Domenico Scarlatti

82 SONATE

trascrizione per chitarra
di CLAUDIO GIULIANI

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volume 1°
(40 SONATE)

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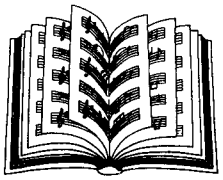

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PREFAZIONE

L'interesse nei confronti delle *Sonate* di Domenico Scarlatti da parte dei chitarristi risale ai primi decenni del nostro secolo. Da allora diverse *Sonate* sono entrate a far parte del repertorio chitarristico, grazie a varie trascrizioni. Sebbene numerose, queste non possono essere considerate — nel loro insieme — un lavoro organico ed omogeneo, poiché i trascrittori hanno compiuto tale opera seguendo criteri differenti. Inoltre tali trascrizioni — frutto spesso di un impegno sporadico — hanno talvolta rivelato una scarsa attendibilità delle fonti usate.

Lo scopo che ha ispirato questa edizione è stato pertanto quello di effettuare, dal punto di vista chitarristico, un esame sistematico delle *555 Sonate*, utilizzando un testo filologicamente rigoroso: quello curato da Kenneth Gilbert[1]. Chi consulterà la presente pubblicazione potrà quindi trovare — accanto alle *Sonate* già divenute patrimonio del repertorio chitarristico — un buon numero di composizioni sfuggite fino ad oggi all'attenzione dei trascrittori.

LA SONATA SCARLATTIANA

Con il titolo *Sonata*, Scarlatti designò la quasi totalità delle sue composizioni per clavicembalo. Purtroppo, il mistero che avvolge parecchi aspetti della sua vita ricopre anche queste sue opere; infatti, fino ad oggi, nessun autografo delle *Sonate* è venuto alla luce, rendendo impossibile la realizzazione di un preciso ordinamento cronologico. Si ritiene comunque che la maggior parte di queste composizioni sia stata scritta dopo il 1720, quando Scarlatti ricevette l'incarico di maestro di cappella presso la corte di João V, re del Portogallo.

A Lisbona egli ebbe, fra le sue mansioni, quella di maestro di musica del fratello minore del re (don Antonio) e dell'infanta Maria Barbara; quest'ultima fu una clavicembalista molto dotata e, una volta divenuta la sposa del futuro re di Spagna, volle Scarlatti al suo seguito, prima alla corte di Siviglia e poi a quella di Madrid.

È probabilmente da ricercare in questo rapporto maestro-allieva la ragione principale della grande produzione sonatistica del compositore napoletano. La predilezione della principessa per queste composizioni è inoltre testimoniata dall'esistenza di una serie di quindici volumi — sontuosamente rilegati e preparati appositamente per lei — contenenti i manoscritti di quasi 500 *Sonate*[2].

Tale raccolta, conservata oggi presso la *Biblioteca Marciana* di Venezia, insieme ad un'altra quasi identica (custodita nella *Biblioteca Palatina* di Parma) e all'unica raccolta a stampa pubblicata durante la vita del compositore (le 30 *Sonate* note col titolo di *Essercizi per gravicembalo*), sono state le fonti principali per la realizzazione delle edizioni moderne.

Il primo a tentare un recupero completo delle *Sonate* fu Alessandro Longo (1864-1945), insigne pianista e didatta napoletano[3]. Purtroppo egli, oltre ad un arbitrario raggruppamento delle *Sonate* in *Suites*, apportò anche una serie di modifiche al testo originale: cambiò ed aggiunse alcune note, modificò ed omise talune indicazioni di tempo e dinamica e, soprattutto, tentò di "correggere" la geniale armonia scarlattiana (della quale, evidentemente, non riuscì a comprendere del tutto l'originalità). Nondimeno, quello di Longo rimane il primo tentativo di catalogazione sistematica delle *Sonate* di Domenico Scarlatti.

Il clavicembalista e musicologo americano Ralph Kirkpatrick (1911-1984), alcuni decenni dopo, gettò nuova luce sulla figura di Scarlatti, presentando in una sua fondamentale monografia i risultati di una rigorosa quanto appas-

(1) D. SCARLATTI, *Oeuvres complètes pour clavier* (K. Gilbert), 11 voll. (Heugel, Paris, 1971/84).

(2) Questi manoscritti, come già è stato detto, non sono autografi di Scarlatti, ma di un anonimo copista (forse, almeno per una parte, Antonio Soler).

(3) D. SCARLATTI, *Opere complete per clavicembalo* (a cura di A. Longo), 10 voll. e 1 supplemento (Ricordi, Milano, 1906/10).

sionata ricerca[4]. In appendice alla sua opera, Kirkpatrick presentò una nuova catalogazione delle *Sonate*, basata su un criterio cronologico, che soppiantò quella di Longo e che è tuttora quella di uso comune.

Va comunque precisato che, delle oltre 550 *Sonate* pervenuteci, non tutte furono scritte per clavicembalo. Le *Sonate K.81, K.88, K.89, K.90* e *K.91*[5], ad esempio, sono composizioni scritte in tre o quattro movimenti con un'alternanza di tempi lenti e veloci, sul modello della *Sonata da chiesa*, e presentano una semplice tessitura a due parti: quella superiore da eseguirsi probabilmente con un violino, e quella inferiore con il basso numerato per la realizzazione del "continuo". Le *Sonate K.287, K.288* e *K.328* risultano invece destinate ad una esecuzione organistica.

La *Sonata* creata da Scarlatti si presenta in forme estremamente variabili e può essere definita solamente per linee generali. Del resto, è proprio la grande mutevolezza e l'imprevedibilità — sia nell'uso dell'armonia che nel trattamento del materiale tematico — a conferire notevole vitalità a queste opere.

L'unica definizione che può adattarsi in generale alle *Sonate* di Scarlatti è quella di una composizione divisa in due parti dalla doppia stanghetta con ritornello. La prima parte inizia con l'affermazione della tonalità di base e si conclude in una tonalità vicina (di solito la dominante o la relativa maggiore o minore); la seconda inizia da questa nuova tonalità per ritornare a quella principale, usando quasi sempre il materiale tematico già impiegato per concludere la prima parte.

Al fine di poter meglio definire ed analizzare le *Sonate* scarlattiane, Kirkpatrick ideò una propria classificazione, dividendole in due categorie principali: la *Sonata* chiusa (suddivisa a sua volta in simmetrica e asimmetrica) e la *Sonata* aperta.

Le *Sonate* chiuse sono quelle che presentano lo stesso tema all'inizio di entrambe le parti, e tra esse si considerano simmetriche quelle in cui il materiale tematico viene trattato proporzionalmente nelle due metà (*Sonata K.1*)[6].

Nella *Sonata* chiusa asimmetrica, la seconda parte — pur iniziando con lo stesso tema della prima — presenta quella che Kirkpatrick definisce una *excursion*, nella quale i temi già esposti in precedenza possono essere omessi, contratti, parafrasati, e dove può verificarsi uno spostamento verso aree tonali molto distanti (*Sonata K.279*).

La *Sonata* aperta, nella quale il tema iniziale non viene più riproposto, appare nella produzione scarlattiana in un secondo tempo rispetto alla *Sonata* chiusa, e sembra rispondere all'evoluzione stilistica del compositore, che la usò sempre più frequentemente nel periodo della sua maturità (*Sonate K.19, K.36, K.476, K.490*, ecc.).

Per Scarlatti l'uso del temperamento equabile era scontato: egli compose le sue *Sonate* in quasi tutte le tonalità, pur prediligendo quelle con poche alterazioni. La sua armonia è di solito piuttosto semplice e si basa soprattutto su accordi costruiti sui tre gradi principali della scala (*I, IV* e *V*) e loro rivolti ma, grazie ad alcuni artifici e ad una certa emancipazione dalle regole canoniche, la sua scrittura risulta in realtà molto più varia e complessa.

In Scarlatti si possono trovare infatti frequenti scambi di parti, aggiunta o abbandono di voci e (non raramente) successioni "proibite". Altra particolarità è quella di ispessire o assottigliare la tessitura, presentando talvolta accordi privi della quinta o della terza; questa omissione del terzo grado in alcuni accordi, e la conseguente ambiguità fra modo maggiore e minore, rappresentano una delle peculiarità dell'armonia scarlattiana. Il repentino cambiamento di modo consente infatti al compositore, oltre ad un suggestivo cambio di luce, di modulare a tonalità lontane con estrema naturalezza (*Sonata K.329*). Il virtuosismo che Scarlatti mostra nella modulazione è veramente unico, e quando alla variazione maggiore/minore unisce l'uso dell'enarmonia, è capace di creare dei veri e propri labirinti armonici (*Sonata K.279*).

Buona parte delle *Sonate* scarlattiane sembra essere concepita per una esecuzione "a coppia", secondo una relazione tonale e con un'alternanza di tempo e ritmo. Questa ipotesi — formulata da Kirkpatrick e ripresa da quasi tutti gli studiosi che si sono successivamente occupati dell'argomento — è suggerita dall'impaginazione dei codici di Venezia e Parma, ed è avvalorata da alcune precise indicazioni poste in alcune *Sonate* contenute in tali raccolte. Nella presente edizione, le *Sonate* per le quali è proposta una esecuzione accoppiata sono segnalate nell'indice tematico (alle pagine 19/23).

(4) R. KIRKPATRICK, *Domenico Scarlatti* (Princeton University, Princeton, 1953 - Edizione italiana a cura di R. Pagano, ERI, Torino, 1984).

(5) La sigla *K.* si riferisce alla numerazione Kirkpatrick.

(6) Tutte le *Sonate* prese ad esempio in questa prefazione sono incluse nella presente pubblicazione.

SCARLATTI E LA CHITARRA

Come detto in precedenza, Scarlatti seguì la principessa Maria Barbara di Braganza alla corte di Siviglia quando questa andò in sposa al futuro re di Spagna (il principe Ferdinando di Borbone). Fu probabilmente in quel periodo — trascorso nelle varie città dell'Andalusia — che il compositore entrò in contatto con la musica popolare di questa regione, basata sull'uso di scale modali (derivato dalla liturgia bizantina), su alcuni elementi della musica araba assorbiti durante la dominazione dei Mori nella penisola iberica, e sui canti delle tribù gitane stabilitesi nel sud della Spagna durante il XV secolo.

La chitarra, che nell'accompagnamento dei canti andalusi ha un ruolo fondamentale, esercitò una influenza significativa su Domenico Scarlatti. Il suo interesse per la musica popolare è testimoniato già nel XVIII secolo dal clavicembalista e storiografo inglese Charles Burney (1726-1814), che scriveva: «*Tra la musica di Scarlatti vi sono molte pagine in cui egli imita le melodie cantate dai carrettieri, dai mulattieri, dalla gente del popolo.*»[7]

Anche Manuel de Falla riconobbe a Scarlatti la capacità di aver fatto proprî i valori musicali del canto popolare andaluso, affermando in uno dei suoi scritti: «*L'uso della chitarra fatto dal popolo rappresenta due valori musicali chiaramente determinati: il valore ritmico, esteriore ed immediatamente percettibile, ed il valore puramente tonale-armonico. Il primo di questi, insieme ad alcune frasi cadenzali di facile assimilazione, è stato l'unico utilizzato per lungo tempo nella musica più o meno artistica, mentre il secondo (il valore puramente tonale-armonico) è stato appena riconosciuto fino ad un periodo relativamente recente; l'unica eccezione esistente è costituita da Domenico Scarlatti.*»[8]

Manuel de Falla sottolinea un'attenzione tutt'altro che superficiale, da parte del compositore napoletano, nei confronti di questa musica. Ciò spiegherebbe, tra l'altro, l'arditezza della sua armonia, che lo rende unico rispetto ai suoi contemporanei: una ricerca armonica volta probabilmente a riprodurre quelle sonorità create dagli accordi dei chitarristi popolari, frutto più di una ricerca digitale della mano sinistra sulla tastiera della chitarra che di una vera scienza musicale.

La clavicembalista inglese Jane Clark, in un suo breve quanto interessante articolo[9], ha cercato di mettere in luce gli elementi che legano la musica di Scarlatti a quella popolare andalusa: in primo luogo la ricorrente presenza della versione moresca del modo frigio (*MI, FA, SOL-SOL diesis, LA, SI,* ecc.) con il frequente alternarsi fra terza maggiore e minore; in secondo luogo l'uso dei ritmi di danze popolari in varie *Sonate*. Secondo il musicologo inglese Malcolm Boyd, «*la recente scoperta a Tenerife di un "Fandango" attribuito a Domenico Scarlatti aggiunge ulteriore consistenza alle sue teorie*»[10].

Nella presente pubblicazione figurano alcune composizioni che rendono evidenti queste affinità. Vediamo alcuni esempi. La *Sonata K.176*, nel suo movimento "cantabile andante", presenta una melodia tesa, ricca di ornamentazioni, evocativa di melismi popolari. La *Sonata K.209*, con il suo tempo in *3/8*, ha l'andamento di una *jota*. La *Sonata K.380* presenta in vari passaggi il ritmo:

che ha una chiara analogia con il *bolero*. La *Sonata K.490* mostra una forte somiglianza con la *saeta*, caratterizzata dal reiterato ritmo:

solitamente scandito dai tamburi, in questa forma di *cante* improvvisato, durante le processioni della "settimana santa".

L'accostamento fra la chitarra e la musica scarlattiana non è però circoscritto solamente all'àmbito della musica popolare andalusa o, più in generale, iberica: vi sono delle *Sonate* che, per la loro estensione limitata e per la rarefazione della tessitura, possono essere eseguite con la chitarra senza operare praticamente alcuna modifica. In altre *Sonate*, Scarlatti sembra ispirarsi alla polifonia apparente usata nella musica per liuto e per chitarra del XVI secolo, dove «*fu necessario lo sviluppo di tutta una tecnica di arpeggi ascendenti e discendenti ed irregolarmente spezzati per dare l'impressione che le parti suonino simultaneamente, laddove in verità ra-*

(7) Ch. BURNEY, *The Present State of Music in Germany, the Netherlands and United Provinces* (London, 1773). Edizione italiana: *Viaggio musicale in Germania e Paesi bassi*, a cura di E. Fubini (*EDT*, Torino, 1986), pag. 96.

(8) M. de FALLA, *On music and musicians* (Marion Boyars, London, 1979), pag. 110.

(9) J. CLARK, *Domenico Scarlatti and Spanish folk music* (EARLY MUSIC IV, 1976), pag. 19/21.

(10) M. BOYD, *Domenico Scarlatti - Master of Music* (Schirmer, New York, 1987), pag. 180.

ramente esse sono insieme»[11]. Gli arpeggi creati sul clavicembalo dal compositore napoletano risultano a volte così congeniali alla chitarra che, trasposti su questo strumento, fanno dimenticare la loro destinazione originale (si vedano, ad esempio, alcuni significativi passaggi nelle *Sonate K.36, K.146, K.178, K.209, K.213, K.259* e *K.431*).

Quasi sicuramente Scarlatti non suonò mai la chitarra, ma certamente la musica di nessun altro compositore si rivela così profondamente influenzata da questo strumento.

CRITERI DI SCELTA E DI TRASCRIZIONE

Il primo problema che si è presentato al momento di realizzare questa pubblicazione è stato quello di delineare l'àmbito nel quale operare. Prima di tutto, per le ragioni già esposte riguardo le affinità fra la chitarra e le opere clavicembalistiche di Scarlatti, sono state escluse le *Sonate* per organo e quelle con il basso numerato precedentemente citate. Sono state invece incluse le *Sonate K.80* e *K.94*, sebbene considerate da alcuni come movimenti di composizioni più ampie: queste due *Sonate*, che non fanno parte dell'edizione curata da Longo, sono state tuttavia numerate da Ralph Kirkpatrick e dal musicologo Giorgio Pestelli[12], nelle rispettive catalogazioni, come composizioni autonome.

Le *Sonate* che risultano più idonee alla trasposizione chitarristica sono quelle in cui «*... gli accordi accompagnano il cantabile di una voce solistica*» e dove «*Scarlatti usa gli accordi come riempitivo e non come rafforzamento*»[13]. Nondimeno, si sono rivelate interessanti anche alcune composizioni a carattere polifonico, come la *Sonata K.87*, poiché la tessitura non si presentava troppo densa. Scarlatti, come già sottolineato, non sviluppava mai una condotta rigorosa di tutte le parti, ma preferiva appunto quella che, con termine assai esplicativo, è stata definita "polifonia apparente".

Una volta effettuata la selezione, si sono comunque prospettate tutte le difficoltà tipiche di una trascrizione chitarristica di musiche scritte originariamente per uno strumento a tastiera, prima fra tutte l'impossibilità — da parte della chitarra — di suonare in qualsiasi tonalità con la stessa facilità di un clavicembalo: questo ha reso talvolta necessario il trasporto in tonalità più agevoli.

Un altro ostacolo è costituito dalla differenza di estensione fra i due strumenti, soprattutto nel registro grave. Di conseguenza, sono state innalzate talora di una o due ottave alcune note del basso; in rari casi il trasporto ha riguardato un intero periodo (ad esempio le battute *48/54* della *Sonata K.232*).

Le difficoltà concernenti la trascrizione di accordi formati da un numero di voci superiore alle possibilità della chitarra sono state invece superate effettuando una sorta di "ricostruzione", sopprimendo alcuni raddoppi e mantenendo sempre le parti estreme e la specie degli accordi. A sostegno di tale procedimento si può ricordare quanto scriveva l'organista e compositore spagnolo Antonio Soler (1729-1783), che di Scarlatti era stato allievo, nella sua "*Llave de la modulación*": «*... tutti i principali movimenti delle parti dovrebbero essere concentrati nelle voci esterne, perché l'orecchio sente queste due parti meglio di quelle centrali e in ogni modulazione si osserverà che le voci medie, cioè l'alto e il tenore, si limitino ad accompagnare, secondo la consonanza che dev'essere prodotta.*»[14]

In alcune *Sonate*, come la *K.19* (battute 66/69) o la *K.490* (battute 70/78), si è provveduto ad abbassare di una ottava la nota che ha funzione di pedale: ciò ha permesso, attraverso l'uso di corde a vuoto, la maggiore scorrevolezza di alcuni passaggi. Si è ritenuto indispensabile, in ogni caso, rispettare al massimo il testo originale: le durate delle parti sono quindi riportate in modo oggettivo, anche se non possono essere sempre mantenute strumentalmente.

Tutte le correzioni effettuate da Kenneth Gilbert nei confronti degli errori e delle discordanze presenti nelle fonti originali sono state riportate nella nostra trascrizione chitarristica sempre fra parentesi quadre o, per alcune alterazioni, ponendo i relativi simboli sopra le note a cui si riferiscono. Sono state mantenute altresì le incoerenze metriche presenti talvolta nella grafia originale (ad esempio le battute 13 e 27 della *Sonata K.11*).

(11) R. KIRKPATRICK, op. cit. (pag. 197).

(12) G. PESTELLI, *Le Sonate di Domenico Scarlatti* (Giappichelli, Torino, 1967).

(13) R. KIRKPATRICK, op. cit. (pag. 287).

(14) A. SOLER, *Llave de la modulación* (Madrid, 1762), citato in Kirkpatrick (pag. 227).

L'ESECUZIONE

Il testo di Scarlatti — ad un esame sommario — appare alquanto scarno, ma può rivelare, attraverso una attenta analisi, importanti indicazioni ai fini dell'esecuzione.

In quasi tutte le *Sonate* sono anzitutto presenti le indicazioni di tempo, ma esse sembrano comunque riferite più al carattere di ciascun brano che al tempo effettivo dell'esecuzione: una loro valutazione superficiale può dar luogo ad erronee interpretazioni.

Inoltre, la fama di virtuoso della tastiera, di cui Scarlatti ha sempre goduto, fa sì che l'esecuzione delle sue opere clavicembalistiche avvenga talvolta ad una velocità eccessiva, mentre l'estrema varietà armonica e di contrasti che anima le sue composizioni dovrebbe suggerire andamenti che consentano di mettere in rilievo ogni particolare.

La concezione scarlattiana della timbrica e della dinamica può essere in parte desunta dalle indicazioni presenti nelle *Sonate per organo* e in alcune con il "basso numerato". Nelle prime, il compositore segnala rigorosamente i cambi di registro secondo sezioni ben definite, mentre nelle altre troviamo gli unici segni di dinamica presenti nelle *Sonate*: dei "piano" e "forte" usati per degli effetti di eco in frasi ripetute.

Non ci sono pervenute molte informazioni sugli strumenti usati da Scarlatti, ma verosimilmente questi avevano un ridottissimo numero di registri, e quindi limitate possibilità di colore e di intensità di suono. Fu probabilmente per questa ragione che egli creò un tipo di scrittura che gli permetteva di sfruttare l'intera gamma a sua disposizione, sviluppando nelle sue composizioni una sorta di orchestrazione immaginaria.

Alcune *Sonate* sono infatti concepite come contrasto fra "solo" e "tutti" (*K.209* e *K.380*), altre in forma di strumenti solistici accompagnati (*K.77, K.208, K.308*), oppure di suono strumentale di màssa (*K.64*). Pur evitando una divisione per generi, appare quindi utile determinare la concezione predominante di ciascuna *Sonata*, per poterne rispettare il carattere.

Un altro elemento strutturale della *Sonata* scarlattiana è il punto di massima espansione che il brano raggiunge nell'arco del suo svolgimento.

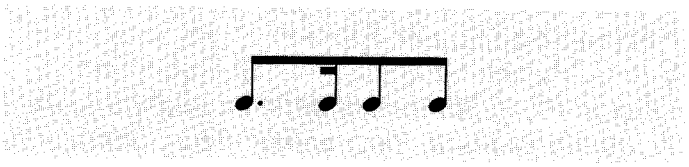
Ogni *Sonata*, indipendentemente dalla sua lunghezza, è concepita come una parabola (inizio/sviluppo/acme/declino/conclusione), nella quale il culmine è collocato all'interno della seconda metà: è lì, infatti, che si trova il punto più acuto, o il maggior ispessimento della trama musicale, oppure il confine della tonalità più lontana.

Al contrario, nella conclusione, Scarlatti tende ad assottigliare la tessitura, terminando quasi sempre con un semplice raddoppio della tonica.

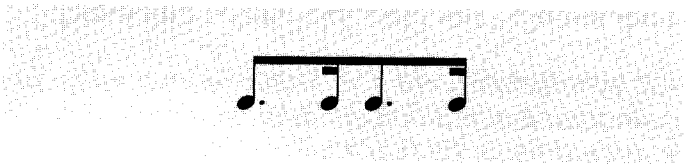
La considerazione di tali elementi risulta di fondamentale importanza per l'esecutore, al fine di rispettare l'equilibrio formale di ogni *Sonata*.

Alcune incongruenze presenti nel testo scarlattiano sono tuttora dibattute e riguardano principalmente degli aspetti ritmici concernenti l'esecuzione delle *notes inégales* e l'interpretazione degli abbellimenti.

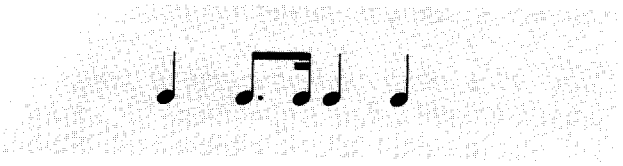
Anche nella presente raccolta troviamo alcune *Sonate* contenenti passaggi nei quali l'esecuzione delle note puntate appare controversa. Nella *Sonata K.283* lo schema ritmico:



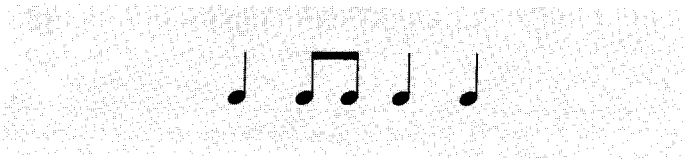
dovrebbe essere così eseguito:



La *Sonata K.490*, caratterizzata dal ritmo:



presenta una discrepanza nelle battute n. 10 e 12, dove questo schema appare senza il punto dopo la prima croma:



Nella *Sonata K.213*, invece, la notazione ritmica:

che appare ripetutamente nella prima e nella seconda parte fino alla battuta n. 35, è così alterata dalla battuta n. 36 in poi:

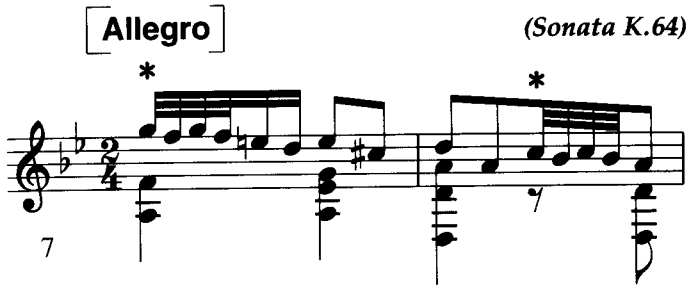
È opinione diffusa che queste piccole diversità non siano intenzionali, ma piuttosto accidentali (probabilmente casuali sviste del copista). In questi casi è opportuno eseguire come "puntate", per analogia contestuale, anche quelle figurazioni che non lo sono.

Ancora più complesso appare il problema degli abbellimenti, a causa di una notazione tanto varia quanto incongruente: basti vedere la grafia delle appoggiature poste all'inizio delle prime tre battute nella *Sonata K.259* o l'uso praticamente identico che viene fatto del segno *tr* e ~ nelle due coppie di battute (n. 70 e 72 - n. 79 e 81) nella *Sonata K.202*.

Oltretutto, a differenza della scuola francese e di quella tedesca, non esiste alcun trattato riguardante la pratica degli abbellimenti nello stile italiano o spagnolo che possa essere di qualche aiuto (il *Versuch* di Carl Philipp Emanuel Bach[15], per esempio, non è attinente).

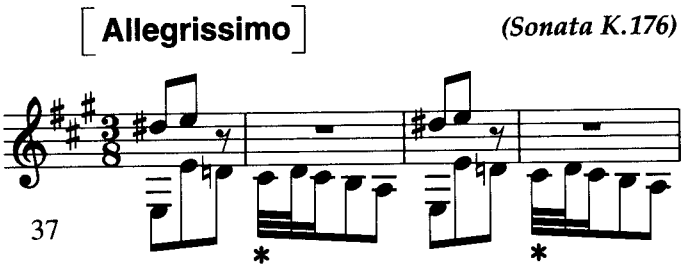
Gli abbellimenti che Scarlatti presenta nelle sue composizioni clavicembalistiche sono essenzialmente due: il *TRILLO* e l'*APPOGGIATURA*. Il primo viene indicato indifferentemente col segno *tr* e ~, ma, in alcuni casi, anche con la parola *tremulo* o le sue abbreviazioni *tre* o *trem* (*Sonate K.208* e *K.291*).

Non vi è però certezza che il trillo eseguito partendo dalla nota superiore:



(15) C.Ph.E. BACH, *Versuch über die wahre Art das Clavier zu spielen...* (Berlin, 1753).

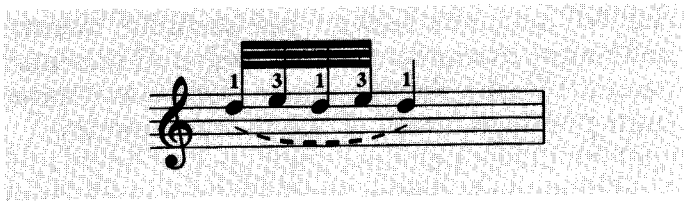
fosse preferito a quello che inizia dalla nota principale:



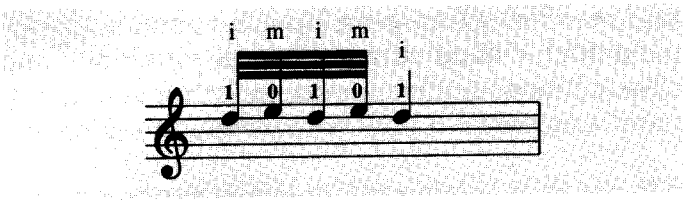
Anzi, probabilmente essi erano usati alternativamente secondo le necessità (gli abbellimenti presentati negli esempi sono già realizzati e contrassegnati da un asterisco).

Nelle *Sonate* scarlattiane il trillo è a volte preceduto da una appoggiatura; questa figurazione non sembra voler indicare semplicemente un trillo eseguito dalla nota superiore, ma piuttosto — nei casi in cui la velocità lo consenta — il risalto della prima nota, con un lieve "ritenuto" sulla medesima.

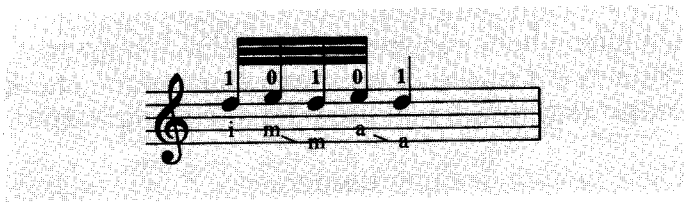
Il trillo può essere eseguito, sulla chitarra, sia su una sola corda:



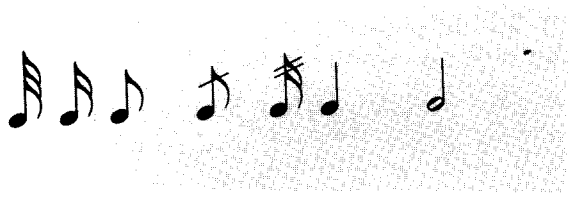
che su due:



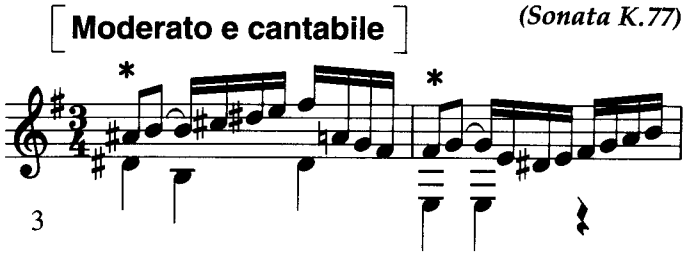
In questo secondo caso è proponibile una soluzione tecnica in cui le dita medio ed anulare, una volta suonata la prima corda, scivolano su quella sottostante con il "glissando":

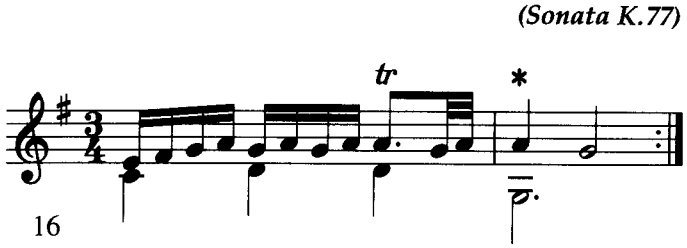


Le appoggiature sono sempre indicate con una notina unita alla nota principale mediante una legatura. Nell'àmbito delle oltre 550 *Sonate*, vengono usate figurazioni di vario tipo:



Esse possono realmente rispettare il valore di esecuzione (*Sonata K.213*), oppure no:





La natura e la durata degli abbellimenti dipendono ovviamente dal contesto e spetta all'esecutore trovare, di volta in volta, la soluzione più adeguata, integrando eventualmente il testo con un sobrio uso di trilli ed appoggiature o con l'impiego dell'*ARPEGGIO* (abbellimento mai specificato nelle *Sonate* scarlattiane).

Per il resto, nonostante alcune teorie sull'uso di ornamentazioni e diminuzioni nella prassi esecutiva della musica barocca[16], il testo di Scarlatti non sembra richiedere ulteriori interventi e si rivela perfettamente compiuto ed equilibrato.

Roma, luglio 1994 ***Claudio Giuliani***

(16) Si veda a tale proposito: J.L. SHEVELOFF, *The keyboard music of Domenico Scarlatti: a re-evaluation of the present state of knowledge in the light of the sources* - Ph.d.dissertation (Brandeis University, 1970), pag. 402 e seguenti.

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PREFACE

It was only at the dawn of this century that Domenico Scarlatti's Sonatas *finally caught the attention of guitarists. Since then several of his compositions have become the mainstay of many guitar repertoires, thanks to odd transcriptions. Although numerous, they are far from making up an organic and homogeneous body of music, since guitarists followed different criteria when carrying out their transcriptions. These are often the fruit of amateurish commitments and their sources are at times unreliable.*

The purpose of this edition was to systematically re-appraise Scarlatti's 555 Sonatas *from a guitarist's point of view. Kenneth Gilbert's flawless edition of Scarlatti's* Sonatas[1] *was adopted as the bench mark for this work. Accordingly, several compositions which had thus far been sidestepped by previous transcribers have been included here, together with* Sonatas *which have long been part and parcel of the guitar repertoire.*

SCARLATTI'S SONATAS

Scarlatti labelled as Sonata *practically every one of his harpsichord compositions. Little is known of his life and that mist of mystery hangs over most of his works as well. Not even one holograph manuscript of his* Sonatas *has been unearthed to this date, and that makes the task of compiling a chronological list of his works almost impossible.*

There are however sound reasons to believe most of the Sonatas *were written after 1720, the year Scarlatti was appointed chapel-master at the court of João V, king of Portugal.*

In Lisbon, Scarlatti had to tutor Don Antonio, the king's younger brother, and also the infanta Maria Barbara. She became an accomplished harpsichordist and, as wife to the future king of Spain, requested that Scarlatti follow her to the courts of Seville first, and Madrid afterwards.

One would probably not fall too far from the truth if this bountiful output of Sonatas *were seen as the outcome of a very stimulating teacher-pupil relationship. The princess' fondness for these compositions is well vouched for by a one-of-a-kind collection of Scarlatti's* Sonatas *in fifteen sumptuously bound volumes, specially prepared for her; in them we find the manuscript versions of nearly 500* Sonatas[2].

This document, preserved at the Biblioteca Marciana *in Venice, with another one, almost identical in contents, to be found at the* Biblioteca Palatina *in Parma, together with the only printed edition ever published during the composer's life (the 30* Sonatas *entitled* Essercizi per gravicembalo), *constitute the main sources for all modern editions of Scarlatti's* Sonatas.

Alessandro Longo (1864-1945), a renowned pianist and teacher from Naples, was the first to have attempted a complete edition of Scarlatti's Sonatas[3]. *Oddly enough, Longo regrouped the* Sonatas *into* Suites, *modified Scarlatti's original text, altered and added notes, modified and omitted some indications of tempo and dynamics and, worst of all, attempted to "better" Scarlatti's consummate harmony, the originality of which Longo quite obviously failed to grasp. That notwithstanding, Longo's remains on record as the first systematic repertoire ever of Domenico Scarlatti's* Sonatas.

A few decades later the American harpsichordist and scholar Ralph Kirkpatrick (1911-1984) shed new light on Scarlatti's music. He compiled the findings of his painstaking research into a fundamental monograph on this Italian composer[4].

(1) *D. SCARLATTI,* Oeuvres complètes pour clavier *(K. Gilbert), 11 vol. (Heugel, Paris, 1971/84).*

(2) *As previously mentioned, these manuscripts are not in Scarlatti's handwriting: they are the work of an unknown clerk and some may even be by the very hand of Antonio Soler.*

(3) *D. SCARLATTI,* Opere complete per clavicembalo *(edited by A. Longo), 10 vol. with a supplement (Ricordi, Milano, 1906/10).*

(4) *R. KIRKPATRICK,* Domenico Scarlatti *(Princeton University, Princeton, 1953).*

Kirkpatrick prepared a new catalogue of Scarlatti's Sonatas *and published it as an appendix to his work. His catalogue follows a chronological order; it replaced the one by Longo and remains the standard reference work to this very day.*

It should be noted forthwith that not all of Scarlatti's 550 Sonatas *were composed for the harpsichord. For example,* Sonatas K.81, K.88, K.89, K.90 *and* K.91[5] *are three- or four-movement compositions with alternating slow and fast tempos. Each work appears to have been patterned after a* Sonata da chiesa. *Originally they were written for two instruments: the upper stave was meant in all likelihood for a violin, whilst the lower conveys the figured bass for the accompaniment.* Sonatas K.287, K.288 *and* K. 328 *on the other hand were composed for the organ.*

Scarlatti's Sonatas *come in a variety of forms; because of their extreme diversity they can be classified only in very loose terms. If this poses a problem at all, it does so for scholars alone, as it is precisely the* Sonatas' *ever-changing variety and unpredictability — both from the point of view of harmony and musical themes — that lend them their unique vitality and effervescence.*

The one common denominator of Scarlatti's Sonatas *is the fact that they invariably turn out to be pieces subdivided into two parts, separated by vertical double bars with a* ritornello. *The first part begins in the basic key and ends in a neighbouring one, usually the dominant or the relative (major or minor). The second part starts off on the same new key and ultimately reverts back to the tonic, along with the thematic elements already employed at the end of the first part.*

In order to classify Scarlatti's Sonatas *with greater ease, Kirkpatrick devised his own system. He divided them into two main categories: "closed* Sonatas*" (further subdivided into "symmetric" and "asymmetric") and "open* Sonatas*".*

Closed Sonatas *are those with an identical theme at the beginning of both the first and the second part. Among the* Sonatas *from this group, Kirkpatrick singled out as "symmetric" those in which the themes are proportionally developed in both parts* (Sonata K.1)[6].

He classified as "asymmetric" those whose second part begins with the same theme as the first, but containing what Kirkpatrick termed an "excursion". It is at this juncture that previous themes may be omitted, contracted or paraphrased; it is here too that one may be confronted with dramatic key shifts (Sonata K.279).

Open Sonatas *are those in which the initial theme is not subsequently resurrected. They belong to Scarlatti's more mature production and coincide with his later stylistic evolution* (Sonatas K.19, K.36, K.476, K.490, *etc.*).

Scarlatti took equal temperament for granted and composed Sonatas *in just about every possible key. That notwithstanding, he seems to have liked the keys requiring fewer accidentals. His harmony is, on the whole, fairly straightforward and is built on the tonic, subdominant and dominant and their inversions. Yet, thanks to his subtle artfulness and a lifting of the canonic rules, his compositions turn out to be far more varied and, ultimately, much more complex than they appear to be at first.*

Indeed, one can find in Scarlatti's music frequent interchanges of parts, with adding and dropping of voices, and with "forbidden" consecutives. He also enhances or thins out the texture, coming up now and then with a fifthless or thirdless chord. Omission of the third breeds ambiguity between major and minor modes, a situation the composer was eager to take advantage of in order to stray to remote keys (Sonata K.329).

Scarlatti's modulating deftness is indeed unique; whenever he added enharmony to major-minor variants, he invariably succeeded in creating amazing harmonic entanglements (Sonata K. 279).

Because of their key relationships and tempo-rhythm alternations, most of Scarlatti's Sonatas *appear to have been designed for performance "in pairs". This assumption, first put forward by Kirkpatrick and subsequently corroborated by the scholars who dealt with this issue, is otherwise substantiated by the pagination of the Venice and Parma codices. It is furthermore supported by unmistakable instructions written on some of the* Sonatas *in either of these collections. In this edition all those* Sonatas *for which a binary performance is recommended are so identified in the thematic index (pages 19/23).*

(5) The letter K. *refers to the Kirkpatrick's numbering.*

(6) All Sonatas *quoted in this preface are included in this publication.*

SCARLATTI AND THE GUITAR

As mentioned above, Scarlatti followed princess Maria Barbara of Braganza to the court of Seville when she married prince Ferdinand of Bourbon, Spain's future king. It was in all likelihood at this time, when our composer dwelt in various Andalusian cities, that he familiarized himself with the popular music of that region. It is based on modal scales, derived from Byzantine liturgy, intermingled with strains of Arabic music, implanted during the Moorish domination. One can detect the presence of gypsy songs, a legacy from the tribes which had settled in southern Spain during the 15th century.

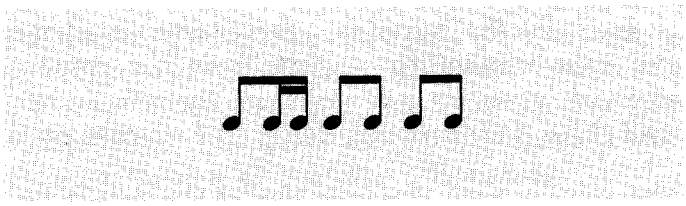
The guitar, the main accompanying instrument in Andalusian folk-singing, was to exert a deep influence on Domenico Scarlatti. His fascination for popular music was pointed out by the British harpsichordist and historian Charles Burney (1726-1814), who noticed that: «Scarlatti imitated the melody of tunes sung by carriers, muleteers and common people.»[7]

Manuel de Falla too acknowledged Scarlatti's appropriation of popular Andalusian folksongs. In one of his articles he wrote: «The use of the guitar made by the people represents two clearly determinated musical values: the rhythmic value, external and immediately perceptible, and the purely tonal-harmonic value. The first of these, together with some cadential phrases of easy assimilation, was the only one to be used over a long period by more or less artistic music, whereas the importance of the second, the purely tonal-harmonic value, was hardly recognized until relatively recently; the only exception being Domenico Scarlatti.»[8]

Manuel De Falla underscores Scarlatti's keen interest for this music. That, in part, would account for the boldness of his harmony, something which sets him sharply apart from his contemporaries. His was a harmonic pursuit dedicated to echoing the unusual sound combinations of folk guitarists, whose creations were more the result of their playing around with their left hand over the fingerboard than studying the guitar's harmonic possibilities.

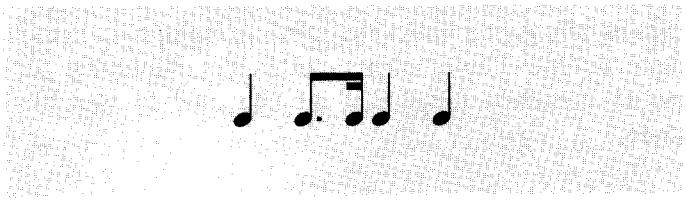
In a concise and yet stimulating article[9]*, the British harpsichordist Jane Clark tried to pinpoint those elements which seem to link Scarlatti to popular Andalusian music. She singles out first of all the ever-recurring Phrygian mode, in its Moorish version (E, F, G-G sharp, A, B, etc.), with frequent shifts between major and minor thirds. She also detected the presence of popular dance rhythms in several* Sonatas. *According to the British scholar Malcolm Boyd,* «the recent discovery in Tenerife of a *Fandango* attributed to Domenico Scarlatti adds further substance to her theories»[10].

Some compositions, which clearly disclose this kinship, have been included in this publication. Sonata K.176, *with its* cantabile andante *movement, contains a tense melody, rich in ornamentations and reminescent of popular* melismas. Sonata K.209, *with its 3/8 tempo, has the gait of a* jota. Sonata K.380 *contains various passages with the rhythm:*



something which intimately resembles a bolero.

Sonata K.490 *comes close to a* saeta, *with the rhythm:*



usually stressed out by drums in this particular version of a cante, *as was improvised during the "holy week" processions.*

The marriage between Scarlatti's music and the guitar however is by no means limited to Andalusian music or to Iberian music in general. There are indeed Sonatas *which, because of their limited range or owing to their rarefied texture, may be played on the guitar with hardly any modification.*

(7) *Ch. BURNEY,* The Present State of Music in Germany, the Netherlands and United Provinces *(London, 1773), vol. 1, quoted by Kirkpatrick (page 170).*

(8) *M. de FALLA,* On music and musicians *(Marion Boyars, London, 1979), page 110.*

(9) *J. CLARK,* Domenico Scarlatti and Spanish folk music *(EARLY MUSIC IV, 1976), pages 19/21.*

(10) *M. BOYD,* Domenico Scarlatti - Master of Music *(Schirmer, New York, 1987), page 180.*

In other Sonatas *Scarlatti was apparently inspired by "impressionistic polyphony" to be found in lute and guitar music of the 16th century, where* «a whole technique of upwards and downwards and irregularly broken arpeggiation had to be developed in order to give the impression that parts are sounding simultaneously whereas really they are seldom together»[11]. *These arpeggios suit the guitar so well that once they have been performed by this instrument they make the listener easily forget the instrument for which they were originally conceived (see, for example, some relevant passages from* Sonatas K.36, K.146, K.178, K.209, K.213, K.259 *and* K.431).

It is unlikely Scarlatti ever played the guitar himself; yet, somehow, no other composer's music appears to have been so profoundly influenced by this instrument.

SELECTION AND TRANSCRIPTION CRITERIA

When the decision to prepare this book was made, the dilemma was which works to include. Because of the affinity just alluded to between harpsichord Sonatas *and the guitar, it seemed obvious to leave out the organ* Sonatas *and those with the figured bass, referred to above.* Sonatas K.80 *and* K.94 *were retained instead, in spite of the fact that some consider them to be movements from larger compositions. These two* Sonatas, *which were not listed in Longo's edition, were later included in both Ralph Kirkpatrick's and Giorgio Pestelli's*[12] *catalogues, as autonomous works.*

The Sonatas *which can be best adapted to the guitar are those in which* «... chords accompany the "cantabile" of a solo voice» *and where* «Scarlatti is using his chords as filling not as reinforcement»[13]. *And yet quite a few other compositions, mainly polyphonic in nature, also proved very congenial, such as* Sonata K.87, *because their texture was not overly dense. Furthermore, as was already pointed out, Scarlatti never quite carried a strict contrapuntal line for each of the parts all the way through. His was what has been aptly termed "impressionistic polyphony".*

With the selection now made, there still remained all the pitfalls and complications of transcribing for the guitar music originally conceived for a keyboard instrument. To be reckoned with was the fact that one cannot play on a guitar in any key with the same ease one would on an harpsichord. That made occasional key changes inevitable.

Another shortcoming was the guitar's more limited range, above all in the lower notes. In some instances the bass had to be raised by one or two octaves. Very rarely however bass raising ran through a whole passage (e.g. bars 48-54 *from* Sonata K.232).

Finally, chords made up of more voices than the guitar can handle were "reconstructed", dropping some redoubled notes, preserving the highest and lowest parts and, of course, the status of the chords. The Spanish organist and composer Antonio Soler (1729-1783), who had been one of Scarlatti's pupils, upheld such a practice, and in his Llave de la modulación *he wrote:* «... all the principal movements of parts should be concentrated in the outer voices because [...] the ear hears these two parts better, rather than those in the middle, and in all modulation it will be observed that the voices in the middle, those being the alto and tenor, only accompany, in accordance with the consonance that is to be produced»[14].

In some Sonatas, *like* K.19 *(bars 66/69) or* K.490 *(bars 70/78), the pedal note had to be lowered by one octave. This resulted in open strings, which makes the performance easier and smoother.*

Be as it may, our main concern throughout this work was to adhere to the original version as closely as possible; that is why the length and duration of each of the parts were preserved even when there was no way to sustain them instrumentally for so long.

Kenneth Gilbert's amendments of mistakes or discrepancies, as he detected them in the originals, were preserved in our transcription, where they always appear in square brackets. For a few accidentals the corresponding symbols were placed above the notes they apply to. Occasional metrical inconsistencies in the original writing have been retained (e.g. bars 13 and 27 from Sonata K.11).

(11) R. KIRKPATRICK, op. cit. (page 196).

(12) G. PESTELLI, Le Sonate di Domenico Scarlatti *(Giappichelli, Torino, 1967).*

(13) R. KIRKPATRICK, op. cit. (page 286).

(14) A. SOLER, Llave de la modulación *(Madrid, 1762), quoted in Kirkpatrick (page 224).*

ABOUT PERFORMING

At the first glance Scarlatti's annotations may appear rather scanty; yet, when one looks more closely, one can come across significant indications as to how the composer wished his music to be performed.

In almost all of his Sonatas there are tempo annotations; these seem however to refer more to the character of the piece than to the pace at which it should be performed. A hasty appraisement of these instructions may result in a flawed interpretation.

Scarlatti's reputation as a great keyboard virtuoso may in fact induce many to play his harpsichord Sonatas at a sensational speed, whilst the great harmonic variety and rich timbric contrasts in his work do indeed require a slower pace, such as would enable a well-advised musician to bring forth each detail.

Scarlatti's views on dynamics and timbre may in part be gleaned from annotations in his organ Sonatas and in those with the figured bass. In the former the composer painstakingly pointed out register variations in each section, while in the latter one finds rare hints as to the intended dynamics of his Sonatas: they are "piano" and "forte" which are used to create an echo in those passages which are repeated.

We do not possess much information regarding the instruments Scarlatti actually played on, but in all likelihood they must have had a very small number of registers and consequently very limited possibilities in terms of shading and sound intensity. That is probably why he devised a musical writing of his own, which enabled him to take full advantage of his instruments' limited range, developing in the process an imaginary orchestration.

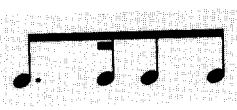
Indeed, some of his Sonatas sound a lot like a contest between solo and tutti (K.209 and K.380), while others give us solo instruments with an accompaniment (K.77, K.208, K.308) and some create the impression of an orchestral "togetherness" (K.64). Although we do not plan to subdivide them into genres along these lines, it appears nonetheless useful to point out the prevailing character of each Sonata in order to better safeguard it.

Another structural element of Scarlatti's Sonatas consists in the peak of intensity which they invariably attain at some point in their progress. Each of the Sonatas, regardless of its length, was conceived as a sort of trajectory (beginning / development / vertex / descent / conclusion). The highest point occurs in the second half. There one invariably comes upon a sequel in which the texture reaches its densest point. It is at this juncture too that remote keys come into the picture.

In the closing lines instead Scarlatti thins out the texture and, more often than not, closes off by simply doubling the tonic. Such elements are of vital importance to performers if they are to properly render each composition in its intended form.

There still remain a few inconsistencies in Scarlatti's texts which are currently being debated. Most are in the area of rhythm, and concern the most appropriate way of interpreting notes inégales and grace-notes.

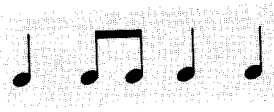
In this publication too there are Sonatas with dotted notes, the performance of which is controversial. In Sonata K.283 the rhythmic scheme:



should be performed as:

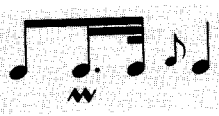
In Sonata K.490, which is characterized by rhythmic passages like:

there appears to be a gap in bars 10 and 12, where this passage appears without a dot after the first quarter note:



In Sonata K.213 instead the rhythmic annotation:

which is often repeated in the first and in the second part until bar 35, is otherwise annotated from bar 36 onward, where we find it so written:



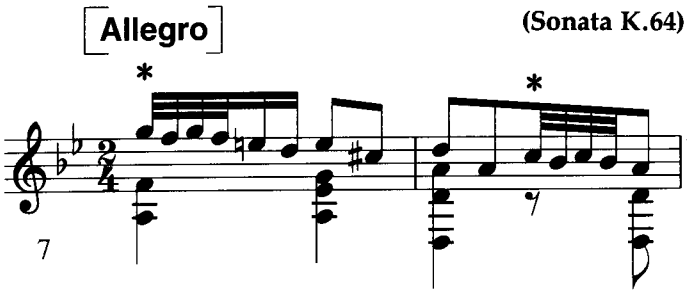
The prevailing opinion is that these minor discrepancies were not intentional, but merely accidental and more than likely due to copysts' oversights. In these instances it would appear consistent to interpret them as if they were dotted, even where there are no dots.

The problem with ornaments and grace-notes is puzzling because of the arbitrary way in which they are annotated, time after time. Just take a look at the way the appoggiaturas *have been indicated at the beginning of the first three bars of* Sonata K.259, *or the pratically identical effect that is obtained with the symbols* tr *and* ~ *in the two couplets of bars (n. 70-72 and n. 79-81) in* Sonata K.202.

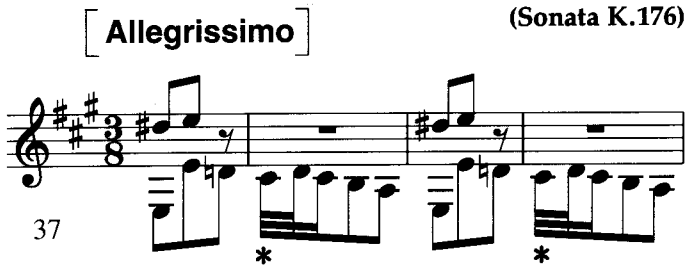
To make things worse, unlike what happens in the French or German traditions, there is no treatise concerning the use of ornaments in the Italian or Spanish styles (Carl Philipp Emanuel Bach's Versuch[15]*, for one, certainly does not apply here).*

The ornaments which Scarlatti uses in his works for the harpsichord are basically two: the trill and the appoggiatura. *The first may be indicated with either the symbol* tr *or* ~, *although in some instances the word* tremulo *or an abbreviation of the same word* tre *or* trem *can also be used (as in the* Sonatas K.208 *and* K.291*).*

There is furthermore no indication as to whether the trill was to be performed starting from the upper note:



or from the lower one:

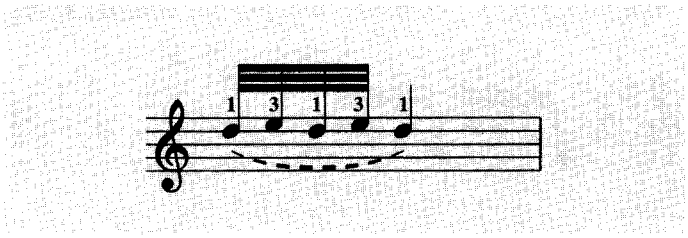


(15) *C.Ph.E. BACH,* Versuch über die wahre Art das Clavier zu spielen... *(Berlin, 1753).*

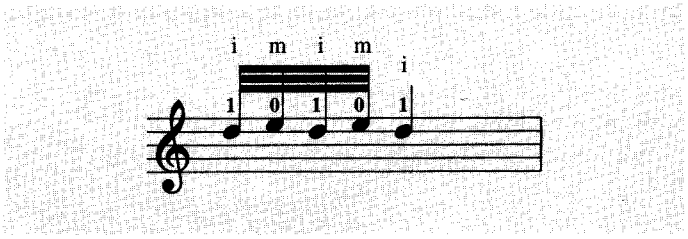
It is to be assumed that in all likelihood first one, then the other were used, as need prompted (the ornaments in these examples have already been annotated and marked with an asterisk).

In Scarlatti's Sonatas *the trill is sometimes preceded by an* appoggiatura. *This particular combination does not appear to require just a trill from the upper note, but rather an emphasis on the first note — whenever the pace allowed it — by means of a light "accentuation" of the same.*

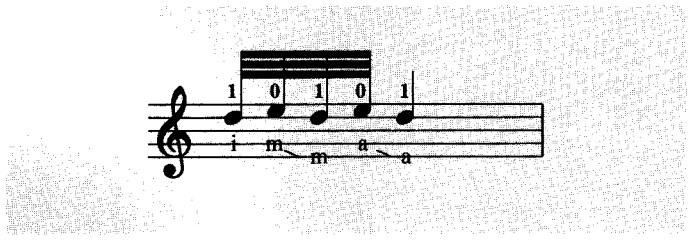
On the guitar the trill may be played either on one string:



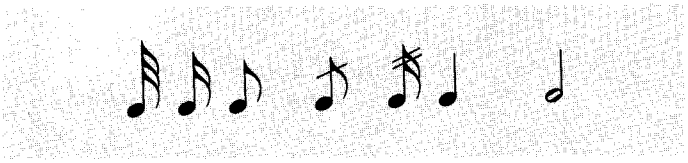
or on two strings:



In the latter instance another possibility would appear to be one in which the middle and the ring finger, once the first string has been plucked, glide on the one below with a "glissando":

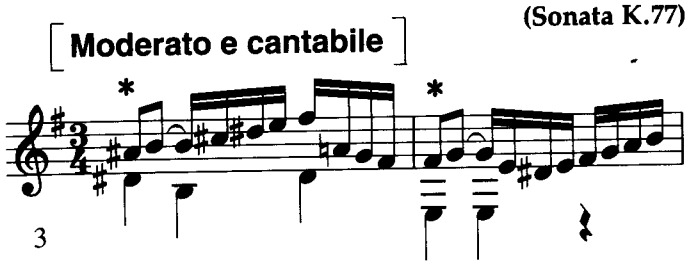


Appoggiaturas *are always indicated by means of a tiny note linked to the main one by a slur sign. In the 550* Sonatas *very many different signs were used:*

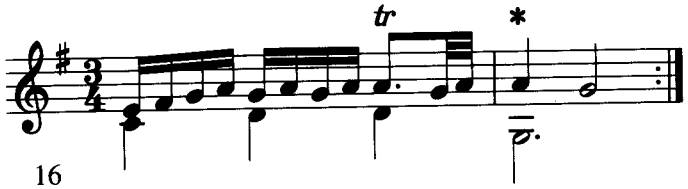


Some may actually represent the real value of the note being performed (as in Sonata K.213*); some simply do not:*

(Sonata K.77)



(Sonata K.77)



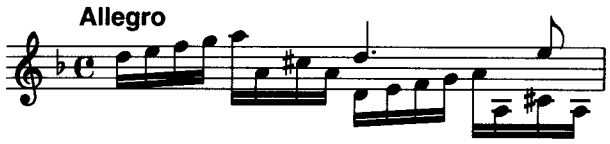
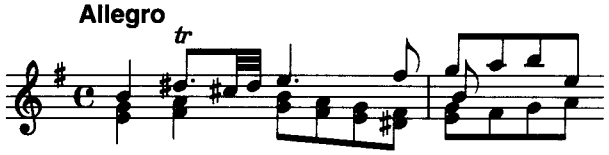
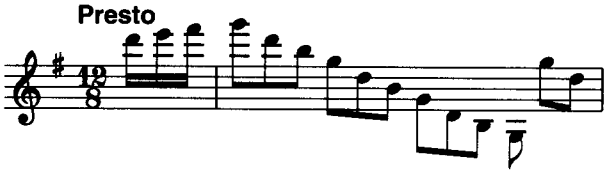
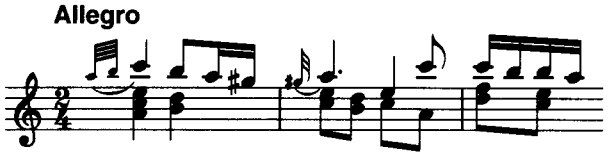
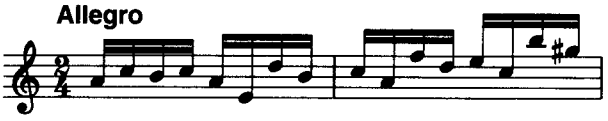
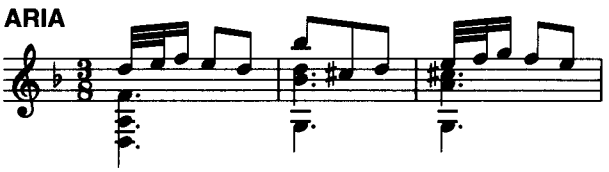
The nature and the duration of the ornaments will of course be determinated by the context in which they are found and it is up to the performer to find each time the most adequate solution, filling in — wherever appropriate — with trills and appoggiaturas *or even with arpeggios, an ornament never expressly called for in Scarlatti's* Sonatas.

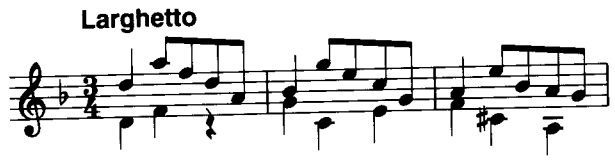
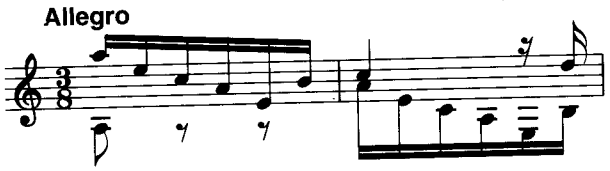
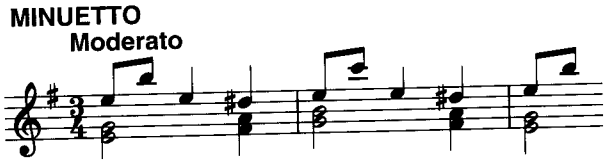
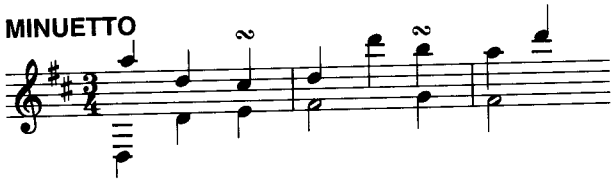
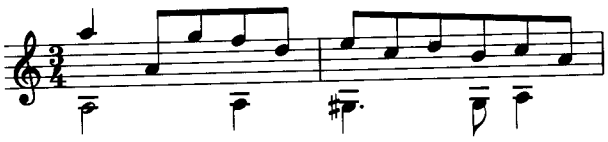
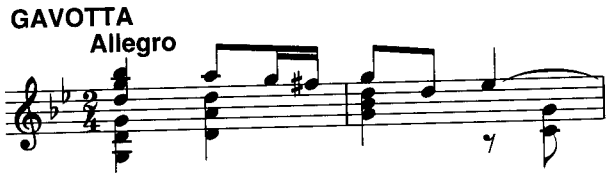
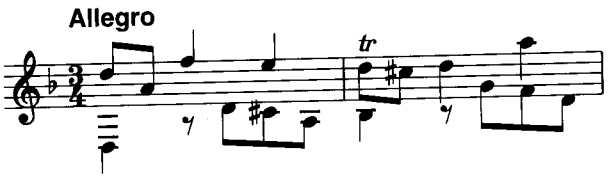
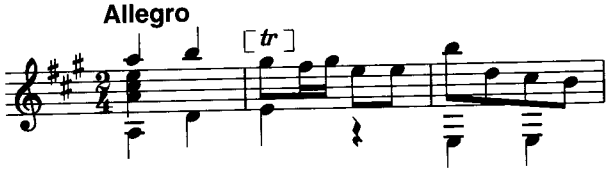
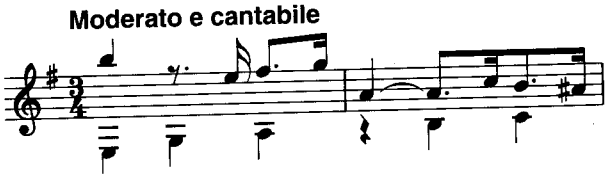
Otherwise, in spite of some theories about performing baroque music[16]*, Scarlatti's scores do not call for further interventions. They are complete and perfectly balanced as they are.*

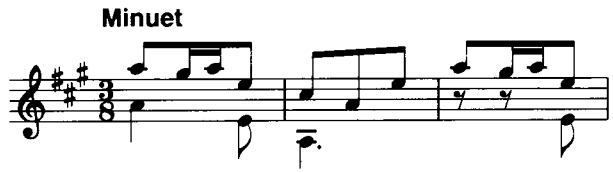
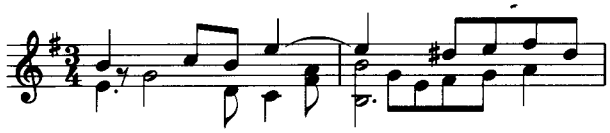
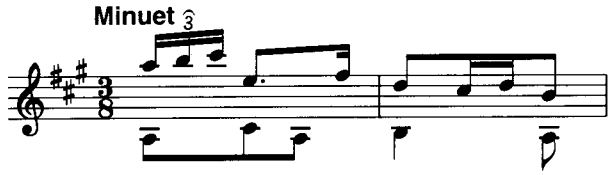
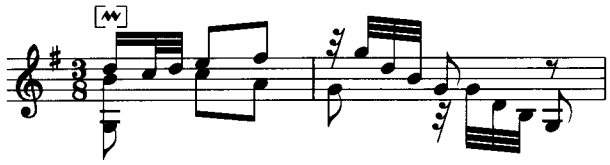
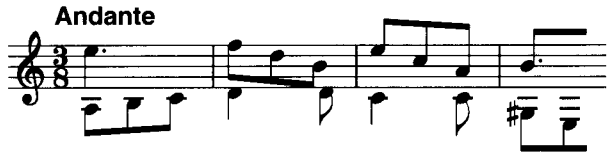
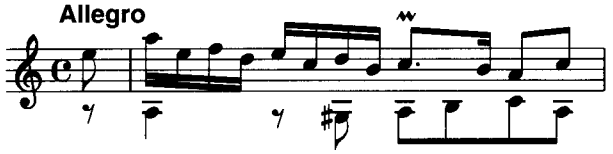
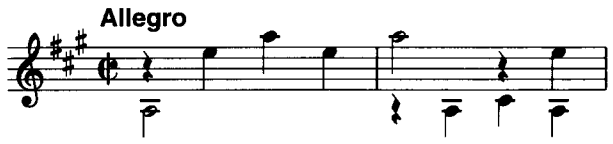
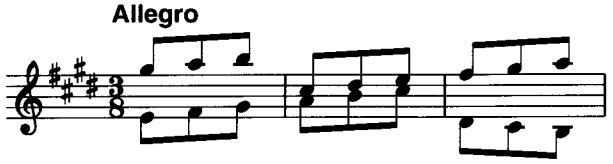
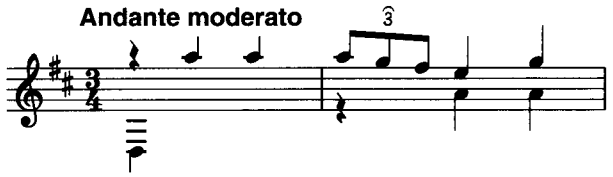
Rome, July 1994 **Claudio Giuliani**

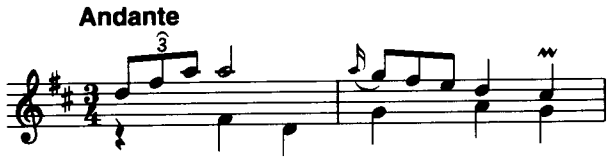
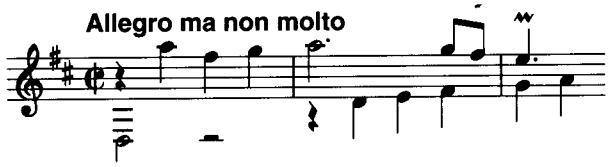
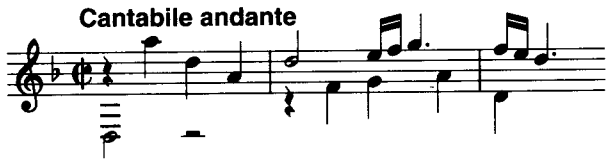
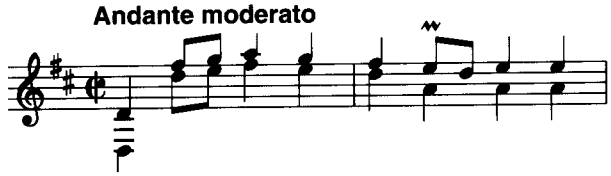
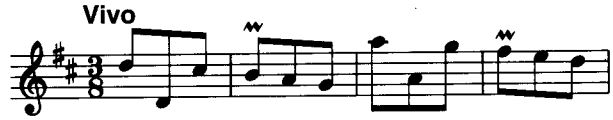
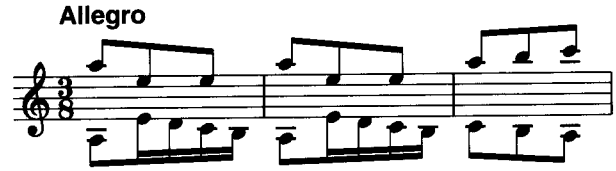
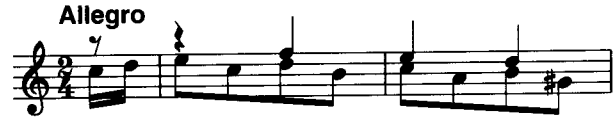
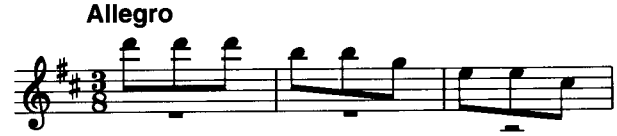
(16) In this connection see: J.L. SHEVELOFF, The keyboard music of Domenico Scarlatti: a re-evaluation of the present state of knowledge in the light of the sources - *Ph.d.dissertation (Brandeis University, 1970), pages 402 and following.*

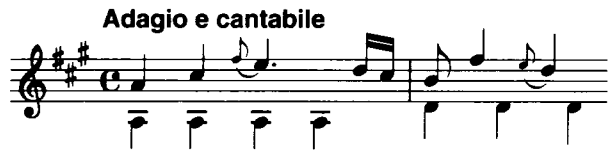
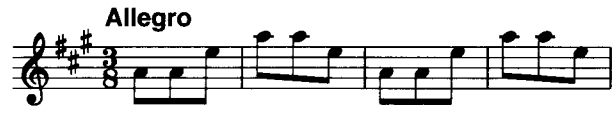
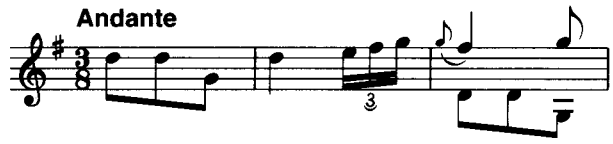
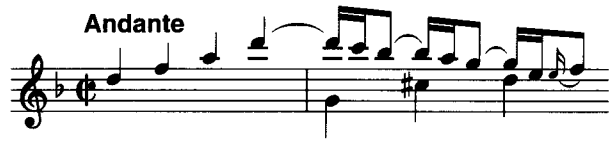
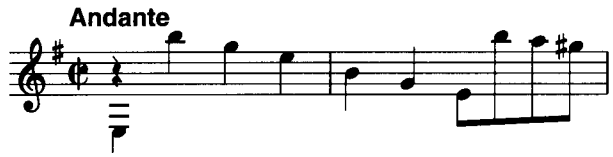
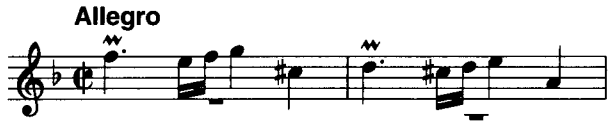
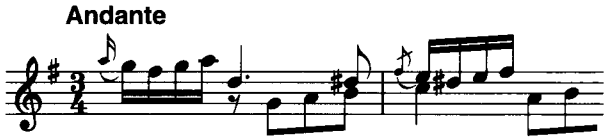
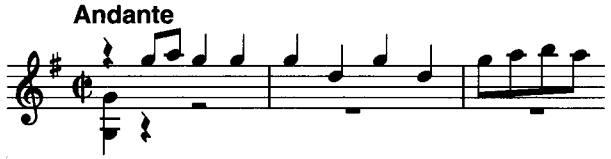
INDICE TEMATICO
del primo volume

1		K.1 L.366	RE minore	*pag.* *24*
2		K.11 L.352	MI minore *tonalità originale:* *DO minore*	*pag.* *26*
3		K.14 L.387	SOL maggiore	*pag.* *29*
4		K.19 L.383	LA minore *tonalità originale:* *FA minore*	*pag.* *32*
5		K.25 L.481	LA minore *tonalità originale:* *FA # minore*	*pag.* *36*
6		K.32 L.423	RE minore	*pag.* *40*

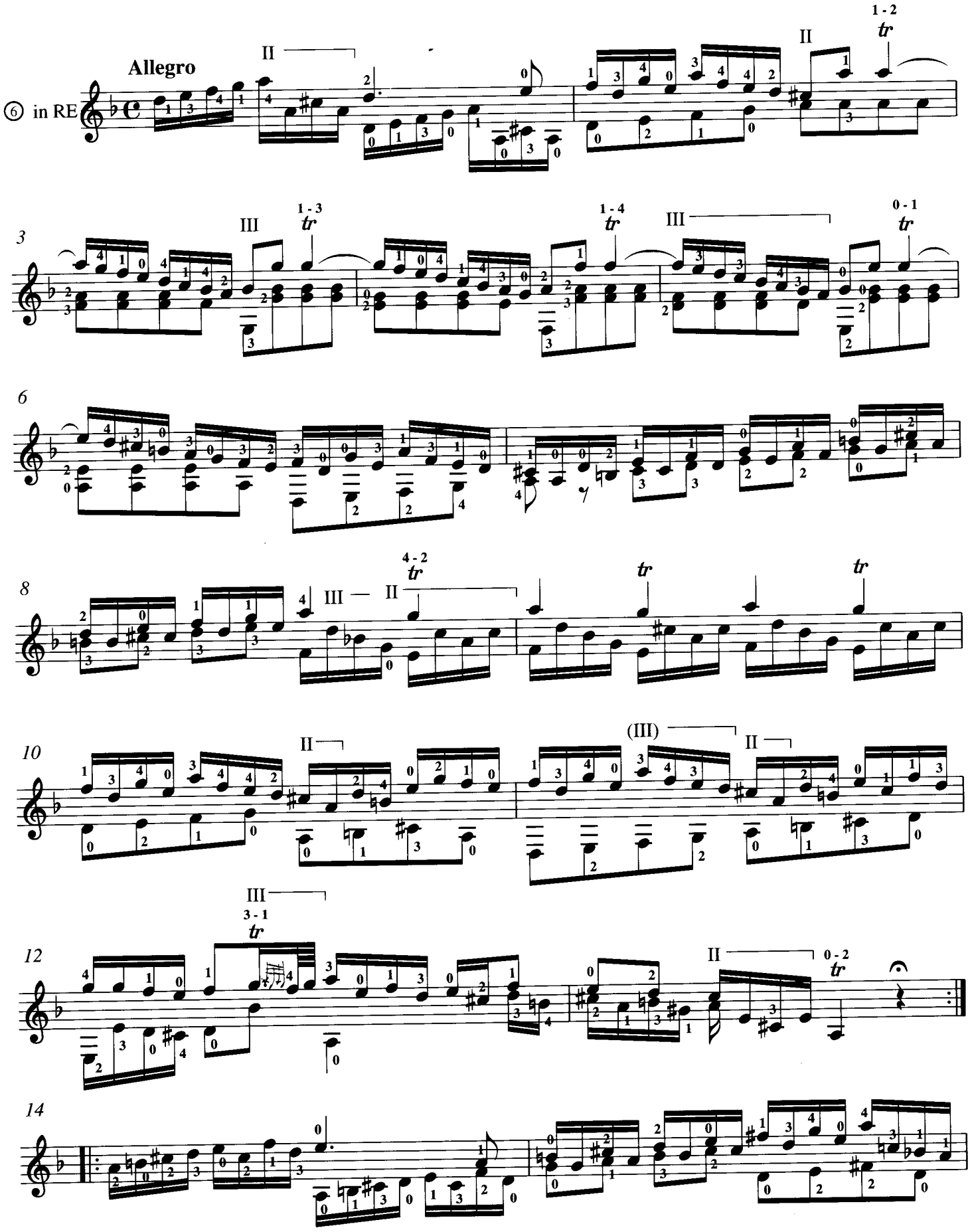
7		K.34 L.s.7	RE minore	*pag.* *41*
8		K.36 L.245	LA minore	*pag.* *42*
9		K.40 L.357	MI minore *tonalità originale:* *DO minore*	*pag.* *45*
10		K.42 L.s.36	RE maggiore *tonalità originale:* *SI♭ maggiore*	*pag.* *47*
11		K.60 L.13	LA minore *tonalità originale:* *SOL minore*	*pag.* *48*
12		K.64 L.58	SOL minore *tonalità originale:* *RE minore*	*pag.* *50*
13		K.73 L.217	RE minore *tonalità originale:* *DO minore*	*pag.* *52*
14		K.74 L.94	LA maggiore	*pag.* *56*
15		K.77 L.168	MI minore *tonalità originale:* *RE minore*	*pag.* *58*

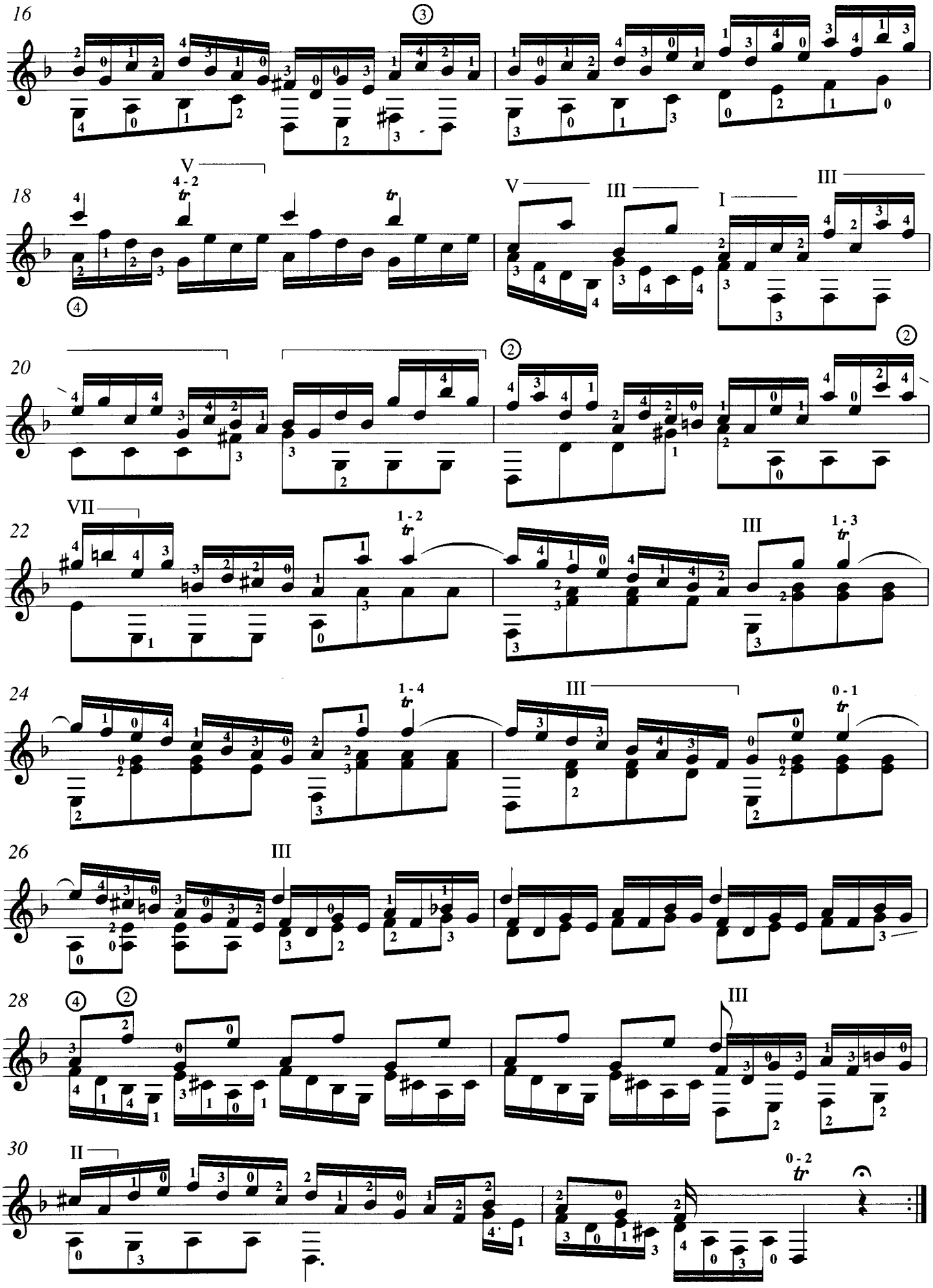
16		**K.80**	**LA maggiore** *tonalità originale: SOL maggiore*	*pag. 63*
17		**K.87** **L.33**	**MI minore** *tonalità originale: SI minore*	*pag. 64*
18		**K.94**	**LA maggiore** *tonalità originale: FA maggiore*	*pag. 67*
19		**K.146** **L.349**	**SOL maggiore**	*pag. 68*
20		**K.148** **L.64**	**coppia in LA minore**	*pag. 73*
21		**K.149** **L.93**		*pag. 76*
22		**K.154** **L.96**	**LA maggiore** *tonalità originale: SI♭ maggiore*	*pag. 78*
23		**K.163** **L.63**	**MI maggiore**	*pag. 82*
24		**K.164** **L.59**	**RE maggiore**	*pag. 84*

25		**K.165** **L.52**	**coppia in RE maggiore** *tonalità originale: DO maggiore*	*pag. 88*
26		**K.166** **L.51**		*pag. 91*
27		**K.176** **L.163**	**RE minore**	*pag. 94*
28		**K.177** **L.364**	**coppia in RE maggiore**	*pag. 101*
29		**K.178** **L.162**		*pag. 104*
30		**K.186** **L.72**	**LA minore** *tonalità originale: FA minore*	*pag. 107*
31		**K.196** **L.38**	**LA minore** *tonalità originale: SOL minore*	*pag. 110*
32		**K.202** **L.498**	**RE maggiore** *tonalità originale: SI♭ maggiore*	*pag. 113*

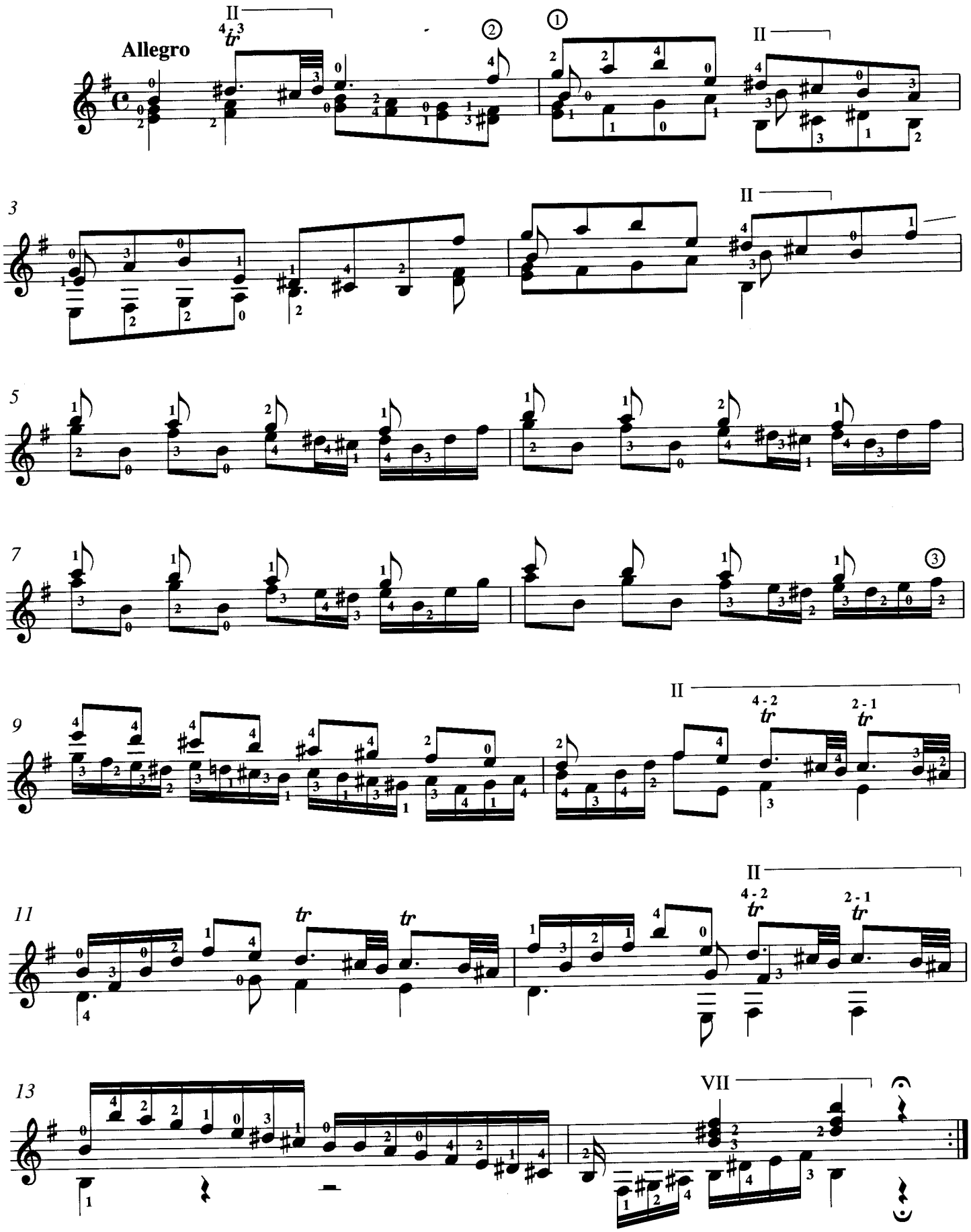
33		**K.208** **L.238**	**coppia in LA maggiore**	*pag. 118*
34		**K.209** **L.428**		*pag. 121*
35		**K.210** **L.123**	**SOL maggiore**	*pag. 126*
36		**K.213** **L.108**	**RE minore**	*pag. 128*
37		**K.232** **L.62**	**MI minore**	*pag. 133*
38		**K.254** **L.219**	**RE minore** *tonalità originale: DO minore*	*pag. 138*
39		**K.259** **L.103**	**SOL maggiore**	*pag. 142*
40		**K.274** **L.297**	**SOL maggiore** *tonalità originale: FA maggiore*	*pag. 146*

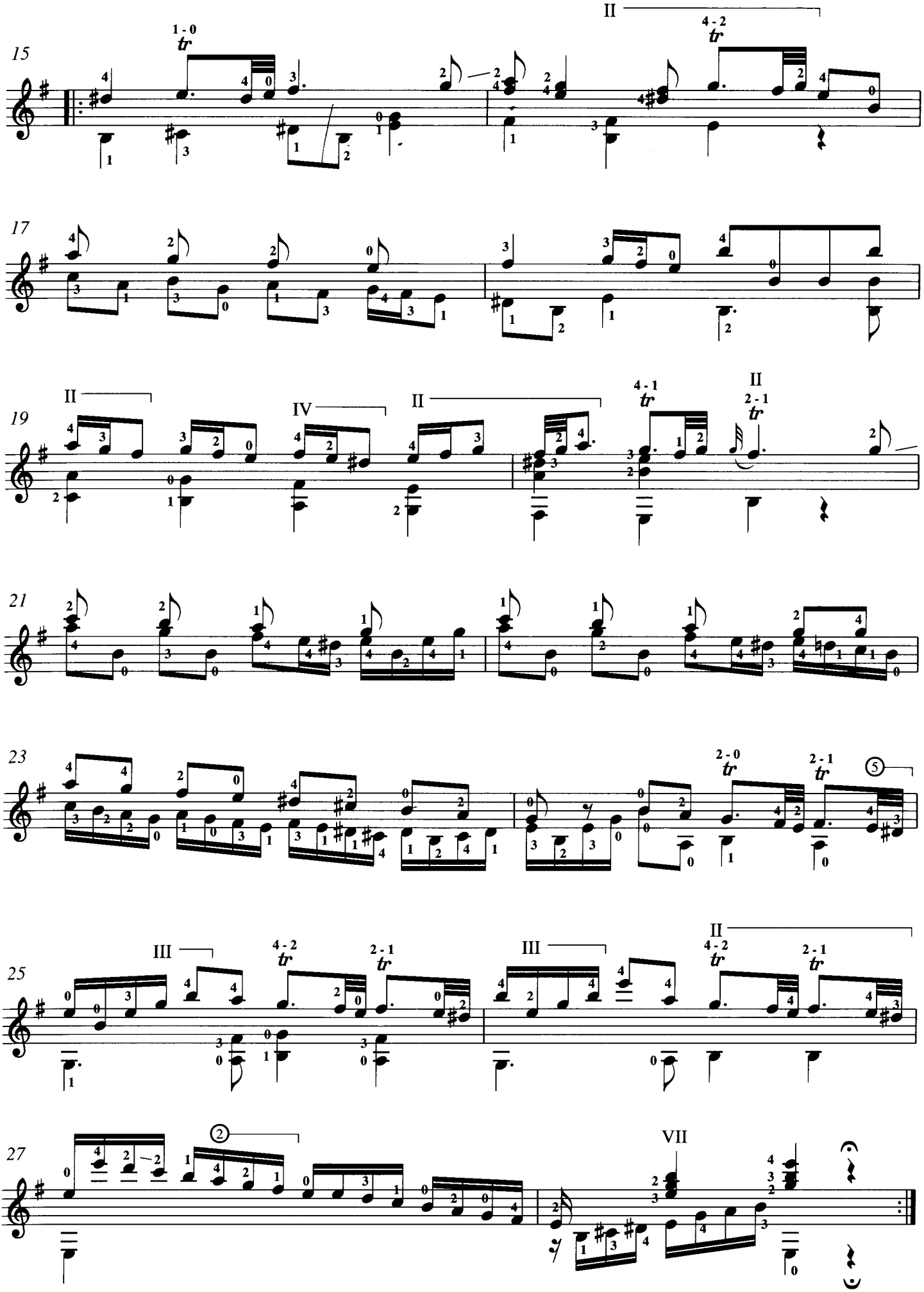
SONATA K.1



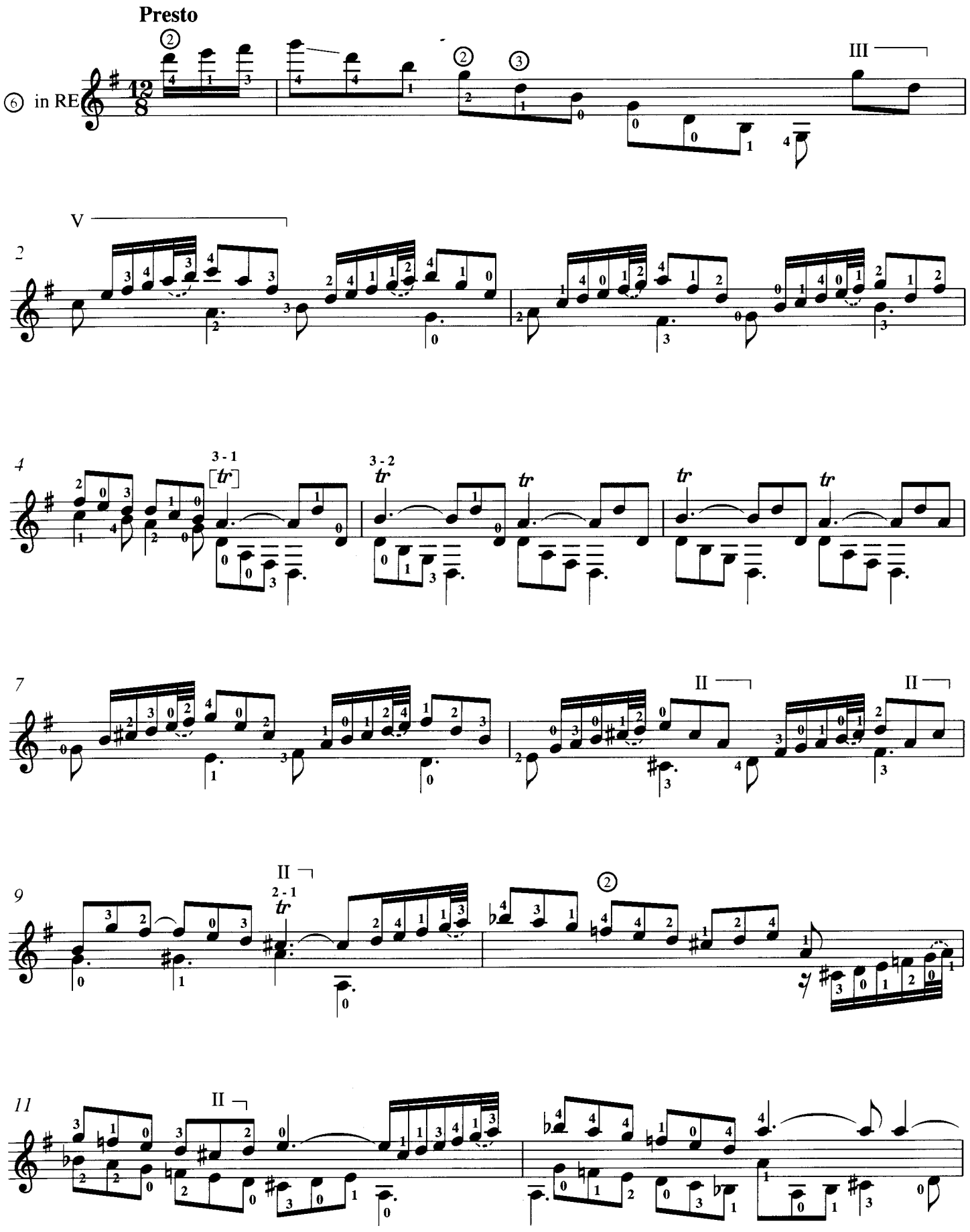

16
18
20
22
24
26
28
30
V
4 - 2
tr
III
I
VII
1 - 2
1 - 3
1 - 4
0 - 1
II
0 - 2

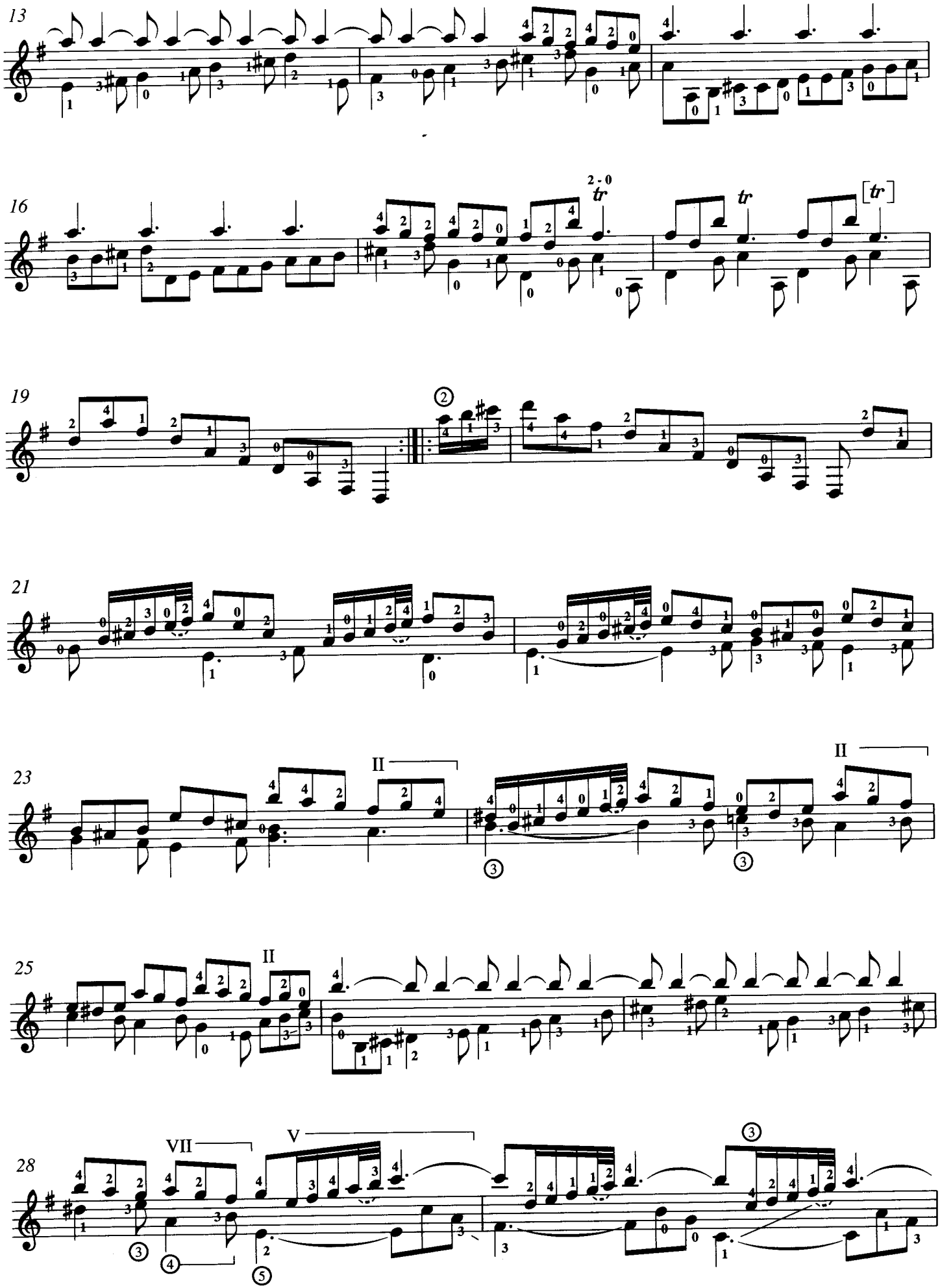
SONATA K.11




15
17
19
21
23
25
27
II
III
IV
VII
tr
1 - 0
4 - 2
4 - 1
2 - 1
2 - 0

SONATA K.14

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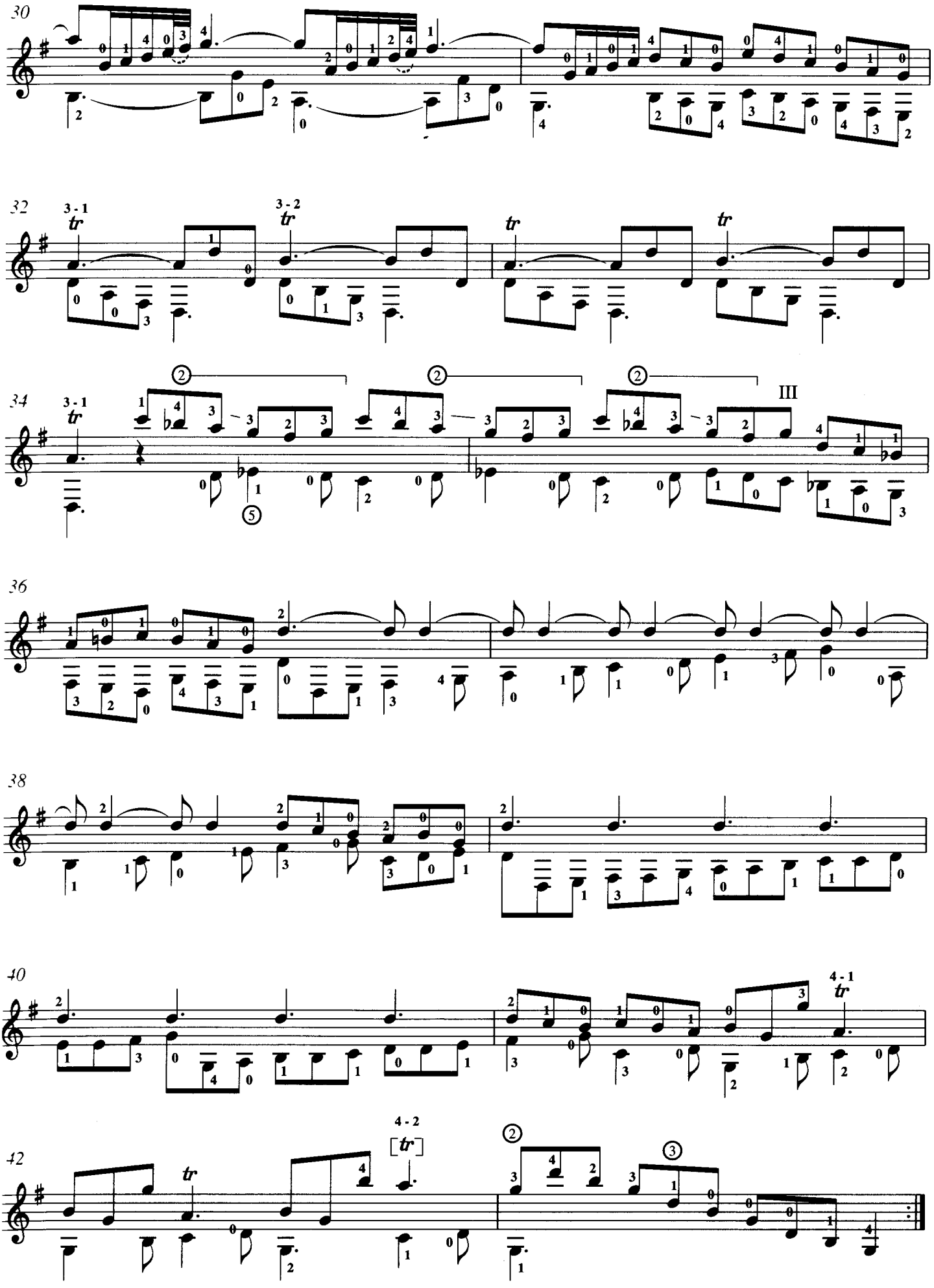
16
2 - 0
tr
tr
[tr]
19
2
21
23
II
II
25
II
28
VII
V
3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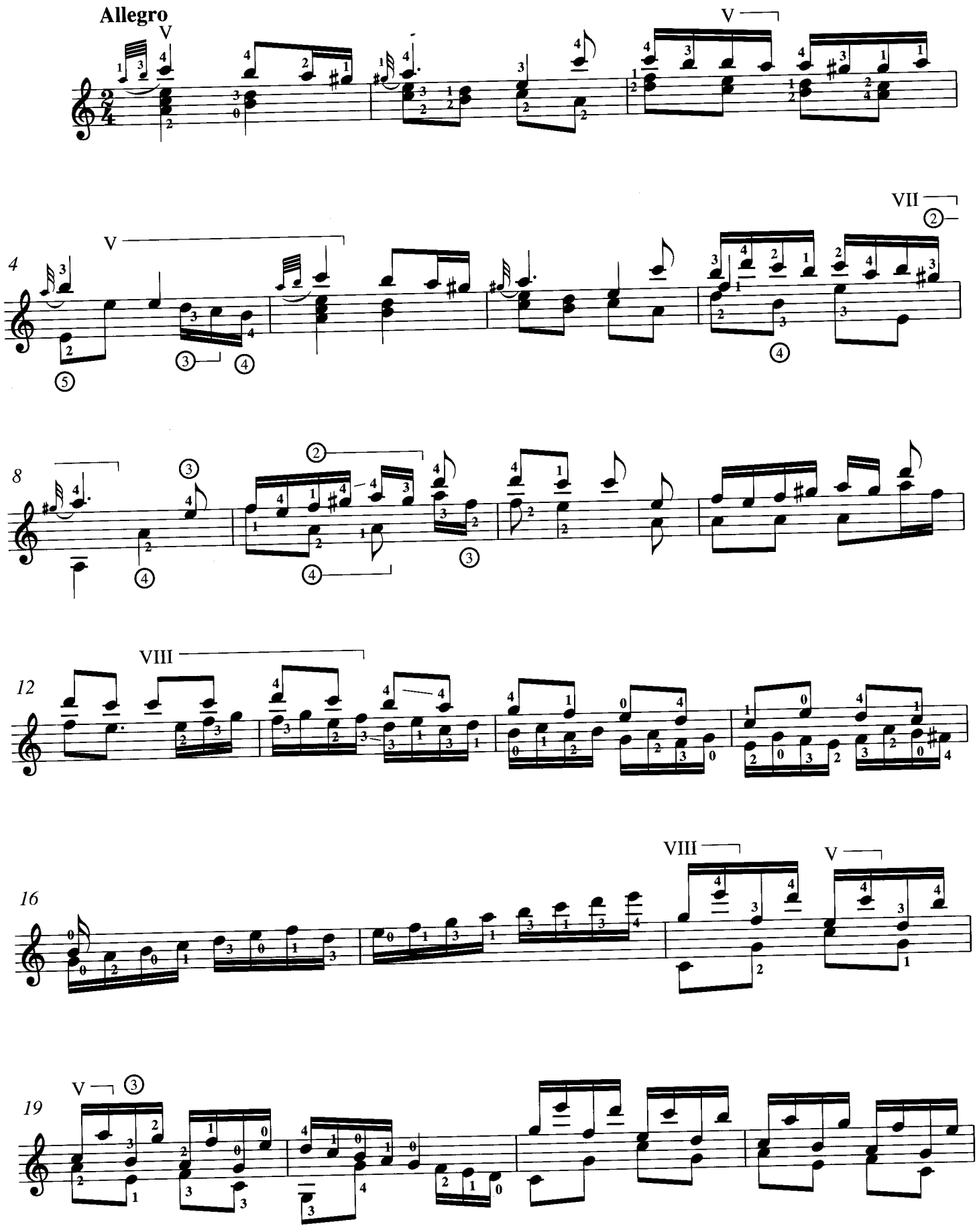
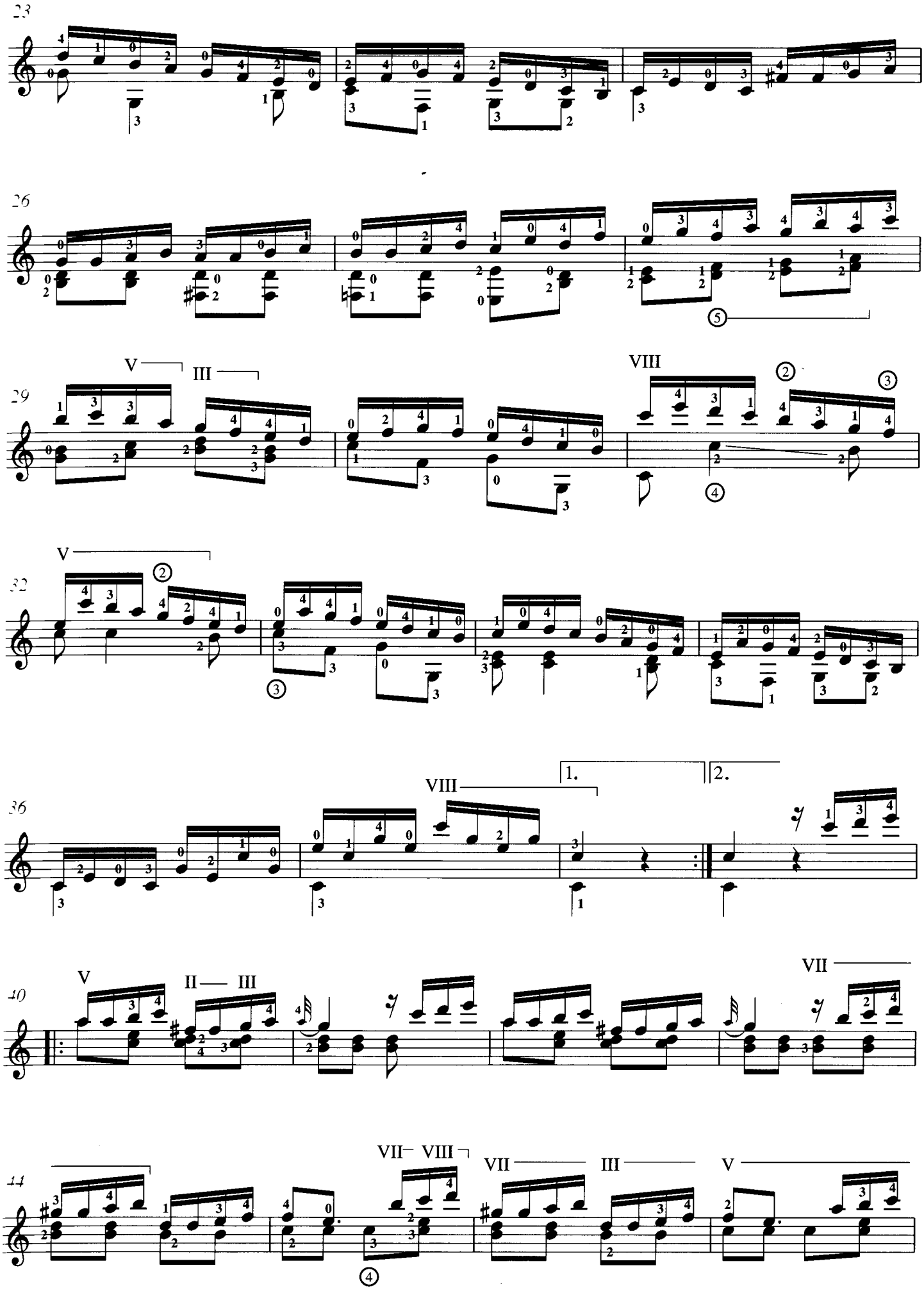
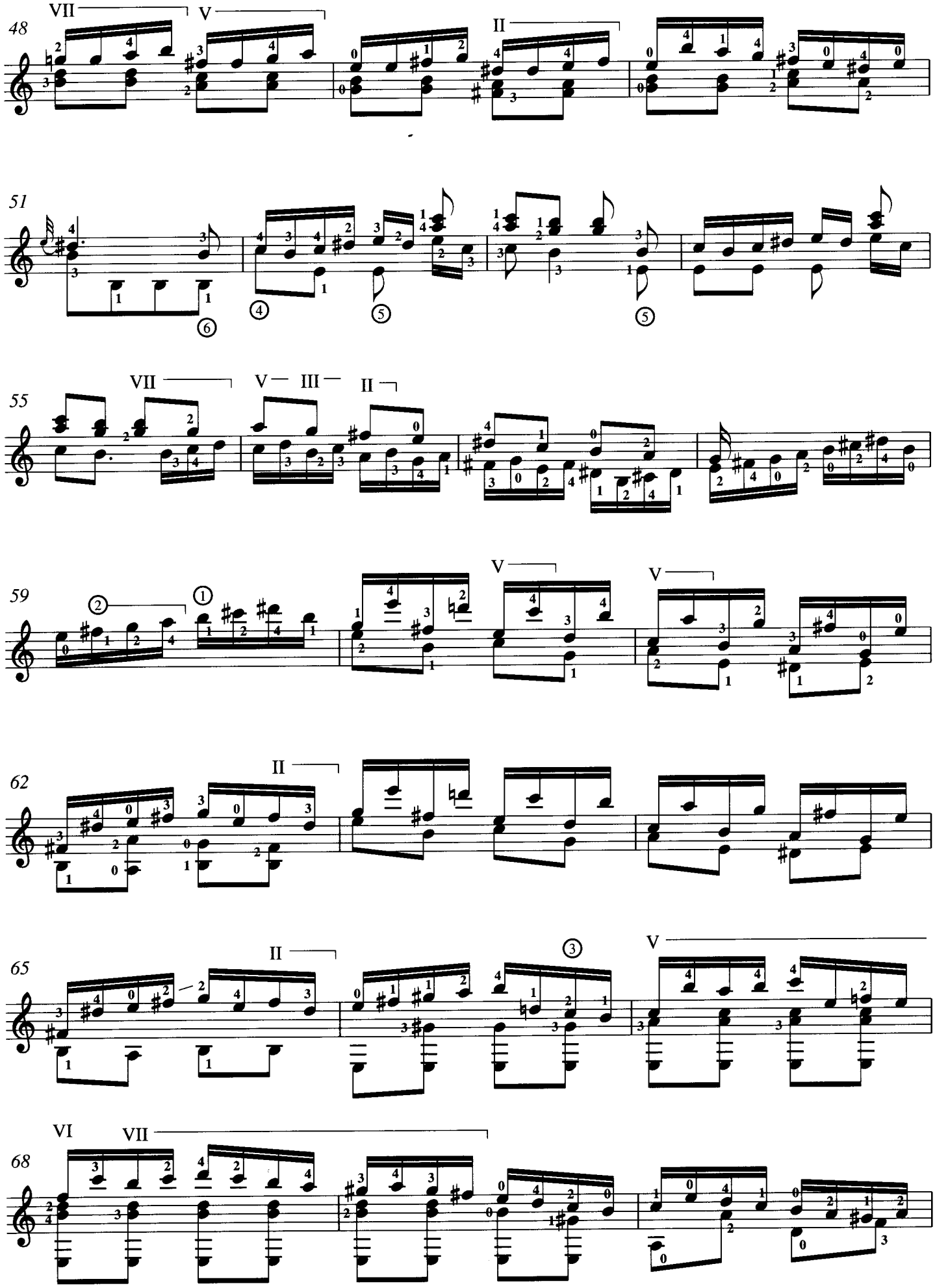
32
3 - 1
tr
3 - 2
tr
tr
tr
34
3 - 1
tr
III
36
38
40
4 - 1
tr
42
4 - 2
[tr]
tr

SONATA K.19




23
26
V
III
29
VIII
V
32
VIII
1.
2.
36
V
II — III
VII
40
VII— VIII
VII
III
V
44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VII
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V
62
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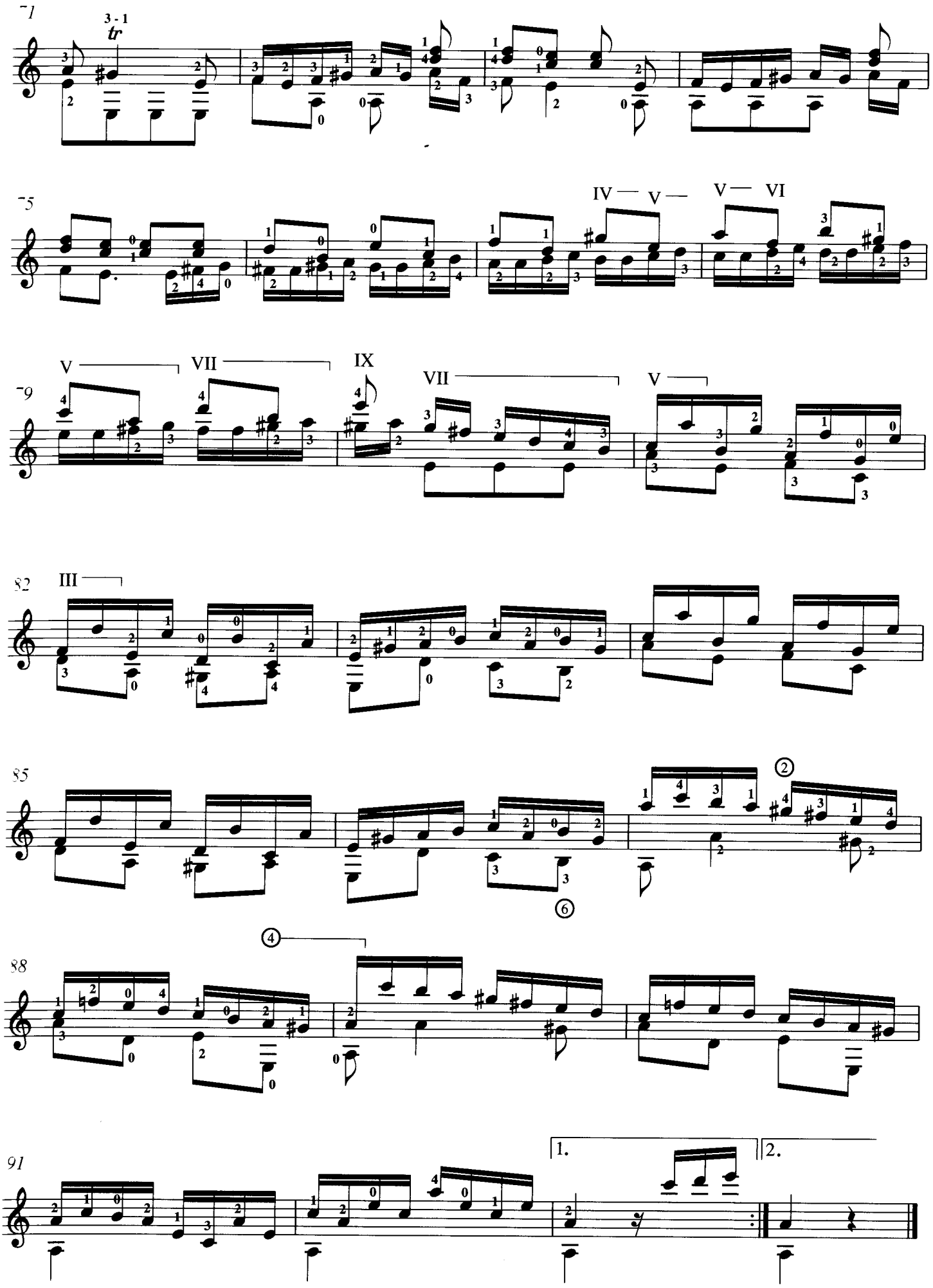
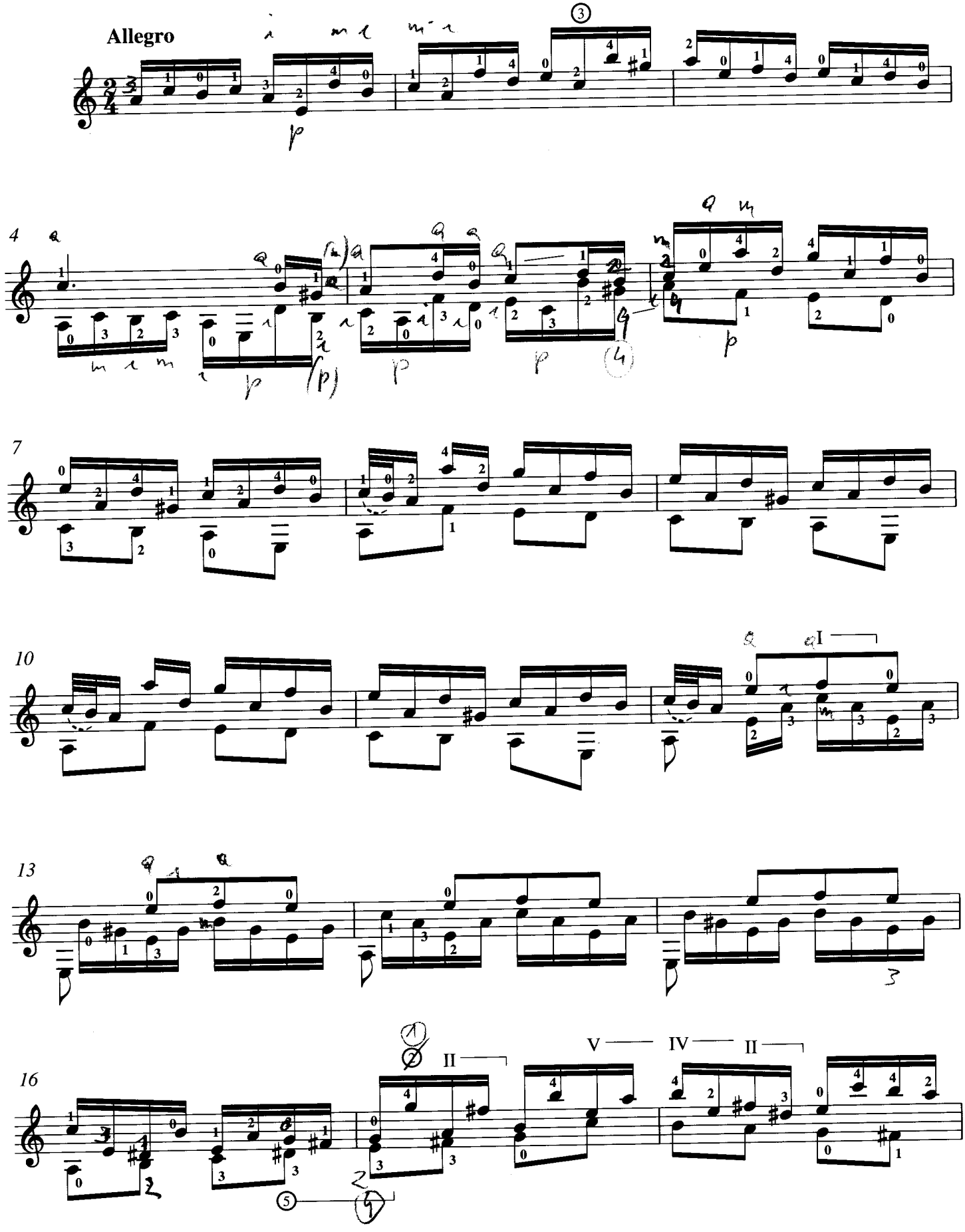
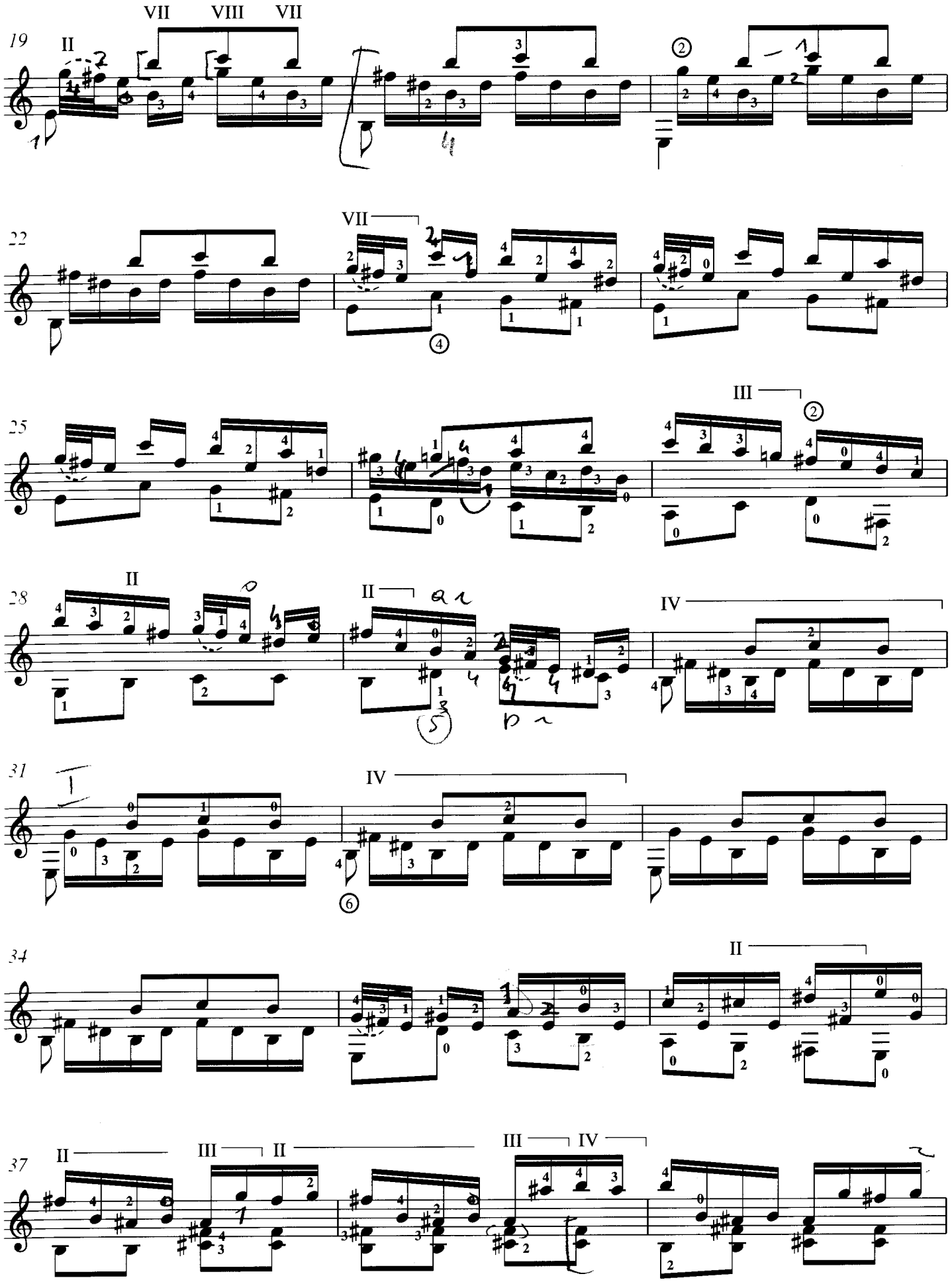
II
V
68
VI
VII


71
3 - 1
tr
75
IV — V —
V — VI
79
V
VII
IX
VII
V
82
III
85
2
6
4
88
91
1.
2.

