D. Scarlatti

200 SONATE PER CLAVICEMBALO (PIANOFORTE)

斯卡拉蒂
钢琴奏鸣曲 200 首

第二集 (51-100)

JJ216

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乔治·巴拉 编　杨燕宜 译

序

这是西方音乐史上一个有趣的巧合，1685 年出生了三位巴洛克时期最伟大的作曲家——亨德尔（Georg Friedrich Handel,1685－1759）、巴赫（Johann Sebastian Bach,1685－1750）和斯卡拉蒂（Domenico Scarlatti,1685－1757）。这三位巨人在三个不同的领域各达到了前所未有的高峰：亨德尔的主要贡献在歌剧的创作上；巴赫把复调的创作，尤其是赋格艺术，发展到了一个空前的高峰；而斯卡拉蒂则在羽管键琴（clavicembalo）的创作和演奏上达到了一个史无前例的高峰。

斯卡拉蒂的父亲亚历山德罗·斯卡拉蒂（Alessandro Scarlatti,1660－1725）是位著名的歌剧作曲家，多梅尼科·斯卡拉蒂也是从创作歌剧开始的。1708 年他在威尼斯遇见了亨德尔，据说亨德尔的保护人奥托博尼红衣主教安排他们两人在罗马比赛，结果羽管键琴演奏，斯卡拉蒂胜了亨德尔，而管风琴演奏则亨德尔胜了斯卡拉蒂。1721 年至 1725 年斯卡拉蒂任葡萄牙国王的宫廷羽管键琴演奏家，同时担任国王女儿巴巴拉公主的老师。1729 年他陪伴巴巴拉公主去马德里和西班牙王子完婚，从此留在马德里直到 1757 年。他的 555 首奏鸣曲大多是在葡萄牙和西班牙时写的。其中只有 30 首（K. 1－30）是他生前在伦敦出版，其他 525 首在 18 世纪没有任何出版物。19 世纪，1839 年车尔尼（Karl Czerny,1791－1857）出版过一些斯卡拉蒂的奏鸣曲，后来比洛（Hans von Bulow,1830－1894）、陶西格（Carl Tausig,1841－1871）、布索尼（Ferruccio Busoni,1866－1924）和绍厄尔（Emil von Saues,1862－1942）等人出版过经过加工改编的斯卡拉蒂的个别奏鸣曲。直到 20 世纪初的 1906 年,意大利 Ricordi 出版社才出版了第一套由朗戈(Alessandro Longo,1864－1945）编辑完成的《斯卡拉蒂奏鸣曲全集》共 545 首（缺 K. 41，80，94，97，142-144，204a，204b，452，453），全套共分为 11 册，并且创造了用 "L" 代表的编号。这个版本虽然对推广和普及斯卡拉蒂作品起了一定的积极作用，但它用 19 世纪浪漫主义的观点和趣味改变了斯卡拉蒂的句法和力度，而且它的 "L" 编号也打乱了斯卡拉蒂原来的作品关系和创作次序。这些问题一直到上世纪 50 年代美国一位羽管键琴家柯克帕特里克（Ralph Kirkpatrick,1911－1984）的编号 "K" 出现才得以解决。"K" 的编号不但基本上依据编年的创作次序，而且发现原来斯卡拉蒂使用了 "配对" 的构思（大致从 K. 102 起），每两首（有少数是三首一组）用不同调性（大、小调）、速度、节拍和性格来形成对比，但并不在音乐素材上产生联系。现在好的版本都会对每首作品同时标明 "L" 和 "K" 两种不同编号，而以 "K" 编号为标准。我们发现，不少 "K" 的小编号（早期作品）在 "L" 是大编号，反之亦然。

斯卡拉蒂把他生前出版的 K. 1－30 叫做 "练习"（Essercizi），其他有的叫 "奏鸣曲"（Sonata），有的叫 "托卡塔"（Toccata），可见在那时奏鸣曲和托卡塔并无区别。不管这些作品叫什么名字，从结构上讲，它们基本都是两段体，用反复记号的双纵线把两部分清楚地分开来。第一部分从主调到属调，第二部分开始有一段自由转调，然后回到主调，相当于后来奏鸣曲式的再现部。斯卡拉蒂的奏鸣曲大多数是单主题，只有少数有两个主题（如 K. 29），且具有后来奏鸣曲式的调性关系。

