

Comments

u = upper staff; *l* = lower staff;
M = measure(s)

The sources and source groups are given below according to their current physical location and their significance. They are given a brief name and, below this, in bold type, a siglum. These sigla are used in the source lists for every individual sonata. The source evaluations, the *Individual comments* and the footnotes in the musical text all use short forms wherever possible, e. g. P instead of P 1.

In those cases where the sources are not dated, we note the chronological classification of the research literature.

Sources

Copies

Venice 1742

V 1742

Manuscript copy in ink of 61 sonatas by Scarlatti, in an unknown hand, including K. 11, 33, 87. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9770. Title page: *Sonate Per | Cembalo | del Cavaliere D^a Domenico | Scarlati | 1742*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. 1742*, Florence, 1985.

Venice 1749

V 1749

Manuscript copy in ink of 41 sonatas by Scarlatti, in an unknown hand, including K. 113, 118, 119, 132, 135. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9771. Title page: *Sonatas. | Per Cimbalo | Del Sig^r D^a Dom^o | Scarlati. | 1749*. Facsimile: *Domenico Scarlatti. Sonatas Per cimbalo. 1749*, Florence, 1986.

Venice, Libro 1

V 1

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 162. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9772.

Title page: *Scarlatti. | Libro I. | Año de 1752*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. LIBRO I. Año de 1752*, Florence, 1987.

Venice, Libro 3

V 3

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 208. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9774. Title page: *Libro 3^o de Scarlatti. | Año de 1753*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. LIBRO III. Año de 1753*, Florence, 1991.

Venice, Libro 4

V 4

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 239, 247. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9775. Title page: *Scarlatti; | Libro 4^o | Año de 1753*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. LIBRO IV. Año de 1753*, Florence, 1991.

Venice, Libro 6

V 6

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 322. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9777. Title page: *Libro 6 | Scarlatti; Año. | 1753*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. LIBRO VI. Año de 1753*, Florence, 1992.

Venice, Libro 10

V 10

Manuscript copy in ink of 34 sonatas by Scarlatti, in an unknown hand, including K. 427, 450. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9781. Title page: *Scarlatti; | Libro 10. | Año de 1755*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. LIBRO X. Año de 1755*, Florence, 1992.

Venice, Libro 11

V 11

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 454, 460, 466, 481. Venice, Biblioteca Nazionale Marciana, shelf-

mark Mss. 9782. Title page: *Scarlatti; | Libro 11. | Año de 1756*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. LIBRO XI. Año de 1756*, Florence, 1992.

Venice, Libro 12

V 12

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 491, 492, 502. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9783. Title page: *Scarlatti; | Libro 12^o | Año de 1756*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. LIBRO XII. Año de 1756*, Florence, 1992.

Venice, Libro 13

V 13

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 514, 531, 532. Venice, Biblioteca Nazionale Marciana, shelfmark Mss. 9784. Title page: *Scarlatti; | Libro 13. | Año de 1757*. Facsimile: *Domenico Scarlatti. Sonate Per Cembalo. LIBRO XIII. Año de 1757*, Florence, 1992.

Parma, Libro 1

P 1

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 162. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31406. Title page: *Libro 1^o*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vol. 6, New York/London, 1972.

Parma, Libro 2

P 2

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 87, 113, 119, 135. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31407. Title page: *Scarlatti. | Libro 2^o | Año de 1752*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vols. 3, 4, 5, New York/London, 1972.

Parma, Libro 3

P 3

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 118. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31408. Title page: *Libro 3^o*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vol. 4, New York/London, 1972.

Parma, Libro 4

P 4

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 208. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31409. Title page: *Scarlatti. | Libro IV. | Año de | 1752*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vol. 8, New York/London, 1972.

Parma, Libro 5

P 5

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 132, 239, 247. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31410. Title page: *Scarlatti. | Libro 5. | Año de 1752*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vols. 5, 9, New York/London, 1972.

Parma, Libro 8

P 8

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 322. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31413. Title page: *Scarlatti. | Libro 8^o | Año de 1753*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vol. 11, New York/London, 1972.

Parma, Libro 12

P 12

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 427, 450. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31417. Title page: *Scarlatti | Libro 12. | Año de 1755*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vol. 15, New York/London, 1972.

Parma, Libro 13

P 13

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 454, 460, 466, 481. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31418. Title page: *Libro 13. | Del Señor Scarlatti. | Año de 1756*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vol. 16, New York/London, 1972.

Parma, Libro 14

P 14

Manuscript copy in ink of 30 sonatas by Scarlatti, in an unknown hand, including K. 491, 492, 502. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31419. Title page: *Libro 14 del | Señor Scarlatti. | Año de 1756*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript and printed sources*, ed. by Ralph Kirkpatrick, vol. 17, New York/London, 1972.

Parma, Libro 15

P 15

Manuscript copy in ink of 42 sonatas by Scarlatti, in an unknown hand, including K. 514, 531, 532. Parma, Biblioteca Palatina, Sezione Musicale, Conservatorio Arrigo Boito, shelfmark AG 31420. Title page: *Libro 15. | Scarlatti. | Año de 1757*. Facsimile: *Domenico Scarlatti. Complete Keyboard Works. In facsimile from the manuscript*

and printed sources, ed. by Ralph Kirkpatrick, vol. 18, New York/London, 1972.

Münster, vol. 1

M 1

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 466, 481, 491, 492, 502, 514, 531, 532. Can be dated to between 1752 and 1757 or to the late 18th century. Münster, Diözesanbibliothek, Santini-Sammlung, shelfmark Sant. Hs. 3966. Title page: *Sonate per Cembalo di Domenico Scarlatti*.

About the numbering of the sonatas in M 1:

M 1 today holds 90 sonatas, but originally comprised two volumes of 50 and 40 sonatas respectively. The original numbering of the last 40 pieces (beginning again at I through to XXXX) today stands next to the newer numbers (51–90) that have been entered with a different pen. For this reason, the head titles of Sonatas K. 514, 531 and 532 each contain two numbers.

Münster, vol. 2

M 2

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 427, 450, 454, 460. With regard to their dating, see M 1. Münster, Diözesanbibliothek, Santini-Sammlung, shelfmark Sant. Hs. 3965. Title page: *Sonate p Cembalo | Del Sig^r | D: Domenico Scarlatti*.

Münster, vol. 3

M 3

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 119, 135. With regard to their dating, see M 1. Münster, Diözesanbibliothek, Santini-Sammlung, shelfmark Sant. Hs. 3968. Title page: *Sonate p Cembalo | Del Sig^r | D: Domenico Scarlatti*.

Münster, vol. 4

M 4

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, includ-

ing K. 132, 162, 208, 239. Probably dates from the last third of the 18th century. Münster, Diözesanbibliothek, Santini-Sammlung, shelfmark Sant. Hs. 3967. Title page: *Sonate per Cembalo del Sig. D. Domenico Scarlatti*.

Münster, vol. 5

M 5

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 8, 27, 32, 33, 113. With regard to their dating, see M 4. Münster, Diözesanbibliothek, Santini-Sammlung, shelfmark Sant. Hs. 3964. Title page: *Sonate | DEL Sig^r D^r | Domenico Scarlatti | 1754*.

Vienna A

W A

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 27, 113. Probably dates from the early 19th century. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 28011 A. Title page: *(A) | Sonate | XXXXII | di | Domenico Scarlatti | -Johannes Brahms- | fogli 19 1/2*.

Vienna B

W B

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 162, 208, 239. With regard to their dating, see W A. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 28011 B. Title page: *B | Sonate 68 | di | Domenico Scarlatti | fogli 35 1/2*.

Vienna C

Wien C

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 466, 491, 492, 502. With regard to their dating, see W A. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 28011 C. Title page: *C | Sonate 45 | di Domenico Scarlatti | fogli 22 1/2*.

Vienna D

W D

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, includ-

ing K. 514, 531, 532. With regard to their dating, see W A. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 28011 D. Title page: *D | Sonate quaranta | composte da Domenico | Scarlatti | fogli 20 3/4*.

Vienna E

W E

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 119, 135. With regard to their dating, see W A. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 28011 E. Title page: *Sonate XXXVII | di Domenico Scarlatti | fogli 23 1/2*.

Vienna G

W G

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 1, 8, 32, 33, 119, 132, 135, 247, 481. Probably dates from the 1780s. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark VII 28011 G. Title label on the binding: *58 Sonaten | von | Dom. Scarlatti*.

Vienna Q15112

W Q12

Manuscript copy in ink of 6 sonatas by Scarlatti, in an unknown hand, including K. 8, 27. Dates from the 1770s or 1780s. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark Q15112. Title page: *Sei Sonate | Per il Cembalo solo | da | Don Domenico Scarlatti*.

Vienna Q15113

W Q13

Manuscript copy in ink of 23 sonatas by Scarlatti, in an unknown hand, including K. 1, 11, 29. Dates from the 1780s. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark Q15113. Title page: *Sonates | per il Clavi Cembalo: | Del: Sig^r Domenico Scarlatti:*.

Vienna Q15114

W Q14

Manuscript copy in ink of 16 sonatas by Scarlatti, in an unknown hand, including K. 450, 481. Dates from ca. 1760. Archiv der Gesellschaft der Mu-

sikfreunde in Wien, shelfmark Q15114. Title page: *Sonates | per il | Clavi=Cembalo | Del Sig^r Domenico Scarlatti*.

