A interpretação das sonatas de Domenico Scarlatti no piano moderno.

Anexo III
Edição crítica
"Manuscrito F. C. R. 194. 1 de Portugal"

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Tese apresentada à Universidade de Évora
para obtenção do Grau de Doutor em Música
e Musicologia

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Esta tese não inclui as críticas e sugestões feitas pelo júri

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Notas gerais à edição crítica

A importância de realizar a presente edição crítica das sonatas de Domenico Scarlatti em notação moderna com dedilhação reside em vários fatores:

- O facto de os intérpretes nem sempre terem a oportunidade de consultar uma cópia manuscrita e comparar esta fonte com as partituras existentes no mercado, por vezes incompletas e não fiéis às fontes.
- O facto de as partituras das sonatas de Scarlatti publicadas pela Dover ou pela Ricordi estarem repletas de modificações e acrescentos não assinalados, introduzidos por Alessandro Longo, não sendo assim fiéis à fonte e constituindo um risco para o executante, dada a ambiguidade entre a sugestão do revisor e a fonte manuscrita.
- O facto de as edições críticas anteriores não incluírem a dedilhação.
- A necessidade de simplificar a leitura das notas críticas, apresentando-as em exemplos em notação moderna.

Esta edição crítica pretende apresentar um texto filologicamente fiel às fontes manuscritas portuguesas e acrescenta, nas notas críticas, as diferenças existentes entre todas as fontes manuscritas: de Parma, Veneza, Münster, Viena, Londres, Madrid, Cambridge e publicações posteriores ao século dezoito. Estas diferenças aparecem escritas, em notação moderna, para tornar mais fácil e rápida a consulta.

A edição está dividida em três volumes e tem, como único acréscimo, a dedilhação. A preferência dada a uma edição crítica em detrimento de uma edição facsimilada deve-se à dificuldade que esta última apresenta ao executante, dado que implica possuir alguns conhecimentos especializados.

Segue-se um elenco pormenorizado de todas as fontes consultadas, útil para a comparação com as três fontes manuscritas portuguesas editadas:

Venezia, Biblioteca Nazionale Marciana, Mss 9770/9784

Parma, Biblioteca Palatina, Sezione musicale, Mss A G 31406 – 31420

Münster, Diezösan-Bibliothek, Handschriften Sammlung Santini, Sant Hs 3964 - 3968

London, British Museum, Additional Manuscript 31553 *Libro de XLIV sonatas modernas para clavicórdio compuestas por el señor D.Domingo Scarlatti (...)*

London, British Museum, Additional Manuscript 31589 *Sonate per cembalo* di diversi autori.

Wien, Bibliothek der Gesellschaft der Musikfreunde, Handschriften VII 298011, A-G.

Wien, Bibliothek der Gesellschaft der Musikfreunde, Handschriften VQ 15112-15120, Q 11432.

Bologna, Civico Museo Bibliografico Musicale, Ms FF 232, *Due opere diverse, la prima del Sigr. Domenico Scarlatti e la seconda del Sigr. Frederico Handel.*

Bologna, Civico Museo Bibliografico Musicale, Ms K.96, *Scarlatti Domenico: sonate e fughe per cembalo.*

Cambridge, Fitzwilliam Museum, Music Manuscript 32 F 12, Scarlatti.

Cambridge, Fitzwilliam Museum, Music Manuscript, Vol. 148, 32 F 13, *Libro de sonatas de clave para el exmo. S.or Eñbaxador de Benecia de Dn. Domingo Scarlatti*, ano 1772.

Madrid, Biblioteca de real Conservatorio de Música, Ms 371408.

Montserrat, Monasterio de S. Maria, Arquivo Musical, Ms 654.

Napoli Conservatorio di San Pietro a Maiella, Biblioteca, Ms 18-3-11.

New Haven, Conn. Yale University Library, Ms addition/Owen.

Valladolid, Catedral, Arquivo Musical, Ms 19.

Zaragoza, Catedral *El Pilar*, Arquivo Musical, B-Z-Ms 2.

Zaragoza, Catedral *El Pilar*, Arquivo Musical, B-Z-Ms 31.

Zaragoza, Catedral *El Pilar*, Arquivo Musical, B-Z-Ms 35.

Edições do século dezoito

Pièces pour le clavecin composées par Domenico Scarlatti (...). (1742-46). Troisiéme volume, Paris: Boivin, Le Clerc, Castagnerie.

Domenico Scarlatti. Thirty sonatas for the harpsichord or pianoforte (...). (1800), London: R. Birchall.

VI sonate per il cembalo solo composte dal Sigre. Don Domenico Scarlatti. (1754). (...). Opera I. Nüberg: G. U. Haffner.

Libro de VII sonatas modernas para clavicórdio compuestas per el señor D. Domenico Scarlatti (...). (ca. 1750-60), London: J. Johnsonfor J. Worgan.

Libro de VII sonatas modernas para clavicórdio compuestas per el señor D. Domenico Scarlatti (...). (ca.1770-80), London: W.Owen for J. Worgan.

XX sonate per Cembalo di varri autori, opera prima. (ca. 1758). Paris: Venier.

XX sonate per Cembalo di varri autori, opera prima. (1754-55). Paris: Vernandes.

Libro de VI sonatas modernas para clavicórdio compuestas por el señor D. Domenico Scarlatti (..). (1776-77), Libro VI. London: J. Welcker.

Libro de Xii sonatas modernas para clavicórdio, compuestas per el señor D. Domenico Scarlatti (...). (ca. 1785), Libro II. London: J. Worgan.

Scarlatti's chefs- d' oeuvre, for the Harpsichord or Piano-Forte (...). (1791). London: Muzio Clementi.

Essercizi per gravicembalo di Don Domenico Scarlatti. (1738). Lisboa: Biblioteca Nacional de Portugal.

Edições modernas consultadas:

CARLOS DE SEIXAS. (1995). *12 sonatas.* João Pedro d' Alvarenga: Edição Facsimilada do MM 5015 da Biblioteca Nacional de Lisboa, Musicoteca.

CASTELLO, D. (1629). *Sonate Concertante.* Libro II.

CLEMENTI, Muzio. (1791). *Scarlatti's chefs-d'ouvre, for the harpsicord or piano-forte*. 12 sonatas, Londra.

CZERNY, Carl. (1839). *200 sonatas de Domenico Scarlatti trabalhadas por Czerny: Sammtliche Werke fur das Piano-Forte von Dominic Scarlatti*. Viena: Tobias Haslinger.

FITZWILLIAM VIRGINAL BOOK. (1899). Fine del XVI Secolo. Ed. Lipzig, II, Ed. Dover, 1963.

FRESCOBALDI, Girolamo. (1615). *Toccate di intavolatura di címbalo et organo, partite di diverse arie e correnti, balletti, ciaccone, passacaglie – Libro I*. Roma.

MARINI, B. *La foscarina.* (1617). *Sonata IV Op. VIII* (1629). *Sonate da Chiesa da câmera* (1655).

PENNA, L. *Li arbori musicali*. (1694). Bologna (1694), rist. anst. Bologna, Forni (1969). Secondo Libro.

PISTOIA, Lodovico Giustini. (2002). As Sonatas de Lodovico Giustini di Pistoia. Florença 1732: A Primeira Edição para o Pianoforte. *Sonate da Cimbalo di Piano e Forte – Lodovico Giustini di Pistoia (Fac-símile da edição de 1732),* Rio de Janeiro: Academia Brasileira de Musica.

ROSEINGRAVE fac-simile. (1985). Scarlatti Domenico 42 Stück fur Cembalo von Domenico Scarlatti. Ed. Franz Peter Goebels, Wolfenbuttel, Moseler Verlag.

SCARLATTI, Alessandro. (1943). *Primo e secondo libro di Toccate,* Revisione a cura di Ruggero Gerlin, con uno studio bibliográfico e biografico di Claudio Sartori, Milano: Classici Musicali Italiani.

SCARLATTI Alessandro. (1981). Primo e secondo libro di toccate *Archivium musicum Collana di testi rari*. n. 40, Studio per le edizioni scelte Firenze, introduzione di Laura Alvini.

SCARLATTI, Domenico. (1953). *Domenico Scarlatti Sixty Sonatas in two volumes.* Com uma Prefacio de Ralph Kirkpatrick, Voll. I e II, Milano, INC, New York.

SCARLATTI, Domenico. (1972). *Complete keyboard Works in facsimile from the manuscript and printed sources.* 18 voll, Ed. by Ralph Kirkpatrick, New York and London: Johnson Reprint Corporation.

SCARLATTI, Domenico. (1967). *Ventiséis Sonatas Inéditas para clave.* Trascripcion para piano de Enrique Granados, precedidas de un Estúdio biográfico-bibliografico-critico de Felipe Pedrell, Madrid: Union Musical Española-Editores.

SCARLATTI, Domenico. (1977). *Essercizi per Gravicembalo 1738*. Edição facsimilada, foreward de Roy Howat, Fontenay-Sous-Bois: Stil éditions.

SCARLATTI, Domenico. (1986). *Sonate per clavicembalo*. Edição critica de Emilia Fadini, Vol. I, II, III, IV, V, VI, VII e VIII, Milano: Ed. Ricordi.

SCARLATTI, Domenico. (1991). *Libro di tocate per Cembalo e tutti del Sigre. Cavaliere D. Domenico Scarlatti.* Edição facsimilada orientada e prefaciada por G. Doderer*, Manuscrito F. C. R. 194. 1*, Lisboa, Instituto Português do Património Cultural.

SCARLATTI, Domenico. (1987). *Sonata em là maior*. Ed. G. Doderer, *Música Antiqua*, 8.

SCARLATTI, Domenico. (1977). *3 sonatas*. *Nuova biblioteca españhola de música de tecla*. Vol. III, Madrid: Ed. A. Baciero.

SCARLATTI, Domenico. (1971-1972). *Complete Keyboard works in Facsimile*. 18 Voll. New York: Ed. Ralph Kirkpatrick.

SCARLATTI, Domenico. (1985). *XLII Suites de Pieces, 1739*. Ed. T. Roseingrave, Ed. Franzpeter Goebels.

Scarlatti, Domenico, *Sonatas. (1971-1984). Ed. Kenneth Gilbert*, 11 Voll, Heugel-Paris: Le Pupitre.

SCARLATTI, Domenico. (1906-08). *Great Keyboard sonatas.* Série I, II, III, I, New York: Ed. Dover, (1986-1993), selecção das sonatas editadas de Alessandro Longo.

SCARLATTI, Domenico. (1906-1910). *Opere complete per clavicembalodi Domenico Scarlatti.* Revisão de Alessandro Longo e prefazione alla opera completa per clavicembalo, Milano: Ed. Ricordi.

SCARLATTI, Domenico. (1999). *Scarlatti Masterpieces for solo piano.* 47 works, INC, New York: Dover Publications.

SCARLATTI, Domenico. *Scarlatti Sonatas for the Keyboard.* Edited by Maurice Hinson, Vol I e II, Copyright MCMXCIV by Alfred Publishing Co. Inc. USA.

SCARLATTI, Domenico. (1978). *Selected Sonatas* Edited by Joseph Banowetz, General Words and Music Co- Neil A. Kjos, JR., Publisher, San Diego, California.

HOPKINSON, Cecil. (1948-1949). *Eighteenth-century Editions of the Keyboard Compositions of Domenico Scarlatti (1685-1757).* Edinburgh Bibliographical Society Transactios, III, 1.

SEIXAS, J. A. Carlos de. (1998). *25 Sonatas para instrumentos de tecla*. Estudo de Santiago Kastner, Lisboa: Fundação Calouste Gulbenkian, Portugalie Musica, Vol. XXXIV.

SEIXAS, J. A. Carlos de. (1965). 80 *Sonatas para instrumentos de tecla*. Introdução e estudo de Santiago Kastner, Fundação Calouste Gulbenkian, Lisboa. *Portugalie Musica,* Vol. X.

SEIXAS, J. A. Carlos de. (1995). *Carlos de Seixas: 12 Sonatas.* Lisboa: Revisão crítica de J. P. d' Alvarenga.

SEIXAS, J. A. Carlos de. (1986). *Concerto em Lá Maior para cravo e oquestra de arcos.* Fundação Calouste Gulbenkian, Lisboa: *Portugalie Musica*.

SOLER, Padre Antonio. (1957-62). *Sonatas para instrumentos de teclas*, 1-VII, Madrid. rev. Samuel Rubio.

STROZZI, G. (1979). *Capriccii da sonare cembalo et organi. Napoli 1687. Rist. anast. Firenze, S. P. E. S.*

Para além das fontes manuscritas acima mencionadas, foram consultados também os escritos didáticos e prefácios às partituras de alguns autores consagrados como Fadini, Gilbert, Kirkpatrick e Longo.

A edição de Longo (1906-1910), apresenta ao intérprete algumas ambiguidades. Tal como Longo, os revisores das sonatas de Domenico Scarlatti do século passado escreveram com extrema precisão as suas próprias intenções interpretativas na partitura. Desta forma, forneceram modelos de interpretação para orientar o executante. O texto de Longo é enriquecido com indicações úteis (dinâmica, agógica, fraseado, realização dos ornamentos, algumas vezes duplicação de oitava na mão esquerda) mas que, ao mesmo tempo, se tornam coercivas, pois condicionam a fantasia e a criatividade do intérprete, para além de criarem ambiguidade entre a sugestão do revisor e a fonte. De facto, na revisão de A. Longo, não se compreende o que foi acrescentado pelo revisor e o que pertence à fonte.

O trabalho de Kirkpatrick é o mais abrangente e completo sobre o autor; repleto de informações não só acerca da vida e afazeres do compositor mas sobretudo sobre a análise formal e harmónico-estrutural das sonatas (anatomia), tratada de forma exaustiva. A metodologia é conduzida de forma rigorosa e pormenorizada. Kirkpatrick trata também o aspeto da cronologia das sonatas e chega à conclusão que a ordem das datas das cópias manuscritas de Veneza correspondem de perto com a efetiva atividade de Scarlatti e com a data de composição.

Emilia Fadini, publicou o primeiro de dez volumes da sua edição crítica em 1978, mas esta permanece incompleta. Chama a atenção para as questões textuais, nomeadamente para o problema das fontes manuscritas e das alterações à fonte inseridas por Longo, já referidas anteriormente. Esta é aliás a razão que apresenta para justificar a necessidade da sua edição que inclui um estudo

comparado das fontes manuscritas e impressas: “Questa edizione critica di tutte le sonate di Domenico Scarlatti trova giustificazione nell’esigenza di offrire agli esecutori ed agli studiosi un testo filologicamente fedele (...)” (Fadini, 1984, VII).

A primeira edição crítica completa de todas as sonatas de Scarlatti é a de Kenneth Gilbert, cujo volume inicial apareceu em 1983. Este autor justifica a sua edição como uma exigência por parte de intérpretes e musicólogos, depois dos estudos exaustivos de Kirkpatrick e também de Shevellof, cujo artigo na enciclopédia The New Grove (1980) desfez muitos dos mitos que rodeavam o compositor.

Na edição apresentada, as sonatas respeitam a ordem em que aparecem nas fontes manuscritas portuguesas. Por exemplo, a Tocata X do MS de Coimbra surge na mesma ordem em que aparece na fonte portuguesa. Segue-se o mesmo critério para o MS 194.1 de Lisboa, chamado *Libro di toccate per cembalo*. Mas, para uma mais fácil identificação das sonatas, foi escolhida a letra K, abreviatura de Kirkpatrick, seguindo o seu sistema de numeração, embora respeitando a ordem da fonte.

As questões cronológicas relativas às sonatas, encontram-se apenas resumidas nas notas críticas à edição, onde damos conta das diversas opiniões e teses dos principais autores.

Embora muitos estudiosos[1] se tenham dedicado ao estudo da cronologia das sonatas, ainda hoje existem dúvidas e perguntas sem resposta satisfatória. As datas que aparecem nas cópias manuscritas existentes referem-se, com toda a probabilidade, à data da cópia e não necessariamente à data da composição. Sabemos que Scarlatti apresentou os *Essercizi* ao Rei D. João V em 1738, mas não sabemos, de facto, quando é que estas sonatas foram compostas.

Analisando as diferentes opiniões sobre a cronologia das sonatas, o problema central e que permanece é a completa ausência de autógrafos, o que torna difícil a realização de um trabalho de ordenação cronológica satisfatório.

As duas principais fontes são as de Veneza (que contém 496 sonatas divididas em 15 volumes, copiados para o uso de D. Maria Bárbara) e de Parma (que contém 463 sonatas), quase todas copiadas pelo mesmo copista. Apresentam

[1] GESTENBERG, (1931); KELLER, (1957); PESTELLI, (1967); SHEVELOFF, (1973); KIRKPATRICK, (1984).

na capa as armas entrecruzadas das casas Reais de Espanha e de Portugal. Não temos, porém, a certeza de que as obras tenham sido preparadas sob a supervisão direta do compositor.

A maior parte das sonatas contidas nestas duas fontes estão organizadas em pares de duas sonatas: a primeira é em modo menor e a segunda é em modo maior ou vice-versa, mantendo sempre a mesma tonalidade. A relação entre as sonatas destes pares pode ser de unidade de estilo ou de carácter instrumental. Existem também alguns pares que têm uma relação contrastante entre elas, em que estas são diferentes quer no caráter quer no andamento. Por exemplo, quanto a primeira sonata é de andamento *lento*, a segunda pode ser um *Allegro* ou vice-versa.

No MS F. C. R. 194. 1 de Lisboa encontramos o agrupamento em forma de par das sonatas K.474 e K.475.

Critérios de Edição

A presente edição apresenta o texto que resulta da comparação com as fontes à disposição para cada sonata, com as diferenças assinaladas.

Na edição utiliza-se a notação moderna.

Utiliza-se a numeração de Kirkpatrick; (usa-se a letra K antes dos números).

Indica-se com a palavra *Fonte* os três Manuscritos em questão (objeto da tese).

Na distribuição do material musical entre as duas mãos, distribui-se a linha inferior do pentagrama para a mão esquerda e a linha superior para a mão direita. Por este motivo, foi por vezes necessário acrescentar pausas, que estão colocadas em parênteses (na K.3, coloca-se a pausa de semínima nos compassos 4, 6 e 8).

Os acrescentos ou as modificações que achamos resultarem de esquecimento do copista, estão escritas entre parênteses.

Todas as alterações ou acrescentos relativos às notas (que achamos ser erro ou esquecimento do copista) em relação à *Fonte* estão escritas em carater mais pequeno.

Os valores de duração inferior ou excedente ao compasso, ou de duração indeterminada, tal como outras anomalias de escrita da época barroca, não foram modificados, ficando iguais às *Fonte.*

Mantêm-se as siglas M (Manca), que significa mão esquerda, e D (Diritta), que significa mão direita.

Em relação às tonalidades, Scarlatti escolheu aquelas que implicam menores alterações em armação de clave. A notação antiga costumava colocar uma alteração a menos na armação de clave[2]. Na edição apresentada as alterações em armação de clave estão escritas segundo as regras atuais.

Na notação da época barroca, as alterações ocorrentes só têm efeito sobre as notas onde são colocadas e não no âmbito do compasso, como atualmente. Na *Fonte* encontra-se sempre escrita a alteração sobre a mesma nota da mesma altura, mesmo se a estas aparecem várias vezes no mesmo compasso. Na edição apresentada, usa-se a notação moderna para eliminar as repetições desnecessárias.

O bemol é utilizado muitas vezes para anular o valor do sustenido tendo, portanto, o valor de um bequadro, como no exemplo da K.2, no compasso 26, e K.23, no compasso 16. Também neste caso se usa a notação moderna, utilizando o bequadro para eliminar a alteração e não o bemol.

Em parênteses redondos, encontram-se as indicações "(D)" e "(M)", ou seja Direita e Esquerda, mesmo quando essas não aparecem na *Fonte,* para proporcionar ao intérprete uma leitura mais rápida e mais clara e consequentemente facilitar a execução das sonatas.

A indicação *segue* ou *volti* mantém-se inalterada porque, com toda a probabilidade, significa que uma sonata está ligada com a sonata seguinte, constituindo ambas um par.

Todas as figuras musicais (notas) escritas em carácter mais pequeno são consideradas uma sugestão e portanto um acrescento desta edição em relação à *Fonte*.

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[2] "Antigamente, as escalas dos modos eram compostas inteiramente por notas diatónicas, ou seja por notas sem alterações; portanto a sexta era de modo maior em muitos modos menores, enquanto nos outros modos, como o dórico e o frígio, a segunda podia ser menor. Desta forma, quando os modos eram traspostos para outra tonalidade, para manter a integridade da escala, escrevia-se um bemol ou um sustenido a menos em relação ao que se escreve hoje em dia, e nenhum destes modos, quando eram traspostos numa outra tonalidade, estava de acordo com os modos atuais, a exceção dos modos jónio e eólio" J.J. Quantz, 2004, pp. 77-78.

Os acrescentos ou as modificações relativas aos sinais de alteração que achamos ser esquecimento do copista estão escritos entre parênteses.

Os valores de duração inferior ou excedente ao compasso, ou de duração indeterminada, tal como outras características de escrita da época barroca, não foram modificados, permanecendo iguais às *Fonte.*

Porém, no caso dos ornamentos, que já têm um carácter mais pequeno em relação à notação musical, as modificações introduzidas nesta edição surgem entre parênteses, por serem uma sugestão e um acrescento em relação à *Fonte.*

As ligaduras de valor em tracejado significam que não se encontram na *Fonte*, talvez por esquecimento do copista, sendo, como tal, uma sugestão e um acrescento do revisor.

Em parênteses redondos colocam-se também as pausas que faltam na *Fonte* e indicam que estas são acrescentadas, como por exemplo na K.4, nos compassos 29-39.

Usa-se sempre o símbolo **tr** para indicar o trilo, enquanto na fonte é usado ~~ ou **tr** indistintamente. Como já foi mencionado no capítulo IV, na mesma sonata e no mesmo compasso, quando se comparam todas as fontes, não há coerência na colocação deste ornamento, nem diferenças de significado entre os dois símbolos.

Usa-se a palavra *Tremolo* tal como se encontra escrita na *Fonte,* como aparece na K.96.

Usam-se as palavras *Mutando i dedi* tal como se encontram escritas na *Fonte*, como aparece na K.96.

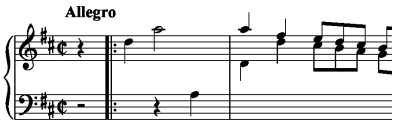
Julga-se que o símbolo de suspensão tem valor ornamental na *Fonte* como, por exemplo, na K.10 e K.11 (nomeadamente nos compassos 14 e 28).

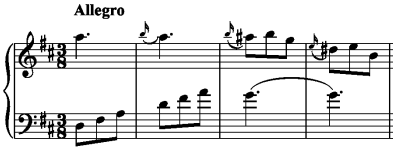
Como suporte à edição crítica, apresenta-se uma Tabela com as notas críticas pormenorizadas para cada sonata, organizadas da seguinte forma:

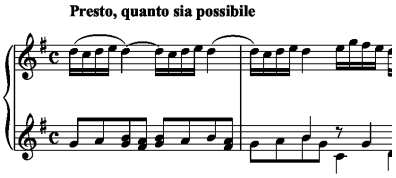
- Começa-se com expor um excerto de alguns compassos da sonata em notação; moderna, extraídos da própria edição crítica;
- Elenca-se as outras fontes existentes;
- Seguem-se as anotações, onde necessário, nas quais se evidenciam as diferencias existentes entre a *Fonte* e as outras fontes existentes;

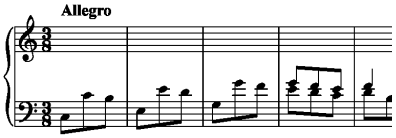
- Do lado esquerdo colocam-se os exemplos em notação musical, relativos à *Fonte*, e no lado direito as diferenças existentes nas outras Fontes, sempre escritas em notação moderna;
- Também se encontram, na parte direita da tabela, sugestões desta edição relativas à *Fonte*, cujo exemplo se encontrará sempre na sua esquerda.

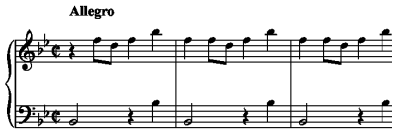
Índice temático.

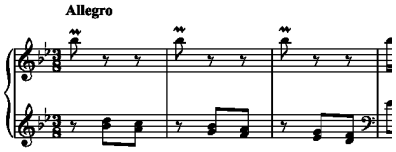
Lx 1 K 118  p.24

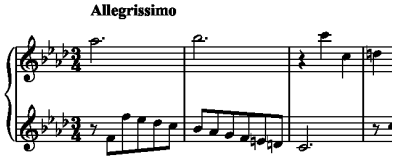
Lx 2 K 161  p.28

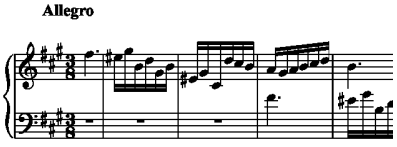
Lx 3 K 427  p.31

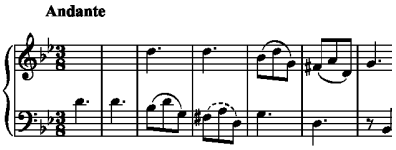
Lx 4 K 465  p.34

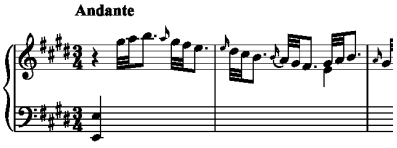
Lx 5 K 441  p.37

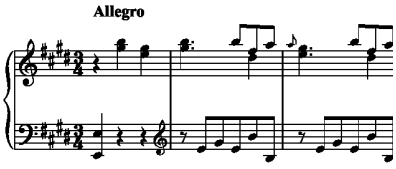
Lx 6 K 442  p.41

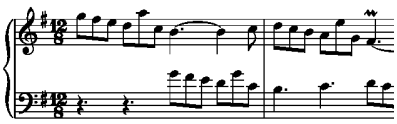
Lx 7 K 467  p.45

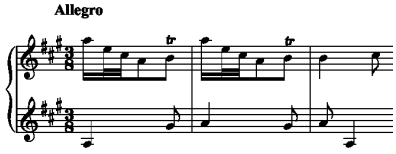
Lx 8 K 448  p.49

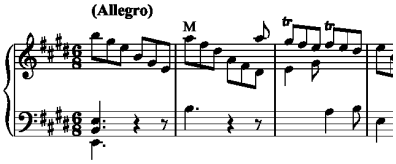
Lx 9 K 426  p.52

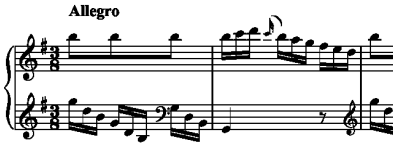
Lx 10 K 215  p.56

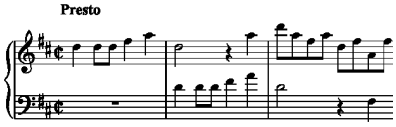
Lx 11 K 216  p.60

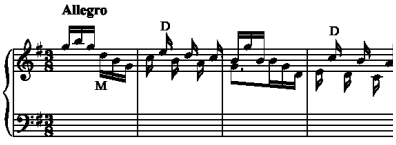
Lx 12 K 103  p.66

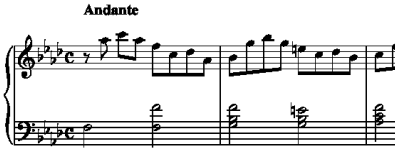
Lx 13 K 101  p.69

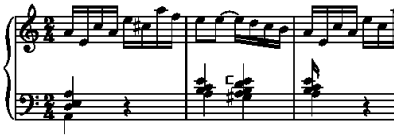
Lx 14 K 135  p.74

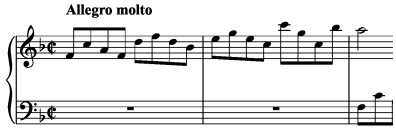
Lx 15 K 124  p.78

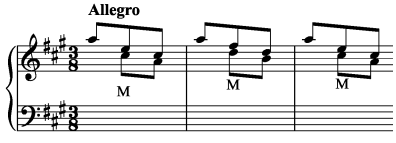
Lx 16 K 480  p.83

Lx 17 K 104  p.87

Lx 18 K 466  p.91

Lx 19 K 175  p.95

Lx 20 K 469  p.99

Lx 21 K 182  p.103

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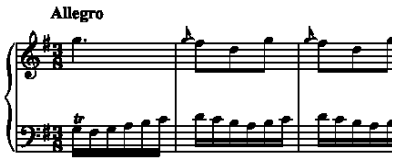
Lx K
45 125



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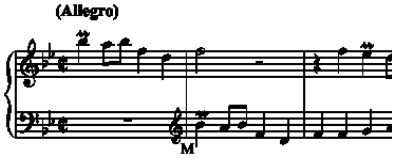
Lx K
46 410



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Lx K
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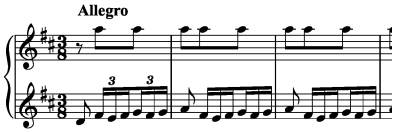

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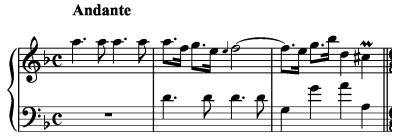
Lx K
48 396



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Lx K
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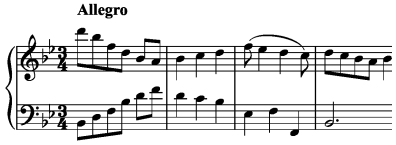

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Lx K
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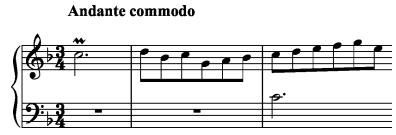

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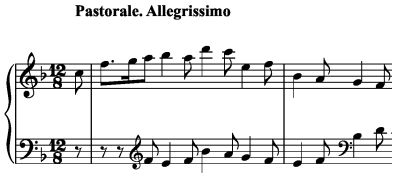
Lx K
51 446



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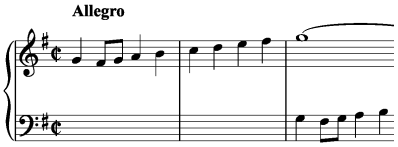
Lx K
52 424

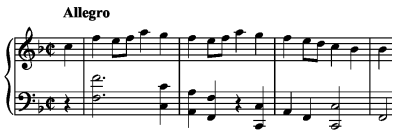


p.221

Lx K
53 430

p.225

Lx K
54 438



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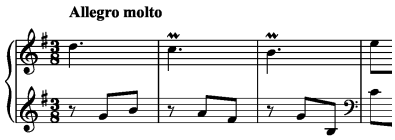
Lx K
55 425



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Lx K
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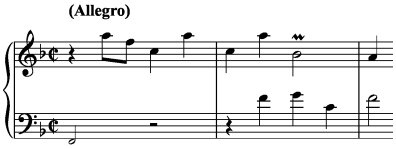

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Lx K
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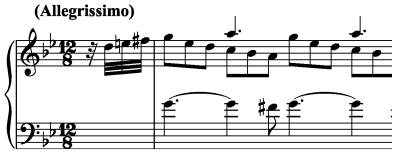

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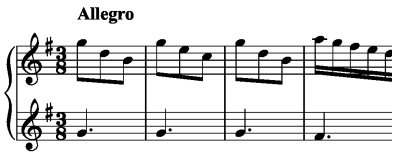
Lx K
58 55



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Lx K
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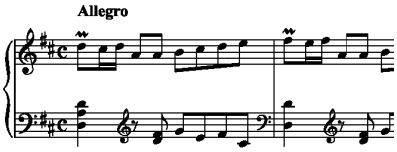

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Lx K
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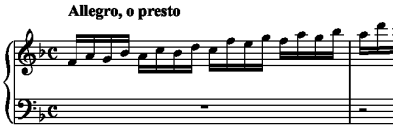

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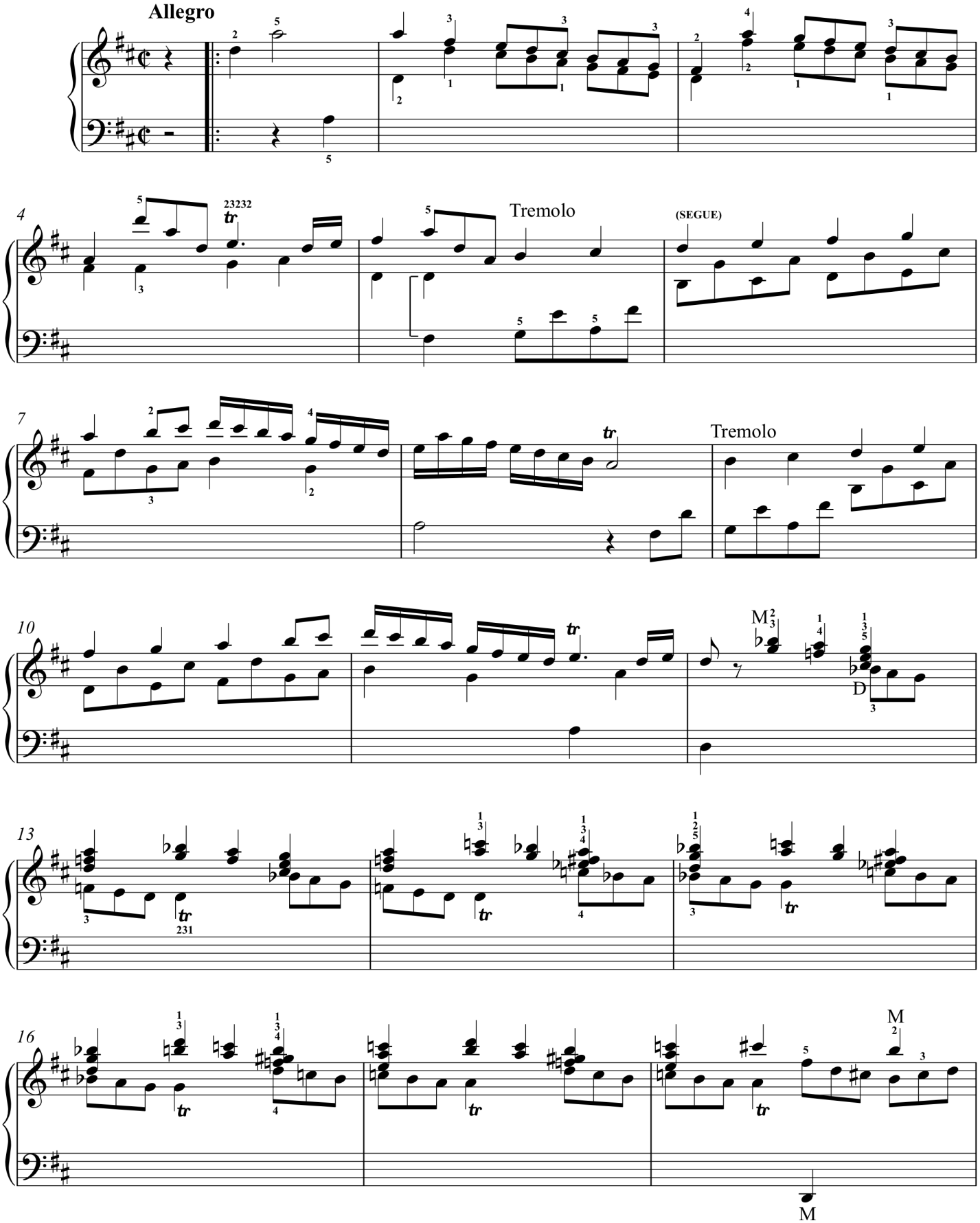
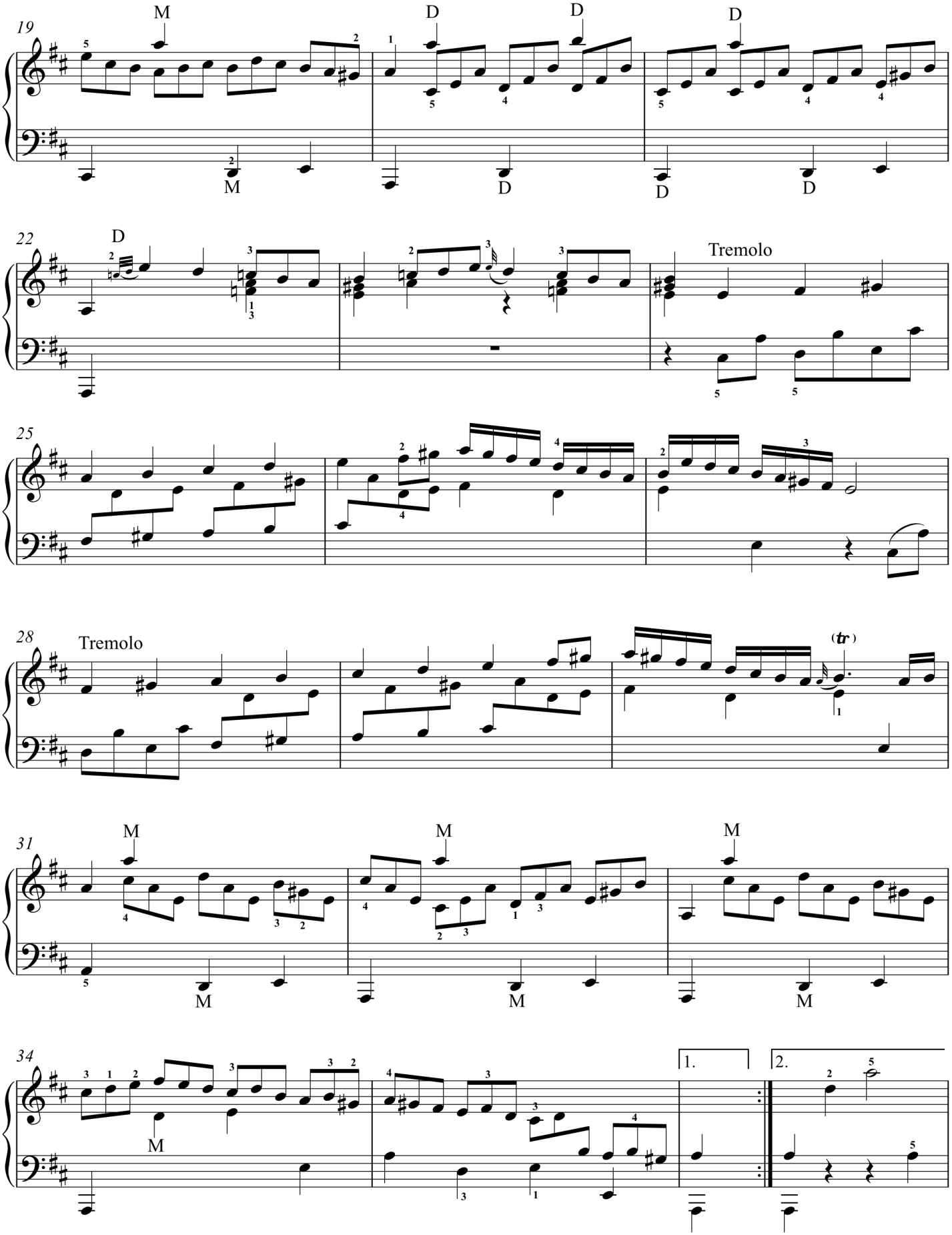
Sonata I

(K.118)

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Tremolo
(tr)
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34
M
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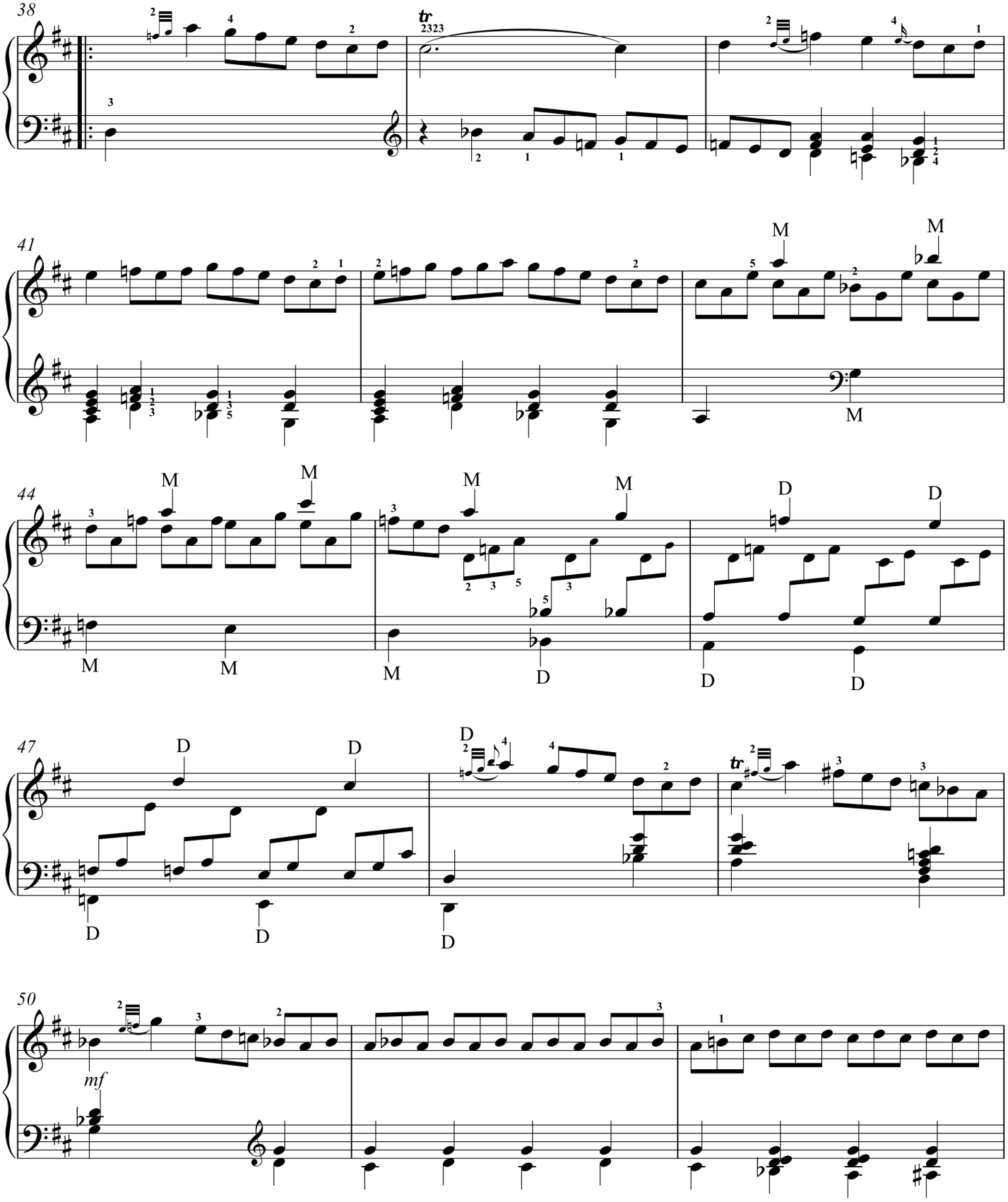
2.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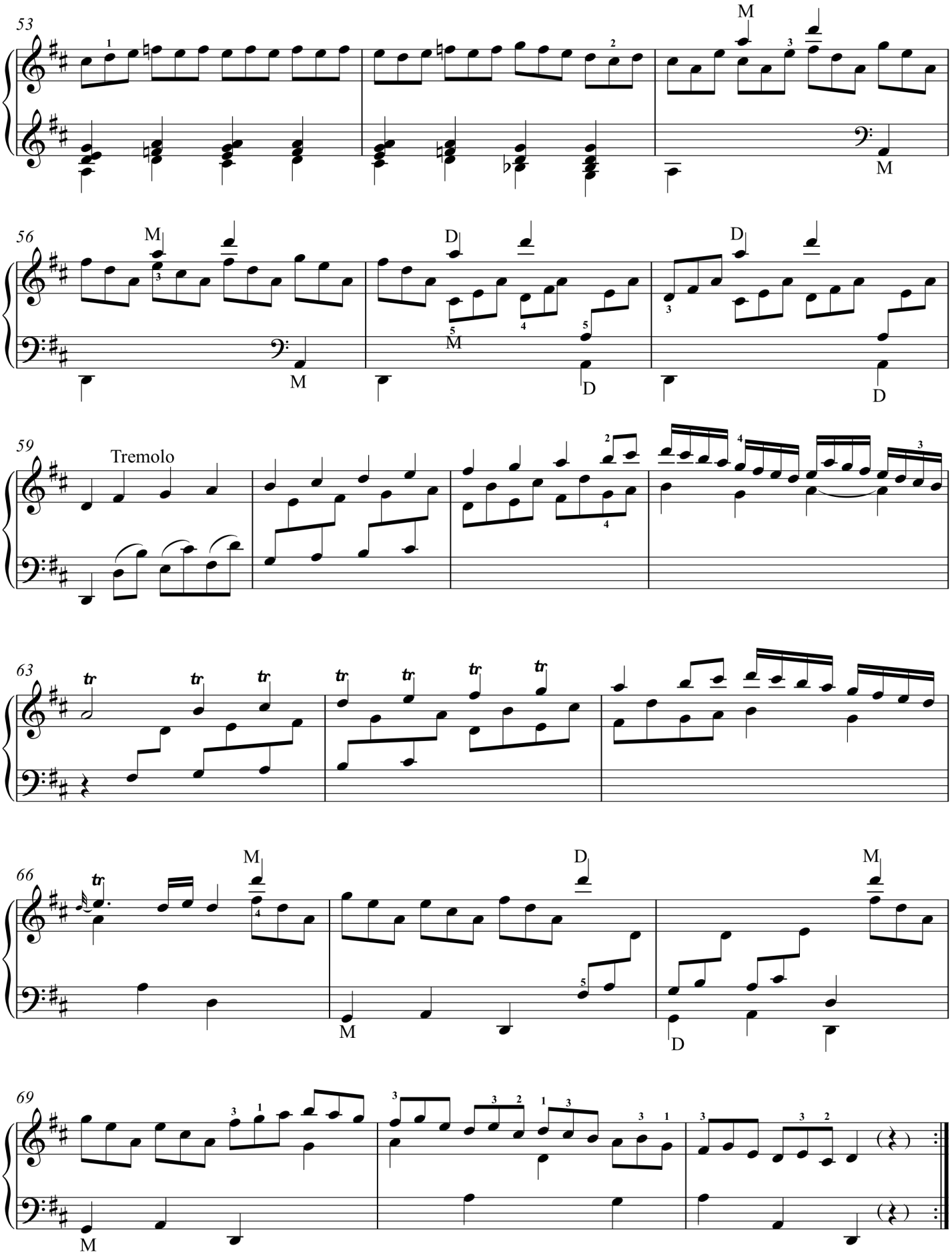
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D
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Tremolo
63
66
M
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D
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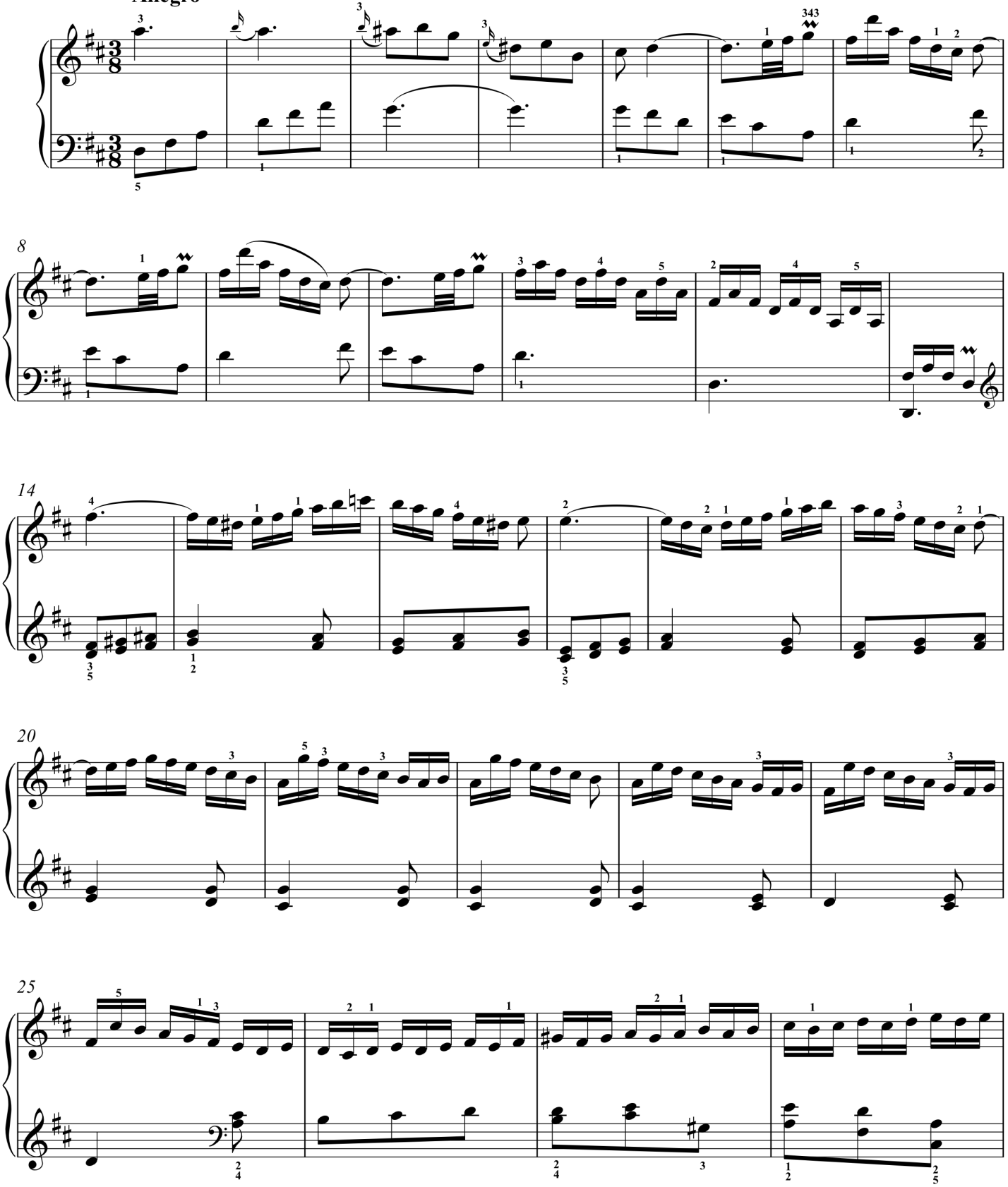
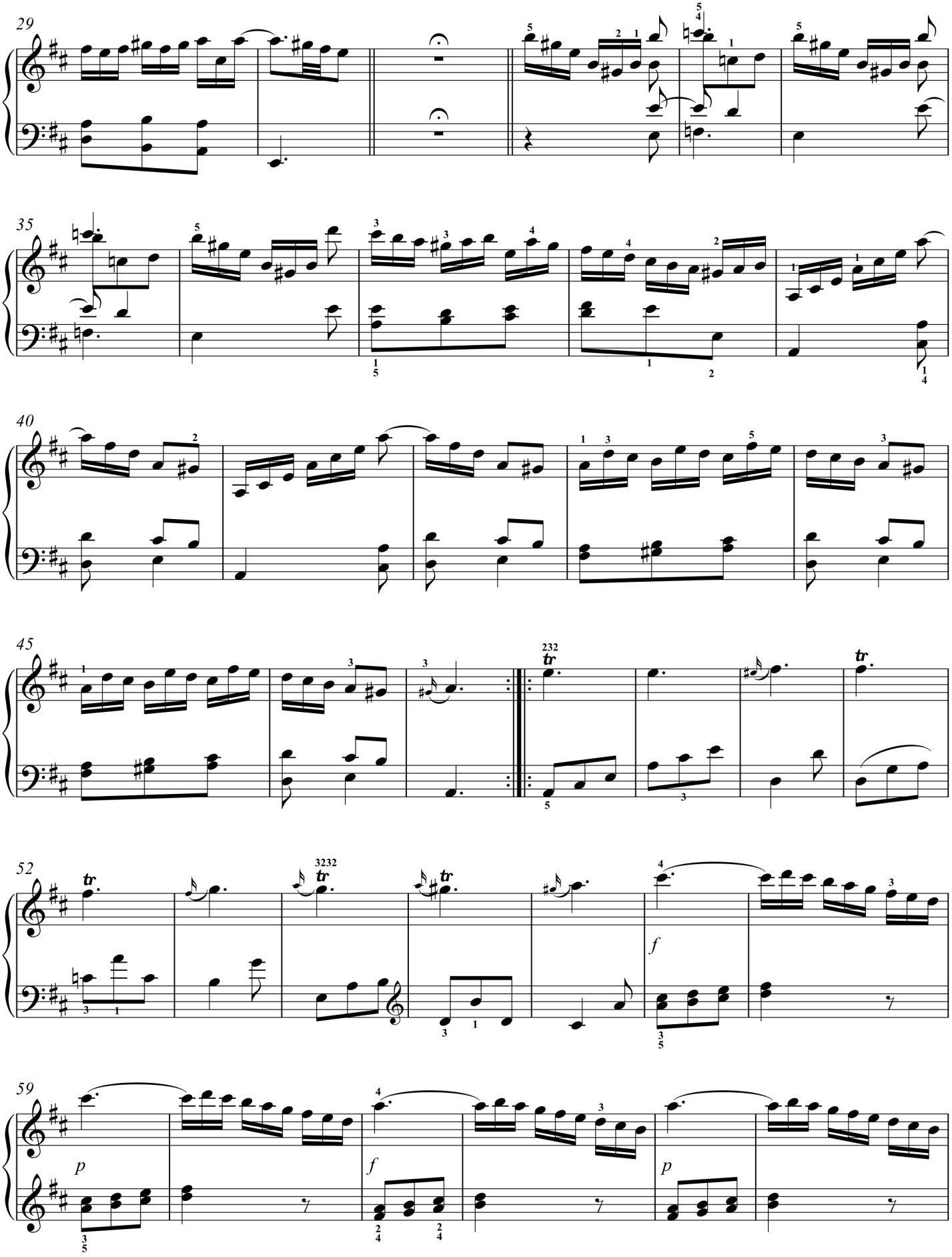
D
69
M

Sonata II

(K.161)

Allegro

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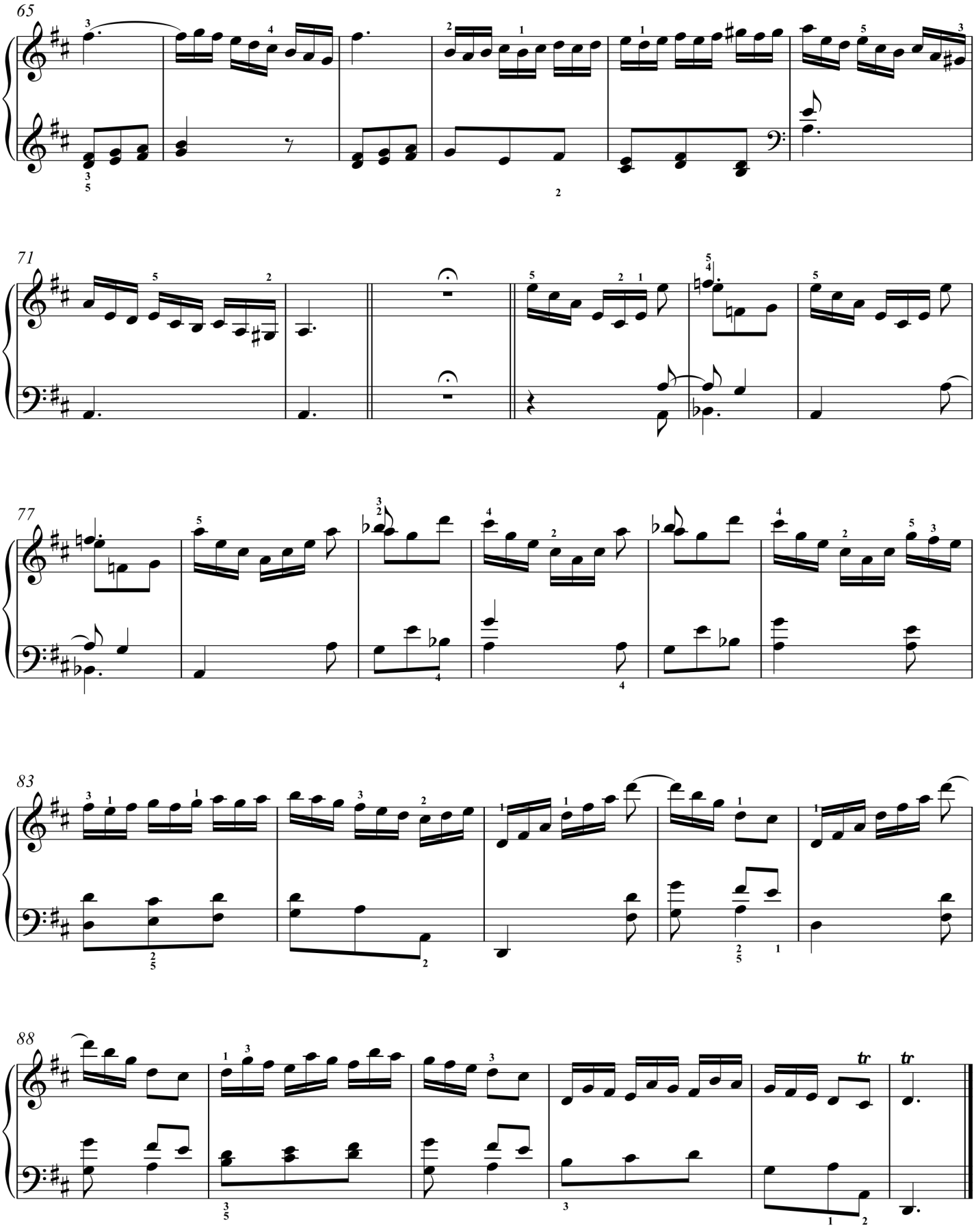
p
f
p


65
71
77
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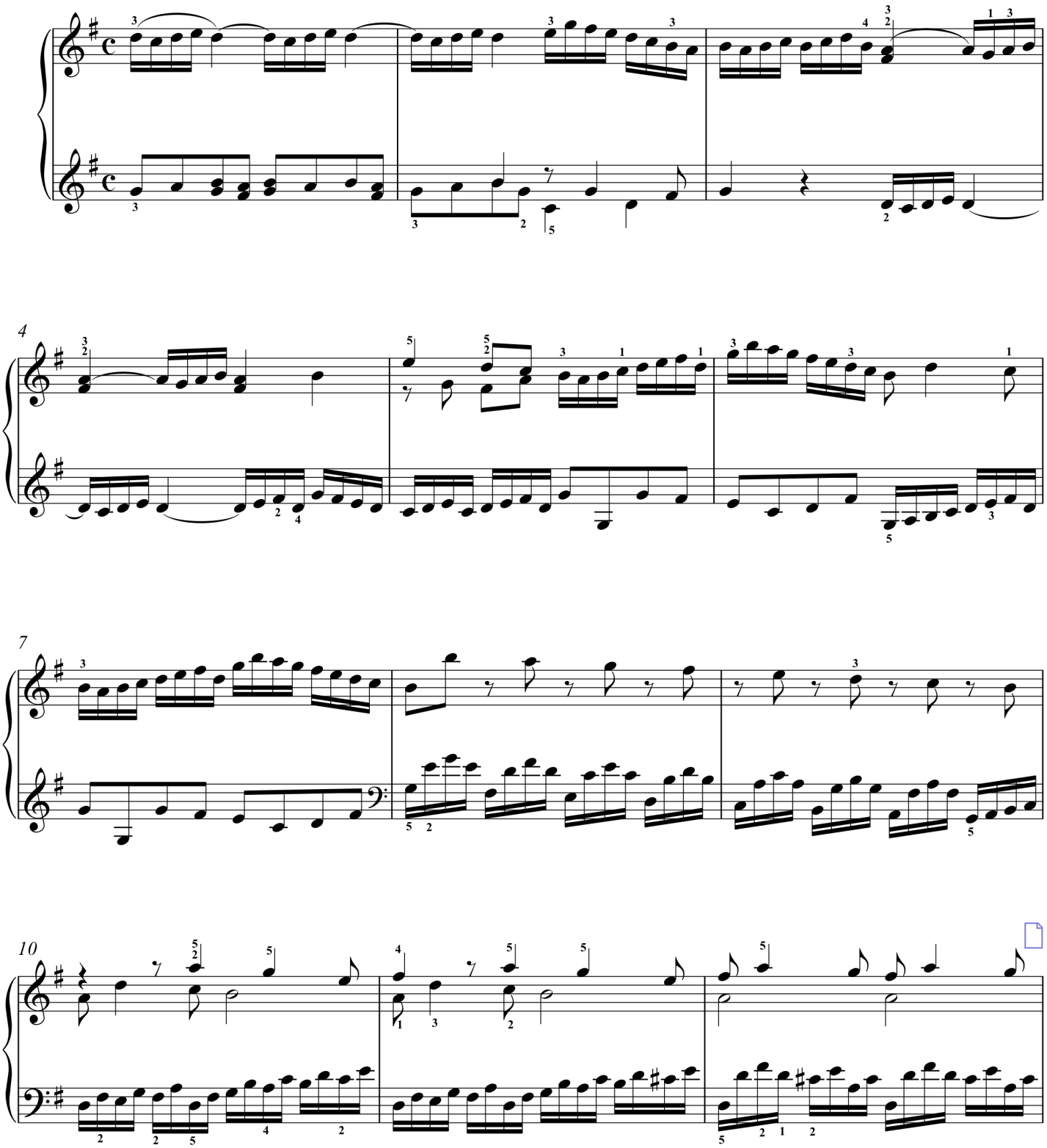
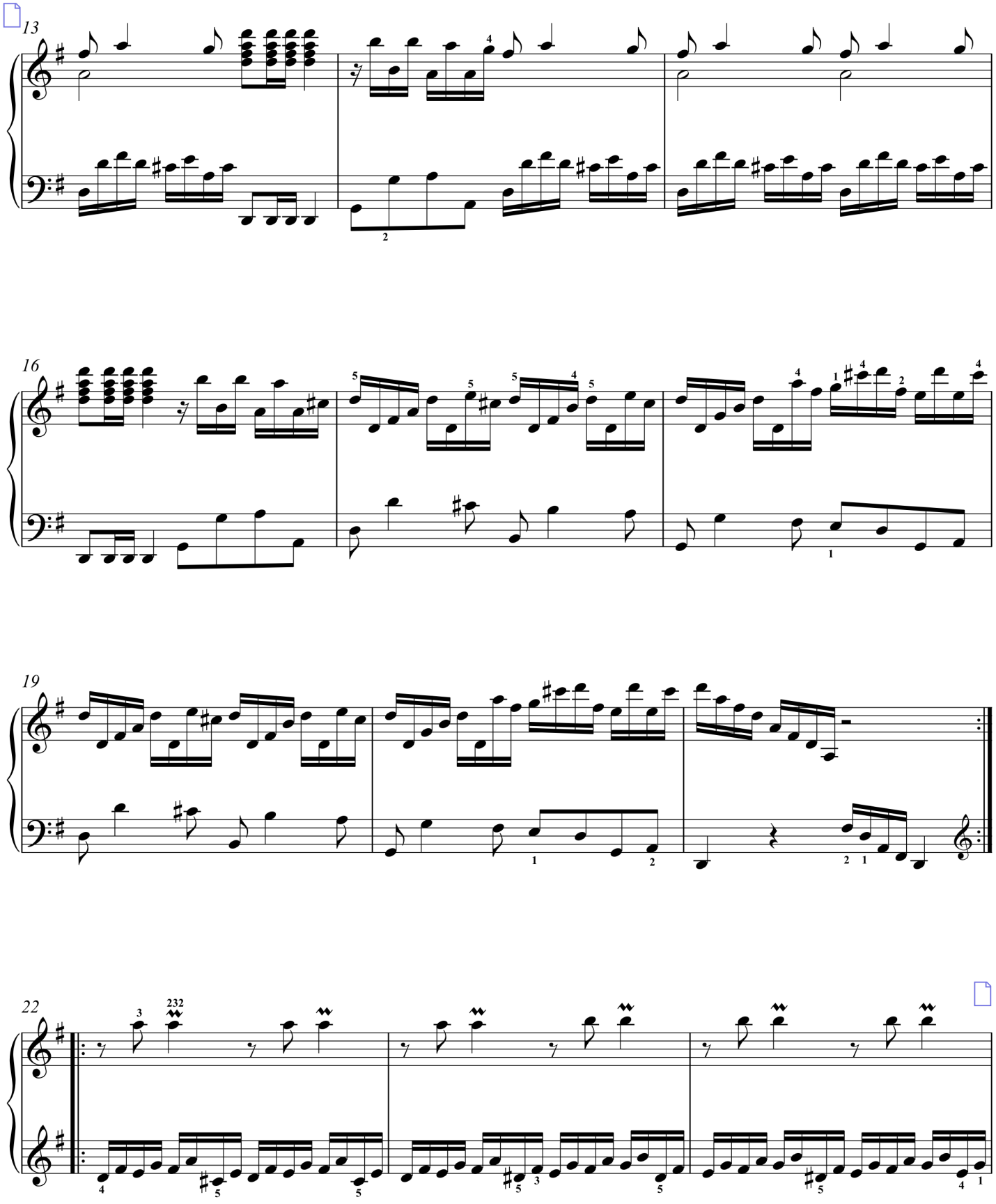
88
tr
tr

Sonata III

(K.427)

Presto, quanto sia possibile

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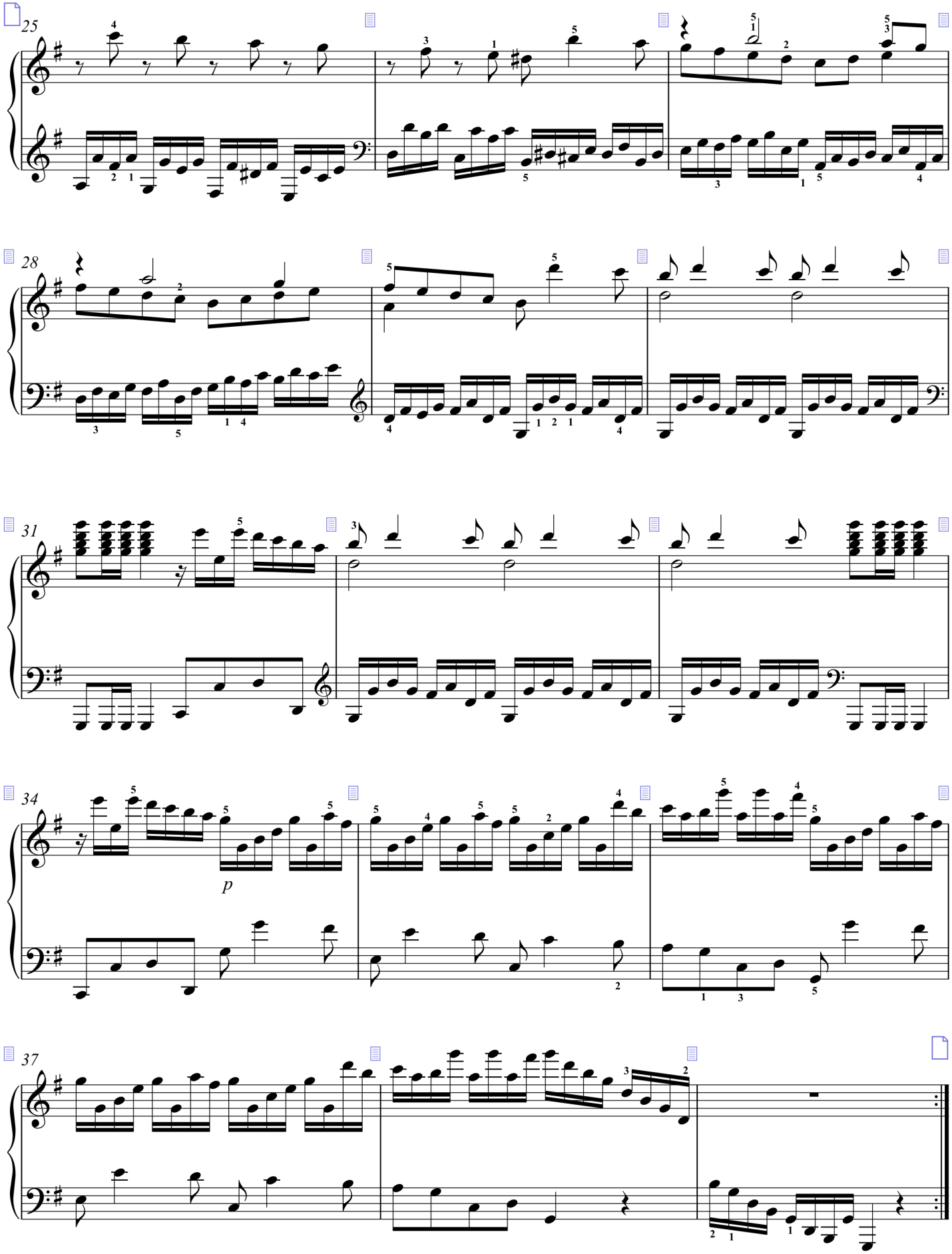
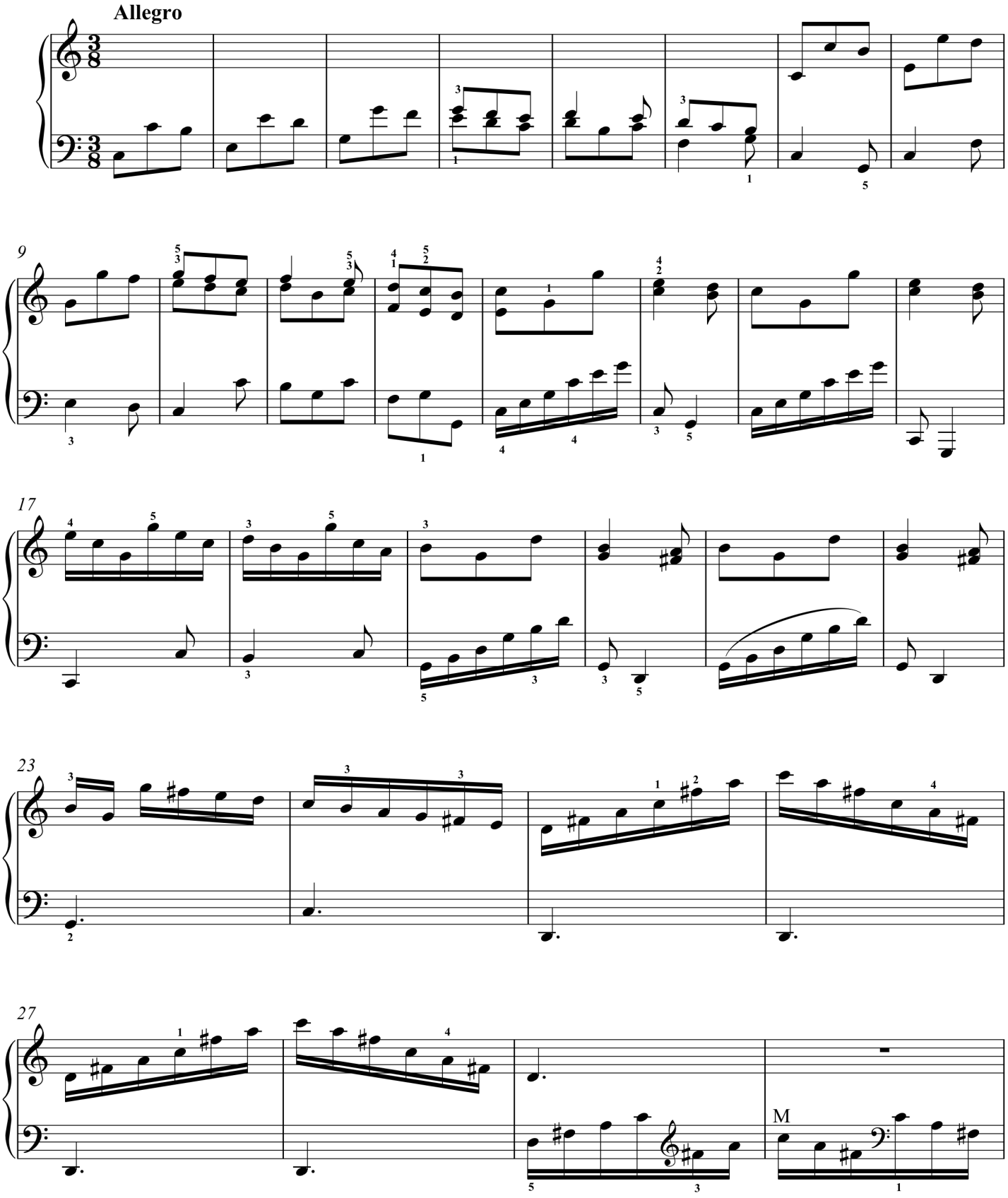
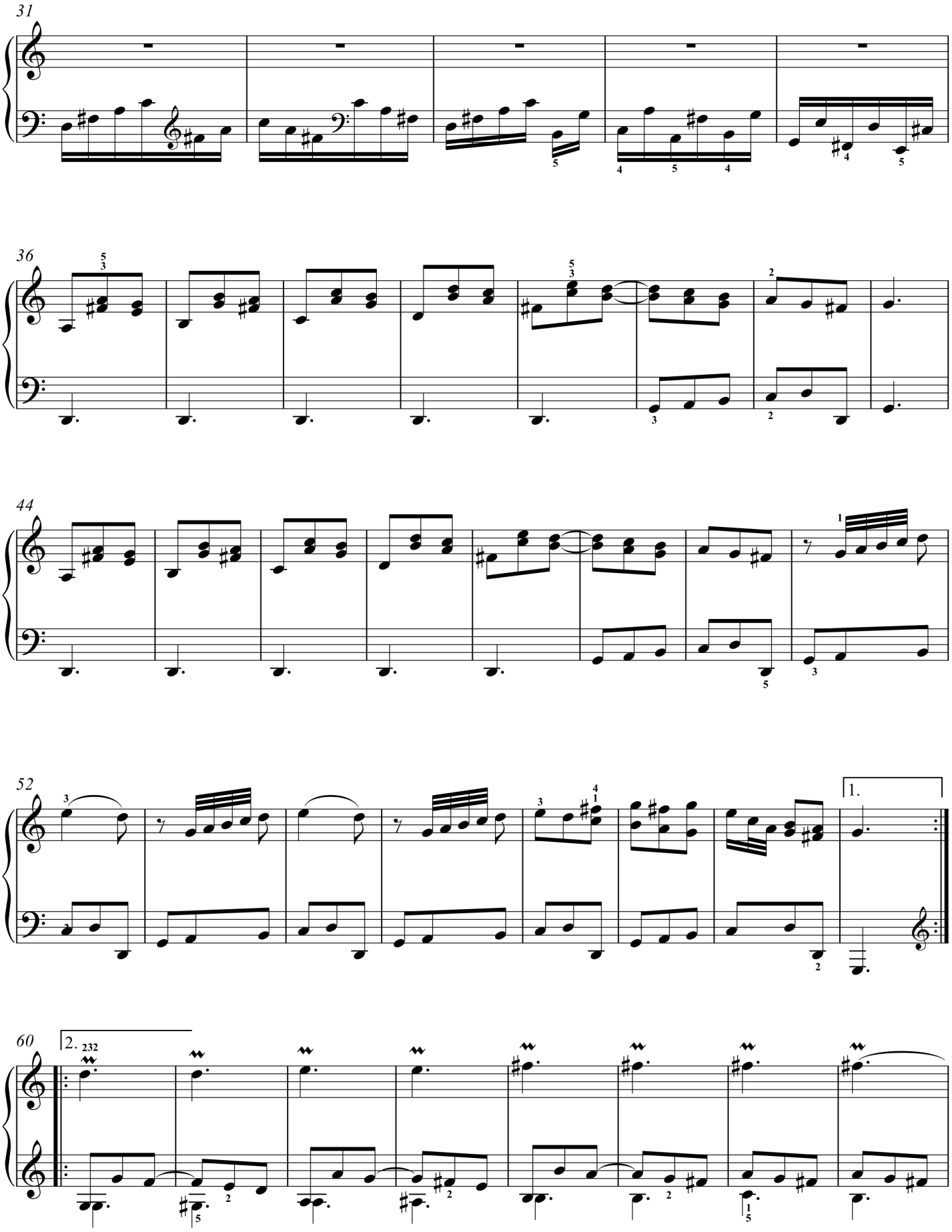

25
28
31
34
p
37

Sonata IV

(K.465)

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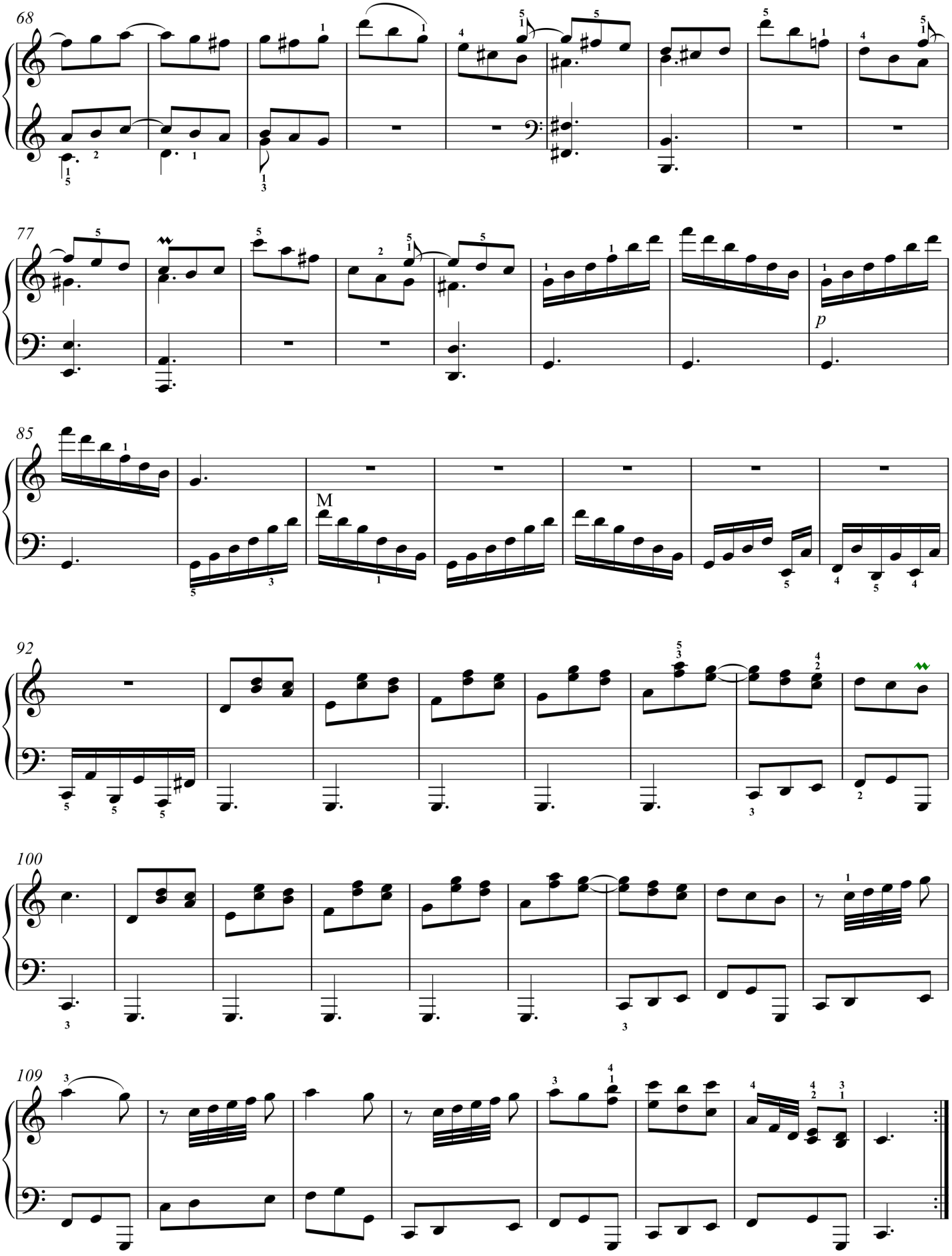
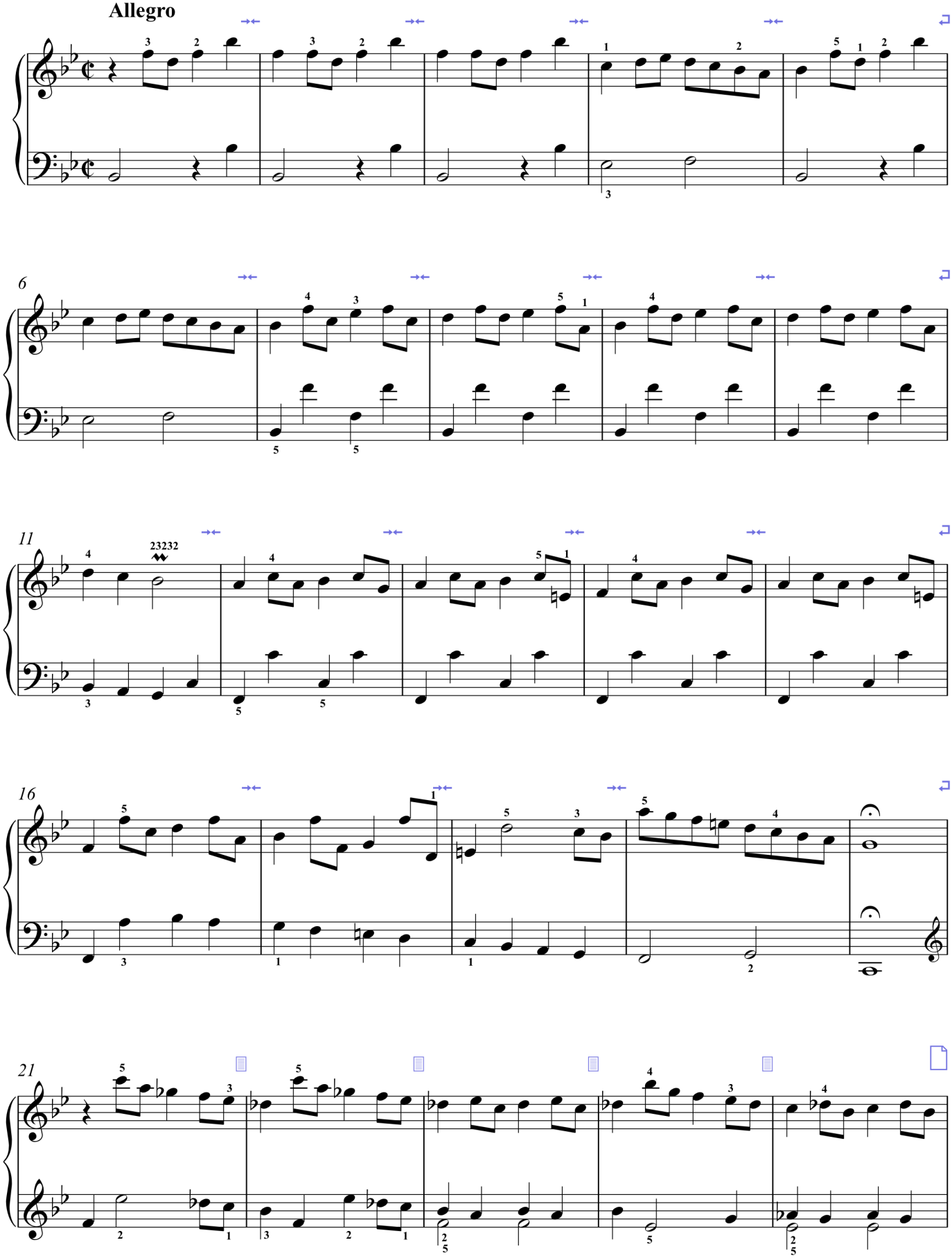
2.


68
77
p
85
M
92
100
109

Sonata V

(K.441)

Allegro



26
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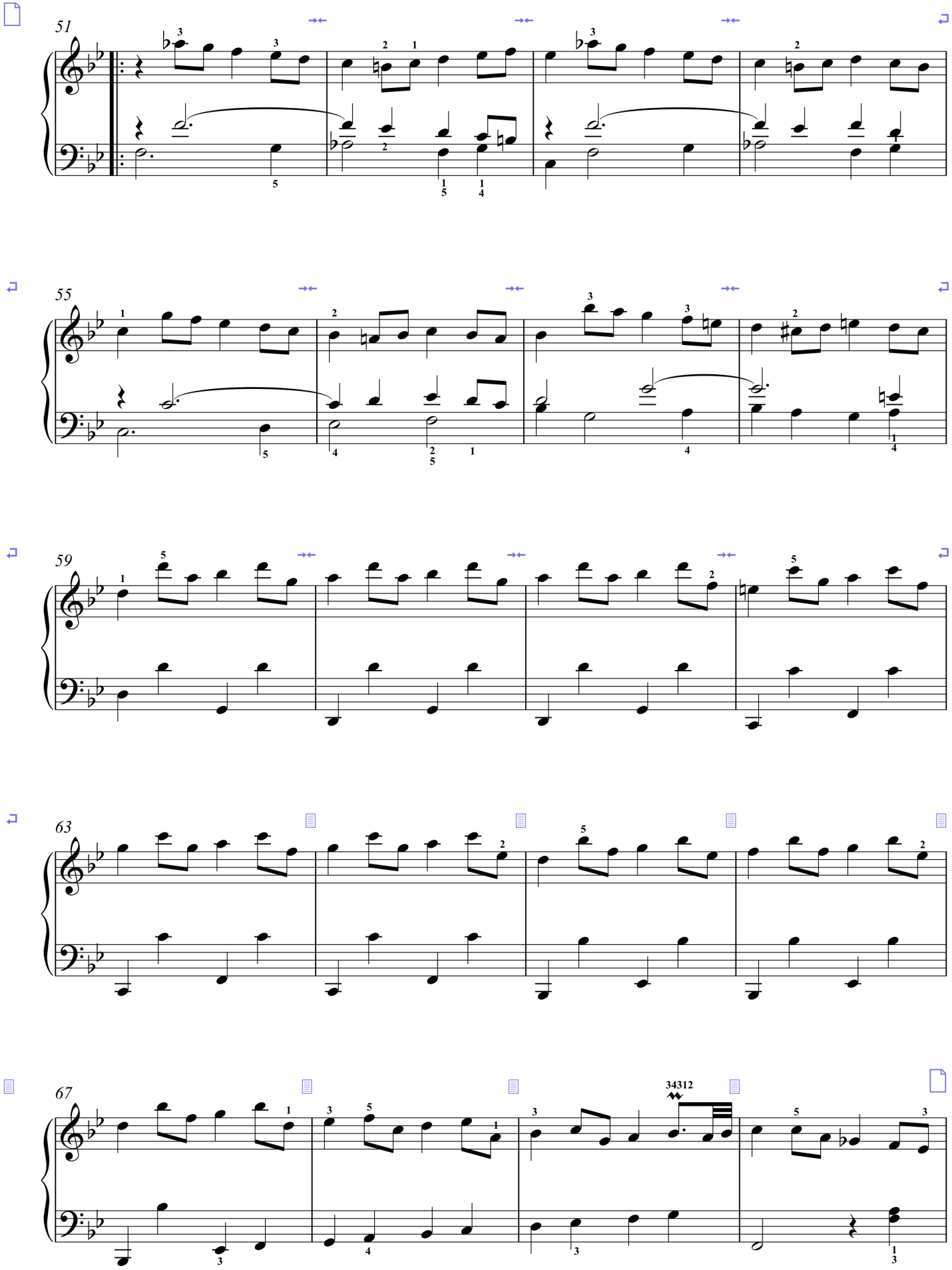
46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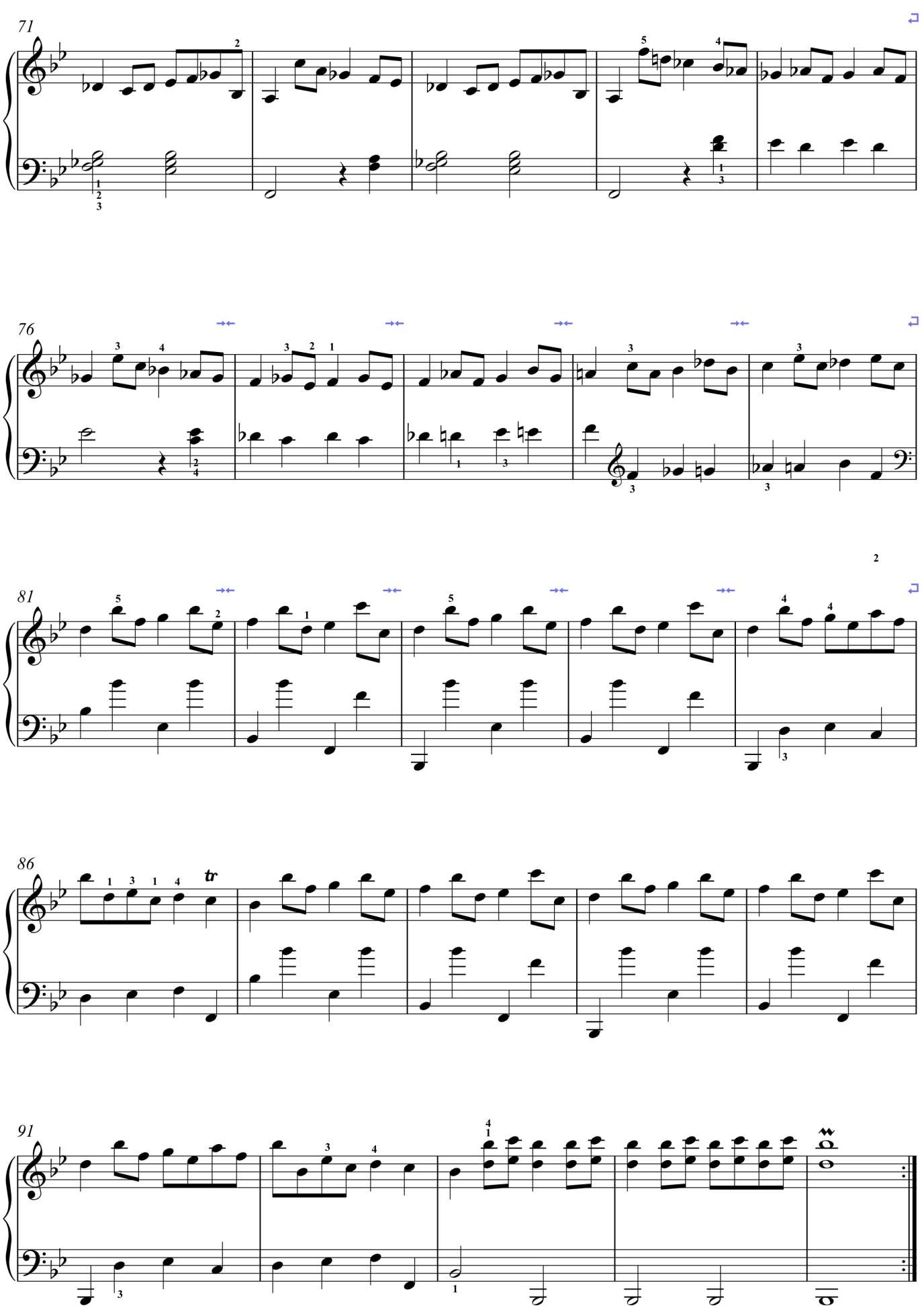
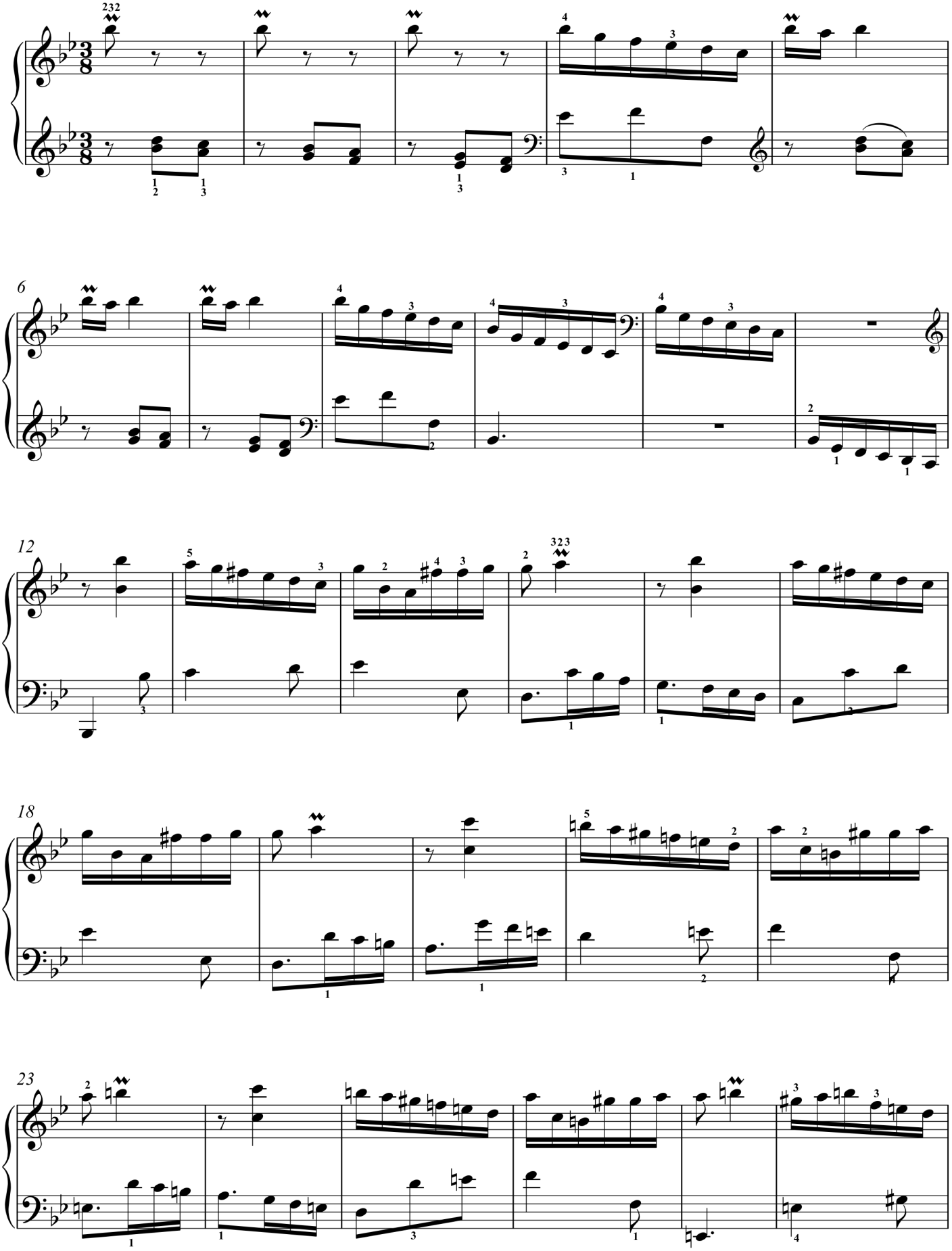
63
67
34312

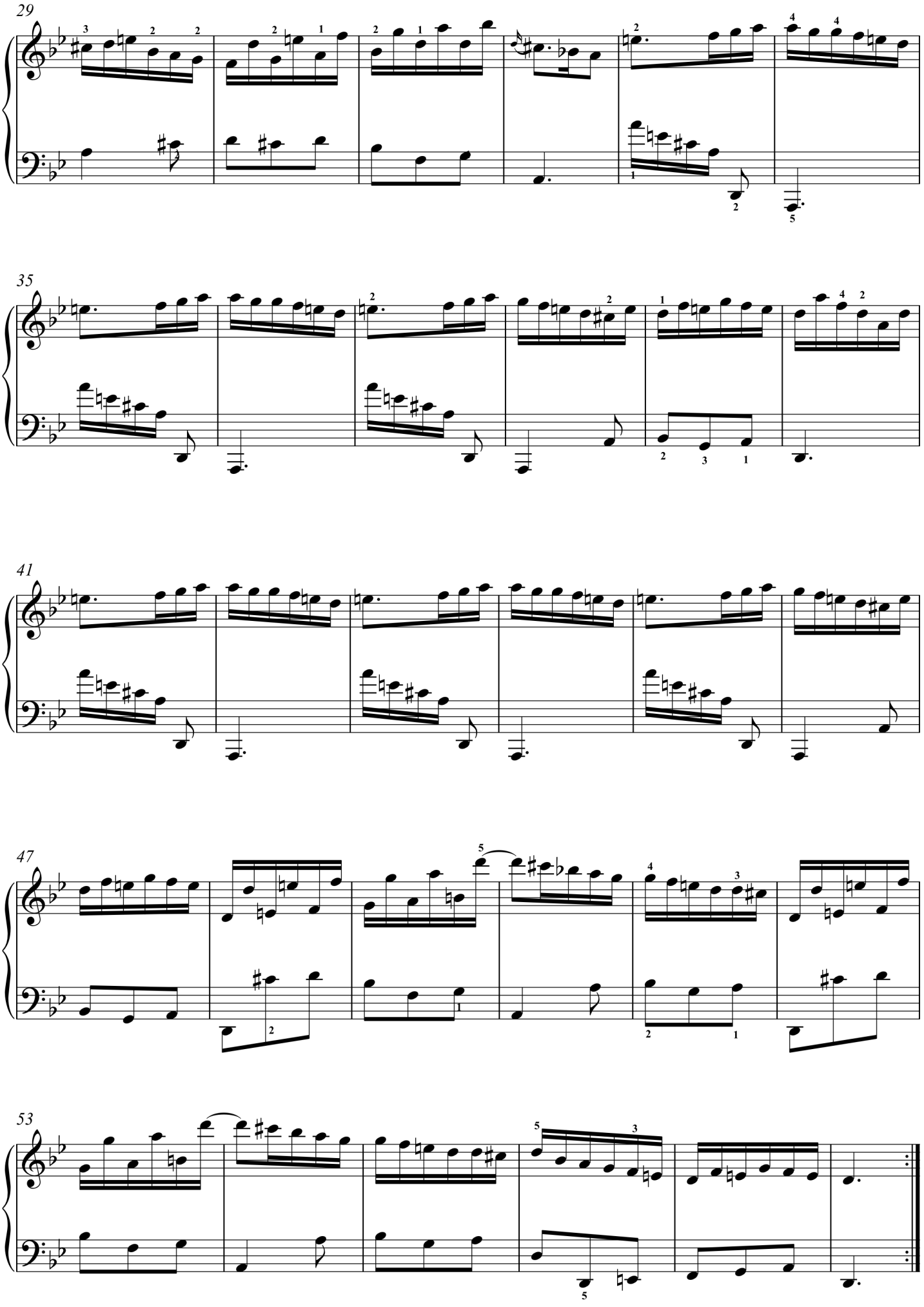

71
76
81
86
91

Sonata VI

(K.442)

Allegro

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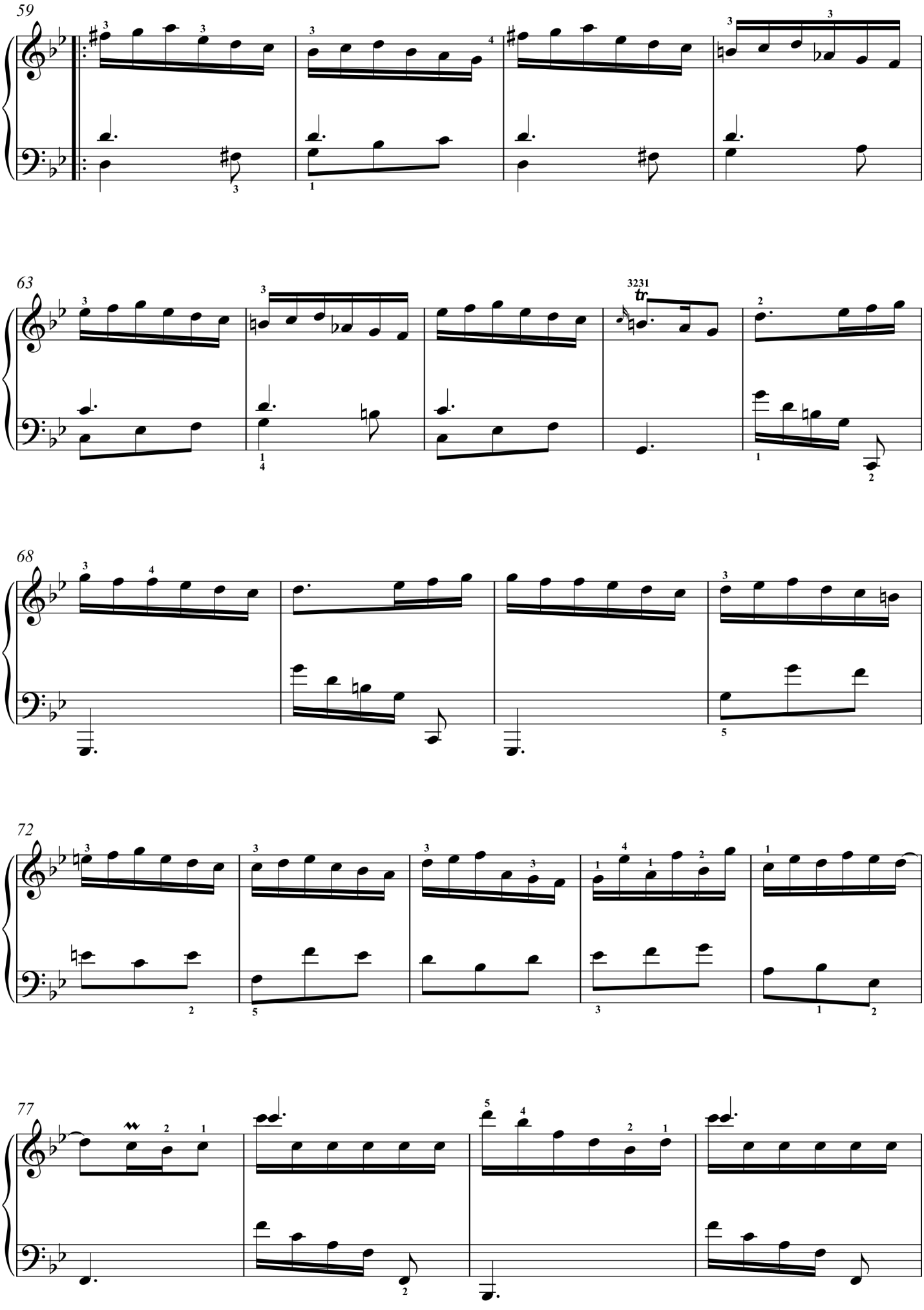
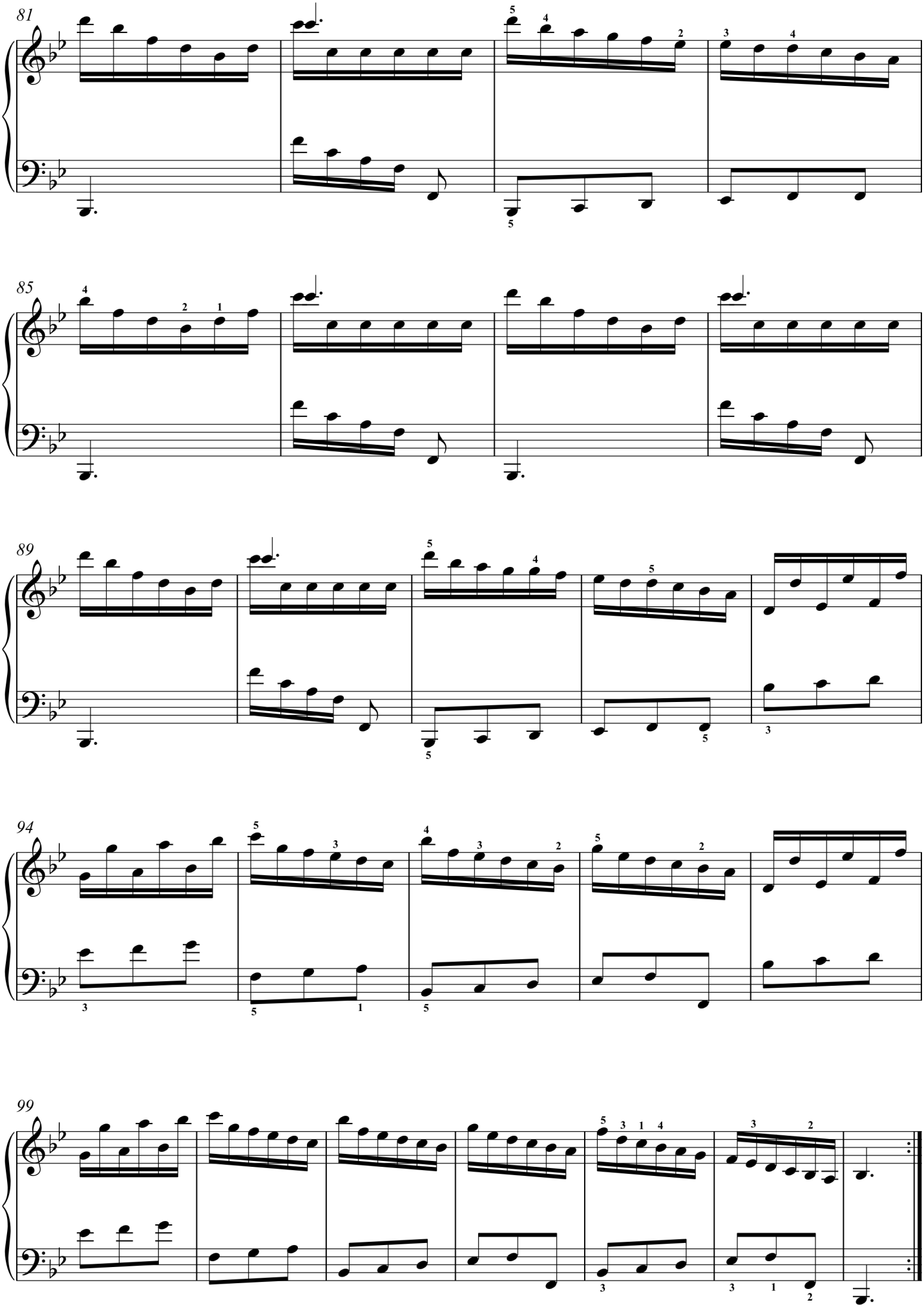
53

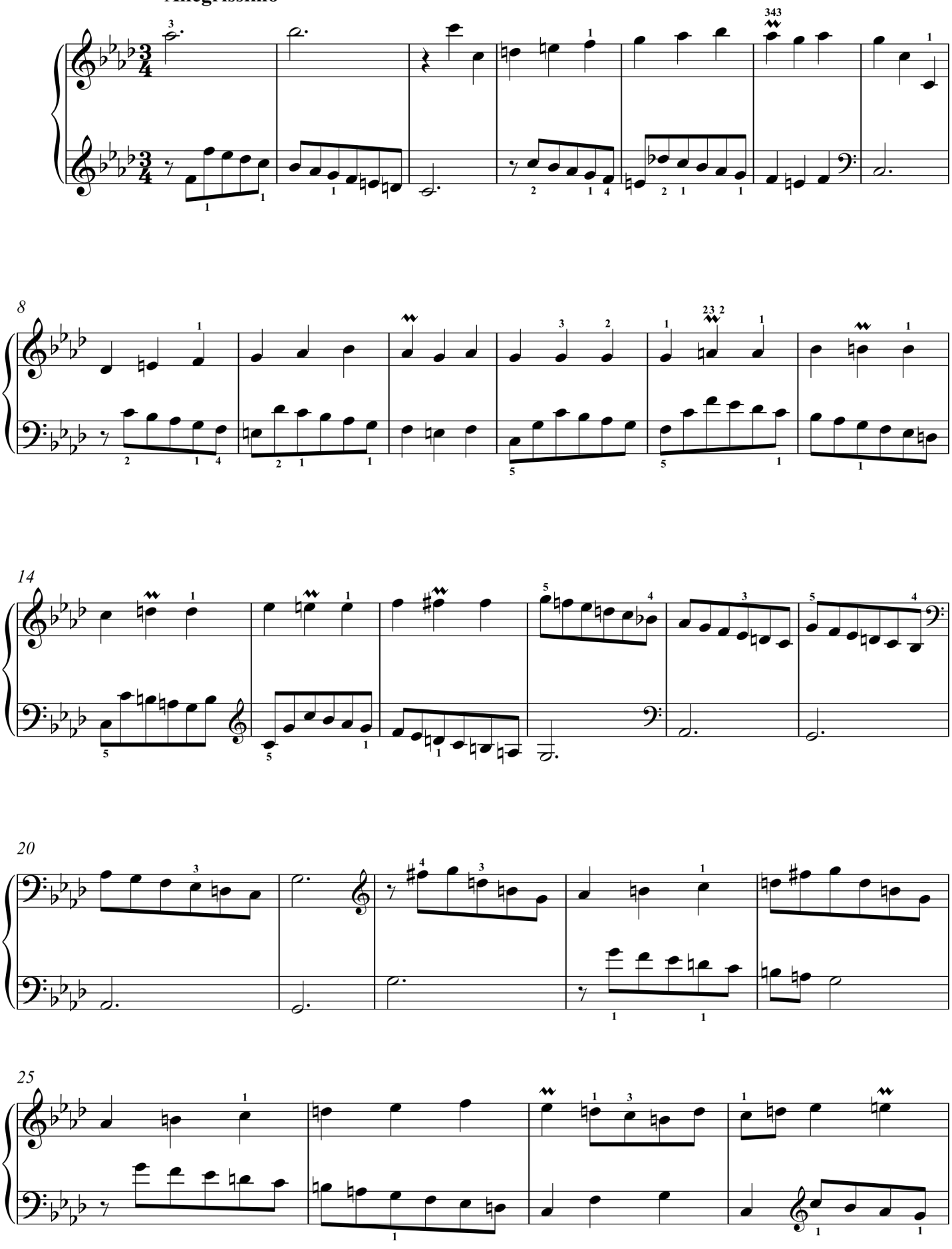

59
63
3231
tr
68
72
77

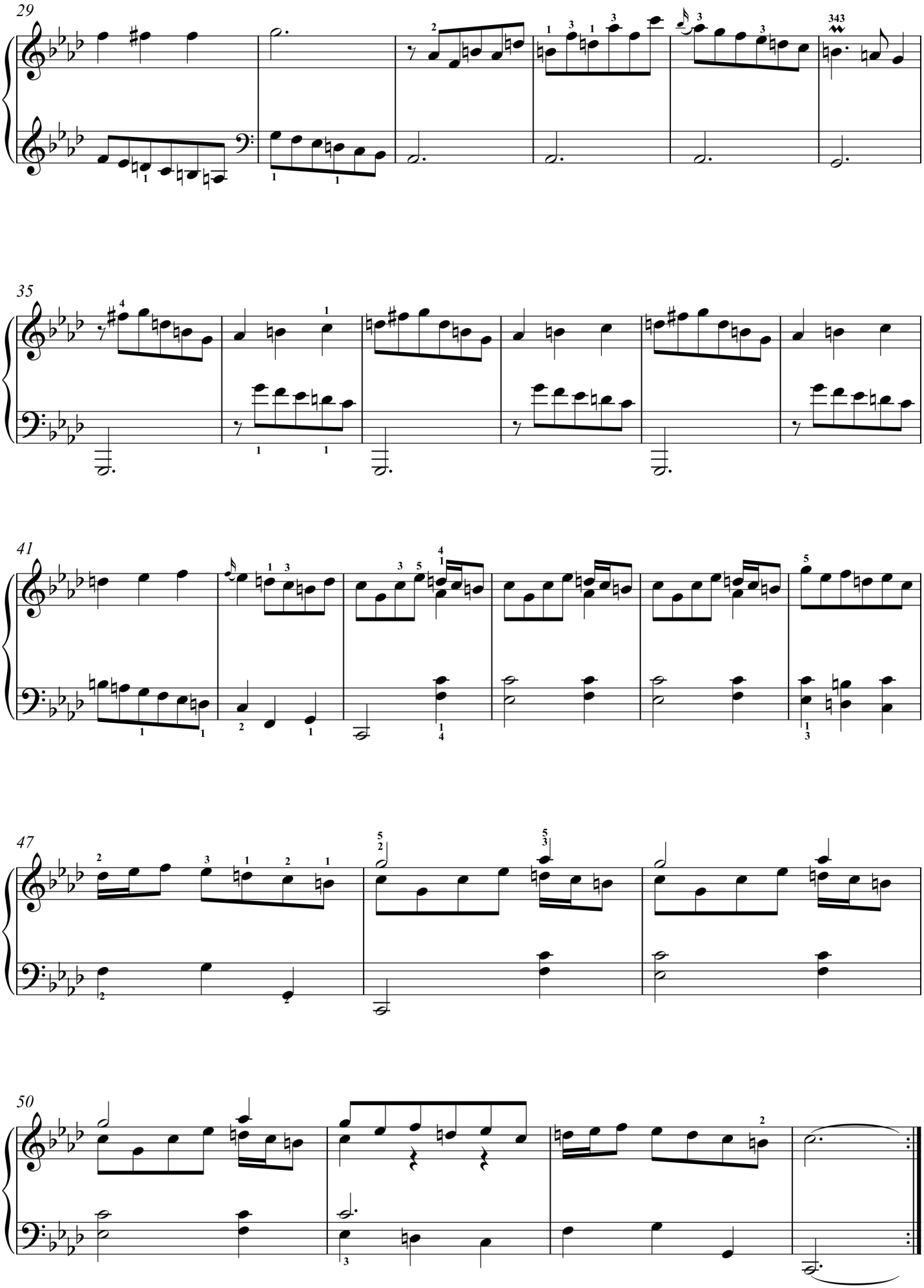

81
85
89
94
99

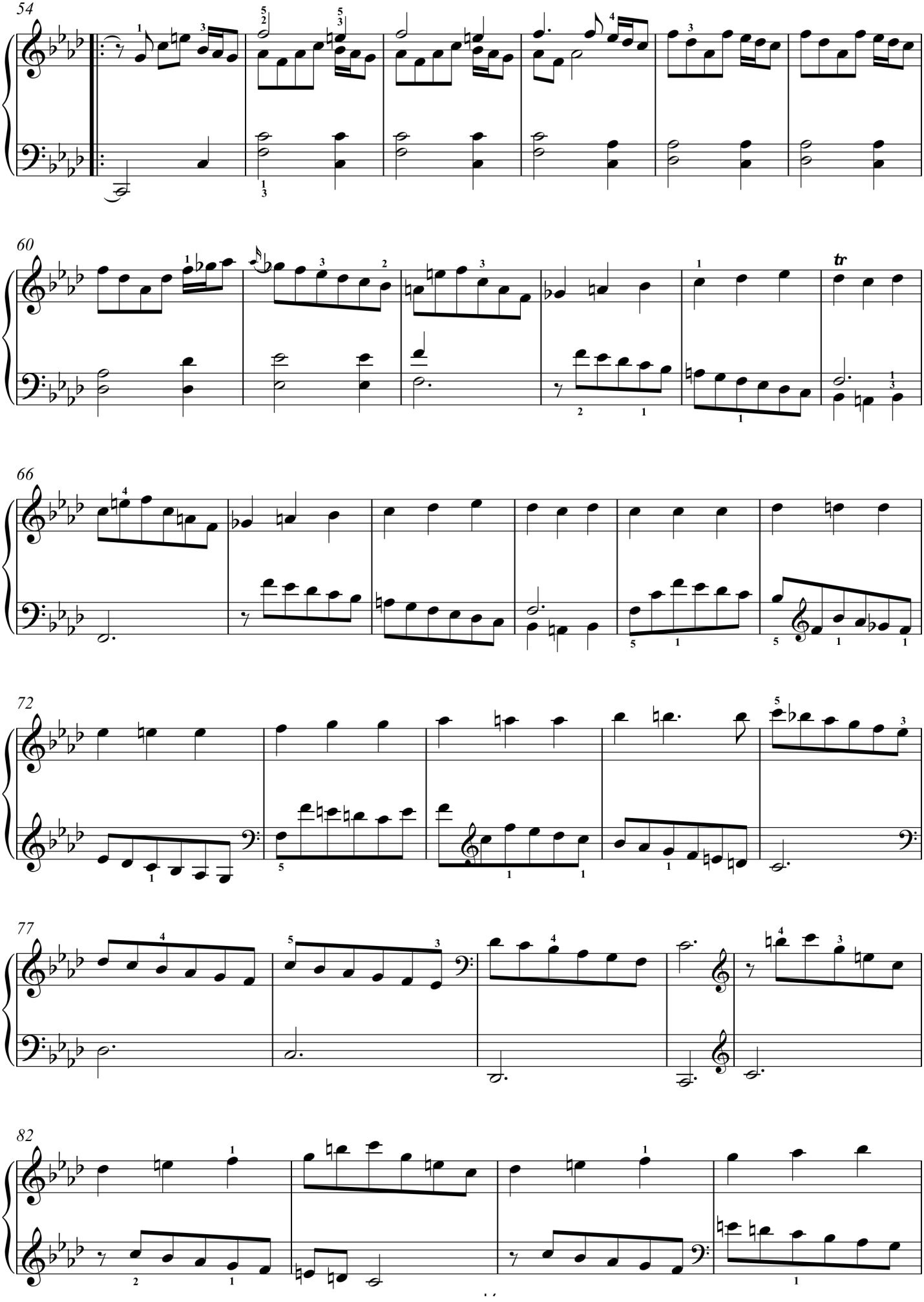
Sonata VII

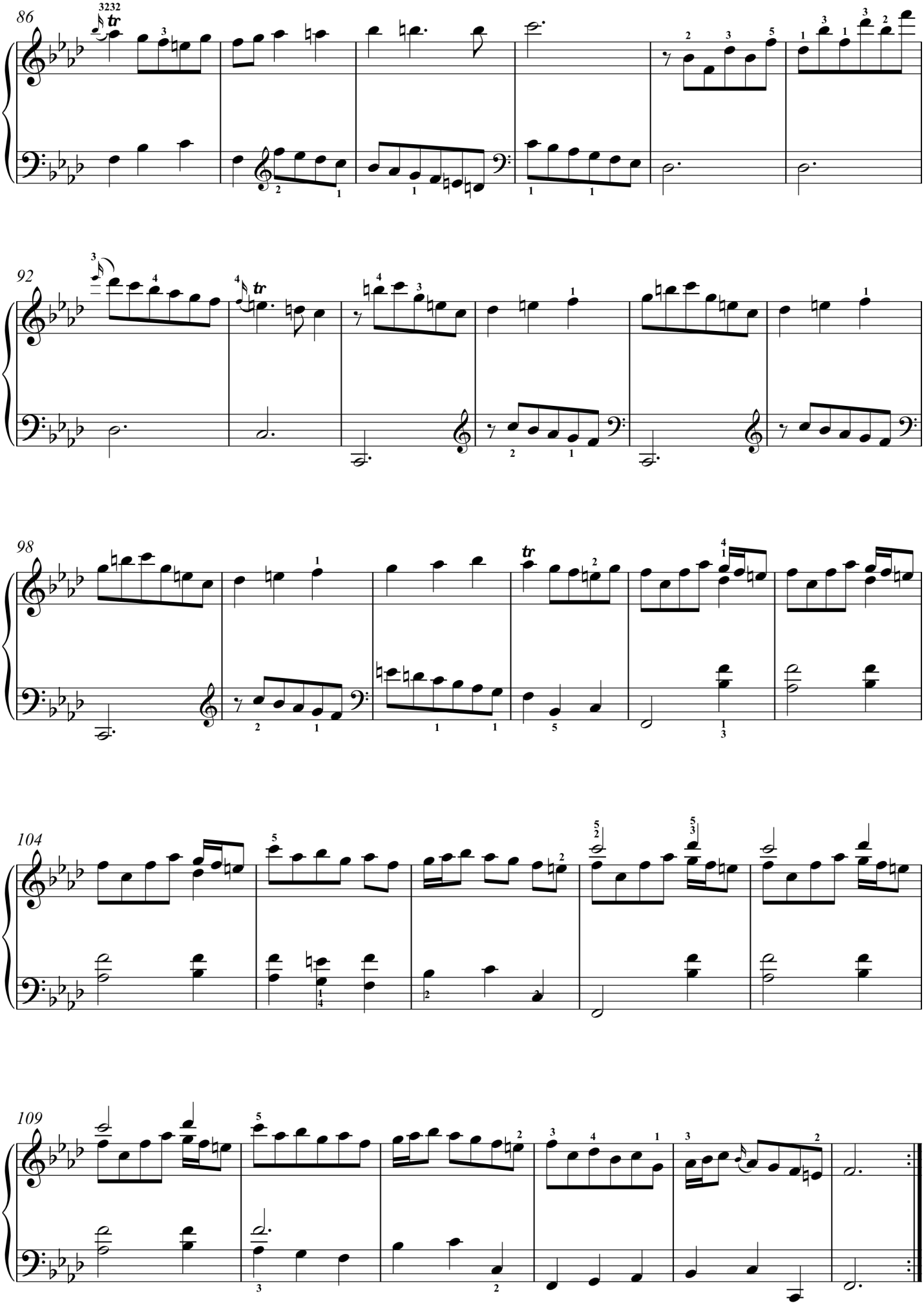
(K.467)

Allegrissimo





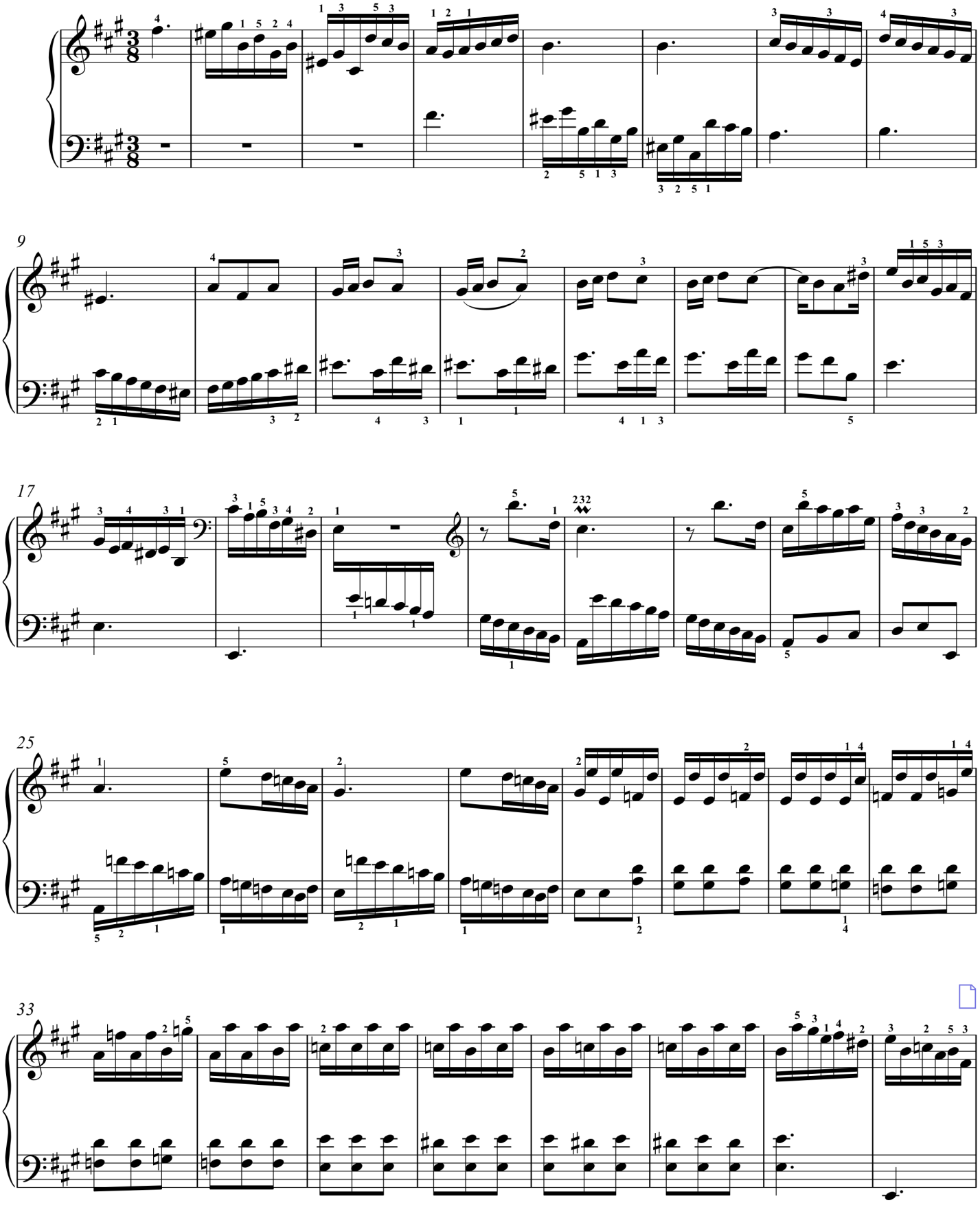

54
60
tr
66
72
77
82

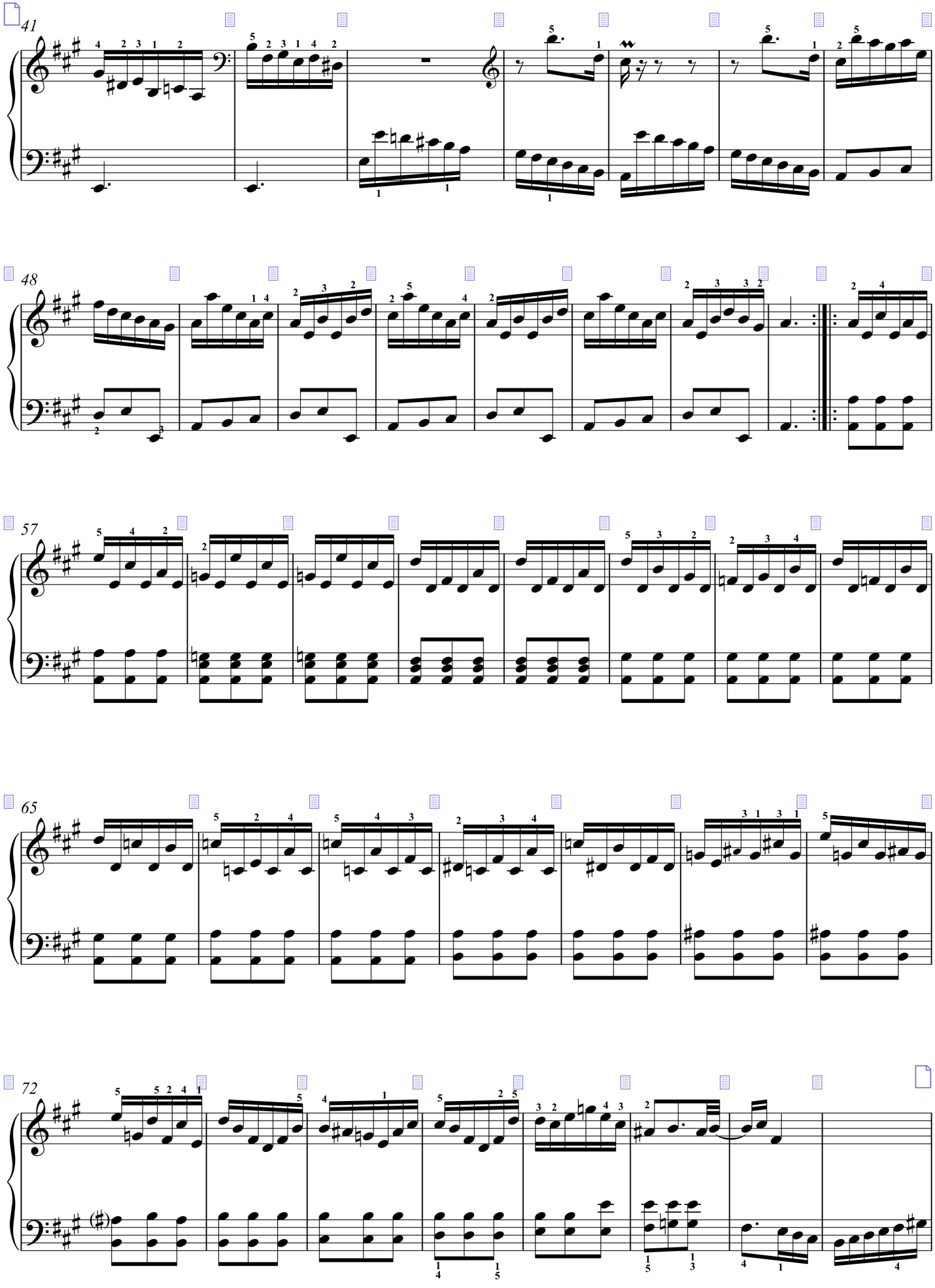

86
92
98
104
109

Sonata VIII

(K.448)

Allegro




41
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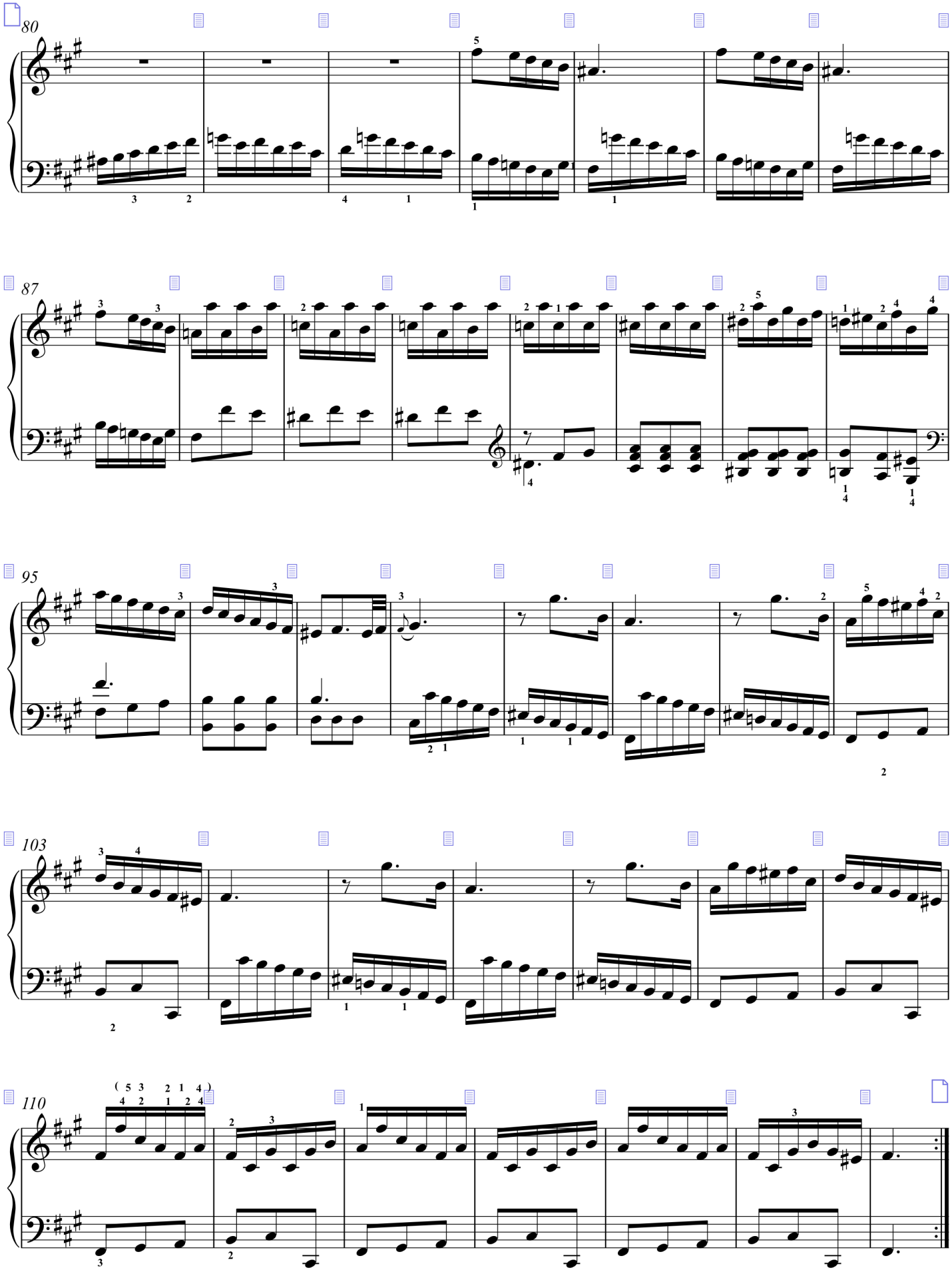
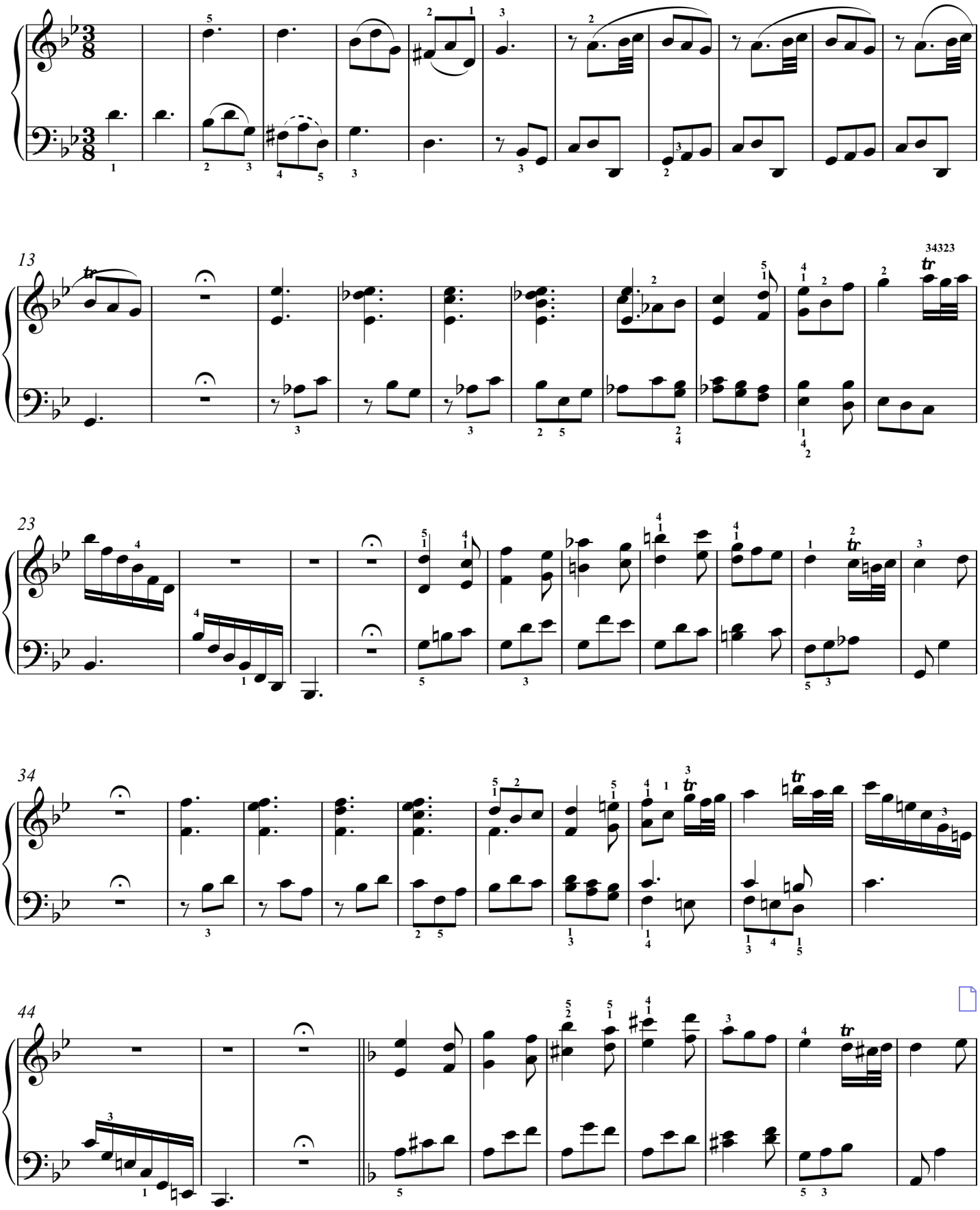
65
72

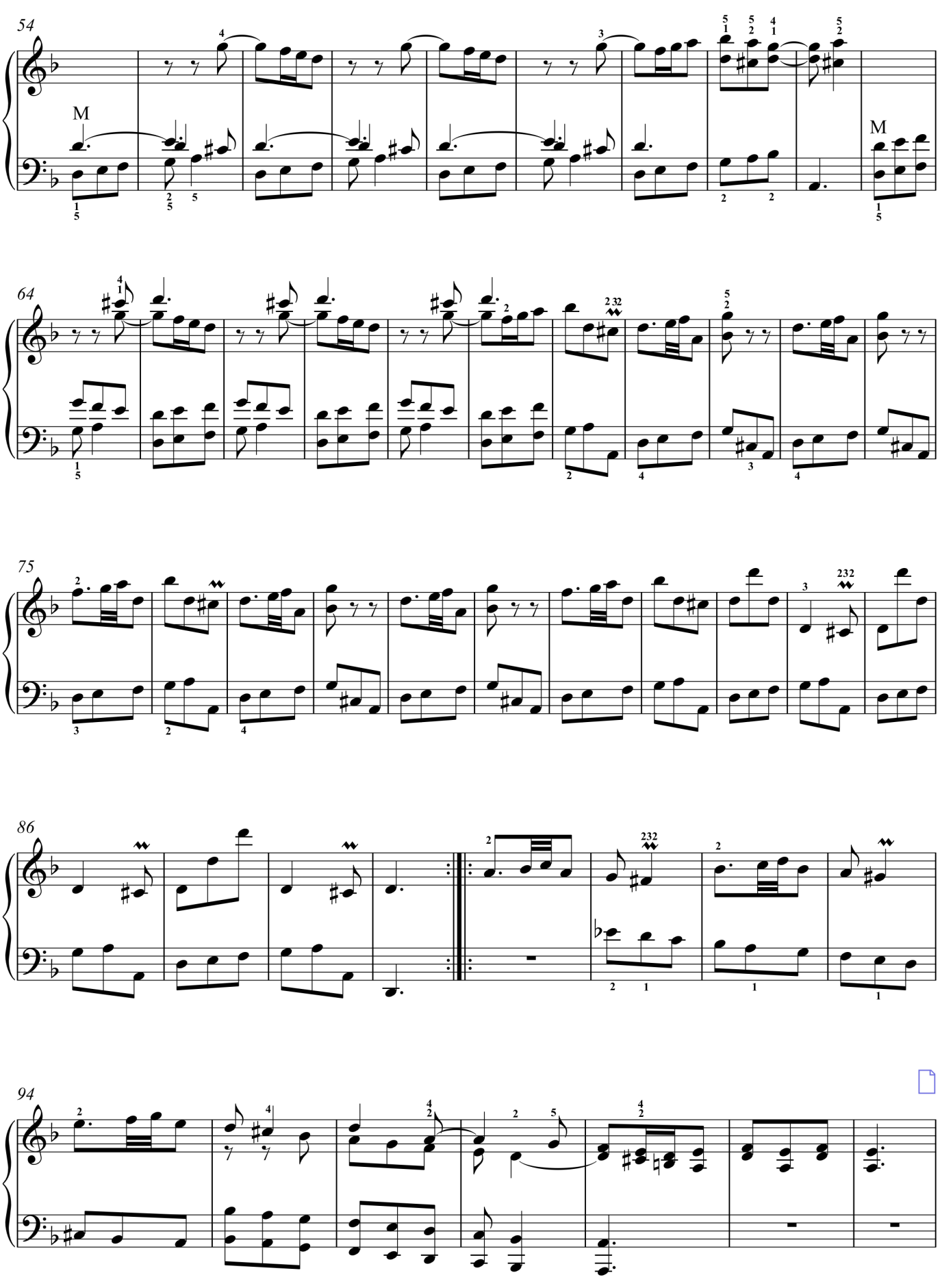

80
87
95
103
110

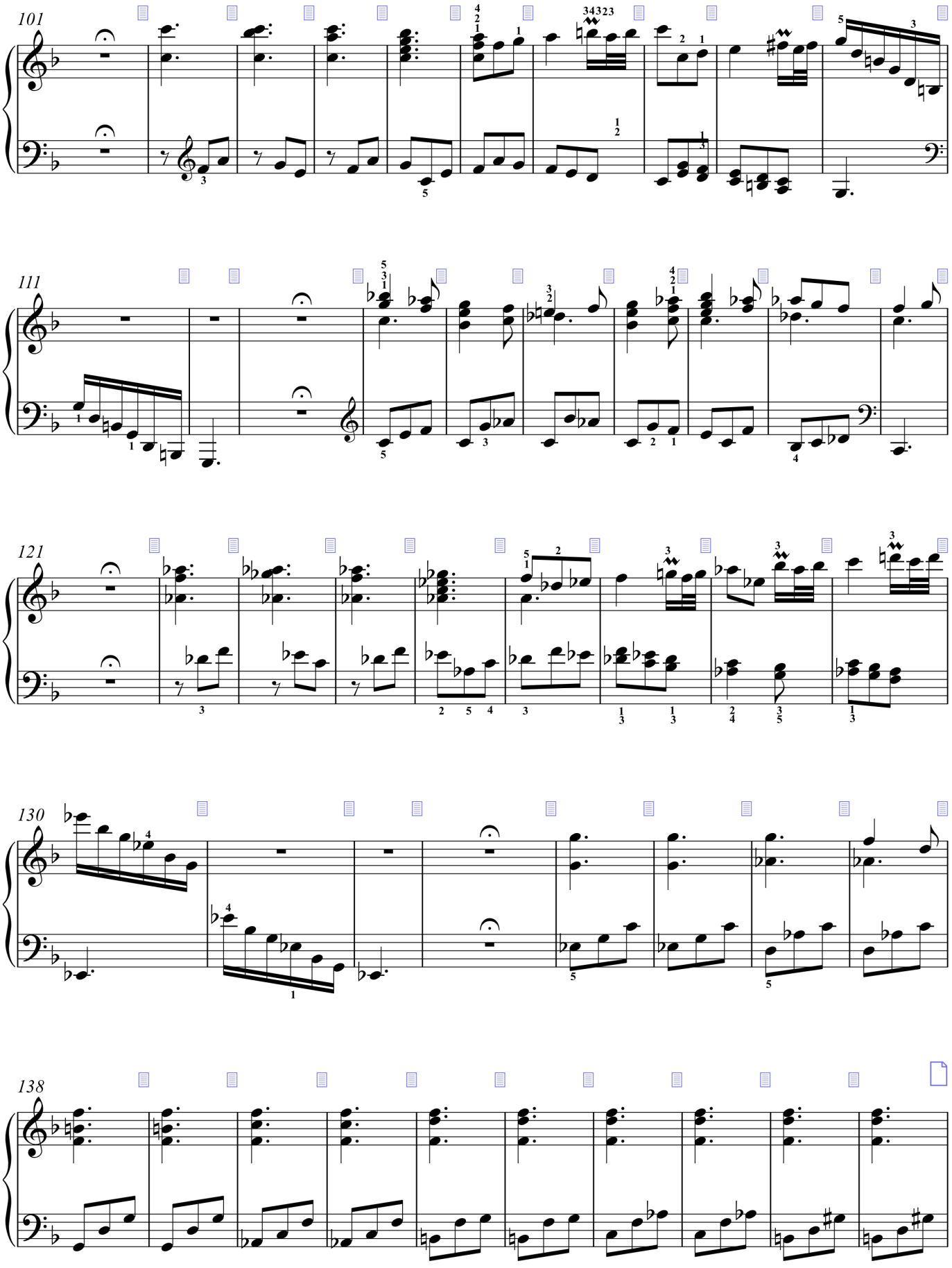
Sonata IX

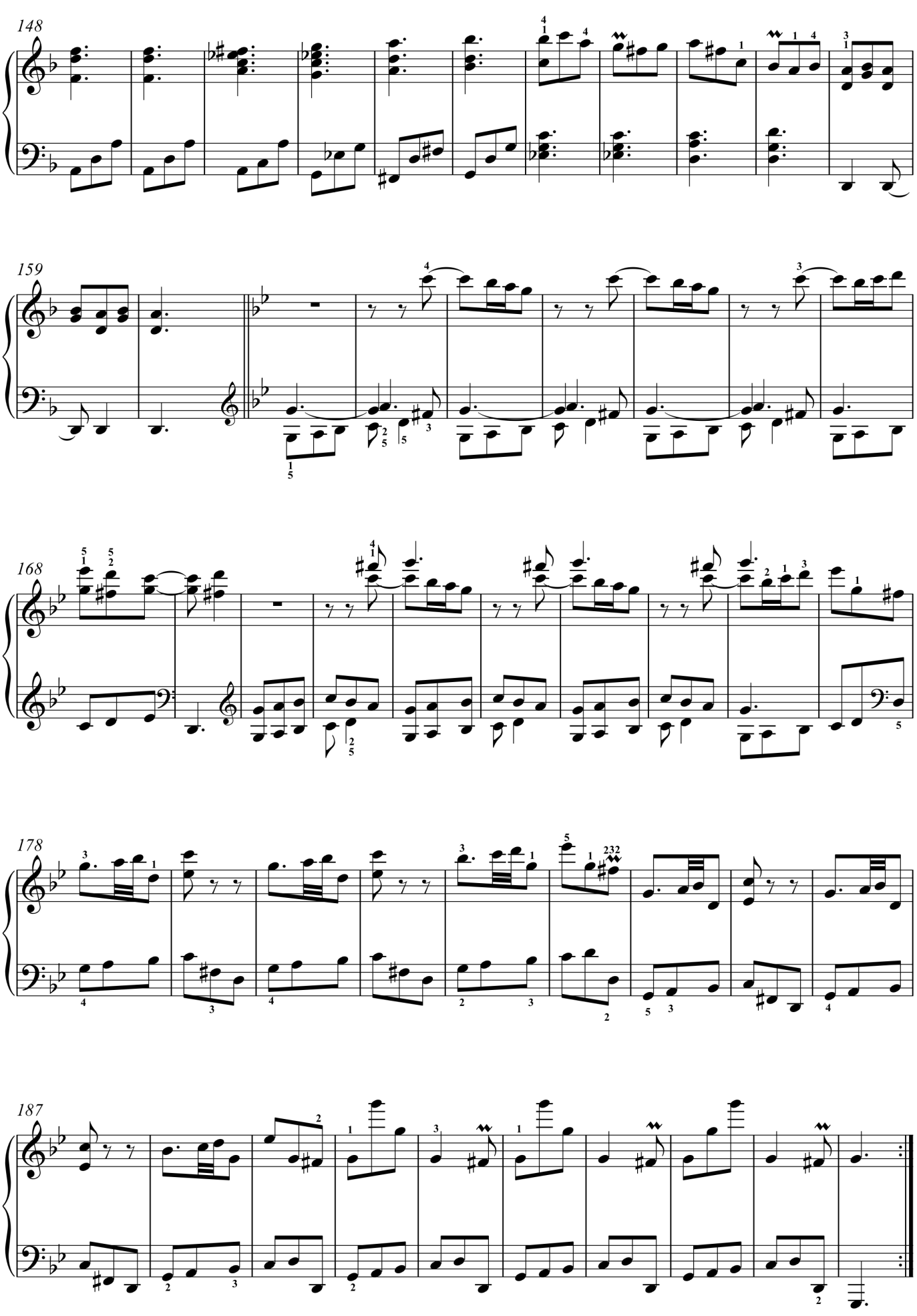
(K.426)

Andante




54
M
M
64
75
86
94

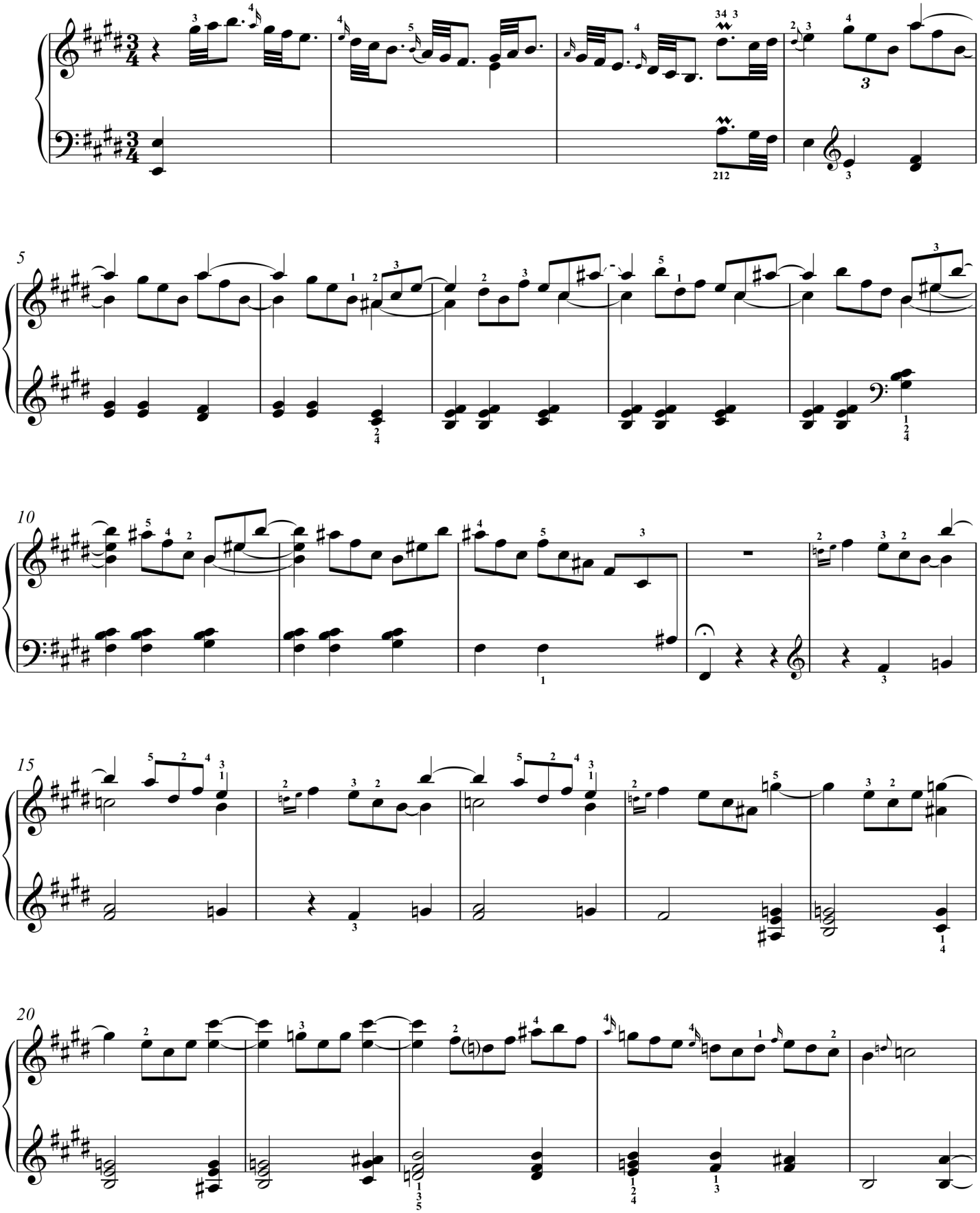

101
111
121
130
138

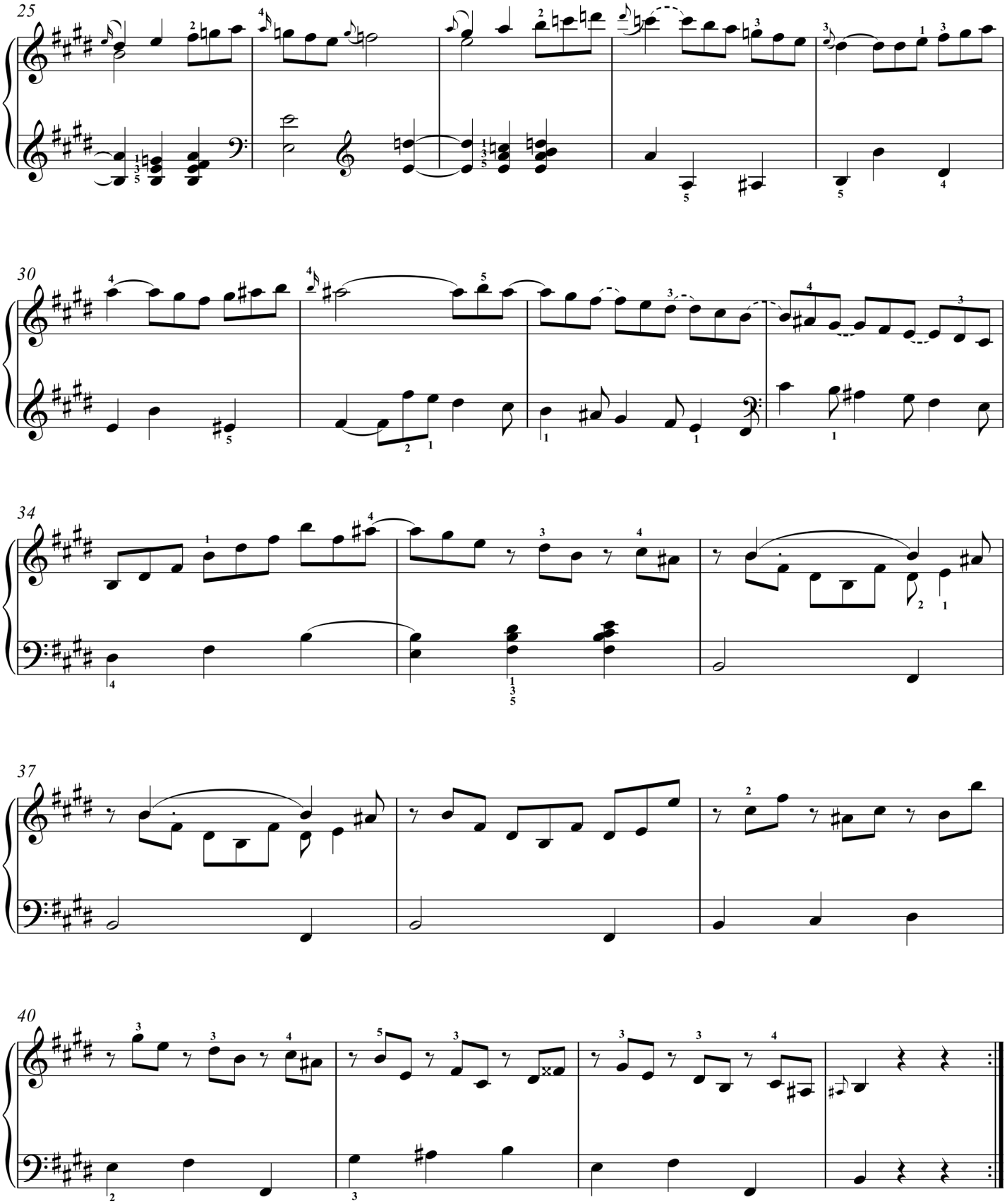

148
159
168
178
187

Sonata X

(K.215)

(Andante)