从技术上讲，斯卡拉蒂创造了双手交错的演奏方法，这也是炫技的一种表现。突出的例子是 K. 27 第 11－16 小节，完全一模一样的音型织体重复三次，但斯卡拉蒂要求每两小节双手交错一次，第 11－12 小节右手弹十六分音符音型，左手交错弹四分音符，第 13－14 小节左手弹十六分音符音型，右手交错弹四分音符，第 15－16 小节又恢复右手弹十六分音符音型，左手交错弹四分音符，这从谱面上说明了一模一样的音型为什么斯卡拉蒂要不厌其烦地重复三次。这种技术上的交错，不仅是视觉上的炫技，而且增加了音乐的趣味和变化。

目前最完整的斯卡拉蒂 555 首奏鸣曲是意大利 Ricordi 出版社正在出版的 Emilia Fadini 编辑的原始版（Urtext），预计分 10 册出版，目前只出了 8 册。因此我们先引进匈牙利布达佩斯音乐出版社（EMB）出版的四卷本 200 首选集。这也是一个编辑态度十分严肃的原始版本，基本上已包括了我们常用的斯卡拉蒂的作品，有利于推广斯卡拉蒂的作品。等到 Fadini 版出齐了，我们还会考虑引进，那就是学术性和专业性更强的计划了。希望音乐家们、钢琴家们、钢琴老师们和钢琴学生们给予热烈支持！

李名强

2007.9.14 于香港

前 言

人们在演奏会上听到斯卡拉蒂钢琴奏鸣曲的机会不多，学生也较少弹奏练习他的钢琴奏鸣曲。这是因为以往出版的斯卡拉蒂的作品中，易于被大众所接受的曲目有限。针对这种情况，我们出版这套奏鸣曲集的主要目的是扩大可以广受欢迎的曲目数量。与此同时，我们希望通过选编的斯卡拉蒂从 1738 年创作的"练习"（Essercizi）直至其生命晚期的作品，使大家了解斯卡拉蒂音乐创作的发展过程，从而更全面地认识他的奏鸣曲。为了展示斯卡拉蒂在不同时期的创作特征，我们介绍了几种重要类型的奏鸣曲。需要说明的是，在实际编纂中，这个意图不能完全实现。有些特殊的奏鸣曲，如惟一的一首以变奏曲形式写成的奏鸣曲 K. 61 号，很可能当时是为小提琴和羽管键琴而作的多乐章的作品。另外 K. 81、88、89、90、91 号没有被编入这本曲集。

我们没有采取以难易程度排序的方法，而是按照柯克帕特里克（Ralph Kirkpatrick,1911‒1984）的索引，以作品的创作年代顺序来编辑这本奏鸣曲集。因此，可以配对演奏的奏鸣曲是相邻出现在曲集中的。

除个别需要改动的地方外，我们严格地按照原始的版本和注释编辑了这套曲集。指法则是由出版者制定的（原始版本无指法注释）。

对今天的演奏者来说，理解斯卡拉蒂本人在乐谱上的标记是有一定困难的。我们希望，以下的一些解释可以帮助演奏者准确地诠释斯卡拉蒂的作品。对一些在这里比较难说明的问题我们采用脚注的形式在乐谱部分进行了注释。

关于演奏

大约 K. 100 号以后的奏鸣曲不是以多乐章的形式写成的，而是配对奏鸣曲。配对奏鸣曲之间的关系比多乐章奏鸣曲中乐章之间的关系要松散些。配对奏鸣曲是指它们有共同的调式、调性或者是同名大、小调的关系，也有的是通过性格对比的速度或节拍将它们联系在一起（慢‒快，双数节拍‒单数节拍）。在演奏时可以连续演奏。

虽然有些资料表明这类配对奏鸣曲应该连续演奏，但这并不是必须的，而是取决于演奏者的意愿，因为，每个奏鸣曲都是可以作为独立曲目演奏的。

还需要指出的是，有些作品的组合不是成双，而是成三，如 K. 434‒436 和 K . 490‒492 就是这种情况。

速度与音乐性格 （Tempo, character）

斯卡拉蒂时期所标记的速度与我们今天的理解是有出入的。斯卡拉蒂标明的、极端的速度标记，如极快‒极慢（Grave-Prestissimo）既不像我们今天所理解的那么快，也不是那么慢。对中等速度范围的速度标记的理解也基本如此。