SONATA K.25




19
VII VIII VII
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VII
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II
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31
IV
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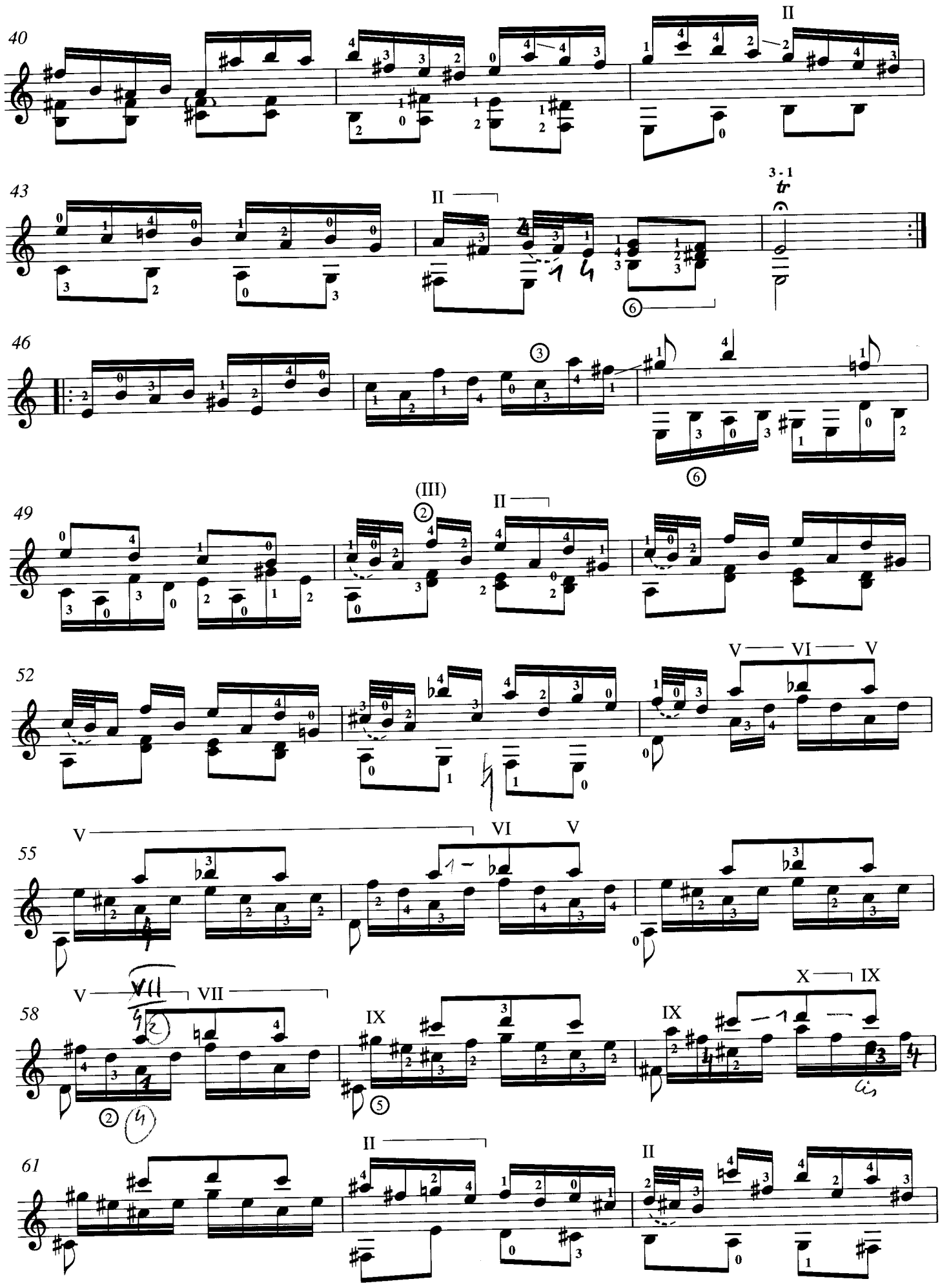
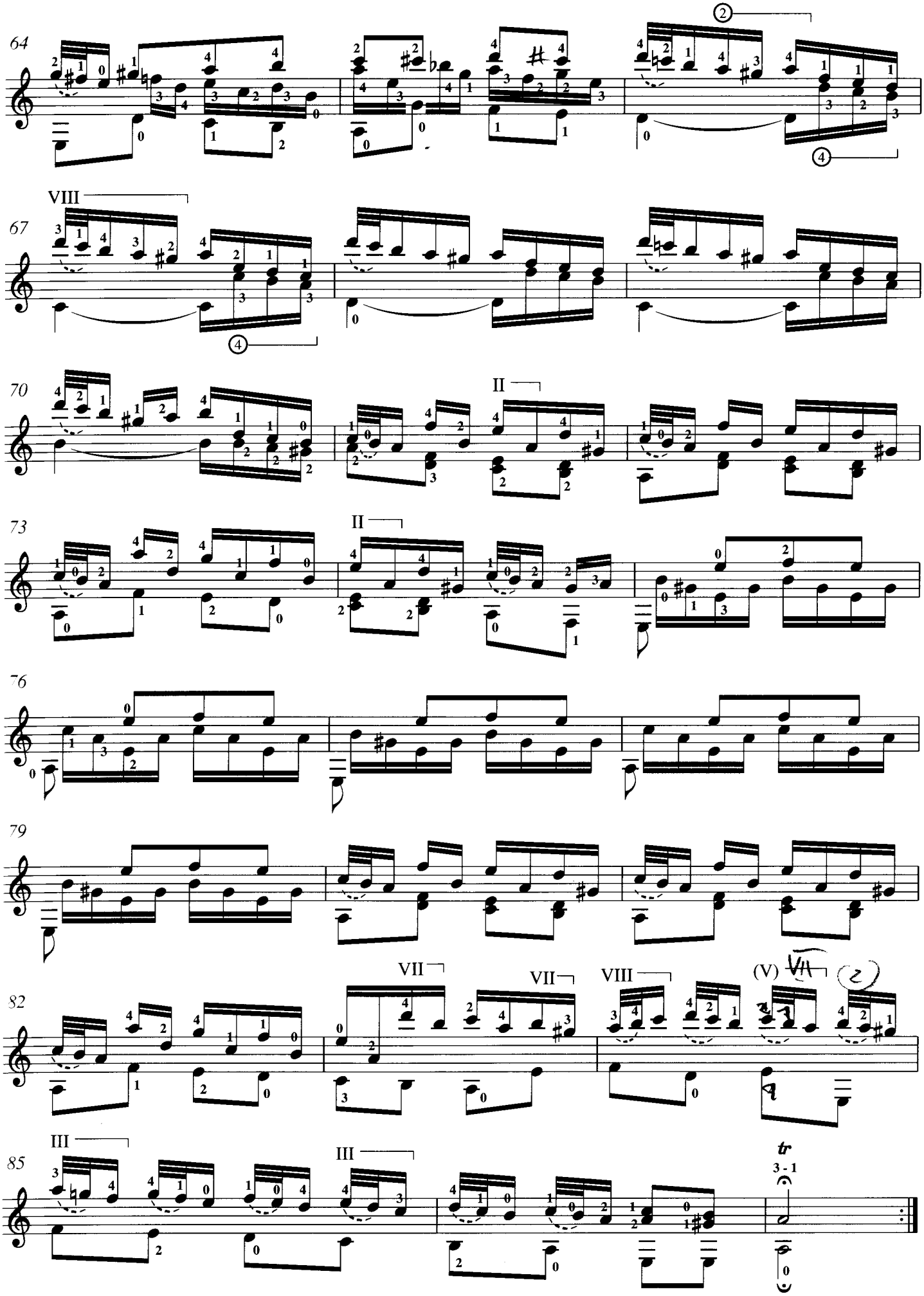
II
37
II
III II
III IV


40
II
43
II
3 - 1
tr
46
49
(III)
II
52
V — VI — V
55
V
VI
V
58
V
VII
IX
IX
X — IX
61
II
II


64
67
VIII
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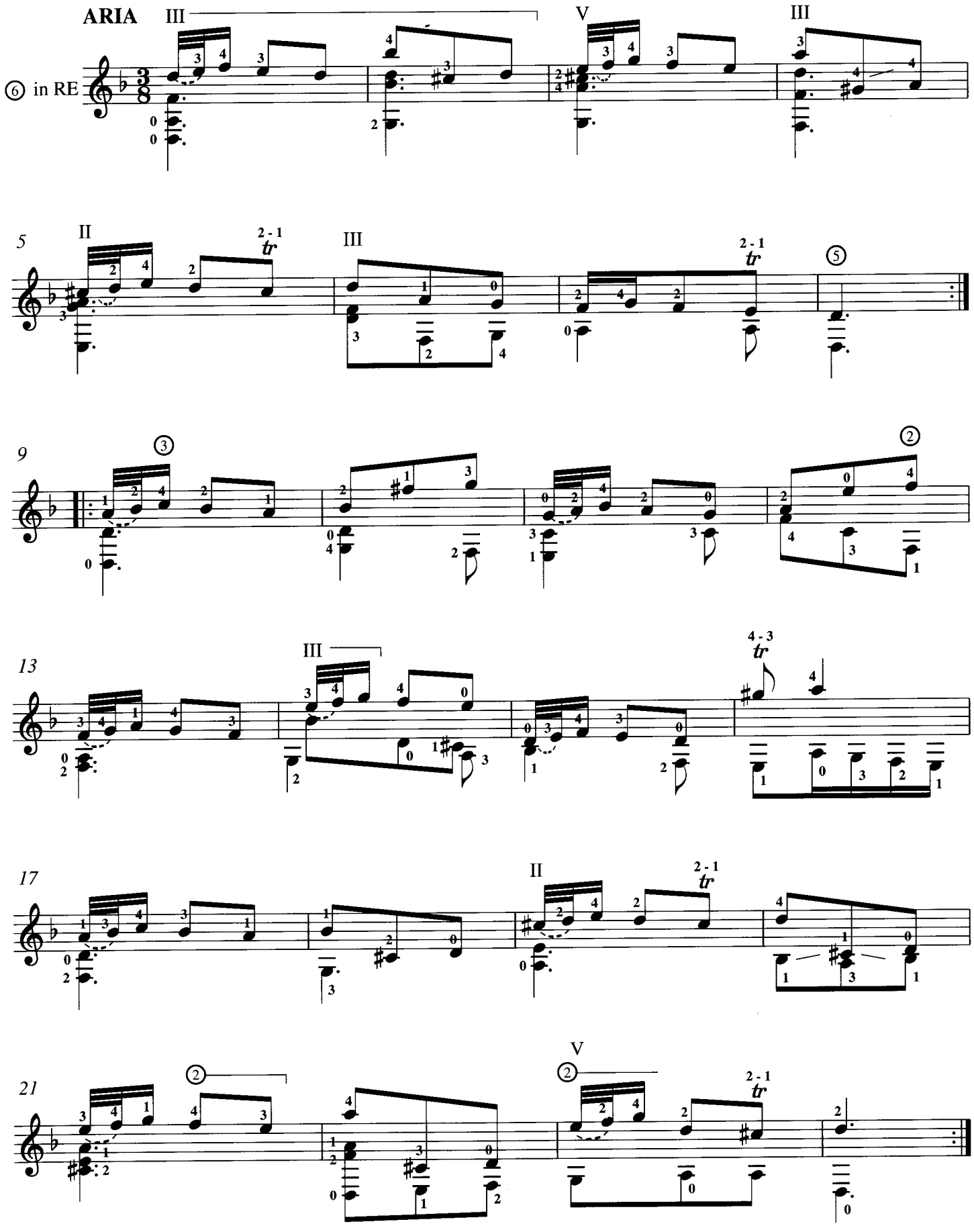
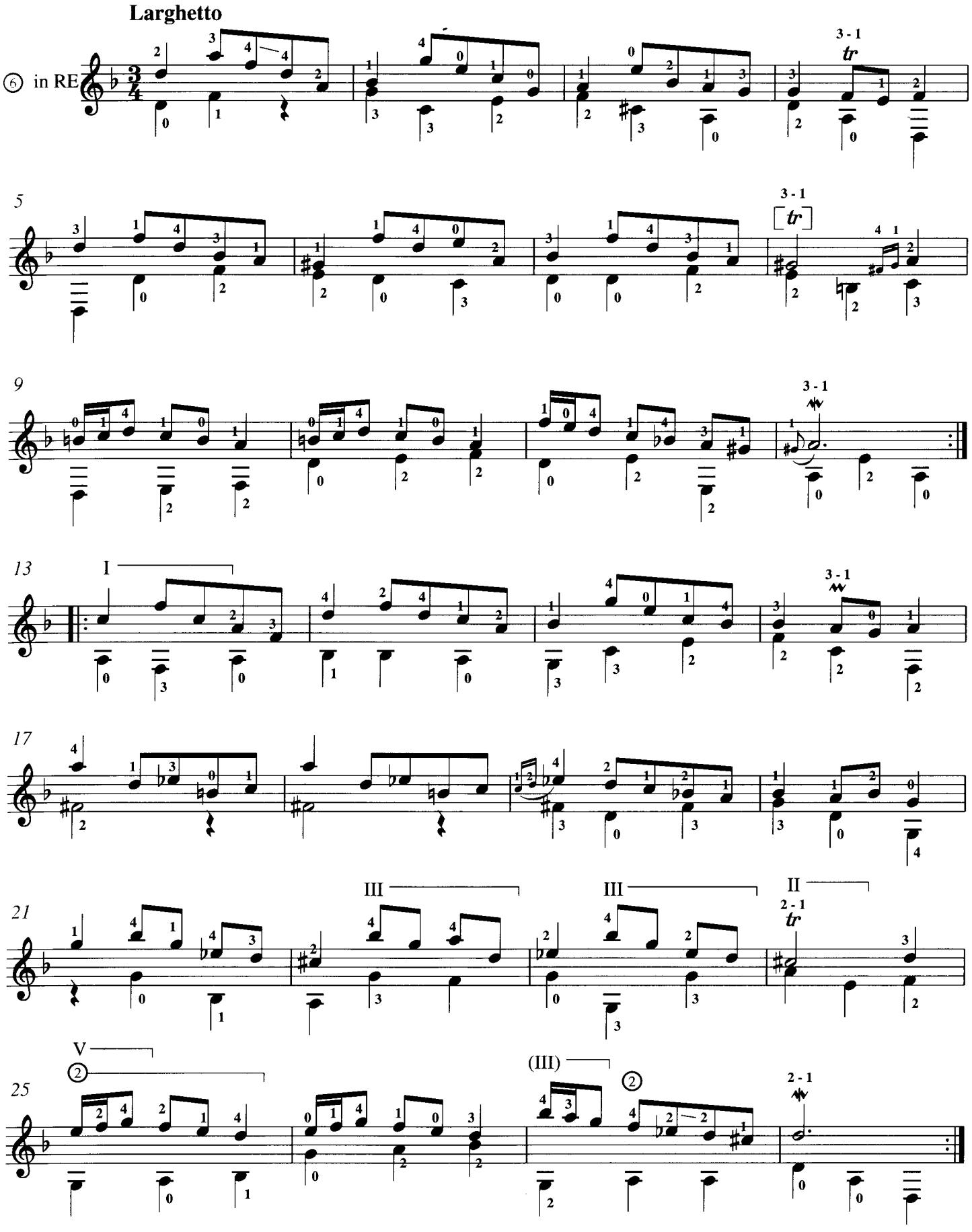
II
73
II
76
79
82
VII
VII
VIII
(V)
85
III
III
tr
3 - 1

SONATA K.32

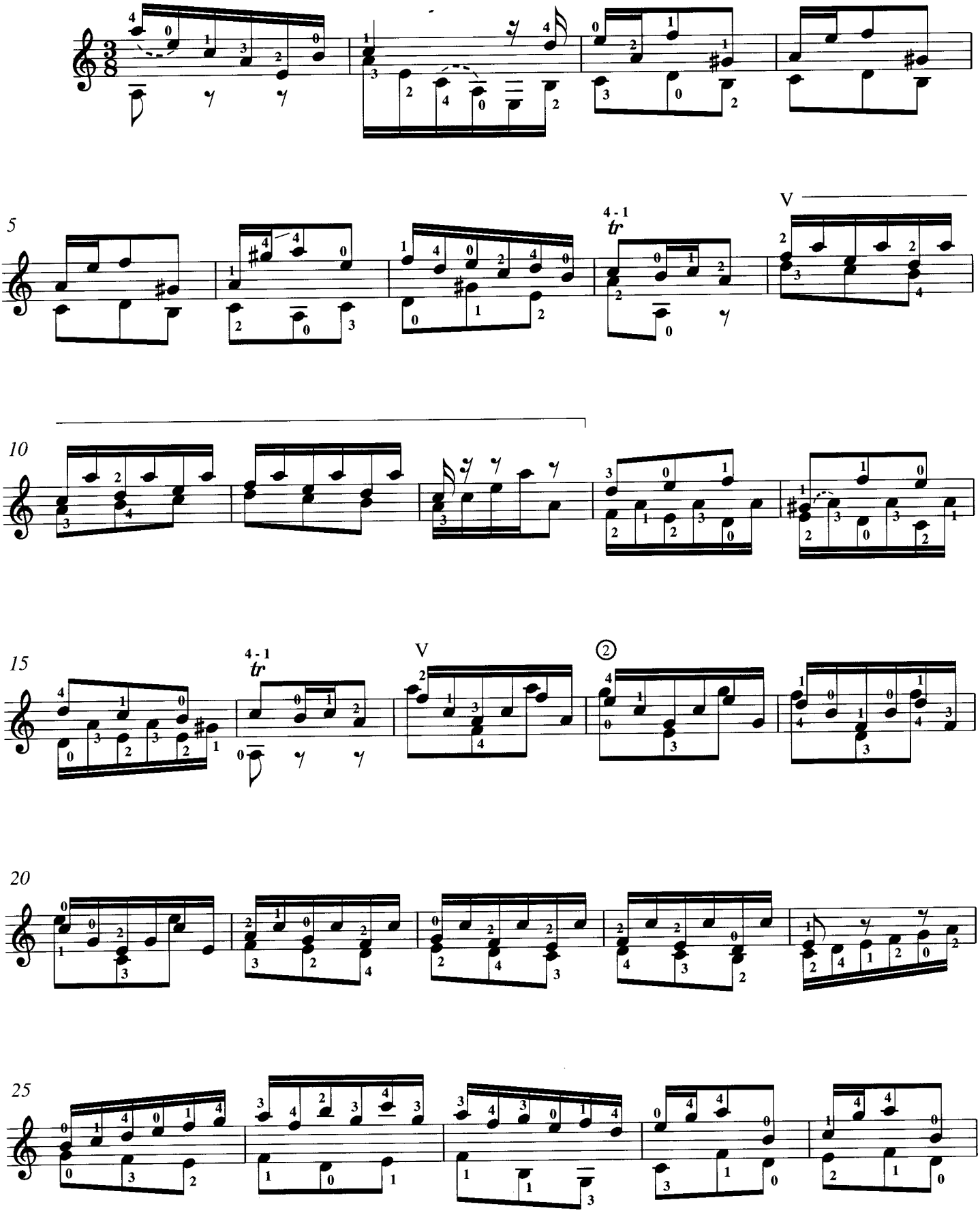


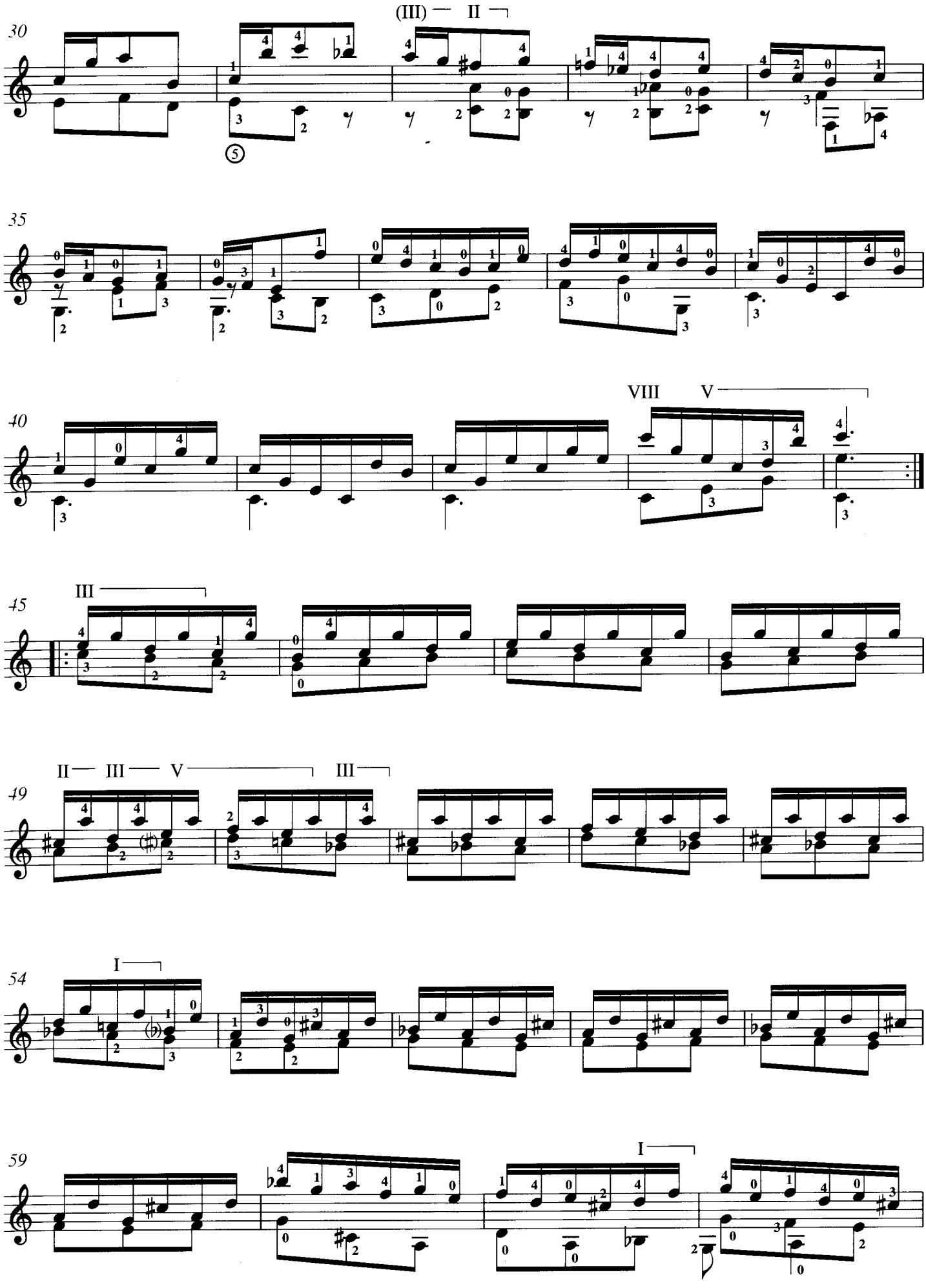
SONATA K.34



SONATA K.36

Allegro

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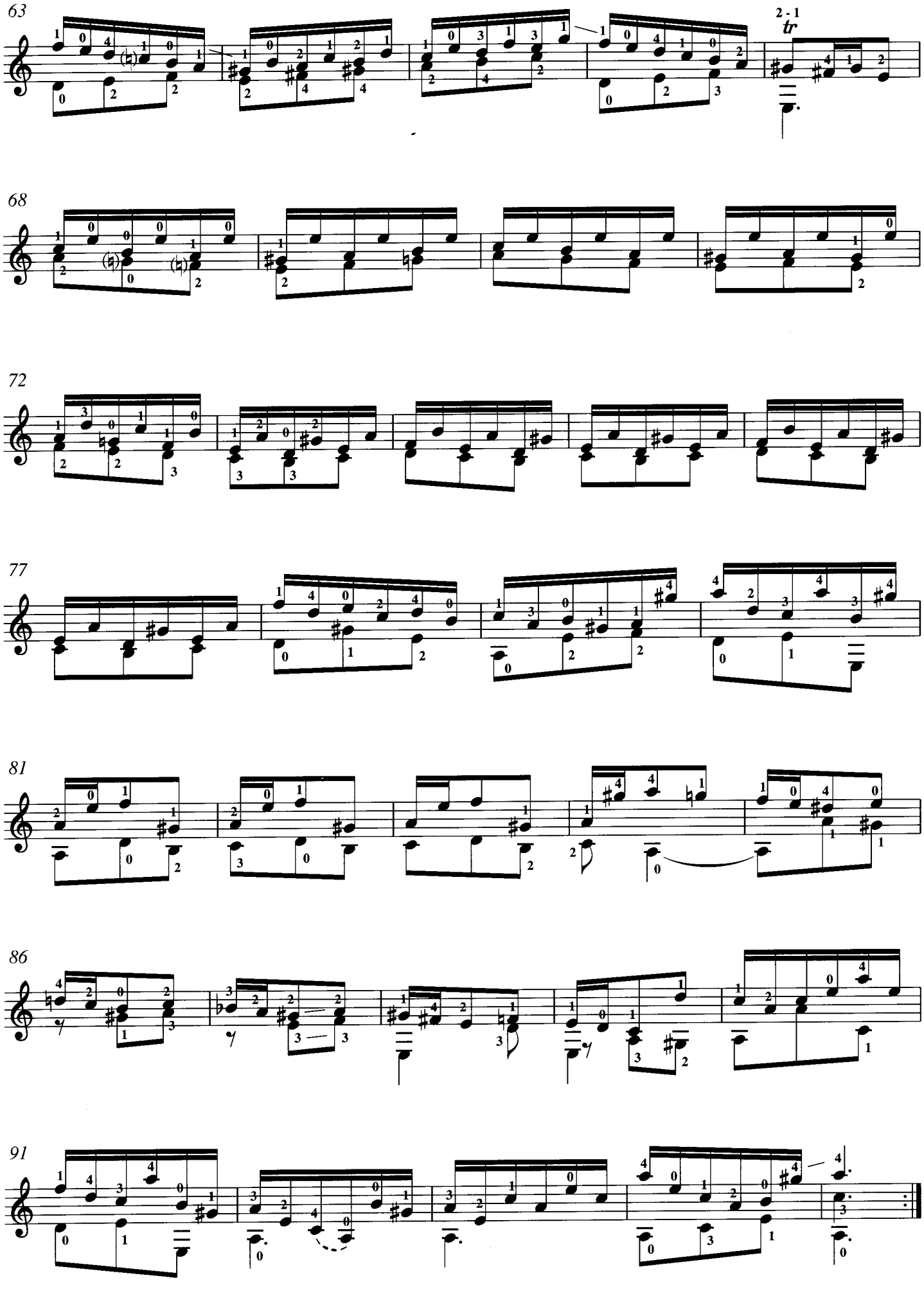
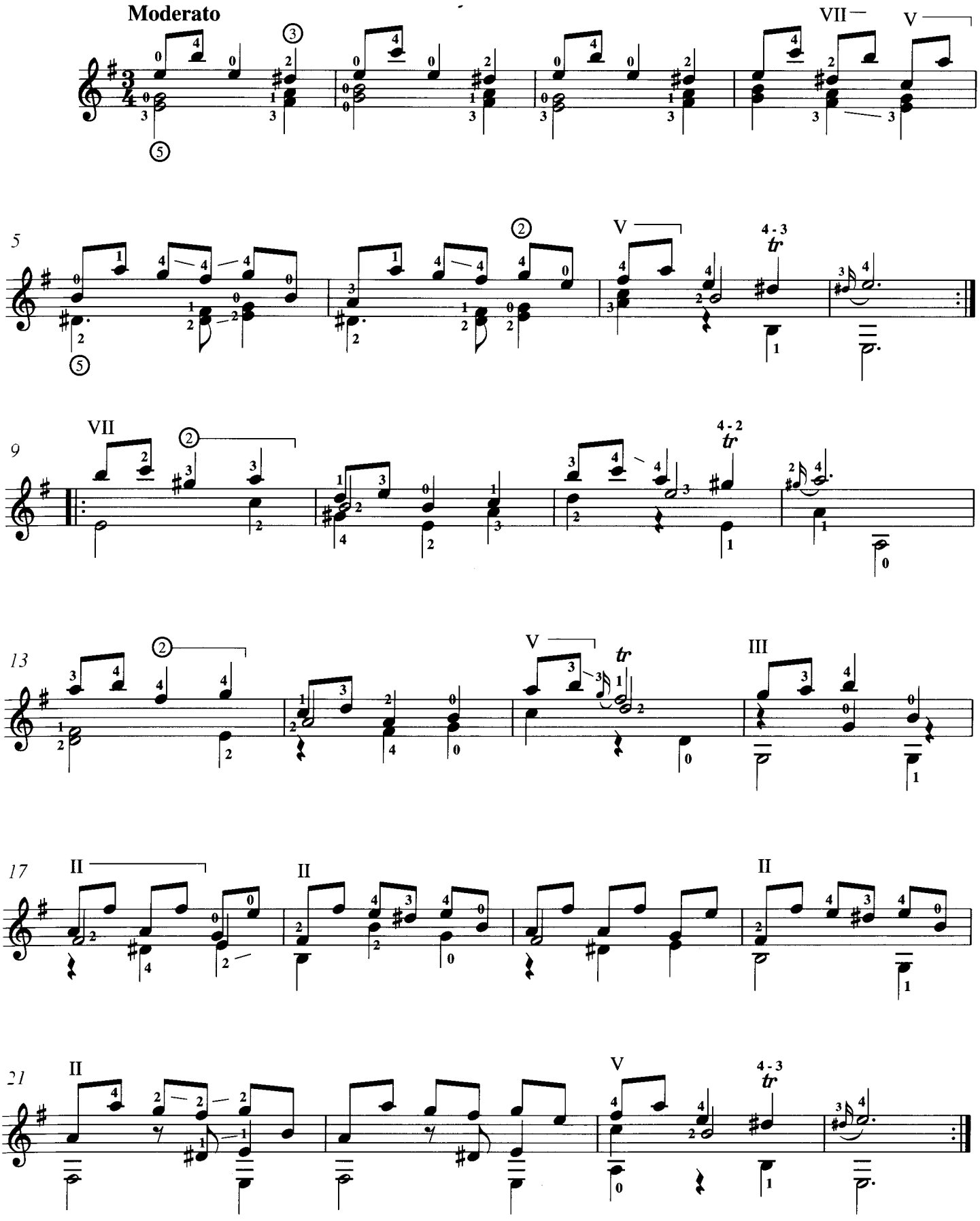
(III) — II
35
40
VIII V
45
III
49
II — III — V
III
54
I
59
I


63
2 - 1
tr
68
72
77
81
86
91

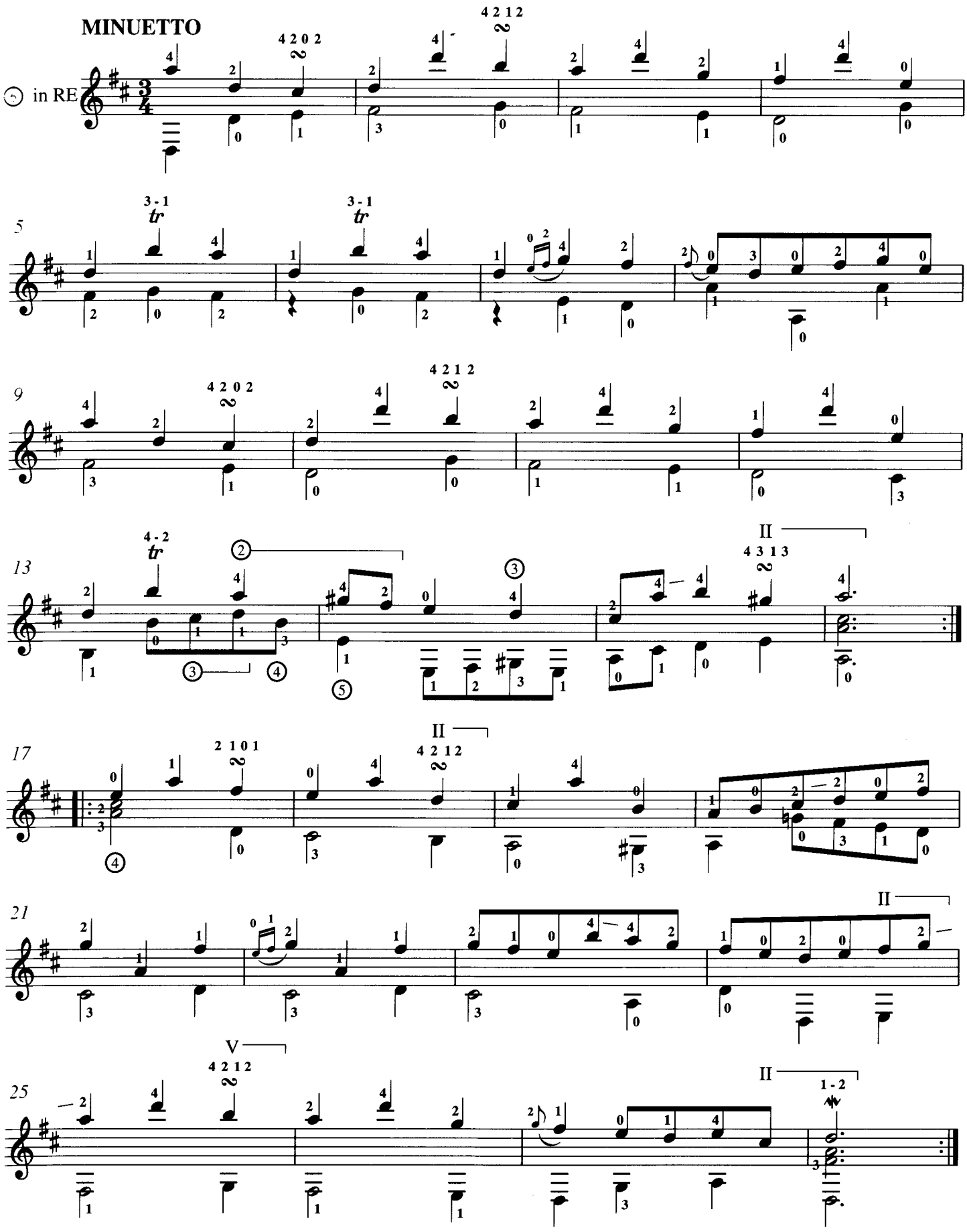
SONATA K.40

MINUETTO

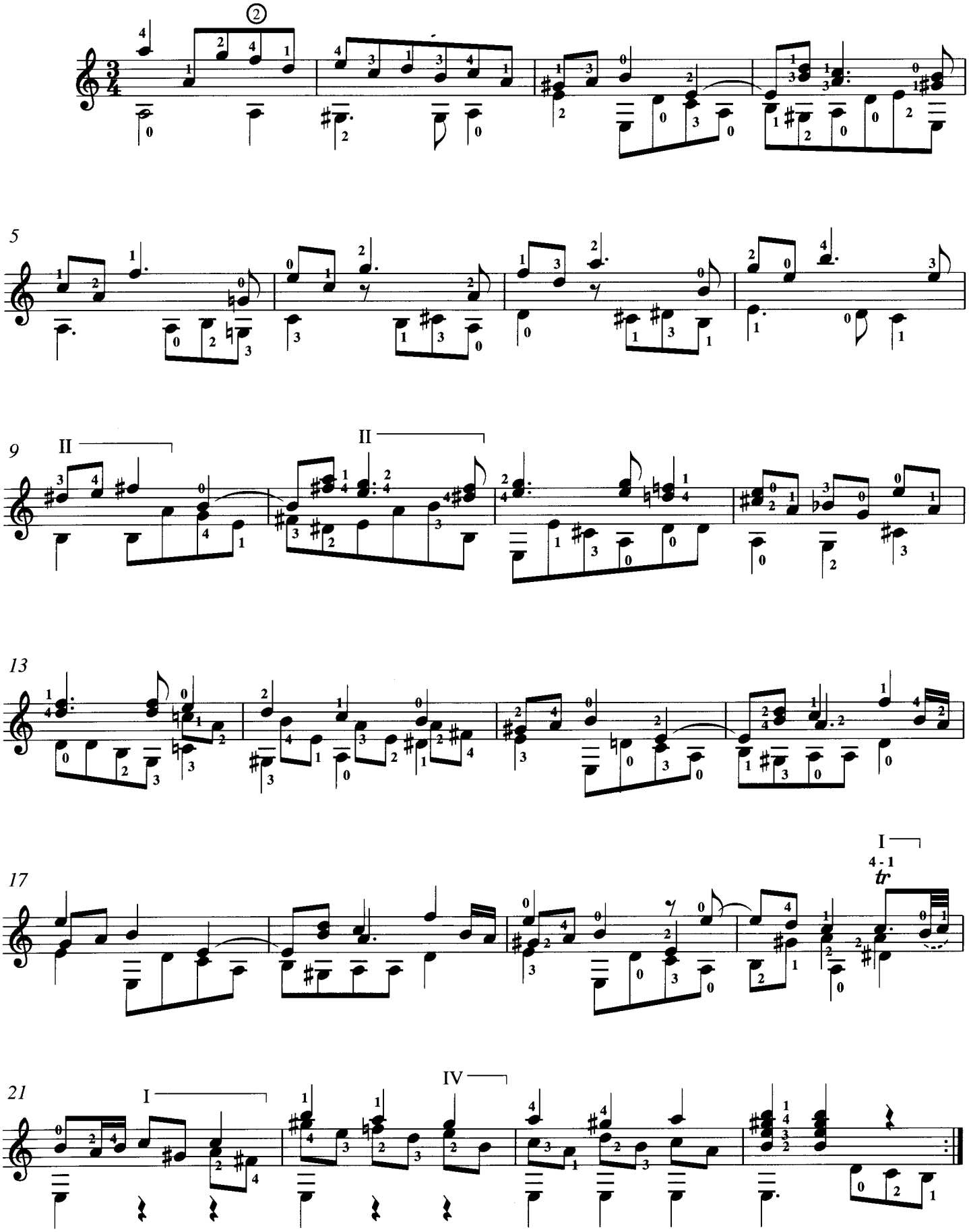
Moderato

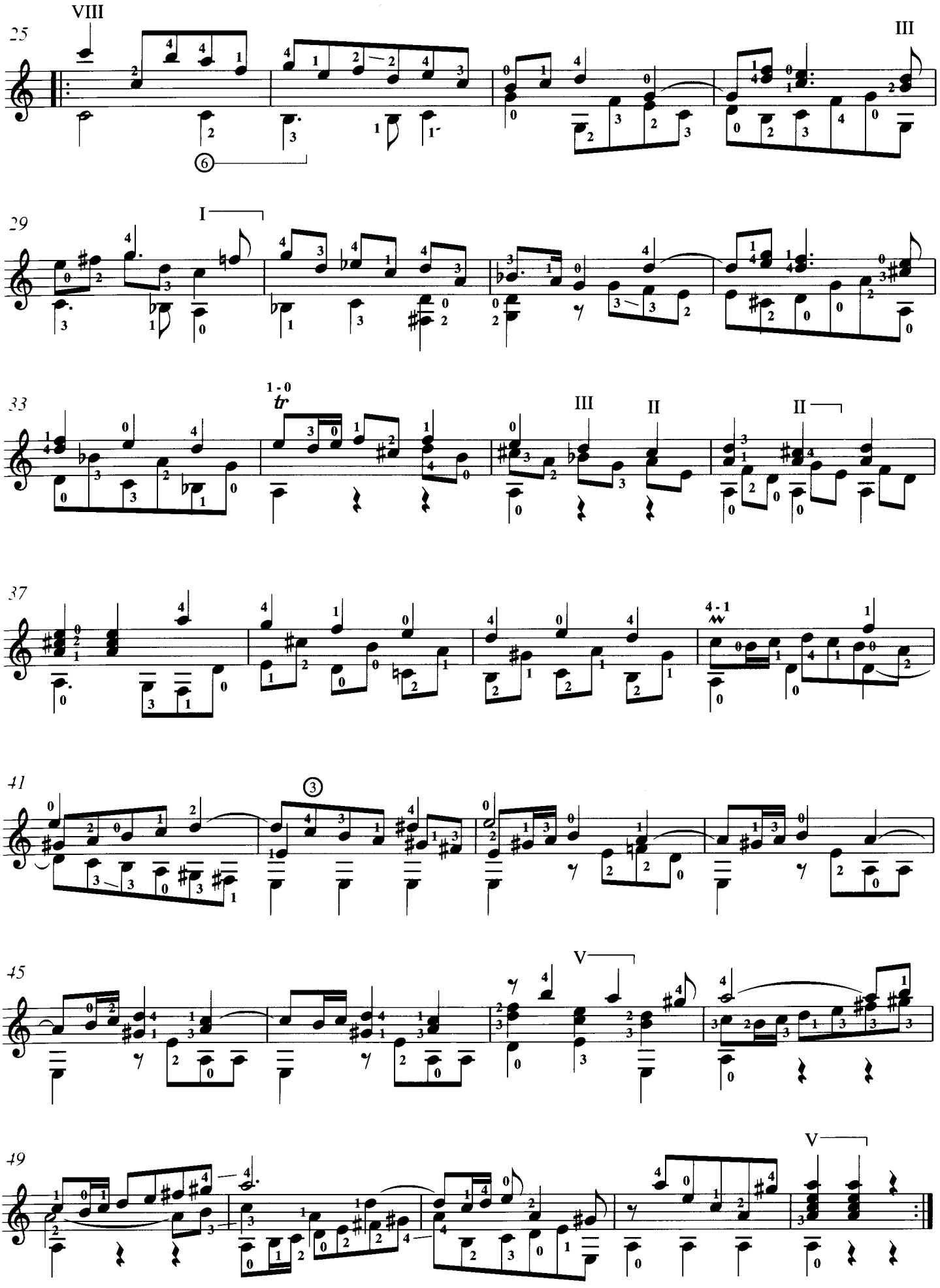


SONATA K.42



SONATA K.60

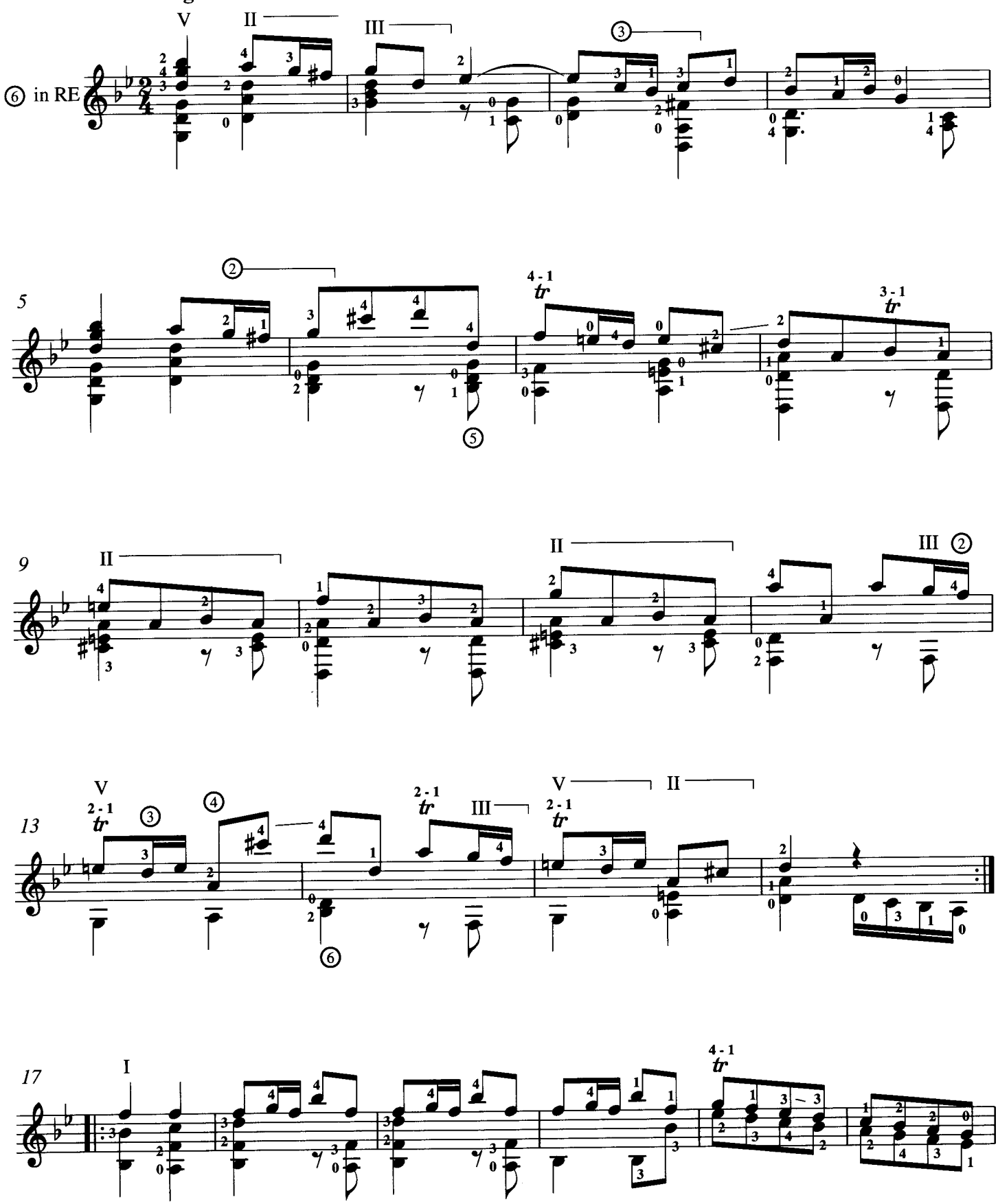


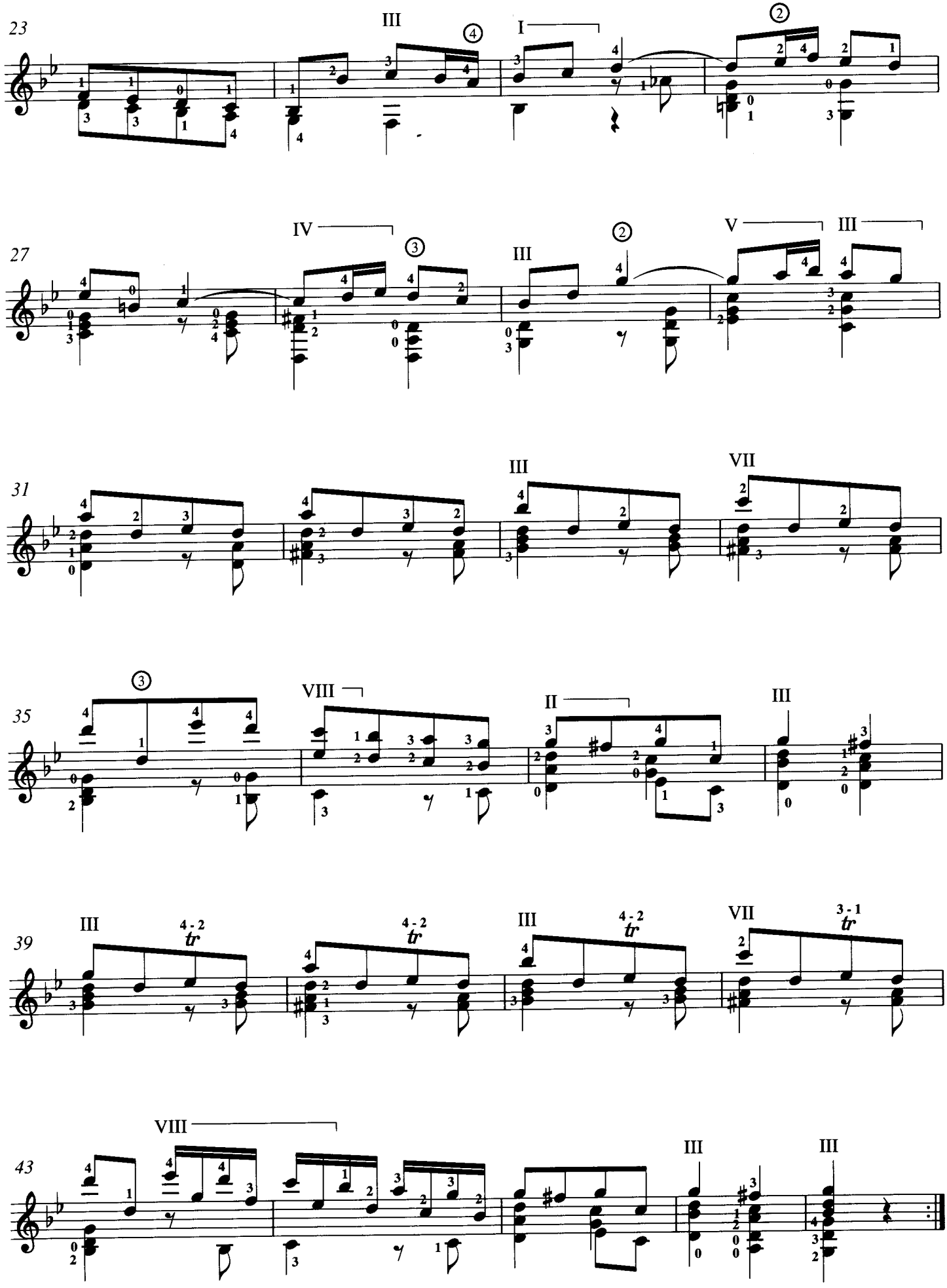

25
VIII
III
29
I
33
1 - 0
tr
III
II
II
37
4 - 1
41
3
45
V
49
V

SONATA K.64

GAVOTTA

Allegro

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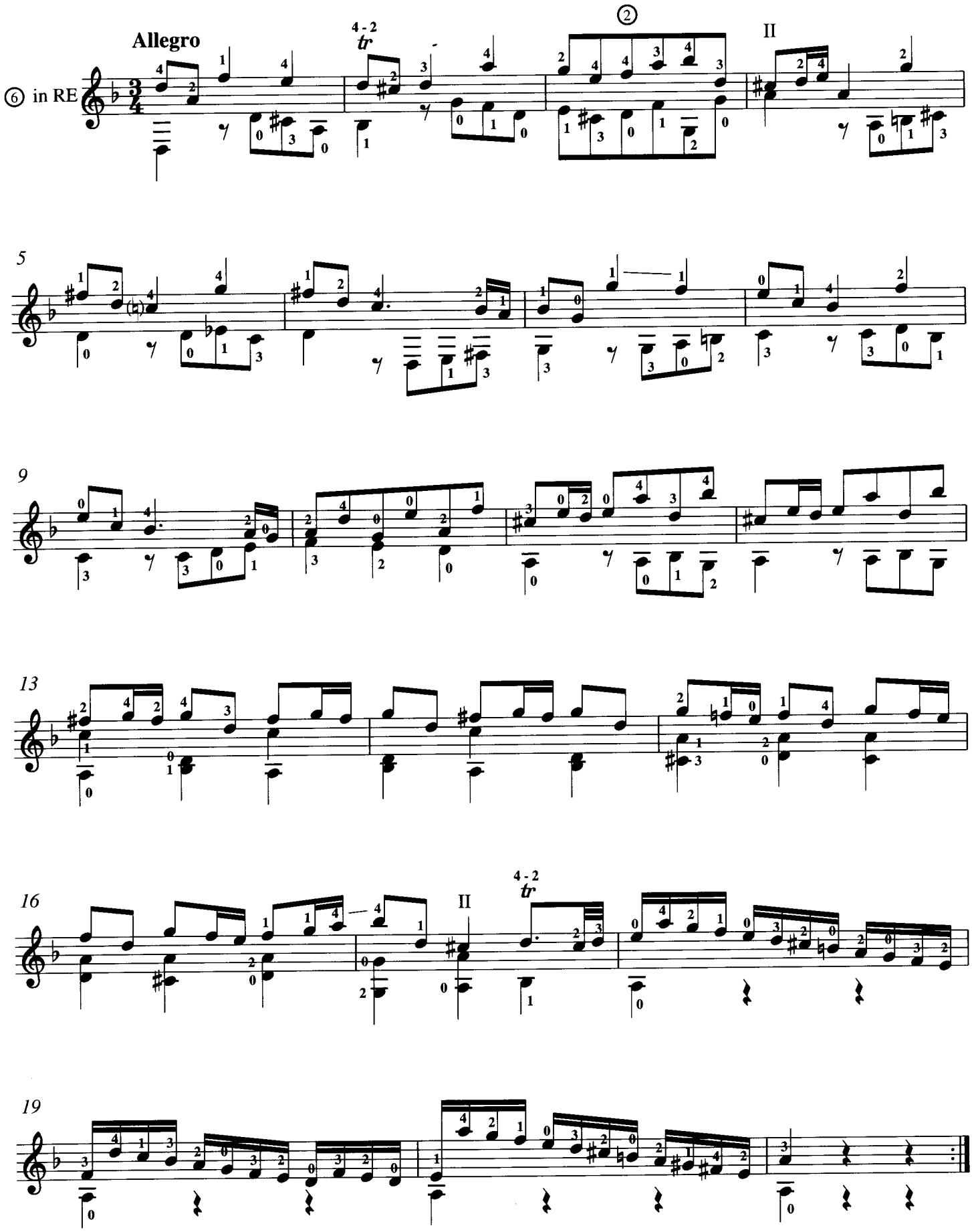
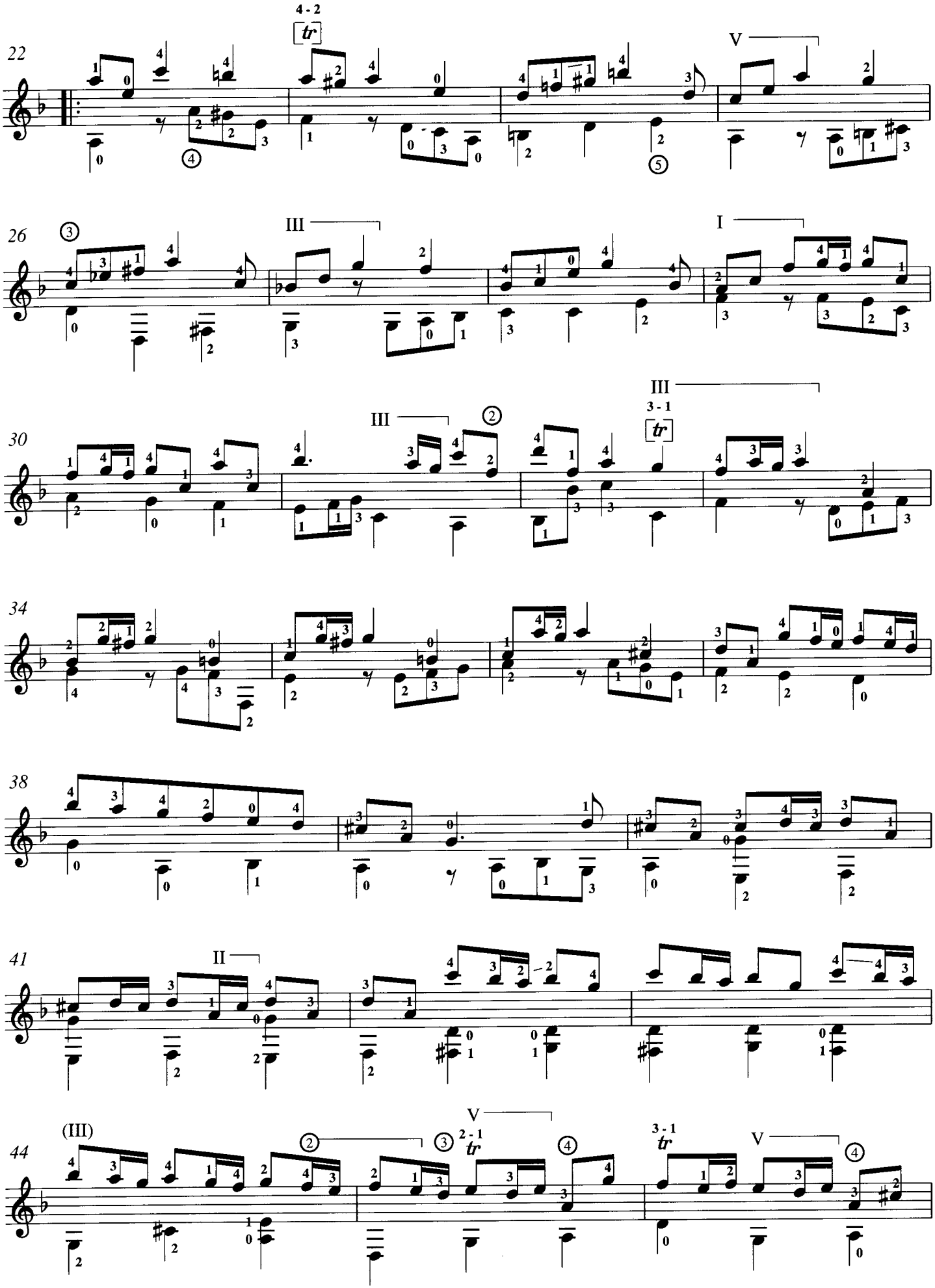
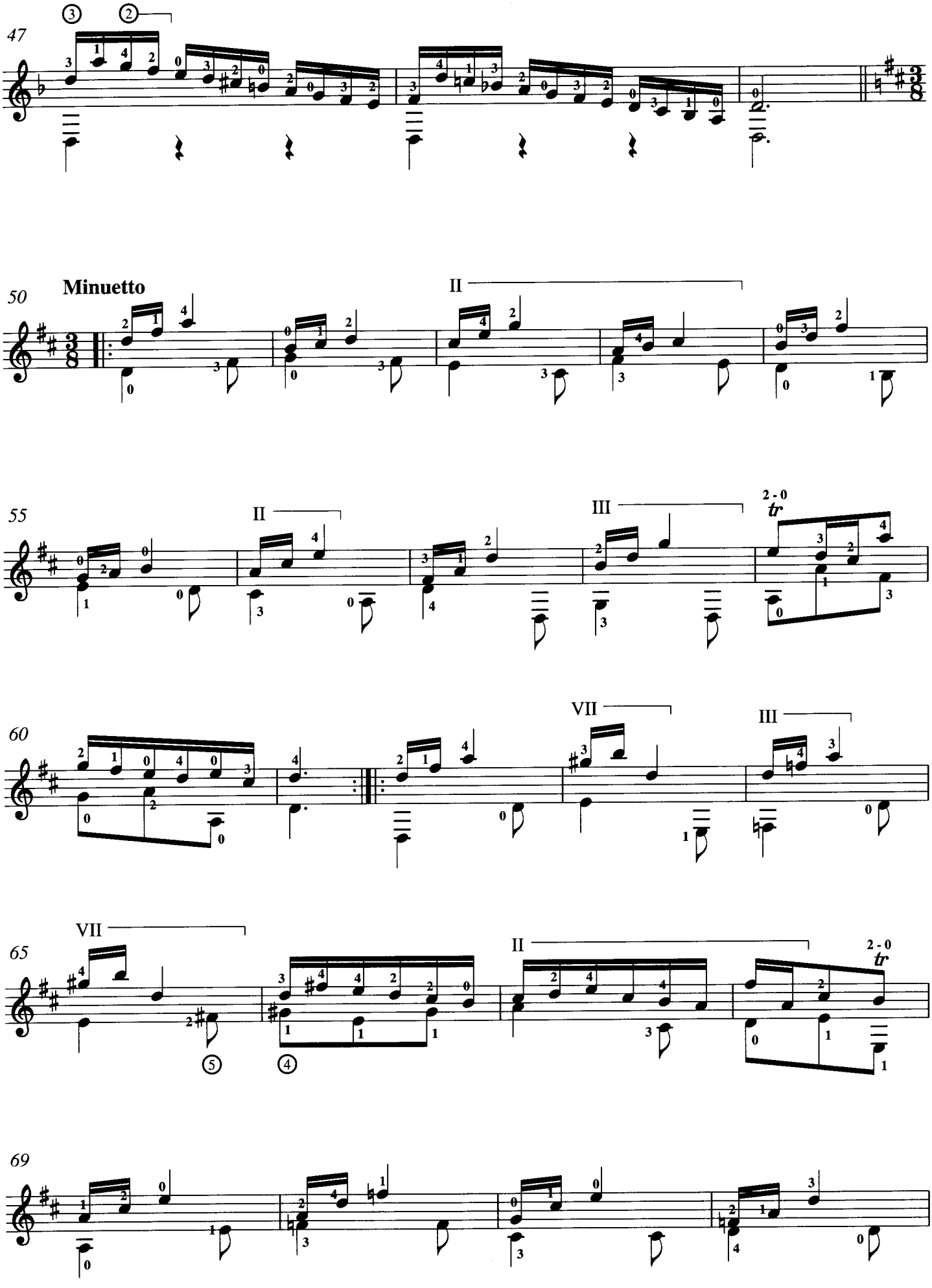
III
I
27
IV
III
V
III
31
III
VII
35
VIII
II
III
39
III
4-2
tr
III
4-2
tr
VII
3-1
tr
43
VIII
III
III

SONATA K.73




22
4 - 2
tr
V
26
III
I
30
III
III
2
3 - 1
tr
34
38
41
II
44
(III)
2
3
V
2 - 1
tr
3 - 1
tr
V
4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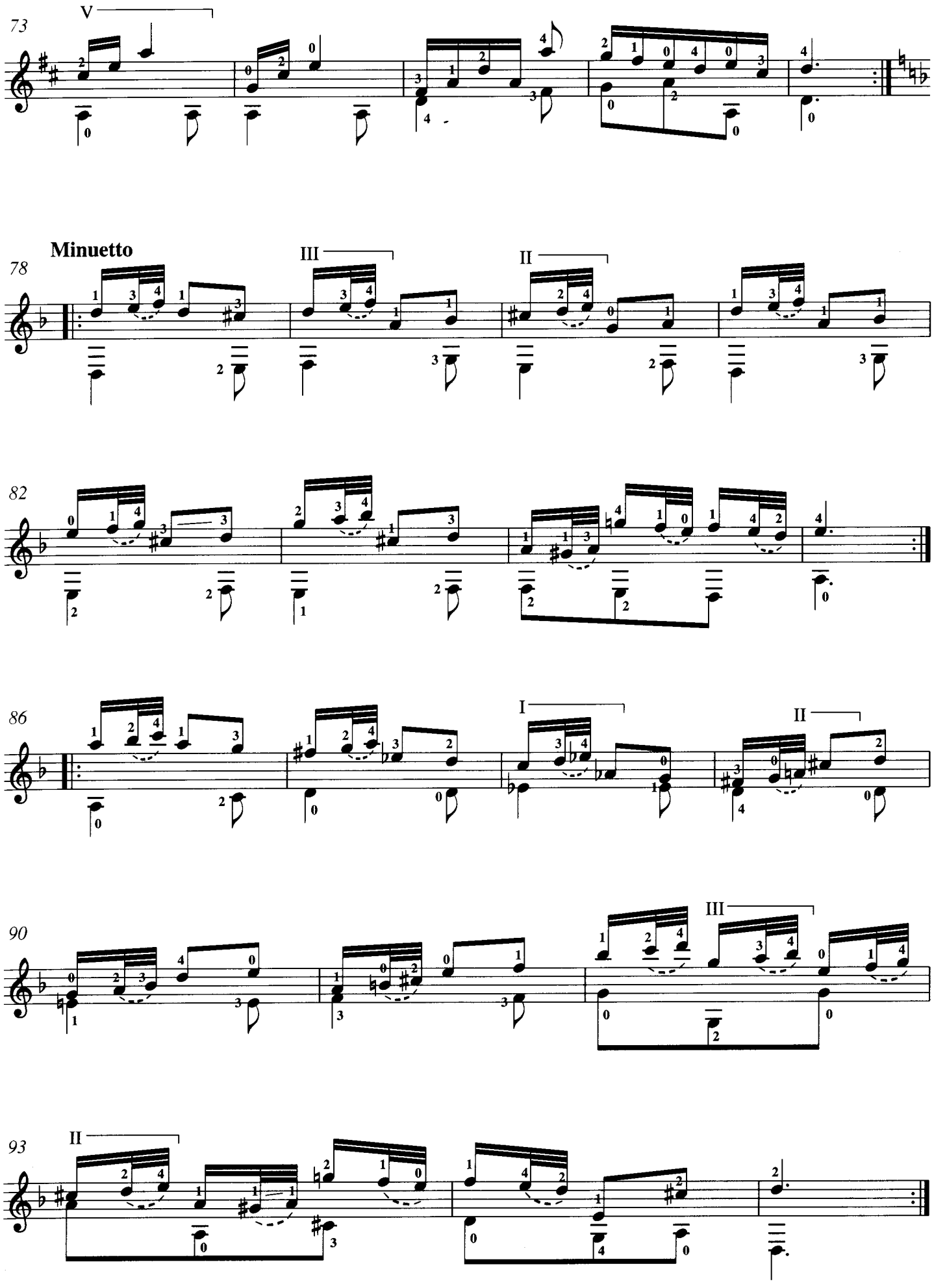
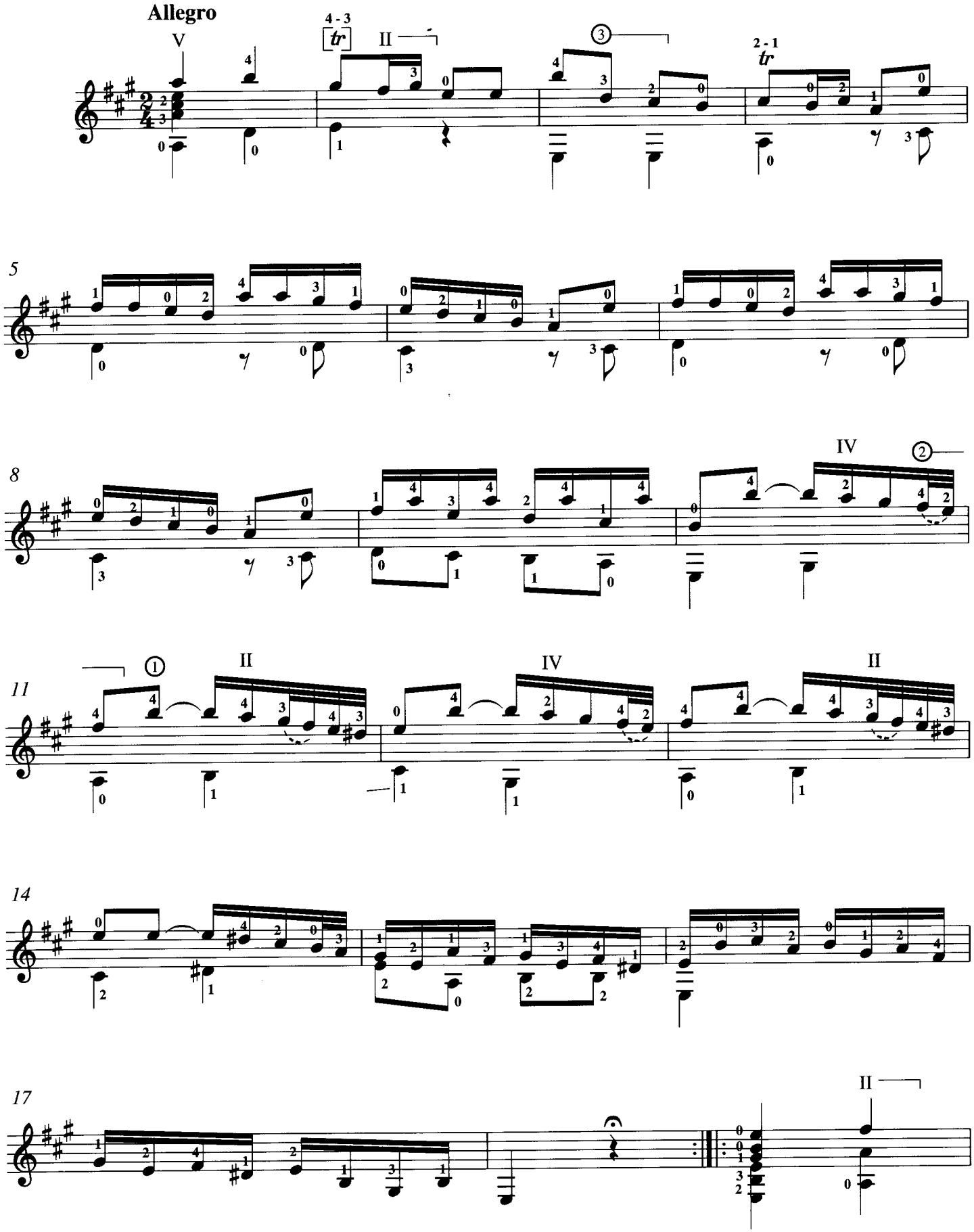
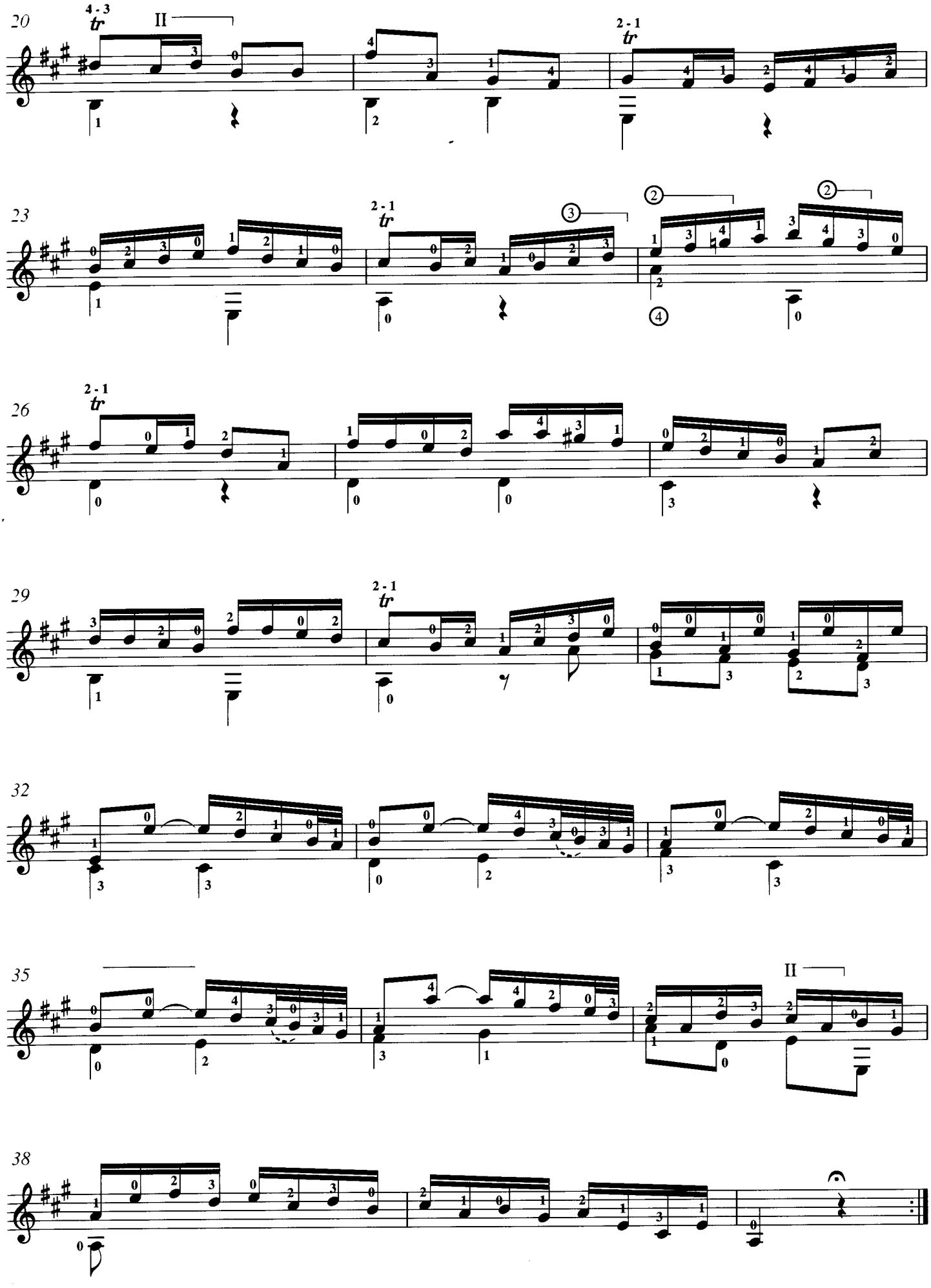
50
Minuetto
II
55
II
III
2 - 0
tr
60
VII
III
65
VII
II
2 - 0
tr
69


73
V
Minuetto
78
III
II
82
86
I
II
90
III
93
II

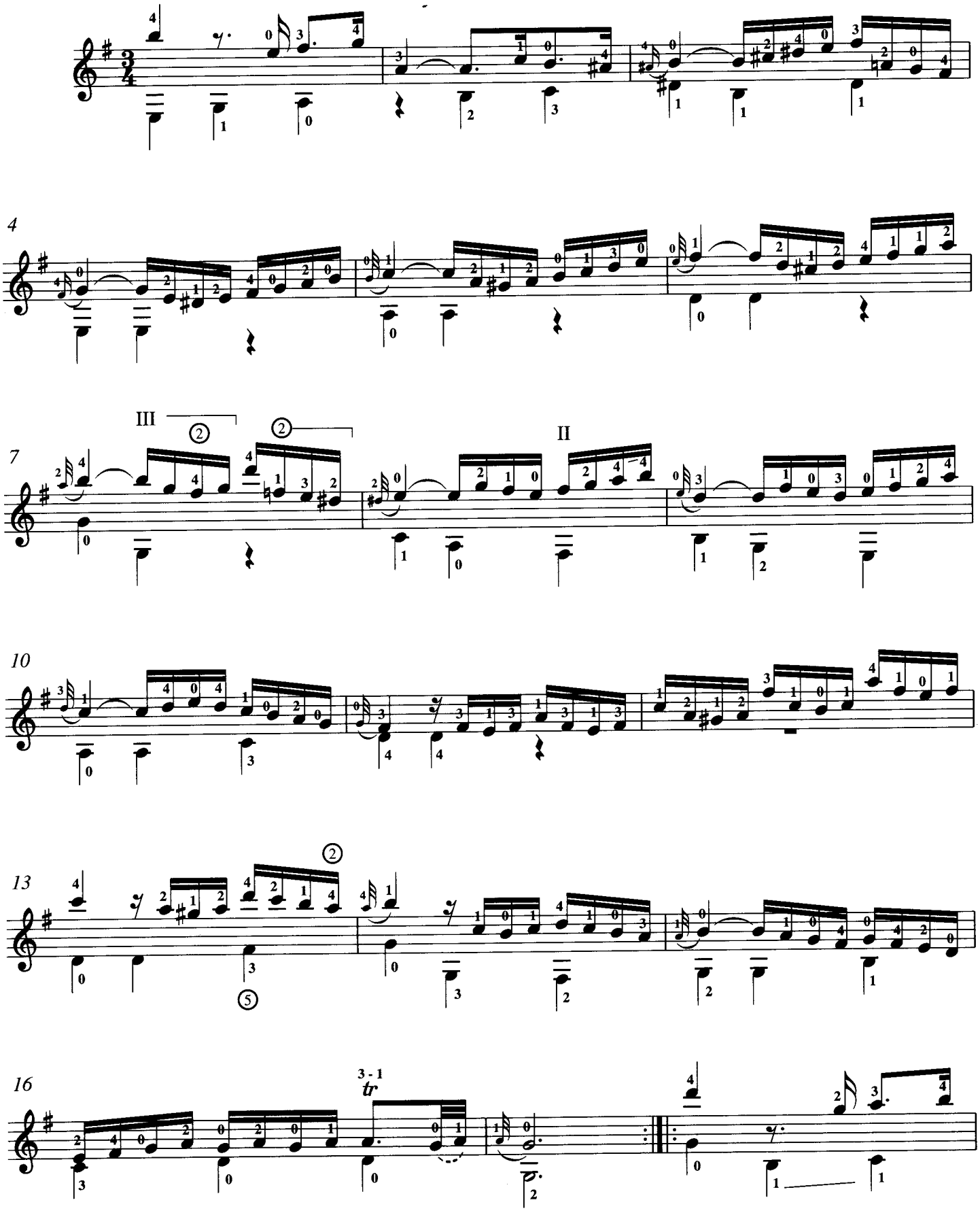
SONATA K.74

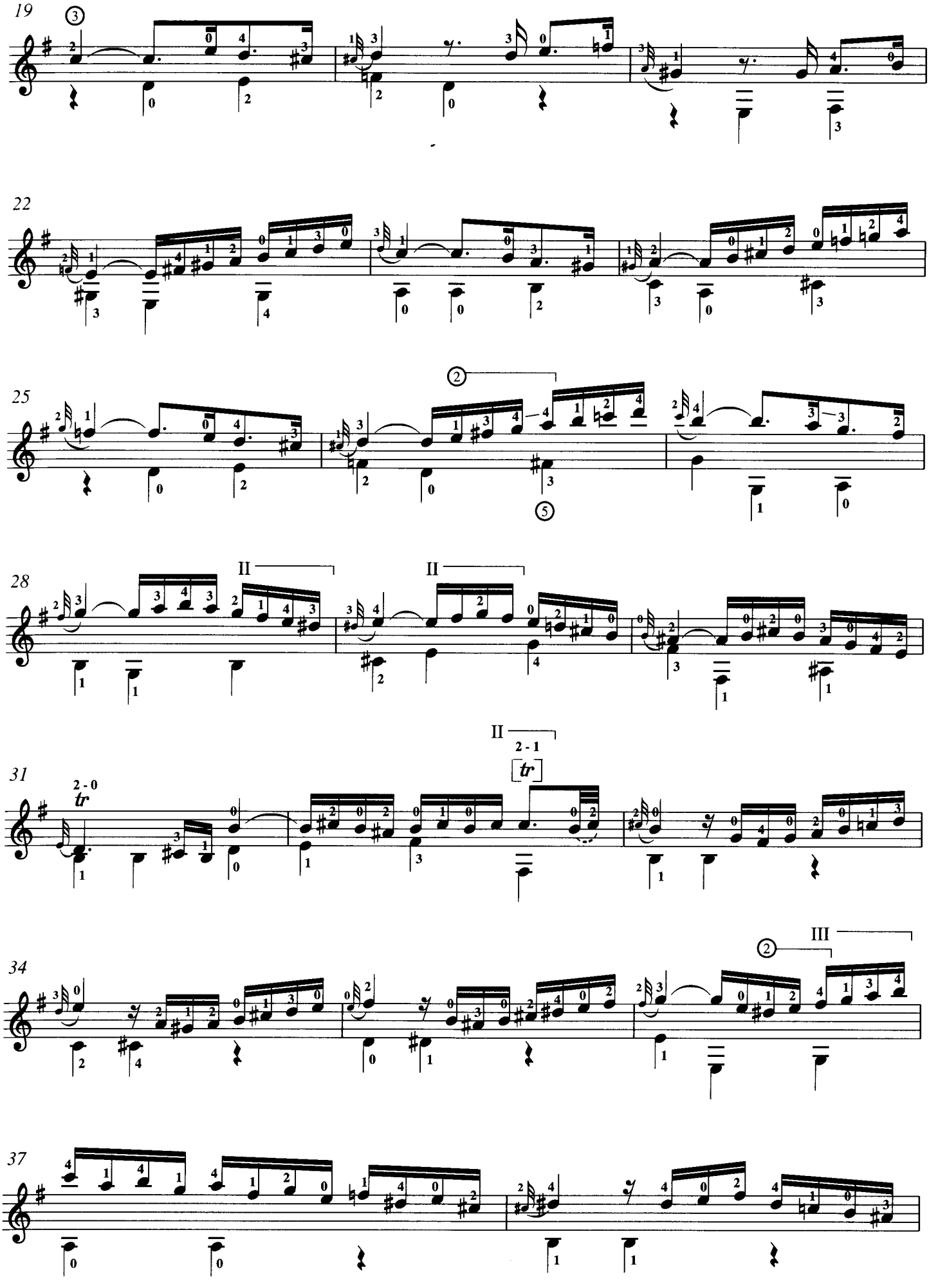


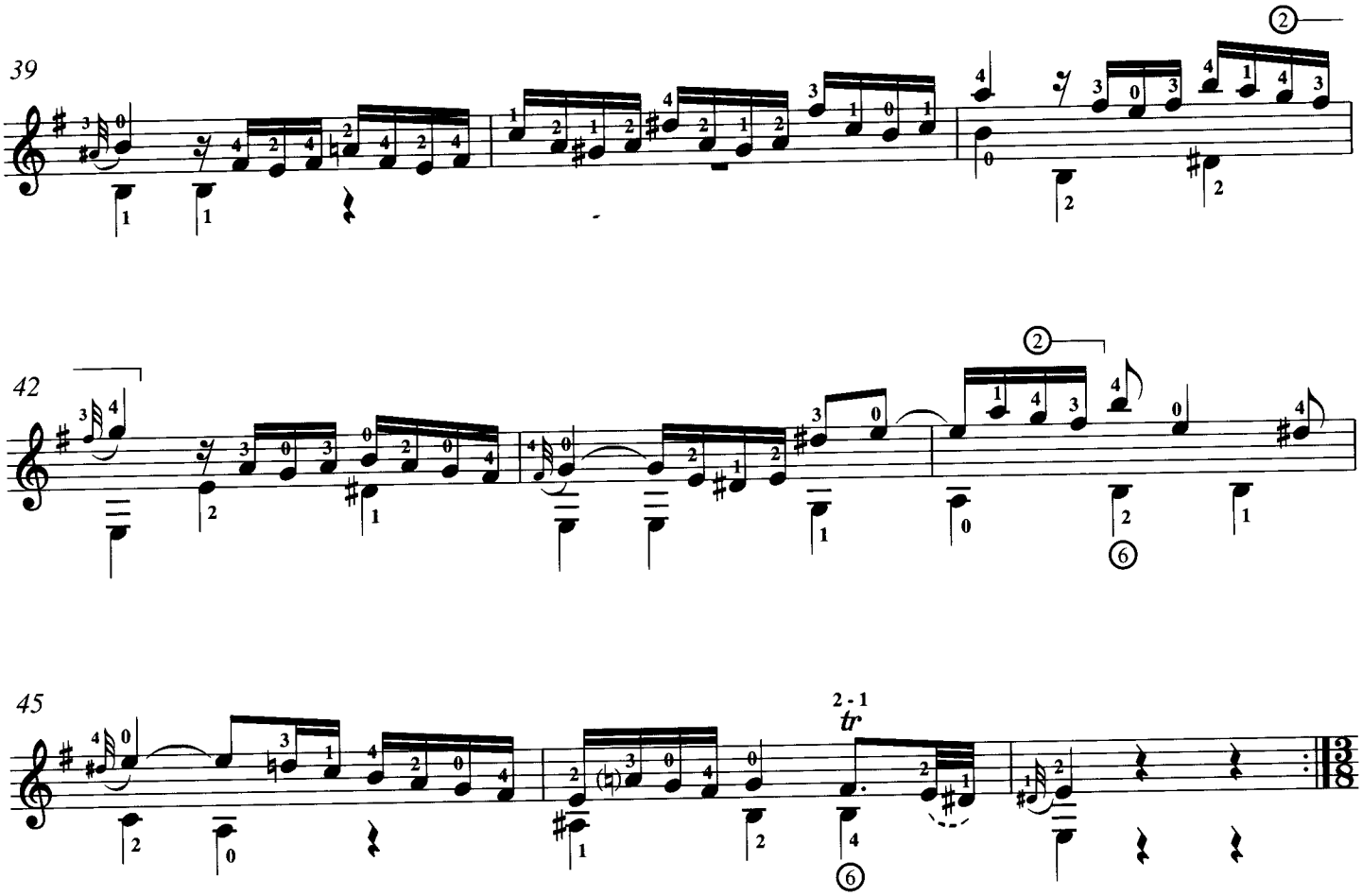

20
4 - 3
tr
II
2 - 1
tr
23
2 - 1
tr
26
2 - 1
tr
29
2 - 1
tr
32
35
II
38

SONATA K.77

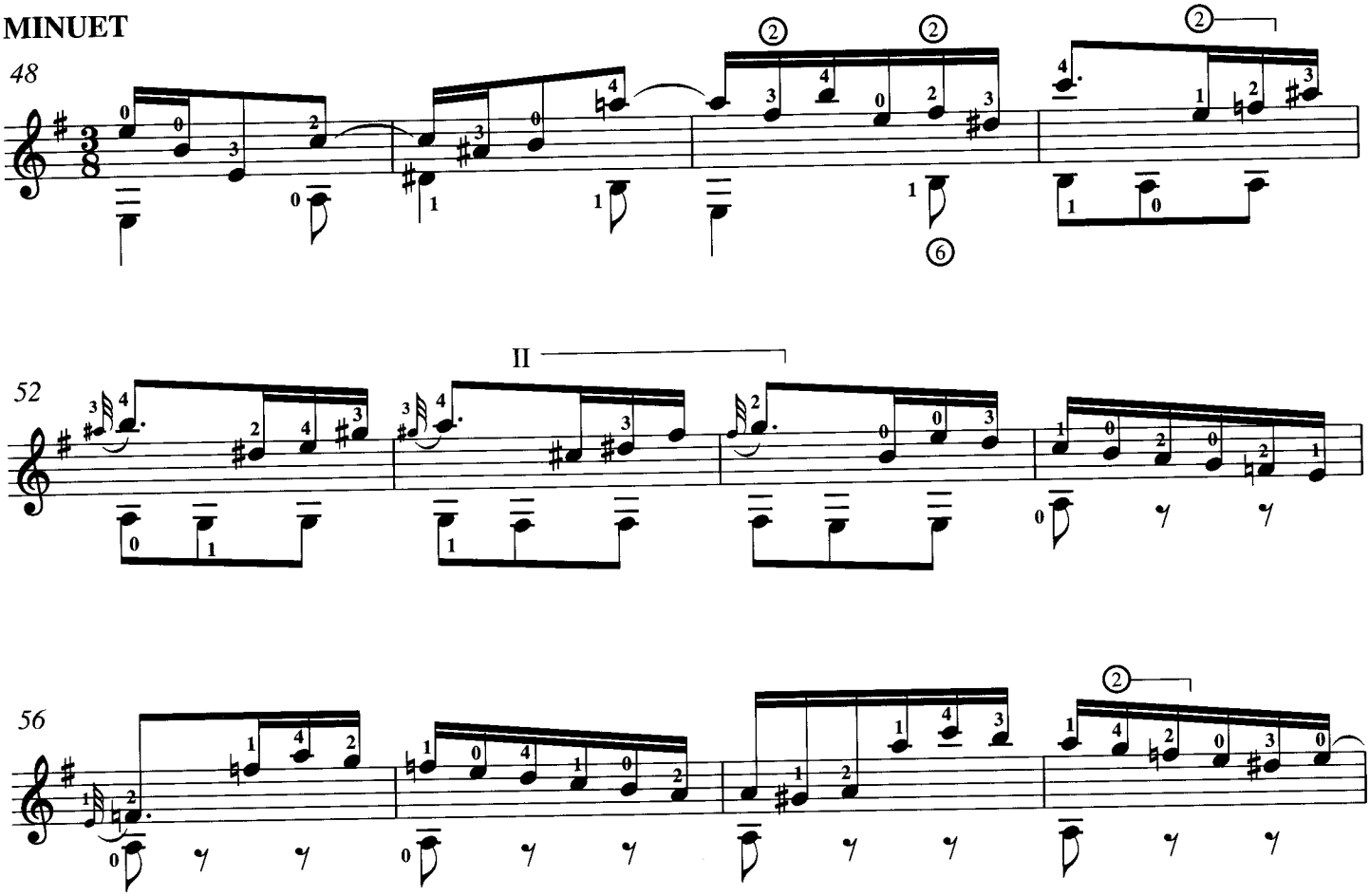
Moderato e cantabile

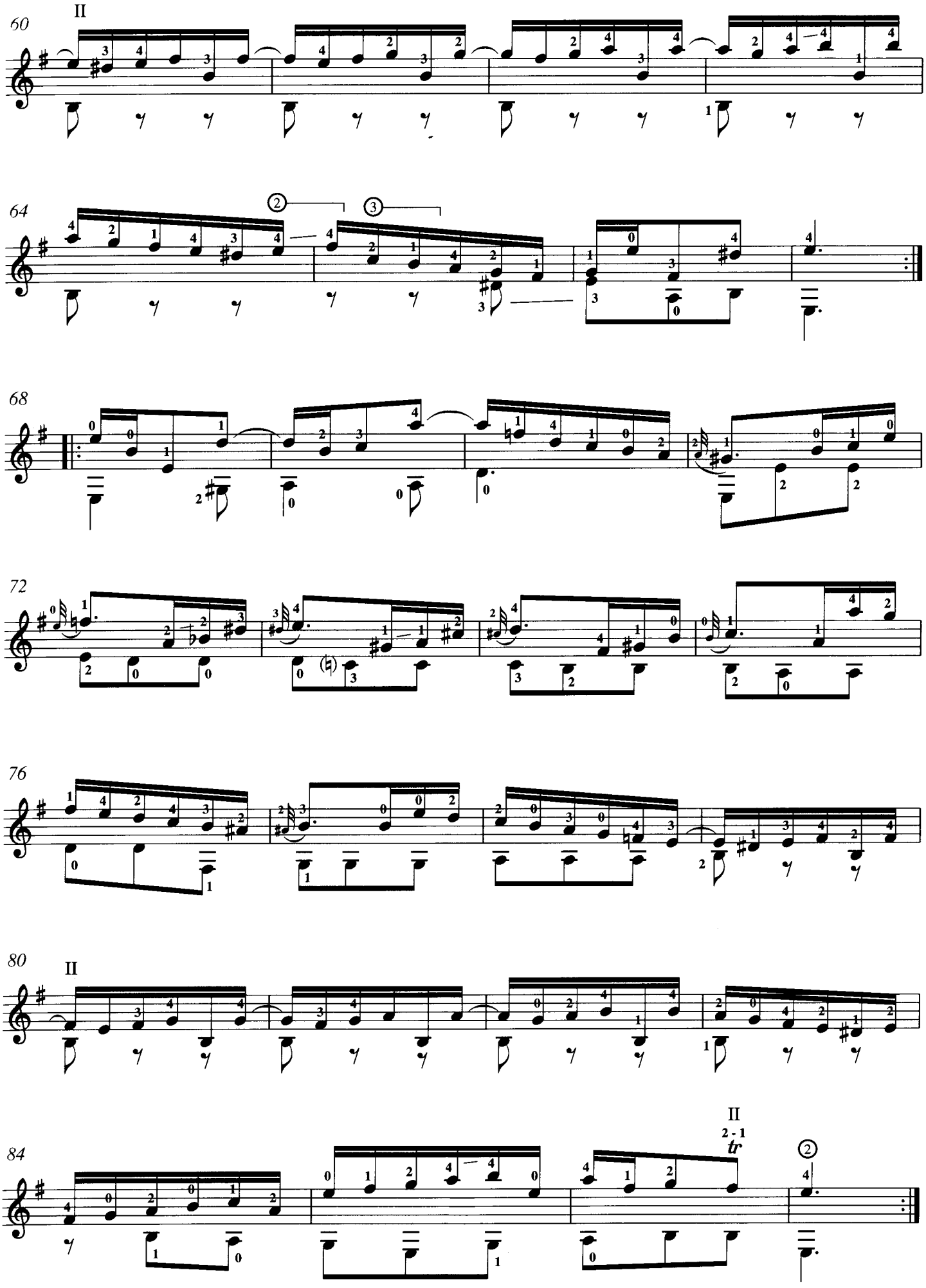



19
22
25
28
31
34
37
II
III
tr
2 - 0
2 - 1



MINUET




60
II
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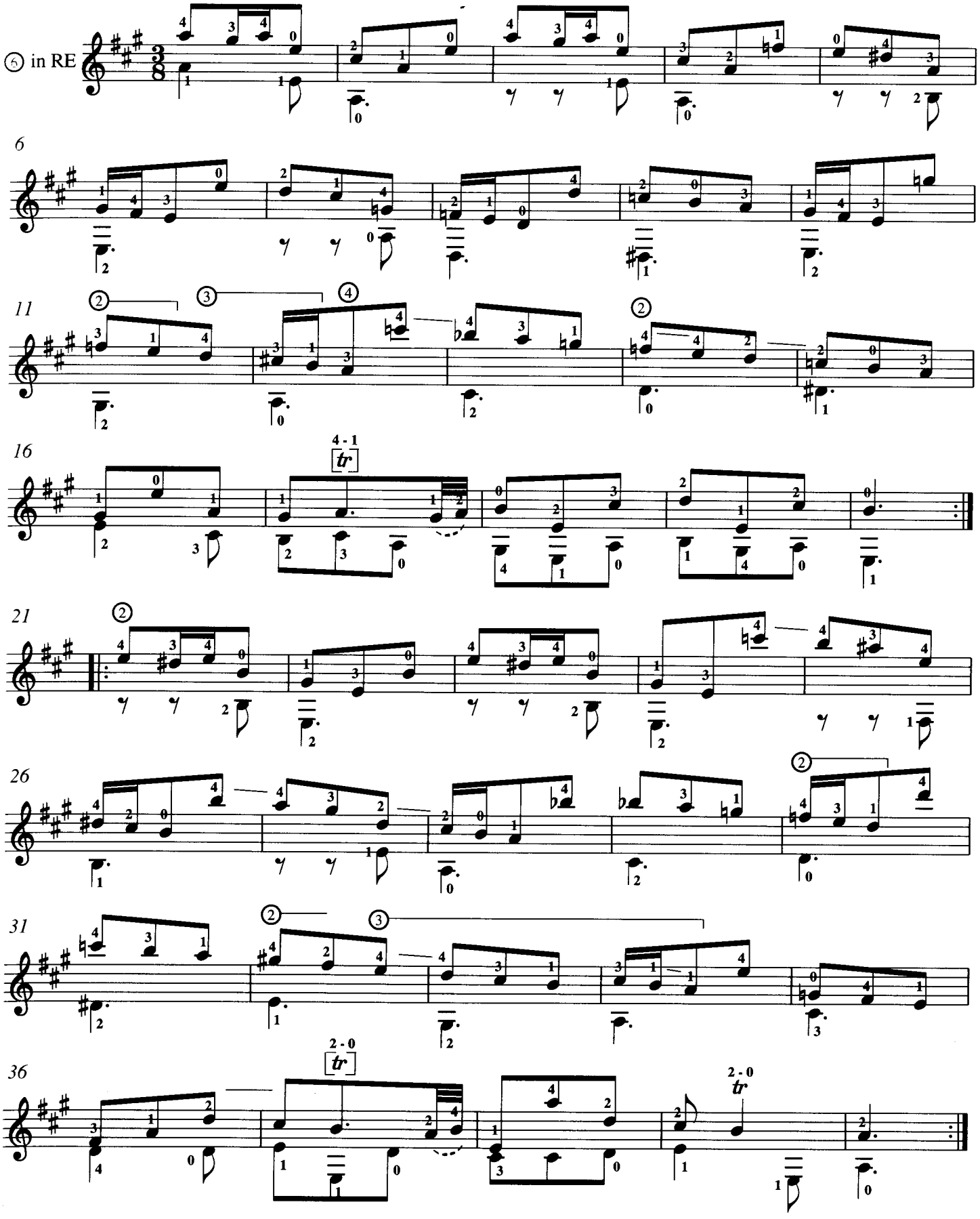
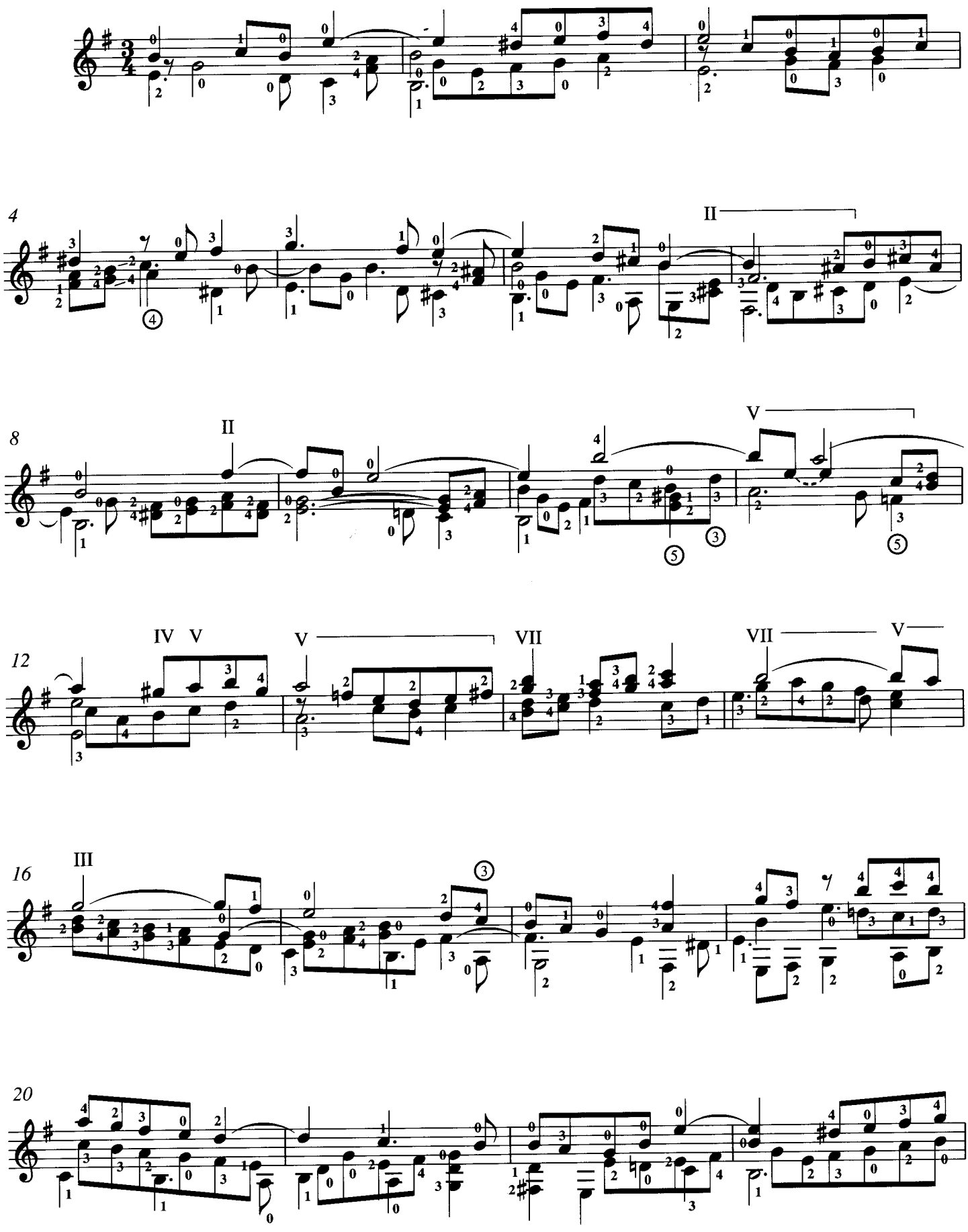
2
3
68
72
76
80
II
84
II
2 - 1
tr
2

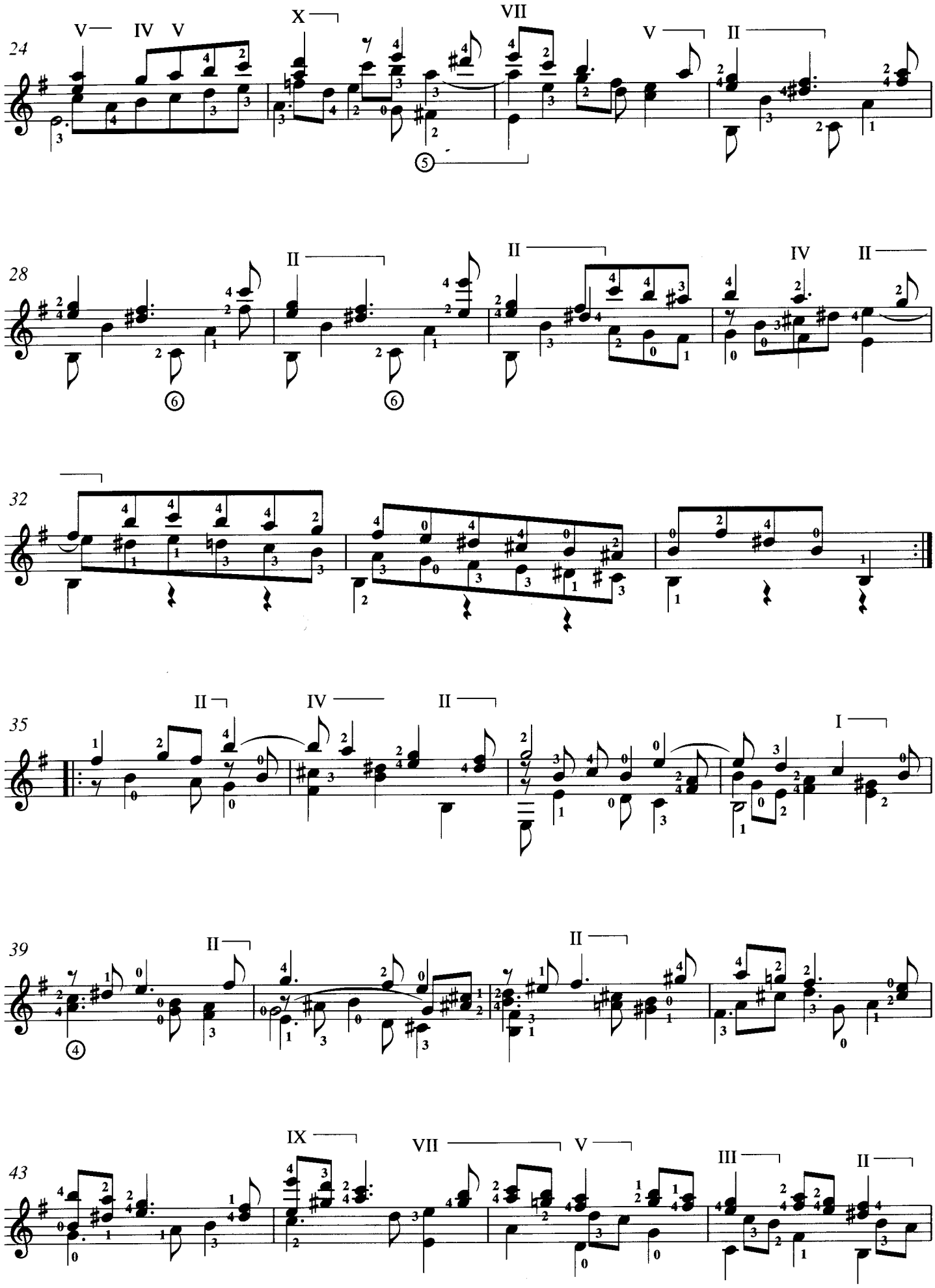
SONATA K.80

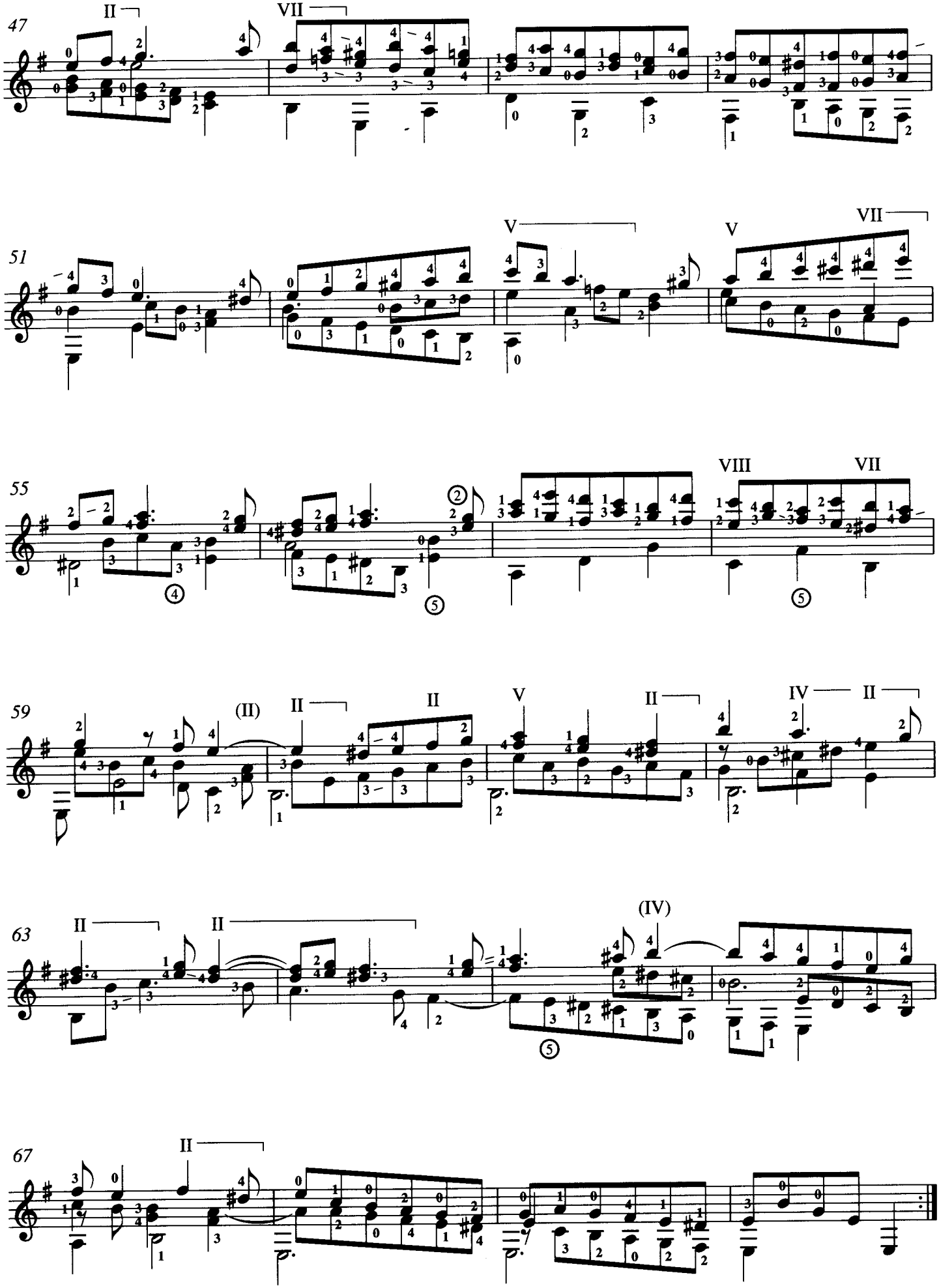
Minuet



SONATA K.87

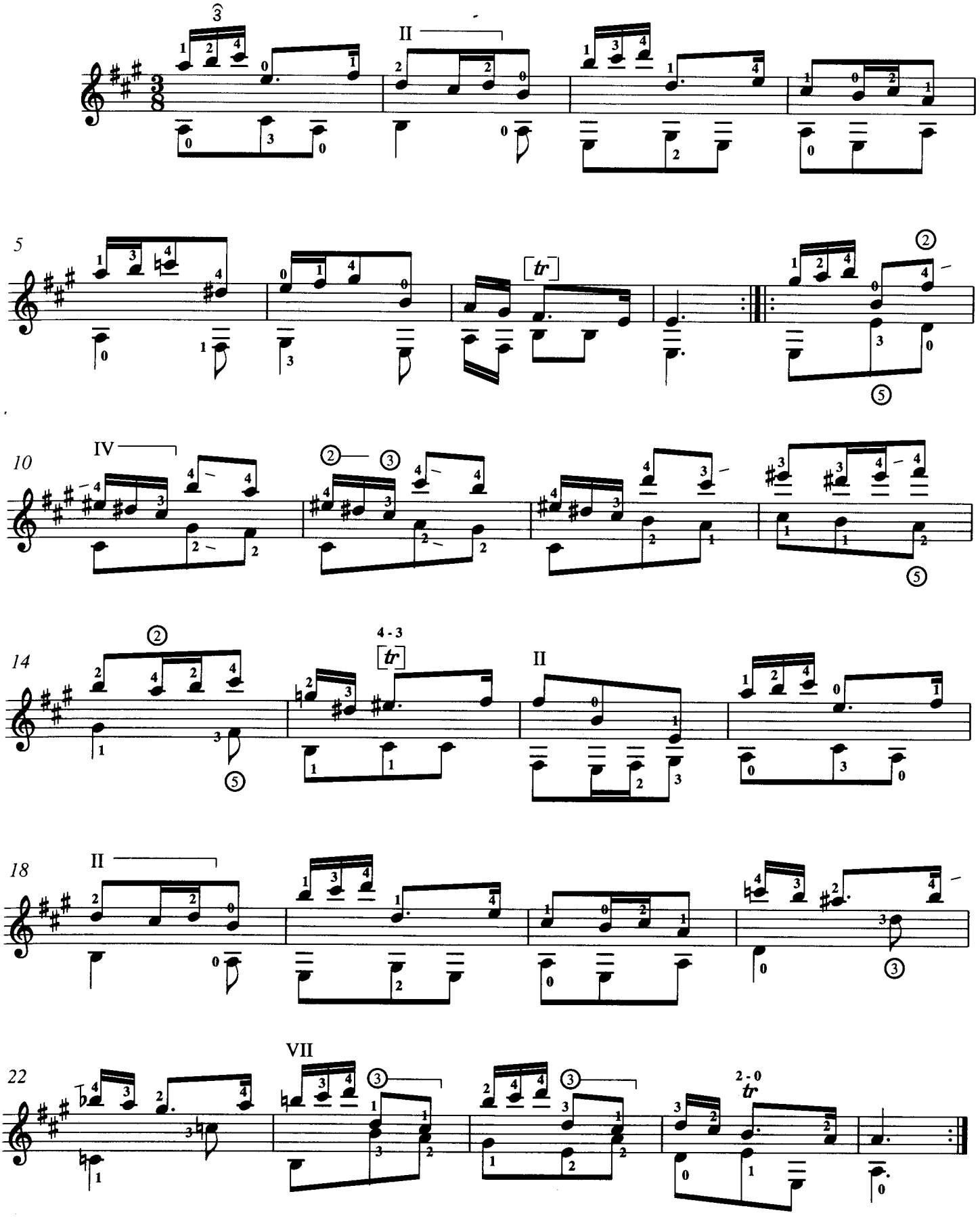



24
V
IV
V
X
VII
V
II
28
II
II
IV
II
32
35
II
IV
II
I
39
II
II
43
IX
VII
V
III
II

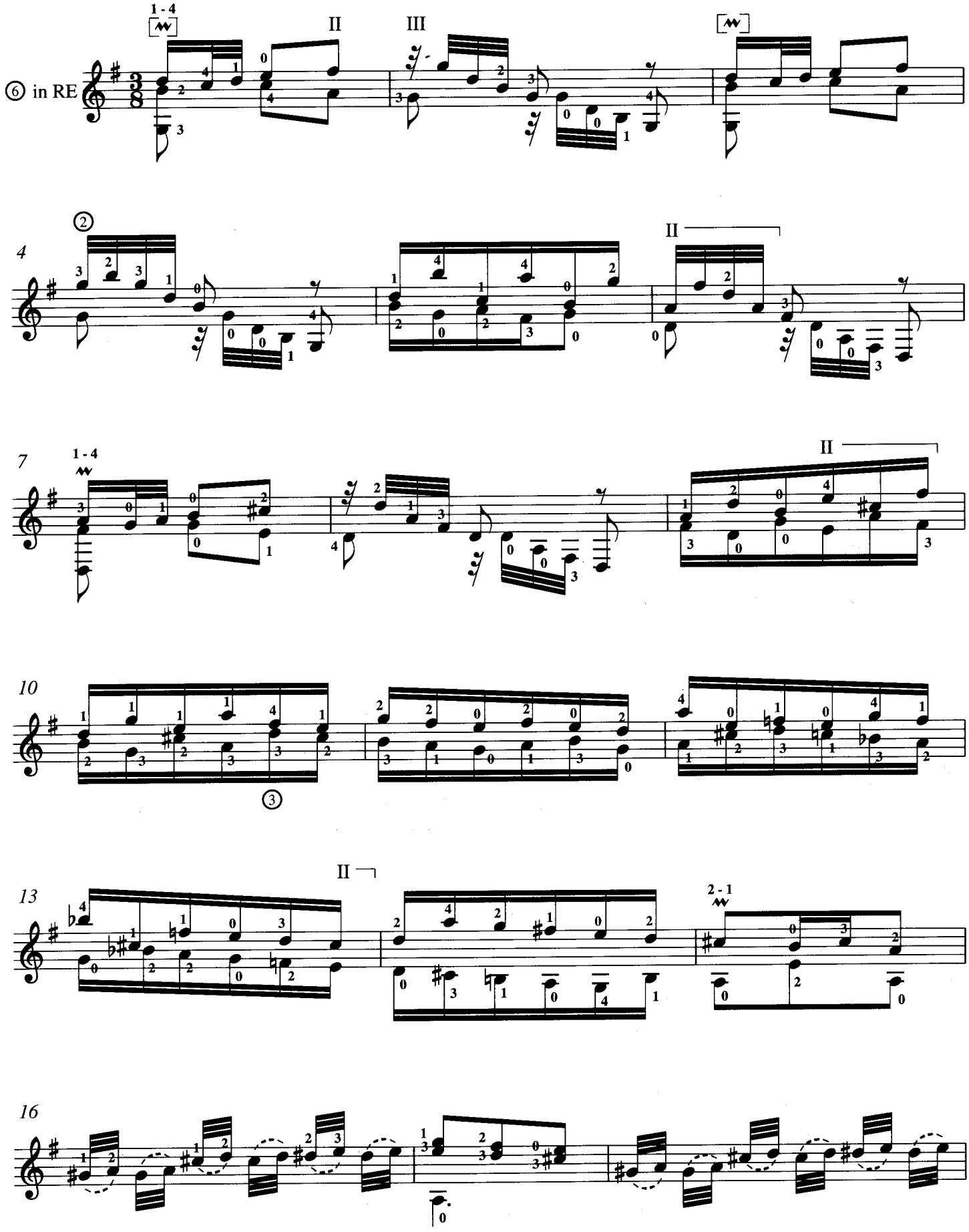

47
II
VII
51
V
V
VII
55
VIII
VII
59
(II)
II
II
V
II
IV
II
63
II
II
(IV)
67
II

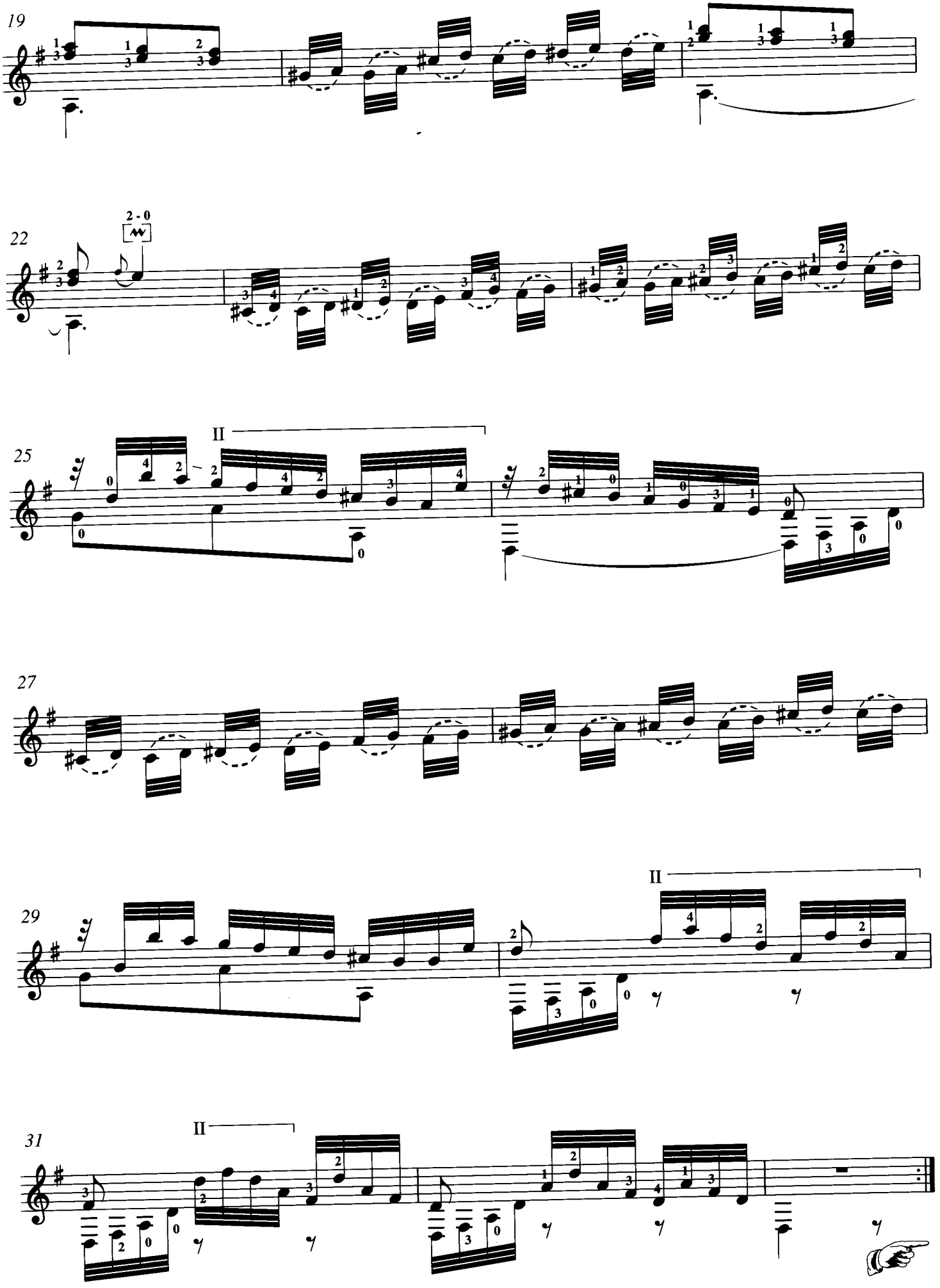
SONATA K.94

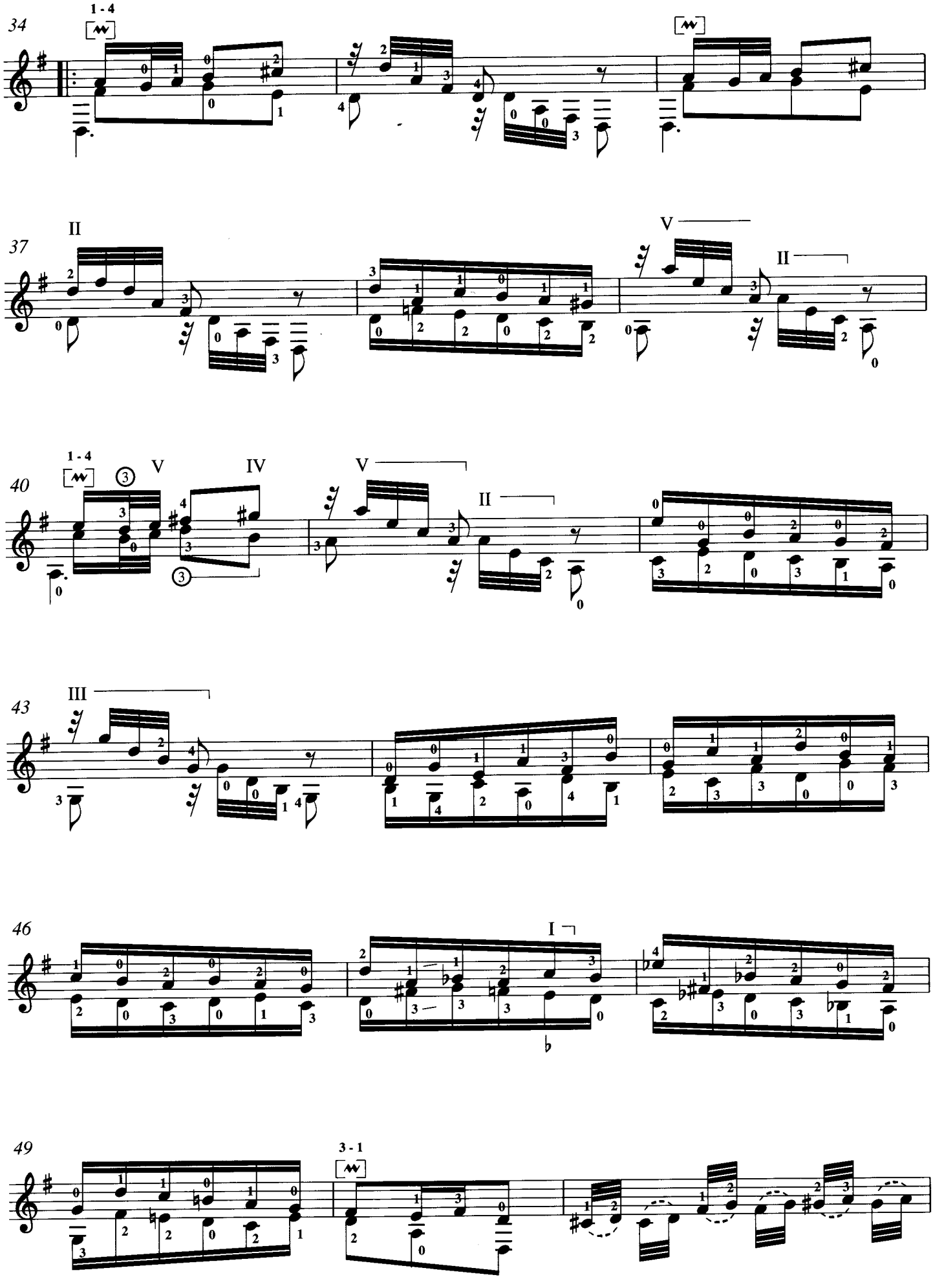
Minuet

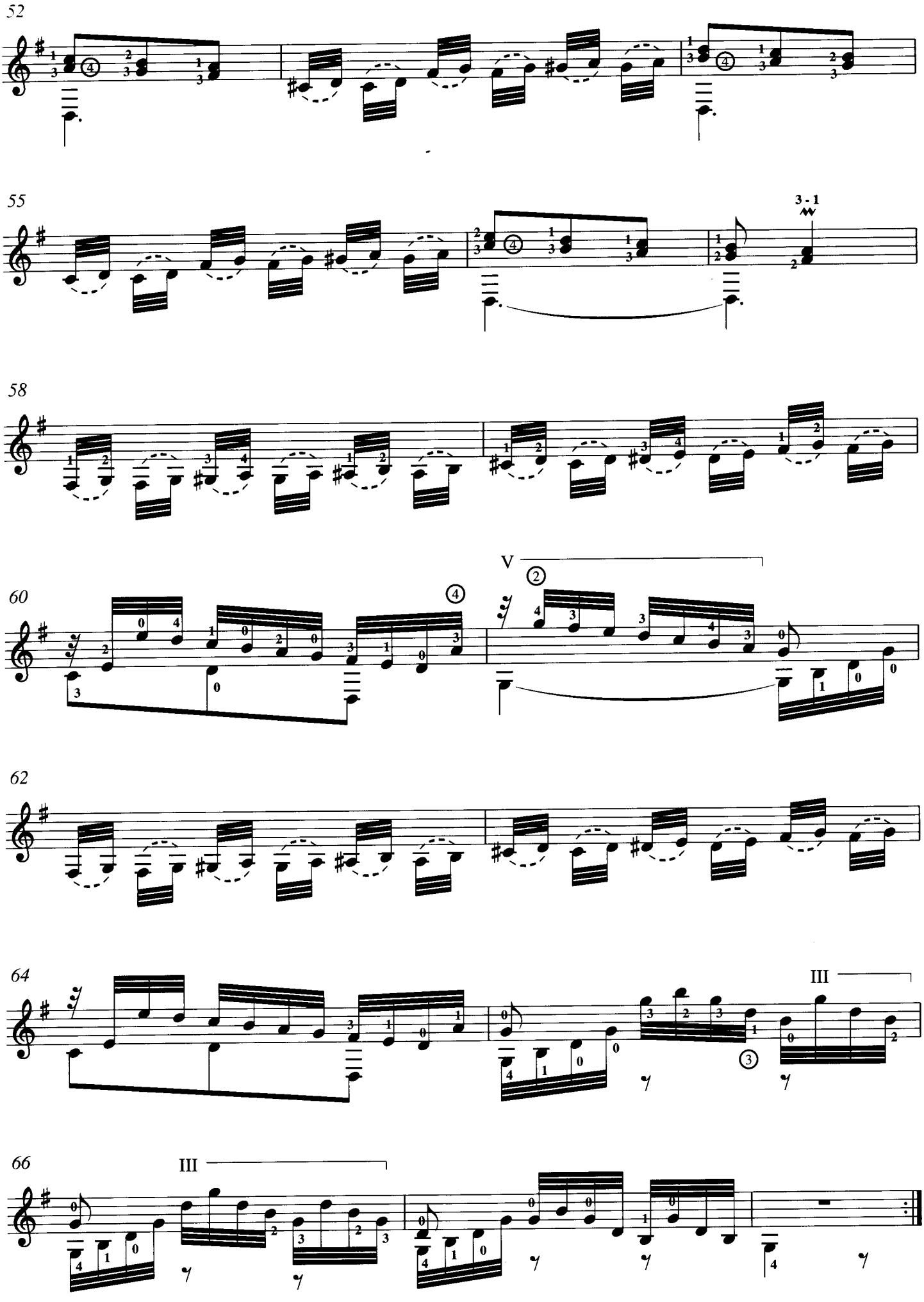


SONATA K.146

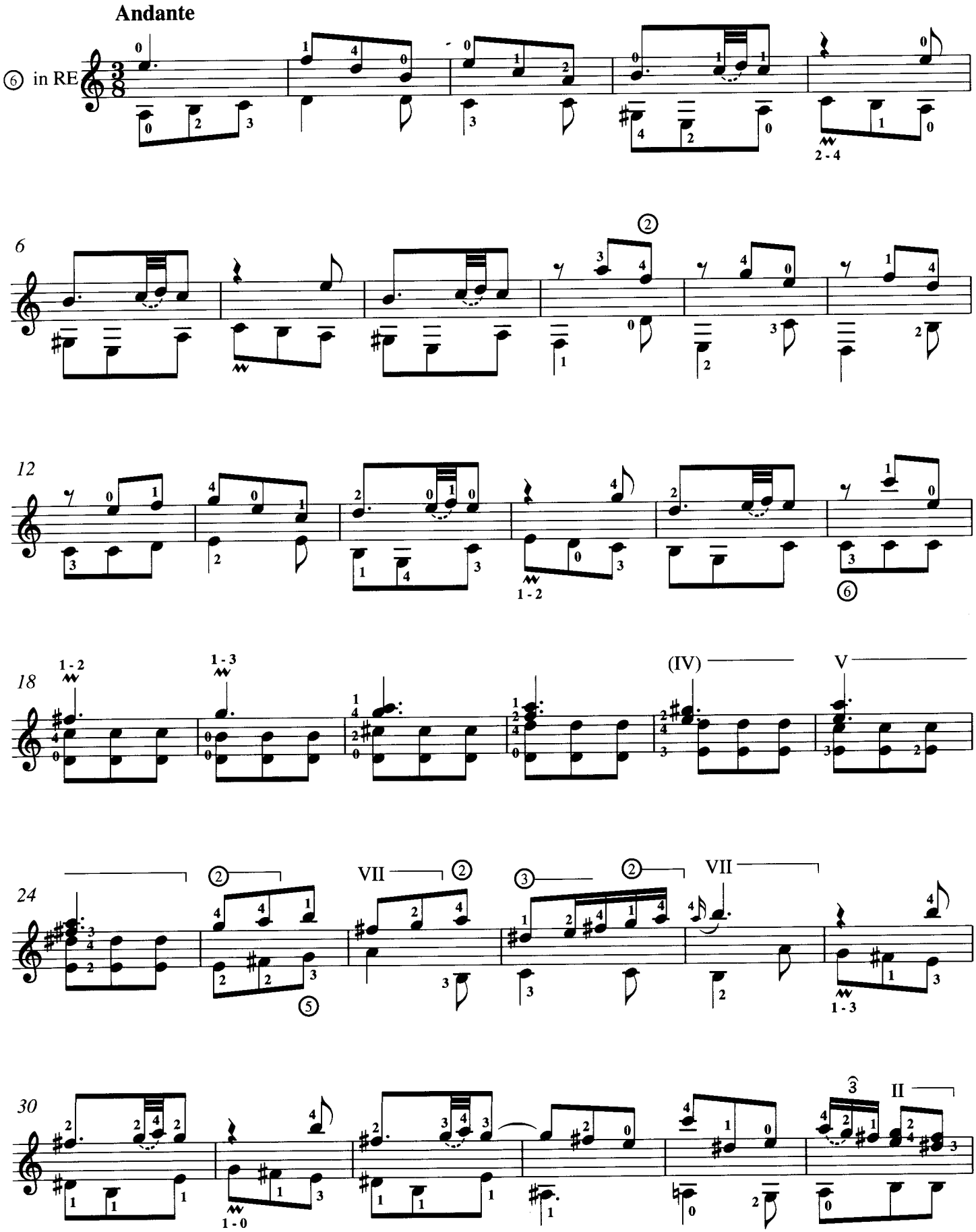


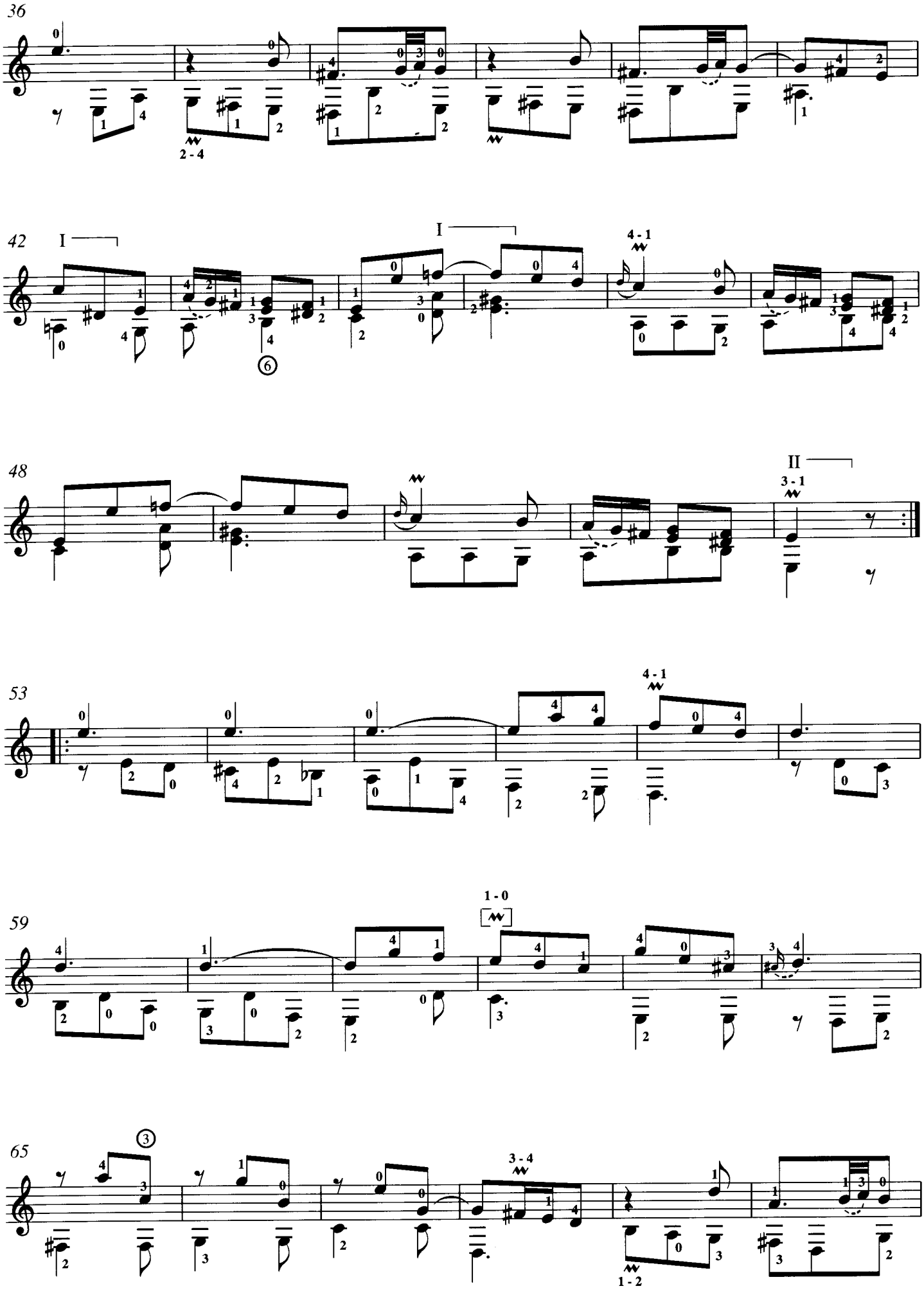

19
22
2 - 0
25
II
27
29
II
31
II

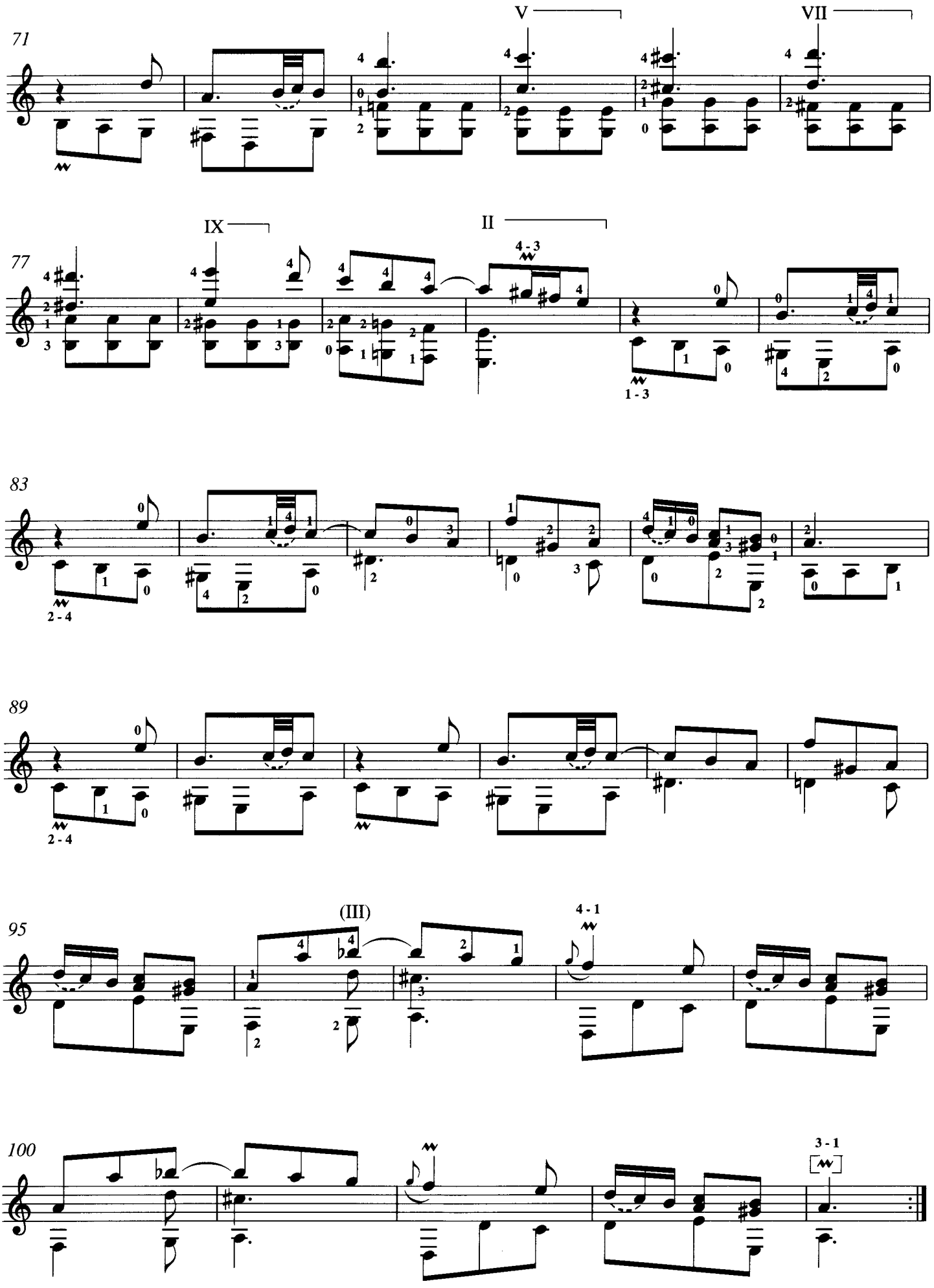

34
1 - 4
37
II
V
II
40
1 - 4
V
IV
V
II
43
III
46
I
49
3 - 1


52
55
3 - 1
58
60
V
62
64
III
66
III

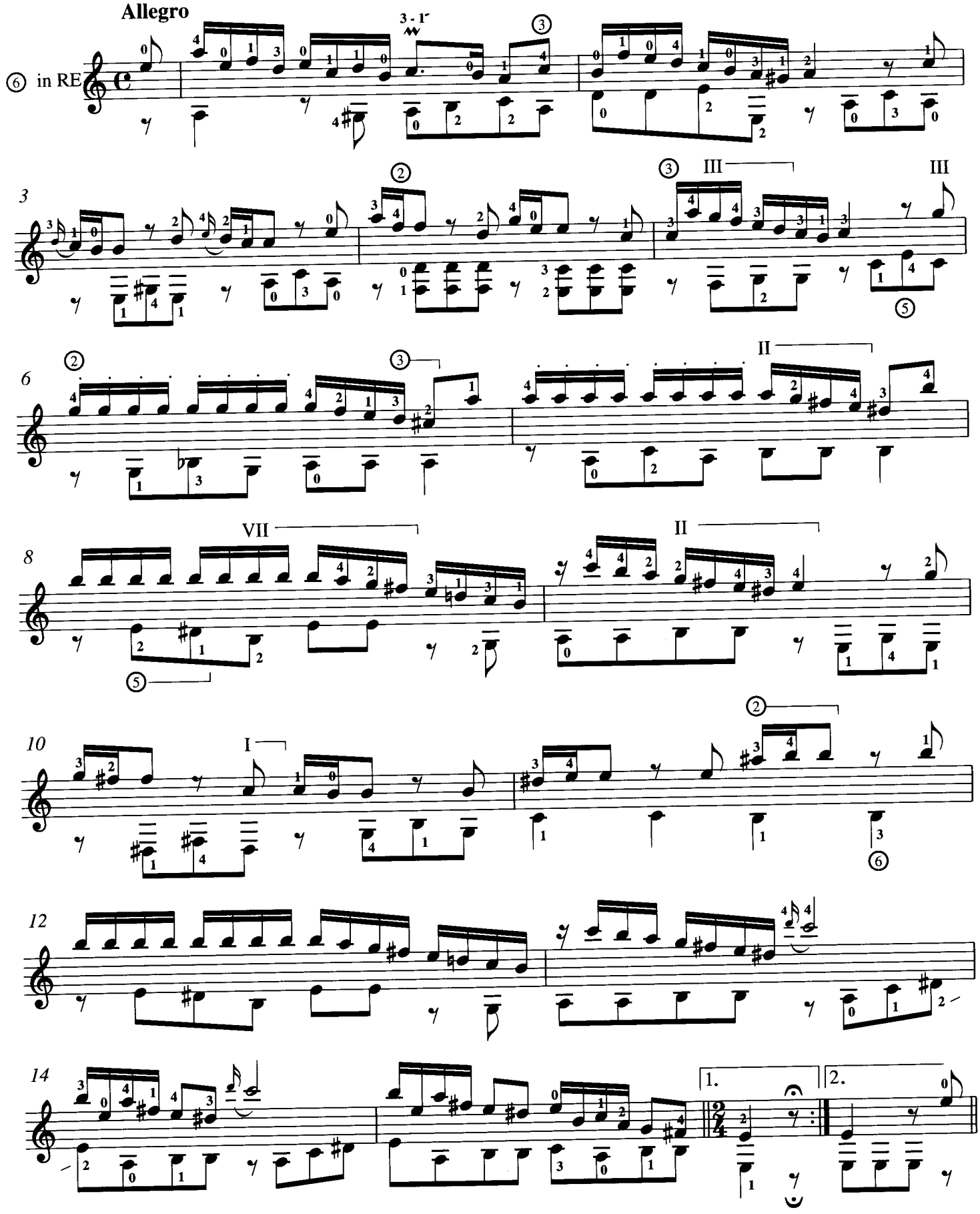
SONATA K.148

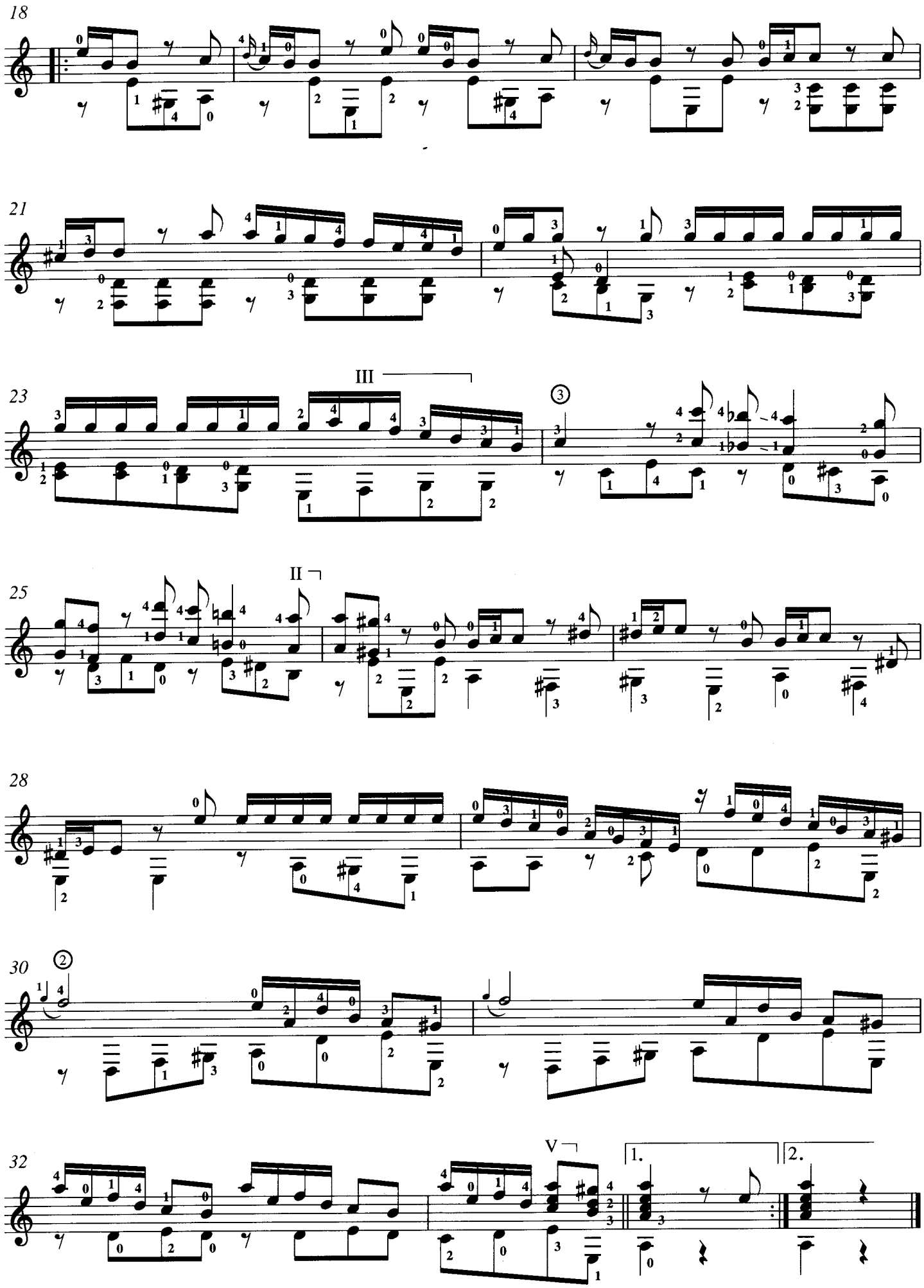



36
2 - 4
42
I
I
4 - 1
48
II
3 - 1
53
4 - 1
59
1 - 0
65
3 - 4
1 - 2

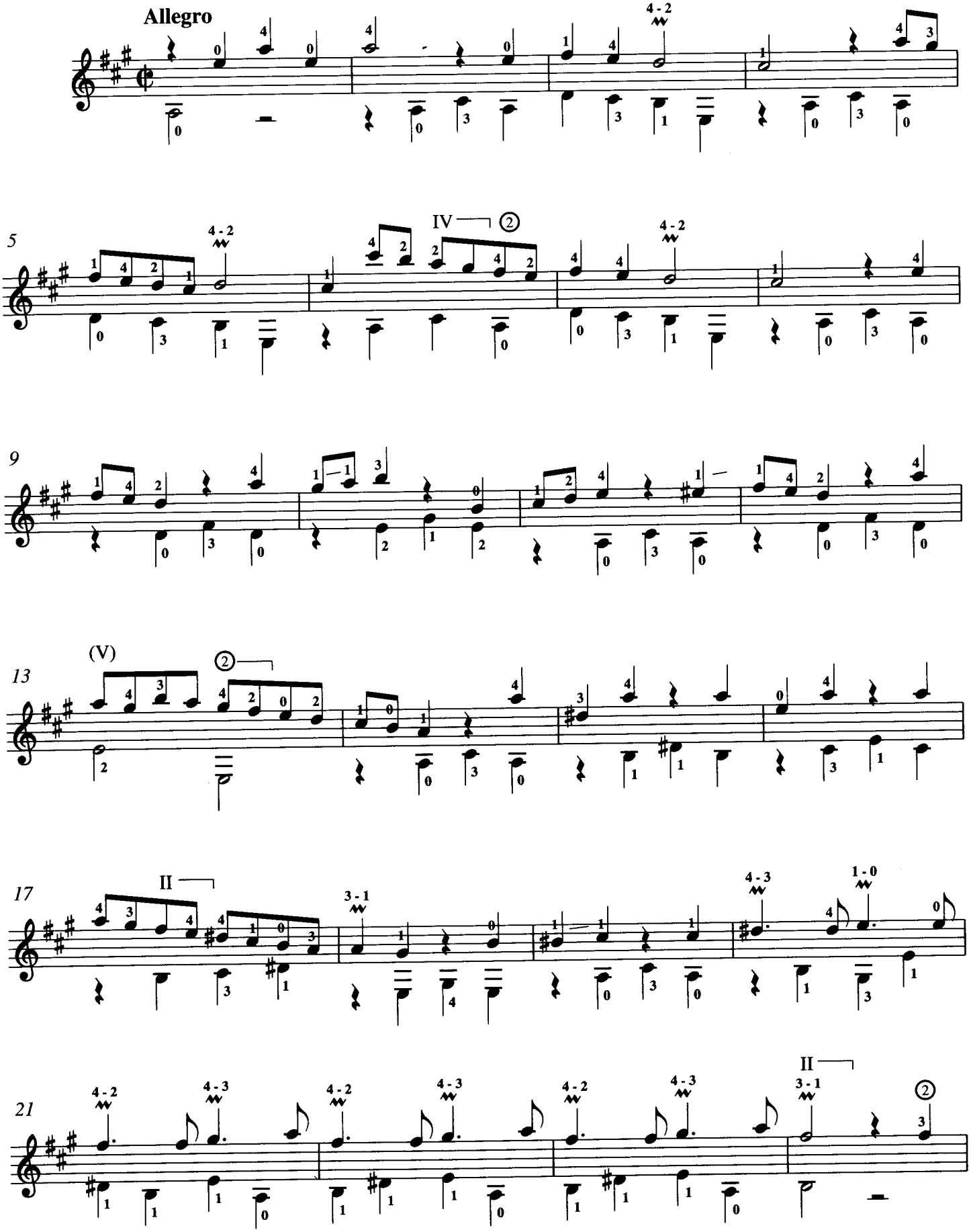

71
V
VII
77
IX
II
4 - 3
1 - 3
83
2 - 4
89
2 - 4
95
(III)
4 - 1
100
3 - 1

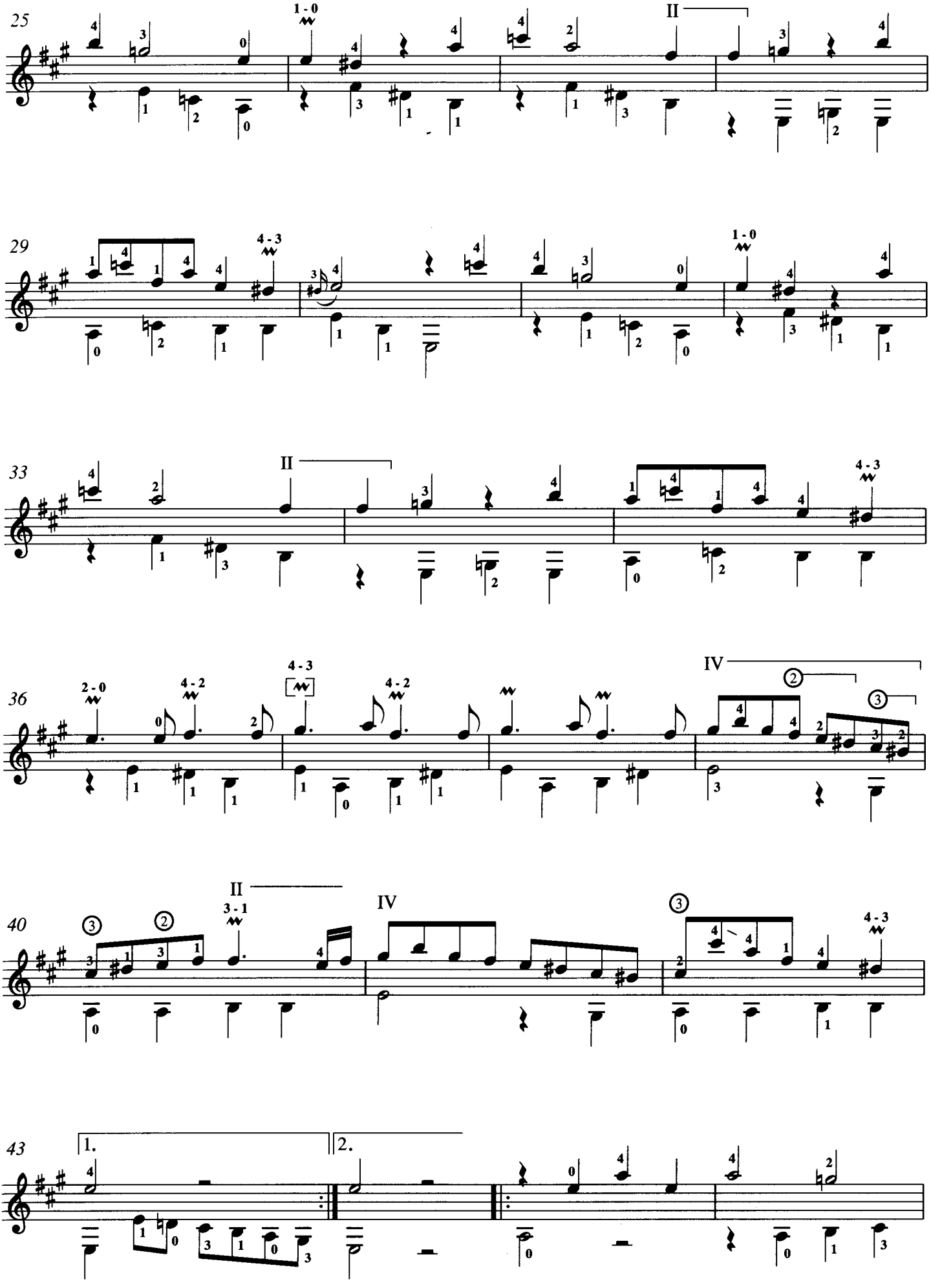
SONATA K.149

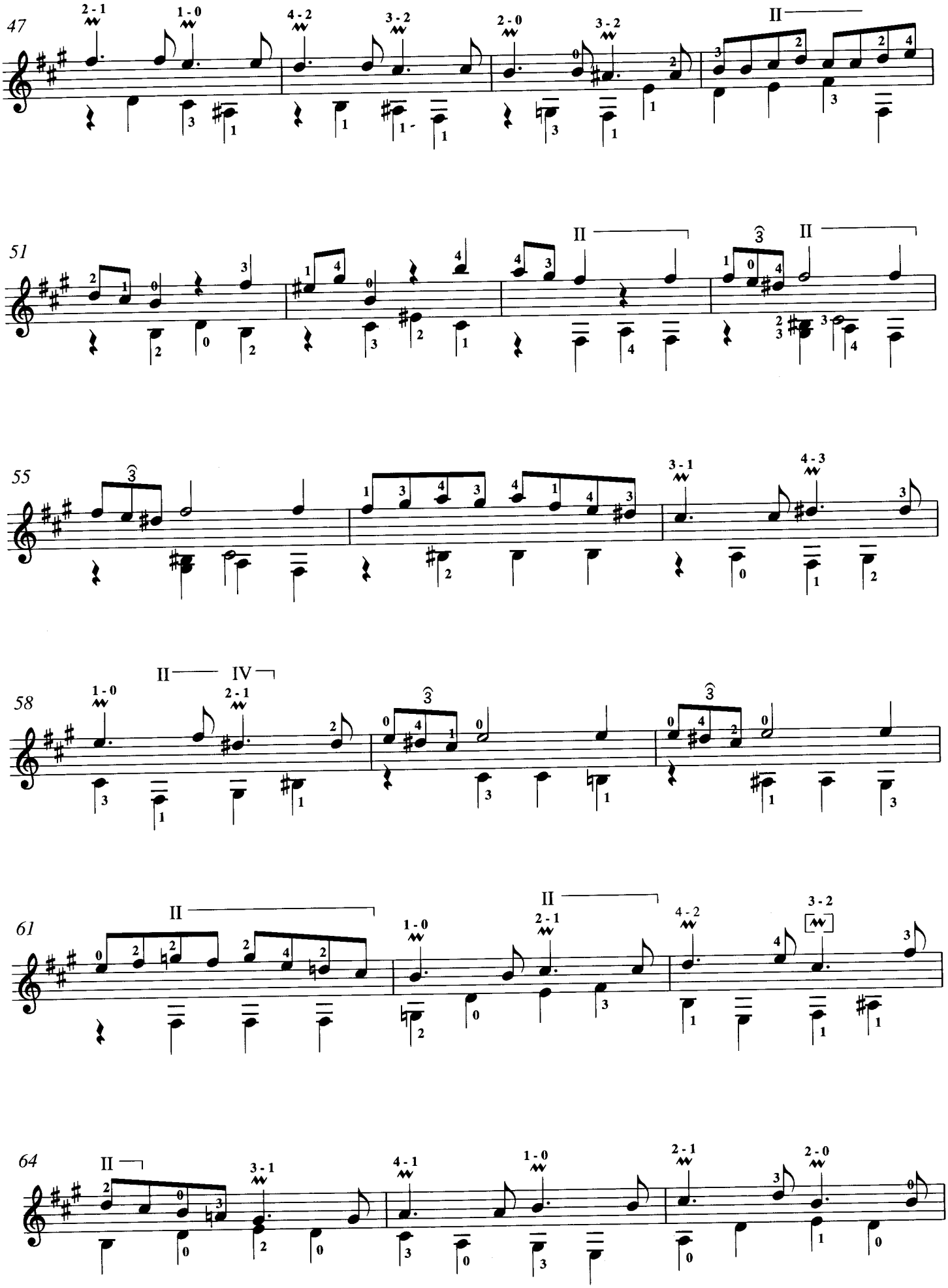


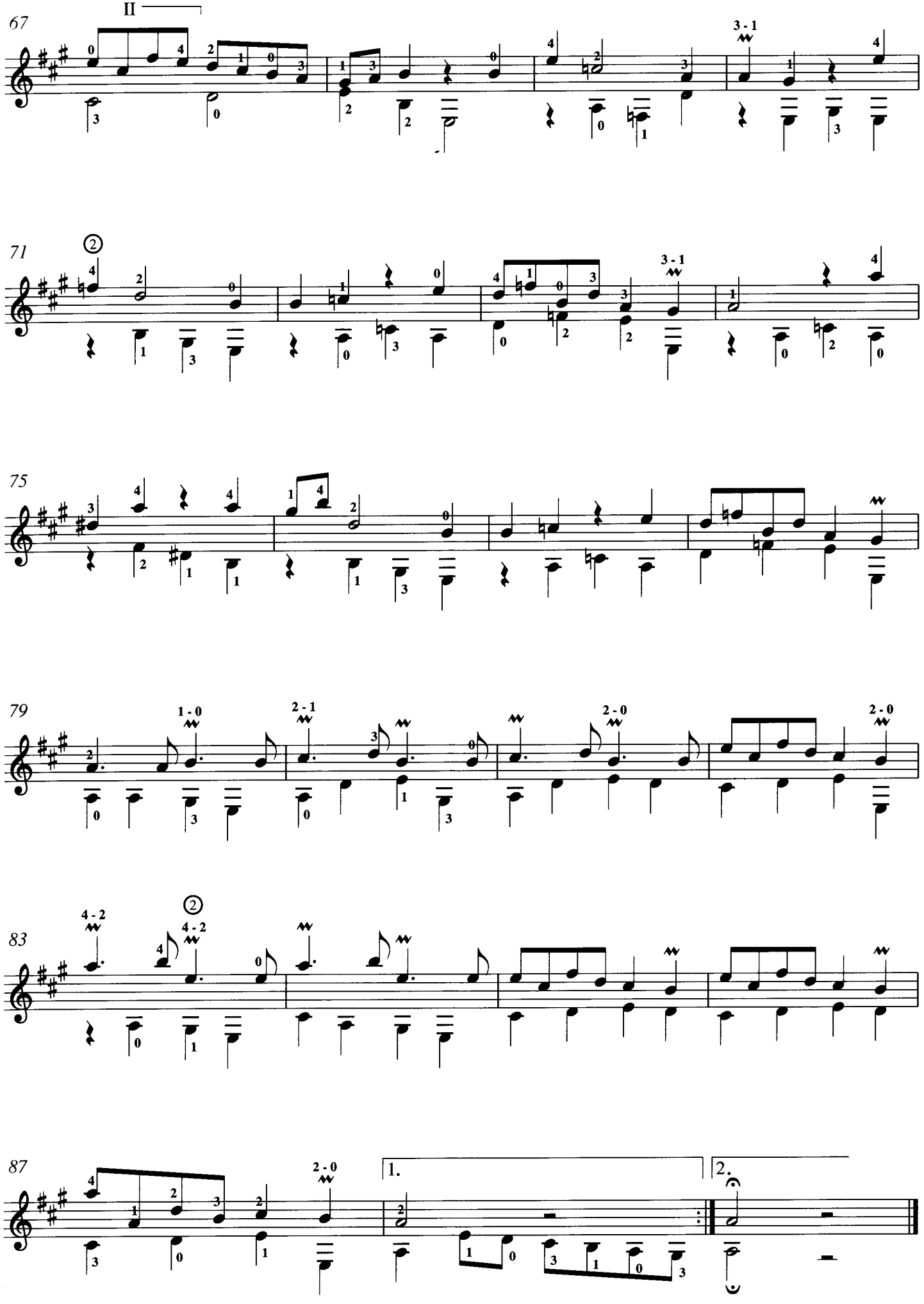

18
21
23
III
25
II
28
30
32
V
1.
2.