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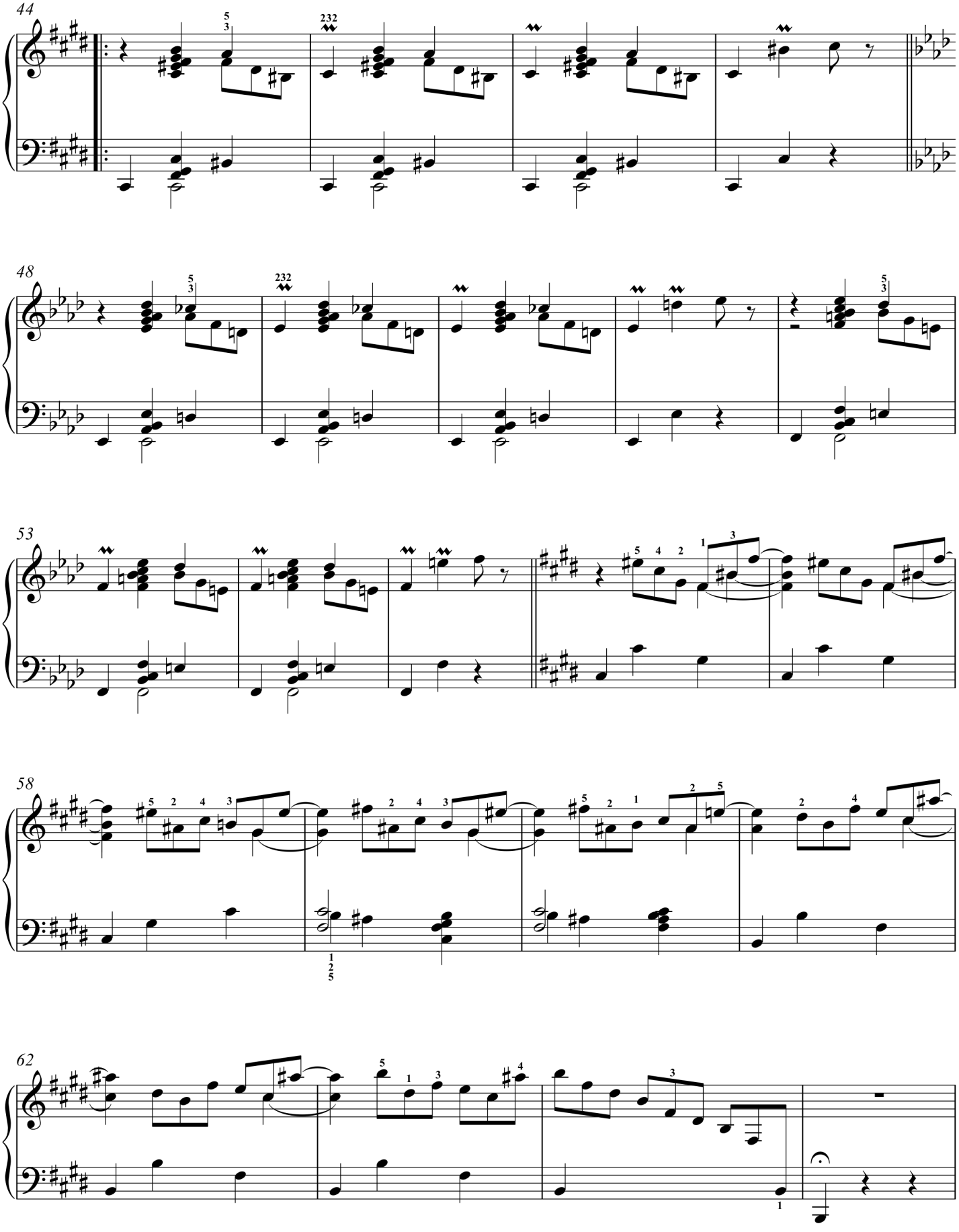
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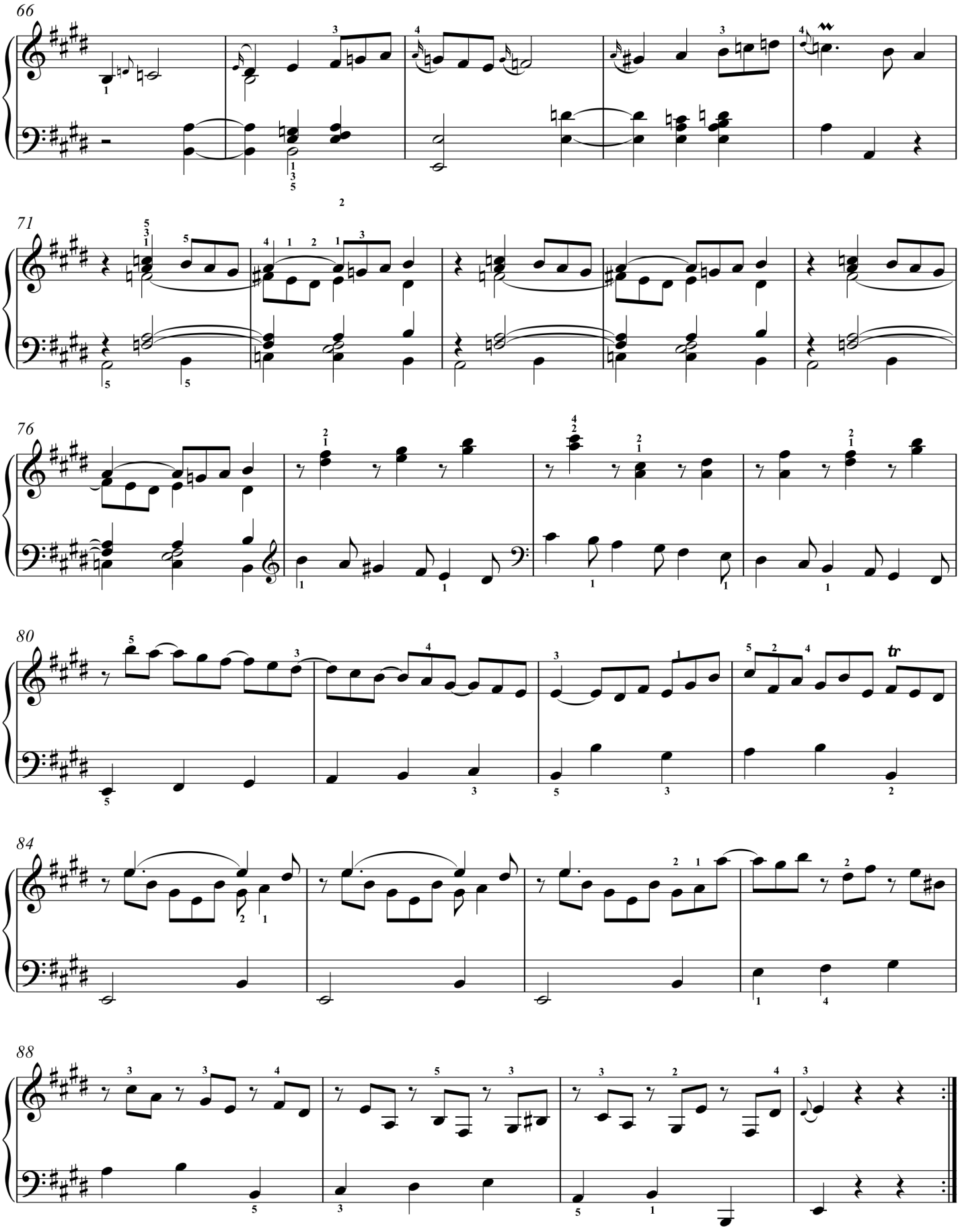
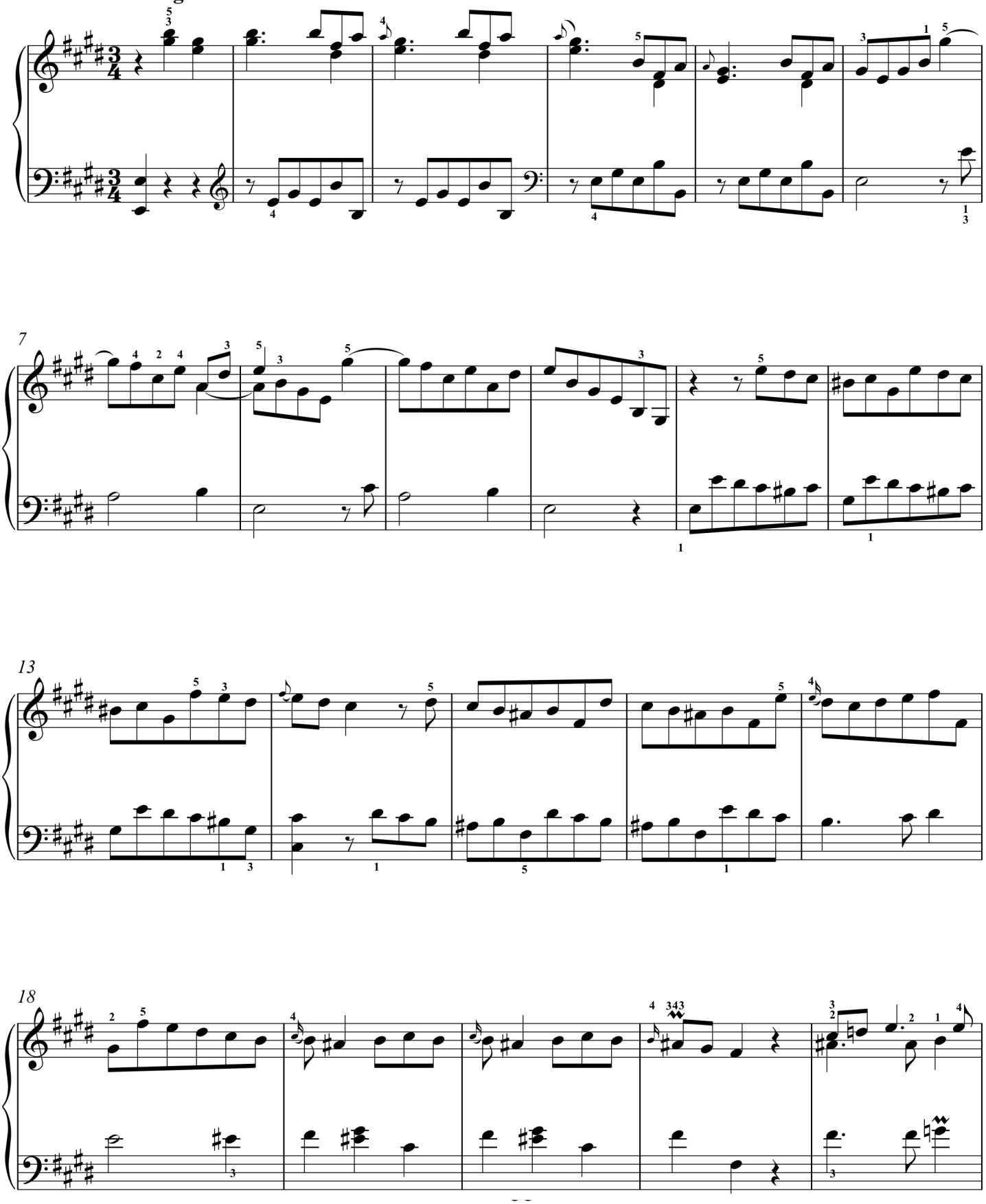
48
53
58
62

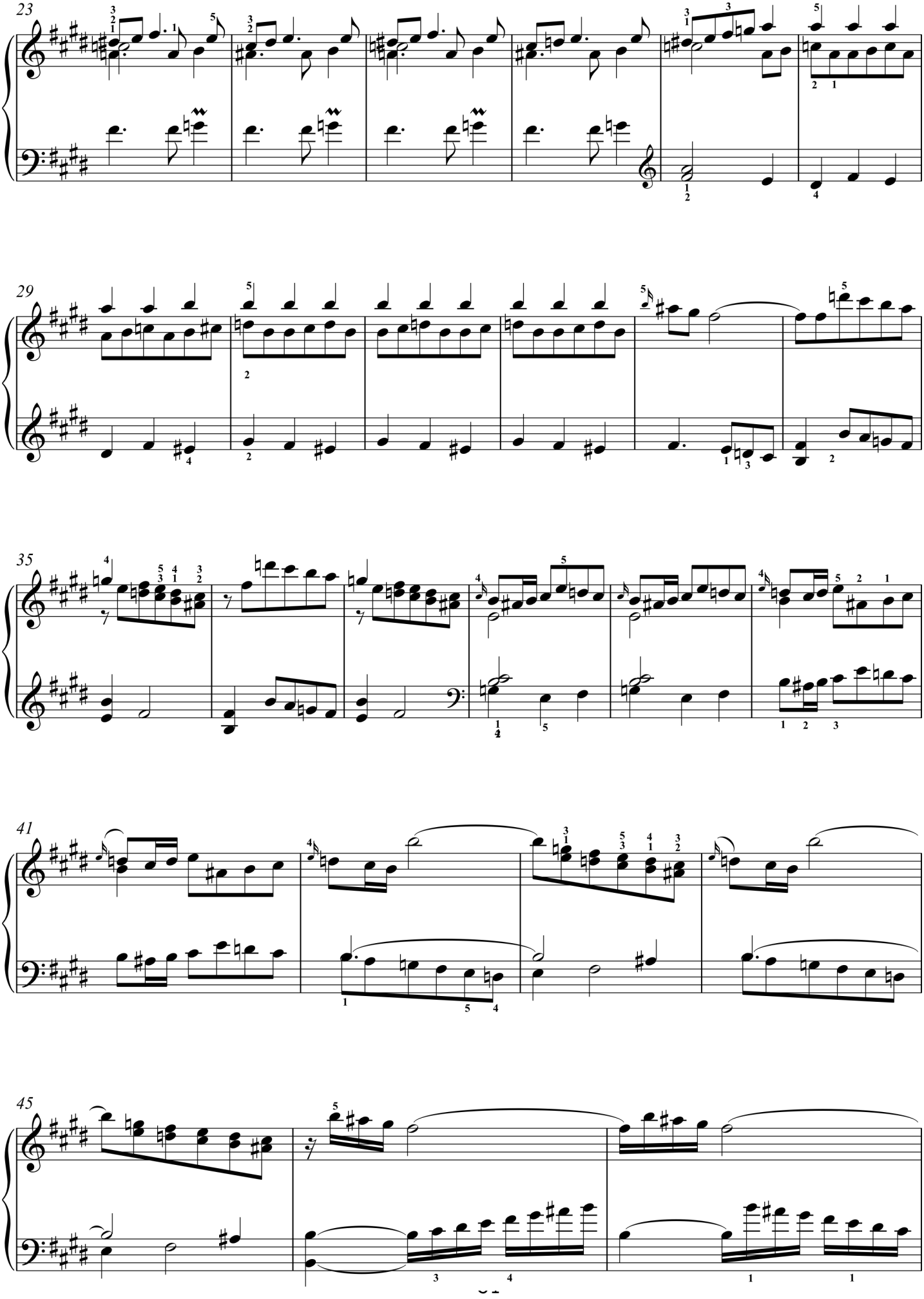

66
71
76
80
84
88

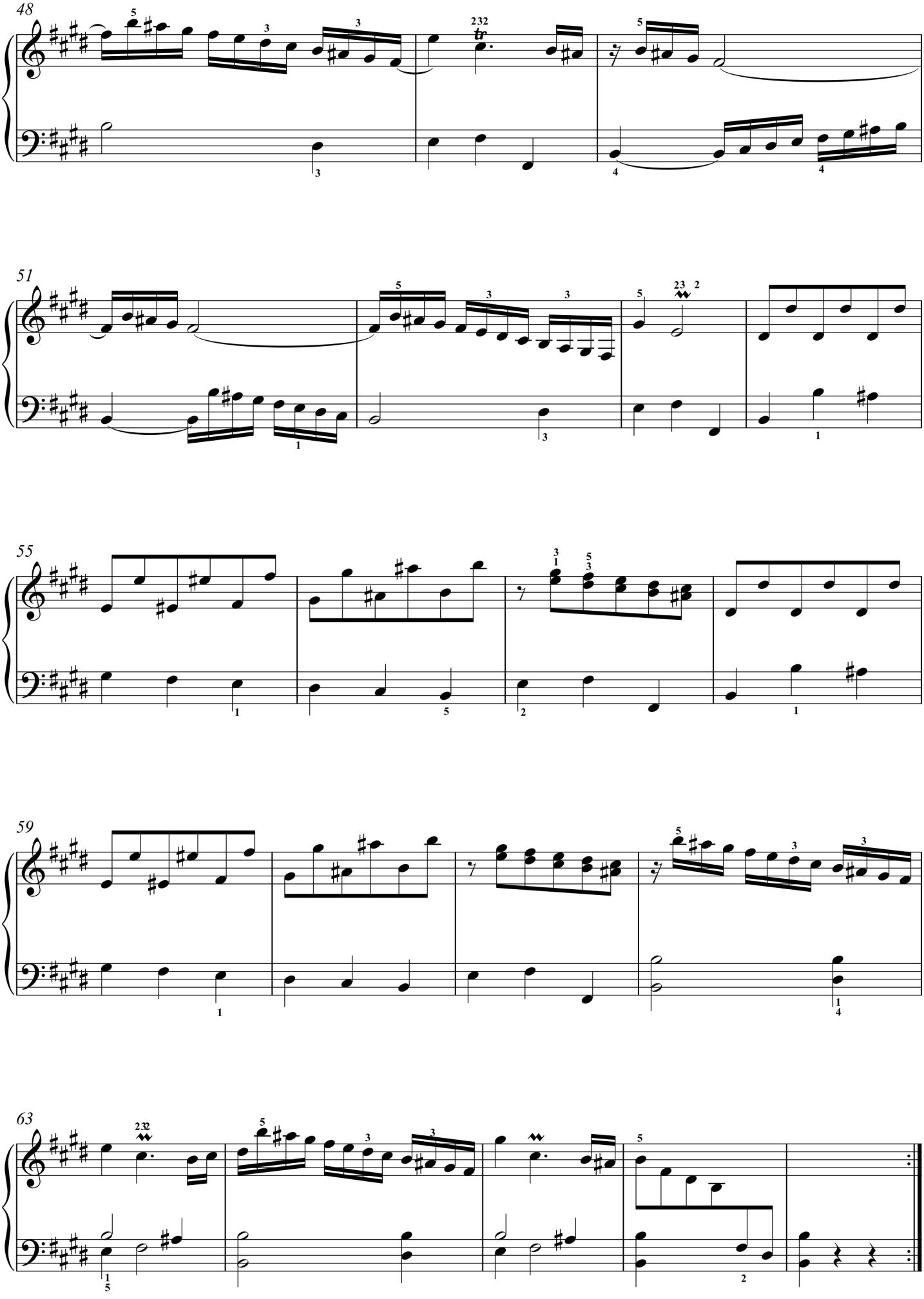
Sonata XI

(K.216)

Allegro



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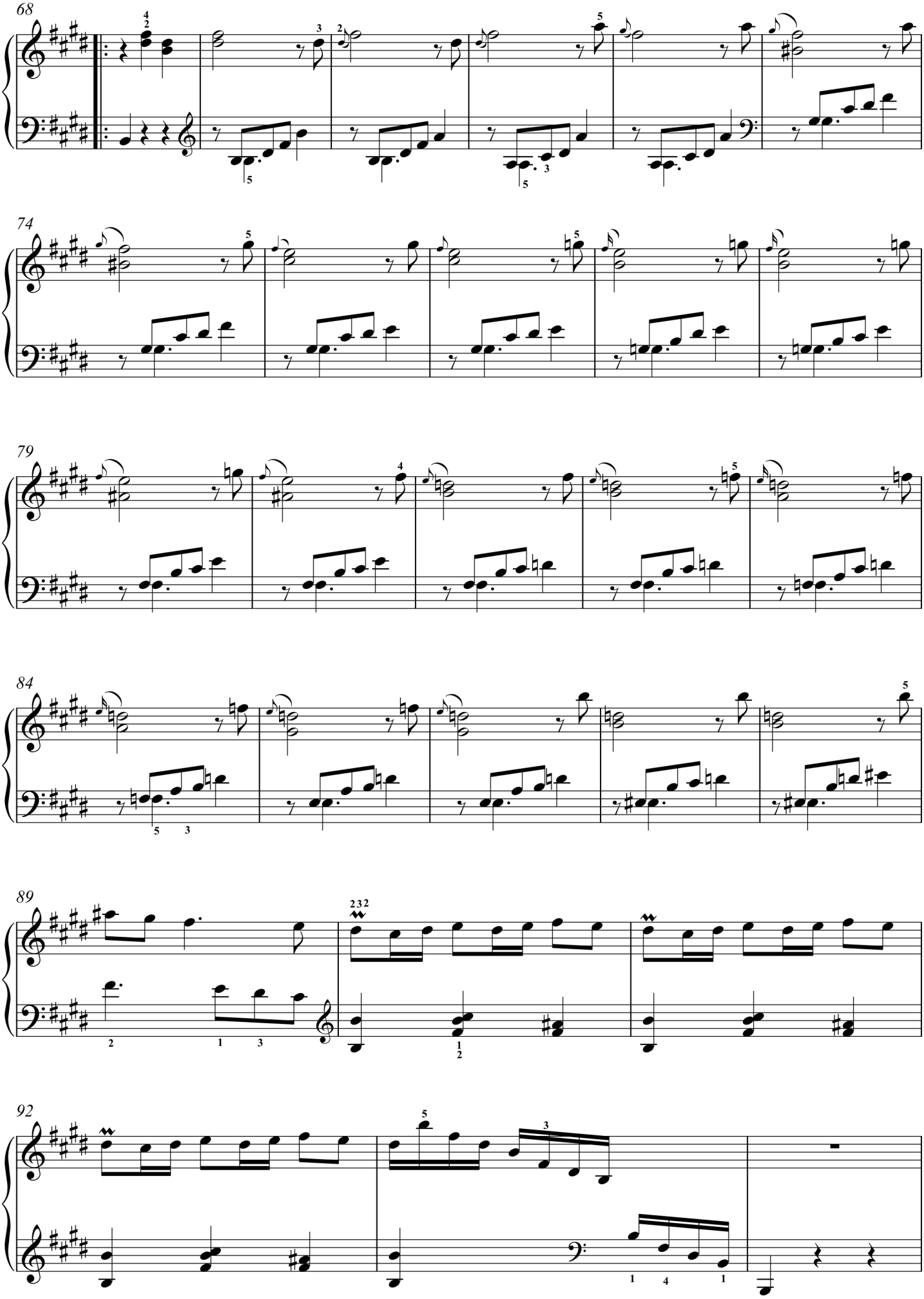
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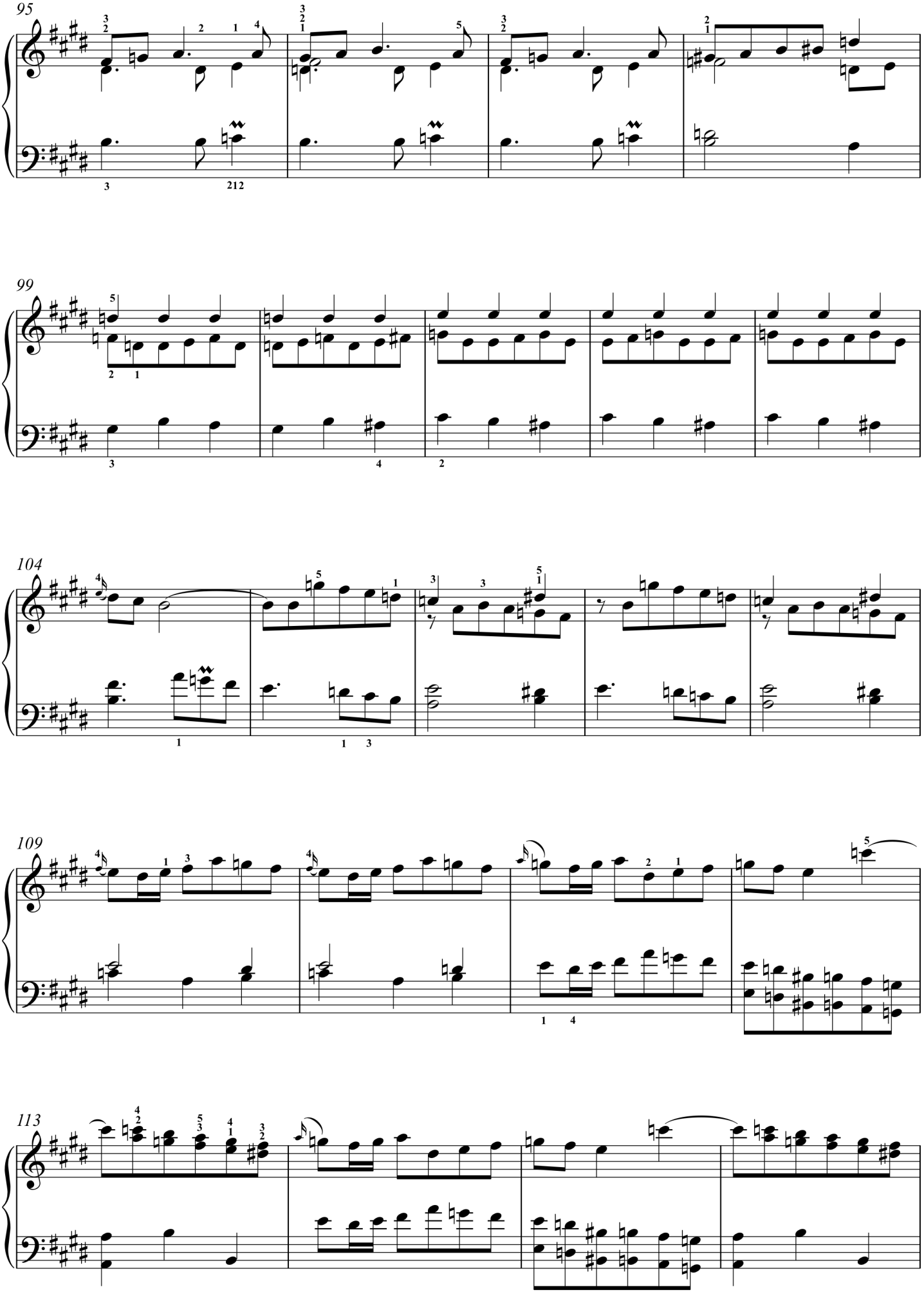
92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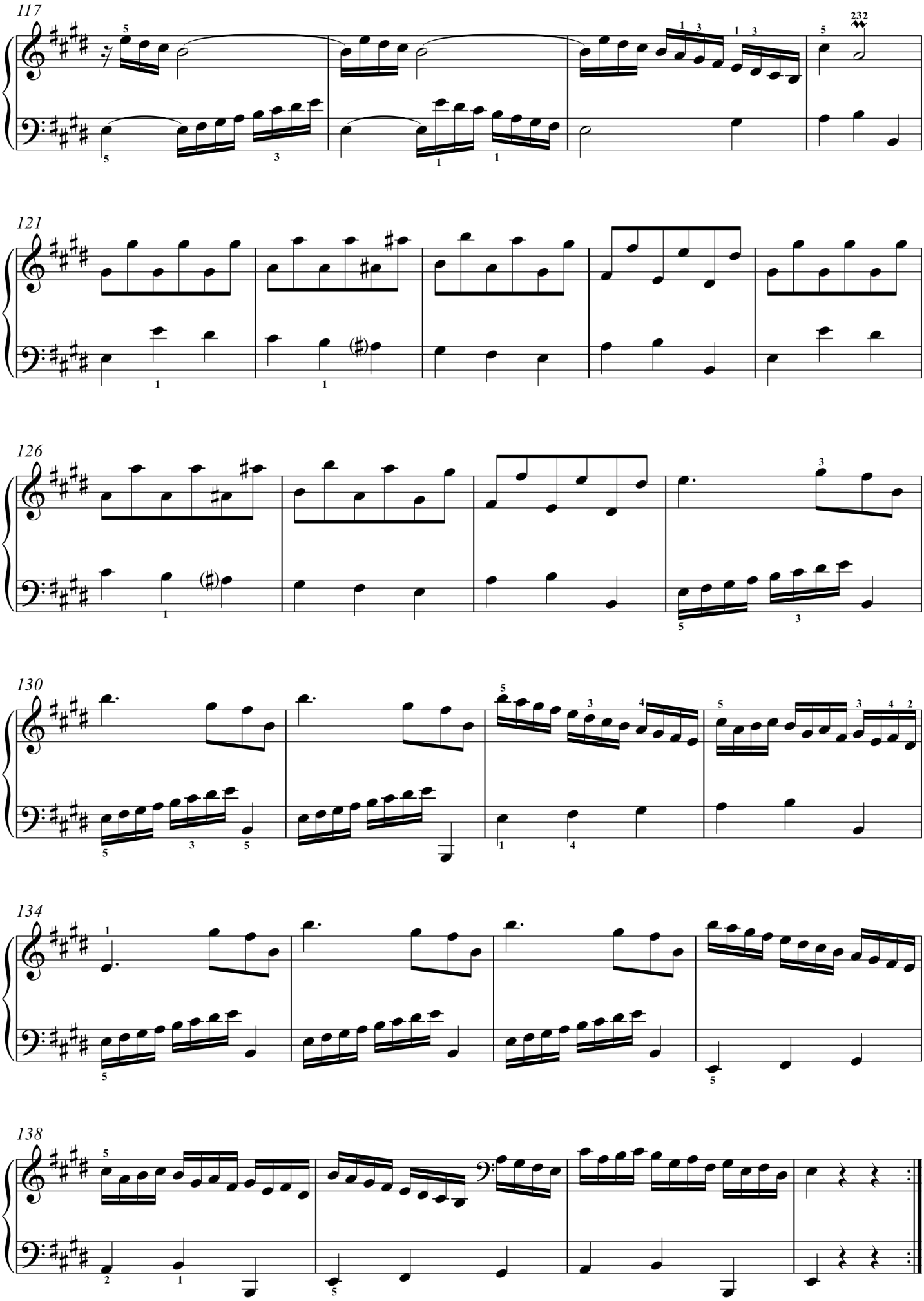
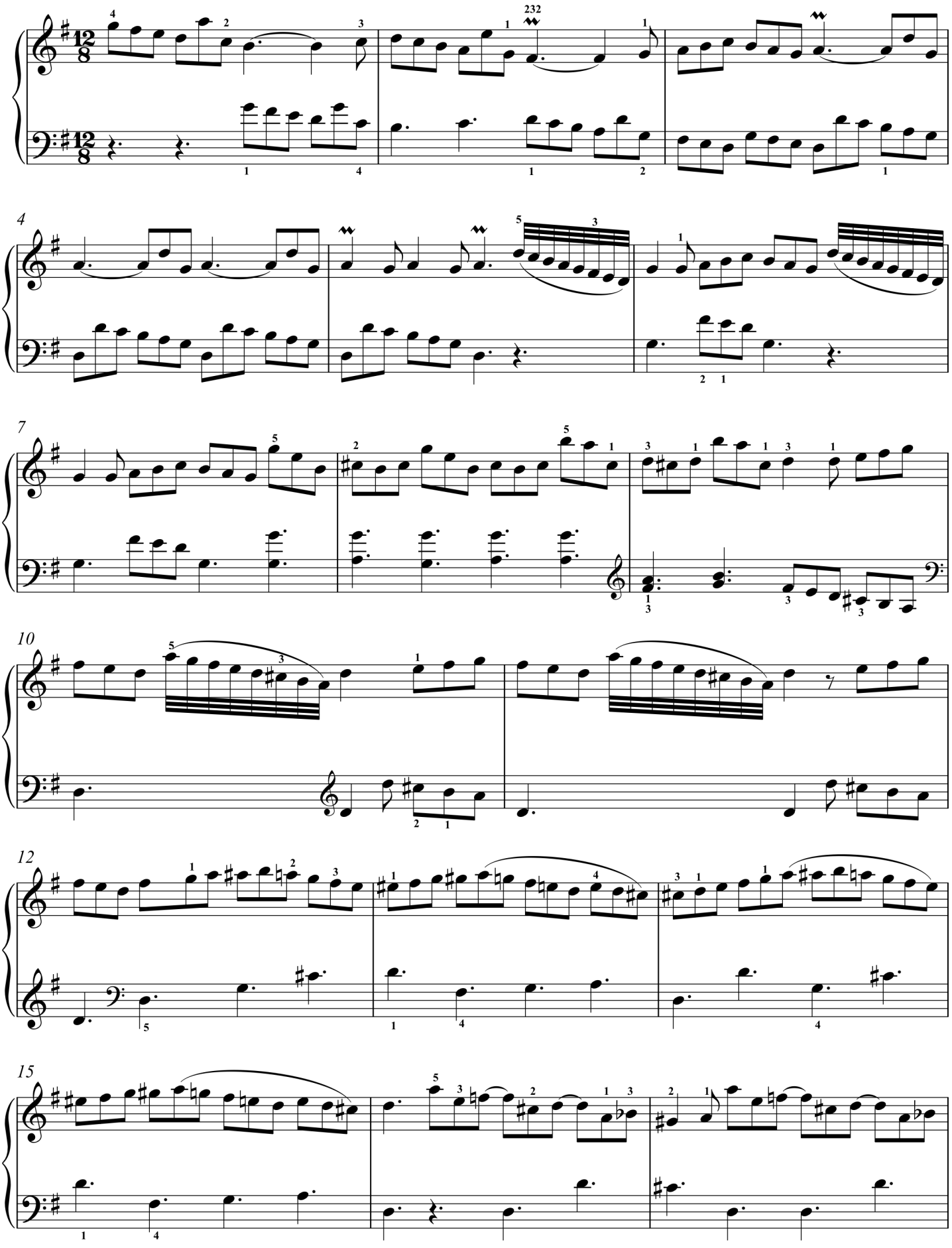
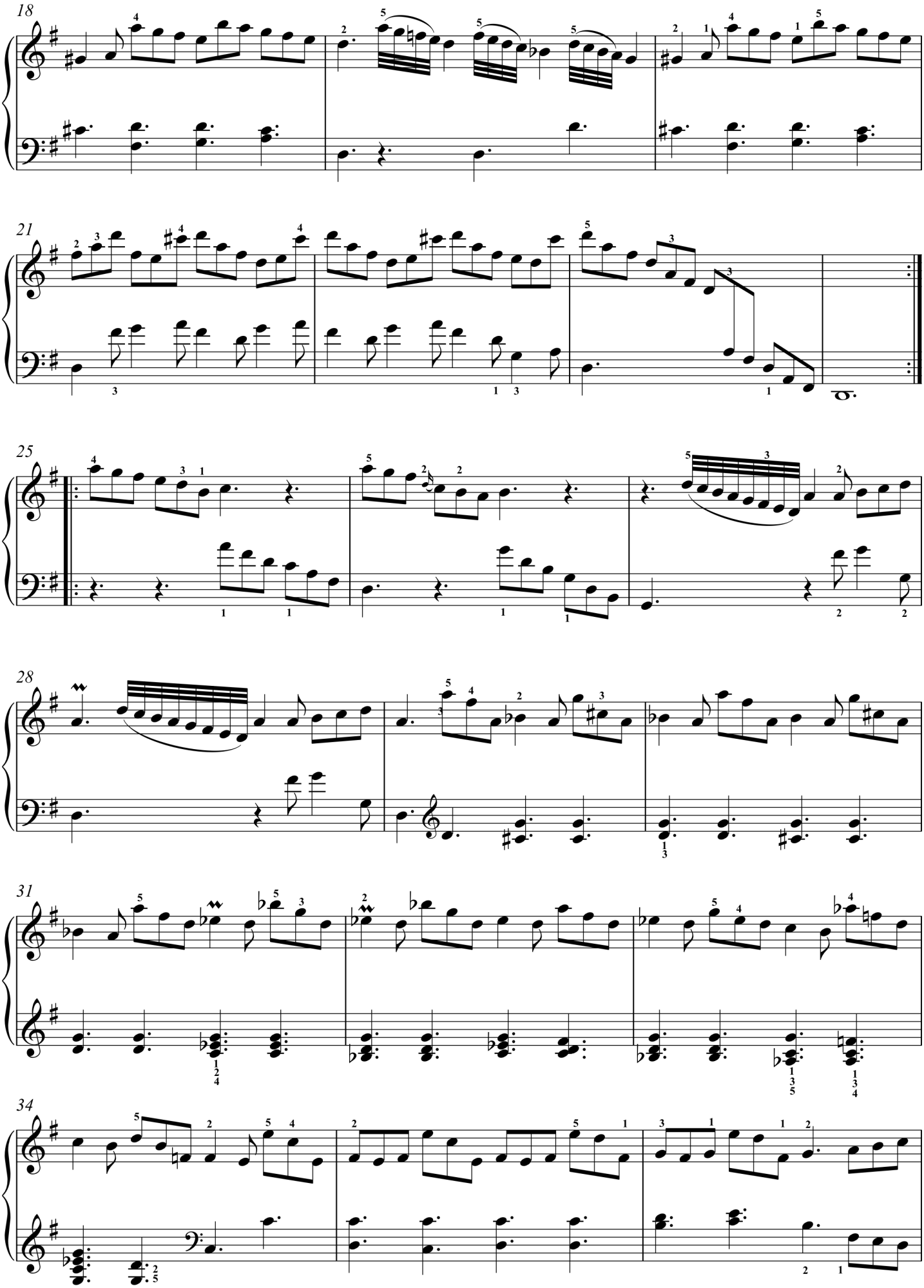

117
121
126
130
134
138

Sonata XII

(K.103)

Allegrissimo

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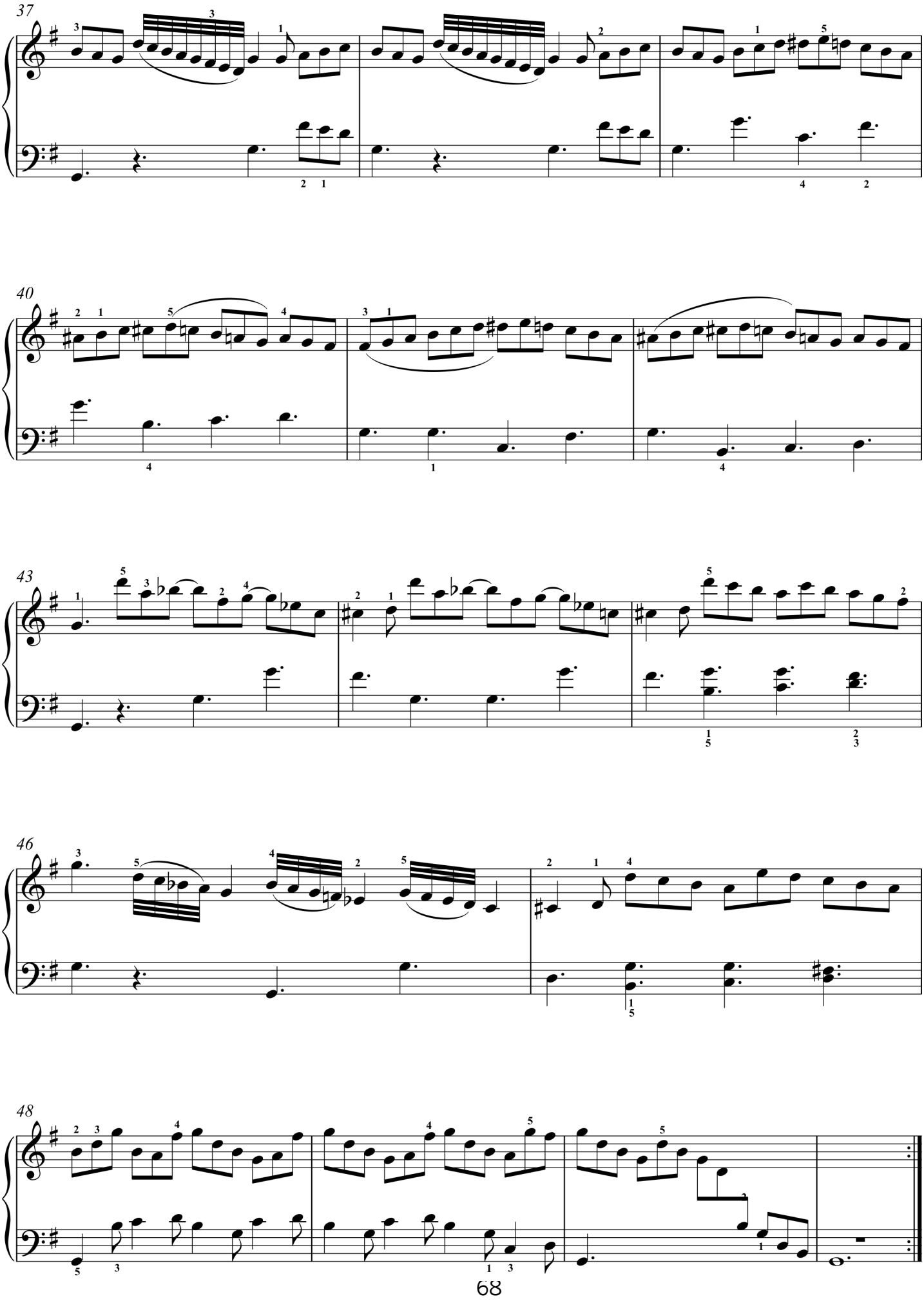
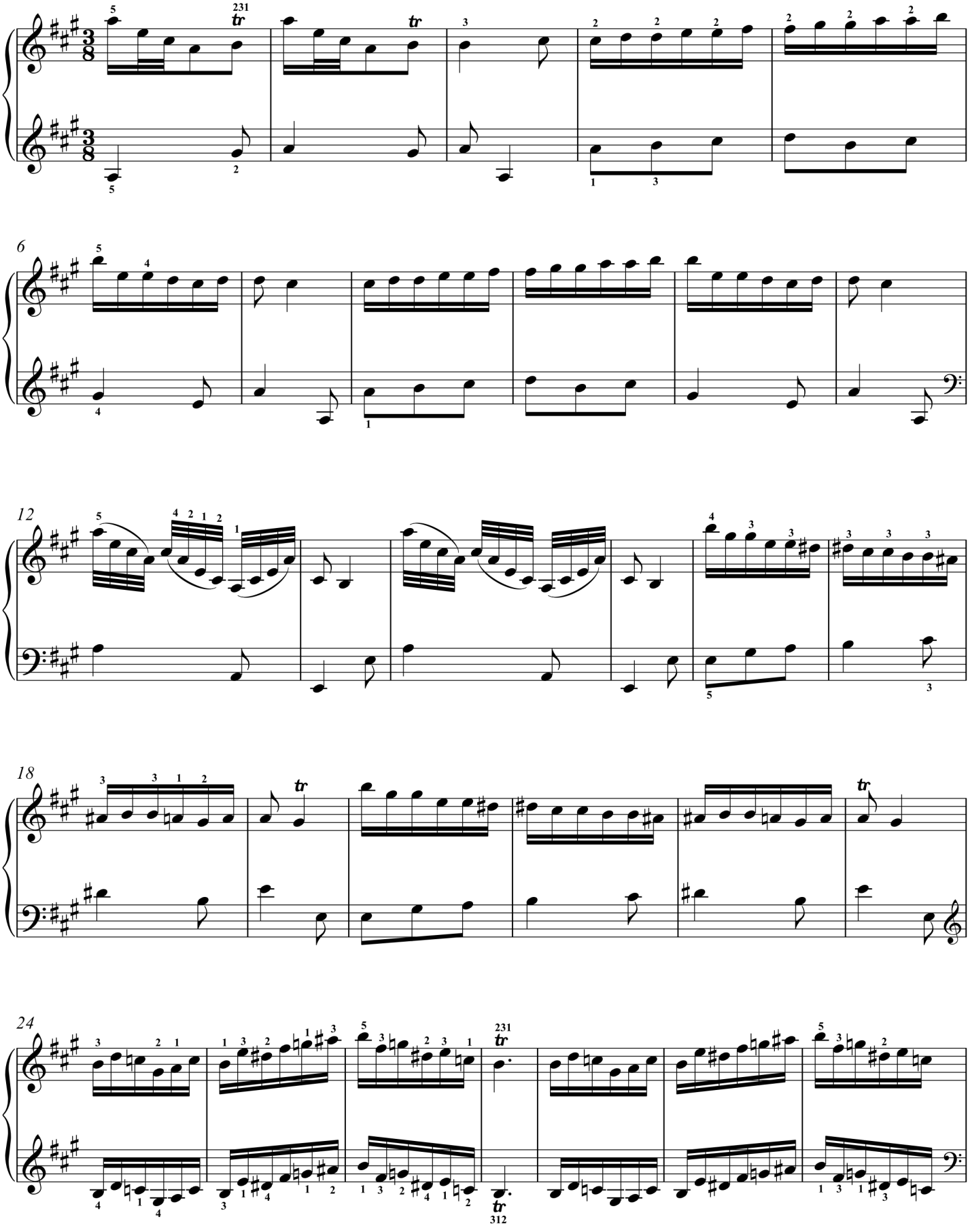
25
28
31
34

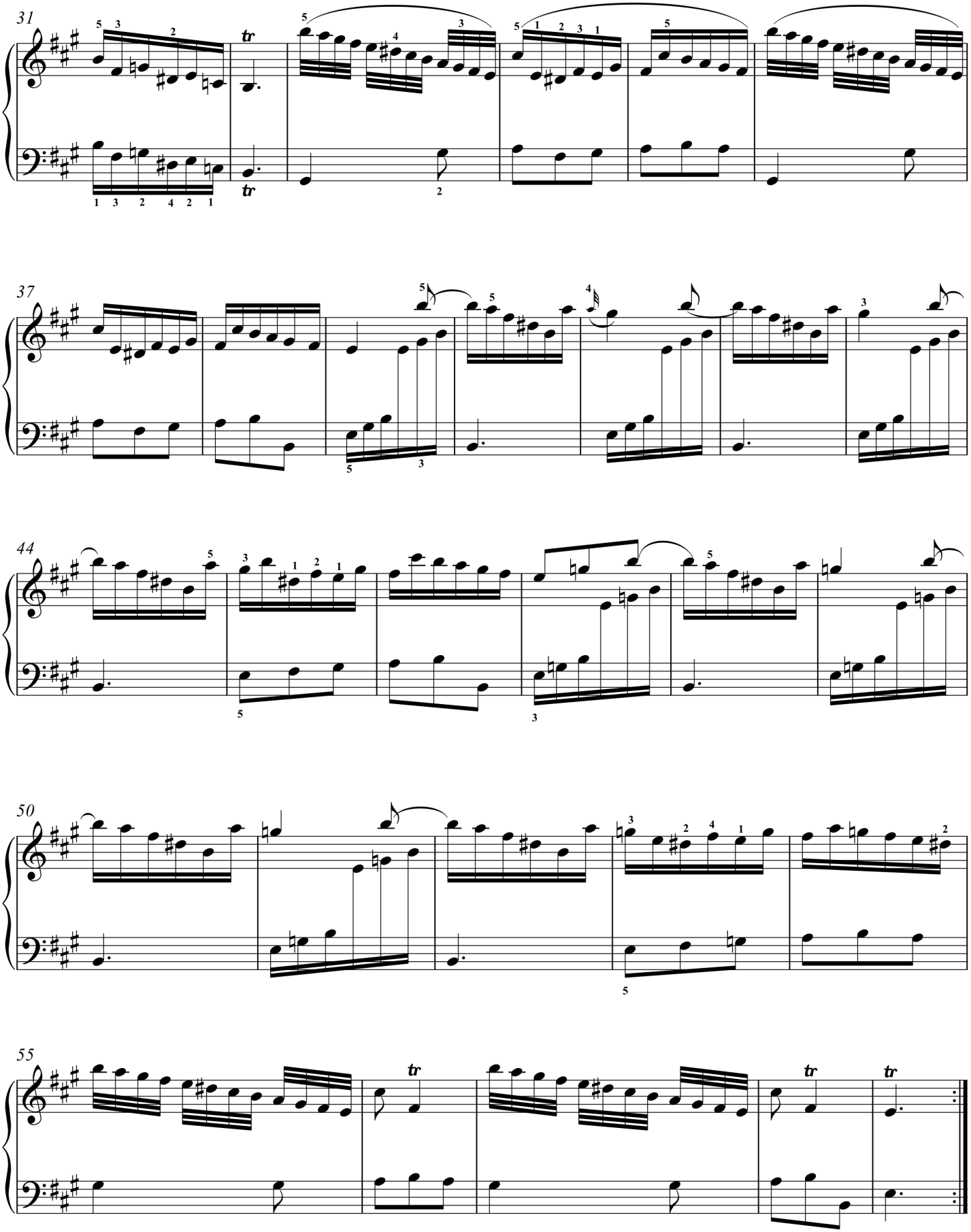

37
40
43
46
48

Sonata XIII

(K.101)

Allegro

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37
44
50
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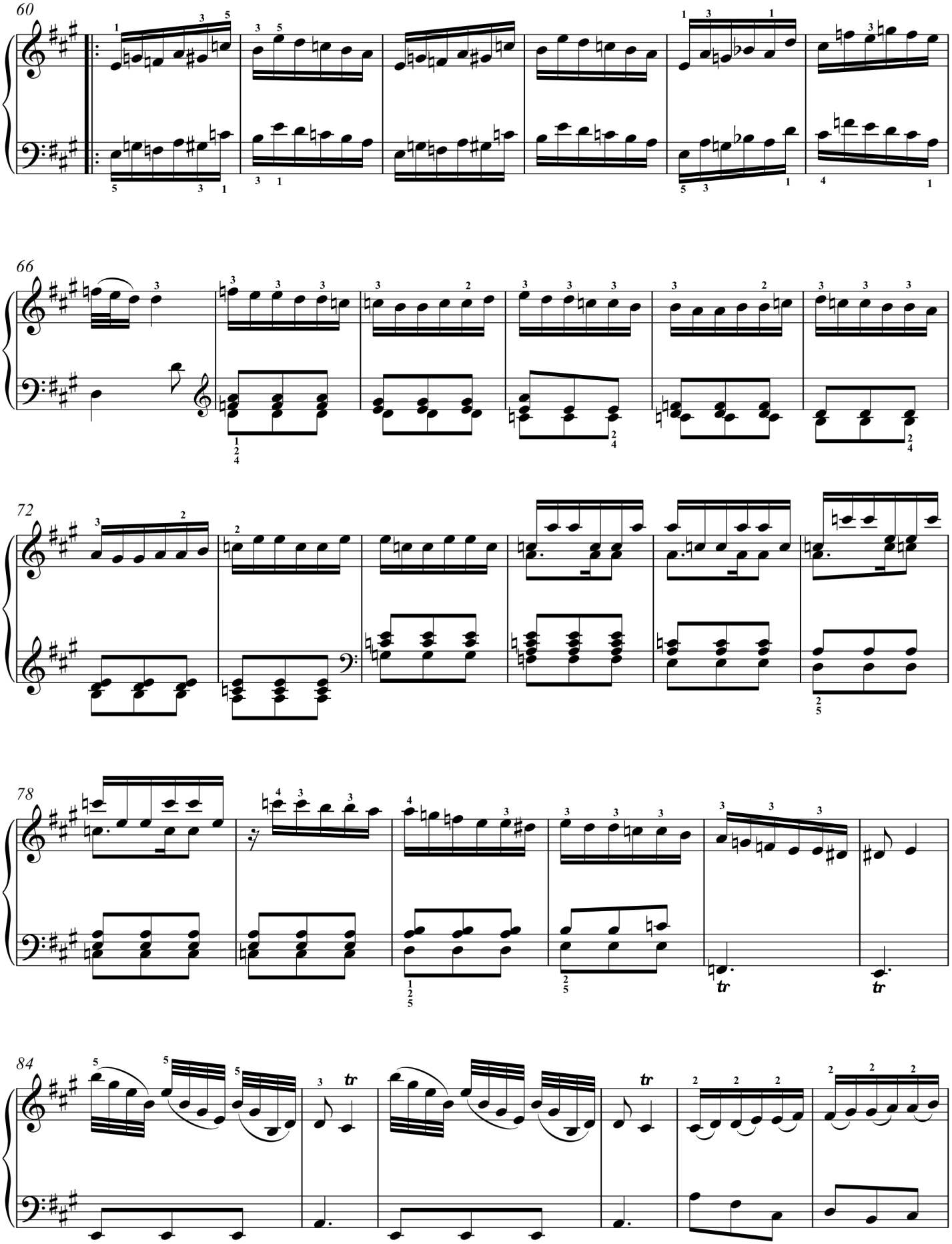
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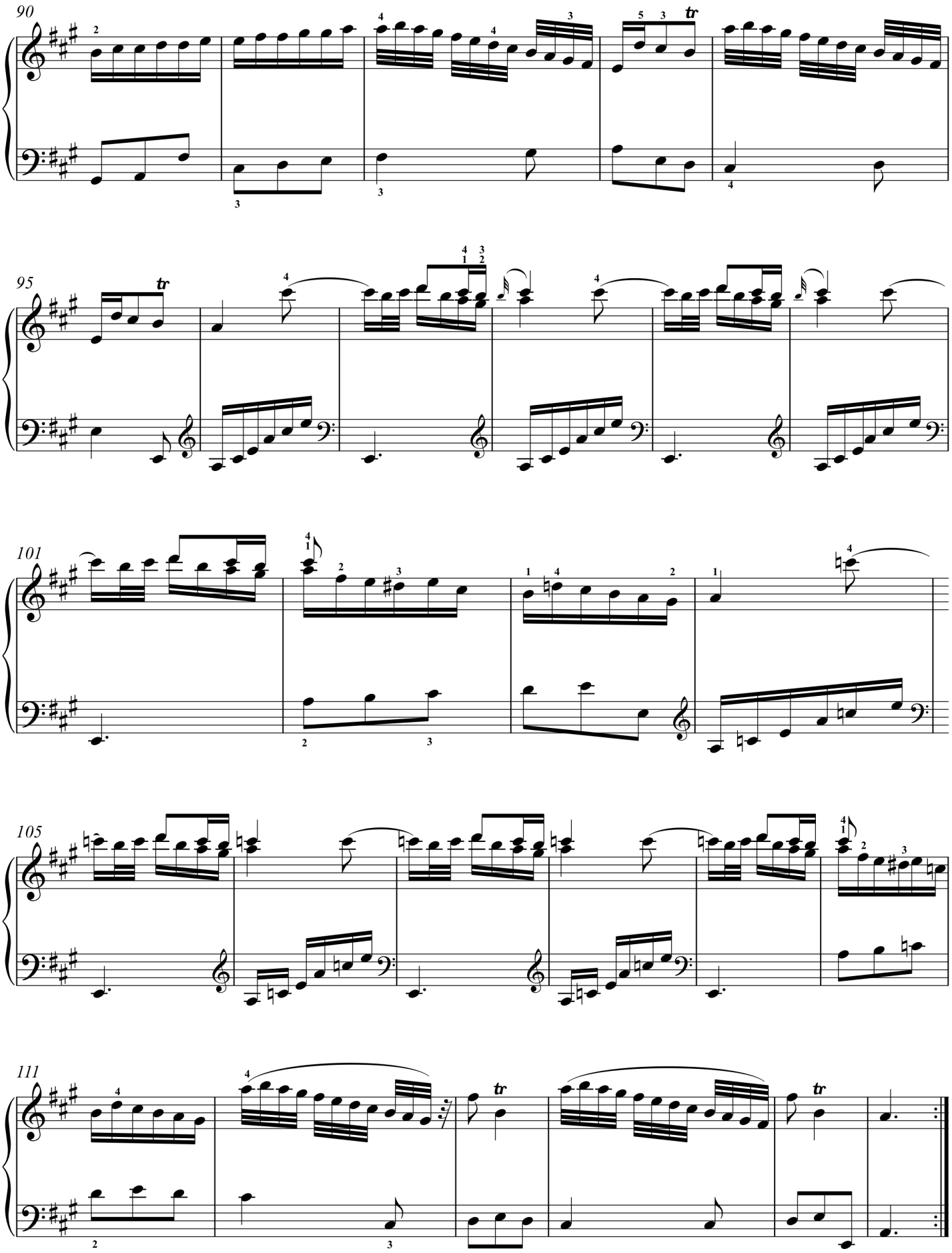
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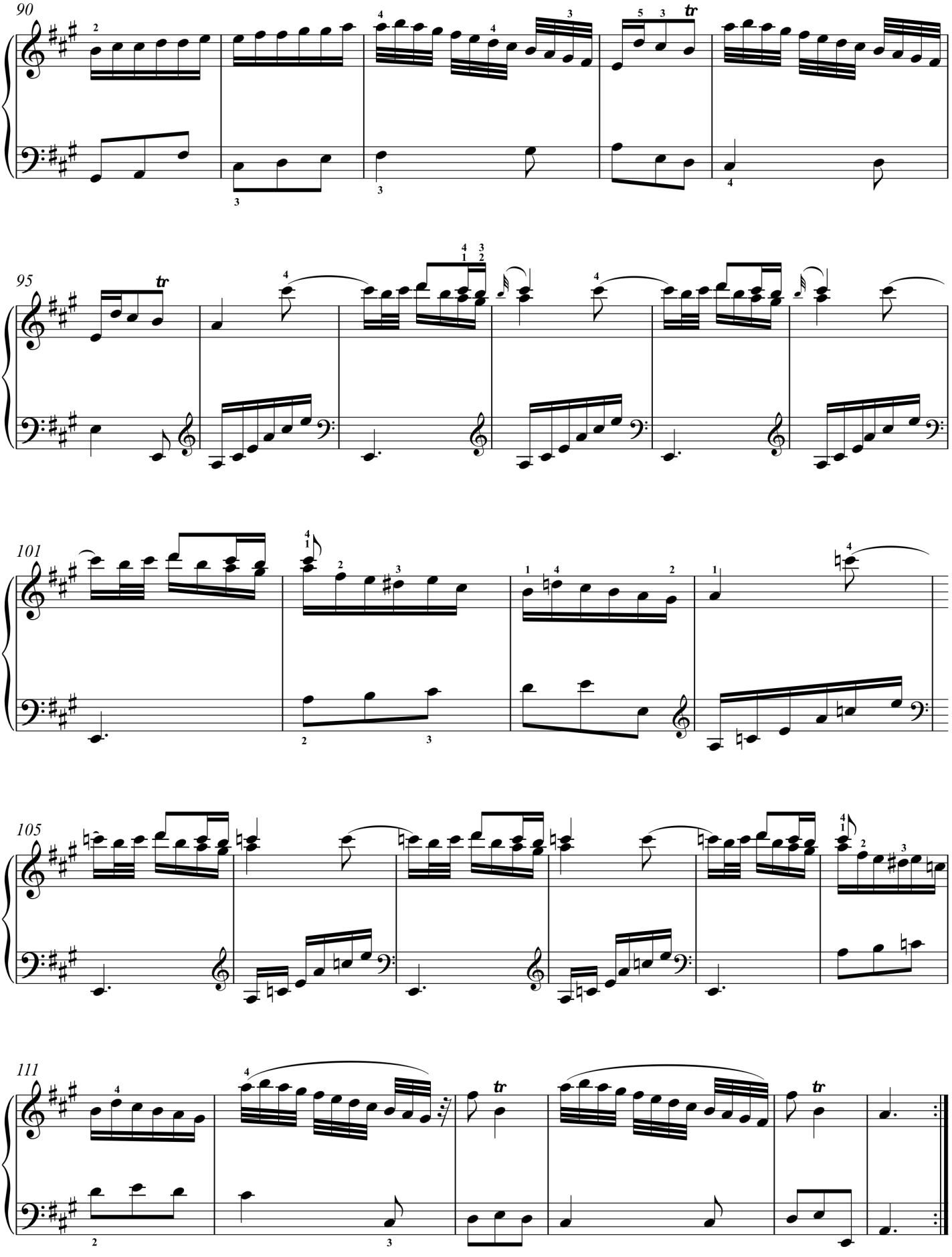
101
105
111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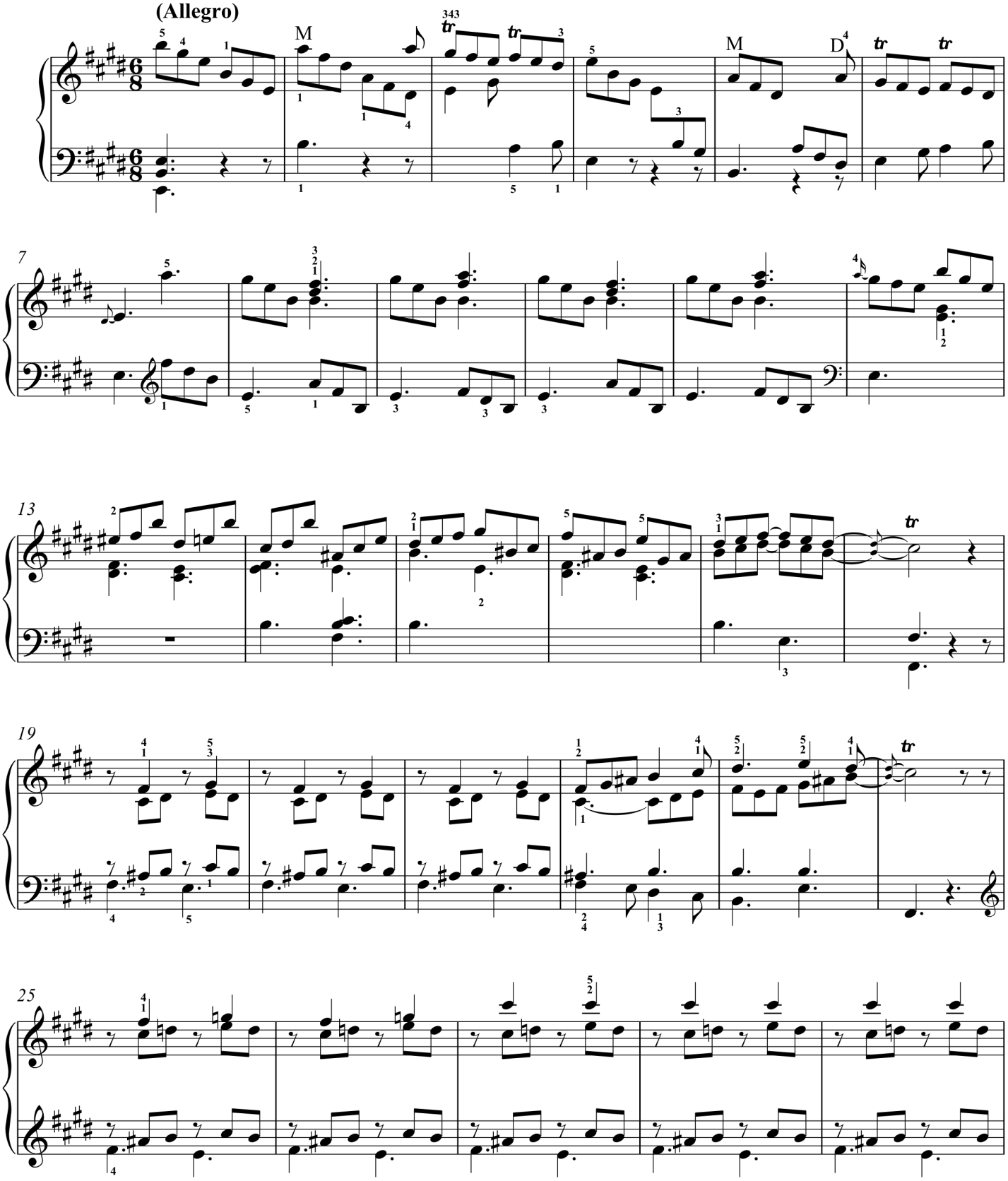
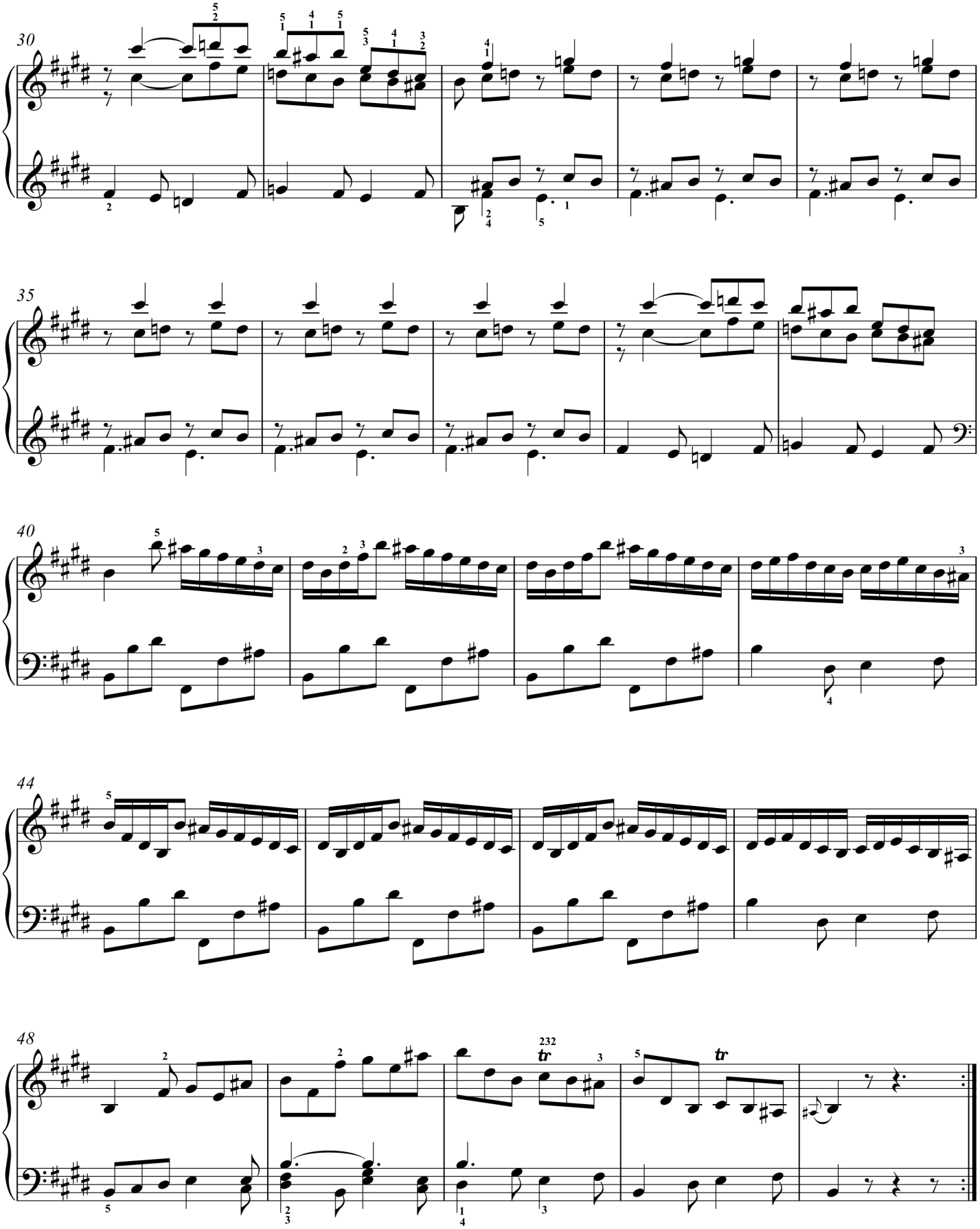
101
105
111

Sonata XIV

(K.135)

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35
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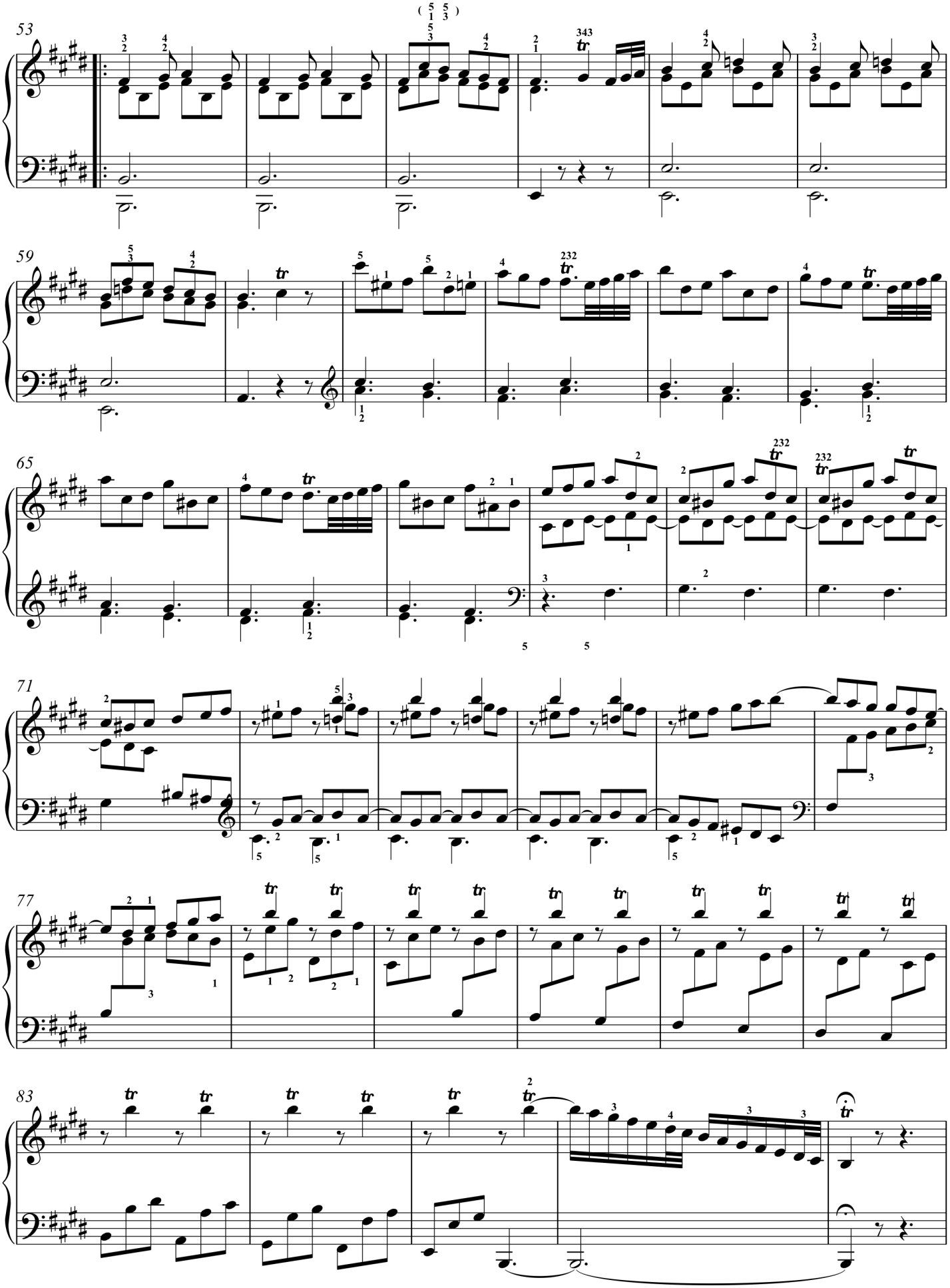
44
48
tr
tr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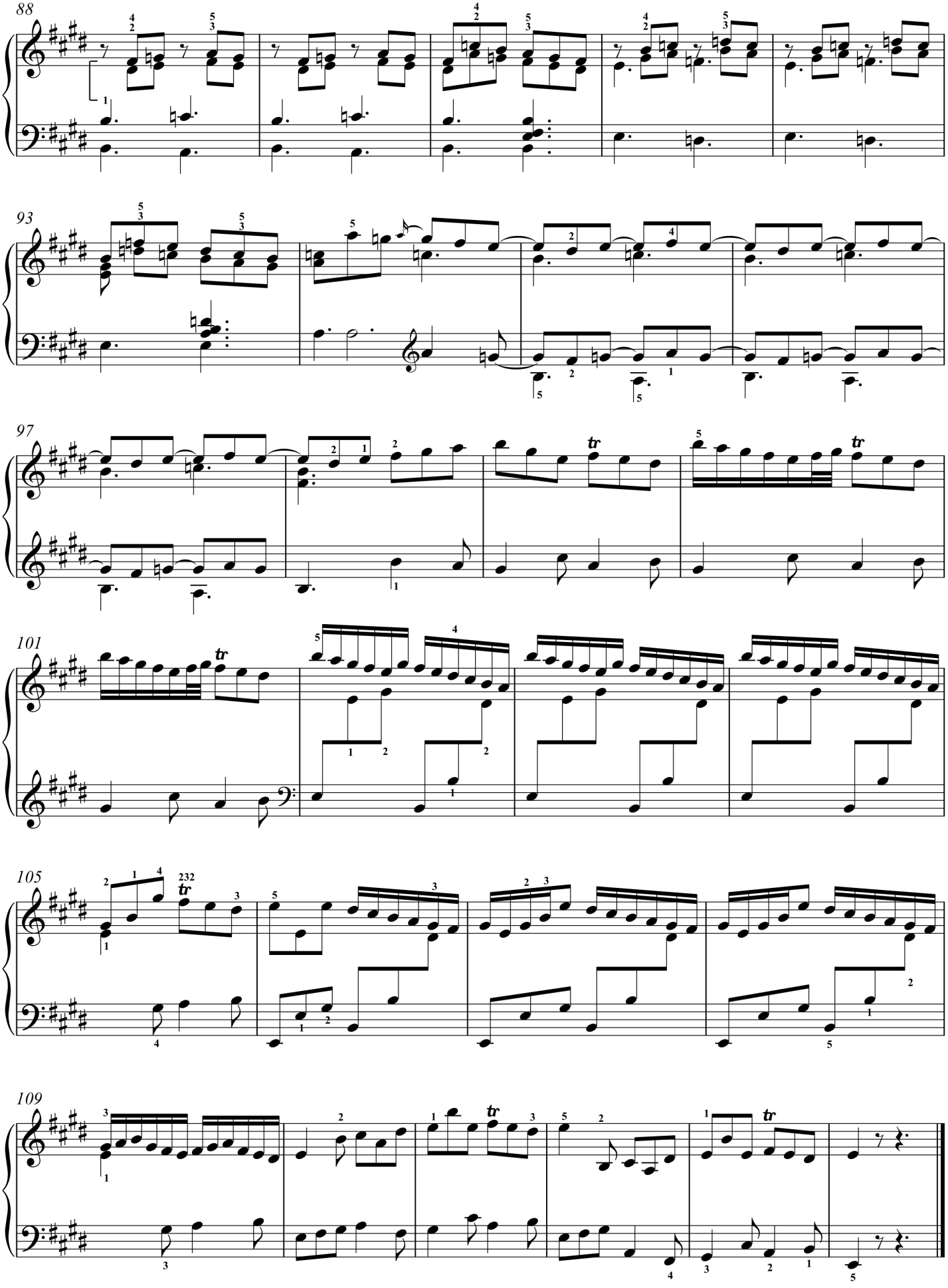
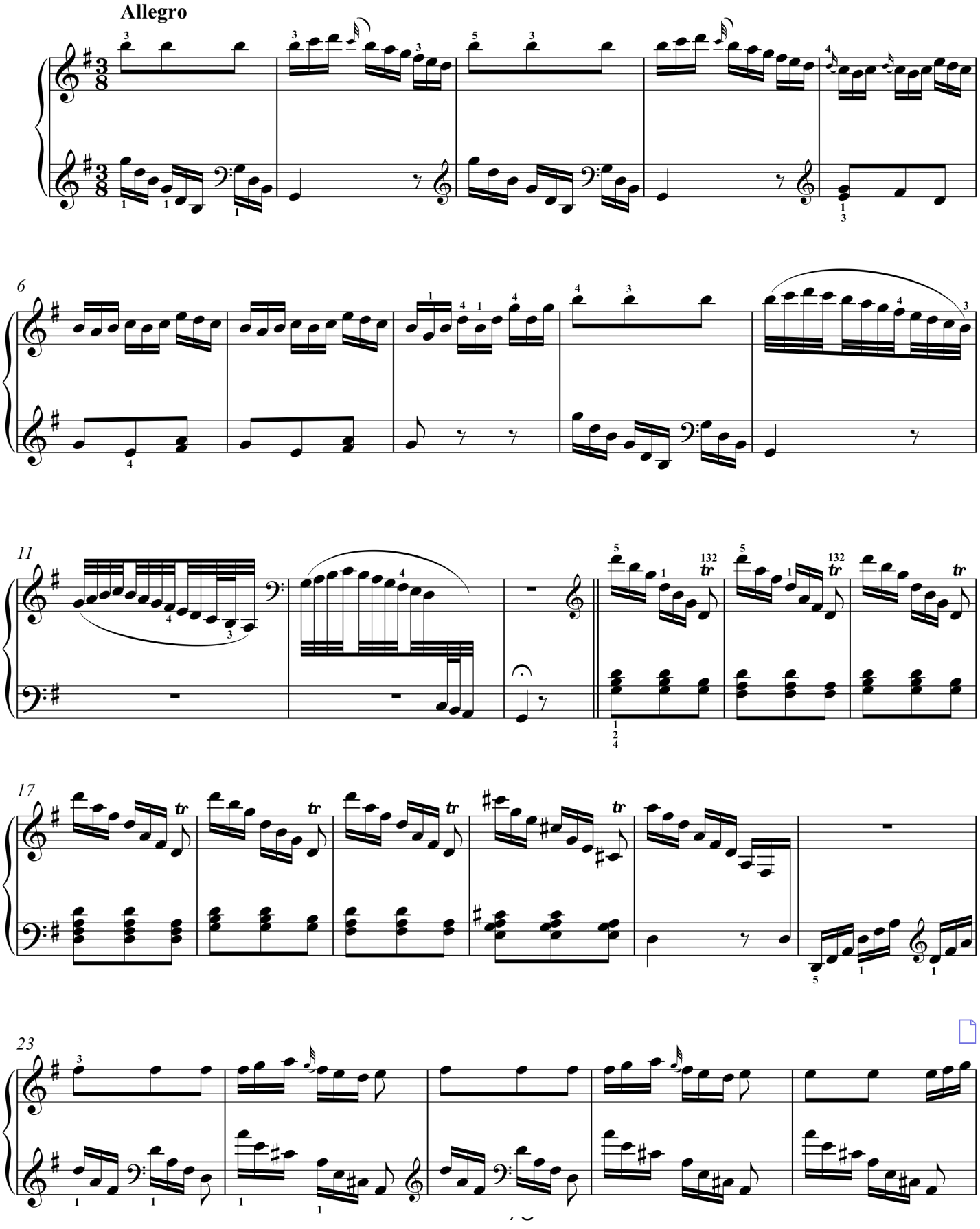
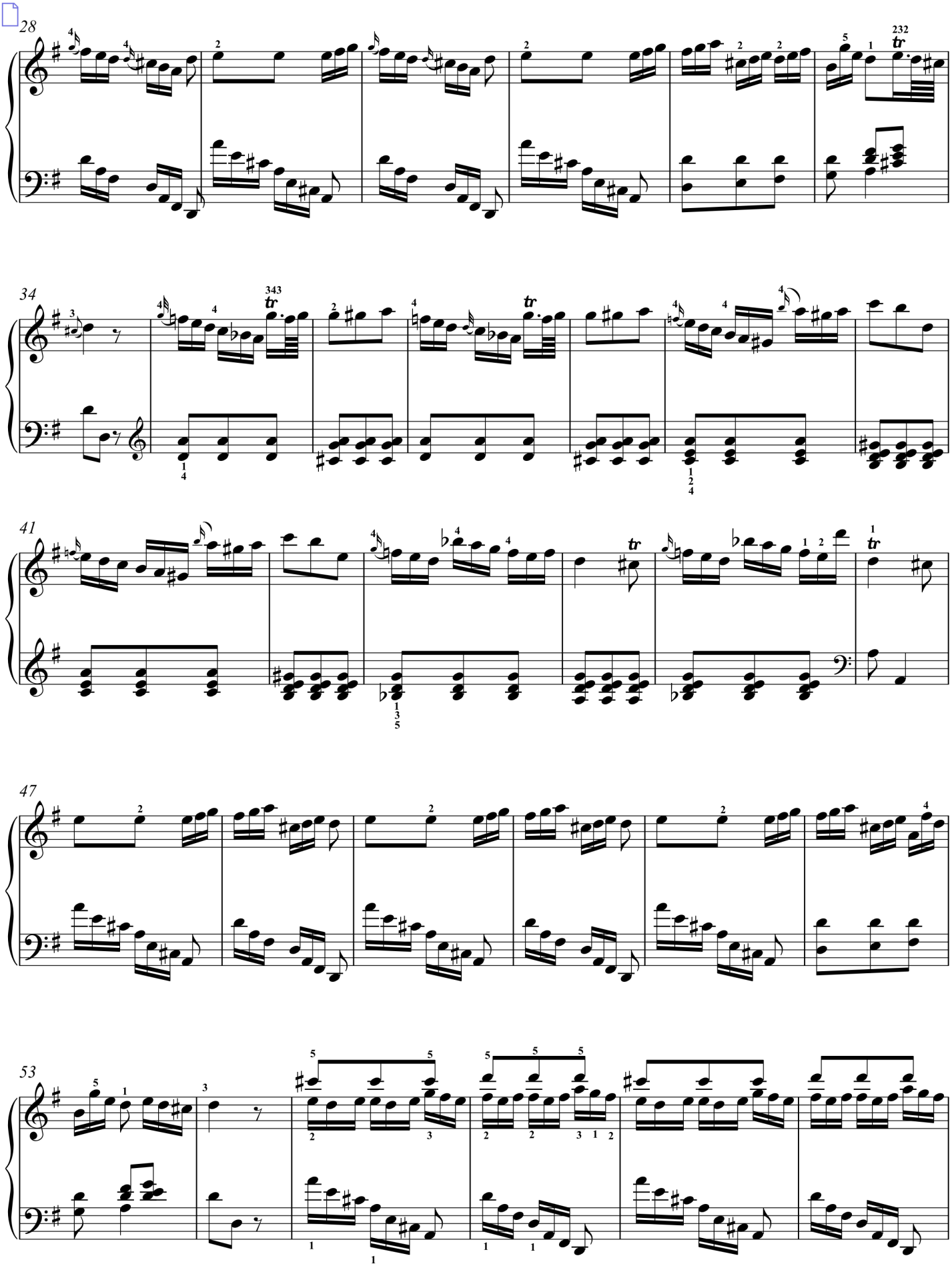
65
71
77
83


88
93
97
101
105
109

Sonata XV

(K.124)




28
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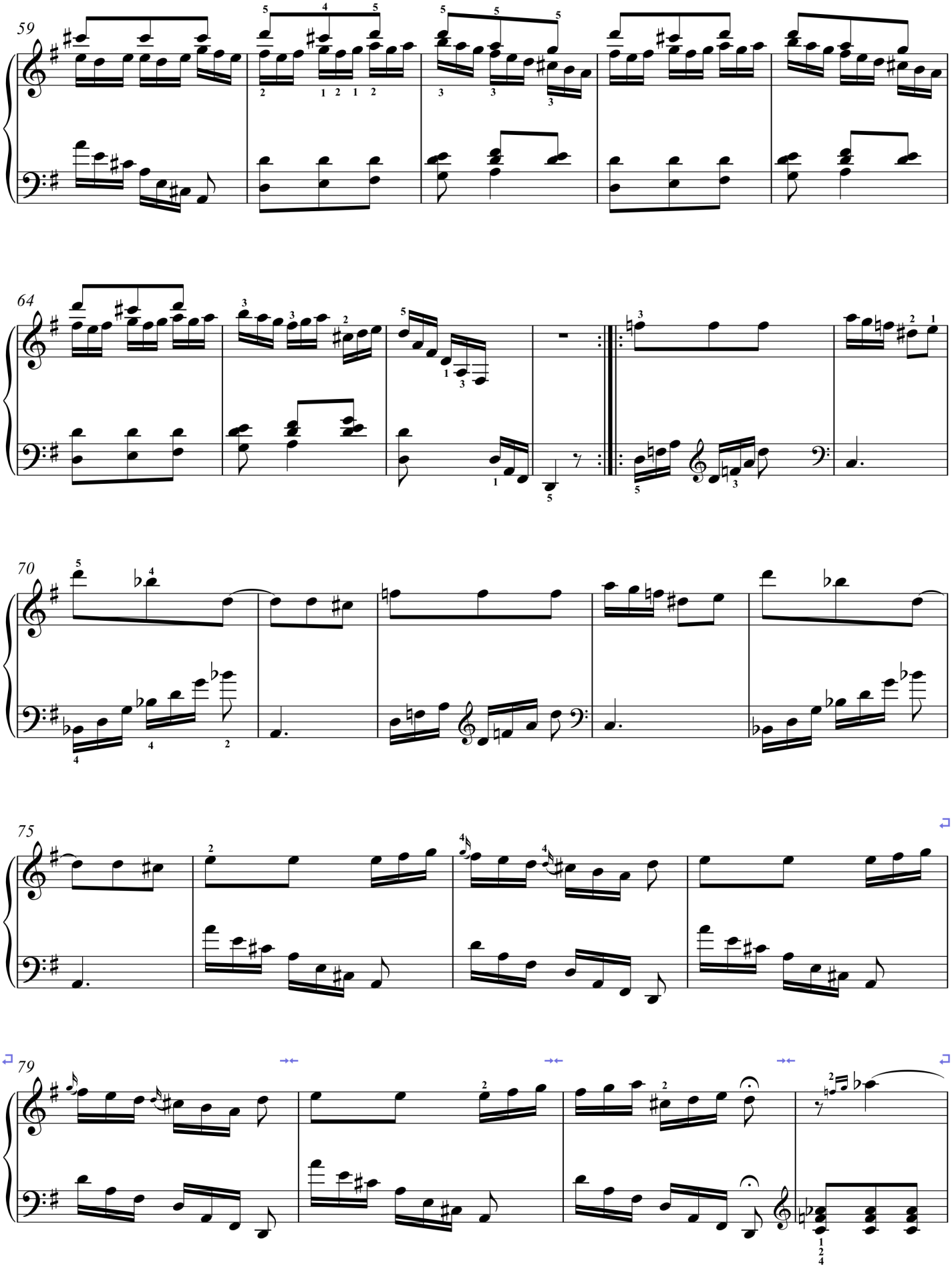
47
53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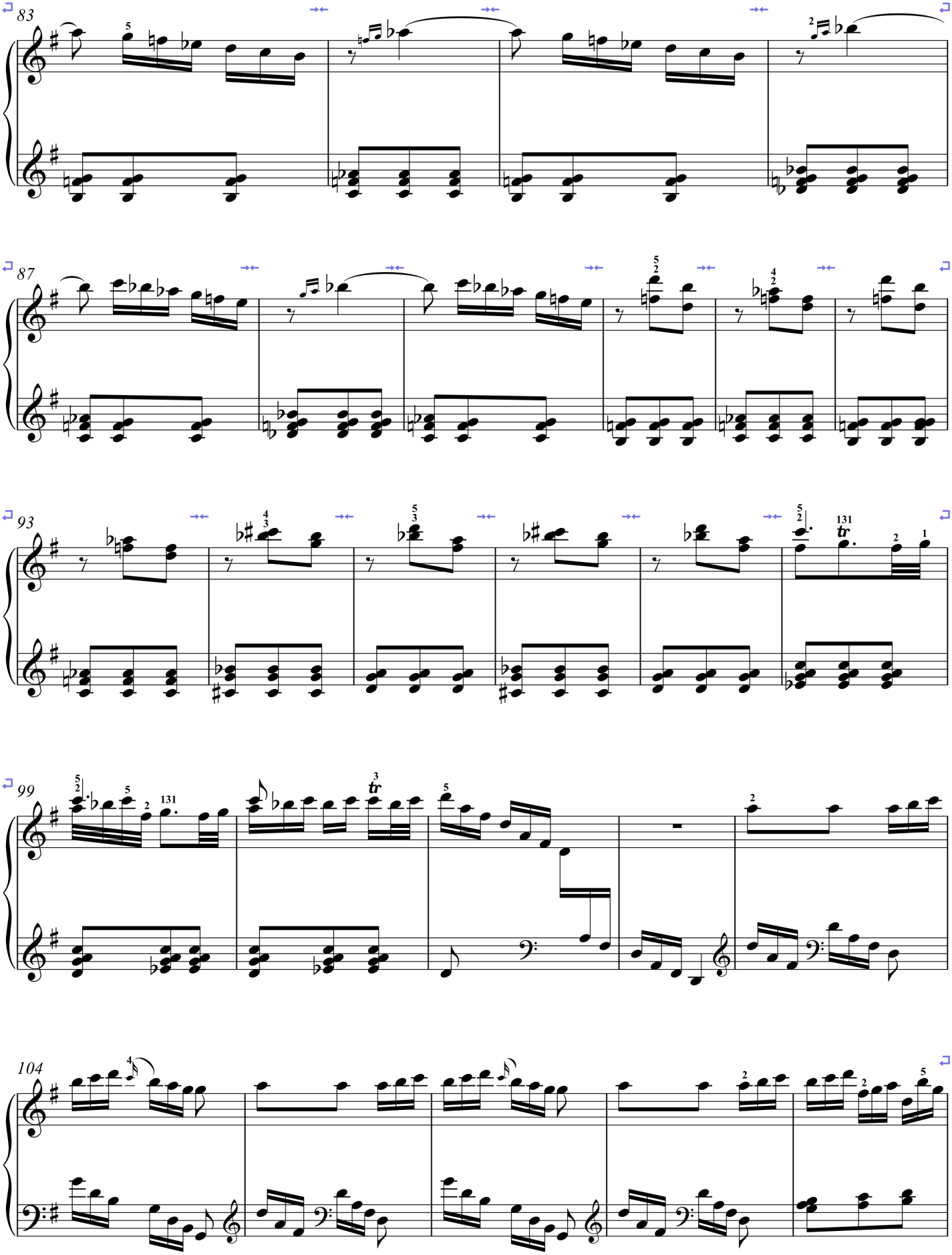
64
70
75
79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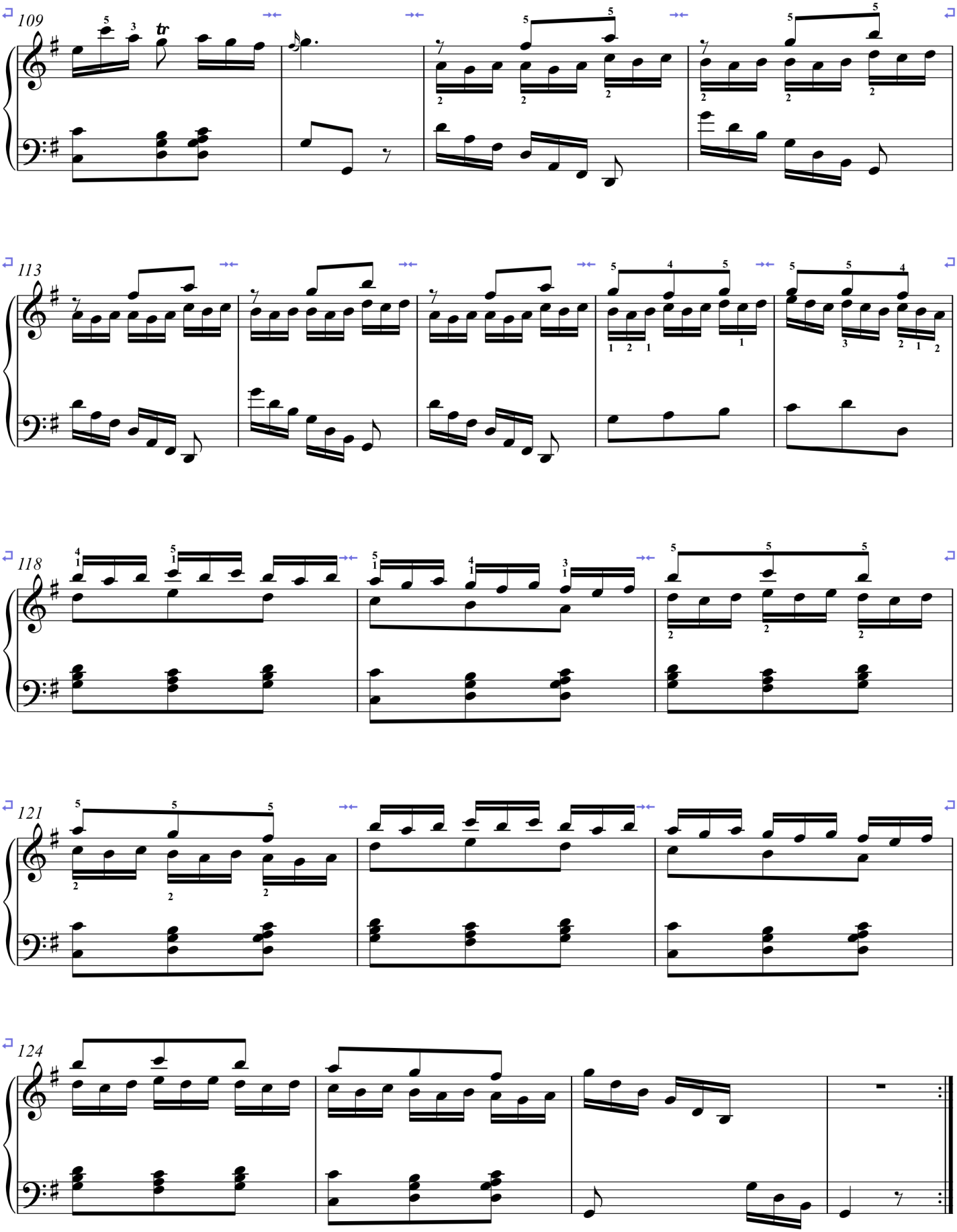
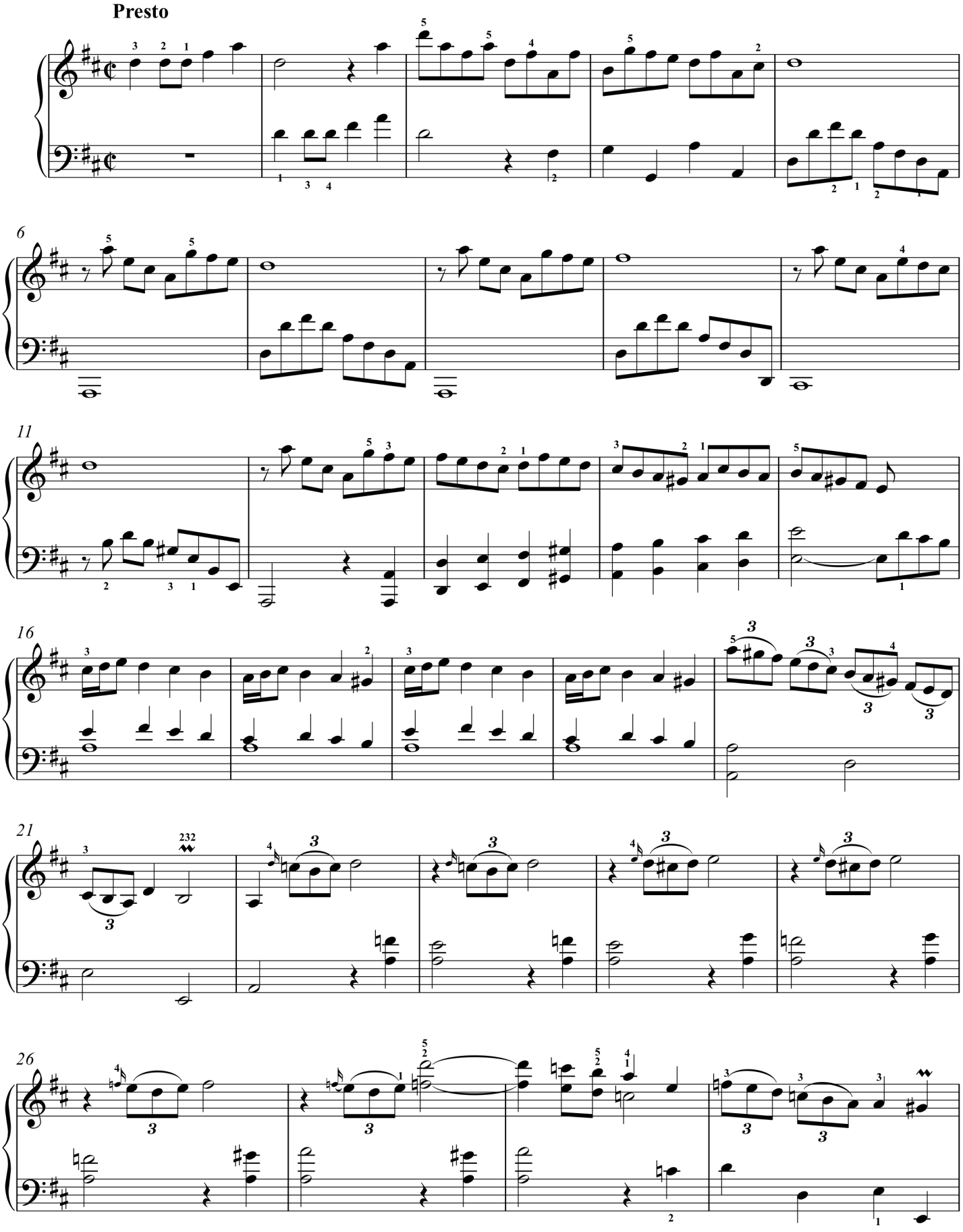
87
93
99
104

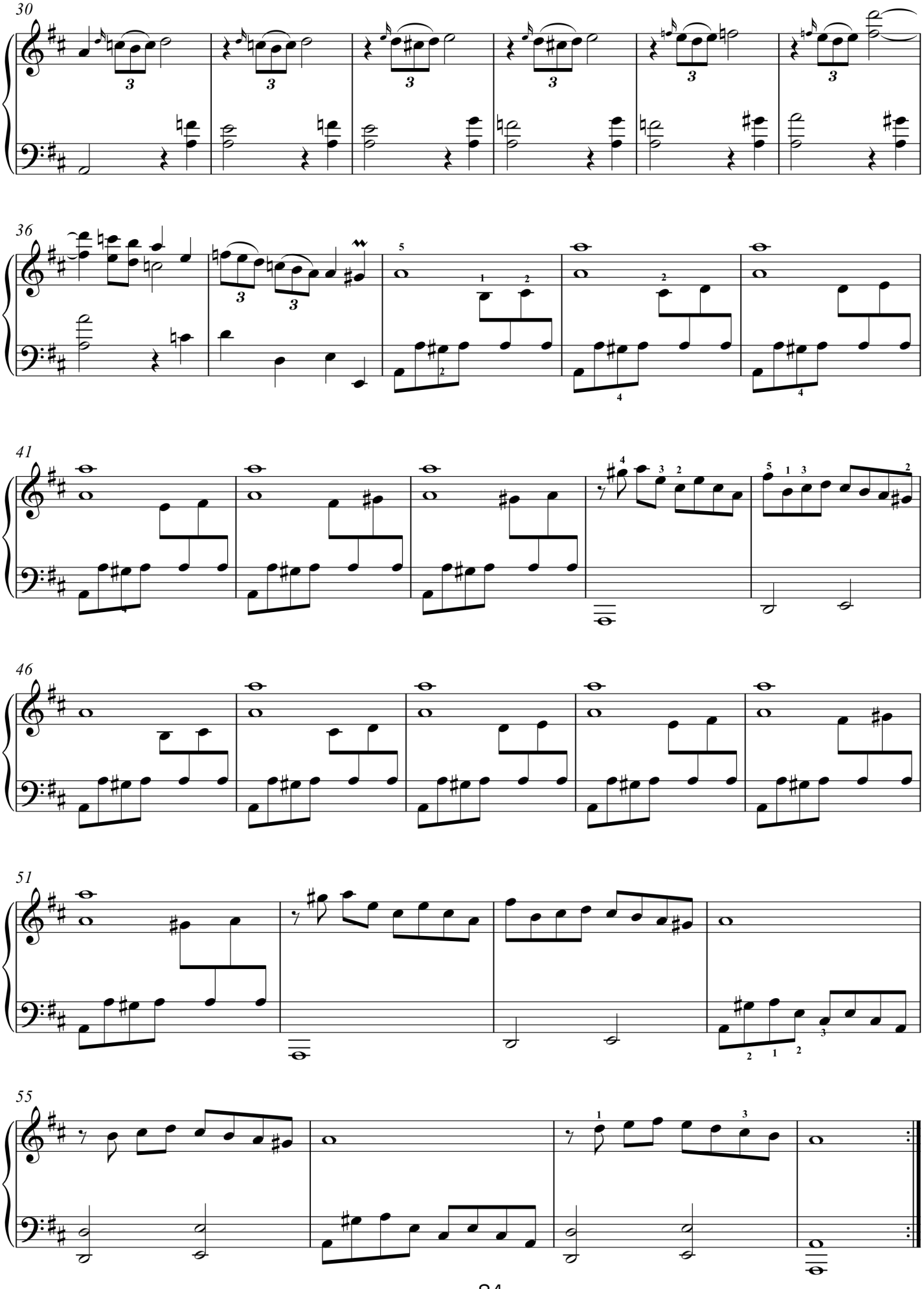

109
113
118
121
124

Sonata XVI

(K.480)

Presto

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46
51
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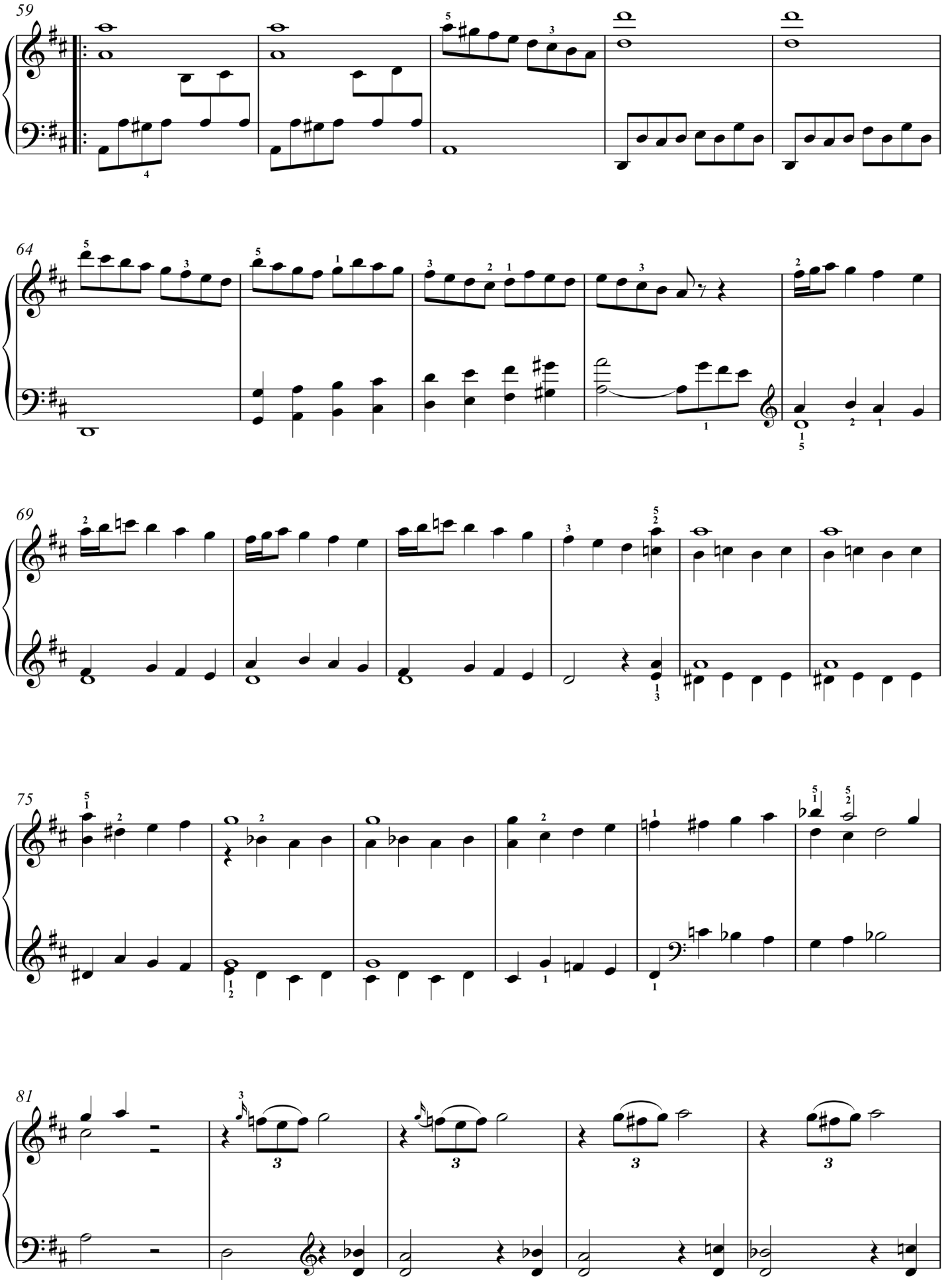
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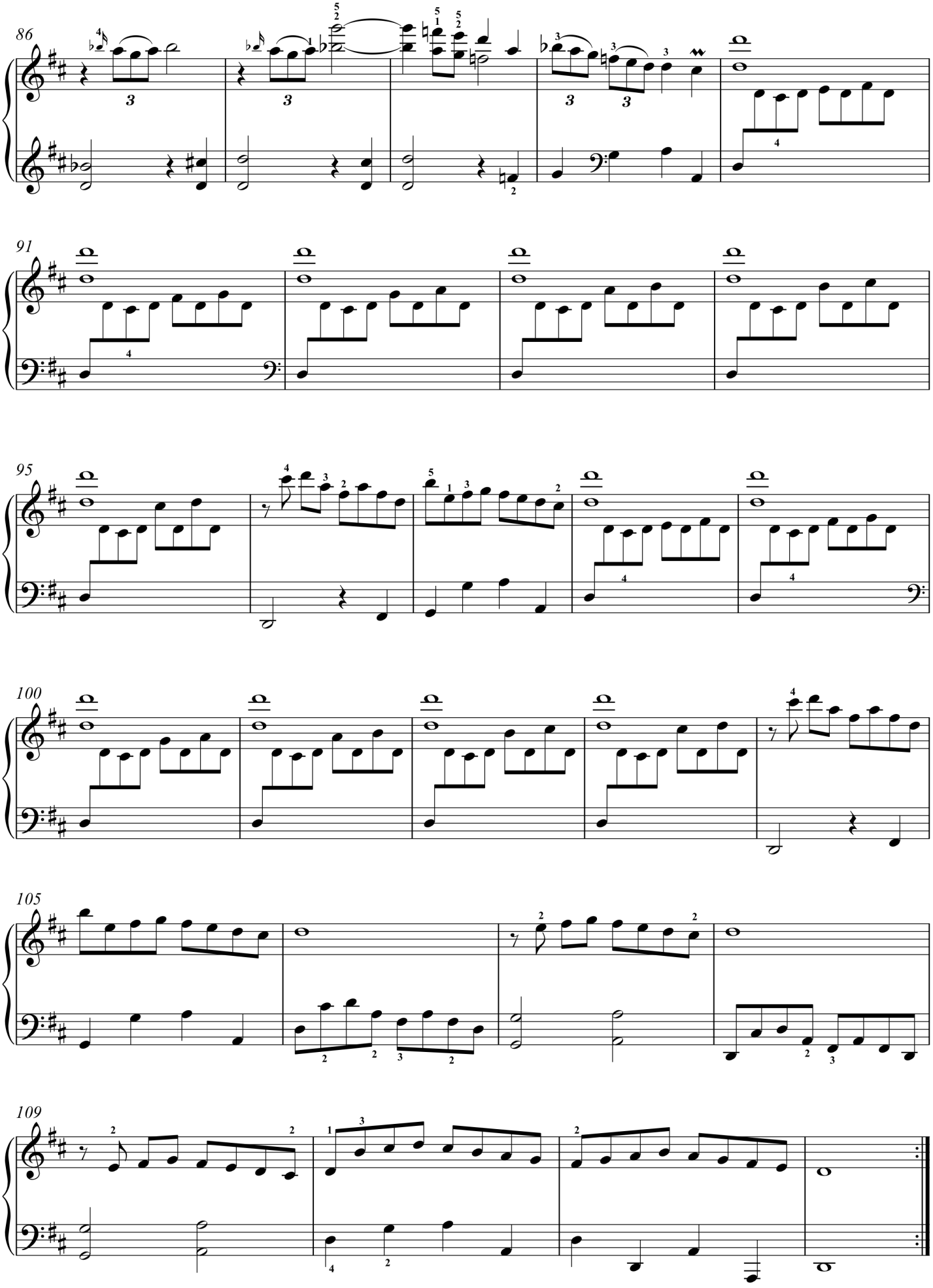
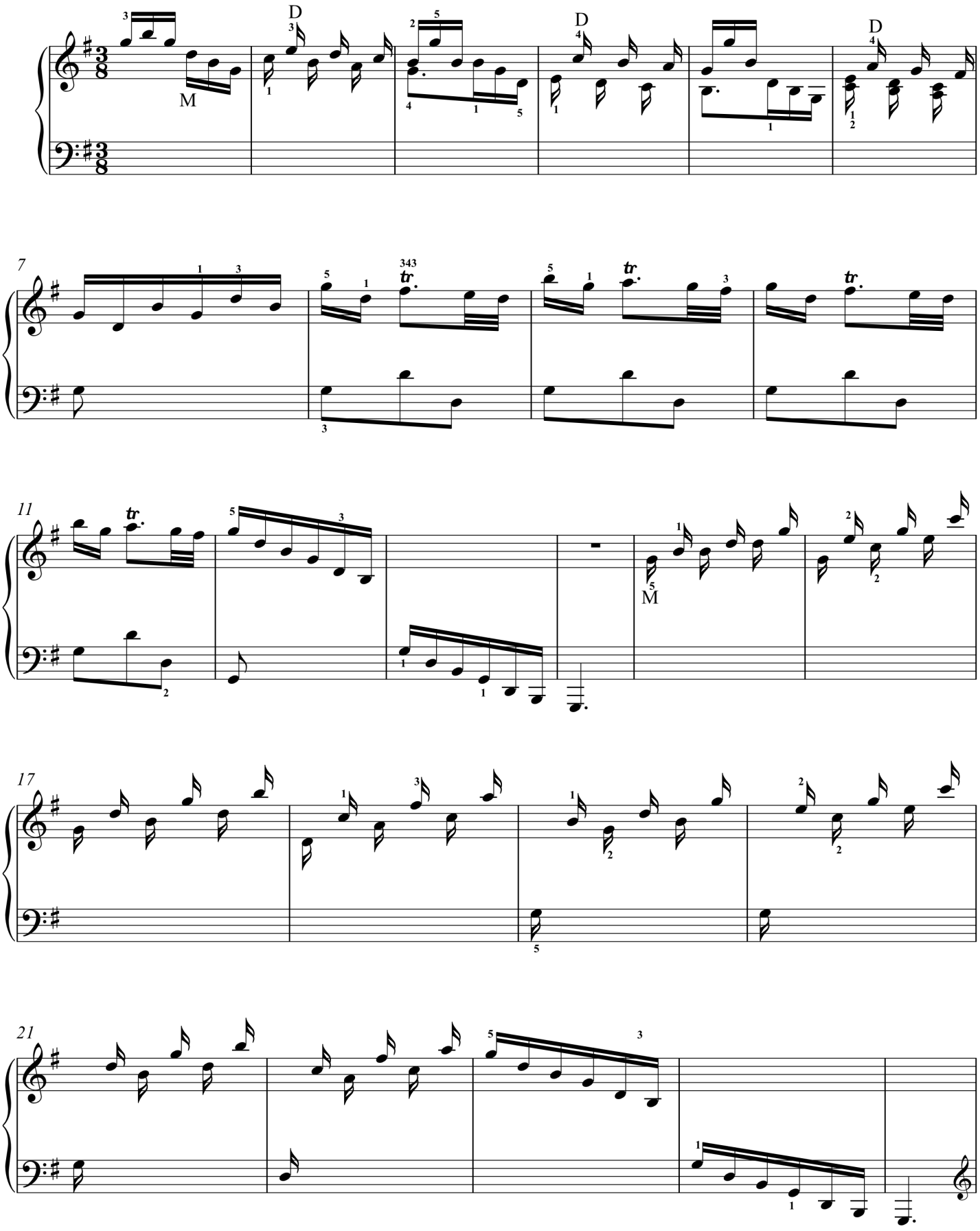
64
69
75
81

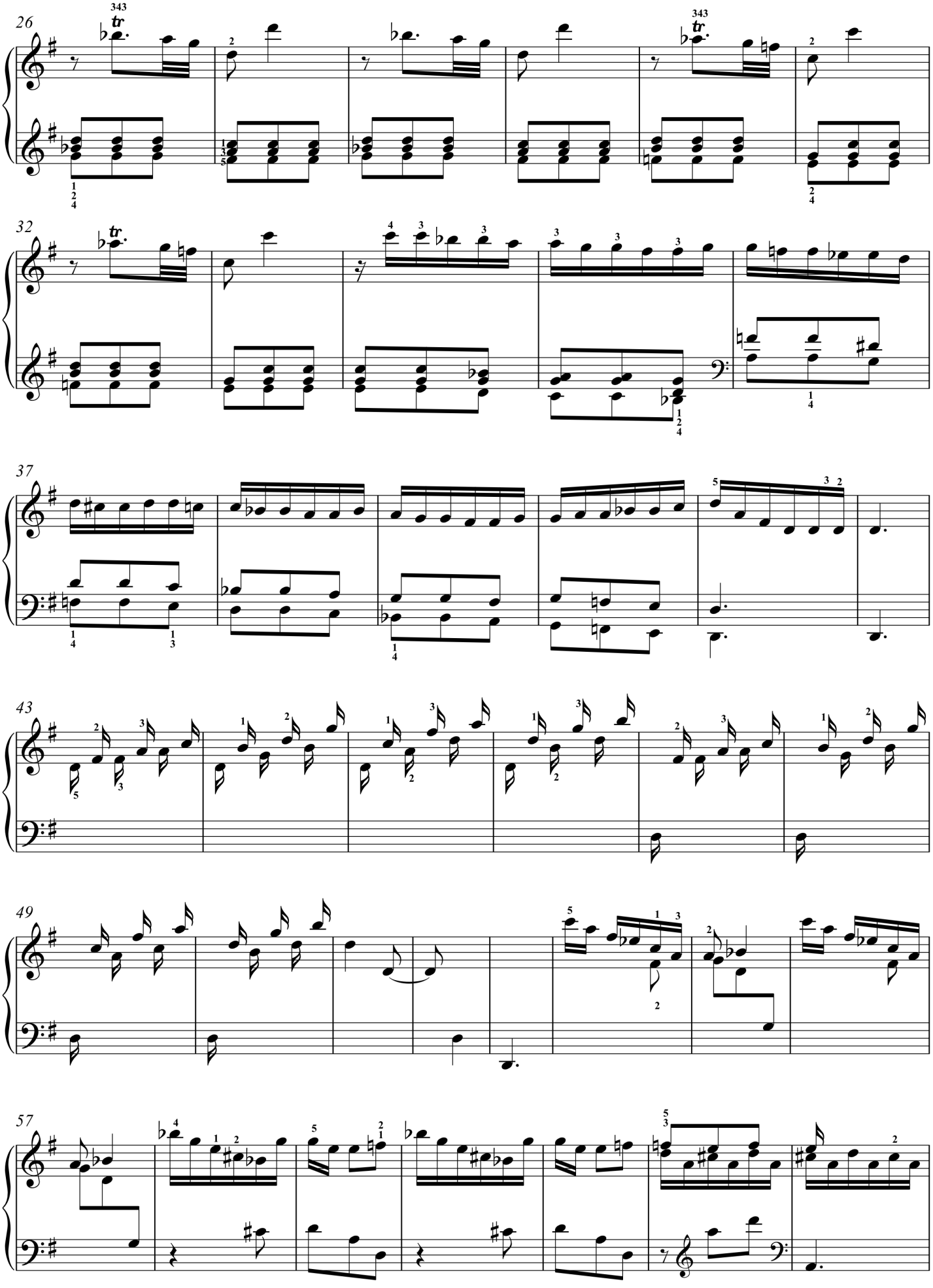


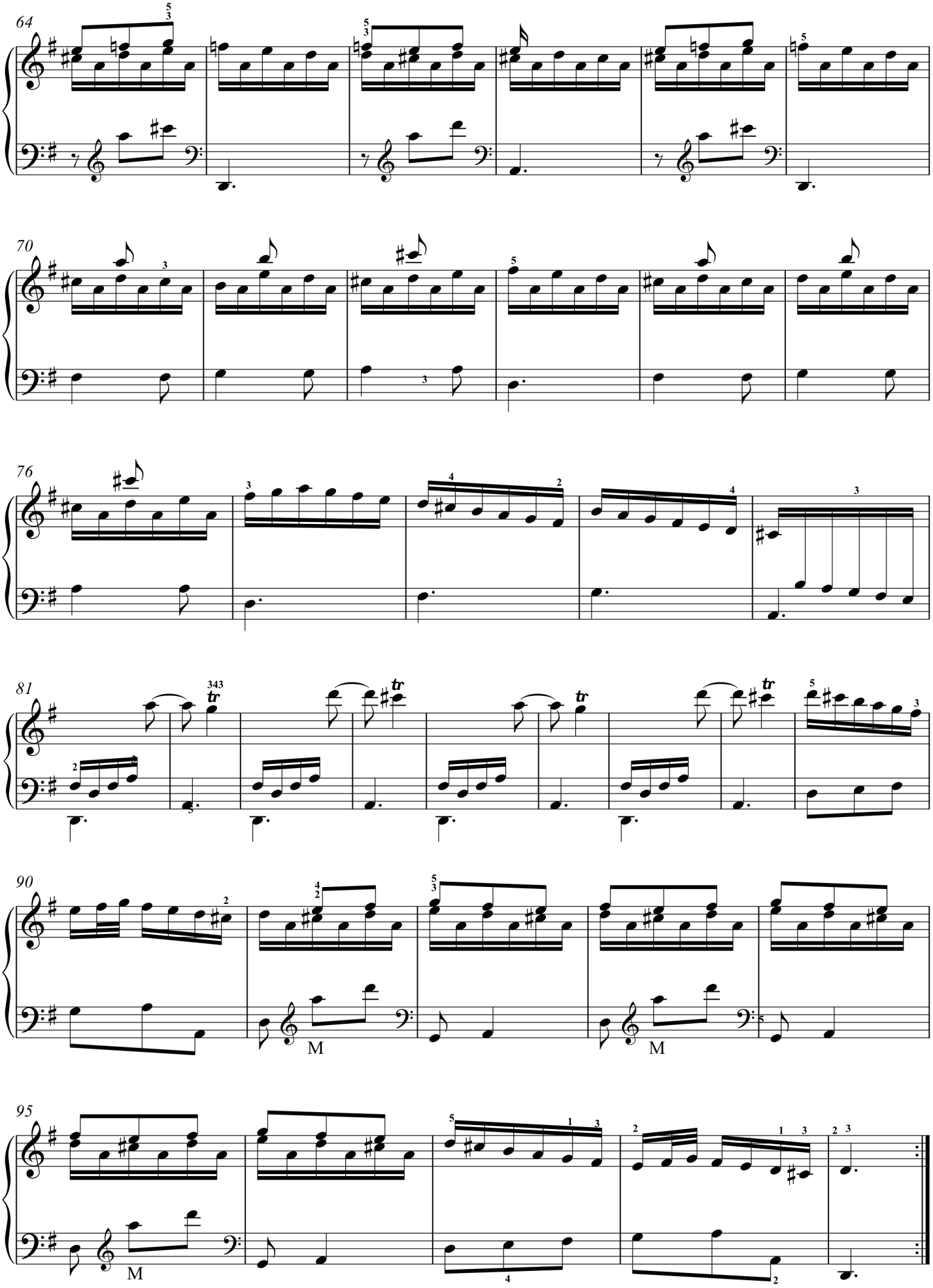
Sonata XVII

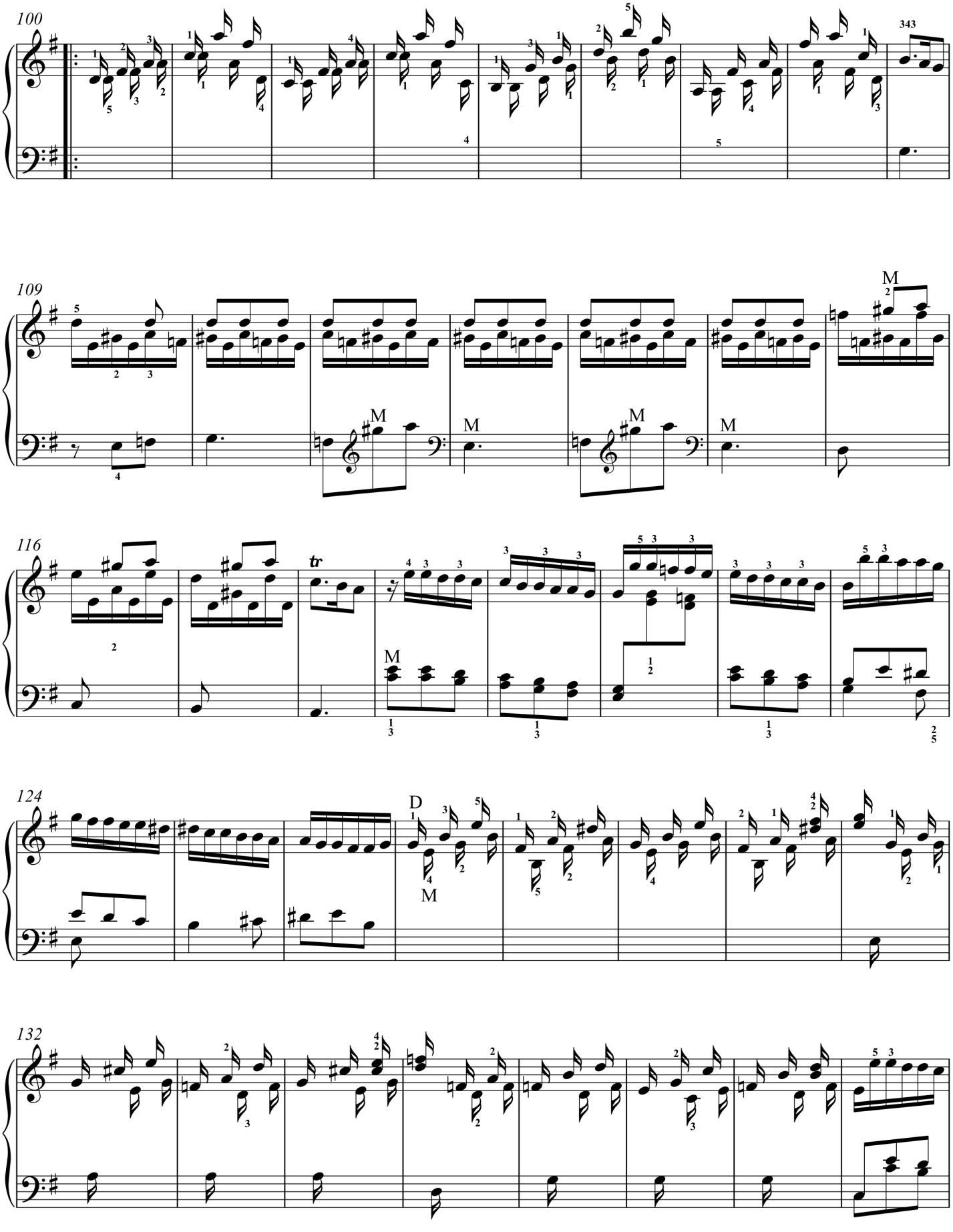
(K.104)

Allegro




26
32
37
43
49
57

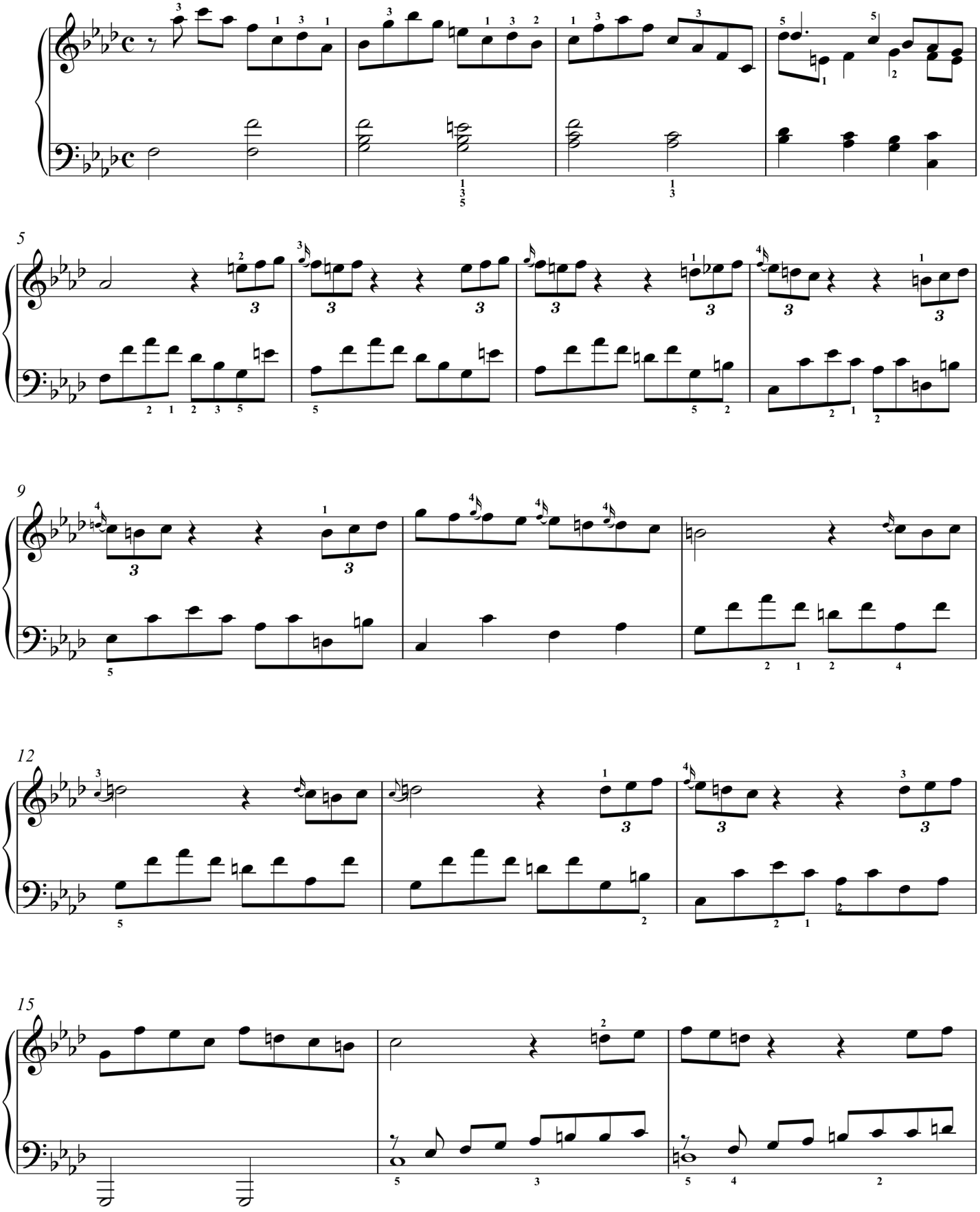

64
70
76
81
90
95
M
M
M

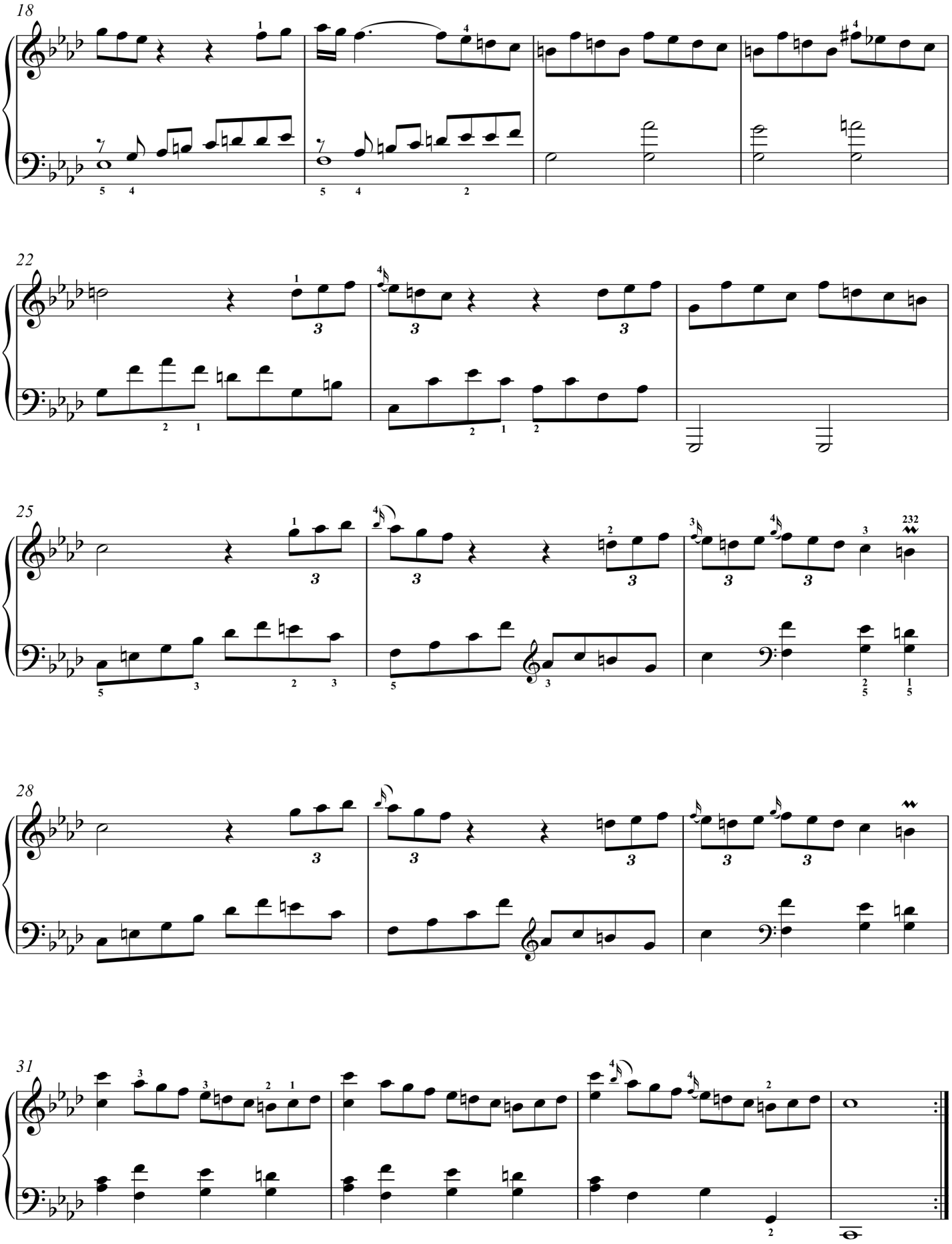

100
109
116
124
132
M
tr
D

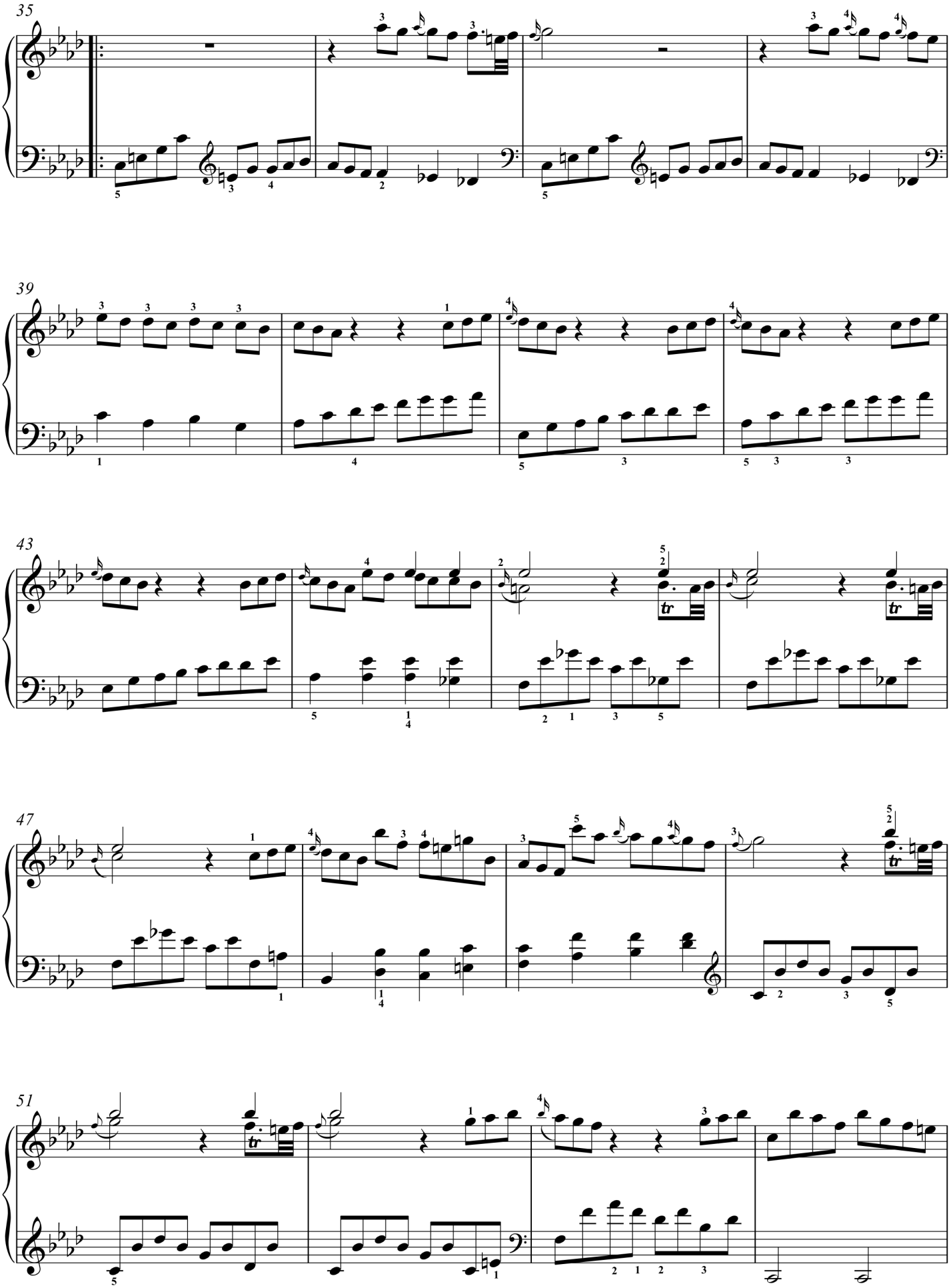
Sonata XVIII

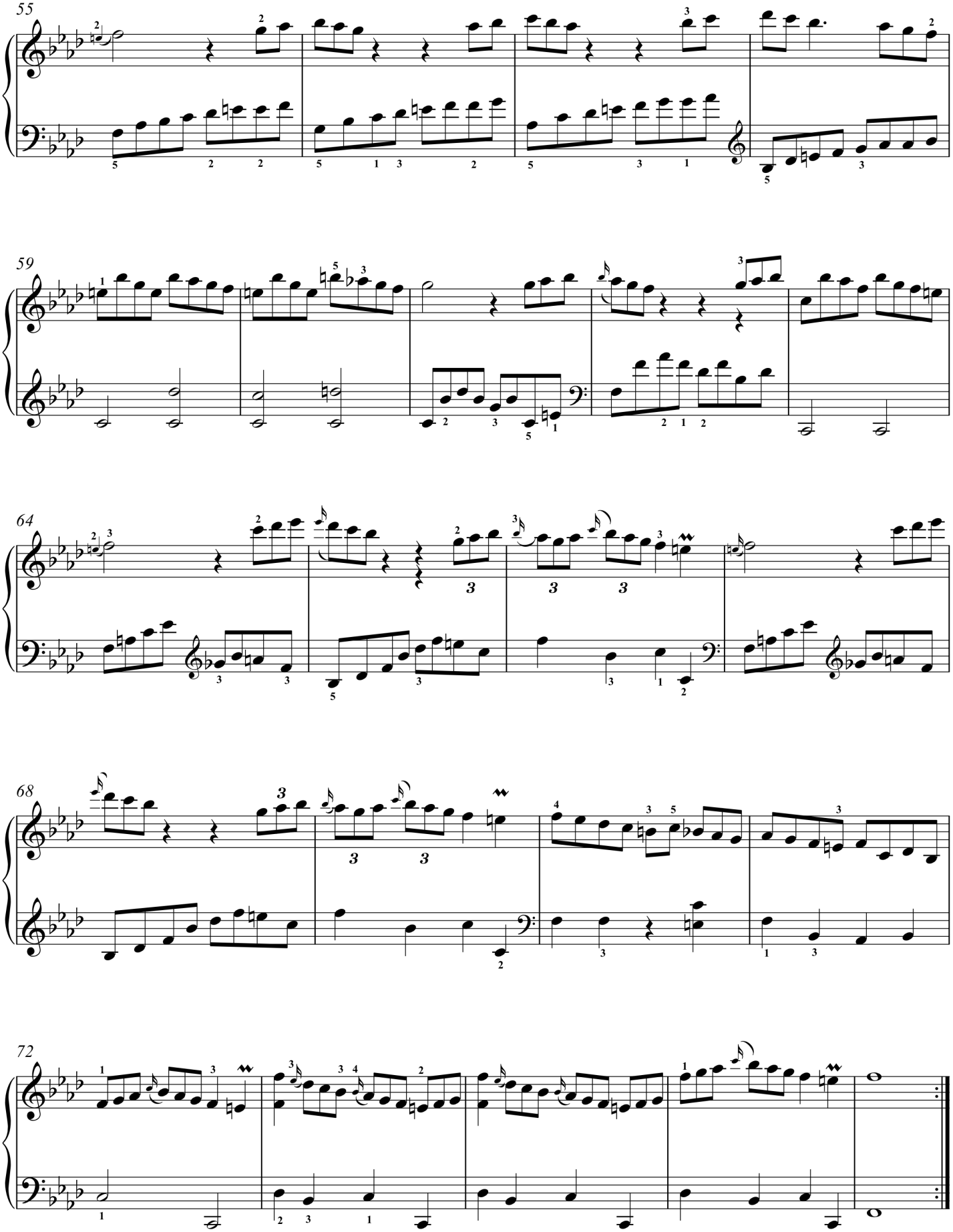
(K.466)

Andante




18
22
25
28
31

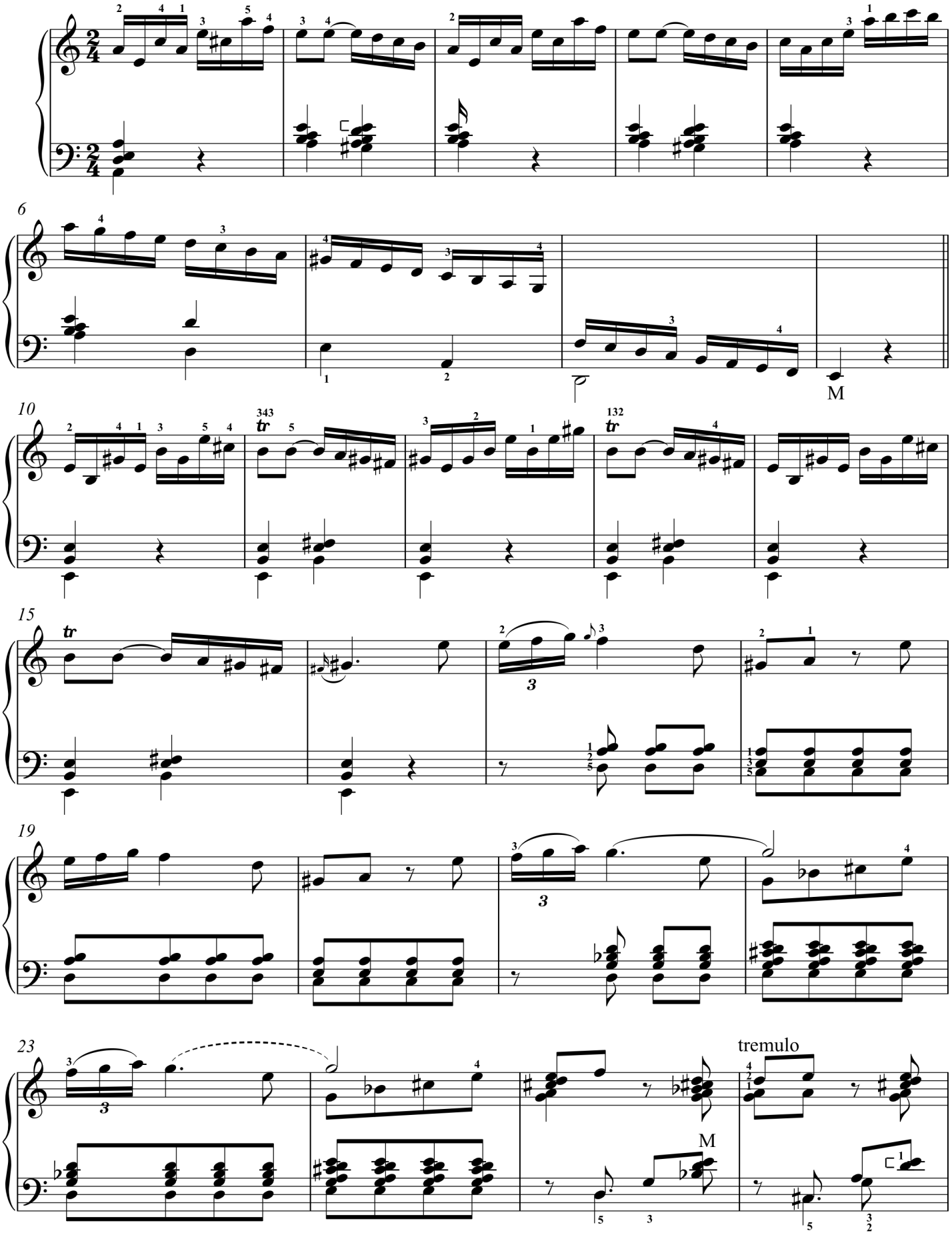

35
39
43
47
51

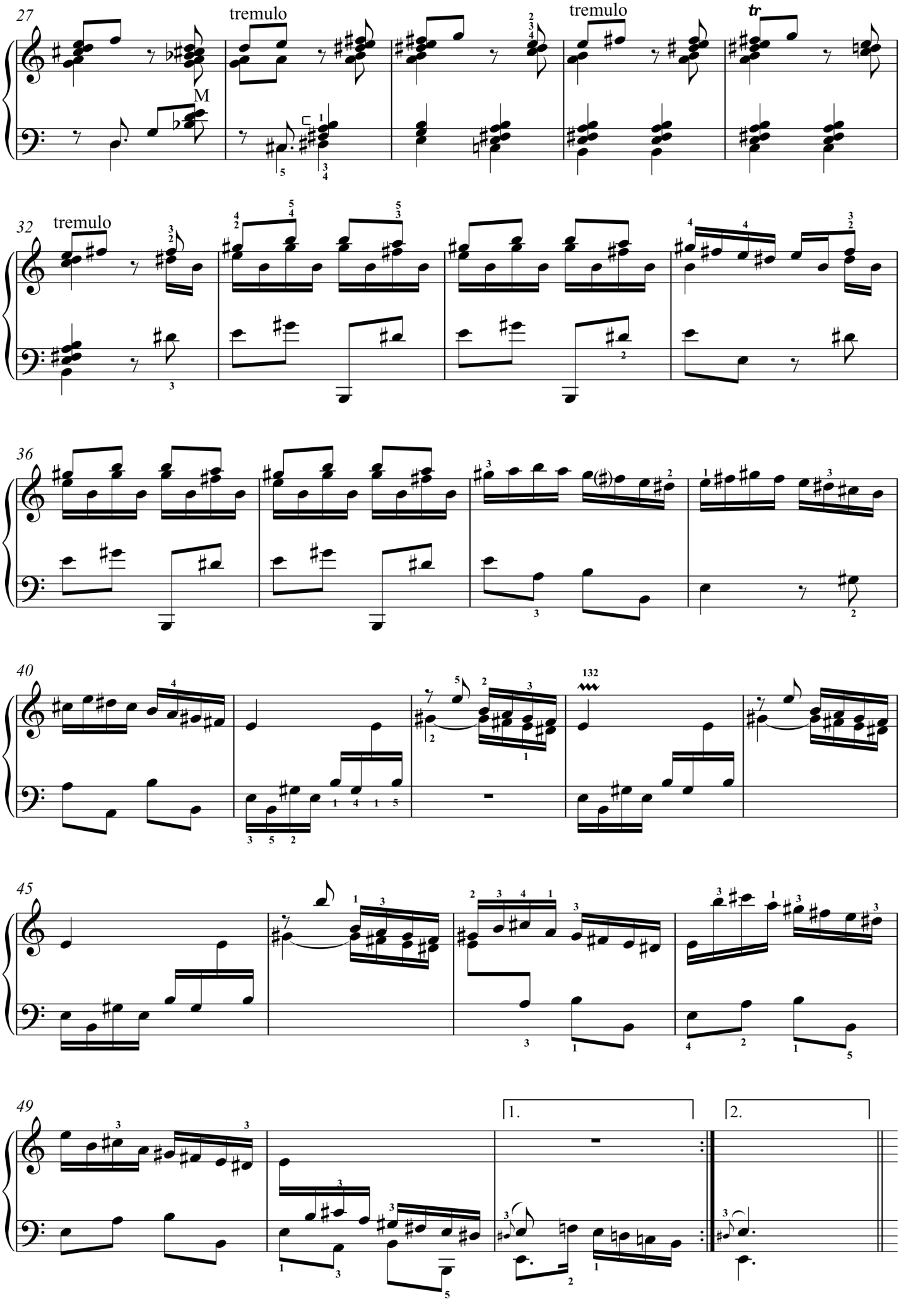

55
59
64
68
72

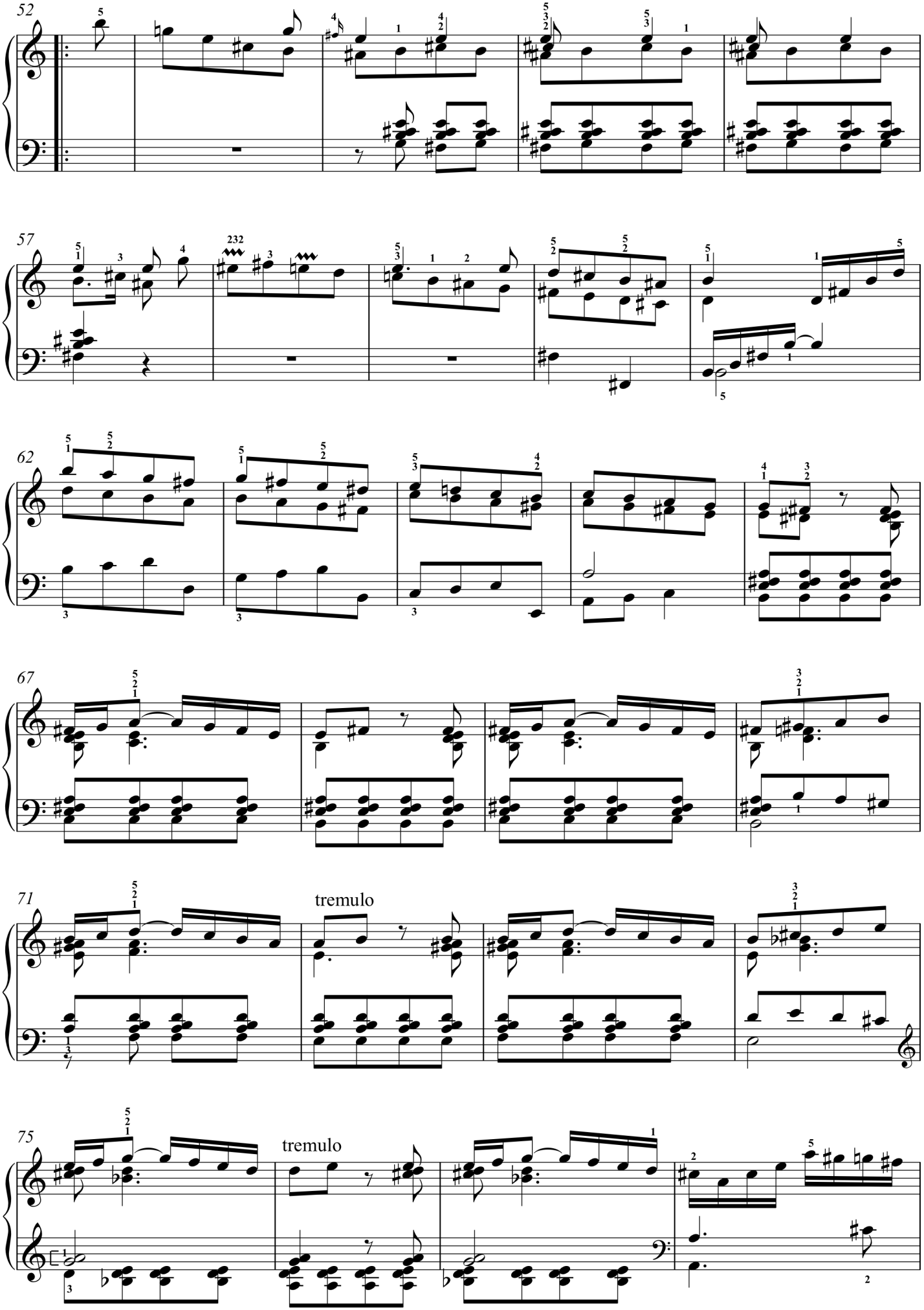
Sonata XIX

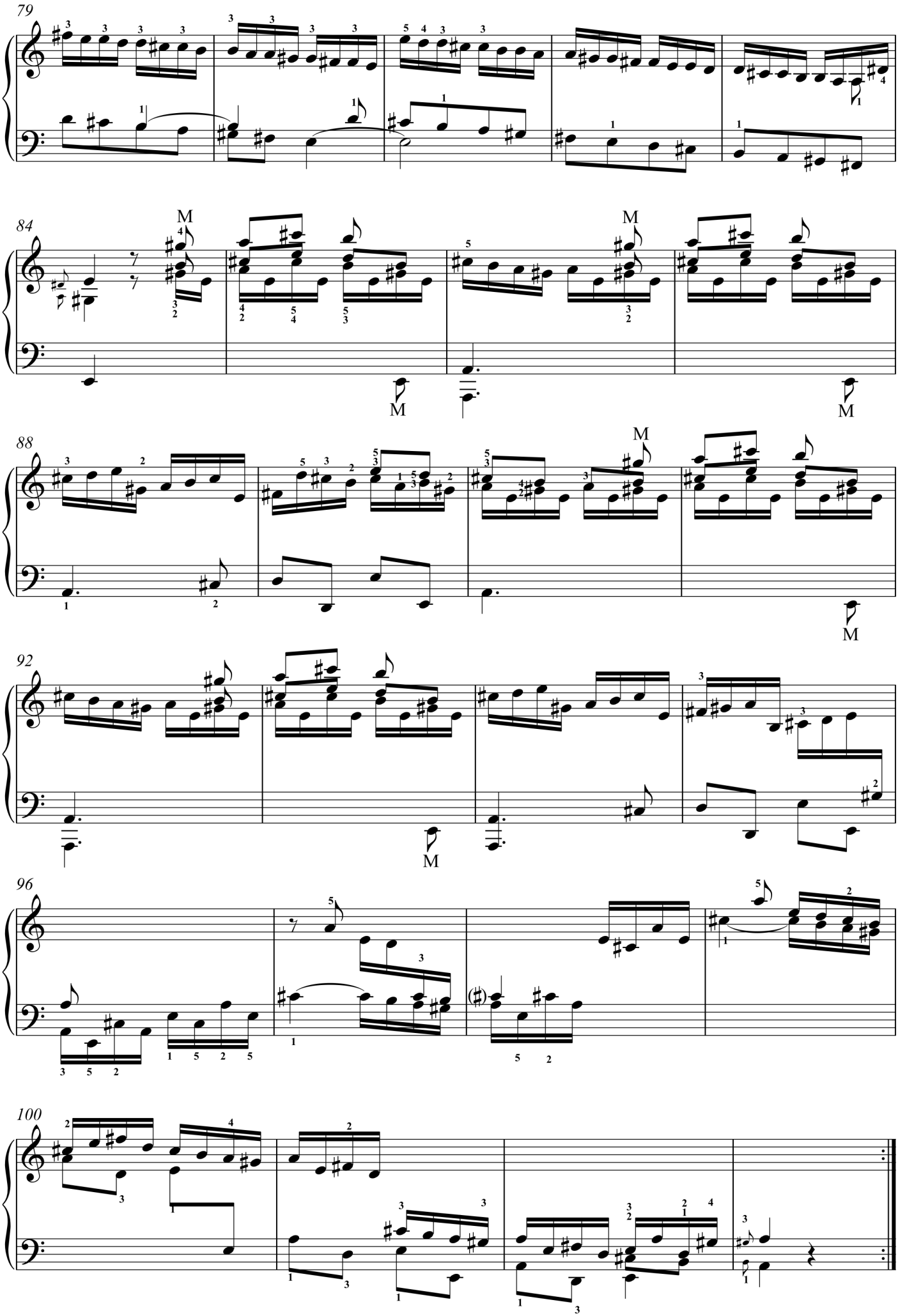
(K.175)

Allegro




27
tremulo
tremulo
tr
M
32
tremulo
36
40
132
45
49
1.
2.

