EARLY PIANO CLASSICS:

A COLLECTION OF PIECES FOR HARPSICHORD, CLAVICHORD AND SPINET BY FRENCH, ITALIAN AND GERMAN COMPOSERS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES, SELECTED, EDITED AND ARRANGED FOR PIANO BY

JOSEPH HENIUS

NEW YORK

CARL FISCHER

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Albert Soler

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PREFACE

A COLLECTION of pieces by the old French, Italian and German writers for harpsichord, clavichord, spinet, etc., will prove, it is believed, of the highest interest and value, not alone to the pianist, but also to the composer and general student—especially to the student of musical form and its history.

The composers here represented share, with the school of early Italian violinists, the credit of having originated, or at least first distinctly formulated, that music-type from which the modern sonata—the highest development of instrumental form—was evolved.

The old "suites" or "ordres" from which a majority of the French pieces have been selected, were originally mere collections of the dance-tunes of the day. Amongst these coherence and inter-dependence were gradually established by means of unity of key in all the different movements, contrast being effected at the same time by the succession of graver or gayer, faster or slower dances. Here also a more or less regular order at length became traceable; the heavier, more majestic dances, such as the saraband and minuet, occupying a middle position in the suite, while the allemande began and the gigue completed it.* Later were added a prelude and other pieces, not dance-tunes, as the examples included here will show. The general principles of arrangement remained, however, the same, and the usual order of movements—which may be roughly summarized as fast, slow, fast,—is observable no less in the sonata of to-day than in its more immediate predecessor, the so-called French overture (established by Lully). In all these the predominant influence and methods of the suite are apparent.

The structure of the suite as a whole,** however, great as is its importance, yields in significance to that of the separate movements. Here we have the first clear art-manifestation of the simple two-part (binary) form from which the sonata-form proper—sometimes, but not altogether correctly, called first-movement form—is directly derived.

This first-movement form is illustrated in turn by the specimens of the earlier sonatas included in our volume, and in connection with the study of these we would recommend such excellent books as Parry's "Evolution of Music" (Appleton's), or Prout's on "Musical Form" and "Applied Forms" (Augeners). Considerations of space have forbidden any such analysis here as would alone be adequate to the discussion of this subject; but, keeping in mind the historic importance no less than the technical value of the pieces presented, we have carefully annotated a number of them with such indications as seemed essential—not alone to a satisfactory interpretation, but to a fuller understanding of their formal character as well. We shall only add now, concerning this, that no chapter in the history of music seems, in our opinion, to offer to the earnest student material at once so fascinating and instructive as that of its transitional phases from the suite to the sonata.

The originality and worth of the pieces here included have been specifically pointed out and commented upon by masters such as Brahms, von Buelow, Leschetizky—by critics like Weitzmann, Hanslick and Parry. To the pianist they offer one of the most grateful and delightful of tasks. For quaint grace, delicacy, finish, for characteristic style and figure in the handling of the instrument, we know but little in the entire range of its literature with which they can be compared. Concerning the manner of their performance, let the student bear in mind that the pedal should be used very sparingly—best not at all in a majority of cases—and every effort made to secure the utmost clearness and accuracy in technique and refinement in interpretation throughout.

JOSEPH HENIUS

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*This order is by no means invariable. Examples of most of the different dances have been included and briefly discussed in the collection.

**We have given no examples of the suite in its entirety, since this can be cheaply and easily studied in the works of J. S. Bach; while in this collection it was our purpose to select only the best and most characteristic specimens from the works of the less known and less accessible composers.

NOTE

Since we have endeavored to include in this collection pieces of various degrees of difficulty in order to suit the needs of all pianists, we have, for the convenience of teachers, indicated the approximate grade of each piece by a letter placed after it in the table of contents: **a easy, b medium, c advanced.**

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La Xenophone.

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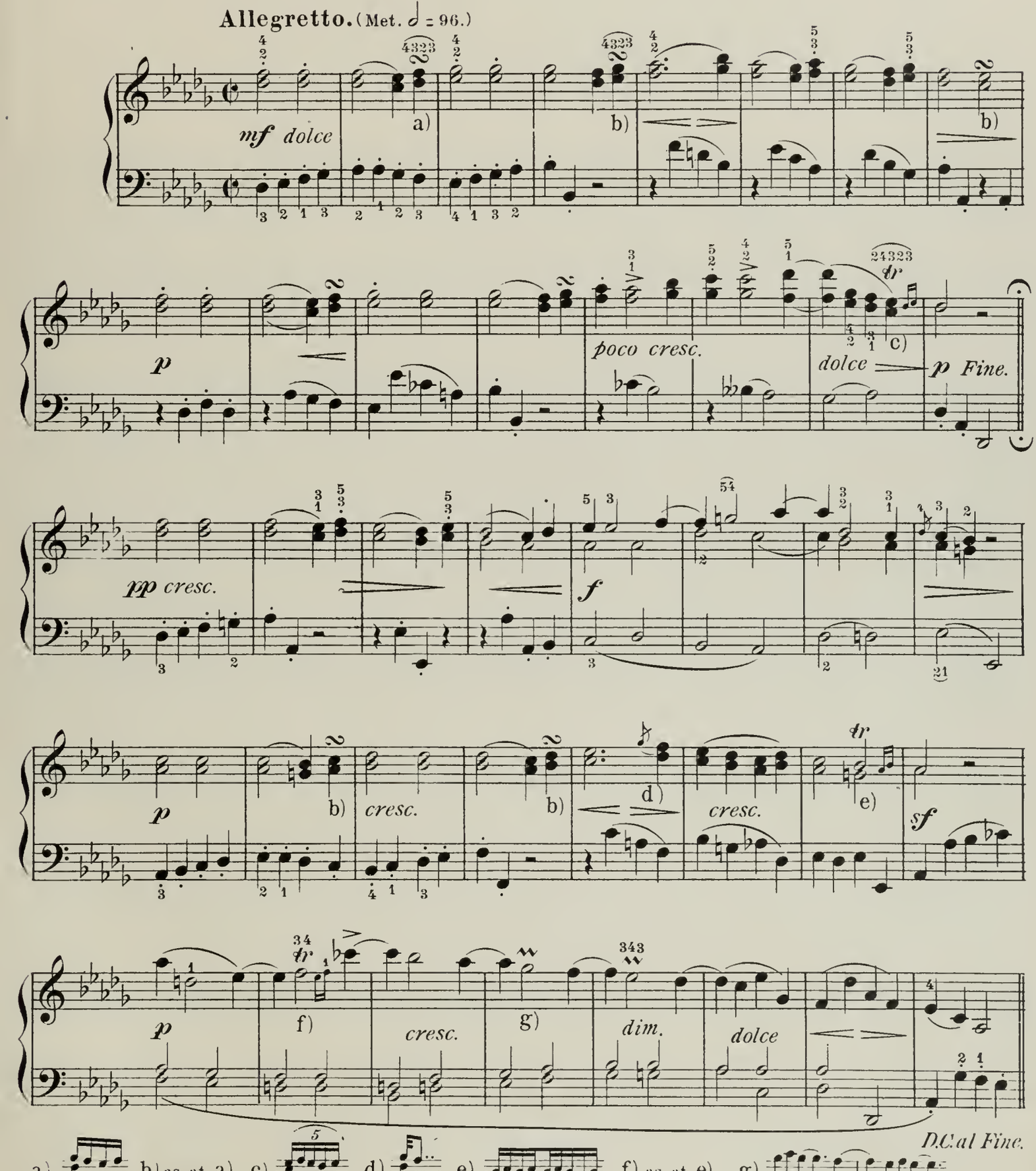
by

CARL PHILIPP EMANUEL BACH.

1714 - 1788.

A second part of this piece in C♯ minor entitled "La Sybille" has been omitted, since it does not possess, in our opinion, equal value with the first.

Allegretto. (Met. 𝅗𝅥 = 96.)



a) b) as at a). c) d) e) f) as at e). g)

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La Complaisante.

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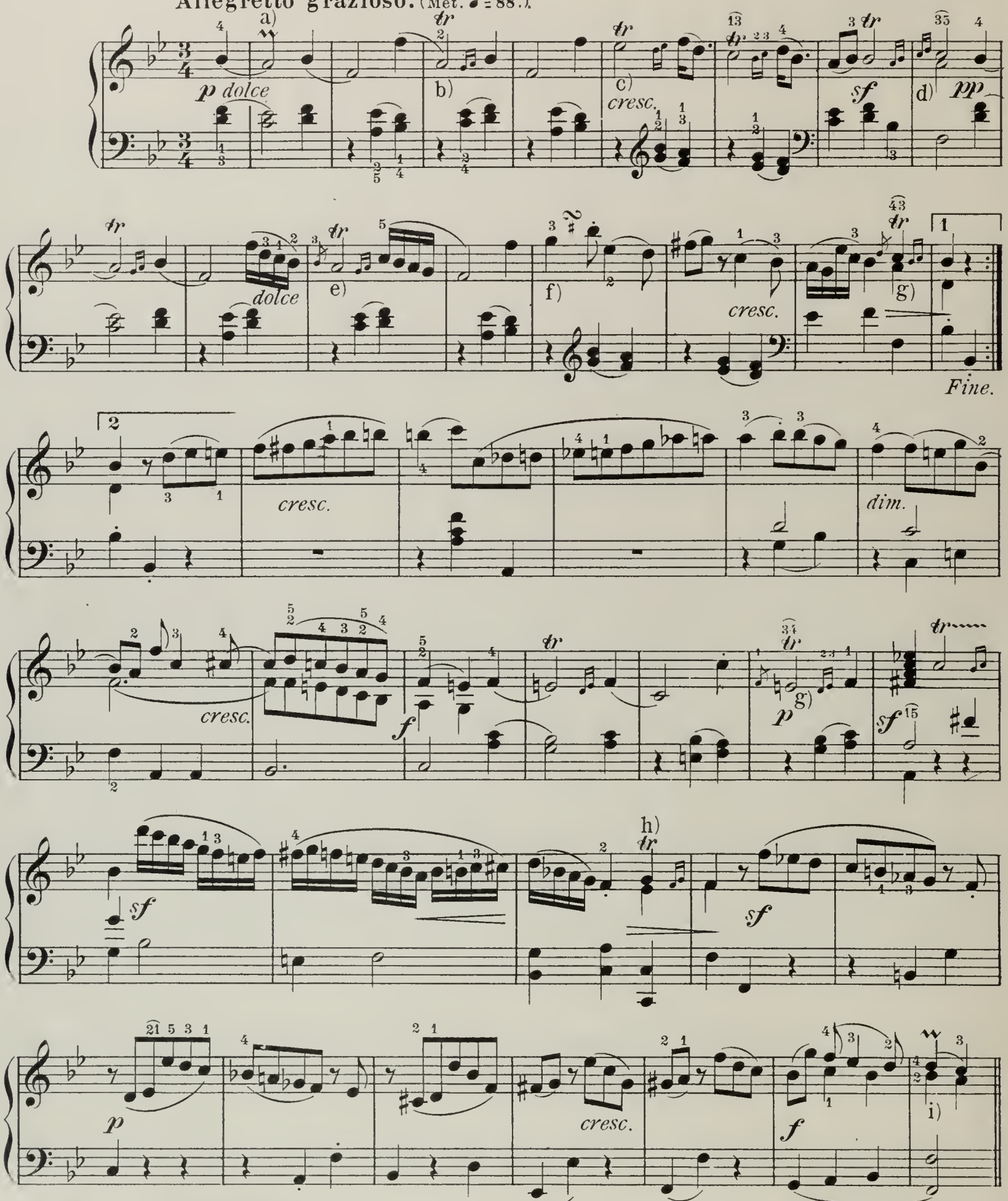
Carl Philipp Emanuel Bach.
(1714 - 1788)

Allegretto grazioso. (Met. ♩ = 88.)



a) b) c) All the trills except those otherwise marked as at b). d)

e) f) g) see e). h) i) see a).

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Les Moissonneurs.

(The Reapers.)

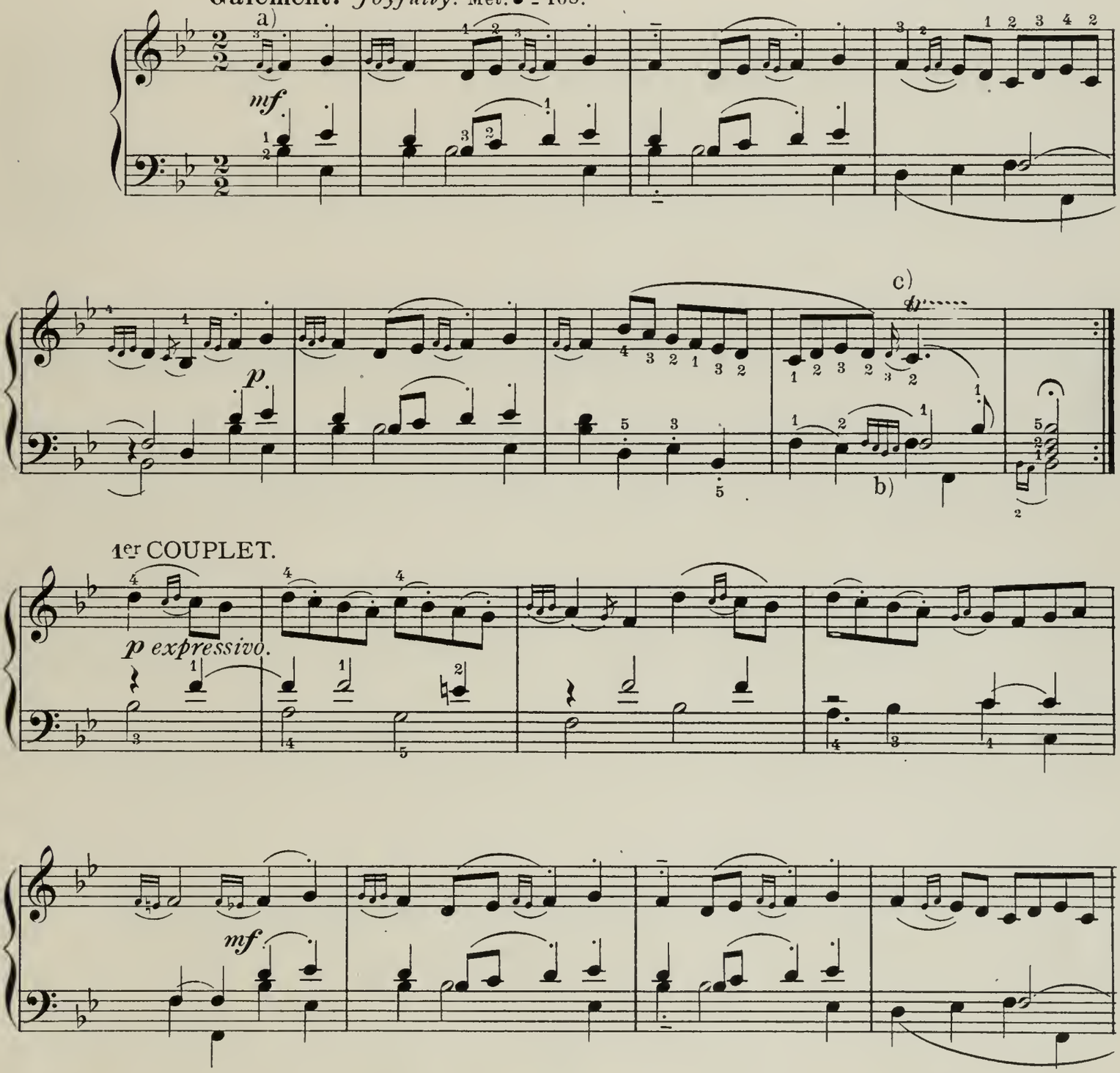
*) The present is a delightful specimen of the original or "old" rondo form. This was at first a *round* dance in which the performers, joining hands, sang a strain in chorus which regularly alternated with one or more others (called *couplets*) delivered by soloists.

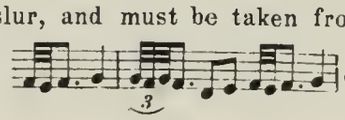
The form is found practically unchanged in the *finales* of many of Haydn's and Mozart's Sonatas, and with slight modifications has been used by almost all modern composers, even in works of a more or less elaborate character; see, for example, Schumann's "Arabesque," the first movement of the "Faschingsschwank," etc.

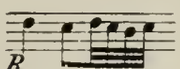
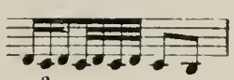
*) RONDEAU.

François Couperin.
(1668-1733)

Gaiement. *Joyfully.* Met. ♩ = 168.



a) The ornaments (grace notes) belong to the notes with which they are connected by a slur, and must be taken from the time of these; e. g., the execution of this and the following measure is as follows:  etc.

b)  c) 

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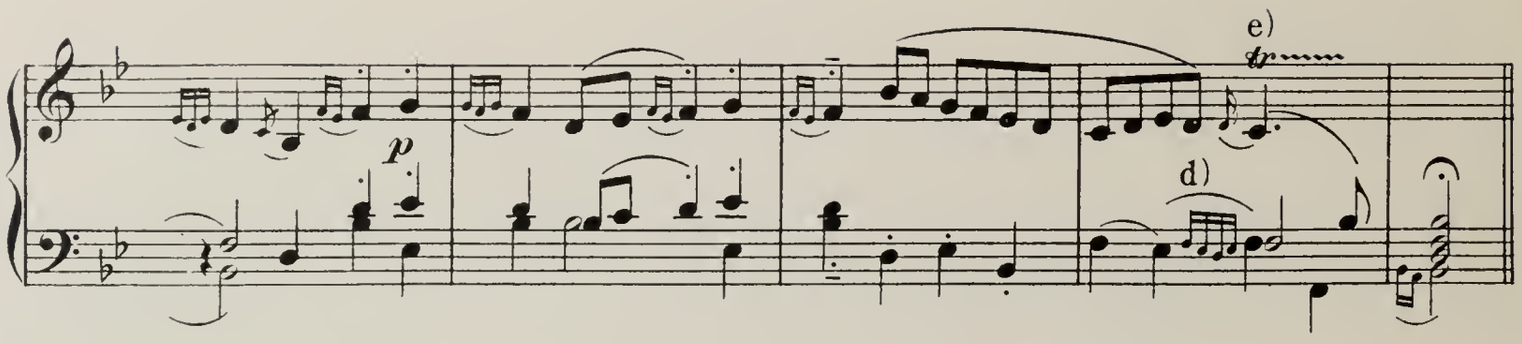
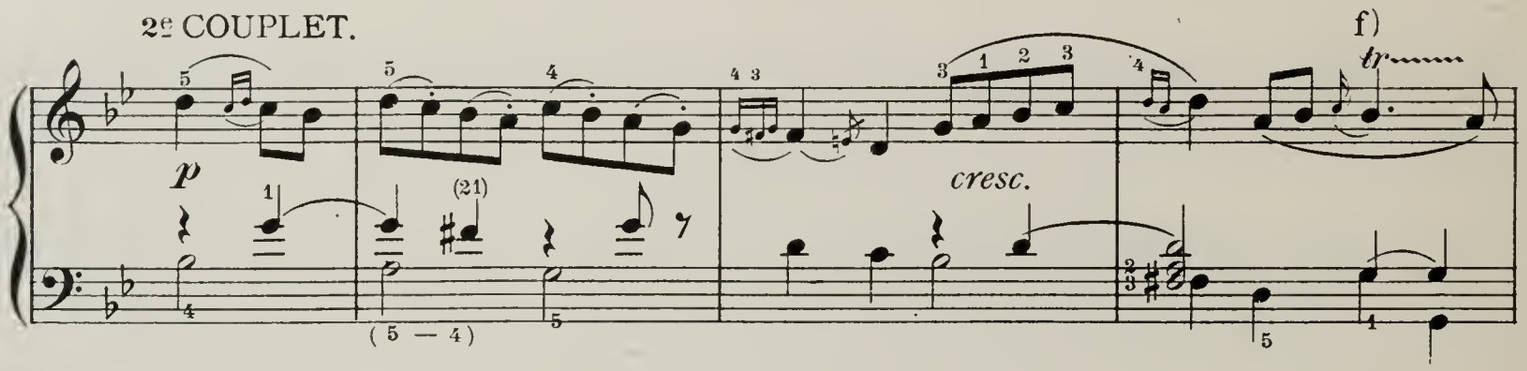
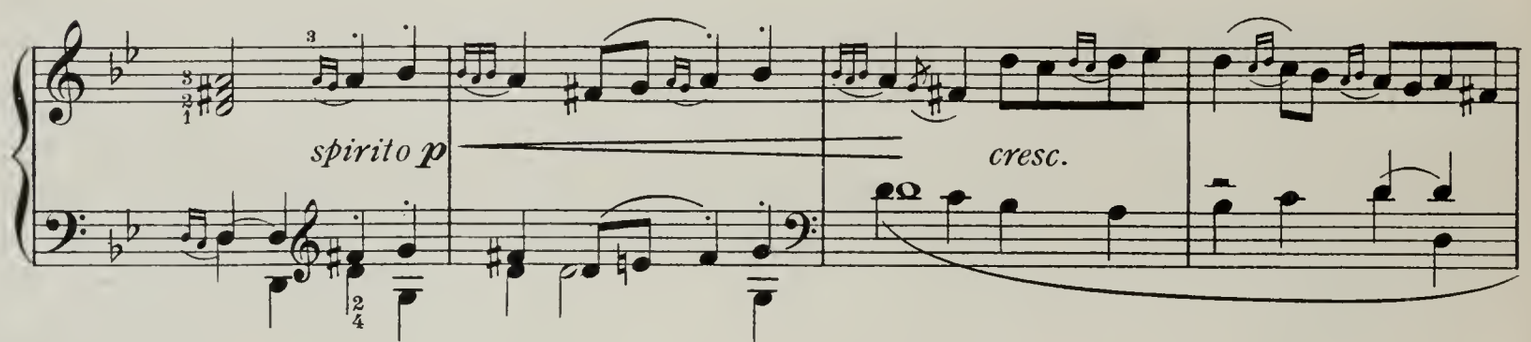
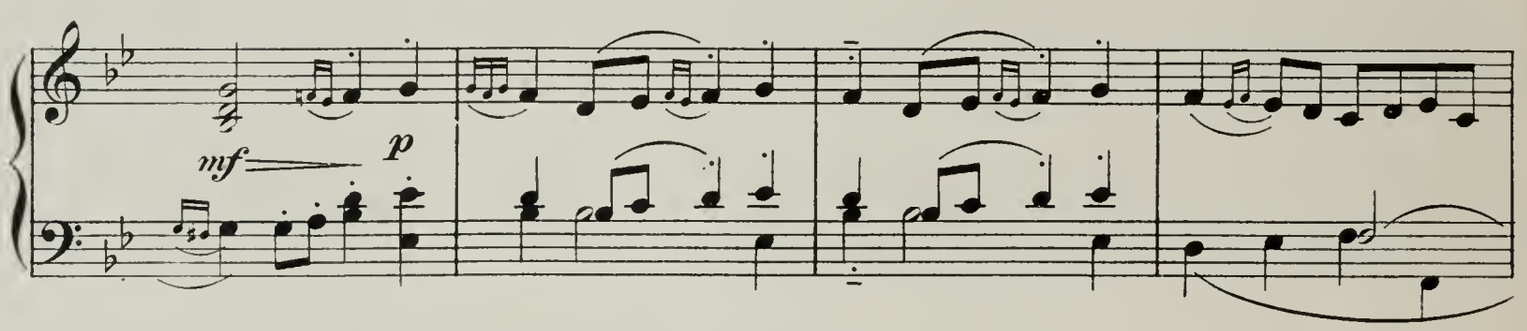
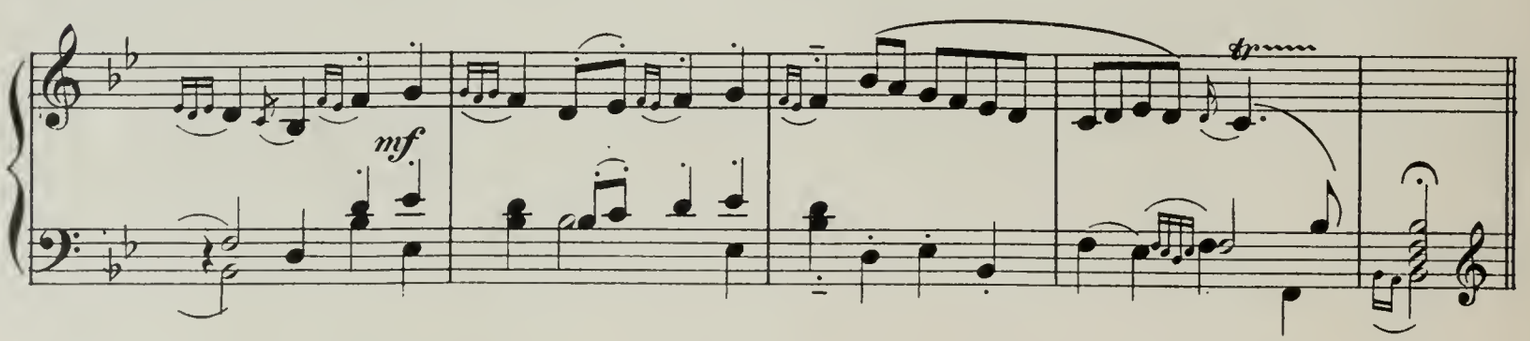


2e COUPLET.









d) see b). e) see c). f) as at c).

3e COUPLET.

p

h) tr

g) tr

pp

(21)

i) tr

j) tr

cre - - scen - -

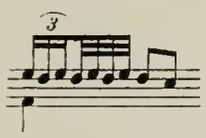
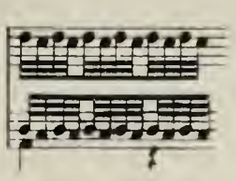
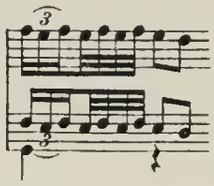
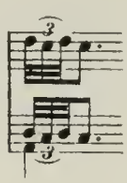
In tempo.

- - do. k) rit. e l) dim.

ff

tr

rit.

g)  h) as at g). i)  j) as at i). k)  l) 

Les Tricoteuses.

(The Knitters.)

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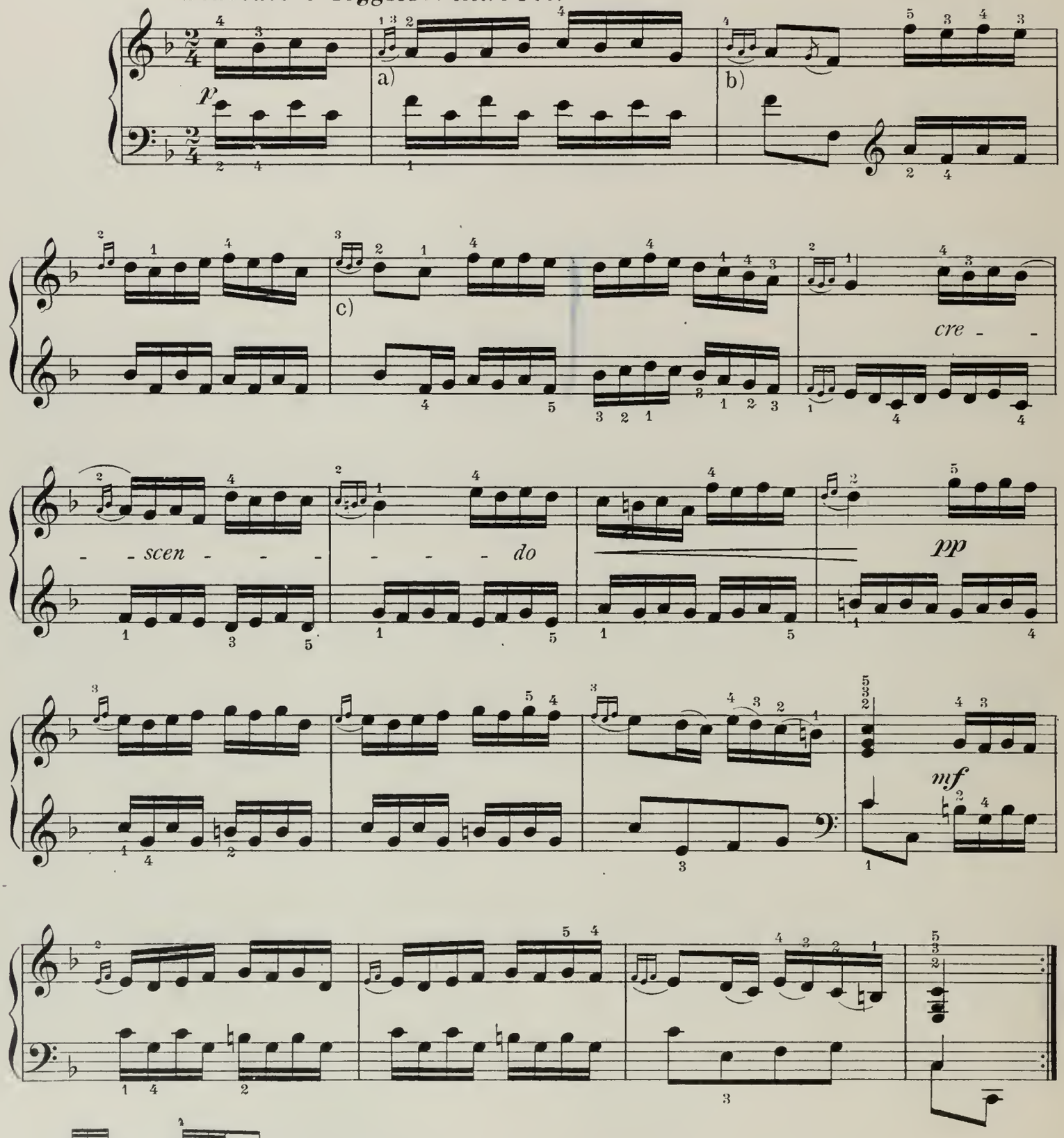
This charming piece, besides suggesting a certain resemblance technically to the spinning songs of Schubert, Wagner and Mendelssohn (especially that of the latter) is an excellent study in light finger staccato.

François Couperin.
(1668 - 1733)

Staccato e leggiero. Met. ♩ = 72.



a) b) c) always as at b)

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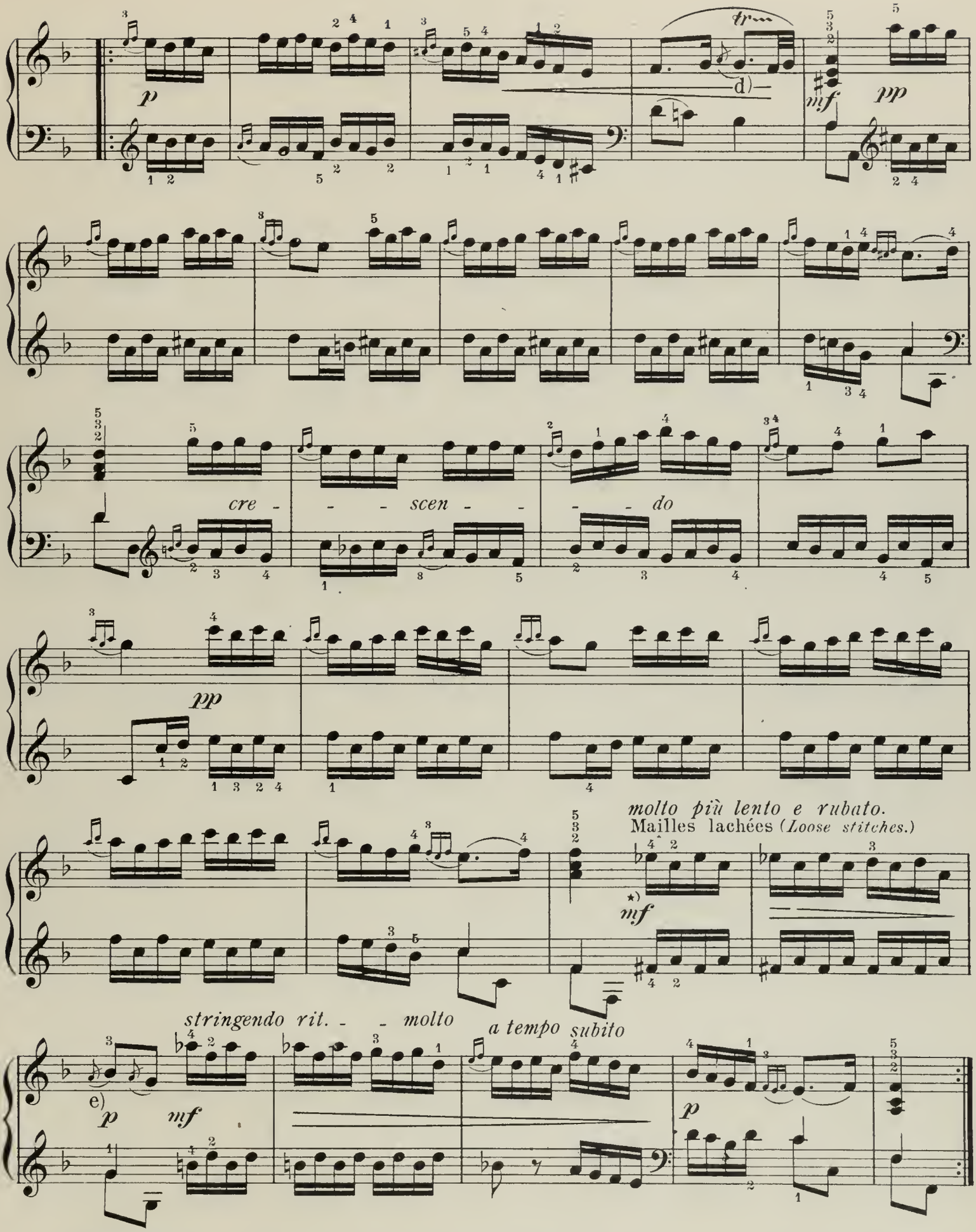

d) ★) Compare here the broken accompaniment at the words "und ach, sein kuss" in Schubert's Spinning Song, and play with a tempo almost *ad lib.*

e) The grace note with the bass.

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Les Papillons.

(Butterflies.)

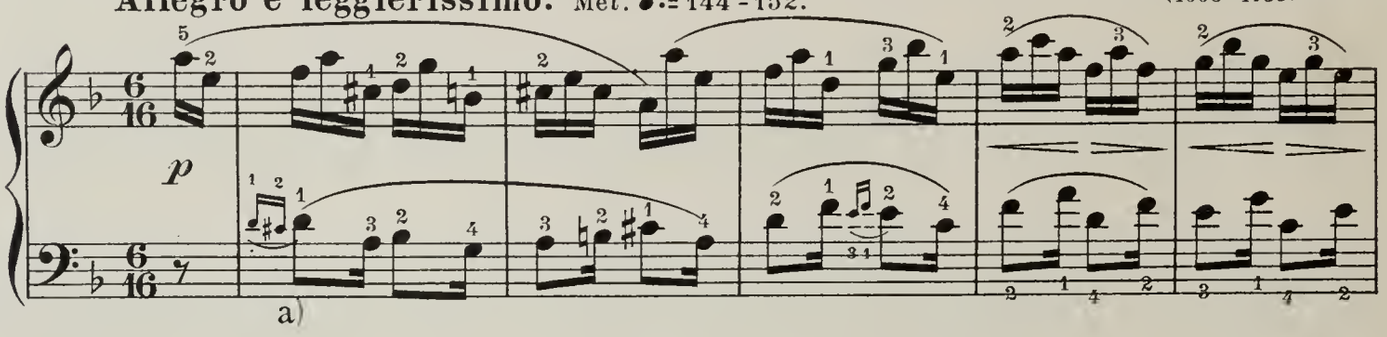
A comparison of this with the similarly named piece of Grieg (Op. 43 No 1.) and the set by Schumann (Op. 2) would be of interest.

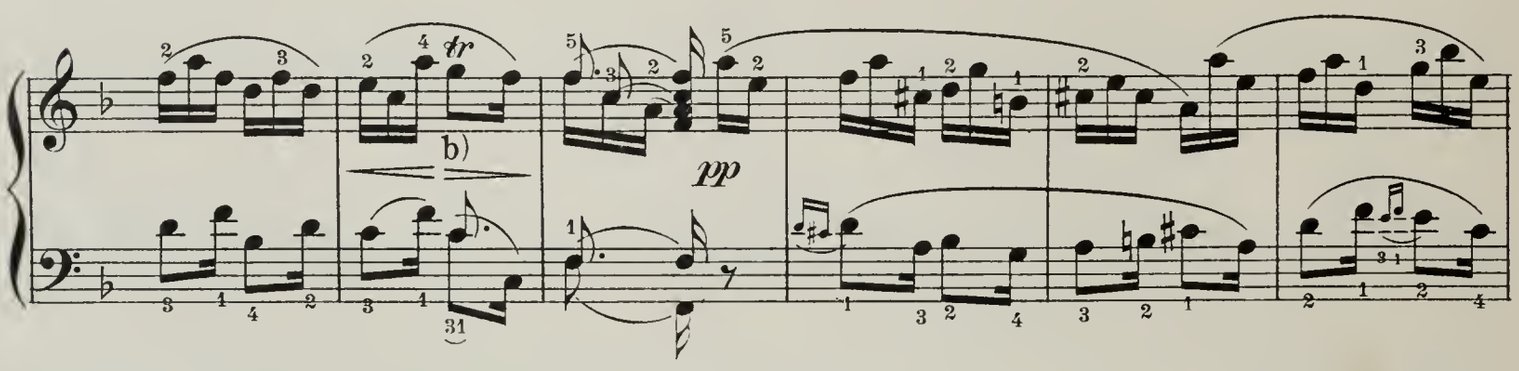
The various phrasings of the little groups should be carefully heeded. The slurs, however, indicate rather the accent at the beginning of each than the raising of the finger at the end, since, at the tempo indicated, this last would hardly be practicable.

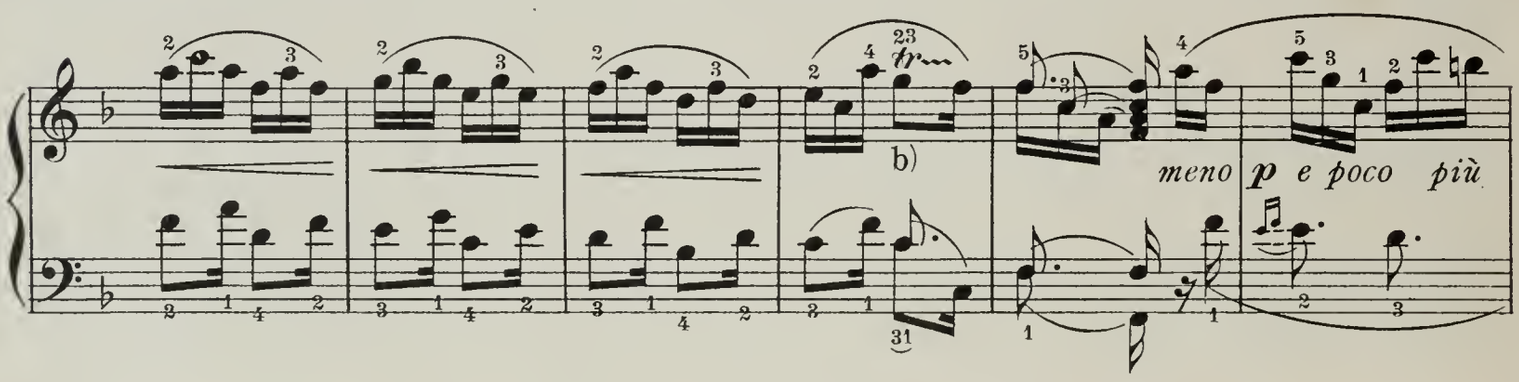
In this and a few other pieces I have greatly reduced the number of ornaments with which the originals are overladen, retaining only such as seemed essential to the character, or necessary to preserve the quaint flavor, of the piece.

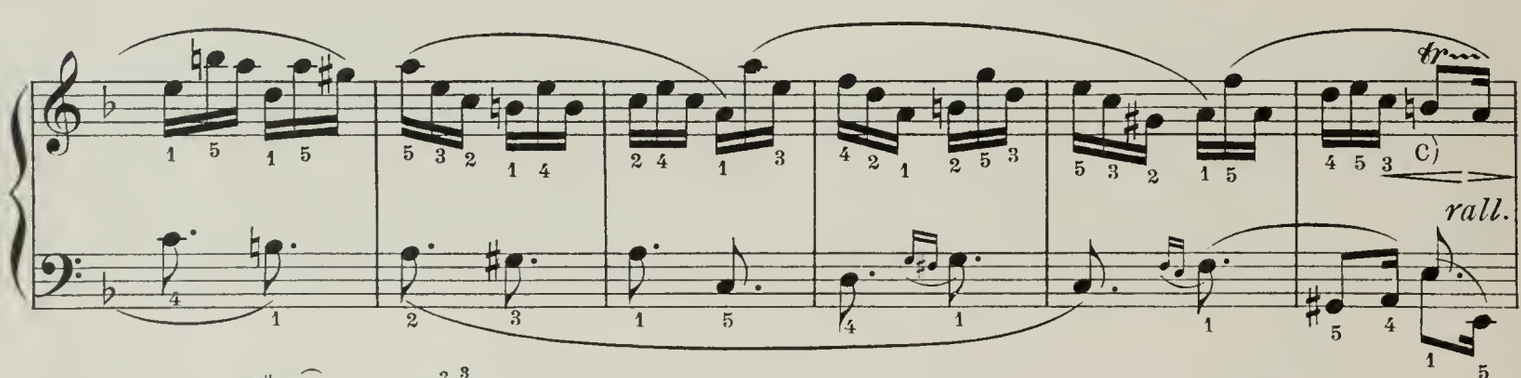
François Couperin.
(1668-1733)

Allegro e leggierissimo. Met. ♪. = 144-152.

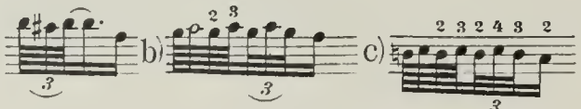








a) Always thus:



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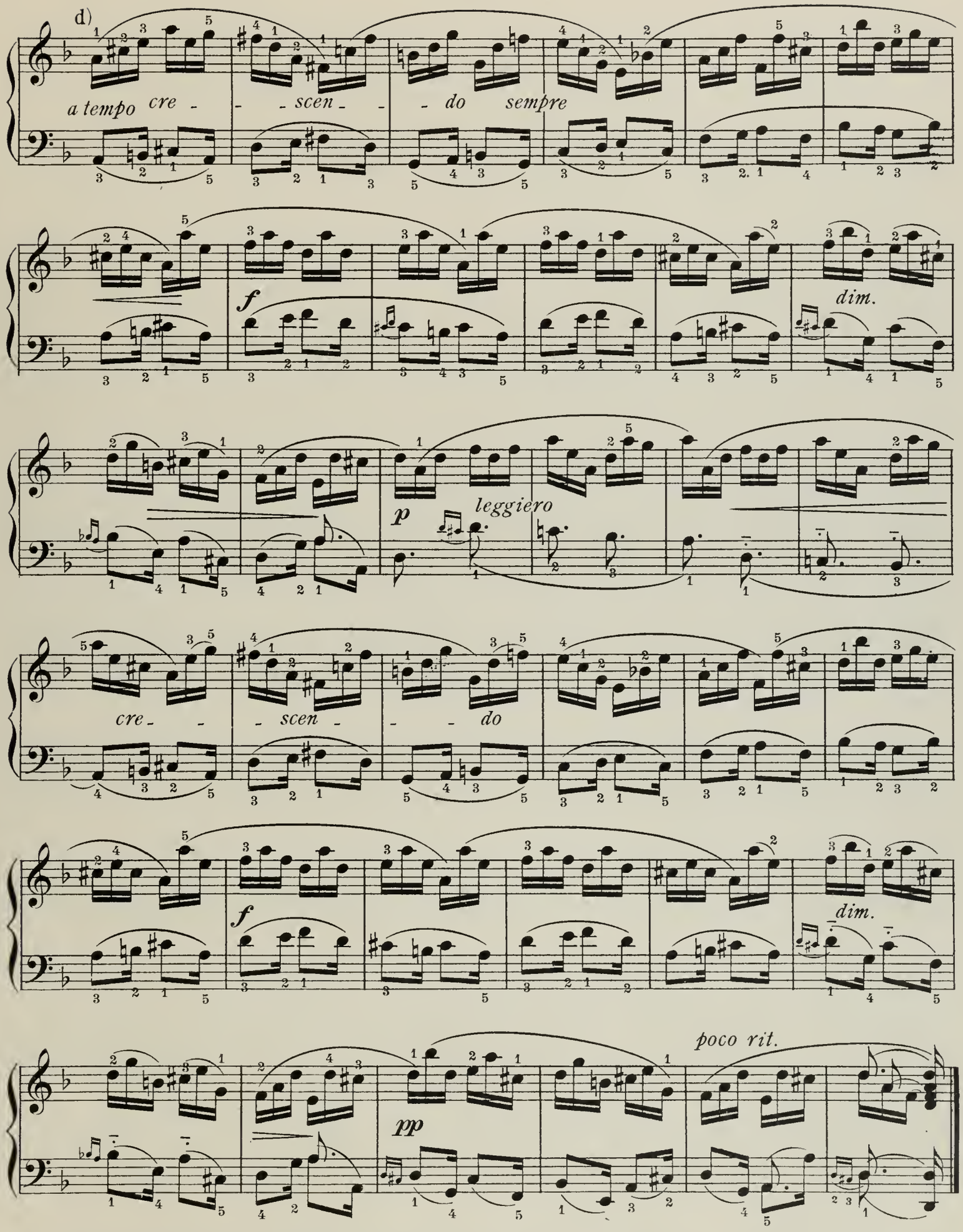

d) Notice the peculiar effect of the following seven-bar phrase which is shortened by a measure, like the first sentence in Mendelssohn's Spring Song.

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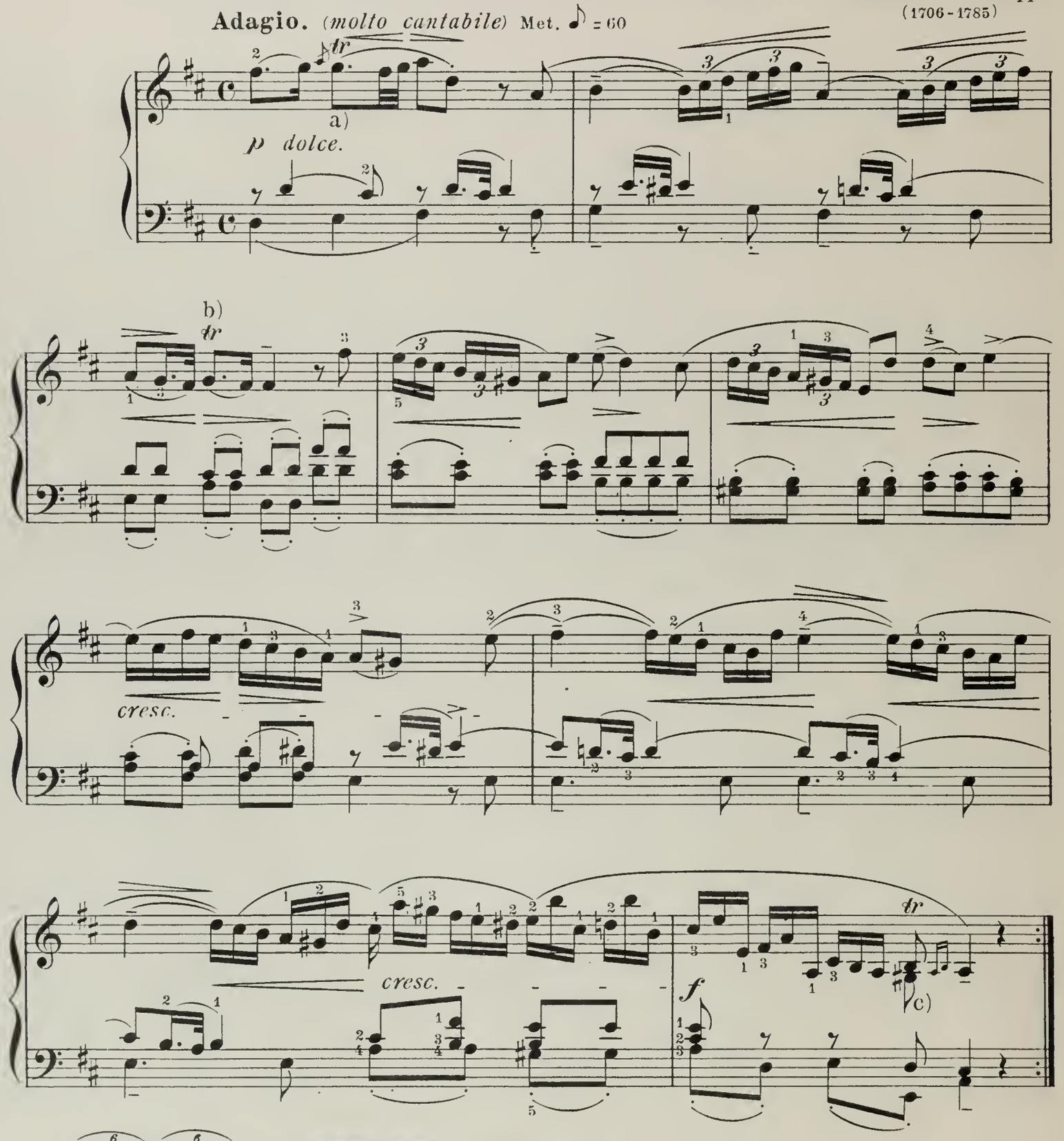
Sonate.

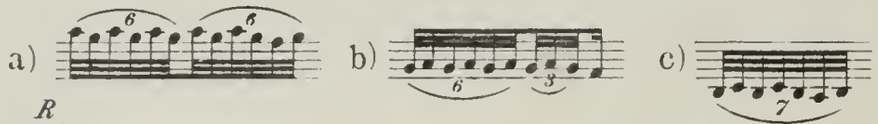
*) This is that Galuppi of whom Robert Browning speaks in his poem "A Toccata of Galuppi?" We have vainly tried, however, to find the toccata in question.

The opening Adagio should be played very broadly and with somewhat free interpretation. The succeeding Allegro is to be played brilliantly and in strict time. So, too, the final Gigue. The Largo should be very full and sustained throughout. The pedal may be admitted here at the discretion of the teacher, provided the utmost care be exercised to avoid any confusion of the harmony.