这种有节制的速度取决于音乐的内容与性格。在奏鸣曲中有许多具有民间舞曲（波莱罗、尤塔、赛归迪拉、西西里亚诺、塔兰泰拉）和巴洛克组曲风格的乐章。另外，许多对其他乐器音色和演奏方法的模仿也在这些乐曲中有所体现。

速度的标记是根据乐曲的性格来制定的。如果演奏者在演奏这些奏鸣曲时只是炫耀技术，那么他的演奏就失去了应有的生动，音乐甚至被扭曲，变得毫无意义。随之消失的便是斯卡拉蒂音乐的诗意和幽默。

力度标记（Dynamic markings）

力度的标记在斯卡拉蒂的原始谱中是鲜见的。在我们选编的曲目中没有这类作品。

这些奏鸣曲都是为羽管键琴而作，所以演奏时需要的是一种阶梯式层次的力度表现。在每一个力度层次上，特别是对旋律声部的力度处理可以充分利用现代钢琴所具有的音响效果来表现。在羽管键琴上则需要通过加强长音的力度来弥补乐器表现力的不足。

连线与跳音标记 （Ligature, staccato marks）

除了同音音符之间的连线以及倚音与本音之间的连线，斯卡拉蒂还用连线来标明演奏的方法。斯卡拉蒂很少用跳音的标记。

连音、不连贯的连音和跳音（legato, non legato, staccato）

在演奏斯卡拉蒂的奏鸣曲时，根据羽管键琴的特点，不连贯的连音是主要的弹奏方法。连音和短促的跳音都是少见的。
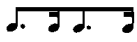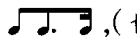

一些特殊用语及记谱法（Peculiarities in notation）

Tremulo（缩写：Tre., Trem.,Trem.lo)

当 Tremulo 出现在一个较长的音符或一串音符中的某个音上时，它很可能是用来表示颤音。但其他的、尚未知的解释并不能被排除。在当时意大利和德国的演奏实践中，Tremulo 这个词也有两音之间来回急速反复、波音和逆波音的意思。

波形线（Wavy line）

当波形线出现在一个音符的后面时，它可以有几种不同的意思。波形线只出现在这本曲集的两首奏鸣曲中。作品 K.52 中它是延长音符时值的意思；作品 K.53 中它代替了休止符。

与现代记谱法意义不同的附点音符

与现代记谱法中附点音符的意义有所不同的是，如果在节奏型 ♩♫♪ 的第一个音符的位置上是一个休止，当时的写法是 ♪♫♪ ,（也有一些例外的情况）。而正确的演奏应该是 ♪♫♪ 。这样的情况在作品 K.238 中可以看到。

Arbitri

这个词被斯卡拉蒂在作品 K.508 和 544 中用来表示自由速度。

装饰音（Ornaments）

对斯卡拉蒂和他同时期作曲家作品中装饰音的诠释，是无规律可循的，不明确和不固定的装饰音写法经常出现，演奏家需要仔细揣摩作曲家的意图。

不确切的记谱留给演奏者机会，依照自己的品味和想象去寻求诠释装饰音的最佳方案。正因如此，我们认为对装饰音的处理应由演奏者来决定，而不是由出版者来规定。即使对原谱中的一些需要统一和修正装饰音记法的地方，我们也没有改动，而只是根据类似的情况提出一些补充性的建议。

从普遍规律来说，每一个装饰音都占用一些它后面音的时值，而先现倚音的时值则有标记出来的。

倚音（appoggiaturas）

斯卡拉蒂有两种倚音的写法：一种是用小音符来表示，不明确地写出应该弹奏的时值；另一种则用明确时值的音符来表示倚音。有时，在同一作品中这两种写法都会出现。当这两种倚音在音乐中出现时，上述的第二种写法可以为演奏者诠释第一种倚音提供参考。

短倚音几乎不为人察觉地缩短了它后面的本音的时值。这种倚音通常出现在速度较快的段落、三连音或是一串没有节奏变化的音的前面。还有一种倚音是由一串音符构成的（2 个、3 个或 4 个音）、因需要用很快的速度来演奏，也可列入此类。

一般来说，长倚音占本音时值的二分之一，如本音是附点音符，长倚音就占用其时值的三分之二。但也有一些例外，例如，有时斯卡拉蒂写在带附点的本音前面的倚音时，只用了本音三分之一的时值标示；甚至在同一作品中有时倚音的时值占了本音的三分之一，有时却占了三分之二。

