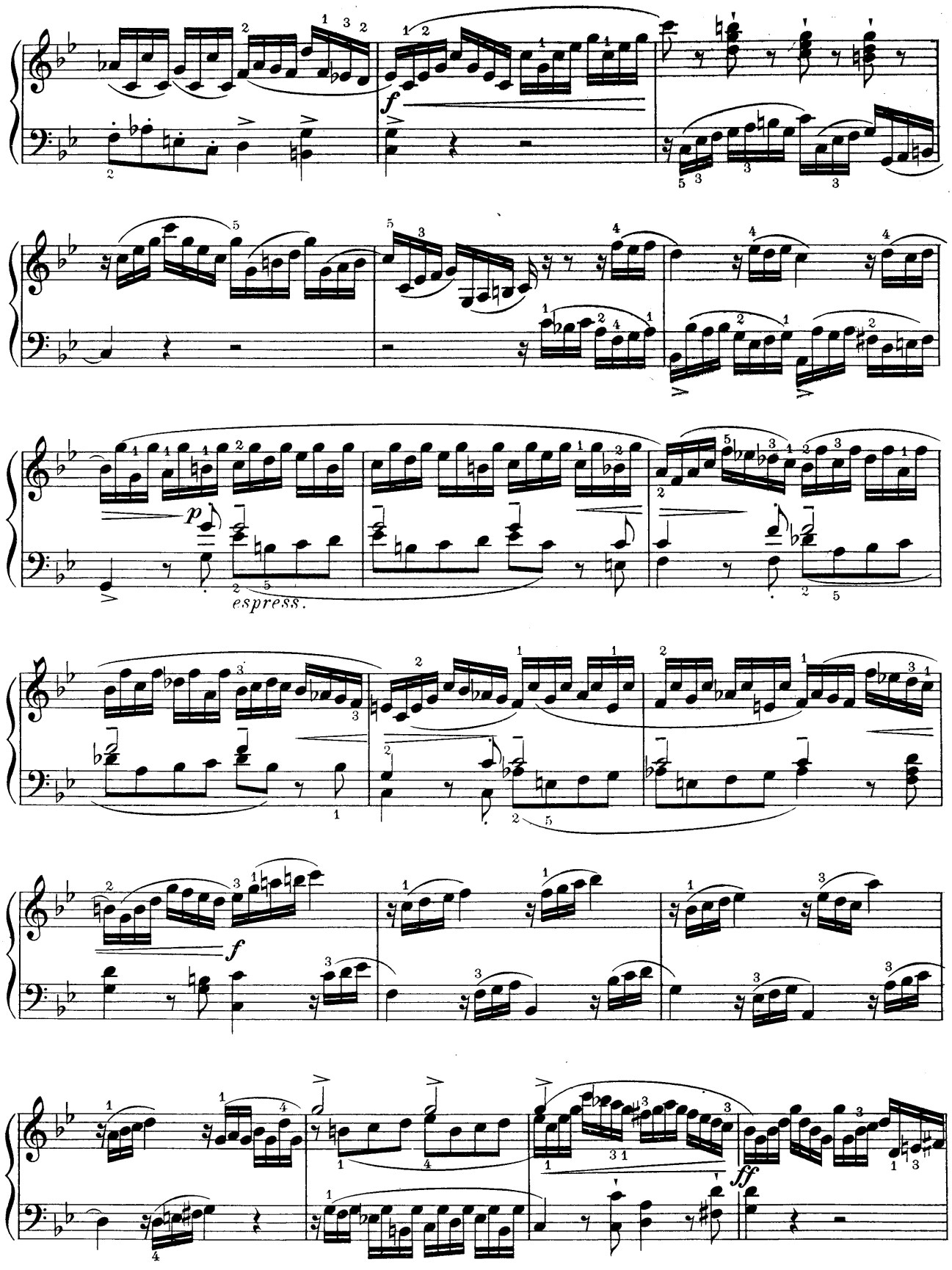
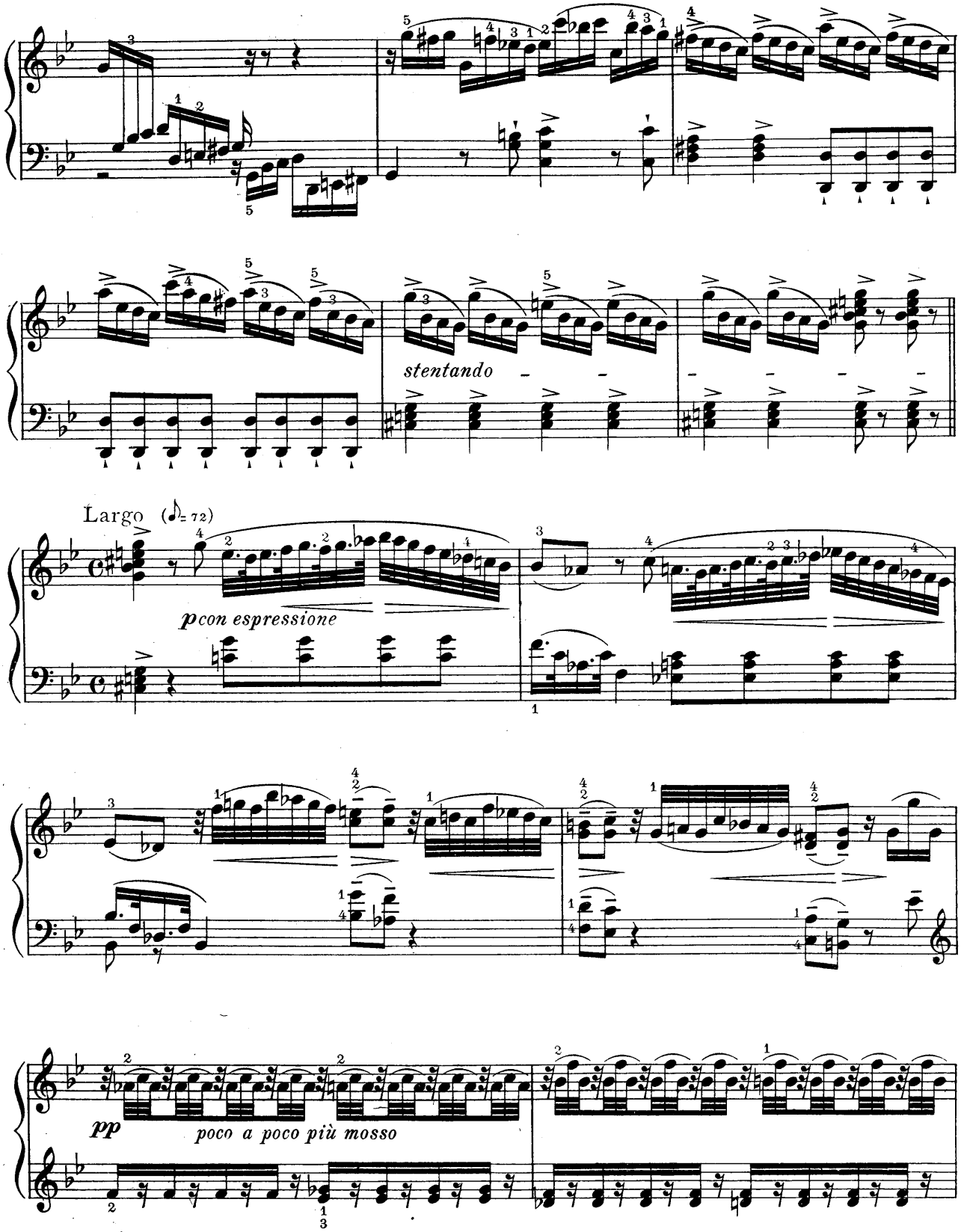
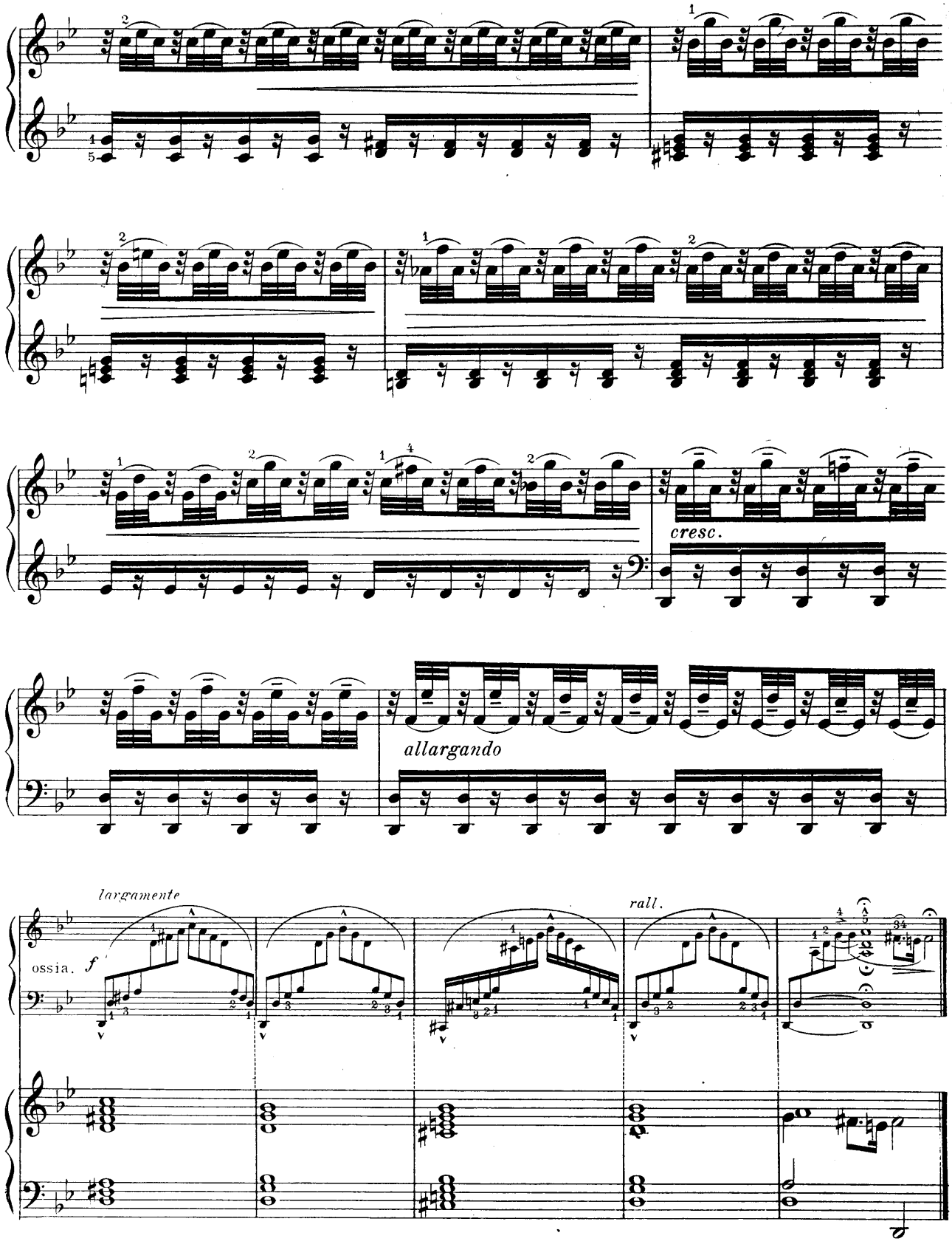

espressivo
cresc.
f
tr
mp
cresc.
f


p
espress.
f
p
cresc.


f
p
espress.
f
ff


stentando
Largo (♪= 72)
p con espressione
pp
poco a poco più mosso


cresc.
allargando
largamente
ossia.
f
rall.

*)FUGUE, in F Minor

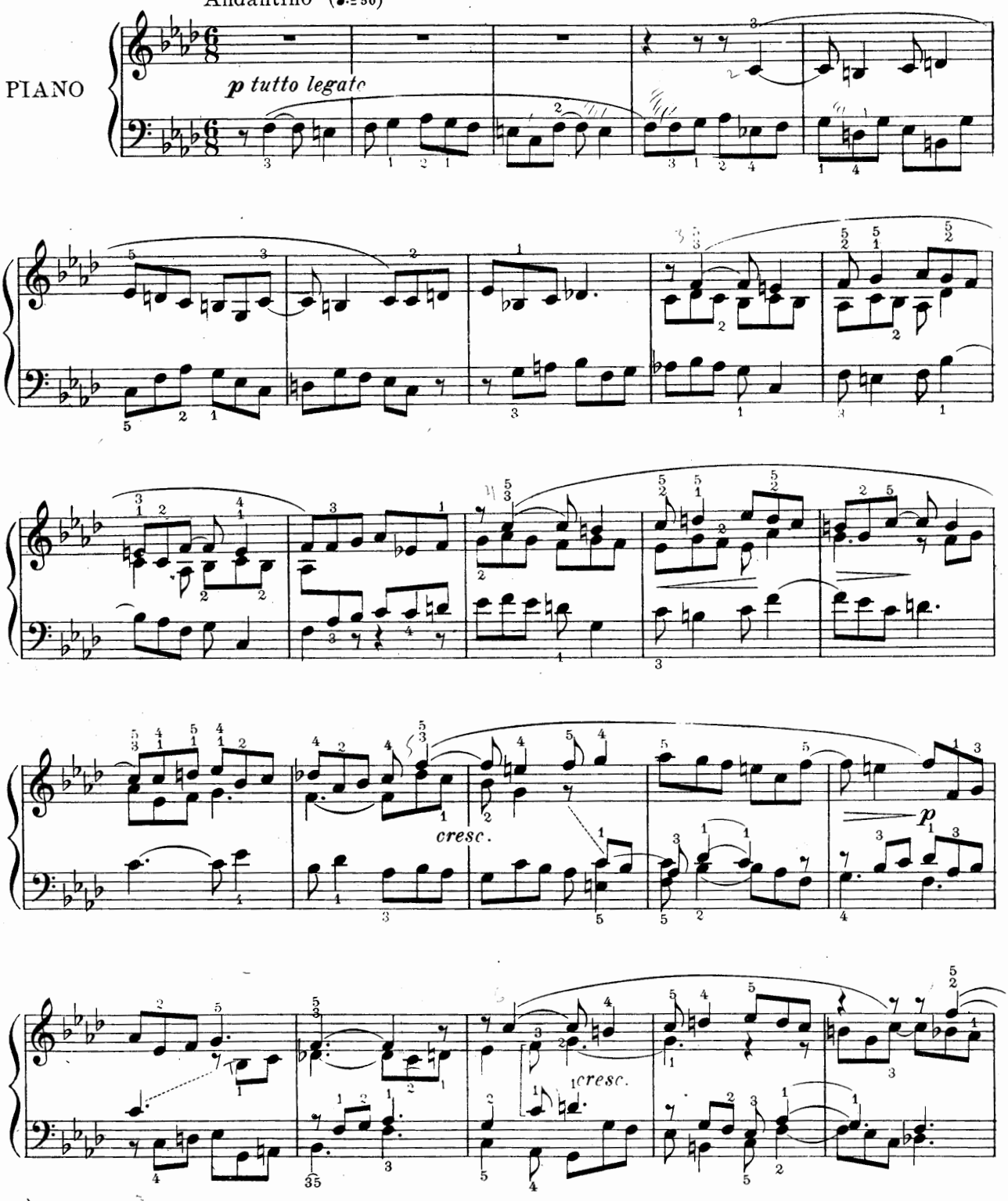
Edited by M.Esposito

ALESSANDRO SCARLATTI
(1649 - 1725)

Andantino (♩.= 50)

PIANO

p tutto legato



*) Von Bülow wrongly ascribes this Fugue to Domenico Scarlatti

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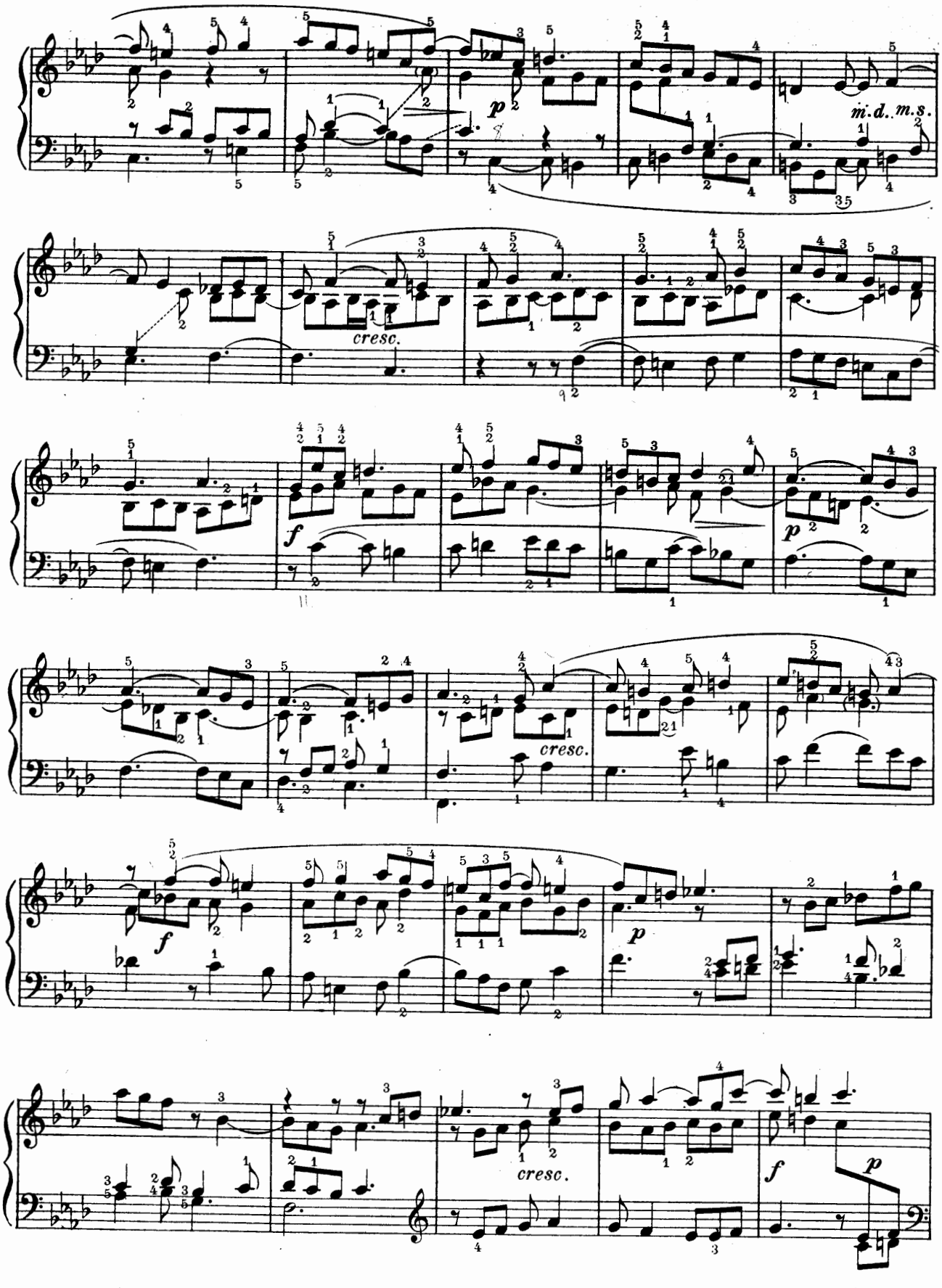
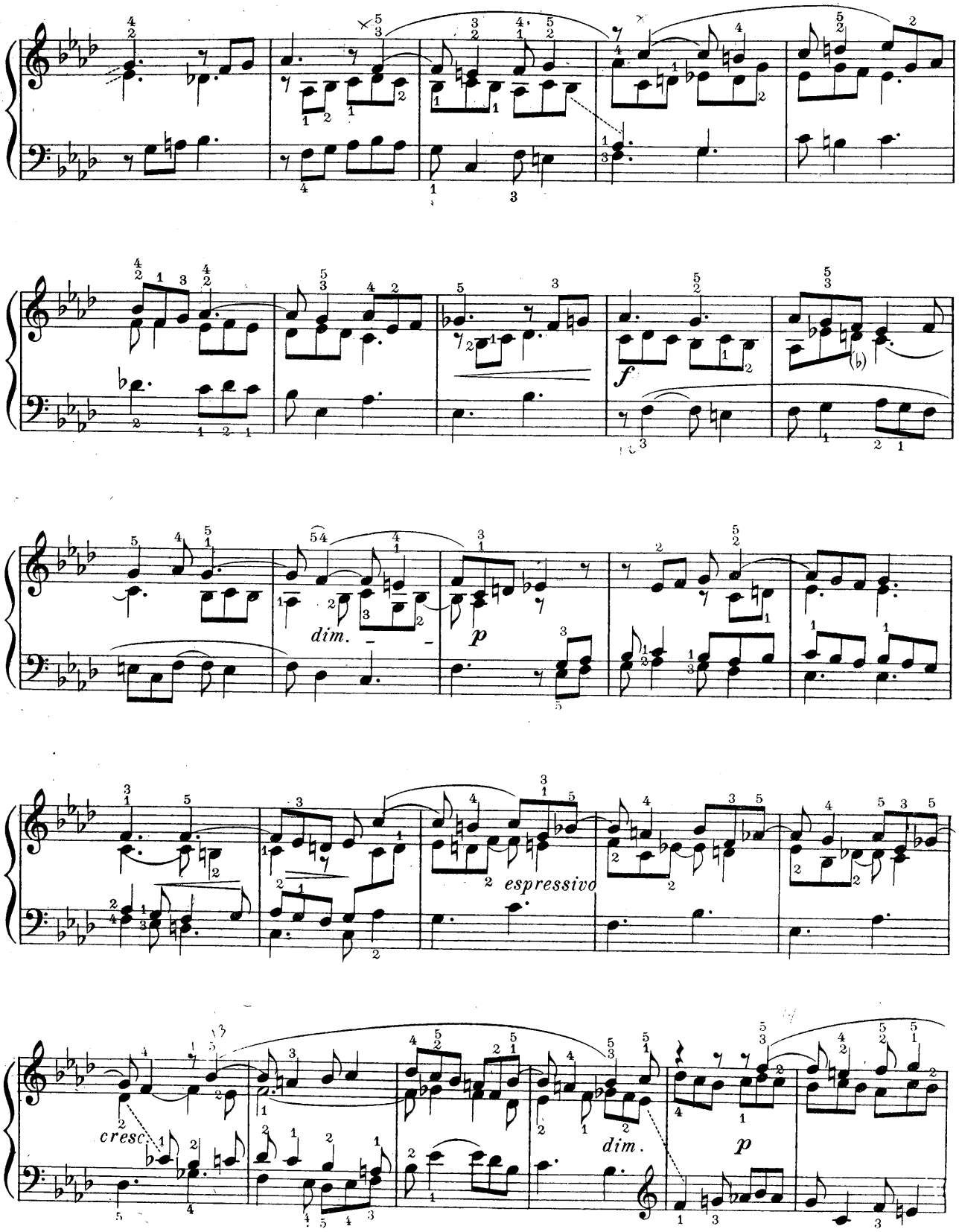
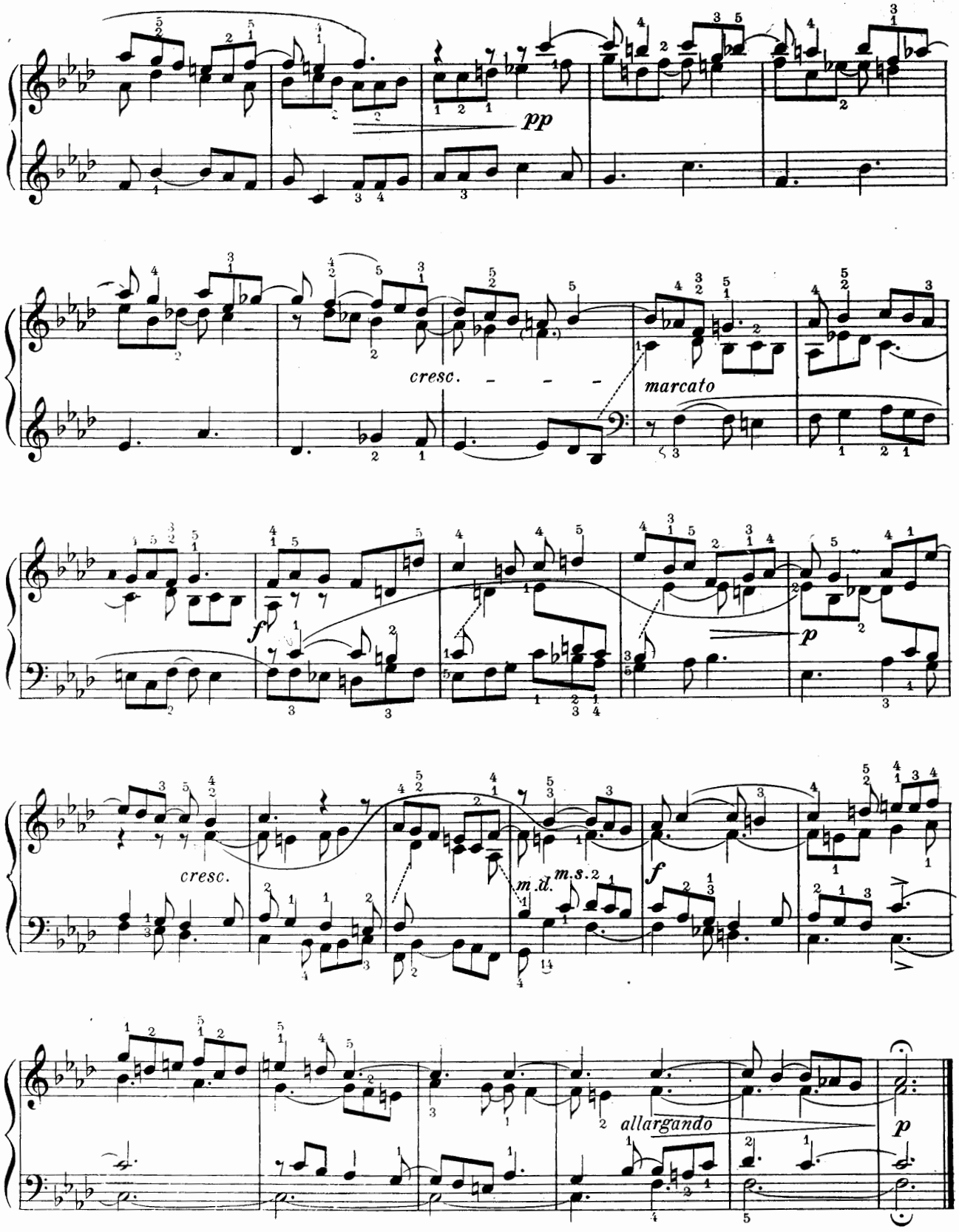

m.d. m.s.
cresc.
f
p
cresc.
f
p
cresc.
f
p


dim.
p
f
espressivo
cresc.
dim.
p


pp
cresc.
marcato
f
p
cresc.
m.d.
m.s.
f
allargando
p

SONATA, in D Minor

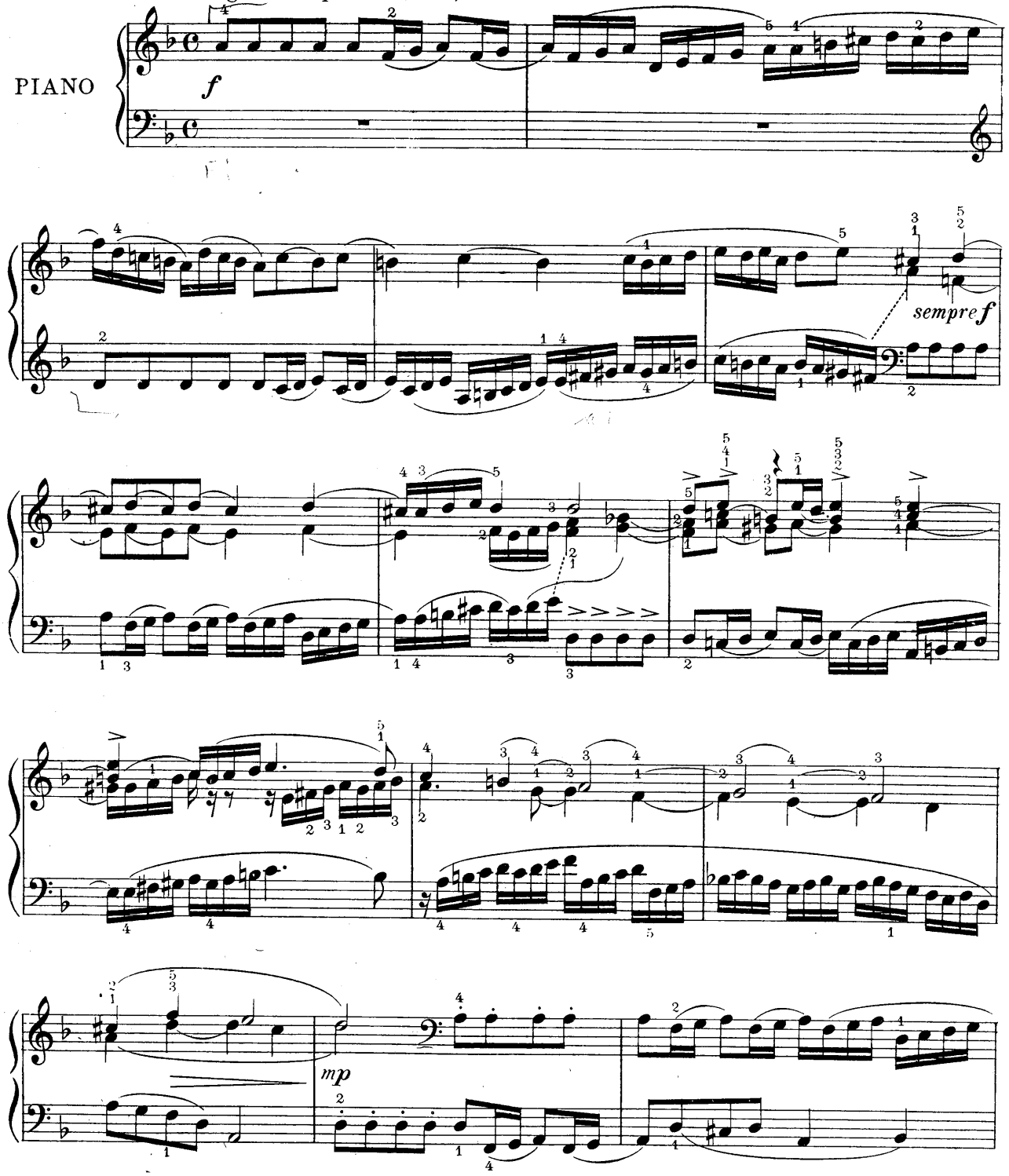
(FUGUE)

Edited by M. Esposito

CARLO FRANCESCO POLLAROLI
(about 1650 - 1722)

Allegro con spirito (♩=112)

PIANO



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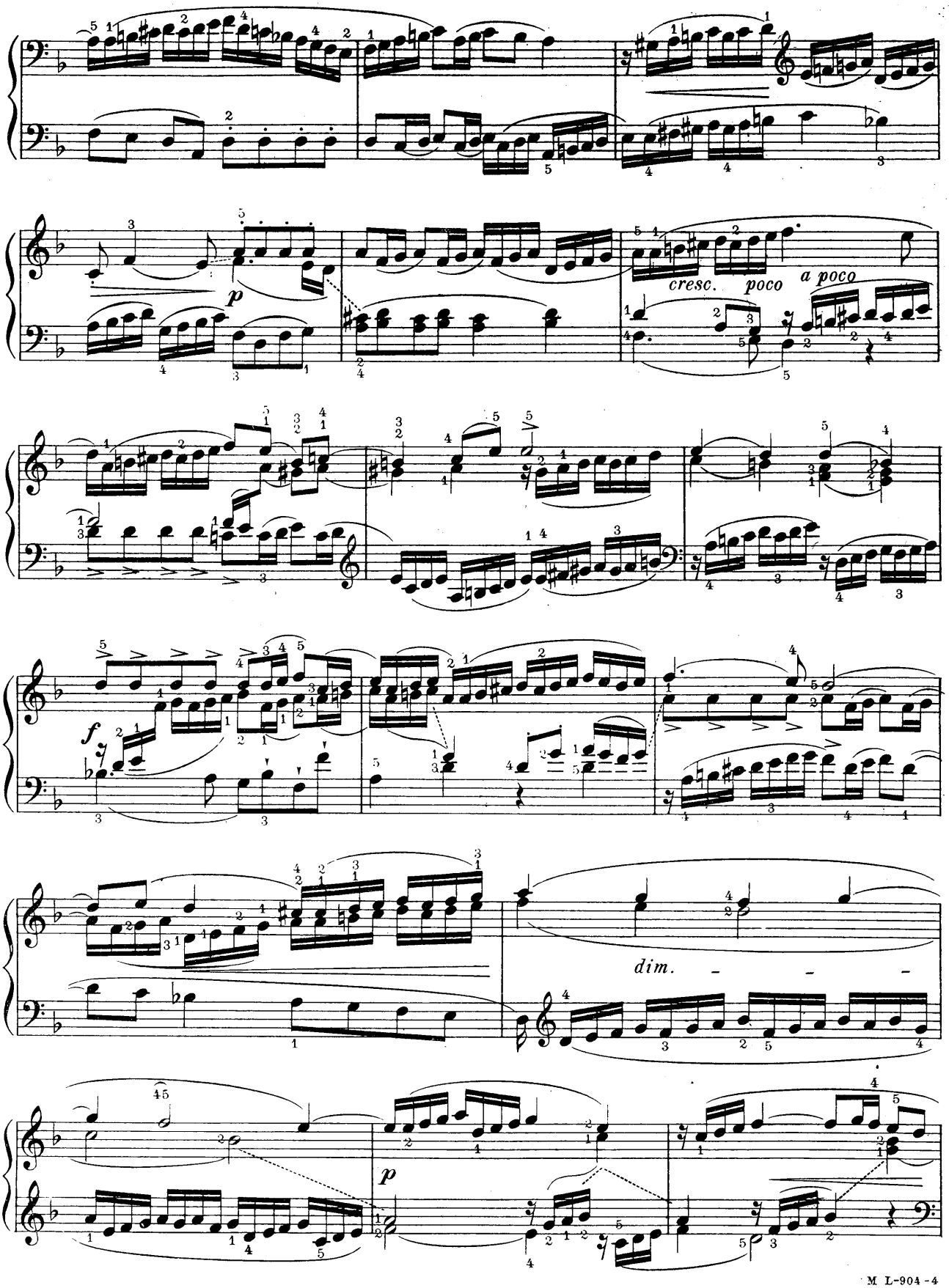
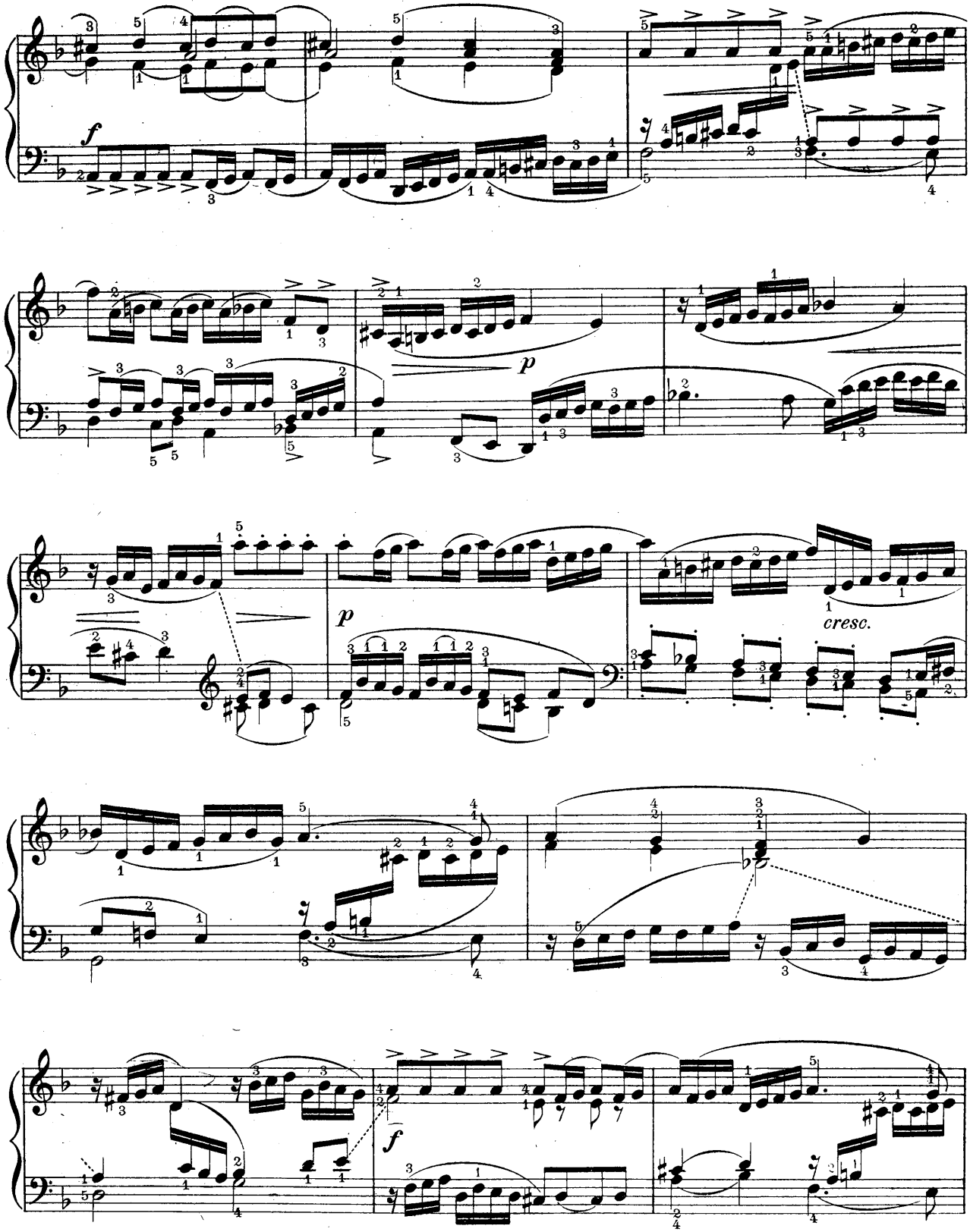
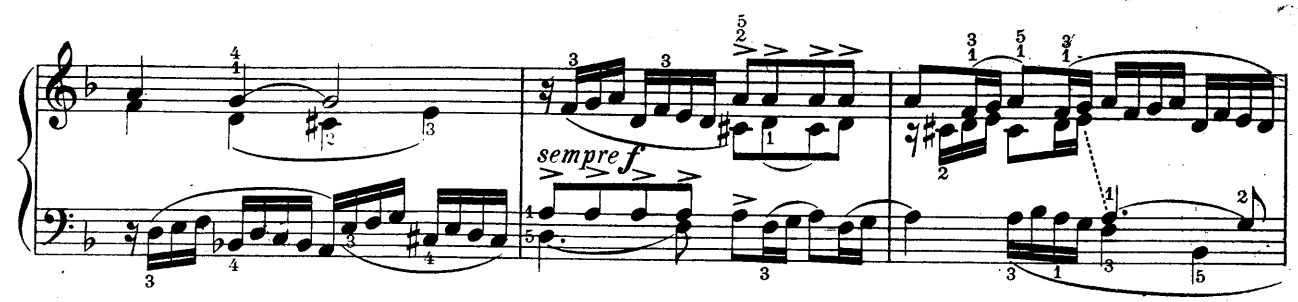
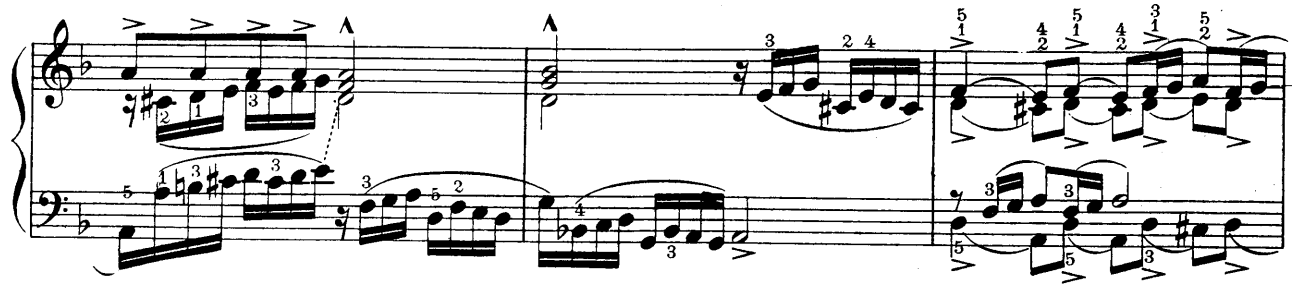
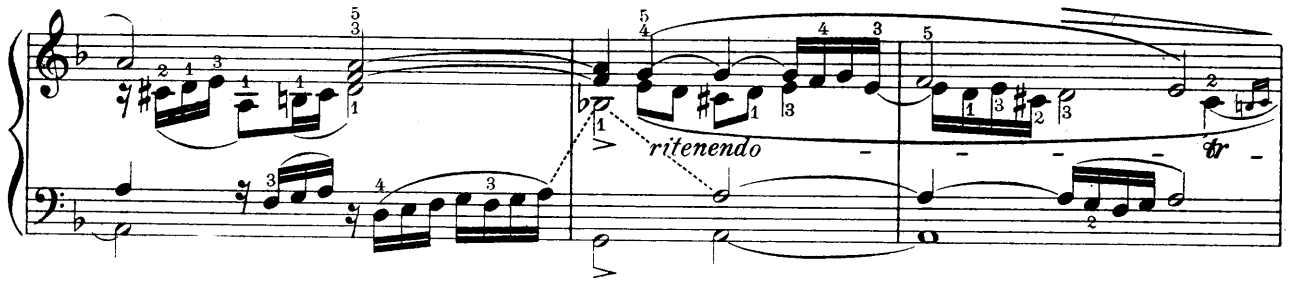
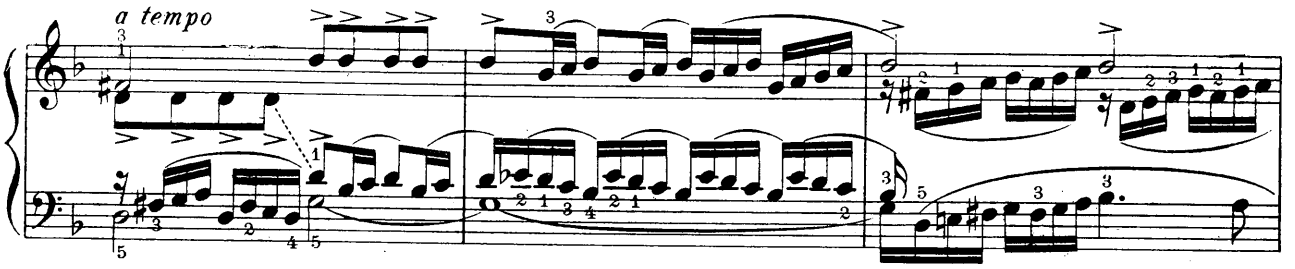

p
cresc.
poco
a poco
f
dim.
p

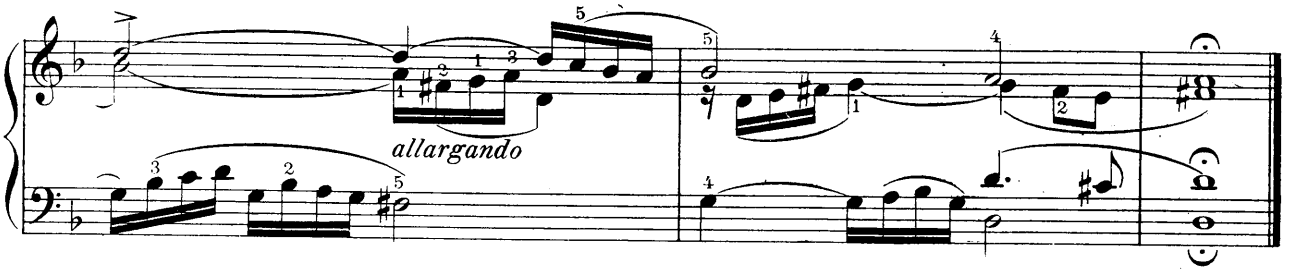

f
p
p
cresc.
f


sempre f




ritenendo
tr


a tempo


allargando

SONATA I, in D Major

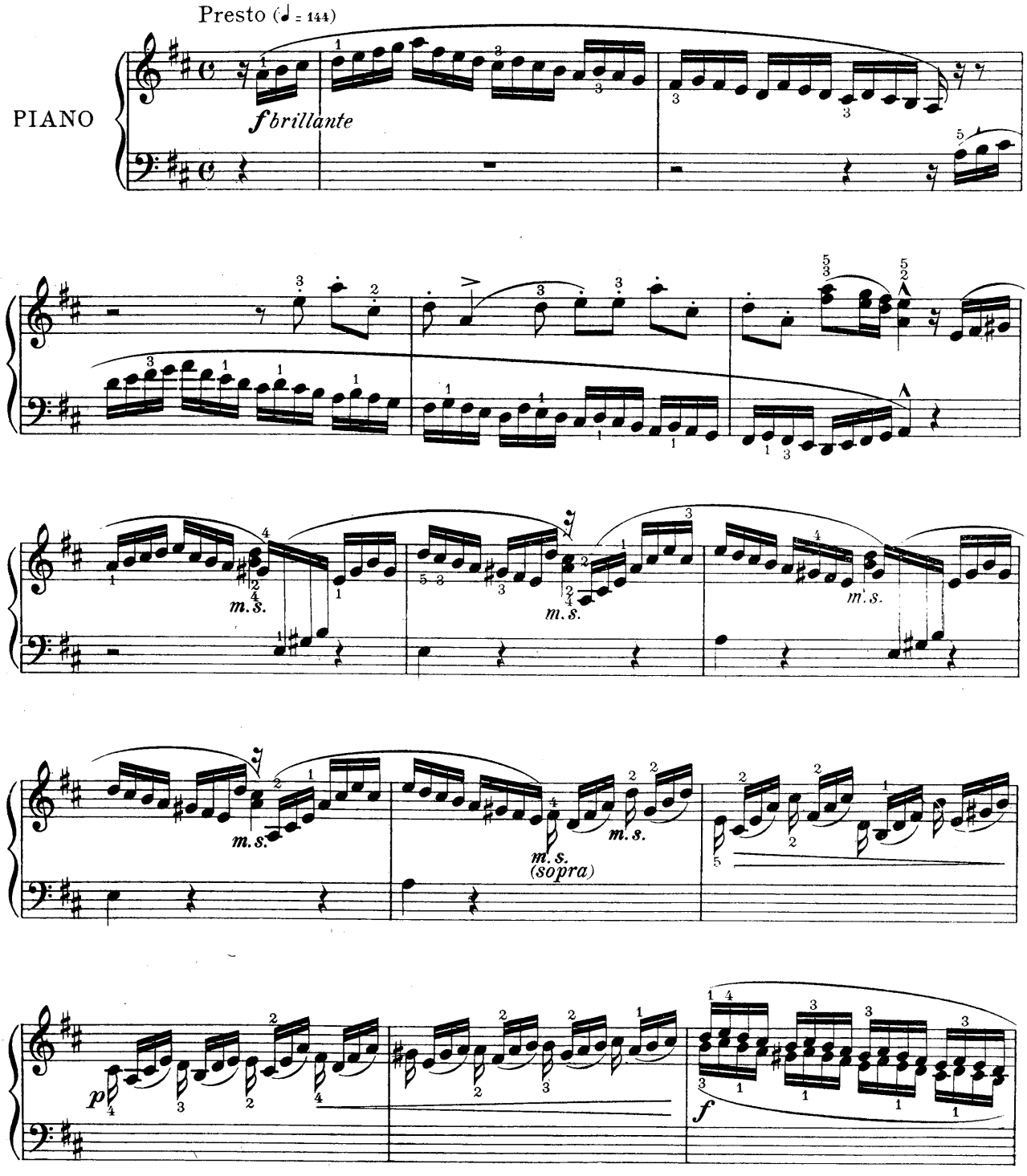
Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)

Presto (♩ = 144)

PIANO

f brillante



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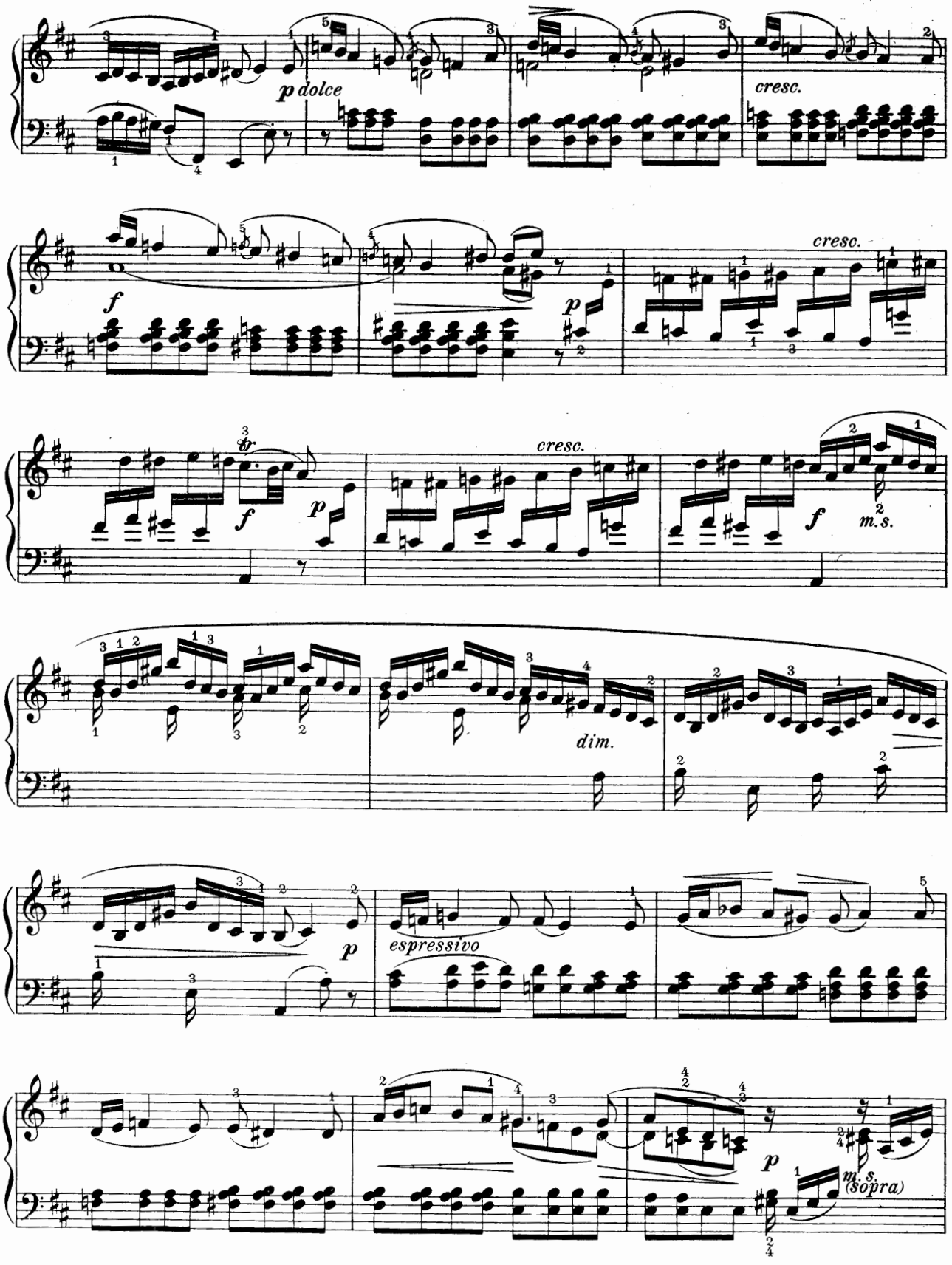
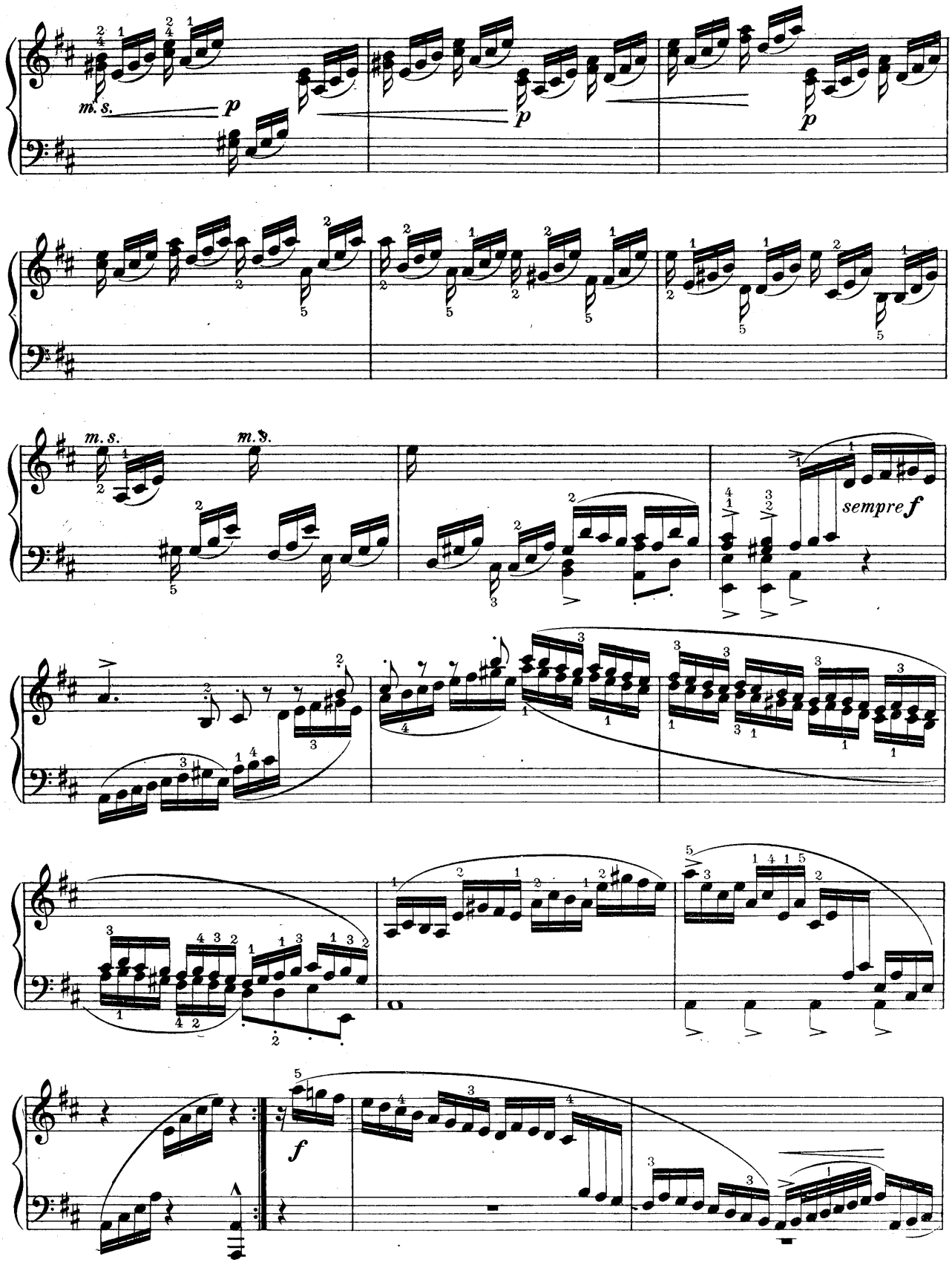
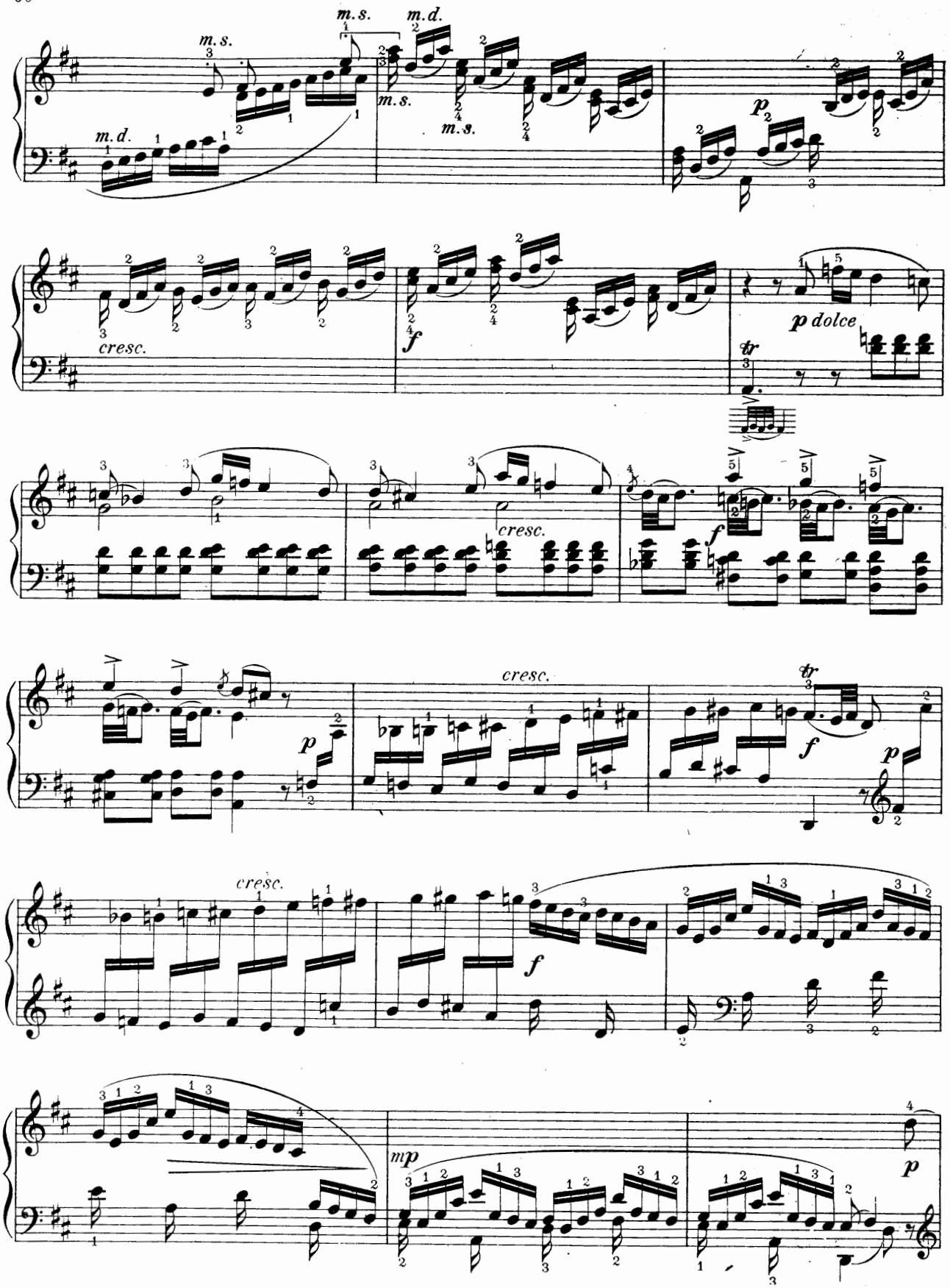
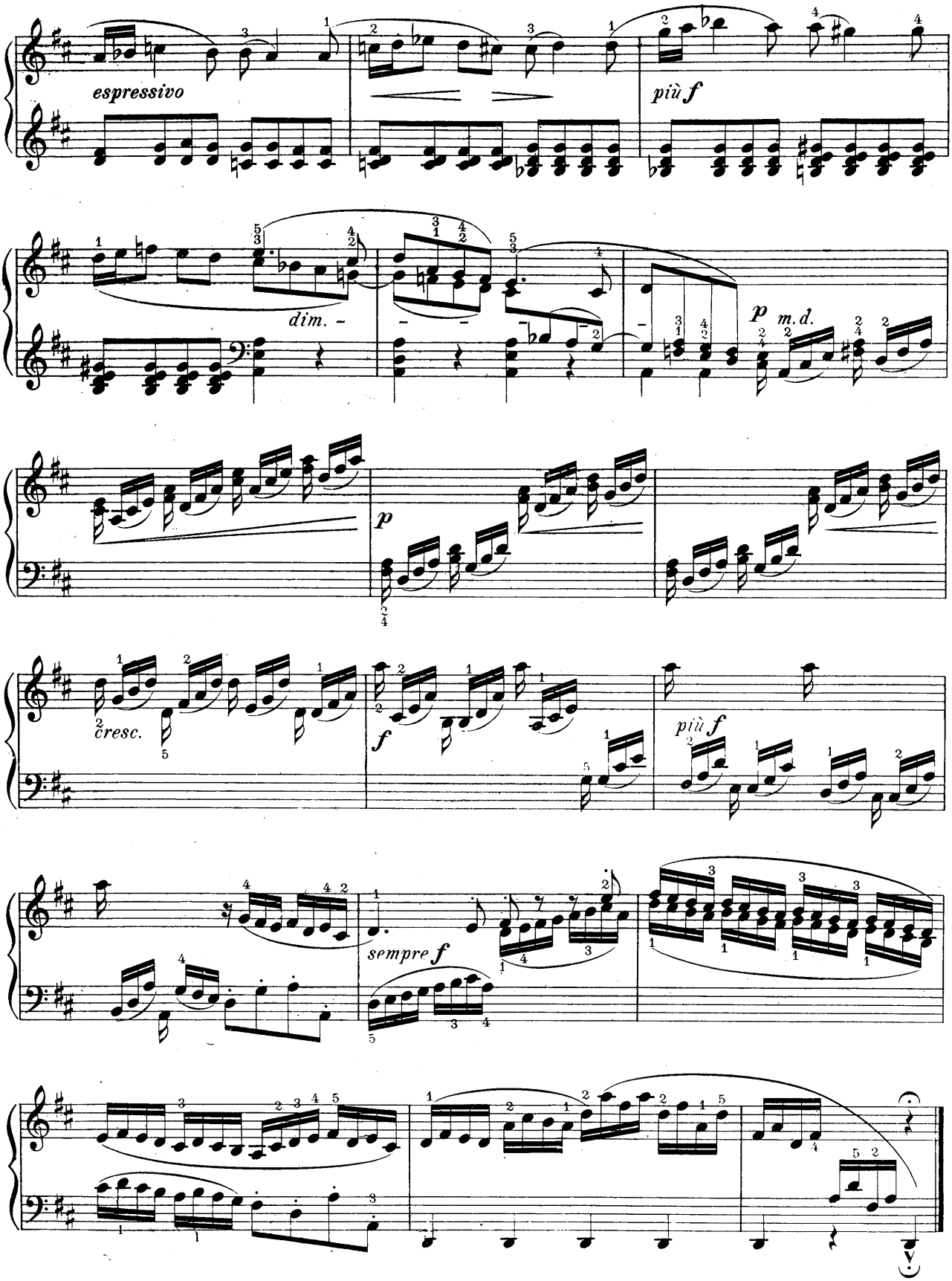

p dolce
cresc.
f
p
cresc.
tr
f
p
cresc.
f
m.s.
dim.
p
espressivo
p
m.s.
(sopra)


m. s.
p
p
p
m. s.
m. s.
sempre f
f


m.s.
m.d.
m.s.
m.d.
m.s.
m.s.
p
cresc.
f
p dolce
tr
cresc.
f
cresc.
tr
p
f
p
cresc.
f
mp
p


espressivo
più f
dim. -
p
m.d.
p
cresc.
f
più f
sempre f

SONATA II

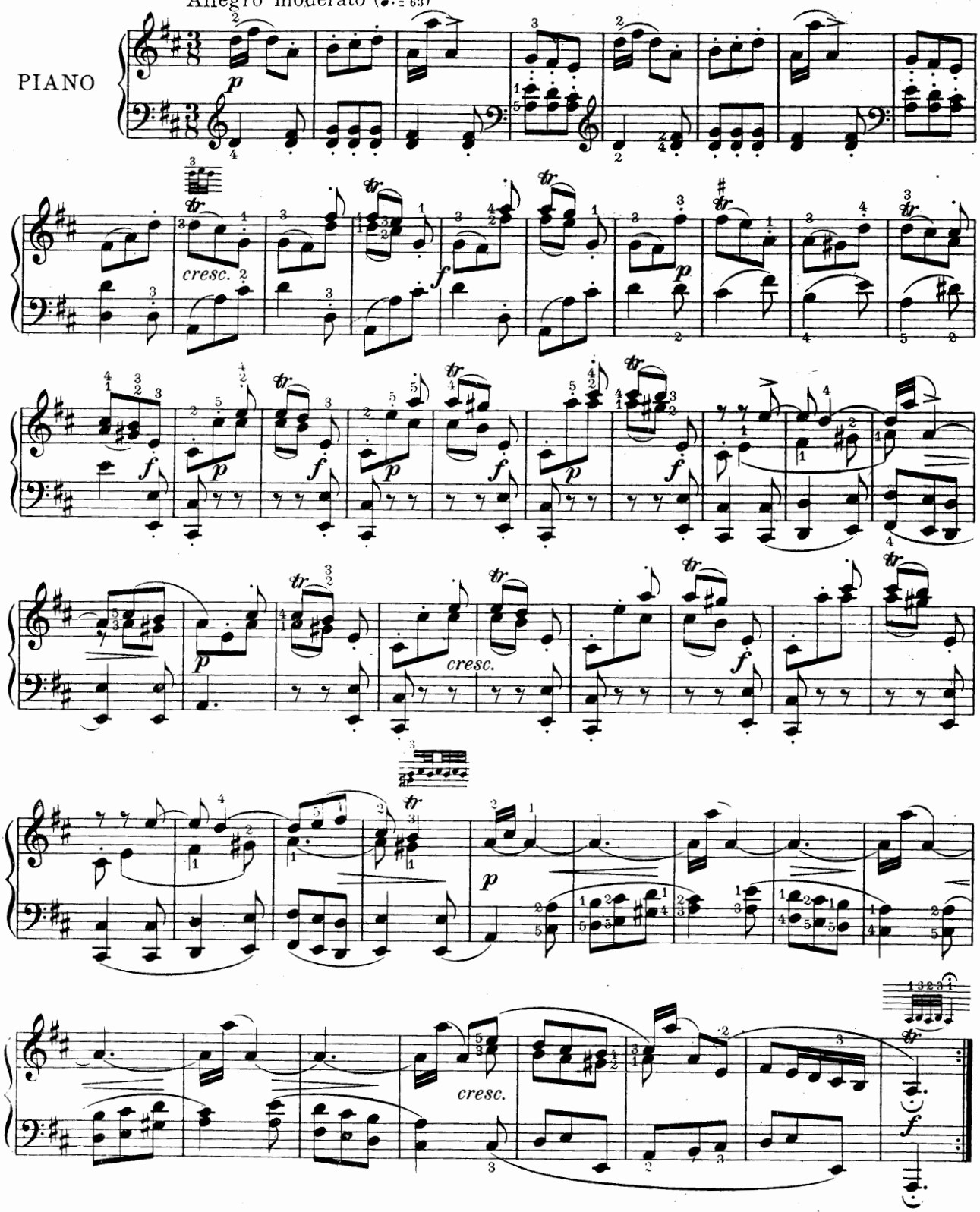
(TEMPO di BALLO)

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)

Allegro moderato (♩. = 63)

PIANO



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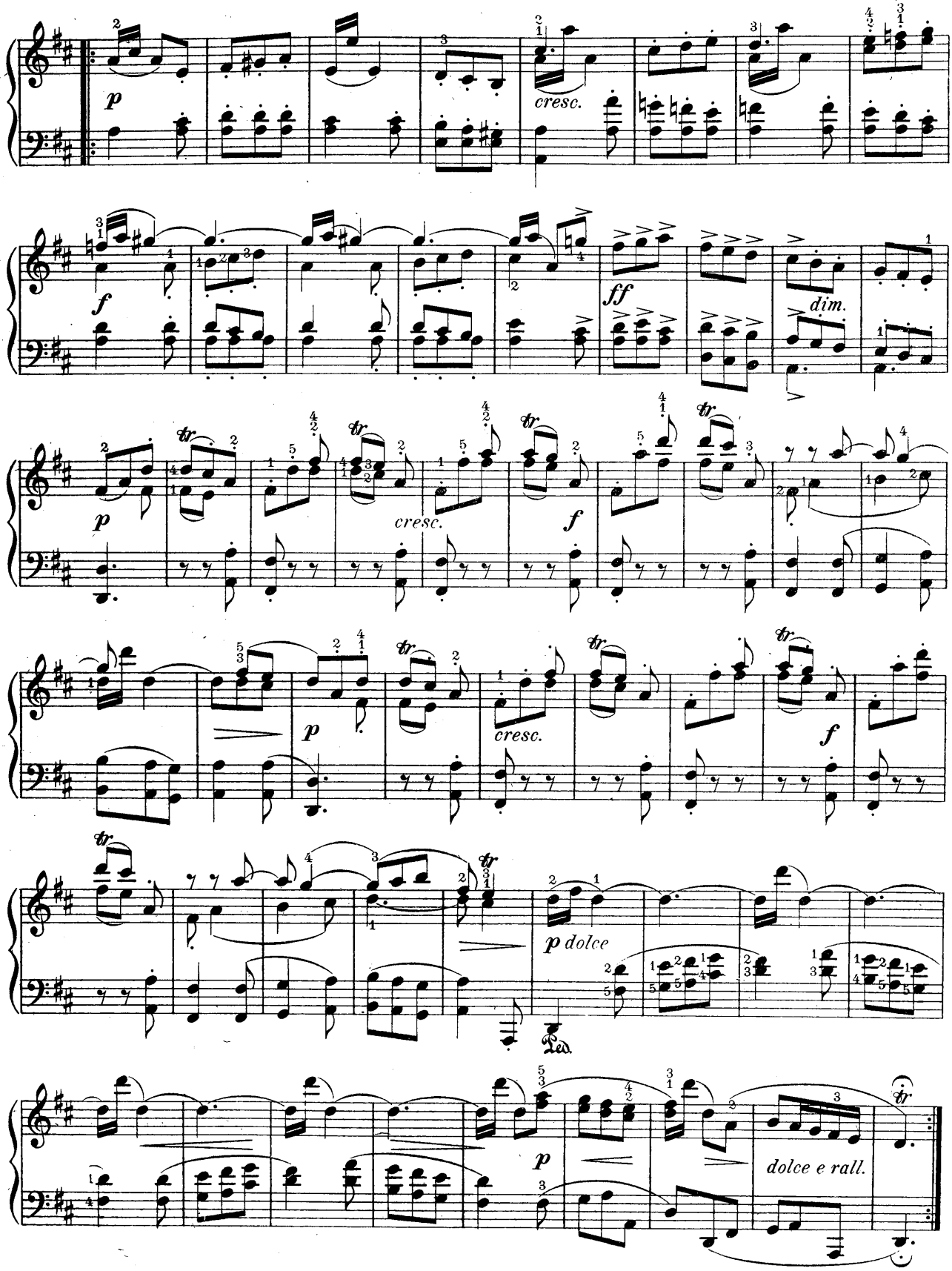

p
cresc.
f
ff
dim.
p
cresc.
f
p
cresc.
f
p dolce
Ped.
p
dolce e rall.

