

ANTONI SOLER

(1729 - 1783)

SIS QUINTETS

PER A INSTRUMENTS D'ARC I ORGUE O CLAVE OBLIGAT

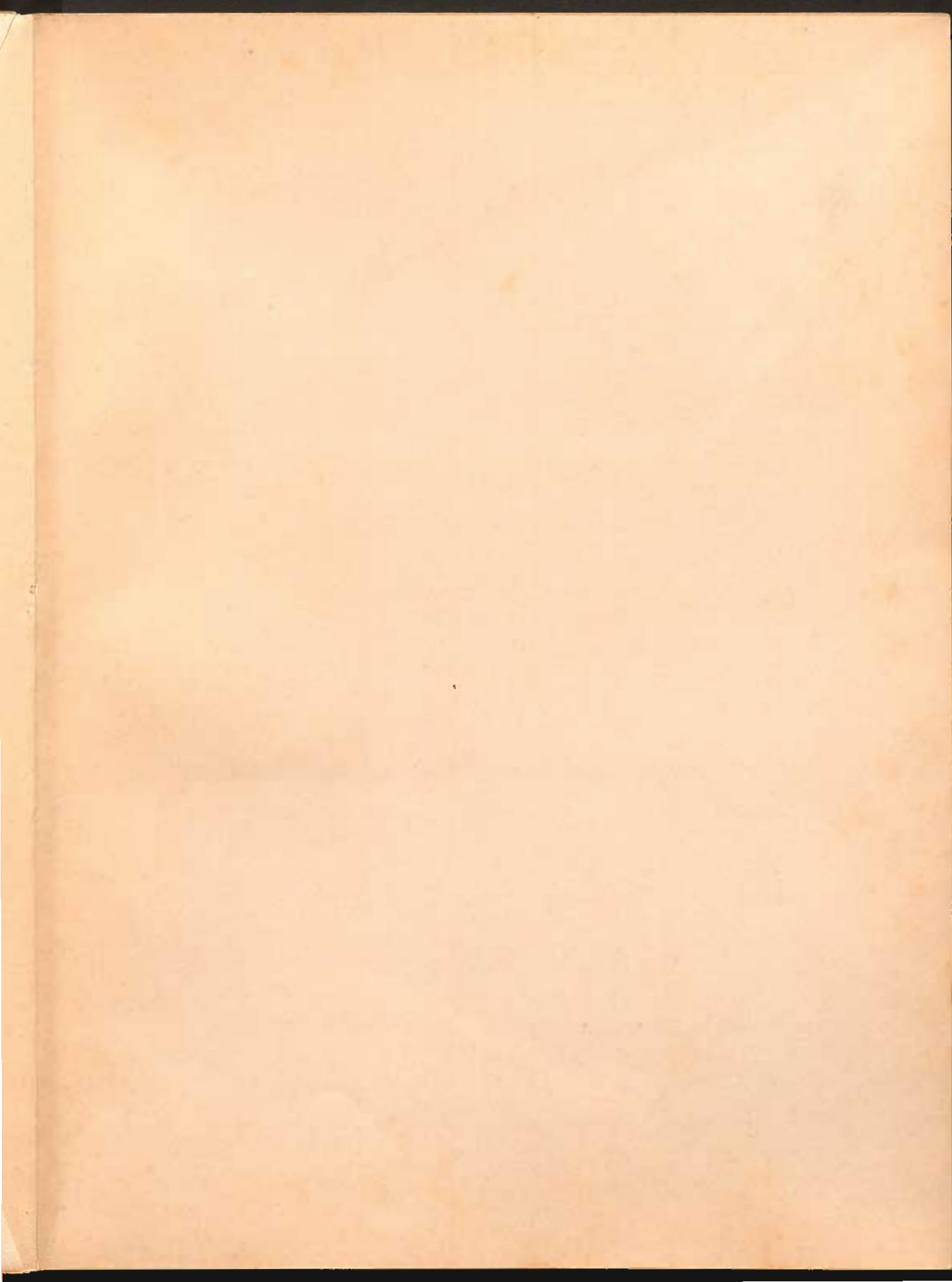
Transcripció i revisió per Robert Gerhard

Introducció i Estudi d'Higini Anglès, prev.

Cap del Departament de Música de la Biblioteca de Catalunya

IX

INSTITUT D'ESTUDIS CATALANS : BIBLIOTECA DE CATALUNYA
BARCELONA, 1933



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PUBLICACIONS

DEL

DEPARTAMENT DE MÚSICA

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INTRODUCCIÓ I ESTUDI BIBLIOGRÀFIC

PER H. ANGLÈS

És un fet sorprenent el que passa a la nostra península amb la música del segle XVIII. Arreu d'Europa trobem una infinitat d'obres d'aquell segle impreses dins el país dels mestres que les escrigueren; en canvi, són raríssimes les que servem avui editades a l'Espanya del segle XVIII. Són els dies de l'entrada de l'òpera i de la música italiana al nostre país; són aquells, els dies de l'estada a Madrid d'un bell rengle de grans mestres italians dignes de major agraïment per part dels espanyols.

El nostre segle XVIII és ric encara per la florida de compositors peninsulars; malgrat tot, la sort els fou avara, i fou una excepció que llurs obres fossin impreses a Espanya. Les poques obres de música de cambra d'autors italians o de mestres peninsulars que s'editaren a Madrid s'han perdut en llur gran majoria; les que hem servat impreses dels mestres italians (Domenico Scarlatti, mort a Madrid el 1757, Luigi Boccherini, mort a Madrid el 1805) i dels mestres catalans (Domènec Terradellas, mort a Roma el 1751, pare Antoni Soler, mort a l'Escorial el 1783) o del valencià Vicenç Martín i Soler, conegut pels italians amb el nom de *Martini «lo Spagnuolo»* († 1806 a Petersburg), per no citar més que els principals, foren editades a l'estranger.

Tot això demostra que la nostra impremta musical anava endarrerida àdhuc en el segle XVIII, i que la Cort i la noblesa castellana que tan distingien encara la música i els músics, no es preocuparen de subvencionar les obres dels mestres més sortints per tal que fossin editades. Especialment xoca el fet del pare Soler: ell que s'havia preocupat tant d'escriure obres de música da camera per divertir i fer content l'infant *Gabriel*, no tingué la sort de veure editades potser cap de les seves obres a la terra que el veié néixer. És degut a tanta indiferència dels mecenas del segle XVIII, i dels mestres espanyols del segle XIX, que la música instrumental d'aquell segle ens arribi tan escassa.

L'INSTITUT D'ESTUDIS CATALANS i la BIBLIOTECA DE CATALUNYA en editar avui els *Sis Quintets* del pare Soler, ret el tribut d'homenatge a aquells compositors hispànics de la música da camera del segle XVIII, massa oblidats fins al present, i inicia la sèrie de publicacions amb la música d'aquells dies. Per tal que la música hispànica del segle XVIII sigui estudiada com cal i alhora editada amb les màximes garanties, anirem demanant la col·laboració dels nostres especialistes; així podrem alternar millor l'estudi i l'edició de la música medieval i la dels segles posteriors amb la del segle XVIII i començament del XIX.