Vienna Q15116

W Q16

Manuscript copy in ink of 13 sonatas by Scarlatti, in an unknown hand, including K. 119, 132, 135. Can be dated to the 1750s or 1760s. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark Q15116. Title page: *Sonate | per il | Clavi-Cembalo. | Del Sig^{re}: Dom: Scarlatti*.

Vienna Q15117

W Q17

Manuscript copy in ink of 22 sonatas by Scarlatti, in an unknown hand, including K. 8 (variant), 32, 33. Probably dates from between 1765 and 1790. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark Q15117. Title page: *Sonates | per il | Clavi Cembalo: | Del: Sig^r Domenico Scarlatti*.

Vienna Q15119

W Q19

Manuscript copy in ink of 10 sonatas by Scarlatti, in an unknown hand, including K. 247. Dates from the 1770s or the 1780s. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark Q15119. Title page: *Sonates. | per il | Clavi = Cembalo. | Del Sig^{re}: Dominico Scarlatti*.

Vienna Q15120

W Q20

Manuscript copy in ink of 3 sonatas by Scarlatti, in an unknown hand, including K. 113, 247. Dates from the 1780s or 1790s. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark Q15120. Title page: *Sonate | per | Cembalo. | Del Sig^r Domenico Scarlatti:*.

Vienna Q11432

W Q32

Manuscript copy in ink of 72 sonatas by Scarlatti, in an unknown hand, including K. 8, 27, 113, 119, 132, 135, 450, 481. Dates from the 1780s. Archiv der Gesellschaft der Musikfreunde in Wien, shelfmark Q11432. Title on bind-

ing: *RACCOLTA | di tutti Sonate | per il Clavicembalo | del Signore | Dominico SCARLATTI.*

Montserrat

Mo

Manuscript copy in ink of the Sonata K. 33, in an unknown hand. Montserrat, Monasterio de Santa Maria, shelfmark MS AM 2786.

Barcelona

Ba

Manuscript copy in ink of 39 sonatas by Scarlatti, in an unknown hand, including K. 27. Probably dates from the 2nd half of the 18th century, after 1757. Barcelona, Biblioteca de Catalunya, shelfmark ms M1964.

Barcelona Orfeo

O

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 8, 20, 27, 29. Barcelona, Biblioteca Orfeo Catalá. Title page: *Sonate, Per Cembalo | del Sig.^r D.ⁿ Domenico. | Scarlatti | 1740.*

Madrid

Ma

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 427. Probably dates from between 1753 and 1755. Madrid, Real Conservatorio de Música, shelfmark ms 3/1408. Title page: *Libro Di Sonate | Dil Sig.^r Domenico Scarlati | Per la Sig.^{ra} D.^a Ygnacia Ayerbe.*

Zaragoza

Z 2

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 132, 162. Probably dates from 1752 or 1770. Zaragoza, Archivo de Música de las Catedrales, shelfmark mss B-2: 2.

Z 31

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 118, 239. Probably dates from 1753 or 1770. Zaragoza, Archivo de Música de las Catedrales, shelfmark mss B-2: 31.

Z 32

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 113. Probably dates from 1752 or 1770. Zaragoza, Archivo de Música de las Catedrales, shelfmark mss B-2: 32.

Lisbon

L

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 118, 135, 427. Probably dates from between 1751/52 and ca. 1770. Lisbon, Instituto Português do Património Cultural, shelfmark ms FCR/194.1. Title page: *Libro di Tocate | Per Cembalo, e | Tutti | Del Sig.^{re} Cavaliero | D. Domenico Scarlatti.*

Worgan

Wo

Manuscript copy in ink of 44 sonatas by Scarlatti, in an unknown hand, including K. 113, 118, 119. Probably dates from between 1746 and 1752. Formerly in the possession of John Worgan. London, British Library, shelfmark ms Add 31553. Title page: *LIBRO DE XLIV. SONATAS, MODERNAS, PARA CLAVICORDIO. COMPUESTAS, | POR EL SEÑOR D. DOMINGO SCARLATTI, | TI, CABALLERO DEL ORDEN DE SAN- | TIAGO, Y MAESTRO DE LOS REYES CATOLICOS, D. FERNANDO EL VI. Y DOÑA | MARIA BARBARA.*

Cambridge 12

Ca 12

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 454, 491, 492. Cambridge, Fitzwilliam Museum, shelfmark MS. MU. 147 (old shelfmark 32 F 12). Title page: *SCARLATTI.* [top right:] *R. Fitzwilliam | Madrid 1772.* Intermediary title on p. 9 (before K. 492): *Sonatta | de Clavicordio de D.ⁿ Domingo | Escarlatti.* Intermediary title on p. 21 (before K. 454): *Sonata de | Clavicordio D.ⁿ Domingo | Escarlatti.*

Cambridge 13

Ca 13

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, includ-

ing K. 1, 132, 146. Cambridge, Fitzwilliam Museum, shelfmark MS. MU. 148 (old shelfmark 32 F 13). Title page: *Libro de Sonatas de | Clave Para el ex.^{mo} s.^{or} | Eñbaxador de. | Benecia. | De D.ⁿ Domingo Scarlati.* [top right:] *R. Fitzwilliam | 1772.*

Paris Arsenal

A

Manuscript copy in ink of sonatas by Scarlatti, in an unknown hand, including K. 11, 29. A is dated 1735 on one page; because this is very early (the *Essercizi* – see below – were published only in 1738/39), researchers doubt that it is correct (cf. Joel Leonard Sheveloff, *The Keyboard Music of Domenico Scarlatti*, Ann Arbor, 1970, p. 100). However, we should bear in mind that K. 29 in A might well be an early version (see *Individual comments*). Paris, Bibliothèque nationale de France, Bibliothèque de l' Arsenal, shelfmark MS. 6.784.343. Title on binding: *Musique Italienne.*

Prints

Essercizi

E

London, published in late 1738/early 1739. Edition of Sonatas K. 1–30. Title: *ESSERCIZI PER GRAVICEMBALO | di | Don Domenico Scarlatti | Cavaliero di S. GIACOMO e Maestro | de | SERENISSIMI PRENCIPE e PRENCIPESSA | delle Asturie & c. | Curarum Levamen.* Facsimile: *Domenico Scarlatti. Essercizi per gravicembalo*, Florence, 1985. Copy consulted for the reproduction on p. 13: Venice, Biblioteca Nazionale Marciana, shelfmark MUS0109721.

Roseingrave

R

London, Roseingrave, published January 1739. Title: *XLII | Suites de Pieces | Pour le | CLAVECIN. | En deux Volumes. | Composées par | Domenico Scarlatti | Vol: I. | NB. I think the following Pieces for their Delicacy of Stile, and Masterly Composition, worthy the | Attention of the Curious, Which I have Carefully revised & corrected from the Errors of the Press. |*

Tho^s Roseingrave. | LONDON | Printed for, and sold by B: Cooke at the Golden Harp in New Street Cov^t Garden; Where may be had Volume the 1st | this work contains 14 pieces more than any other Edition hitherto extant. 12 of which are by this Author. y^e other 2 is over & above y^e N^o. propos^d. Facsimile: Domenico Scarlatti. XLII Suites de Pieces Pour le CLAVECIN, 2 vols., New York, no year. Vol. 1 contains K. 1, 8, 8 (variant), 11, 20, 27, 29, 32, 33 and others.

Boivin 1

B 1

Paris, Boivin and Le Clerc, date uncertain, possibly ca. 1742. Title: *PIECES CHOISIES, | Pour le Clavecin ou l'Orgue | DEL SIG^R | DOM^{CO} SCARLATTI | Opera Prima. | Prix 6^{lt} | A Paris, | Chez Madame Boivin Rue S^t Honoré à la régle d'Or | Le S^t le Clerc Rue du Roule à la Croix d'Or | Avec Privilege du Roy. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm 7. 1903. Contains K. 8 (variant), 32, 33 and others.*

Boivin 2

B 2

Paris, Boivin and Le Clerc, date uncertain, possibly ca. 1742. Title: *Pieces | Pour le | CLAVECIN. | Composées | Par Dom^{co} Scarlatti. | Maître de Clavecin du Prince des Asturies. | Prix 9^{lt} | A PARIS, | Chez M^e Boivin, rue S^t Honoré à la Règle d'Or. | M^e Corrette, rue d'Orleans quartier S^t Honoré. au Cheval d'Or. | M^e LeClerc, rue du Roule à la Croix d'Or. | A LYON, | Chez M^e de Brotonne rue Merciere. | Avec Privilege du Roy. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark RES F-842. Contains K. 1, 20, 29 and others.*

Boivin 3

B 3

Paris, Boivin and Le Clerc, date uncertain, possibly ca. 1742. Title: *Pieces | Pour le | CLAVECIN. | Composées | Par Dom^{co} Scarlatti. | Maître de Clavecin du Prince des Asturies. | F. Volume. | Prix 9^{lt} | Les Pieces contenuës dans ce*

Livre n'ont jamais été gravées. | A PARIS, | Chez M^e Boivin, rue S^t Honoré à la Règle d'Or. | M^e Corrette, rue d'Orleans quartier S^t Honoré. au Cheval d'Or. | M^e LeClerc, rue du Roule à la Croix d'Or. | A LYON, | Chez M^e de Brotonne rue Merciere. | Avec Privilege du Roy. Copy consulted: London, Royal Academy of Music, shelfmark FOYLE-MENUH XX (122151.1). Contains K. 1, 20, 29 and others.

