PRACTICAL ASPECTS OF PLAYING DOMENICO SCARLATTI'S
KEYBOARD SONATAS ON THE GUITAR, A LECTURE
RECITAL, TOGETHER WITH THREE RECITALS
OF SELECTED WORKS BY W.A. MOZART,
M. PONCE, A. VIVALDI, J.S.BACH,
J. TURINA AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Michael O. Quantz, B.M., M.M.
Denton, Texas
May, 1994
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Quantz, Michael O. Practical Aspects of Playing
Domenico Scarlatti's Keyboard Sonatas on the Guitar. A
Lecture Recital, Together with three Recitals of Selected
Works by W. A. Mozart, M. Ponce, A. Vivaldi, J. S. Bach, J.
Turina and Others. Doctor of Musical Arts (Performance),
May, 1994, 149 pp., 3 tables, 60 examples, 9 arrangements
for guitar, works consulted, 47 titles.

The ornamentation in the keyboard sonatas by Domenico
Scarlatti is investigated in light of evidence from late
seventeenth and early eighteenth century Spanish treatises
and collections. Additionally, calligraphic and statistical
evidence from the earliest known manuscripts and printed
source for the keyboard sonatas is explored. The study is
focused on three ornaments--the appoggiatura, trill, and
tremulo--and concludes that: the appoggiaturas in this
repertoire were short unless cadential or present in a
cantabile tempo, in which case they could be one-third to
two-thirds the value of the resolution note; trills were
begun on the main note unless preceded by a grace note;
tremulo was usually an alternation of a main note with its
lower neighbor note and this ornament is normally indicated
at points of harmonic prolongation.

The last chapter discusses general approaches to
arranging these works for the guitar and the specific
influence of ornamentation on the performance of the sonatas on guitar. Details from eight sonatas arranged for the guitar are used to exemplify the conclusions of the research.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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North Texas State University
School of Music

Graduate Recital

MICHAEL QUANTZ, Classical Guitar

Monday, April 22, 1985 6:30 p.m. Concert Hall

Lute Suite BWV 997. . . . . . . . . . . . . . . . . . . J. S. Bach (1685-1750)
  Prelude
  Fuga
  Sarabande
  Gigue
  Double

Variazioni sul "Nel cor piu," Op. 16 . . . . . . Luigi Legnani (1790-1877)
  Introduction
  Theme
  Variations I-VIII
  Largo cantabile
  Variation X
  Coda

Intermission

Quatre Pieces Breves. . . . . . . . . . . . . . . . . . . Frank Martin (1890-1974)
  Prelude
  Air
  Plainte
  Comme un Gigue

Sonata Romantica. . . . . . . . . . . . . . . . . . . Manuel Ponce (1882-1948)
  I Allegro moderato

Tarantella. . . . . . . . . . . . . . . . . . . . . . . M. Castelnuovo-Tedesco (1895-1968)

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
North Texas State University
School of Music

presents

MICHAEL QUANTZ

in a Classical Guitar Recital
assisted by Christina Long, piano

Monday, August 4, 1986 at 8:15 p.m. in the Concert Hall

Enrique Granados ............... Three Spanish Dances
   No. 1, Minuetto
   No. 12, Arabesca
   No. 3, Zarabanda
   (arr. Barrueco)

M. Castelnuovo-Tedesco ........... Sonata
   Allegro con spirito
   Andantino, quasi canzone
   Tempo di Minuetto
   Vivo ed energico

Intermission

Manuel Ponce ..................... Concierto del Sur
   Allegro moderato
   Andante
   Allegro festivo

presented in partial fulfillment
for the Degree of Doctor of Musical Arts
University of North Texas

College of Music

presents

A Graduate Recital

MICHAEL QUANTZ, guitar
accompanied by
Gregory Barnett, Paul LeBlanc, and Polly Maynard

Monday, March 23, 1992  8:15 p.m.  Concert Hall

Concerto, Opus 3, No. 8
   Allegro
   Largo e Spiritoso
   Allegro

Viennese Sonata, No. 1
   Allegro
   Minuetto
   Adagio
   Rondo

Italian Concerto, BWV 971
   Allegro
   Andante
   Presto

- Brief Intermission -
Capriol Suite
- Basse Danse
- Pavan
- Tordion
- Branles
- Pied-en-l'air
- Mattachins

Peter Warlock
trans. Stanley Yates

Danzas Gitanas
- Zambra
- Invocacion
- Seguilla

Joaquin Turina
trans. Stanley Yates

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
University of North Texas
College of Music

presents

A Graduate Lecture Recital

MICHAEL QUANTZ, guitar
assisted by
Stanley Yates, guitar

Monday, November 29, 1993  6:15 pm  Recital Hall

PRACTICAL ASPECTS OF PLAYING DOMENICO SCARLATTI'S
KEYBOARD SONATAS ON THE GUITAR:
ORNAMENTATION AND TRANSCRIPTION

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Sonata, K. 141  ..................................................  D. Scarlatti
Arranged for two guitars

Sonata ................................................................. Santiago de Murcia
Allegro

Sonata, K. 291  ..................................................  D. Scarlatti
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Sonata, K. 262

Presented in partial fulfillment of the
requirements for the degree of
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CHAPTER I

INTRODUCTION

Domenico Scarlatti's keyboard sonatas (hereafter referred to as the sonatas) have been an established part of the guitarist's repertoire for many years, traditionally appearing as small encore pieces in concert programs. These works are now given a more important place in the main body of musical presentations. There are more arrangements being made which reflect the variety of expression in the sonatas and consequently share an increase in technical difficulty. They range from the most demanding to the easily accessible on the guitar, depending on the range and texture of the original for the keyboard. The audience enthusiasm and the rewards performers receive from playing these pieces will insure their continued presence in music halls in the form of guitar arrangements. Some arrangers have made successful transcriptions from a particular stylistic stance. One can often identify the arranger from the relative thickness of the texture, ornamentation tendencies or execution directions (fingerings, etc.).

Individual preferences aside, realization of the ornament signs has been a singular aspect to the interpretation of Scarlatti's keyboard sonatas that has not
been satisfactorily discussed. Nearly all of the editions of Scarlatti’s music for guitar rely on Northern European ornamentation practice as represented by the *Versuch* (1753-62) by C. P. E. Bach. Though this perspective is largely due to the position taken by Ralph Kirkpatrick on the subject of Scarlatti and his music, the fact remains that there has not been a shred of credible evidence connecting these Northern practices to this Italian composer of unique skill and remarkable inventiveness who lived in Iberia from c. 1720 to 1757. Kirkpatrick and nearly all performers of the sonatas up to now take the position that all of Scarlatti’s trills began from the upper auxiliary note on the beat. Kirkpatrick goes on to state: "Yet there is no reason to suppose that [Scarlatti] expected the players, like the Italian violinists and singers of his day, to add any embellishments not indicated in the text, except for the occasional trill or appoggiatura."¹ In fact, the Spanish treatises of the late seventeenth and early eighteenth-centuries recommend a trill starting on the main note. Some sources also suggest adding trills and appoggiaturas anywhere in the music at the performer’s discretion. Furthermore, the sonatas composed in an Italian vocal or

violinistic style, like Sonatas K.208 and 77\(^2\) respectively, begin an Italianate execution common to those idioms at the time. In essence, the musical practices from Italy and Spain probably exerted the strongest influence on Scarlatti's sonatas. Those musical styles differed substantially from the styles of France and Germany. The publication dates for the sources most commonly used in reference to Scarlatti's music (like C. P. E. Bach) further remove them from being likely parallels to the way Scarlatti played: all these sources were published at the time of Scarlatti's last few years. When faced with the binary form in all of the sonatas which repeat each section, especially those marked "Aria" or "Andante e Cantabile," the performer also looks for a way to further embellish the repeat in the context of what may have likely influenced the composer (c. 1700-1757). Additionally, the topographic and cultural separation of the Iberian peninsula from the rest of Europe are important factors to consider. The occupation of Spain by the Moors left a profound, persistent and unique influence in Spanish life manifest in the visual arts, architecture and music. Given the nature and derivation of currently accepted ornamentation practice for the sonatas on both guitar and keyboard, the commonly used late eighteenth-

\(^2\)The "K." number represents the ordering of the sonatas by Ralph Kirkpatrick.
century Northern European foundation is not convincing and its perpetuation is contrary to the latest evidence.

The considerations of time and place are especially important to developing some ideas about the likely performance options applicable to the sonatas under the rubric of historic accuracy. The phrase "authentic performance" is a misnomer, since anything approaching true authenticity in the modern performance of music dating (conservatively) before the middle eighteenth-century encounters the obstacles of inaccurate reconstruction of period musical instruments and conflicting and relatively few expository sources up to that time. Also, there is a critical dilemma encountered when the twentieth-century ear—-with all of its diverse harmonic, timbral and rhythmic experience—-attempts to hear, respond to and shape the music from the Baroque. A reasonable goal in this case, regarding Scarlatti's keyboard works, would be an attempt to get the best sense of how the music from that given period and place might have sounded. Perhaps "historic likelihood given the state of current knowledge" would be a more fitting, albeit ungainly, phrase instead of "authenticity." "Informed performance" better describes the goal of this topic which is an attempt to understand how this music might have sounded when played by Domenico Scarlatti or his long-time pupil, Queen Maria Barbara.

Coming to terms with the parameters for "informed
"performance" is not a simple task. During Scarlatti's compositional career there was a considerable change in the practice of embellishment in southern Europe. If the notion that Scarlatti composed his extant keyboard works over the period spanning 1721 to approximately 1755 (the sources which were possibly prepared with Scarlatti's supervision date from 1738 to 1757), then the performer could consider the task of applying one set of rules to the early sonatas and another for the later ones. That problem can be dealt with only if one accepts Kirkpatrick's or someone else's chronology as is, or amends the ordering of the sonatas according to other research and investigative evidence. Even if such nebulous aspects were to be somehow clarified, finding the right mix of ornamental guidelines for the "middle" sonatas would be at best a good guess considering that the current groupings reflect stylistic factors in addition to reconstructed chronologies which are by no means unquestionable.

The key points of reference for the practical aspects of playing the sonatas on guitar include: Scarlatti's Italian musical heritage as described by contemporaneous sources and modern scholars pertaining to ornamentation; the Iberian influence in terms of what can be pieced together from late seventeenth-century and early eighteenth-century keyboard and guitar treatises regarding performance practice; and the evidence from the manuscript sources for
the sonatas. The specific aspects of ornamentation discussed here are the appoggiatura, trill and tremolo. Eighteenth-century Iberian treatises and the sonata manuscripts provide the most useful basis for ornamentation and arranging. The scope of this study precludes a complete analysis of all 558-plus sonatas by Scarlatti. Statistical generalizations are based on a sampling of 52 sonatas representative of the spectrum of styles contained in the Kirkpatrick compilation and chosen to cover the chronology implied therein. Following the exploration of performance practice is a description of sonata arrangements for guitar based on information from the eighteenth-century sources and manuscripts.

The biographical details of Domenico Scarlatti's life will not be discussed at length here. Ralph Kirkpatrick and Malcolm Boyd cover the known records of Scarlatti's life. It is more relevant to the topic at hand to consider the possible influences his Italian training and Iberian musical experiences bear on the sonatas, specifically regarding transcription considerations and performance practice. It is clear that most writers on the subject have taken very strong positions about what kind of man Scarlatti was in addition to "the way" to perform his music. Unfortunately,

the weight of these positions rests precariously on fanciful assumptions and on a curious tendency toward finding solutions to Scarlattian musical enigmas at the expense of musical evidence. It is not likely that indisputable rules for ornamentation and transcription will emerge from this investigation given the sparseness of Spanish sources, the absence of any relevant Portuguese texts and the ambiguous notation in all of the Baroque Iberian sources including Scarlatti's. Still, there is enough evidence in the earliest manuscript sources for the sonatas in conjunction with the relevant information from Spanish treatises, which have the closest possible bearing on Scarlatti during his tenure in Spain, to present defensible positions on ornamentation and, consequently, transcription.
CHAPTER II
APPOGGIATURAS

Ralph Kirkpatrick's considerable knowledge and sensitivity regarding Scarlatti's keyboard works are evident in his signal work, *Domenico Scarlatti*. It remains the primary English resource for inquiry into the subject. As such, some of the crucial discussion regarding ornamentation for the sonatas begs re-evaluation in light of more current musicological evidence. Additional in-depth investigation into the main body of manuscript sources for the sonatas has been presented by Joel Sheveloff. In this study, the main materials used for analysis are facsimile copies of the Venice and Parma Manuscripts (V and P, respectively) found in the eighteen-volume facsimile edition edited by Kirkpatrick and the Scelte facsimiles of the Marciana manuscript.