*) Baldassare Galuppi. (1706-1785)



a) b) c)



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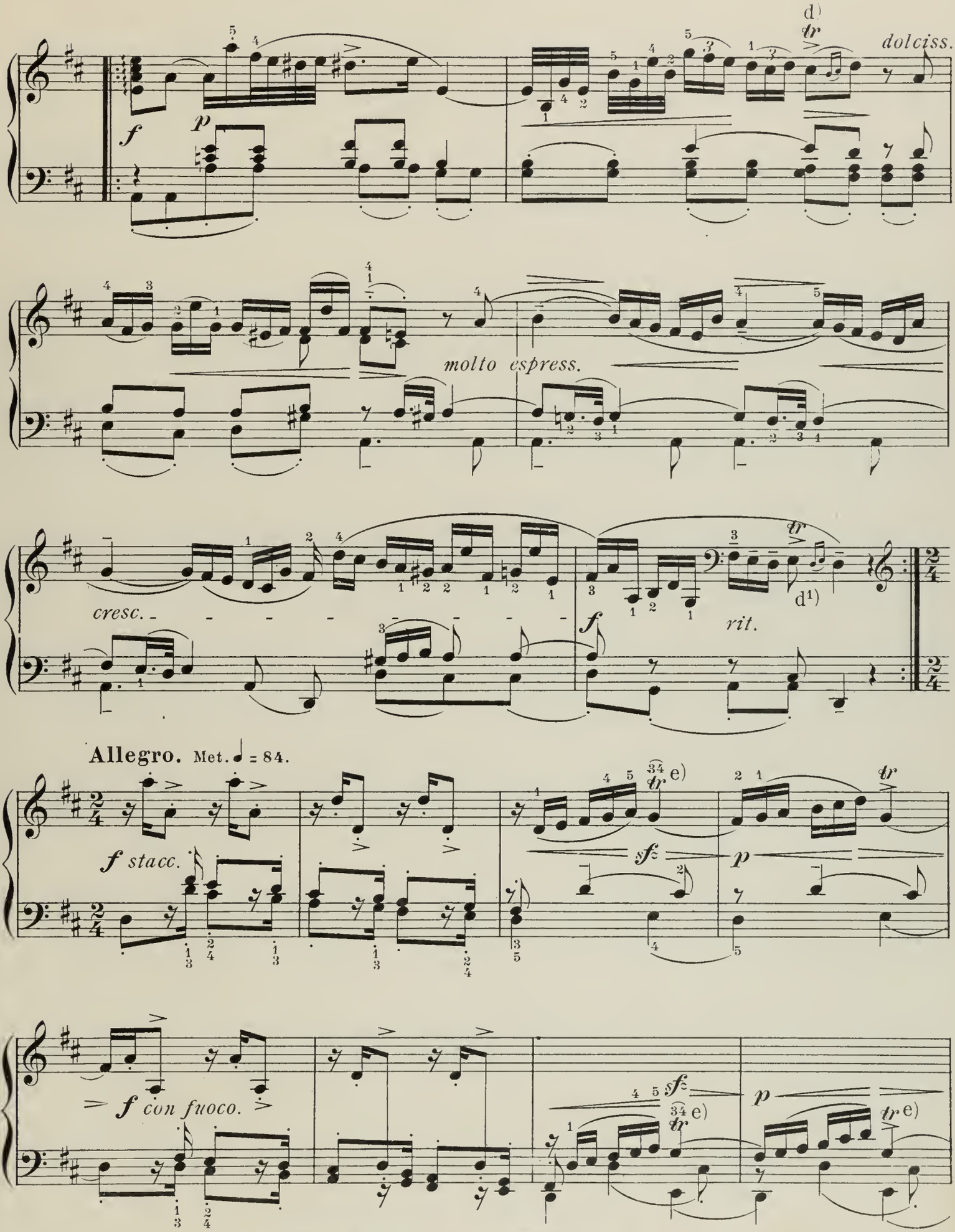
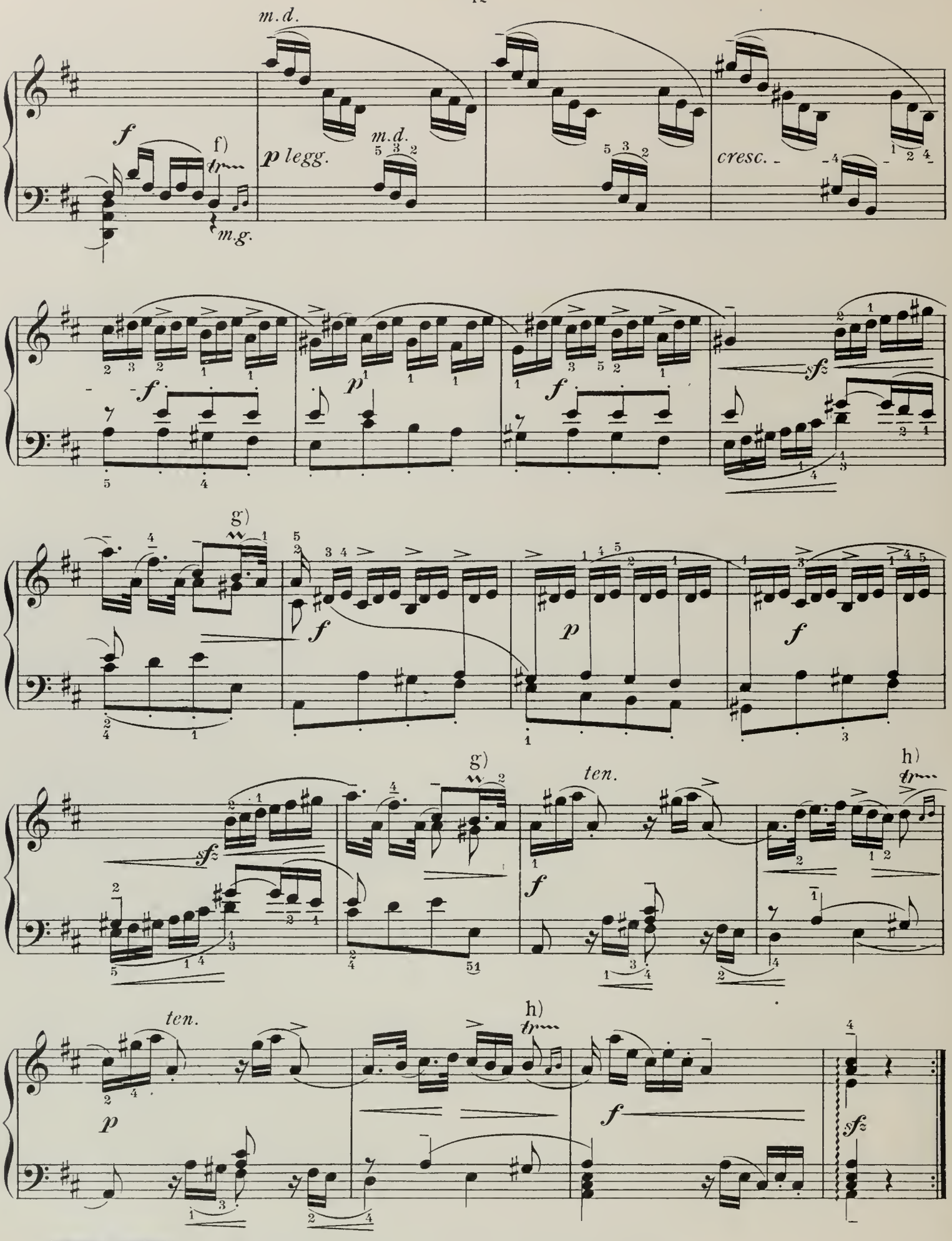


d) as at c). d^1) see c). e) or



f) g) h)

See also e).

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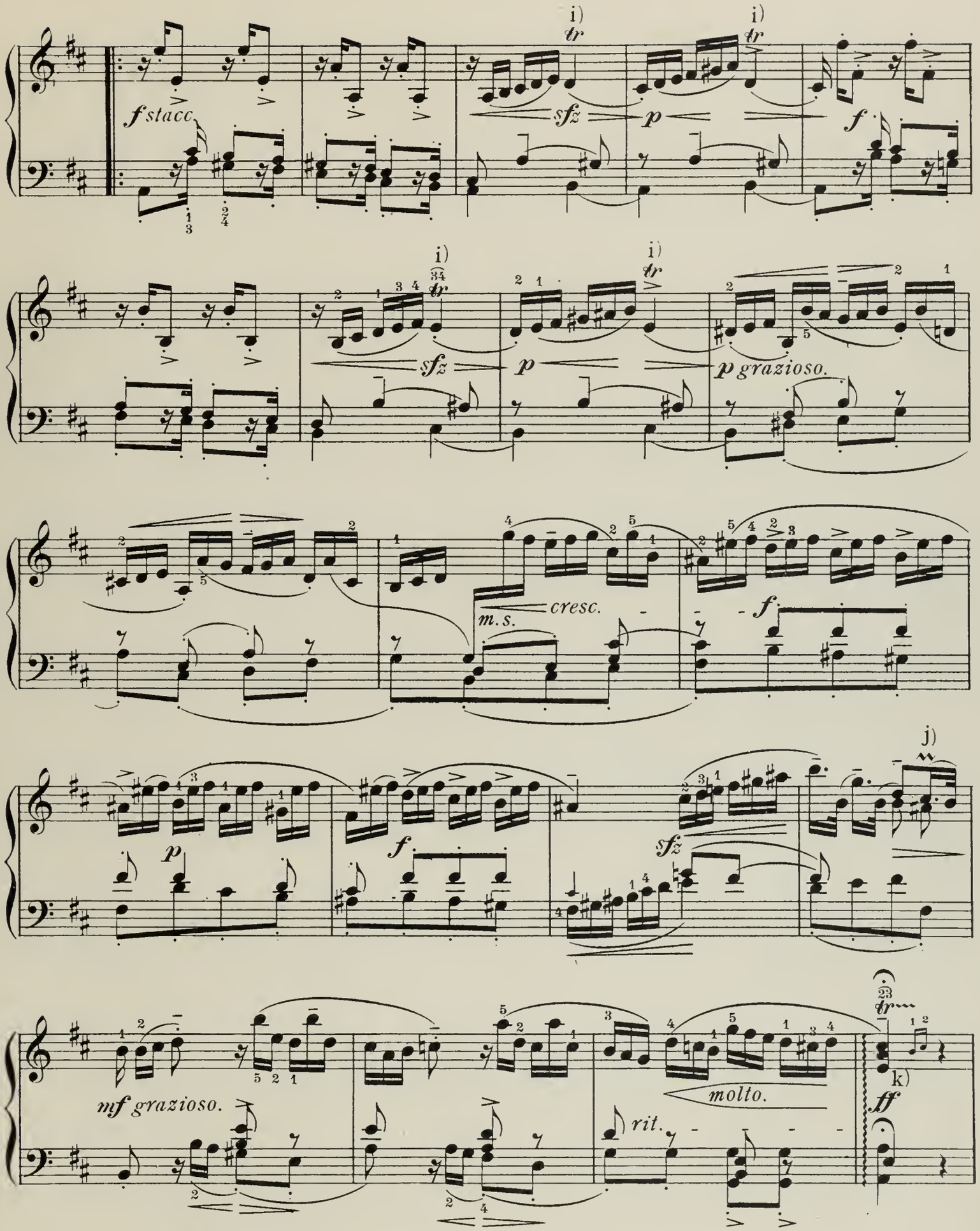
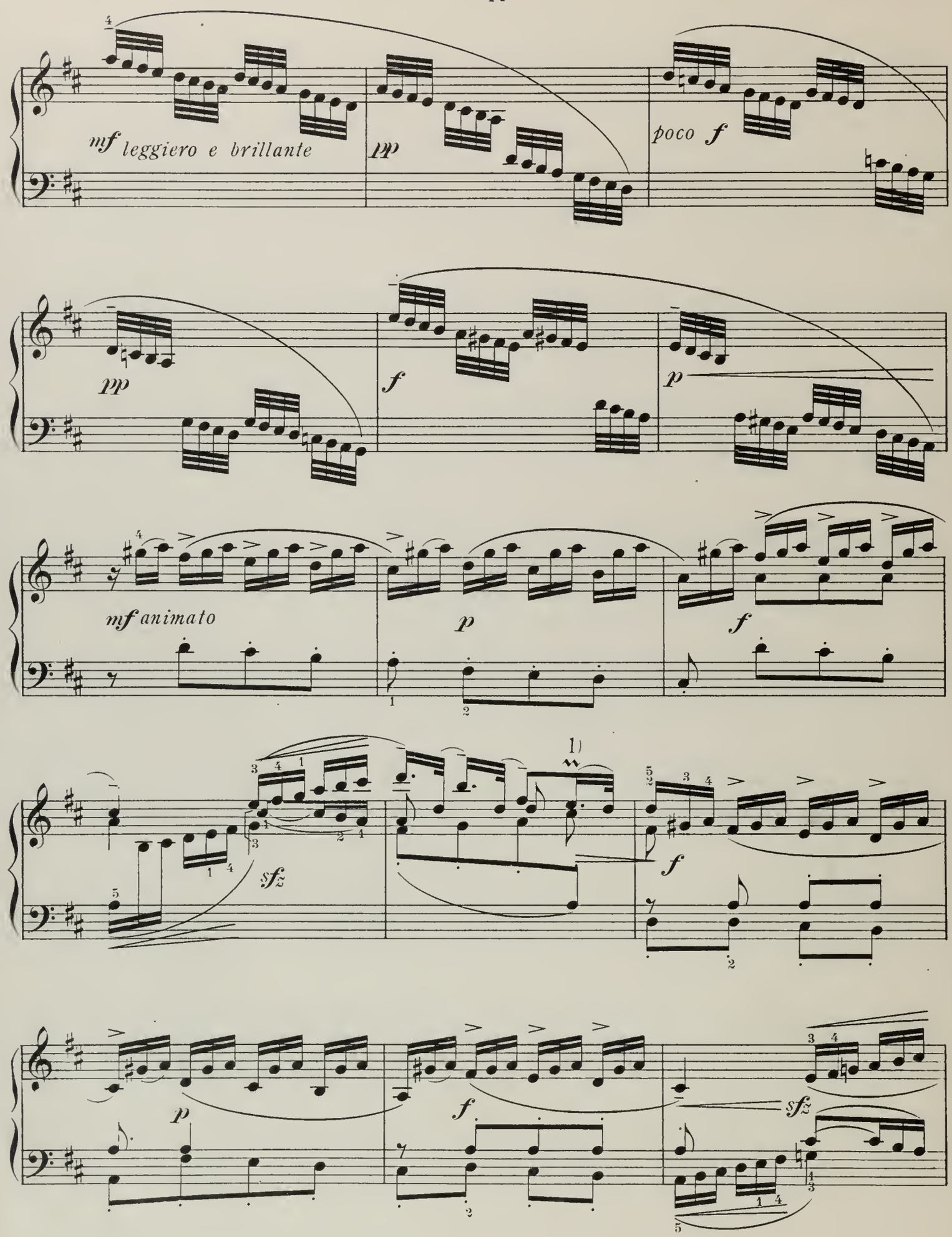
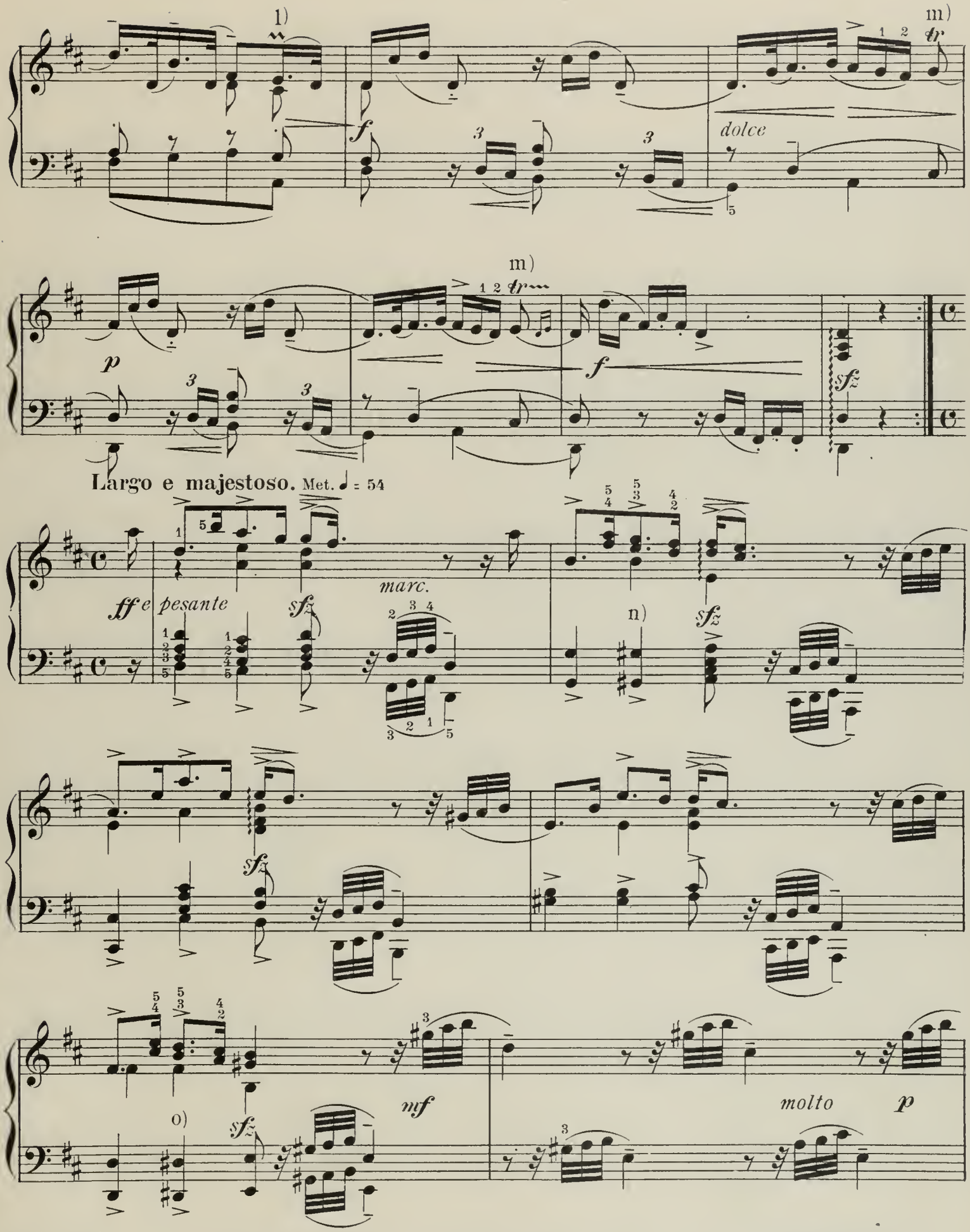


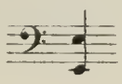
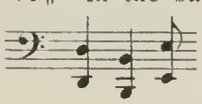
i) as at e). j) as at g).

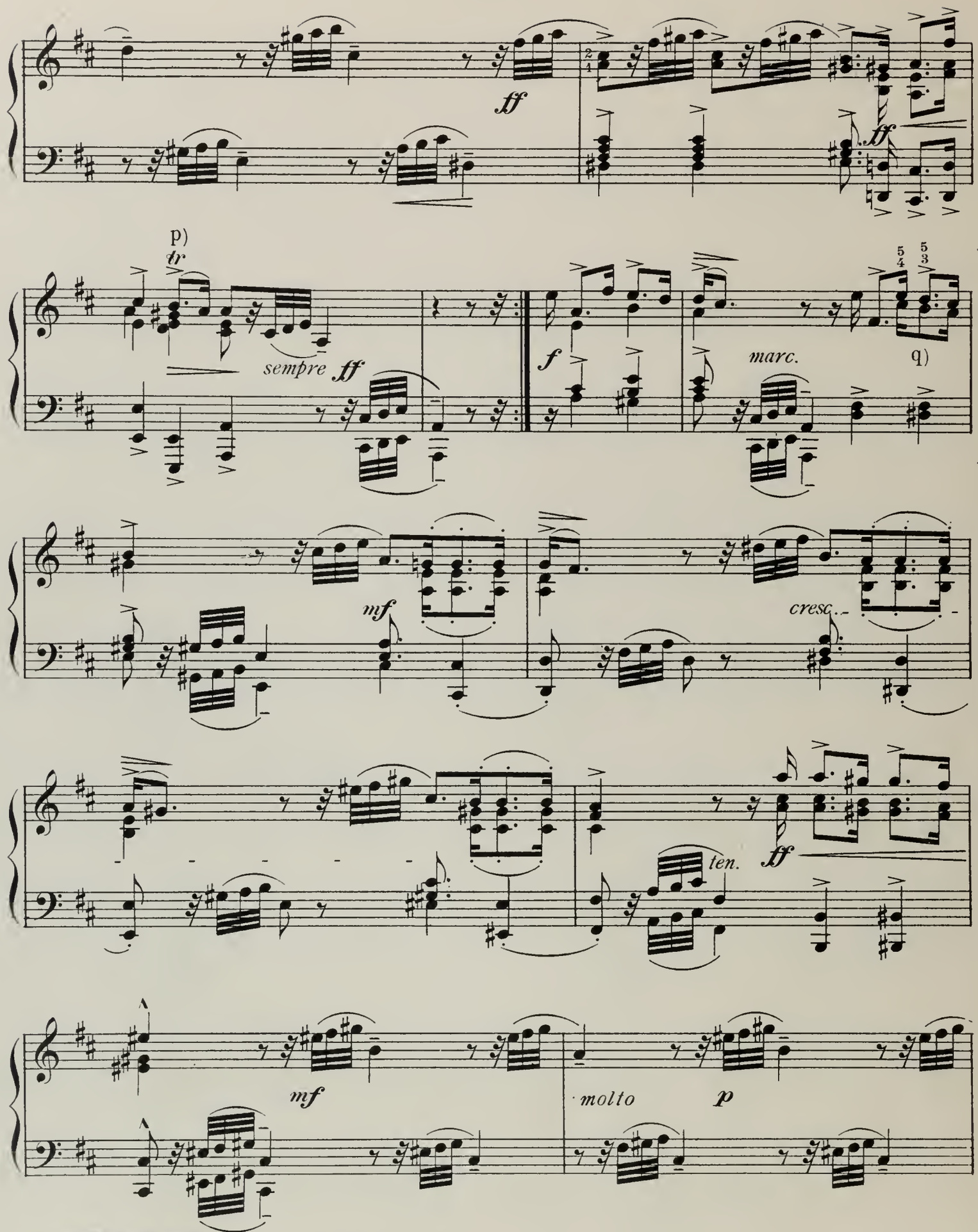
k) This trill seems more effective when prolonged through the measure and immediately joined to the following scale. Sustain the trill through the value of three quarter notes at least.


mf leggiero e brillante
pp
poco f
pp
f
p
mf animato
p
f
1)
sfz
f
p
f
sfz

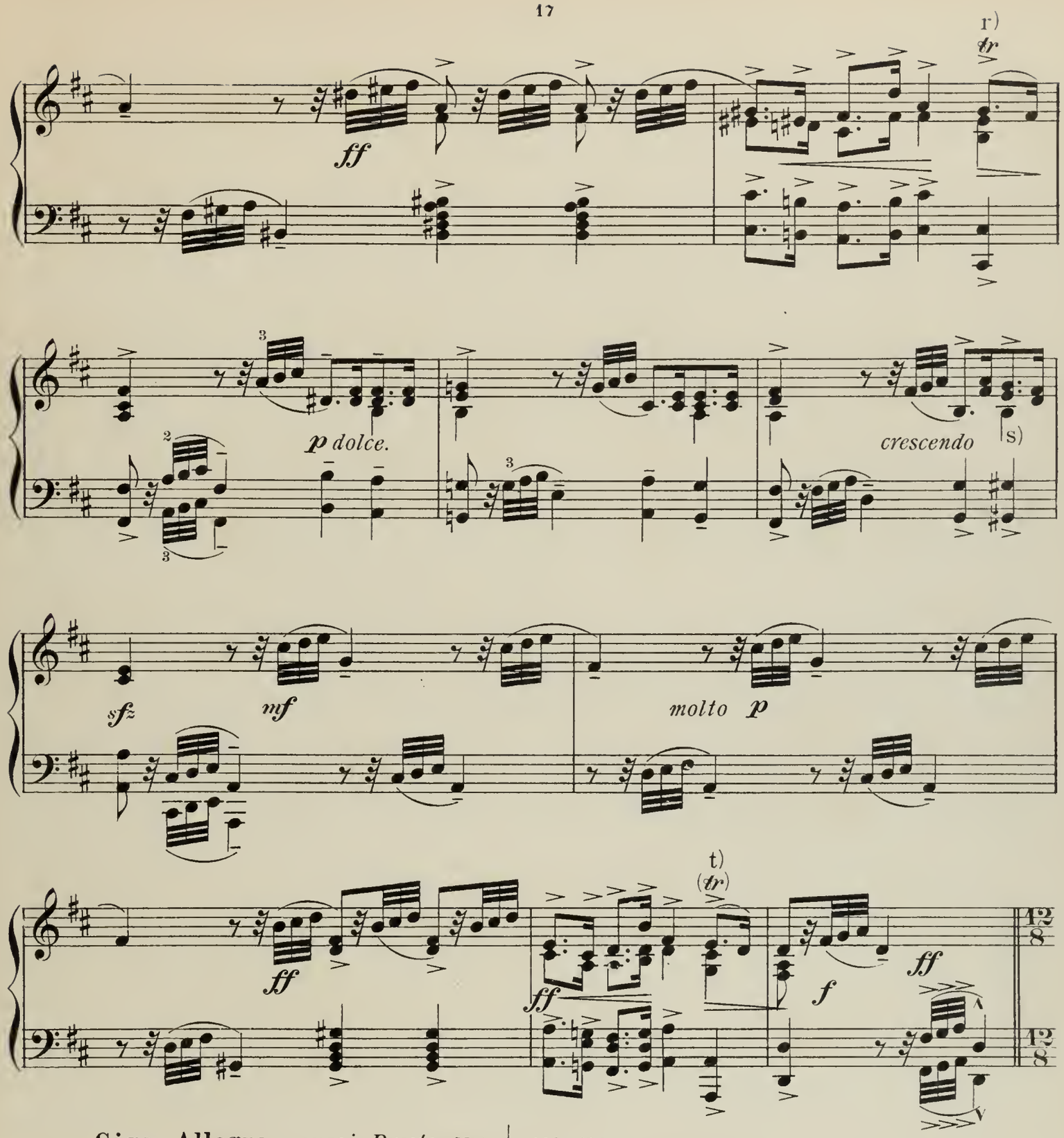
1) see g).



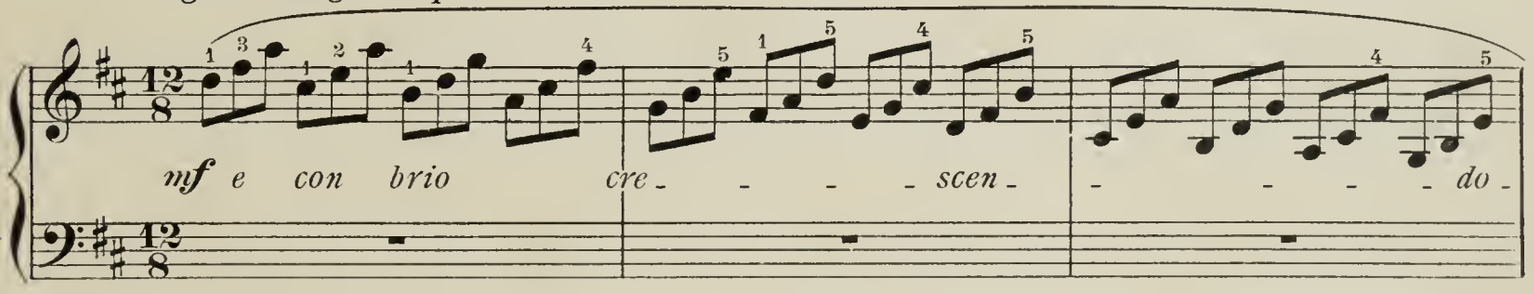
m) see h). n) The extremely harsh effect of the chromatic passing note (G♯) in the bass may perhaps be legitimately avoided by taking the octave E:  o) or, as at n): 



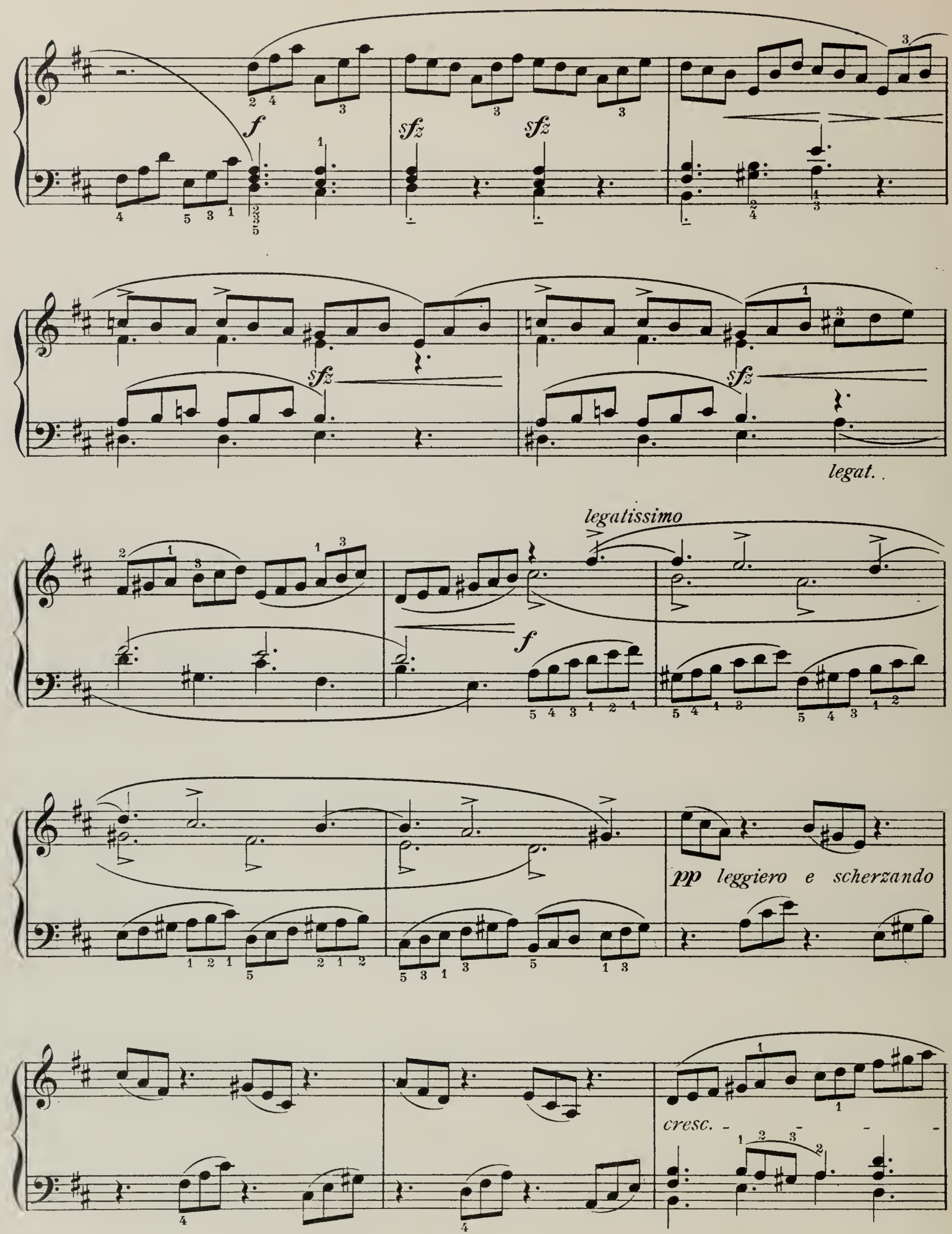
p) q) or

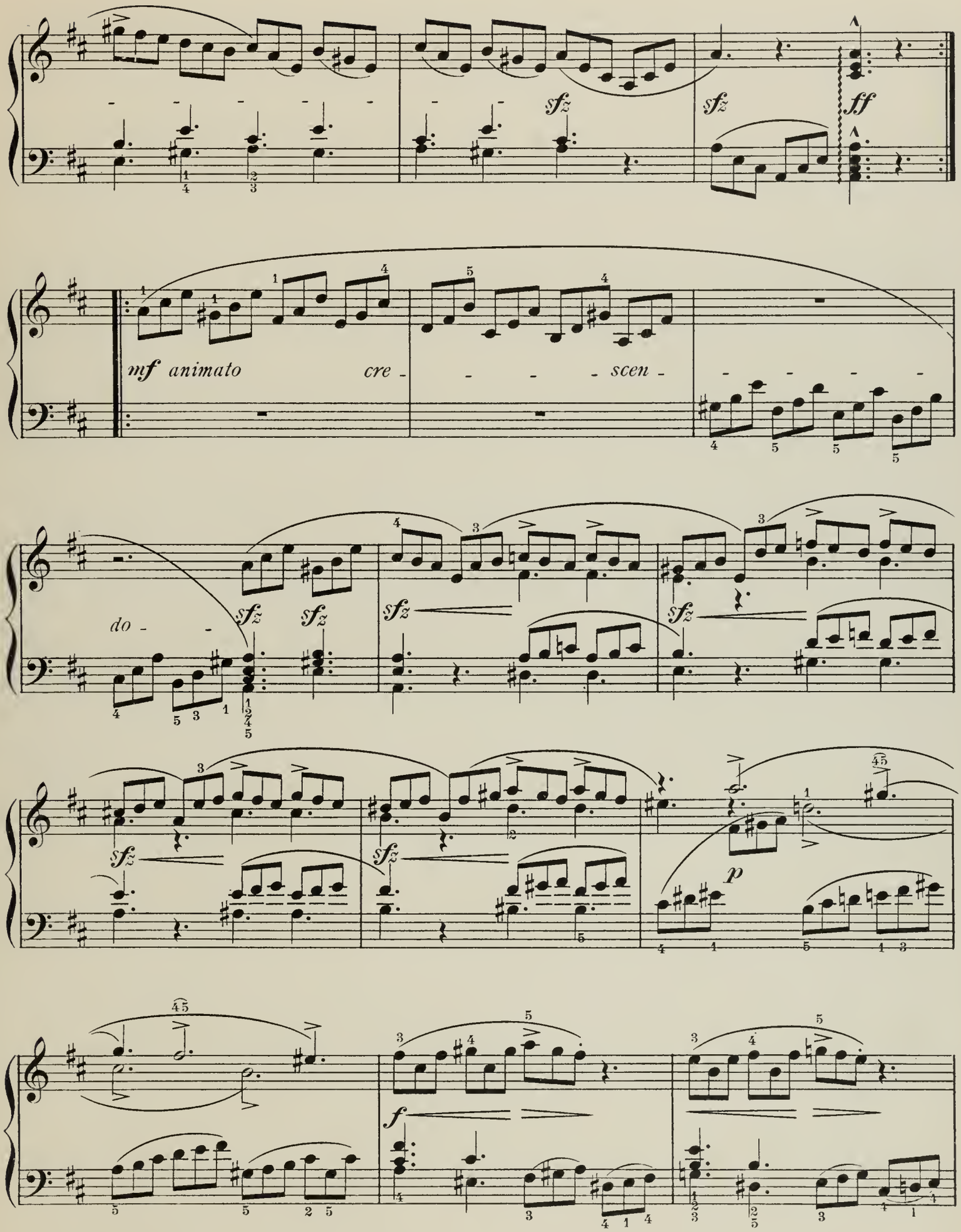


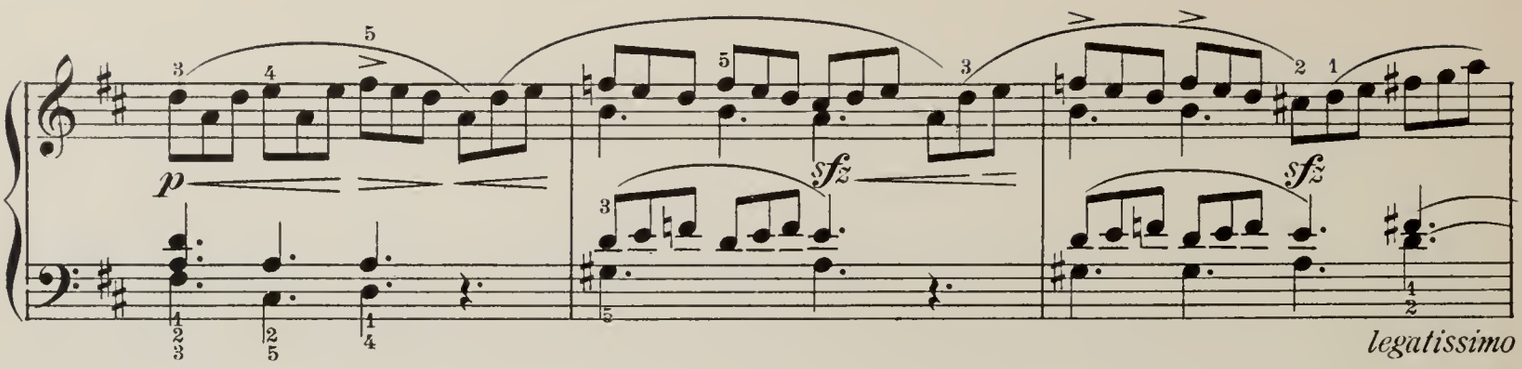
Giga. Allegro. *quasi Presto.* Met. ♩ = 168 - 174.

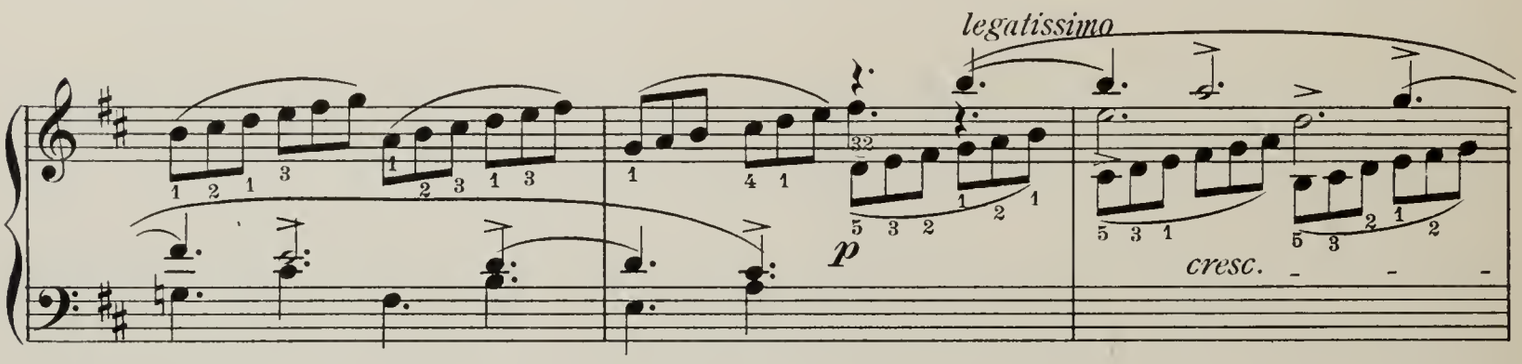


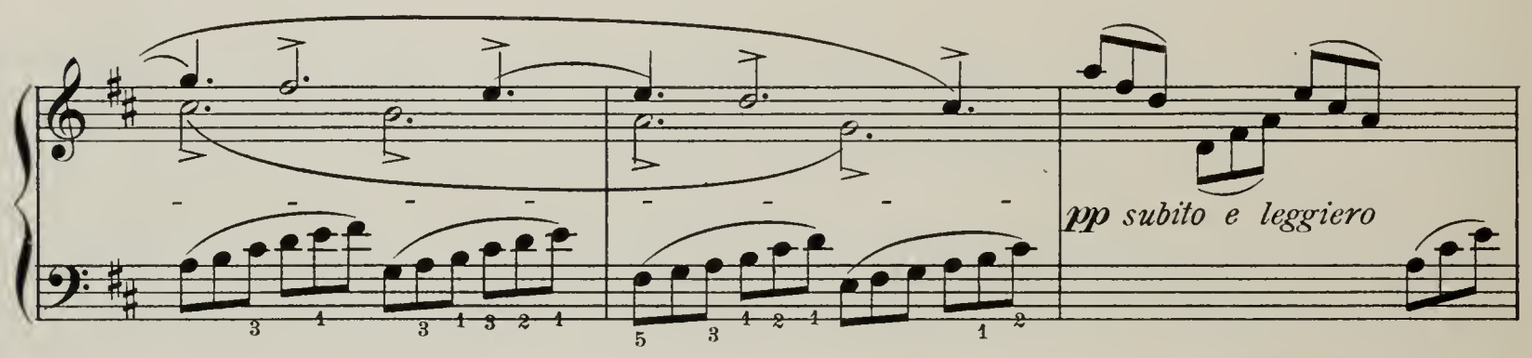
r) see p). s) see n). t) see p).

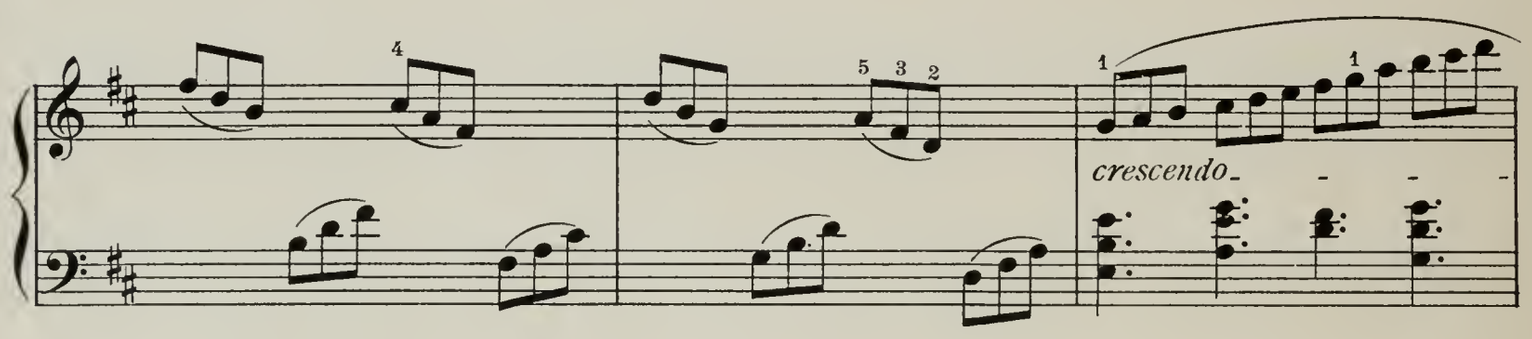

f
sfz
sfz
sfz
sfz
legat.
legatissimo
f
pp leggiero e scherzando
cresc.

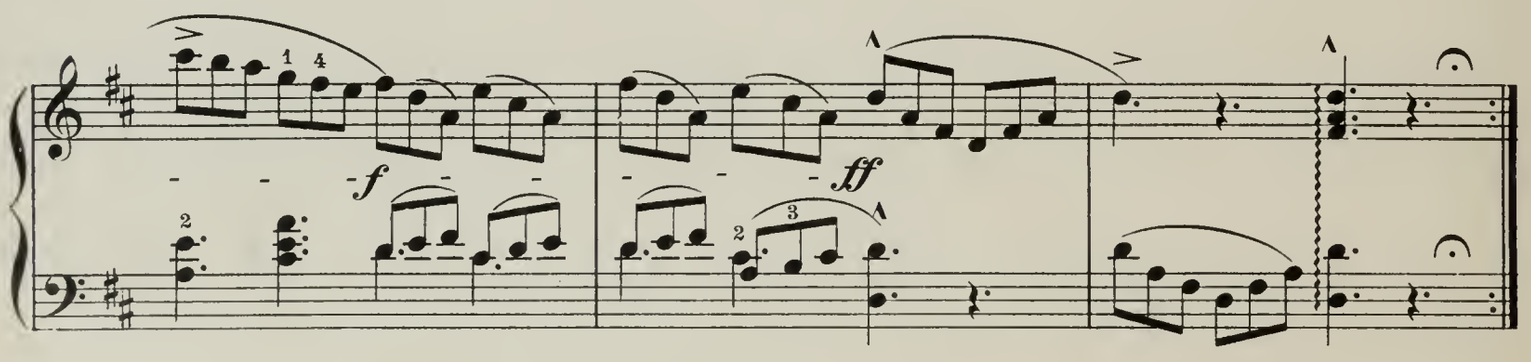

sfz
sfz
ff
mf animato
cre - - - - scen - -
do - -
sfz
sfz
sfz
sfz
sfz
sfz
p
f


p
sfz
sfz
legatissimo


legatissimo
p
cresc.


pp subito e leggiero


crescendo


f
ff

Sonata.

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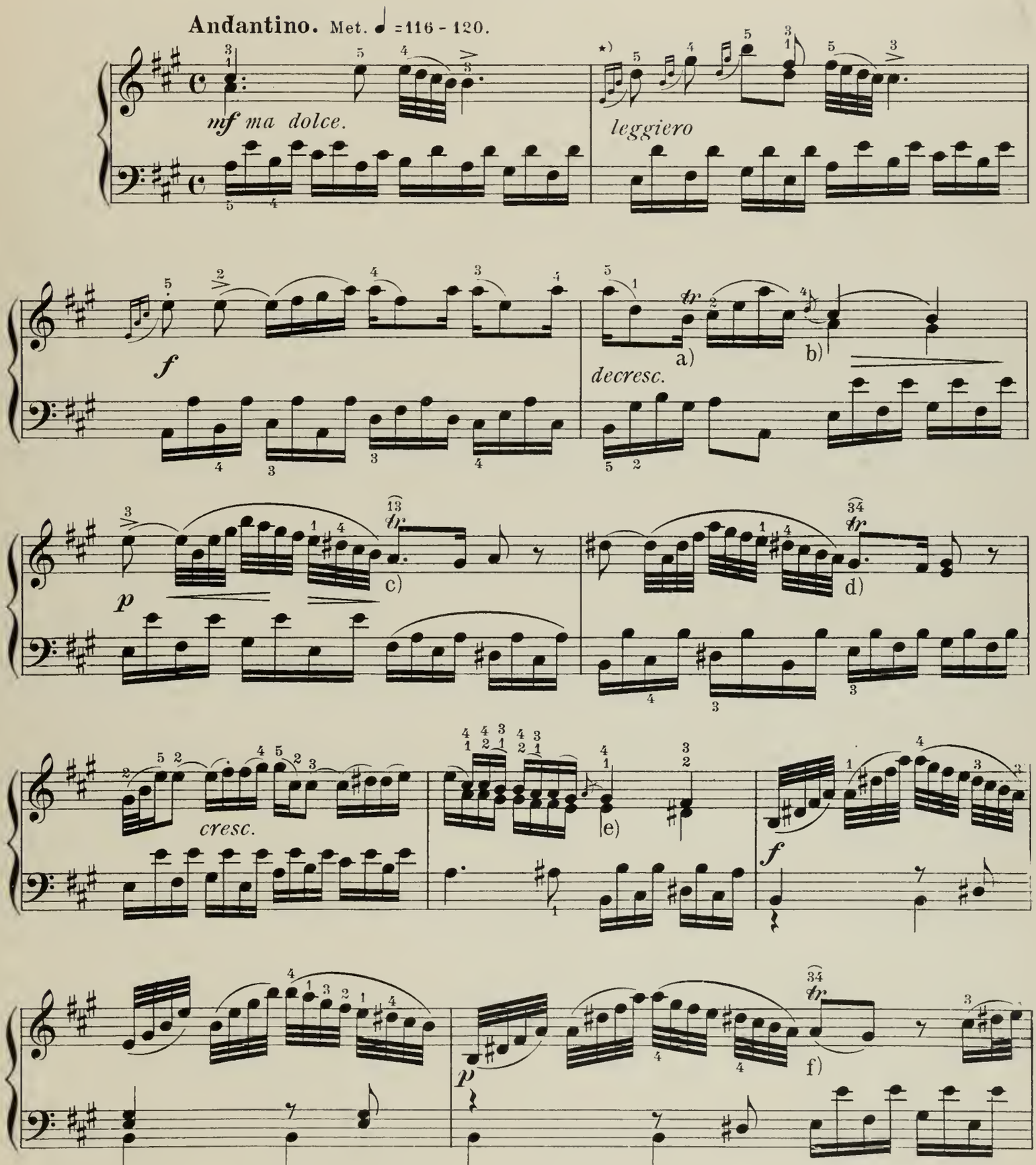
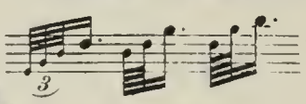
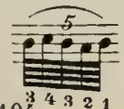
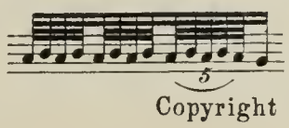
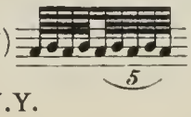
by

BALDASSARE GALUPPI.

(1706-1785)



★) NOTE: Take the small notes always from the time of the principal note as in this measure:  etc.

a)  b) c)  d) as at c). e) as at b). f) 

R
15713-9
12318-104

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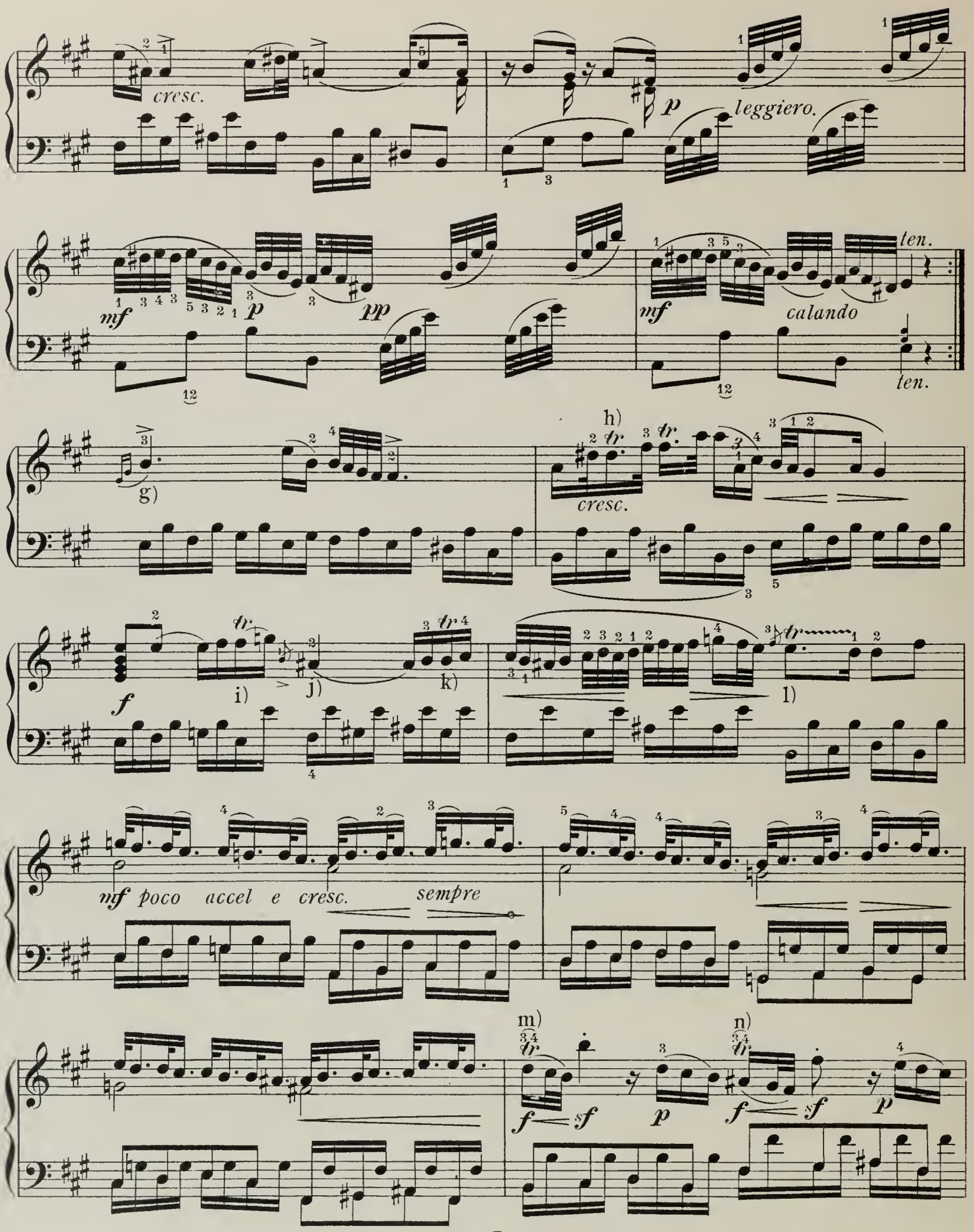
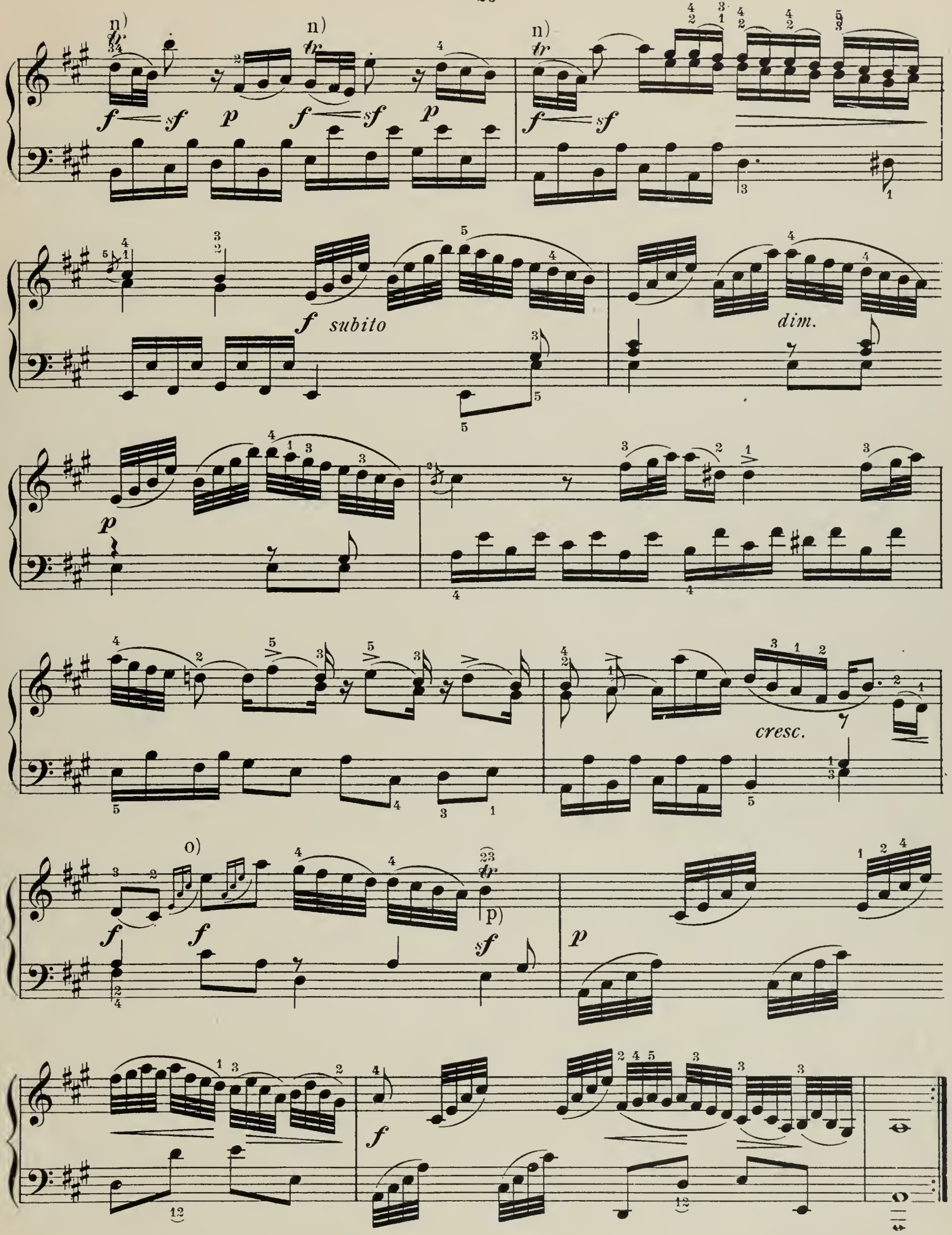
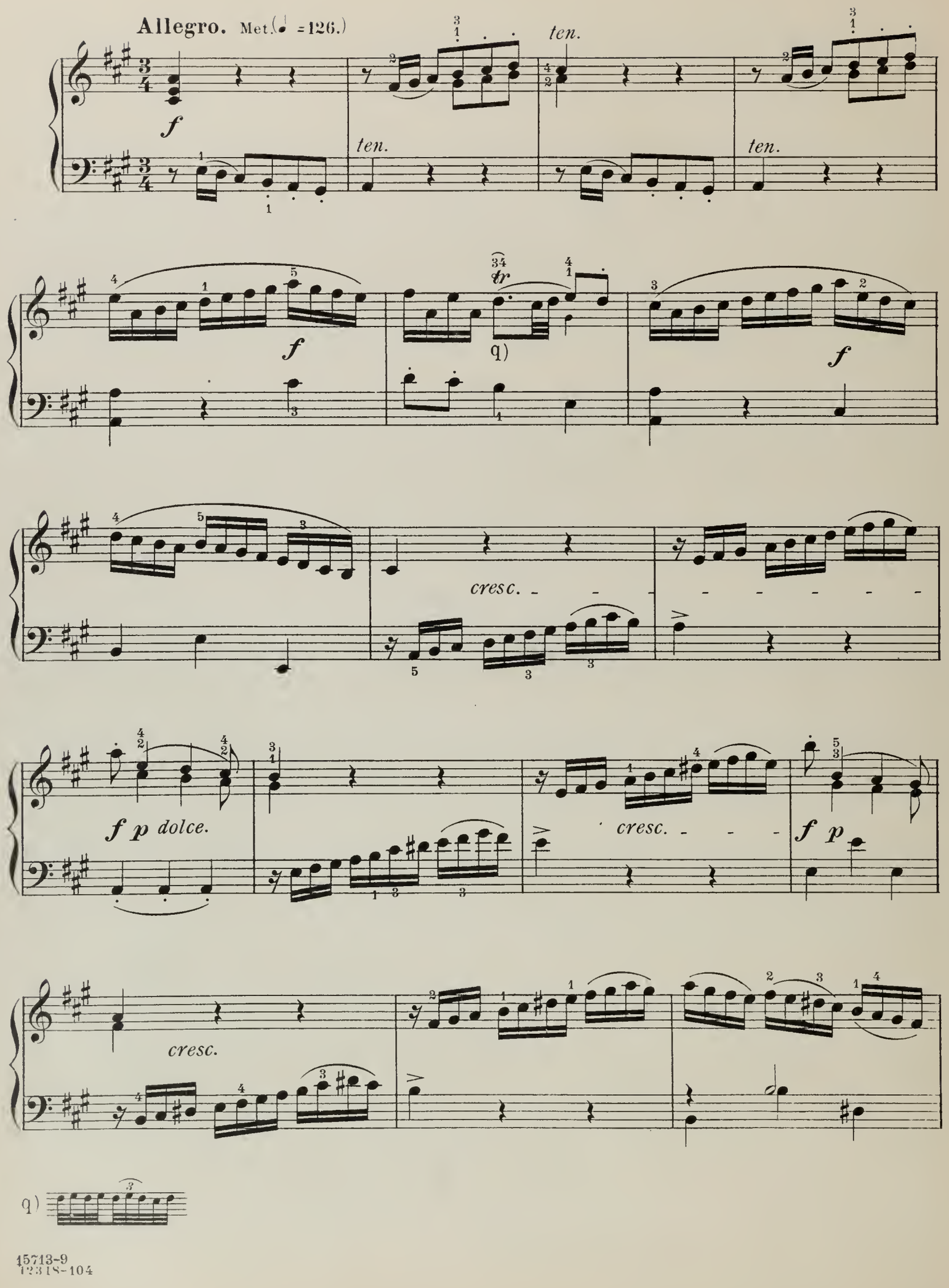


g) see note to second measure. h) i) j) k) see i). l)

m) n) always as at m).



o) see second measure. p)


Allegro. Met.(♩ =126.)
f
ten.
ten.
ten.
f
tr
q)
f
cresc.
f p dolce.
cresc.
f p
cresc.
q)

f

ten.

sf

r)

p dolce.

marcato.