Boivin 4

B 4

Paris, Boivin and Le Clerc, date uncertain, possibly ca. 1742. Title: *PIECES | POUR LE | CLAVECIN | Composées | PAR | DOMENICO SCARLATTI. | DEUXIÈME VOLUME. | Gravé par L. Hue. | Prix 9^{lt} | A PARIS | Chez M^e Le Clerc le Cadet rue S^t Honoré chez Le Bonnetier | vis-a-vis l'Oratoire. | Le S^t Le Clerc rue du Roule à la Croix d'Or. | M^e Boivin rue S^t Honoré à la Règle d'Or. | Avec Privilege du Roy. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm 7. 1904. Contains K. 11, 27 and others.*

Boivin 5

B 5

Paris, Boivin and Le Clerc, date uncertain, possibly between 1742 and 1746. Title: *PIECES | Pour le | CLAVECIN | Composées | PAR | D.^{omco} SCARLATTI | Maître de Clavecin du Prince des Asturies. | TROISIÈME VOLUME | Prix 9^{lt} en blanc | Gravées par M^{lle} Vandôme | A PARIS | Chez Madame, Boivin rue S^t Honoré, à la Règle d'Or. | M^e le Clerc, rue du Roule, à la Croix d'Or. | M^{lle} Castagnerie, rue des Prouvairs. | Avec Privilege du Roi. Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Vm 7. 1905. Contains K. 33 and others.*

Johnson

J

London, John Johnson, published between 1754 and 1757. Title: *Six | SONATAS | For the | HARPSICHORD | Composed by | Sig^r Domenico Scarlatti | VOL. III. | LONDON, Printed for John Johnson at the Harp & Crown in*

Cheapside, | of whom may be had for the Harpsichord [...]. Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark Mus. SH Scarlatti. 8. Contains K. 113, 247 and others.

Clementi

C

London, Muzio Clementi, published 1791. Title: *SCARLATTI'S | Chefs-d'œuvre | for the | Harpsichord or Piano-Forte; | Selected from an Elegant collection of Manuscripts, | in the Possession of | MUZIO CLEMENTI. | Price 10^s :6. | Entered at Stationers Hall. | LONDON: | Printed for the Editor Muzio Clementi [...]. Copy consulted: Oxford, Bodleian Library, shelfmark Mus. Instr. I, 240 (20). Contains K. 531 and others.*

About this edition

I. Interdependencies between the sources
1. Prints

As explained in the *Preface*, it is difficult to determine to what degree the different prints of the sonatas are derived from each other. We know nothing about the engraver's copies used by the publishers, and nothing about any role the composer might have played in the publication process. Only in the case of B 4 can a comparison of sources help us to determine that this print was most likely based on R. For this reason, B 4 is excluded as a secondary source.

2. Manuscript copies

V and P are probably the sources closest to the composer. It has been suspected that they were mostly copied from the same sources – perhaps from sketches or autographs by Scarlatti that are no longer extant (see Ralph Kirkpatrick, *Domenico Scarlatti*, Princeton, 1953, pp. 138, 141). More recent research has suggested that all the volumes of P, plus V 1742 and V 1749, were all copied from the same source (presumably the now-lost autographs). Volumes V 1–13, however, could have been copied from P (cf. Sheveloff, p. 252).

Sources P and M are closely connected to each other. Researchers used to

believe that the five volumes of M had been copied from P in Italy in the 2nd half of the 18th century or in the last years of that century. However, more recent research (cf. Anthony Hart, *A Re-evaluation of the Manuscripts of the Keyboard Sonatas of Domenico Scarlatti in the Santini Collection in Münster*, in: *Studi musicali* 2, 1/2011, pp. 49–66) assumes that vols. M 1–3, which were made by a single copyist, were made in Spain at the same time as P and from the same, now lost, manuscripts that served as the sources for P – presumably the autographs. This would assign a greater significance to sources M 1–3. M 4 and M 5 were perhaps copied in the last third of the 18th century, in Italy. It is possible that M 4 was copied from P.

Source group W Q was made in the 2nd half of the 18th century, probably in Vienna. It is presumed that it was copied either from autographs by Scarlatti or from other Spanish sources, none of them extant. W Q32 might in part have been copied from other W Q sources (cf. Seunghyun Choi, *Newly Found Eighteenth Century Manuscripts of Domenico Scarlatti's Sonatas and Their Relationship to Other Eighteenth and Early Nineteenth Century Sources*, Ann Arbor, 1976).

The manuscript copies W A–E were probably made only in the early 19th century and once belonged to Fortunato Santini, as was the case with M 1–5. W B, C, D and E were copied from M 1, 3 and 4. This is why we have excluded W B–E as secondary sources. It is possible that M 5 served as the source for W A. But W A has too many variant readings of its own for us to assume any certainty as to its dependence on M 5. For this reason, W A has been consulted here as a secondary source.

W G was made before W A–E and was perhaps in part copied from sources of group W Q. In the case of the Sonatas K. 119, 132 and 135, W Q16 might have been the source for W G, because the sources exhibit very many identical readings. However, because we have no reliable information regarding the dependence of W G on W Q, or of any

interdependencies within group W Q, and because questions remain about their sources, none of these manuscripts can be excluded as a secondary source.

No definitive interdependencies can be established between any of the other manuscript copies listed above.

See the *Individual comments* for the evaluation of the sources for each sonata.

II. General remarks

In the case of several sonatas – K. 1 (only in Ca), 8, 11, 20, 113 (only in V, Wo), 135, 208, 239, 322, 450, 466 and 481 – the given key signature has one sign less than is usually notated today. Our edition gives modern key signatures.

Placement of accidentals in the 18th century differed from today's practice. For altered notes that are repeated immediately after the bar line, our edition adds without comment the accidentals that are usually missing from the sources. Furthermore, accidentals were sometimes repeated within a single measure in the sources, following older custom. In our edition, an accidental is considered valid for the whole measure, as is modern notational practice. Where the primary source gives \flat , but \natural is meant, we place \natural . Instead of our modern sign \times , the sources sometimes simply give another \sharp in addition to what is already in the key signature; this too is modernised here. Accidentals that are musically necessary but are missing from the sources are given in parentheses; cautionary accidentals have been added without comment.

In the case of grace notes, the sources often differ from each other. Grace notes are reproduced here as in the primary source. If there are two primary sources that differ in this regard, the *Comments* will indicate which source we follow here, and how far the other source deviates from it. Differences between secondary sources are mentioned in the *Individual comments* only in exceptional cases. The notation of grace notes has not been brought in line with parallel passages. We here notate them as in the sources (we have

not modernised \natural to make \flat , even when a longer grace note is usually meant). As a principle, grace notes are given here with a slur to the following note.

Ornaments are given in the sources as *tr* or \times . The individual sources often deviate from each other in their use of these signs. Often, ornaments are even given inconsistently within a single source. This lack of consistency is not unusual in music of the 18th century. In our edition, ornaments are given as in the primary source. If there are two primary sources that differ in this regard, the *Comments* will indicate which source we follow here, and how far the other source deviates from it. Deviations in the use of ornaments among secondary sources are mentioned only in exceptional cases.

There are different opinions with regard to how to play the *Tremolo*. On the one hand, it could mean either *tr* or \times . On the other hand, *Tremolo* could also mean quick note repetitions. *Tremolo* usually refers to a series of notes.

The note stems have in some cases been carefully systematised when their use does not seem logical in the primary source. The beaming has been standardised when no consistent method can be identified in the primary source. In order to avoid the use of ledger lines, the sources often shift into the staff of the other hand, or change clef. We render these passages following modern notational practice, not the source. Instructions on performing hand-crossings are reproduced as in the primary source: “M” (*manca*) means the left hand, and “D” (*diritta, dritta*) the right hand. Dottings that extend beyond the bar line are given here with a tie, following modern notation. $\underline{\text{♪♪♪}}$ is in unambiguous cases modernised as $\underline{\text{♪}}$.

If, in the case of octaves, only one of the notes is tied to the note of the following measure, then the 2nd tie has here been added without further comment. In rare cases where the same rhythm is notated in different ways in parallel passages, it has been standardised. Note values that are obviously erroneous have been corrected without

further comment. Where rests are clearly missing, these too have been added without further comment, while superfluous rests have been deleted. The notation of the sources is often incomplete with regard to placing rests, but has been retained as in the original in those cases where adding rests would disproportionately alter the distribution between the right and left hands. Incomplete final measures and upbeats are given as in the source and have not been modernised. Where \frown is used as a concluding sign, this has been kept as in the source. Additions by the editor are indicated by the use of parentheses.

K. 1 · L. 366

Sources

E Head title: *Sonata* | *I*.