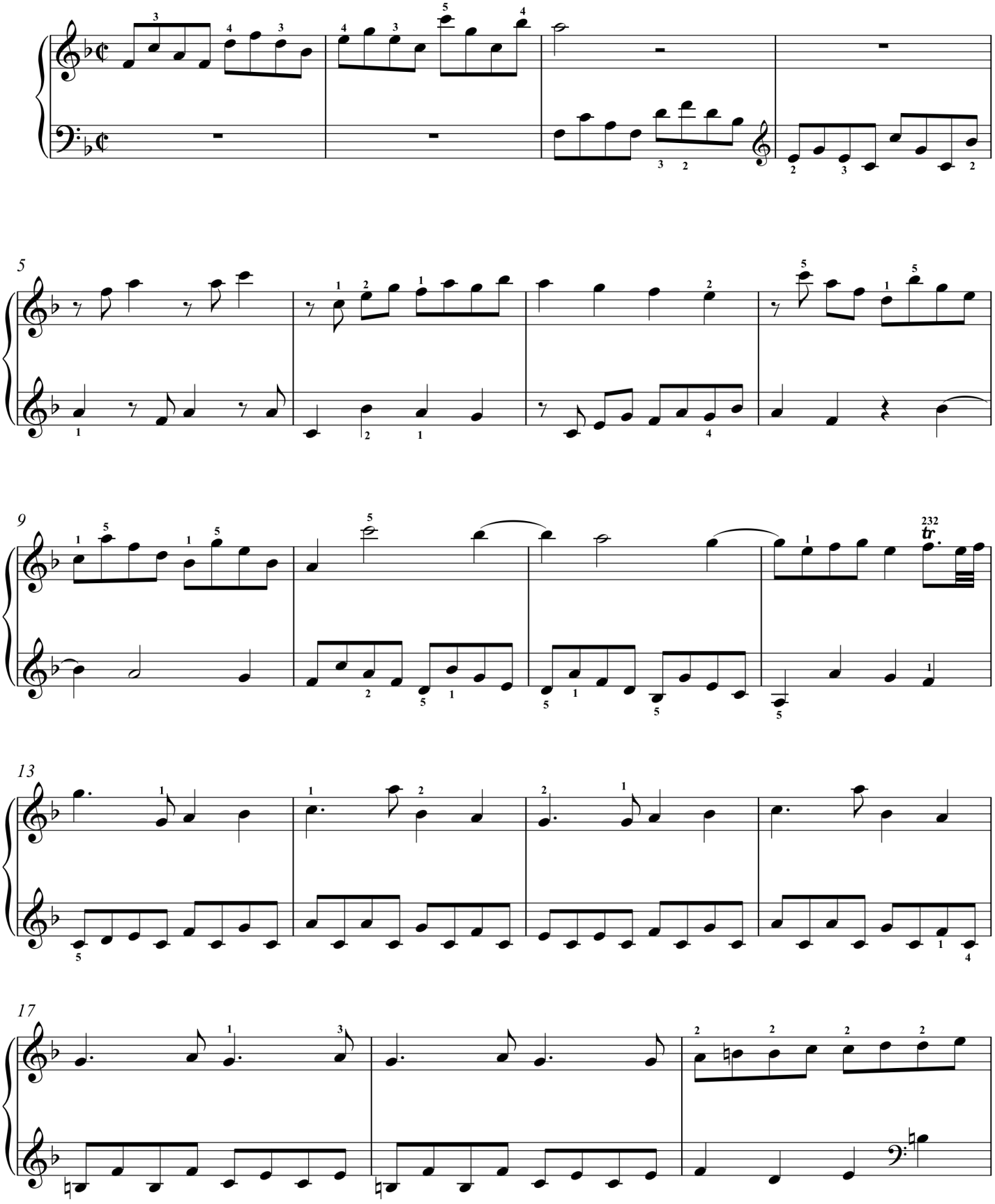

52
57
62
67
71
tremulo
75
tremulo

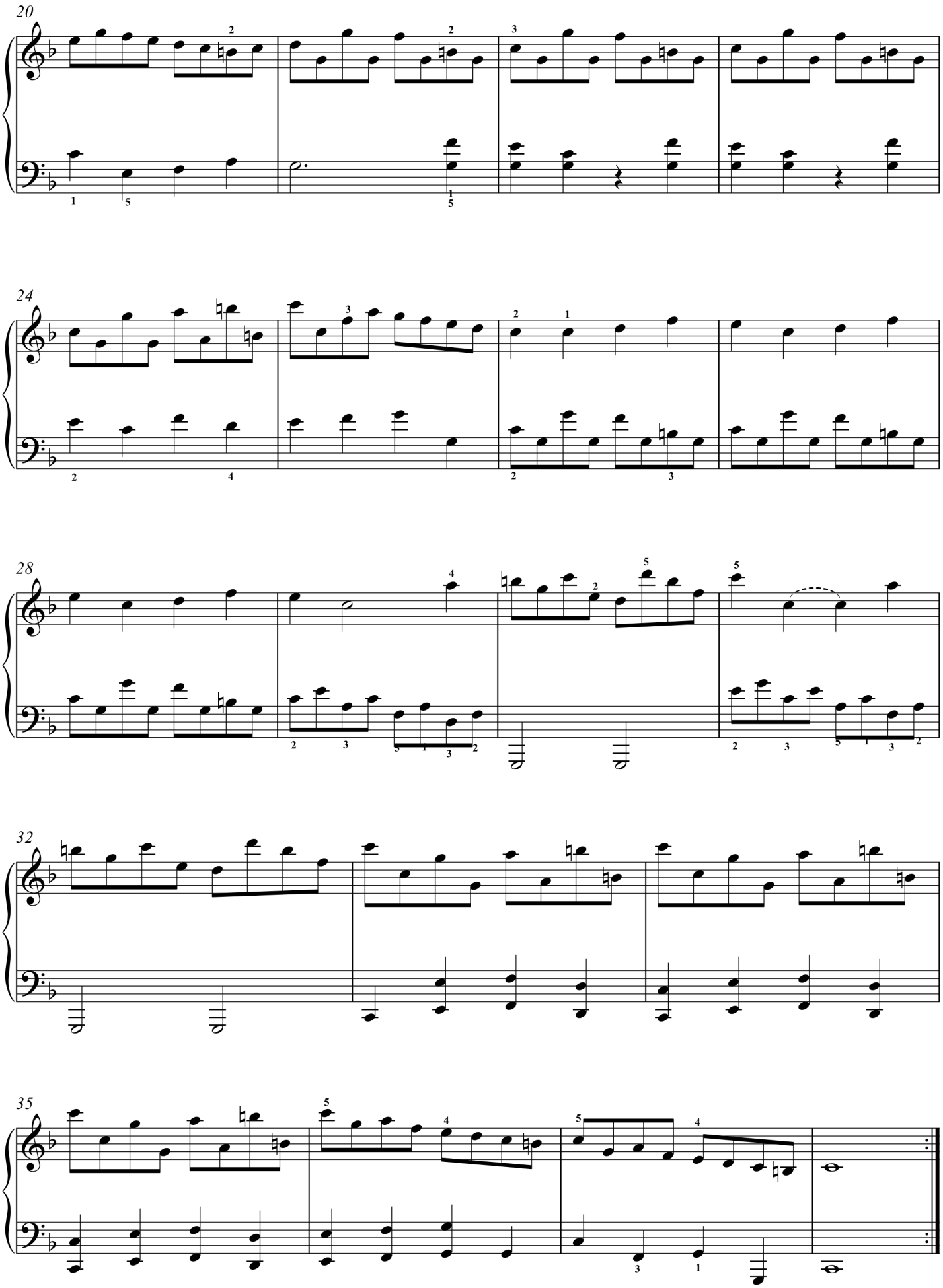

79
84
M
88
92
96
100

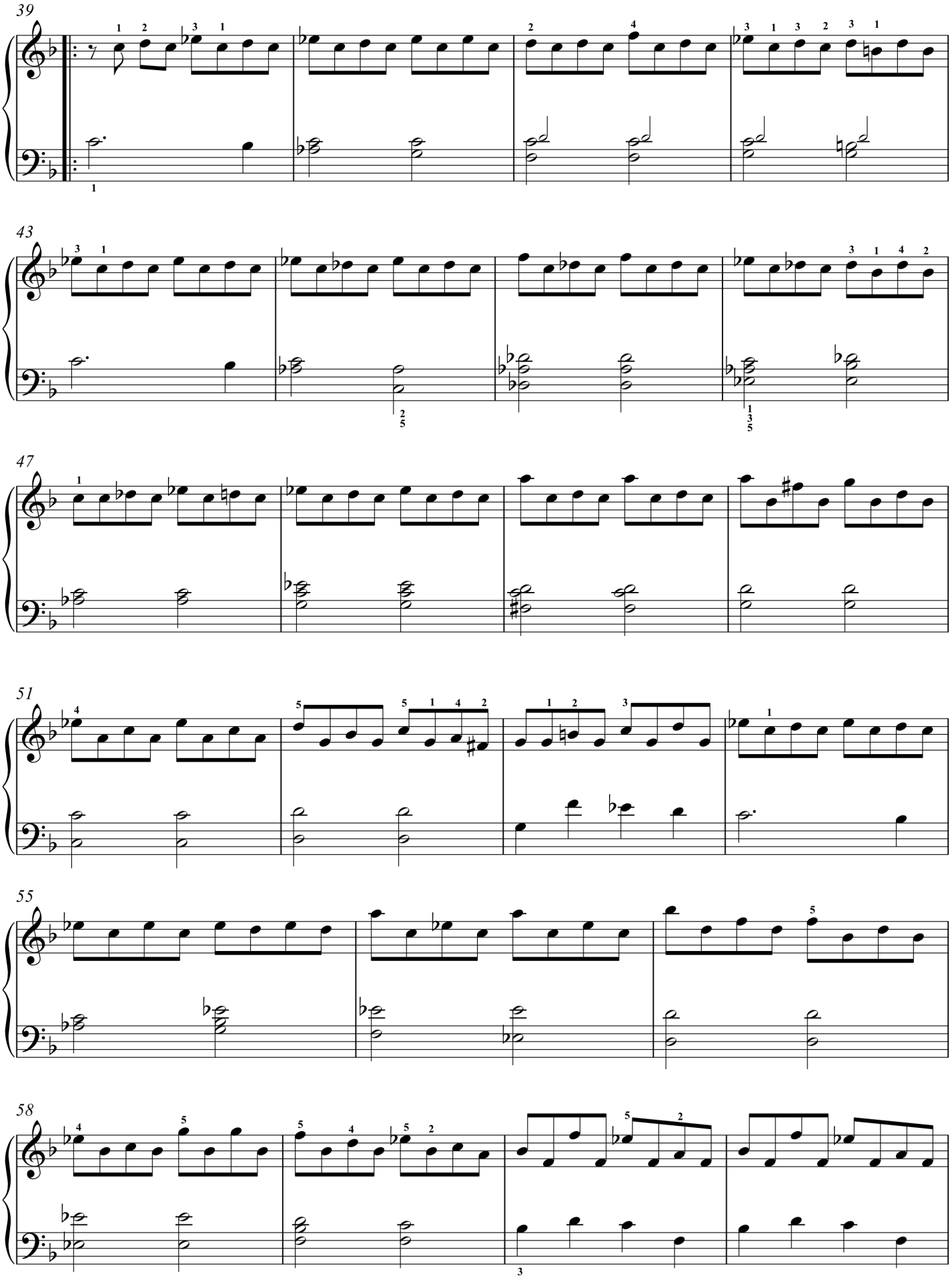
Sonata XX

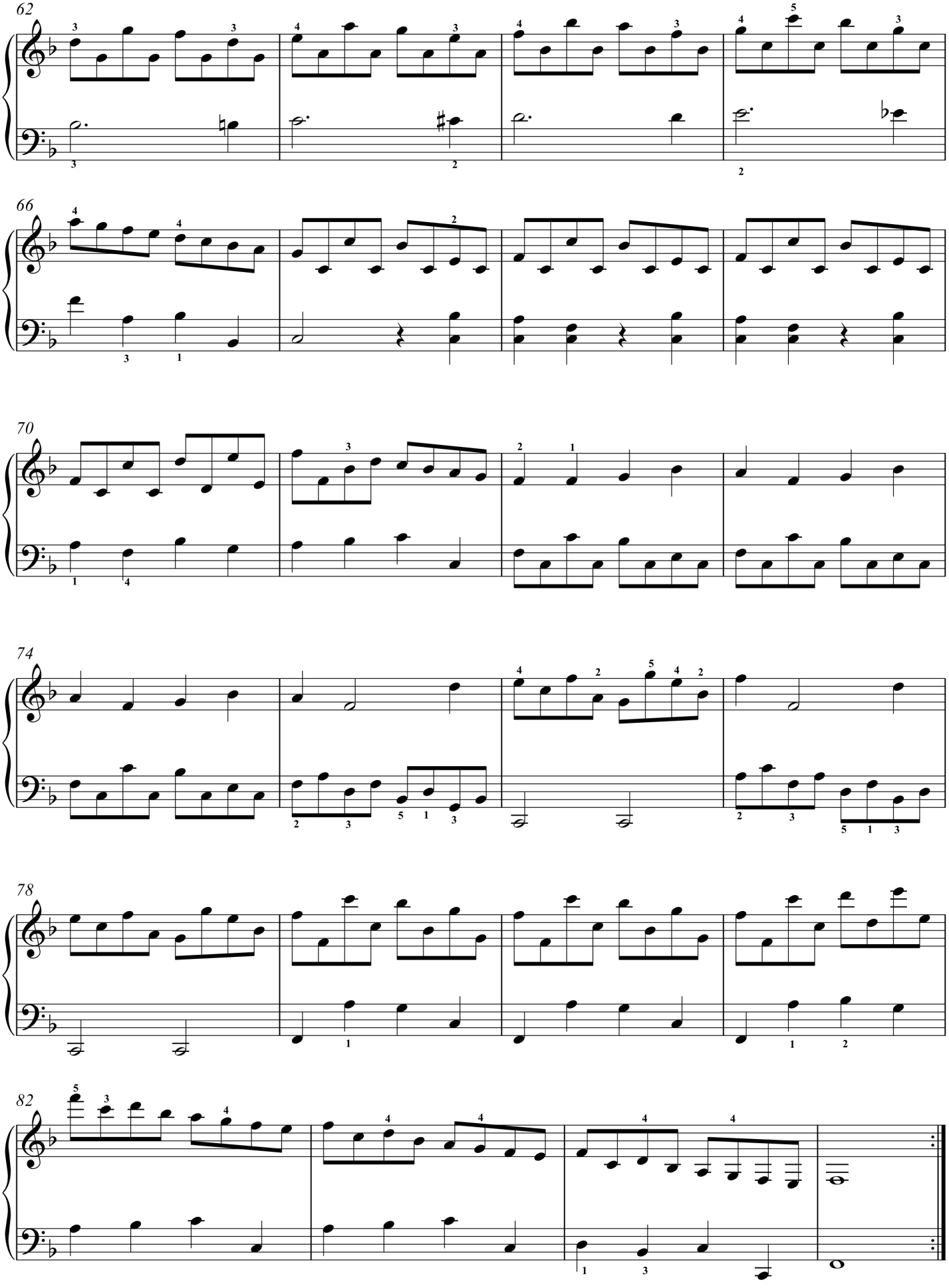
(K.469)

Allegro molto




20
24
28
32
35

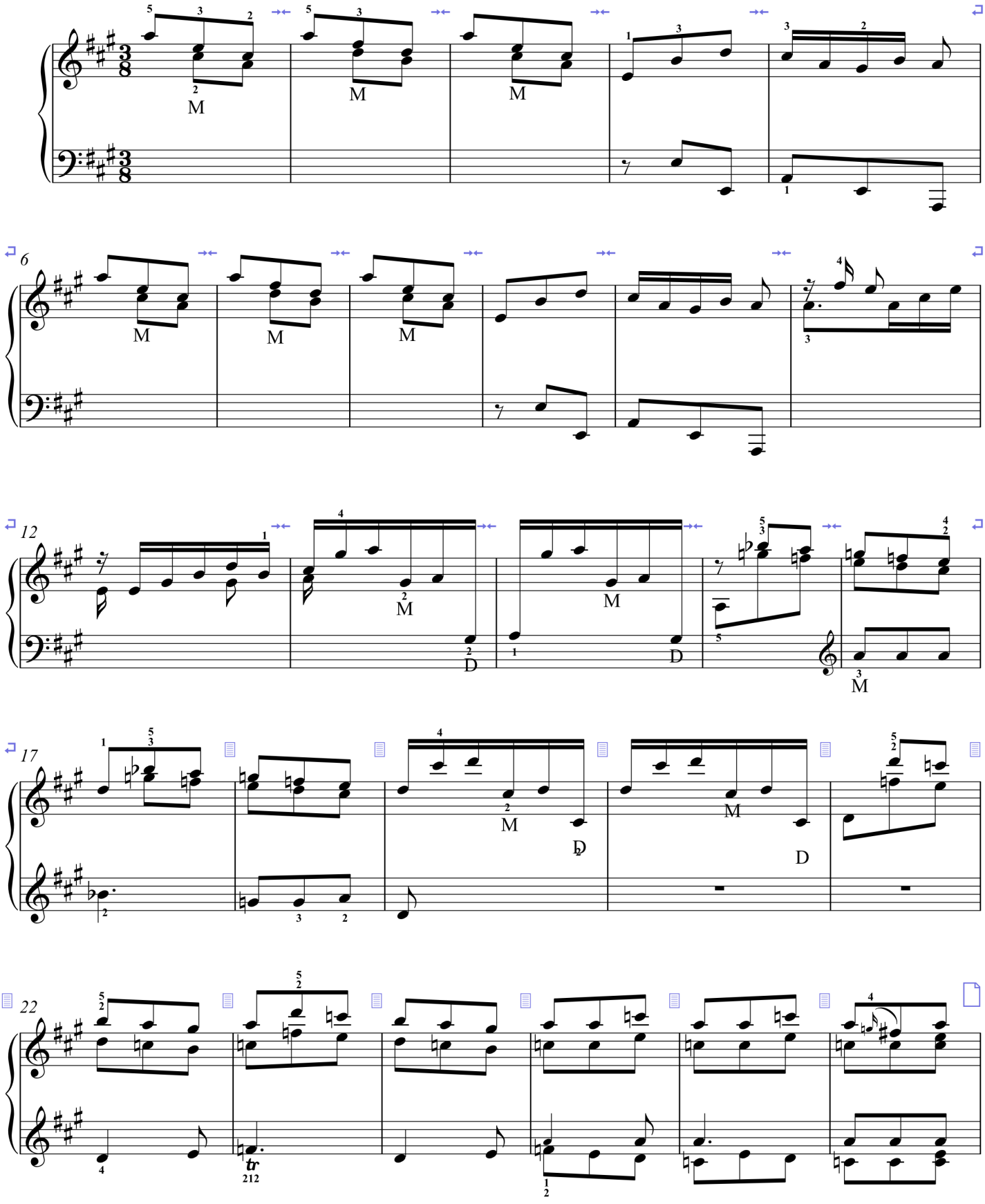

39
43
47
51
55
58

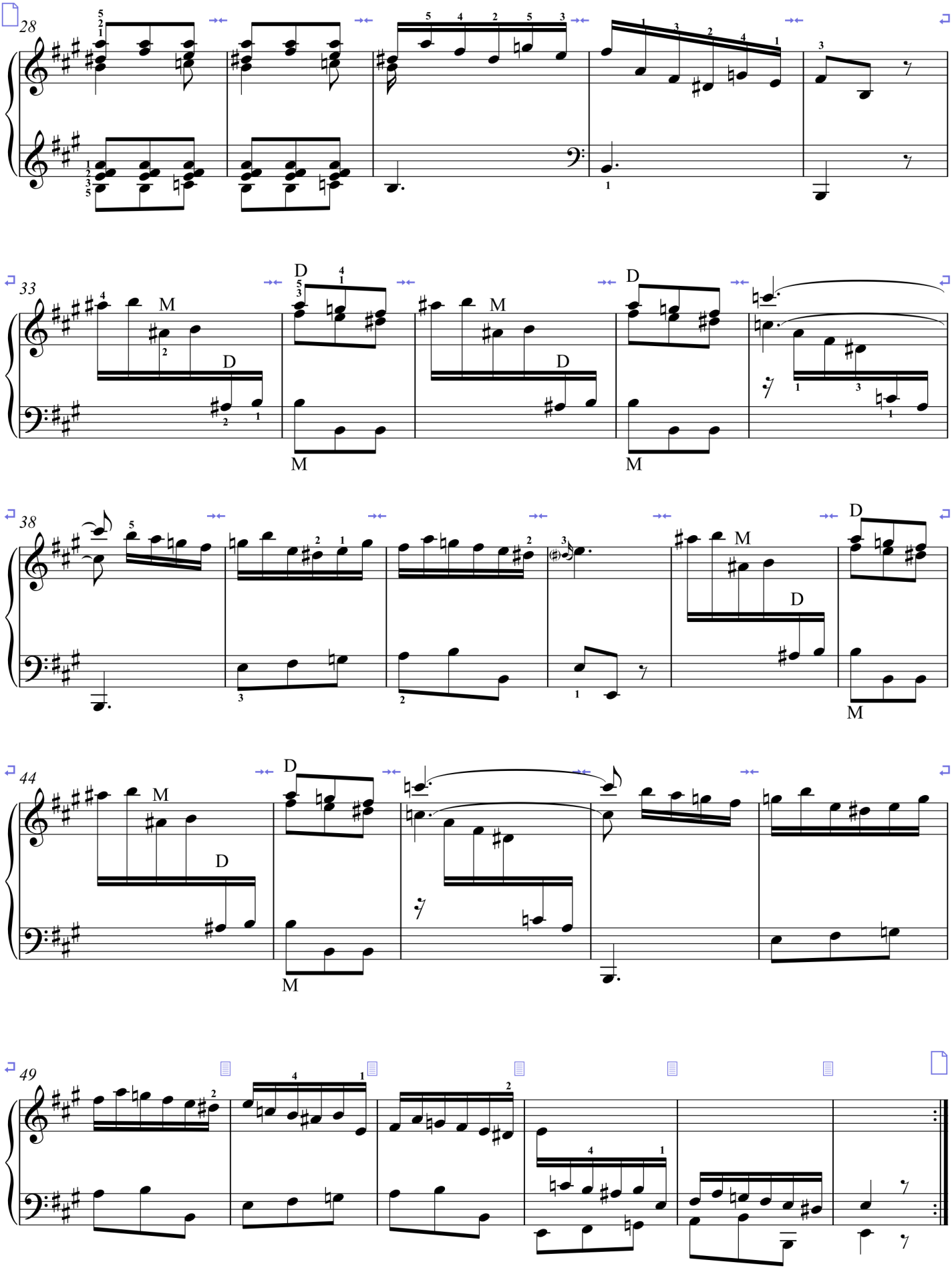

62
66
70
74
78
82

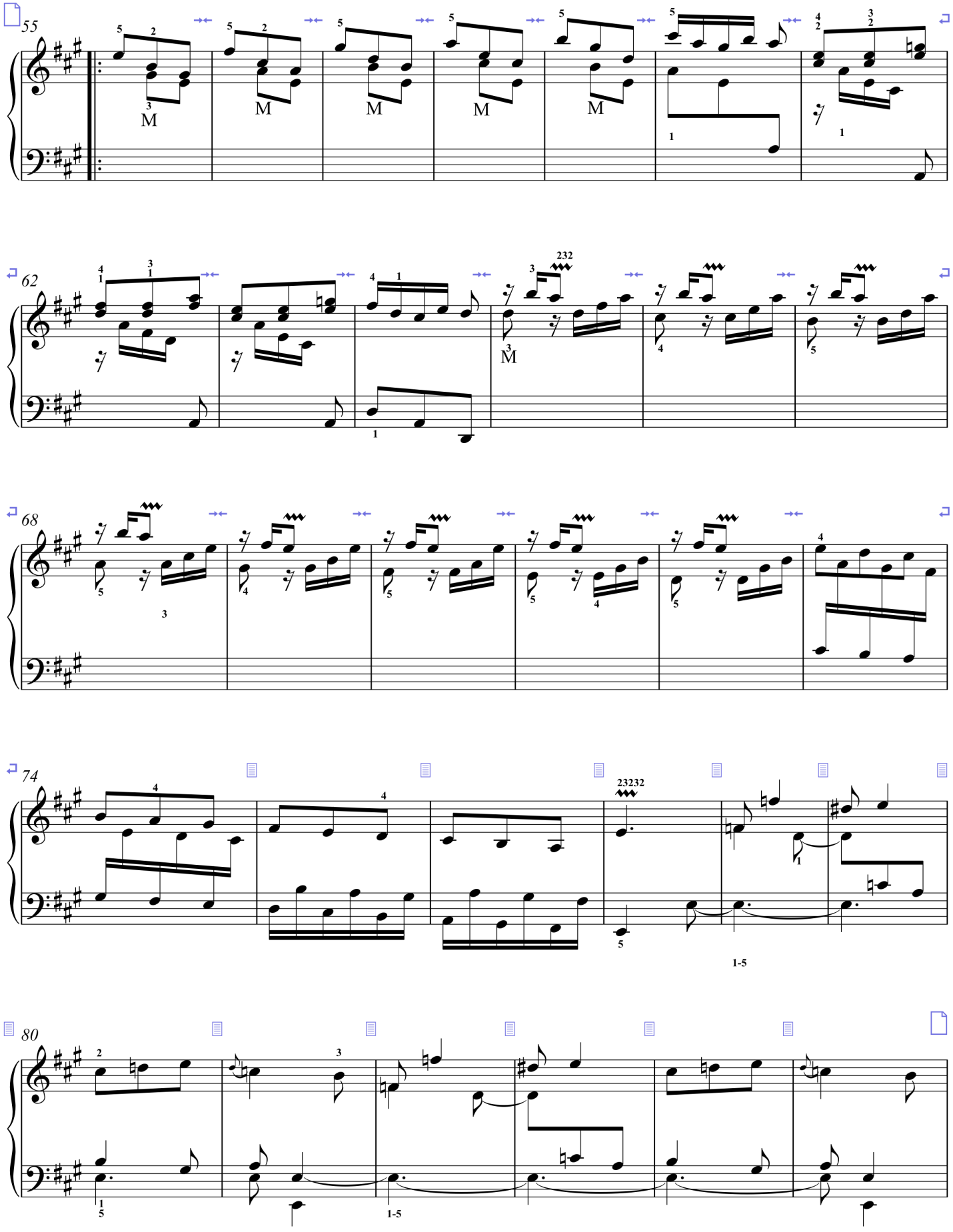
Sonata XXI

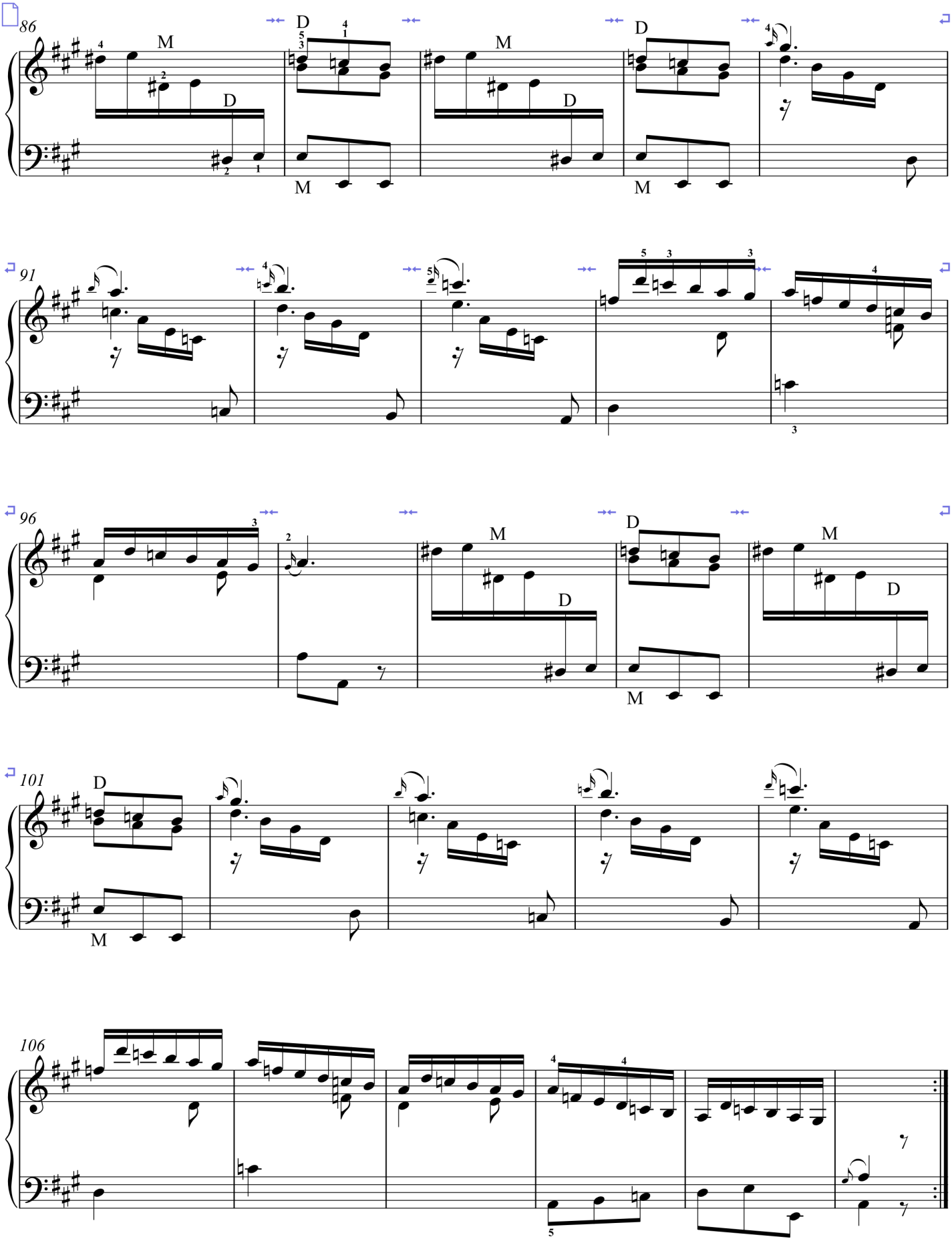
(K. 182)

Allegro




28
33
38
44
49

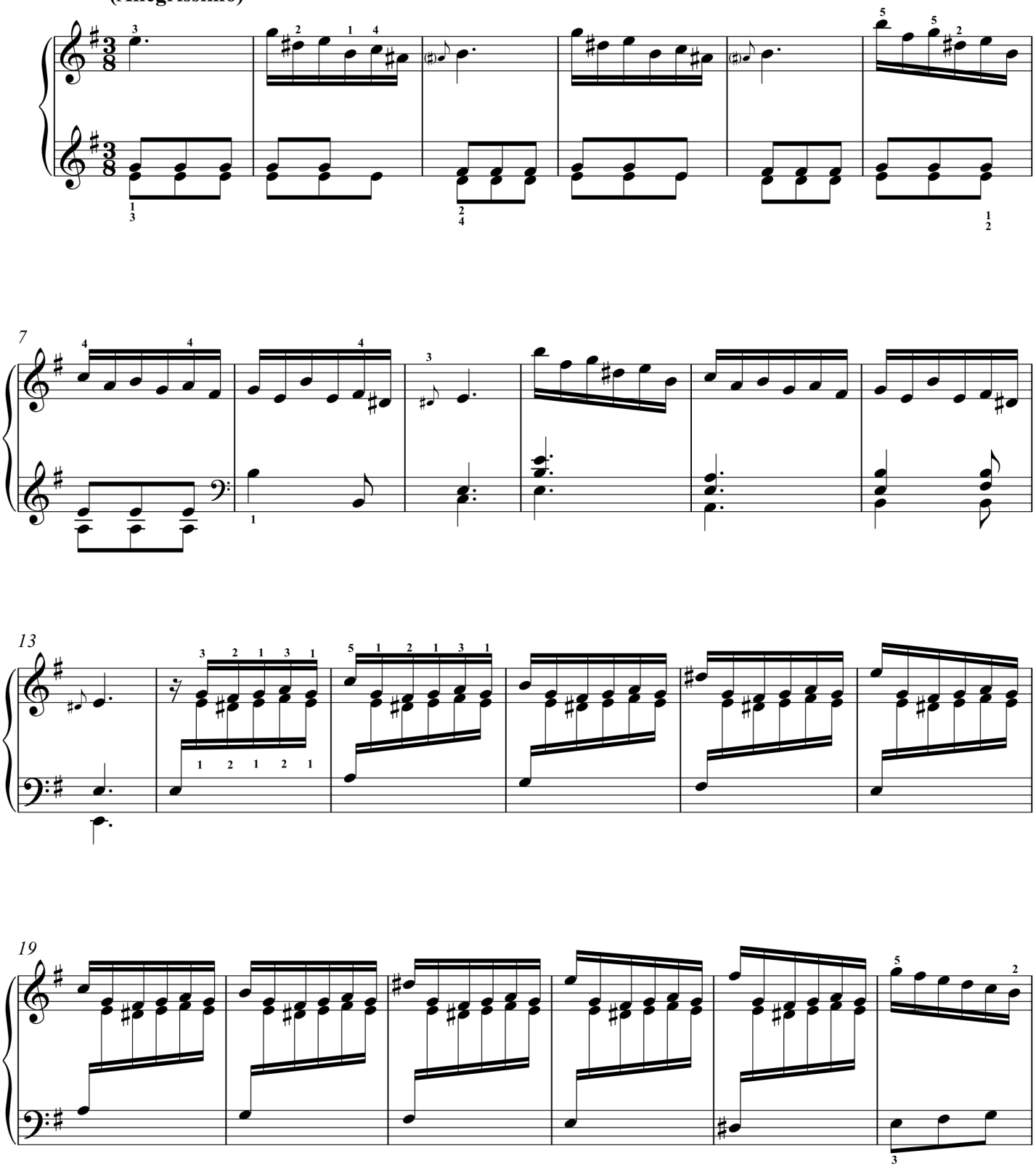

55
M
M
M
M
M
62
M
232
68
74
23232
1-5
80
1-5

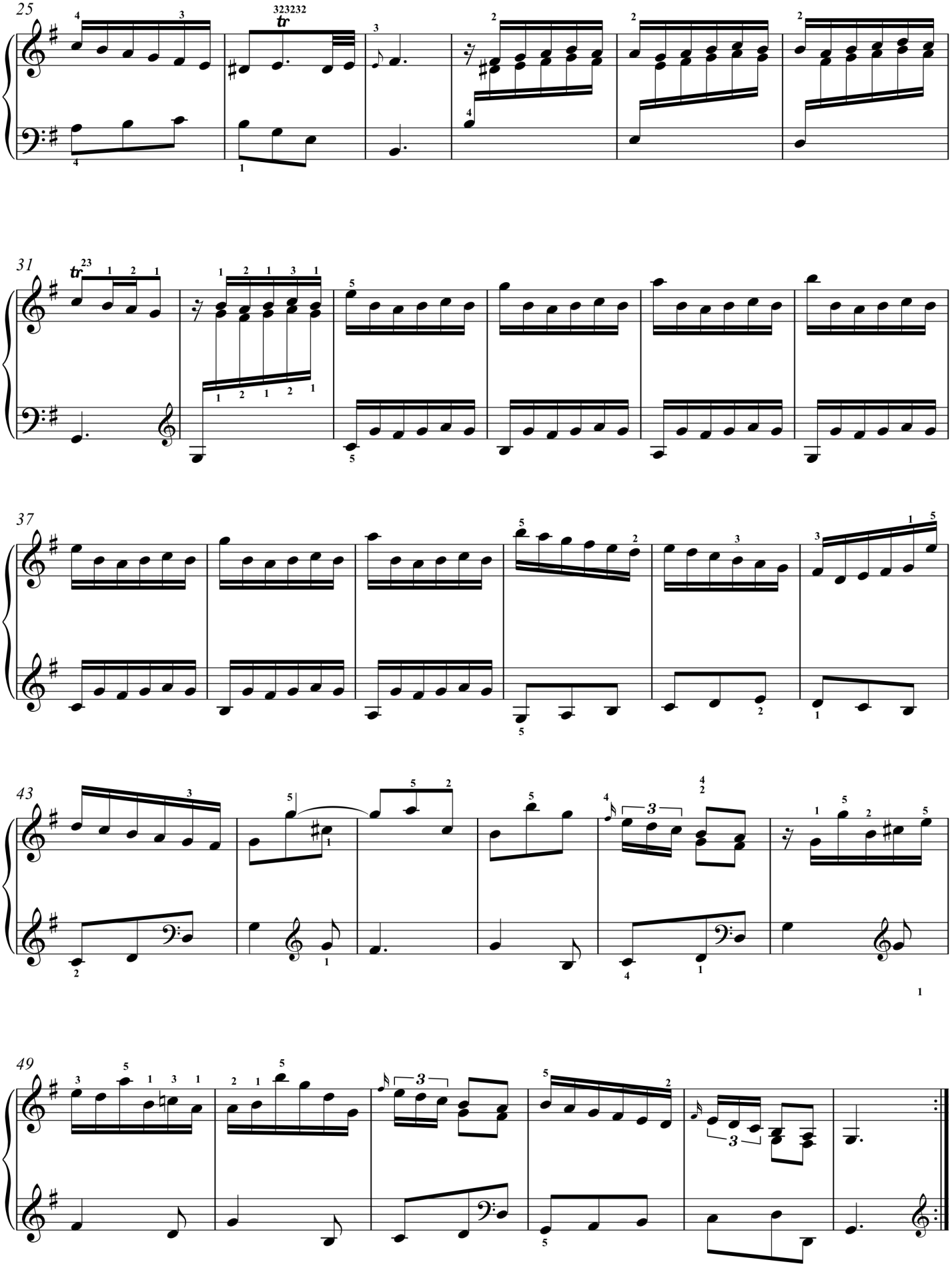

86
M
D
M
D
M
D
M
D
91
96
M
D
M
D
M
D
101
M
106

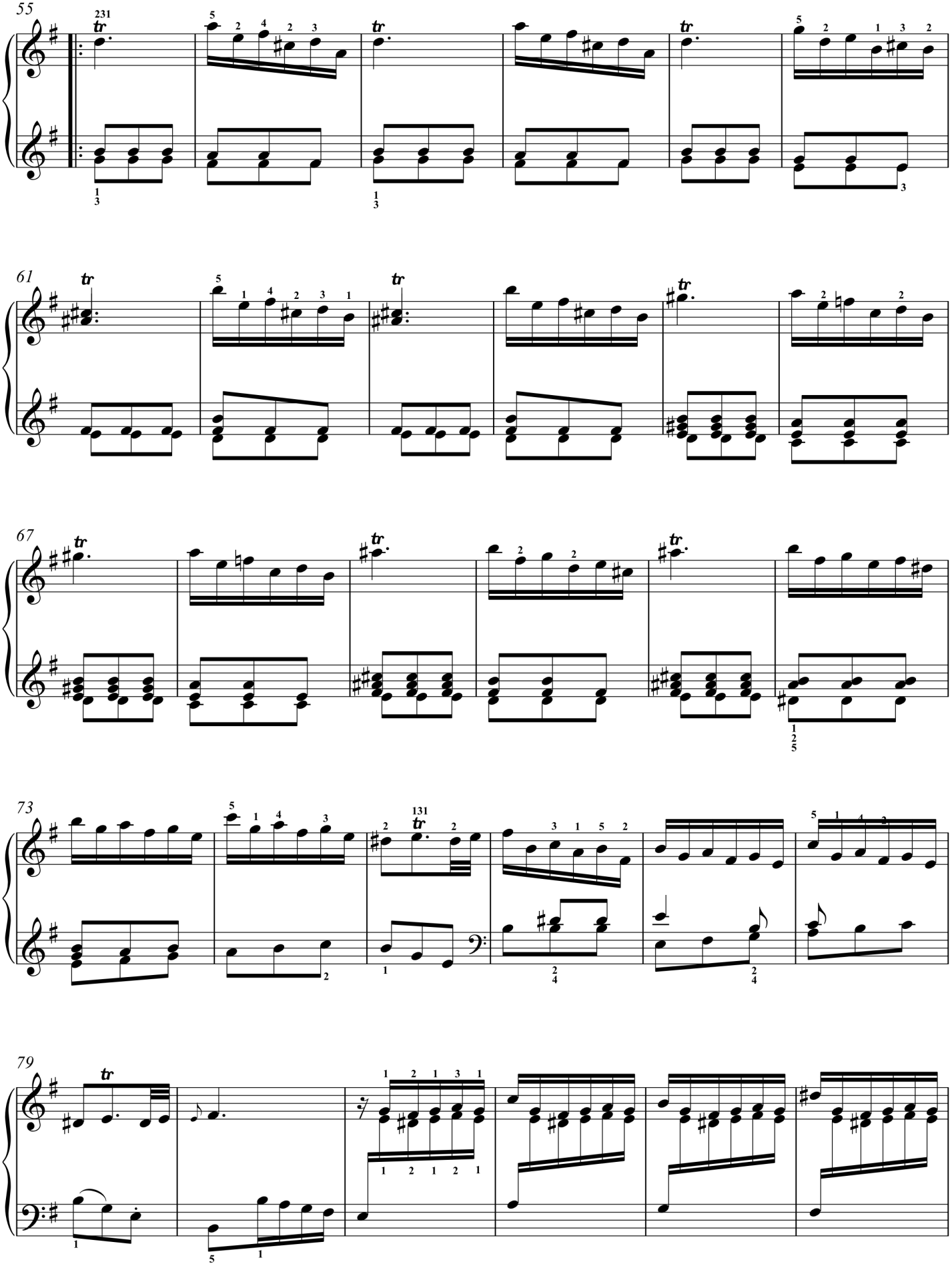
Sonata XXII

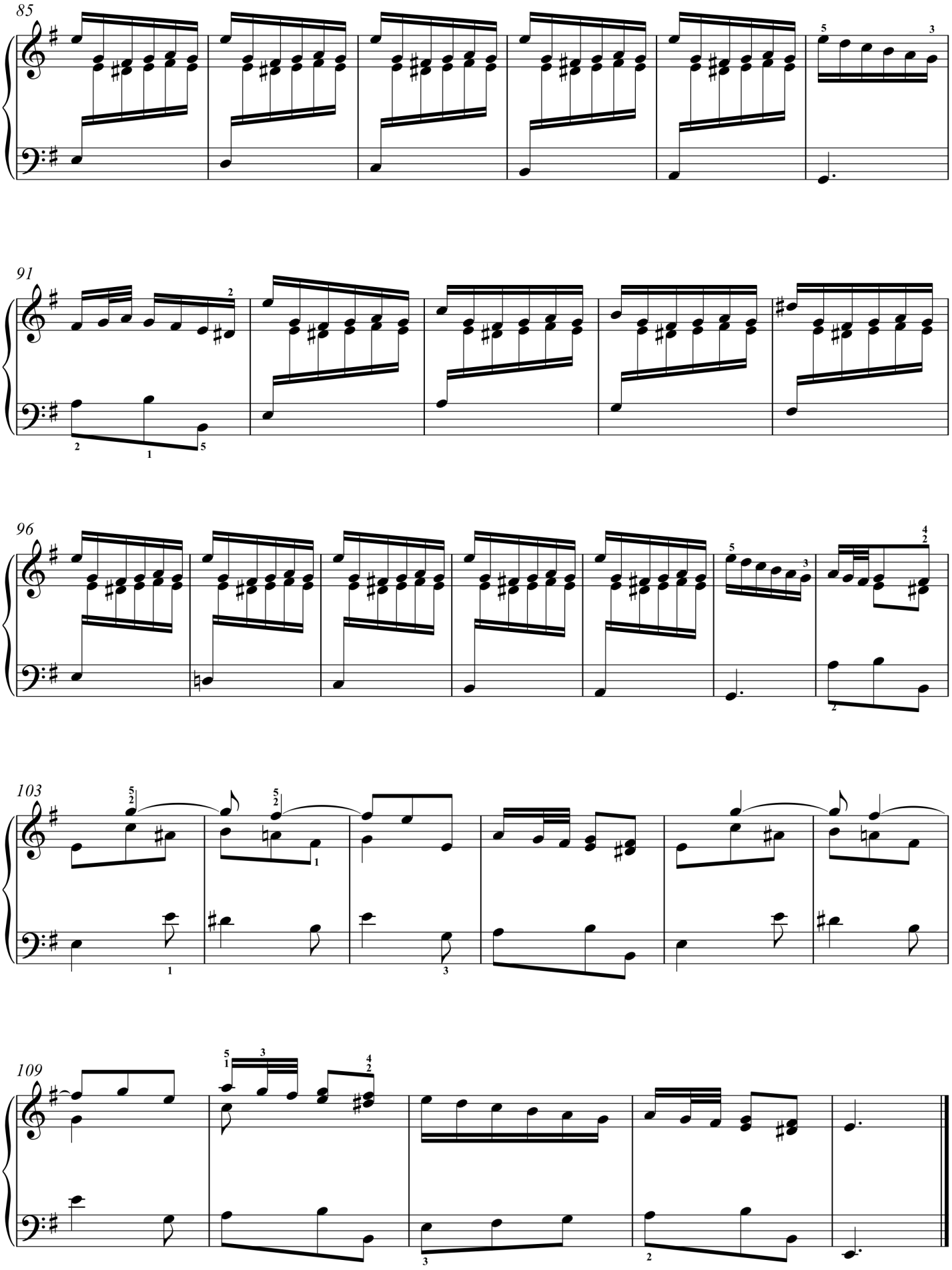
(K.98)

(Allegrissimo)




25
323232
31
37
43
49

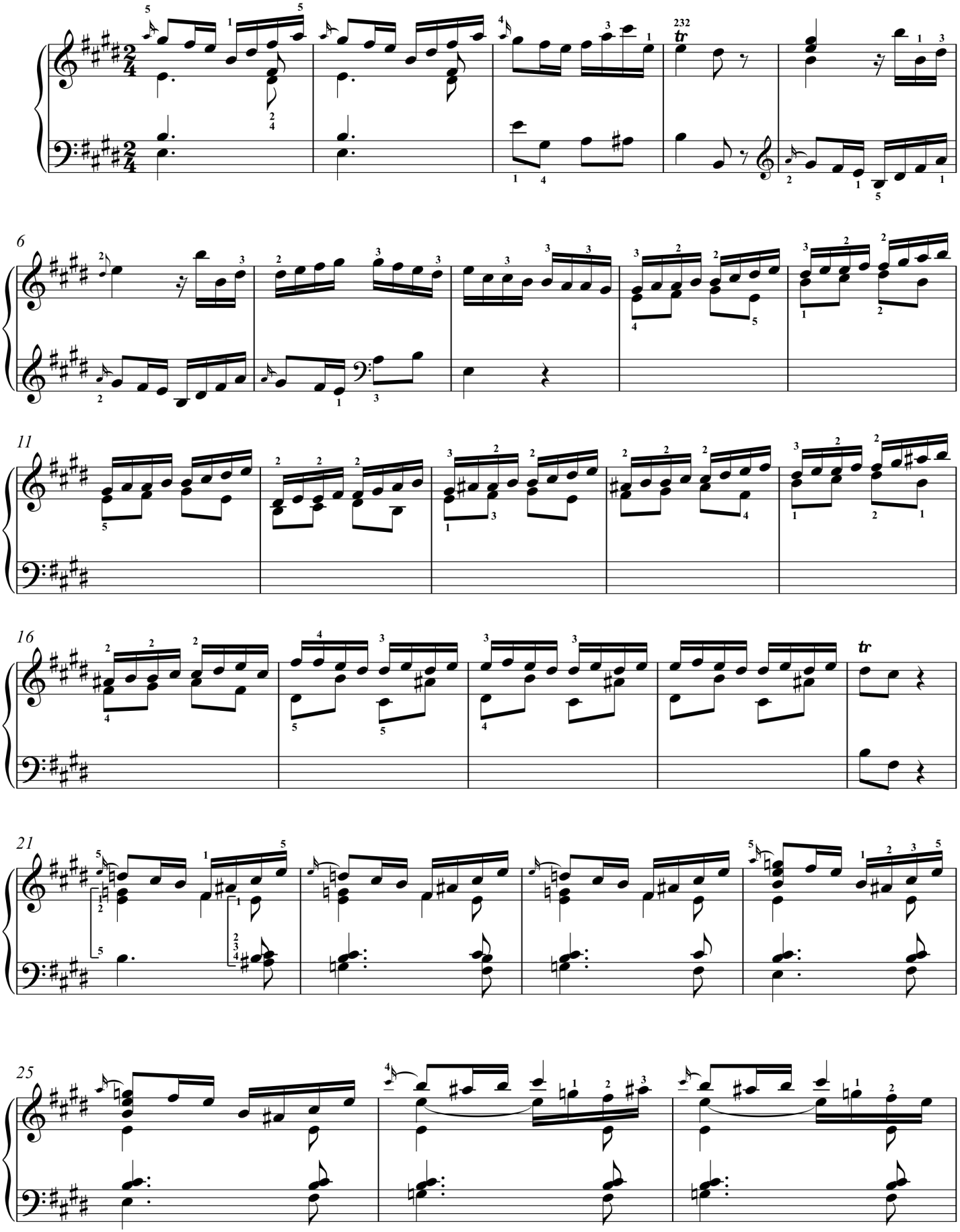

55
61
67
73
79

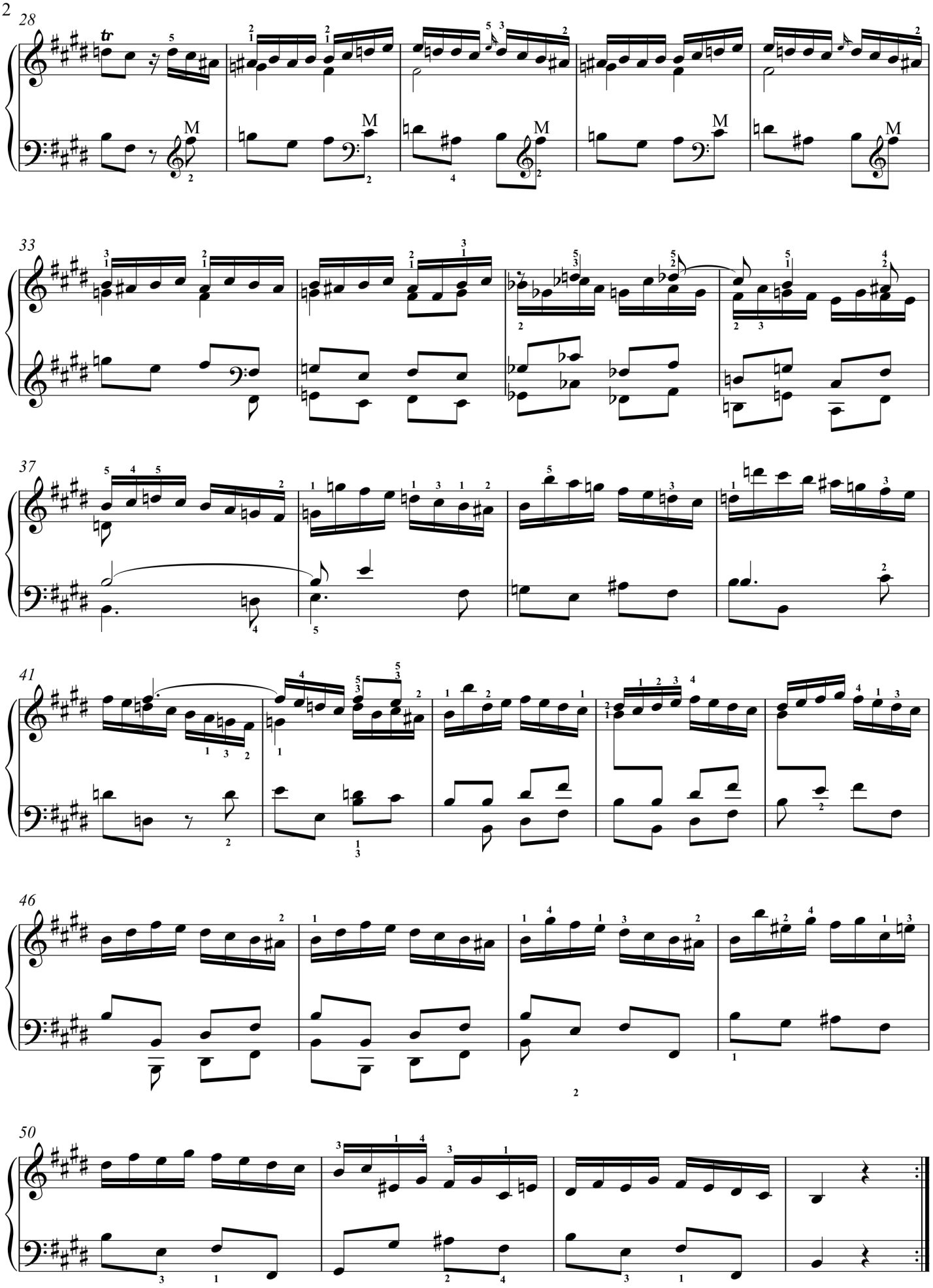

85
91
96
103
109

Sonata XXIII

(K.134)

Allegro




28
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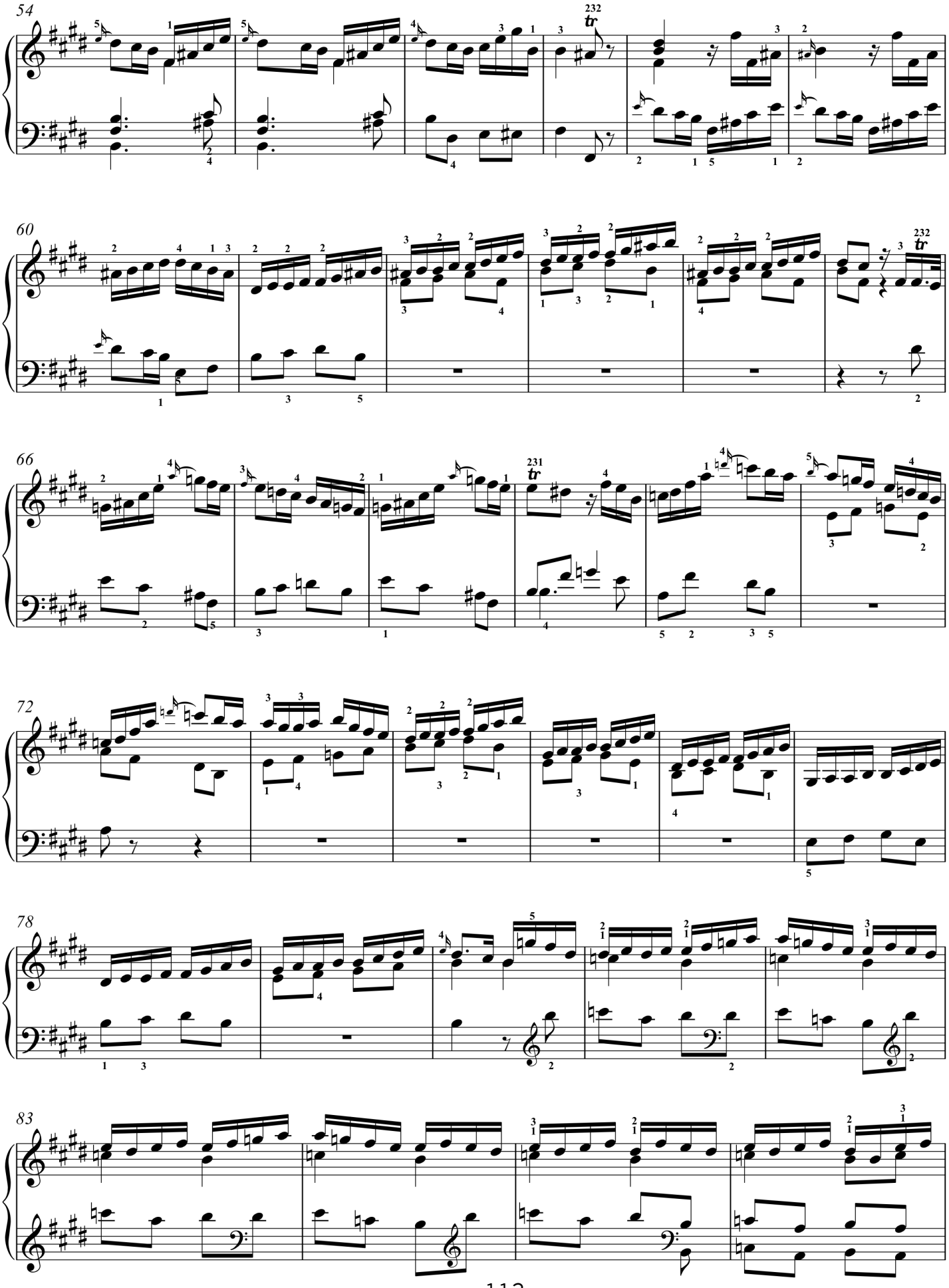
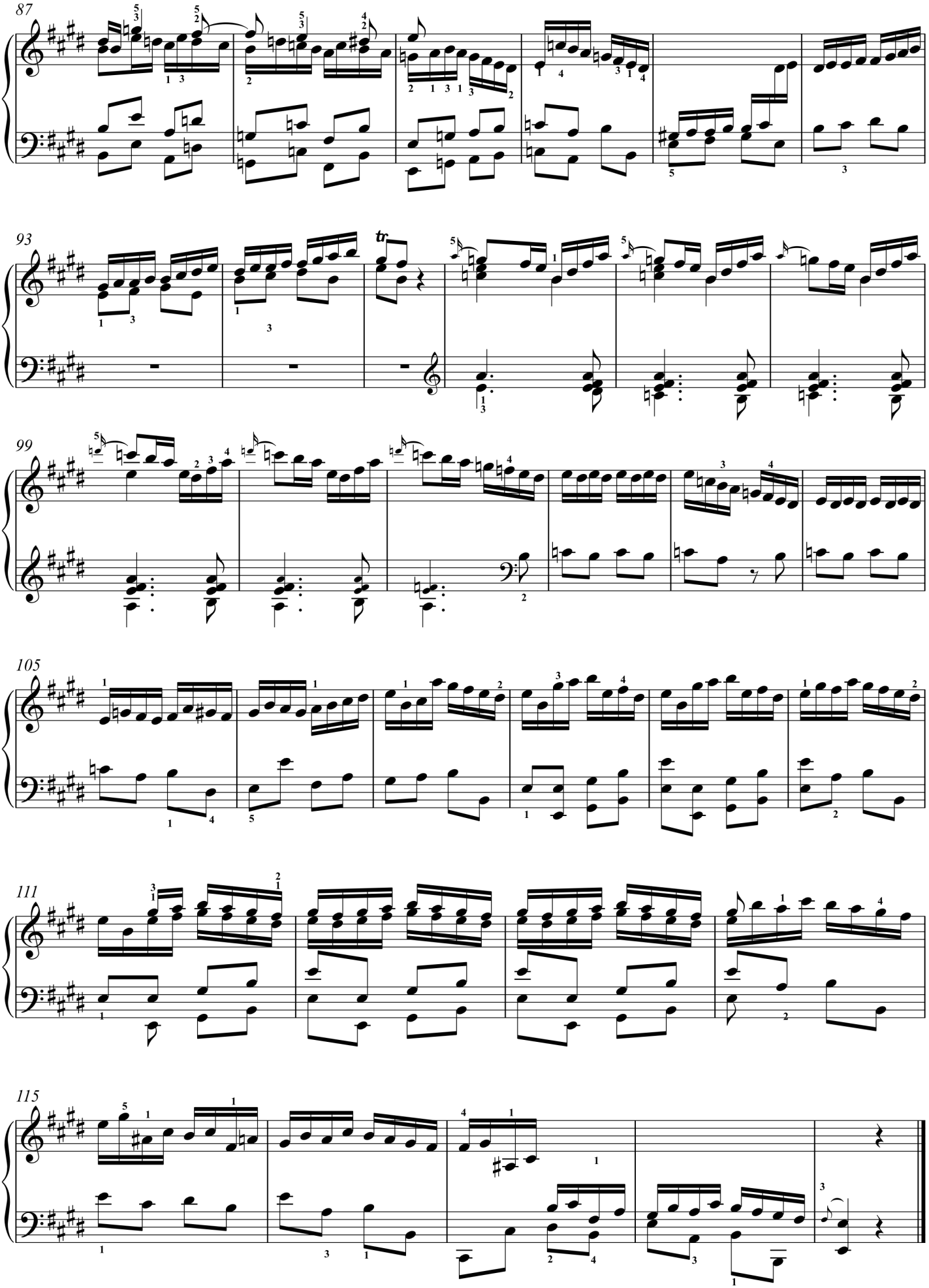
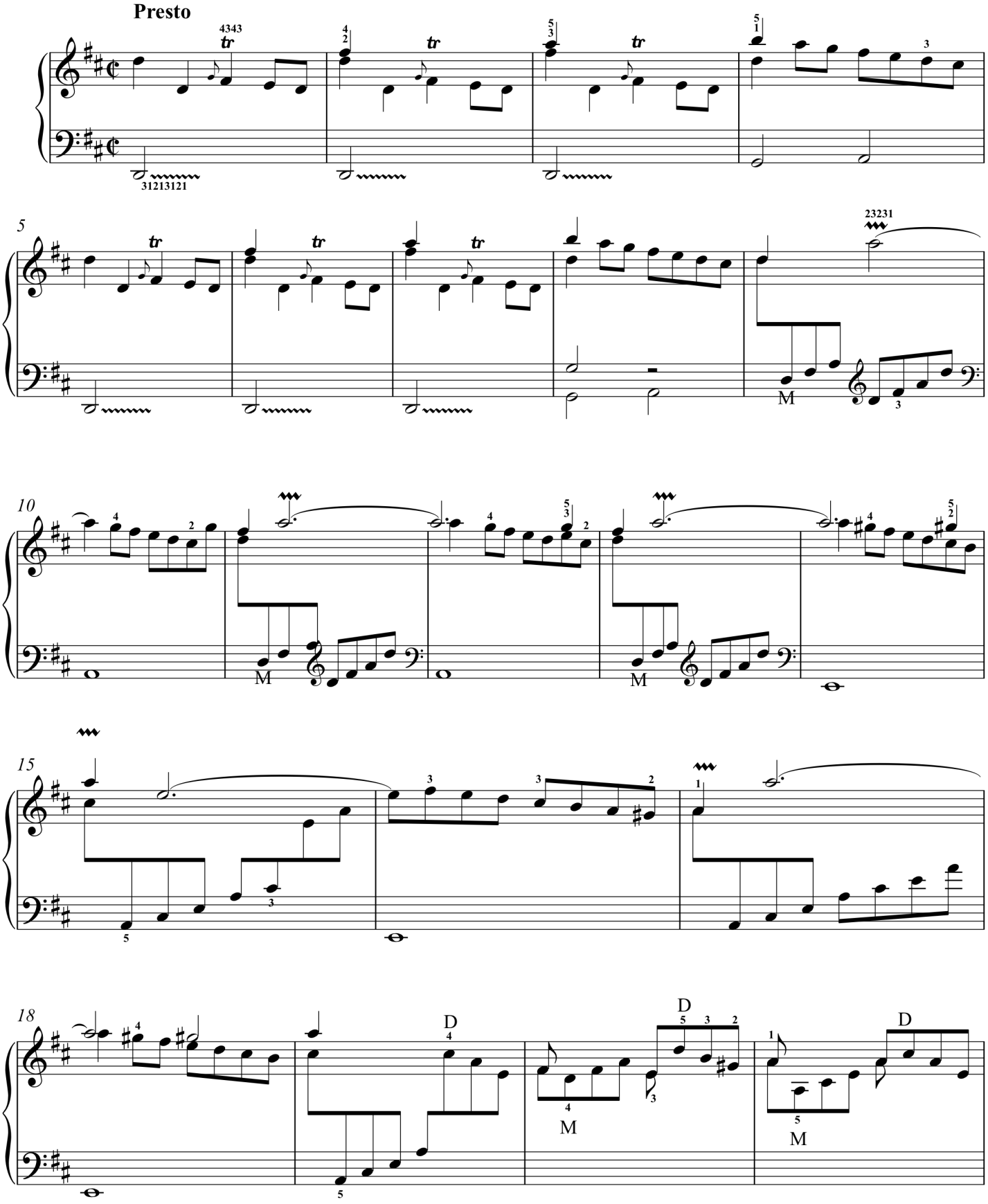
37
41
46
50

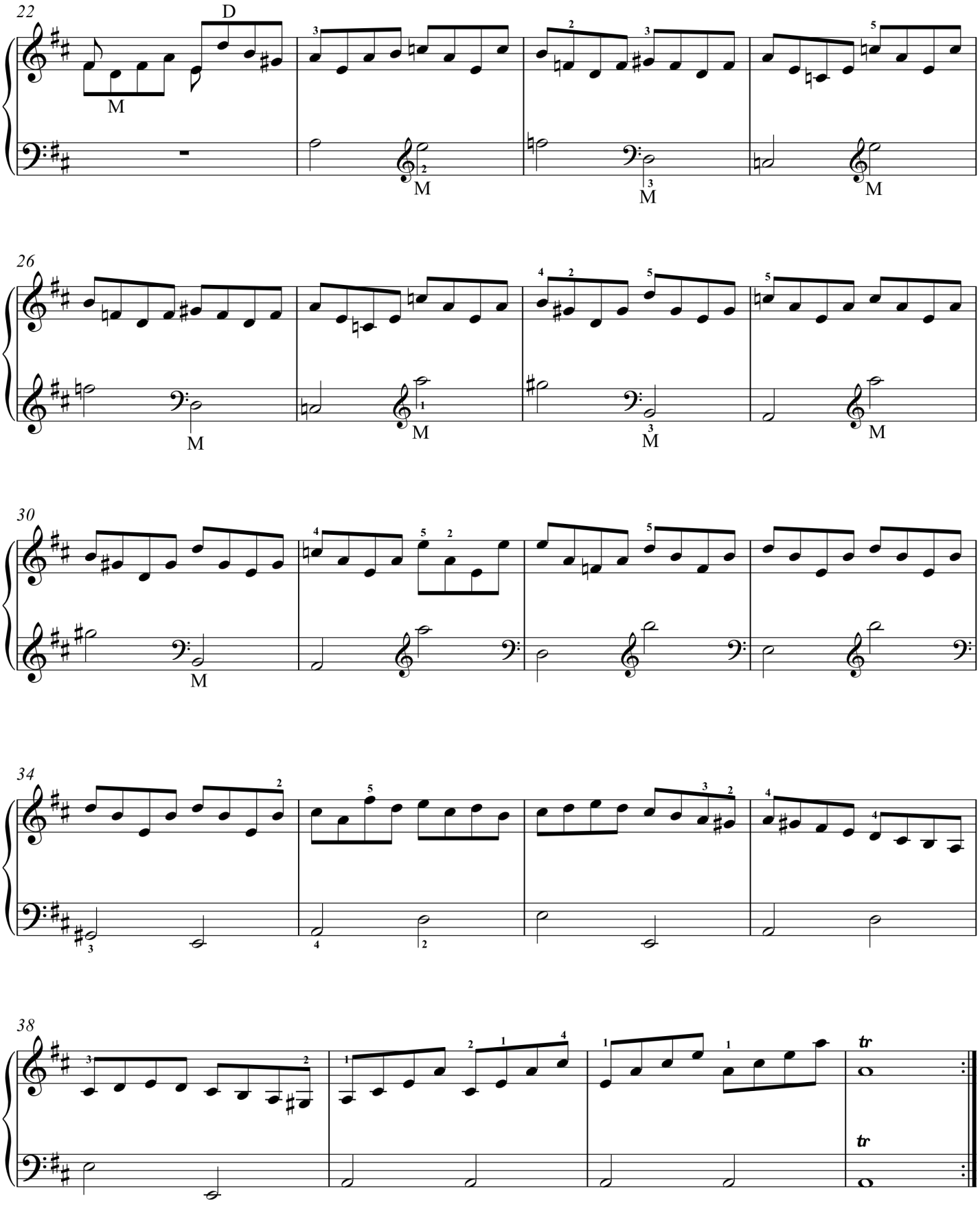

54
60
66
72
78
83

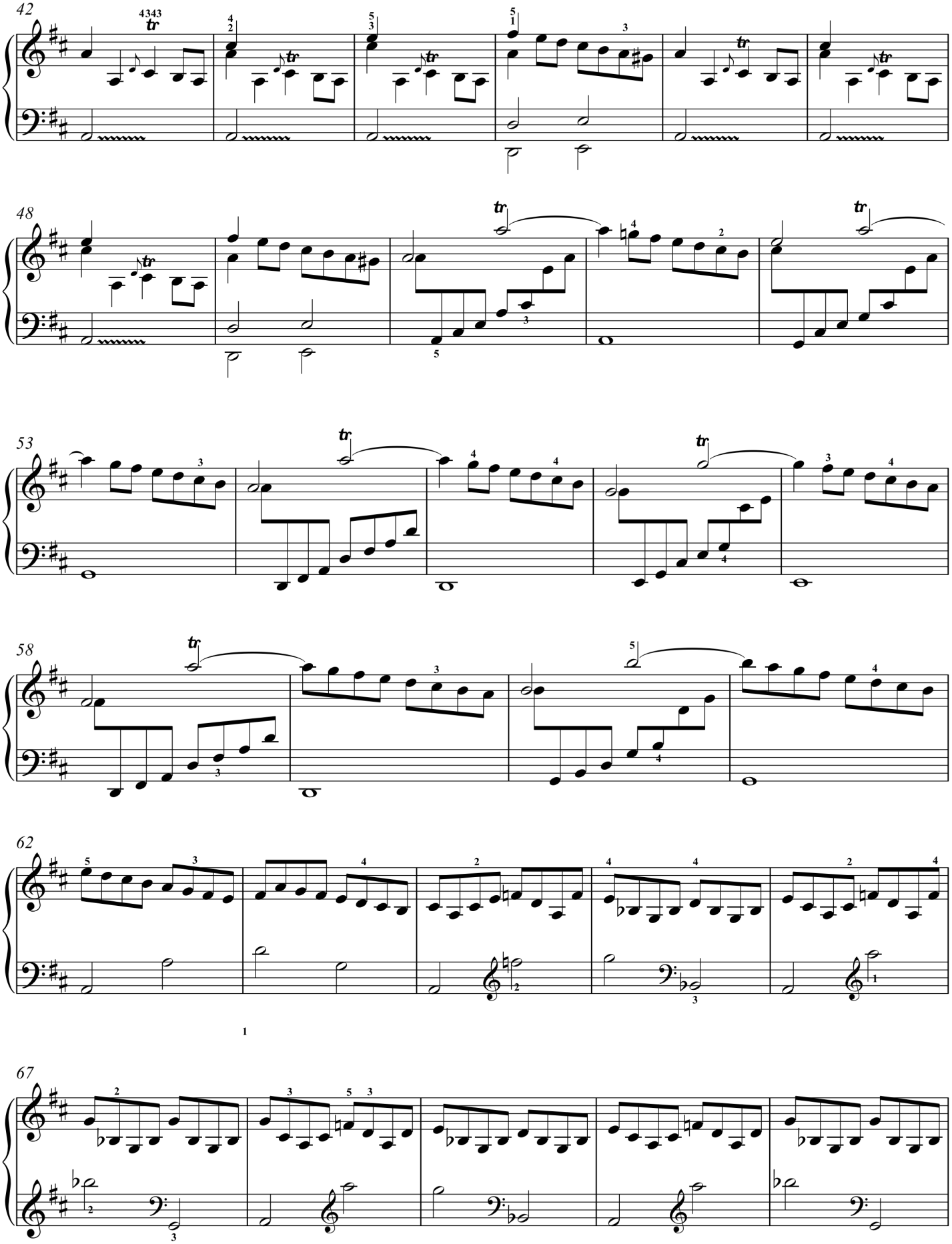

87
93
tr
99
105
111
115

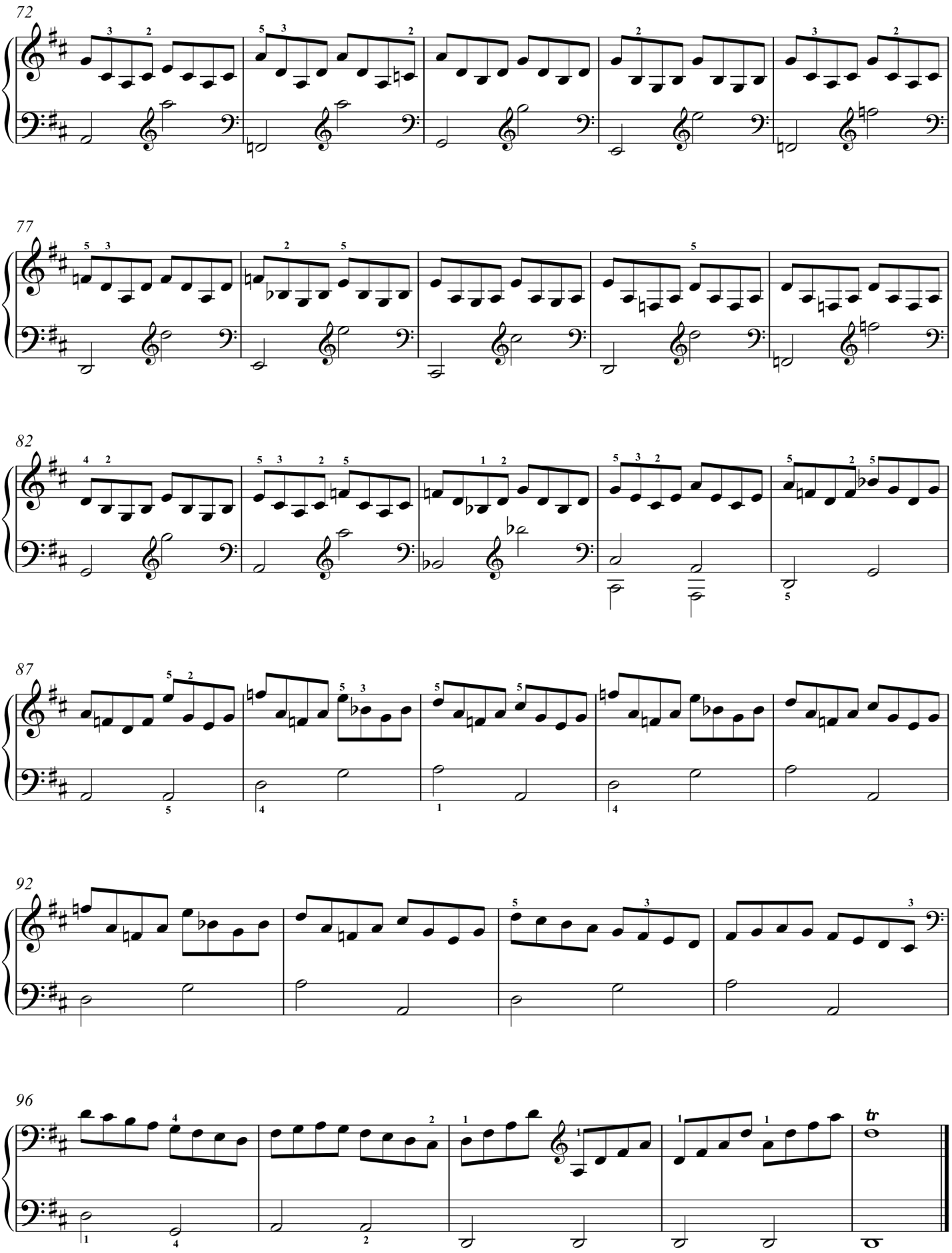
Sonata XXIV

(K. 53)

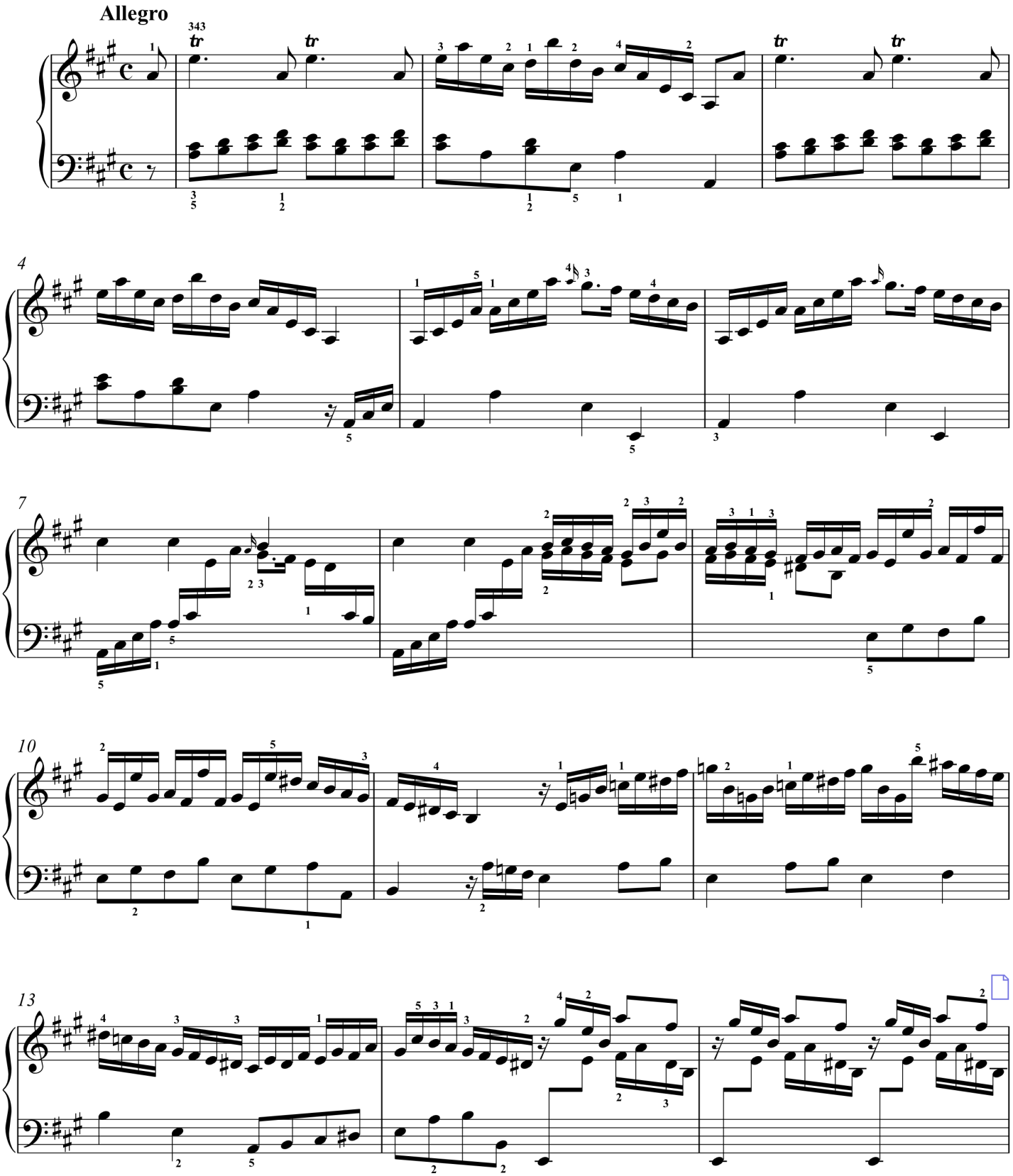


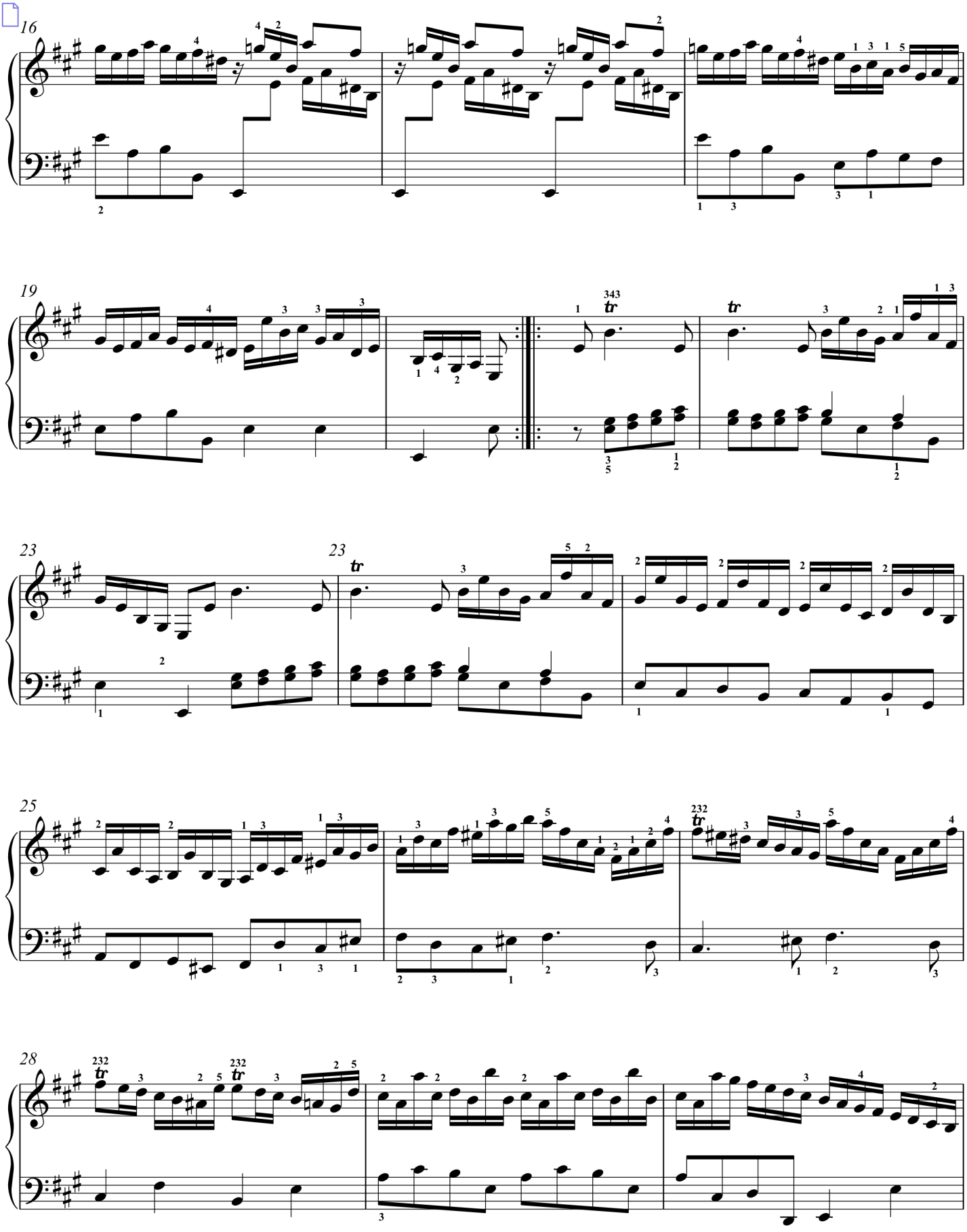

22
D
M
M
M
26
M
M
M
M
30
M
34
38
tr
tr

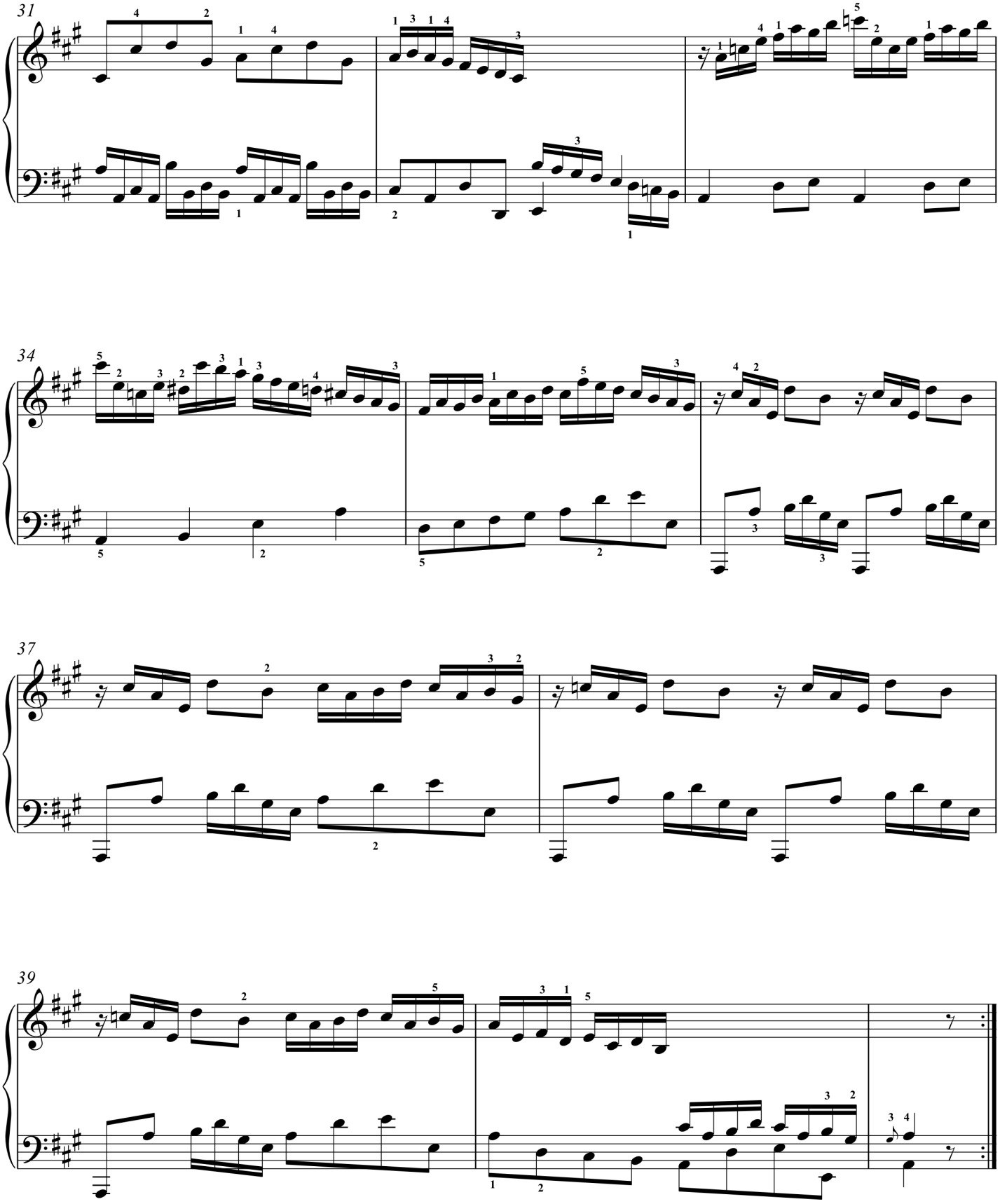

42
48
53
58
62
67


72
77
82
87
92
96
tr

Sonata XXV



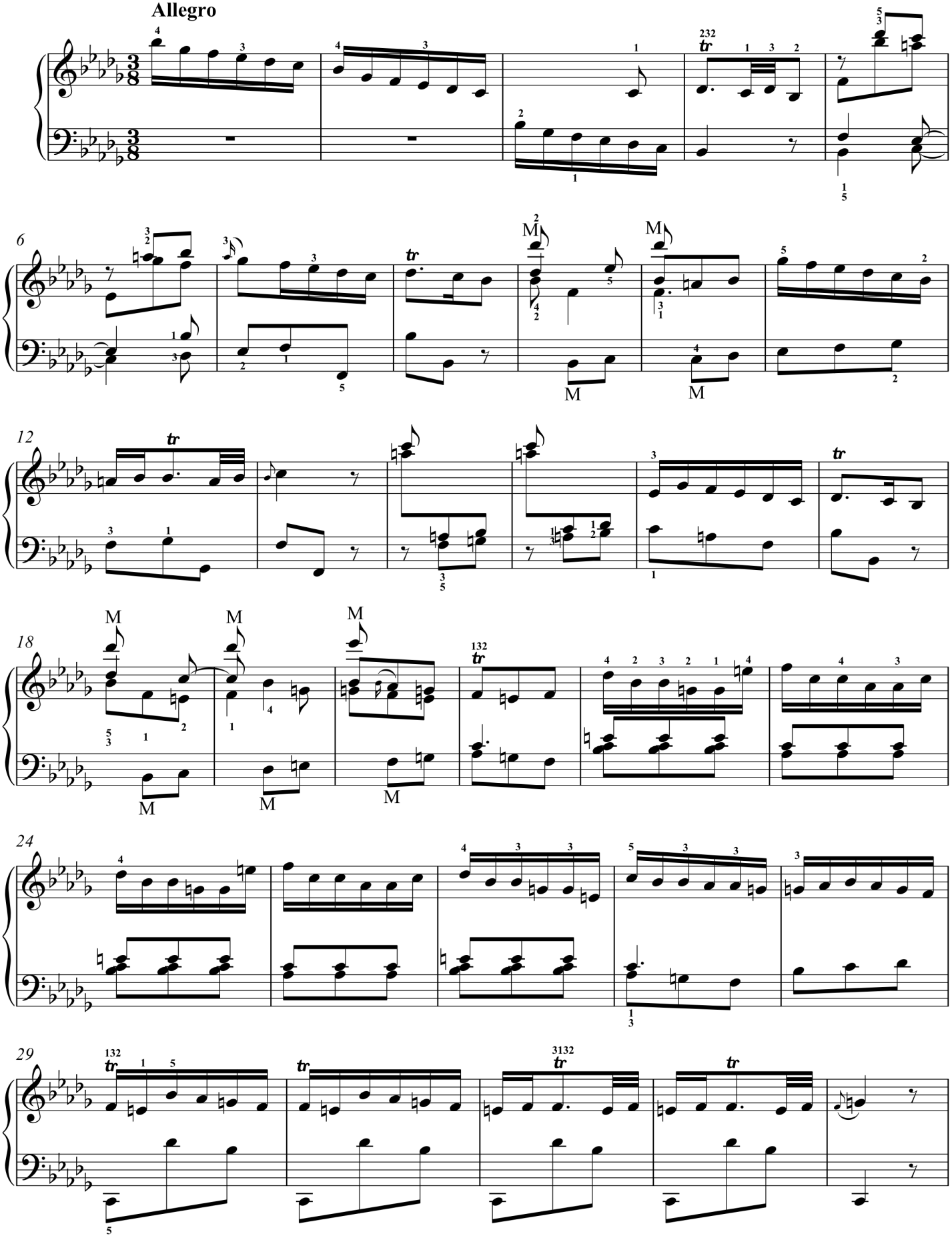

16
19
23
23
25
28

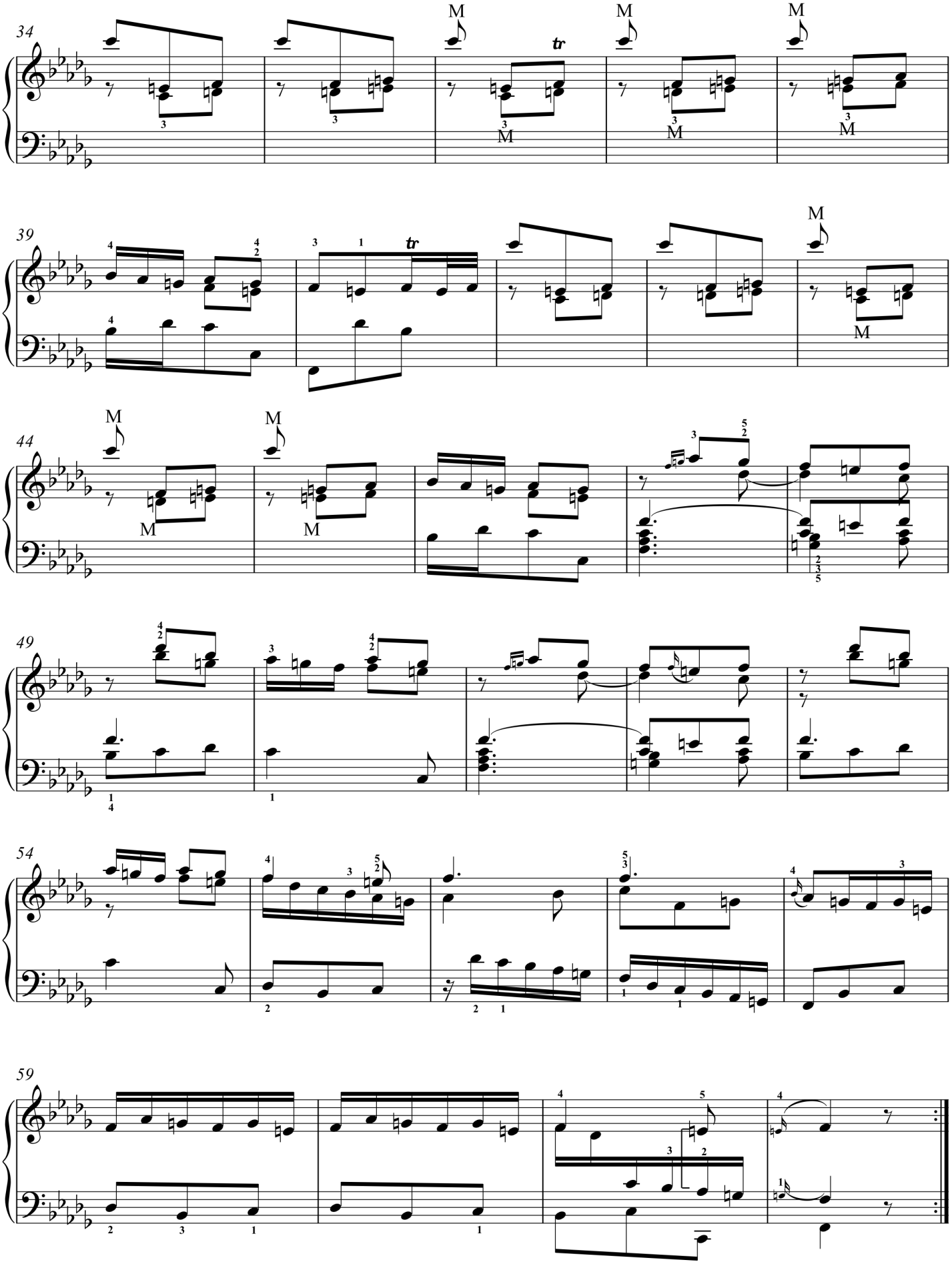

31
34
37
39

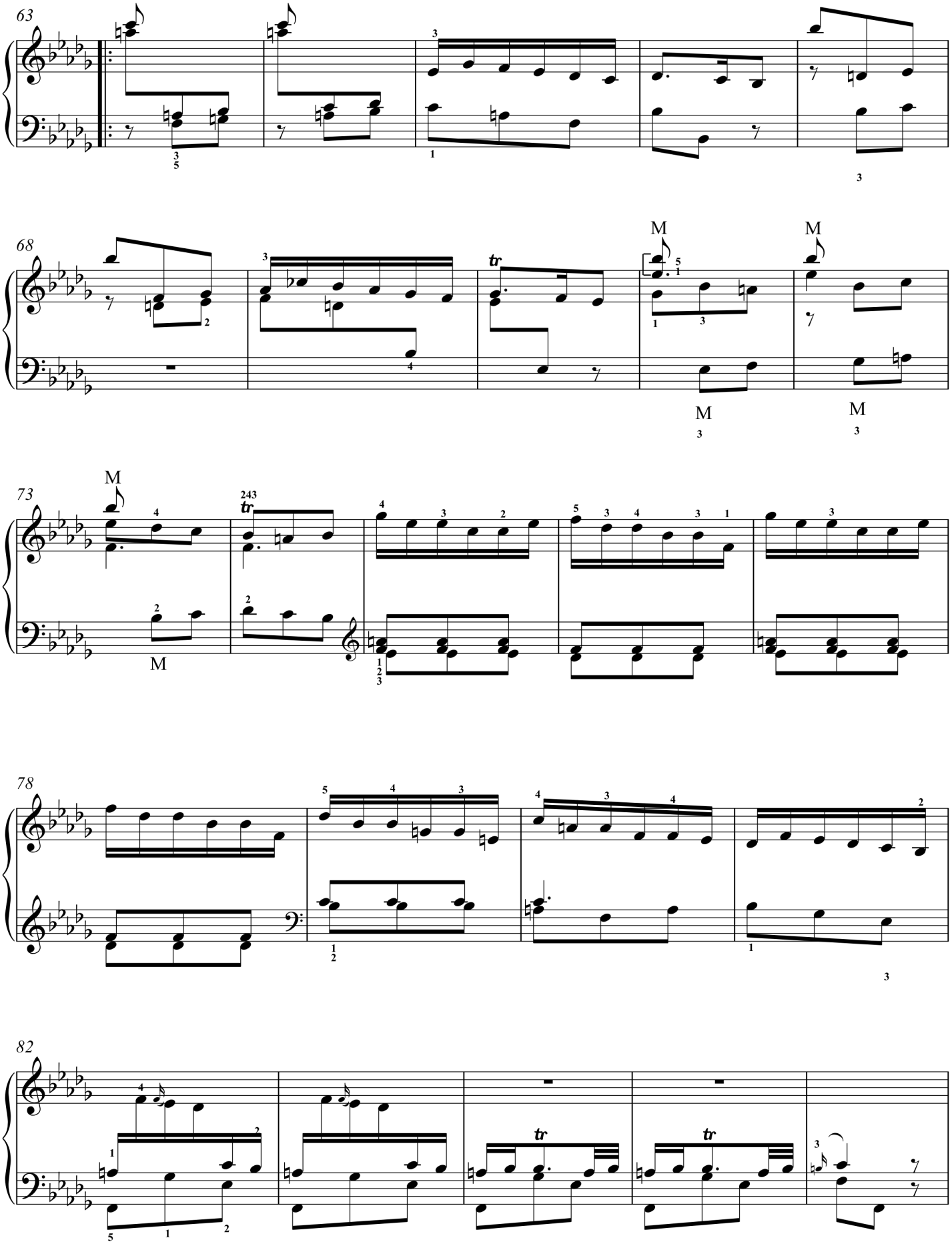
Sonata XXVI

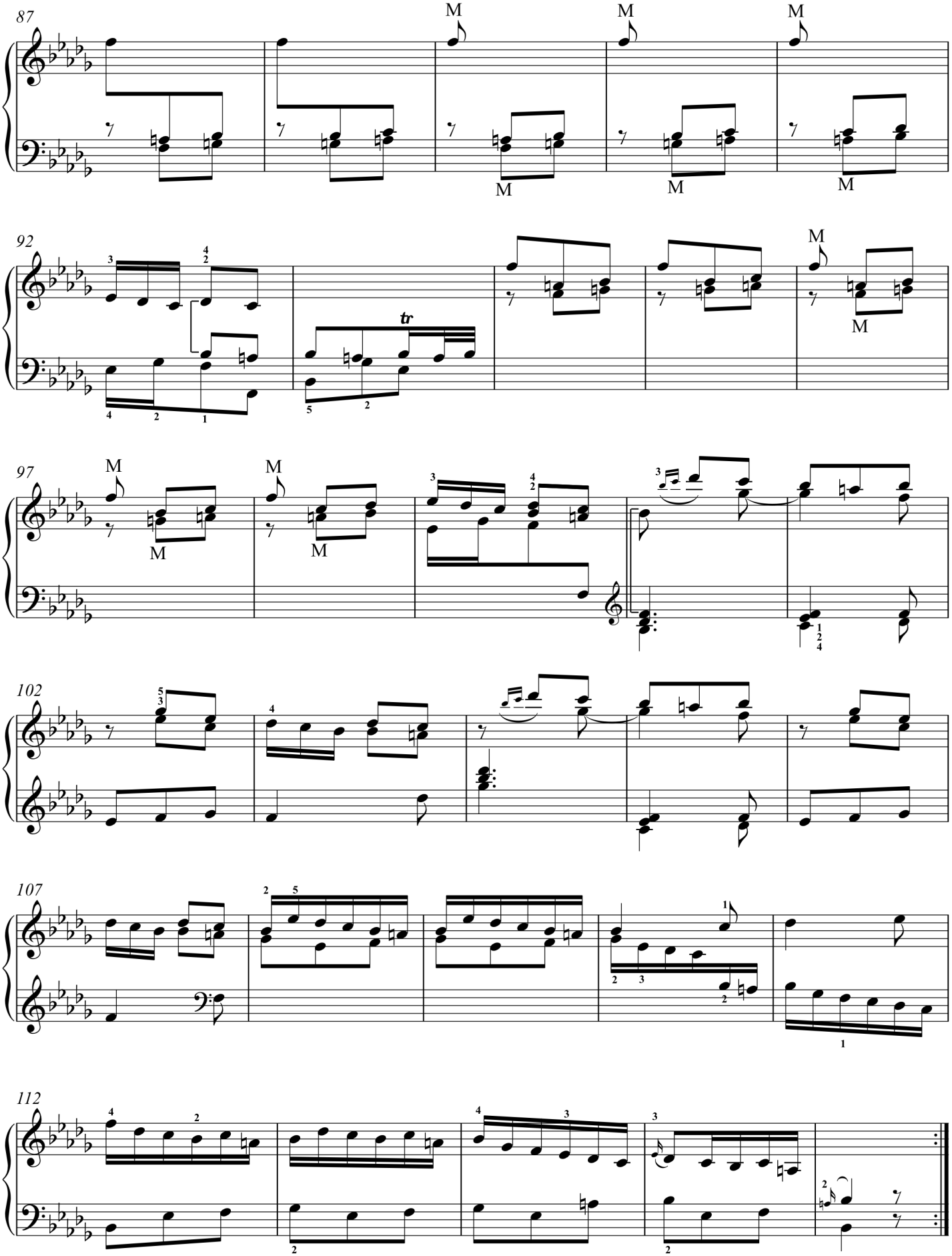
(K. 131)

Allegro




34
39
44
49
54
59

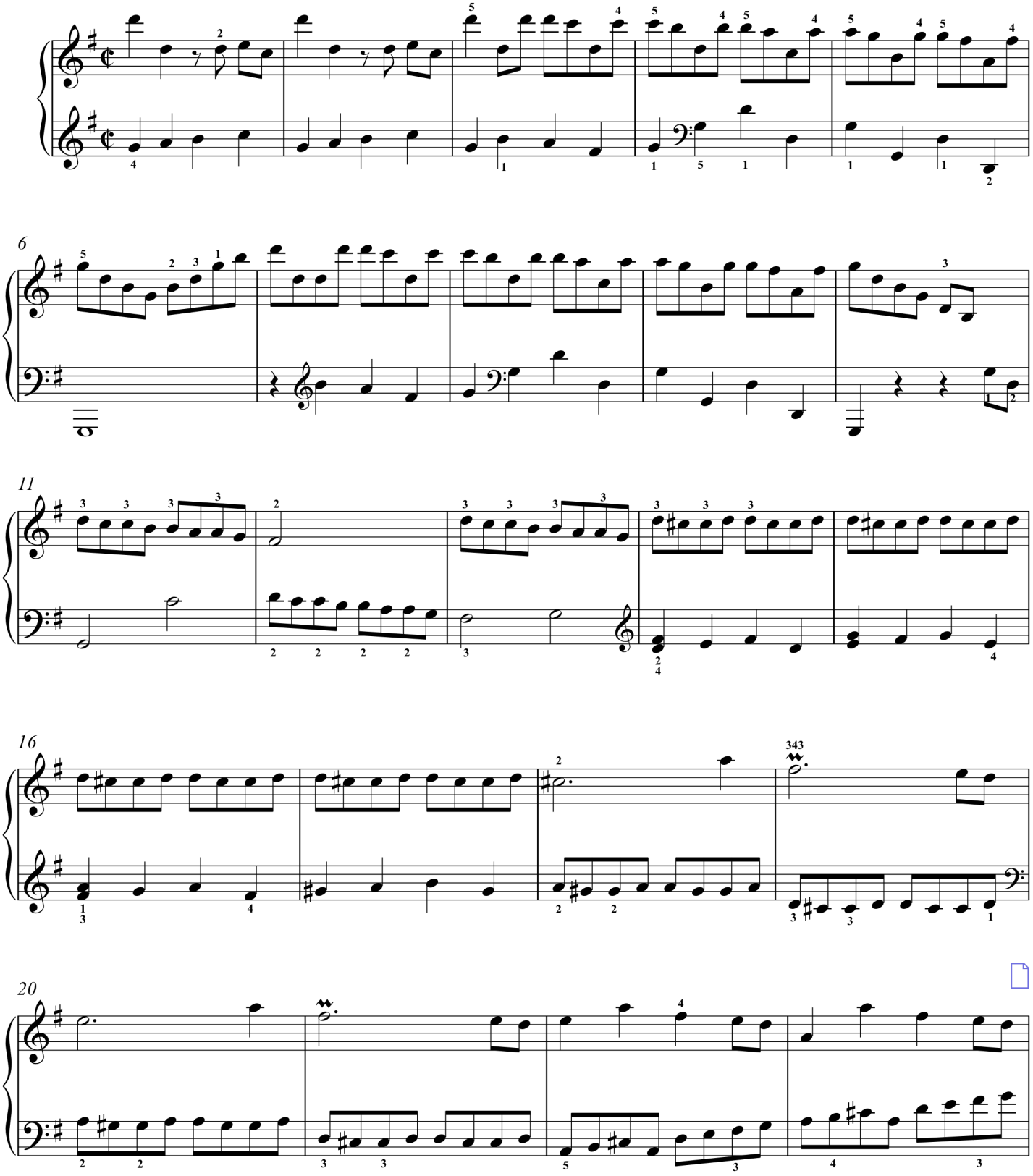

63
68
M
M
M
M
73
M
M
78
82
tr

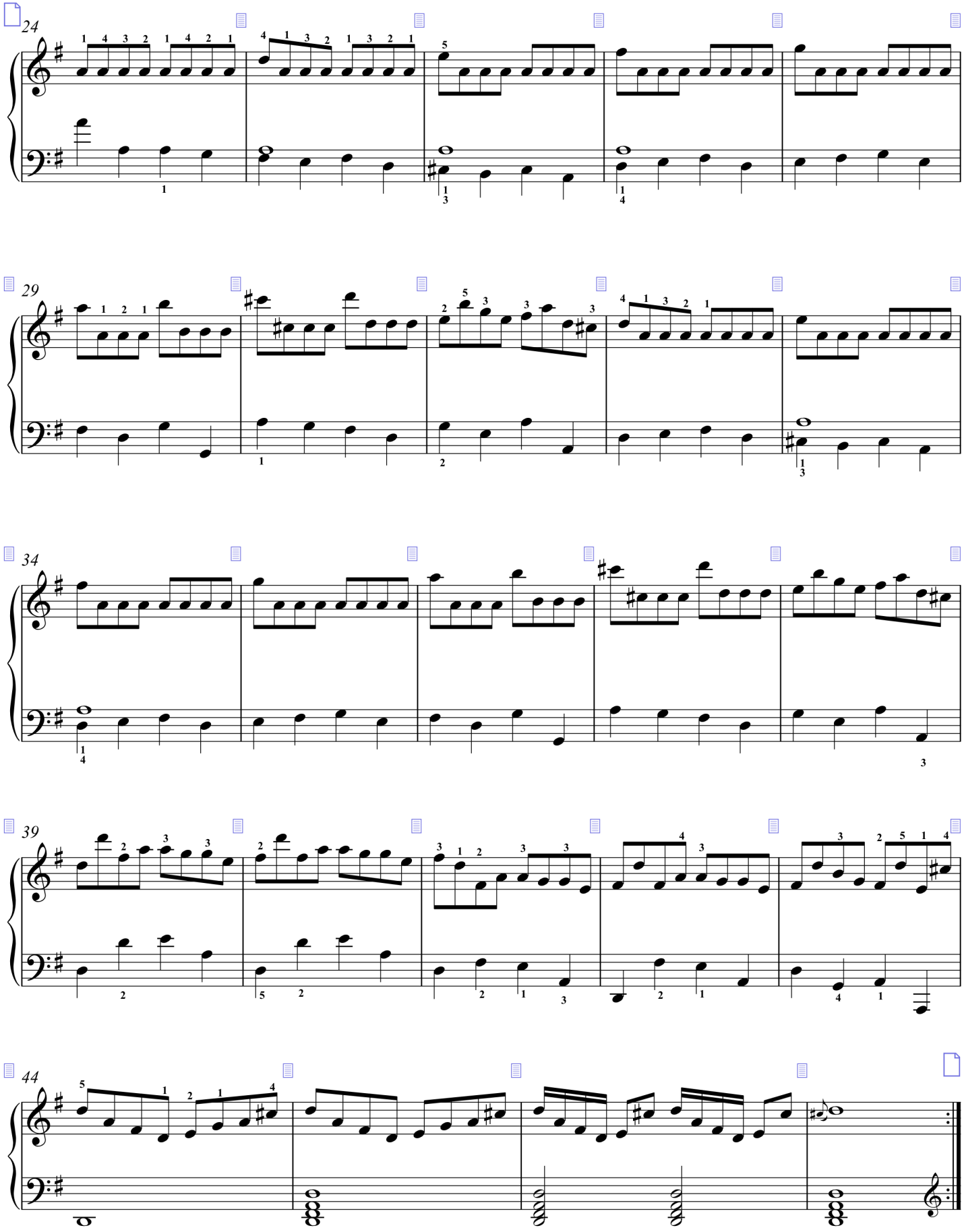

87
92
97
102
107
112
tr

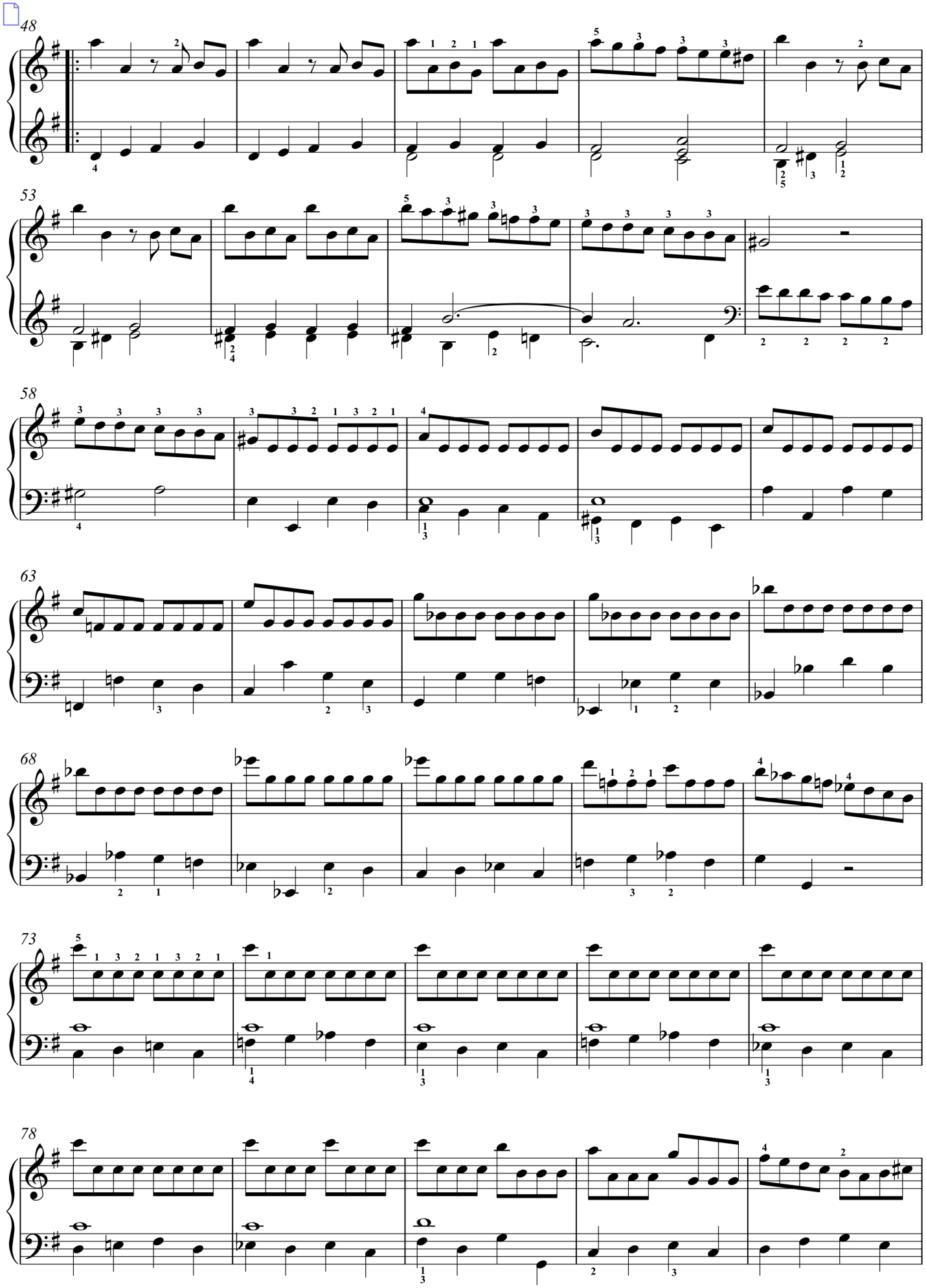
Sonata XXVII

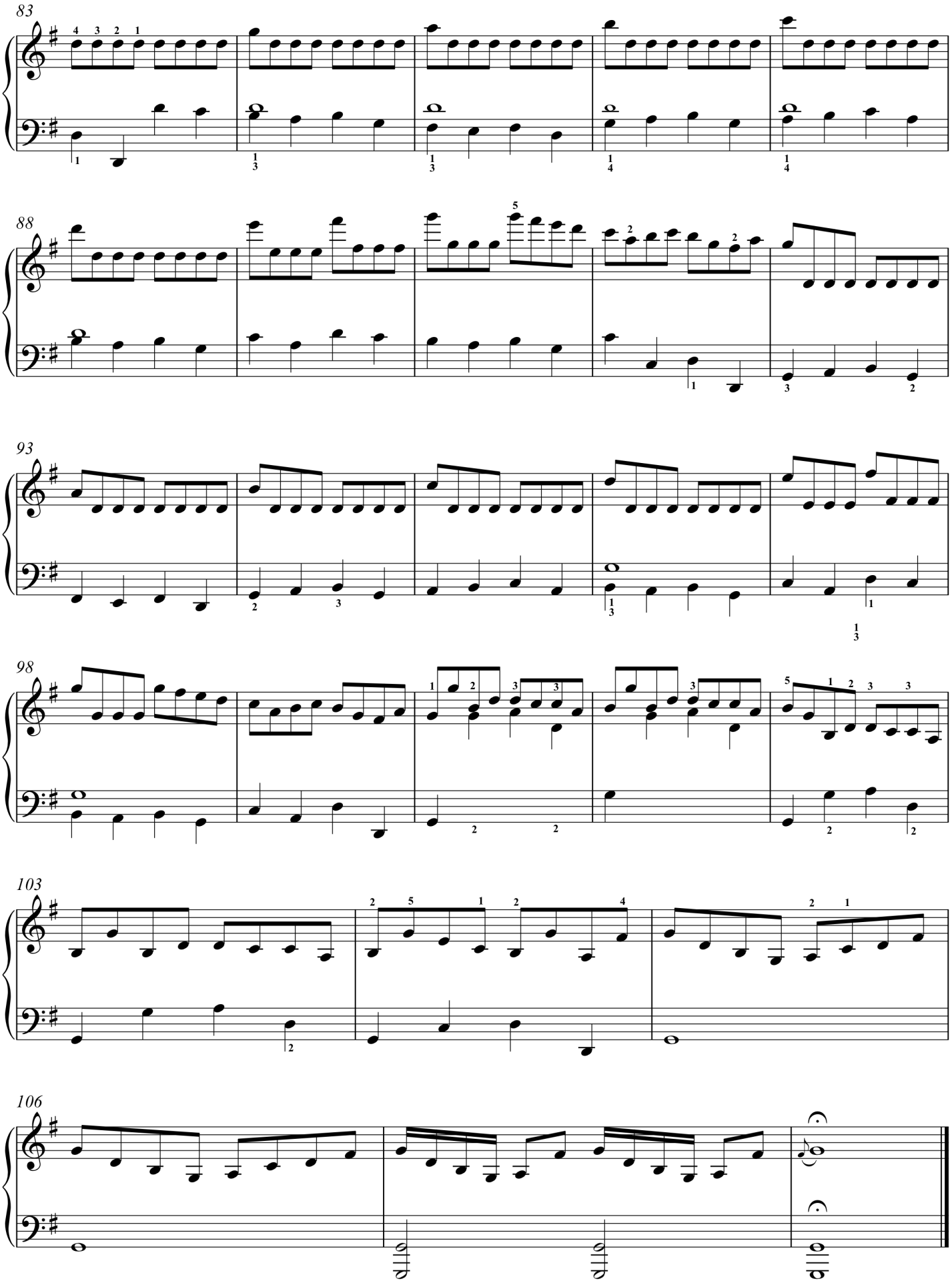
(K.455)

Allegro



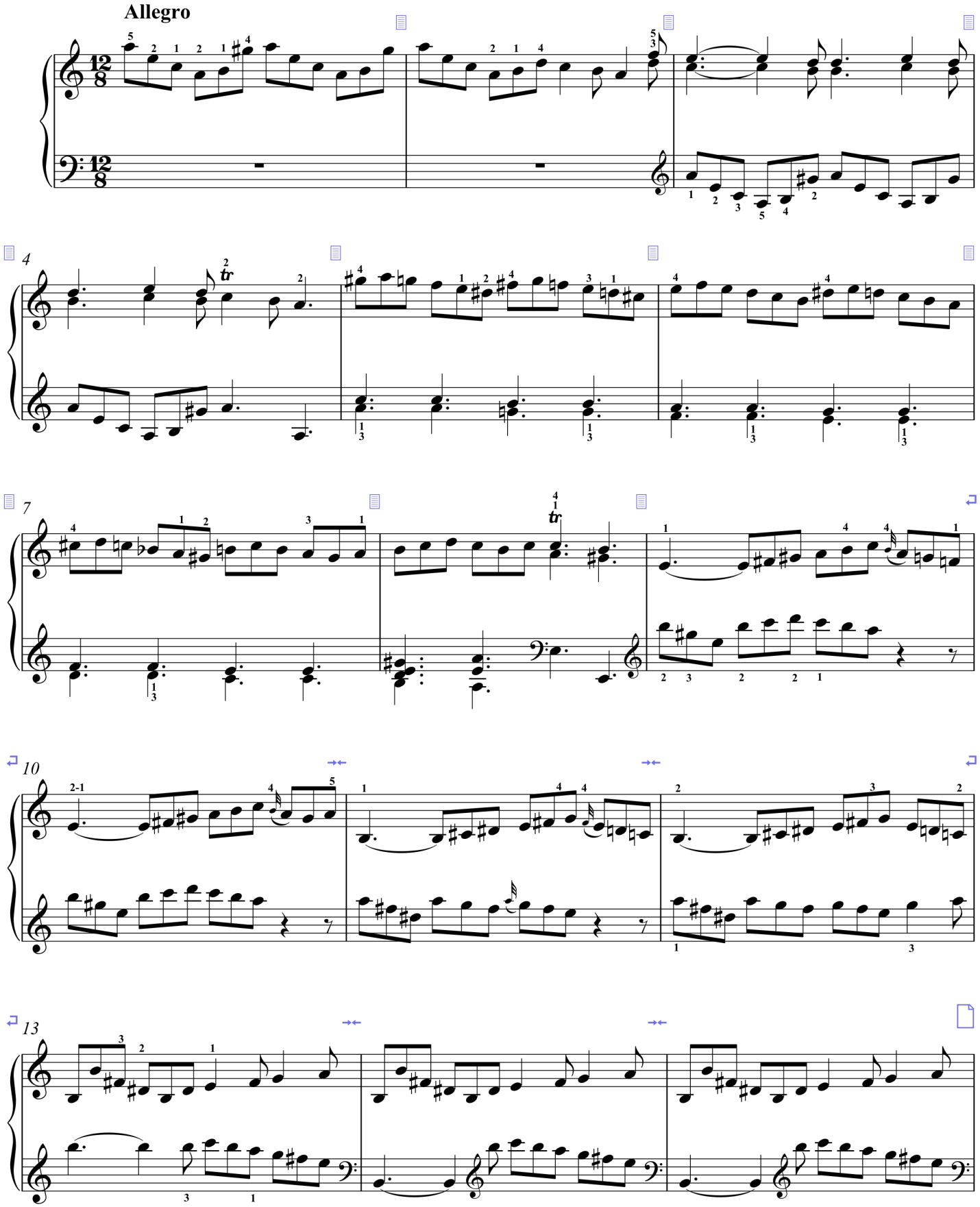

24
29
34
39
44

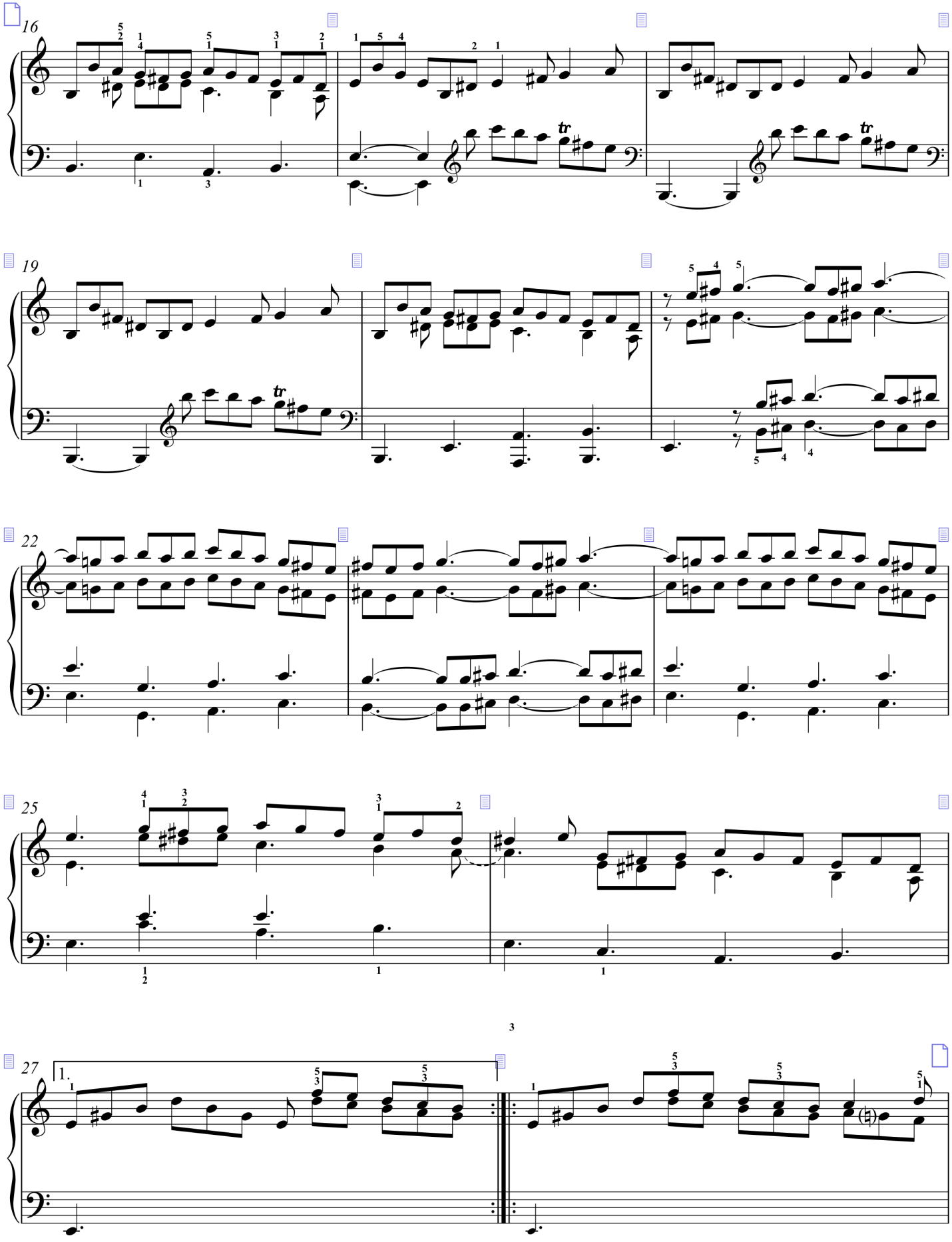

48
53
58
63
68
73
78

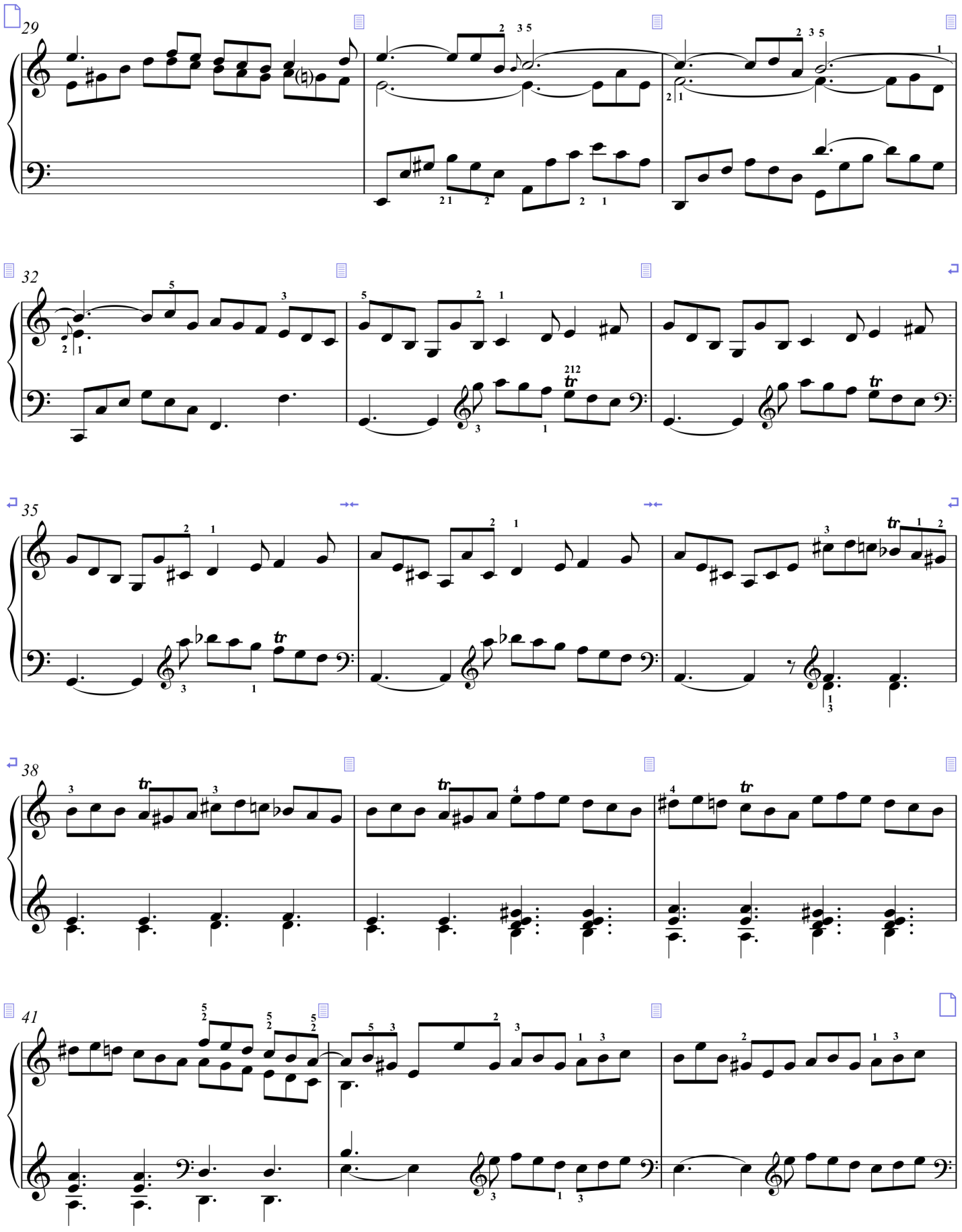

83
88
93
98
103
106

Sonata XXVIII

(K.54)




16
19
22
25
3
27
1.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32
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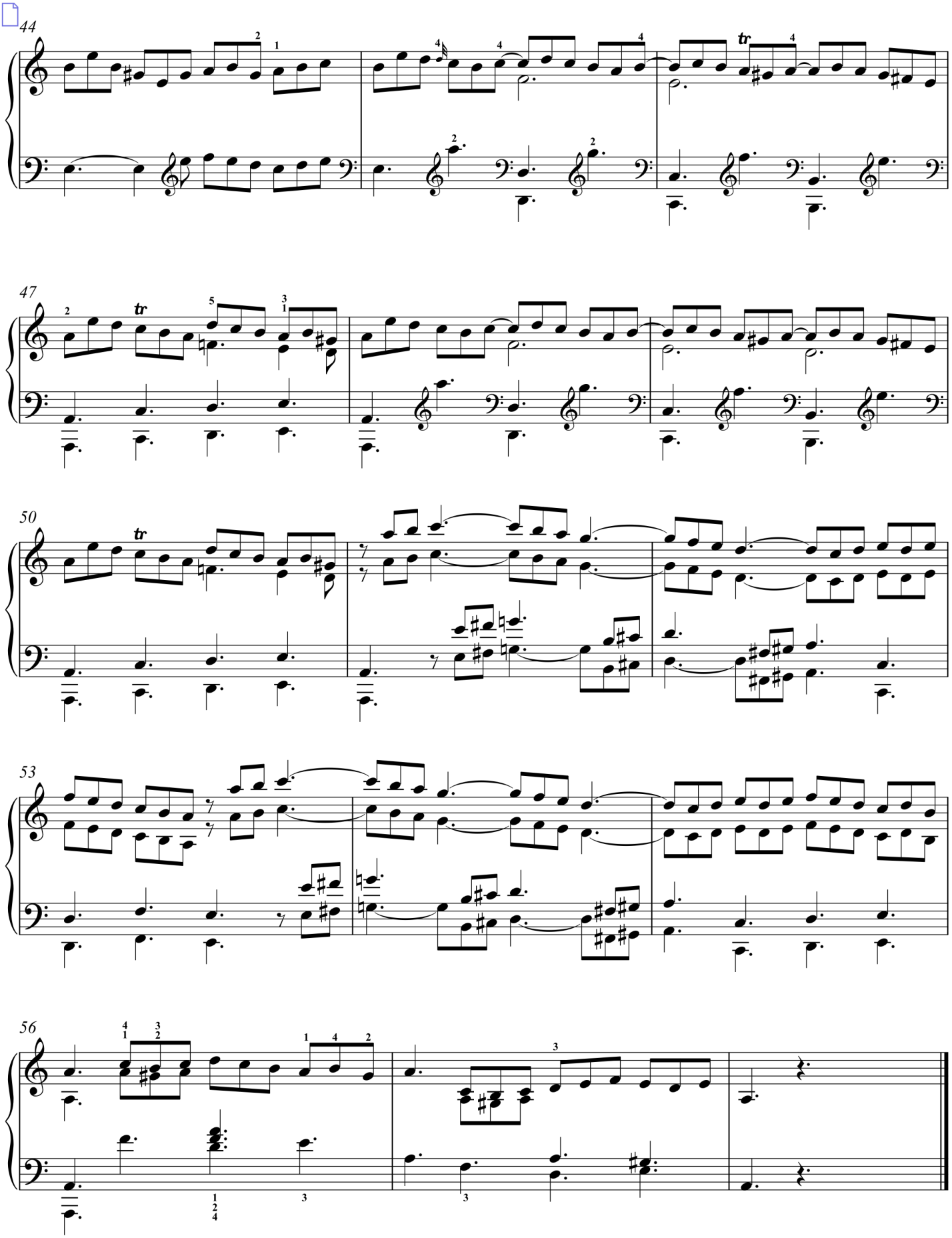
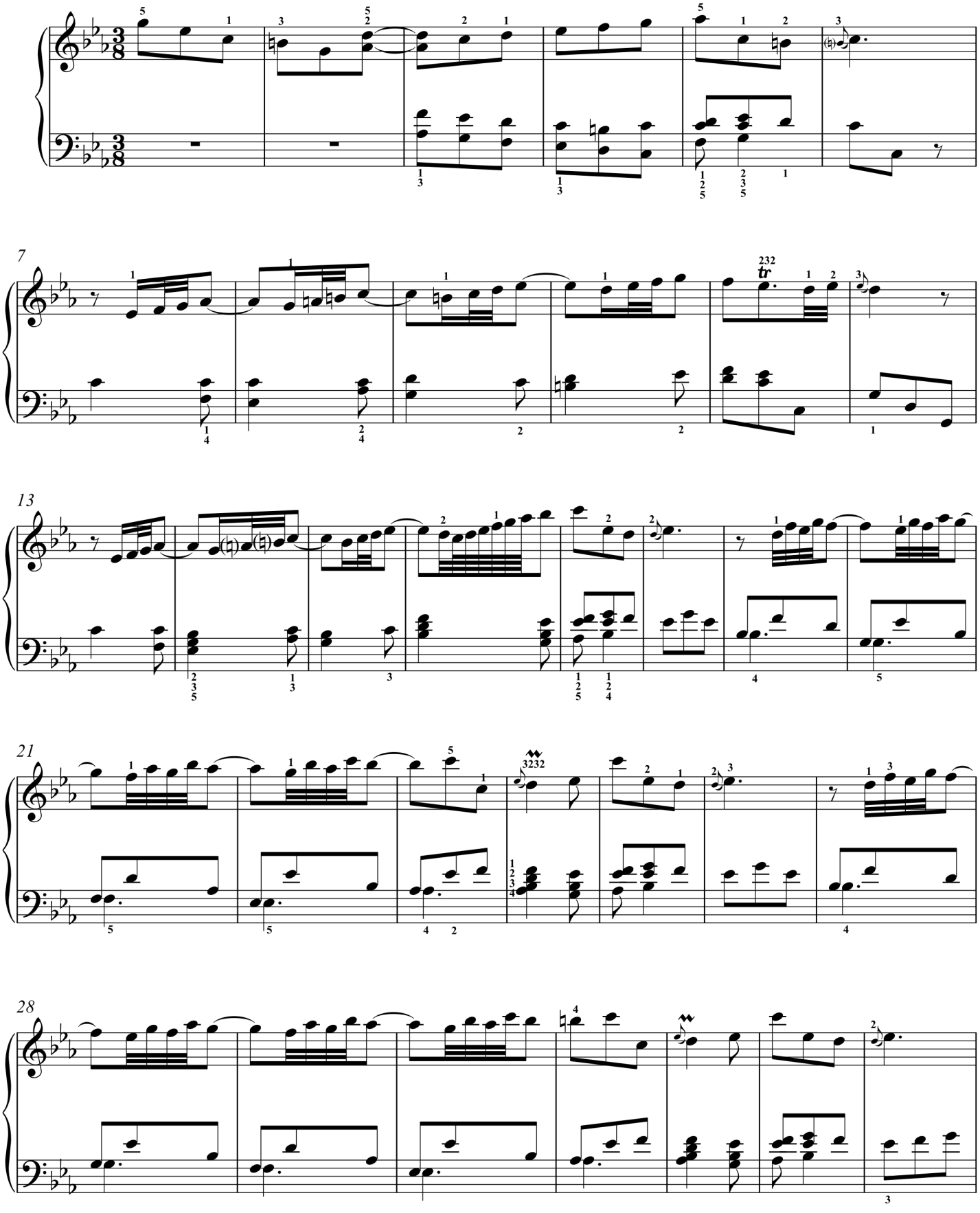
38
41

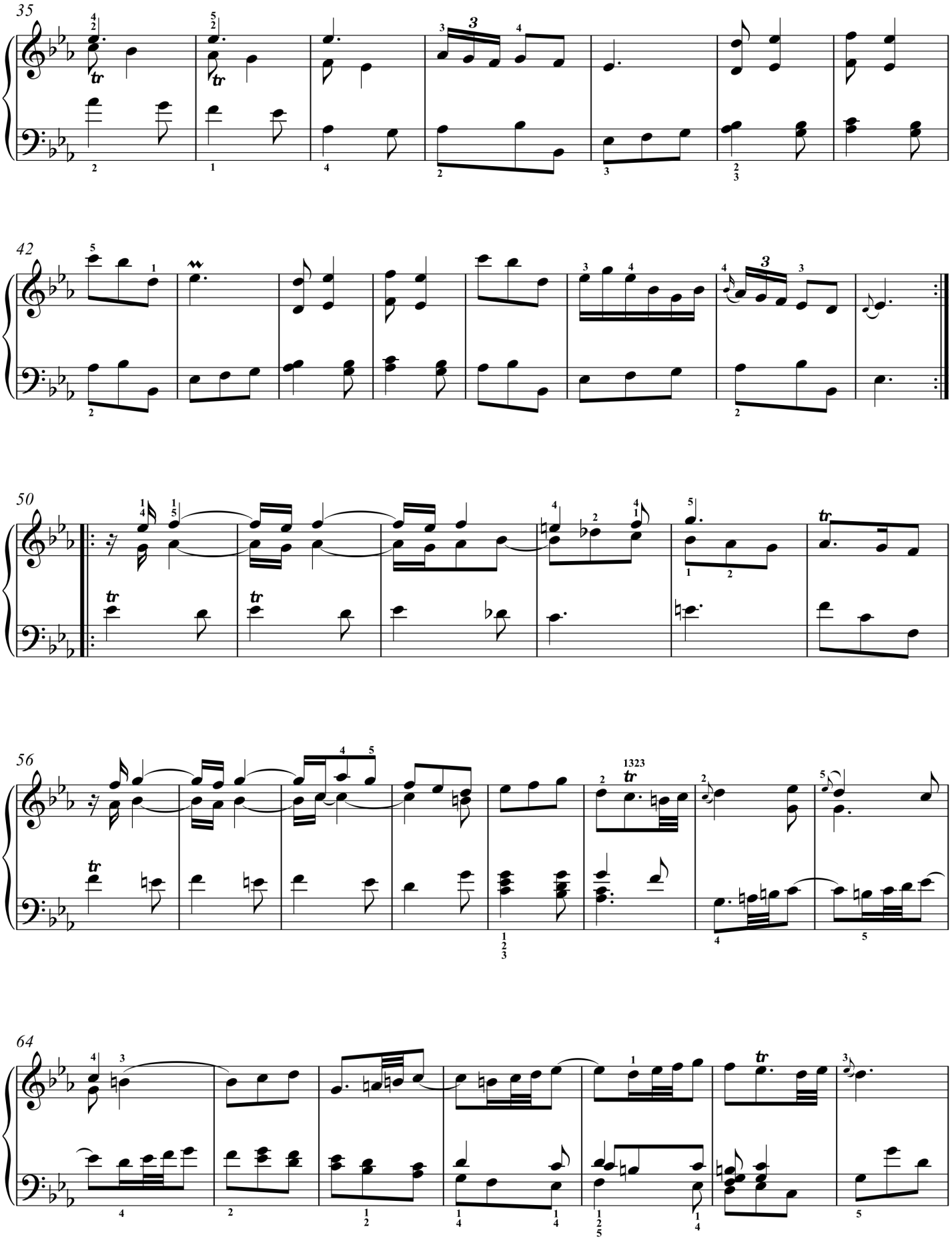

44
47
50
53
56

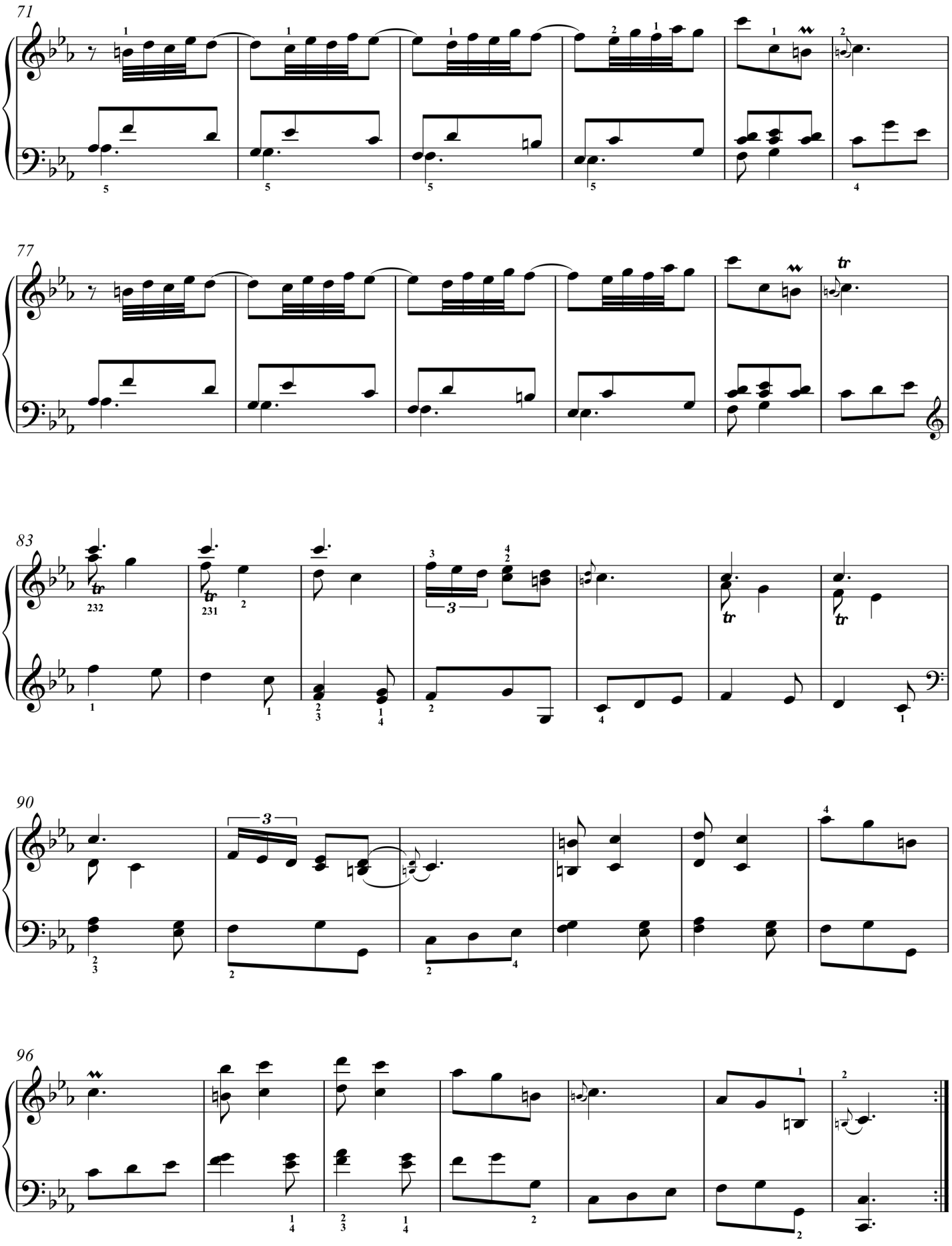
Sonata XXIX

(K.158)

Andante

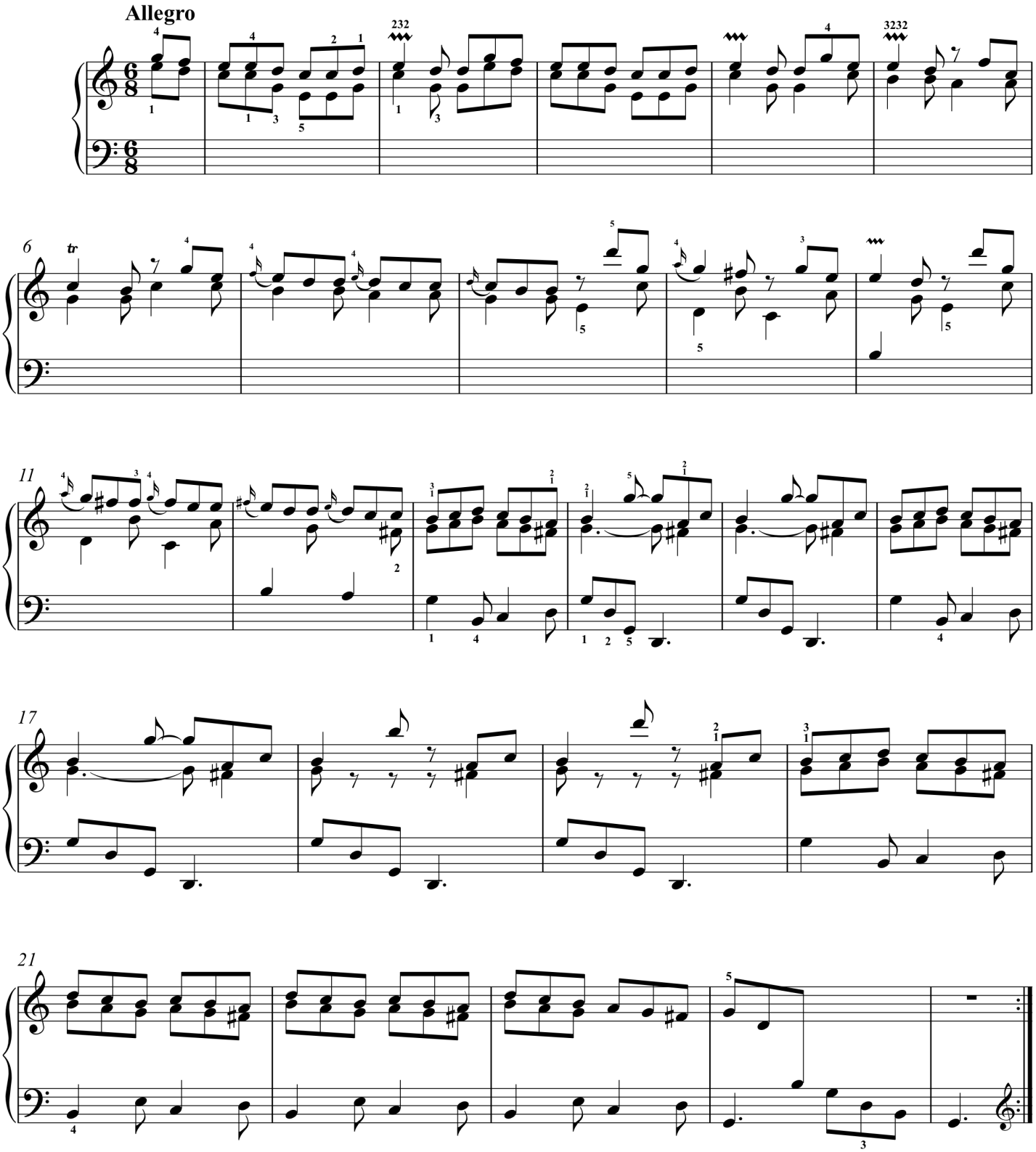


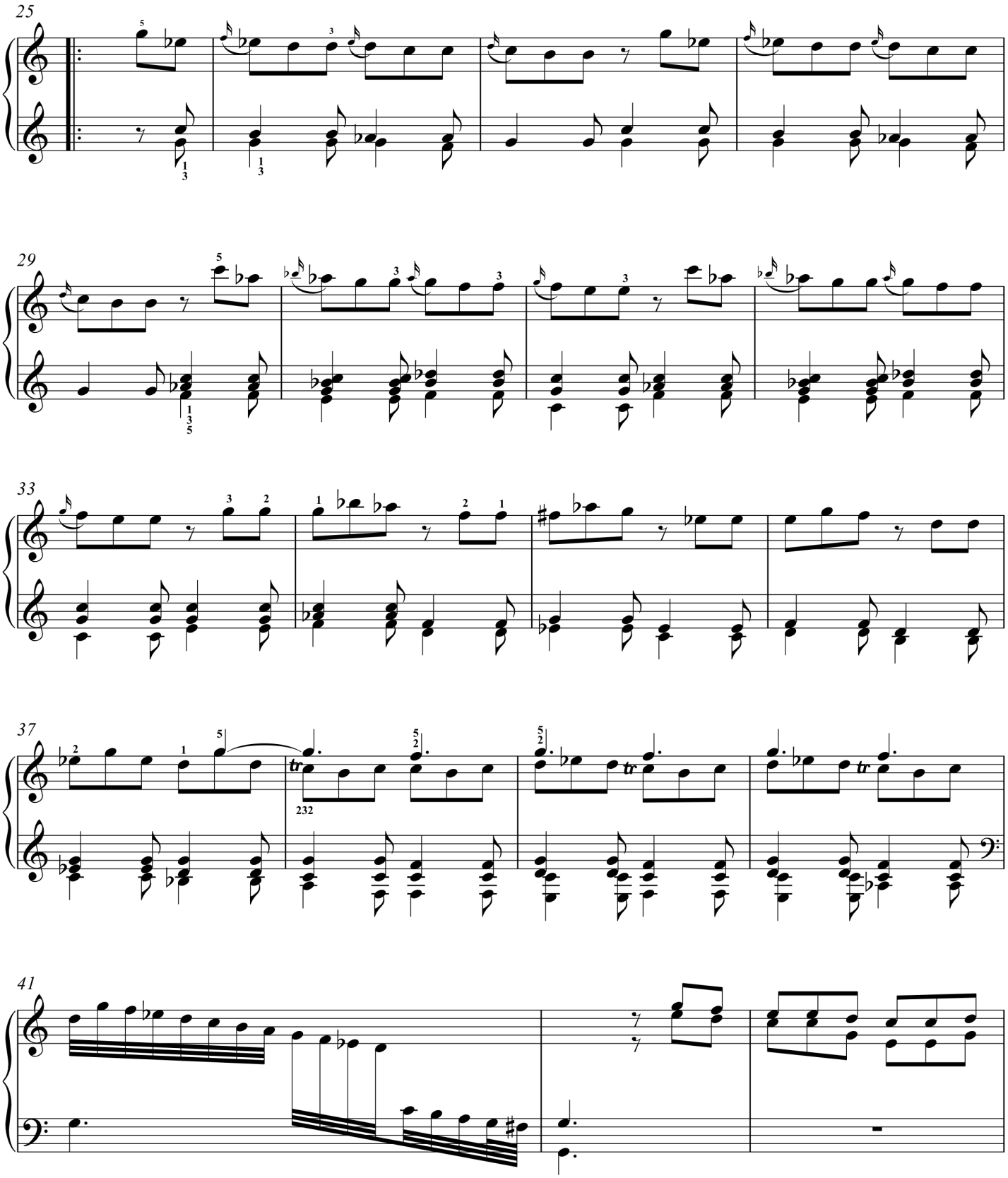

35
42
50
56
64

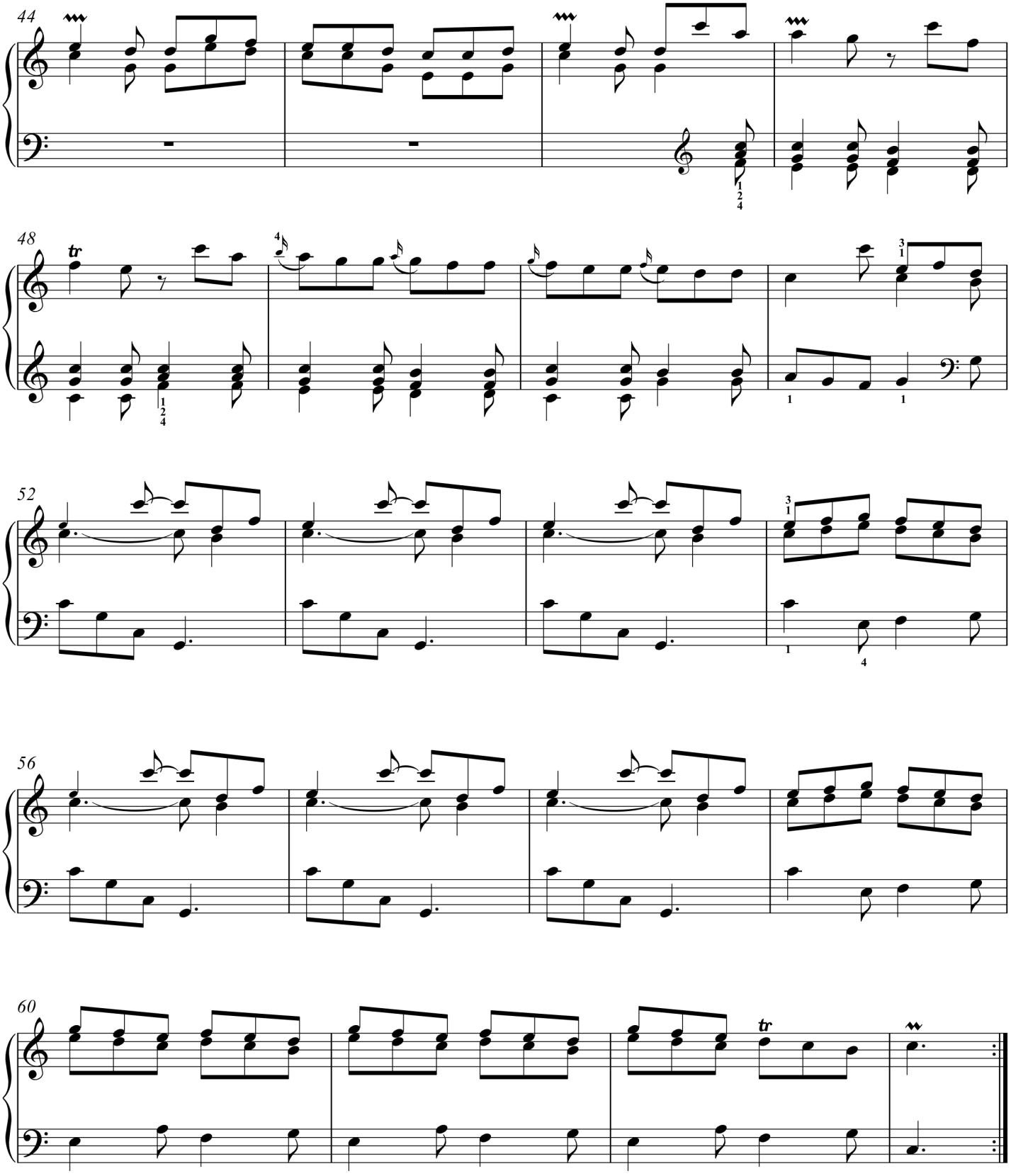

71
77
83
90
96

Sonata XXX

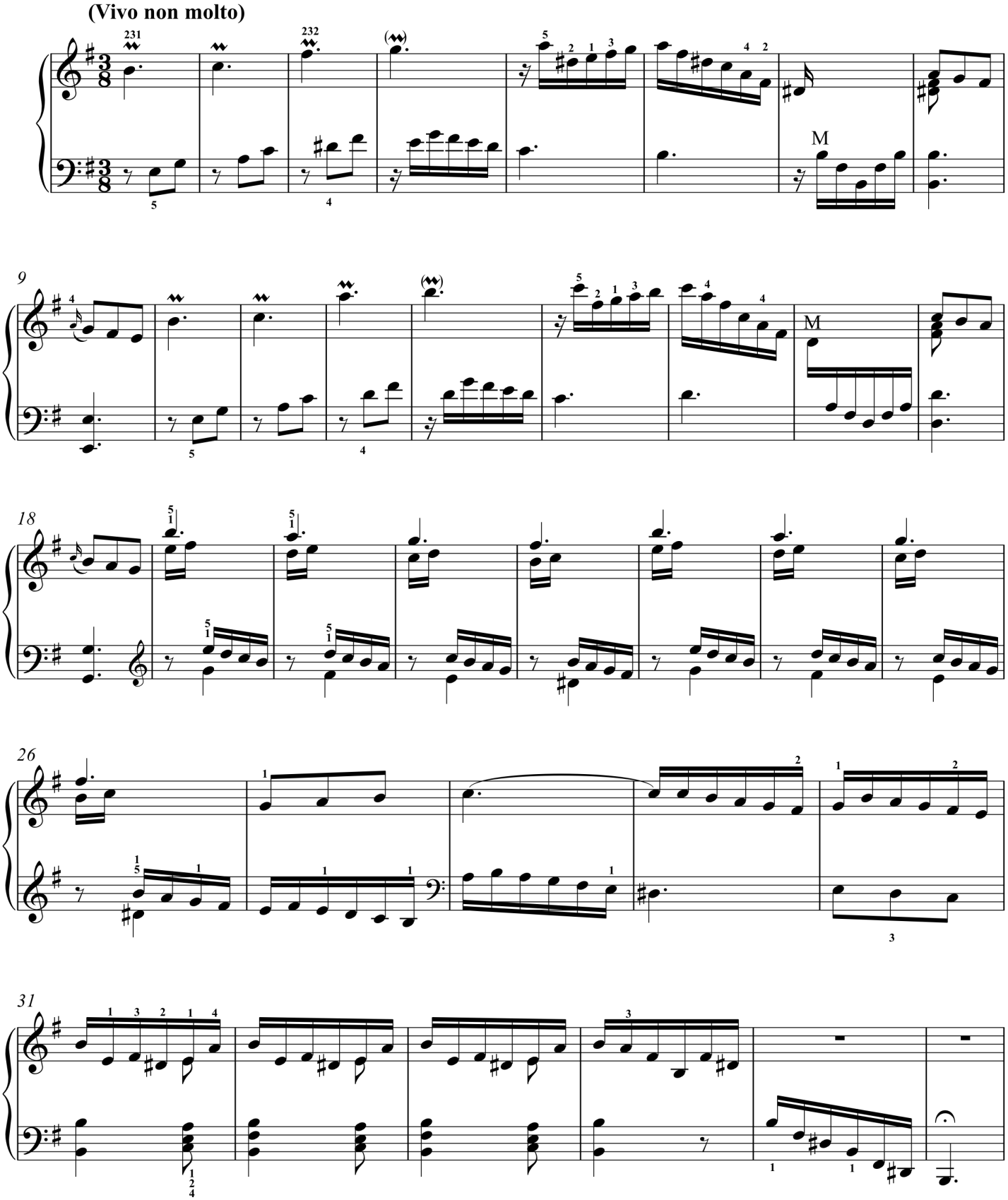
(K.159)

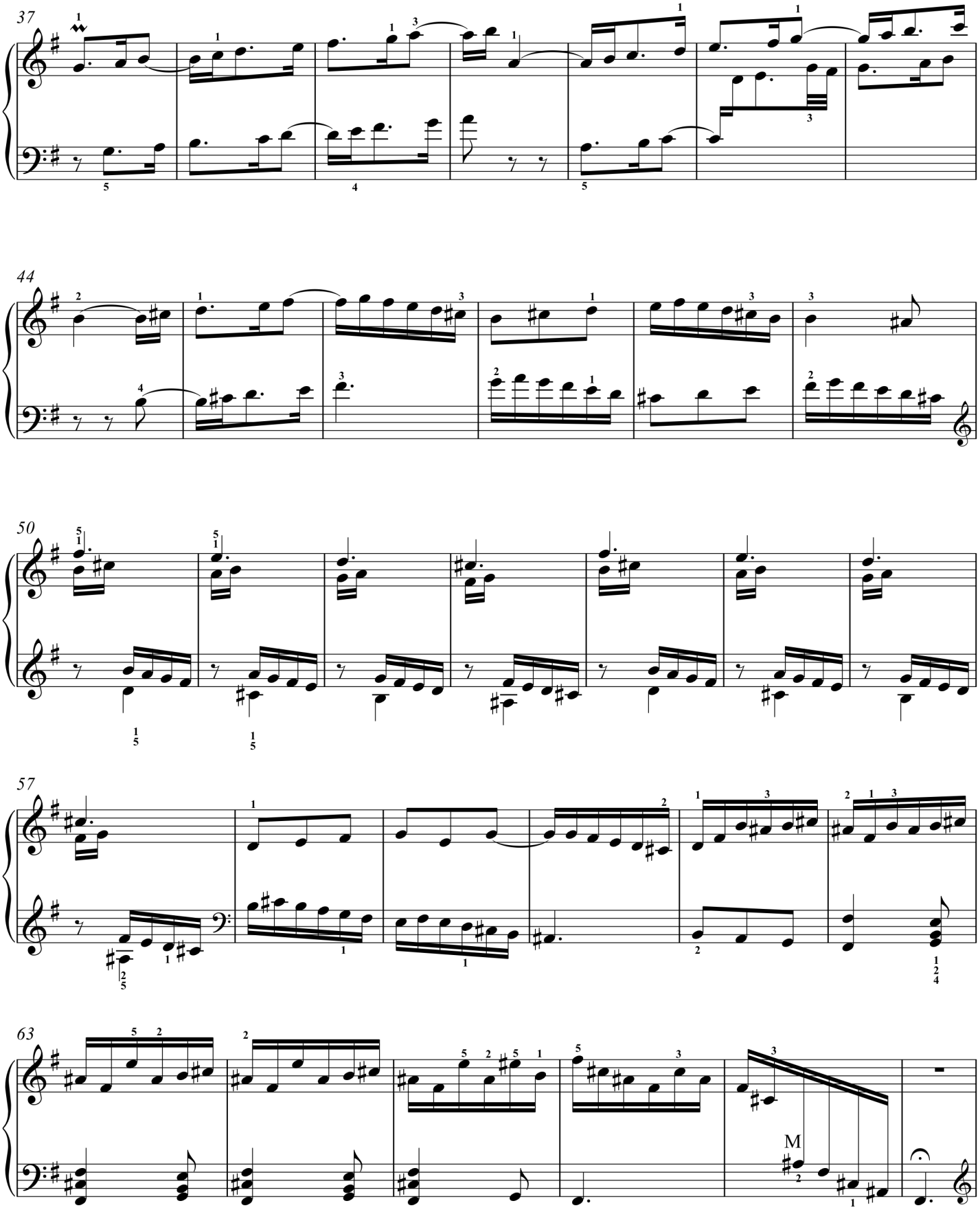



25
29
33
37
41


44
48
52
56
60

Sonata XXXI
(K.203)