SONATA K.154

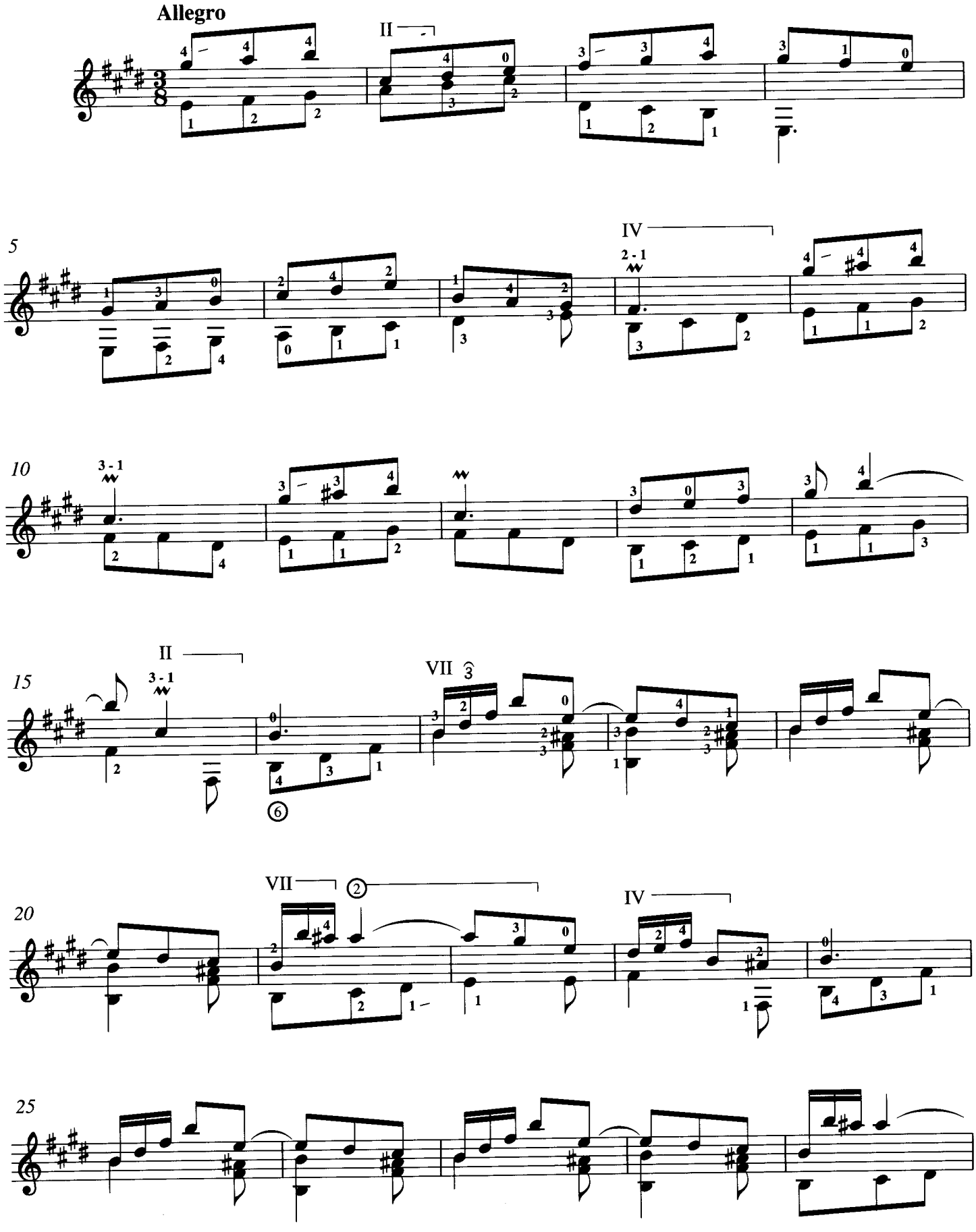


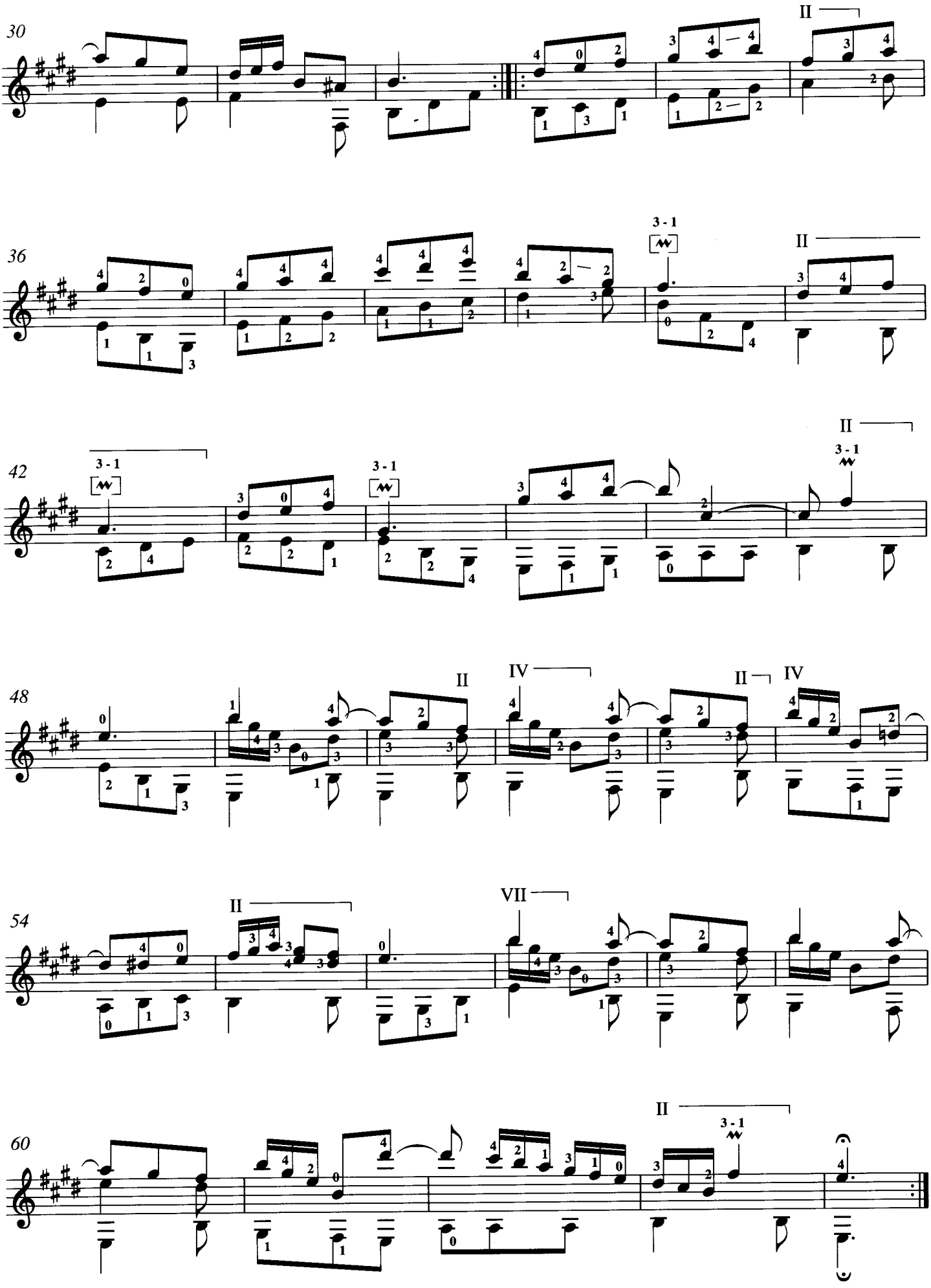

25
1 - 0
II
29
4 - 3
1 - 0
33
II
4 - 3
36
2 - 0
4 - 2
4 - 3
4 - 2
IV
40
II
3 - 1
IV
4 - 3
43
1.
2.


47
51
55
58
61
64

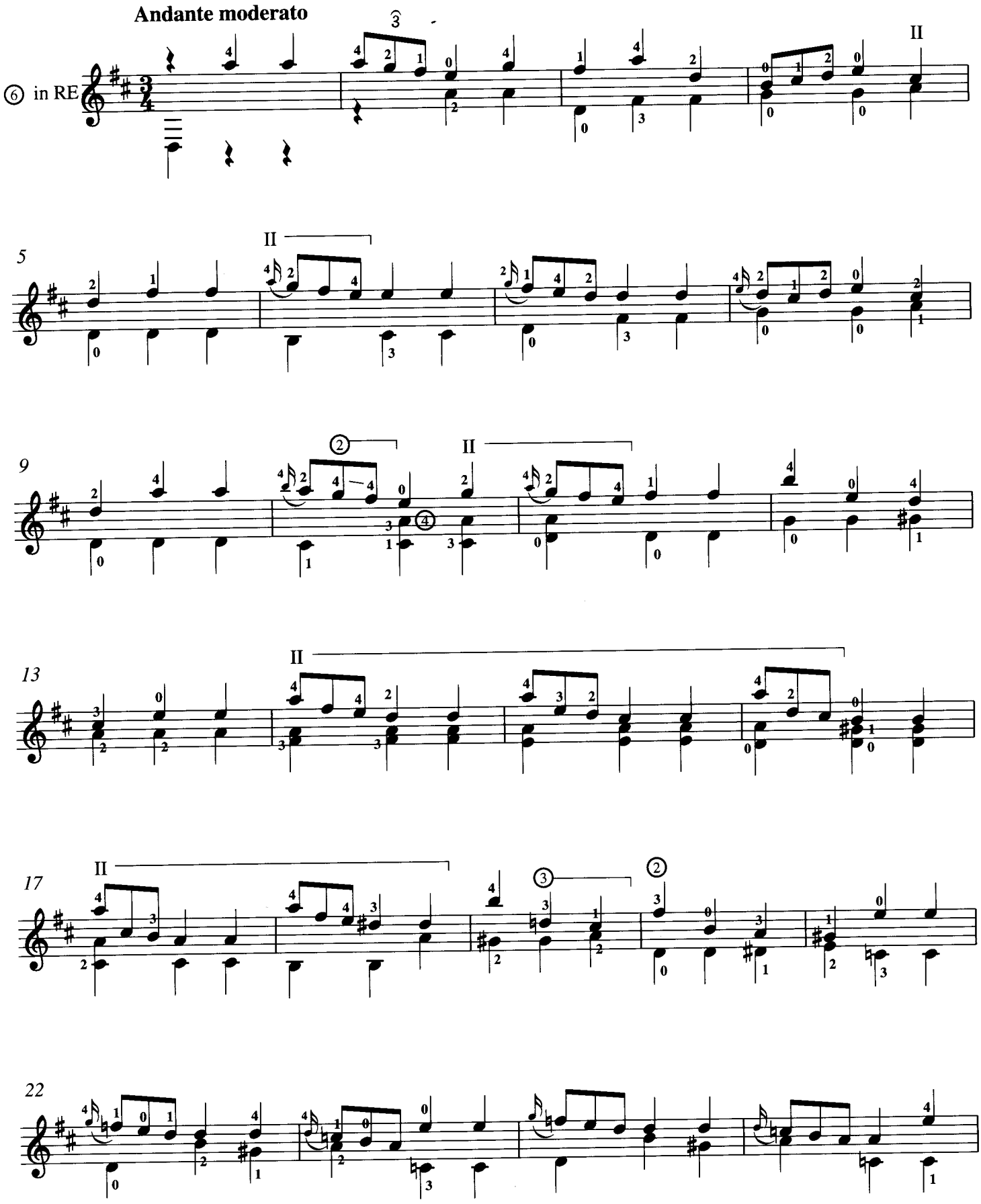

67
II
3 - 1
71
2
3 - 1
75
79
1 - 0
2 - 1
2 - 0
2 - 0
83
4 - 2
2
4 - 2
87
2 - 0
1.
2.

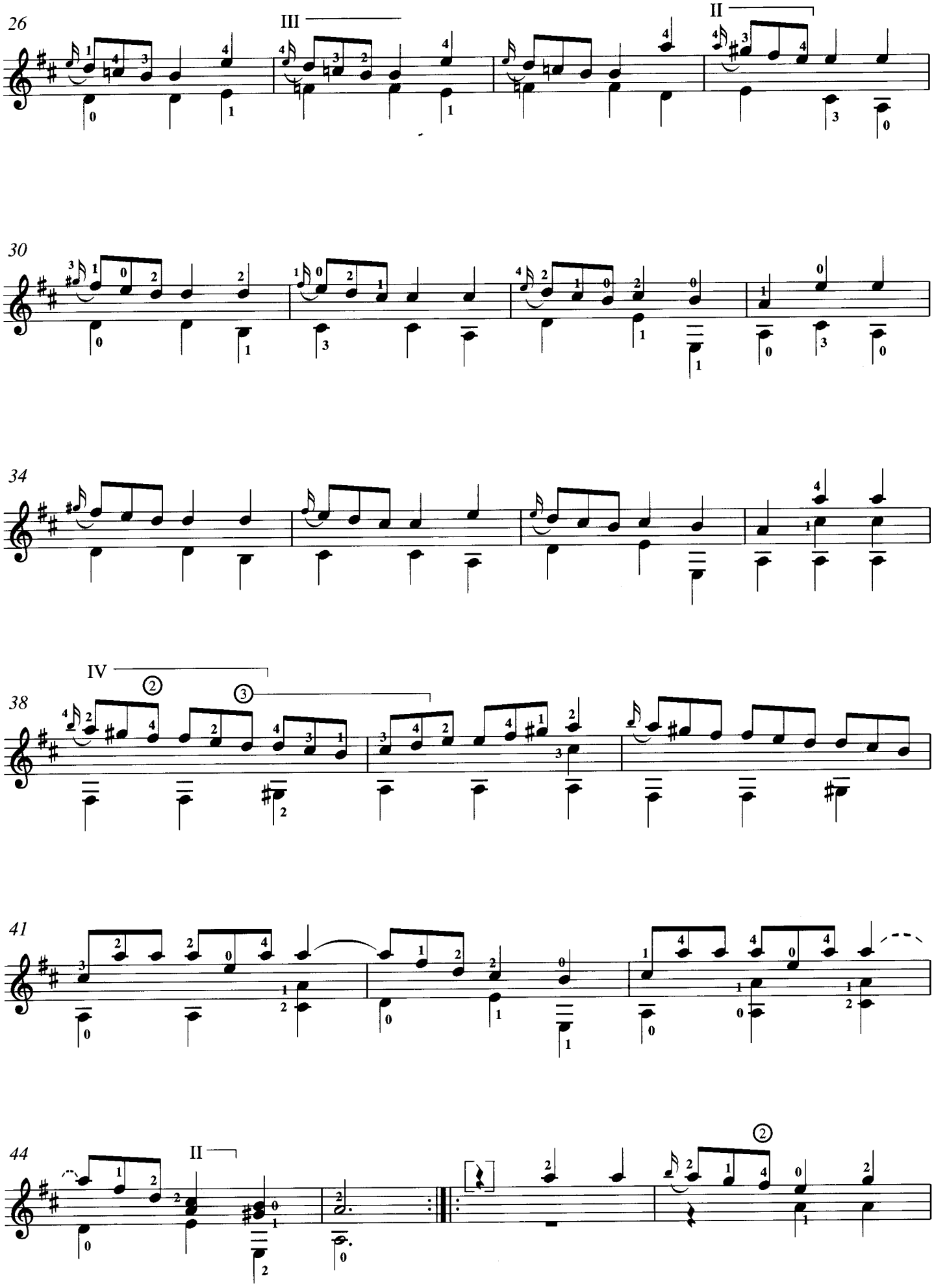
SONATA K.163

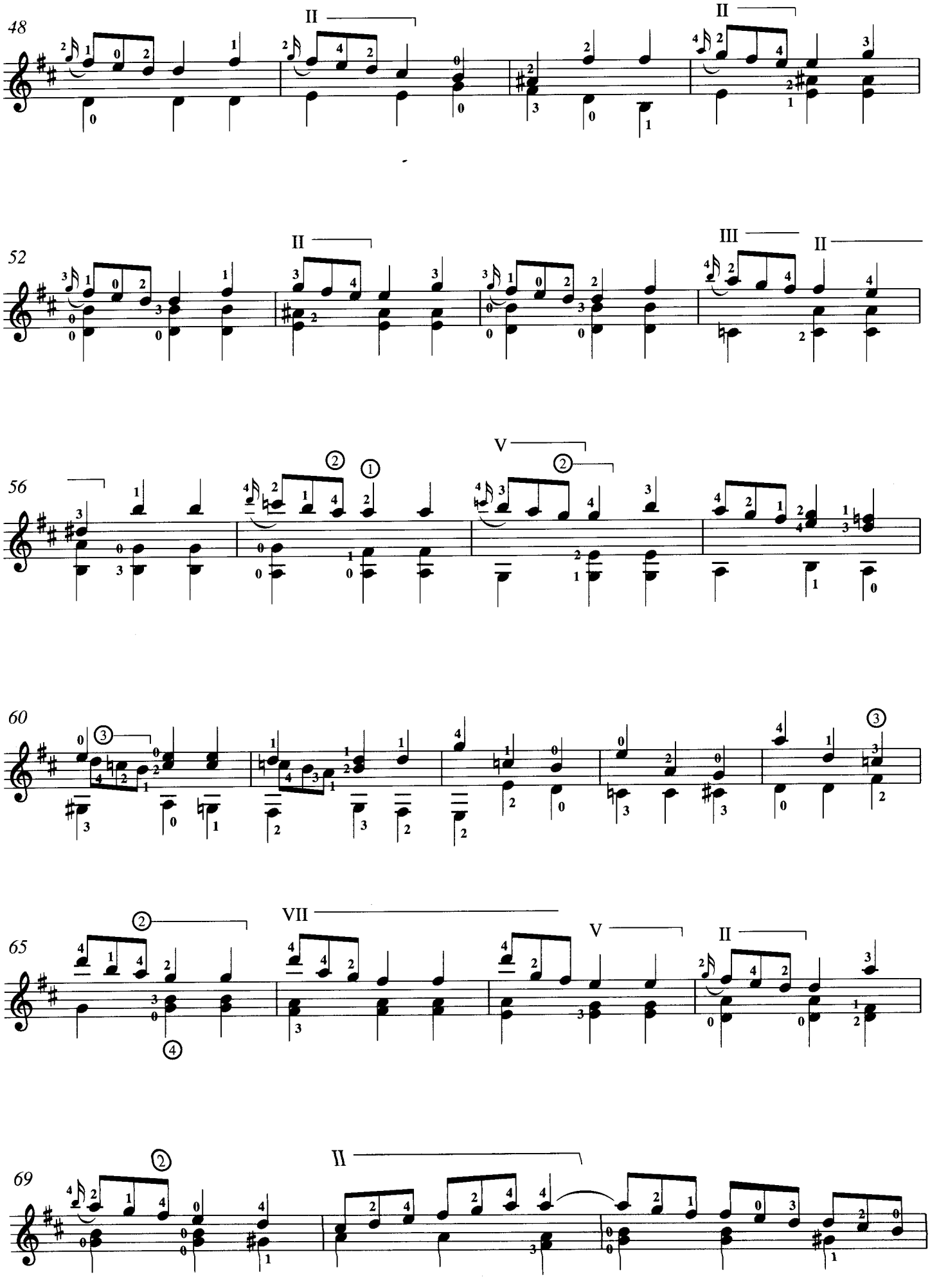


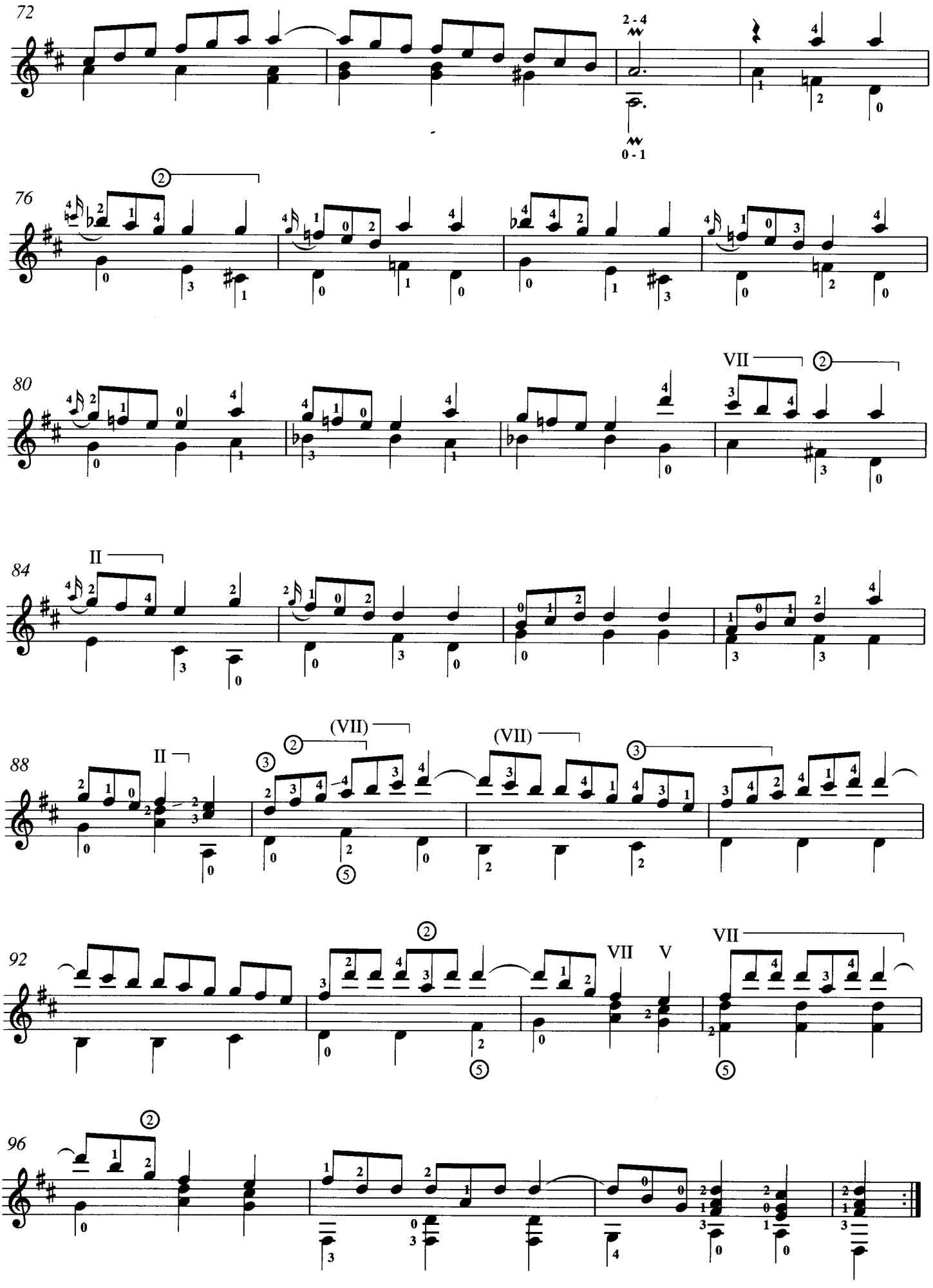

30
II
36
3 - 1
II
42
3 - 1
3 - 1
II
3 - 1
48
II
IV
II
IV
54
II
VII
60
II
3 - 1

SONATA K.164

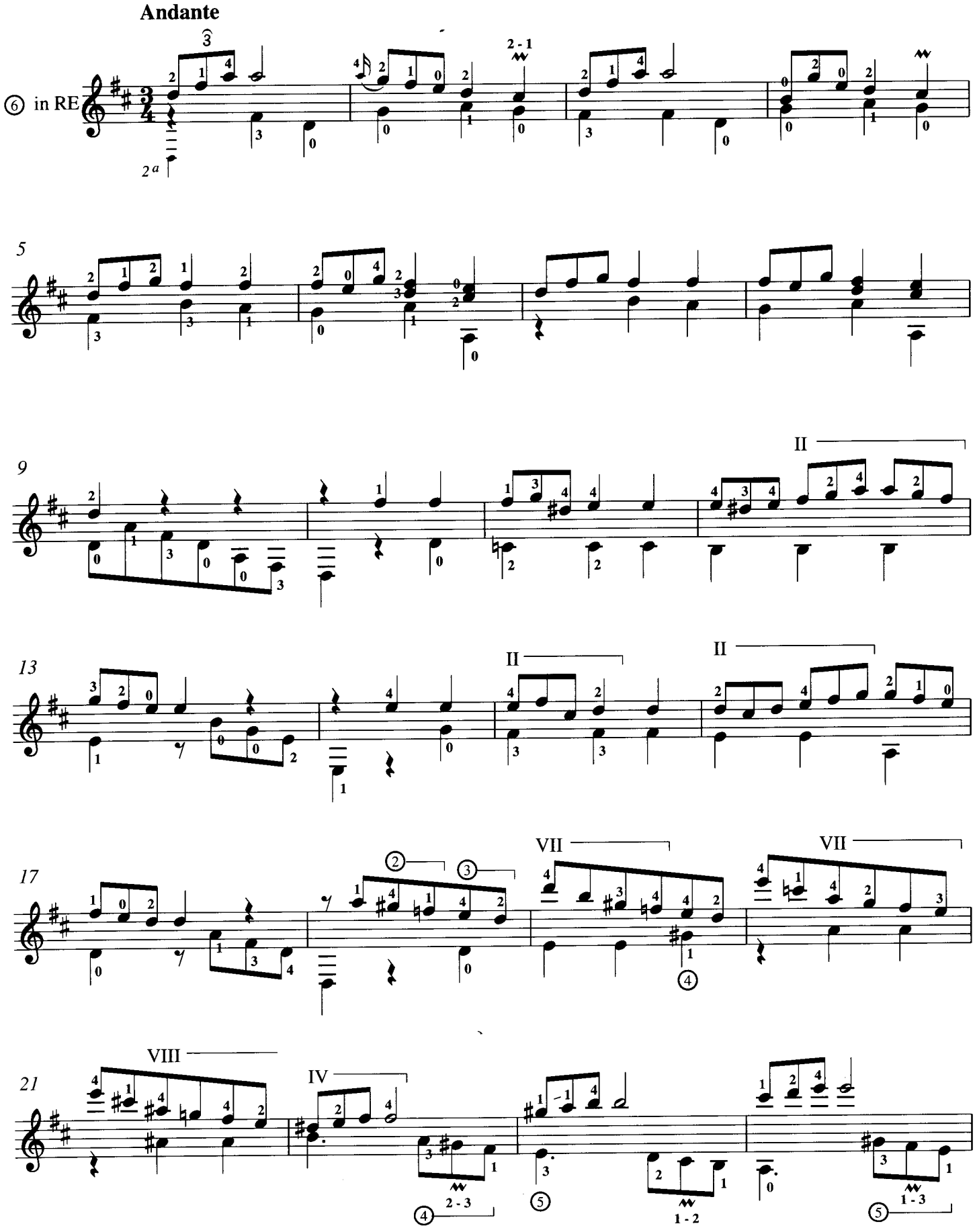


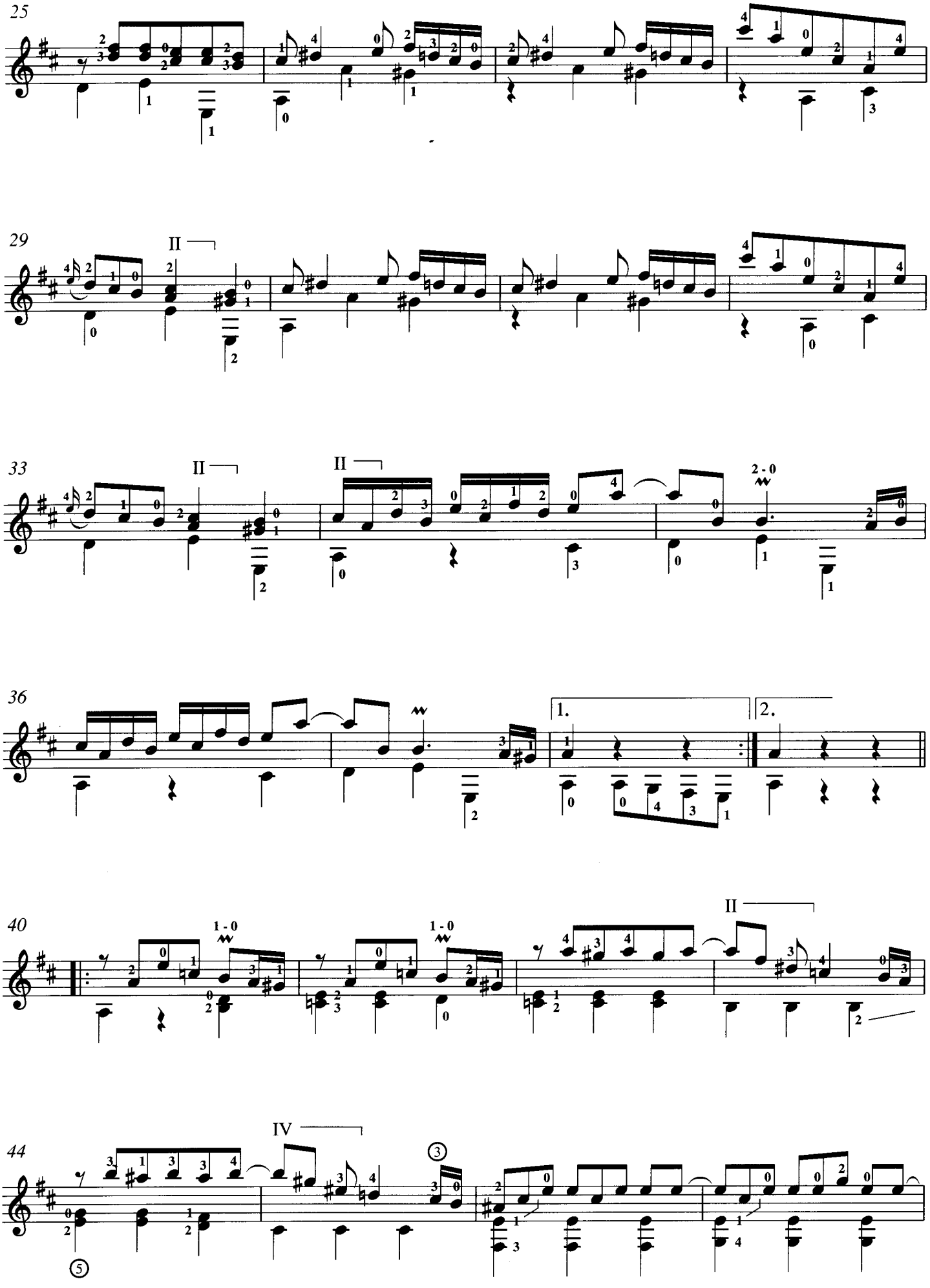

26
III
II
30
34
IV
38
41
44
II

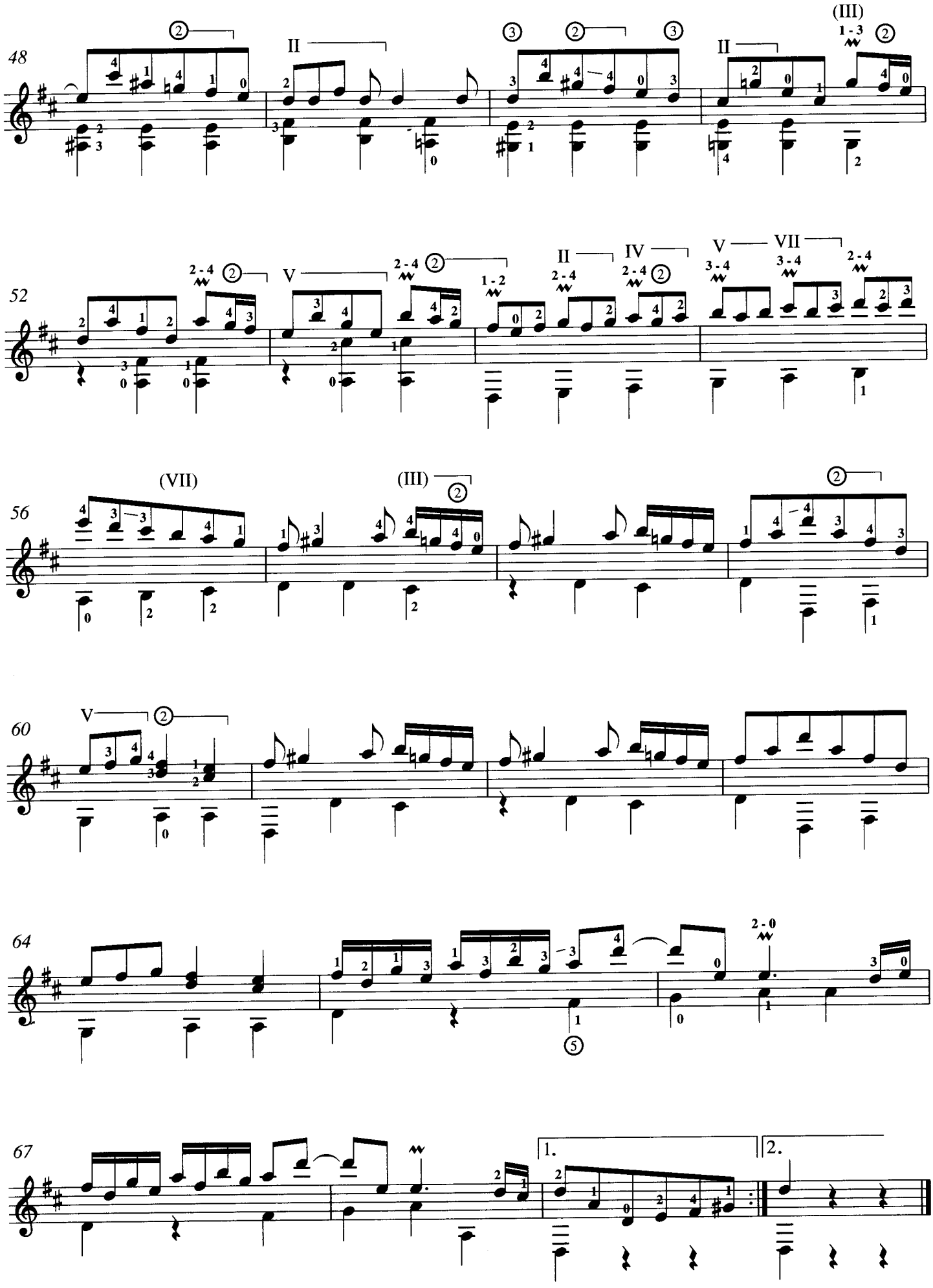

48
II
II
52
II
III
II
56
V
60
65
VII
V
II
69
II


72
2 - 4
0 - 1
76
80
VII
84
II
88
II
(VII)
(VII)
92
VII
V
VII
96

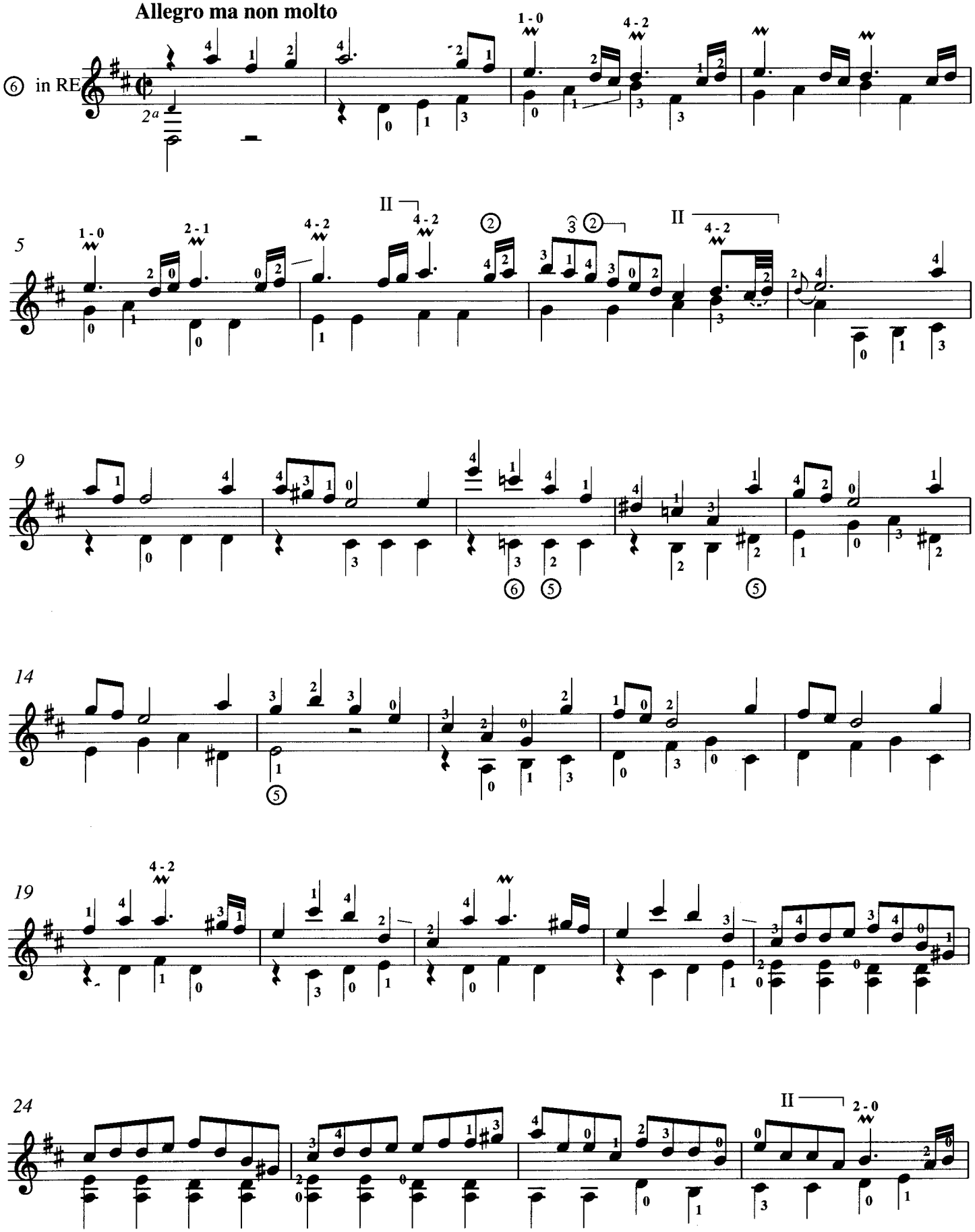
SONATA K.165

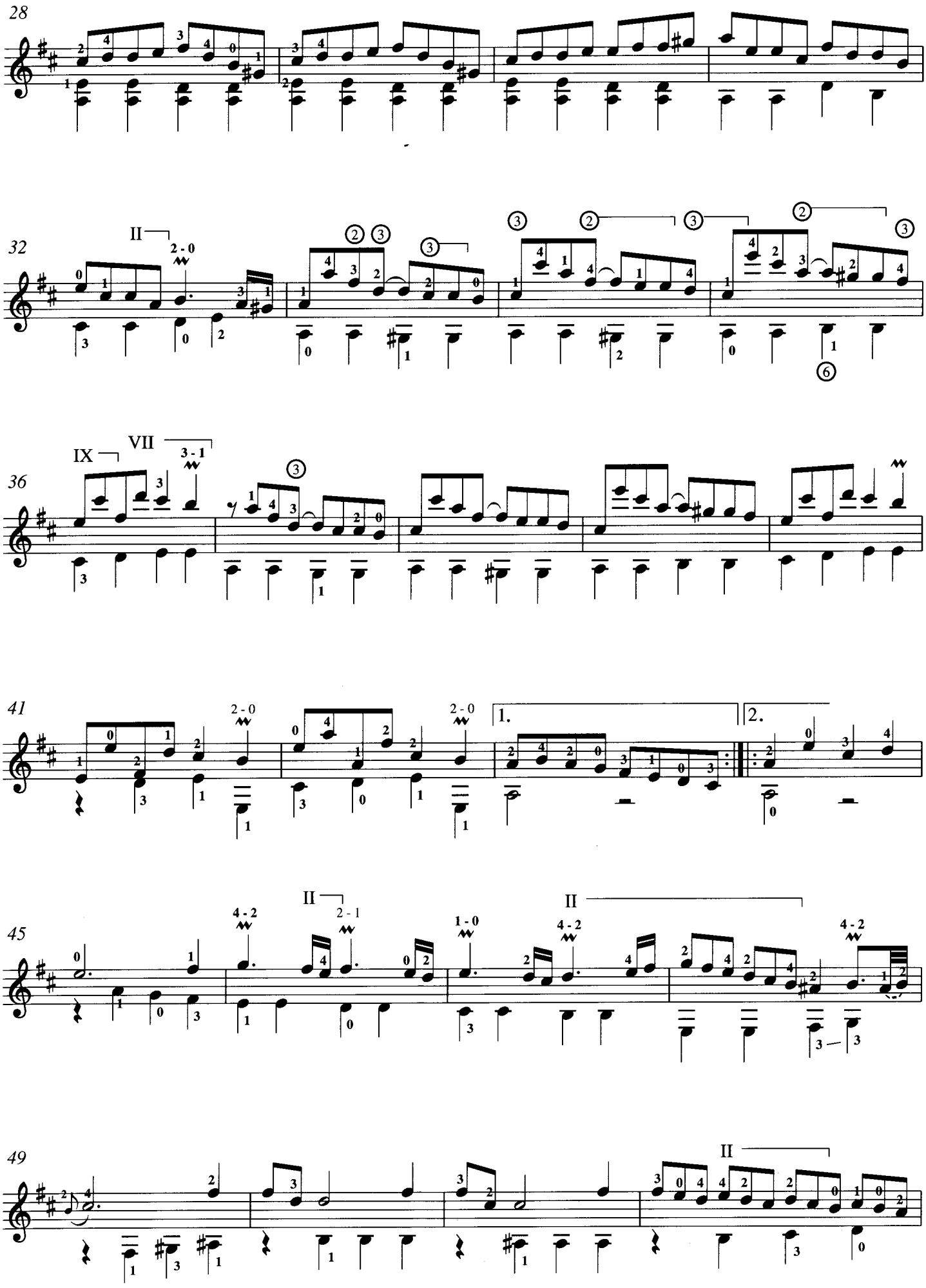


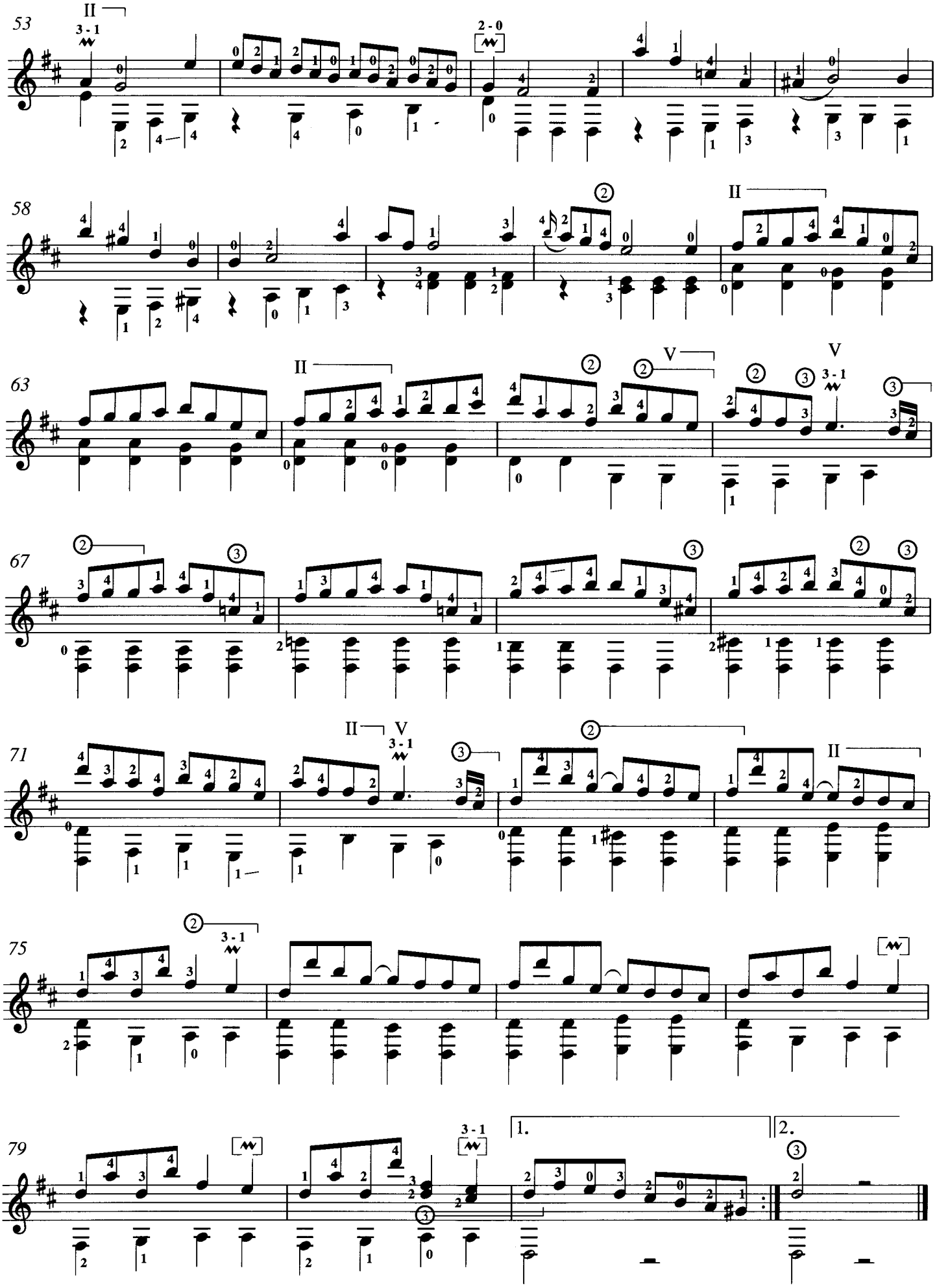

25
29
II
33
II
II
2 - 0
36
1.
2.
40
1 - 0
1 - 0
II
44
IV


48
52
56
60
64
67
1.
2.

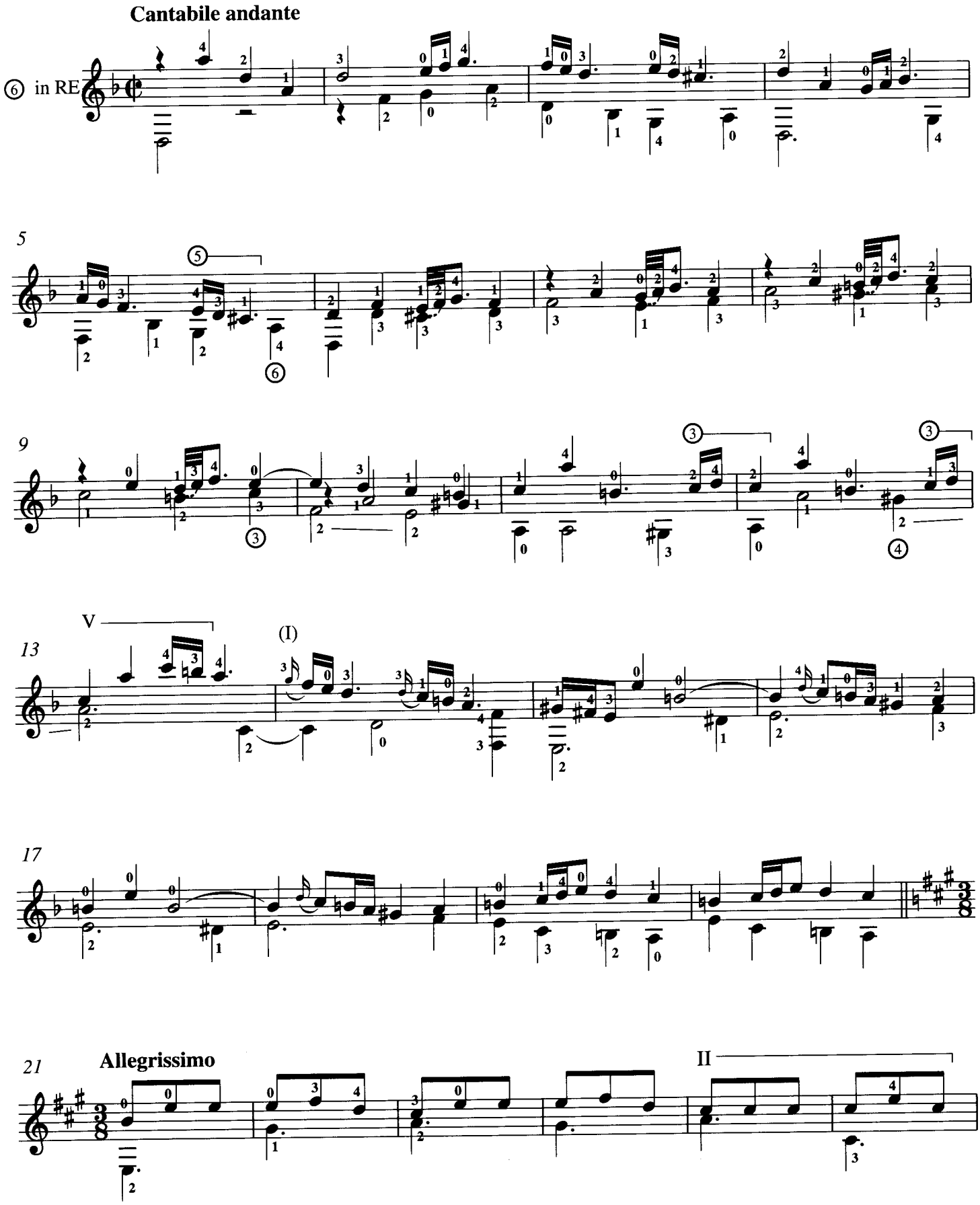
SONATA K.166

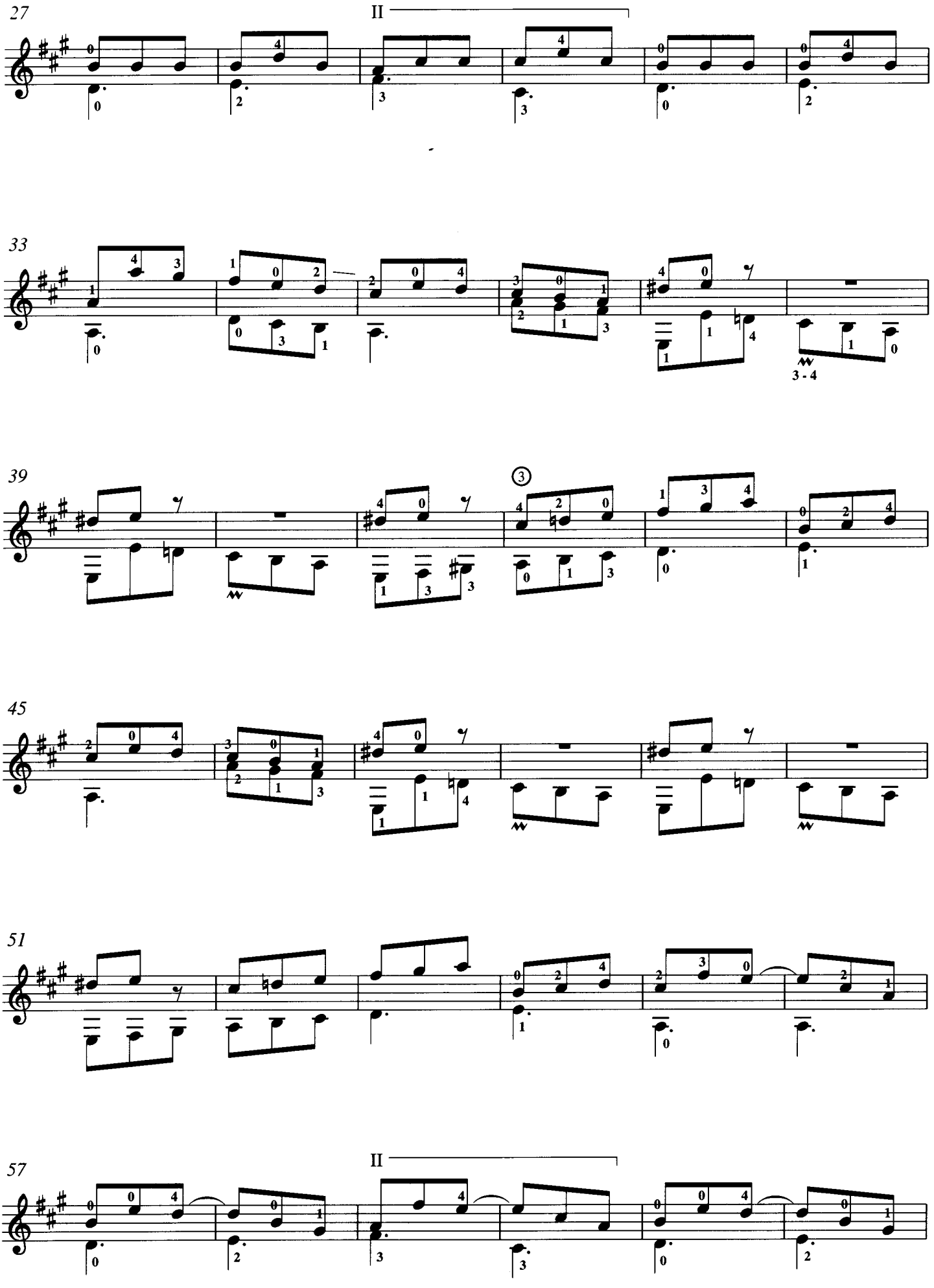


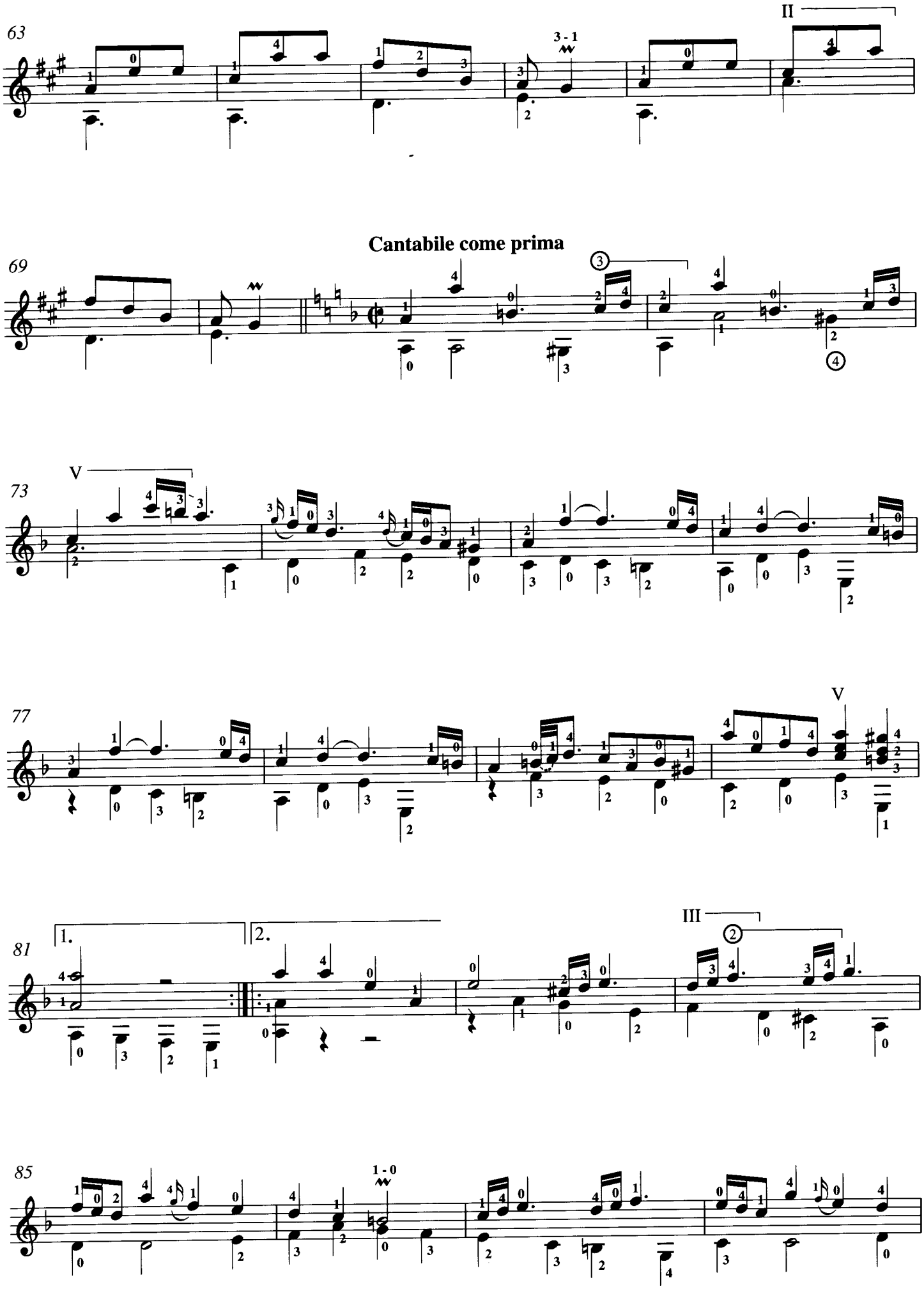

28
32
II
2 - 0
36
IX
VII
3 - 1
41
2 - 0
1.
2.
45
II
4 - 2
2 - 1
1 - 0
49
II

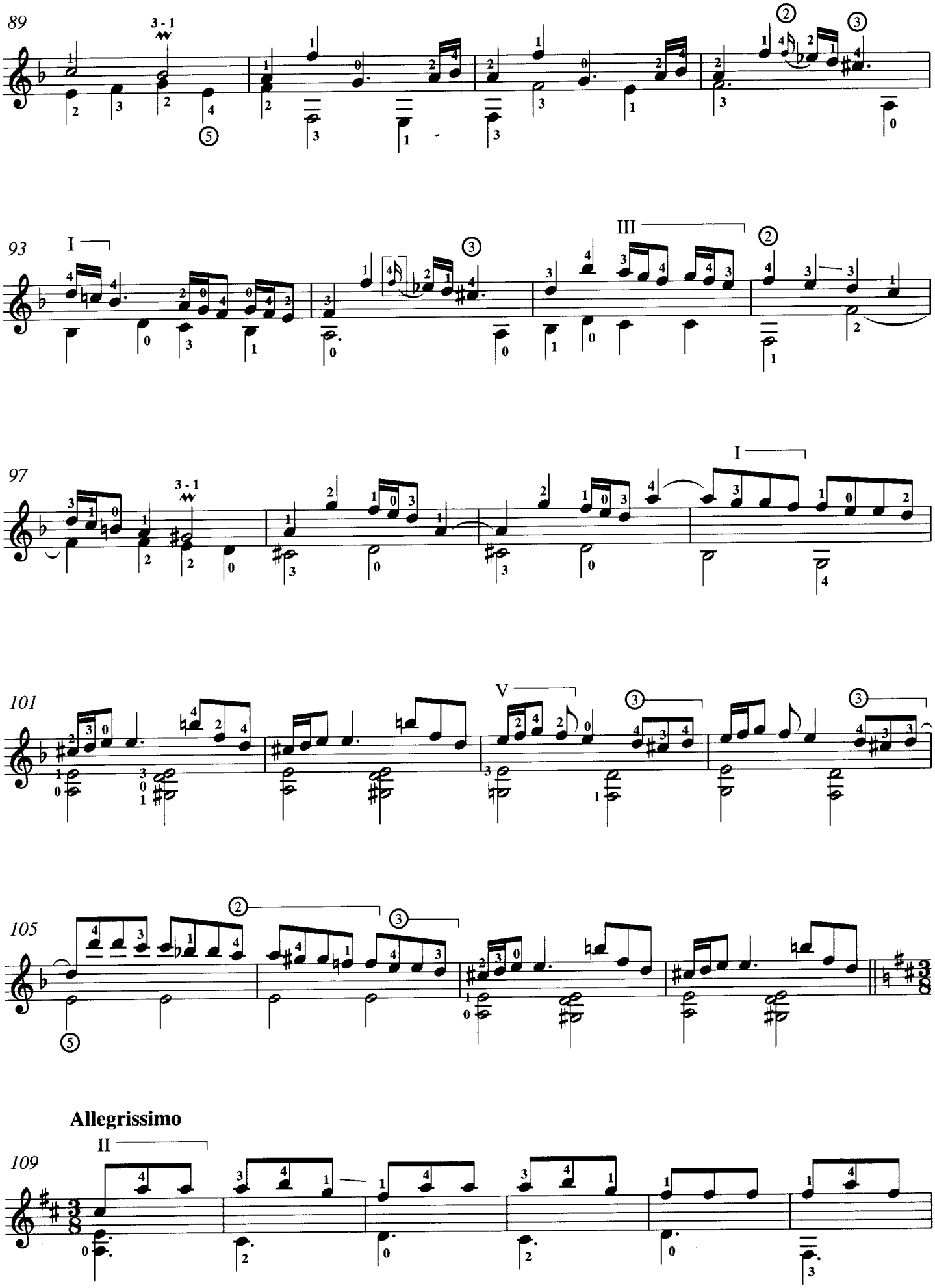

53
58
63
67
71
75
79
1.
2.

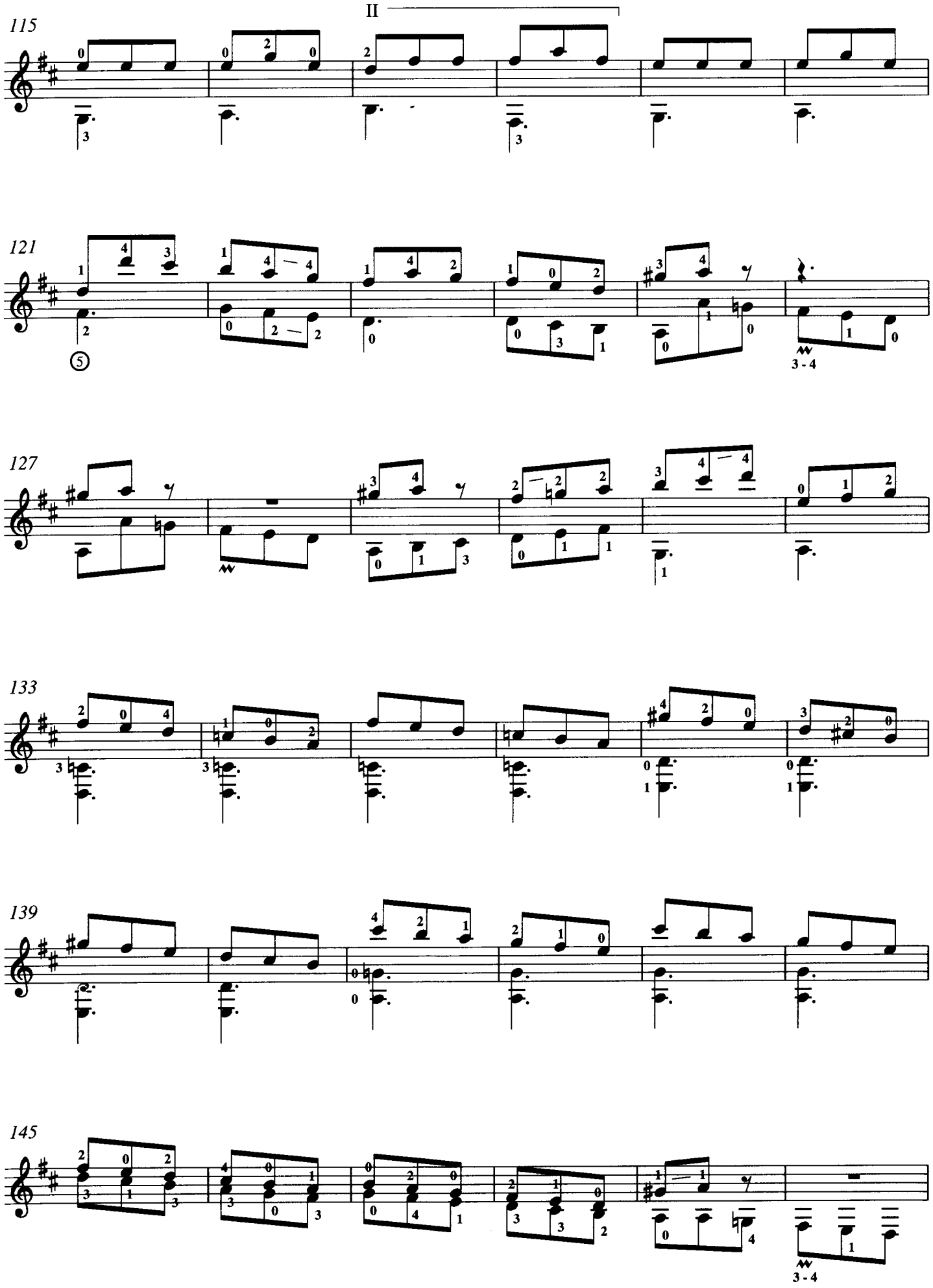
SONATA K.176

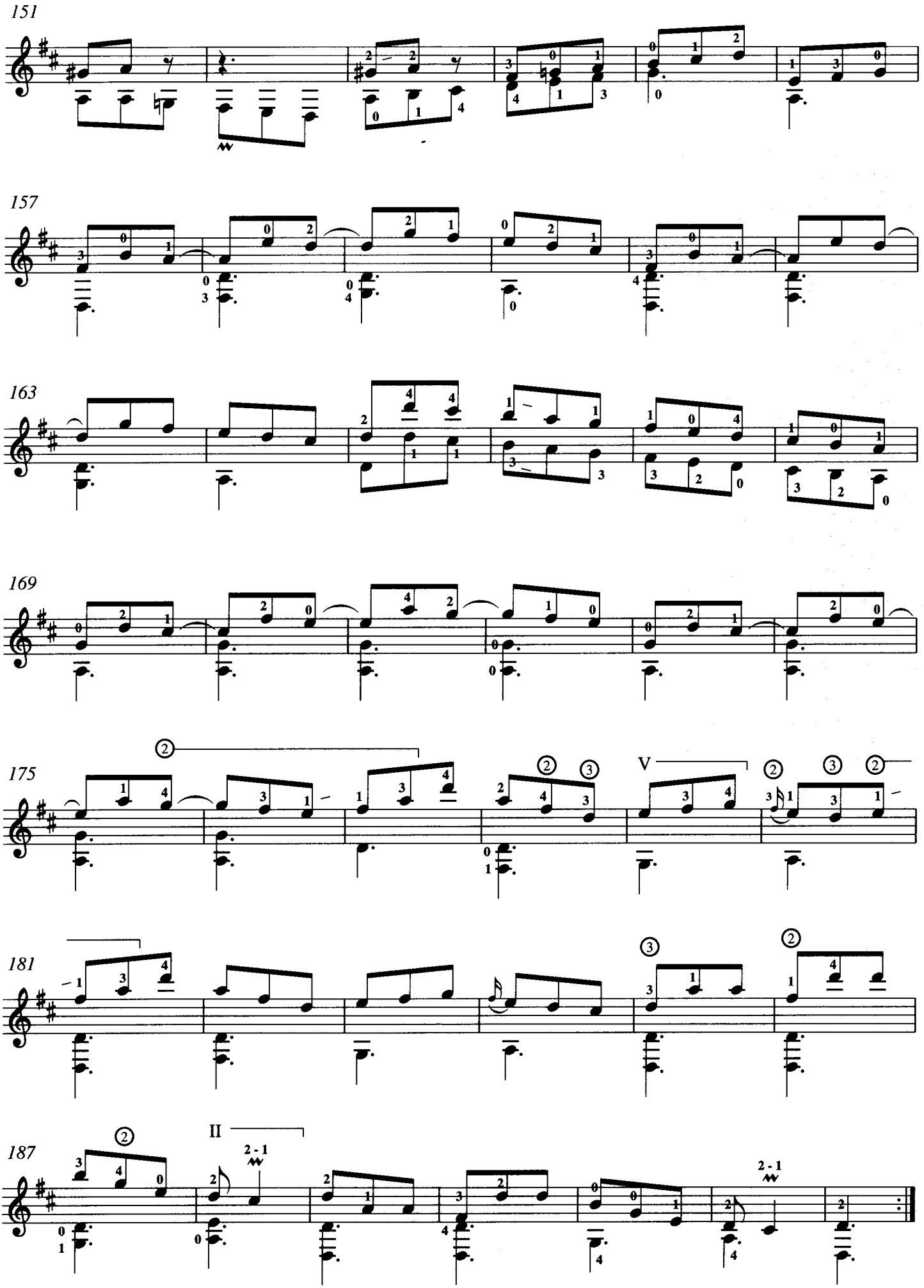



27
II
33
3 - 4
39
③
45
51
57
II

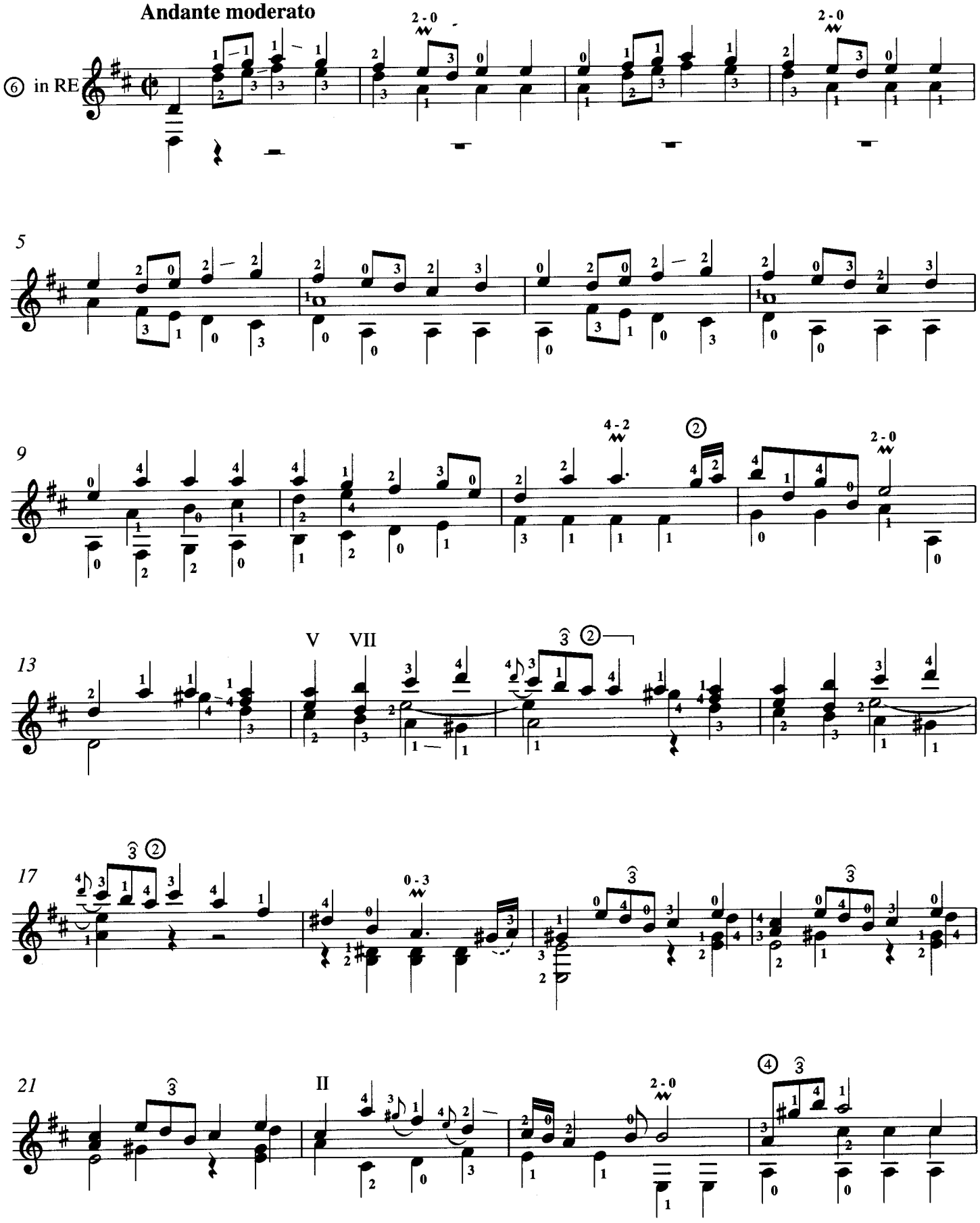

63
II
3 - 1
Cantabile come prima
69
73
V
77
V
81
1.
2.
III
85
1 - 0

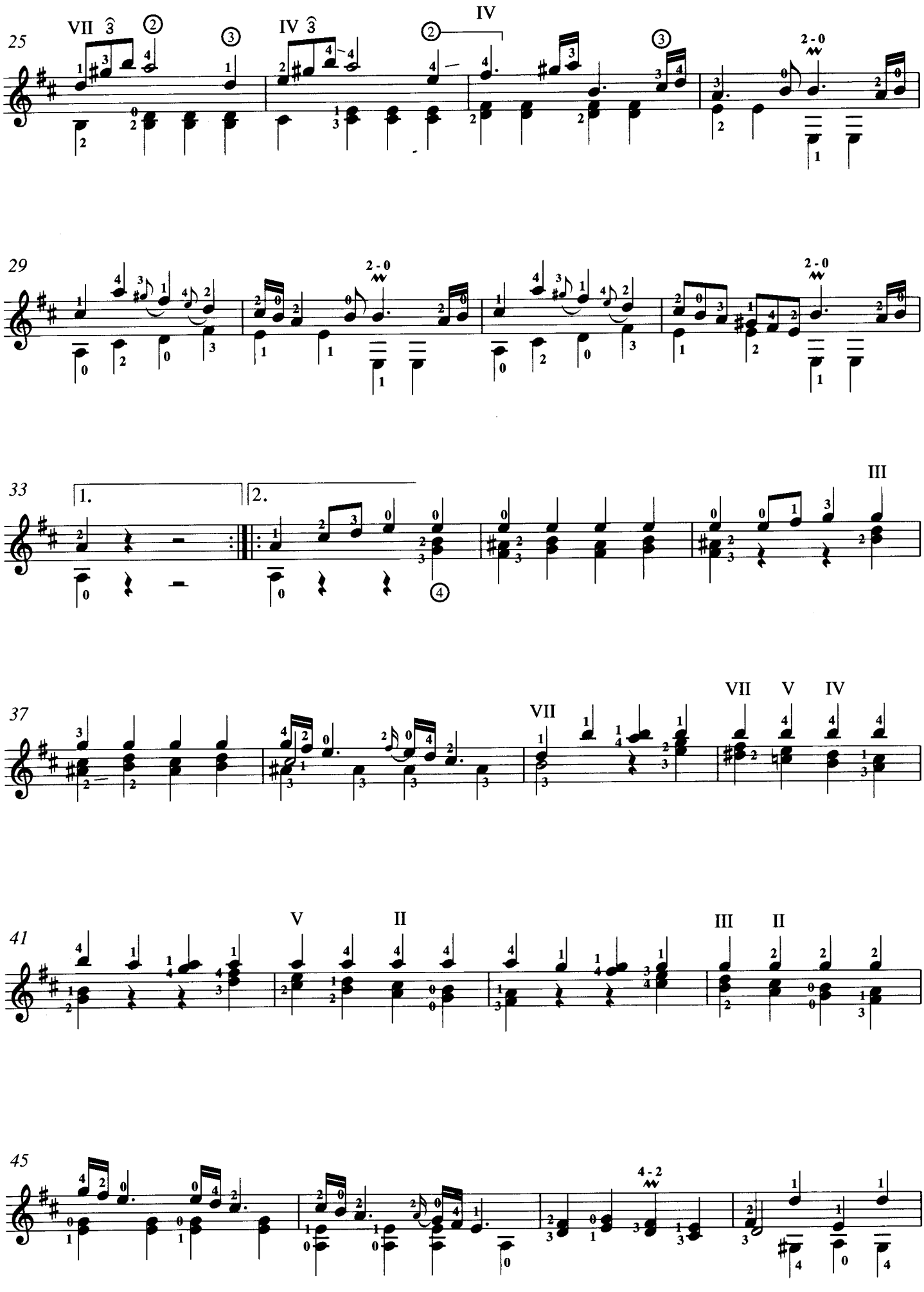

89
93
97
101
105
Allegrissimo
109

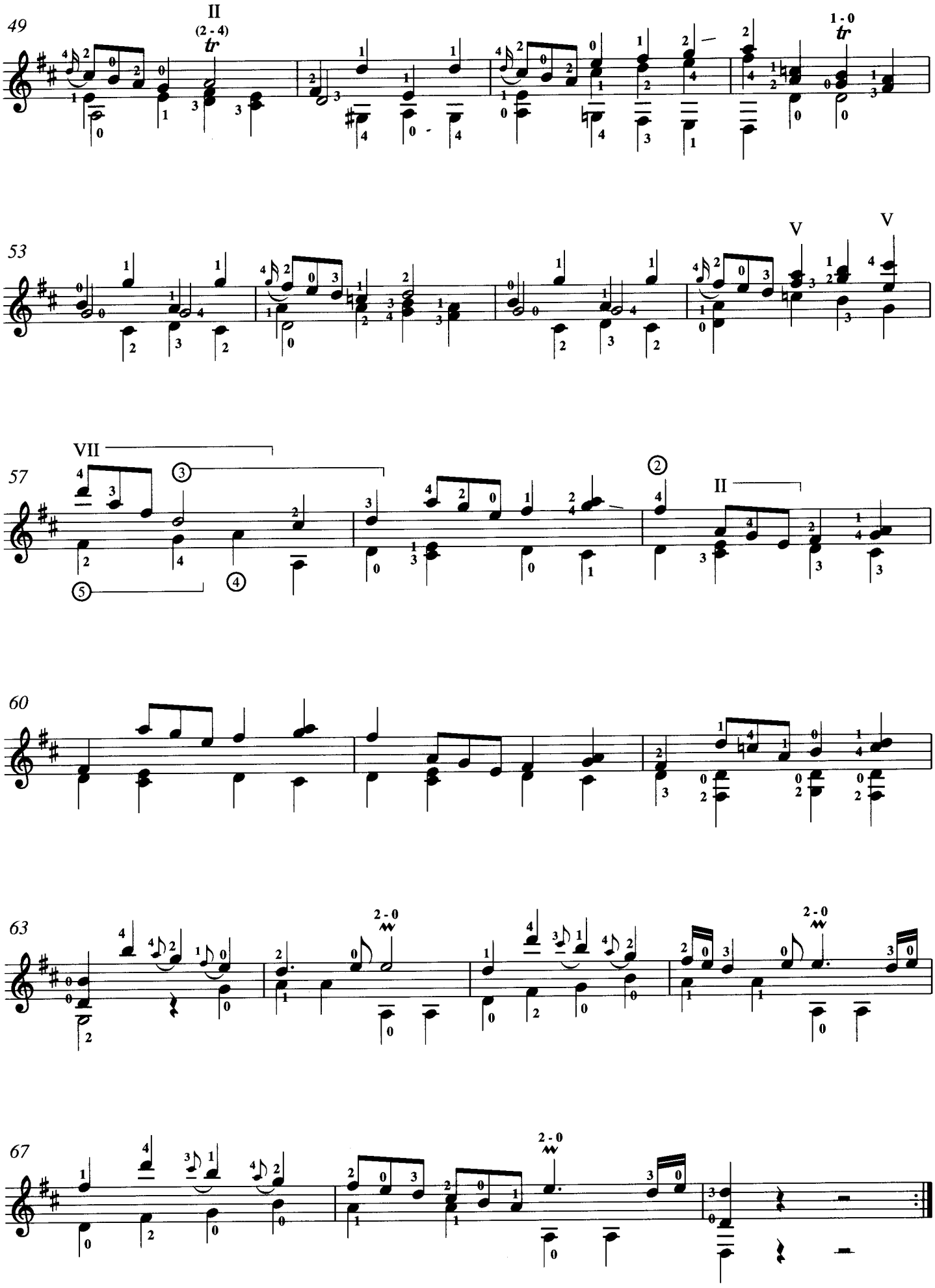

II
115
121
127
133
139
145
3 - 4
3 - 4


151
157
163
169
175
181
187
V
II
2 - 1
2 - 1

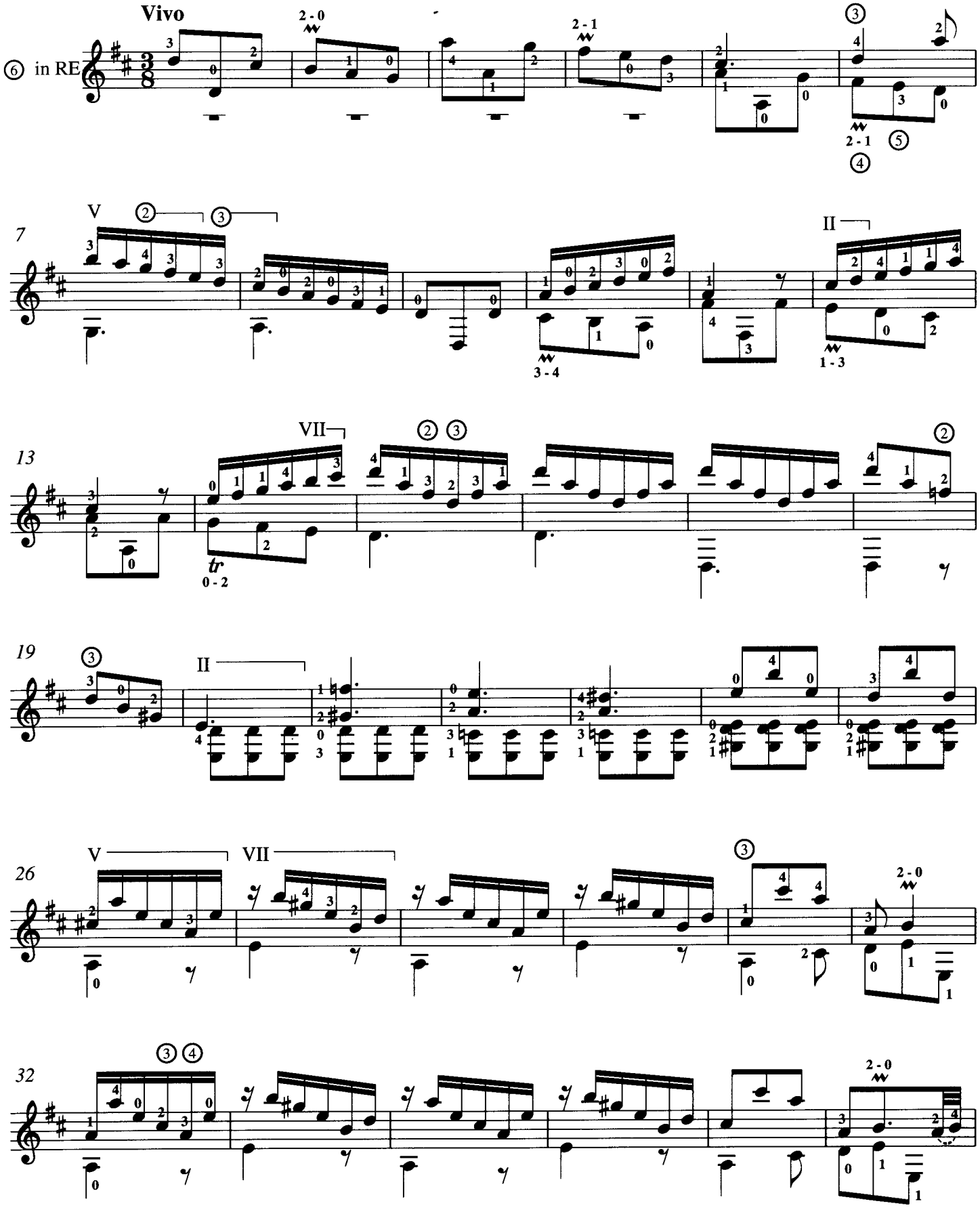
SONATA K.177

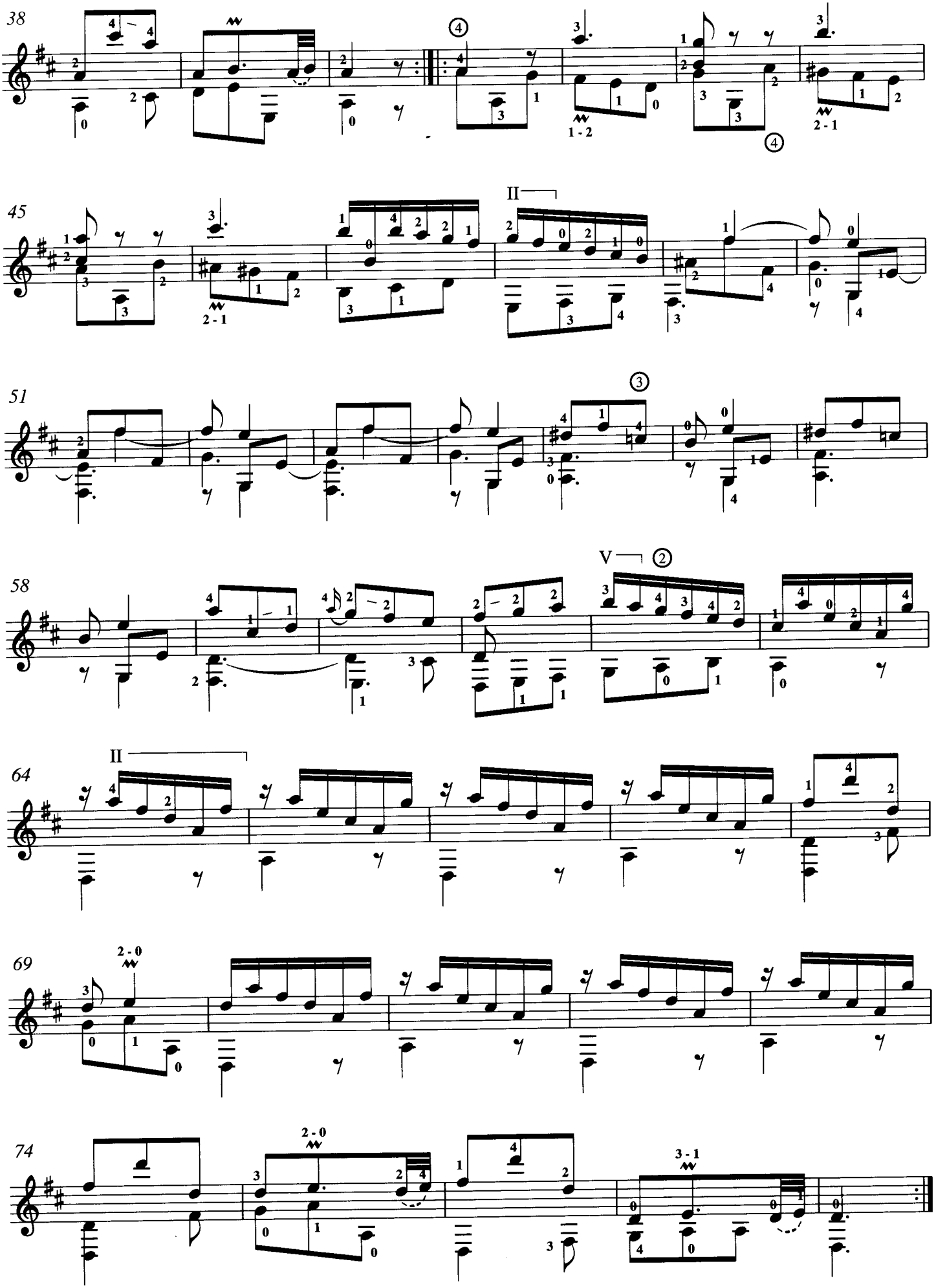



25
VII
IV
IV
2 - 0
29
2 - 0
2 - 0
33
1.
2.
III
37
VII
VII
V
IV
41
V
II
III
II
45
4 - 2

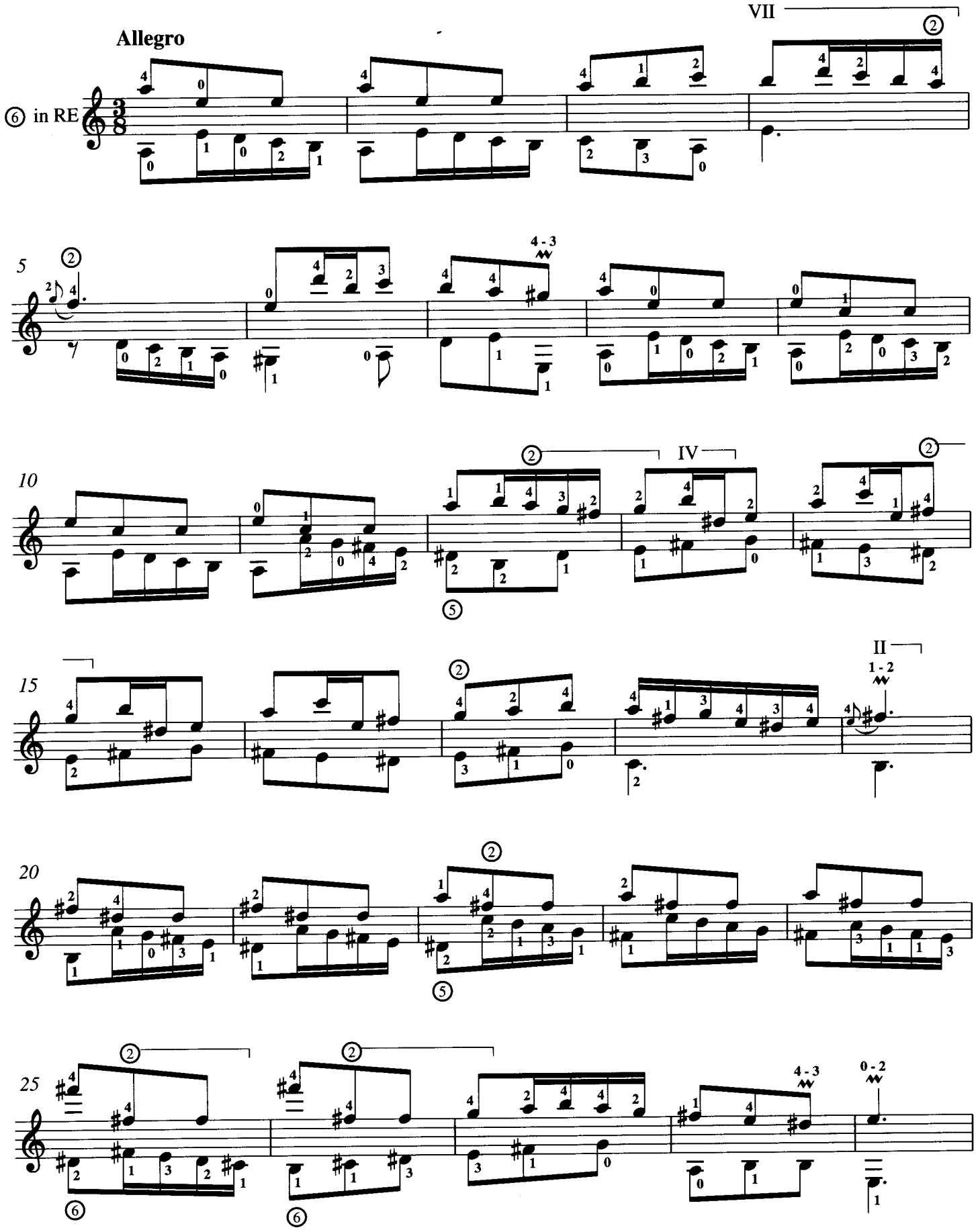

49
II
(2 - 4)
tr
1 - 0
tr
53
V
V
57
VII
II
60
63
2 - 0
2 - 0
67
2 - 0

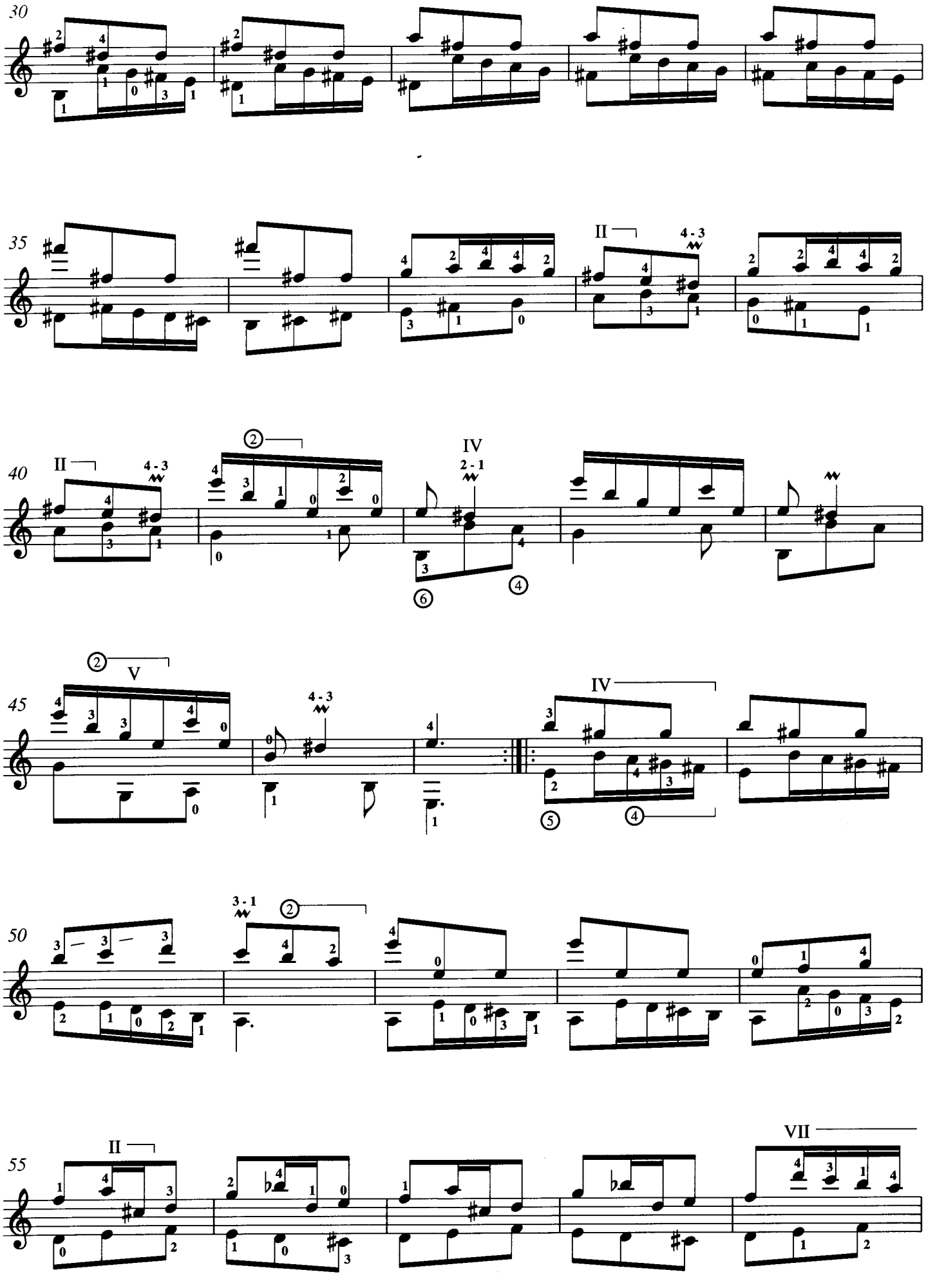
SONATA K.178

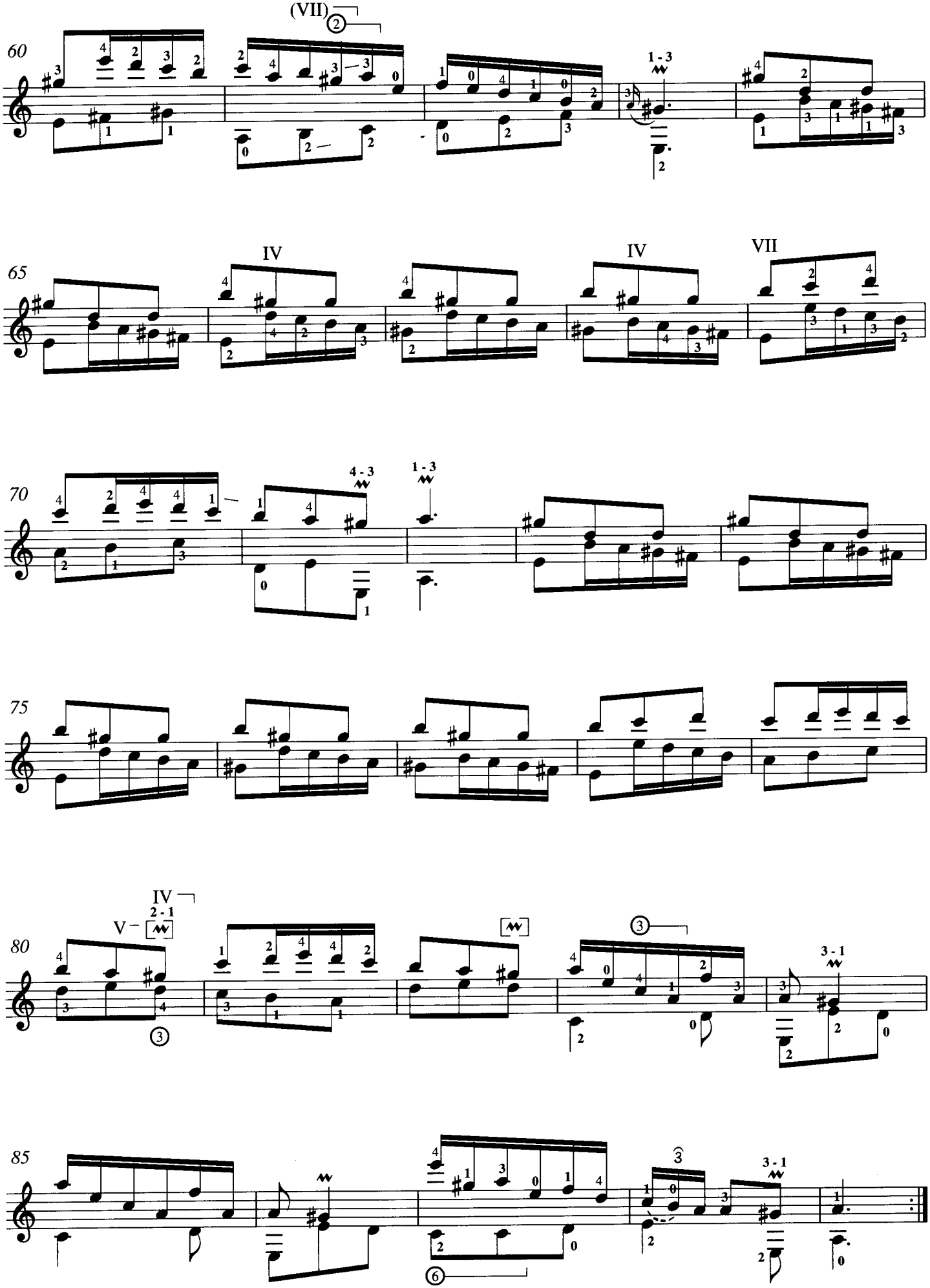



38
45
II
51
58
V
64
II
69
74
2 - 0
3 - 1

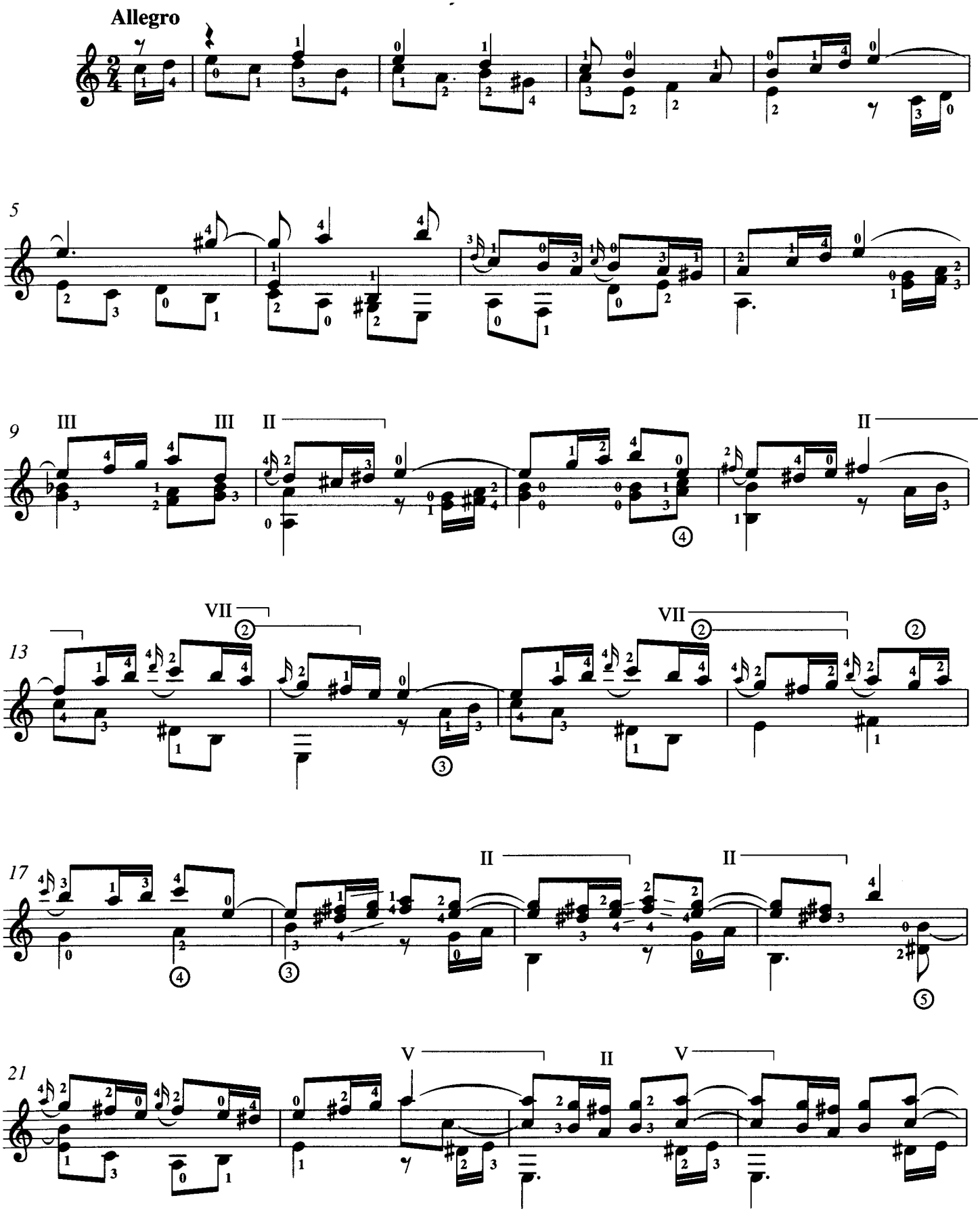
SONATA K.186

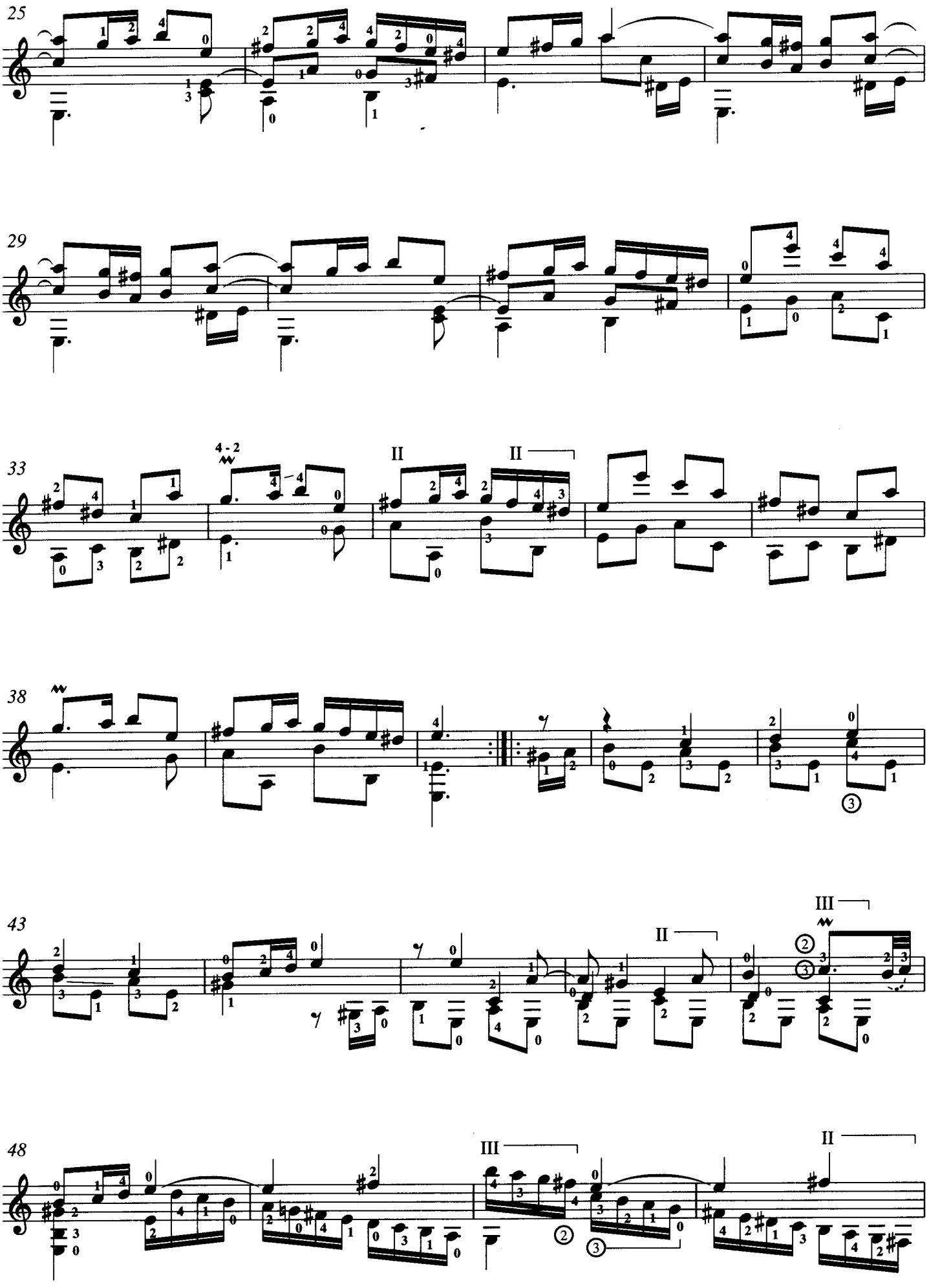


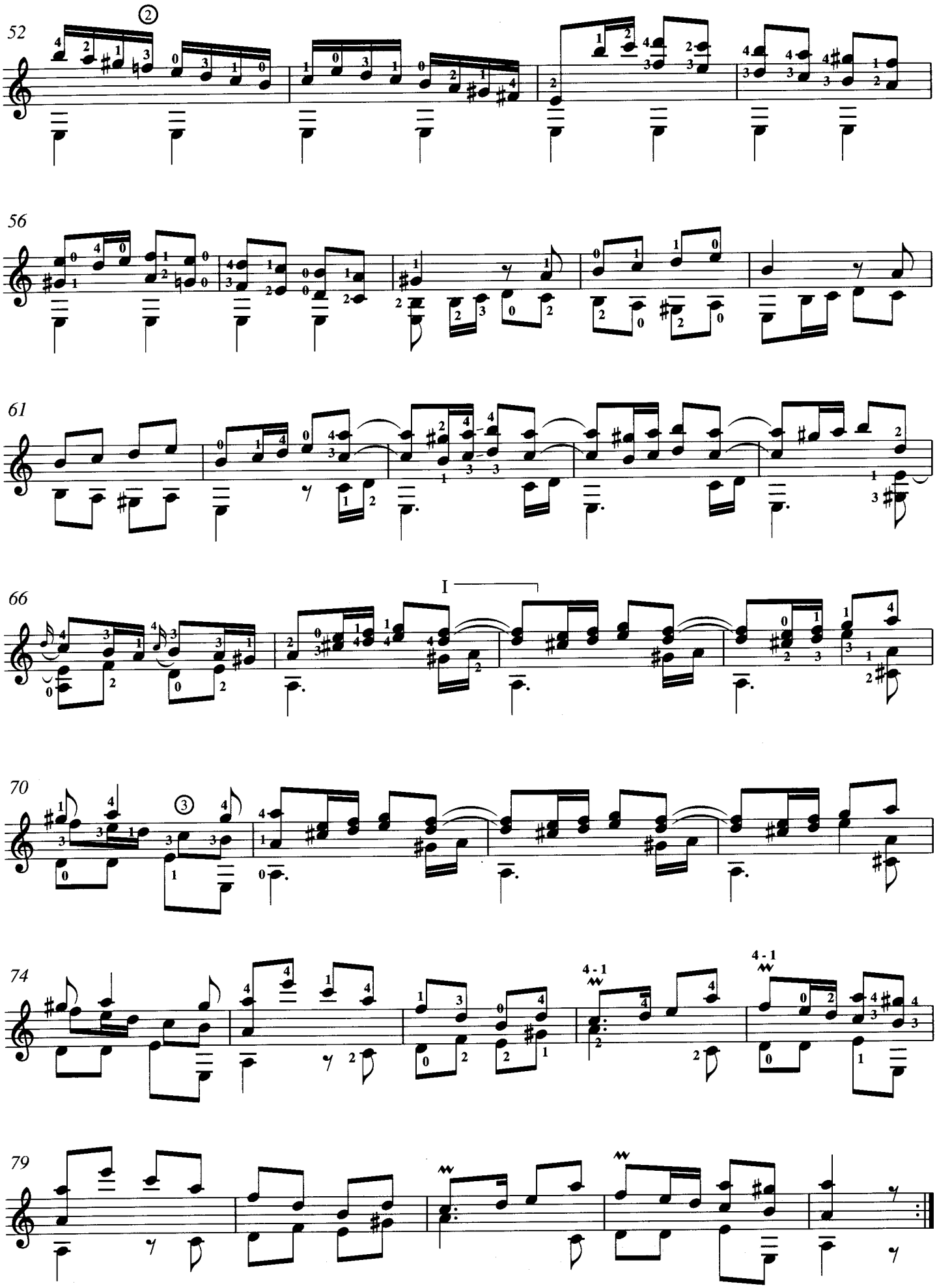

30
35
II
4 - 3
40
II
4 - 3
2
IV
2 - 1
45
2
V
4 - 3
IV
50
3 - 1
2
55
II
VII


60
(VII)
2
1 - 3
65
IV
IV
VII
70
4 - 3
1 - 3
75
80
IV
2 - 1
V
3
3 - 1
85
3 - 1
6

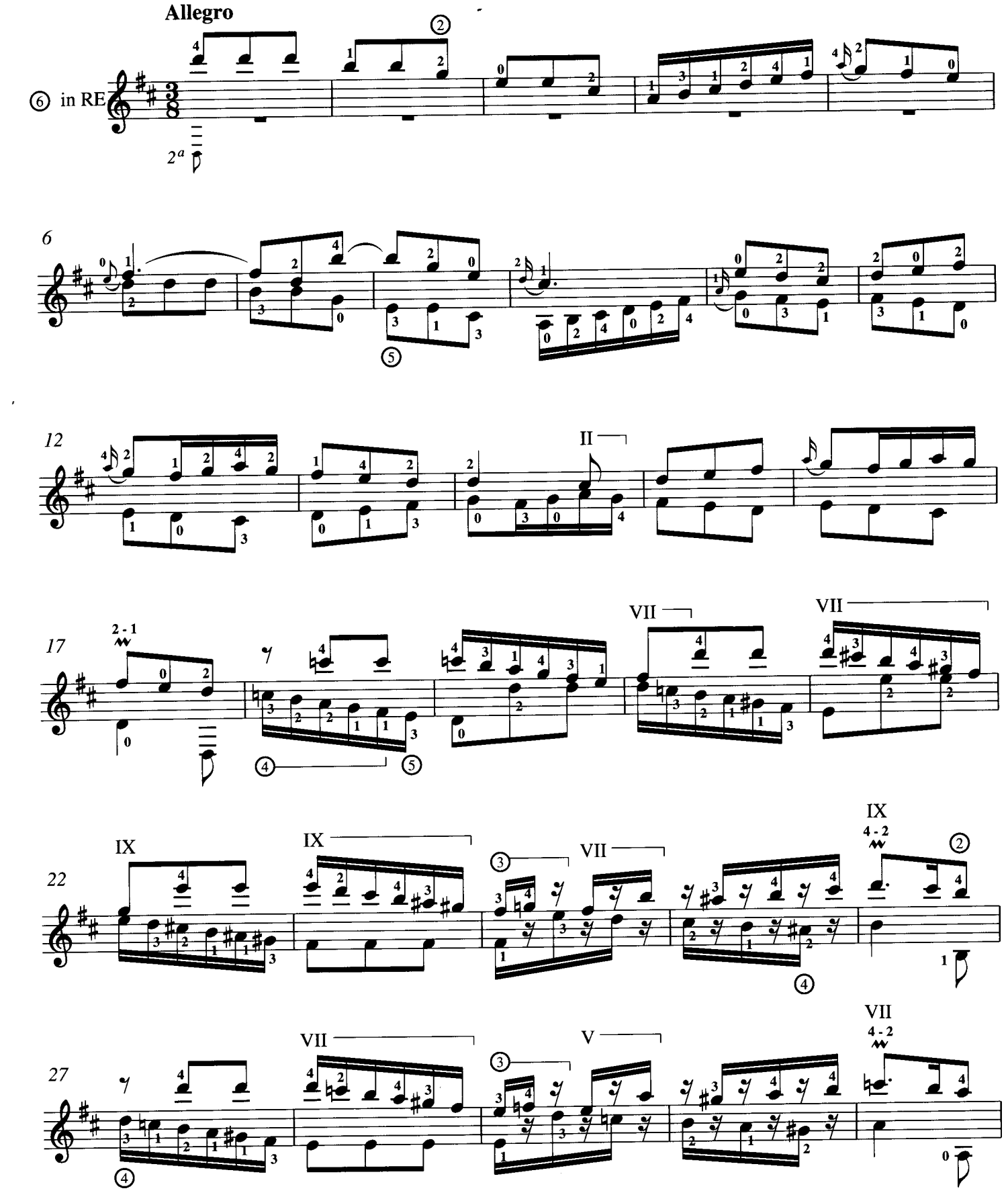
SONATA K.196

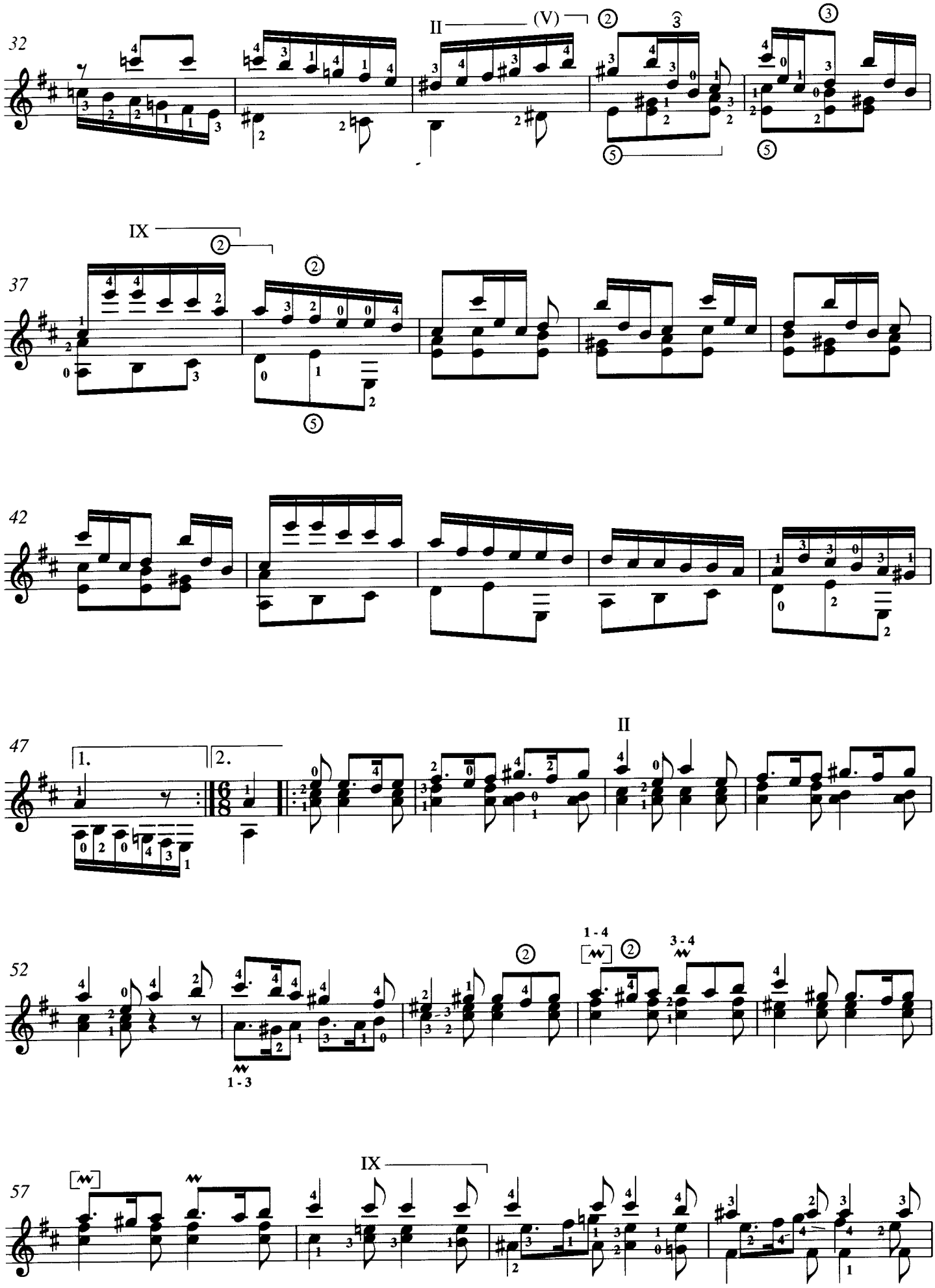



25
29
33
4 - 2
II
II
38
43
III
II
48
III
II


52
56
61
66
I
70
74
4 - 1
4 - 1
79

SONATA K.202


Allegro
⑥ in RE
2ª
6
12
II
17
2 - 1
VII
VII
22
IX
IX
VII
IX
4 - 2
27
VII
V
VII
4 - 2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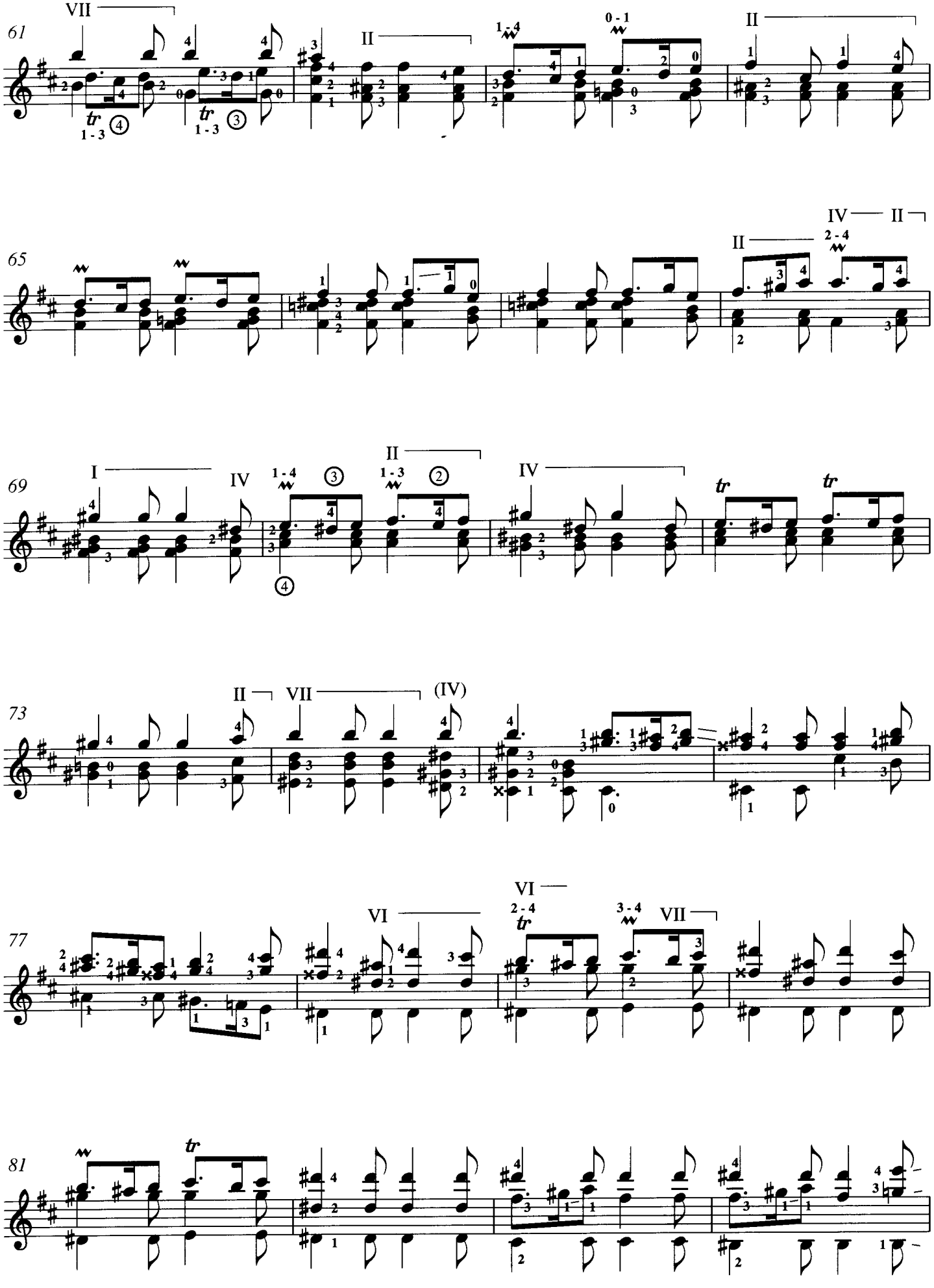
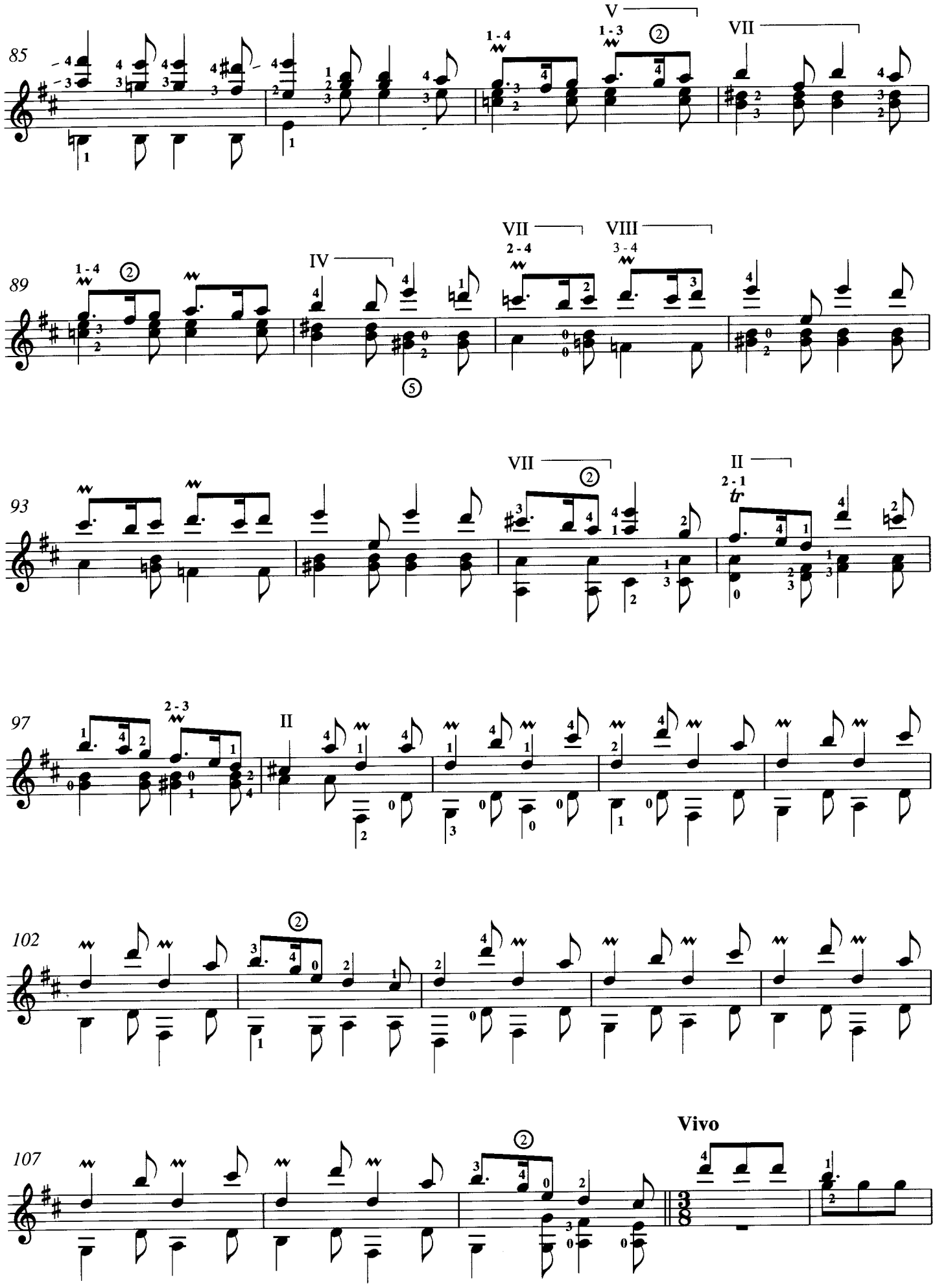
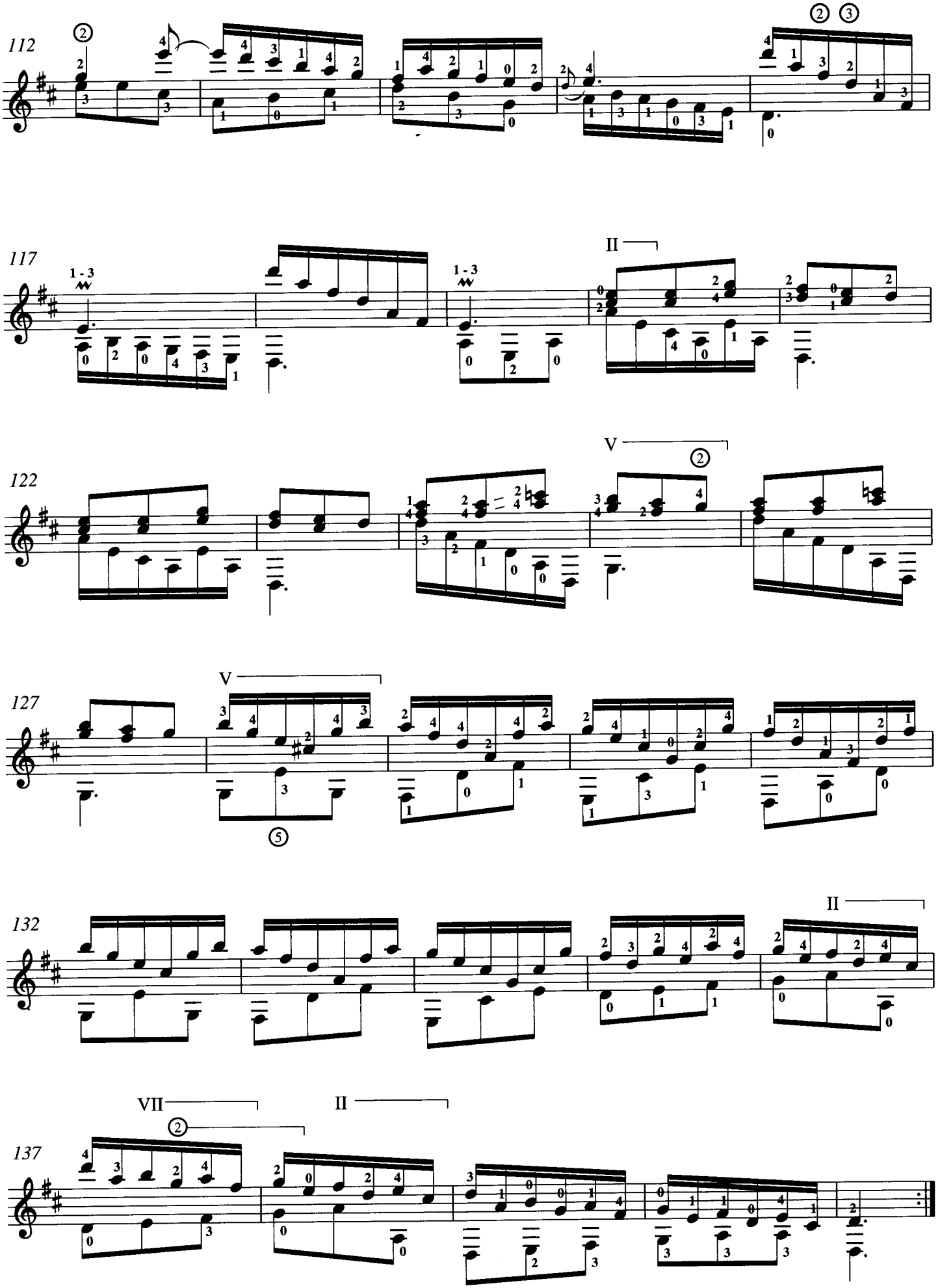
II
(V)
37
IX
42
47
1.
2.
II
52
1 - 4
3 - 4
1 - 3
57
IX