R

B 2

B 3

W G Head title: *dal Sigls[?] Domenico Scarlatti* | *allegro* | *Sonata* | *I*

Ca 13 Head title: *Sonata* | *23^a*

W Q13 Head title: *Sonata* | *I^{ma}*

The primary source is E. The secondary sources are R, B 2/B 3 (when B 2 is mentioned in the following *Individual comments*, this also refers to B 3), W G, Ca and W Q.

Individual comments

Ca has the tempo marking *Allegro vivo*.

6 l: B 2 has ♩ d^1 instead of ♩ on 3rd beat; no d^1 in Ca.

8 f. 18 u: Ca also has *tr* on ♩ a^2 and c^2 in each case.

12 u: E, R, B 2 have 7th and 8th note as ♩ ; our edition follows Ca, W G, W Q.

15 u: In W G 11th note of upper part has additional note head e^2 ; it is possible that an octave with the lower voice is intended (cf. 3rd beat).

19: In Ca beats 1–2 are missing, which means that what follows is half a measure earlier than in the other sources. M 27 is repeated once, making the Sonata half a measure longer overall in Ca than in the other sources.

24 u: In W G 9th note of the upper part has an additional ♩ f^1 .

26 f. u: d^2 in Ca has ♩ instead of ♩ each time.

29 u: B 2, W G have ♩ d^2 on 3rd beat; Ca has ♩ , without d^1 .

31 u: In Ca, W G, last note of upper part has ♩ instead of ♩

K. 8 · L. 488

Sources

E Head title: *Sonata* | *VIII*.

R Head title: *l'istesso* | *Allegro*. | *Differente*

M 5 Head title: *Scarlatti* | *40* | *All^o*

W G Head title: *Con espressione* | *Allegro* | *D: Sig Skarlaty*

W Q12 Head title: *Sonata I*.

W Q32 Head title: *N^o 6*

O Head title: *Sonata XVIII*.

The primary source is E. The secondary sources are R, M, W G, W Q12, W Q32 and O.

In W G, the rhythmic notation is often different. In W Q32 and W Q12 many ties are missing. Because no consistency can be discerned here, these cases are not mentioned individually.

Individual comments

W G has tempo marking *Allegro Con espressione*; O has no tempo marking.

1 l: In W Q32 1st upper note is *bb* instead of d^1 .

2 l: In W Q12 1st upper note is ♩ *bb*.

8 u: E, R, W G, W Q12, O have tie d^1-d^1 ; our edition follows M, W Q32.

12/13 u: In E, O note at measure transition is f^2 without tie; our edition follows R, M, W G.

14 u: W Q32, W Q12 lack a^1 on 3rd beat.

16 l: E, R, O are without tie $d-d$; our edition follows M, W G.

20 f. l: E has



; our edition follows W G.

22/23 u: In E, O note at measure transition e^1 is without tie; our edition follows R, M, W G.

30 u: M, W G, W Q32, W Q12 lack g^1 on 3rd beat.

33/34 u: In E, W G, O note at measure transition g^1 is without tie; our edition follows R, M.

35 l: O is without d .

38 u: E, W G, O lack tie g^1-g^1 ; our edition follows R, M.

42 u: E, W G, O lack tie eb^1-eb^1 ; our edition follows R, M.

43 u: W Q32, W Q12 lack d^1 on 3rd beat.

44/45 u: In E note at measure transition f^\sharp is without tie; our edition follows R, M, O, W G, W Q32, W Q12.



Similar in the other sources.

K. 8 · L. 488 (variant)

Sources

R

B 1

W Q17

In the above-mentioned sources, the deviations from the extant version of K. 8 · L. 488 in E are so great that we must here speak of a 2nd version. Both versions survive in R. The 1st version in R is the one given here as the variant, followed by the version found in E that is generally known as K. 8. In R, the 2nd version is marked *l'istesso Allegro. Differente*. We do not follow R in our ordering and assessment of the versions, but instead first give K. 8 as in E, then the 1st version as given in R.

The primary source is R. The secondary sources are B and W Q.

K. 11 · L. 352

Sources

E Head title: *Sonata* | *XI*.

R

B 4

V 1742 Head title: *Sonata*: | *XVIII*

W Q13 Head title: *Sonata IX^a*

A Head title: *Del signoré doménico Scarlatti*.

The primary source is E. The secondary sources are R, V, W and A. R most likely



served as the source for B. For this reason, B is excluded as a secondary source. A and V have common readings and presumably belong to the same line of sources. But since A has many unique readings, we cannot speak of either being directly dependent on the other. A also has many additional trills and grace notes. These are additions made in line with performance practice and are not listed individually here. Two examples may suffice here: before the last lower note in M 5 there is a grace note on the lower second, and there is a trill on the 5th upper note in M 4.

Individual comments

Tempo marking *Allegro* only in R, W.

3 l: A is without 5th upper note *g*.

4: A is without *eb¹/g¹* on 1st beat.

10 u: A has rhythm  instead of  on both 3rd and 4th beats; the same applies to M 11, 12, 24–26 and the 2nd beat of M 15, 20.

10 f.: V is without *d¹-c¹* and without 2nd *tr* in M 10; M 11 repeats M 10.

In A, M 10 is given as




in A, M 11 repeats M 10.

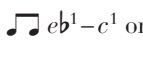
12 u: A is without *eb¹-d¹*.

13 l: A has octave *G/g* on 1st beat.

15: A has  on 1st and 2nd beats.

l: 3rd lower note *bb* in E, W; our edition follows R, V and A.


16 u: A has  on 3rd and 4th beats; cf. also the reading from V in the footnote.

17 u: Lower notes are  on 4th beat in A.



20 l: A has  on 1st beat.

21: E, R, W have “M” only on 1st beat of M 22; our edition follows A; cf. also M 5.

23 u: A has “d” on 1st upper note as a sign for the right hand.

24 u: V has rhythm  on both 3rd and 4th beats.

l: E, W, A are without “M”; our edition follows R and V.

25 l: 1st chord  instead of  in V.

28 l: Octave *C/c* on 3rd beat in A.

K. 20 · L. 375

Sources

E Head title: *Sonata* | XX.

R

B 2

B 3

O Head title: *Sonata XVI*.

The primary source is E. The secondary sources are R, B 2, B 3 and O.

Individual comments

B 2 has tempo marking *Allegro*.

22 u: B 2, B 3 have *a¹* instead of .

23 u: O lacks *e²*.

K. 27 · L. 449

Sources

E Head title: *Sonata*: | XXVII.

R

B 4

M 5 Head title: 44

Ba Head title: *Sonata*

W A Head title: XXXIII

W Q12 Head title: *Sonata: V*

W Q32 Head title: *N^o 6*

O Head title: *Sonata XX*.

The primary source is E. The secondary sources are R, M, Ba, W A, W Q12, W Q32 and O. R was most likely the source for B. For this reason, B is excluded as a secondary source.

Individual comments

M, W A have tempo marking *Allegretto*;

O has no tempo marking.

3 u: M, W A lack *g¹* on 2nd beat.

l: In Ba 1st note is *b¹* instead of *b*.

3 f.: W Q12 as in W Q32 (cf. footnote in the musical text), however, 1st beat of M 3 u is *d²-b¹-a¹*.

7, 9 u: W Q32, W Q12 have ♯ above last note. In W Q12 also in M 8.



8 u: In Ba 1st beat has no *f^{♯1}*; M, W A have *f^{♯1}/b¹* instead of *f^{♯1}*.


9: W Q12 has  on 1st beat.

25 u: W Q32, W Q12 have *d¹-f^{♯1}-e¹-d¹* on 2nd beat.

32 u: E, R, M, Ba, O, W Q12 lack ♯; our edition follows W Q32, W A.

33–35: W Q32 as in W Q12 (cf. footnote in musical text), however 1st beat of M 33 u has no 2nd *f^{♯1}*.

35 u: E, O have  instead of ; our edition follows R, Ba.

36 l: 1st beat  in W Q32, W Q12.

50 u: Last lower note is *d²* instead of *b¹* in W A.

57 u: 8th note is *f^{♯2}* instead of *d²* in W A.

65 l: W Q32, W Q12 have octave *B/b* on 1st beat.

68 l: In Ba final notes are *B₁/B*. *B* possibly alternative note for harpsichords that only had a range down to *C*.

K. 29 · L. 461

Sources

E Head title: *Sonata* | XXIX.

R

B 2

B 3

O Head title: *Sonata XXIX*.

W Q13 Head title: *Sonata XXIII*

A Head title: *Sonata per Cimbalò. Domenico Scarlatti*.

The primary source is E. The secondary sources are R, B 2, B 3, O, W and A. A may represent an early version of the *Sonata*: there are still no instructions for crossing the hands; furthermore, A has several unique readings for individual notes. It is in part unclear whether or not these are scribal errors. There are also smaller rhythmical deviations. The more significant differences are listed in the *Individual comments*.

Individual comments

B 2 has tempo marking *Allegro*; O and A have no tempo marking.

12: Instructions regarding division of notes between the hands have been omitted here and in similar passages in our edition because the procedure is clear from the preceding measures.

15 l: A has $f\sharp$ - E on 2nd and 3rd beats.

16 u: 1st beat in A has additional e^1 .