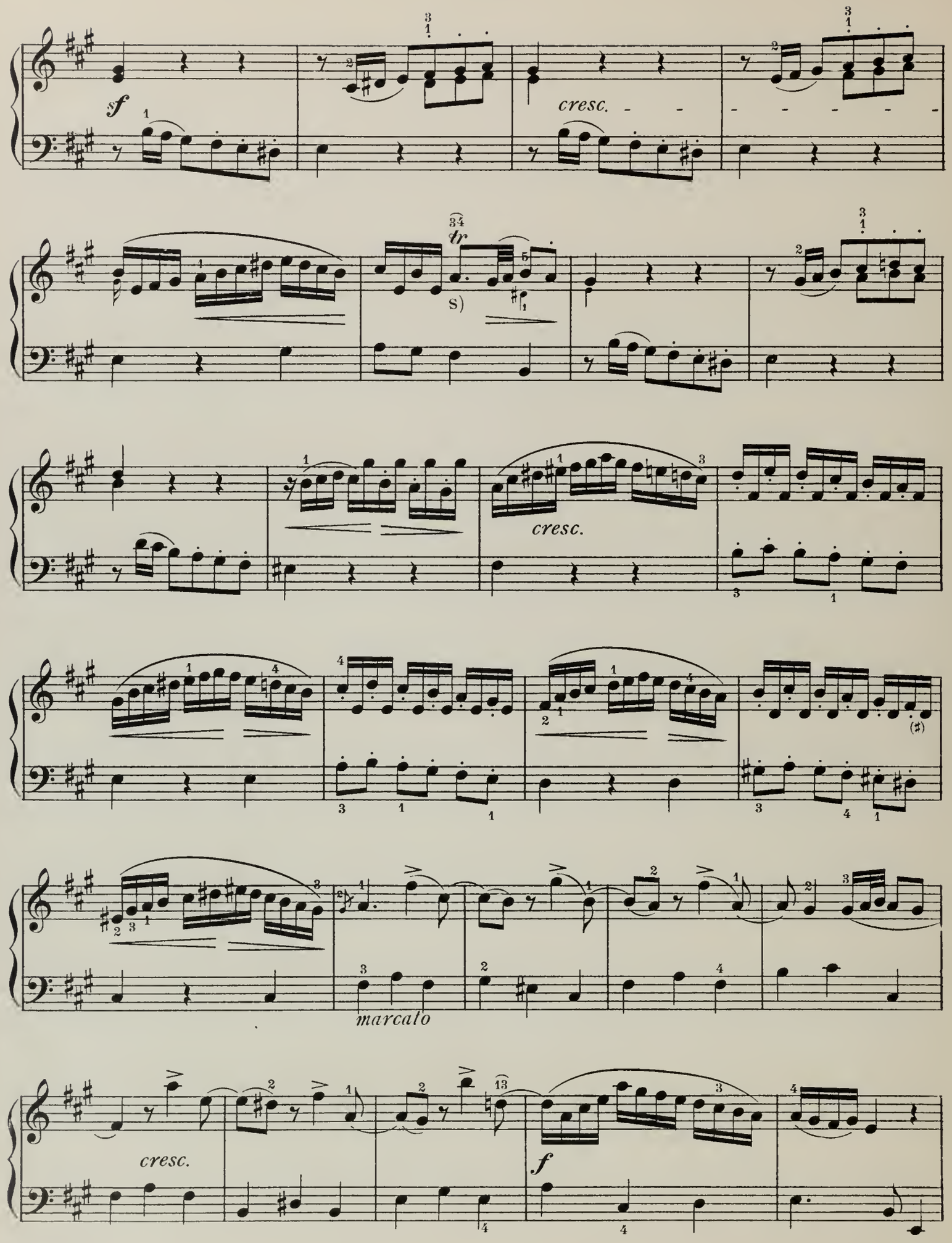
r)

sf

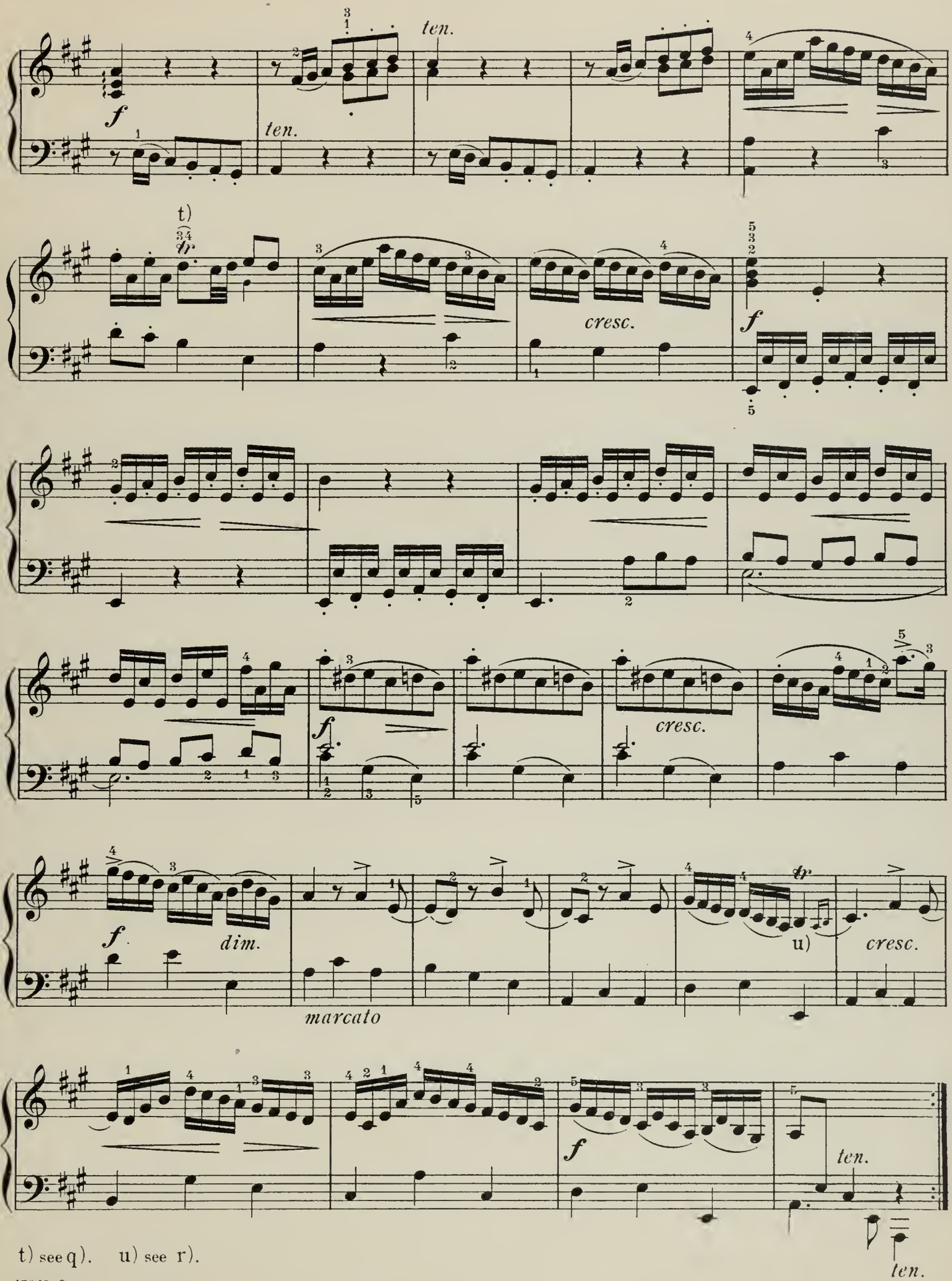
cresc.

ten.

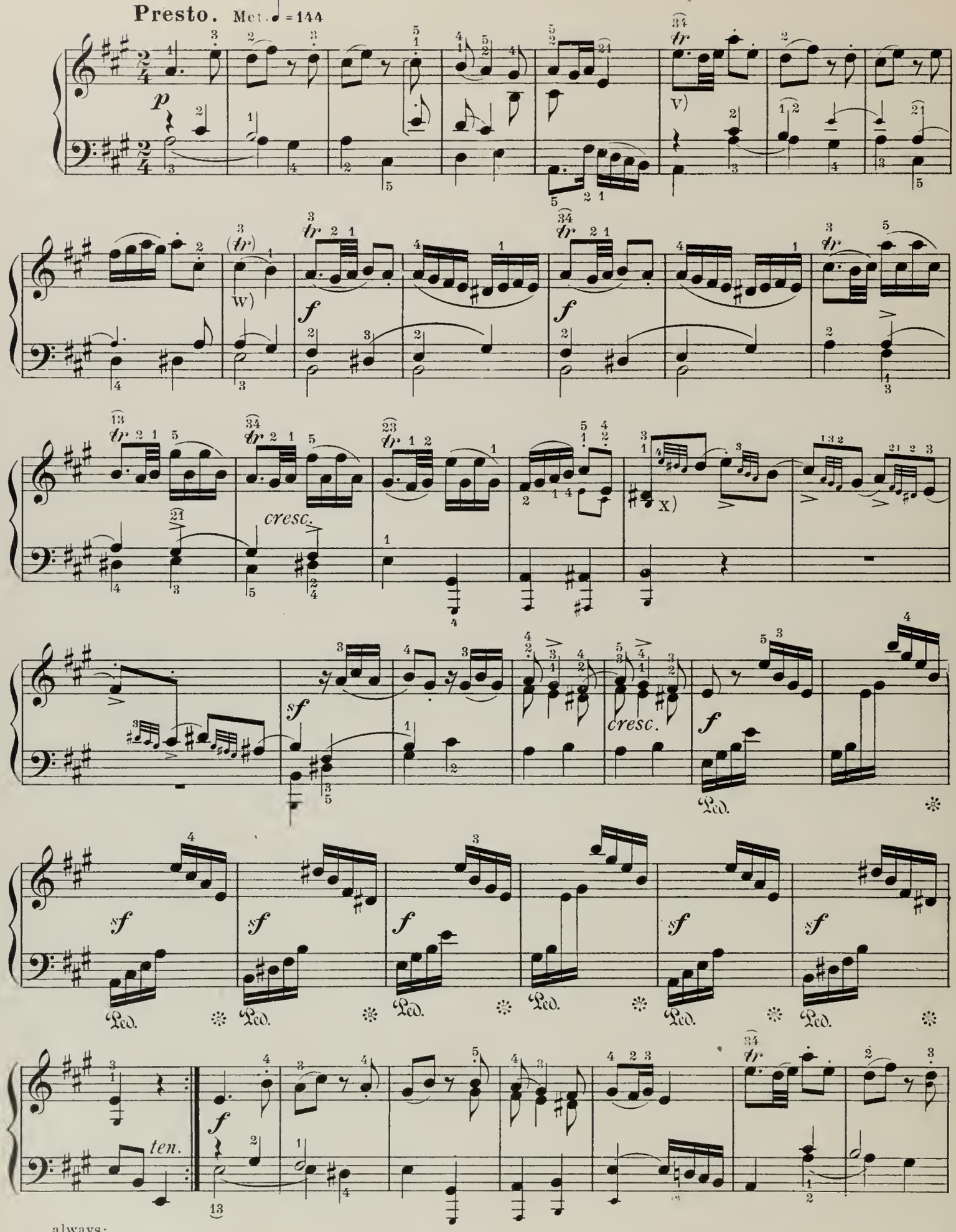
r)



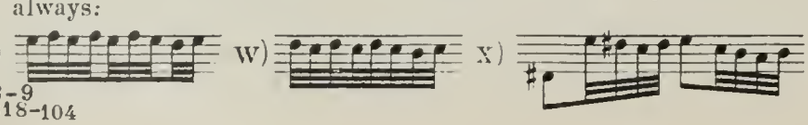
s) see q).

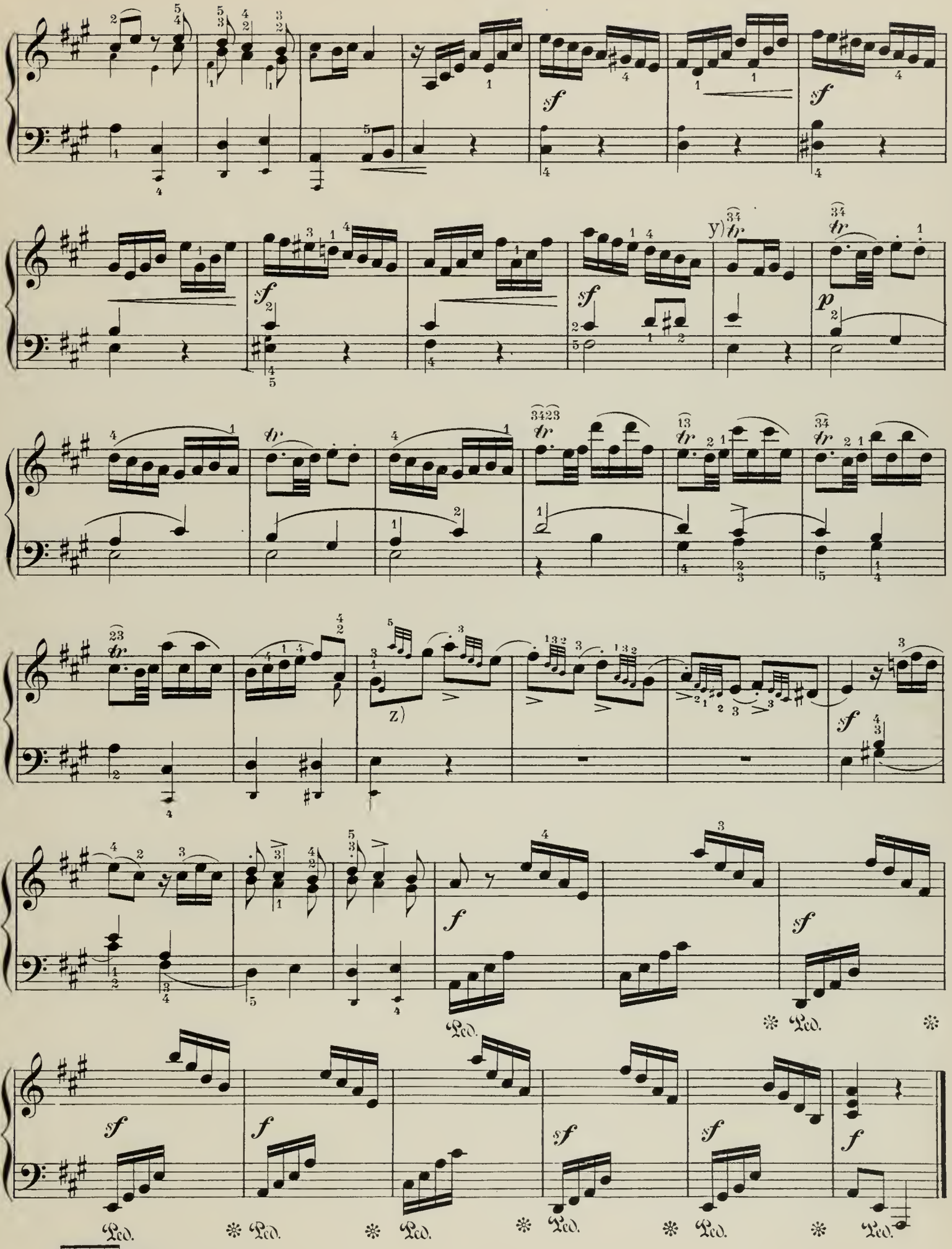


t) see q). u) see r).



always:





y) z) see X).

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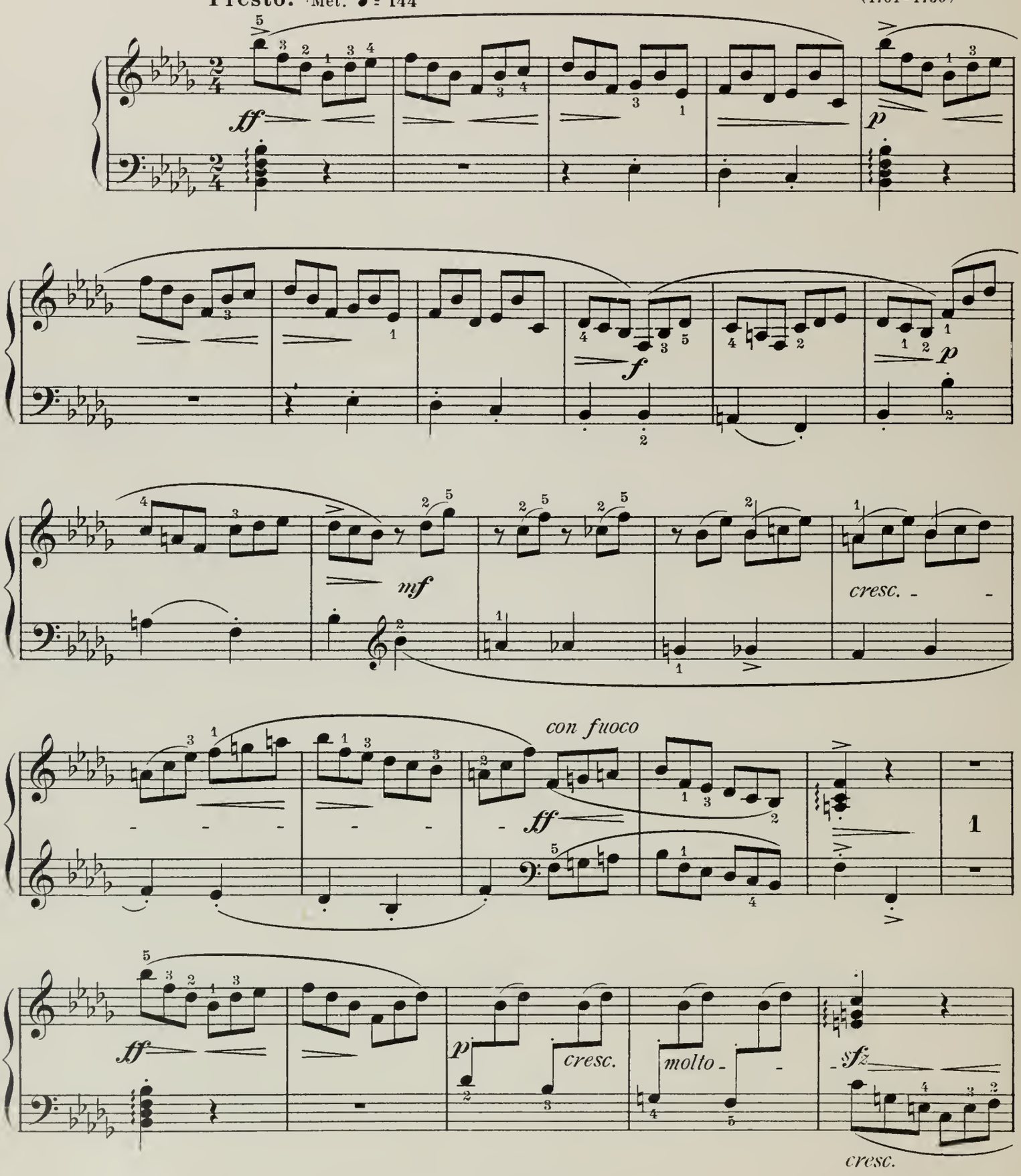
Gigue.

This powerful and brilliant piece is far enough from the modern Gig as we conceive it, and is well calculated to afford a welcome alternative to the Heller Tarantelles, etc.

Carl Heinrich Graun.
(1701-1759)



R
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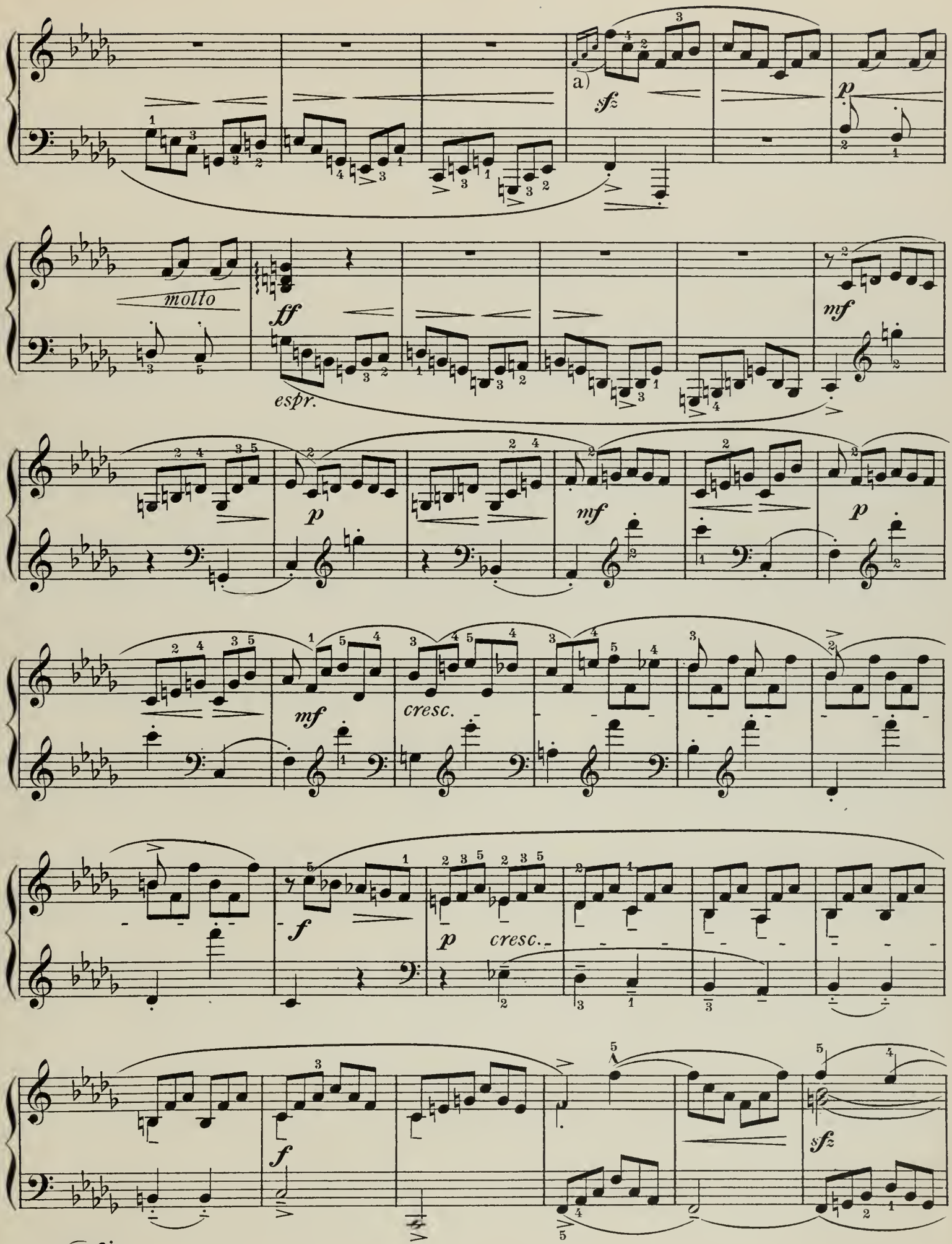
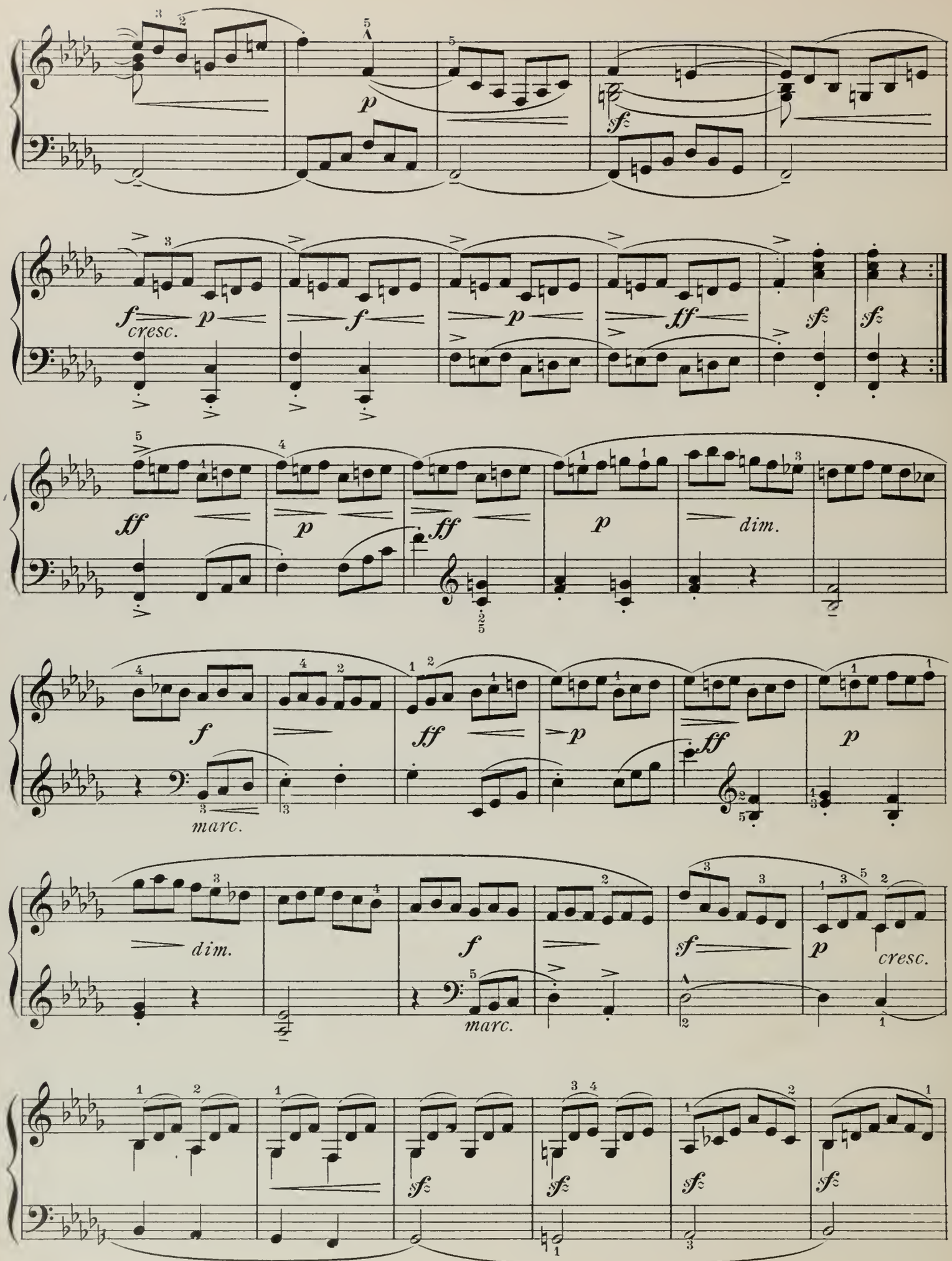
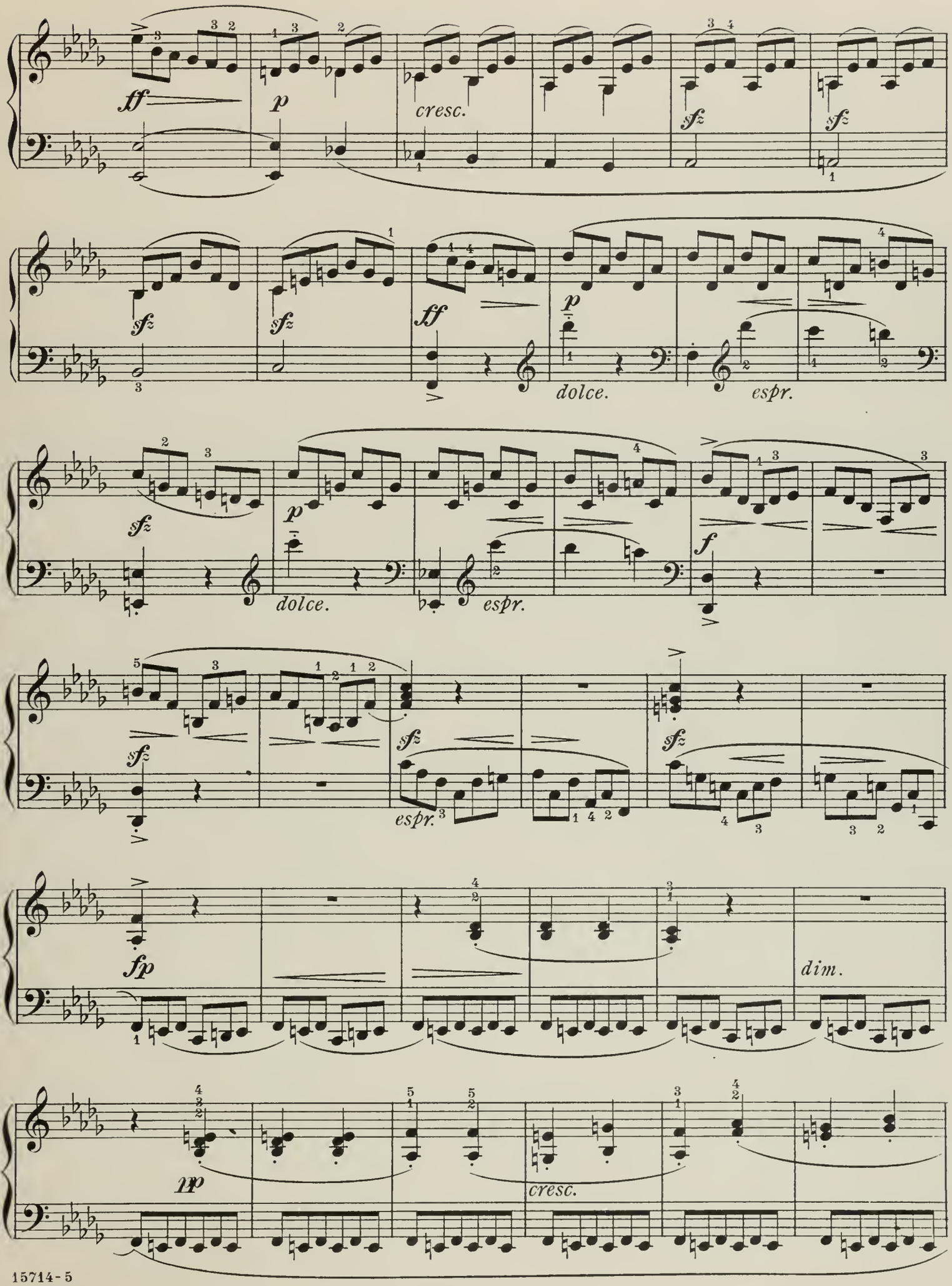
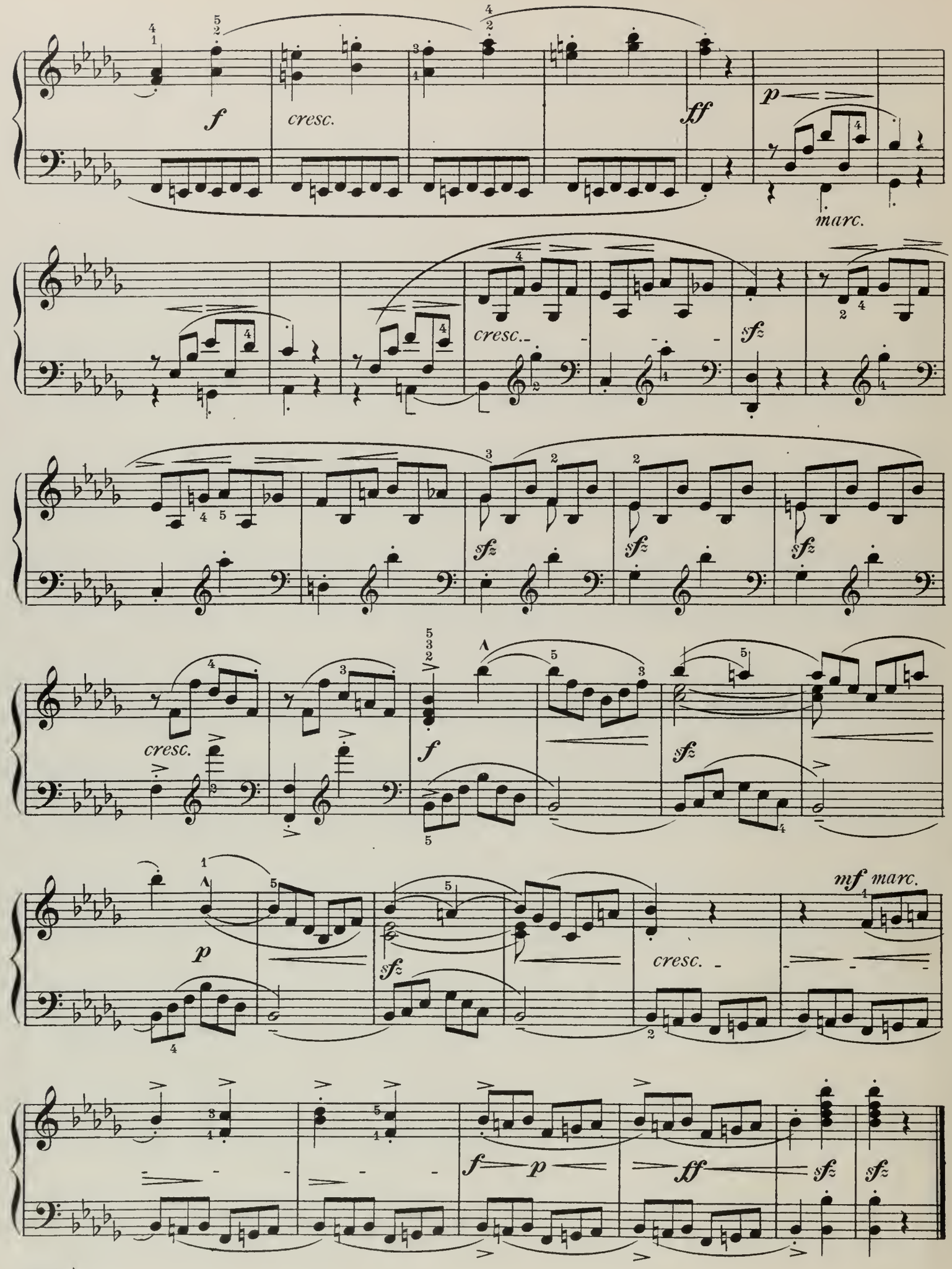


a)


p
sfz
f
cresc.
p
f
p
ff
sfz
sfz
ff
p
ff
p
dim.
f
marc.
ff
p
ff
p
dim.
f
marc.
sf
p
cresc.
sfz
sfz
sfz
sfz
sfz


ff
p
cresc.
sfz
sfz
sfz
sfz
ff
p
dolce.
espr.
sfz
p
dolce.
espr.
f
sfz
sfz
espr.
fp
dim.
pp
cresc.


f
cresc.
ff
p
marc.
cresc.
sfz
sfz
sfz
sfz
cresc.
f
sfz
p
sfz
cresc.
mf marc.
f
p
ff
sfz
sfz

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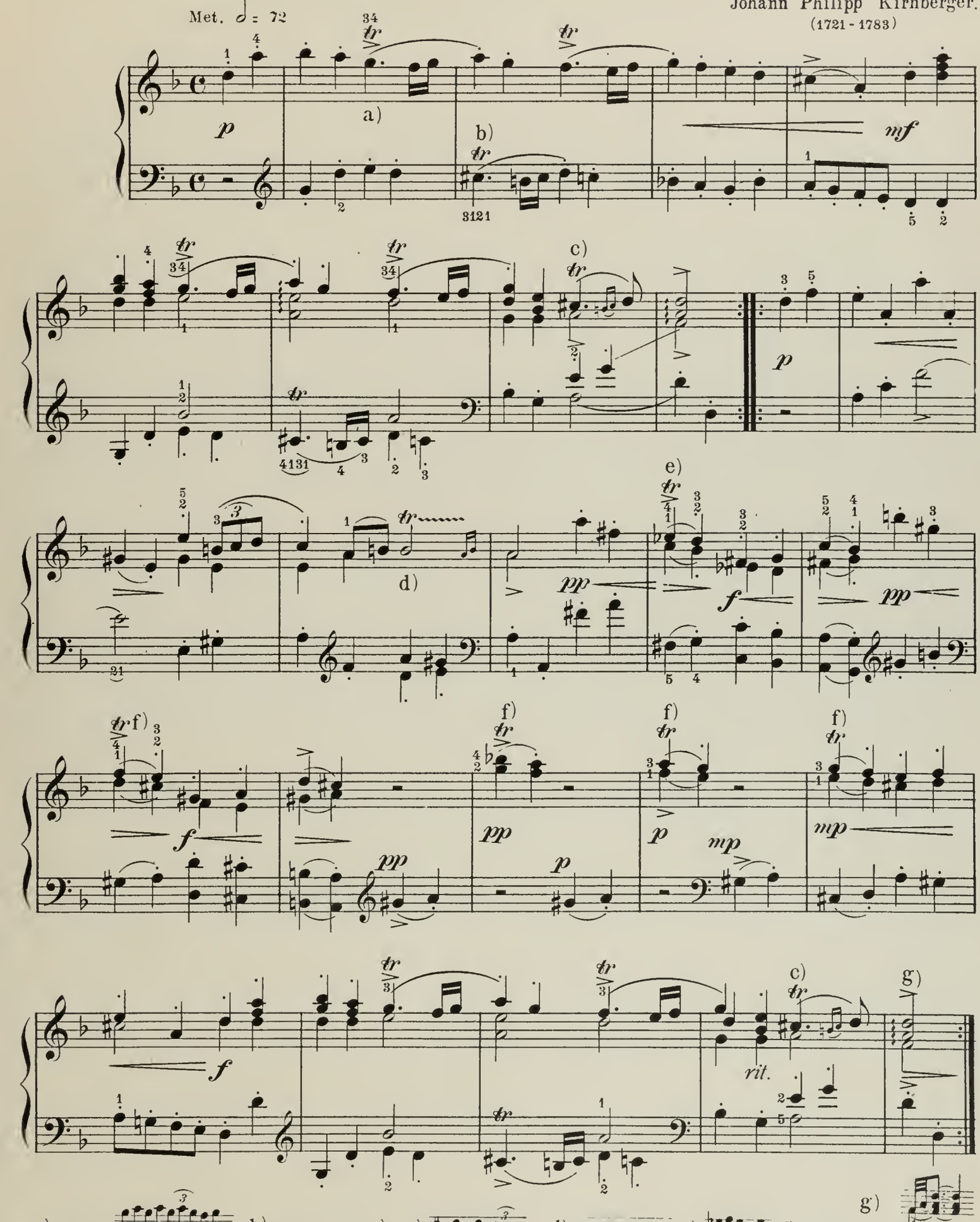
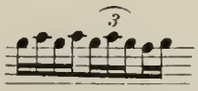
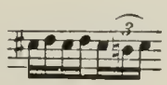
Gavotte.*)

*) See note to Gavotte by Martini, page 41.

Johann Philipp Kirnberger.
(1721 - 1783)



a) always  b) always as at a). c)  d) e) f) always as at e).

g)

15715 - 1
12318-104

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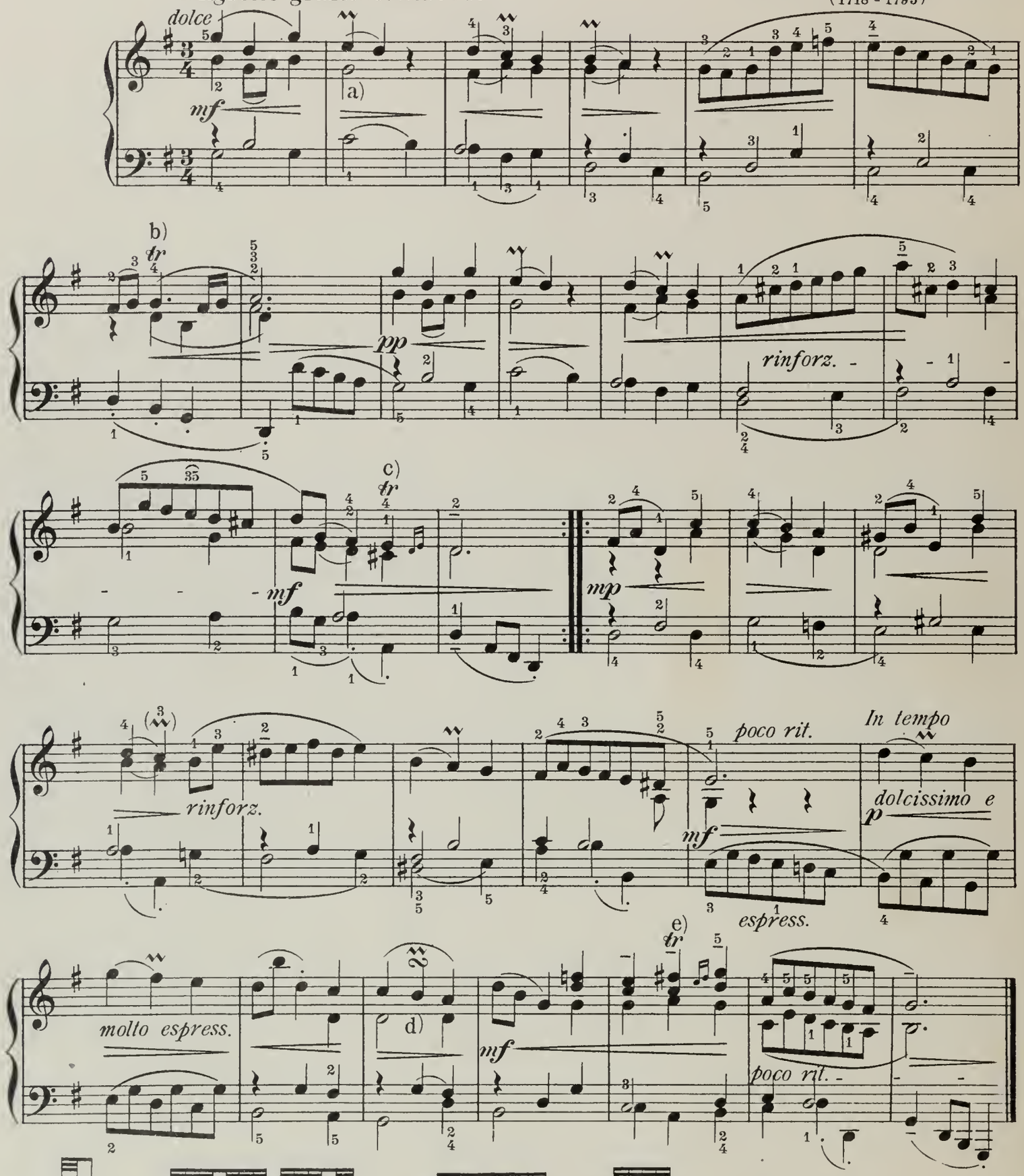
Menuet.

The Minuet is too well known to require description. Its chief historic importance arises from its retention, alone of all the old dances, in the Symphony, whence is derived the modern Scherzo.

Friedrich Wilhelm Marpurg.
(1718 - 1795)

Allgretto grazioso. Met. ♩ = 84



a) b) c) d) e) as at c).

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La Badine.

(The Tease.)

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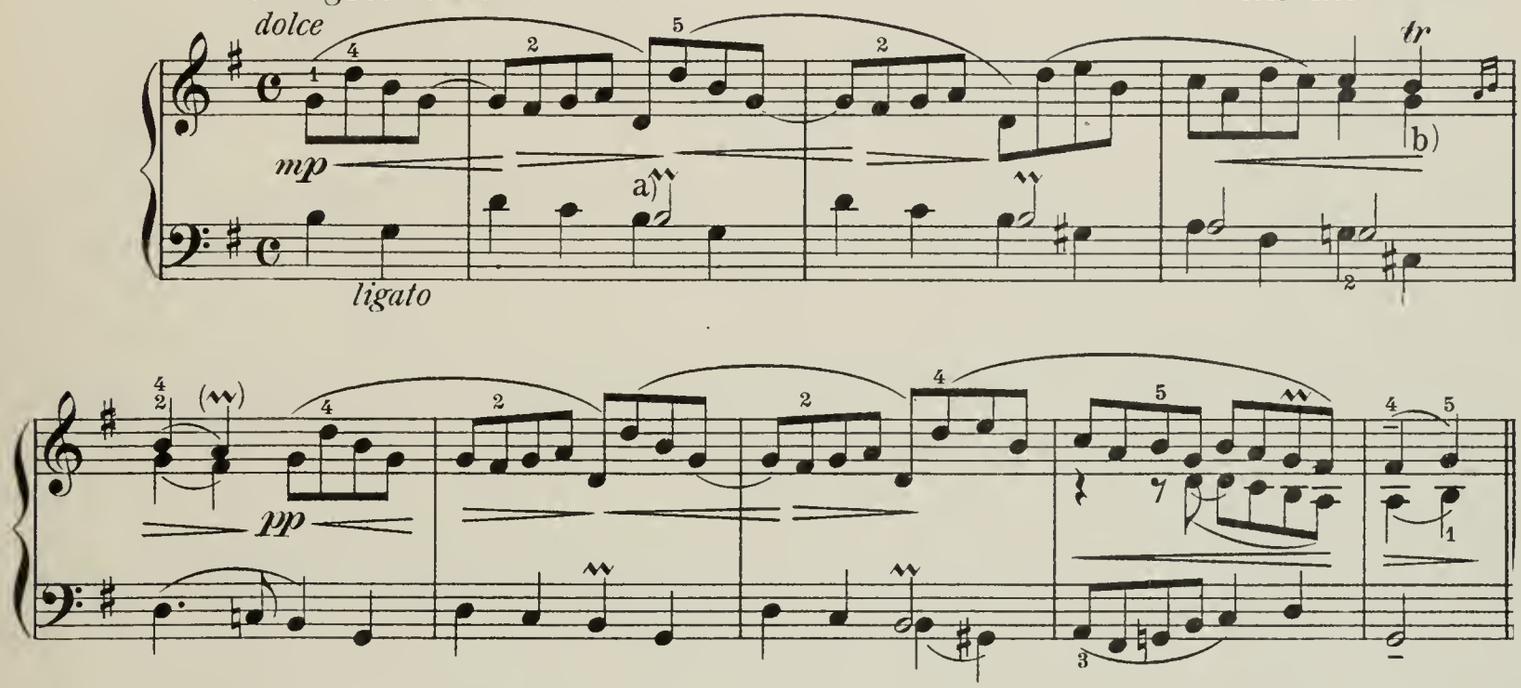
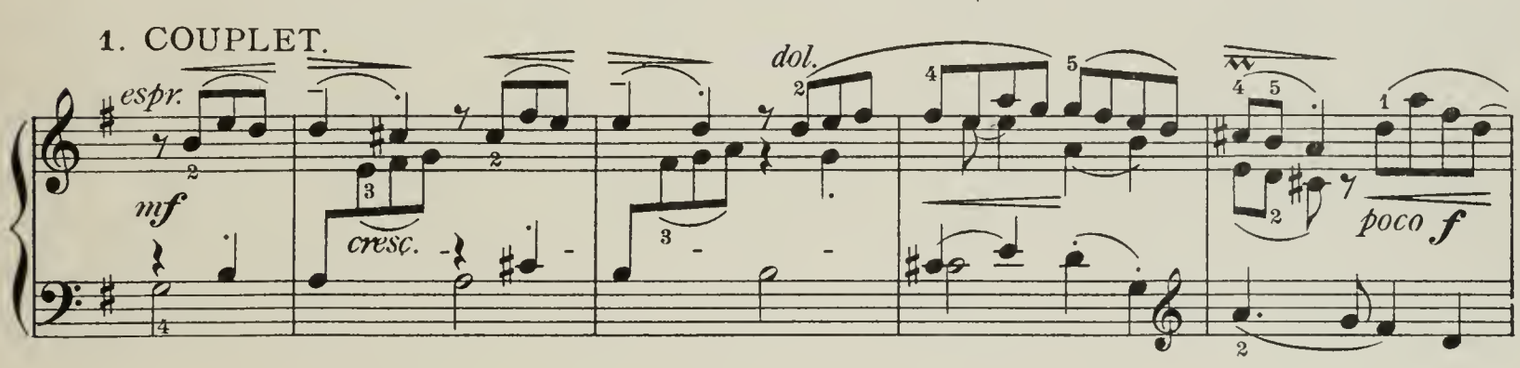
RONDEAU.