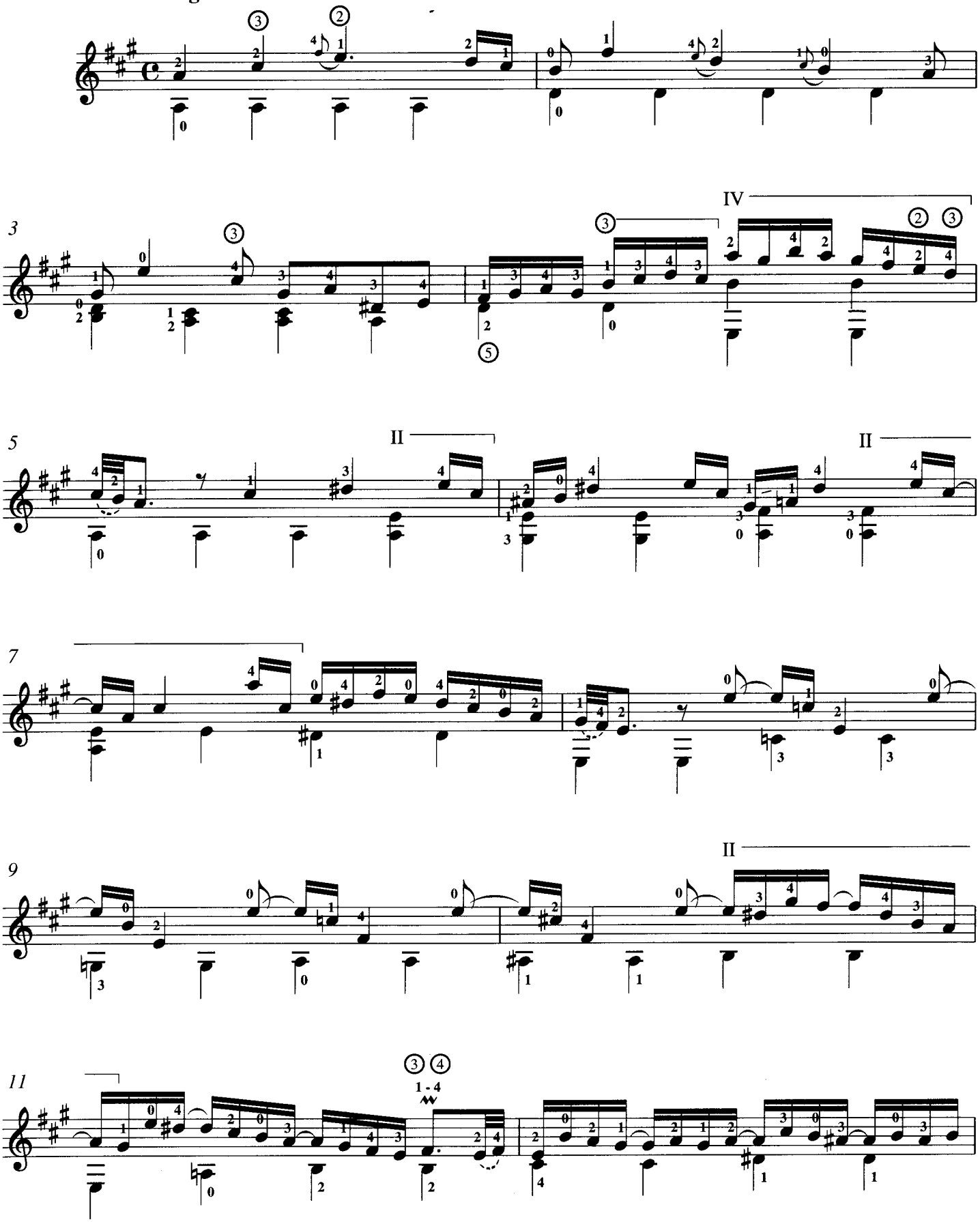

61
65
69
73
77
81

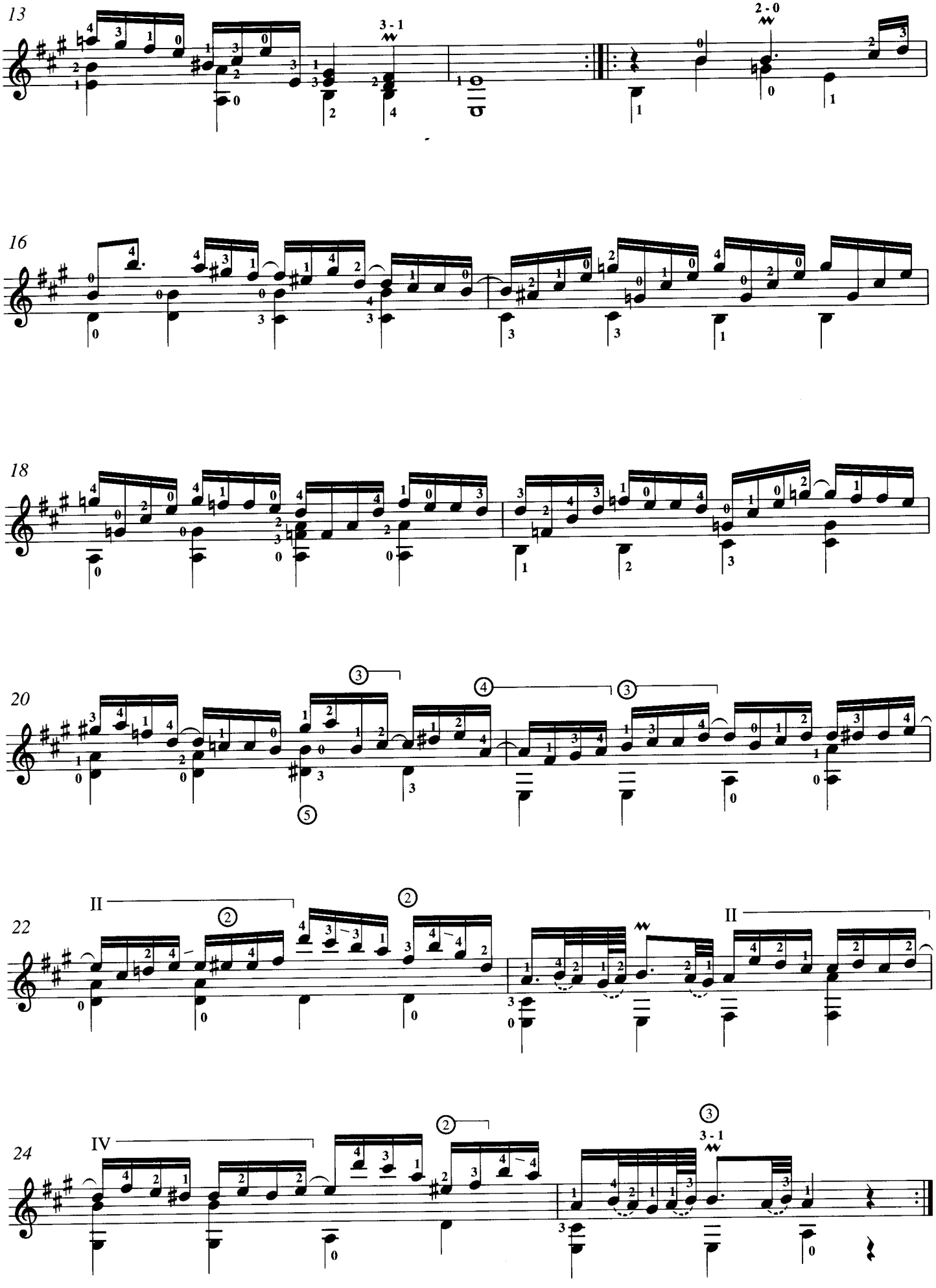

85
V
1-3
VII
89
VII
2-4
VIII
3-4
IV
93
VII
II
2-1
tr
97
2-3
II
102
107
Vivo


112
117
1 - 3
1 - 3
II
122
V
127
V
132
II
137
VII
II

SONATA K.208

Adagio e cantabile

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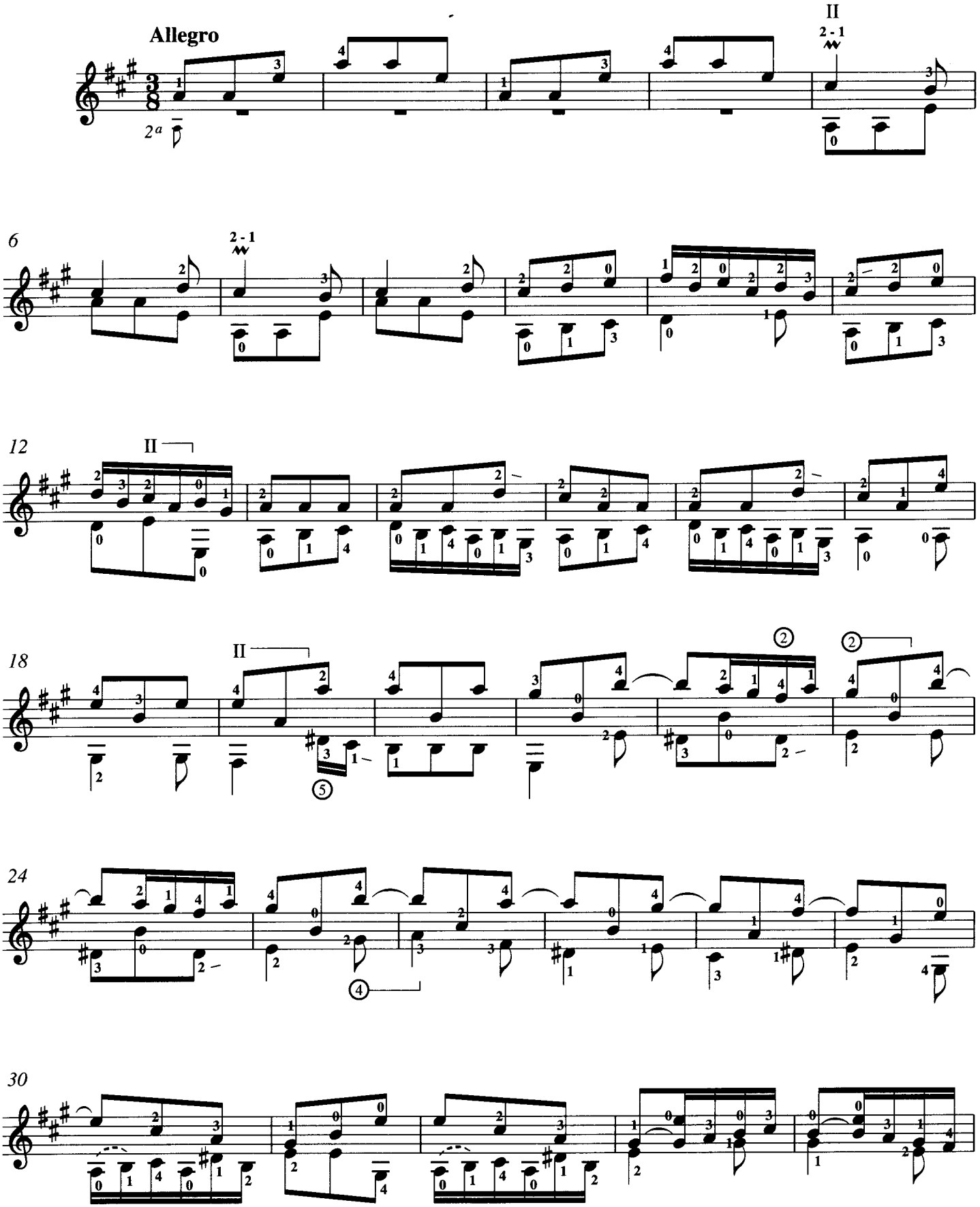
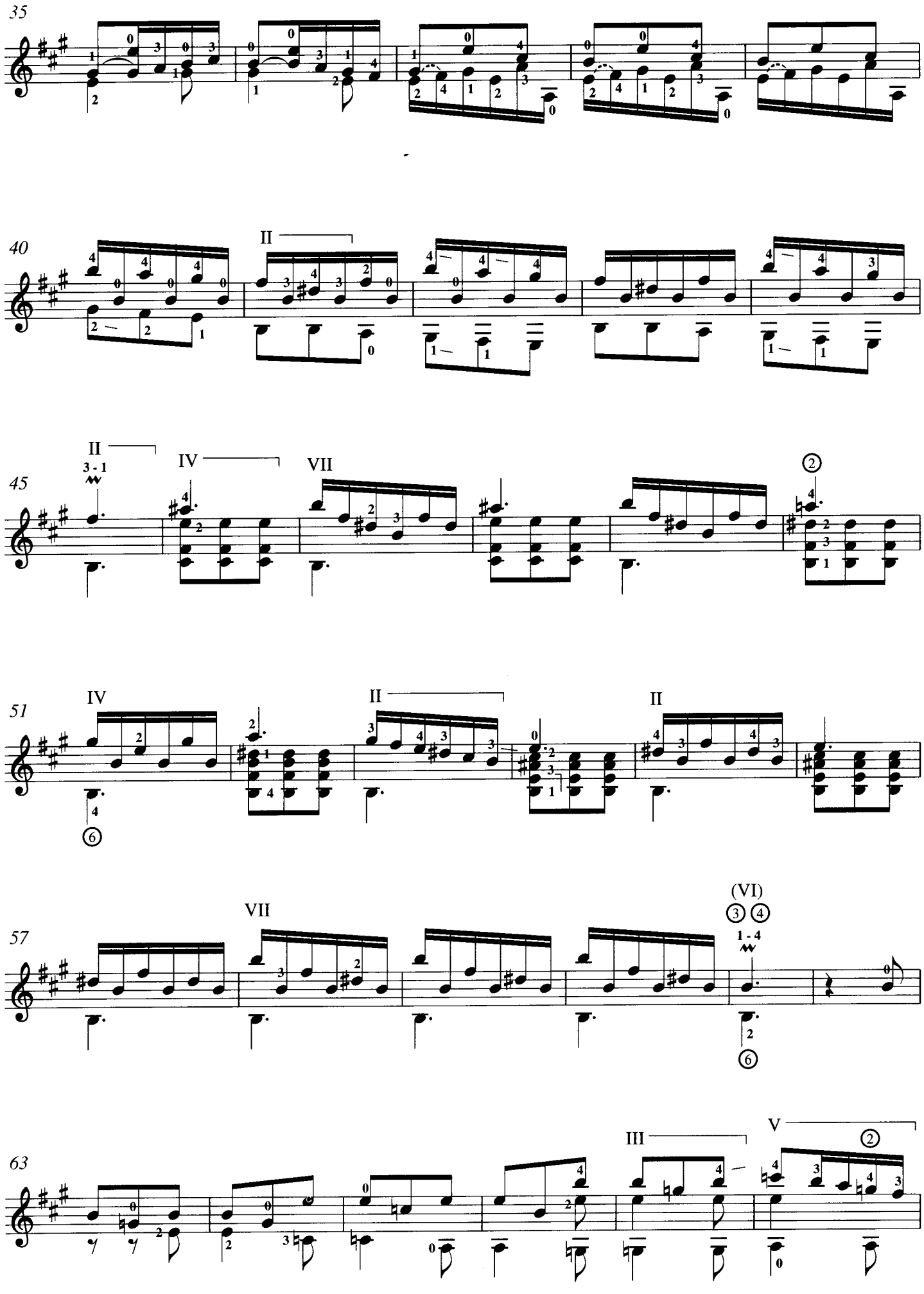
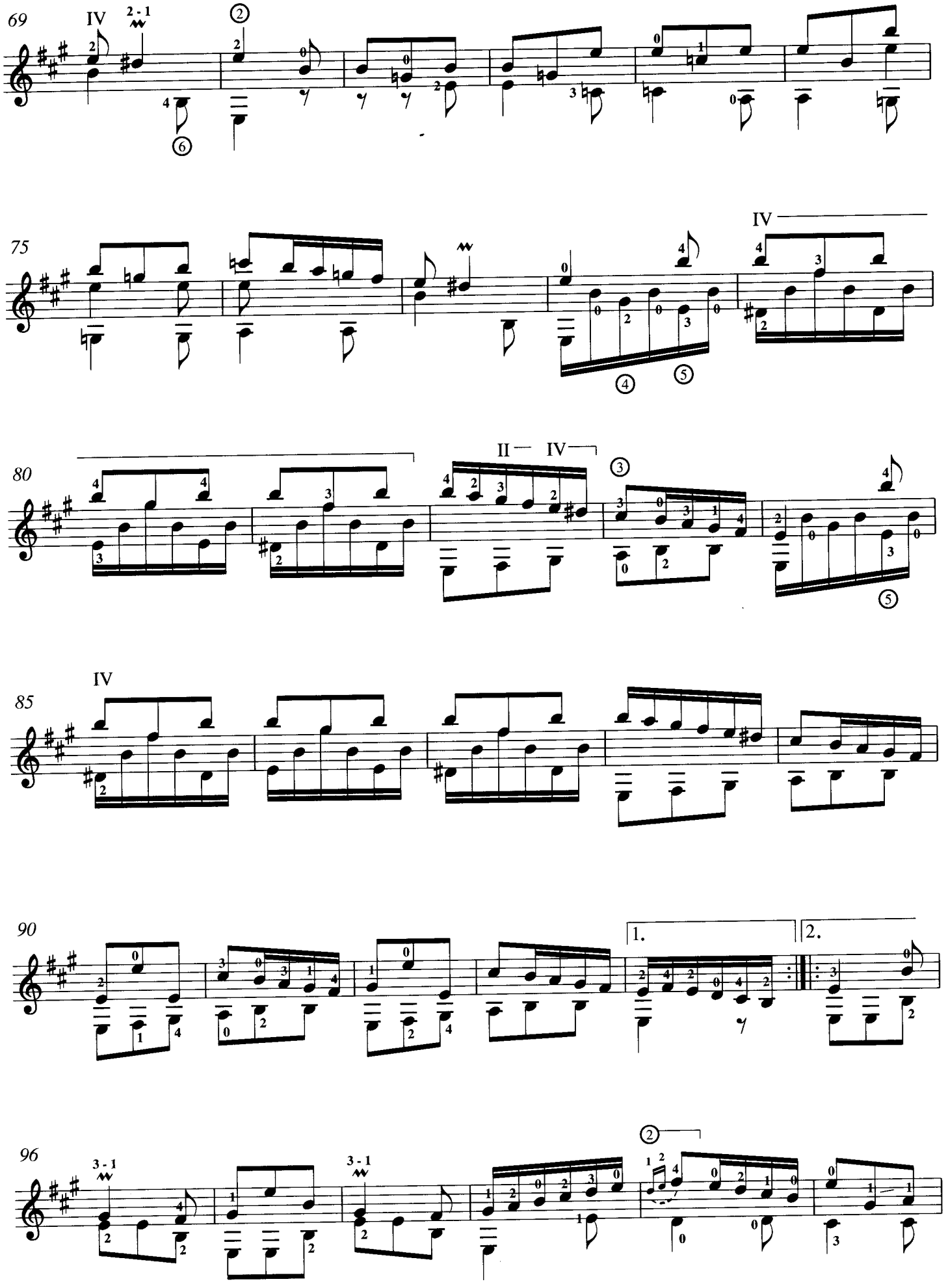
3 - 1
2 - 0
16
18
20
22
II
II
24
IV
3 - 1

SONATA K.209




35
40
II
45
II
IV
VII
3 - 1
51
IV
II
II
57
VII
(VI)
1 - 4
63
III
V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IV
2 - 1
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IV
80
II
IV
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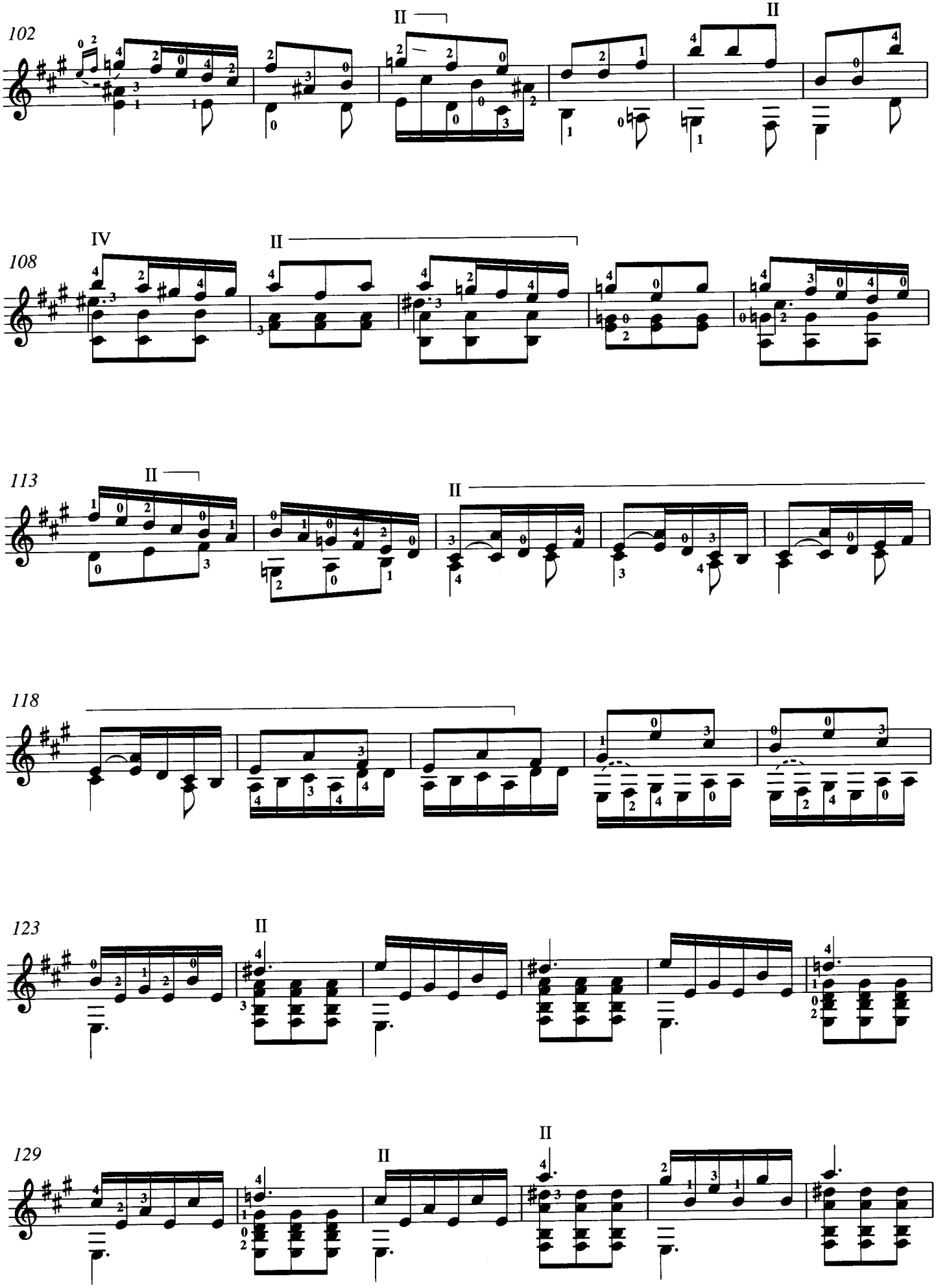
IV
90
1.
2.
96
3 - 1
3 - 1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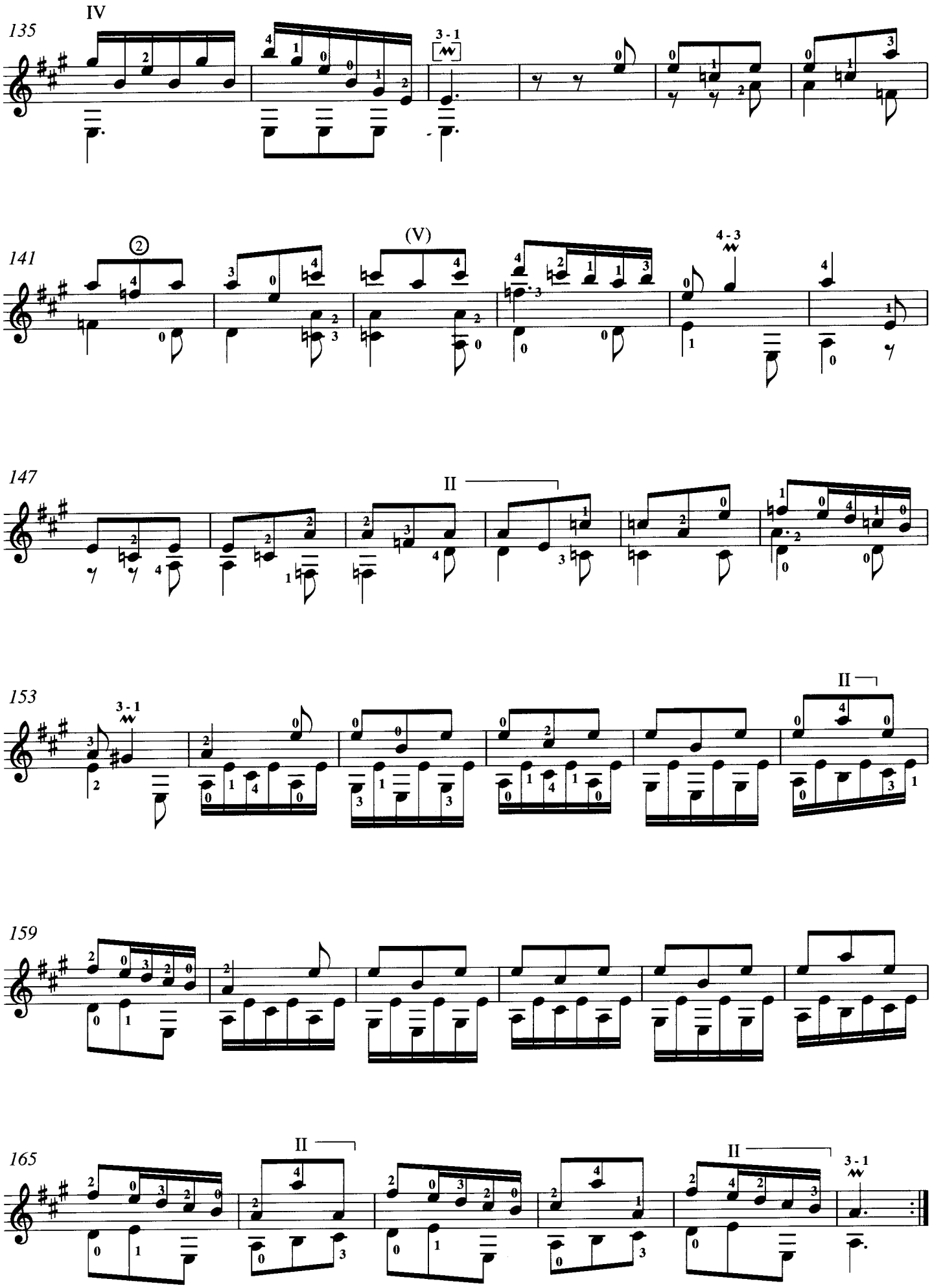
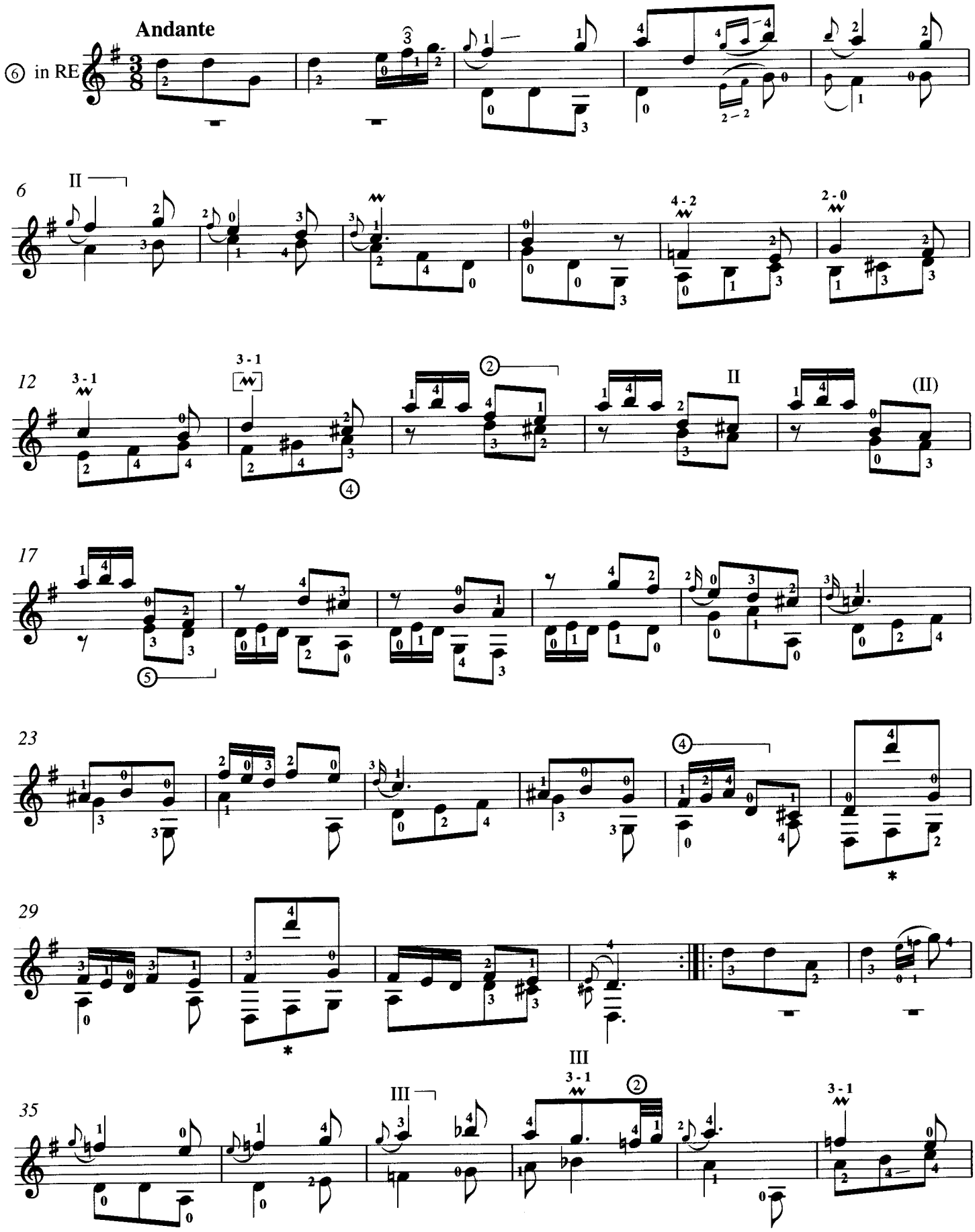
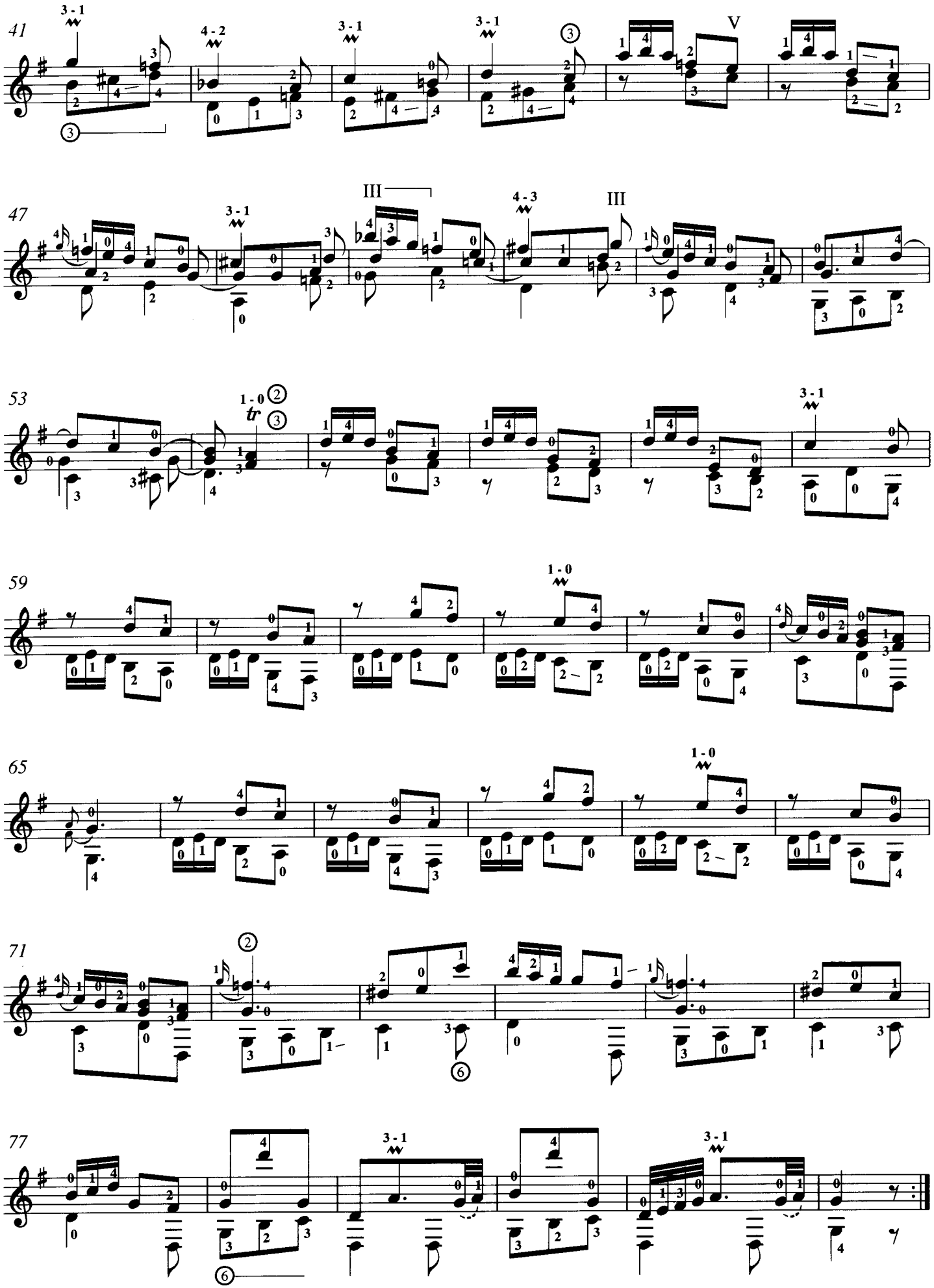
II
118
123
II
129
II
II


135
IV
3 - 1
141
②
(V)
4 - 3
147
II
153
3 - 1
II
159
165
II
II
3 - 1

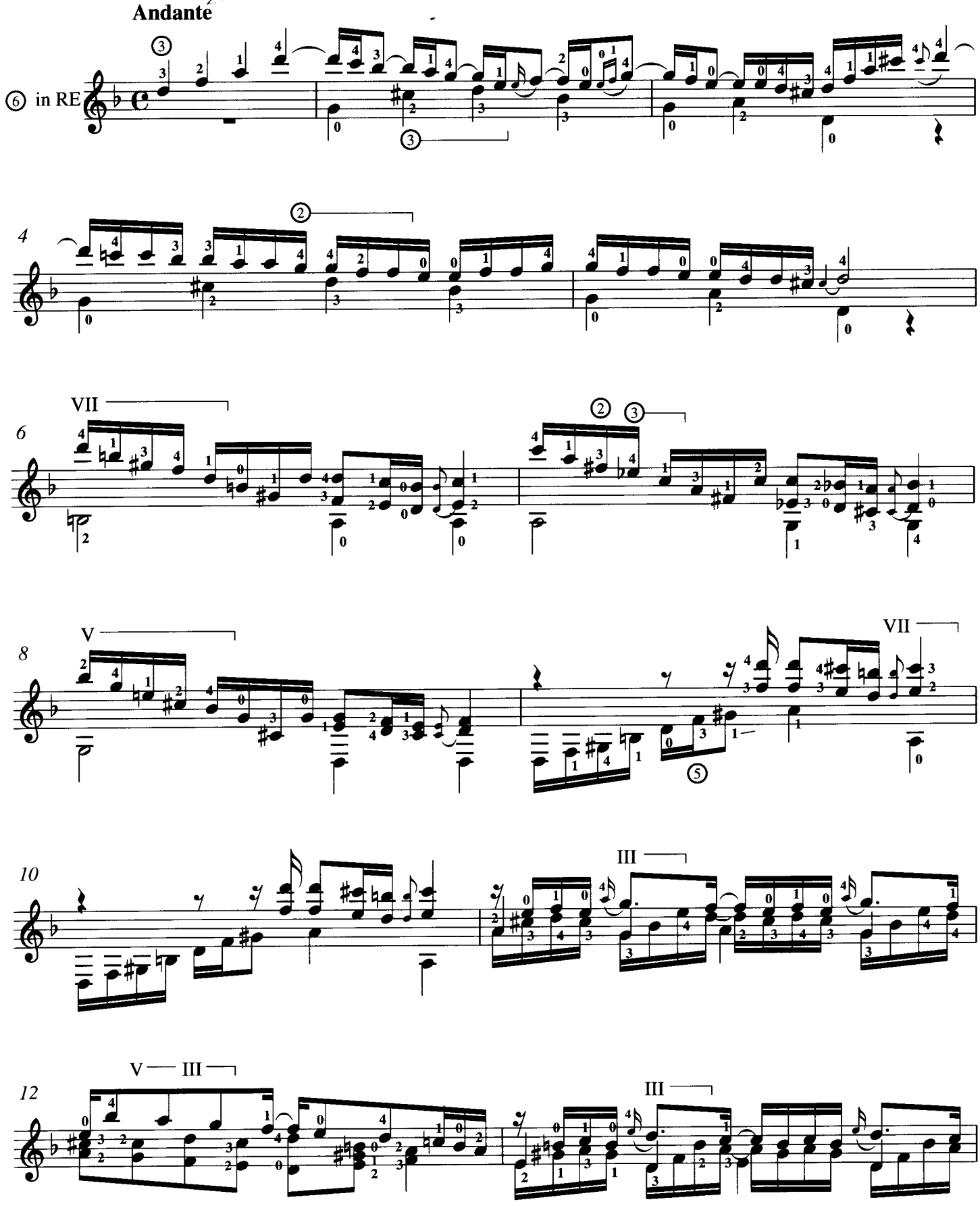
SONATA K.210

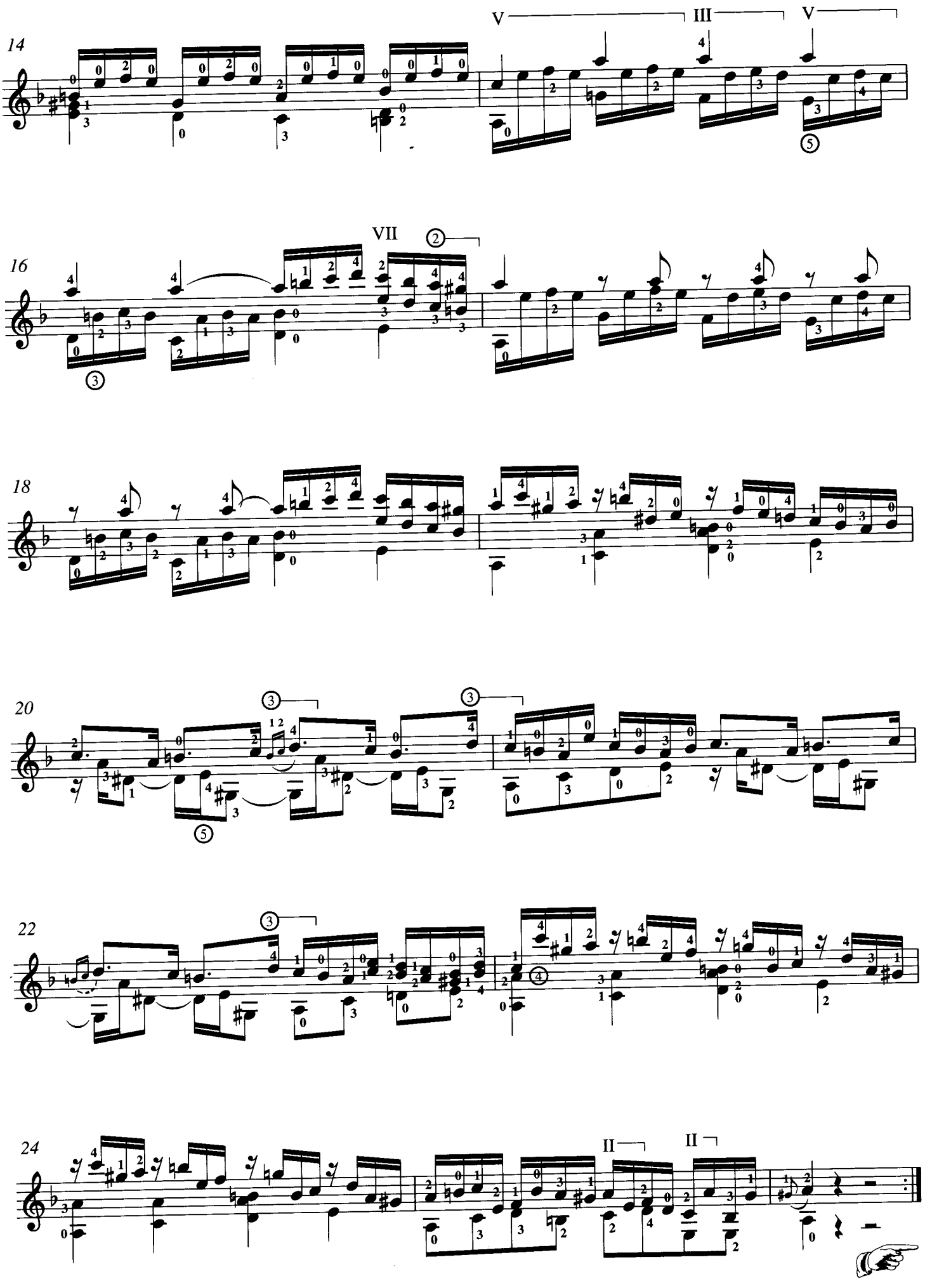


* Pollice mano sinistra


41
47
53
59
65
71
77
tr

SONATA K.213




14
V
III
V
16
VII
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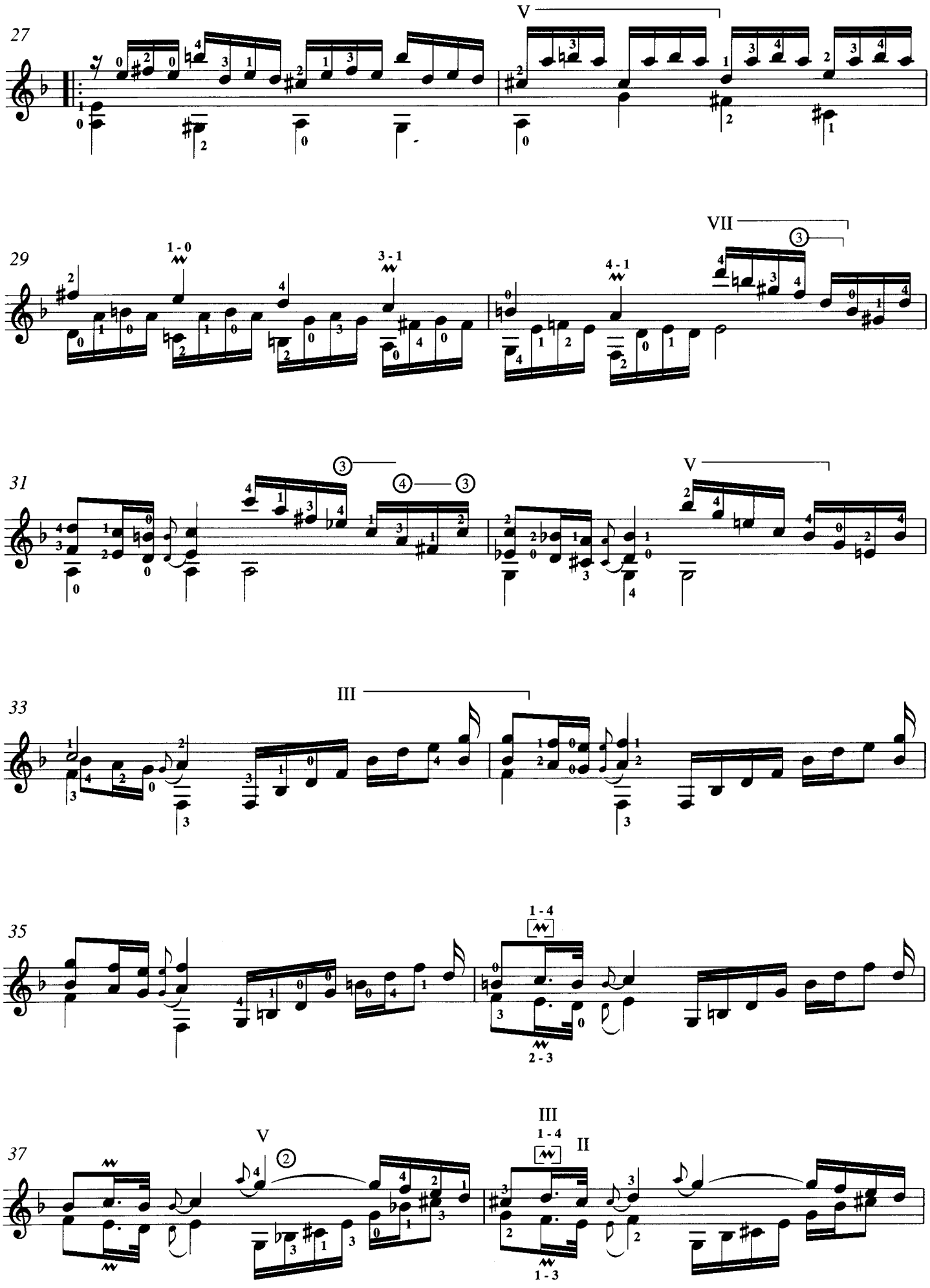
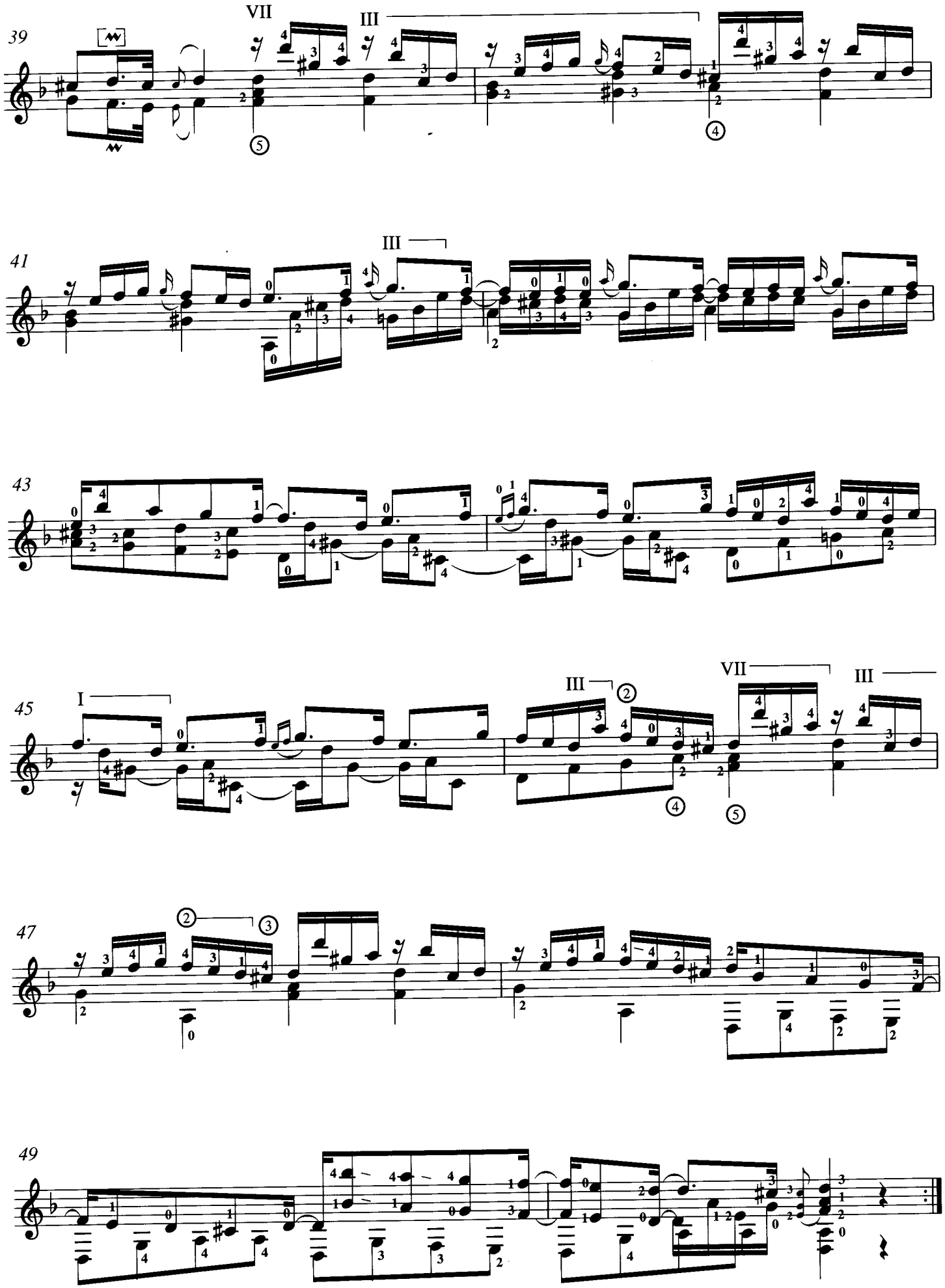
II
II


27
V
29
1 - 0
3 - 1
4 - 1
VII
31
V
33
III
35
1 - 4
2 - 3
37
V
III
1 - 4
II
1 - 3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VII
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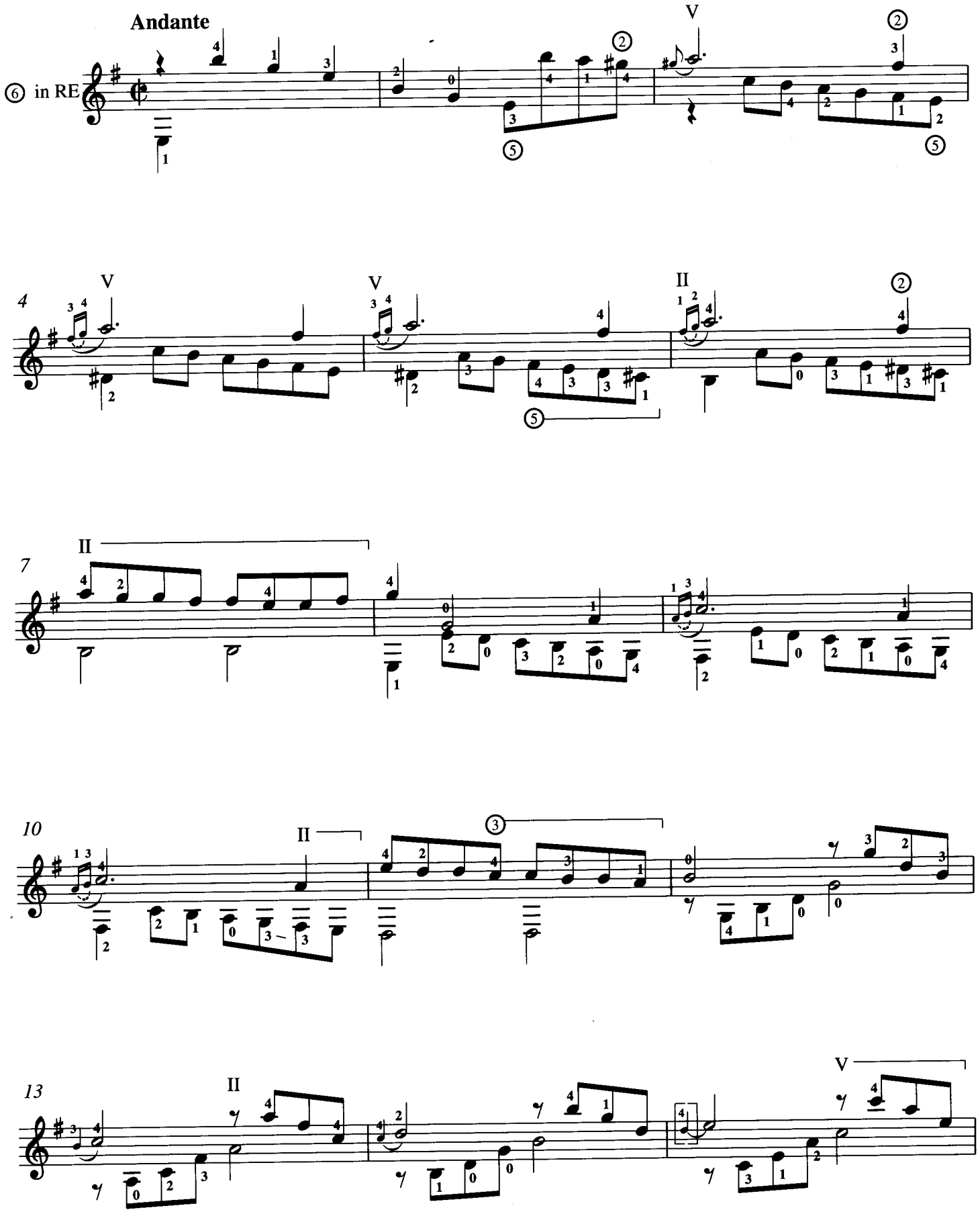
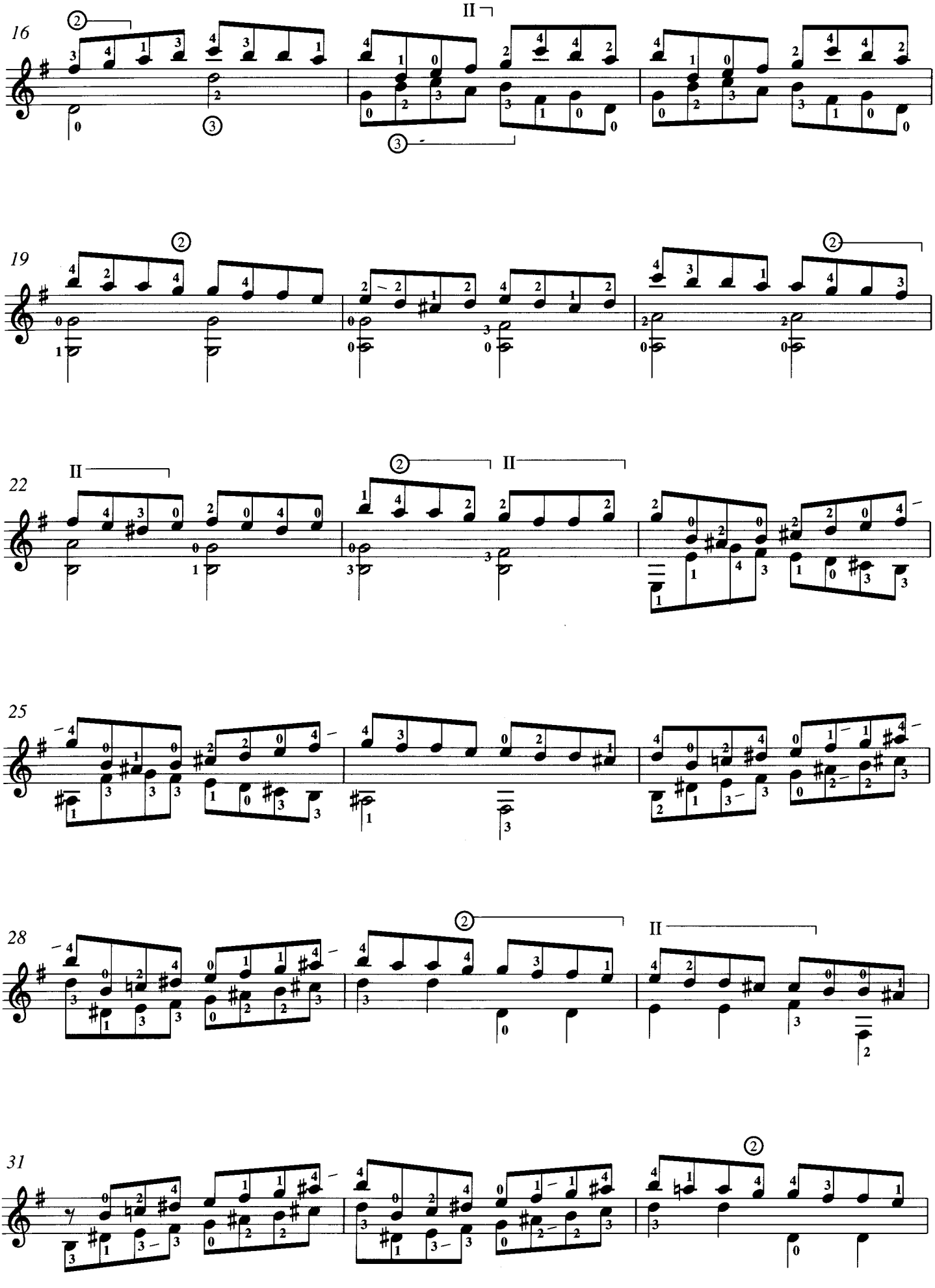
41
III
43
45
I
III
VII
III
47
49

SONATA K.232

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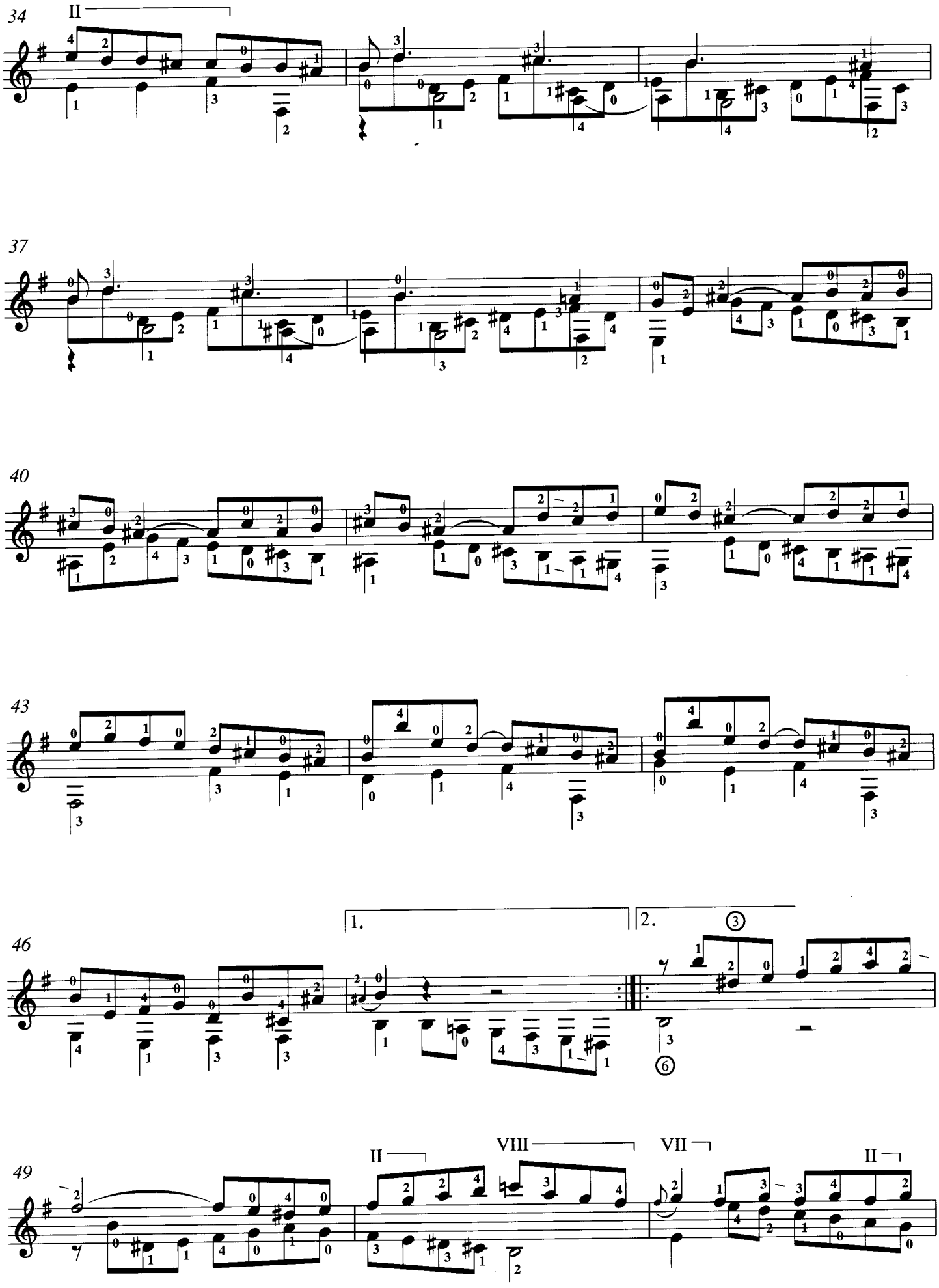
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II
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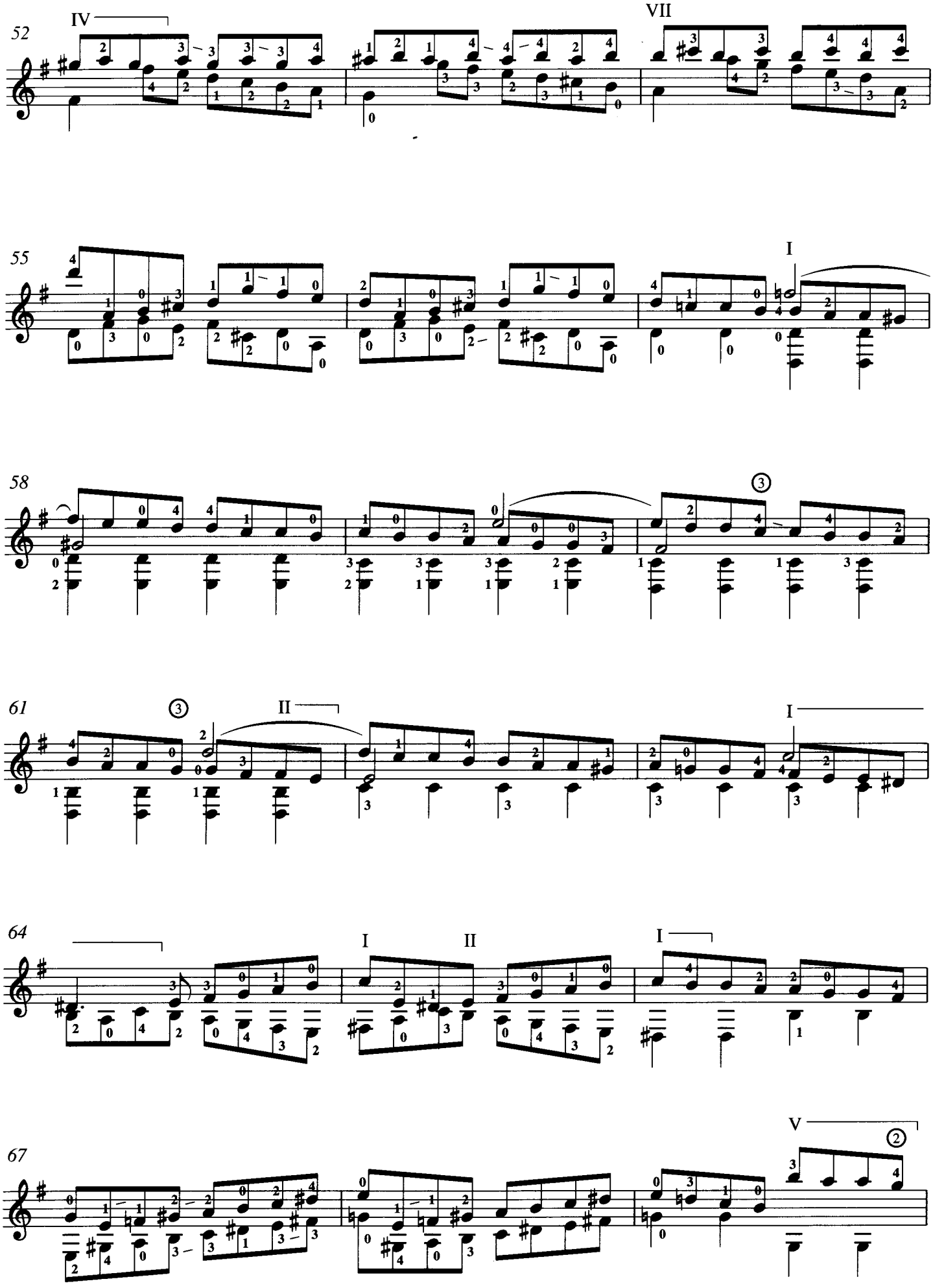
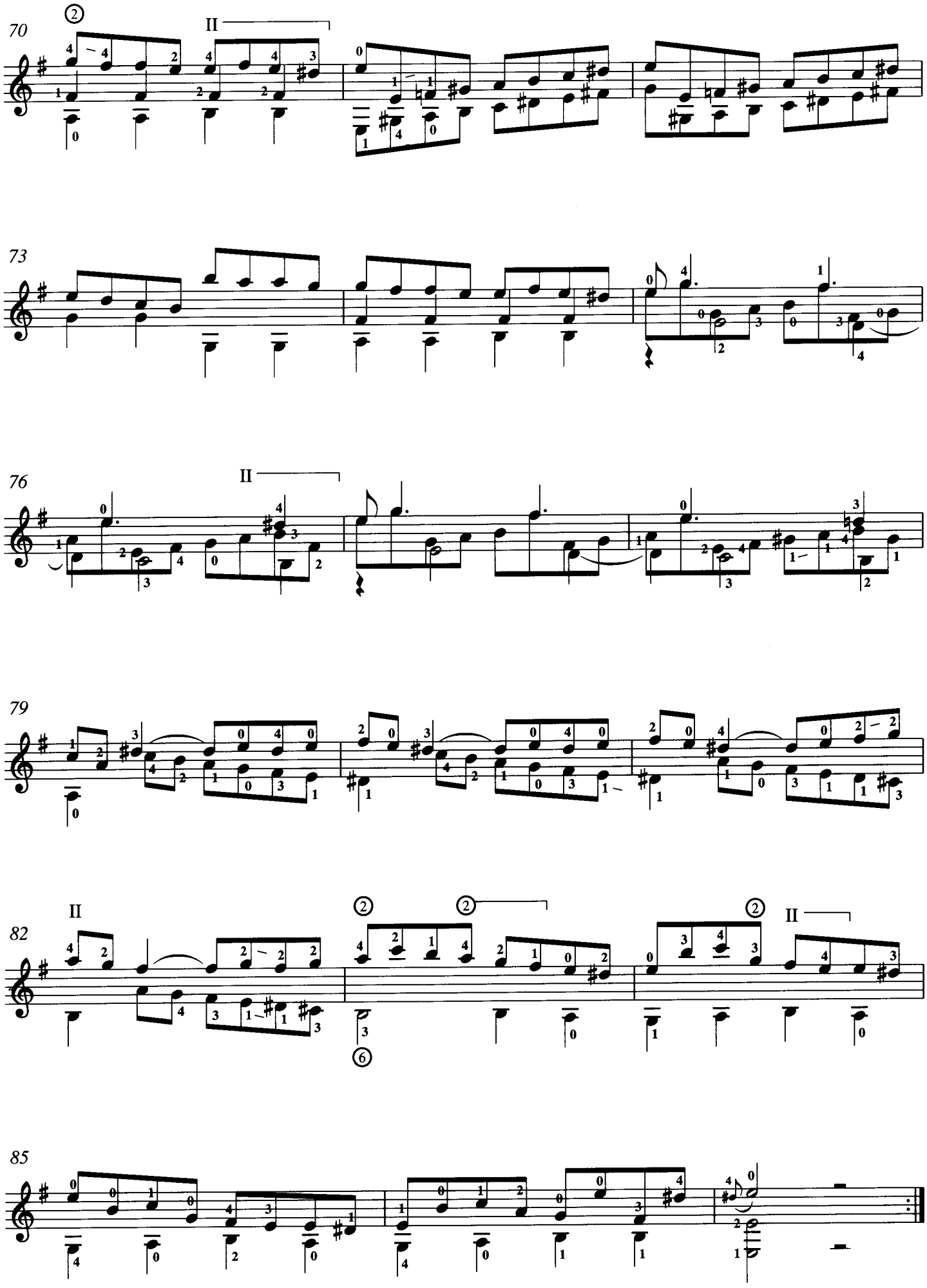
40
43
46
1.
2.
49
II
VIII
VII
II


52
IV
VII
55
I
58
③
61
③
II
I
64
I
II
I
67
V
②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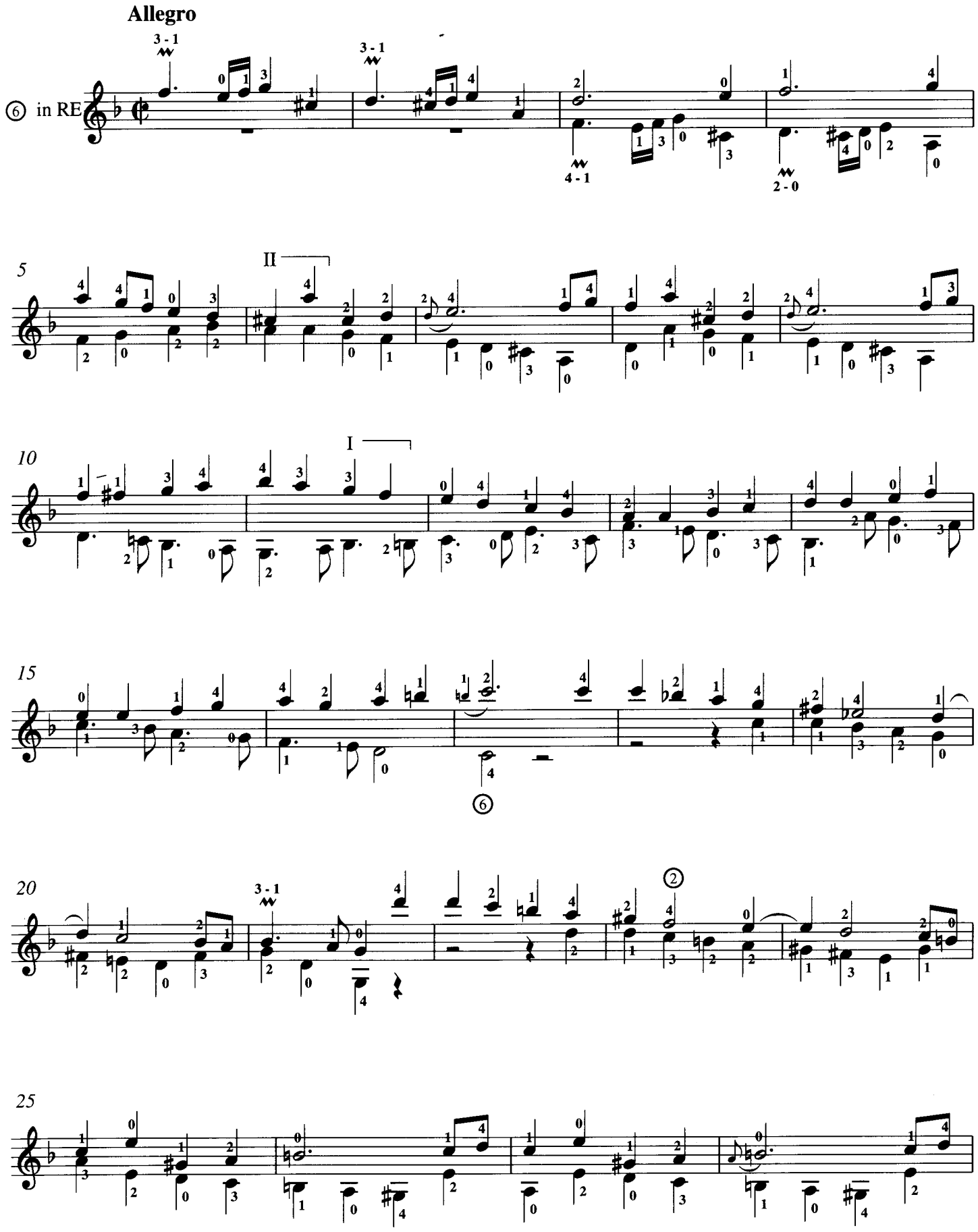
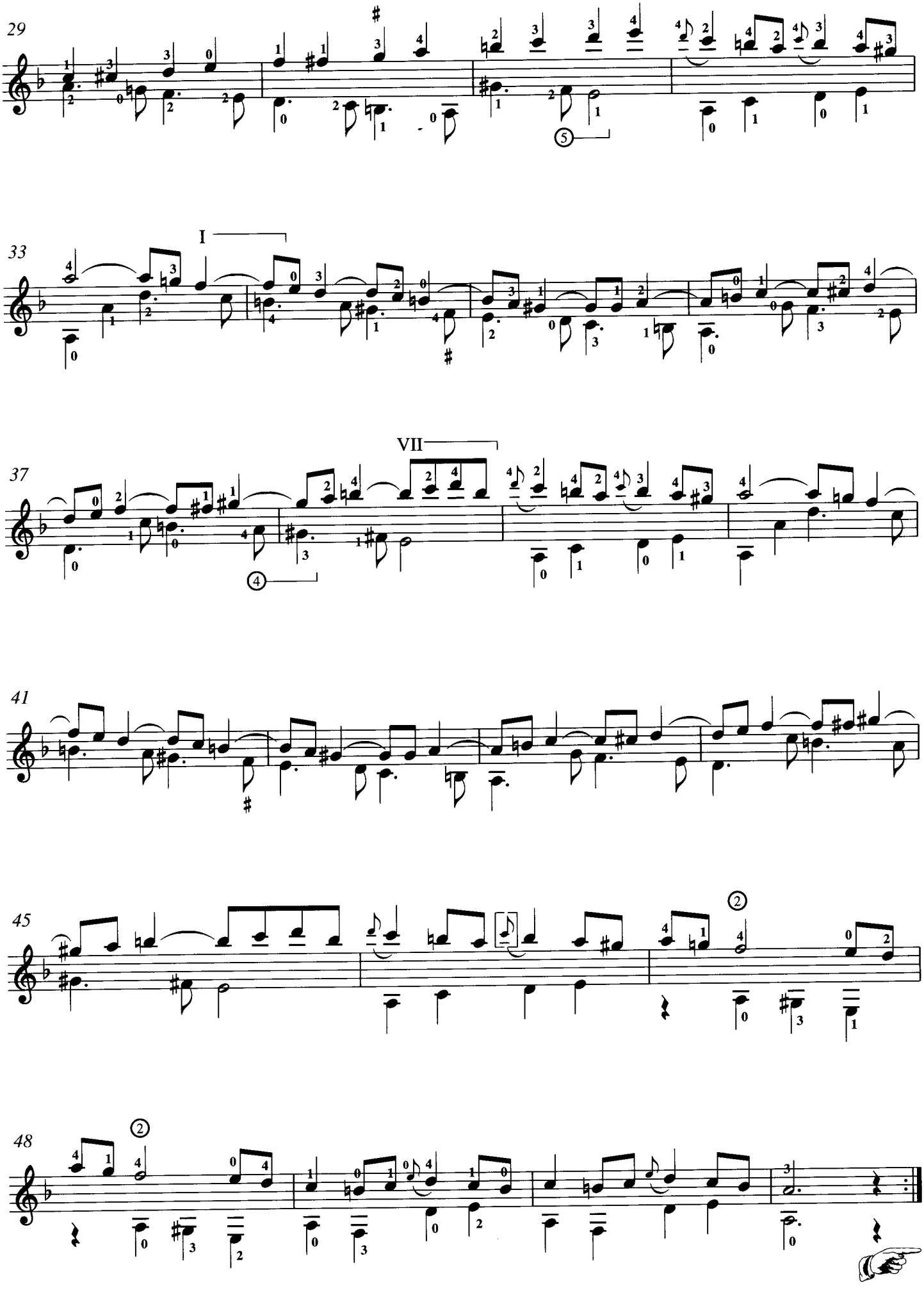
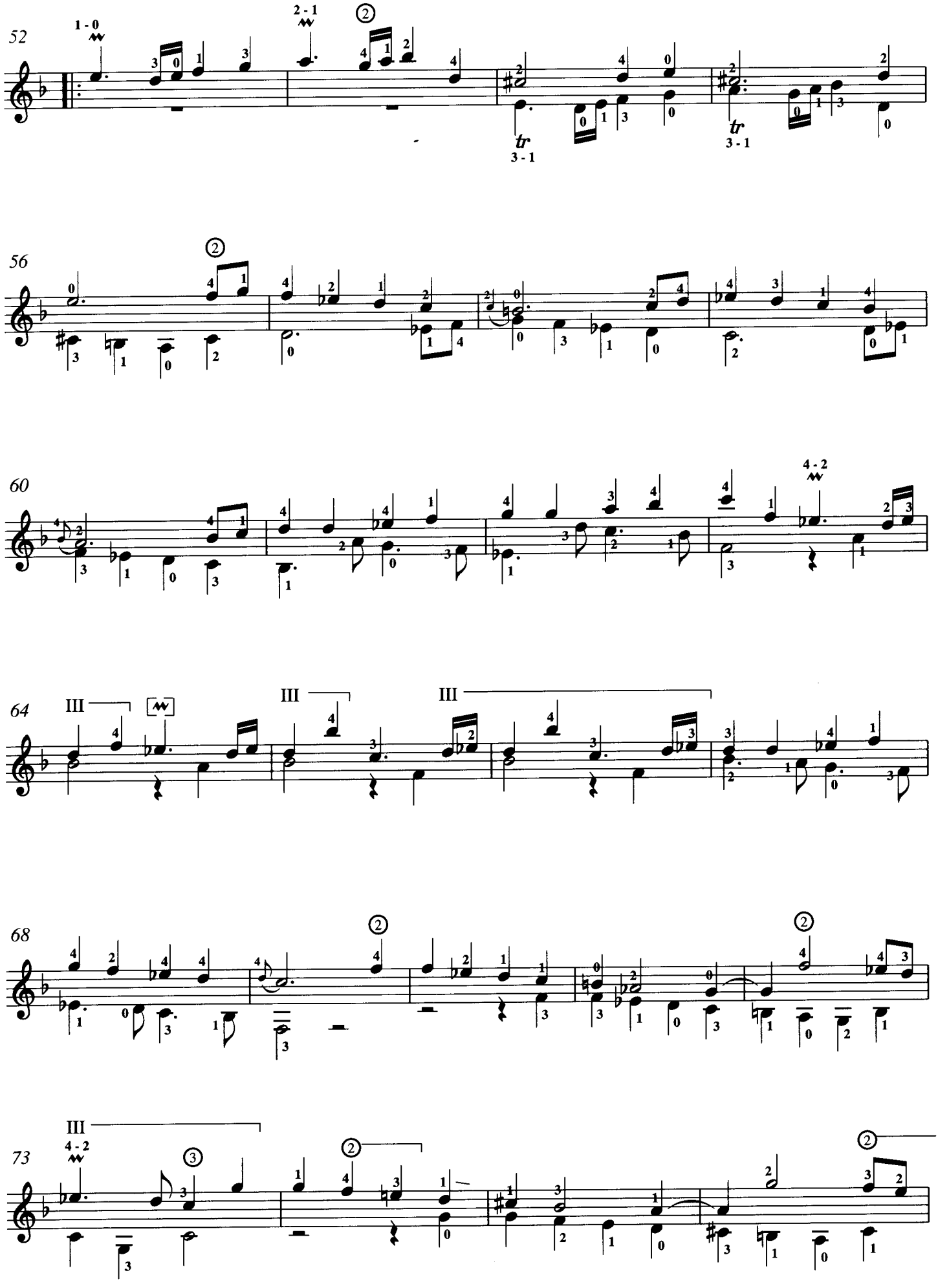
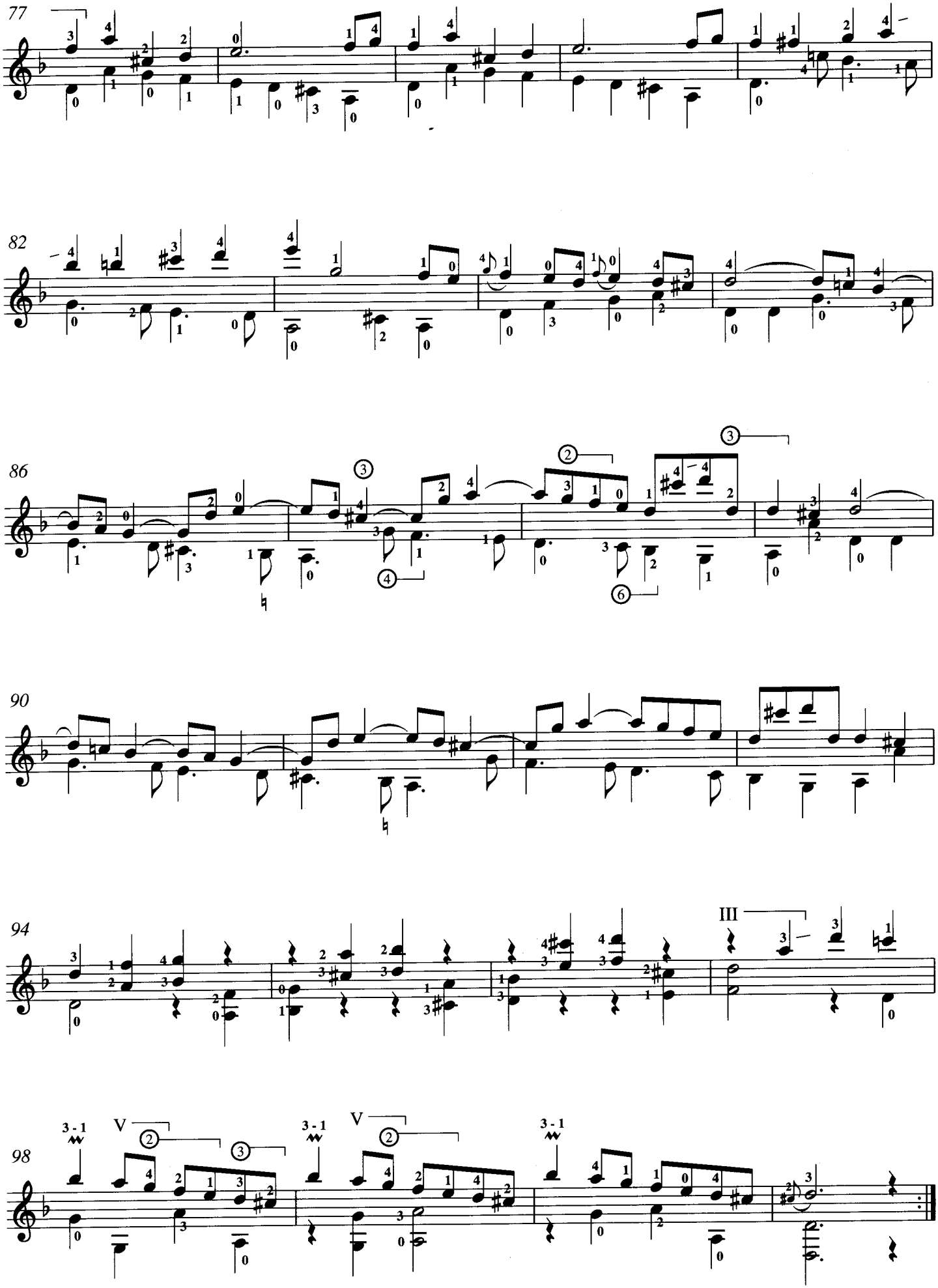
82
85

SONATA K.254




29
33
I
37
VII
41
45
48


52
1 - 0
2 - 1
tr
3 - 1
tr
3 - 1
56
60
4 - 2
64
III
III
III
68
73
III
4 - 2


77
82
86
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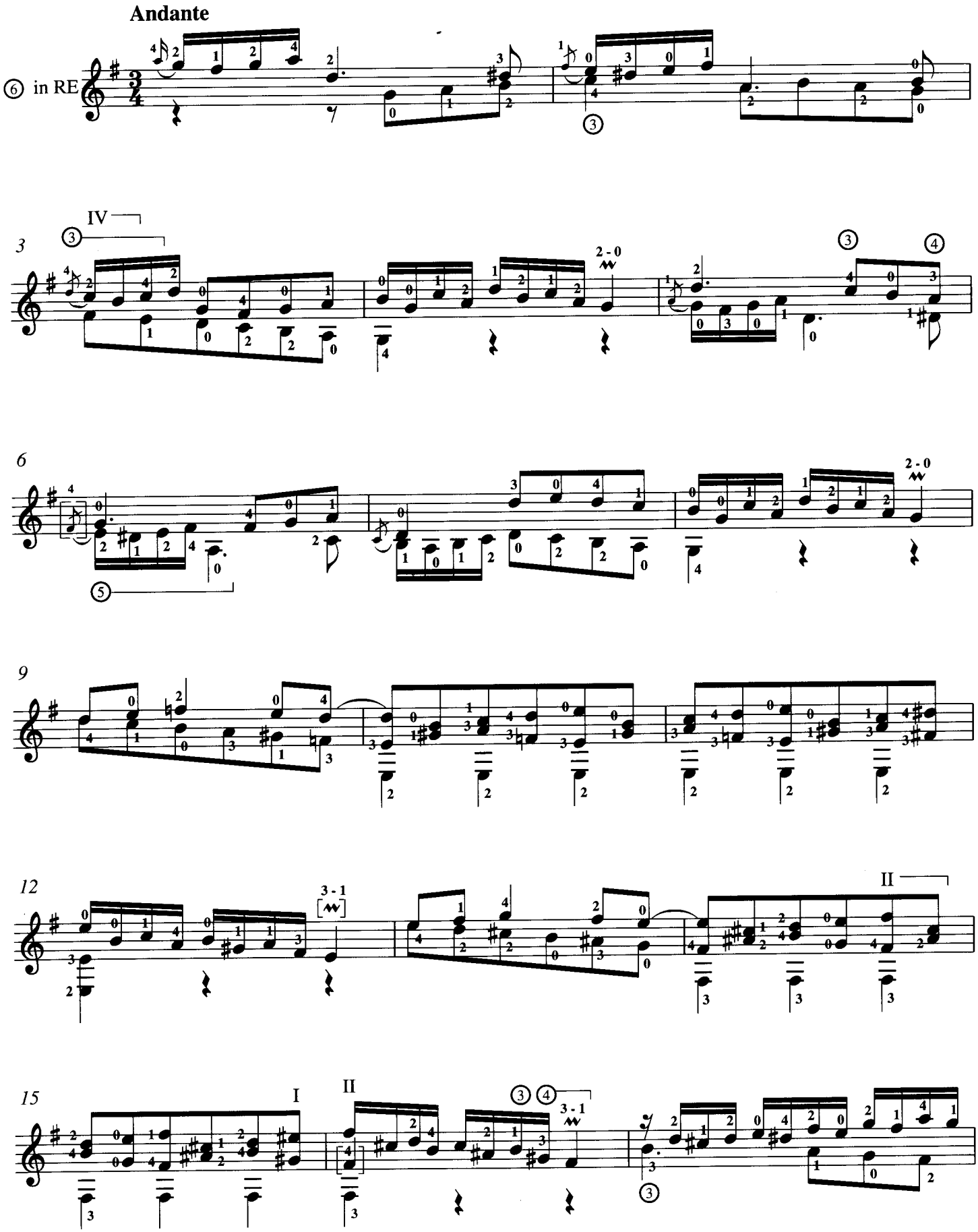
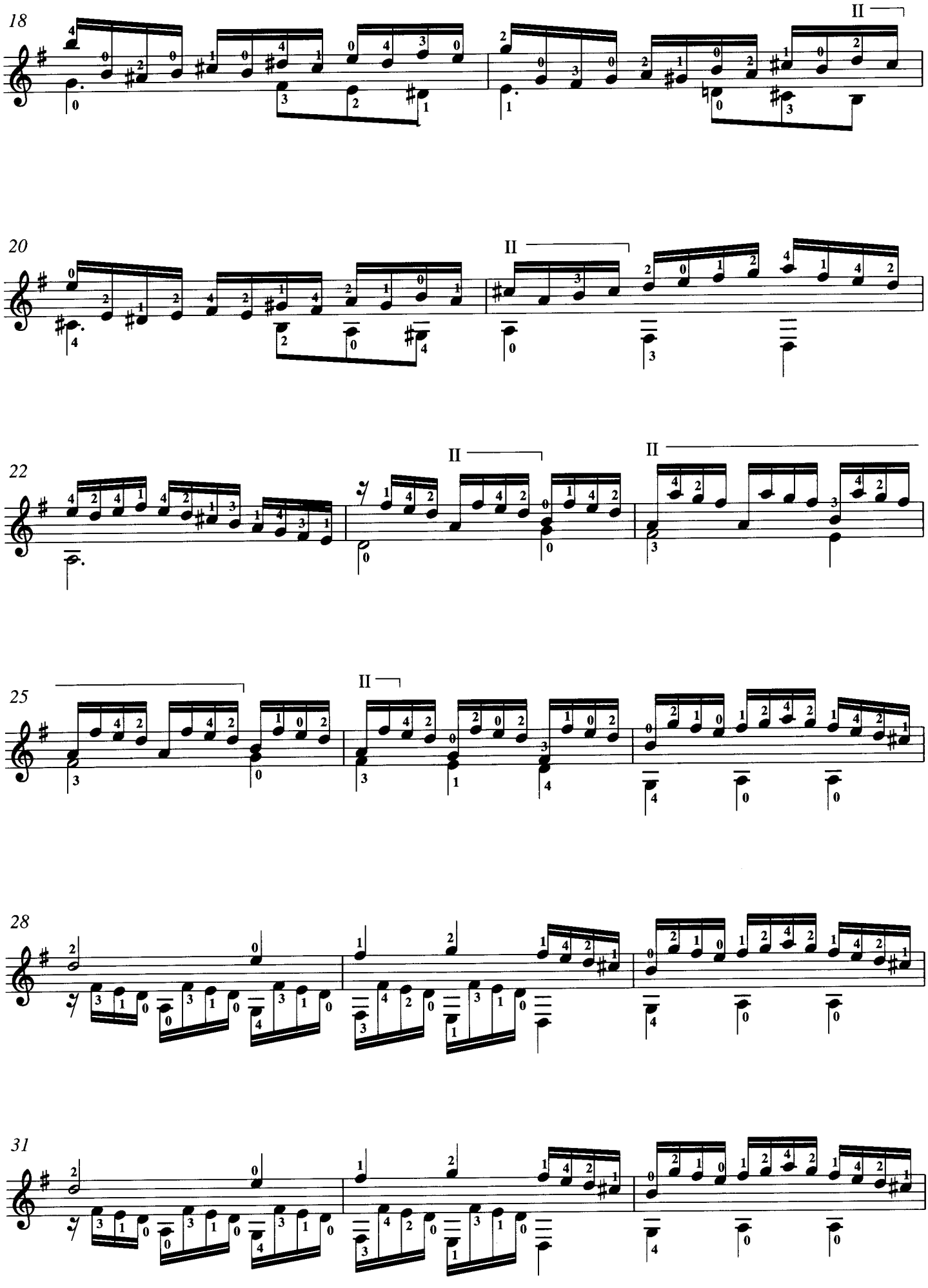
94
III
98
V
V

SONATA K.259

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II
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II
28
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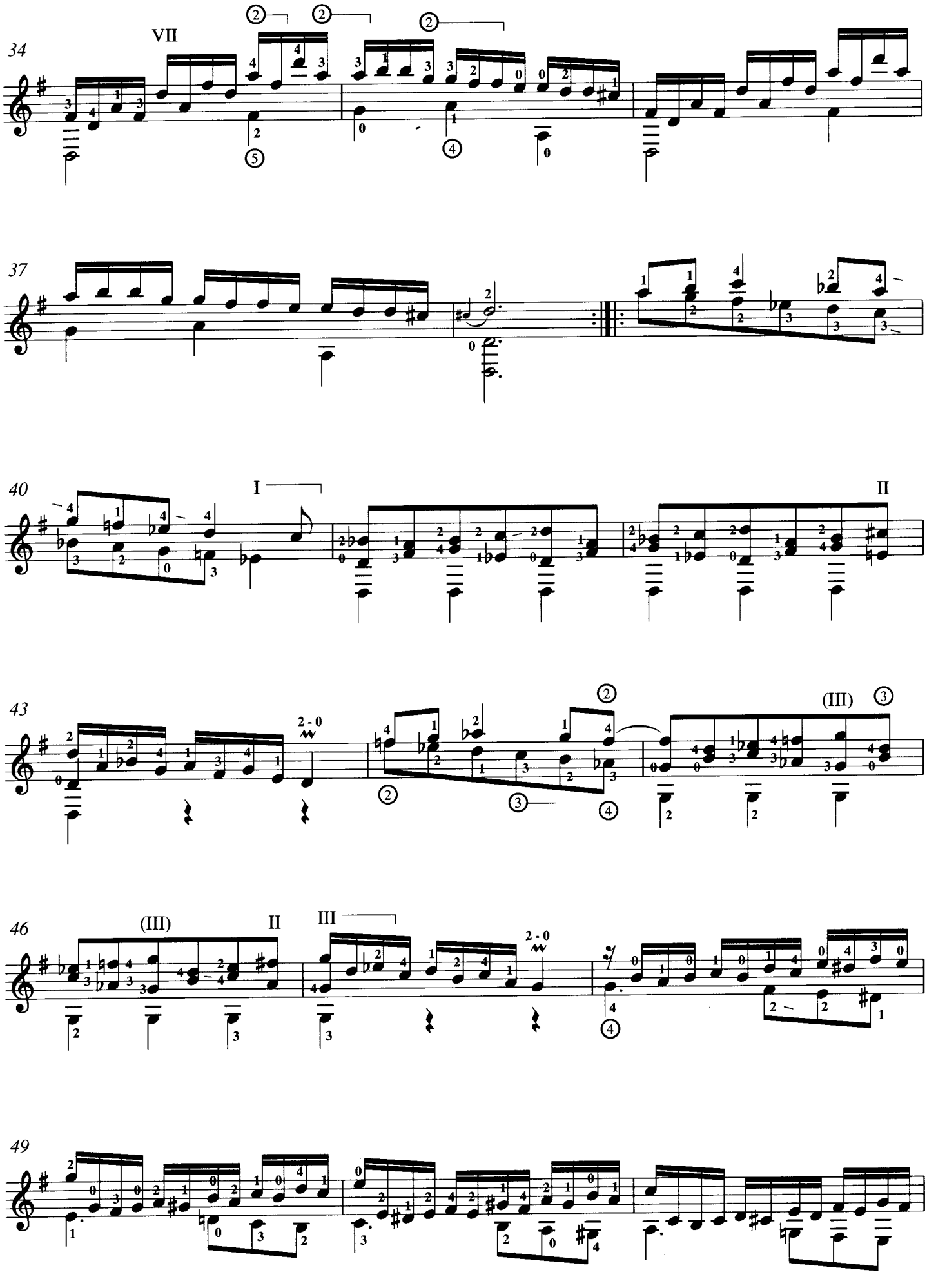
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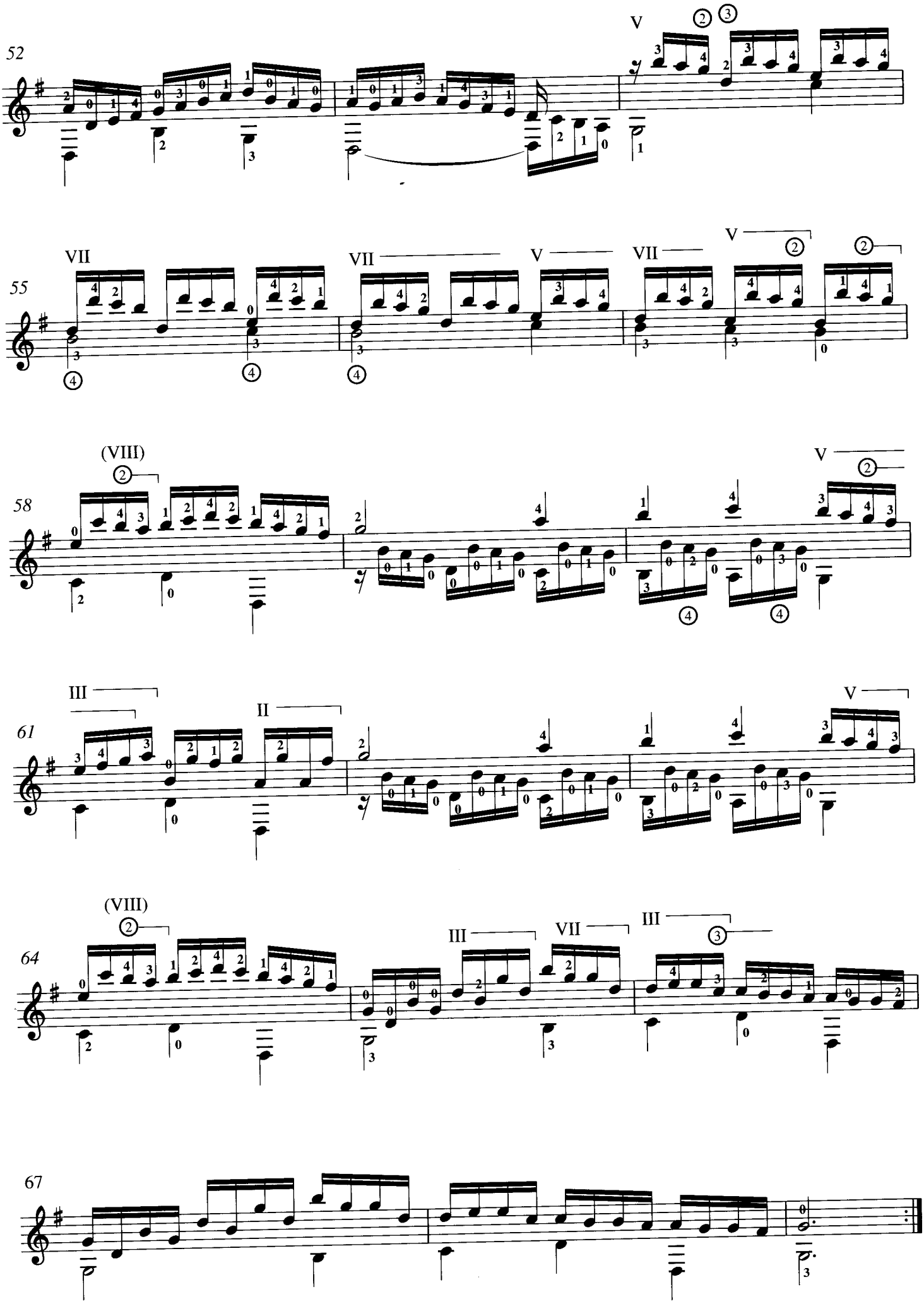
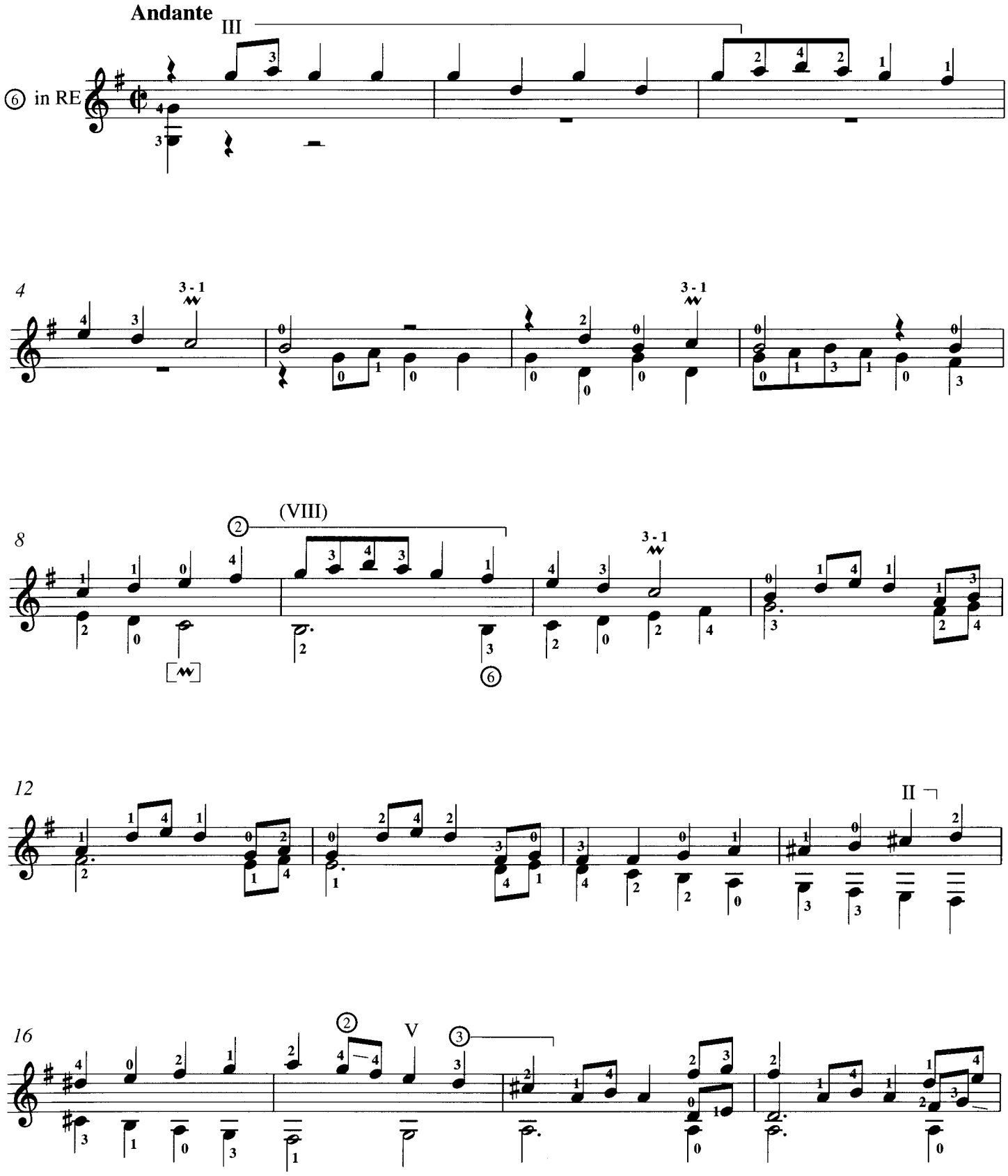
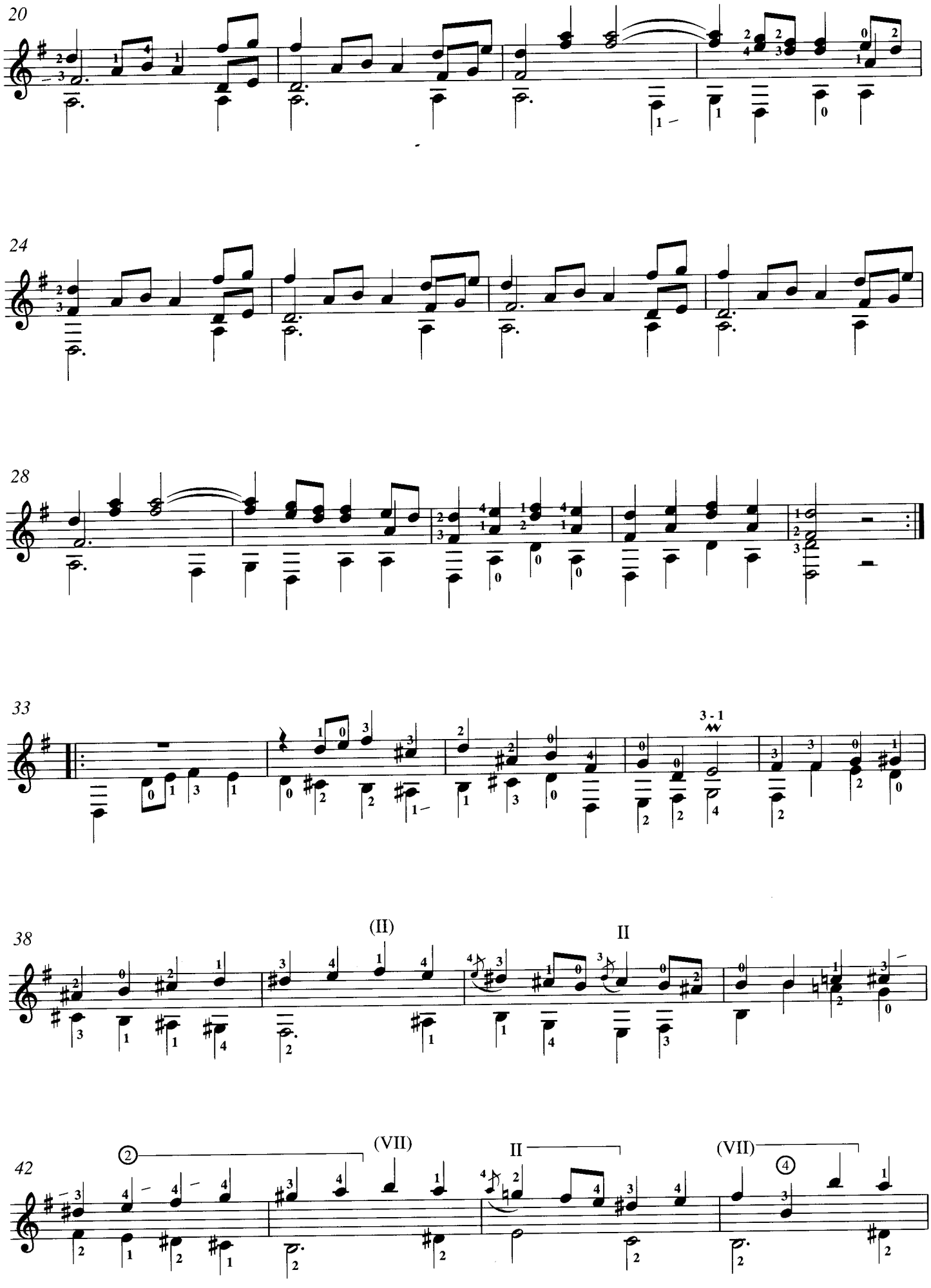
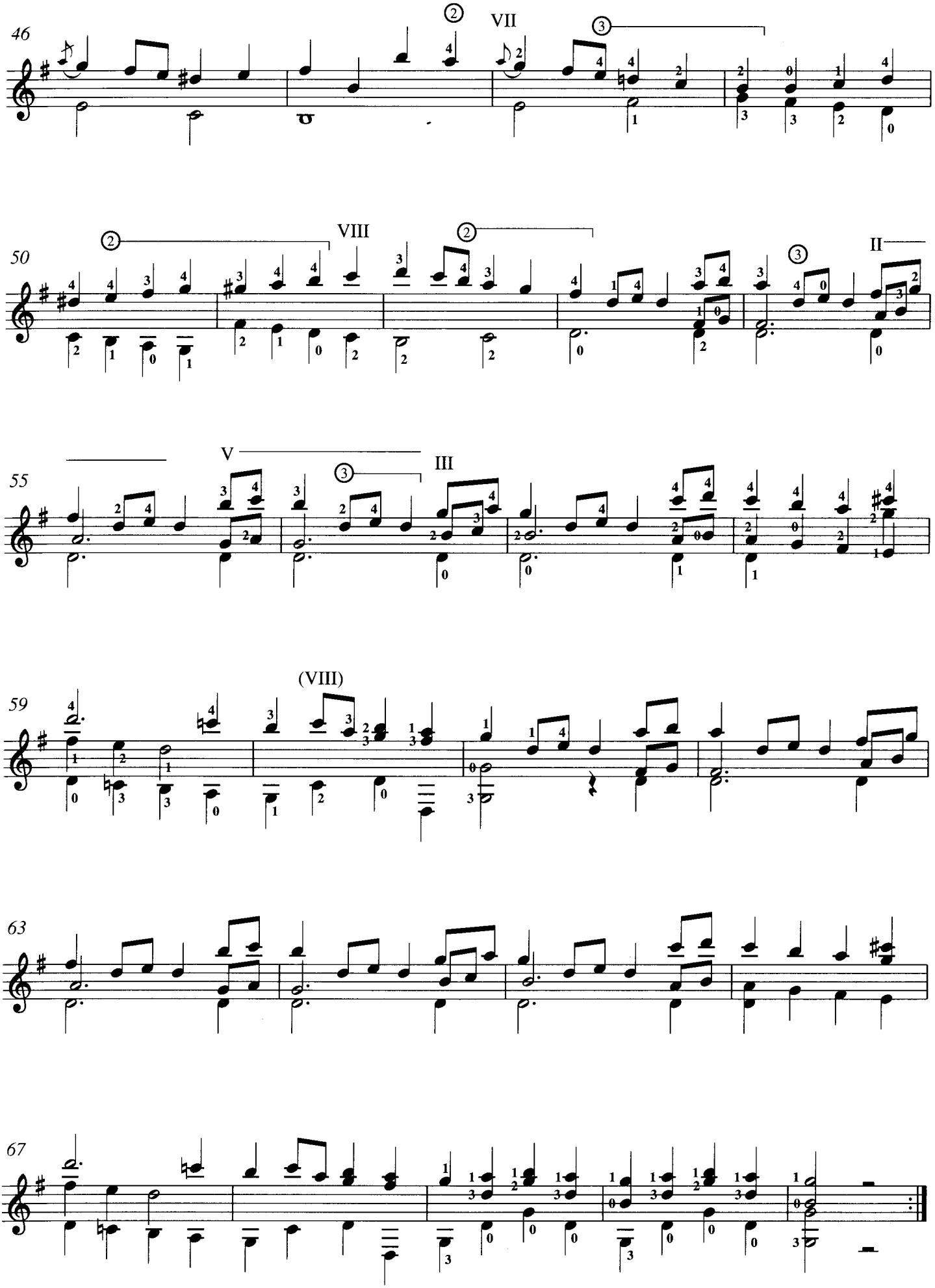
VII
37
40
I
II
43
2 - 0
(III)
46
(III)
II
III
2 - 0
49


52
V
55
VII
VII
V
VII
V
58
(VIII)
V
61
III
II
V
64
(VIII)
III
VII
III
67

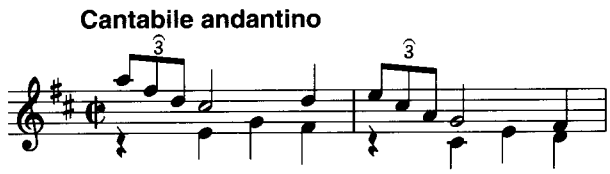
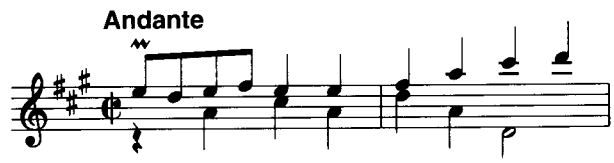
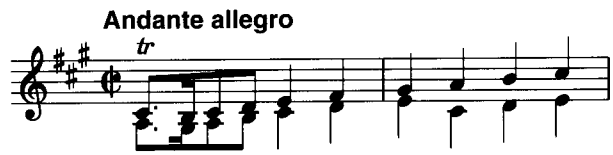
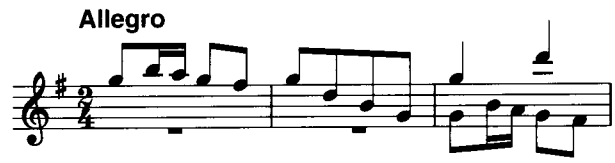
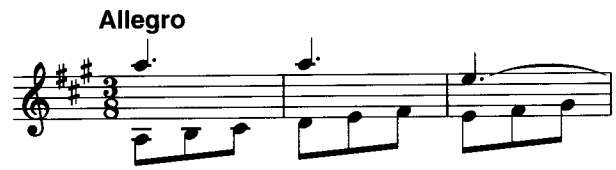
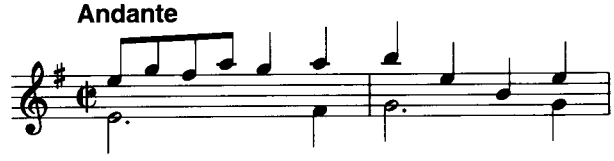
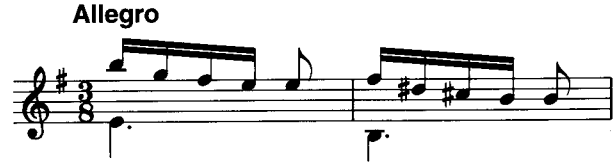
SONATA K.274

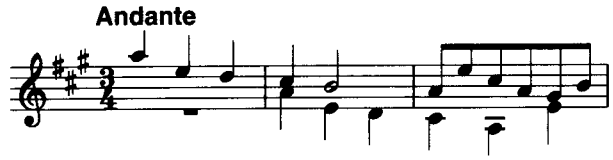
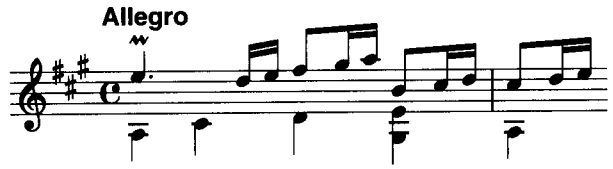
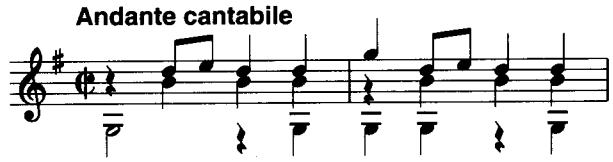
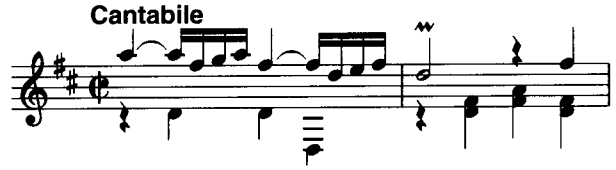
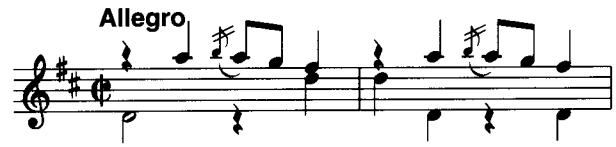
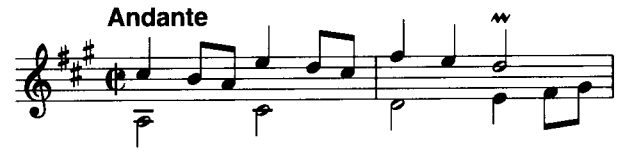
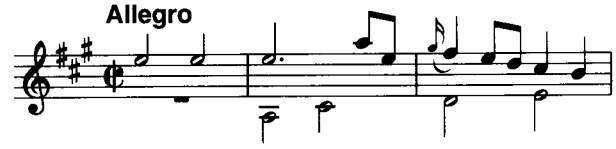
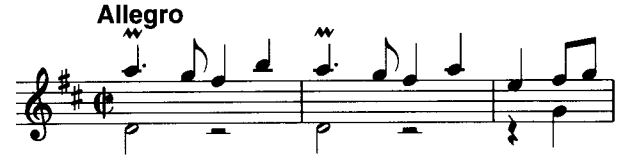
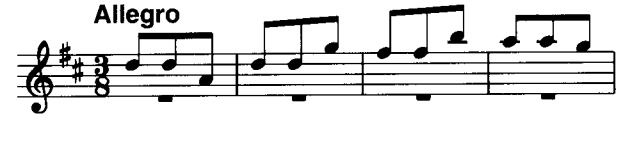


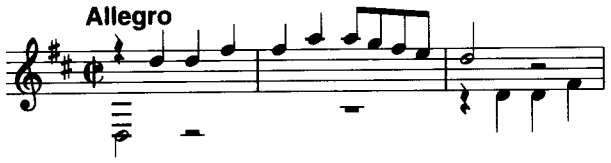
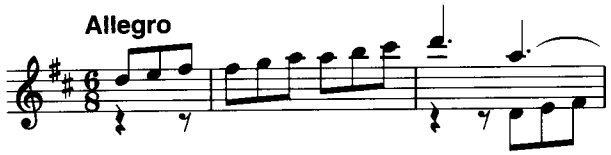
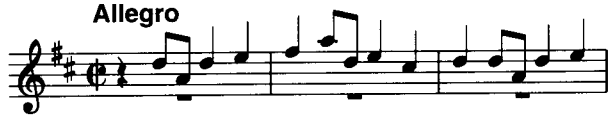
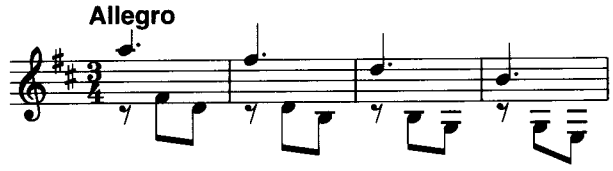
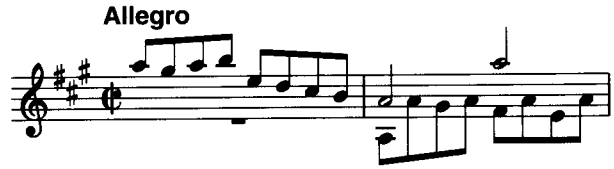
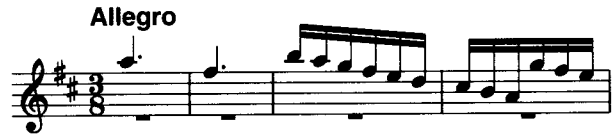
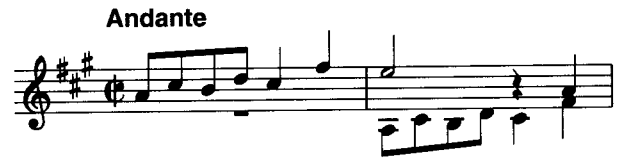
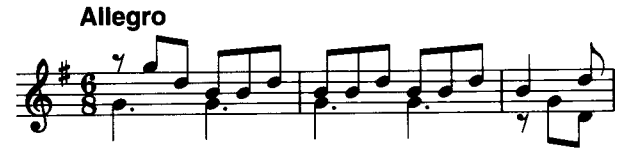

20
24
28
33
3 - 1
38
(II)
II
42
(VII)
II
(VII)