El pare Antoni Soler va néixer a Olot, on fou batejat el 3 de desembre de l'any 1729; els seus noms de baptisme foren Antoni, Francesc X. i Josep. El seu pare, de nom Mateu, natural de Porrera (Tarragona), on havia estat batejat el 25 de gener del 1685, era músic del regiment de Numància; la seva mare, Teresa Ramos, va néixer a Daroca (Aragó), el 17 d'abril del 1702. Per tal d'ésser exactes en el donar clarícies sobre la vida del pare Soler, copiem del volum II de les *Memorias sepulcrales* del monestir d'El Escorial, folis 294 v.-296 v.; els dos volums de *Memorias sepulcrales* es guarden avui al Palacio Nacional de Madrid, on l'any 1898 fou traslladat tot l'arxiu dels Jerònims d'El Escorial. Al lloc citat trobem els següents detalls:

«Año de 1783. 20 de diciembre. En esta sepultura (35ª) está enterrado el P. Fr. Antonio Soler. Era natural de Olot de Porrera, arzobispado de Gerona. Crióse desde niño de poco más de seis años en el insignio monasterio de Montserrat, en donde aprendió la música, órgano y composición, y salió tan adelantado que hizo oposición en dos catedrales al magisterio de capilla y logró el de la santa iglesia de Lérida, hallándose [allí] nuestro Ilmo. Sr. D. Fr. Sebastián de Victoria, obispo de Urgel, prior que había sido en este Real Monasterio de San Lorenzo. Dicho señor le ordenó de epístola, y diciéndole si había algun chico que se inclinase a ser religioso en El Escorial que fuese organista, respondió que allí estaba él, que desde luego quería tomar el santo hábito y retirarse del mundo, como en efecto se verificó, tomándole en 25 [de] septiembre del año de 1752. Pasó su año de aprobación con mucho gusto suyo y de toda la comunidad, por lo que le dieron la profesión en vista de su buen porte y proceder y de la mucha aplicación a su estudio de órgano y composición, a lo que era incansable, y así no salía a campo ni a diversión alguna, pues no tenía más que su estudio; por lo que llegó a alcanzar en esta facultad lo que parece puede saberse, pues por toda la Europa era conocida y admirada su habilidad y mérito, por haberse extendido sus obras por todas partes, así las de clave, como las de órgano y composición, por lo que mereció dar lección de clave al Serenísimo Sr. Infante D. Gabriel todas las jornadas que vino la corte a esta Real Casa, y le compuso a S. A. mucha música especial, a juicio de los inteligentes como correspondía a una persona real y que habían de ver y oír tantos facultativos, por cuyo trabajo le daba su Alteza todos los años 25 doblones para sus urgencias religiosas. Fué muy amante de la celda, pues nunca se le veía fuera de ella, sino lo preciso impelido de la obediencia, y aun entonces siempre iba de priesa, como que estaba fuera de su centro y decía no tenía tiempo para nada, y se maravillaba por esto de aquellos que se ponían a conversación muy despacio, como si no tuvieran otra cosa que hacer ... Fué de muy poco sueño, por lo que se acostaba a las 12 o la 1ª de la noche, y se levantaba a las cuatro o cinco de la madrugada a decir misa ... Muchas veces se solía dejar llevar de aquello primero que oía o le decían sin advertir quienes eran, ni qué fines particulares podían llevar, sin penetrar la malicia y veneno de la lisonja que encerraba ...; y así es que cuando conocía se había excedido en alguna acción o palabra, al punto pedía perdón. Rezaba todos los días el Oficio parvo de Nra. Señora, de que era muy devoto. Llegó a tener treinta y un años de hábito, que es bastante respecto de tanto encierro y estudio de día y de noche, pues aun cuando baxaba a la Granja, a la que bajaba como forzado, llevaba sus cosas necesarias para escribir y trabajar, como yo soy testigo que escribió algunas obras de difuntos, y no de lo peor que compuso, pues sin duda (a mi parecer) es la mejor que tiene ..., pues parece tenía más numen para estas composiciones serias ...

Deseando complacer más y más a S. A. el serenísimo Sr. Infante D. Gabriel, emprendió executar un instrumentillo pequeño cuadrado con su secreto o teclas y cuerdas de clave correspondientes, al que llamó *Afinador* o *Templante*, cosa que habían emprendido más de una vez en Italia, y creo también franceses, ingleses, etc., más ninguno había salido de ello, pues consistía en hacer desmostrable y exactísimo el tránsito de un semitono menor, mayor y la distancia de un tono, dividiéndole en 20 ... partes y dándole precisamente a cada uno puntualmente lo que le correspondía, aunque imperceptible a nuestro oído, pues dividido un tono en 9 partes o comas de que consta, no hay oído tan fino que pueda afinarlo, ni menos distinguirlo; y, por tanto, a juicio de los inteligentes, era imposible o raya en ello; más su gran aplicación e investigación infatigable hizo que saliere con ello y se tuviere por original. Dejó dos concluidos: uno que conserva el Sr. Infante, y el otro el Exmo. Sr. Duque de Alba ...

Fué su tránsito a 20 de diciembre de 1783.»

Malgrat l'autenticitat que traspuja la lauda apuntada de les *Memorias sepulcrales*, fins ara no s'ha trobat rastre de la seva estada a la Catedral de Lleida; per tal de fer-hi recerca en aquest sentit, l'amic Agustí Ibarra, subvencionat per la BIBLIOTECA DE CATALUNYA, treballà uns dies en aquella seu; ni a l'arxiu de música ni a les Actes Capitulars s'ha trobat, fins al present, rastre del pare Soler; tampoc no ha donat resultat la recerca que el Dr. Joan Espasa gentilment feia en aquell arxiu episcopal. El pare Soler vestí l'hàbit de monjo el 25 de setembre del 1752 i professà el 29 de setembre del 1753 al susdit monestir d'El Escorial. A les Actes Capitulars d'El Escorial del 16 de març del 1754, trobem la següent notícia: «En este dia acordó la Comunidad, nemine discrepante, conceder al padre de Fray Antonio Soler la pensión vitalicia de cien ducados anuales, en razon a lo necesitado que se encontraba y a las particulares habilidades, notorias a todos, de su hijo.» Cal fixar-se en aquest detall per veure com el pare Soler, als dos anys d'ésser religiós, s'havia captat les simpaties d'aquells monjos. D'ell hom conta, que era tanta la passió que sentia per escriure música, que en sortir al camp duia sempre tinta i paper per compondre; en caure malalt, just les forces li permetien, s'incorporava al llit i, damunt la fusta que ja tenia expressa, continuava escrivint música novella.

A mitjans del desembre del 1761, el pare Soler presentava la seva obra *Llave de la Modulacion* a la censura dels músics millors de Madrid; aquells dies eren Francesc Corselli, mestre de la Capella reial i rector del col·legi reial de «niños cantonicos»; Josep Nebra, organista i vice-mestre de la capella susdita i alhora mestre de música de l'infant Gabriel; Josep Mir, mestre del Convent de l'Encarnació; Antoni Ripa, capellà i mestre de les Descalces Reials, i Nicolau Conforto, mestre de capella napolità i professor de música de les infantes d'Espanya. Tots aquests mestres, en escriure llur aprovació, es desfan en lloances de l'obra del pare Soler; sobre totes, però, interessa la censura de Josep Nebra, l'acèrrim defensor de la música religiosa i principalment de l'òpera espanyola com a contrapès a l'empenta que havia pres a Espanya l'òpera italiana. Nebra ens fa saber que el pare Soler havia estat deixeble seu: «y aunque el amor de haver sido su Maestro algun tiempo, pudiera oponerse a la rectitud del Censor, el merito del Alumno (á quien confieso el exceso) no necessita implorar la gracia, sino que le hagan justicia». Aquest detall diu ben clar, que malgrat que el nostre músic fos ja compositor i organista de nom en arribar a El Escorial, tingué encara la sort de rebre lliçons del mestre Nebra, com, potser abans d'aquest, n'havia segurament rebut del gran Domenico Scarlatti.