"Ralph Kirkpatrick, *Domenico Scarlatti*.


Faced with the absence of ornament tables and a lack of autographed (i.e., signed by Scarlatti) sources for the sonatas, scholars find themselves crediting erratic notation and enigmatic signs in the sonatas as the very proof itself that these signs exhibit a specific pattern: "Frequently, . . . Scarlatti's inconsistency provides unmistakable evidence of his intention. . ." This might be said of the appoggiaturas since they are so inconsistently notated in the manuscript sources as if there were a single or contextual method of realization. Only if one consents to tenuous assumptions relating remote yet contemporaneous practice to Scarlatti can his appoggiaturas be regarded as "standard" Baroque practice. Scrutiny of the manuscript sources provides evidence of special treatment for appoggiaturas. Even focusing on the practices most logically connected to Scarlatti yields only plausible approaches. Inferred realizations, or what appear to be written-out appoggiaturas, especially at cadential points in the music are also inconsistent: sometimes they are longer than the subsequent resolution and sometimes they are shorter, regardless of the preparation or the rhythmic circumstances. In many of the examples Kirkpatrick uses to

Marciana, MSS 9770-9784.

7Kirkpatrick, Ibid., p. 385.

8Appoggiaturas will also be referred to as small notes and grace notes for the sake of variety.
illustrate the way in which a manuscript divulges Scarlatti's (or his copyists') intent, some symbols are taken out of their structural context, or the term "parallel passage" is used too broadly. This practice of relating similar passages is what Sheveloff called a "dangerous practice" because it has no theoretical precedent (presumably from about 1600 to 1750), plus it severely limits interpretation by the individual performer.9 Some passages similar in melodic content have different cadential patterns and tonal goals which serve a variety of structural functions. Surprisingly, Kirkpatrick does not mention that the melodic, harmonic and motivic context (including sequences) might have some influence on how Scarlatti realized the appoggiaturas. The different treatment of like material in the sonatas might well have nothing to do with the way the appoggiatura should be realized and everything to do with variation technique as a common trait of Scarlatti's keyboard style.10 Sonata K.114, for example, provides compelling evidence for the motivic importance of ornamentation and variation techniques connected to that ornamentation. As discussed below, clearly parallel portions are given varied but consistent ornamental treatment of some sort in the manuscript (see pp. 65ff.).


10See Kirkpatrick, ex. 38, p. 378. Also, Kirkpatrick examples; 15, 17, 18, 19, 21, 22; loc. cit. )
Kirkpatrick does point to the elaborated return of material in some of the sonatas.¹¹

Treatises published in the early eighteenth-century by Italians, Francisco Geminiani (1679-1762), Giuseppe Tartini (1692-1770), and Nicolo Pasquali (d. 1757) handle the appoggiatura similarly in that the small notes usually are held at least half the length of the main note and may be added freely to the music in other places by the performer. Tartini does mention that the short (unmeasured) grace note should only be used in tempi faster than andante cantabile.¹² Not many of Scarlatti’s sonatas afford the opportunity for long (i.e., half as long as the adorned note) appoggiaturas other than at a cadence, due to the predominance of brisk tempi and rhythmic circumstances. Slower sonatas in an Italianate style tend to have the pace and prolonged bass--and implied or realized harmonic support--to allow the performer to dwell on the dissonance, therefore they accommodate longer appoggiaturas. Sonata K.77 is a typical example that also demonstrates Scarlatti’s frequent technique of incorporating an ornamental gesture--like a trill or appoggiatura--into the essential fabric of his keyboard works.


Example 1. D. Scarlatti, "Sonata," Moderato e Cantabile, K.77, m. 5-6.

Similar treatment is found in Sonata K.291, marked "Andante," which has regular four-bar sections and two eight-bar sections at the end of each half. The melody and bass move in regularized rhythms suggestive of dance idioms. The careful preparation of each small note by suspension, the slower tempo and the absence of flags or slurs on the graces tend to invite long execution.

Example 2. K.291, Andante, m. 25-28.
The impression that the majority of Scarlatti's appoggiaturas were short unless cadential in nature results primarily from the internal musical evidence in the manuscript sources and, additionally from the treatise by Gaspar Sanz, the only Spanish source between 1697 and 1773 known to describe (guitar) appoggiaturas.

Un numero se puede herir de dos modos, al uno se llama con Apoyamento, y el otro con Esmorsata.
. . .El numero con Apoyamento, se hier de esta suerte: Si hallas un uno en la prima, para taner este numero, heriras la primara vacante, y al instante pissala en primero traste, de fuerte, que en realidad pissas la que no tocas, y tocas la que no pissas; porque aunque heriste la primar vacante, le robaste su voz, y la aplicaste al primero traste que suena, y no le taniste. El Esmorsata es al contrario, que roba la consonancia por abaxo. Pongo el mismo exemplo: Mas de taner la prima en la traste, la heriras primero en tercer, y el instante pissando el primero, haras que se sienta este numero que no se hirio.

A number [sic] which one can play two ways, one called Apoyamento, and the other Esmorsata. . . . The number with apoyamento one plays this way: if one finds a one on the first [string], in order to play this number, pluck the first [string] open, and instantly press down on the first fret strongly; in reality you press what you did not play [pluck], and you play [pluck] what you did not press; because even though you played the first [string] open, you robbed its voice and applied it to the first fret which [then] sounds, and you did not have it [before]. The Esmorsata is the opposite to that which robs the consonance from below. I take the same example: you have had the first [string] on the [first] fret, you will play first on the third [fret], and instantly depress [or, pull-off to] the first fret, thus you will alight [on] this number that you did not pluck.  

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13Gaspar Sanz, Instruccion de Musica Sobre la Guitarra Espanola, Zaragosa (1697), p. 9. The first volume was printed in Madrid in 1674.
The general tone of the description and the term "instante" would seem to indicate very short ascending and descending appoggiaturas. Specifically in the instance of the idiomatic nature of the guitar, it does seem probable that appoggiaturas were played quickly considering the rapid decay of sound from an already diminutive sounding instrument (as noted from modern reconstructions of early eighteenth-century models).

Iberian composers, Antonio Soler (1724-83), Sebastian Albero (1722-56), Carlos Seixas (1704-42), Jose de Herrando (1720-63), all contemporary with Scarlatti, offer no insight into the exact execution of appoggiaturas—or any other ornament—for they are just as indiscriminate with the actual symbols as Scarlatti. Graces appear with and without slurs, single or multiple flags, and slashes through both stem and flag with no consistency between pieces.

Example 3. Small notes compared to normal size note.

Common traits in appoggiatura use between these pieces is maintained by the apparent predominance of the short appoggiatura and the usual suspension preparation of the grace closing the first or second half of a sonata for long appoggiaturas. This suspension seems to be present in every
significant cadence in a Scarlatti sonata in either an approach from above or below.

Tempo is certainly a factor in determining the feasible execution of the appoggiatura in any case. For Sonata K.262 the brisk tempo and persistent eighth-note rhythm make the short note interpretation the most logical.


The intermediary cadences in this sonata, like those in measures 12 and 13, also bear the rhythmic and harmonic requirements for the long grace.

Example 5. K.262, m. 12-13.
The harmonic makeup of the graced and structurally significant cadence in the sonatas is not consistent, it can be made up of many sorts of progressions: I-V, V-I, VI-V, bII-I, bVI-V, etc.

Even at a slower pace the inherent strength of a rhythmic figure can be the main influence on a fast realization for the small notes indicated in sonatas such as K.164.

Example 6. K.164, Andante Moderato, m. 2-3, 6-7.

![Example notation]

The technique illustrated by the above example is characteristic of how Scarlatti often ornaments a prominent melodic/rhythmic figure usually without changing its essential rhythmic characteristics.

Sonata K.322 is played by guitarists using only the version of the appoggiatura which takes half the value of the following note. In performance, that execution does not contradict what Italian sources suggest but, comparing bars 2-3, 18-19, and 73-74, 77-78, the rhythmic alteration of the motive that takes place with the longer appoggiatura makes
its use less satisfactory here. The allegro alla breve meter in this piece can be compared to a proportional duple meter that makes the likelihood of the long auxiliary interpretation a little more remote.

Example 7. K.322, Allegro, m. 1-3, 5, 18, 74, 75, 78, 79.

An analysis of twenty-five sonatas between K.96 and K.490 in which the appoggiatura is prominent by repetition or structural position shows that each cadential small note is prepared by a suspension whether ascending or descending to its resolution. All of the sonatas in this sampling have
written-out appoggiaturas if they are not prepared by suspension, most often in a figured bass 4 - 3 pattern.\textsuperscript{14} Thus, when the small notes are written before the long cadential tones in the sonatas, the most satisfying solution seems to be a long-note realization. Otherwise, the vast majority of additional small notes in the fast and medium tempi are most accessible as short graces. The predominance of the short grace note appears to be a hallmark of the Spanish style which persists in the folk and flamenco music today. However, the exceptions should be noted. Cadential appoggiaturas actually written-out in the manuscript sources for the sonatas are realized as shorter and longer than the note of resolution.\textsuperscript{15} The multiplicity of rhythmic realizations does not contradict the distinction between long and short graces if the definition of a long grace accommodates durations lasting at least one third that of resolution tone. The sonatas using triplet groupings of eighth notes in simple or compound meter give the performer some stylistic precedence useful in varying the cadential emphasis from the dissonance (longer or as long as the resolution) to the resolution itself (one third the value). Applying the eighth to quarter sequence of the latter also gives a novel syncopation to the cadence.

\textsuperscript{14}See Appendix A, Table 1. "Appoggiatura."

\textsuperscript{15}Also see Kirkpatrick, pp. 374-377.
There is yet another possibility in the approach to performing the main cadential graces in which the suspended note is held over into the resolution harmony without being re-articulated. In at least one instance the dissonant tone is tied to the preparation note from the preceding bar.

Example 8. K.96, Allegrissimo, m. 137-8.

Sometimes the manuscript has a slur from the preparation to the suspension small note, but it is not always clear that the intent is a tie between the two. In K.175 there are two such instances. The double appoggiatura in bar 82 is prepared in the usual way except for the additional stem on the A in the right hand expanding its value. It could be easily held into the following bar. The anterior positioning of the slur marks to the small notes here and at bars 100-101 suggest suspensions without re-articulation. Sonata K.128, measure 22, has a double appoggiatura with the same slurs leading from the preparation tones rather than to the resolution. All of the
cadences in bars 37, 47, 63, and 76 from K.132 are slurred the same way in the Venice manuscript.

Example 9a. K.175, Allegro, m. 82-3, 100-1;

Example 9b. K.128, Allegro, m. 22.
CHAPTER III

TRILLS

Kirkpatrick admits that it is difficult to draw evidence directly from eighteenth-century sources which have strong ties to the way Scarlatti might have played his sonatas. Even so, he contends that there was "a common practice" in eighteenth-century ornamentation and, therefore, C. P. E. Bach's Versuch and Agricola's edition of Tosi's Treatise on vocal technique, Anleitun, can be regarded as having some bearing on all music of the time, a premise that no longer carries the same strength, particularly in association with Italian and Spanish music of the early eighteenth century.16 Such a position, though, was deemed perfectly reasonable at the time. Kirkpatrick's contention that there is no evidence that Scarlatti began his trills on the main note is made without the benefit of some Italian and all Spanish sources in addition to the evidence in the musical text itself.17 He points to the fact that the upper appoggiatura in Sonata K.7 is often

16The paragraph under example 39, p. 379 in Kirkpatrick's Scarlatti is the most outdated in light of recent evidence collected by Neumann, Tyler, Strizich and others.