颤音（Trill）

除了极少数的情况外，颤音总是起始于上助音，即使这个音是前一音的重复或者是完全没有准备的颤音。从本音开始的颤音弹法和所谓的逆波音是 19 世纪的演奏风格，与斯卡拉蒂时期的音乐风格不吻合。

斯卡拉蒂用两种符号来表示颤音：**tr.** 和 ᵕ· 两种符号的意义是相同的，也就是说，ᵕ 不一定只是德文中逆波音（Praller）的意思。

颤音通常有一个尾音,但这个音却不一定出现在谱上（斯卡拉蒂通常不用小音符写出这个音）。在不肯定的情况下，演奏者可以根据音乐的性格来结束颤音。

颤音持续的时间、速率的加快和减慢都取决于演奏者在整体乐曲速度范围内对音乐性格的理解。尾音是颤音的一部分，对于尾音的处理更重要的是取决于颤音的演奏过程而不是明确写出来的时值。

带连线的颤音（Tied trill）

当颤音中的上助音与其前面相同的音由小连线相连时（省略上助音），就是所谓的"带连线的颤音"。斯卡拉蒂没有对这样的颤音进行注释，但演奏者可以从整体音乐性格中悟出弹奏的方法（如在弹奏一条连贯的旋律线时，重复同音会破坏旋律的流畅性）。

从上助音开始的颤音 （Upper appoggiatura and trill）

根据音乐的前后关系，上助音可以强调颤音从倚音开始的效果，也可以延缓颤音的出现。在第二种情况下，上助音延长了颤音中第一个音的时值。这种情况主要出现在慢速的音乐段落，即使在谱中没有明确的标记也可以这样演奏。

下助音作为前缀的颤音（Lower appoggiatura and trill）

根据音乐的前后关系，这种情况可能是一个下助音与波音的结合，也可能是从下助音开始的颤音。

碎音（Acciaccatura）

碎音原来是指与本音相隔半音距离的、并与本音同时发声的音。碎音的时值比本音要短得多，例如：，这个短音在这里起到一种补充色彩的作用。

在斯卡拉蒂的作品中，"碎音"的概念被扩大了。柯克帕特里克称其为"犹如音中的踏板和叠置的和弦。这样的情况很像现代音乐中的串音或音块的效果。
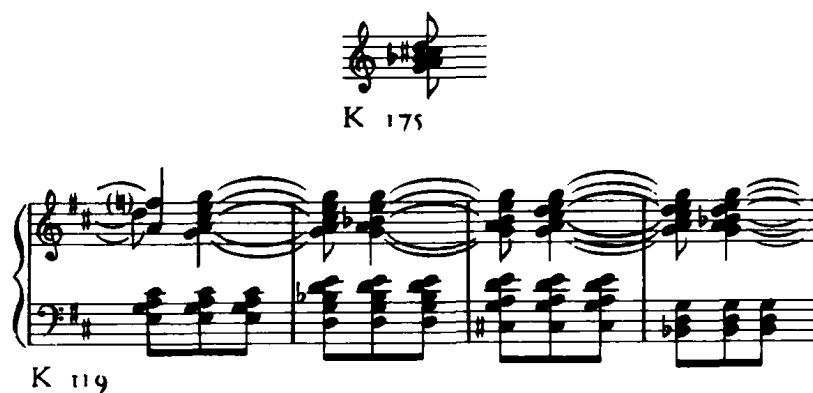
斯卡拉蒂没有给碎音以特殊标记，而是将其与和弦写在一起。演奏家可以根据音乐性格和自己的理解来决定怎样演奏这些音。一个柱式和弦也可以用分解和弦的方式来演奏（这种情况有时由几个音构成的倚音来表示）。

琶音 （Arpeggio）

当斯卡拉蒂认为碎音应作为琶音来演奏时，他会写明（不是用琶音标记，而是用一串倚音）。即使有时没有明确写明，根据音乐的逻辑，用琶音效果来演奏也是可以的。

乔治·巴拉

FOREWORD

The number of Scarlatti sonatas heard on the concert platform and learned by piano students is relatively small. We can understand this if we consider that the publications including a greater amount of material have not been accessible to larger sections of the public. For this reason the chief task of this selection is to widen the circle of these few and with reason popular works. At the same time it aims to give a comprehensive view of Scarlatti's sonatas, following the composer's development from the *Essercizi* of 1738 to the pieces written towards the end of his life. As a result the more important types of sonata are introduced so as to be characteristic of Scarlatti's various creative periods as well. For practical reasons, however, it was possible to apply this principle only within certain limits. Thus apart from anything else several works of interest are not included in the selection, for example the only sonata in variation form (K 61) or the sonatas in more than one movement which were probably written for violin and harpsichord (K 81, 88, 89, 90, 91).