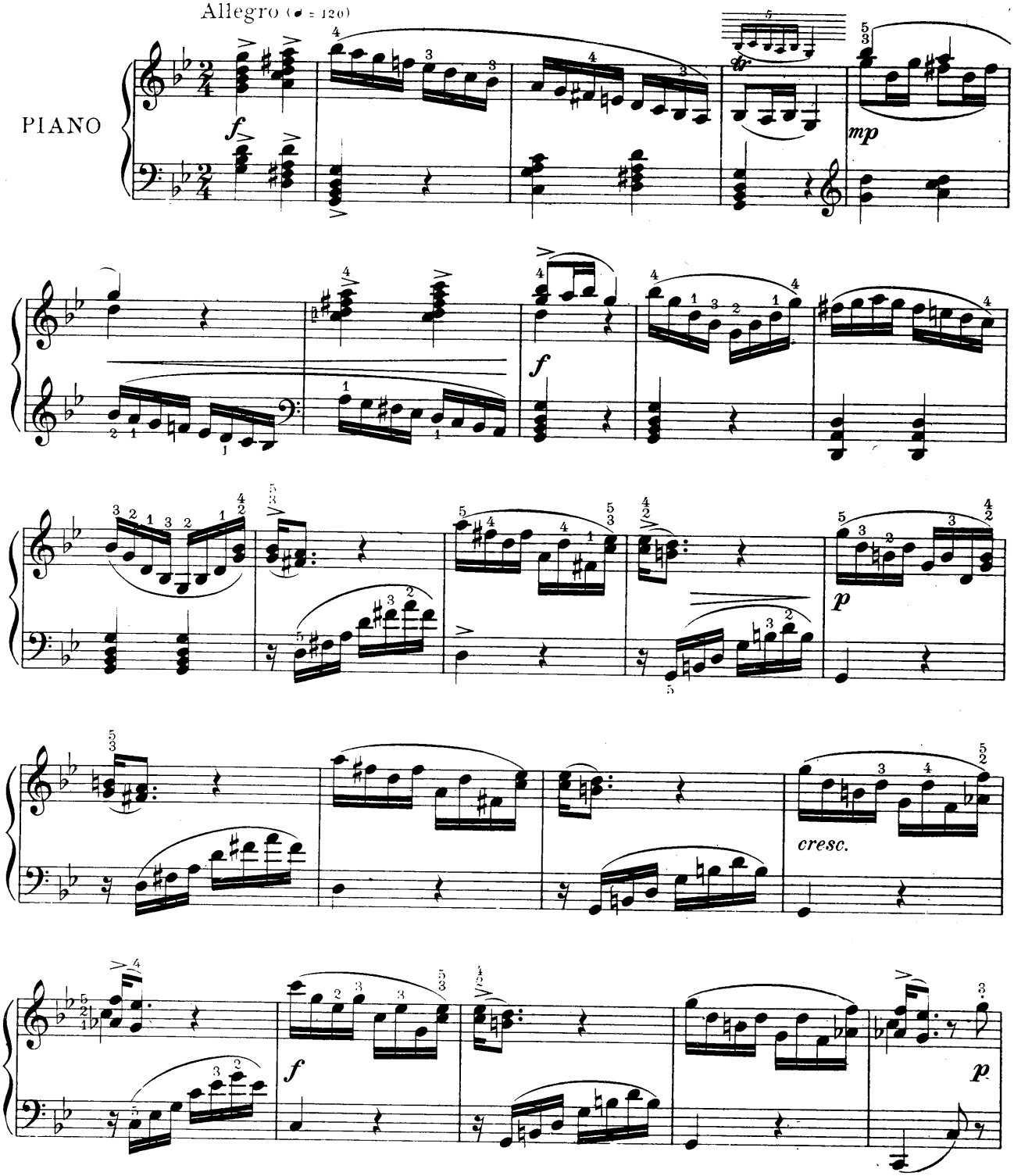
SONATA III, in G Minor

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)

Allegro (♩ = 120)

PIANO



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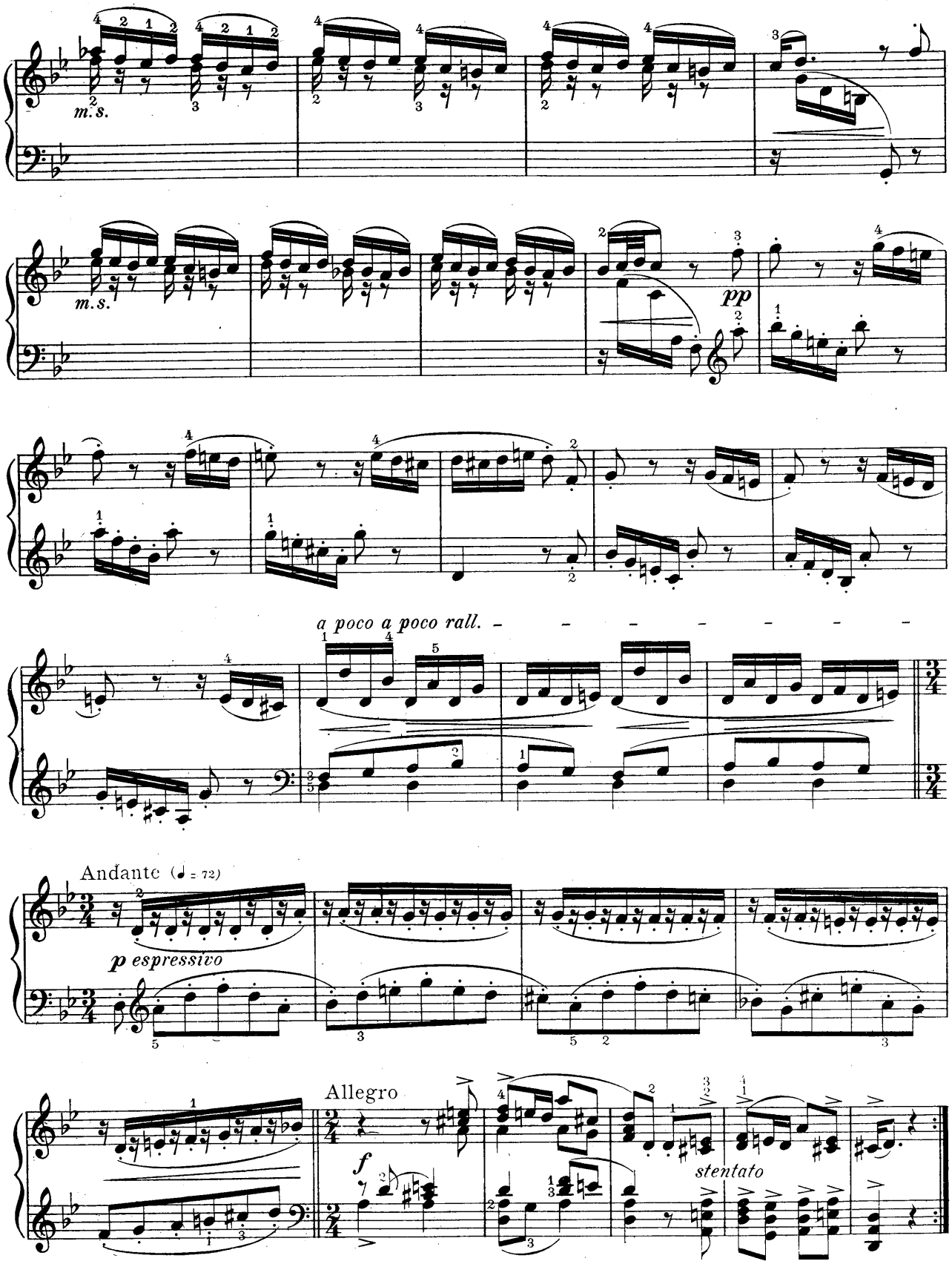
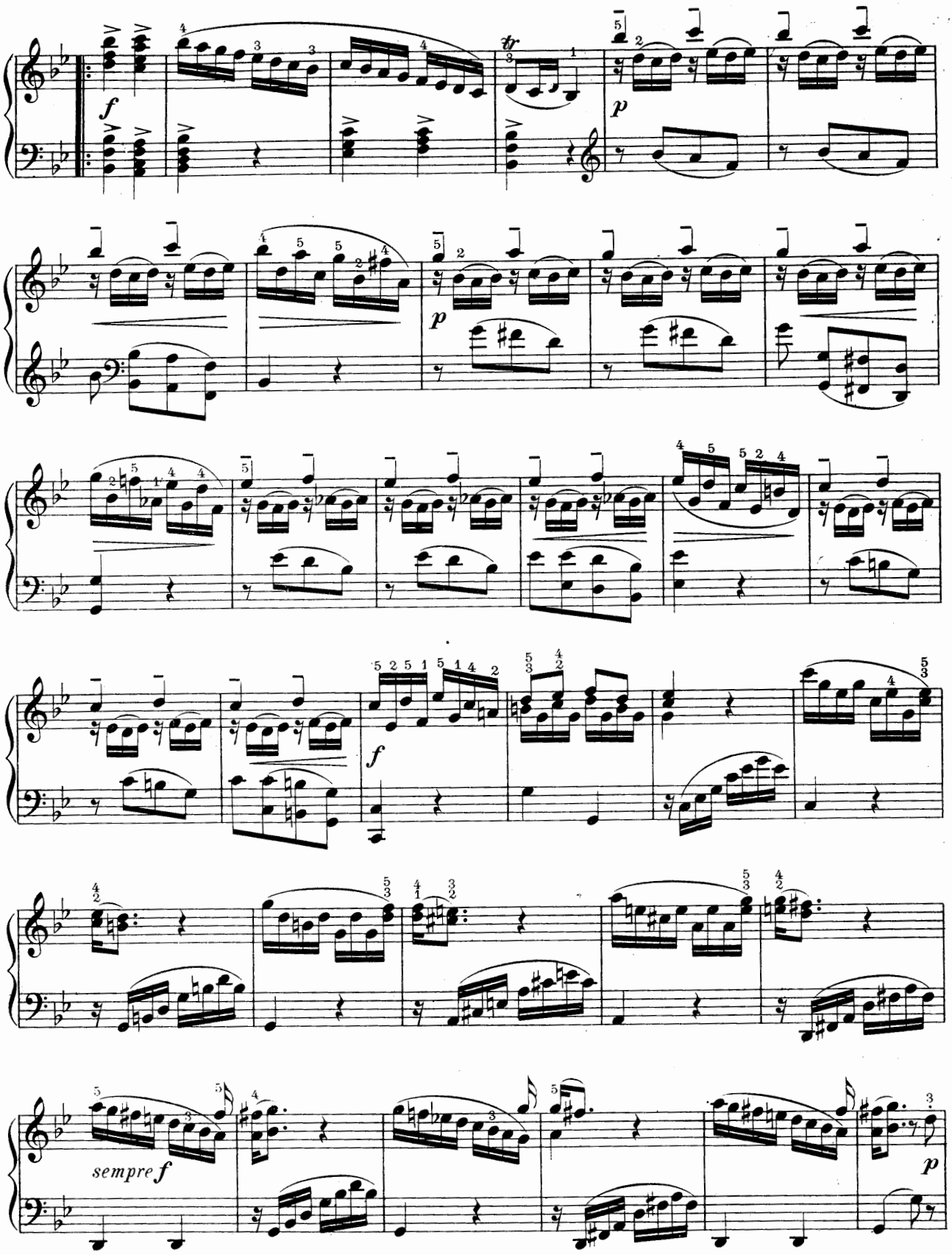
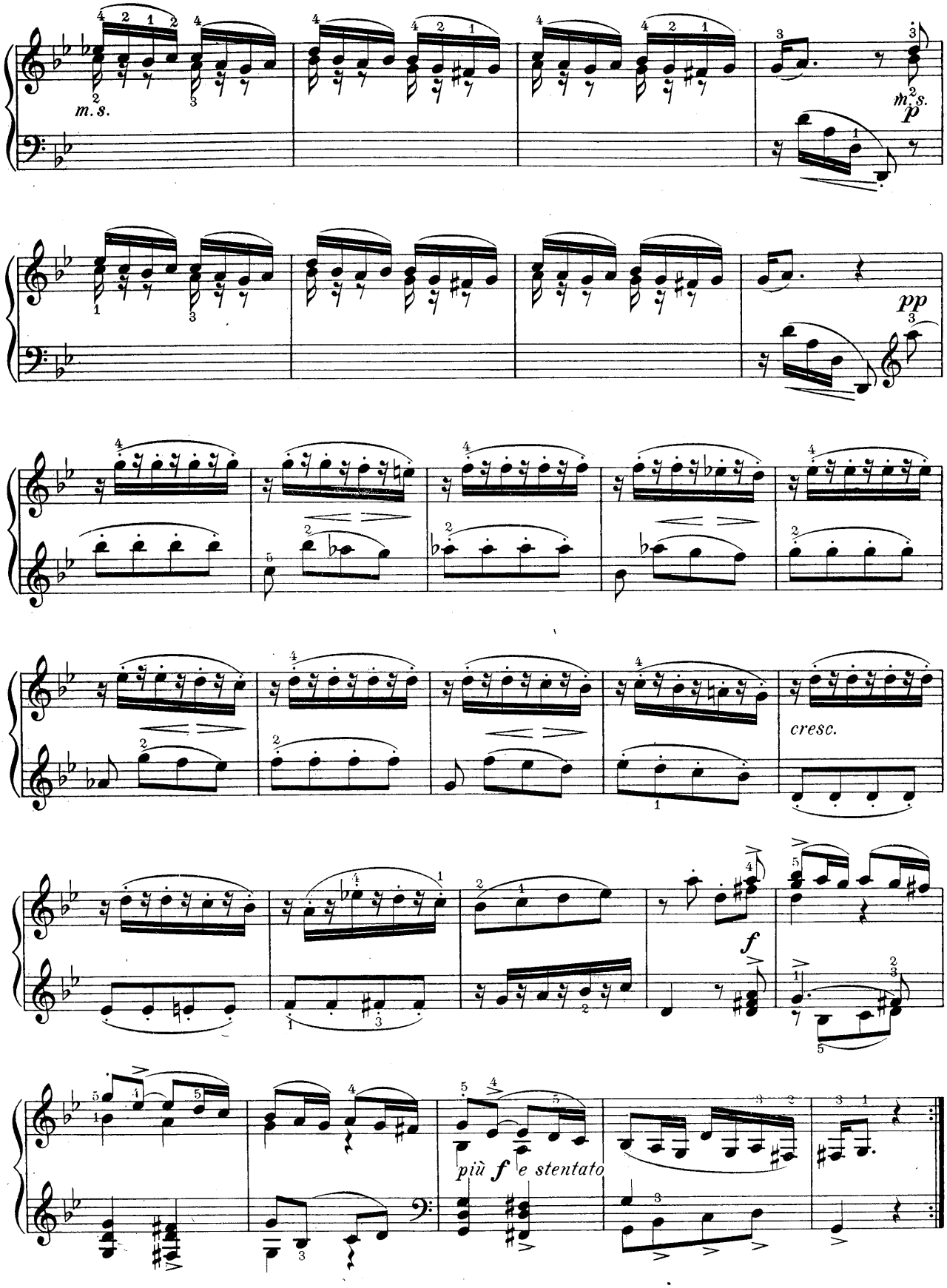

m.s.
m.s.
pp
a poco a poco rall.
Andante (♩ = 72)
p espressivo
Allegro
f
stentato


f
p
p
f
sempre f
p


m.s.
m.s.
p
pp
cresc.
f
più f e stentato

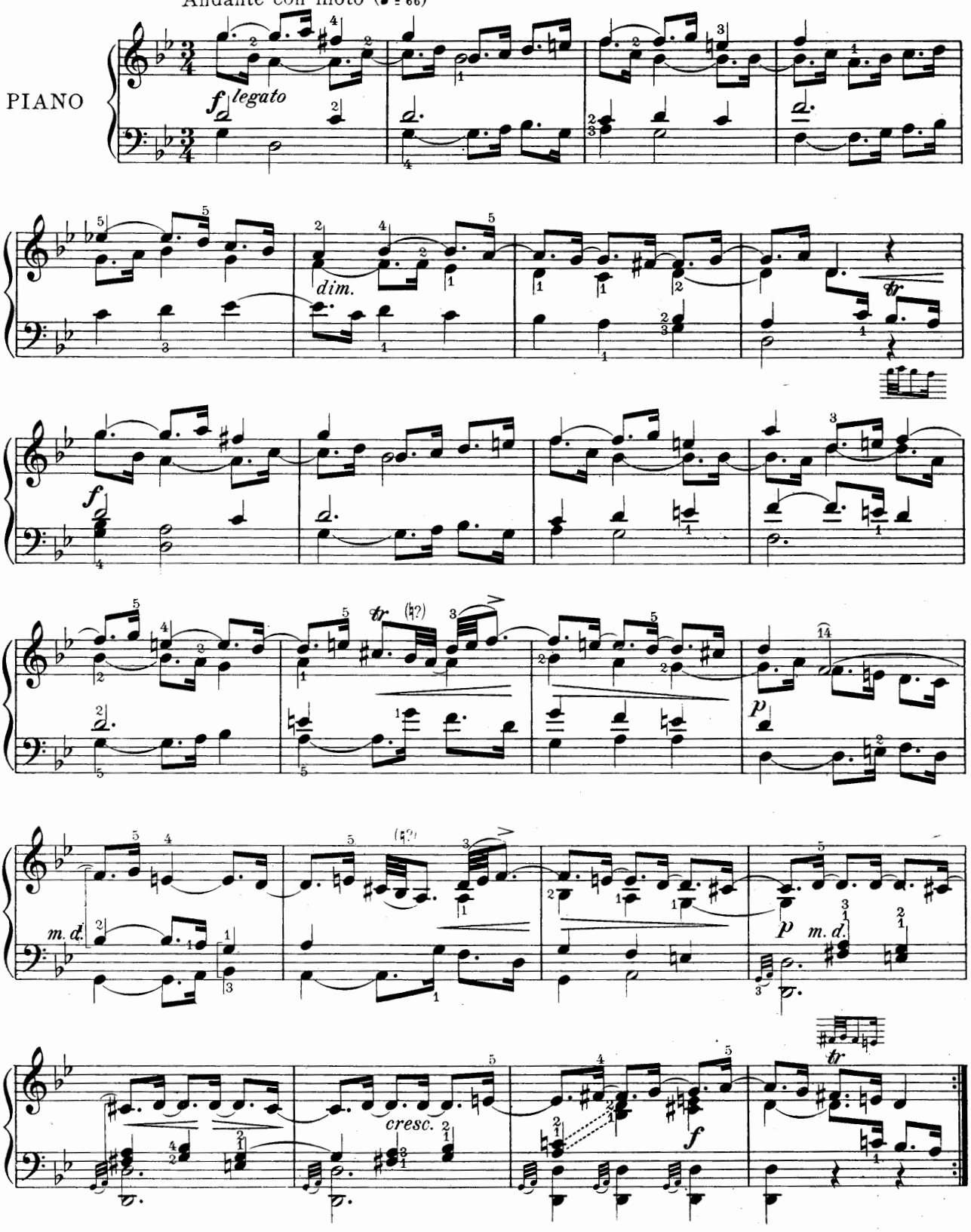
SONATA IV, in G Minor

Edited by M. Esposito

DOMENICO SCARLATTI
(1683 - 1757)

Andante con moto (♩ = 66)

PIANO



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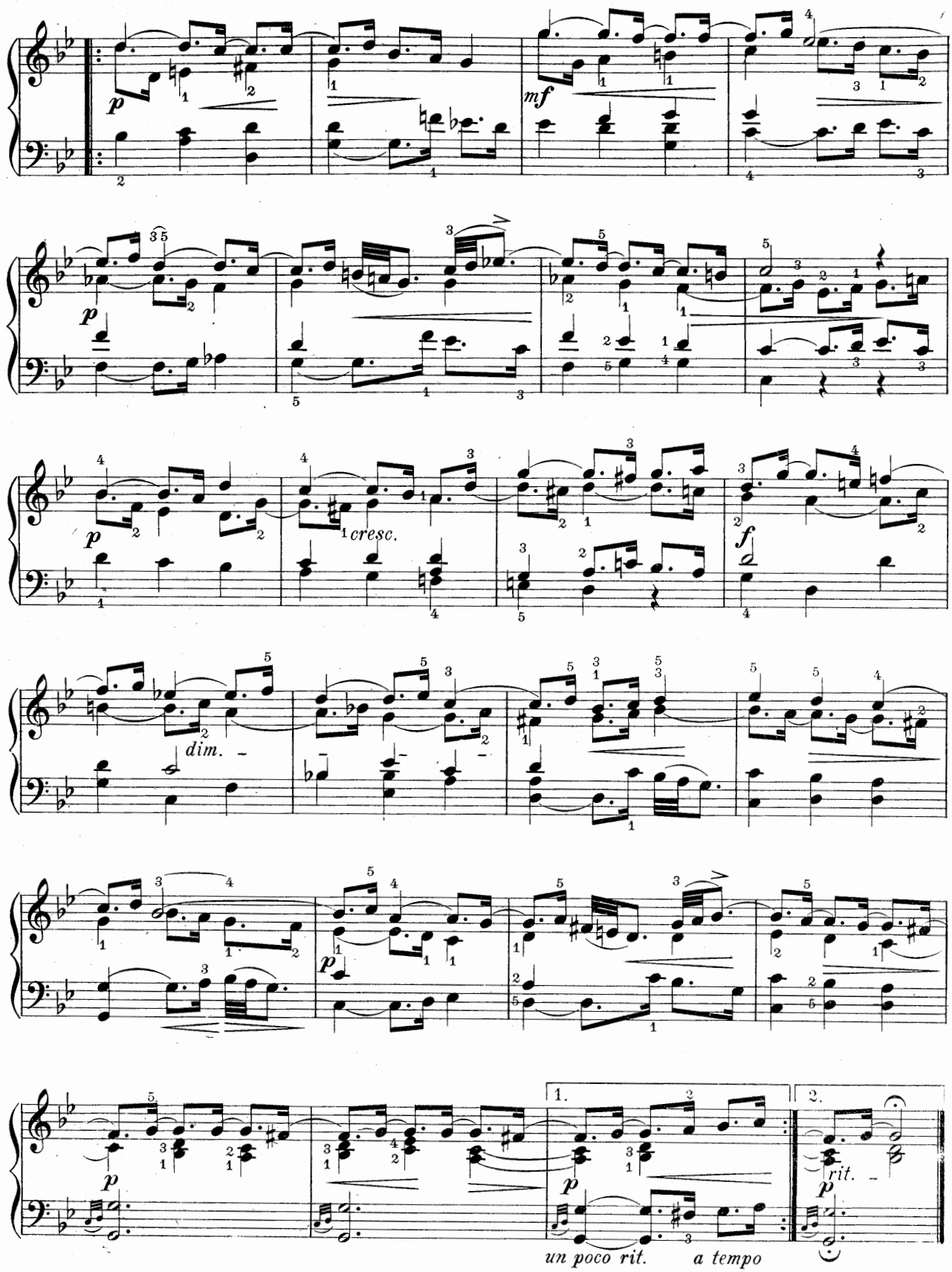

p
mf
p
p
cresc.
f
dim.
p
p
1.
2.
rit.
p
un poco rit.
a tempo

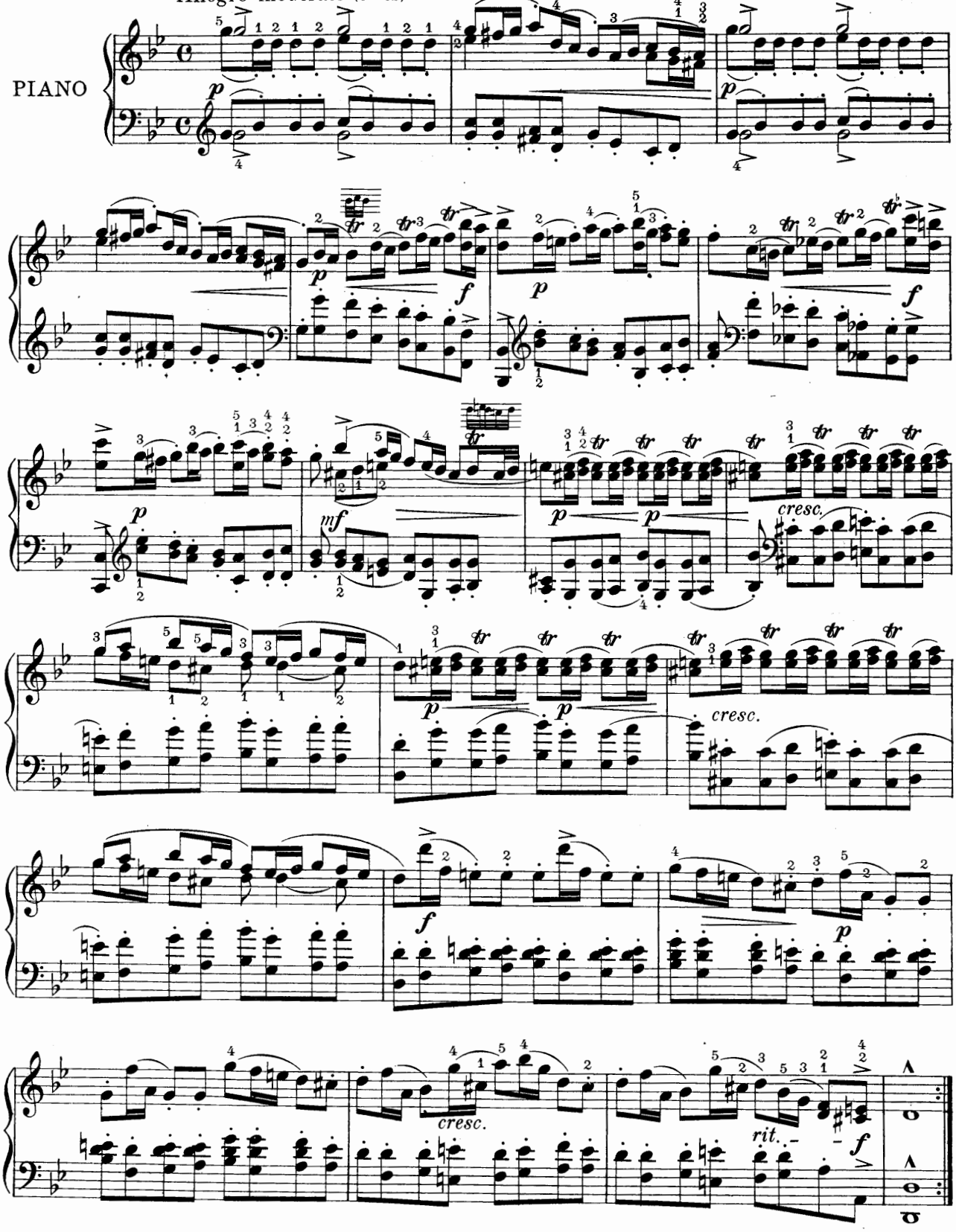
SONATA V, in G Minor

Edited by M. Esposito

DOMENICO SCARLATTI
(1683 - 1757)

Allegro moderato (♩ = 92)

PIANO



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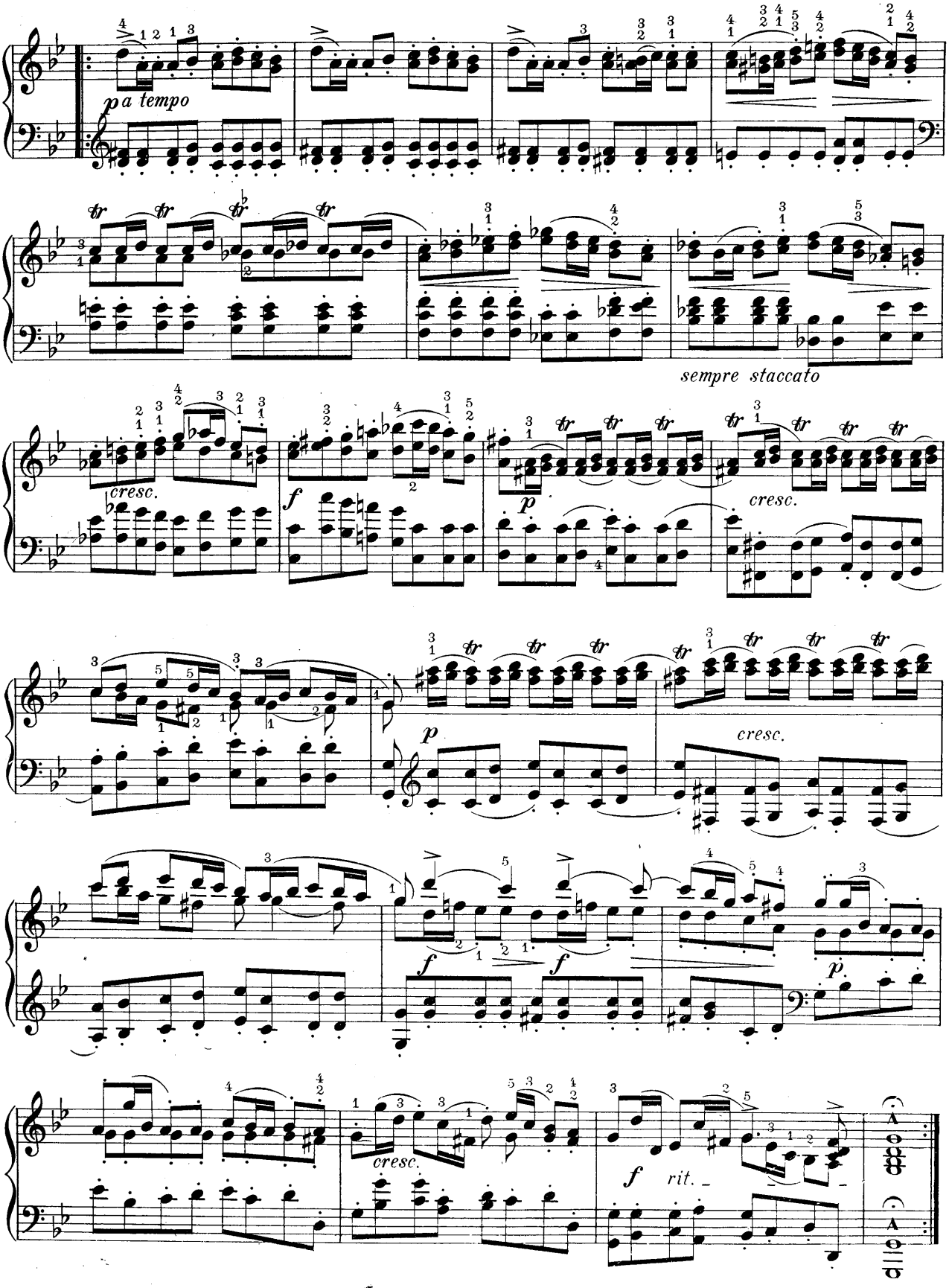

p a tempo
sempre staccato
cresc.
f
p
cresc.
p
cresc.
f
f
p
cresc.
f rit.

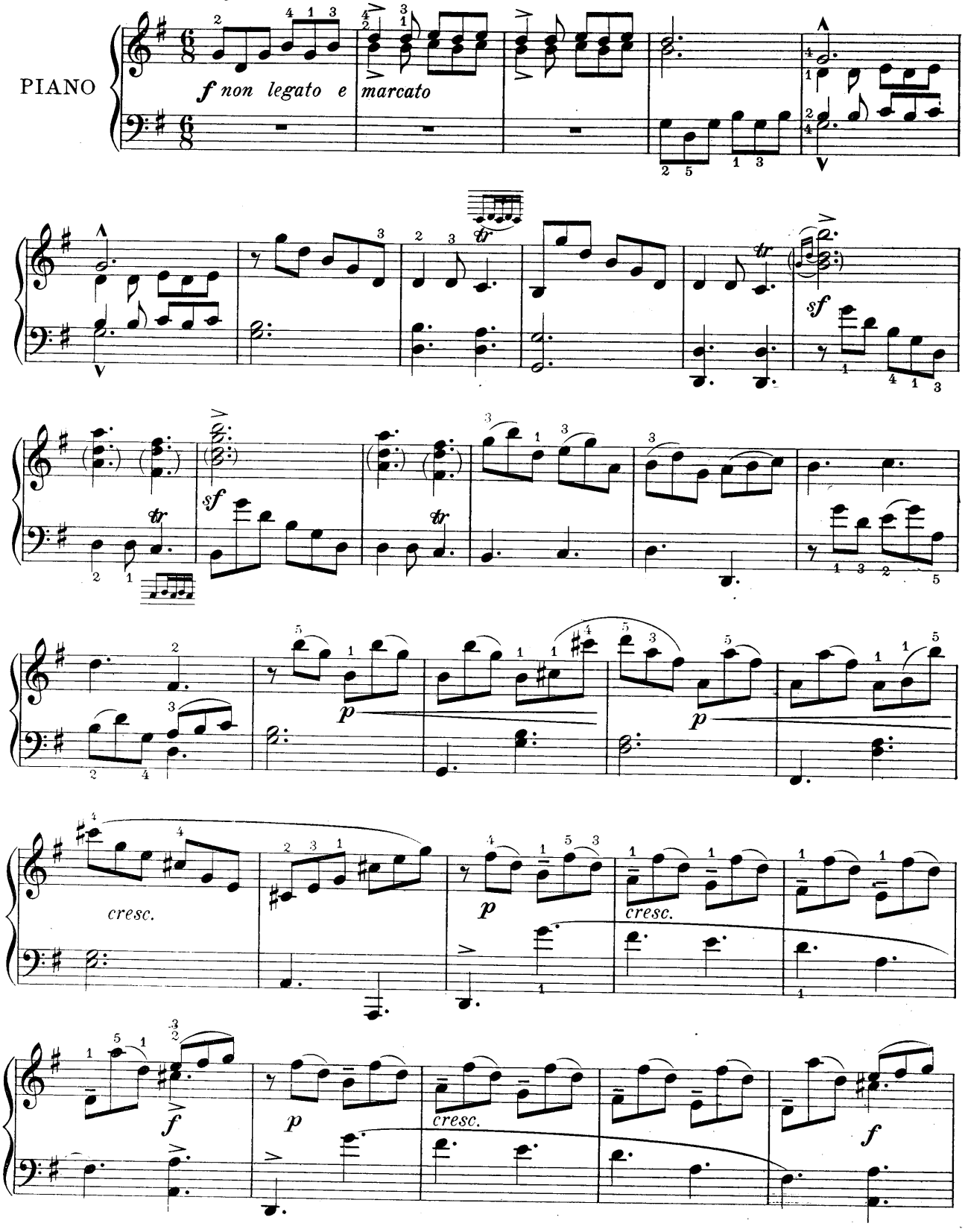
SONATA VI, in G Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683 - 1757)

Allegro con brio (♩. = 132)

PIANO



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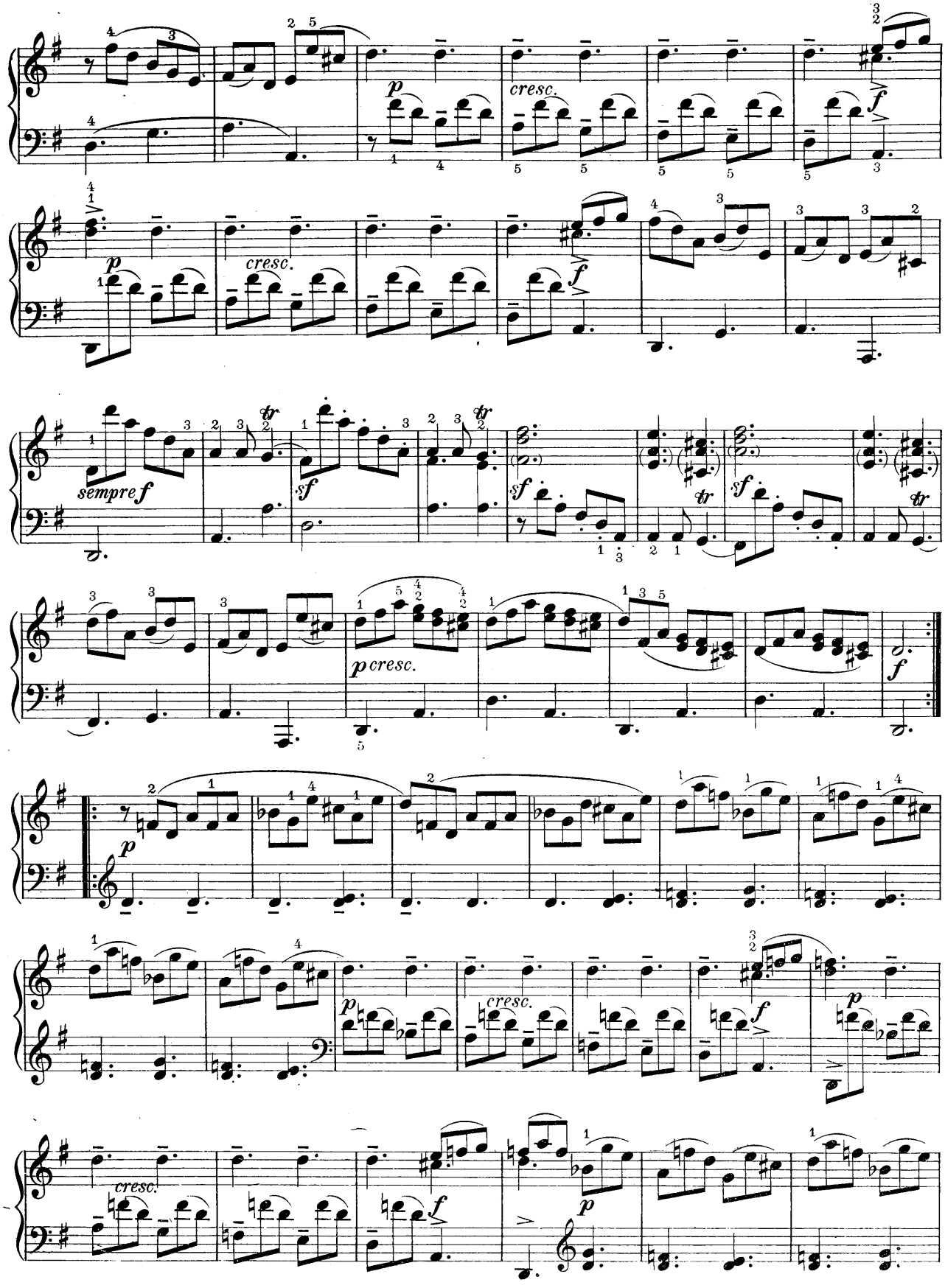
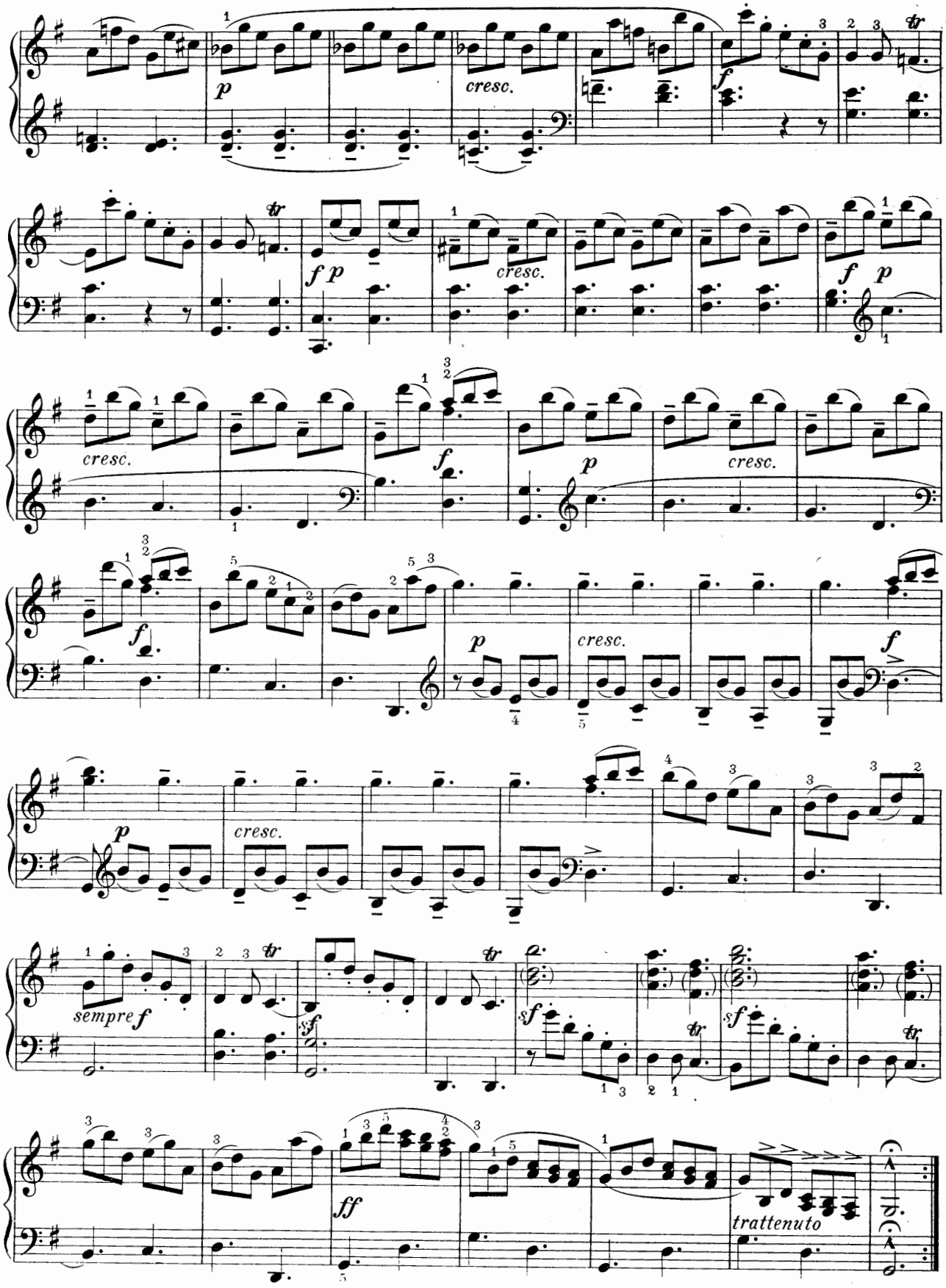
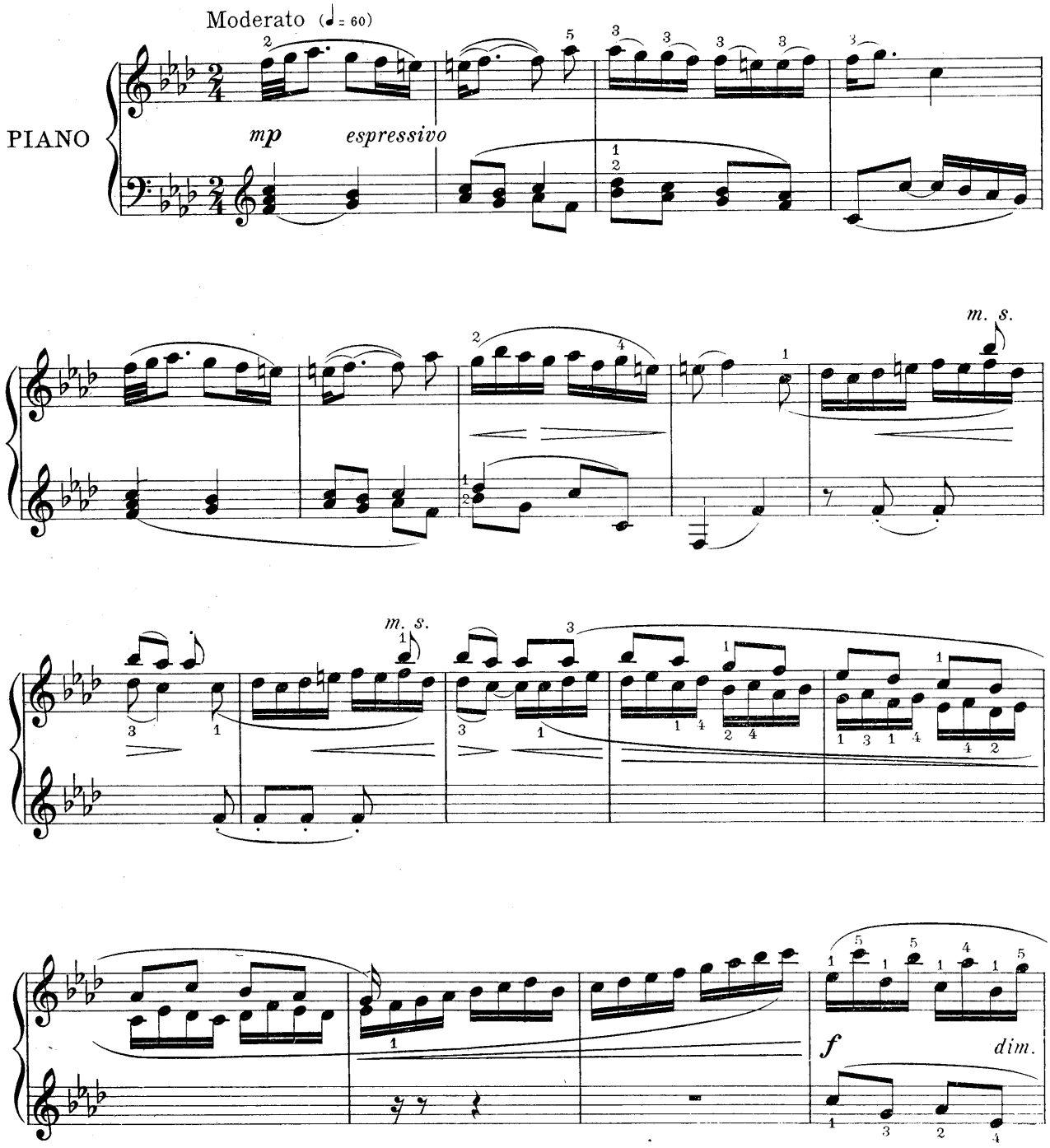

p
cresc.
f
sempre f
sf
tr
p cresc.


p
cresc.
f
tr
f p
cresc.
f p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
sempre f
sf
sf
sf
ff
trattenuto

SONATA VII, in F Minor

Edited by M. Esposito

DOMENICO SCARLATTI
(1683 - 1757)



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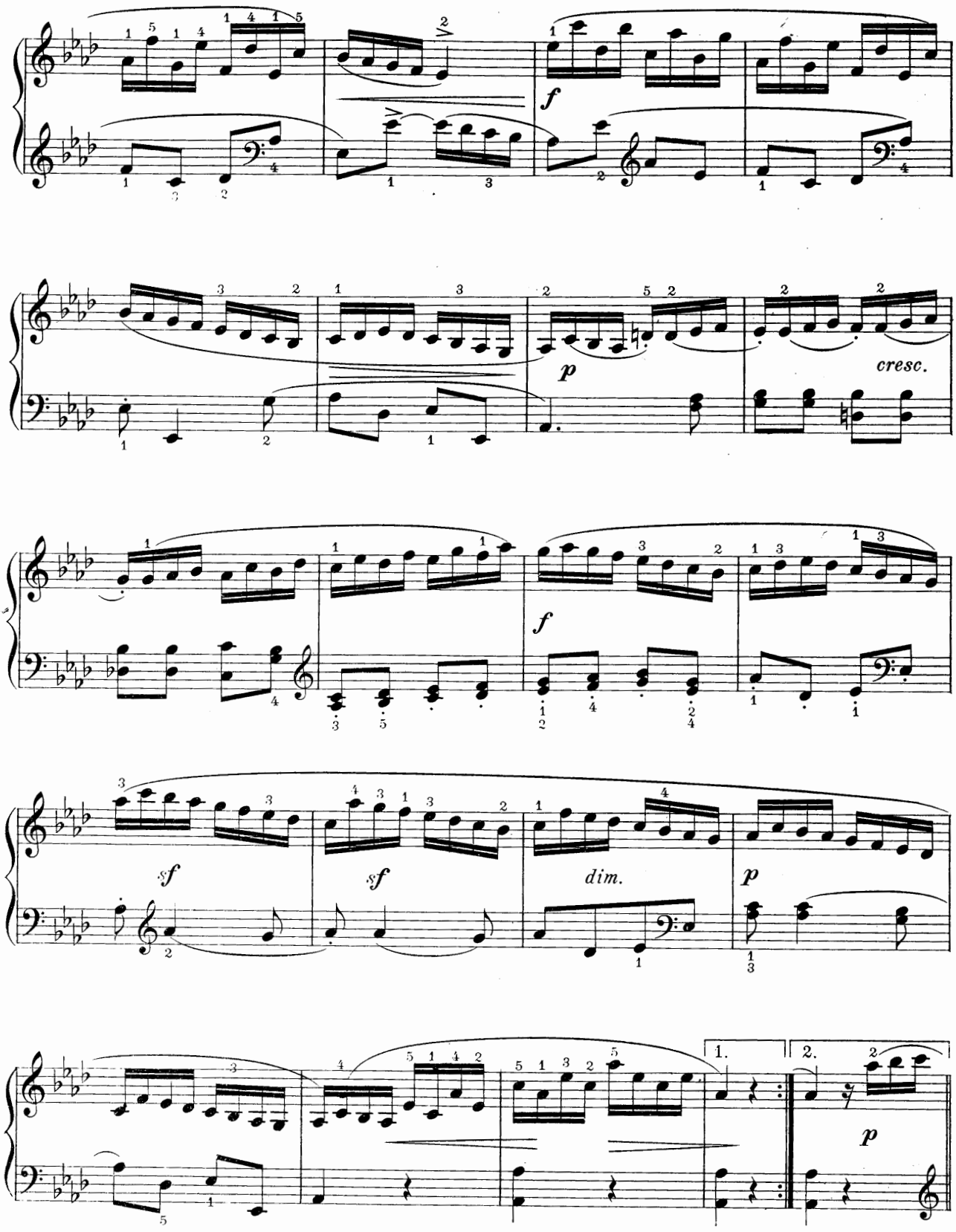
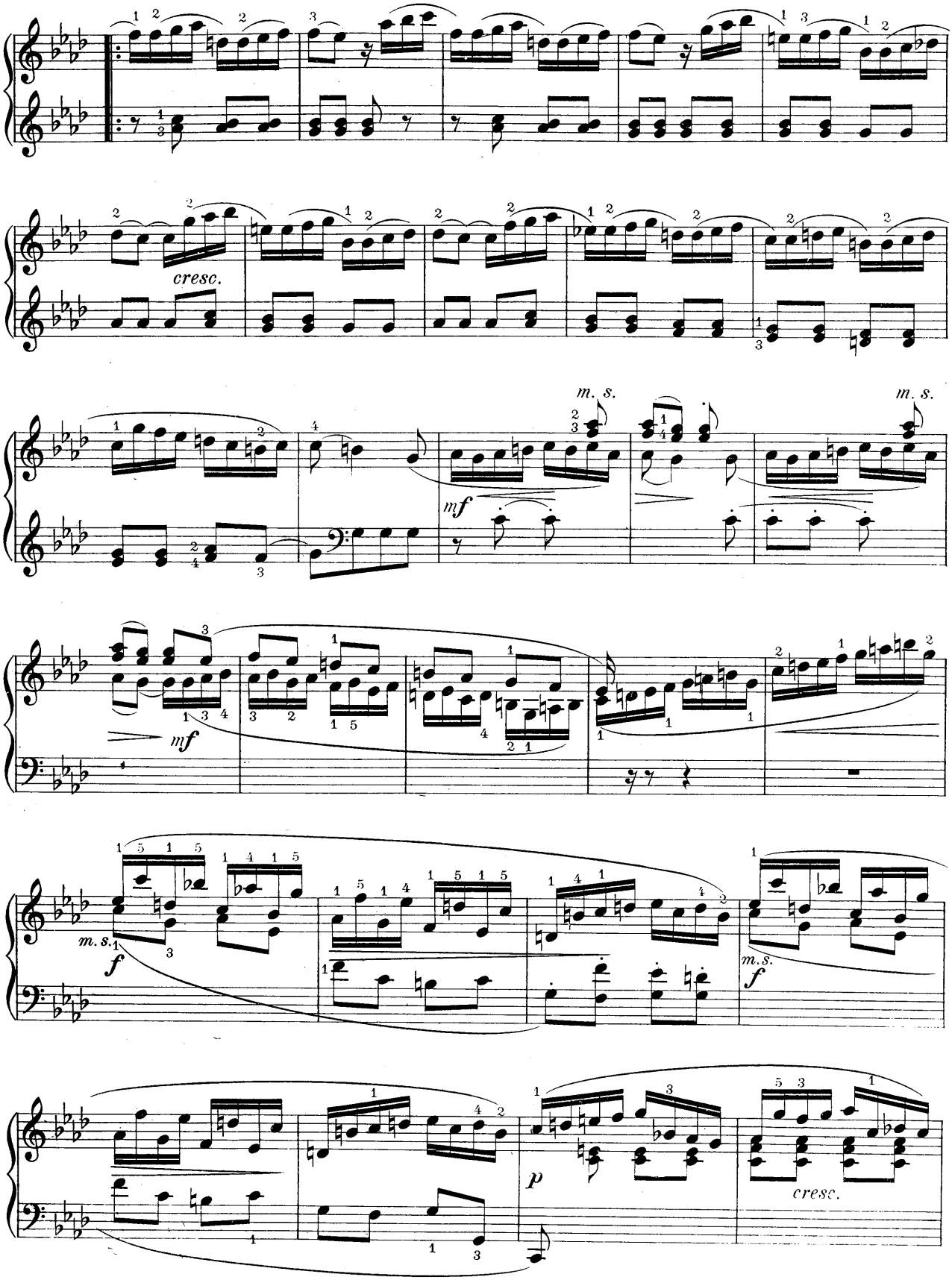
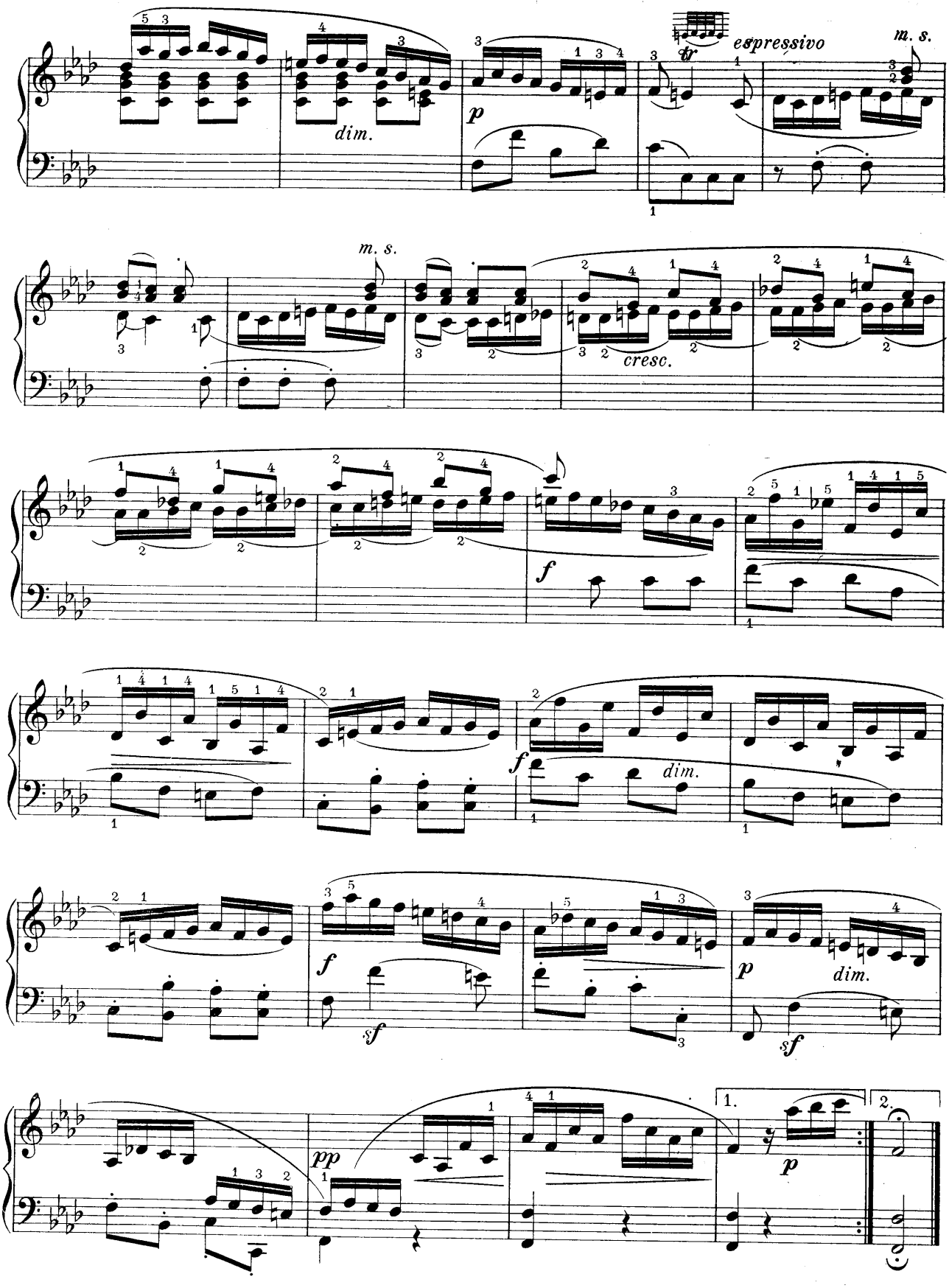

f
p
cresc.
f
sf
sf
dim.
p
1.
2.
p


cresc.
m. s.
mf
m. s.
mf
m. s.
f
m. s.
f
p
cresc.


dim.
p
espressivo
m. s.
m. s.
cresc.
f
f
dim.
f
sf
p
dim.
sf
pp
1.
2.
p

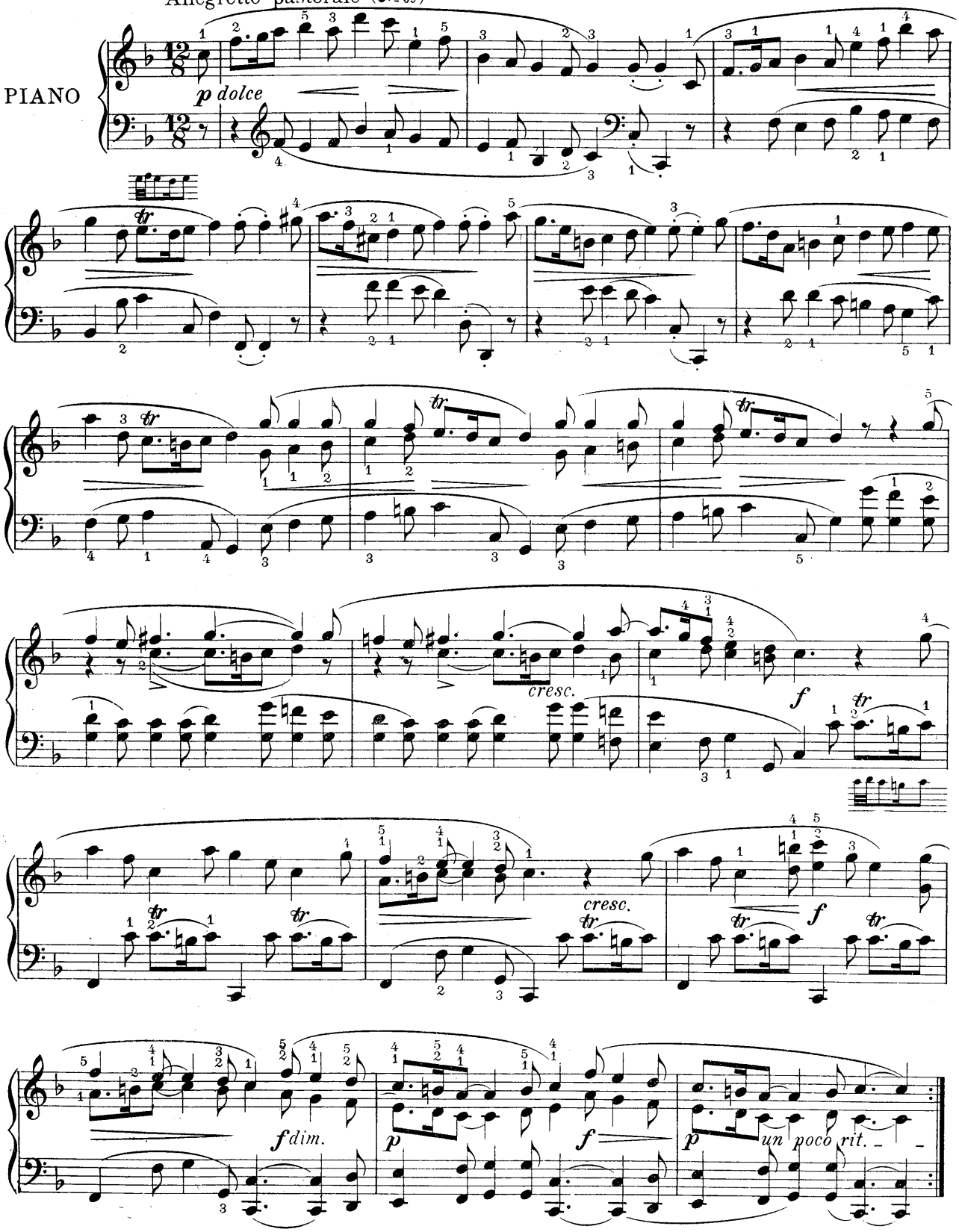
SONATA VIII, in F Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)