Les Actes Capitulars d'El Escorial, en parlar d'aquest llibre, apunten: «En 13 de Enero de 1762 propuso su R^{ma} a la Comunidad, como el P. Fray Antonio Soler, hijo de la misma y su actual Maestro de Capilla, habia trabajado y compuesto un libro, cuyo título era *Llave de la Modulacion*, el cual, visto por los sugetos mas inteligentes de la facultad, decian ser cosa muy digna y util el que se diese a la estampa, para lo cual tenian dadas sus aprobaciones, restando solo la de N. P. General. Todo lo cual supuesto, deseaba el dicho Fray Antonio Soler dedicárselo a la Comunidad, suplicándola se sirviese de tomar a su cuenta y costa dicha impresion, con lo qual quedaria él muy satisfecho y servido de todo este su trabajo. Lo cual oido por la Comunidad, admitió la dedicatoria y ofreció con mucho gusto costear la referida impresion, ofreciendo gratificarle lo que diese dicha impresion de sí.» Fou degut a aquest acord capítular d'aquella comunitat que el pare general dels Jerònims, ultra les citades censures, demanés un altre examen i censura al català eximí Jaume Casellas, primerament mestre de Santa Maria del Mar de Barcelona, i aquells dies mestre de Capella de Toledo; Casellas escrivia també mots de lloança grossa en la seva censura del 24 de febrer del 1762.

De moment, no podem dir si el manuscrit de la *Llave de la Modulacion* que se serva a El Escorial amb la signat. H. III. 8, és el mateix autògraf del pare Soler; el seu estudi donaria potser clàrícia sobre la grafia literària i musical del nostre compositor, desconeguda fins al present.

L'obra aquesta del pare Soler aixecà una tempesta arreu de la península, uns a favor,

altres, en canvi, contra les teories exposades per l'il·lustre compositor. Antoni Roel del Rio, mestre de capella de la seu de Mondoñedo, el 1764, publicà a Madrid un opuscle de deu fulls en 4.º *Reparos músicos precisos a la Llave de la Modulacion*, on debatia enèrgicament tot el que deia el pare Soler. Cal recordar, tot de passada, que Roel del Rio era el conegut autor de la *Institucion Harmónica* (Madrid, 1748), on s'havia demostrat també enemic del gran pare Feijoo i admirador i fidel seguidor del vell Cerone. Per defensar-se dels atacs del seu impugnador, el pare Soler va editar *Satisfaccion a los «Reparos precisos echos por Don Antonio Roel del Rio a la «Llave de la Modulacion»* opuscle en 8.º, de 67 pàgines, «En la Imprenta de Antonio Marin» (Madrid, 1765). Una còpia d'aquesta obra, servada a El Escorial, H. j. 15, n.º 27, l'hem vista a Madrid, B. N., M. 1284. De moment no podem tampoc dir si la còpia d'El Escorial, que és del segle XVIII, és l'autèntica de l'autor; la còpia de Madrid és del segle XIX. Soler hi cita, com a models, les obres de Morales i de Palestina, i apunta : «Como estos exemplares pudiera dar a Vuestra merced muchísimos, y de otros clasicos Autores, de los quales está muy provehido este Real Archivo de S. Lorenzo, que para satisfacer a Vuestra merced de que no lo digo sin haverlo antes visto». Aquestes paraules assenyalen bé com l'arxiu de polifonia clàssica a El Escorial, seria ric aquells dies; demostren, també : que Soler havia estudiat força les obres a *cappella* dels compositors cincentistes. Més enllà, trobem encara : «... aunque es verdad que tengo algunos tonos escriptos en los *Quatro libros de Clavicordio*, en donde se hallan de todos los tonos, por todos los lados, nunca me he tenido por Inventor de semejante cosa, pues siendo yo de trece a quatorce años de edad, tengo muy presente, que aprendí veinte y quatro obras de órgano del Señor Maestro Don Joseph Elias, que una siquiera no se halla, de las mencionadas, en los tonos de primera Tabla.»

Per aquestes ratlles veiem, doncs, com el pare Soler dóna bon compte de la florida musical de l'escola de Montserrat, fornal de mestres als segles XVII i XVIII i centre de la música religiosa i da camera a Catalunya durant tot el segle XVIII; Soler ens innova, encara, com el 1765 havia ja escrit *Quatro libros de Clavicordio*, que no han aparegut fins ara, i que de segur contindrien algunes de les obres que apuntem en la Bibliografia. Es dedueix també que l'autor de moda per la música d'orgue durant el segon quart del segle XVIII a Montserrat, no era ja el Joan Cabanilles, sinó que era el seu deixeble Josep Elias, el de la música moderna i d'estil novell aquells dies a la nostra península.

Ultra aquests detalls, cal encara remarcar com el pare Soler, en refutar el seu contrincant, qui afirmava que la modulació era només cosa apta per a les veus, no per a l'orgue o per a la música de clave, escrivia : «Vea Vuestra merced lo contrario executado en los *trece libros de Clavicordio* de Scarlatti. En las obras impresas en Madrid de Violin de Don Francisco Manalt, y las impresas en la misma Corte de Don Domingo Parretti (Porreti), una de las quales es concertada a tres Violoncellos. Son voces humanas estas? No. Constan de modulacion sí; y de singular trabajo tambien, pero vamos adelante.»

Les frases transcrits diuen clar que el pare Soler coneixia la producció portentosa del mestre italià transformador de la sonata; ens referim a Domenico Scarlatti, mestre a Madrid durant els anys 1729-1757, com demostra palesament la doctora Luise Bauer de Munic en la seva dissertació doctoral *«Die Tätigkeit Domenico Scarlattis und der italienischen Meister in der ersten Hälfte des 18. Jahrhunderts in Spanien»*, que publicarem l'any vinent al Departament de Música de la BIBLIOTECA DE CATALUNYA. El dubte exposat per Joaquim Nin en la seva obra *Seize Sonates Anciennes d'Auteurs Espagnols*, que citem més avall, de si el pare Soler «aurait donc pu recevoir des conseils du maître napolitain pendant environ quatre ans» — donat que la marca de Scarlatti és ben palesa i profunda dins les vint-i-set sonates de Soler impresas a Londres — té confirmació indirecta en els mots que acabem d'apuntar. Soler, que havia volgut treballar al costat del mestre Nebra, de segur que no va parar tampoc de cercar el gran Scar-

latti, qui visqué encara a Madrid durant els primers cinc anys de l'estada del nostre Soler al monestir d'El Escorial; el fet de conèixer els seus *trece libros de Clavicordio*, ens en dona més sospita; no seria comprensible que un enamorat i un mestre de la música de clavicordi com era el pare Soler, i coneixent tan a fons les obres del mestre italià qui encara l'hauria conegut personalment en El Escorial i altres llocs d'estança de la cort espanyola i fins potser haurien fet música ambdós plegats, que ell no hagués mirat d'aprofitar-se'n. És ben interessant, encara, de saber que el català F. Manalt i l'italià D. Porretti havien imprès a Madrid música da camera per a violí i violoncel, obres que desconeixem fins al present.