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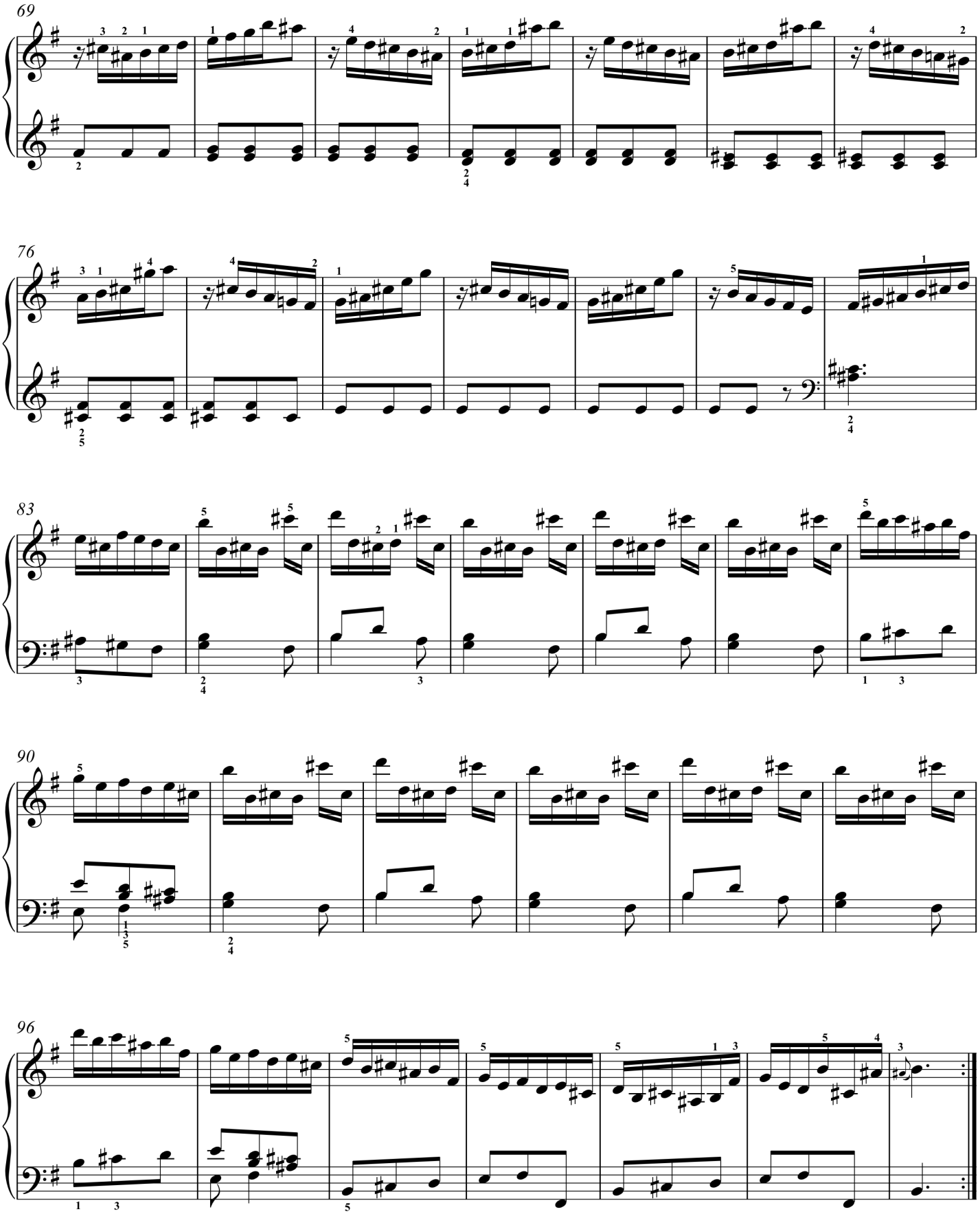
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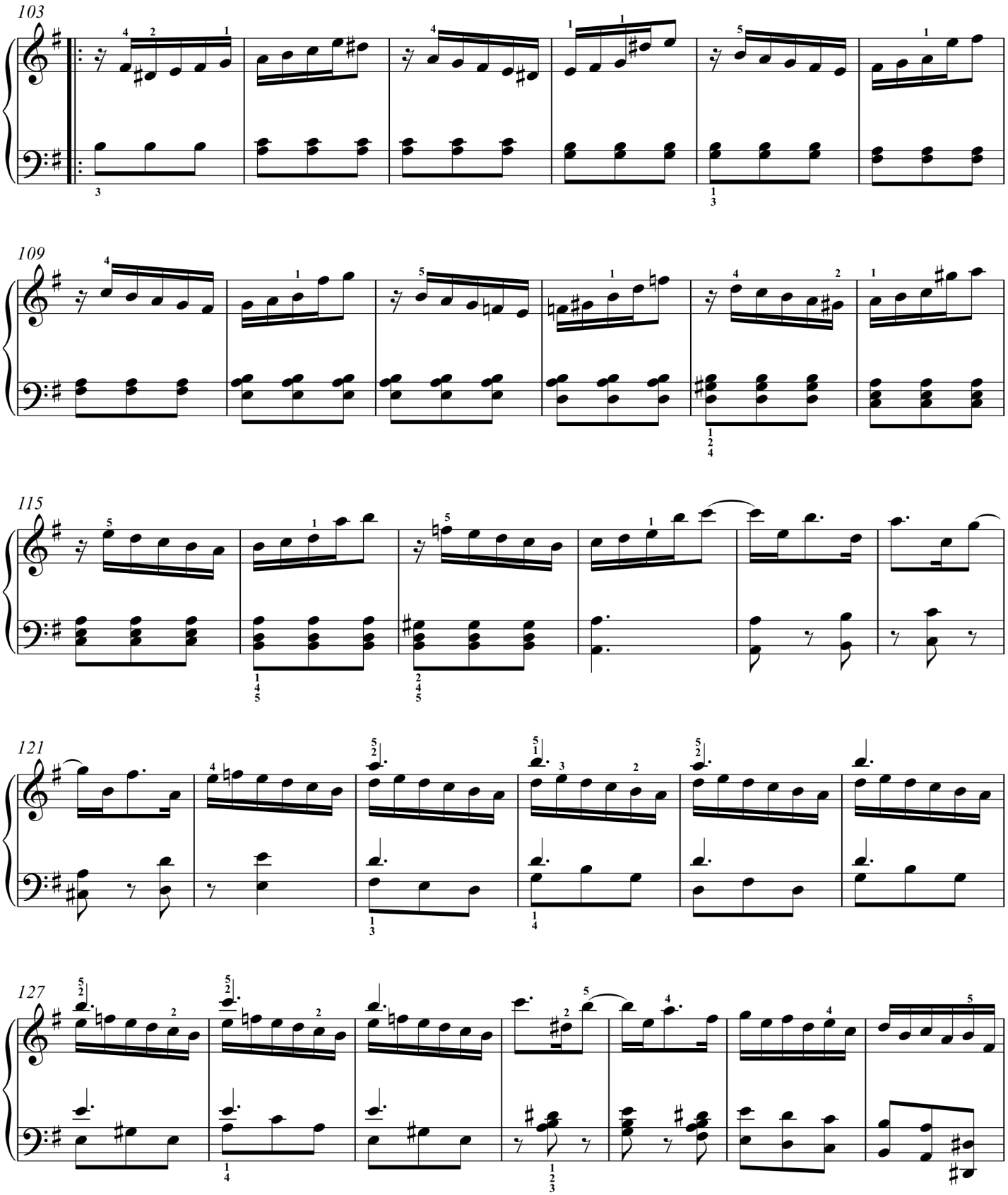
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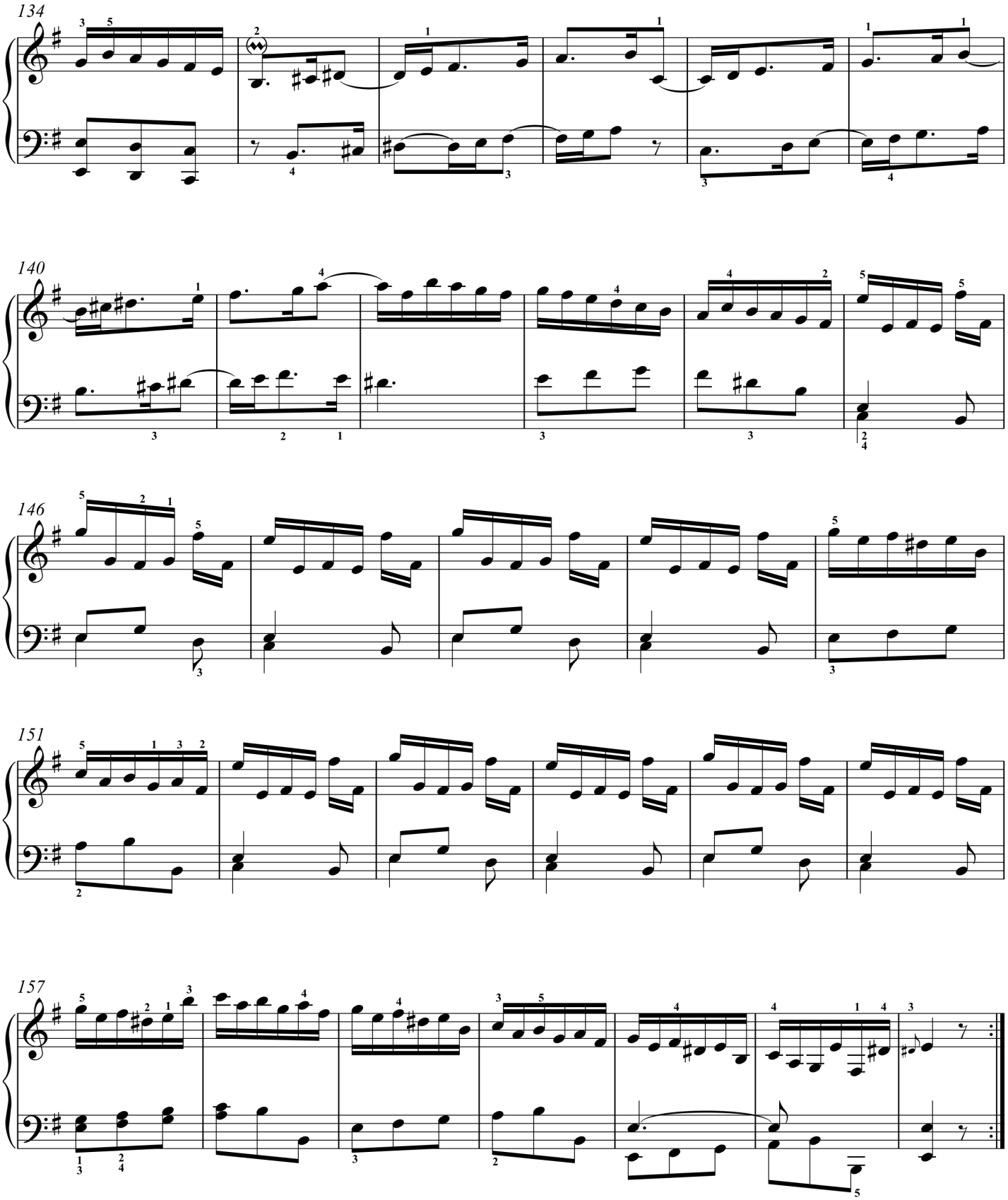
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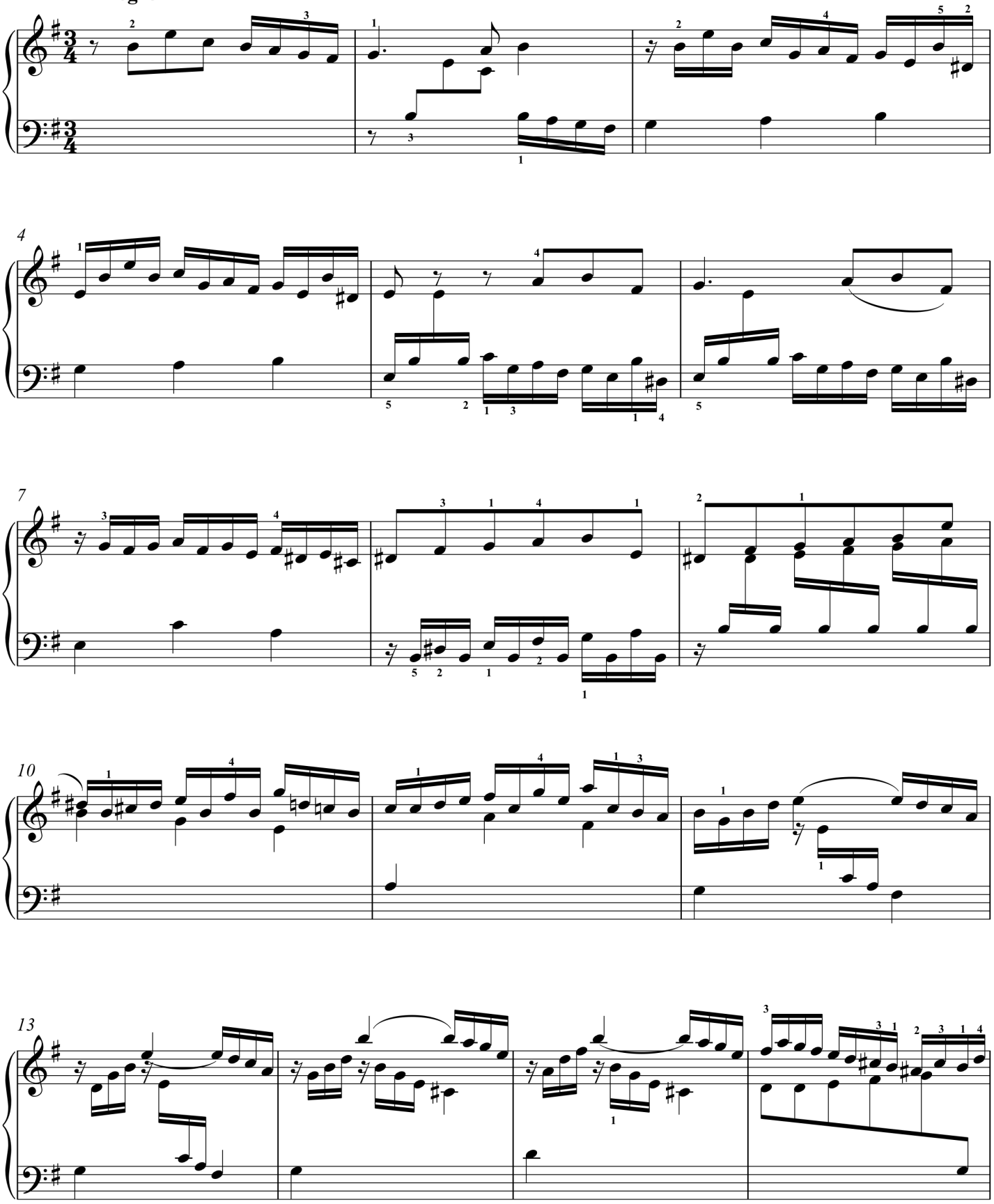
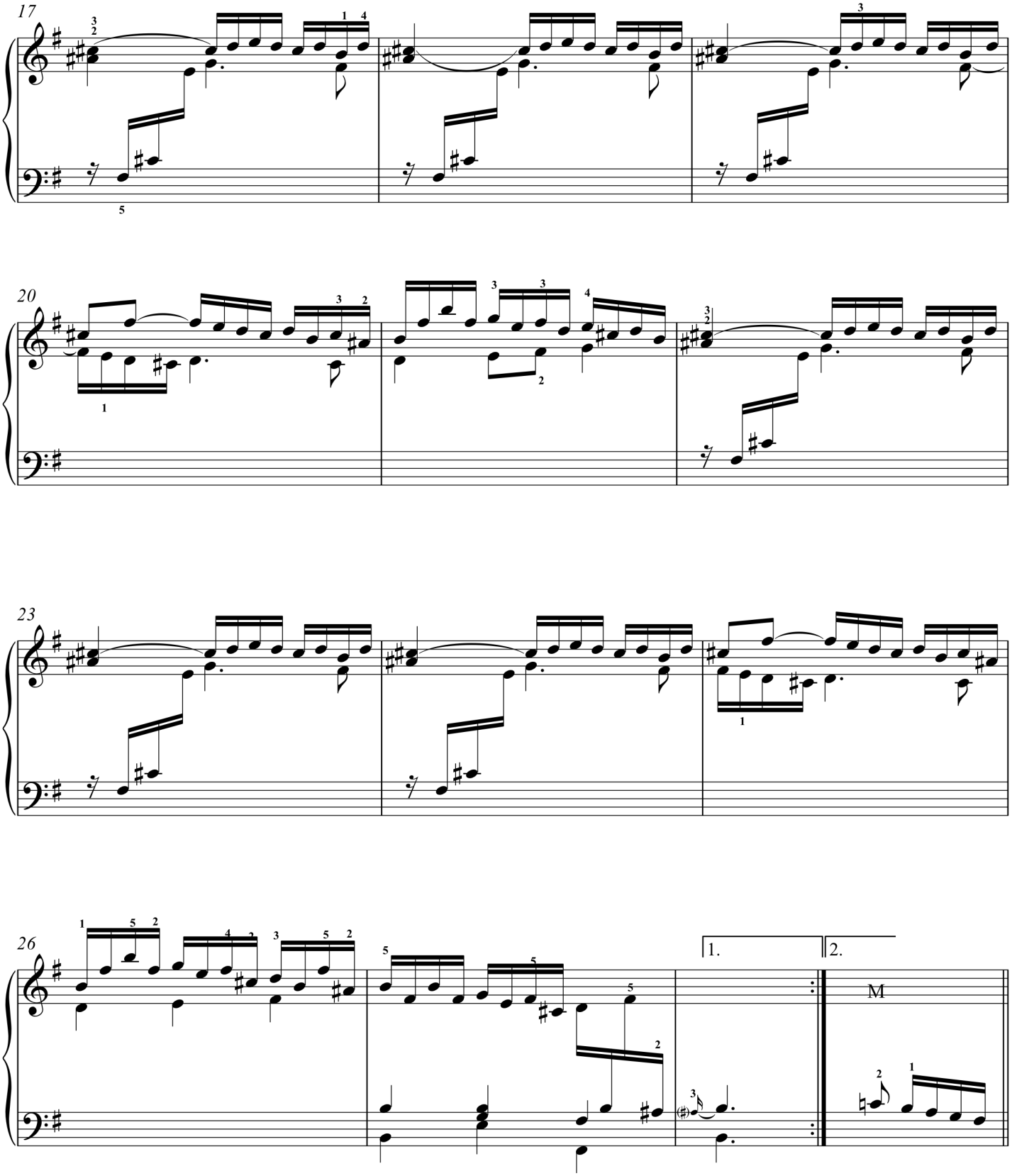
Sonata XXXII

(K.198)

Allegro

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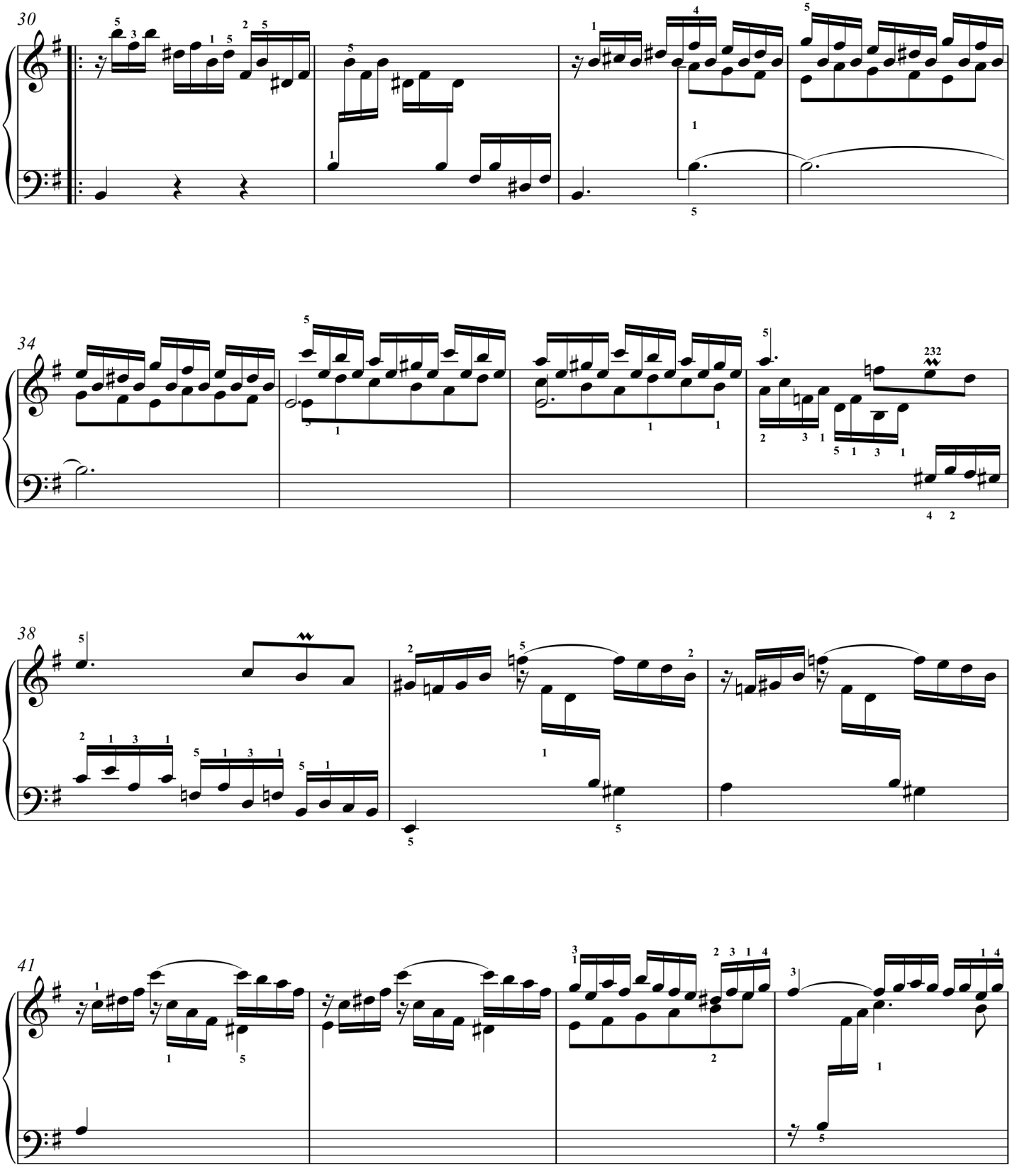
2.
M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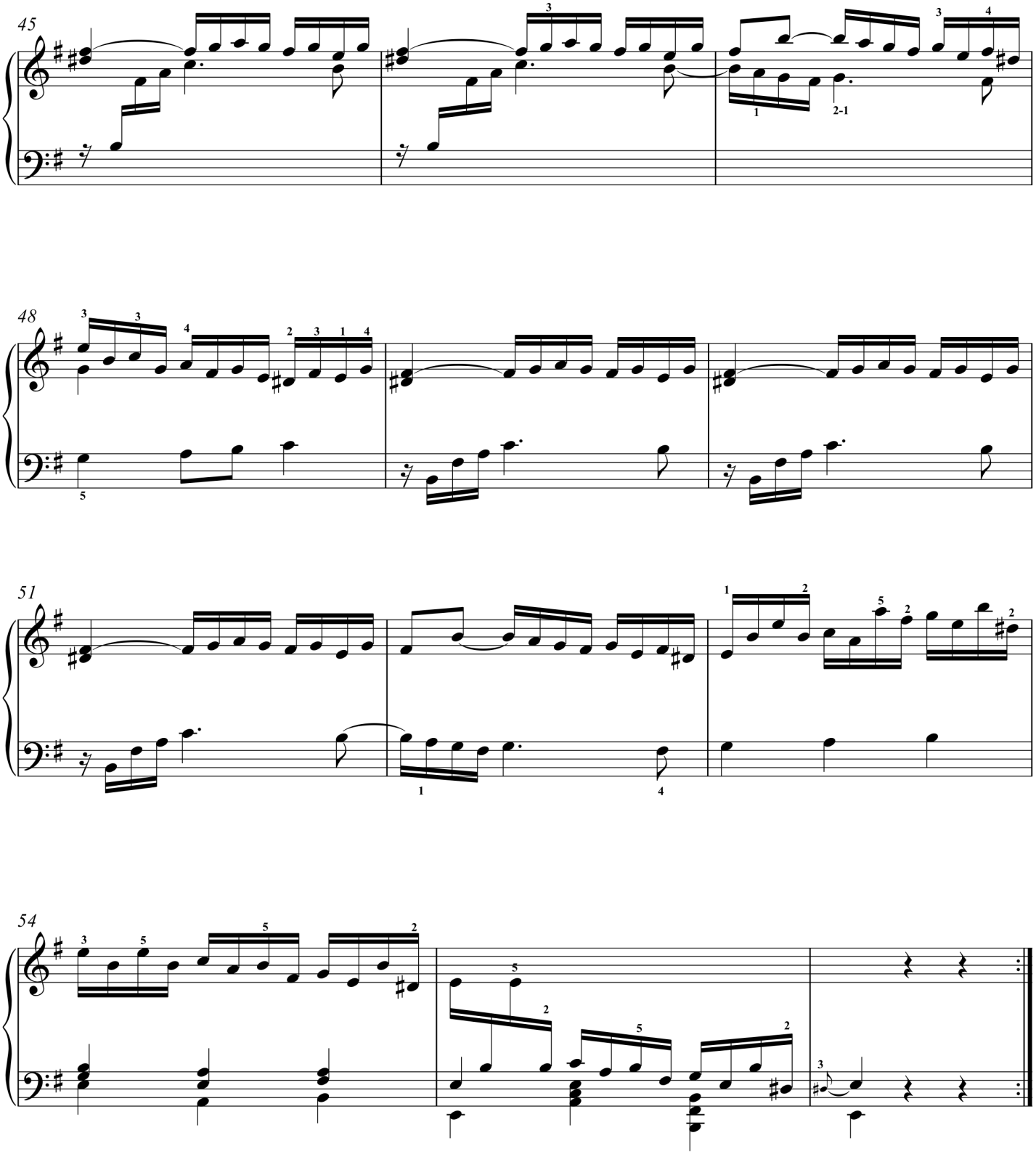
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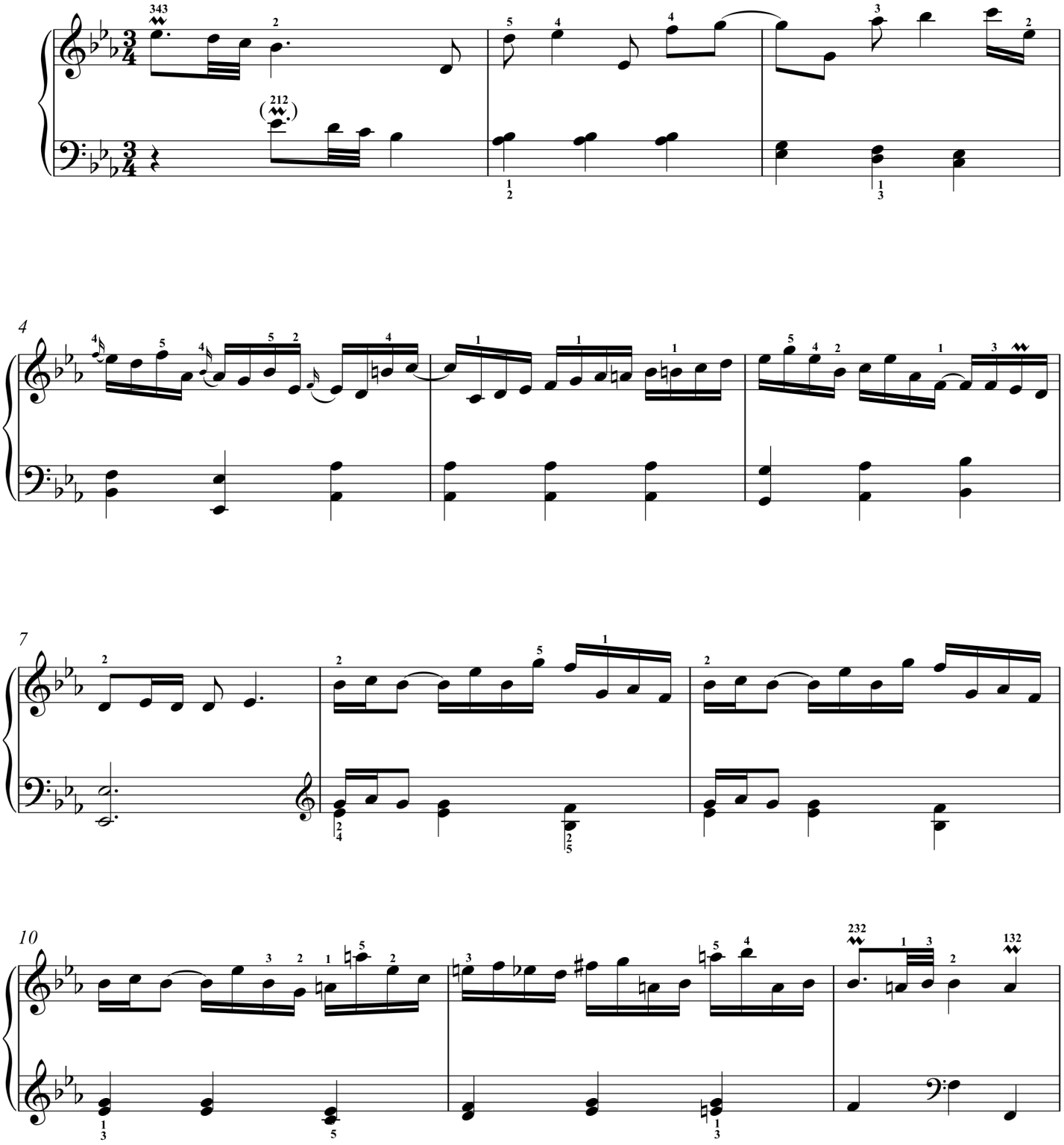
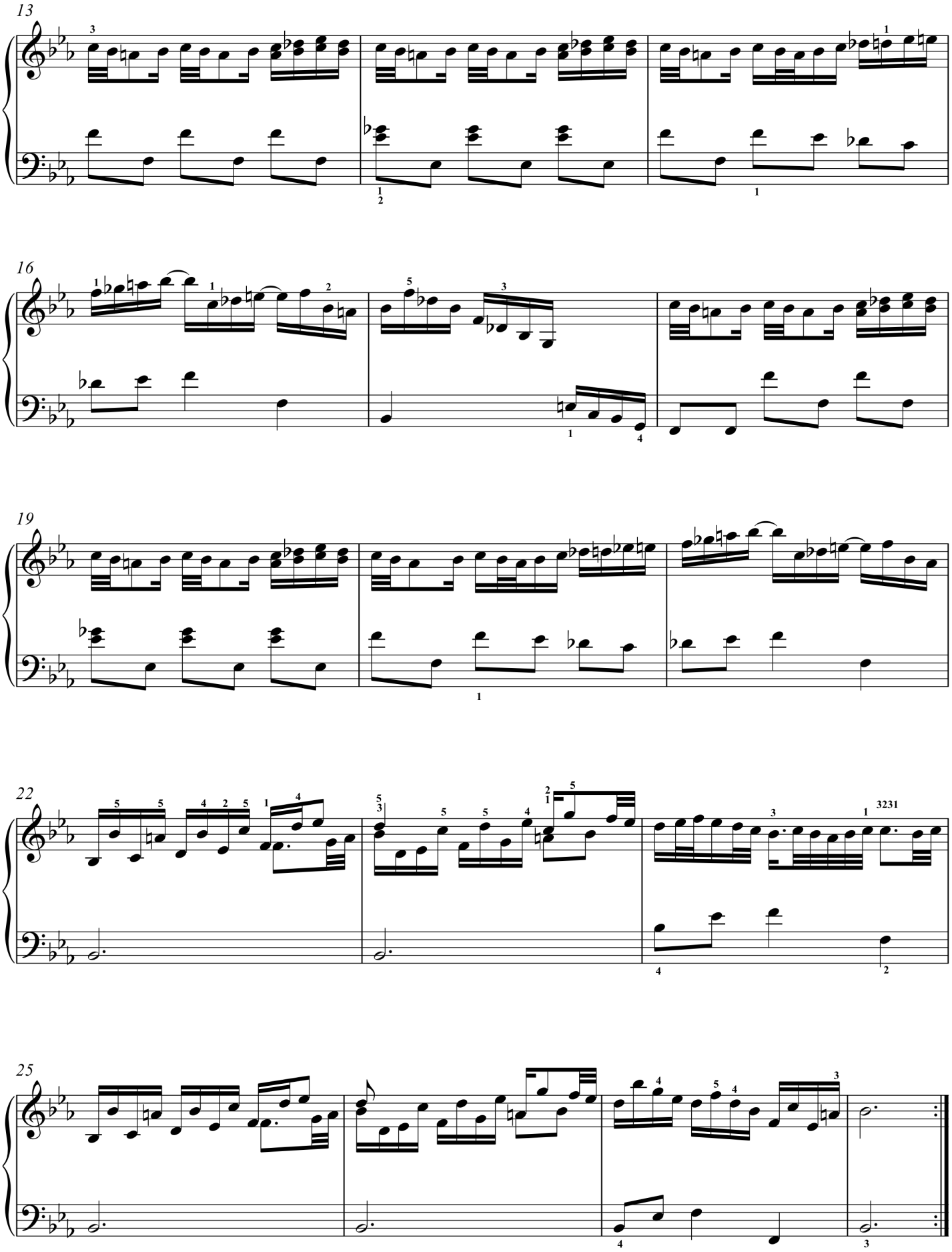
Sonata XXXIII

(K.474)

Andante e cantabile

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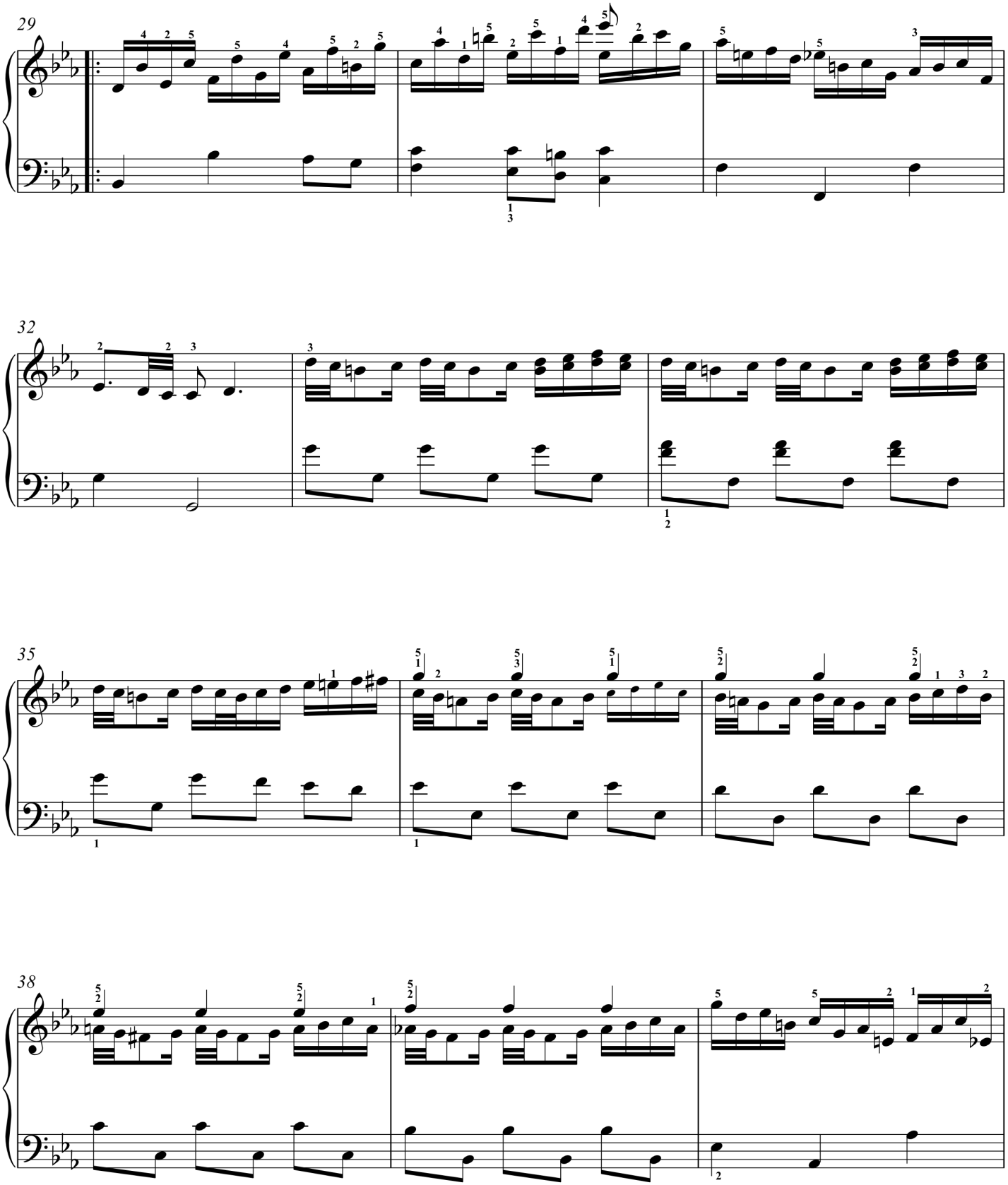
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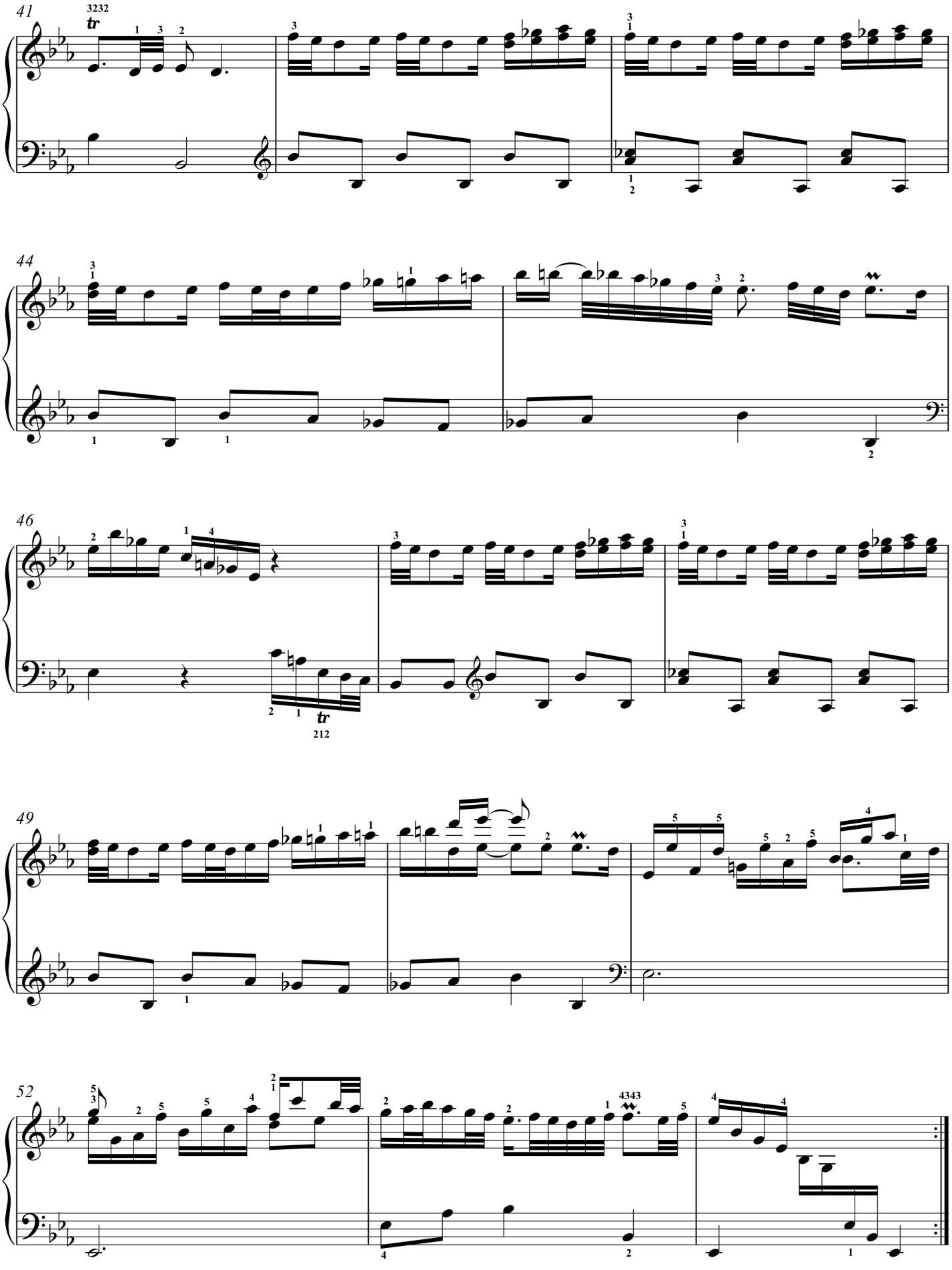
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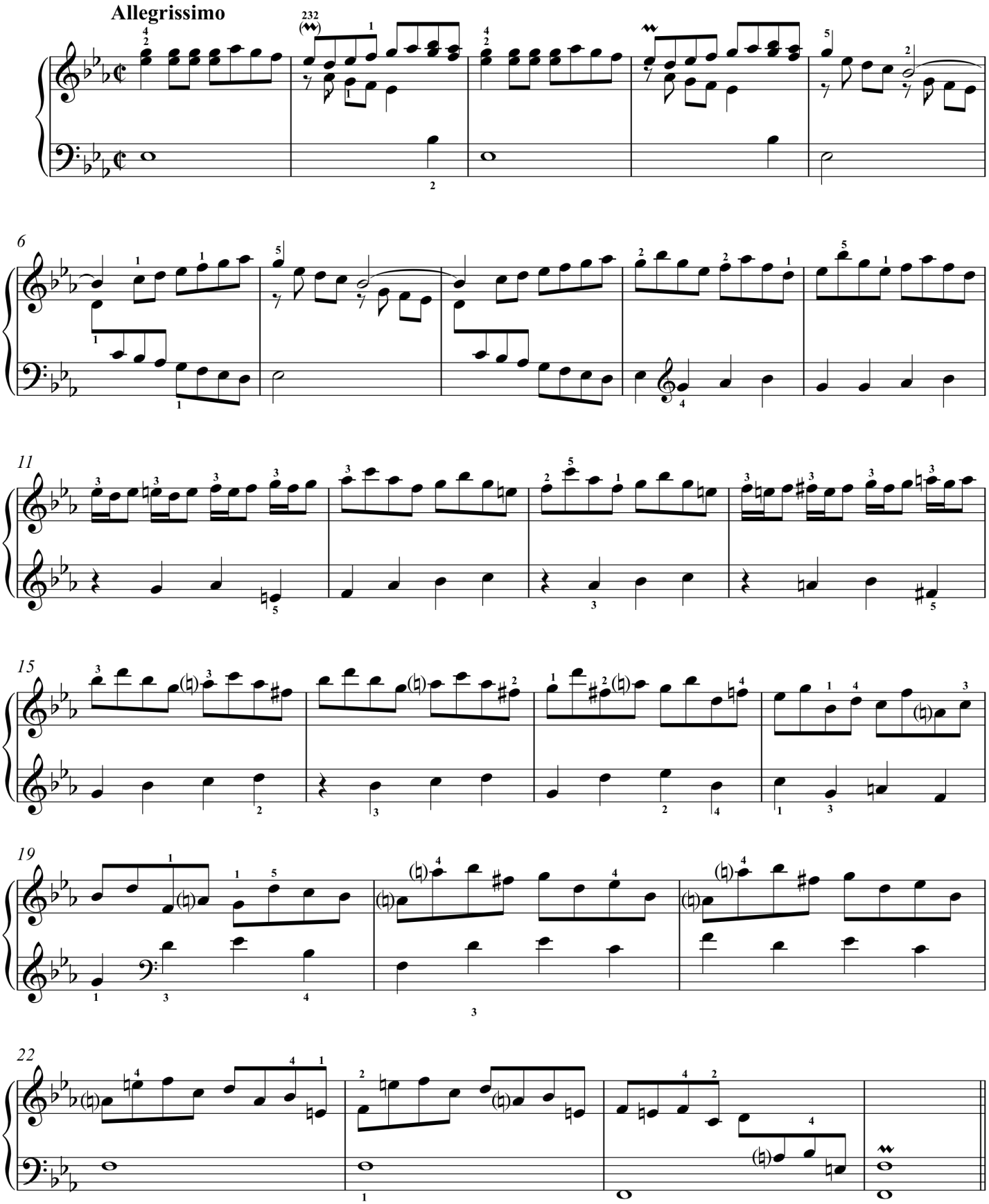
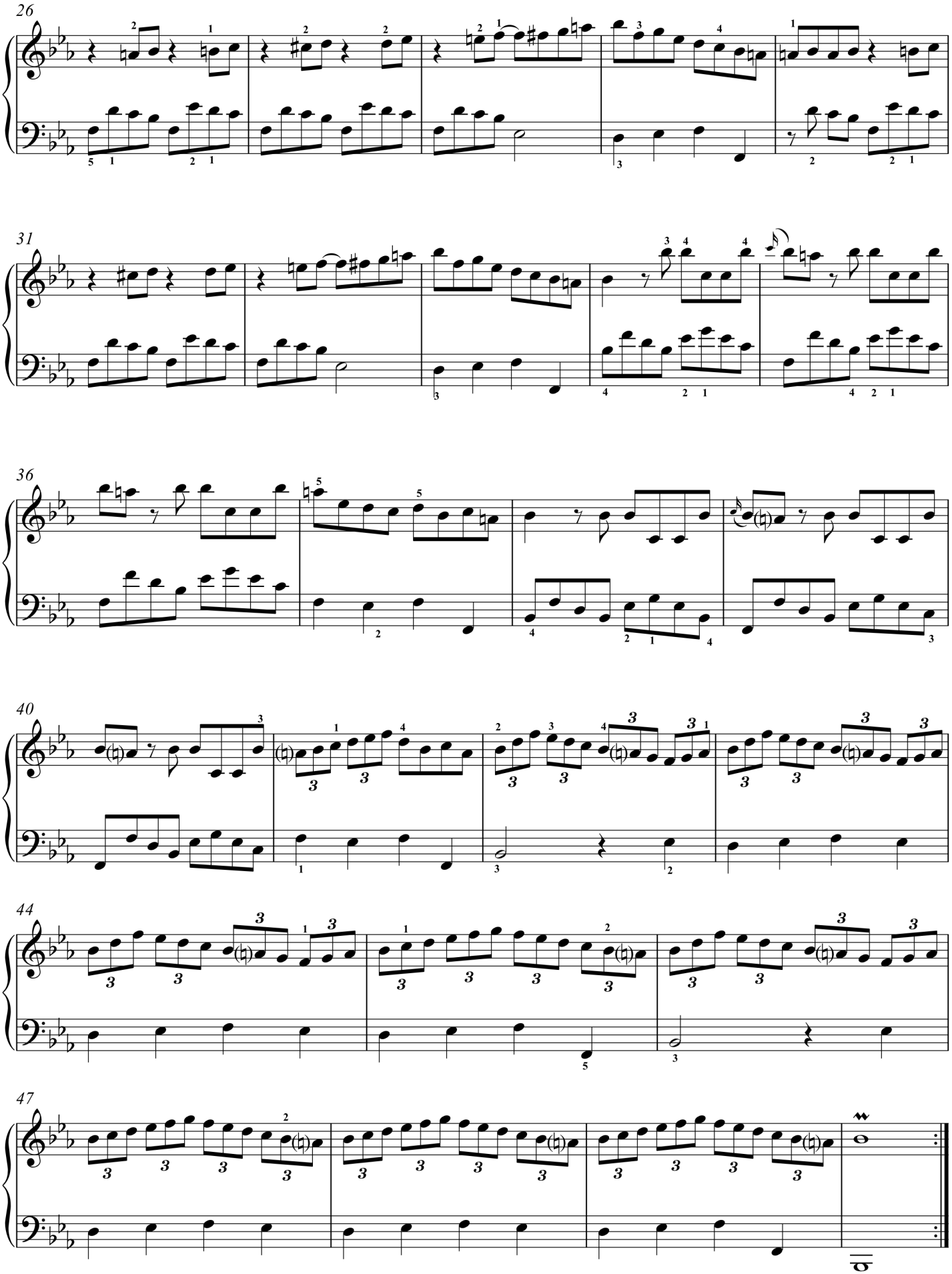
Sonata XXXIIIa

(K.475)

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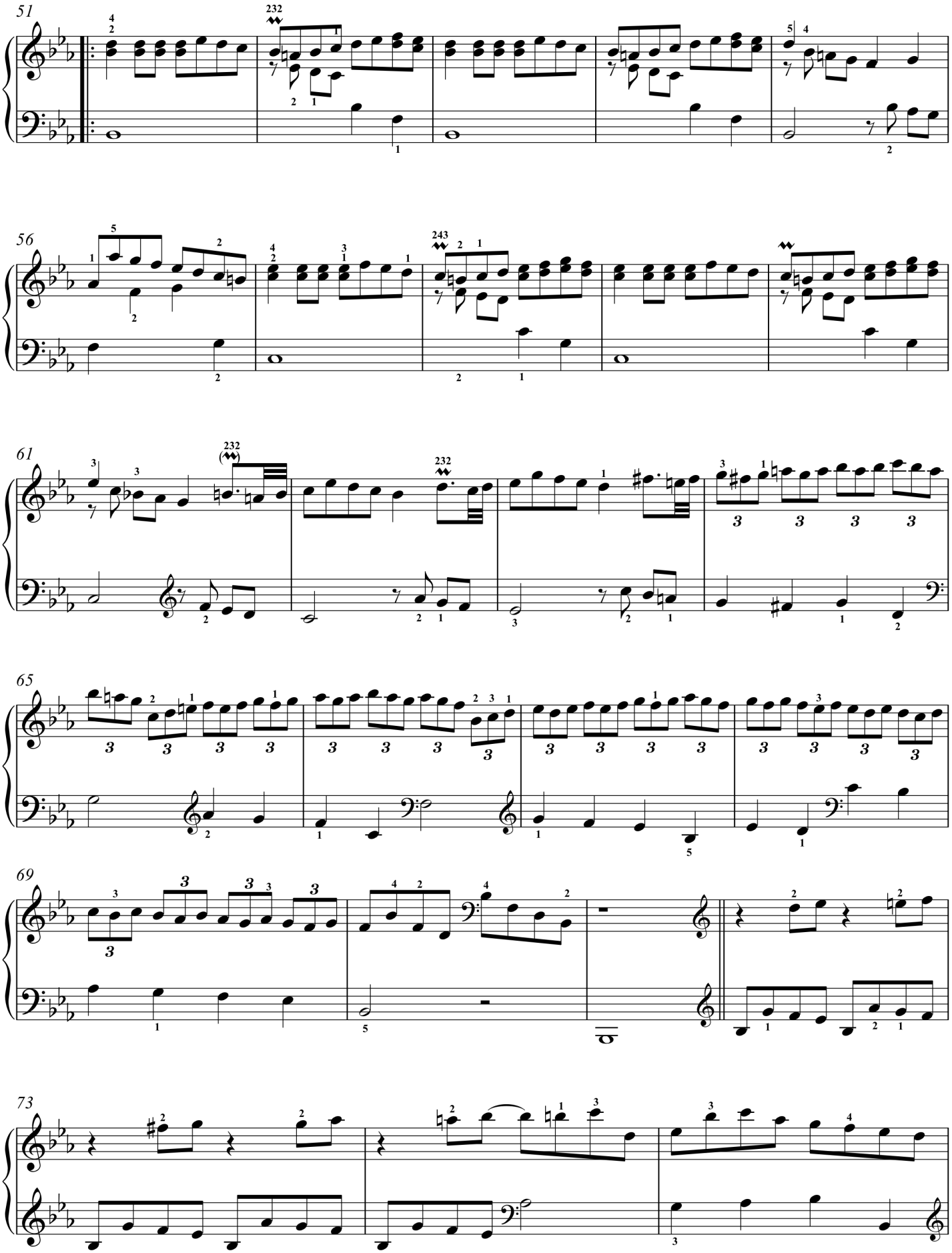
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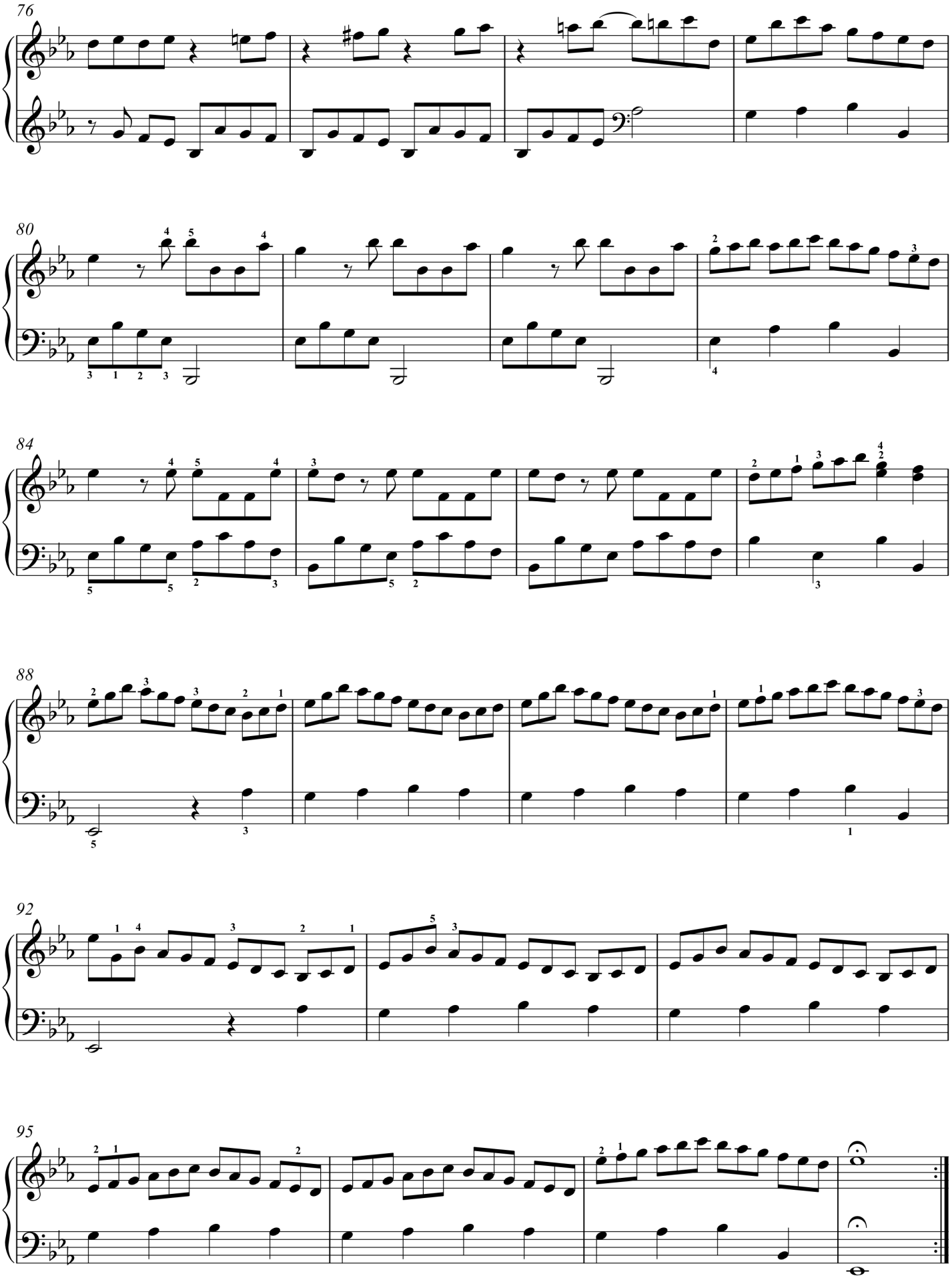
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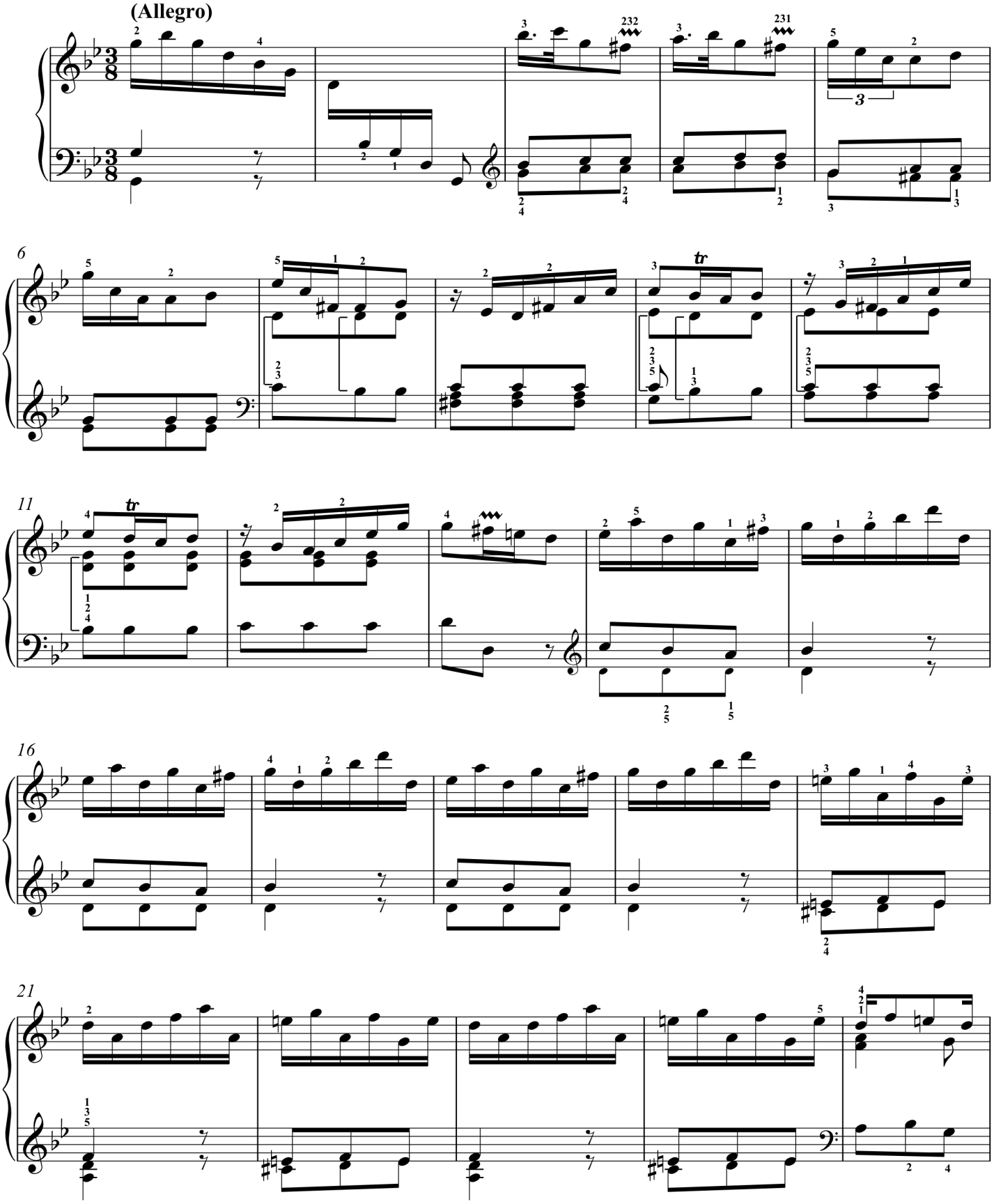
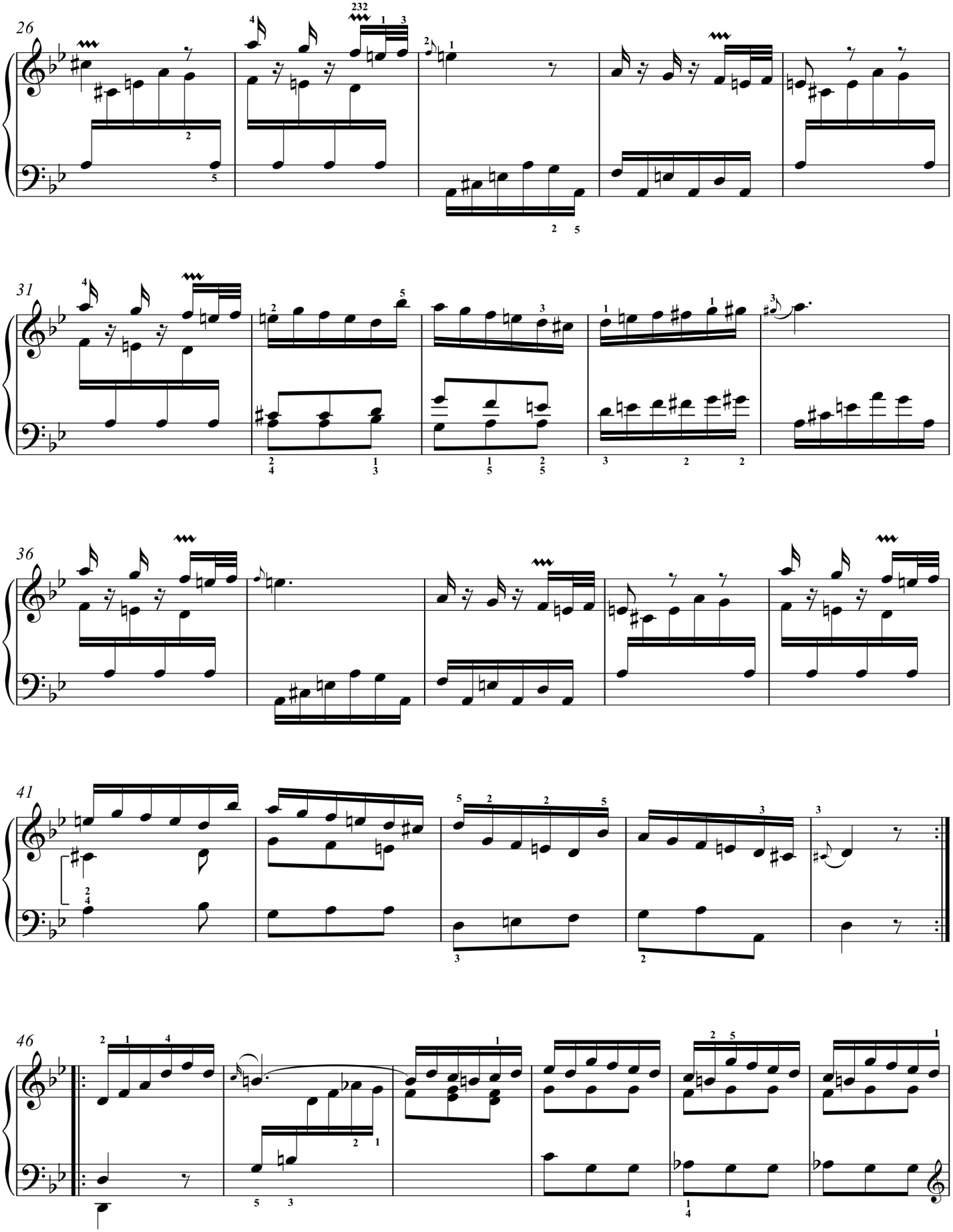
92
95

Sonata XXXIV

(K. 179)

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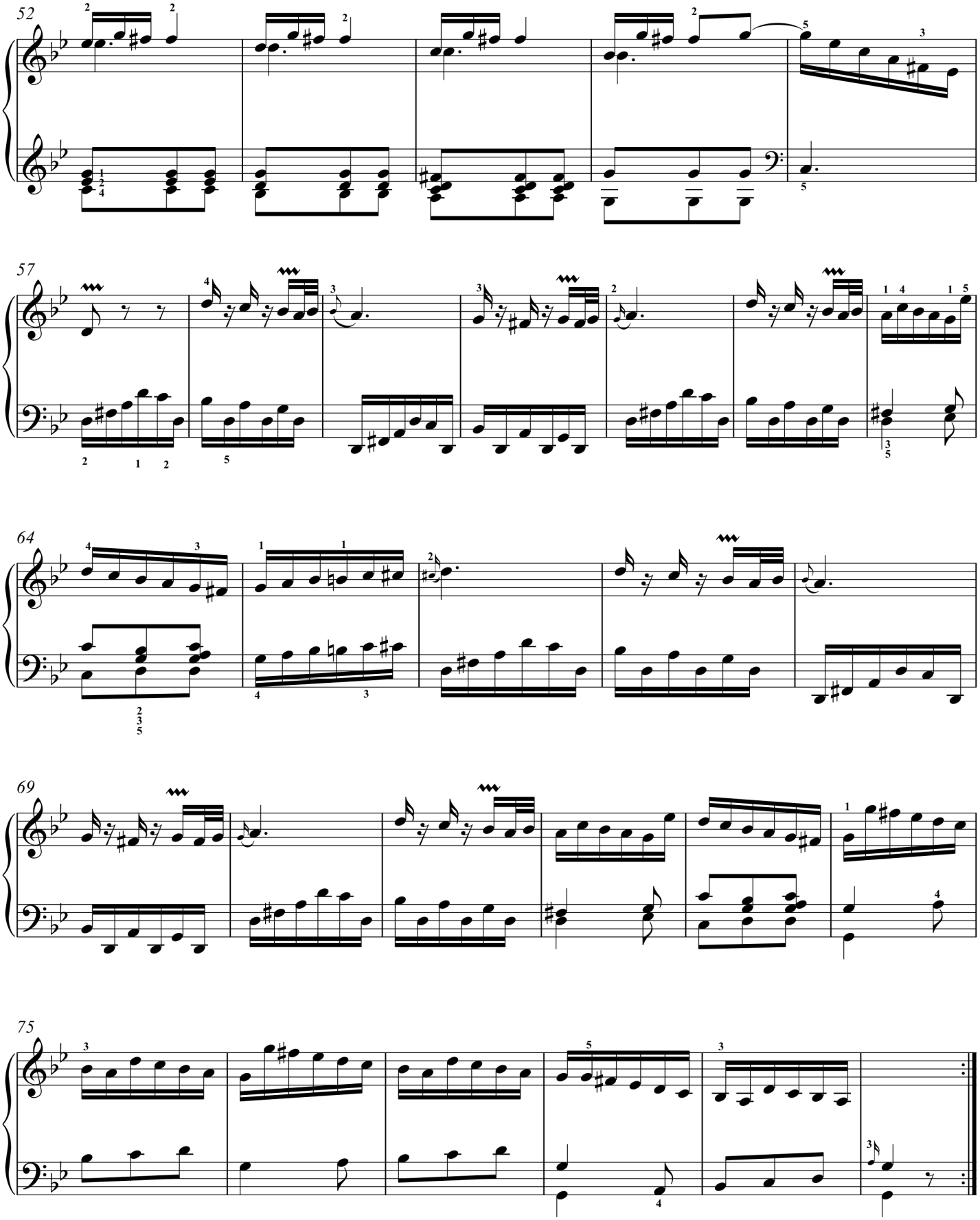
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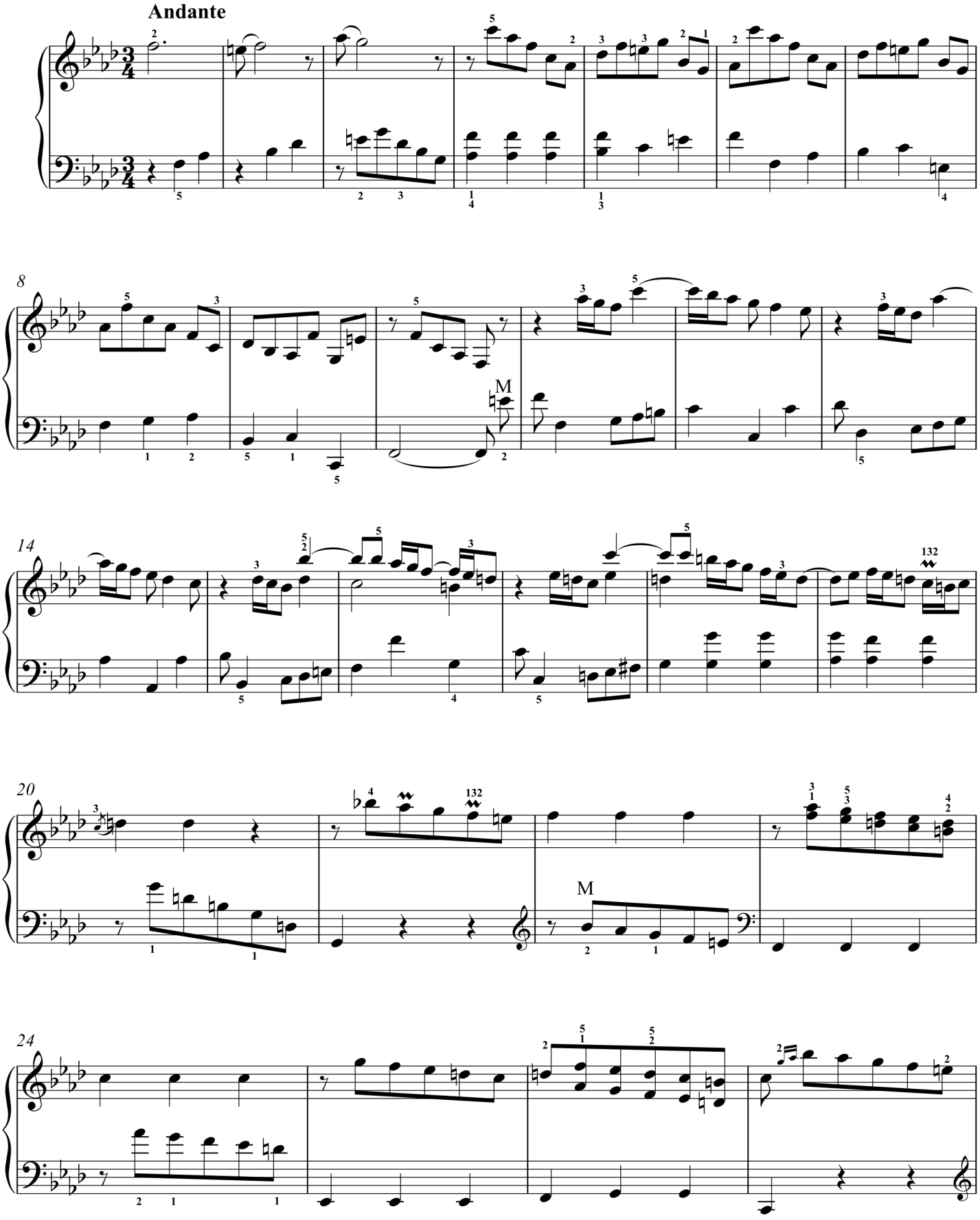
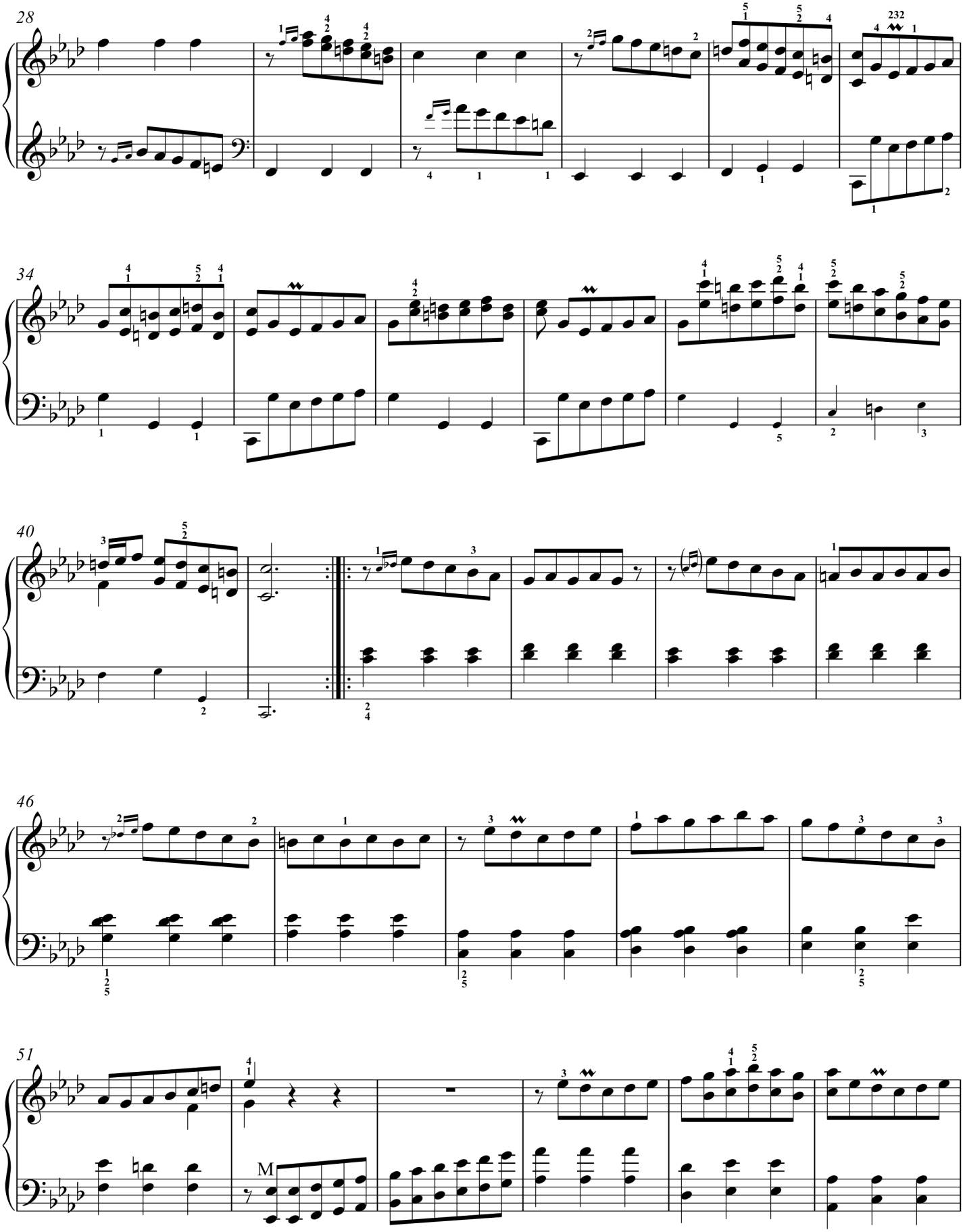
Sonata XXXV

(K.462)

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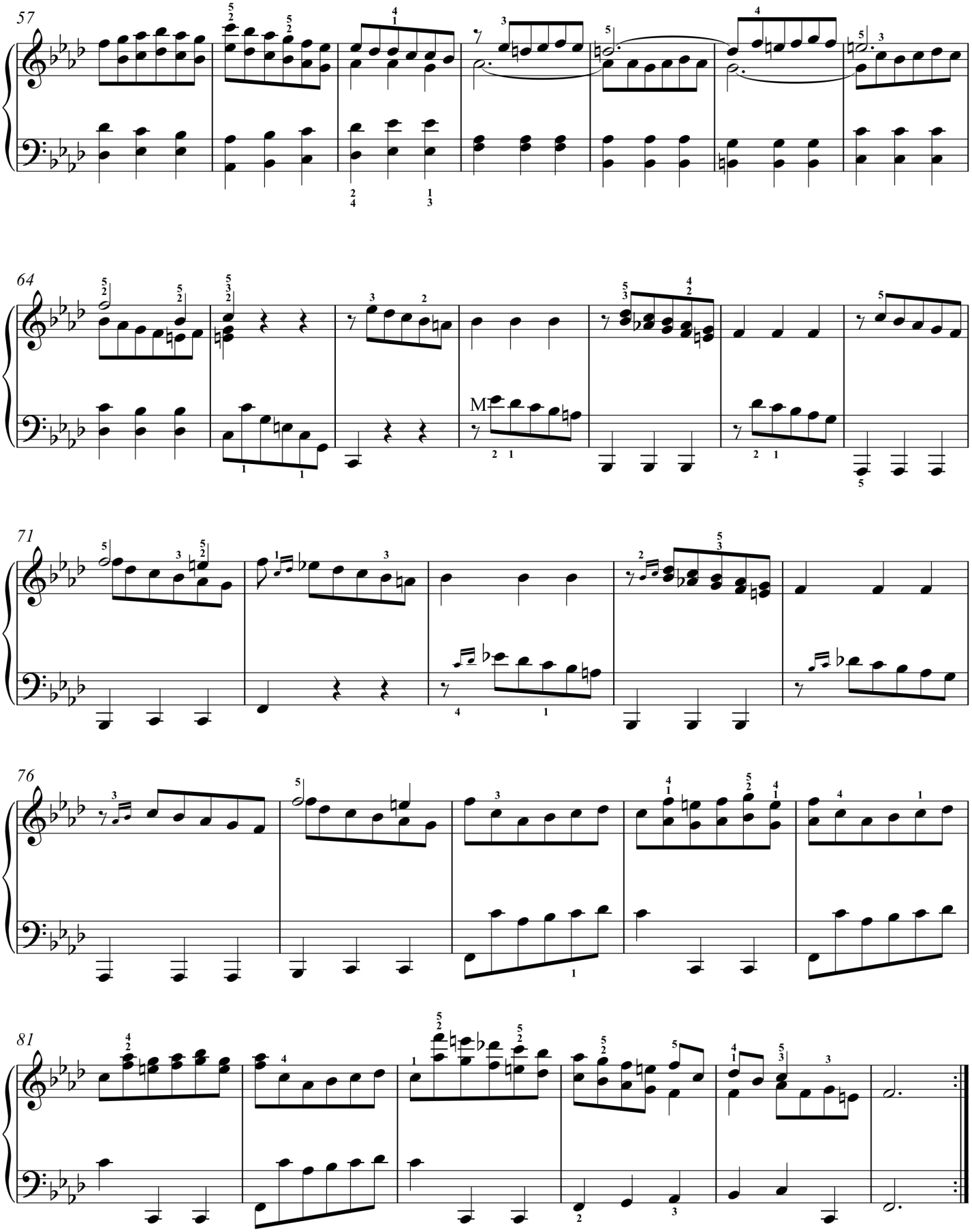
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76
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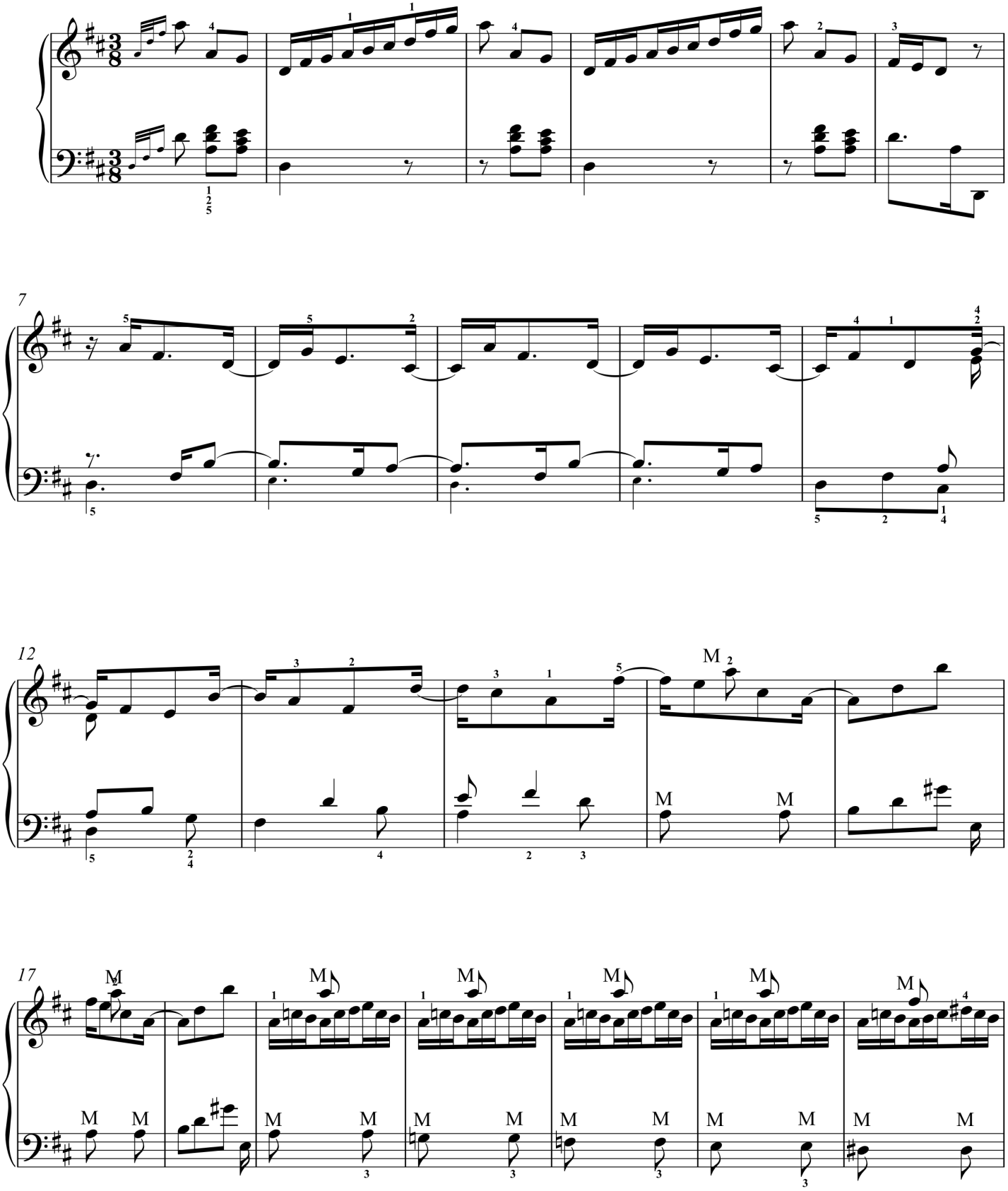
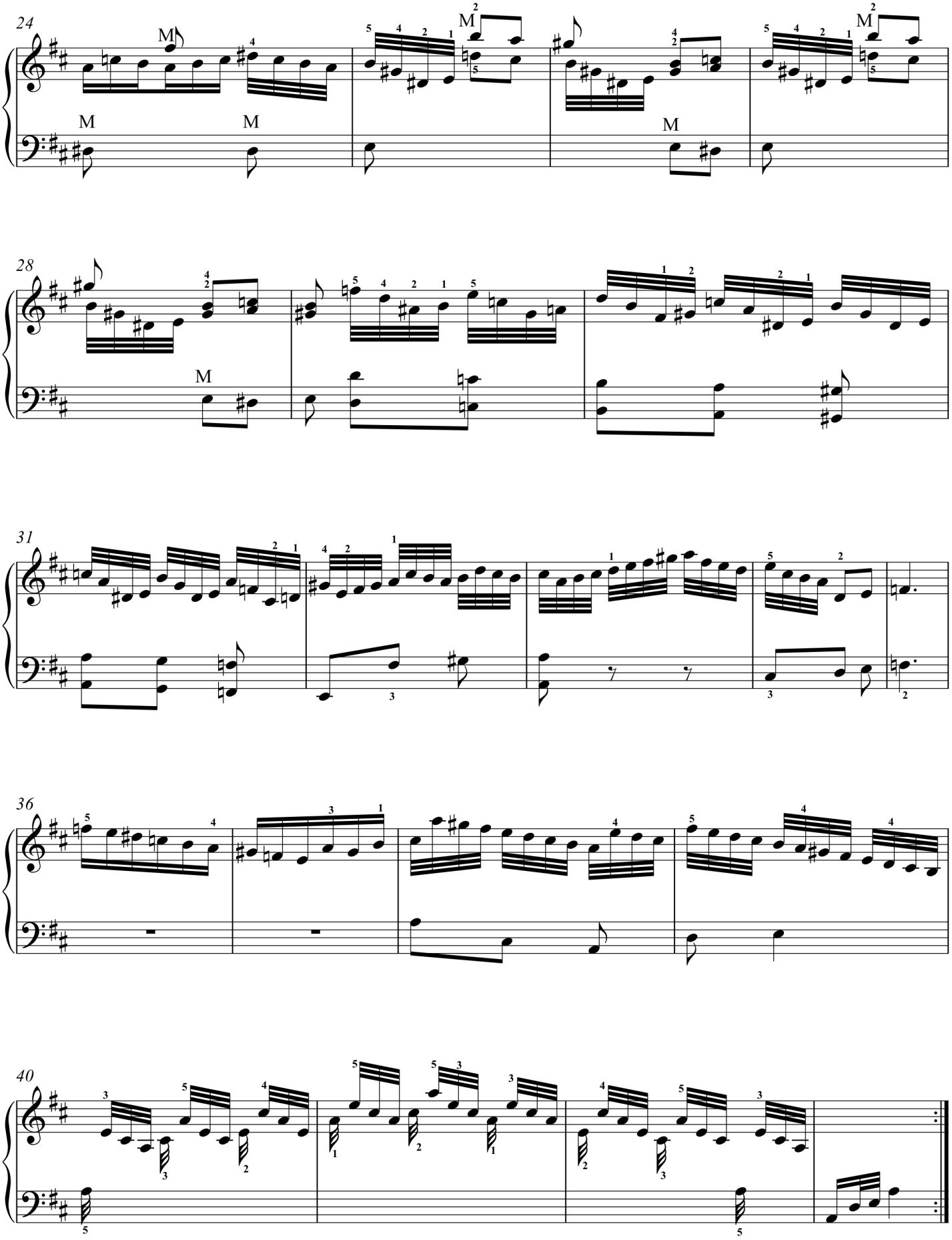
Sonata XXXVI

(K.145)

All.º non Presto

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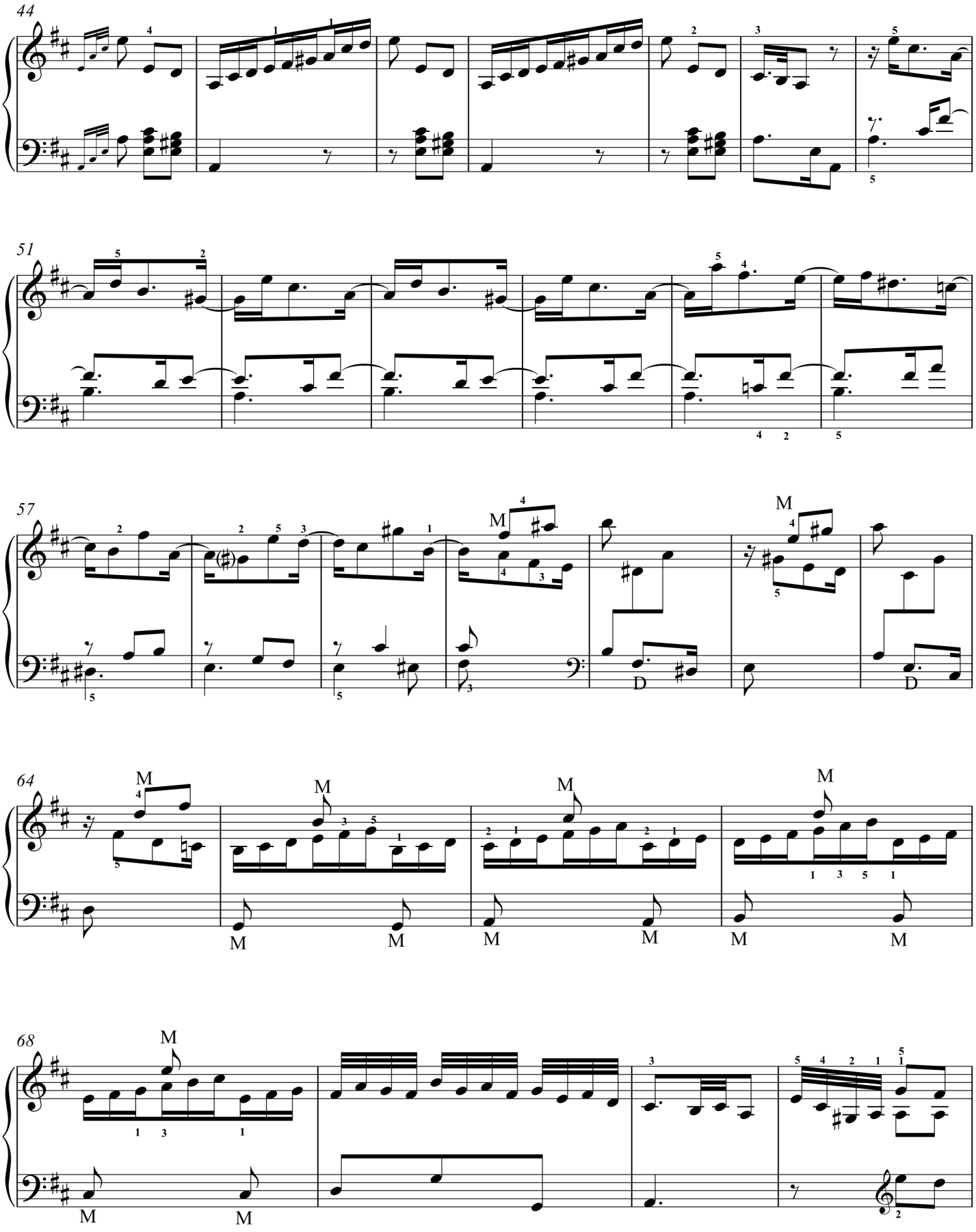
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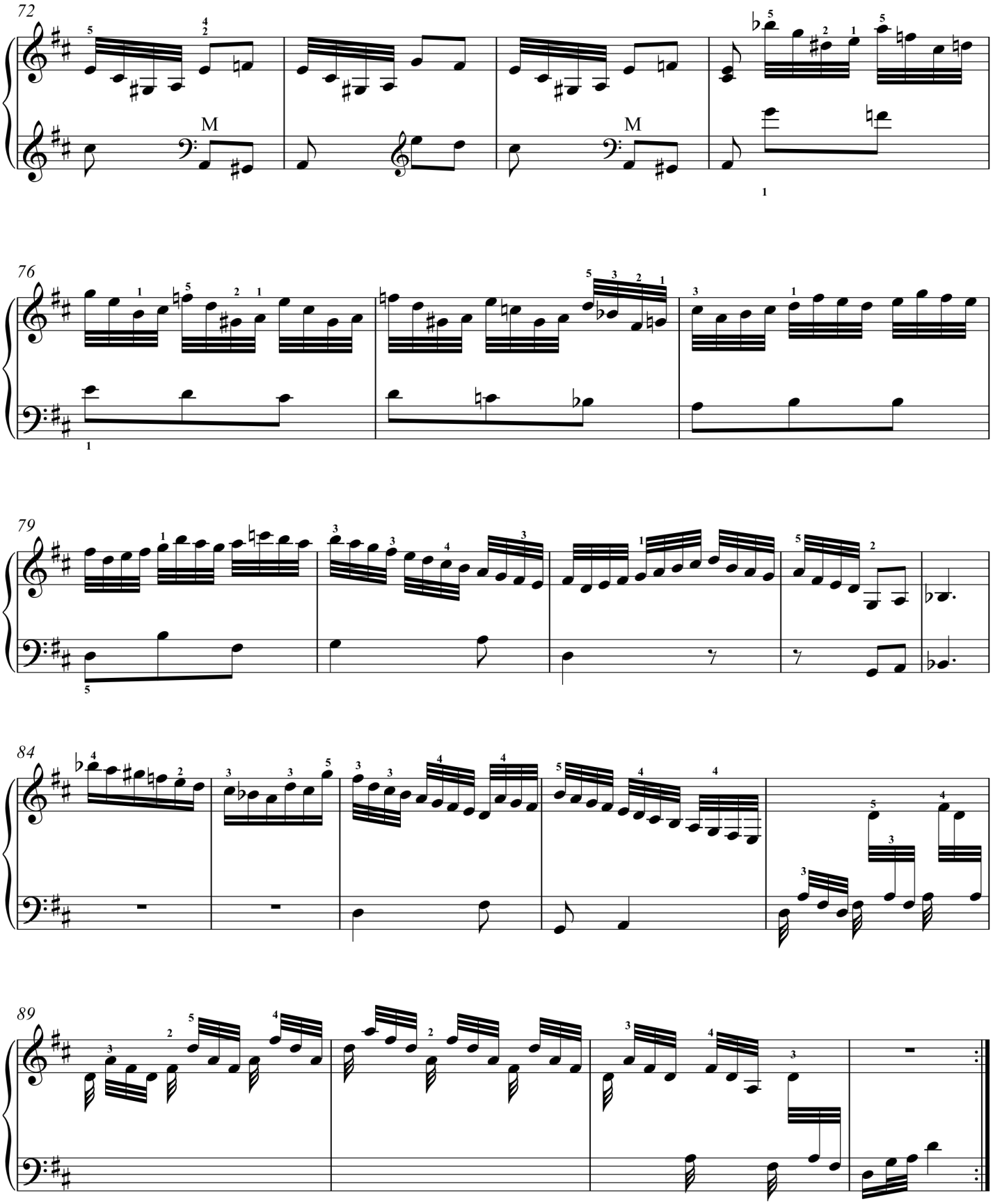
72
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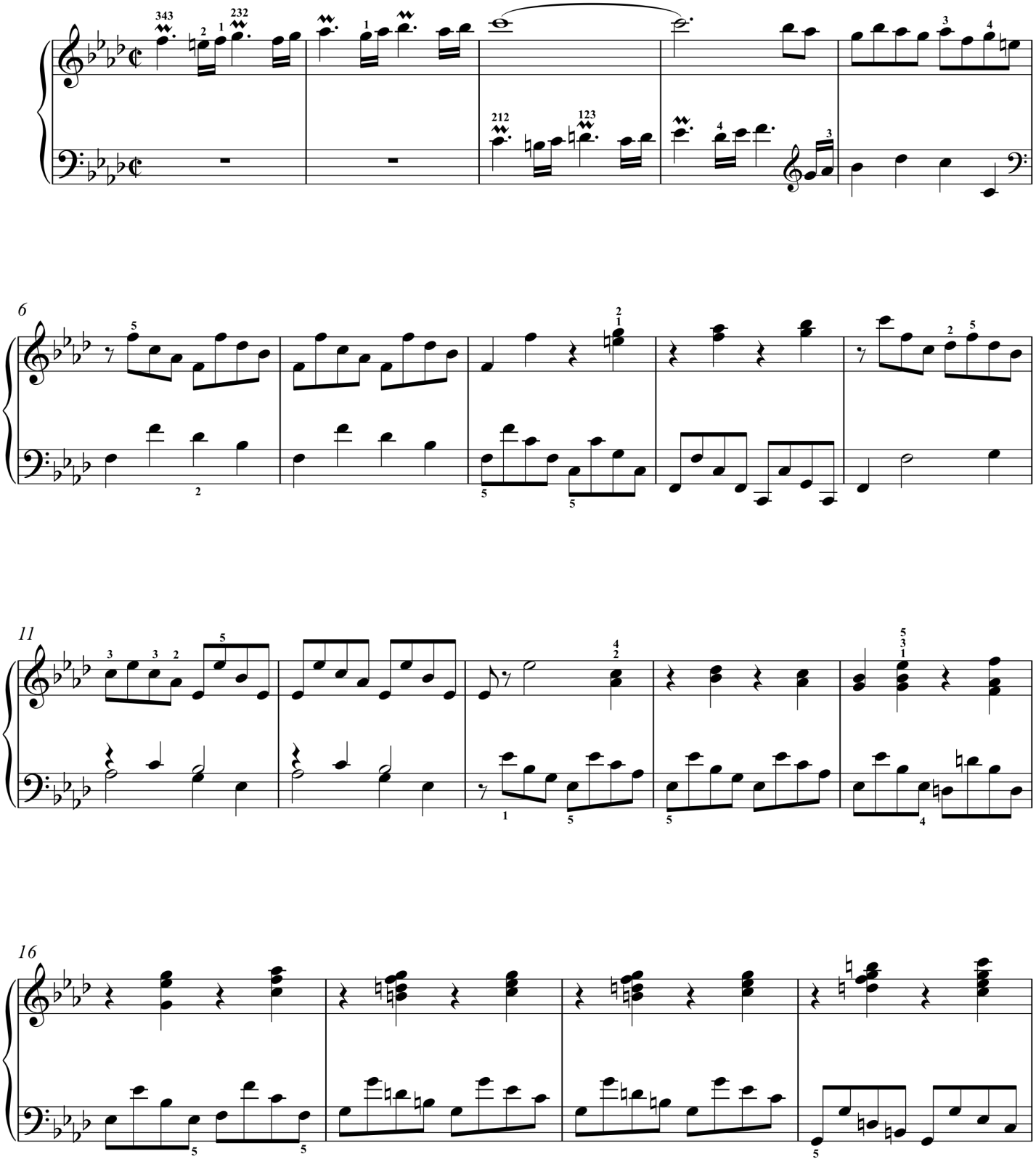
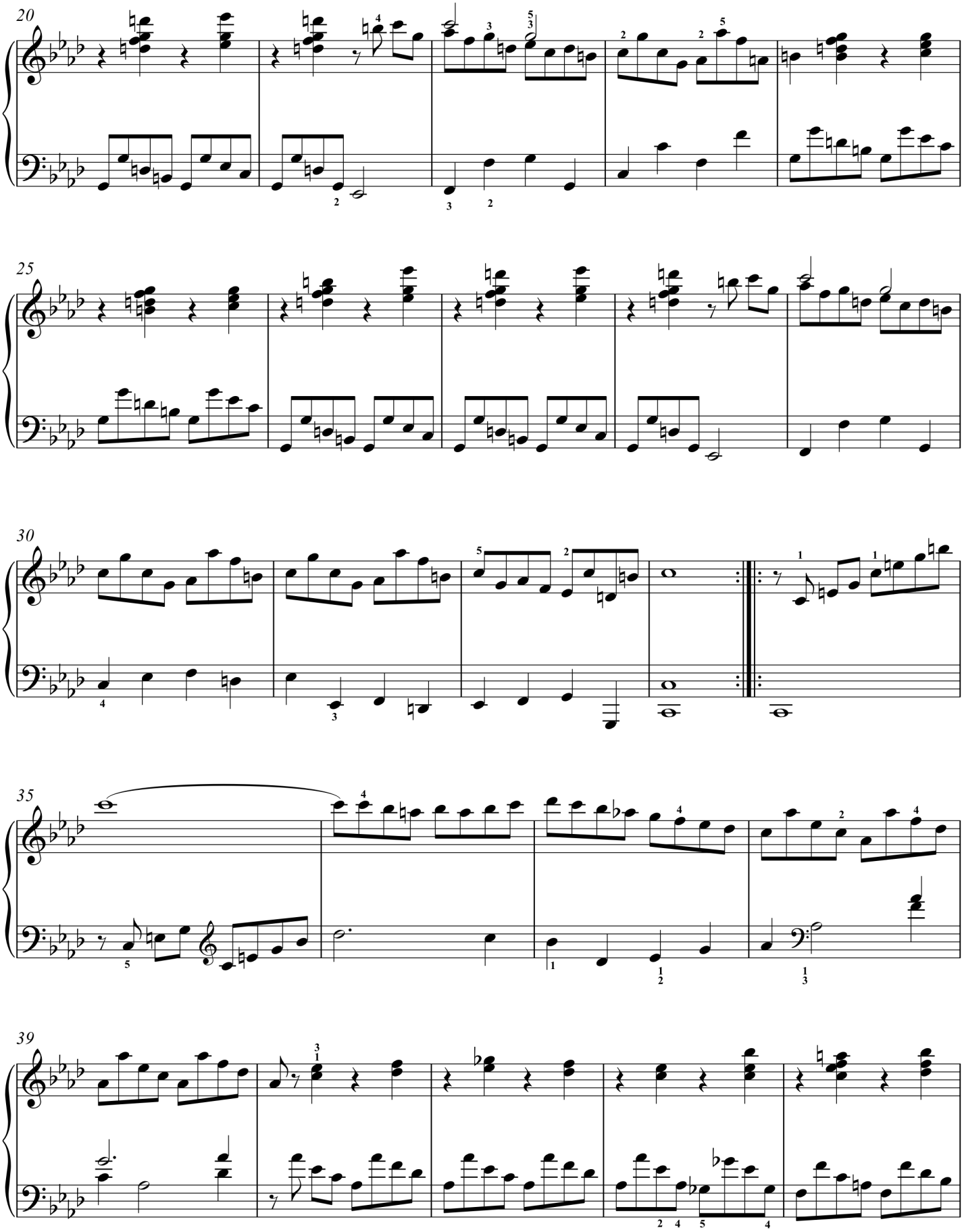
Sonata XXXVII

(K.463)

Molto Allegro

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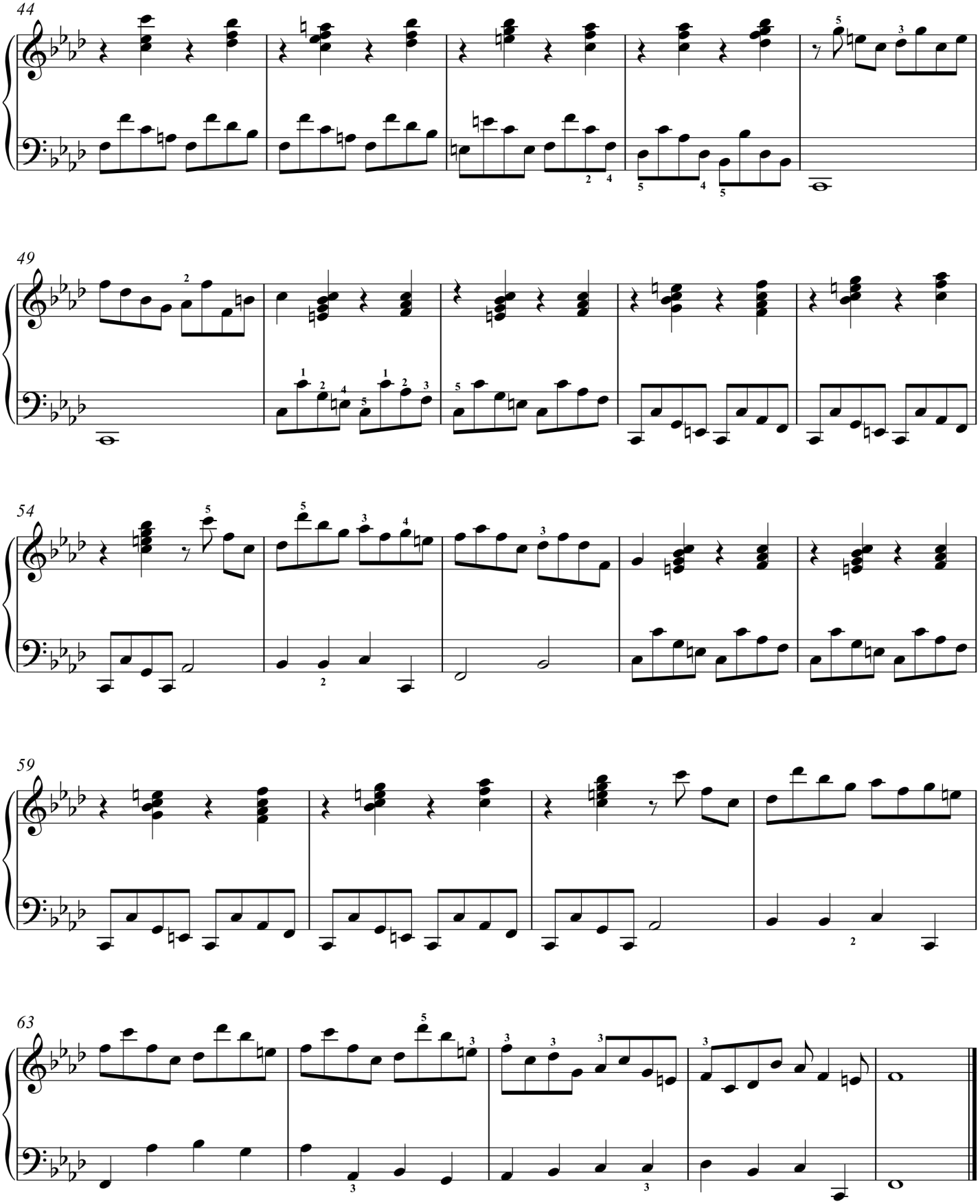
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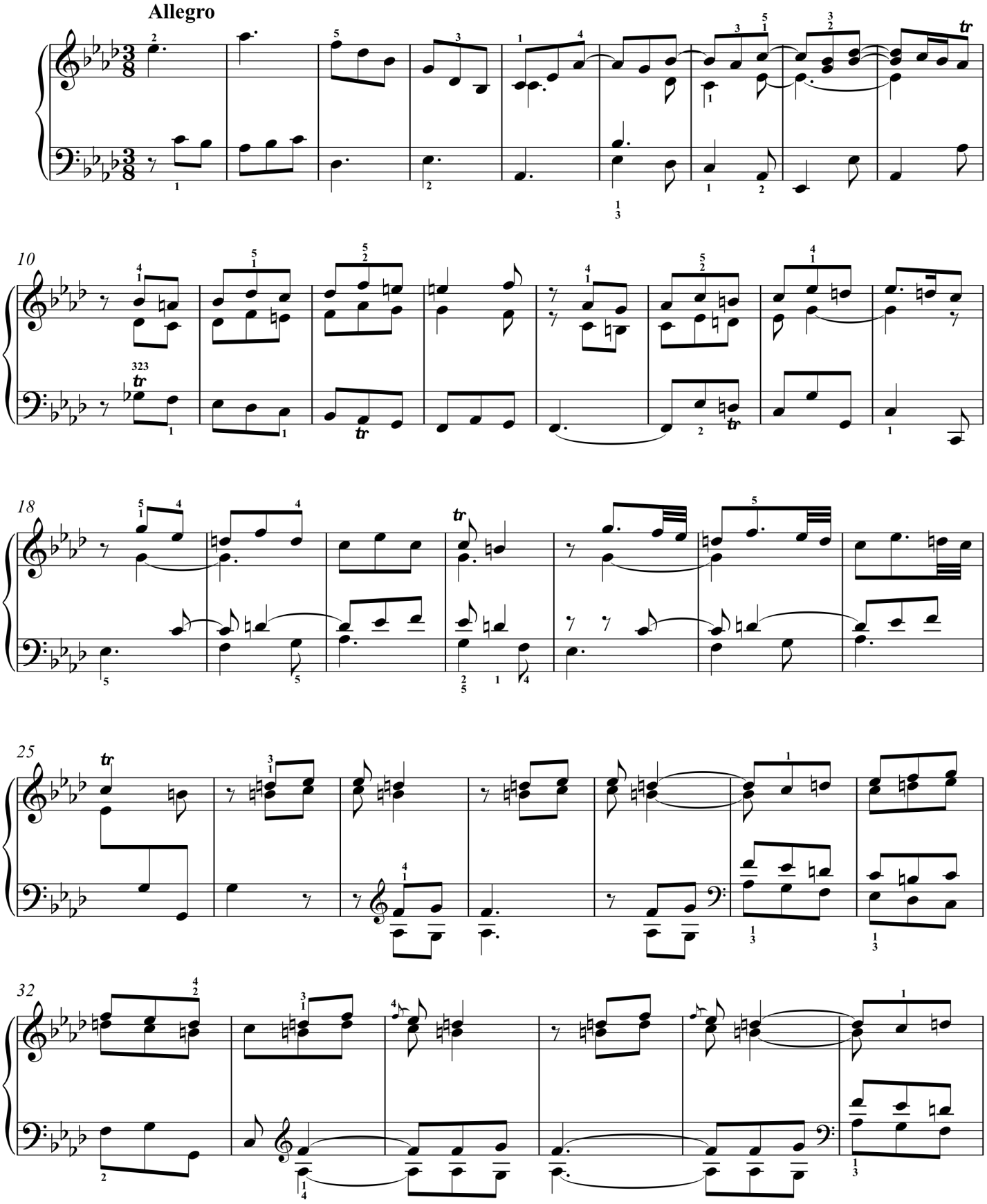
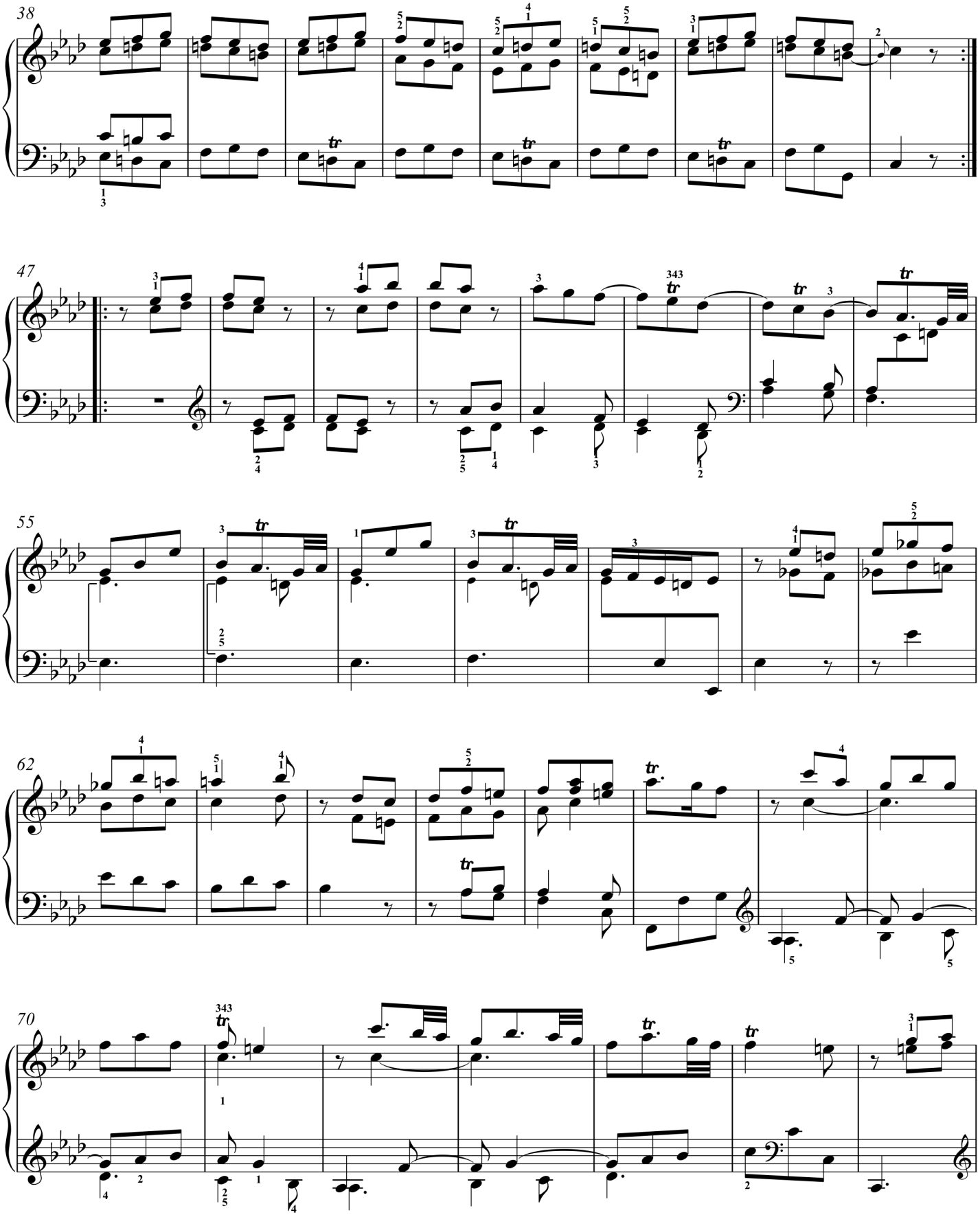
63

Sonata XXXVIII

(K.130)

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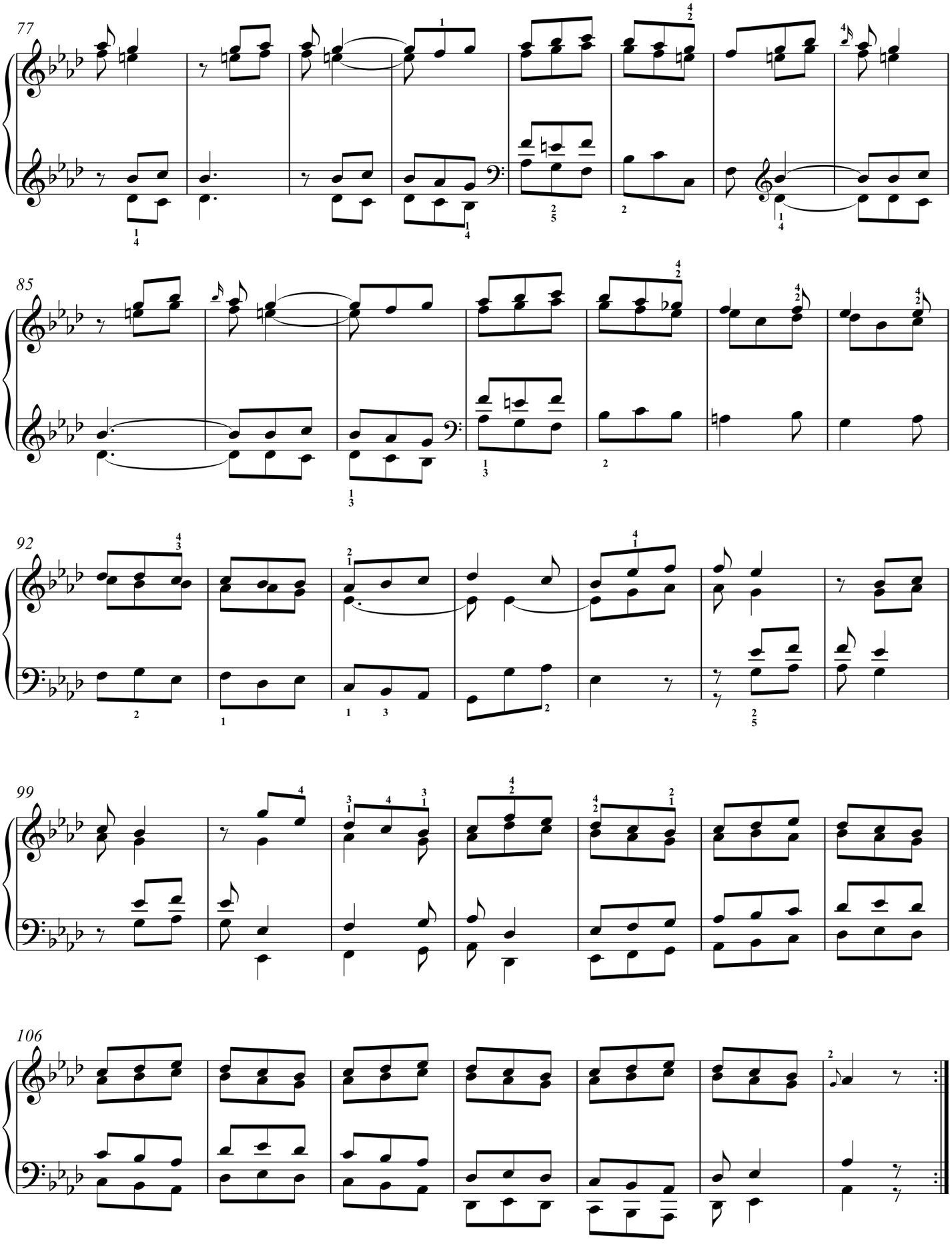
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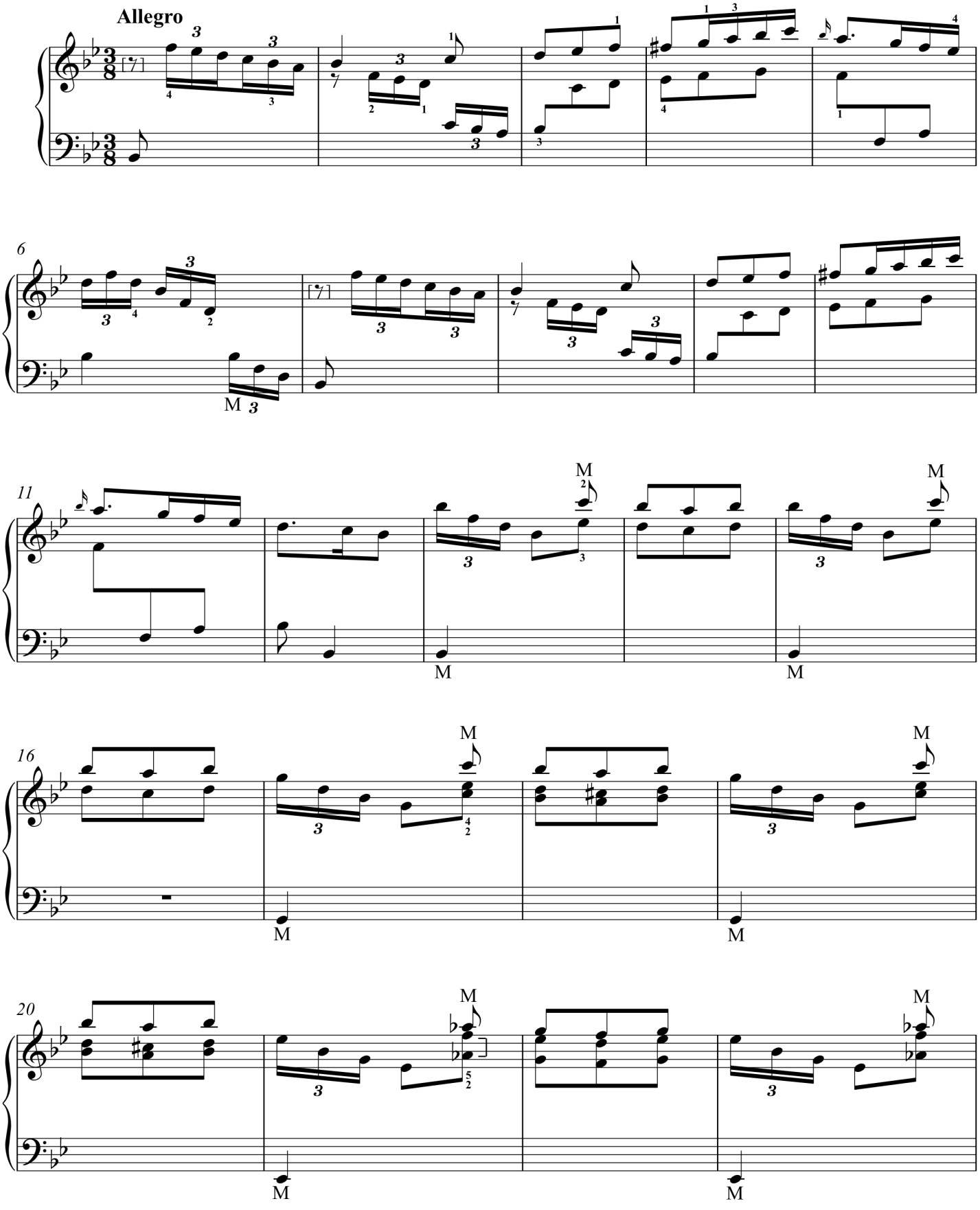
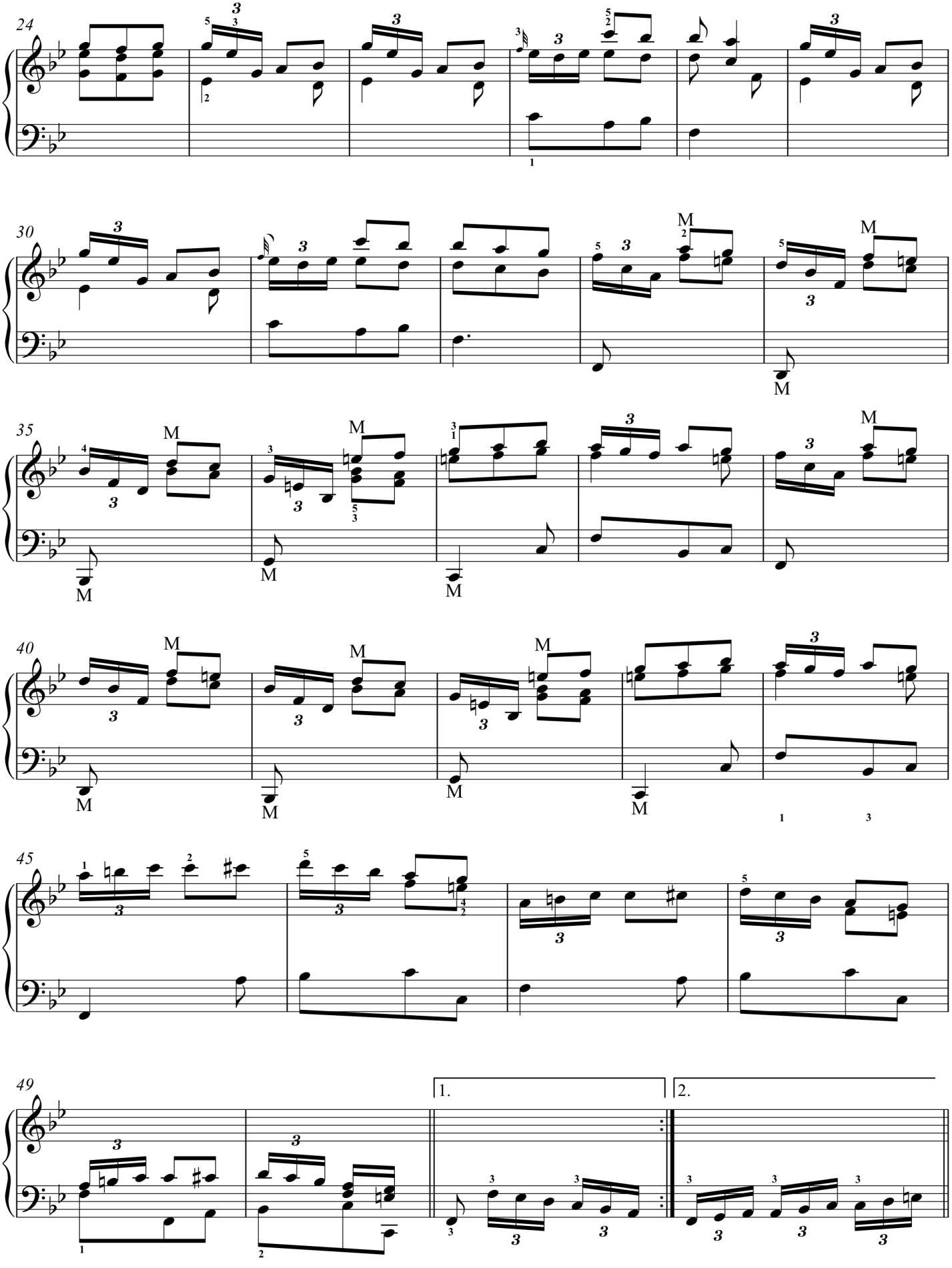
Sonata XXXIX

(K.112)

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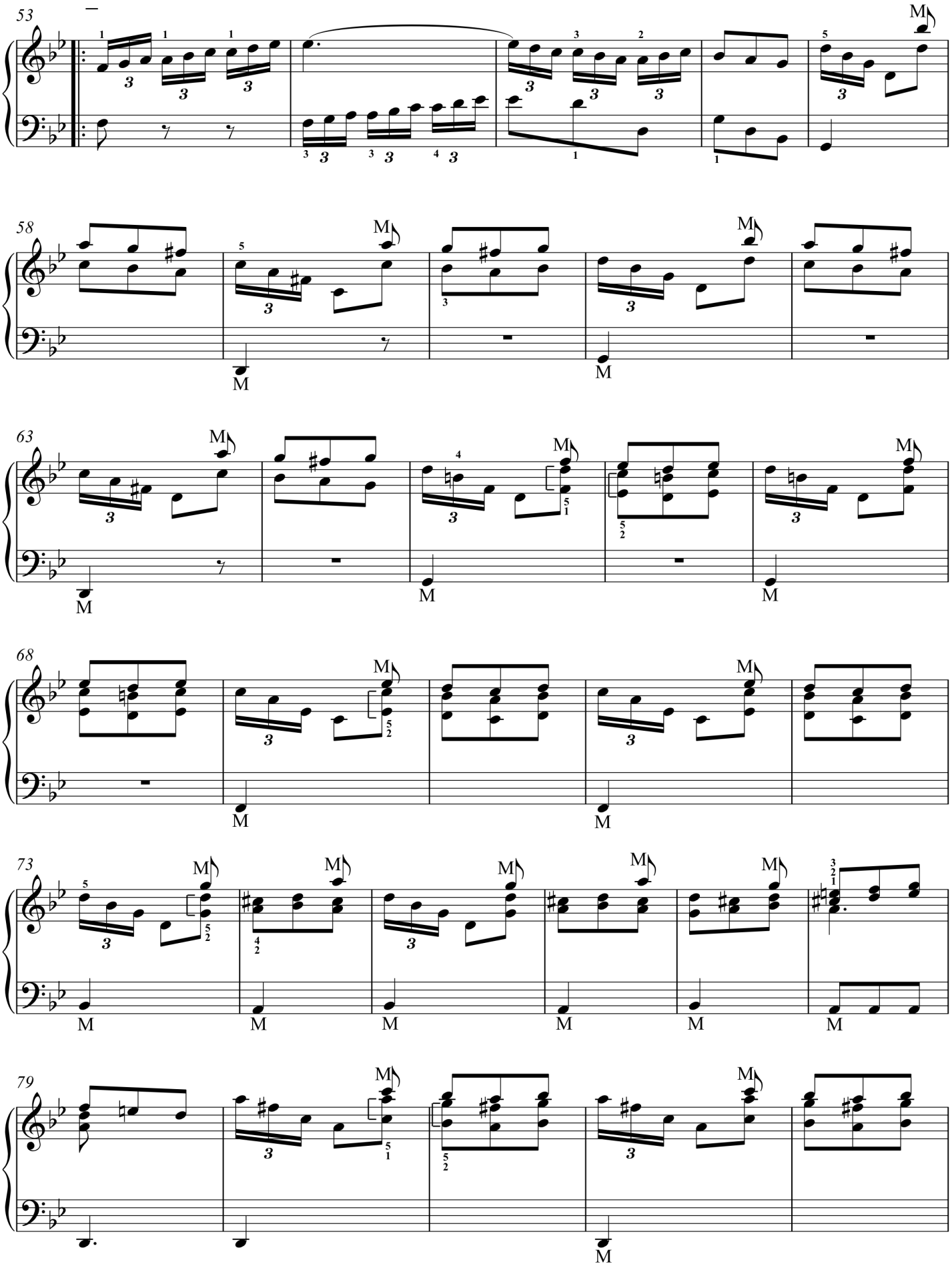
2.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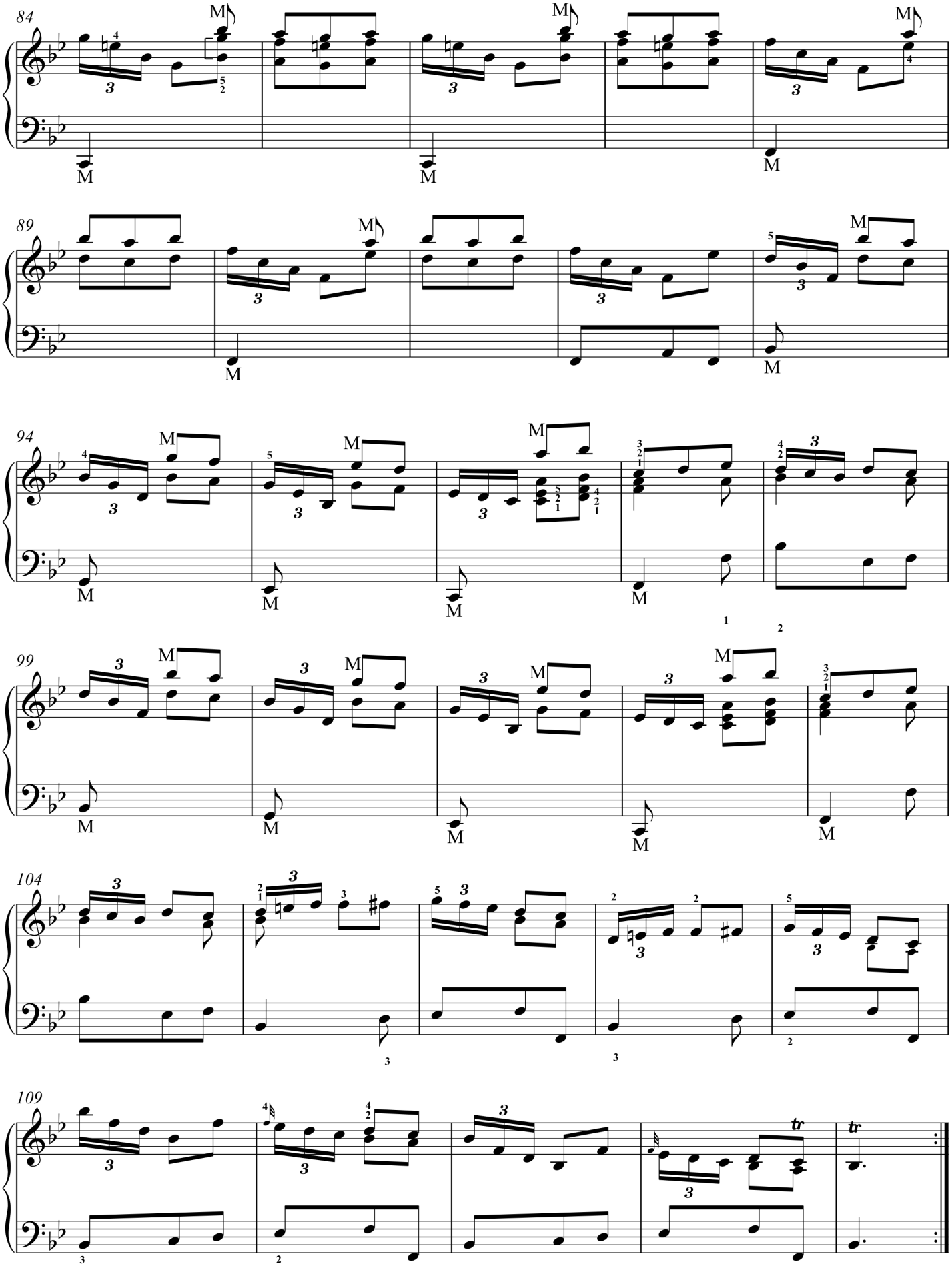
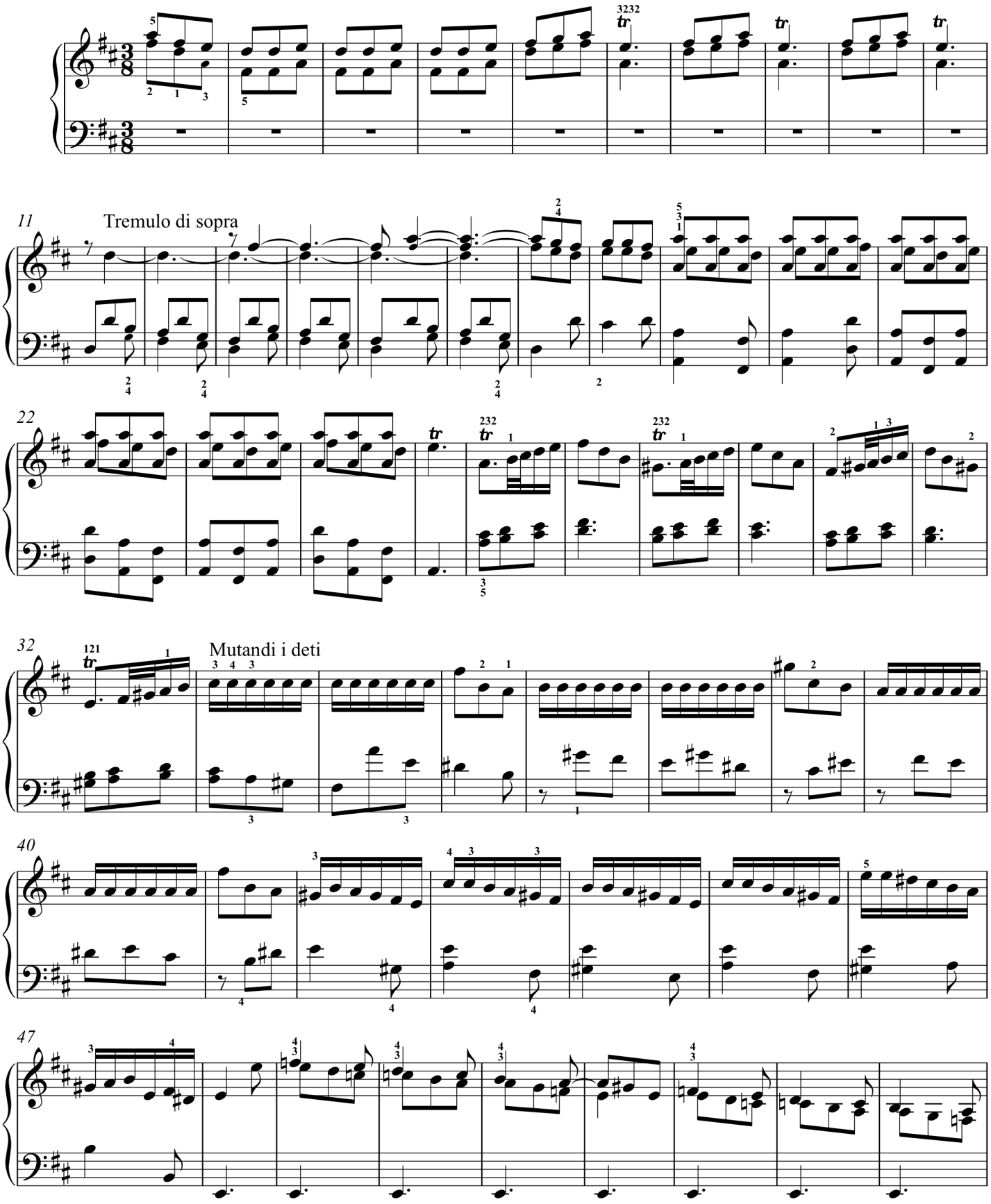
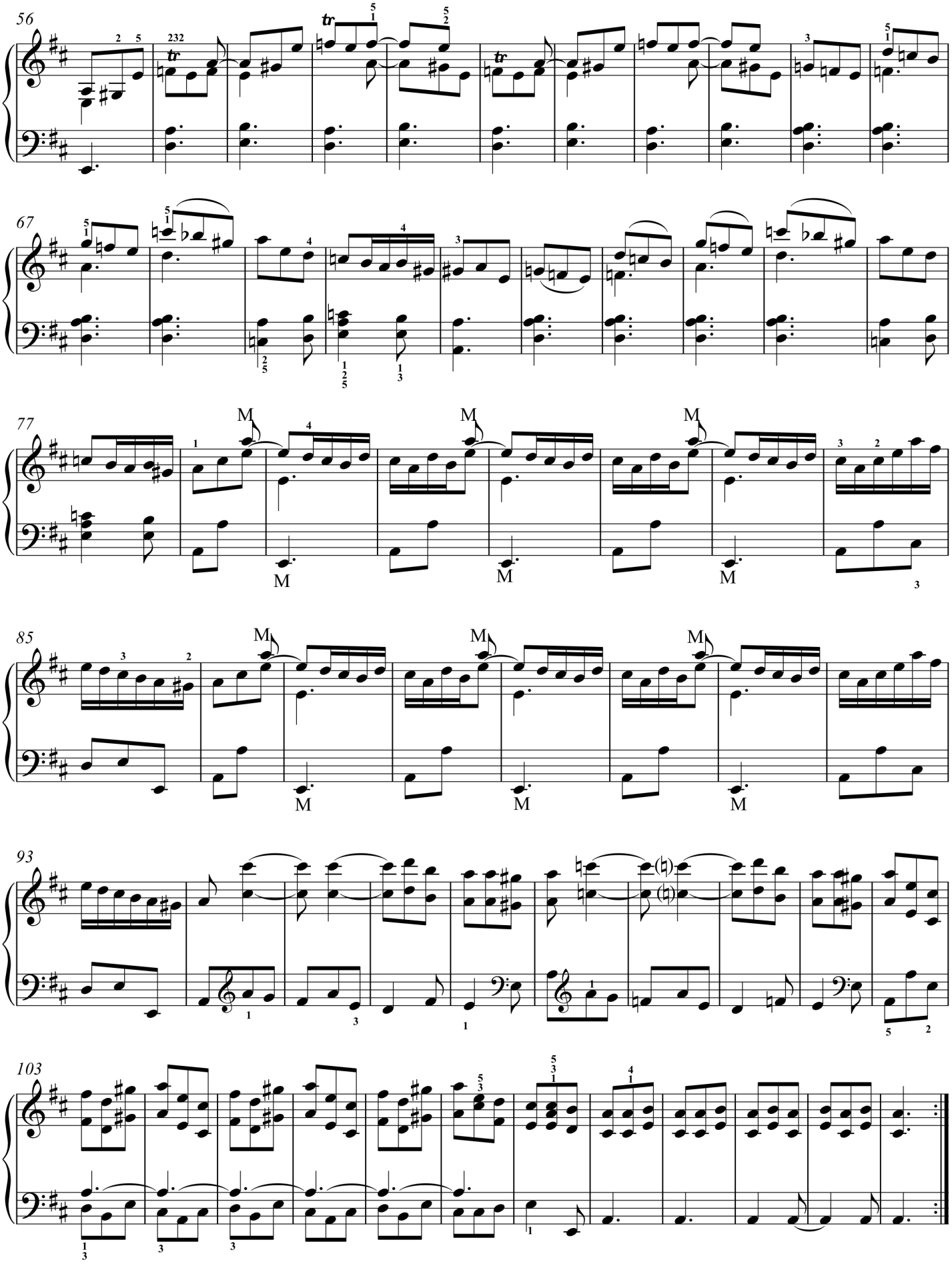

84
89
94
99
104
109
M
tr

Sonata XL

(k.96)

Allegrissimo

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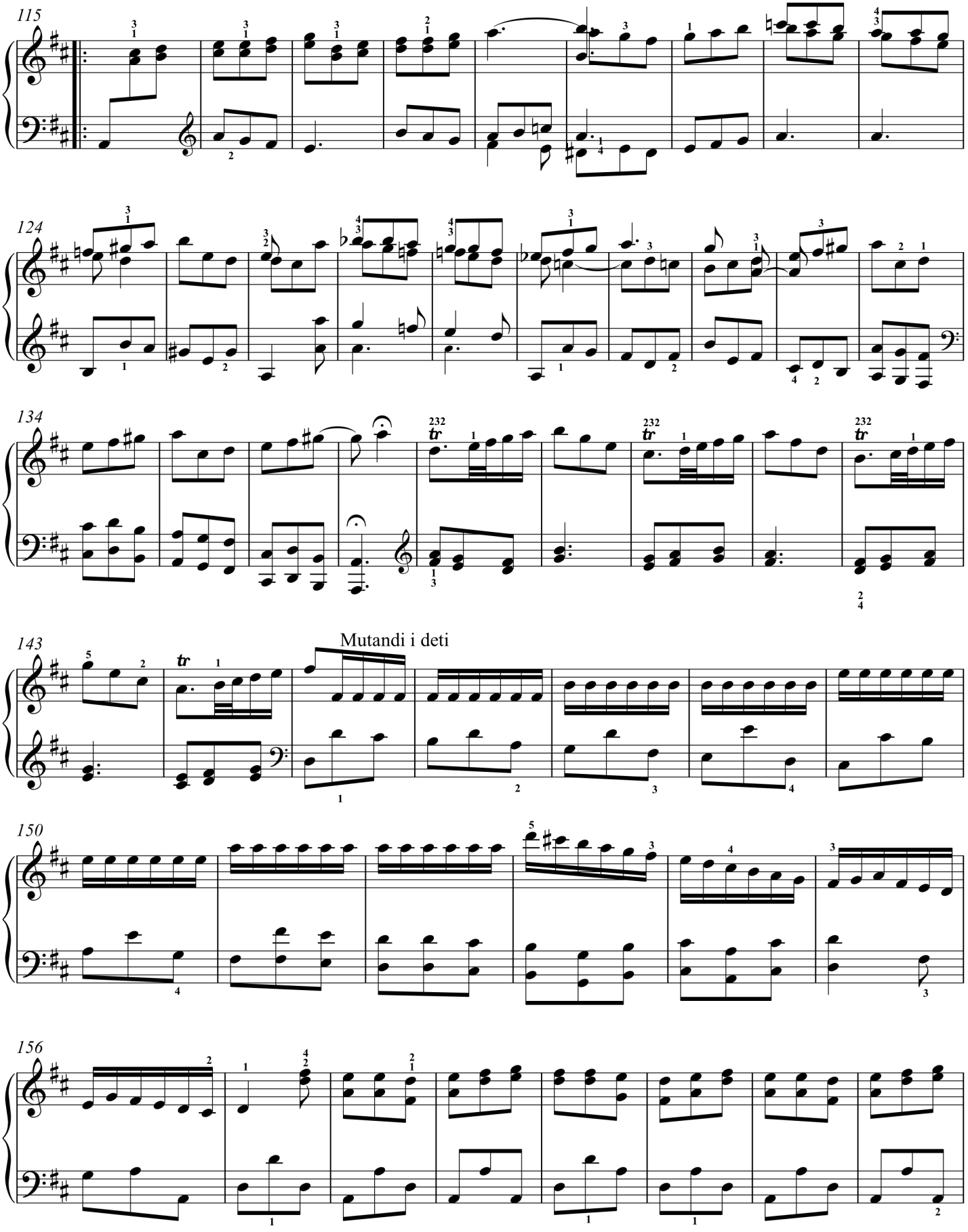
93
103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134
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Mutandi i deti
150
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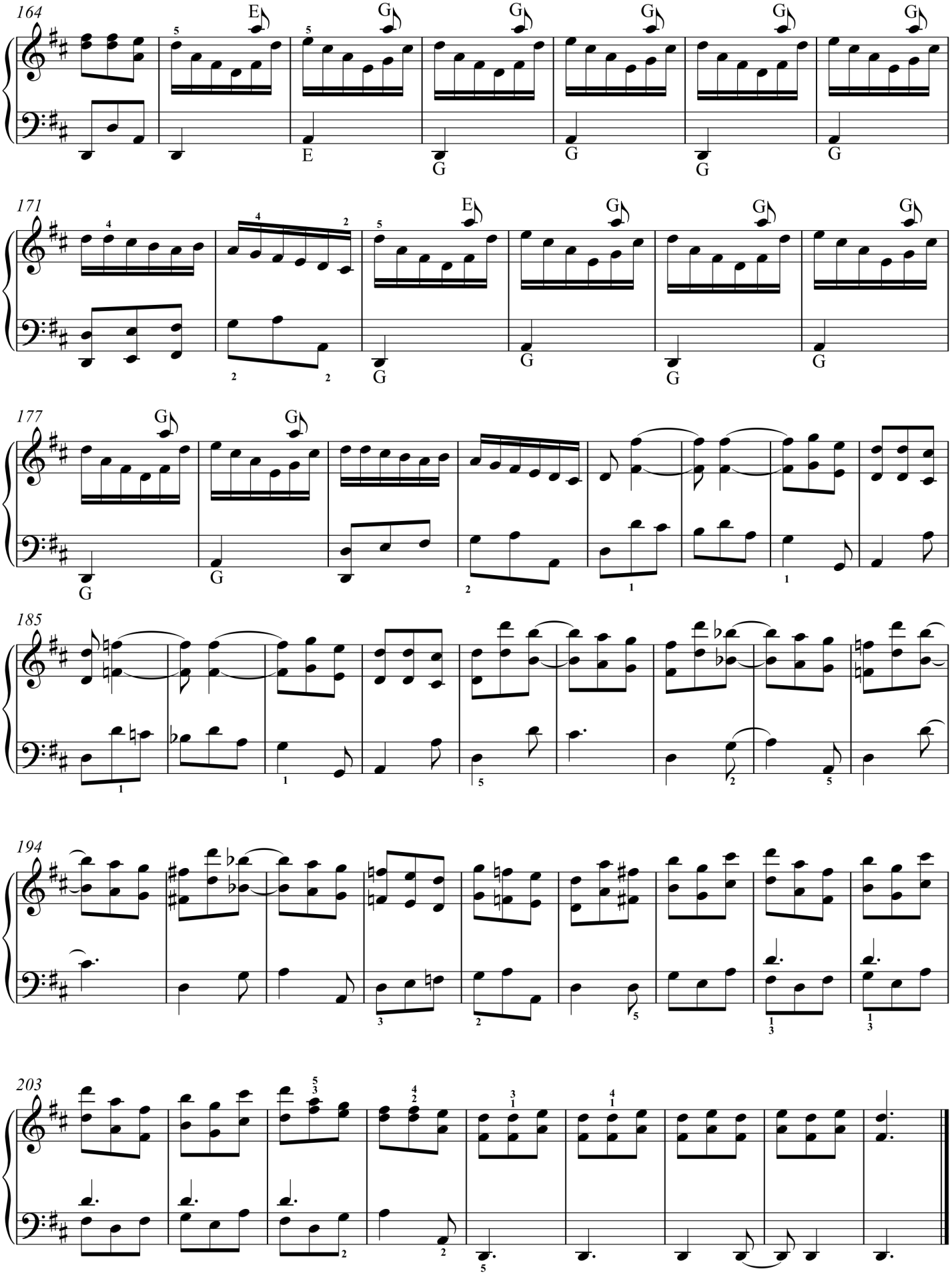
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185
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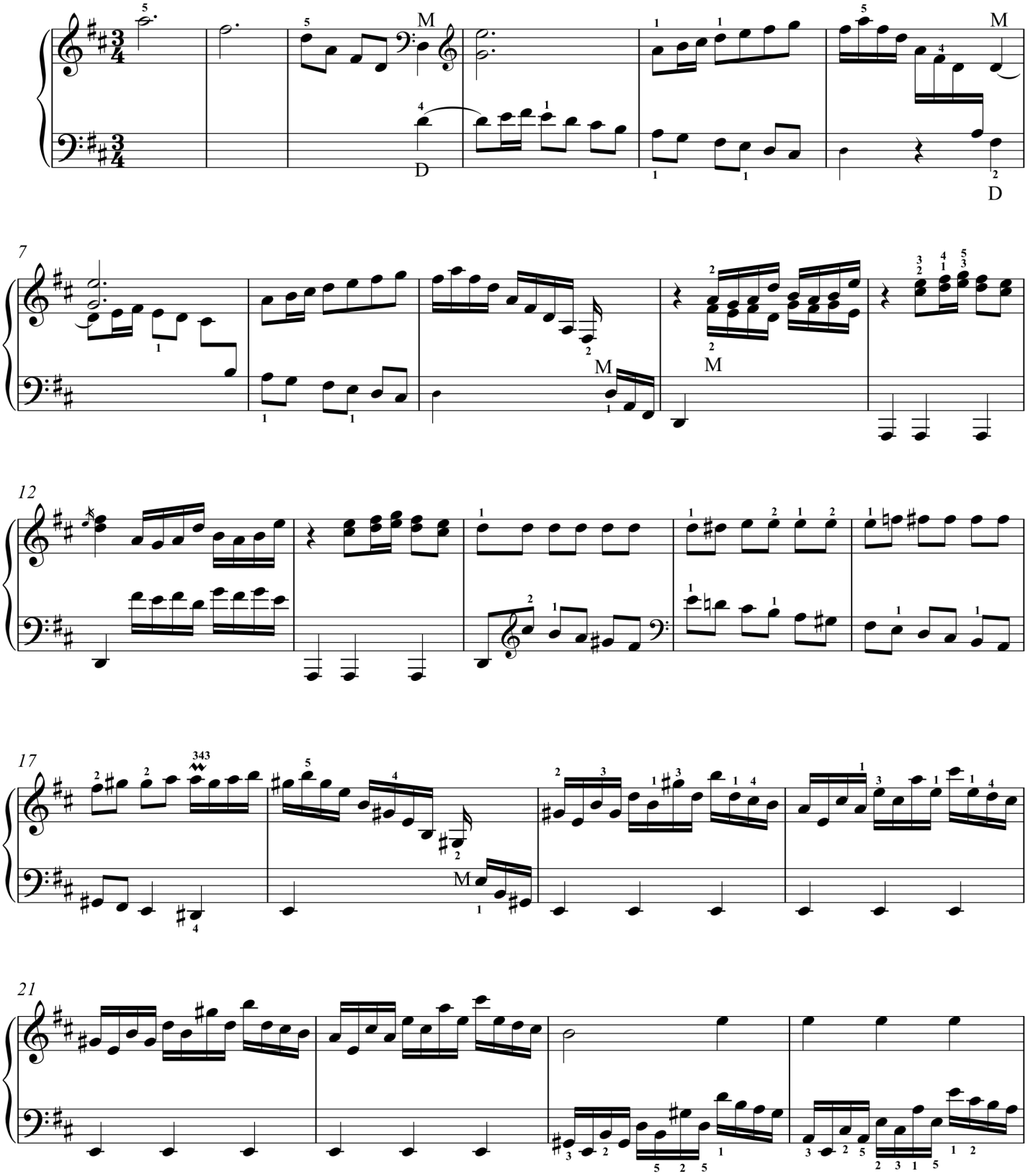
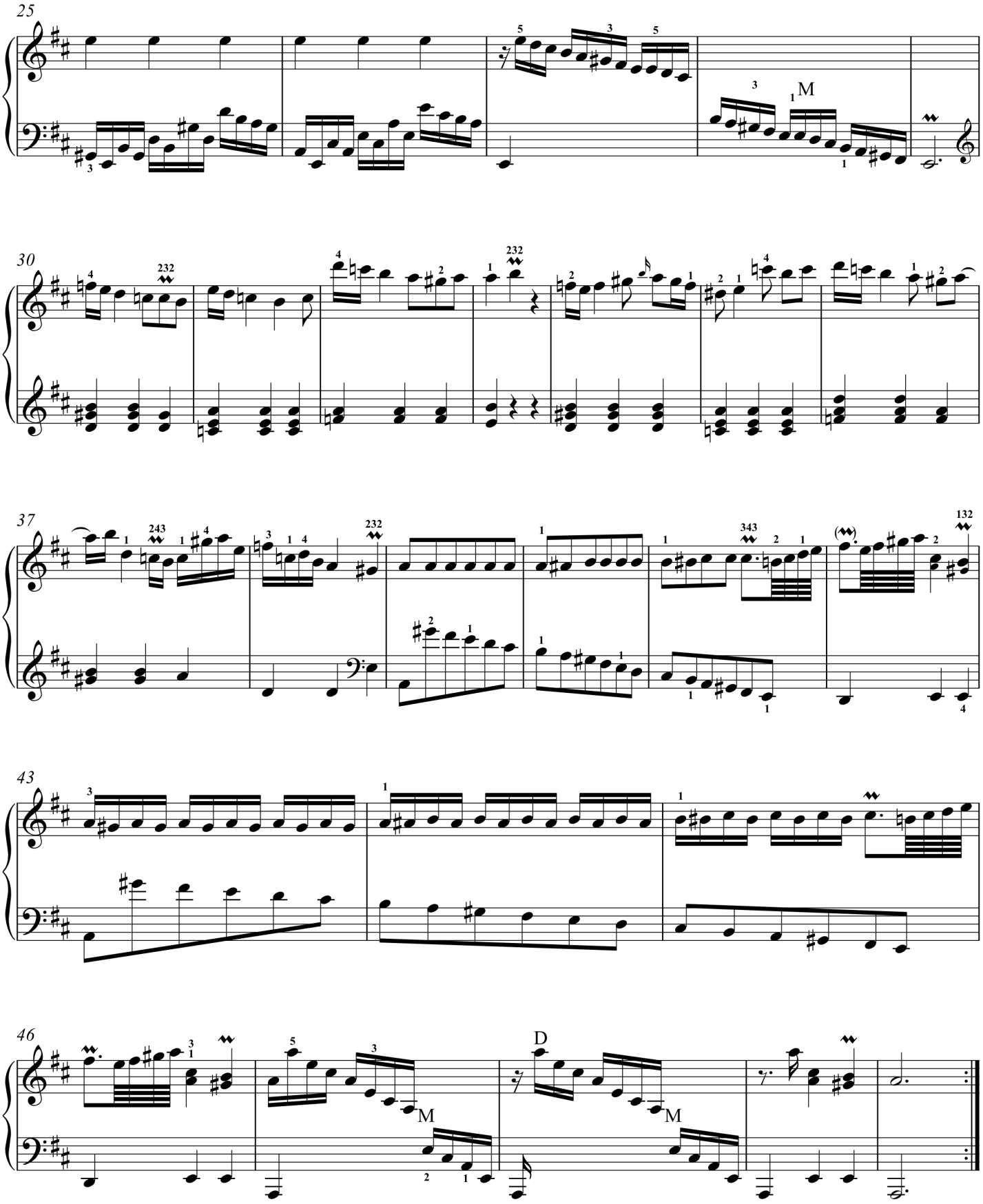
203

Sonata XLI

(K.458)

(Allegro)