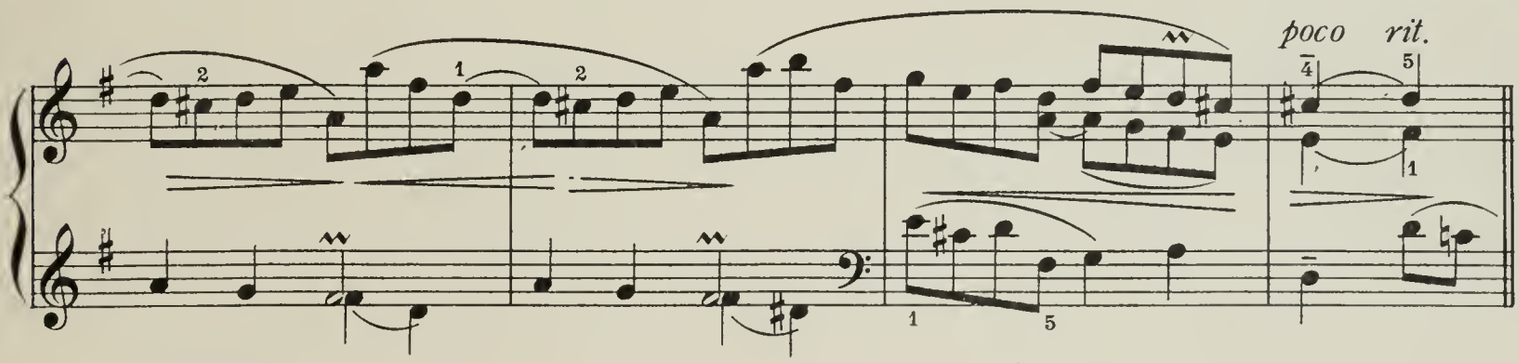
Friedrich Wilhelm Marpurg.
(1718 - 1795)

Allegretto. Met. ♩ = 108 – 116

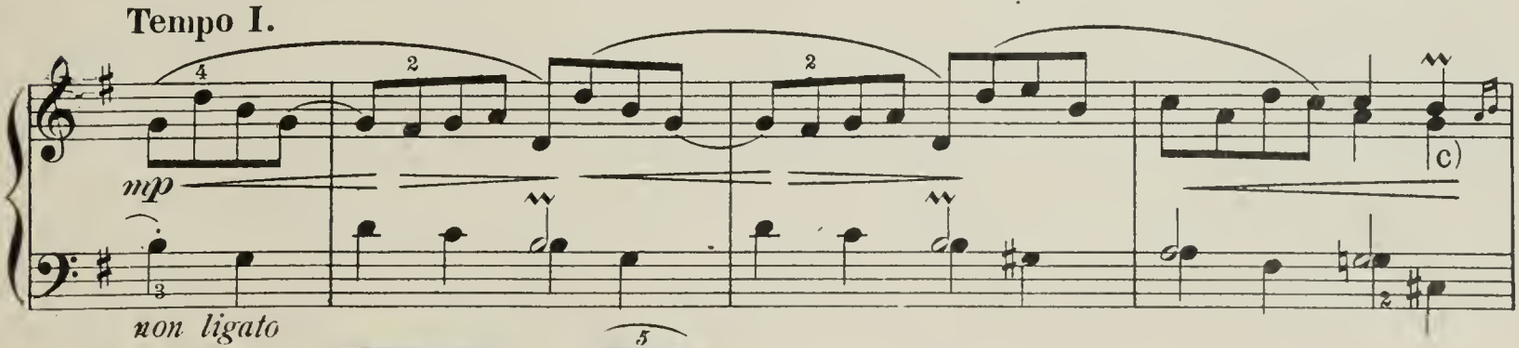


1. COUPLET.





Tempo I.



a) always: b) c)

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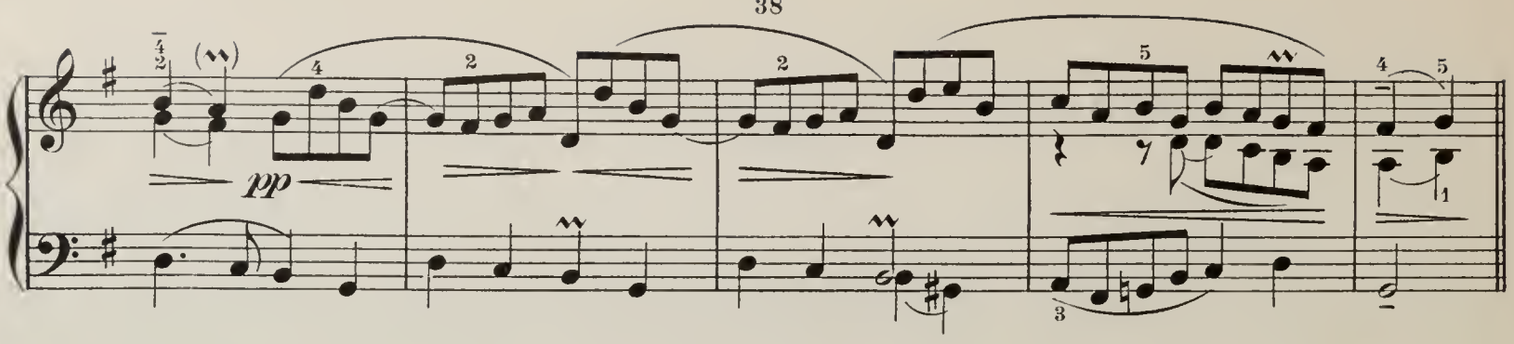
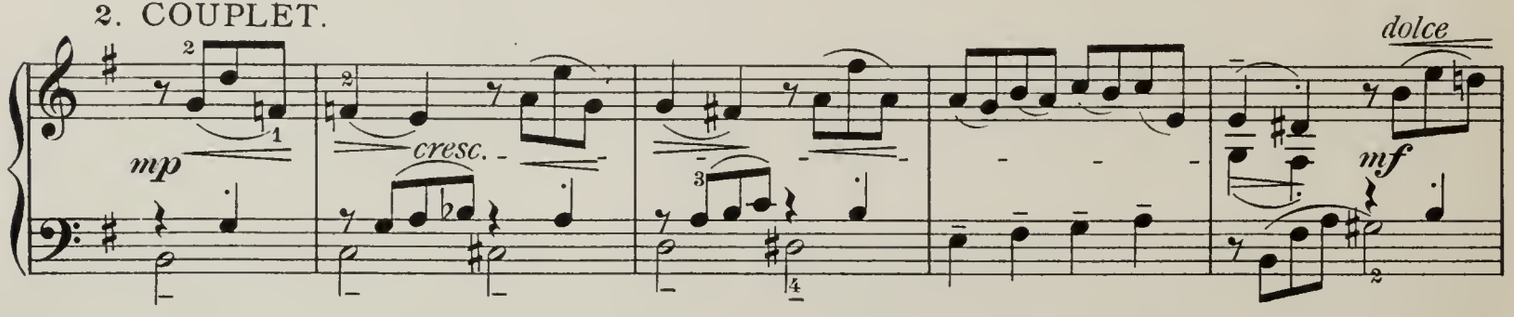
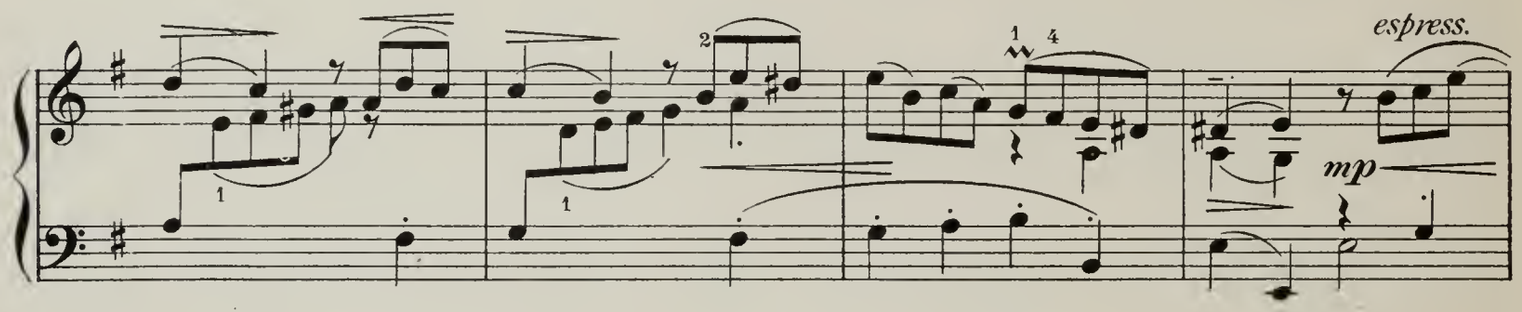
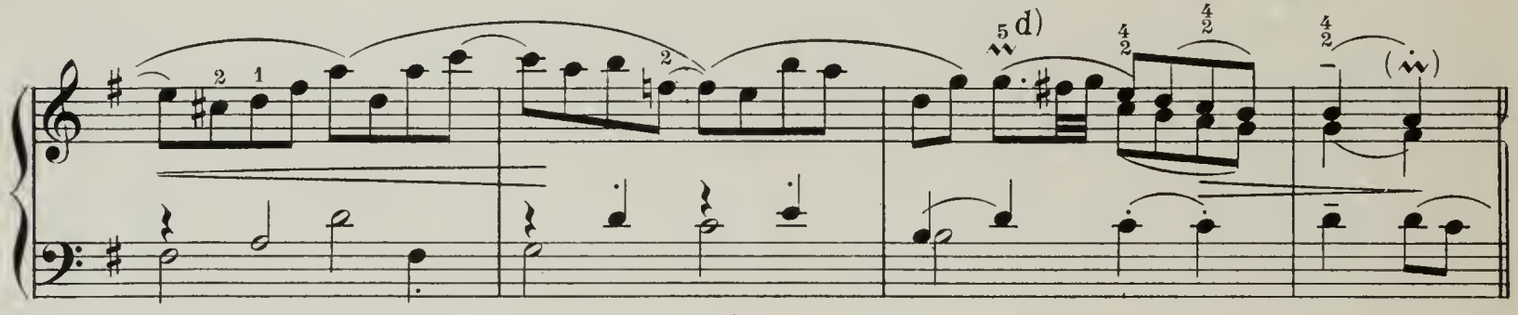


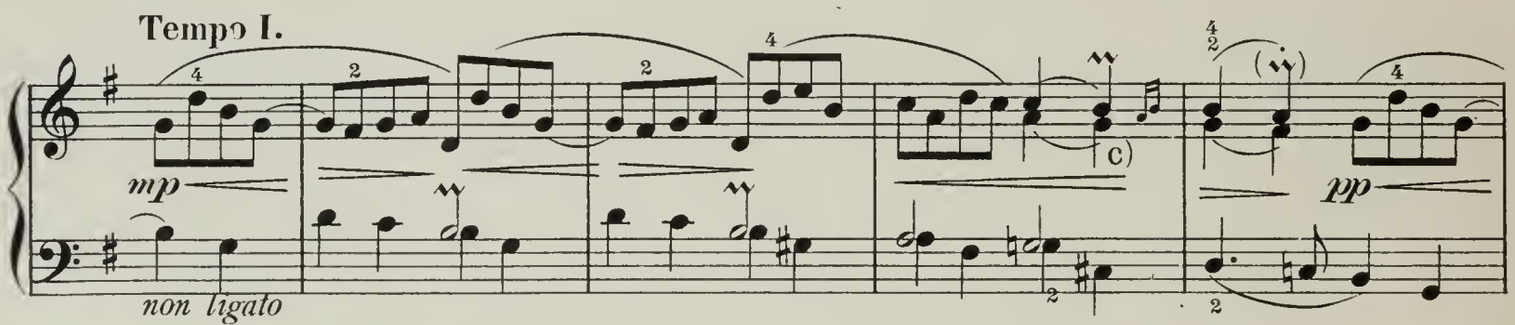
2. COUPLET.

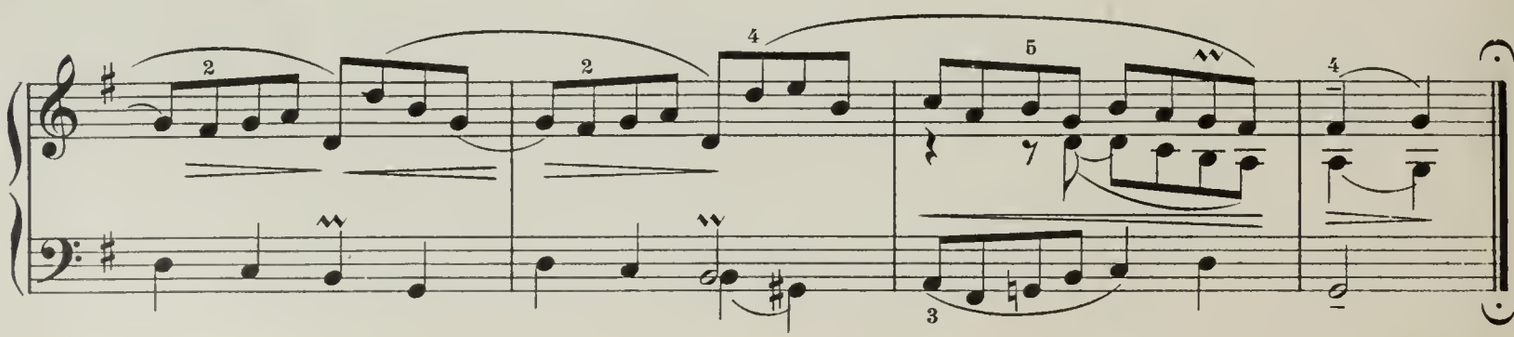






Tempo I.





d) as at c).

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La Voltigeuse.

(The Tight-Rope Girl.)

RONDEAU.

Friedrich Wilhelm Marpurg.
(1718 - 1795)

Allegro. Met. ♩=126

leggiero. *stacc.* *ten.* *stacc.* *ten.*

1. COUPLET.

legato

a) b) c) d) e) f)

R
15718-2
12318-104

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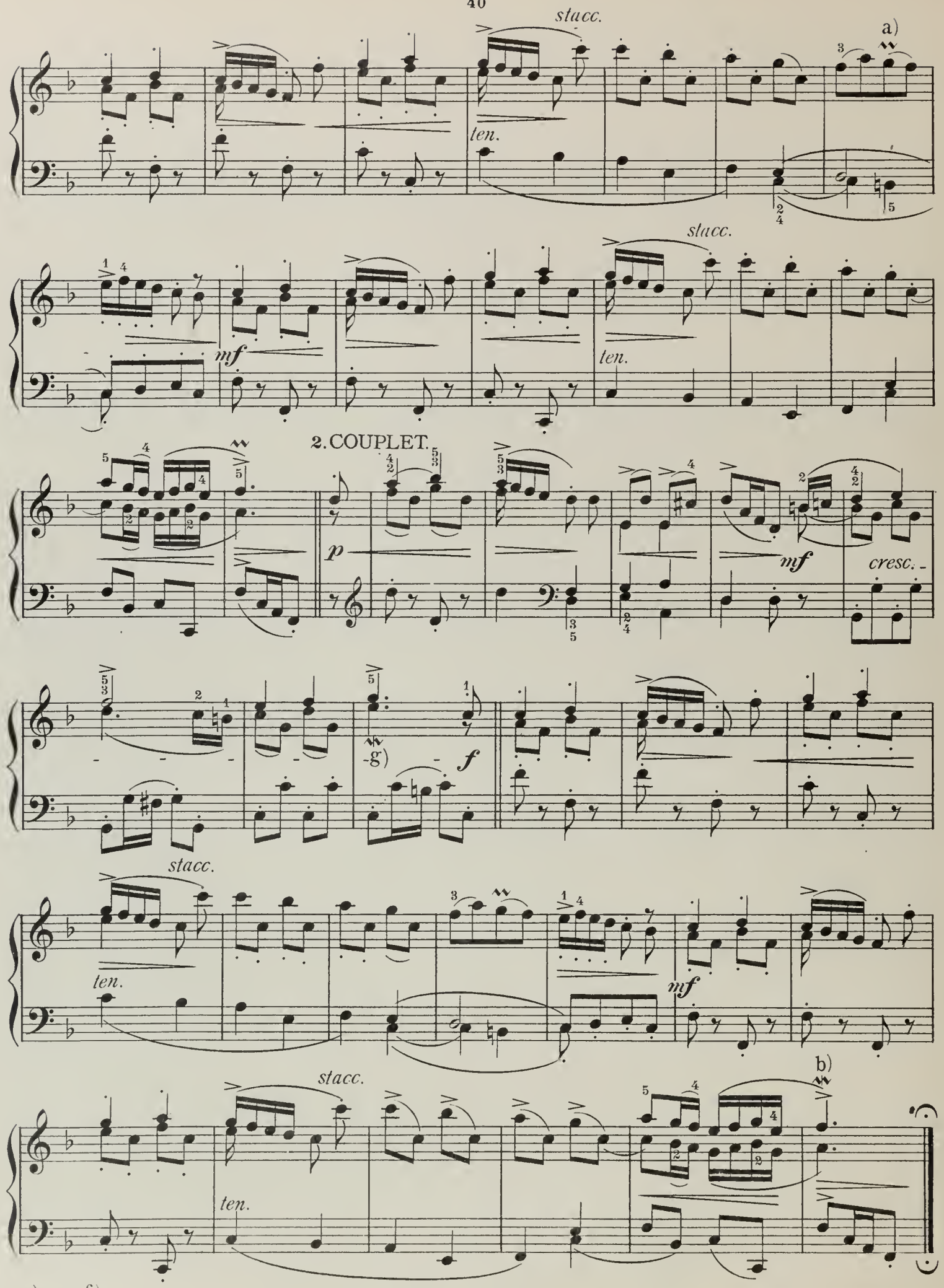
stacc.
a)
ten.
stacc.
mf
ten.
2. COUPLET.
p
mf
cresc.
g)
f
stacc.
ten.
mf
b)
stacc.
ten.

g) see f).

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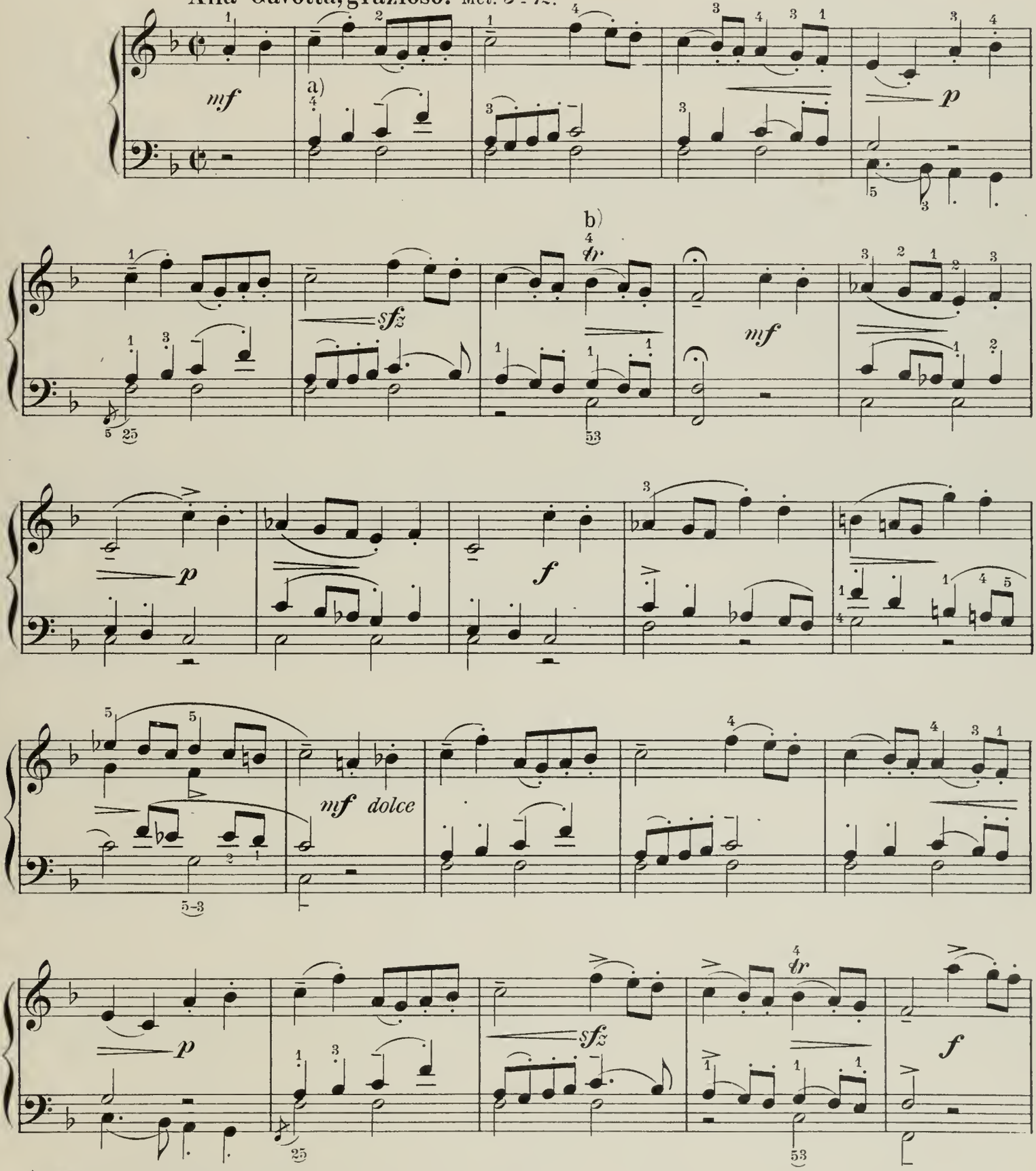
Gavotte.

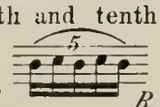
The peculiarity of the Gavotte is in the rhythmic disposition of the phrases, all of which start on the second or unaccented beat.

Padre Giovanni Battista Martini.
(1706-1784)

Alla Gavotta, grazioso. Met. 𝅗𝅥 = 72.



a) Make clear the canonic imitation in the first two measures of the left hand and in all similar places - e.g., the ninth and tenth measures, etc.

b) 

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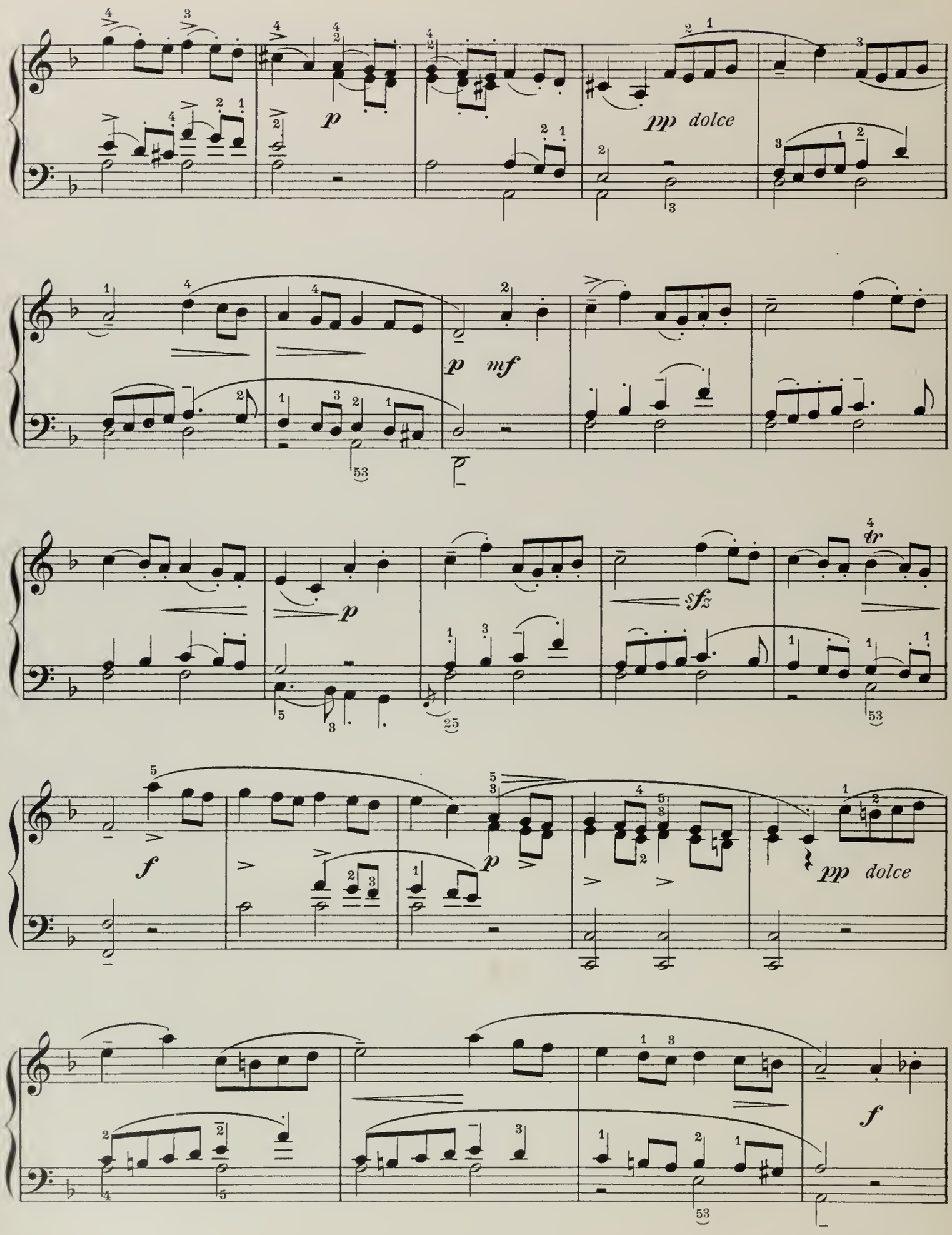
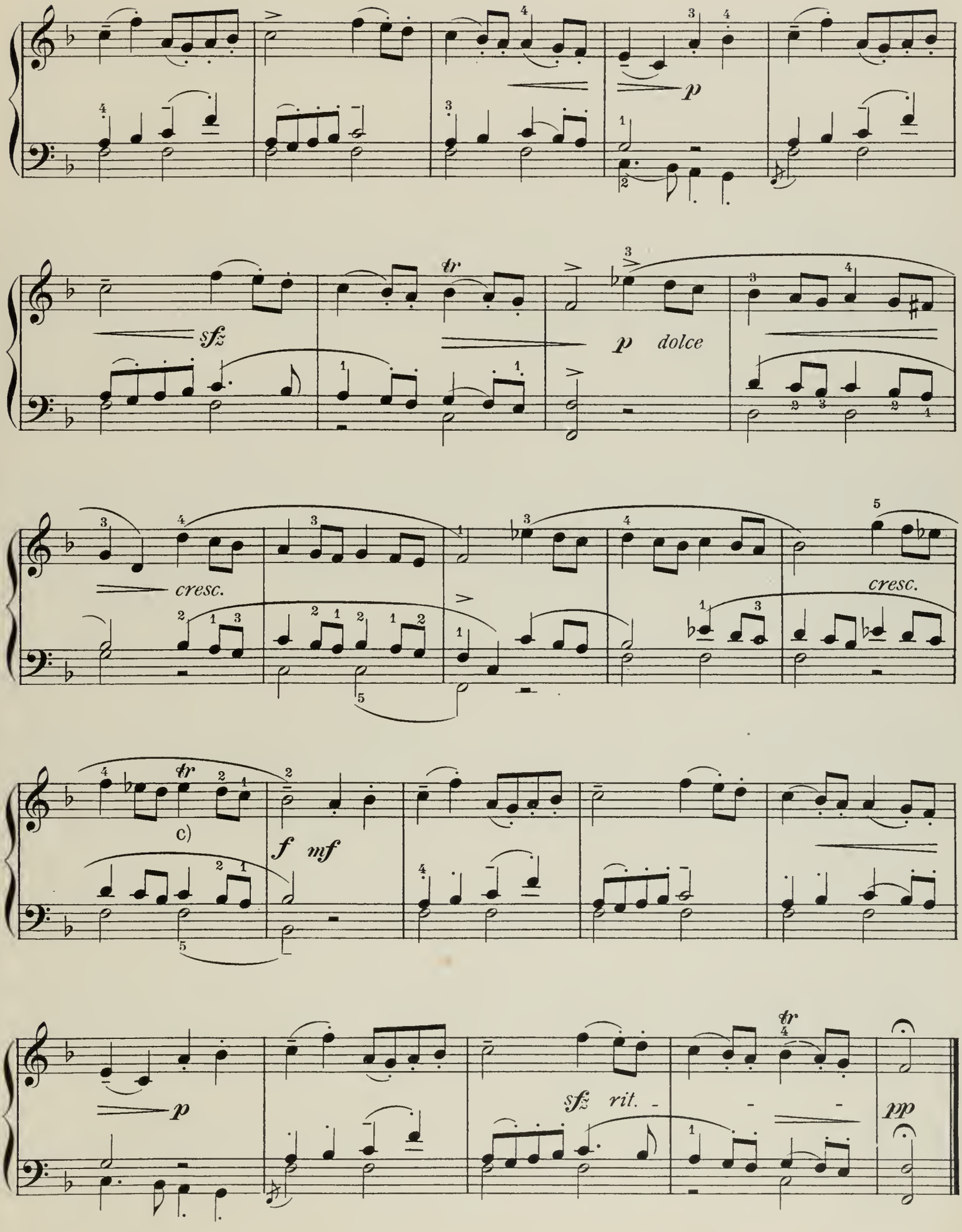

p
pp dolce
p mf
p
sfz
tr
f
p
pp dolce
f


p
sfz
tr
p dolce
cresc.
cresc.
c)
f mf
tr
p
sfz rit.
tr
pp

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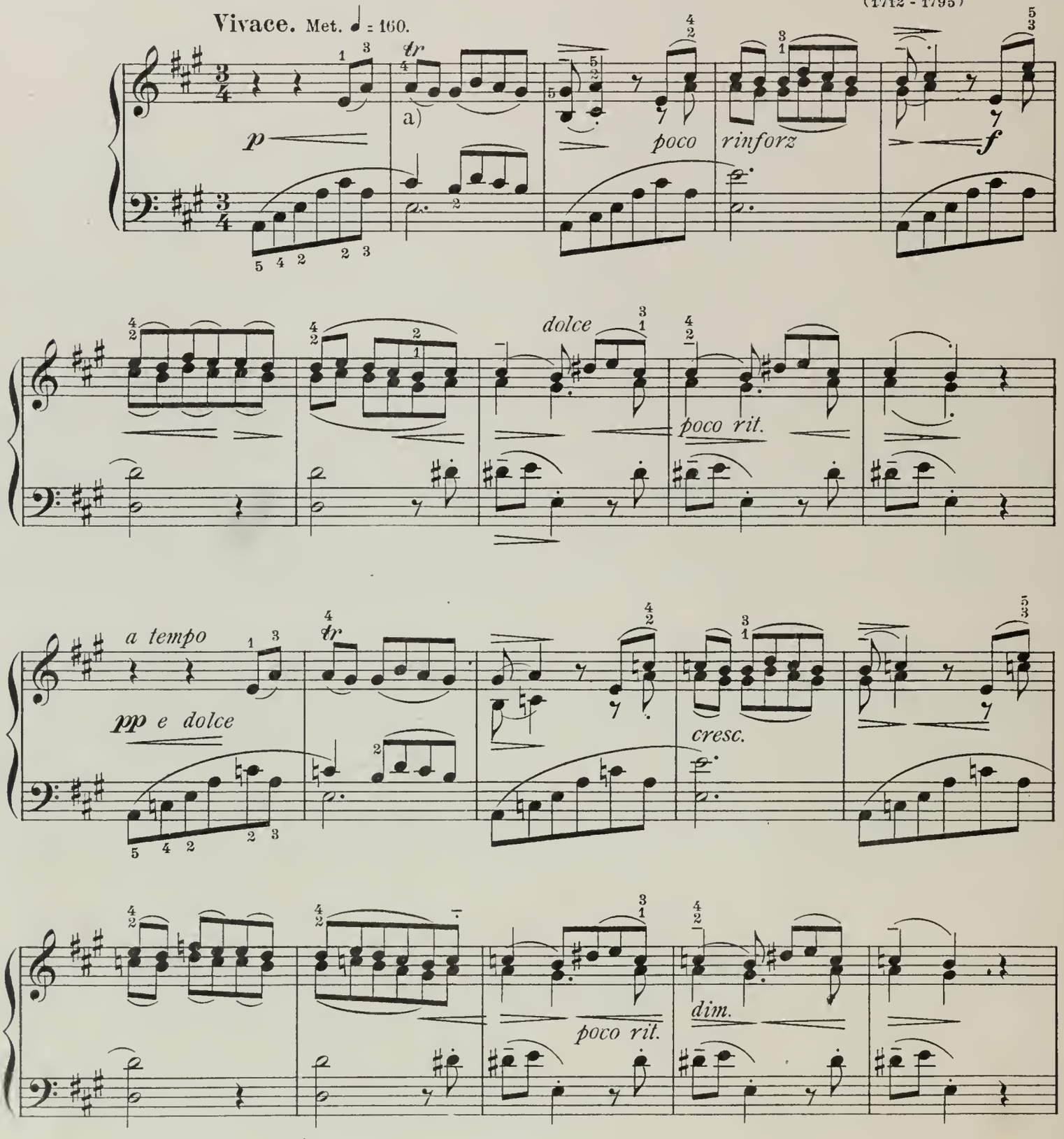
Sonate.

(1754)

Paradisi ranks as greatest, after Scarlatti, amongst the early Italian clavichord composers. The Sonatas of both have been noticed by Weitzmann in his "History of the Pianoforte" for their original and piquant metrical structure. See, for example, the first subject here, which is composed of two groups of five bars each, instead of the usual four.

Pietro Domenico Paradisi.
(1712 - 1795)



a) or easier

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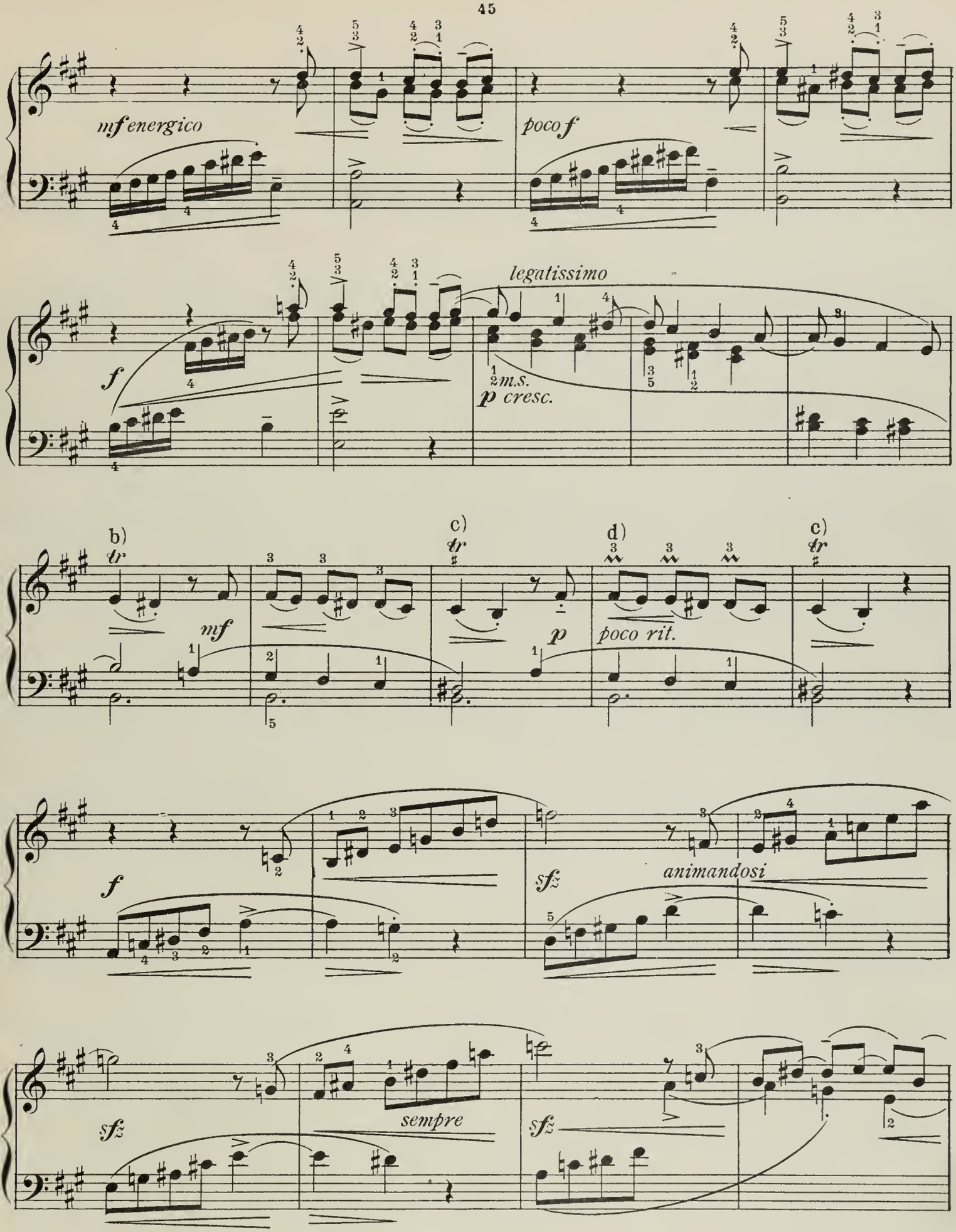
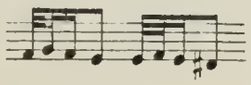
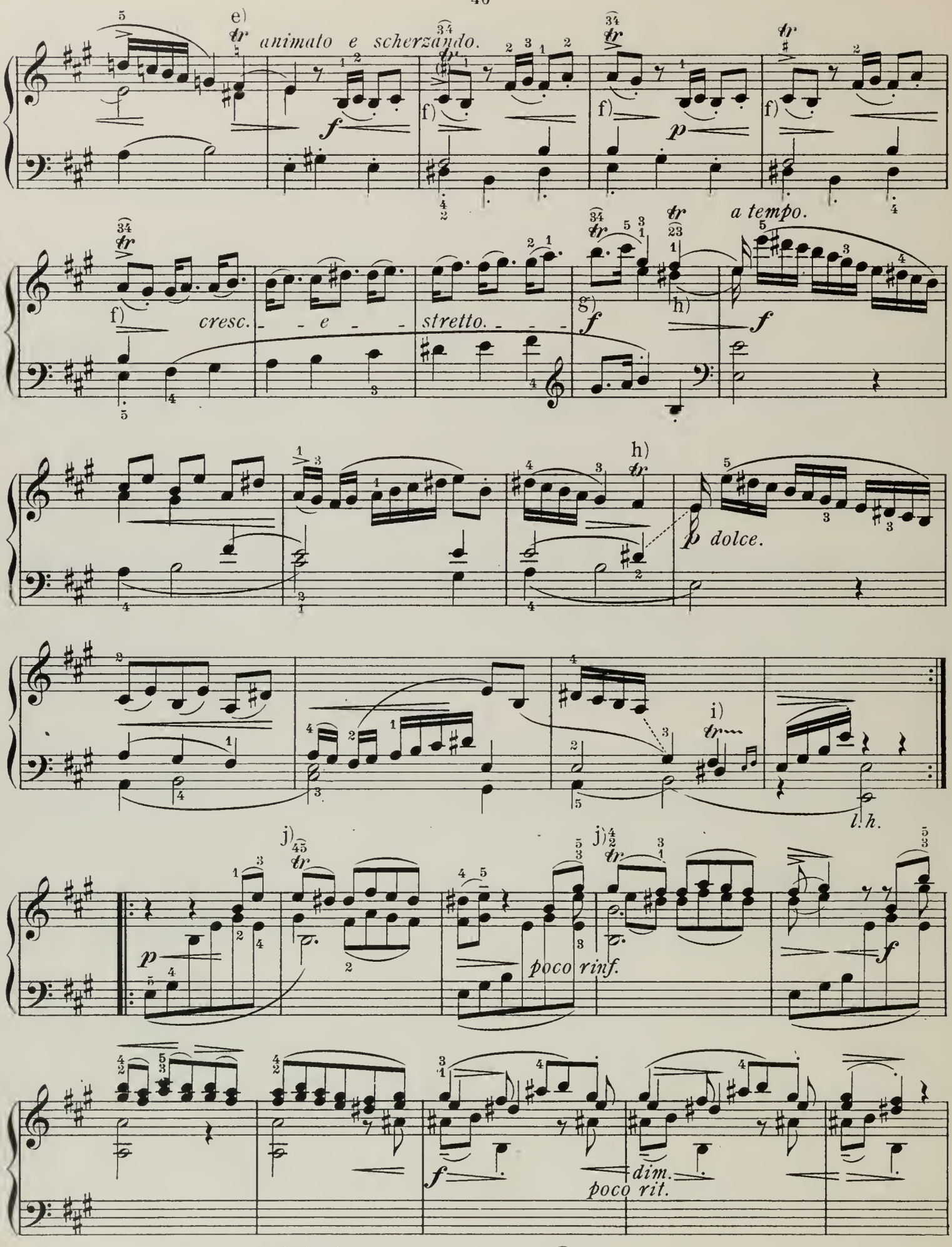
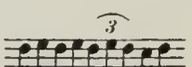


b) c) as at b). d)  etc.



e) as at b). f) see a). g) h) see b). i)  j) see a).

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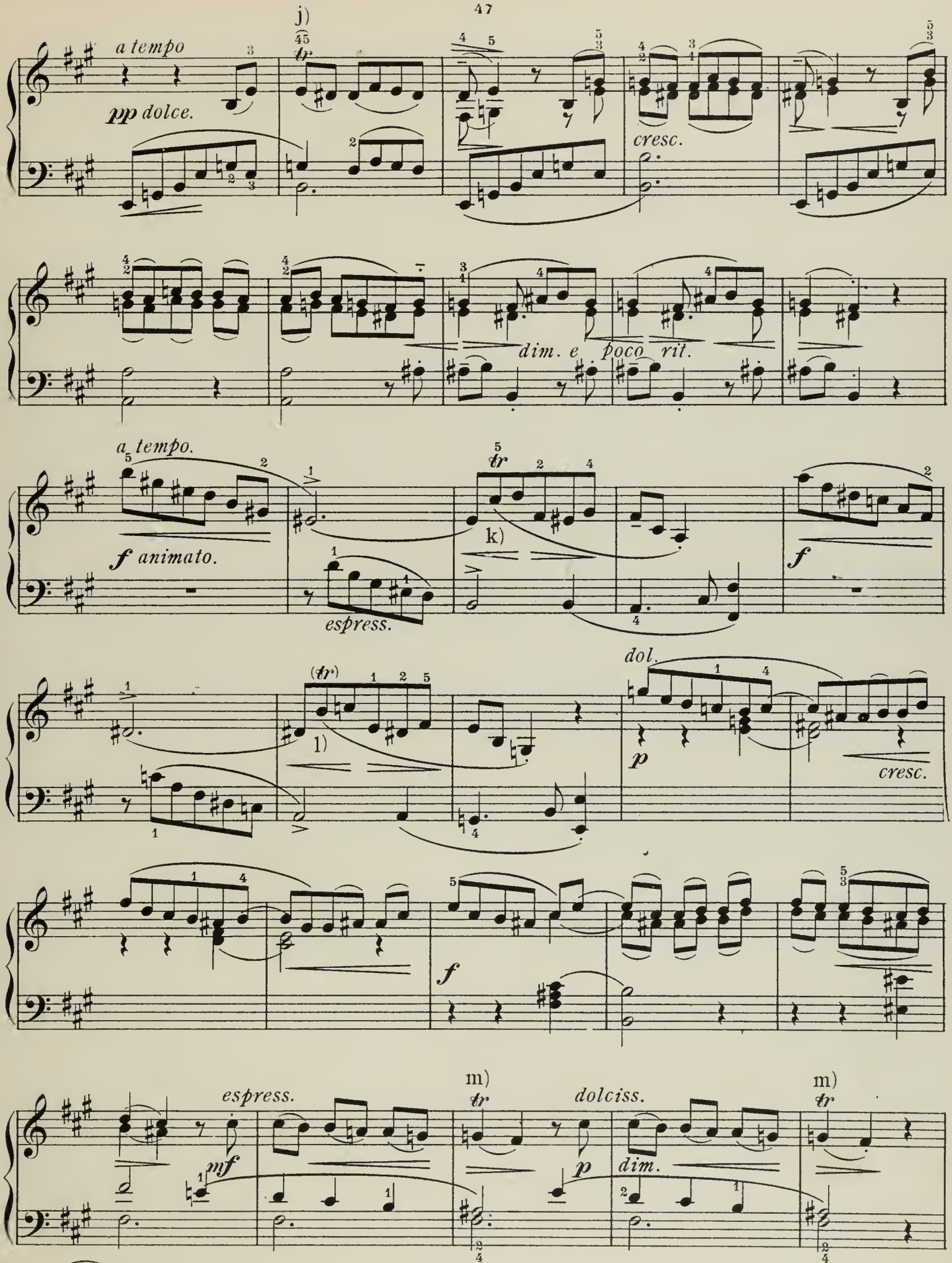
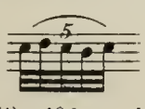
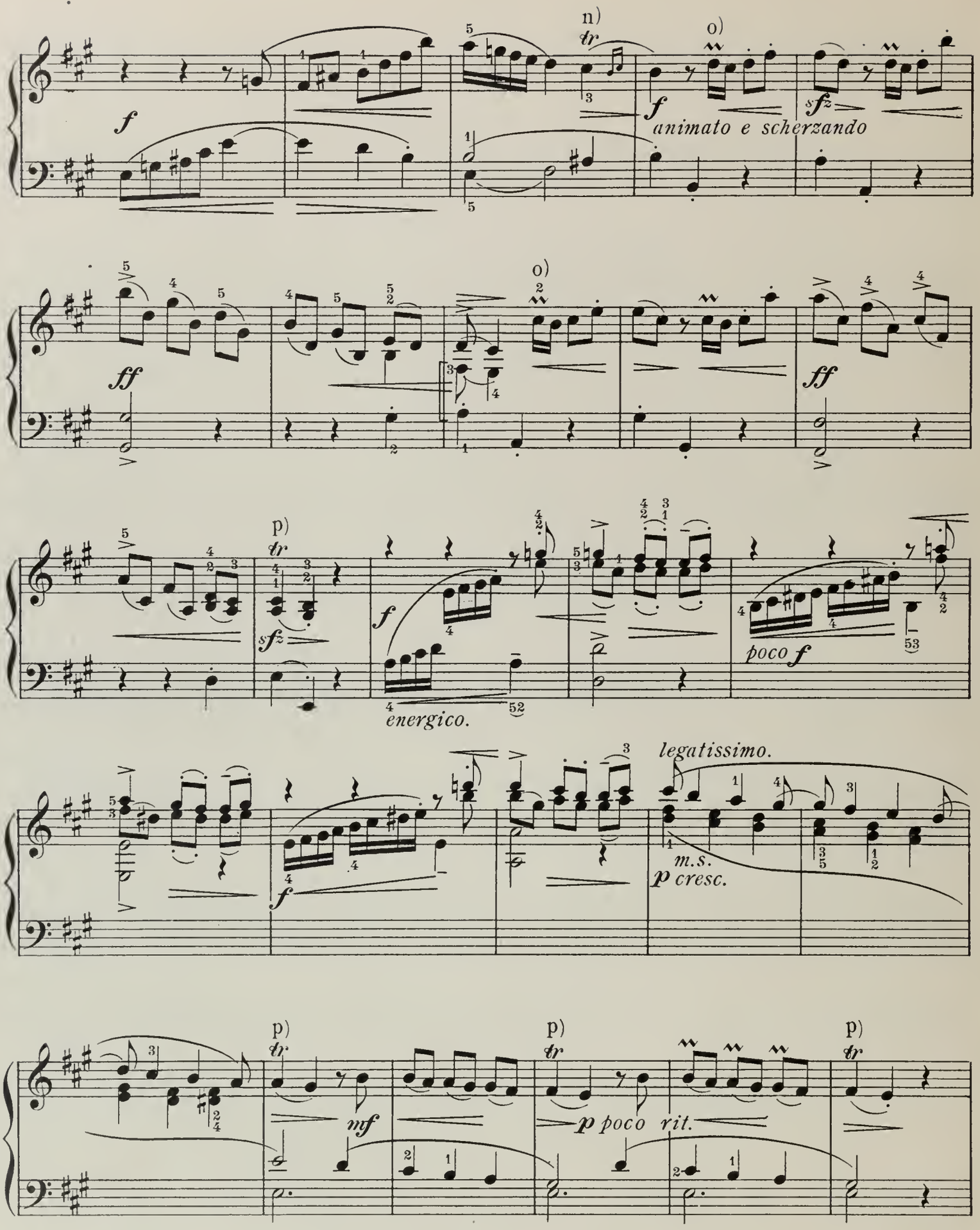
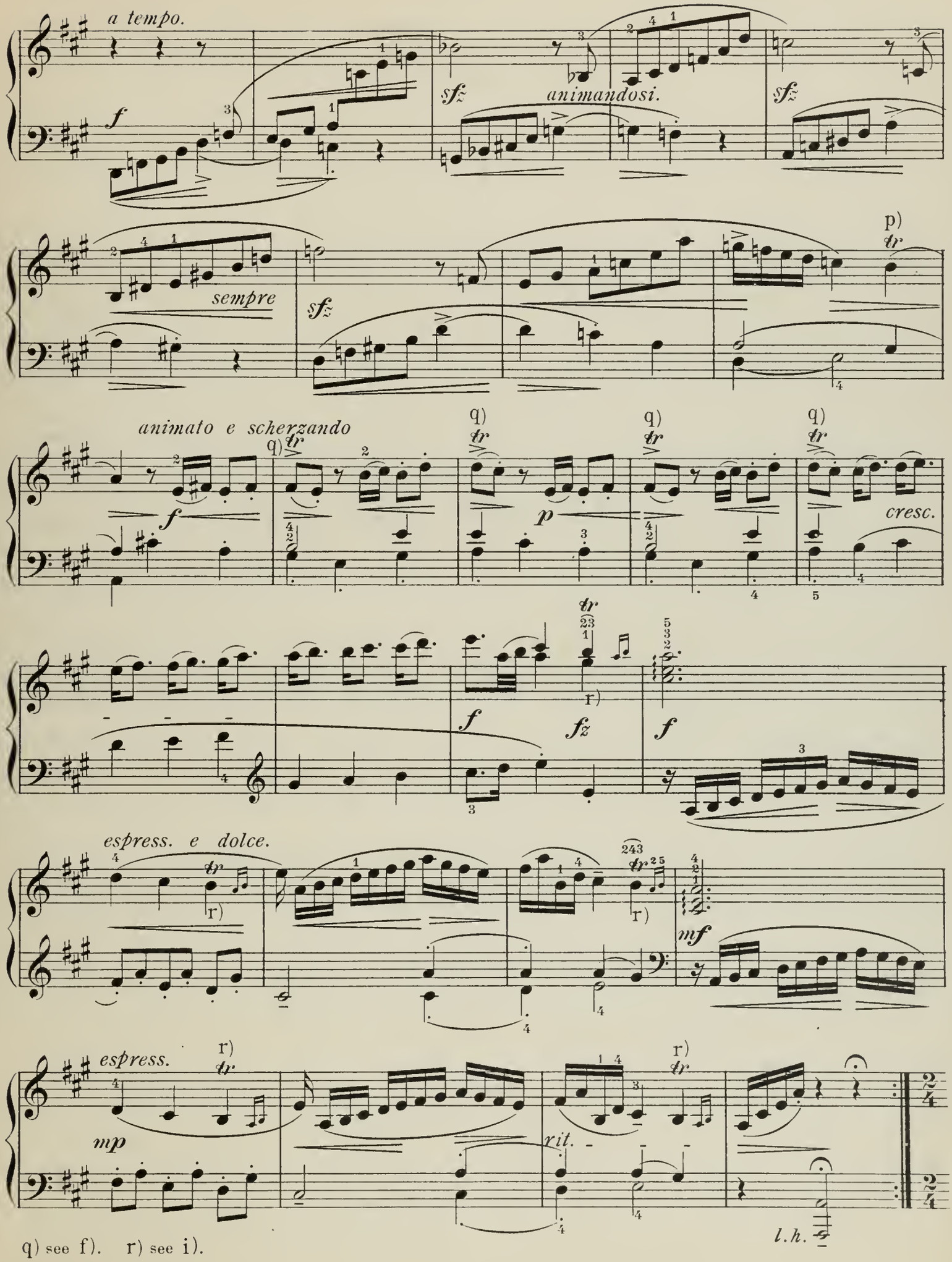


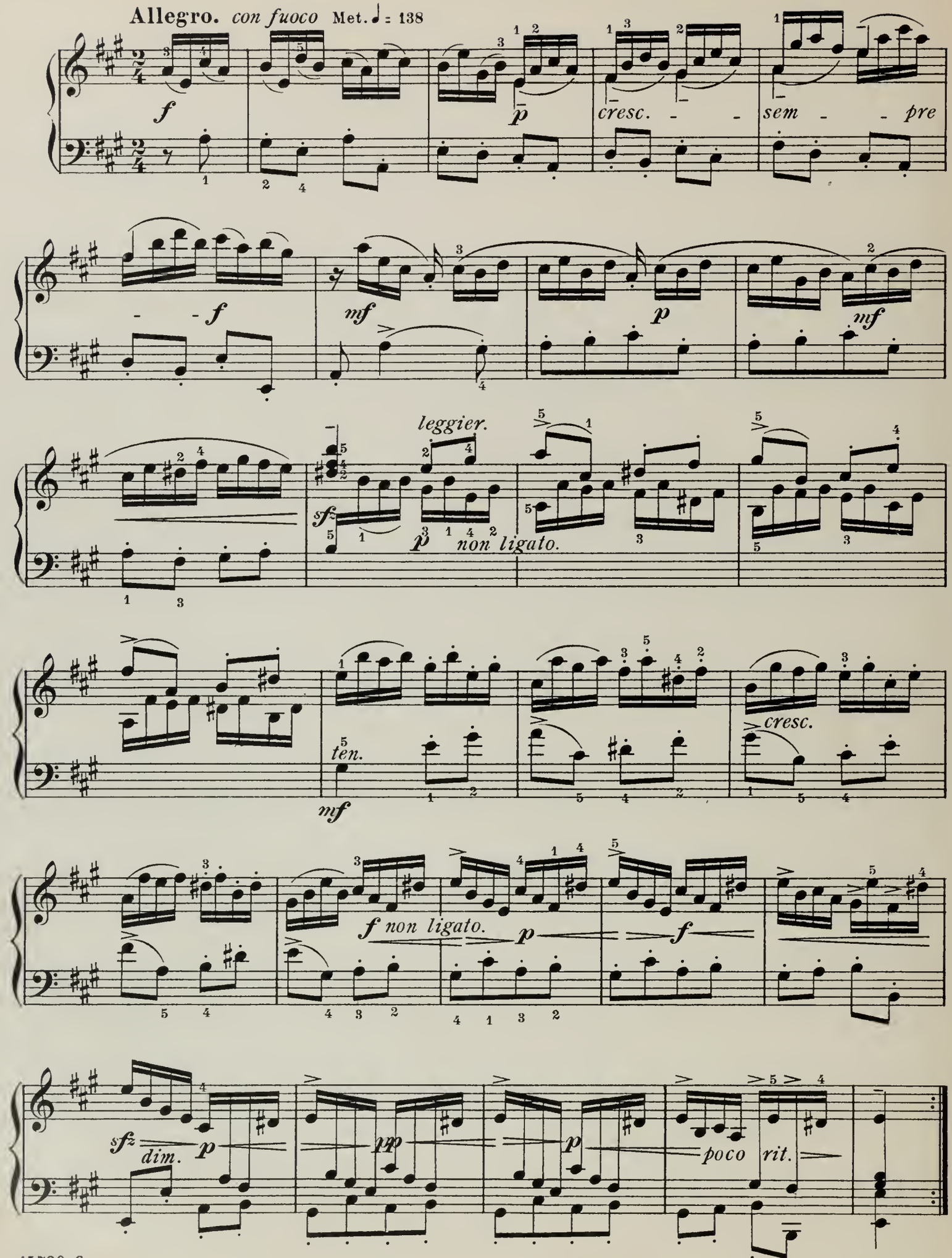
k)  l) see k). m) see b).