The sonatas are not grouped according to their degree of difficulty; they are given in the order which corresponds with the Kirkpatrick numbering. This is approximately identical with the order in which they were composed. In this way it became possible for the pairs of sonatas included in the selection to be placed closely after one another.

Apart from inevitable minor alterations this edition follows the original text and its markings exactly. This does not apply to the fingering which is entirely an editorial addition. (In the original there is no fingering.)

Since for the musician of today Scarlatti's markings are no longer self-explanatory, some remarks are made in what follows which it is hoped will help towards a correct interpretation. On problems which are not treated here further information is given in the foot-notes of the notepart.

PERFORMANCE

The pairs of sonatas which appear from around K 100 are not really multi-movement sonatas as opposed to some Scarlatti sonatas with actually more than one movement. The sonatas making up the pairs are more loosely connected to each other than the movements of the multi-movement sonatas. The connection between the sonatas is established by their identical key, their use of the major and minor keys with the same keynote or the complementary or contrasting characters (slow-fast tempo, even-uneven metre, etc.). They are performed *attacca* one after the other.

Although some places in the sources slow definite instructions for these sonatas to be played after each other this should nevertheless not be regarded as compulsory. The performer has the right to decide whether he plays these works as pairs of sonatas or not, since each one is also an independent, complete unit in itself.

It should be noted that in four cases it is not two but three sonatas which belong together. This selection contains two such cycles (K 434–436 and K 490–492).

Tempo, character

Contemporary interpretation of the tempo indications differed from today's: the markings by which Scarlatti indicates extremes of tempo *(Grave—Prestissimo)* did not then signify as slow or fast tempi as they would today. This difference is to be noticed to a greater or lesser extent on the intermediate levels as well.

The more moderate nature of the tempi is explained by the content and character of the music. The sonatas include many dance movements: quite recognizable are the rhythms of folk dances such as the bolero, jota, seguidilla. siciliano and tarantella, and the dances of the baroque suite. Frequently the tone colour and playing style of various instruments is evoked.

Thus it is basically the character of the work which determines the tempo of the performance. If on the other hand, the performer sees in these sonatas the possibility of virtuoso playing it is to be feared that if the tempo is too fast the performance will lose its plasticity and become distorted to be nearly incomprehensible: the lyricism or humour expressed in Scarlatti's music will get lost. **Dynamic markings** are given in the sources only in exceptional cases—no such piece is included in this selection.

Since the sonatas were written for harpsichord, their performance generally requires terraced dynamics. Within each dynamic level, however—above all in cantilena playing—it is necessary to make full use of the dynamic possibilities offered by the piano. On the harpsichord compensation for this may be sought in increased agogic.

Ligature, staccato marks

As well as using slurs to bind notes together and to join the small print appoggiaturas to the main note, Scarlatti also uses ligatures to indicate articulation. He rarely writes in staccato marks.

Legato, non legato, staccato

In performance it is the principally non legato playing, which most closely approaches the effect of harpsichord playing, that should be used. Legato and above all sharp staccato are more rare.
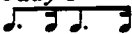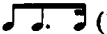
Peculiarities in notation

Tremulo (abbreviated: *Tre., Trem., Trem!ᵒ*)

This occurs at long notes and in chains of notes and it probably means the same as the trill. (There may, of course, be some other difference in meaning which is not yet known. The sign was also used in contemporary Italian and German practice to indicate repetition, a mordent and an inverted mordent.)

Wavy line

Written after a note; it may have several meanings. In this edition it occurs in two sonatas: in K 52 it signifies the lengthening of the value of the note, while in K 53 it takes the place of a rest sign.

Dotted rhythm notation differing from today's

If the first note of the rhythm pattern ♪· ♪♪· ♪ is replaced by a rest, the notation, in accordance with contemporary practice, becomes �' 𝄽 ♪♪· ♪ (There are, however, exceptions). It is to be played �'· ♪♪· ♪ This occurs in this edition in K 238.