Tornant a la *Llave de la Modulacion* esmentada, recordem que Gregori Diaz publicà un opuscle de quaranta-tres pàgines en 8.º, *Diálogo reflexivo entre Amphion y Orpheo*, per criticar el pare Soler i la seva obra. Aquest alhora replicava amb un altre opuscle de tretze pàgines en 4.º, *Carta escrita a un amigo* (Madrid, 1766); així com en la contesta a Roel del Río, Soler emprava un llenguatge duríssim contra el seu adversari, ací usava d'un llenguatge planer i sense mica de verí. Com a contribució dels mestres catalans en contra de l'obra teòrica del seu compatrici, citem la *Carta apologética en defensa del Labyrinto de Labyrintos*, publicada per Joan B.ª Bruguera i Morreras, mestre de capella de Figueres (Barcelona, 1766), opuscle de catorze pàgines en 4.º, i *Respuesta y dictamen que da al Público el Reverendo Josef Vila Presbítero y Organista de la villa de Sanahuja, a petición del autor de la Carta apologética, escrita en defensa del Labyrinto de Labyrintos contra la «Llave de la Modulacion» del P. Fray Antonio Soler*, opuscle d'onze pàgines, publicat a Cervera el 1766.

Els infants Antoni i Gabriel el distingien molt; el venerava principalment l'infant Gabriel, qui tocava bé el *clave* i donava lliçons amb el pare Soler quan la cort passava dies a El Escorial. En els llibres de «Contaduria» de la cambra del «Príncipe», que hem pogut estudiar al Palacio Nacional de Madrid, hem trobat un bell rengle de notes documentals que aclareixen bé l'afició per la música de l'infant Gabriel i ens innoven dels mestres de música que ell tenia i de les festes cortesanes que hom organitzava per festejar-lo en les diades assenyalades. Per fer content aquest infant, Soler va escriure una infinitat de música da camera; aquesta música restà propietat de la família del citat Gabriel; en desfer-se de mica en mica la casa dels seus descendents, va desaparèixer la major part d'aquella producció eixida en bona hora un dia i amb tanta amor de la ploma del compositor català. Els comtes de Cabra descendents de l'infant Sebastià Gabriel podrien potser donar encara raó d'algun fons musical provinent de la ploma del citat Soler.

Les mostres de música da camera que coneixem fins al present s'han servat gràcies als exemplars manuscrits d'El Escorial i d'altres impresos a Londres. El pare Soler, a mesura que escrivia música per a orgue o per a clavicordi, n'enviava un exemplar a Montserrat, com a bon record de la seva estada en aquella Escolania; és per això que la majoria de col·leccions manuscrites de la seva música per a orgue o clavicordi, s'han salvat gràcies a la multiplicat de còpies que n'havien fet aquells escolans, i que, malgrat la crema dels arxius de música de Montserrat arran de les guerres napoleòniques, s'ha pogut salvar una bona part d'ella.

Ultra la seva activitat musical com a compositor i com a mestre i organista d'El Escorial, el pare Soler coneixia bé els secrets dels orgues i era sovint consultat de diferents indrets de la península. Com a exemple, recordem tan sols el fet de Sevilla: Josep Casas, organer, havia construït uns orgues per a aquella catedral, orgues que foren judicats injustament per diferents mestres i el mateix Capítol d'aquell temple; el susdit organer, per defensar-se, demanava l'ajut i el parer del pare Soler; aquest enviava una lletra molt raonada i serena al capítol de Sevilla, lletra que el citat Casas publicava a Madrid, impremta d'Andreu Ramírez, l'any 1778, en un opuscle de trenta-dues pàgines in 4.º.

El pare Soler coneixia profundament la teoria musical; tant, que una vegada es proposà

demostrar l'exacta divisió matemàtica del to musical; és per això que va construir un petit instrument — quadrat — amb tecles i cordes, com una mena de *clave*, que batejà amb el nom d'*Afinador* o *Templante*, instrument que, com hem vist al començament, fou esmentat també en les *Memorias sepulcrales* pel biògraf del difunt mestre.

A la Biblioteca d'El Escorial, H. I. 15, n.º 39, se serva encara una altra obra manuscrita del pare Soler, que no té res a veure amb la música. Es tracta del seu estudi «*Combinación de Monedas y Cálculo manifiesto contra el Libro anonimo intitulado «Correspondencia de la Moneda de Cataluña a la de Castilla», Reimpreso en la Noble Ciudad de Barcelona : Libro perjudicial a todo el Reyno, y Corona de España : Dedicada a la Sacra, Piadosa, Catholica y Real Magestad de Nuestro Rey, y Senor Carlos 3.º Construida por su mui Amante Vassallo, y Religioso Cappellan el Rdo. P. Fr. Antonio Soler, Monge Proffeso, Organista y Maestro de Capilla del Real Monasterio de San Lorenzo, vulgo del Escorial». Año 1771.* (Cf. J. Zarco, *Caldólogo de los Manuscritos Castellanos de la Real Biblioteca de El Escorial*, 1 (Madrid, 1924), p. 360 s.

Josep Teixidor, mestre de capella de les *Descalzas Reales* de Madrid, més tard successor de Nebra a la capella reial — d'on fou organista fins al 1814, en què va morir — publicà *Discursos sobre la historia universal de la Música* (Madrid, 1804), un volum en 4º, de tres-cents trentatres pàgines. A la p. 301, en parlar dels grans mestres de la Catalunya de la segona meitat del segle XVIII, cita Antoni Sala, mestre de la seu de Lleida; Pere Anton Monlleó, mestre de Santa Maria del Mar de Barcelona; Francesc Queralt, mestre de la catedral d'aquesta ciutat; Joan Rossell, mestre de la catedral de Toledo; Antoni Ripa, de Tarragona, mestre de Sevilla; Antoni Rodríguez de Hita, mestre de l'Encarnació de Madrid; Pere Duran, del Col·legi Imperial; Xavier Garcia, de la seu de Saragossa; Jaume Balius, de Girona; Fr. Antoni Soler, d'El Escorial, i d'altres.

A la Biblioteca Nacional de Madrid, Mss. 14.060/14, veiérem fa anys uns *Fragmentos autógrafos* dels discurs històric que sobre la música religiosa havia escrit el citat Teixidor; segurament aquests fragments — són uns setanta fulls amb foliació saltada — formarien part del segon volum de la seva obra suara apuntada, volum que restà manuscrit. En contar Teixidor les excel·lències del *Padre Giambattista Martini* (1706-1784) de Bologna, diu que el 1772 tenia una biblioteca magnífica d'obres musicals de tota mena. Aquests detalls els sabia «...segun cartas suias escritas al P. Fr. Antonio Soler, organista y Mtro. de capilla del R.¹ Monasterio del Escorial, hombre de un singular mérito en la ciencia armónica y en el manejo del órgano y clavicordio, y autor de la nunca bastantemente celebrada obra *Llave de la Modulacion*, y aun por este tiempo amigo confidencial de Martini». On va anar a parar aquest epistolari del *Padre Martini* al nostre Soler?

Hem dit més amunt que tot l'arxiu dels Jerònims d'El Escorial havia estat traslladat a l'arxiu de l'ex-palau reial de Madrid l'any 1898; doncs bé, fa un any férem allí recerca en aquest punt, i preguntàrem pel susdit arxiu; no ens fou possible esbrinar res absolutament de l'arxiu vell d'El Escorial; confiem que el dia que s'aclareixi on es guarda, serà hora de trobar les citades lletres del gran Martini.