Allegretto pastorale (♩. = 69)

PIANO



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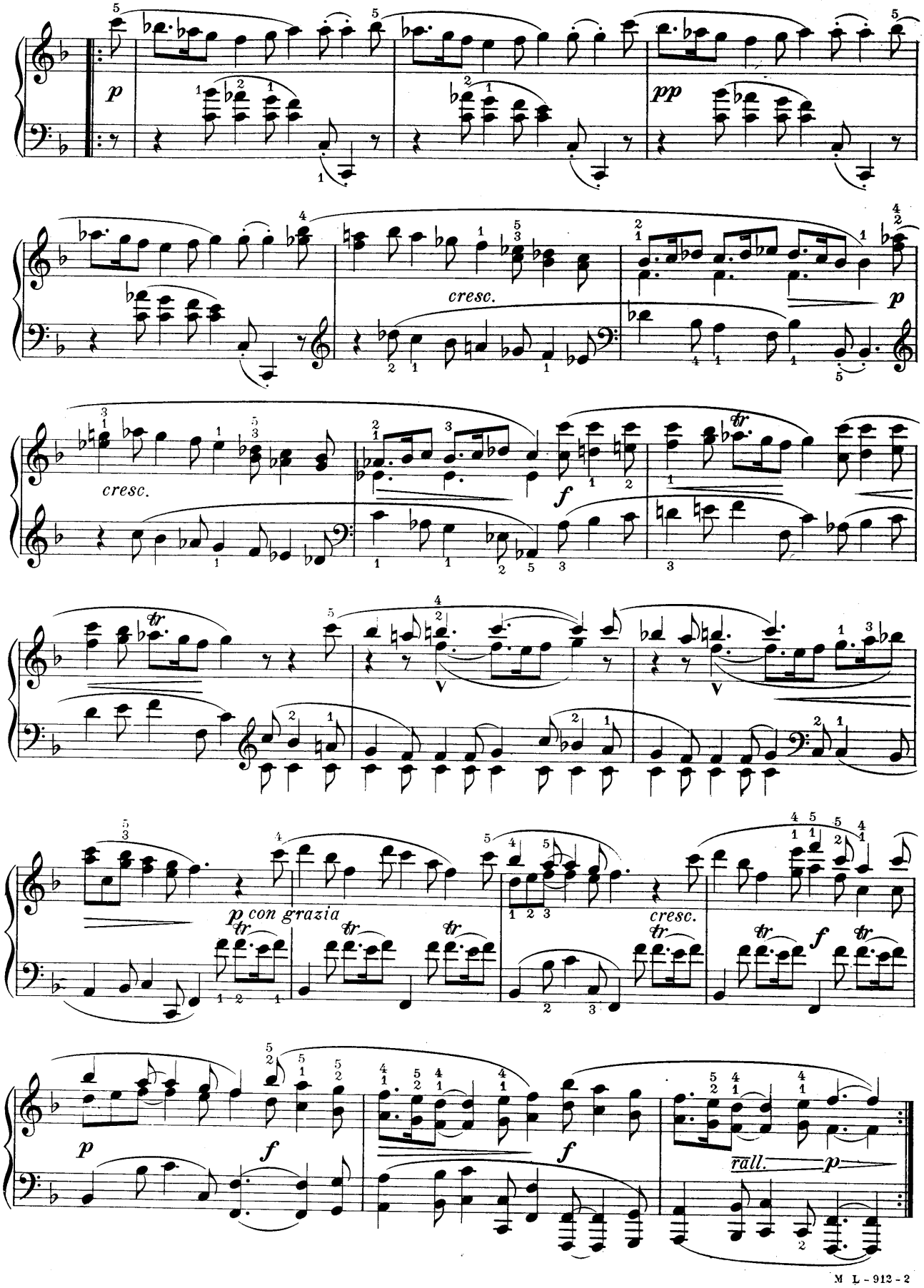

p
pp
cresc.
p
cresc.
f
tr
V
V
p con grazia
cresc.
f
p
f
f
rall.
p

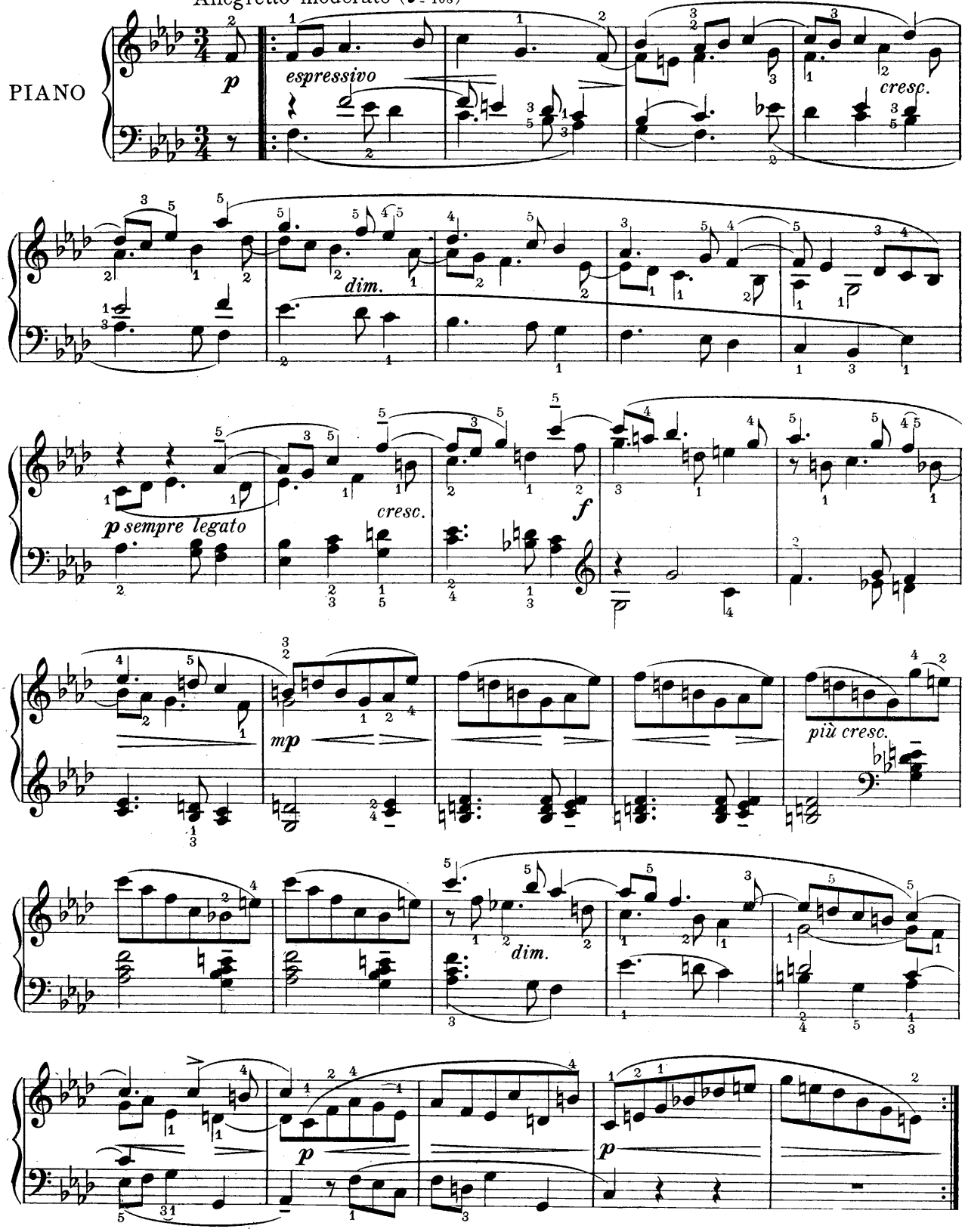
SONATA IX, in F Minor

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)

Allegretto moderato (♩= 108)

PIANO



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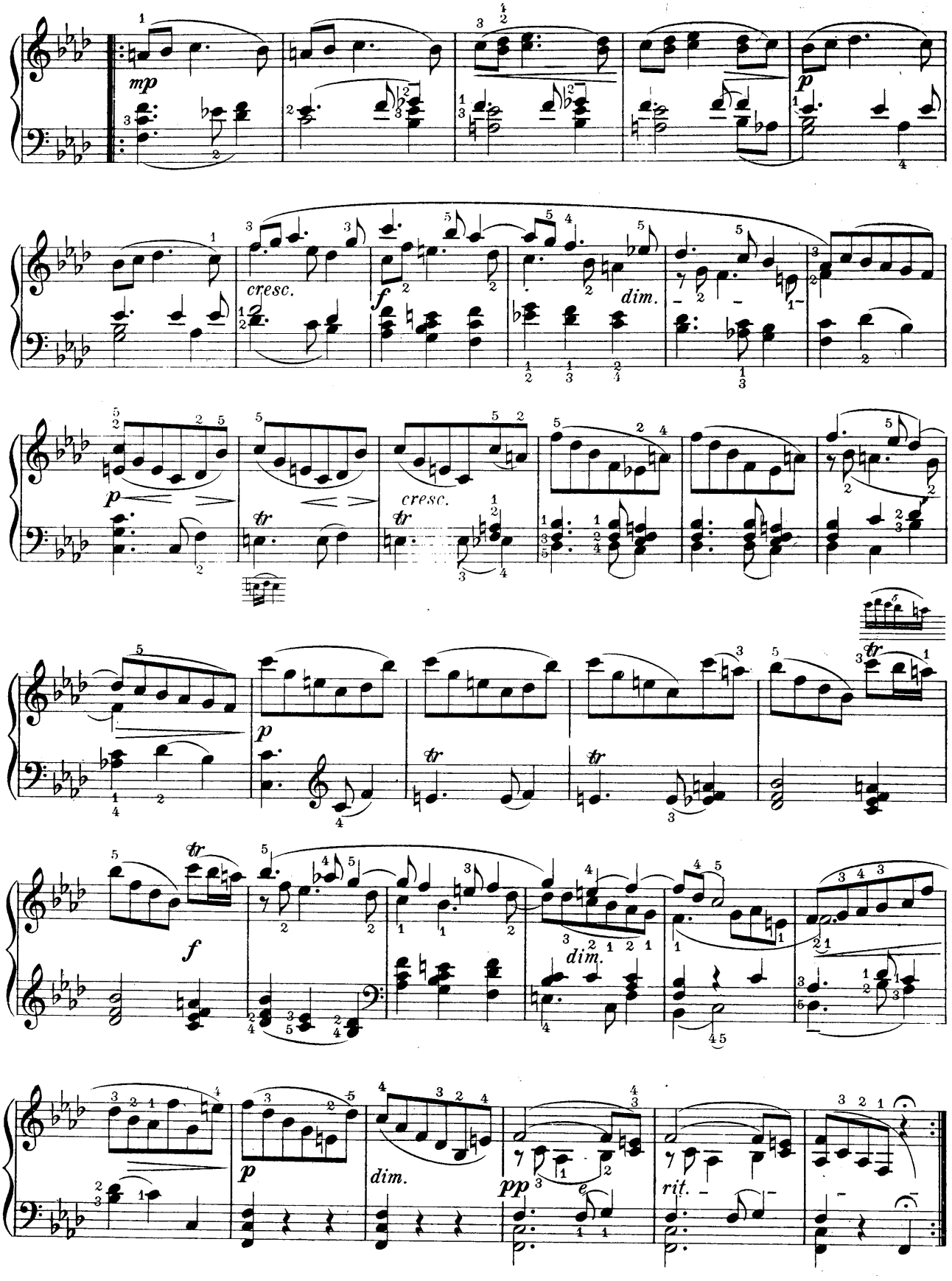

mp
cresc.
f
dim.
p
cresc.
tr
p
tr
tr
f
dim.
p
dim.
pp
rit.

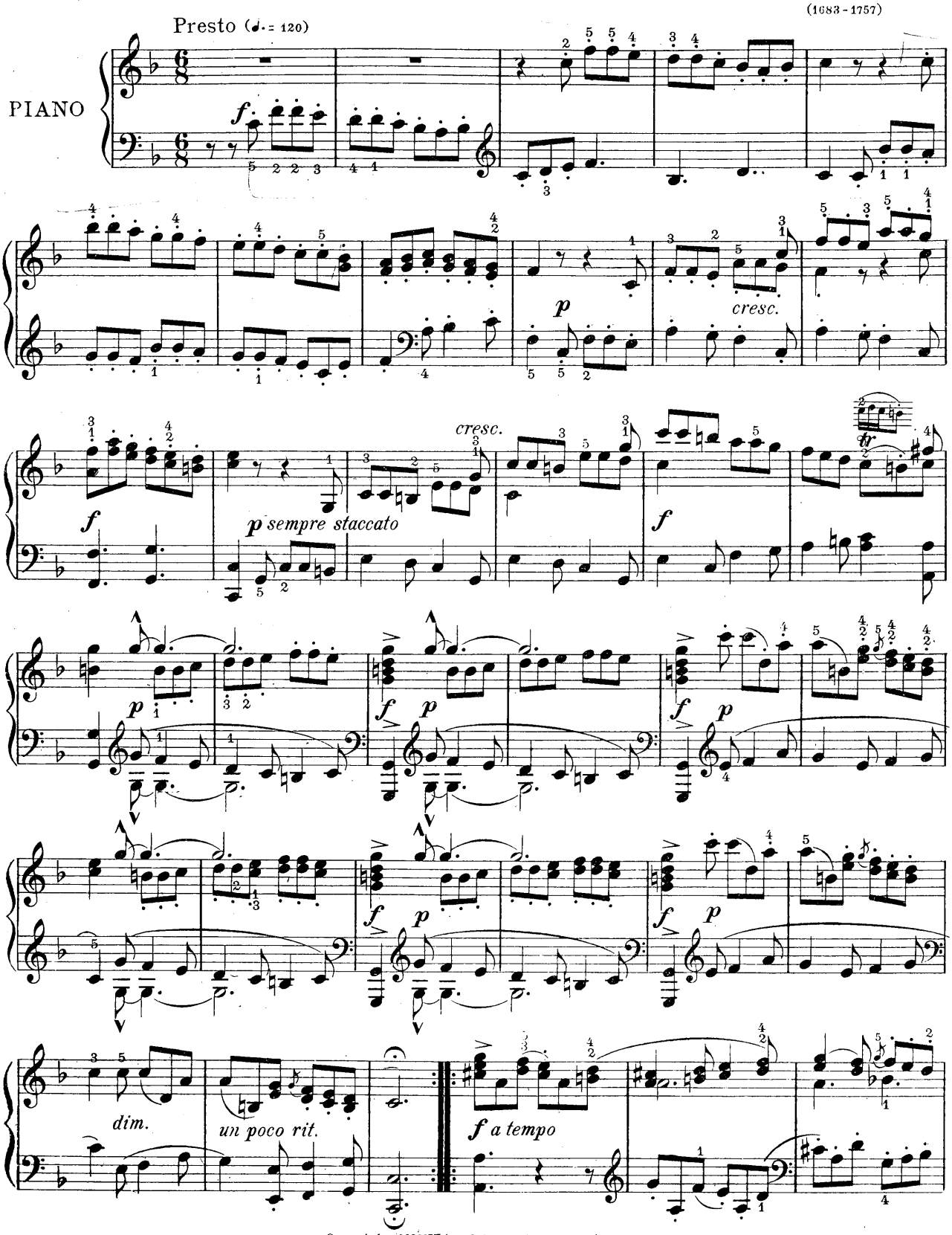
SONATA X, in F Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)

Presto (♩. = 120)

PIANO



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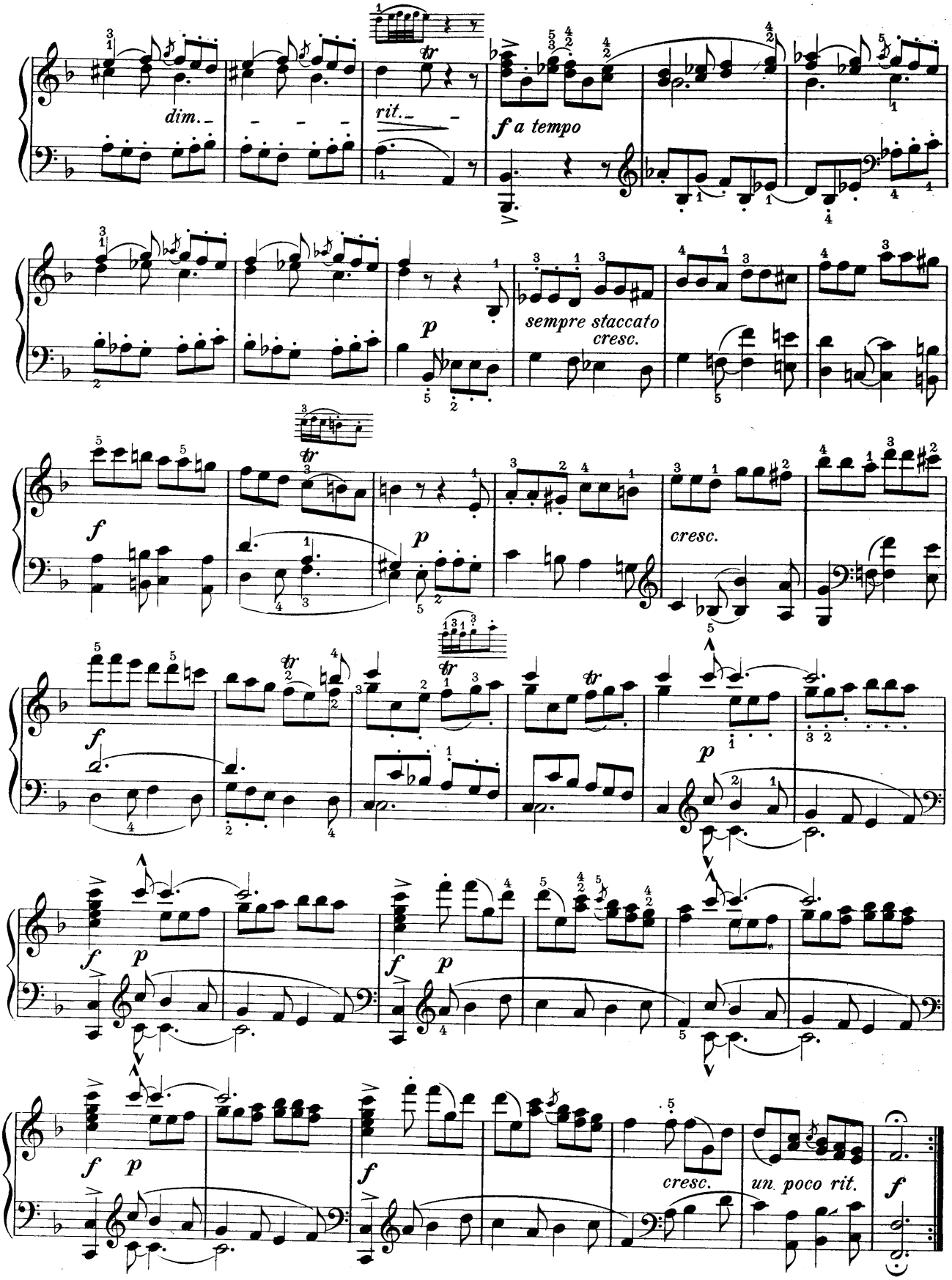

dim.
rit.
f a tempo
p
sempre staccato
cresc.
f
p
cresc.
f
p
f
p
f
p
f
cresc.
un poco rit.
f

SONATA XI, in G Major

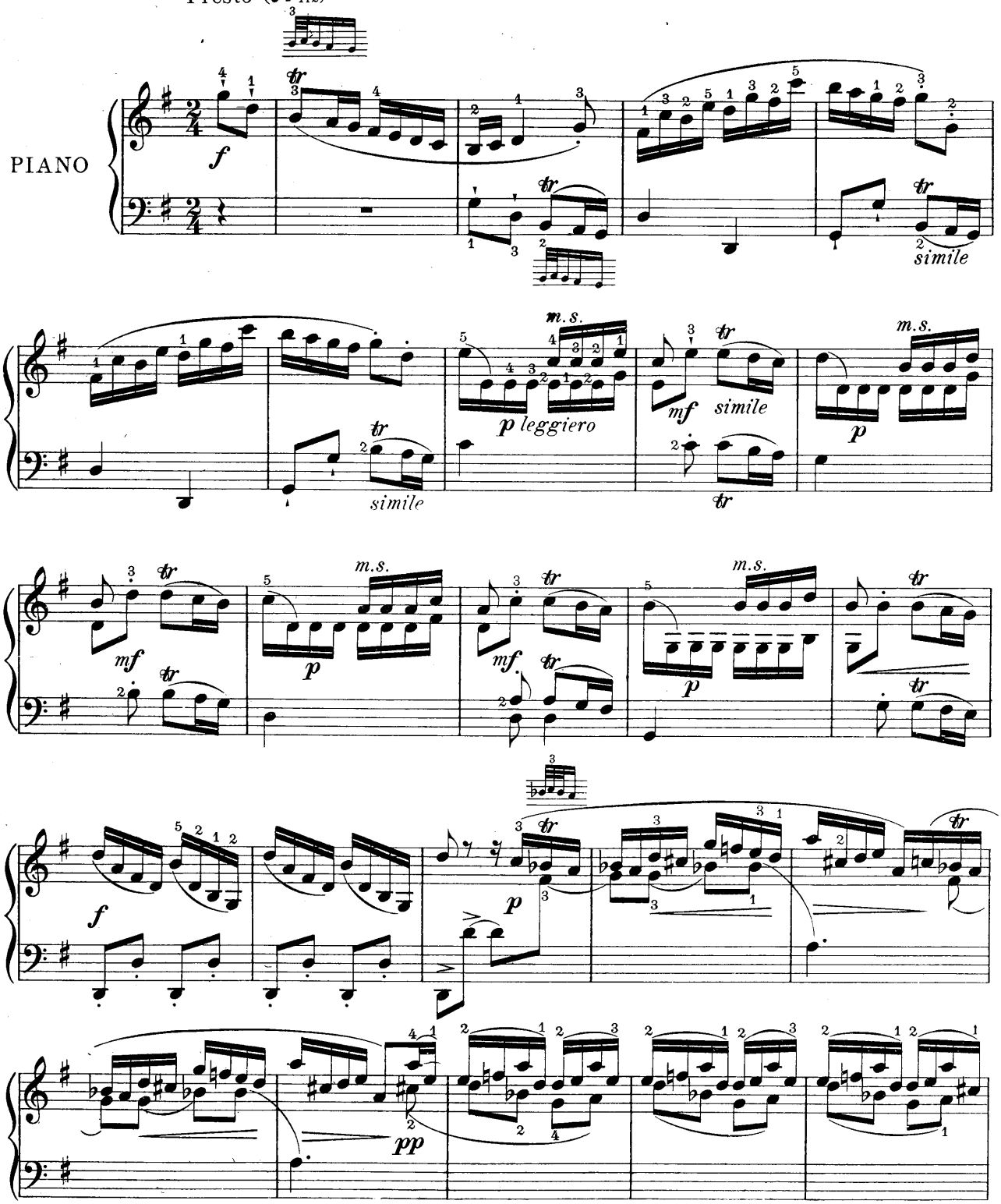
13

Edited by M. Esposito

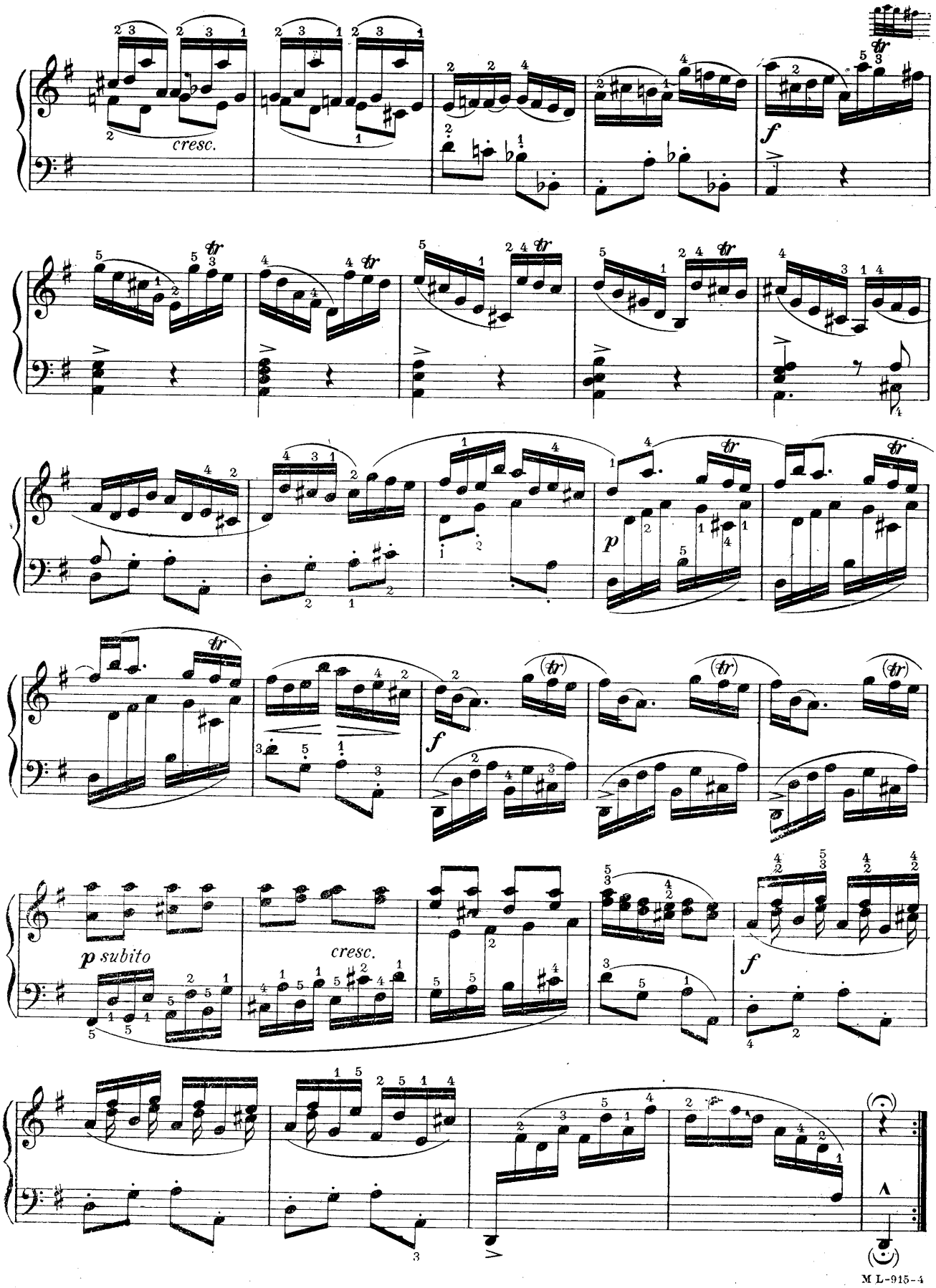
DOMENICO SCARLATTI
(1683 - 1757)

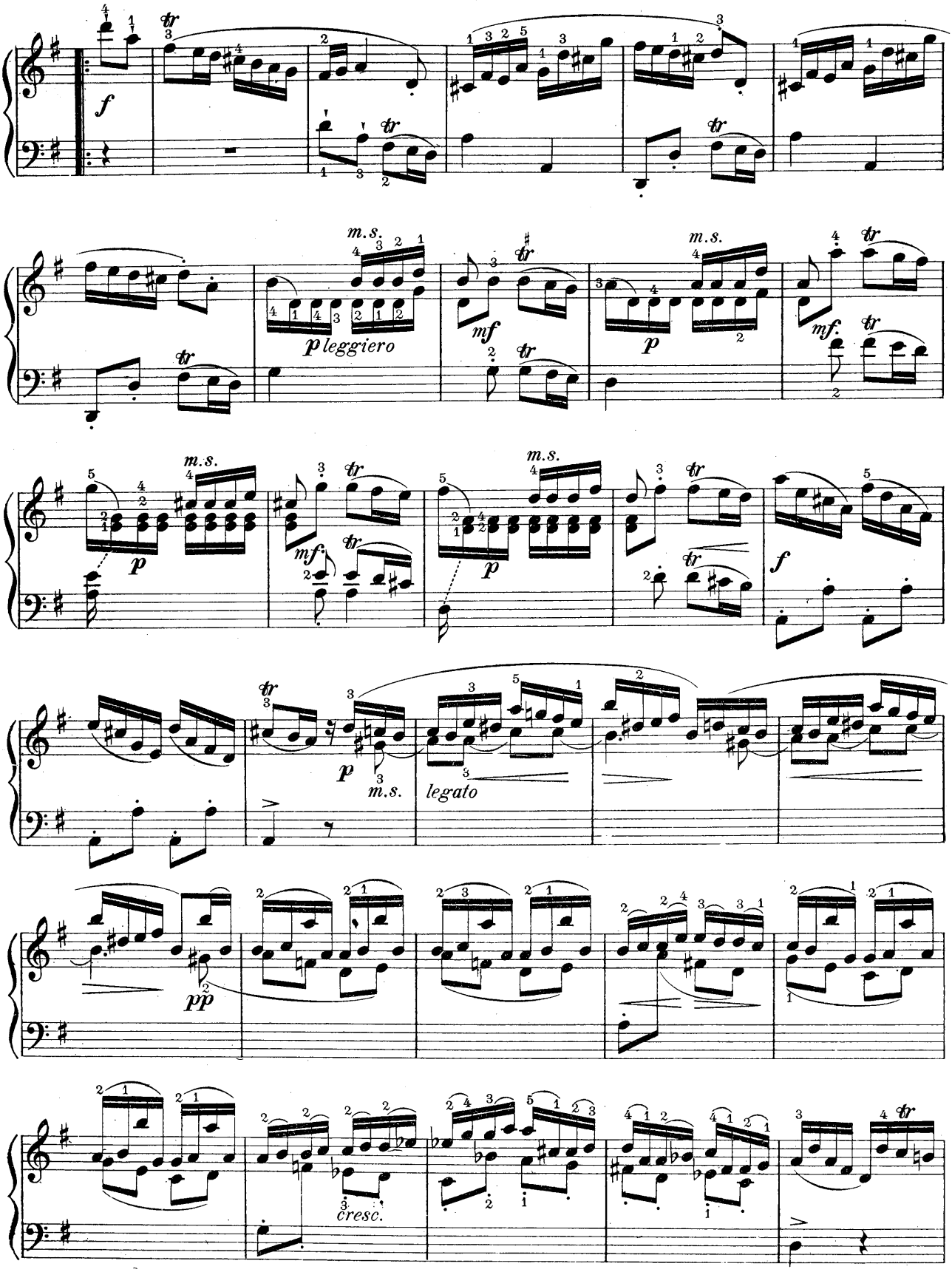
Presto (♩ = 112)

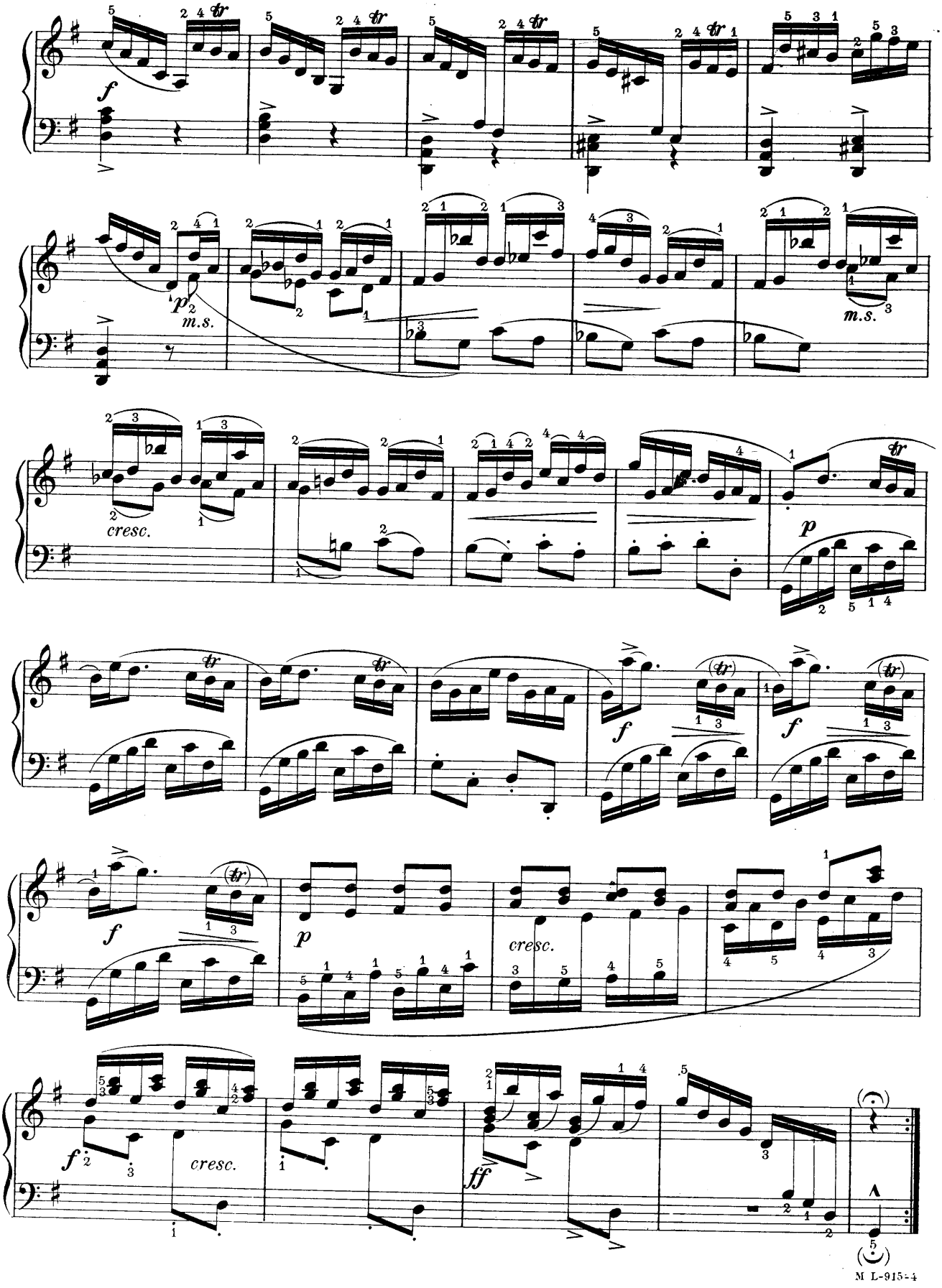
PIANO



Copyright MCMVI by Oliver Ditson Company


cresc.
f
p
f
p subito
cresc.
f


f
p leggiero
m.s.
mf
p
mf.
f
legato
pp
cresc.


f
p
m.s.
m.s.
cresc.
p
f
f
f
p
cresc.
f
cresc.
ff

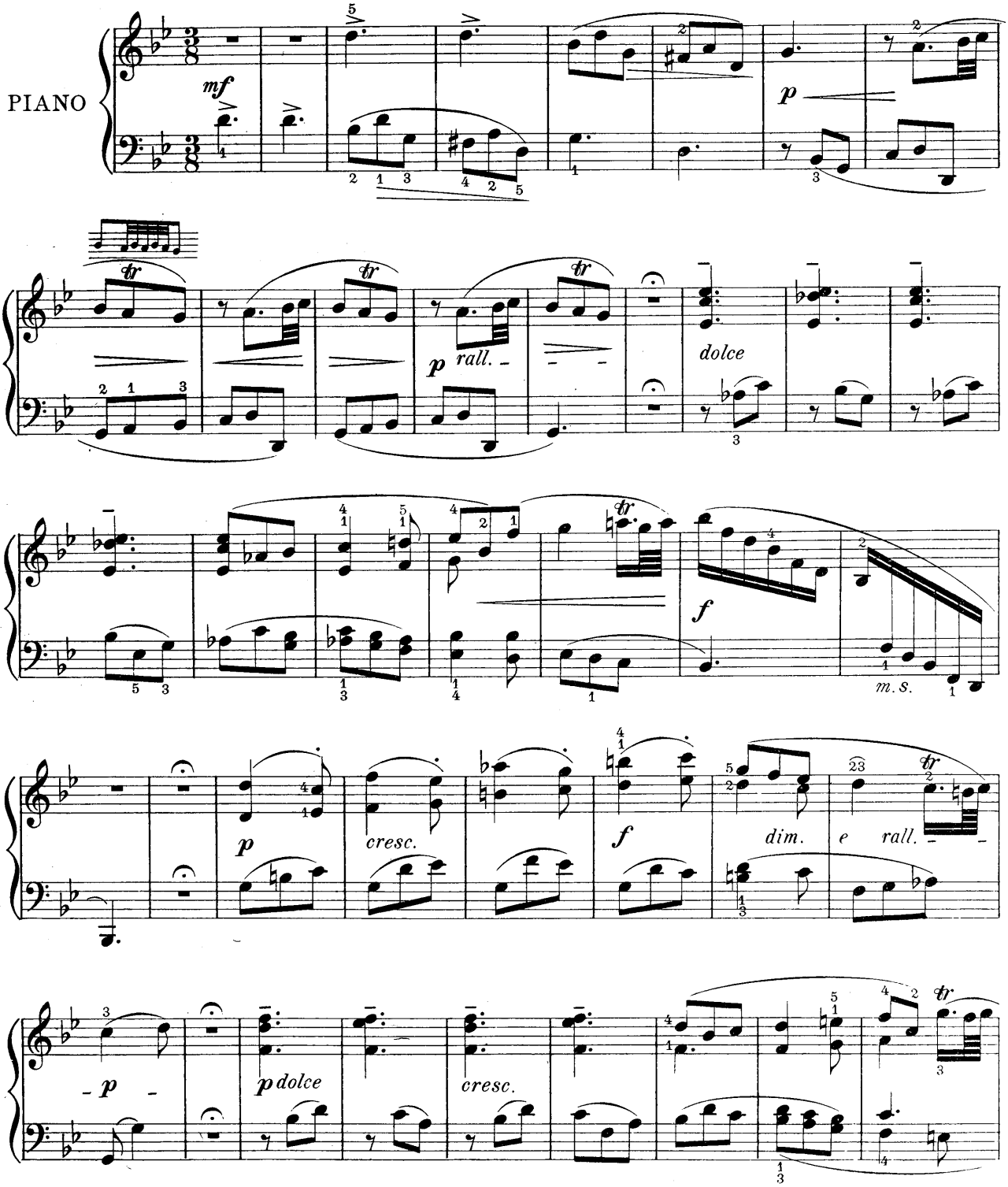
SONATA XII, in G Minor

Edited by M. Esposito

DOMENICO SCARLATTI
(1683 - 1757)

Andante (♩. = 52)

PIANO



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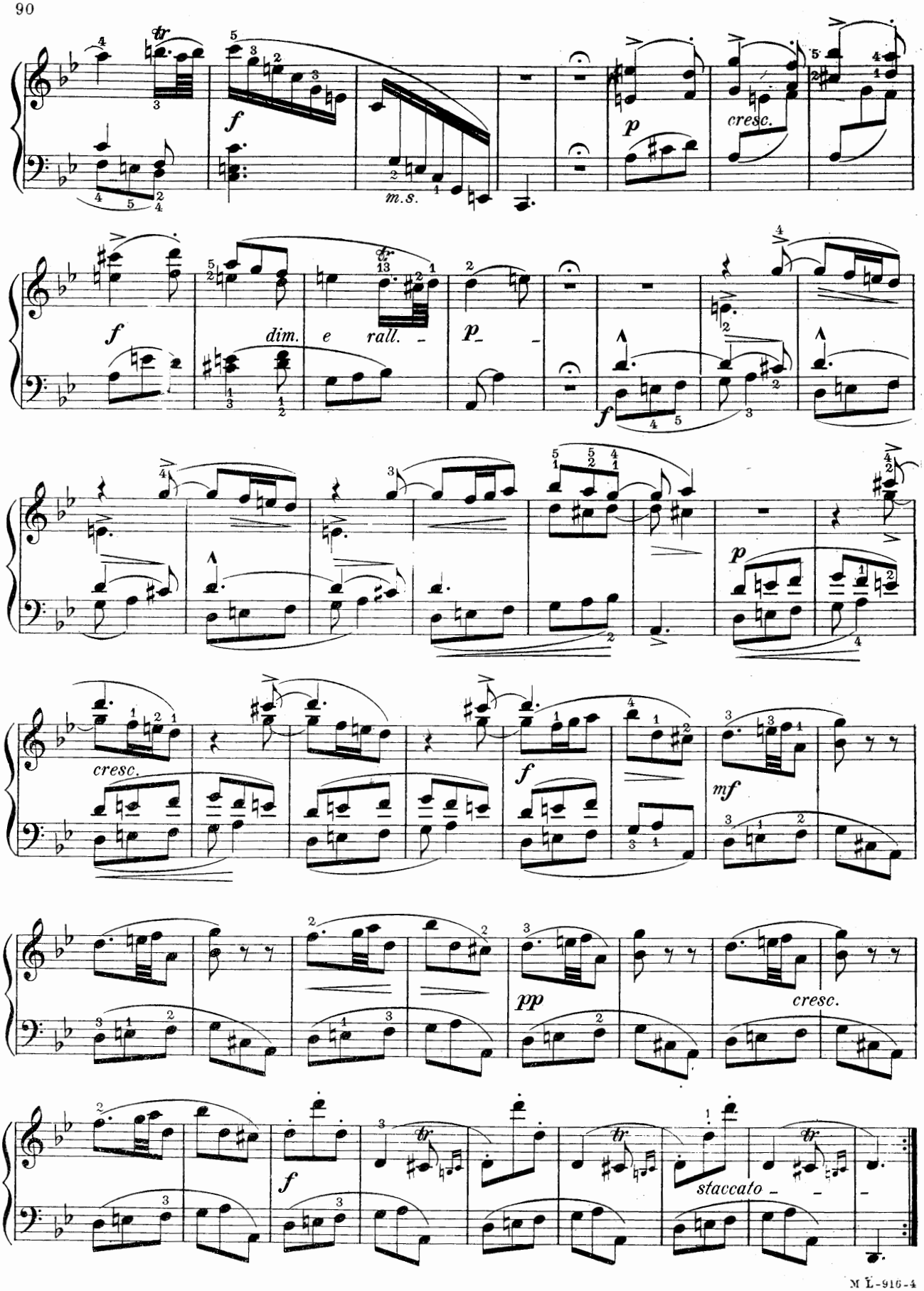
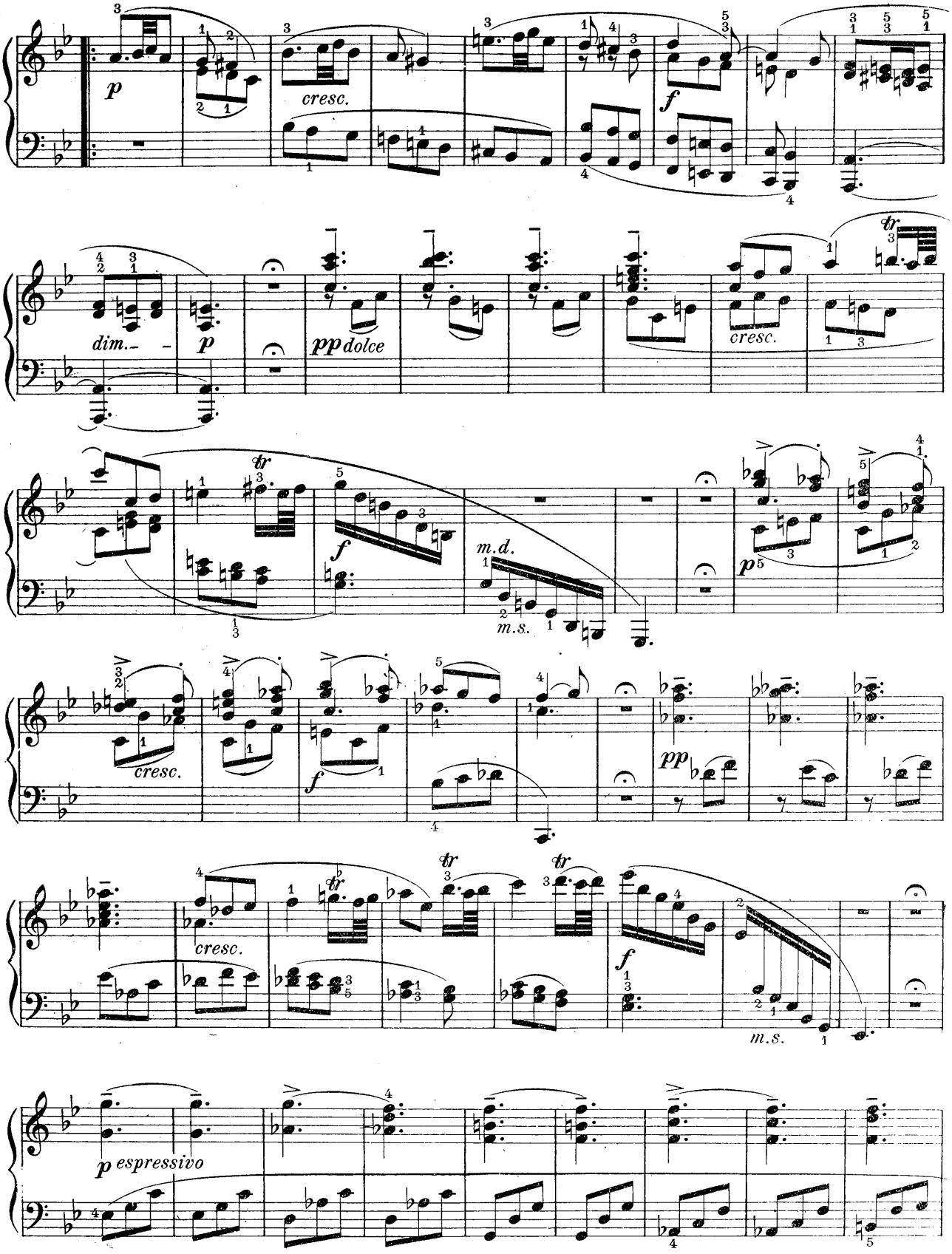
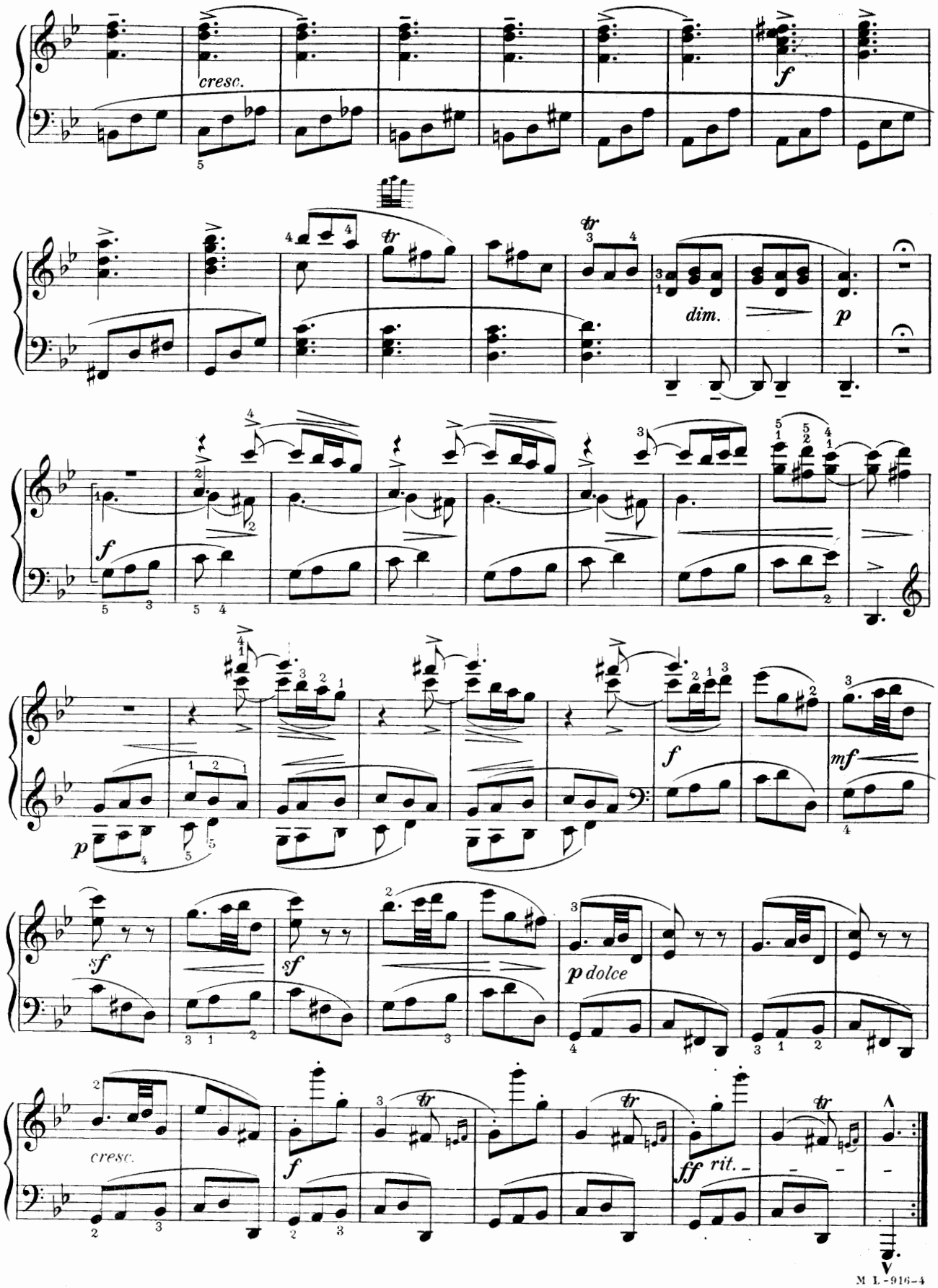

f
m.s.
p
cresc.
f
dim. e rall.
p
f
cresc.
f
mf
pp
cresc.
f
staccato


p
cresc.
f
dim.
p
pp dolce
cresc.
tr
f
m.d.
m.s.
p
cresc.
f
pp
cresc.
tr
tr
f
m.s.
p espressivo


cresc.
f
tr
dim.
p
f
f
mf
p
sf
sf
p dolce
cresc.
f
tr
ff rit.

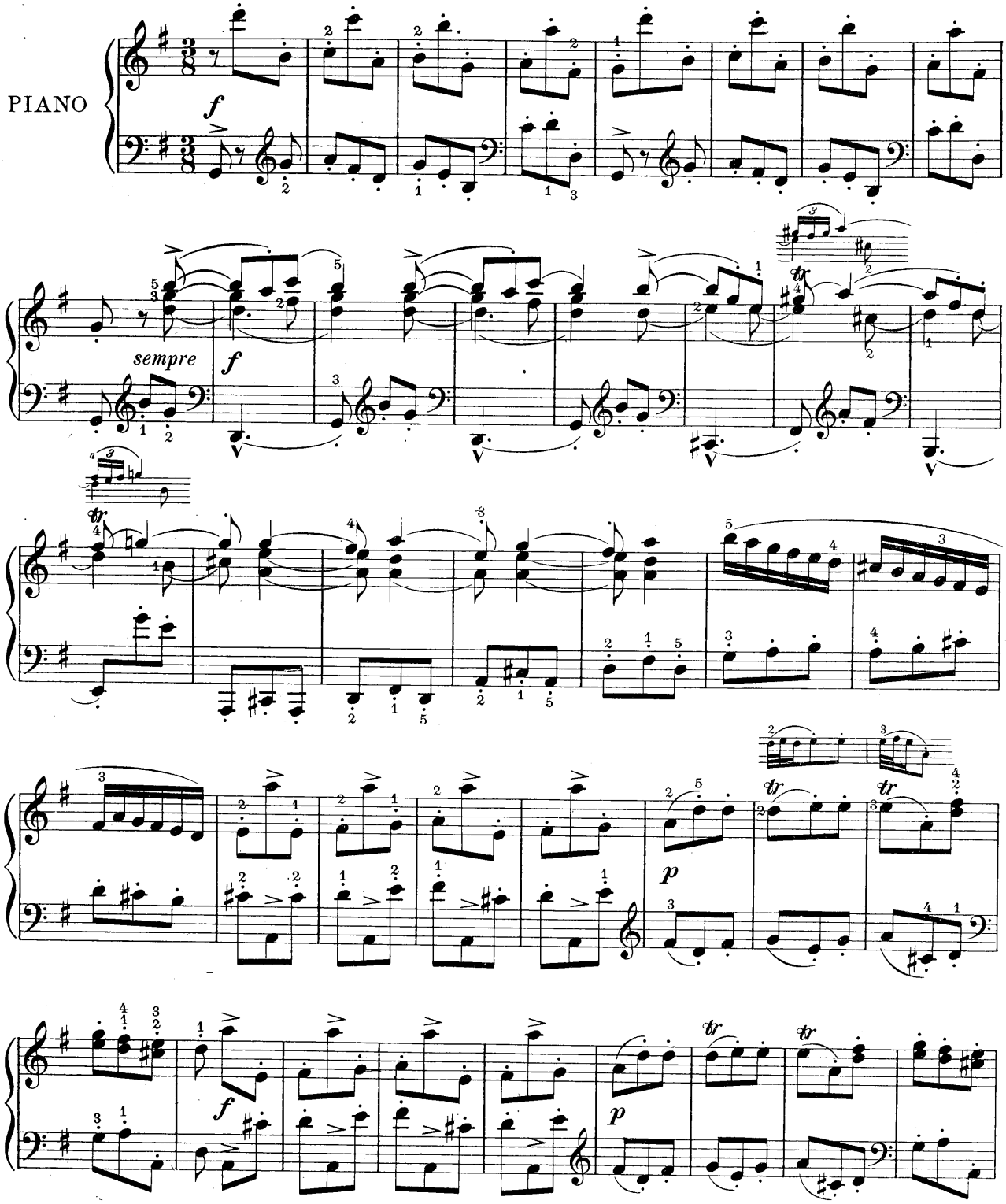
SONATA XIII, in G Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683 - 1757)

Presto (♩. = 100)

PIANO



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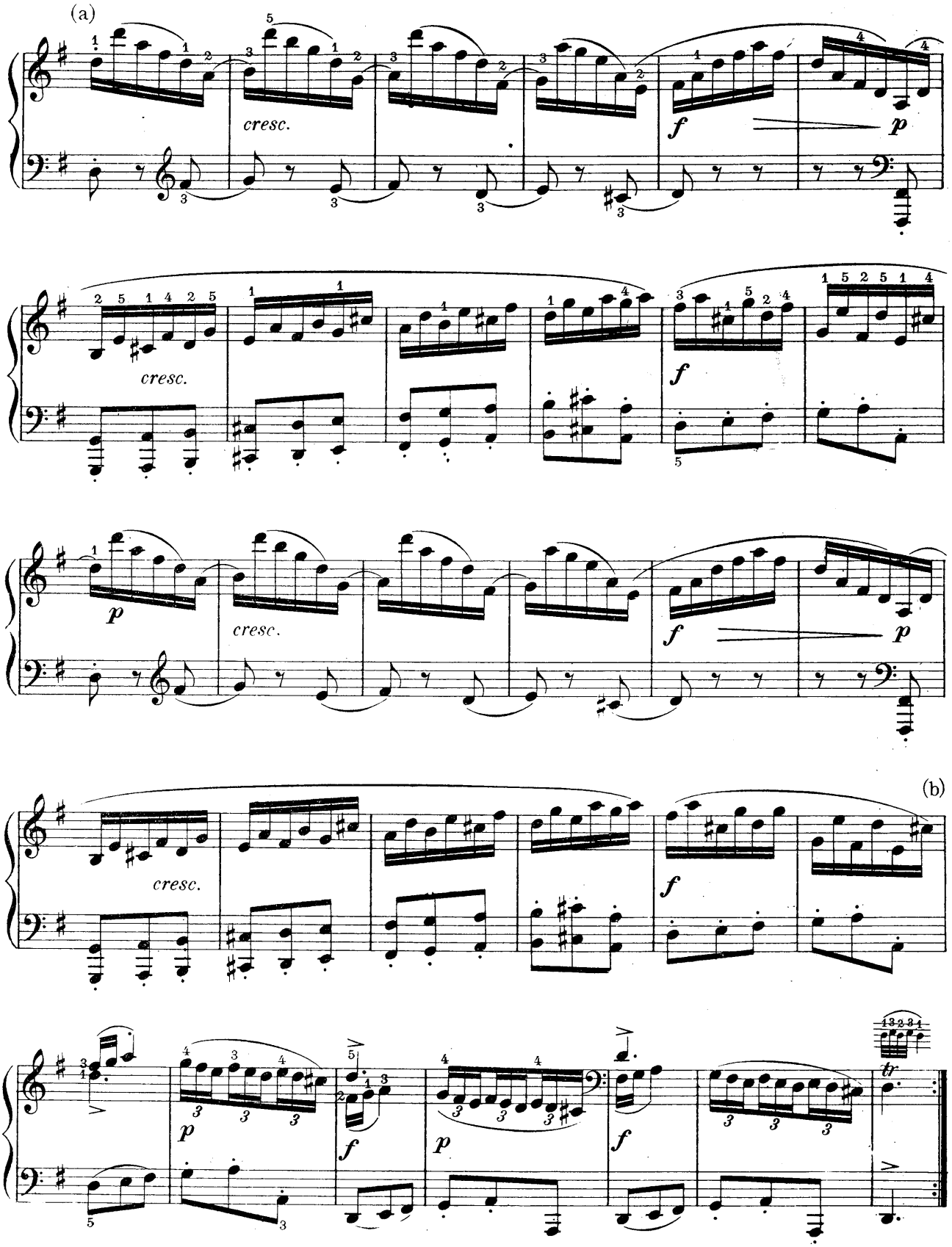
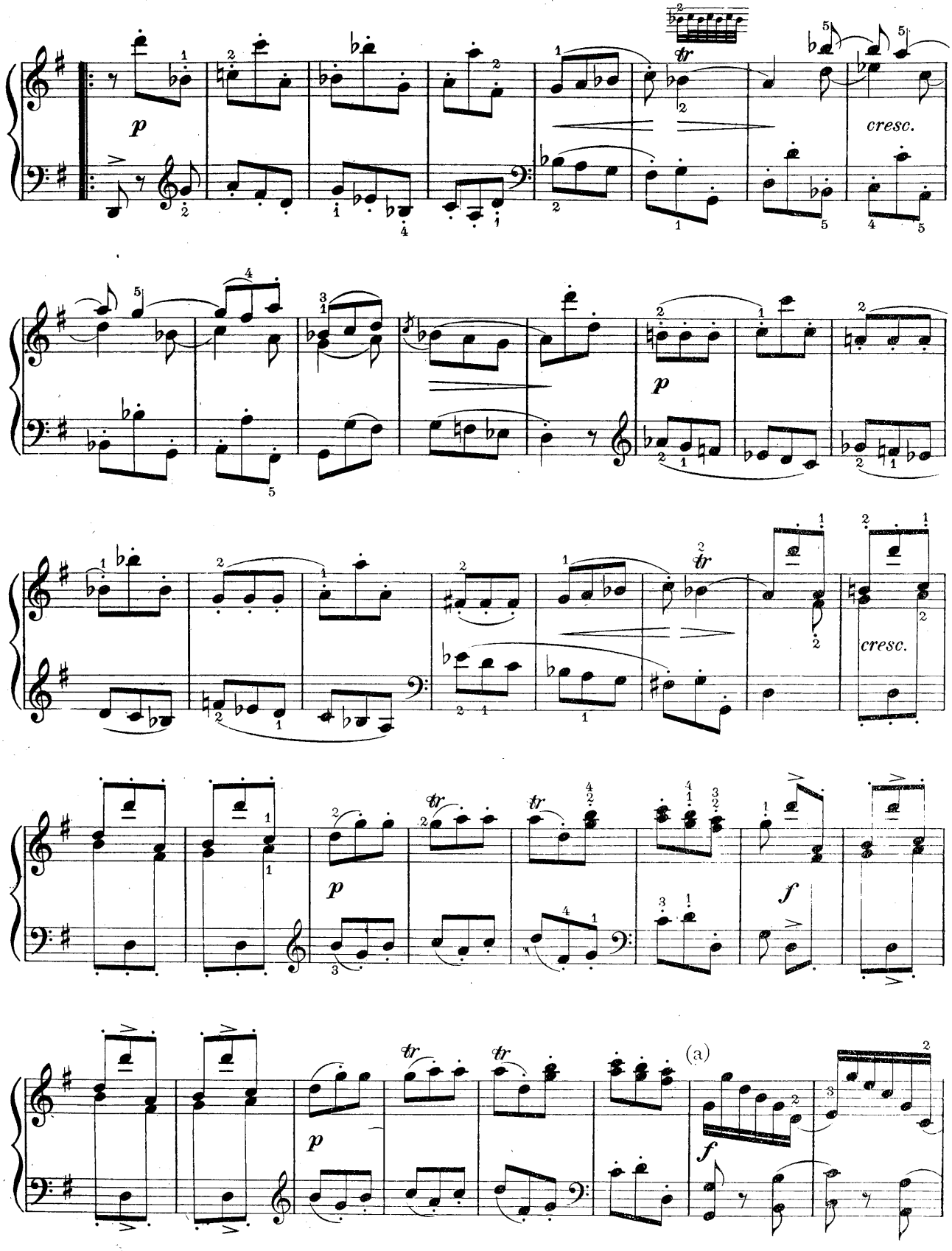
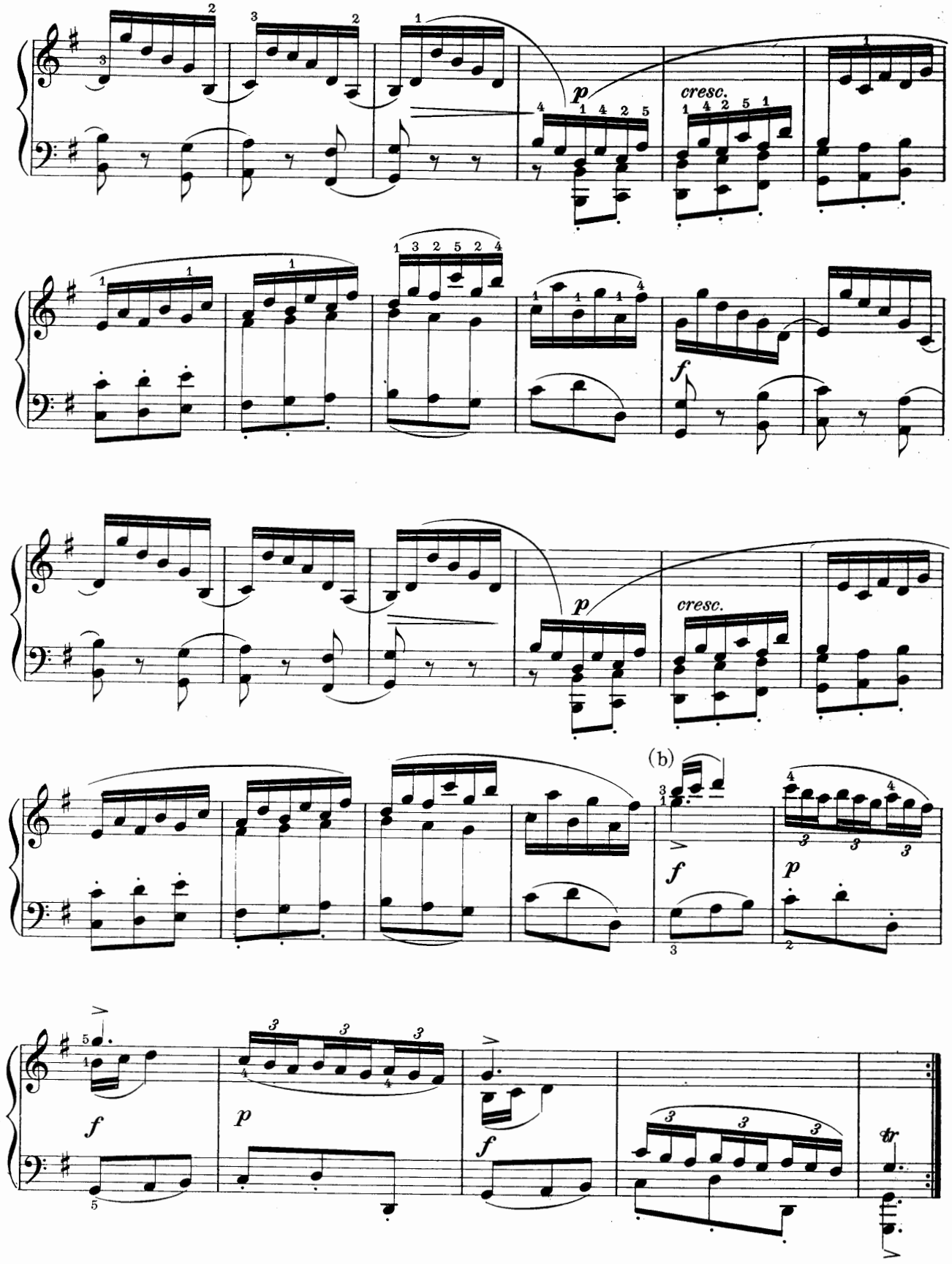