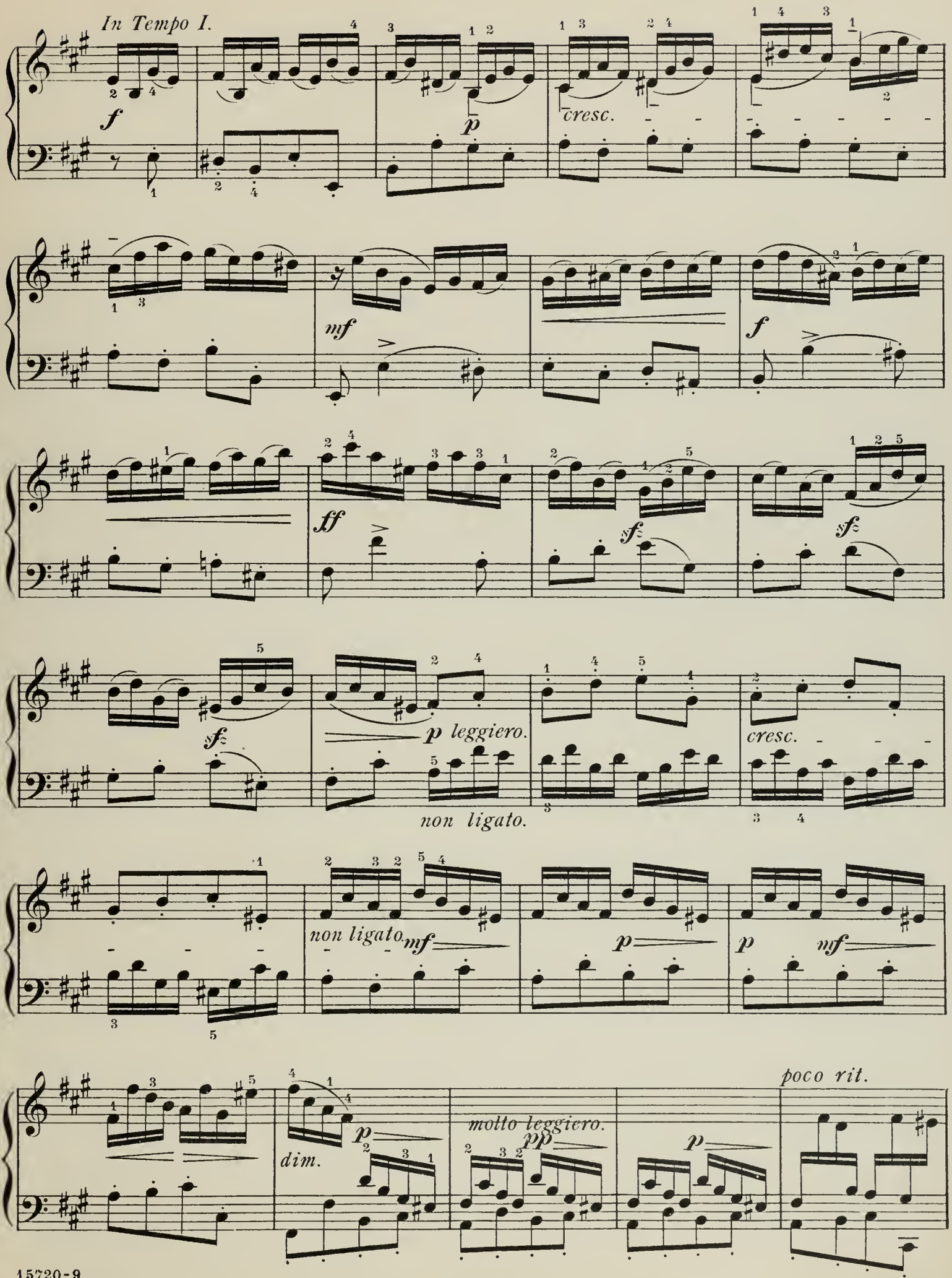


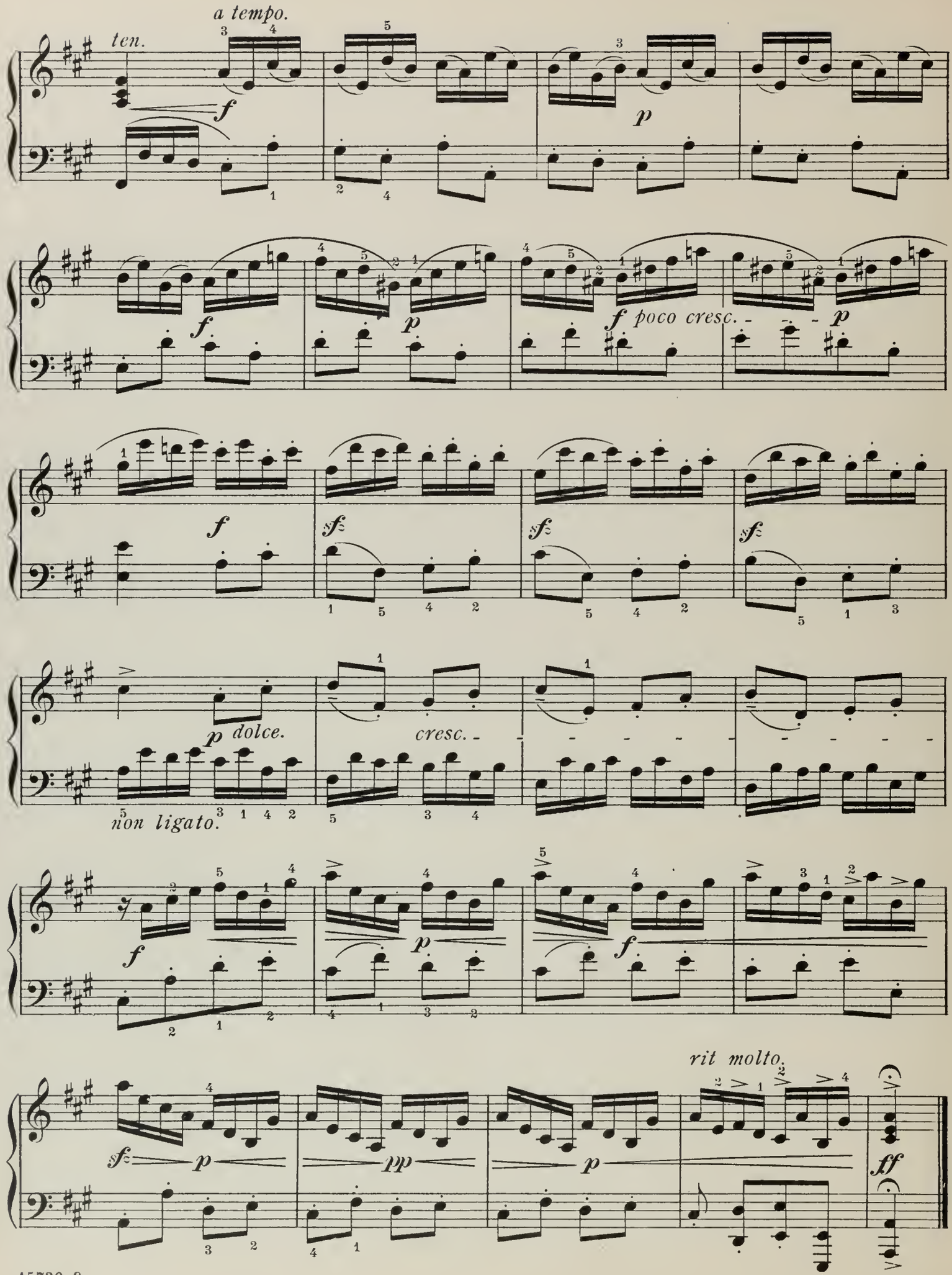
n) see i). o) see d). p) see b).


a tempo.
animandosi.
sempre
animato e scherzando
espress. e dolce.
espress.
rit.
l.h.

q) see f). r) see i).


Allegro. con fuoco Met. ♩ = 138
f
p
cresc.
sem - pre
f
mf
p
mf
leggier.
sfz
p non ligato.
ten.
mf
cresc.
f non ligato.
p
f
sfz
dim.
p
pp
p
poco rit.


In Tempo I.
f
p
cresc.
mf
f
ff
sfz
sfz
sfz
p leggiero.
cresc.
non ligato.
non ligato.
mf
p
p
mf
poco rit.
molto leggiero.
pp
p
dim.
p


a tempo.
ten.
f
p
f
p
f poco cresc.
p
f
sf
sf
sf
p dolce.
cresc.
non ligato.
f
p
f
sf
p
pp
p
rit molto.
ff

Sonate.

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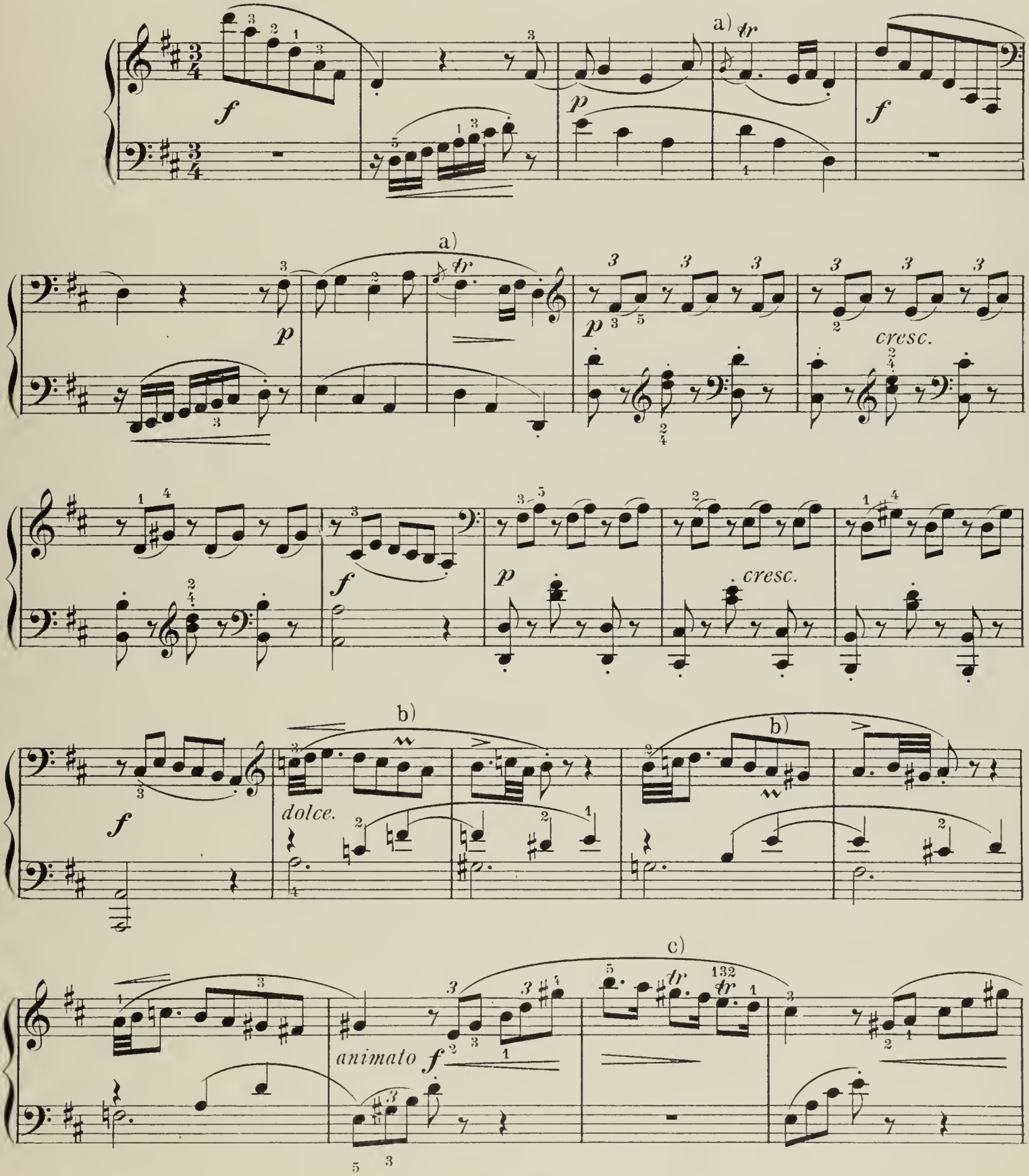
(Napolitano.)

Pietro Domenico Paradisi.
(1712-1795.)

Vivace. (Met. ♩ = 132 - 138.)



a) or b) c)

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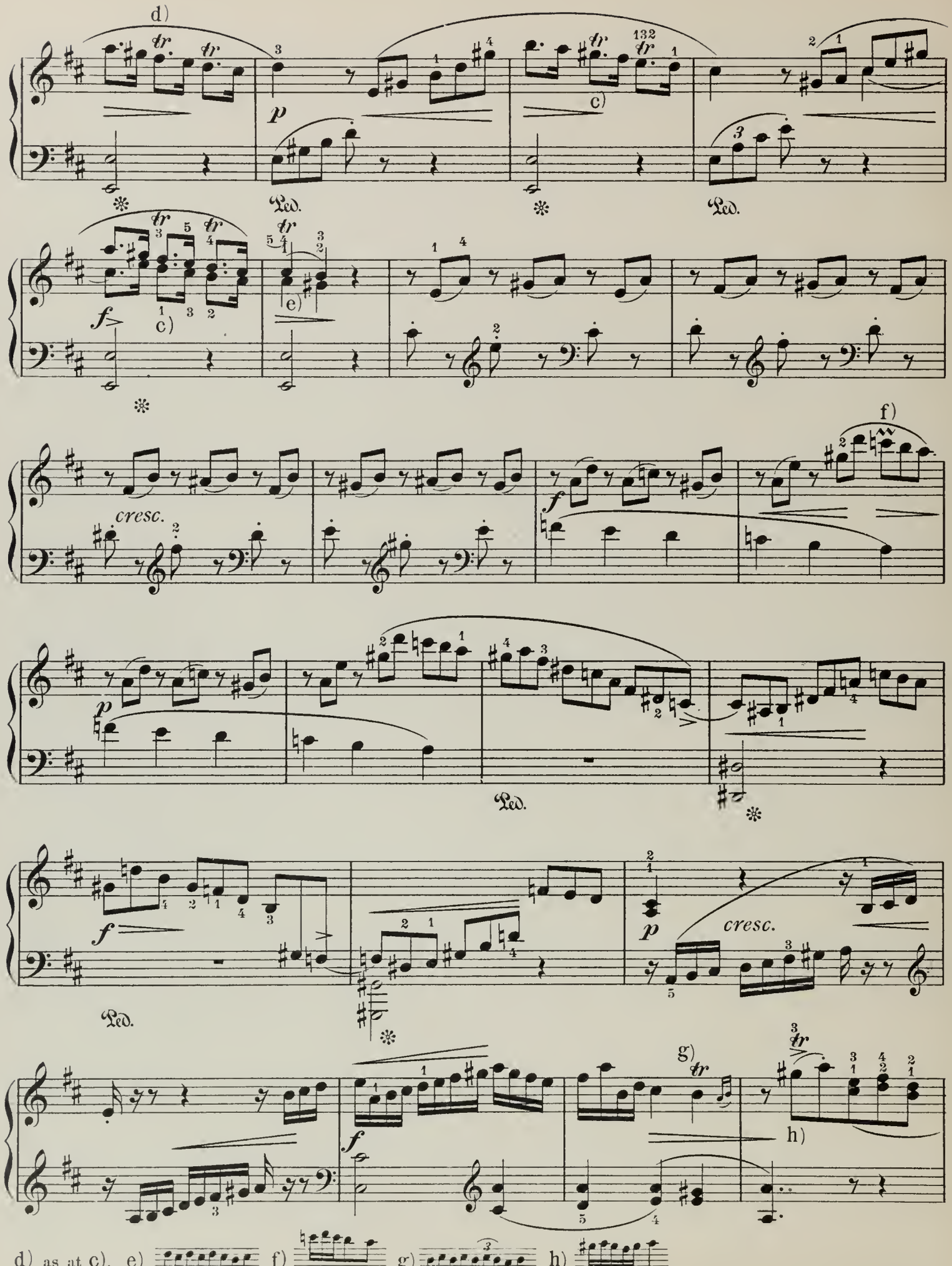
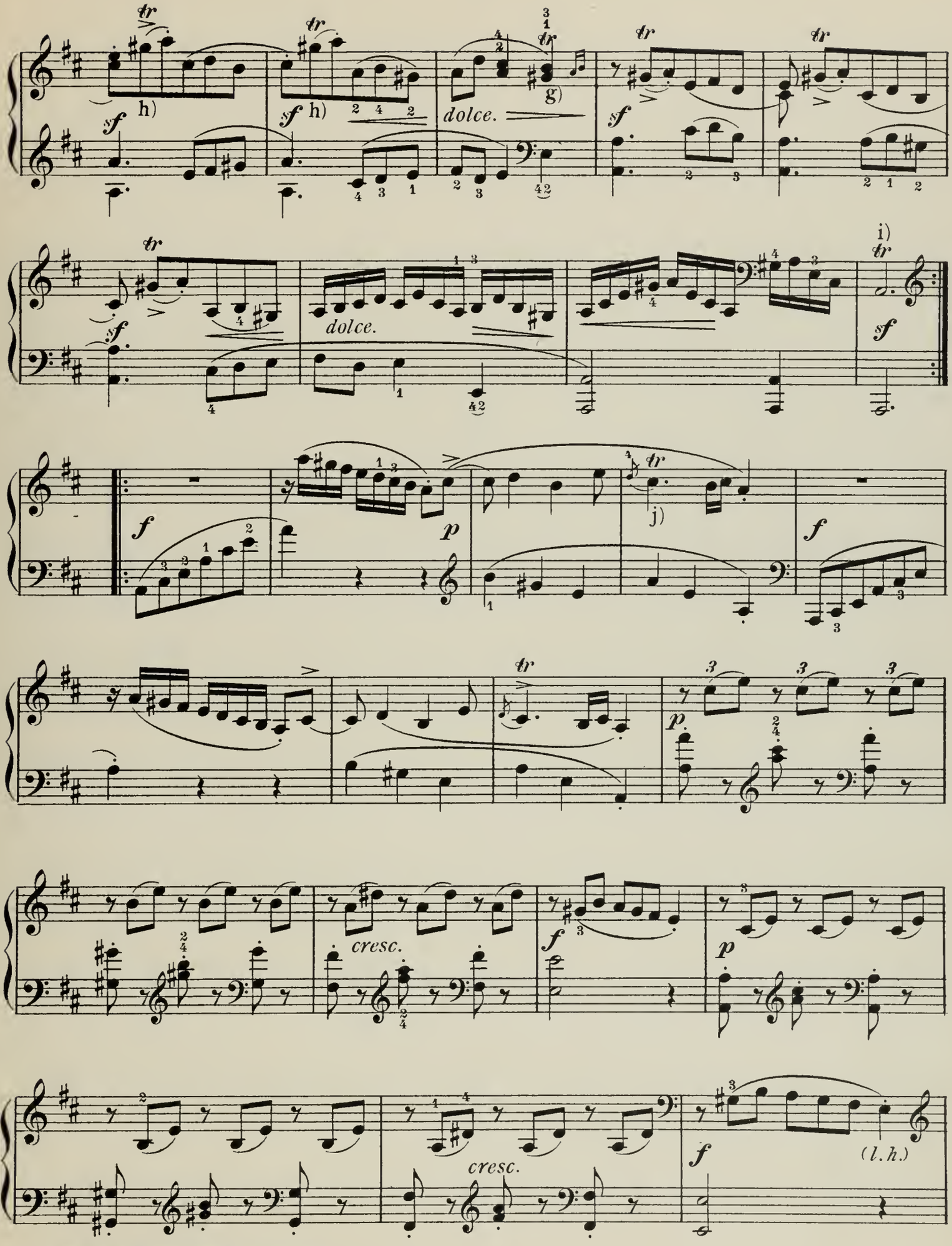
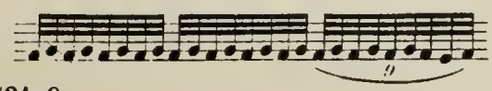
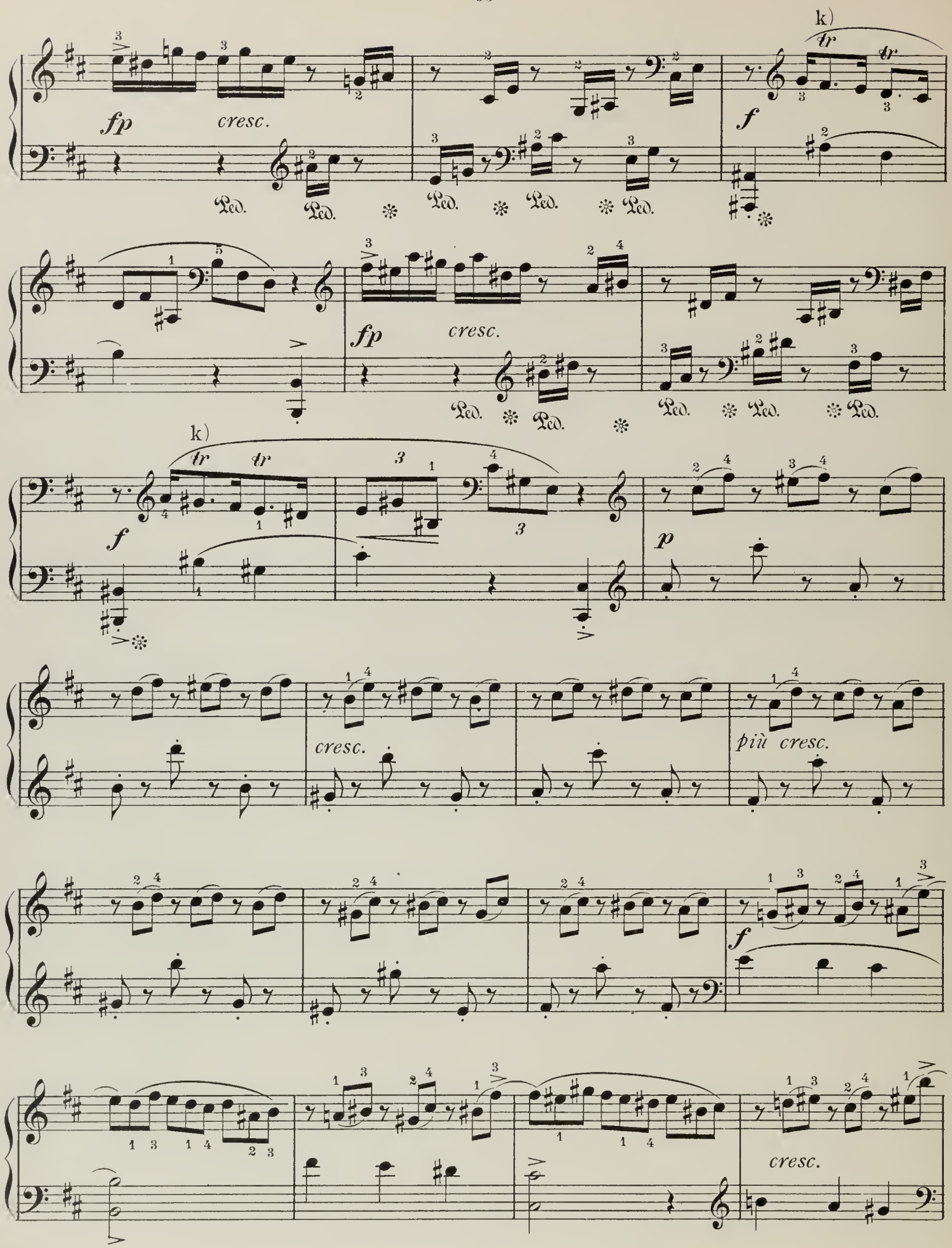


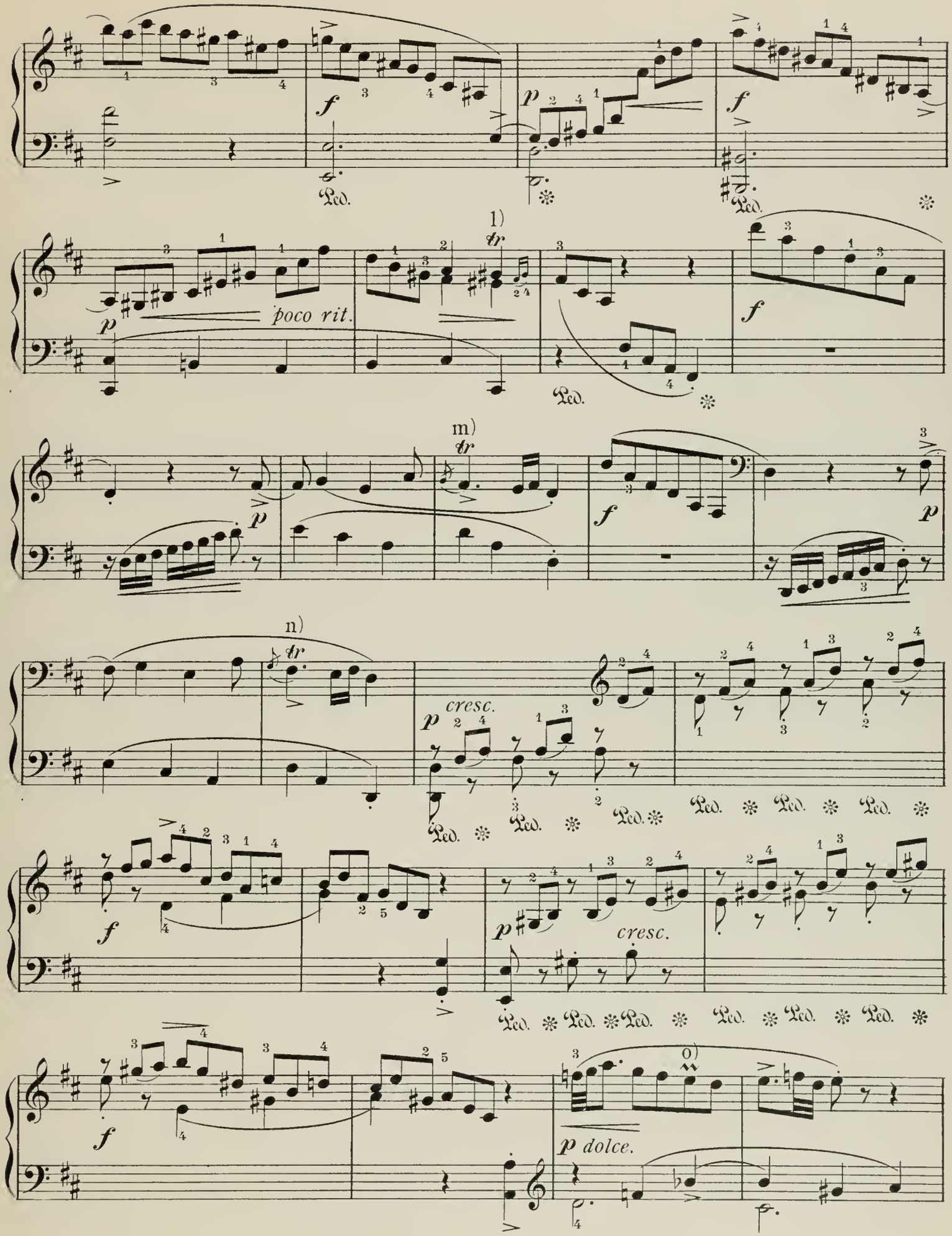
d) as at c). e) f) g) h)



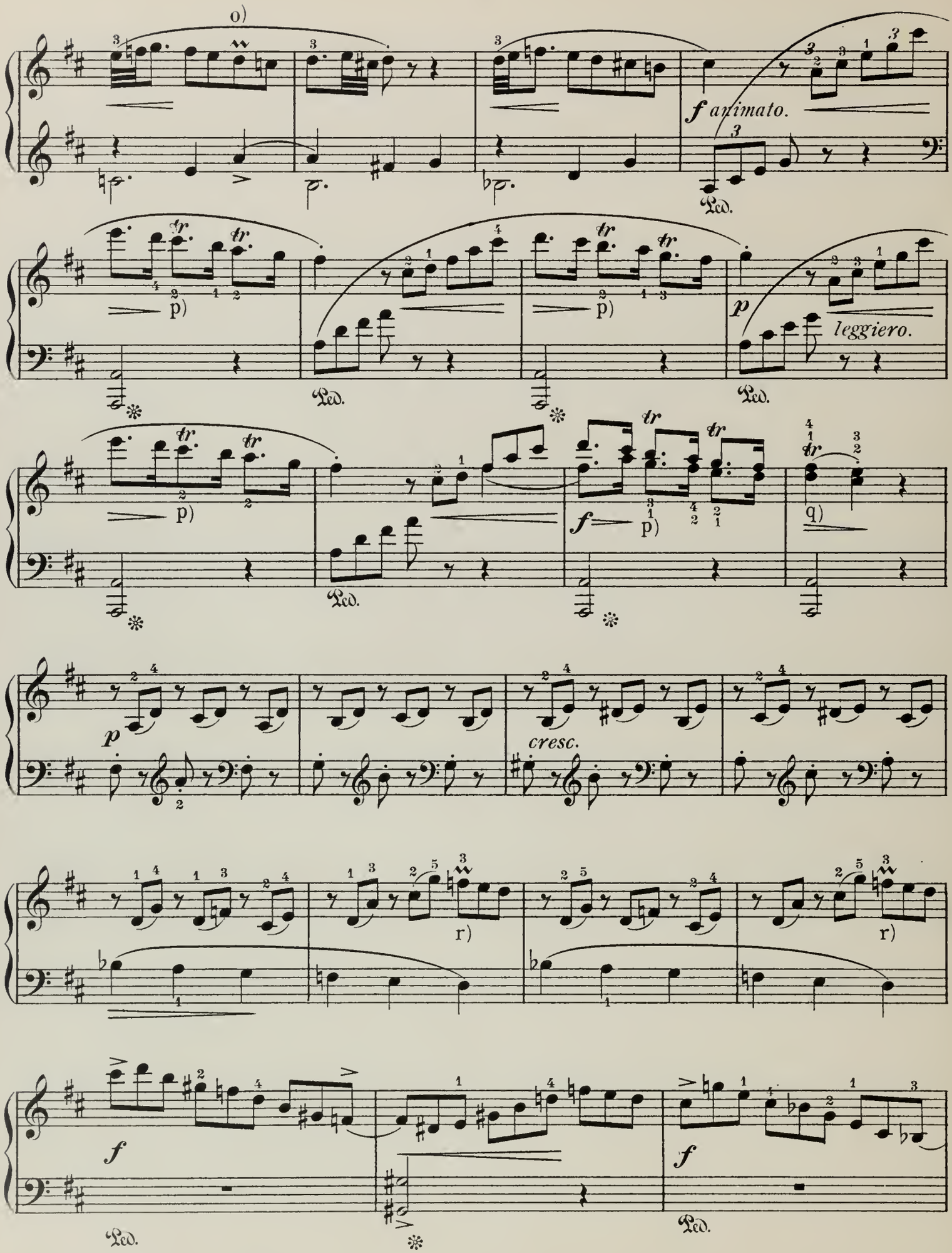
i)  j) see a).



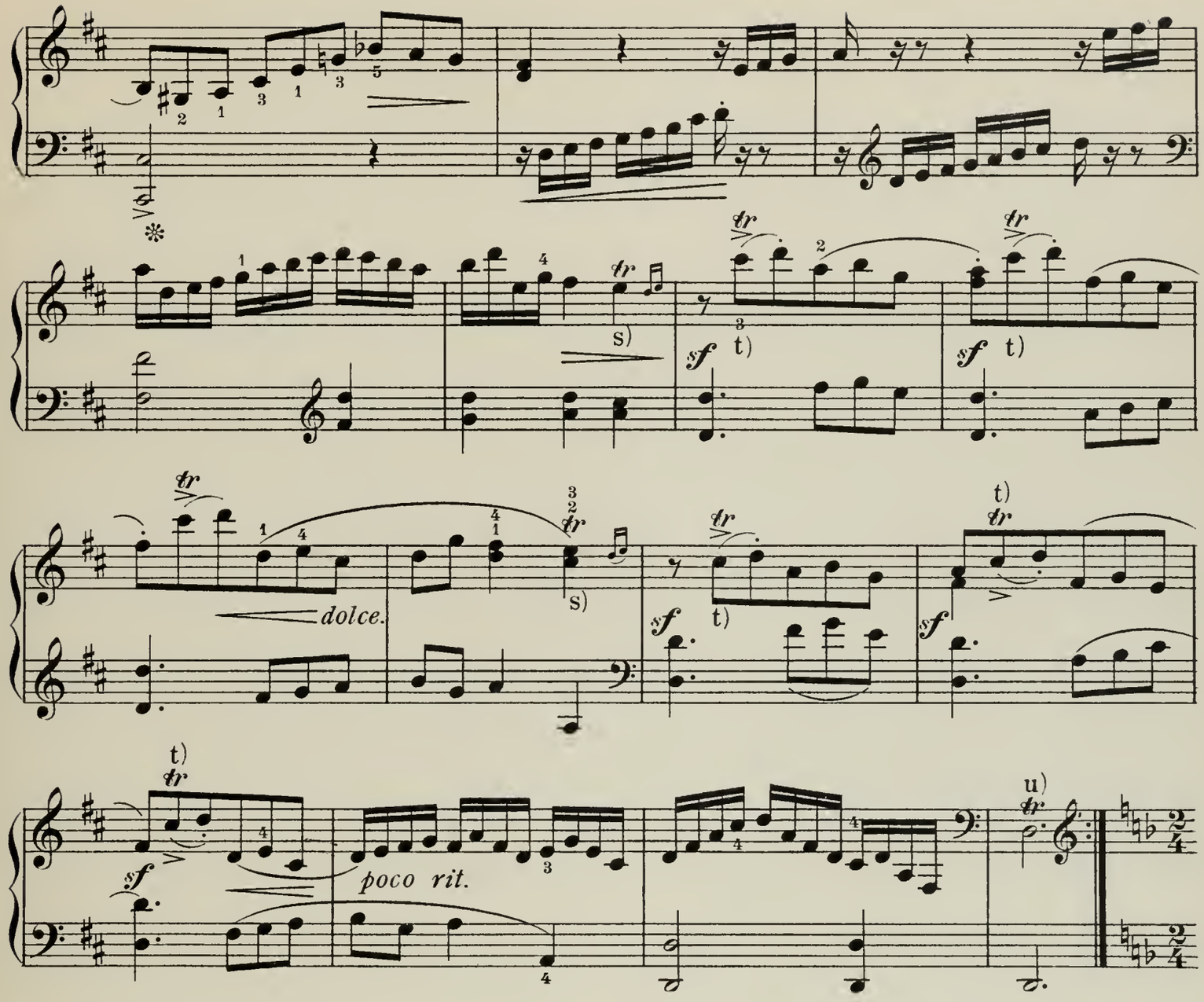
k) see c).



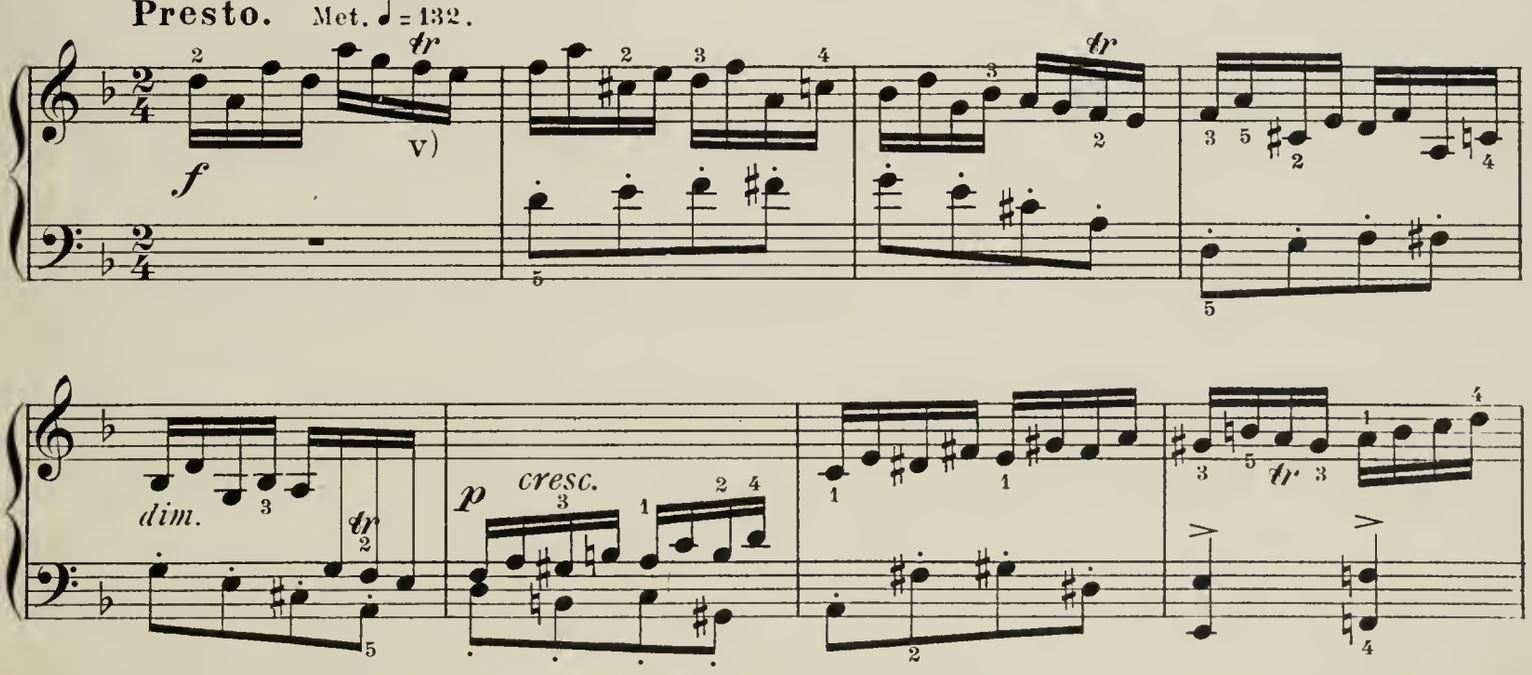
1) as at g). m) see a). n) see a). o) see b).



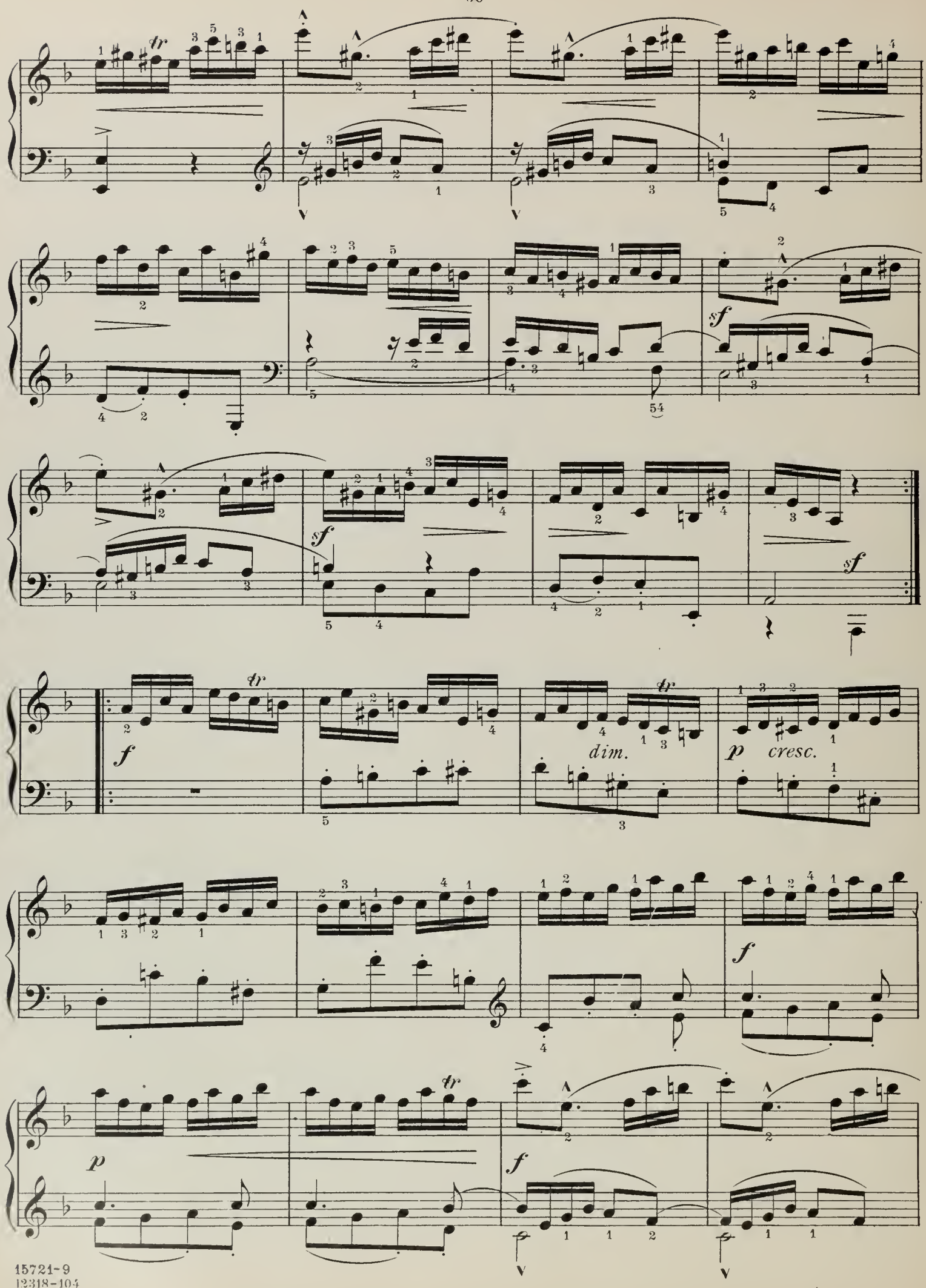
p) see c). q) see e). r) see f).

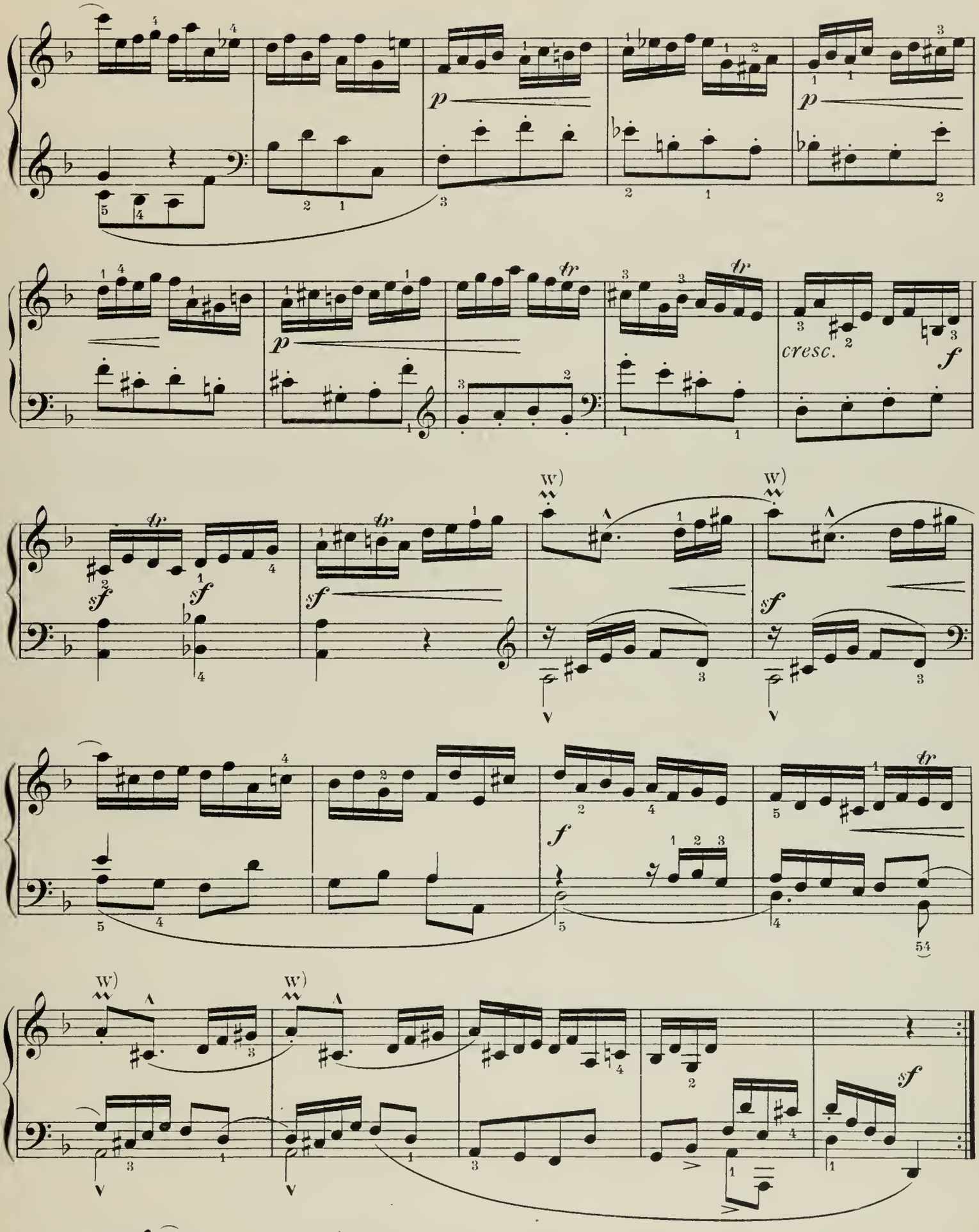


Presto. Met. ♩ = 132.



s) see g). t) see h). u) see i). v) always


tr
sf
dim.
p cresc.
f
p
f



W) always

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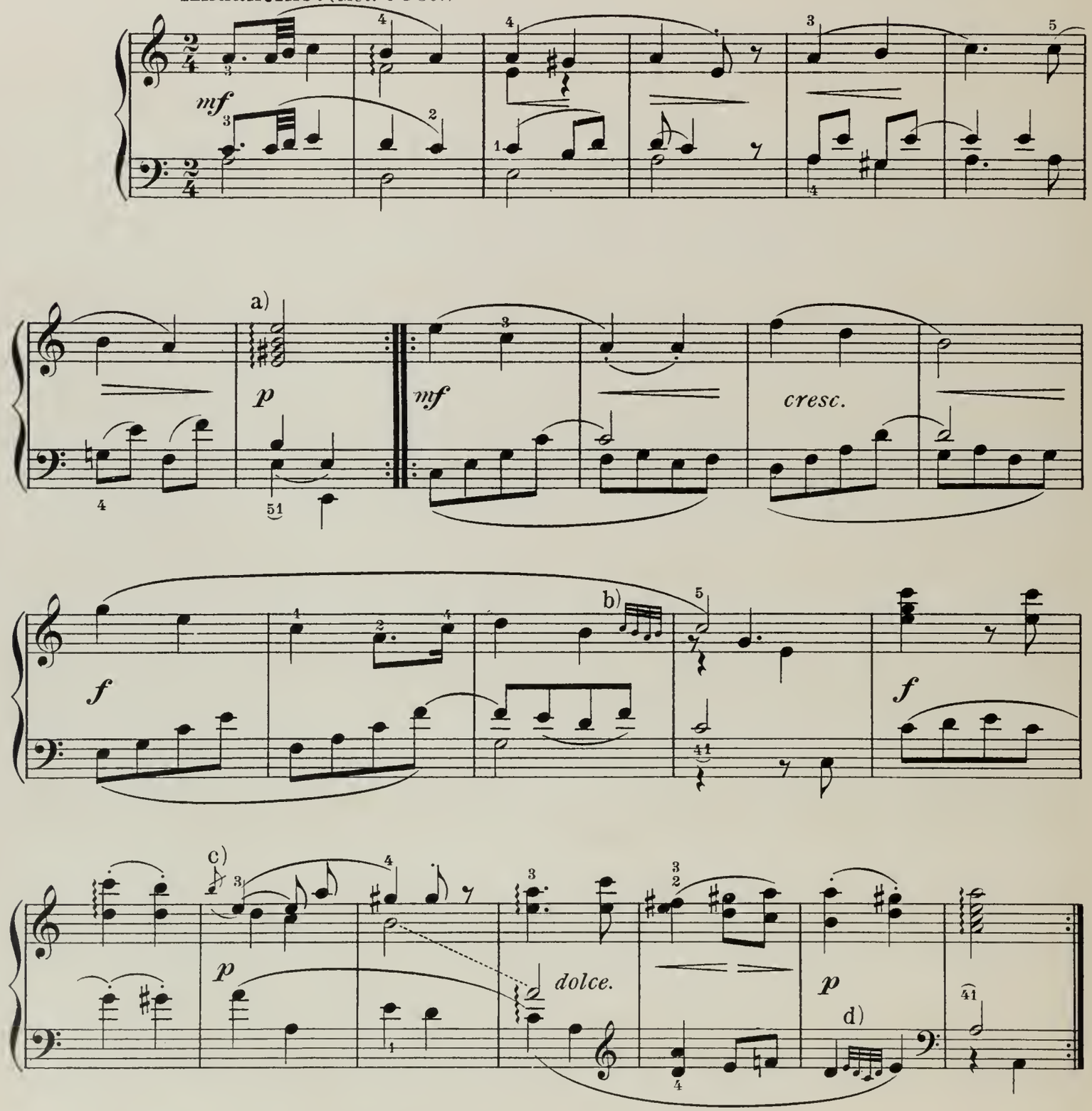
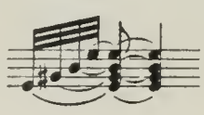
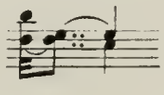
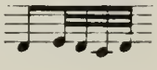
Air and Variations.