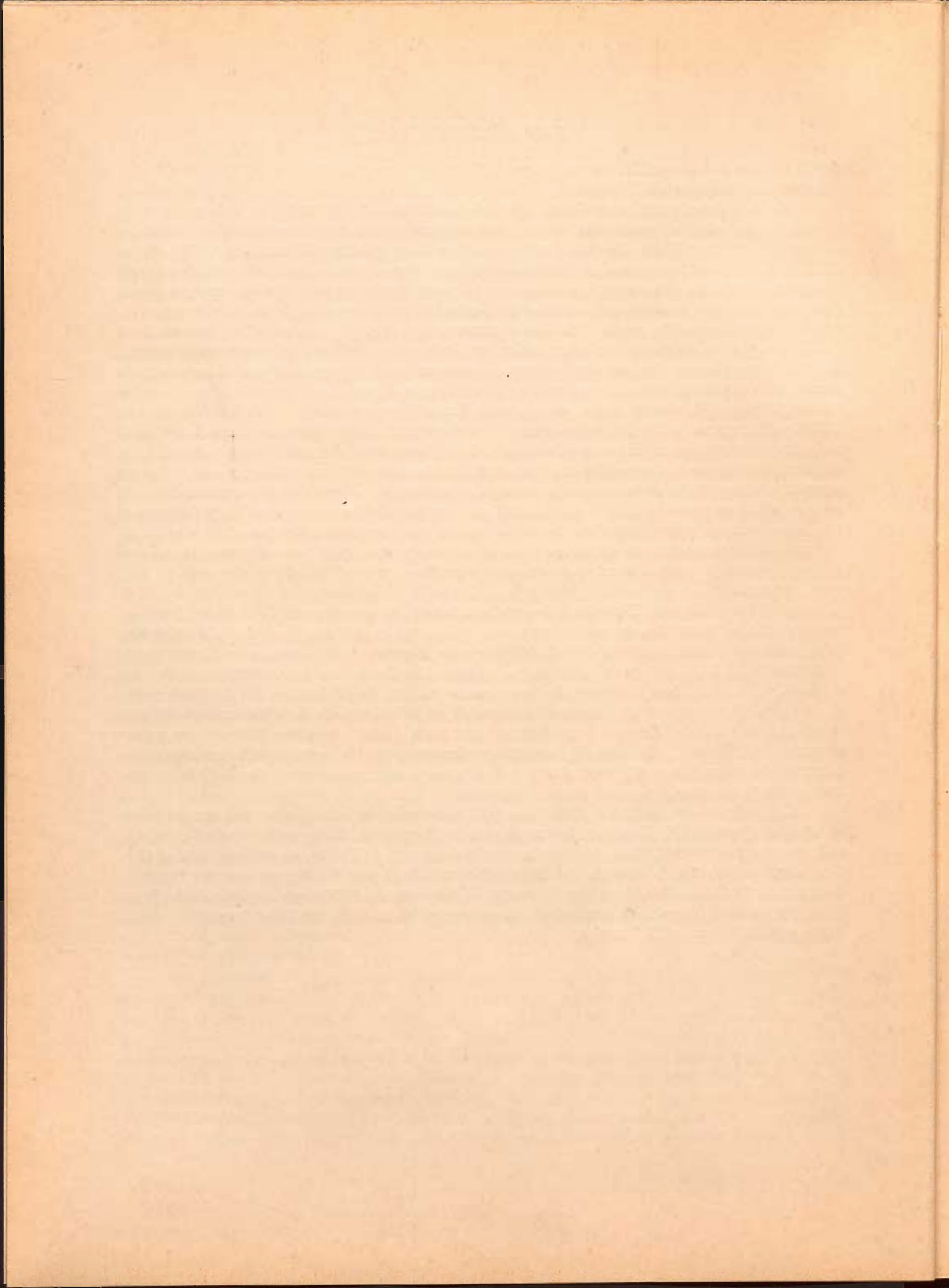
A continuació escriu encara l'esmentat Teixidor : «volvemos a repetir, no le faltaba en su inaudita colección de autores facultativos, más que el Micrologo del Guido Aretino conforme salió de las manos del autor, el qual existe en la real Biblioteca de S.^a Lorenzo el Real; y para que no careciese de él, nos tomamos nosotros el trabajo de copiarle fielmente y remitírselo. Este regalo le fué tan grato, que después de manifestarnos su agradecimiento en una carta, nos hizo presente de las obras *El Contrapunto pratico* (sic) y *duetos de Cámara*, las que recibimos de manos de Antonio Tossi, discípulo suio y maestro de las óperas de los Sitios por los años 1775. Su museo estaba adornado de los retratos de los profesores mas eminentes; y si en él no se halla el de Fr. Antonio Soler, no será sino porque la modestia de este sabio profesor dejase de remi-

tírselo, a pesar de las repetidas instancias que el Martini le hizo para poseerle...» (Cf. full 148 dels autògrafs citats del català Teixidor.)

M. H. Eslava, en la seva *Gaceta Musical* de Madrid, any 11 (1856), al 6 de gener, p. 4, dóna una biografia del pare Soler, en la qual confirma el fet de la correspondència epistolar íntima amb el citat *Padre Martini* i referma el que hem apuntat del Teixidor : «...El célebre P. Martini, religioso franciscano de Bologna, que es tal vez el músico mas sabio que ha habido en Europa, hizo tan gran aprecio del talento de Soler, que tuvo con él larga correspondencia epistolar, rogándole le enviase su retrato para colocarlo entre aquellos de los más ilustres músicos que en su colección poseía. Hallábase entonces (en 1775) en esta corte, el maestro Tossi de director de las óperas de los reales sitios, y siendo este, discípulo del mencionado Martini, hizo por encargo suyo los mayores esfuerzos para vencer la repugnancia que a ser retratado oponia la humildad de nuestro viejo monje; pero fué todo en vano...» Cal tenir en compte que Eslava (1807-1878) havia conegut el pare Jerònim Pagès, llavors president, i en altre temps prior d'El Escorial; gràcies a les dades que aquest li havia prestat, Eslava podia escriure dades exactes sobre el nostre Soler. Eslava copia encara els següents mots del citat Pagès : «Sus composiciones para órgano las mandaba a Montserrat, donde eran muy apreciadas; no sé si habrán perecido; en este género es muy poco lo que aquí se conserva». Afegeix també copiant del citat monjo : «Fué maestro del infante D. Gabriel por cuyo honorífico cargo recibia 25 doblones al año. Seria curioso poder hallar los juegos de sonatas que componia todos los años para S. A., asi como el instrumento que construyó para el mismo, y otro igual para el duque de Alba; a este instrumento le puso el nombre de *afinador* o *templante* y en él dividia el diapason en doce partes iguales.»

M. Soriano Fuertes, *Historia de la música española*, IV, pp. 179 ss.; B. Saldoni, *Diccionario biográfico de efemérides de músicos españoles*, III, pp. 344-345 i 369; F. Pedrell, *Revista Musical Catalana*, V i VI (1908 i 1909); R. Mitjana, «La Musique en Espagne», dins *l'Encyclopédie de la Musique* de Lavignac, IV, p. 2182 ss.; L. Villalba, *La Ciudad de Dios*, XCIII (1913), pp. 102 i 372 ss.; J. Zarco, *Los Jerónimos de San Lorenzo el Real de El Escorial* (El Escorial, 1930), p. 97 s., i d'altres que no cal esmentar, han parlat sobre la biografia i l'obra musical del pare Soler; Pedrell i el pare Zarco, l. c., donaren una llista de les obres de l'illustre compositor servades a El Escorial. De moment, nosaltres podem presentar la següent bibliografia del pare Soler; confiem que ella podrà ésser eixamplada a mesura que hom conegui els sis Quintets que avui ofrenem al lector.