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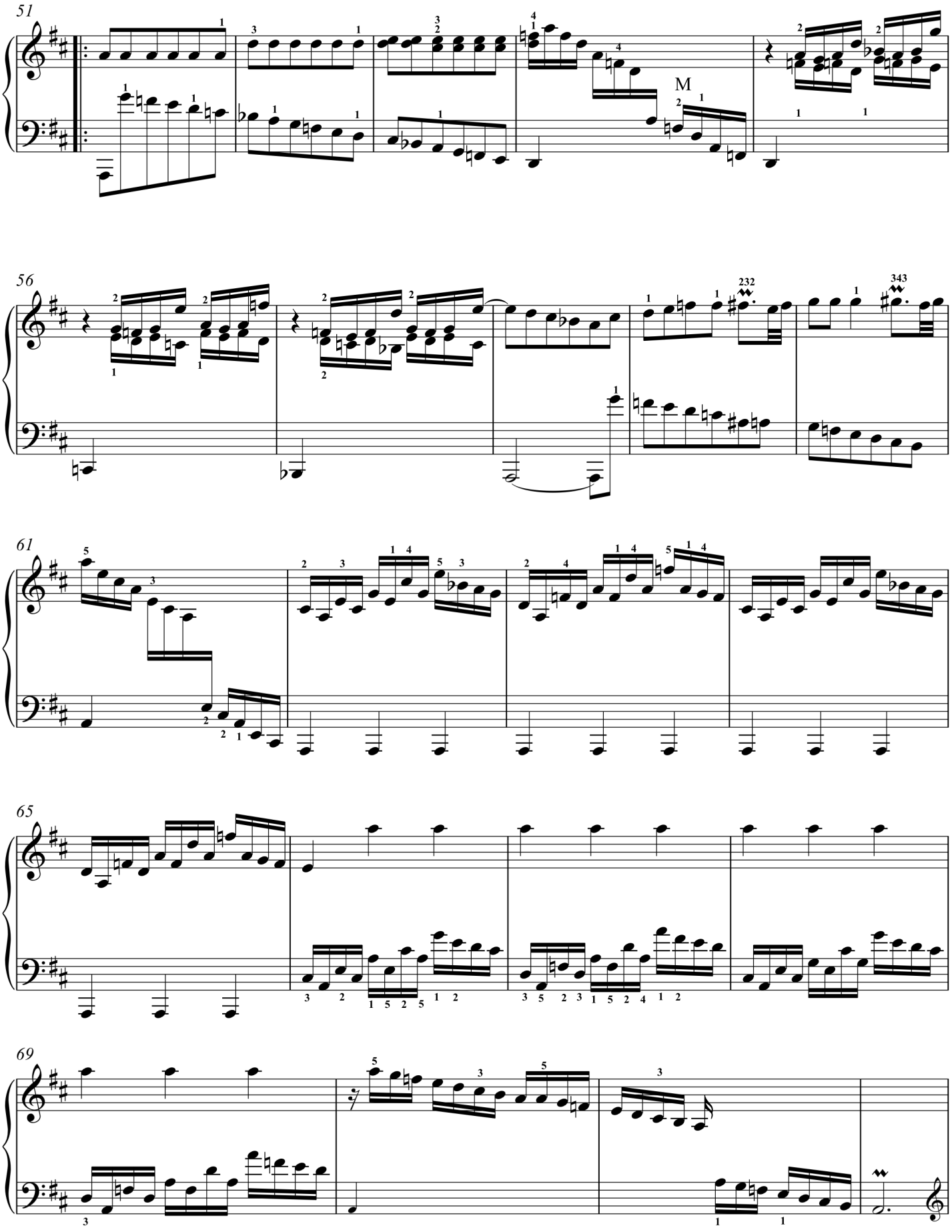
M
M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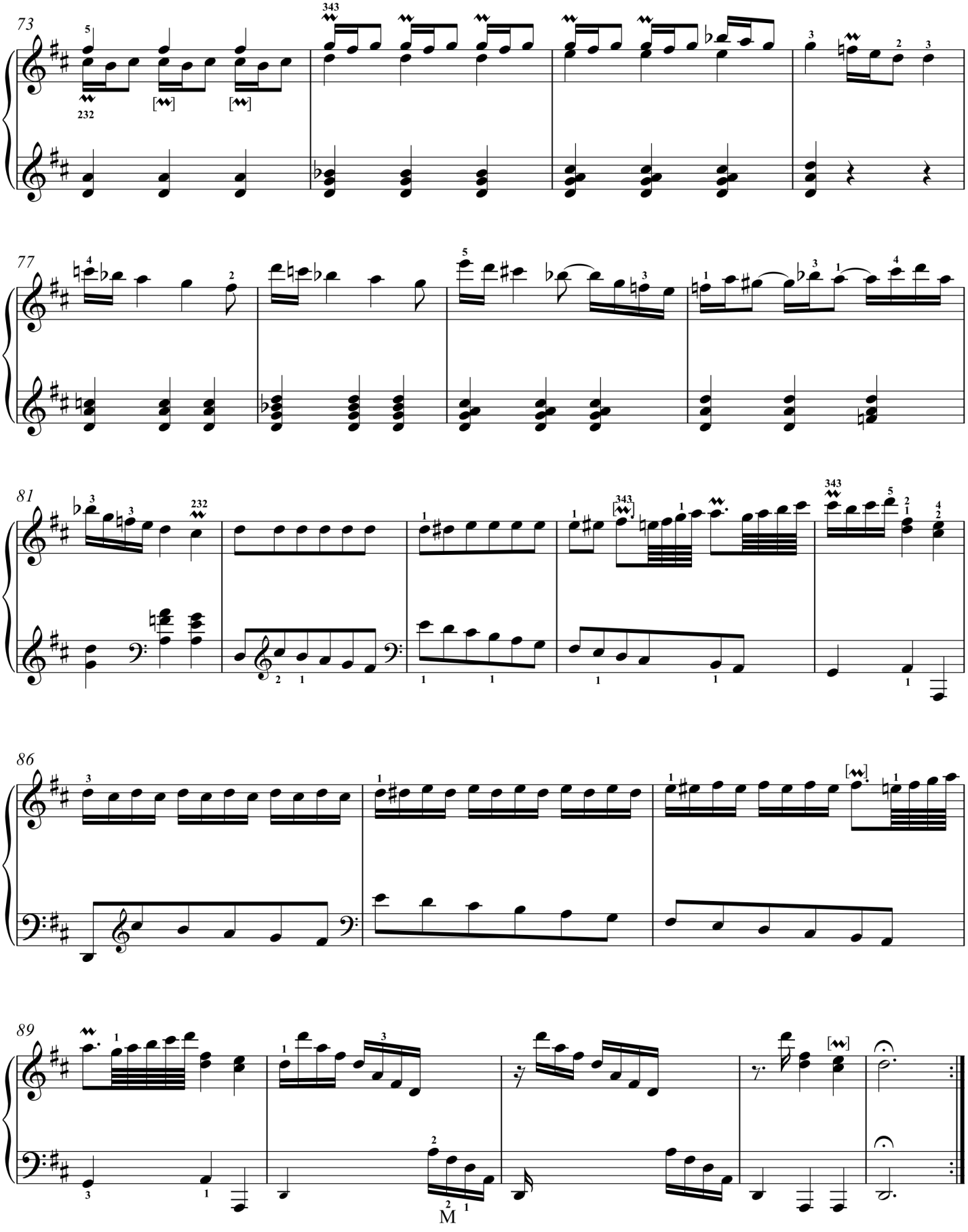
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86
89
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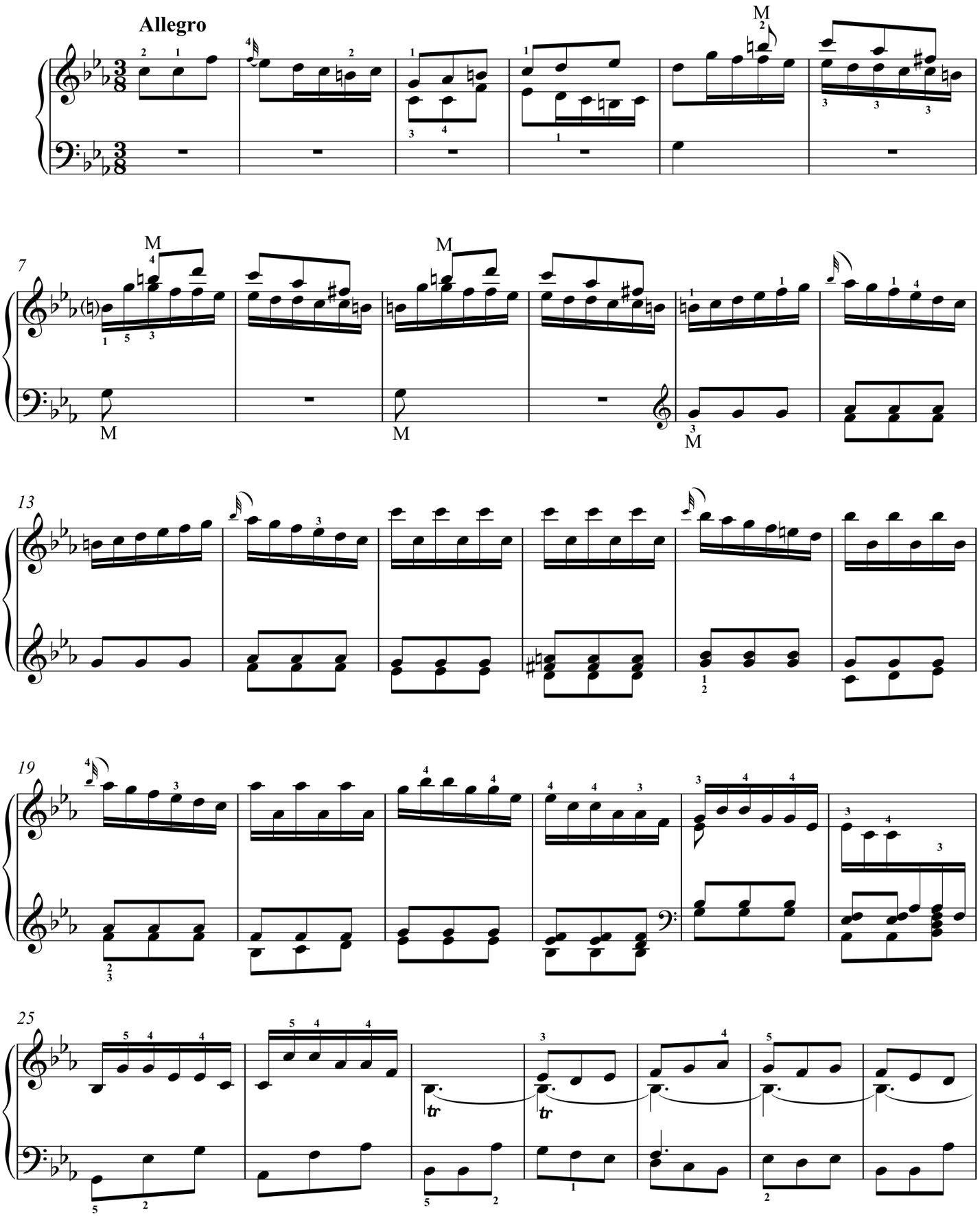
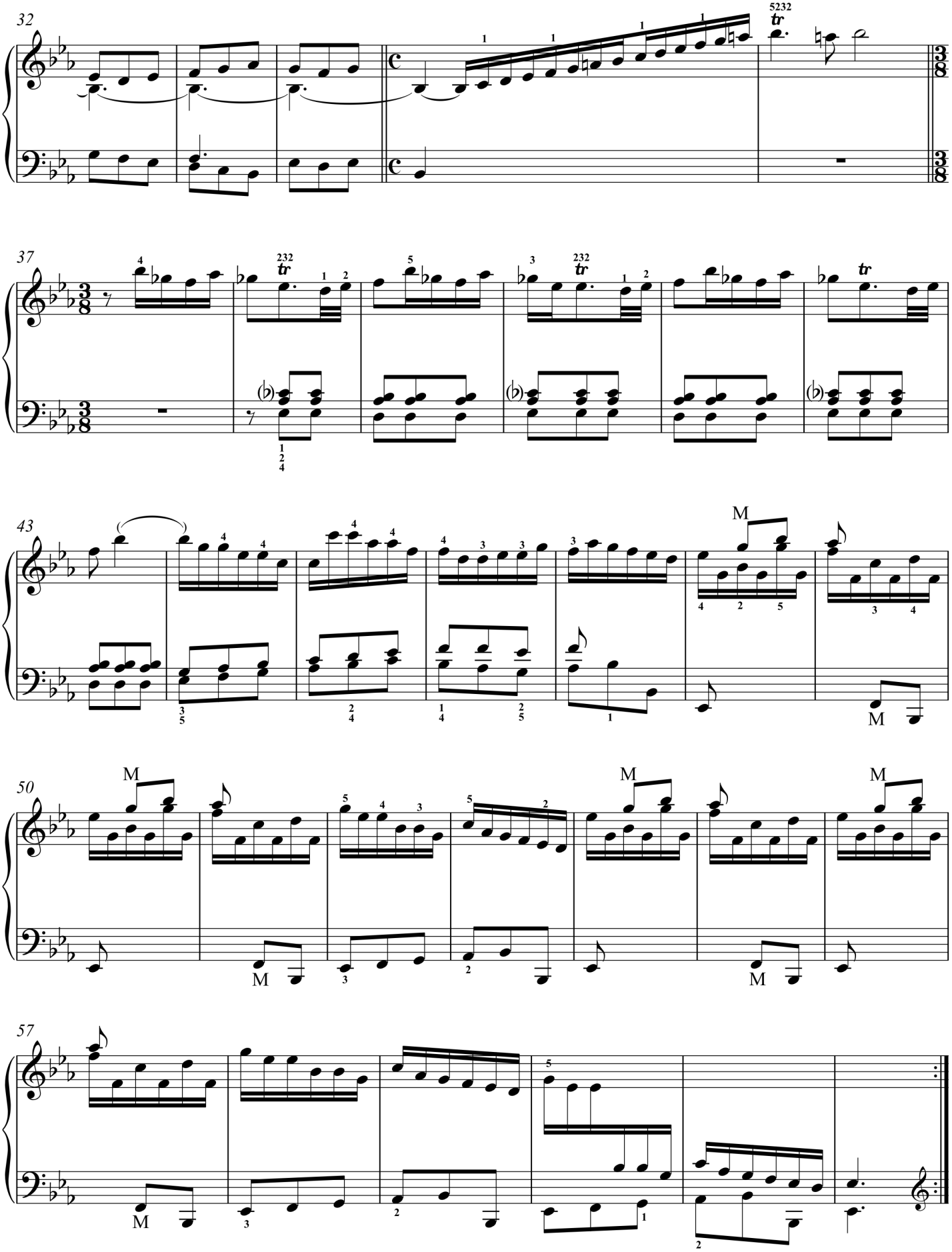
Sonata XLII

(K.116)

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57
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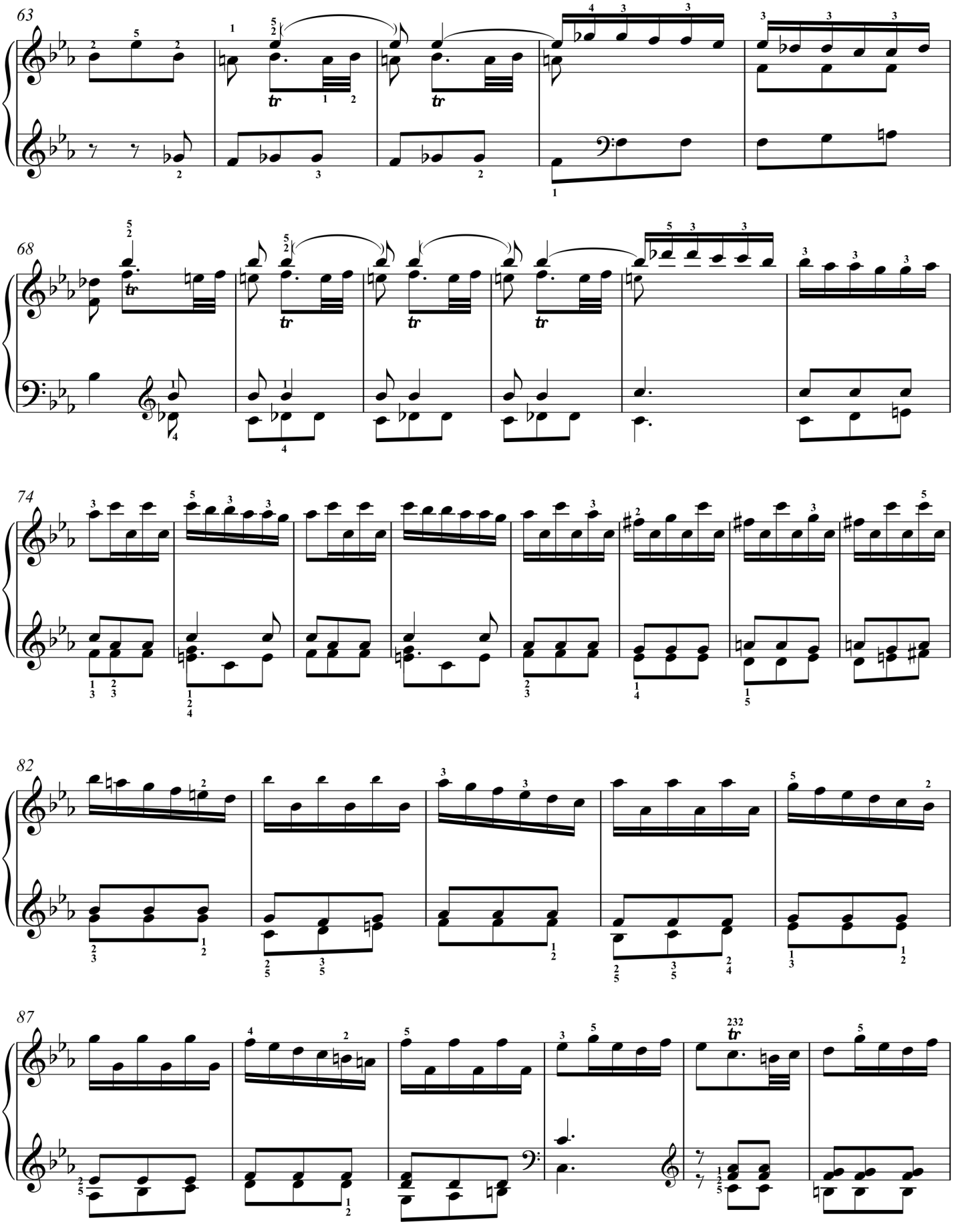
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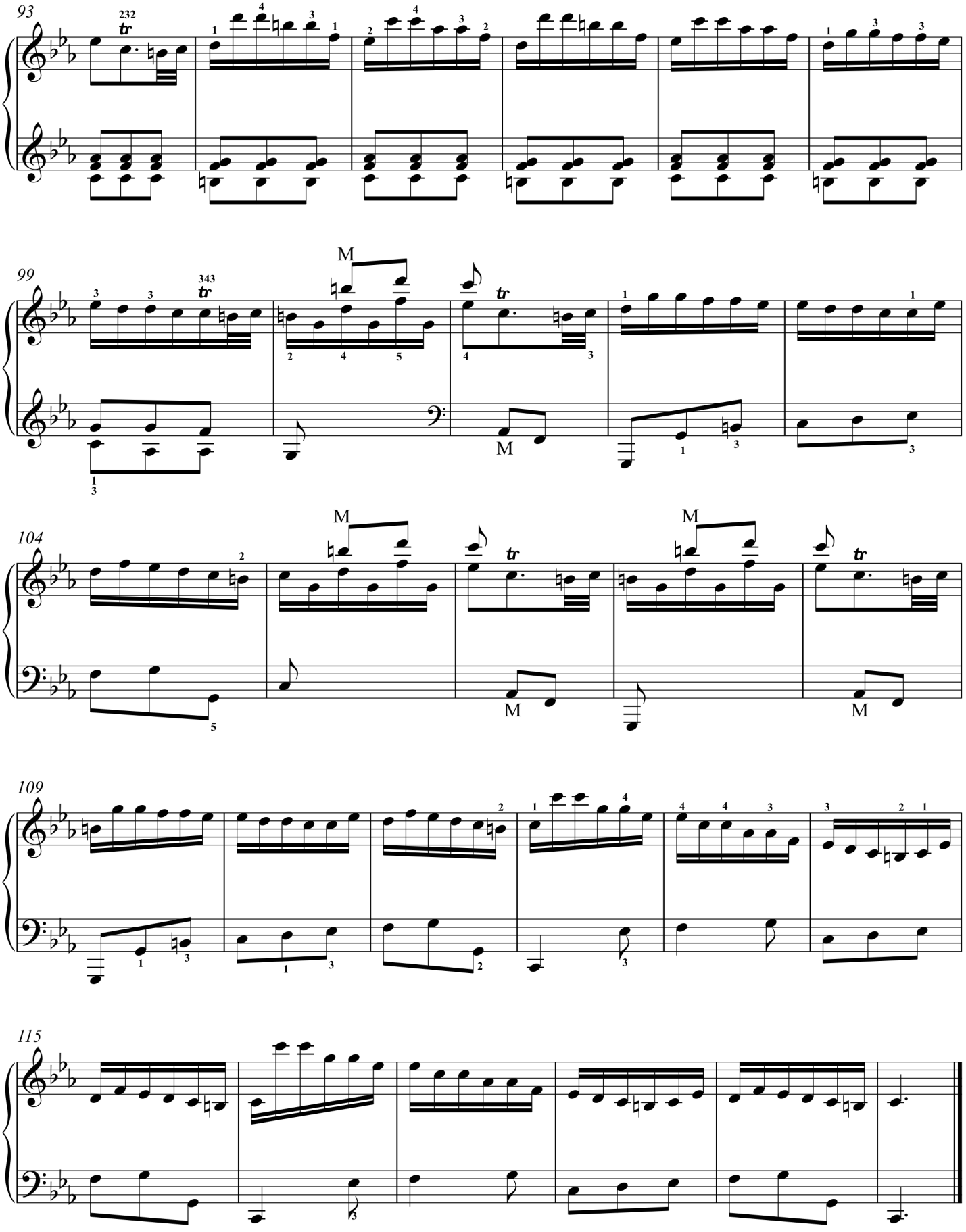
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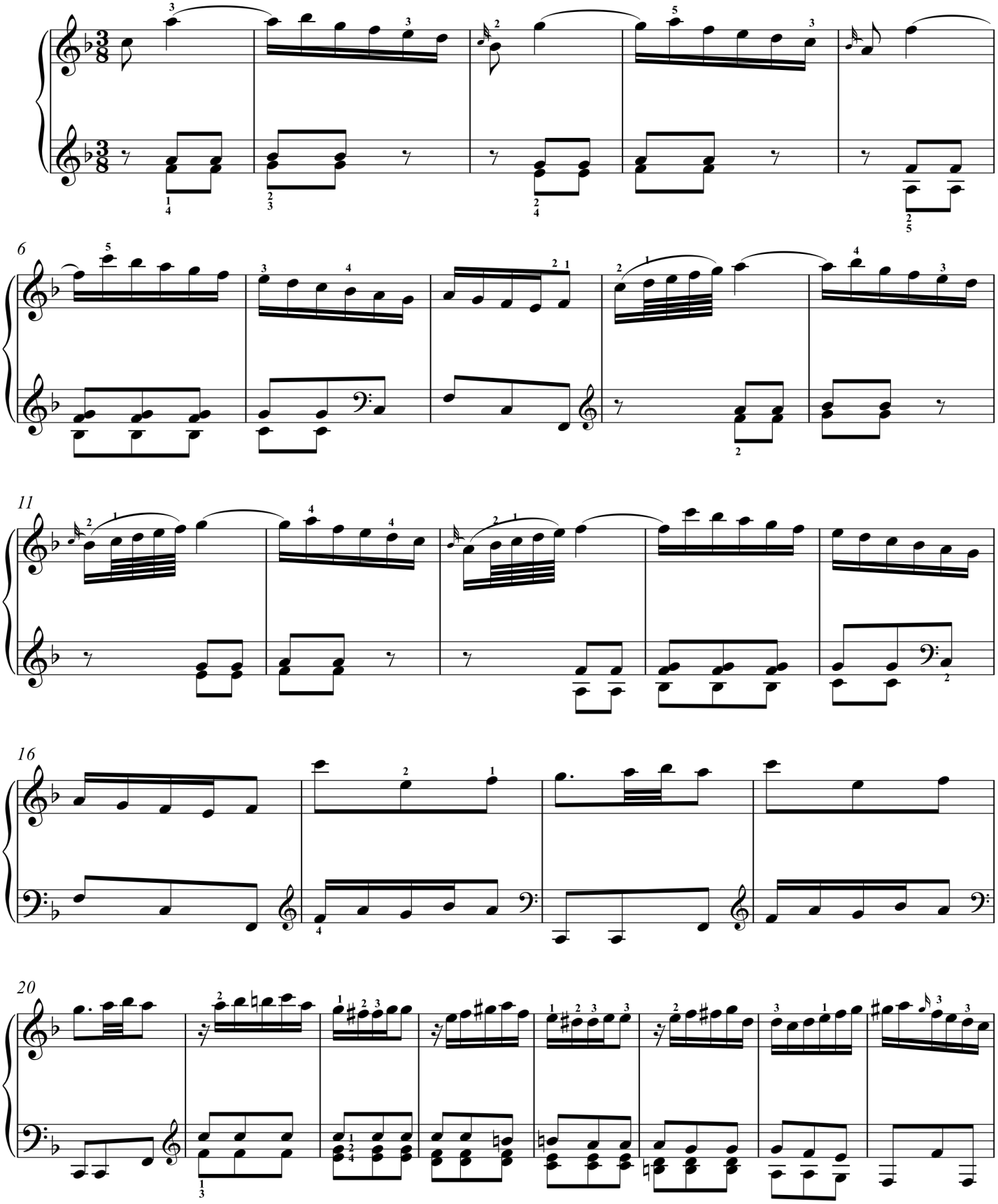
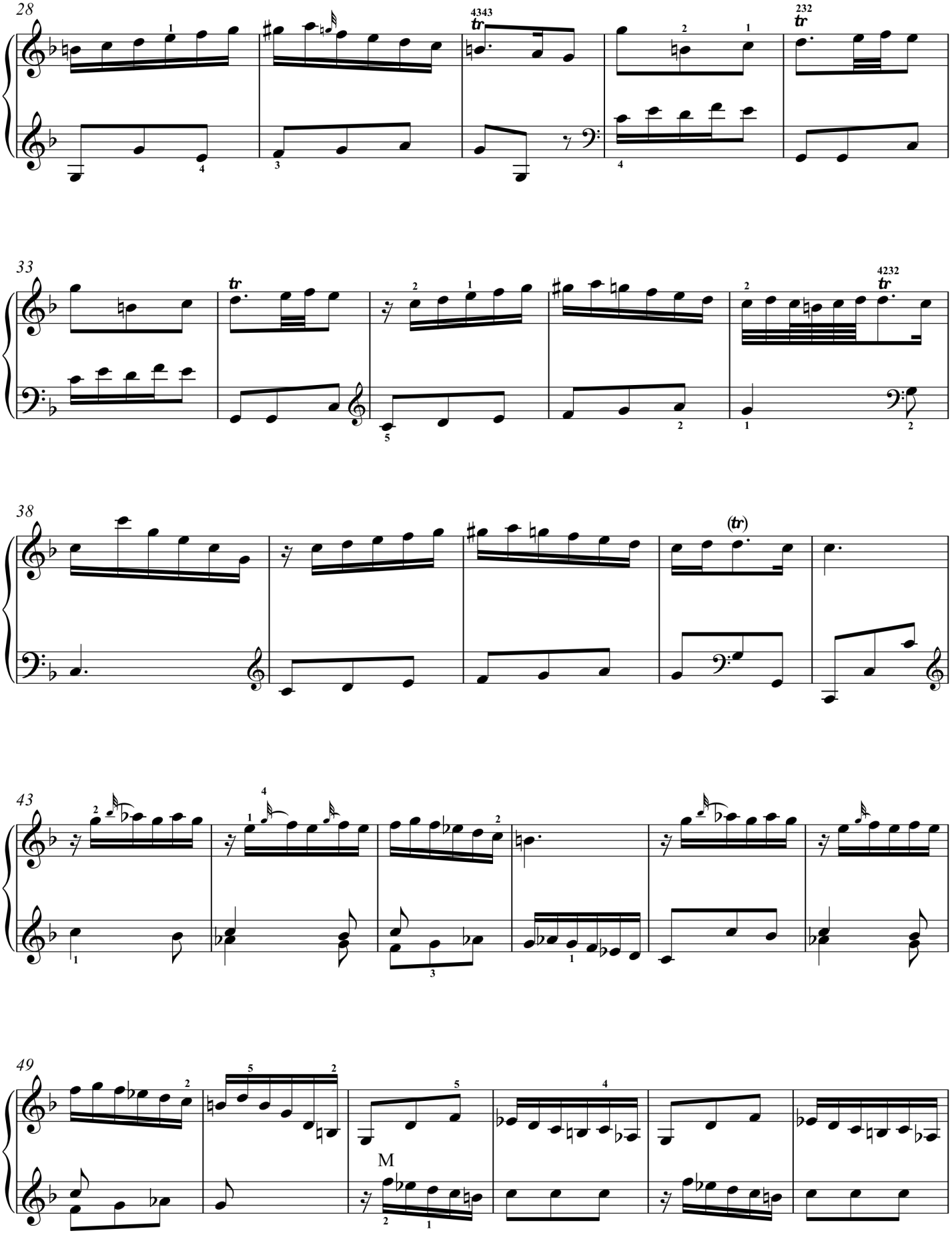
104
109
115
M

Sonata XLIII

(K.44)

Allegro

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49
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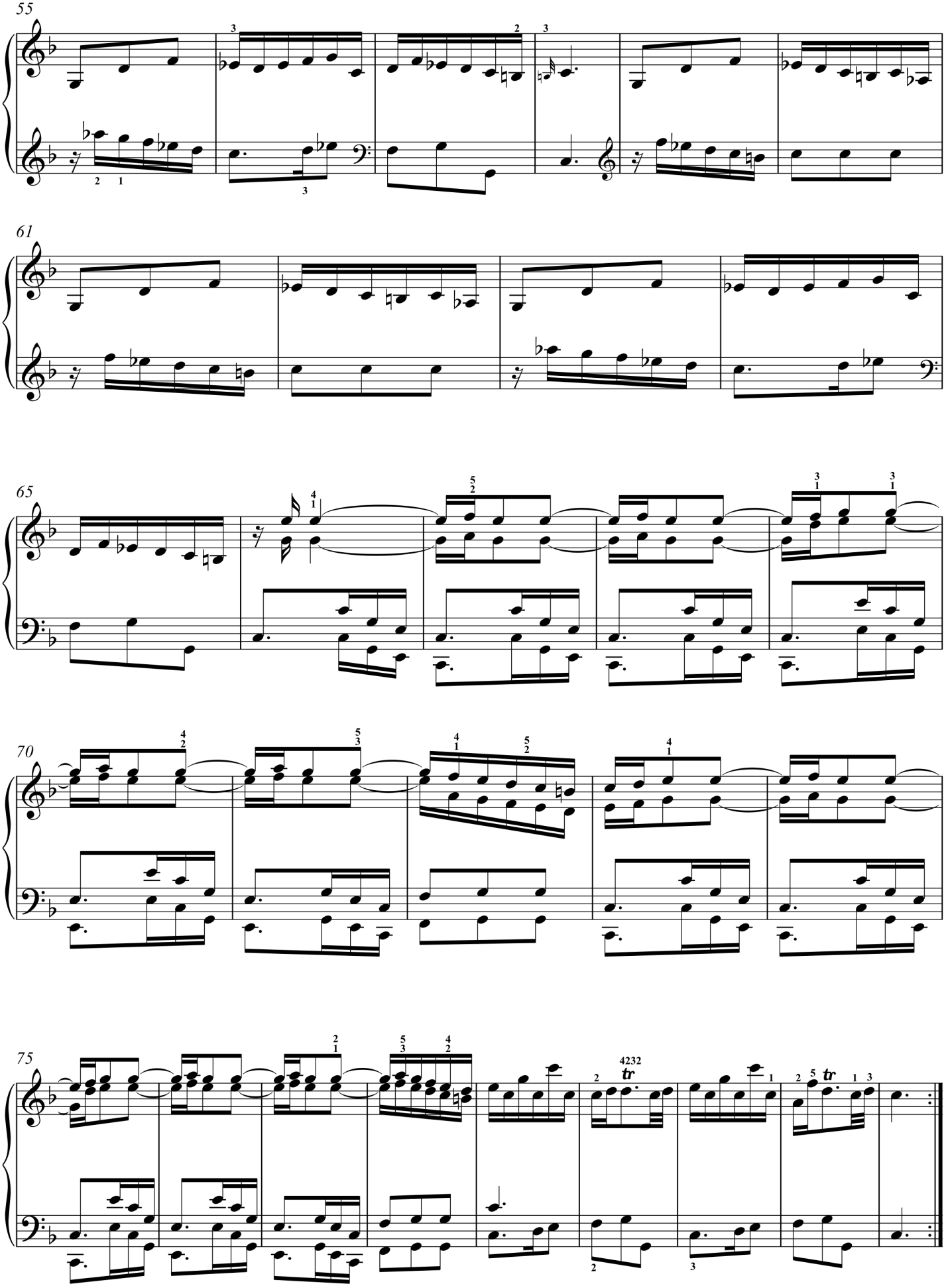
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4232
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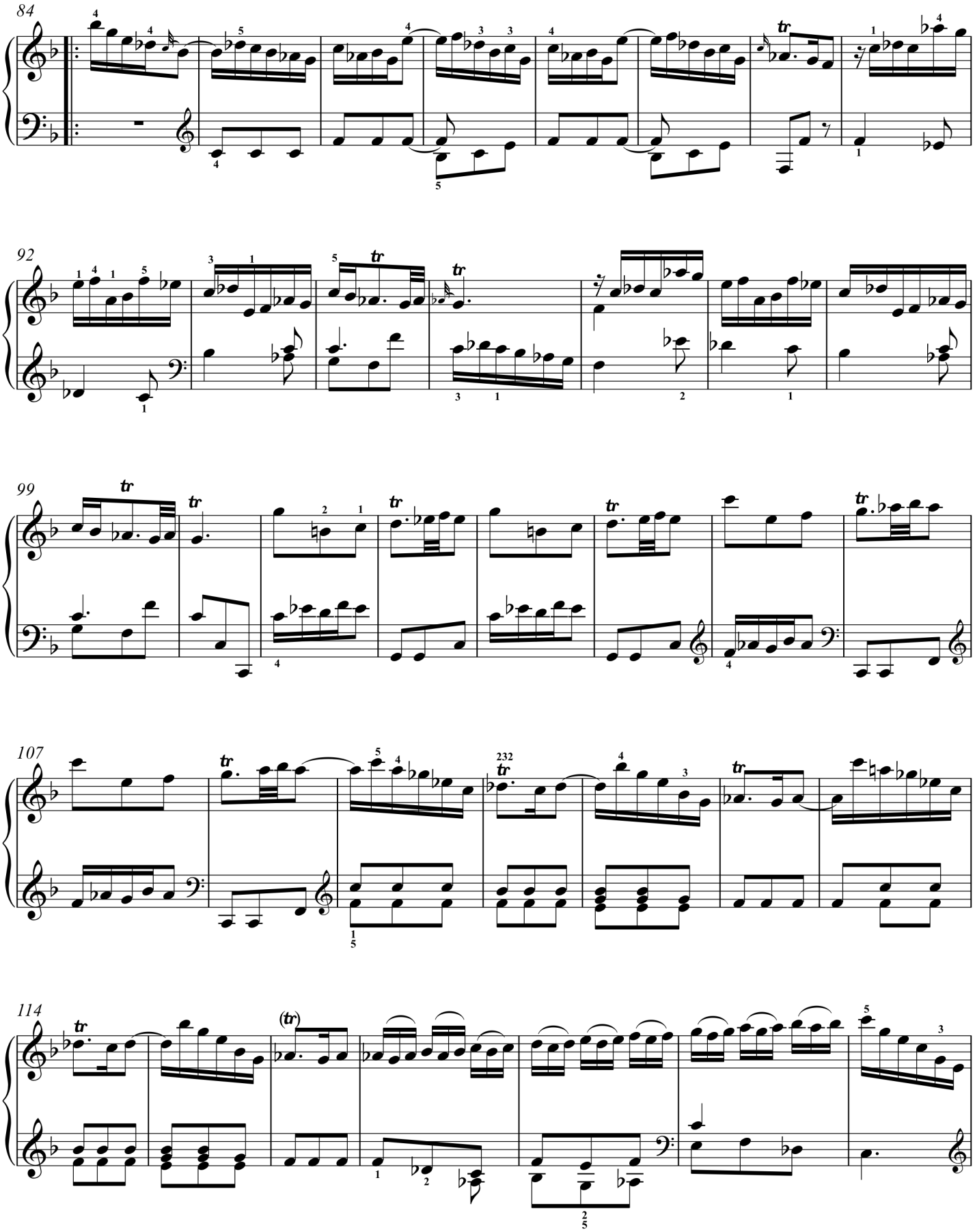
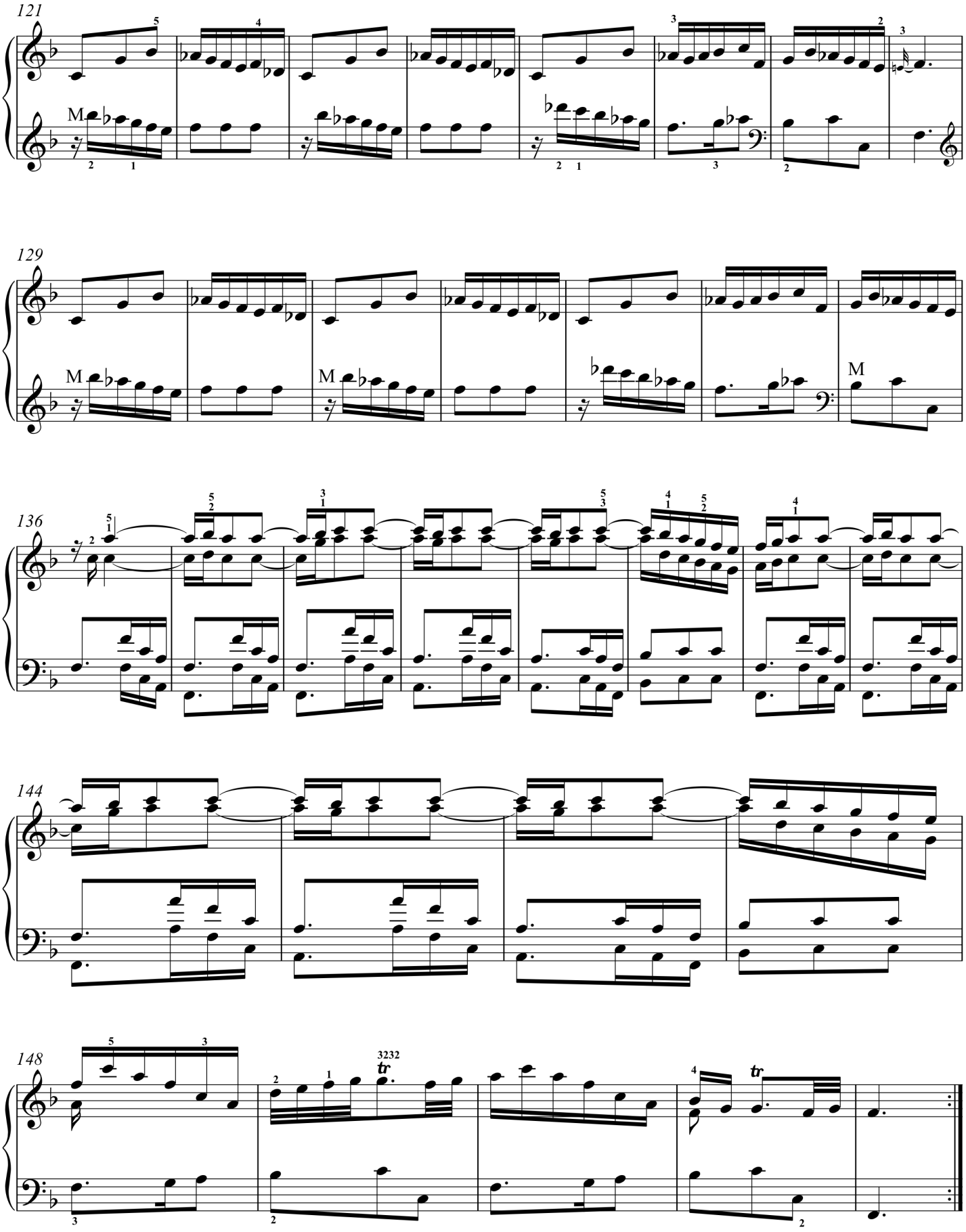
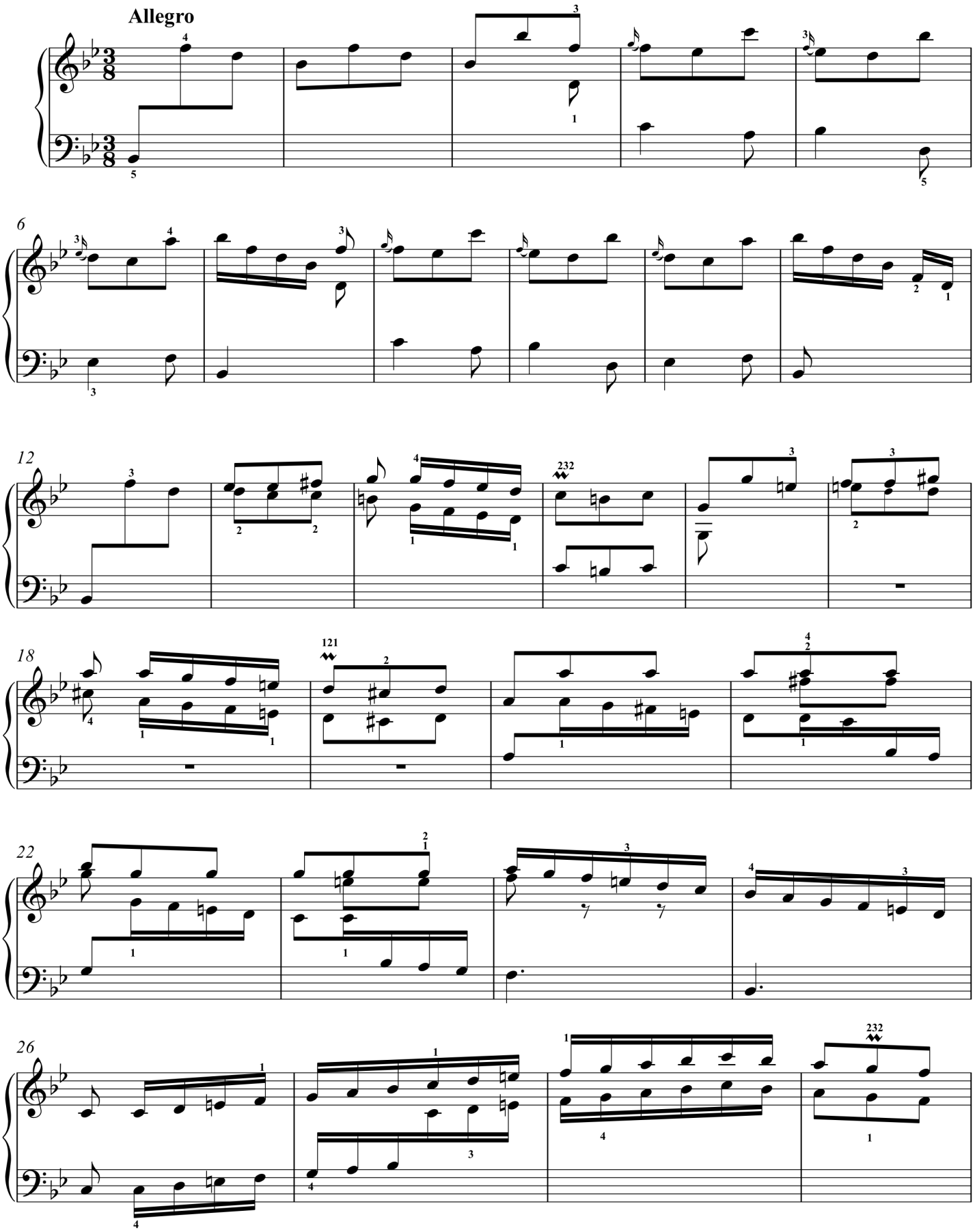
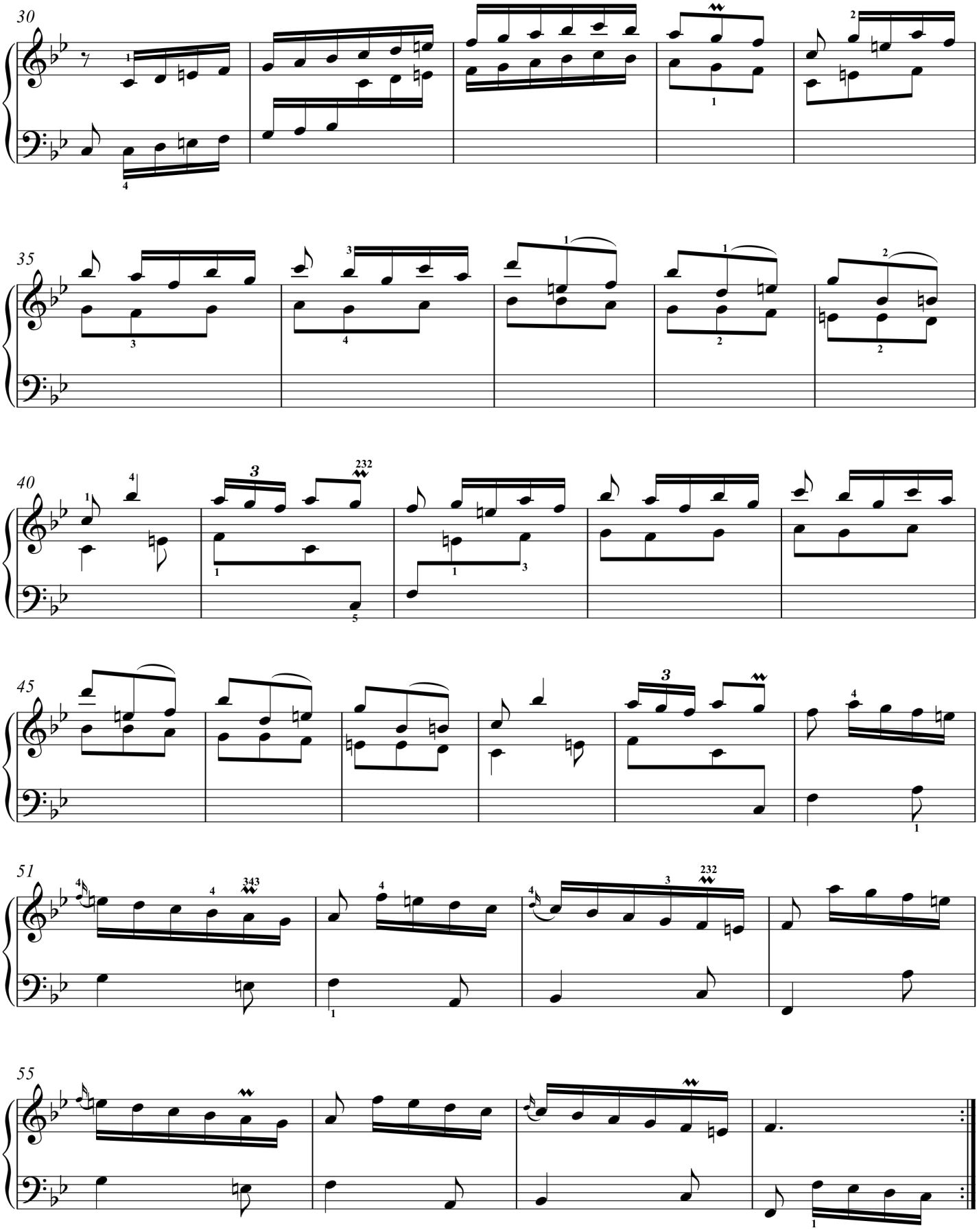

84
92
99
107
114


121
M
129
M
M
M
136
144
148
3232
tr
tr

Sonata XLIV

(K.155)

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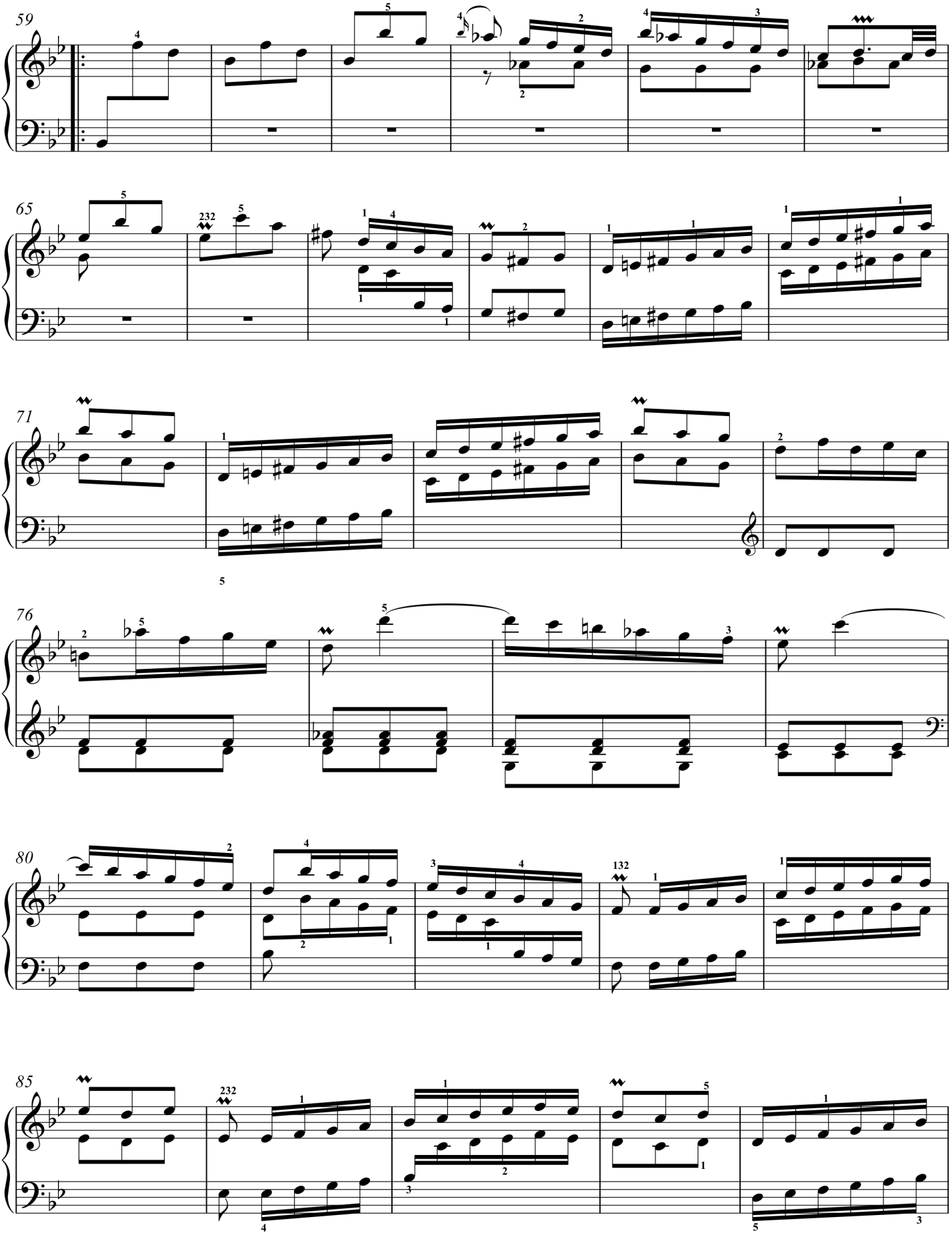
59
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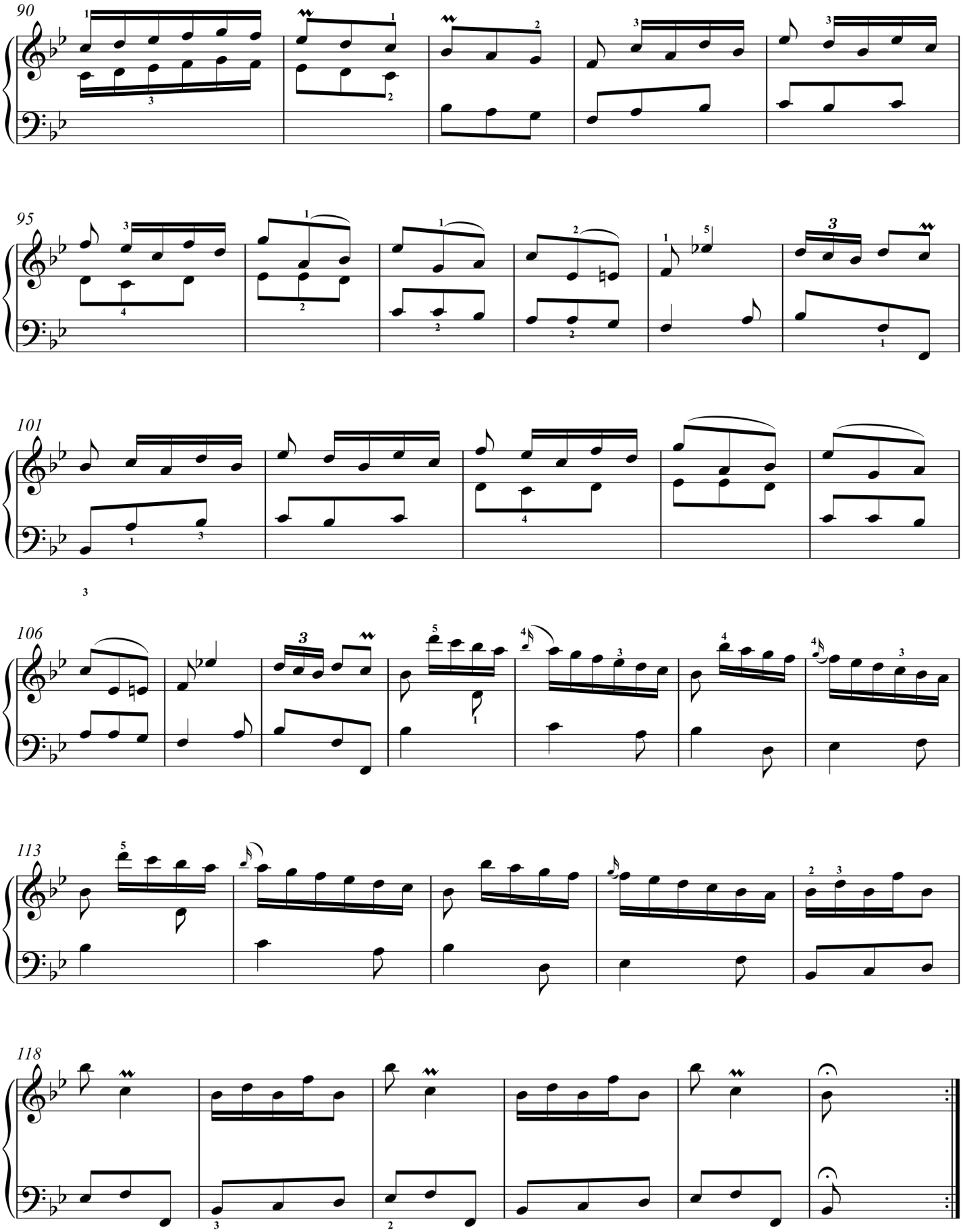
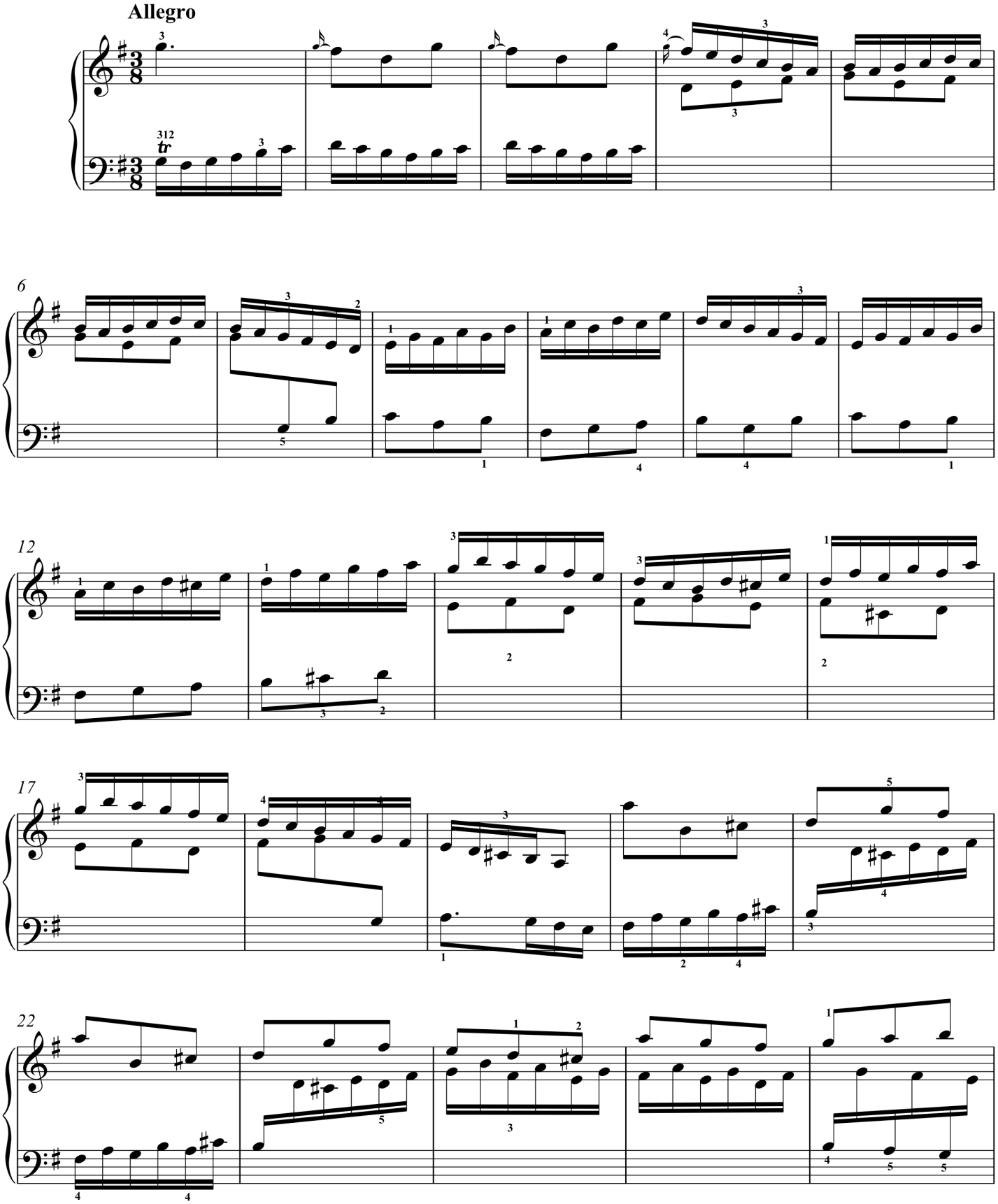
71
76
80
85

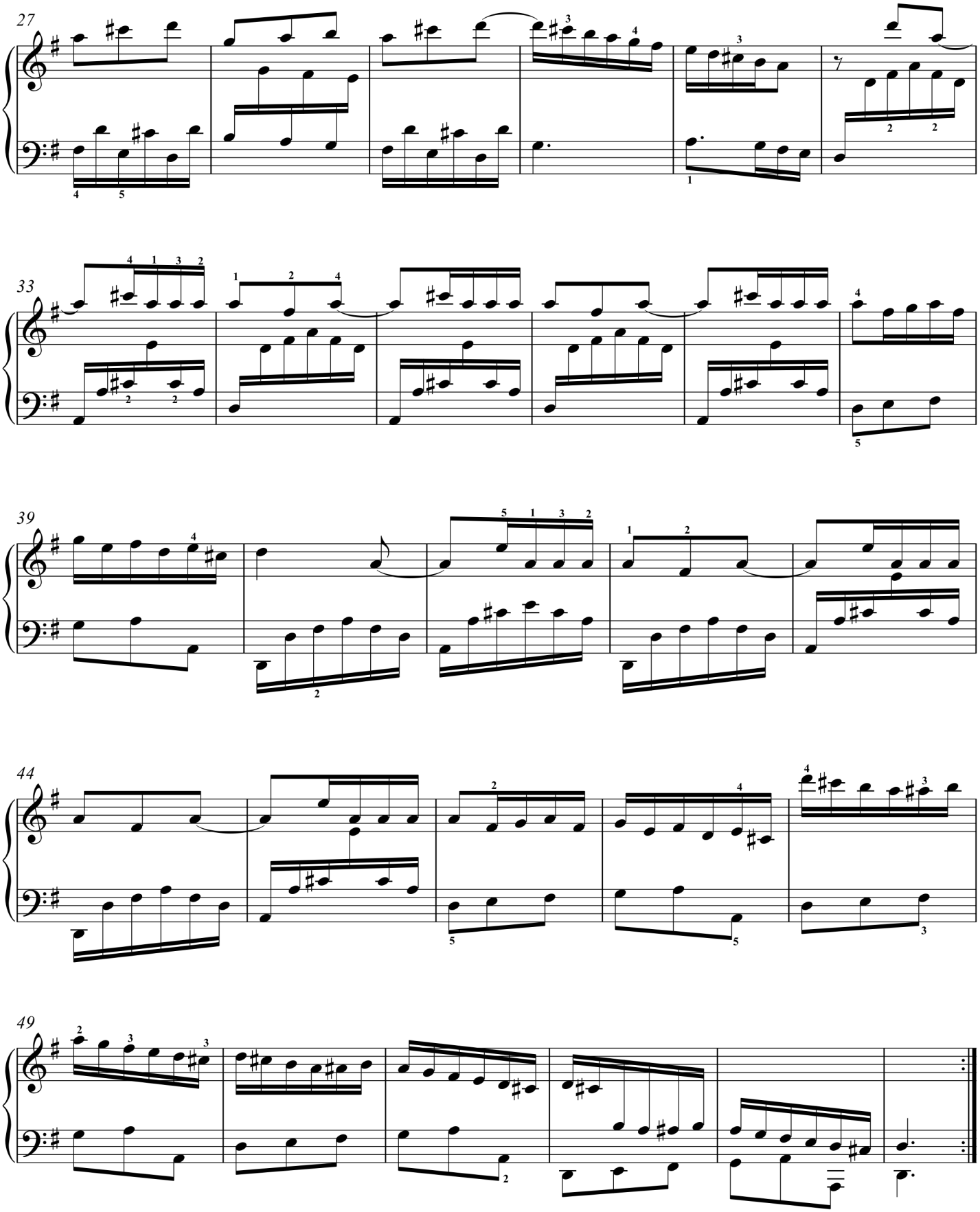

90
95
101
106
113
118

Sonata XLV

(K.125)

Allegro

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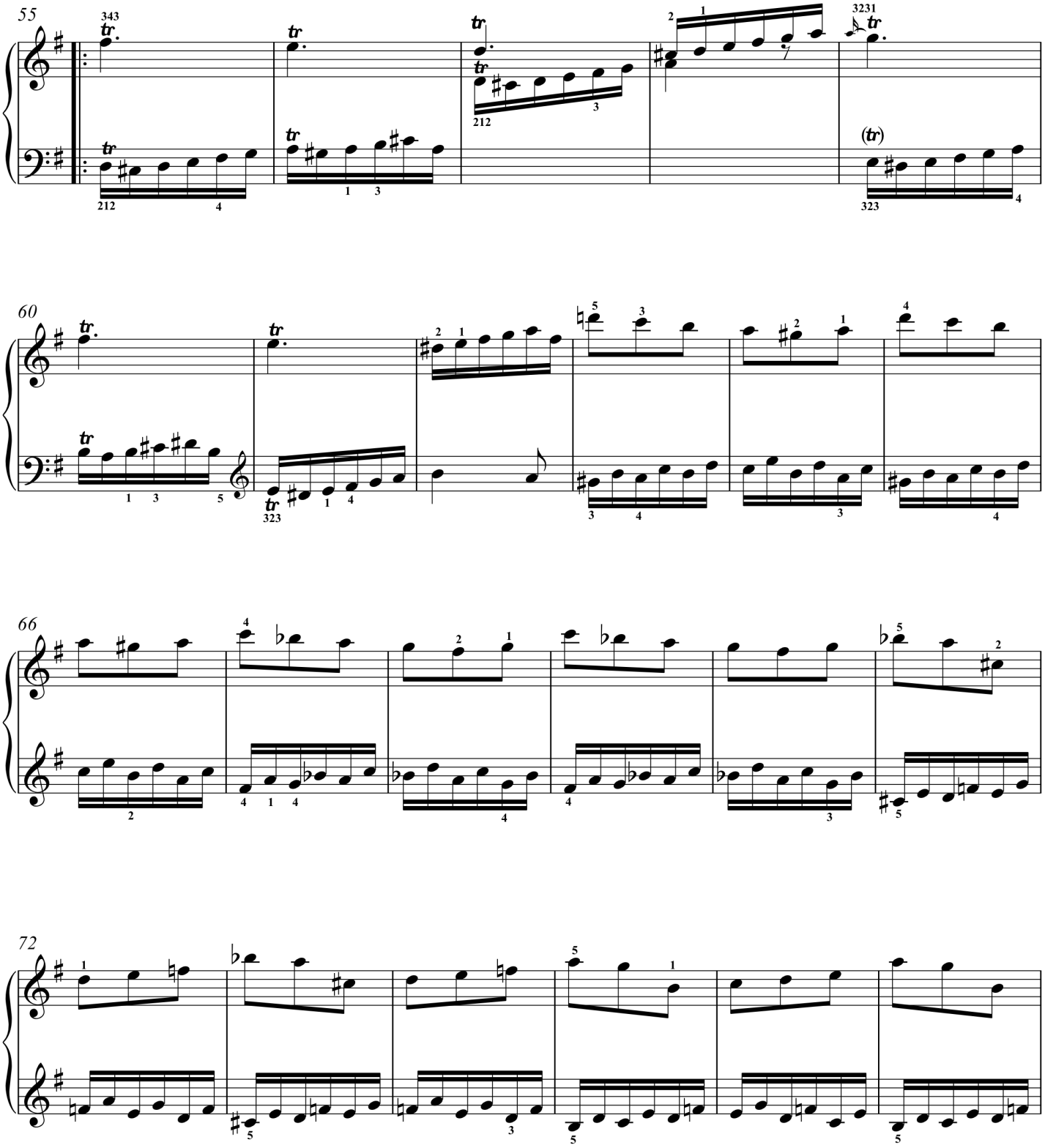
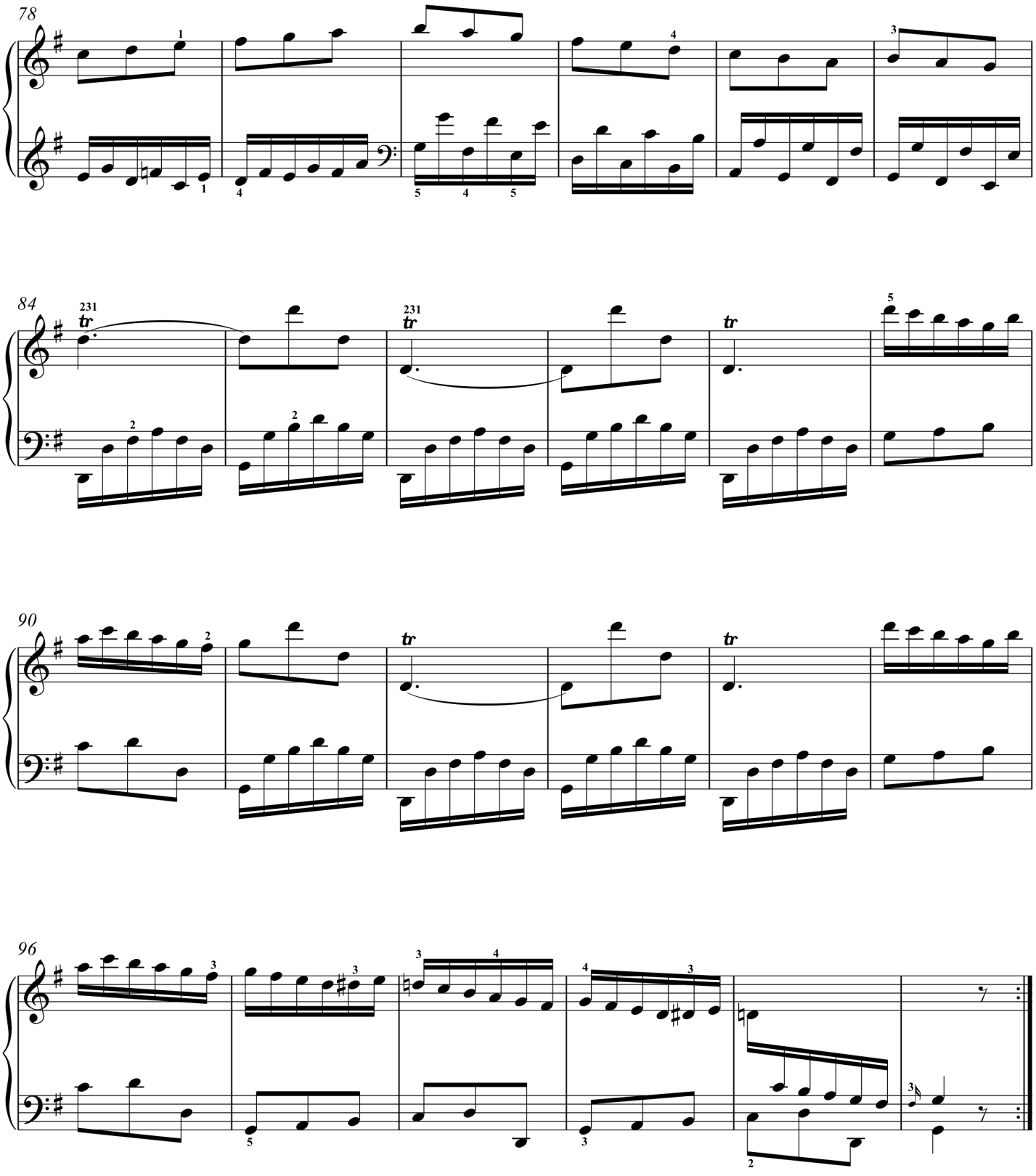
44
49

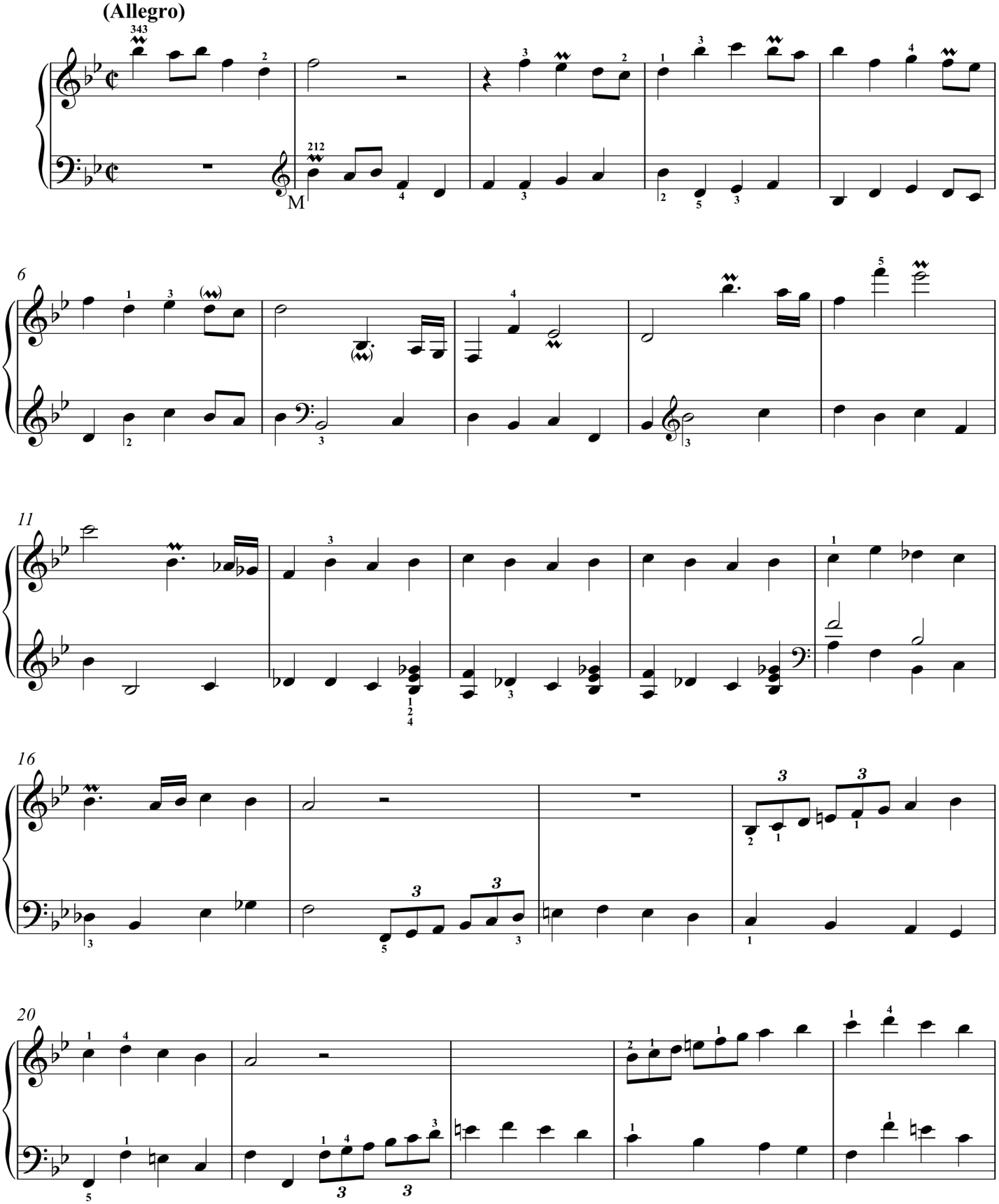

55
60
66
72

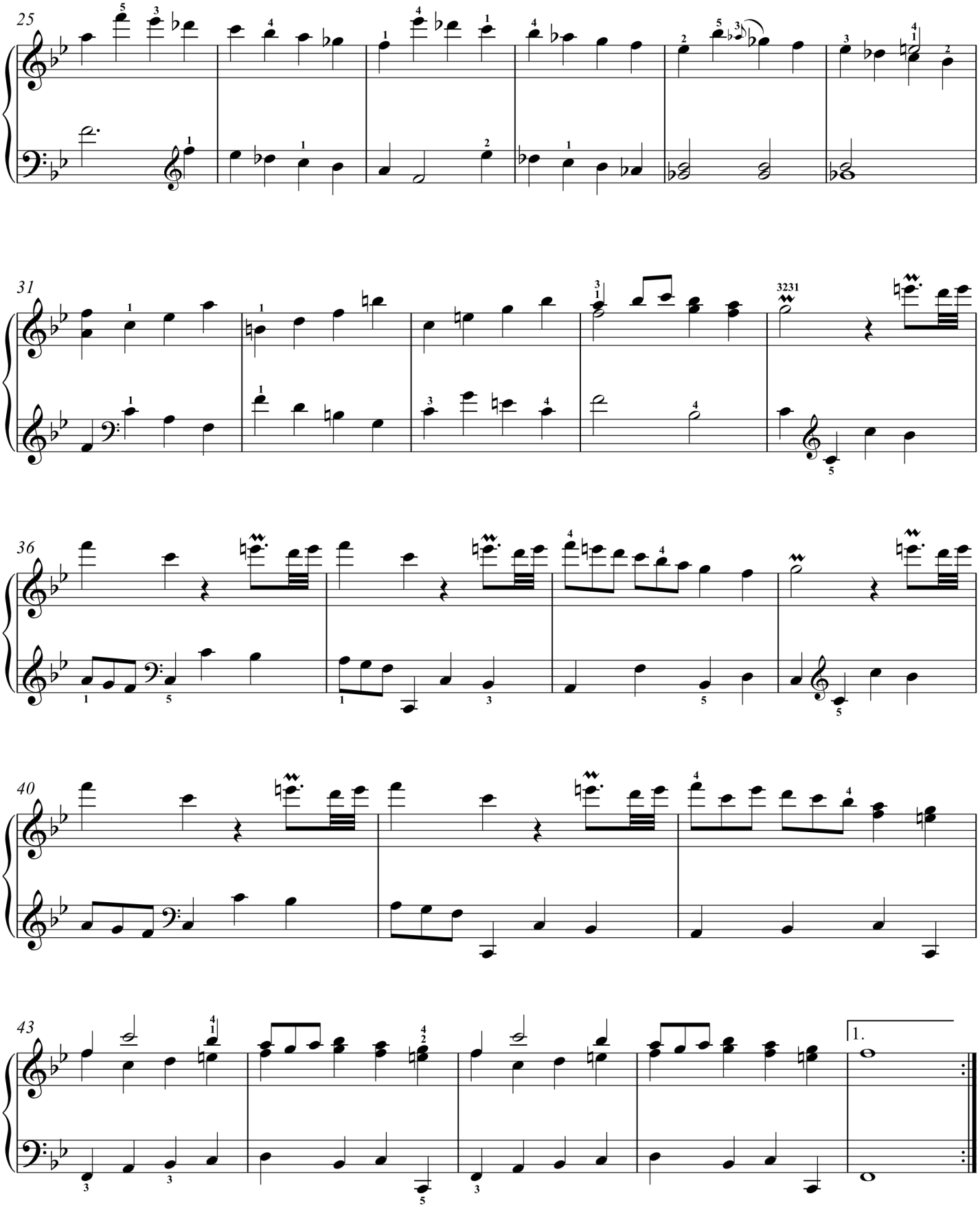

78
84
231
tr
231
tr
tr
5
90
2
tr
tr
96
3
3
4
4
3
3
5
3
2
3

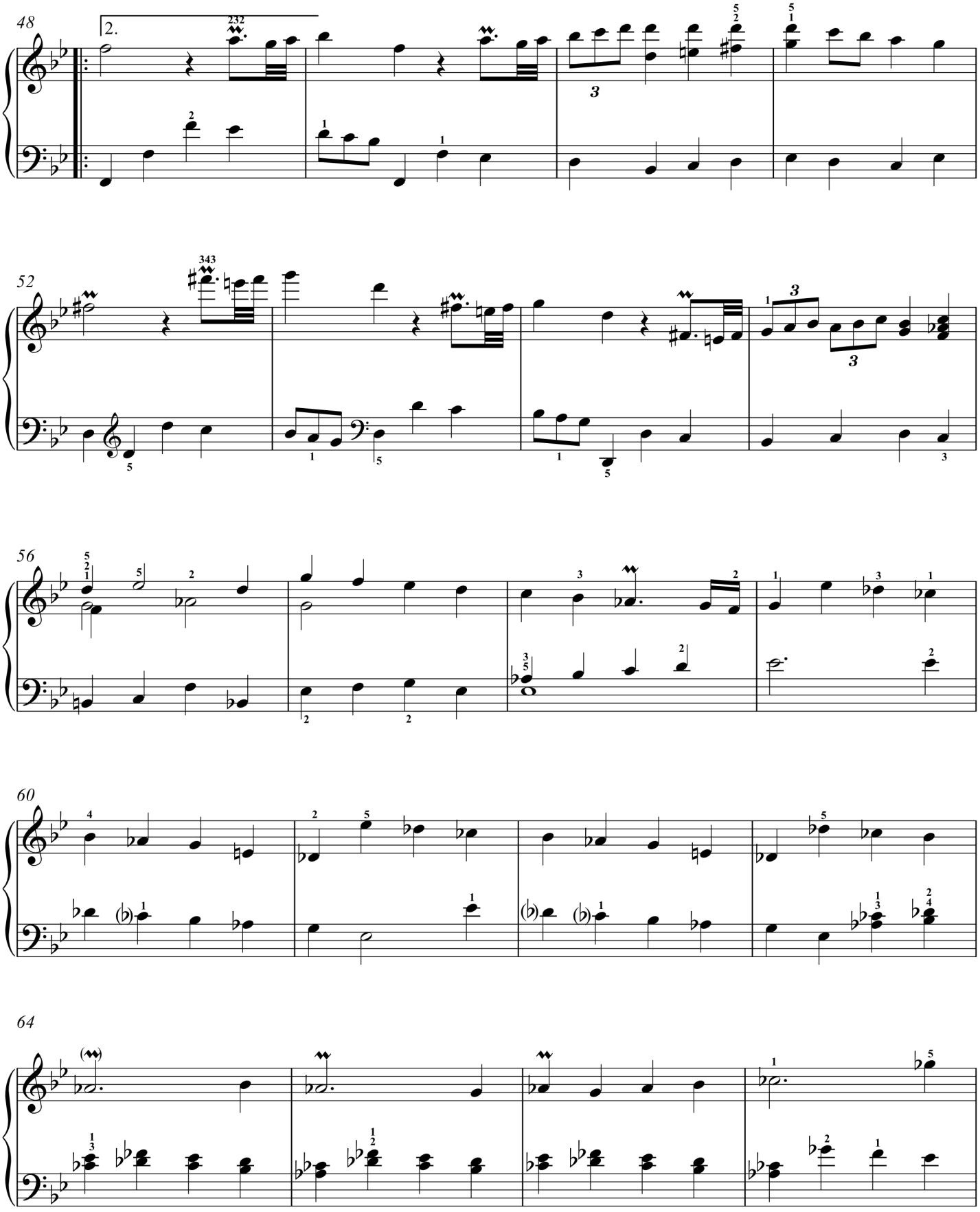
Sonata XLVI

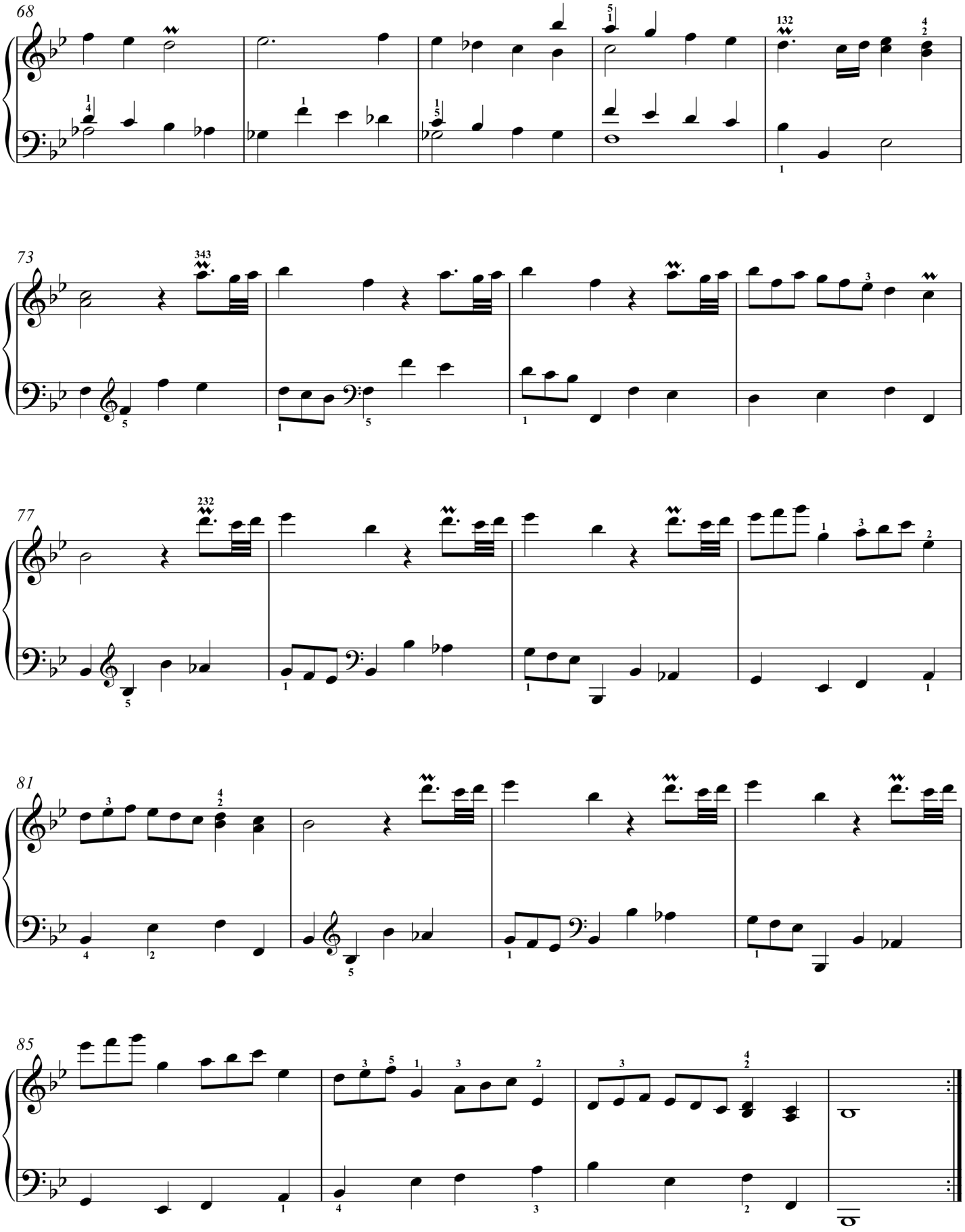
(K.410)

(Allegro)




25
31
3231
36
40
43
1.

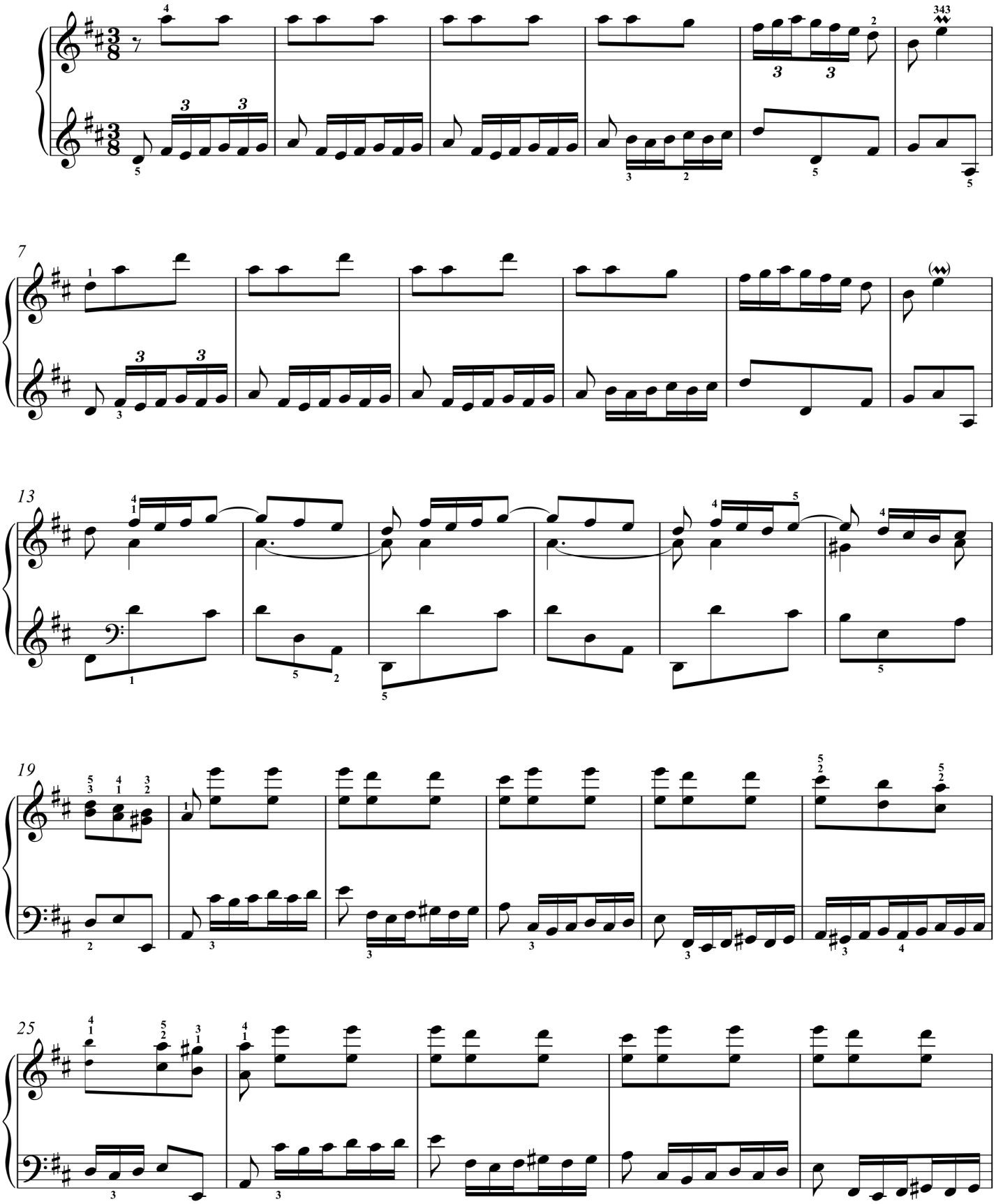

48
2.
52
56
60
64

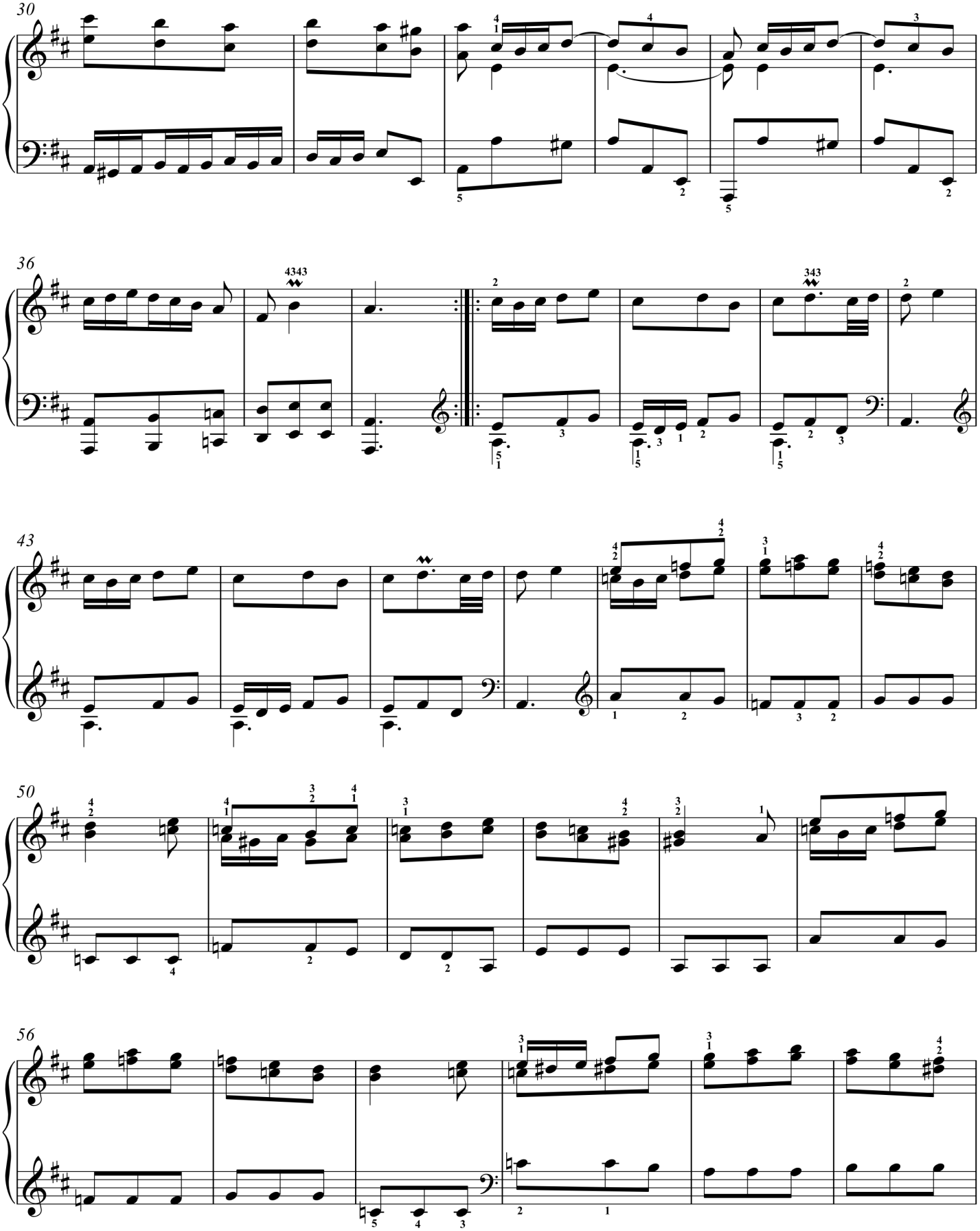

68
73
77
81
85

Sonata XLVII

(K.397)

Allegro

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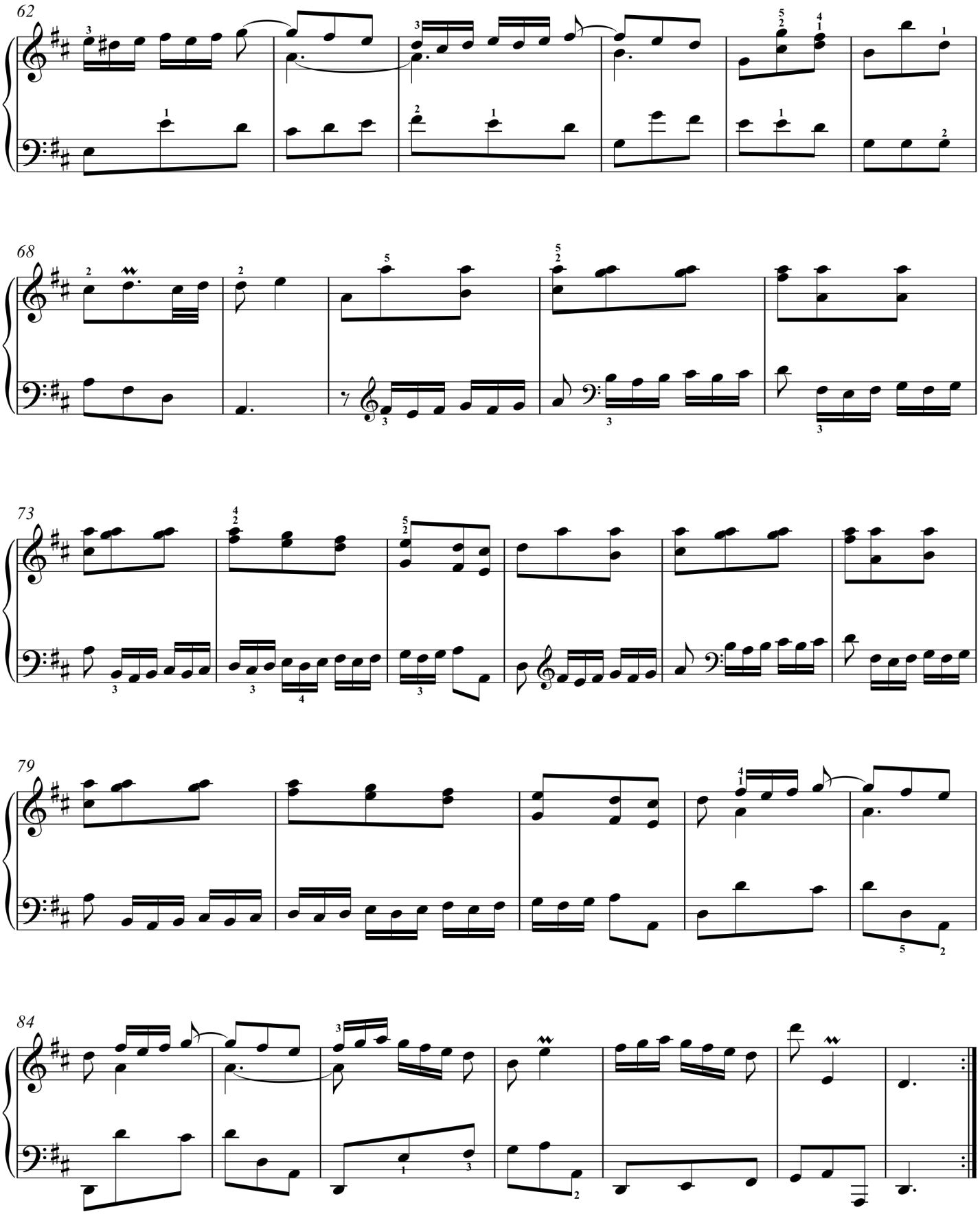
36
43
50
56

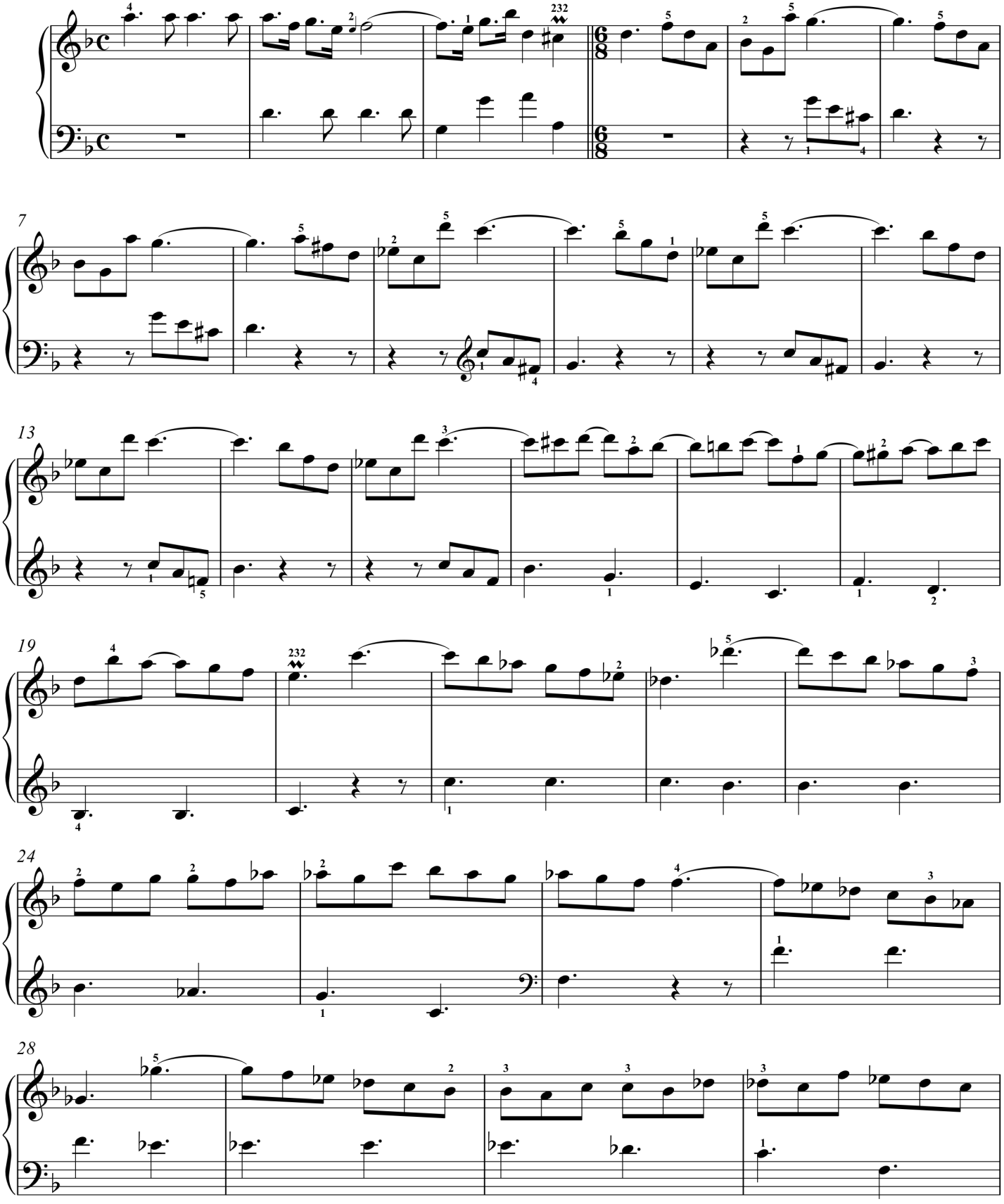

62
68
73
79
84

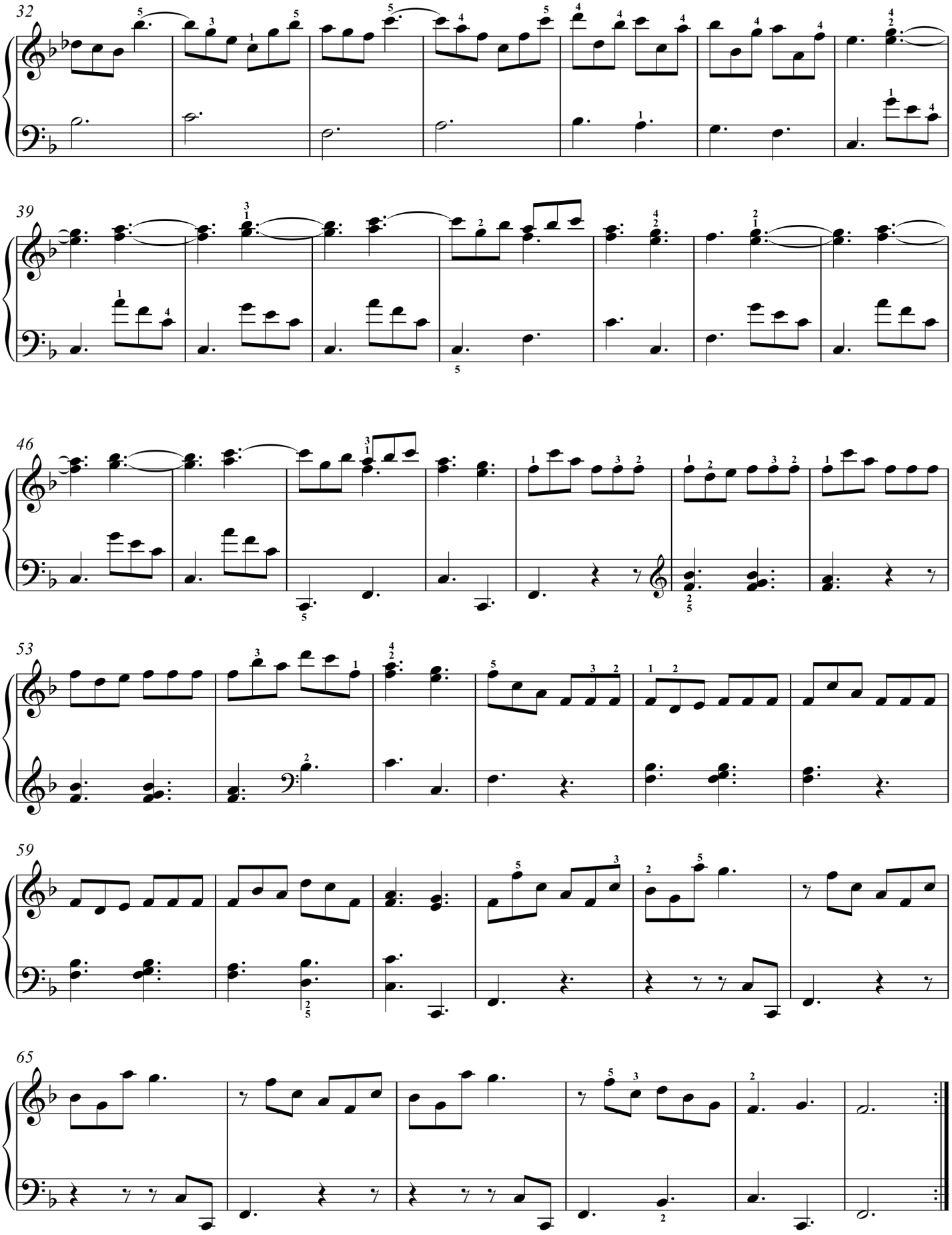
Sonata XLVIII

(K.396)

Andante

Allegro

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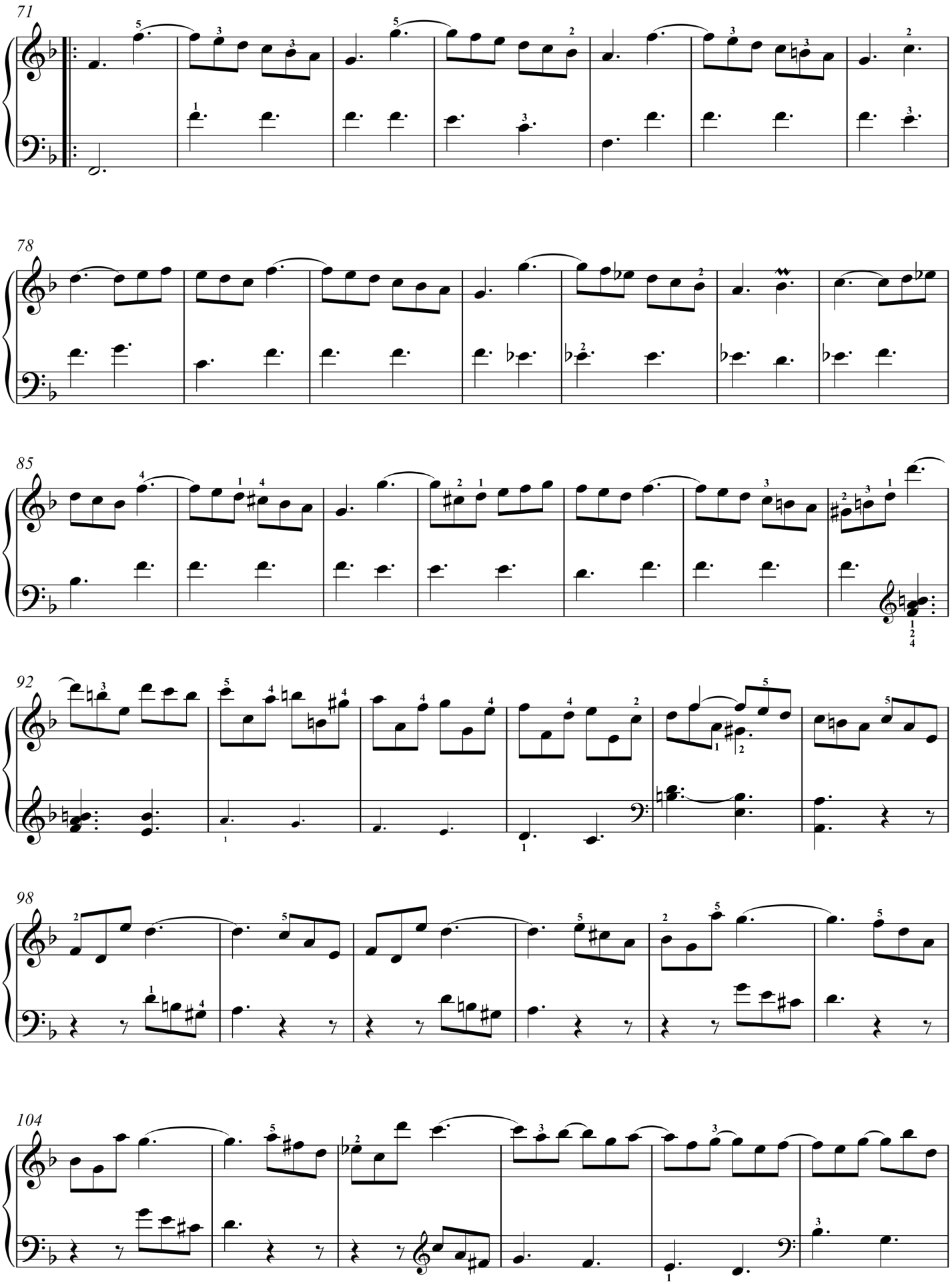
39
46
53
59
65


71
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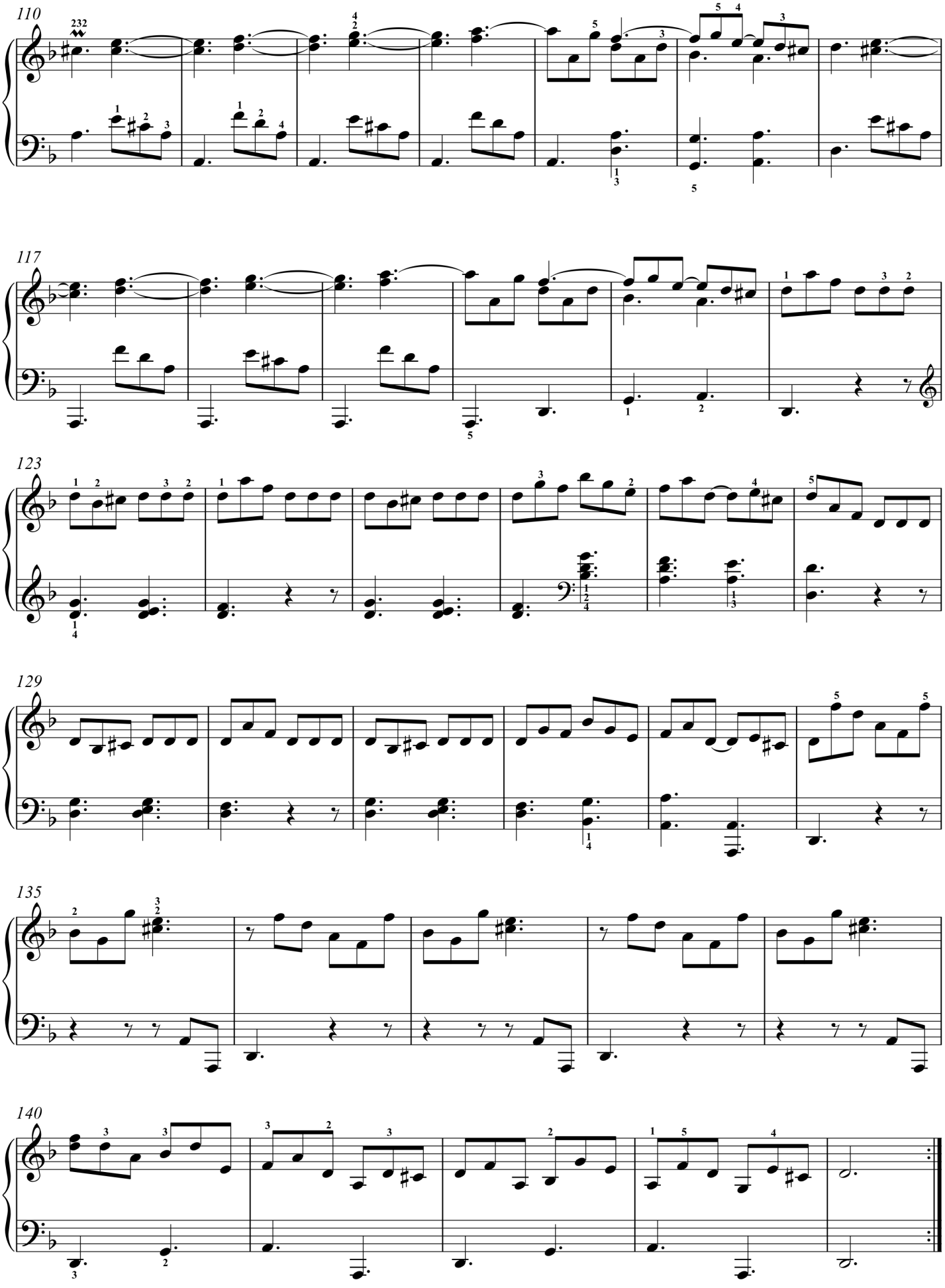
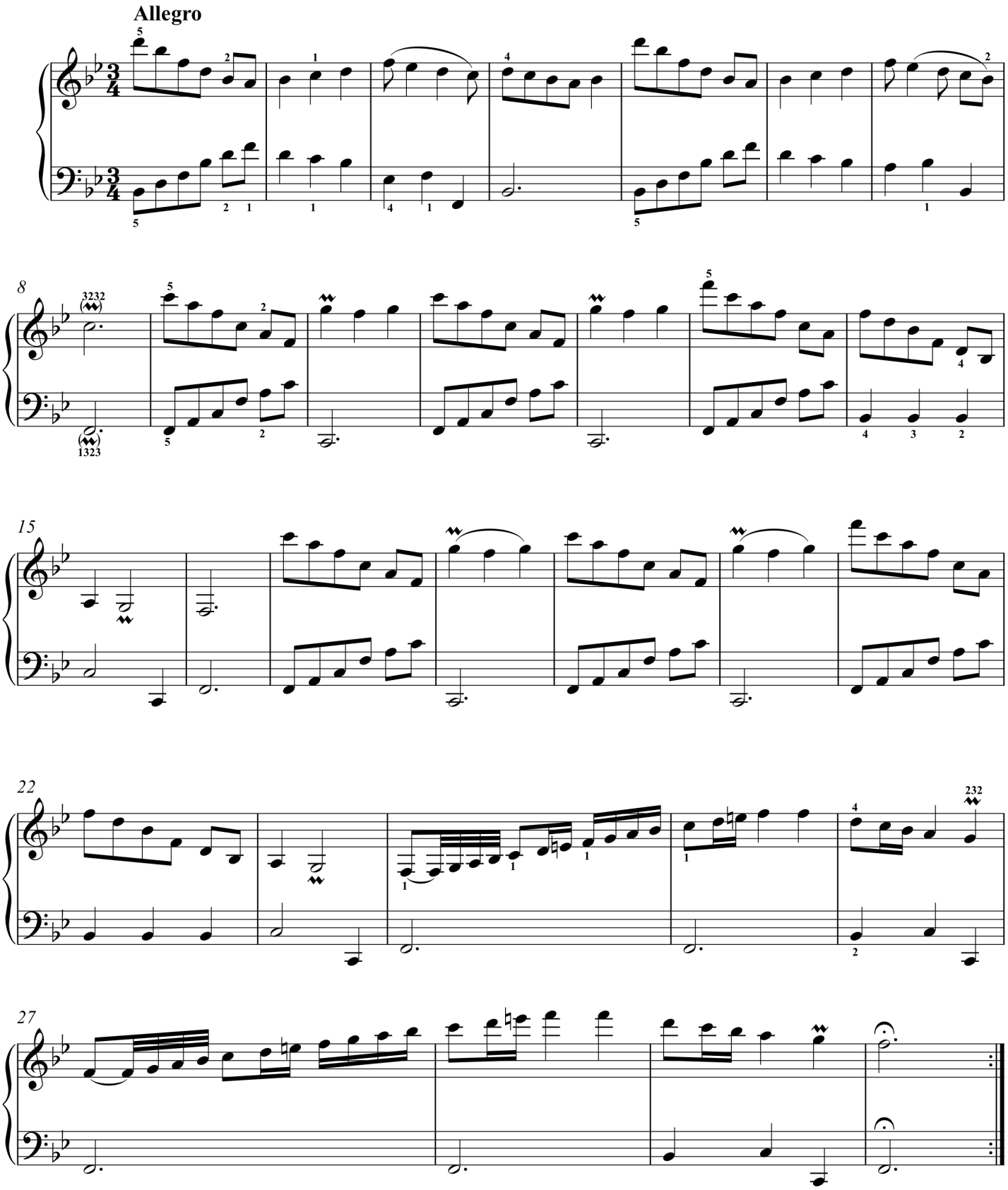
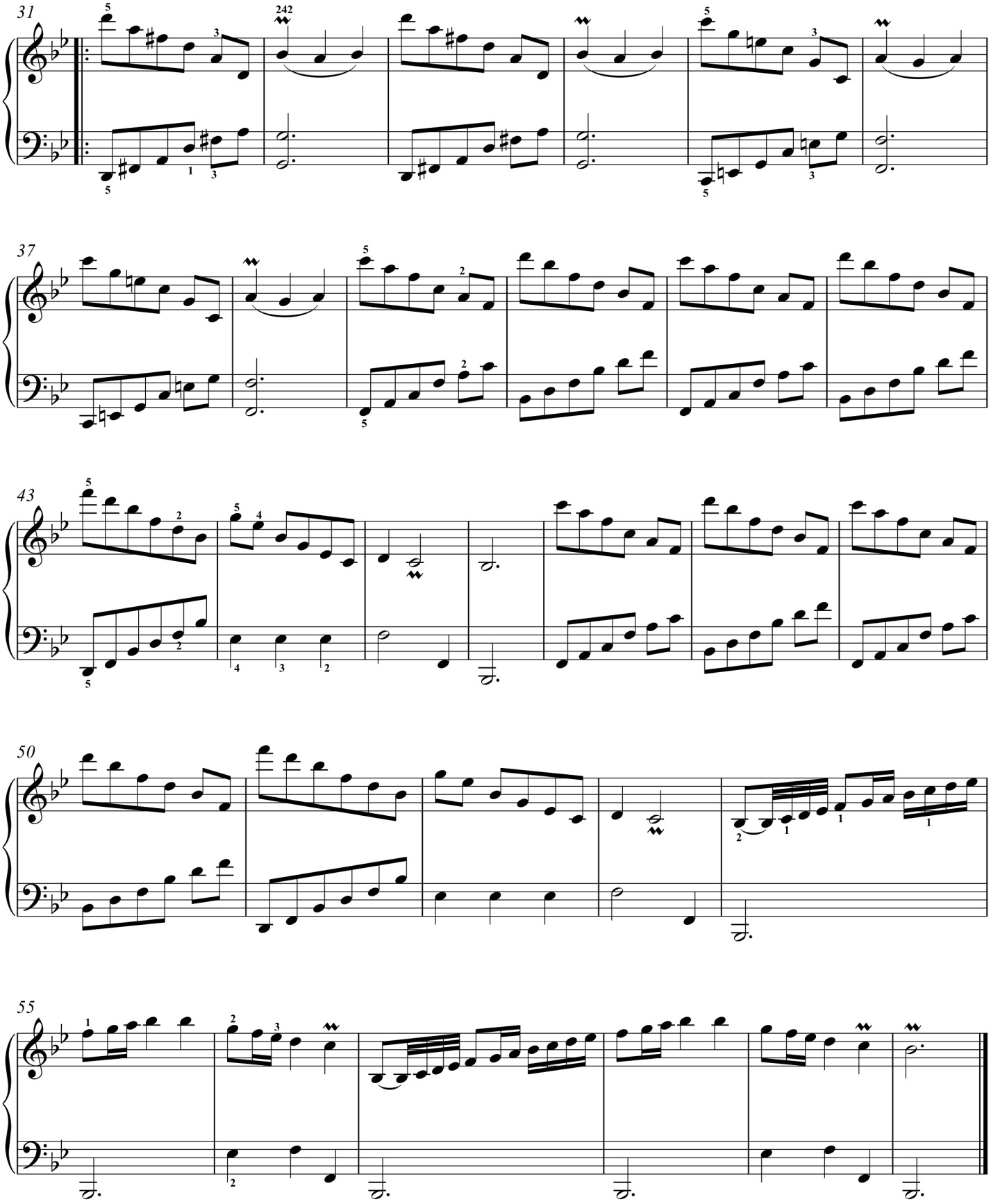
92
98
104


110
117
123
129
135
140

Sonata XLIX

(K. 411)

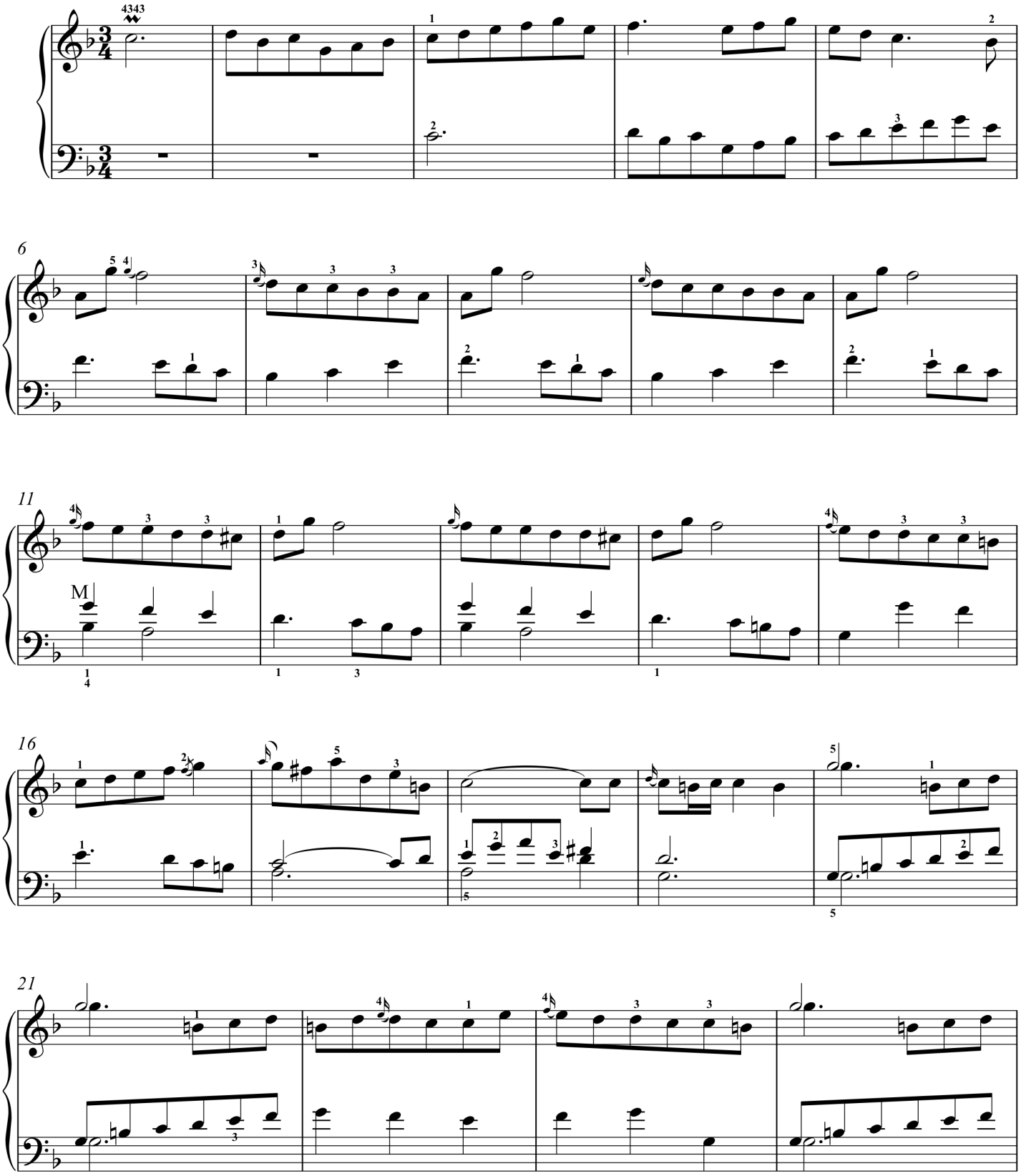


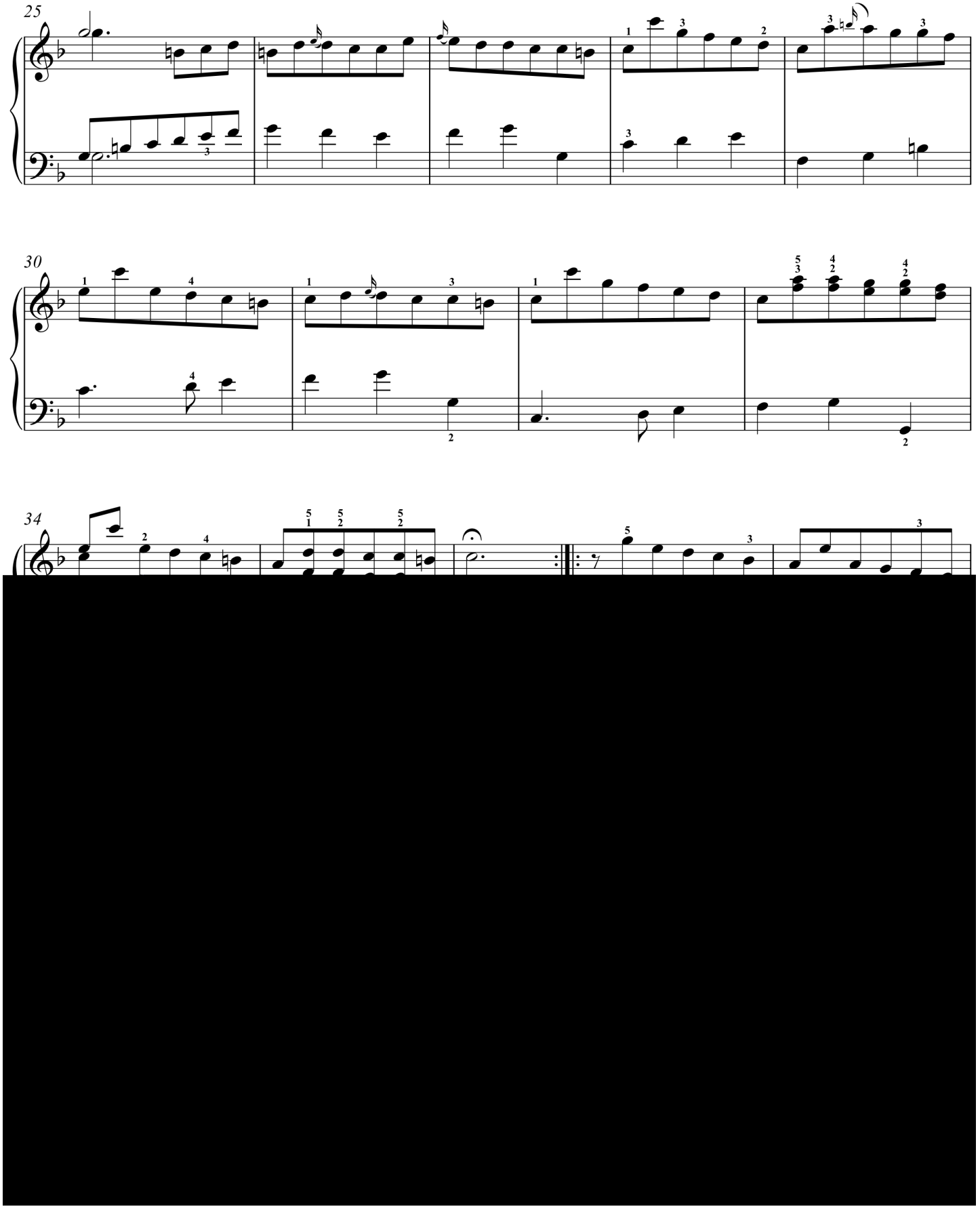

31
37
43
50
55

Sonata L

(K.437)

Andante commodo

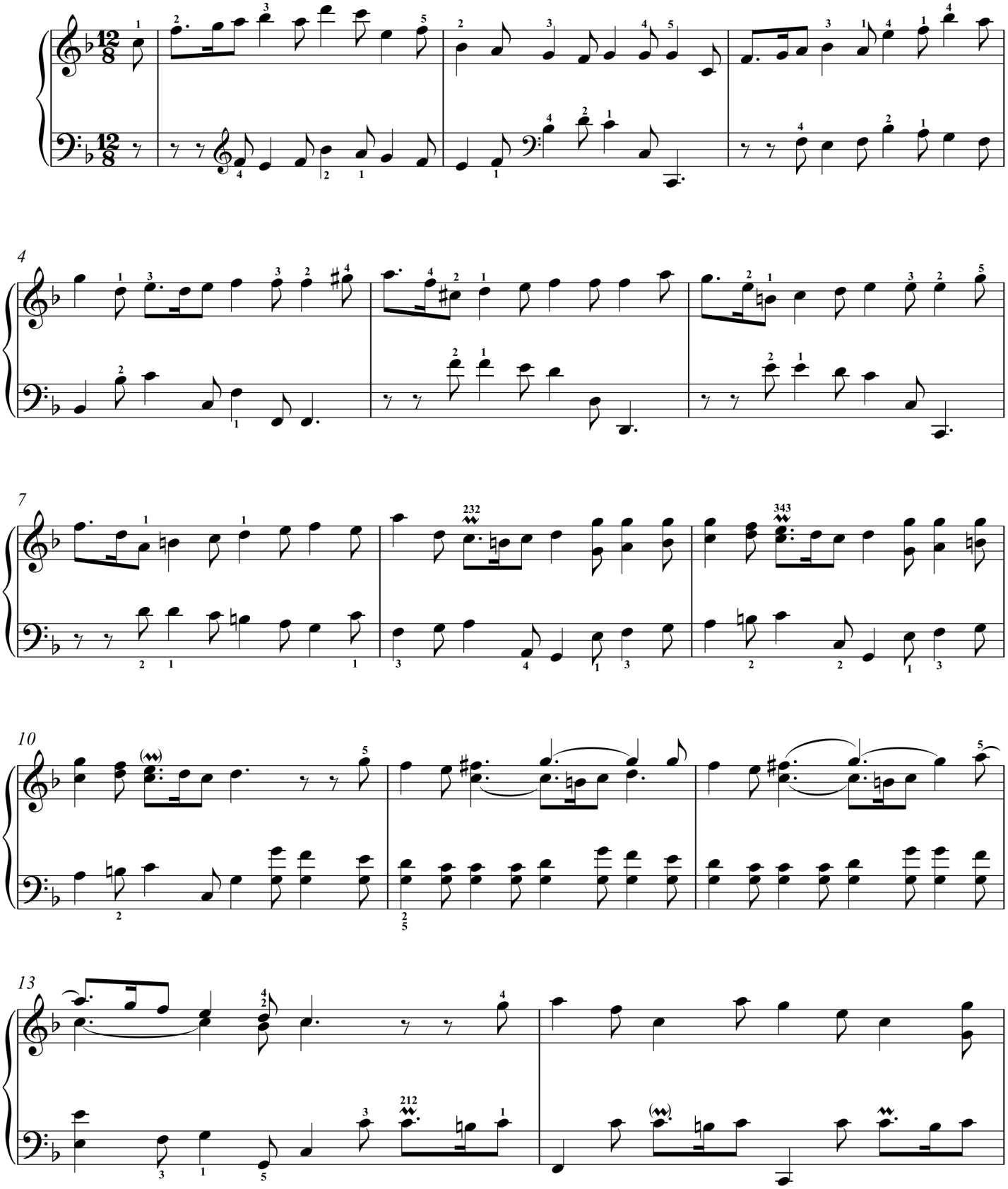


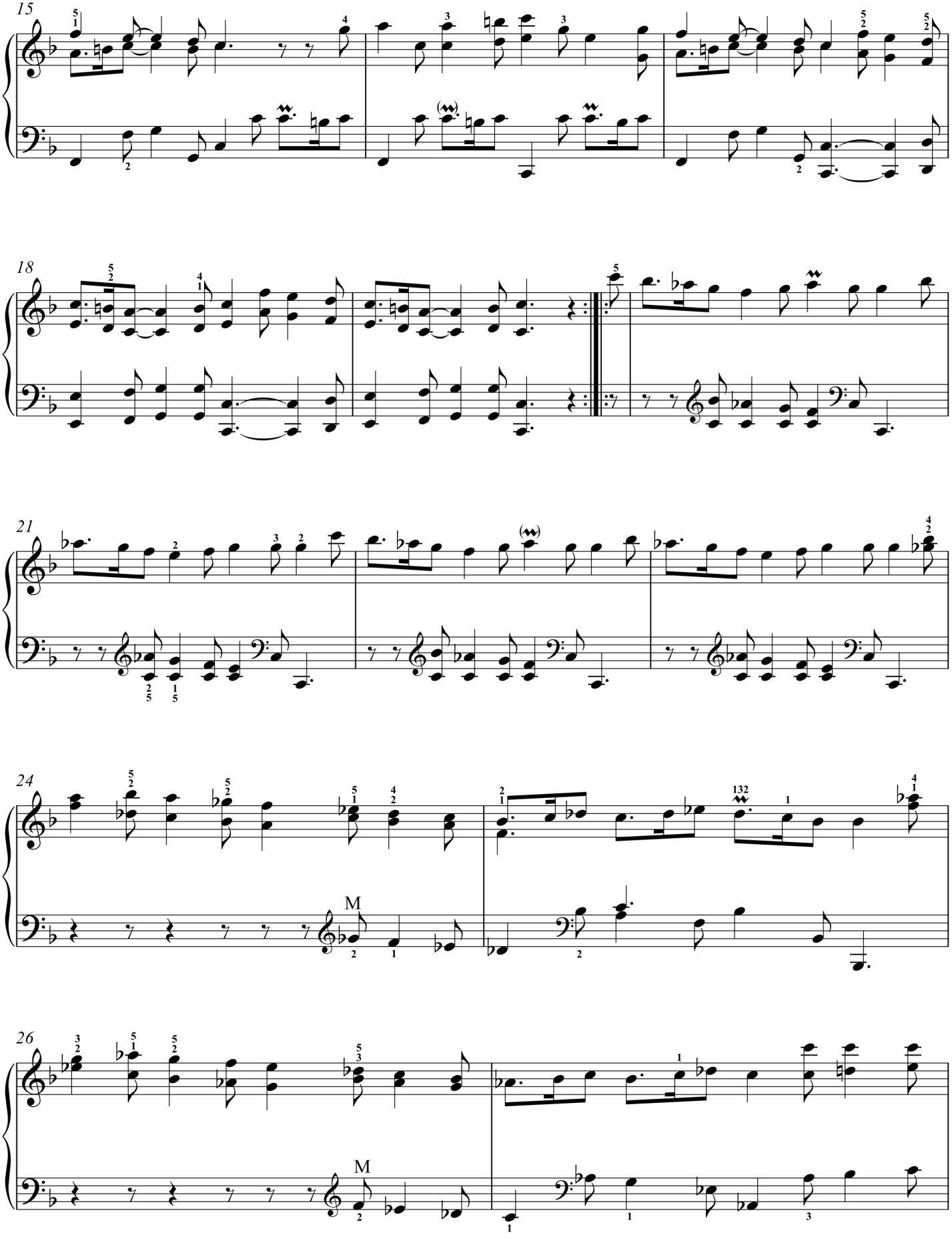


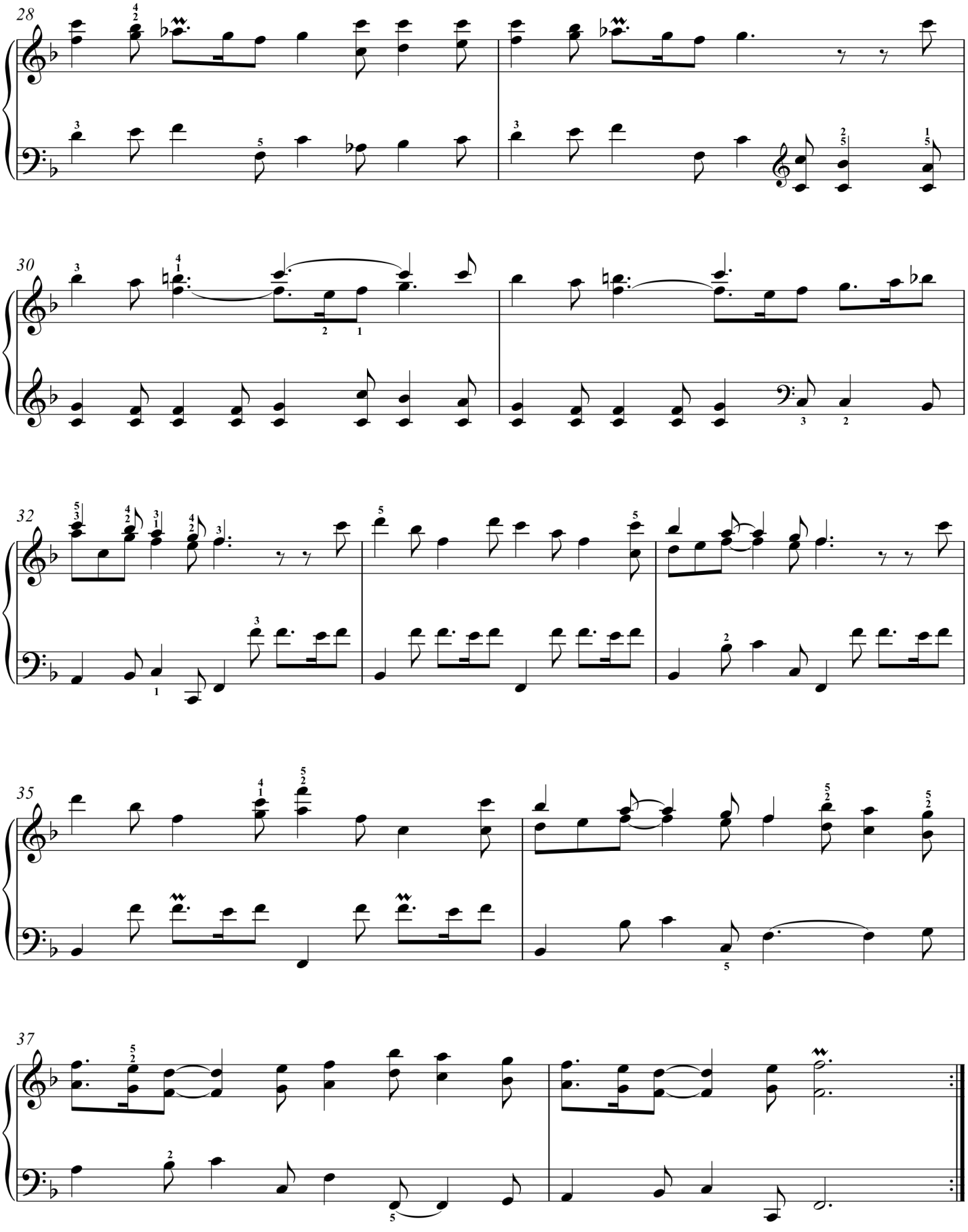
Sonata LI

(K. 446)

Pastorale. Allegrissimo




15
18
21
24
M
26
M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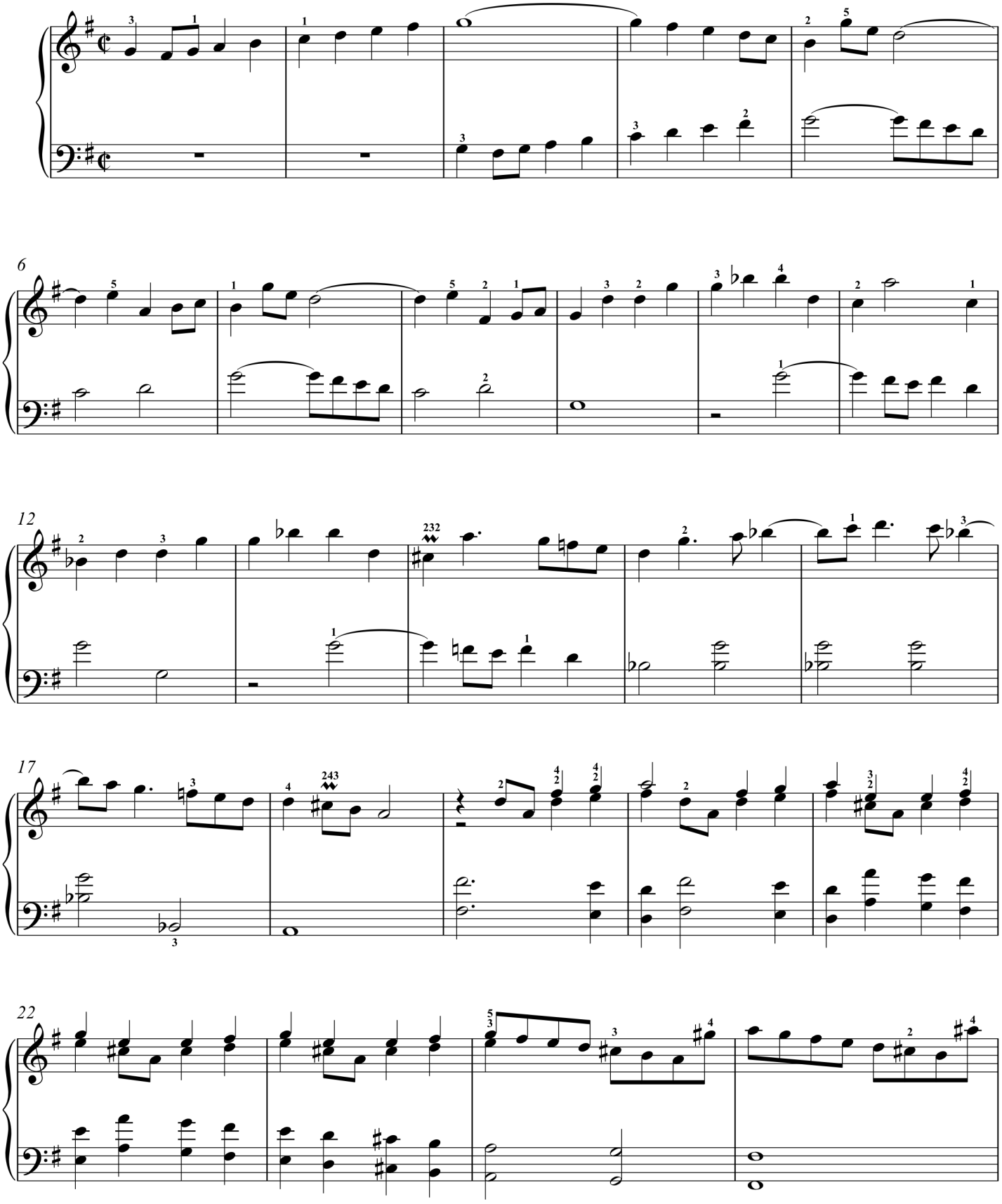
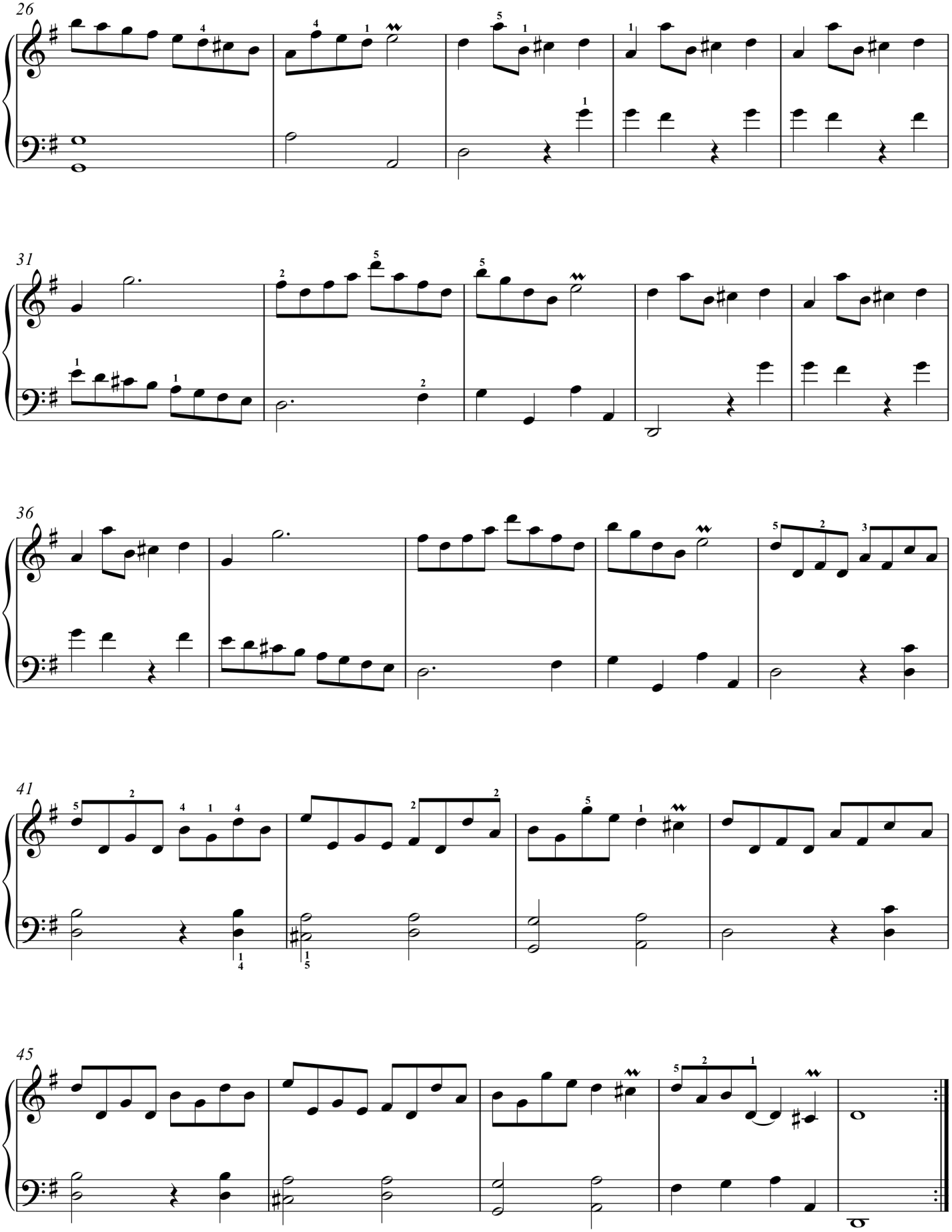
32
35
37

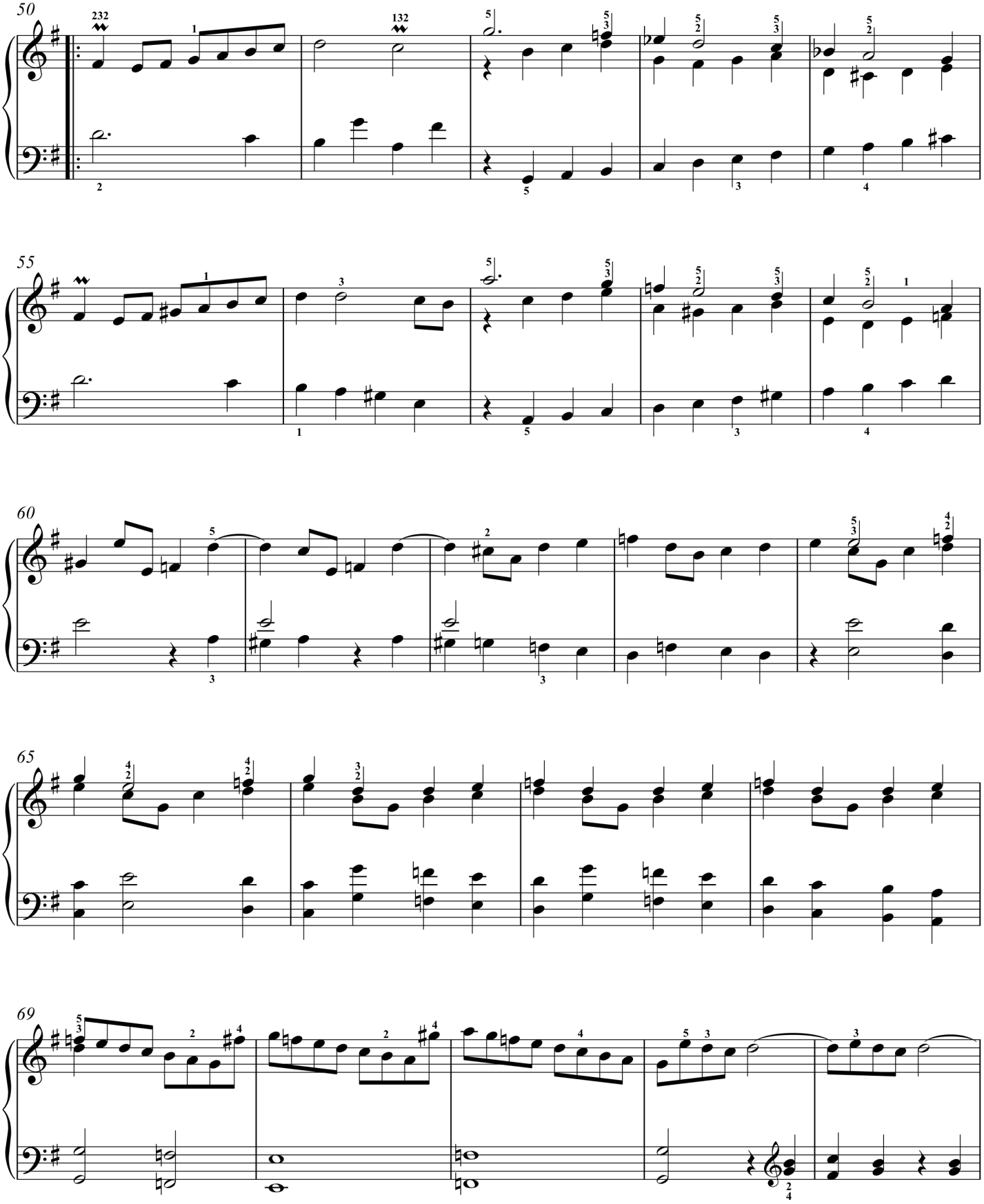
Sonata LII

(K.424)

Allegro




26
31
36
41
45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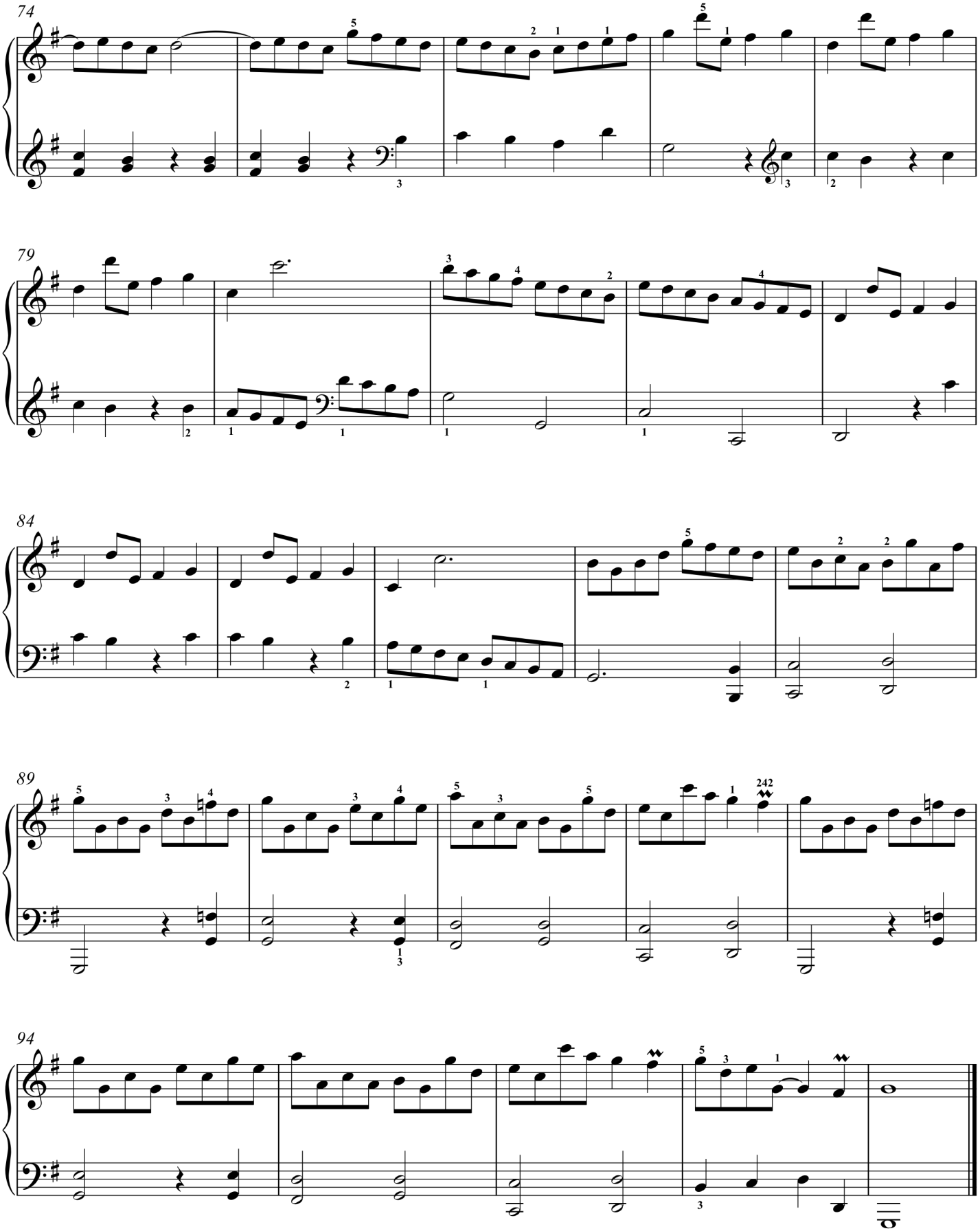
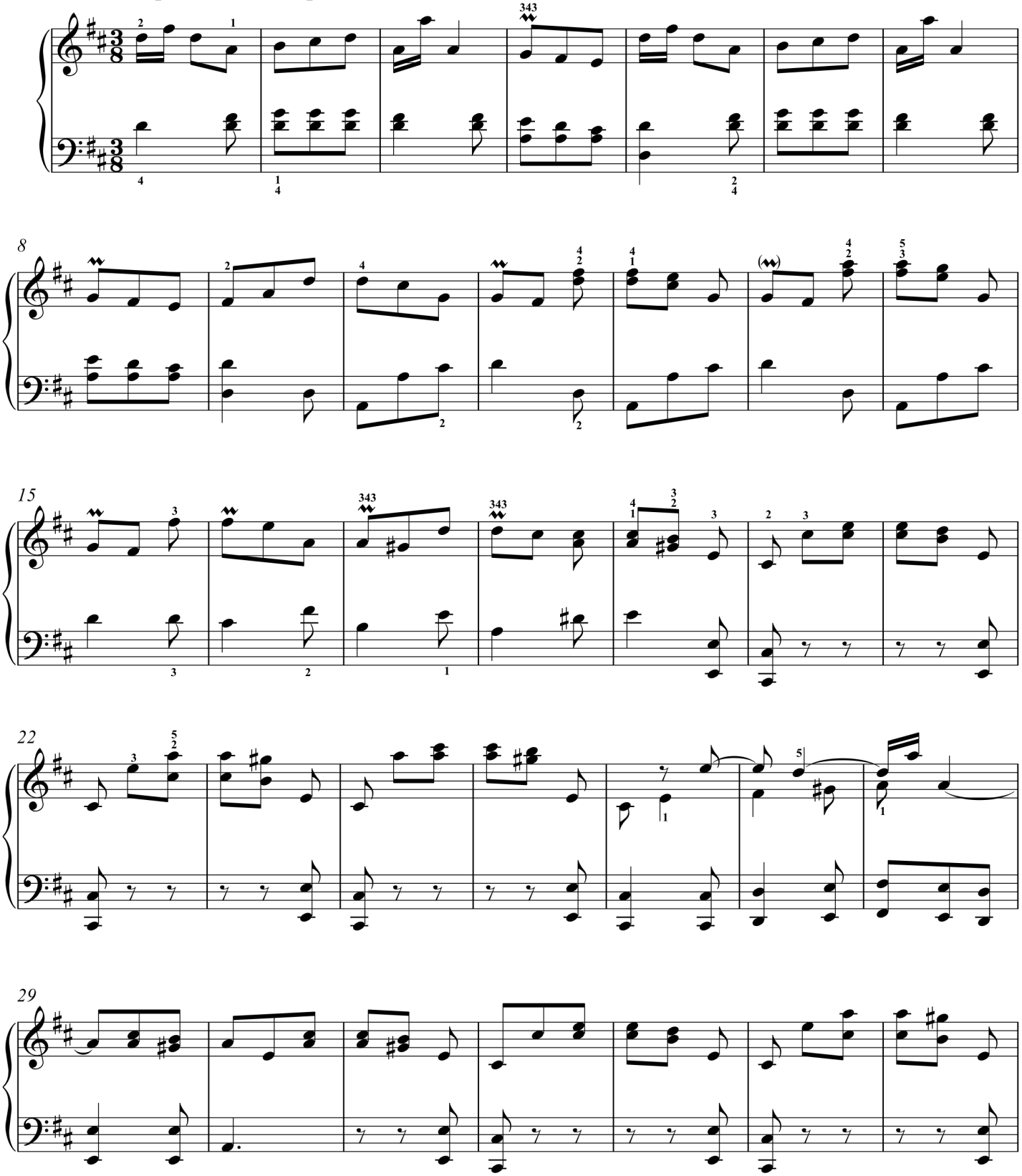
65
69

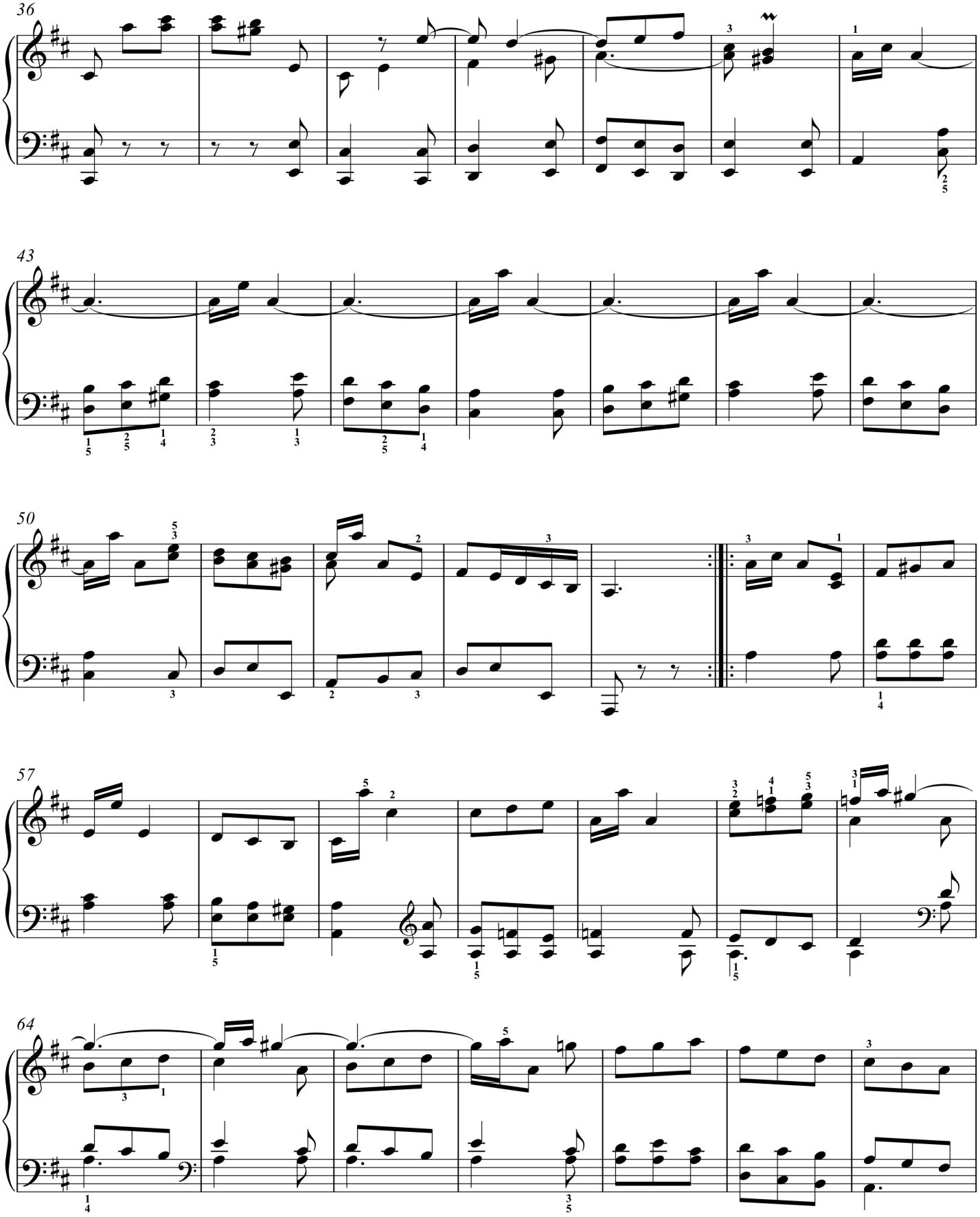

74
79
84
89
94

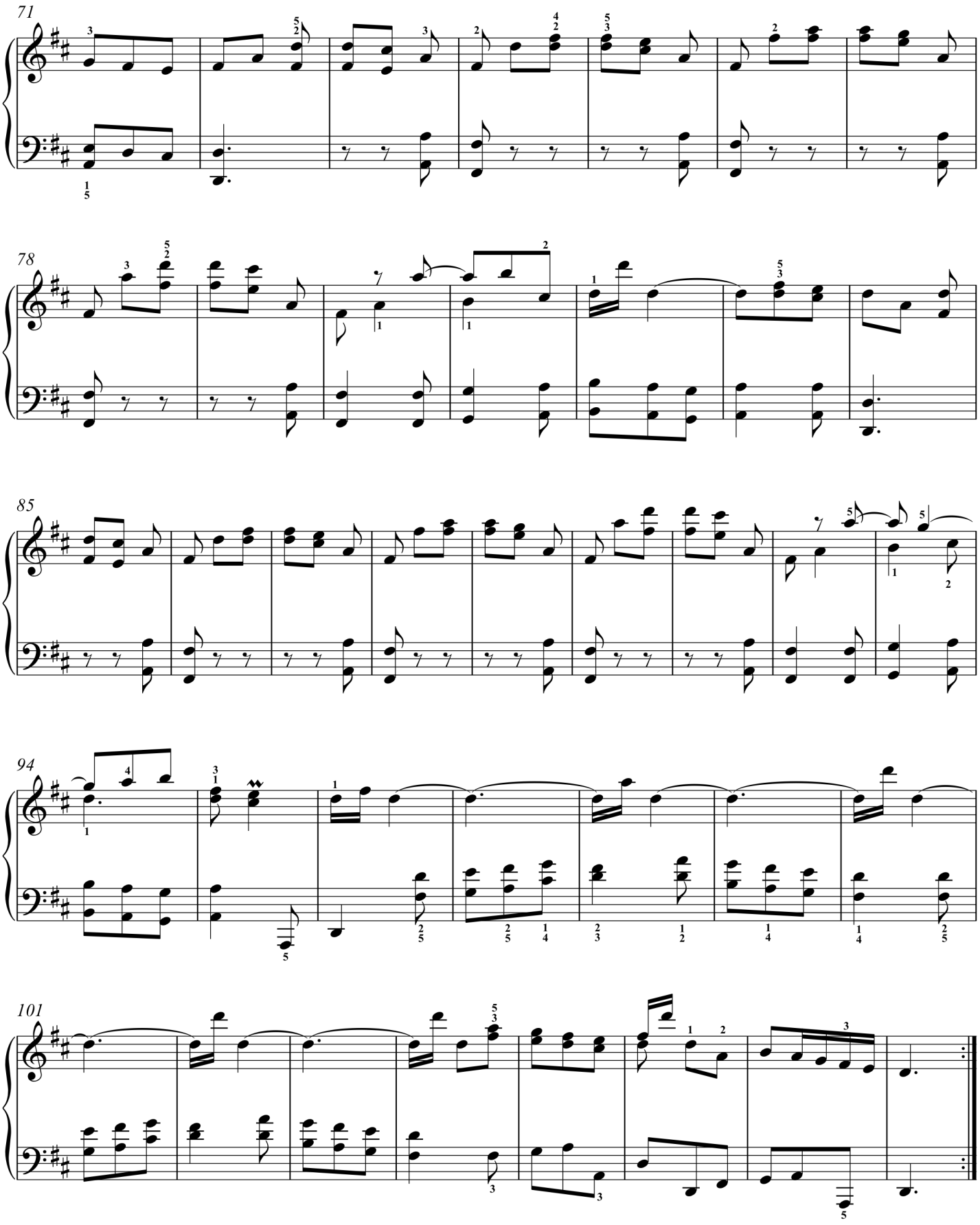
Sonata LIII

(K.430)