17Ibid. Example 56, p. 385.
indicated specifically before a trill and sometimes not, demonstrating inconsistency. The differences between the trills in the first and second bars, one beginning with the auxiliary note and the other on the main note, establishes a contrast in color which separates them into two parts of a single motive. In fact, the printed source is anything but inconsistent here. It would seem that these signs are probably distinct indications for varied ornaments rather than proof that there was one method of performance for both indications. Such a figure could have been marked with a grace note, trill, or tremulo at the beginning of a sequence pattern and the consequent repetitions were meant to be executed in the same fashion, what can be called a tacit simile, but the alternation of graced and non-graced trills precludes that interpretation here (also see K.235, m. 1-7).

Example 10. K.7, Presto, m. 1-5.
One of the few areas of agreement between the various camps of ornament sign interpretation (with regard to the manuscript sources for the sonatas) is the interchangeability of the tr and symbols. M. K. Kastner points out in his prefaces to a number of editions of Iberian keyboard music by Scarlatti's contemporaries that Padre Antonio Soler, Sebastina Albero, and Carlos Siexas all use the signs indiscriminately. It is unfortunate that Padre Soler does not elaborate on ornamentation in his treatise _La LLave De Modulcajon_ (Madrid, 1762). However, Kirkpatrick cites Soler's mention (P. 89) of two separate types of "Trino", "apoyando" and "mordiente", which may parallel the Spanish guitar treatises of the late seventeenth and early eighteenth-centuries. They differentiate between the _trino_ and _aleado_ or the "Italian style" mordent. Jose Herrando (1720-63) was employed as violinist for the Spanish court at the same time as Scarlatti's tenure there. Herrando also neglects to discuss the realization of ornament signs in his _Arte de Violin_ (1756). A variety of trill and appoggiatura signs are evidently used indiscriminately by him as well.  

In addition to his arguments for main-note trills in Germany and France during this time, Frederick Neumann

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presents compelling evidence to suggest the predominance of main-note trills in the Italian and Spanish national styles. From the internal indications in Scarlatti’s music Neumann concludes that the trill signs had a variety of realizations according to the context: the trill as main note in a melodic context, as mordent with an ascending appoggiatura (small note) Worschlag, or as an auxiliary note initiated trill.¹⁹ He concludes that there is little hope in establishing standard ways of performance for this ornament in Italy, Germany, or France during the late seventeenth and early eighteenth-centuries. When considering Scarlatti’s Italian heritage, native ornamentation practice is only useful inasmuch as there seems to be an absence of ornamental regularization from the evidence given by his close contemporaries. Ornament tables and explanations from Francesco Geminiani’s The Art of Playing the Violin (1751), Nicolo Pasqualli’s The Art of Fingering the Harpsichord (1758) and Giuseppe Tartini’s Raccolta (c.1757) show many variants of the trill, but each demonstrates the basic trill (tr) as beginning with the upper auxiliary note oscillation on the beat. It should be noted that these sources were published with English, German and French customers in mind. There is the distinct impression from these Methods that the Italian attitude was one in which the performer demonstrated

prowess via the novel adornment of the music—a conclusion also proposed by Neumann.\textsuperscript{20} With this in mind, such a crucial strength for the performer would certainly be diminished if there were a strictly codified ornamental approach. Since there are so few signs in the manuscript sources for Scarlatti's music, direct correlation to the practice of his Italian contemporaries is very hard to demonstrate.

The Spanish keyboardists before and during Scarlatti's time were fairly consistent in their descriptions of the basic trill.\textsuperscript{21} They discuss two primary trills as the \textit{trino} and the \textit{aleado}, sometimes distinguished as the long and short trill, respectively. The \textit{aleado} is also presented in terms of a single auxiliary note. Pablo Nassarre's \textit{Escuela musica} (Zaragosa, 1723) gives a clear description of both as main note ornaments: the trill (trino) begins on the main note, usually with the third finger of the right hand on the key and alternating for "at least five" ("a lo menos cinco sonidos successivos") repercussions with the next higher tone played with the fourth finger; the left hand is likewise described as executing a main note trill; for clavichord, harp, guitar, and harpsichord the appropriate note should be trilled continually to add to the effect of

\textsuperscript{20}Ibid., p. 295.

duration; the *aleado* is a three-note ornament to the upper or lower note in either hand struck quickly so as not to change the rhythm.\(^{22}\)

A treatise on Spanish harp playing by Diego Fernandez de Huete, *Compendio numeroso* (Madrid, 1702) describes short trills (three notes) and the long trills ("con el largo") as beginning on the main note.\(^{23}\)

Robert Strizich's article "Ornamentation in Spanish Baroque Guitar Music" has been a primary source used by guitar scholars for the study of eighteenth-century Spanish guitar ornamentation. Strizich's conclusions seem appropriate but, due to important differences between my translations and Strizich's in addition to what I feel are significant omissions from the Spanish texts in his article, I have translated all the sources with the exception of the De Huete Treatise which was unavailable.

Spanish guitar treatises from 1674 to 1734 incorporate what appear to be the same essential main-note trills and mordents:

> El Trino, y Mordente son muy semejantes, pero tambien se distingen, en que la voz del Trino, no se firma\(^{24}\) donde se trina, sino medio punto mas


\(^{24}\)Ribayaz changes "se firma" to "se forma" (formed) when he quotes Sanz in his text to *Luz y Norte* (1677).
El Mordente se queda en el mismo traste que trina, y apaga allí la cuerda, pues porque la muerde, con razón le llaman los Italianos Mordente, a aquel modo de taner la cuerda.

The Trill, and Mordent are very similar, but also they differ, in that the voice [high notes] of the Trill, not being signed [fixed] where one trills, but [a] half step lower; . . . The Mordent remains on the same fret like it is trilled, and it damps the string there, since it bites it, for this reason the Italians call that fashion of playing the string, Mordent [bite].

Todas veces que se encuentren unas tees como estas ante cedentemente a los puntos, como queda escrito, se ha de trinar en aquellos puntos que las traxeren; el modo de trinar es, herir la cuerda en que se trina con la mano derecha, y menear el dedo que pertenecía al punto (en la cuerda, y traste en que se forma) de la mano izquierda; el modo de menear el dedo es, a lentarle, y levantarle dos veces, sin interpolacion de tiempo, ni se ha de herir con la mano derecha, mas que una vez en cada trinado.

All times that one encounters some tees ["T"] like those at the preceding points, as written, one should trill those points that have [or, bring] them; the way to trill is, pluck the string on which one trills with the right hand, and shake the finger which pertains to the key (on the string and fret which forms [it]) of the left hand; the method of shaking the finger is to place it and lift it two times without interrupting the time, nor must one pluck with the right hand more than once for each trilling.

If the student follows the directions to the letter in order of presentation--pluck, then place and lift the left hand finger on the string twice--a main note trill is produced.

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25Gaspar Sanz, Instrucción de Musica sobre la Guitara Española (Madrid, 1674, 1697) folio 8.

Note that Ribayaz is uniquely specific about the number of repercussions for the trino in the guitar methods. He and Nassarre both suggest five-note trills.

Santiago de Murcia does not define his rendition of ornaments; instead he refers the student to Guerau’s description in his Resumen de acompanar la Parta con la Guitarra (Madrid?, 1714). As there is no further mention of basic ornamentation in the Passacallas y Obras (1732) nor the Salvidar Codex (1732)--the latter may well be the recently discovered second half to the former--it is assumed that the same reference remains valid for these later compilations as well. From this reference one can be reasonably sure that Murcia had the same general approach as Guerau.

Hallarás tambien una raya pequeña, con dos puntillos, desta suerte, (✓) que en Italia señalan con una T, y dos puntillos, que se llama, Trino, o Aleado, que se ejecuta con la mano Izquierda, poniendo el dedo conviniente en el traste que el numero señala, y con otro dedo de la misma mano hiriendo la cuerda, sin parar, dos trastes; o uno mas adelante, segun lo pidiere el punto.

Asi mismo hallarás una Gi al reves, o coma, desta suerte, , que en Italia llaman, Mordente: este se ejecuta poniendo el dedo conviniente dos trastes, o uno mas atras de lo que el numero señala, segun lo pidiere el punto, y con otro dedo


28For in-depth information on Santiago de Murcia and his place in Spanish Baroque music see Stanley Yates, "The Baroque Guitar: Late Spanish Style as Represented by Santiago de Murcia in the Salvidar Manuscript (1732)," DMA dissertation, University of North Texas (1993).
se ha de herir con más viveza, que en el trino, la cuerda en traste que el número señala, rematando el punto en el.

You will encounter also a small line with two dots this way, (•/*), which in Italy they are shown with a T and two dots, called Trino or Aleado, which one executes with the left hand placing the convenient finger on the fret that the number indicates, and with another finger from the same hand pluck(ing) the string, without ceasing the motion, two frets or one fret further up, according to the desired key.

Similarly you find a C in reverse, or comma, this way, Ĉ, which the Italians call [a] Mordent: this is executed placing the convenient finger two frets or one fret further back to the one which the number indicates, according to the key, and with the other finger one must pluck the string on (at) the fret that the number indicates with more vigor than the trino concluding on that point [the number indicated].

The above step-by-step instructions for the trill suggest the main note trill. There is ambiguity with regard to the initial note and termination in the quote from Sanz but, taken in the context of Ribayaz, Sanz seems to denote the same main note trill as the others. Nassarre’s description leaves no doubt.

The mordent described by Guerau as "Italian" gives one the conclusive evidence for a beginning on the main note. The duration is also non-specific, only stating that it is quicker ("viveza"; also meaning brisk or spritely) than the trill which may mean that there are more repercussions in the trill than the mordent similar to Nassarre’s definitions. The most likely execution in the context of

29Fransico Guerau, Poema Harmónico (Madrid 1694), 4f.
the Italian reference would be the three note mordent.

The nature of guitar tabulature in the printed sources is not much help in establishing precise execution due to the positioning of trill symbols. Only in the case of Murcia’s tabulature in which the primary fret, auxiliary fret and trill symbol (T) appear in turn is there a notational representation supporting main note trills as they appear sequentially in the tabulature. In this case it would be awkward to read this tabulature and realize a trill from the auxiliary. Yet in other cases the trill sign and fret number appear after the main fret number. The history of trills associated with Alfabetto in the late seventeenth-century supports the notion of main note trills on technical grounds: the player begins with the chord and then trills (usually the third of the chord in the case of Gaspar Sanz) with the free finger. The Alfabetto is a system of chord symbols standardized by Juan Carlos Amat’s Guitarra Espanola (1596) in which letters represented specific chord formations for the left hand. The treatment of ornamentation in these Spanish publications over a period of sixty years is prima facie evidence for consistent use of main note trills and mordents.

The question of whether or not the consistent use of the main note trill in the guitar treatises was simply an

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30The last reprint of this tutor was made in 1780 attesting to its considerable popularity.
idiomatic peculiarity for the guitar or guitar-like
instruments is answered by the keyboard practice described
by Nassarre and the trills described by lutenists in
Northern Europe.

Ernst Gottlieb Baron’s Historisch-Theoretisch und
Untersuchung des Instruments der Lauten" (Nuremberg, 1727)
contains the only precisely worded description available of
contemporary (to Scarlatti) German lute practice regarding
trills ("trillo"):

The trill consists of a movement that is begun
rather slowly and softly but is continued faster
and stronger. Before making the trill, a higher
tone must be played, according to whether the
piece is in the major or minor mode, then the
movement can be made after the player has struck a
tone.31

Sylvius Leopold Weiss (1686-1750) was considered by Baron to
be the best of all lutenists.32 Weiss had direct contact
with Domenico Scarlatti in Rome between 1709 and 1714 at the
Italian court of Prince Alexander Sobiesky where they were
both employed.33 There does not appear to be any
significant influence between these two musicians in their
extant works except for a melodic dissonance characteristic.
Weiss, and other German lutenists influenced by him,

31E. G. Baron, Study of the Lute (Nuremberg, 1727),

32Ibid; pp. 70-71.