This makes a good substitute for the somewhat over used "Harmonious Blacksmith" which, in places, it strongly suggests.

Jean Phillippe Rameau.
(1683-1764.)

Andantino. (Met. ♩ = 80.)



a) always  b) c)  d) 

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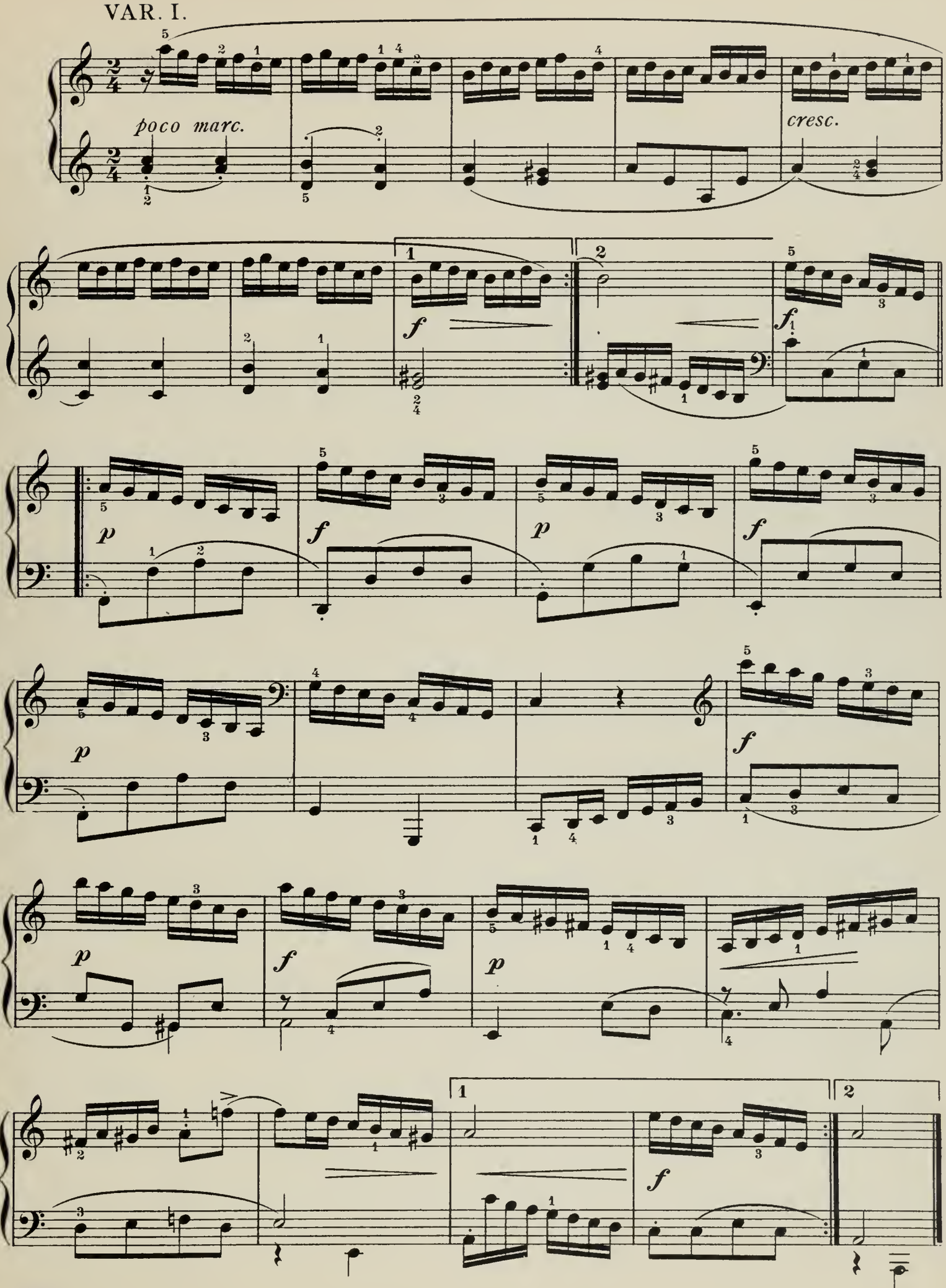
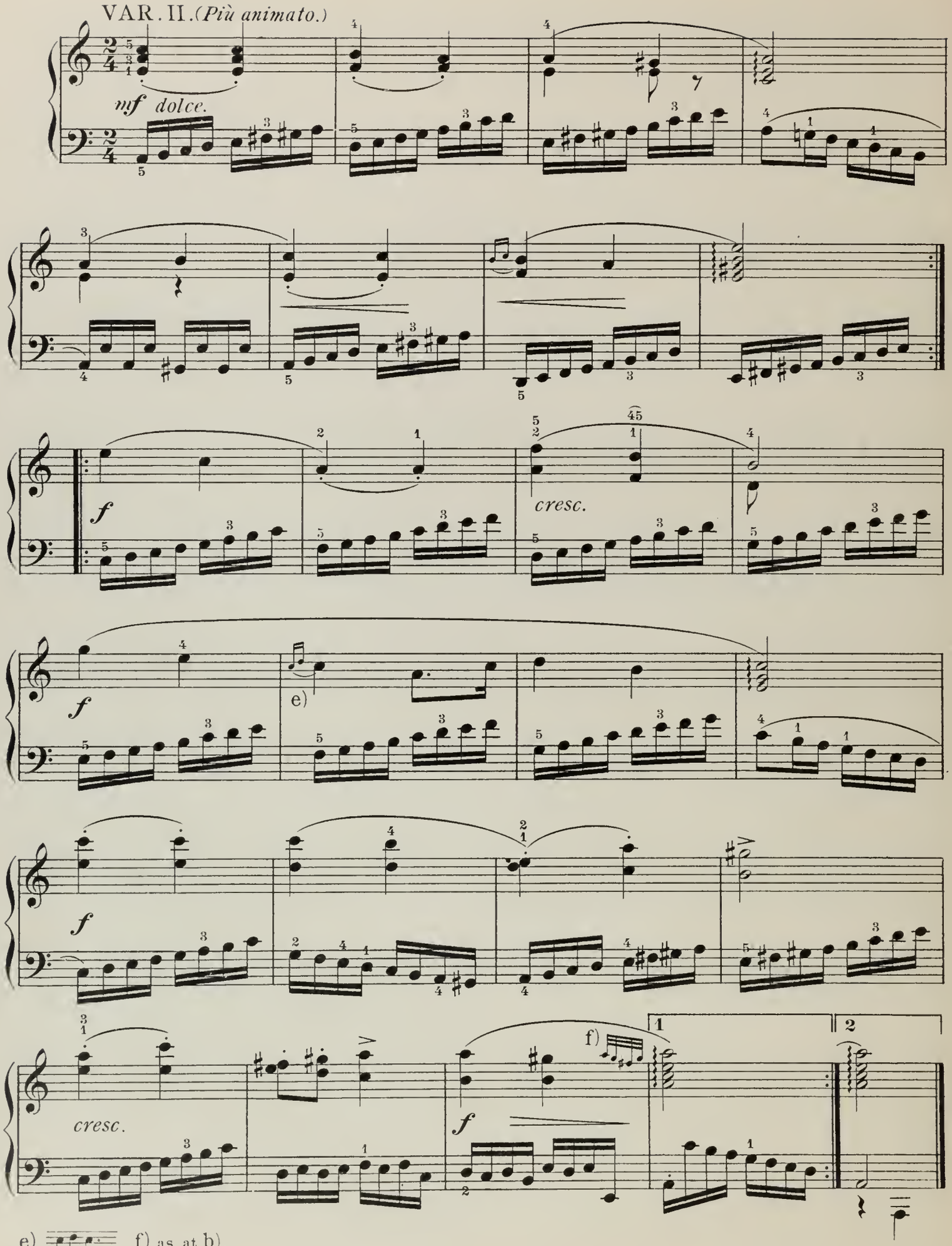
VAR. I.

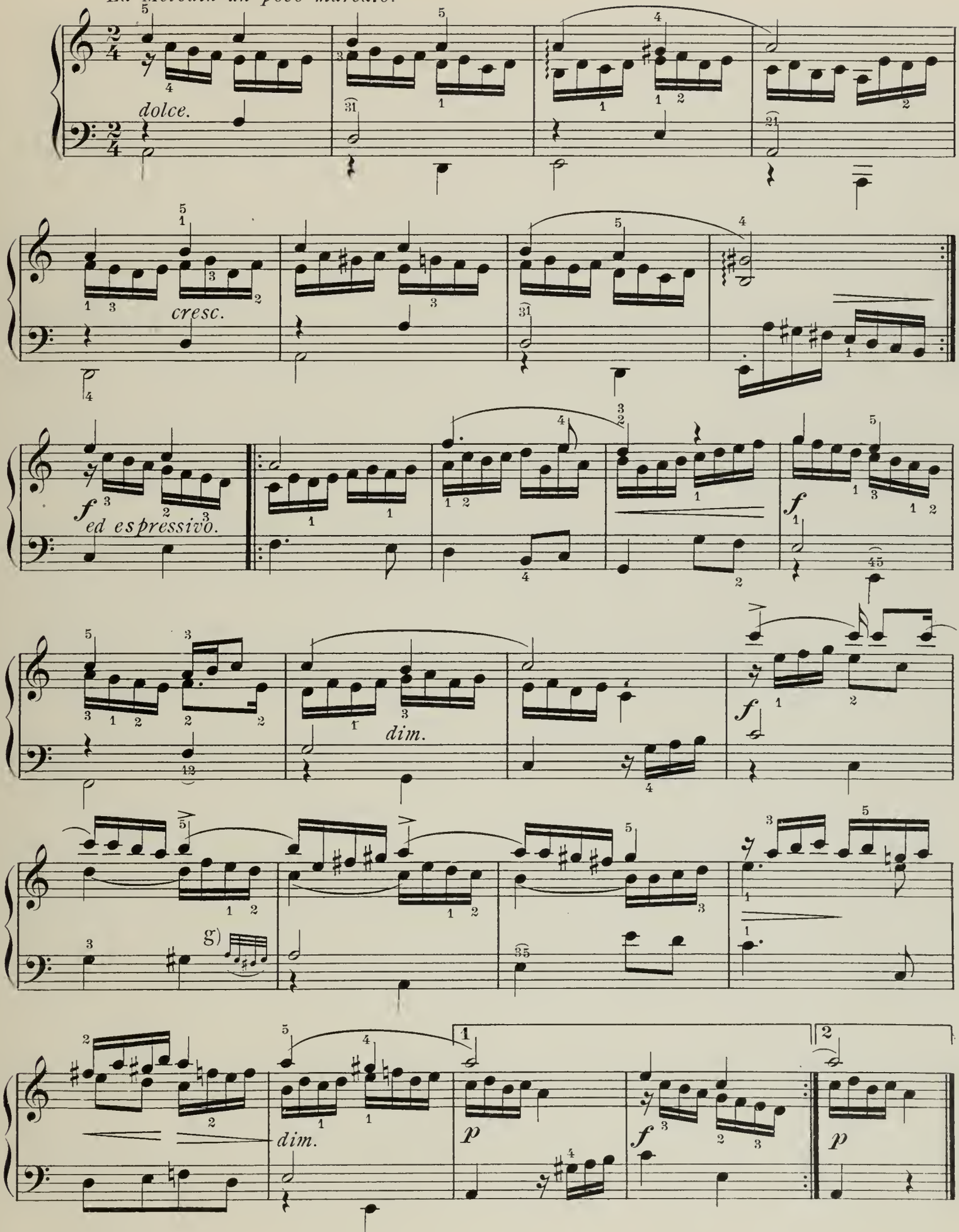




e) f) as at b).

VAR. III. *(Poco più lento.)*

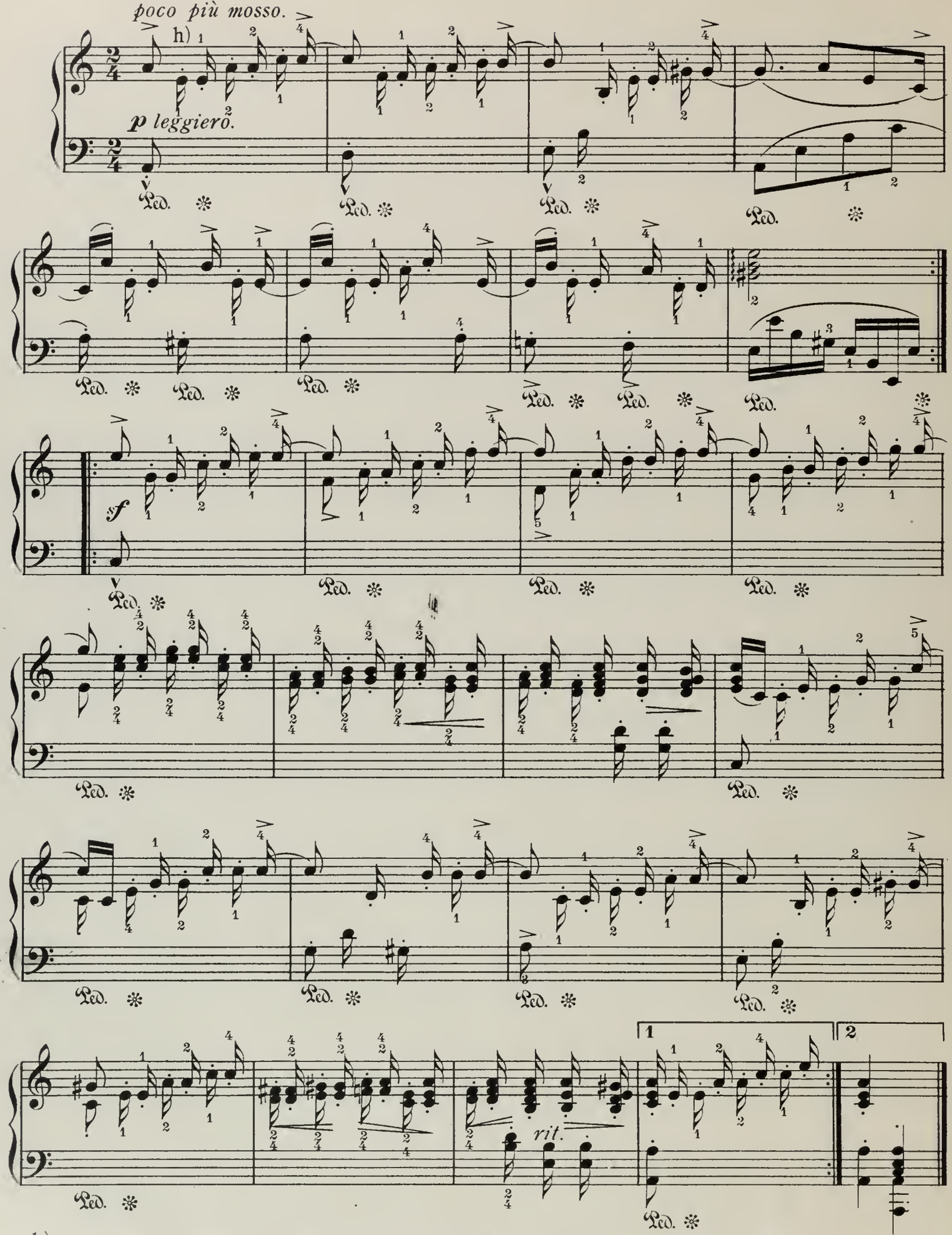
La Melodia un poco marcato.



g) as at d).

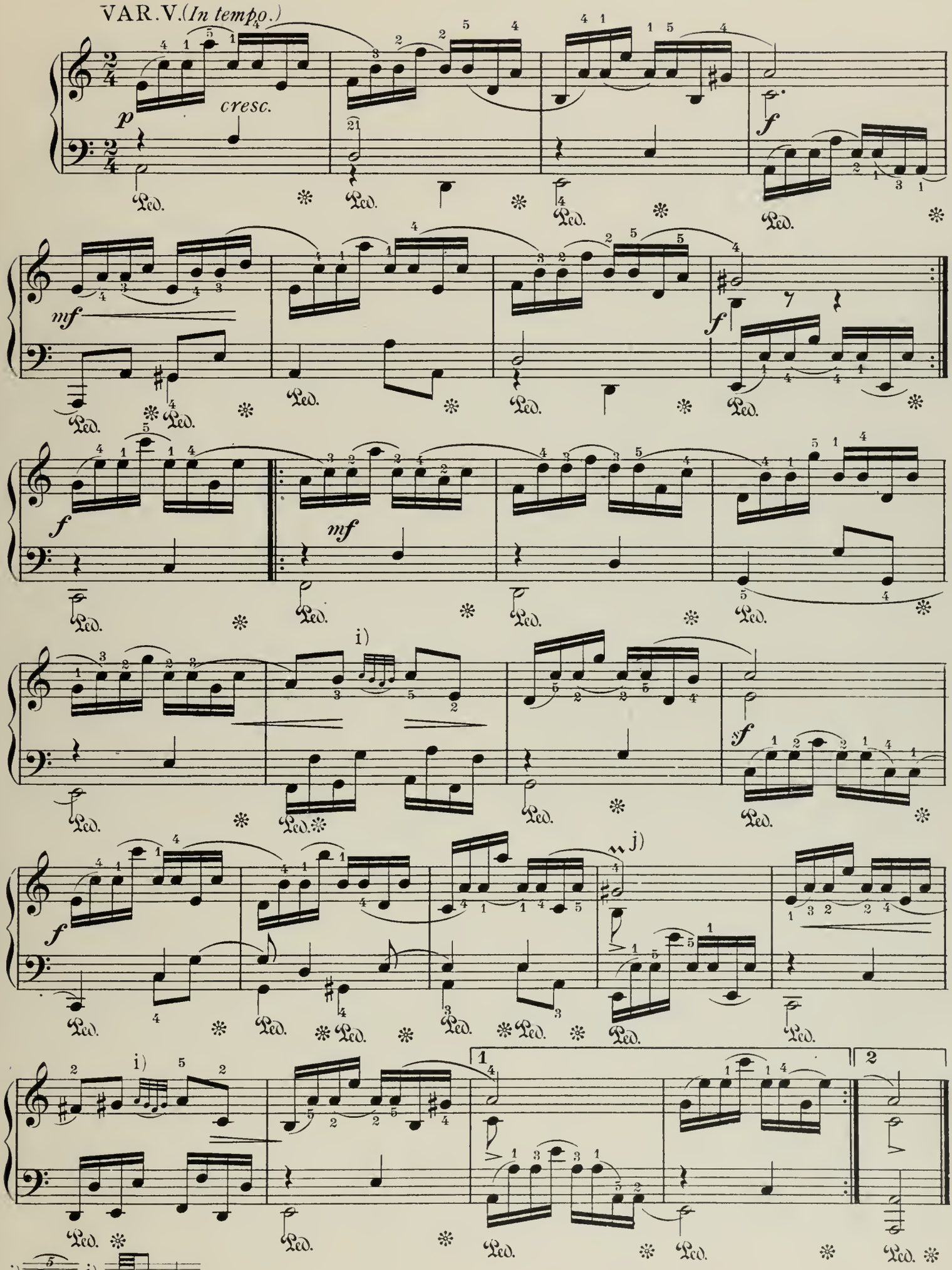
VAR. IV.

poco più mosso.



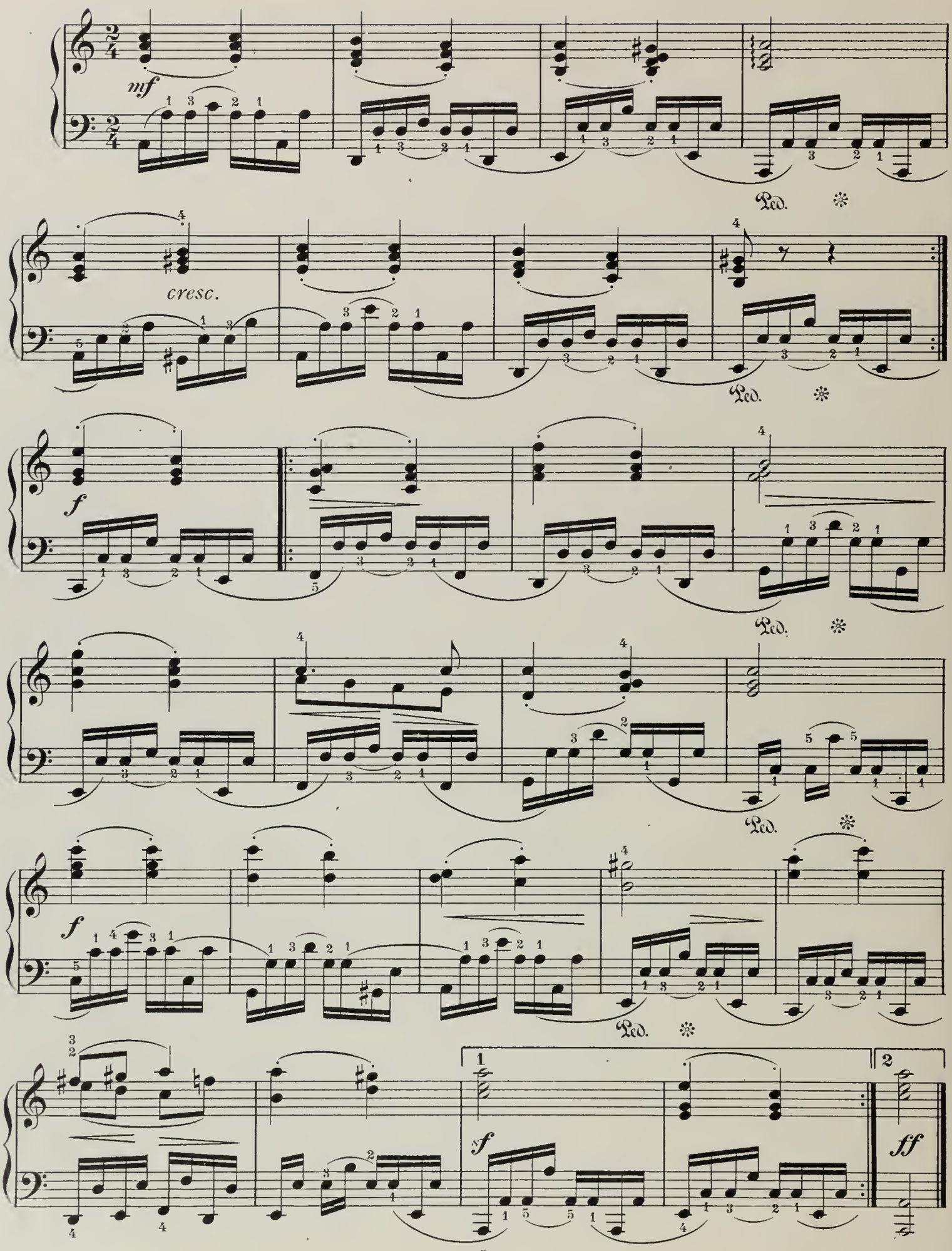
h) The notes with stems turned down are to be played with the left hand. This variation may be omitted by less advanced players.

VAR. V. *(In tempo.)*



i) j)

VAR. VI.



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Rigaudon.

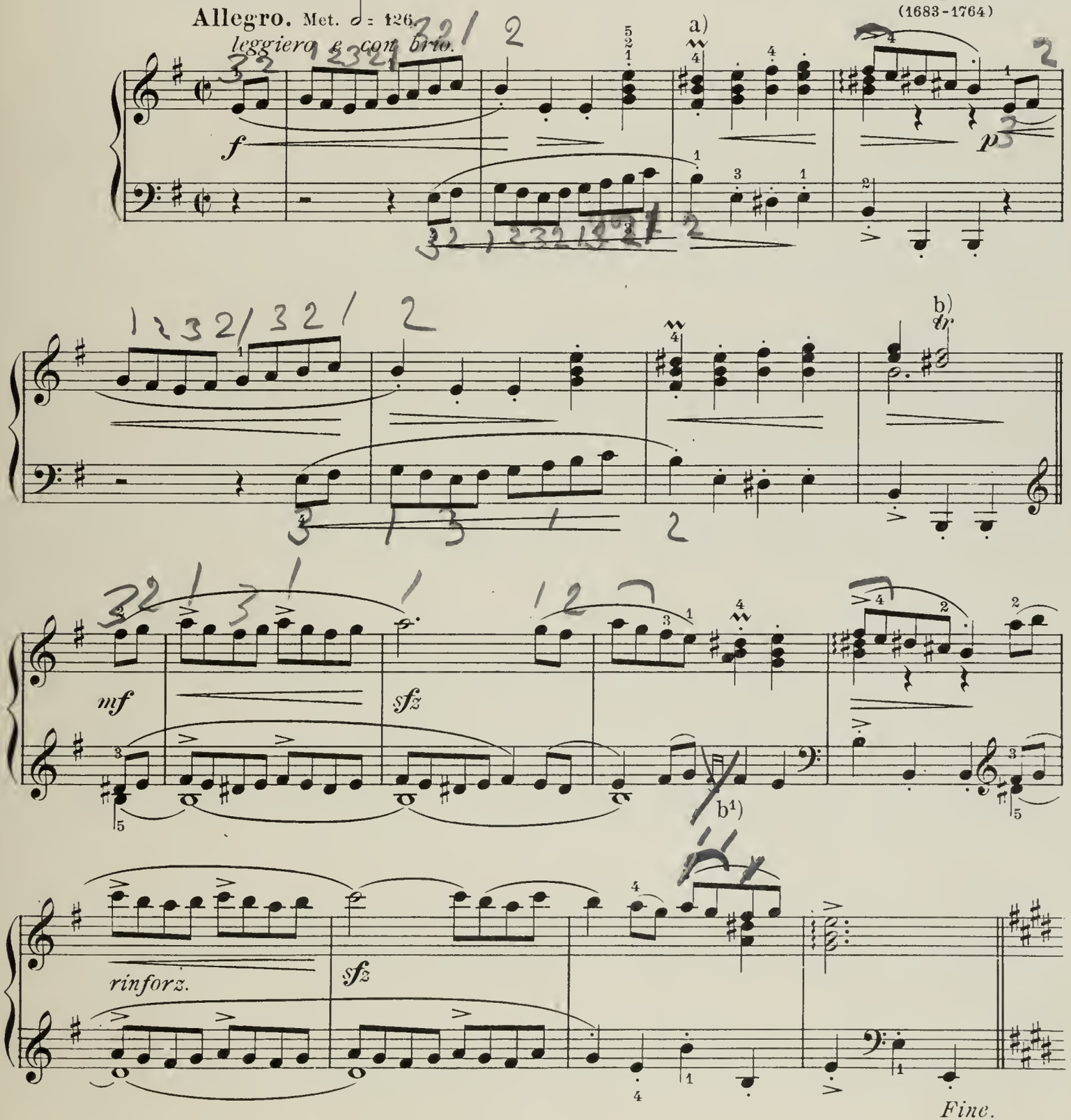
"The Rigaudon" *(Rigadoon)* is a merry or grotesque dance. ..... whose shorter and most singular third part falls in as if by chance.... often without proper close so that the more regular part following may have a more surprising effect" *(Weitzmann)* This well describes the present specimen. A famous modern example for piano is Raff's Rigaudon.

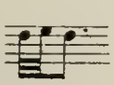
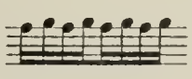
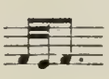
RIGAUDON I.

Jean Phillipe Rameau.
(1683-1764)

Allegro. Met. ♩ = 126.

leggiero e con brio.



a) always  b)  b¹) 

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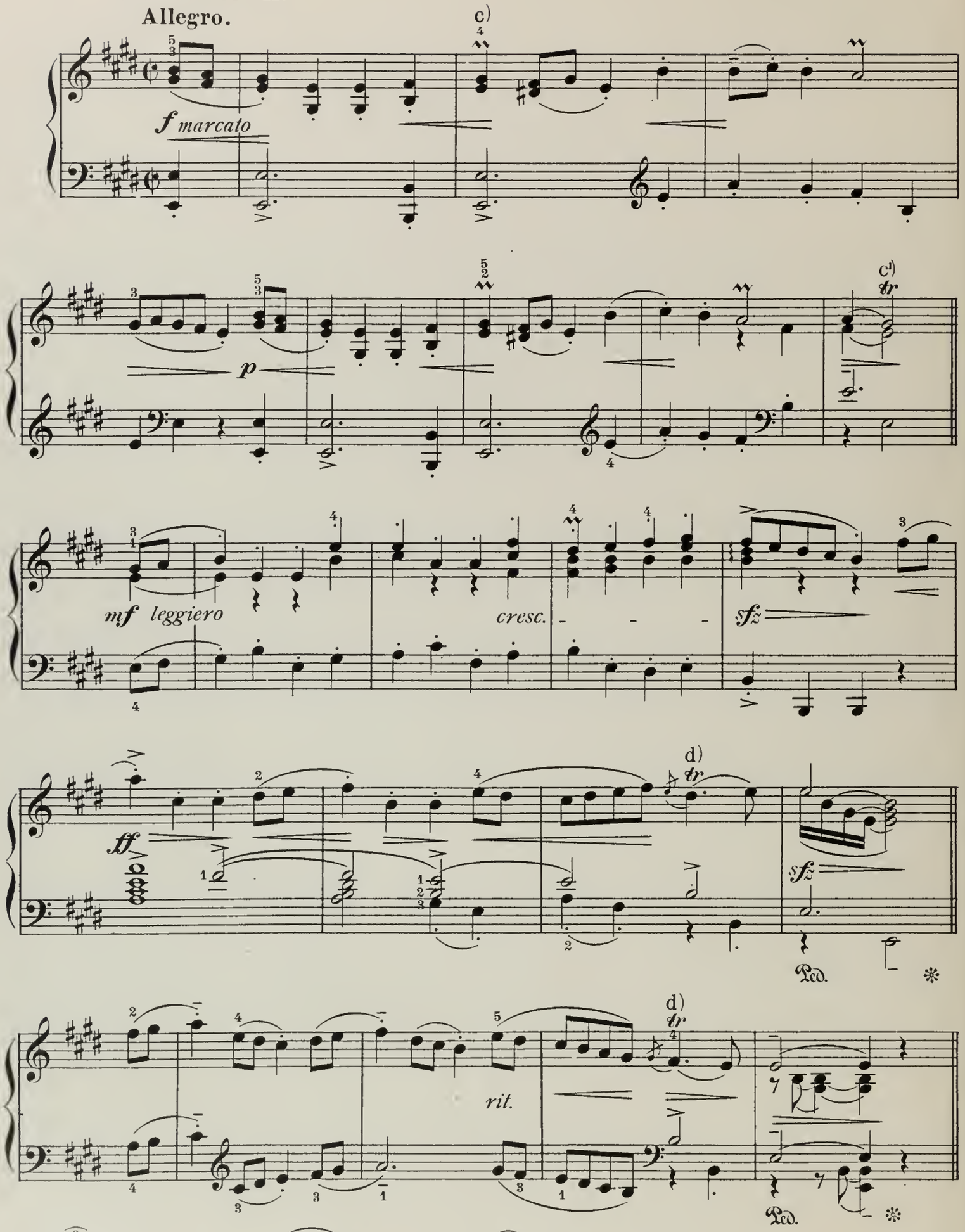
RIGAUDON II.

Allegro.



c) c¹) see b). d) or easier

DOUBLE du 2me RIGAUDON.

Allegro molto. Met. ♩ = 132

leggierissimo

f

e)

tr

p

p

f leggiero

cresc.

sfz

stass.

d)

ff

sfz *p grazioso*

d)

rit.

*) *D. C. al Fine.*

e)

*) This repetition is optional and is added by the editor.

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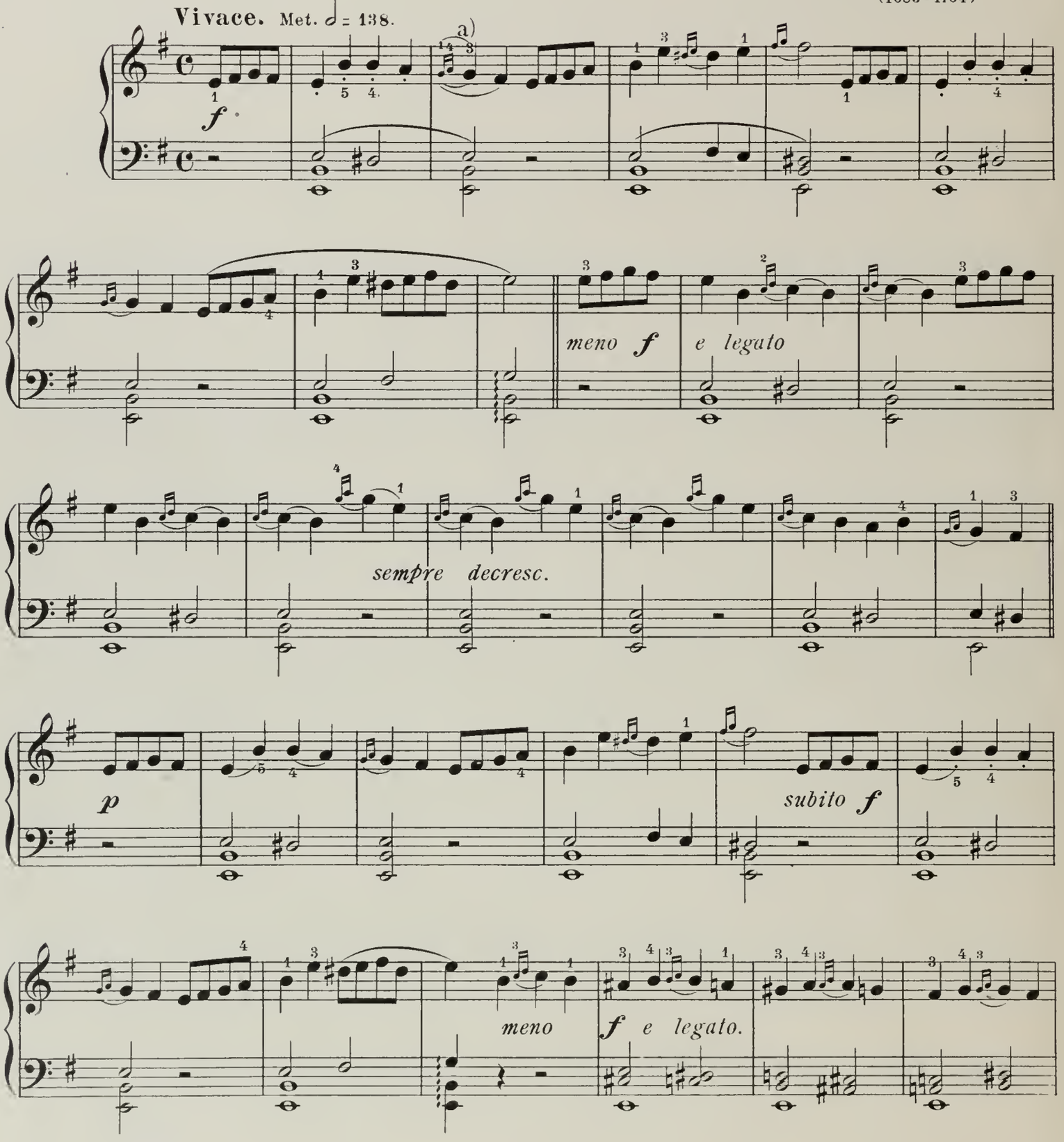
Tambourin.

The Tambourin was a rustic dance, as the name indicates. The present specimen partakes also of the character of the Musette in the sustained bass note "e" throughout.

Jean Phillipe Rameau.
(1683-1764)



a) always:

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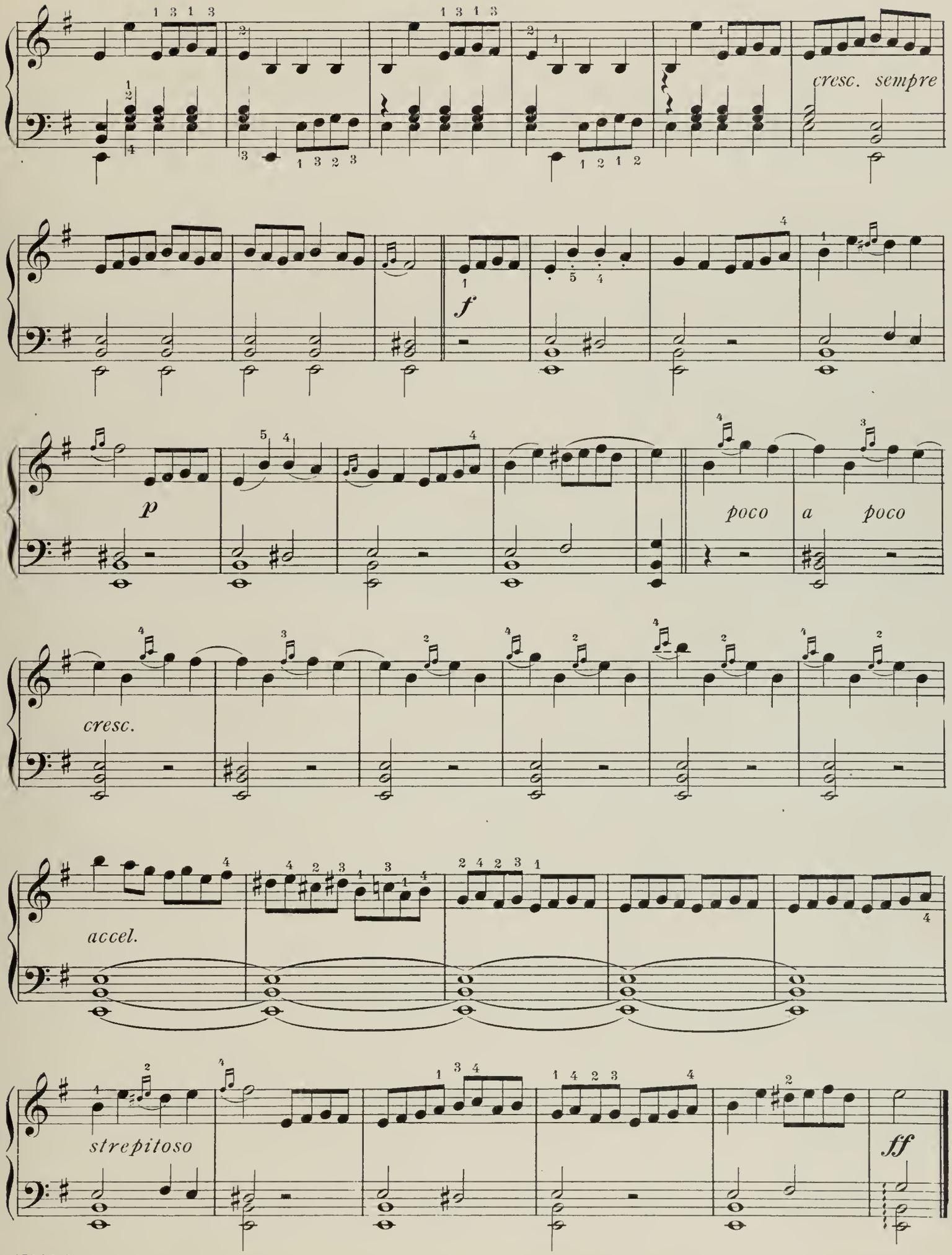
cresc. sempre
f
p
poco a poco
cresc.
accel.
strepitoso
ff

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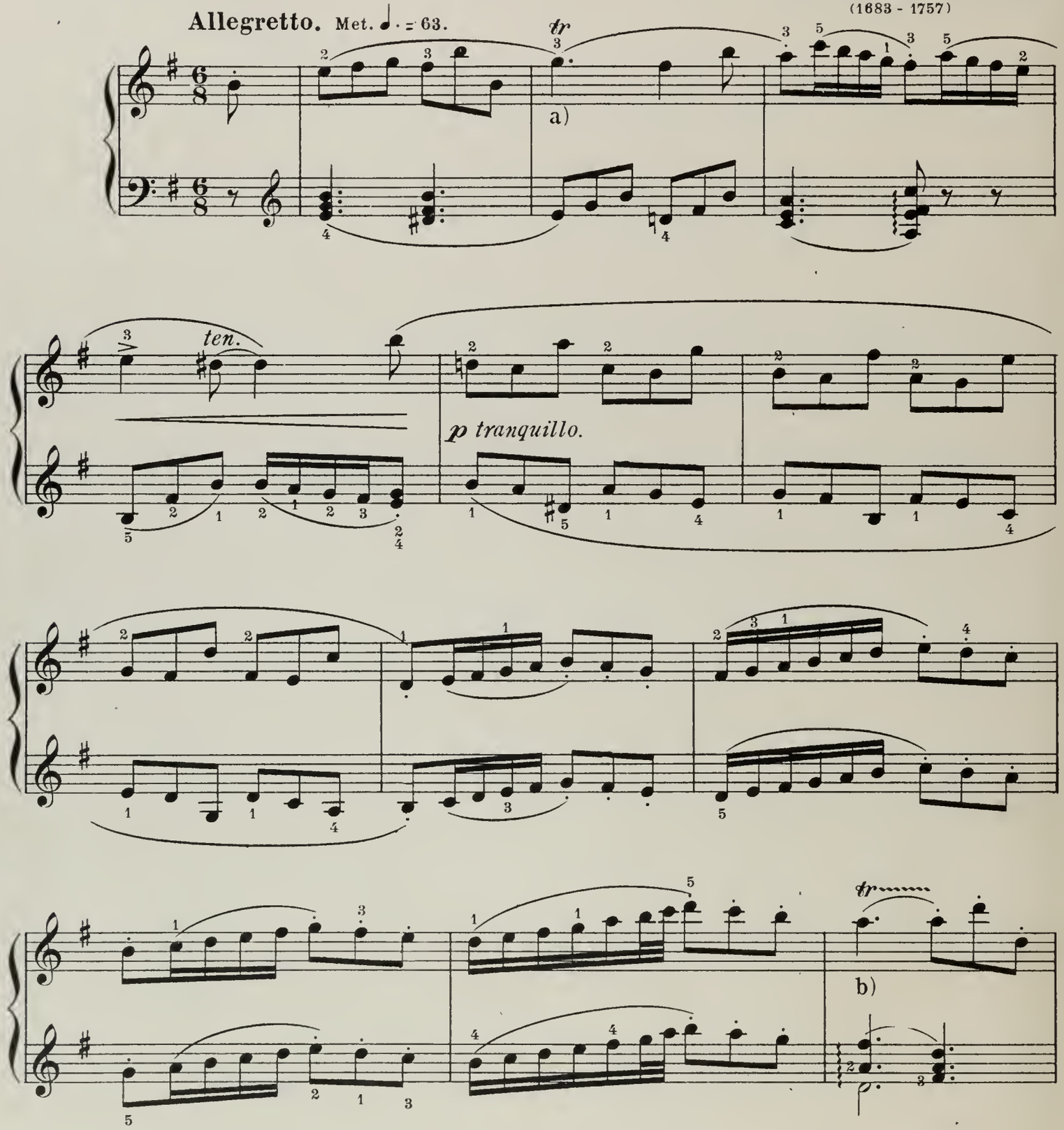
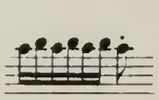
Pastorale.

Domenico Scarlatti is generally regarded as the greatest of all the early Italian pianists. The technique of his work is remarkably modern, and the invention of many usages, since grown universal, is attributed to him — amongst others the crossing over of the hands.

Domenico Scarlatti-(Tausig.)
(1683 - 1757)



a) easier

b) easier 

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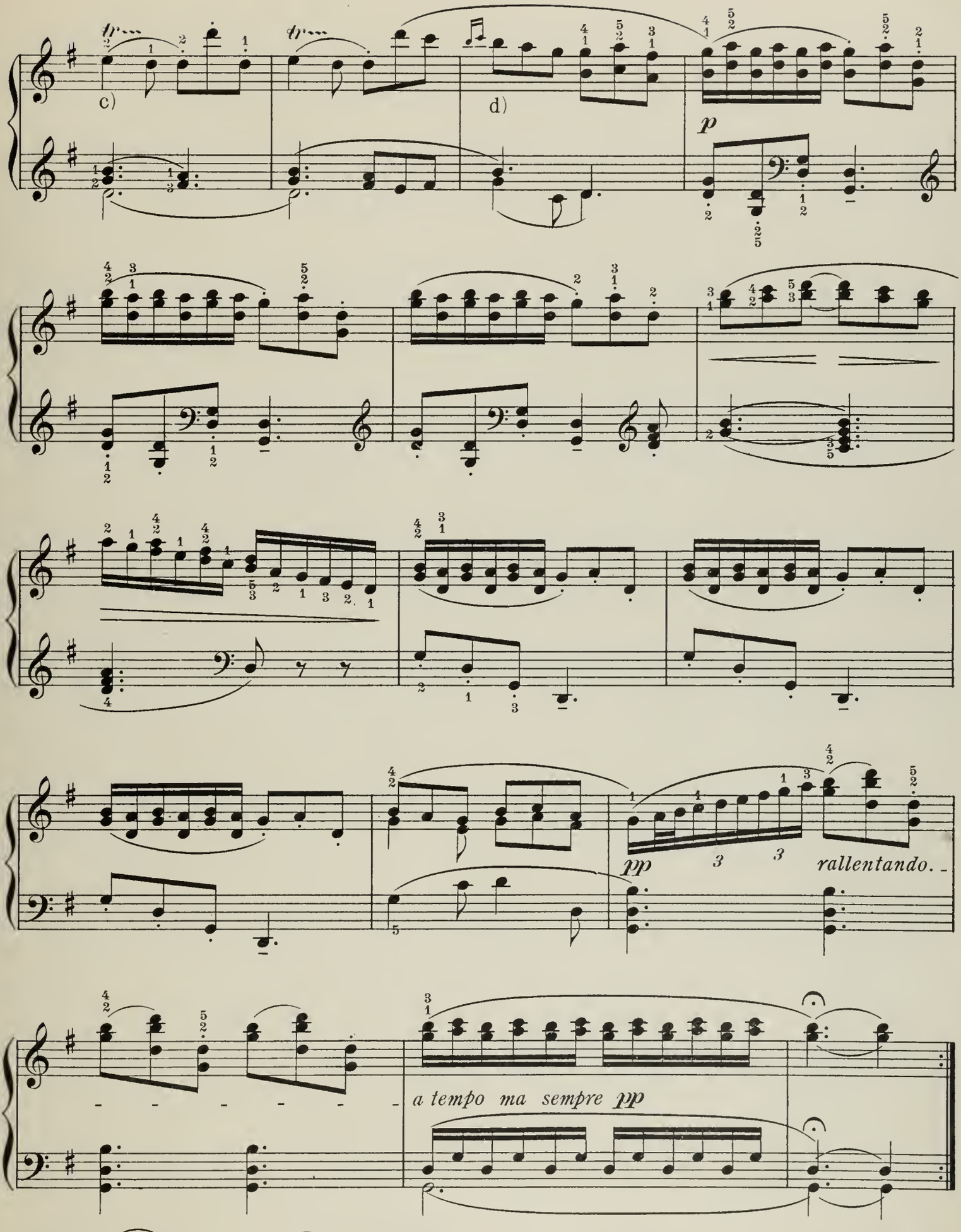
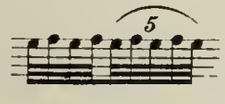
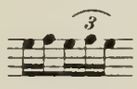
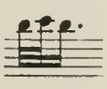
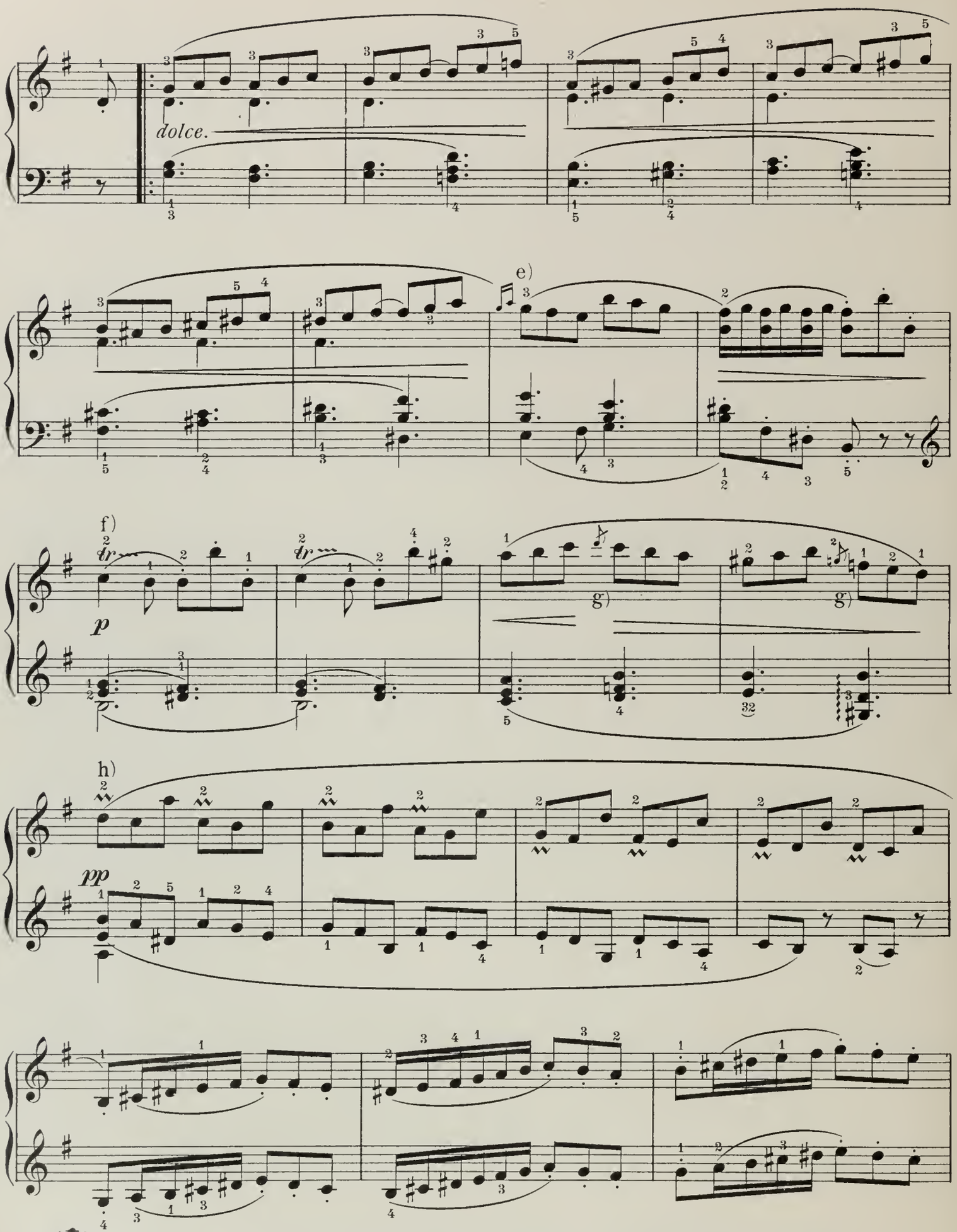
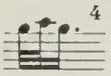
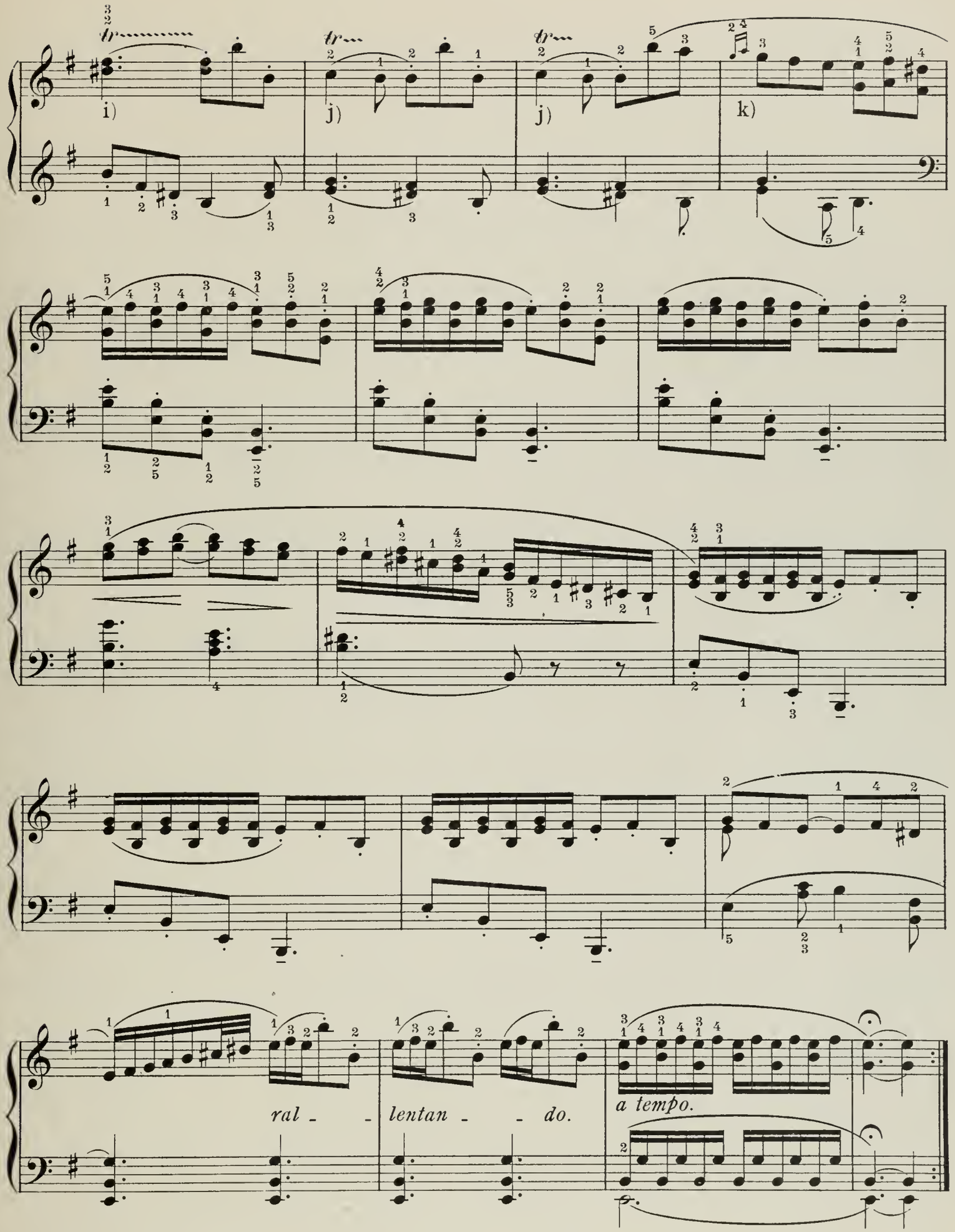


c)  easier  d) 



e)  f) as at c). g) Strike the grace note with the first note of the broken chord in the bass.

h) always as at e).



i) see b). j) see c). k) see e).