Arbitri

This is used by Scarlatti ih two sonatas, K 508 and K 544, to indicate tempo rubato.

Ornaments

It is not possible to fit the notation and interpretation of Scarlatti's ornaments into a regular system as it is in the case of several contemporary composers. It is not rare to find inconsistent and imprecise notation of ornaments—indeed at such times it may be necessary to guess at the composer's intentions.

Since the frequently ambiguous notation gives the performer relatively wide scope to use his taste and imagination in finding the best solution it appeared wiser to leave it to the performer rather than to give editorial suggestions. For this reason no alterations have been made to the notation used for the ornaments in the sources even when there might have been good reason to unify or make corrections. (At most, supplementary suggestions have been made by analogy.)

The general rule is that every ornament substracts its value from the note which follows it. An exception is the anticipated appoggiatura which is always written out in rhythmic values.

Appoggiaturas

Scarlatti uses two different notations: small notes, not giving in general any hint to the rhythm to be played and writing out the rhythm as it is to be played. It is not rare to find both kinds of notation within the same work. When there is some analogy the written out rhythm can assist in reaching a correct interpretation of the small note type.

The short appoggiatura reduces the value of the note which follows it only slightly. Generally, it comes before notes in fast passages or triplets or before notes which do not change their original rhythm. The slide, which is an appoggiatura consisting of several (two, three, four) consecutive notes, can be mentioned here on account of its fast tempo.

If the note which follows can be divided into two, the long appoggiatura takes away half its value; if it can be divided into three it takes up two-thirds of its value. However, practice shows that there are many exceptions to this rule. It sometimes happens, for example, that an appoggiatura written out in rhythmic values by Scarlatti takes up only one-third of the original value of the following main note which can be divided into three; and also within the same piece it may take up one-third on one occasion and two-thirds on another occasion.

Trill

Apart from a few exceptions, the trill always begins on the upper auxiliary note, even when that means repeating the preceding note or when the trill is unprepared. To begin on the main note or to apply a so called inverted mordent would be out of style: that is characteristic of the nineteenth century.

Scarlatti marks the trill in two different ways: *tr*, and ∿. They are identical in meaning—that is, ∿ is not restricted to *Praller*.

The trill often has a termination—which, however, is frequently not written in when it is necessary. (Scarlatti does not use small notes for indicating this.) In doubtful cases the way to end the trill must be determined by considering the character of the music.

In performance the duration of the trill and increases and reductions in its speed are left — within given characters and tempi — largely to the musical imagination of the performer. As far as the termination is concerned, it is an organic part of the trill and its speed is determined not so much by its rhythm as written as by the trill's whole progress.

Tied trill

If the trill is preceded by the upper auxiliary note and the first note of the trill is tied to that note (that is, if the otherwise usual repetition is omitted), we have a tied trill. Scarlatti does not mark this but its use may be justified by the character of the music (e.g. in a melodic line requiring smooth performance which would be disturbed by the accent caused by the repetition).

Upper appoggiatura and trill

Depending on the context the appoggiatura here either draws attention to the fact that the trill is to begin on the upper auxiliary note or it marks a "delayed trill". This latter means that the value of the first note of the trill is lengthened. It occurs mainly in slow tempo sections. It may also be used in performance even when it is not indicated in the printed music.

Lower appoggiatura and trill

Depending on the context, this may mean a combination of appoggiatura and mordent, or it may mean a trill begun on the lower auxiliary note.

Acciaccatura

This originally meant a note a minor second away from the main note sounded simultaneously with it; its duration was much shorter than that of the main note, e.g. ♪. The shorter note was intended to add colour.

With Scarlatti the acciaccatura gets a wider meaning—it is used as an *internal pedal and superposition of chords* (Kirkpatrick). Sometimes it reminds one of the cluster effect used in present-day music.

K 175

K 119

Scarlatti does not use a special sign for the acciaccatura: he writes the acciaccatura notes into the chord as well—the way it is performed depends on the character of the music and the performer's conception of the music. Accordingly, the dissonant notes may be played short or long; a chord may be broken (this is sometimes indicated by appoggiaturas consisting of several notes).

Arpeggio

Scarlatti marks it mainly (not with the arpeggio sign but in the form of an appoggiatura consisting of several notes) if he wants the acciaccatura to be played as an arpeggio. This may also be used even where it is not marked if it is required by the logic of performance.

György Balla

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