33Douglas A. Smith, "Sylvius Leopold Weiss," Early Music
sometimes played two melodic tones, a note and its lower neighbor a tone or semi-tone apart, simultaneously for coloristic effect—a very unusual and striking sound in the lute repertoire. They remind the listener of Italian melodic dissonance and Scarlatti's fondness for coloristic sounds.

Example 11a. S. Weiss, "L'enfidel" Courante, m. 36-7;

\[
\begin{align*}
\text{Example 11a. S. Weiss, "L'enfidel" Courante, m. 36-7;} \\
\end{align*}
\]

Thus, Scarlatti had considerable exposure to lute playing which technically and structurally resembles the punteado guitar styles. They both have comparable harmonic possibilities, similar counterpoint in stile brisé and both hands are used similarly. Considering the popularity of
guitar in Italy throughout the seventeenth-century, it is likely that Scarlatti was familiar with it as well.

Both Weiss and Baron used the French tabulature system. French tabulature has signs for the same basic ornaments that the Spanish guitar players discuss: trill, mordent, appoggiatura, vibrato, slur, and arpeggio. In Weiss's tablature there are also indications for the lower appoggiatura and port de voix. In French tablature there was no distinction between the appoggiatura sign and the trill sign except to show an extended trill. The Spanish, with the exception of written description for trino vs. aleado, did not clearly specify the trill length in the musical notation often leaving its duration up to the performer. The context and idiomatic character of the instrument played was naturally important; eg., an instrument like the organ does not need the trill to sustain a note so it could execute a short trill where a longer trill would be preferable on a harpsichord or clavichord. The Baroque guitar had a very delicate sound and quick decay, making trills—which were, almost without exception, played by the use of the left hand finger legato or

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35See Nassarre, Escuela, quote in Appendix B.
extrasino articulation—of long duration impractical.\textsuperscript{36}

Michael Lorimer suggests that the short trill with one repercussion may have been the norm in the Spanish guitar music of Santiago De Murcia. Lorimer suggests that the evidence is in the tabulature for "Triste de Jorge" from the Salvidar Codex (49v) which calls for upper note trills with two repercussions just before the usual trill symbol (\textit{\%/}) at several significant cadences.\textsuperscript{37}

Example 12. S. Murcia, "Triste da Jorge".

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example12.png}
\caption{Example 12. S. Murcia, "Triste da Jorge".}
\end{figure}

What appear to be \textit{ports de voix} are also written out in the tabulature. The uniqueness of this fully realized ornamentation suggests that these figures are characteristic of this particular tune rather than specified ornaments.

Neil Pennington suggests that Spanish tendency to preserve the old traditions (like the main note trill) was especially associated with the predominance of the cleric

\textsuperscript{36}Cross-string trills are cultivated by today's performers making the longer trill in the manner of the harpsichord a viable technique.

\textsuperscript{37}Santiago de Murcia, \textit{Salvidar Codex No. 4; ms of baroque guitar music} (c. 1732), vol. 1, ed. Michael Lorimer, Santa Barbara, Michael Lorimer (1987), introduction, xviii.
musicians publishing in Spain. Conversely, there is evidence in Murcia's anthologies to suggest strong ties to France. Pennington points out that it would be logical for Murcia to break with the Spanish tradition since he was the only published late-baroque Spanish guitarist who was not a priest.

Murcia "borrowed" pieces from Francesco Corbetta's *La guitarre royalle* (Paris, 1671), Robert De Visee's *Livre de guitarre* (Paris, 1686) and Francois Le Cocq's *Recueil des pieces de guitarre* (1729). His works also contain the indication (rare in Spanish sources) for a *port de voix pince* at significant cadences illustrating possible French influence on Spanish guitarists of the time (the Italian Francisco Corbetta and other guitarists at the seventeenth-century French Court used French ornaments in their works as well). Accordingly, some French influence on the music of Spain cannot be discounted, especially before the death, in 1714, of Murcia's guitar student, Queen Maria Luisa.

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40 Strizich, "Ornamentation," p. 34.

41 Wife of Louis XIV's grandson, Filipe V, who became king of Spain in 1701.
the mid-1730's, the issue of main or auxiliary note trill becomes problematic due to an acute lack of Spanish sources.

One of the striking parallels between the sonatas of Domenico Scarlatti and the Spanish guitarist De Murcia is the non-cadential appearance of ornaments in melodic material repeated two or more times in succession which, in later occurrences, is altered by means of a slightly different ornamental figure. There is an important distinction here between the merely decorative and motivic use of an ornament. In the Scarlatti sonatas a figure will sometimes keep the same ornament in each statement making the ornament itself inseparable from the motive. At other times, like in De Murcia's Sonata, the act of ornamental variation becomes a compositional tool.

The varied use of cadential ornamentation in Murcia seems strongly associated with the rhetorical context of the given harmonic structure and the special influence exerted by the melodic approach to the cadence. For instance, a "standard" progression of subdominant, tonic, or tonic in second inversion to dominant in a dotted rhythm resolving to tonic, is a pattern commonly associated with French style in Murcia's music. Consequently, a well prepared dissonant upper note initiation is technically expedient:
These aspects in particular tend to support the contention that the music of Spain between 1715 and 1750 was experiencing an overlap of musical styles from Italian and French tastes in addition to its own heritage, making definitive and specific ornamental realizations problematic, at best. Both de Murcia and Scarlatti used dissonance from below for final cadences. In a representative sampling of twenty-five Scarlatti sonatas there is a marked preference for the suspension resolving upward notably on the leading tone at cadences ending each binary section.

De Murcia’s Sonata from the Salvidar Codex is in three movements, and is the only known music by Murcia written in the Italian sonata style. However, the cadential parallels exist in many other forms within his surviving manuscripts.\(^{42}\)

The argument for the predominance of main note trills in Scarlatti’s sonatas is bolstered by the use of the signs in the context of musical structure and in the distinction between ungraced and graced trills in the available manuscript sources. The discrimination does not always coincide with the idea of melodic and harmonically based trills.

For some instances involving the signs \( \text{w} \) and "tr" it is easy to interpret them in a purely melodic way. To begin Sonatas K.324, 491 and 194 with auxiliary note trill, for example, would obscure the principal notes and obviate the

function of providing a dissonance in the absence of any harmony.

Example 15a. D. Scarlatti, "Sonata," K.324, Andante, m. 1-2;

b. K.194, Andante, m. 1.

c. K.491, Allegro, m. 1-2.

Similarly, the descending melodic line in K.187 would be obscured by initiating the trill on the upper note.
Sonatas having the *trillo continuato* (K.87 and 357) and like ornamentation also begin on the main note with satisfying effect.

Example 17a. K.357, Allegro, m. 62-65;

b. K.135, Allegro, m. 78-79.

At the end of an extended scale passage the note of termination begs greater emphasis than the dissonance. On
technical grounds it is expedient to execute a main note trill. These cadences usually do not have more than an octave doubling in the bass and they terminate in the lower or lowest range of the instrument.

Example 18a. K.135, m. 85-87;

b. K.175, Allegro, m. 6-9.

Tempo and rhythmic value can prescribe the type of trill execution. Sonata K.172 is marked "Allegro" in 6/8 meter and requires the performance of trills on the sixteenth-note:
Example 19. K.172, Allegro, m. 20.

A four or five-note trill contradicts these indications. If, as is likely, there can only be a three-note ornament at this point (and occurrences in many other sonatas), the trill sign itself makes no distinction with regard to the number of alternations.\(^4\)

The trill is sometimes graced by one to three, rarely four, small notes:

Example 20a. K.11, [Allegro] m. 20;

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b. K.128, Allegro, m. 12;

\[ \text{[Musical notation image]} \]

c. K.7, Presto, m. 73.

\[ \text{[Musical notation image]} \]

The majority of the trills graced by a single small note are cadential, prepared by suspension, and treated much the same way as the appoggiatura without the trill (based on a sampling of eighteen sonatas).\(^4\) The graced trill in Sonata K.11, bar 20, (Example 19, above) is unique in the piece and is representative of the usual way that the trill with appoggiatura occurs, mostly at an important structural point. The suspension from below can reasonably be interpreted in three ways: a main note trill with a preparation from below—a leap to the upper auxiliary produces the historically insupportable interval of a

\(^4\) See Appendix A, Table 2, "Trill with Appoggiatura."
third—an appoggiatura plus trill, or as the manner in which Scarlatti symbolized a port de voix. Neumann reaches the last conclusion for all such cadential instances.\textsuperscript{45} The possibility certainly exists in the nature of the cadence and contemporary practice in France, but there is no description of a parallel ornament in Spanish treatises. He also interprets the trill as predominantly main note on internal musical grounds.\textsuperscript{46} As an alternative, these cadences can be played with the grace as a long appoggiatura followed by a trill of varying length:

Example 21. K.391, Minuet. Allegro, m. 11-12 plus possible realizations.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example21}
\caption{Example 21. K.391, Minuet. Allegro, m. 11-12 plus possible realizations.}
\end{figure}

There are instances of the graced trill in non-cadential context. Sonata K.7 is a good example containing both graced and nongraced trills in cadential and noncadential circumstances. As stated above, Kirkpatrick

\textsuperscript{45}Neumann, Ornamentation, p. 354.

\textsuperscript{46}Ibid., pp. 352ff.
uses the first seven measures of this piece to illustrate the "inconsistent" use of the small notes before the trill, concluding that the grace is superfluous and all these trills were played from the upper note. Particularly for this sonata, the logical conclusion from the alternation of the one-bar motives coinciding with the alternation of ornamentation signs is the opposite: these are specific indications (See Example 10. K.7, m. 1-5). The main source for K.7 (and K.11) is the *Essercizzi* (London, 1738). Compared to other eighteenth-century music publications it is of the highest quality, so it is not unreasonable to judge that great care was taken in its preparation. Scarlatti dedicated the *Essercizzi* to his former patron, the King of Portugal. Queen Maria Barbara's copy of the publication was also bound in the same manner as the Venice Manuscripts. Both facts are regarded as evidence that Scarlatti may have supervised the publication. K.7 gives every indication that distinctions between trill types were carefully laid out in the engraving and the substantive motivic design of the piece.

In the slower sonatas the trill with appoggiatura has an additional interpretation consisting of an appoggiatura followed by a main note trill. The evidence for this can be derived from analysis of the manuscripts. Sonata K.291

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47 *Kirkpatrick, Domenico Scarlatti*, pp. 382, 385.

characteristically has graced cadential trills with the exception of two, measures 8 and 12. It may be that the appoggiatura before the trill was considered in the same terms as the appoggiatura before a single unadorned cadence tone. If so, the unprepared dissonance was possibly too harsh to use at the most important cadences. A complete statistical analysis of graced trills at main cadences in all Scarlatti's keyboard sonatas of moderate to slow tempi might show such preparation to be prerequisite.

Example 22a. K.291, Andante, m. 4, 8, 12.

There is a singular example of a graced trill in K.40, bar 15:
The cadential pattern precisely duplicates those found in measures 7-8, 11-12, and 23-24, with the exception of the trill termination and notational difference in the 4-3 suspension. There are two possible meanings: either the graced trill is played the same way as the other cadences, in which case it is difficult to understand the notational difference, or the execution is that of an upper note trill due to the termination and the figure's position as an elided cadence as opposed to the others which are terminal. The style of these cadences and the appoggiatura-to-trill sequence are found in several of Scarlatti's minuets. It is tempting to conclude that these are cadential gestures of French origin and, in the context of a French dance form, can be performed extending the dissonance over the third beat through the upper note trill.
Example 24. K.32, Aria, m. 7-8.
CHAPTER IV

TREMULO

The tremolo has been the most enigmatic of all the signs in Scarlatti's sonatas. Kirkpatrick states that it may be the same as a trill, but he presents evidence from the manuscripts of a clear distinction between the two.\textsuperscript{49} Its consistency of use in the music as separate from the usual trill would tend to give the impression of exclusive meaning. Some of the confusion results from interpreting what could be copy errors in the manuscript as inconsistencies (in m. 123 of K.194 should be "tre" instead of "tr" and in m. 75 of K.216 in which a stem flag was omitted in the Venice manuscript).\textsuperscript{50}

Example 25a. K.114, Andante, m. 56-59, 123.