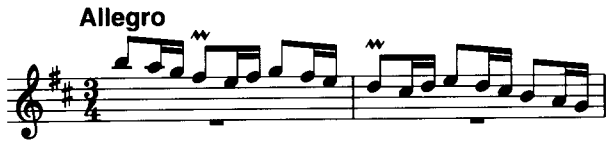
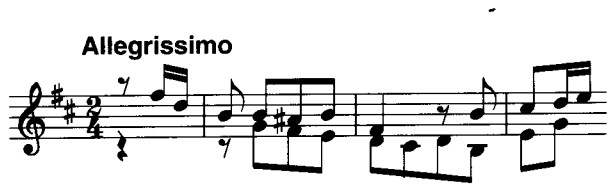
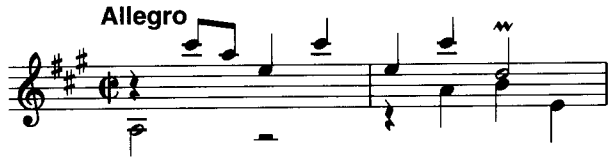
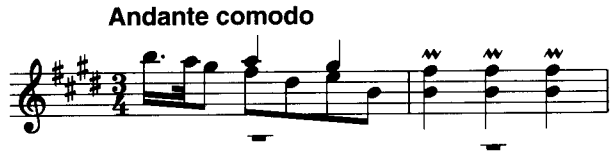
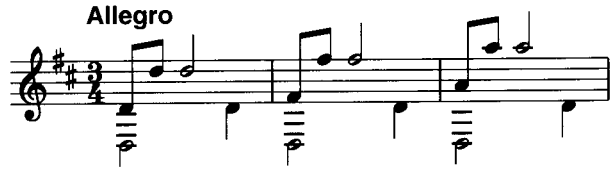
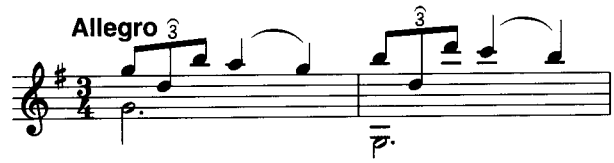
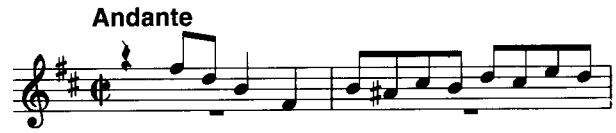
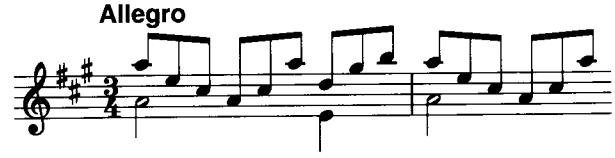
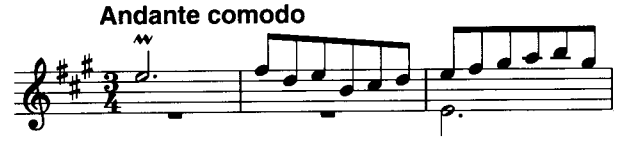

46
VII
50
VIII
II
55
V
III
59
(VIII)
63
67

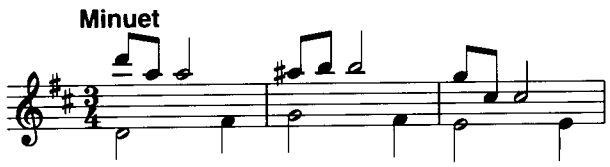
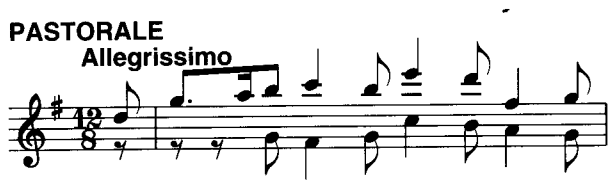
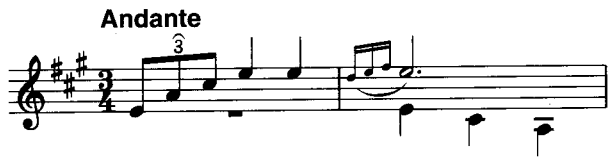
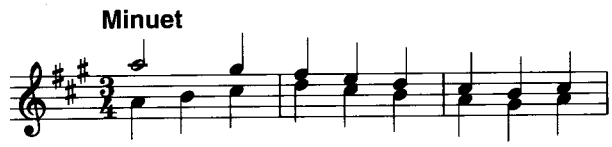
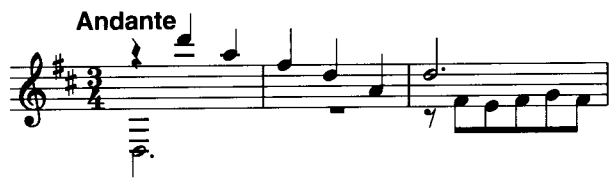
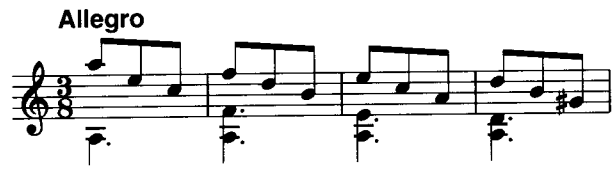
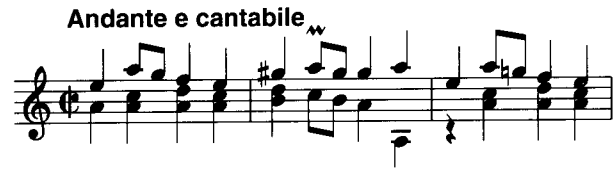
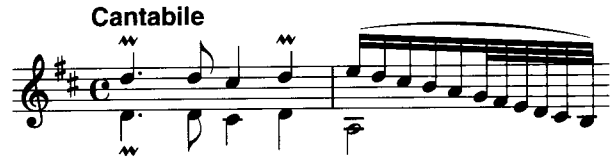
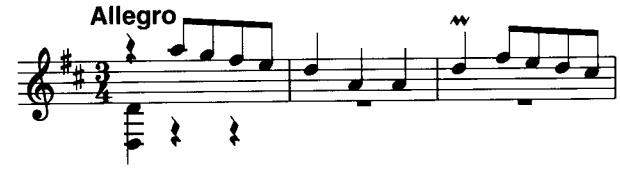
INDICE TEMATICO
del secondo volume

41		**K.277** **L.183**	**RE maggiore**	*pag.* *24*
42		**K.279** **L.468**	**LA maggiore**	*pag.* *26*
43		**K.283** **L.318**	**LA maggiore** *tonalità originale:* *SOL maggiore*	*pag.* *30*
44		**K.289** **L.78**	**SOL maggiore**	*pag.* *33*
45		**K.290** **L.85**	**LA maggiore** *tonalità originale:* *SOL maggiore*	*pag.* *36*
46		**K.291** **L.61**	**coppia in MI minore**	*pag.* *40*
47		**K.292** **L.24**		*pag.* *43*

48		**K.300** **L.92**	coppia in **LA maggiore**	*pag.* *46*
49		**K.301** **L.493**		*pag.* *50*
50		**K.304** **L.88**	**SOL maggiore**	*pag.* *54*
51		**K.308** **L.359**	coppia in **RE maggiore** *tonalità originale:* *DO maggiore*	*pag.* *57*
52		**K.309** **L.454**		*pag.* *60*
53		**K.310** **L.248**	**LA maggiore** *tonalità originale:* *SI♭ maggiore*	*pag.* *64*
54		**K.322** **L.483**	**LA maggiore**	*pag.* *68*
55		**K.329** **L.s.5**	coppia in **RE maggiore** *tonalità originale:* *DO maggiore*	*pag.* *71*
56		**K.330** **L.55**		*pag.* *76*

57		**K.333** **L.269**	**RE maggiore**	*pag.* *79*
58		**K.334** **L.100**	**RE maggiore** *tonalità originale:* *SI♭ maggiore*	*pag.* *83*
59		**K.335** **L.s.10**	**coppia in RE maggiore**	*pag.* *86*
60		**K.336** **L.337**		*pag.* *90*
61		**K.342** **L.191**	**LA maggiore**	*pag.* *93*
62		**K.346** **L.60**	**RE maggiore**	*pag.* *96*
63		**K.374** **L.76**	**LA maggiore** *tonalità originale:* *SOL maggiore*	*pag.* *99*
64		**K.375** **L.389**	**SOL maggiore**	*pag.* *102*

65		**K.376** **L.34**	coppia in SI minore	*pag.* *104*
66		**K.377** **L.263**		*pag.* *107*
67		**K.378** **L.276**	**LA maggiore** *tonalità originale:* *FA maggiore*	*pag.* *110*
68		**K.380** **L.23**	**MI maggiore**	*pag.* *114*
69		**K.389** **L.482**	**RE maggiore**	*pag.* *119*
70		**K.391** **L.79**	**SOL maggiore**	*pag.* *122*
71		**K.408** **L.346**	**SI minore**	*pag.* *124*
72		**K.431** **L.83**	**LA maggiore** *tonalità originale:* *SOL maggiore*	*pag.* *127*
73		**K.437** **L.278**	**LA maggiore** *tonalità originale:* *FA maggiore*	*pag.* *129*

74		**K.440** **L.97**	**RE maggiore** *tonalità originale:* *SI♭ maggiore*	*pag.* *132*
75		**K.446** **L.433**	**SOL maggiore** *tonalità originale:* *FA maggiore*	*pag.* *135*
76		**K.453**	**LA maggiore**	*pag.* *138*
77		**K.471** **L.82**	**LA maggiore** *tonalità originale:* *SOL maggiore*	*pag.* *140*
78		**K.472** **L.99**	**RE maggiore** *tonalità originale:* *SI♭ maggiore*	*pag.* *143*
79		**K.476** **L.340**	**LA minore** *tonalità originale:* *SOL minore*	*pag.* *147*
80		**K.481** **L.187**	**LA minore** *tonalità originale:* *FA minore*	*pag.* *152*
81		**K.490** **L.206**	**RE maggiore**	*pag.* *155*
82		**K.512** **L.339**	**RE maggiore**	*pag.* *160*

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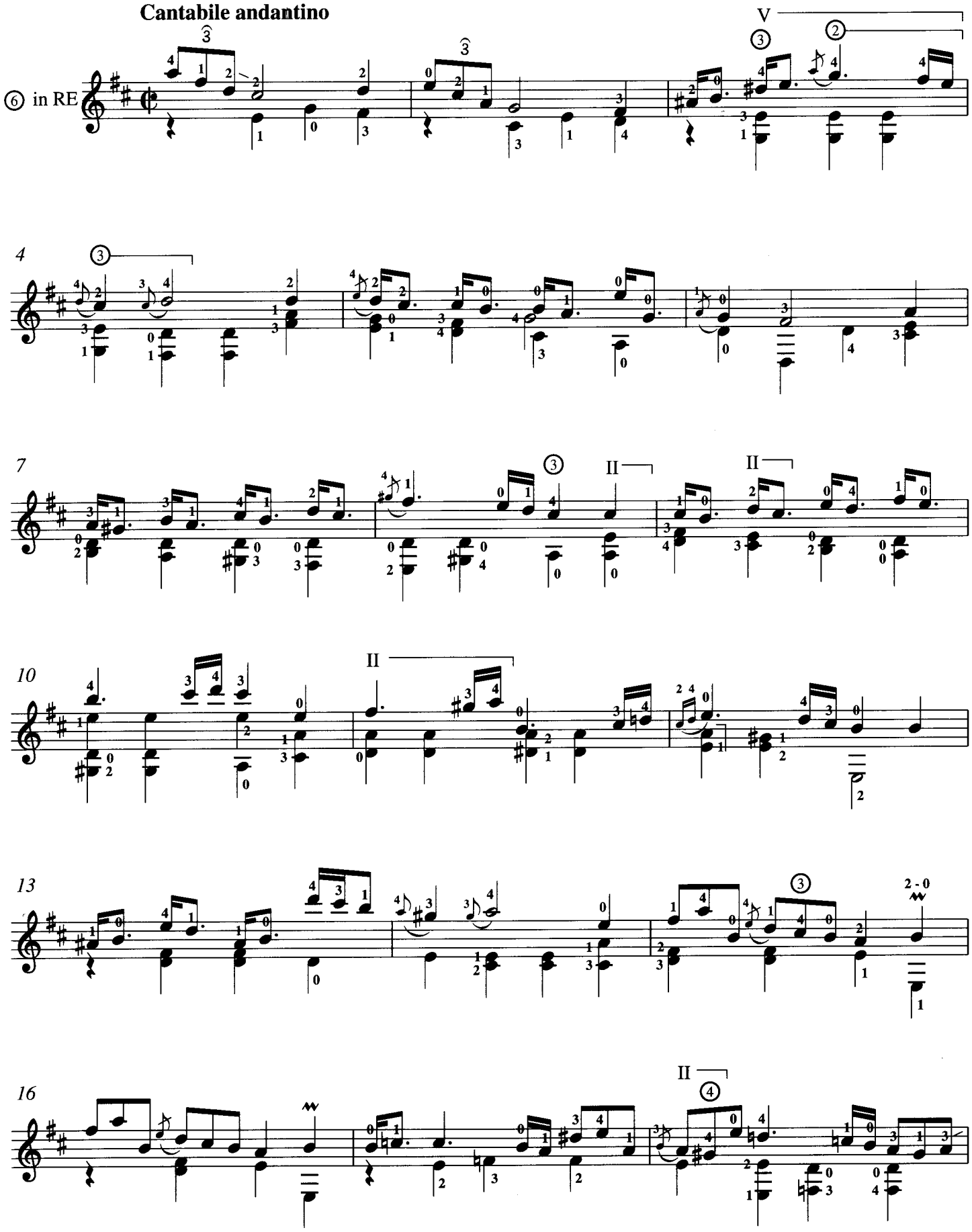

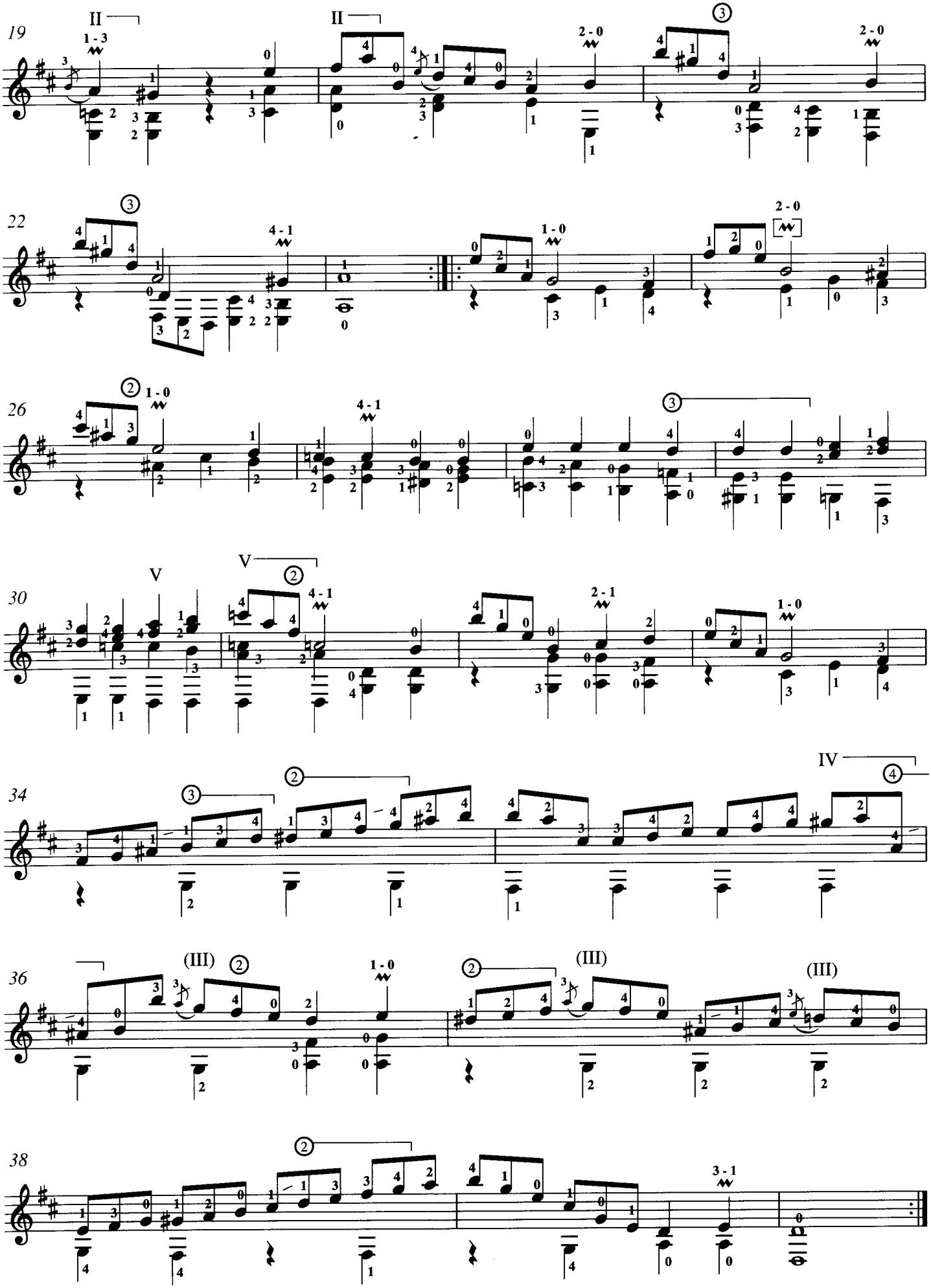
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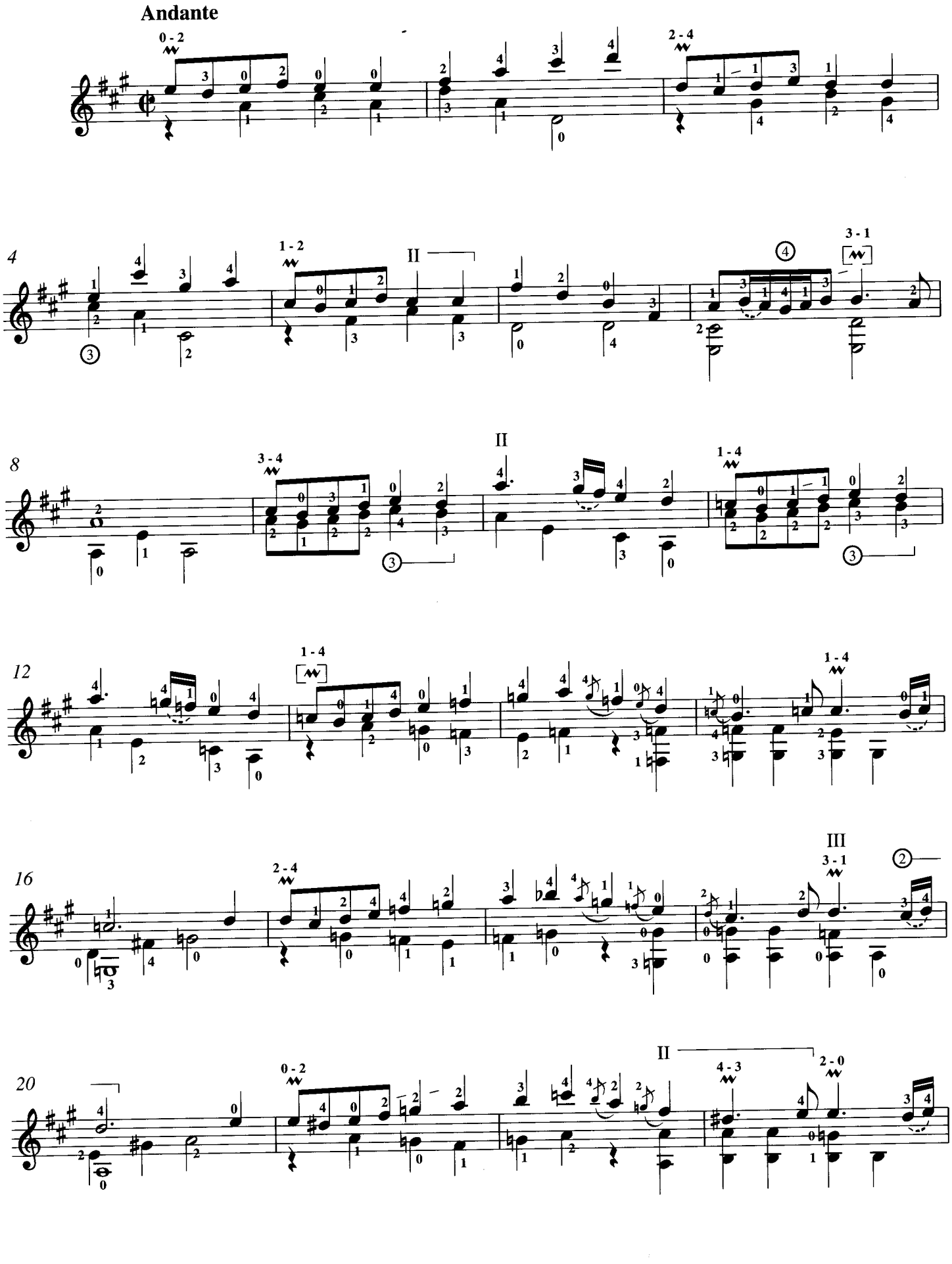

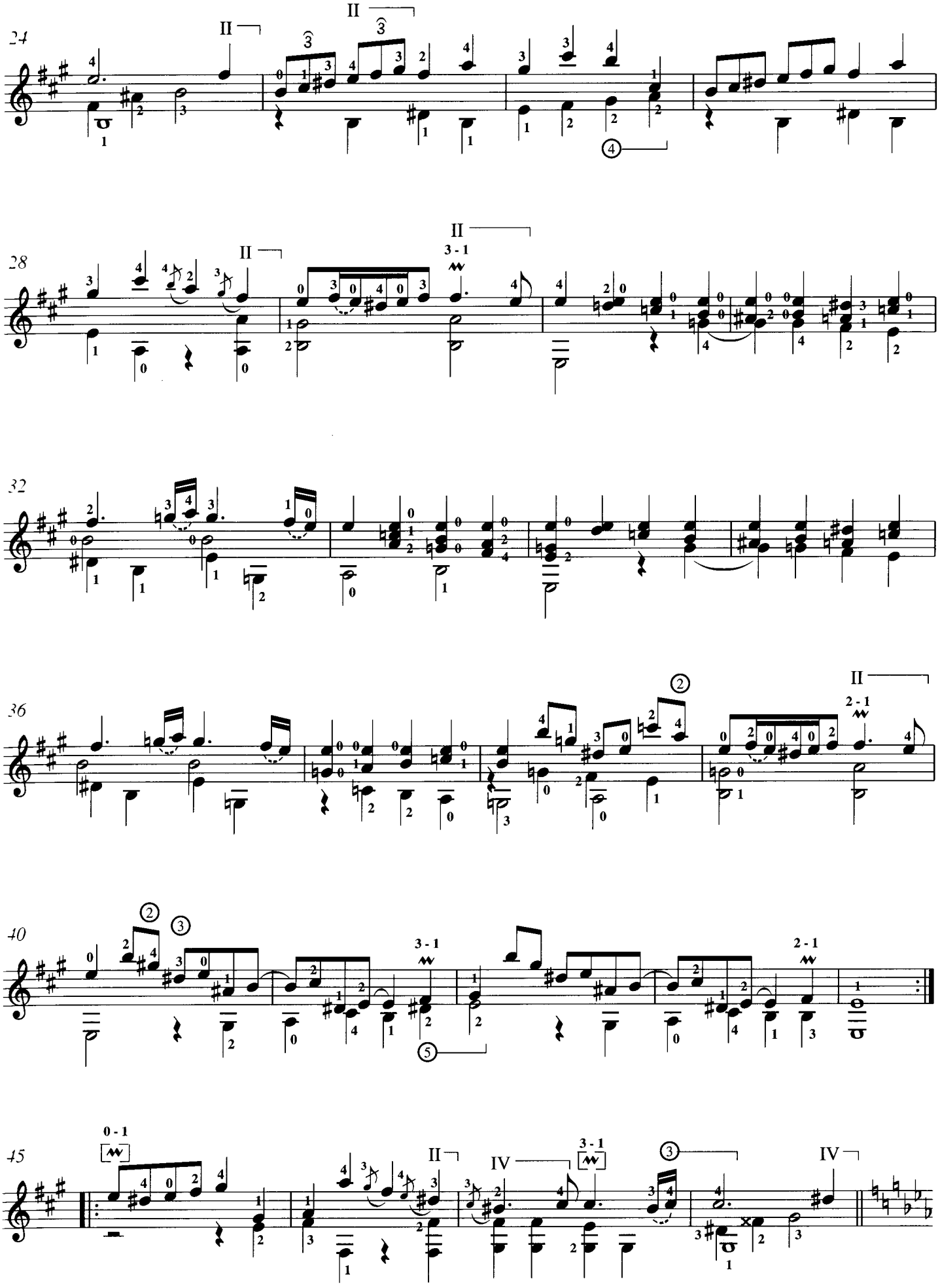
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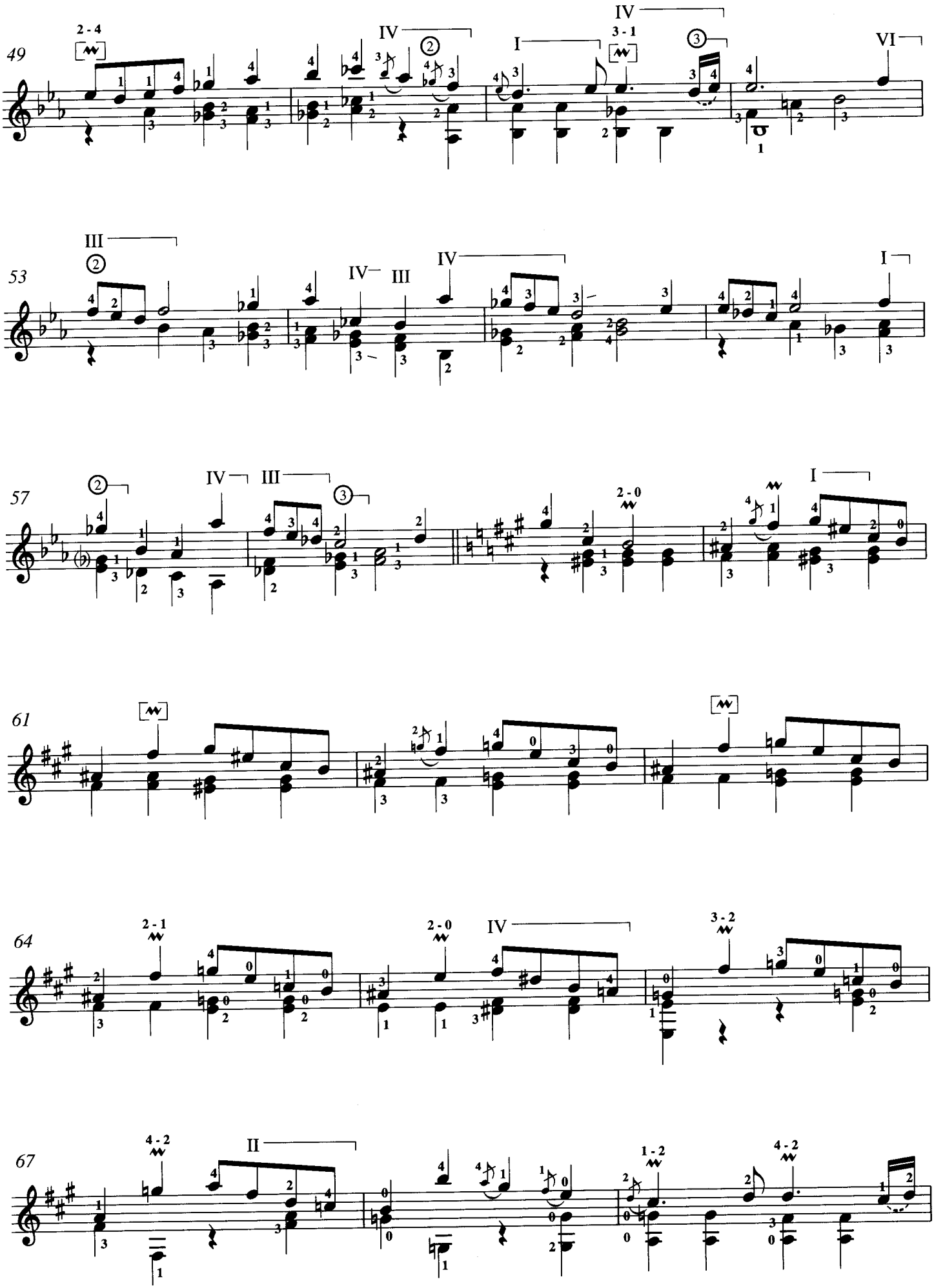
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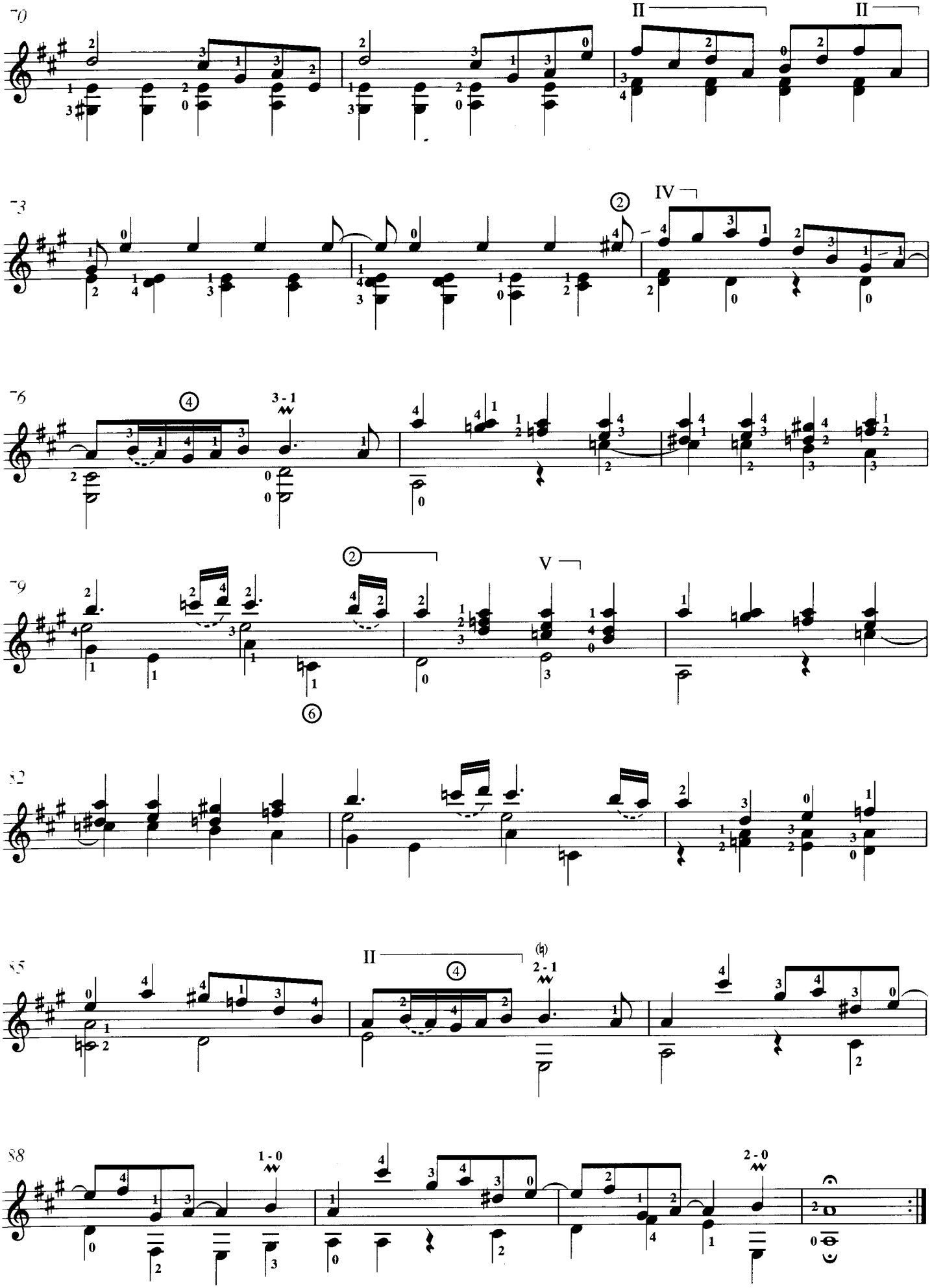
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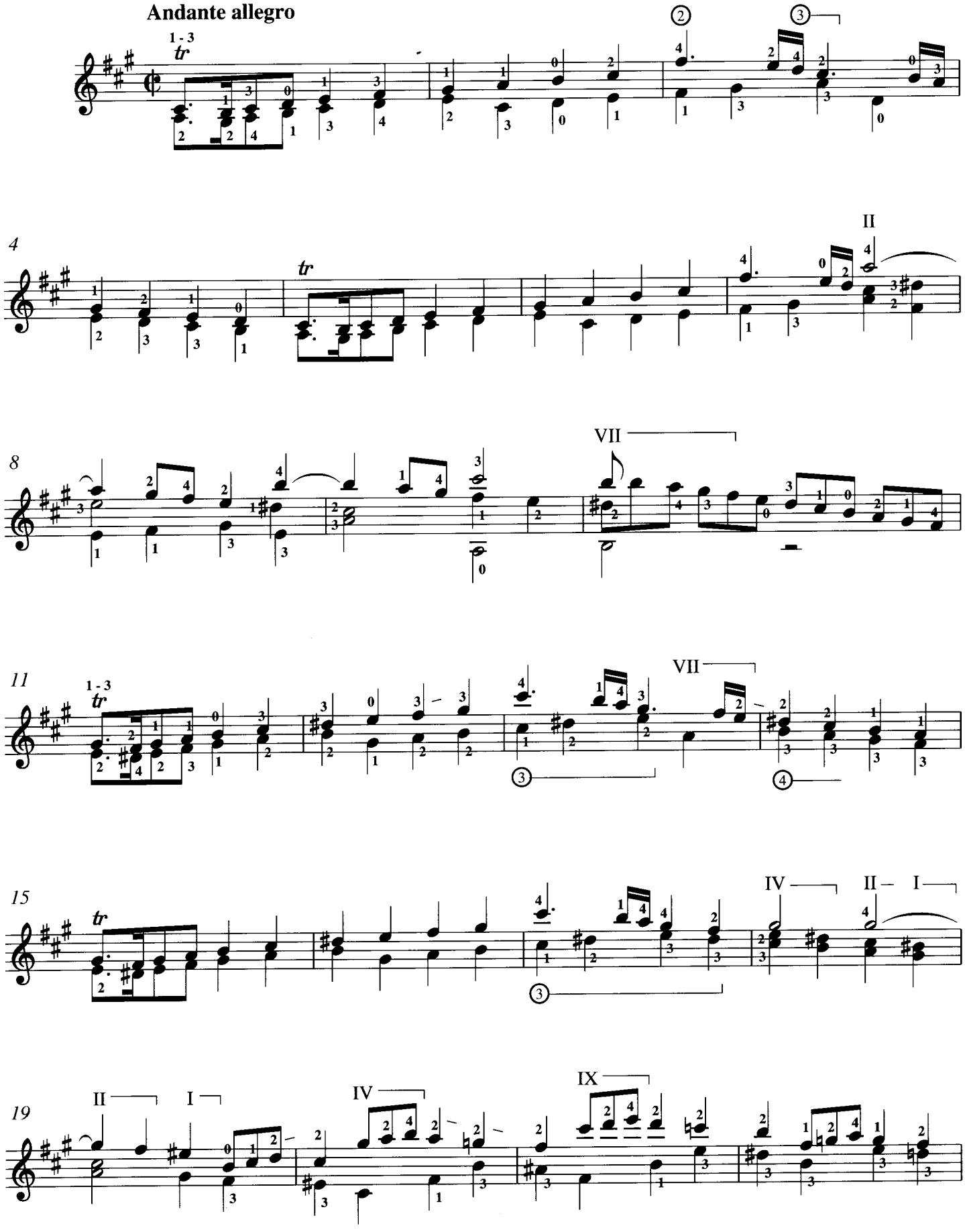
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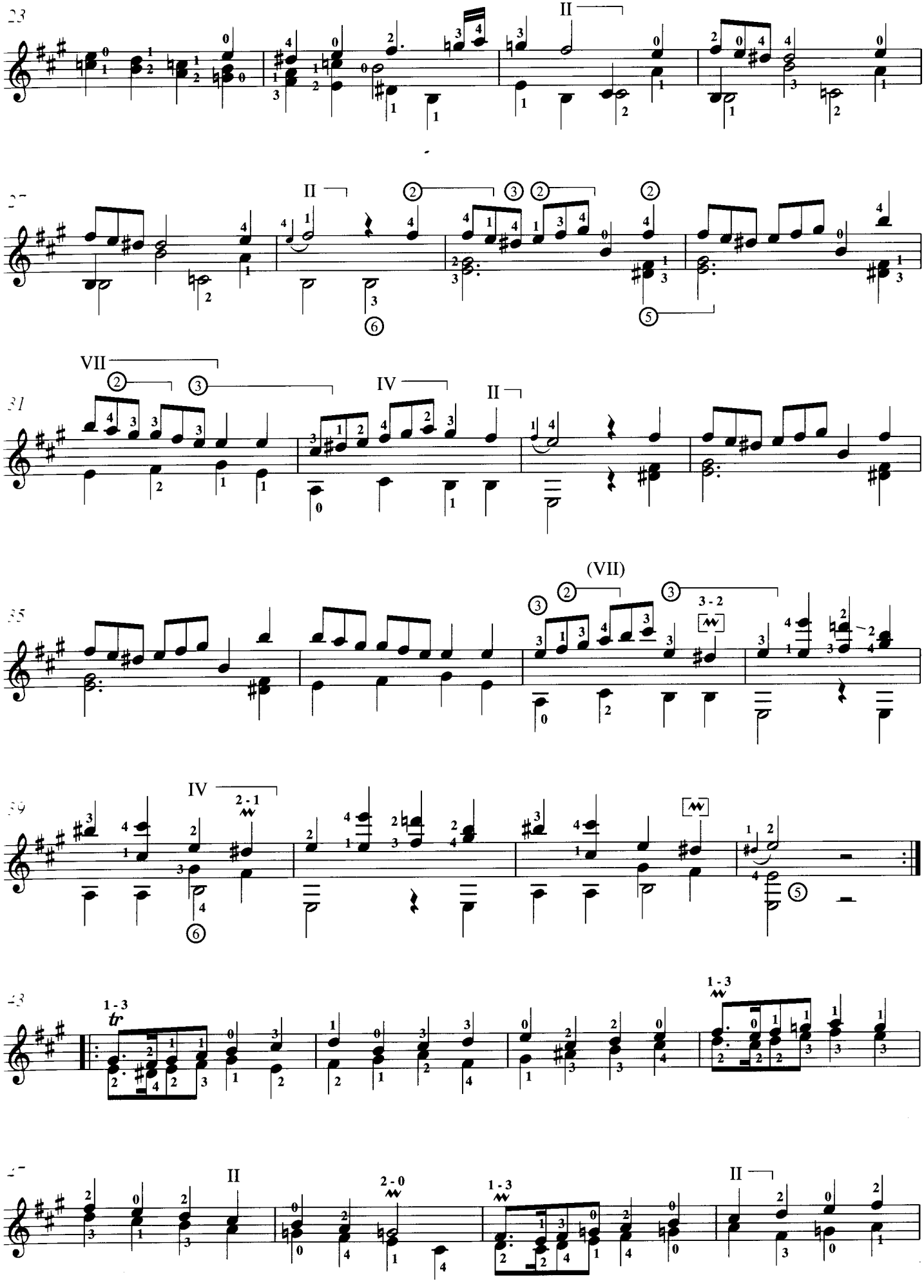
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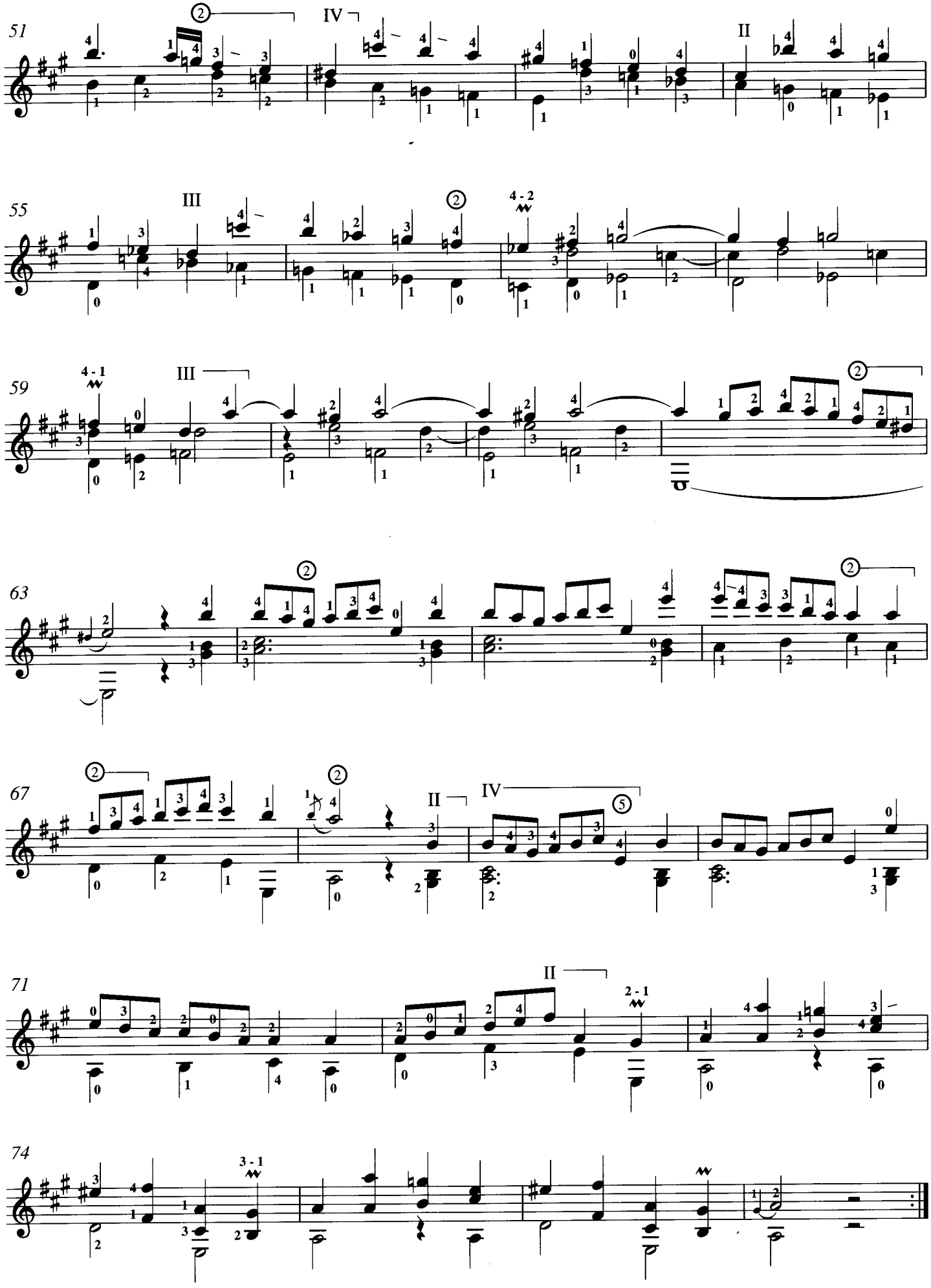
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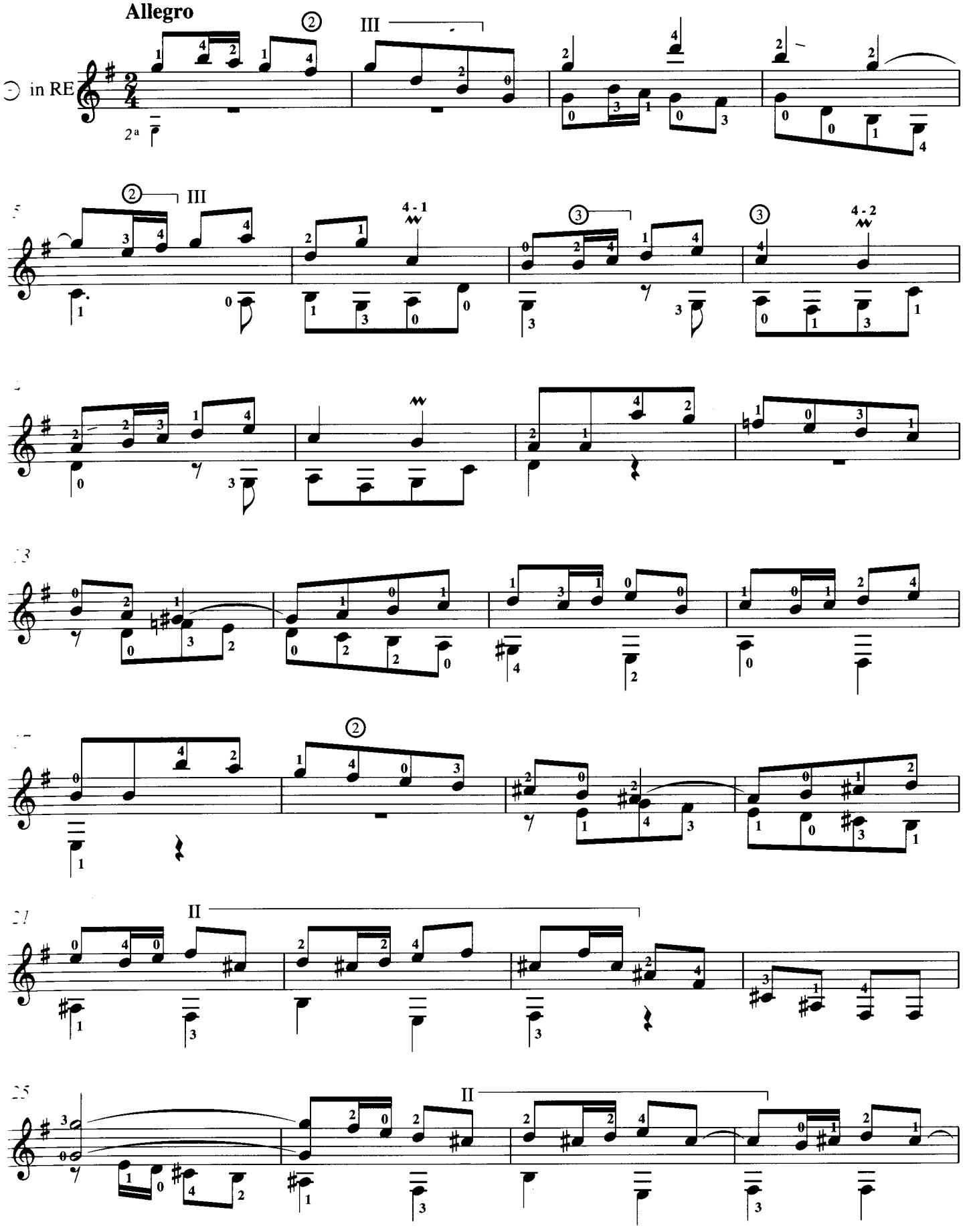

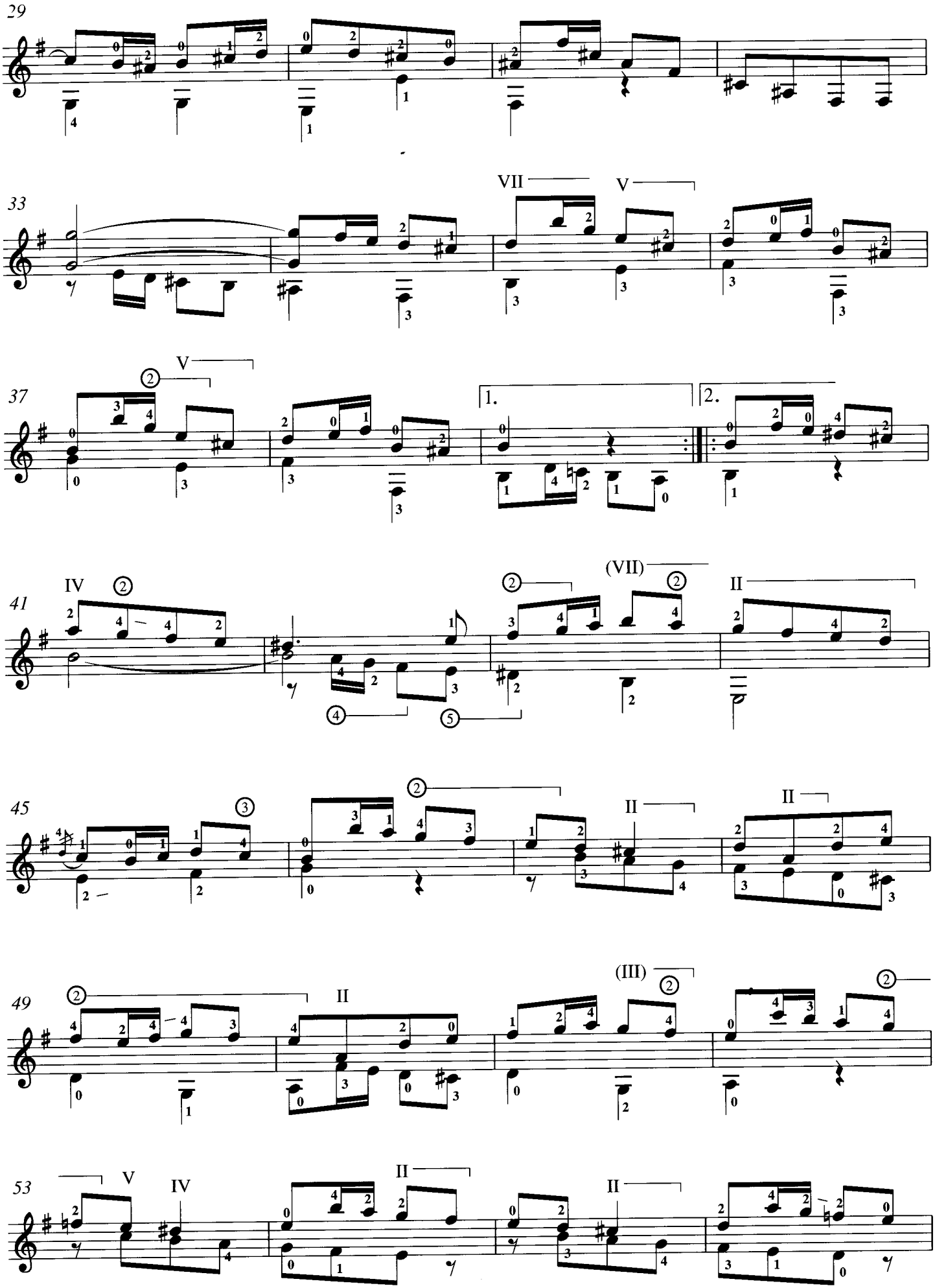
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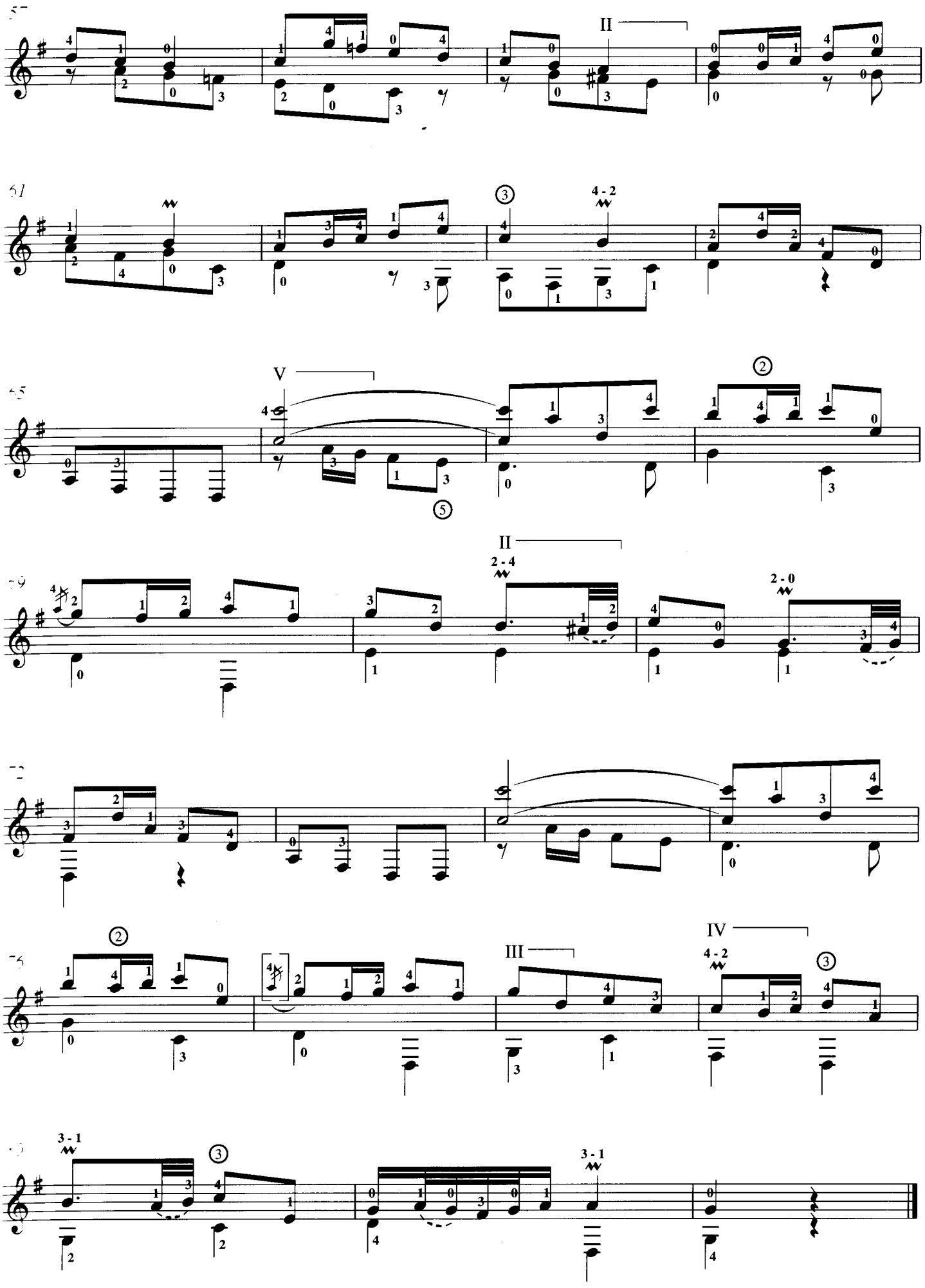
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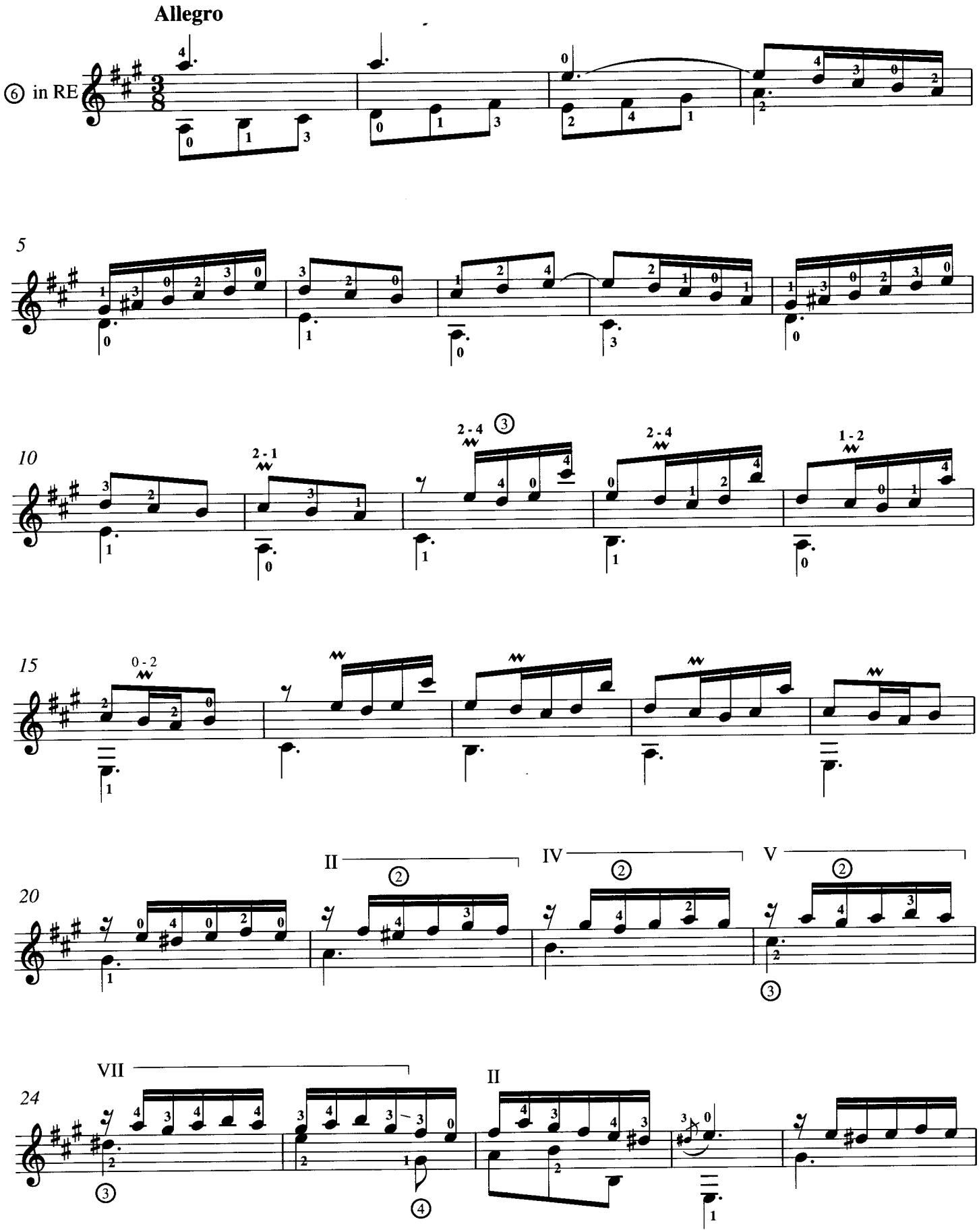

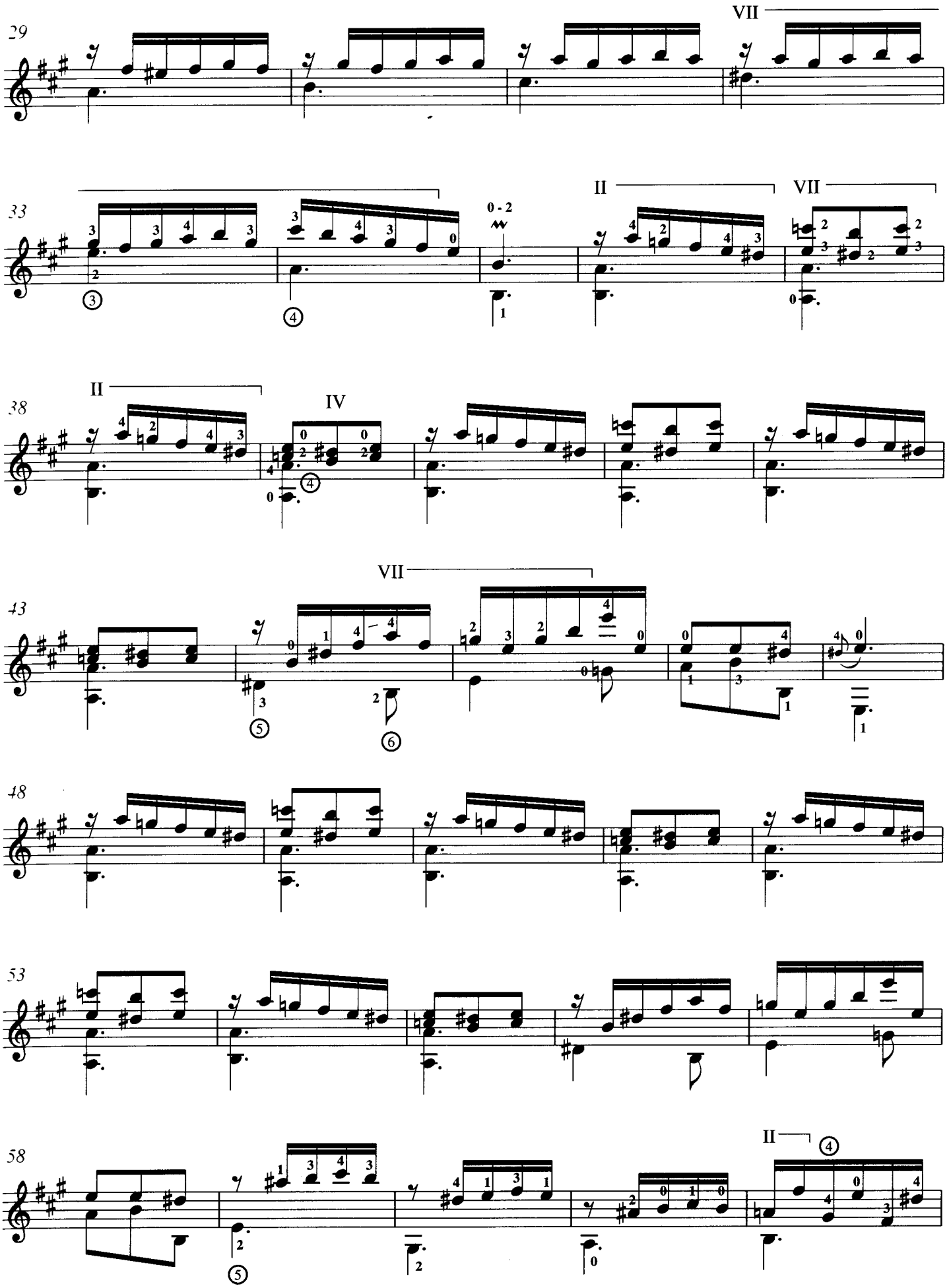
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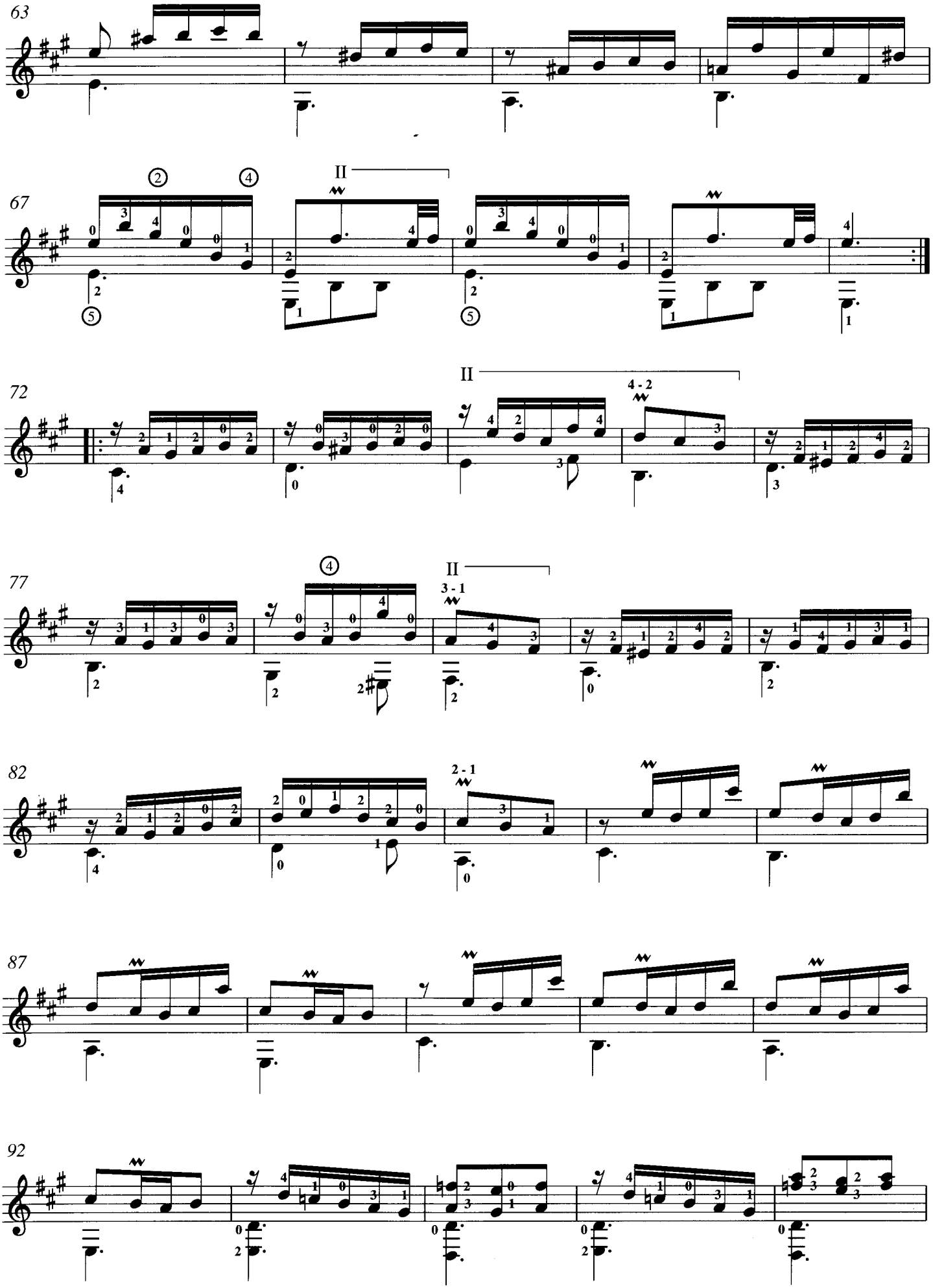
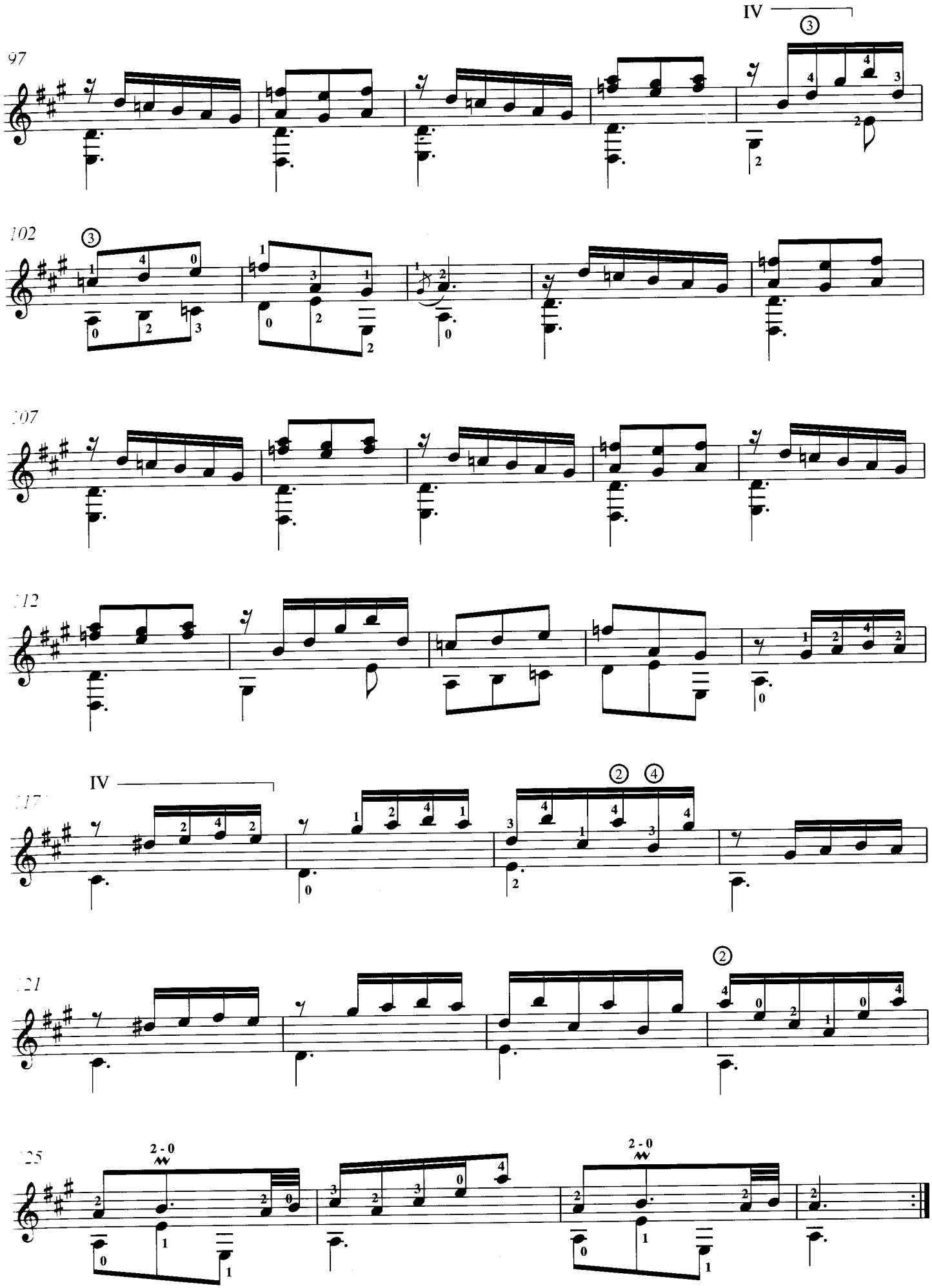
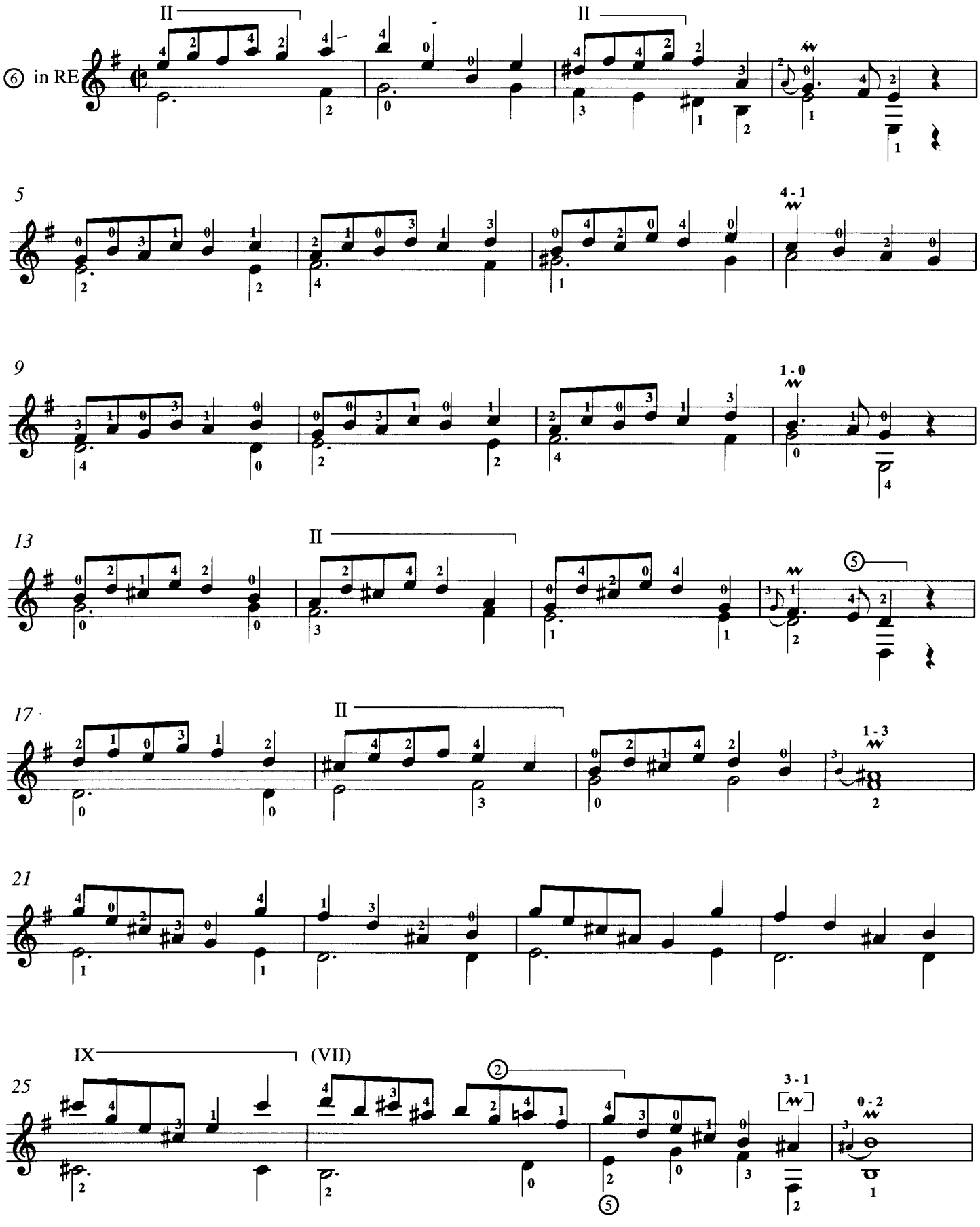
58
II

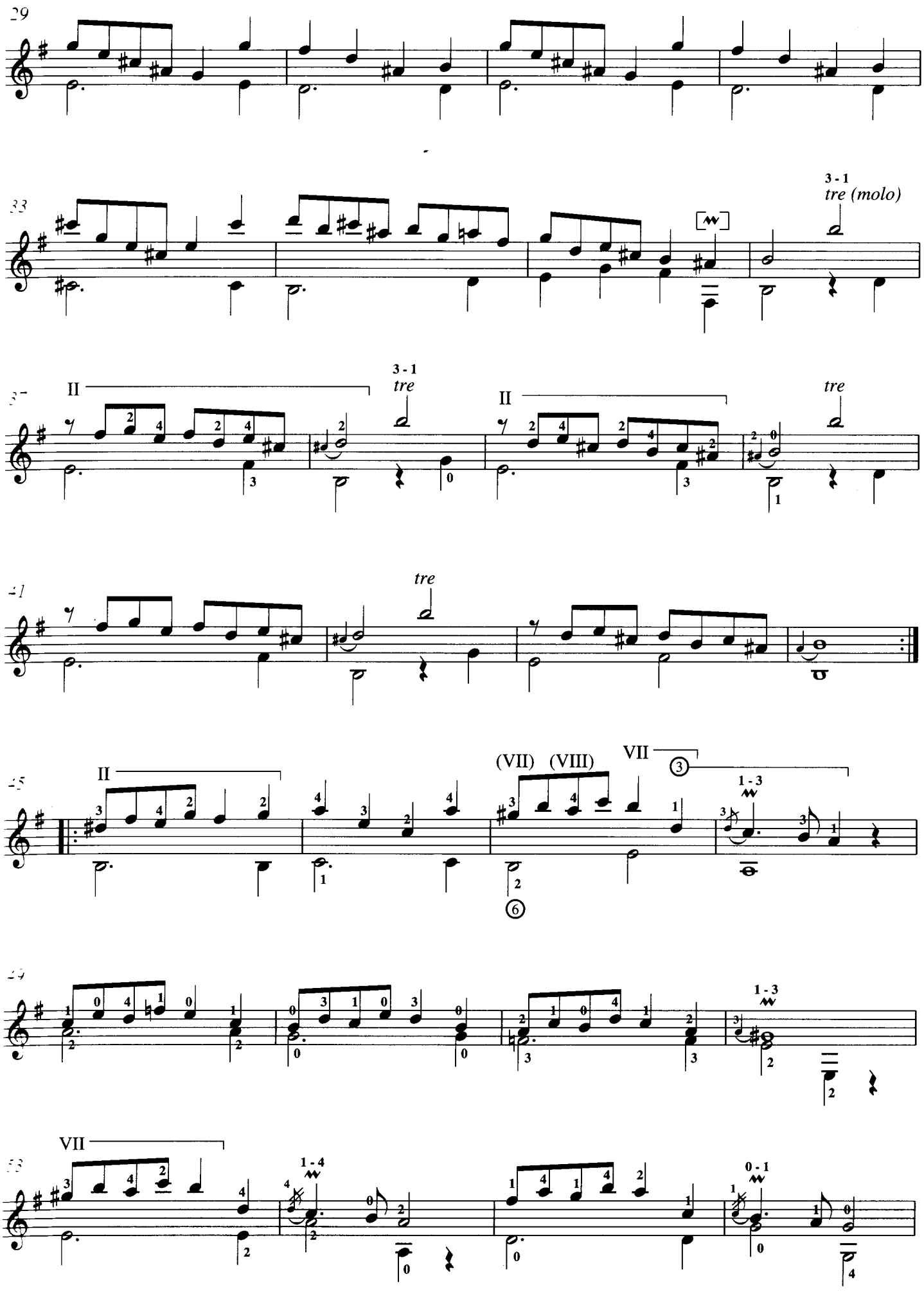

63
67
II
72
II
4 - 2
77
II
3 - 1
82
2 - 1
87
92

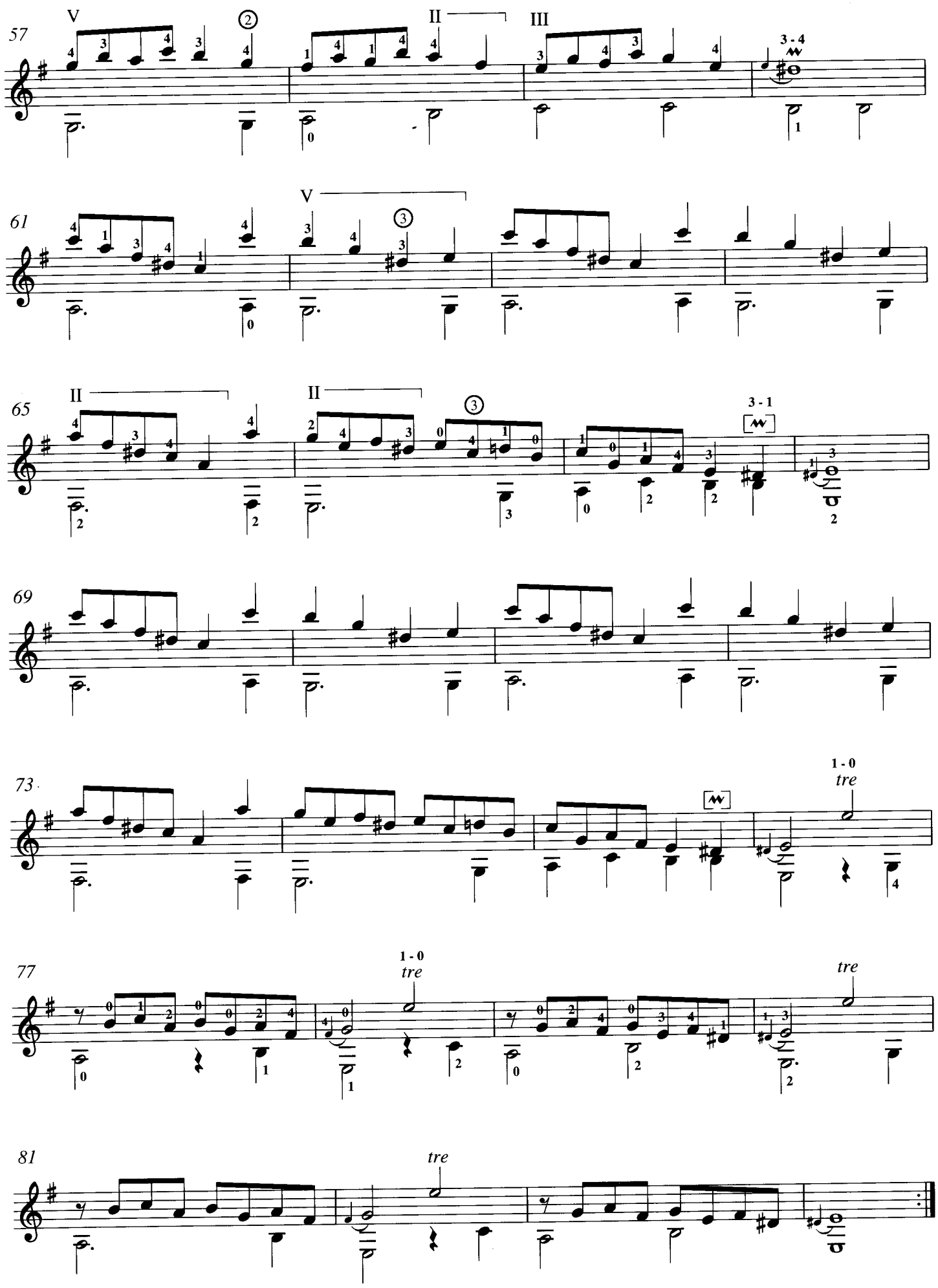

97
IV
102
107
112
117
IV
121
125
2 - 0
2 - 0

SONATA K.291

Andante

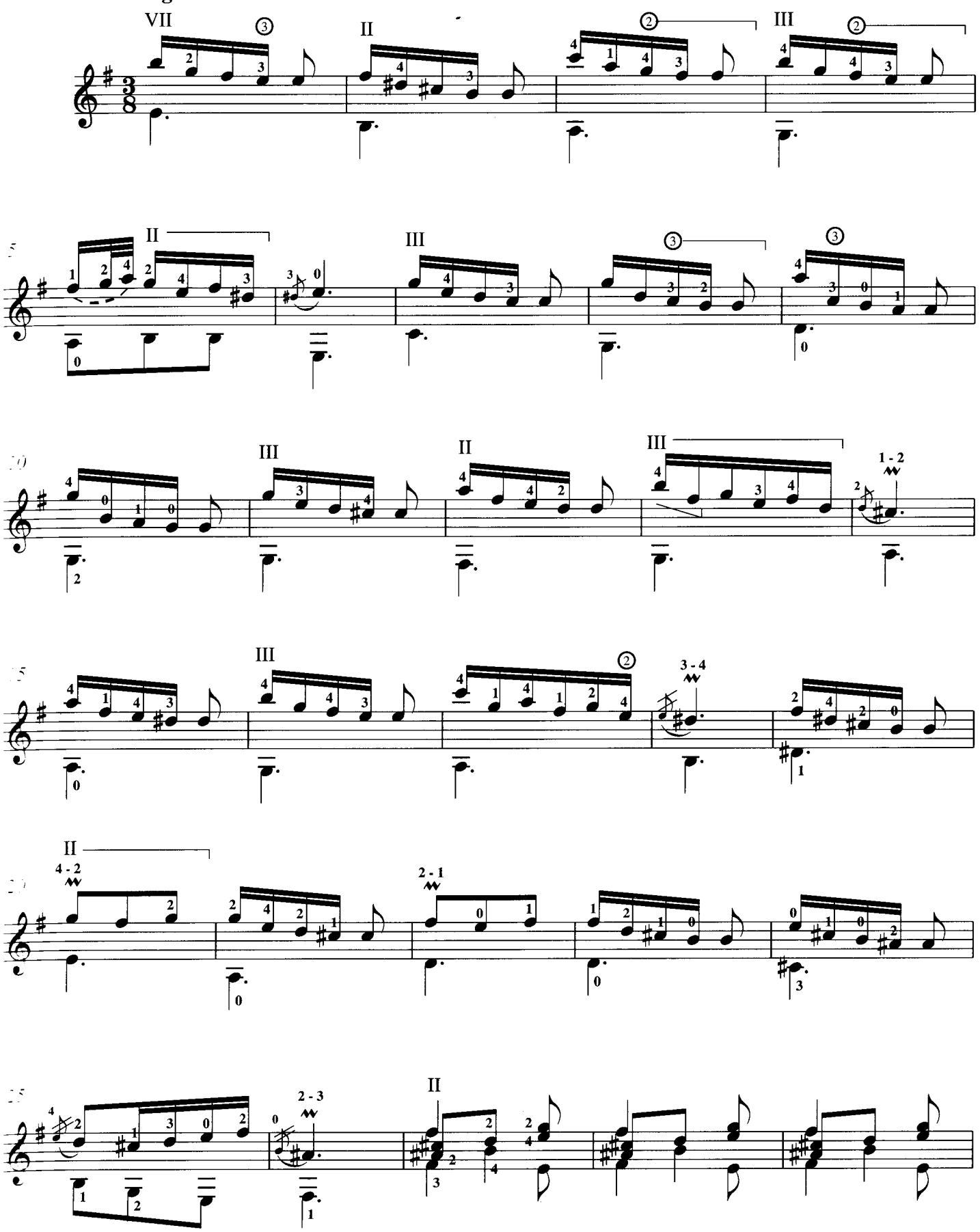


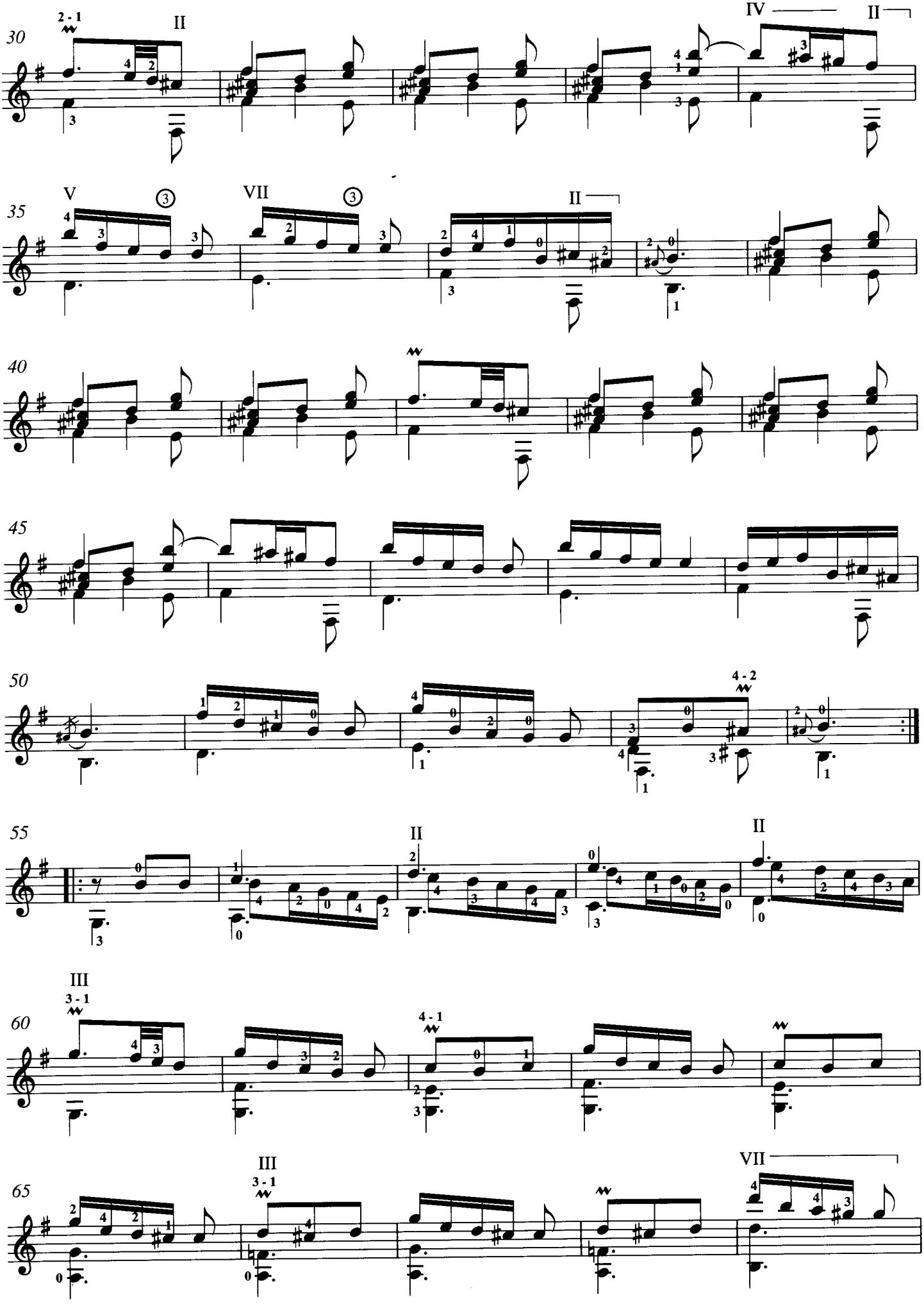

29
33
3 - 1
tre (molo)
II
3 - 1
tre
II
tre
41
tre
45
II
(VII) (VIII)
VII
1 - 3
49
1 - 3
53
VII
1 - 4
0 - 1


57
V
II
III
3 - 4
61
V
65
II
II
3 - 1
69
73
1 - 0
tre
77
1 - 0
tre
tre
81
tre

SONATA K.292

Allegro




30
35
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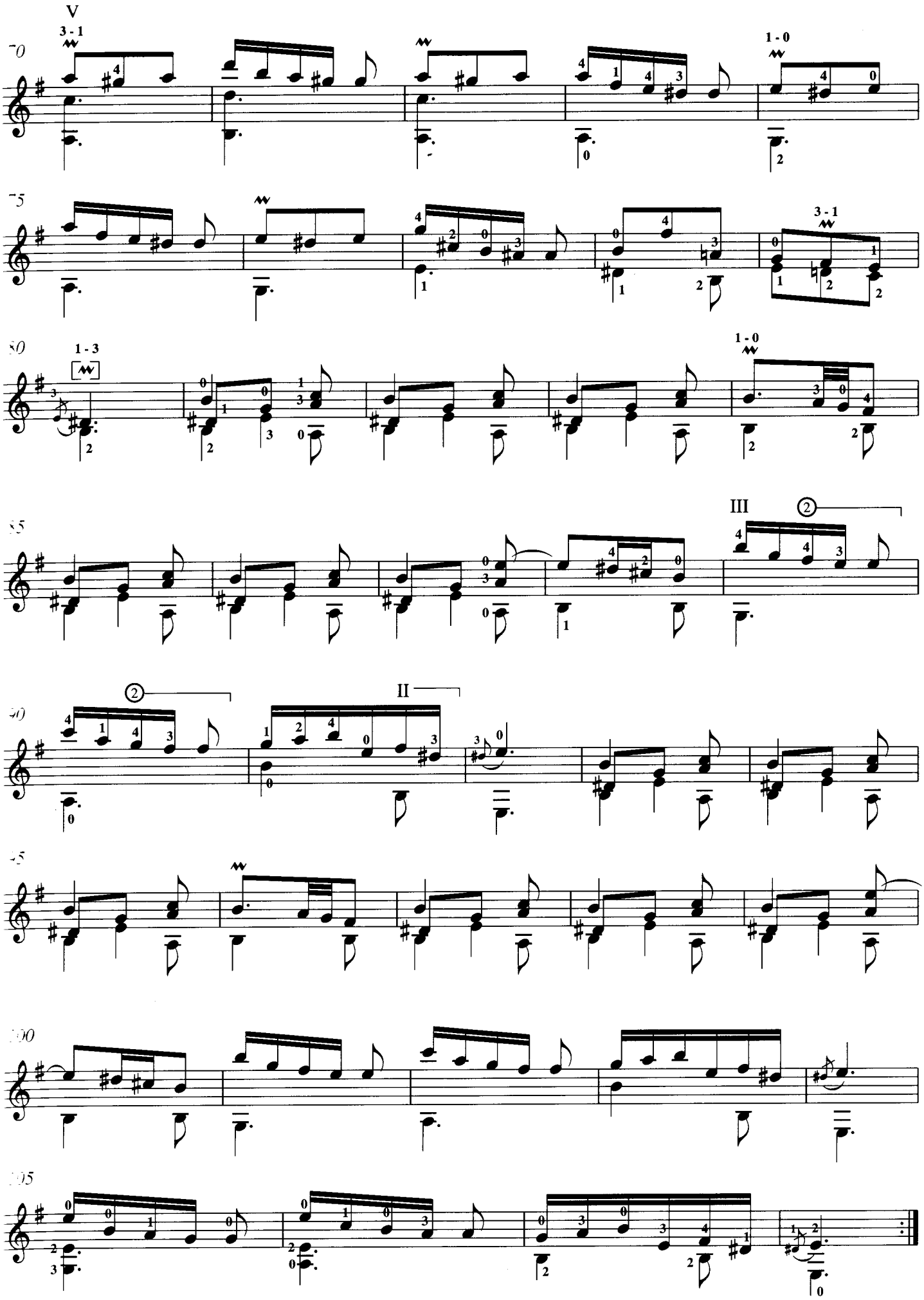
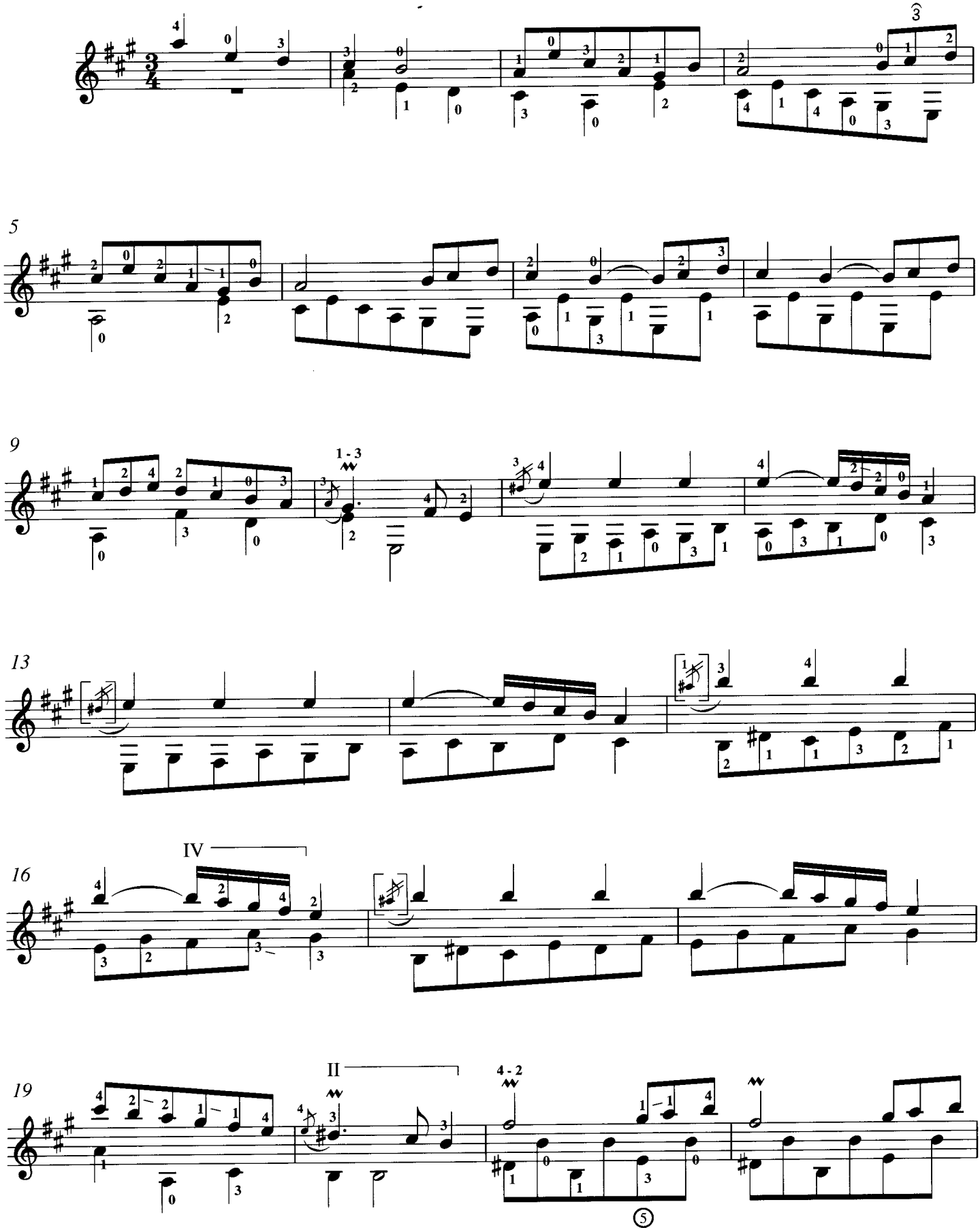
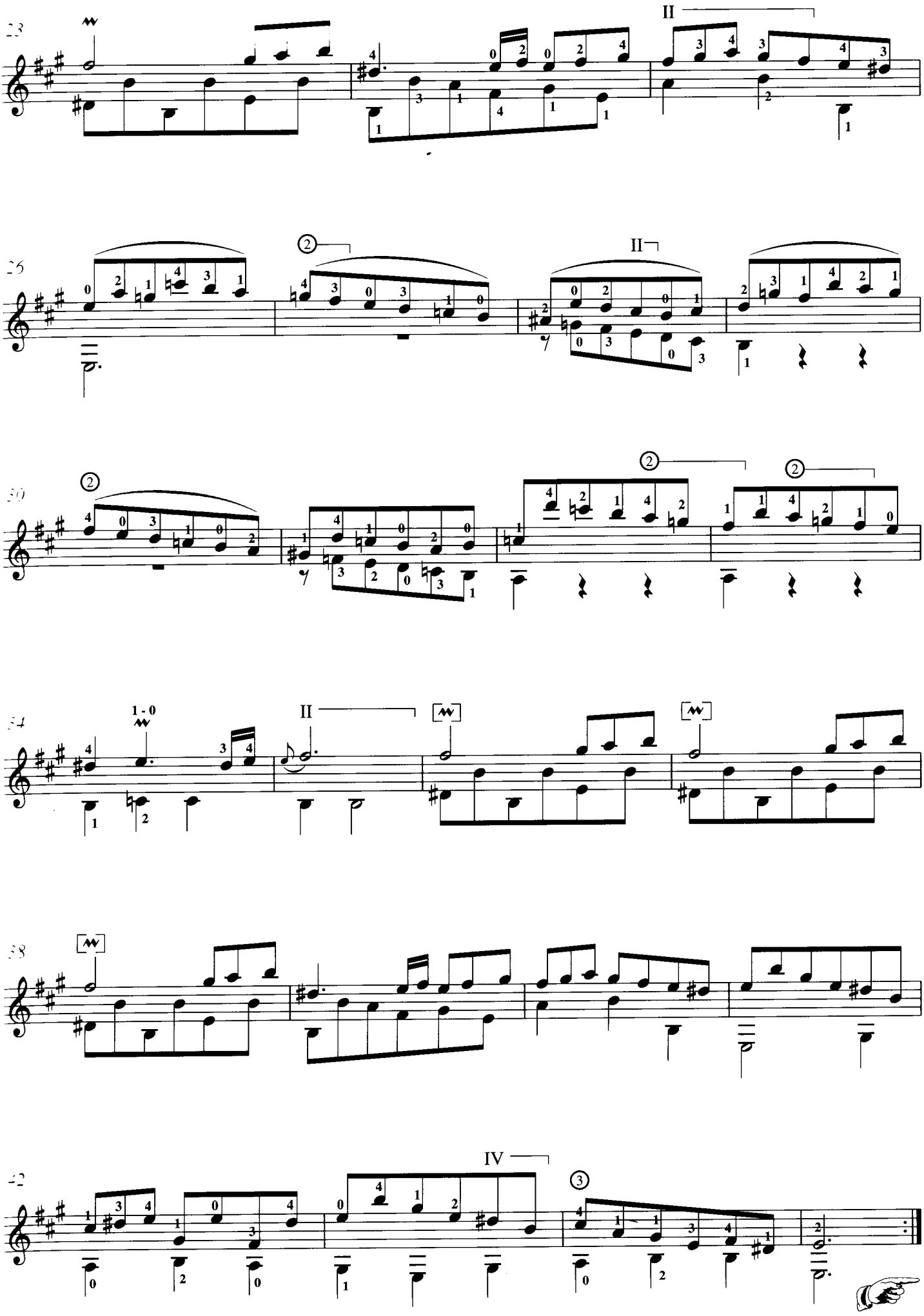
45
50
55
60
65