17 u: E, O lack tie f^1 - f^1 ; our edition follows R, B 2, B 3, W.

l: In E, R, B 2, B 3, O, W 3rd and 4th beats have four chords of $d/a/b$ instead of $e/a/b$; our edition follows A.

19 u: R has tie from 2nd to 3rd note a^1 .

B 3 has no ties; B 2 has ties from 1st-2nd and 3rd-4th notes, probably added by hand.

24 l: O, W have no A .

28 l: In all sources except A, 3rd note is A ; our edition follows A; cf. also M 69.

29 l: 3rd beat in W has a/d^1 twice instead of g/d^1 .

33 l: 1st beat in O lacks a . In E, R, W, 5th lower note has no \sharp before g ; our edition follows B 2, B 3, O, A.

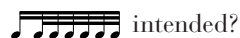
41 l: R, B 2, B 3, O have



on 3rd beat.

51 l: Notated as in the sources

(W has), but is



52 u: 2nd upper note is e instead of e^1 in E, R, B 2, B 3, W; our edition follows O; cf. also M 83.

54 l: 2nd beat has continuous beaming in E, R, O, W (indication of the division of the hands?); our edition follows B 2, B 3.

57 u: 3rd beat in A has additional a^1 .

66 u: 1st beat in A has upper notes g^1 - b^1 - a^1 - g^1 .

67 u: 3rd beat in B 2, B 3 has e instead of e^1 .

72 u: 3rd beat in O has b^1 instead of b^1 ; 3rd and 4th beats in W have additional e - e - e - b^1 .

73/74 u: B 2, B 3, A have no tie on g^1 - g^1 .

73 f. l: A has



from 3rd beat of M 73 to 4th beat of M 74.

87 l: A, B 2, B 3 have additional D on 2nd beat. – A has additional chord $f\sharp/a/d^1$ on 3rd beat.

K. 32 · L. 423

Sources

R Head title: *Aria*
 B 1 Head title: *Aria*
 M 5 Head title: *Aria*
 W Q17 Head title: *Aria*
 W G Head title: *Aria di Domenico*
 NB | 30

The primary source is R. The secondary sources are B, M, W Q and W G.

K. 33 · L. 424

Sources

R
 B 1
 B 5
 V 1742 Head title: *Sonata | XLIII*.
 M 5 Manuscript copy of the first 13 measures of the Sonata (fragment)
 W G Head title: *N 2*
 W Q17
 Mo Head title: *Tocata | De | Scarlati*.

The primary source is V. The secondary sources are R, B 1, B 5, M, W G, W Q and Mo.

Individual comments

4 l: B 5 has .

8–10: B 5 has



9: V lacks 4th beat.

18: V has no tempo marking; we follow all the other sources.

30, 92: No *tr* in V or Mo (the same applies in Mo at M 106); our edition follows B 5, R, B 1, W Q, W G.

31 l: B 5, R, B 1, W Q, W G have chords $c/a/c^1$; Mo has $c/e/a$.

34 l: B 5, R, B 1 have chords without d^1 ($f/a/b$); W G has $d/a/b$; W Q and Mo have $f/a/d^1$ (though Mo mistakenly notates $f\sharp$).

38: This measure missing in B 5.

l: W G, W Q, Mo have chords $f/a/d^1$; R, B 1 have $f/a/b$.

40 u: 3rd chord without e^1 in B 5, R, B 1, W Q, W G, Mo.

41 l: in B 5, R, B 1, W Q,

W G, Mo.

42: B 5, R, B 1, W Q, W G, Mo have



(without *tr* in Mo).

44, 48 l: 3rd note c^1 (with \natural) in B 5, R, B 1, W G, Mo; $c\sharp^1$ (with \sharp) in W Q, and $c\sharp^1$ (without \sharp) in V; parallel passage at M 48 has $c\sharp^1$ (without \sharp) in V, while the other sources have \natural .

46, 50 l: B 5 has .

52, 54, 56 l: 1st note is A_1 in B 5, R, B 1, W Q, W G; as in primary source in Mo.

57 u: *tr* only in V.

58 u: Measure only present in V; however, $c\sharp^2$ positioned under 4th note of the right hand (no rests given). In our edition we bring into line with parallel passages.



62, 63 l: G_1 each time in V, erroneously; our edition follows B 5, R, B 1, W G, W Q. In Mo, M 62 l has A instead of A_1 and there is a rest in M 63 u.


65, 67, 71 l: 1st note is A_1 in R, B 1, W G, W Q. As in primary source in B 5 and Mo.

65, 73 u: 1st note has additional a^1 and d^2 respectively in B 5, R, B 1, W Q, W G. Mo has and respectively.


72: This measure is given twice in Mo.

73 u: No *tr* in V; our edition follows B 5, R, B 1, W Q, W G, Mo; cf. also M 65.

81, 83, 85 u: 1st lower note  each time in V and B 5; our edition follows R, W G, W Q, Mo. Cf. also M 19, 21, 23 u, where Mo has  at 1st lower note each time.

106 l: W G has 

108, 110, 112, 114 l: 1st note in Mo is *d* instead of *D*.

114 u: 3rd beat, lower note is  in B 5, R, B 1, W Q, W G, Mo.

K. 87 · L. 33

Sources

V 1742 Head title: *Sonata*. | *LII*.

P 2 as no. 28.

The primary source is P. The secondary source is V.

Individual comments

Key signature in V: Three *b* in the first line, afterwards two *#*.

17 l: 1st lower note in V is *g#* instead of *g*.

K. 113 · L. 345

Sources

V 1749 Head title: *Sonata* | *XVI*

P 2 as no. 14

Wo Head title: *Sonata* | *XXX*.

Z 32 Head title: *13^a* | [underneath, in pencil:] *Scarlatti*

M 5 Head title: *34*

W A Head title: *XXVI*

W Q20

W Q32 Head title: *N^o 4*

J Head title: *Sonata IV*

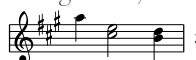
The primary source is P. The secondary sources are V, Wo, Z, M, W A, W Q20, W Q32, J.

Individual comments

No tempo marking in J, M, W A, W Q20.

3 l: Without *A*₁ in P, J; our edition follows V, Wo, Z, W A, W Q20, W Q32.

15 u: 2nd note *g*² in V; scribal error?

M has ; cf. M 19.

28: W A has



30 u: 6th lower note lacks *b* in P, J, W A, W Q20; our edition follows V, Wo, M, W Q32.

32: Instructions in the sources regarding the distribution of the hands have been omitted here and in similar passages in this edition because the procedure is clear from the preceding measures. u: 3rd lower note *g* instead of *g#* in P, W Q20.


42 u: 1st lower note *e*¹ instead of *f#*¹ in M, W A; cf. M 41.

43 u: Last lower note without *#* in P, J; our edition follows the other sources. – 2nd upper note *d*³ instead of *b*² in J, W Q20, W Q32.

44 u: 4th lower note lacks *b* in P, J, Z, M, W A, W Q20. Our edition follows V, Wo, W Q32. – 2nd upper note *d*³ instead of *b*² in W Q32.

46, 47 u: 2nd upper note in W Q32 is *b*² instead of *g*² each time.

50 u: 5th lower note is *a*¹ instead of *b*¹ in W A. – In later editions, 4th note is *a*¹ instead of *g*¹; however, all the sources have *g*¹.

53 u: W A has  on

2nd beat; last lower note probably intended as *b* instead of *c#*¹.

l: In modern editions, 3rd note is *g* instead of *e*.

56 u: 4th lower note *d*¹ instead of *f#*¹ in P, J, Z, M, W A, W Q20, W Q32; our edition follows V, Wo.

60 l: 1st note *E* in W Q20.

63 l: 2nd note *B* in W Q20, W Q32.

64 l: 1st note *e* in W Q32.

68 l: *o* *E* in W Q20.

79 u: 3rd lower note *d*² instead of *e*² in M, W A.

86 u: 4th note lacks *b* in P, J, Z, M, W A, W Q20, W Q32; our edition follows V, Wo.

89 l: 3rd note lacks *b* in P, J, Z, M, W A, W Q20; our edition follows V, Wo, W Q32.

90 u: 2nd note lacks *b* in P, J, Z, M, W Q20; our edition follows V, Wo, W A, W Q32.

98 u: 3rd lower note is *g#* instead of *g* in W Q32.




99 u: Last lower note is *d#*¹ instead of *d*¹ in W Q32.

102 u: 1st upper note *a*² has *b* in Z, presumably a scribal error.

105 u: 4th lower note is *b* instead of *d*¹ in W A.

106 l: 1st note lacks *b* in P, J, W Q20; our edition follows V, Z, M, Wo, W A, W Q32.

121: V has  on chord.

u: Grace notes given as  in V; M and W A have ; W Q32 has ; and Wo has none.

K. 118 · L. 122

Sources

V 1749 Head title: *Sonata* | *XXI*


P 3 as no. 9

Wo Head title: *Sonata* | *XXI*.

L Head title: *Sonata*, | *I*.


Z 31 Head title: *18*.

The primary source is P. The secondary sources are V, Wo, L and Z.

In P and Z the trills are given throughout as ; V, Wo and L have *tr*. Grace notes are often given varying note values in the sources. We here follow P.

Individual comments

L has tempo marking *Allegro*; no tempo marking in Z.