(a) In some editions the measures from (a) to (b) are omitted.



a) In some editions the measures from (a) to (b) are omitted


p
cresc.
f
p
cresc.
(b)
f
p
f
p
f
tr

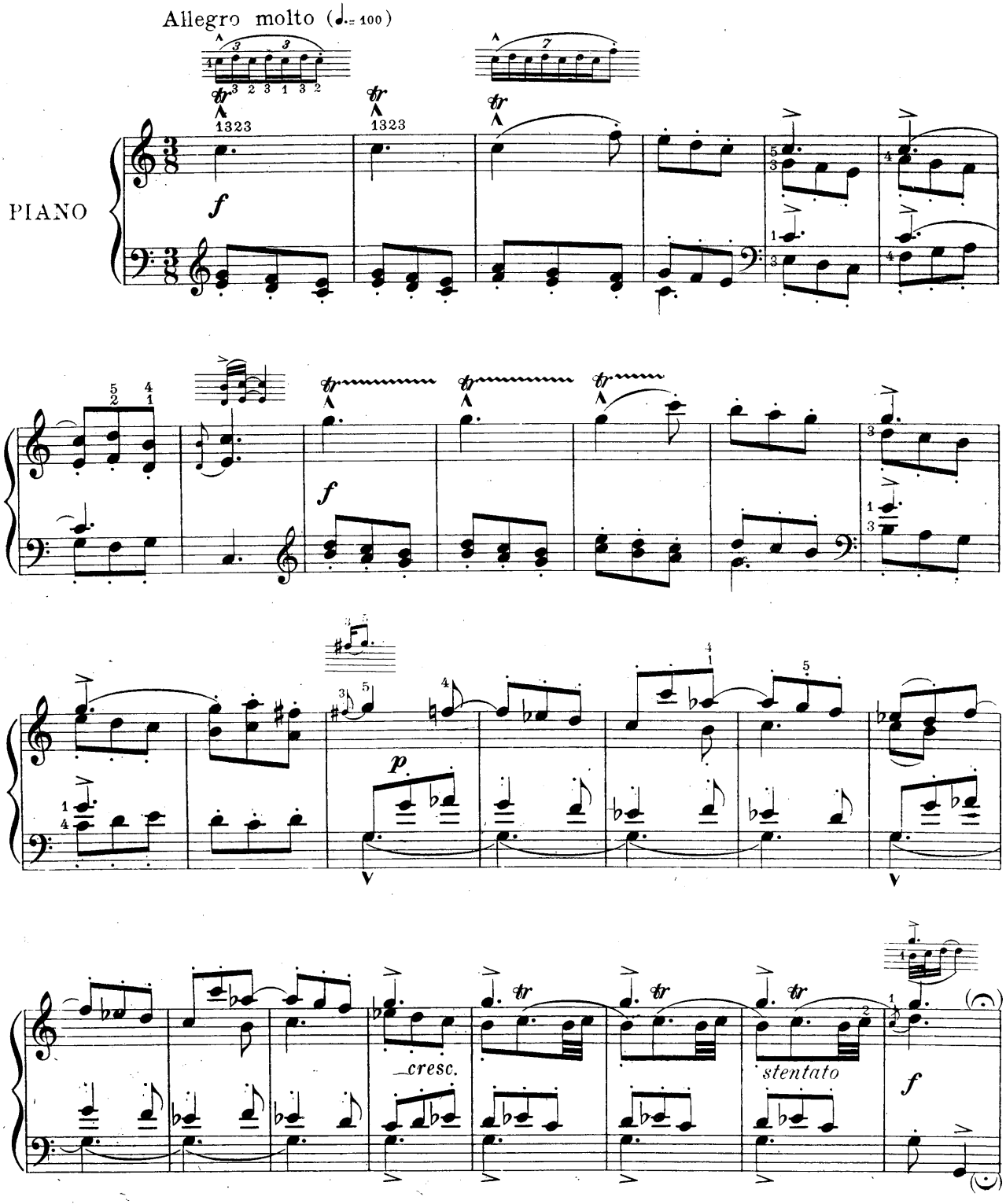
SONATA XIV, in C Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)

Allegro molto (♩.= 100)

PIANO



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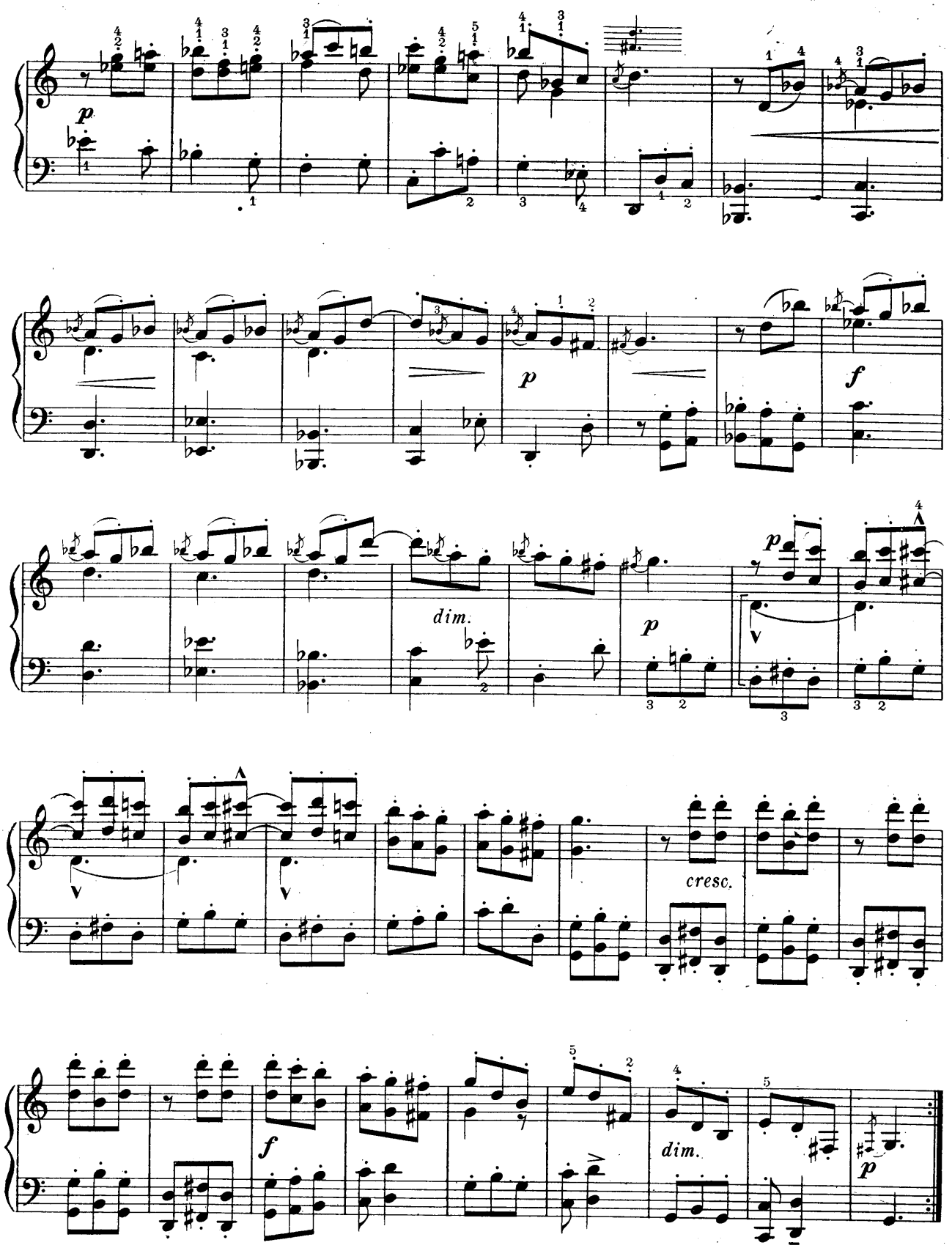
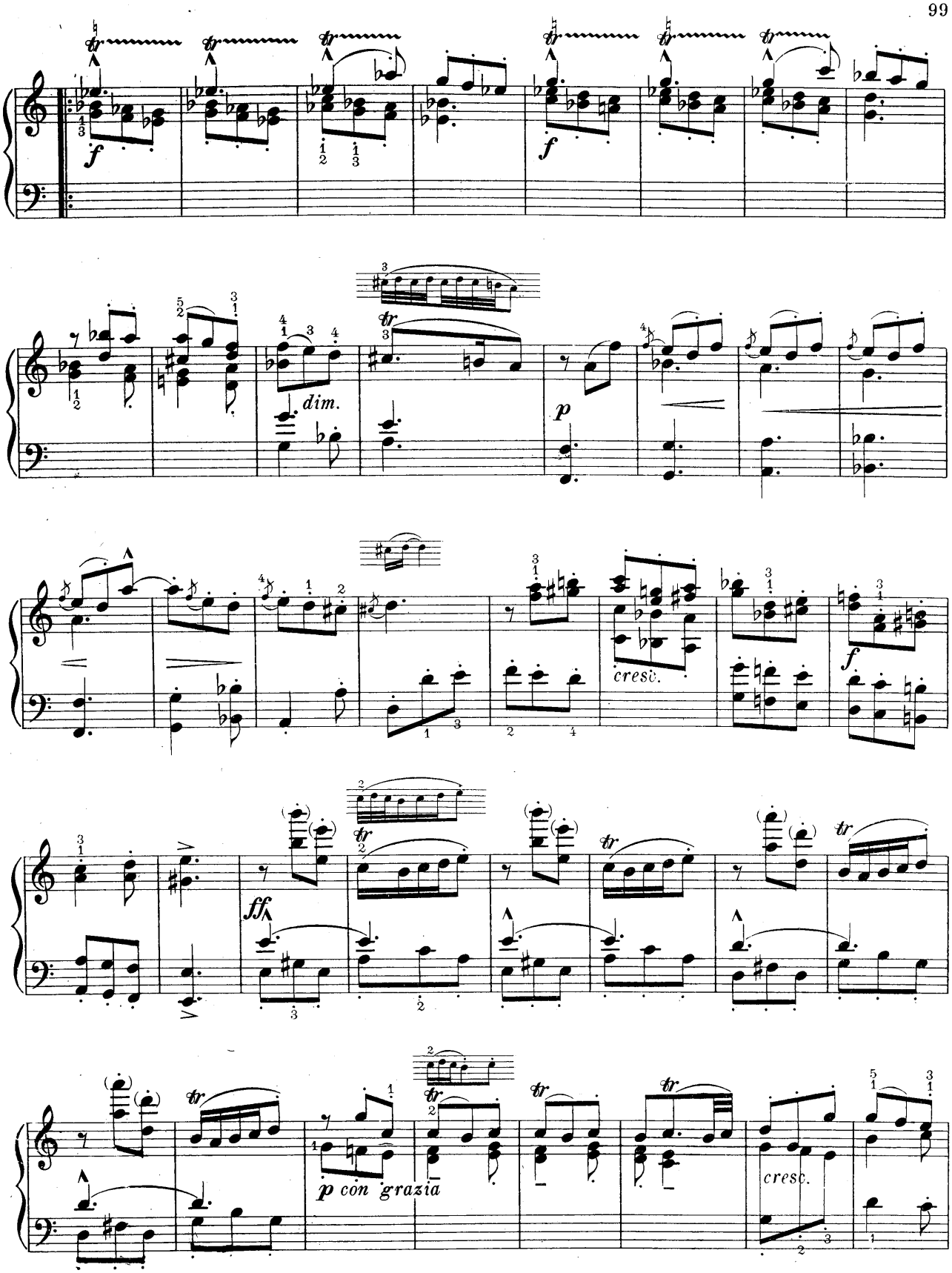
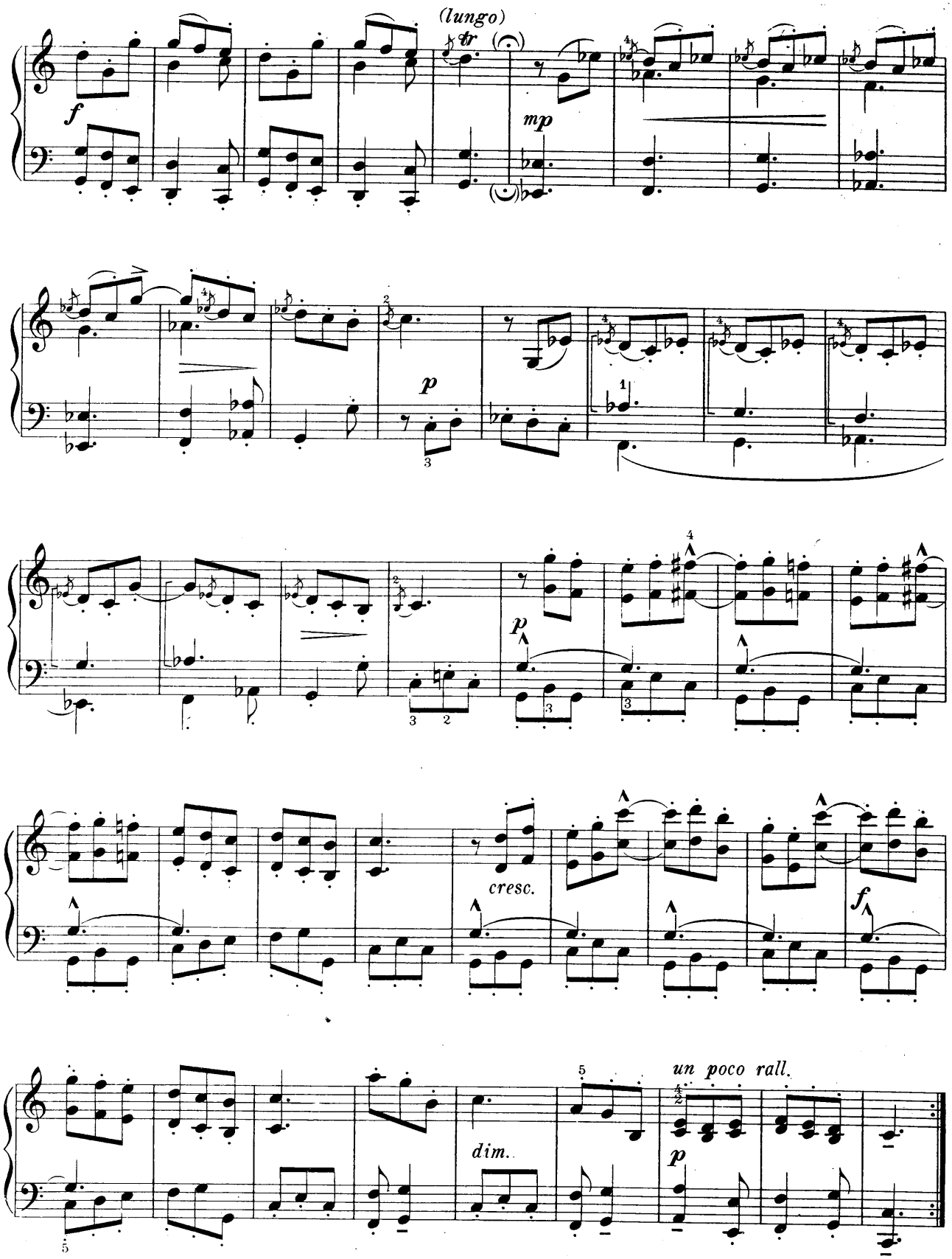

p
p
f
dim.
p
p
cresc.
f
dim.
p


f
dim.
p
cresc.
f
ff
p con grazia
cresc.


(lungo)
tr
f
mp
p
p
cresc.
f
dim.
un poco rall.
p

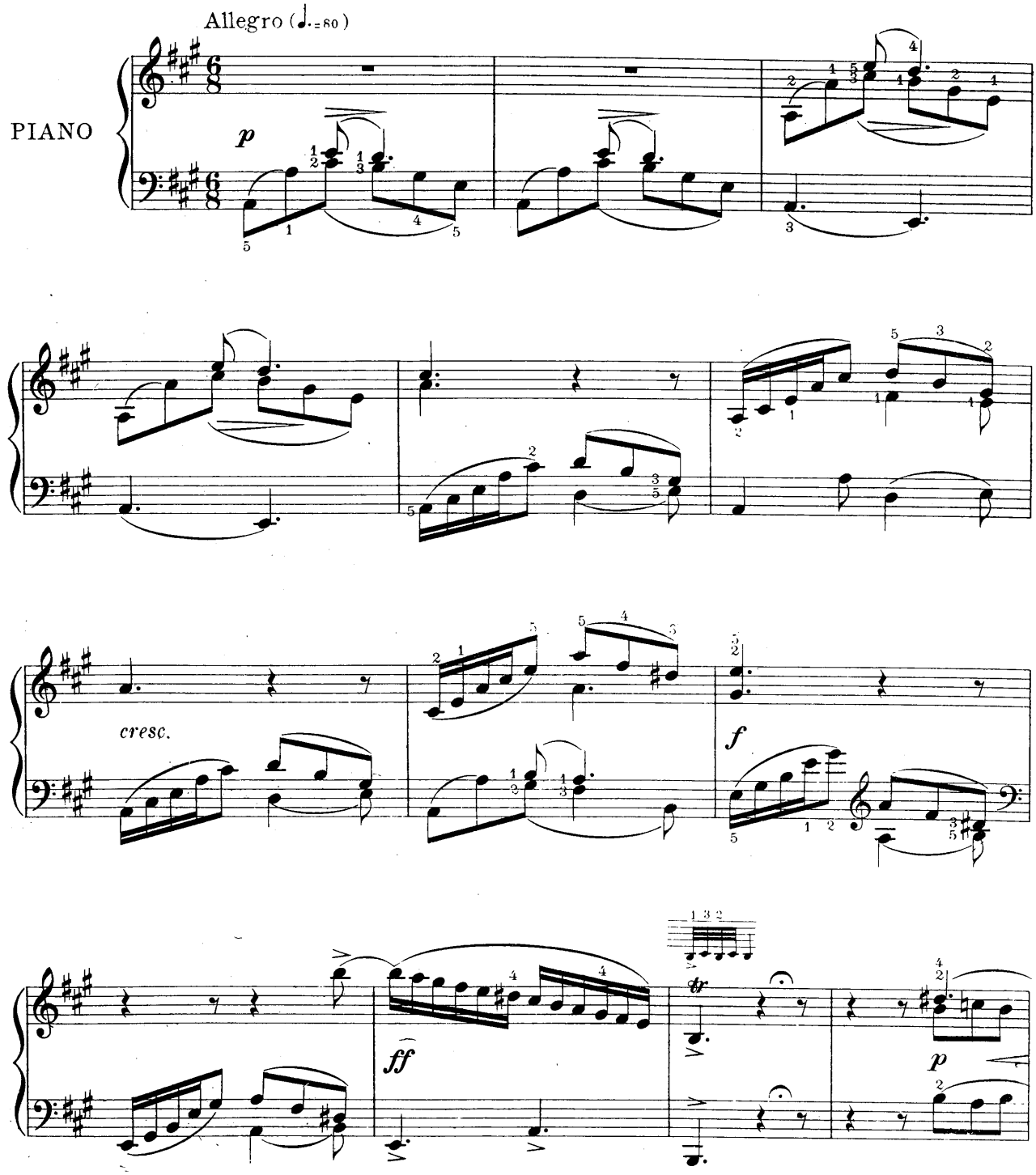
SONATA XV, in A Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683 - 1757)

Allegro (♩.=80)

PIANO



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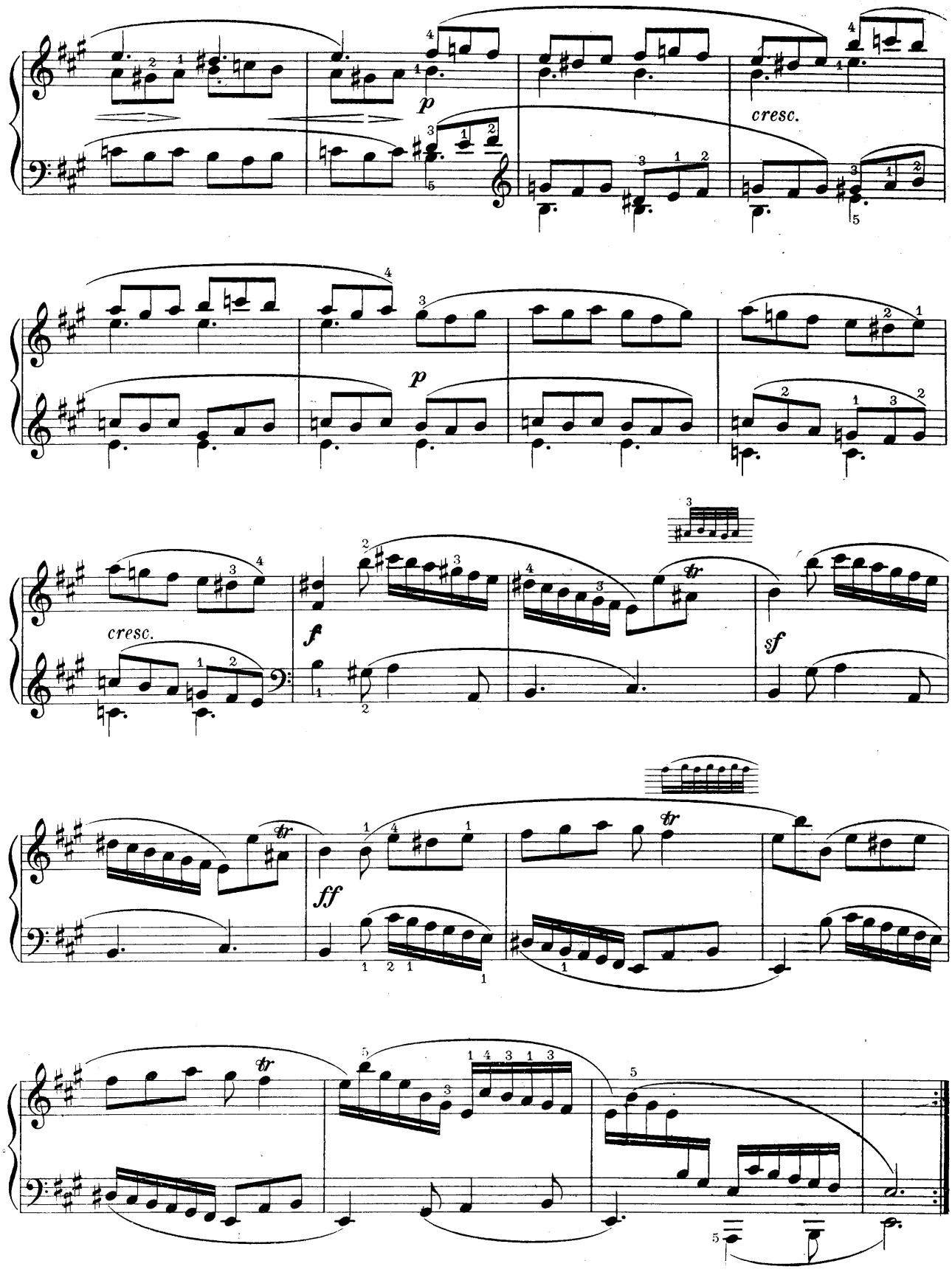
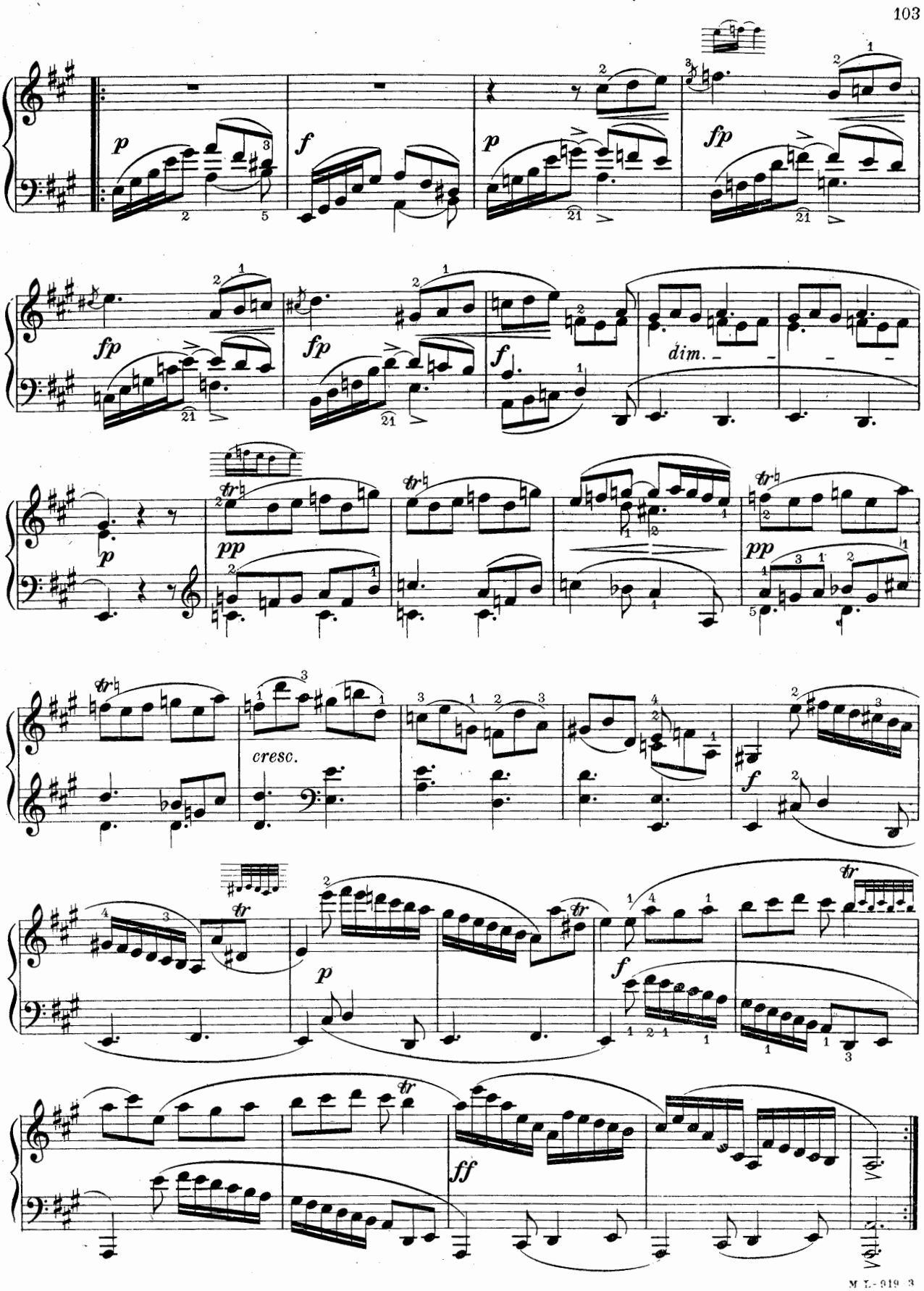

p
cresc.
p
cresc.
f
sf
ff


p
f
p
fp
fp
fp
f
dim.
p
pp
pp
cresc.
f
p
f
ff

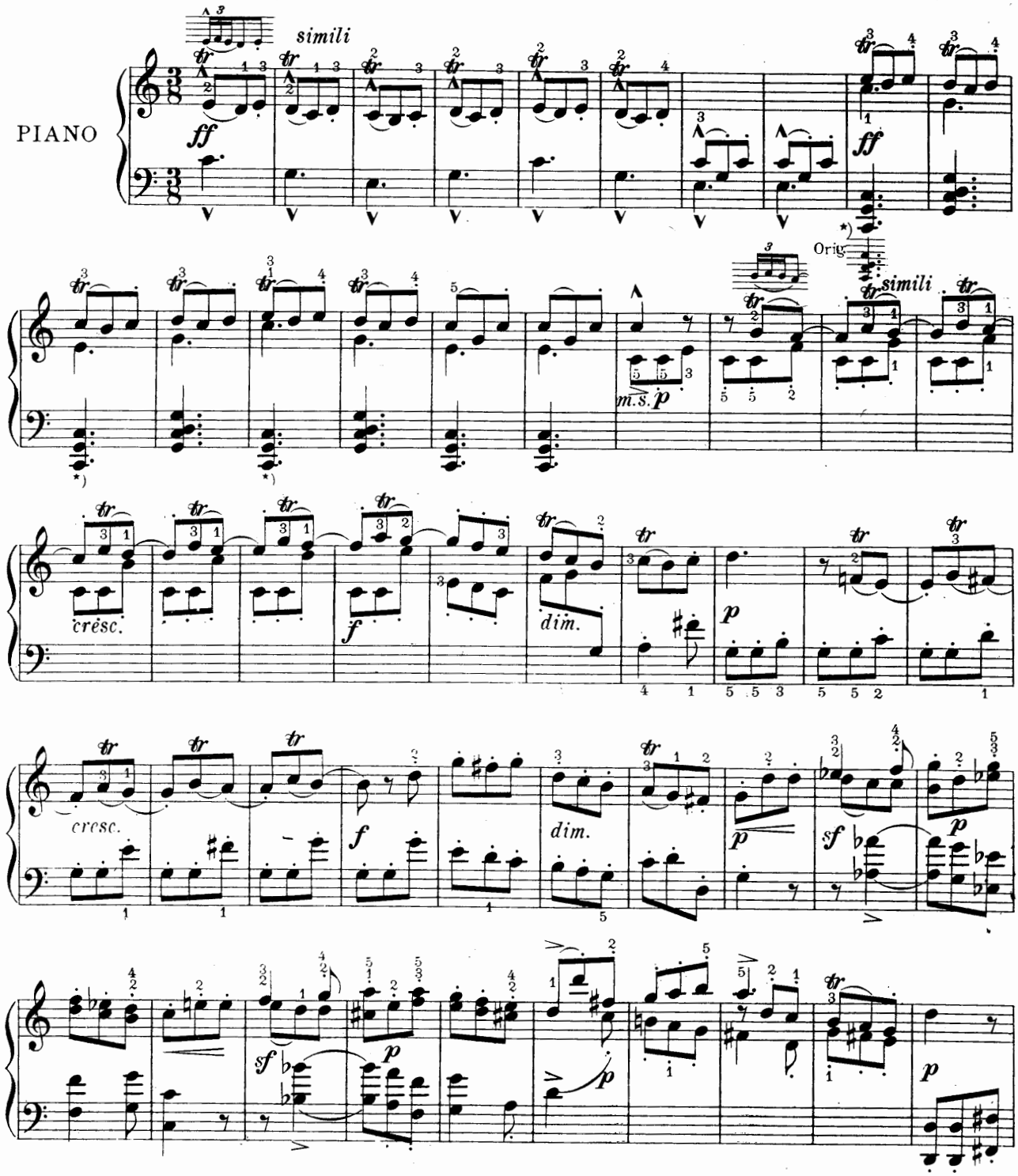
SONATA XVI, in C Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)

Molto allegro (♩.=120)

PIANO



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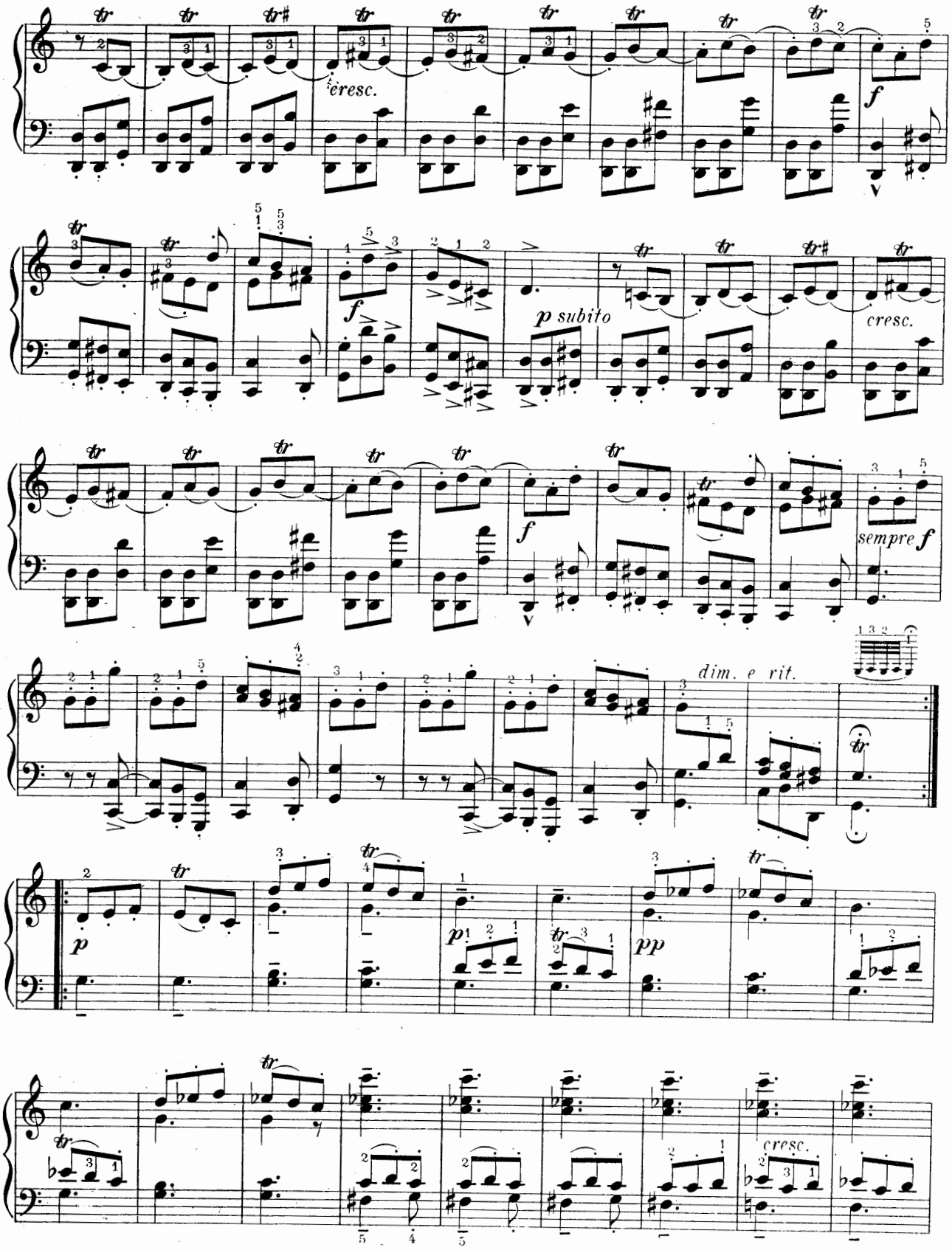
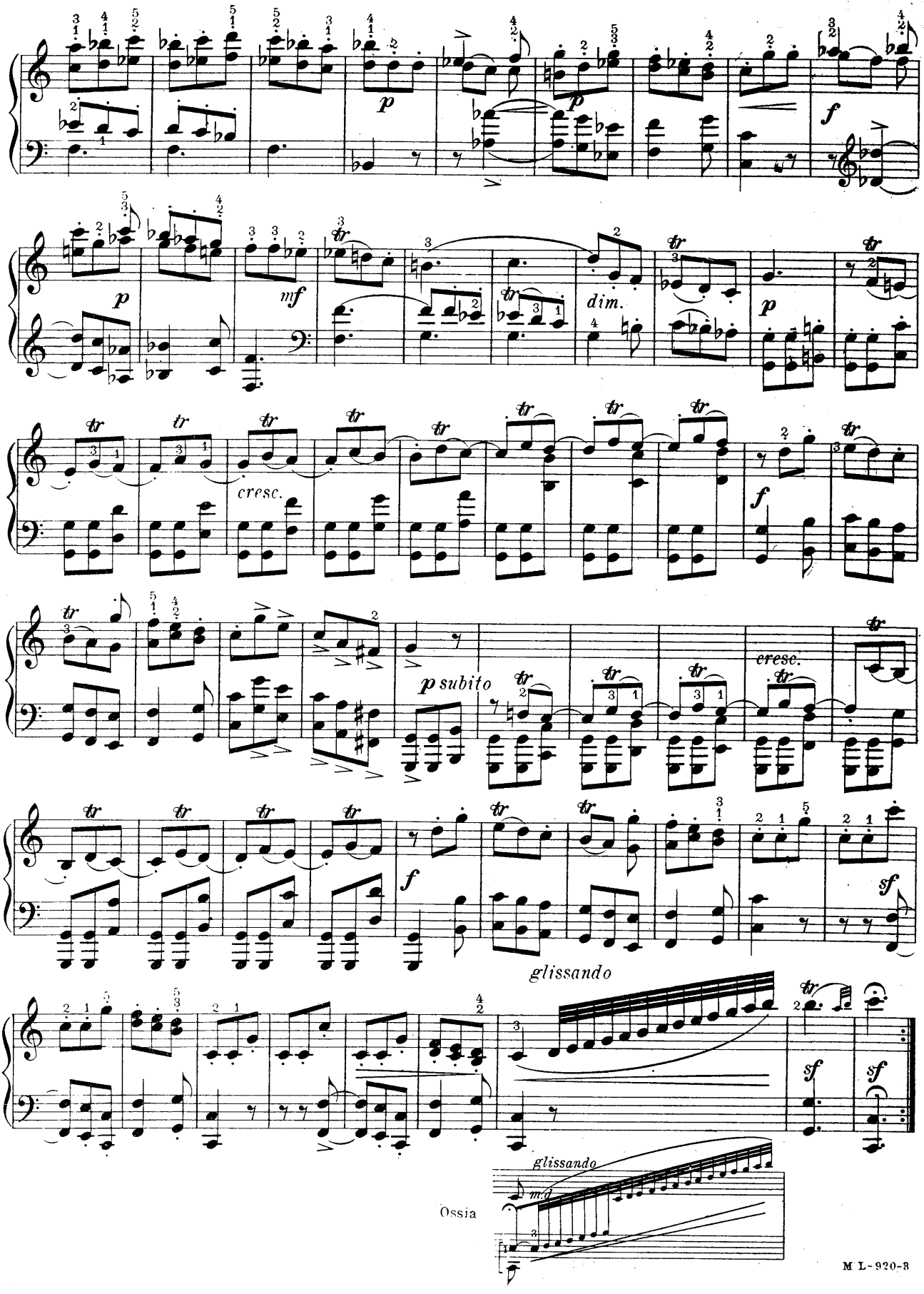
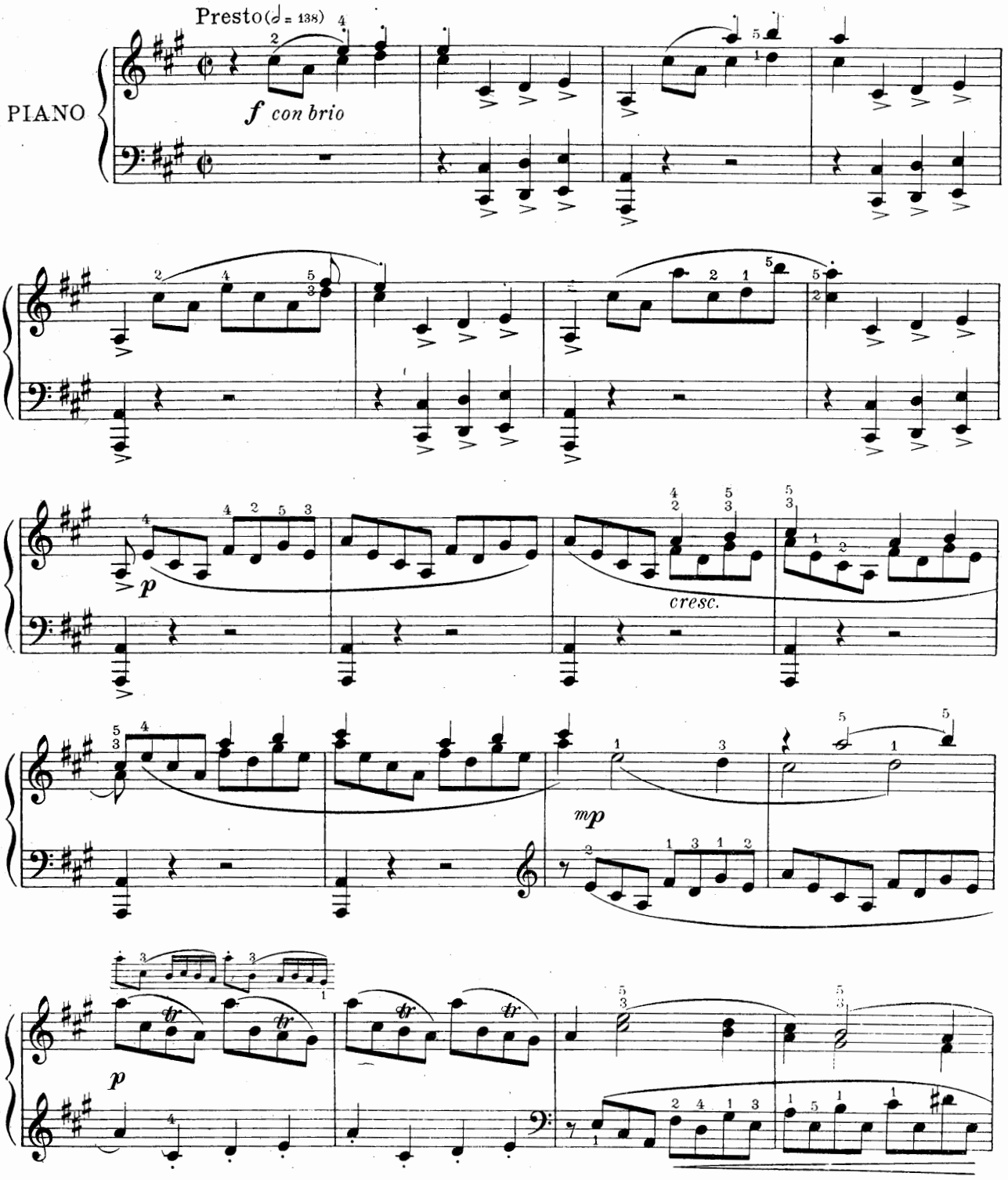

cresc.
f
p subito
cresc.
f
sempre f
dim. e rit.
p
p
pp
cresc.


p
p
f
p
mf
dim.
p
cresc.
f
p subito
cresc.
f
sf
glissando
sf
sf
Ossia
glissando
m.d.

SONATA XVII, in A Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)



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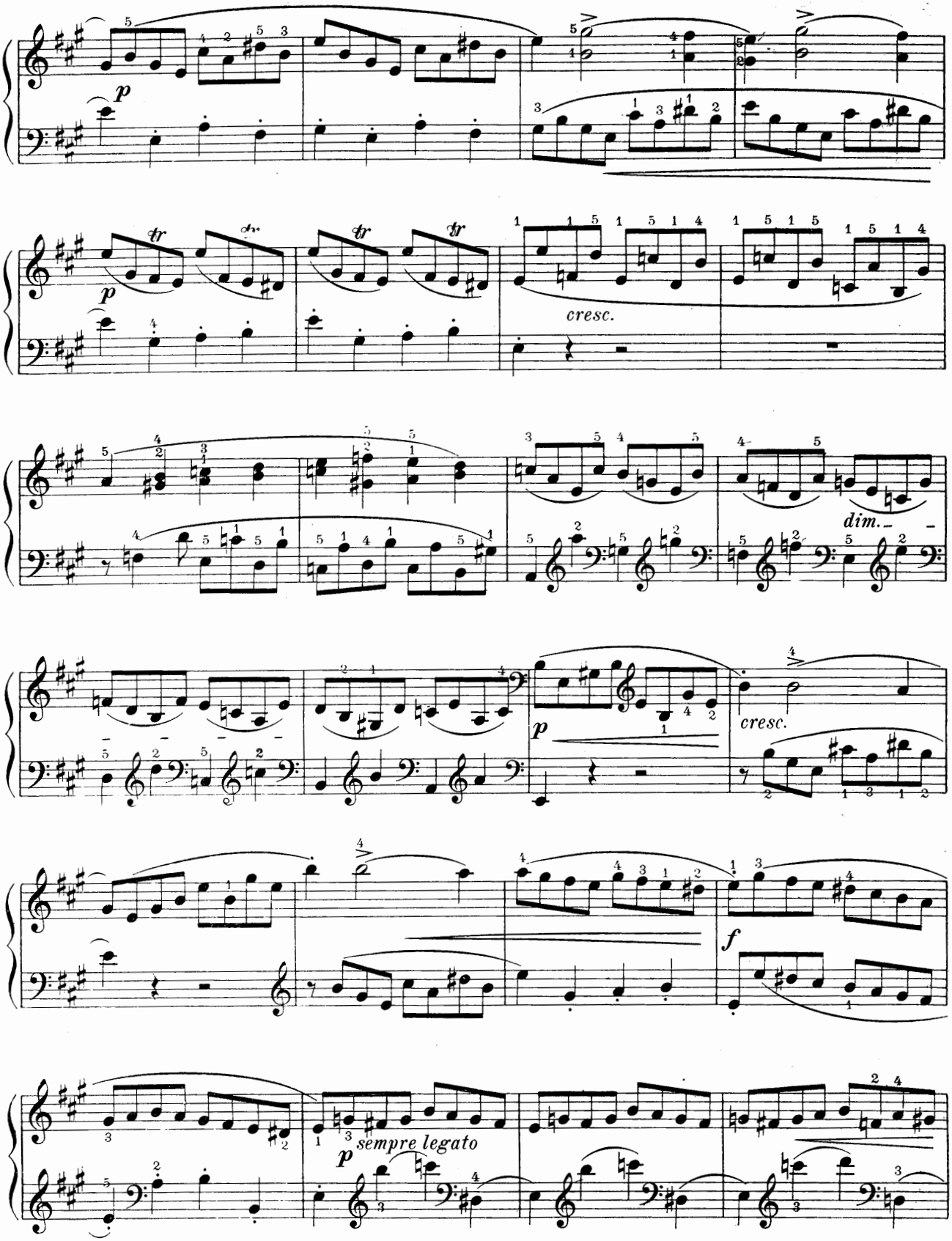
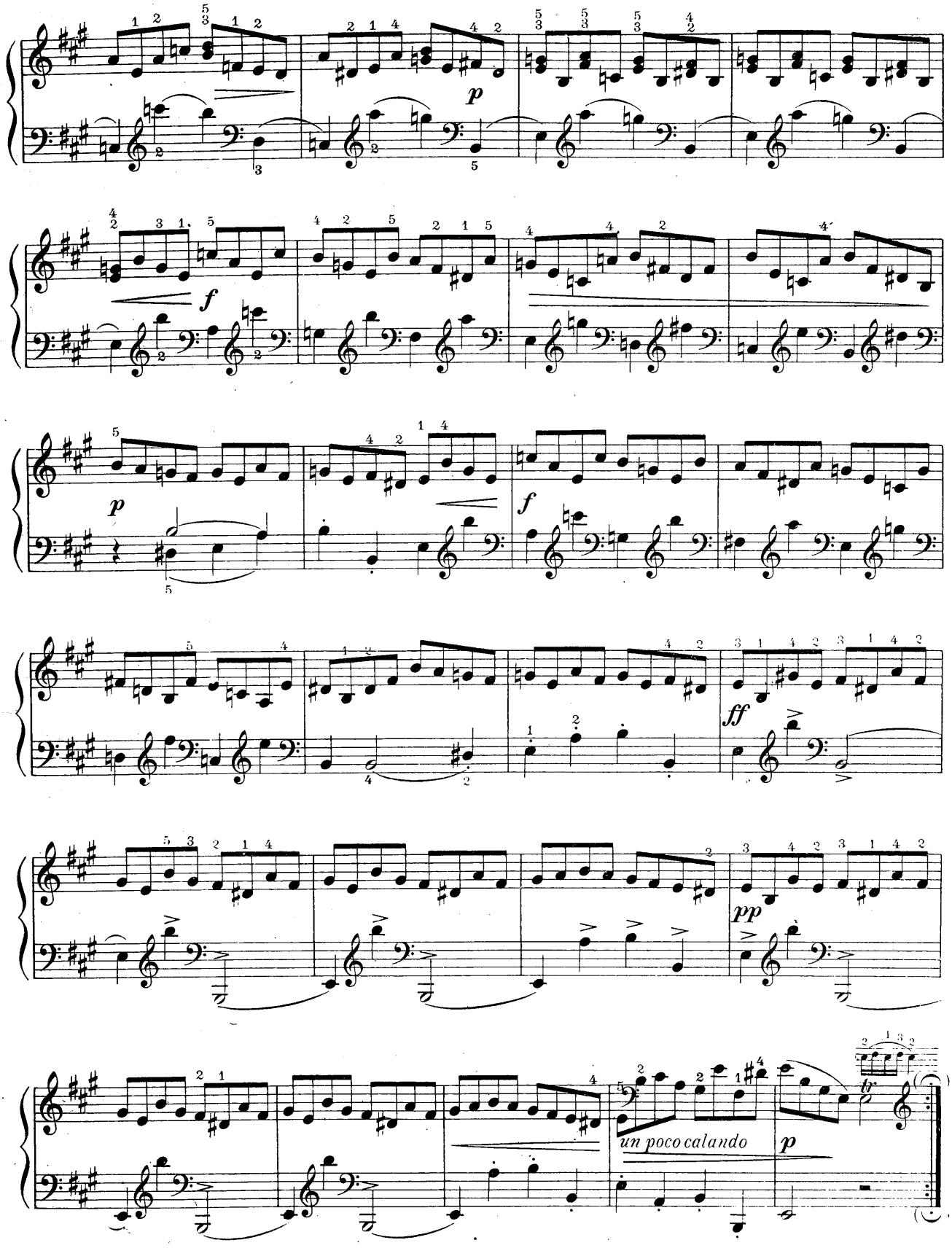
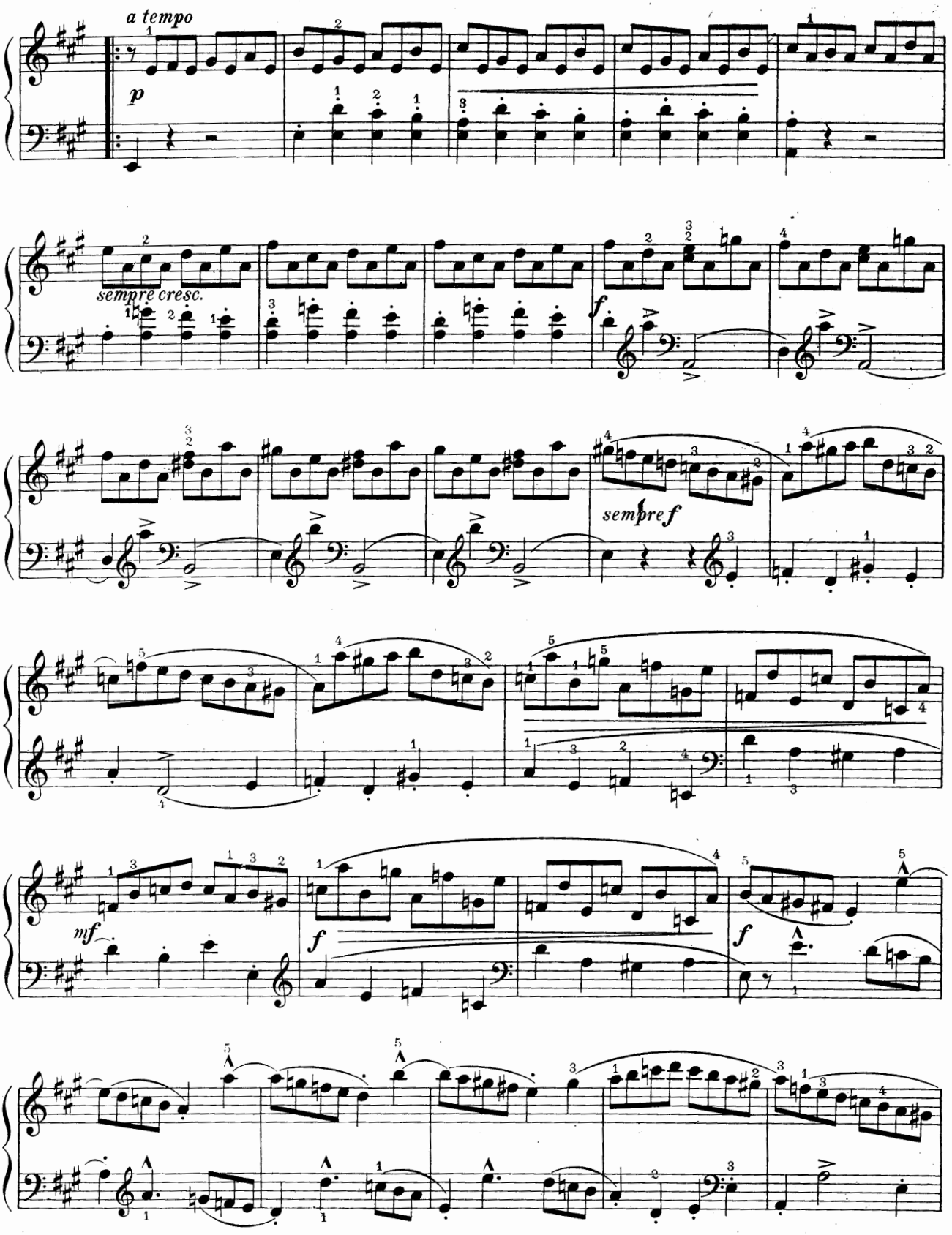
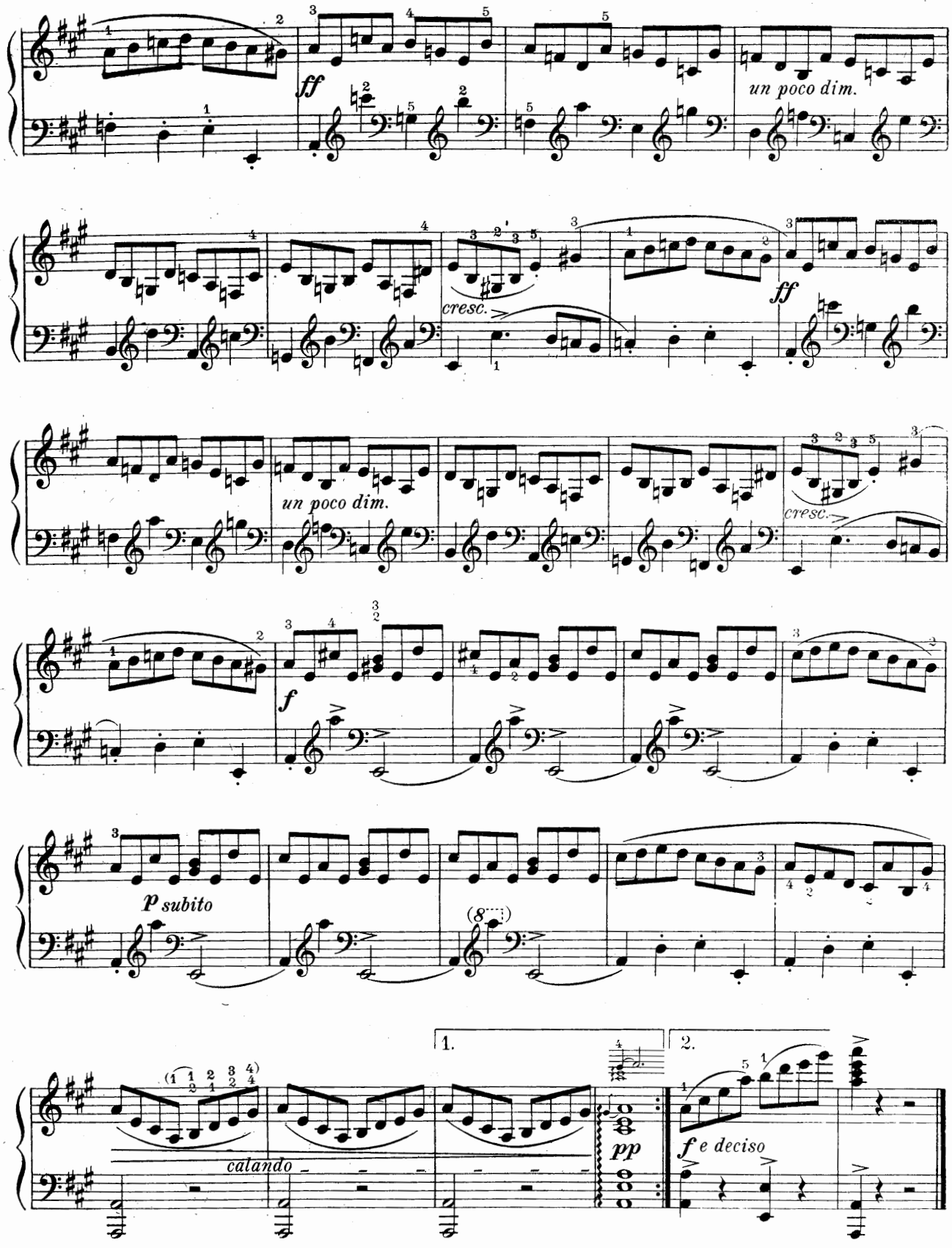

p
cresc.
dim.
p
cresc.
f
p
sempre legato


p
f
p
f
ff
pp
un poco calando
p


a tempo
p
sempre cresc.
f
sempre f
mf
f
f


ff
un poco dim.
cresc.
ff
un poco dim.
cresc.
f
p subito
(8)
1.
2.
calando
pp
f e deciso

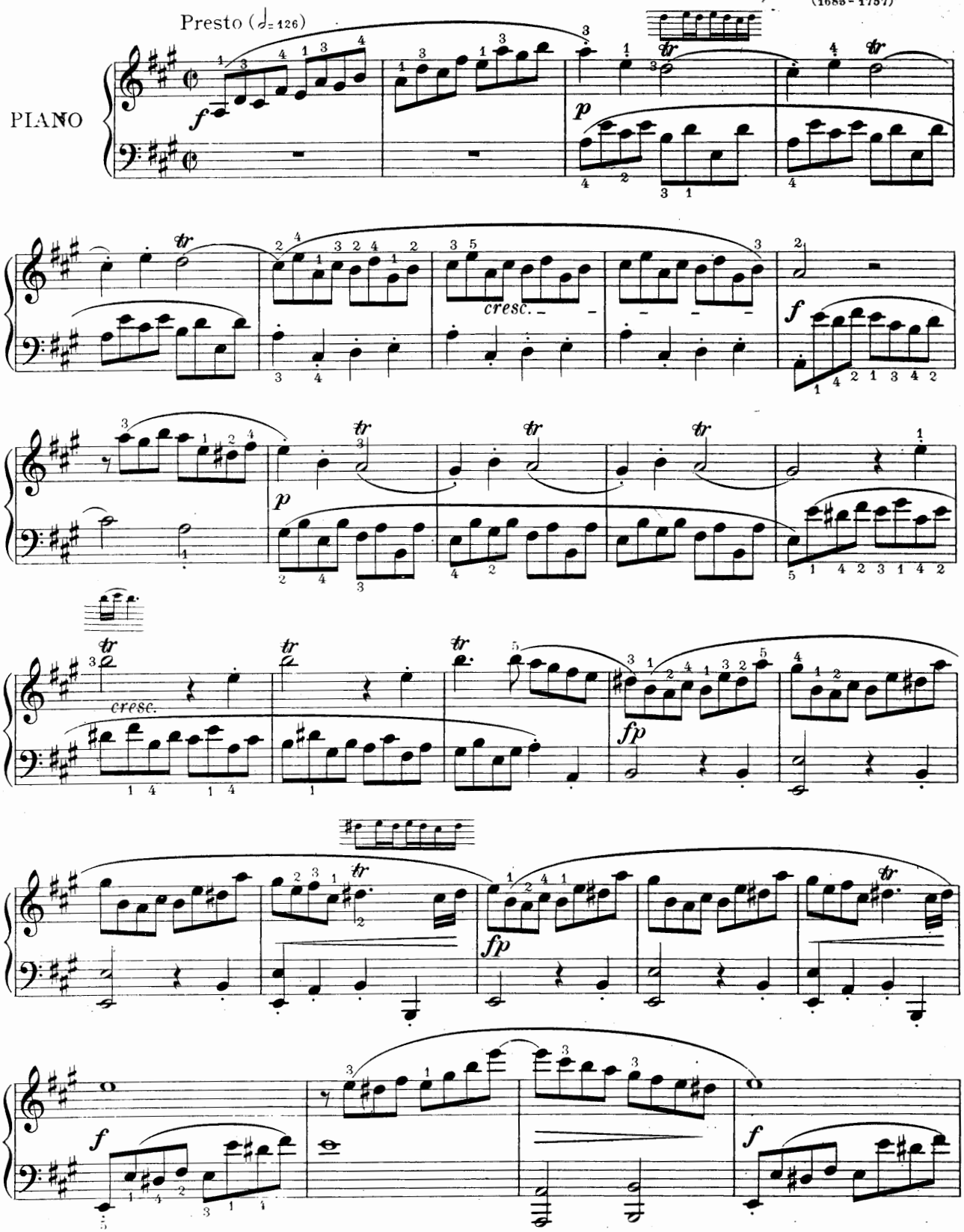
SONATA XVIII, in A Major

Edited by M. Esposito

DOMENICO SCARLATTI
(1683 - 1757)

Presto (♩= 126)

PIANO



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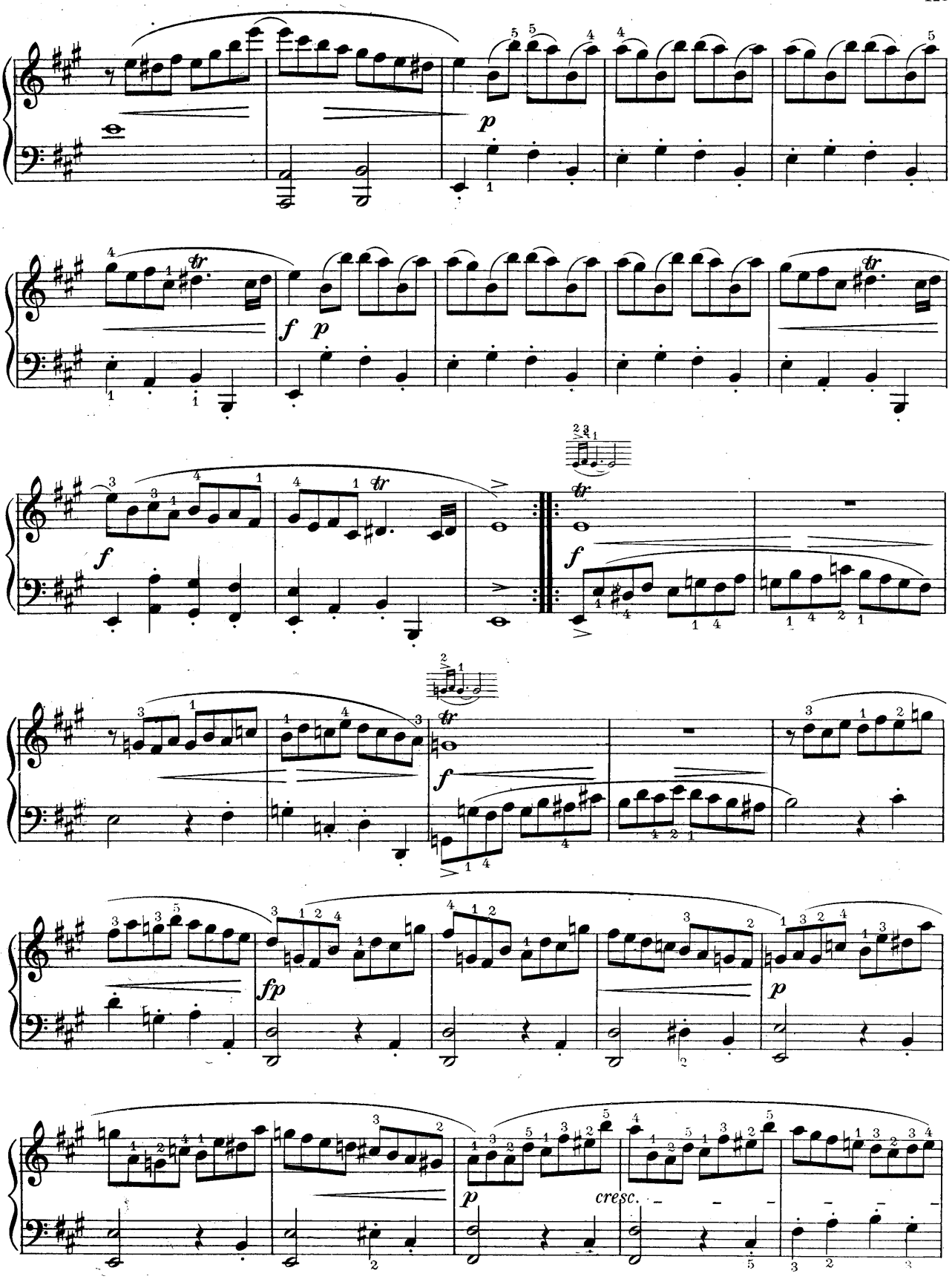
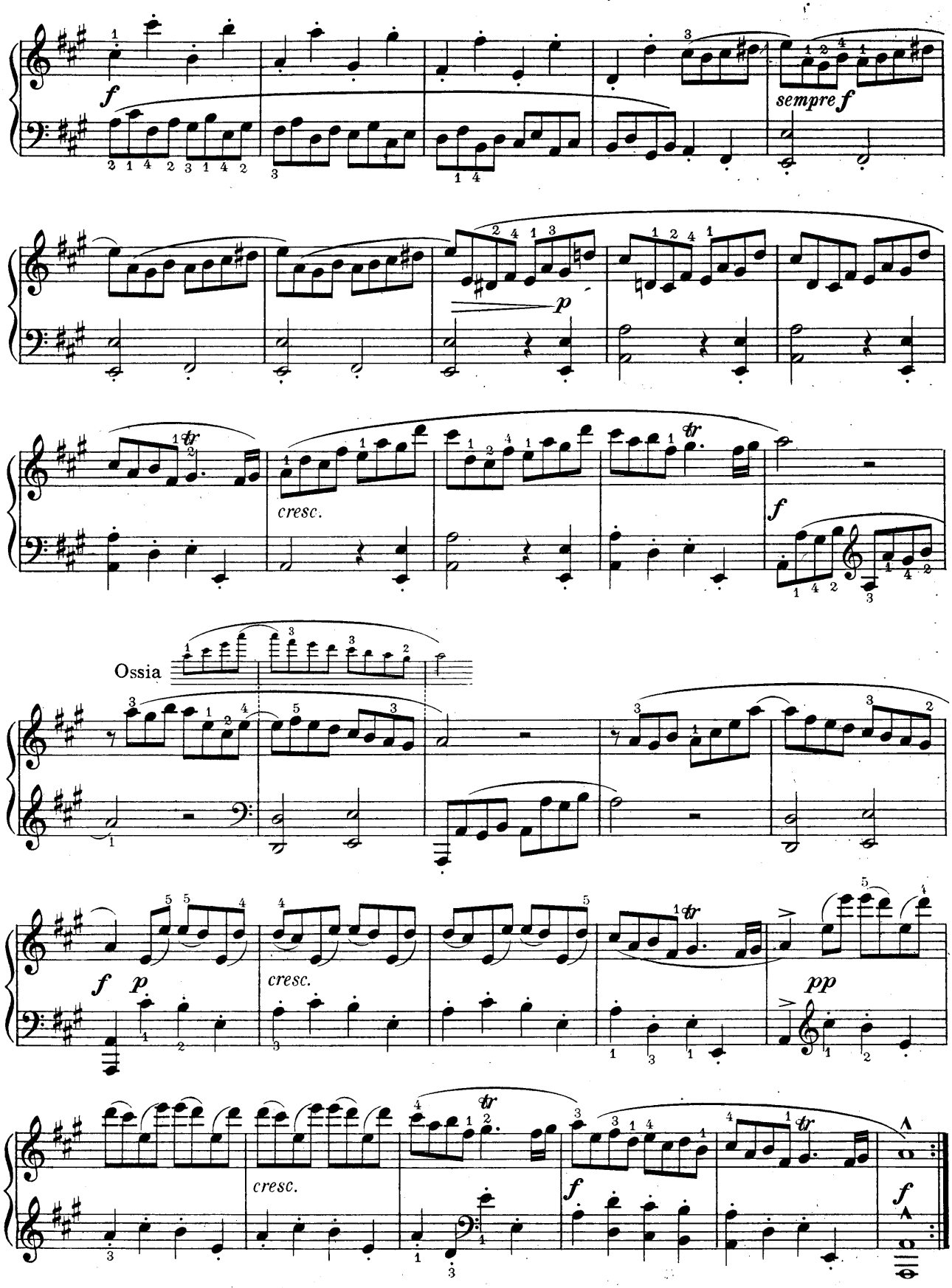

p
f p
f
f
fp
p
cresc.