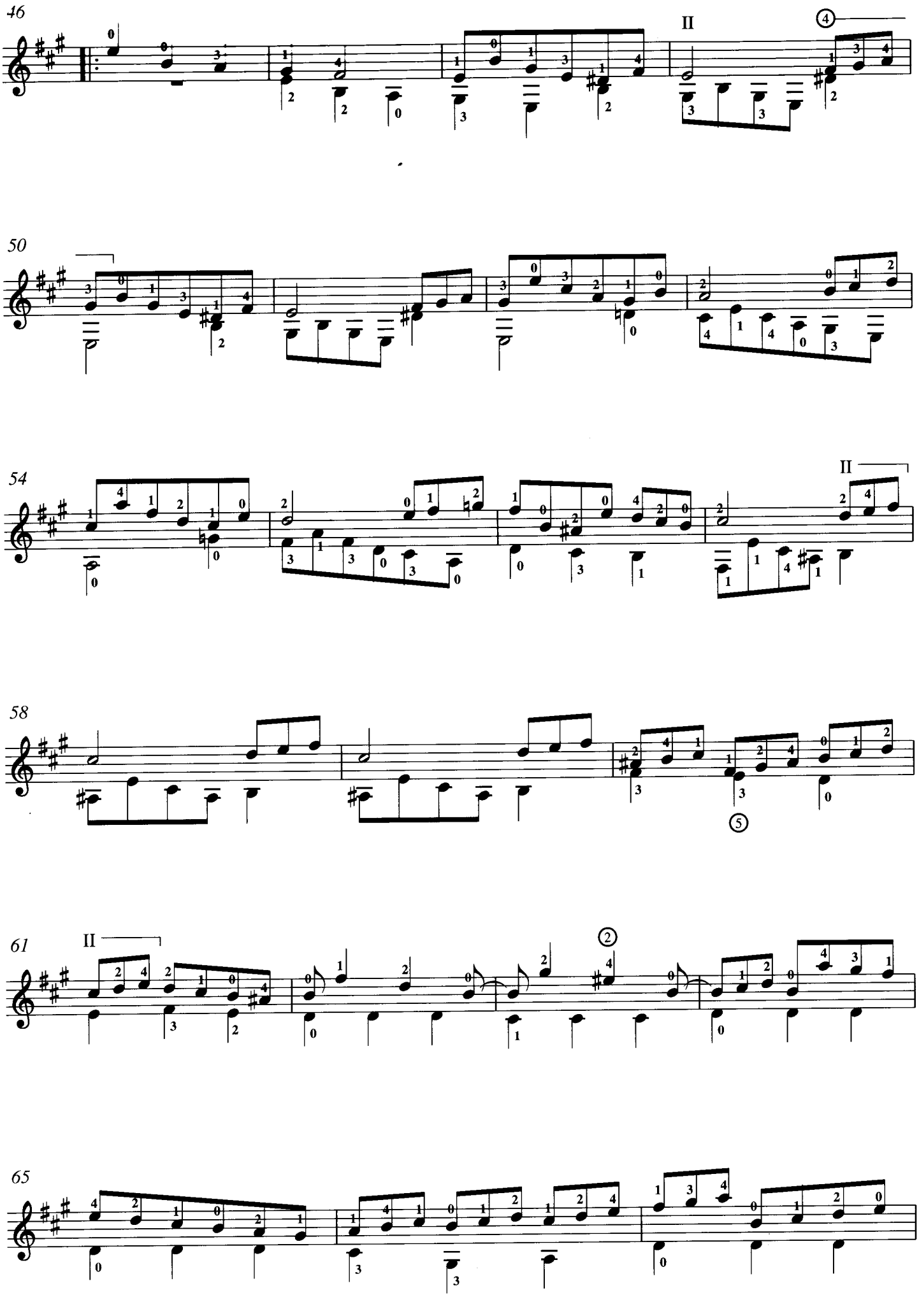

V
III
II

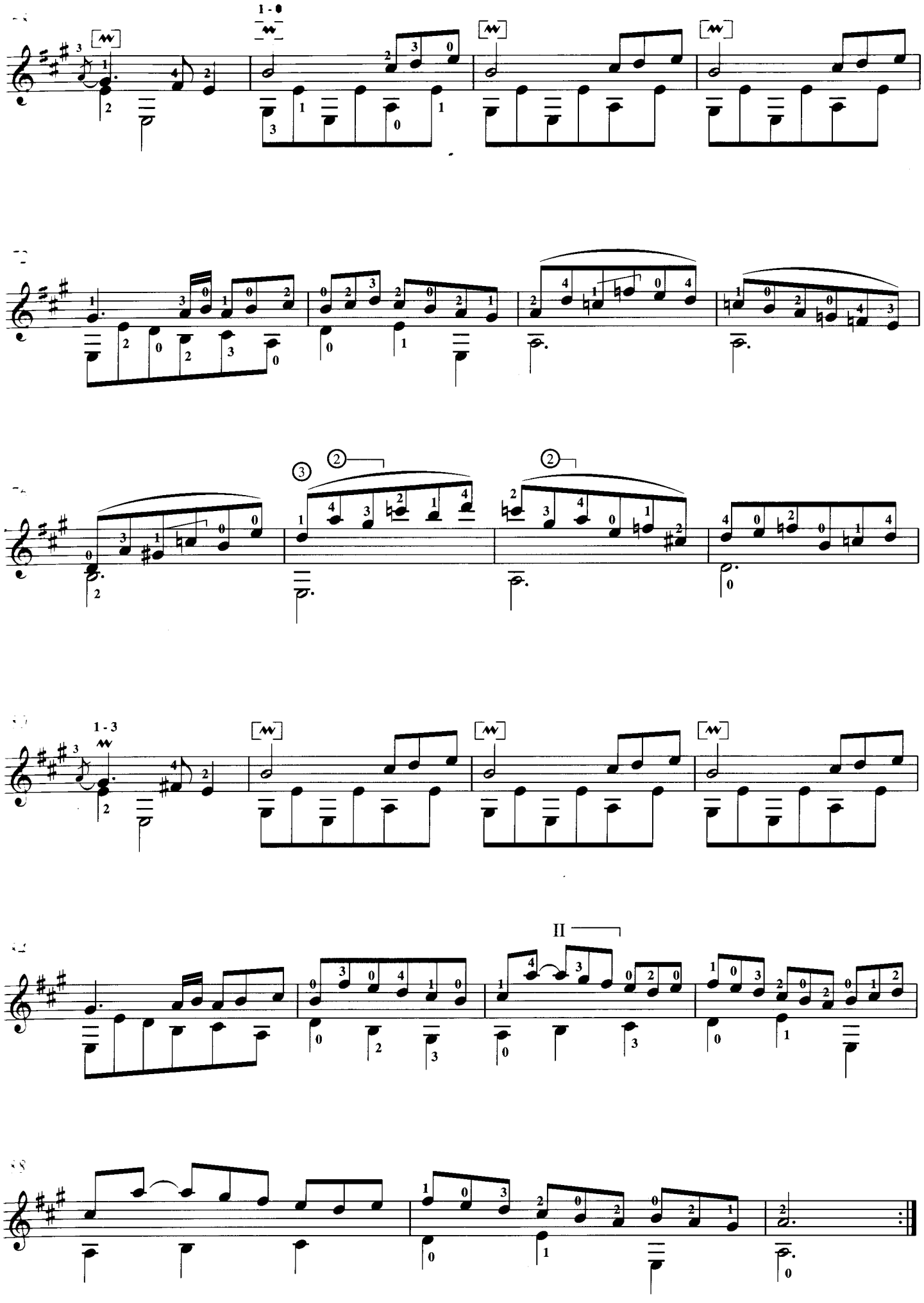
SONATA K.300

Andante

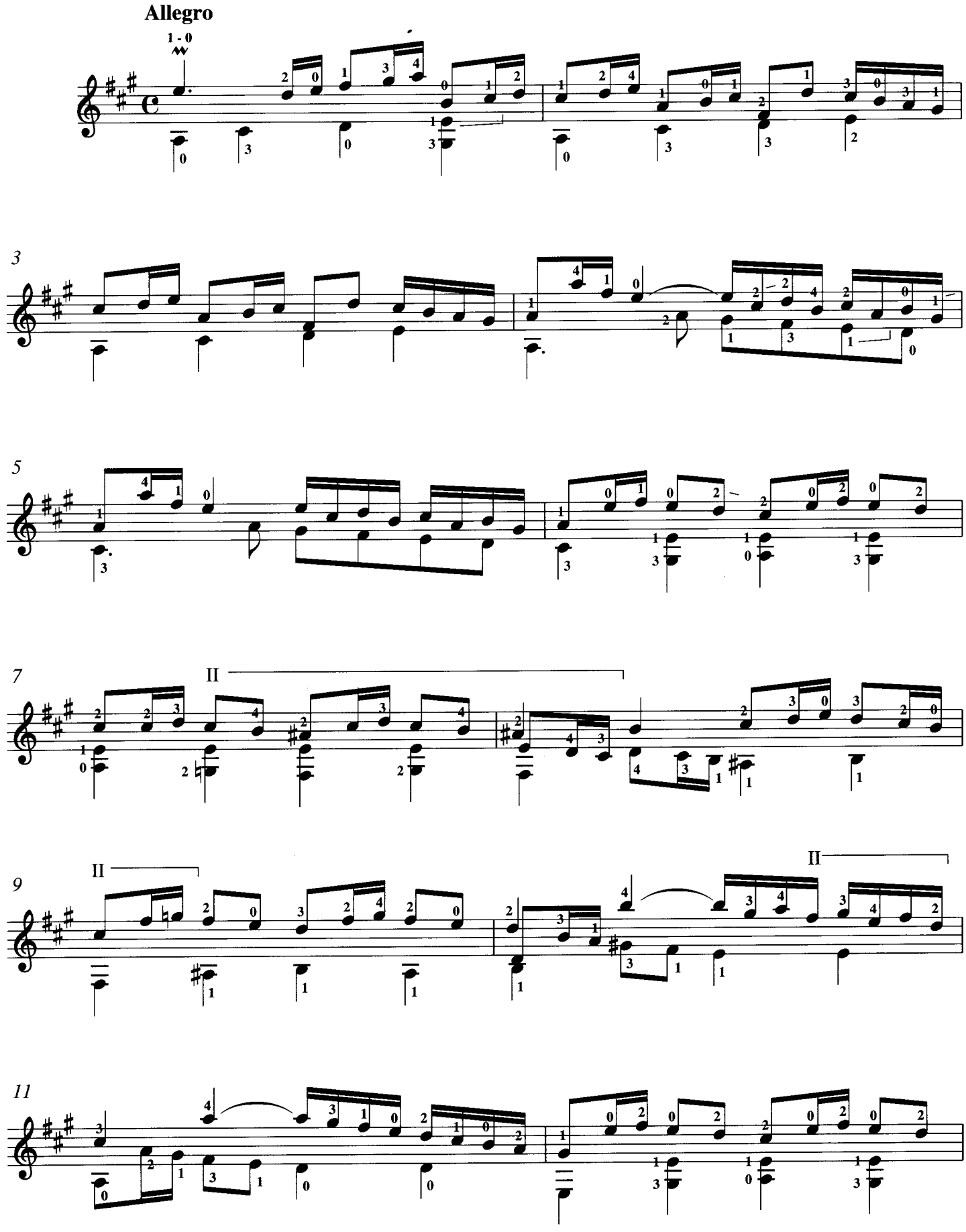


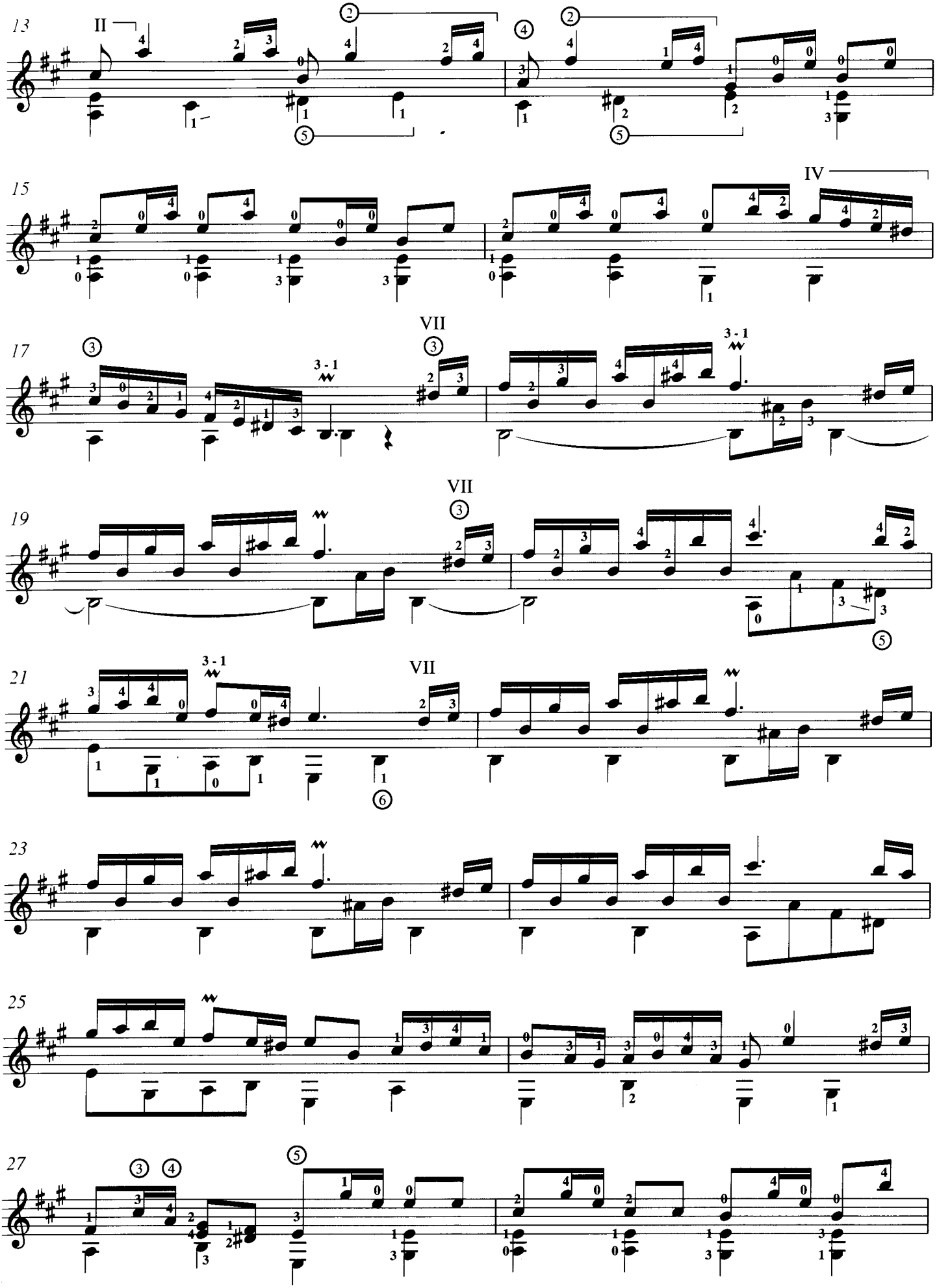

23
II
26
II
30
34
1 - 0
II
38
42
IV

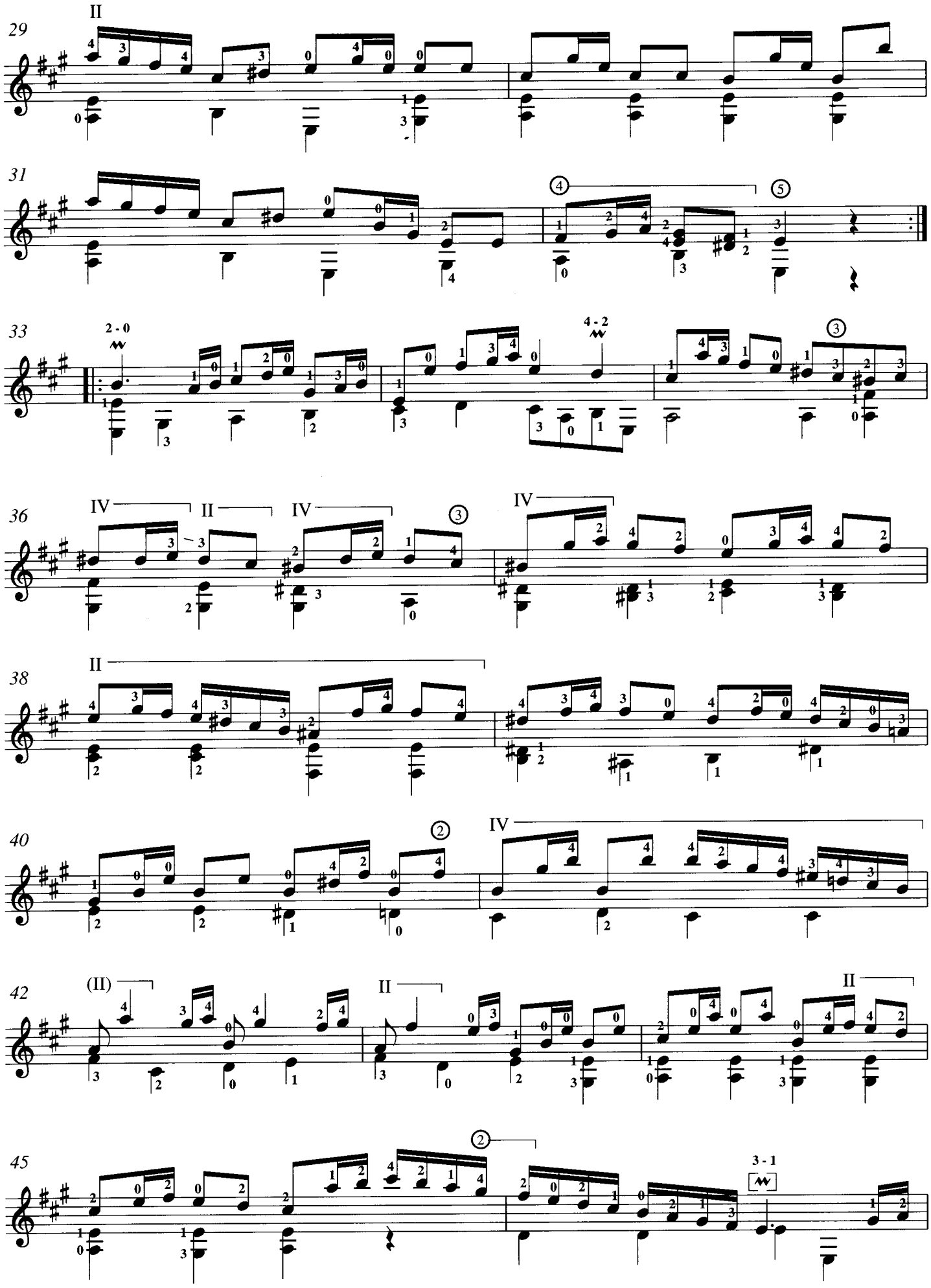

46
II
④
50
54
II
58
⑤
61
II
②
65

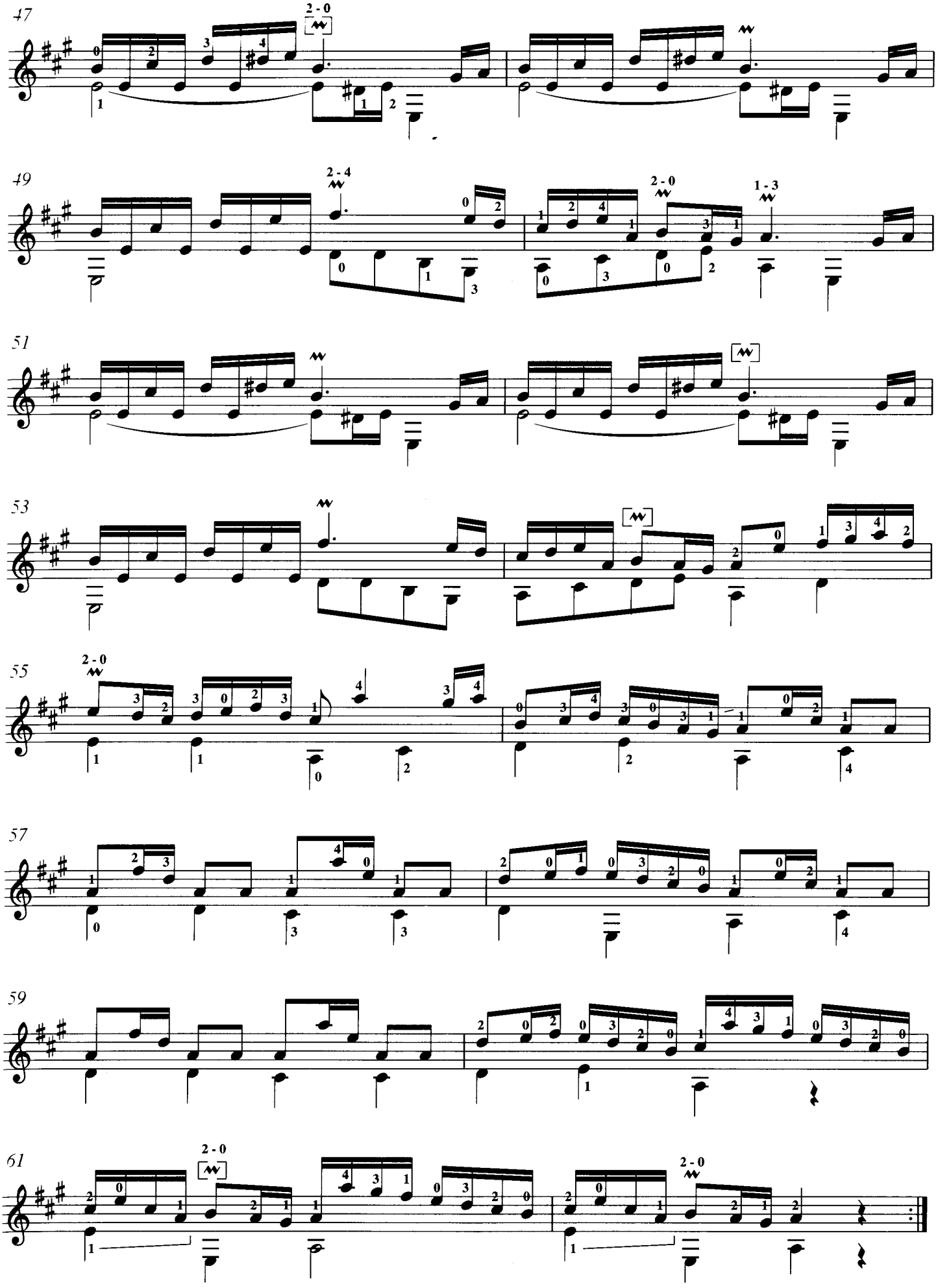

1 - 0
1 - 3
II

SONATA K.301

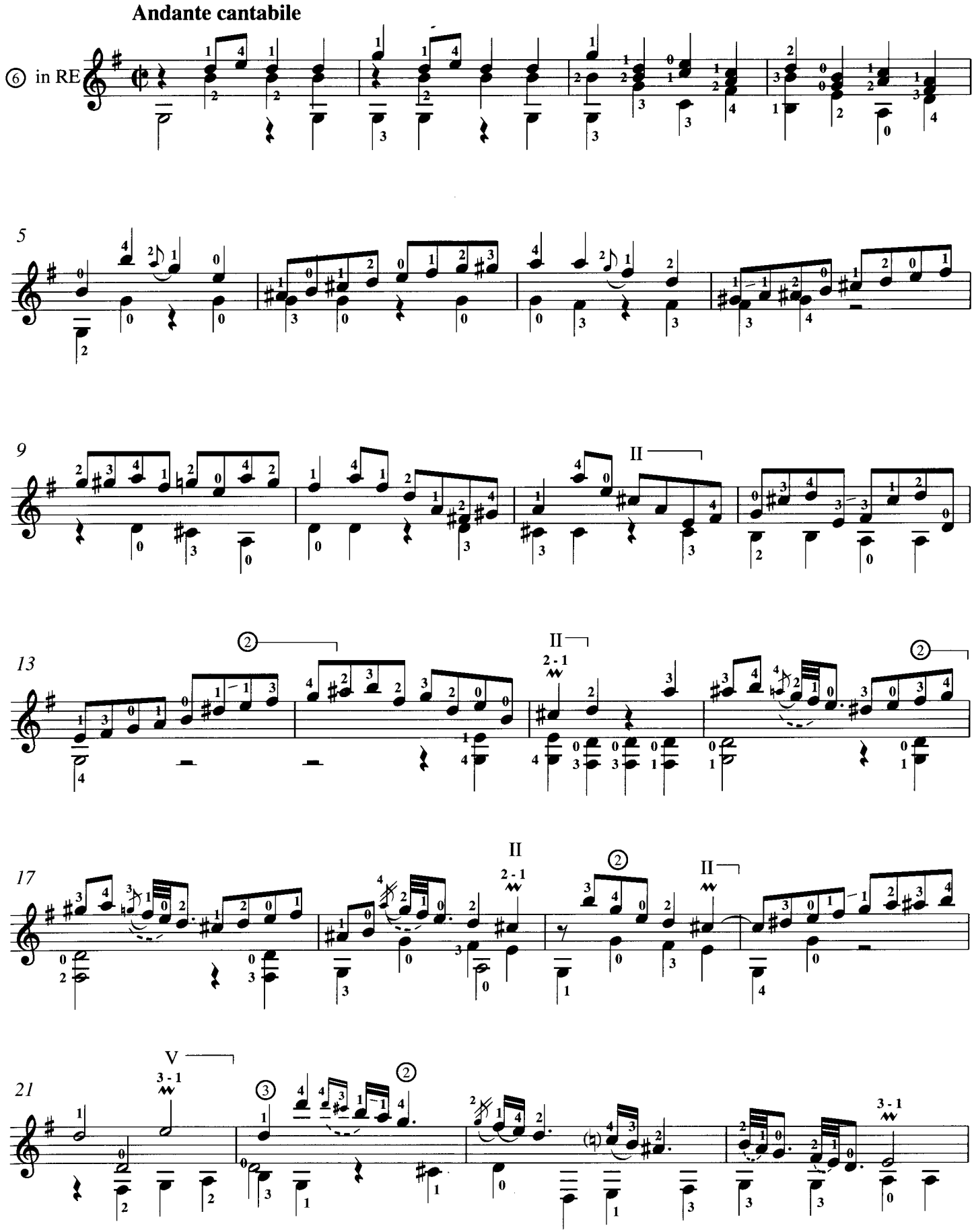


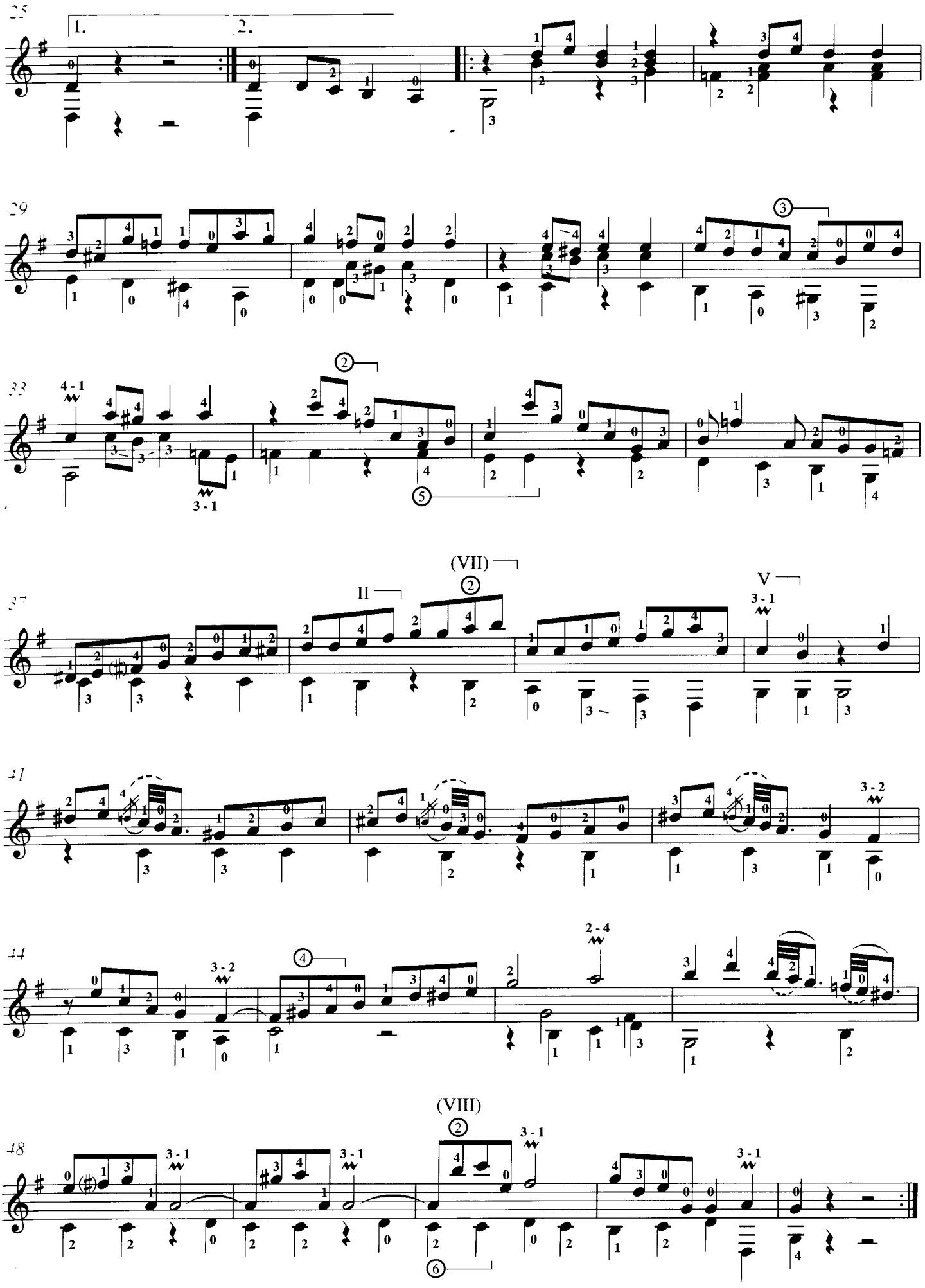

13
II
15
IV
17
VII
3 - 1
19
VII
21
3 - 1
VII
23
25
27


29
II
31
④
⑤
33
2 - 0
4 - 2
③
36
IV
II
IV
③
IV
38
II
40
②
IV
42
(II)
II
II
45
②
3 - 1

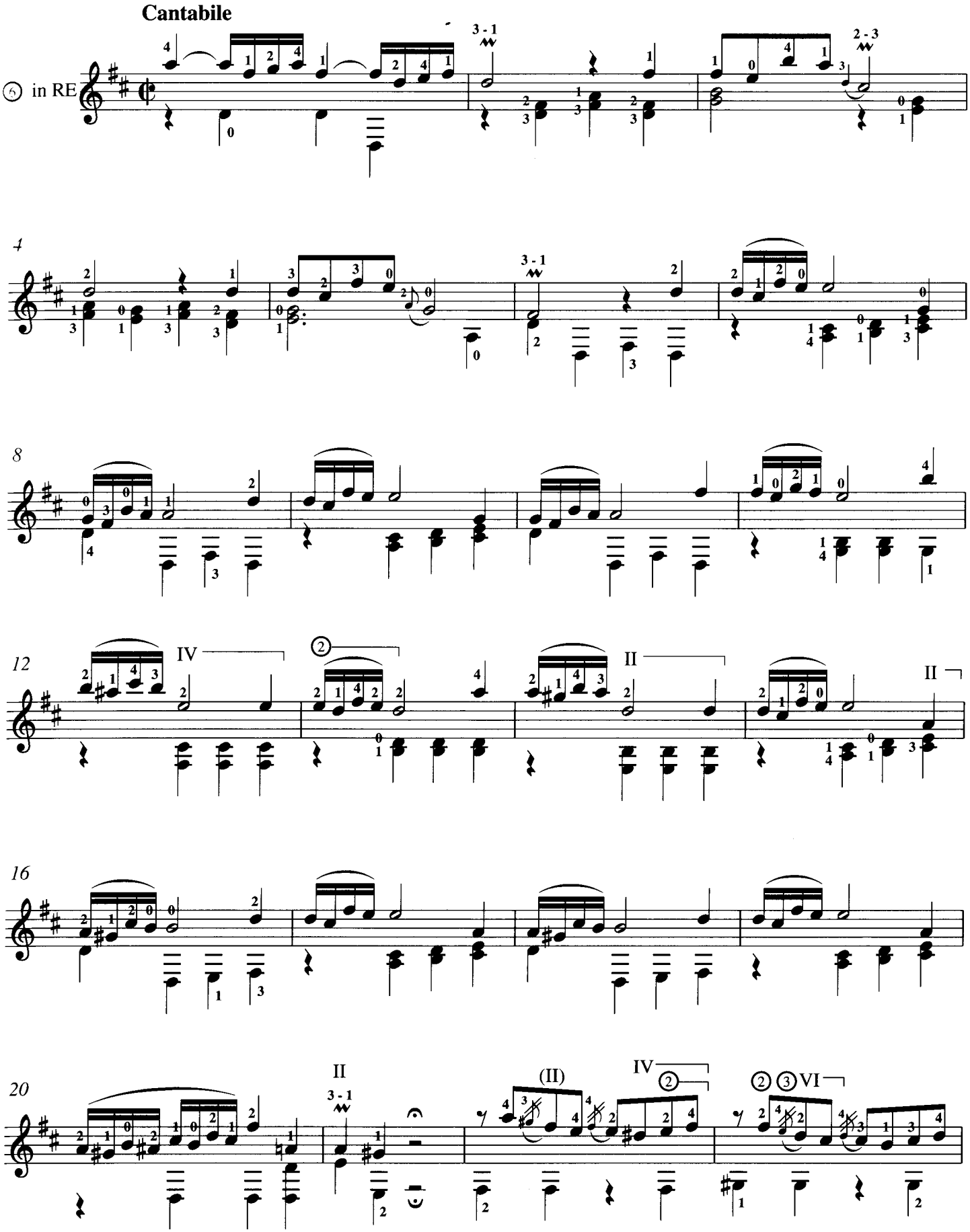

47
2 - 0
49
2 - 4
2 - 0
1 - 3
51
53
55
2 - 0
57
59
61
2 - 0
2 - 0

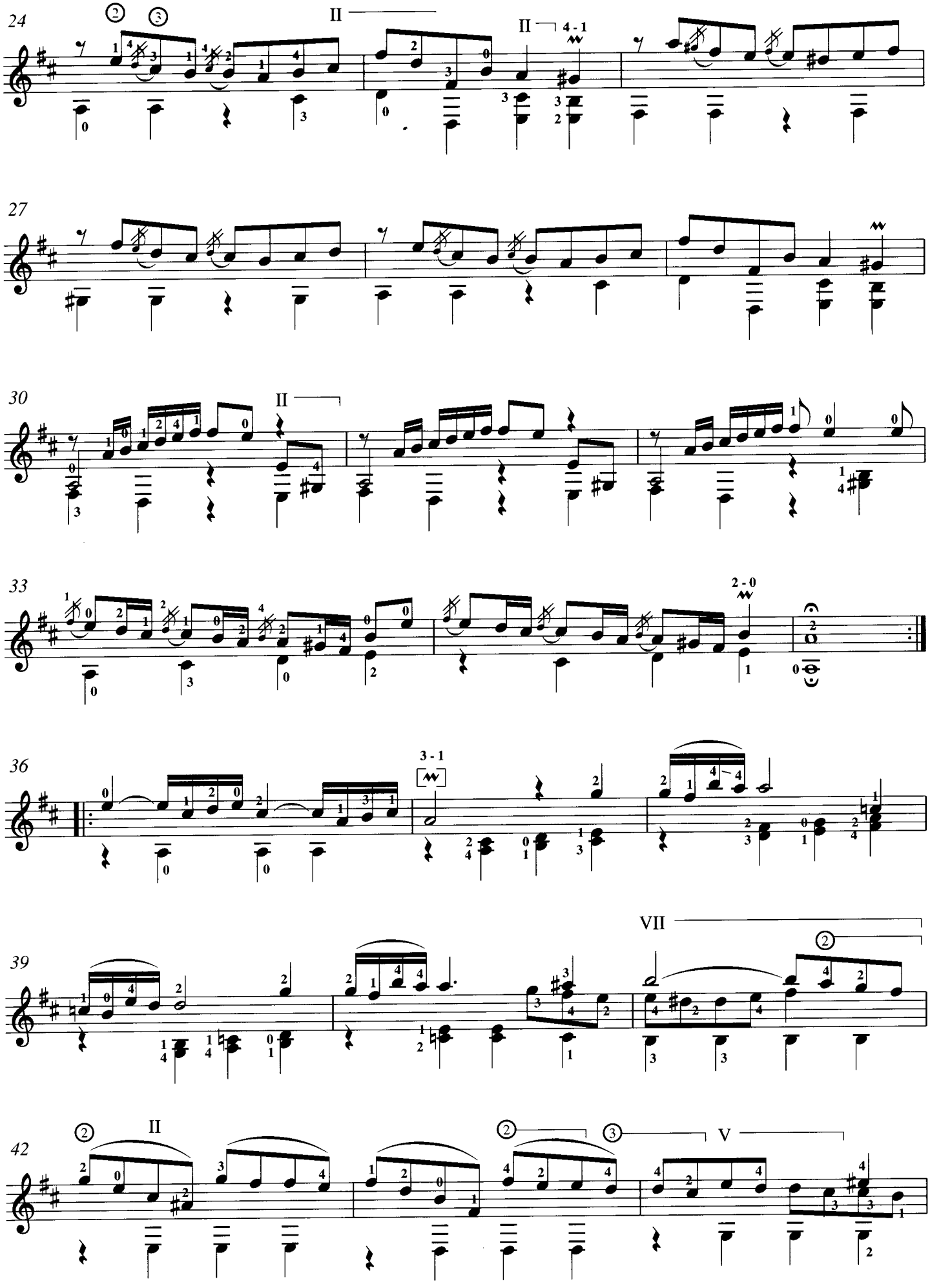
SONATA K.304

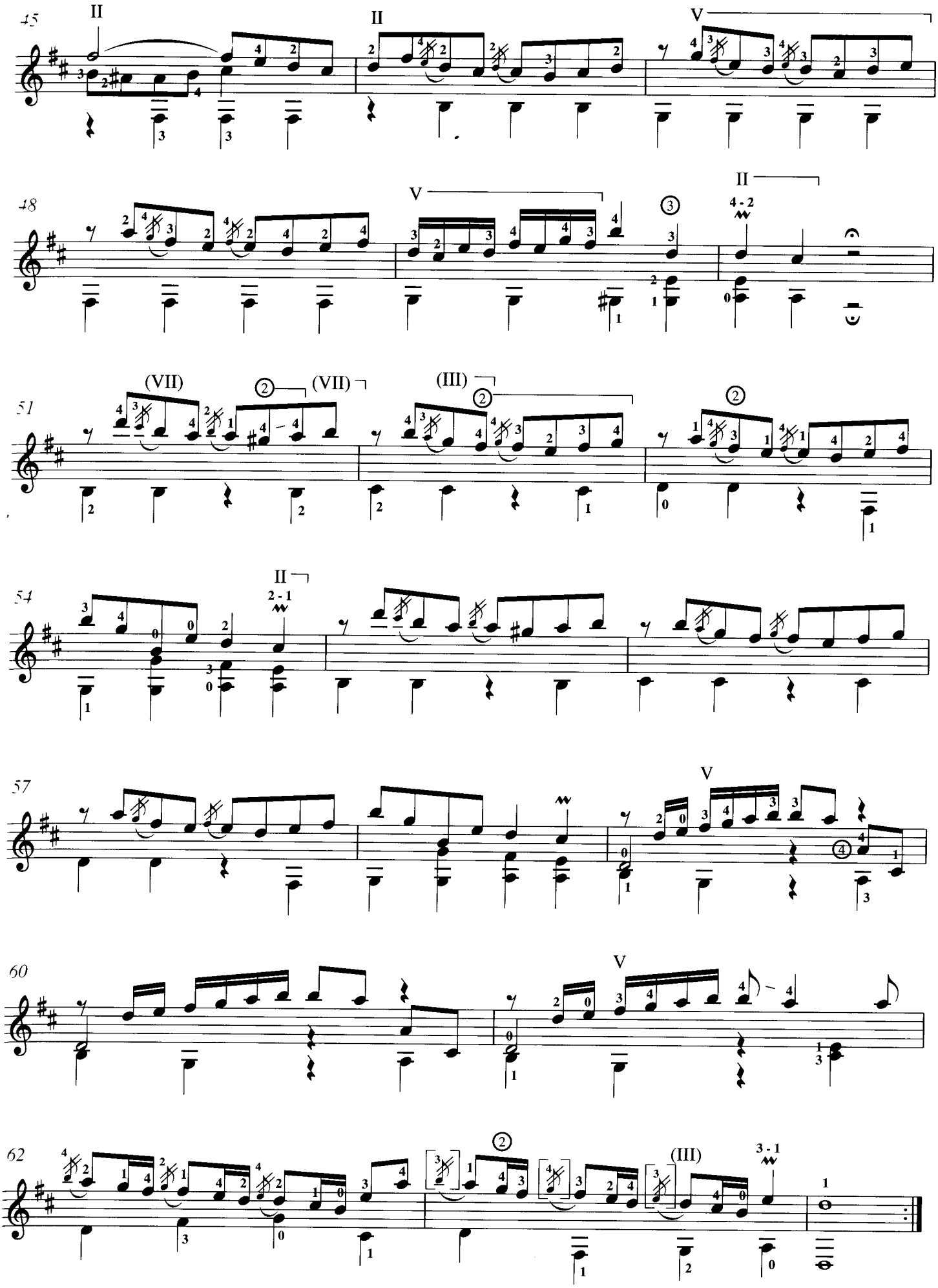



25
1.
2.
29
33
4 - 1
3 - 1
37
(VII)
II
V
3 - 1
41
3 - 2
44
3 - 2
2 - 4
48
(VIII)
3 - 1

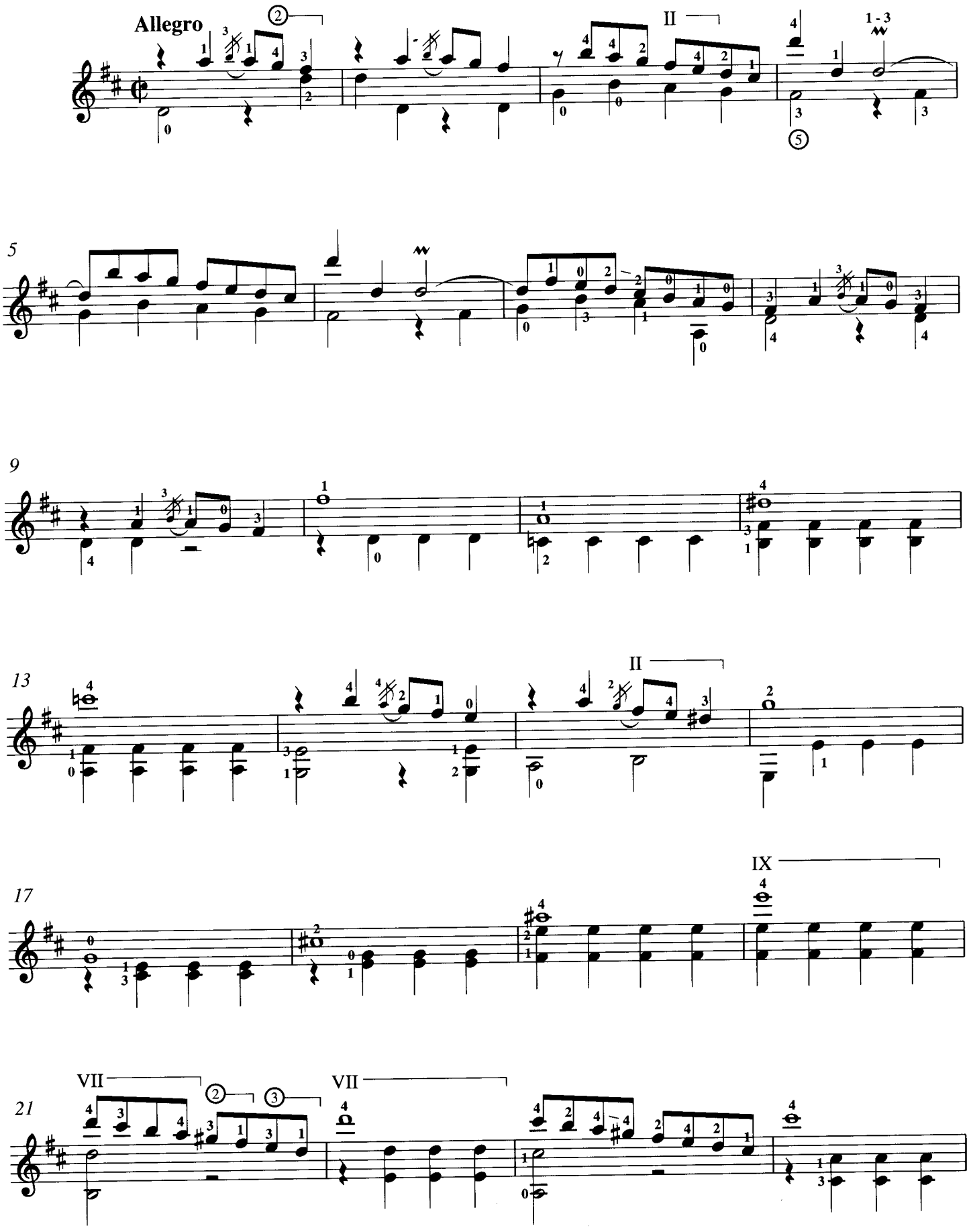
SONATA K.308

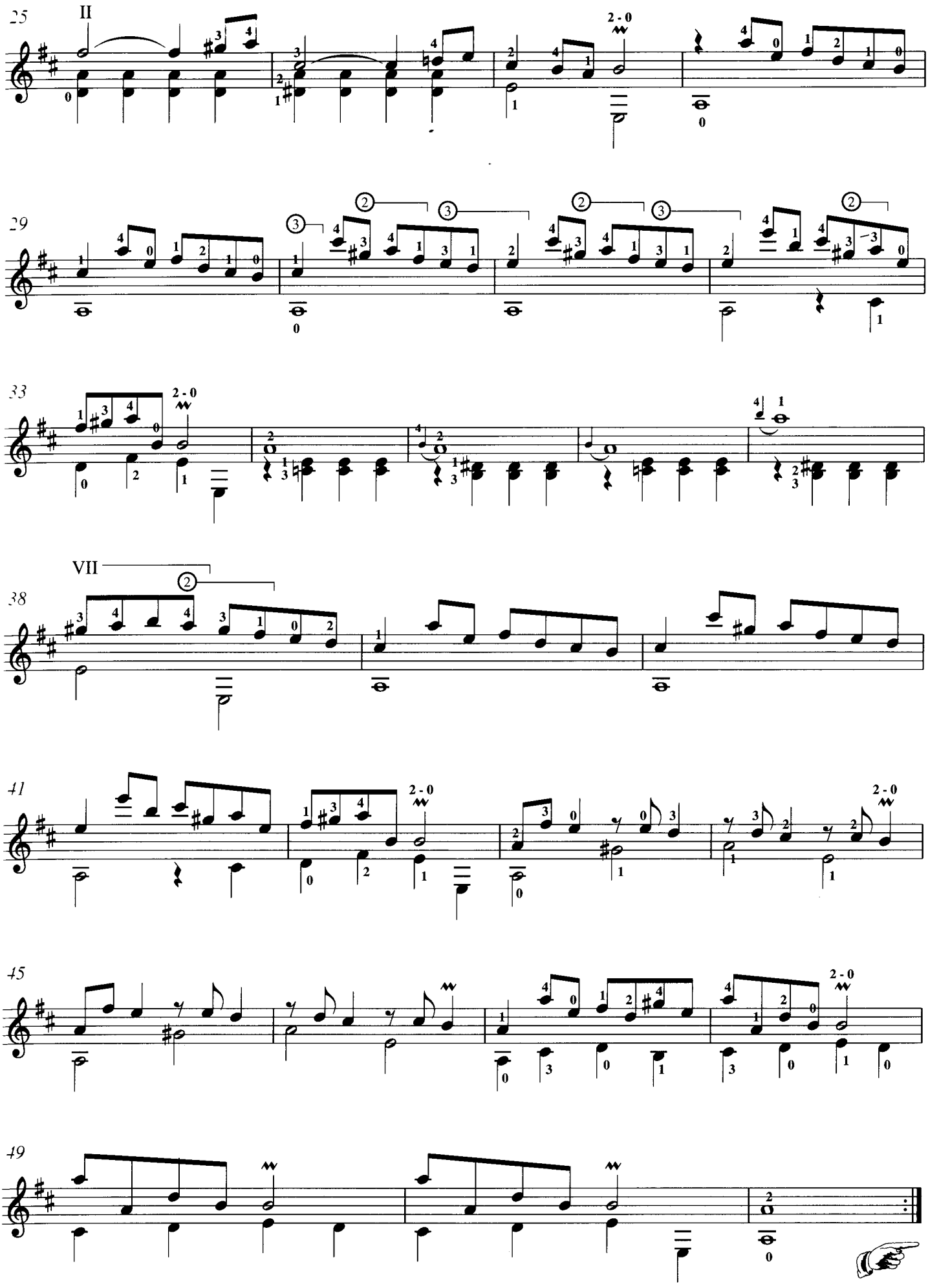


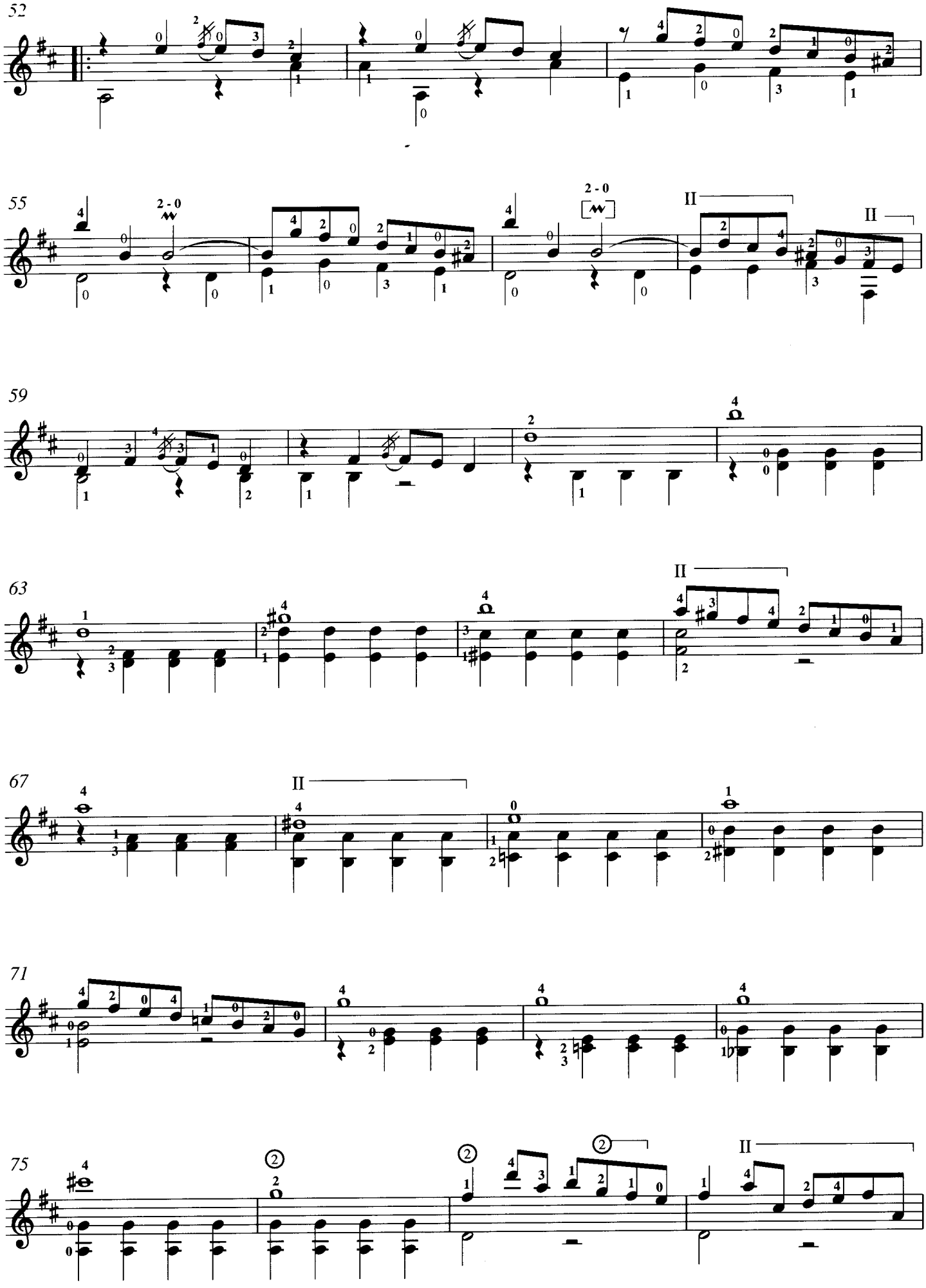

24
27
30
33
36
39
42

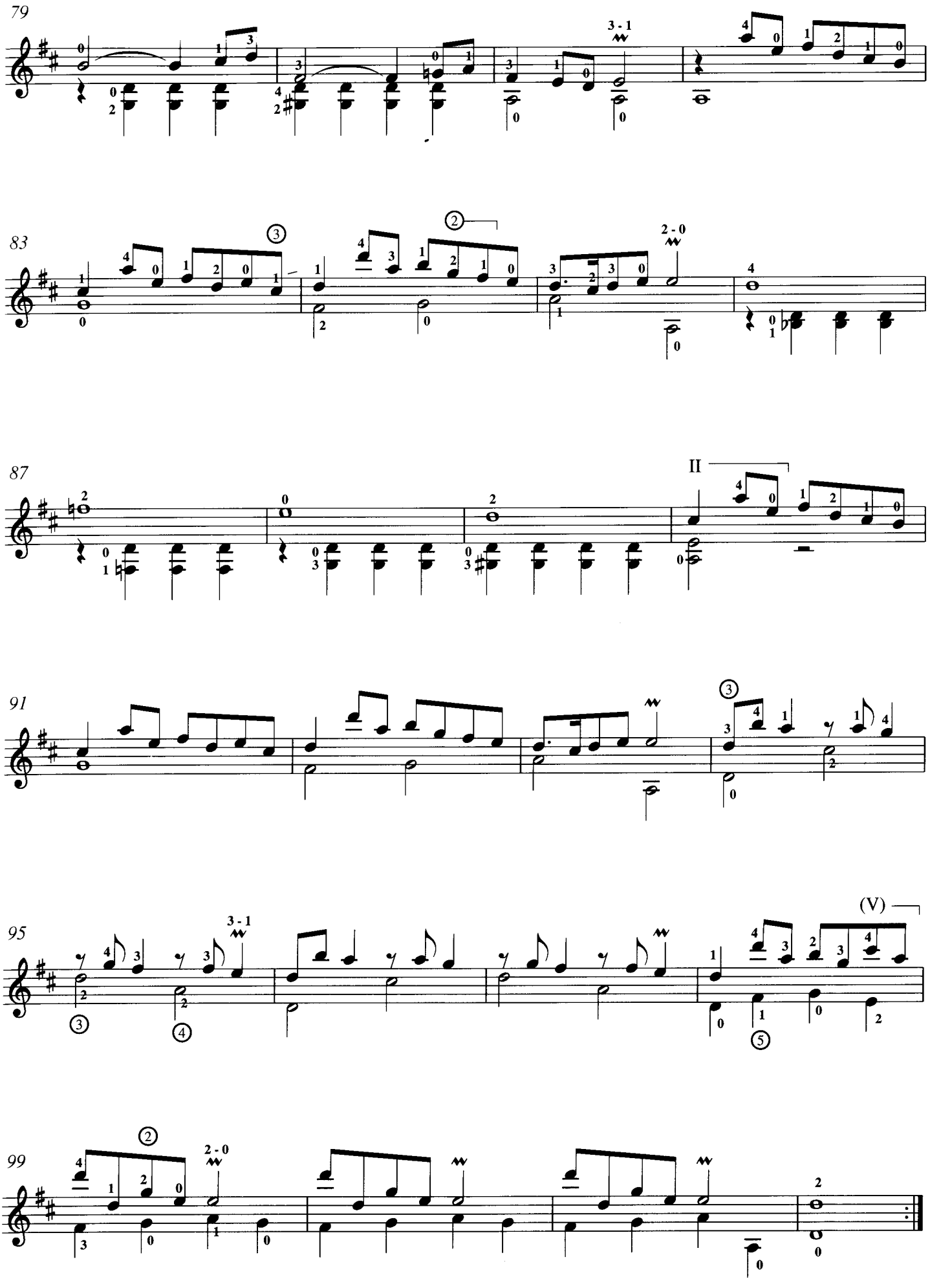

45
II
II
V
48
V
II
4 - 2
51
(VII)
(VII)
(III)
54
II
2 - 1
57
V
60
V
62
(III)
3 - 1

SONATA K.309

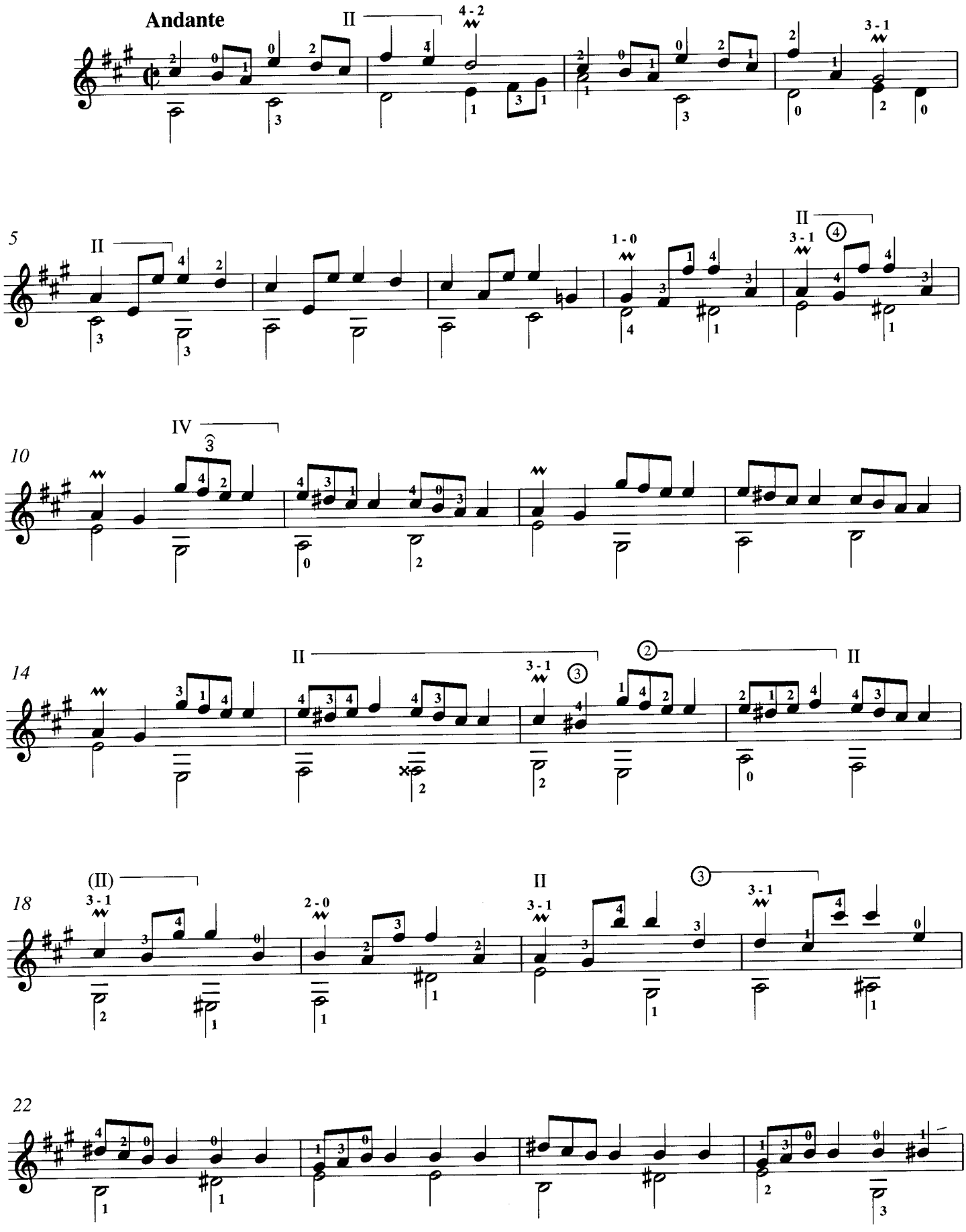


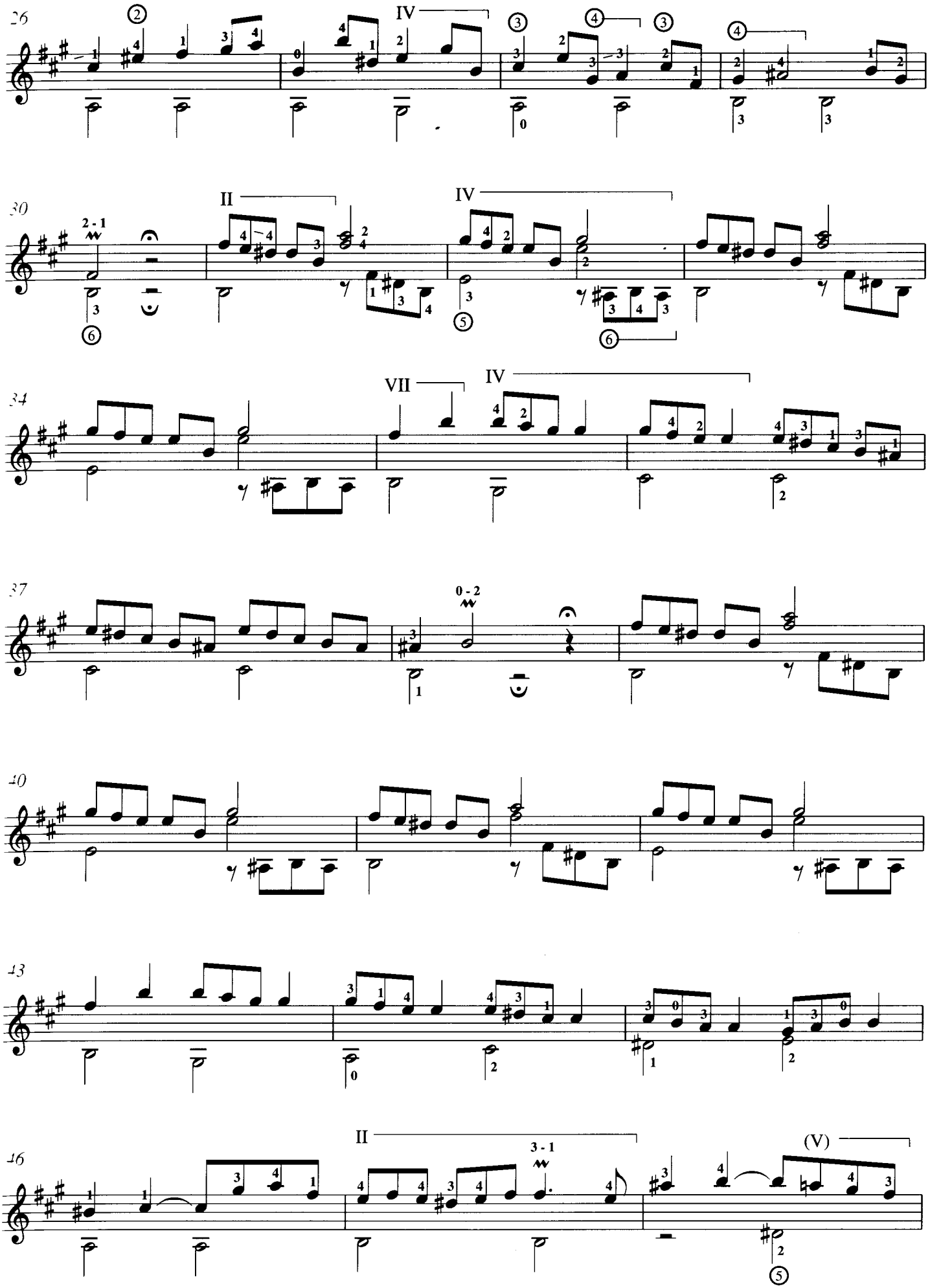

25
II
2 - 0
29
33
2 - 0
38
VII
41
2 - 0
2 - 0
45
2 - 0
49

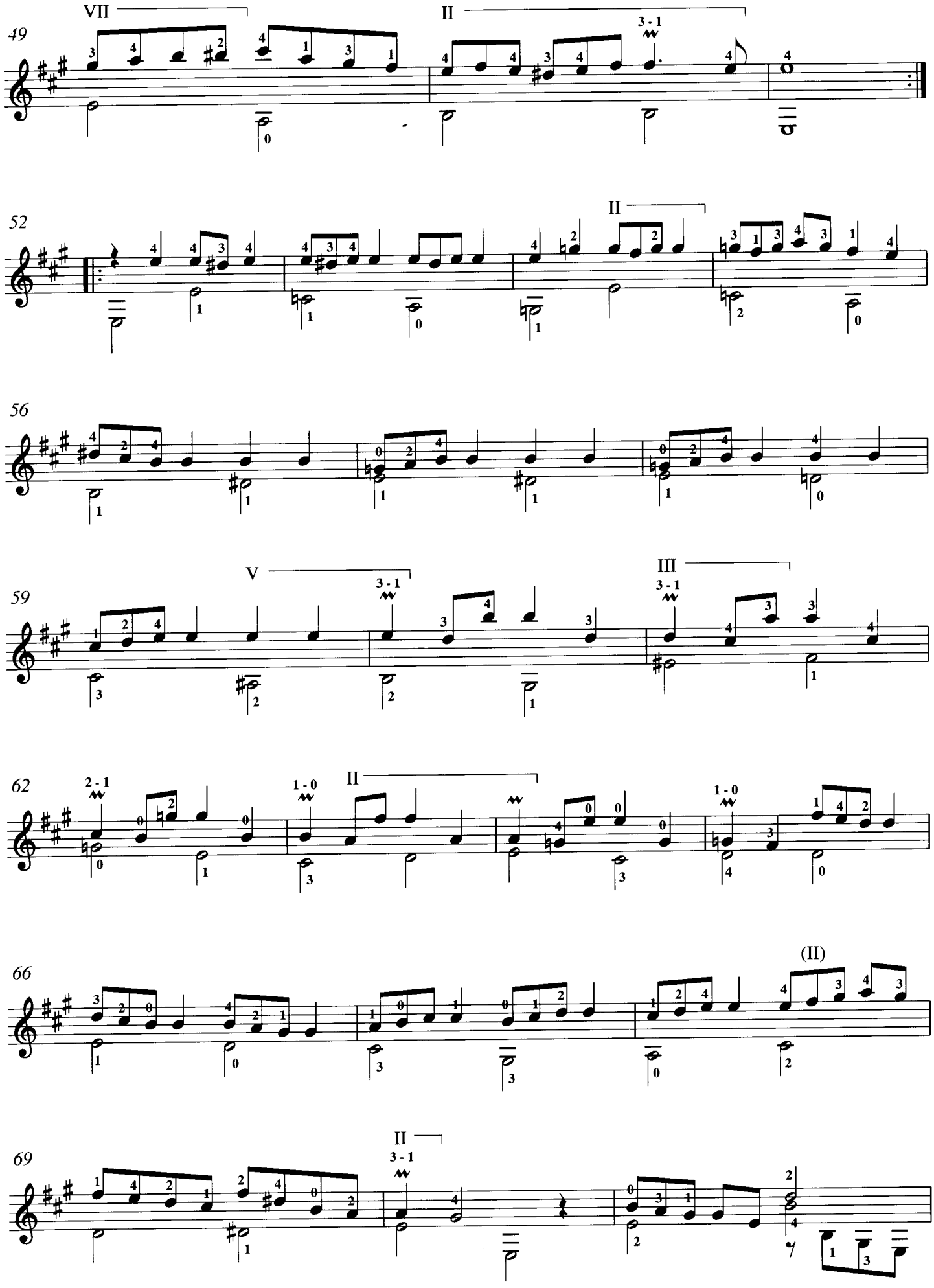

52
55
2 - 0
II
59
63
67
71
75
②

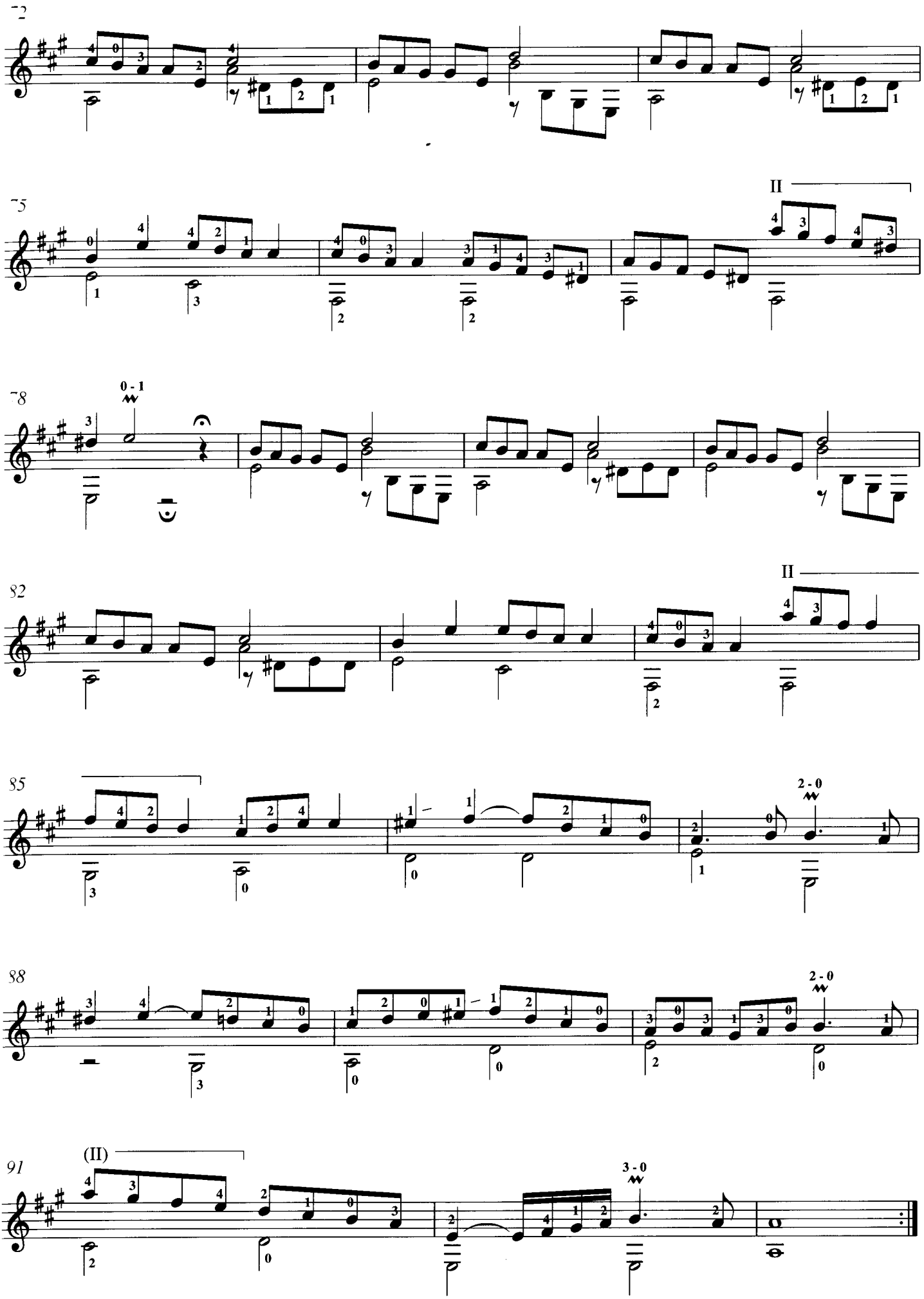

79
3 - 1
83
2 - 0
87
II
91
95
3 - 1
(V)
99
2 - 0

SONATA K.310

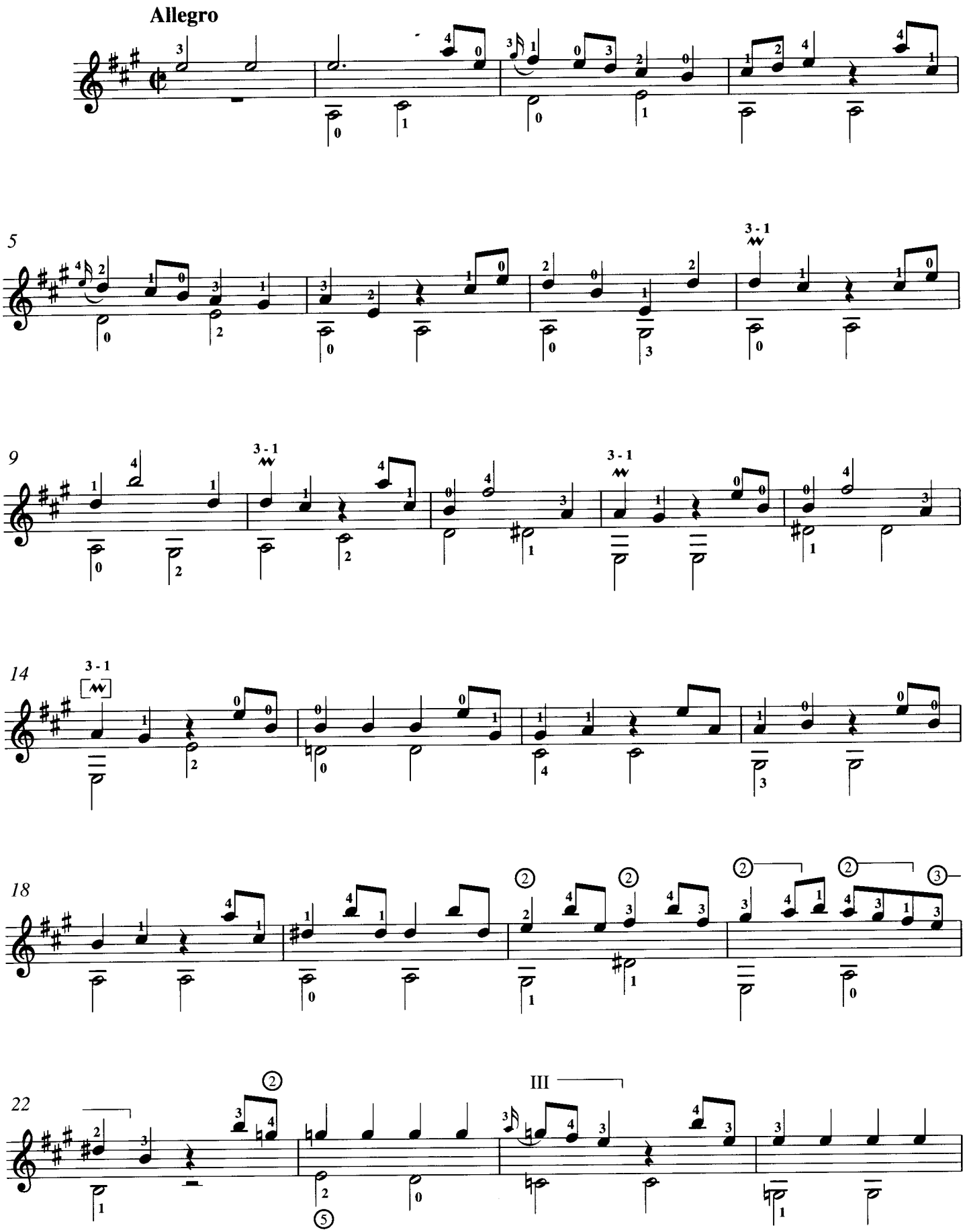


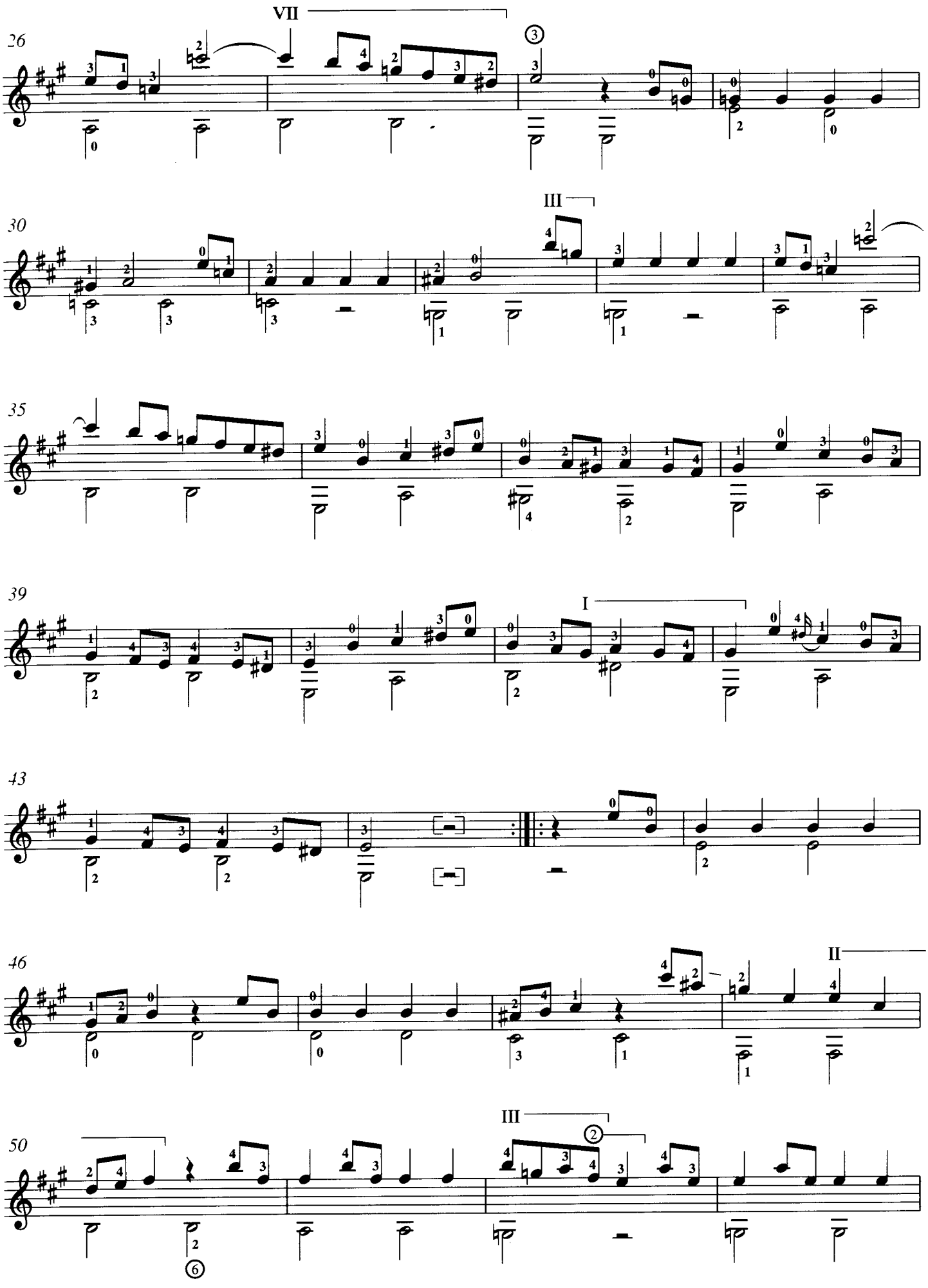

26
IV
30
II
IV
2 - 1
34
VII
IV
37
0 - 2
40
43
46
II
3 - 1
(V)

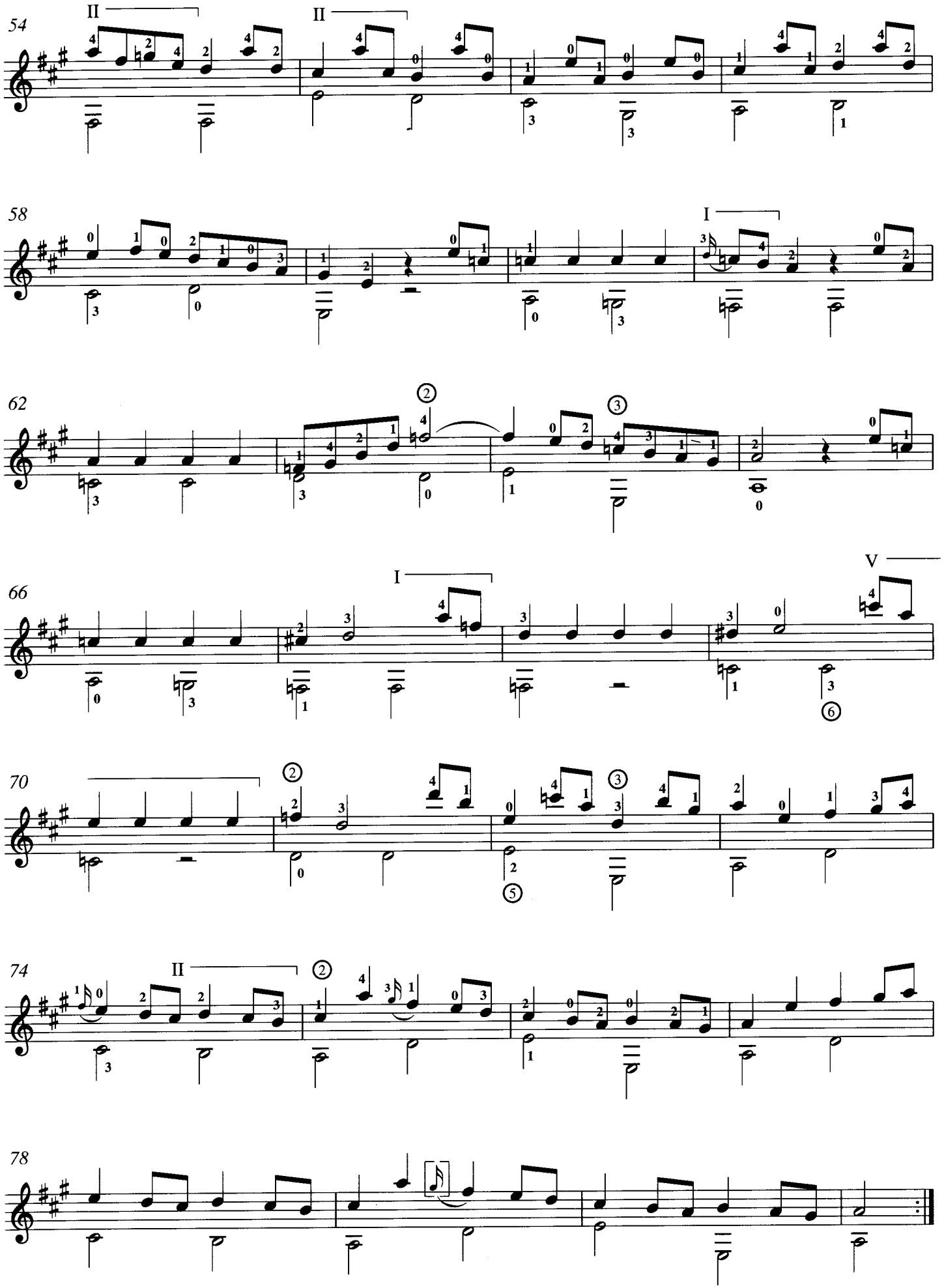

49
VII
II
3 - 1
52
II
56
59
V
3 - 1
III
3 - 1
62
2 - 1
1 - 0
II
1 - 0
66
(II)
69
II
3 - 1


72
75
II
78
0 - 1
82
II
85
2 - 0
88
2 - 0
91
(II)
3 - 0

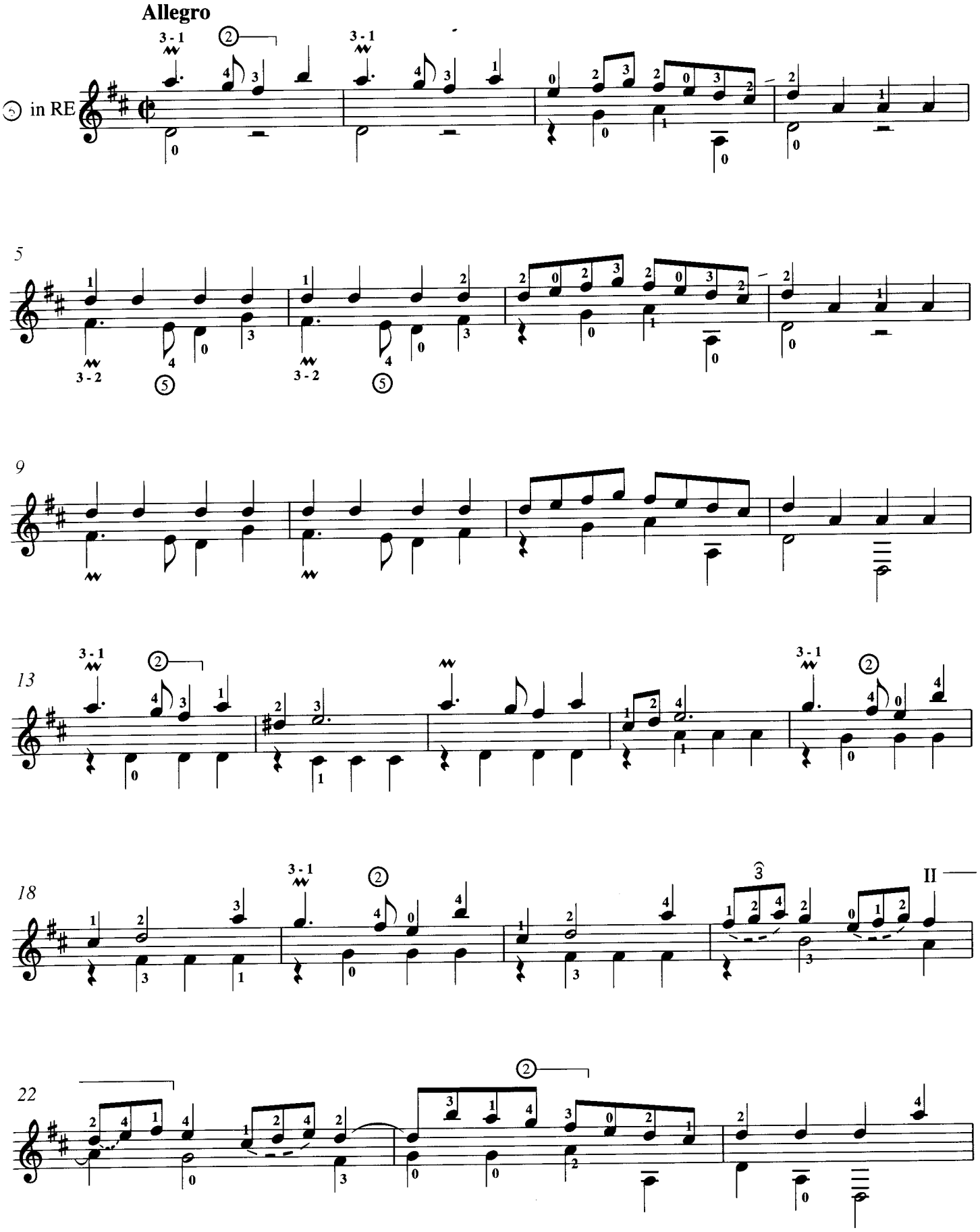
SONATA K.322

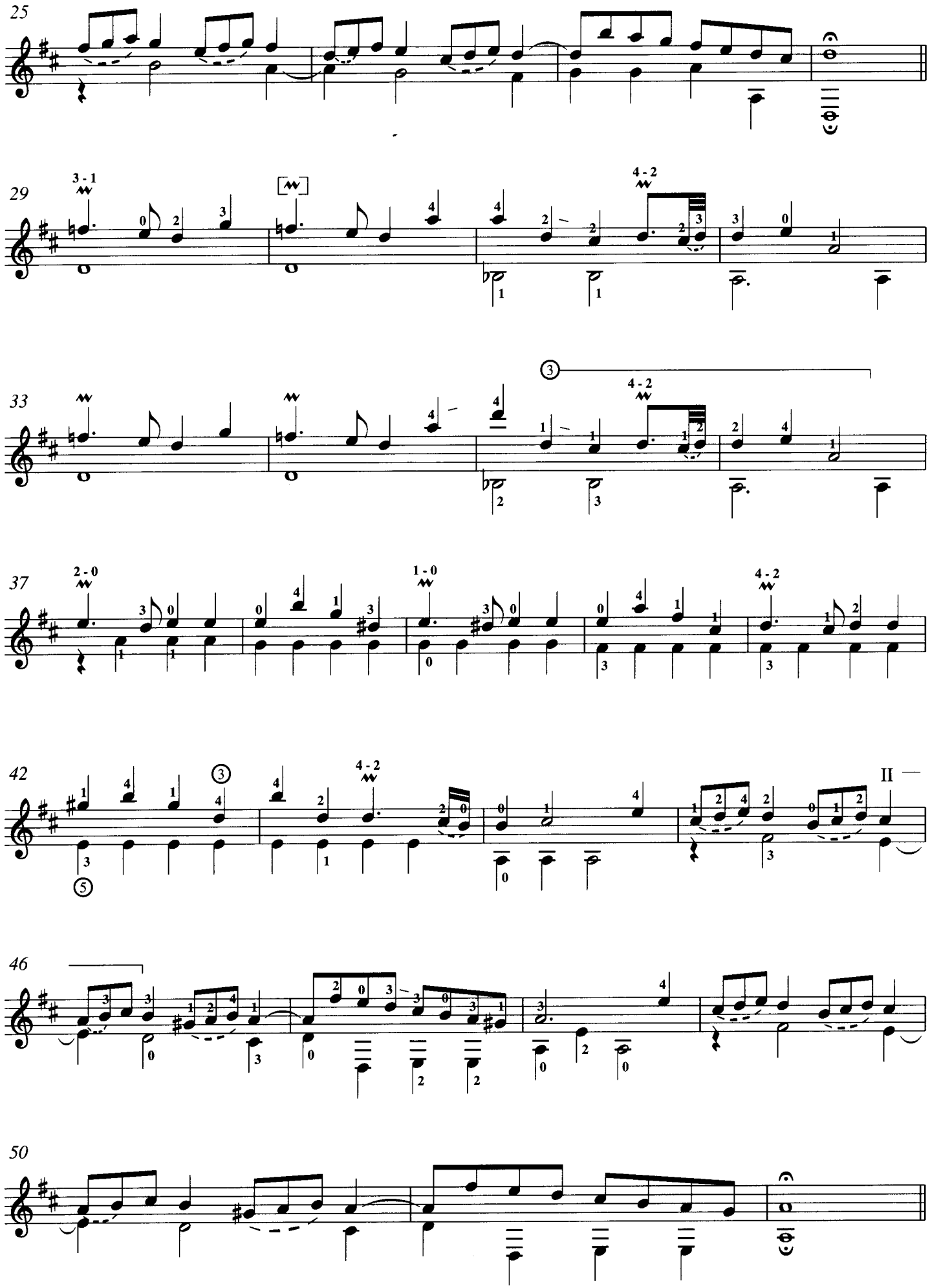


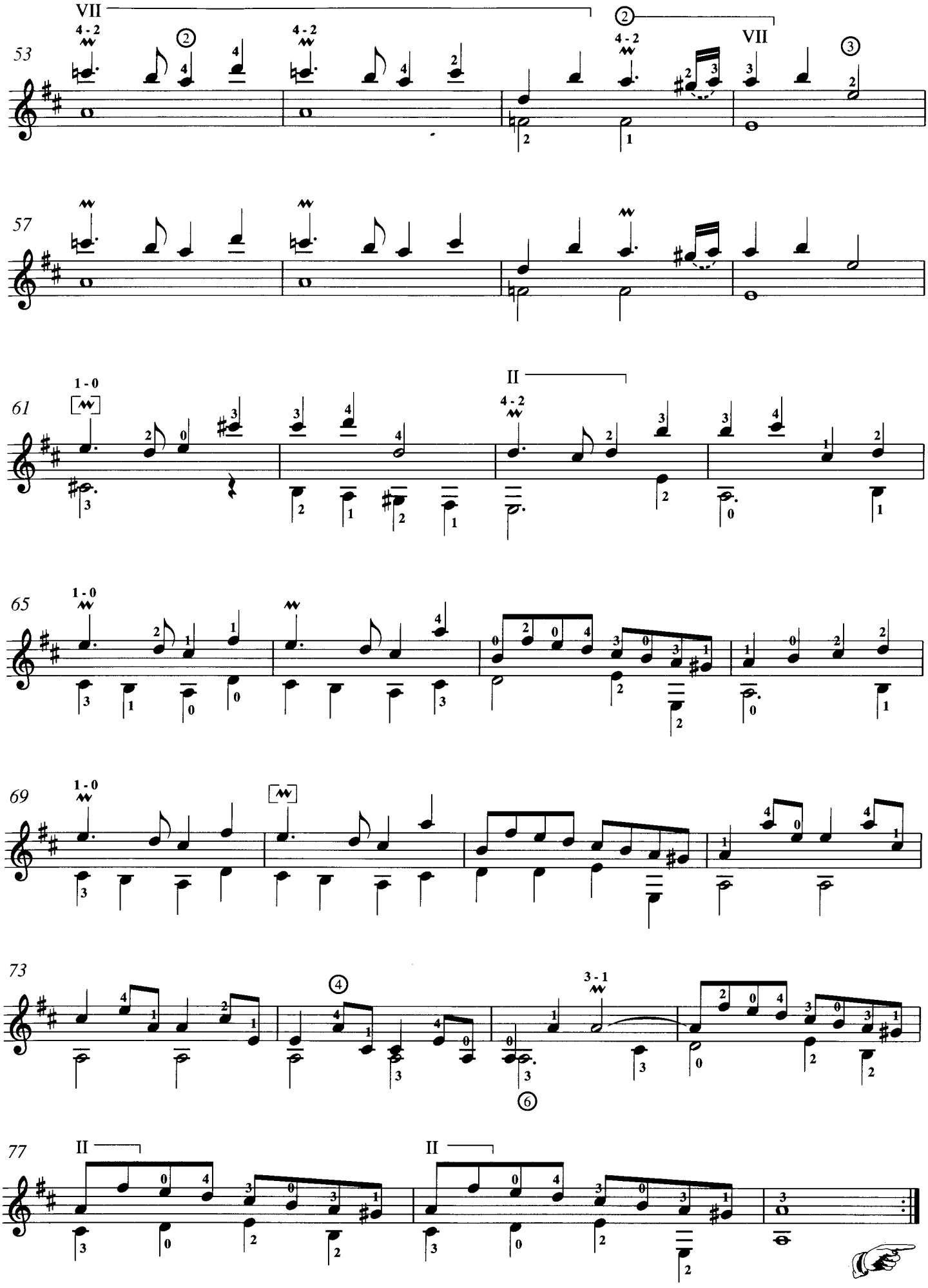

26
VII
30
III
35
39
I
43
46
II
50
III

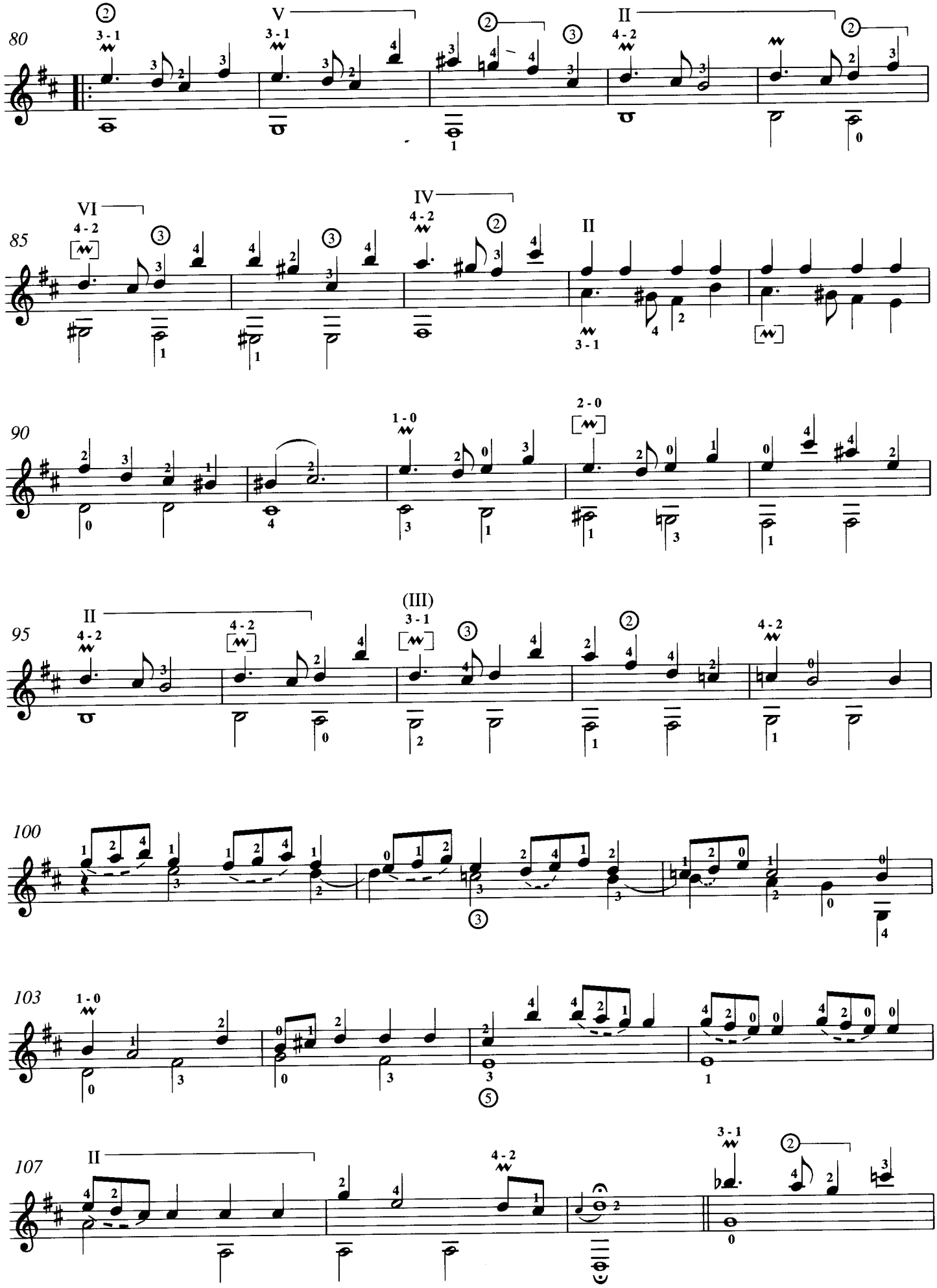

54
II
II
58
I
62
2
3
66
I
V
6
70
2
3
5
74
II
2
78

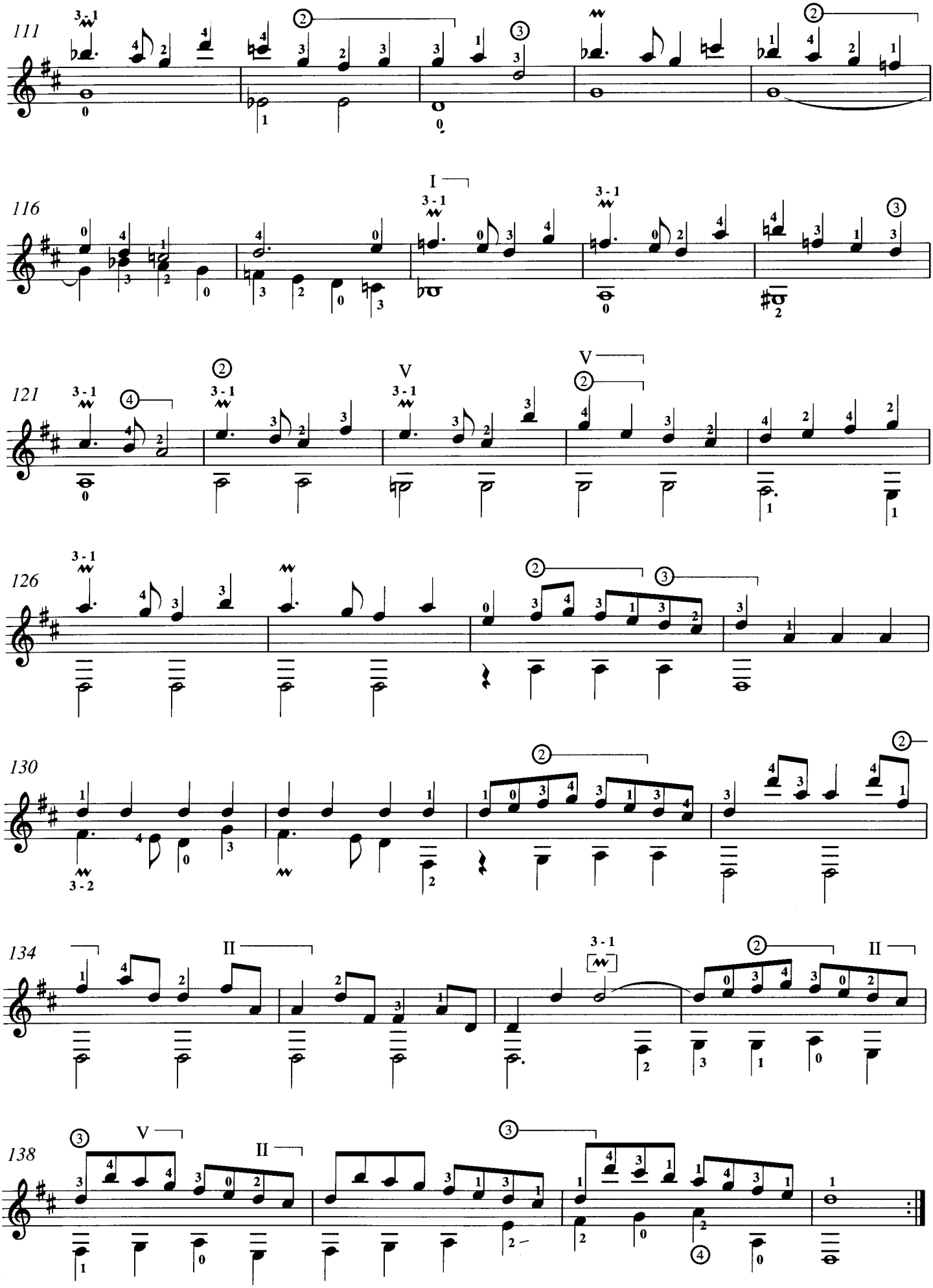
SONATA K.329



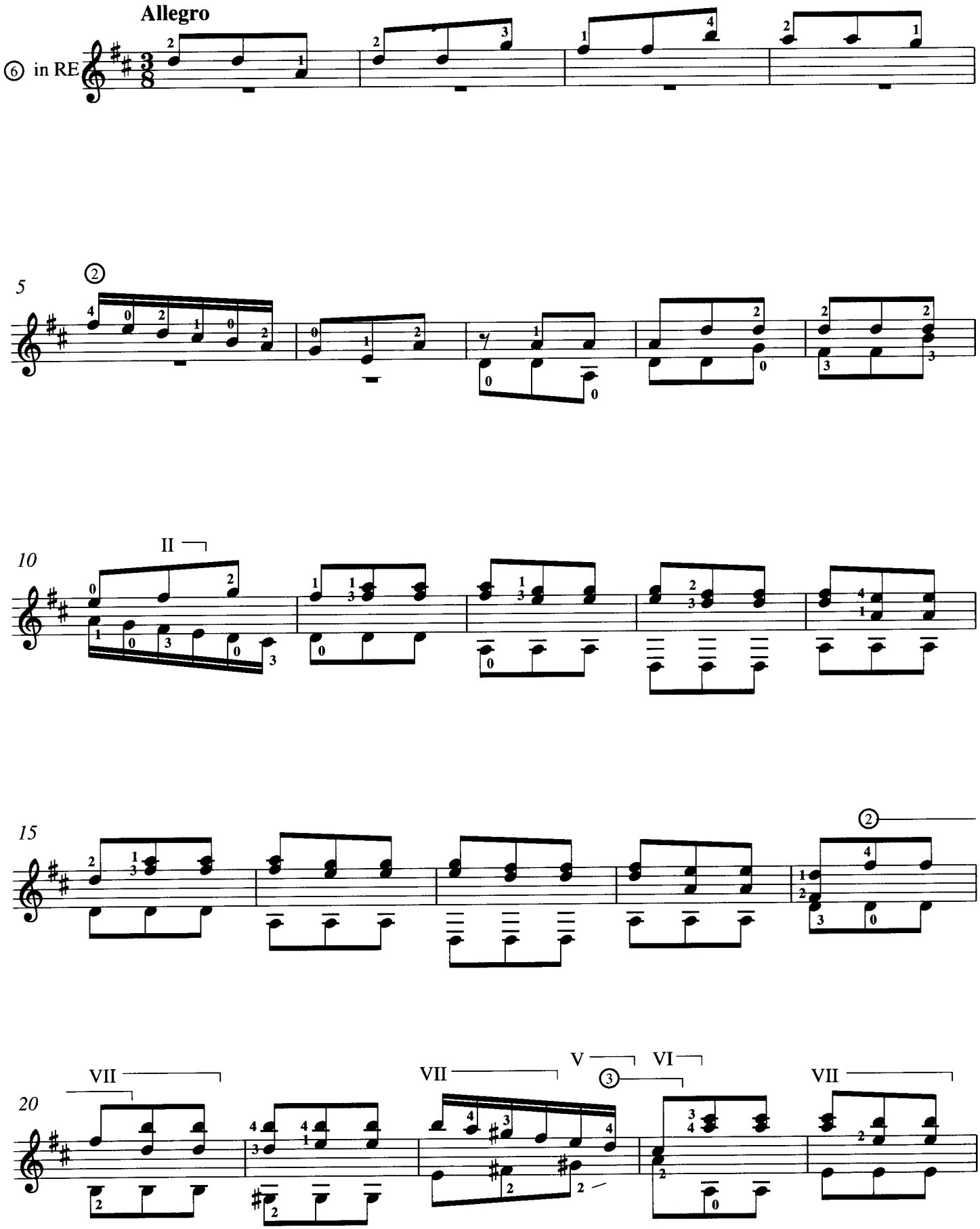

25
29
3 - 1
4 - 2
33
4 - 2
37
2 - 0
1 - 0
4 - 2
42
4 - 2
II
46
50

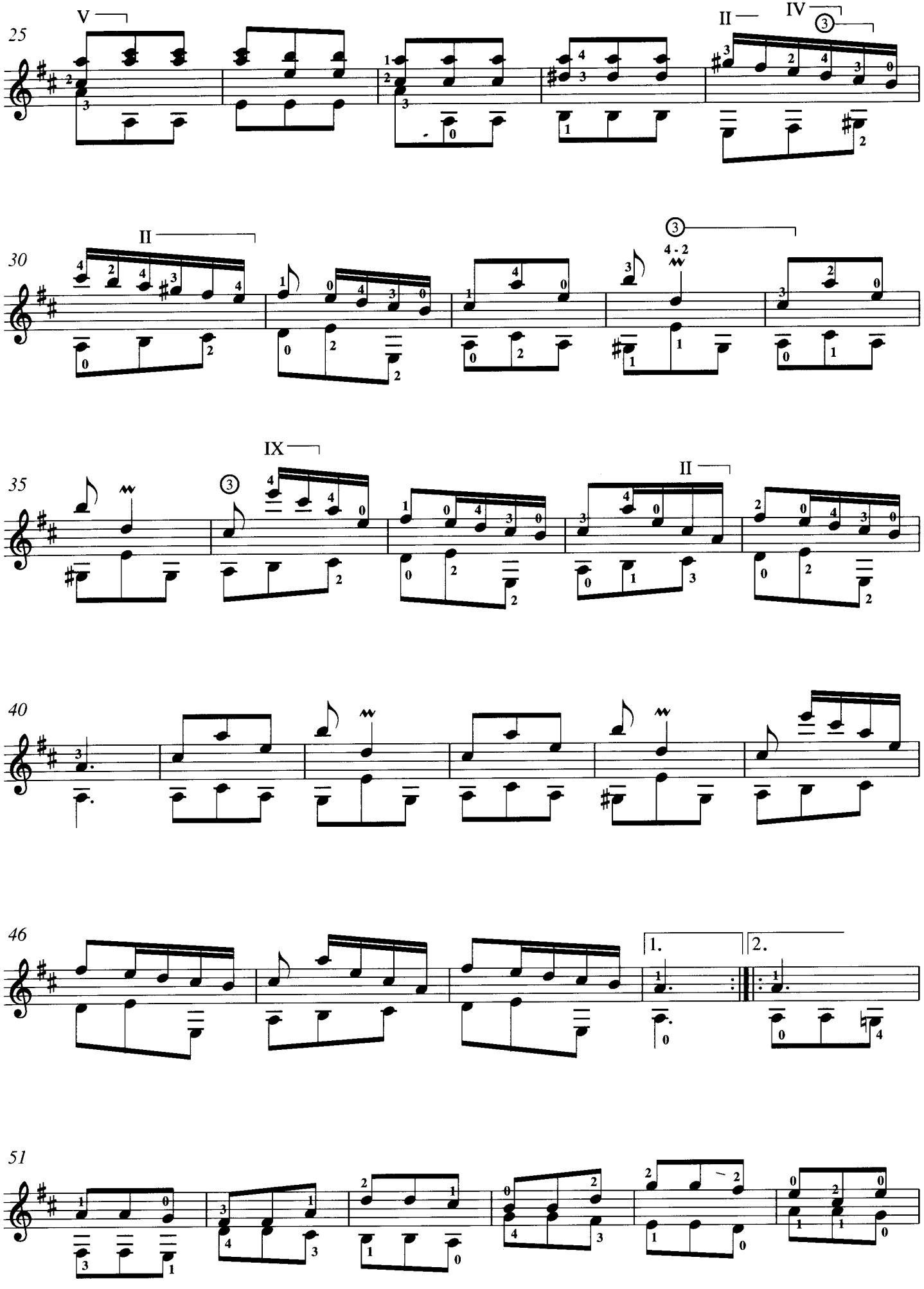

53
57
61
65
69
73
77
VII
II
4 - 2
1 - 0
3 - 1

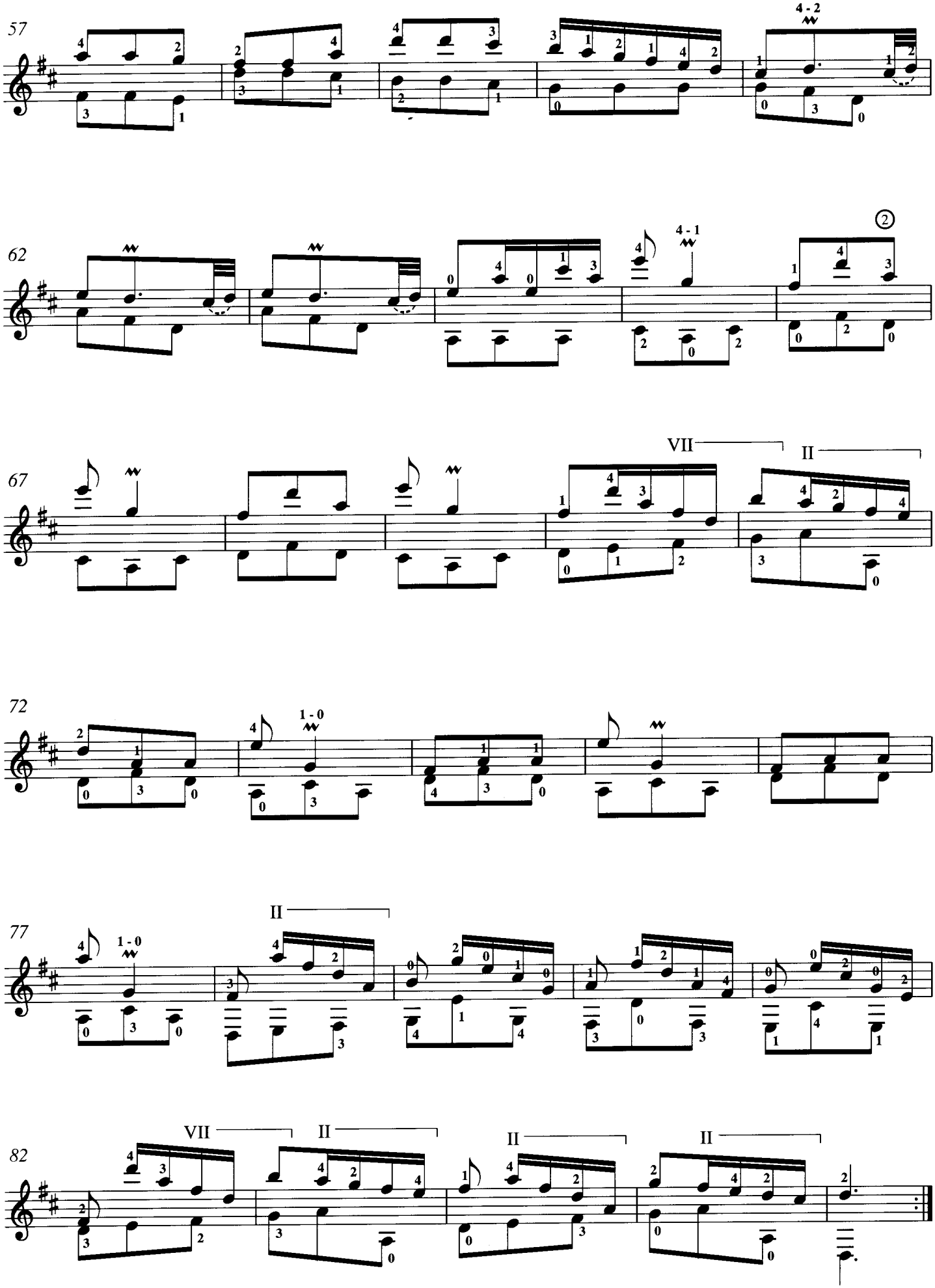

80
85
90
95
100
103
107


111
116
121
126
130
134
138
I
II
V

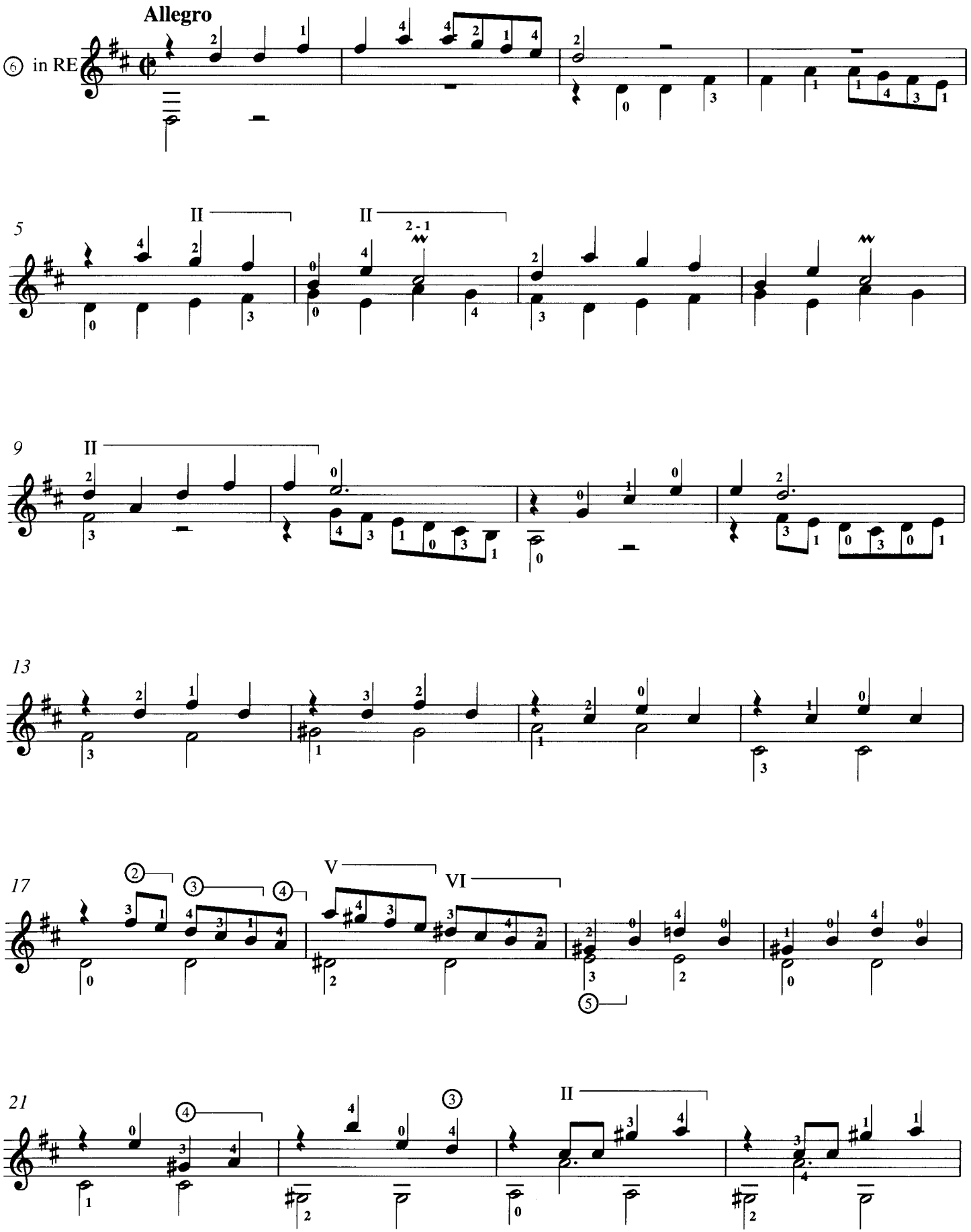
SONATA K.330

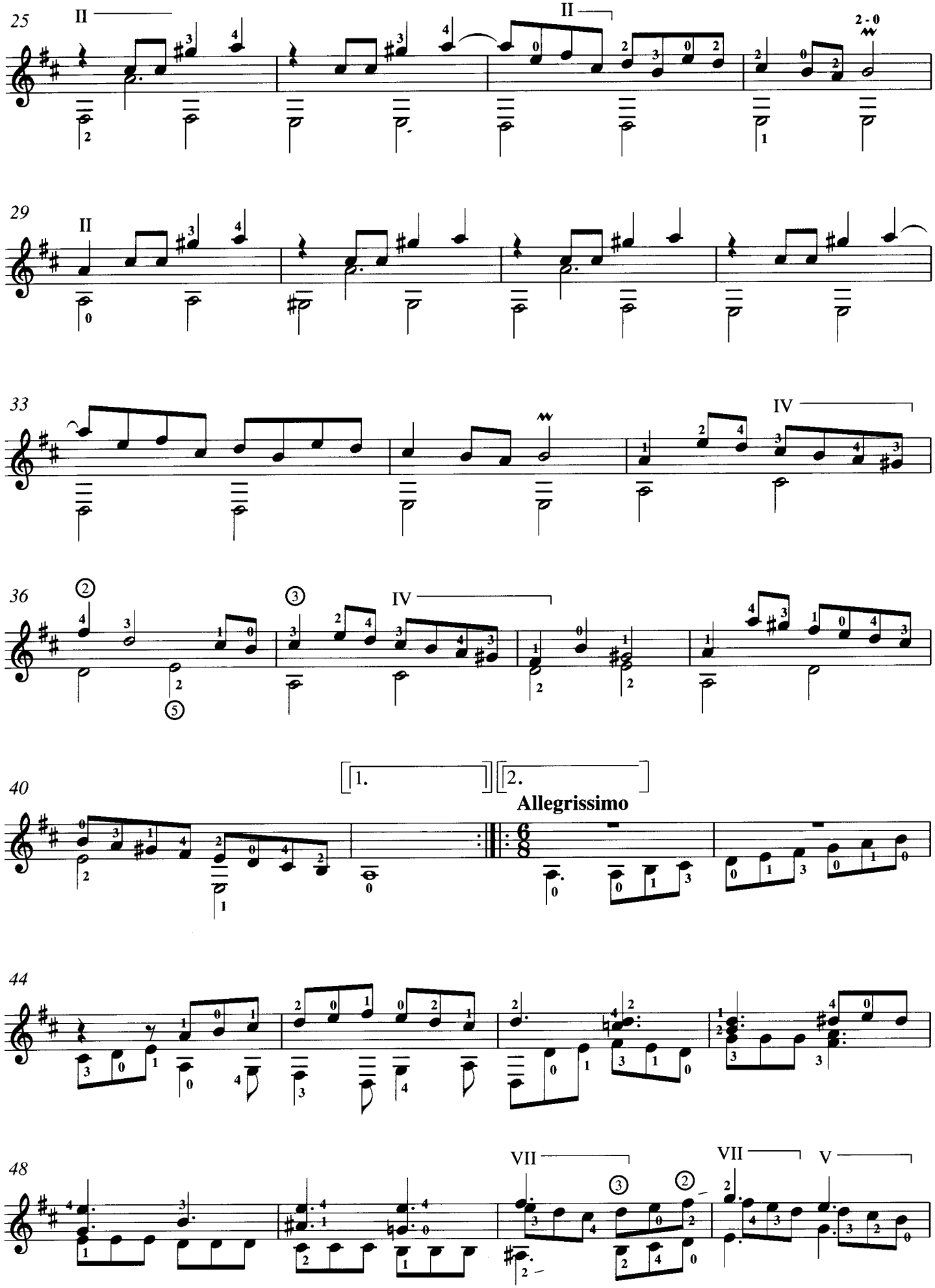


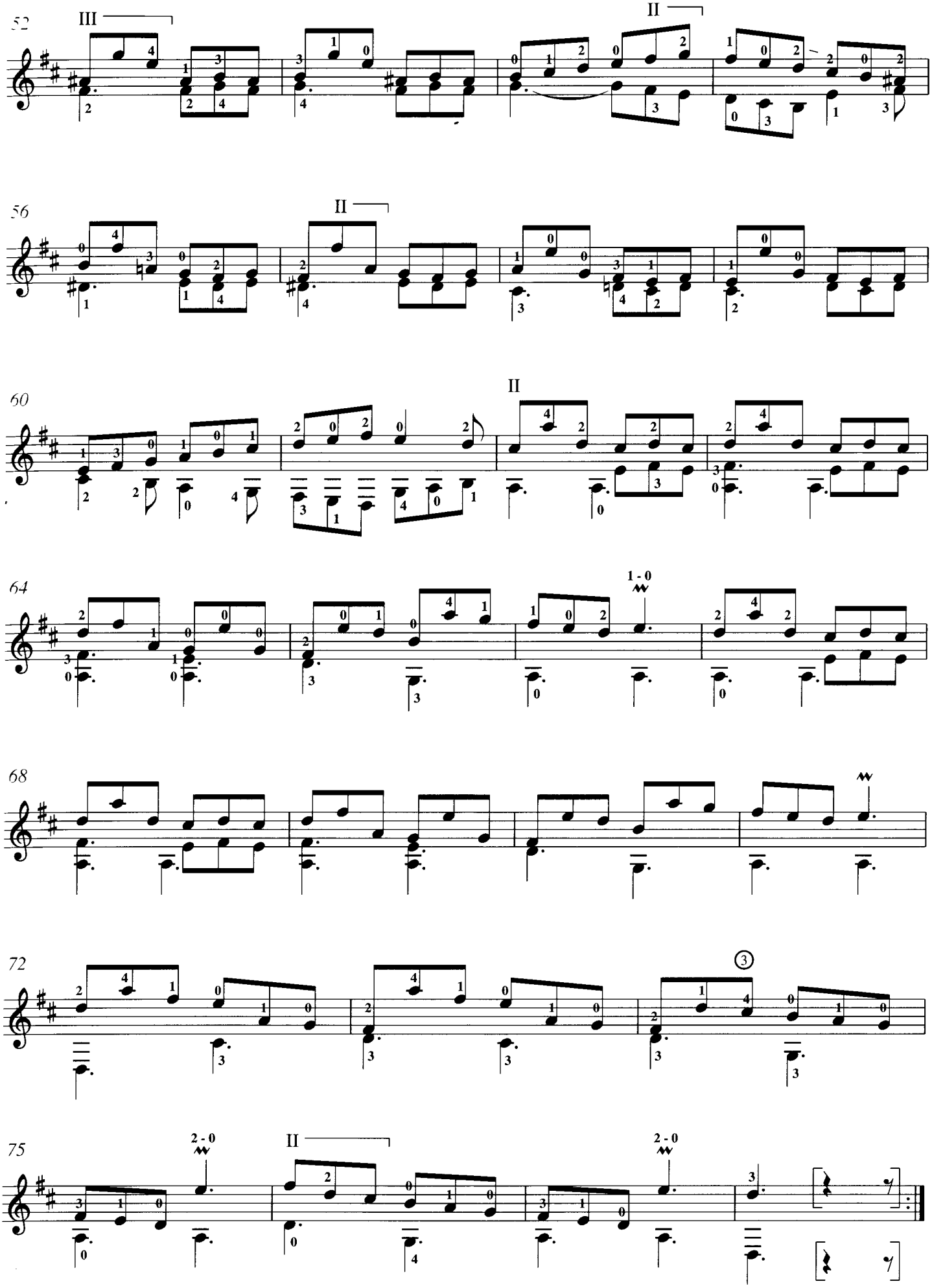

25
V
II
IV
30
II
4 - 2
35
IX
II
40
46
1.
2.
51


57
4 - 2
62
4 - 1
2
67
VII
II
72
1 - 0
77
1 - 0
II
82
VII
II
II
II

SONATA K.333

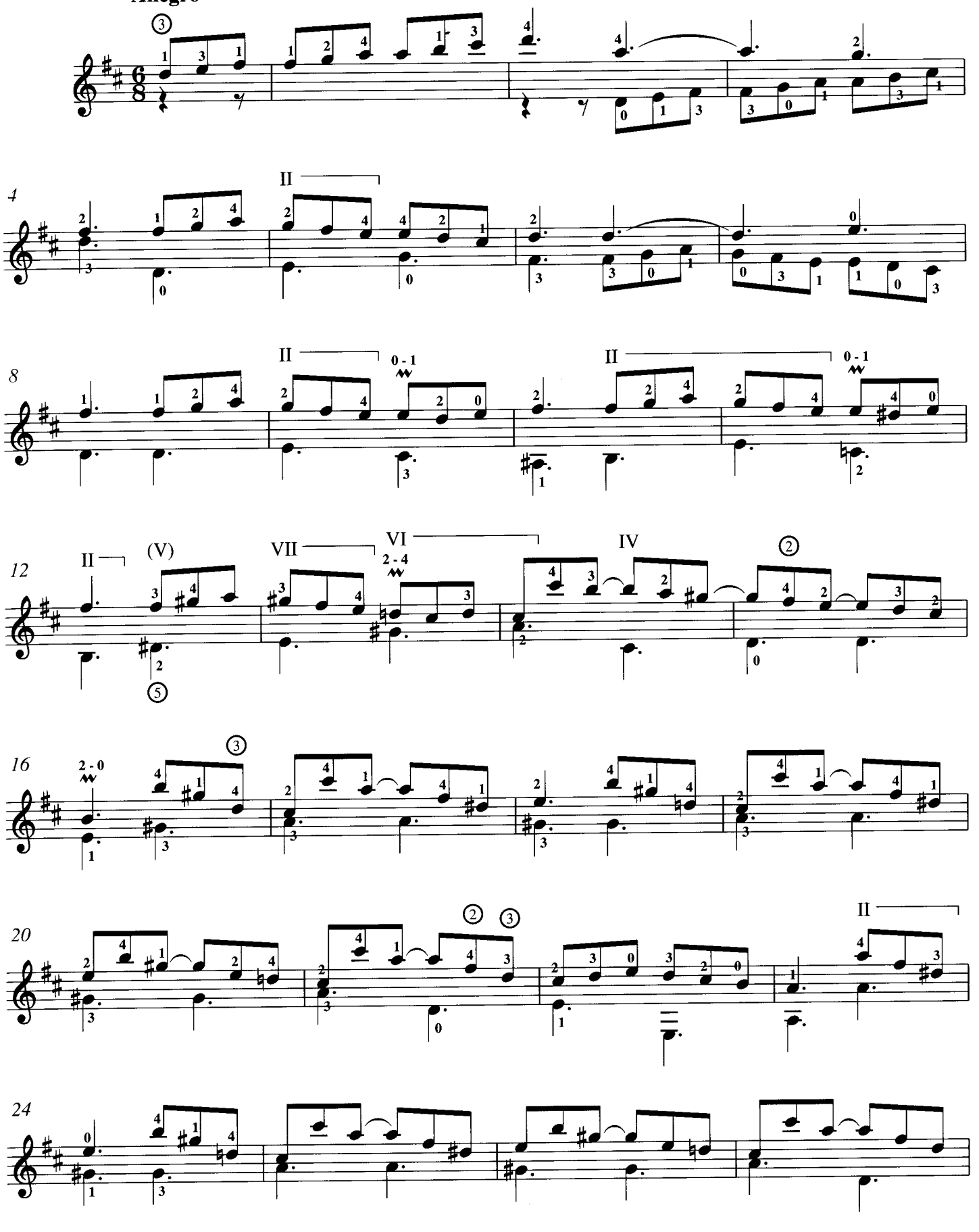


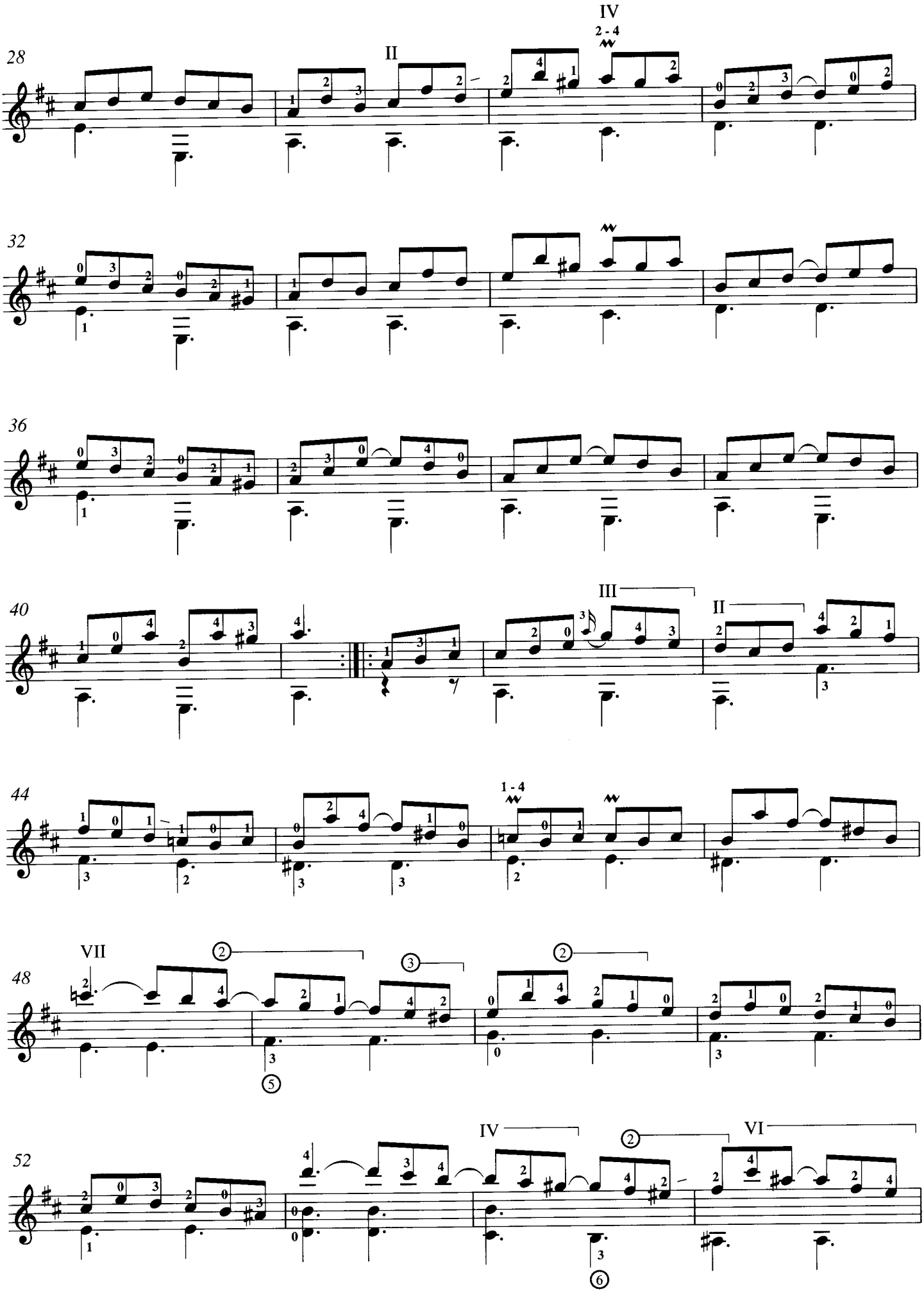

25
II
II
2 - 0
29
II
33
IV
36
IV
40
1.
2.
Allegrissimo
44
48
VII
VII
V

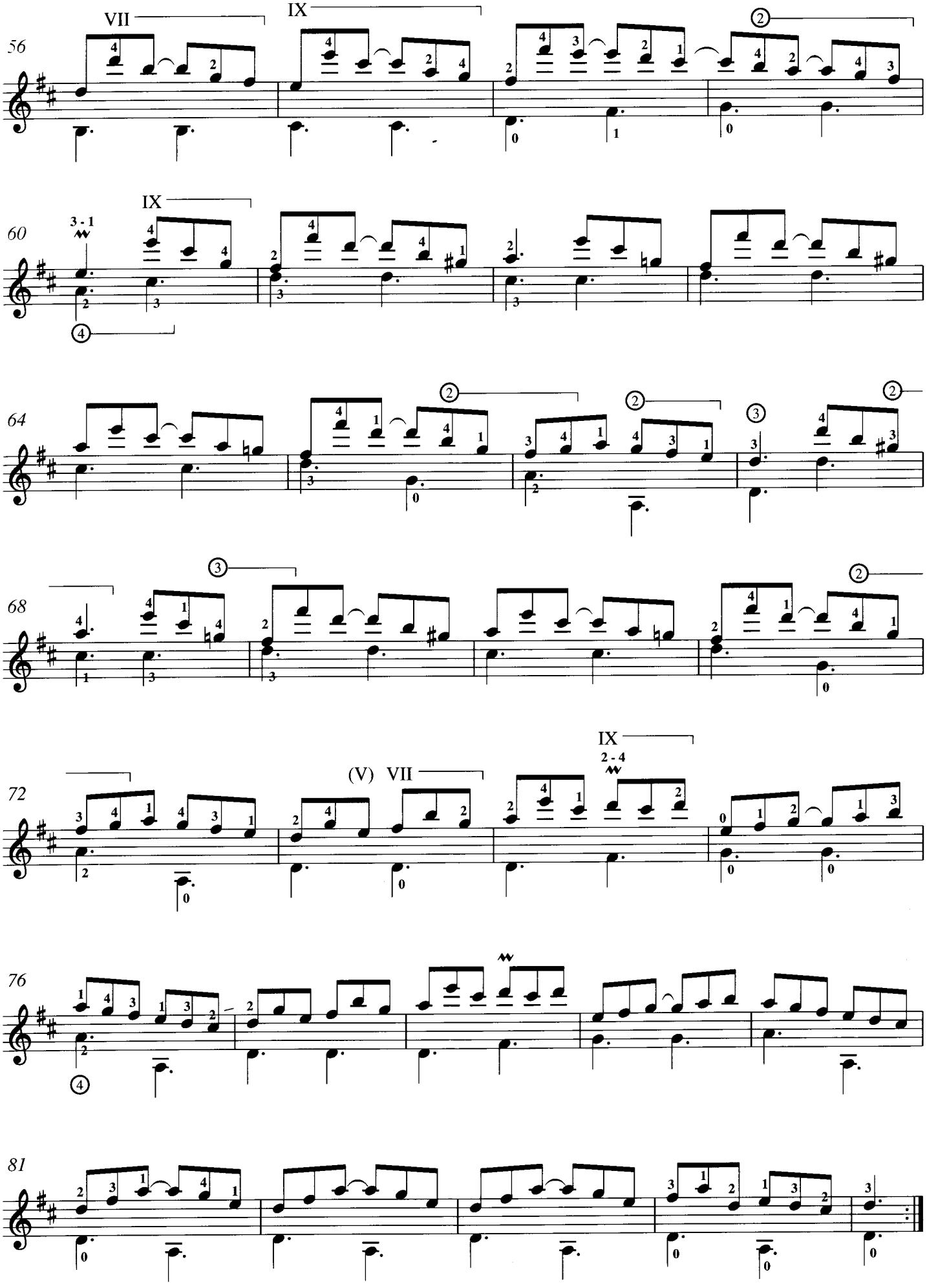

52
III
II
56
II
60
II
64
1 - 0
68
72
3
75
2 - 0
II
2 - 0

SONATA K.334

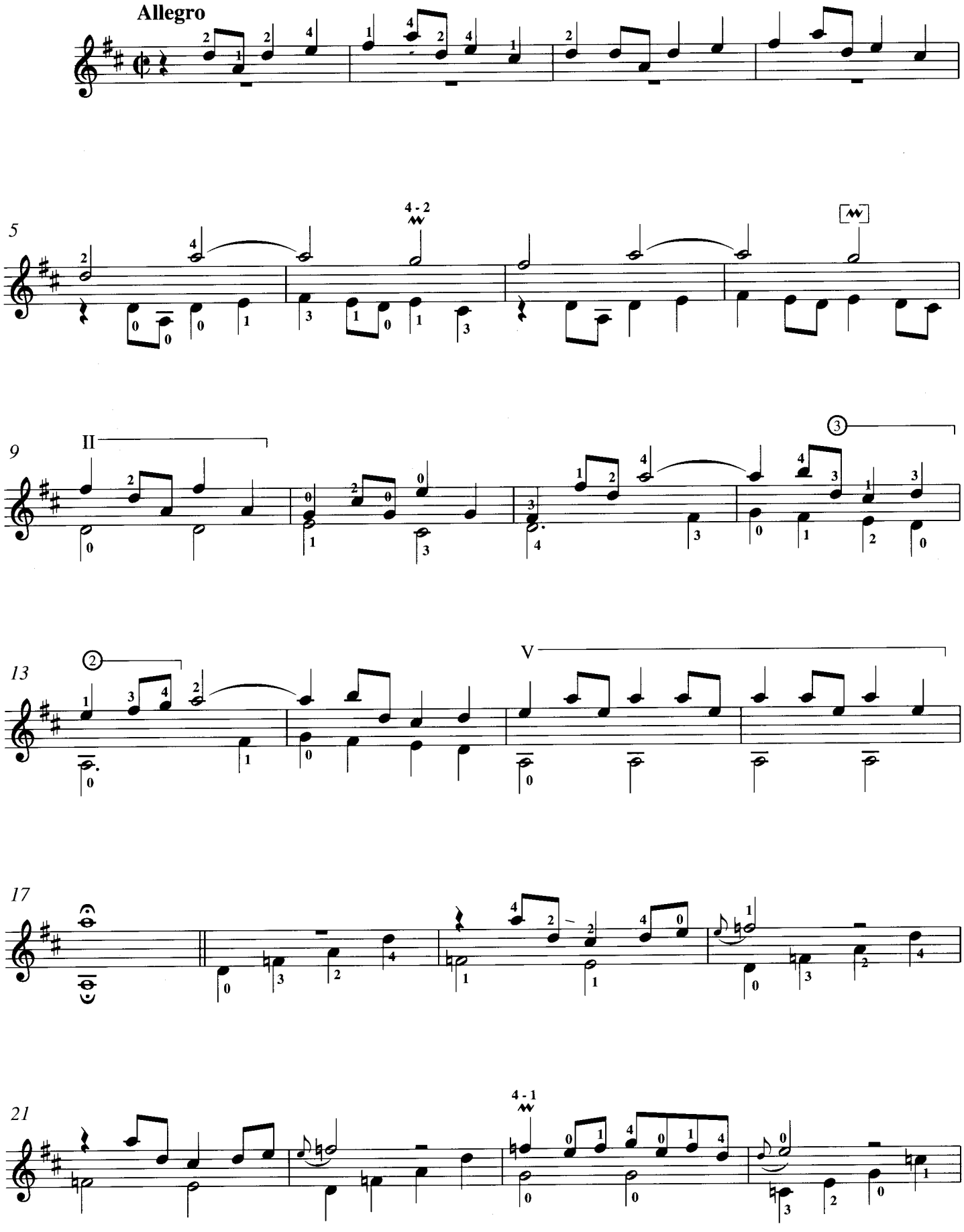
Allegro

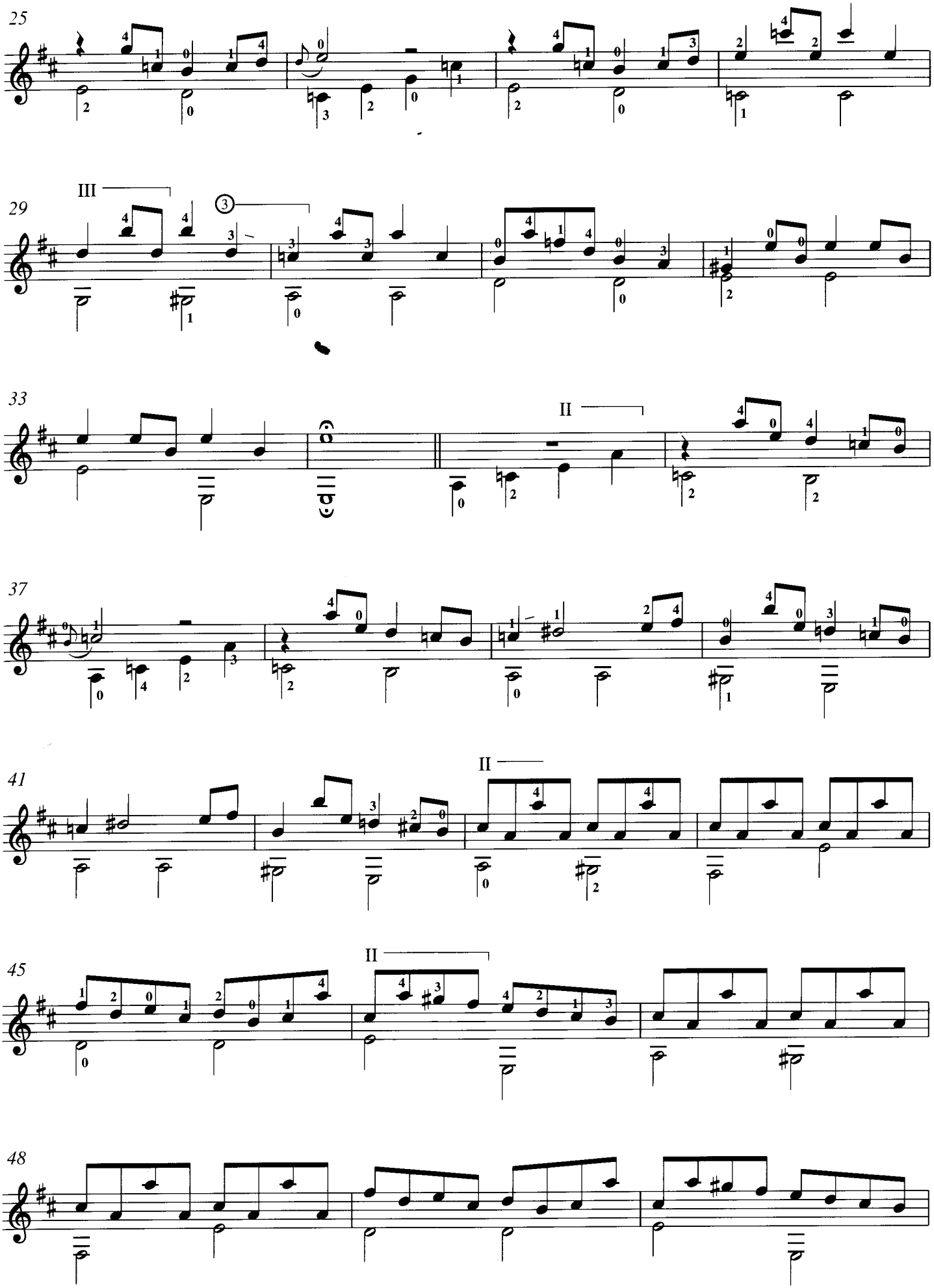


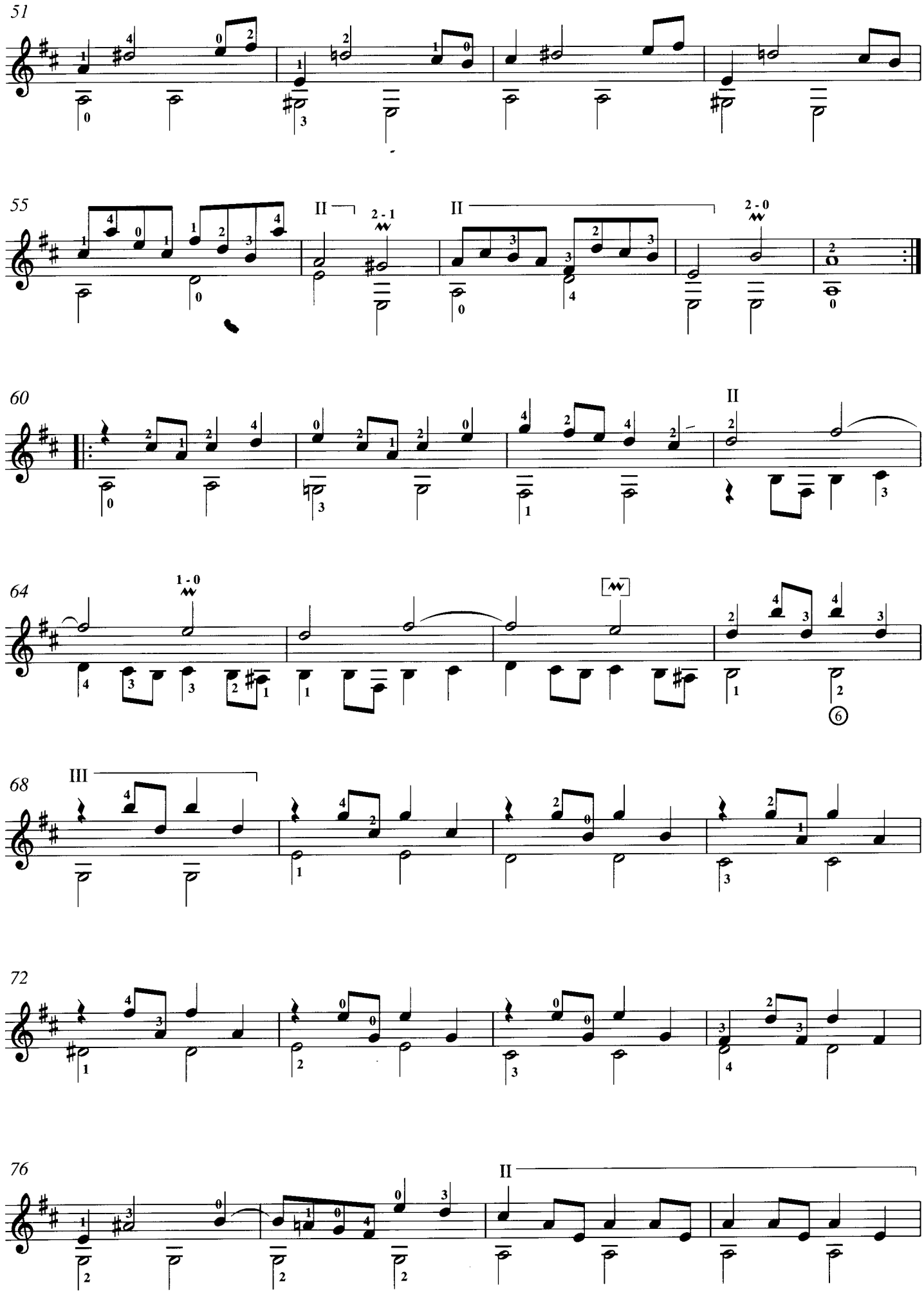

28
II
IV
2 - 4
32
36
40
III
II
44
1 - 4
48
VII
52
IV
VI

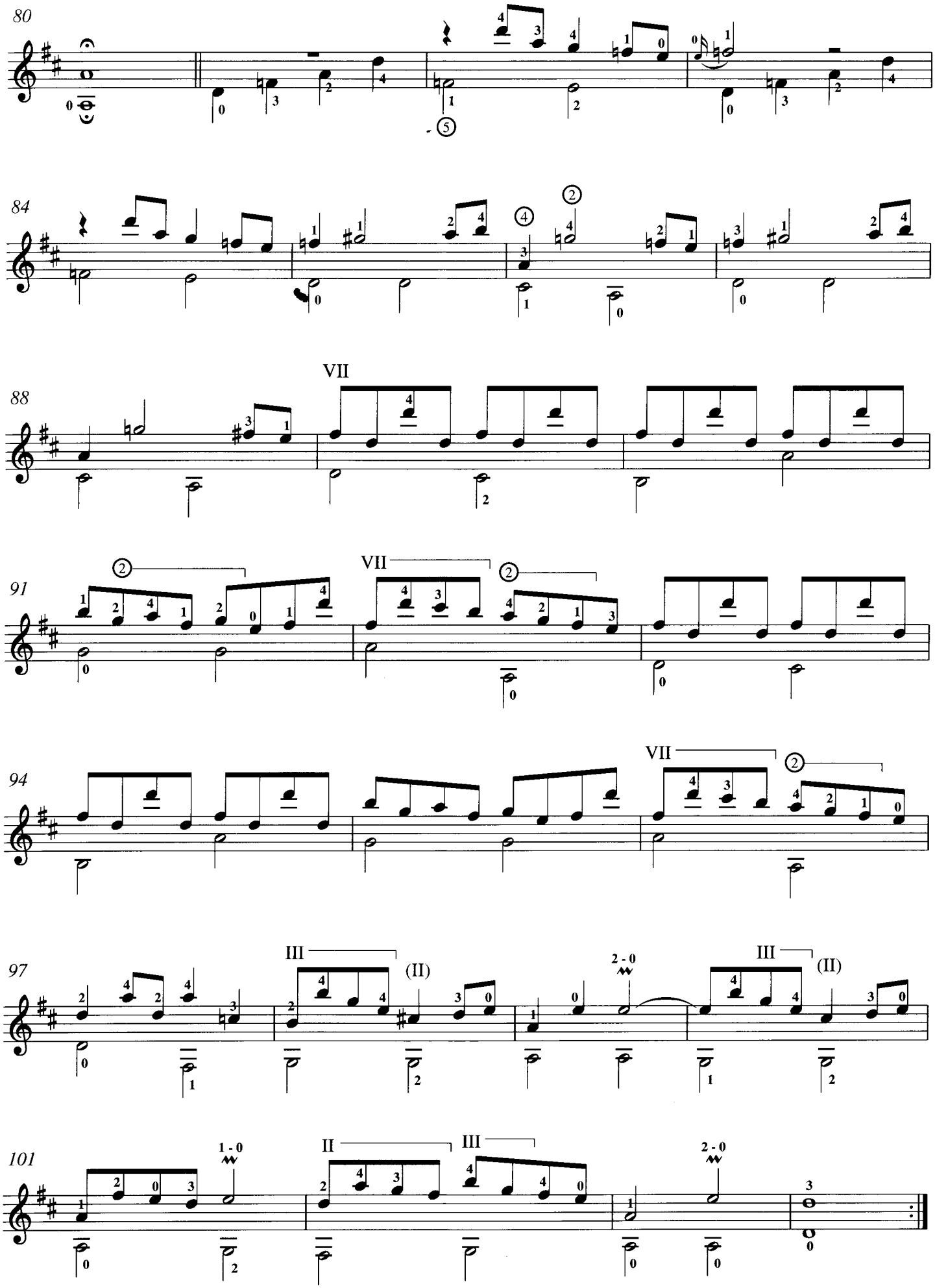

56
VII
IX
60
IX
3 - 1
64
68
72
(V) VII
IX
2 - 4
76
81

SONATA K.335

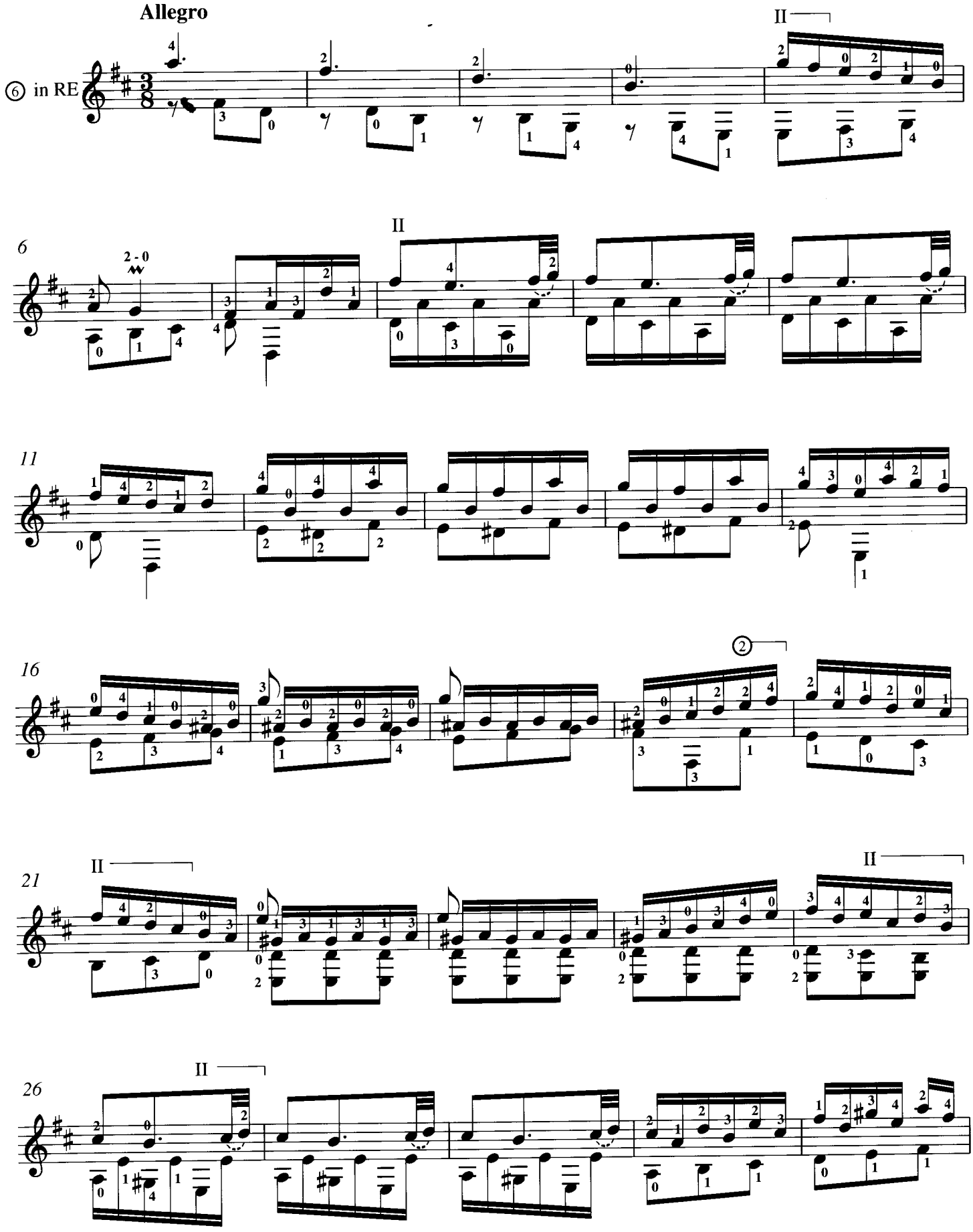


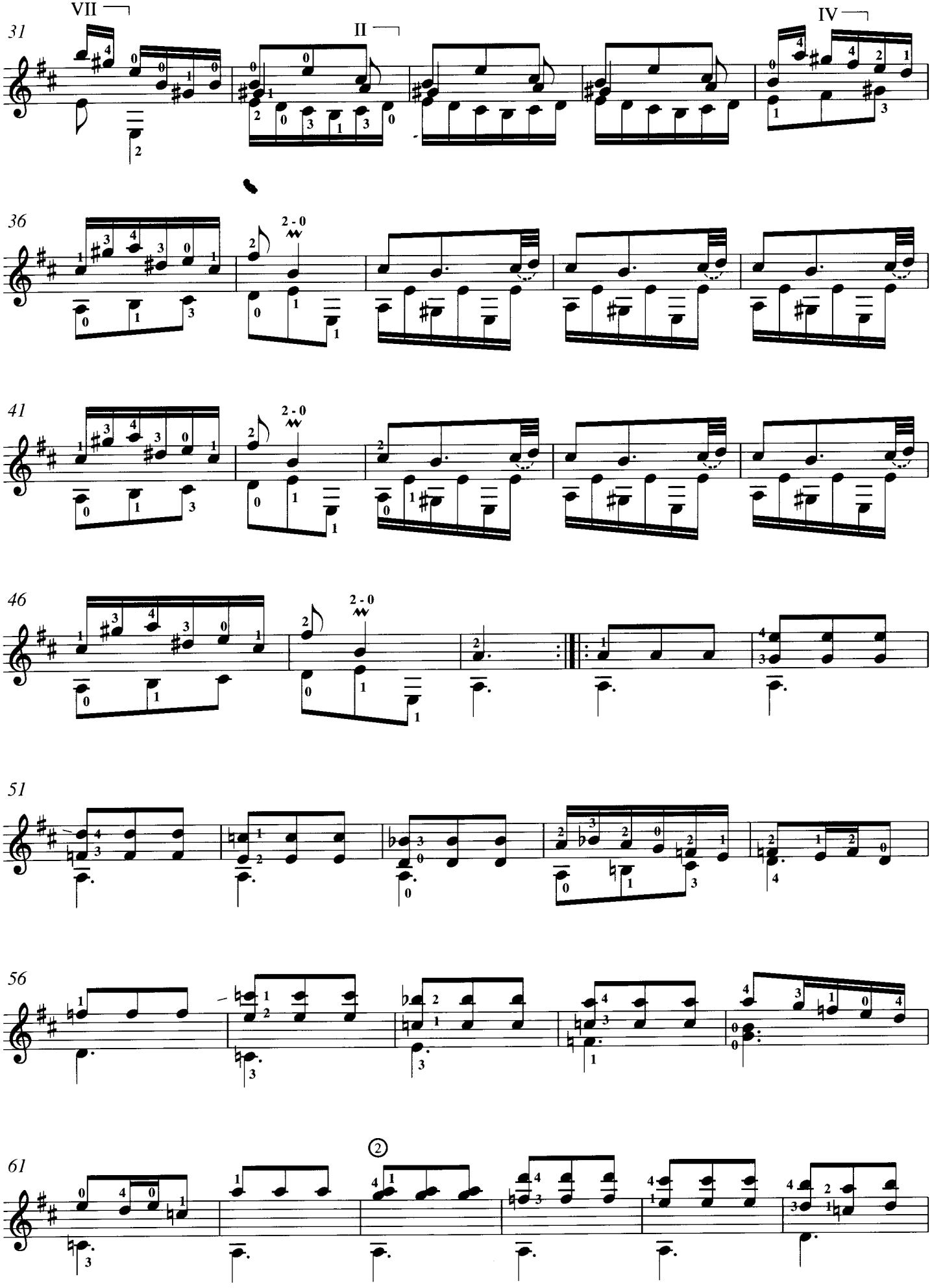