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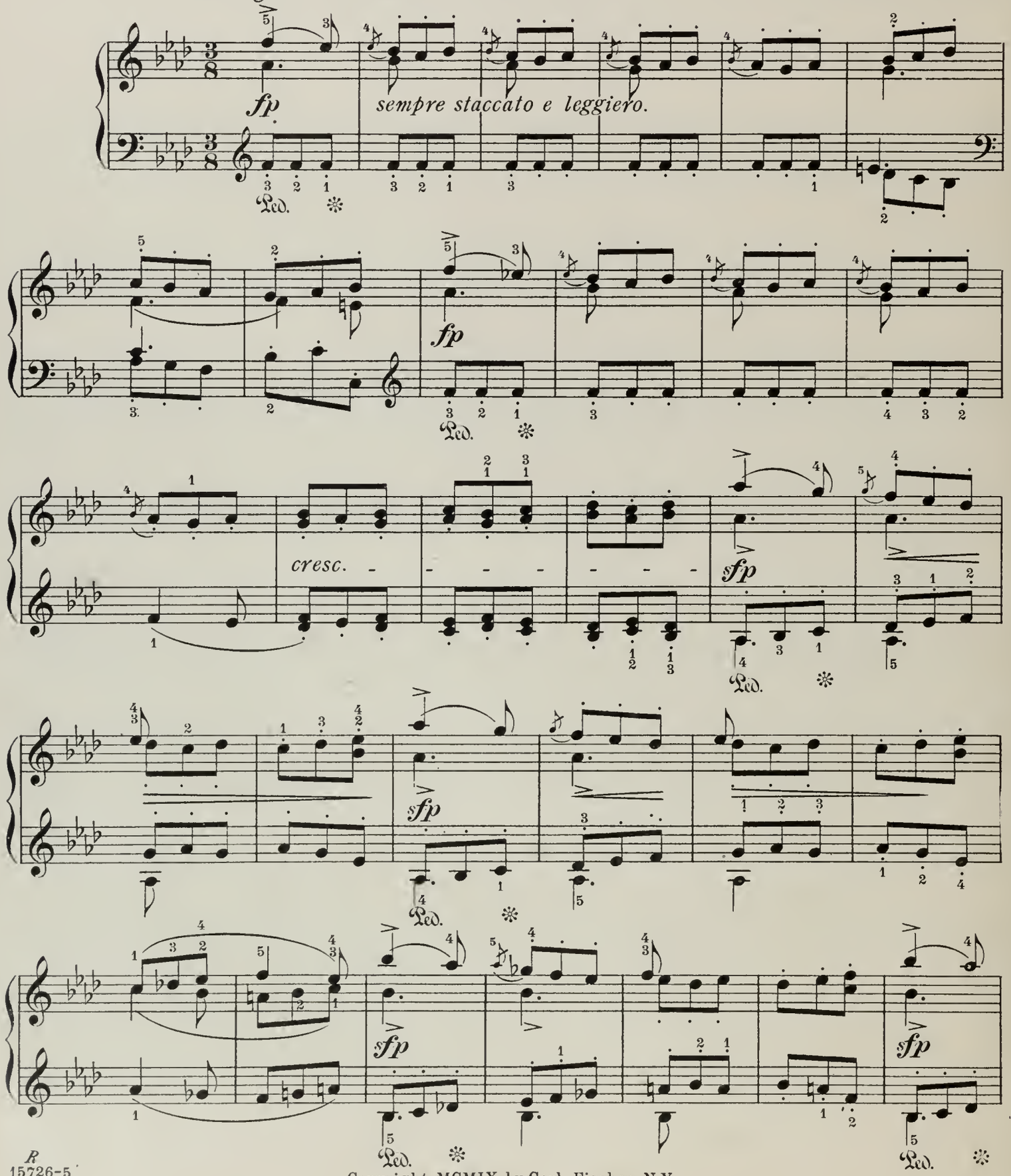
Scherzo.

Although the composer calls this piece a Sonate, we have taken the liberty of substituting a name that seems more in accordance with its character.

Domenico Scarlatti-(Tausig.)
(1683-1757)

Allegro vivacissimo. Met. ♩. = 112.



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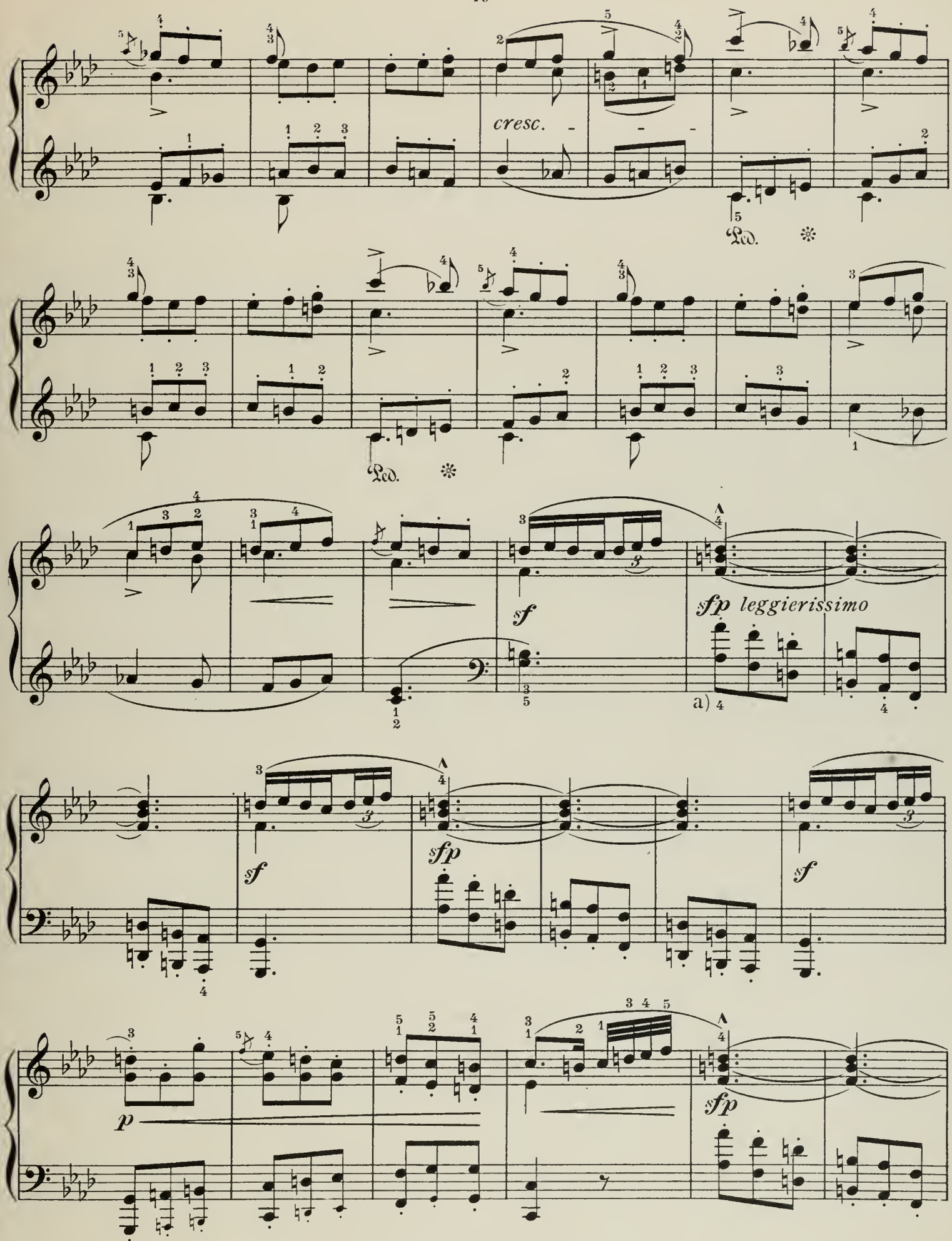
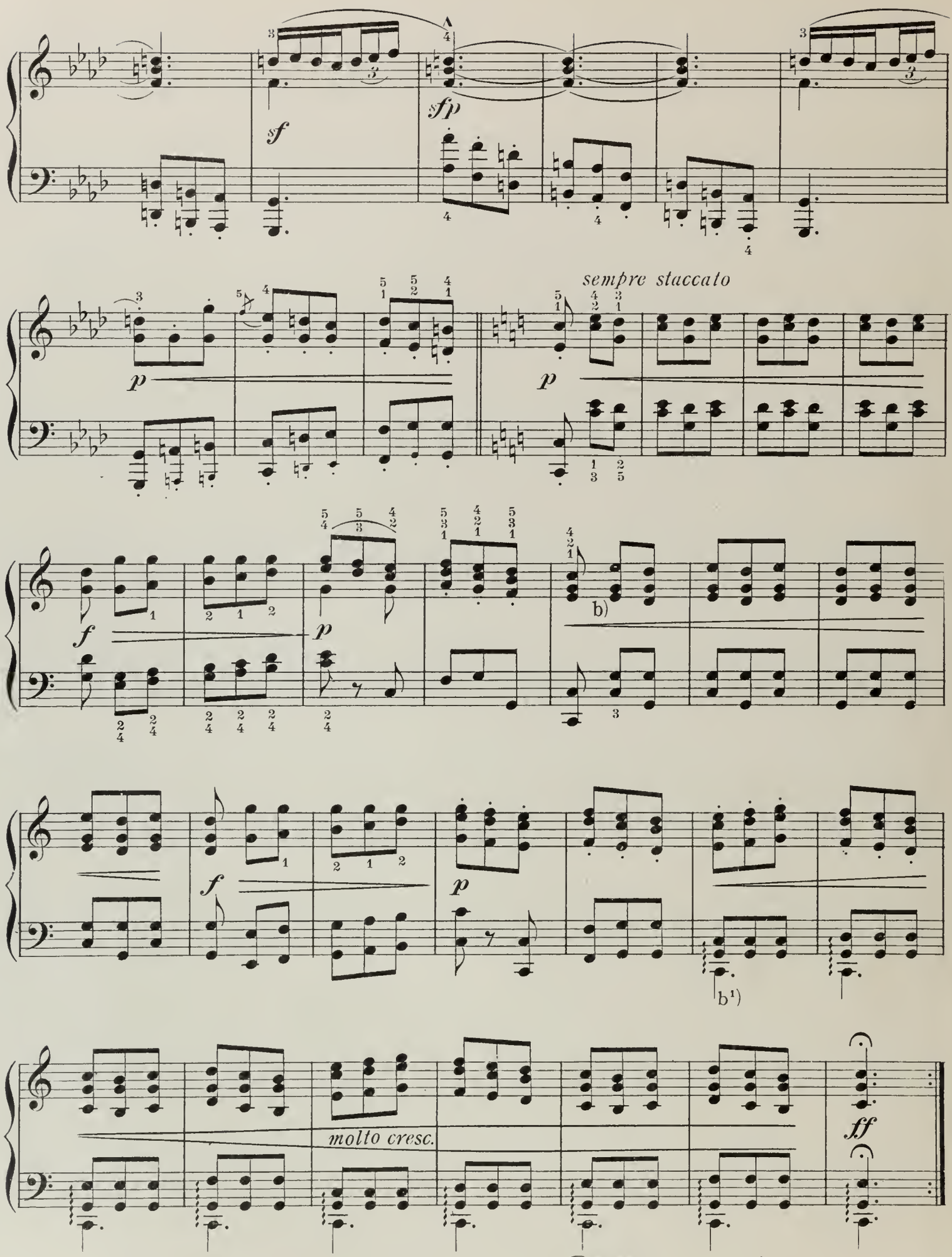
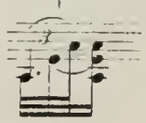
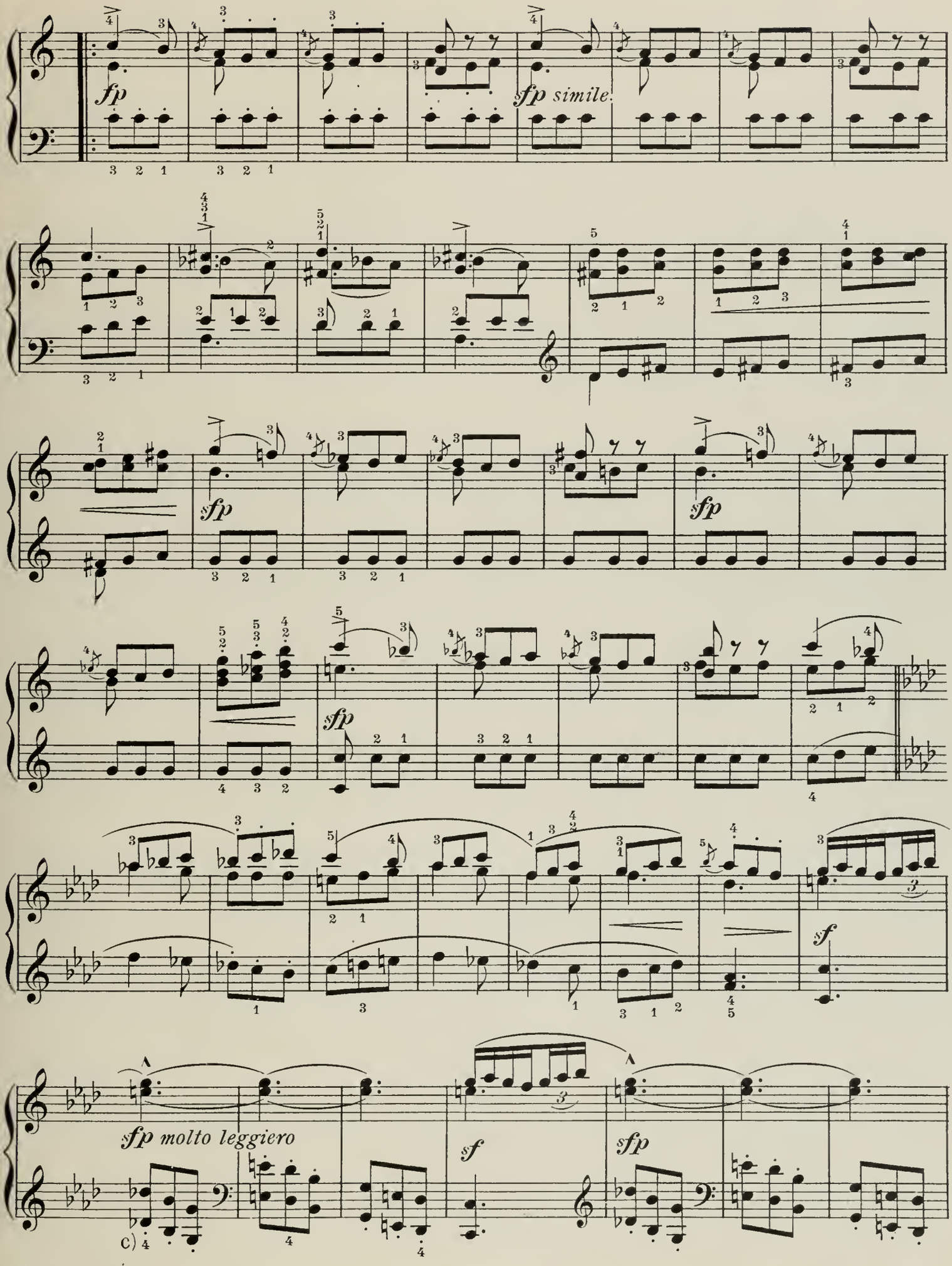


a) The lower notes of the bass octaves may be omitted by smaller hands.

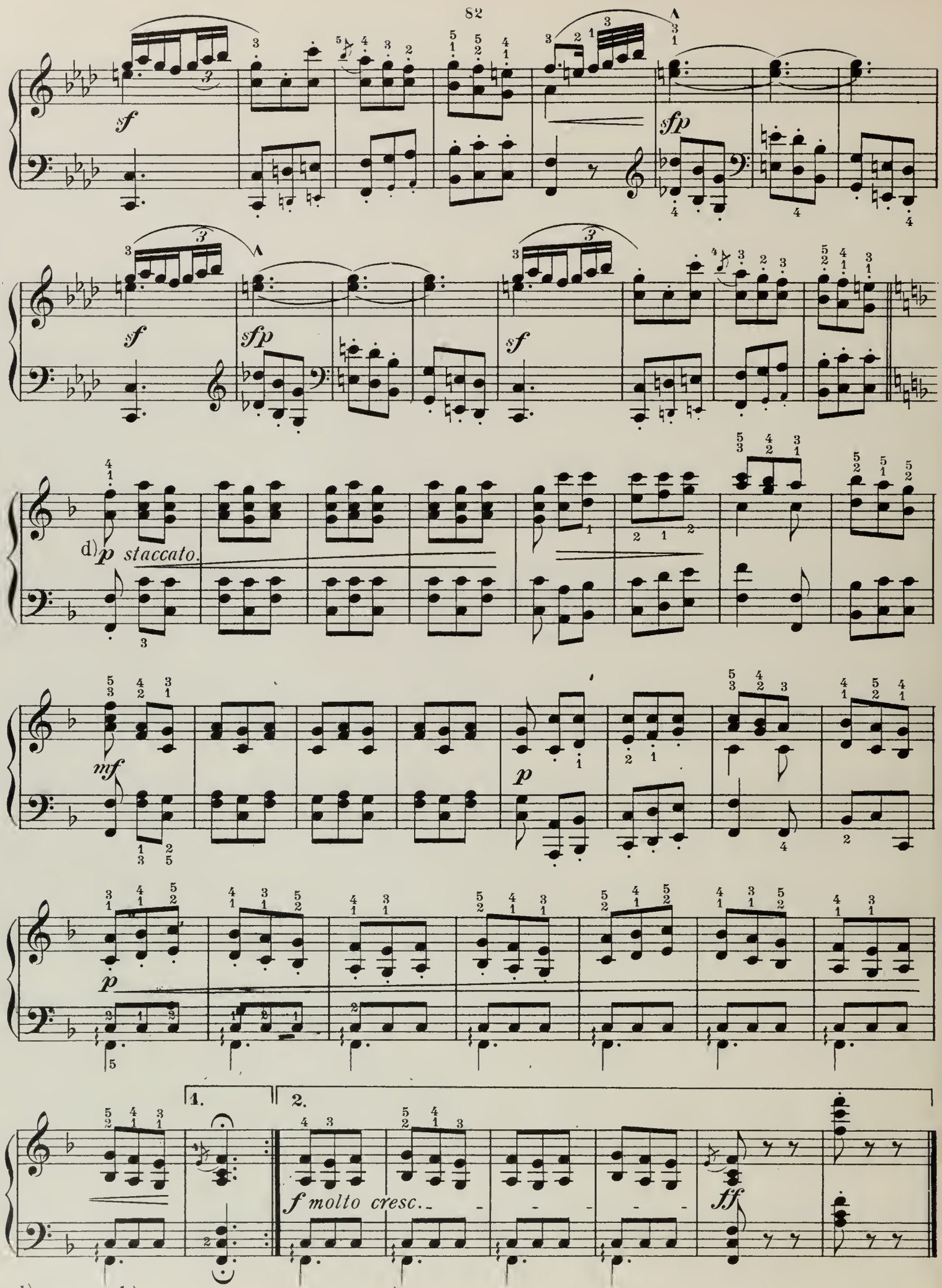


b) Smaller hands may omit the lower notes of the octaves. b¹)





c) see note a).



d) see note b).

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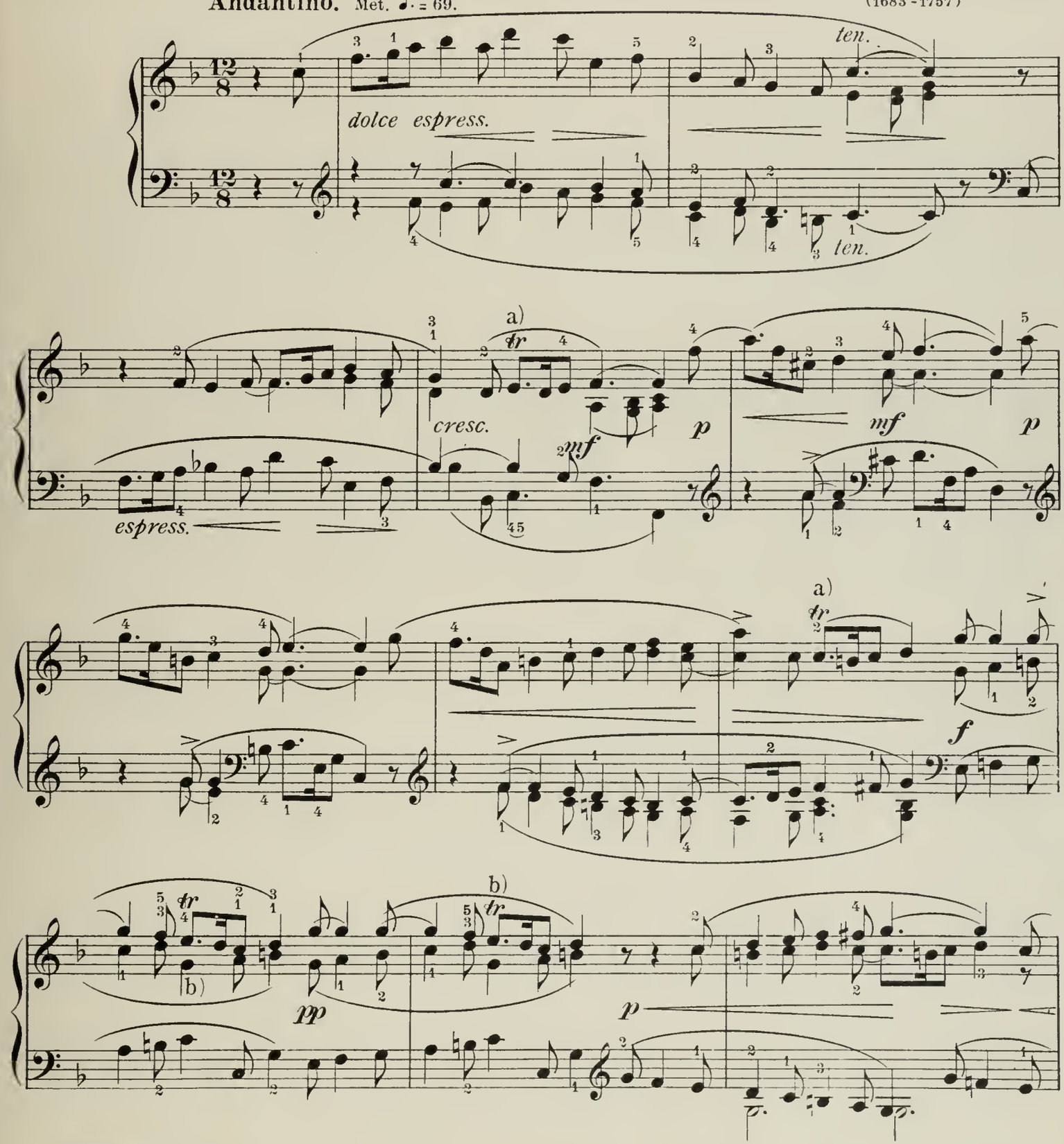
Siciliano

The Siciliano was a graceful dance of a pastoral character. The present is a beautiful and celebrated specimen.

Domenico Scarlatti (Bülow.)
(1683-1757)

Andantino. Met. ♩. = 69.



a) b) as at a).

R
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12318-104

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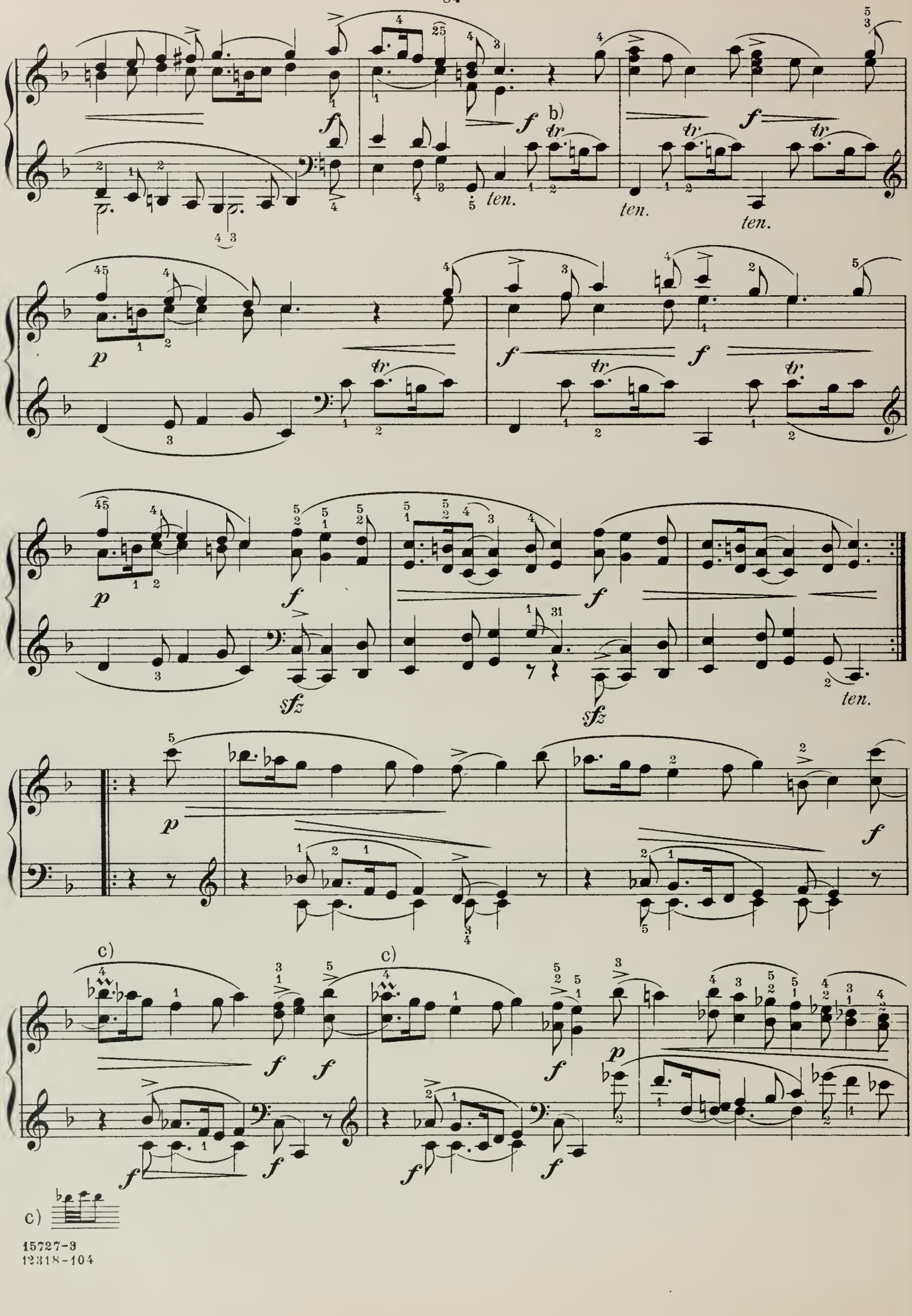
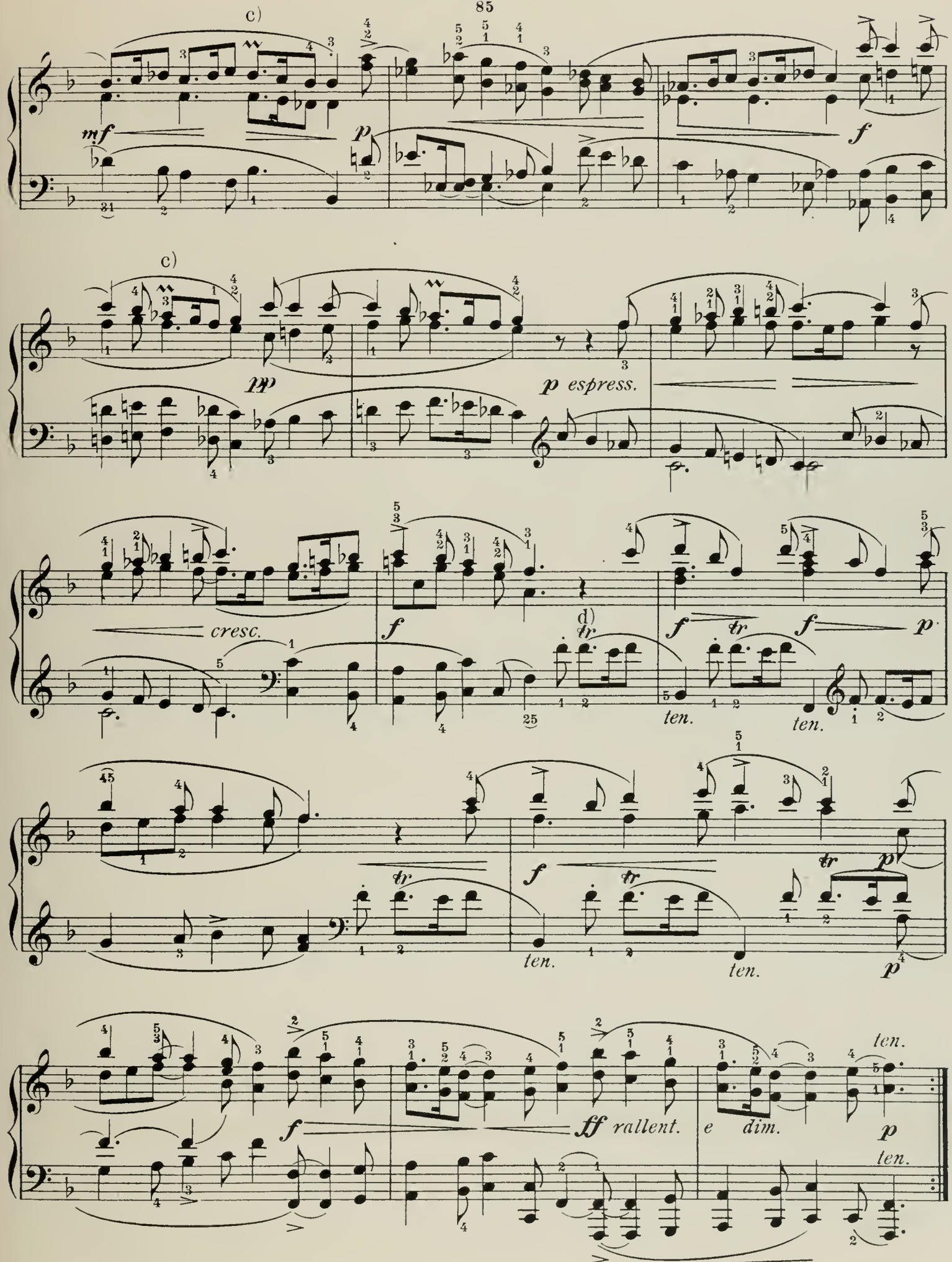

b)
ten.
ten.
ten.
ten.
sfz
sfz
c)
c)
c)


c)
mf
p
f
c)
pp
p espress.
cresc.
f
d)
tr
f
tr
f
p
ten.
ten.
tr
f
tr
tr
p
ten.
ten.
p
f
ff rallent.
e dim.
p
ten.
ten.

d) see a).

Presto.

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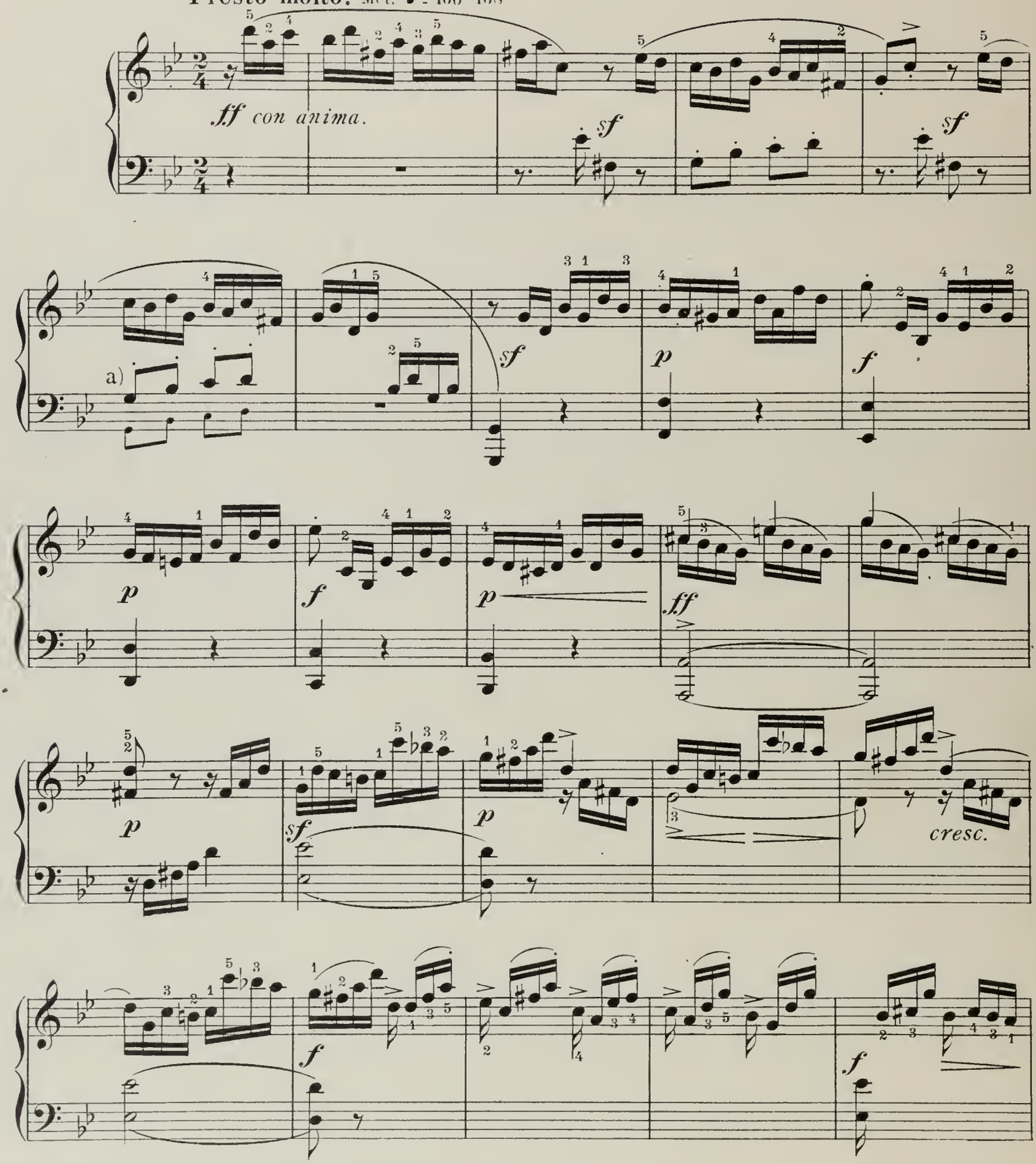
by

FERDINANDO TURINI.

1719-1812(?)

Presto molto. Met. ♩ = 160-168



a) In this and the following piece the notes printed in smaller type have been added by a later editor.

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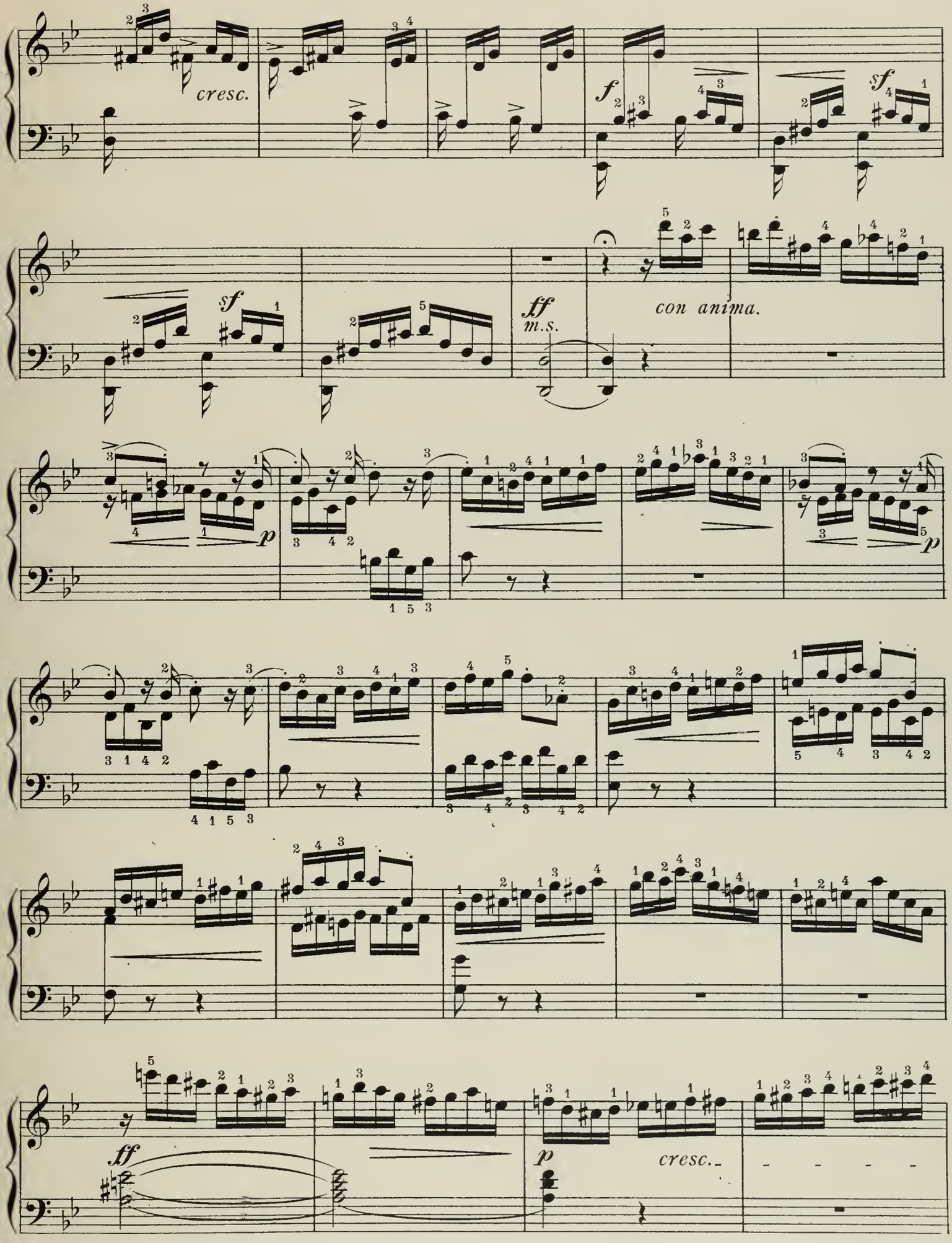
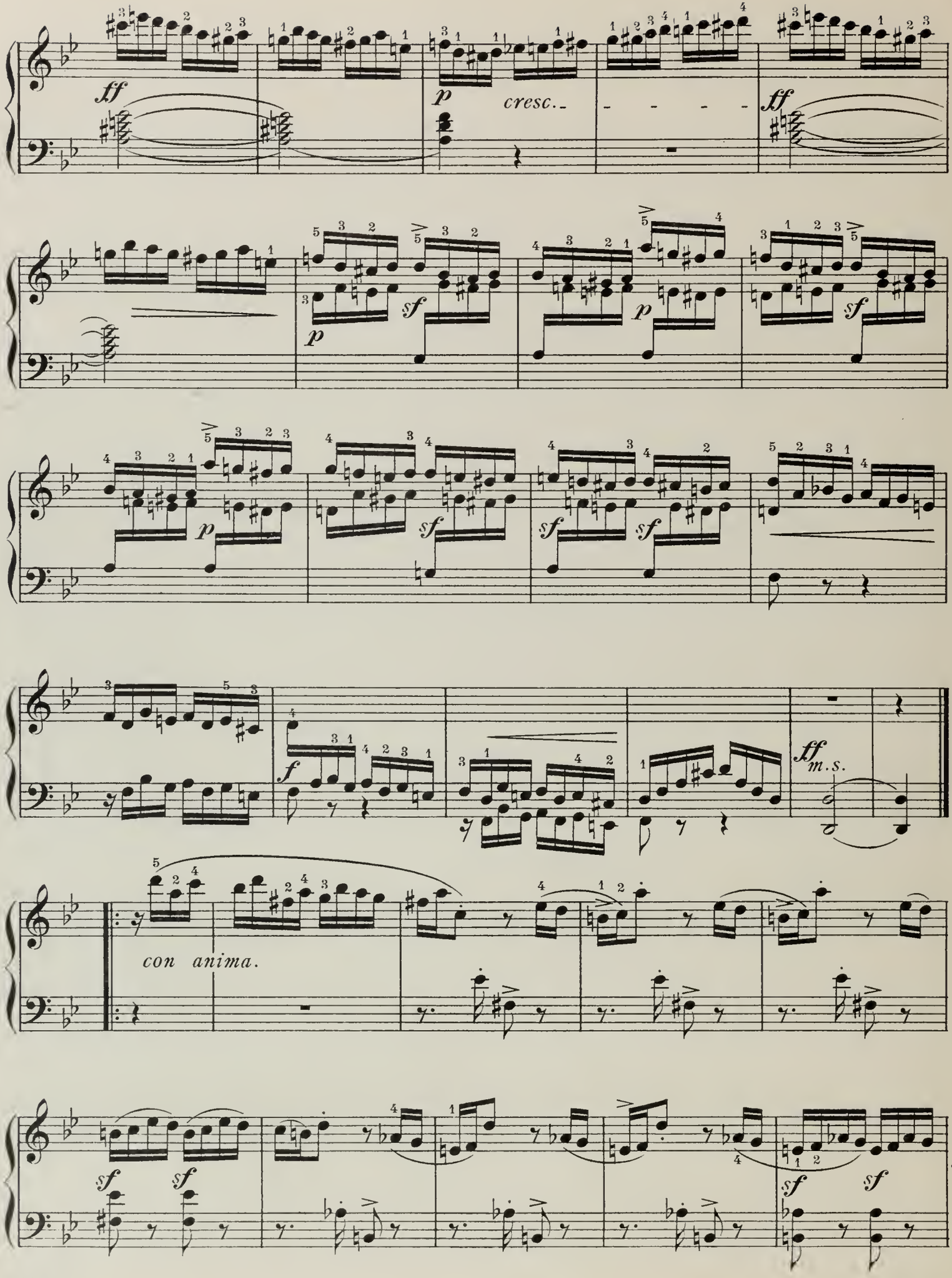
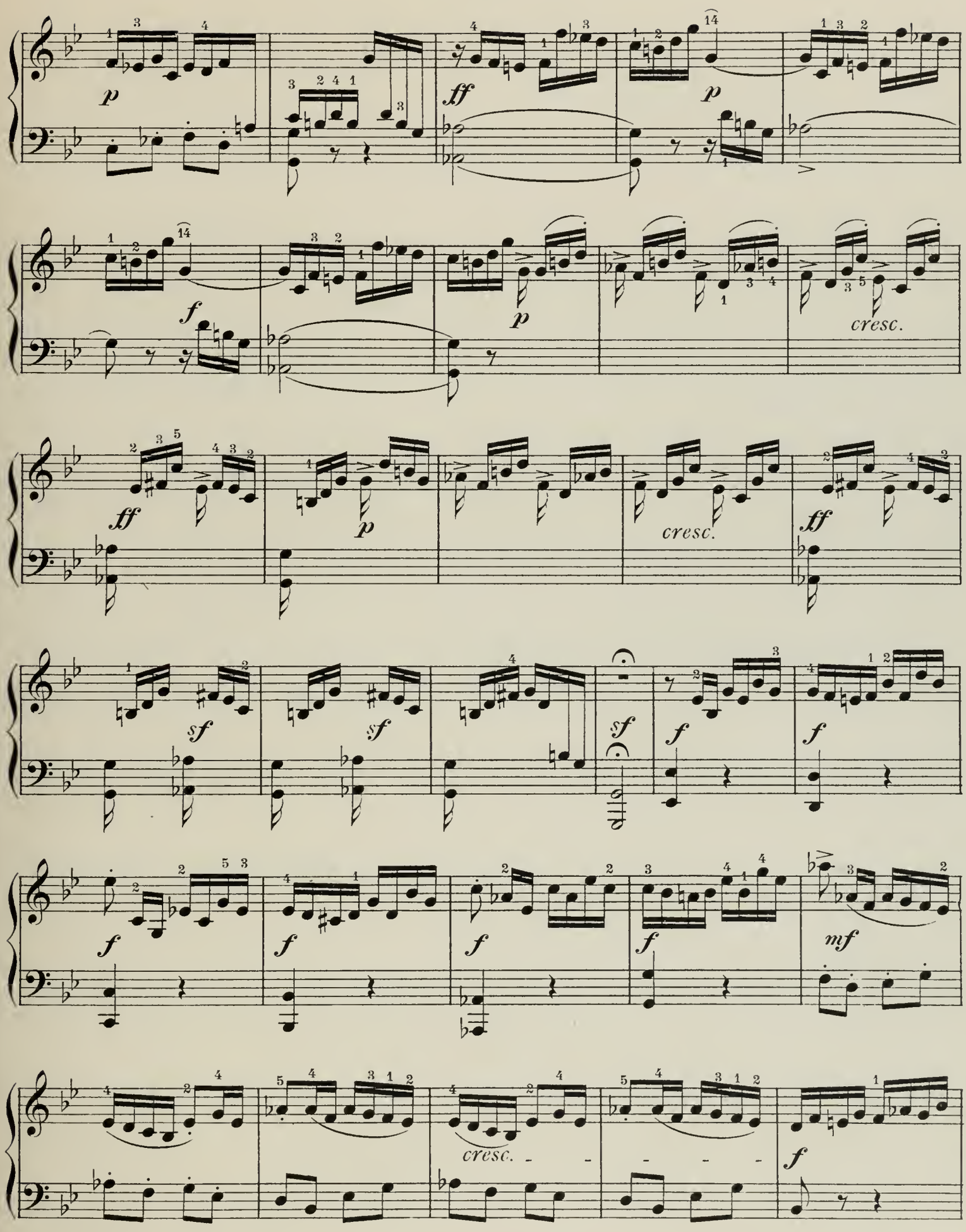
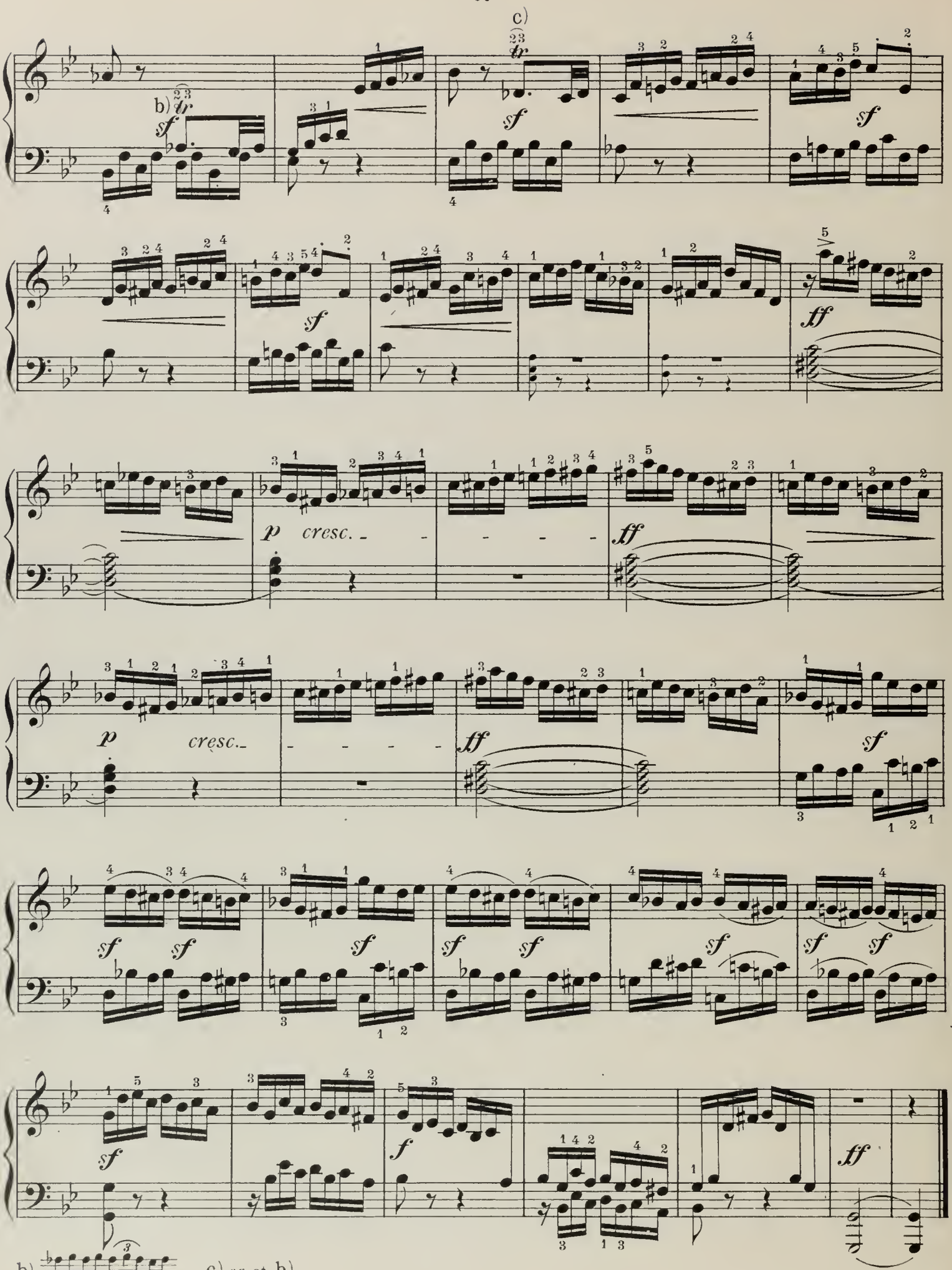

cresc.
f
sf
sf
ff
m.s.
con anima.
p
p
ff
p
cresc.


ff
p
cresc.
ff
p
sf
p
sf
p
sf
sf
sf
f
ff
m.s.
con anima.
sf
sf
sf
sf


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



b) c) as at b).

Sonate.

(No 6.)