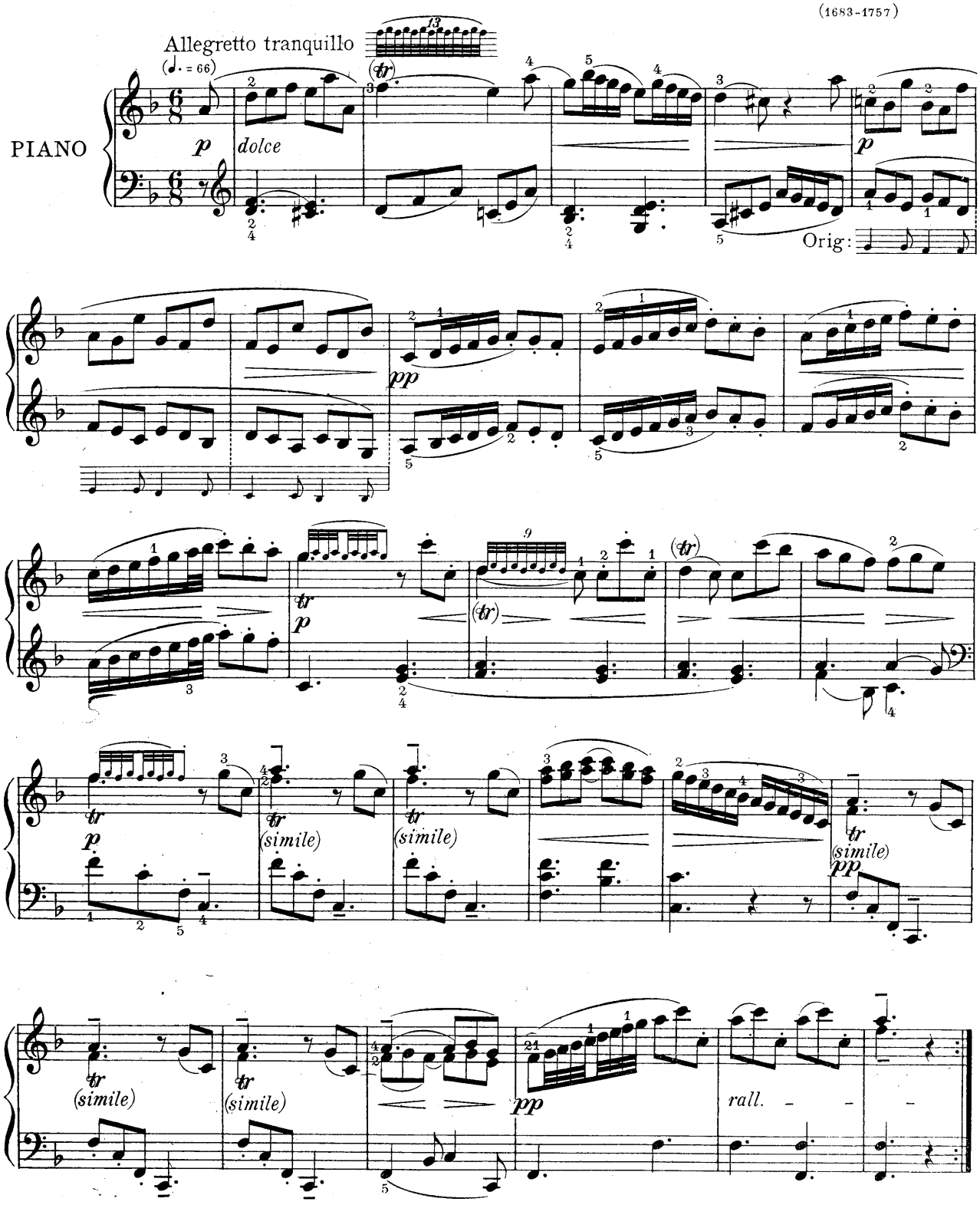

f
sempre f
p
cresc.
f
Ossia
f
p
cresc.
pp
cresc.
f
f

SONATA XIX, in D Minor

9

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)



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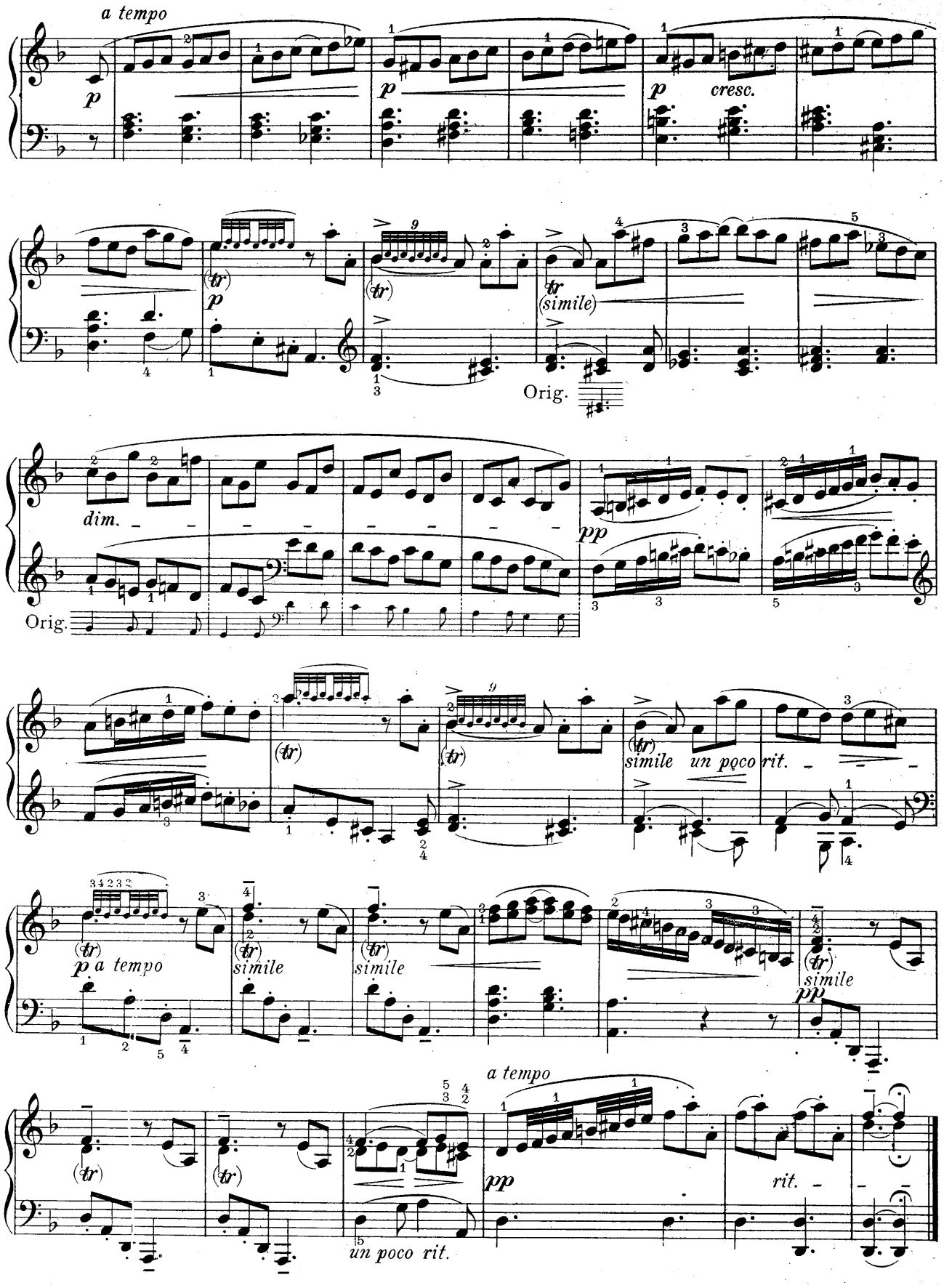
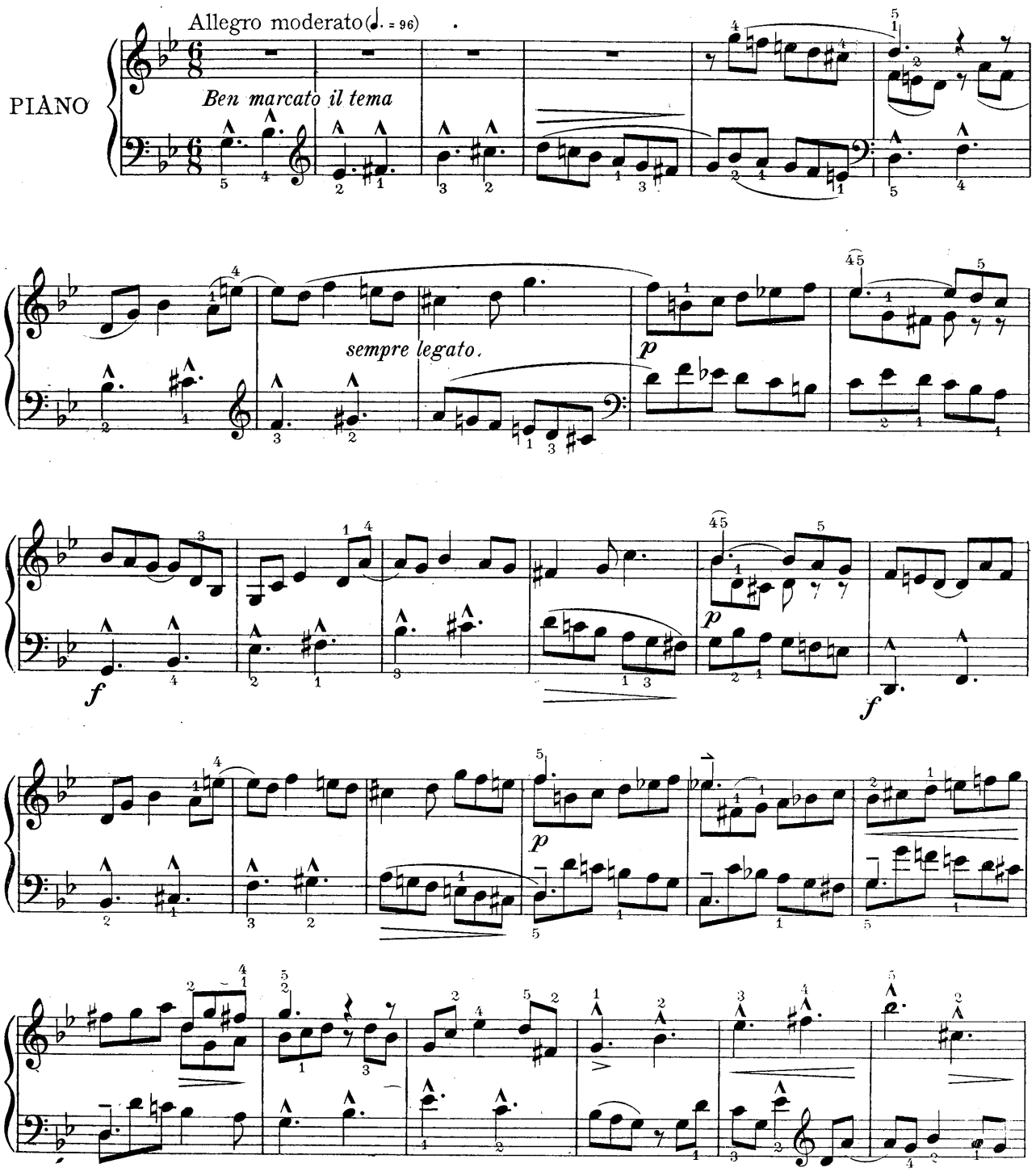

a tempo
p
p
p
cresc.
p
(tr)
(simile)
Orig.
dim.
pp
Orig.
simile un poco rit.
p a tempo
simile
simile
simile
pp
a tempo
pp
rit.
un poco rit.

THE CAT'S FUGUE

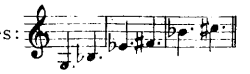
(FUGA DEL GATTO)

Edited by M. Esposito

DOMENICO SCARLATTI
(1683-1757)



One day the favorite cat of Scarlatti walked over the keyboard producing by chance the following notes:



which the master used as the theme for a Fugue.

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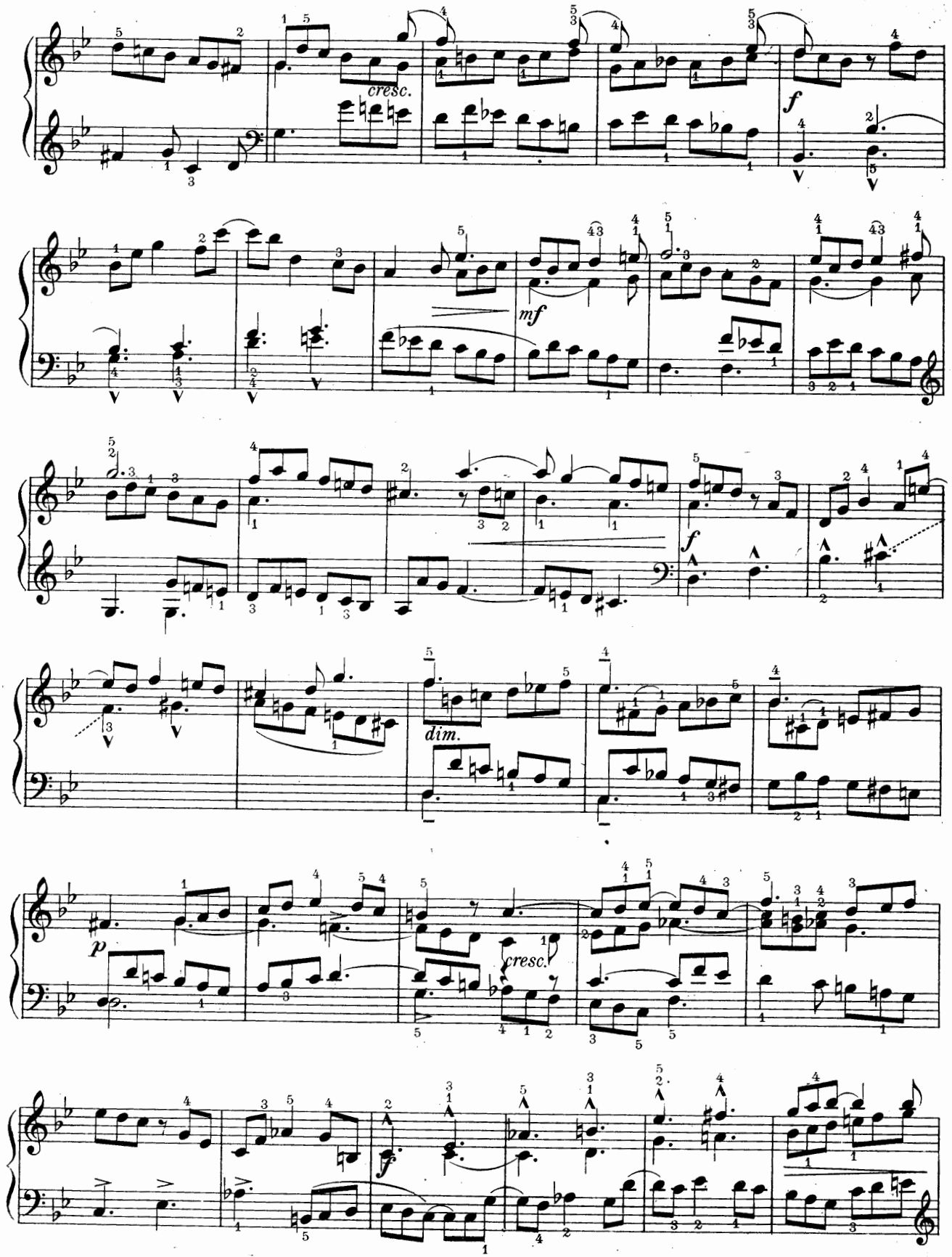
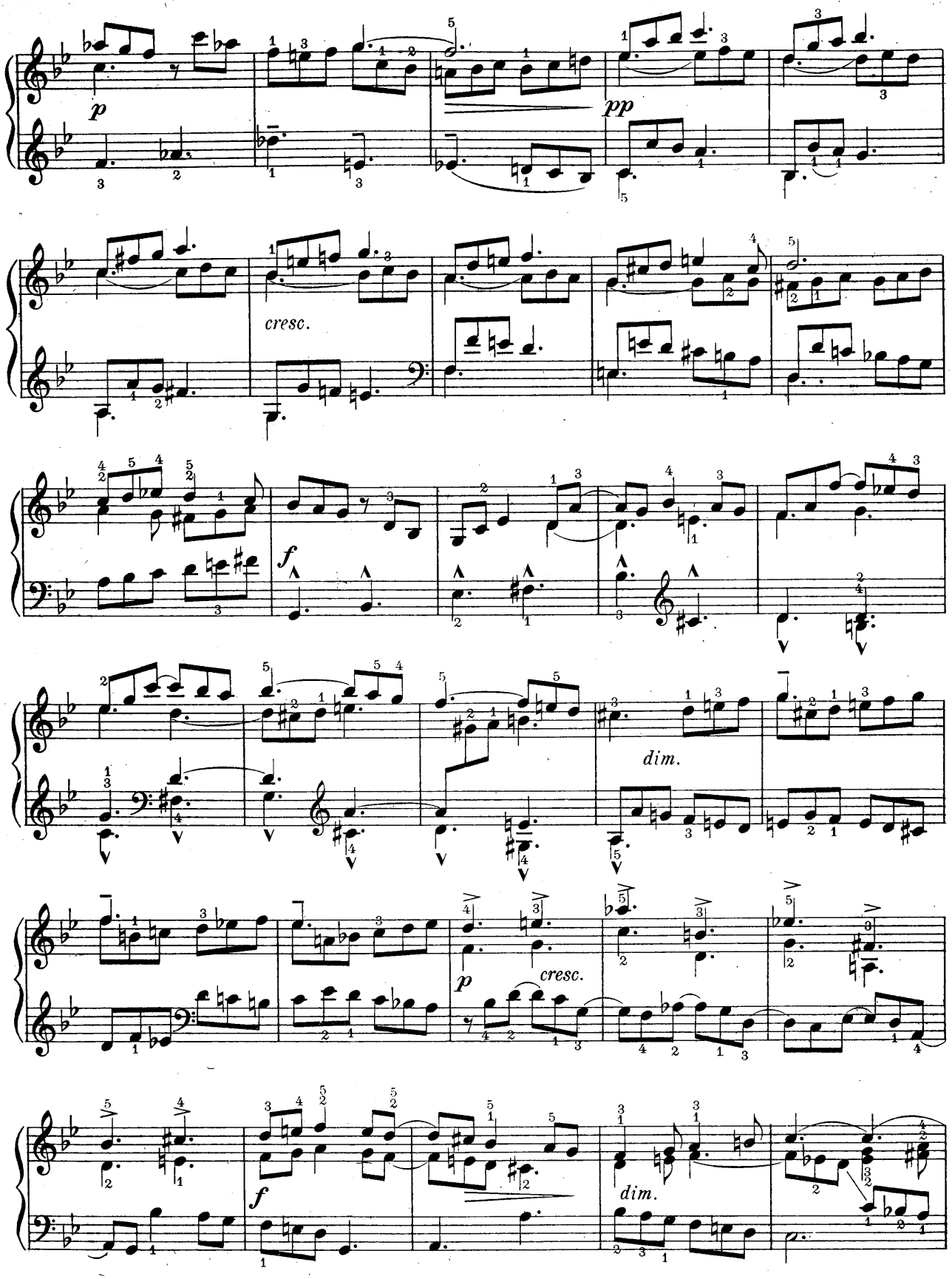
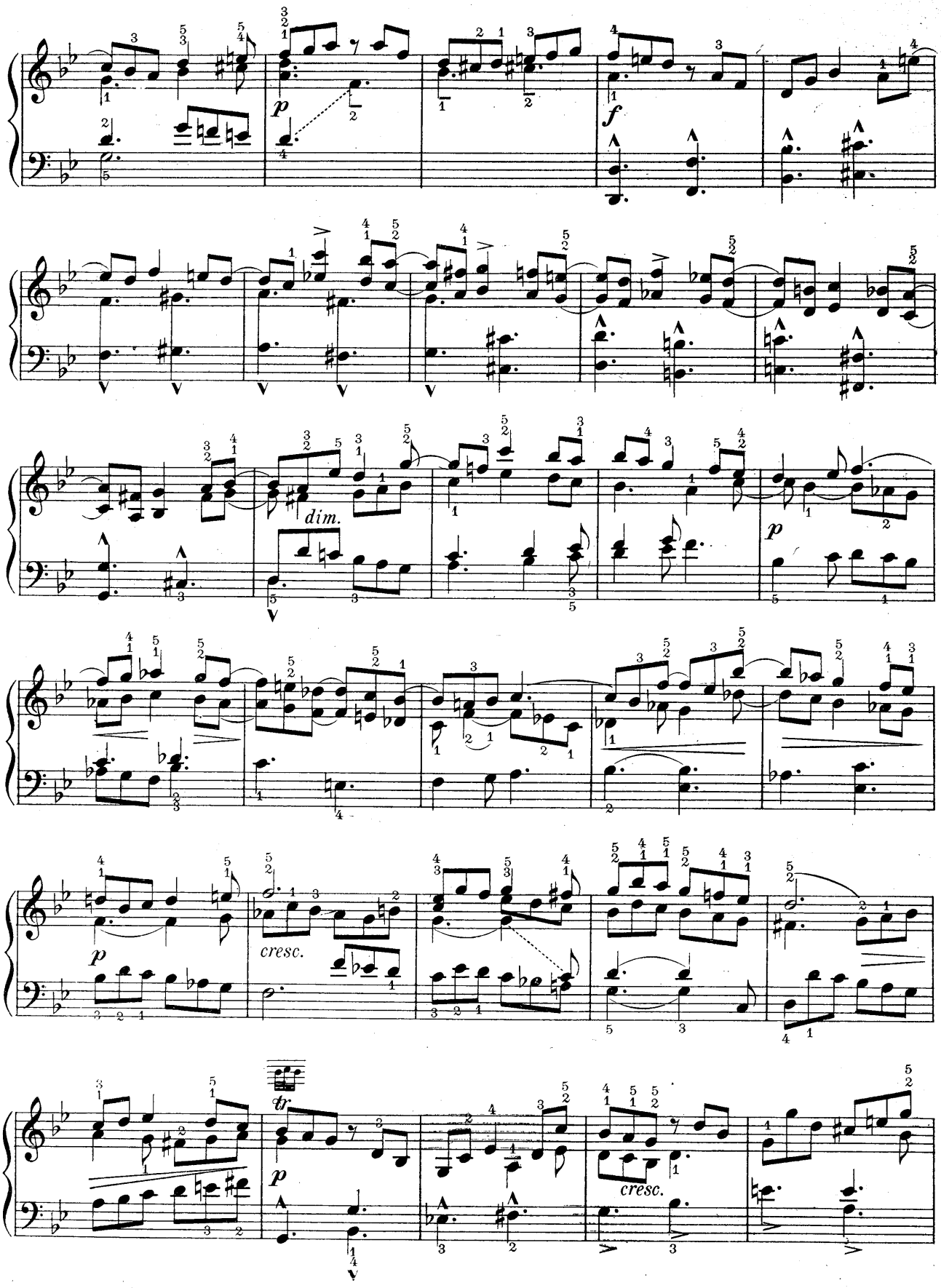
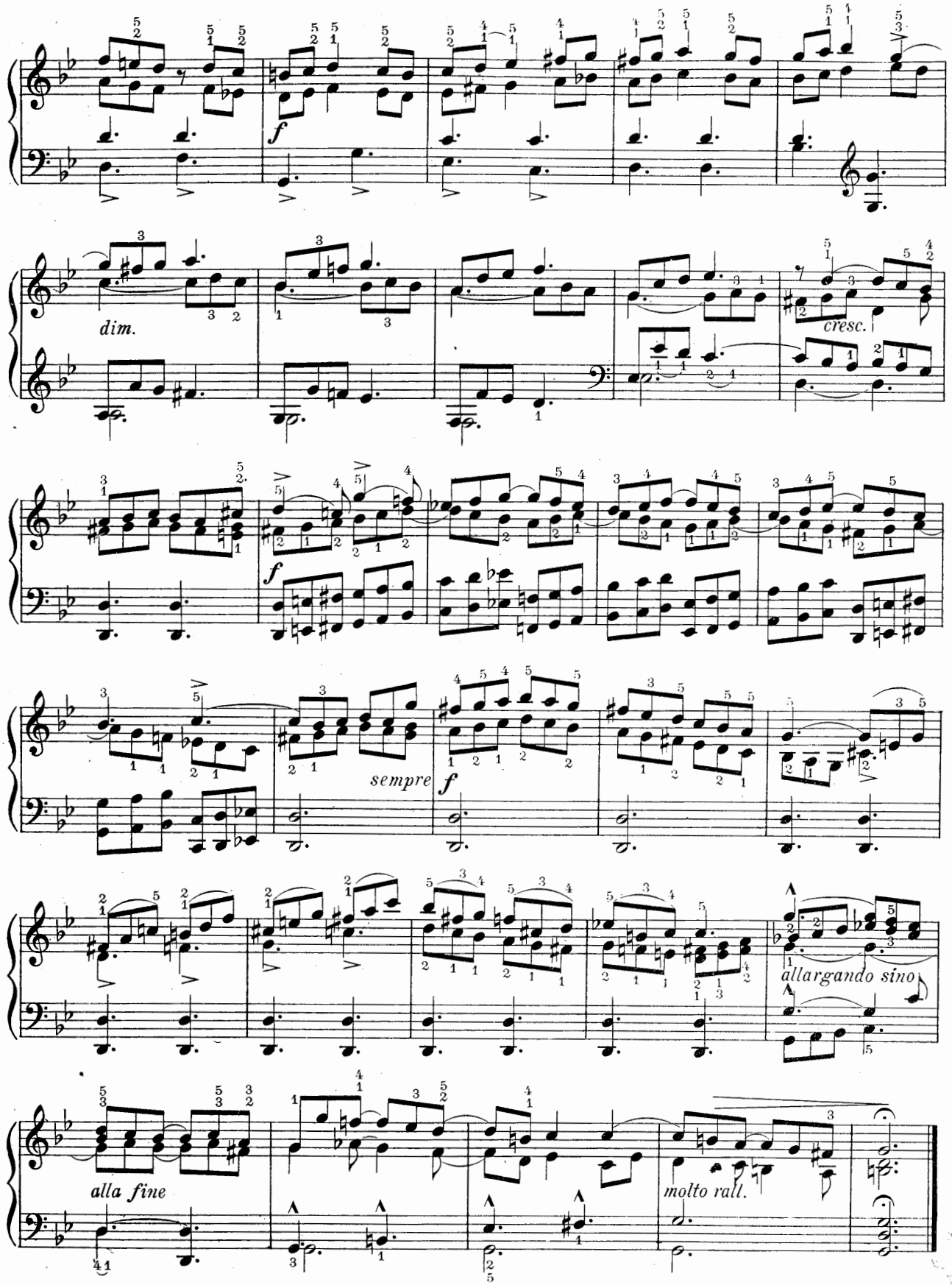

cresc.
f
mf
f
dim.
p
cresc.
f


p
pp
cresc.
f
dim.
p
cresc.
f
dim.


p
f
dim.
p
cresc.
p
tr
cresc.


f
dim.
cresc.
f
sempre
f
allargando sino
alla fine
molto rall.

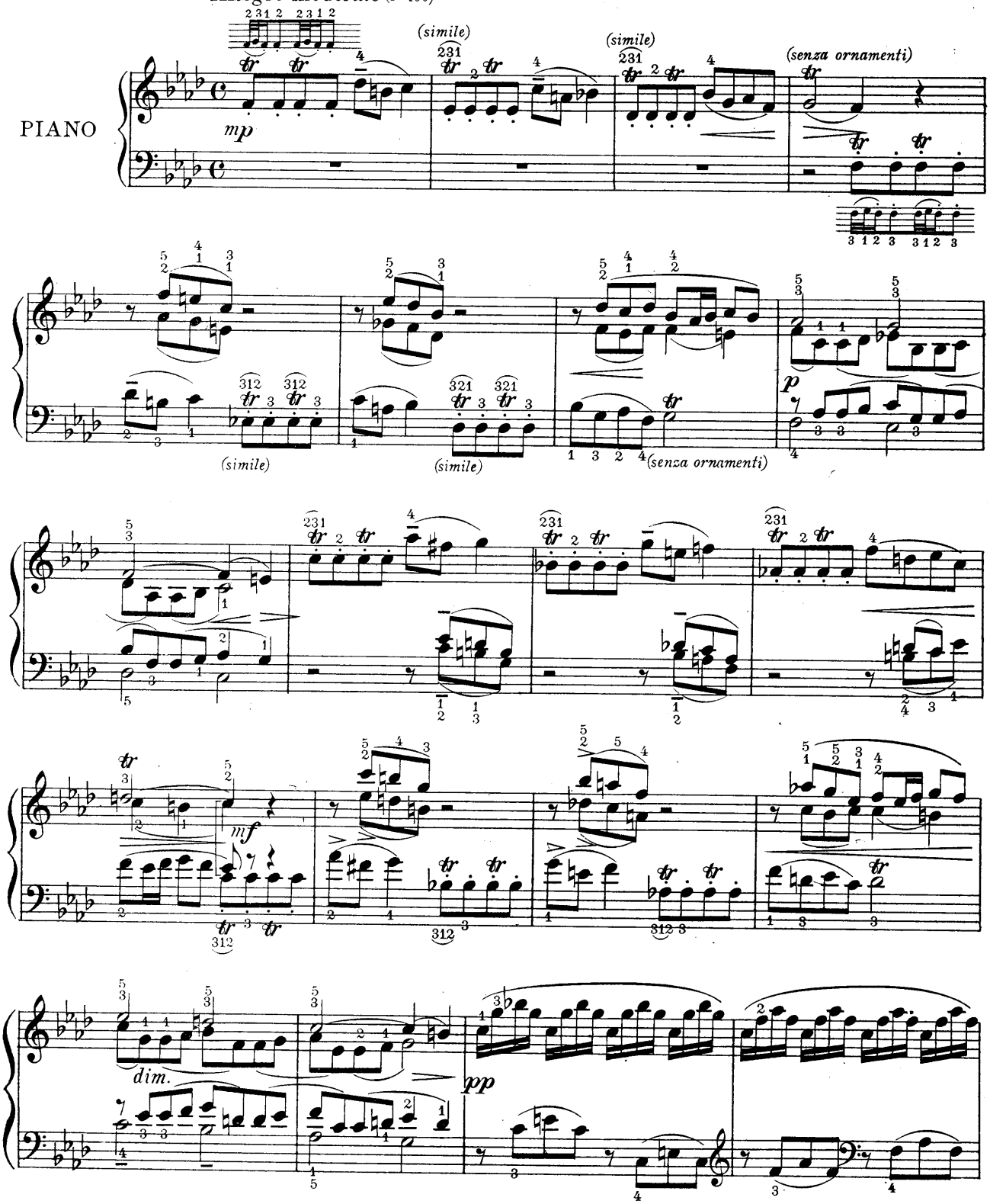
FUGUE, in F Minor
(STUDIO)

Edited by M. Esposito

FRANCESCO DURANTE.
(1684-1755)

Allegro moderato (♩=100)

PIANO



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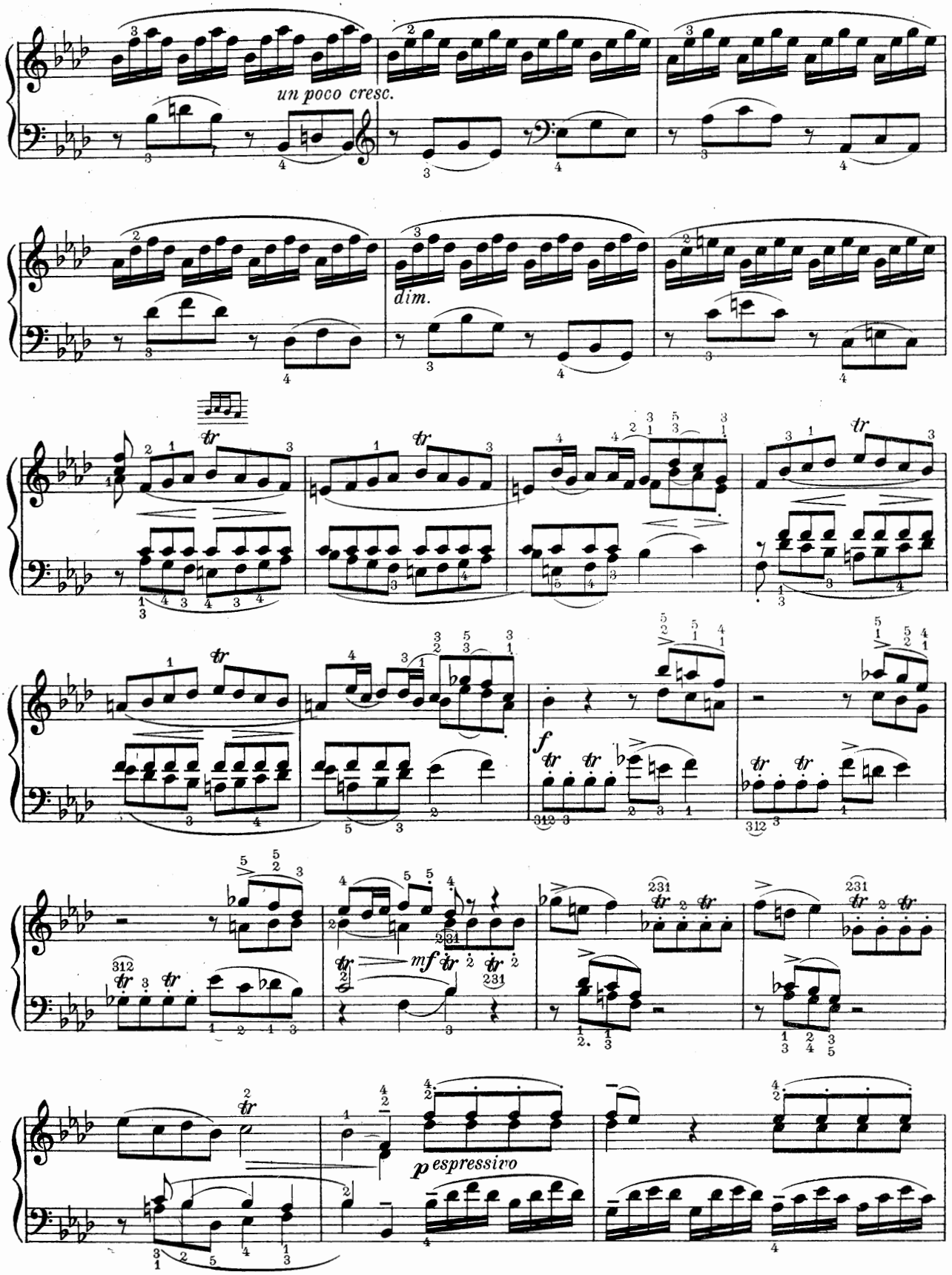
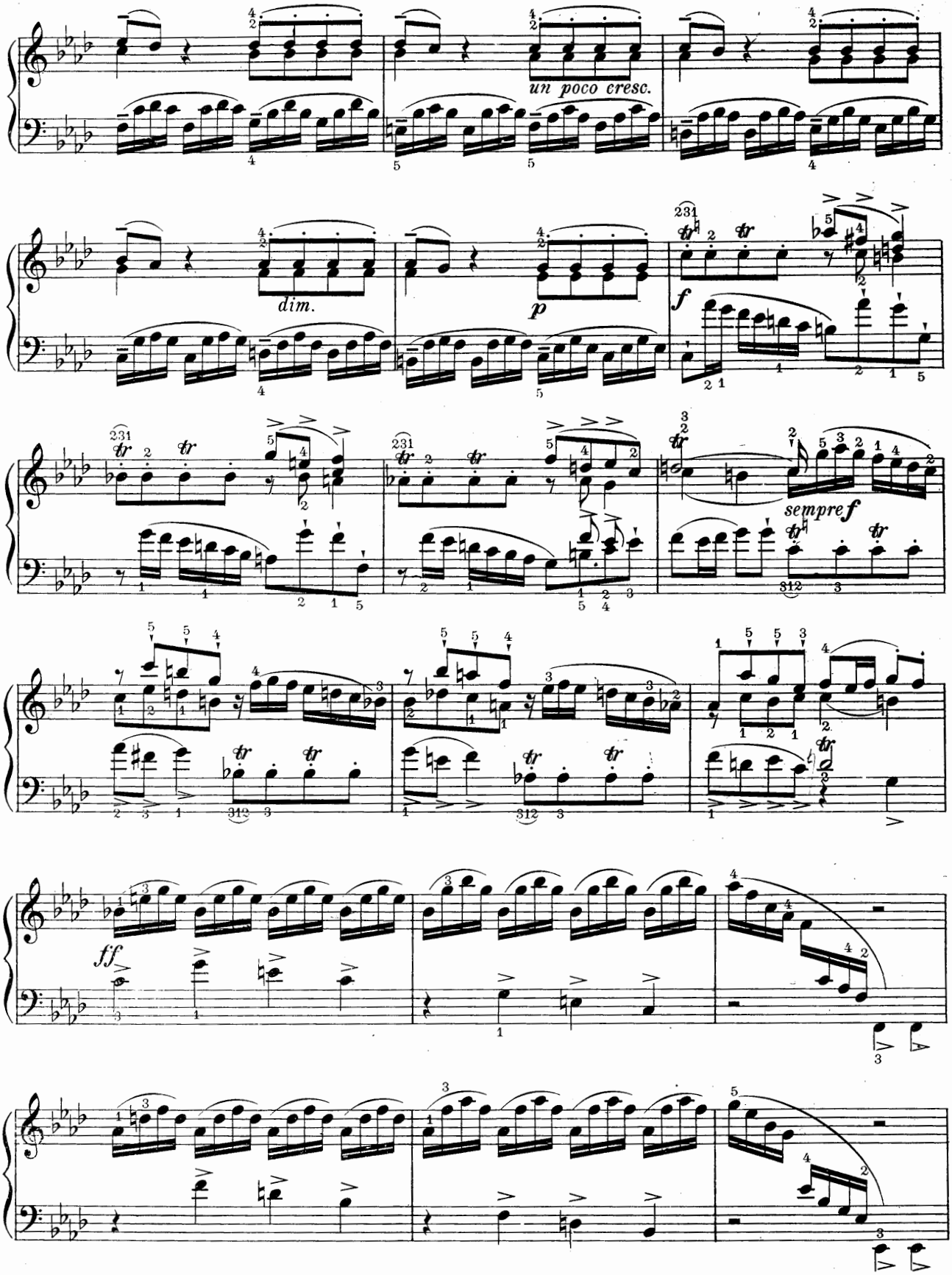
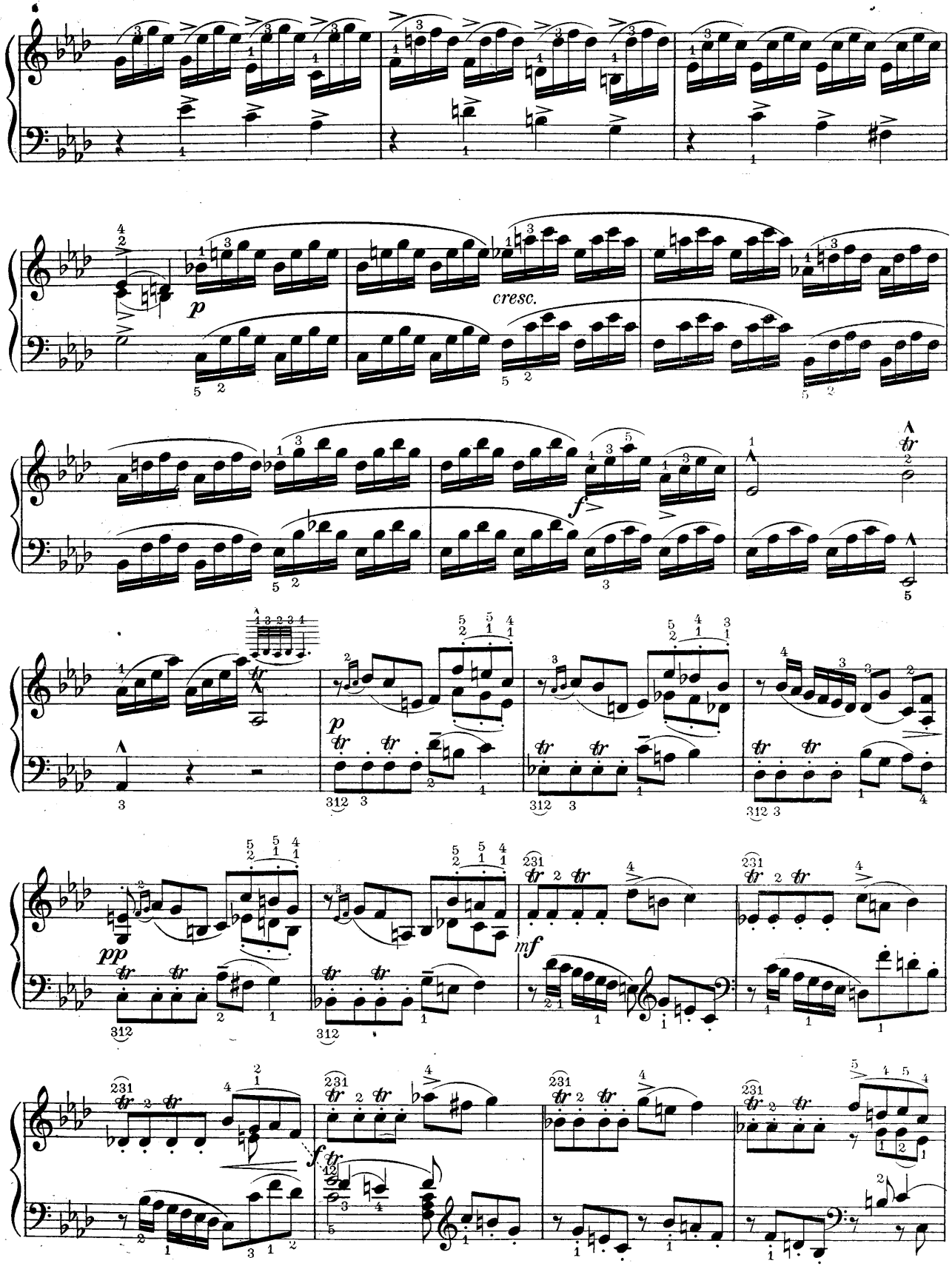
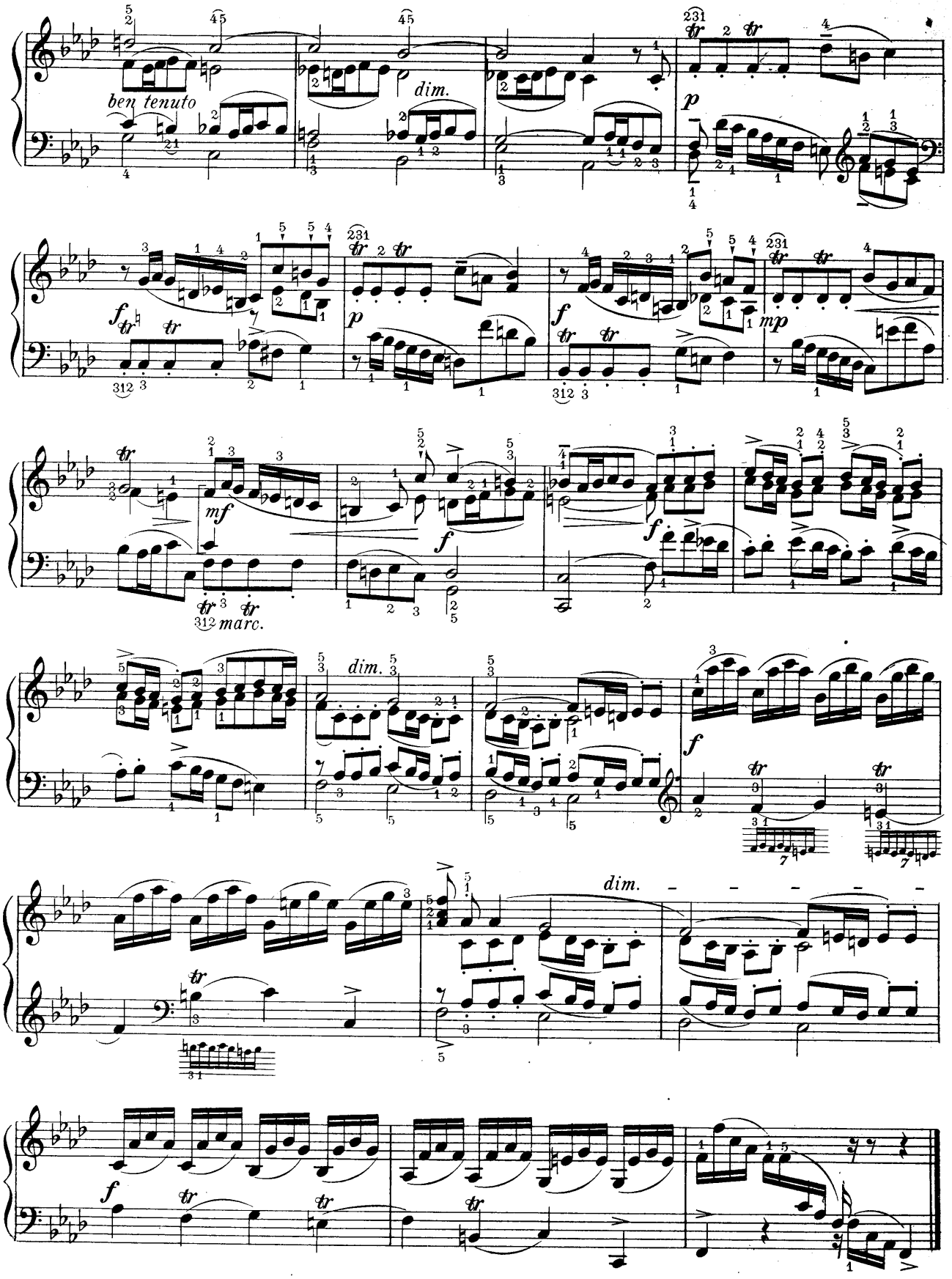

un poco cresc.
dim.
f
mf
p espressivo


un poco cresc.
dim.
p
f
sempre f
ff

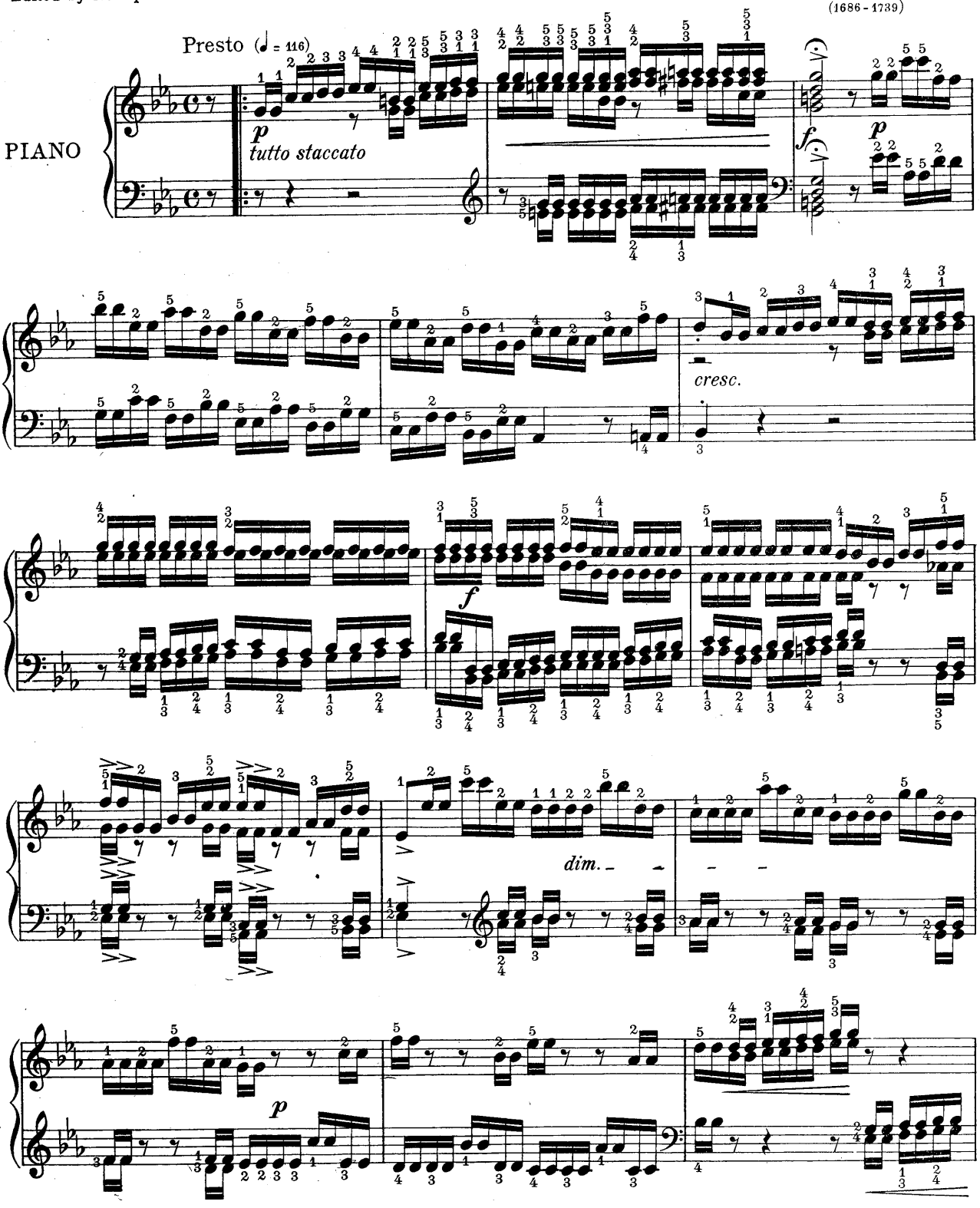

cresc.
p
f
pp
mf
f


ben tenuto
dim.
p
f
mp
mf
marc.
dim.
dim.

TOCCATA, in C Minor

Edited by M. Esposito

BENEDETTO MARCELLO
(1686 - 1739)



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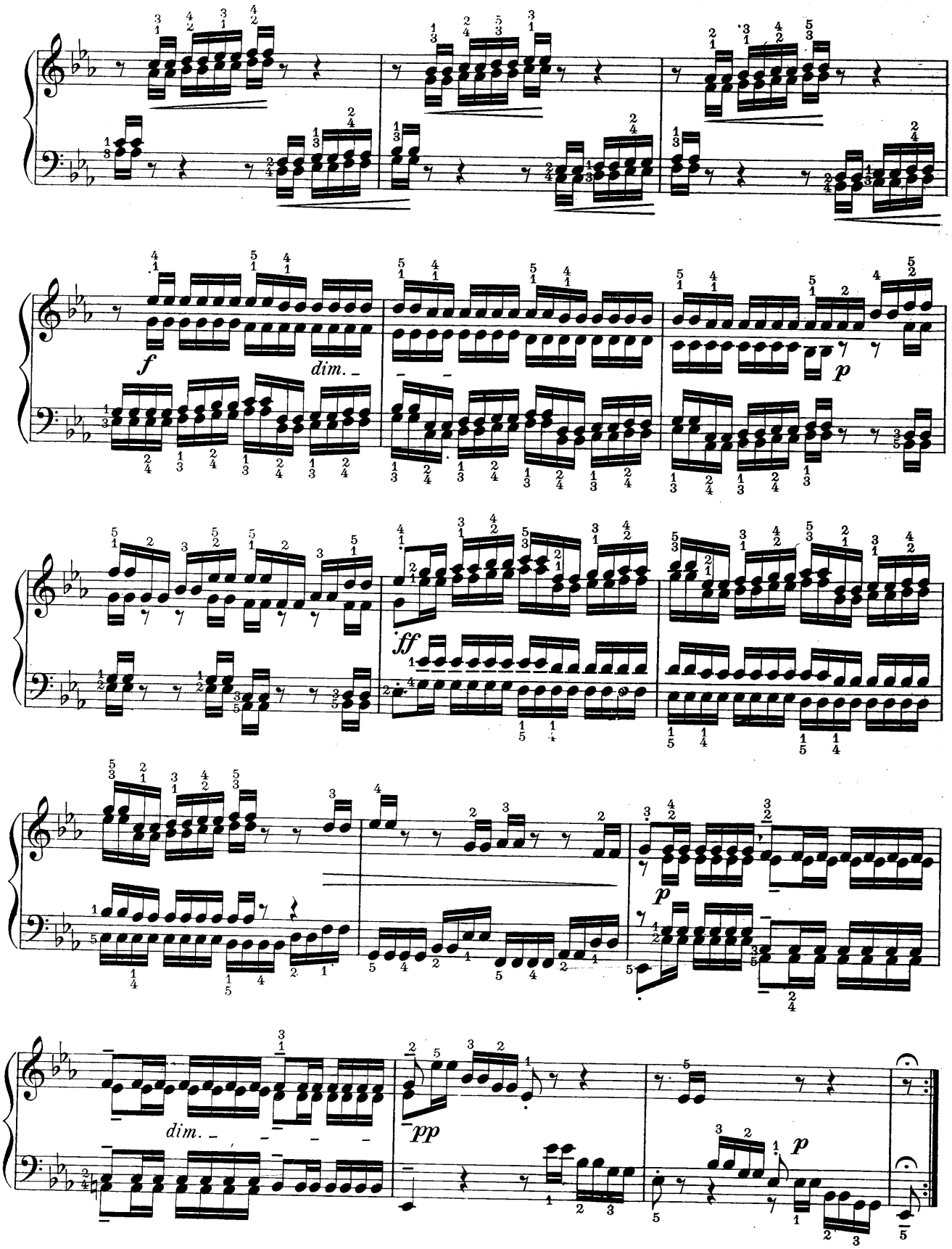
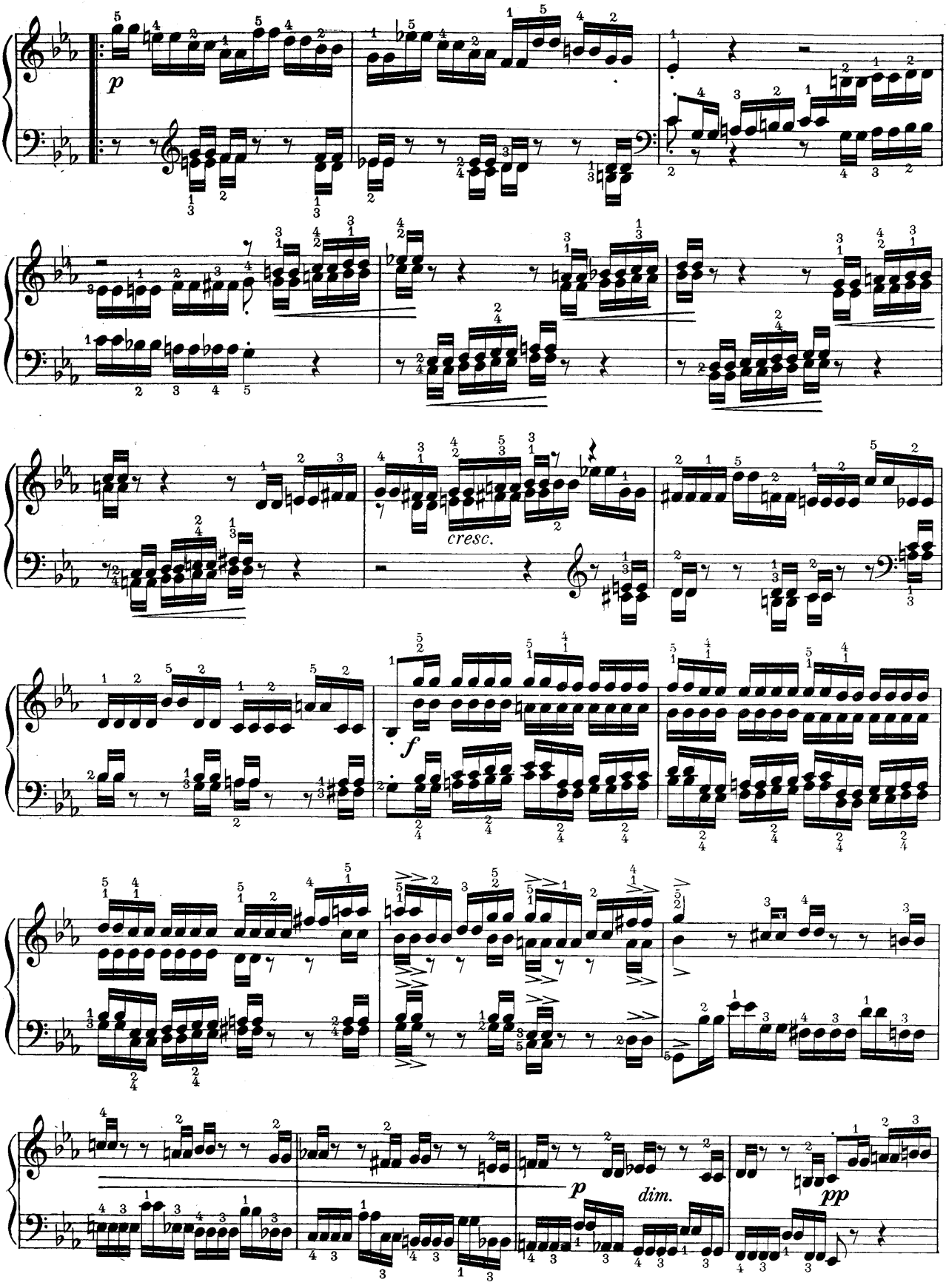
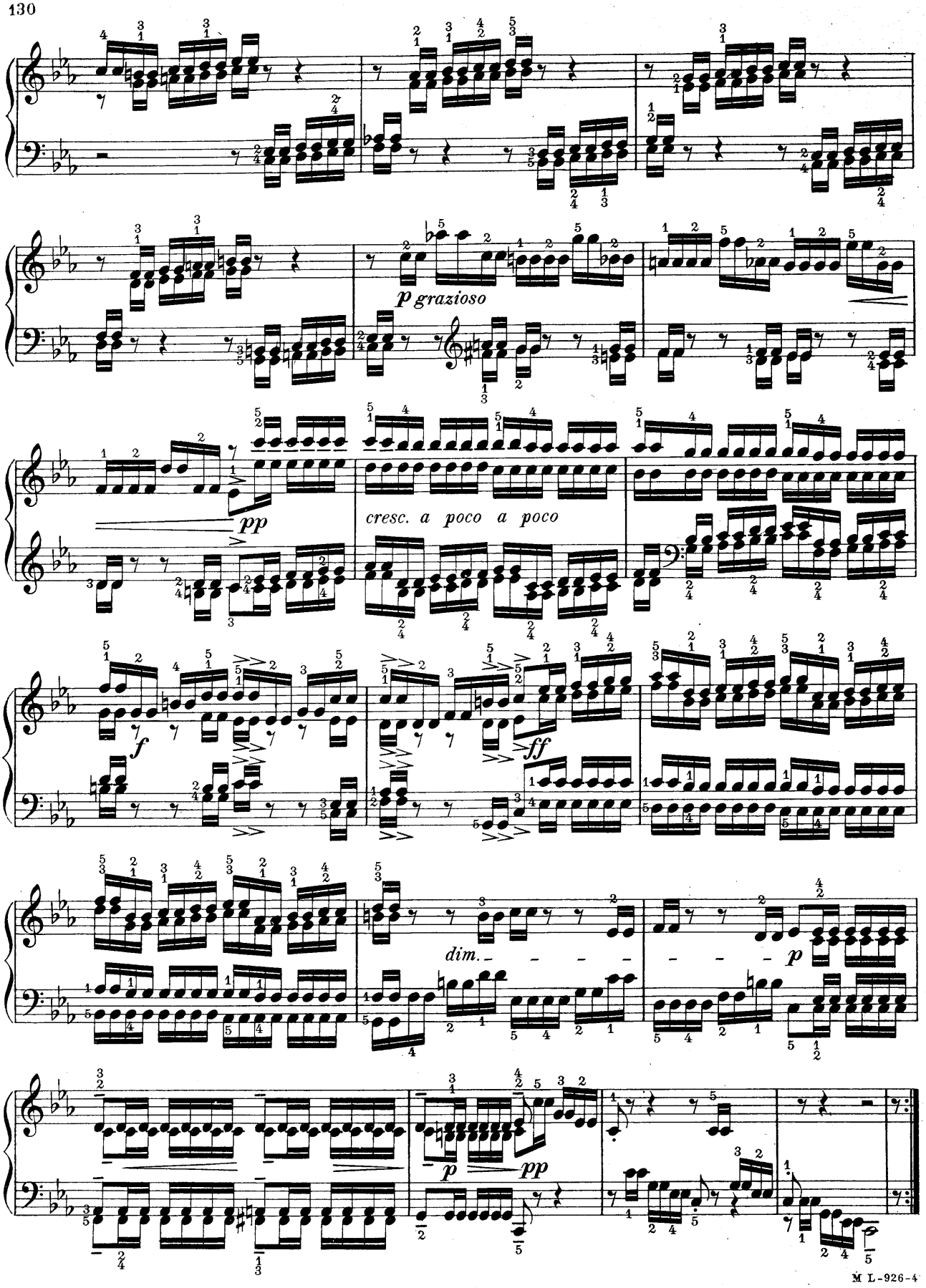

f
dim.
p
ff
p
dim.
pp
p

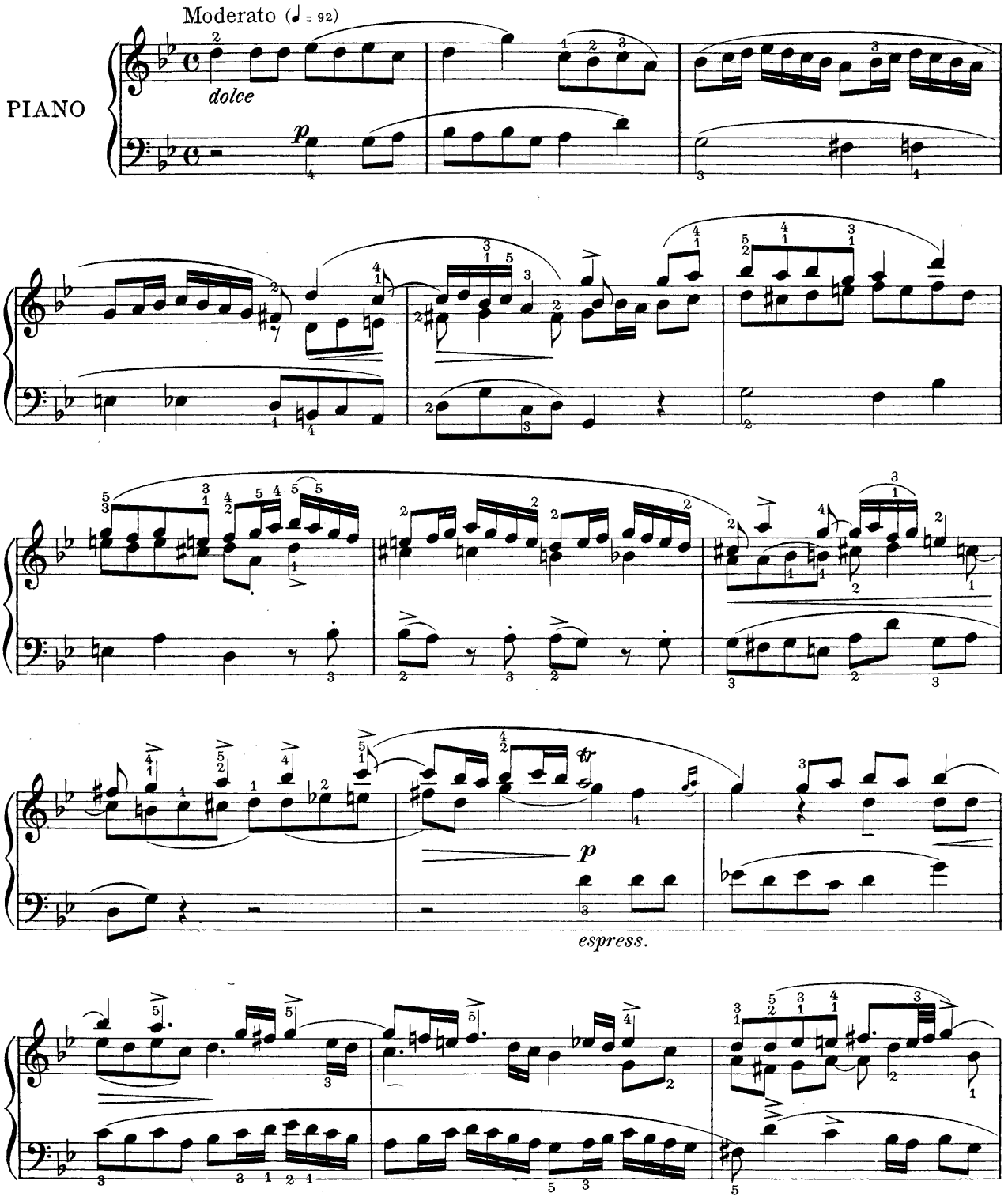

p
cresc.
f
p
dim.
pp


p grazioso
pp
cresc. a poco a poco
f
ff
dim.
p
p
pp

FUGUE, in G Minor

Edited by M. Esposito

NICCOLO PORPORA
(1686-1766)