25
29
III
33
II
37
41
II
45
II
48

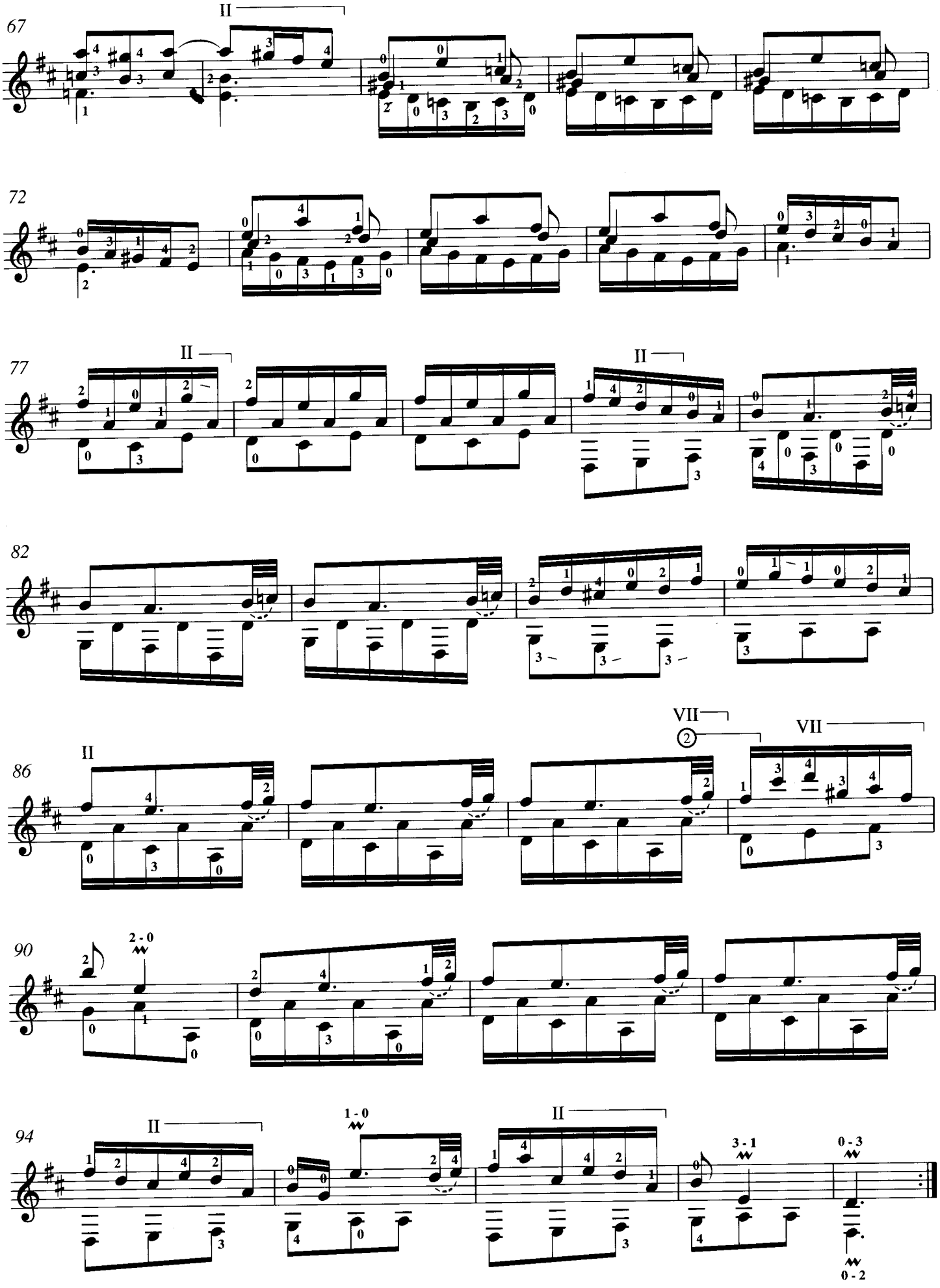

51
55
II
2 - 1
II
2 - 0
60
II
64
1 - 0
6
68
III
72
76
II


80
84
88
VII
91
VII
VII
94
97
III
(II)
III
(II)
2 - 0
101
1 - 0
II
III
2 - 0

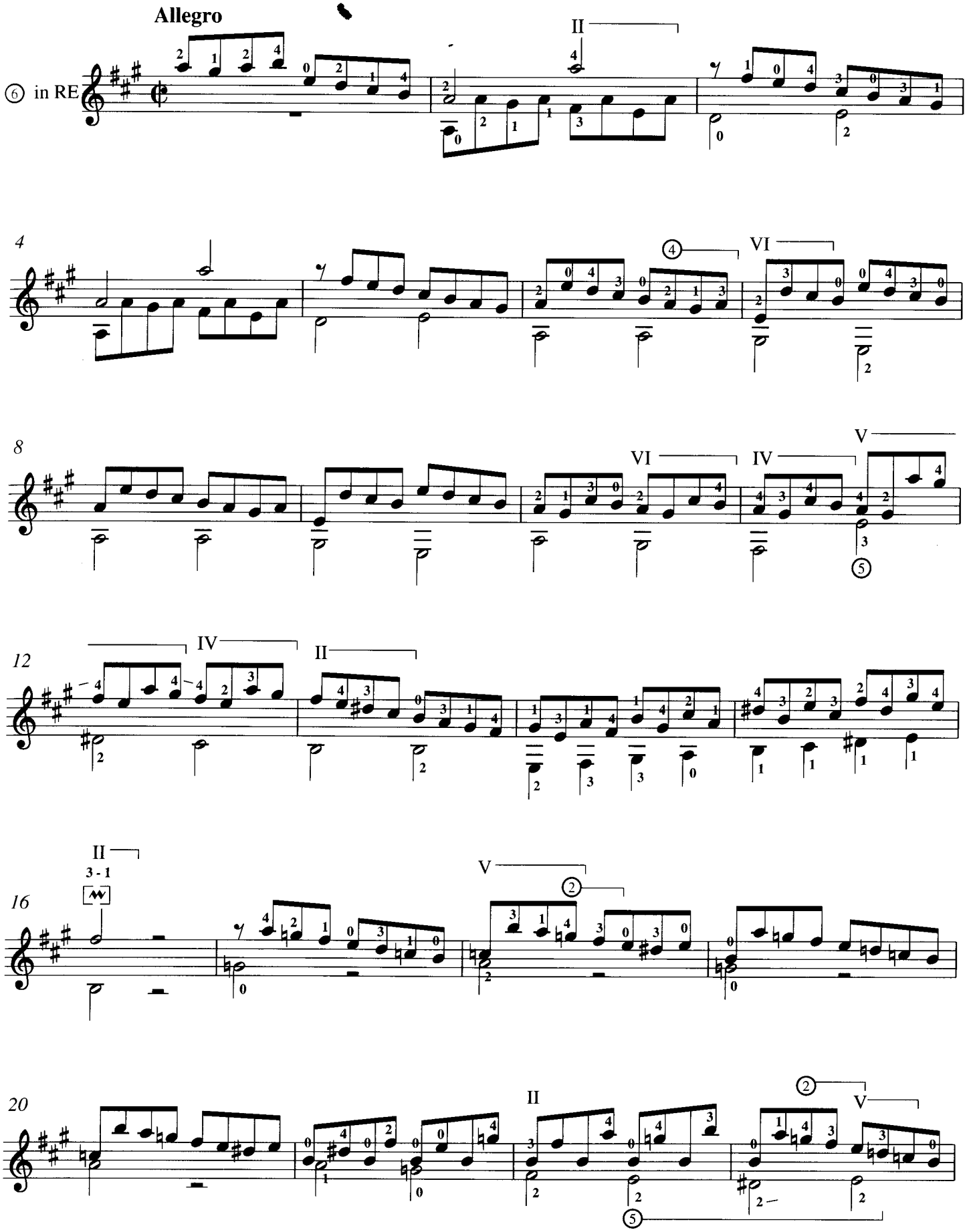
SONATA K.336

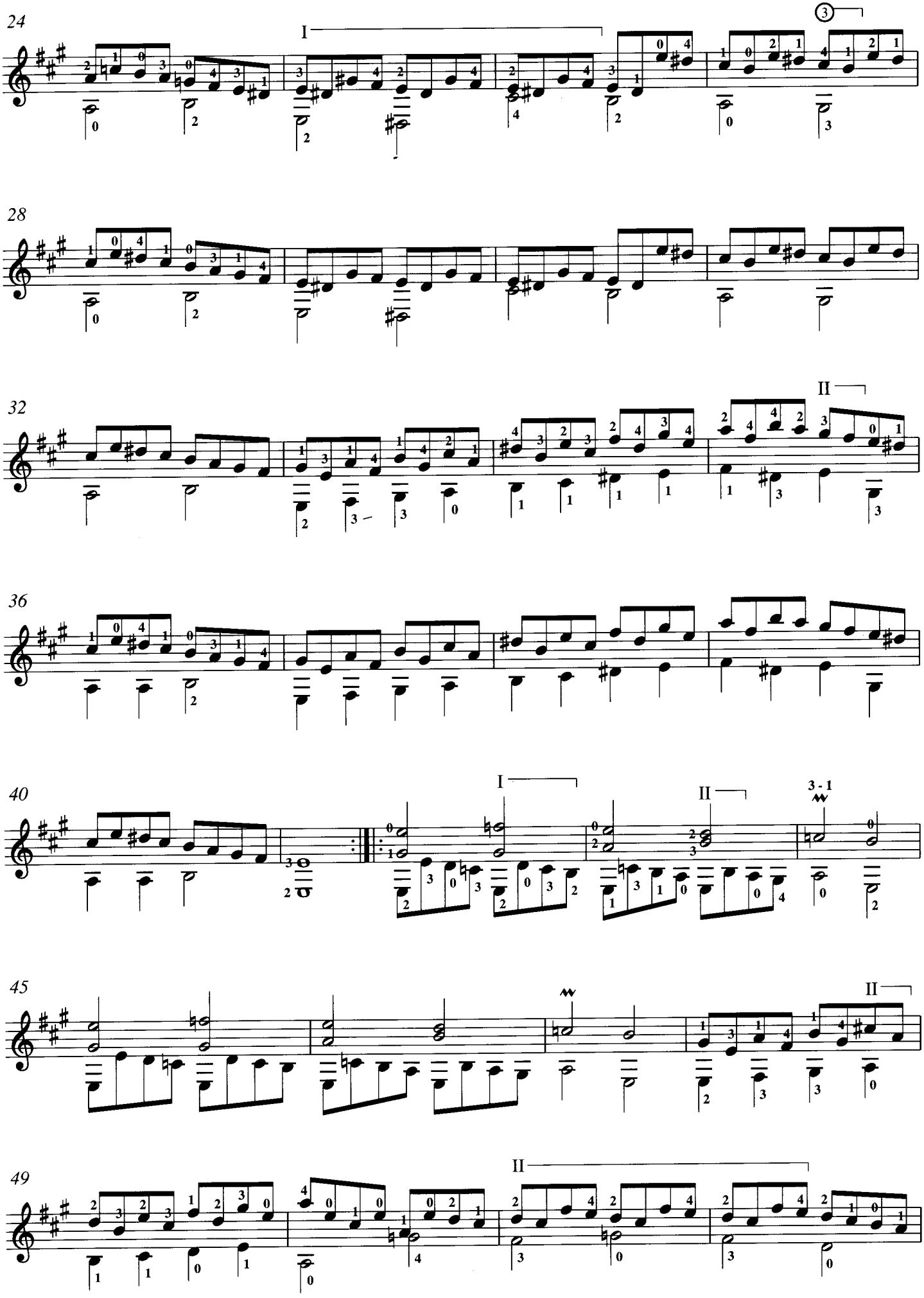


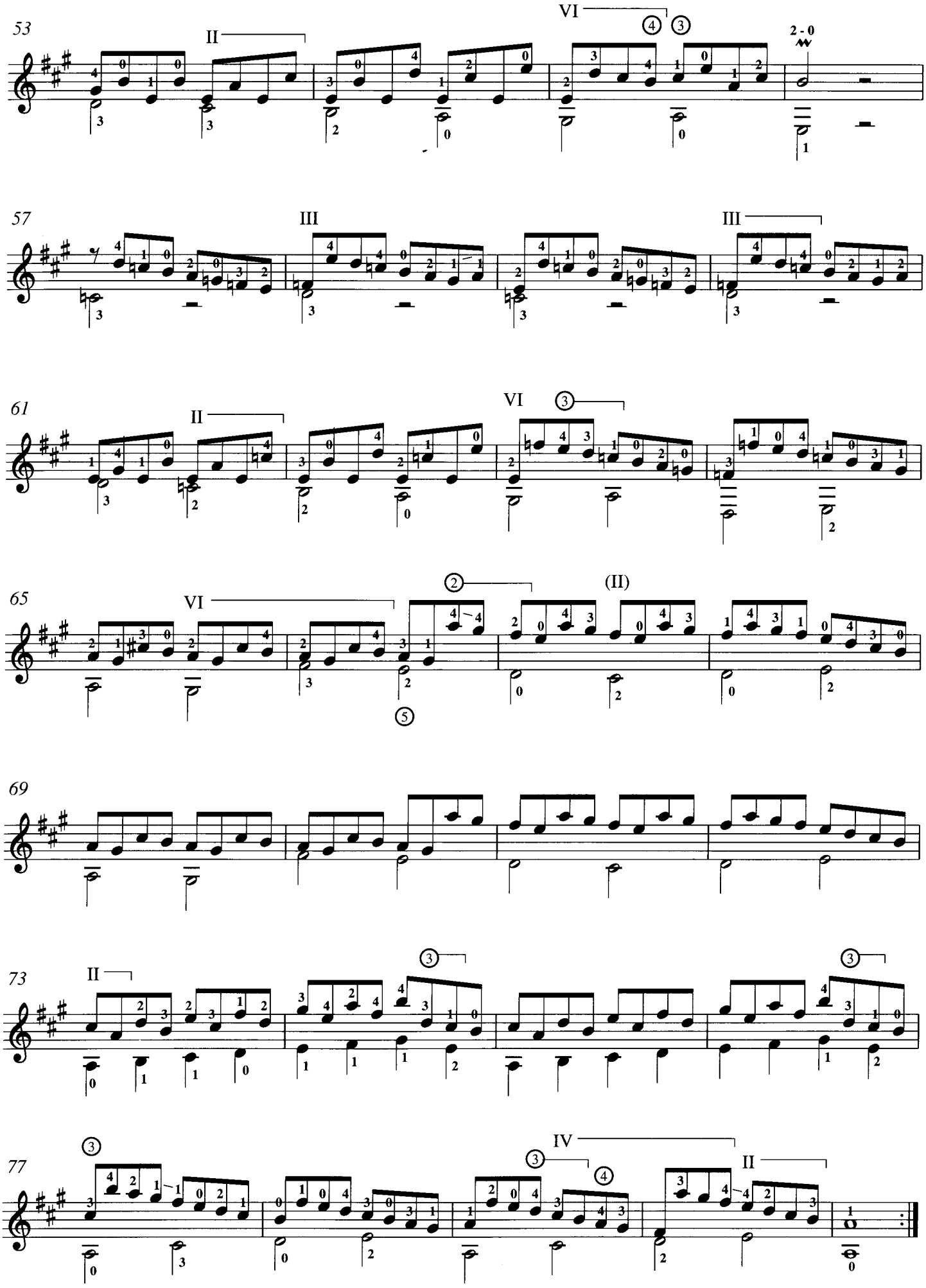

VII
II
IV
31
36
41
46
51
56
61
2 - 0


67
II
72
77
II
II
82
86
II
VII
2
VII
90
2 - 0
94
II
1 - 0
II
3 - 1
0 - 3
0 - 2

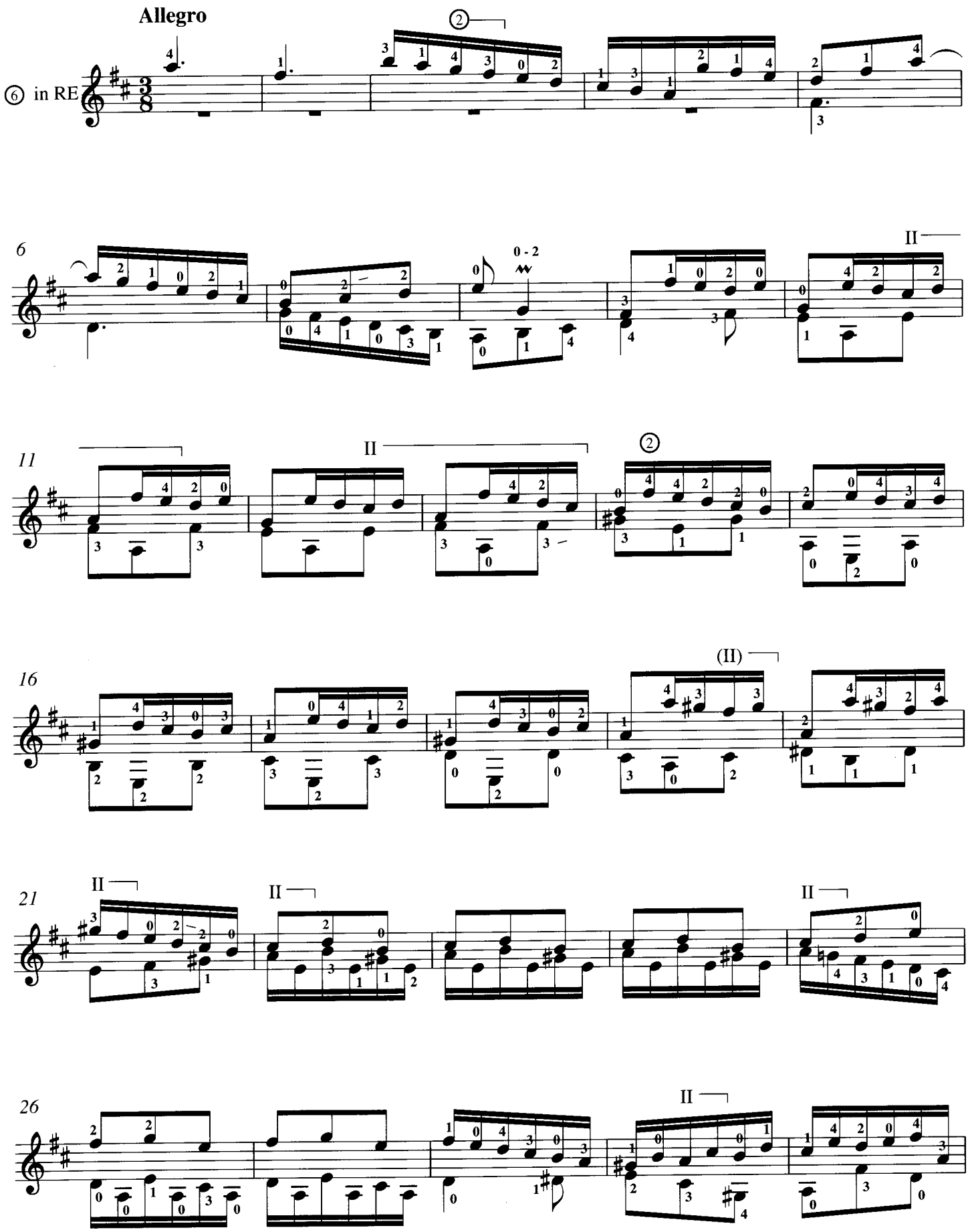
SONATA K.342

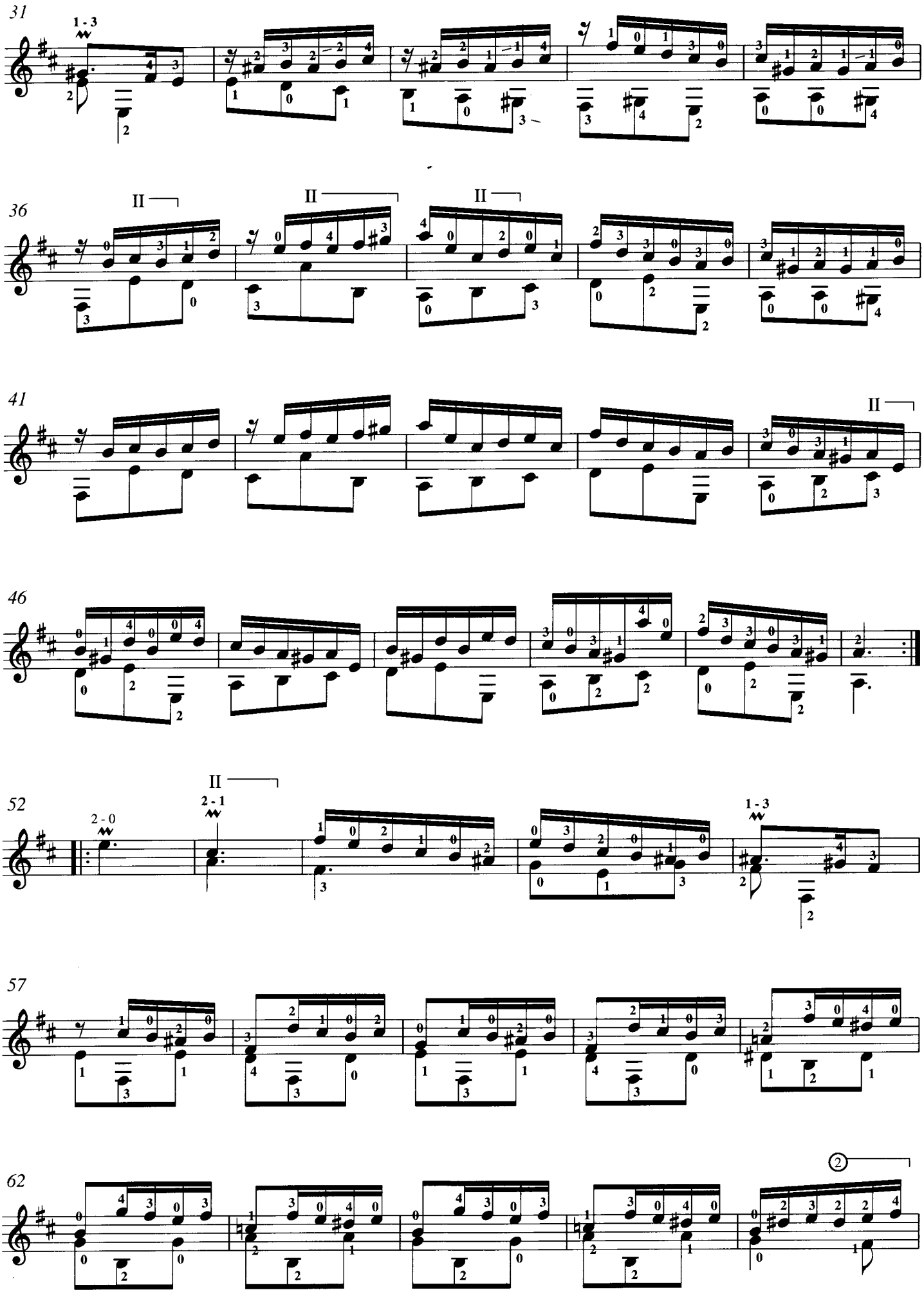


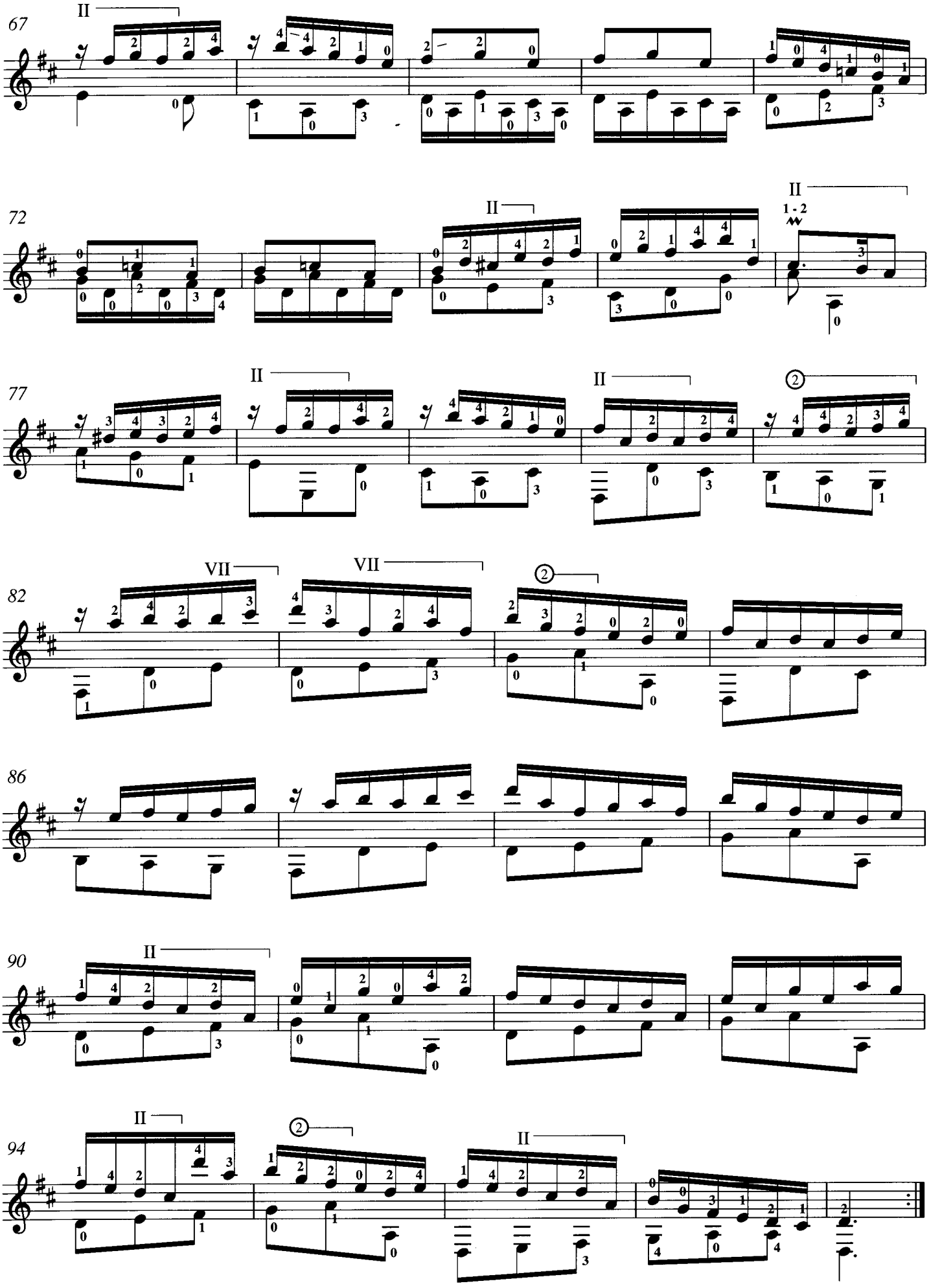

24
I
③
28
32
II
36
40
I
II
3 - 1
45
II
49
II


53
II
VI
2 - 0
57
III
III
61
II
VI
65
VI
(II)
69
73
II
77
IV
II

SONATA K.346

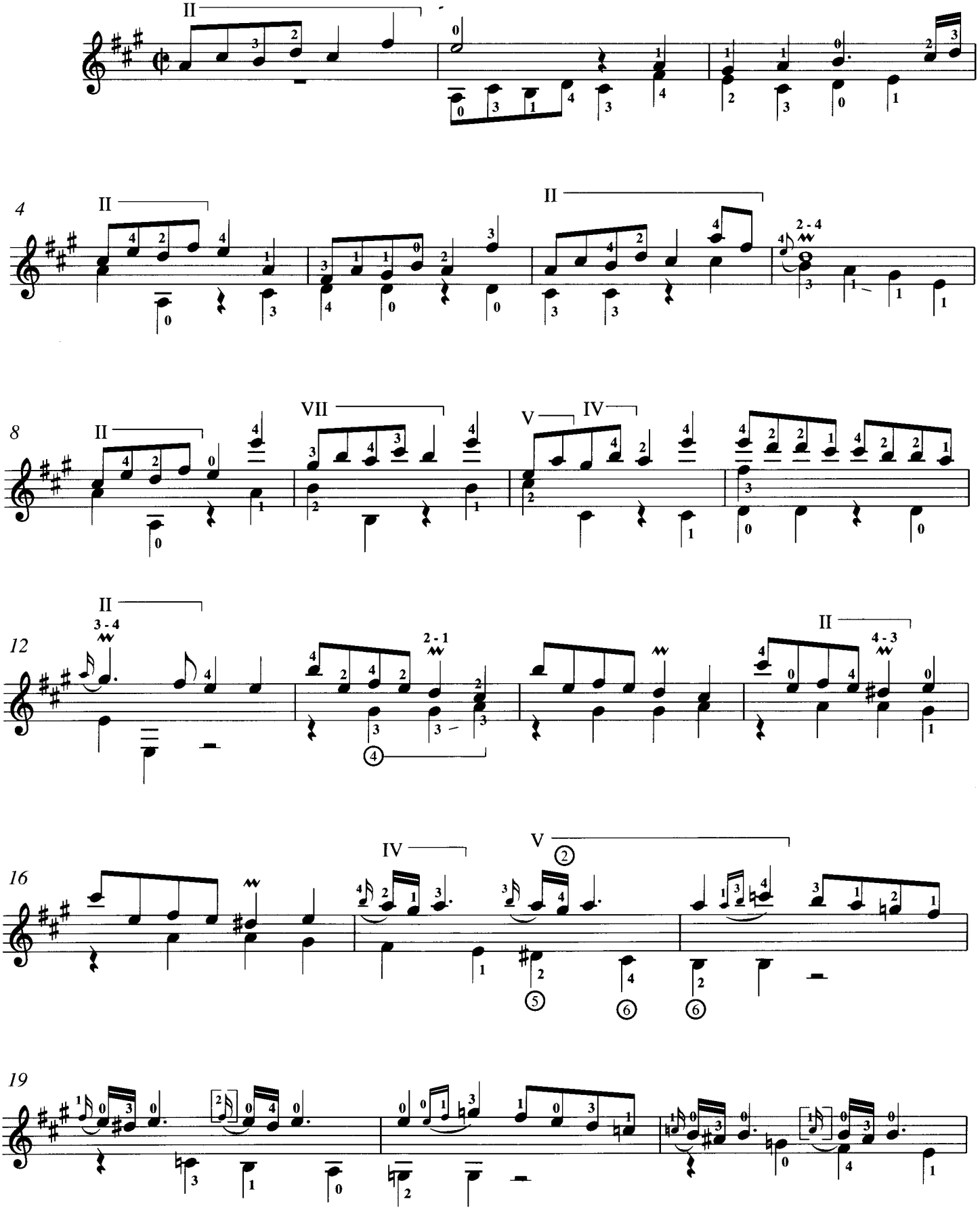


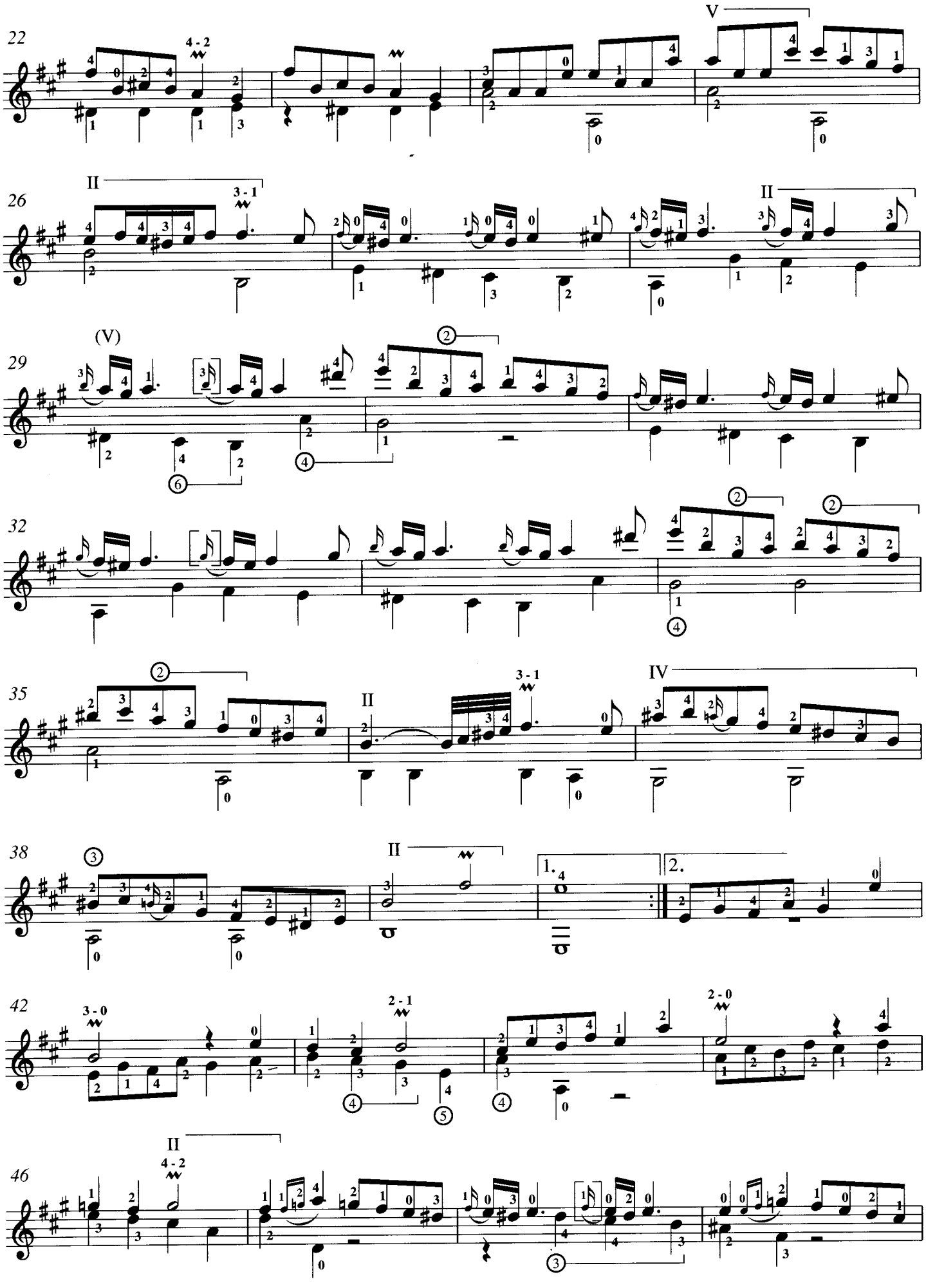

31
1 - 3
36
II
II
II
41
II
46
52
II
2 - 1
2 - 0
1 - 3
57
62
2

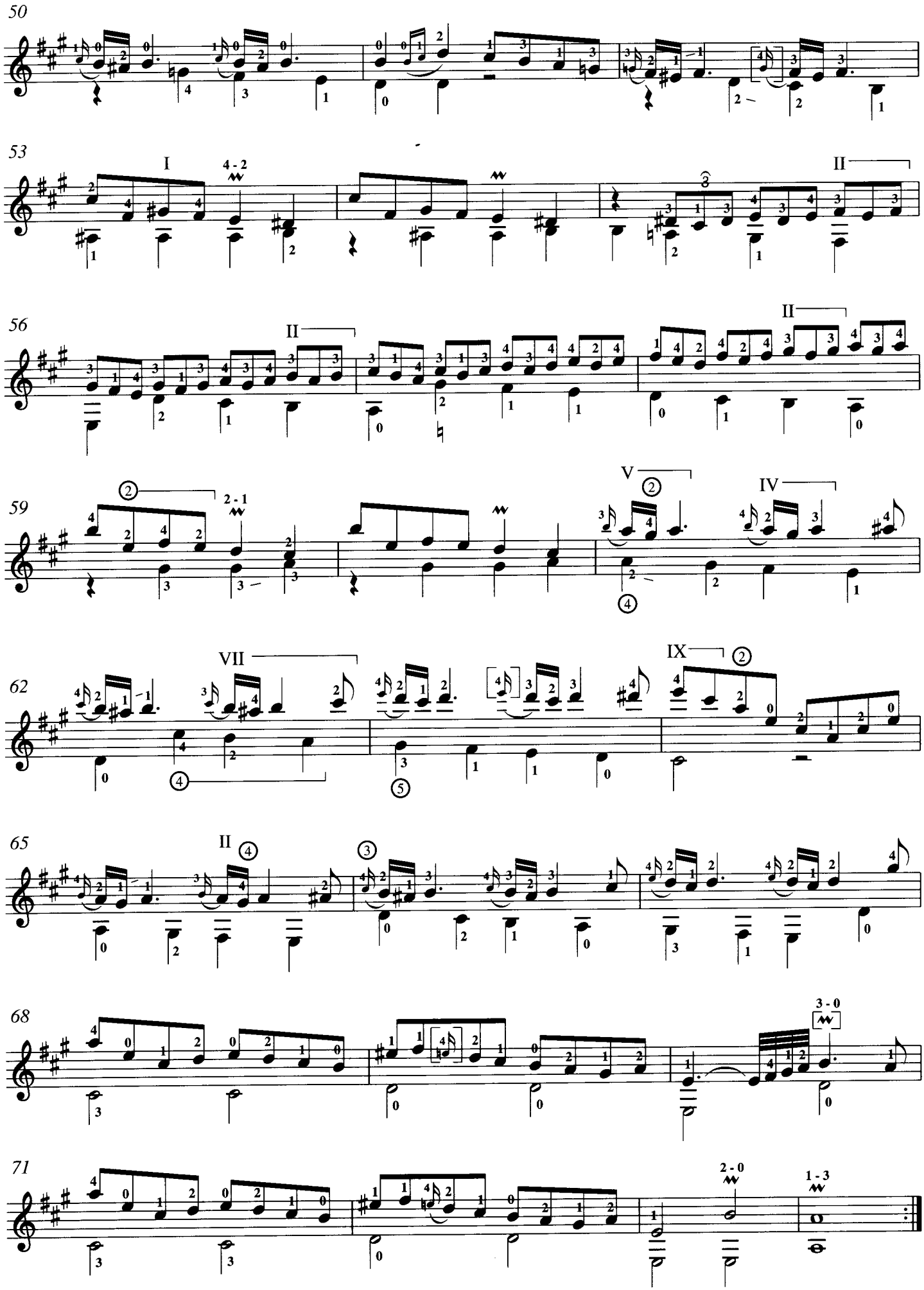

67
II
72
II
II
1 - 2
77
II
II
2
82
VII
VII
2
86
90
II
94
II
2
II

SONATA K.374

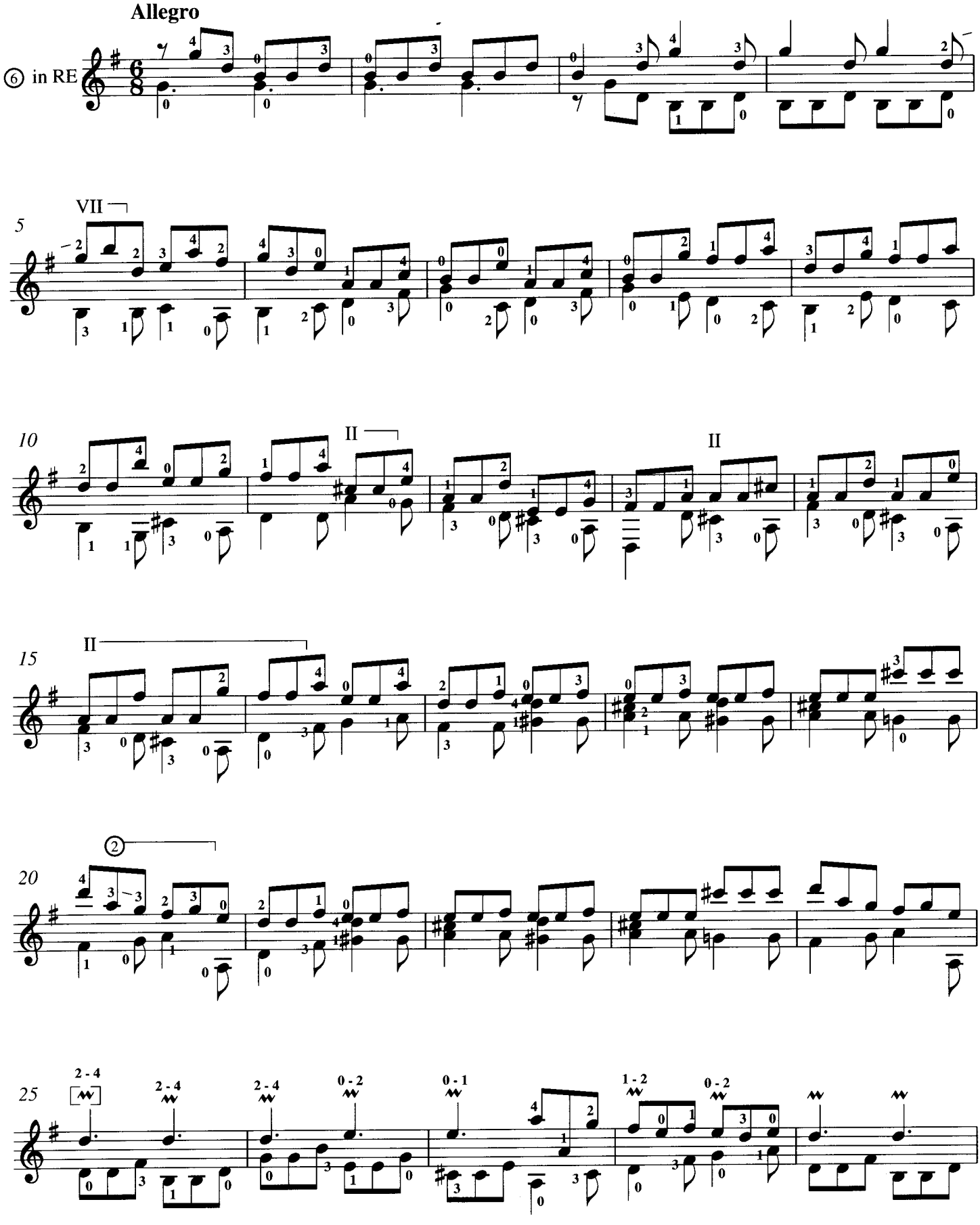
Andante

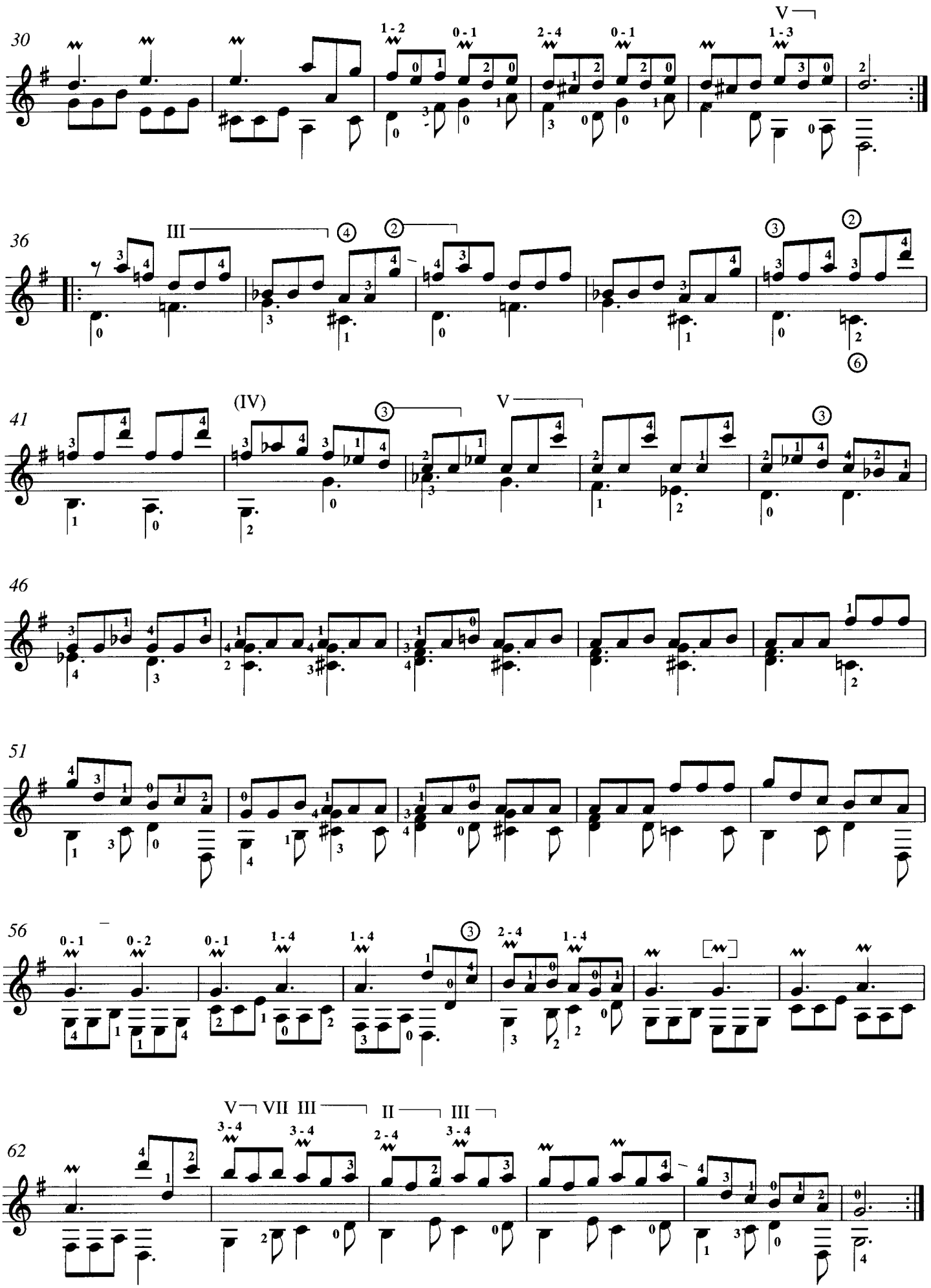



22
4 - 2
V
26
II
3 - 1
II
29
(V)
32
35
II
3 - 1
IV
38
II
1.
2.
42
3 - 0
2 - 1
2 - 0
46
II
4 - 2

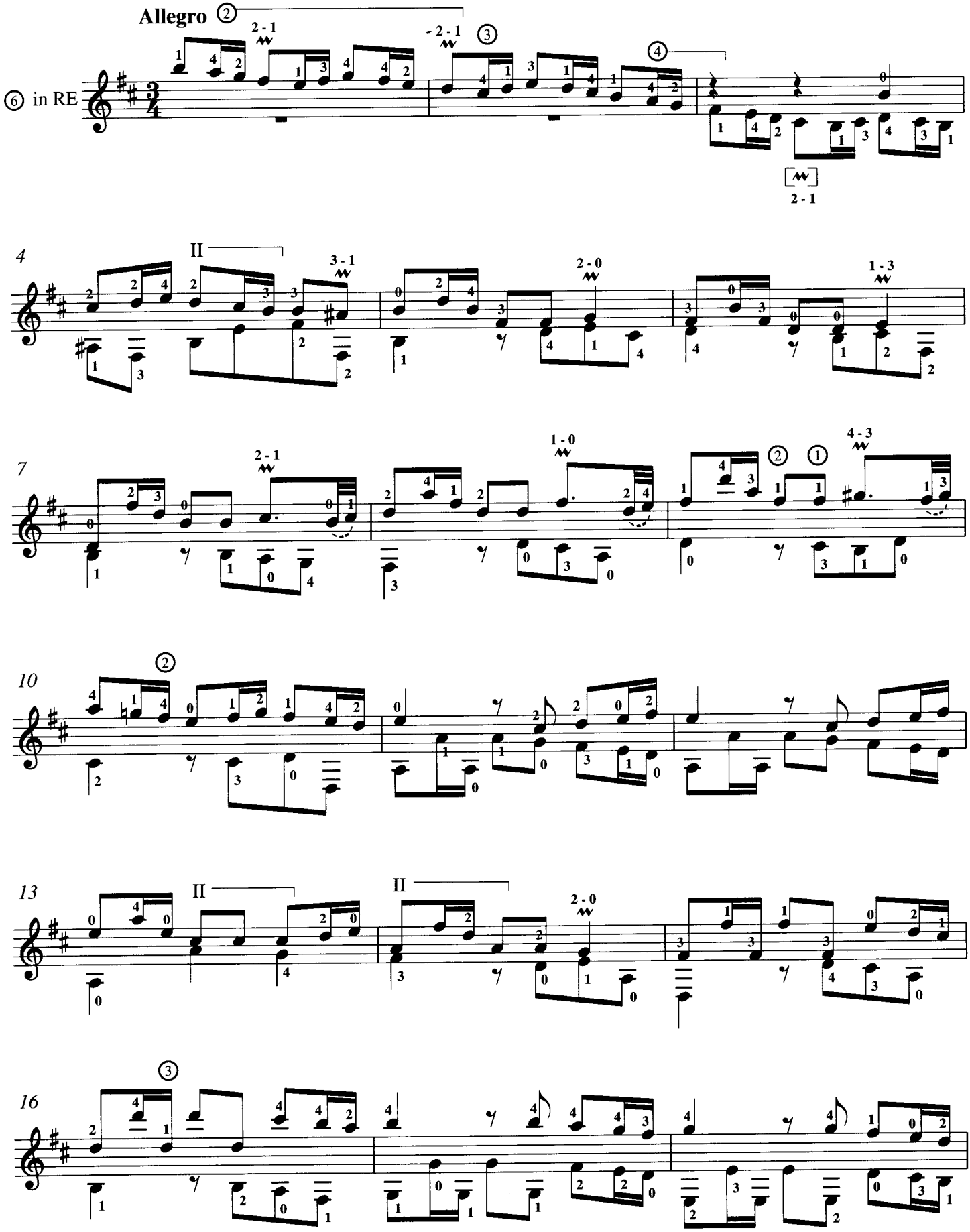

50
53
I
4 - 2
II
56
II
II
59
2 - 1
V
IV
62
VII
IX
65
II
68
3 - 0
71
2 - 0
1 - 3

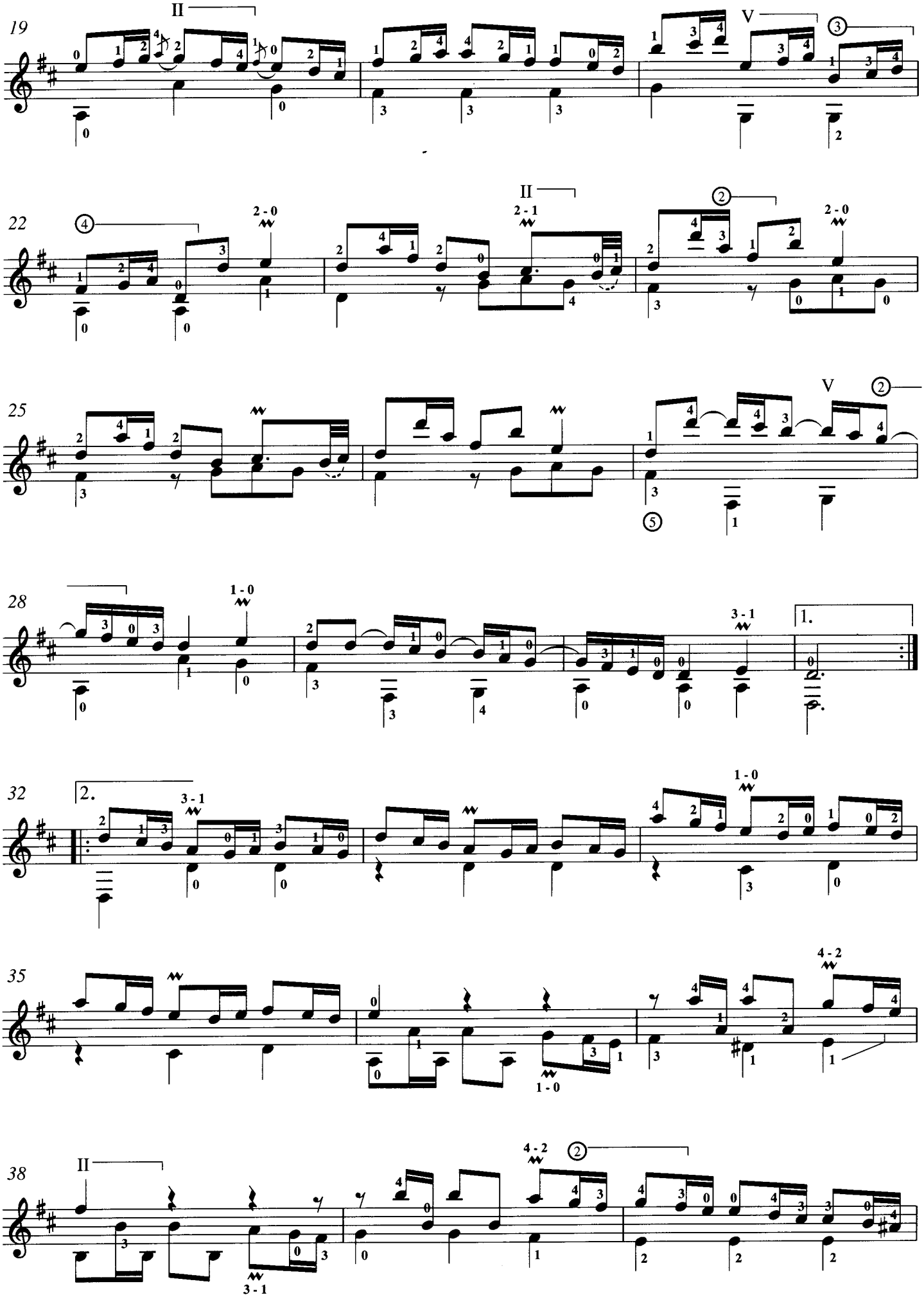
SONATA K.375

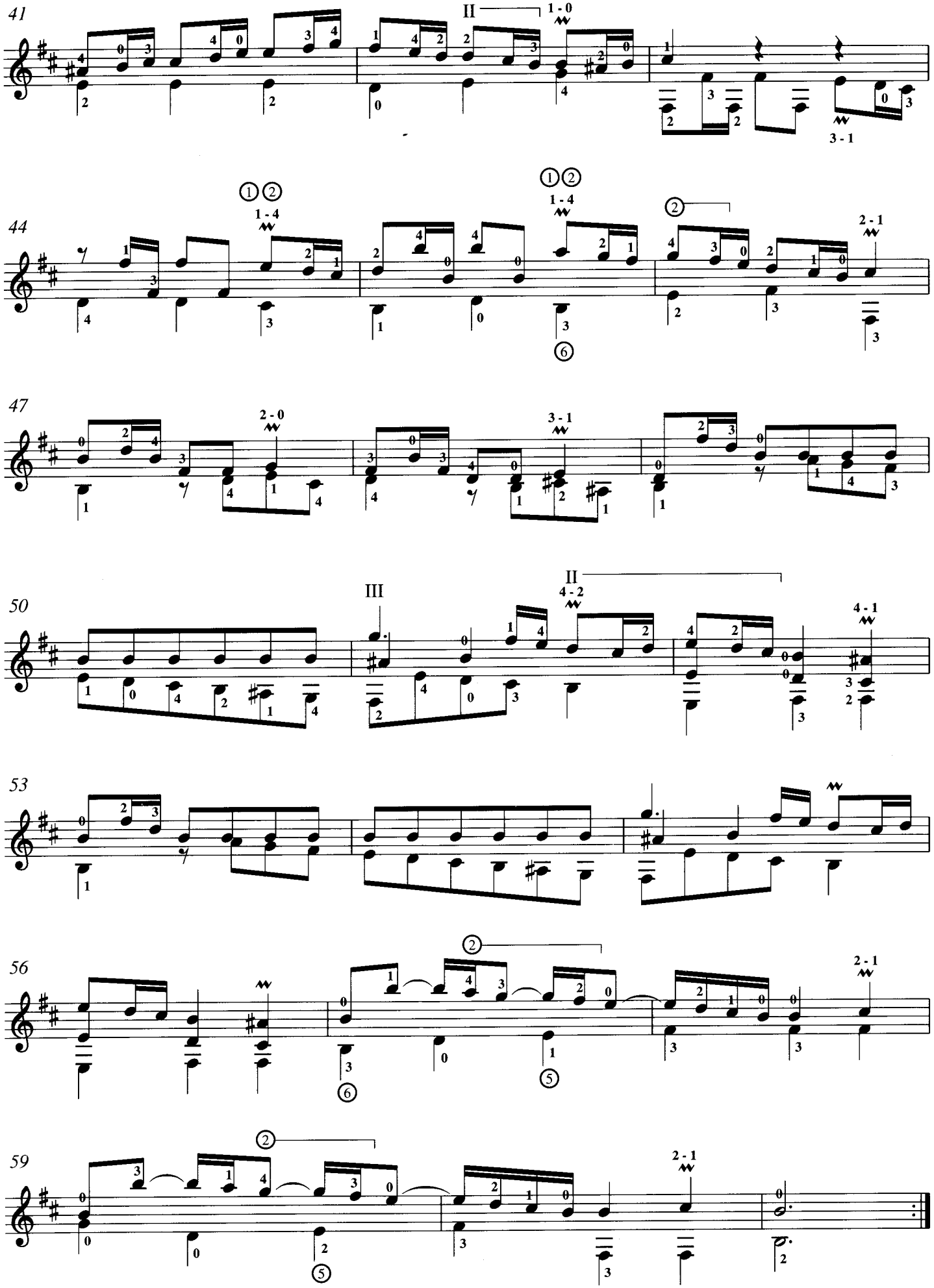



30
36
41
46
51
56
62

SONATA K.376

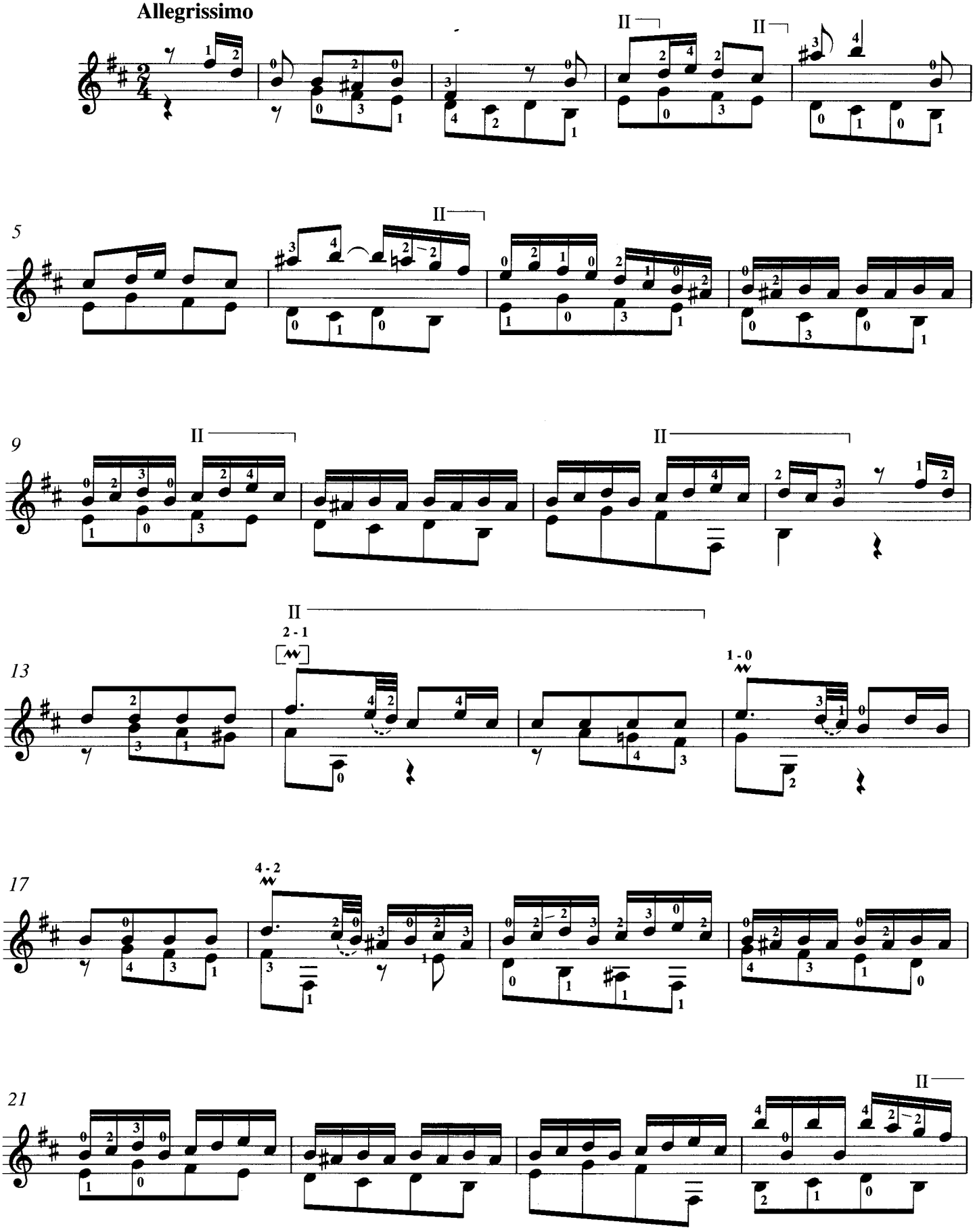


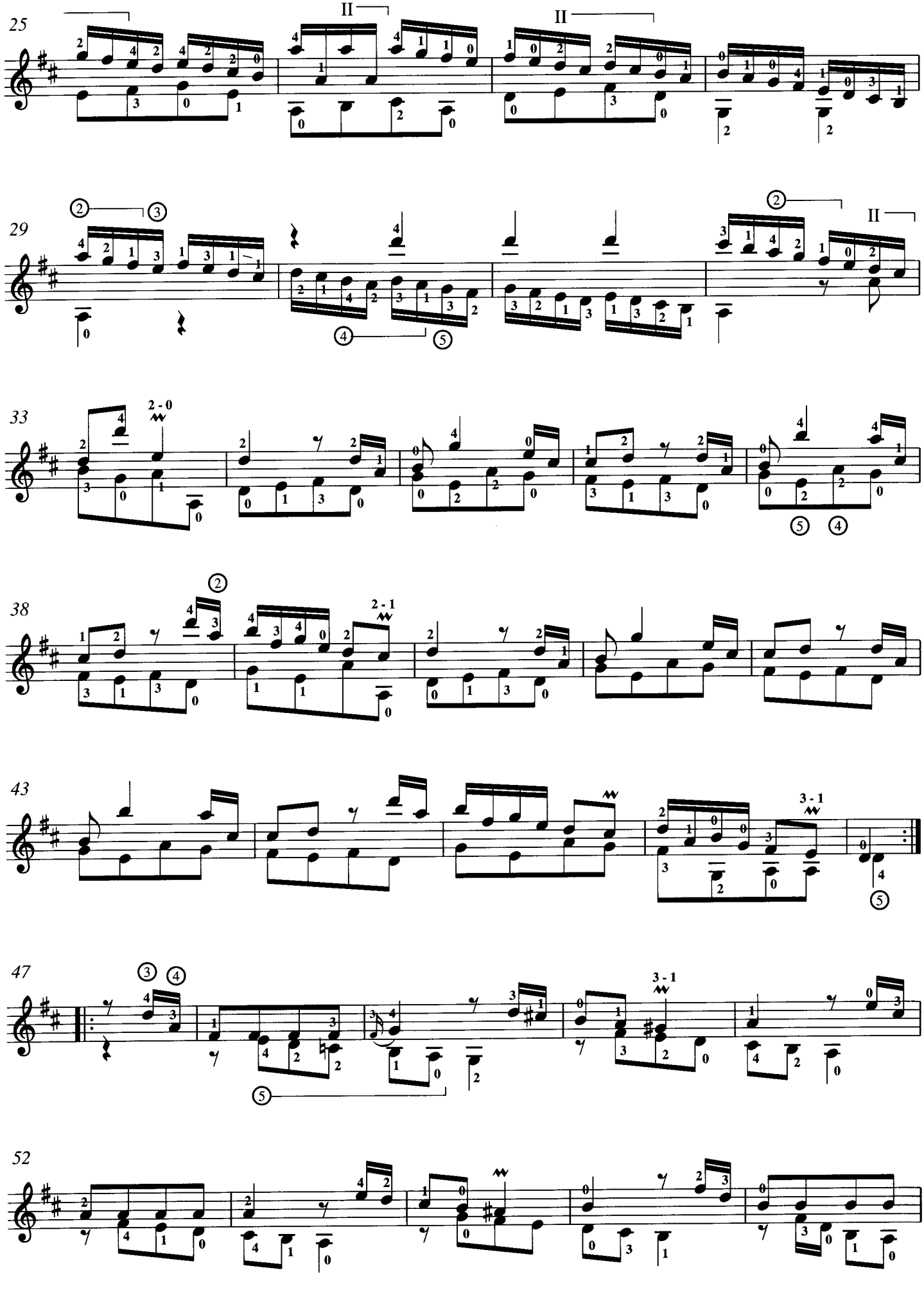

19
II
V
22
II
2 - 0
2 - 1
25
V
28
1 - 0
3 - 1
1.
32
2.
3 - 1
1 - 0
35
4 - 2
1 - 0
38
II
4 - 2
3 - 1

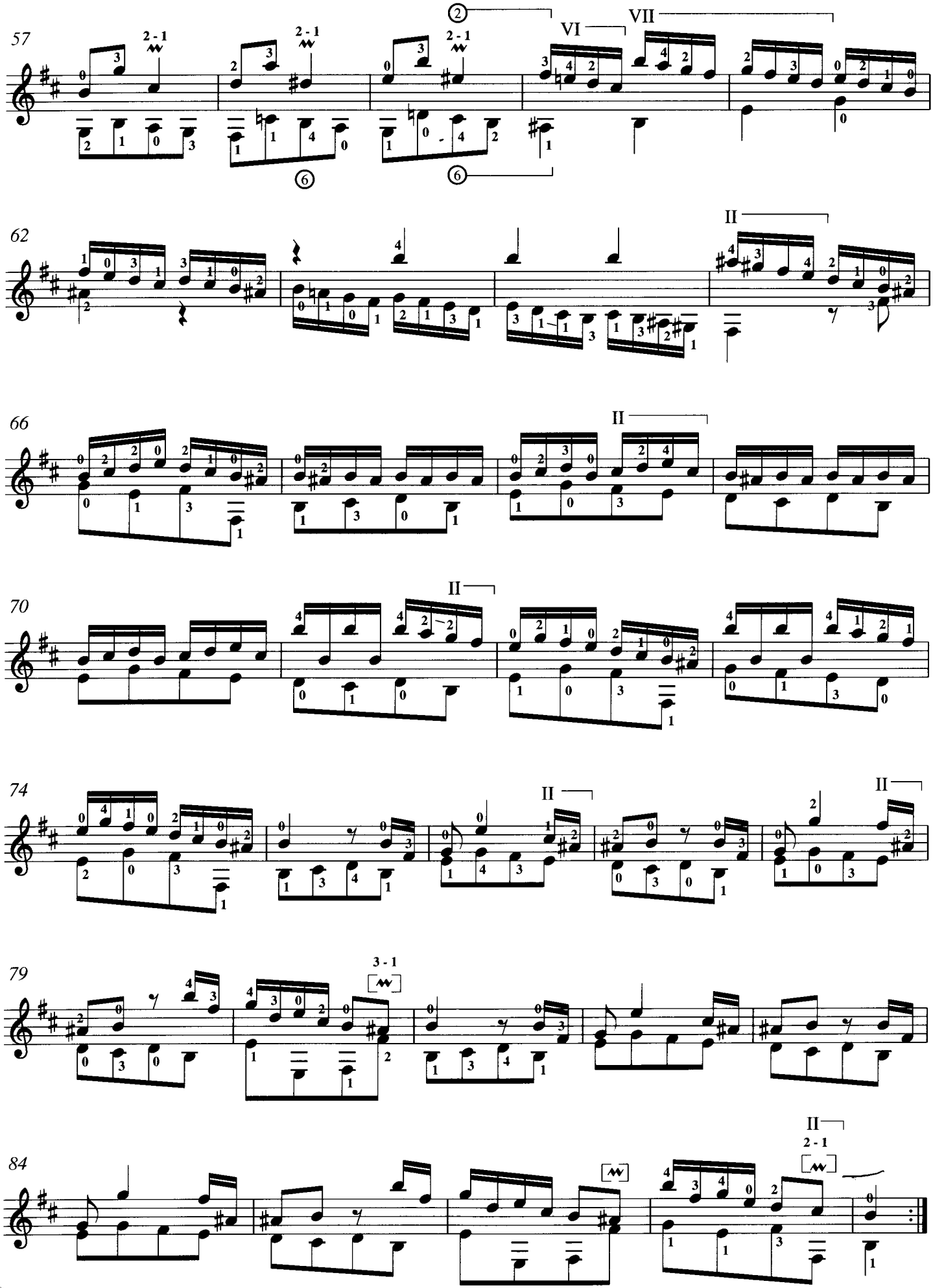

41
II
1 - 0
3 - 1
44
1 - 4
1 - 4
2 - 1
47
2 - 0
3 - 1
50
III
II
4 - 2
4 - 1
53
56
2 - 1
59
2 - 1

SONATA K.377

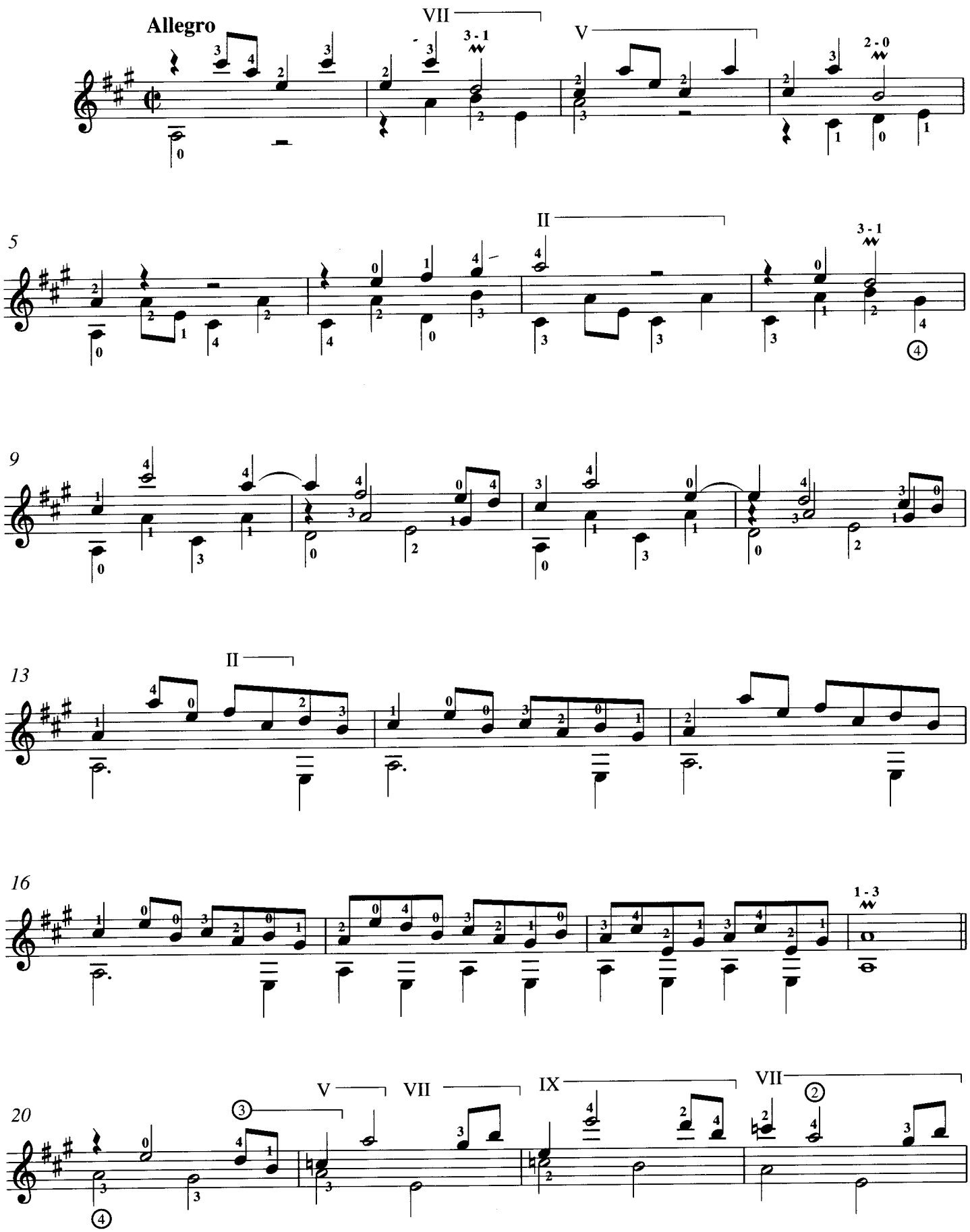
Allegrissimo

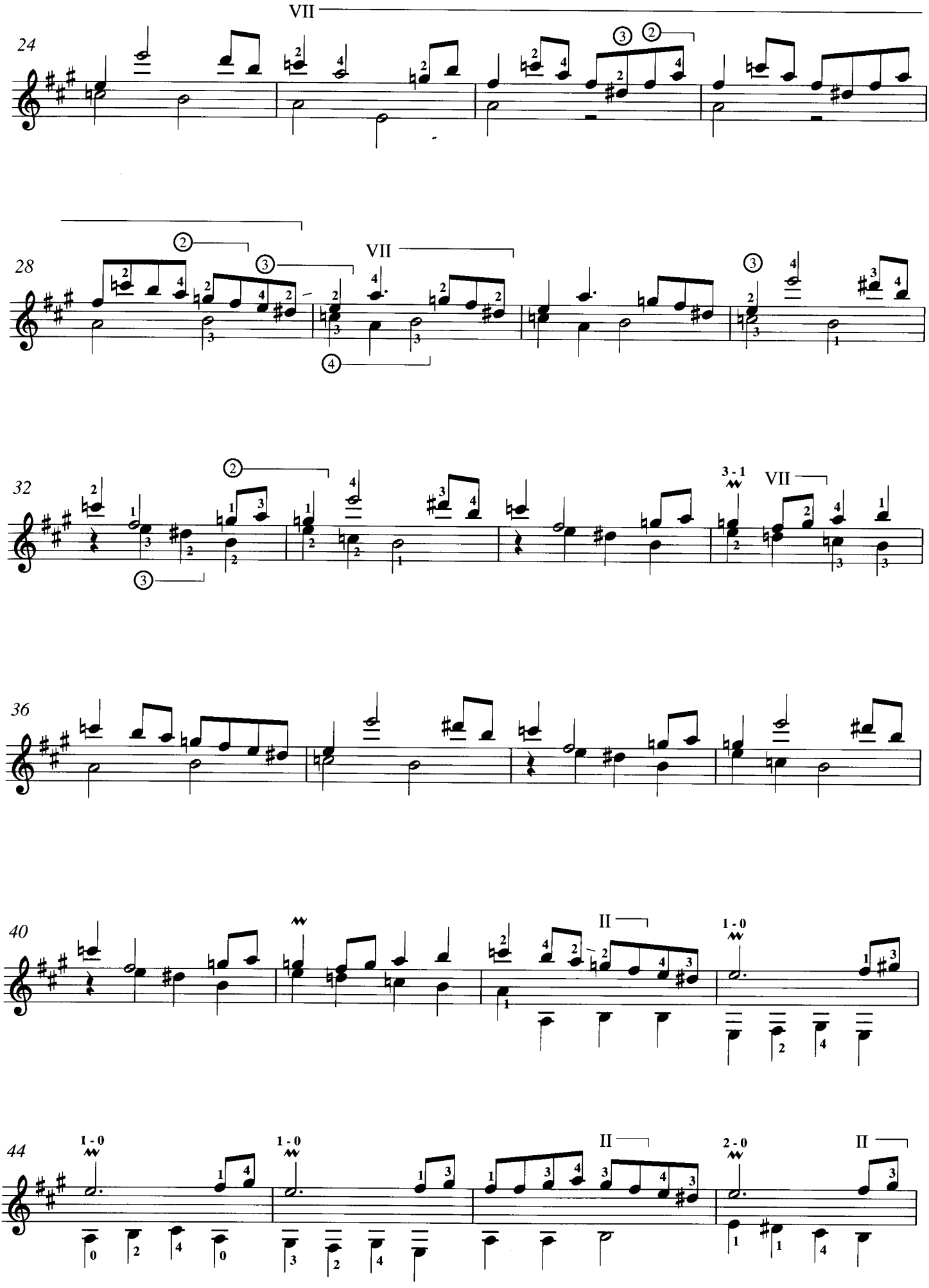


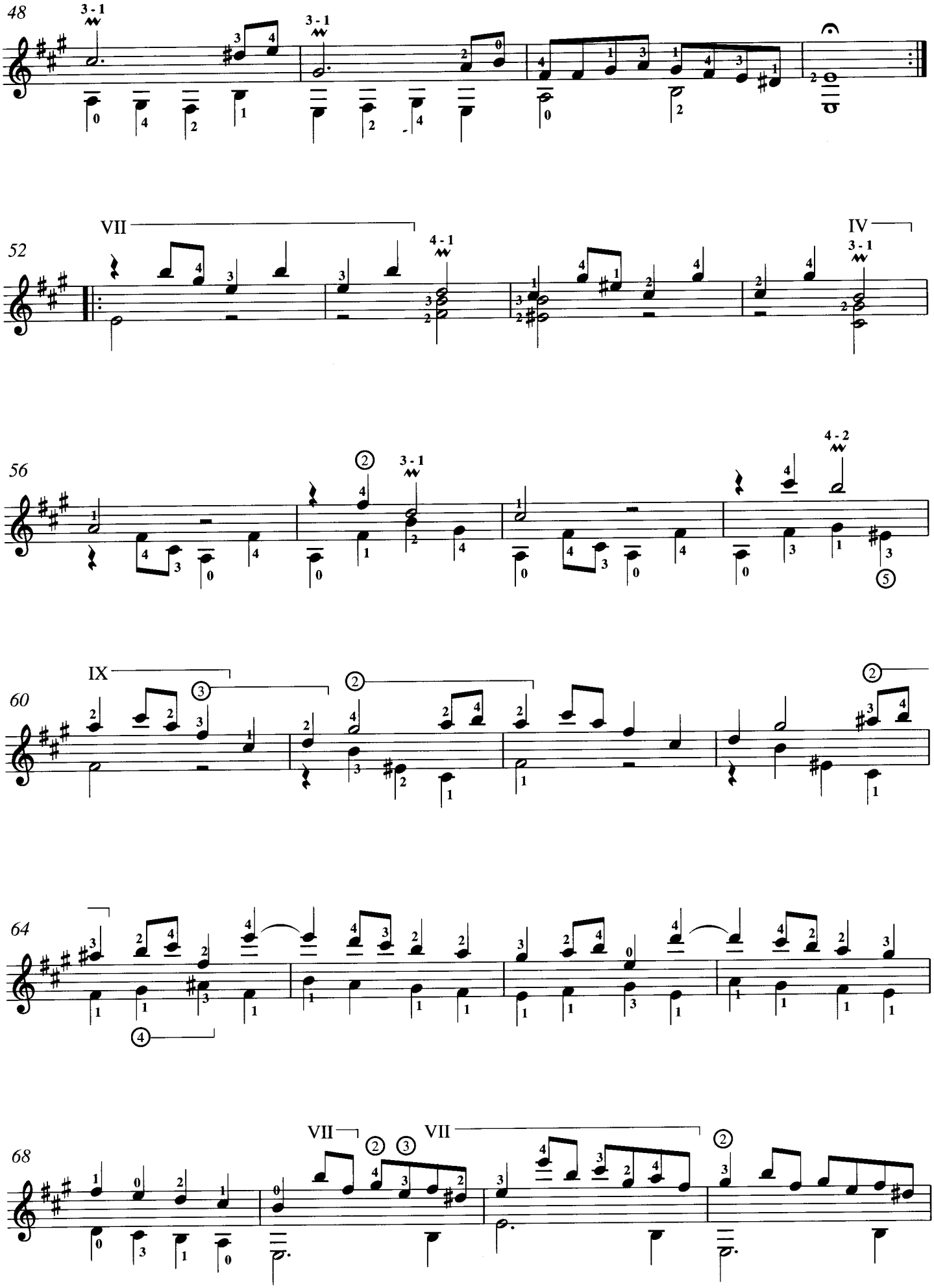

25
II
II
29
II
33
2 - 0
38
2 - 1
43
3 - 1
47
3 - 1
52

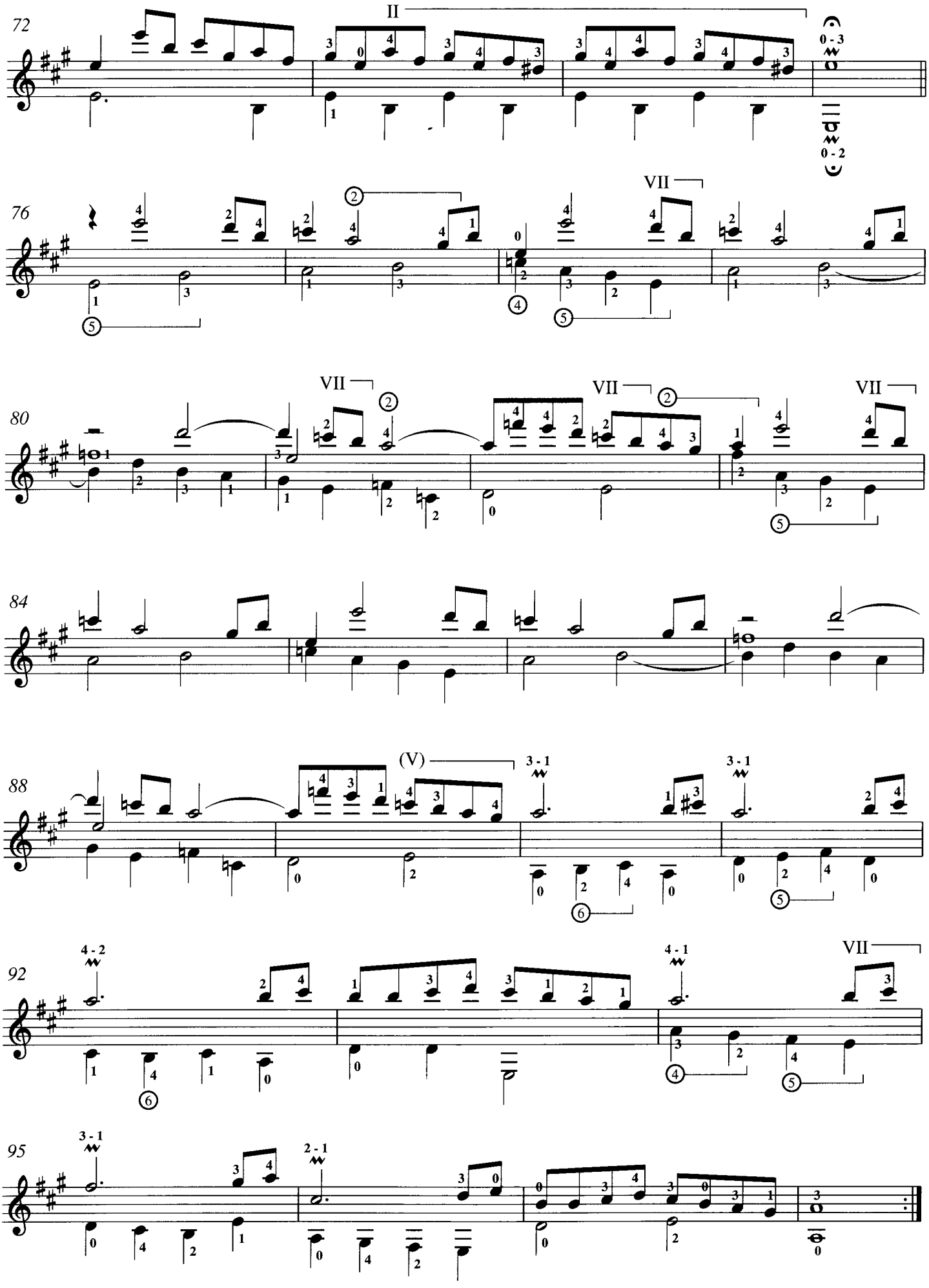

57
62
66
70
74
79
84
VI
VII
II
2 - 1
3 - 1

SONATA K.378

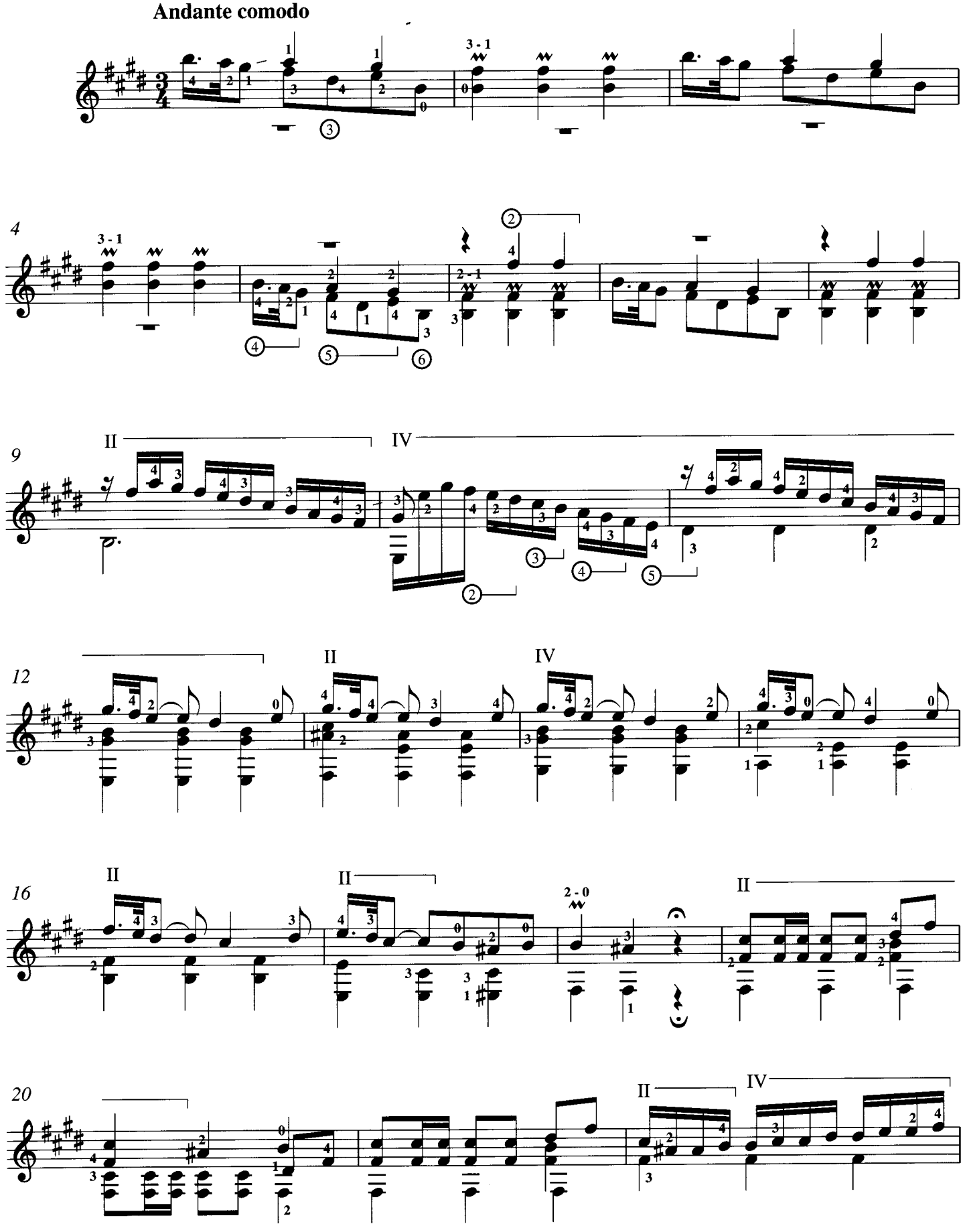


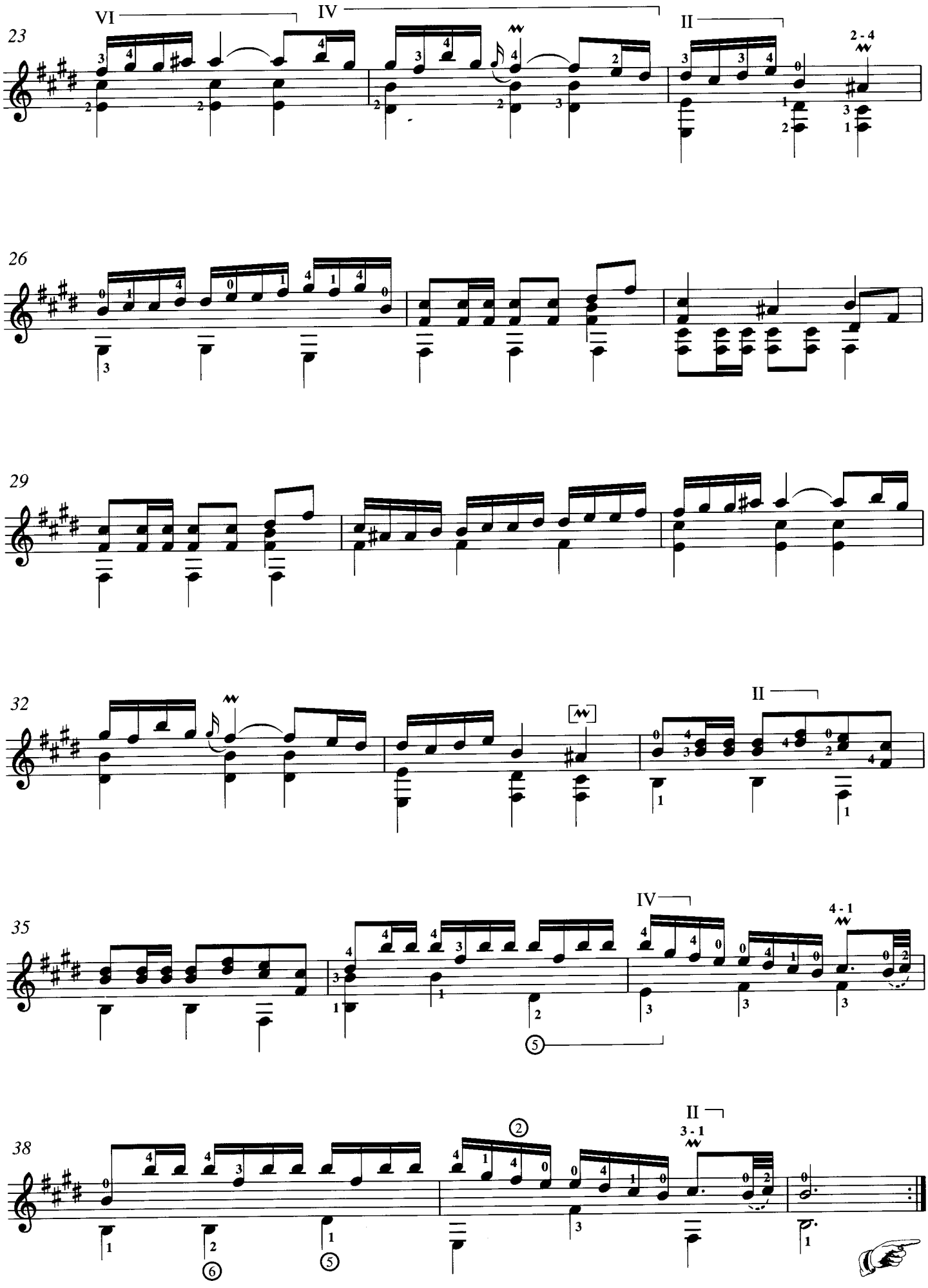

24
VII
28
VII
32
3 - 1
VII
36
40
II
1 - 0
44
1 - 0
1 - 0
II
2 - 0
II

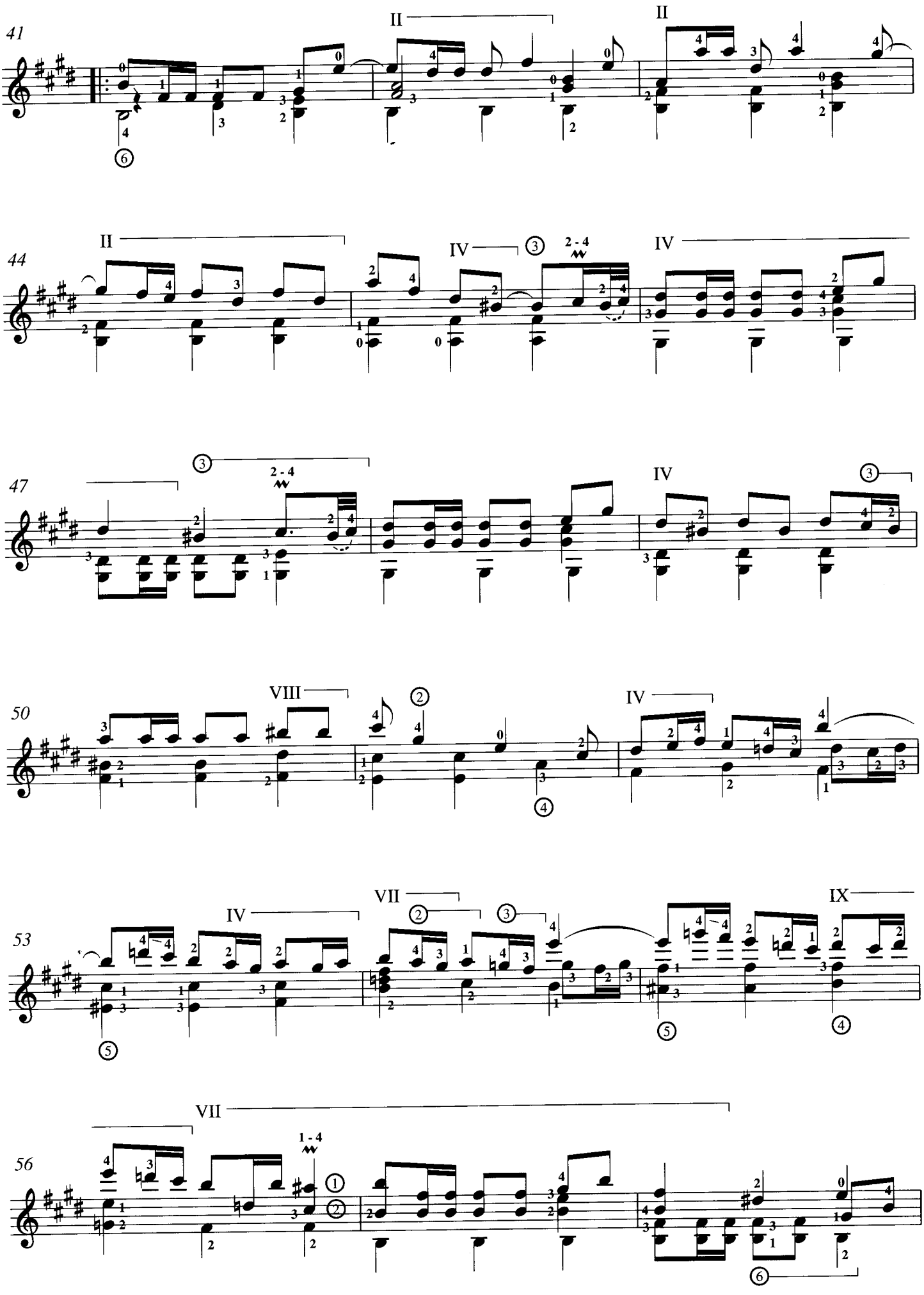

48
52
VII
IV
56
60
IX
64
68
VII
VII
112

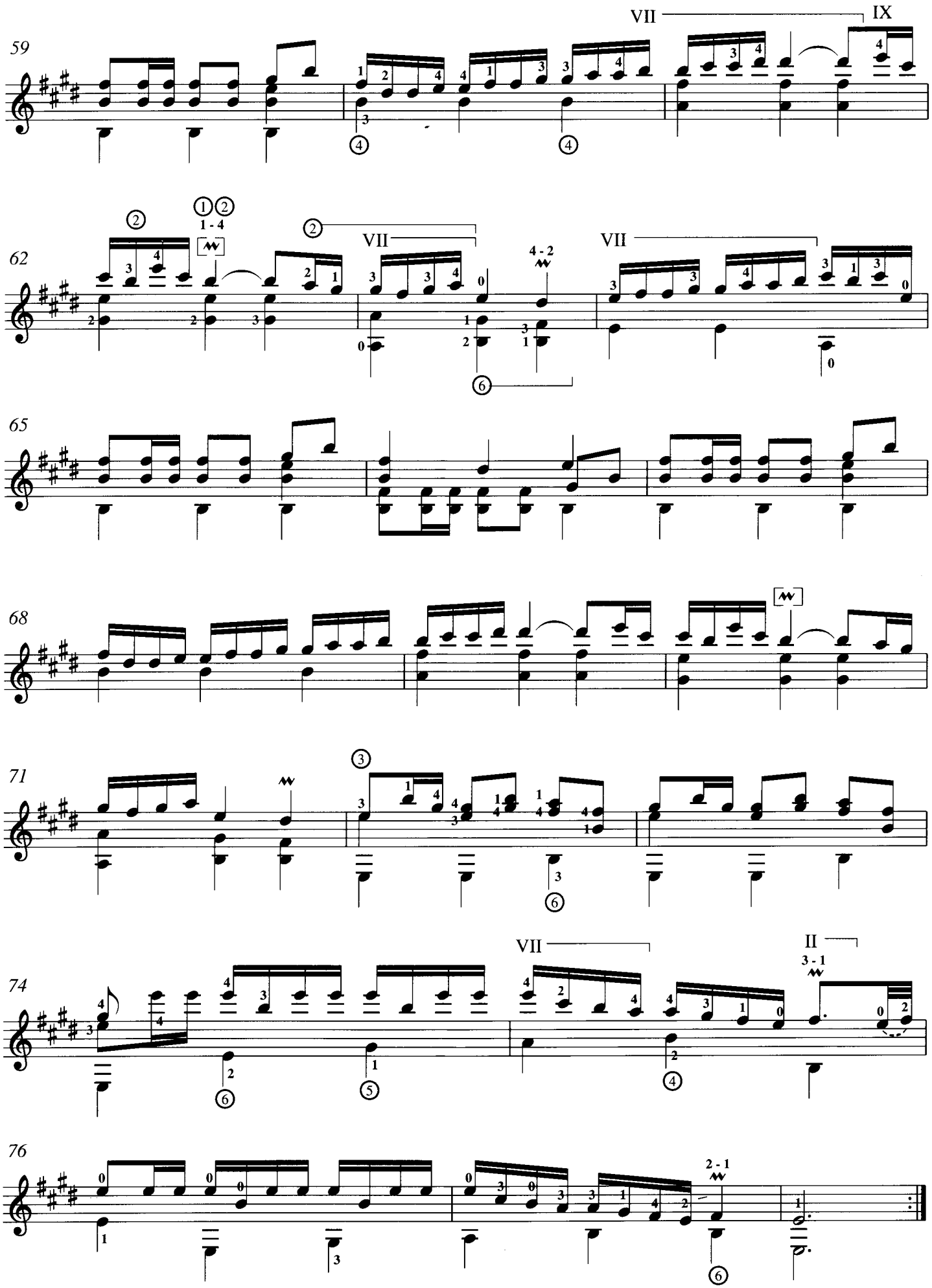

72
II
0 - 3
0 - 2
76
VII
80
VII
VII
VII
84
88
(V)
3 - 1
3 - 1
92
4 - 2
4 - 1
VII
95
3 - 1
2 - 1

SONATA K.380

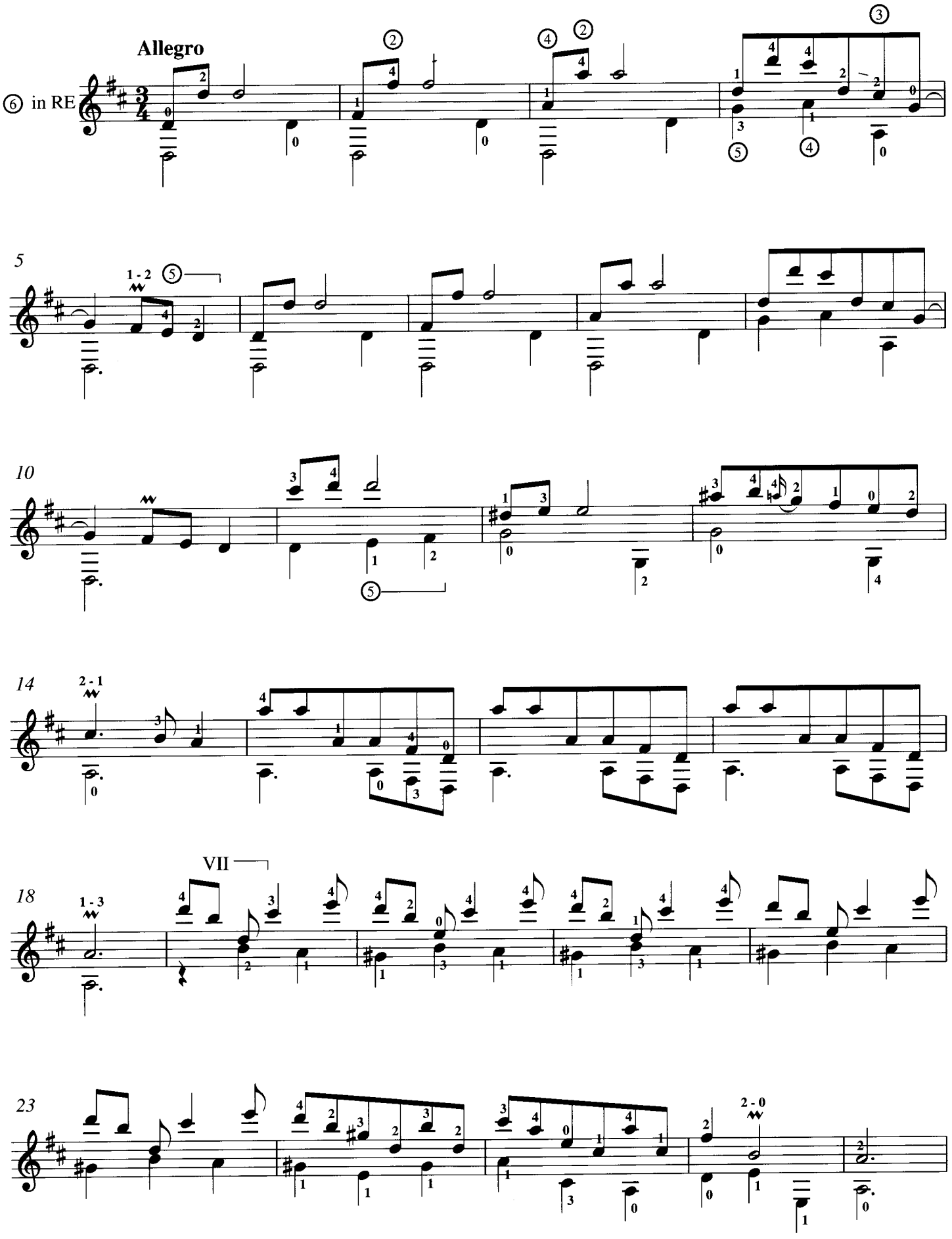


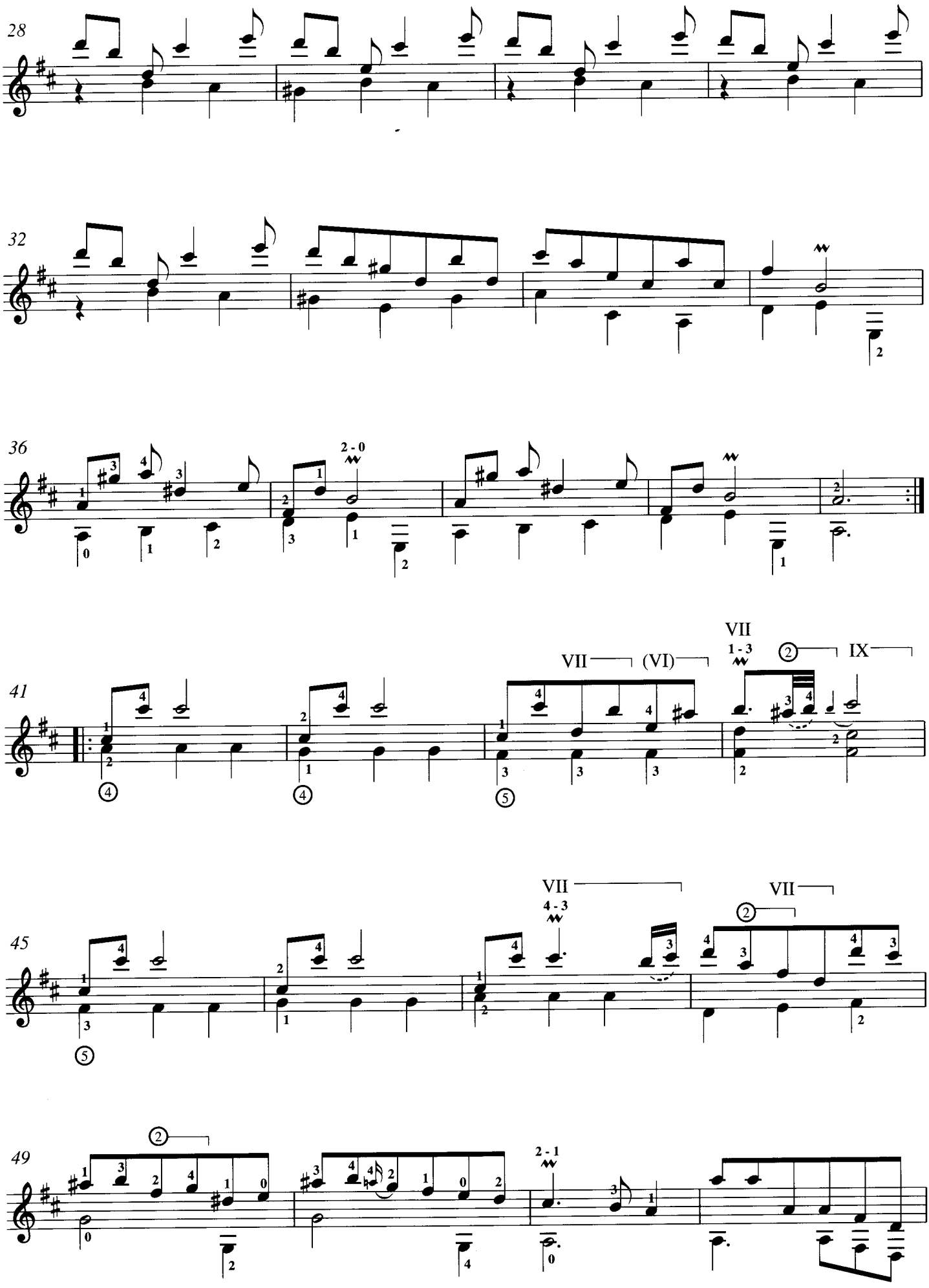

23
VI
IV
II
2 - 4
26
29
32
II
35
IV
4 - 1
38
II
3 - 1

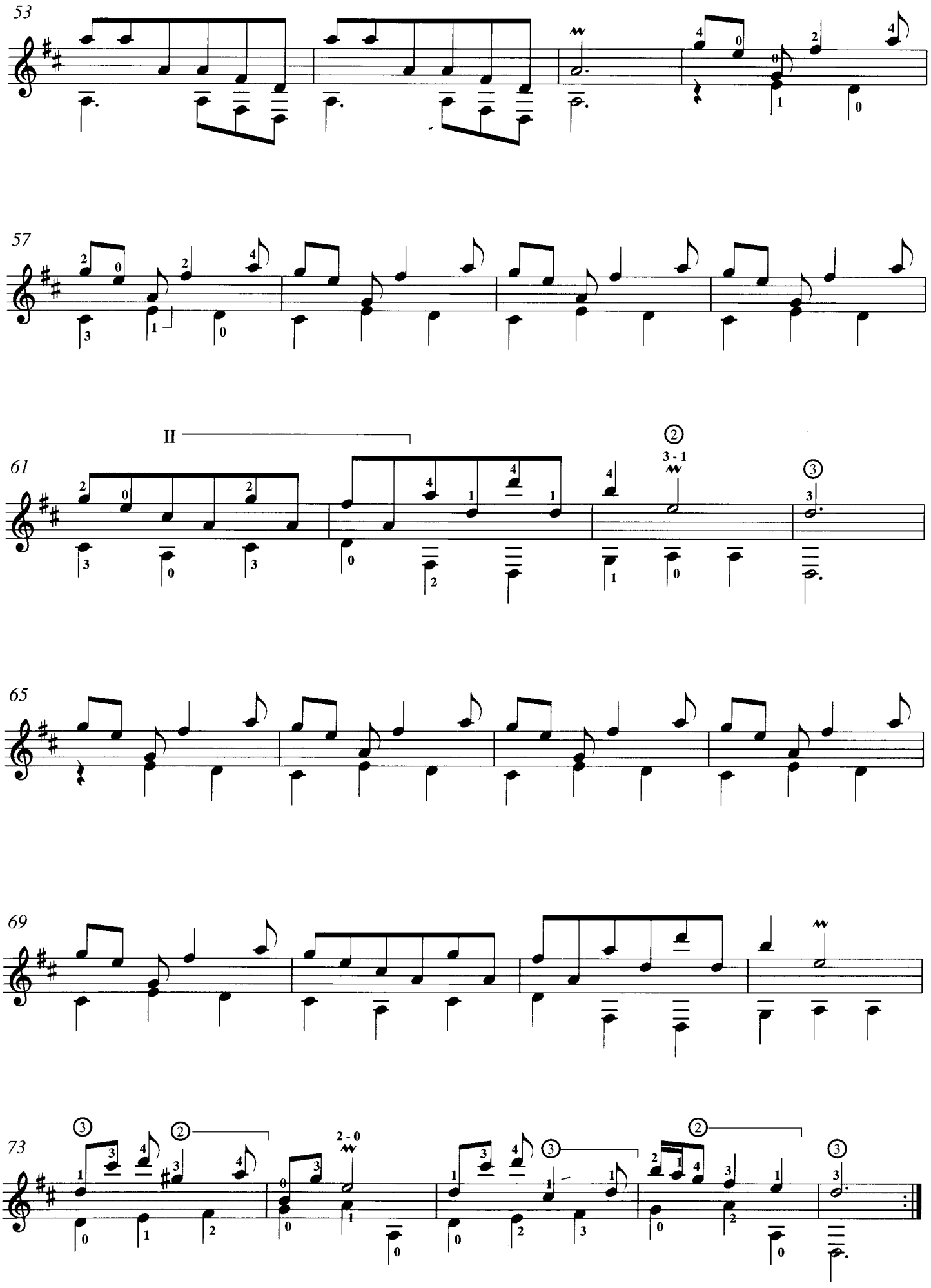

41
II
II
44
II
IV
IV
47
IV
50
VIII
IV
53
IV
VII
IX
56
VII


59
VII
IX
62
1 - 4
VII
4 - 2
VII
65
68
71
74
VII
II
3 - 1
76
2 - 1

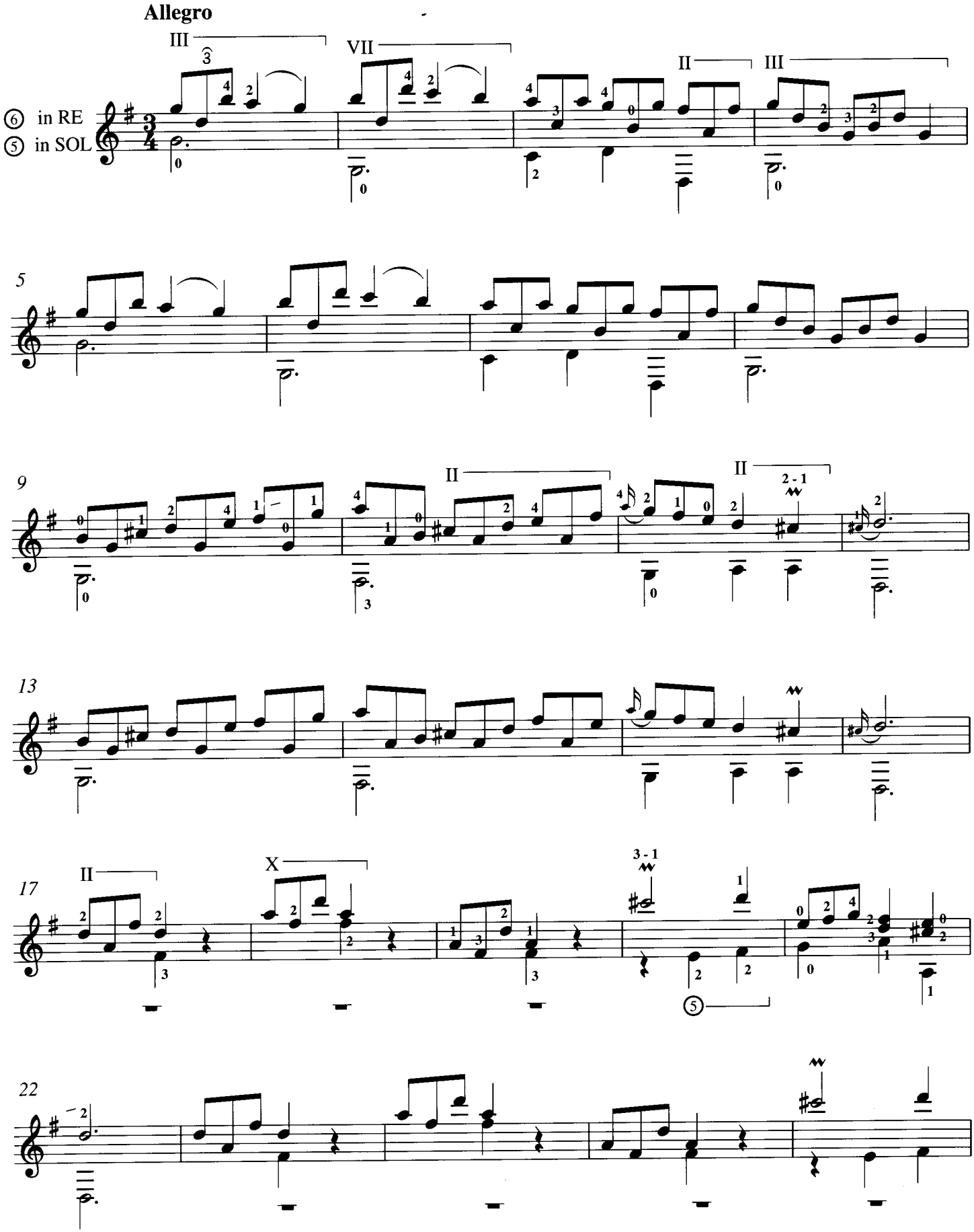
SONATA K.389

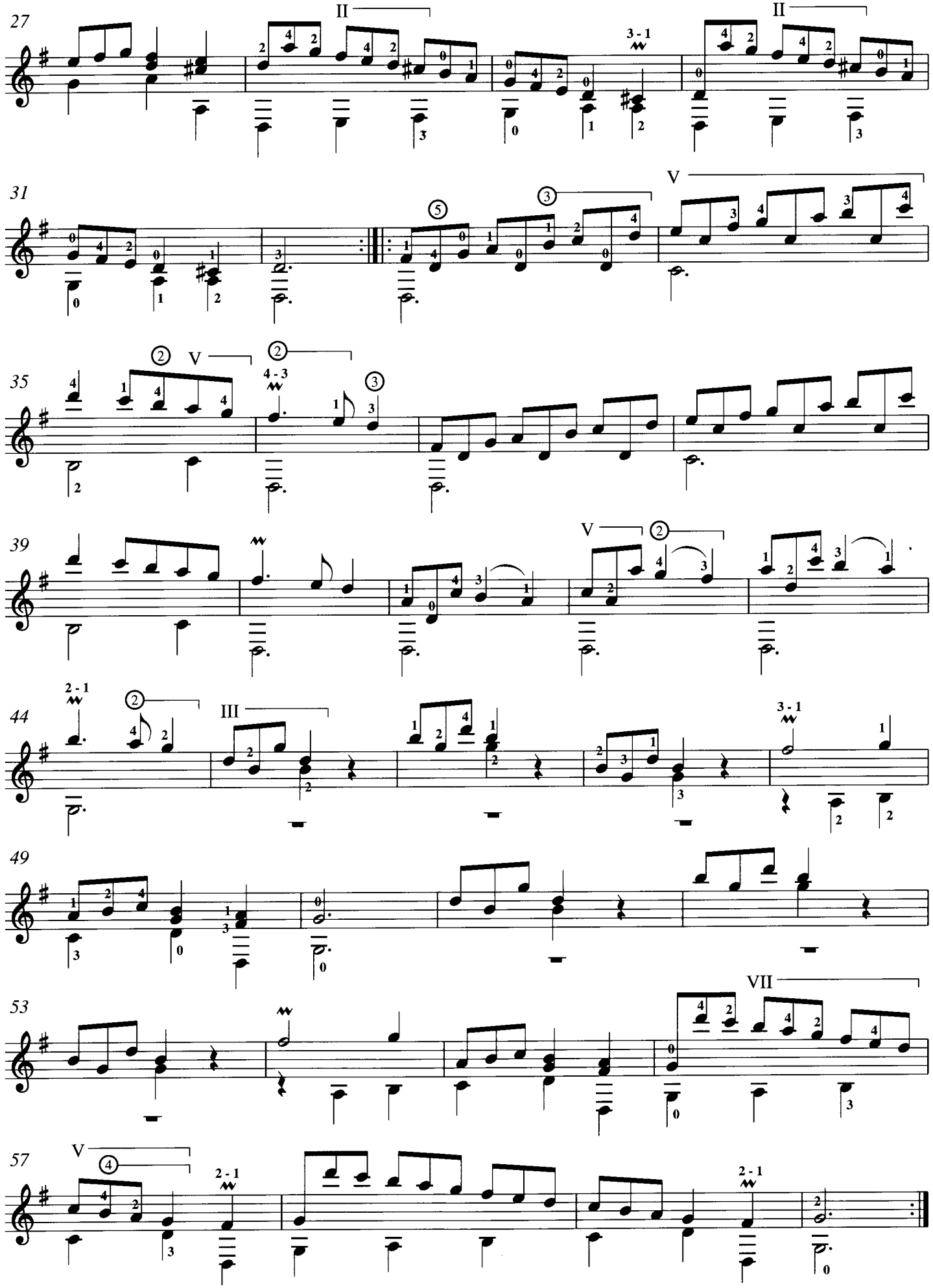



28
32
36
2 - 0
41
VII
(VI)
VII
1 - 3
IX
45
VII
4 - 3
VII
49
2 - 1

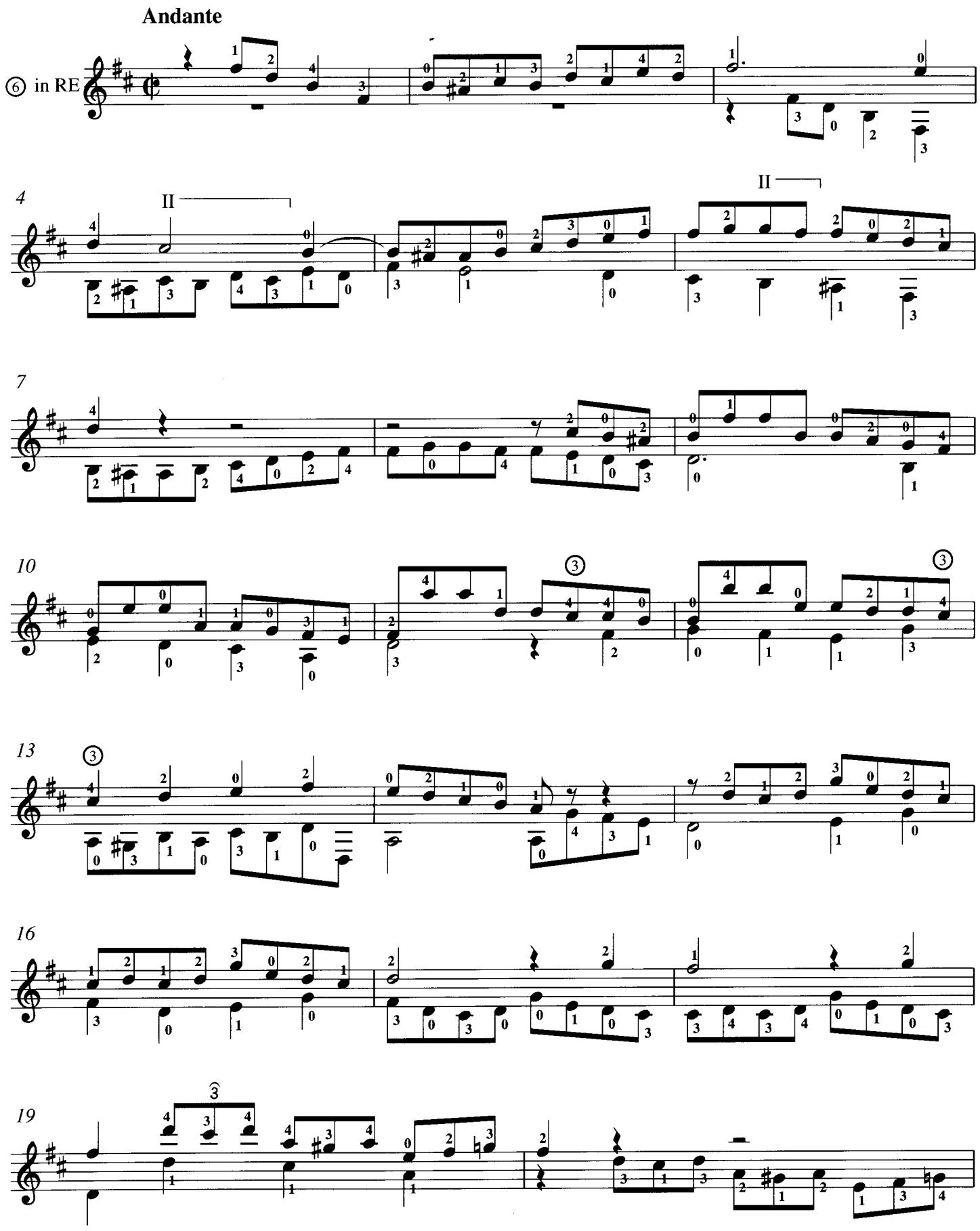

53
57
II
61
3 - 1
65
69
73
2 - 0

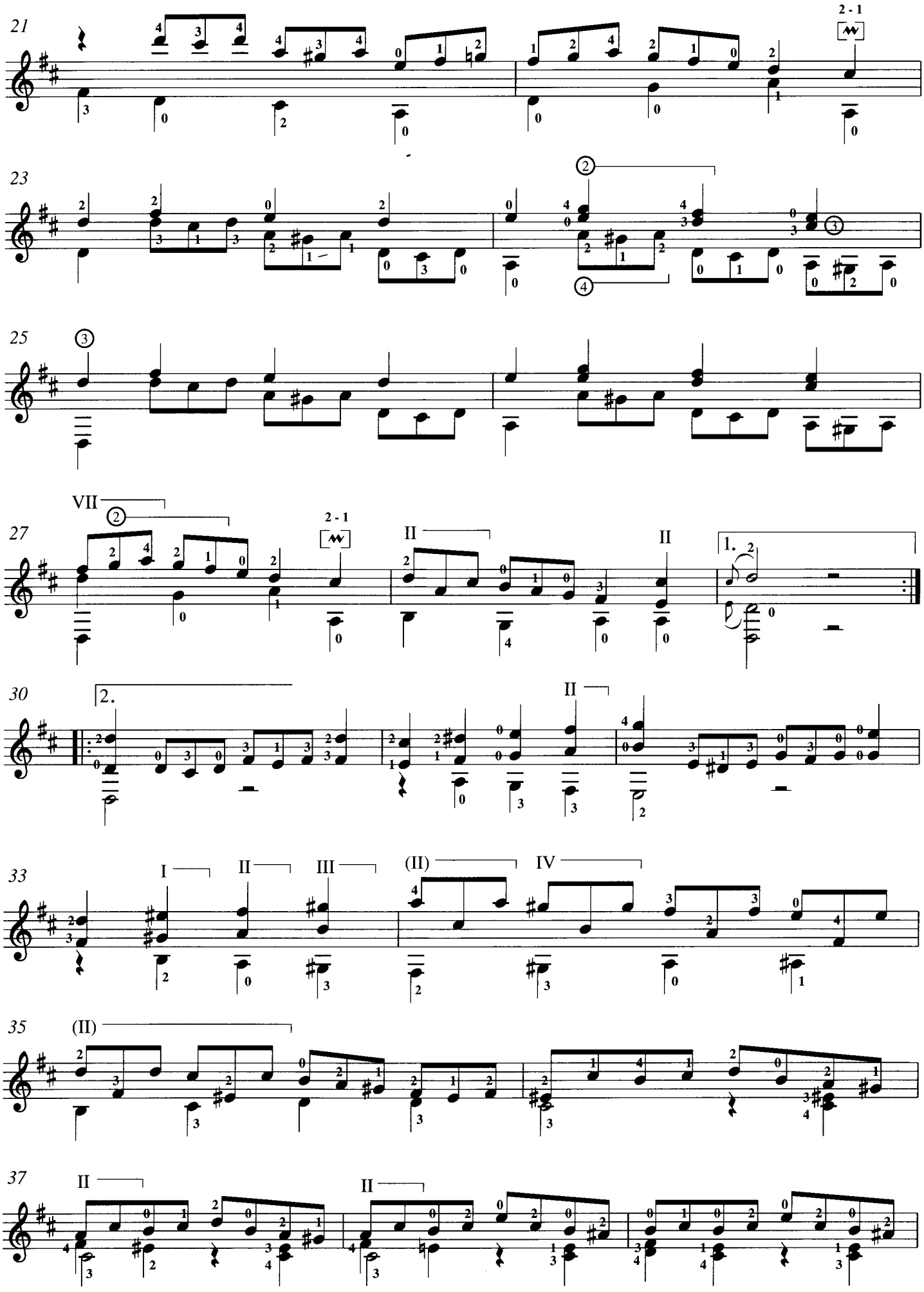
SONATA K.391

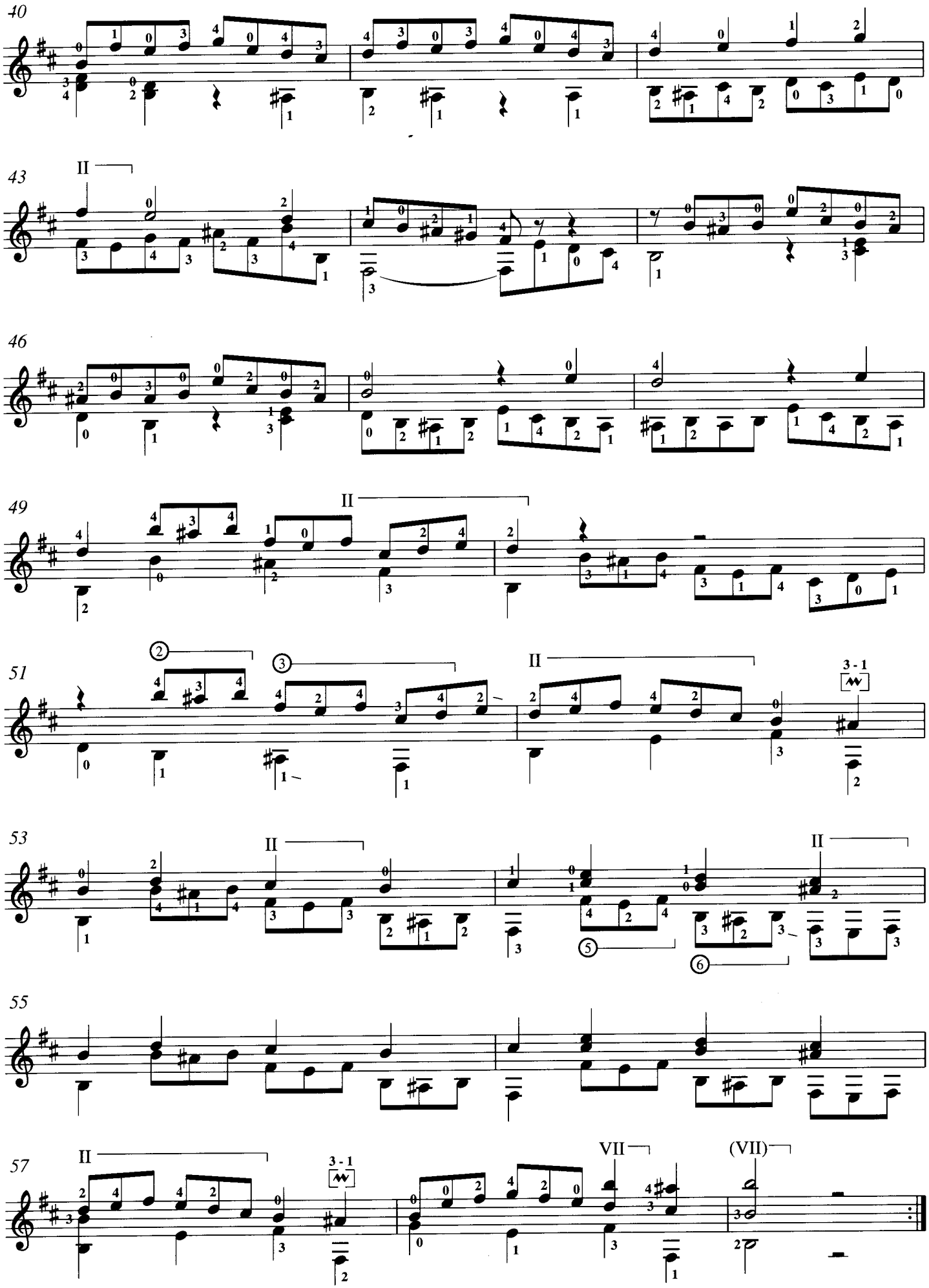



27
II
II
3 - 1
31
V
35
V
4 - 3
39
V
44
2 - 1
III
3 - 1
49
53
VII
57
V
2 - 1
2 - 1

SONATA K.408

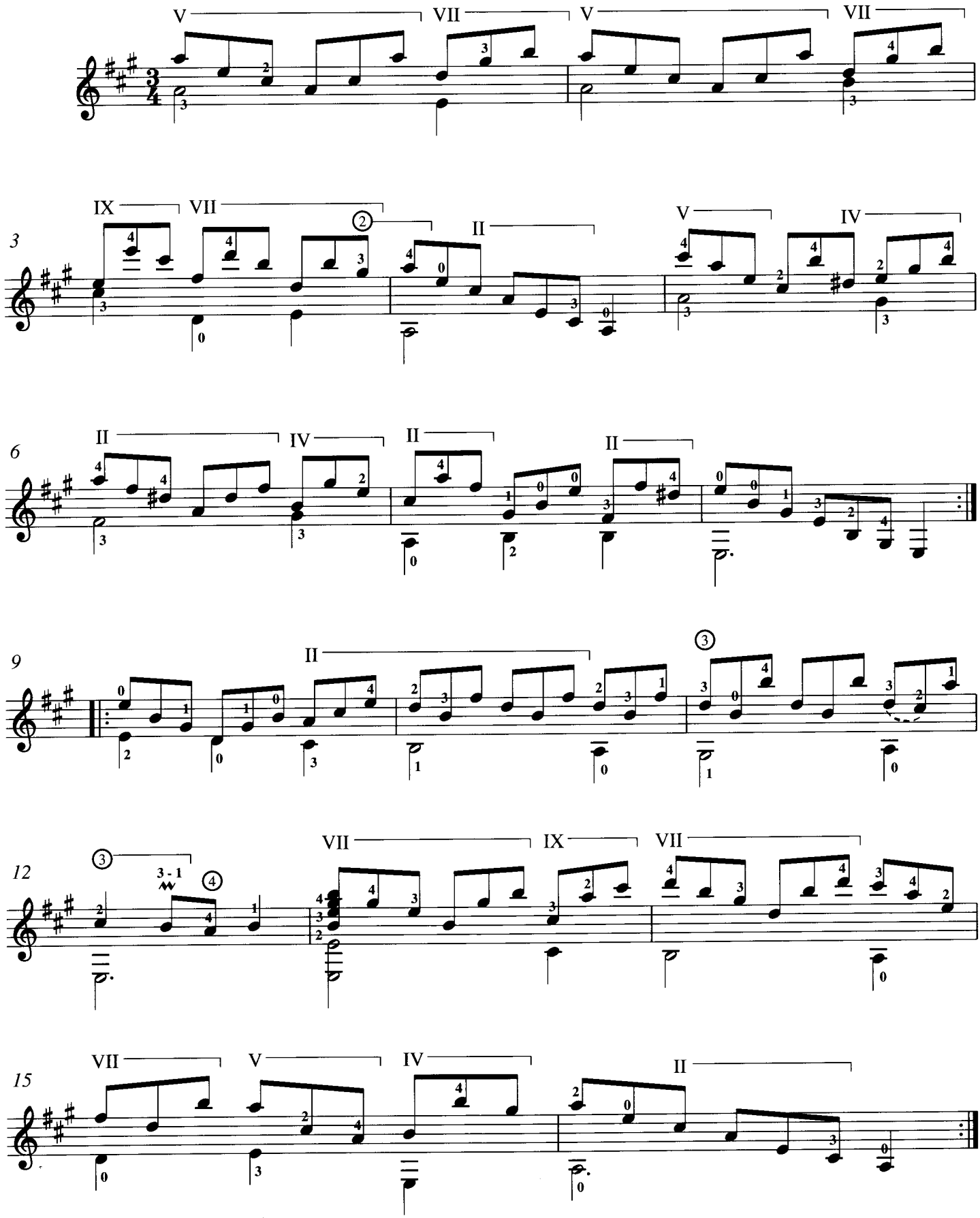



21
2 - 1
23
25
27
VII
2 - 1
II
II
1.
30
2.
II
33
I
II
III
(II)
IV
35
(II)
37
II
II


40
43
II
46
49
II
51
2
3
II
3 - 1
53
II
II
5
6
55
57
II
3 - 1
VII
(VII)