5 u: *Tremulo* could here (and in comparable passages) mean  on each note; it could also indicate rapid repetitions of each note in the passage in question. The position of the *Tremulo* differs slightly between the sources, however. Our edition standardises these, giving *Tremulo* always on the 1st trilled note.

8 u: Wo, L, Z do not have *Tremulo* until 1st beat of M 9.

14 u: 4th chord has no *#* before *f*² in P, V, Wo; Z has *b*; our edition follows L.

16 u: No ornament in P, Z.

18 u: No ornament in P, Wo, L, Z.


22 u: No “M” in P, V.

27 u: V, L, Wo do not have *Tremulo* until 1st beat of M 28.

37 u: L has tie *c#*²–*c#*².

39 u: 1st chord has no *a* in L.

43 u: 9th and 12th lower notes in L are *f*¹ each time.

46 u: Ornament is  in L.

47 l: No \natural before $c^{\sharp 1}$ in P; scribal error.
60 l: Notes 3 and 4 in L are tied $a^1 - a^1$ instead of $a^1 - a$.
61 f. u: L has *tr* instead of *Tremulo* on every note.

K. 119 · L. 415

Sources


V 1749 Head title: *Sonata* | XXII
P 2 as no. 17
Wo Head title: *Sonata* | XXXIX.
M 3 Head title: 15
W E Head title: XIV
W G Head title: *anno 1752* | *Sonata 19 di Domenico Scarlatti*. [after this, in another hand:] N 26
W Q16 Head title: *Anno 1752* | N: 35.
W Q32 Head title: N 2

The primary sources are V and P. The secondary sources are Wo, M, W G, W Q16 and W Q32. W E was copied from M and is thus excluded as a secondary source.

The primary sources notate ornaments differently. In P we find *tr* and ω ; in V, however, only *tr*. Our edition follows V. Ornaments that are not found in V and that have been adopted from P are here given as *tr*. Signs that are obviously missing from one of the primary sources have been adopted from the other without comment. The secondary sources are greatly divergent with regard to *tr* and ties. These differences are not listed individually below.

Individual comments

1–6 l: M has \downarrow each time instead of \uparrow
5 u: 2nd note $c^{\sharp 3}$ in P, W Q16, W G; presumably a scribal error.
14 u: Last lower note a^1 in W Q32.
18 u: Last note $f^{\sharp 1}$ in W Q32, W Q16, W G; cf. the following measures.
19 u: “D” on b in P, M; cf. comment on M 177.
27 u: Without a in V.
l: 2nd note $f^{\sharp 1}$ in W Q32.
29/30, 33/34 u: P has no tie; M, Wo, W G, W Q16, W Q32 have no tie only in M 33/34.
30 l: 2nd note d instead of e in P, M.
31 l: No E in V.

34: P, M, W Q32, W Q16, W G have no slur, and have 64th notes instead of 32nd notes. Wo has additional $\downarrow d^3$ before the run. Last 3 notes in M are 

36: P, M, W Q32, W Q16, W G are without *Il primo tempo*.

38/39, 42/43, 44/45 u: W G has ties each time on $g^{\sharp 2} - g^{\sharp 2}$ and $e^2 - e^2$.

47, 51, 57, 58, 60, 113 u: No *tr* in P.

56–59: V has *tremulo nell' amirré* above the measures; Wo has *tremulo nell' alamire* (only until M 58). This is an instruction for *tr* or note repetitions each time on a^1 .

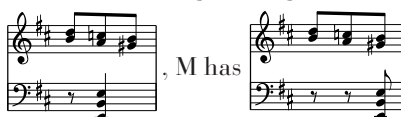
56: M has , though

it is difficult to read (\natural instead of b in the chord in the upper staff?).


Slur is not placed unambiguously; presumably legato slur $bb^1 - a^1$, possibly tie $c^2 - c^2$. It is also conceivable that a^1 instead of bb^1 is intended in the 1st chord; then the slur could be a tie $a^1 - a^1$. – W G has the chords *g/alc*¹ in the left hand.

56, 88, 95, 99, 198 u: No *tr* in V.

70: P, Wo, W G, W Q16, W Q32 have

, M has

81 l: 4th upper note given as chord *e/a* in P, presumably a scribal error.

83: W Q32 has 

89 l: V, Wo are without A on 1st beat; our edition follows P, M, W G, W Q16, W Q32.

96/97 l: V has neither dotting nor tie.

97 u: V, Wo, W Q32 have b before a^2 instead of b^2 ; scribal error.

101/102 l: No tie in V.

102/103 l: No tie in P.

106 u: Last chord lacks d^2 in Wo, W Q16, W Q32; without b^1 and d^2 in W G.

108, 110 u: 2nd and 3rd notes b^1 each time in W G, W Q16, W Q32.

117: 3rd beat as in M 118 in W G, W Q16.

l: Last chord e^1/b^1 in W Q32.

121 u: 1st chord lacks $f^{\sharp 2}$ in V.

122, 123 l: In V, the first two chords in M 122 and the last chord in M 123 are without $f^{\sharp 1}$; in Wo all chords in M 123 are without $f^{\sharp 1}$.

130 u: Last note d^2 in M.

171 u: 1st chord without d^2 in W G, W Q16, W Q32.

174 u: 1st chord without a^1 in M.

177 u: “M” on b in P, V; cf. comment on M 19.

187, 189 l: V has lower note $\downarrow G$ each time on 1st beat instead of \uparrow

191 u: Penultimate note d^1 in P, W Q16, W G; but cf. M 193.

192 u: Penultimate note $f^{\sharp 1}$ in M, but cf. M 190.

201 u: Last note d^1 in W G, W Q16.

207: V, Wo have \curvearrowright on the notes.

K. 132 · L. 457

Sources

V 1749 Head title: *Sonata* | XXXV
P 5 as no. 5
Z 2 Head title: 2.
Ca 13 Head title: *Sonata*. | 20
M 4 Head title: 54 | *Scarlatti*. | 54:
W G Head title: *Ano 1752 Do: Scarlatti*
W Q16 Head title: *Anno 1752*. | N: 31.
W Q32 Head title: N 3

The primary sources are V and P. The secondary sources are Z, Ca, M, W G, W Q16 and W Q32.

The primary sources differ with regard to grace notes and trills. V uses *tr* throughout, P uses ω ; V uses exclusively \uparrow ; ω and grace notes are given here as in P. Obvious scribal errors in either of the two primary sources are not mentioned here. The secondary sources are strongly divergent with regard to *tr*, ω , ties and grace notes. Only in exceptional cases are these differences listed individually below.

Individual comments

1 l: P, V, Z, Ca, M have “M” on 1st e^1 , because the note is given in the upper staff. Omitted here and in analogous passages.

1–3 u: Ca has *tr* each time on 1st instead of 2nd \downarrow

12 l: Z, Ca give 1st upper note as g^1 instead of a^1 and have ω above last note instead of 2nd note. W G gives ω to the left besides 1st note a^1 . It is unclear whether the ornament belongs to a^1 or to the d^2 of the right hand (both notes are notated in the upper staff in the source), but cf. parallel passage in M 14.

13 u: 2nd note g^2 and 6th note d^3 in M.

15 u: 2nd note $f^{\sharp 2}$ in M.

25 l: 1st beat lacks b in P, V, Z, Ca, W G, W Q16, W Q32; our edition follows M.


26 l: P, Z have additional ω on upper note in the last chord.

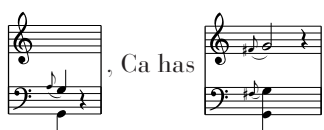
28 u: W G, W Q32 have $\downarrow a^1$ on 3rd beat with ω instead of the notes $\downarrow \downarrow$; cf. M 26, where, however, the continuation in the next measure is not the same.

29, 31, 68, 70: The *Tremulo* in P in each case appears exactly under $\downarrow \downarrow \downarrow$ and in M 68, 70 there is an additional slur above the first $\downarrow \downarrow \downarrow$ of the *Tremulo*, so presumably ω or quick note repetitions are meant here for each of the four notes.

37^a l: Upper note g lacks dot in V; last lower note is a , scribal error.

37^b: V, Z have , M has

, W G, W Q16, W Q32 have

, Ca has

41 u: No 2nd *tr* in V.

47 l: No dot on a^1 in V.

52 l: 1st upper note d^1 \downarrow in M, W G, W Q16, W Q32.

53 u: P has 

M has 

W G, W Q16, W Q32 have



(W G lacks both ties to the notes eb^2 ; in W Q16, W Q32 one tie is missing

in each case); our edition follows V.

The different notation for the rhythm suggests it may be played freely.

l: Last chord $c/g/a/c^1$ in V.

55 u: P, M have 

V has ; our edition follows W G, W Q16, W Q32.

The different notation for the rhythm suggests it may be played freely.

56 l: g is dotted in P; there is no rest in Z or Ca.

62 l: Last chord $g/a/c^1/d^1$ in P, Z, Ca, M; W G, W Q16, W Q32 have $g/a/c^1$; our edition follows V.

66 l: Last chord $d/f/ab/b$ in P, Z, M, Ca, W G, W Q16, W Q32; our edition follows V.

67 l: 1st chord has additional eb in W G, W Q16, W Q32.