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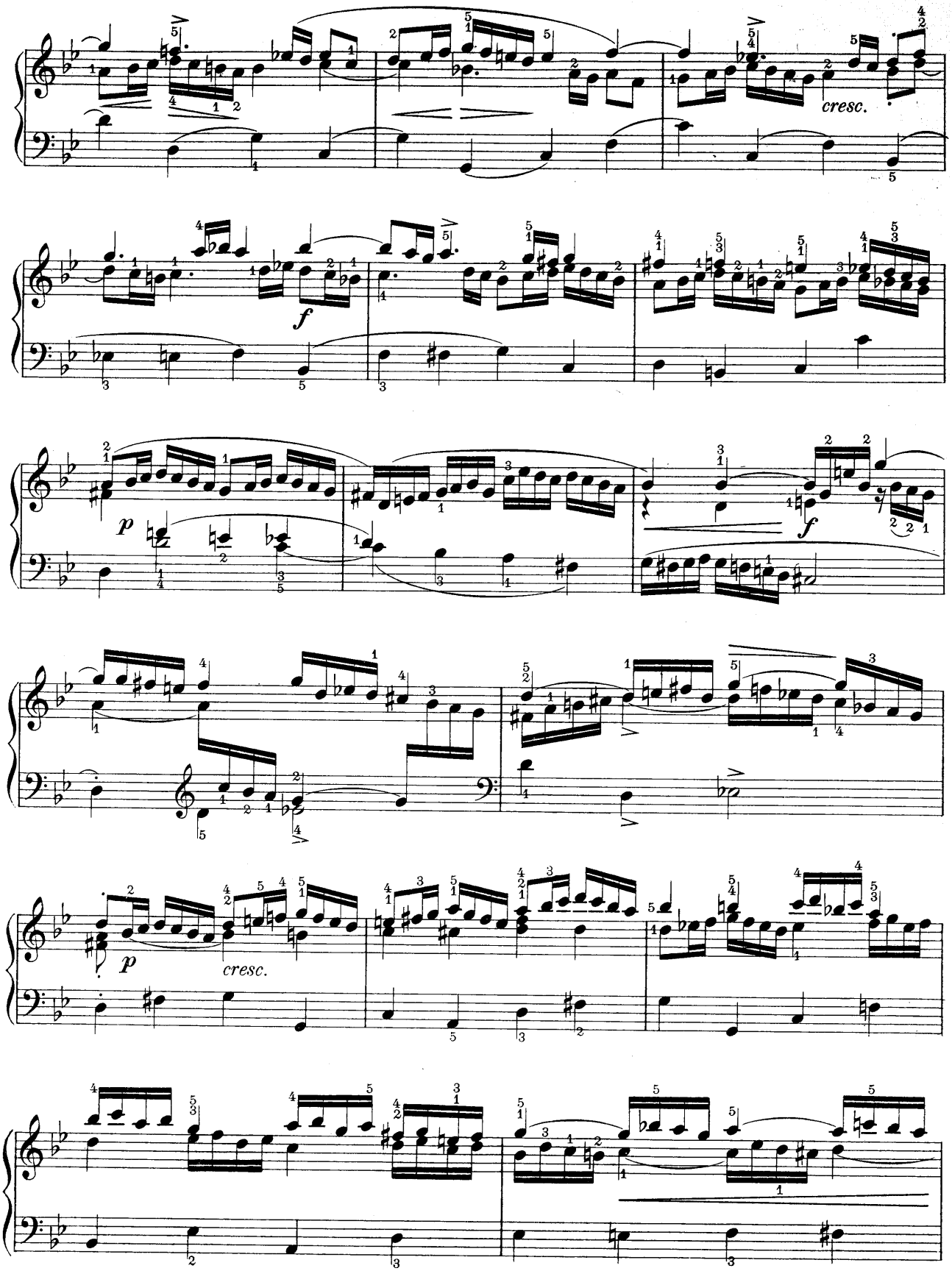
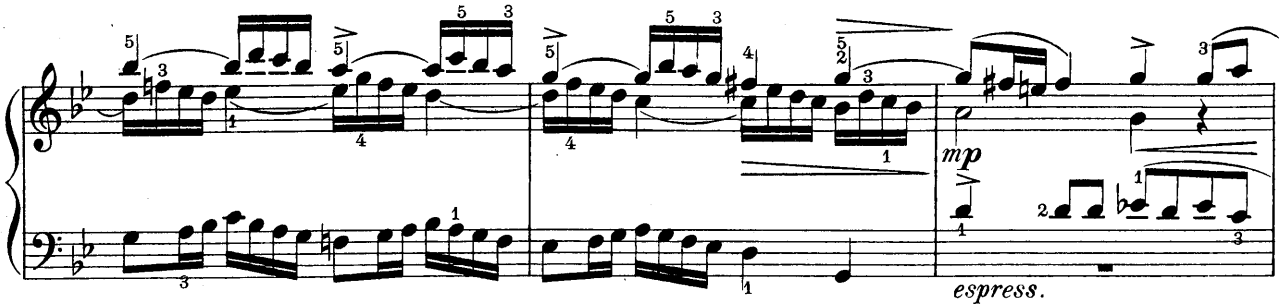
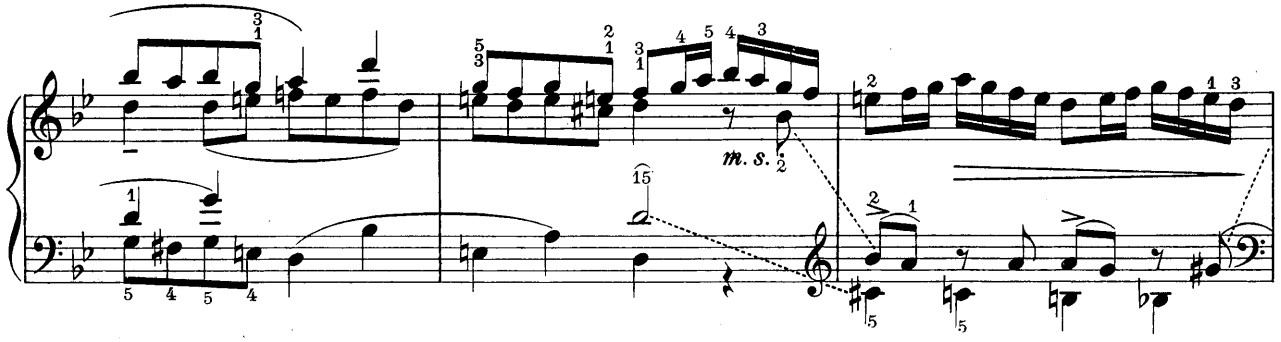
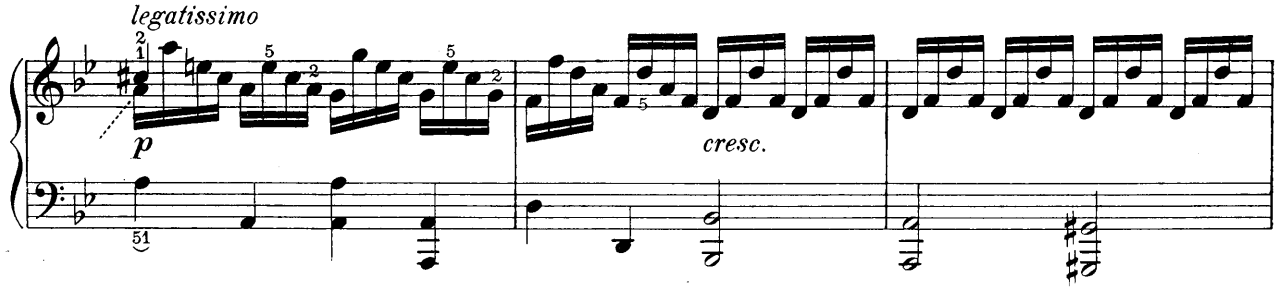
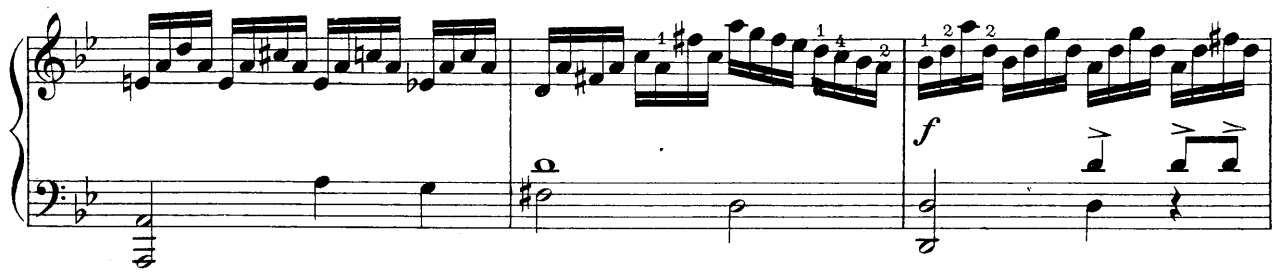
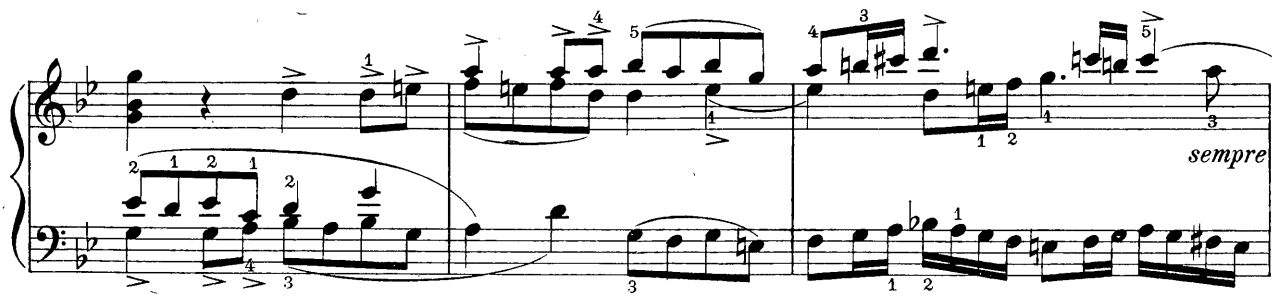

cresc.
f
p
f
p
cresc.

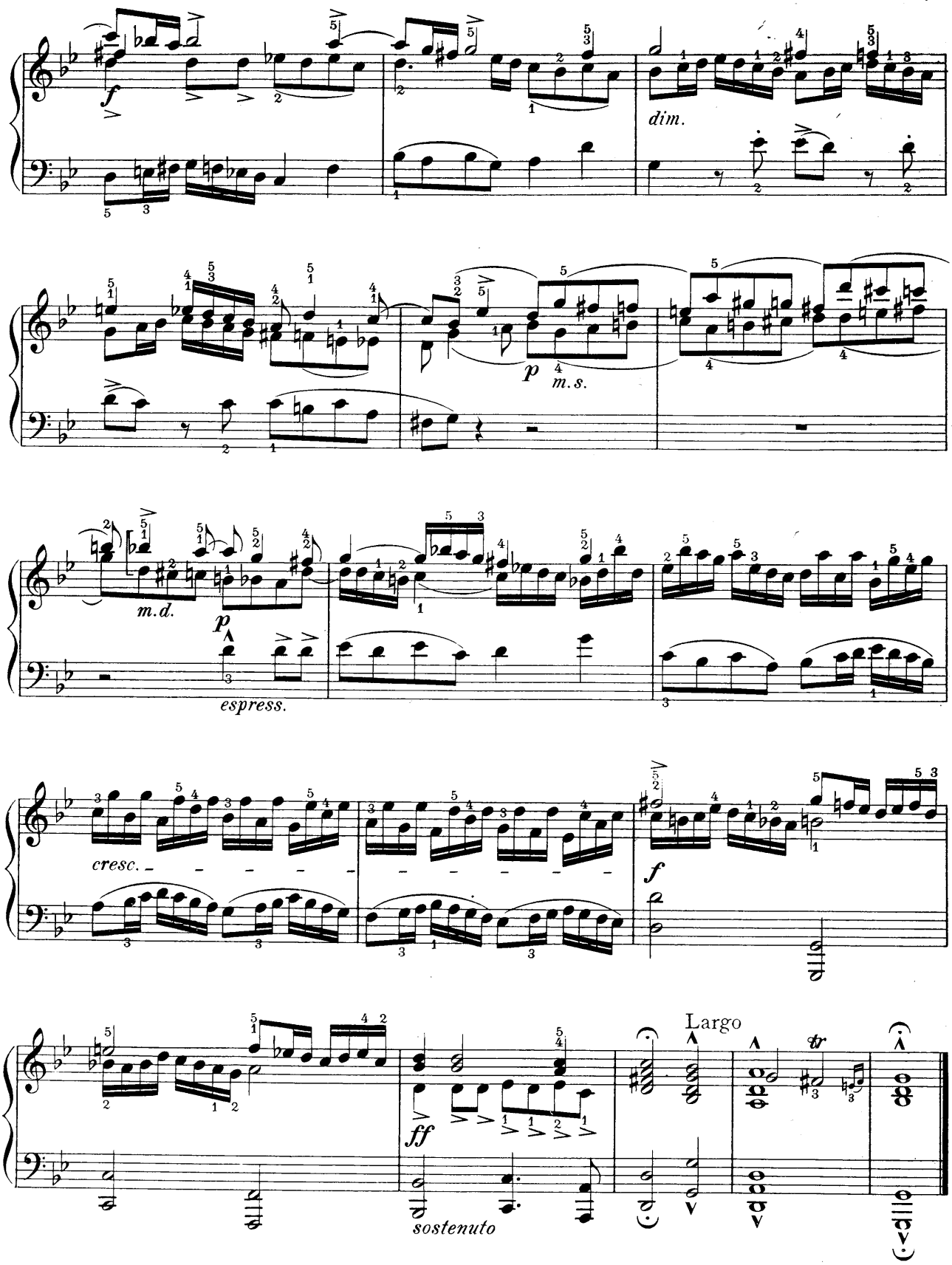

mp
espress.


m. s.


legatissimo
p
cresc.


f


sempre


f
dim.
p
m.s.
m.d.
p
espress.
cresc.
f
ff
Largo
sostenuto

SUITE, in B Minor

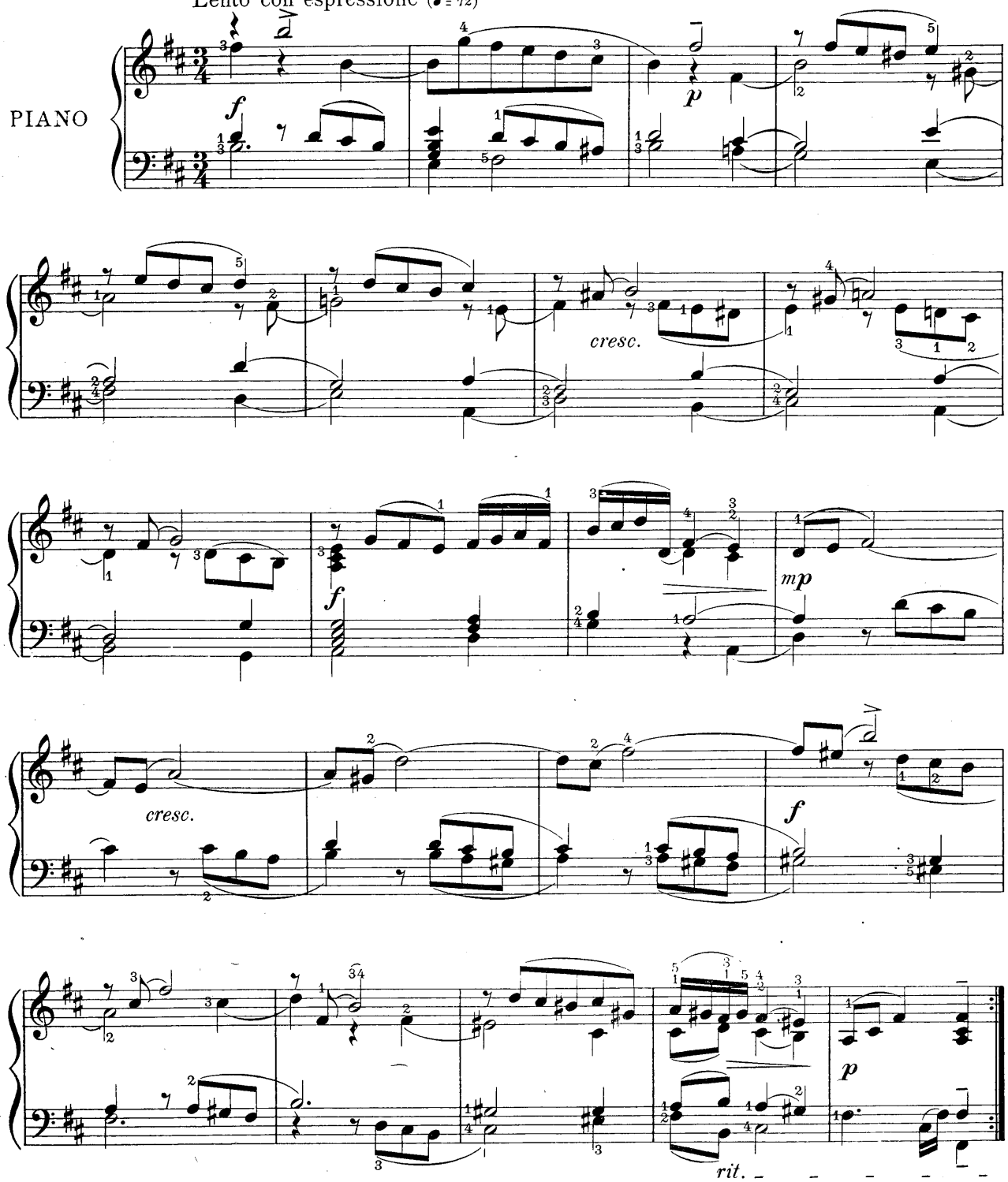
PRELUDIO

Edited by M. Esposito

DOMENICO ZIPOLI
(born about 1686)

Lento con espressione (♩ = 72)

PIANO



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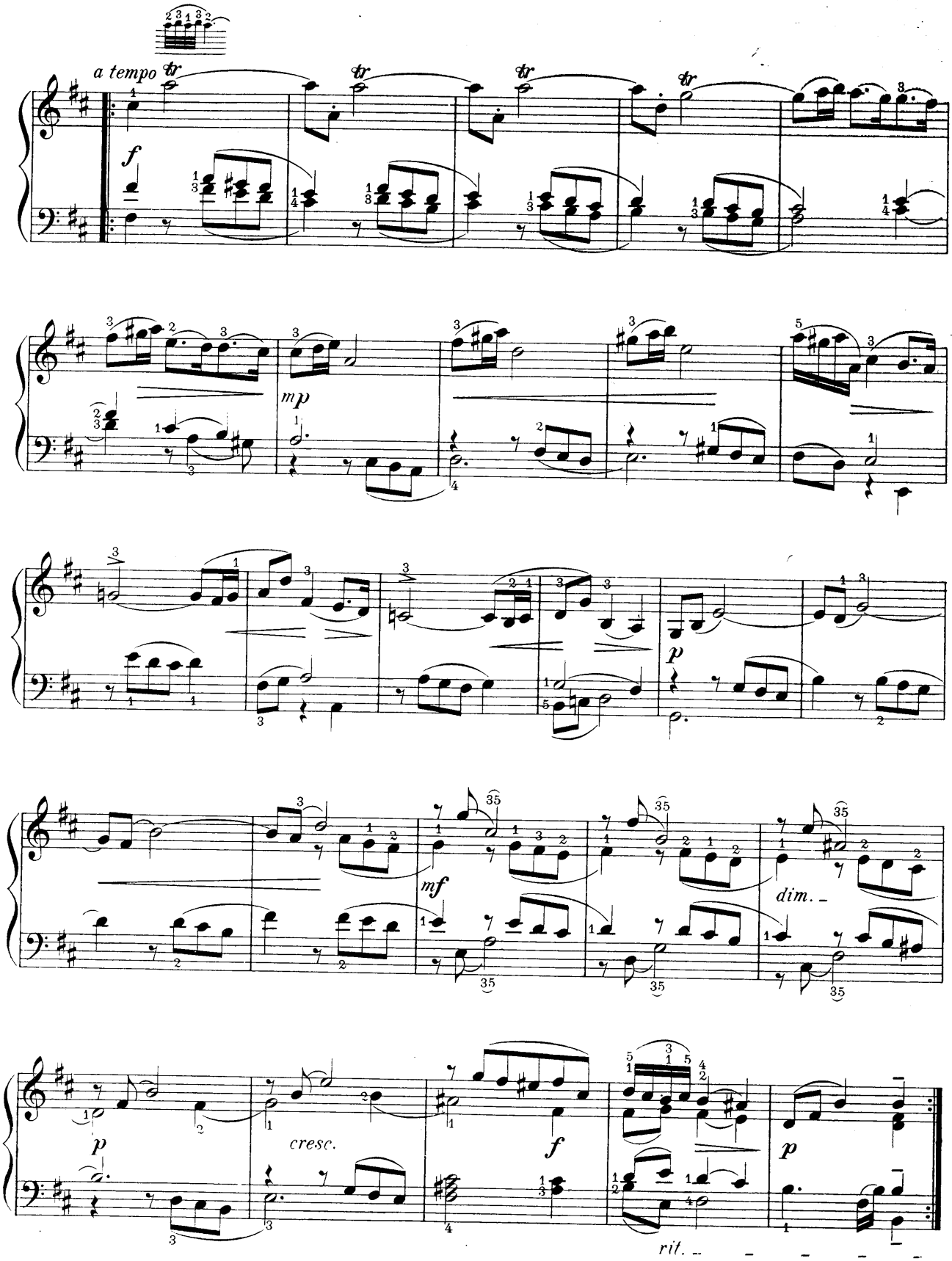
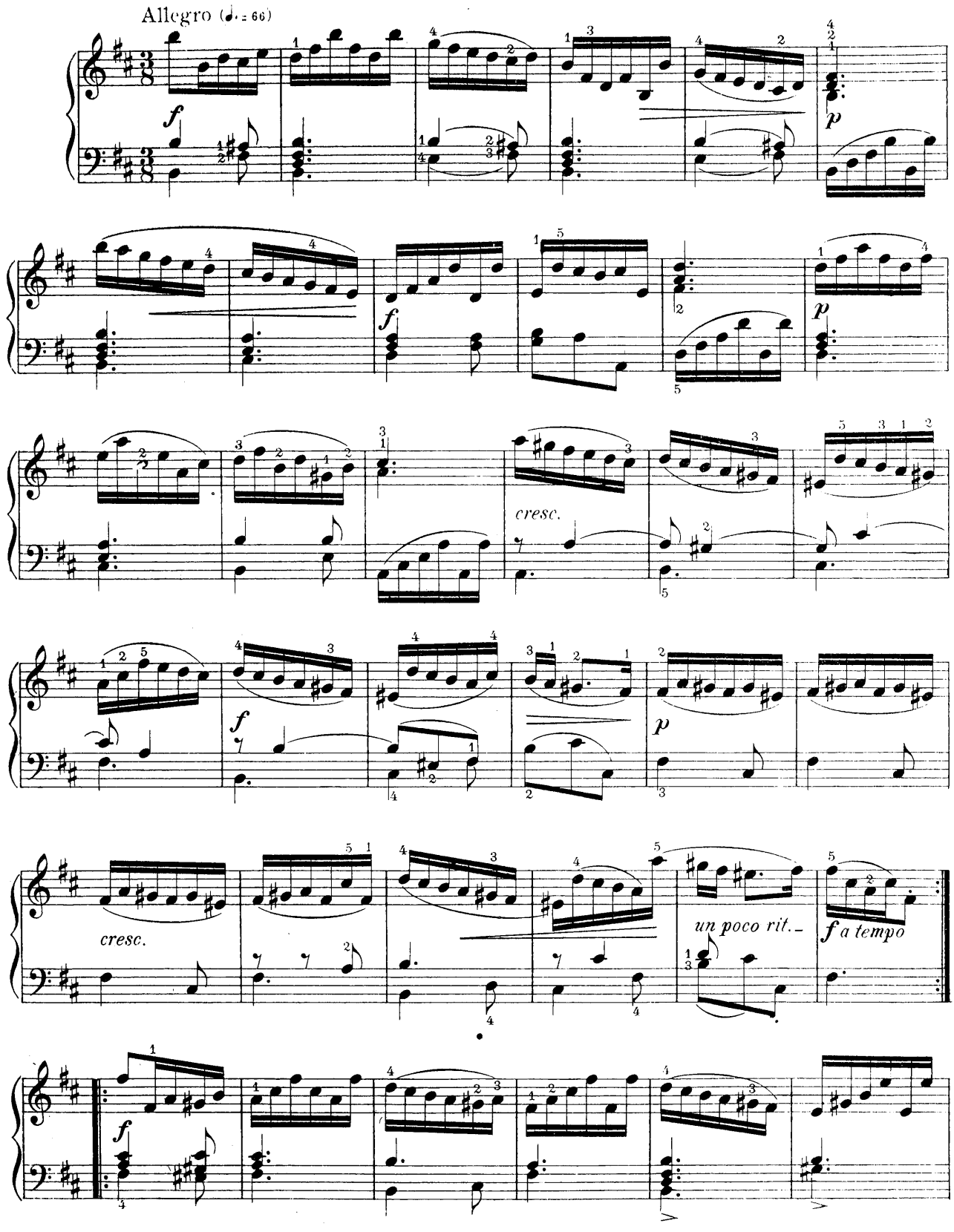
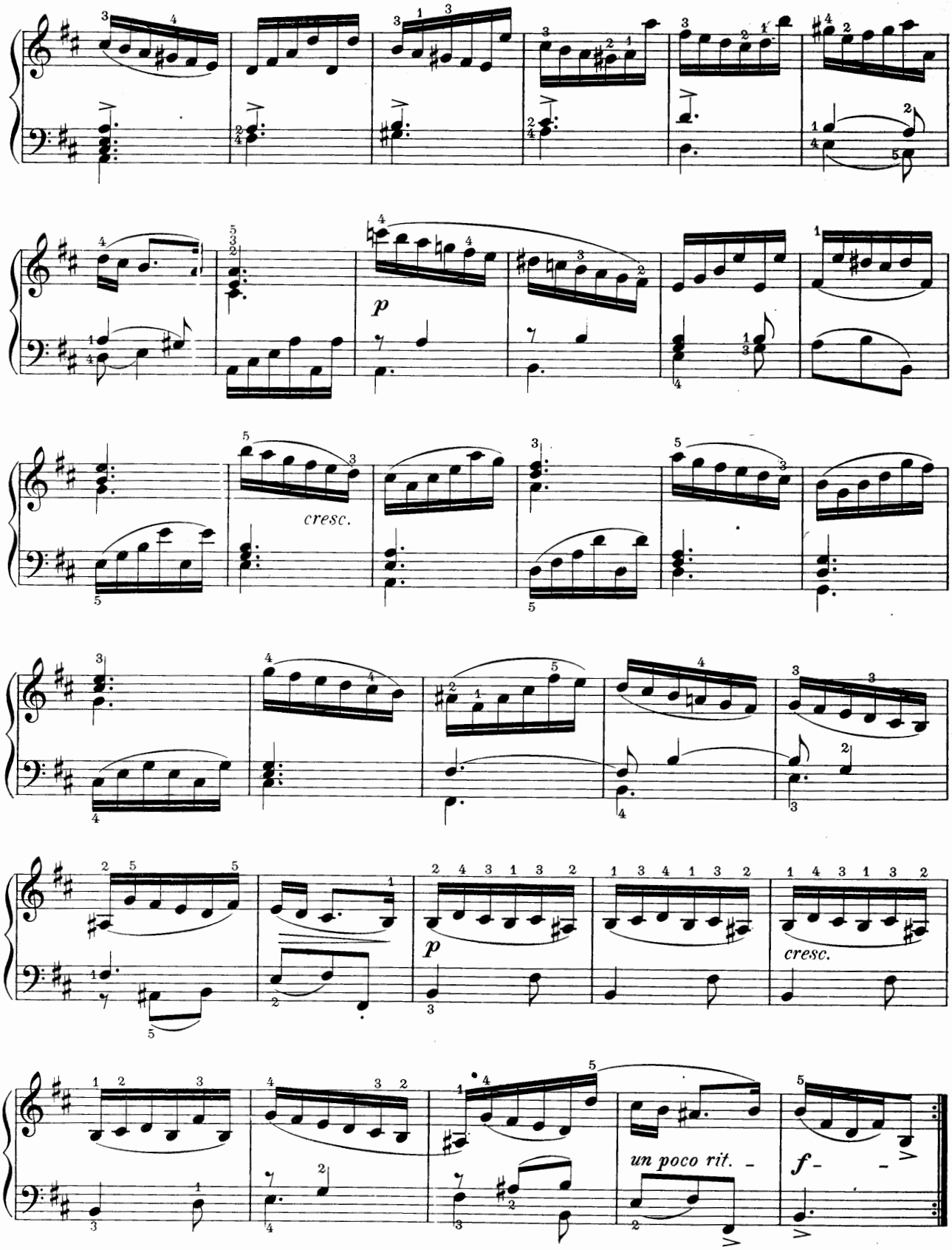
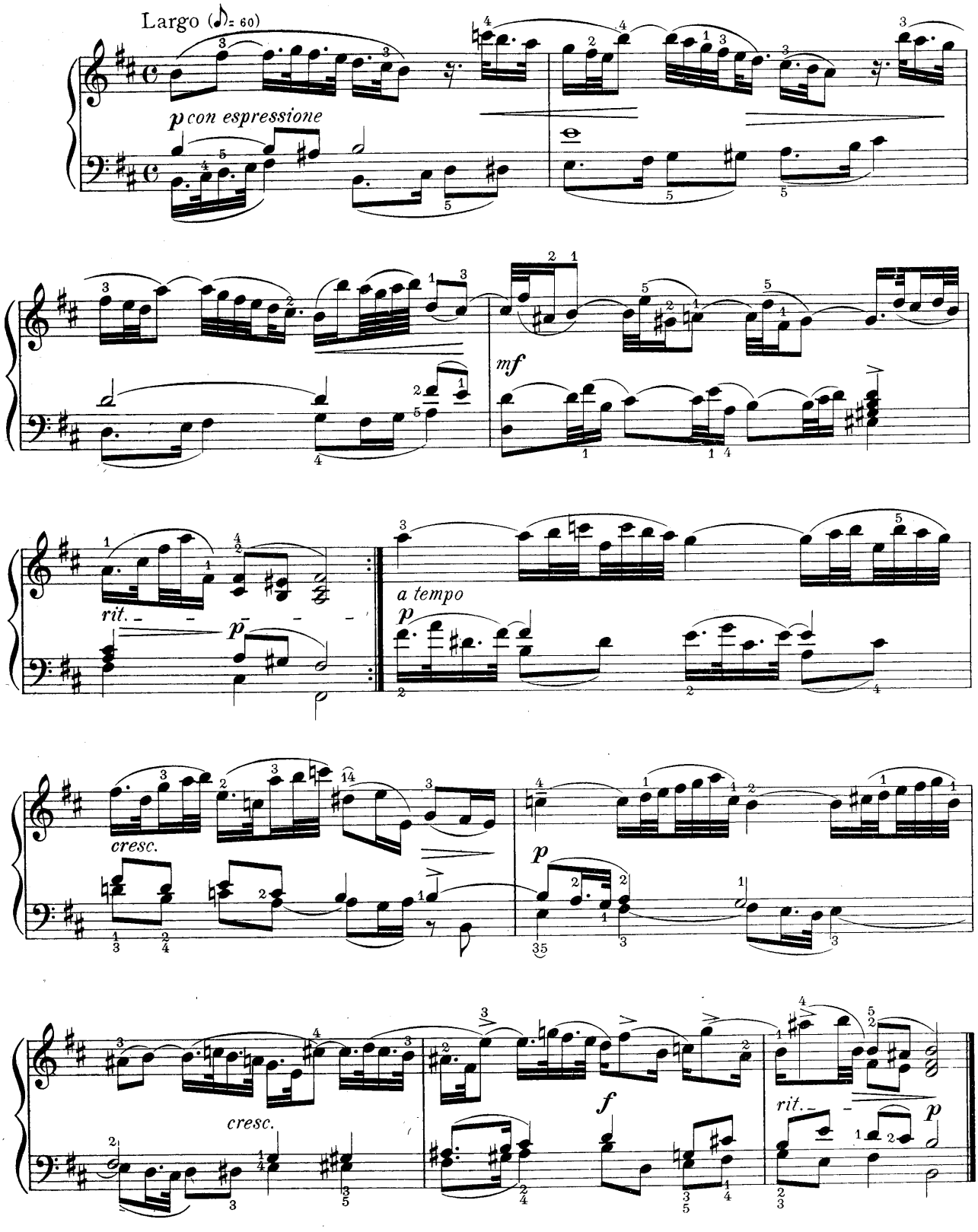

a tempo
tr
f
mp
p
mf
dim.
cresc.
rit.

CORRENTE

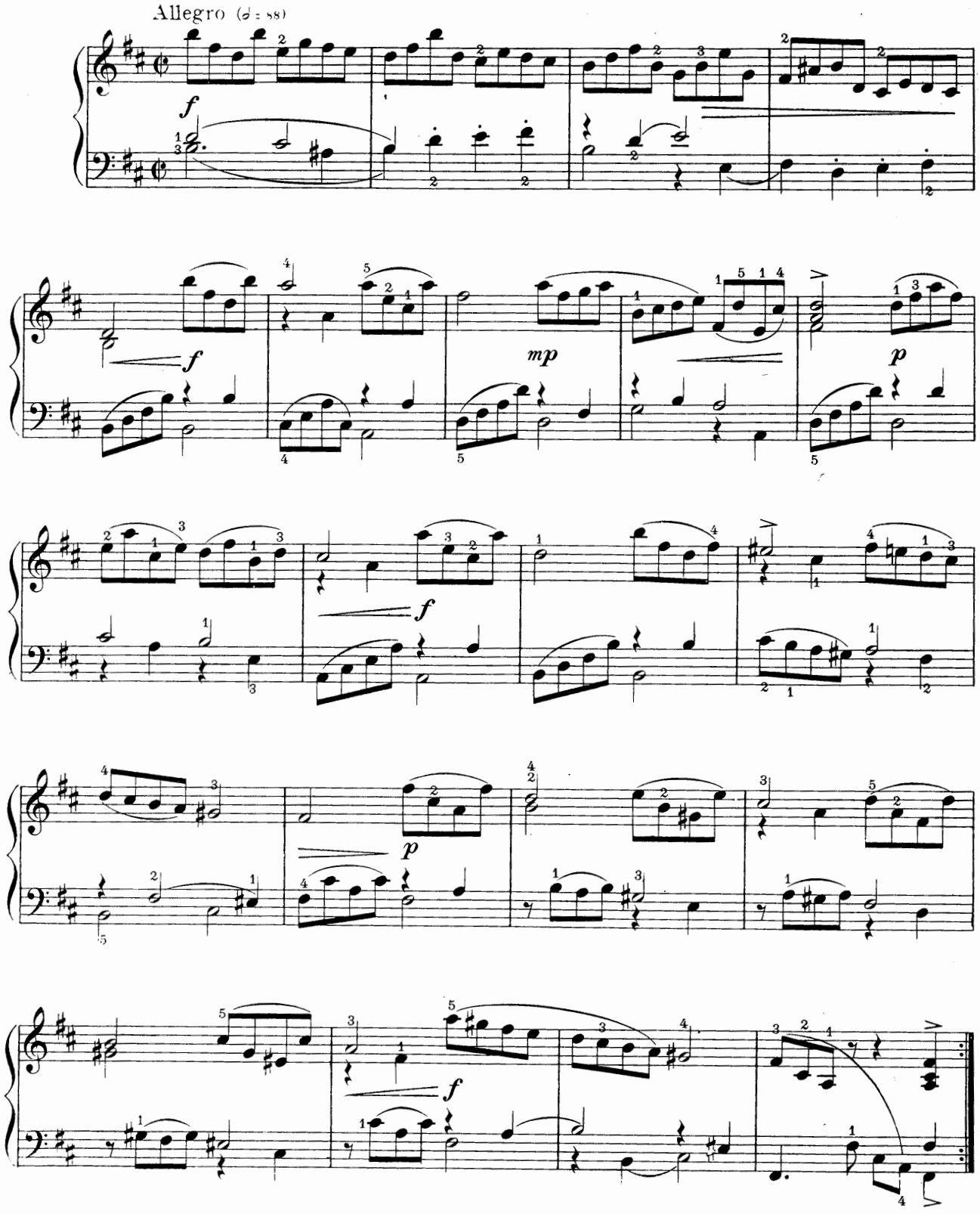


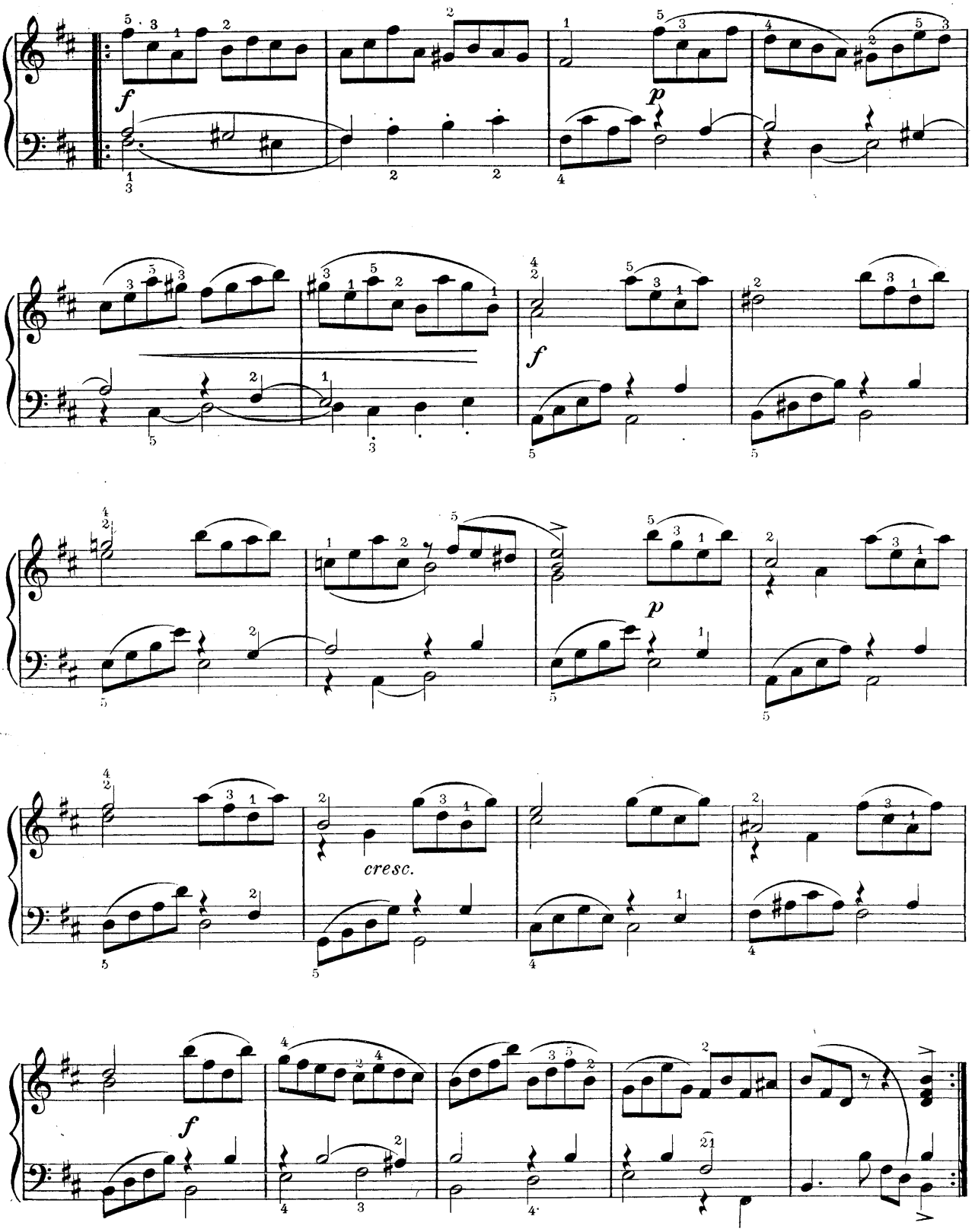

p
cresc.
p
cresc.
un poco rit.
f

ARIA


Largo (♪= 60)
p con espressione
mf
rit.
p
a tempo
p
cresc.
p
cresc.
f
rit.
p

GAVOTTA




f
p
f
p
cresc.
f

ARIA

from the SONATA in C Minor

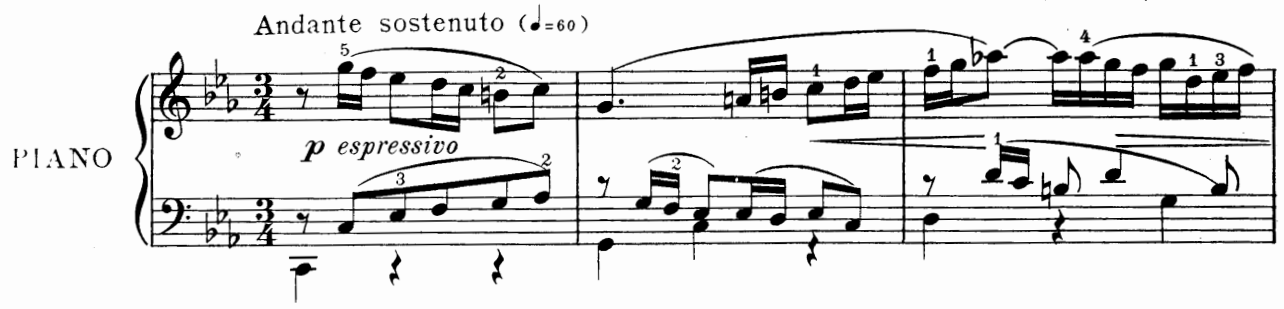
Edited by M. Esposito

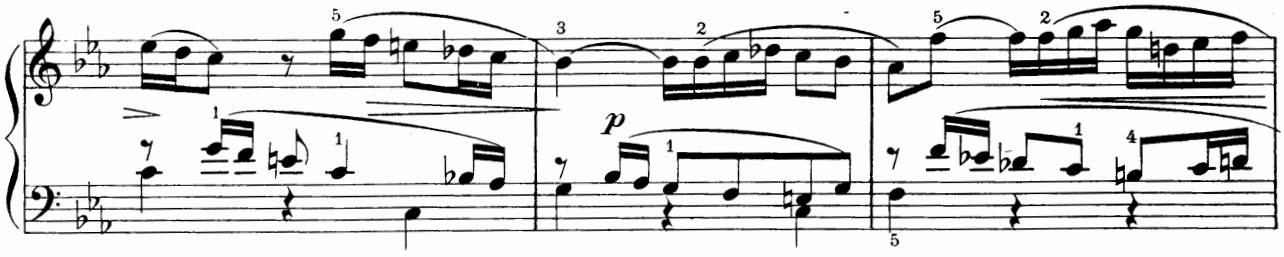
PADRE GIAMBATTISTA MARTINI
(1706-1784)

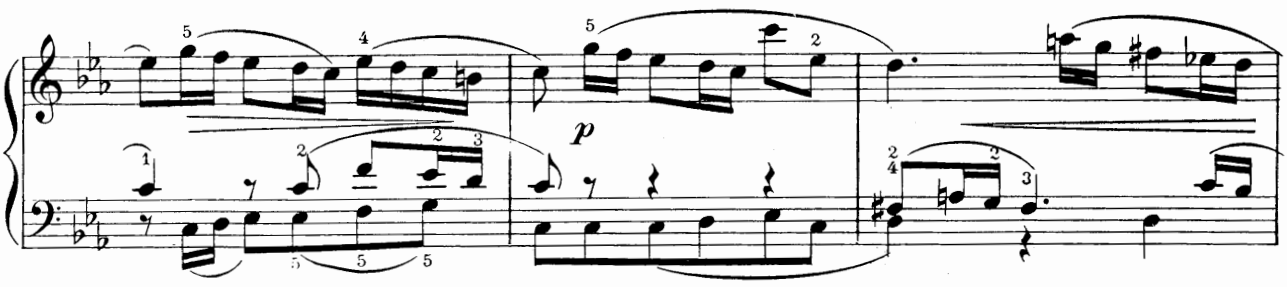
Andante sostenuto (♩=60)

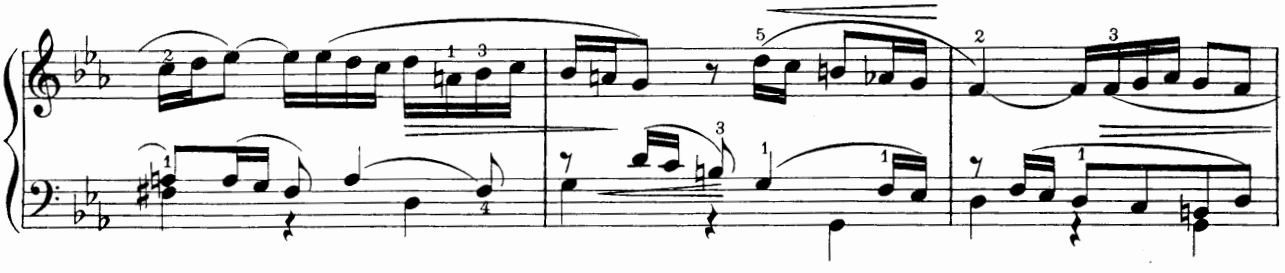
PIANO

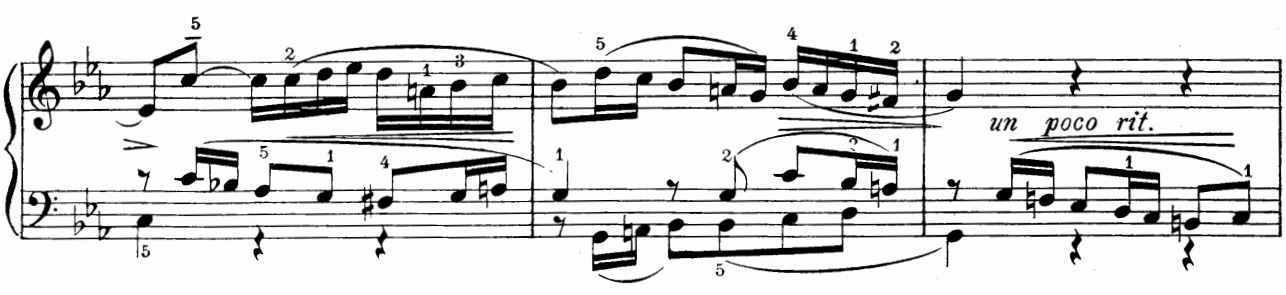
p espressivo











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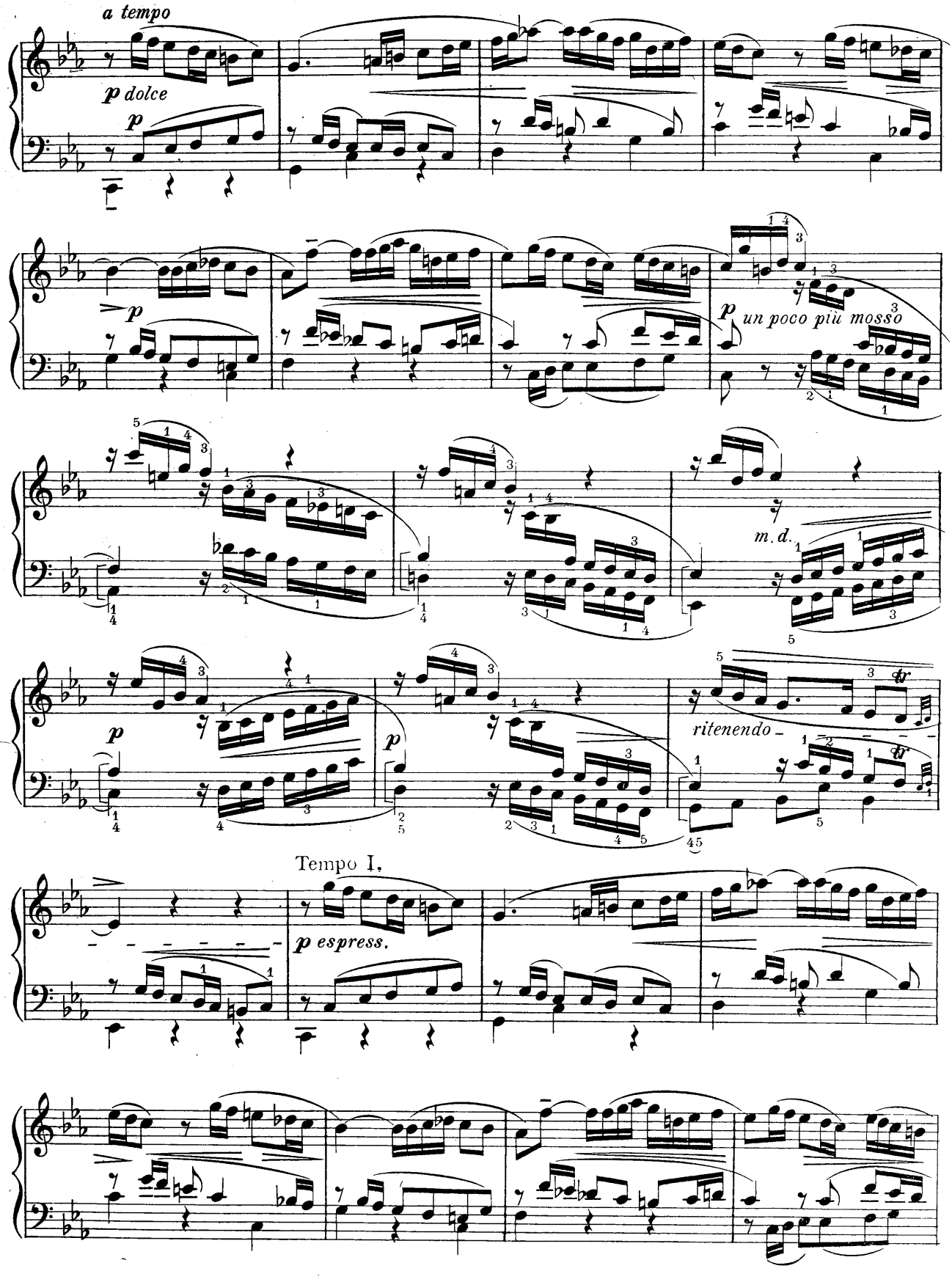
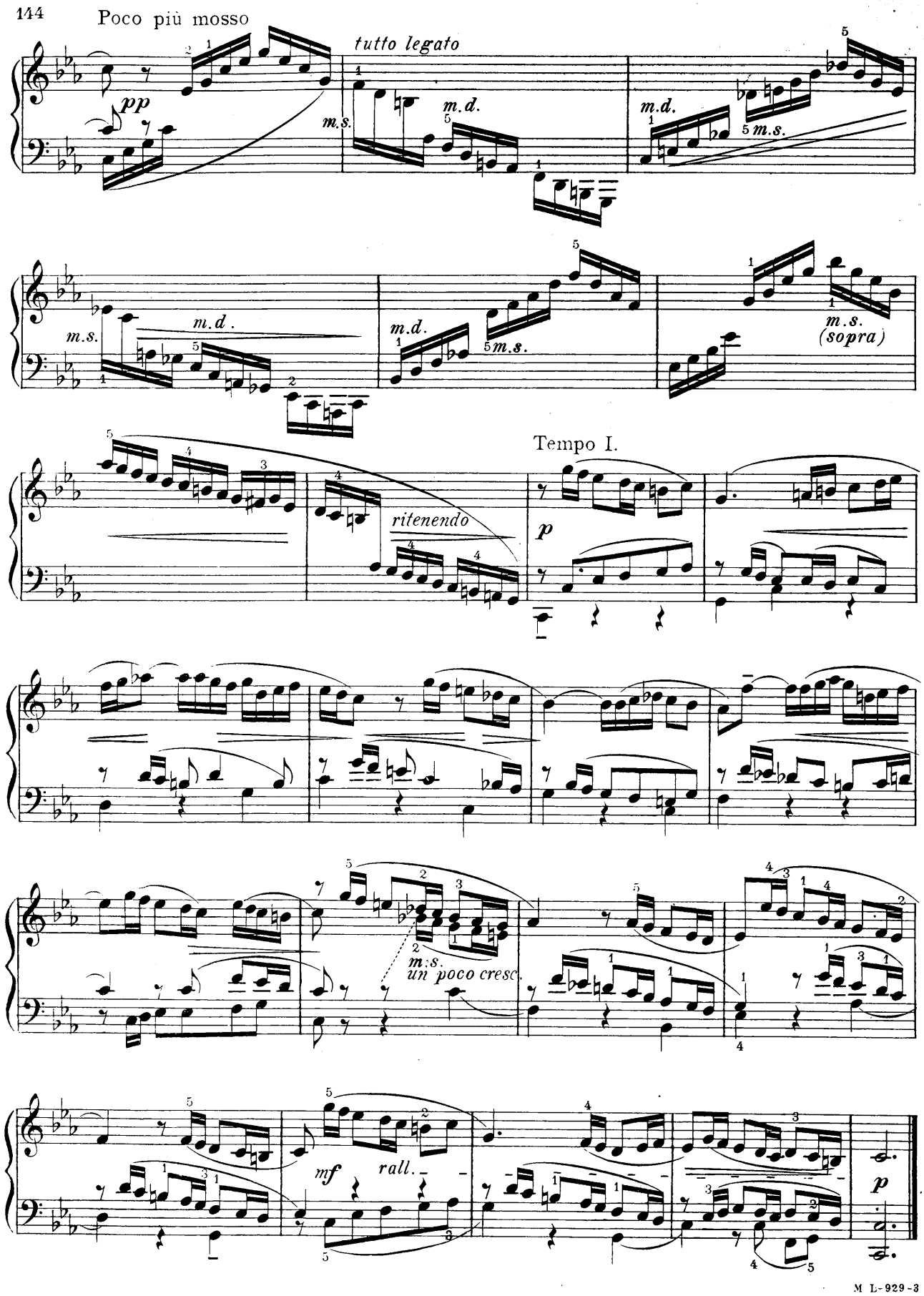
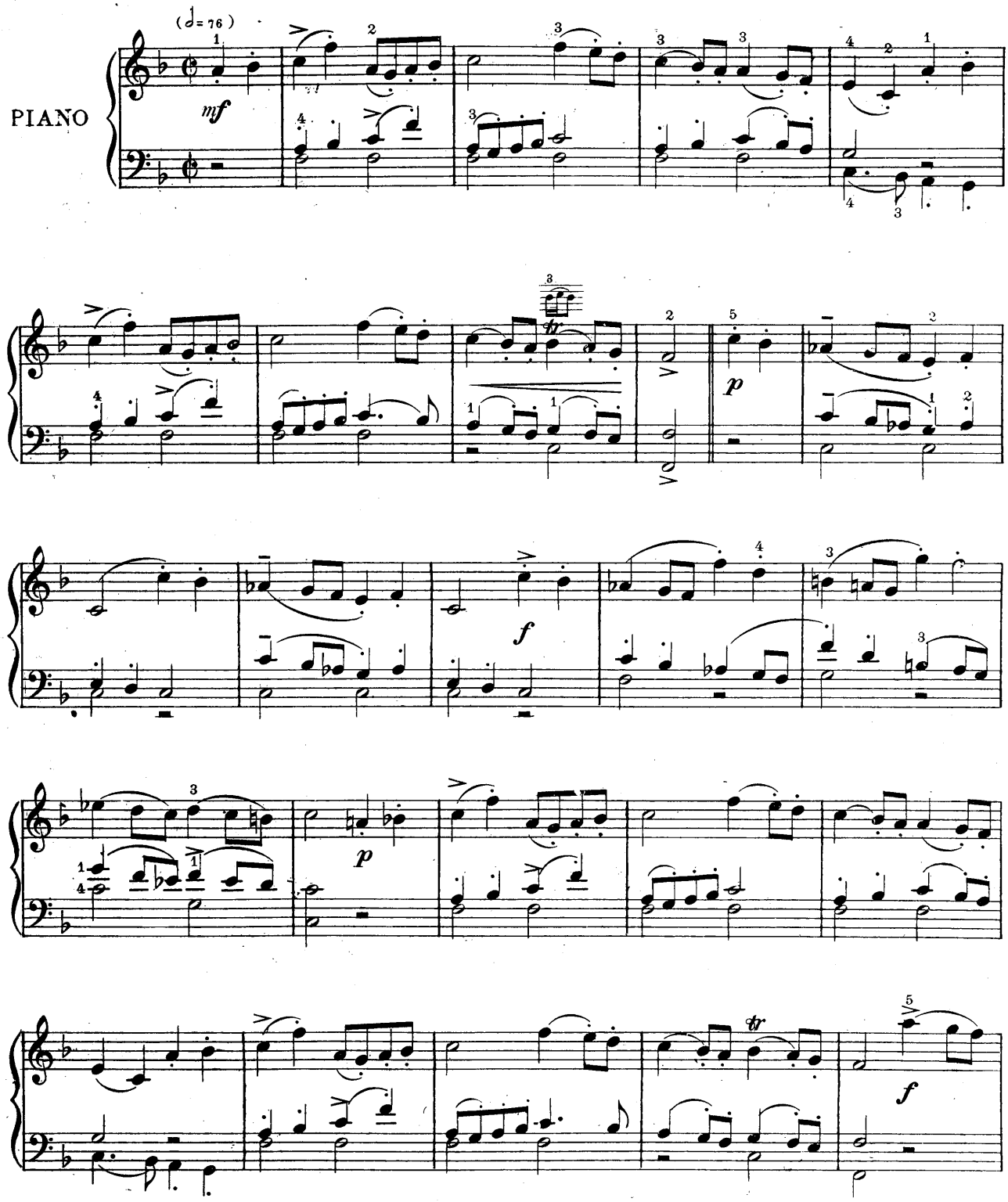

a tempo
p dolce
p
p
p un poco più mosso
m. d.
p
p
ritenendo
Tempo I.
p espress.