\textsuperscript{49}Kirkpatrick, op. cit. pp. 390, ff.

\textsuperscript{50}Ibid. pp. 392 and 368, respectively.

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b. K.216, Allegro, m. 73-77.

The specificity of the tremolo apart from the trill is demonstrated in measures 25 through 32 from Sonata K.175.

Example 26. K.175, Allegro, m. 25-28.

In addition, the trill and tremolo signs are combined in Sonata K.118 in a way which would be redundant if both signs represented the same ornament. The notion that the simultaneous use of the tremolo and trill signs in this sonata would mean a compound ornament is plausible--half trill and half tremolo. The trills on the first two notes of the pattern might be indicative of a tacit directive to continue trilling on the rest of the notes in the pattern in which case the compound ornament would continue. It is possible that the tremolo, at least, is continued for the
entire passage (until the last beat of bar 10) due to the positioning of the mark over the first three notes and the scale-wise motion of the figure itself (see Example 27).

Example 27a. K.118, Non Presto, m. 8-11:

b. Tremulo and "tr" both interpreted as a simile instruction; half trill and half Tremulo.

c. Tremulo and "tr" as compound only where they coincide as compound ornaments;

d. Barbara Sachs' interpretation.\(^{51}\)

During the seventeenth and eighteenth centuries a continuous ornament--like the *trillo continuato*--is not uncommon in extended melodic movement by step or leap in the same direction. However, it does not seem likely that tremulo together with "tr" represents the same execution as the *trillo continuato*.

Comparison to the violin tremulo is not very plausible in the absence of a comparable and generally available effect on keyboard. The violin tremulo sound amounts to subtle changes in dynamic intensity something like a pulsation. The only standard keyboard instrument capable of such a subtle wavering, besides the organ, would have been the clavichord with its version of vibrato, the *Bebung*. On the basis of idiomatic tendencies for the harpsichord, organ and clavichord, it is not likely that the majority of Scarlatti's sonatas bearing the tremulo sign are intended for the latter two instruments. The pieces which contain the tremulo sign often "contain many rapid scalar passages, acciacatura, thick chords, . . . and rapidly repeated notes and chords." By contrast, Sonatas K.132, 208, and 291 are thinly textured, accessible sonatas on any keyboard Scarlatti or his student, the Queen Maria Barbara, were

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likely to have used. Sonata K.291 has a thin texture consisting of simple melodic figuration in the right hand and a bass line in the left. Most of the subsequent sonatas up to K.334 have the same texture.

Barbara Sachs suggests that the "old puzzle" of the tremulo is solved via a technique of note repetition something like that used by modern classical and flamenco guitarists today. She bases this conclusion primarily on Nicolo Pasquali's *Art of Fingering the Harpsichord* (1757) in which he describes the "tremolato" as a fast repetition of a single pitch. It is certainly risky to draw direct parallels between the terms "tremulo" and "tremolato", especially without a comparison of those indications in context between Pasquali and Scarlatti. Lesson XIV, "of the Different Touches", in Pasquali's *Art*, has the tremolato ("Trem.") written in two different rhythmic values even though he instructs the player to alternate the third, second and first fingers "as quick as the quill which strikes the string will permit" when describing the technique of execution to the reader.

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The closest parallel in the Scarlatti sonatas can be found in K.132 in bars 29, 31, 68, and 70 (it should be noted that the tremulo marks are absent in the Venice version of this sonata). Anthony Newmann effectively uses the note repetition for these measures in a recent recording.\(^{56}\)

\(^{56}\)D. Scarlatti, Scarlatti: Sonatas, performed by Anthony Newmann, Newport Classic; Providence, RI (91989), track 4.
Example 29a. K.132, Andante, m. 29;

b. A. Newmann interpretation.

The Sonatas K.128 and 137 allow the same repeated note execution of tremulo.

If all circumstances for the tremulo were alike, a stronger link between these two composers' meanings would be easily inferred. This is not the case. On stylistic grounds, there is little connection between them, judging from the examples in The Art. Pasquali's examples are simple exercises intended for the beginner and, as such, would not be expected to achieve the same high level of inventiveness found in the sonatas.

The terms tremulus, tremolato, tremelo, tremblement,
and tremblor have one aspect in common from 1650 to 1750; a
general meaning of somehow making the pitch shake by either
varying the intensity of pitch (changes in loudness),
repeating the pitch rapidly, or alternating the main note
with another (others) in rapid succession from above or
below. An additional meaning of tremulo for Scarlatti is
inferred in Sonata K.119, measure 56, where the reminder
"Tremulo nell’ amirie" [sic] (read: "Tremulo nell’ a mi
re") probably tells the performer to either cease trilling
the a’ when it is played simultaneously with the d and e’ in
the right hand, or not to trill the d and e’ (See Example
30). In the case of string players, the tremulo symbol
often would suggest either a vibrato, quick alternate up and
down bowings, or a variance of bow pressure. For guitarists
of the time the term tremblor directed them to execute a
vibrato. It is unlikely that guitarists of the time used
the repeated-note tremolo since there is no description of
the technique in any treatise, nor are there musical
eamples to suggest that such a practice was cultivated.

There is an instance in which the Venice manuscript
differs from the Parma copy by substituting trills for the
tremulo in bars 66 and 67 in Sonata K.137. Considering
there are a total of twenty-three sonatas with tremuli, the
interchangeability of the signs should not be confused with

\[^7\] This use of the term tremulo, as it appears in this
singular instance, curiously is not mentioned by Sachs,
Neumann, nor Kirkpatrick.
a sameness of execution based on the above two circumstances.

Table 1. Scarlatti sonatas with tremulo.


Joel Sheveloff shows that K.57 has the tremulo sign only in the London manuscript (No. 1553) in measure 128.\textsuperscript{58}

The examples Barbara Sachs uses to illustrate the consistent application of the Pasquali technique in Scarlatti's sonatas appear plausible at first glance. When these examples are attempted at the keyboard, however, some technical difficulties arise together with some questionable musical results. First, the technique of holding down notes with the thumb and little finger while rapidly alternating the second, third and fourth fingers on the same key is very awkward in general and, extremely difficult in the example Sachs gives from K.119, bars 56 through 61, when the brisk tempo is taken into account.

\textsuperscript{58}Sheveloff, "Keyboard Music of Domenico Scarlatti," p. 386. For the purposes of this study we have considered the Parma and Venice Manuscripts to be the most reliable sources. Since the tremulo sign in the London manuscript does not present new evidence for its context or possible execution, it will not be regarded as significant to the evaluation at hand.
The same is true for K.175 and others. Indeed, the tremulo proper may not be applicable at all in the given context of K.119 as described above (see p. 56). Second, slow tempi and long note values present problems for the broad application of Sachs' tremulo realizations in the other sonatas. In measures 42 through 43 of K.132 the note repetition realization of the tremulo strongly contradicts the apparent intent of the indication which is commonly taken to be a continuous ornament for the full value of the note.
The ornament would likely have been used in a continuous manner to prolong the note (Sheveloff offers the same conclusion in favor of a "continuing ornament").

The additional indication in the manuscript of ties between notes further strengthens such an interpretation. The majority of the tremulo signs are used in conjunction with, or directly apply to, a pedal tone on the dominant or tonic harmony. Noting the position of the word "Tremulo" in the score, the ties between the notes combining their durations, and the function of the note or notes as pedals, there is good reason to look for other ways of interpreting this sign besides repeating a note. Sachs also does not include the direction, "Tremulo di sopra" in bar 11 from K.96, leaving out a critical piece of evidence from her argument.

Frederick Neumann uses the "di sopra" (literally, "to the above") directive as a key point of departure in proposing that "Tremulo" meant a main note trill of extended length either to the upper or lower note. He posits that the singular instance of the "di sopra" suggests that the term "di sotto" was otherwise implied in the manuscript sources for Scarlatti sonatas. Neumann demonstrates that a lower note trill beginning on the main note--what is referred to as a mordent or a multiple mordent and the same as tremulo di sotto--is technically feasible in every

\[59\] Ibid., p. 395.
situation. If this suggestion is considered together with the other evidence already described it is no longer reasonable to assume that the "tr" and "tremulo" represent the same instructions. It is not likely that Scarlatti completely avoided mordents in the sonatas. There is positive proof of mordents in the guitar music tabulatures in Spain during Scarlatti's day.

Sonata K.357 has the indication: "Trillo continuato, e dove non arriva la mano vi cambiano i detti che lo fermano." in bar 62. Due to the parallel with the "Tremulo di Sopra" in measure 11 of K.96, it is possible to conclude that both the tremulo di Sopra and trillo continuato represent a trill to the upper note which is a separate ornament from the tremulo. The pitch fluctuation placed in the middle voice (right hand) and left hand figure in thirds including a pedal tone are important structural similarities.

Example 32a. K.357, Allegro, m. 62;

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60F. Neumann, Ornamentation in the Baroque, pp. 352-355.
In K.357, like most circumstances for tremulo in the sonatas, the trillo is used as a means of enlivening harmonic prolongation, first in the key of G (here, the dominant of the principle key C major) and then in the tonic at the close of the second half. The figuration in bar 28 from K.119 resembles the above examples with one key difference, the word "Tremulo" is written without additional special direction.

Example 33. K.119, Allegro, m. 28-32.

The two sonatas containing the tremulo sign most played by guitarists are K.208 and 291. "Tremulo" appears in measure 16 of K.208 at the start of the second section,
which closely resembles the first measure rhythmically and in melodic contour (See Example 44, below). The instances of tremulo in these sonatas contain several features associated with its appearance in 21 other sonatas: an emphasis of a single tone or harmony and, in the case of K.291, a motivic importance as well. Each time the figure illustrated below appears, it is repeated three more times, closing the first section in the dominant and the second in the tonic key (this too would not be a likely candidate for note repetition);

Example 34. K.291, Andante, m. 35-36.

Sonatas K.118, 175, 203, 525, and 543 are the exceptions; in all but these sonatas there is either a pedal on the root (or fifth) of a tonic or dominant harmony plus harmonic prolongation. Four of the sonatas make use of the same type of left hand figure as counterpoint to the tremulo, although K.119 uses the figure after the tremulo rather than at the same time (See Example 33).
Example 35a. K.114, Con Spirito e presto, m. 158-160;

Scarlatti used this combination regularly (almost like jazz players use a "lick") creating an extended single harmony which interests the listener for the duration. K.187 establishes a similar left hand figure as the major component of an eight-bar pattern which appears five times in the first half and only once in the second.

b. K.183, Allegro, m. 11.
When the tremulo is repeated several times at one of the closing sections to the first or second half of a sonata, like K.291, it takes on motivic importance besides being a handy prolongation technique (See Example 33). The following sonatas make use of the tremulo in the same context, sometimes expanding its significance with sequences: K.114, 118, 128, 132, 175, 194, 272, 291, 510. Here too the indication ceases to be just an ornament, instead becoming a characteristic element of compositional style and a technique which identifies the section as closing material.

Scarlatti often incorporated the tremulo in his variation techniques. When one or more of the elements of a small (two beats to two measures in length) or a large
(three or more bars) section reappears later in the sonata and is altered in a significant and audible way, these passages are naturally considered varied use of parallel material. Ten of the sonatas use variation technique in conjunction with the tremulo.

K.96 embellishes the pedal tone with tremulo in bars 11 to 16 and later, in measures 103 to 109, repeats a two-measure figure as counterpoint:

Example 37. K.96, Allegroissimo, m. 11-14, 103-6.