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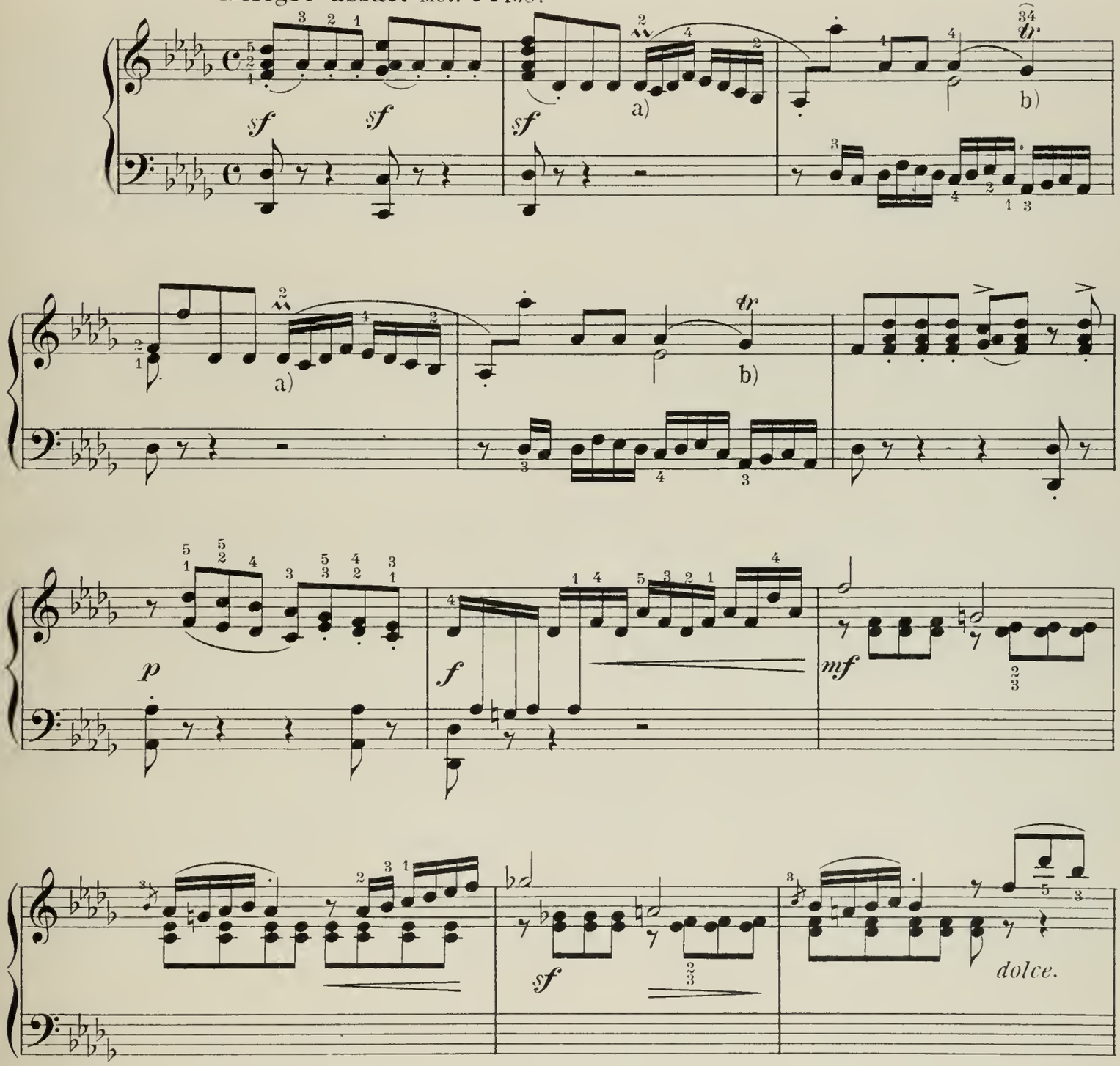
by

FERDINANDO TURINI.

1749-1812 (?)

This Sonata approximates more to the modern form than does any other in the collection, especially in having a "development-section" following the double bar.. The choice of key, too, is suggestive of a later day.

Allegro assai. Met. ♩ = 138.



a) b)

R
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12318-104

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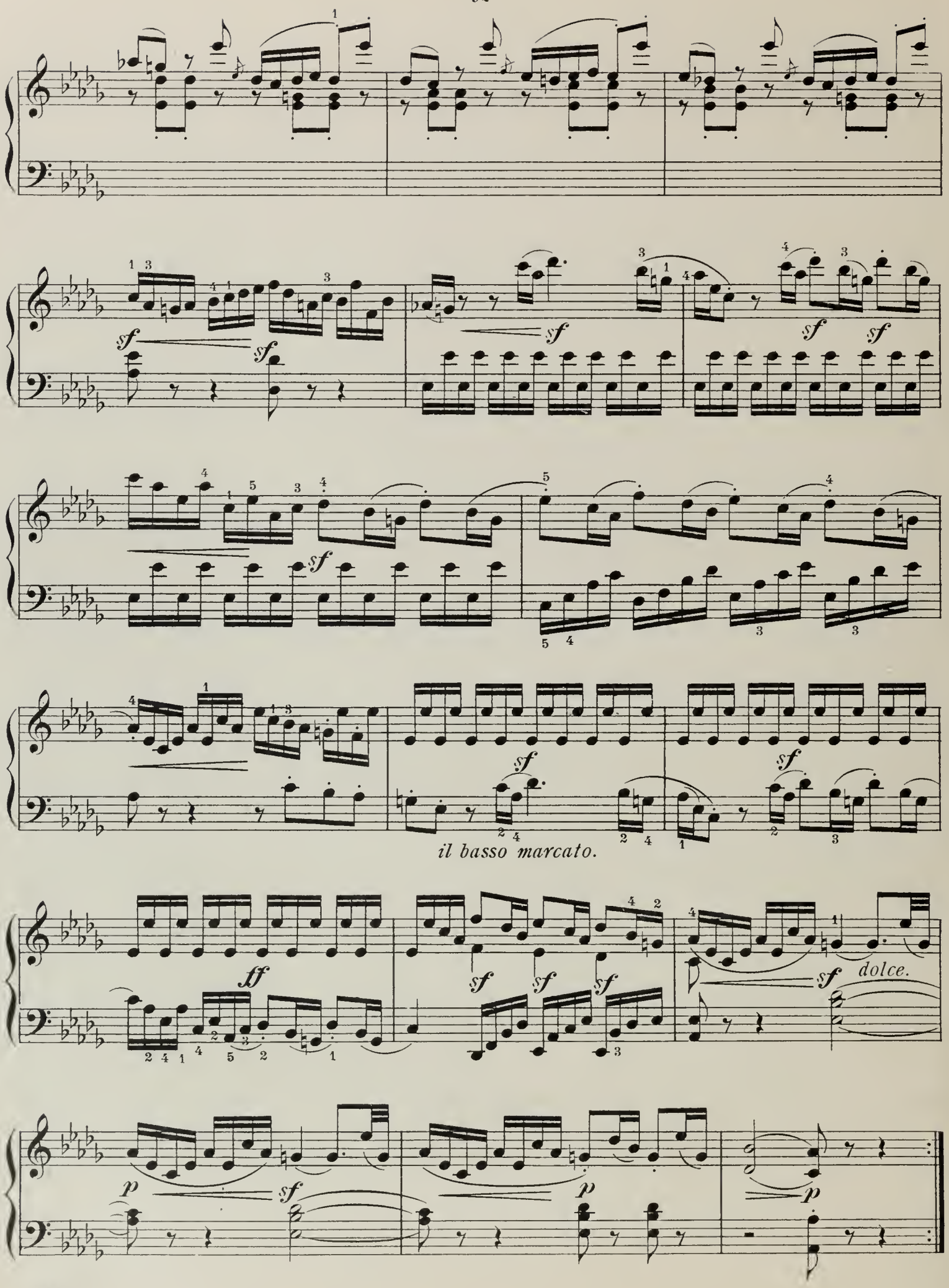
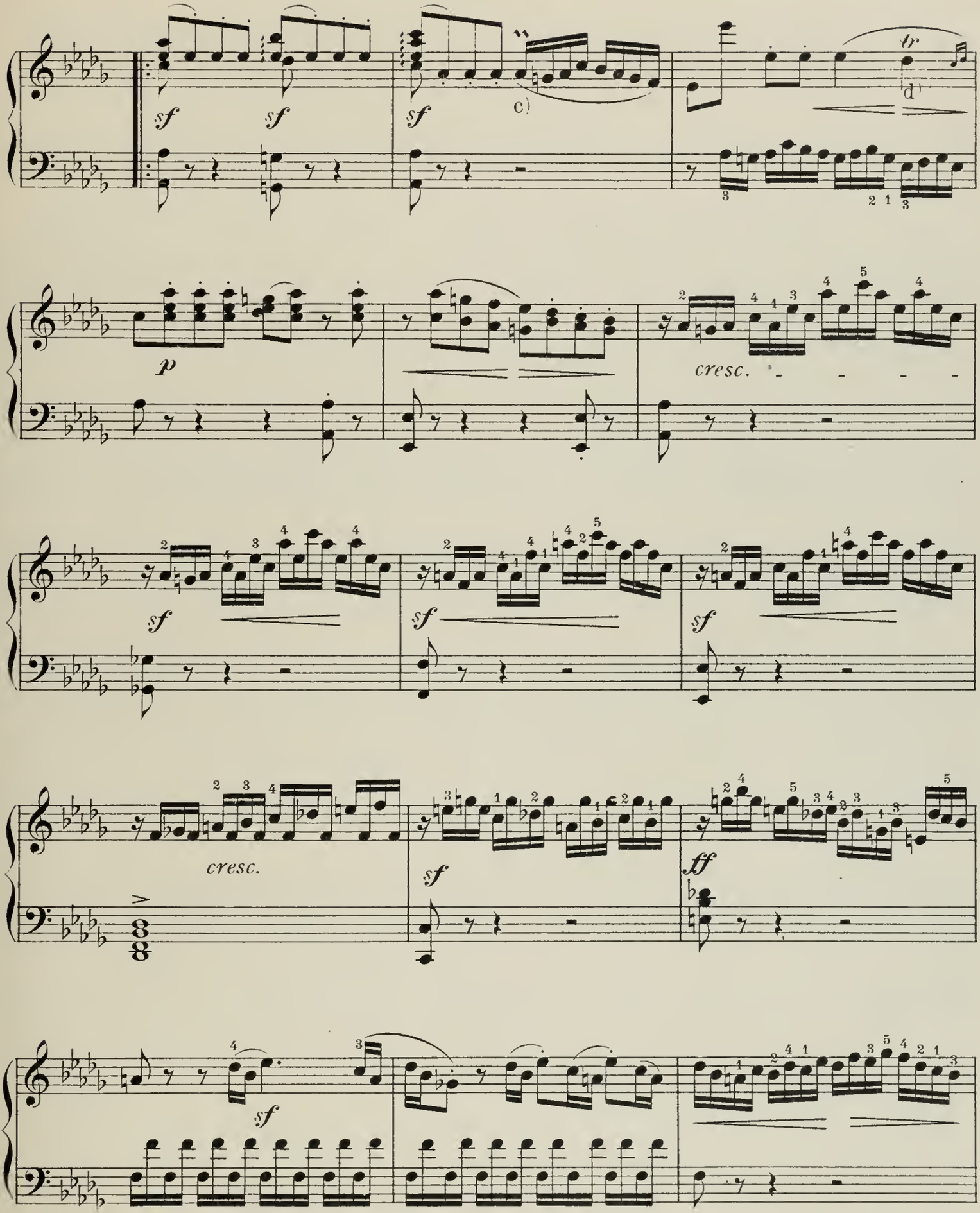
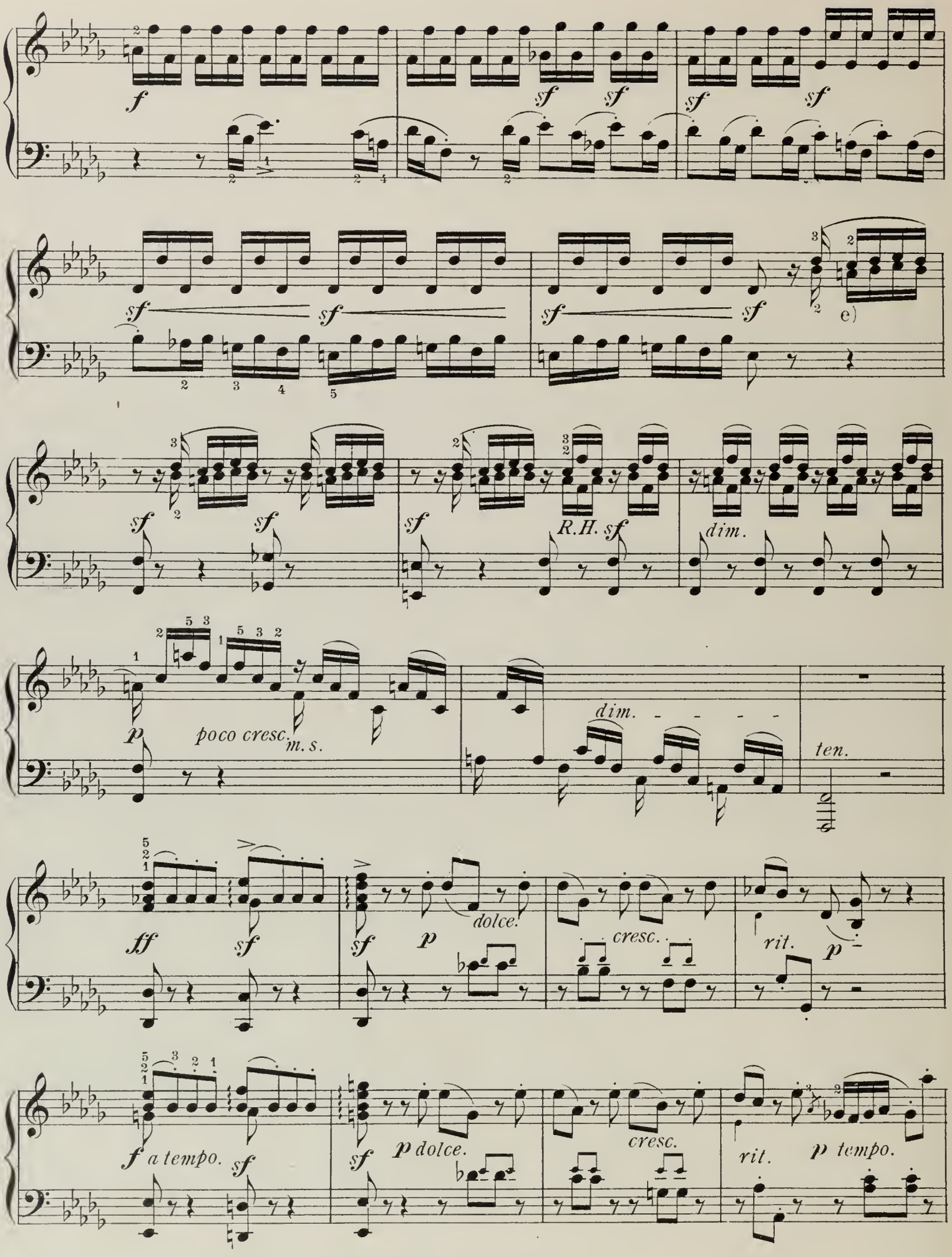
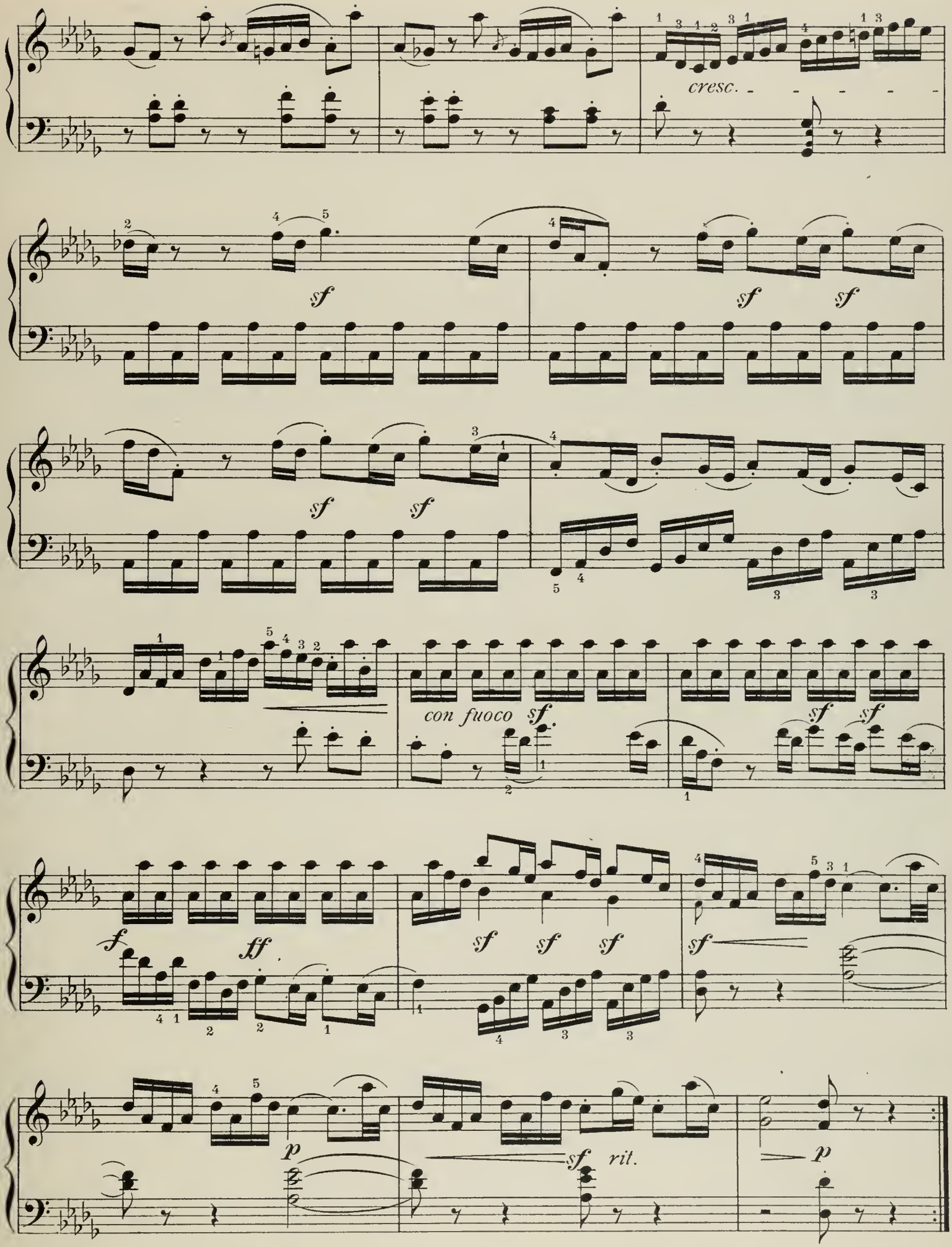

il basso marcato.
dolce.



c) see a). d) see b).



e) Play the thirds in the following four groups with both hands.


cresc.
sf
sf
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sf
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sf
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ff
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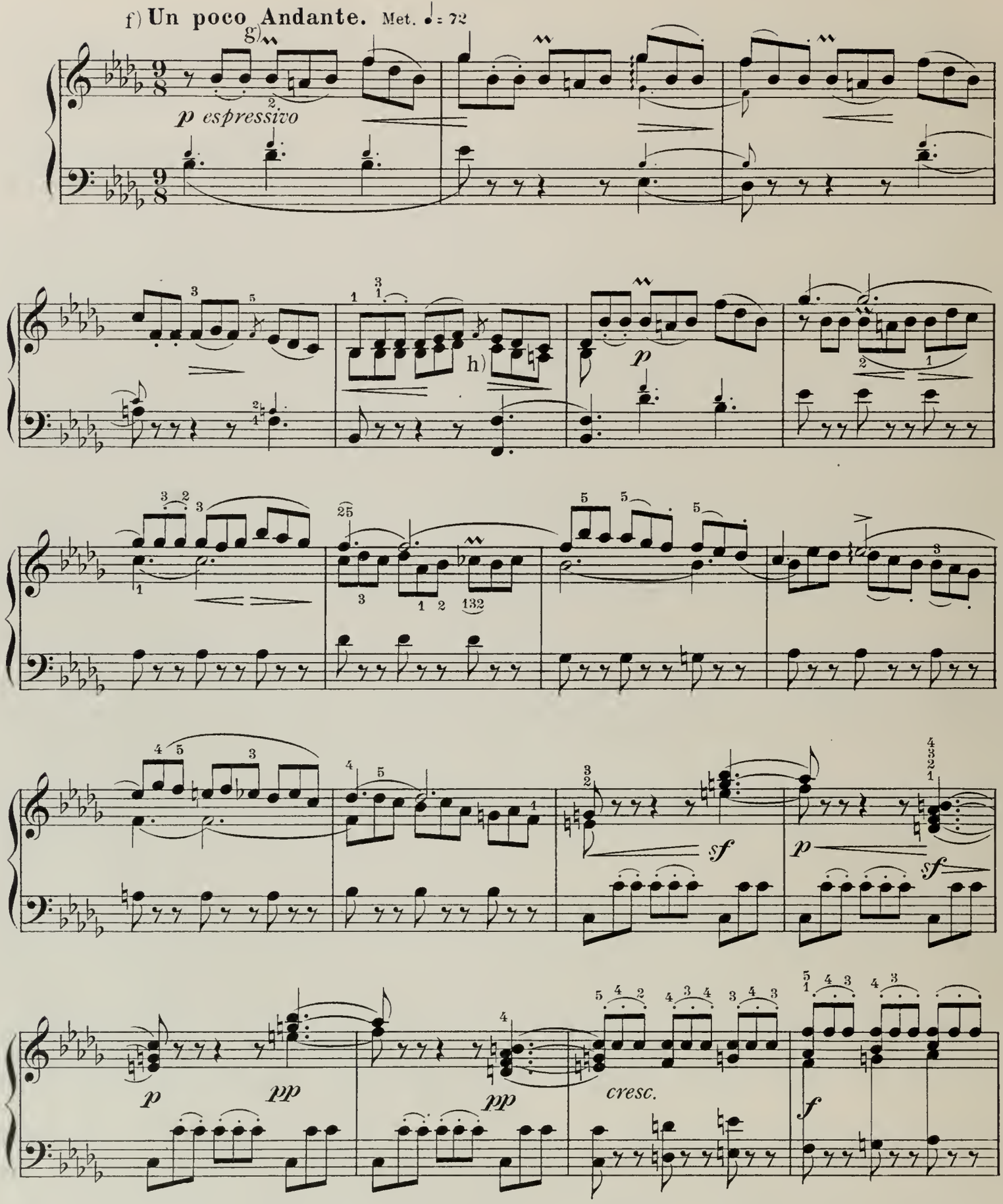
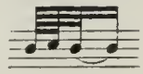
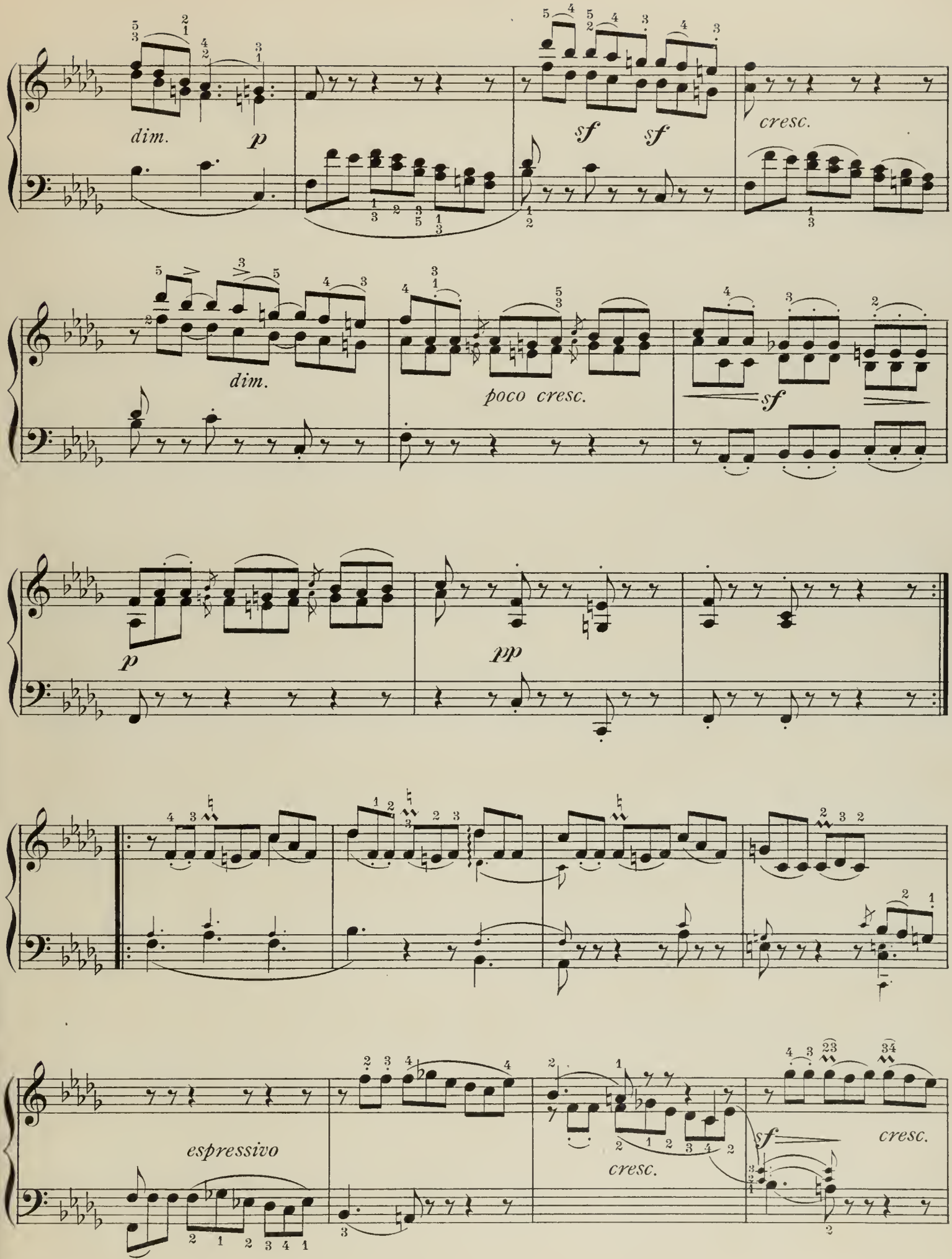
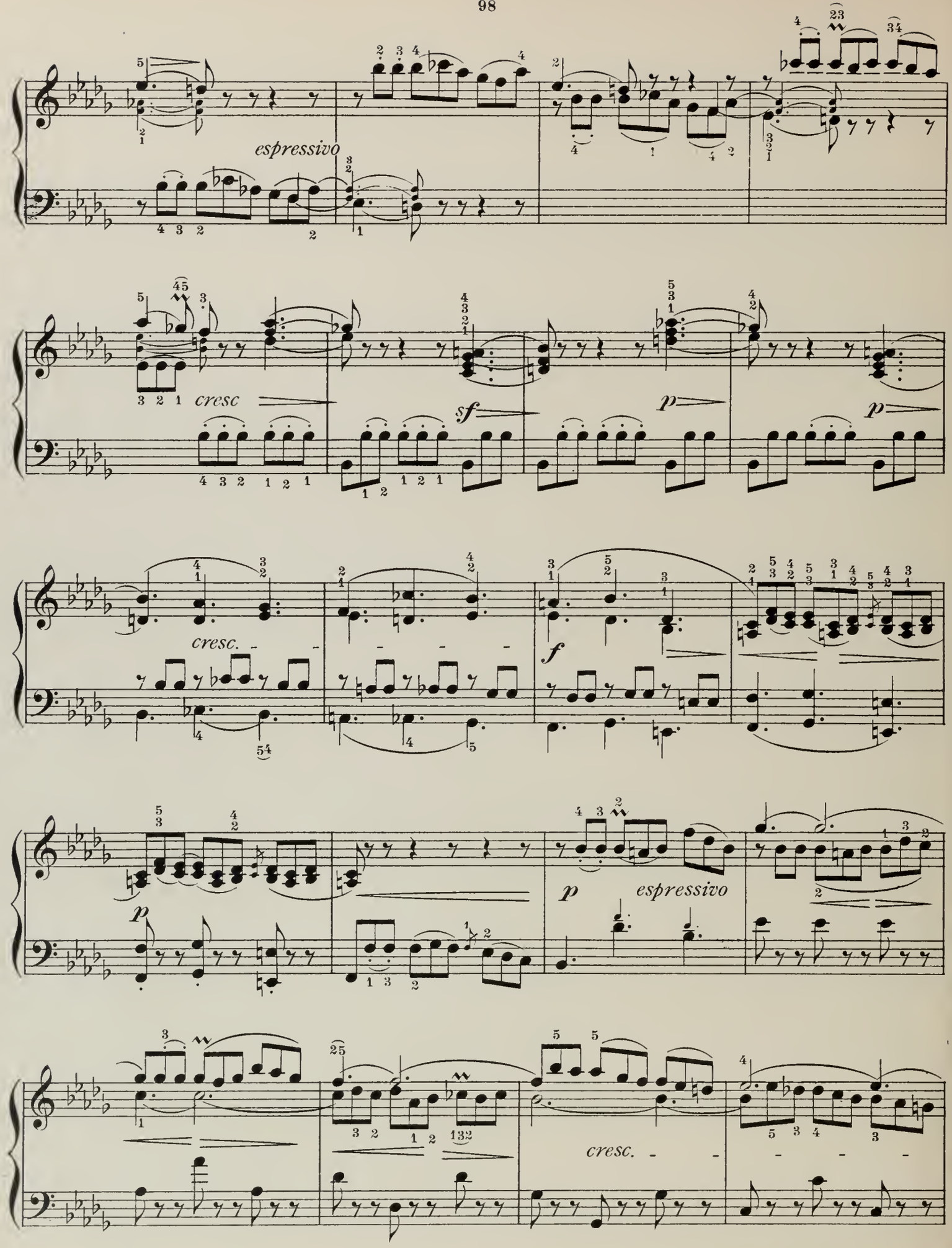
p
sf
rit.
p

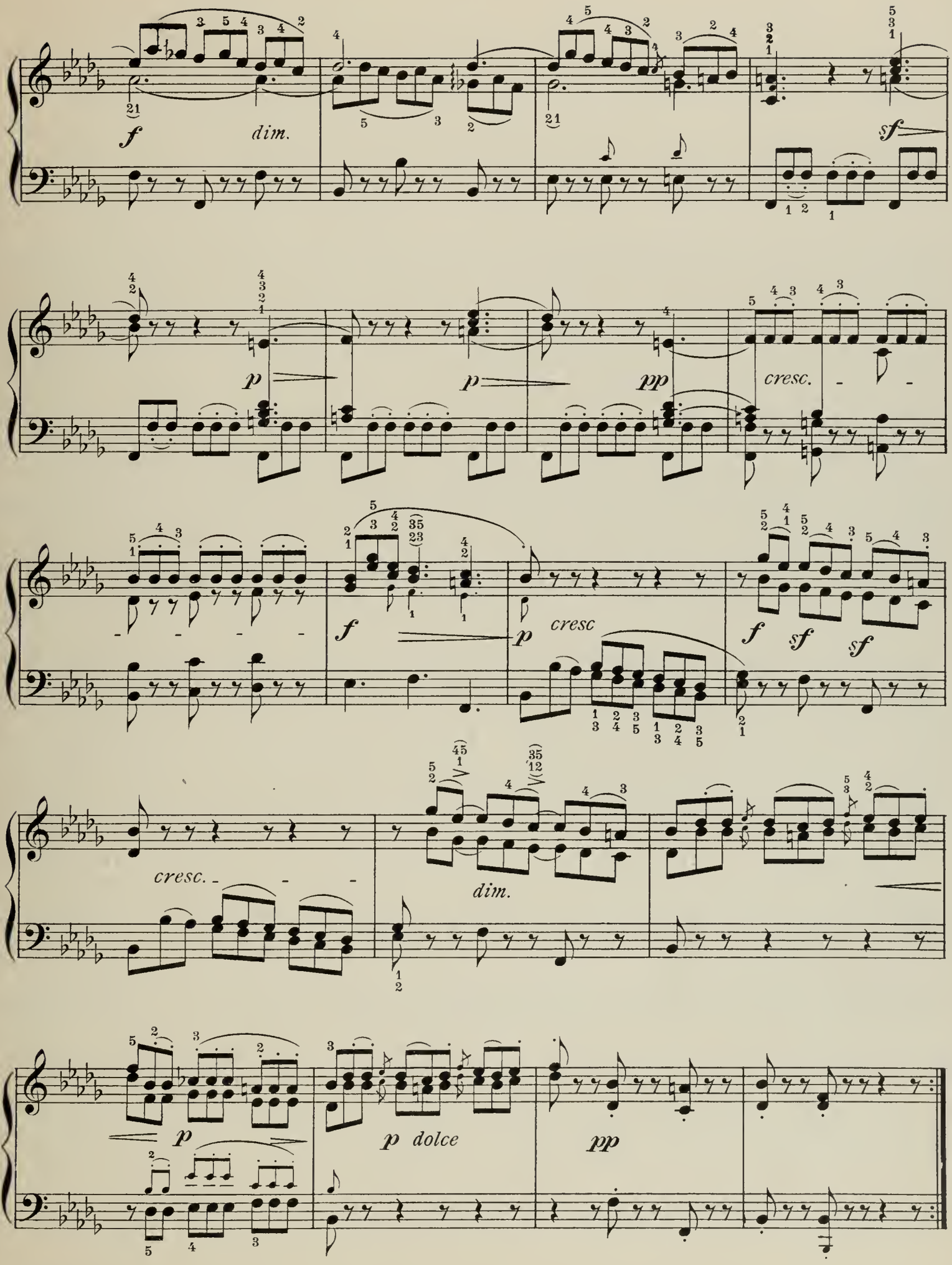


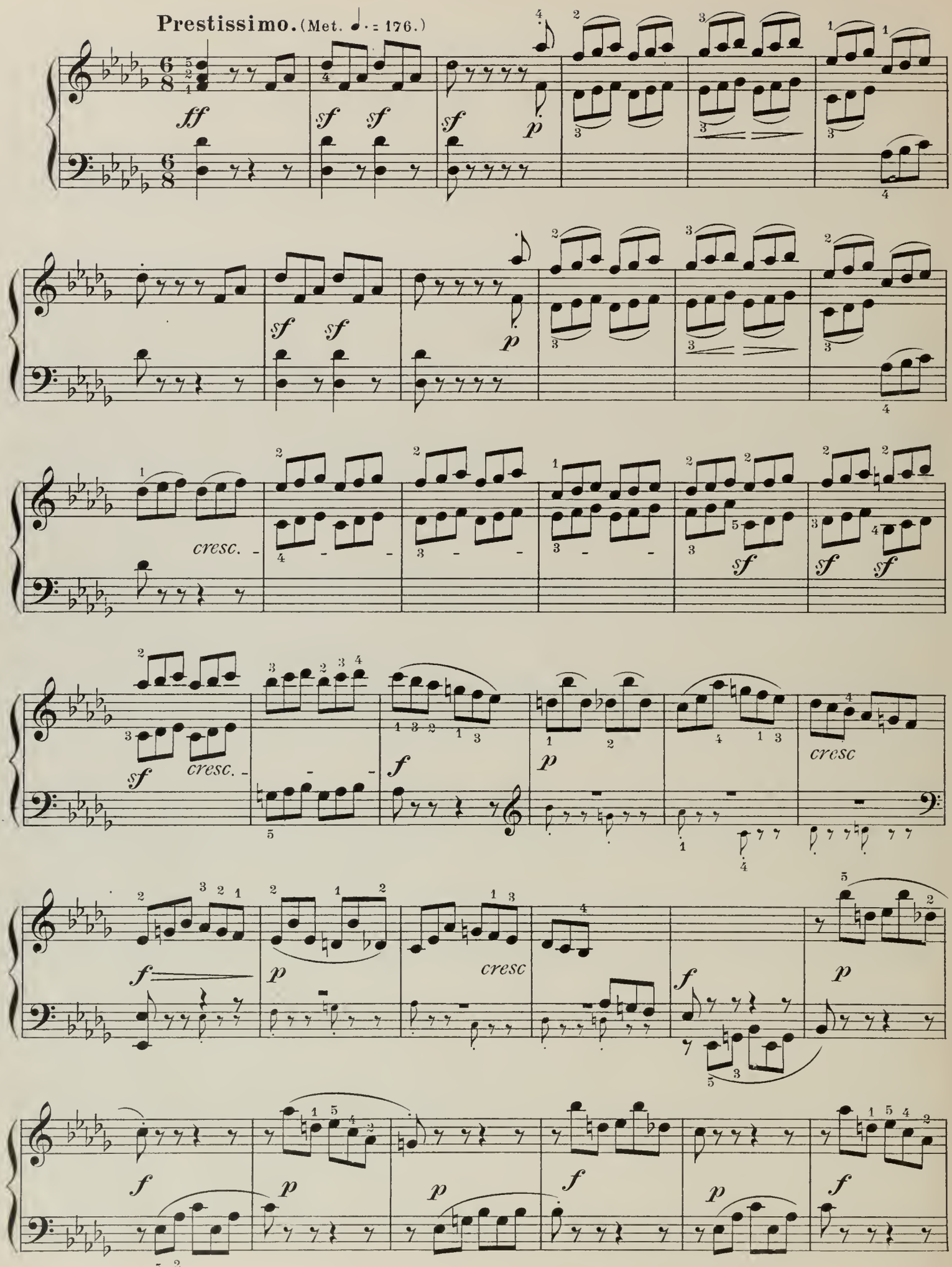
f) Play this movement throughout with great variety of shading and expression, otherwise the rhythmical sameness will become monotonous. We do not advise in this case an observance of the repetitions.

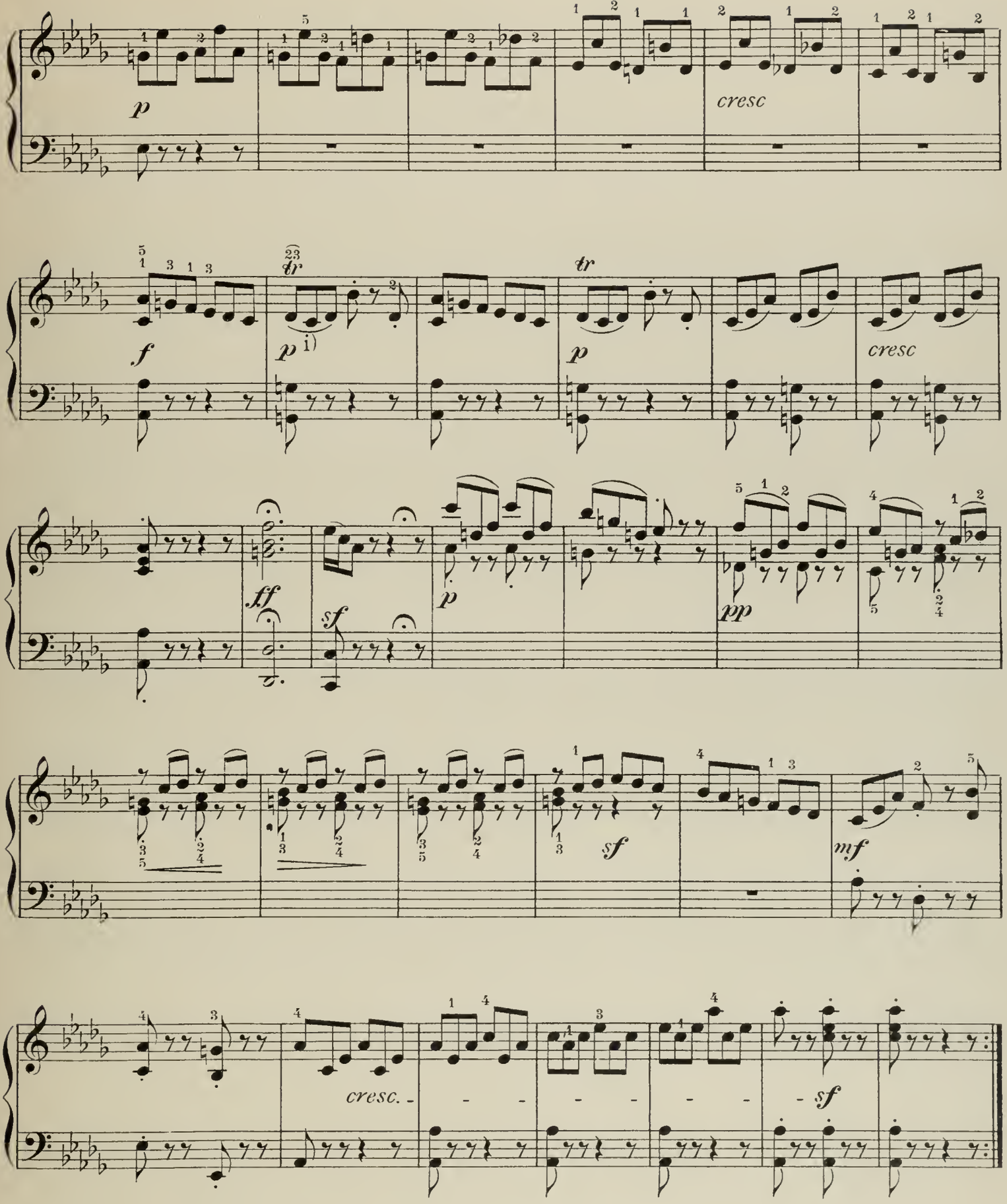
g) always  h) and so with all grace notes in this movement.

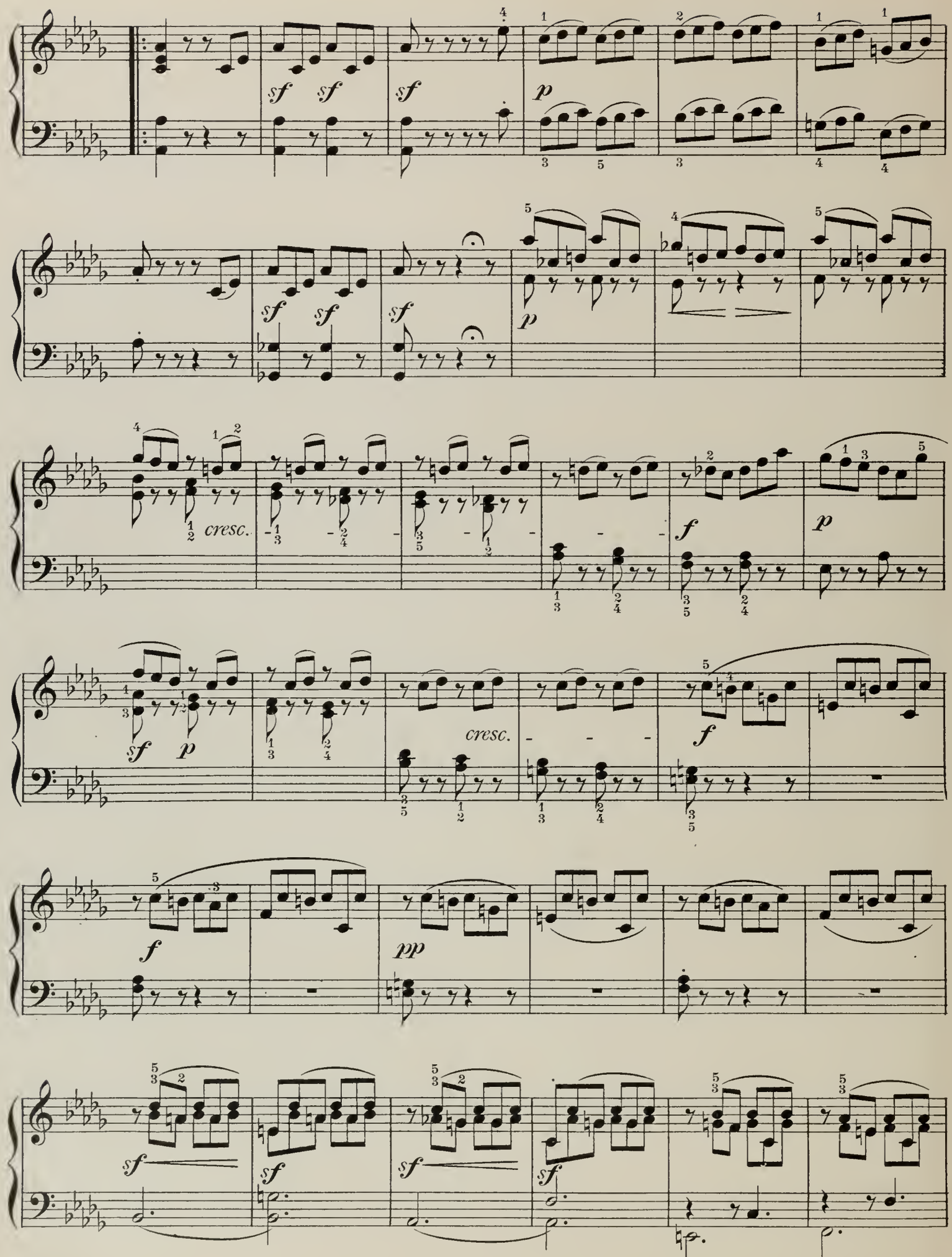

dim.
p
sf
sf
cresc.
dim.
poco cresc.
sf
p
pp
espressivo
cresc.
sf
cresc.

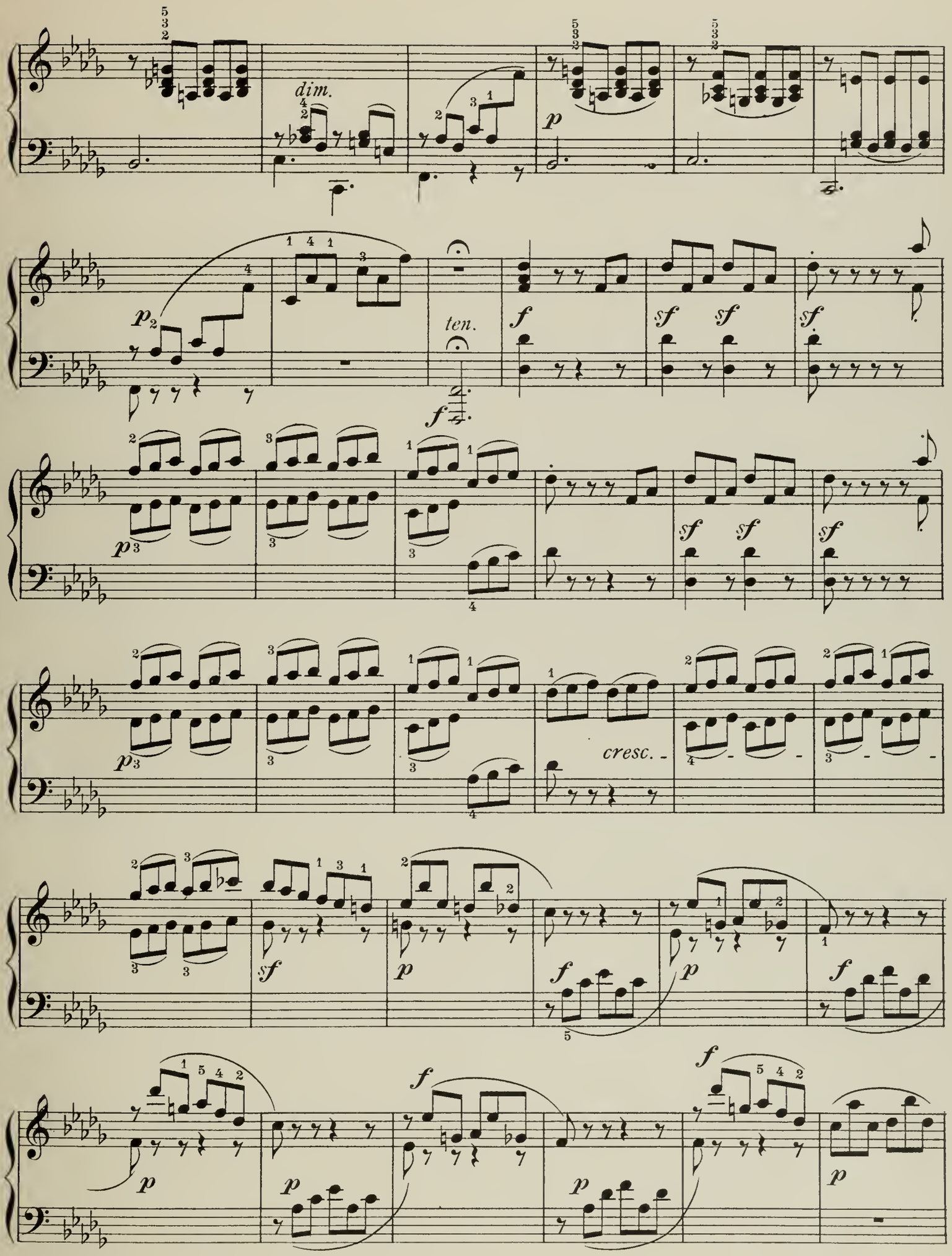

espressivo
cresc
sf
p
p
cresc.
f
p
espressivo
cresc.


f
dim.
sf
p
p
pp
cresc.
f
p
cresc
f
sf
sf
cresc.
dim.
p
p dolce
pp


Prestissimo. (Met. ♩. = 176.)
ff
sf
p
cresc.
f
cresc
15729-14
12318 - 104


p
cresc
f
p
i)
tr
p
cresc
ff
sf
p
pp
sf
mf
cresc.
sf
i)
easier


sf sf
sf
p
cresc.
f
p
sf p
cresc.
f
f
pp
sf


dim.
p
ten.
f
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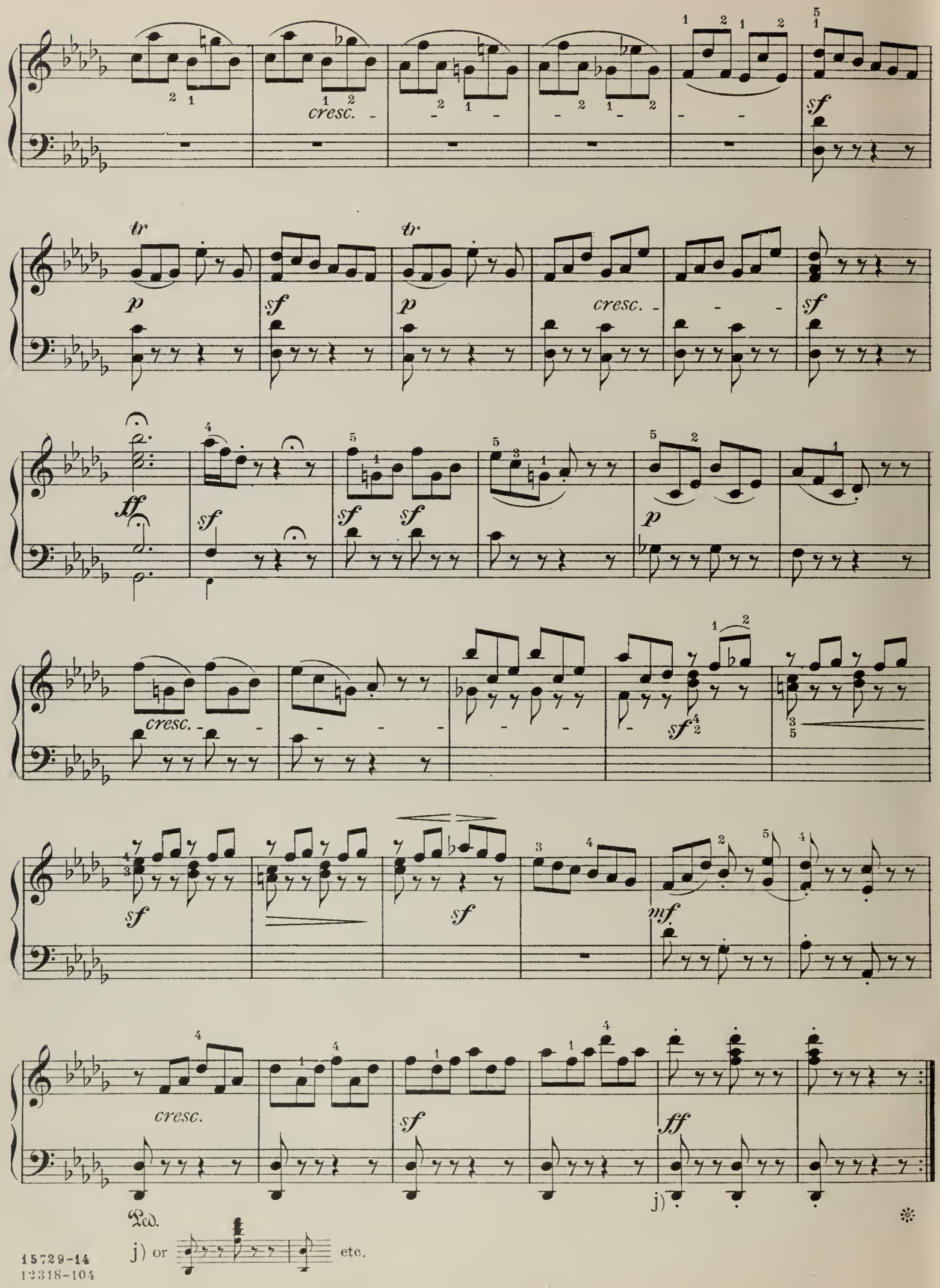
cresc.


cresc.
sf
tr
p
sf
tr
p
cresc.
sf
ff
sf
sf
sf
p
cresc.
sf
sf
sf
mf
cresc.
sf
ff
j)
Ped.
j) or
etc.