És un deure de gratitud el manifestar públicament les facilitats i ajut que ens prestaren els monjos agustins d'El Escorial; els benedictins de Montserrat; Francesc Pujol, de l'Orfeó Català; mossèn Josep M.^a Llorens, mestre de capella de la seu de Lleida; el professor doctor Otto Ursprung, de Munic, i la direcció del British Museum de Londres. Més que a tots, també la BIBLIOTECA DE CATALUNYA agraeix públicament el *Patronato del Patrimonio Nacional de la República*, per haver-li concedit la facultat d'editar aquestes obres del pare Soler, guardades únicament a la Biblioteca d'El Escorial.



TAULA DE LES FONTS

I. — MÚSICA INSTRUMENTAL

a) MANUSCRITS

1

L'Escorial, Monestir. Arxiu particular de la Maestria de Capilla, s. s.

És un manuscrit que conté els sis quintets que avui editem per primera vegada. El manuscrit consta de cinc quaderns apaisats, paper, de format 31'2 × 22 cm., relligats en pergamí blanc, amb còpia del segle XVIII. La còpia d'aquests sis quintets, servada en partitura a Madrid, B. N., M. 1271, fou feta pel mestre Cosme D. J. de Benito (1829-1888) durant els vint anys que fou mestre i organista del monestir d'El Escorial (1859 i ss.).

PRIMER QUADERN. — Consta de 66 folis. Al lloc diu : «Org^o | obligado | P^e Soler. Quintetos.» A la tapa anterior diu : «Organo obligado.» A l'interior es troben tres fulls blancs de guarda, i segueix:

- | | |
|--|--|
| 1 (f. 1) «Obra 1 ^a Quinteto 1. ^o con viol ^{as} , viola, Violencelo y Org ^{no} ô clave obligado. Para la R ^l Camara del Serenissimo Sr. Infante D ^{na} Gabriel Comp ^{ta} i Dedicada â su A ^{za} R ^l por el P ^e fr. Antonio Soler. Año 1776. Organo obligado.» Al foli 1 v. comença l' <i>Allegretto</i> ; el Quintet arriba fins al foli 8 v. | 3 (f. 15) Quinteto 3. ^o
En blanc els folis 23 v.-24 v. |
| 2 (f. 9) Quinteto 2. ^o
En blanc el foli 14 v. | 4 (f. 25) Quinteto 4. ^o
En blanc els folis 32 v.-34 v. |
| | 5 (f. 35) Quinteto 5. ^o
En blanc els folis 49 v.-50 v. |
| | 6 (f. 51) Quinteto 6. ^o
En blanc els folis 64-66 v. |

SEGON QUADERN. — «Violin primero.» Tapes, format, etc., com el quadern citat. 36 folis, sempre numerats de mà nostra. Després dels tres fulls blancs que fan de guarda:

- | | |
|--|--|
| 1 (f. 1) Quinteto 1. ^o
En blanc els folis 4 v.-6 v. | 4 (f. 19) Quinteto 4. ^o
En blanc els folis 22 v.-24 v. |
| 2 (f. 7) Quinteto 2. ^o (títol sol).
En blanc els folis 7 v.-8; al foli 8 v. comença el quintet. En blanc el foli 12 v. | 5 (f. 25) Quinteto 5. ^o
En blanc els folis 29 v.-30 v. |
| 3 (f. 13) Quinteto 3. ^o
En blanc el foli 18-18 v. | 6 (f. 31) Quinteto 6. ^o
En blanc els folis 35 v.-36 v. |

TERCER QUADERN. — «Violin segundo.» Tapes, format, etc., igual que els anteriors. Consta de 28 folis. Després dels tres fulls en blanc de guarda, segueix:

- | | |
|---|-----------------------------------|
| 1 (f. 1) Quinteto 1. ^o
El foli 4 v. en blanc. | 2 (f. 5) Quinteto 2. ^o |
| | 3 (f. 9) Quinteto 3. ^o |

- En blanc el foli 14-14 v.
 4 (f. 15) Quinteto 4.^o
 En blanc el foli 18 v.

- 5 (f. 19) Quinteto Quinto.
 En blanc els folis 23 v.-24 v.
 6 (f. 25) Quinteto 6.^o

QUART QUADERN. — «Viola.» Format, tapes, etc., com els anteriors. Consta de 23 folis. Després dels tres fulls blancs de guarda, segueix:

- 1 (f. 1) Quinteto 1.^o
 2 (f. 5) Quinteto 2.^o
 3 (f. 9) Quinteto 3.^o
 En blanc els folis 9 v.-10.
 4 (f. 15) Quinteto 4.^o

- En blanc el foli 18 v.
 5 (f. 19) Quinteto 5.^o
 En blanc els folis 23 v.-24 v.
 6 (f. 25) Quinteto 6.^o
 Al final segueix un full de guarda en blanc.

CINQUÈ QUADERN. — «Violoncello.» Al mig del text, sovint escriu «Basso». Format, tapes, etc., com els anteriors. Consta de 28 folis. Després d'un full de guarda en blanc, segueix:

- 1 (f. 1) Quinteto 1.^o
 En blanc el foli 4 v.
 2 (f. 5) Quinteto 2.^o
 3 (f. 9) Quinteto 3.^o
 En blanc el foli 14-14 v.

- 4 (f. 15) Quinteto 4.^o
 En blanc el foli 18 v.
 5 (f. 19) Quinteto 5.^o
 En blanc els folis 23 v.-24.
 6 (f. 25) Quinteto 6.^o

2

L'Escorial, Monestir, Arxiu de Música, s. s.

Volum apaïsat, paper, 50 folis numerats de mà nostra, de 29'5 × 21'8 cm., rellegat en pergami blanc com els quintets citats anteriorment. Al lloc exterior, diu: «P. Soler. Conctos de dos Orgn^s 1.^o; aquest «1.^o» vol dir «Primer concert?». Després del full de guarda en blanc, al foli 1 es llegeix: «Seis Conciertos de dos órganos | Obligados. Compuestos por el | P.^e Fr. Antonio Soler | Para la diversión del SS^{mo} Infante de España | D.^{na} Gabriel de Borbón.» Notació idèntica a la dels quintets esmentats. Conté el següent, sempre per a dos orgues:

- 1 (f. 1 v.) Concierto Primero.
 2 (f. 7 v.) Concierto S^{do}
 3 (f. 19) Concierto 3.^o

- 4 (f. 17) Concierto 4.^o
 5 (f. 32 v.) Concierto 5.^o
 6 (f. 41 v.) Concierto 6.^o

3

Biblioteca de Catalunya, M. 791/12.

