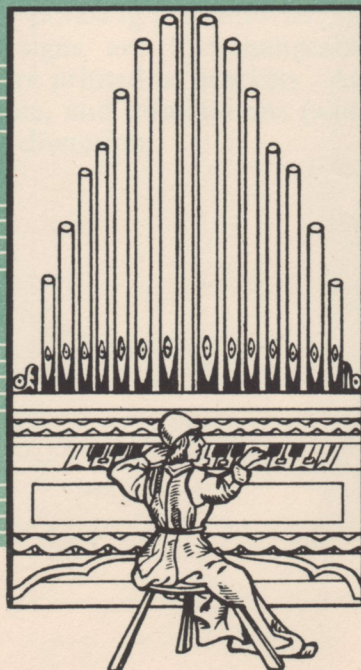


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# TWO ORGAN SONATAS

*Domenico Scarlatti*  
Edited by Arnold Goldsbrough

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## TWO ORGAN SONATAS

*DOMENICO SCARLATTI*

Kirkpatrick's numbering of the Scarlatti Sonatas has been used. The prime sources of Venice—Venice V 22 and 23—and Parma have been examined through the courtesy of the authorities of the Biblioteca Nazionale Marciana, Venice, and the Biblioteca Palatina, Parma. No autograph sources exist, but the Venice and Parma copies must be accepted as the next best thing. The signs




and



have been interpreted as Sw. and Gt.

I have indulged in a certain amount of 'filling in', in spite of Kirkpatrick's strictures, partly because the English organ is a more sober affair than its continental counterpart, and partly because 'filling in' was common practice in the 18th century. The type of chamber organ for which these pieces were written was full of character and had pungent reeds: in consequence the registration should be sparkling and interesting, and 16' stops should not be used. The main contrasts should be adhered to with only slight modification of the basic qualities. As on the harpsichord, too many changes are out of style.

Small notes and phrasing are editorial; *tr* has been used for  as the two signs are interchangeable; editorial trills, accidentals, etc., are printed in brackets. All trills begin on the upper auxiliary note, and terminations (where appropriate) are at the performer's discretion.

*A.G.*



# TWO ORGAN SONATAS

Edited by  
ARNOLD GOLDSBROUGH

DOMENICO SCARLATTI

## I

Per Org<sup>o</sup>

(Kp. 287)

**Andante Allegro**

The musical score is written for two staves (treble and bass clef) in common time (C) and one sharp (F#). It consists of five systems of music. The first system begins with a trill (tr) in the treble staff and a guitar-like texture (Gt.) in the bass staff. The second system features a swell (Sw.) in the bass staff. The third system has a trill (tr) in the treble staff and a guitar-like texture (Gt.) in the bass staff. The fourth system includes a swell (Sw.) in the bass staff and a guitar-like texture (Gt.) in the treble staff. The fifth system contains multiple trills (tr) and guitar-like textures (Gt.) in both staves.

First system of musical notation. The upper staff features a melodic line with trills (tr) and slurs. The lower staff contains accompaniment with labels 'Gt.' and 'Sw.'. A '(Sw.)' label is positioned above the right side of the lower staff.

Second system of musical notation. The upper staff continues the melodic line with trills and slurs, including a '(tr)' label. The lower staff has accompaniment with 'Gt.' and 'Sw.' labels.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has accompaniment with 'Sw.' and 'Gt.' labels.

Fourth system of musical notation. The upper staff has a melodic line with trills (tr) and slurs, including a '(tr)' label. The lower staff has accompaniment with '(tr)' and a slur.

Fifth system of musical notation. The upper staff has a melodic line with trills (tr) and slurs, including a '(tr)' label. The lower staff has accompaniment with 'Sw.' and 'Gt.' labels.

Sixth system of musical notation. The upper staff has a melodic line with trills (tr) and slurs, including a '(tr)' label. The lower staff has accompaniment with 'Gt.' and a slur.

# II

(Kp. 288)

**Allegro**

The musical score is presented in two systems, each consisting of two staves. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The first staff of the first system contains a melodic line with a trill marked '(tr)' and a grace note. The second staff of the first system contains a bass line with a dynamic marking 'Sw.' and a trill 'tr'. The second system continues the piece with similar notation, including trills and grace notes in both staves. The piece concludes with a final cadence in the second staff of the second system.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The system contains several measures of music with various note values and rests. A 'Gt.' marking is present in the lower staff.

Second system of musical notation. Similar to the first system, it features two staves with treble and bass clefs. The key signature remains two sharps. This system includes 'Sw.' markings in the lower staff and 'Gt.' markings in the upper staff.

Third system of musical notation. It continues the piece with two staves. The key signature is two sharps. 'Sw.' markings are visible in the lower staff, and 'Gt.' markings are in the upper staff.

Fourth system of musical notation. The two-staff format is maintained. The key signature is two sharps. 'Gt.' markings are in the upper staff, and 'Sw.' markings are in the lower staff.

Fifth system of musical notation. It features two staves with treble and bass clefs. The key signature is two sharps. 'Gt.' markings are present in both the upper and lower staves.

Sixth system of musical notation. The two-staff format is used. The key signature is two sharps. 'Sw.' markings are in the lower staff, and 'Gt.' markings are in the upper staff.

Seventh system of musical notation, the final system on the page. It consists of two staves. The key signature is two sharps. 'Gt.' markings are in the lower staff, and 'Gt.' markings are in the upper staff.



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