

Domenico Scarlatti and the Hidden Voice Exchange

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Example 1: Rameau, *Pièces de Clavecin*, 1724, “Le rappel des oiseaux”

bird calls

LE RAPPEL
DES OISEAUX

5

10

15

20

25

30

bird calls gradually become battle cries (or mating calls)

35

40

From the original title page: *Pièces de clavessin avec une méthode pour la mécanique des doigts, où l'on enseigne les moyens de se procurer une parfaite exécution sur cet instrument.*

("Harpisichord compositions with a fingering method that teaches one the means to achieve perfect performance on this instrument.")

Notation of dots after the first edition.

(continued)

Example 1 shows a musical score for measures 45 through 55. The score is written for two staves (treble and bass clef) in G major. Measures 45-54 are marked with measure numbers 45, 50, and 55. The final two measures (55 and 56) are marked with '1e' and '2e' above the staff, indicating first and second endings. The notation includes various rhythmic values, accidentals, and articulation marks.

Example 2: Explicit and hidden voice exchanges

Example 2 illustrates voice exchanges in two parts, a) and b), each with an explicit and a hidden version.

a) Explicit: Shows a voice exchange between two staves. The top staff has notes $\hat{3}$ and $\hat{2}$ with a slur. The bottom staff has notes I and $II^\sharp$ with a slur. Arrows indicate the exchange of voices between the staves.

b) Explicit: Shows a voice exchange between two staves. The top staff has notes $\hat{3}$ and $\hat{2}$ with a slur. The bottom staff has notes I and 6 with a slur. Arrows indicate the exchange of voices between the staves.

c) Explicit: Shows a voice exchange between two staves. The top staff has notes $\hat{3}$ and $\hat{2}$ with a slur. The bottom staff has notes I and $CT\ 07$ with a slur. Arrows indicate the exchange of voices between the staves.

Hidden: Shows the hidden voice exchange for the explicit exchanges. The top staff has notes $\hat{5}$ and $\hat{4}$ with a slur. The bottom staff has notes I and $II^\sharp$ with a slur. Arrows indicate the exchange of voices between the staves.

Example 3: François Couperin, *Pièces de Clavecin*, Ordre 2: Allemande, “La Laborieuse”

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a) First reprise

Sans lenteur; et les doubles croches un tant soit peu pointées.

I —
I

5

(- II[#] first passing supertonic — I⁶ nested voice exchange)

9

- II[#] second passing supertonic — I⁶ structural voice exchange

II structural supertonic V[#]

(continued)

b) Voice-leading sketch

Bars 1 4 5 6 7 8 9 10 11 12

$\hat{3} -$ $(V: \hat{5} \quad \hat{4} \quad \hat{3} \quad \hat{2} \quad \hat{1})$ $-\hat{2}$

(7) — 6

nested auxiliary cadence

I II(♯) V

nested voice exchange

Example 4: J. S. Bach, Suite in E♭, BWV 819, Courante

a) First reprise

g¹-

I-
I

7 - f²-

(- e^{♭2})

- II[♭] -
passing
supertonic

I 5-6

II[♭]
structural
supertonic

V

b) Voice-leading sketch

Bars 1 3 5 7 9 11

(3)-

I

I

5

P

(=V:II⁶)

(V: 3̂ 2̂ 1̂)

5-6

6 4 5 3

- II -
passing supertonic

- I⁽⁶⁾

II
structural
supertonic

V

Example 5: Scarlatti, Sonata in E major, K. 20

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Period 1
Vordersatz

Presto. *tr*

Fortspinnung 10

Epilog 20

Period 2
Vordersatz

Fortspinnung

30

40

Epilog

Period 3
Vordersatz

50

(Vordersatz prepares additional emphasis on F#)

(continued)