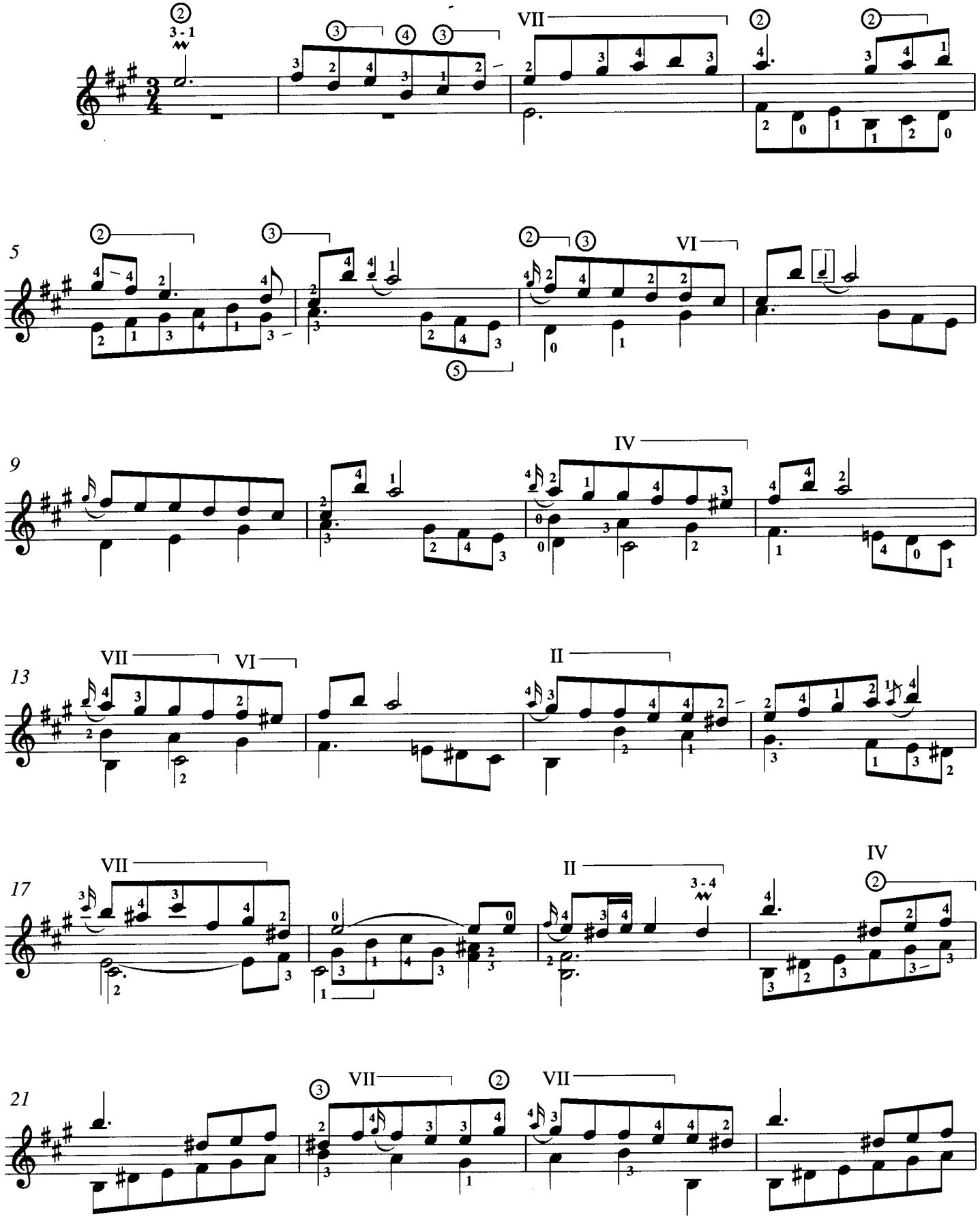
SONATA K.431

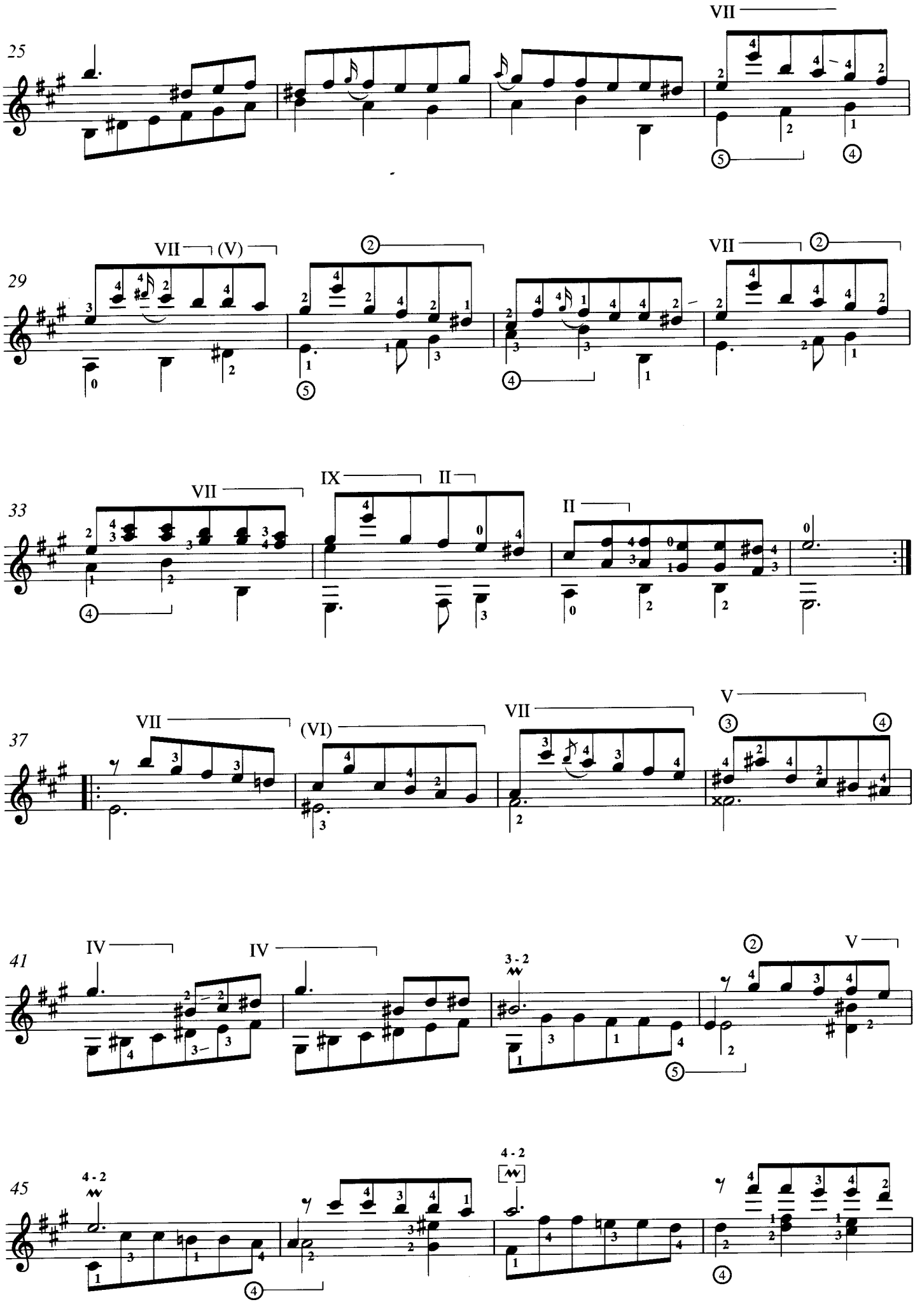
Allegro

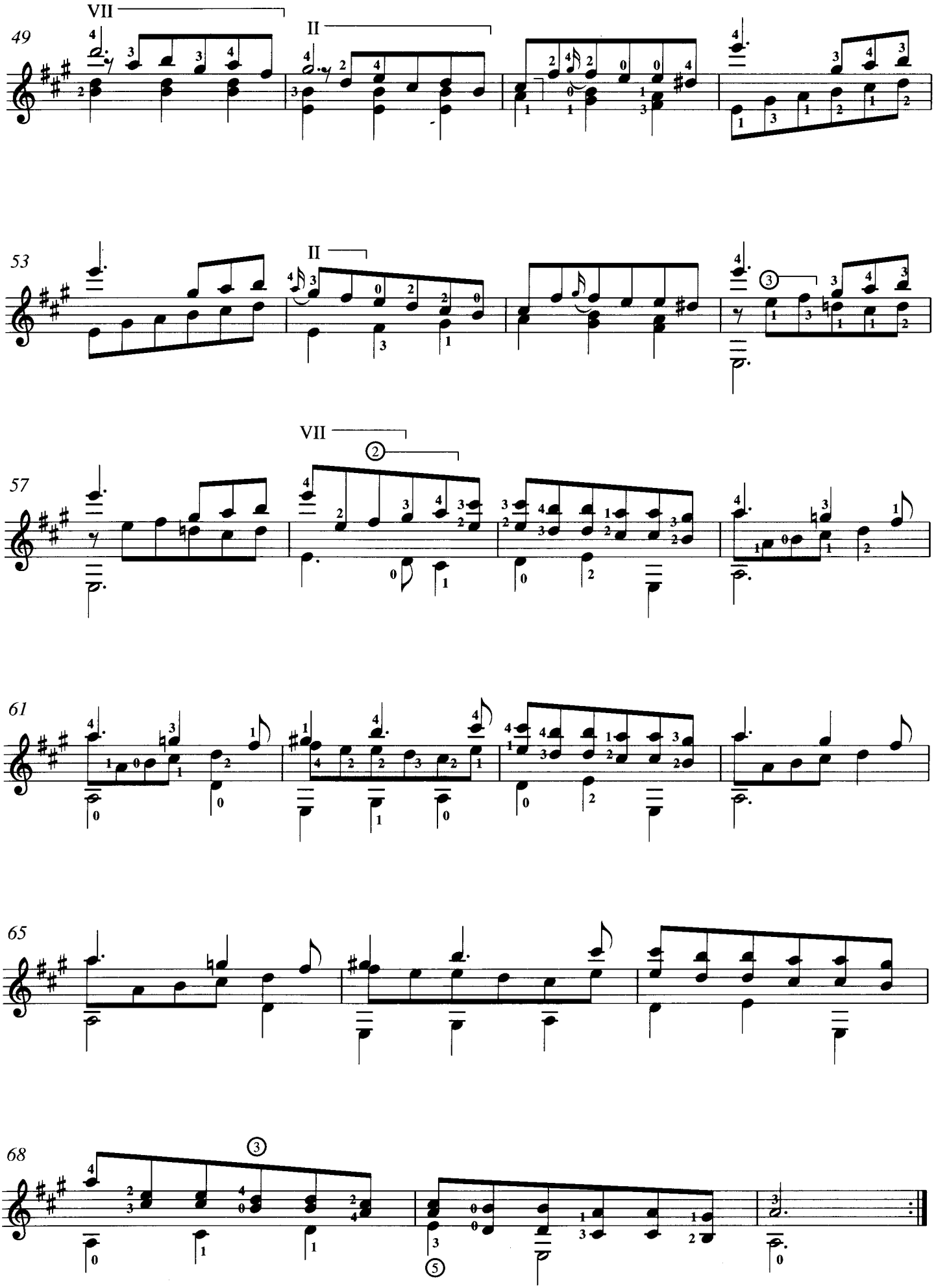


SONATA K.437

Andante comodo

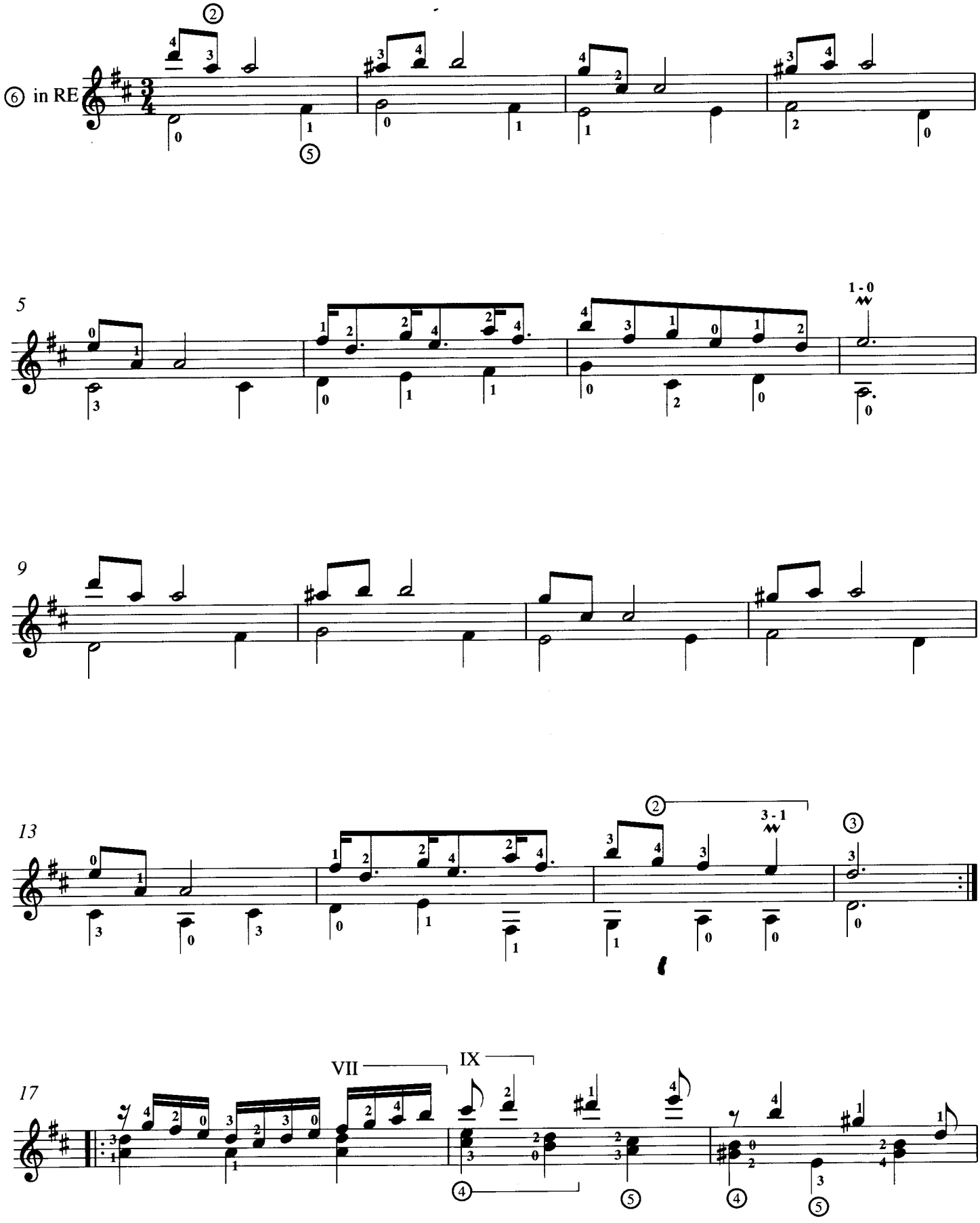


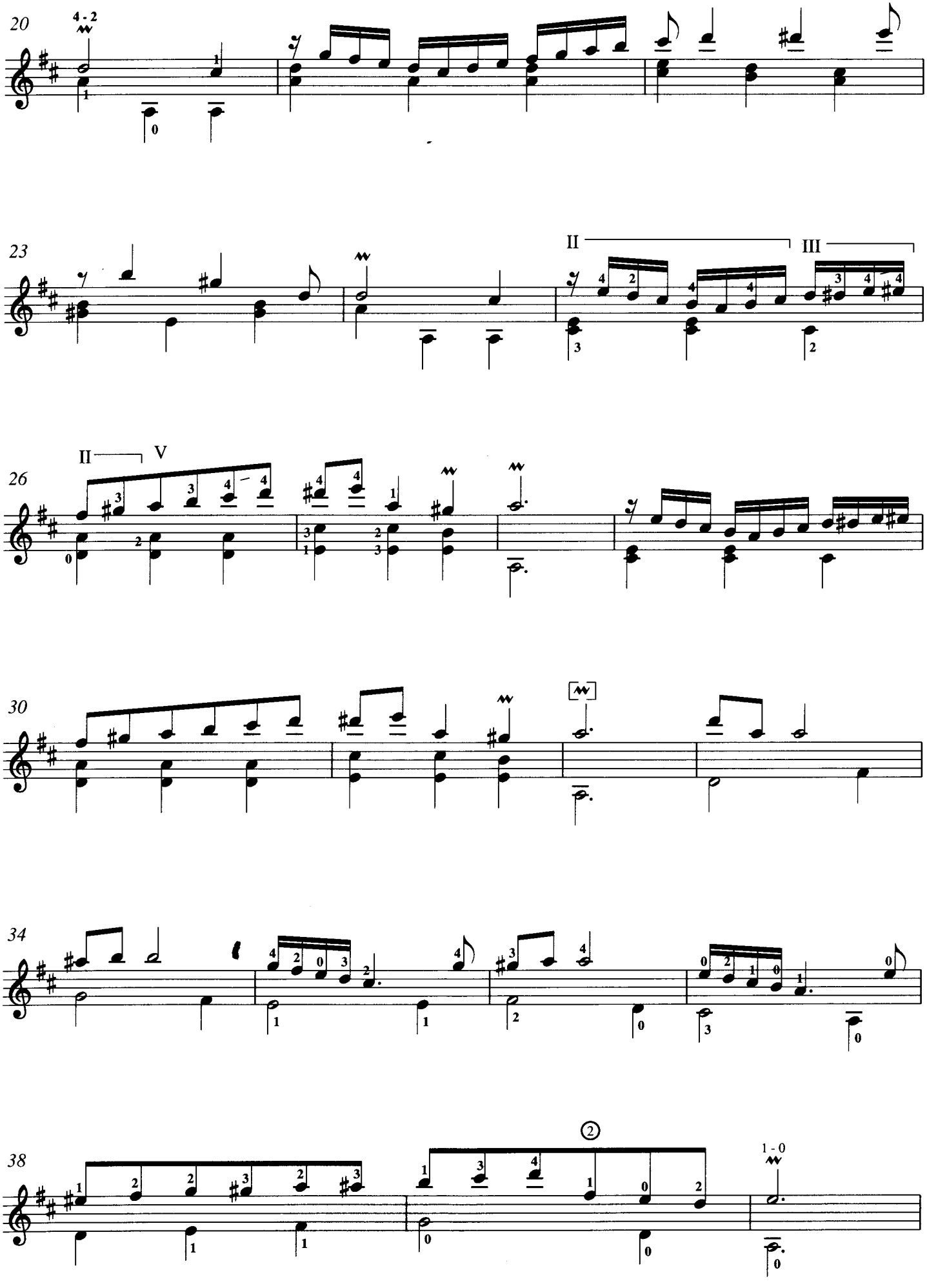

25
VII
29
VII
(V)
VII
33
VII
IX
II
II
37
VII
(VI)
VII
V
41
IV
IV
3-2
V
45
4-2
4-2

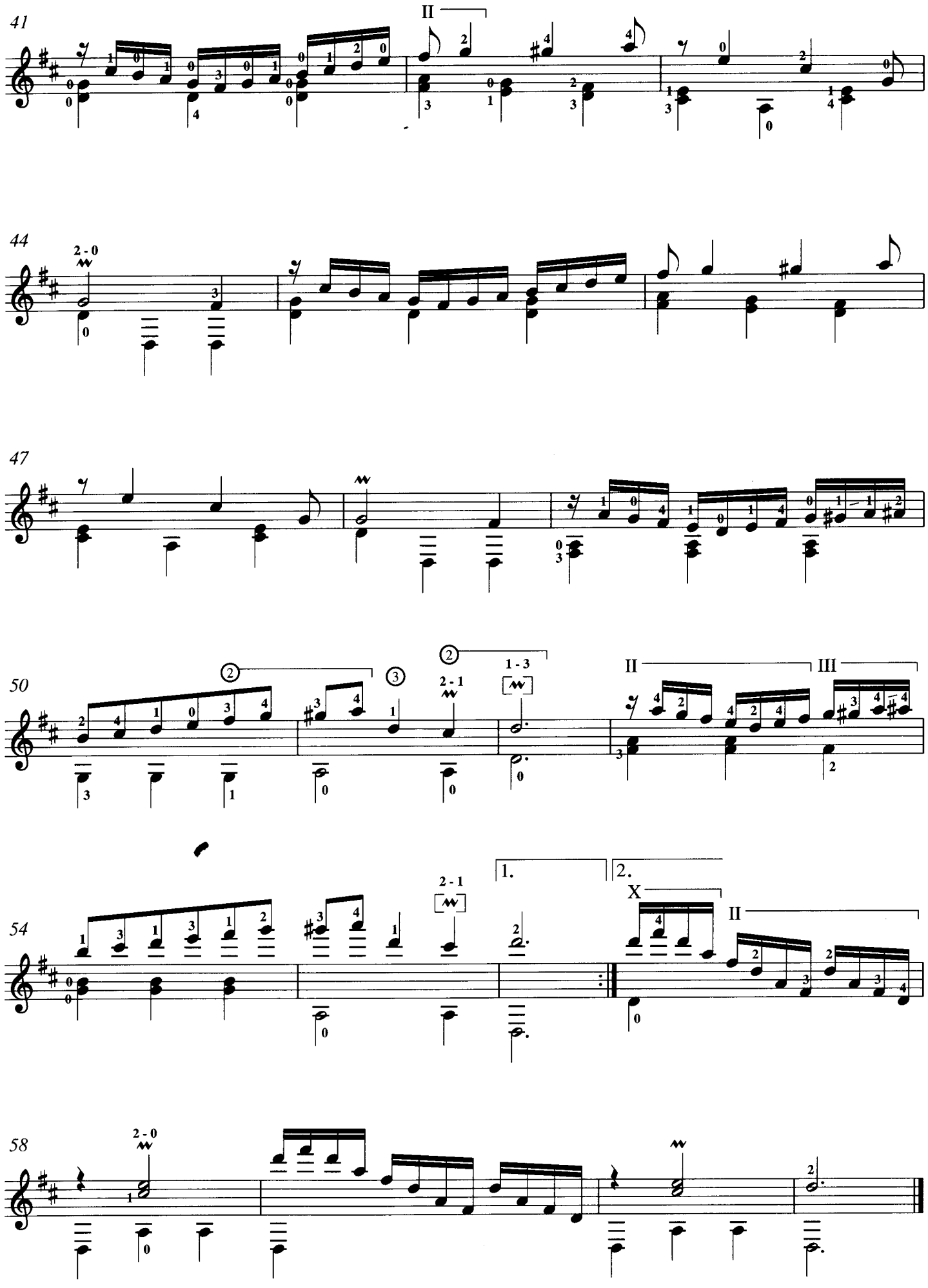

49
VII
II
53
II
57
VII
61
65
68

SONATA K.440

Minuet



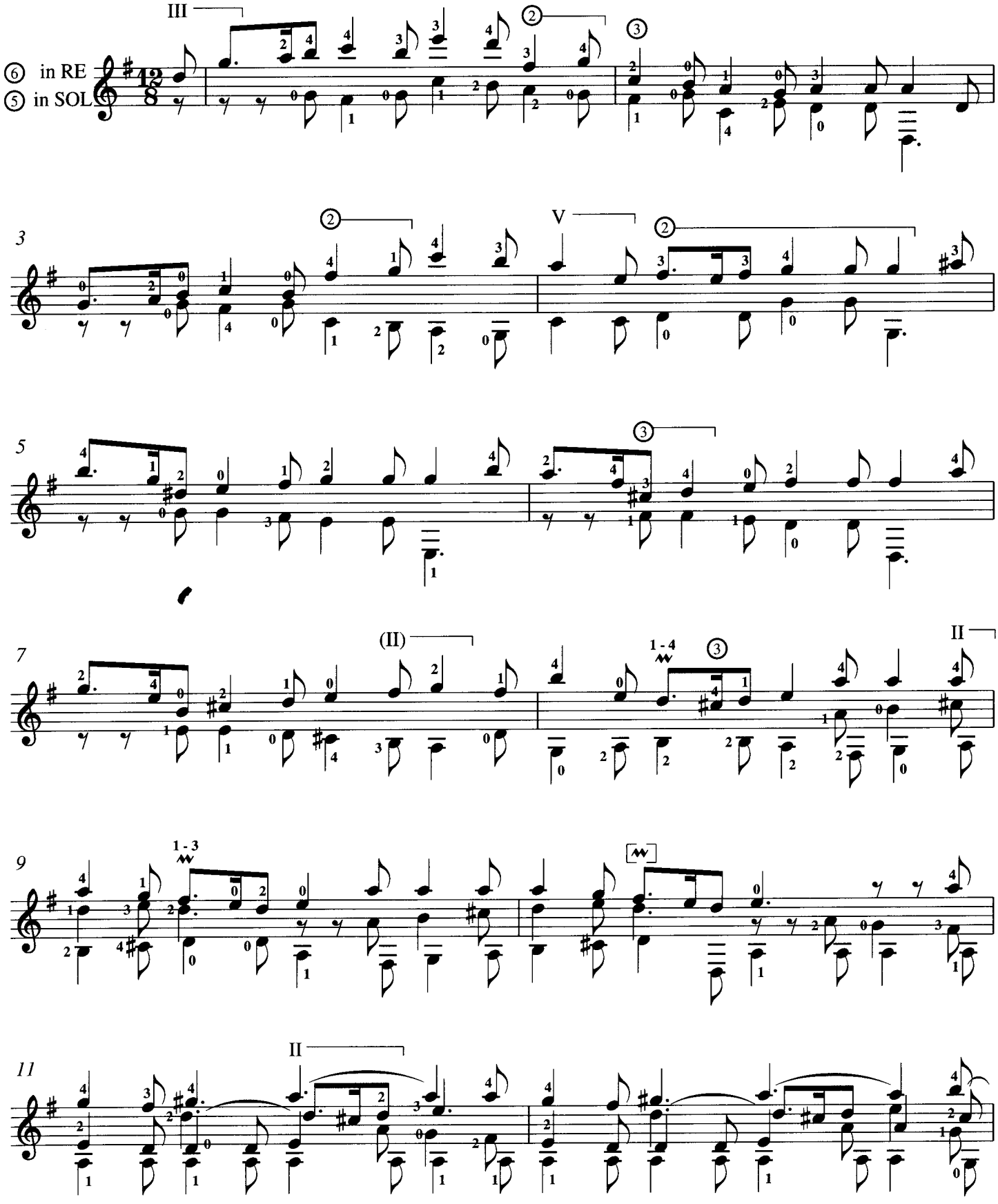

20
4 - 2
23
II
III
26
II
V
30
34
38
②
1 - 0

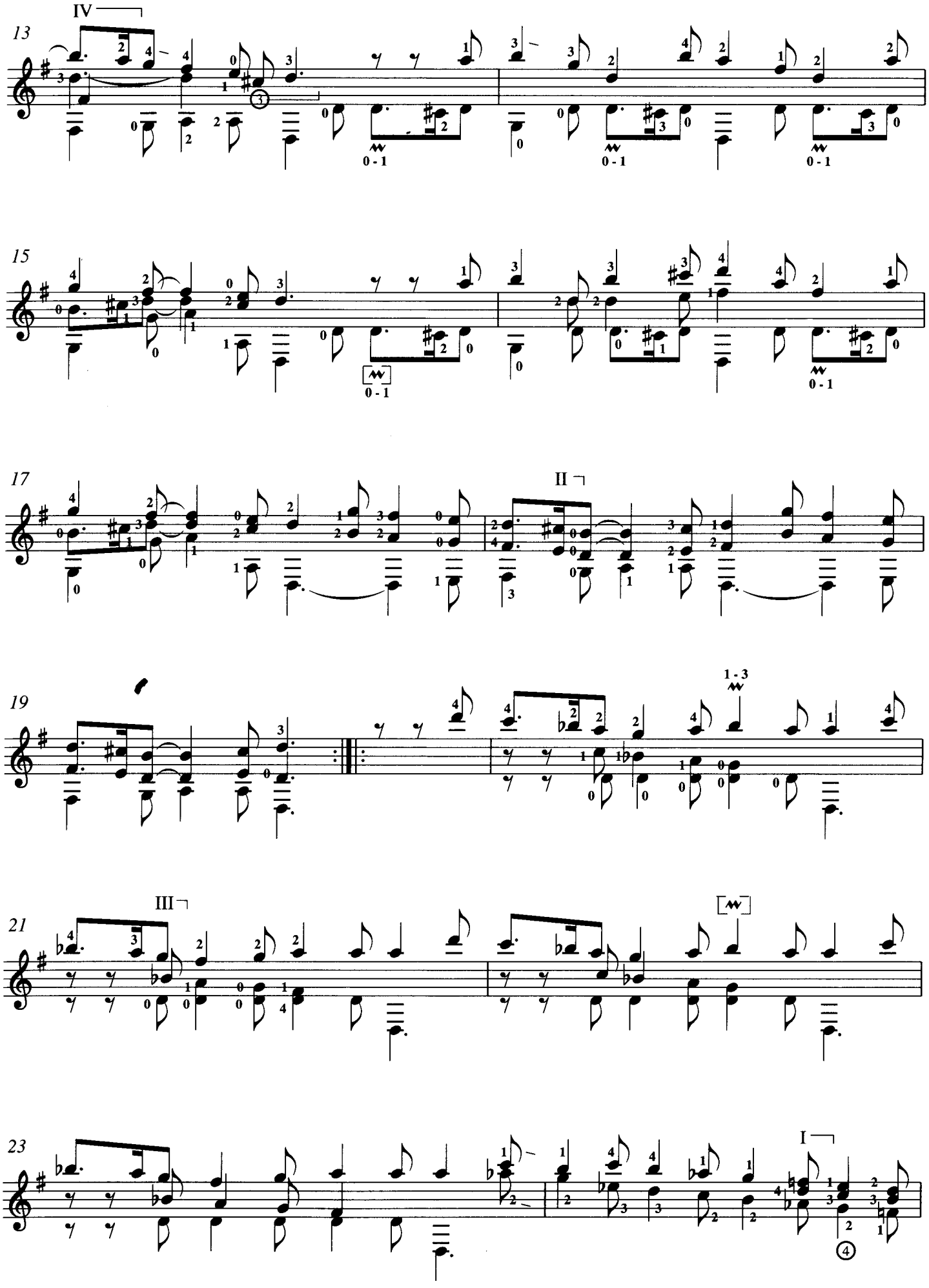

41
II
44
2 - 0
47
50
2
3
2
2 - 1
1 - 3
II
III
54
1.
2.
2 - 1
X
II
58
2 - 0

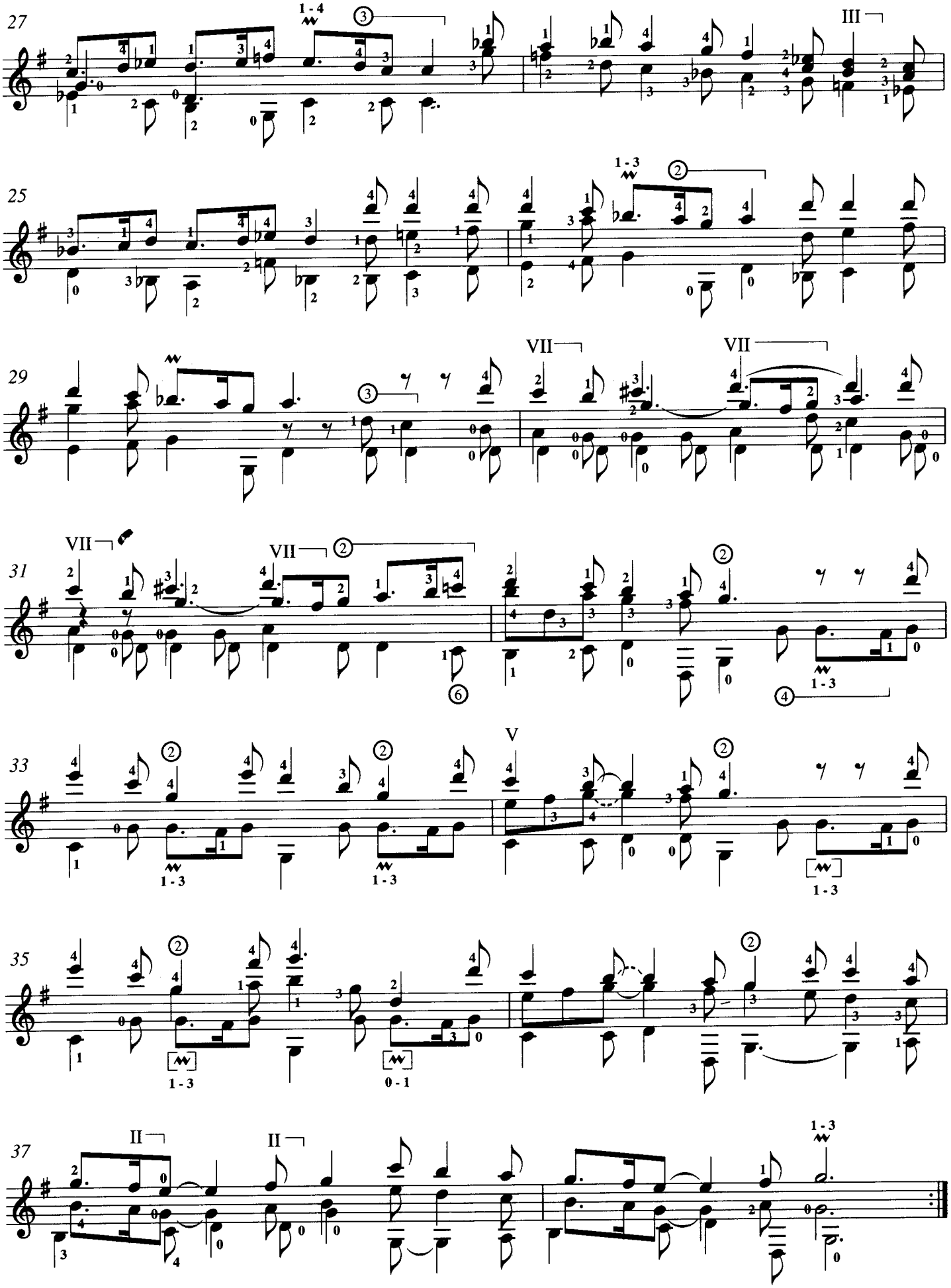
SONATA K.446

PASTORALE

Allegrissimo




IV
13
0 - 1
0 - 1
0 - 1
15
0 - 1
0 - 1
17
II
19
1 - 3
III
21
I
23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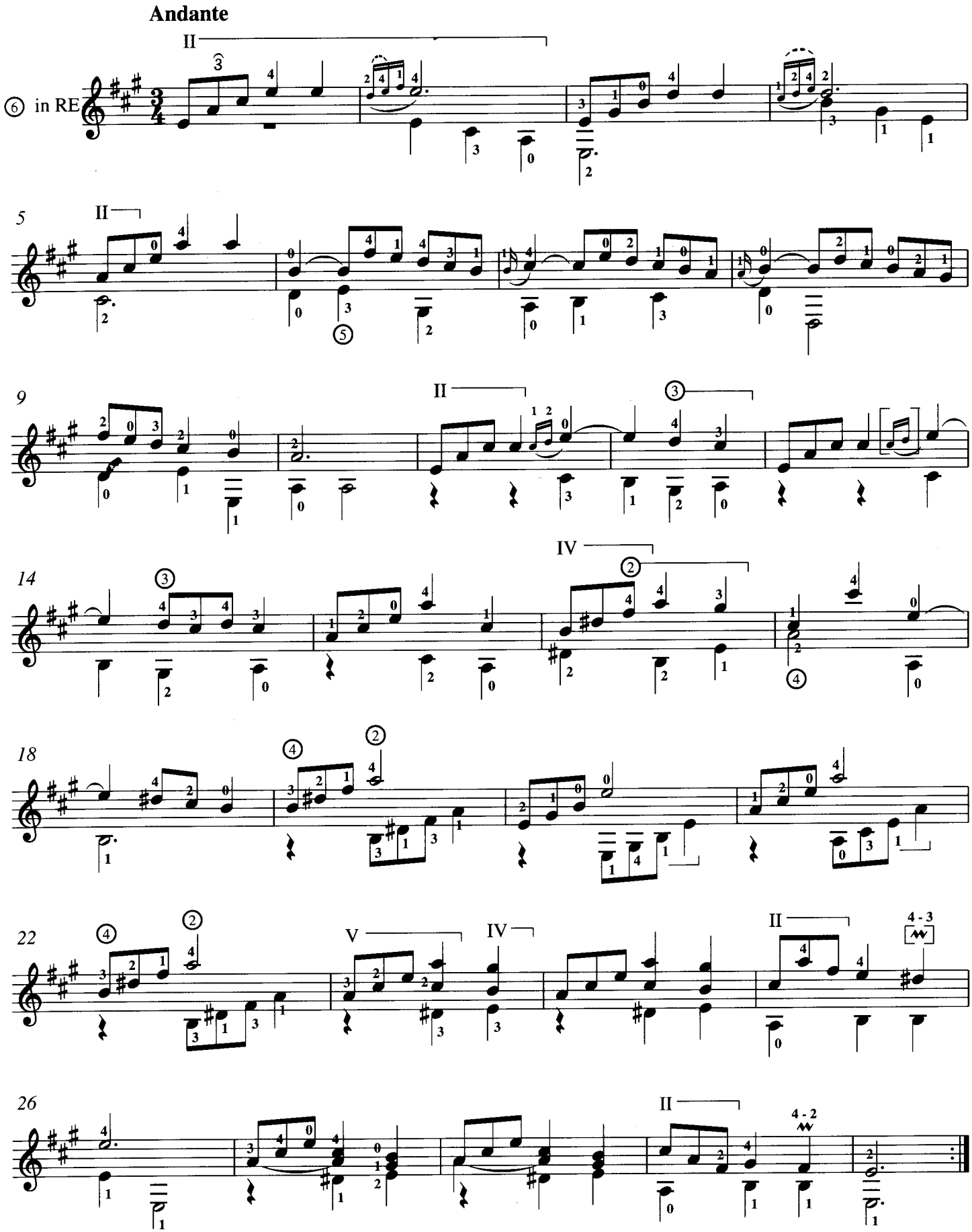
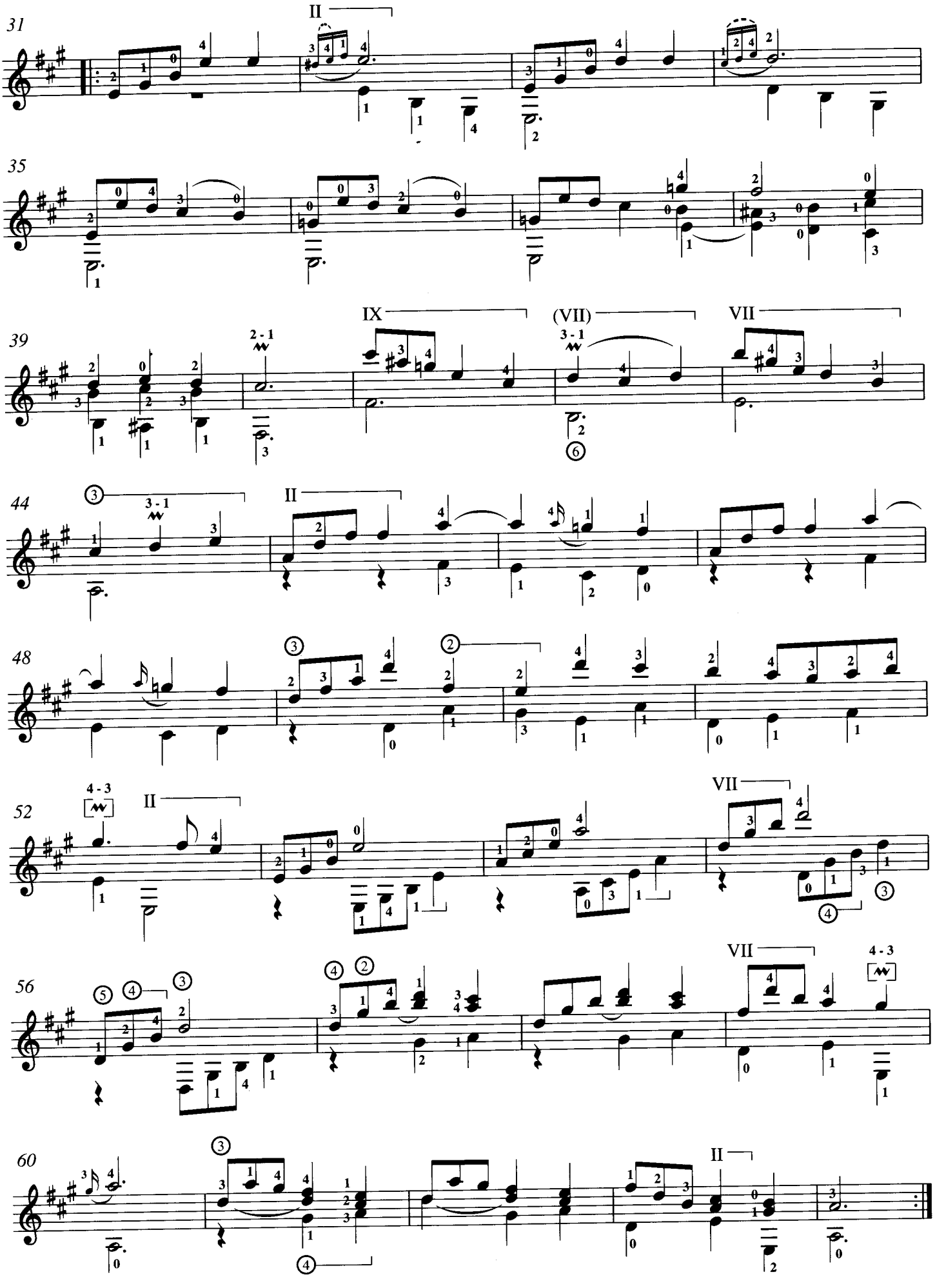
33
35
37
III
VII
V
II
1 - 4
1 - 3
0 - 1

SONATA K.453




31
II
35
39
IX
(VII)
VII
2 - 1
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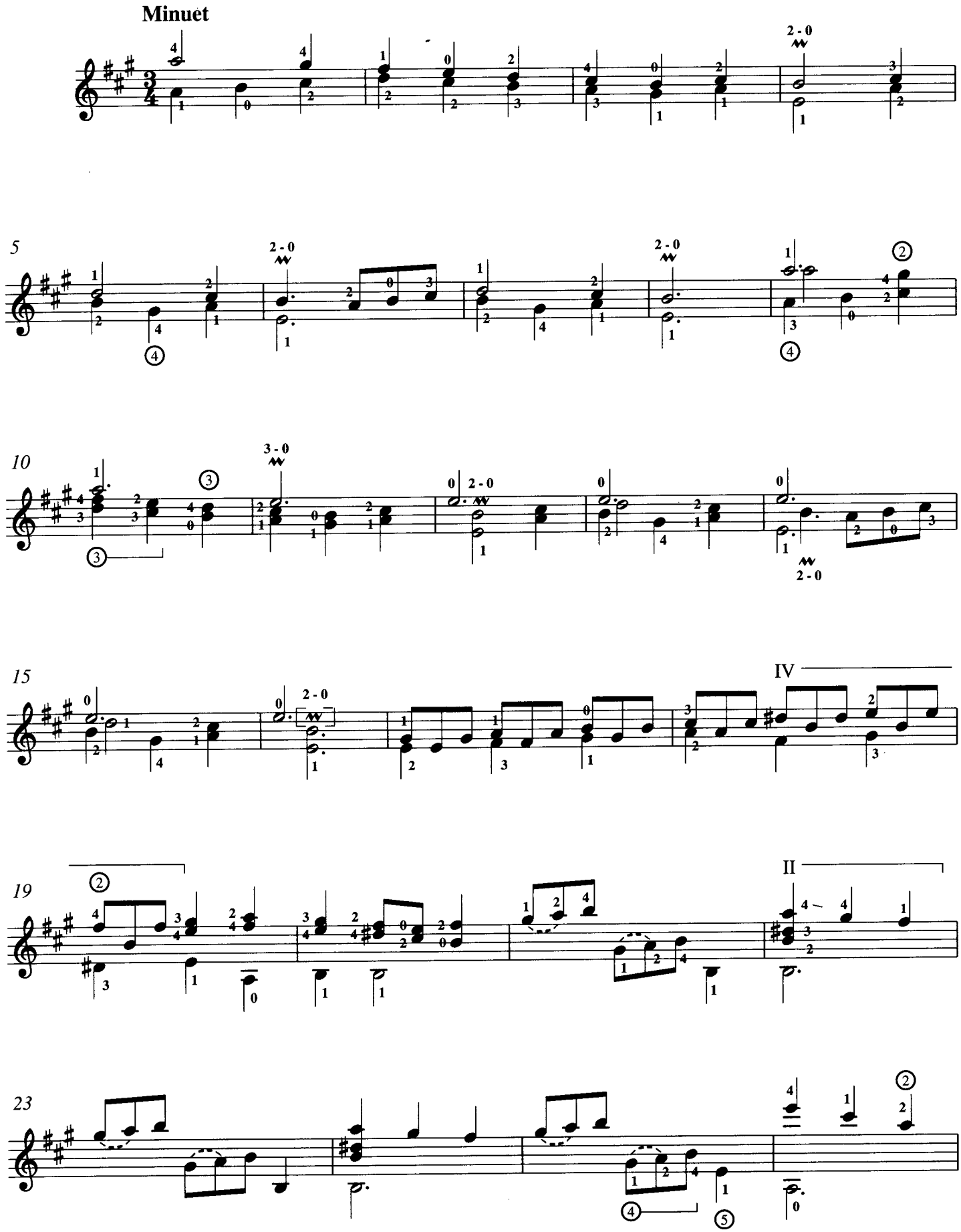
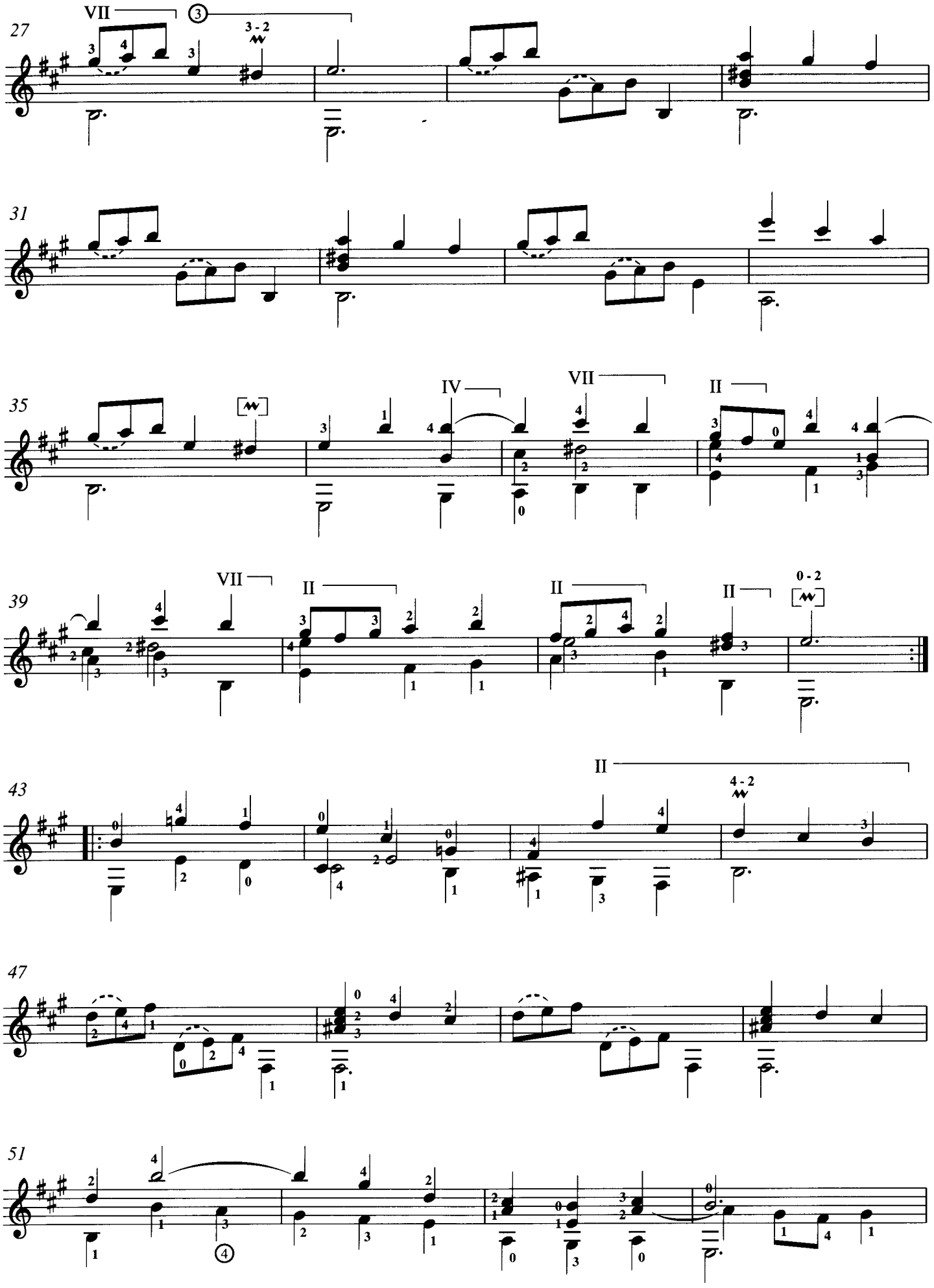
3 - 1
II
48
52
4 - 3
II
VII
56
VII
4 - 3
60
II

SONATA K.471

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VII
3
3 - 2
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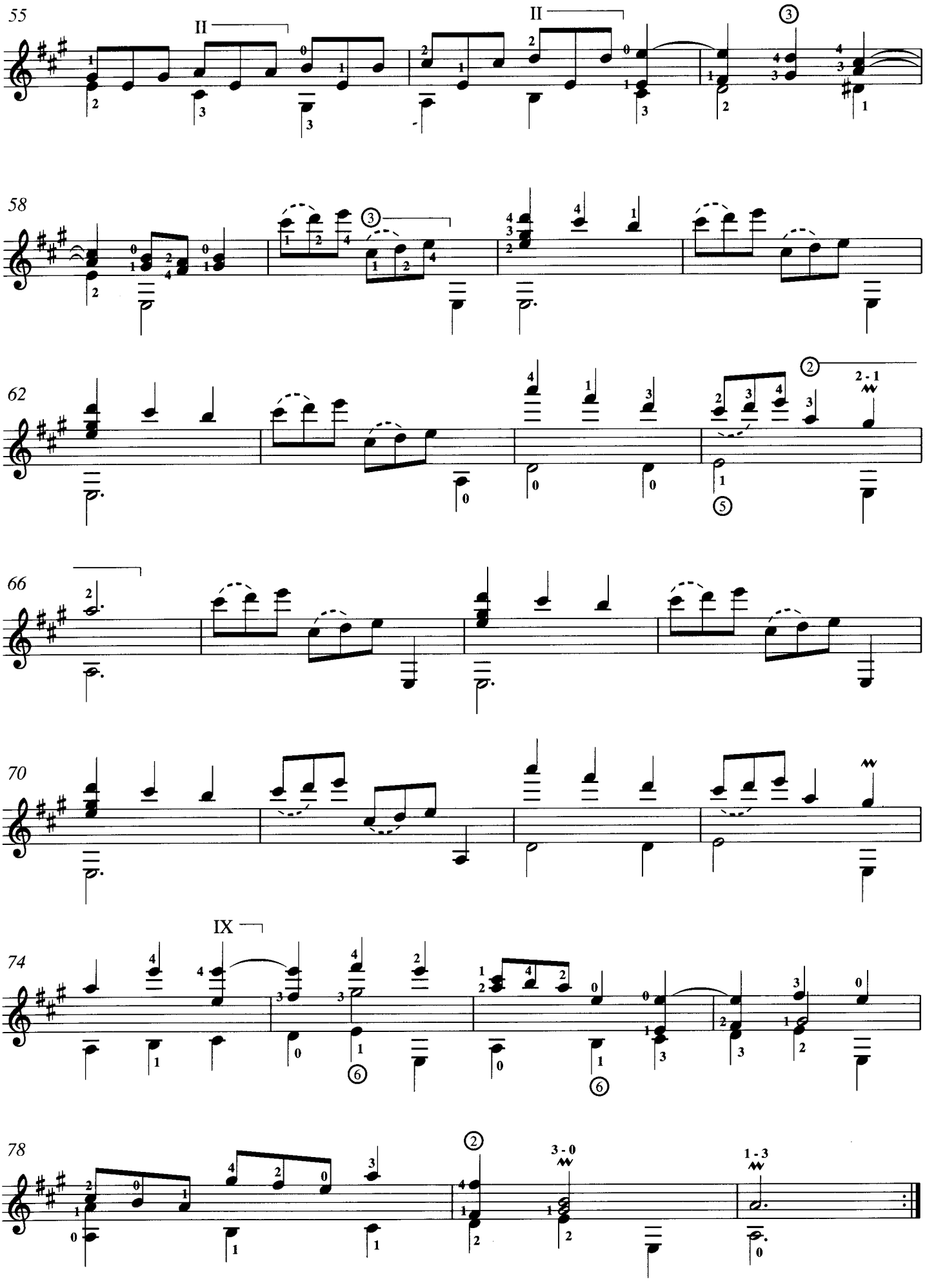
IV
VII
II
39
VII
II
II
II
0 - 2
43
II
4 - 2
47
51
4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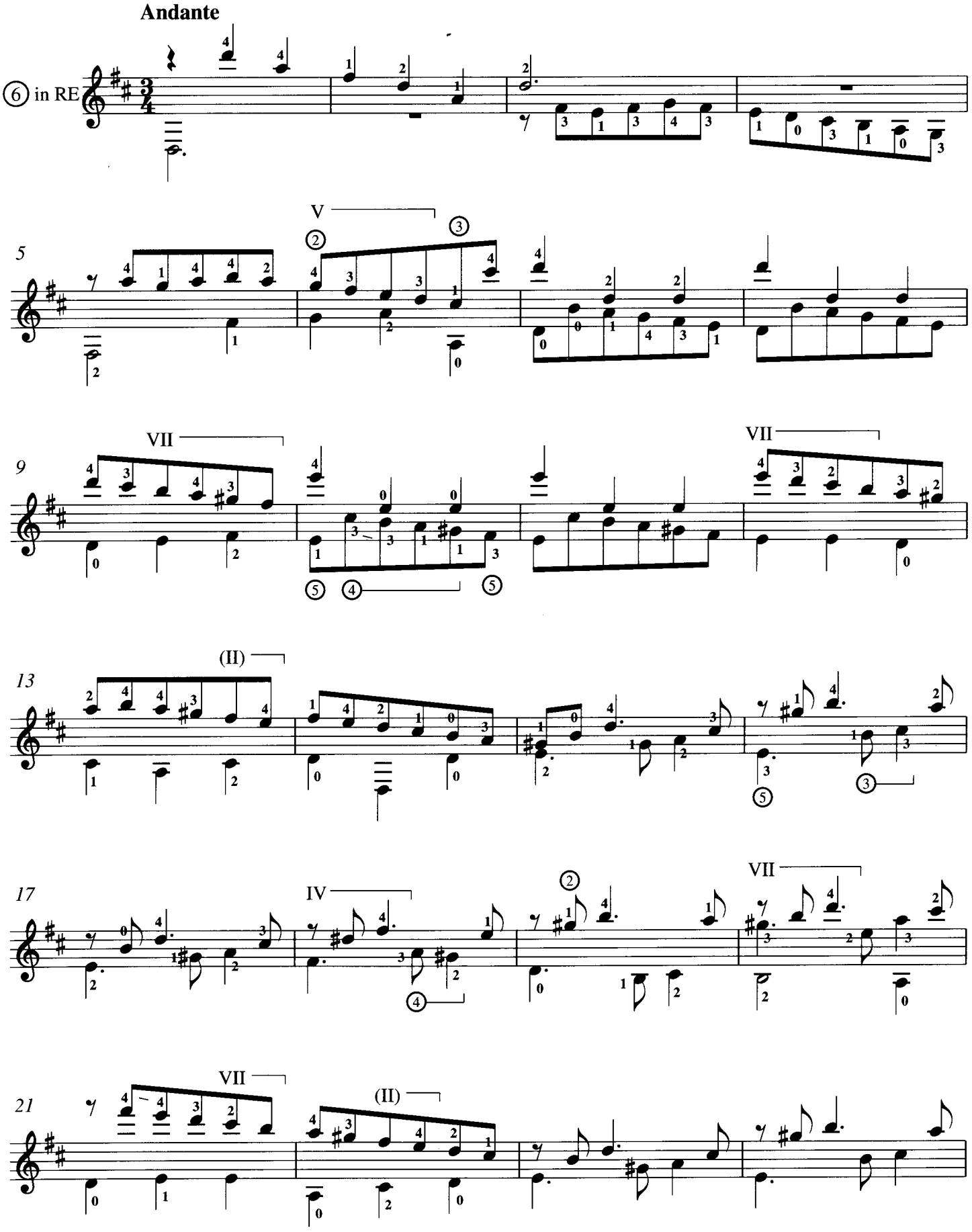
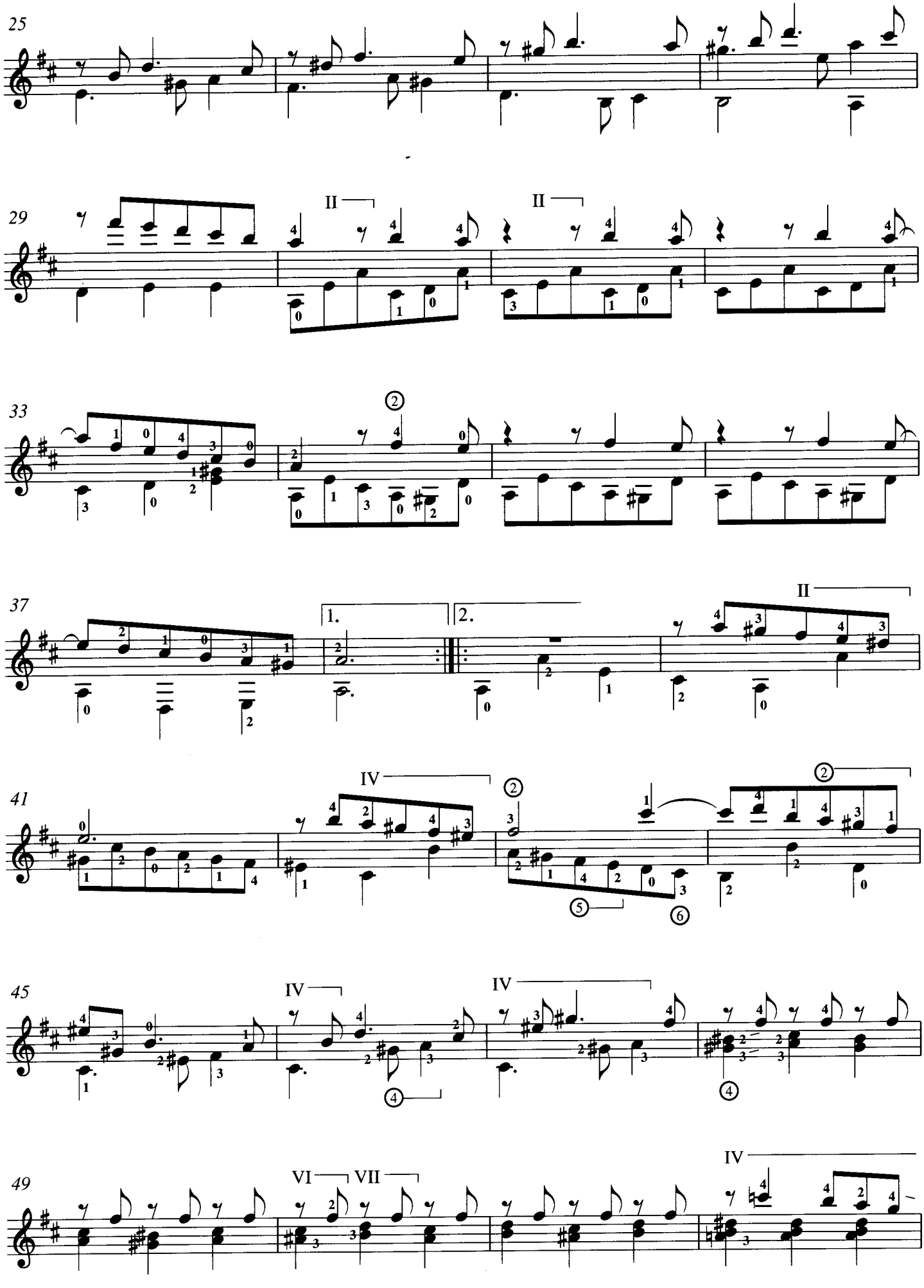
II
II
58
62
66
70
74
IX
78
3 - 0
1 - 3
2 - 1

SONATA K.472

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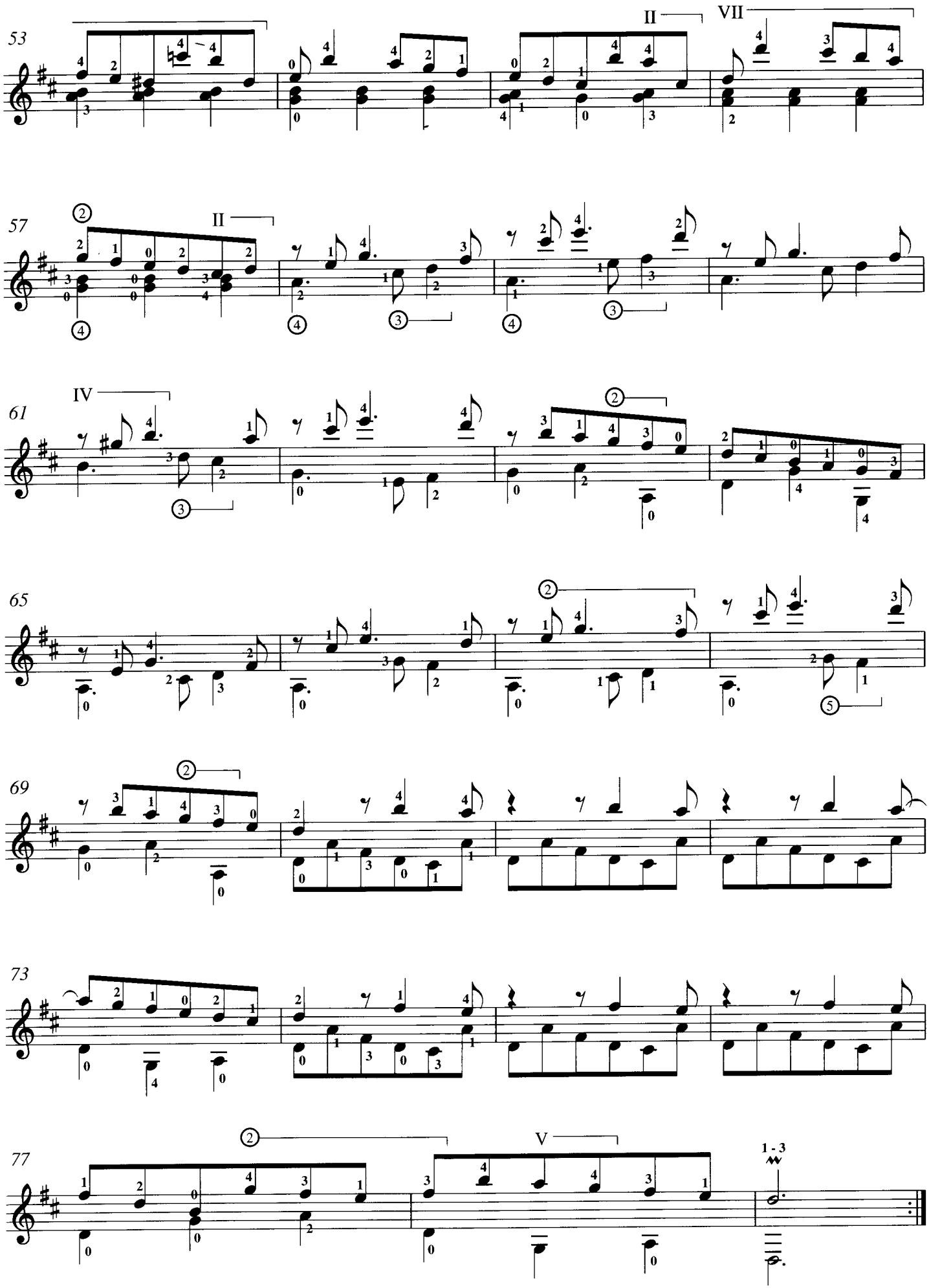
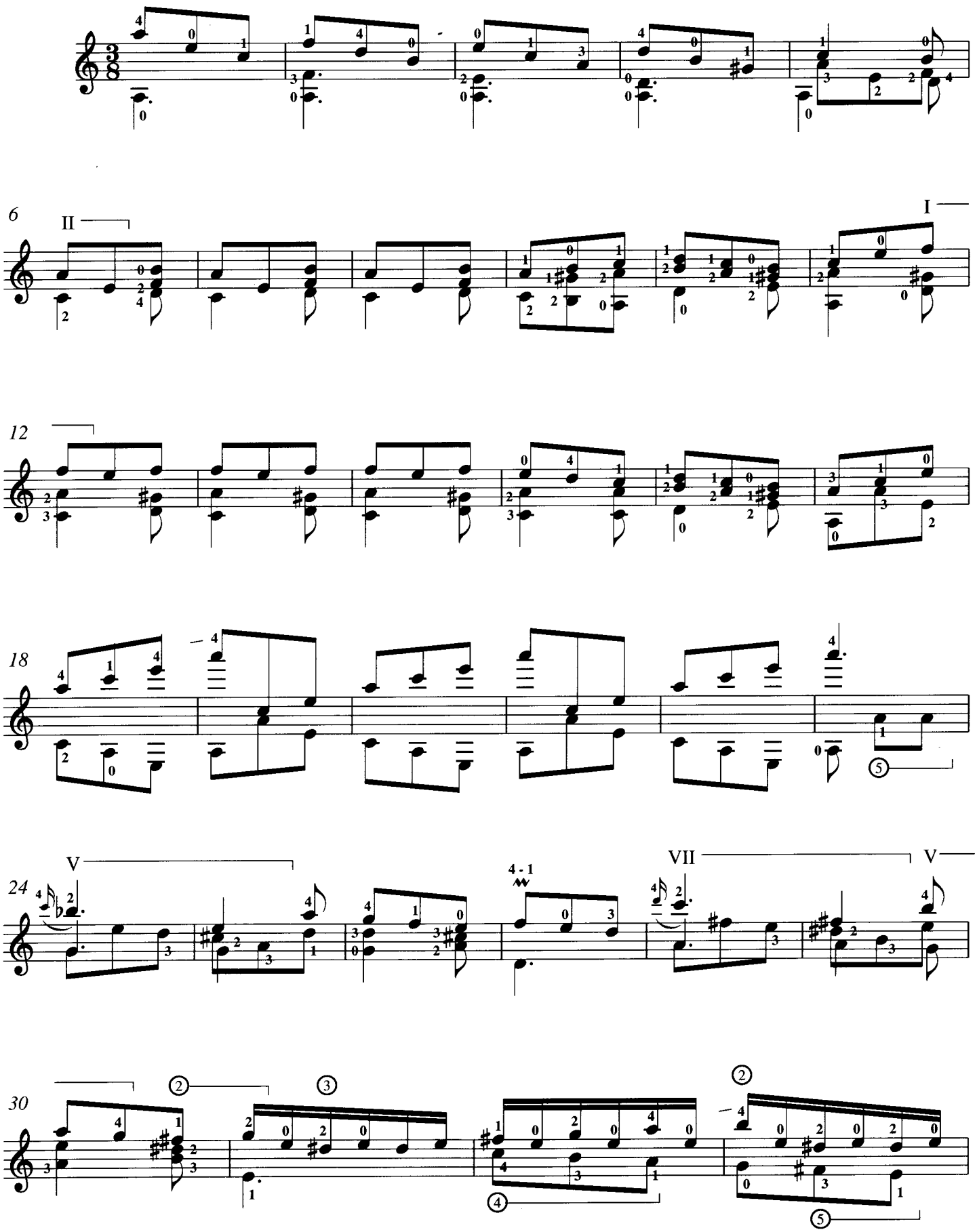
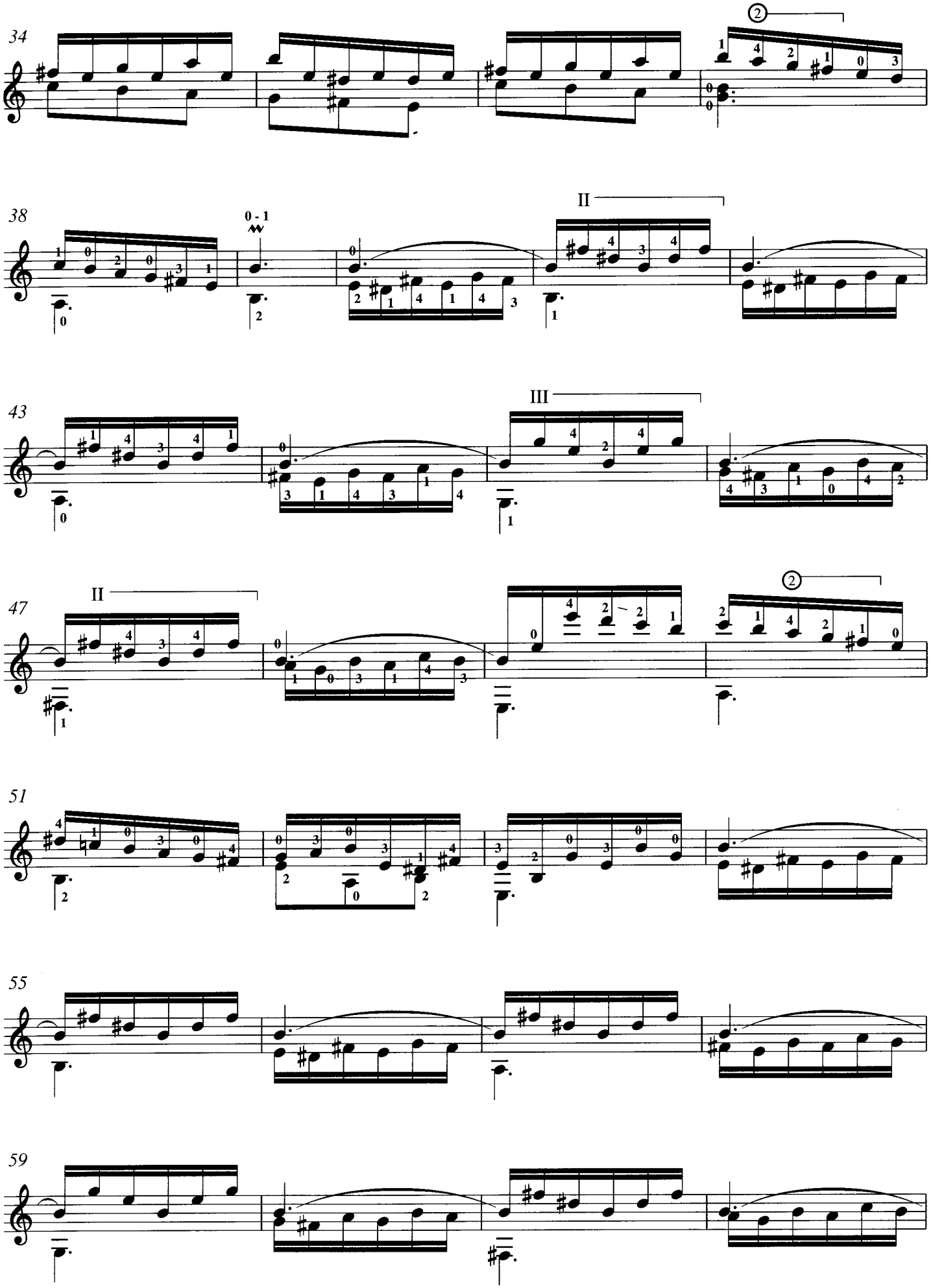
II
II
33
37
1.
2.
II
41
IV
45
IV
IV
49
VI
VII
IV


53
II
VII
57
II
61
IV
65
69
73
77
V
1 - 3

SONATA K.476

Allegro

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38
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II
43
III
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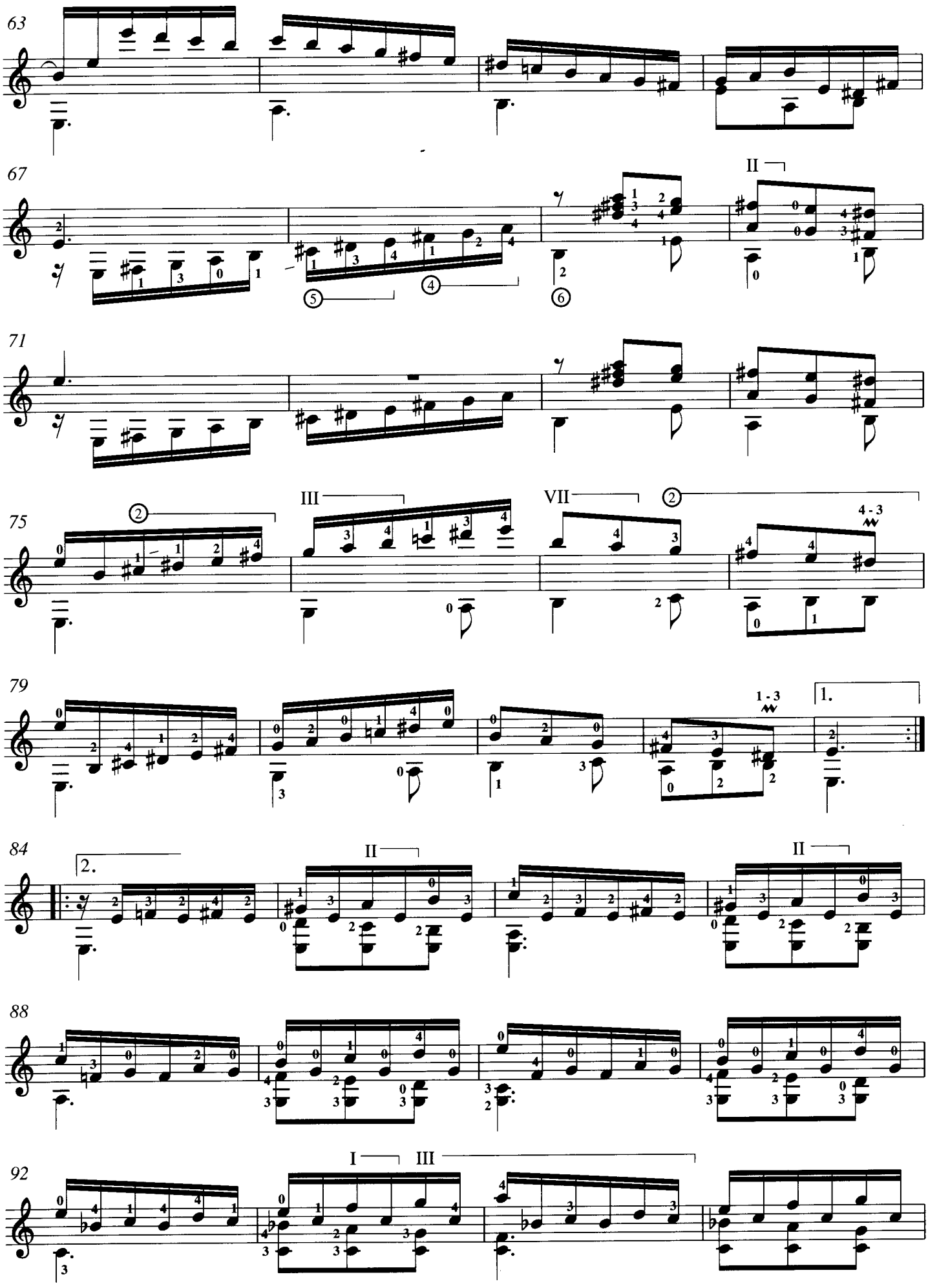
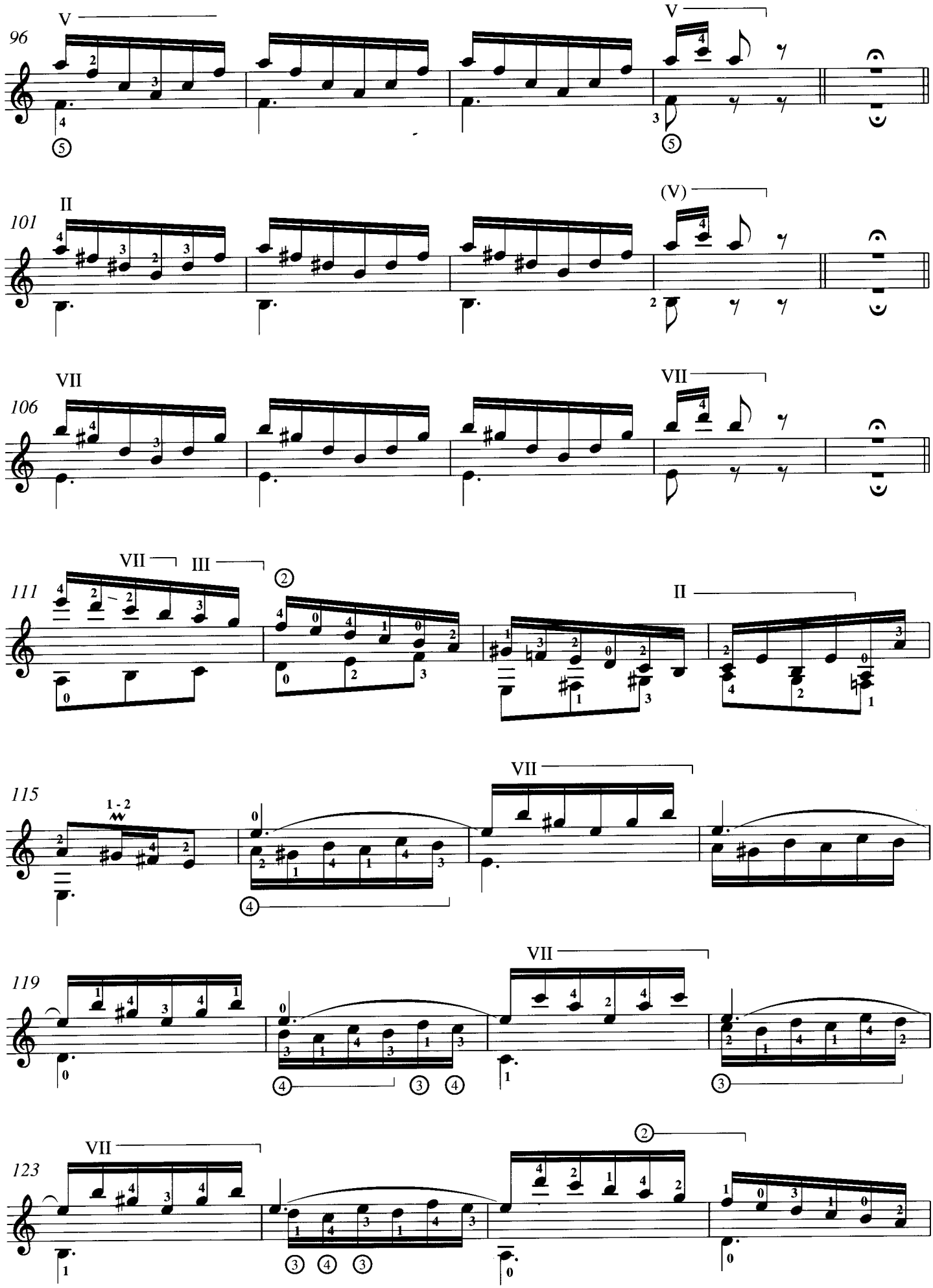
II
51
55
59


63
67
II
71
75
III
VII
2
4 - 3
79
1 - 3
1.
84
2.
II
II
88
92
I
III


96
V
V
101
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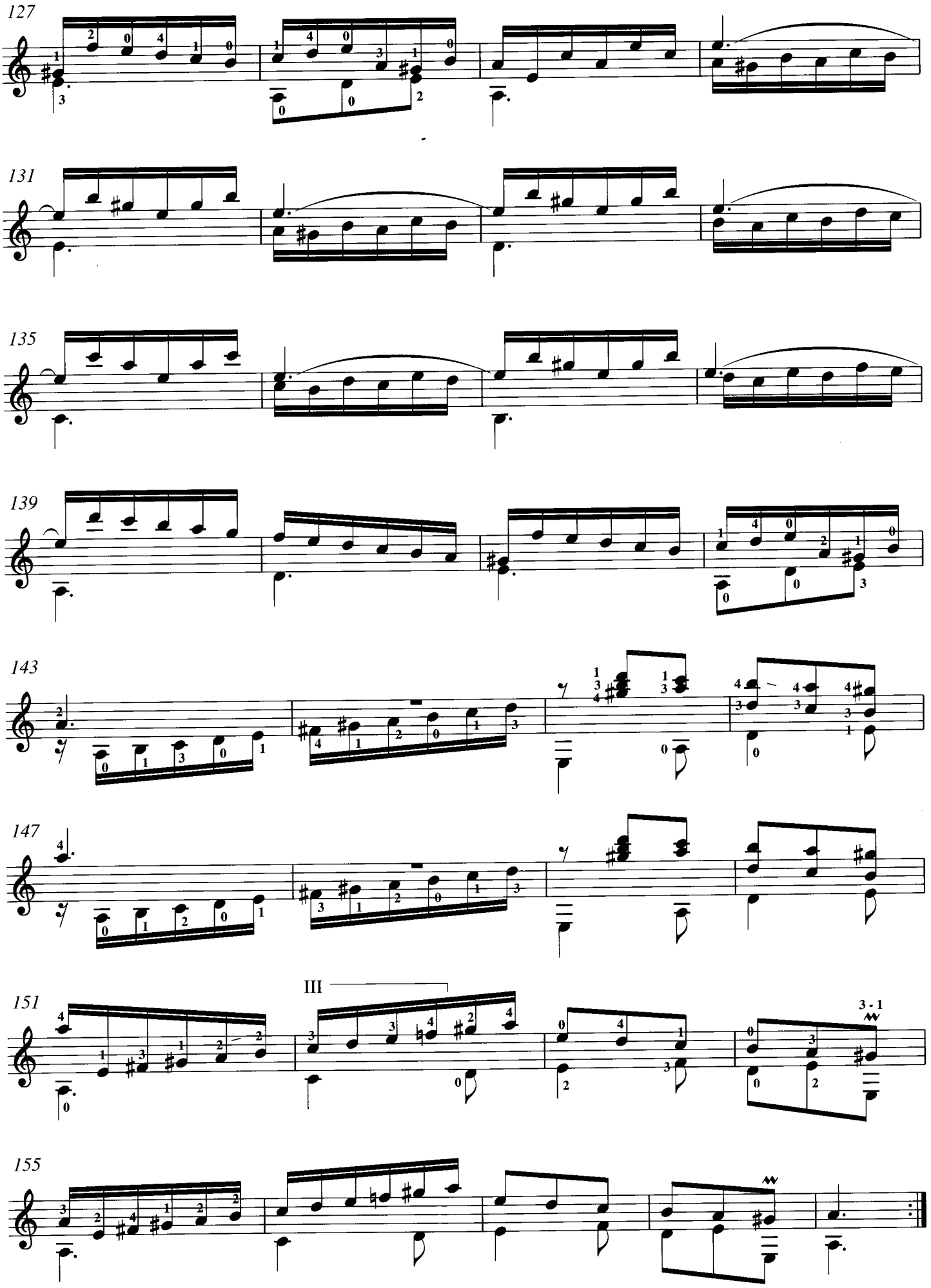
(V)
106
VII
VII
111
VII
III
II
115
1 - 2
VII
119
VII
123
VII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III
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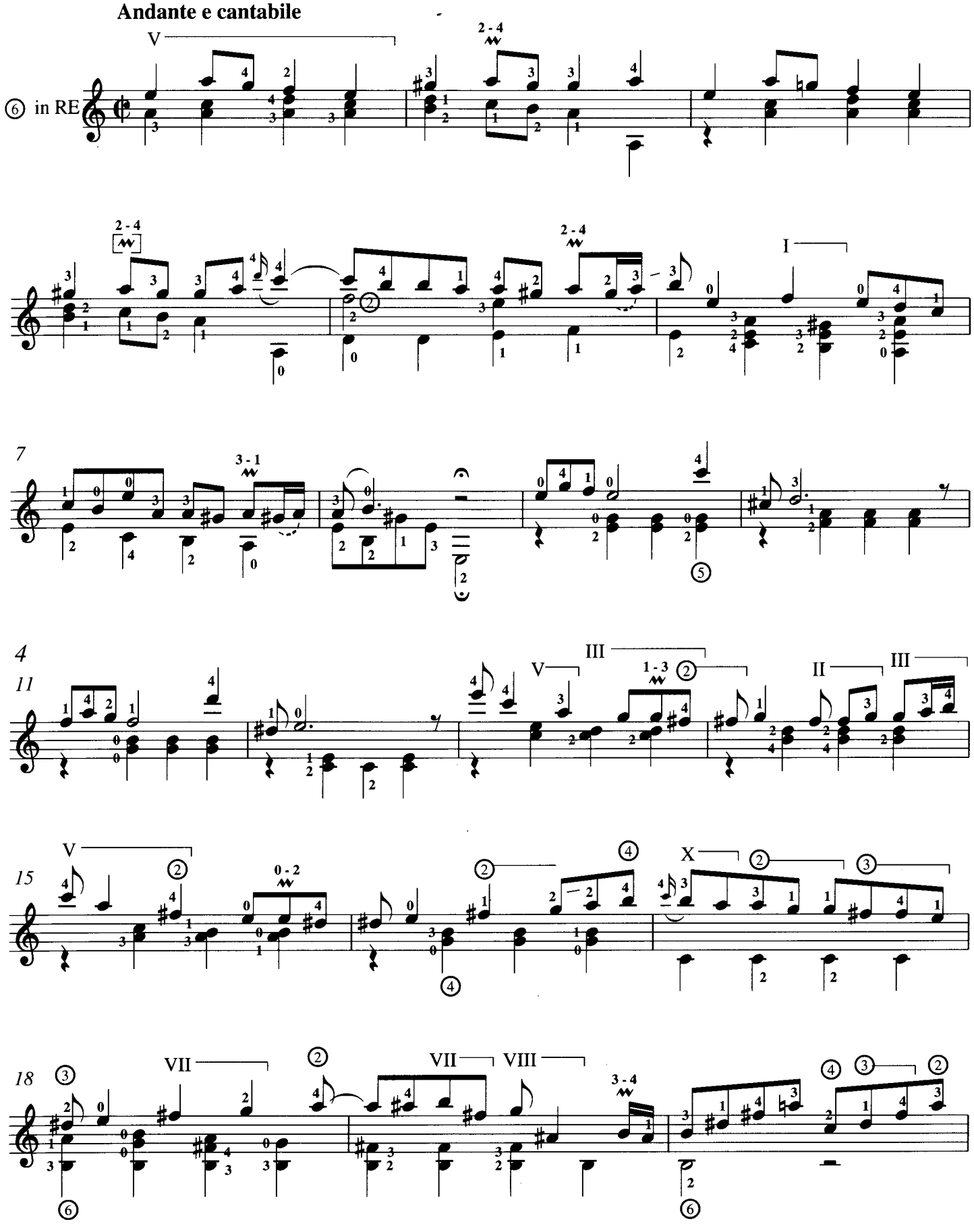
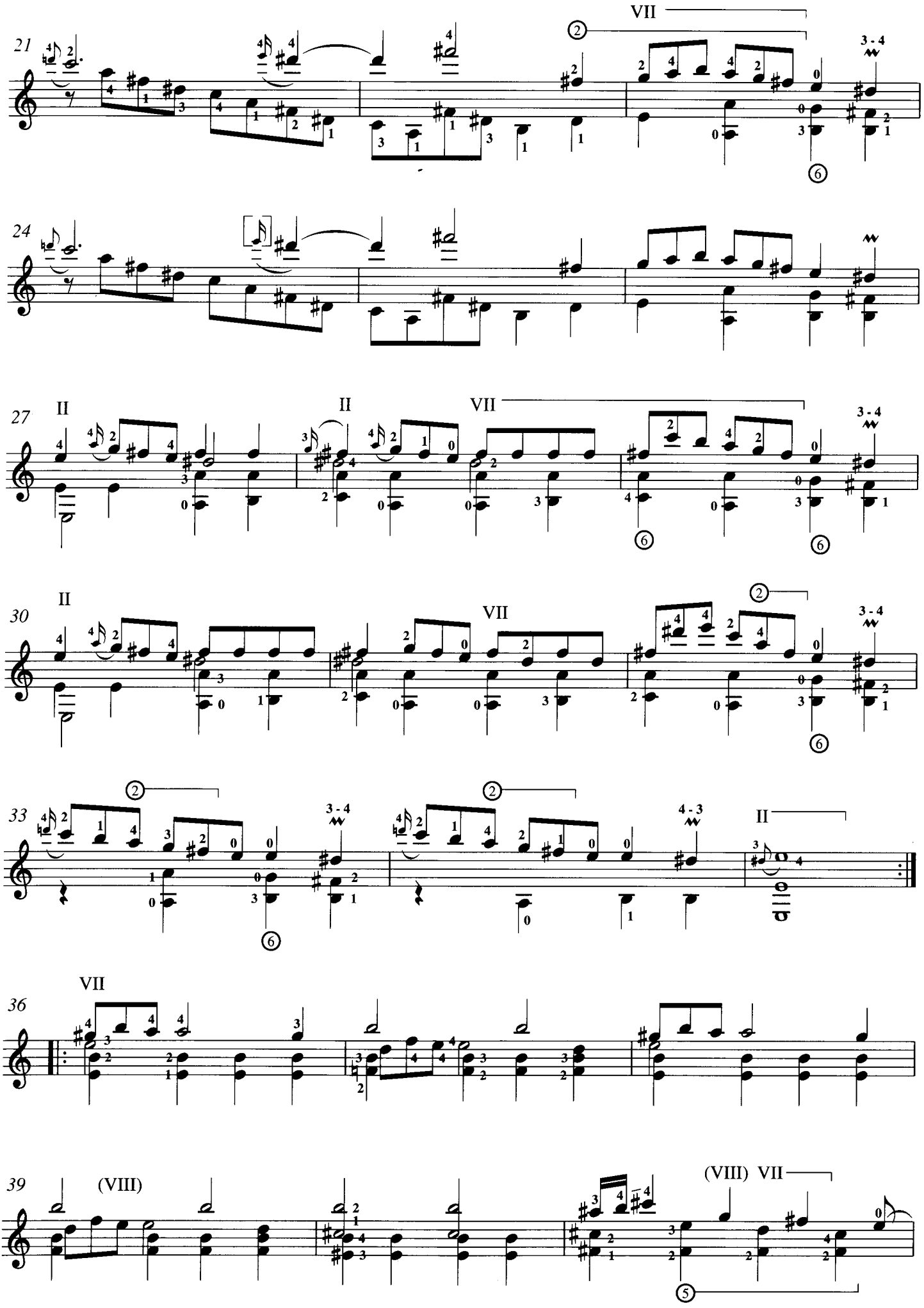
155

SONATA K.481




21
VII
3 - 4
24
27
II
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VII
3 - 4
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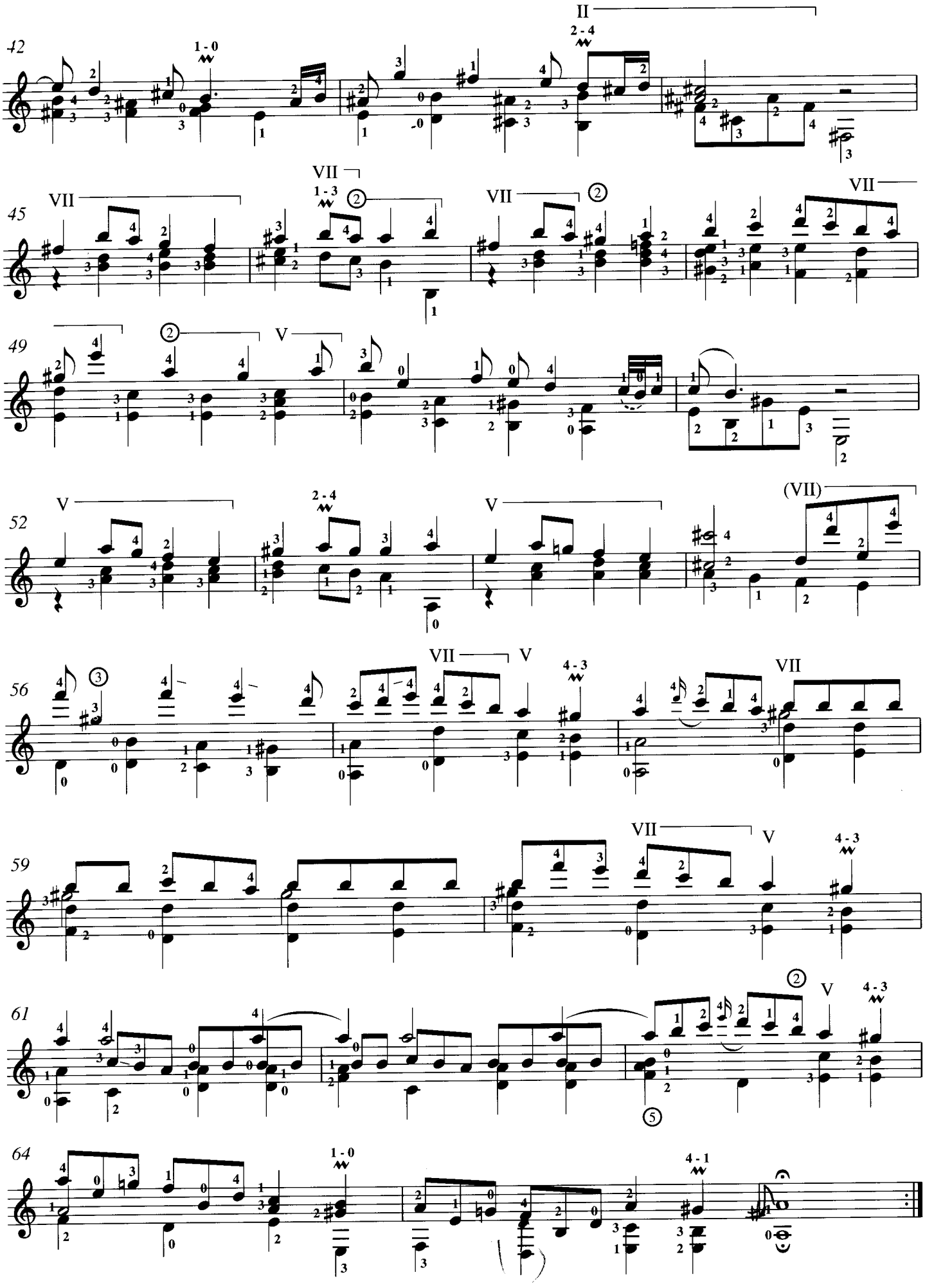
II
VII
3 - 4
33
3 - 4
4 - 3
II
36
VII
39
(VIII)
(VIII) VII


42
45
49
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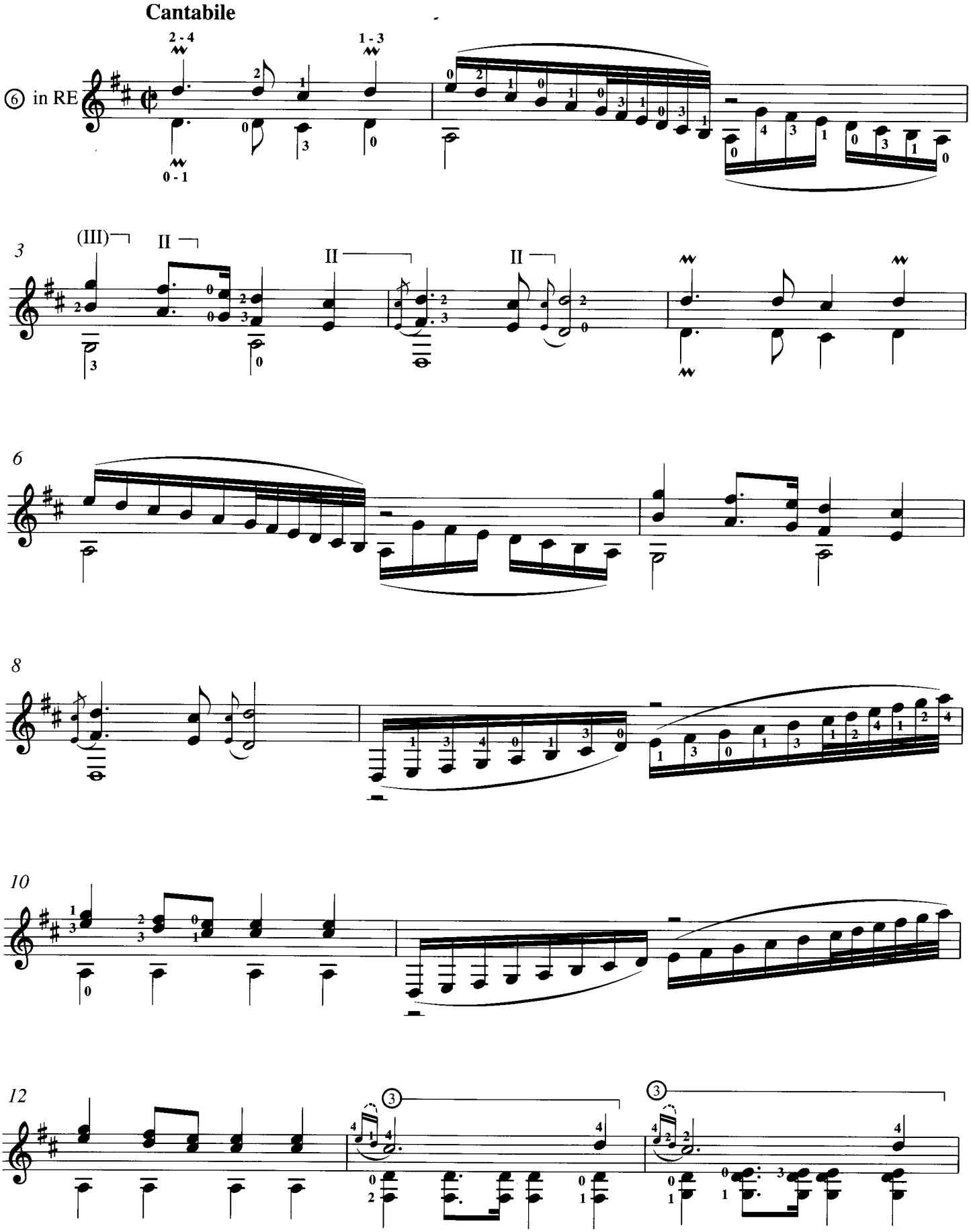
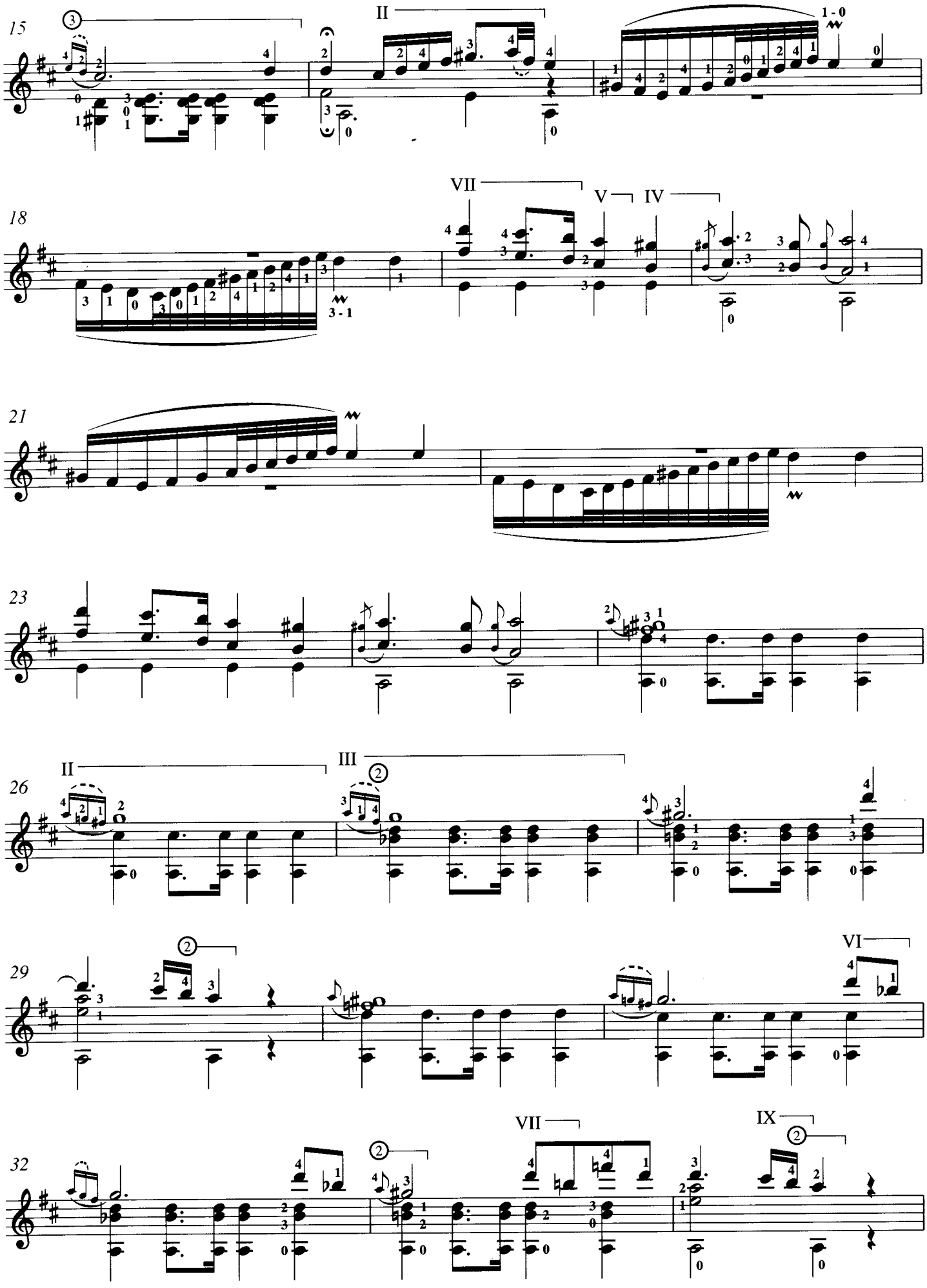
61
64
II
VII
V
(VII)
1 - 0
2 - 4
1 - 3
4 - 3
4 - 1

SONATA K.490

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II
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18
VII
V
IV
3 - 1
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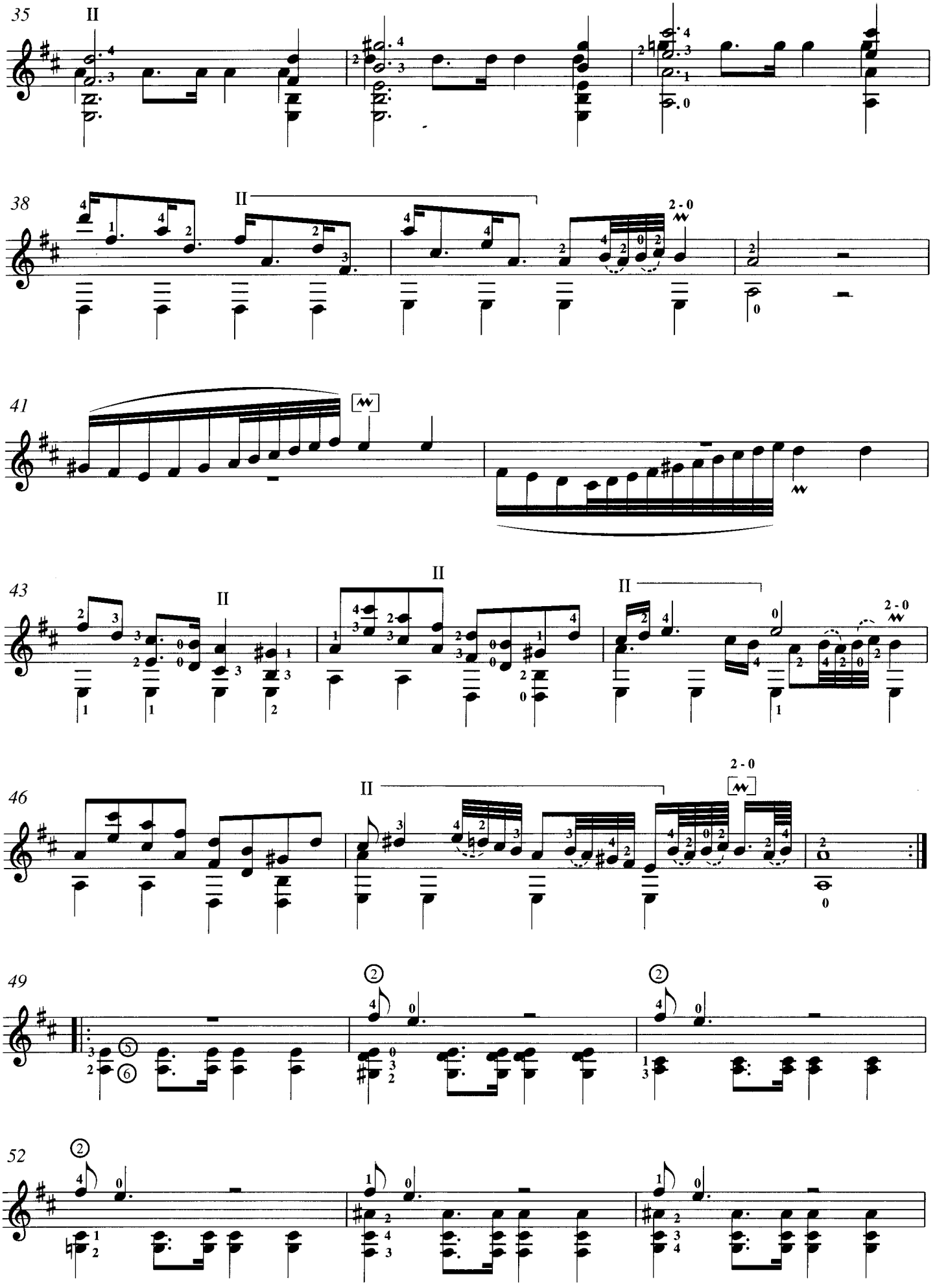
23
26
II
III
29
VI
32
VII
IX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II
38
II
2 - 0
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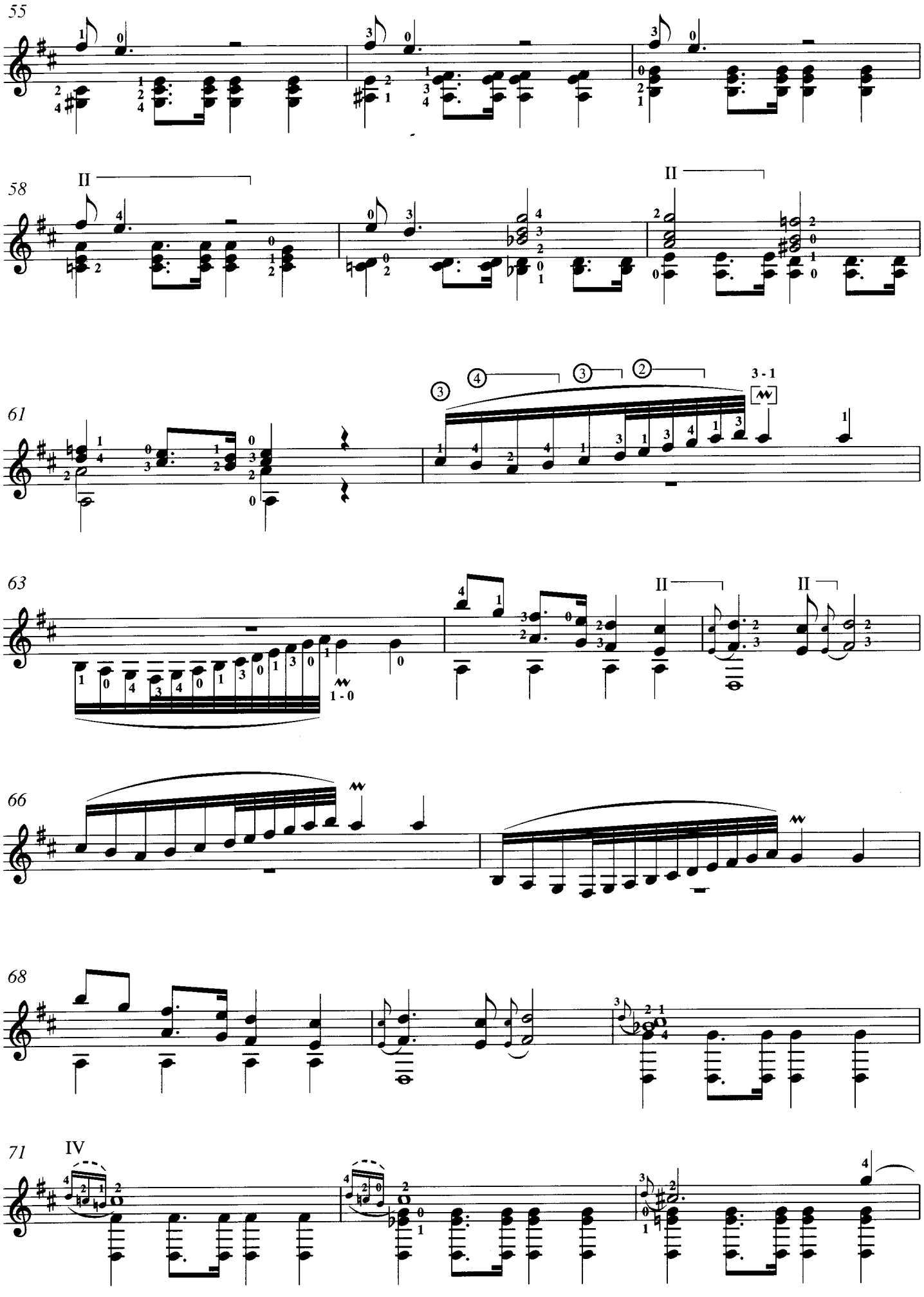
II
2 - 0
46
II
2 - 0
49
52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58
II
II
61
3 - 1
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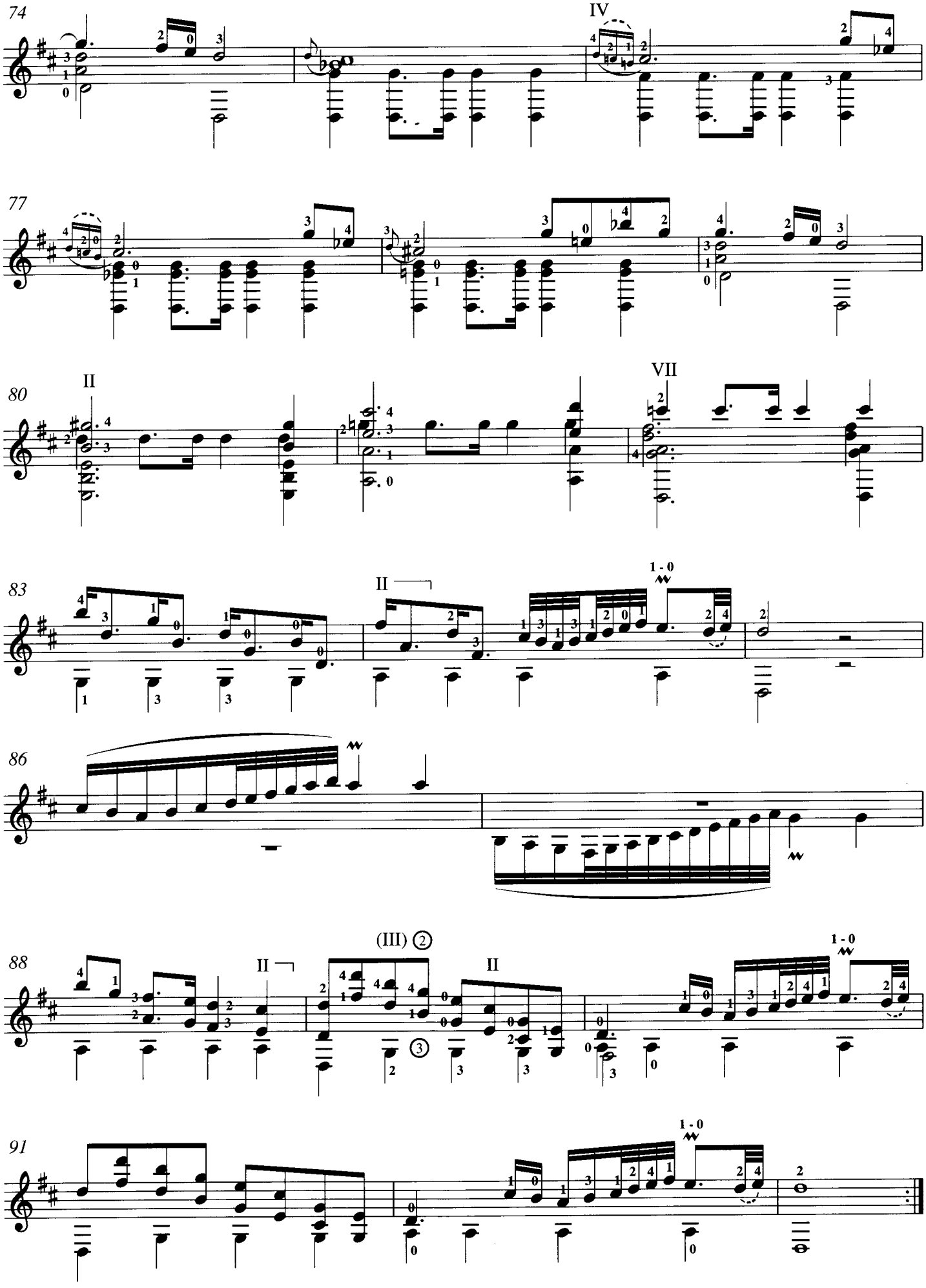
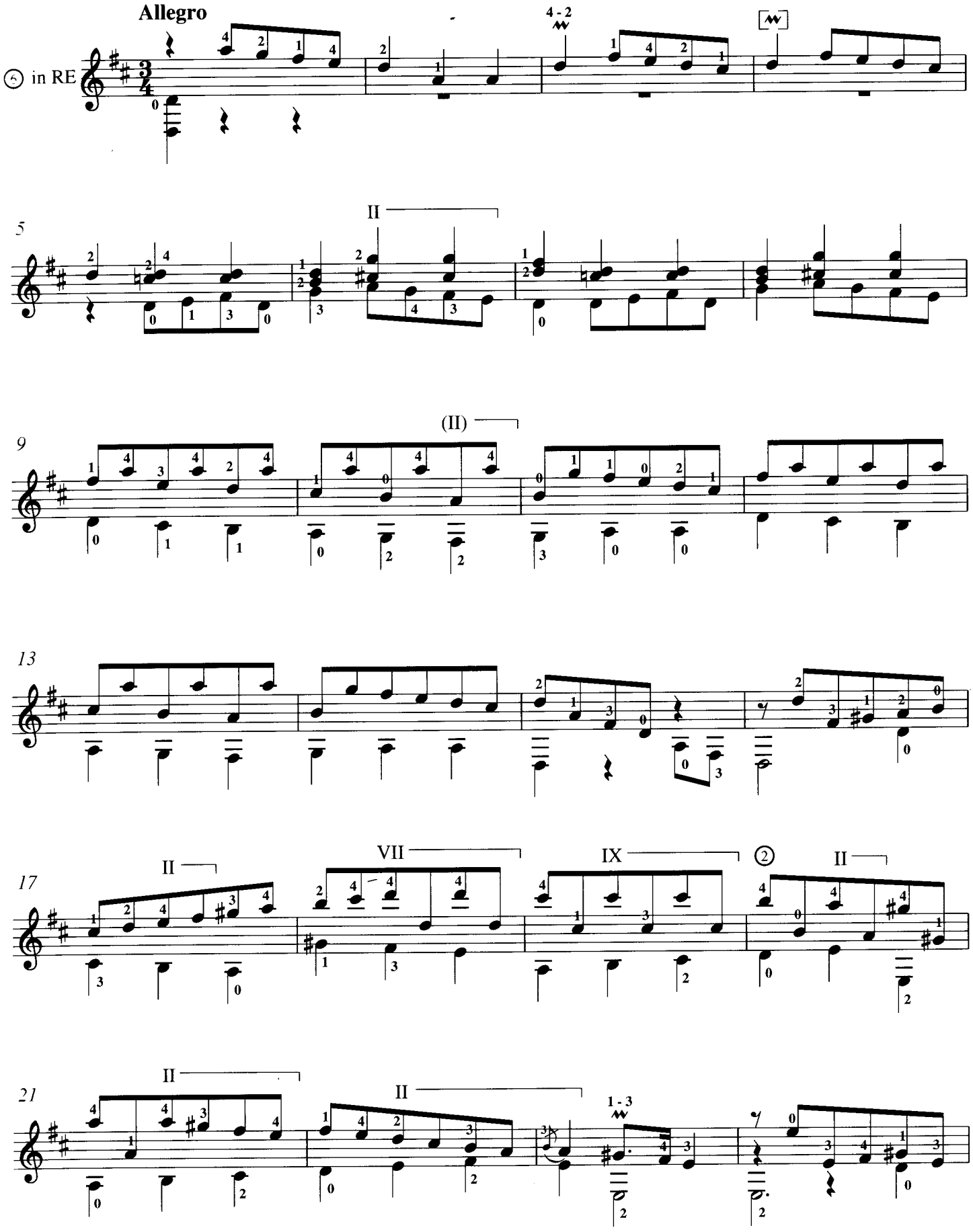
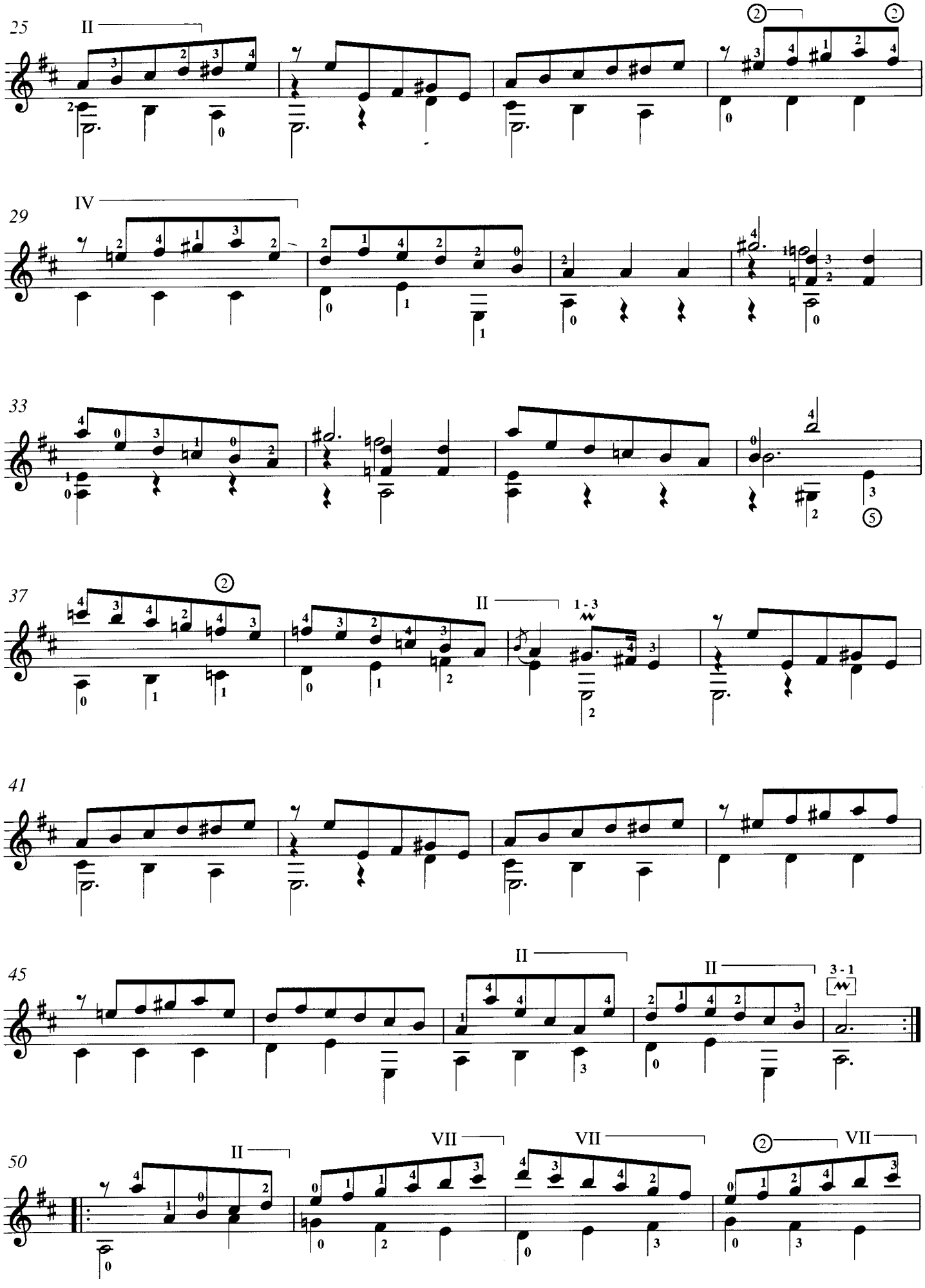
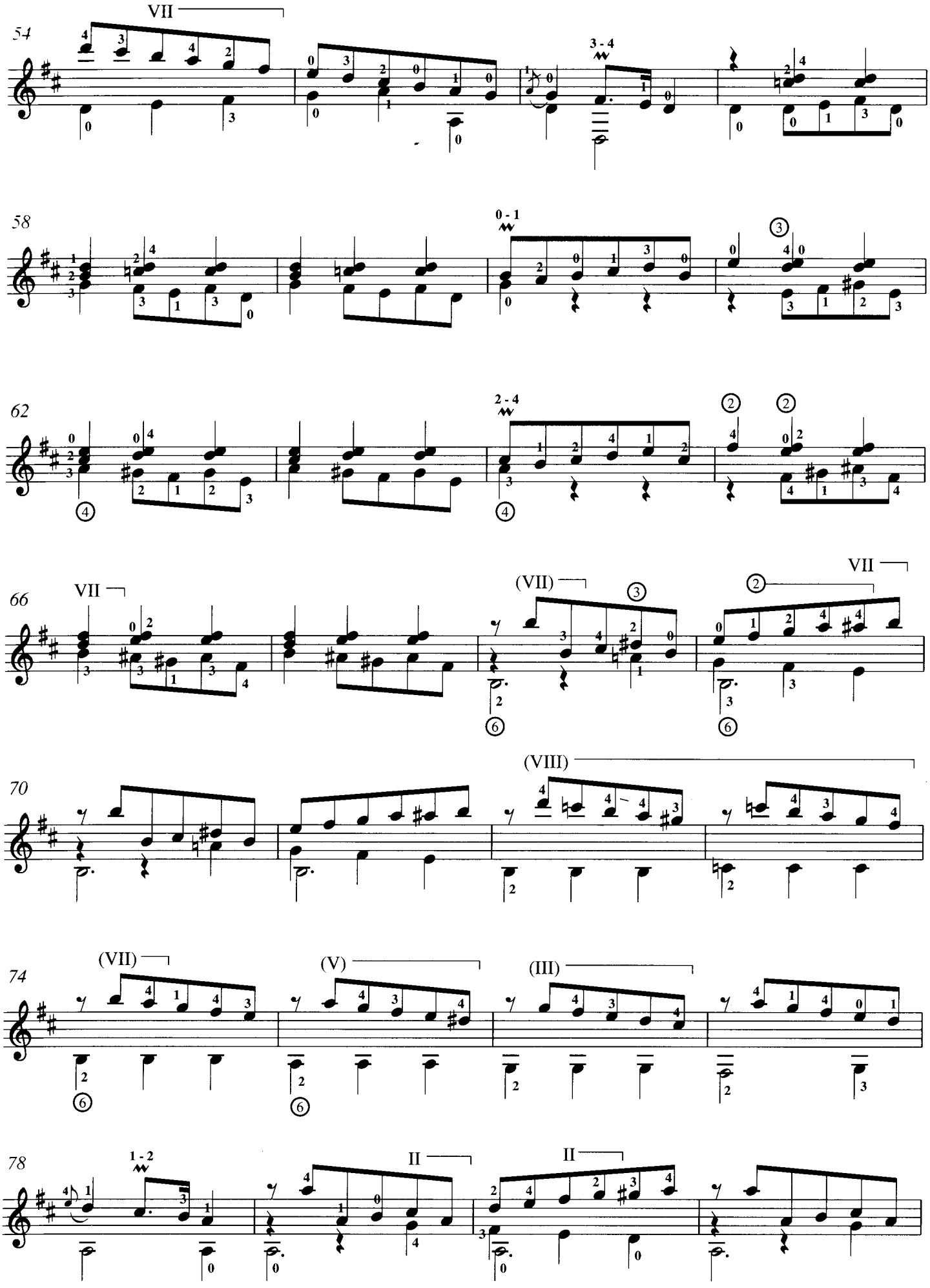
II
II
1 - 0
66
68
71
IV

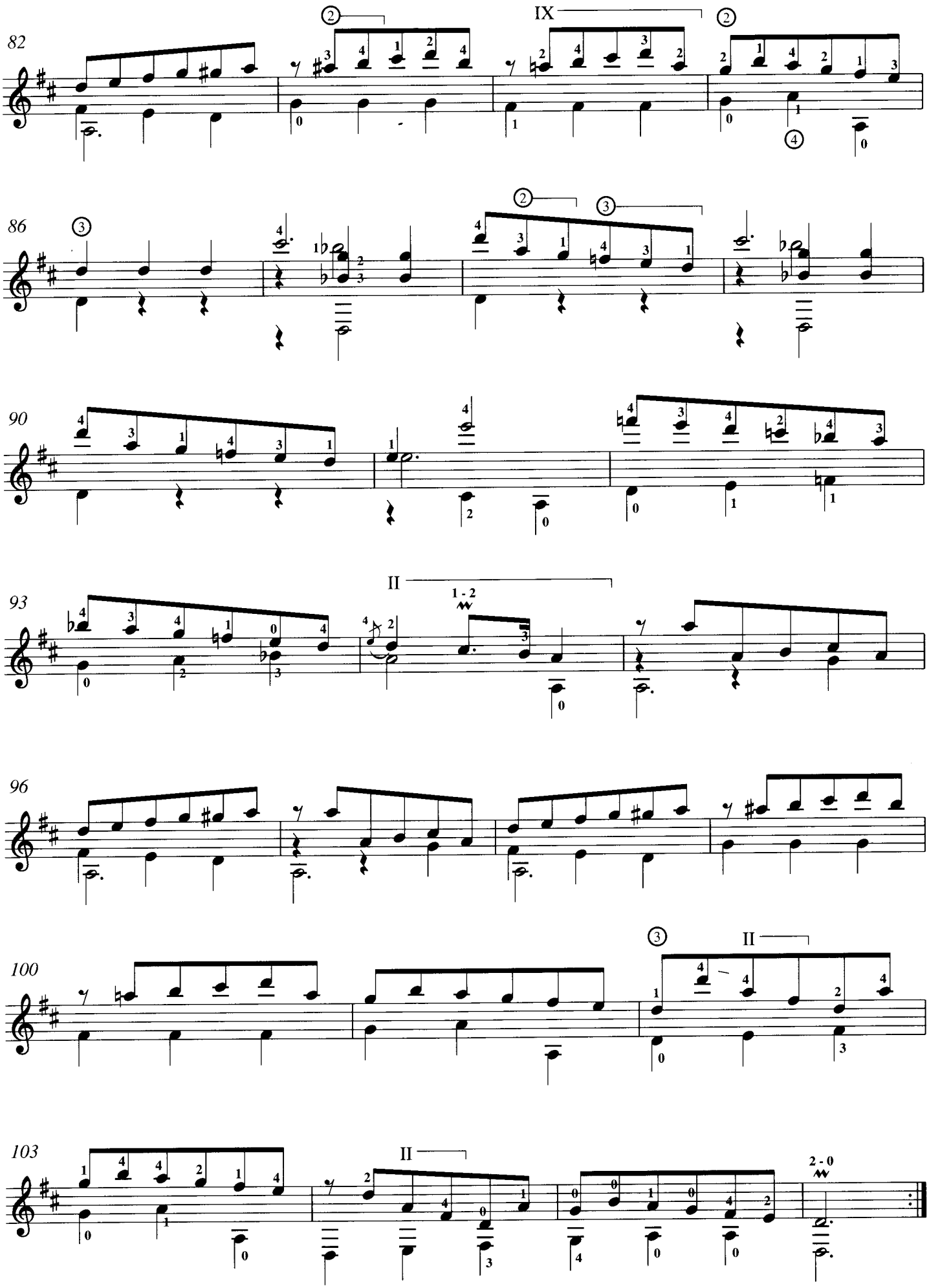

74
IV
77
80
II
VII
83
II
1 - 0
86
88
II
(III) ②
II
1 - 0
91
1 - 0

SONATA K.512




25
II
2
2
29
IV
33
37
2
II
1 - 3
41
45
II
II
3 - 1
50
II
VII
VII
2
VII


54
VII
3 - 4
58
0 - 1
62
2 - 4
66
VII
(VII)
VII
70
(VIII)
74
(VII)
(V)
(III)
78
1 - 2
II
II


82
IX
86
90
93
II
1 - 2
96
100
II
103
II
2 - 0

RACCOLTE E OPERE DIDATTICHE PER CHITARRA

ABLÓNIZ Miguel (1917)
1140 Album ricreativo n. 1.
1280 Album ricreativo n. 2.
1398 Album ricreativo n. 3.
1818 Album ricreativo n. 4.
1910 Album ricreativo n. 5.
1002 Arpeggi per la mano destra.
2350 Capriccio scioglidita.
2483 Chitarra polifonica.
1003 Esercizi essenziali per la mano sinistra.
1902 Imitando il granchio.
1004 Le scale diatoniche.
1677 Riscoperta dell'accordatura e della tastiera.

AGUADO Dionisio (1784-1849)
1290 Metodo per chitarra *(Gangi/Carfagna).*

AMULFI/GAGLIARDI
0096 La chitarra ritmica *(con due cassette).*

ANDREOLLI Mariano (1939)
1579 Corso preparatorio di chitarra.

BACH Johann Sebastian (1685-1750)
2263 1° libro - 12 pezzi *(Ablóniz).*
2307 2° libro - 12 pezzi *(Ablóniz).*
2380 Le 4 suite per liuto *(Antonioni/Gangi/Carfagna).*

BEATLES
0078 Beatles per chitarra fingerpicking *(Pelosi) (con cassetta).*

BIASUTTO Ciro (1951)
0094 La chitarra flamenca *(con cassetta).*

BISCALDI Luigi (1962)
Esercizi speciali di virtuosismo:
2864 - volume 1°.
3155 - volume 2°.

CARCASSI Matteo (1792-1853)
1325 6 capricci op. 26 *(Azpiazu).*
Metodo per chitarra op. 59 *(Balestra):*
1851 - volume 1°.
1852 - volume 2°.
1143 25 studi melodici e progressivi op. 60 *(Proakis).*

CARFAGNA Carlo (1940)
1178 Raccolta di musiche per chitarra.

CARULLI Ferdinando (1770-1841)
Metodo completo *(Lenzi Mozzani):*
1149 - parte prima.
1150 - parte seconda.
1151 - parte terza.
1152 - volume unico.
2180 18 piccoli pezzi op. 211 *(Carfagna).*
1407 24 preludi dall'op. 114 *(Tonazzi).*
1953 14 sonatine facili *(Carfagna).*

CHIERICI/FACCHINETTI
1384 Invito alla chitarra flamenca.

COSTE Napoléon (1806-1883)
1371 25 studi op. 38 *(Gilardino).*

D'AGOSTINO Peppino (1956)
0079 Metodo per chitarra flat-picking, country & bluegrass *(con due dischi).*

DEDEROS M. (1908-1987)
1201 Invito alla chitarra.

DEGNI Vincenzo (1911)
Lo studio della chitarra classica:
1189 - volume 1°.
1698 - volume 2°.

DELL'ARA Mario (1943)
2881 Manuale di storia della chitarra *(vol. 1° - La chitarra antica, classica e romantica).*

DIABELLI Anton (1781-1858)
1359 Studi op. 39 *(Cimma).*

DI GIOVANNI Francesco (1952)
3118 Lo sviluppo della tecnica chitarristica.

DOWLAND Robert (1591-1641)
Varietie of lute-lessons *(Duarte/Poulton):*
1591 - volume 1° (Corantos).
1592 - volume 2° (Almaines).
1693 - volume 3° (Voltes).
1820 - volume 4° (Fantasias).
1935 - volume 5° (Galliards).
2070 - volume 6° (Pavins).

ESTARELLAS Gabriel (1952)
3270 Iberia 1990 (otto fantasie di autori spagnoli).

GANZ Paolo (1957)
0098 Basi blues *(con cassetta).*

GARZIA Pasqualino (1934)
1335 10 lezioni sul legato.

GILARDINO Angelo (1941)
2323 La tecnica della chitarra.
2882 Manuale di storia della chitarra *(volume 2° - La chitarra moderna e contemporanea).*
Studi di virtuosità e di trascendenza:
2370 - prima serie (1/12).
2480 - seconda serie (13/24).
2545 - terza serie (25/36).
2824 - quarta serie (37/48).
3080 - quinta serie (49/60).

GIULIANI Mauro (1781-1829)
1710 Giulianate op. 148 *(Smiroldo).*
1248 Le papillon op. 50 *(Quattrocchi).*
1105 Metodo per chitarra op. 1 *(Caliendo).*
2048 6 preludi op. 83 *(Carfagna).*
1354 24 studi op. 48 *(Gangi/Carfagna).*
2410 Studi op. 51 *(Carfagna).*
2306 24 studi op. 100 *(Carfagna).*
1333 Studi op. 111 *(Quattrocchi).*

JOPLIN Scott (1868-1917)
0083 Il ragtime di Scott Joplin *(Bocini).*

LEGNANI Luigi (1790-1877)
2298 36 capricci op. 20 *(Gangi/Carfagna).*
2240 6 capricci op. 250.

MANFREDINI Gae (1956)
0095 Fraseggio ed improvvisazione nella chitarra rock *(con due cassette).*

MORONE Francesco (1956)
0085 Metodo per chitarra blues *(con cassetta).*

MOZART Wolfgang Amadeus (1756-1791)
1799 Mozartiana *(Storti).*

MOZZANI Luigi (1869-1943)
1095 6 capricci.
1213 Esercizi di tecnica superiore.
1056 8 pezzi.

PAGANINI Niccolò (1782-1840)
1958 26 composizioni originali *(Quattrocchi).*

PALLADINO Carlo (1910)
480 Antologia didattica.
471 Metodo moderno per chitarra.
473 Primo saggio del chitarrista.

PAPARARO Guglielmo (1939)
1141 La tecnica degli arpeggi.

PILI Salvatore (1933)
1229 Il chitarrista moderno.

RICCHI Modesto (1904)
591 Metodo completo per lo studio della chitarra.

ROSSI Abner (1908-1987)
2275 30 divertimenti musicali.
1907 Il chitarrista classico.
2223 30 melodie per il corso preparatorio.
2118 Pagine musicali.
3133 15 pezzi facili.
2160 Tecnica avanzata.

SAGRERAS Julio S. (1879-1942)
1198 Le prime lezioni di chitarra.
1212 Le seconde lezioni di chitarra.
1246 Le terze lezioni di chitarra.
1323 Le quarte lezioni di chitarra.
1447 Le quinte lezioni di chitarra.
1528 Le seste lezioni di chitarra.

SCHININÀ Luigi (1906)
1258 Accordi e cadenze.
1145 Tutte le scale per chitarra.

SOR Fernando (1778-1839)
2148 Est-ce bien ça? op. 48 *(Saldarelli).*
2181 32 minuetti *(Gangi/Carfagna).*
2520 4 sonate op. 14, 15/b, 22 e 25 *(Carfagna).*
Studi per chitarra *(Gangi/Carfagna):*
1367 - volume 1° (op. 60 e 31).
1368 - volume 2° (op. 35, 6 e 29).
2548 - volume 3° (op. 44 e 45).

STERZATI Umberto (1909-1972)
1088 Acquerelli padani.
1094 6 studi divertimento.

STORTI Mauro (1937)
Il primo repertorio del chitarrista:
1281 - volume 1°.
1880 - volume 2°.
1606 Jeux d'enfants.
1372 10 miniature slave.

TÁRREGA Francisco (1852-1909)
Opere per chitarra *(Gangi/Carfagna):*
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