The two sections are not strictly parallel in melodic configuration, but both maintain the pedal as structurally significant prolongation.

When the tremulo portion is subsequently varied in a way that also deletes the tremulo itself from the figure, that "revised" treatment is usually the only one recurring in the second half of the sonata. Sonata K.128 combines several features at different points to create variation. Similar to a sequence of developing variations, many of the
one-bar patterns take on subtle changes and can incorporate other material as new counterpoint. Measure 7 is closely related to measure 4 which in turn is rhythmically related to the first bar—the first two beats arpeggiating the B harmony are also inversionally related. The left-hand pattern is then sequenced in bars 17 through 19 and, later in measure 60, the overall sequence of descending bass and treble is combined with the right-hand figure established in measure nine:

Example 38. K.128, Allegro, m. 1, 4, 17-18, 60-61.
Sonata K.136 uses the tremulo to vary an already established figure from the first bar after multiple treatments have already appeared.

Example 39. K.136, Allegro, m. 3-4, 20-21, 30-32, 81-87, 117-120.

Sonata K.114 changes the tremulo to a short trill figure in the right-hand for its last appearance and adds hemiola resulting from the shortened note values.
The repetition of the tremolo figure (four times before the double bar) beginning in measure 44 of K.172 so strongly associates it with the closing section that one would expect its reappearance at the end of the second half. Scarlatti chose to keep only the left-hand descending arpeggio and the three-eighth-note figure (d-b-f) instead of the Tremulo.
In K.183 the same approach of maintaining the left-hand gesture and varying the right in a subsequent passage is used:

Example 42. K.183, Allegro, m. 11-12, 57-8.

Sonata K.296 also uses this method of varying and extending the material from the first two measures when it recurs at bar 70:

Example 43. K.296, Andante, m. 70-1.

Both K.208 and K.542 have less obvious connections between the sections marked "Tremulo" and other material. In bar 15 of Sonata K.208, Scarlatti keeps the repeated note, the arpeggiation of a single harmony, and the rhythm from the
first bar while exchanging voices and inverting the direction of the bass. Furthermore, measure 16 parallels the syncopation and melodic contour of the second bar.

Example 44. K.208, Adagio e Cantabile, m. 1-2, 15-16.

The left hand figure in measure 15 from K.543 does have a retrograde relation to the right-hand material in bar 15, but the tremulo line itself does not have a parallel in the second half. In terms of structural function, this is one of the least significant instances of tremulo.
The fact that the Venice (V) and Parma (P) manuscripts duplicate the tremulo at the same points in the music—with four exceptions—reinforces the interpretation of a particular meaning. The agreement between manuscripts for sonatas bearing both the trill and tremulo signs in close proximity, such as K.175, adds still more strength to the argument.

The calligraphy for the tremulo in P and V are similar. Both use the full word for tremuli over long held or tied note values, although the Venice manuscript tends to use a larger script and a slur mark more often than P (Example 46). Especially when there is only a single indication at the beginning of a series of relatively short notes an over notes of longer duration, the V copy always covers more of the music beneath than P. For example, bars 62 and 147 in K.114 in the V copy lend themselves to the interpretation of a continuing pattern since it encompasses two bars each time
(Example 409). The copyist for V took care to write the complete word over the first, and longest, note for the pattern in bars 11-13 in K.183 and then the abbreviation for the following shorter notes (Example 42).

Example 46. Typical Tremulo calligraphy; K.114, m. 62-63.

Sonatas which have considerable differences in tremulo marks are K.119, 132, 137, and 194. In K.119, bar 56, the "Tremulo nell' amire" is absent in the Parma manuscript as are all the trill signs after that measure (See Example 30). It is easy to suppose then, that the omission in P of the cautionary note to the performer about trilling in V is deliberate since the trills too are absent from that manuscript. Such a coincidence further distinguishes this instance of tremulo as a use of the term referring to the
general act of trilling rather than a particular version of the ornament.

The differences between P and V for Sonata K.194, beginning in bar 123, give the impression that this sonata could have been copied into the respective sets from a single source. The two-bar figure in m. 123-4 (and its following statements) is an almost identical transposition of the figure begun at bar 52 as closing material. Tremulo indications are not, however, present in the second half—as expected—to match the parallel material at the close of the first half. Rather than appearing on the held note second from the top in the right hand each time, it appears in measure 127 in V and in measure 133 in P on the top note. The "tr" sign in both V and P for the f" in the right hand instead of "tre" adds to the motivic confusion. Observing the discrepancies between manuscripts, a performer can logically proceed with the assumption that a figure reiterated five times in the first half has considerable motivic weight and go on to reason that a near exact statement of the same idea transposed ought to be played the same way, that is, with the tremulo on the high f" each time.

Sheveloff mentions that both P & V might be copied from the same source but discusses at length the hypothesis that V was copied from P. J. Sheveloff, "Keyboard Music of Domenico Scarlatti."
The knowledge that it is often the tremulo that ornaments the repeated tonic or dominant at major structural points in one of the sonatas supports the argument for consistency in this instance. It is possible to suggest that the scribes for P and V had difficulty interpreting their source's ornament signs at this point, resulting in motivic ornamental inconsistencies. Yet closer inspection of the closing to the last half reveals Scarlatti's use of variation technique, alternating the motivic figure in sixths, then in thirds instead of mere repetition. So, like the deviation from tremulo in bars following 158 in K.114,
this sonata may also intentionally present the closing material in such a subtly different way from its parallel from the first half. In this case though, variation does not appear to have much bearing on which note might have a tremulo mark at the beginning of the figure: the varied treatment occurs after the first three beats in the motive. The significance of parallel passages in the sonatas as guides to performance and analysis remains a delicate issue and a recurring theme in the investigation of these works. Unlike K.194, the manuscript sources for Sonata K.114 are in complete agreement in the placement of tremuli. Unfortunately, it brings up another interpretive problem. There is an exact repetition of measure 62-68 at measures 70-76, but only the first statement is marked with the tremulo. The same closing material at the end of the second half is extended by three bars in the first part (mm. 147-155) and contracted by two bars in the second part (mm. 158-162) using a repeat of the new left hand accompaniment stated in bars 151-155. As mentioned above (p. 68), the tremulo is also replaced by short trills and rhythmic/metric shift in the right hand. If variation tendencies are so often found in Scarlatti, as exemplified here, the performer cannot assume with complete certainty that there should also be a tremulo in measures 70-76. The intent may have been that the high b" in the right hand should be unadorned the second time. Conversely, Scarlatti made literal repeats of
material common to his style giving the performer the option to interpret a tacit continuation of the direction. The tremuli in bars 29, 31, 68, and 70 from K.132 are not written into the Venice manuscript though both Venice and Parma have the sign at measure 42. The Parma copy of K.137 has tremulo ("tre") in measures 66-67 while the Venice copy substitutes "tr". This could be either a case of one scribe misreading the source or a deliberate change in ornamentation. Scarlatti did not vary the figure itself or the accompaniment, so it is a little easier to suggest a simile rendition, with tremulo, for each occurrence. There are similar difficulties deciding what to do faced with the tremulo in K.203. The beginning of the figuration in bar 37 is marked "Tremulo." but its following statements in the sequencing treatment bear no such signs.

Example 48. K.203, Vivo no molto, m. 37, 135.

There is not a copy of this sonata in the Venice source. The tremulo likely applies to the first dotted eighth note in the pattern since a continuing ornament would completely
obscure the rhythmic interplay between the left and right hands. A short mordent interpreted on each dotted eighth in the right hand throughout the sequence, or at the start of each statement on g, a, and b, respectively, would maintain rhythmic clarity should one choose to accept the tremulo sign as an integral part of the figure. In either case, it should be noted that the return of this material in measure 135 of the second half has no ornament sign at all, and it is not preceded by a strong cadence like the first appearance.

Like the trill and the appoggiatura, the interpretation of tremuli in the sonatas is greatly influenced by parameters of context, not the least of which is tempo. An "Allegro Molto" tempo such as found in K.510 precludes all but a short mordent figure with a single repercussion for the tremuli beginning in bar 36 and thereafter.

Example 49. K.510, m. 36-44.
The length of the ornament as governed by tempo and note duration runs the gamut: from two bars in Andante 3/4 tempo from K.132, measure 42; to the single beat Andante 2/2 in K.291; to the separated articulations for the dotted eighth in 3/8, "Con spirito e presto" (K.114, mm. 62-7); and the single beat mordent in K.510.

**Summary**

During Scarlatti's employment in Spain there probably existed both main note and auxiliary note trills, though it seems that the main note type predominated in his music and Spanish music in general. The upper note trill was probably used mostly at strong cadences and prepared via suspension. In slower tempi, what appears to be a graced trill may also be a compound ornament consisting of long appoggiatura and main note trill. The short *alea* and the *Mordente* are clearly described in contemporaneous Spanish sources. Since there are no clear-cut guidelines, tempo and rhythmic duration must be used to establish the number of repercussions, but Spanish sources specifically describe both a five note and a three note trill.

Only one Spanish guitar source, by Gaspar Sanz, discusses the appoggiatura. Its relevance to Scarlatti is debatable. As with the trill, the appoggiatura is most often prepared by suspension and should be considered in its given situation in order to interpret its length, which can
be extremely short, or, from one-third to two-thirds the
durational value of the resolution note.

The central feature of the term, tremulo, no matter
what the specific meaning, is a wavering, "trembling" of
note in either intensity or pitch. The symbols for trill
and tremulo can be used in similar situations in the sonatas
but the two indications are made distinct in the manuscript
sources, clearly demonstrating that they do not have the
same meaning. In every instance of the tremulo sign there
is room to alternate with a lower auxiliary. It is used as
a continuous, intermittent and short ornament in the
sonatas. It is likely that it usually meant the same as
tremulo di sotto, a lower note trill or mordent.

For the trill and appoggiatura in the sonatas, several
aspects relating to context should be given priority rather
than embracing a simple unifying interpretation of all
Baroque ornamentation. The trill and appoggiatura may be
purely melodic, cadential, motivic, or freely inserted into
the music: each can have different implications given tempo
and style of the piece.
Philosophic and idiosyncratic differences naturally lead to varied approaches to the entire process of arranging. The sonatas are no exception. Some guitarists feel that it is the highest priority to retain as many of the original notes as possible while others insist that the guitaristic idiom should be maintained, i.e., the "guitar texture." Overall ease-of-play enhances the accessibility of the notes and, consequently, the success of musical interpretation in performance. Obviously, both aspects are seriously considered in the context of the music when transferring it from one medium to the other. The resulting arrangement must be regarded in terms of at least maintaining "the spirit of music" (admittedly, an imprecise term) if not also adding a special idiomatic touch to the work. The nature and position of the ornaments also exerts a significant influence on arranging the sonatas for guitar.

Several authors have mentioned the apparent strong influence of the guitar on Scarlatti's sonatas. Most writers unfortunately make the mistake of equating the modern solo guitar repertoire with stylistic elements found
in the sonatas. Linton Powell goes so far as to illustrate the internal pedal note characteristic of the guitar by using "Asturias" by Isaac Albeniz (1860-1909).⁶² This piece is certainly a mainstay of the guitarists' repertoire, but was originally written for piano in a guitaristic style. In fact, there are very few examples of internal pedal point in guitar music before 1760. Bass or treble pedals are far more prevalent. Mr. Powell also alludes to the "typical cadence in punteado style" manifest in Sonata K.490. On melodic or harmonic grounds it is as difficult to categorize a typical punteado guitar cadence as it would be to identify a typical keyboard cadence. Parallels based on texture--like a two-voiced cadence idiomatic for guitar--between the sonatas and eighteenth-century guitar works exist, but evidence of direct influence is elusive.