És un quadern de 6 folis — el darrer està arrencat —, format de 31 × 20'7, escrit a finals del segle XVIII. A la coberta hom escriu «Sonatas del P. Soler». Conté les següents sonates del P. Soler per a «clave»:

- 1 (f. 1) Sonata en *do major*.
 2 (f. 2 v.) Sonata en *sol major*.
 3 (f. 3 v.) Sonata en *mi menor*. De moment no es veu clar: si aquest «Allegro a 4» pertany
 encara a la sonata anterior; però sembla que no.
 4 (f. 4) Sonata en *sol major*.
 5 (f. 5 v.) REINER, Marià. Sonata en *do major*. Incompleta.

4

Biblioteca de Catalunya, M. 751/4.

És un quadern apaïsat, de 15 × 21 cm., 10 folis, començament del segle XIX, on es troben les següents obres per a clave:

- 1 (f. 1) FREIXENET (o Freixanet). Sonata 3.^a
 2 (f. 2 v.) — Sonata 4.^a
 3 (f. 4 v.) — Sonata 5.^a
 4 (f. 6 v.) SOLER [P. Antoni]. Sonata en *do menor*.

- 5 (f. 8 v.) — Sonata en *re major* «8 punts baix tot». Entre els folis 9 v.-10 es veuen arrencats dos fulls.

5

Biblioteca de Catalunya, M. 848.

«Quaderno de obras [per a orgue] de diferentes autores y sirbe para el uso de Fran^{co} Oller. Año 1784.» És un quadern de 22 folis, en blanc els folis 1 v. i 22, format 29'5 × 21 cm., amb obres dels següents autors:

- | | |
|--|---|
| 1 (f. 2) Primera obra. 1 ^o tono Punto Baxo del Padre Antonio SOLER. És la mateixa del M. 921/2 de la Biblioteca de Catalunya. | Era l'organista tercer de la capella reial el 1749. |
| 2 (f. 4 v.) Paso de Mn. Joan MORENO. | 6 (f. 11 v.) Intento del P. Antonio SOLER. |
| 3 (f. 6 v.) Otro Paso de MORENO. | 7 (f. 13) Intento del P. Antonio SOLER. |
| 4 (f. 8 v.) Sigue otra de MORENO. Paso 3 ^o tono. | 8 (f. 15 v.) Paso del padre GALÍ. |
| 5 (f. 10 v.) Sigue Fuga de Joaquim OJINAGA. | 9 (f. 17 v.) Sigue otro Paso del mismo padre GALÍ. |
| | 10 (f. 20) Sigue otra del mismo autor. |

6

Biblioteca de Catalunya, M. 921/2.

És un quadern apaïsat de 7 folis (en blanc els folis 6 i 7), de començaments del segle XIX, 22 × 31'5 cm., que es titula «Obra 1.^o Tono. Soy de Anastasio Horta y dels seus...», sense el nom de l'autor. És, però, del P. Antoni Soler. És troba també als mss. M. 848, f. 2; M. 932/5, p. 32, i M. 924, p. 138, de la mateixa Biblioteca. Encara a Montserrat, Ms. 23, p. 1, i 29, p. 520. Pedrell el va publicar a *El Organista litúrgico Español*, n.º 16.

7

Biblioteca de Catalunya, M. 921/6.

És un quadern apaïsat, de 6 folis, de finals del segle XVIII o començament del XIX, format de 18'3 × 26'7 cm. Conté:

SOLER. Fandango per a clave.

8

Barcelona, Biblioteca de Catalunya, M. 921/12.

És un full doble apaïsat, 18 × 25 cm., còpia de la segona meitat del segle XVIII. Al final «Finit. requiere mucho cuidado al copiar, y concuerda con su original». Conté:

SOLER. [Sonata] composta d'un Cantabile-Andantino i Allegro-Airoso.

9

Biblioteca de Catalunya, M. 924.

Volum ms. apaïsat, de 186 pàgines i de mida ordinària, 20'8 × 31 cm. Copiat a començament del segle XIX amb les obres següents:

- | | |
|---|---|
| 1 (p. 1) CALVÓ PUIG, B. «Psalmodia.» | 5 (p. 166) FERRER, M. «Sinfonía para órgano sobre motivos del <i>Sacris y Pange lingua</i> .» |
| 2 (p. 76) FERRER, M. «Psalmodia.» | |
| 3 (p. 138) SOLER, Antoni. «Obra para órgano.» | 6 (p. 178) VILA, M. «Sacris arreglados para órgano.» |
| 4 (p. 157) MORENO, Joan. «Paso.» | |

10

Biblioteca de Catalunya, M. 932/1.

És un quadern apaïsat, de 20 pàgines, en blanc les pàgines 1-2, 19-20 (full que fa de portada), format 32 × 22 cm., de començament del segle XIX, amb les següents obres per a tecla (piano), del P. Antoni Soler:

- | | |
|--------------------------------------|--|
| 1 (p. 3) Partido, seguit d'una fuga. | 4 (p. 14) Sonata 6. ^a |
| 2 (p. 7) Sonata 3. ^a | 5 (p. 16) Sonata 7. ^a Encara que no dugui |
| 3 (p. 9) Sonata 4. ^a | autor, és del P. Soler. |

11

Biblioteca de Catalunya, M. 932/2.

És un quadern de 20 folis, en blanc els folis 1, 12 v.-20 v., format 29'4 × 20'7 cm., copiat a finals del segle XVIII. Conté les següents obres per a orgue:

- | | |
|---|---|
| 1 (f. 2) ANÒNIM [= J. Elias ?]. Sonata prima. | M. 848, f. 11 v. Montserrat, M. 26, p. 66, etc. |
| 2 (f. 3 v.) ELIAS, Josep. Obra primero tono. | 5 (f. 11) ANÒNIM [= Soler ?]. Paso. |
| 3 (f. 6) SOLER. Obra. Idem, M. 932/5, p. 26, etc. | 6 (f. 11 v.) ANÒNIM. Paso. |
| 4 (f. 8 v.) SOLER. Paso. És el mateix del | 7 (f. 12) ANÒNIM. Paso. |

12

Biblioteca de Catalunya, M. 932/4.

És un quadern apaïsat, de 34 pàgines, en blanc les pàgines 2, 27, 33-34, format 25'5 × 18'5 cm. Al full de coberta es llegeix: «Cuaderno de Pasos de Varios Autores.» També «Cuaderno de Pasos de Varios Autores son (sic) de José Jerónimo Parera Escolan que fué de N.^a S.^a de Montserrat el 1825-1832». Conté:

- | | |
|--|--|
| 1 (p. 3) Intento a 4 del Padre SOLER. | 4 (p. 18) ANÒNIM [= Soler?]. Intento a 4. ^o |
| 2 (p. 8) ANÒNIM [= Soler?]. Intento 6. ^o tono. | 5 (p. 24) MORENO. Paso. |
| 3 (p. 13) ANÒNIM [= N. CASANOVES]. Paso. 6. ^o tono. | 6 (p. 28) SOLER. Paso. |

13

Biblioteca de Catalunya, M. 932/5.