Non presto ma a tempo di ballo



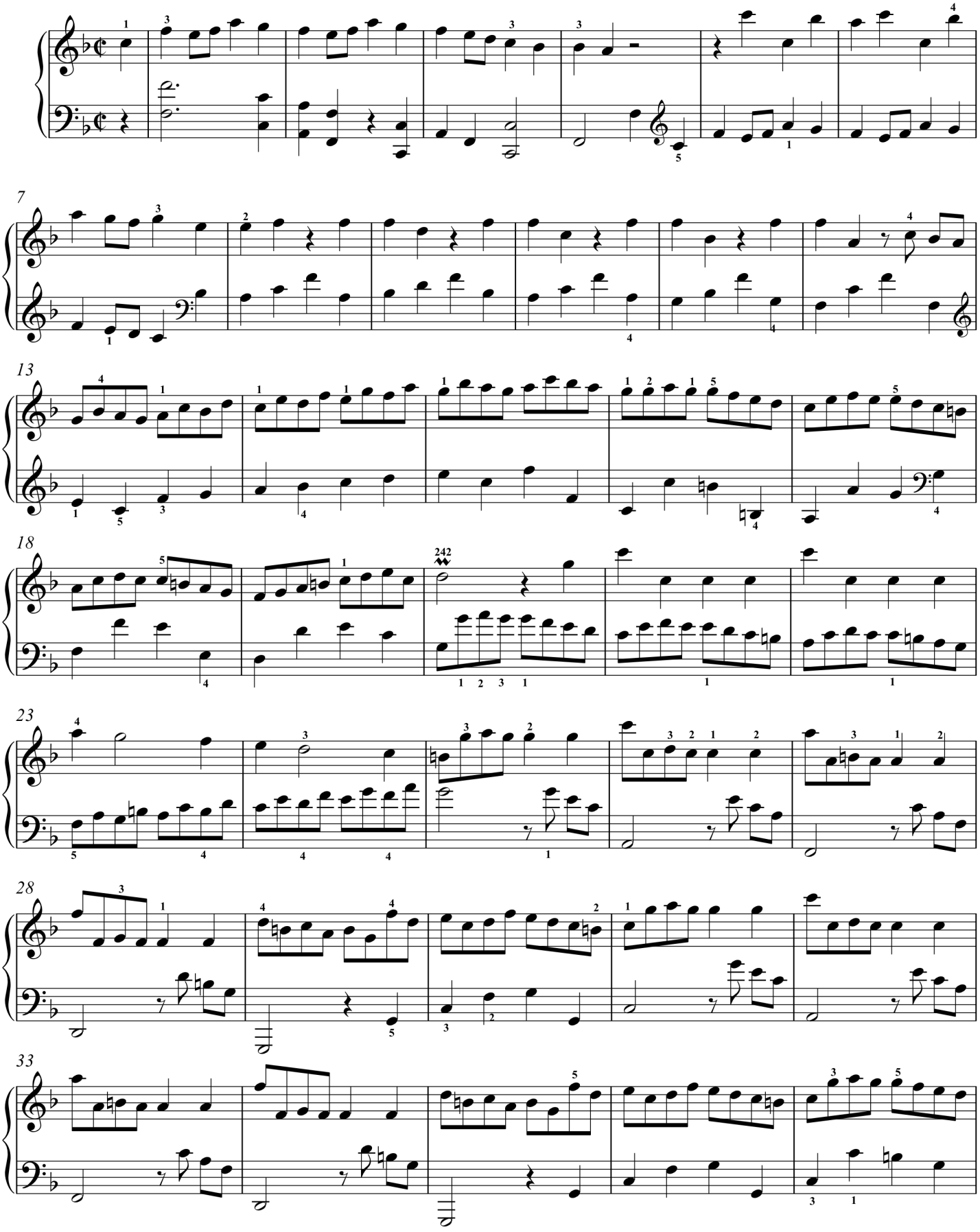

36
43
50
57
64

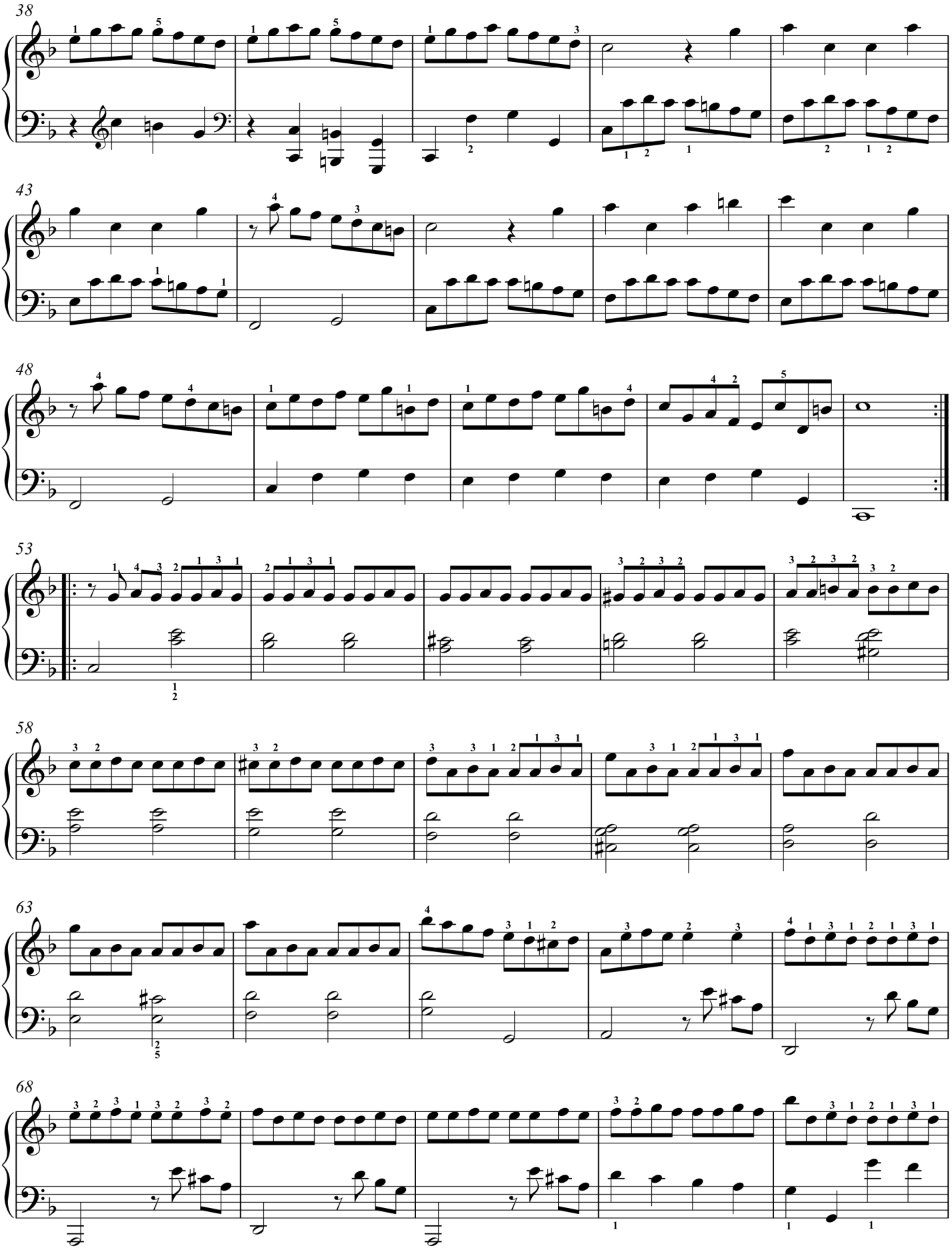

71
78
85
94
101

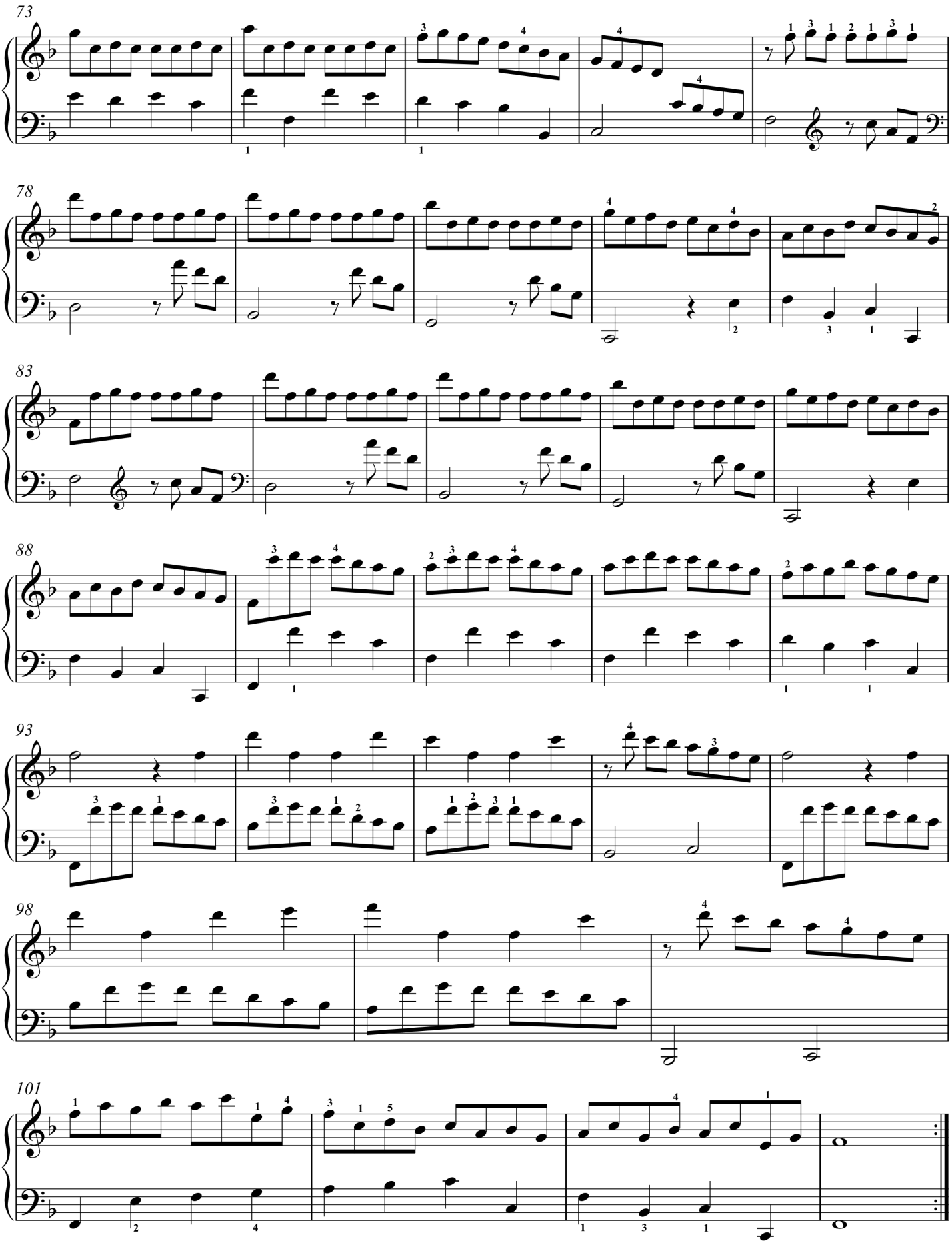
Sonata LIV

(K.438)

Allegro



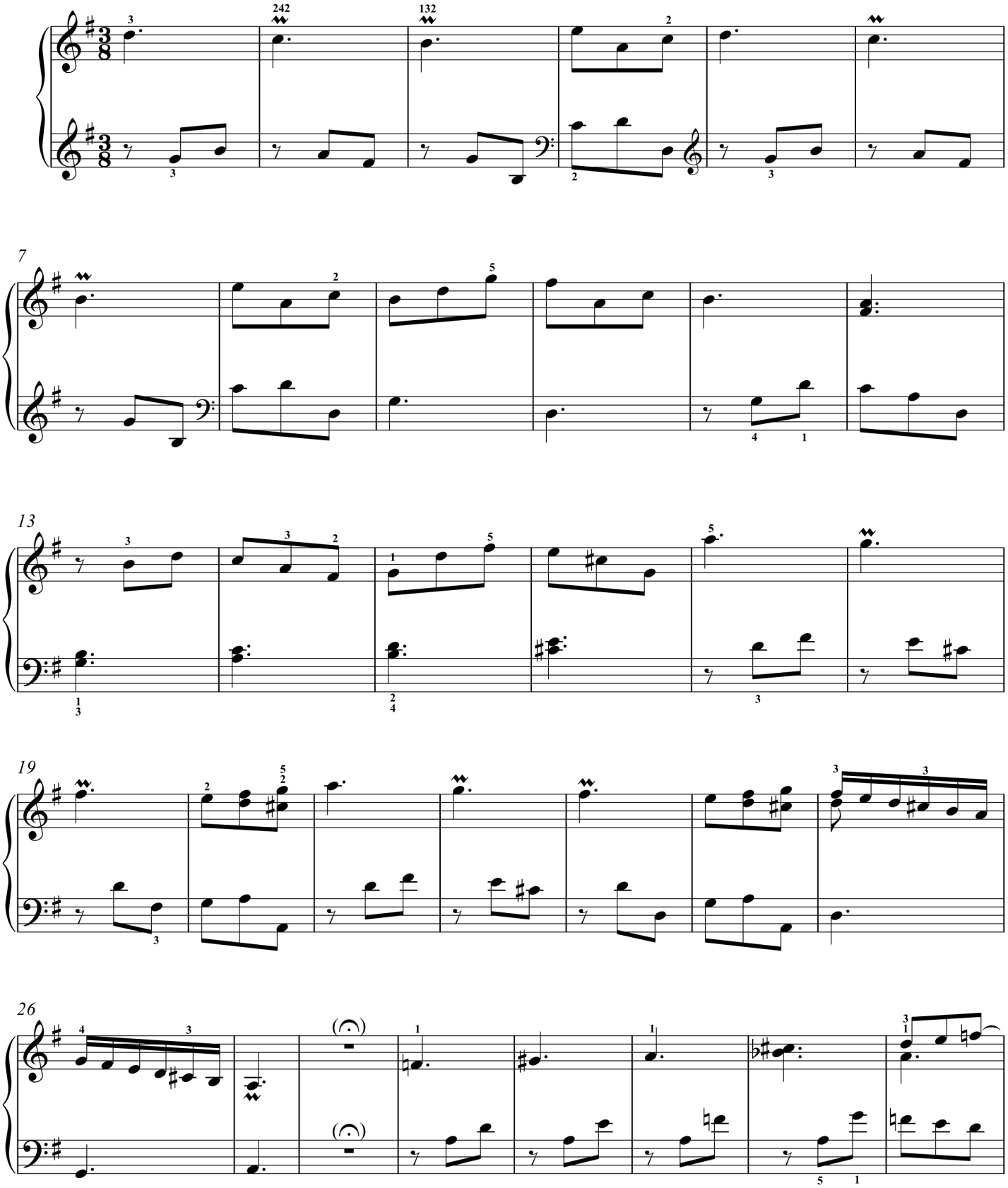

38
43
48
53
58
63
68

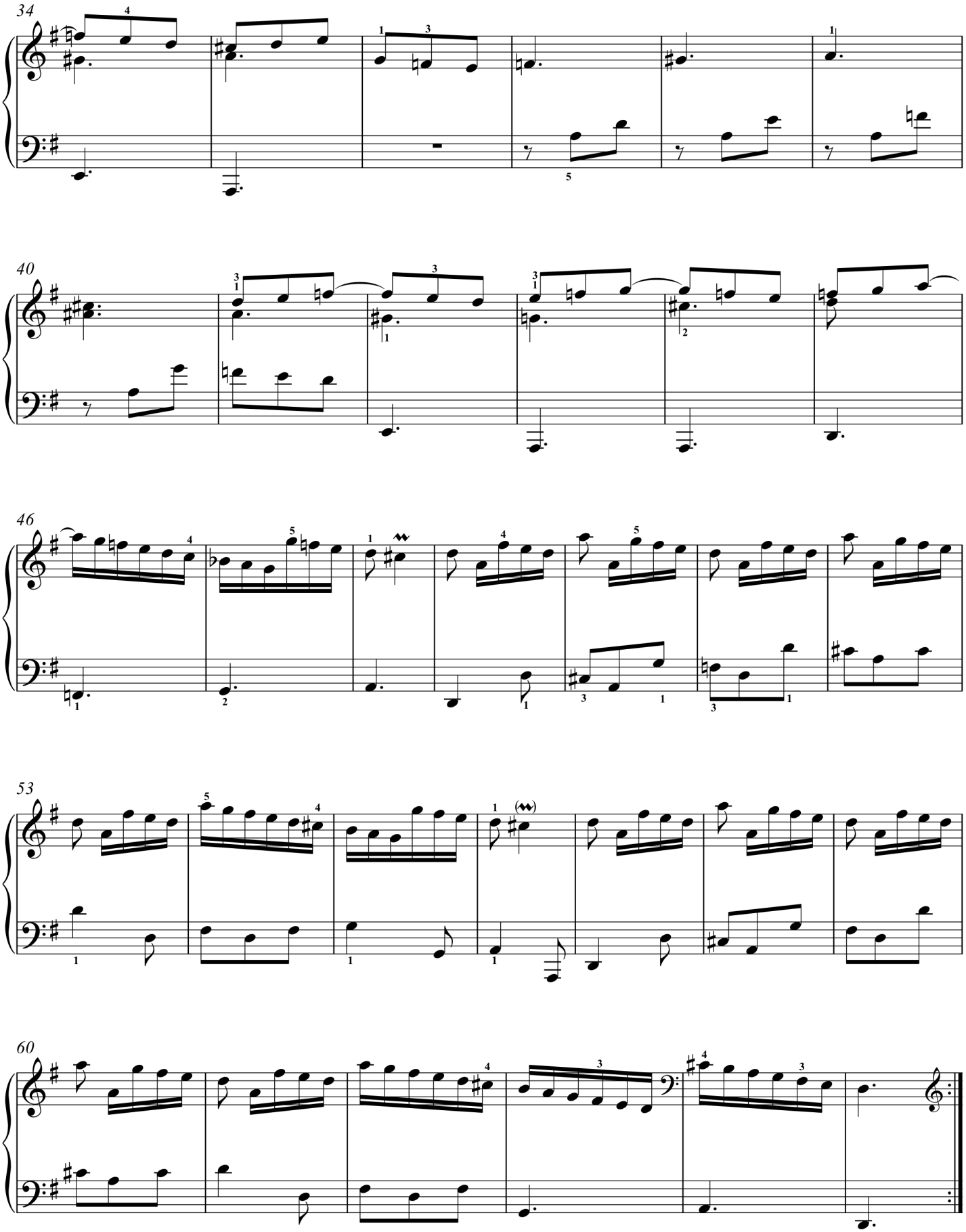

73
78
83
88
93
98
101

Sonata LV

(K.425)

Allegro molto

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53
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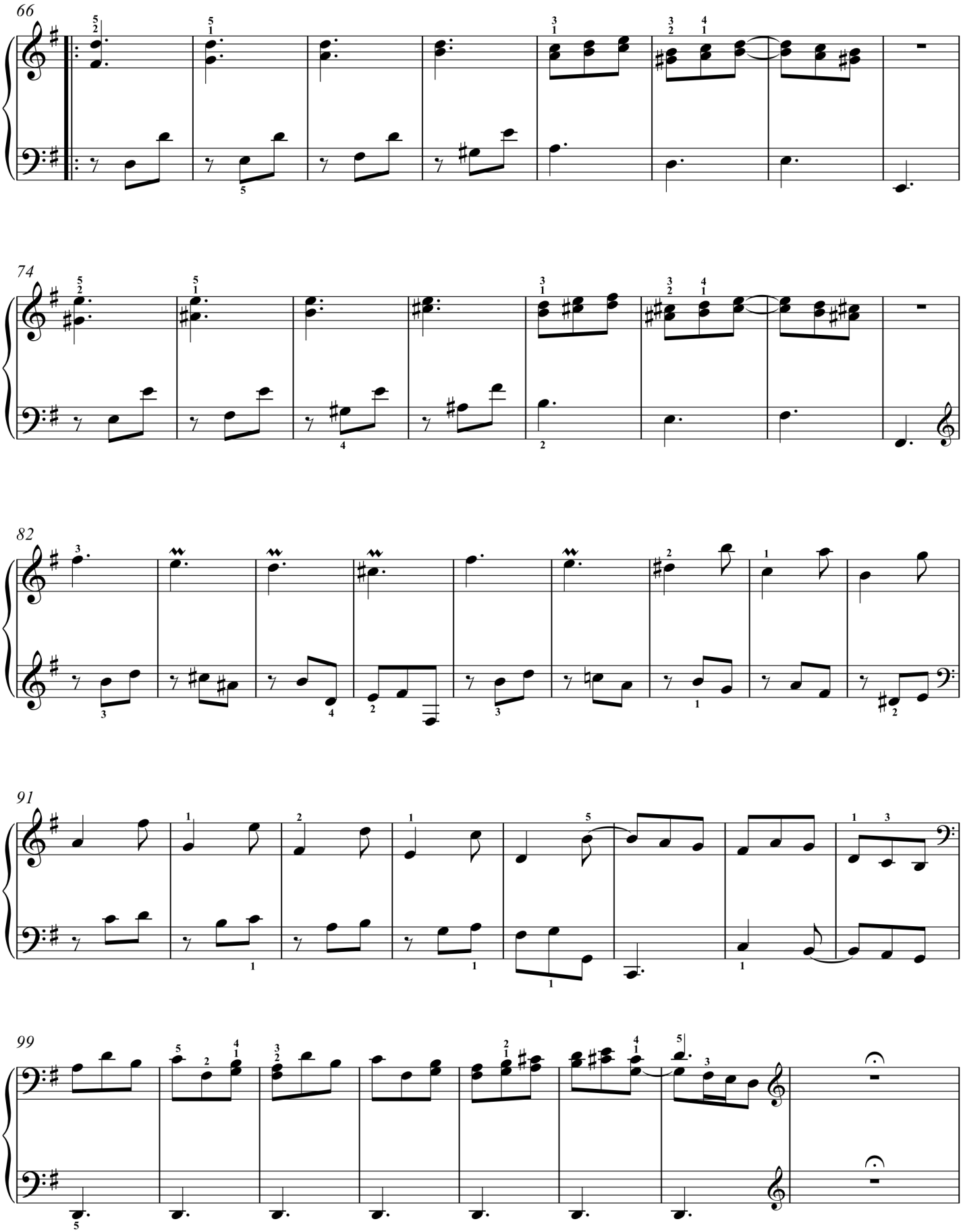
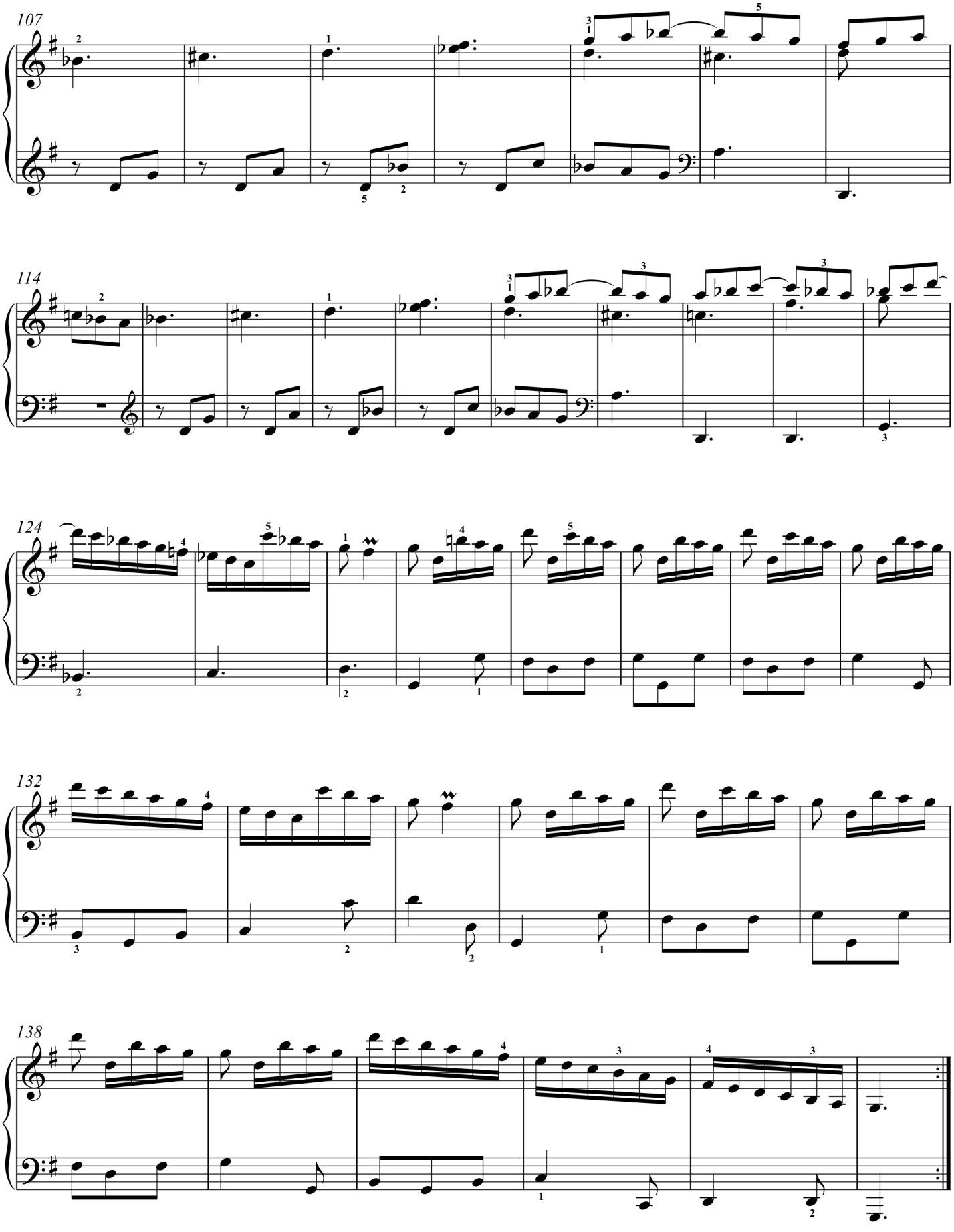
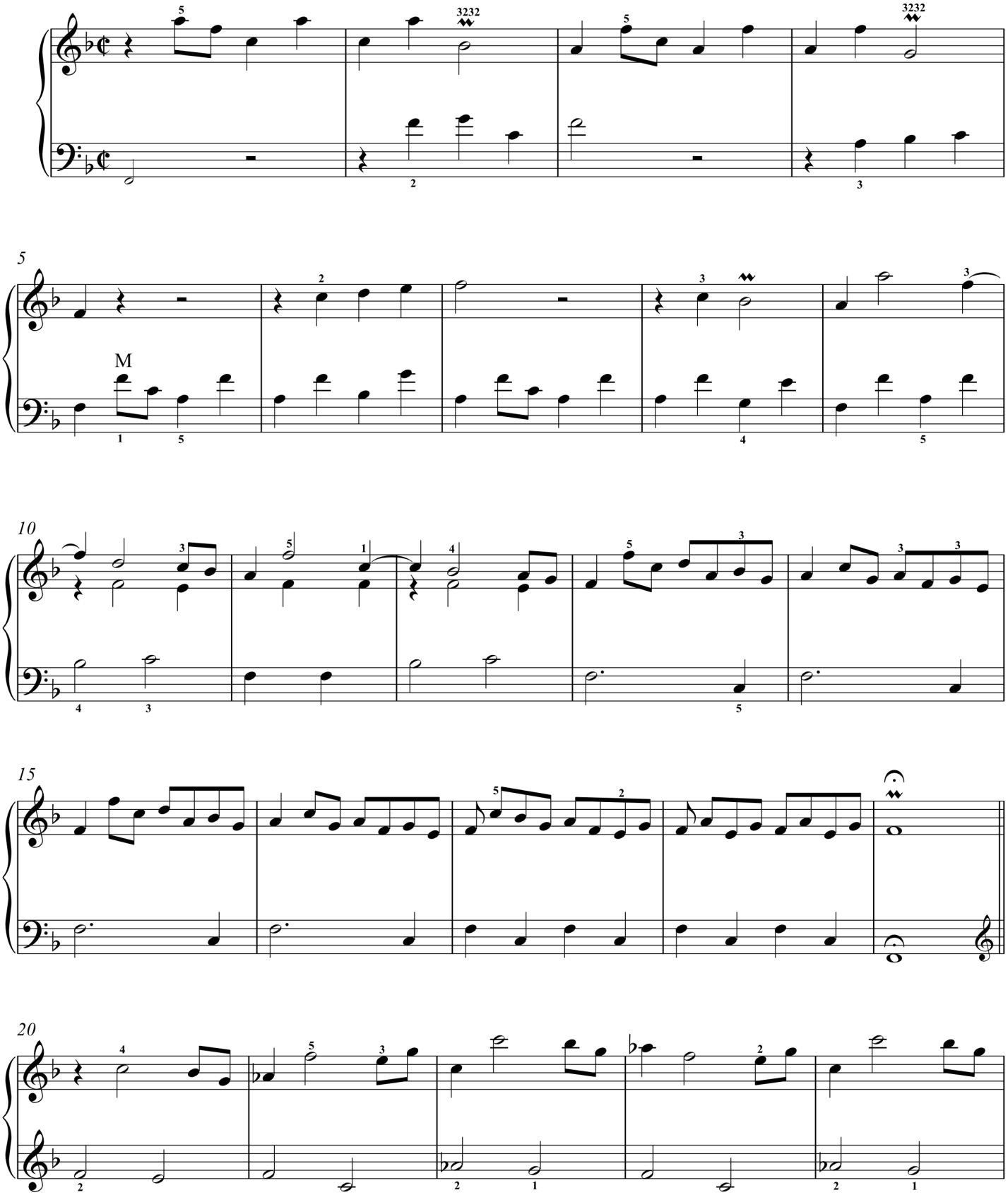

66
74
82
91
99

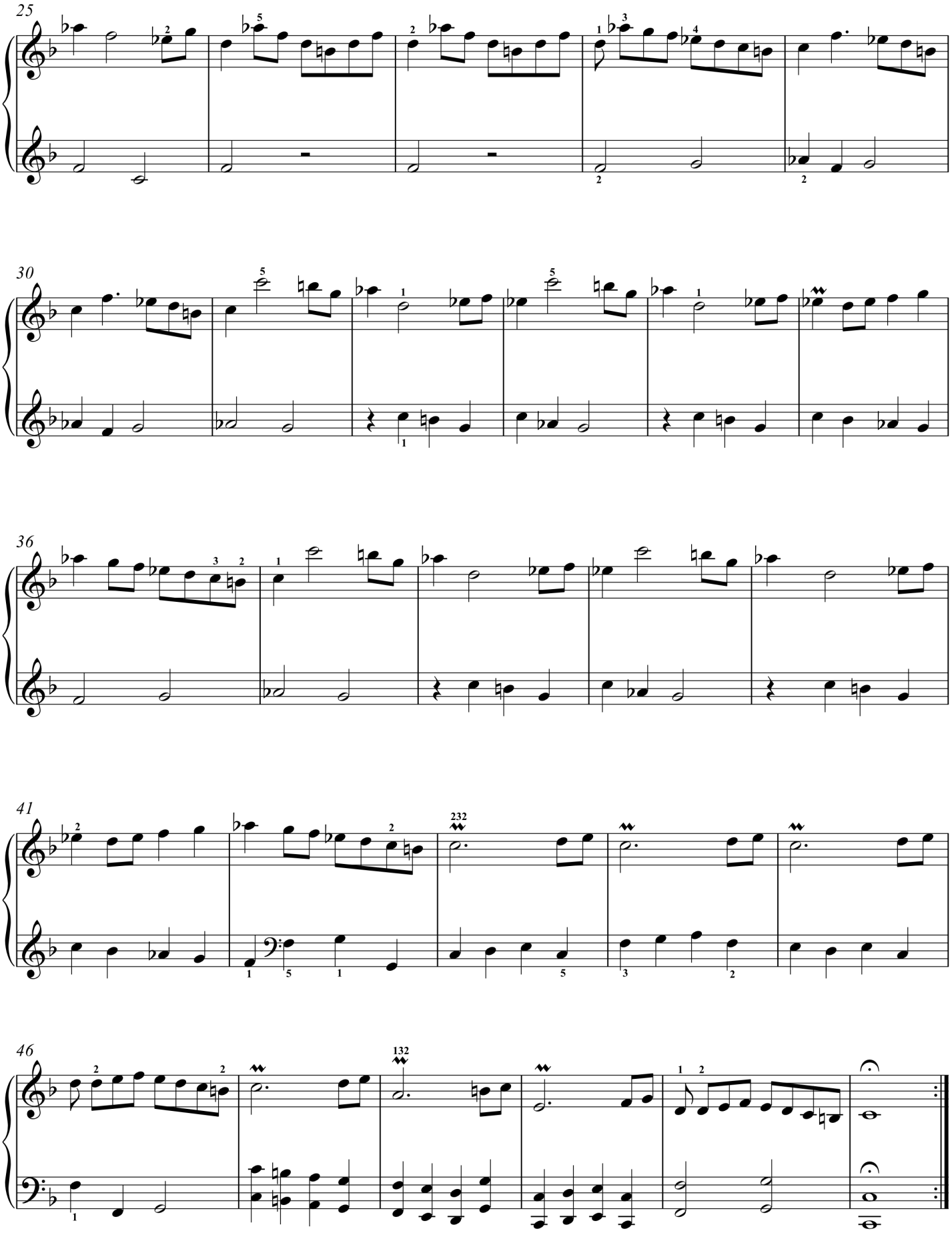

107
114
124
132
138

Sonata LVI

(K. 378)

(Allegro)

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30
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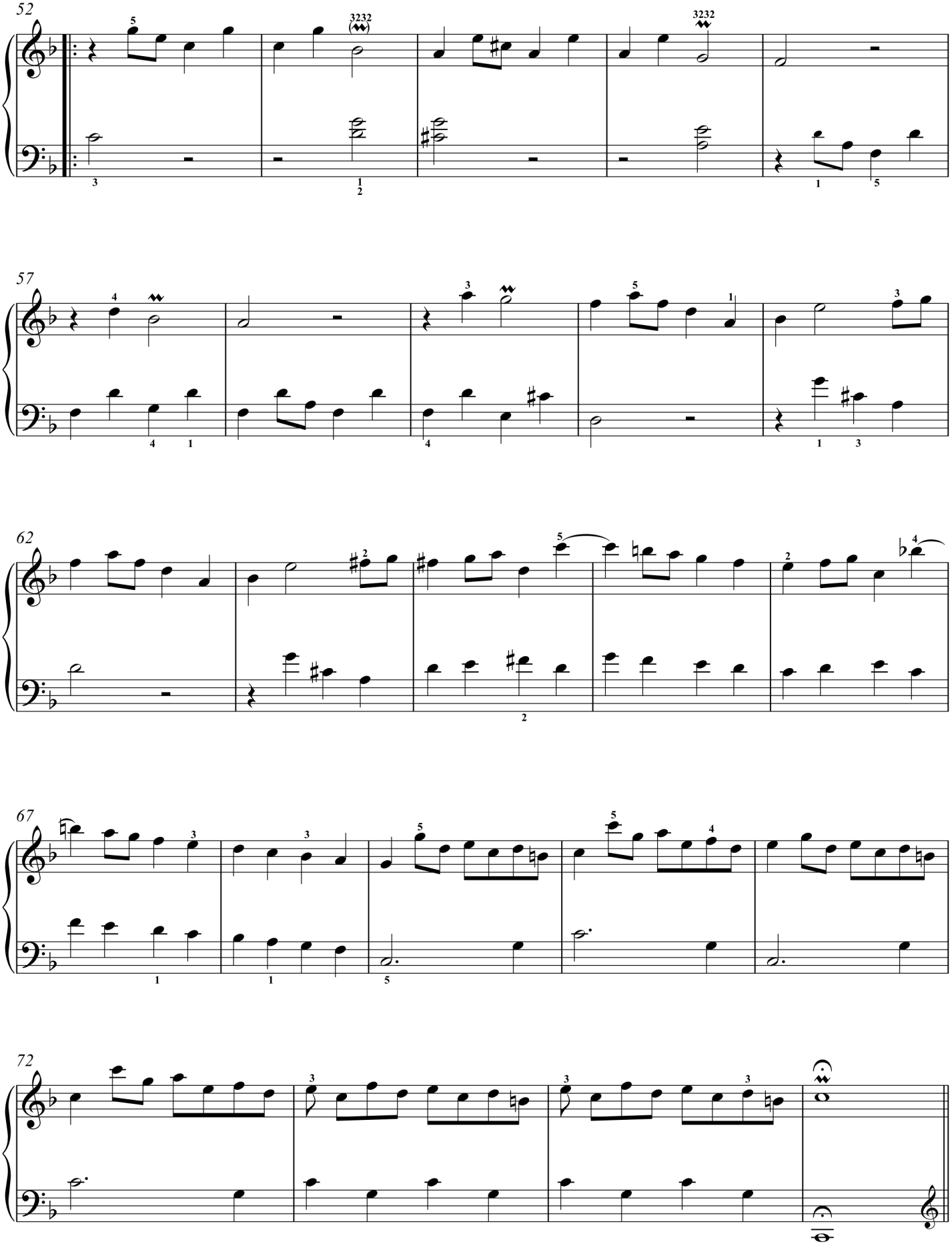
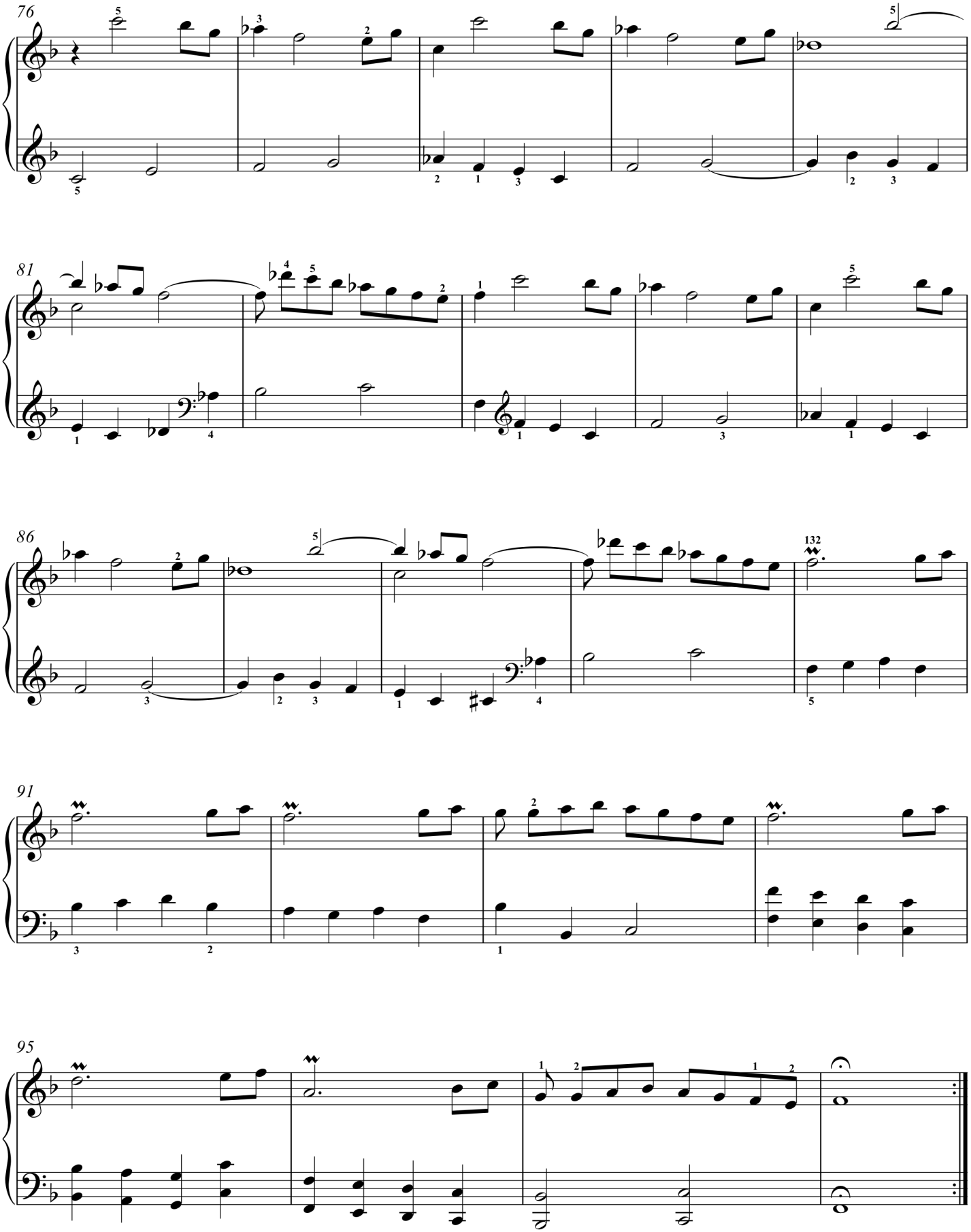
41
46

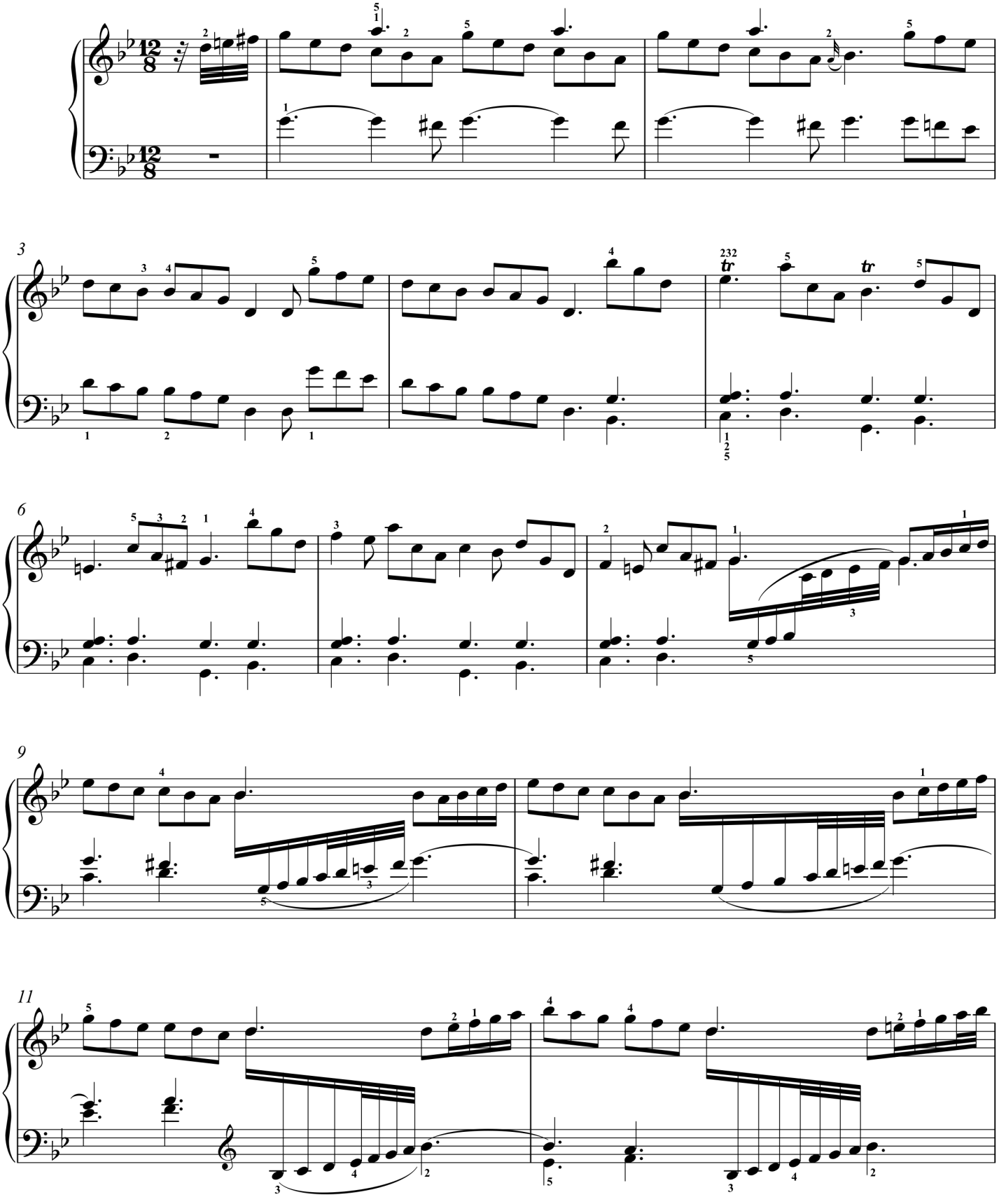

52
57
62
67
72

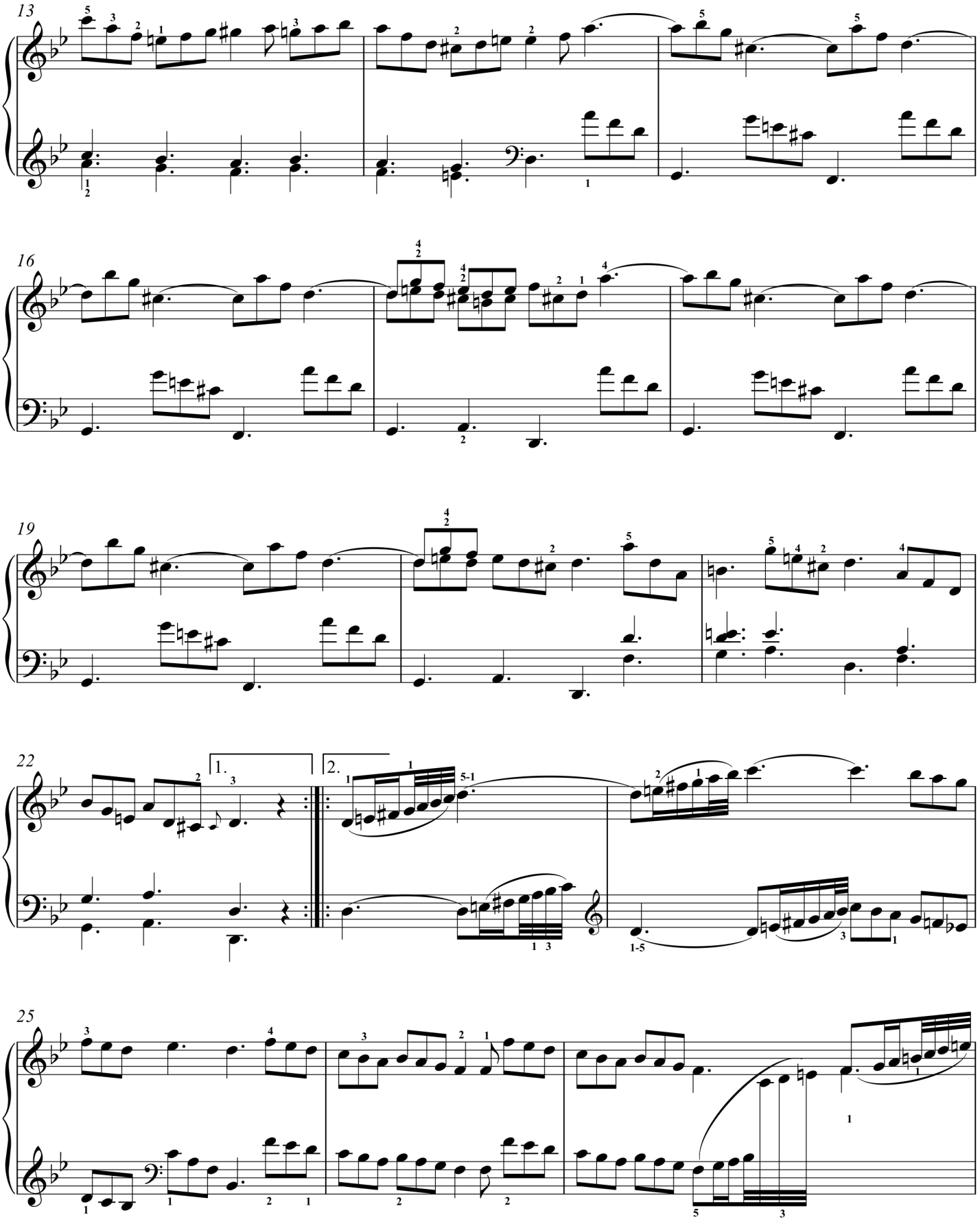

76
81
86
132
91
95

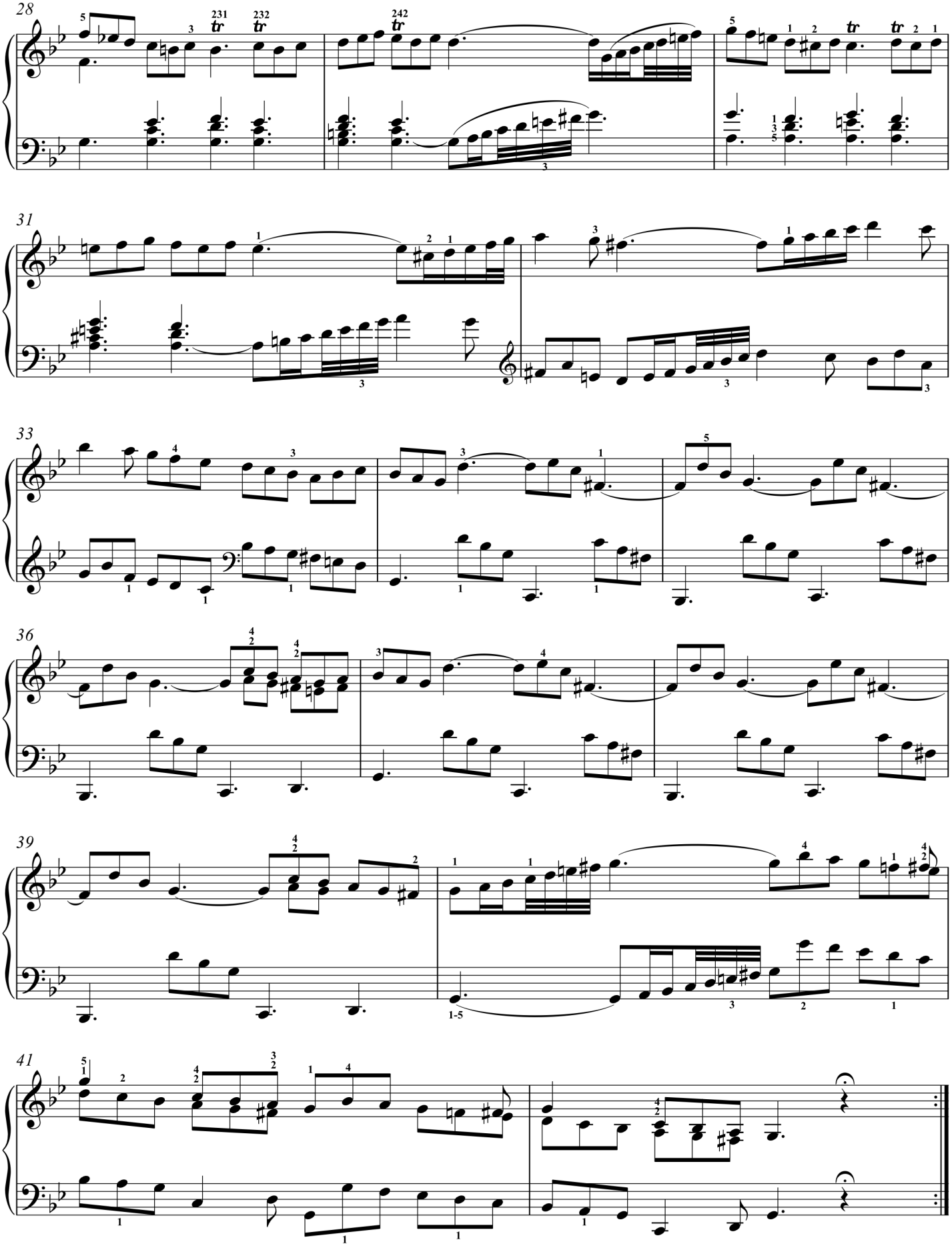
Sonata LVII

(K. 43)

(Allegrissimo)



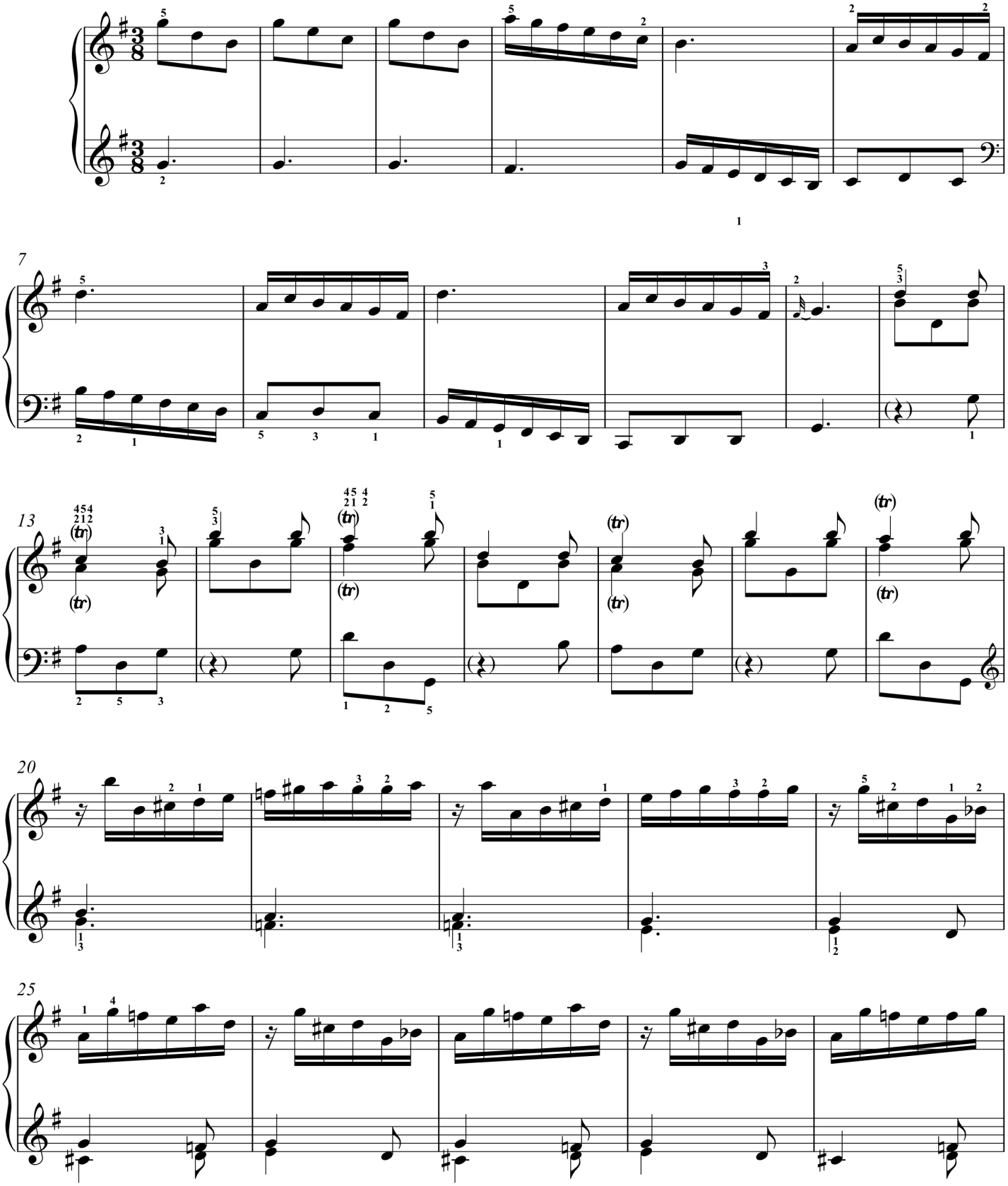

13
16
19
22
1.
2.
25

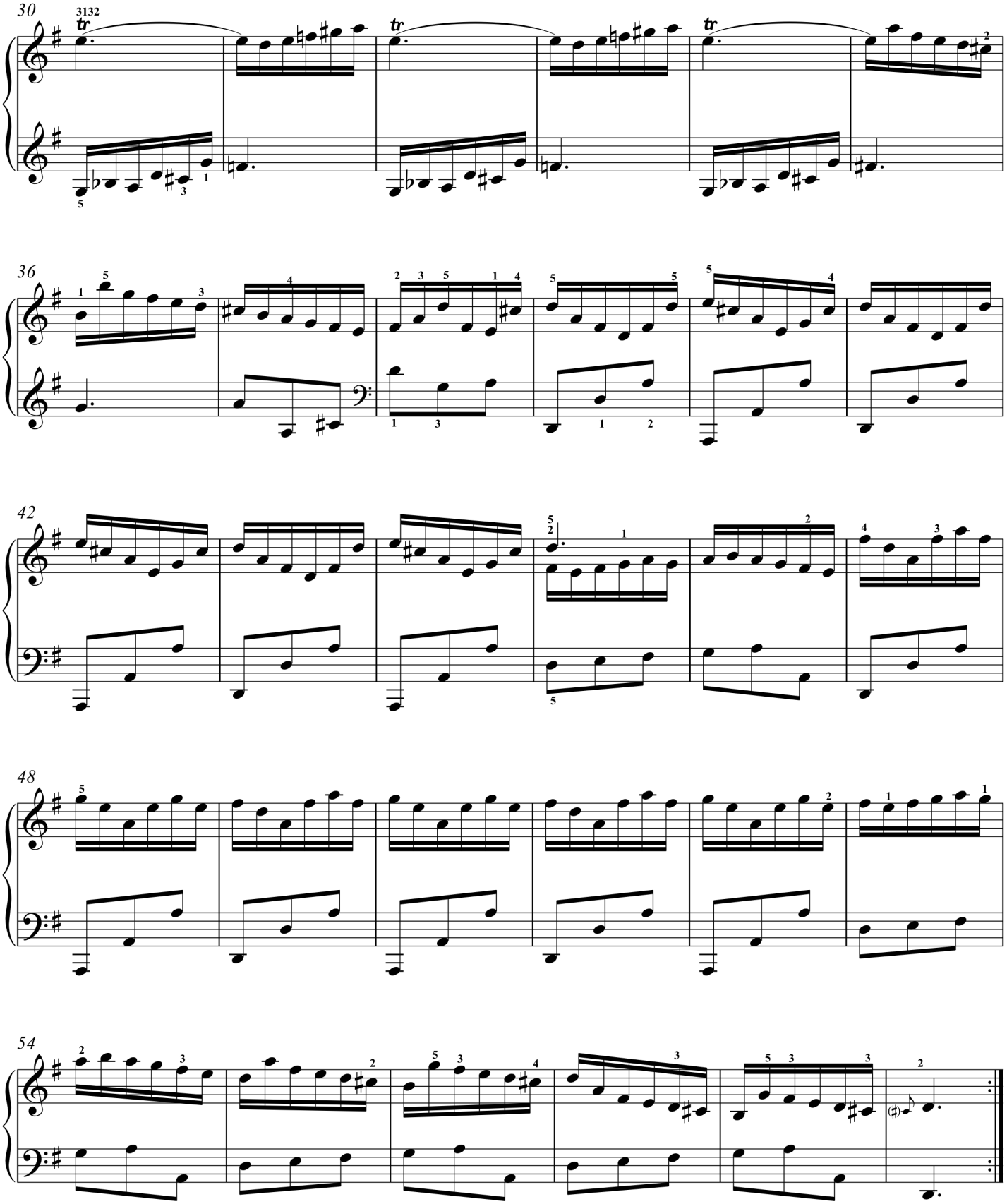


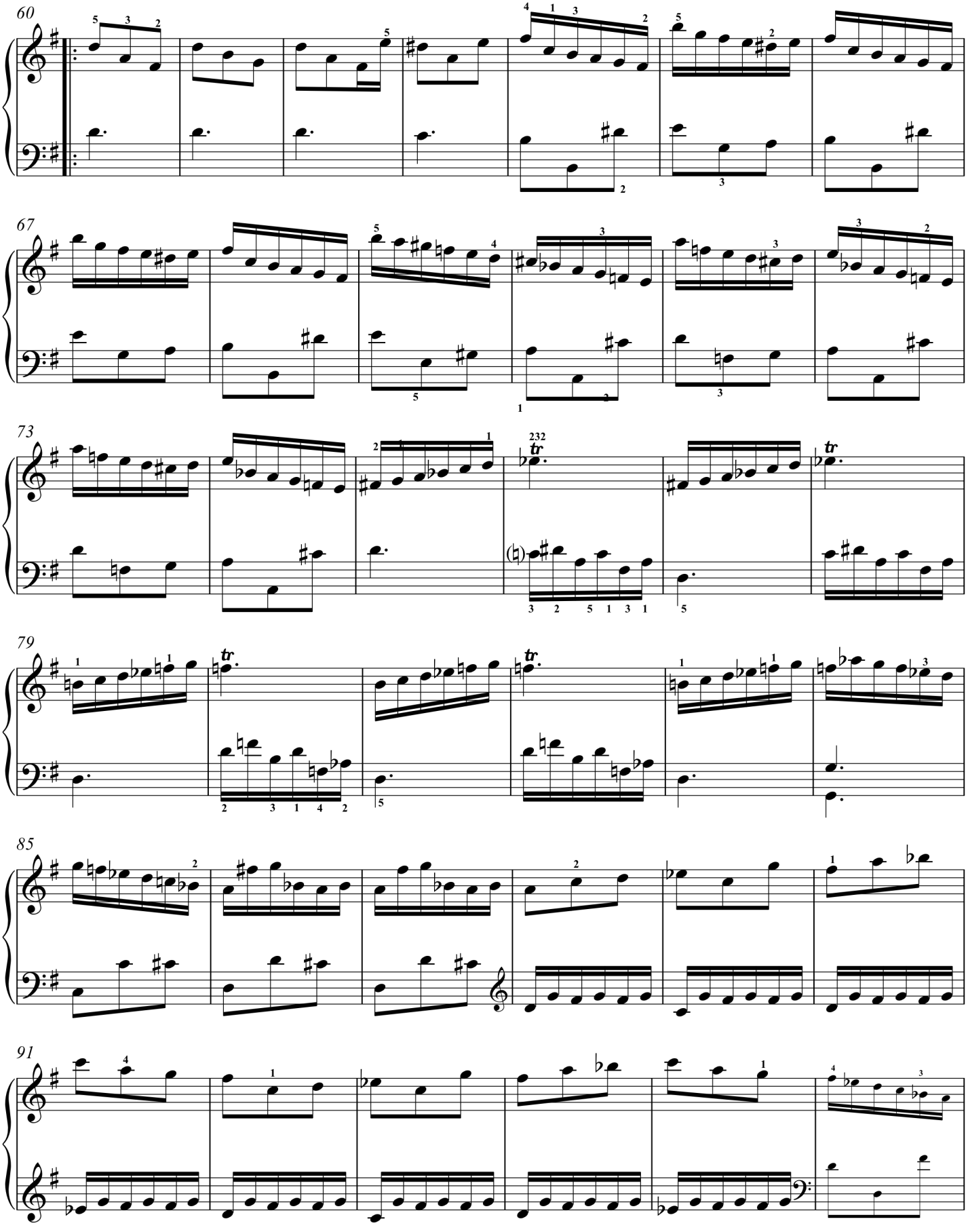
Sonata LVIII

(K.55)

Allegro




30
36
42
48
54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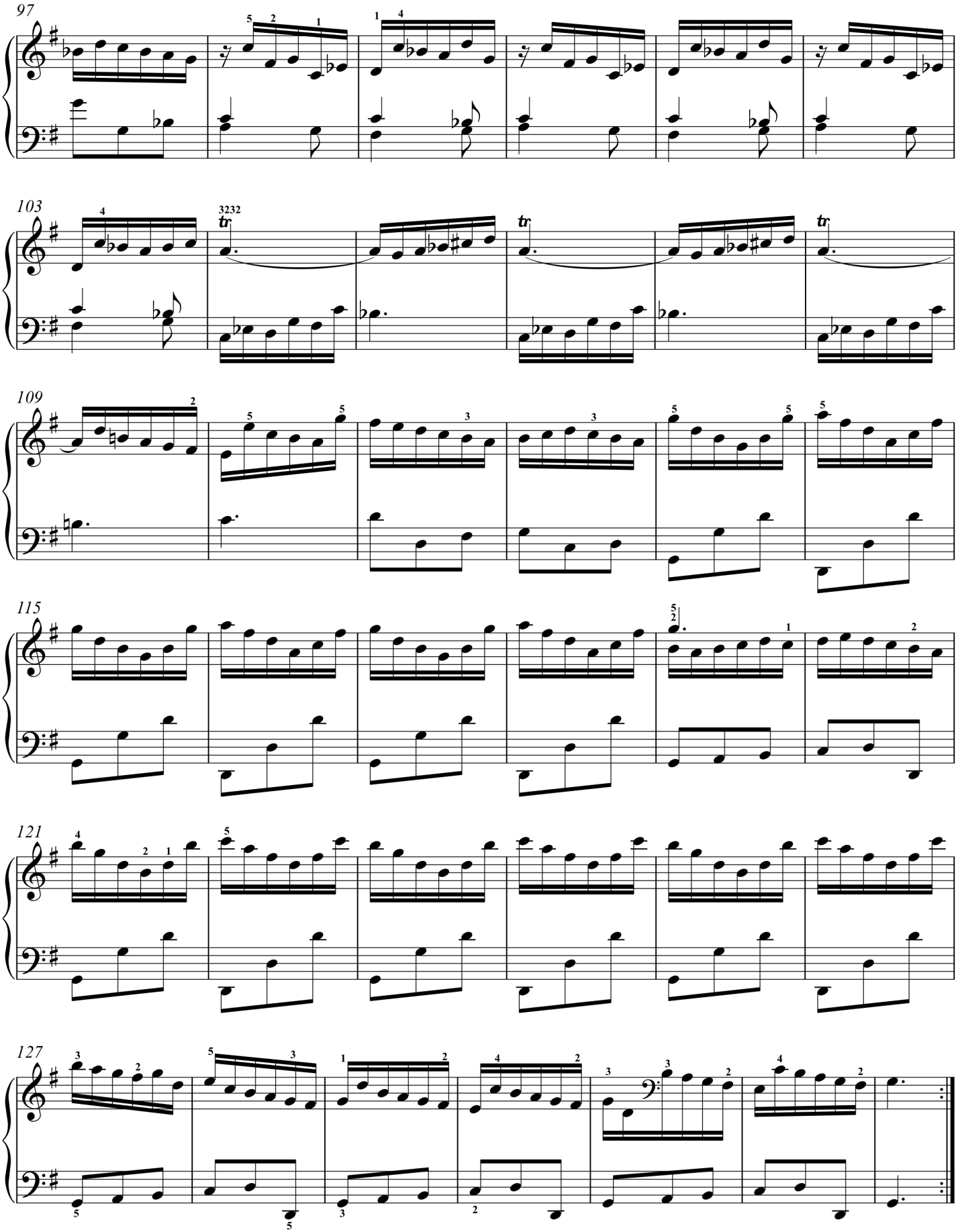
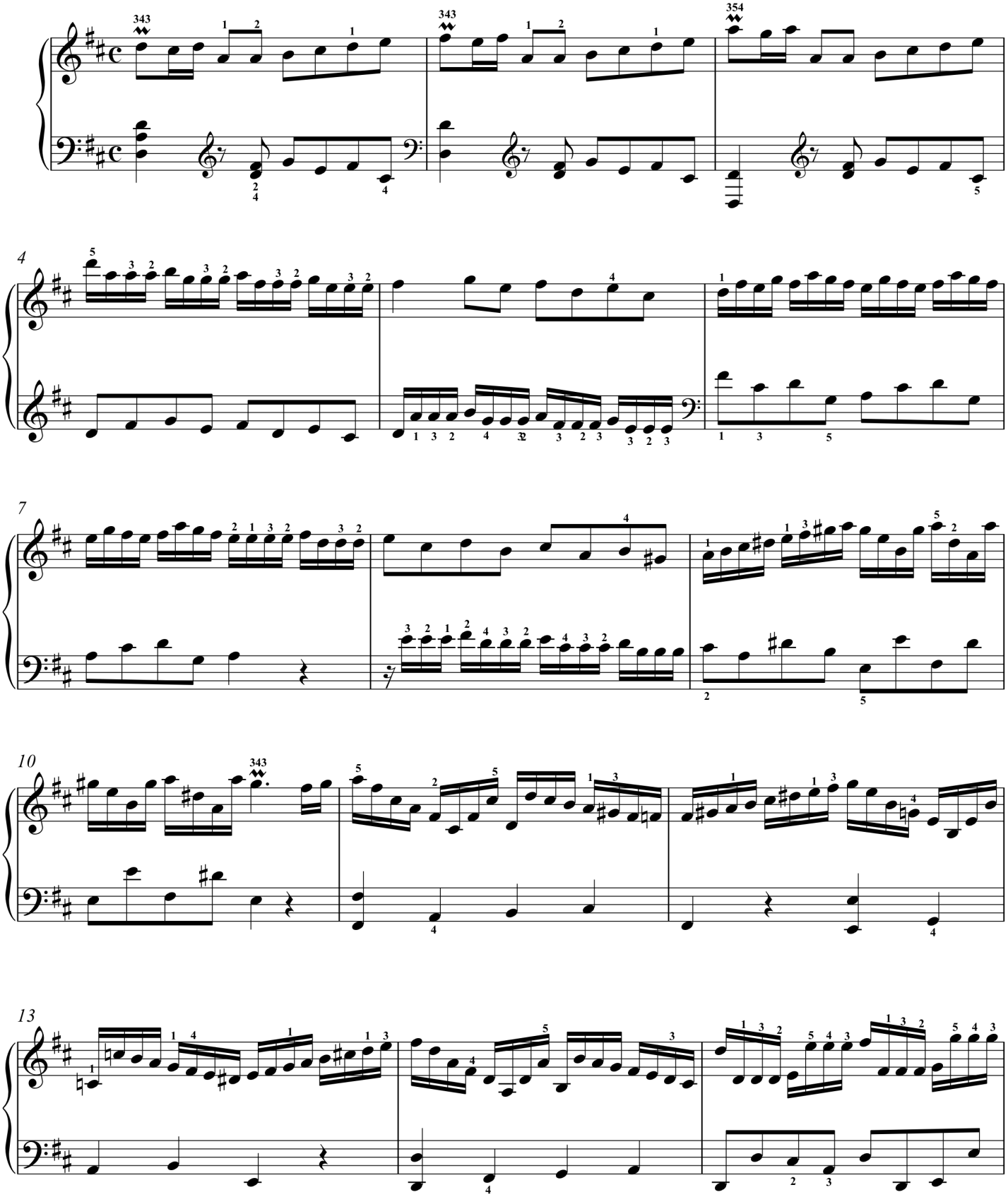
73
79
85
91

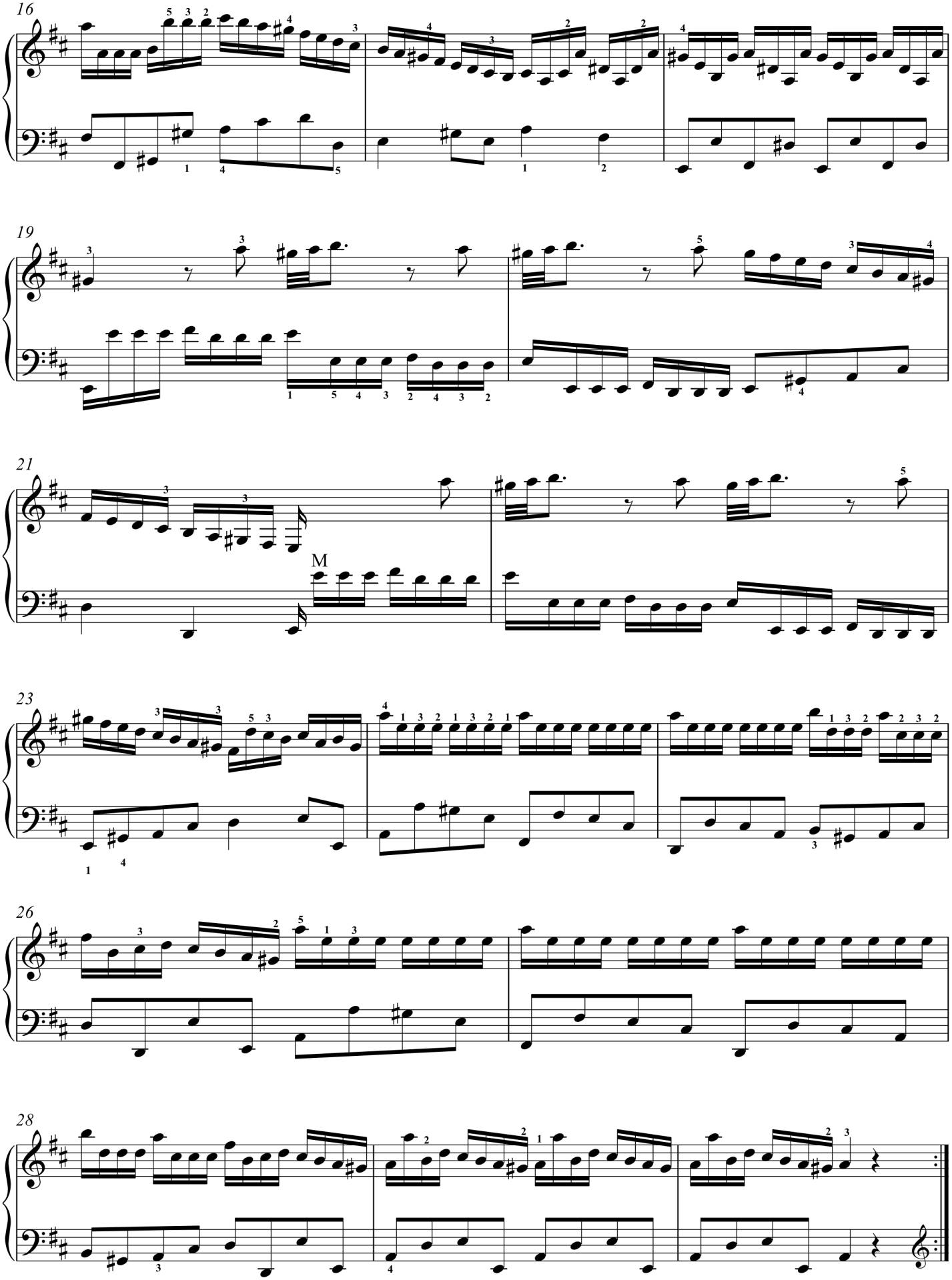

97
103
109
115
121
127

Sonata LIX

(K. 435)

Allegro




16
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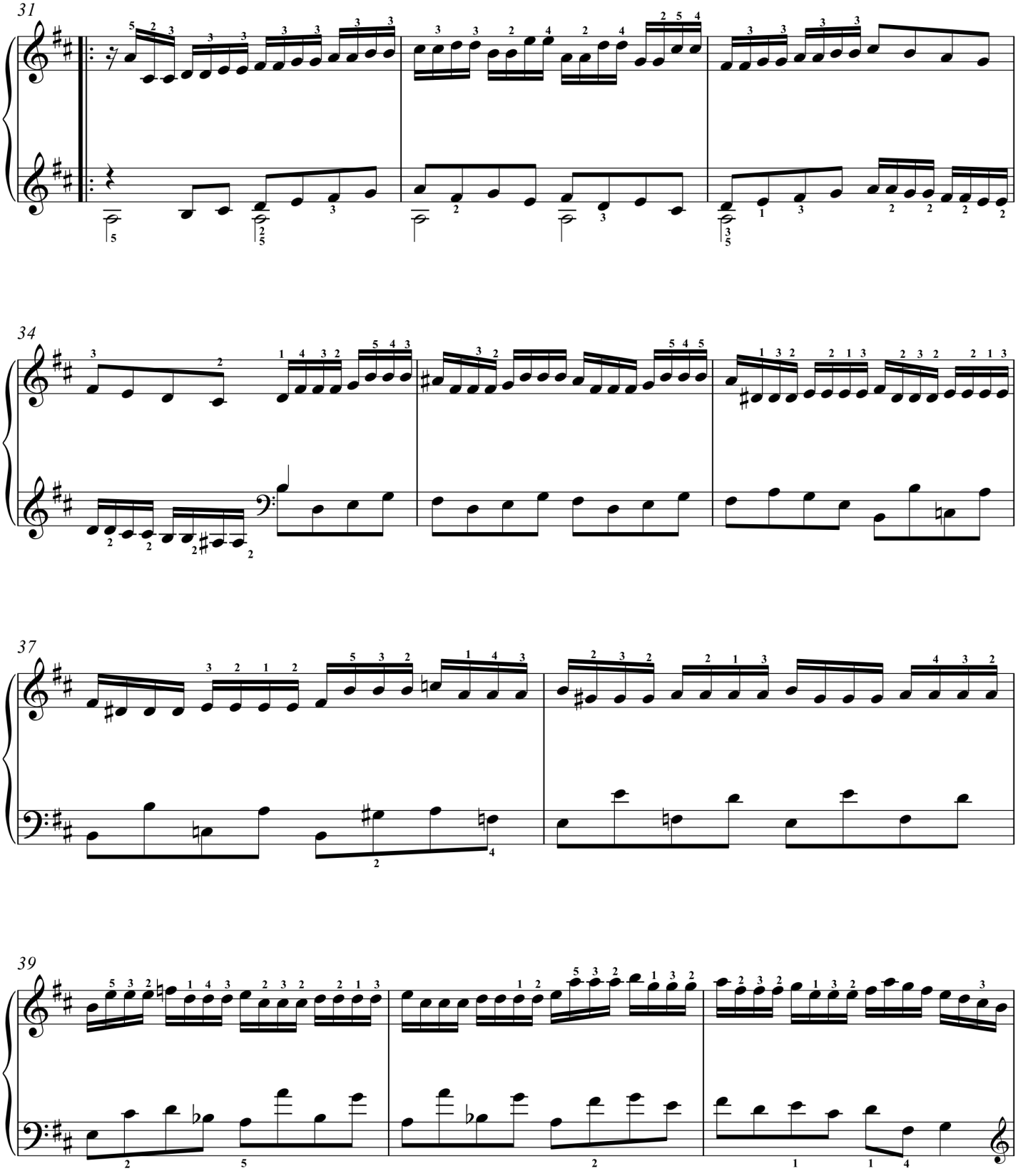
31
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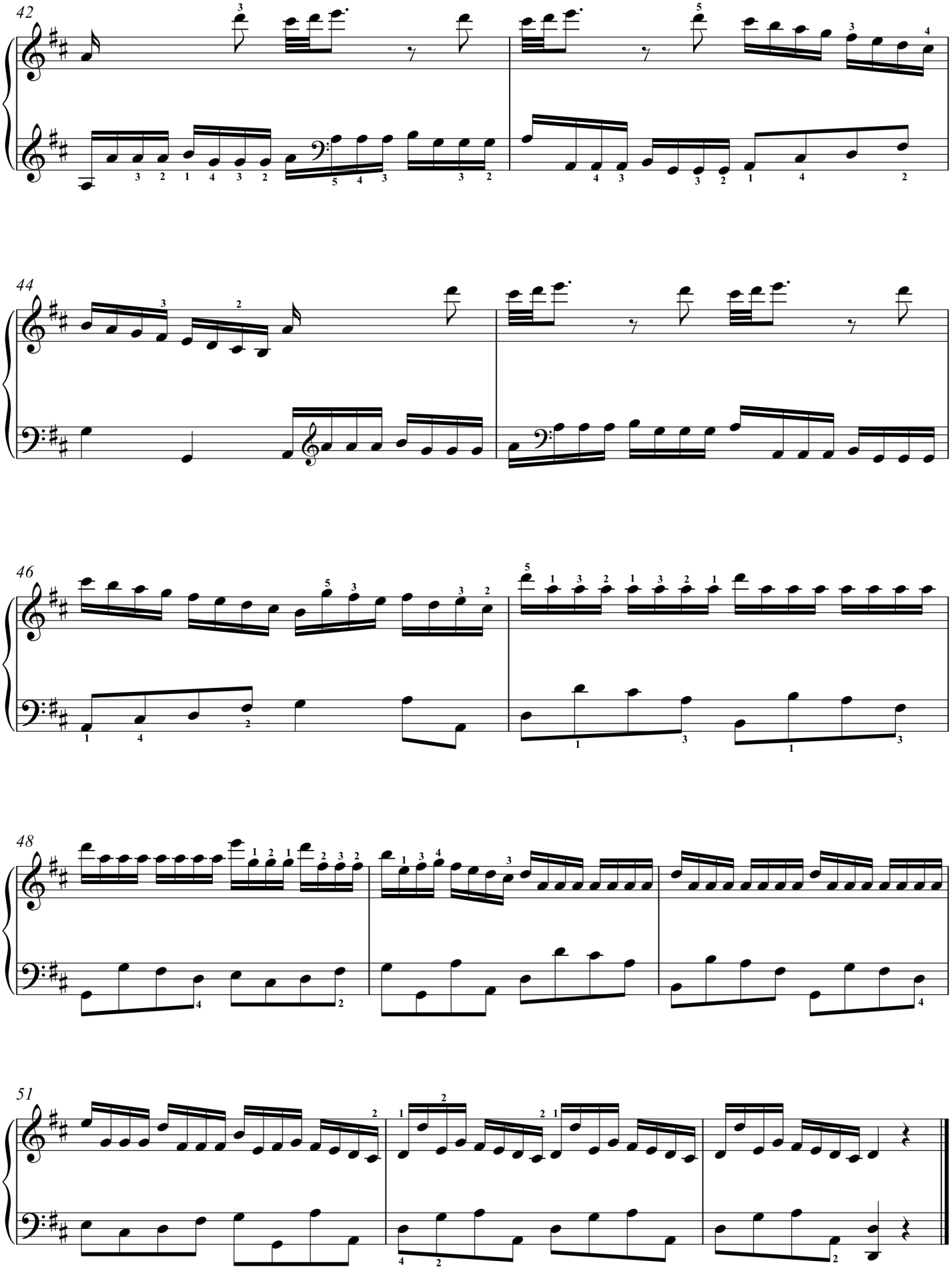
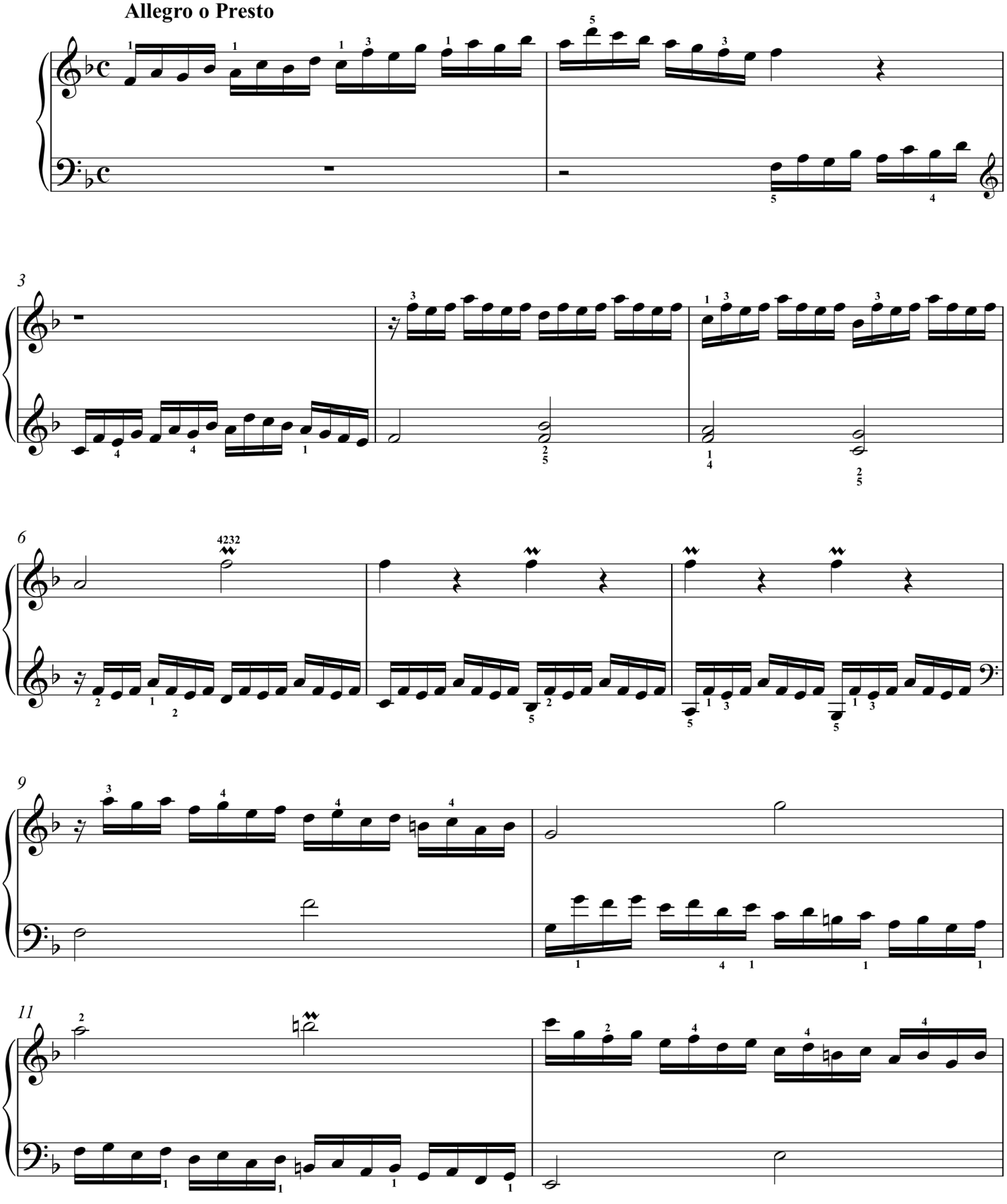
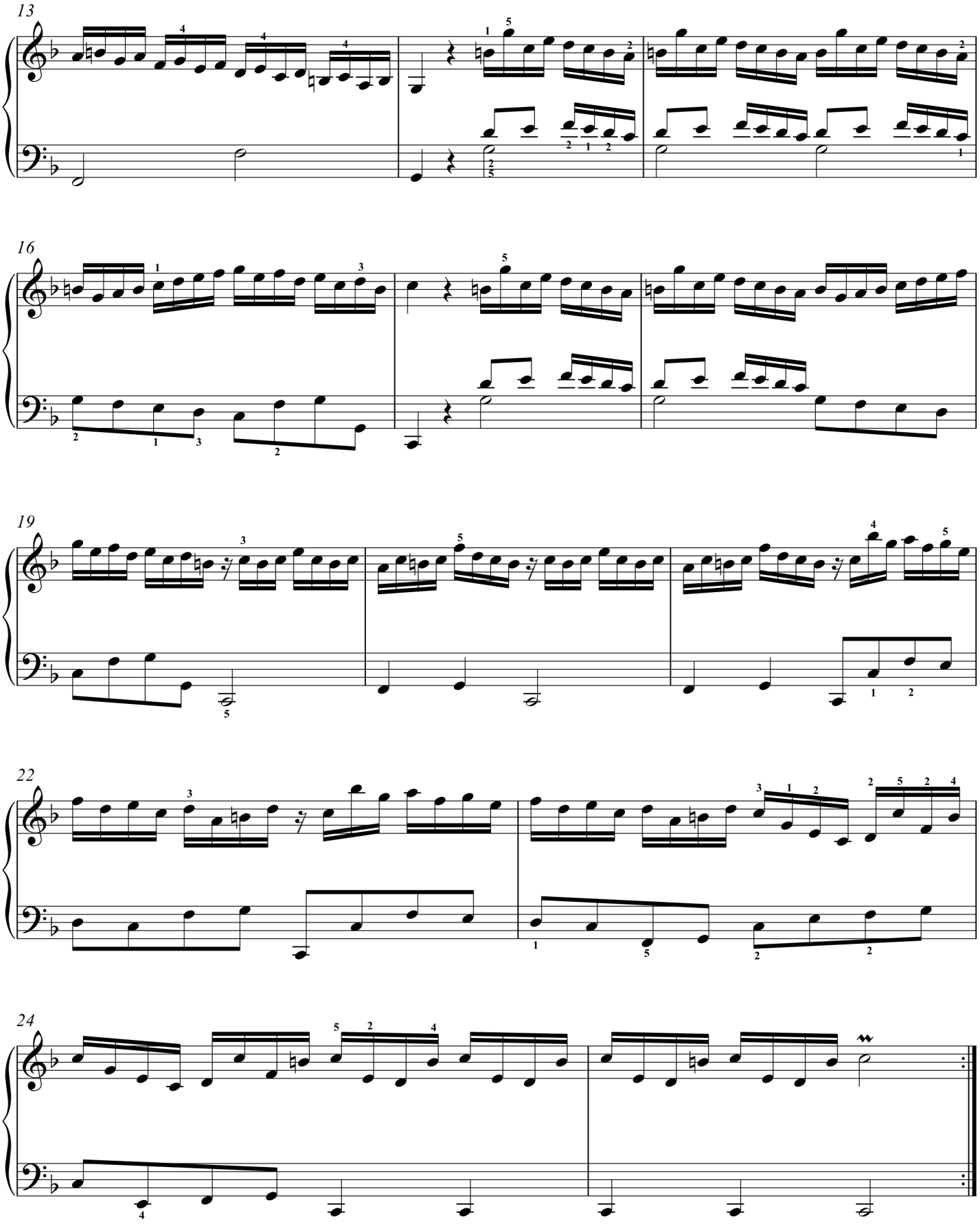

42
44
46
48
51

Sonata LX

(K.445)

Allegro o Presto

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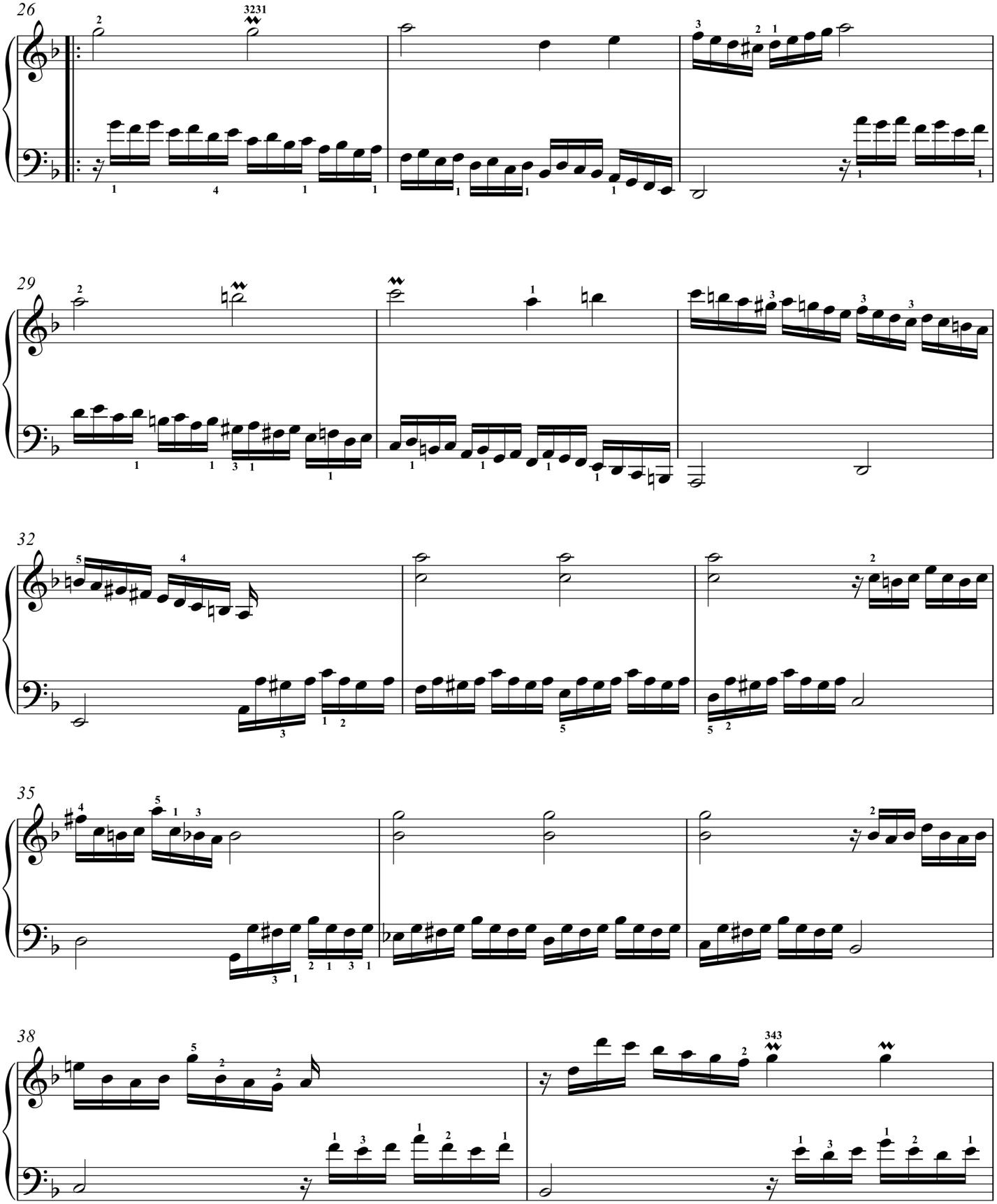
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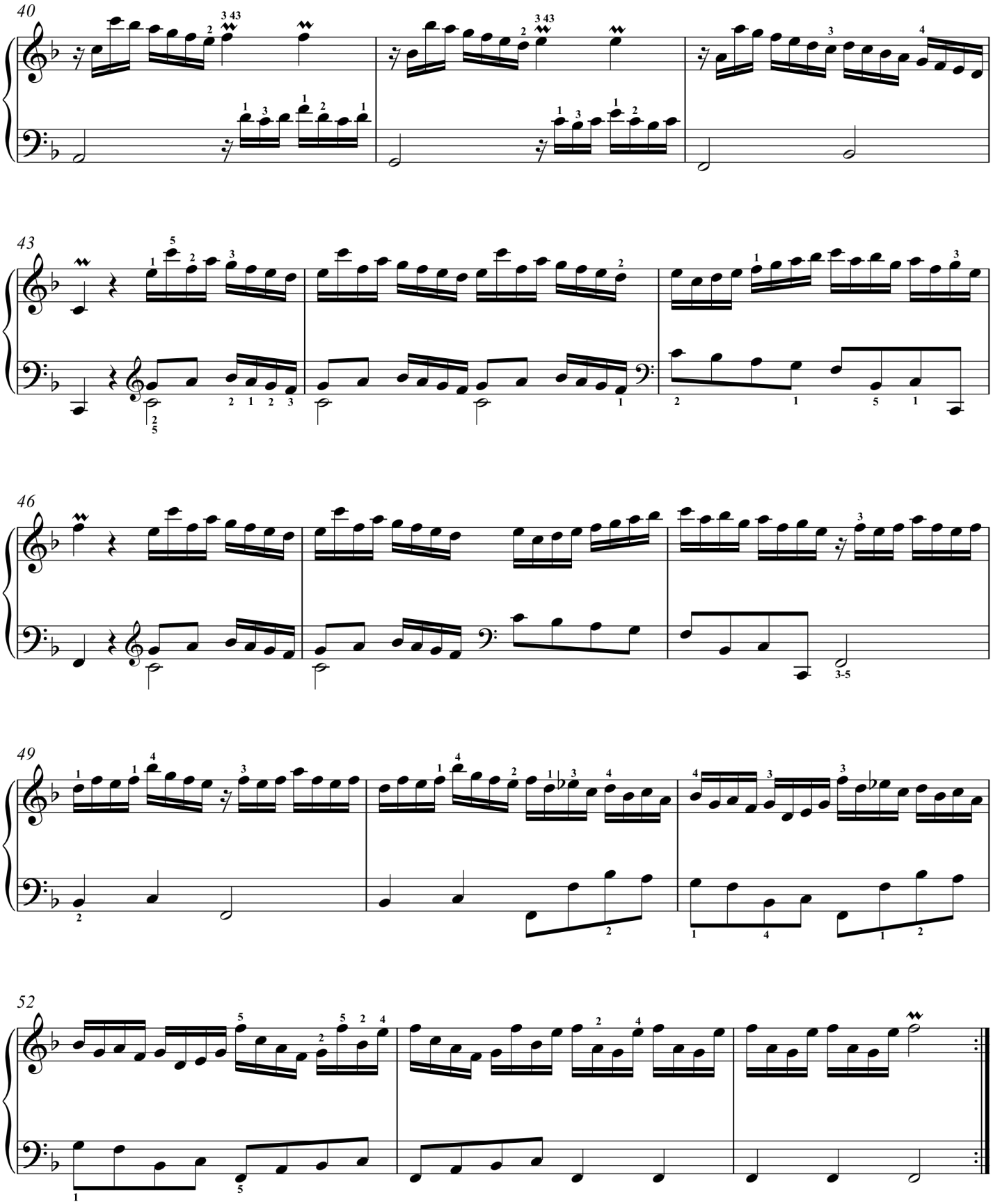
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O Manuscrito *Libro di Tocate Per Cembalo Del Sig.re Cavaliero D. Domenico Scarlatti*, pertence, desde 1982, aos fundos musicais do Departamento de Musicologia do Instituto Português do Património Cultural em Lisboa (cota F. C. R. MS 194. 1) e foi adquirido com o espólio musical de D. Fernando Luís de Sousa Coutinho, Conde do Redondo (Doderer, 1991, p. 26).

Contém 220 folhas de papel e mede 23 x 32 cm, com encadernação da época feita em pele com decorações douradas.

> Nada se sabe acerca da sua proveniência anterior; além do título, não existem nem indicações complementares nem marcas de água. Sabemos, no entanto, da grande preocupação que o próprio rei português demonstrava em fazer ouvir nas salas do Palácio as sonatas de Domenico Scarlatti e podemos supor que o *Libro di toccate per cembalo* tivesse encontrado o seu caminho de Madrid a Lisboa (Doderer, 1991, p. 26).

Este volume manuscrito, que contém 61 sonatas colhidas e copiadas de diversas fontes, assume uma posição importante no *corpus* das fontes de Scarlatti e prova que as sonatas de Domenico continuavam a ser executadas e tidas em consideração nos ambientes portugueses mesmo nos anos tardios do Reinado de D. João V.

Acerca do âmbito dos instrumentos de tecla para a qual Domenico Scarlatti escreveu as suas sonatas, Doderer e Van Den Meer (Doderer e Van der Meer, 2005)[3] realizaram um estudo comparado entre o aspeto organológico dos instrumentos e o âmbito das sonatas do compositor. O objetivo deste estudo comparado é saber em que tipo de instrumentos Scarlatti terá escrito as sonatas e tentar também ter uma ideia mais satisfatória sobre a sua cronologia. Este estudo pretende demostrar que as sonatas com um âmbito mais extenso não poderiam ter sido compostas (e portanto executadas) nos cravos ou clavicórdio, cujo âmbito é mais limitado em relação ao piano de martelos. Todavia, o critério de considerar as extensões e o número de teclas existentes não se pode aplicar às sonatas cujo âmbito é menos extenso, porque poderiam ter sido compostas e executadas quer nos cravos quer nos pianos de martelos de origem espanhola, italiana e francesa com âmbito variável, tal como é descrito no inventário legal dos instrumentos da Rainha.

Como se pode observar na tabela 6, o âmbito mais frequente é de La_1-$ré^3$, usado 7 vezes; seguem-se os âmbitos Sol_1-$ré^3$, utilizado 6 vezes e Si_1-$Ré^3$, ambos utilizados 6 vezes Sol_1-$fá^3$, o âmbito $Ré_1$-$ré^3$ é utilizado 5 vezes; o âmbito Sol_1-$fá^3$,

[3] Acerca das interligações entre instrumento e composição dedicaram-se estudiosos como Kirkpatrick (1984); Sheveloff (1970); Hautus (1973); entre os instrumentos provenientes da oficina portuguesa: Doderer (1974); Pollens (1985); Dowd (1986); Van der Meer (1987 e 1988); estudos relativamente ao tipo de cravo espanhol: Pascual (1982, 1985 e 1987).

4 vezes; e o âmbito Sol_1-sol^3, apenas 3 vezes. Os restantes âmbitos são utilizados apenas uma vez.

Segundo este critério, observando que o âmbito mais extenso Sol_1-sol^3 é utilizado 3 vezes e tendo em consideração que no inventário da Rainha D. Maria Bárbara (Cappelletto, 1995, pp. 209-210) estão mencionados dois instrumentos que possuem 56 teclas, pode-se deduzir que esta coletânea só foi reunida após o ano de 1750.

Os dois investigadores acima mencionados realizaram estudos comparados entre as extensões de teclado dos instrumentos portugueses com as da coleção da rainha D. Maria Bárbara em Madrid, que relacionaram com o âmbito exigido pelas sonatas do manuscrito Lx. 194.1. Chegaram assim à conclusão de que apenas uma parte das peças deste Manuscrito, pelo menos aquelas com o âmbito Dó-$ré^3$, poderia ter sido executada em instrumentos portugueses na altura da estada de Scarlatti em Lisboa.

Analisando a tabela 8, podemos notar que o andamento mais utilizado na coletânea é o *Allegro*, que aparece em 31 sonatas. É de realçar que 13 das sonatas não têm nenhuma indicação de Andamento e só 6 sonatas têm a indicação *Andante.* Nas restantes sonatas, aparecem indicações de tempos rápidos como *Allegrissimo*, *Presto.*

A tabela 6 evidencia que a escolha das tonalidades se caracteriza, neste Ms, pela preferência dada às tonalidades maiores (45 sonatas) (2 x Dó, 10 x Sol, 10 x Ré, 4 x Mi, 7 x Fá, 6 x Si bemol, 2 x Mi bemol, 1 x Lá) enquanto que as menores são menos (16 sonatas) (4 x fá, 3 x mi, 2 x sol, 2 x lá, 1 x fá#, 1 x mi bemol). A problemática particular do temperamento musical foi certamente a razão de terem sido evitadas as tonalidades com número mais elevado de acidentes.

Analisando o Manuscrito F. C. R. 194. 1, pode-se concluir que existe uma certa tendência para a formação de sonatas em pares, como por exemplo a sonata Lx33 do MS F. C. R. 194. 1, que apresenta dois andamentos na mesma tonalidade, *Andante e Cantabile* e *Allegrissimo*, de forma a sugerir a divisão em duas sonatas distintas: Lx 33 e Lx 33ª, tal como aparece no índice, assim como se apresentam nos outros manuscritos (Parma, Venezia, Munster, Wien, etc.). Entre o *Andante Cantabile* e antes do *Allegrissimo* aparece a palavra *siegue* e, no final do *Allegro*, a palavra *Fine*. Neste Manuscrito, as sonatas dispostas em pares, no sentido da mesma tonalidade, ocorrem seis vezes, enquanto as dispostas em pares por alternância de tonalidade maior e menor ocorrem quatro vezes. Nos *Essercizi* encontramos apenas duas vezes sonatas em pares, ou seja com a mesma tonalidade. Kirkpatrick, após ter analisado todas as fontes manuscritas, afirmou que a ordenação em pares foi intencional e não acidental, ocorrendo em 388 sonatas do compositor (Kirkpatrick, 1984, p. 145)[4].

[4] É preciso lembrar que a união de dois andamentos era uma prática corrente nas sonatas para instrumento de tecla dos contemporâneos de Scarlatti, por exemplo nas de Alberti, Durante e Paradisi.

Comparando as sonatas representadas neste Manuscrito com as representadas nos MSS de Venezia, Parma, Munster, Viena e outras publicações dos séculos XVIII, podemos verificar o seguinte:

- "O MS F. C. R. 194. 1 do Instituto Português do Património Cultural inclui a sonata L25, em Lá Maior (publicada em 1987 por Doderer), que se encontra exclusivamente neste manuscrito;
- Este manuscrito confirma a autoria de Scarlatti da sonata n. 36 em Ré Maior, representada apenas no Manuscrito do Cambridge 13 e declarada, até agora, como duvidosa;
- Todas as sonatas deste manuscrito evidenciam a estrutura de um único andamento bipartido, não existindo, portanto, peças com mais que um andamento;
- Com exceção da Sonata em Lá Maior Lx 25, as peças deste Manuscrito estão presentes nas fontes manuscritas mais importantes de Scarlatti, mas em diferente ordem numérica. Com exceção de duas sonatas, (K.145 e Lx 25) todas as restantes aparecem no Ms de Veneza, Parma, Munster e Viena;
- Temos uma relação muito próxima entre os manuscritos de Veneza e Lisboa, como podemos ver pelo número de concordâncias e de semelhanças entre as indicações de andamento (Doderer, 1991, pp. 159-160).

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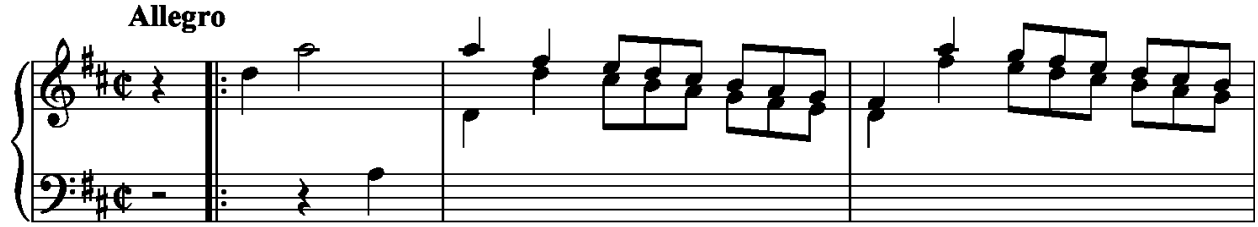
LIBRO DI TOCATE PER CEMBALO

Sonata I – K.118



Fonte primaria:

Parma III:9

Outras fontes:

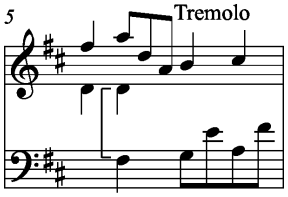
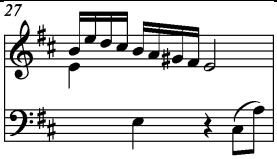
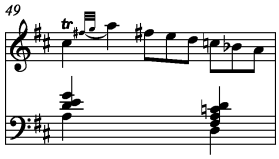
Lisboa 1; London-Worgan 25; Venezia 1749:21; Zaragoza 31:18; Londra -25 Ed. Owen

Anotações:

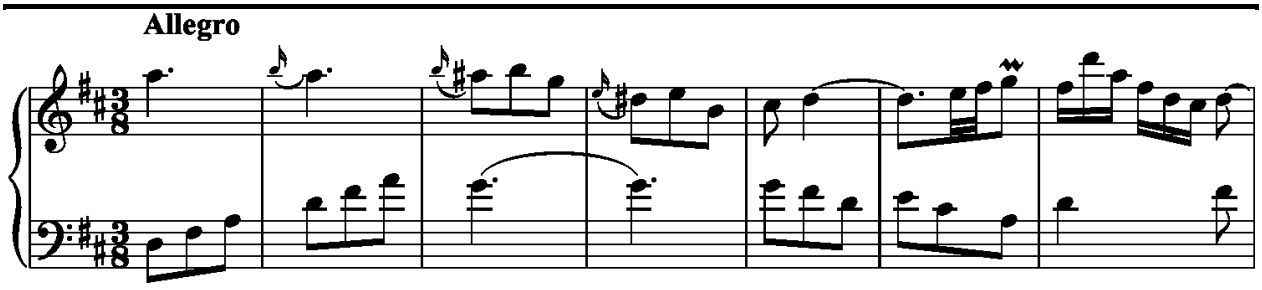
Lisboa: *Allegro*

Parma: *Non presto*

No manuscrito de Parma e Venezia utiliza-se o ♭ para anular o fá♯, mas nos compassos 13 e 17 utiliza-se o ♭para anular o dó ♯ na mão esquerda e o ♮ para a mão direita, enquanto no Manuscrito de Lisboa se utiliza somente o ♮.

Compasso	*Libro di Tocate per cembalo*	*Anotações*
5		**Venezia 1749:21** *Falta o fá$_2$♯ no segundo tempo da mão esquerda.*
27		**Londra -25 Ed. Owen** A primeira 𝅗𝅥 é sol.
49		**Londra -25 Ed. Owen** Primeiro tempo da mão esquerda acorde lá-dó ♯-mi-sol. **Parma III:9** 3º tempo mão esquerda dó ♯.

Sonata II - K.161



Fonte primária:

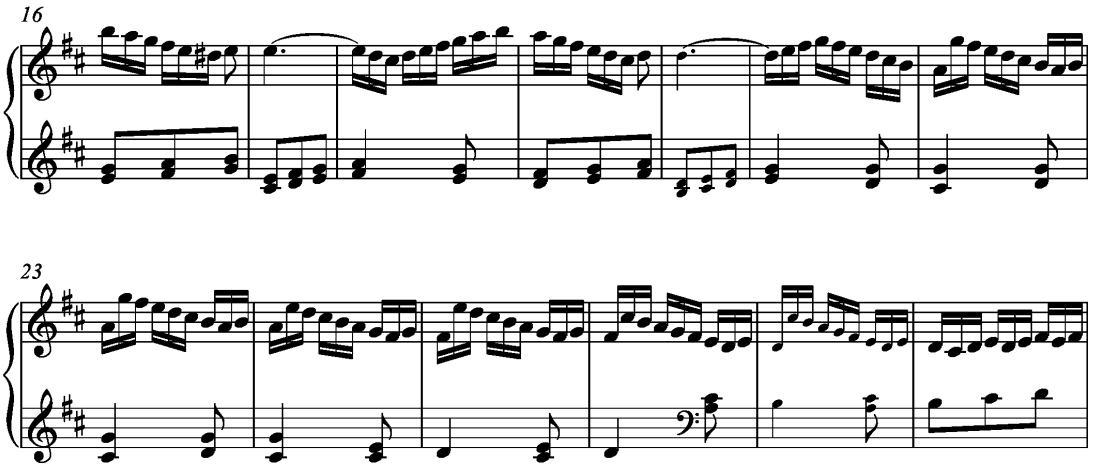
Parma I:13

Outras fontes:

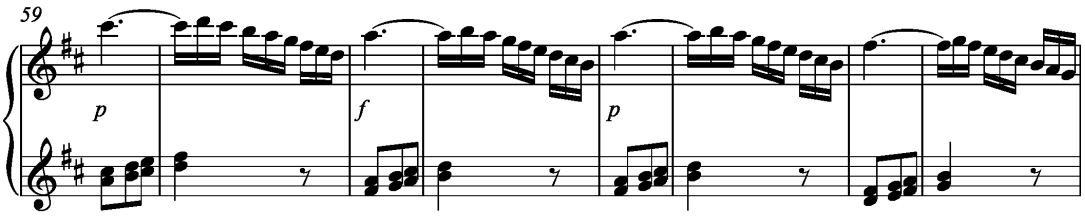
Lisboa 2; Parma 1:13; Venezia 1:14; Zaragoza 2:21;

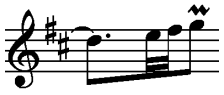
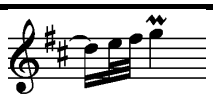
Anotações:

No Manuscrito de Lisboa faltam os compassos 20 e 27 (escritos com notação reduzida)

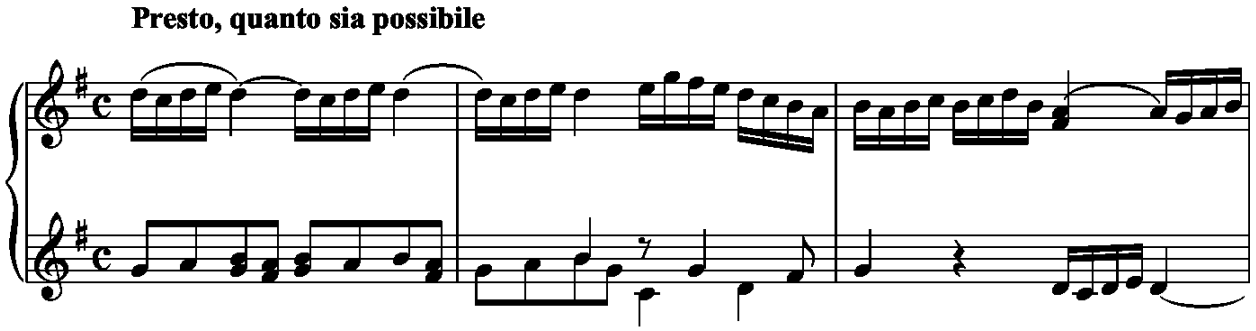


No manuscrito de Parma faltam as ligaduras de valor nos compassos 59-61 e 65.



Compasso	*Libro di Tocate per cembalo*	*Anotações*
6-8-10		**Venezia 1:14** Mão direita 

Sonata III – K.427



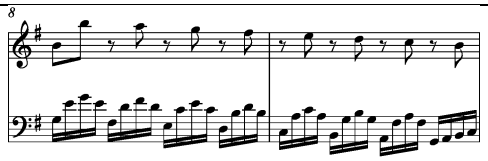
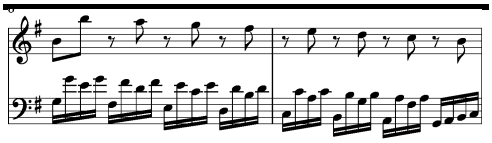
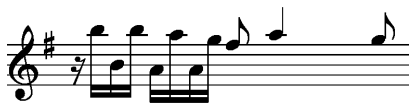
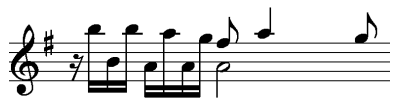
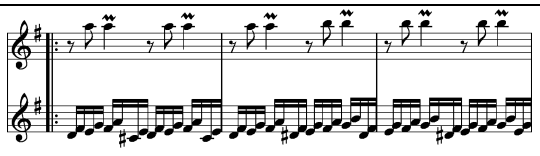
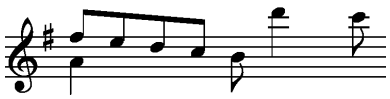
Fonte primária:

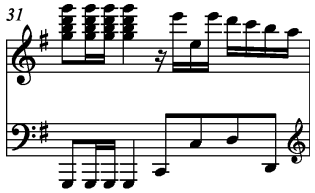
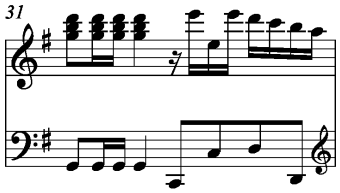
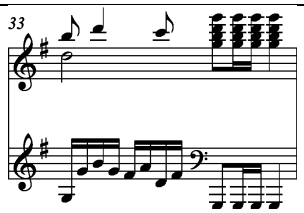
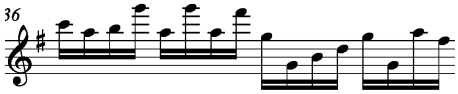
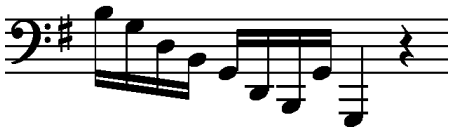
Parma XII:17

Outras fontes:

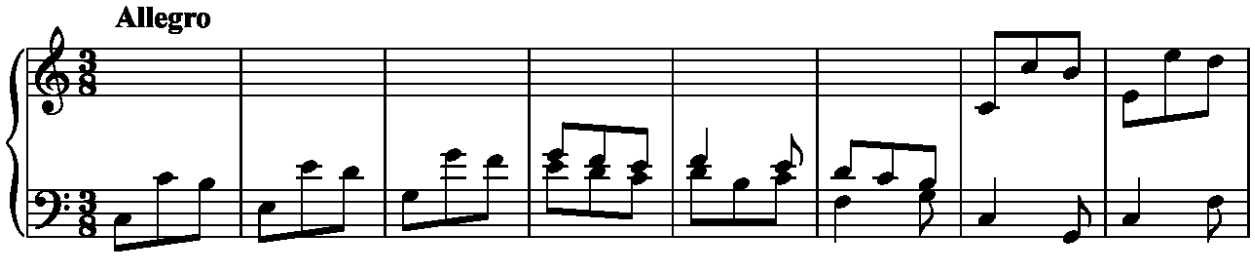
Lisboa 3; Madrid-Ayerbe 26; Venezia 10:10; Munster 2b:34

Anotações:

Compasso	Libro di Tocate per cembalo	*Anotações*
8-9		**Munster 2b:34** 
14		**Madrid e Munster** Mão direita 
22+...+24		**Madrid-Ayerbe 26** Mão direita sem 𝄐
29		**Madrid-Ayerbe 26** Sem o primeiro lá$_3$

31		**Madrid-Ayerbe 26** 
33		**Madrid-Ayerbe 26** 1° e 2° tempo sem o ré$_5$ e dó$_5$. Os acordes do terceiro e quarto tempo são iguais aos do compasso 31.
36		**Madrid-Ayerbe 26** 4ª nota é mi$_5$
39		**Madrid-Ayerbe 26** 8ª nota dó$_1$

Sonata IV – K.465



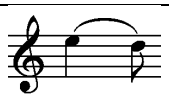
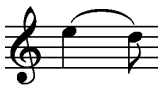
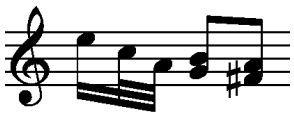
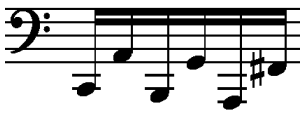
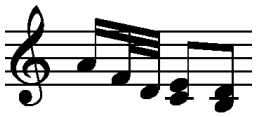
Fonte primaria:

Parma XIII:12

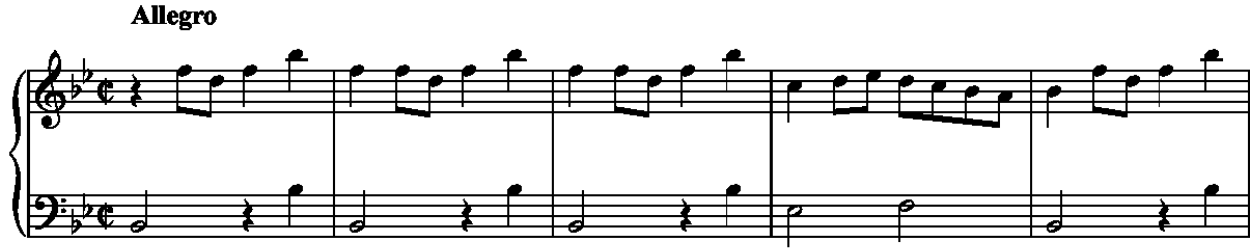
Outras fontes:

Lisboa 4; Mu̎nster 2b: 60; Venezia 11:12

Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
52		**Lisboa e Venezia** Sem a ligadura.
54		**Parma e Munster** Sem a ligadura
58		**Parma, Venezia e Munster** As primeiras três notas
92		**Parma, Venezia e Munster** A última nota é lá ♯
115		**Parma, Venezia e Munster** As primeiras três notas

Sonata V – K.441



Fonte primária:

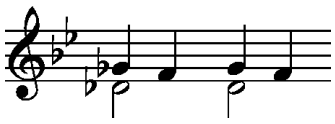
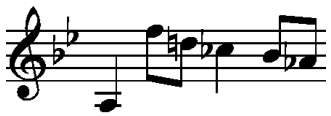
Parma XII:24

Outras fontes:

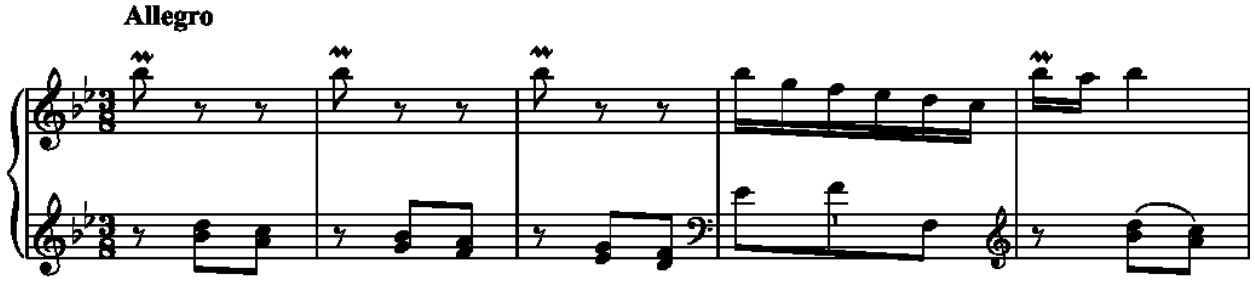
Lisboa 5; Venezia 10:24; Mu͏̈nster 2b:37

Anotações:

Nesta sonata aconteceu uma situação muito estranha: de acordo com as notas críticas de E. Fadini, no manuscrito de Venezia há uma troca de folhas. A segunda e terceira página pertencem à Sonata K.438 e vice-versa. No manuscrito de Venezia está escrito um ♭ na armadura de clave, é fácil ver como isso poderia acontecer se o copista estivesse a trabalhar a partir de folhas soltas, que tenham caído ao chão e sido remontadas à pressa, mas não se o copista estivesse a trabalhar diretamente do manuscrito de Parma, em que as sonatas estão amplamente separadas.

Compasso	Libro di Tocate per cembalo	*Anotações*
27		**Münster 2b:37** *2º tempo sem o fá*$_3$.
74		**Mu͏̈nster 2b:37** *A última nota é lá* ♮

Sonata VI – K.442



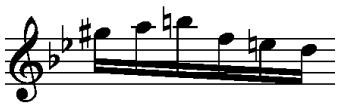
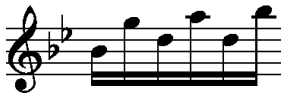
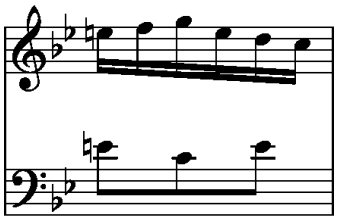
Fonte primária:

Parma XII:21

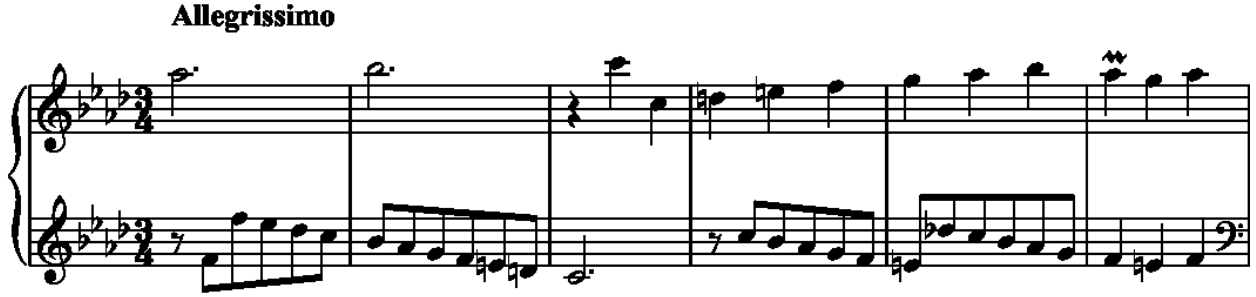
Outras fontes:

Lisboa 6; Venezia 10:25; Mu͟nster 2b:38

Anotações:

Compasso	Libro di Tocate per cembalo	*Anotações*
28		**Parma XII:21 e Venezia 10:25** O fá4 é ♭.
31		**Mu͟nster 2b:38** A 3ª nota é dó$_{4.}$
72		**Mu͟nster 2b:38** A primeira nota da mão direita é mi ♭$_{4.}$ E a primeira nota da mão esquerda é mi ♭$_{3}$.

Sonata VII - K.467



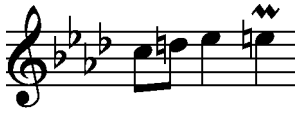
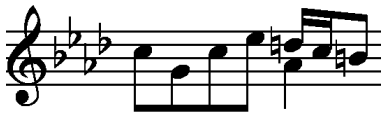
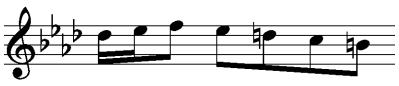
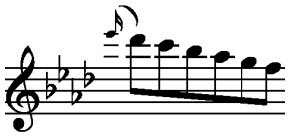
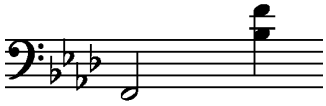
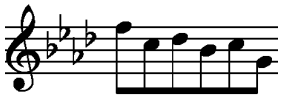
Fonte primária:

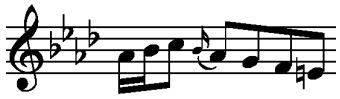
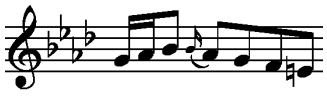
Parma XIII:13

Outras fontes:

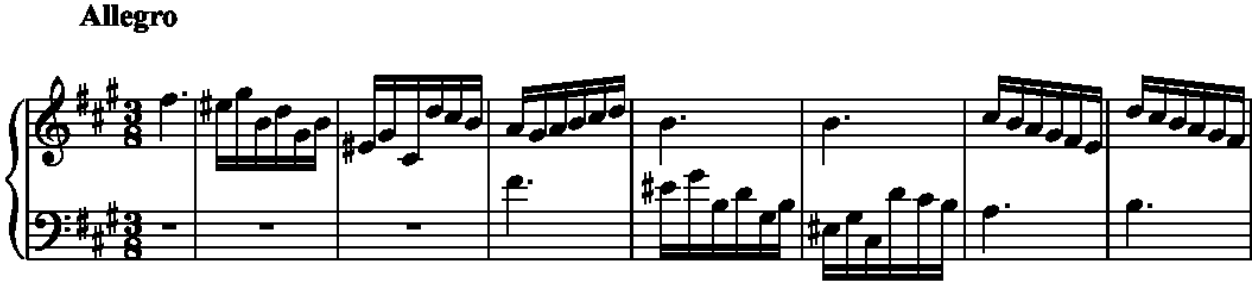
Lisboa 7; Mυnster 1a: 2; Venezia 11:14; Wien C:2;

Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
28		**Venezia 11:14** Sem
45		**Venezia 11:14 e Parma XIII:13** A última nota é si♭3
47		**Venezia 11:14, Parma XIII:13 e ; Mυnster 1a: 2** As primeiras três notas são . **Wien C:2;** é igual a Lisboa.
92		**Venezia 11:14** Sem apogiatura.
102		**Venezia 11:14 e Parma XIII:13** Sem o si♭
112		**Mυnster 1a: 2 e Wien C:2;** A última nota é lá♭3

113		**Munster 1a: 2 e Wien C:2;** 

Sonata VIII – K.448



Fonte primária:

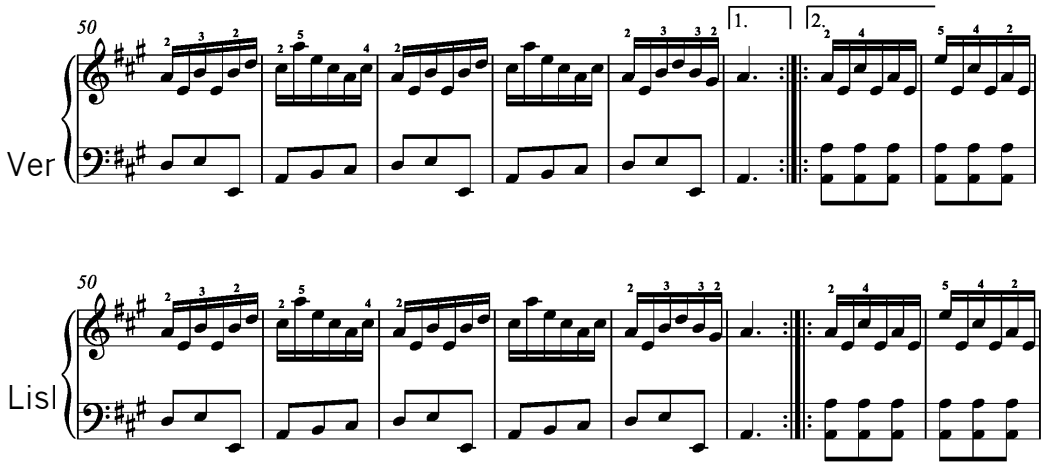
Venezia X:31

Outras fontes:

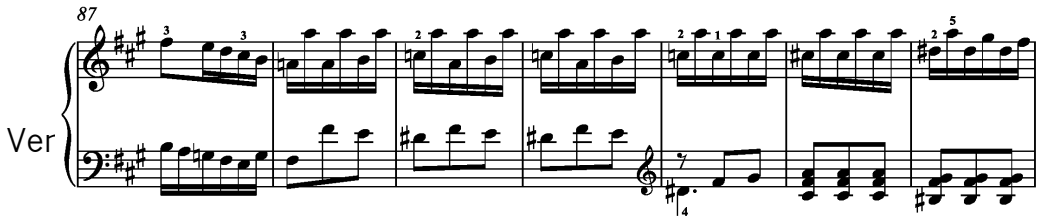
Lisboa 8; Mưnster 2b:44; Zaragoza 35:31; Parma XII:27

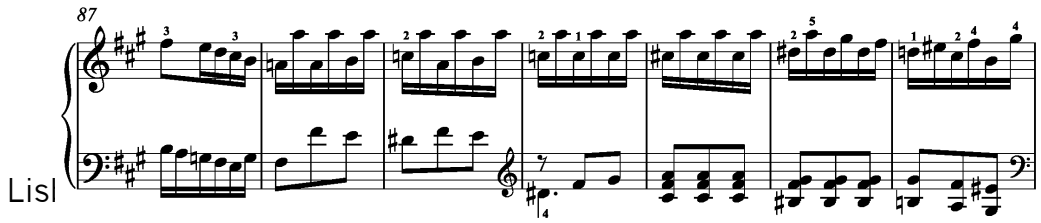
Anotações:

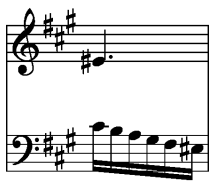
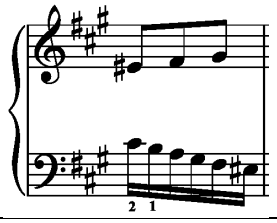
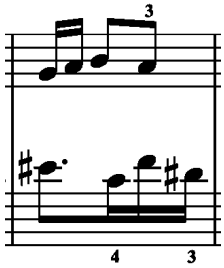
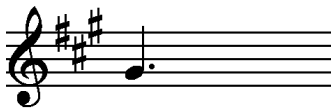
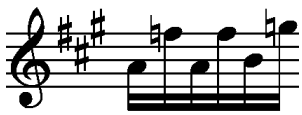
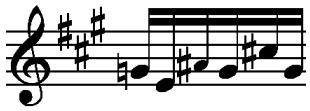
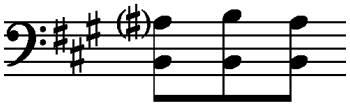
Na edição de Lisboa, a diferença em relação à de Veneza é que não tem a repetição com a alternativa:



Uma outra diferença importante entre o manuscrito de Lisboa e de Veneza é o compasso 90, Fadini e Heil não deram nenhuma indicação neste compasso que não é repetido em Lisboa.

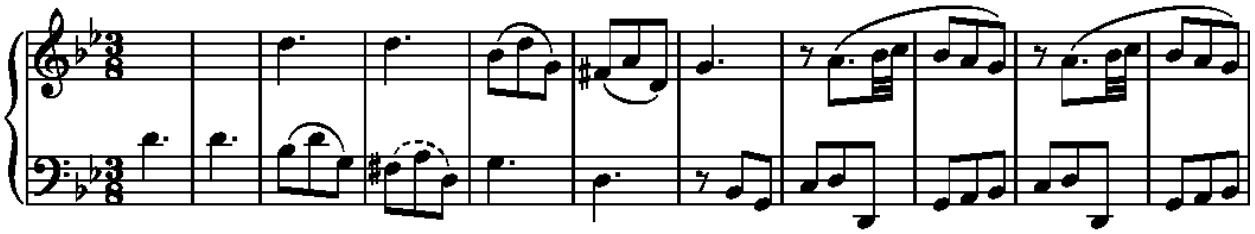




Compasso	*Libro di Tocate per cembalo*	*Anotações*
9		**Munster 2b:44** 
11		**Venezia X:31** *A diferença do compasso anterior a ultima nota da mão esquerda o ré é* ♮
27		**Venezia X:31** *O sol da mão direita tem* tr
33		**Venezia X:31** *A quinta nota da mão direita é si* ♭.
70		**Lisboa 8** A terceira nota da mão direita é si ♯. É um provável erro de cópia porque em Venezia é lá ♯
72		**Parma XII:27 e Venezia X:31** *O primeiro lá da mão esquerda é lá* ♯*, mas Lisboa omite essa indicação.*

Sonata IX – K.426

Andante



Fonte primária:

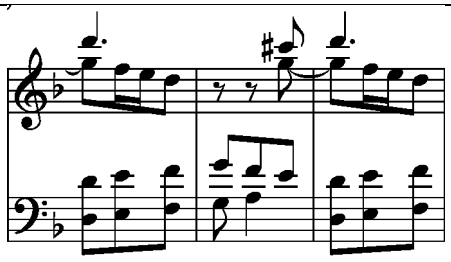
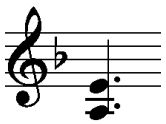
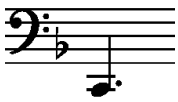
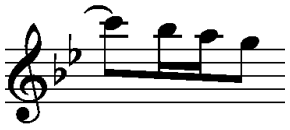
Venezia X:9

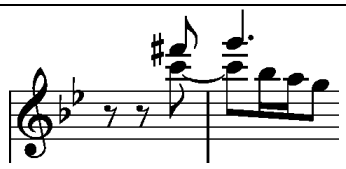
Outras fontes:

Lisboa 9 --; Parma 12:16; Venezia 10:9; Mυnster 2b:33; Wien Q14:9.

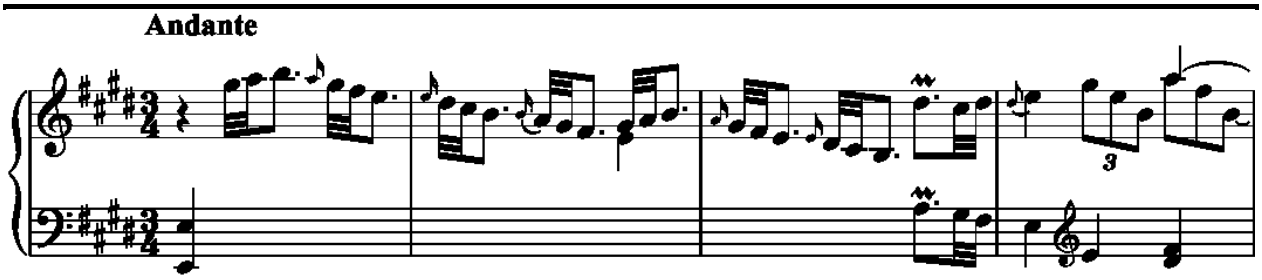
Anotações:

Münster utiliza na resolução dos trilos em vez de a partir do compasso 22 até toda a primeira parte. Lisboa só utiliza esta figura nos compassos 32 e 52.

Compasso	Libro di Tocate per cembalo	*Anotações*
65+...+67		*É provável que no segundo* *mi nos compassos 65 e 67 existe um* *, em Venezia, Münster e Lisboa não está escrito. Fadini muda este trilo para a clave de sol no fá*
100		**Mυnster 2b:33** *Acorde com lá$_{-1}$ e lá$_1$*
120		**Mυnster 2b:33** *Dó$_3$ no lugar de dó$_1$*
163		**Mυnster 2b:33 e Parma 12:16** *Tem um* *no si.*

173		**Venezia X:9** *Sem ligadura de valor.*

Sonata X – K.215



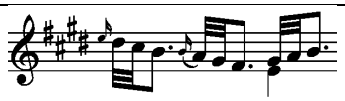
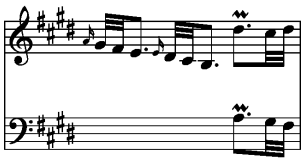
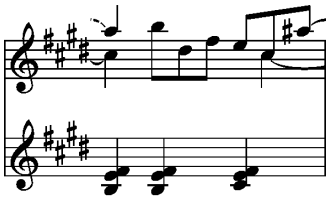
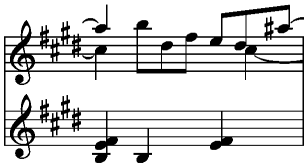
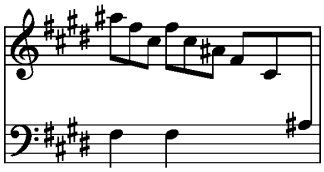
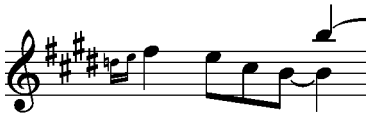
Fonte primária:

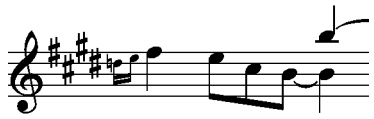
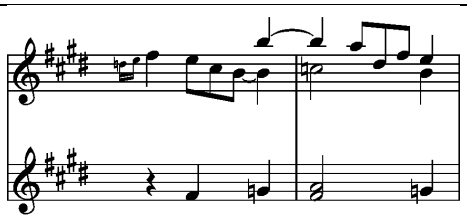
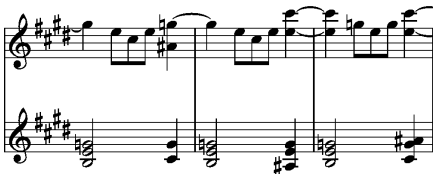
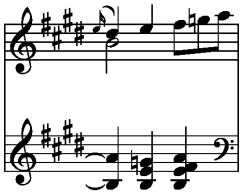
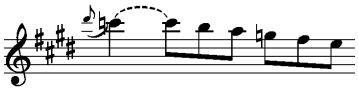
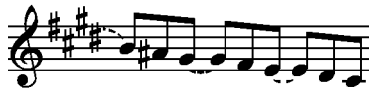
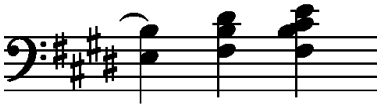
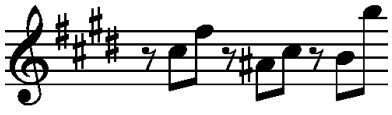
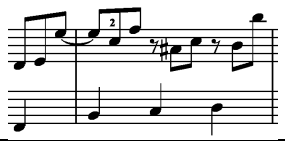
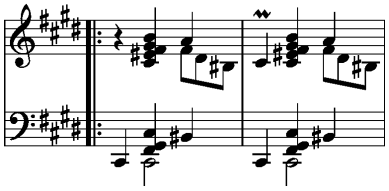
Venezia III:10

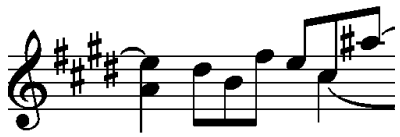
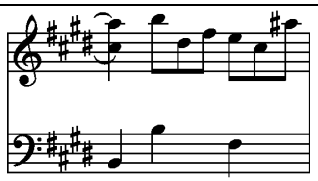
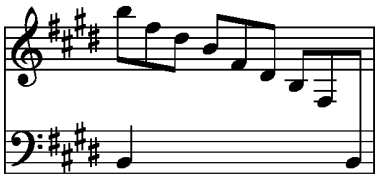
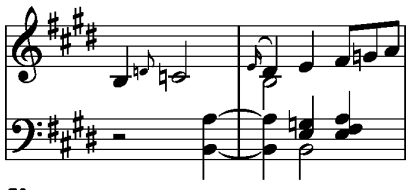
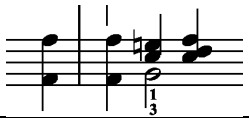
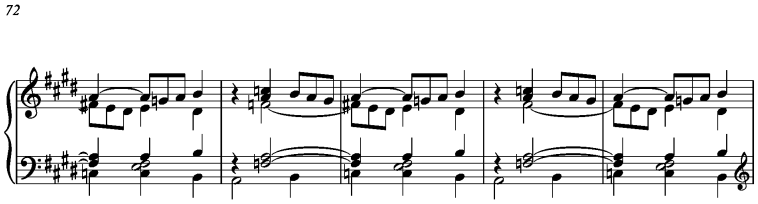
Outras fontes:

Lisboa 10; Mưnster 5:19; Parma 4:25; Zaragoza 2:27; Wien Q15:5; Wien G 37

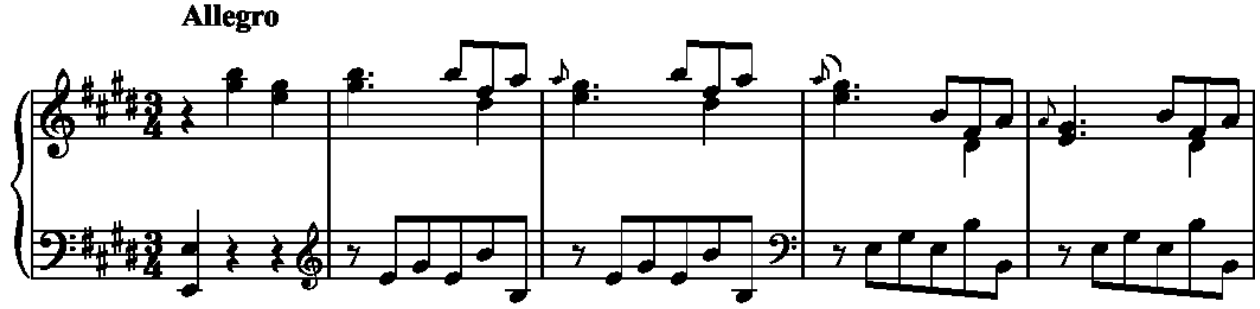
Anotações:

Compasso	Libro di Tocate per cembalo	*Anotações*
2		**Mưnster 5:19** *3º tempo sem o mi₃*
3		**Wien G 37** Mão esquerda
8		**Wien G 37** 
12		**Wien G 37** *Faltam os dois fá ♯ da mão esquerda*
14		**Venezia III:10 e Wien G 37** *Falta a ligadura no si entre o segundo e o terceiro tempo*

16		**Venezia III:10 e Wien G 37** *Falta a ligadura no si entre o segundo e o terceiro tempo*
16-17		*Estes dois compassos do manuscrito de Lisboa faltam apenas no manuscrito de Venezia.*
19+...+21		**Wien G 37** *Não existem as notas no baixo da mão esquerda*
25		**Wien G 37** *Não existem as notas no baixo da mão esquerda no 2º e 3º tempo.* **Venezia III:10** *Faltam as apogiaturas nos compassos 20 e 21*
28		**Wien G 37** *A apogiatura é si_4*
33		**Venezia III:10, Munster 5:19; Parma 4:25** *No primeiro tempo o lá é* ♮
35		**Munster 5:19** *Faltam os $ré_3$ e mi_3 nos acordes do 2º e 3º tempo.*
39		**Munster 5:19** 
44-45		**Wien G 37** *Falta o $dó_3$* ♯ *na mão direita no 2º tempo dos compassos indicados.*

61		**Wien G 37** *O acorde do primeiro tempo é fá$_3$ ♯ e lá$_3$ ♯*
63		**Venezia III:10** *Falta a mão esquerda.*
64		**Venezia III:10** *Falta o si$_2$ mão esquerda.* **Munster 5:19** *O si$_2$ mão esquerda é* 𝅗𝅥. **Wien G 37** *No segundo tempo da mão esquerda há uma* 𝄽
66+67		**Wien G 37** Mão esquerda 
72+74+76	**Lisboa 10**  **Venezia III:10 e Parma 4:25** *Nos compassos indicados o primeiro tempo é dó* ♯	

Sonata XI – K.216



Fonte primária:

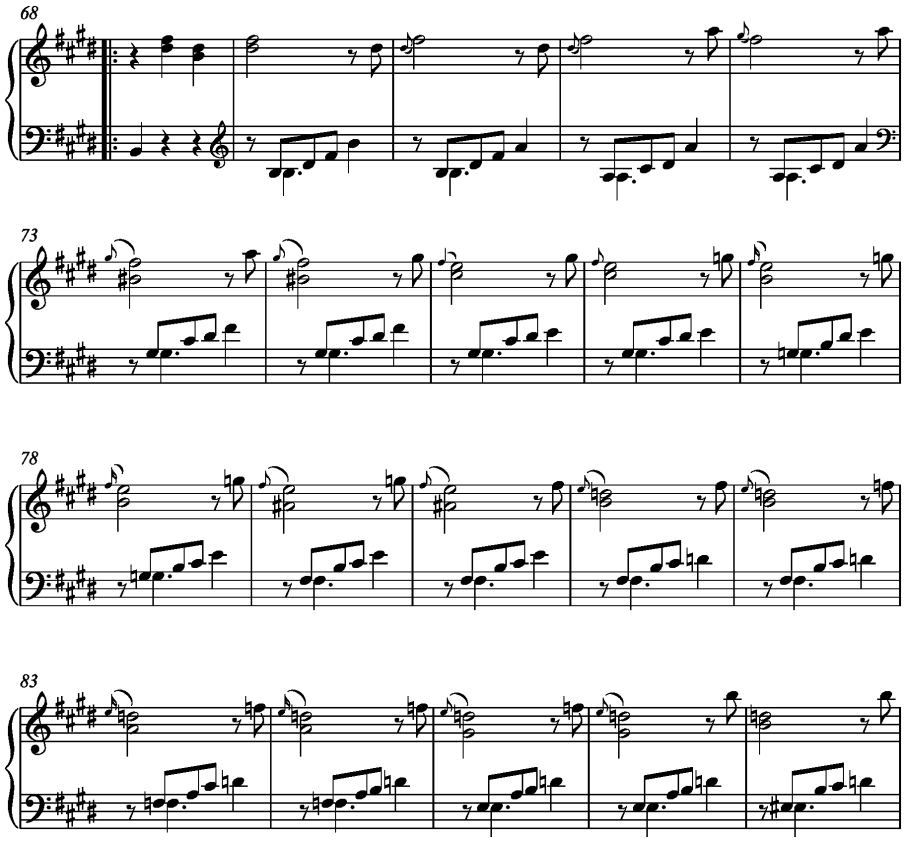
Venezia III:11

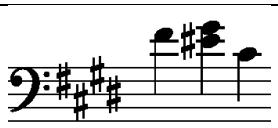
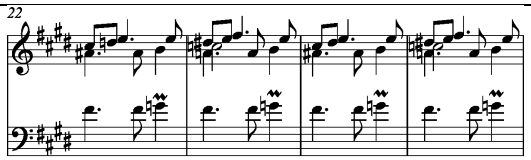
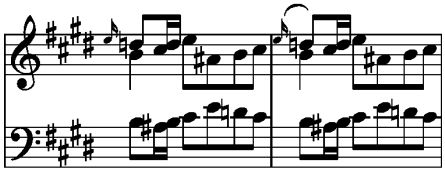
Outras fontes:

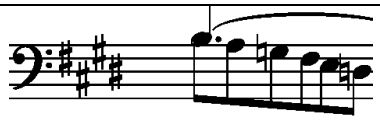
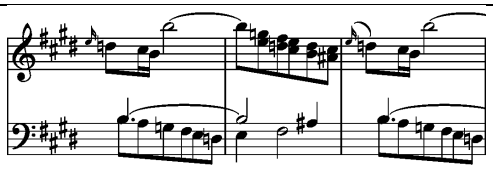
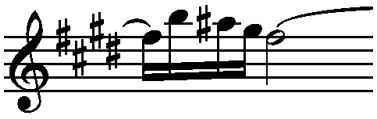
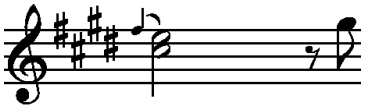
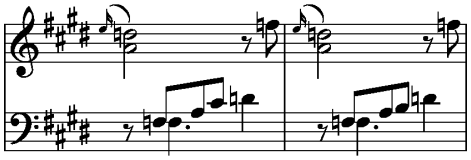
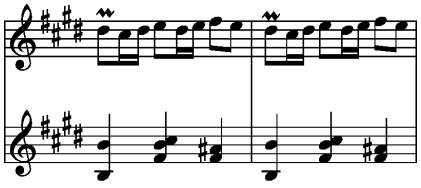
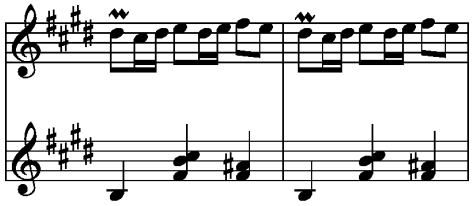
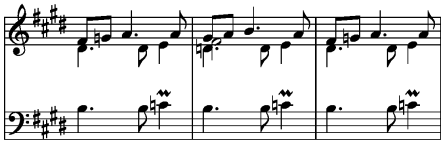
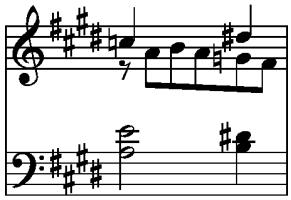
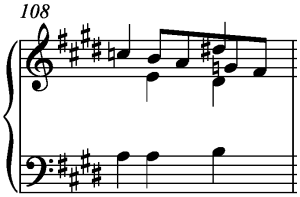
Lisboa 11; Parma 4:26; Zaragoza 2:22; Mưnster 5:18; Wien G 8 (WienA:13)

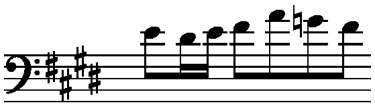
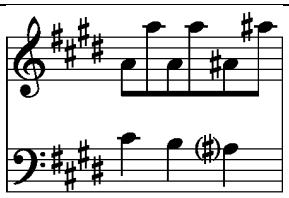
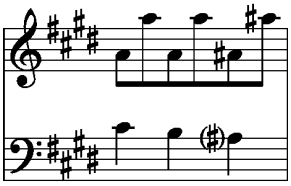
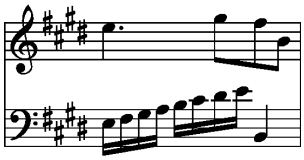
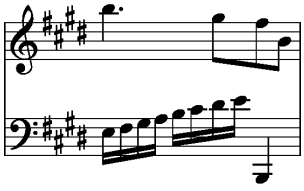
Anotações:

Libro di Tocate per cembalo. Compassos 70-89: vários exemplos de tratamento das apogiaturas: ou Lisboa tem as apogiaturas em todas as notas pequenas. Kirkpatrick analisando as diferenças entre Venezia e Parma considera essas diferenças inconsistentes (ex. compassos 72-77, Venezia e Parma). Normalmente, as variações gráficas em Parma oferecem uma desculpa para variar as soluções: as notas ligadas poderão ser tocadas um pouco antes da nota real e mais rápido do que o valor, as não ligadas poderão ser executadas no tempo e com o valor indicado.

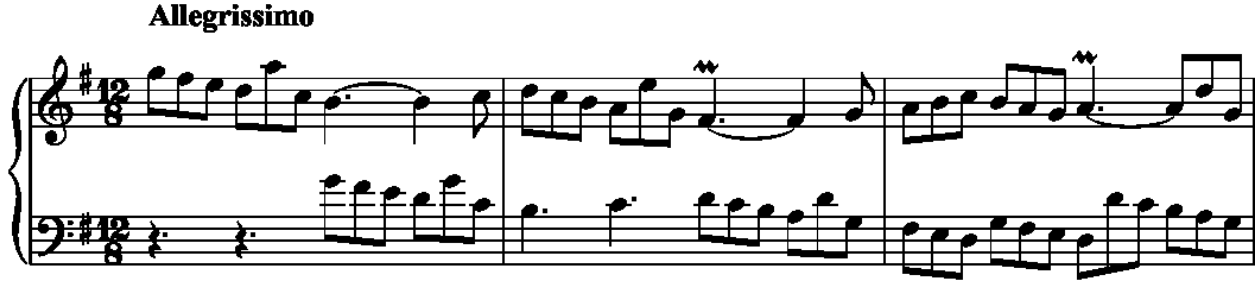


Compasso	*Libro di Tocate per cembalo*	*Anotações*
20		**Parma 4:26** *Segundo tempo mão esquerda, mi* ♮
22+...+25		**Venezia III:11** Não há nenhum *tr*
40+41		**Munster 5:18; Wien G 8 (WienA:13)** Faltam estes compassos.

42		**Mưnster 5:18; Wien G 8 (WienA:13)** Terceira nota da mão esquerda sol ♯
42+...+44		**Mưnster 5:18; Wien G 8 (WienA:13)** Mão direita 1º tempo ré ♯
46		**Mưnster 5:18; Wien G 8 (WienA:13)** 1º tempo la ♮
75		**Parma 4:26** Apogiatura 𝆕
83+84		**Mưnster 5:18; Wien G 8 (WienA:13)** No compasso 84 a mão esquerda é igual ao compasso 83.
90+91		**Mưnster 5:18; Wien G 8 (WienA:13)** 
95+...+97		Os 𝆔 nos terceiros tempos da mão esquerda nos compassos 95 e 97 colocados nos dó ♮ prevêm o uso do ré ♮ enquanto é seguido do ré ♮ da mão direita. (a frase está estranha)
108		**Mưnster e Wien:** 

114		**Munster e Wien:** 3º tempo da mão esquerda sem ♮
122		No manuscrito de Lisboa falta o lá♯ na mão esquerda.
126		No manuscrito de Lisboa falta o lá♯ na mão esquerda.
129		**Wien:** Falta este compasso.
131		**Munster e Wien:** 3º tempo da mão esquerda $si_{1.}$

Sonata XII – K.103



Fonte primária:

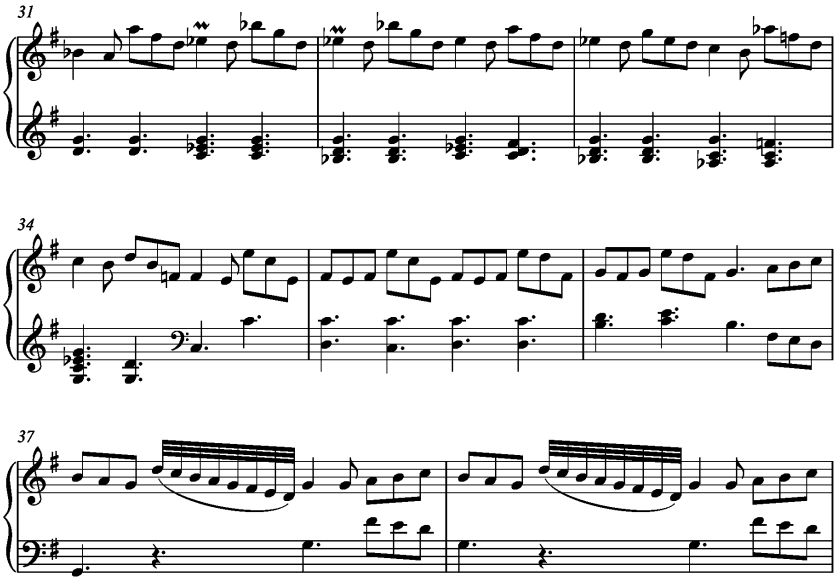
Venezia XV:5

Outras fontes:

Lisboa 12

Anotações:

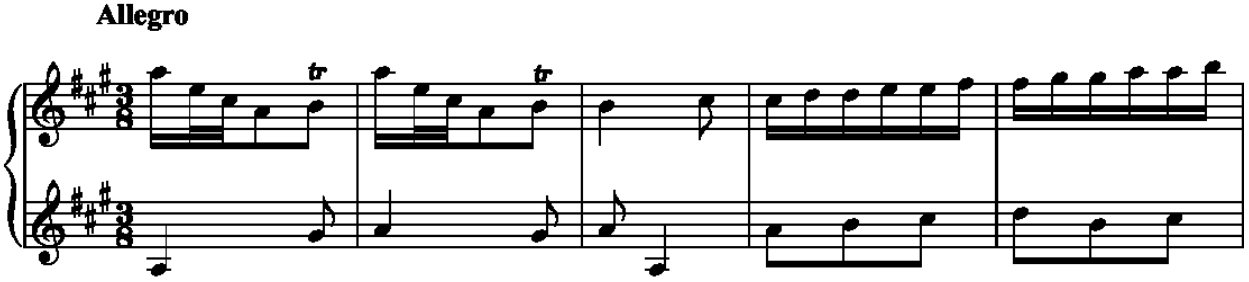
No manuscrito de Lisboa falta o compasso 34, provável emenda do manuscrito de Venezia:



Sempre que haja ou é indicada uma ligadura.