69 u: 1st note c^3 instead of a^2 in P, M, W G, W Q16, W Q32; our edition follows V, Z, Ca; cf. also M 71.

K. 135 · L. 224

Sources

V 1749 Head title: *Sonata* | XXXVIII
P 2 as no. 8

L Head title: *Sonatta*, | XIV.

M 3 Head title: 12

W E Head title: XI

W G Head title: *Ano 1752 No 9*

[to the left the numbers:] 6 | 18

W Q16 Head title: *Anno 1752* | N: 37.

W Q32 Head title: N 1

The primary sources are V and P.

The secondary sources are L, M, W G, W Q16 and W Q32. W E was copied from M and is thus excluded as a secondary source.

The primary sources notate ornaments differently. In P we find *tr* in M 3 above the 1st note, as also in M 62, 66, 78 and 87. Otherwise we find ω ; however, V only has *tr*. Our edition reproduces the ornaments as in V because there is no discernible reason for the different signs given in P. Signs that are obviously missing from one of the primary sources have been adopted

from the other without comment. The secondary sources are often divergent with regard to *tr*, ω , ties and grace notes. Only in exceptional cases are these differences listed individually below.

Individual comments

No tempo marking in L or W G.

7 u: M has grace note $\downarrow f^{\sharp 1}$ instead of $d^{\sharp 1}$.

13 u: 5th note without \natural in P, V, M, L, W Q32, W Q16; our edition follows W G.

17/18 u, 23/24 u: Ties given here as in V, P (not clear in M 17/18 in the latter); in M 23/24 they are given here as also in M.

23 u: 2nd upper note $d^{\sharp 2}$ instead of e^2 in W G, W Q32, W Q16.

26: In L this measure is given twice; cf. the parallel passage at M 33 f.

41 u: W G, W Q32, W Q16 have



47 l: The measure is empty in the lower staff of P, W G, W Q16, presumably a scribal error.

49 l: 1st chord has d instead of d^{\sharp} in P, V, M, W G, W Q32, W Q16; scribal error; our edition follows L. – Last lower chord lacks c^{\sharp} in W G, W Q32, W Q16. – V has f^{\sharp} and g^{\sharp} \downarrow instead of \downarrow ; M, W G, W Q16 only have f^{\sharp} \downarrow . – Last upper note in L has tie to b of M 50.

56 u: L has *tr* above 1st chord instead of 2nd note.

70: L lacks M 70.

u: No 2nd *tr* in V.

71 l: 1st lower note \downarrow in L, W G.

72–74 u: 2nd half of measure in W G, W Q32, W Q16 in each case is



78 u: “tre”, presumably meaning *Tremulo*, is in M to the left of the 1st note; furthermore, ω is only on 2nd note in this measure and on 1st note in the following measure. Presumably “tre” means ω for every \downarrow of this passage, as is notated in the other sources.

90 u: 1st lower note $\downarrow b$ instead of \downarrow in M, W G, W Q32, W Q16.

93 u: 1st chord lacks e^1 in W G, W Q32, W Q16.

l: 2nd chord lacks a in M.

98 u: 1st half of measure in L is



98–101: M has





100 u: No *tr* in V.


K. 146 · L. 349



Sources

Ca 13 Head title: *Sonata* | 7^a

Individual comments

1, 3, 34, 40 u: Rhythm erroneously given as  on 1st beat in M 1, 3, 40; we give the corrected dotted rhythm. 1st beat in M 34 u ; brought into line with M 1 and parallel passages.

2 l: Last note ; brought into line with M 4, 6 and 8.

34, 36 u: 4th and 5th upper notes in each case  instead of ; scribal error.

K. 162 · L. 21

Sources

V 1 Head title: *Sonata* | *XV*.



P 1 as no. 15

M 4 Head title: 26. *Scarlatti*. [probably in another hand:] 26

W B Head title: *XXVI*

Z 2 Head title: 45.

The primary sources are V and P. The secondary sources are M and Z. W B was copied from M and is thus excluded as a secondary source.

The primary sources notate grace notes differently: grace notes are given in P only as  and in V only as ; our edition follows V.

Individual comments

9 u: Without w in V.

27 l: 1st beat f^\sharp/b^1 in V; scribal error.

49 u: 3rd note in Z has w ; scribal error?

57 l: 1st chord e/d^\sharp in V, P, Z; our edition follows M.

82 u: 4th note a^1 instead of b^1 in P, Z; scribal error.

K. 208 · L. 238

Sources

V 3 Head title: *Sonata* | 3.

P 4 as no. 1


M 4 Head title: 42. | *Scarlatti* 42

W B Head title in ink: XXXIX. [Correction to the numbering in pencil, with the valid reading unclear; above this, in pencil:] 42

The primary sources are V and P. The secondary source is M. W B was copied from M and is thus excluded as a secondary source.





Individual comments

M has tempo marking *Adagio*.



2 u: Grace notes in V ; our edition follows P.

10/11 u: In V, P a^1 at measure transition lacks tie; our edition follows M.

21/22 l: In V a at measure transition has slur; our edition follows P and M.

23 u: Rhythm on 1st beat as in the sources; note-value  is missing; perhaps  or  or  is intended.

24 l: 1st and 2nd chords g/b in V; our edition follows P, M.

25 u: Rhythm on 1st beat as in V and P, note-value  is missing; perhaps  is intended.

K. 239 · L. 281

Sources

V 4 Head title: *Sonata* | 4.

P 5 as no. 22

M 4 Head title: 57. 57

W B Head title: *LII* [corrected in pencil to:] *LVI*



Z 31 Head title: 43

The primary sources are V and P. The secondary sources are M and Z. W B was copied from M and is thus excluded as a secondary source.



The primary sources notate ornaments differently. V uses only w while P uses only *tr*. Our edition follows V.

Individual comments

46 u: Grace note in V  instead of 

61 u: Grace note in M  instead of 

66, 69 u: 1st beat in V has “M” on each octave note.

74 u: Grace note in Z  instead of 

K. 247 · L. 256

Sources

V 4 Head title: *Sonata* | 12.

P 5 as no. 30

W G Head title: *di Domenico Scarlatti*. [above this, to the left:] *NB ff* [presumably a reference to the repetitions in the source that were not written out]

W Q19

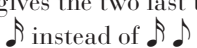
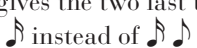
W Q20

J Head title: *Sonata V*

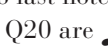
The primary source is P. The secondary sources are V, W G, W Q19, W Q20 and J.


In P, w and *tr* are used inconsistently; we have standardised them here. Where ornaments have been added in line with secondary sources we as a rule use w instead of *tr*. The notation of grace notes sometimes differs between V and P; these differences are not listed here.

Individual comments


21 l: W Q20 gives the two last upper notes as  instead of 

28 l: e^1 has no dot in P, V, J; our edition follows W G, W Q19, W Q20. 1st upper note in V is c^\sharp instead of e^1 , presumably a scribal error.

30 u: The two last notes in P, V, J, W Q19, W Q20 are ; our edition follows W G.

32 u: P has , presumably a scribal error.

32 f. l: 1st $a^{\sharp 1}$ is without a dot each time in P.

32–35, 39–42 u: Rhythm on 1st beat in W G given as 

37 u: W Q19, W G have *tr* above penultimate note.

42 u: w not in P, V, J; added as in W G, W Q19, W Q20.

74 l: Last upper note is e^1 instead of $d^{\sharp 1}$ in P and V; our edition follows J, W G, W Q19, W Q20.

83 u: *tr* above a^1 in W Q19, W Q20, W G.

85 l: No g^{\sharp} in W Q19.



88 u: w not in P, V; added as in J, W G, W Q19, W Q20.

K. 322 · L. 483

Sources

V 6 Head title: *Sonata* | 27.

P 8 as no. 21

The primary sources are V and P. We notate the grace notes as in V because they are written uniformly there, in contrast to P. In P we find grace notes only as , with the exception of M 5 (which has ).

K. 427 · L. 286

Sources

V 10 Head title: *Sonata* | 10.

P 12 as no. 17

M 2 Head title: *34*

Ma Head title: *Sonata XXVI*

L Head title: *Sonatta*, | III.

The primary sources are V and P. The secondary sources are M, Ma and L.

Individual comments

22–24 u: No *tr* in Ma.

K. 450 · L. 338

Sources

V 10 Head title: *Sonata* | 33.

P 12 as no. 29

M 2 Head title: *46*

W Q14 Head title: *Nº 8*

W Q32 Head title: *Nº 2*

The primary source is P. The secondary sources are V, M, W Q14 and W Q32.

Individual comments

6: W Q32 has



8 l: 4th chord a^1/bb^1 in W Q32.

10 u: w on 1st chord in V.

l: W Q32 has octaves a/a^1 and g/g^1 on 2nd beat; W Q14 has two octaves g/g^1 .

15 u: 1st beat of W Q14 has ;

W Q32 has the same, however the upper part a^2-g^2 erroneously has eighth notes instead of 16th notes.

18 l: 4th chord $a/c^1/e^1$ in V, W Q14, W Q32; presumably a scribal error.

23 l: Last chord c^1/eb^1 in W Q32.

24 l: V, W Q14, W Q32 have single note eb^1 instead of d^1 ; presumably a scribal error.