Ralph Kirkpatrick appropriately describes Scarlatti as being influenced by the sound of strummed guitar accompaniment and its prominent involvement in popular Spanish culture in the eighteenth century. In a substantial number of sonatas the texture is comparable to that of guitar and lute music. Northern European harpsichordists also used the stile brisé in imitation of lutenists. In this manner of composition fully realized harmonies are infrequent and counterpoint exists but is not completely

carried through: counterpoint is only suggested and full chords are used as cadential punctuation.\(^3\)

In the majority of cases generally thin texture is the hallmark of a Scarlatti sonata which transfers easily to the guitar. All of the two-voiced sonatas can be easily arranged for guitar. K.322 and K.391 are representative of this sort of sonata most frequently performed on guitar. They pose little difficulty for the arranger in idiomatic technical terms which include range, keyboardistic vs. guitaristic figuration, and, of course, thickness of texture. Sonata K.291 is another such work. Only the slightest changes in register for the bass line are required to make the piece sit comfortably on the guitar. Measures 5 through 12 are taken with the bass an octave higher and the last bass note in bar 16 is omitted. The distance between treble and bass is also narrowed to the interval of a third from measure 46 to 62. The last bass note in measure 68 and the bass in 69 are dropped to the lower octave while the last note in the left hand in this bar is deleted since it exceeds the range of the guitar. Bars 77 and 78 are treated the same way.\(^4\)

The investigation into ornamentation has a considerable effect on the performance of K.291. It was noted that due to the absence of an appropriate preparation—a suspension

\(^3\)Kirkpatrick, *Domenico Scarlatti*, pp. 203-206.

\(^4\)See Appendix D, Sonata K. 291, Andante.
in this case--there were no small notes before the trills in bars 8 and 12. Considered with the tempo, the most likely meaning for the small note was not an indication of an upper-note initiation to the trill, but rather a compound ornament consisting of long appoggiatura and a minor note trill.

Example 50. K.291, Andante, m. 4--realization.

Tremulo signs ("tre") in this piece are clearly distinct from the common trill signs. Consequently, they require a different treatment. The execution of a lower-note tremulo, i.e., *tremulo di sotto*, is suggested. It fits the melancholy character of the sonata better than an upper note trill which tends to lighten the note.

Example 51. K.291, m. 39-45.
Generally, the sonatas marked "Cantabile" have a thinner texture, presumably to enhance the vocal nature of the melody. Sonata K.208, like a half-dozen or so others, has been published in guitar arrangements for many years. Later editions tend to be rehashings of the earlier publications with a few minor changes in fingerings, key or bass line. It is disappointing to see the same deviations from the manuscript (i.e., wrong notes) perpetuated from one edition to the next. There are several versions of measure 23 and 24. A common quirk among these arrangements happens to be a leap downward of a major seventh at significant resolution points--rather than the written half-step up--for the sake of facile exploitation of open bass strings.

Example 52. K.208, Adagio e Cantabile, m. 4, 21.
By chance, the progression from the last two beats of measure 22 to the first two in the following measure allow the use of the open sixth string E if the D from the m. 22 is resolved to a fifth string c#:

Example 53. K.208, m. 22-23.

In this way the I\(^\ddagger\) - V progression, a strong feature in the piece, is not sacrificed as it would be if the d' were resolved to the c#' without the E in the bass.

All of the editions of K.208 in print ignore options for executing the small notes and the tremolo. If the small notes in measure two were taken according to the usual rule, at half the value of the next note, the effect of the dissonant appoggiatura is negated. Measure 3 duplicates that eighth-note rhythm but maintains the dissonance on the downbeat against the bass, so it is of no use as a guide to realizing the previous bar. Playing the graces directly on the upbeat and held for one quarter to one third the length of the next tones seems the best solution:
Example 54. K.208, m. 1-2, w/realizations.

Measure 15 is the most problematic part of this sonata for guitarists if any attention is paid to the tremulo mark. The meaning of the sign and duration of the ornament here is unclear. The tremulo sign seems carefully placed over the first b' in the right hand without a tie to the next b'. The V and P manuscripts agree exactly in the placement of the symbols. Normally the tremulo sign covers a single note if it is somehow disassociated (by pitch or proximity) from the subsequent melodic material (See Example 42), or it frames several notes at the beginning of a passage intended for extended use of the ornament. This is the only instance in which it appears over a single long value note followed by the same pitch held for an even longer duration without the two being tied together. Unless the ornament is extended to the b' on the third beat, it is difficult to
make a convincing interpretation. Conveniently, ignoring the tremulo avoids having to use a leap of a seventh upward from the fourth beat of bar 15 to the downbeat of 16.

Example 55. K.208, m. 15-16, 2 arr. versions.

The trill can replace the tremulo on restatements of a figure within a sonata and the trill and tremulo can be interchangeable as is demonstrated by the differences in manuscripts for K.137. (See pp. 57-58). Thus, the tremulo could be replaced with a trill here. Then the original contour of the bass line can be closely maintained without difficulty.

The shape of the melody is affected at only one point in the arrangement for guitar, at the cadence in bars 13 and 14. The g# and f# can be played an octave higher to allow the execution of the cadential acciacacatura which differs from the usual crushing chords found in sonatas like K.175 in that the non-chord tones are released while the chord tones are held when the harmony is arpeggiated. The aria style and I\s to V progression are two common elements colored by the acciacacatura in eighteenth-century Italian
practice. Additionally, the seventh and fourth above the bass were common dissonances supplied to the penultimate harmony. The first line e' can be held into the next harmony so that the voice leading is undisturbed. The high register in the beginning of the bar facilitates the return to the range above the staff for the last two chords in the bar.

Example 56. K.208, m. 14, 15.

Sonata K.11, has a thicker texture and is also a popularly arranged piece for guitar. Anomalies in present editions of this sonata pertain to articulation, harmonization and tempo. The last is most crucial to establishing subsequent historical criteria which may relate to its performance. All of the Essercizzi, from which this sonata is taken, are marked either "Presto" or "Allegro" with the exceptions of K.30 ("Fuga; Modertato") and K.11

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(which has no tempo indication). The moderate pace for the fugue is expected. There are telltale signs of intended tempo for K.11 in the style of the passages in measure 9 through 10 and 13 to 14. Arrangements which have included "Andante" and "Allegretto" tempi for guitar isolate the work from its performance on keyboard, making the sections described above painfully didactic. Taken "Allegro", the enjoyment of the sheer physical aspect of playing this music is enhanced for the guitarist and, I suspect, for the harpsichordist as well—particularly in regard to the extended hand crossing. For many performers, this is an indispensable aspect of Scarlatti's keyboard style that can and should be achieved in guitar arrangements. Peter Williams precisely describes the subject:

...the rhetoric of the passages concerned [hand crossings and acciaccaturas] will partly depend on the 'effort' that results from keeping to one hand what belongs to it, since not only is there an inevitable break or pull-up as the hands seek their note but the harpsichord touch is affected by the speed and weight of the 'seeking' hand. In a sense, art here is not hiding art but drawing attention to it.66

The hand crossing for the left hand in K.11 starts in bar 4 and is notated in separately flagged eighth notes until bar 9 where the upper line pitches are beamed together. The same treatment occurs in the return of this material in the

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second half (measures 21ff). The notation and hand crossing point to a detached or even staccato rendition of the upper line.

A lively pace simplifies the approach to ornamentation by making the upper *alea do* the only generally accessible interpretation for the trill (\[\text{\textparagraph} \]) associated with the figure first used in bar 10. The variant termination and context for the trills between measure 1 and bars 15-20 from the closing section make it possible to use an extended five-note trill for dramatic emphasis on the second beat of the sonata.

Example 57. K.11, [Allegro] m. 1, 15, trills written out.

Since the trill on the third beat of bar 20 occurs in a fast tempo and shows a grace prepared by suspension on a relatively long note value it might be performed as either an upper auxiliary trill or an appoggiatura followed by a short trill.
The pattern first seen in measure 68 through 70 is repeated literally in bars 76-78 and transposed to the tonic, A major, in the second half. The first tonic statement (mm. 144-6) is altered by Scarlatti to avoid the unbearable clash that would result between the e' and f### if the figure is left unchanged. It is hard to reason why Scarlatti did not return to the a above the staff and thereby reproduce the 4-3 suspension occurring in the other like figures.

Example 59. K.209, m. 68-70, 144-6, 152-4.

In any case, the dissonance is provided by the written-out appoggiatura in the other parallel sections, therefore it serves the function that is the province of the auxiliary initiated trill.

Guitarists who wish to use the manuscript sources for arranging will find that some of the sonatas have long slur marks occurring over one or two bars signifying first and
Andres Segovia was perhaps the first to perform this sonata arranged for guitar. His re-working of the harmony in bars 18 through 20 have inspired all subsequent editors to copy them even though they bear little relation to the original. The changes are very guitaristic but so alter the music that they could not be justified in an historic context.

All trills in Sonata K.209 can be played as main note trills according to context. It appears that most of Scarlatti's upper note trills were notated as grace notes prepared by suspension. There are no such signs here. The trills marked outside a cadential framework are melodic in nature and can be played on the main note with five repercussions (bars 4, 6, 96, 98). Cadential trills in measures 45 and 61 are treated the same. This does not preclude the interpolation of graced trills at these points--and at bars 94 and 170 when repeating the sections--since they are approached by step preparing the upper note in the same manner as an appoggiatura.
second endings. It is not always obvious how they should be interpreted. Normally there is a scale passage which leads back to the opening material—though the tonal resolution is sometimes displaced by an octave—and a long held note (or notes) at the conclusion of the repeated first half. The variety of notational forms this takes in the manuscripts requires a little sorting out.

Example 60. K.209, 174, 175. 1st and 2nd ending.
The harmonic implications of the scale guide the performer in establishing the order of endings. Since the scales return to the key of the first measure, they are taken as first endings while the held tones best function as endings for the repeat.

Sonata K.146 is another work in which not only the thin texture fits well on the guitar but also the arpeggio figures, written out trilling, and passages in sixths translate well to idiomatic guitar figurations. The notation in the only manuscript source for this sonata is messy compared to the calligraphy in either the Venice or Parma sources. In it are lessons believed to be composed by Scarlatti and given to Padre Antonio Soler who later gave them to Lord Fitzwilliam. The first two measures pose the greatest problem for the editor. Both harpsichordists and guitarists have interpolated either a trill or appoggiatura on the first beat and have completed the implied voice leading in the lower voice by adding a g' on the downbeat of the second bar. The rhythmic configuration of the first beat certainly lends itself to a trill with a termination or grace. This interpretation is not contradictory to Scarlattian practice especially if it is maintained as a

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characteristic ornament, i.e., a motive (see K.11). The "filling in" of voice leading is a bit harder to justify when the first two bars from each half are compared. Although bars 1 and 2 are somewhat ambiguous, bars 34 and 35 are surely indicative of a delayed resolution displaced by an octave following a sixteenth rest. Since the two figures appear in the same context, functioning in exactly the same way, and are dissimilar only in the absence of rests in bar 2, it is likely that they are meant to be played the same way.

Example 61. K.146, m. 1-2, 34-35 [sic].

The over emphasis of an implied bass line in the midst of the fast arpeggios is a fault exclusive to guitarists' performance of this piece. When this sonata is played on harpsichord the listener is not aware of any such accentuation; it sounds like simple but flashy arpeggiation. The performer should take care to play the down-stemmed notes for full value without undue emphasis. As a general
rule, guitarists would do well to listen to a piece played on the instrument for which it was intended before completing the arranging process. Otherwise the idiosyncrasies of the guitar can easily and capriciously intrude into the music. Naturally, certain capabilities available on the guitar and not the keyboard should not be dismissed on idiomatic grounds alone, but ought to be recognized and used judiciously in a given context.

The first half of Sonata K.262 has the sort of texture that transfers well to the guitar. The obvious range problem for the guitar beginning in measure 12 is accommodated by making this scale passage resemble the similar one from bar 3.

Example 62. K.262, Vivo, m. 3, 12; keyboard and guitar arrangement.
The complete shift in character at the start of the second half is brought about by the persistent syncopation in the right hand and the sudden appearance of full dissonant chords in the left. The chords are not practically maintained on the guitar throughout the entire section (to bar 39) and nearly render the piece unplayable. Rafael Andia's edition of this work shows some of the inherent arranging difficulties: the fingering puzzle in bars 3 and 4, range and voicing for measures 26 through 45, and some unusual (but not unattractive) acciaccaturas played instead of appoggiaturas. Keeping the bass line in the lower register while maintaining its dynamic strength—something difficult to accomplish on the harpsichord without filling out the texture—from bar 32 achieves very close to the same effect as the fuller texture.