Venezia e Lisboa omitem sempre as pausas .

Sonata XIII – K.101



Fonte primária:

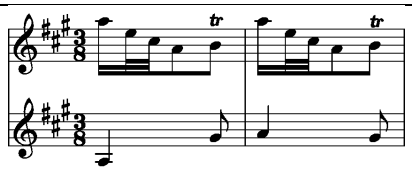
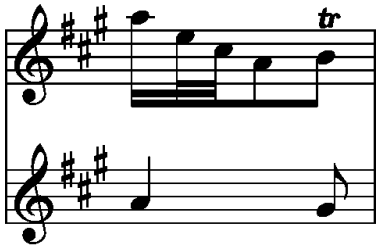
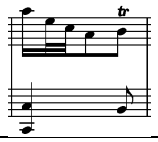
Venezia XV:3

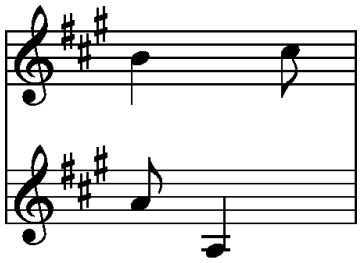
Outras fontes:

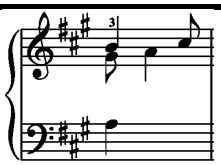
Lisboa XIII,Cambridge-Fitzwilliam 13:4 ; London-Worgan 10: Allegro; Mu̎nster 5:37; Lisboa 13; Parma 3:26; Zaragoza 32:26; Za 31:8; Wien Q19:10; Wien G 33; ‘‘Libro de XII Sonatas modernas para clavicordio’’ – 8 Ed. J., Johnson - Londra

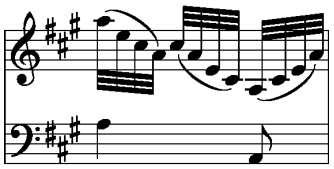
Anotações:

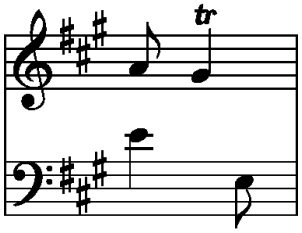
O manuscrito de Lisboa é diferente de Venezia e dos outros manuscritos porque o primeiro compasso é repetido apenas duas vezes, falta portanto um compasso.

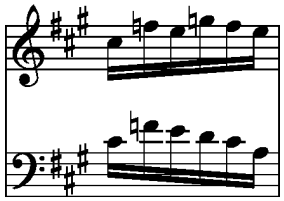
Compasso	*Libro di Tocate per cembalo*	*Anotações*
1+2		**Parma:** 1° tempo de cada compasso **Cambridge-Fitzwilliam:** 1° tempo de cada compasso
2		**Londres, Mu̎nster , Wien ‘‘Libro de XII Sonatas modernas para clavicordio’’ – 8 Ed. J., Johnson – Londres (?)** 



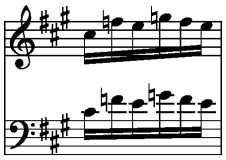


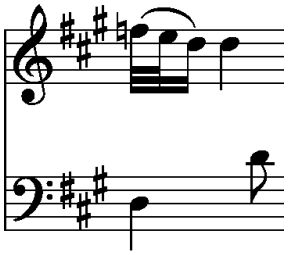


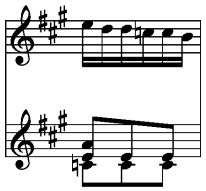
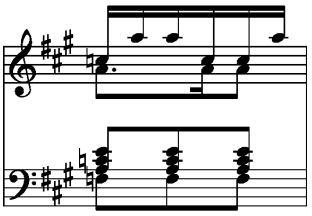
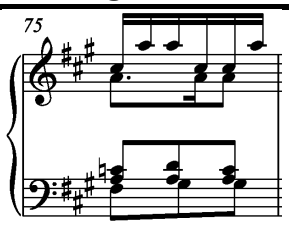
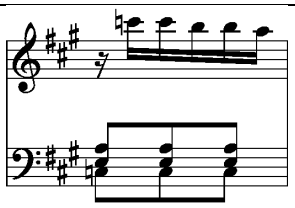
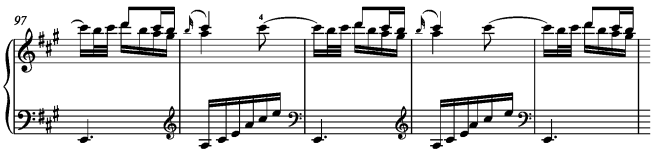


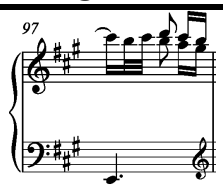
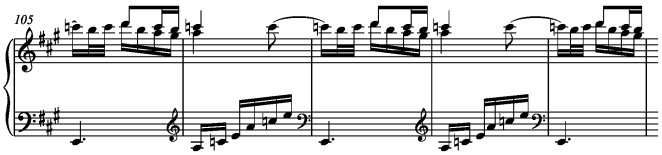
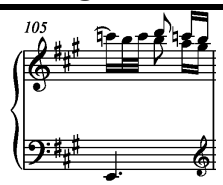


3		**Londra:** Primeira nota da mão esquerda é sol♯$_3$. **Wien e Munster**
12		**Parma** No manuscrito de Parma as ligaduras variam muito: 4+4+4; 8+4; 12
19		**Parma:** Mão esquerda mi$_3$ e mi$_2$ **Munster:** Mão esquerda, como em Parma, mas muda o ritmo ♪ mi$_3$ e ♩ mi$_2$
65		**Londra, Munster , Wien "Libro de XII Sonatas modernas para clavicordio" – 8 Ed. J., Johnson – Londra**
66		**Parma e Wien** *Primeiro movimento mão direita* ♬ **Cambridge-Fitzwilliam**: *Primeiro movimento mão direita* ♬ **Wien:** *2º tempo mão direita* ♪ **Cambridge-Fitzwilliam** Mão esquerda ré$_2$ ♩.

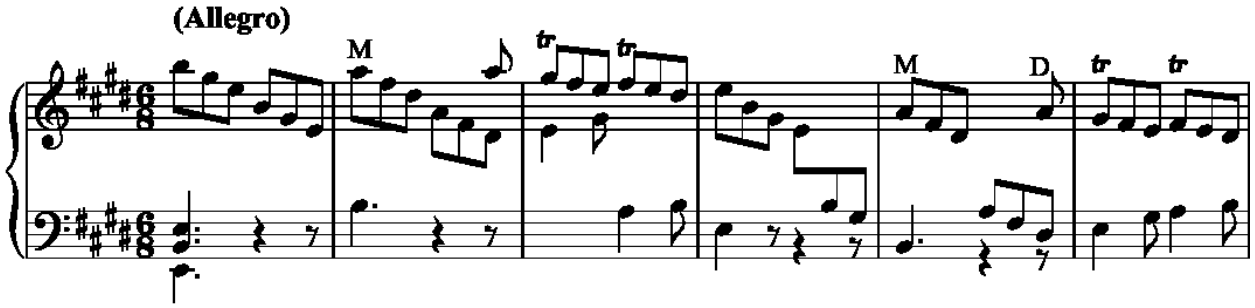




69		**Londra e Munster** Mão esquerda: 2º e 3º acorde com lá$_3$
75		**Venezia e Parma** Mão esquerda os três acordes sem o mi$_3$ **Wien** Mão esquerda os três acordes sem o dó$_3$ **Cambridge-Fitzwilliam**  **Wien e Munster** Mão direita lá$_3$
79		**Cambridge-Fitzwilliam** Mão esquerda como no compasso 80
97+99+101	**Lisboa XIII** 	

	Cambridge-Fitzwilliam  	
105+107+109	**Lisboa XIII**  **Cambridge-Fitzwilliam**  	
Ultimo comp.		**Venezia** *Da capo*

Sonata XV – K.135



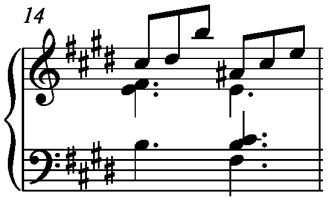
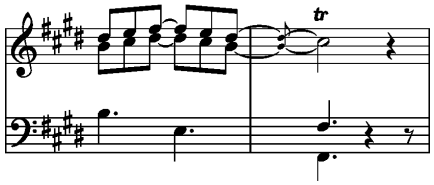
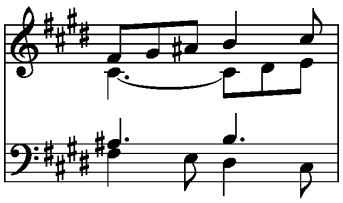
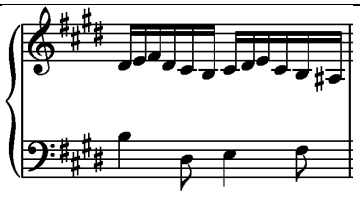
Fonte primária:

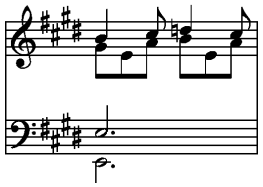
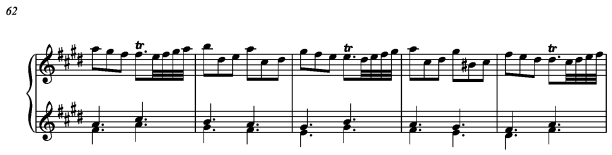
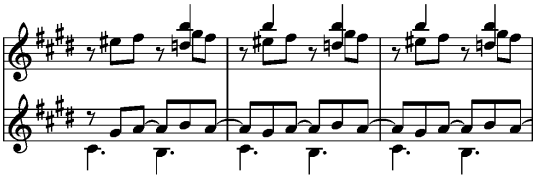
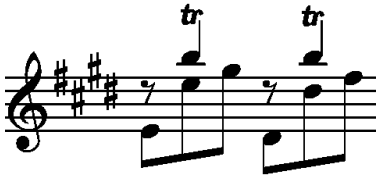
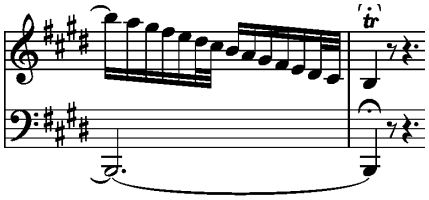
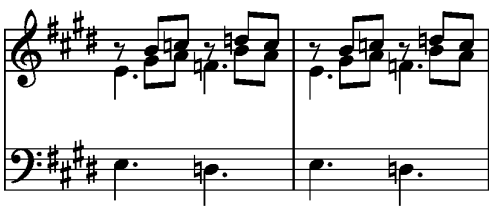
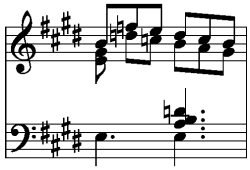
Venezia XV:40

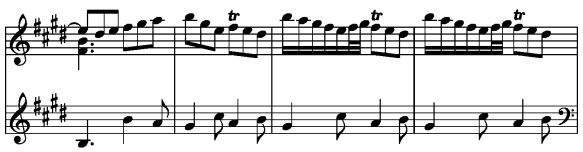
Outras fontes:

Lisboa XIV; Parma II:8; Mưnster III:12; Wien E:11; Wien G:36

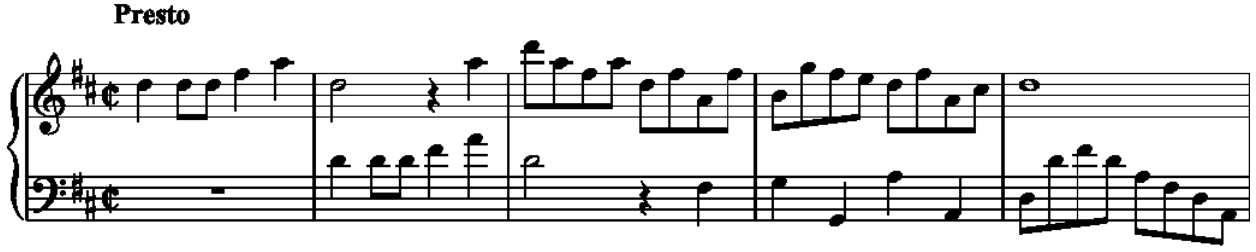
Anotações:

Compasso	Libro di Tocate per cembalo	*Anotações*
14		**Mưnster, Wien E** Mão esquerda sol_3 no lugar de fá ♯$_3$
17+18		**Mưnster, Wien E, Wien G** Mão direita: as apogiaturas não estão ligadas ao compasso anterior
22		**Mưnster, Wien E** Mão direita: última nota do soprano lá ♯$_3$
47		**Parma** A mão esquerda não está escrita.

58		**Wien G** O compasso 58 está repetido duas vezes.
62+64+66		**Wien E** 2º tempo da mão direita
72+...+74		**Wien G** Mão direita: 2º movimento sem $ré_4$
78		**Munster, Wien E** Mão direita: indicações de *tr* só no primeiro si_4
86		**Munster** Mão direita: ritmo **Wien G** Mão direita: ritmo
91+92		**Wien G** Mão direita: faltam as ♩.
93		**Wien G** Mão direita: primeiro acorde sem mi_3

98+...+101		**Munster, Wien E** **Tonalidade em mi menor com** **sol ♮ e dó ♮**
Ultimo comp.		**Venezia** *Da capo*.

Sonata XVI – K.480



Fonte primária:

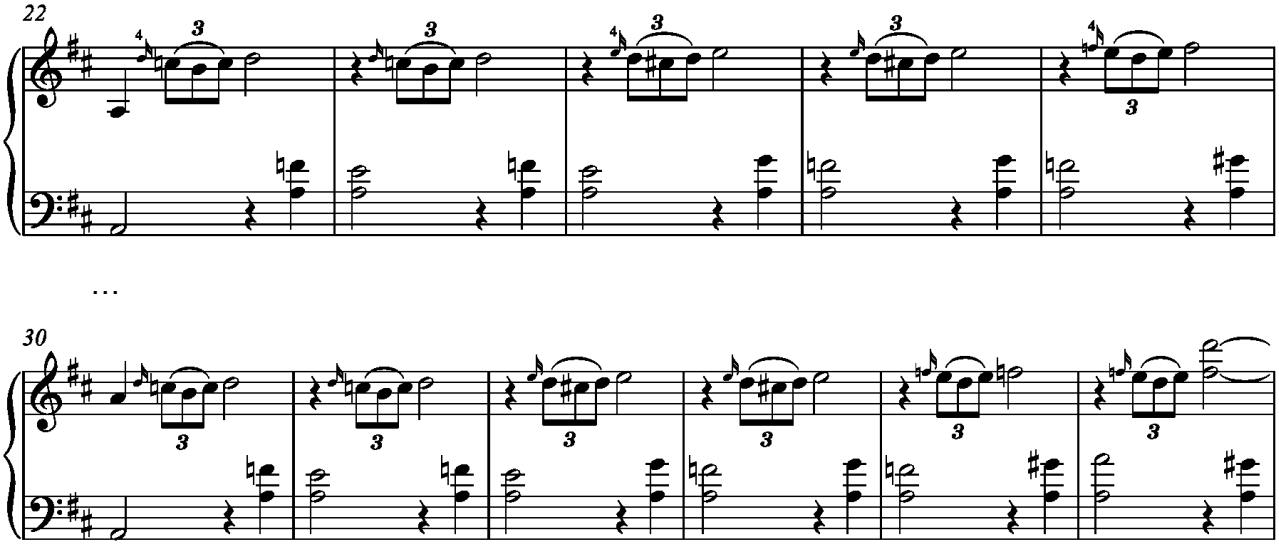
Venezia XI:27

Outras fontes:

Lisboa 16; Mưnster 1a:18; Parma 13:30; Wien C:13

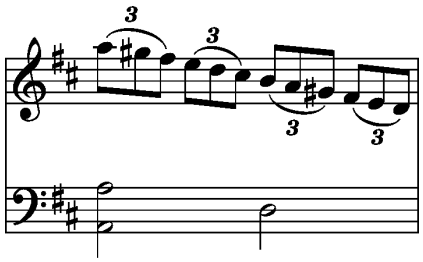
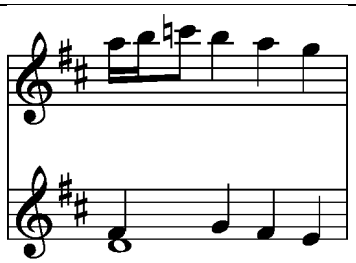
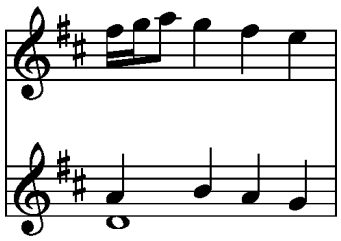
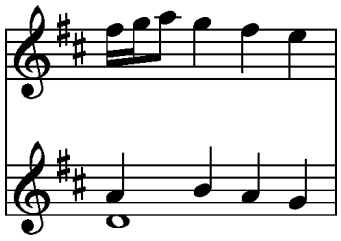
Anotações:

Entre Lisboa e Parma há diferentes indicações de apogiatura nos compassos 22-26 e 30-35

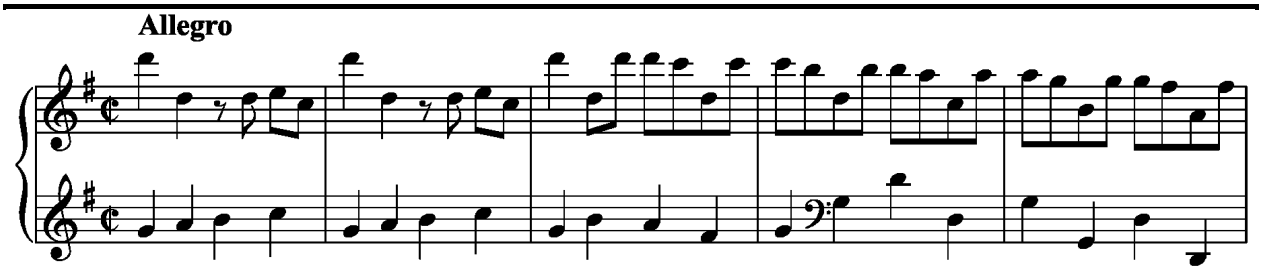


Em Parma encontramos alternadamente as apogiaturas ligadas e não ligadas.

Nos compassos 82-87, o manuscrito de Parma tem a apogiatura ligada nos compassos 82-84-86. Lisboa não tem apogiaturas nos compassos 84-85.

Compasso	*Libro di Tocate per cembalo*	*Anotações*
20		**Venezia** Mão esquerda: 2ª nota com oitava baixa.
69		**Munster e Wien** Mão direita: 2ª e 4ª nota si $\flat_4$
70		**Munster e Wien** Mão esquerda: 2º tempo si $\natural_3$
71		**Munster e Wien** Mão direita: 2ª e 4ª nota si $\flat_4$
112	Último compasso.	**Munster e Wien** Ambas as mãos: 𝄐

Sonata XVII – K.455



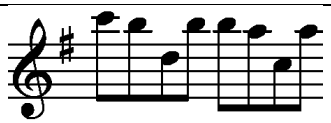
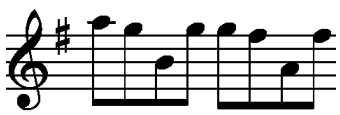
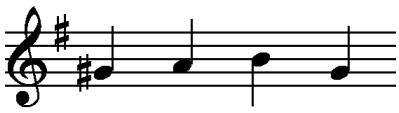
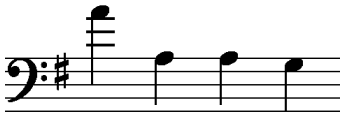
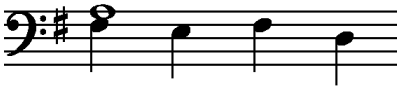
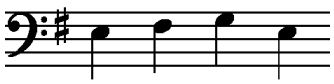
Fonte primária:

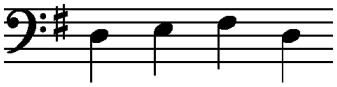
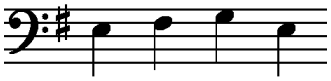
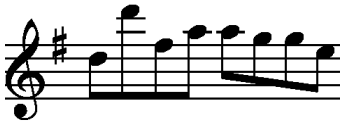
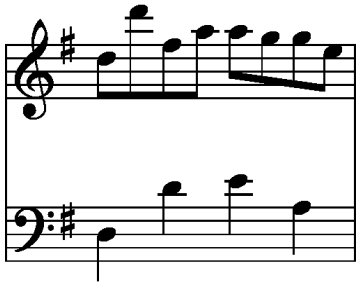
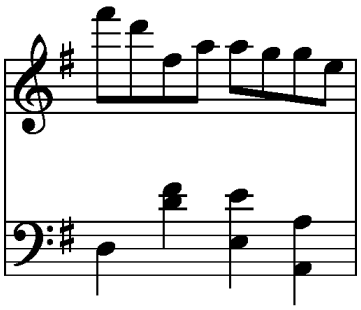
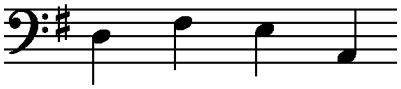
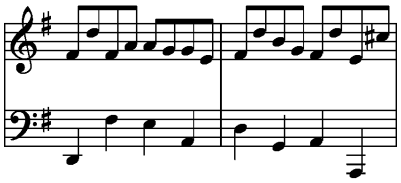
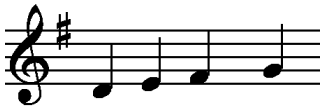
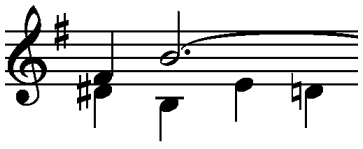
Venezia XI:2

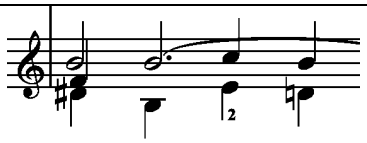
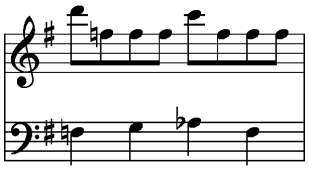
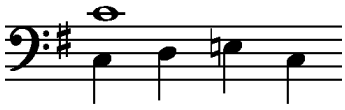
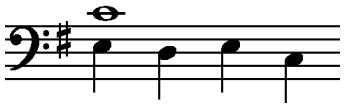
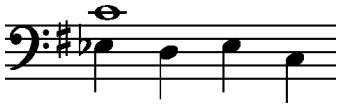
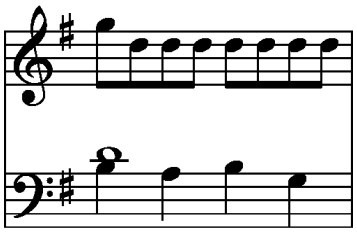
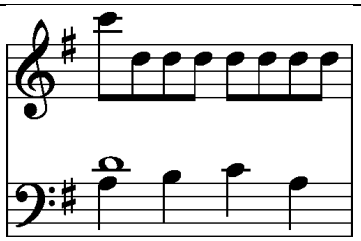
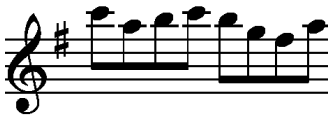
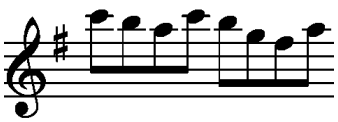
Outras fontes:

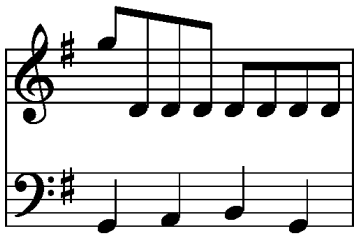
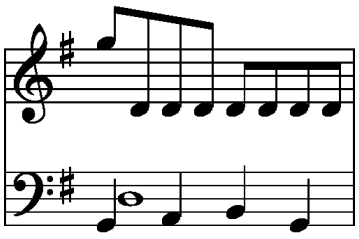
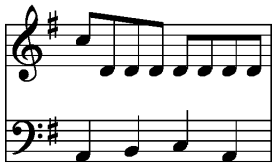
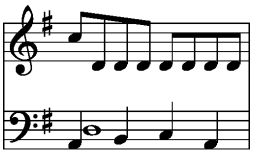
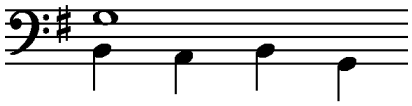
Lisboa 17; Munster 2b: 48; Parma 13:2; Cambridge-Fitzwilliam 12:5; ''Thirty Sonatas for the Harpsichord or Piano-Forte'' n.5 Ed. Birchall – Londra

Anotações:

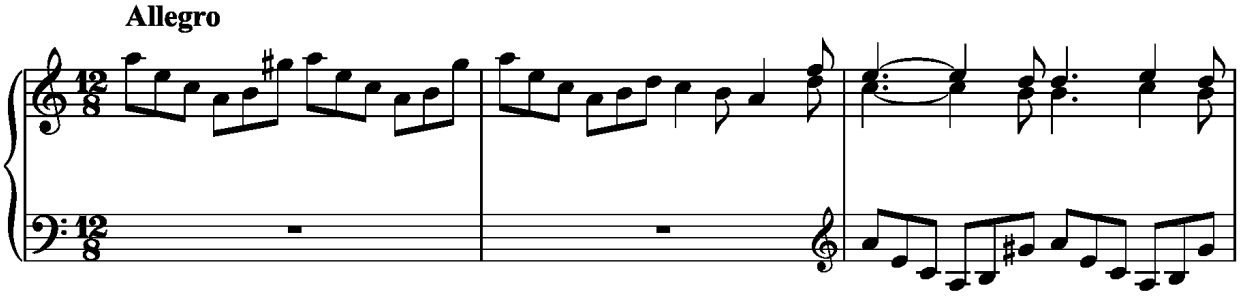
Compasso	Libro di Tocate per cembalo	*Anotações*
4		**Ed. Birchall** Mão direita: 7ª ♪ lá$_3$
5		**Ed. Birchall** Mão direita: 3ª ♪ sol$_3$
17		**Ed. Birchall - Munster** Mão direita: 1º sol$_3$ junto com si$_3$
24		**Venezia** Mão esquerda: última nota lá$_2$
25		**Venezia e Parma** Mão esquerda: lá$_2$ 𝅗𝅥
28		**Munster** Mão esquerda: lá$_2$ 𝅝 na voz de Tenor.

32		**Ed. Birchall** Mão esquerda: lá$_2$ 𝅝 na voz de Tenor
35		**Munster** Mão esquerda: lá$_2$ 𝅝 na voz de Tenor
39		**Ed. Birchall** Mão direita: 7ª 𝅘𝅥𝅮 fá♯$_4$
40		**Ed. Birchall** 
41		**Ed. Birchall** Mão esquerda: 1ª 𝅗𝅥 com oitava inferior.
42+43		**Ed. Birchall** Mão esquerda: o compasso 42 é igual ao compasso 43.
49		**Ed. Birchall** Mão direita: 1ª 𝅗𝅥 re com fá♯$_3$
55		**Ed. Birchall**

		
71		**Venezia, Parma e Munster** Compasso inteiro com fá♯
73		**Munster** Mão esquerda: 3ª ♩ mi ♭(corrigido posteriormente).
75		**Munster** Mão esquerda: 3ª ♩ mi ♭(corrigido posteriormente).
77		**Ed. Birchall** Mão esquerda: os mi(s) são ♮
84		**Ed. Birchall** Mão esquerda sem ré$_3$
87		**Ed. Birchall** Mão esquerda sem ré$_3$
91		**Ed. Birchall** 

92		**Ed. Birchall - Munster** 
95		**Ed. Birchall - Munster** 
96		**Munster** Mão esquerda: ré $\mathbf{o}_2$ em vez de sol $\mathbf{o}_2$

Sonata XVIII – K.54



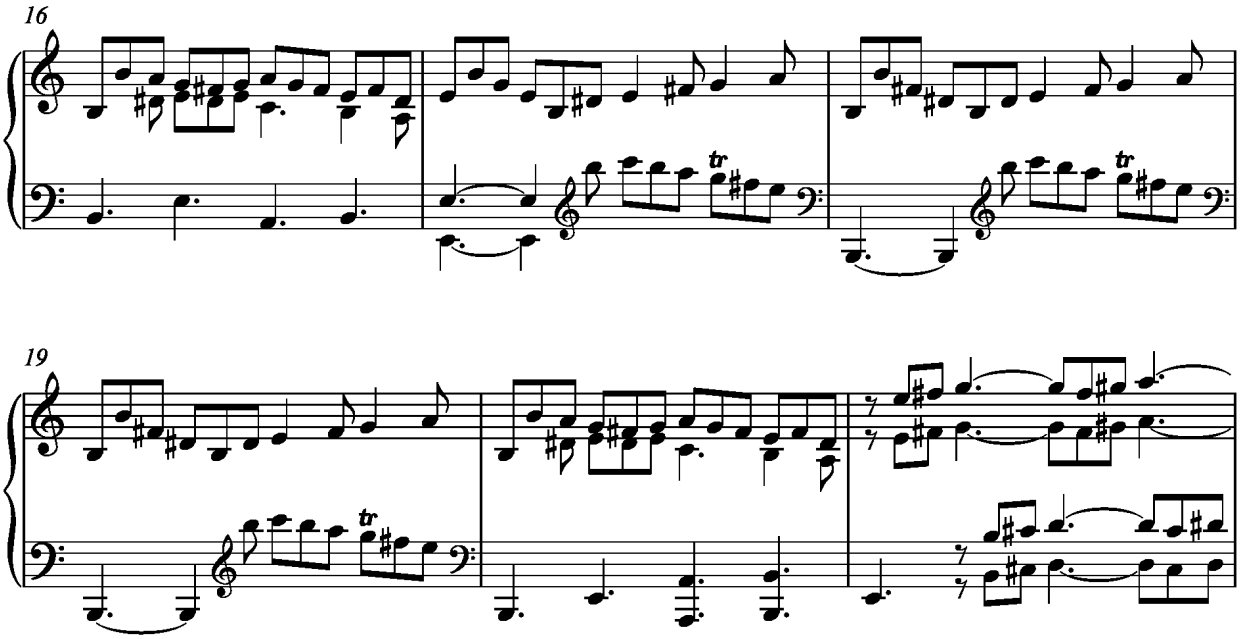
Fonte primária:

Venezia XIV:12

Outras fontes:

Cambridge-Fitzwilliam 13:22; London-Worgan 12; Mu̎nster 5:57; Lisboa18; Parma 3:20; Zaragoza 2:9; Wien Q16:24; Wien G 4-54; Wien II Q15116 – 1; Wien II Q11432 – 5; ‘‘Thirty Sonatas for the Harpsichord or Piano-Forte’’ n.5 Ed. Birchall – Londra

Anotações:

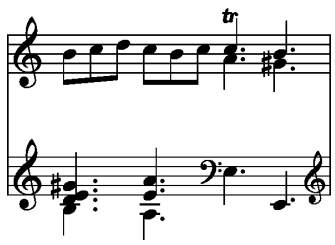
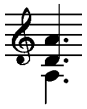
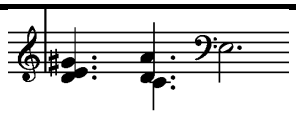
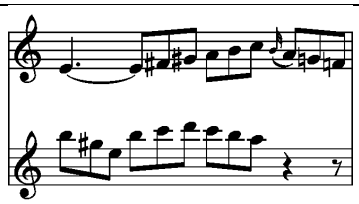
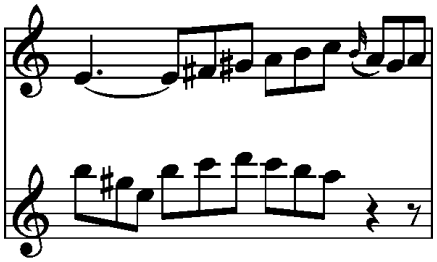
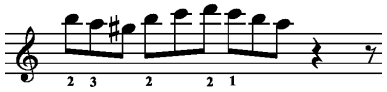
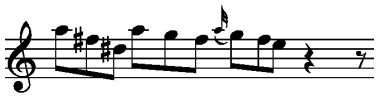
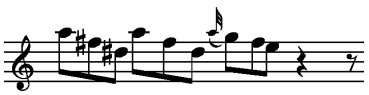
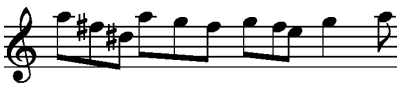
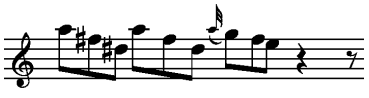
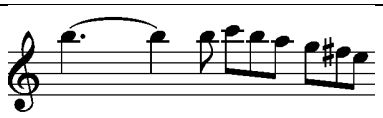


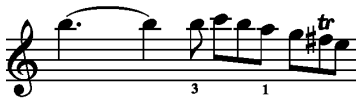
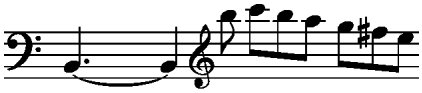
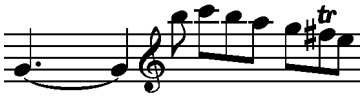
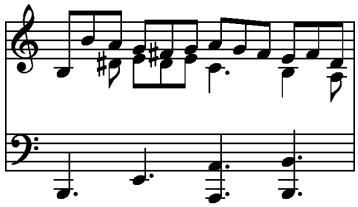
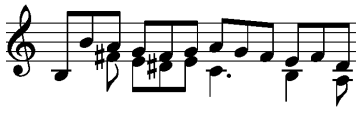
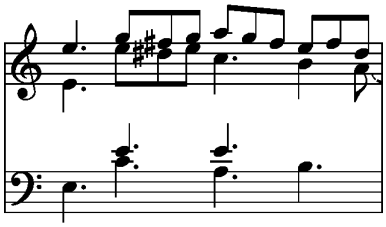
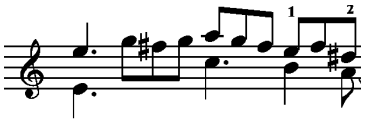
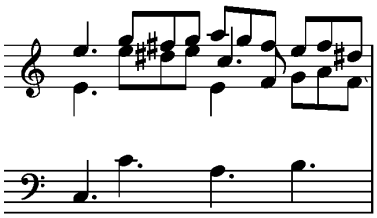
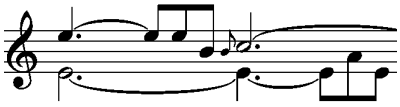
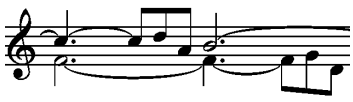
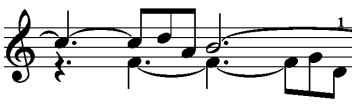
Cambridge-Fitzwilliam

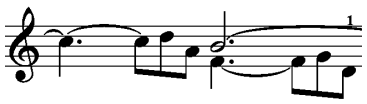
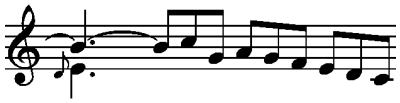
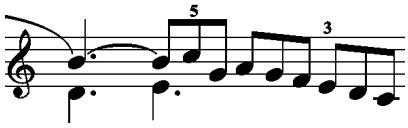
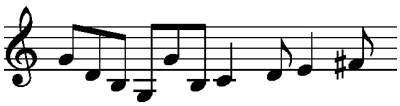
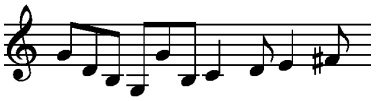
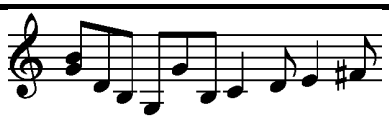
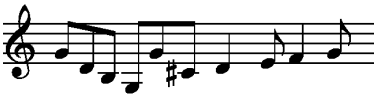
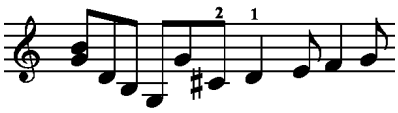
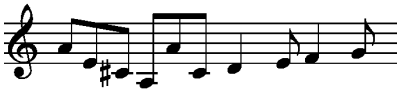
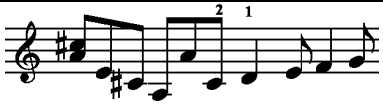
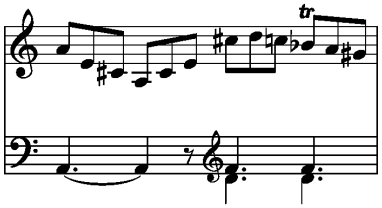
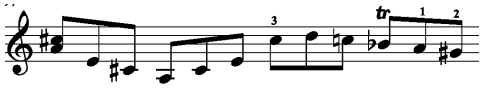
Faltam os compassos de 17 até 19

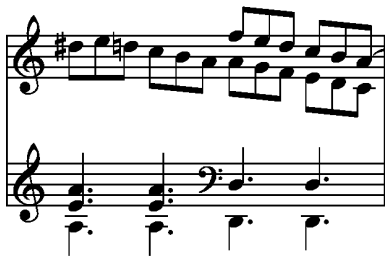
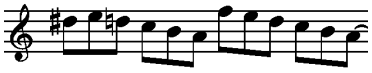
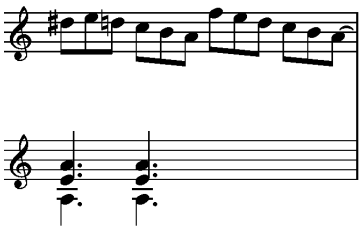
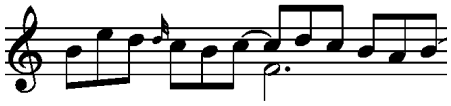
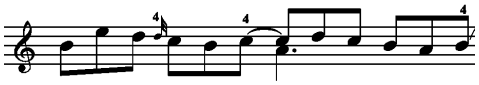
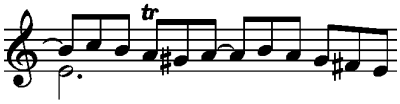
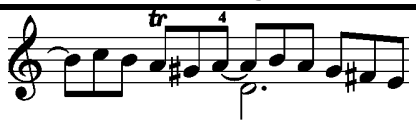
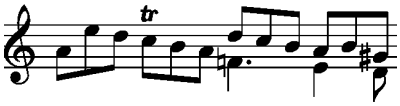
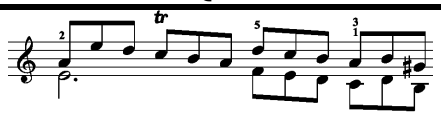
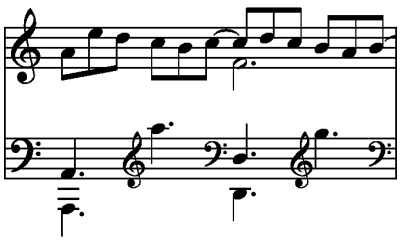
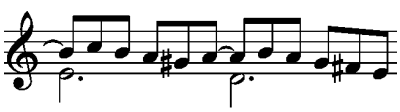
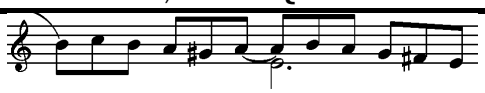
‘‘Thirty Sonatas for the Harpsichord or Piano-Forte’’ n.5 Ed. Birchall – Londra

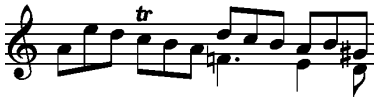
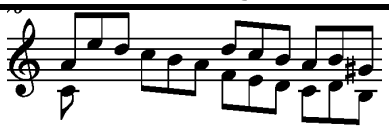
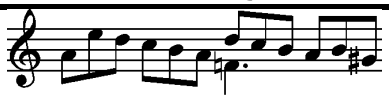
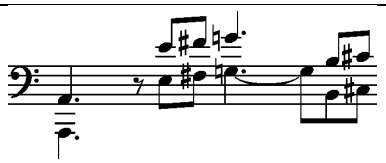
Faltam os compassos de 17 até 20

Compasso	*Libro di Tocate per cembalo*	*Anotações*
8		**Wien G 4** Mão esquerda: 2º acorde  **London** Mão esquerda: 
9		**London** Mão direita, falta o 2º tempo
10		**London** Mão direita, falta o 2º tempo. **Venezia** Mão direita, no 2º tempo o Sol_3 sem ♯ **Cambridge-Fitzwilliam** Mão esquerda: 
11		**Venezia** Mão direita, 3º tempo sem apogiatura **Munster** Mão esquerda: 
12		**Munster** Mão esquerda: 
13		**Wien G 4** Mão esquerda:

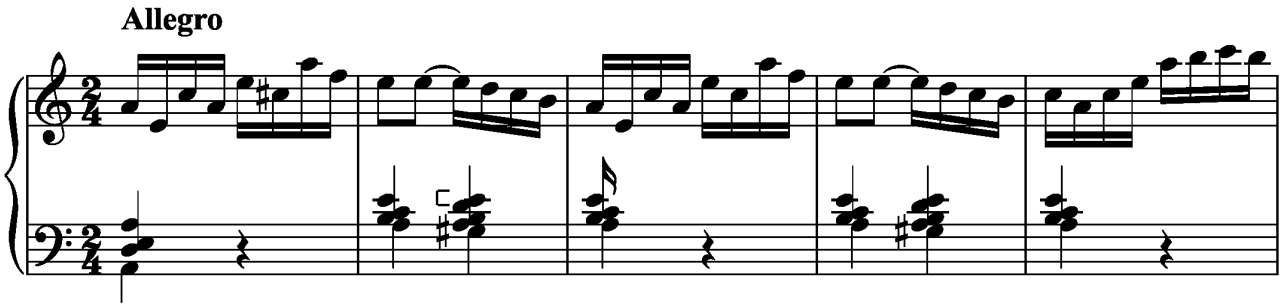
		
14		**Wien G 4** Mão esquerda: 
20		**Wien II Q11432 – 5** Mão direita: 
25		**Venezia, Parma, Londra, Wien G4, Wien II Q11432 – 5** Mão esquerda, falta o primeiro tempo. **Munster** Mão direita:  **Wien II Q11432 – 5** 
30		**Wien G 4** Mão direita, 3º tempo sem apogiatura.
31		**Parma, Londra, Lisboa** Mão direita, 3º tempo sem apogiatura. **Wien II Q15116 – 1** 

		Wien II Q11432 – 5  **Ed. Birchall – Londra, Lisboa** 1° e 3° tempo sem apogiatura.
32		**Parma** Mão direita, 2° tempo 3ª ♪ $lá_3$ **Wien G 4** 
33		**Wien II Q15116 – 1, Wien II Q11432 – 5** Mão direita, 2° tempo 3ª ♪ sol_2
34		**Wien G 4** 
35		**Wien G 4** 
36		**Wien G 4** 
37		**Wien G 4** Mão direita:  **Venezia, Parma, Londra, Wien G4,** Mão esquerda, 1° e 2° tempo sem ligadura.

41		**Wien G 4** Mão direita:  **Wien Q16:24** 
45		**Wien G 4** 
46		**Wien G 4, Wien II Q15116 – 1, Cambridge-Fitzwilliam** Mão direita sem o mi_3 ao contralto. **Munster, Wien II Q11432 – 5** 
47		**Wien II Q11432 – 5** 
48		**Wien II Q11432 – 5** Mão direita, 1° ♪ $dó_3$ – $lá_3$ **Wien II Q15116 – 1** Mão esquerda, 3° 𝅗𝅥. si_0 · si_1
49		**Venezia, Parma, Londra, Wien G4, Wien II Q15116 – 1** Mão direita, sem o mi_3 ao contralto. **Munster, Wien II Q11432 – 5** 

50		**Munster, Wien II Q11432 – 5**  **Wien G 4, Wien II Q15116 – 1** 
51		**Wien II Q11432 – 5** Mão esquerda, 1º ♩. só lá$_1$

Sonata XIX – K.175



Fonte primária:

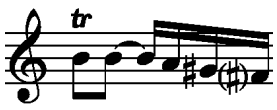
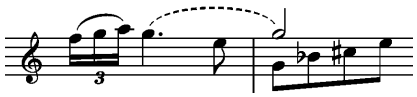
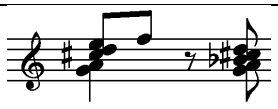
Venezia I:28

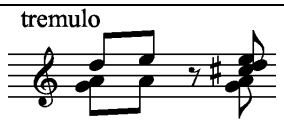
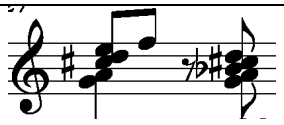
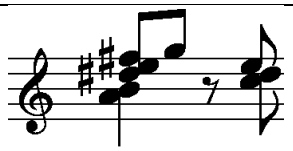
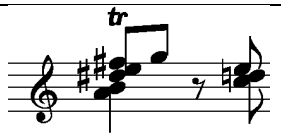
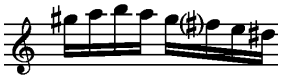
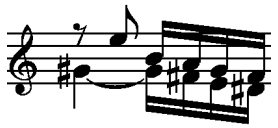
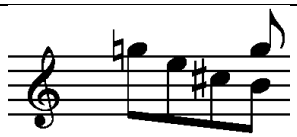
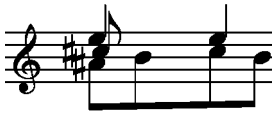
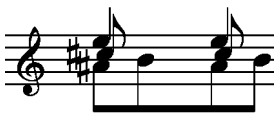
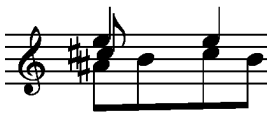
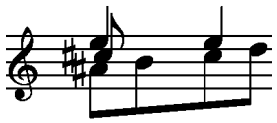
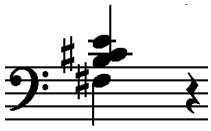
Outras fontes:

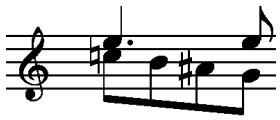
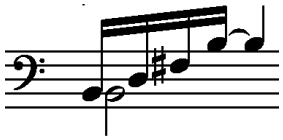
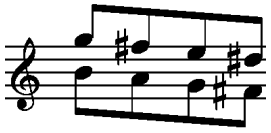
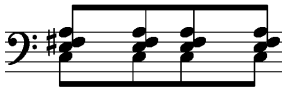
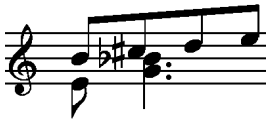
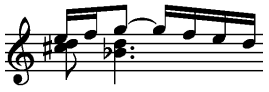
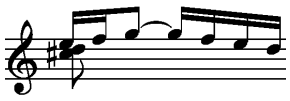
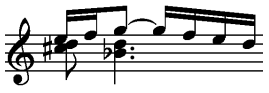
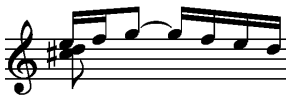
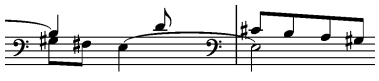
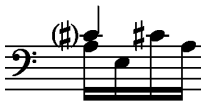
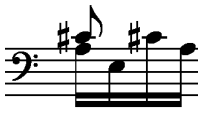
Lisboa 19 ; Parma 1:28; Zaragoza 32:16; Mưnster 3a:10; Wien E:10

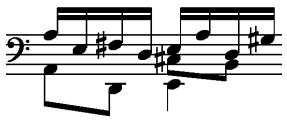
Anotações:

No manuscrito de Lisboa existe uma linha que separa as duas mãos desde o compasso 66 até ao compasso 78.

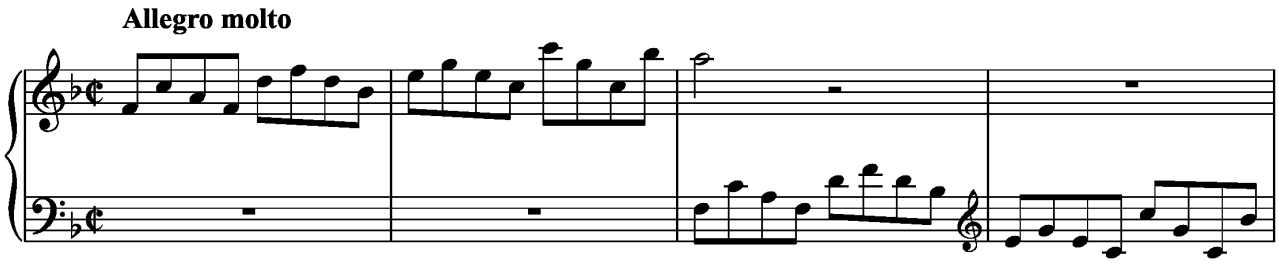
Compasso	*Libro di Tocate per cembalo*	*Anotações*
11		**Lisboa** Mão direita, na última nota falta o ♯, possível erro de cópia.
23-24		**Lisboa** Mão direita, na última nota do soprano falta a ligadura de valor, possível erro de cópia.
25		**Lisboa, Mưnster, Wien** Mão direita, primeiro acorde sem

26		**Parma** Mão direita, último acorde com o ♯ no ré
27		**Lisboa, Munster, Wien, Venezia** Mão direita, primeiro acorde sem ~~~
29		**Lisboa, Munster, Wien** Mão direita, primeiro acorde sem ~~~
31		**Wien** Mão direita, primeiro acorde sem ~~~
38		**Lisboa, Venezia, Parma e Munster** Mão direita, segunda 𝅗𝅥 do segundo tempo falta o ♯, possível erro de cópia
42		**Venezia e Parma** Mão direita, sem ligadura
52		**Venezia** Mão direita, 3ª 𝅘𝅥𝅮 com ~~
55		**Munster e Wien** Mão direita: 
56		**Wien** Mão direita: 
57		**Venezia** Mão esquerda, acorde com ré3 em vez do mi3

59		**Munster e Wien** Mão direita, 1º tempo com dó ♯
61		**Munster e Wien** Mão esquerda, último si ligado ao compasso sucessivo.
63		**Wien** Mão direita, 2ª nota do soprano fá ♮
67		**Venezia** Mão esquerda com lá ♯
74		**Wien** Mão direita, si_3 ♮
75		**Munster e Wien** Mão direita: 
77		**Munster e Wien** Mão direita: 
80-81		**Venezia** Mão esquerda, sem a ligadura ao baixo.
98		**Parma** Mão esquerda: 

102		**Munster, Venezia e Parma** Mão direita, a 3ª é fá

Sonata XX – K.469



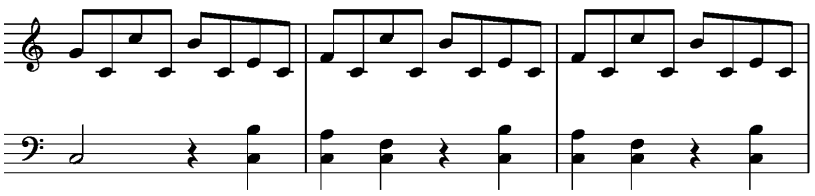
Fonte Primária

Venezia XI:16

Outras Fontes

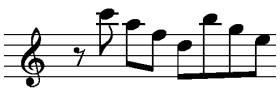
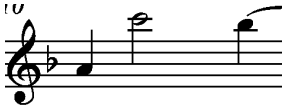
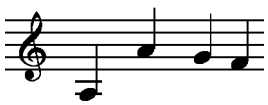
Lisboa XX, Parma XIII:16, Munster I:4, Wien C:4, Wien G:10, Wien II - Q15118-7, Wien - Q11432 VII-5

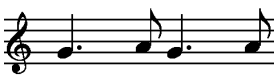
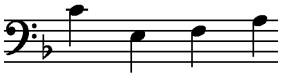
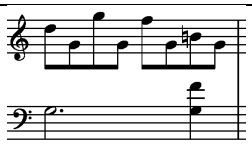
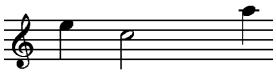
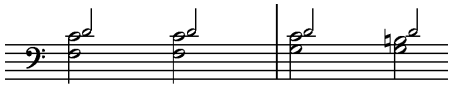
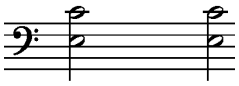
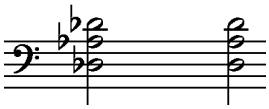
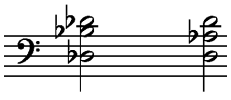
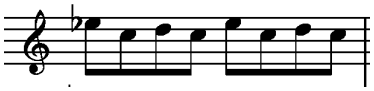
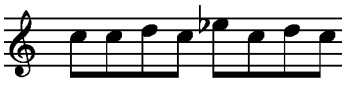
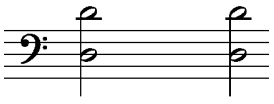
Anotações:

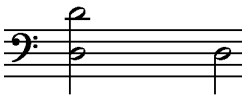
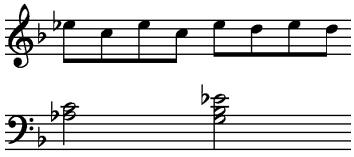
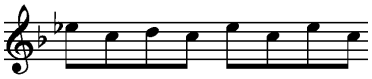
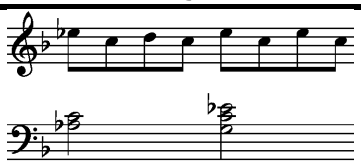
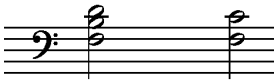
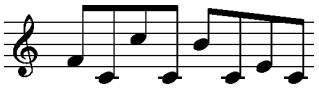
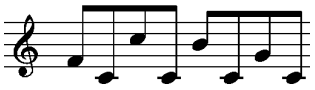
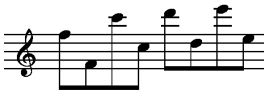
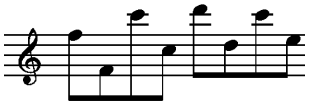


Wien G:10

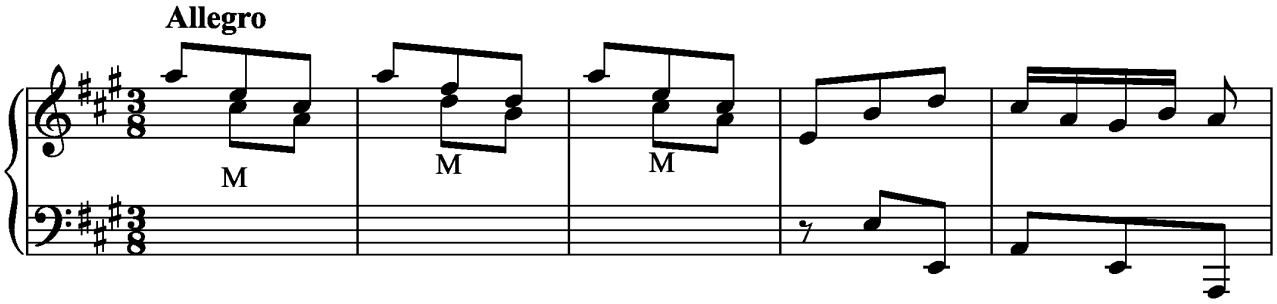
Mão esquerda sem os dó$_2$ ♩ no Baixo.

Compasso	Libro di Tocate per cembalo	*Anotações*
8		**Wien G:10** Mão direita, 4ª ♪ mi$_4$
10		**Venezia** Mão direita, 1 tempo = ♪ + 𝄾
12		**Wien II - Q15118-7, Wien - Q11432 VII-5** Mão esquerda, 2ª ♩ dó$_4$

17		**Wien II - Q15118-7, Wien - Q11432 VII-5** Mão direita, primeira $\dot{\text{lá}}_3$
20		**Wien II - Q15118-7** Mão esquerda, última nota sol_2 **Wien II - Q11432 VII-5** Mão esquerda, última nota fá $\sharp_2$
21		**Wien II - Q15118-7** Mão direita, 5ª sol_4
29		**Wien II - Q11432 VII-5** Mão direita, lá_3
40+41		**Lisboa XX** Mão esquerda, é a única fonte onde falta o ré_3 nos acordes. Provável esquecimento na cópia.
41		**Wien II - Q15118-7** Mão esquerda: 
45		**Wien G:10** Mão esquerda: 
48		**Wien G:10** Mão direita: 
52		**Wien II - Q11432 VII-5** Mão esquerda:

		
55		**Wien G:10, Wien II - Q11432 VII-5** **Mão direita:**  **Wien II - Q15118-7** 
59		**Wien II - Q15118-7** Mão esquerda:
68		**Wien II - Q11432 VII-5** Mão direita: 
81		**Mưnster I:4, Wien C:4** Mão direita: 

Sonata XXI – K.182



Fonte Primária

Venezia II:6

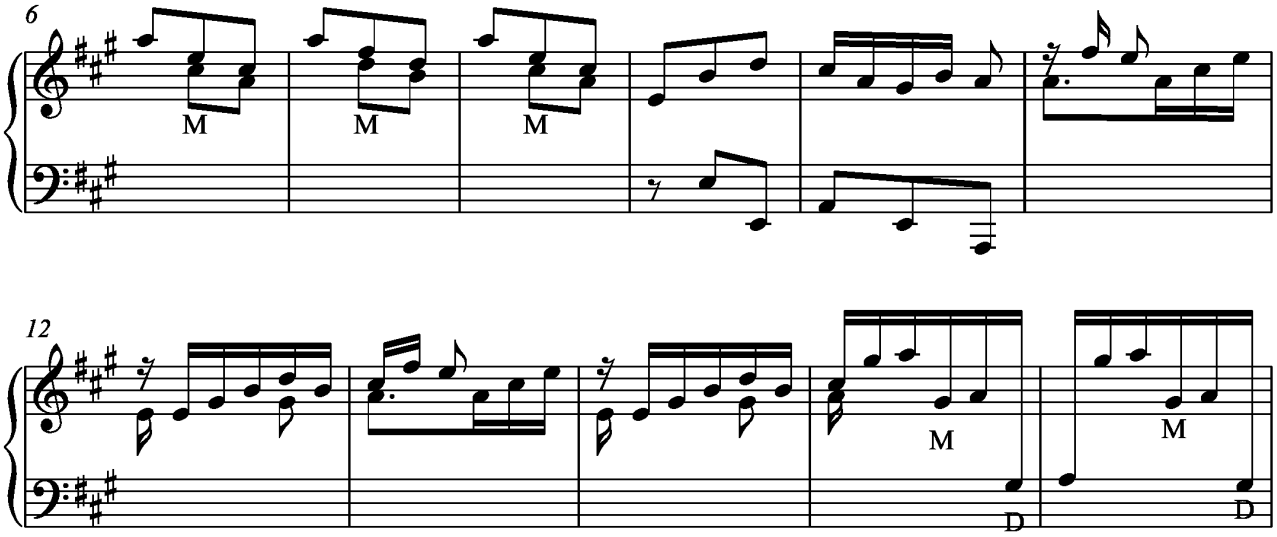
Outras Fontes

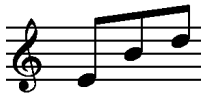
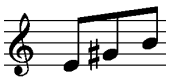
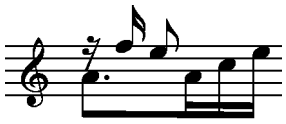
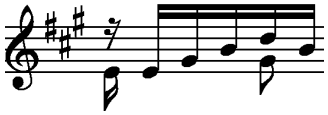
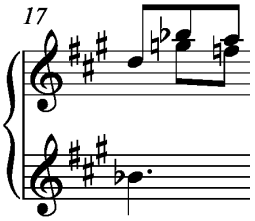
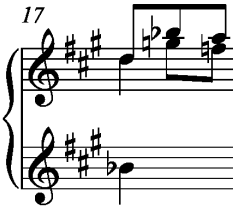
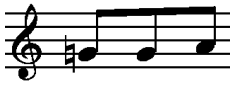
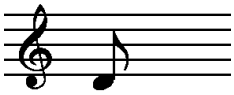
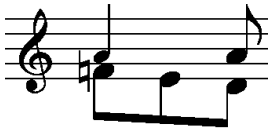
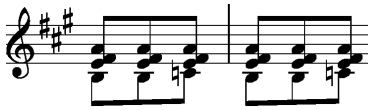
Lisboa XXI, Parma II:11, Mυnster IV:34, Wien B:34, Wien G:10, Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner (Norimberga), Libro de VI Sonatas – Ed- Johnson (Londra)

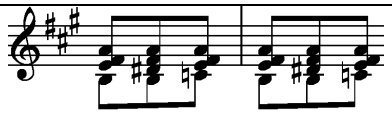
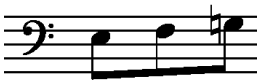
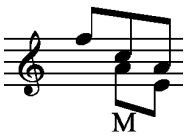
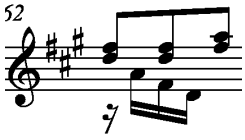
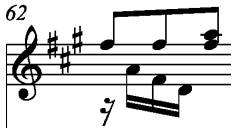
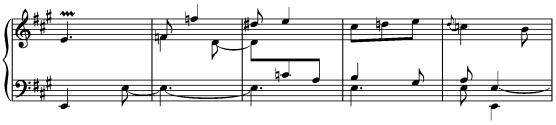
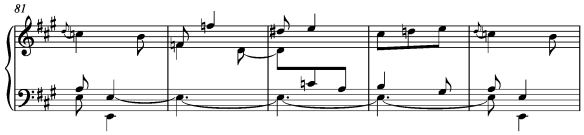
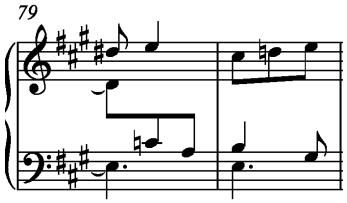
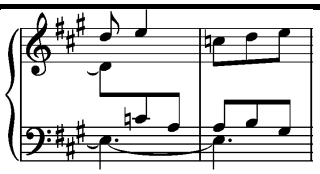
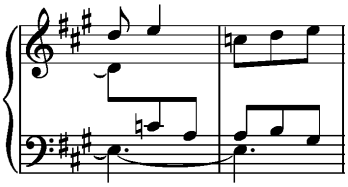
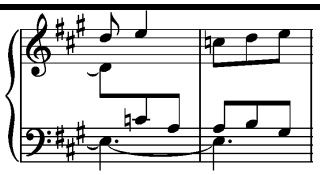
Anotações:

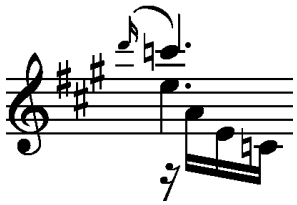
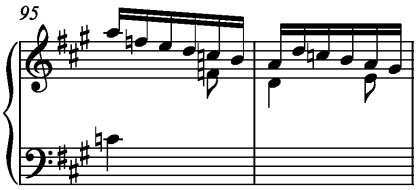
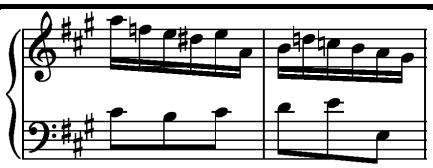
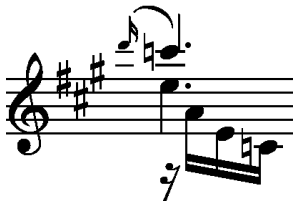
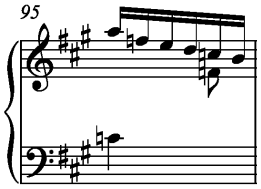
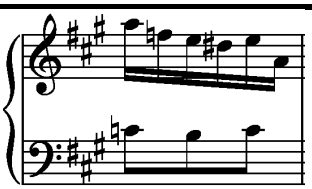
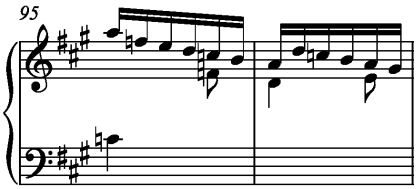
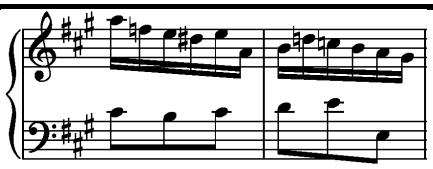
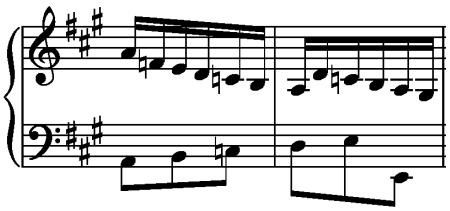
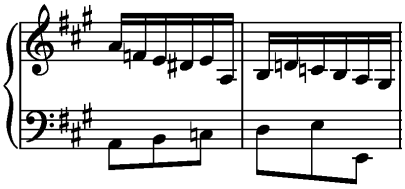
Venezia II:6

Os compassos 13-14 estão omissos no Manuscrito de Lisboa.

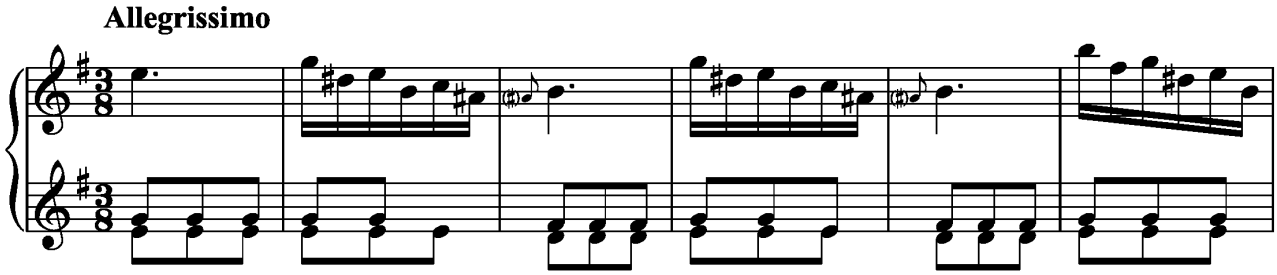


Compasso	*Libro di Tocate per cembalo*	*Anotações*
9		**Wien II - Q15117-20** Mão direita: 
11		**Wien II - Q15117-20**
12		**Wien II - Q15117-20** Sem o sol ♯ ♪
17		**Wien II - Q15117-20** Mão esquerda: si ♭$_3$ ♪ **Wien - Q11432 XII-5** 
18		**Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner** Mão esquerda: 2ª ♪lá$_3$
19		**Wien II - Q15117-20, Wien - Q11432 XII-5, Mu̎nster IV:34, Wien B:34, Venezia II:6** Falta o ré$_3$
25		**Wien II - Q15117-20, Wien - Q11432 XII-5, Lisboa XXI** Provável esquecimento, falta o lá$_3$
28-29		**Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner, Libro de VI Sonatas – Ed- Johnson** Mão esquerda:

		
50		**Munster IV:34, Wien B:34** Mão esquerda: sol♯
56		**Wien II - Q15117-20** Ultimo 𝅘𝅥𝅮lá$_3$ e fá ♯$_3$
62		**Wien - Q11432 XII-5** 
77+...+81		**VI sonate per il cembalo solo – Ed. Haffner, Libro de VI Sonatas – Ed- Johnson** Mão esquerda, os mi$_2$ são ligados.
81+...+85		**Parma II:11, Munster IV:34, Wien B:34, Wien G:10, Wien II - Q15117-20, Wien - Q11432 XII-5** Mão esquerda, a partir do compasso 82, os mi$_2$ não são ligados
79+80		**Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner, Libro de VI Sonatas – Ed- Johnson** 
83+84		**Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner, Libro de VI Sonatas – Ed- Johnson** 

93		**Venezia II:6** Sem apogiatura.
95+96		**Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner, Libro de VI Sonatas – Ed- Johnson** 
105		**Venezia II:6** Sem apogiatura.
107		**Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner, Libro de VI Sonatas – Ed- Johnson** 
107+108		**Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner, Libro de VI Sonatas – Ed- Johnson** 
111+112		**Wien II - Q15117-20, Wien - Q11432 XII-5, VI sonate per il cembalo solo – Ed. Haffner, Libro de VI Sonatas – Ed- Johnson** 

Sonata XXII – K.98



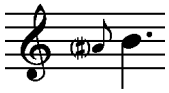
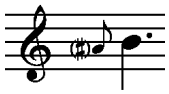
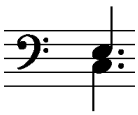
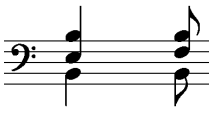
Fonte Primária

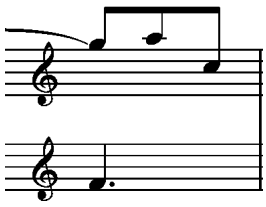
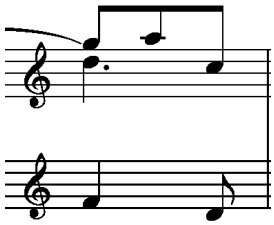
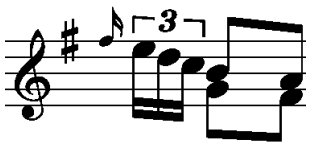
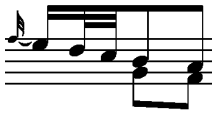
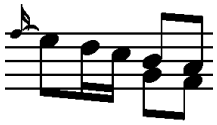
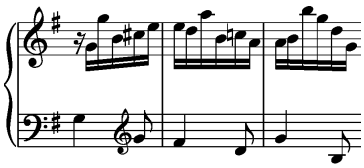
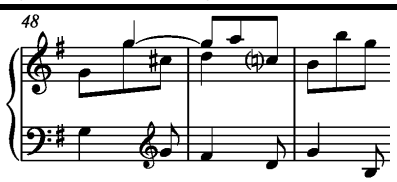
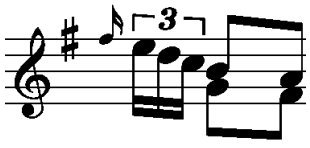
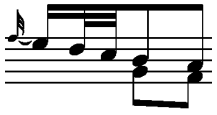
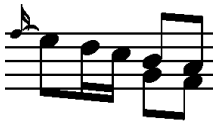
Venezia XV:1

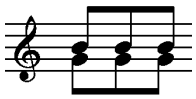
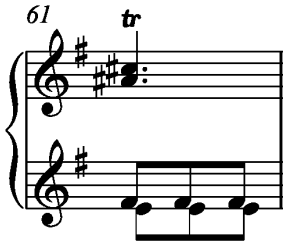
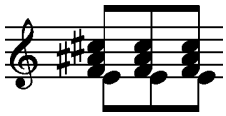
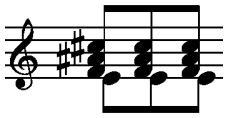
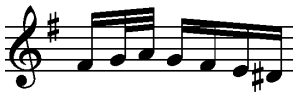
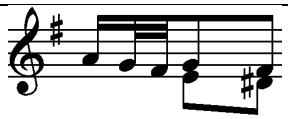
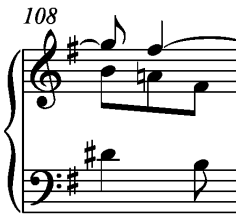
Outras Fontes

Lisboa XXII, Parma III:19, Mu̎nster III:20, Wien E:18, Londra 9, Venezia II:15

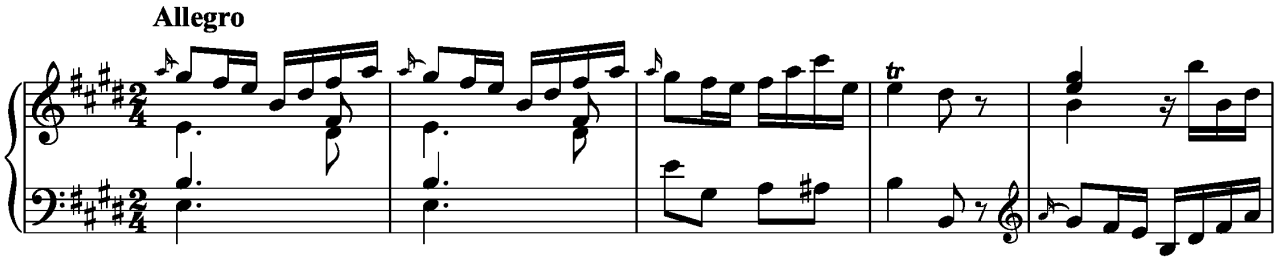
Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
3		**Lisboa XXII** No manuscrito a apogiatura não tem ♯, provável esquecimento.
5		**Lisboa XXII** No manuscrito a apojatura não tem ♯, provável esquecimento.
9		**Parma III:19, Mu̎nster III:20, Wien E:18, Londra 9, Venezia II:15, Venezia XV:1** Mão esquerda, só mi_2
12		**Parma III:19, Mu̎nster III:20, Londra 9, Venezia II:15, Venezia XV:1** Mão esquerda, 2º acorde com mi_2 em vez de fá $♯_2$

45		**Venezia XV:1** 
47		**Venezia XV:1, Munster III:20**  **Parma III:19**  **Londra 9** 2° e 3° tempo não existe a parte do contralto.
48+...+50		**Parma III:19, Munster III:20, Wien E:18, Londra 9, Venezia II:15, Venezia XV:1** 
51+53		**Venezia XV:1, Munster III:20**  **Parma III:19**  **Londra 9** 2° e 3° tempo não existe a parte do contralto.

59		**Parma III:19, Munster III:20, Wien E:18, Londra 9, Venezia XV:1** Mão esquerda, fá ♯$_3$ no lugar de sol$_3$
61		**Londra 9** Mão esquerda, sem o fá ♯ **Parma III:19, Munster III:20, Wien E:18, Londra 9, Venezia II:15, Venezia XV:1** Mão direita sem lá ♯
69		**Londra 9** Mão esquerda, sem o fá ♯no acorde
71		**Londra 9** Mão esquerda, sem o fá ♯no acorde
91		**Venezia II:15** Mão direita, 1° tempo **Londra 9** Mão direita, 1° tempo
102+106+ 110+112		**Venezia II:15** Mão direita, 1° tempo
108		**Londra 9** Falta este compasso

Sonata XXIII – K.134



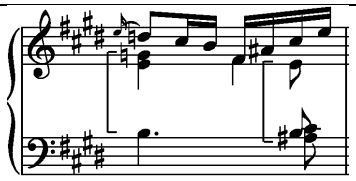
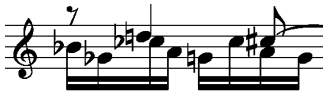
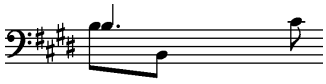
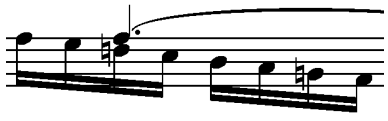
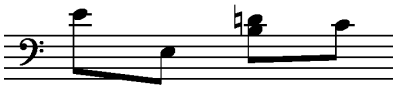
Fonte Primária

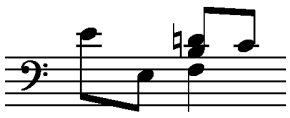
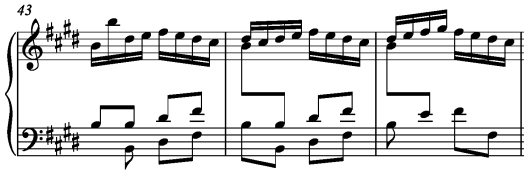
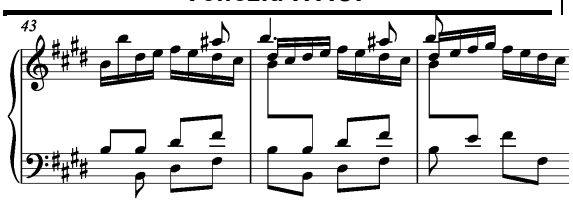
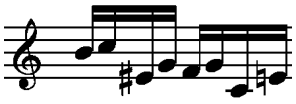
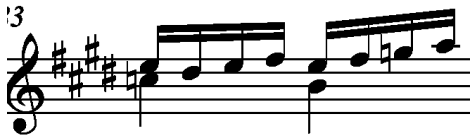
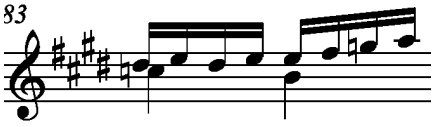
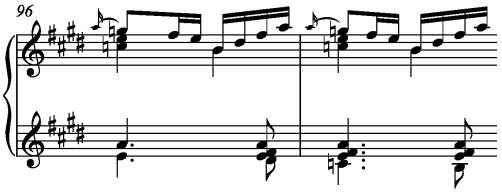
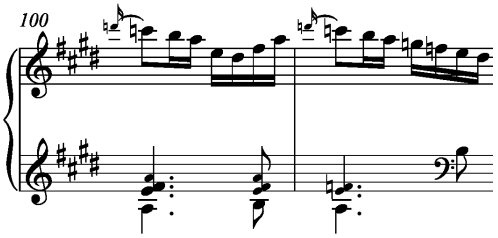
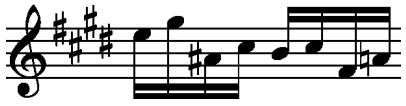
Venezia XV:37

Outras Fontes

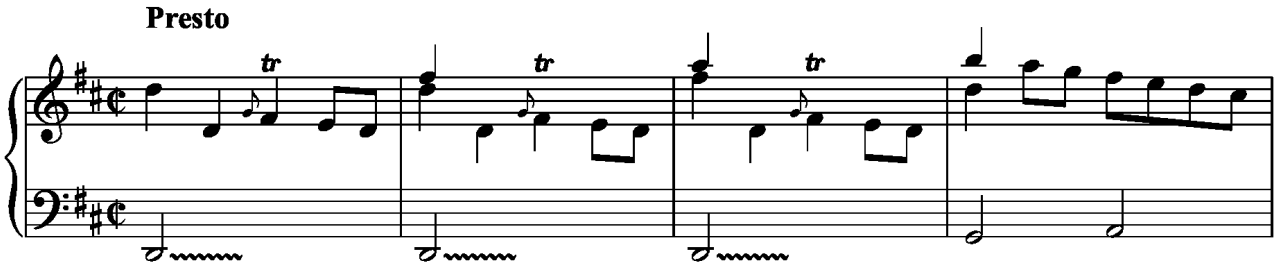
Lisboa XXIII, Parma II:7, Mυnster V:59

Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
21		**Venezia XV:37** Mão direita, 2º tempo 3ª si_3
35		**Venezia XV:37, Parma II:7** Mão direita, ré $_4$
40		**Parma II:7** Mão esquerda, si_1
41		**Venezia XV:37** Mão direita, fá $_4$ a partir do segundo tempo
42		**Venezia XV:37** Mão esquerda:

		
43+...+45		**Venezia XV:37** 
51		**Munster V:59** Mão direita, as primeiras duas estão escritas um tom acima.
83		**Venezia XV:37** Mão direita, 
96+97		**Parma II:7** Mão esquerda, nos primeiros movimentos de cada compasso está um M (*manca*) sobre os lá$_3$
100+101		**Venezia XV:37** Mão esquerda, os acordes com as notas escritas em carater reduzido faltam no manuscrito de Lisboa, provável erro de cópia. No compasso 101 – mão esquerda – primeiro tempo fá e lá$_3$
115		No manuscrito de Lisboa o segundo lá não tem o , no entanto considera-se tal como na praxe executiva da altura.

Sonata XXIV – K.53



Fonte Primária

Venezia XIV:11

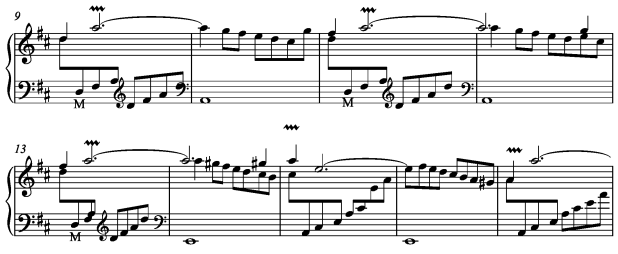
Outras Fontes

Lisboa XXIV, Parma VI:13, Mυnster III:69, Wien F:17, Londra 16,

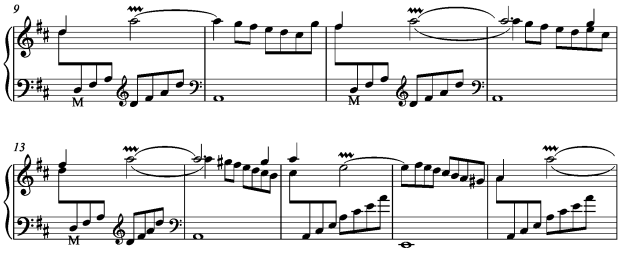
Anotações:

Nos compassos 9, 11, 13, 15 e 17 no soprano o lá$_4$ no manuscrito de Venezia encontra-se na segunda metade do compasso com a figura de 𝅗𝅥. Em baixo as diferenças:

Lisboa XXIV



Venezia XIV:11



Parma VI:13

No manuscrito, antes desta Sonata, encontramos esta frase: *"Antes de esta sonata se debe tañer la que sigue, que es compañera y lª de esta"*, que se refere à Sonata K.258 "Andante" em Ré maior (Venezia IV:23)

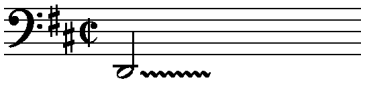
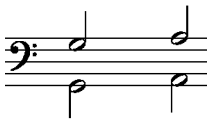
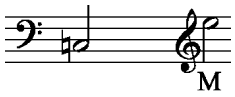
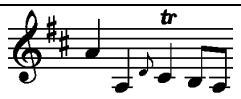
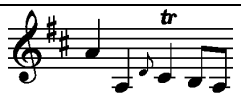
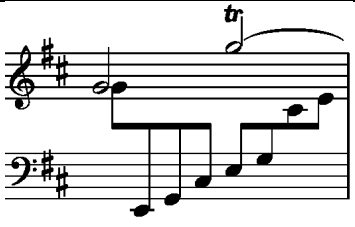
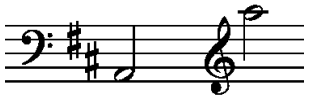
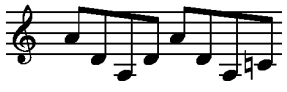
Lisboa XXIV

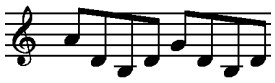
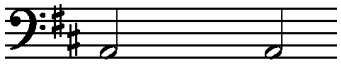
Ao contrário de todos os manuscritos, na coleção lisboeta existem apogiaturas que precedem os 𝆖. No entanto, podemos considerá-los apenas

como indicação de uma execução do trilo, que começa a partir da nota superior (Neumann ornamentation, p.558).

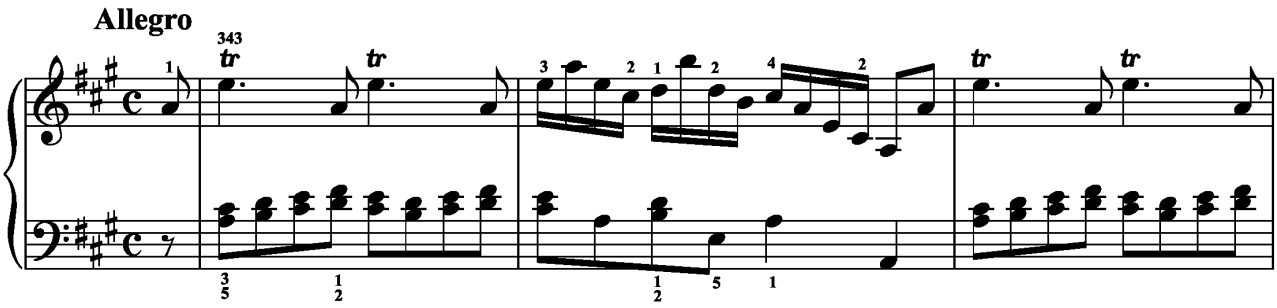
Outra diferença em relação aos outros manuscritos é a indicação de tempo no início:

Lisboa 𝐜; outros manuscritos 𝐜. Provável erro de cópia.

Compasso	*Libro di Tocate per cembalo*	*Anotações*
1+3+5+7		**Parma VI:13** Mão esquerda, 2º tempo pausa de dois tempos. A indicação de trilo não aparece em toda a Sonata.
8		**Venezia VI:13, Parma VI:13, Mu̲nster III:69, Wien F:17, Londra 16** Mão esquerda, não está em oitavas mas apenas a voz de baixo
25		**Parma VI:13** Mão esquerda, falta o $dó_2$
42+44		**Venezia VI:13, Parma VI:13, Londra 16** Mão direita, faltam os 𝑡𝑟
46+48		**Venezia VI:13, Parma VI:13, Londra 16** Mão direita, faltam os 𝑡𝑟
56		**Londra 16** Mão esquerda, 4ª ♪si_1
68		**Mu̲nster III:69, Wien F:17** Mão esquerda, segunda nota fá ♮$_4$
73		**Mu̲nster III:69, Wien F:17, Londra 16** Mão direita, 1ª ♪fá ♯$_3$

74		**Munster III:69, Wien F:17** Mão direita, 5ª ♪lá$_3$
97		**Munster III:69, Wien F:17** Mão esquerda, 2ª 𝅗𝅥lá$_1$

Sonata XXV



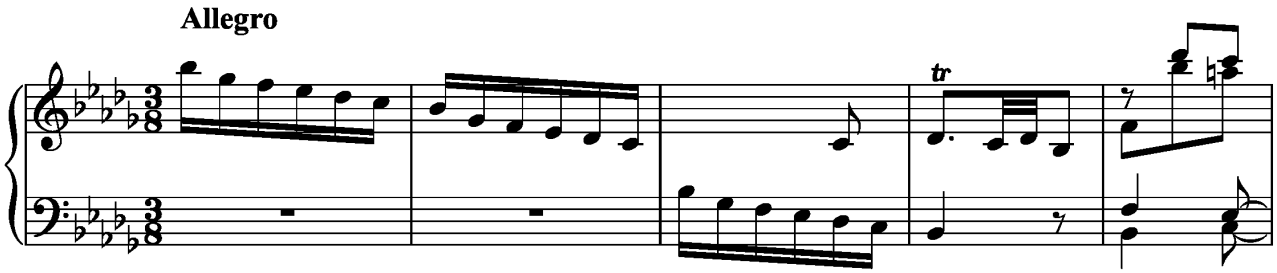
Fonte Primária

Lisboa XXV

Anotações:

Esta sonata só existe no manuscrito de Lisboa.

Sonata XXVI – K.131



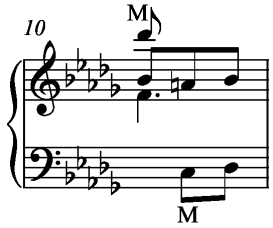
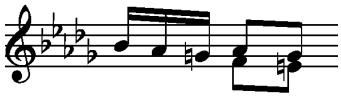
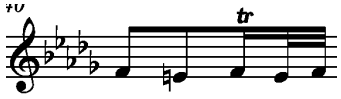
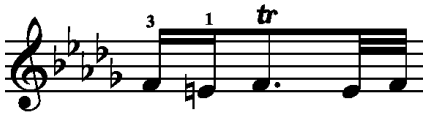
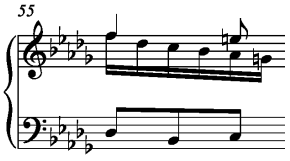
Fonte Primária

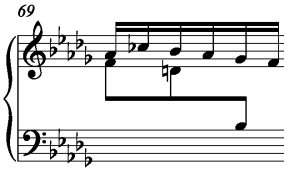
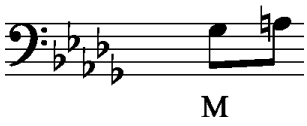
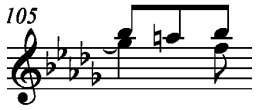
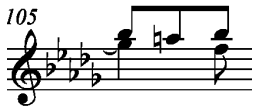
Venezia XV:34

Outras Fontes

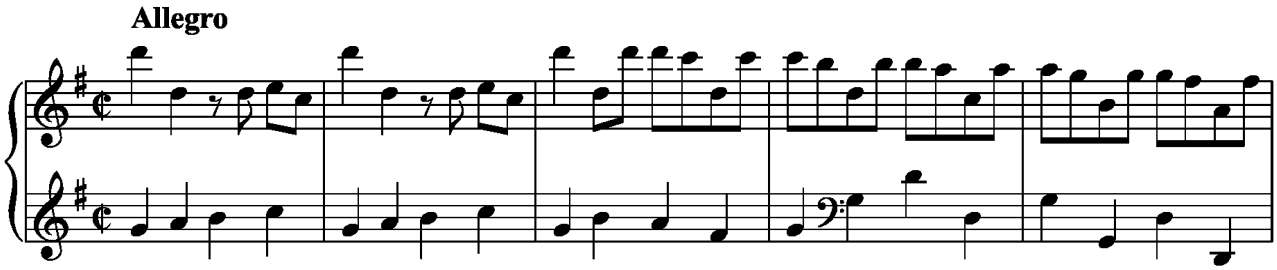
Lisboa XXVI, Parma II:30, Mu̎nster III:16, Wien E:15, Londra 16, ‘‘Sei sonate per il clavicembalo solo’’ n.4 Ed. Haffner – Norimberga, ‘‘Libro de VI sonatas’’ n.4 Ed. Johnson - Londra

Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
10		**Venezia XV:34, Parma II:30** Mão esquerda, 1° tempo si $\flat_4$
39		**Venezia XV:34** Mão direita sem a parte do contralto.
40		**Parma II:30, Mu̎nster III:16, Wien E:15, Londra 16, ‘‘Sei sonate per il clavicembalo solo’’ n.4 Ed. Haffner – Norimberga, ‘‘Libro de VI sonatas’’ n.4 Ed. Johnson – Londra** Mão direita com o seguinte ritmo: 
55		**Parma II:30, ‘‘Sei sonate per il clavicembalo solo’’ n.4 Ed. Haffner – Norimberga, ‘‘Libro de VI sonatas’’ n.4 Ed. Johnson – Londra** A mão esquerda não está escrita.

69		**Venezia XV:34** Mão esquerda ré ♭3
72		**Venezia XV:34** Mão esquerda lá ♭2
101		**Parma II:30, ‘‘Sei sonate per il clavicembalo solo’’ n.4 Ed. Haffner – Norimberga, ‘‘Libro de VI sonatas’’ n.4 Ed. Johnson – Londra** Mão direita sem o sol♭
105		**Parma II:30, ‘‘Sei sonate per il clavicembalo solo’’ n.4 Ed. Haffner – Norimberga, ‘‘Libro de VI sonatas’’ n.4 Ed. Johnson – Londra** Mão direita sem o sol♭

Sonata XXVII – K.455



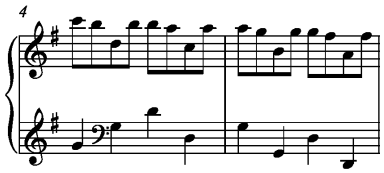
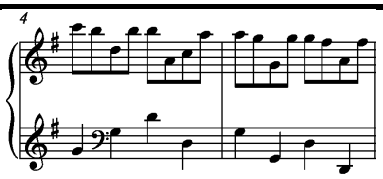
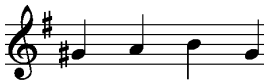
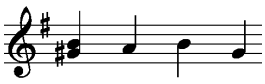
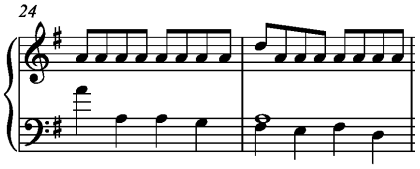
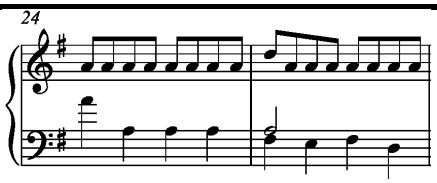
Fonte Primária

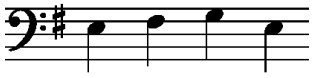
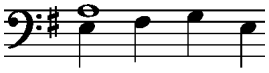
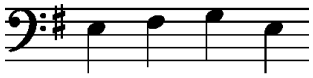
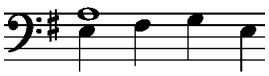
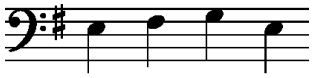
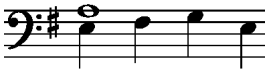
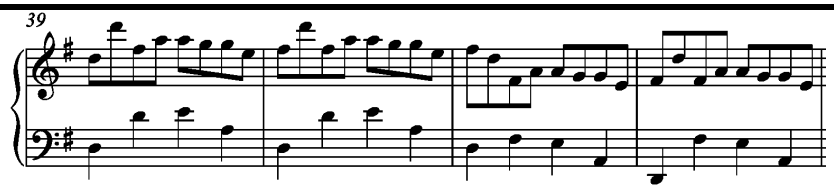
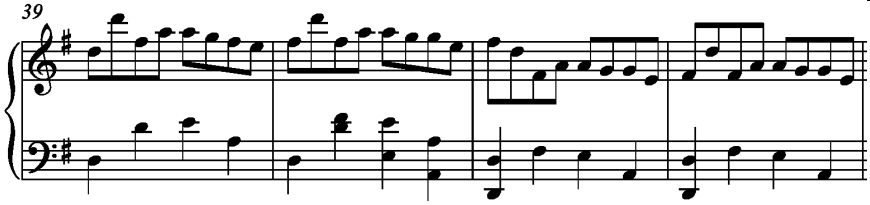
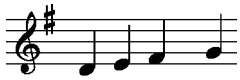
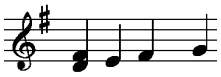
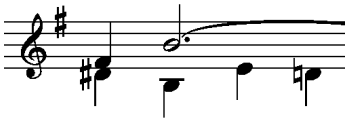
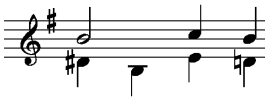
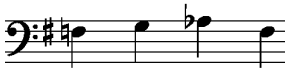
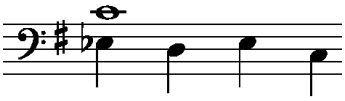
Venezia XI:2

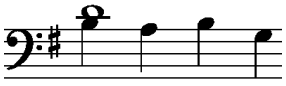
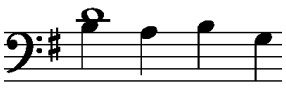
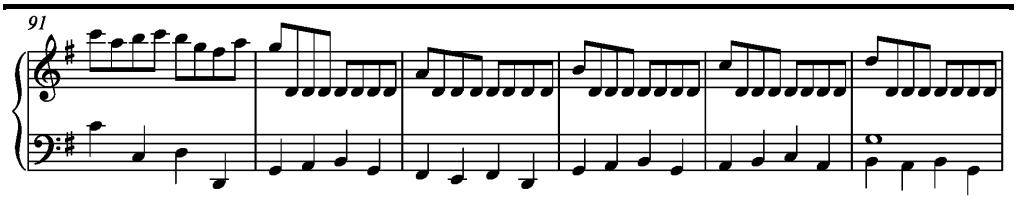
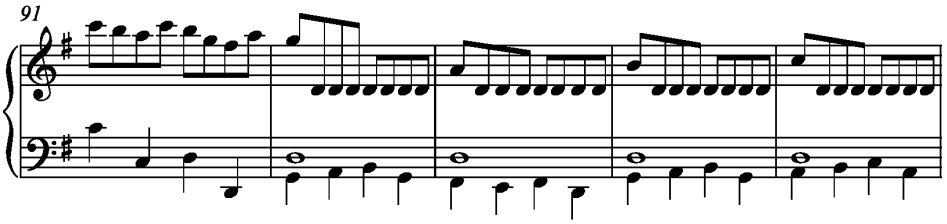
Outras Fontes

Lisboa XXVII, Parma XIII:2, Mưnster II:48, ‘‘Thirty Sonatas for the Harpsichord or Piano Forte’’ n.5 – Ed. Birchall – Londra

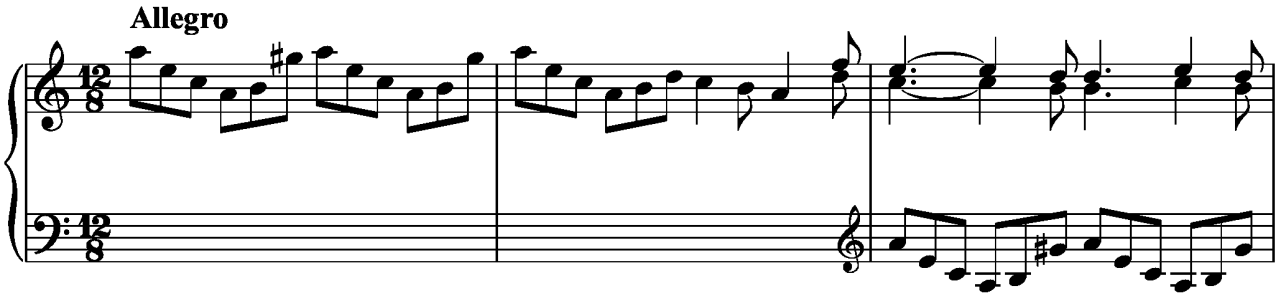
Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
4+5		**‘‘Thirty Sonatas for the Harpsichord or Piano Forte’’ n.5 – Ed. Birchall – Londra** 
17		**Mưnster II:48, ‘‘Thirty Sonatas for the Harpsichord or Piano Forte’’ n.5 – Ed. Birchall - Londra** 
24+25		**Venezia XI:2 e Parma XIII:2** 

28		**Munster II:48,** 
32		**"Thirty Sonatas for the Harpsichord or Piano Forte" n.5 – Ed. Birchall – Londra** 
35		**Munster II:48,** 
39+...+42	**Lisboa XXVII** 	
	"Thirty Sonatas for the Harpsichord or Piano Forte" n.5 – Ed. Birchall – Londra 	
49		**"Thirty Sonatas for the Harpsichord or Piano Forte" n.5 – Ed. Birchall – Londra** 
55		**"Thirty Sonatas for the Harpsichord or Piano Forte" n.5 – Ed. Birchall – Londra** 
71		**Venezia XI:2, Parma XIII:2, Munster II:48** Mão esquerda, primeira nota fá ♯
77		**"Thirty Sonatas for the Harpsichord or Piano Forte" n.5 – Ed. Birchall – Londra** Mão esquerda, 1ª e 3ª

84		**“Thirty Sonatas for the Harpsichord or Piano Forte” n.5 – Ed. Birchall – Londra** Mão esquerda sem 𝅝
87		**Venezia XI:2 E Parma XIII:2** Mão esquerda sem 𝅝
91+...+96	**Lisboa XXVII** 	
	“Thirty Sonatas for the Harpsichord or Piano Forte” n.5 – Ed. Birchall – Londra Compassos 91-95 	
96	**Munster II:48** Ré $\mathbf{𝅝}_2$ em vez de de sol_2	

Sonata XXVIII – K.54



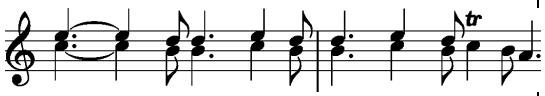
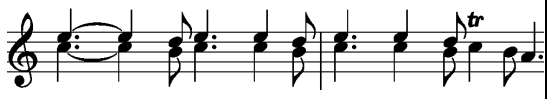
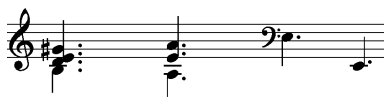
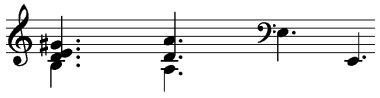
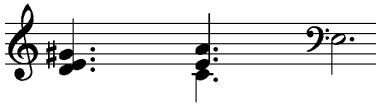
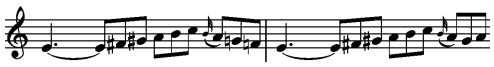
Fonte Primária

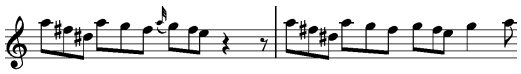
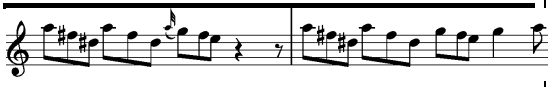
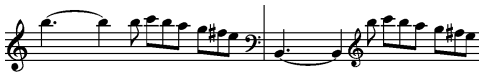
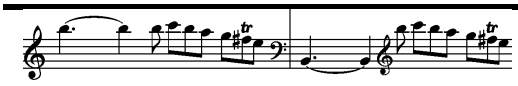
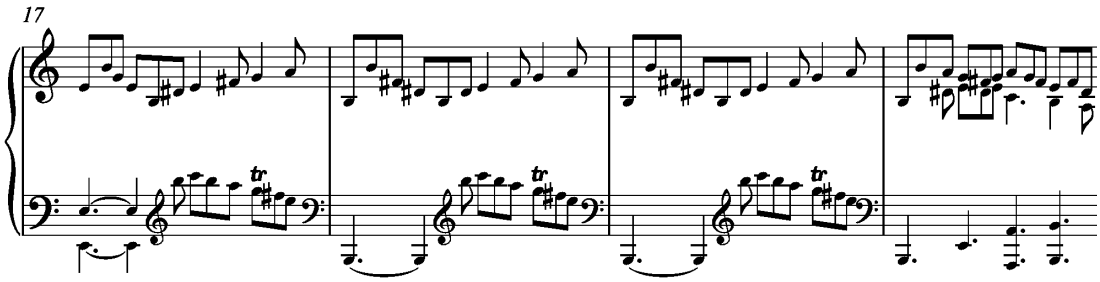
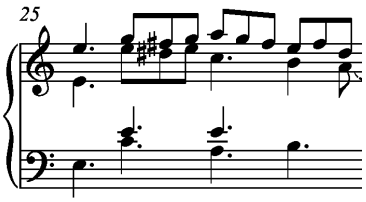
Venezia XIV:12

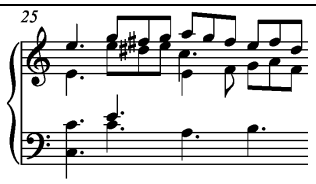
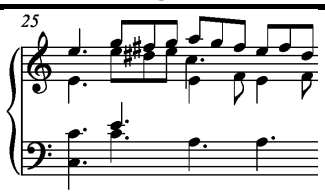
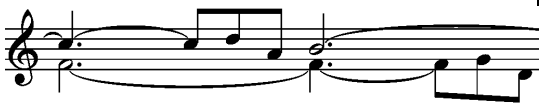
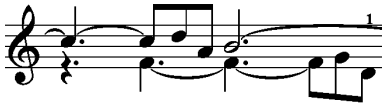
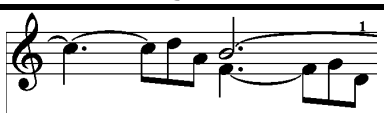
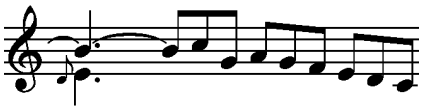
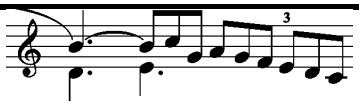
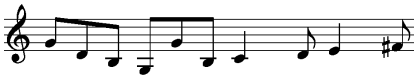
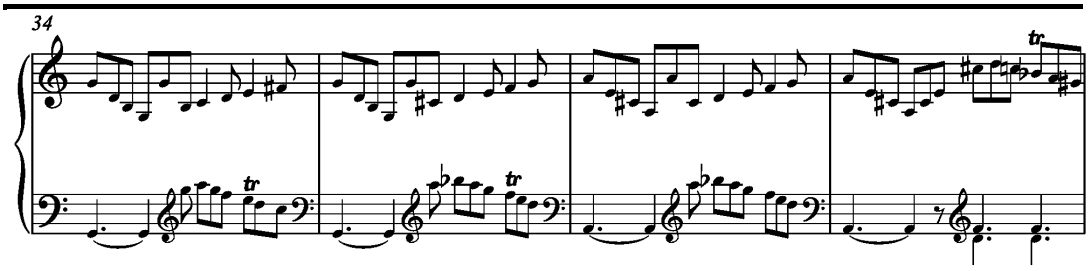
Outras Fontes

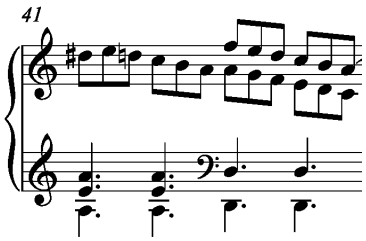
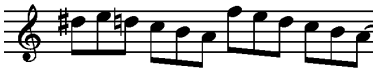
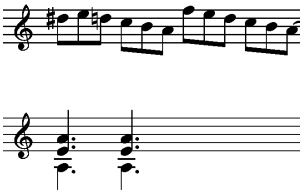
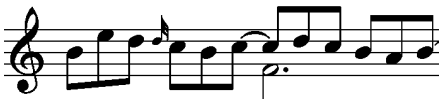
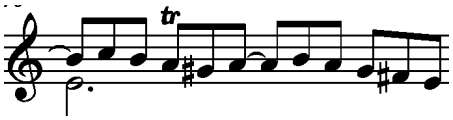
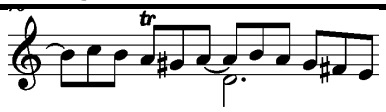
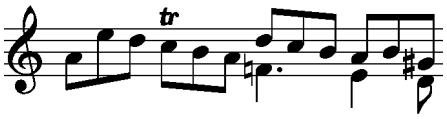
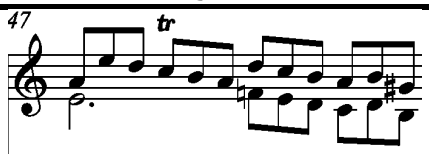
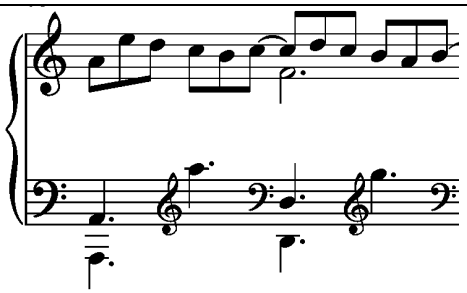
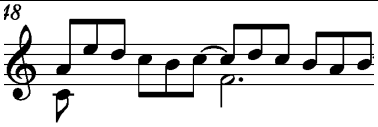
Lisboa XXVIII, Parma III:20,Londra 12, Mυnster V:57, Wien G:4, Wien G:54, Wien II-Q15116:1, Wien II-Q11432III:5, Cambridge 22, ‘‘Thirty Sonatas for the Harpsichord or Piano Forte’’ n.30 – Ed. Birchall - Londra

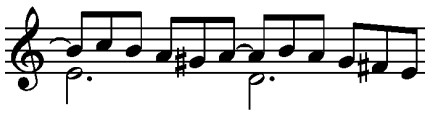
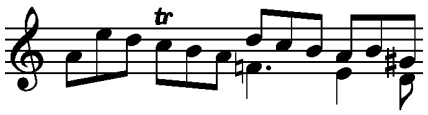
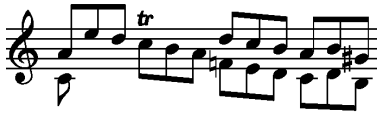
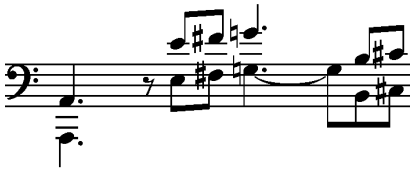
Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
3+4		**‘‘Thirty Sonatas for the Harpsichord or Piano Forte’’ n.30 – Ed. Birchall – Londra** Mão direita: 
8		**Wien G:4**  **Londra 12** 
9+10		**Londra 12** Mão direita, nos dois compassos nos 2ºs tempos há uma pausa 𝄽.

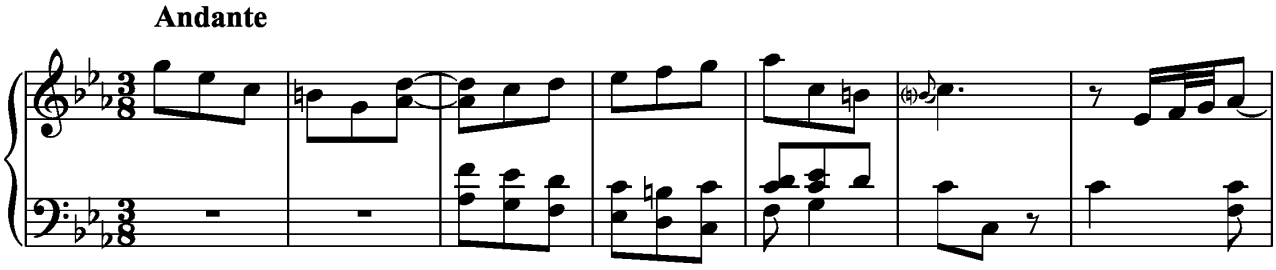
		Venezia XIV:12 Compasso 10, mão direita, 2º tempo falta o ♯ no sol.
11+12		**Venezia XIV:12** Mão esquerda, compasso 11 3º tempo sem apogiatura. **Mυnster V:57** 
13+14		**Wien G:4** 
17+...+20	**Lisboa XXVIII**  **Cambridge 22** Faltam os compassos de 17 a 19. **"Thirty Sonatas for the Harpsichord or Piano Forte" n.30 – Ed. Birchall – Londra** Faltam os compassos de 17 a 20. **Wien II-Q11432III:5** Mão direita, compasso 20, 1ª ♪ ao Contralto fá ♯	
25		**Parma III:20,Londra 12, Wien G:4, Wien II-Q15116:1, Venezia XIV:12** Mão esquerda, falta a primeira 𝅗𝅥. **Mυnster V:57** Mão direita, 2º tempo sem as ♩♩♩ no contralto. **Wien II-Q11432III:5**

		 **Wien II-Q15116:1** 
31		**Wien II-Q15116:1**  **Wien II-Q11432III:5** 
32		**Parma III:20** Mão direita, 2º tempo 3ª $\overset{\frown}{\text{lá}_3}$ **Wien G:54** 
33		**Wien II-Q15116:1, Wien II-Q11432III:5** Mão direita, 2º tempo 3ª $\overset{\frown}{\text{sol}_2}$
34+...+37	**Lisboa XXVIII**  **Wien G:54** Mão direita, cada compasso, no 1º tempo 1ª $\overset{\frown}{}$ tem um bicordo de 3ª maior.	

	Parma III:20,Londra 12, Munster V:57, Wien G:4, Venezia XIV:12 Mão esquerda, compasso 37 sem a ligadura de valor no 2º tempo.	
41		**Wien G:54** Mão direita  **Wien G:54** 
45		**Wien G:54** Mão direita, 3º tempo, a nota do contralto é ♩.
46		**Wien G:54, Wien G:4, Wien II-Q15116:1** Mão direita sem o mi_3 no contralto. **Wien II-Q11432III:5, Munster V:57** 
47		**Wien II-Q11432III:5** 
48		**Wien II-Q11432III:5**  **Wien II-Q15116:1** Igual ao manuscrito de Lisboa.

49		**Parma III:20,Londra 12, Munster V:57, Wien G:4, Wien G:54, Wien II-Q15116:1, Venezia XIV:12** Mão direita, sem o mi_3 no contralto.
50		**Wien II-Q11432III:5** 
51		**Wien II-Q15116:1** Mão esquerda sem a nota mais grave.

Sonata XXIX – K.158



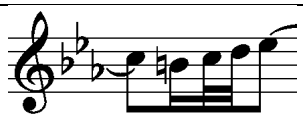
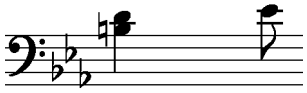
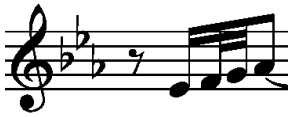
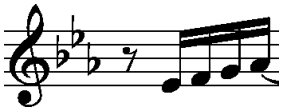
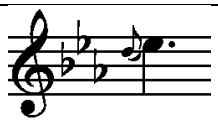
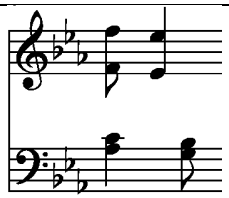
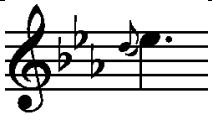
Fonte Primária

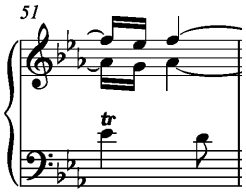
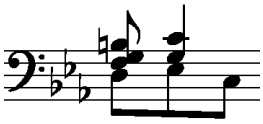
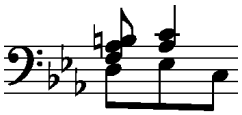
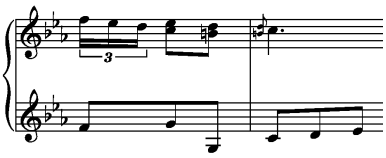
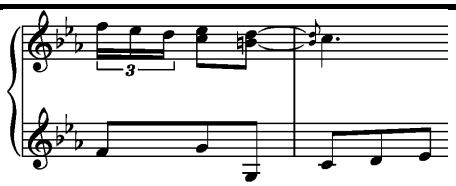
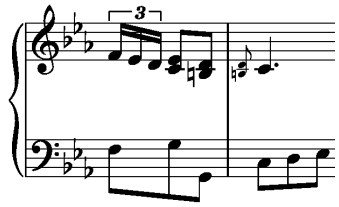
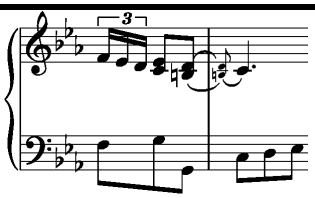
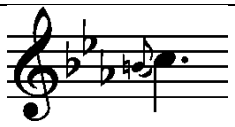
Venezia I:11

Outras Fontes

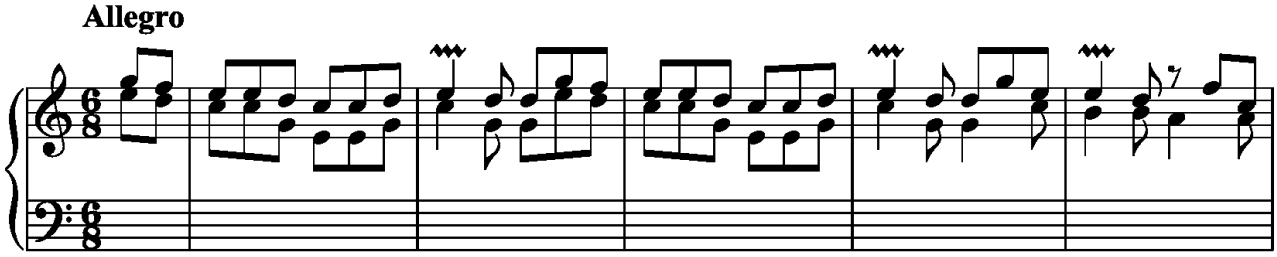
Lisboa XXIX, Parma I:11, Mưnster IV:29, Wien B:29, Madrid 2

Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
9		**Mưnster IV:29, Wien B:29** Mão direita, 3º tempo em oitava (inferior).
10		**Mưnster IV:29, Wien B:29** Mão esquerda, 3º tempo com $dó_3$ (terceira)
13		**Venezia I:11** Mão direita: 
26		**Wien B:29** Mão direita, apogiatura superior.
41		**Parma I:11** O compasso repete-se duas vezes.
49		**Wien B:29** Mão direita, apogiatura superior.

51		**Venezia I:11** Mão esquerda sem trilos. **Madrid** Falta este compasso.
69		**Madrid** Mão esquerda: 
86+87		**Venezia I:11** 
91+92		**Venezia I:11** 
100		**Wien B:29** Mão direita, apogiatura superior.

Sonata XXX – K.159

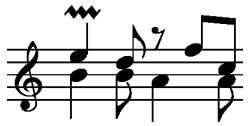
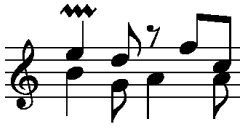
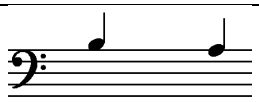
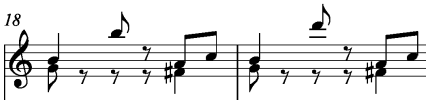
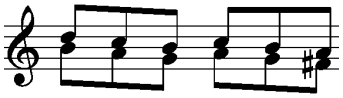
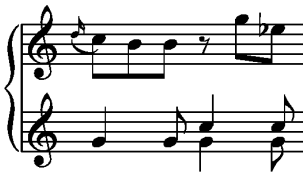
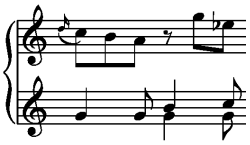


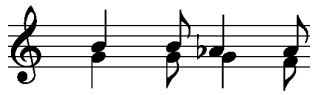
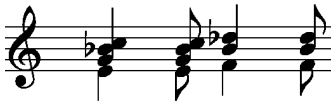
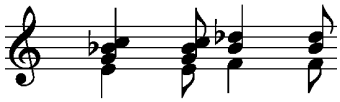
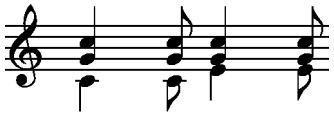
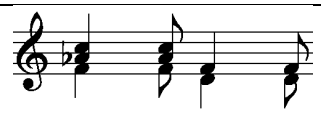
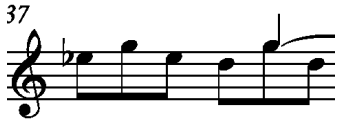
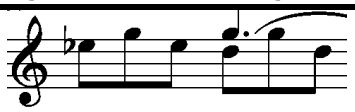
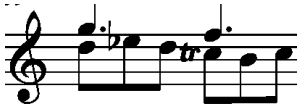
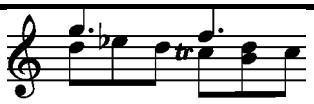
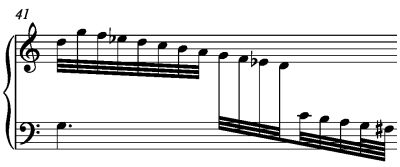
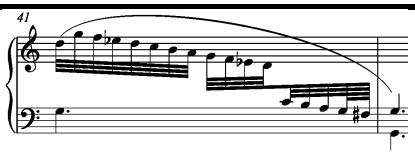
Fonte Primária

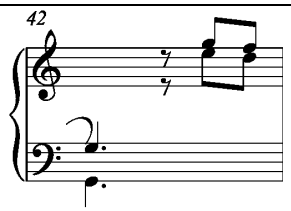
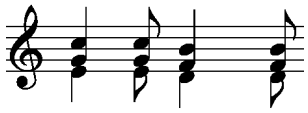
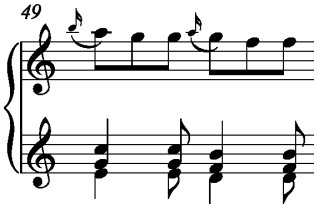
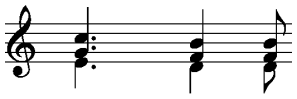
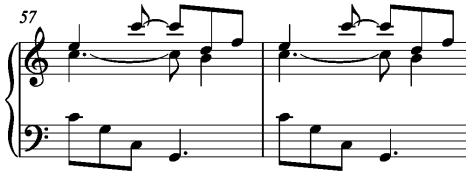
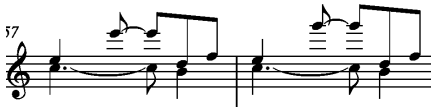
Venezia I:12

Outras Fontes

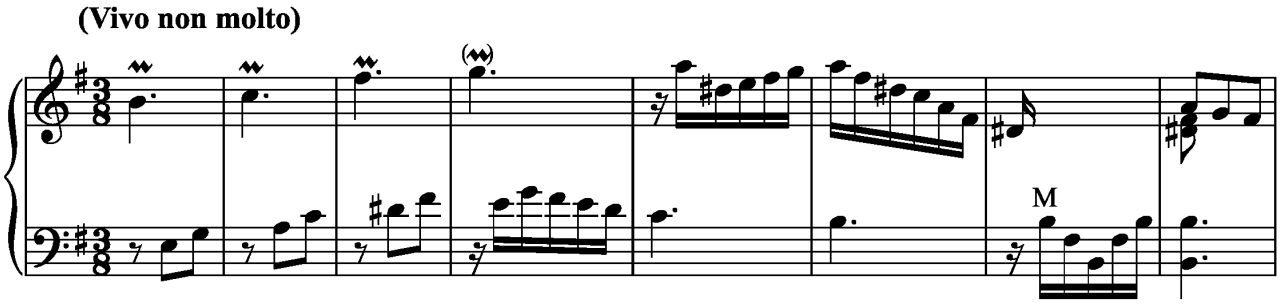
Lisboa XXX, Parma I:12, Mưnster IV:30, Wien B:30, Wien II-Q15118:6, Wien II-Q11432 VII:4

Compasso	Libro di Tocate per cembalo	*Anotações*
5		**Mưnster IV:30, Wien B:30** Mão direita, 1º tempo dó$_4$ em vez de si$_3$ **Wien II-Q11432 VII:4** 
12		**Mưnster IV:30, Wien B:30** Mão esquerda, ré$_3$ sobre o si$_2$
18+19		**Mưnster IV:30, Wien B:30** Mão direita, 1º tempo nos dois compassos o sol$_3$
22		**Wien II-Q15118:6, Wien II-Q11432 VII:4** Mão direita, 2º tempo fá
27		**Wien II-Q11432 VII:4** 

28		**Wien II-Q15118:6** Mão esquerda, falta o segundo acorde.
30		**Wien II-Q15118:6** Mão esquerda, 1º acorde sem o do_4 **Wien II-Q11432 VII:4** Mão esquerda, 2º acorde $lá_3$ no lugar de si $♭_3$
32		**Wien II-Q11432 VII:4** Mão esquerda, 2º acorde sem o $dó_4$
33		**Wien II-Q15118:6, Wien II-Q11432 VII:4** Mão esquerda, 3º e 4º acorde $dó_3$ no lugar de mi_3
34		**Wien II-Q15118:6, Wien II-Q11432 VII:4** Mão esquerda, 3º acorde com lá $♭_4$
37		**Wien II-Q15118:6, Wien II-Q11432 VII:4** 
39		**Venezia I:12** Mão direita sem o *tr* **Munster IV:30, Wien B:30** 
41		**Venezia I:12**  **Munster IV:30, Wien B:30, Wien II-Q15118:6, Wien II-Q11432 VII:4** Sem o sol_2 na mão esquerda.

42		**Wien II-Q11432 VII:4** 1° tempo com 𝄐
47		**Mưnster IV:30, Wien B:30** Mão esquerda, 2° tempo 1° acorde com dó$_4$ no lugar de si$_3$
49		**Wien II-Q15118:6, Wien II-Q11432 VII:4** Mão direita, 3° ♪ lá$_4$ **Wien II-Q11432 VII:4** Mão esquerda: 
57+58		**Venezia I:12** Mão direita 

Sonata XXXI – K.203



Fonte Primária

Parma IV:21

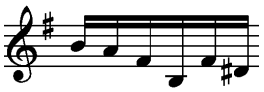
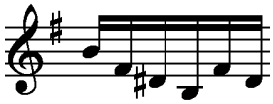
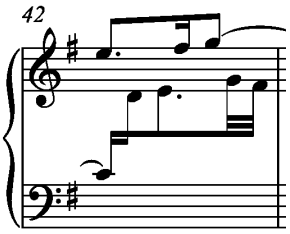
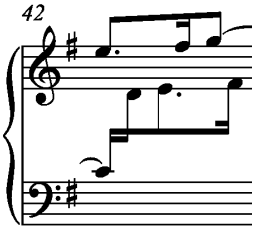
Outras Fontes

Lisboa XXXI, Mu̎nster IIIA:24, Zaragoza II:29

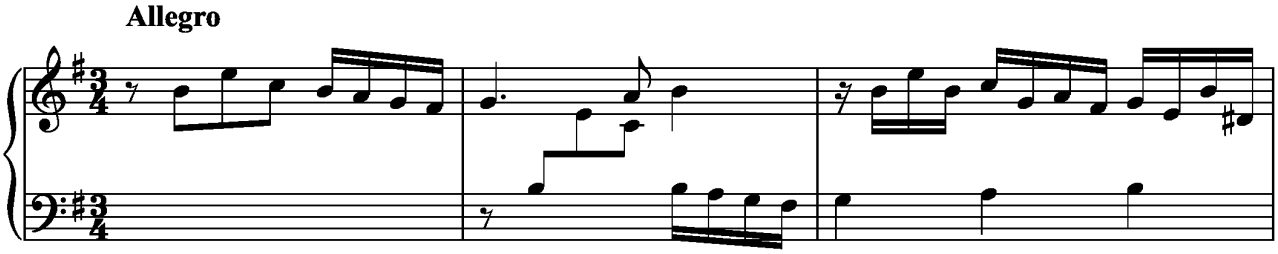
Anotações:

Lisboa XXXI não tem indicação de andamento.

Mu̎nster IIIa:24 e Parma IV:21: *Vivo non molto*

Compasso	*Libro di Tocate per cembalo*	*Anotações*
34		**Parma IV:21, Mu̎nster IIIA:24** 
42		**Parma IV:21, Mu̎nster IIIA:24** 

Sonata XXXII – K.198



Fonte Primária

Venezia II:27

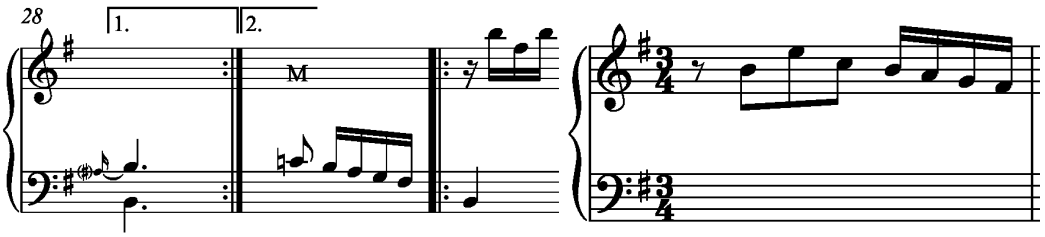
Outras Fontes

Lisboa XXXII, Parma IV:20 Mu̎nster IIIA:24, Zaragoza II:30

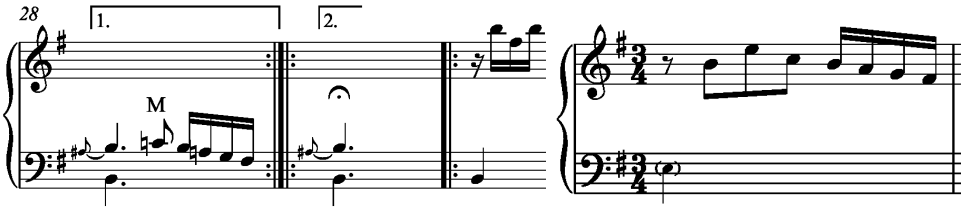
Anotações:

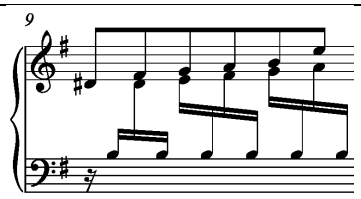
Lisboa XXXII

No compasso 28, a última metade está cortada porque se segue a indicação de repetição, provavelmente deve ser deixado pendurado como se fosse intencional.

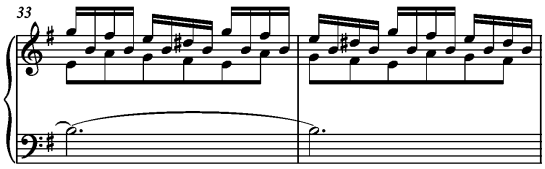


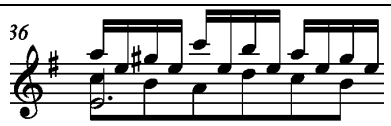
Venezia II:27



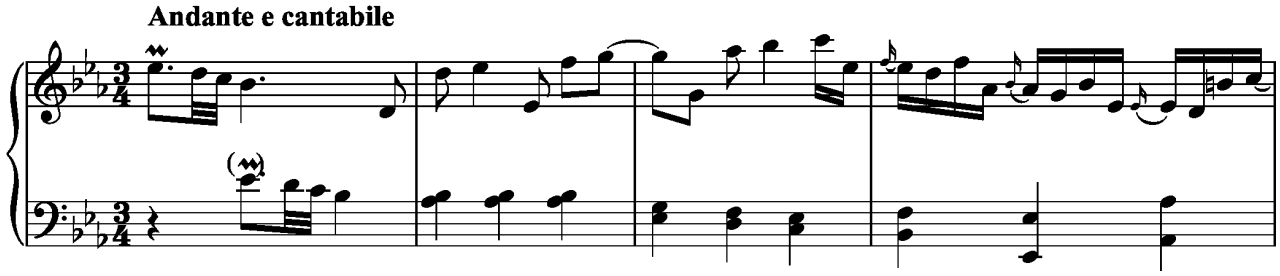


Compasso	*Libro di Tocate per cembalo*	*Anotações*
9		**Venezia II:27** Última ♪ dó$_4$
33+34		**Parma IV:20** Mão esquerda sem o si$_2$
36		**Parma IV:20** Sem o mi$_3$ 𝅗𝅥.





Sonata XXXIII – K.474



Fonte Primária

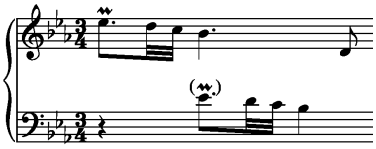
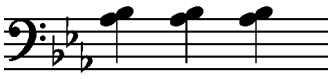
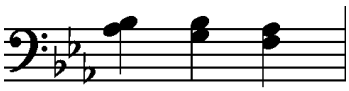
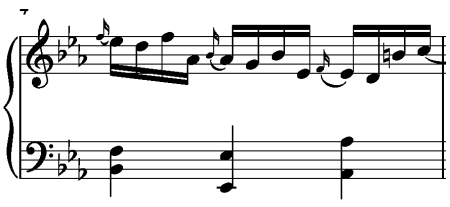
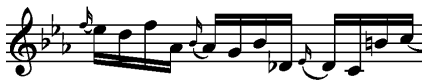
Parma XIII:21

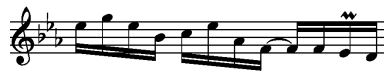
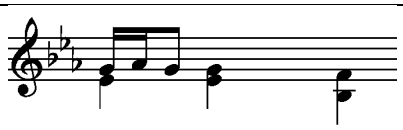
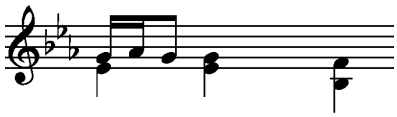
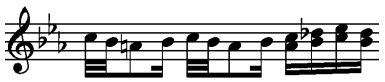
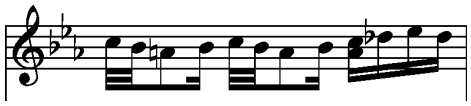
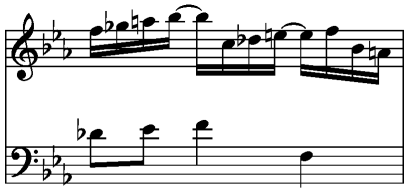
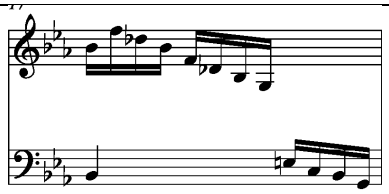
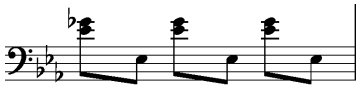
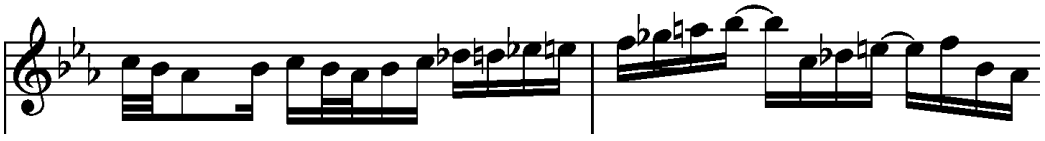
Outras Fontes

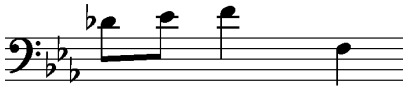
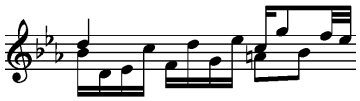
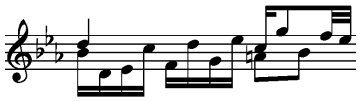
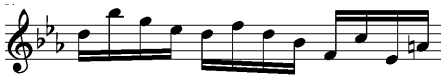
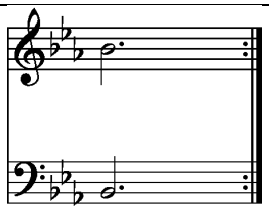
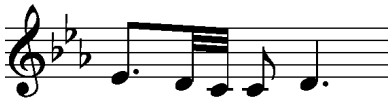
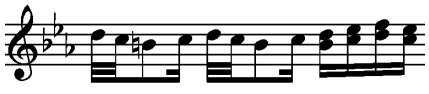
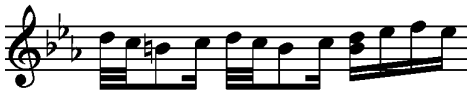
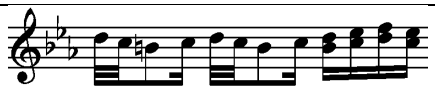
Lisboa XXXIII (a), Münster Ia: 9; Venezia XI:21; Wien Q15114:1, Wien Q11432-I-1; Wien G 45; Wien C 9; Montserrat ms654

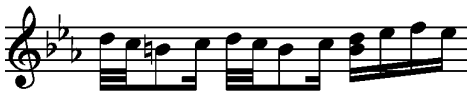
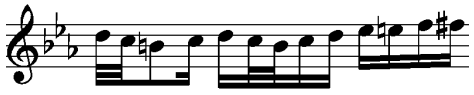
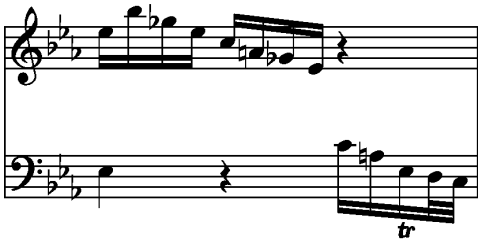
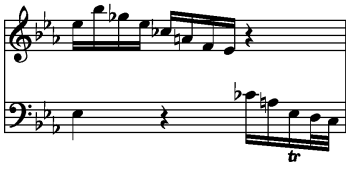
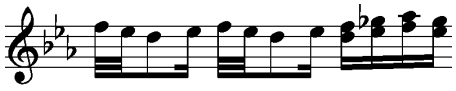
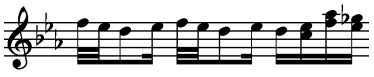
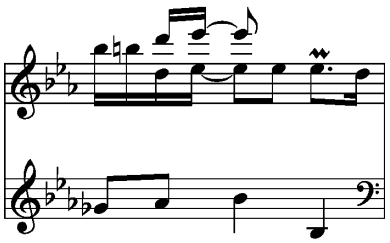
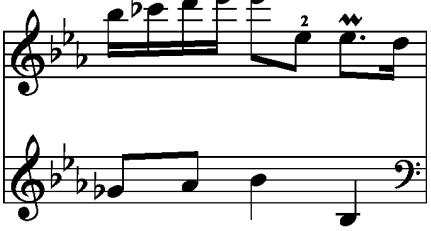
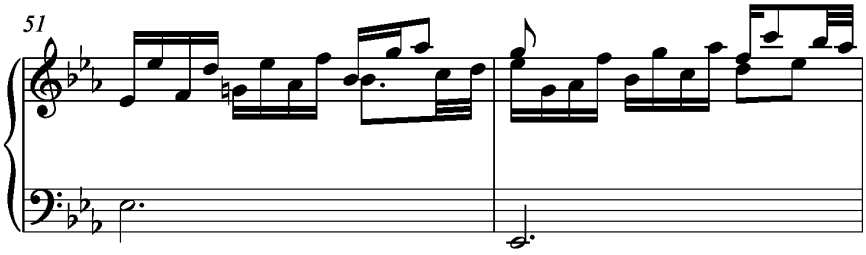
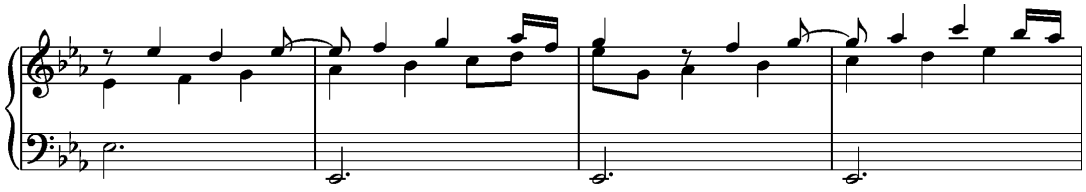
Anotações:

No manuscrito, as sonatas K.474 e K.475 estão escritas como uma única sonata (XXXIII).

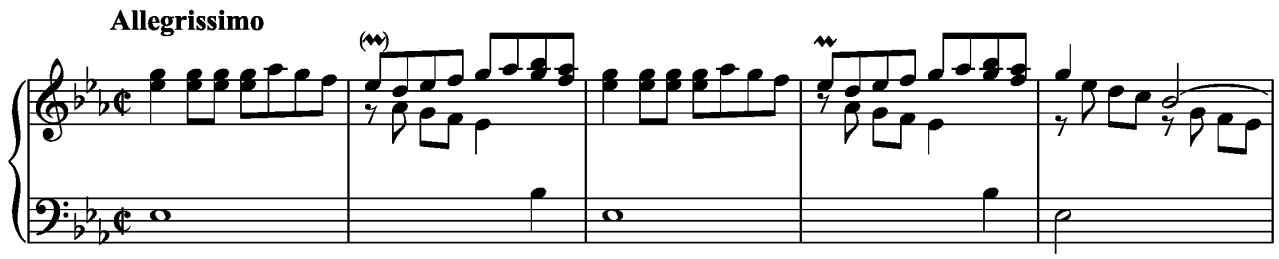
Compasso	Libro di Tocate per cembalo	*Anotações*
1		**Mu̇nster Ia: 9; Venezia XI:21; Wien Q15114:1, Wien Q11432-I-1; Wien G 45; Montserrat ms65** O 𝄳 está escrito.
2		**Mu̇nster Ia: 9; Venezia XI:21; Wien Q15114:1, Wien Q11432-I-1; Wien G 45; Wien C 9; Montserrat ms654, Parma XIII:21** Mão esquerda: 
4		**Venezia XI:21** Mão direita:  **Mu̇nster Ia, Wien C 9**

		Mão esquerda, 1° tempo fá$_1$ no lugar de si♭$_1$ **Wien Q11432-I-1** Mão direita 3 𝅗𝅥 mi ♭$_4$
6		**Munster Ia** Mão direita, última 𝅗𝅥 ligada à nota seguinte.
8		**Wien G 45** Mão direita, última 𝅗𝅥 lá ♮$_3$
9		**Wien G 45** Mão direita, última 𝅗𝅥 lá ♮$_3$
14		**Wien Q11432-I-1** Mão direita 
16		**Wien G 45** Mão direita 3 𝅗𝅥 sol ♮$_4$ **Wien G 45, Wien Q11432-I-1** Mão esquerda sem o 2° tempo.
17		**Venezia XI:21, Wien G 45** Sem si $_1$𝅗𝅥
19		**Wien G 45** Mão esquerda, 1 𝅘𝅥𝅮 com sol ♮
20+21	**Lisboa** 	

	Munster Ia: 9; Venezia XI:21; Wien Q15114:1, Wien Q11432-I-1; Wien G 45; Wien C 9; Montserrat ms654, Parma XIII:21 	
21		**Wien G 45** Mão esquerda, 3º tempo com ré ♭$_2$ **Wien Q11432-I-1** Mão esquerda, sem o 2º tempo.
23		**Wien C 9** Mão direita, 1º tempo do soprano ré$_4$
26		**Wien C 9, Wien Q15114:1, Wien Q11432-I-1; Wien G 45;** Mão direita, 1º tempo do soprano ré$_4$
27		**Wien Q15114:1, Wien Q11432-I-1; Wien G 45;** Mão direita, última dó$_4$
28		**Wien C 9, Wien Q15114:1, Wien Q11432-I-1;** Com
32		**Munster Ia: 9; Wien Q15114:1, Wien Q11432-I-1; Wien G 45; Wien C 9; Montserrat ms654** Mão direita com
33		**Wien Q15114:1, Wien Q11432-I-1; Wien G 45;** 
34		**Wien Q15114:1, Wien Q11432-I-1; Wien G 45;**

		
35		**Wien Q15114:1, Wien Q11432-I-1** Mão direita, 3º tempo 2ª mi♭
46		**Munster Ia: 9, Wien C 9** 
48		**Munster Ia: 9, Wien C 9** Mão direita: 
50		**Munster Ia: 9; Wien Q15114:1, Wien Q11432-I-1; Wien G 45; Wien C 9; Montserrat ms654** 
51+52	**Lisboa**  **Munster Ia: 9, Wien C 9** Os compassos 51 e 52 estão substituídos pelos seguintes: 	

Sonata XXXIII (a) – K.475



Fonte Primária

Parma XIII:22

Outras Fontes

Lisboa XXXIII (b), Münster Ia: 10; Venezia XI:22; Wien Q15114:2, Wien Q11432-V-6; Wien G 26; Clementi "Scarlatti's Chefs-d'oeuvre for the Harpsichord or Piano-Forte" n. 6

Anotações:

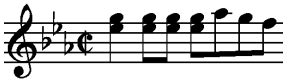
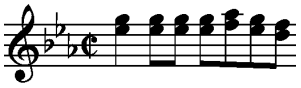
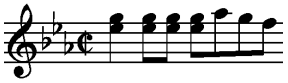
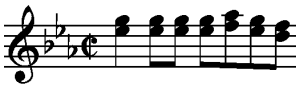
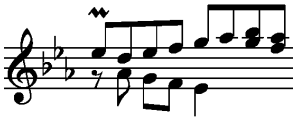
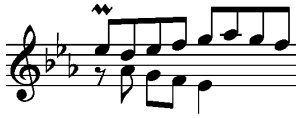
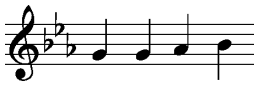
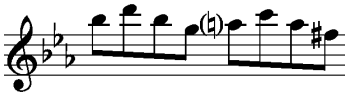
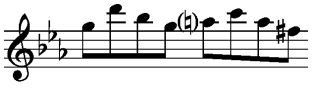
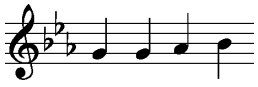
No manuscrito, as sonatas K.474 e K.475 estão escritas como uma única sonata (XXXIII).

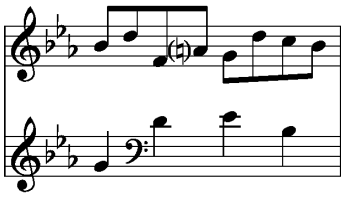
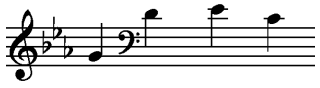
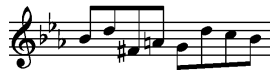
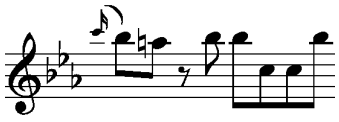
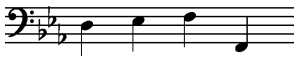
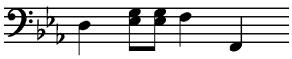
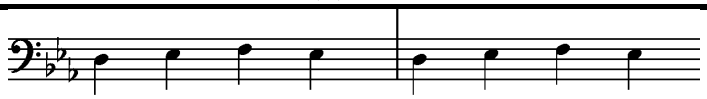
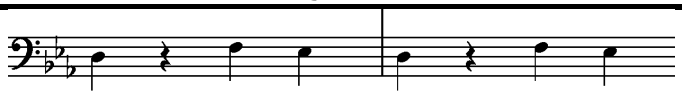
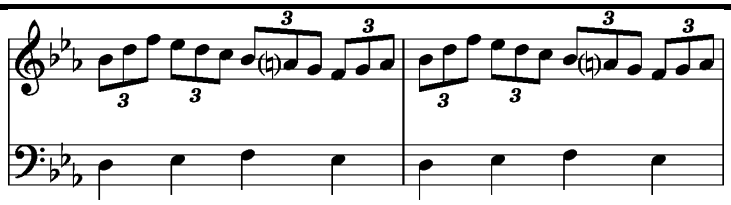
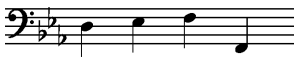
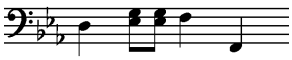
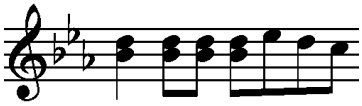
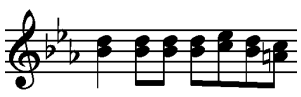
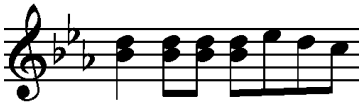
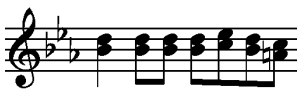
No manuscrito há indicação em clave No entanto, nas fontes de Münster Ia: 10; Venezia XI:22; Wien Q15114:2, Wien Q11432-V-6; Wien G 26; Clementi n.6, aparece conforme a prática antiga, ou seja: .

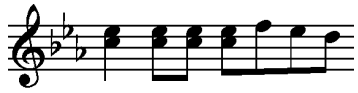
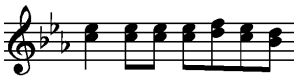
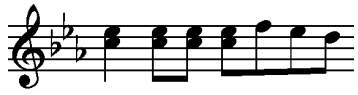
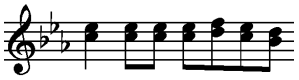
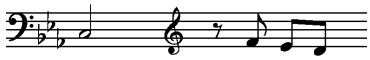
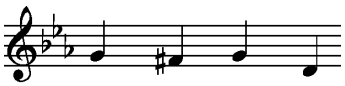
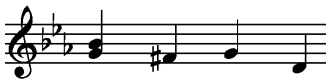
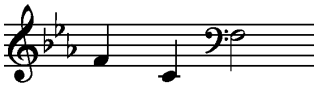
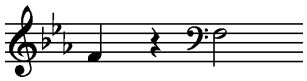
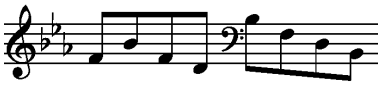
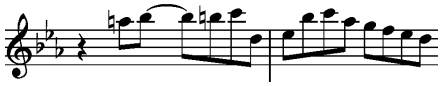
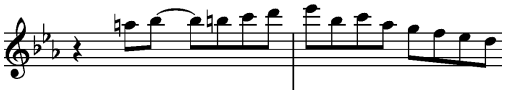
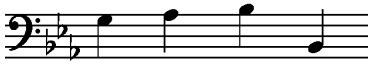
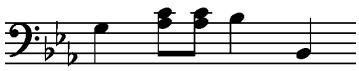
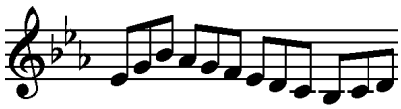
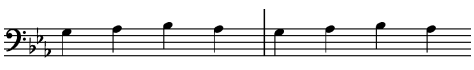
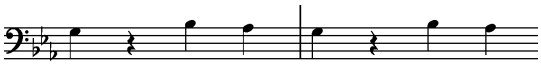
As três alterações em armação de clave no MS de Lisboa são validas só para os primeiros compassos; na maior parte do resto da sonata o bemol é adicionado à nota Lá quando é necessário e o bemol sobre a nota Lá não é cancelado quando não é necessário. A suposição do Lá bemol na armação de clave vai e vem através do compasso 14, de seguida, é ignorado durante o resto da sonata, como se o compositor tivesse começado com a moderna armação de clave e, de seguida, tenha mentalmente regressado à sua prática anterior.

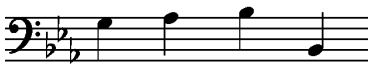
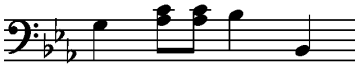
Compara-se o CF13 & Bologna MSS, nos quais as armações de clave ocorrem apenas no início da página, e não no início de cada linha musical. De qualquer maneira, é uma boa indicação de que a versão do manuscrito de Lisboa é a mais antiga das cópias preservadas. Contudo, a versão de Clementi pode derivar de um manuscrito ainda mais antigo e apresenta diferenças que não são suscetíveis de terem sido pensadas por Clementi.

A este propósito vale a pena mencionar que Antonio Soler copiou algumas das sonatas de Scarlatti e que acrescentou o símbolo do duplo sustenido (*LLave de Modulacion*). Segundo Roberto Pagano (1985, p.439), é provável que o copista tenha recebido de Scarlatti uma espécie de esboço das sonatas (abreviação estenográfica), algo que poderia deixar ao copista uma certa liberdade de iniciativa.

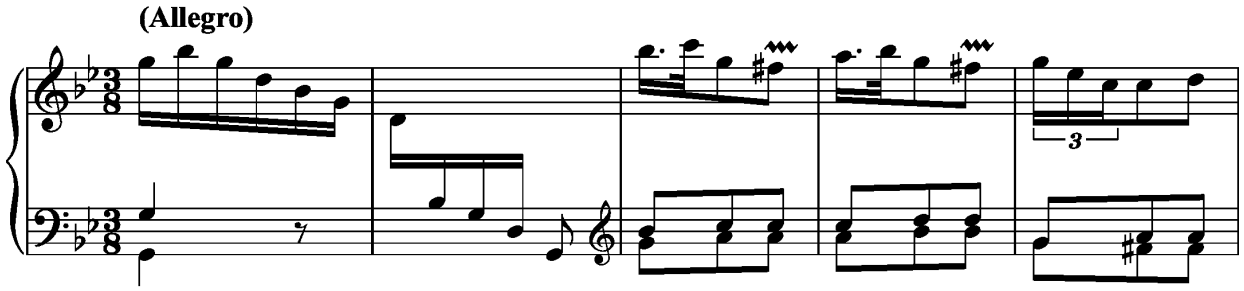
Compasso	*Libro di Tocate per cembalo*	*Anotações*
1		**Clementi n.6** Mão direita: 
3		**Clementi n.6** Mão direita: 
6		**Venezia XI:22** Mão direita: 
10		**Clementi n.6** Mão esquerda, 1° tempo 𝄽
16		**Clementi n.6** Mão direita: 
17		**Clementi n.6** Mão esquerda, 1° tempo 𝄽

19		**Wien Q11432-V-6** Mão esquerda:  **Clementi n.6** Mão direita: 
35		**Venezia XI:22** Mão direita sem apogiatura
45		**Wien Q11432-V-6** Mão esquerda: 
47+48	**Lisboa XXXIII (b)** Mão esquerda:  **Wien Q11432-V-6**  **Clementi n.6** 	
49		**Wien Q11432-V-6** Mão esquerda: 
51		**Clementi n.6** Mão direita: 
53		**Clementi n.6** Mão direita: 

57		**Clementi n.6** Mão direita: 
59		**Clementi n.6** Mão direita: 
61		**Wien G 26, Wien Q15114:2** Mão esquerda, sem o dó $\mathrm{d\acute{o}}_2$
64		**Wien Q11432-V-6** 
66		**Wien Q15114:2** 
70		**Wien G 26, Wien Q15114:2, Clementi n.6** Mão direita, 2ª $\mathrm{ré}_4$
74+75		**Munster Ia: 10; Venezia XI:22; Wien Q15114:2, Wien Q11432-V-6; Wien G 26; Clementi, Parma XIII:22** Mão direita: 
91		**Wien Q11432-V-6** Mão esquerda: 
94		**Parma XIII:22** Mão direita, 2ª $\mathrm{fá}_3$
95+96		**Wien Q11432-V-6** Mão esquerda: 

97		**Wien Q11432-V-6**  Mão esquerda:

Sonata XXXIV – K.179



Fonte Primária

Venezia II:3

Outras Fontes

Lisboa XXXIV, Parma II:1; Wien Q15117:21, Wien Q15432-XII-6; Madrid 16; "VI sonate per il cembalo solo" n.6 Ed. Haffner – Norimberga; "Libro de VI sonatas" n.2 Ed. Johnson - Londra

Anotações:

Lisboa XXXIV

Não tem indicação de andamento.

Wien Q15117:21, Wien Q15432-XII-6; ''VI sonate per il cembalo solo'' n.6 Ed. Haffner – Norimberga; ''Libro de VI sonatas'' n.2 Ed. Johnson – Londra

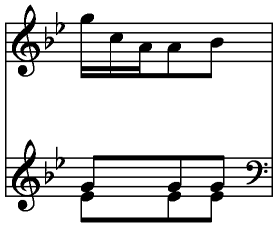
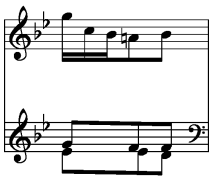
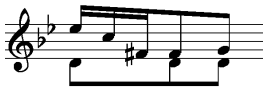
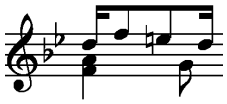
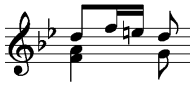
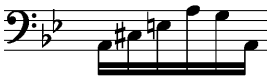
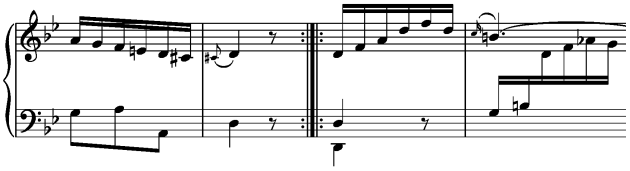
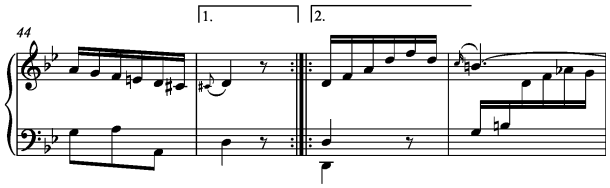
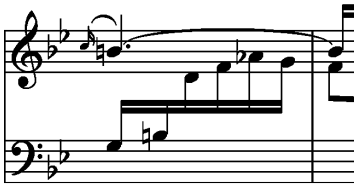
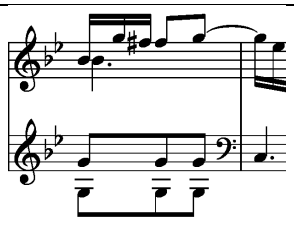
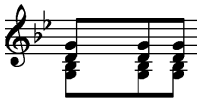
Indicação de na armação de clave.

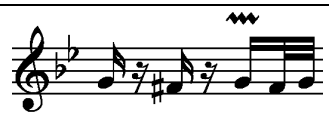
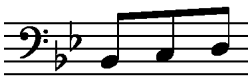
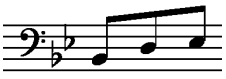
Wien Q15117:21, Wien Q15432-XII-6; Madrid 16

Nos manuscritos a indicação de trilo é escrita da seguinte forma:

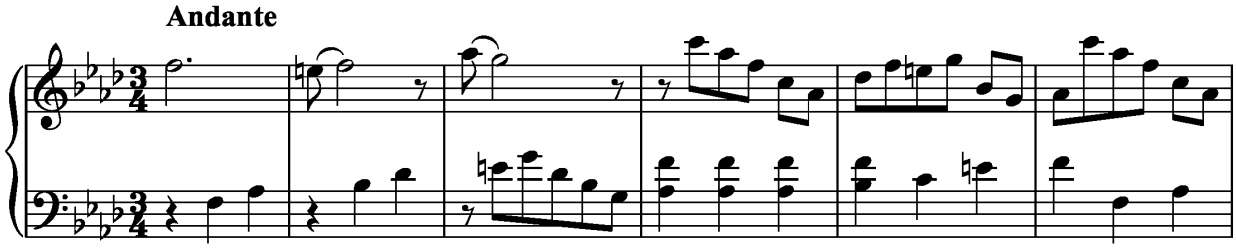
Em Lisboa XXXIV está escrita nesta forma: .