Poco più mosso
pp
tutto legato
m.s.
m.d.
m.d.
5 m.s.
m.s.
m.d.
m.d.
5 m.s.
m.s.
(sopra)
Tempo I.
ritenendo
p
m.s.
un poco cresc.
mf
rall.
p

GAVOTTA, in F Major

Edited by M. Esposito

PADRE GIAMBATTISTA MARTINI
(1706-1784)



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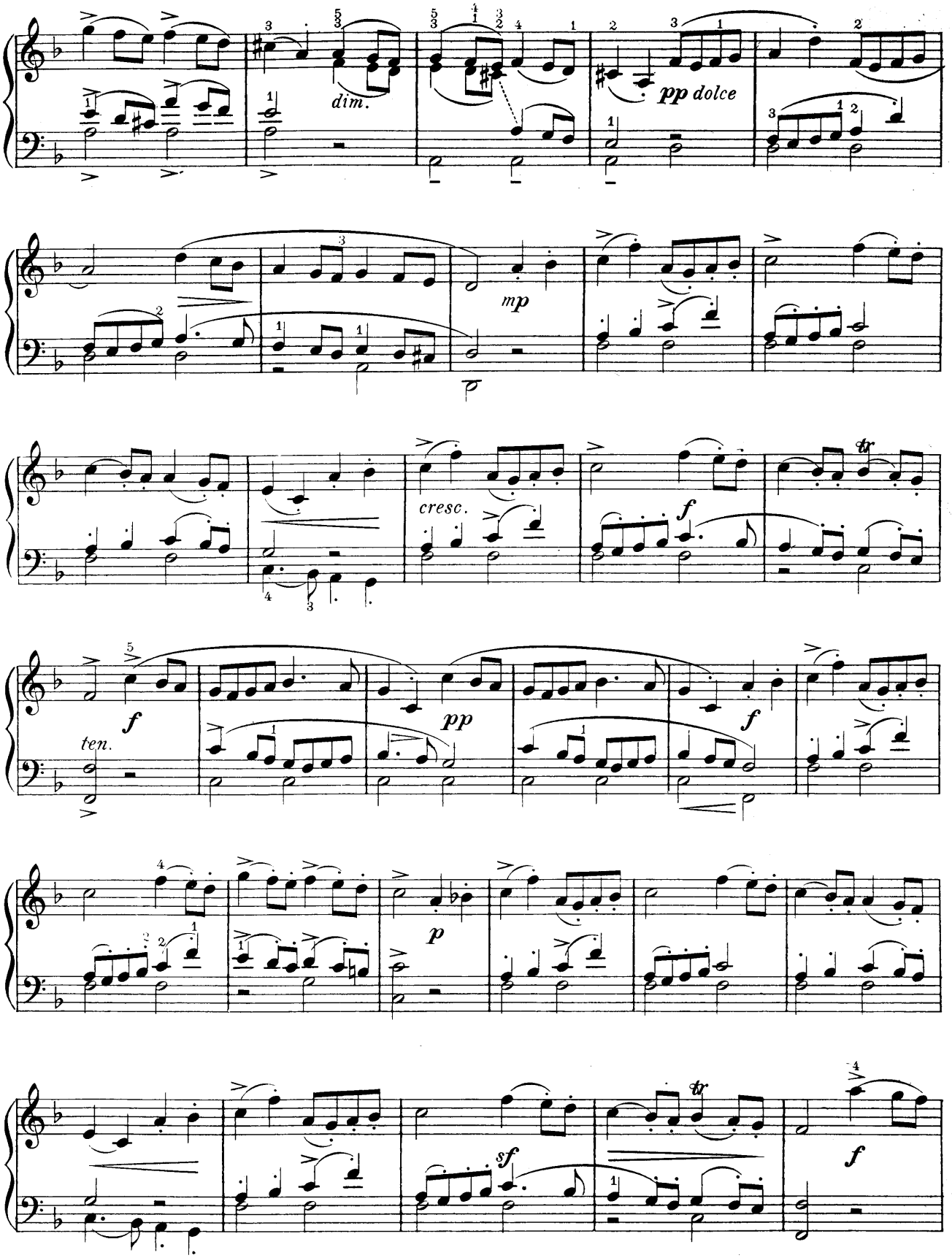
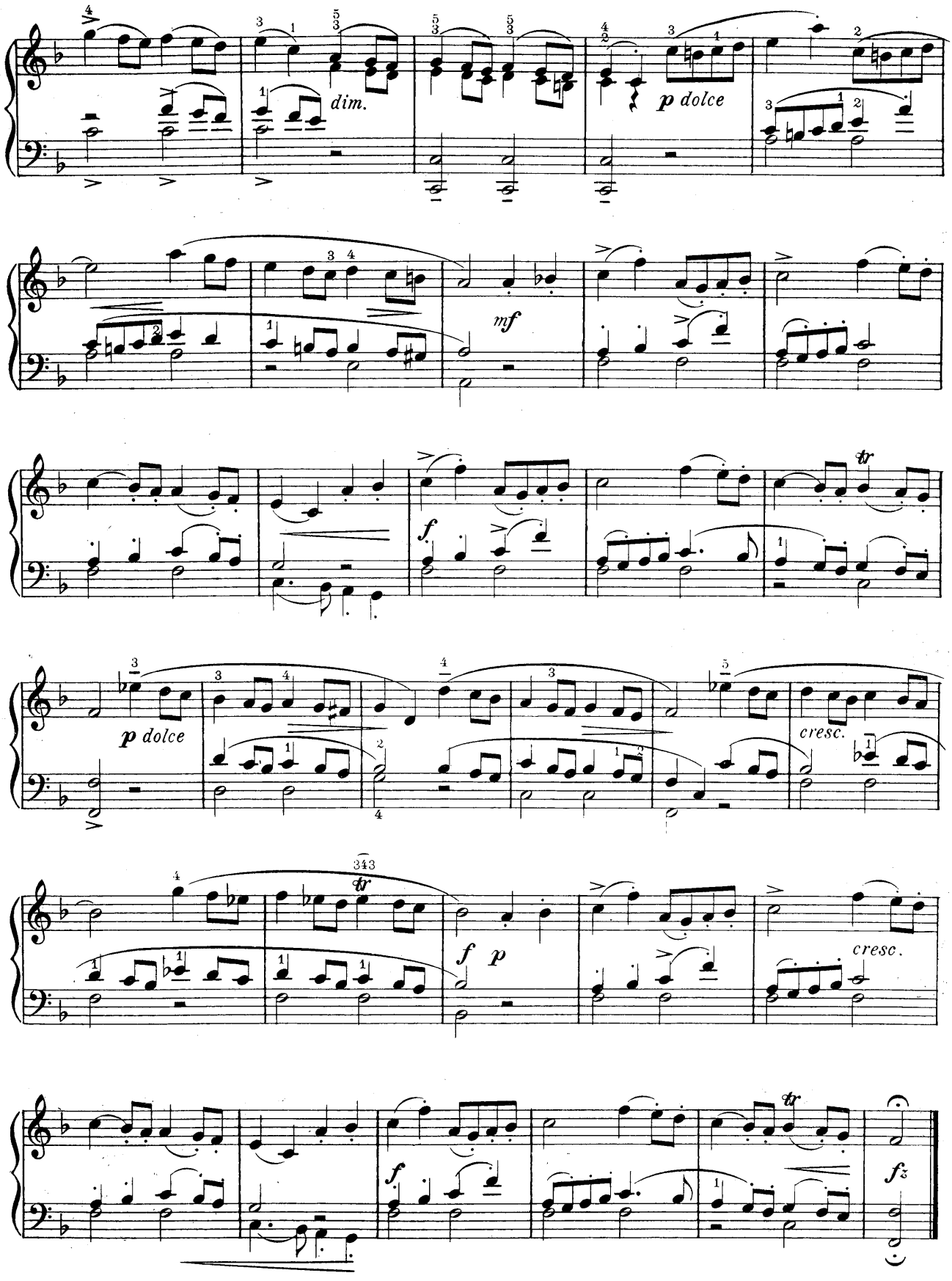

dim.
pp dolce
mp
cresc.
f
tr
ten.
pp
p
sf


dim.
p dolce
mf
f
p dolce
cresc.
f p
cresc.
fz

PRELUDIO and FUGUE, in E Minor

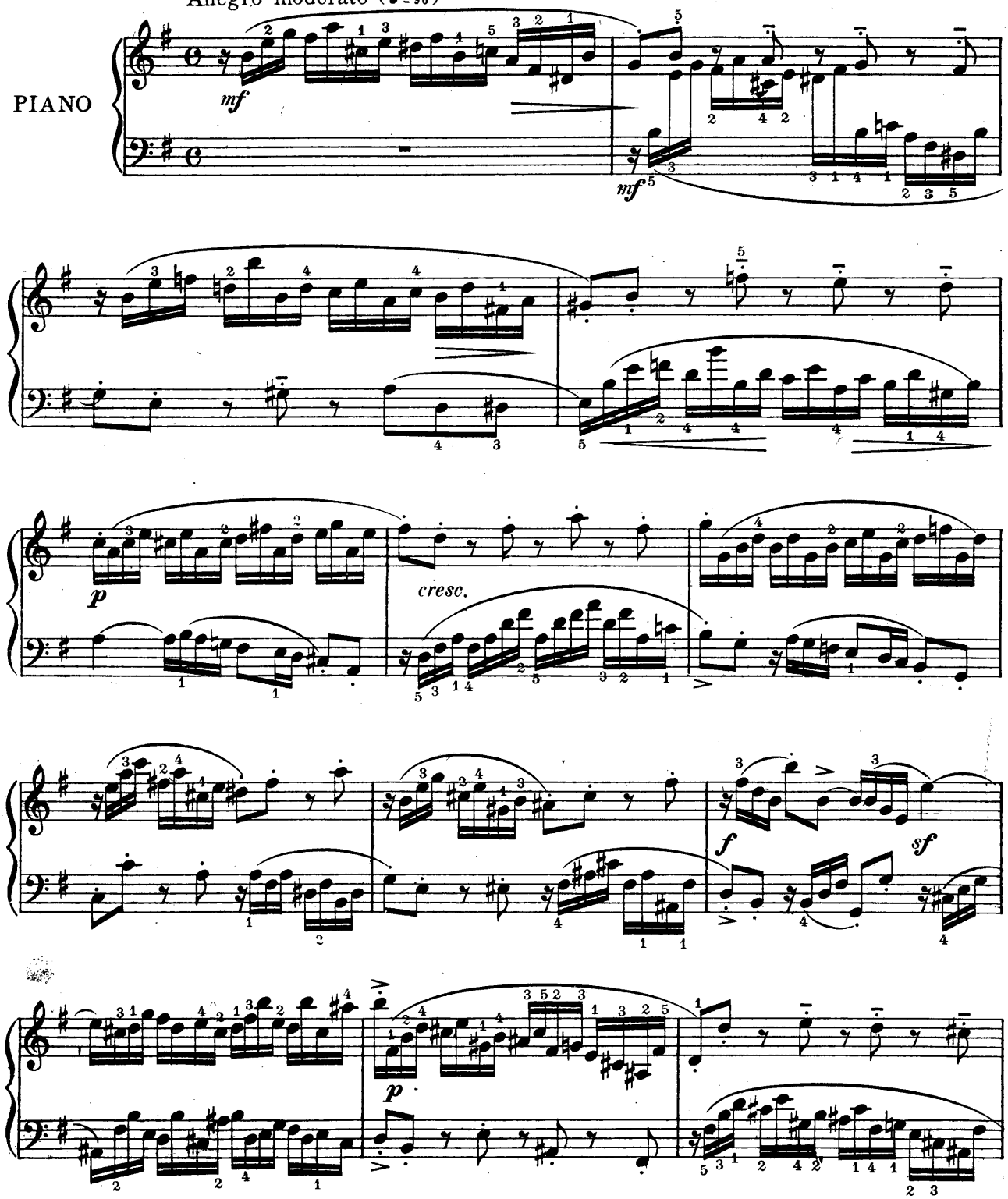
PRELUDIO

Edited by M. Esposito

PADRE GIAMBATTISTA MARTINI
(1706-1784)

Allegro moderato (♩= 96)

PIANO



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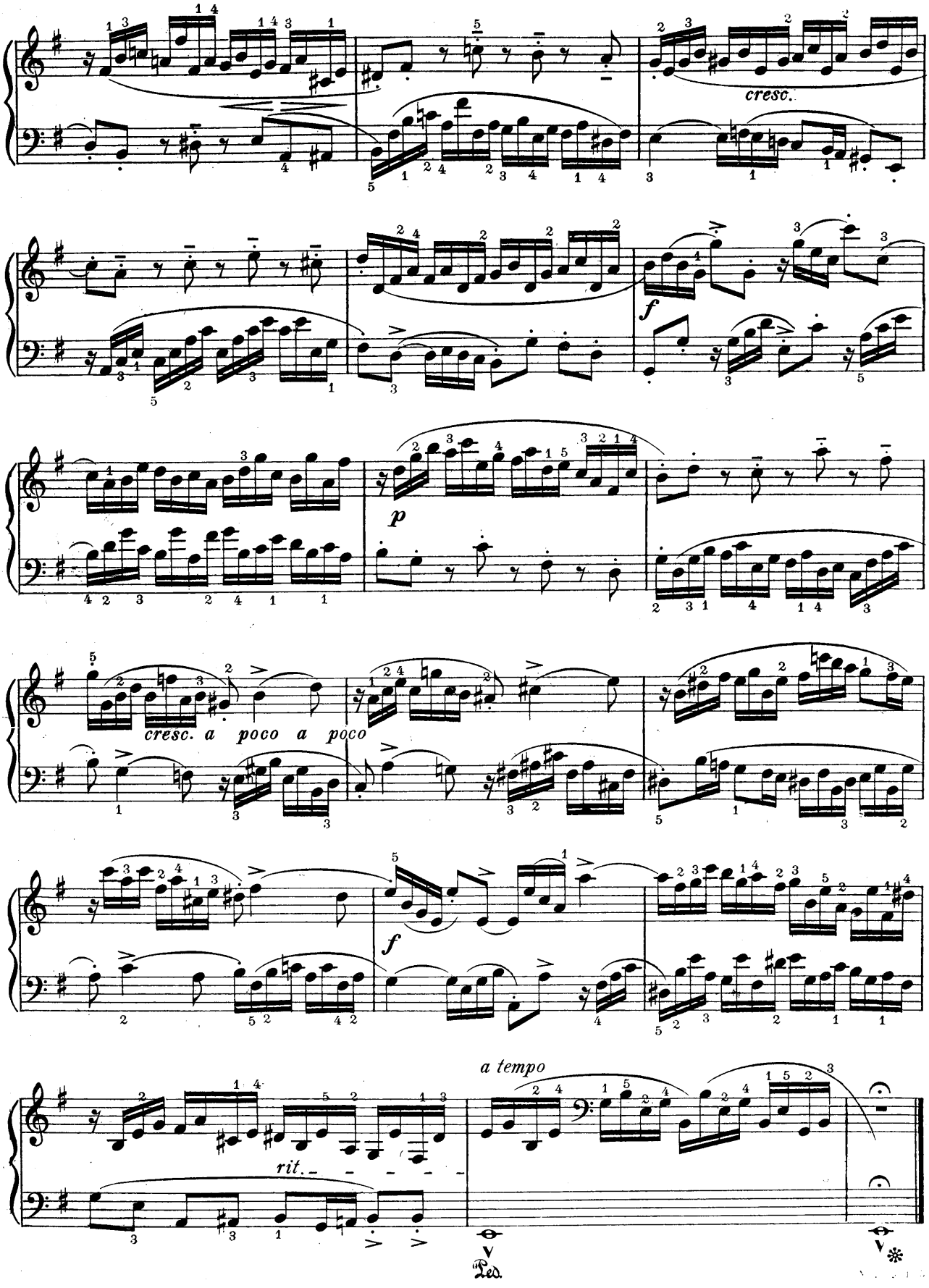
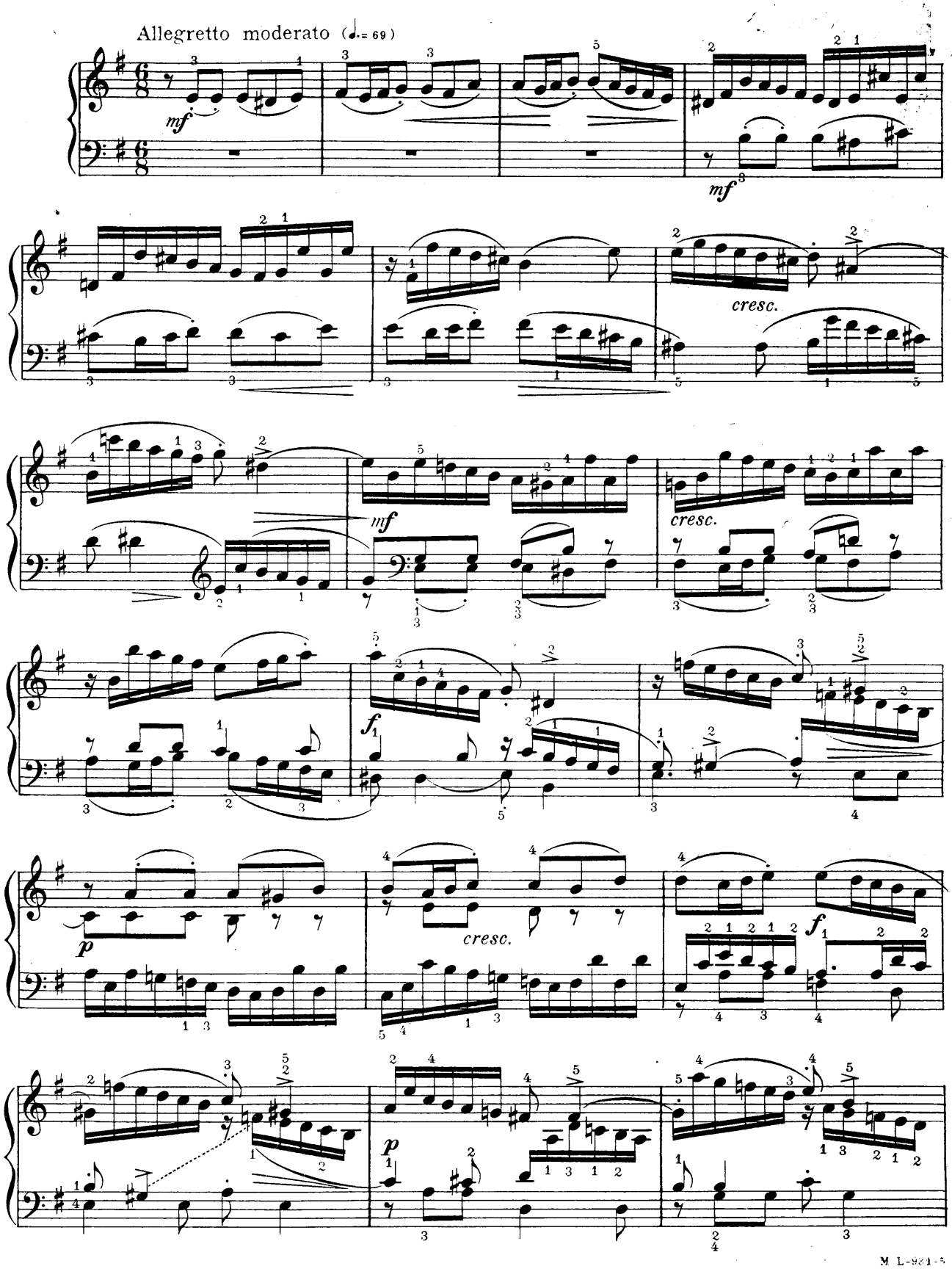
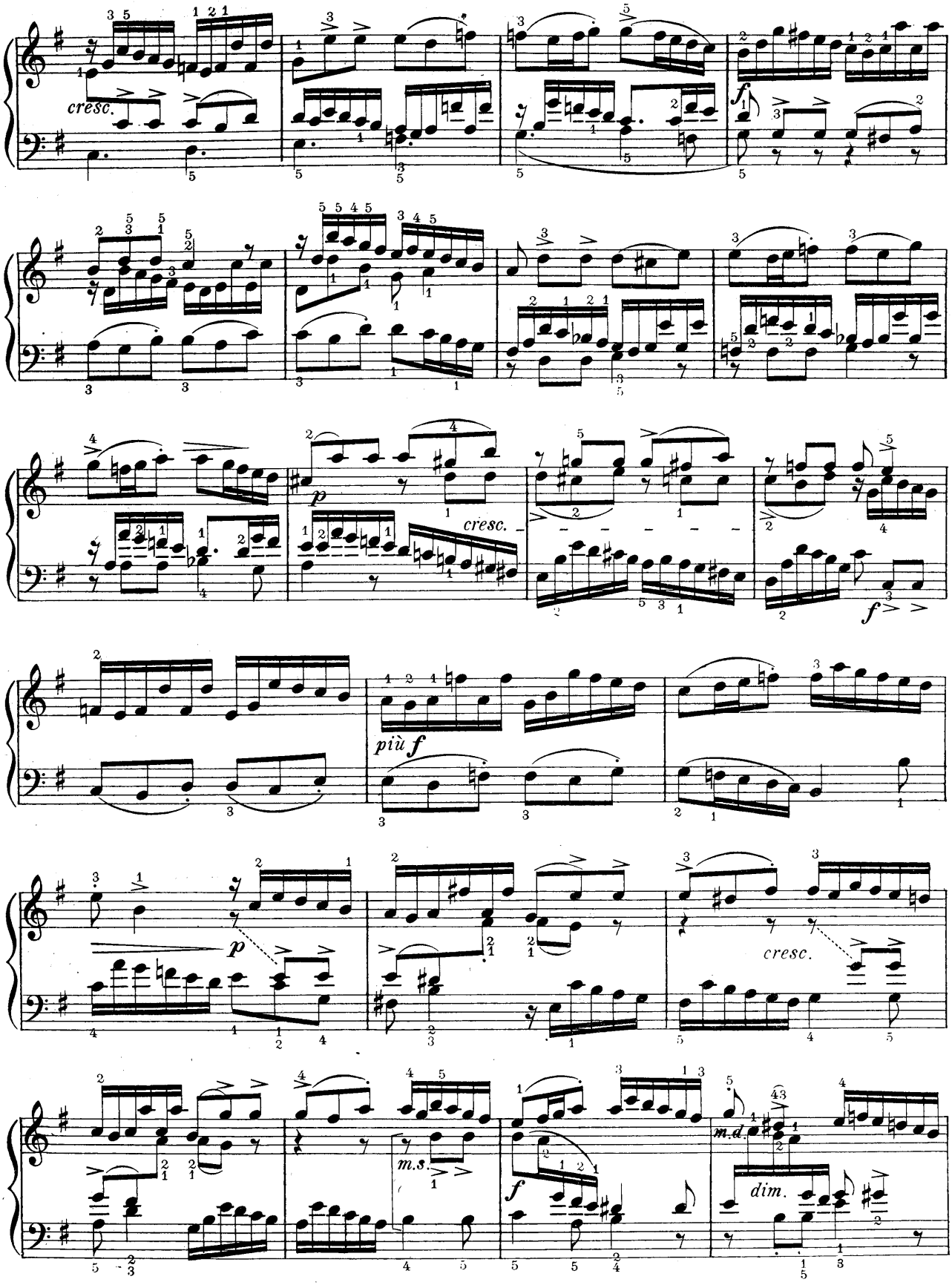
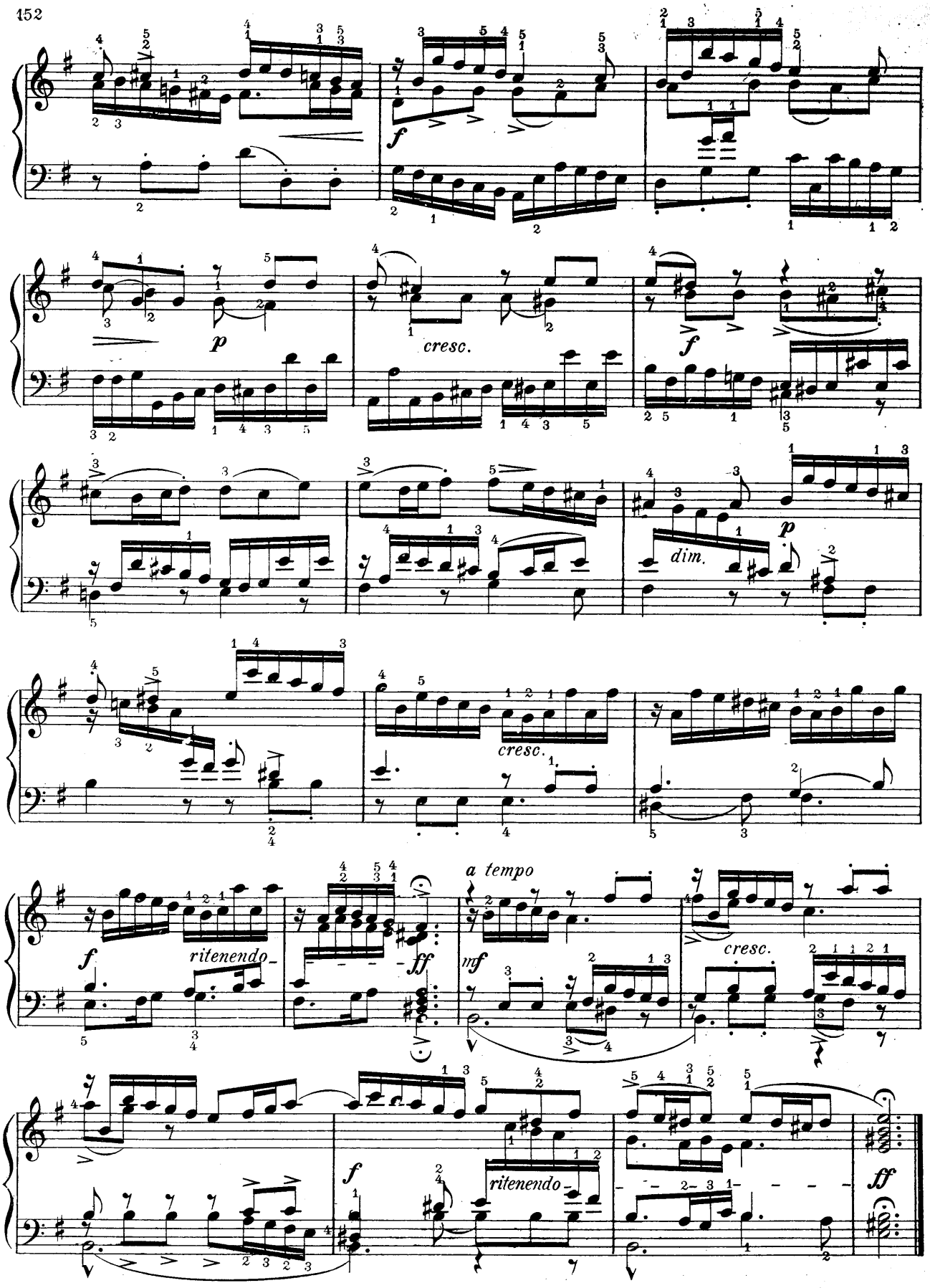

cresc.
f
p
cresc. a poco a poco
f
a tempo
rit.
Ped.

FUGUE



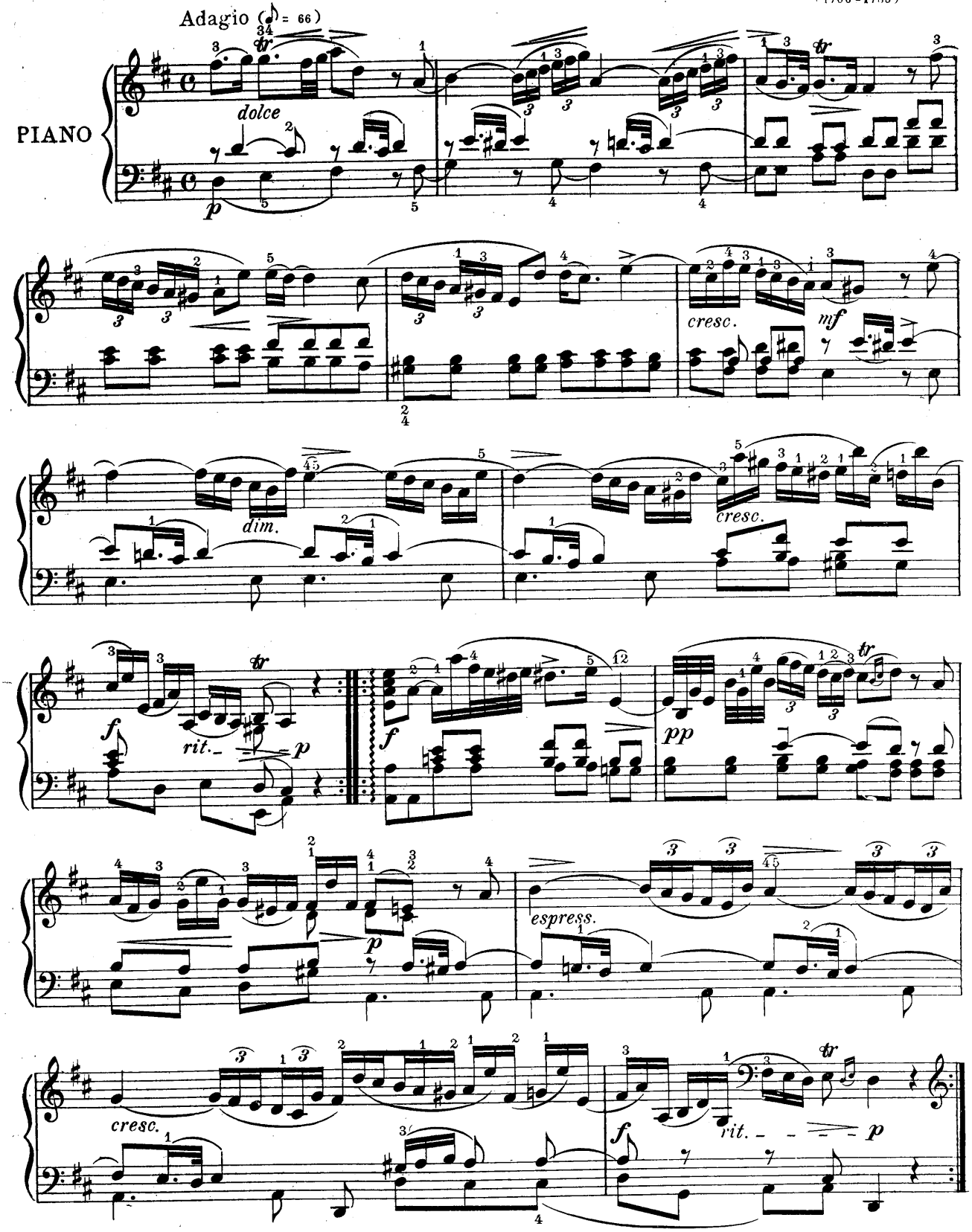

cresc.
f
p
cresc.
f
più f
p
cresc.
m.s.
f
m.d.
dim.


f
p
cresc.
f
dim.
p
cresc.
a tempo
f
ritenendo
ff
mf
cresc.
f
ritenendo
ff

SONATA, in D Major

Edited by M. Esposito

BALDASSARE GALUPPI
(1706-1785)



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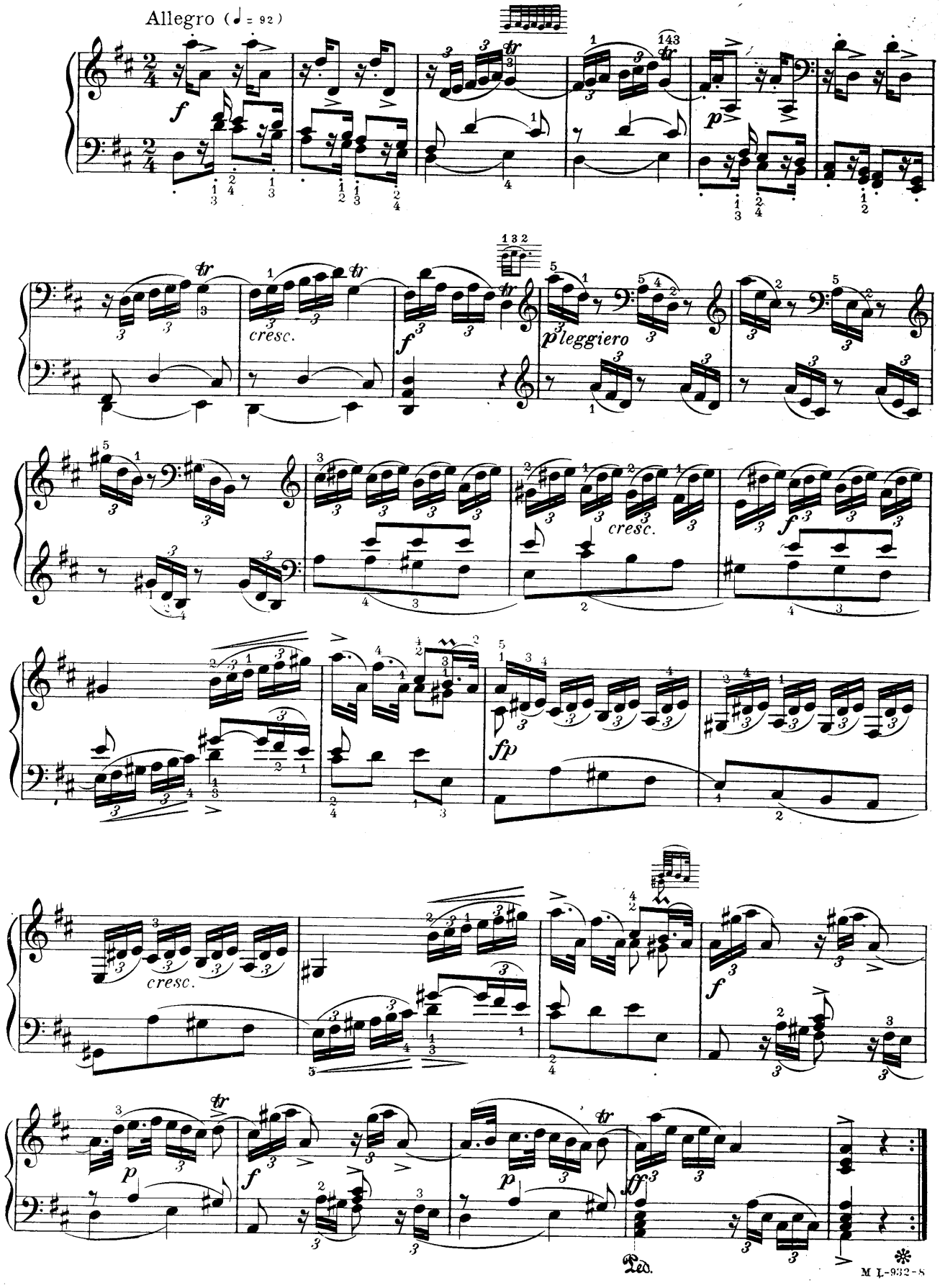
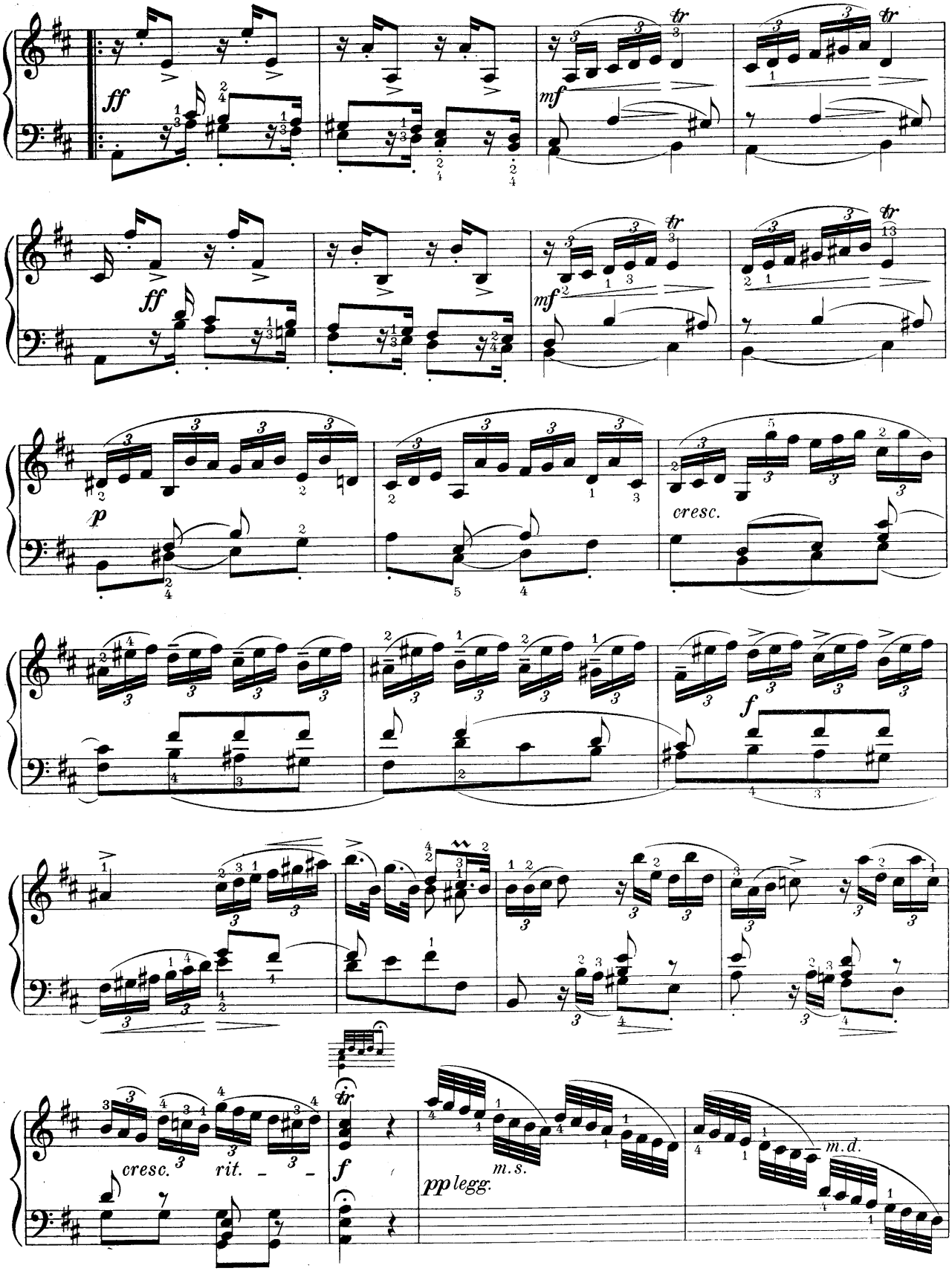
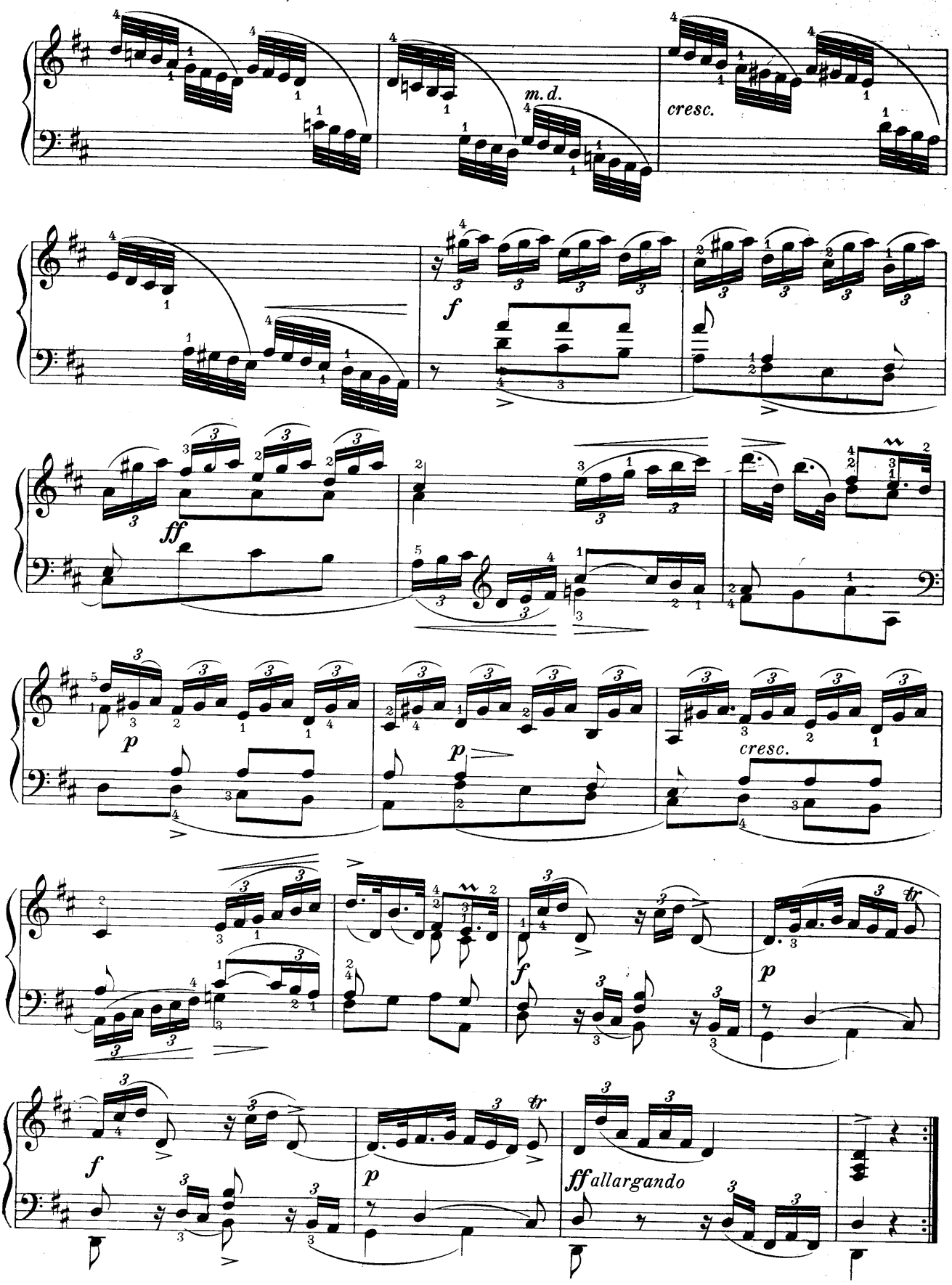
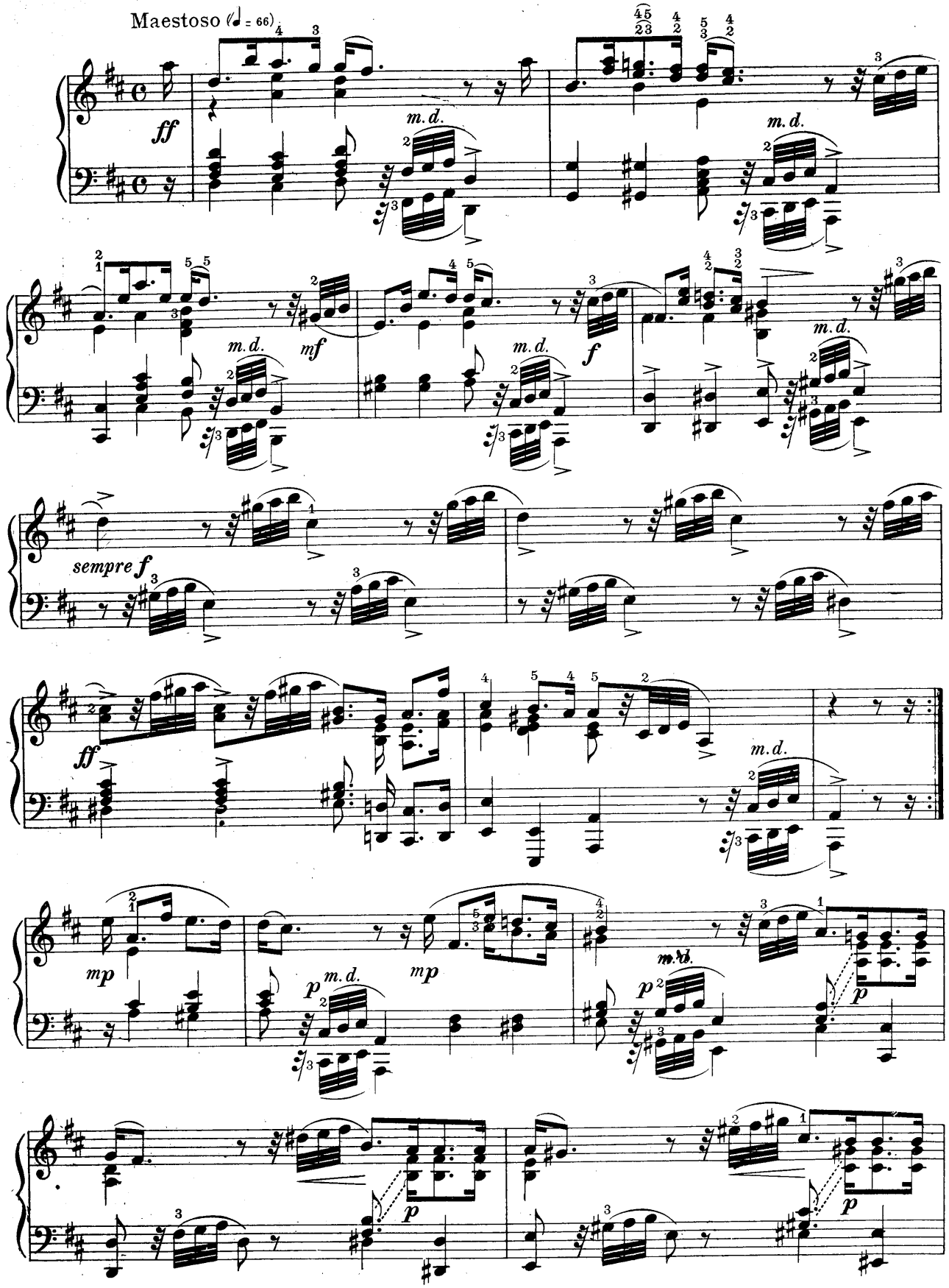
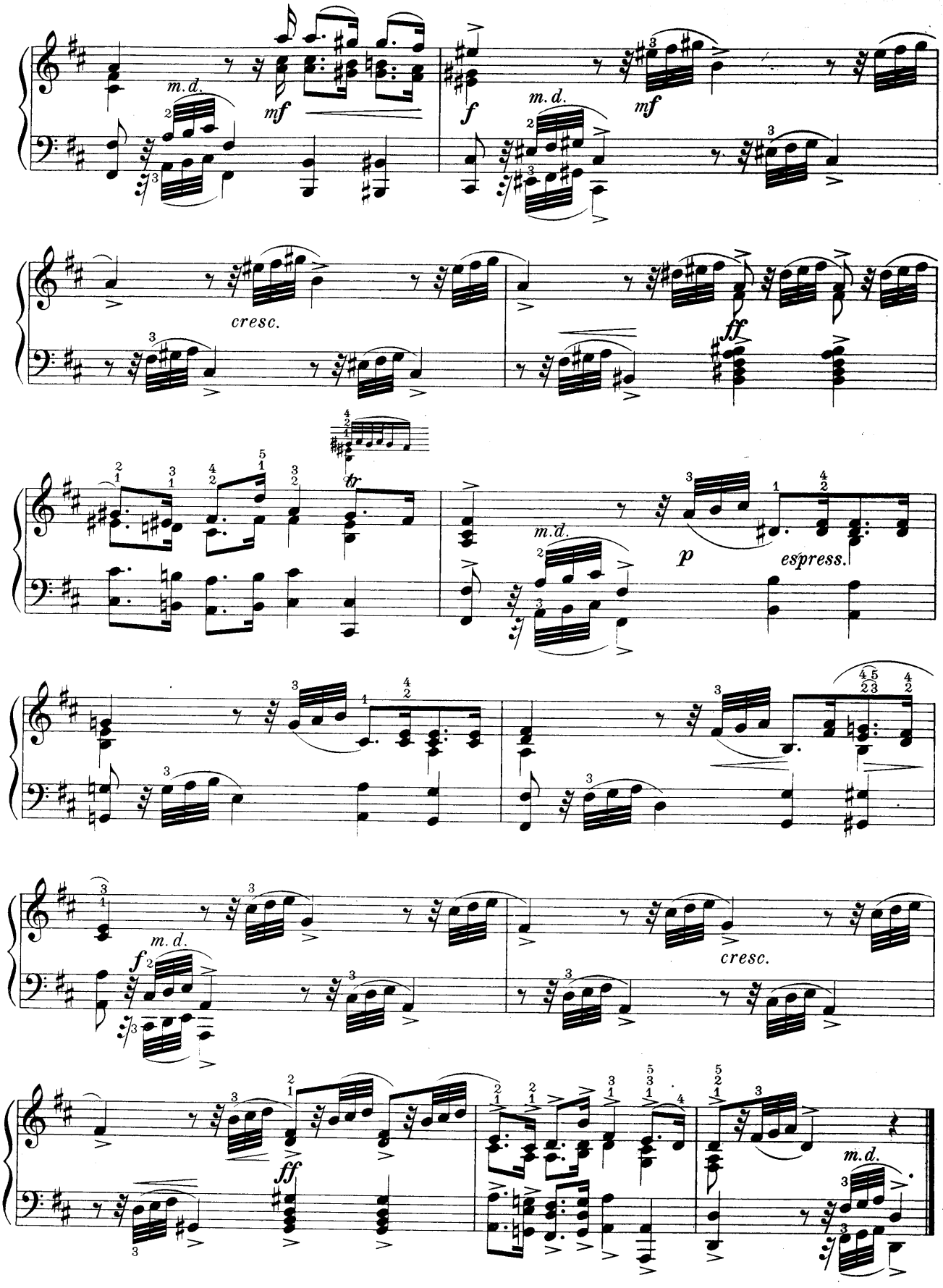

Allegro (♩ = 92)
f
p
cresc.
f
pleggiero
cresc.
f
fp
cresc.
f
p
f
p
ff
Ped.


ff
mf
ff
mf
p
cresc.
f
cresc.
rit.
f
pp legg.
m.s.
m.d.

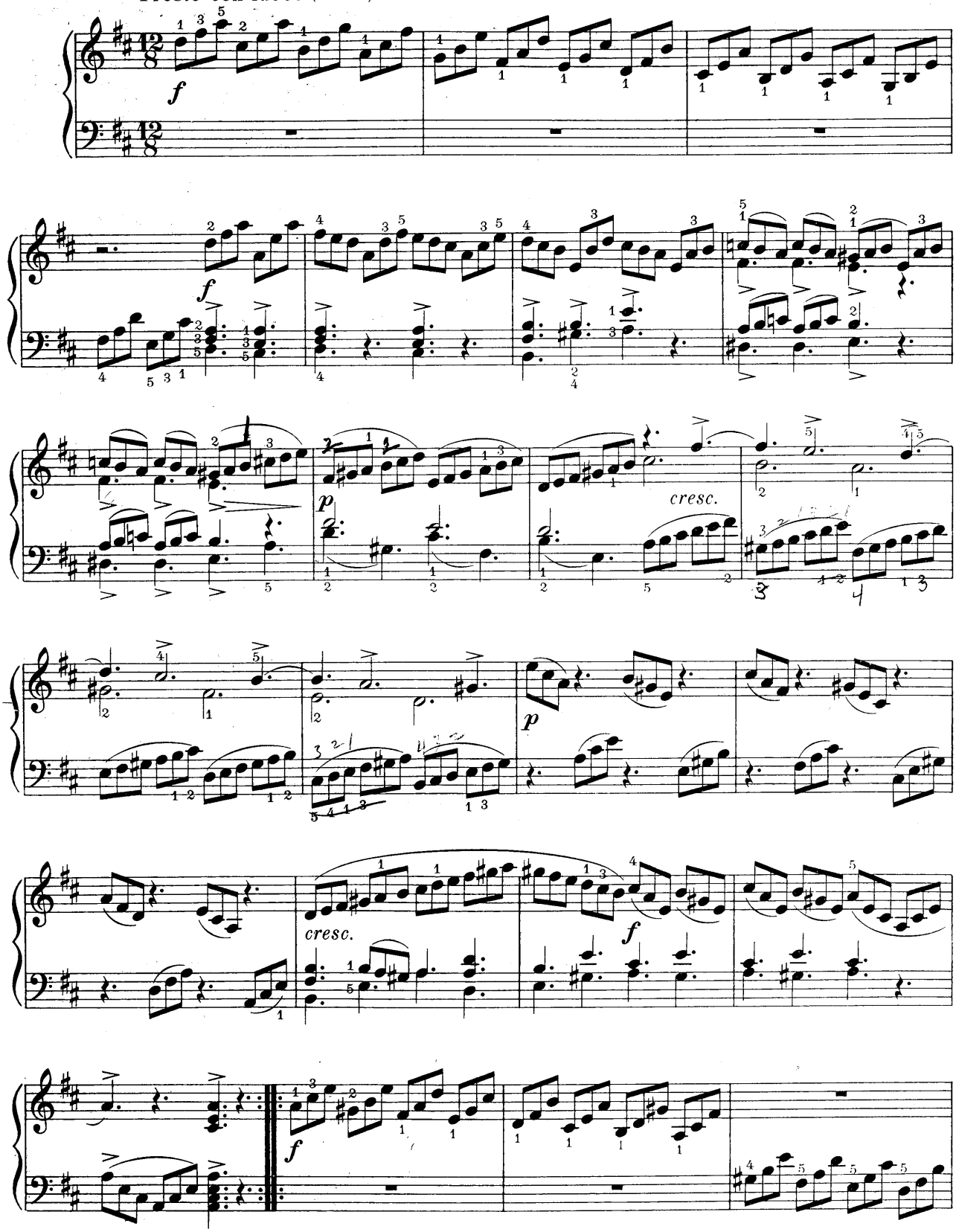

m. d.
cresc.
f
ff
p
p
cresc.
f
p
f
p
ff allargando

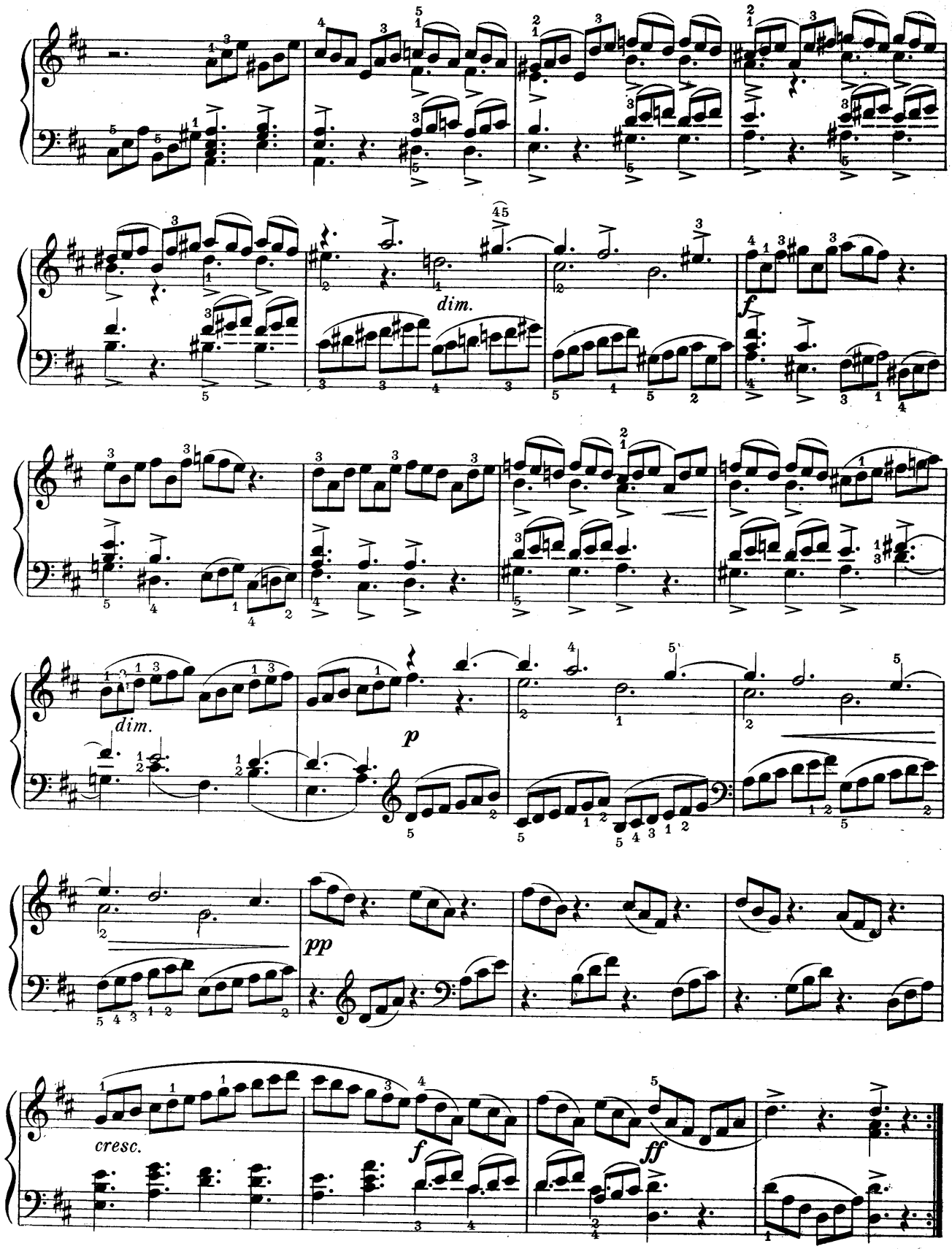

Maestoso (♩ = 66)
ff
m.d.
mf
f
sempre f
mp
p


m.d.
mf
f
m.d.
mf
cresc.
ff
tr
m.d.
p
espress.
f
m.d.
cresc.
ff
m.d.

GIGUE

Presto con fuoco (♩. = 184)

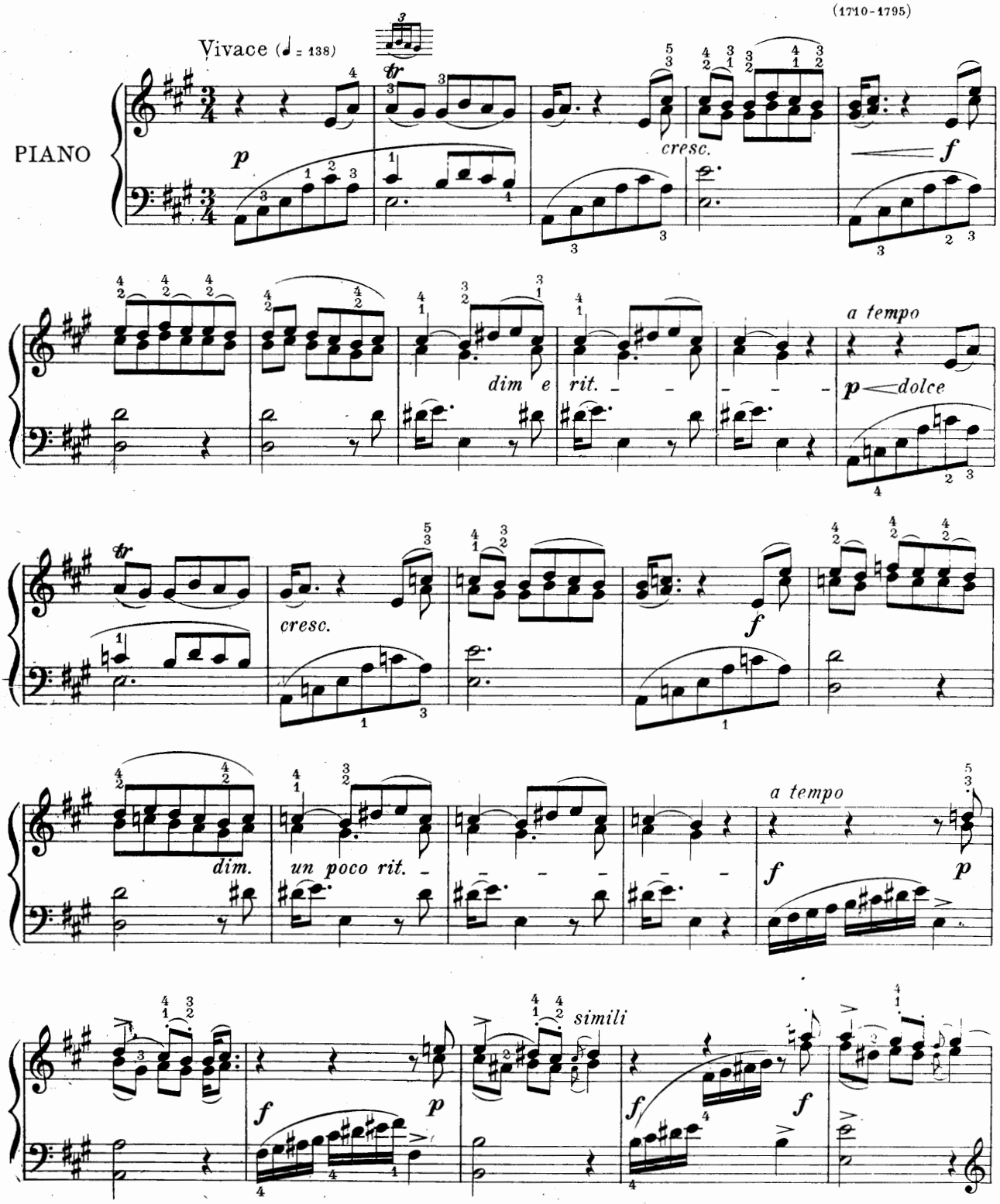



dim.
f
dim.
p
pp
cresc.
f
ff

SONATA, in A Major

Edited by M. Esposito

PIETRO DOMENICO PARADIES
(1710-1795)