K.262 has all the appoggiatura types encountered in Scarlatti's keyboard works with the exception of the cadential trill with appoggiatura. The options for interpretation of these signs should be derived from the circumstances of their use and clues existing in the manuscript sources. In the tempo, "Vivace", it is easy to interpret the graces before the eighth notes as very short. The cadence appoggiaturas occurring before dotted quarters which have no shorter accompanying rhythms can be resolved

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by taking two-thirds or one-third the value of the following note. The appoggiaturas with accompanying eighth notes in the bass may be treated in the same way although it seems in such situations Scarlatti slightly favors the shorter dissonance in his written-out appoggiaturas for similar cadential patterns. If the preparation and the suspension are tied across the bar, then the suspension is resolved in one third the length of the ensuing note (see K.96, m. 134-5).^69

For variety's sake, the suspensions in mm. 22 and 23 might be performed as eighths one time and quarters the next. The parallel passage, measures 57 and 58, are without the small notes although bar 58 has the required leading tone preparation for the grace. Considering the more final tonal feeling here, if the performer wished to insert appoggiaturas in the same manner at m. 23, it is better to play them the first time through rather than at the repeat.

There is a single occurrence of the trill with appoggiatura in m. 37. The three-beat pattern is repeated two more times in alternation with the figure from the beat preceding, so it may have been taken for granted that the figure be trilled each time. The two possible solutions for measure 37, the fourth beat, are either a very quick four-

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^69Based on a sampling of the sonatas. A complete statistical analysis of these aspects in the sonatas is unavailable and a prohibitively large undertaking given the context of this study.
note trill or an appoggiatura preceding the beat plus a three-note trill.

Sonatas K.141 and 175 offer the sort of melody plus accompaniment texture resembling flamenco guitar duets. Though they could be arranged for solo guitar, a great deal of the harmonic bite would be missing—especially in K.175. Arrangement for two guitars is most natural.

Choosing the key is always a crucial decision affecting the success of any arrangement. It must allow ease of play and duplicate as much as possible the range of the original. The original key of A minor for K.175 is very accessible on the guitar due in part to the availability of open bass strings in the key. Even in a "good key" it is not always possible to retain all the notes found in the acciaccatura chords from measure 25 on since pitches so tightly packed in the lower range of the guitar sound muddy, completely different from the crisp effect on harpsichord. The specific nature of the ornaments—trill vs. tremolo—in this section also show the importance of the upper part which would become obscured if too percussive an effect were used. The key of G minor proves the best for K.141 for both the ease of play and retention of the range in the original. Very little real arranging is necessary in this key.

The only special sign appearing in these arranged sonatas is found at the end of K.175, where the small note is tied to its preparation rather than slurred to the
resolution. There are several instances in which this appears to be deliberate in the Sonatas and others where it seems the result of haphazard calligraphy. A tie in these situations would not be remarkable keeping in mind that mm. 134-5 in K.96 and bars 15-16 in K.20 have written-out suspensions tied across the bar line.

Conclusion

Performing this music on the modern guitar, which had only diminutive precursors in eighteenth-century Spain and Italy, can complicate matters with regard to historically informed performance. Some would say these conditions completely negate the very idea of historically accurate performance. However, most who have heard the sonatas played on the guitar would probably admit to the often striking similarities in sound between the guitar and the harpsichord. Additionally, transcribing works from one medium to another was certainly an established, often necessary practice for composers in the early eighteenth century.

While most guitarists consider to some extent the elements of range and texture when making their arrangements, in the most successful transcriptions the editor goes much further. First, the most reliable source (the one deemed closest to the composer) is used; next, the music is analyzed to distinguish its characteristic
features; and then the music is put in the context of historic performance practice. Finally, all of these aspects are incorporated with the unique expressive capabilities of the guitar. At any given point in the music one consideration can take precedence over the others. Yet the momentary priority of one element should not be taken as license to disregard the important influence of the others in an historically informed performance of any given piece.

Ultimately, every aspect of arranging the Scarlatti sonatas for the guitar is affected by placing the music in its idiomatic (as far as can be determined) and historic context. Relatively small matters such as where to begin a trill can have a very significant effect on the performance of this music on the guitar due to the instrument’s unique and often challenging fingering options. The evidence in keyboard and guitar treatises points to a definite Spanish approach to the ornament. In the case of the tremulo, an extra dimension is brought to the music while the arranging process becomes more complicated by its consideration. Exploring the possibilities of ornamentation used by guitarists contemporary with Scarlatti (such as vibrato) add still further resources for the modern performer of the sonatas to consider.

Although the results of investigating the elements of Spanish Baroque practice and the scrutiny of the manuscript sources for the sonatas are not absolutely conclusive, the
process is a crucial one to the arranger and performer alike. By achieving at least an idea about the likely contextual parameters for a given repertoire or composer there is less opportunity for intrusive personal mannerism on the part of the modern musician. Discovering the variety of historic musical trends and operating within each piece of music appropriately actually frees the performer to use, overall, a broader interpretive palate. In other words, one is less likely to play Bach or Da Falla the same way as Scarlatti or William Walton.
APPENDIX A

ORNAMENT STATISTICS
Table 1. The following table lists appoggiaturas appearing as small notes from 25 Sonatas in cadential and non-cadential context, prepared from above, below or unprepared. Often the grace is repeated several times as the musical figure (motive) repeats. These are marked: "1x3, 1x5, etc.", and, they are considered a single appoggiatura type in the context of the Sonata.

Legend: $K\# = $ Kirkpatrick listing
$\Rightarrow = $ the number of graces prepared from above
$\Rightarrow = $ the number of graces prepared from below
sus = the number of graces prepared by suspension
dis. res. = figured bass representation of non-suspension dissonance to resolution above the bass note.

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<th>$\Rightarrow$</th>
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<th>dis./res.</th>
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Table 2. The following table lists trills prepared by small notes. Some are defined as being in cadential context for the resolution chord or the harmony directly preceding. The cadential harmony is not considered restricted to V-I progressions and may involve VVI, VI, etc.

Legend:  
K# = Kirkpatrick listing  
* = number of trills prepared by upper note grace  
# = number of trills prepared by lower note grace  
sus = number of graces prepared by suspension  
Cadential = number of graced figures occurring on the 1st Prep./Res. (preparation) or 2nd (resolution) chord of a cadence

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+Also contains 41 instances of non-graced trills which occur in both hands.  
*Motive not always prepared with suspension.
APPENDIX B

NASSARRE ESQUELA, ON TRILLING
APPENDIX B

Pablo Nassarre Esquela Musica
2 pts. 4 vols. ea.
Zaragas (1723)

Segunda Parte Libro Tecero p. 470

Trino es, quando a lo menos ay cinco sonidos successivos; y aleado quando solos tres: llamase trino, porque los antiguos los tres sonidos primeros los executavan con tres dedos diferentes en diferentes teclas, aunque proseguian con solos dos.

Usase de este diferencia siemprere que ha de aver detencion en alguna figura que de tiempo para su ejecucion. Puede ser mas, y menos dilatado, segun la voluntad del instrumentista. Es muy conveniente su uso, especialmente quando la detencion de la figura es de un compas, ú de medio; porque con la variedad de sonidos tan veloces, deleyta mas el oido, que quando es un solo sonido. Porque aunque en el Organo se oye continuo teniendo el dedo en la tecla sin movimiento, es mas deleytable cuando es trinado; y no por esto se dexa de considerar por uno solo sonido, aunque son muchos los movimientos.

En los Clavicordios, Arpas, y demas Instrumentos de querra, conviene, que sea el trino todo aquel tiempo que tiene de valor la figura; porque concluido con él cessa el sonido: pero en el Organo, aunque sea la detencion de le la mitad de el valor de la figura, importa poco, pues no cessa
el sonido no moviendo el dedo de la tecla.

La ejecución de el trino ha de ser cuando es con la mano derecha regularmente con el dedo tercero, y con el inmediato al pequeño: el que ha de comenzar, y acabar, ha de ser siempre el tercero, y en la tecla correspondiente al punto forcoso. Y digo forcoso, porque la tecla de arriba que pulsa el dedo inmediato, es voluntario, pues no aviendo trino, no se pulsa.

Para trinar con propiedad, importa mover los dedos con velocidad, de modo, y el indice, siendo este con quien comienza, y acaba, hiriendo siempre con él la tecla principal de le punto. Y aunque de una y otra mano son los dedos que he dicho con los que comunemente se hazen los trinos, le servirá de gran provecho el ejercicio de trinar con todos los atras: assi por agilitarlos, como por no mudar de dedos quando se ofreciere hazer algun trino breve en el continente de la musica que fuere tocando, haziendolo con los dedos que les vienen successivas.

La otra diferencia de trino, se llama aleado, por la similitud que tiene en los movimientos de los dedos con los de las alas de las aves, y es voz metaphorica, como ya dije en el Capítulo 10. Su ejecucion, es de dos modos, porque tres sonidos de que consta tan solamente, de un modo es hiriendo la tecla principal con el tercero dedo, y con el indice la demás abaxo, bolviendo a herir con el tercero dedo en el punto principal, que es en la tecla que pulso primero.
El otro modo es, que después de aver pulsado la tecla con el dedo tercero, toca la de más arriba con el inmediato al pequeño, volviendo a pulsar la tecla de antes con el mismo tercero: todo lo dicho se entiende, cuando se hacen con la mano derecha. Que cuando son con la mano izquierda, el punto principal, siempre se pulsa con el dedo índice, el de más arriba con el pulgar, y el de más abajo con el tercero.

Mas propriamente se deyieran llamar estos trinos, que los otros, por constar tan solamente siempre de tres sonidos: que los que se llaman trinos, son muchos los sonidos; y nunca menos que cinco: pero llamenles comon quieran, importa poco. Lo que conviene, es que se hagan á tiempo, de modo, que no se falte [sic] al compas por hacer dichos aleados, pues ay muchos que por su poca su experiencia les parece que exercitandolos mucho adornan mas lo que tocan, y quando es fuera de[l] razón, es no pequeña impropriedad: como en las glosas que se ejecutan con mucha velocidad, que es preciso se detenga haziendo el aleado, y falta al compas.
APPENDIX C

S. DE MURCIA, SONATA, ALLEGRO
ARR.; GUITAR

BY MICHAEL QUANTZ
Sonata, Third Movement

Allegro

Santiago de Murcia
a) direction of strum: \( \uparrow \) = down; lowest sounding string to highest.
\( \downarrow \) = up

b) \( \uparrow \) \( \downarrow \) \( \uparrow \)
c) \( \uparrow \) \( \downarrow \) \( \uparrow \) or \( \uparrow \) \( \uparrow \) \( \uparrow \)

d) this bar is absent in tabulature.

Cadential pattern in dotted rhythm with upper note preparation may have been played beginning on the auxiliary in de Murcia's music.
APPENDIX D

D. SCARLATTI, SONATAS K. NO'S:

11, 146, 208, 209, 262, 291

ARR.: SOLO GUITAR

SONATAS K. 175, 141

ARR.: 2 GUITARS

BY MICHAEL QUANTZ
Sonata, K. 146
In Fitzwilliam:

a) In Fitzwilliam

b) In Fitzwilliam (or)

Realization:

c) for m. 51 and 52 devised by Stanley Yates.

d) In Fitzwilliam:
Sonata, K. 208

Adagio e Cantabile

\( \text{\textit{Tremolo}} \)
Rhythm notated as it appears in manuscript sources.
* Cadential trills approached from above could be played as a graced trill as well as a main note trill:
Sonata k. 291

Andante
Sonata k. 175

2. Guitars

Allegro

[Music notation page]
Sonata K. 141

2 Guitars
\(\text{C} = \text{D Allegro}\)
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