No entanto decidiu-se, nesta edição utilizar a figuração mais correcta

Compasso	*Libro di Tocate per cembalo*	*Anotações*
6		**Wien Q15117:21, Wien Q15432-XII-6** 
7		**Madrid 16**
25		**Ed. Johnson – Londra** Mão direita 
28		**Wien Q15117:21** Mão esquerda, última mi_2
45	**Lisboa XXXIV**  **Parma II:1, Madrid 16** 	
47		**Wien Q15117:21, Wien Q15432-XII-6** Última $fá_3$ e não tem ligadura entre os dois si ♮
55		**Wien Q15432-XII-6** Mão esquerda: 

69		**Madrid 16** Mão direita, fá $\natural_3$
79		**Wien Q15117:21, Wien Q15432-XII-6** Mão esquerda: 

Sonata XXXV – K.462



Fonte Primária

Venezia XI:9

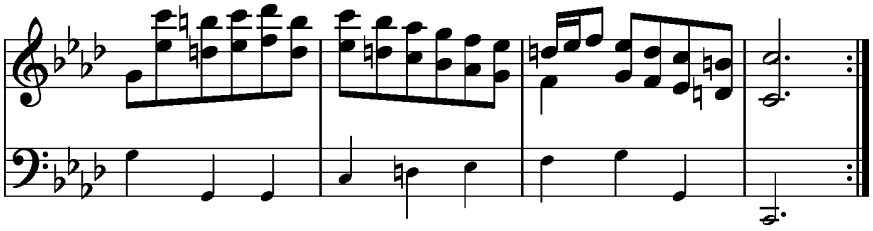
Outras Fontes

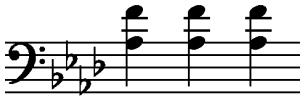
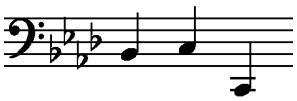
Lisboa XXXV, Parma XIII:9; Münster II:57, Wien G19, Wien Q15118:2, Wien Q11432-VI-6; Clementi "Scarlatti's Chefs-d'oeuvre for the Harpsichord or Piano-Forte" n. 10

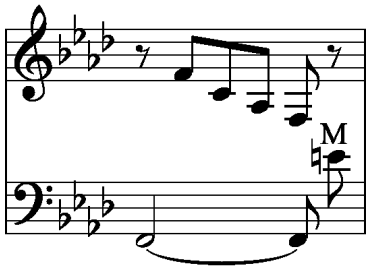
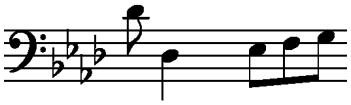
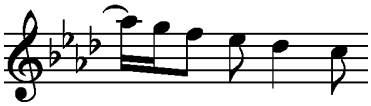
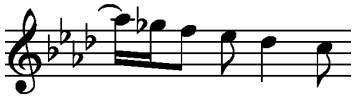
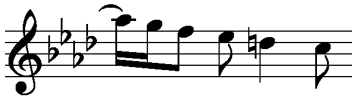
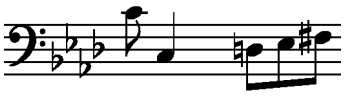
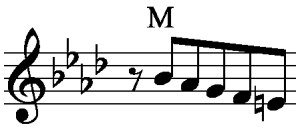
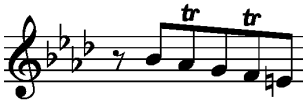
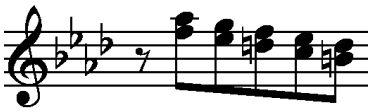
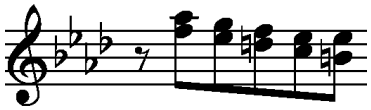
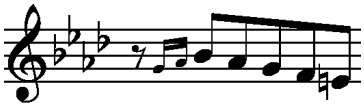
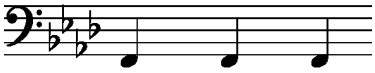
Anotações:

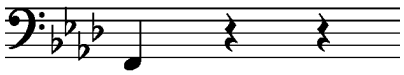
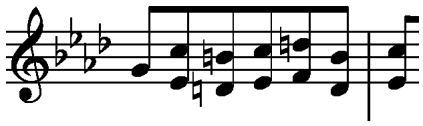
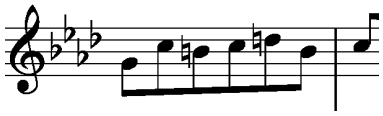
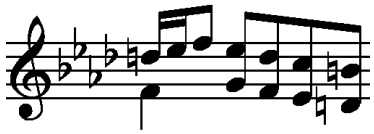
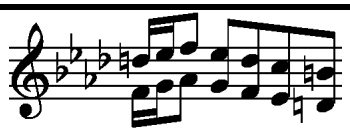
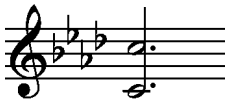
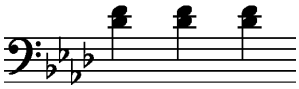
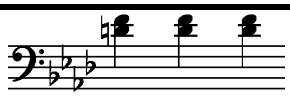
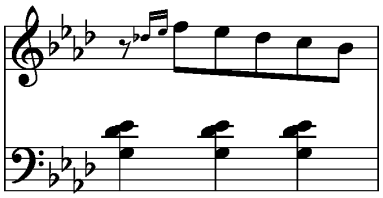
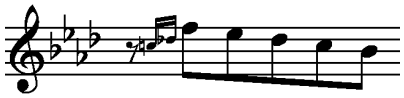
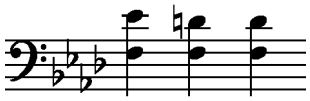
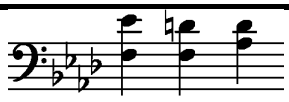
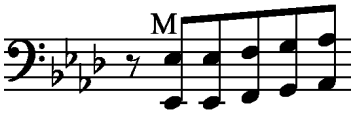
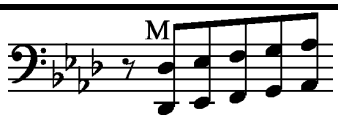
Lisboa XXXIV

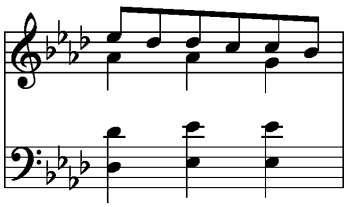
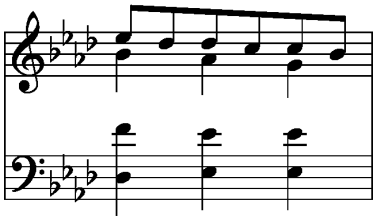
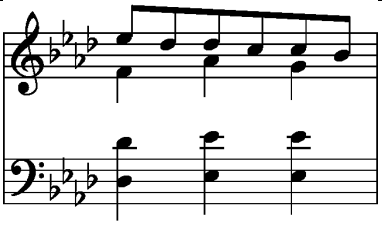
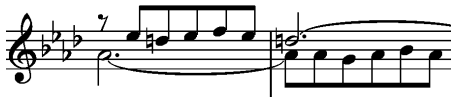
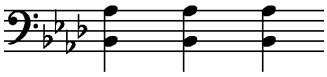
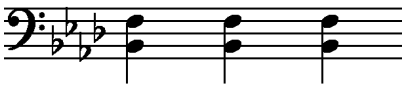
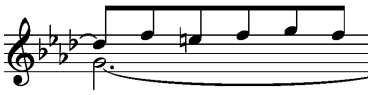
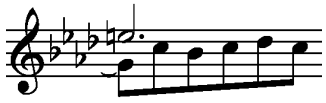
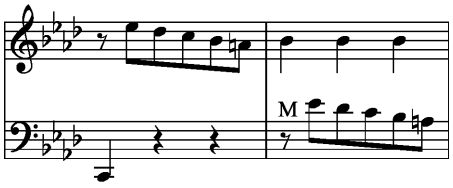
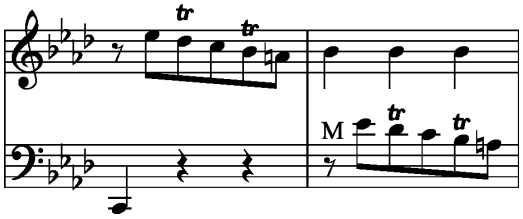
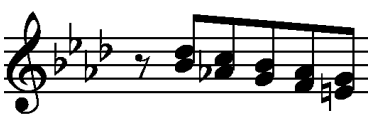
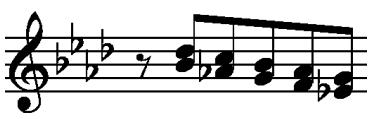
Provável esquecimento do copista da parte do Baixo nos compassos 38-41.

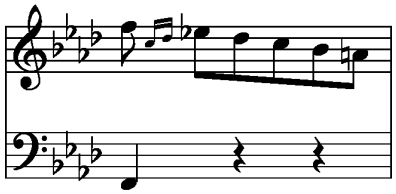
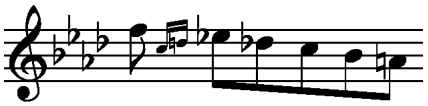
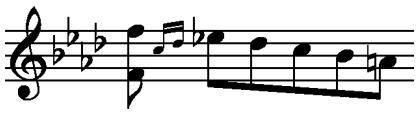
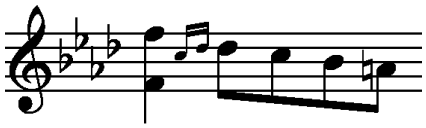
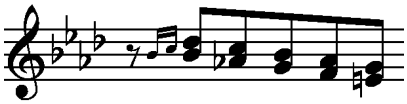
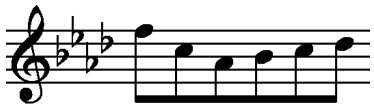
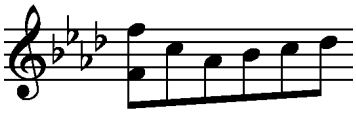
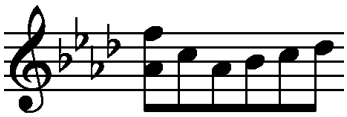
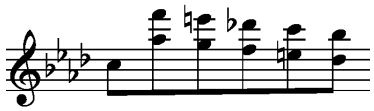
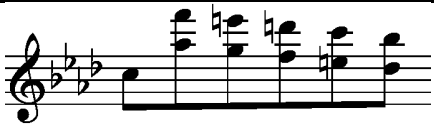
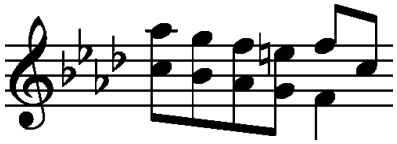
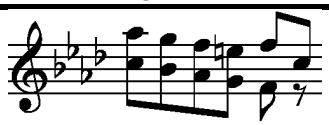
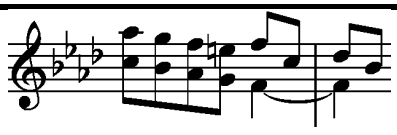


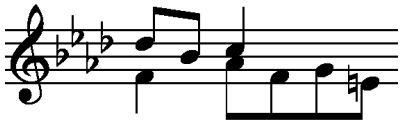
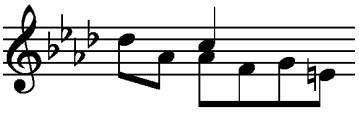
Compasso	Libro di Tocate per cembalo	*Anotações*
4		**Wien Q11432-VI-6** Sem o fá$_3$
9		**Wien G19** A parte do Baixo não está escrita.

10		**Wien G19** Mão esquerda, os fá$_1$ não estão ligados. **Wien Q11432-VI-6** Mão direita, 1ª ♪ la ♭$_3$
13		**Wien Q11432-VI-6** Mão esquerda, última ♪ sol ♭$_3$
14		**Wien Q11432-VI-6** Mão direita:  **Wien G19, Wien Q15118:2** Mão direita: 
17		**Wien G19, Wien Q15118:2, Wien Q11432-VI-6, Clementi n.10** Mão esquerda, última ♪ fá ♮
22		**Venezia XI:9, Parma XIII:9, Wien G19, Wien Q15118:2, Wien Q11432-VI-6, Clementi n.10** Sem indicação de M. **Clementi n.10** 
23		**Wien Q11432-VI-6** Mão direita: 
28		**Wien Q11432-VI-6** Mão direita, 1ª ♪ si ♮$_3$
29		**Wien G19, Wien Q15118:2** Mão esquerda, a parte do Baixo não está escrita.

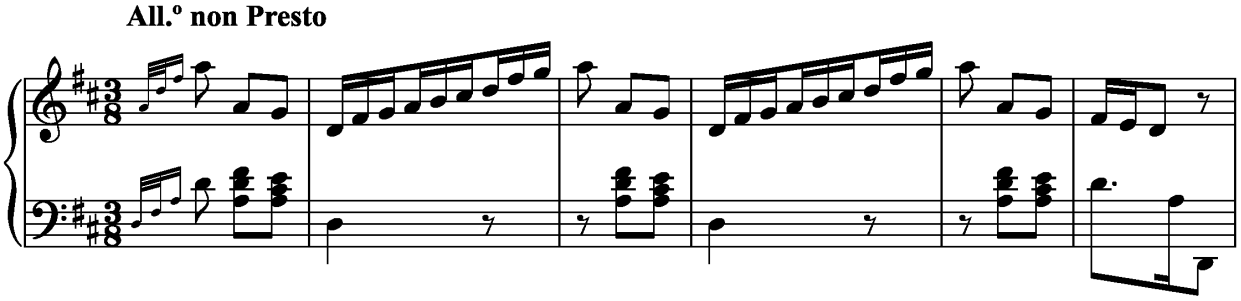
		Wien Q11432-VI-6 Mão esquerda: 
34+...		**Wien G19** Mão direita: 
40		**Clementi n.10** Mão direita: 
41		**Wien Q11432-VI-6** Mão direita, sem o dó
45		**Wien Q11432-VI-6** Mão esquerda: 
46		**Wien Q15118:2, Clementi n.10** Mão direita:  **Wien Q11432-VI-6** Mão esquerda, a parte do Baixo não está escrita
51		**Clementi n.10** Mão esquerda: 
52		**Clementi n.10** Mão esquerda: 

59		**Wien G19**  **Wien Q11432-VI-6** 
60+61		**Wien Q11432-VI-6** Mão direita com os ré ♭4
61		**Clementi n.10** Mão esquerda, 
62		**Wien G19** Mão direita, última 𝅘𝅥𝅯 si♮4
63		**Wien G19** Mão direita, 3ª 𝅘𝅥𝅯 si♮3
66+67		**Clementi n.10** 
68		**Wien G19, Wien Q15118:2** Mão direita: 

72		**Munster II:57** Mão direita, sem ornamentação. **Wien G19, Wien Q15118:2** Mão direita:  **Wien Q11432-VI-6** Mão direita:  **Clementi n.10** Mão direita: 
74		**Venezia XI:9** Mão direita, sem ornamentação.
78		**Clementi n.10** Mão direita: 
80		**Wien Q11432-VI-6** Mão direita, sem o 1° lá $\flat_3$
83		**Parma XIII:9, Wien G19, Wien Q15118:2** Mão direita: 
84		**Wien Q15118:2, Wien Q11432-VI-6** Mão direita:  **Clementi n.10** Mão direita: 

85		**Wien Q11432-VI-6** Mão direita: 

Sonata XXXVI – K.145

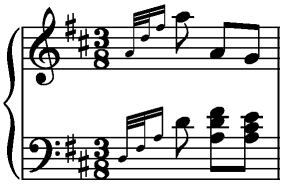
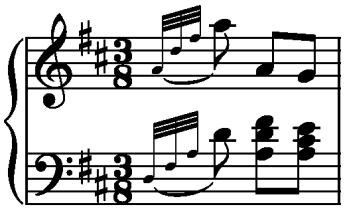
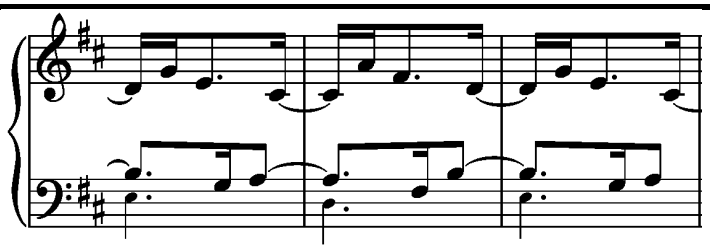
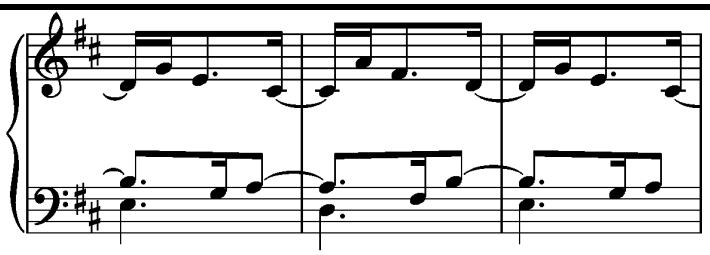


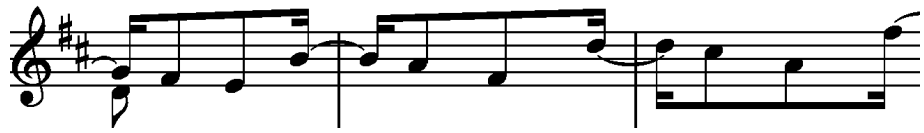
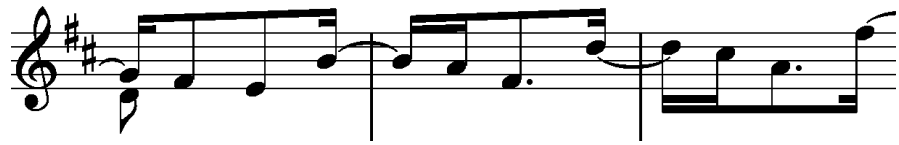
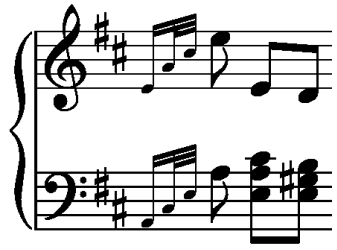
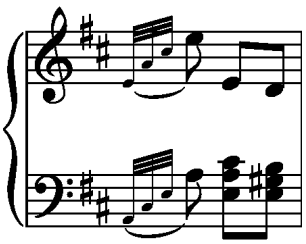
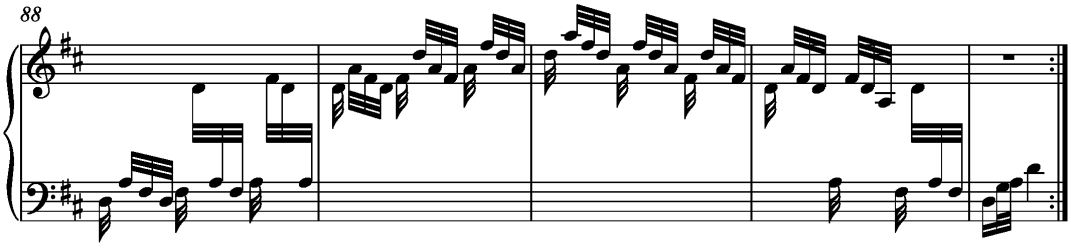
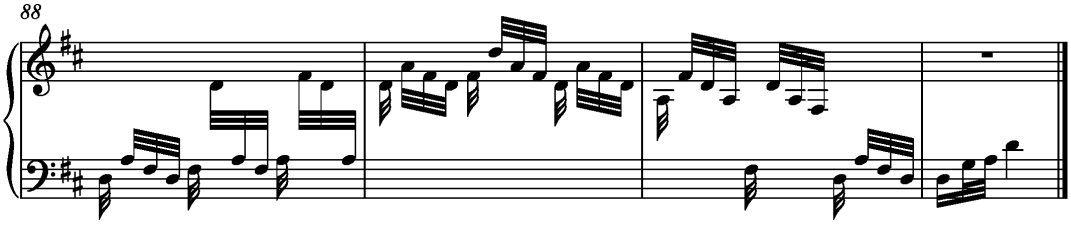
Fonte Primária

Venezia XV:5

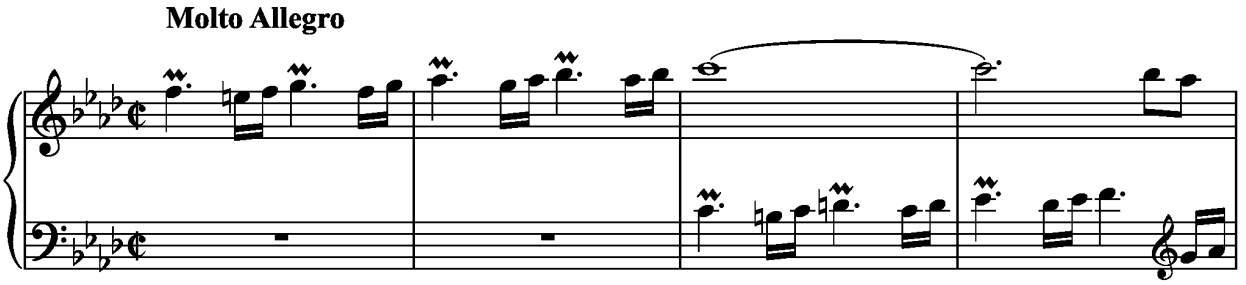
Outras Fontes

Lisboa XXXVI, Cambridge-Fitzwilliam XIII:5

Compasso	*Libro di Tocate per cembalo*	*Anotações*
1		**Venezia XV:5** 
8+..+10		**Lisboa XXXVI**  **Venezia XV:5** 

12+...+14	**Lisboa XXXVI** Mão direita:  **Venezia XV:5** 
44	 **Venezia XV:5** 
88+...	**Lisboa XXXVI**  **Venezia XV:5** 

Sonata XXXVII – K.463



Fonte Primária

Venezia XI:10

Outras Fontes

Lisboa XXXVII, Parma XIII:10, Münster II:58, Wien G:20, Wien II – Q15118:3, Wien II Q11432: VII-1, Ed. Clementi – Londra "Scarlatti's Chefs-d'oeuvre for the Harsichord or Piano-Forte

Anotações:

Andamentos nas várias edições

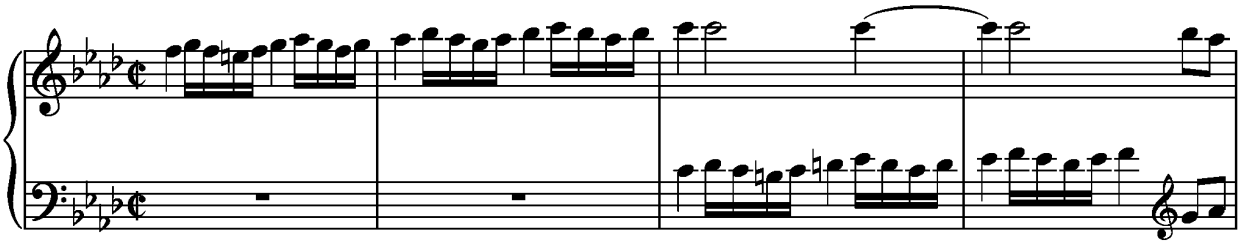
Venezia e Parma: *Multo Allegro* (ou molto?)

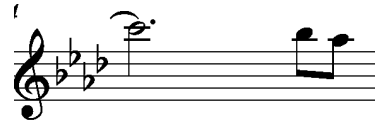
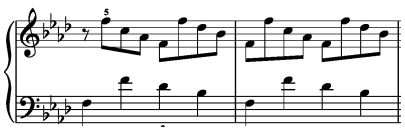
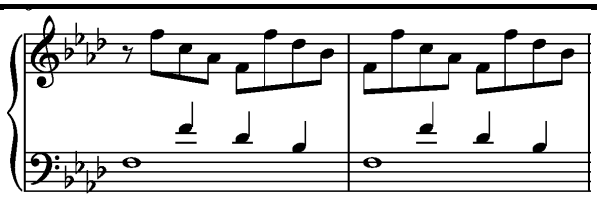
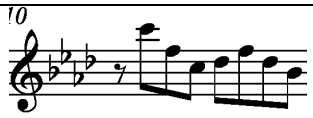
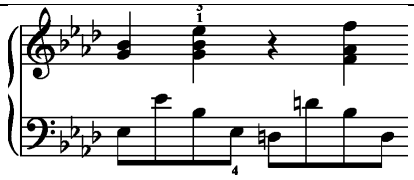
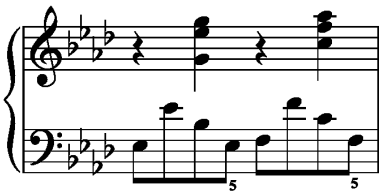
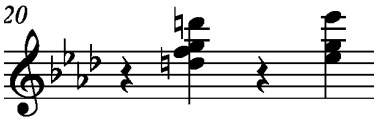
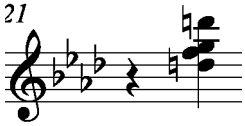
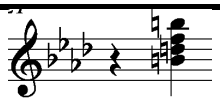
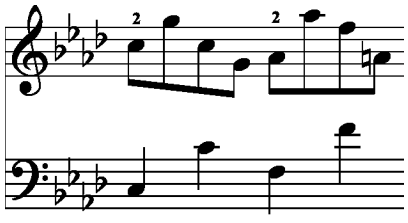
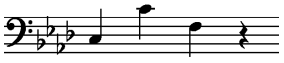
Wien G:20, Wien II – Q15118:3, Ed. Clementi – Londra: *Allegro molto*

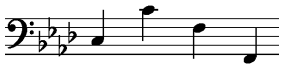
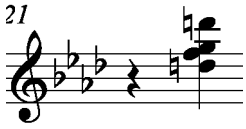
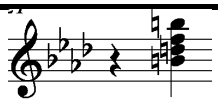
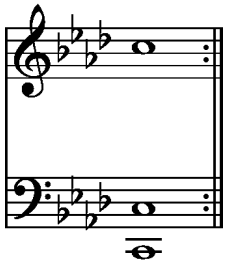
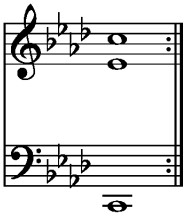
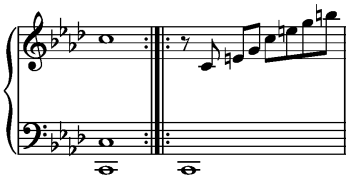
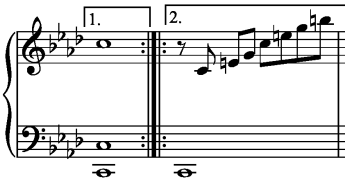
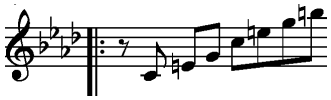
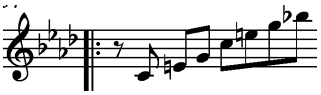
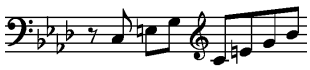
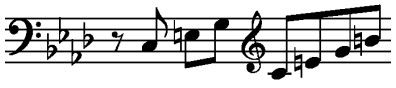
Wien II Q11432: VII-1: *Molto*

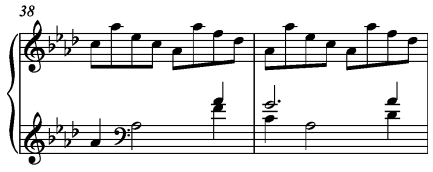
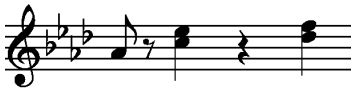
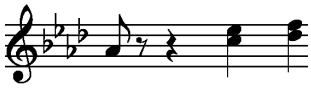
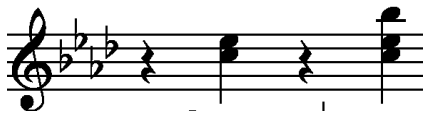
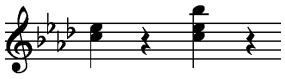
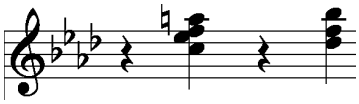
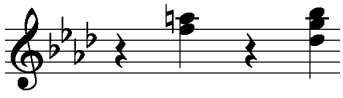
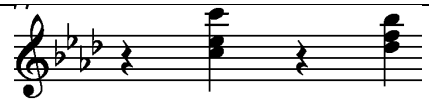
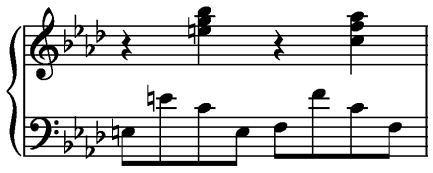
Ed. Clementi – Londra

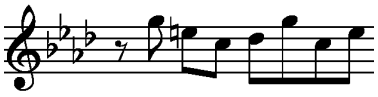
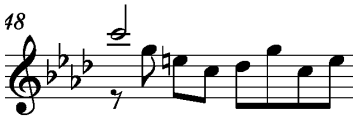
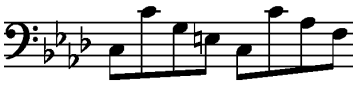
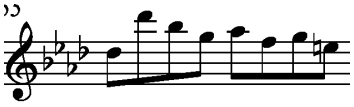
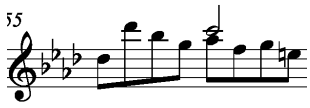
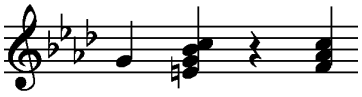
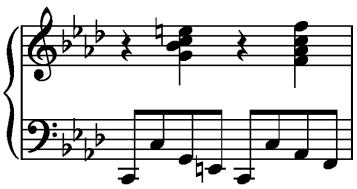
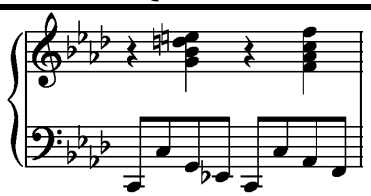
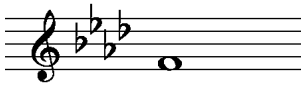
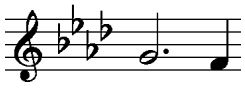
Compassos 1-4



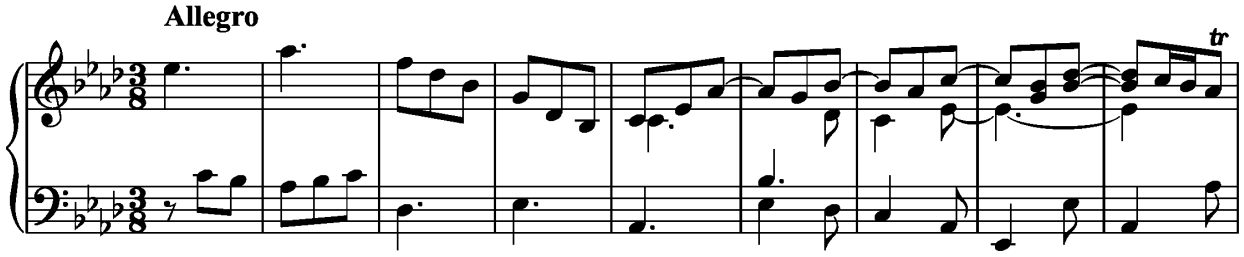
Compasso	*Libro di Tocate per cembalo*	*Anotações*
4		**Wien II Q11432: VII-1** Mão direita: últimas duas notas
6+7		**Ed. Clementi – Londra** 
10		**Wien II Q11432: VII-1** Mão direita 1ª la $\flat_3$
15		**Wien II – Q15118:3, Wien II Q11432: VII-1** Mão esquerda: último fa_2
16		**Munster II:58** Mão esquerda: último la $\flat_2$ **Wien II – Q15118:3, Wien II Q11432: VII-1** Mão direita: último acordo com do_4
20-27		**Munster II:58** Mão direita: último acorde com mi $\flat_5$
21		**Ed. Clementi – Londra** Mão direita: 
23		**Wien II – Q15118:3** Mão esquerda:  **Wien II Q11432: VII-1** Mão esquerda:

		
28		**Ed. Clementi – Londra** Mão direita: 
33		**Wien II Q11432: VII-1** 
33+34		**Parma XIII:10, Munster II:58, Wien G:20, Wien II – Q15118:3** 
34		**Wien II Q11432: VII-1** Mão direita: 
35		**Wien II – Q15118:3** Mão esquerda: 

38+39		**Wien G:20** Mão esquerda lá $\flat_2 \mathbb{d}$. no início de cada compasso **Wien II – Q15118:3** Mão esquerda lá $\flat_2 \mathbb{d}$ no início de cada compasso. **Wien II Q11432: VII-1** Mão esquerda la $\flat_2 \mathbb{d}$ + $\mathbb{z}$ no início de cada compasso.
40		**Wien G:20** Mão direita: 
42		**Munster II:58** Mão direita sem o último acorde. **Wien G:20, Wien II – Q15118:3** Mão direita: 
43		**Wien II Q11432: VII-1** Mão direita: 
44		**Ed. Clementi – Londra** Mão direita primeiro acorde com $fá_4$
46		**Wien G:20** Mão esquerda 4ª $\mathbb{e}$ sol_2 **Wien II Q11432: VII-1** Mão direita sem o primeiro acorde

48		**Ed. Clementi – Londra** Mão direita: 
51		**Wien II – Q15118:3** Mão esquerda 7ª $\overset{\frown}{sol_2}$
55 · 62		**Ed. Clementi – Londra** Mão direita: 
57		**Wien G:20** Mão direita, no primeiro tempo $\mathcal{z}$ **Ed. Clementi – Londra** Mão direita, no primeiro tempo mi $\natural_3$
59		**Wien II Q11432: VII-1** 
67		**Ed. Clementi – Londra** Mão direita: 

Sonata XXXVIII – K.130



Fonte Primária

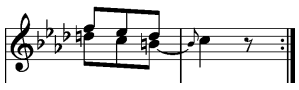
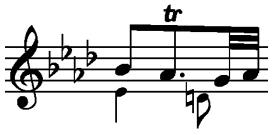
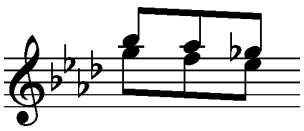
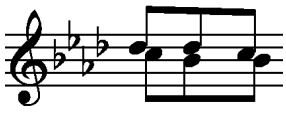
Venezia XV:33

Outras Fontes

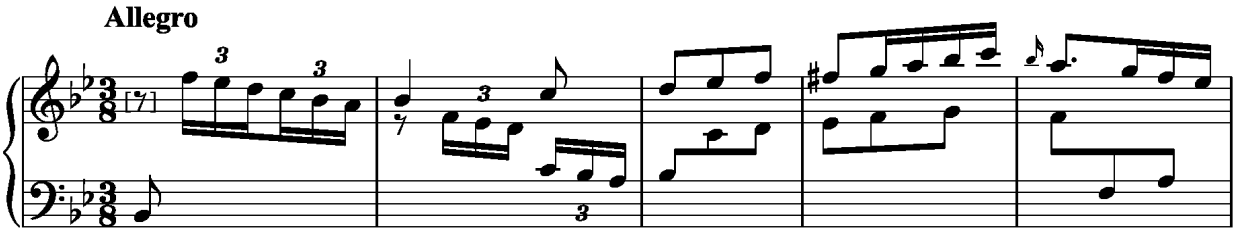
Lisboa XXXVIII, Parma II:22, Münster III:16, Wien E:15, Cambridge 11

Anotações:

Manuscrito de Lisboa, armação de clave

Compasso	*Libro di Tocate per cembalo*	*Anotações*
45+46		**Venezia XV:33, Münster III:16, Wien E:15, Cambridge 11** A última nota do contralto não está ligada à apogiatura.
58		Provável erro de cópia.
89		**Münster III:16** Mão direita, 3ª sol 4 **Wien E:15** Mão direita, 3ª mi 4 e sol 4
92		**Wien E:15, Cambridge 11** Mão direita, 3ª lá 3 ao contralto.

Sonata XXXIX – K.112



Fonte Primária

Venezia XV:15

Outras Fontes

Lisboa XXXIX, Parma III:23, London 6, Wien A:9, Wien G:15

Anotações:

Venezia XV:15, Parma III:23, London 6, Wien G:15

Nos manuscritos, a armação de clave tem só um ♭

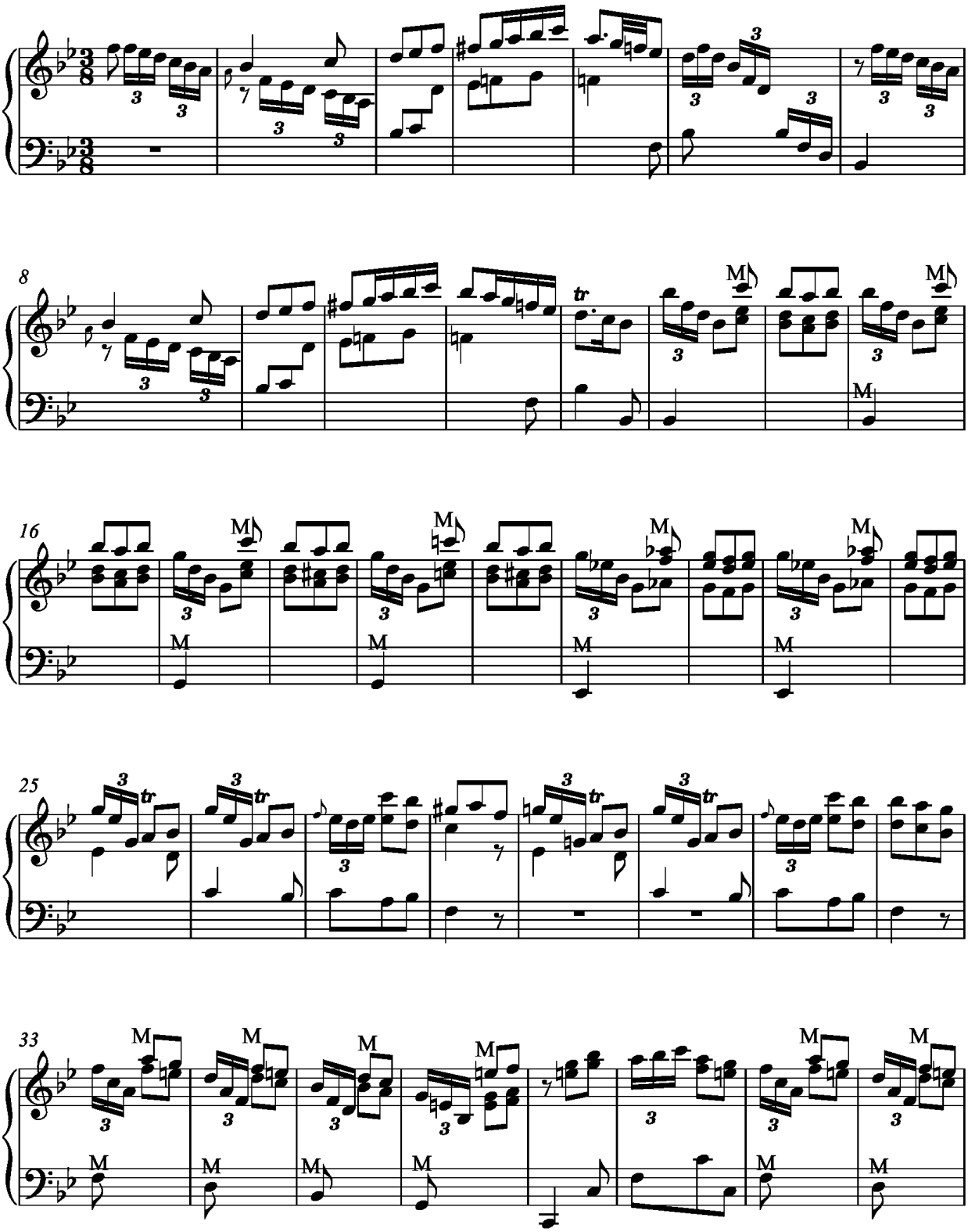
Lisboa XXXIX, Wien A:9, Wien G:15

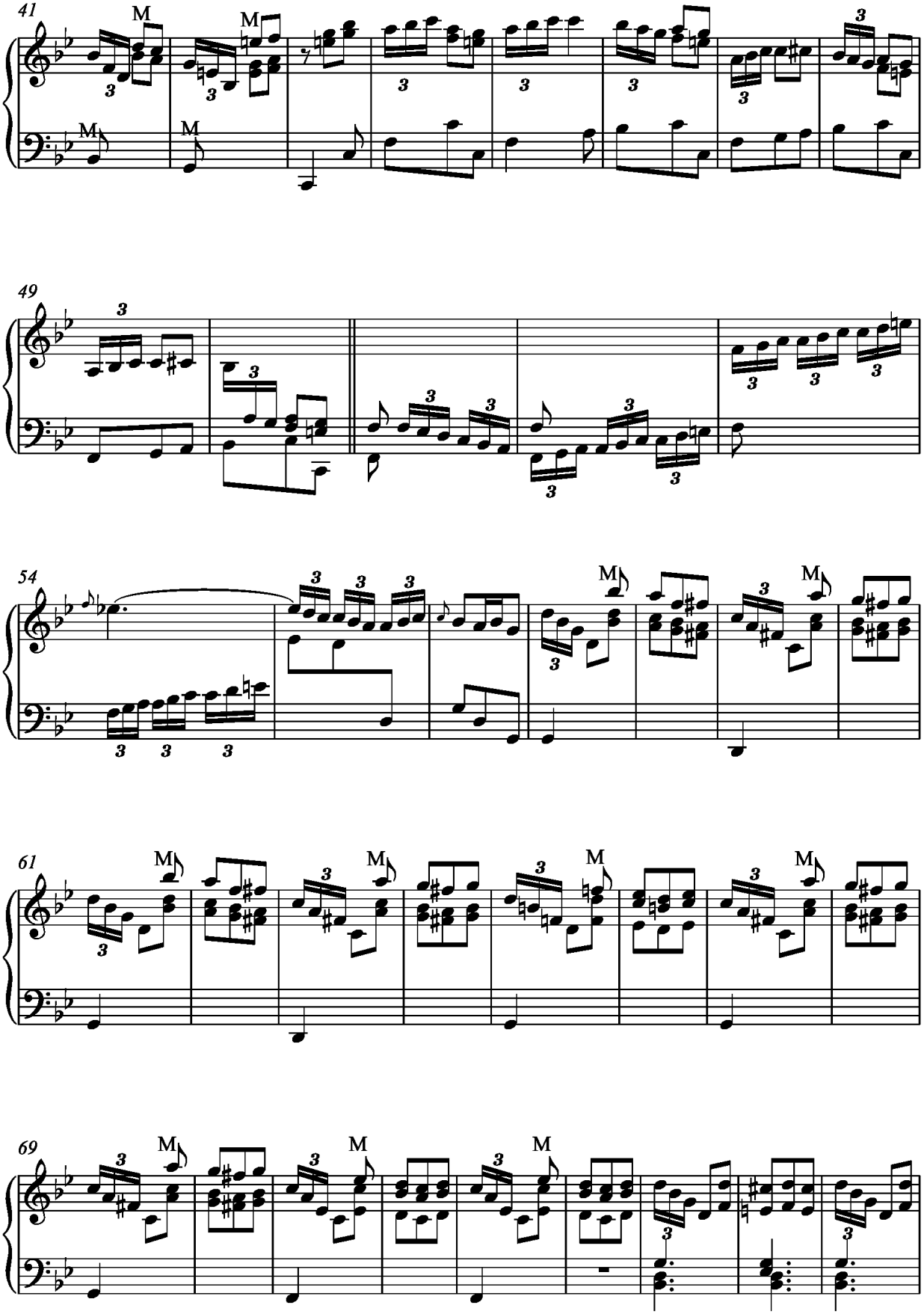
É utilizado nas apogiaturas, enquanto nos outros manuscritos é utilizado

Wien A:9

Considerando as imensas diferenças entre o manuscrito e as outras fontes, transcreve-se integralmente o texto.

Sonata K.112 Wien A-9




41
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49
54
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61
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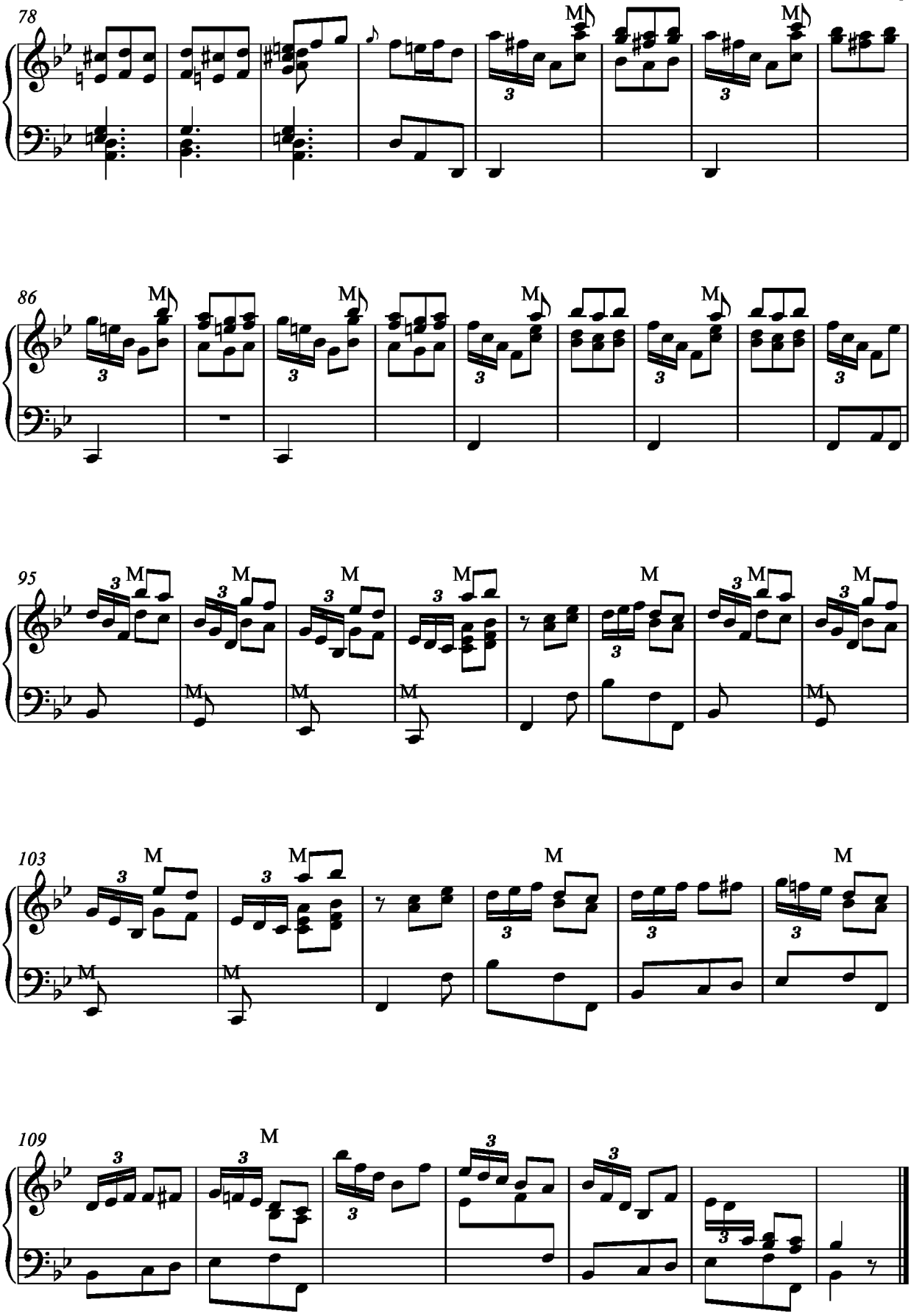
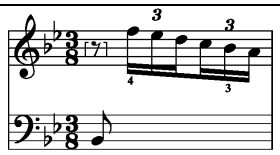
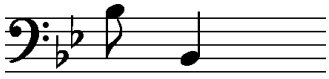
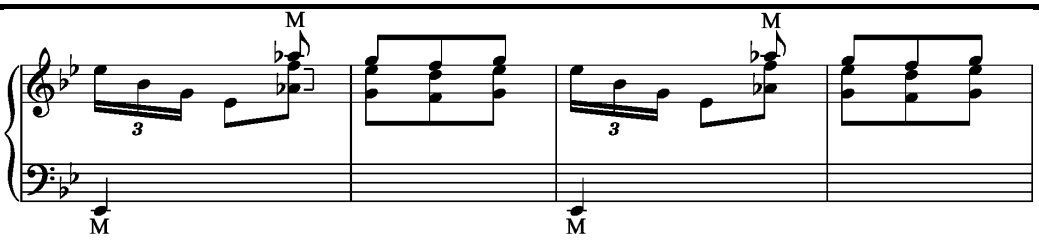
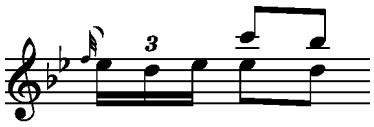
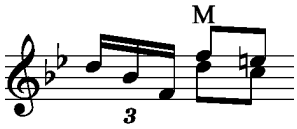
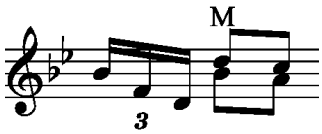
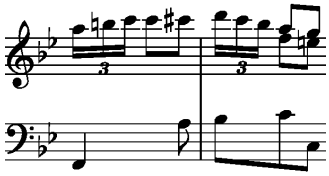
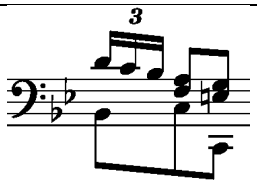
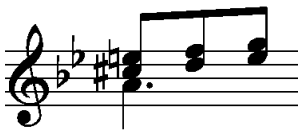
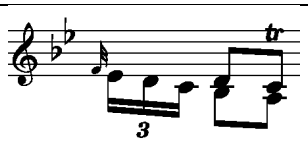
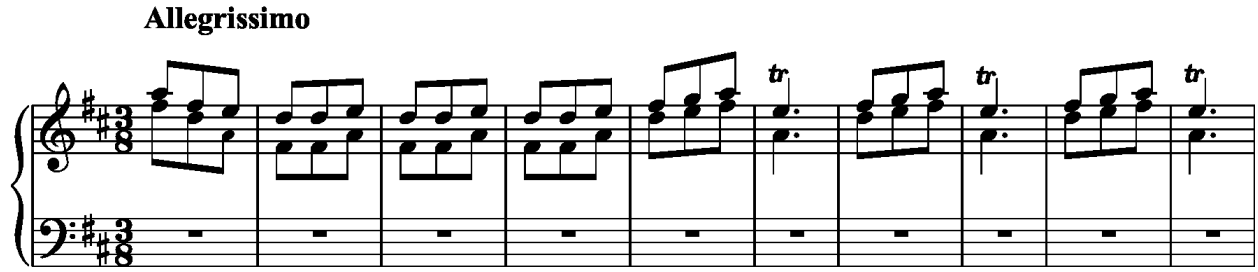

78
86
95
103
109

Compasso	*Libro di Tocate per cembalo*	*Anotações*
1		**Wien G:15** Mão esquerda em oitava com nota superior.
12		**Wien G:15, Parma III:23** Mão esquerda, as duas notas são
21+...+24	**Lisboa XXXIX**  **Wien G:15** No manuscrito, a mão direita toca só as notas de cima enquanto a mão esquerda toca o resto.	
31		**Venezia XV:33** Mão direita sem apogiatura.
40		**Parma III:23, London 6** Mão direita: 
45+46		**Wien G:15** Faltam estes dois compassos.
50		**London 6** Mão direita sem o $fá_2$ e o mi_2

78		**Parma III:23** Mão direita dó ♮
112		**Venezia XV:15, Parma III:23, London 6, Wien A:9, Wien G:15** Sem o *tr* na última nota.

Sonata XL – K.96



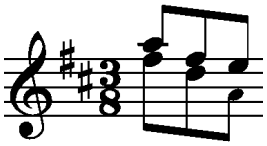
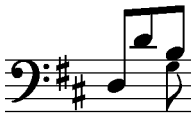
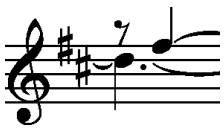
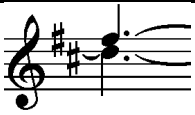
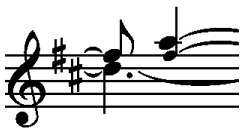
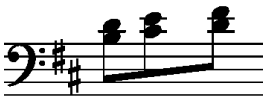
Fonte Primária

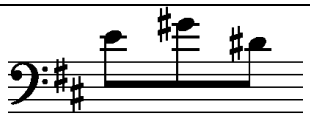
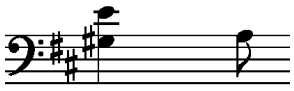
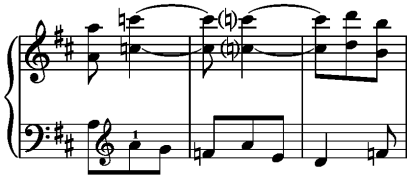
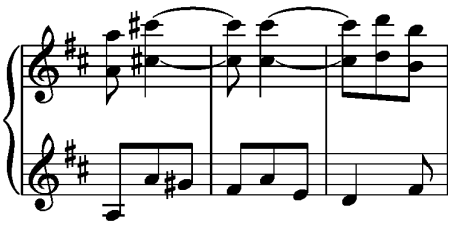
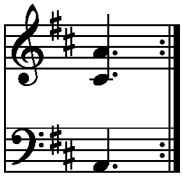
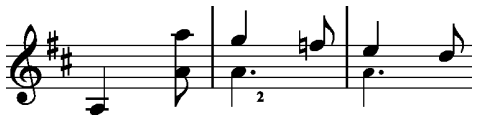
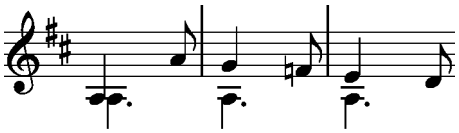
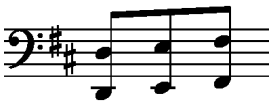
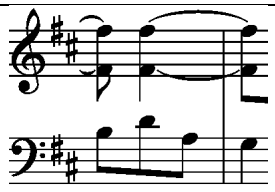
Venezia XV:6

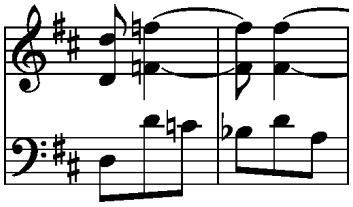
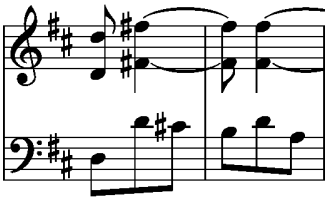
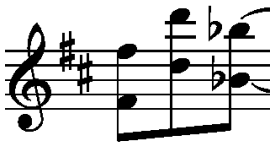
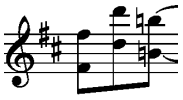
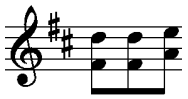
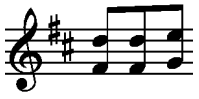
Outras Fontes

Lisboa XXXX, Parma III:29, London 33.

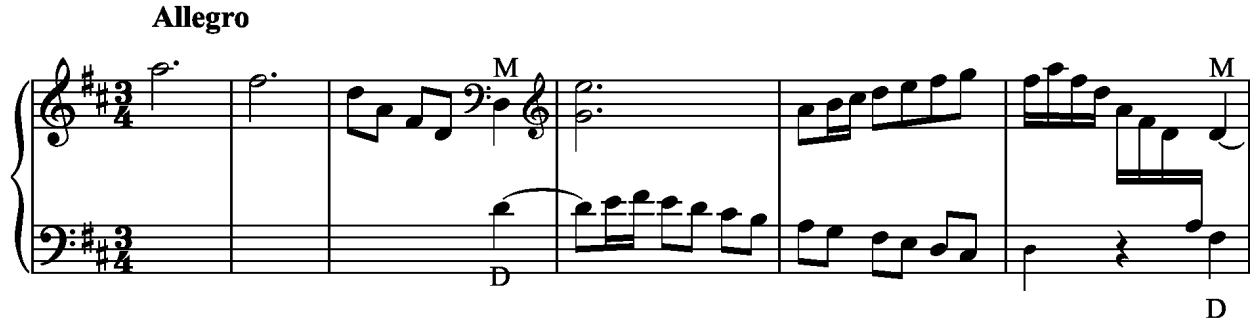
Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
1		**Lisboa XXXX, London 33** Mão direita, terceira ♪ do contralto é dó ♯4
11		**Venezia XV:6, Parma III:29, London 33** Como na figura. Provável esquecimento durante a cópia.
13		**London 33** Mão direita: 
15		**Venezia XV:6, Parma III:29, London 33** Como na figura. Provável esquecimento durante a cópia.
28		**London 33** Mão esquerda:

37		**Venezia XV:6, Parma III:29, London 33** Mão esquerda, última ♪ ré ♮
46		**Venezia XV:6, Parma III:29** Mão esquerda, última ♪ sol ♮ 2
98+...+100		**Venezia XV:6, Parma III:29, London 33** 
114		**London 33** Mão direita sem o dó ♯ 3
126		**Venezia XV:6, Parma III:29, London 33** Mão direita: 
171		**Parma III:29, London 33** Mão esquerda em oitava só na primeira ♪ **Venezia XV:6** Sem oitavas no baixo.
182		**Venezia XV:6** Mão direita sem ligaduras.

185+186		**Venezia XV:6, Parma III:29, London 33** 
195		**Venezia XV:6** Mão direita: 
207		**Venezia XV:6** Mão direita: 

Sonata XLI – K.458



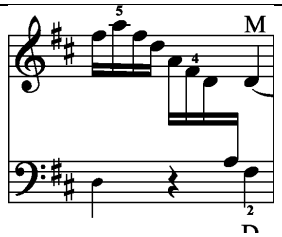
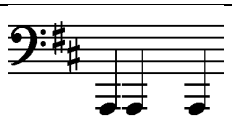
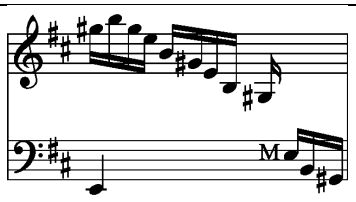
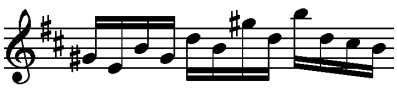
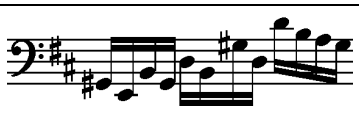
Fonte Primária

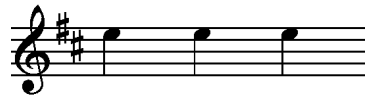
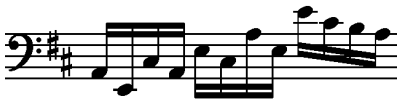
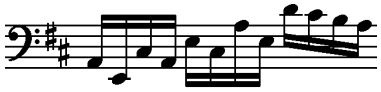
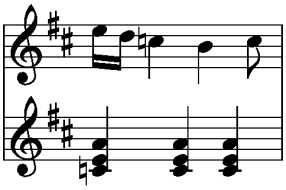
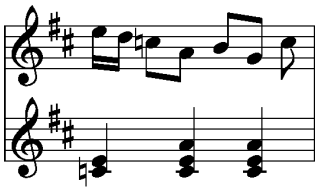
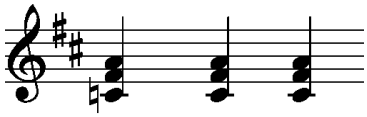
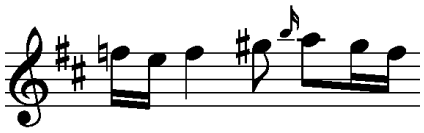
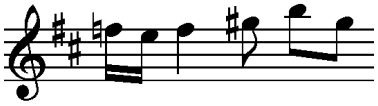
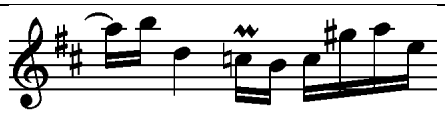
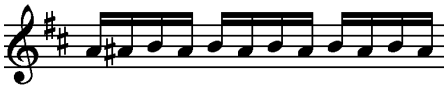
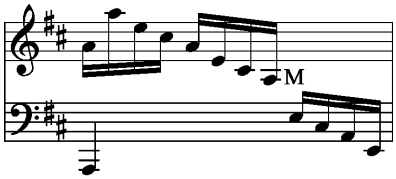
Venezia XI:5

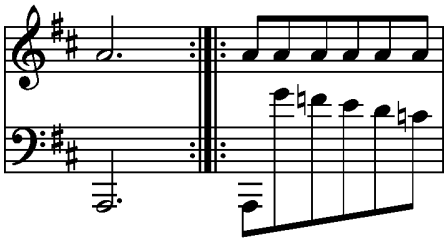
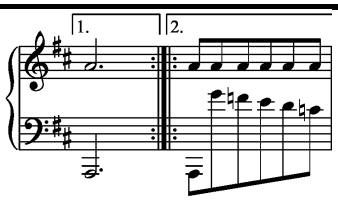
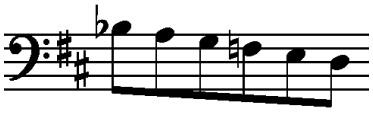
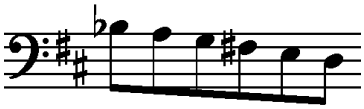
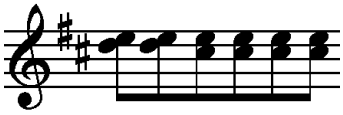
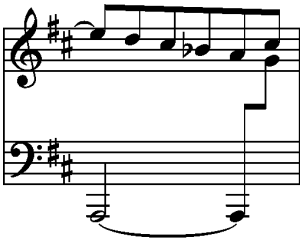
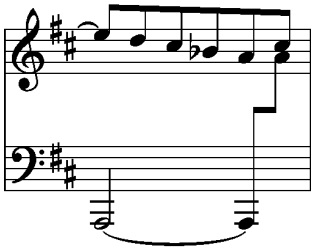
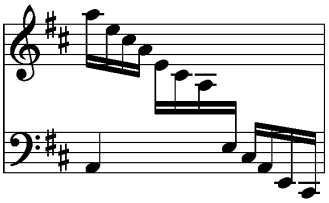
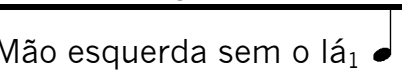
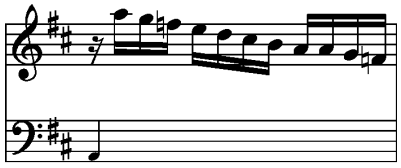
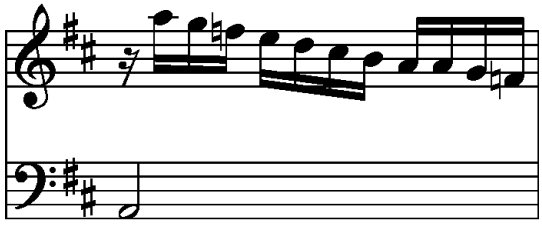
Outras Fontes

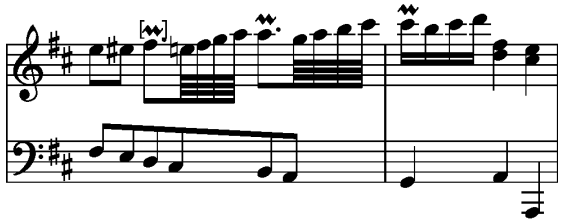
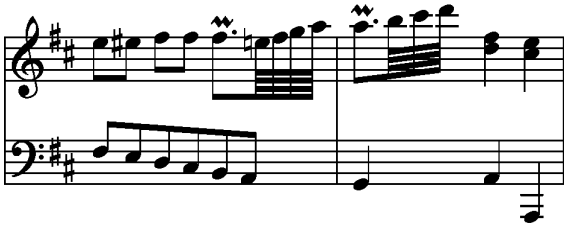
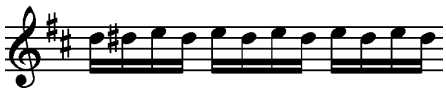
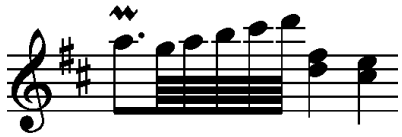
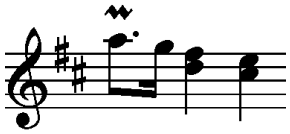
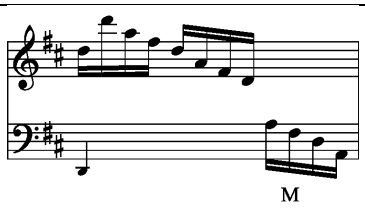
Lisboa XXXXI, Parma XIII:5, Münster II:53, Wien G:27, Wien II Q15114-7, Wien II Q11432:II:1

Anotações:

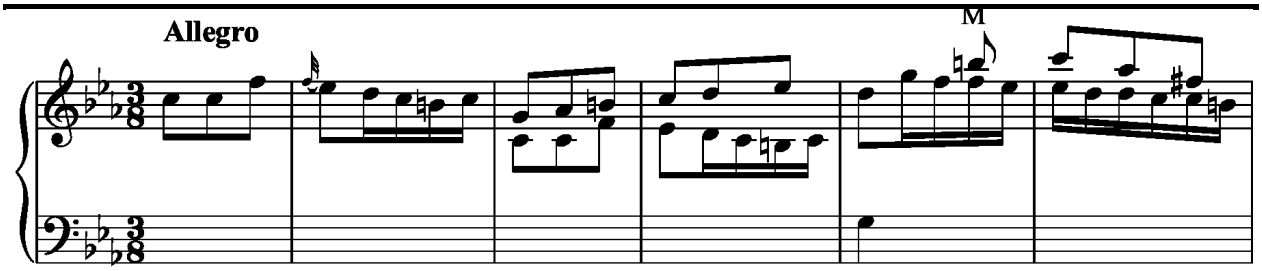
Compasso	Libro di Tocate per cembalo	*Anotações*
6		**Münster II:53** Mão esquerda primeiro tempo ré$_2$
11		**Wien G:27** Mão esquerda 2º e 3º tempo lá $_{.1}$
18		**Wien G:27, Wien II Q15114-7, Wien II Q11432:II:1** 10ª dó $_2$
21		**Wien II Q11432:II:1** 8ª mi$_4$
23		**Wien II Q11432:II:1** 4ª fá $_1$

24		**Lisboa XXXXI** Mão direita, a última tem , provável erro de cópia.
26		**Venezia XI:5, Parma XIII:5** 
31		**Wien G:27**  **Wien II Q11432:II:1** Mão esquerda: 
34		**Venezia XI:5** Mão direita: 
37		**Venezia XI:5** Mão direita sem o
44		**Wien II Q11432:II:1** Mão direita 1ª mi_4
47		**Venezia XI:5, Parma XIII:5** Sem indicação de M.

50+51		**Munster II:53** 
52		**Wien II Q11432:II:1** Mão esquerda: 
53		**Wien G:27** Mão direita:
58		**Wien II Q11432:II:1** 
61		**Wien II Q11432:II:1** Mão esquerda sem o lá$_1$ 
70		**Wien II Q11432:II:1** 

84+85	**Lisboa XXXXI**  **Wien II Q11432:II:1** 	
87		**Wien II Q11432:II:1** Mão direita 1ª mi_4
89		**Venezia XI:5, Parma XIII:5** 
90	 M	**Munster II:53** Mão esquerda primeiro tempo $ré_2$

Sonata XLII – K.116



Fonte Primária

Venezia XV:19

Outras Fontes

Lisboa XXXXII, Parma XIII:14, Münster IV:38, Londra 24, Wien B:38, Wien G:34

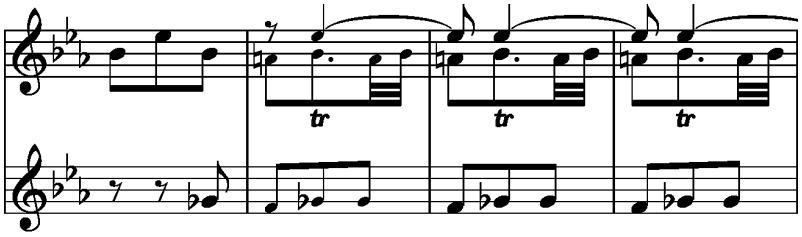
Anotações:

Lisboa XXXXII

No manuscrito a armação de clave tem só dois ♭

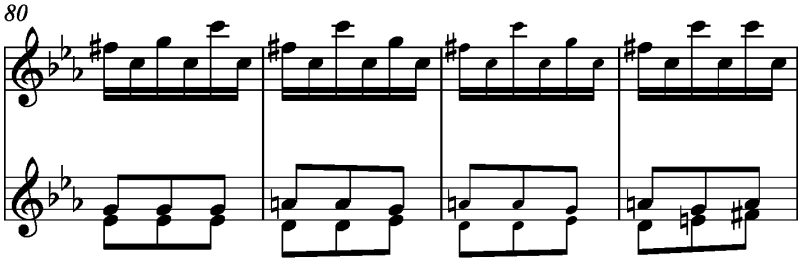
Venezia XV:19

Em comparação com o manuscrito de Venezia, a Sonata XXXXII tem 4 compassos a menos:

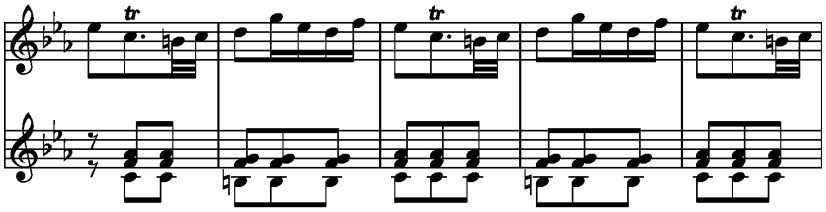


Compassos 63 – 66

O compassos **65 e 66** do manuscrito de Venezia estão omitidos no Manuscrito português.



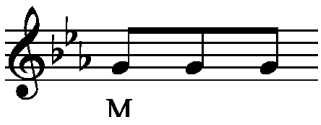
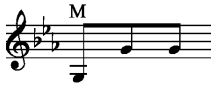
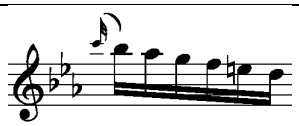
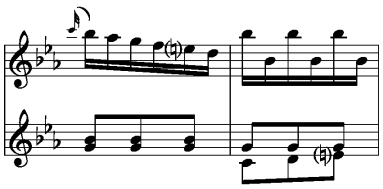
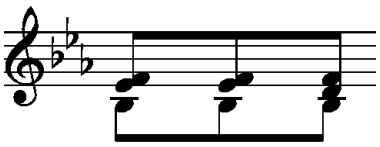
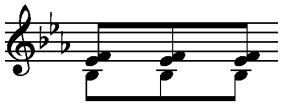
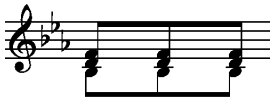
Compassos 80 – 83

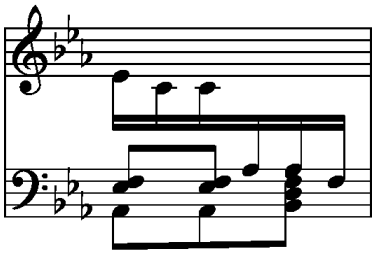
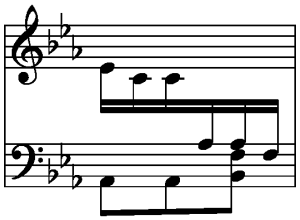
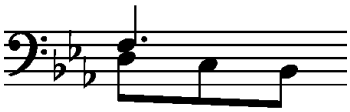
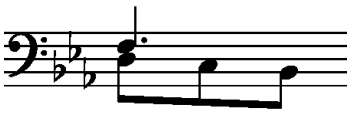
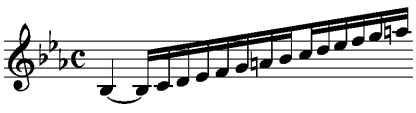
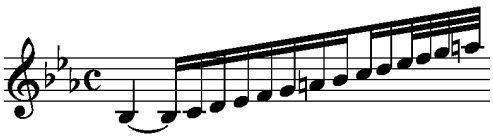
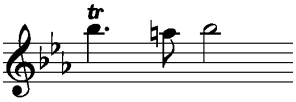
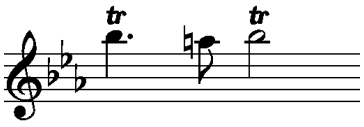
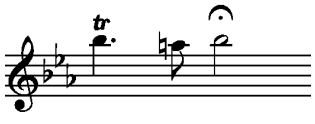


O compasso **82** do manuscrito de Venezia está omitido no Manuscrito português.

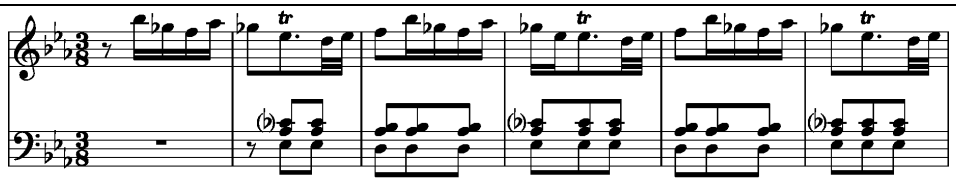
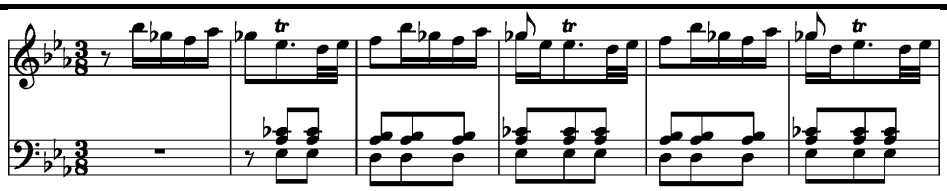
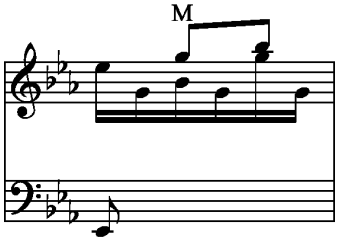
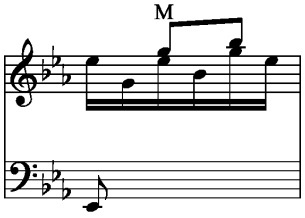
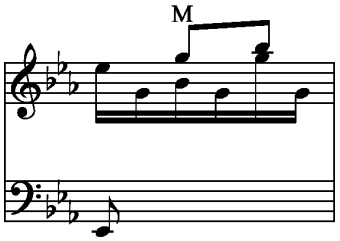
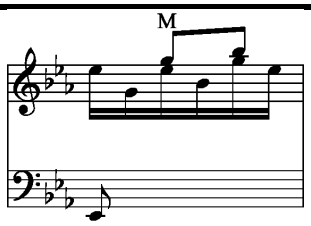
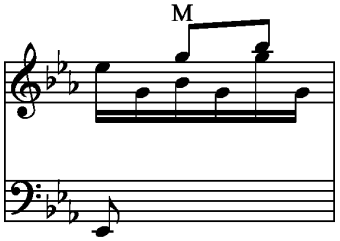
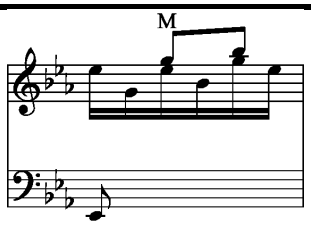
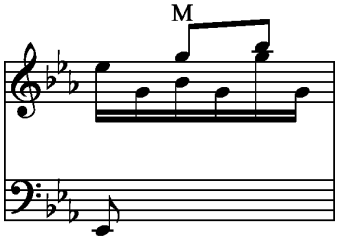
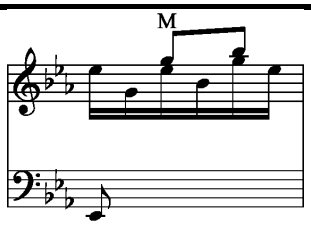
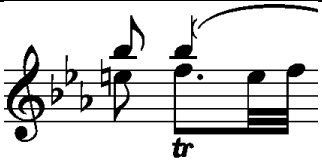
Compassos 93 – 97

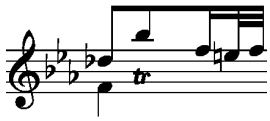
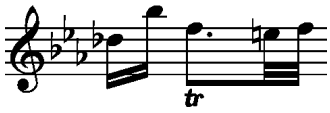
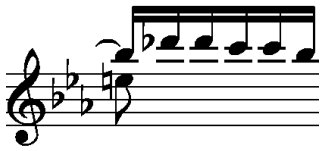
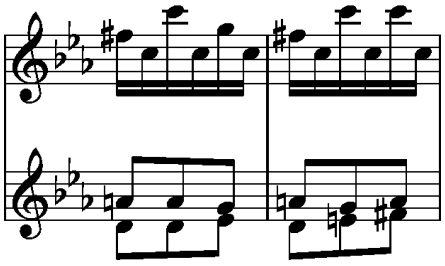
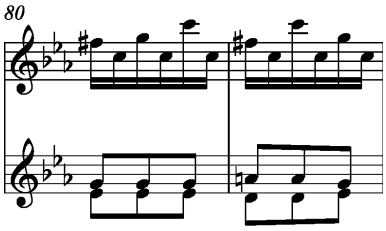
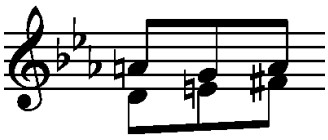
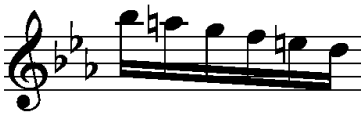
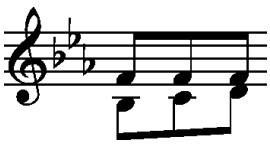
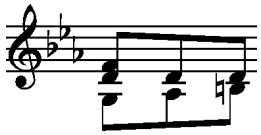
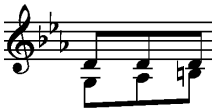
Os compassos **96 e 97** do manuscrito de Venezia estão omitidos no Manuscrito português

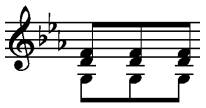
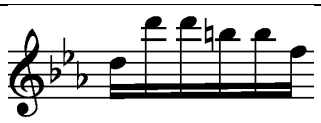
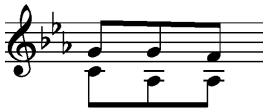
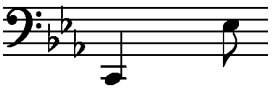
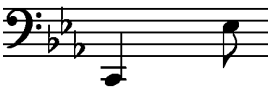
Compasso	*Libro di Tocate per cembalo*	*Anotações*
11		**Munster IV:38, Wien B:38** Mão esquerda primeira uma oitava em baixo 
17		**Londra 24** Mão direita 5ª mi
17+18		**Lisboa XXXXII** Provável esquecimento do copista.
22		**Londra 24** Mão esquerda:  **Wien G:34** Mão esquerda: 

24		**Venezia XV:19, Parma XIII:14, Munster IV:38, Wien B:38, Wien G:34**  **Londra 24** Como no exemplo de Venezia, mas no 3º tempo da mão esquerda falta o fá$_2$
29		**Londra 24** Mão esquerda, falta o fá$_2$
33		**Londra 24** Mão esquerda, falta o fá$_2$
35		**Munster IV:38, Wien B:38** 
36		**Londra 24** Mão direita:  **Venezia XV:19** Mão direita: 

37+...+42	**Lisboa XXXXII**

	 **Venezia XV:19, Parma XIII:14, Munster IV:38, Wien B:38, Wien G:34** 	
48		**Munster IV:38, Wien B:38** 
50		**Munster IV:38, Wien B:38** 
54		**Munster IV:38, Wien B:38** 
56		**Munster IV:38, Wien B:38** 
69		**Venezia XV:19, Parma XIII:14, Munster IV:38, Wien B:38, Wien G:34** Mão direita:

		 **Londra 24** Mão direita: 
73		**Venezia XV:19, Parma XIII:14, Mu̍nster IV:38, Wien B:38, Wien G:34** Mão direita sem o mi ♮4
80+81		**Londra 24** 
81		**Venezia XV:19** Mão esquerda, fá ♮3
82		**Londra 24** Mão direita, lá ♭4
85		**Wien G:34** Mão esquerda, 1º tempo ré3 no baixo.
89		**Londra 24, Wien G:34** Mão esquerda:  **Mu̍nster IV:38, Wien B:38** Mão esquerda:

		
96		**Londra 24** Mão direita, última sol_4
99		**Wien G:34** Mão esquerda, 3º tempo sol_3 em vez de $fá_3$
112		**Wien G:34** Mão esquerda, 3º tempo $dó_2$
116		**Wien G:34** Mão esquerda, 3º tempo $dó_2$

Sonata XLIII – K.44

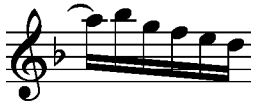
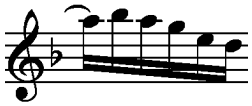
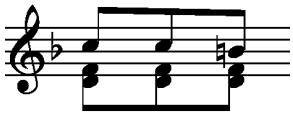
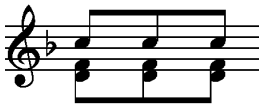
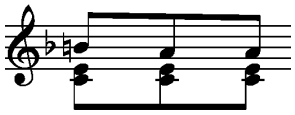
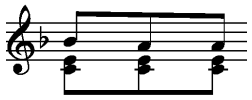
Fonte Primária

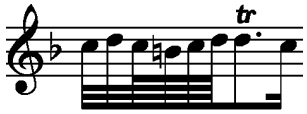
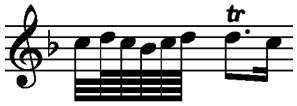
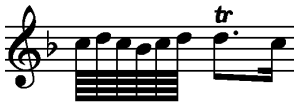
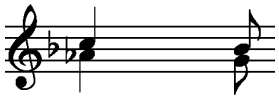
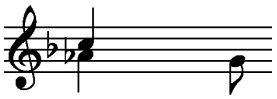
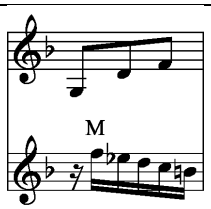
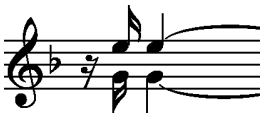
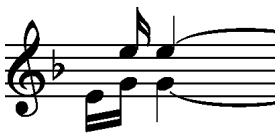
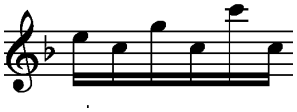
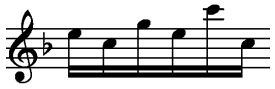
Venezia XIV:2

Outras Fontes

Lisboa XXXXIII, Parma II:20, Münster III:68, Londra 14, Wien F:16, Cambridge 18

Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
10		**Cambridge 18** Mão direita: 
23		**Cambridge 18** Mão esquerda: 
24		**Parma II:20** Mão esquerda: 

37		**Venezia XIV:2** Mão direita:  **Munster III:68, Londra 14, Wien F:16** Mão direita: 
44		**Munster III:68, Londra 14, Wien F:16** Mão esquerda: 
51		**Munster III:68, Wien F:16** Falta a indicação de M (mão esquerda) em toda a Sonata.
66		**Munster III:68, Londra 14, Wien F:16** Mão direita: 
79		**Cambridge 18** Mão direita: 

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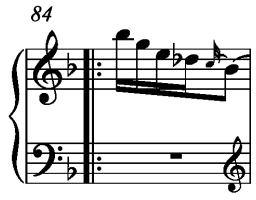
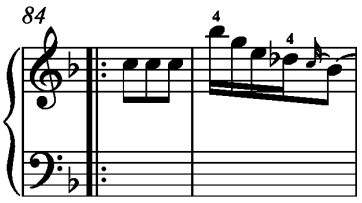
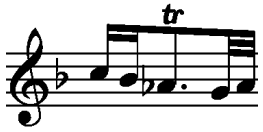
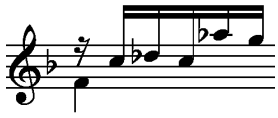
<tr><td>84</td><td>  </td><td>Venezia XIV:2, Parma II:20, Munster III:68, Londra 14, Wien F:16, Cambridge 18
O compasso 84 está omitido no manuscrito de Lisboa XXXXIII.
  </td></tr>
<tr><td>94</td><td>  </td><td>Munster III:68, Wien F:16
Mão direita, segundo tempo lá ♮</td></tr>
<tr><td>96</td><td>  </td><td>Londra 14
Mão direita, ré ♮₄</td></tr>
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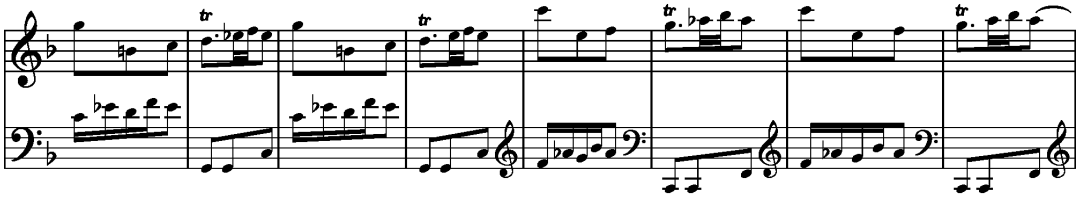
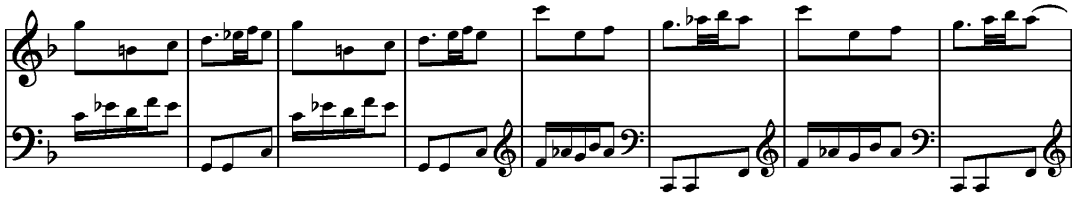
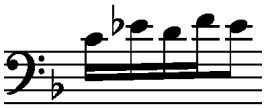
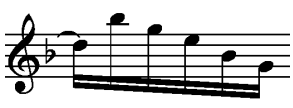
+108</td><td colspan="2">Lisboa XXXXIII
 
Venezia XIV:2, Parma II:20, Munster III:68, Londra 14, Wien F:16, Cambridge 18
  </td></tr>
<tr><td>103</td><td>  </td><td>Londra 14
Mão esquerda, mi ♮₃</td></tr>
<tr><td>111</td><td>  </td><td>Parma II:20
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 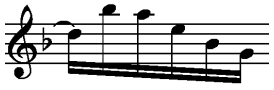 </td></tr>
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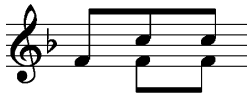
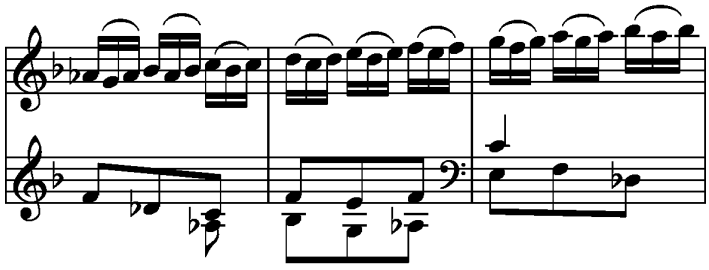
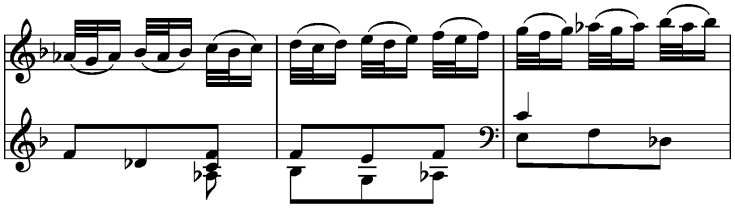
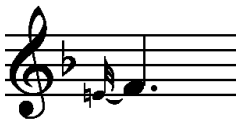
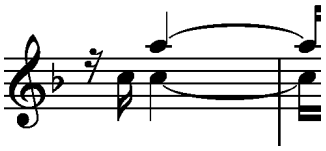
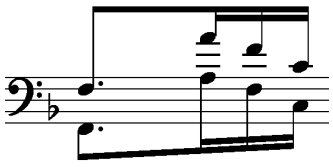
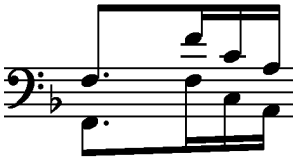
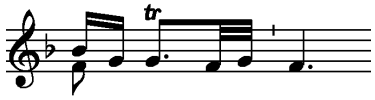
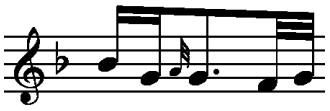
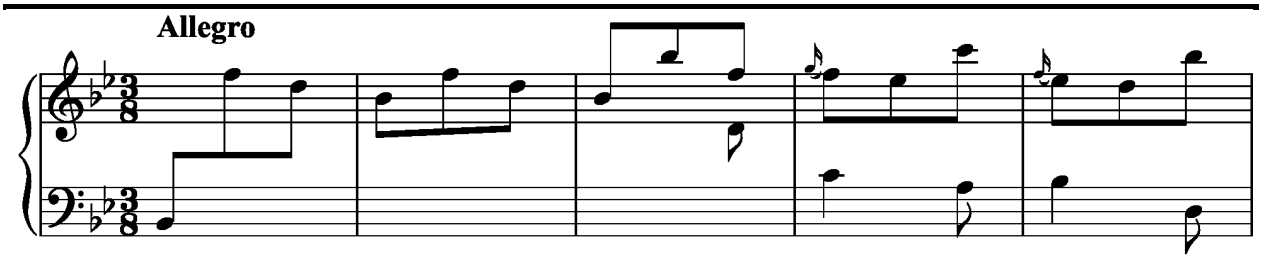
113		**Munster III:68, Wien F:16** Mão esquerda sem os dó$_4$
117+... +120	**Lisboa XXXXIII**  **Venezia XIV:2, Parma II:20, Munster III:68, Londra 14, Wien F:16, Cambridge 18** 	
128		**Venezia XIV:2, Parma II:20, Londra 14, Cambridge 18** Mão direita sem apogiatura.
136		**Venezia XIV:2, Cambridge 18** Mão direita sem ligadura.
138		**Cambridge 18** Mão esquerda: 

151		**Mu̱nster III:68, Londra 14** Mão direita:  **Parma II:20** Apogiatura inferior fá$_3$ **Cambridge 18** Apogiatura inferior fá$_3$ no primeiro movimento.

Sonata XLIV – K.155



Fonte Primária

Venezia I:8

Outras Fontes

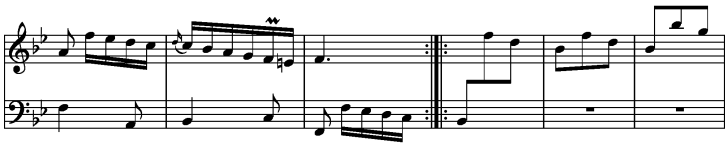
Lisboa XXXXIV, Parma I:8

Anotações:

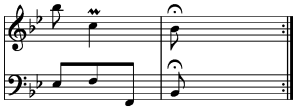
Lisboa XXXXIV

As repetições das duas partes estão assim escritas:

Parte I

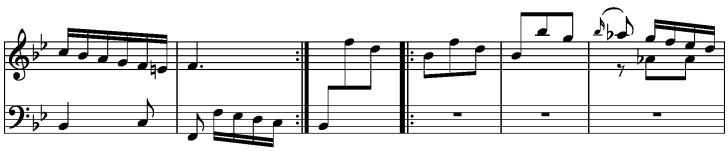


Parte II

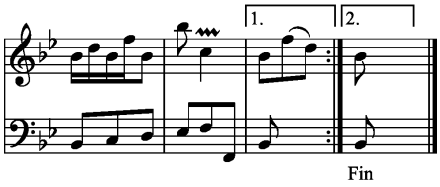


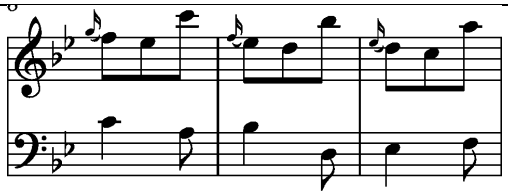
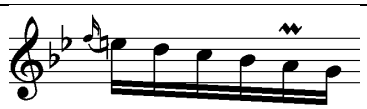
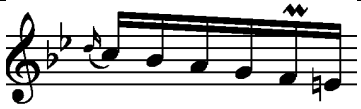
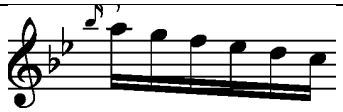
Venezia I:8, Parma I:8

Parte I

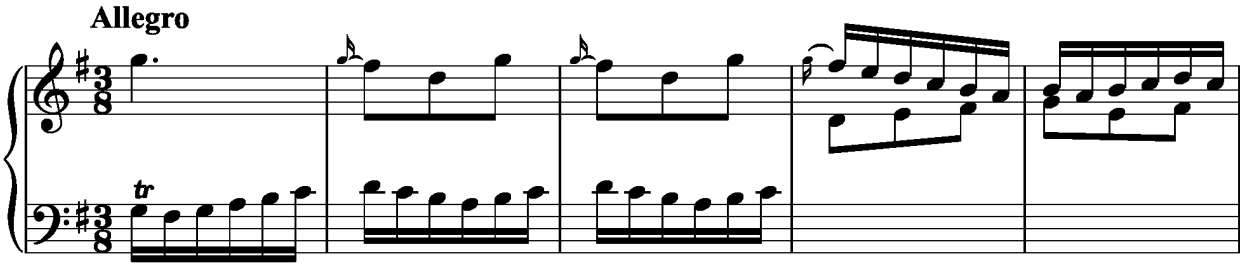


Parte II



Compasso	*Libro di Tocate per cembalo*	*Anotações*
8+...+10		**Venezia I:8, Parma I:8** Mão direita sem apogiaturas.
55		**Venezia I:8, Parma I:8** Mão direita sem apogiaturas.
57		**Venezia I:8, Parma I:8** Mão direita sem apogiaturas.
114		**Venezia I:8, Parma I:8** Mão direita sem apogiaturas.
116		**Venezia I:8, Parma I:8** Mão direita sem apogiaturas.

Sonata XLV – K.125



Fonte Primária

Venezia XV:28

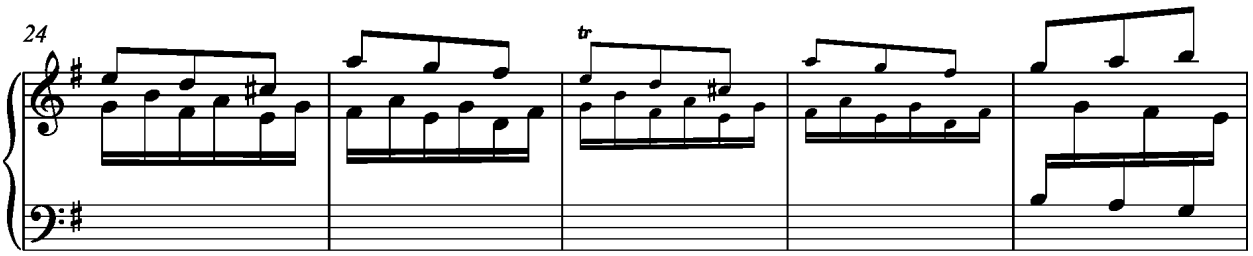
Outras Fontes

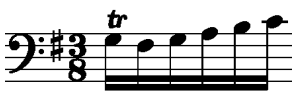
Lisboa XXXXV, Parma II:4, Münster III:11, Londra 14, Cambridge 15, "Sei sonate per il cembalo solo" n.1 Ed. Haffner – Norimberga, "Libro de VI Sonatas" n.1 Ed. J.Johnson - Londra

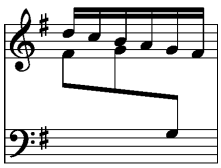
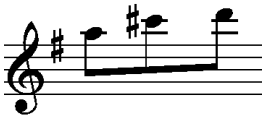
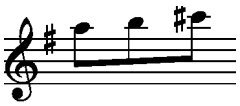
Anotações:

Parma II:4, Mu̎nster III:11, Londra 14, Cambridge 15, ''Sei sonate per il cembalo solo'' n.1 Ed. Haffner – Norimberga, ''Libro de VI Sonatas'' n.1 Ed. J.Johnson – Londra

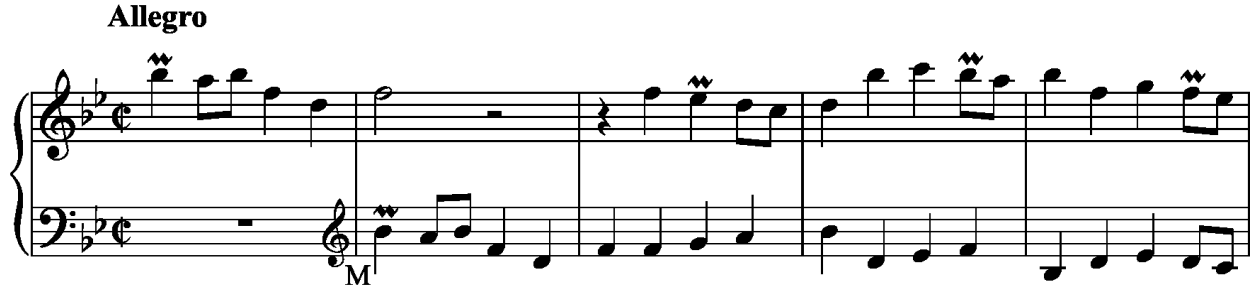
Os compassos 26 e 27 estão omitidos no manuscrito de Lisboa.



Compasso	*Libro di Tocate per cembalo*	*Anotações*
1		**Venezia XV:28, Cambridge 15** Mão esquerda sem o *tr*

18		**Munster III:11** Mão direita, dó ♯3
27		**Venezia XV:28** Mão direita: 

Sonata XLVI – K.410



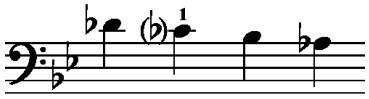
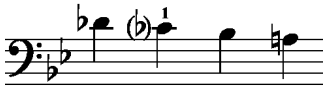
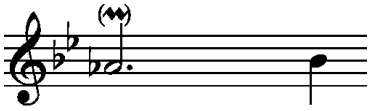
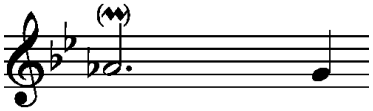
Fonte Primária

Venezia IX:23

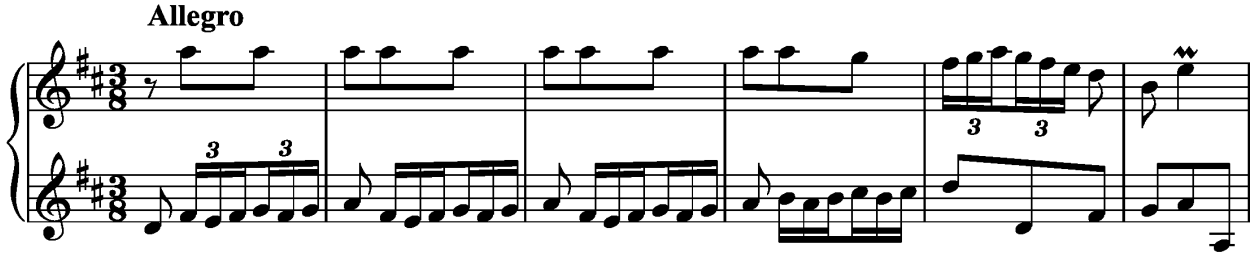
Outras Fontes

Lisboa XXXXVI, Parma XI:25

Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
60		**Venezia IX:23** Mão esquerda: 
64		**Venezia IX:23, Parma XI:25** Mão direita: 

Sonata XLVII – K.397



Fonte Primária

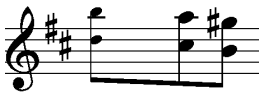
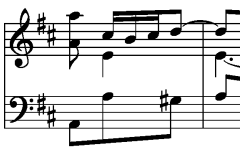
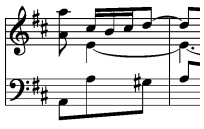
Venezia IX:10

Outras Fontes

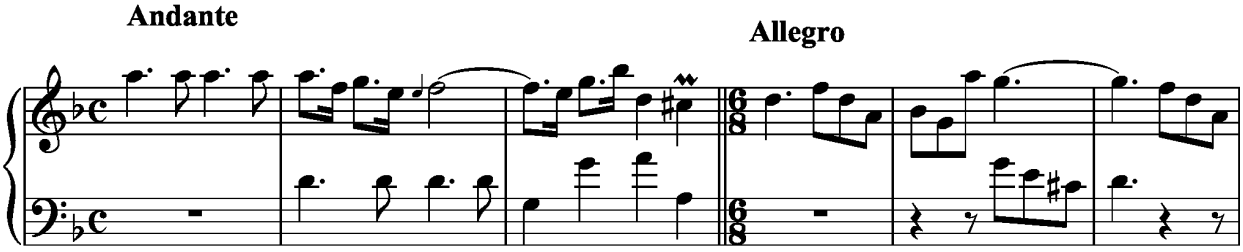
Lisboa XXXXVII, Parma XI:10

Anotações:

Os manuscritos de Parma XI:9 e Venezia IX:10 têm *Minuet* na indicação de andamento.

Compasso	Libro di Tocate per cembalo	*Anotações*
25		**Lisboa XXXXVII** O manuscrito, no primeiro tempo, tem ré$_4$ e lá$_5$, por analogia com o compasso 31. Provavelmente trata-se de um erro de cópia.
32		**Parma XI:9 e Venezia** 

Sonata XLVIII – K.396



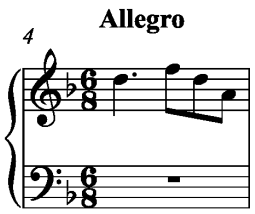
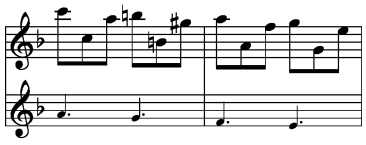
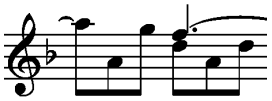
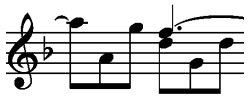
Fonte Primária

Venezia IX:9

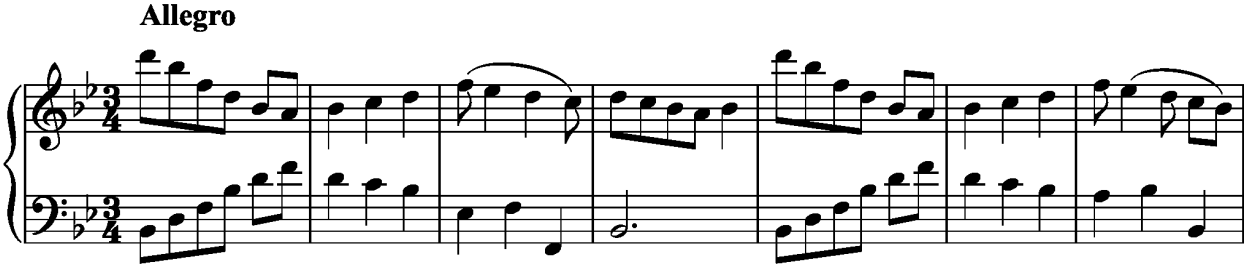
Outras Fontes

Lisboa XXXXVIII, Parma XI:9

Anotações:

Compasso	Libro di Tocate per cembalo	*Anotações*
4		**Venezia IX:9** Não tem a indicação de *Allegro*.
93+94		**Lisboa XXXXVIII** No manuscrito de Lisboa está omitida a mão esquerda, provável erro de cópia.
114		**Venezia IX:9 e Parma XI:9** Mão direita 

Sonata XLIX – K.411



Fonte Primária

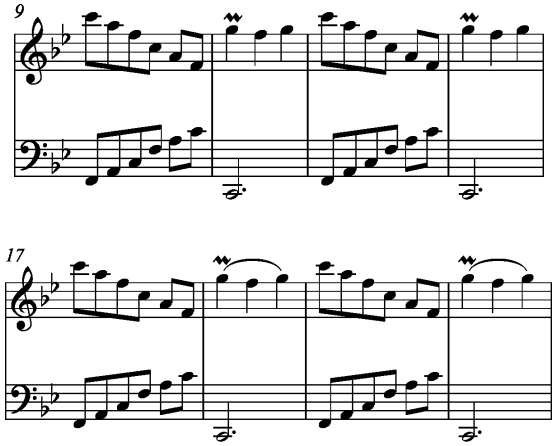
Venezia IX:24

Outras Fontes

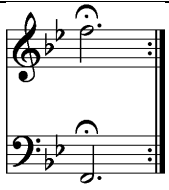
Lisboa XXXXIX, Parma XI:24

Anotações:

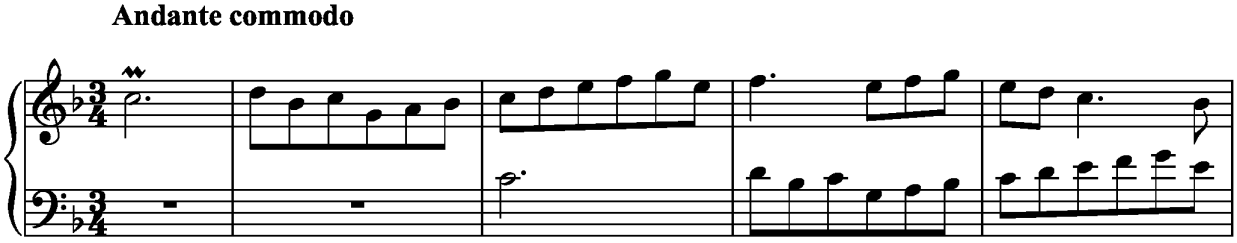
Em todos os manuscritos existe essa diferença entre os compassos 10-12 e 18-20.



Trata-se provavelmente de uma indicação de fraseio.

Compasso	Libro di Tocate per cembalo	*Anotações*
30		**Venezia IX:24** Ambas as notas (mão direita e mão esquerda) têm *tr*

Sonata L – K.437



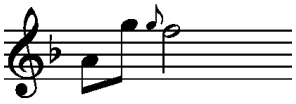
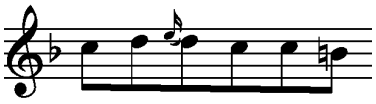
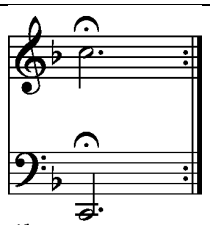
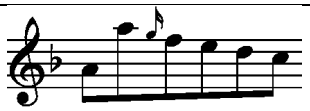
Fonte Primária

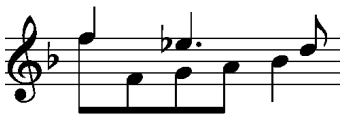
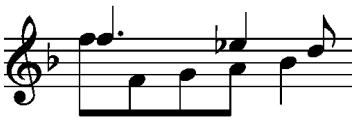
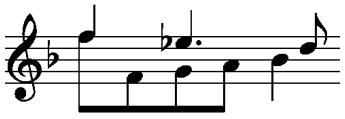
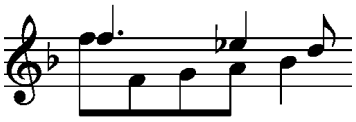
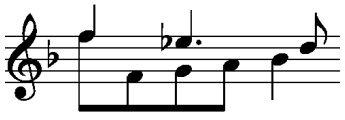
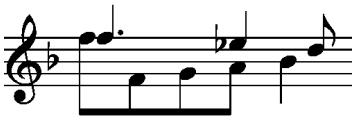
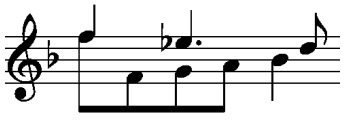
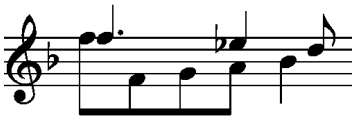
Venezia X:20

Outras Fontes

Lisboa XXXXX, Parma XII:8, Münster II:27

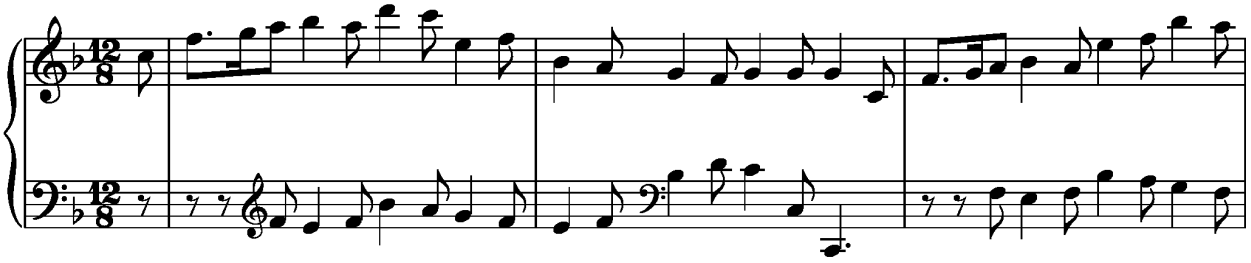
Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
6		**Venezia X:20** Mão direita, a apogiatura é ♩
31		**Parma XII:8** Mão direita, a apogiatura é ré$_4$ **Venezia X:20** Mão direita, a primeira nota é lá$_3$
36		**Venezia X:20, Parma XII:8, Münster II:27** Sem 𝄐
39		**Münster II:27** Mão direita, 1ª ♪ fá$_3$

60		**Venezia X:20, Parma XII:8, Munster II:27** Mão direita: 
61		**Venezia X:20, Parma XII:8, Munster II:27** Mão direita: 
64		**Venezia X:20, Parma XII:8, Munster II:27** Mão direita: 
65		**Venezia X:20, Parma XII:8, Munster II:27** Mão direita: 

Sonata LI – K.446

Pastorale. Allegrissimo



Fonte Primária

Venezia X:29

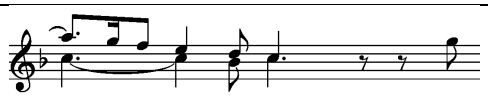
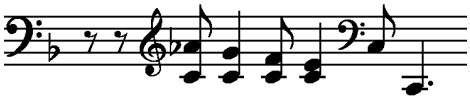
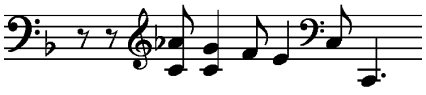
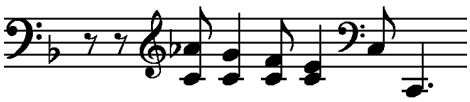
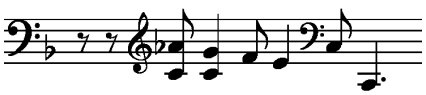
Outras Fontes

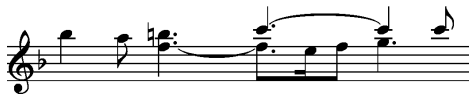
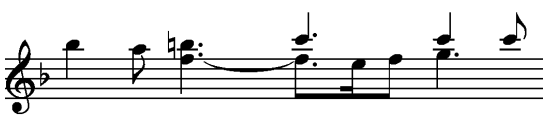
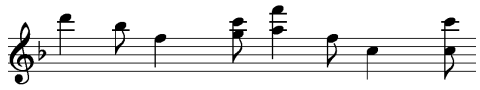
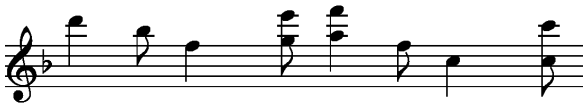
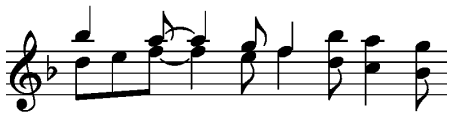
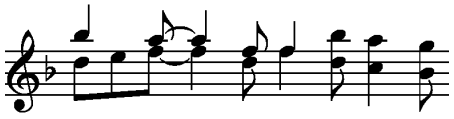
Lisboa XXXXXI, Parma XII:25, Münster II:42, Zaragoza XXXV:4; Cambridge-Fitzwilliam XII:11; Wien Q14:12; Wien Q18:8

Anotações:

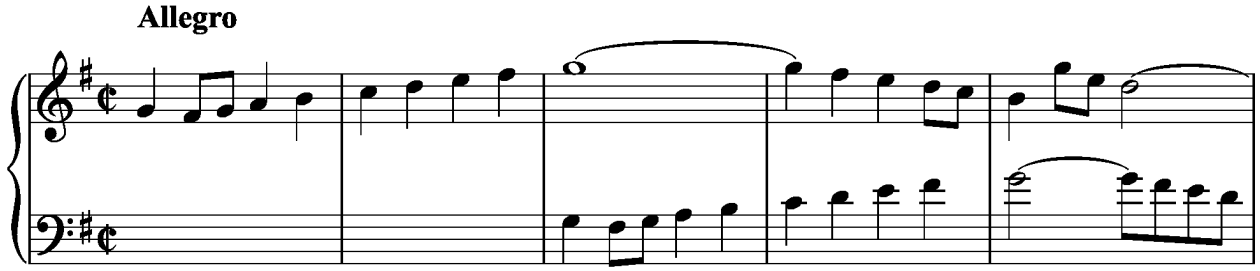
Wien Q14:12 *Allegrissimo*

Wien Q18:8 *Allegro*

Compasso	Libro di Tocate per cembalo	*Anotações*
13		**Venezia X:29, Münster II:42** Mão direita, 1° tempo sem ligadura.
21		**Venezia X:29, Parma XII:25** Mão esquerda: 
23		**Venezia X:29** Mão esquerda: 

30		**Munster II:42** Mão direita: 
35		**Parma XII:25, Munster II:42** Mão direita: 
36		**Munster II:42** Mão direita: 

Sonata LII – K.424



Fonte Primária

Venezia X:7

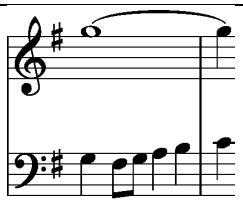
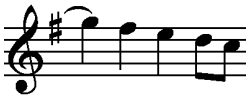
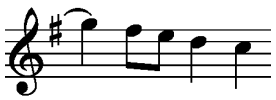
Outras Fontes

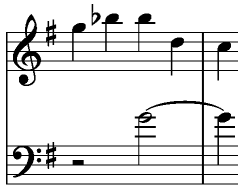
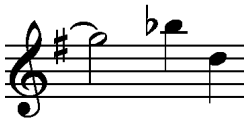
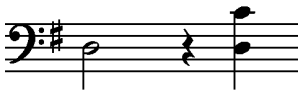
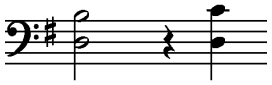
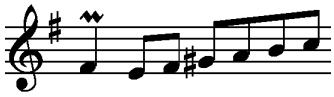
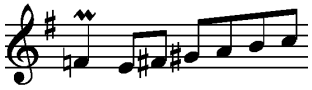
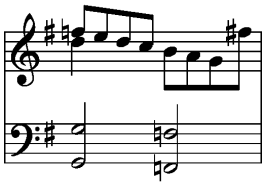
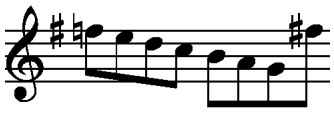
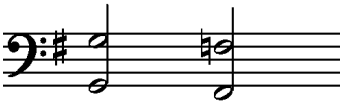
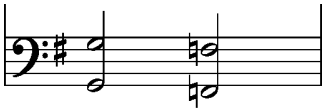
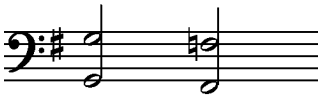
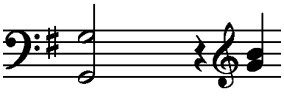
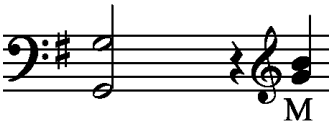
Lisboa XXXXXII, Parma XII:14, Münster II:31, Madrid 17

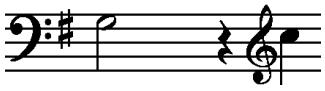
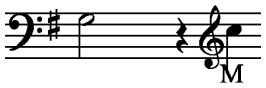
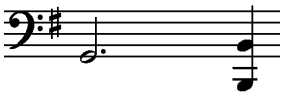
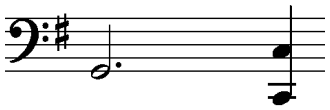
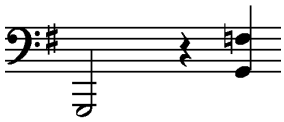
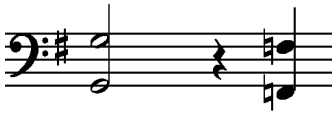
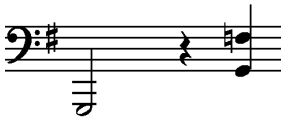
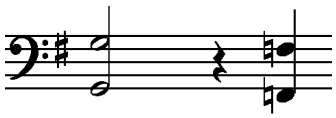
Anotações:

Madrid 17

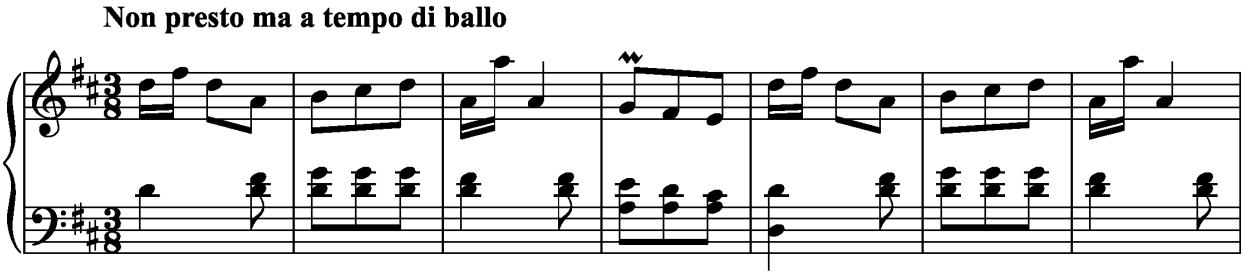
Ao contrário de todos os outros, no manuscrito de Madrid faltam os compassos 11, 13, 23 e 61.

Compasso	Libro di Tocate per cembalo	*Anotações*
3		**Madrid 17** Mão direita sem ligadura.
4		**Parma XII:14, Münster II:31, Madrid 17** Mão direita: 

10		**Madrid 17** Mão esquerda sem ligadura. Mão direita: 
44		**Madrid 17** Mão esquerda: 
55		**Münster II:31** Mão direita: 
69		**Madrid 17** Mão direita:  **Parma XII:14** Mão esquerda: 
71		**Parma XII:14** Mão esquerda: 
72		**Madrid 17** Mão esquerda: 

77		**Madrid 17** Mão esquerda: 
87		**Madrid 17** Mão esquerda: 
89		**Madrid 17** Mão esquerda: 
93		**Madrid 17** Mão esquerda: 

Sonata LIII – K.430



Fonte Primária

Venezia X:13

Outras Fontes

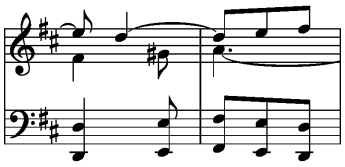
Lisboa XXXXXIII, Parma XII:19, Münster III:59, Madrid 22, Wien F:7

Anotações:

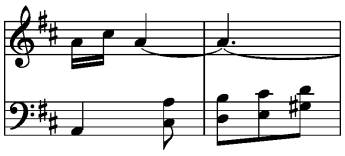
Madrid 22

Os compassos seguintes não têm ligadura de valor:

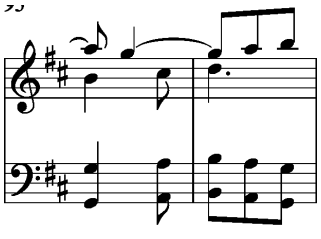
Comp.39-40



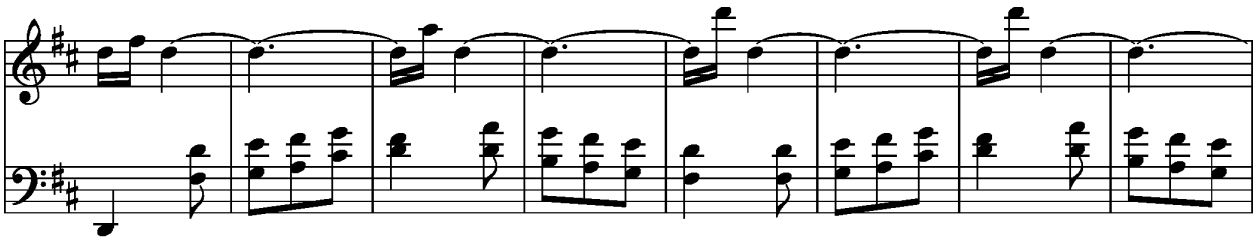
Comp. 42-43

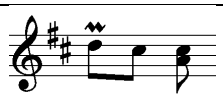
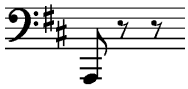
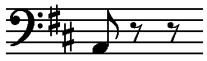
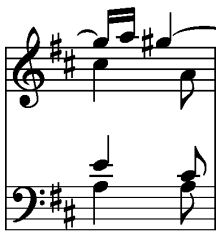
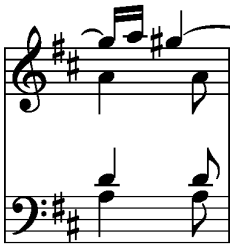
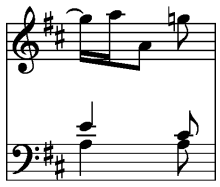
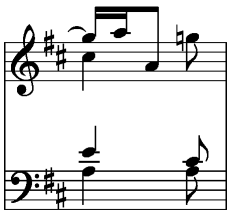
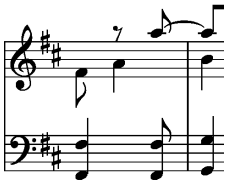


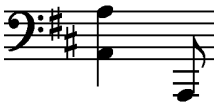
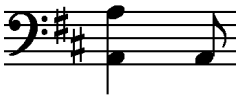
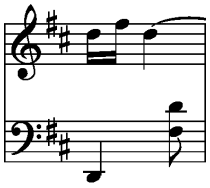
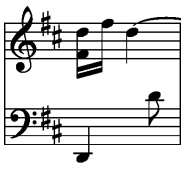
Comp. 93-94



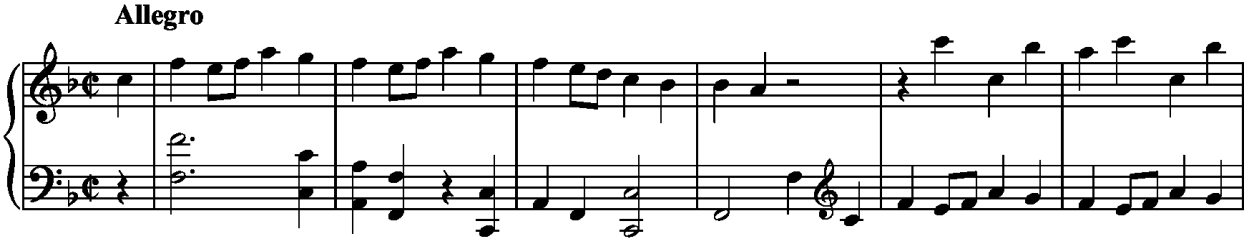
Comp. 96-103



Compasso	*Libro di Tocate per cembalo*	*Anotações*
18		**Venezia X:13** Mão direita sem
54		**Madrid 22** Mão esquerda. 
65		**Munster III:59, Wien F:7** 
67		**Madrid 22** 
80		**Munster III:59, Wien F:7** Mão direita sem ligadura.

95		**Madrid 22** Mão esquerda: 
96		**Madrid 22** 

Sonata LIV – K.438



Fonte Primária

Venezia X:21

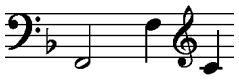
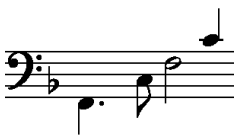
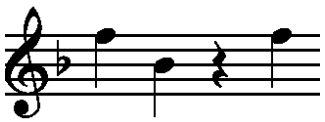
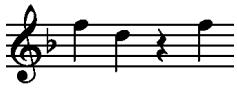
Outras Fontes

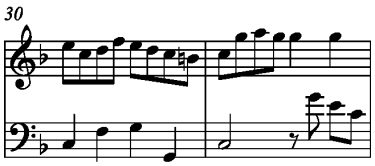
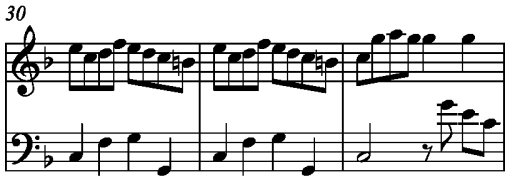
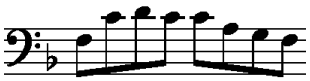
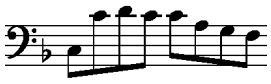
Lisboa XXXXXIV, Parma XII:9, Münster II:28, "Thirty Sonatas for the Harpsichord or Piano-Forte" n.10 – Ed.Birchall (Londra)

Anotações:

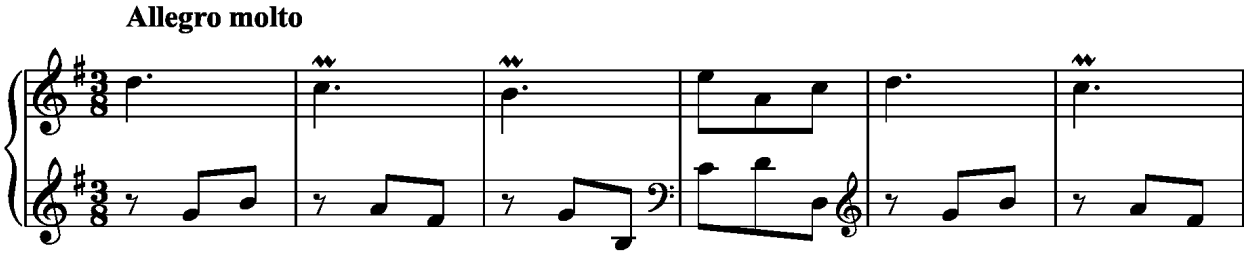
Venezia X:21

No manuscrito de Venezia, a 2ª e a 3ª página pertencem à sonata K441 e vice-versa.

Compasso	*Libro di Tocate per cembalo*	*Anotações*
4		**Ed.Birchall (Londra)** Mão esquerda: 
11		**Venezia X:21** Mão direita: 

30+31		**Ed.Birchall (Londra)** Os compassos 30 e 31 estão assim modificados com mais um compasso no meio. 
47		**Venezia X:21, Parma XII:9** Mão esquerda: 

Sonata LV – K.425



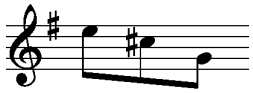
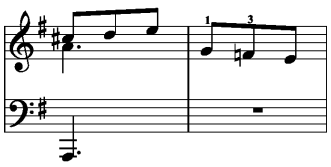
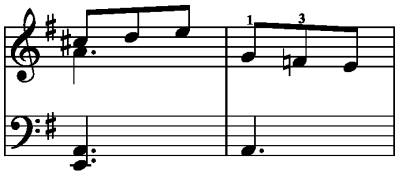
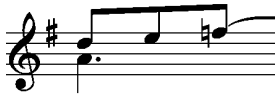
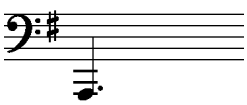
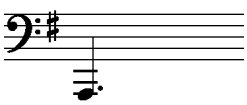
Fonte Primária

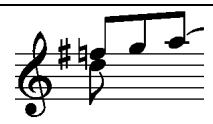
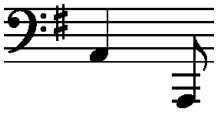
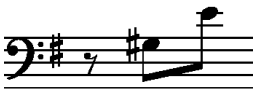
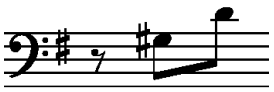
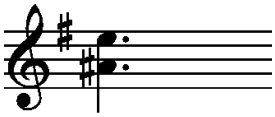
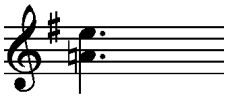
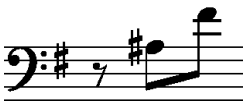
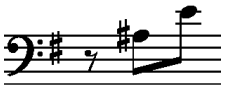
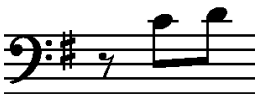
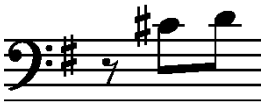
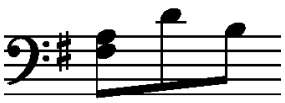
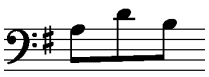
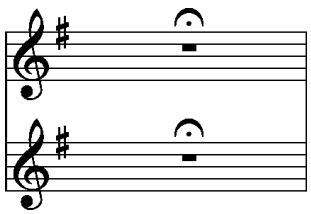
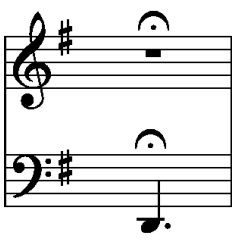
Venezia X:8

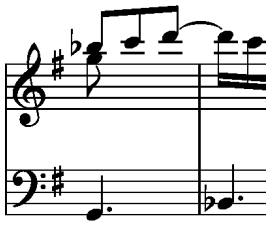
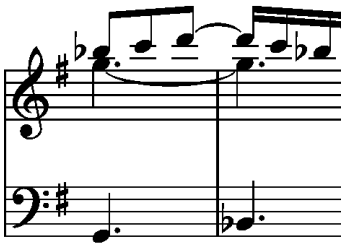
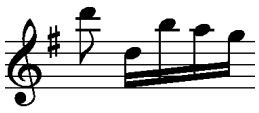
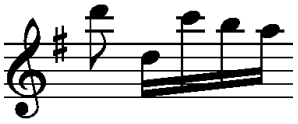
Outras Fontes

Lisboa XXXXXV, Parma XII:15, Münster II:32, Madrid 18

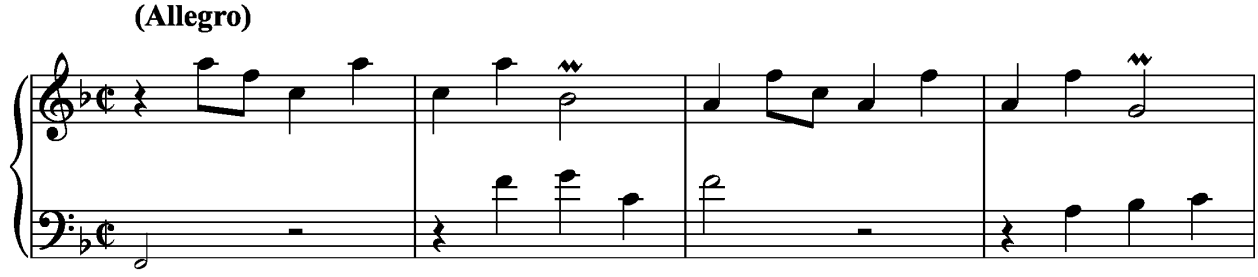
Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
16		**Venezia X:8** Mão direita:
35+36		**Madrid 18** 
41		**Madrid 18** Sem ligadura.
43		**Madrid 18** Mão esquerda uma oitava acima.
44		**Madrid 18** Mão esquerda uma oitava acima.

45		**Madrid 18** Sem ligadura.
56		**Madrid 18** Mão esquerda, lá.$_1$ oitava acima.
69		**Madrid 18** Mão esquerda: 
75		**Madrid 18** Mão direita: 
77		**Madrid 18** Mão esquerda: 
91		**Münster II:32** Mão esquerda: 
101		**Madrid 18** Mão esquerda: 
106		**Madrid 18** 

123		**Madrid 18** 
138		**Munster II:32 e Madrid 18** Mão direita: 

Sonata LVI – K.378



Fonte Primária

Venezia VIII:21

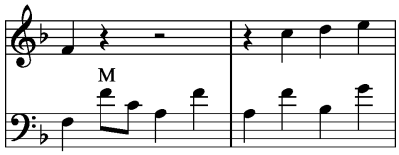
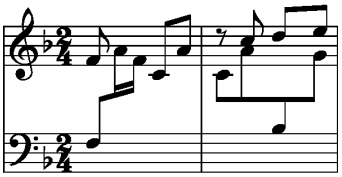
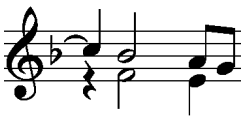
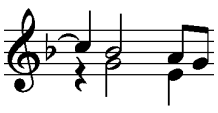
Outras Fontes

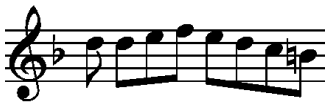
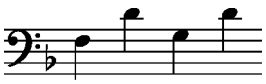
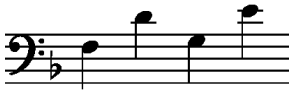
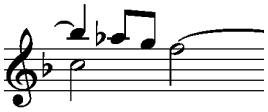
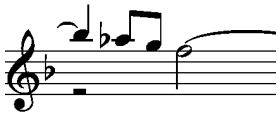
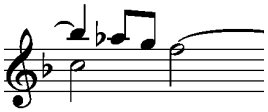
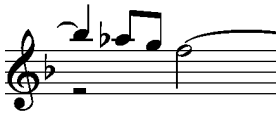
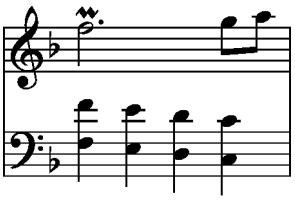
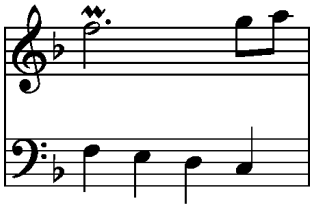
Lisboa XXXXXVI, Parma X:21, Münster V:1, Wien A:1, "Scarlatti's Chefs-d'oeuvre for the Harpsichord or Piano-Forte" n.1 – Ed. Muzio Clementi (Londra)

Anotações:

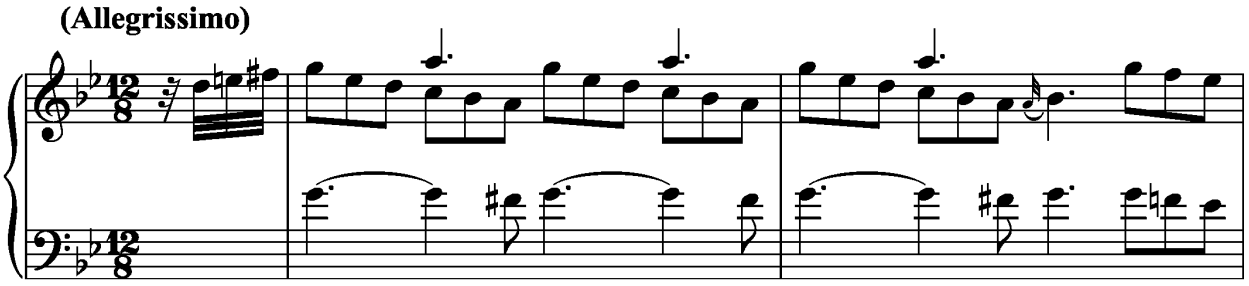
Lisboa XXXXXVI

Não tem nenhuma indicação de andamento. Todos os manuscritos têm *Allegro*, exceto a Ed. Muzio Clementi que tem *Allegro assai* e foram alteradas as figuras em toda a sonata com indicação de compasso 2/4. Para além disso, a Ed. Clementi tem numerosas indicações dinâmicas.

Compasso	Libro di Tocate per cembalo	*Anotações*
5+6		**Ed. Muzio Clementi (Londra)** 
12		**Ed. Muzio Clementi (Londra)** Mão direita: 

46		**Munster V:1** Mão direita, última
57		**Venezia VIII:21** Mão esquerda: 
81		**Munster V:1, Wien A:1** Mão direita: 
		**Munster V:1, Wien A:1** Mão direita: 
94		**Munster V:1, Wien A:1** 

Sonata LVII – K.43



Fonte Primária

Venezia XIV:1

Outras Fontes

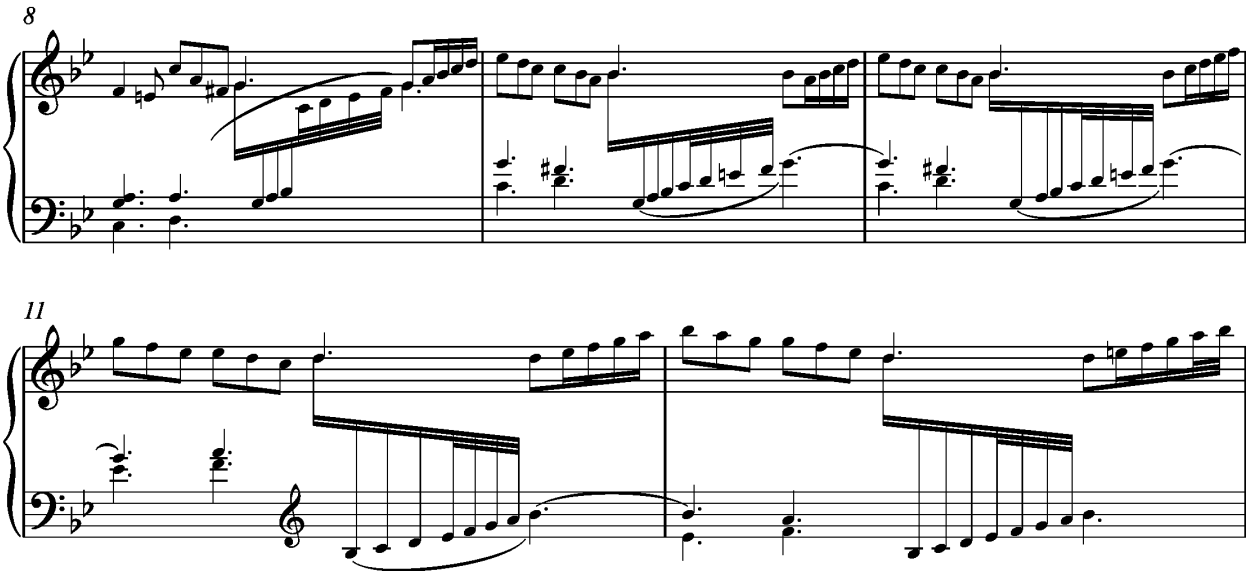
Lisboa XXXXXVII, Parma III:7, Londra 13, “Libro de XII Sonatas” n.2 Ed. Owen (Londra)

Anotações:

Lisboa XXXXXVI

Não tem indicação de andamento.

Nos compassos de 8 a 12, as figuras foram alteradas na presente edição da seguinte forma:



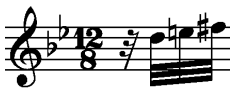
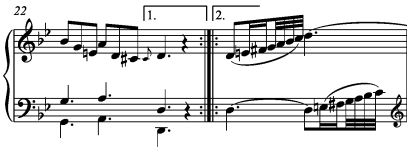
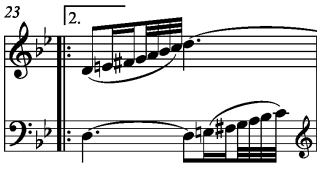
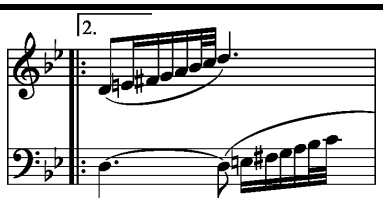
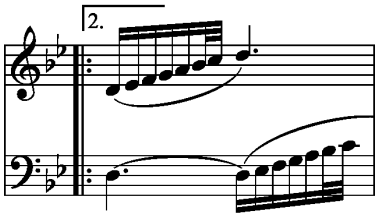
assim como nos compassos parecidos ( ) 27, 29 e 40.

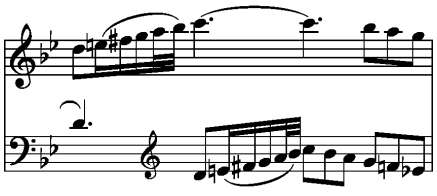
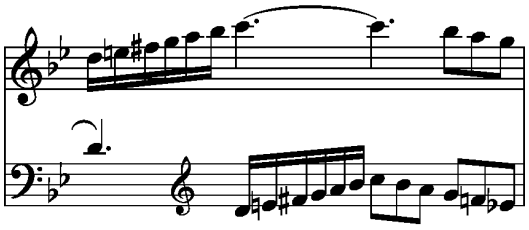
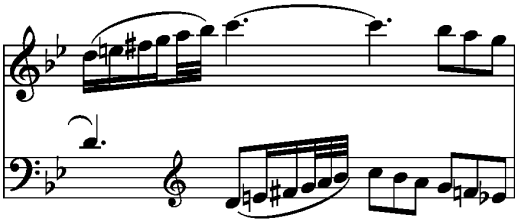
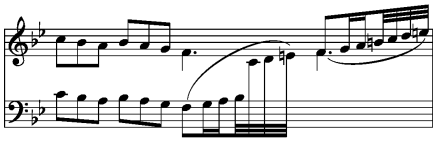
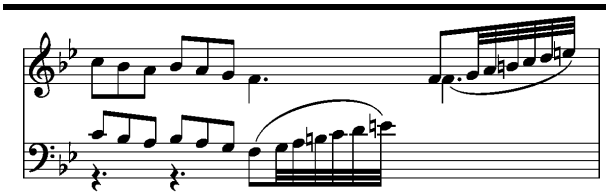
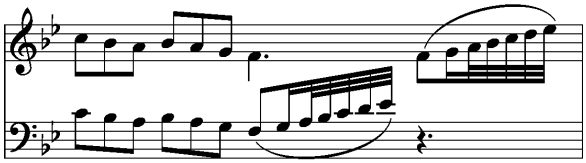
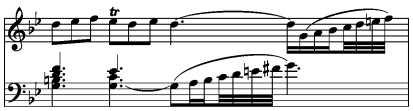
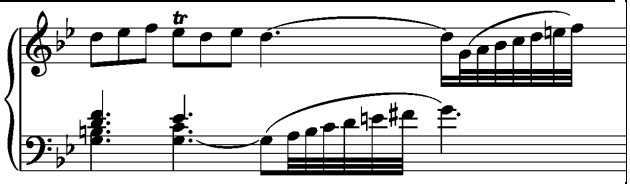
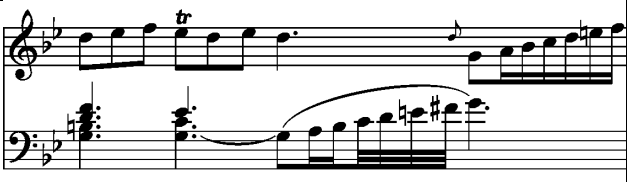
Venezia XIV:1

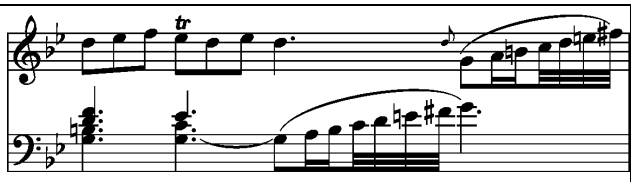
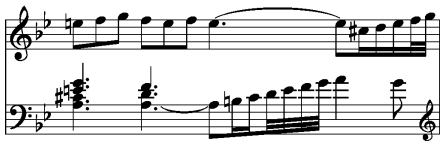
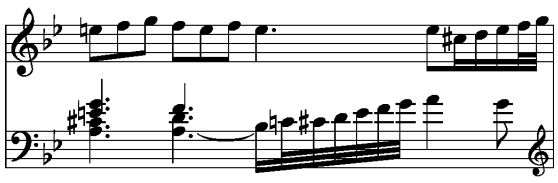
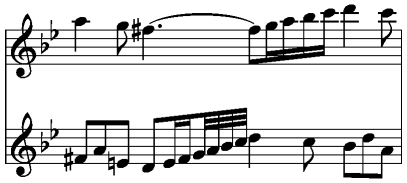
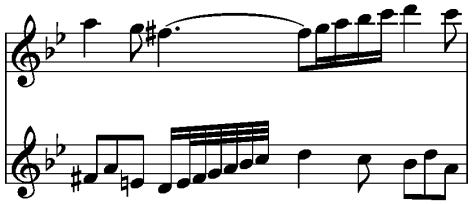
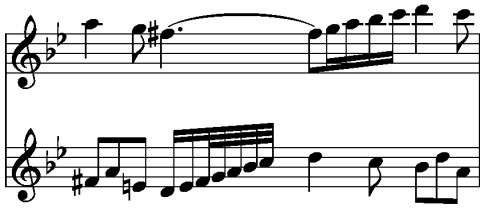
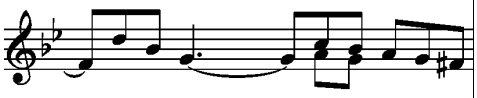
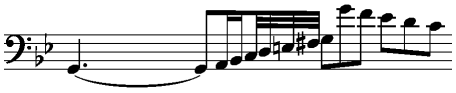
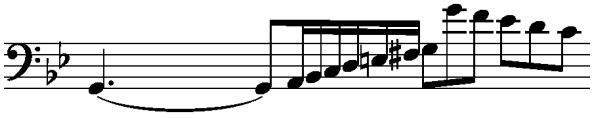
Andamento: *Allegro assai*

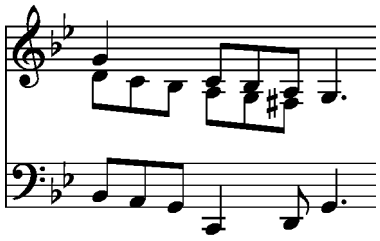
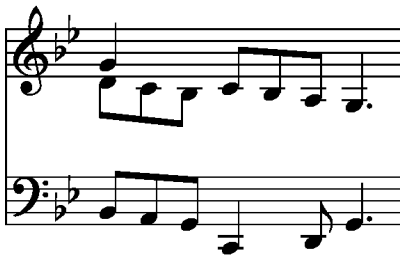
Londra 13

Andamento: *Allegro*

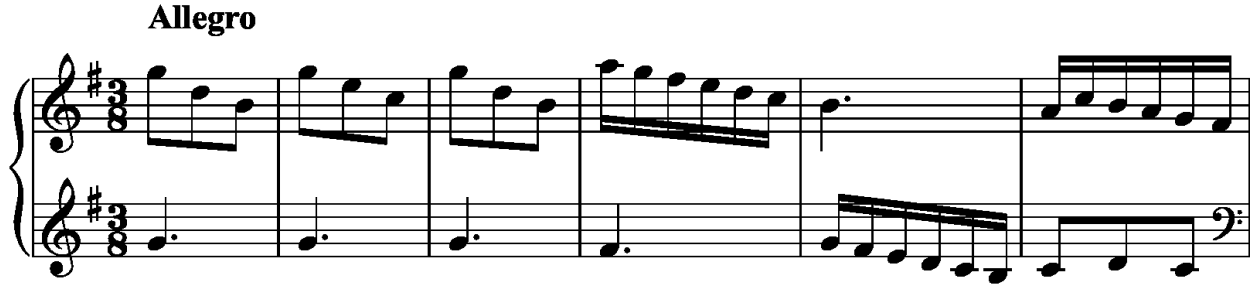
Compasso	*Libro di Tocate per cembalo*	*Anotações*
1		**Parma III:7** Mão direita, **Venezia XIV:1** Mão direita, fá
22		**Lisboa XXXXXVI** O manuscrito não tem as repetições corretas, na 2ª vez é necessário excluir o ré$_3$ por razões ligadas ao compasso 8/12.
23		**Parma III:7 e Londra 13**  **Venezia XIV:1** 

24		**Venezia XIV:1**  **Londra 13** 
27		**Venezia XIV:1**  **Londra 13** 
29		**Venezia XIV:1**  **Londra 13**  **Ed. Owen (Londra)**

		
31		**Venezia XIV:1**  **Londra 13 e Ed. Owen (Londra)** Figuras rítmicas como acima.
32		**Venezia XIV:1 e Londra 13**  **Ed. Owen (Londra)** 
39		**Londra 13 e Ed. Owen (Londra)** Mão direita:
40		**Londra 13** Mão esquerda: 

42		**Londra 13 e Ed. Owen (Londra)** 

Sonata LVIII – K.55



Fonte Primária

Venezia XIV:13

Outras Fontes

Lisboa XXXXXVIII, Parma III:1, Londra 5, Münster III:67, "Libro de XII Sonatas modernas para clavicordio" n.3 Ed. J.Johnson (Londra), Wien F:15, "Pièces pour le clavecin" III:7 Ed. Boivin (Paris)

Anotações:

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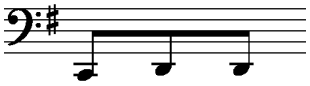
<tr><td>10</td><td>  </td><td>Munster III:67 e Wien F:15
Mão esquerda, 3ª mi_1</td></tr>
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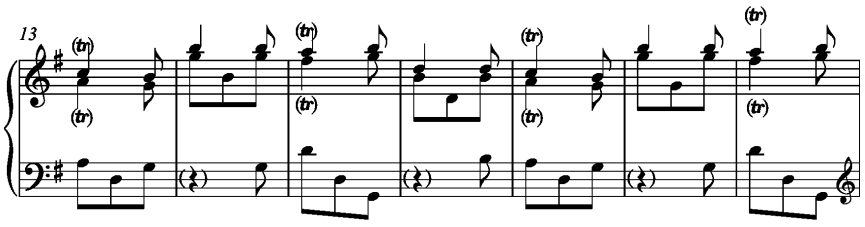
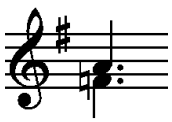
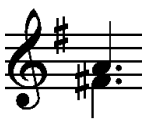
 
Munster III:67 e Wien F:15
Nos compassos 13, 15, 17 e 19 o tr está escrito apenas nas notas superiores.</td></tr>
<tr><td>22</td><td>  </td><td>Londra 5
Mão esquerda:
  </td></tr>
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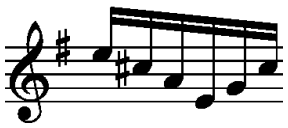
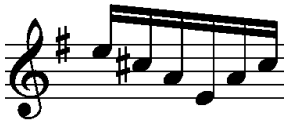
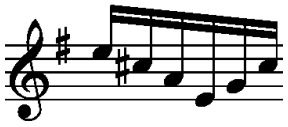
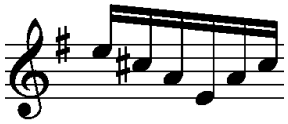
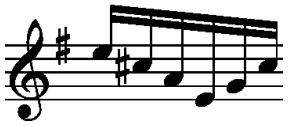
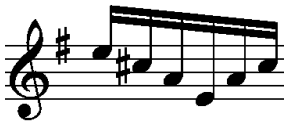
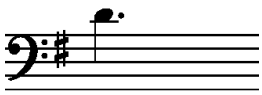
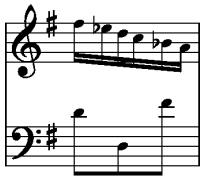
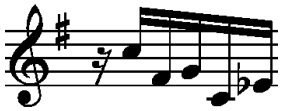
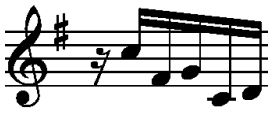
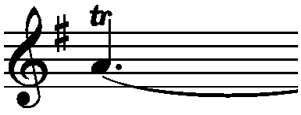
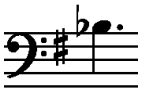
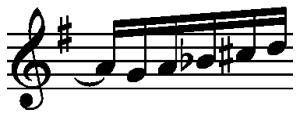
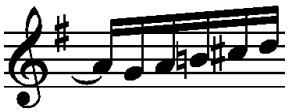
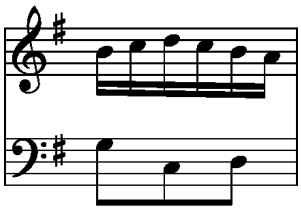
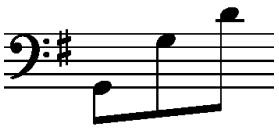
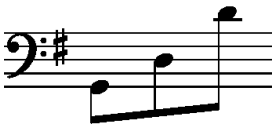
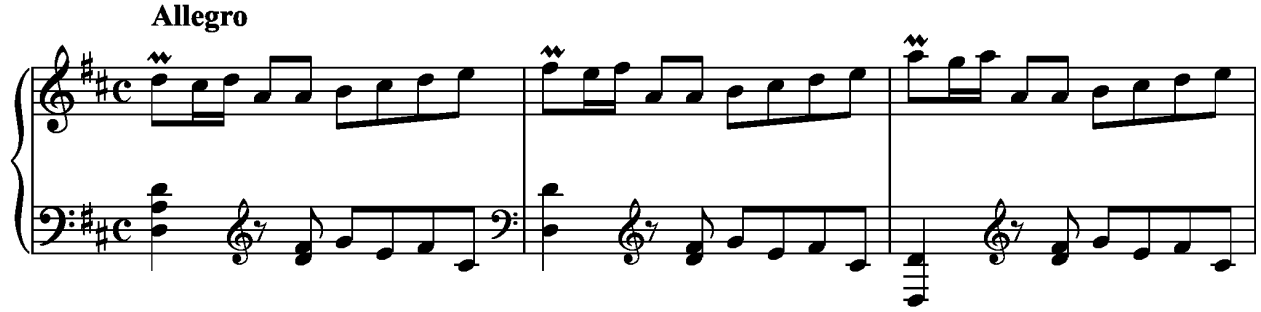
40		**Munster III:67, Wien F:15 e Londra 5** Mão direita: 
42		**Munster III:67, Wien F:15 e Londra 5** Mão direita: 
44		**Munster III:67, Wien F:15 e Londra 5** Mão direita: 
75		**Munster III:67 e Wien F:15** Mão esquerda, ré$_2$
96		**Lisboa XXXXXVIII** Provável esquecimento do copista, falta esse compasso apenas no Manuscrito de Lisboa.
100		**Ed. Boivin (Paris)** Mão direita: 
104		**Parma III:1** Sem *tr*
105		**Londra 5** Mão esquerda, si ♮

107		**Londra 5** Mão direita: 
108		**Parma III:1** Sem *tr*
112		**Lisboa XXXXXVIII** Provável distração do copista, este compasso está repetido duas vezes apenas no Manuscrito de Lisboa
121		**Venezia XIV:13** Mão esquerda: 

Sonata LIX – K.435



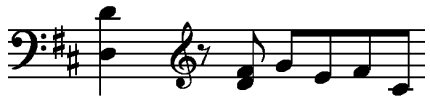
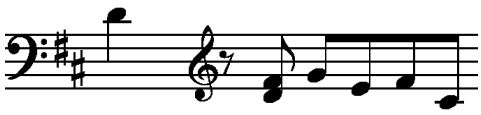
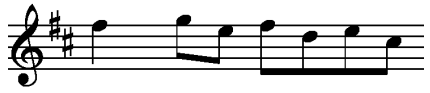
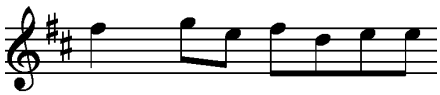
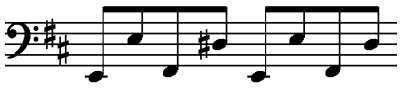
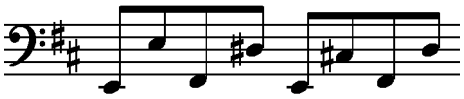
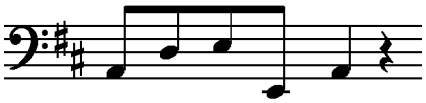
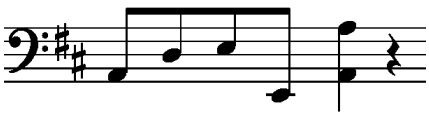
Fonte Primária

Venezia X:18

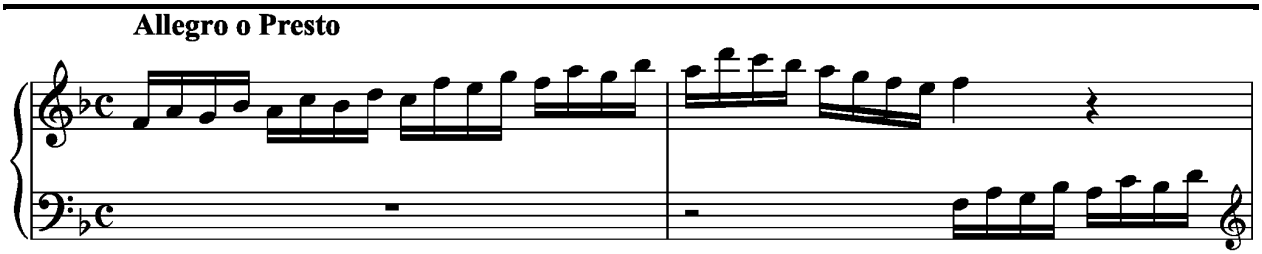
Outras Fontes

Lisboa XXXXXIX, Parma XII:6, Münster III:63, Wien F:11

Anotações:

Compasso	*Libro di Tocate per cembalo*	*Anotações*
2		**Wien F:11** 
5		**Venezia X:18 e Parma XII:6** Mão direita: 
18		**Mưnster III:63, Wien F:11** Mão esquerda: 
30		**Mưnster III:63, Wien F:11 e Parma XII:6** Mão esquerda: 

Sonata LX – K.445



Fonte Primária

Venezia X:28

Outras Fontes

Lisboa XXXXXX, Parma XII:24, Münster II:41, Wien F:11

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