34 u: w on 1st chord in P.

38 l: c^2-a^1 missing on 2nd beat in W Q32.

40 u: W Q32 has 2nd note bb^2 , and last chord lacks $f^{\sharp 1}$.

K. 454 · L. 184

Sources

V 11 Head title: *Sonata* | 1.


P 13 as no. 1

M 2 Head title: *47*

Ca 12

The primary source is V. P is an important secondary source; further secondary sources are M and Ca.

Individual comments


Grace notes in P are written exclusively as 

Ca has tempo marking *Andante*.

1 u: “M” on g^1 in M.

1, 3 u: No $\downarrow g^2$ in Ca.

2 u: g^2 lacks dot in M, Ca.

18 u:  instead of $\downarrow d^3$ in P, M, Ca.

19 l: *A/a* lacking in Ca.

19 f.: V has slur only until *D* in M 20;

Ca has slur until *D* in M 21.

25 u: d^2 lacking in Ca.

43 l: Chords lack c^1 in Ca.

57 l: No A_1 in M.

75, 78 l: “M” on g^1 in the sources.

76, 79 l: 1st and 2nd beats lack g^1 in Ca.

K. 460 · L. 324

Sources

V 11 Head title: *Sonata* | 7.


P 13 as no. 7

M 2 Head title: *55*

The primary sources are V and P.


M serves as secondary source.

Individual comments

15, 19 u: 2nd beat has  in the sources, in addition to the notes.

51/52 u: P and V have a^2 at measure transition without tie; our edition follows M. Cf. also M 45/46 and other parallel passages.

140 l: Dotting on *C* instead of *c* in P; our edition follows V, M.

157: No differentiation in the sources between prima and seconda volta; only M 157^b is notated. However, the link to the transition is undoubtedly meant as given here. M 94^b has  between the staves, presumably a sign for *Segno*.

K. 466 · L. 118

Sources

V 11 Head title: *Sonata* | 13.

P 13 as no. 13

M 1 Head title: *I*

Wien C Head title: *I*.

The primary sources are V and P.

M serves as secondary source. Wien C was copied from M and is thus excluded as a secondary source.

The sources often differ from each other with regard to grace notes. Grace notes are here given as in P; cases where V is different are listed in the *Individual comments*, while divergences in the secondary source are mentioned only in exceptional cases.

Individual comments

- 45 u: Grace note ♯ instead of ♮ in V.
 55, 61 u: Grace note ♮ instead of ♯ in V.
 65 u: Grace note only in P.
 67 u: Grace note ♯ instead of ♮ in V.
 74 u: M has grace notes as in M 73.
 75 u: No grace note in V.

K. 481 · L. 187*Sources*


- V 11 Head title: *Sonata* | 28.
 P 13 as no. 27
 M 1 Head title: = *XF* =
 W G Head title: *13*
 W Q14 Head title: *No: 3*
 W Q32 Head title: *N^o 3*

The primary sources are V and P. The secondary sources are M, W G, W Q14 and W Q32.

Grace notes have not been standardised, but are given as in P.

Individual comments

- Tempo marking *Andante cantabile* in M, W G, W Q32.
 No ties in W Q32, with the exception of M 41/42 *c*².
 4 u: ♯ on 2nd note is only in M. Grace note ♯ instead of ♮ in V, M, W G.
 7 l: 4th beat ♮ ♯ instead of ♮ in W G.
 10, 12 u: 1st note ♮ in W G; 2nd note and end of measure metrically incorrect (only ♮ in M 10, ♮ ♯ in M 12). The lower part makes evident, however, that the 1st note in each measure is clearly meant to be ♮.
 13 u: No ♯ in V. 3rd beat in W Q32 *ab*¹/*c*² instead of *ab*¹/*bb*¹.
 14 u: *tr* on 2nd note in M.
 15 u: 3rd beat *eb*¹/*g*¹ instead of *f*¹/*g*¹ in M, W G.
 17 u: No grace note in V.
 l: 1st chord *ab*/*f*¹ in W Q32.
 19 u: M has *tr* on 6th note instead of 7th note.
 l: 3rd chord without *d*¹ in W Q32.
 21 u: 1st grace note ♮ in V; M, W G, W Q14 have ♯.
 24 u: Grace note ♮ instead of ♯ in V, W Q32.
 31 l: 2nd chord *ab*/*f*¹ in W Q32.
 32 u: 1st note *c*² instead of *d*² in W Q32.

- 32, 34 u: No ♯ in P.
 35: M has grace note ♯ and ♮; W Q32 has ♮.
 36, 38 u: W G has ♮ instead of ♮ *c*² each time.
 63 u: M has 
 64 u: No ♯ in V.

K. 491 · L. 164*Sources*

- V 12 Head title: *Sonata* | 8.
 P 14 as no. 8
 M 1 Head title: = *XXVI* =
 Wien C Head title: *XXI*
 Ca 12 Head title: *Scarlatti*

The primary source is V. The secondary sources are P, M and Ca. Wien C was copied from M and is thus excluded as a secondary source.

The sources differ greatly from each other with regard to grace notes. Ca uses only ♮, P and M sometimes use ♮, sometimes ♯; we reproduce the grace notes as given in the primary source.

Individual comments

- M has tempo marking *Allegro assai*.
 10 l: ♮ *d*¹ instead of ♮ in Ca.
 12 l: ♮ *d*¹ in M, Ca.
 65 u: ♯ above *f*² and *a*² not in V; added as in P, M.
 65 l: Ca has ♮ ♯ instead of ♮ ♯ ♯.
 78 u: No grace note in V; our edition follows Ca. Grace note ♮ in P, M.

K. 492 · L. 14*Sources*

- V 12 Head title: *Sonata* | 9.
 P 14 as no. 9
 M 1 Head title: = *XXVII* =
 Wien C Head title: *XXII*
 Ca 12

The primary source is V. The secondary sources are P, M and Ca. Wien C was copied from M and is thus excluded as a secondary source. Because of an interesting reading in M 26–29 and M 32–34, however, Wien C has been used as a comparative source.

Individual comments

M has tempo marking *Allegro assai*.

- 9: Ca has , presumably

bly a scribal error.

- 15 u: 3rd chord lacks ♯ in V, P; added as in the other sources.
 17, 20–25, 75–80 u: Grace notes ♮ in P, M.
 18 u: Lower slur only in Ca.
 26–29, 32–34 l: 4th note in each case is *d*¹ instead of *e*¹ in Wien C.
 52 l: Last octave *D*/*d* instead of *E*/*e* in Ca.
 56 l: Last note *e*¹ in V, scribal error.
 63, 66, 69 l: No rests in V; added as in M.
 66, 79 l: No ♮ before *c*¹ in V, P; added from the other sources.

K. 502 · L. 3*Sources*

- V 12 Head title: *Sonata* | 19.
 P 14 as no. 19
 M 1 Head title: = *XXXIX* =
 Wien C Head title: *XXXIV*

The primary source is P. V and M serve as secondary sources. Wien C was copied from M and is thus excluded as a secondary source.

Individual comments

- 53, 55 u: Grace note ♮ in V.
 78 f., 112, 114 u: Grace note ♮ in V.
 86 l: *a*/*c*¹ instead of *g*/*c*¹ in M.
 96 u: No ♯ above 3rd note in P; added as in V, M.
 114 u: Grace note ♮ in P; brought into line with M 112.
 115 u: 3rd note in M is *d*³ instead of *b*².
 128 l: Last note in M is *a* instead of *g*.

K. 514 · L. 1*Sources*

- V 13 Head title: *Sonata* | 1.
 P 15 as no. 1
 M 1 Head title: = *VII* = 57.
 W D Head title: *VII*

The primary sources are V and P. M serves as secondary source. W D

was copied from M and is thus excluded as a secondary source.

Individual comments

31 u: ♯ only in V.

58 l: Last note in V is *E* instead of *C*.

K. 531 · L. 430

Sources

V 13 Head title: *Sonata* | 18.

P 15 as no. 18

M 1 Head title: = *XVI* = 66.

W D Head title: *XVI*

C Head title: *Sonata IX*

The primary source is P. The secondary sources are V and M. W D was copied from M and is thus excluded as a secondary source. C did not serve as a source, but has been drawn on for com-

parative purposes for M 76–81. This divergent reading is probably not authentic, but, since the possibility cannot be completely excluded that the engraver's copy was based on an authorised source, is given below.

Individual comments

76–81 l: C has



K. 532 · L. 223

Sources

V 13 Head title: *Sonata* | 19.

P 15 as no. 19

M 1 Head title: = *XVII* = 67.

W D Head title: *XVII*

The primary sources are V and P. M serves as secondary source. W D

was copied from M and is thus excluded as a secondary source.

Grace notes in M are notated exclusively as ♯ except for those cases listed in the *Individual comments*.

Individual comments

17 u: ♯ in M.

34 u: ♯ in V.

45 u: 1st chord $e^1/c^{\sharp 2}$ in M, presumably a scribal error.

61 u: Lower note ♯ instead of ♮ in P, M.

63: M has ♮.

103 l: 2nd note *B* instead of *c* in M; perhaps *Bb* is intended.

125 u: Grace note ♯ b^1 in M.

127 l: No slur in P, M.

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