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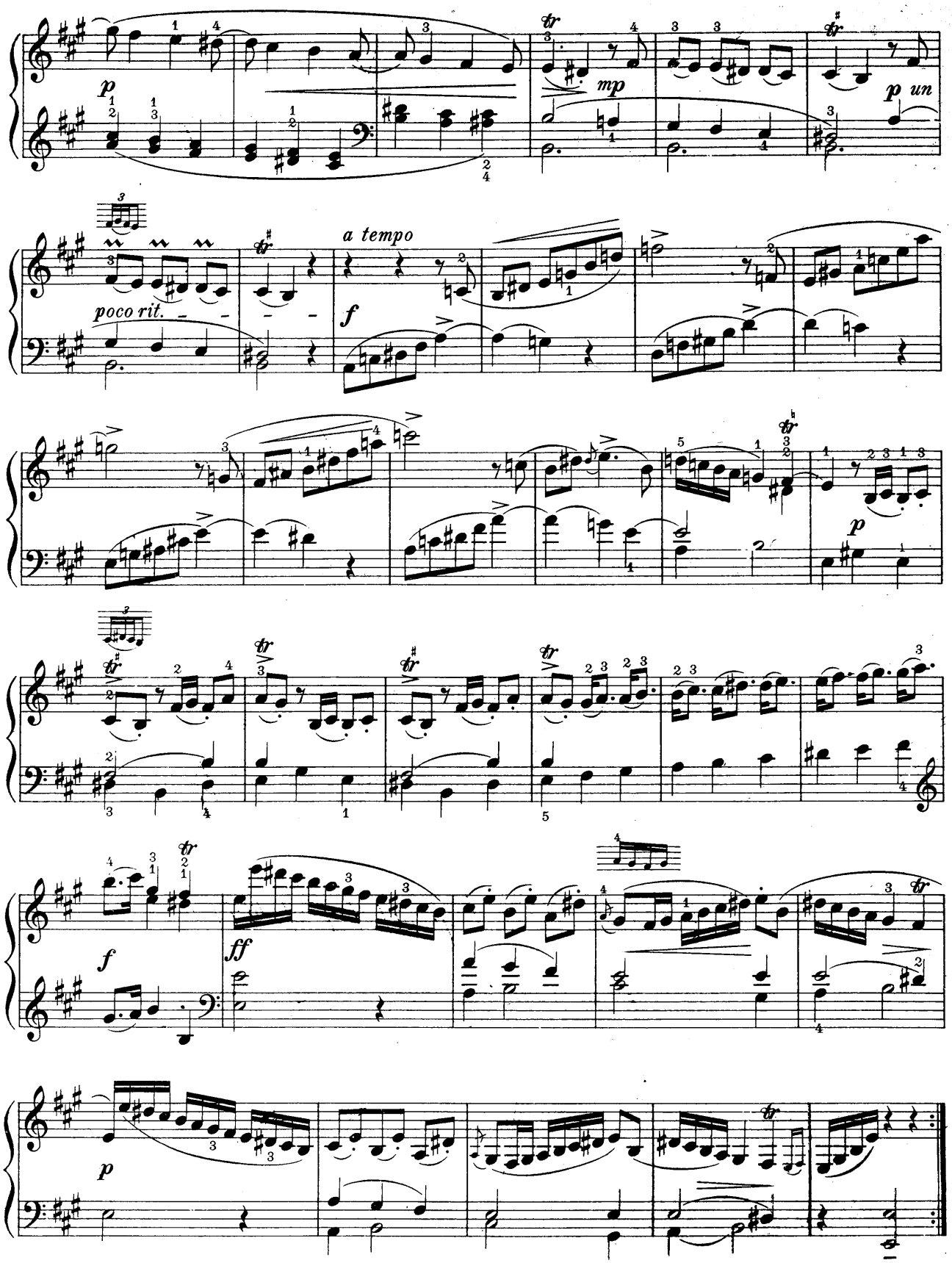
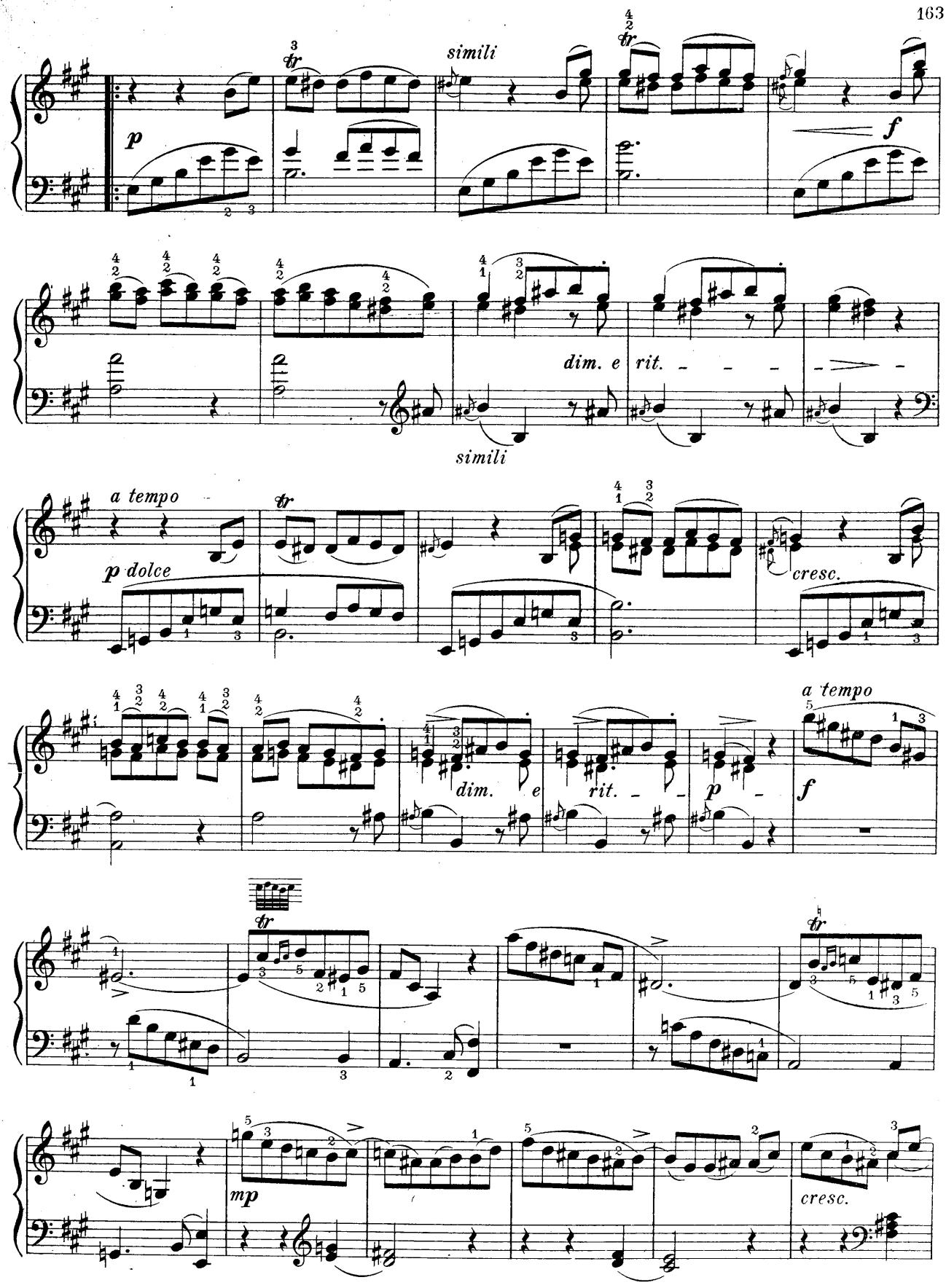
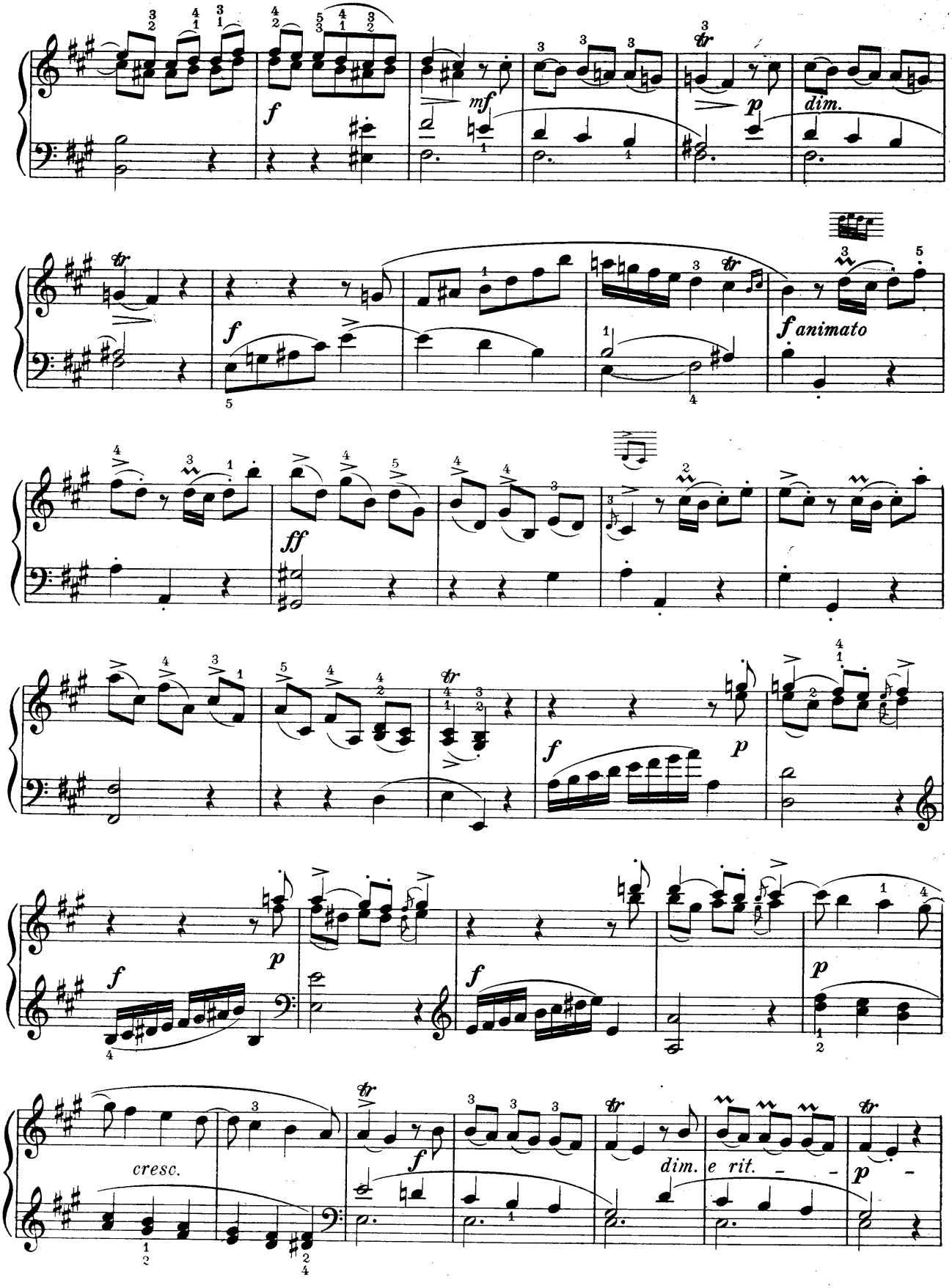
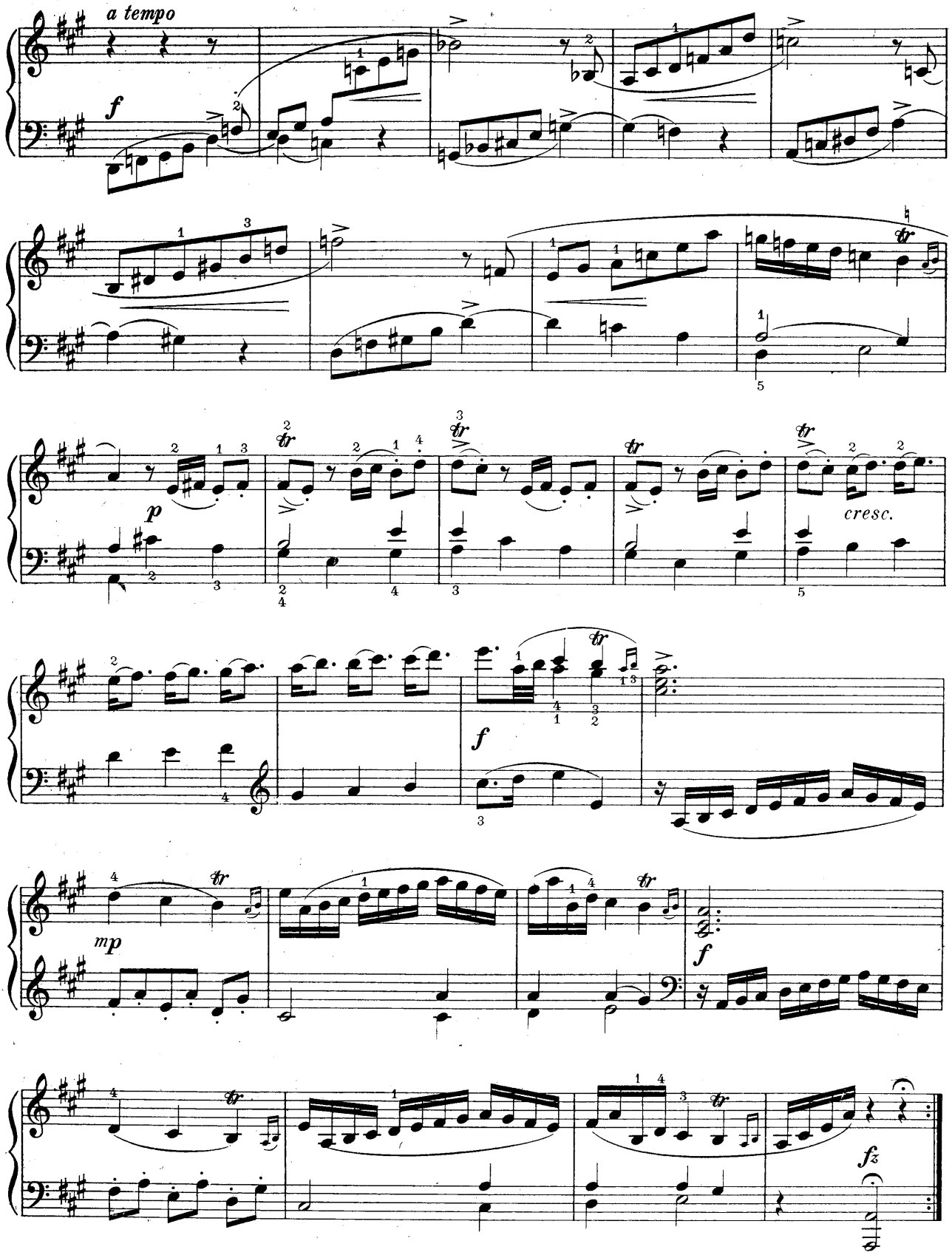
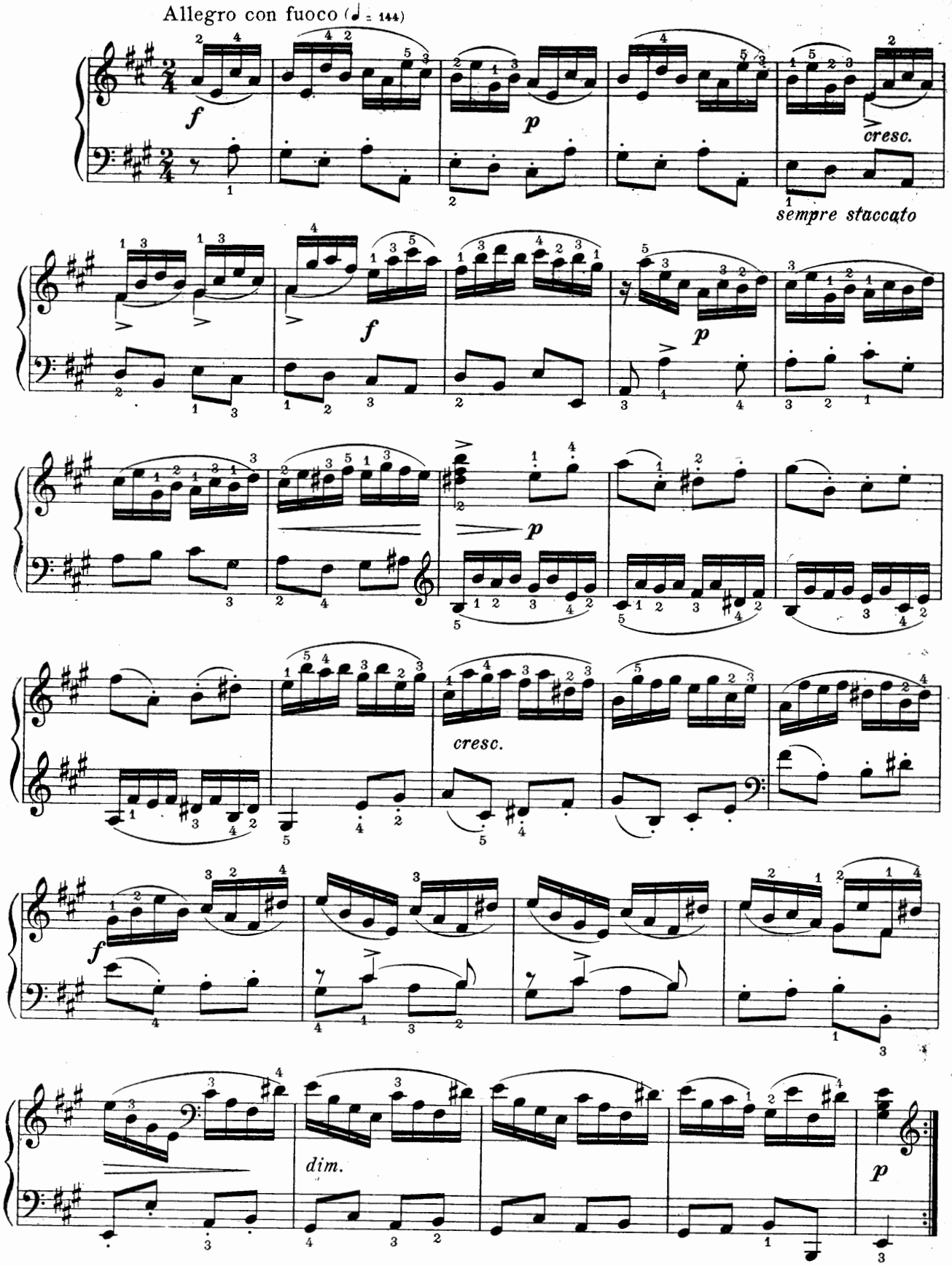
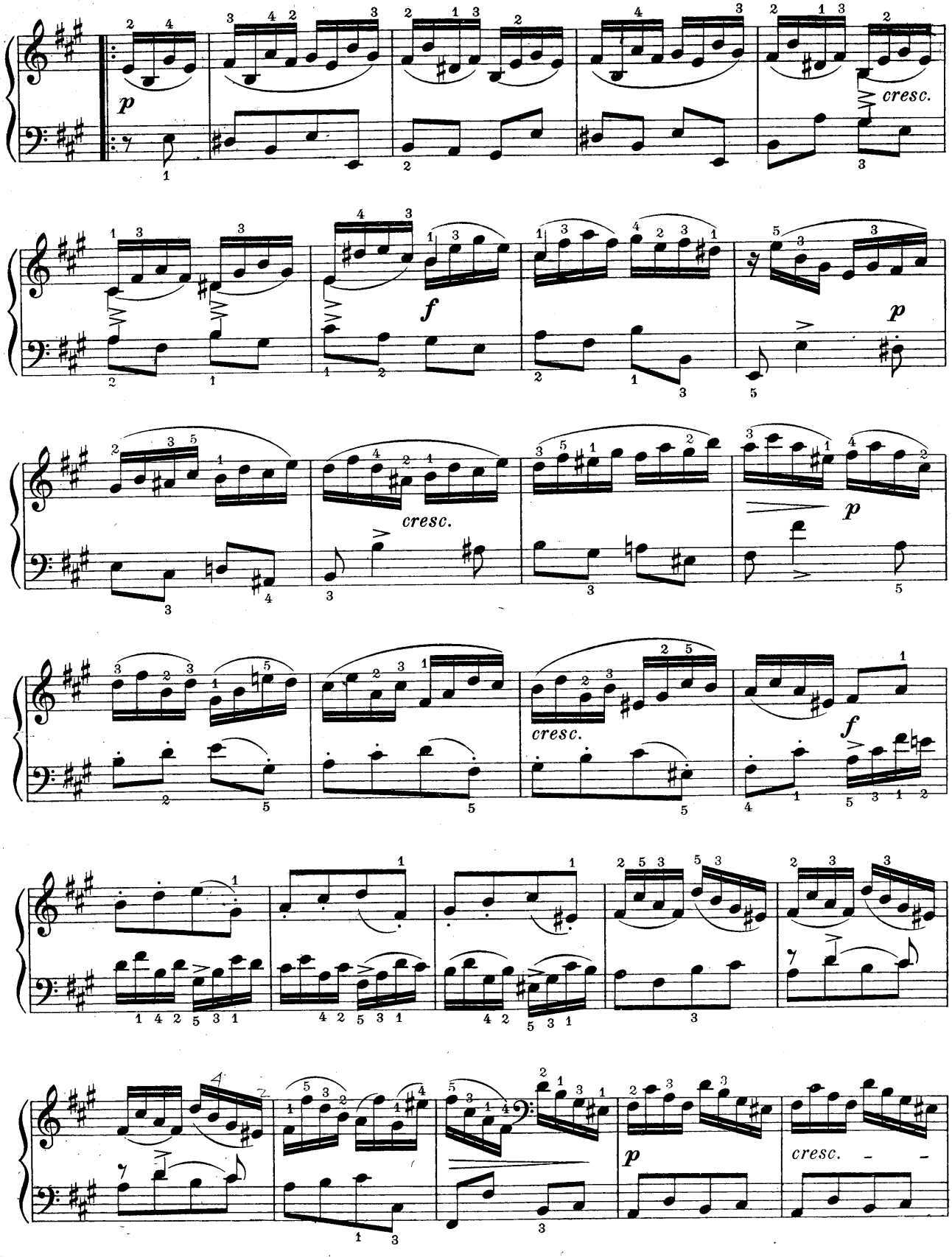

p
mp
p un
poco rit.
a tempo
f
p
f
ff
p

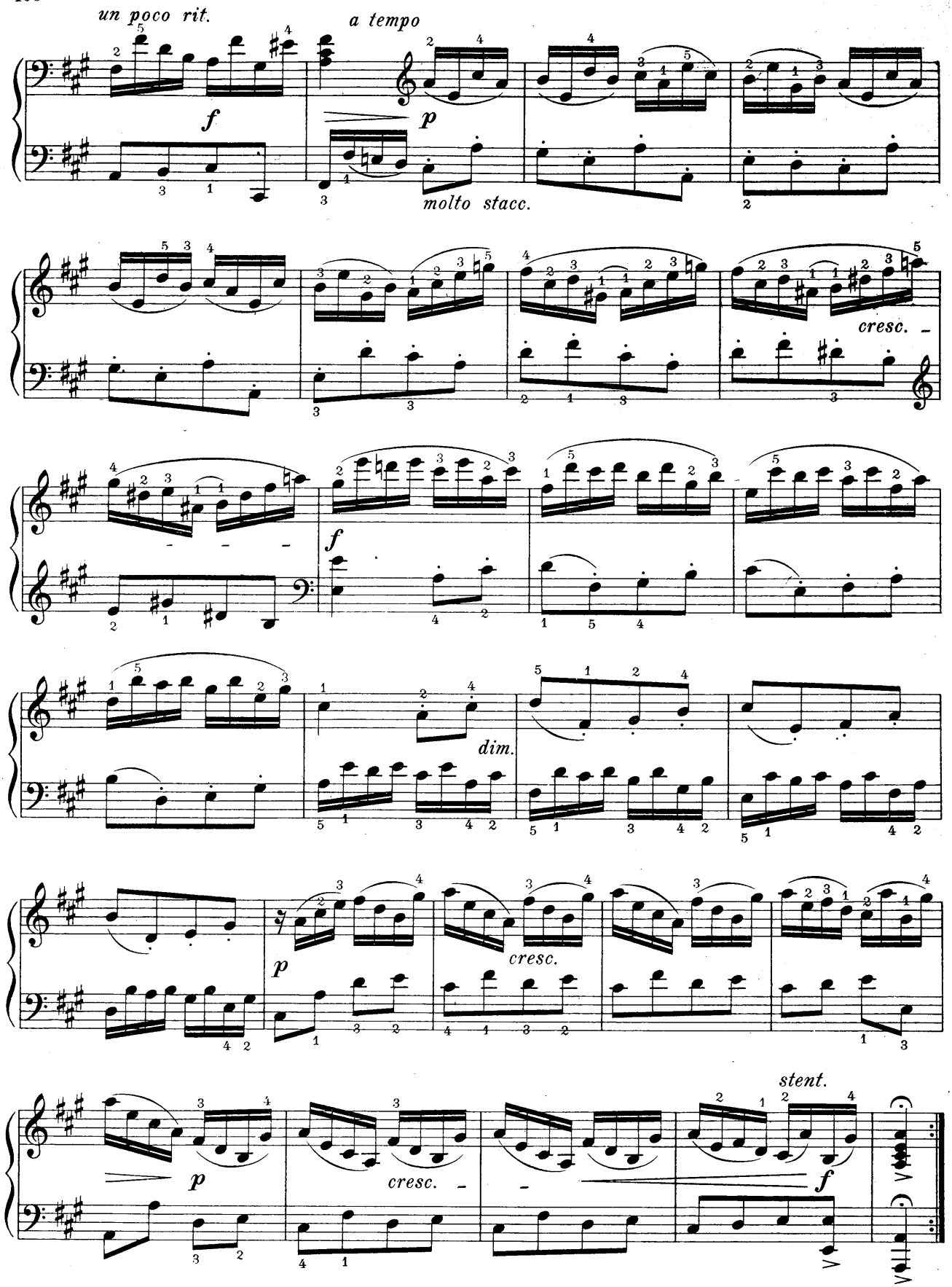

simili
f
dim. e
rit.
simili
a tempo
p dolce
cresc.
dim.
e
rit.
p
a tempo
f
mp
cresc.


f
mf
p
dim.
f animato
ff
p
f
p
f
p
f
p
cresc.
f
dim. e rit.
p


a tempo
f
p
cresc.
f
mp
f
fz


Allegro con fuoco (♩ = 144)
f
p
cresc.
sempre staccato
f
p
p
cresc.
f
dim.
p

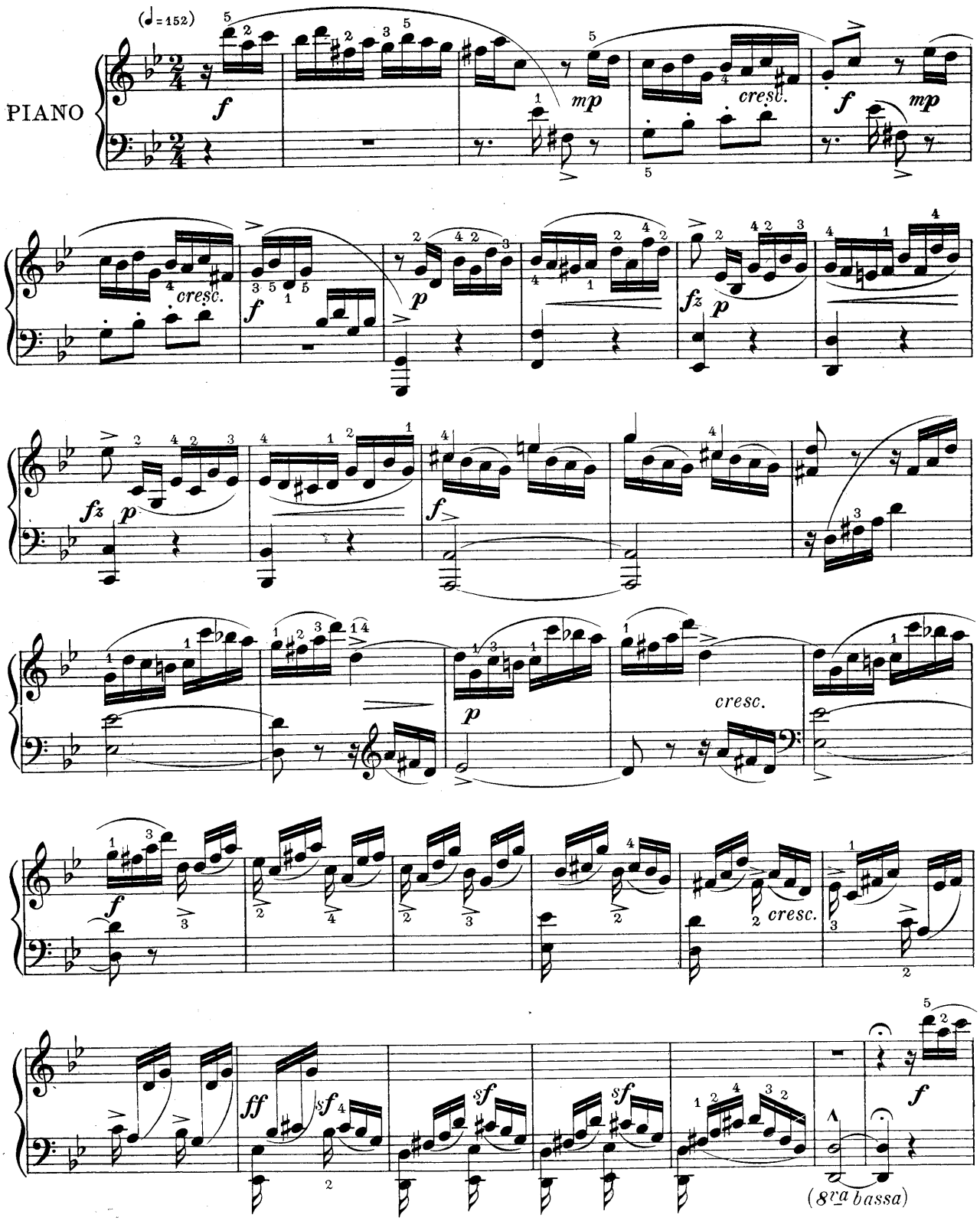

p
cresc.
f
p
cresc.
p
cresc.
f
p
cresc.


un poco rit.
a tempo
molto stacc.
cresc.
dim.
cresc.
stent.

PRESTO, in G Minor

Edited by M. Esposito

FERDINANDO TURINI
(1749-1812)



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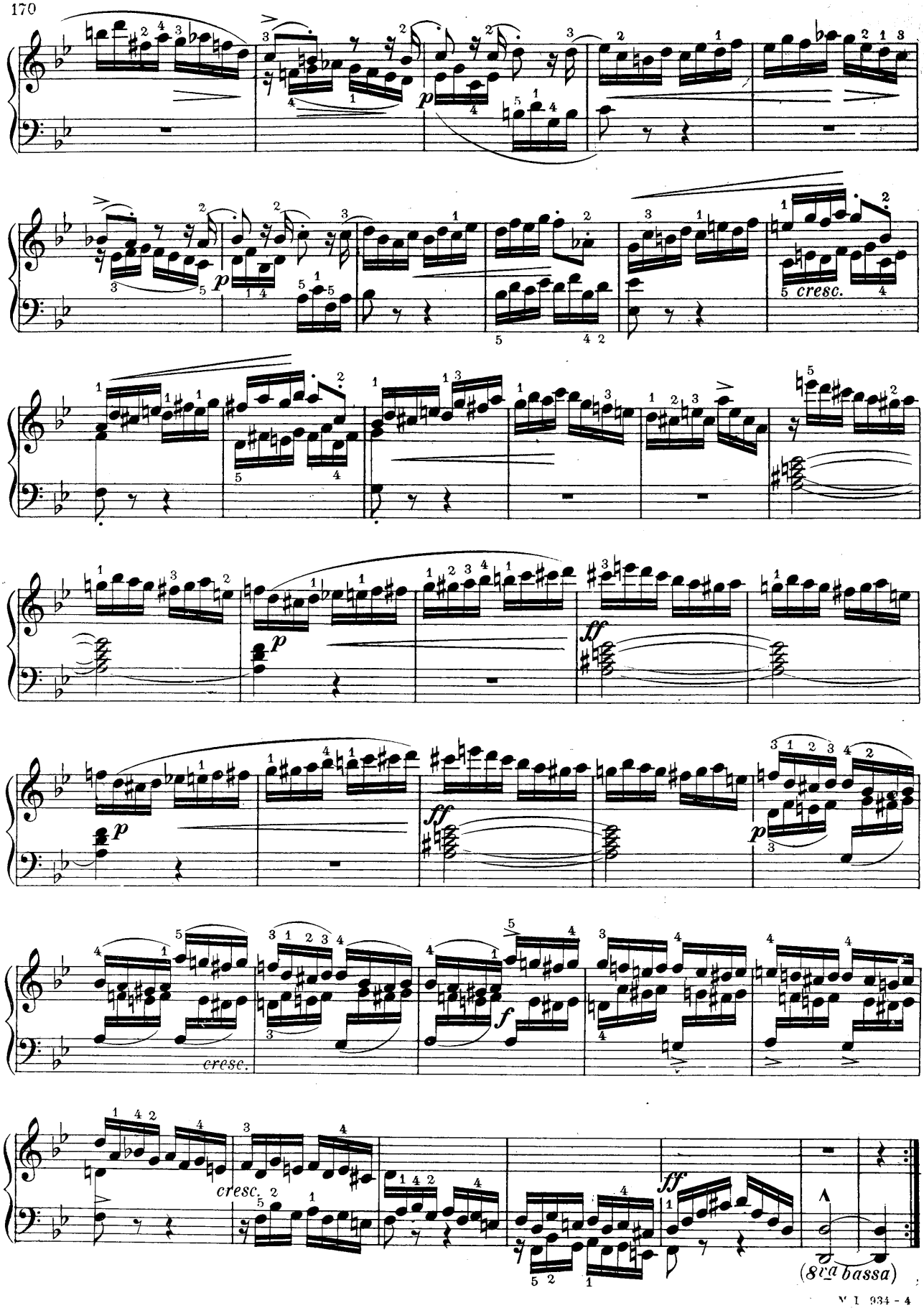
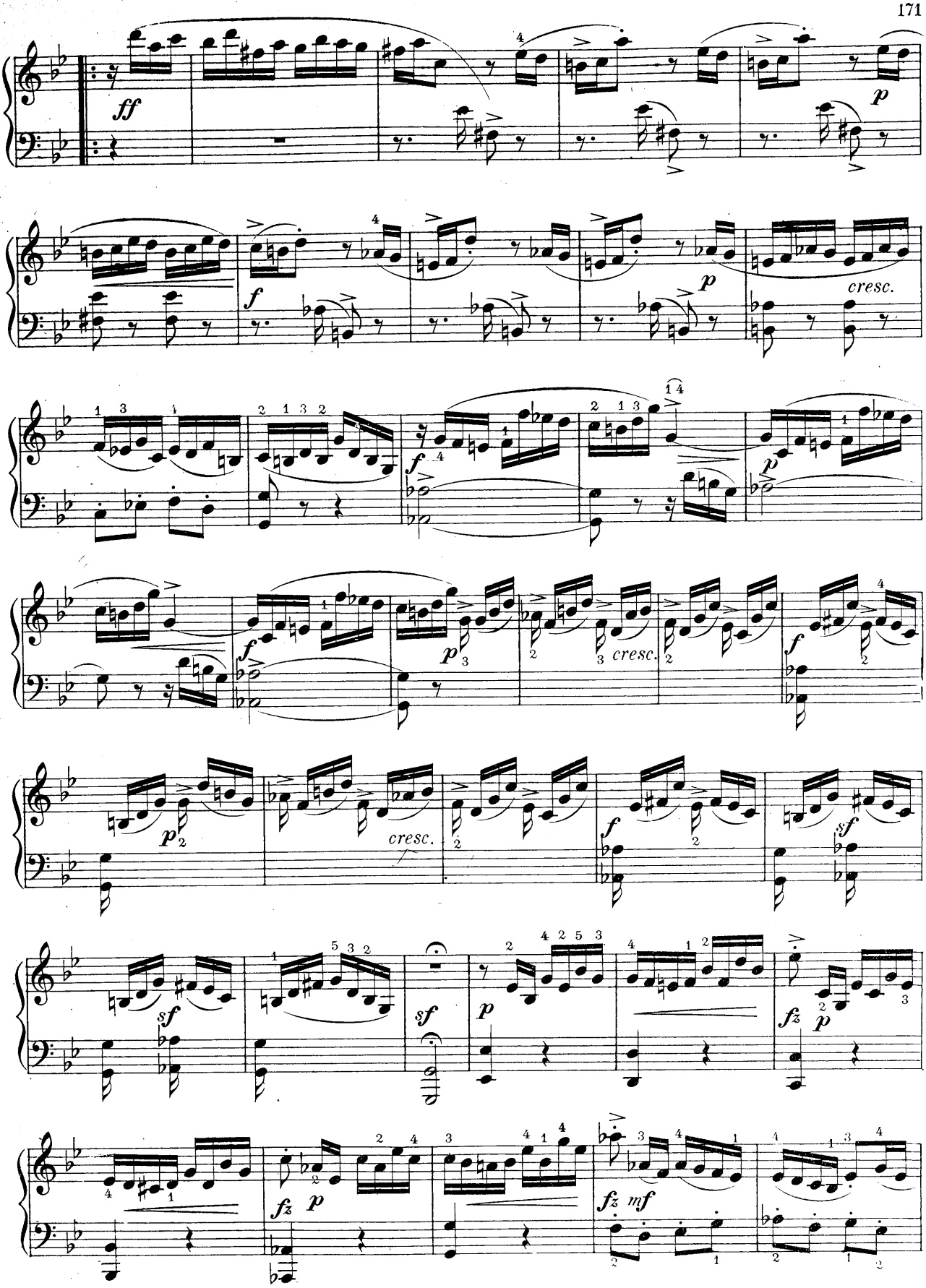
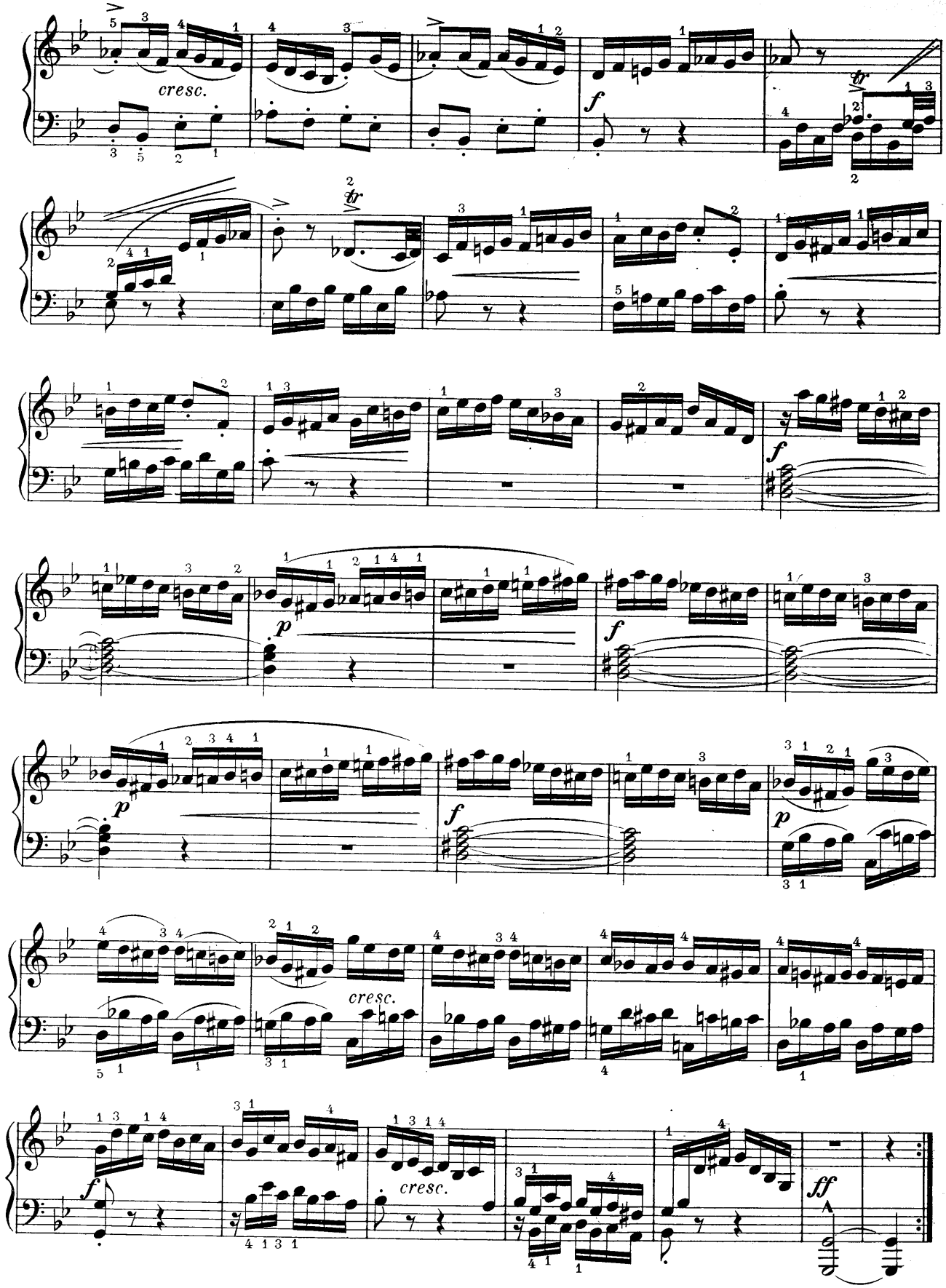

cresc.
cresc.
(8va bassa)


ff
p
f
p
cresc.
f
p
f
p
cresc.
cresc.
f
sf
sf
sf
p
fz
p
fz
p
fz
mf

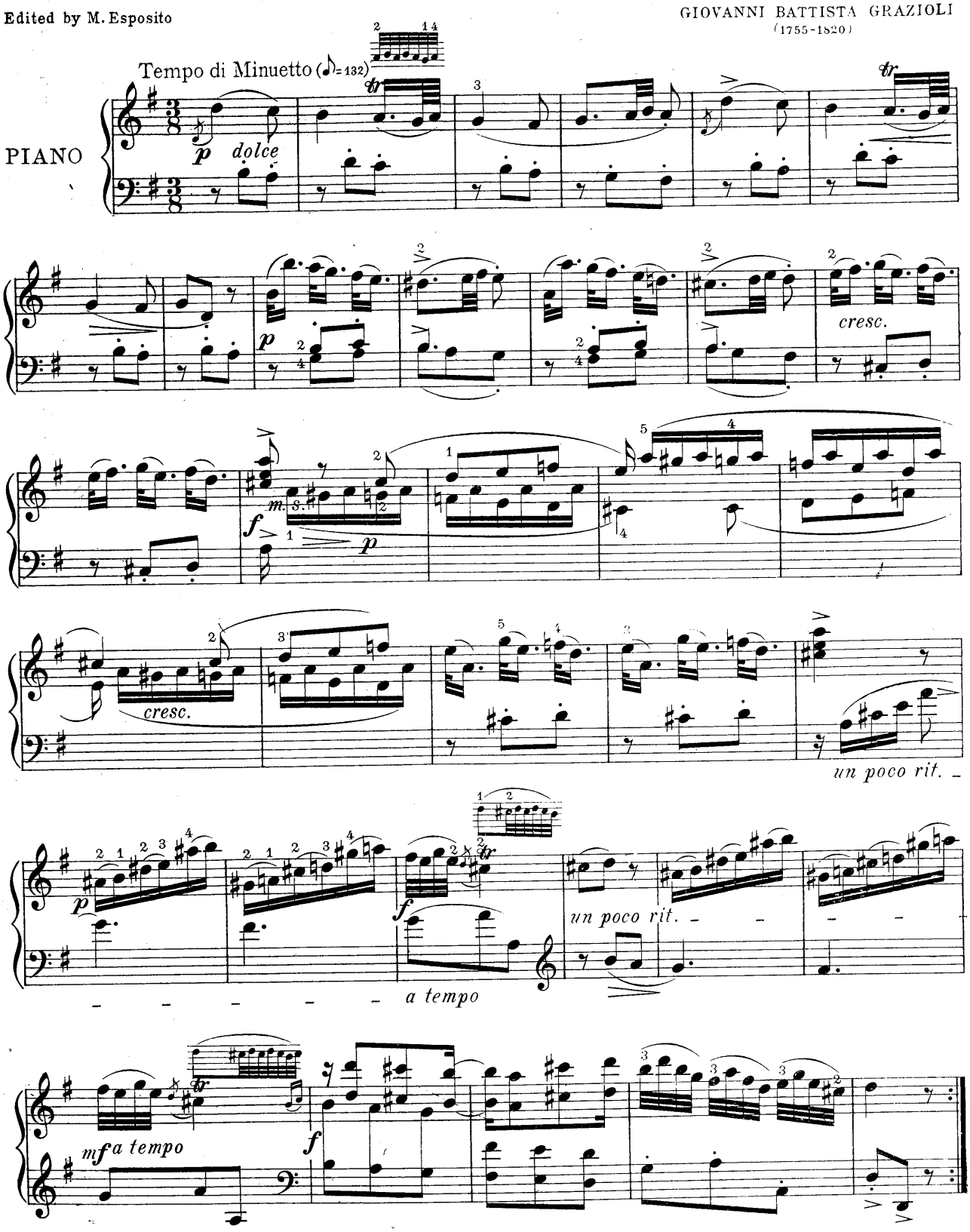

cresc.
f
tr
p
f
p
f
p
cresc.
f
cresc.
ff

MINUETTO

from the SONATA in G Major

Edited by M. Esposito

GIOVANNI BATTISTA GRAZIOLI
(1755-1820)



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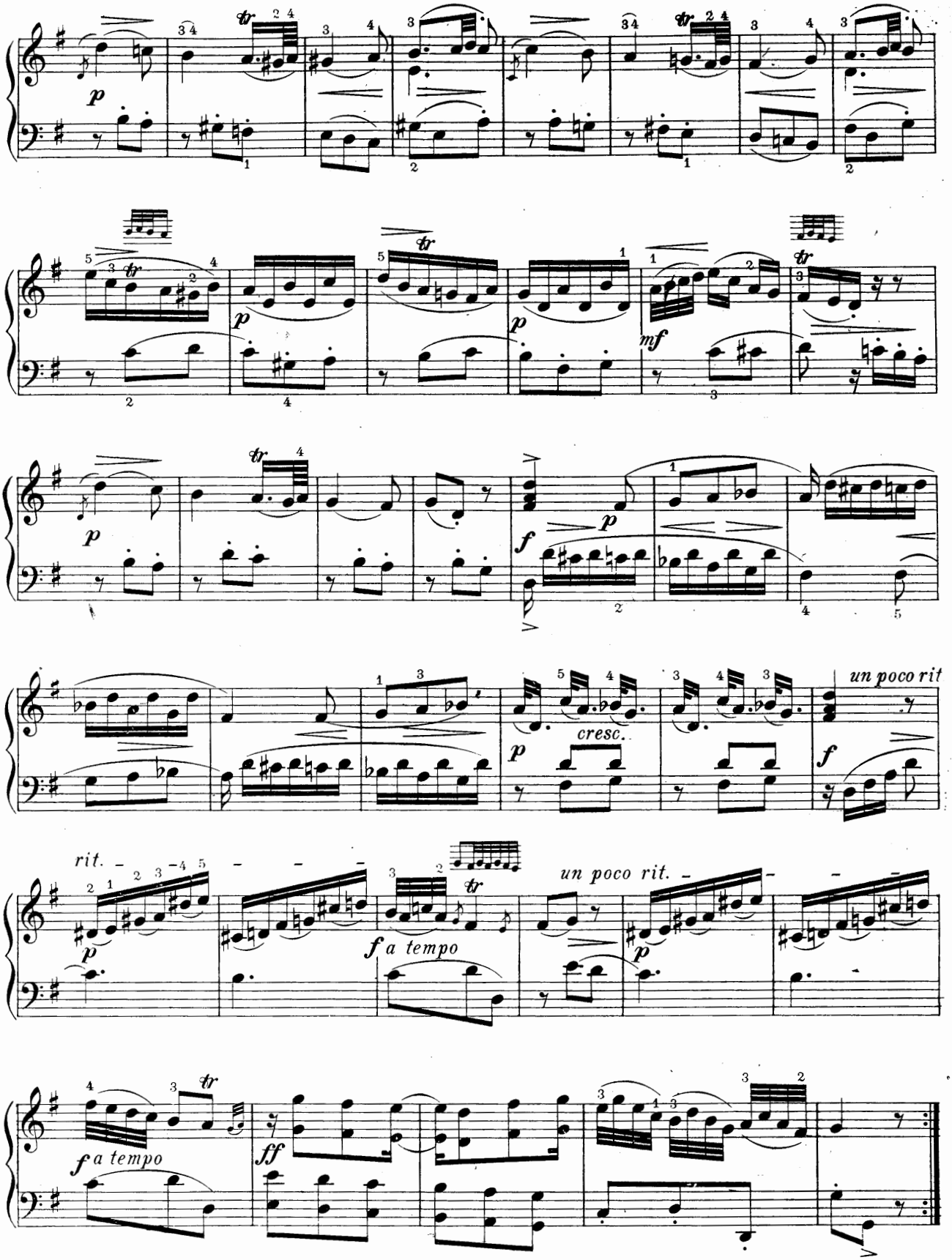
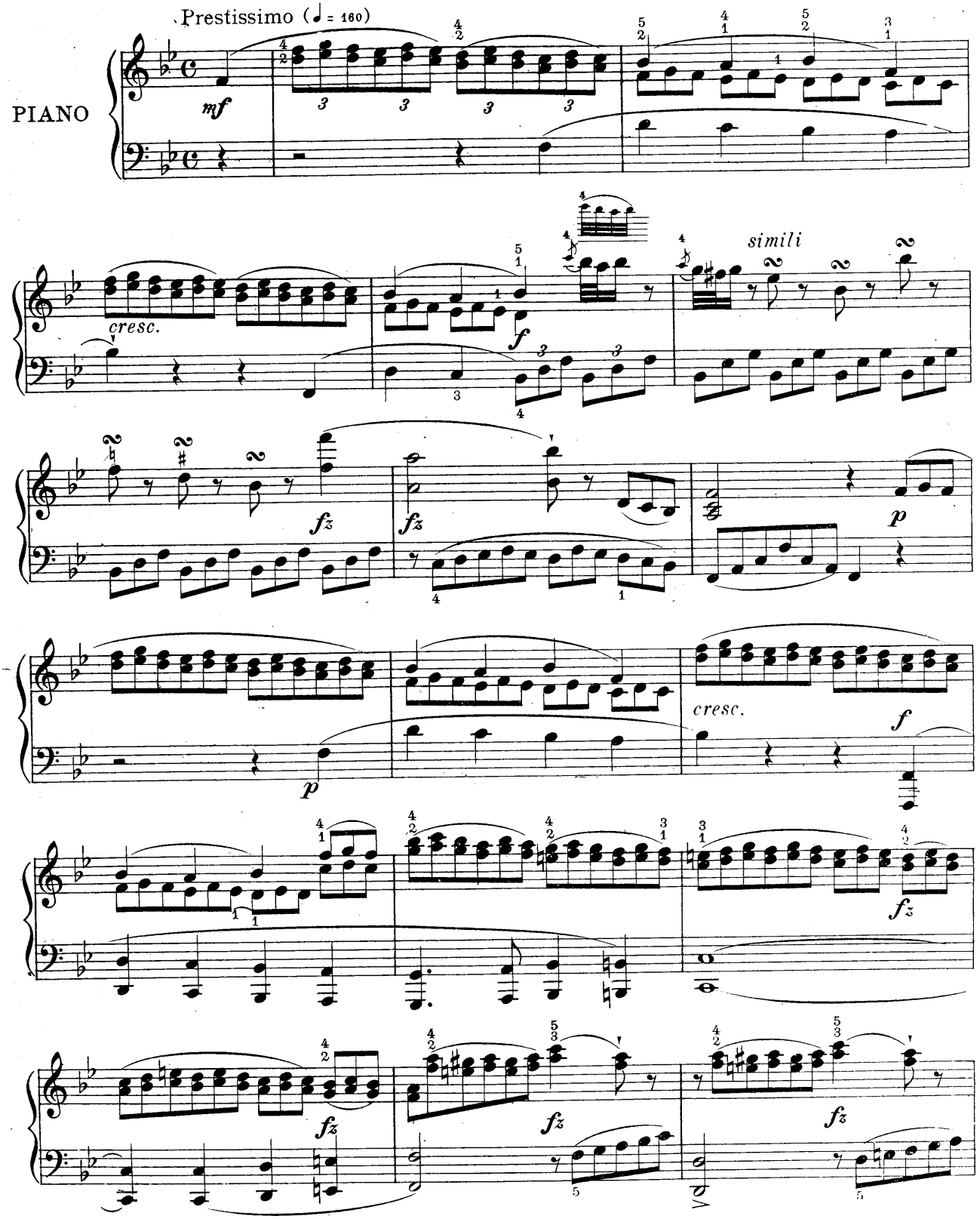

p
mf
f
cresc.
un poco rit
rit.
a tempo
un poco rit.
a tempo
ff

TOCCATA, in B♭ Major

Edited by M. Esposito

MUZIO CLEMENTI
(1752-1832)



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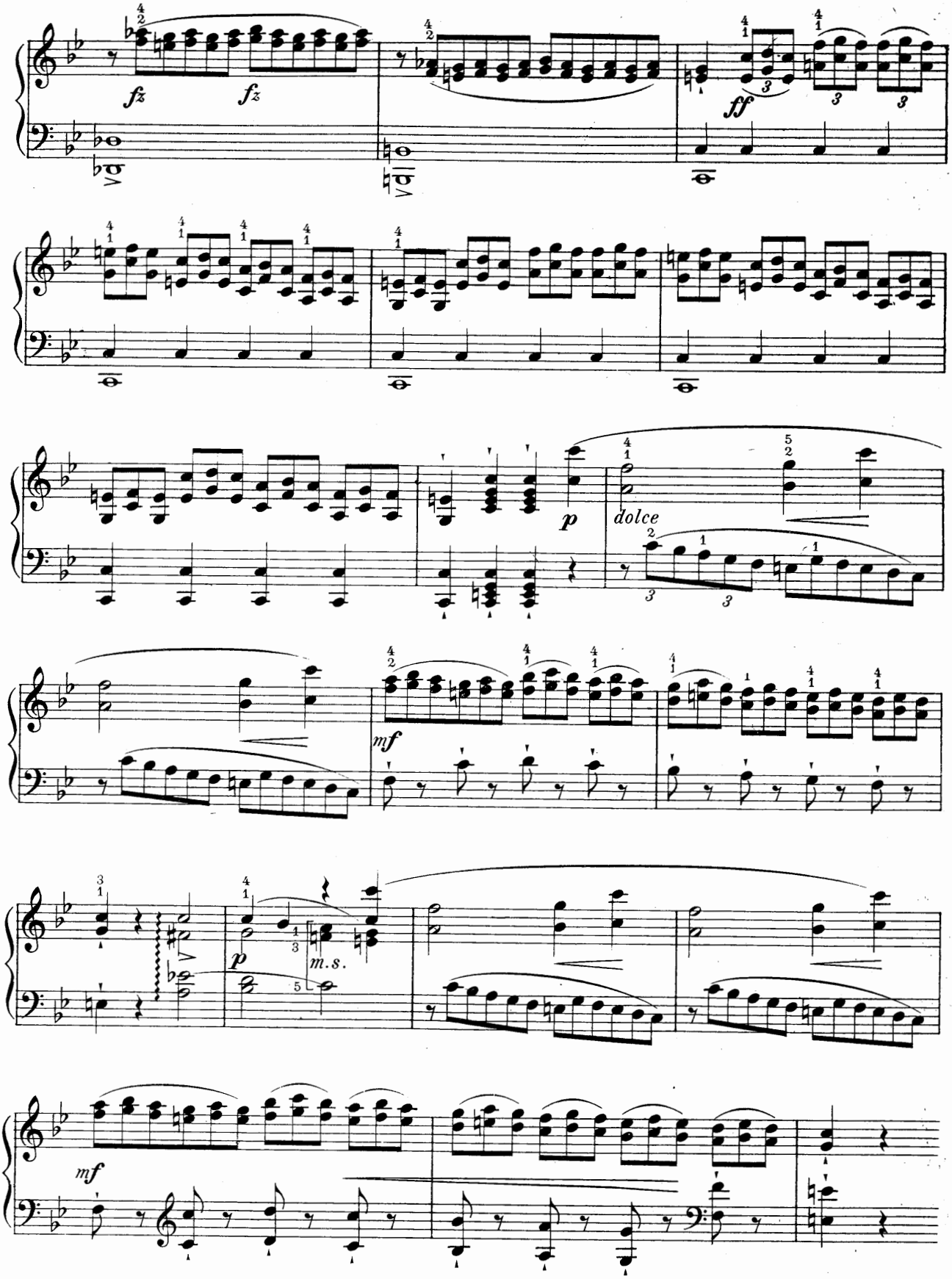
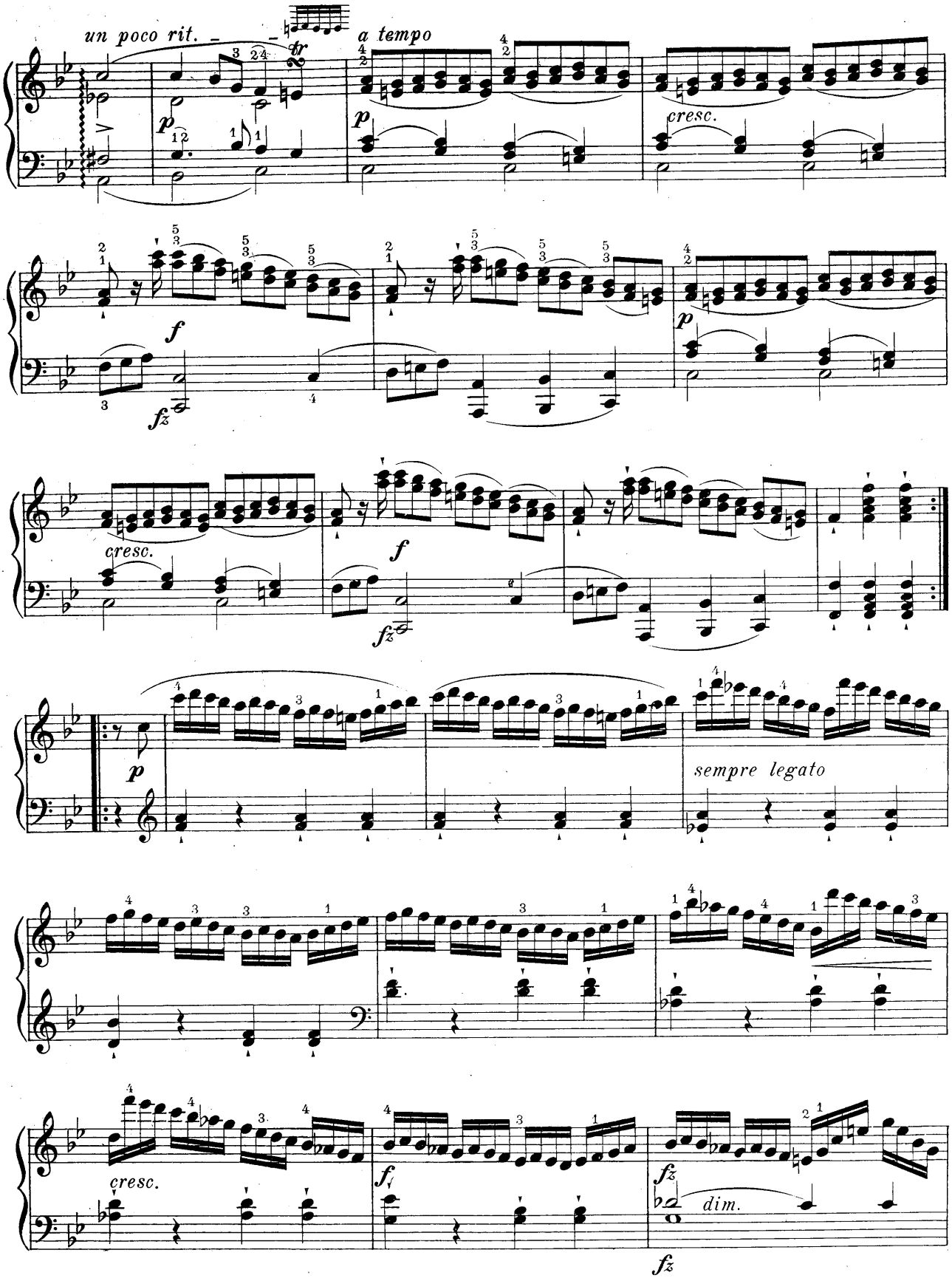
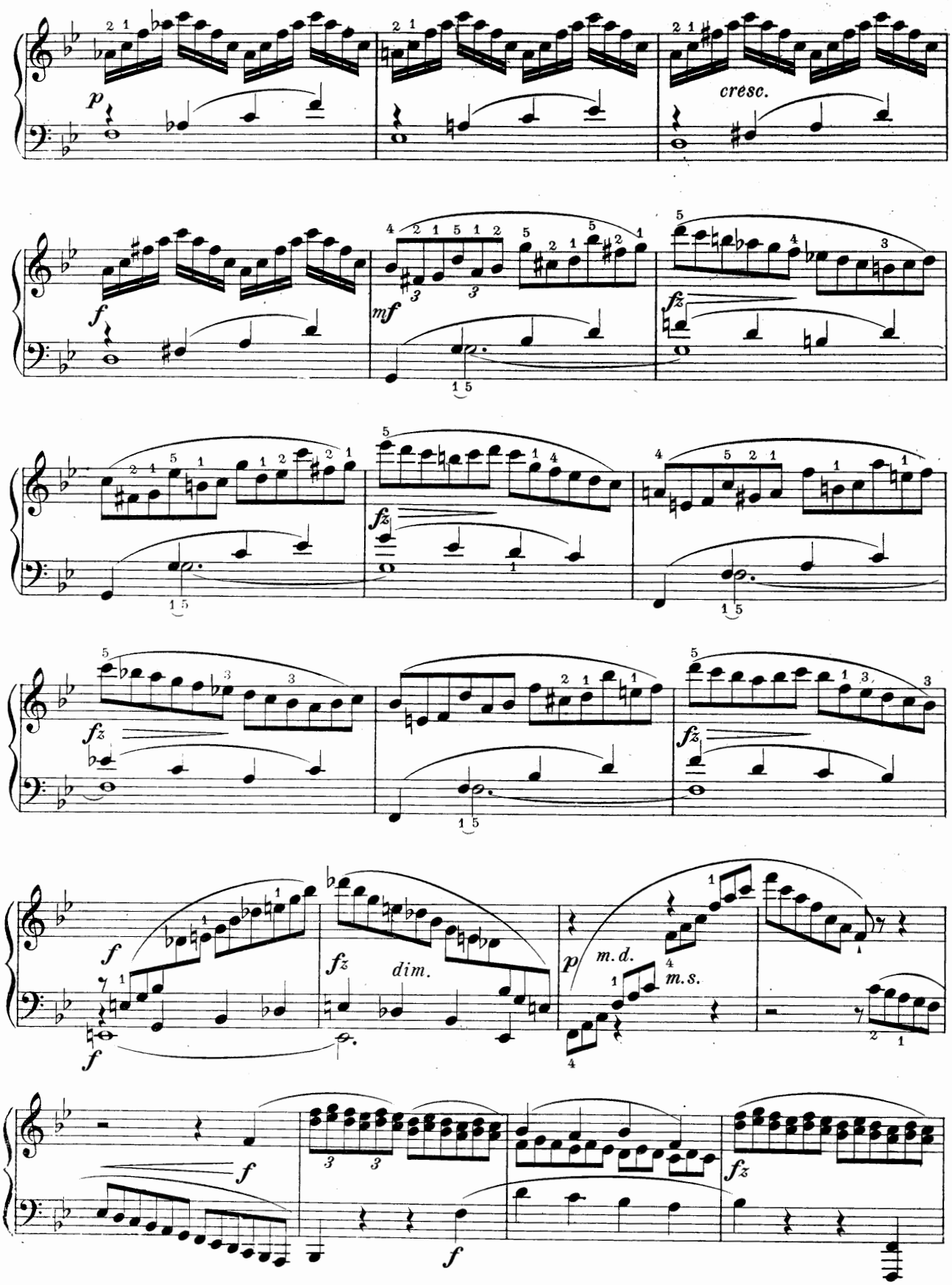
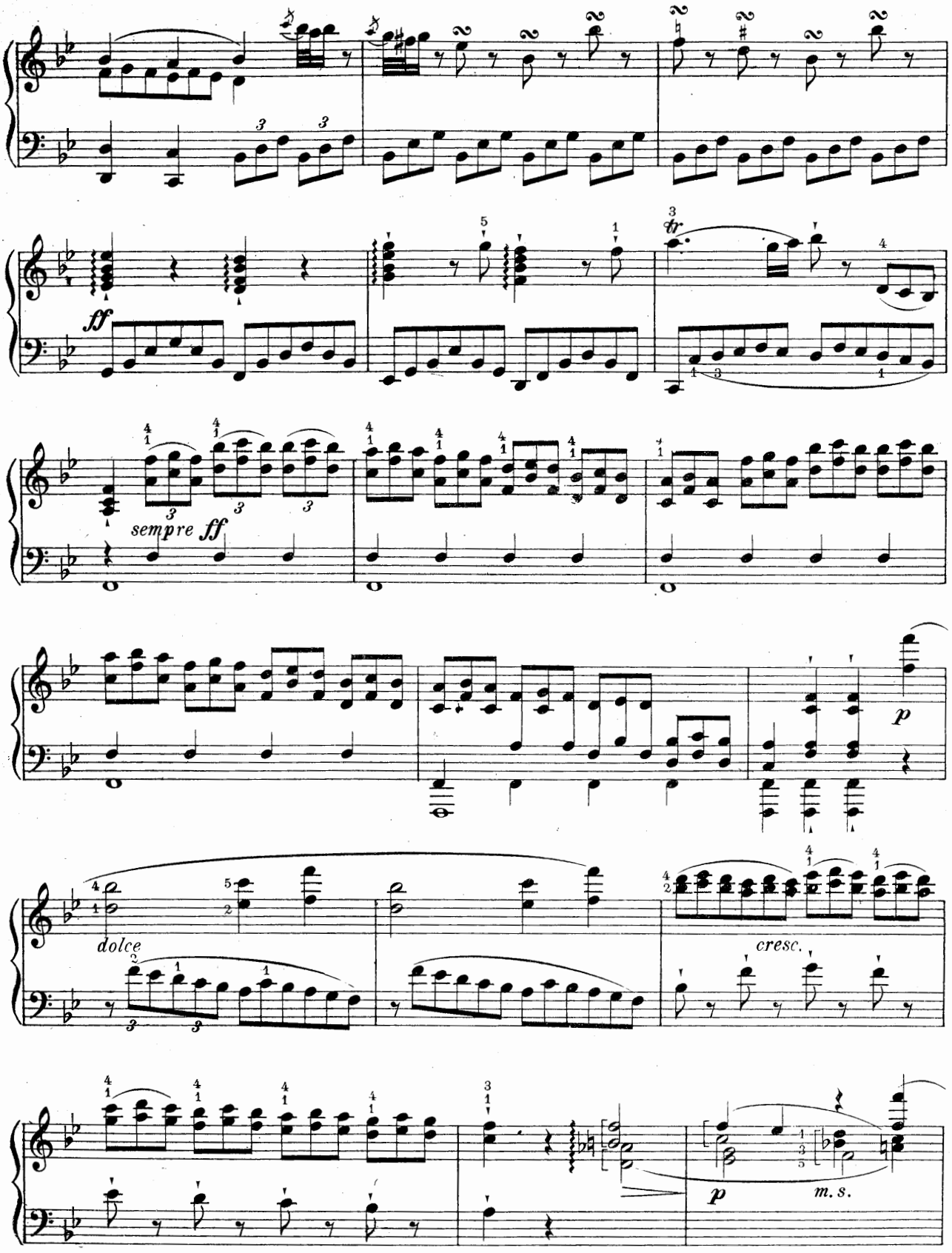
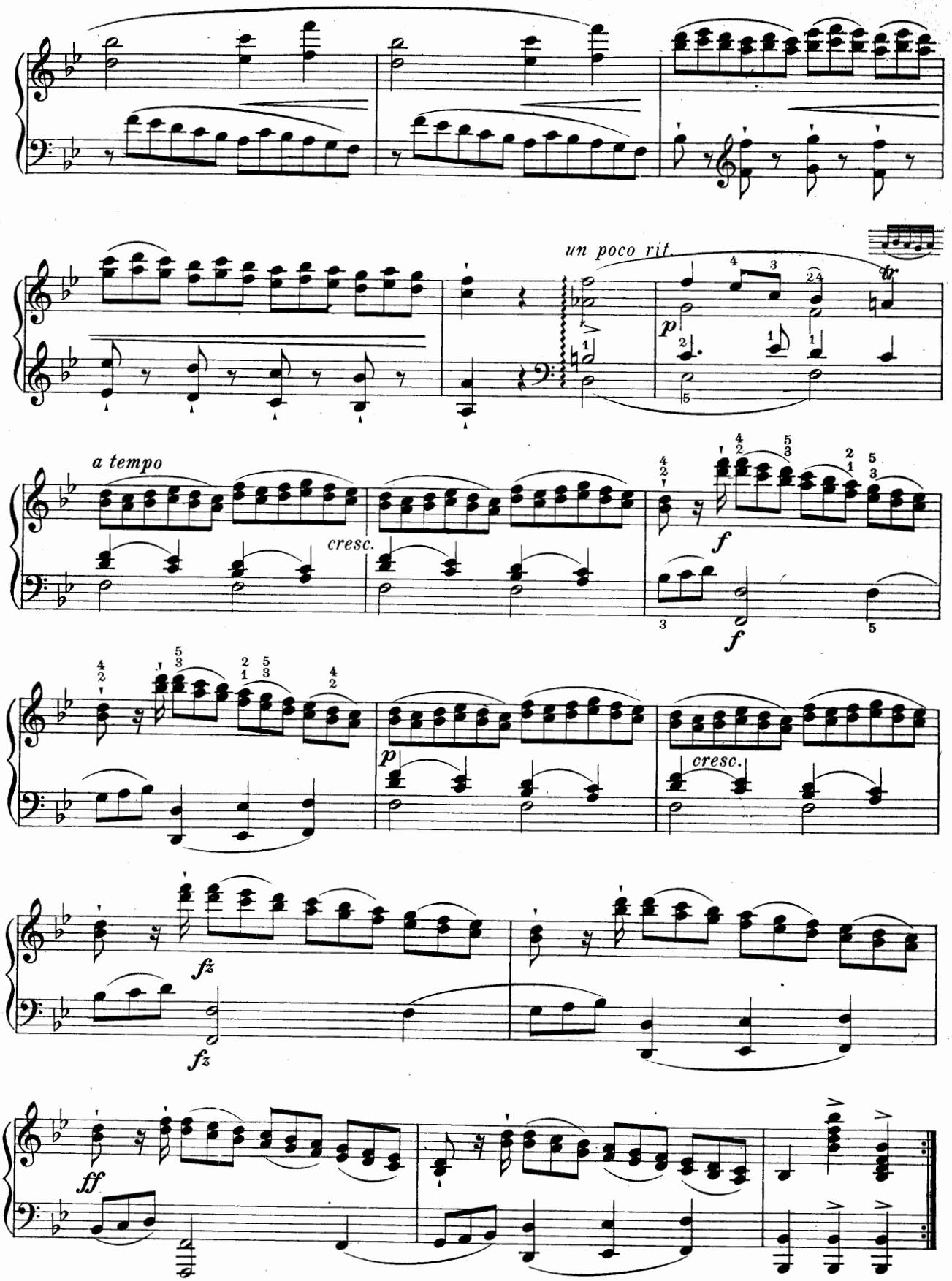

fz
fz
ff
dolce
p
mf
m.s.
p
mf


un poco rit.
a tempo
cresc.
f
fz
p
cresc.
f
fz
p
sempre legato
cresc.
fz
dim.
fz


p
cresc.
f
mf
fz
dim.
m.d.
m.s.


ff
sempre ff
p
dolce
cresc.
p
m. s.


un poco rit.
a tempo
cresc.
cresc.