Fortspinnung *tr* *Epilog* 60

— II —
passing
supertonic
on F#

— I^b replaces expected I⁶
voice exchange averted

Period 4
Vordersatz

70 *tr* *Fortspinnung* *tr*

Epilog *tr* *Period 5*
Vordersatz 80 *Fortspinnung*

Epilog *tr* *Period 6* (abbreviated)
Fortspinnung 90 *tr*

Epilog 100 *tr*

Example 6: Scarlatti, E major Sonata, first reprise

Voice-leading sketch

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Bars 1 24 26 30 36 37 41 44 49 51 53 55 56 58 59 61 62

5-
3-

-2-

-4- -3-
-1-

-2

1 (sus.) - -7

I

I 7 (= I 6 5)

enlarged Schrock cadence
(E-D#-E-F#)

II#

V

E-D#-E-F#

Example 7: Scarlatti, E major Sonata, first reprise

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a) Background, bars 55–62

Bars 1 53 55 59 61 62 1 53 55 59 61 62

I II# V I II# V

become

Bars 1 24 37 41 53 55 59 61 62

I II#

E-D#-E-F# E-D#-E-F#

b) More detailed sketch, bars 55–62

Bars 55 56 57 58 59 60 61 62

(V: 5 4 3 () 2 1)

Nested and applied Schrock cadences V: IV⁸⁻⁷ () V VII: IV () V II: IV () V IV: IV () V

Enlarged Schrock cadence V: IV⁸⁻⁷ (I⁶ IV) V

enlarged Schrock cadence (E-D#-E-F#) II# V

Example 8: Scarlatti, E major Sonata, pace reduction

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Bars 1 3 5-8 9 11 13 15 17 19 21 23

Period 1
Vordersatz
(grouping pace: 4 bars)

Fortspinnung
(grouping pace: 2 bars)

Epilog

Basic pace: 

Bars 25 29 33 37 41 44

Period 2
Vordersatz
(grouping pace: 4 bars)

Fortspinnung

Epilog
(grouping pace: 3 bars)

(= sus, P) (= sus, P) passing

Sequentially expanded 4-bar basic pace

Basic pace contracts to one-bar movement over dominant pedal

Basic pace contractss to original half-bar movement, which underlies running sixteenths

Bars 47 49 51 53 55 57 59 62

Period 3
Vordersatz
(grouping pace: 2 bars)

Fortspinnung
(grouping pace: 1 bar)

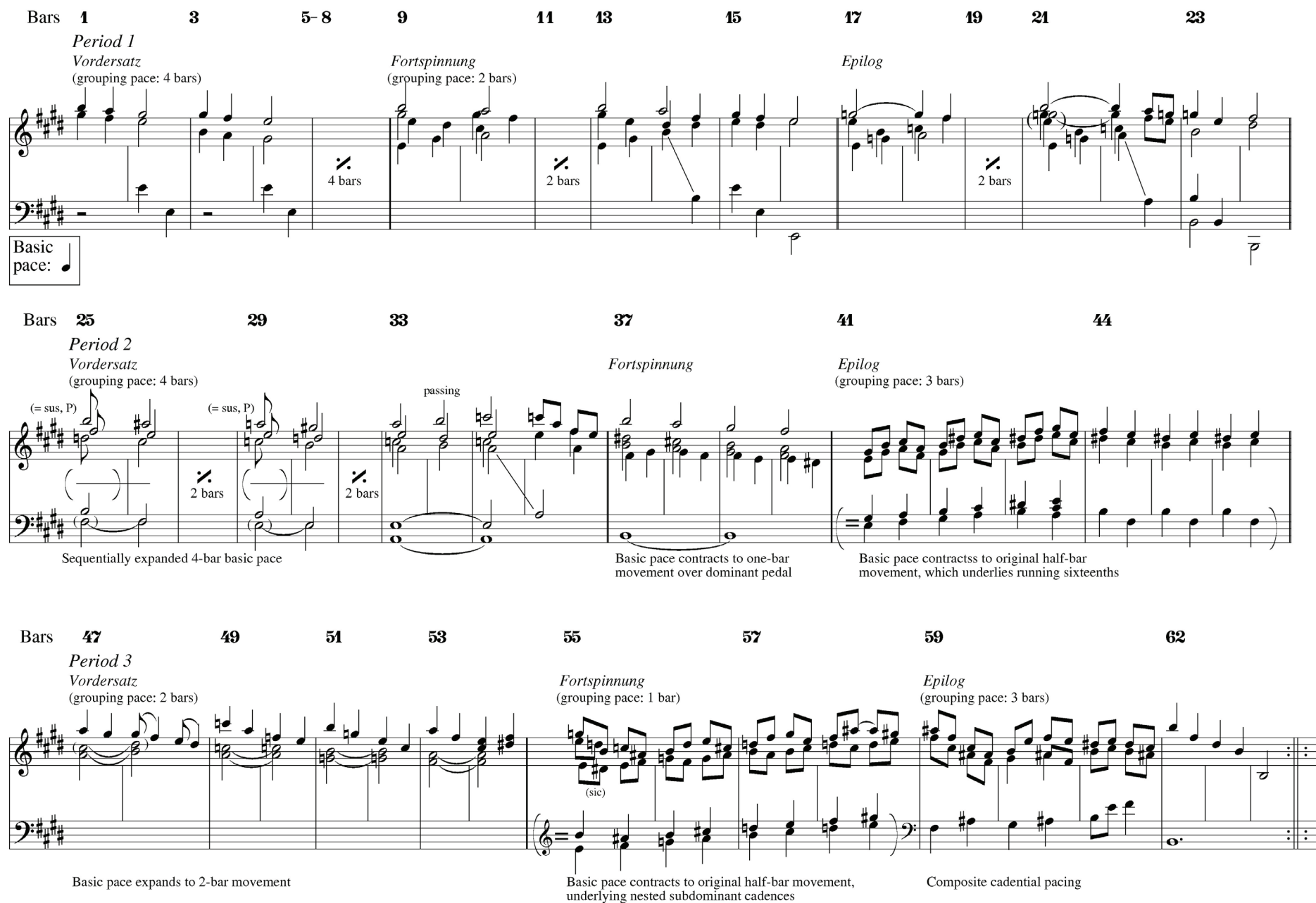
Epilog
(grouping pace: 3 bars)

(sic)

Basic pace expands to 2-bar movement

Basic pace contracts to original half-bar movement, underlying nested subdominant cadences

Composite cadential pacing



Example 9: Scarlatti, E major Sonata, first reprise, phrase rhythm

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Bars **1** **9** **17** **25** **37** **41** **47** **55** **59**

Period 1 (= large Vordersatz)
Vordersatz Fortspinnung Epilog

Period 2 (= large Fortspinnung)
Vordersatz Fortspinnung Epilog

Period 3 (= large Epilog)
Vordersatz Fortspinnung Epilog

Grouping
pace: 4 bar 2 bar 4 bar 3 bar 2 bar 1 bar 3 bar

Basic
pace: $\frac{1}{2}$ bar 4 bar 2 bar $\frac{1}{2}$ bar 2 bar $\frac{1}{2}$ bar composite
cadential pacing

Essential pace setting Developmental pace expansion Gradual pace contraction Climactic pace intensification

Example 10: Scarlatti's E major Sonata and Beethoven's "Emperor" Concerto

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a) Scarlatti, bars 47–54

50 (fragmented)

become Beethoven, bars 379–90

379 8va

Piano solo

cantabile
p *pp*

Orchestra

Strings *p* *pp*

Clars, Bsns *pp* *sempre pp*

385 8va (fragmented) (etc.) *sforzato*

Hns

(continued)

b) Scarlatti, bars 25–32

become Beethoven bars 404–12

(continued)

c) Scarlatti, bars 54–59

become
Beethoven, bars 436–43

442