Quadern de 56 pàgines, en blanc les pàgines 55-56, format 31 × 21 cm., còpia definitiva del segle XVIII. Conté:

- | | |
|---|--|
| 1 (p. 1) VILA, Joan. Obra sobre el <i>Ave maris stella</i> . | guit d'una fuga. Aquesta fuga és igual a la Biblioteca de Catalunya, M. 848, f. 2. |
| 2 (p. 9) MORENO [Joan]. Obra de 6. ^o tono. | 7 (p. 37) SOLER, Antoni. Fugace Allegro Asay. |
| 3 (p. 12) MESTRES, Anton. Obra plena de 4. ^o tono. | 8 (p. 39) OJINAGA, Joaquim. Fuga 2. ^{do} tono. |
| 4 (p. 22) MORENO, Joan. Obra de. | 9 (f. 41) — Paso. |
| 5 (p. 26) SOLER, Antoni. Obra de. Intento solo. Igual al de la Biblioteca de Catalunya, M. 932/2. | 10 (p. 45) — Paso sobre el 8. ^o tono. |
| 6 (p. 30) SOLER, Antoni. Consta de Presto se- | 11 (p. 46) — Altra obra. |
| | 12 (p. 48) ELIAS, Josep. Obra. |

14

Biblioteca de Catalunya, M. 932/8.

És un quadern de 10 pàgines amb còpia moderna. Conté:

- | | |
|---|---|
| SOLER, Antoni. «Intento de primer tono.» És el mateix de la Biblioteca de Catalunya, M. 932/2 | i M. 932/5; Montserrat, Ms. 29, p. 145; 53, p. 159, i 76, p. 873; Orfeo Català, Ms. 45, f. 2. |
|---|---|

15

Biblioteca de Catalunya, M. 932/14.

És un quadern manuscrit de 26 folis, en blanc els folis 1 v., 15 v.-16, 25 v.-26 v.; format 30 × 21 cm. Duu per títol: «Seis Obras para Organo con un Cantabile y Allegro cada una. Compuestas por el R^{do} P. M. F. Antonio Soler. Año 1777.» Només l'Intento de la 1.^a, 2.^a i 4.^a són coneguts per altres mss.

16

Londres, British Museum, Add. 31764.

Ms. en paper, segles XVIII-XIX, amb composicions per a piano, amb diferents obres anònimes escrites potser per Samuel Wesley, qui copià el manuscrit. Als folis 4-7 es troba la següent peça del nostre Soler:

«Sonata in C. Antonio Soler», segons A. Hughes copiada d'un manuscrit que posseïa Lord Fitzwilliam; segurament, però, fou copiada, no d'un manuscrit, sinó del mateix exemplar imprès que de les «XXVII sonatas» del P. Soler posseïa el citat Fitzwilliam. Són cinc pàgines de música. Aquesta sonata és la mateixa del n.º VII que trobem a l'edició de Londres, esmentada, i que des-

crivim a la pàg. xxv. Per notícies d'aquest manuscrit, cal veure A. Hughes-Hughes, *Catalogue of Manuscript Music in the British Museum*, III (London, 1909), 139 i 353. Suposem que es refereix a aquesta peça aquella que R. Eitner cita com servada en el Brit. Museum Ms. amb el nom «L. Eventail Sonata». Cf. el seu *Biographisch-Bibliographisches Quellen-Lexikon*.

17

Montserrat, Arxiu de música, Ms. 23.

Es tracta d'una col·lecció de quaderns en paper, de diferents mides, paginats correlativament, dels segles XVIII-XIX, amb composicions per a orgue i clave. Molts d'aquests quaderns — com dels que segueixen — provenen d'antics escolans de Montserrat; per les còpies es veu com aquests quaderns eren petites col·leccions de peces orgàniques o pianístiques que els escolans de Montserrat copiaven per a ús particular, generalment per tal de poder-ies sonar als orgues d'aquella basílica. Els citats quaderns demostren com en seria de ric l'arxiu de música de Montserrat en el segle XVIII; d'haver-se servat, amb ell sol podríem reconstruir bona part del repertori hispànic de música de cambra que avui no trobem enlloc de la península.

Per al cas nostre, trobem les següents obres pianístiques i orgàniques del P. Soler:

- 1 (p. 1) Paso. És la fuga del M. 848, f. 2, i d'altres manuscrits musicals de la Biblioteca de Catalunya, i del Ms. 29, p. 520, de Montserrat.
- 2 (p. 54) Paso (= Intento) a 4. Es troba a la Biblioteca de Catalunya, M. 932/4, i al M. 932/14, ací precedit d'un cantabile; es troba, encara, a Montserrat, Mss. 29, p. 337, i 396, i 53, p. 177.
- 3 (p. 66) Paso. És el mateix de Montserrat, Mss. 48, p. 41, i 82, p. 196, on consta com a obra del P. Soler.
- 4 (p. 200) Fugace Allº asay. És el mateix de la Biblioteca de Catalunya, M. 932/5, p. 37, i al Ms. 53, p. 149, de Montserrat.
- 5 (p. 204) Obra per a clave, sense títol.
- 6 (p. 208) Paso.
- 7 (p. 213) Paso.
- 8 (p. 219) Fuga.
- 9 (p. 222) Paso.
- 10 (p. 233) Paso de Cangrizante. Es troba a Montserrat, Ms. 53, p. 185.

18

Montserrat, Arxiu de música, M. 27.

És una col·lecció semblant a l'anterior, formada per diferents quaderns de totes mides, en paper, copiats a finals del segle XVIII i començament del XIX, paginats correlativament. Com del P. Soler s'hi troba només:

- 1 (p. 664) Sonata. Còpia del 1782. Aquesta sonata consta de *Rondo*, *Allegretto*, *Minuet* i *Allº spiritoso*. El darrer temps es troba a Montserrat, Ms. 77, p. 570.
- 2 (p. 779) Sonata. És la mateixa de Montserrat, Ms. 48, p. 441, que trobem ja a l'edició de Londres, n.º 4; és l'única obra que surt a Montserrat d'aquesta col·lecció.

19

Montserrat, Arxiu de música, Ms. 28.

És una col·lecció semblant a les anteriors, formada per diferents quaderns de totes mides, en paper, copiats a finals del segle XVIII i començament del XIX, paginats correlativament. Com del P. Soler, hi trobem les següents:

- 1 (p. 242) Sonata en *la* menor.
- 2 (p. 303) Sonata en *re* menor.
- 3 (p. 435) Sonata en *mi* menor.
- 4 (p. 530) Sonata en *fa* major. De tot aquest recull és l'única que coneixem per altre Ms. Montserrat, Ms. 29, p. 335.
- 5 (p. 549) Sonata en *fa* major, composta de dos temps : *Rondó* i *Cantabile*.

20

Montserrat, Arxiu de música, Ms. 29.

És un recull format per quaderns de totes dimensions i copiats en diferents anys, com els anteriors, paginats correlativament i servats dins una capsa. Com del P. Soler, hi trobem:

- 1 (p. 145) *Intento*. Es troba també a Montserrat, Mss. 53, p. 159, i 76, p. 873, i a Biblioteca de Catalunya, M. 932/2, p. 11; 932/5, p. 26, i 932/8.
- 2 (p. 203) *Partido*. Es troba a la Biblioteca de Catalunya, M. 932/1, p. 3, ací seguit de *fuga*.
- 3 (p. 222) *Paso*. Igual a Montserrat, Ms. 29, p. 415, i 53, p. 173; també a la Biblioteca de Catalunya, M. 932/4, p. 28.
- 4 (p. 269) Sonata en *la* major.
- 5 (p. 302) Sonata en *fa* major; és en dos temps: *Rondó* i *Cantabile*. Es troba encara al mateix recull, p. 359.
- 6 (p. 307) Sonata en *si* $\flat$ major. Es troba al mateix recull, p. 350.
- 7 (p. 311) Sonata en *sol* major. Es troba al mateix recull, p. 352, i Montserrat, Ms. 48, p. 258.
- 8 (p. 314) Sonata en *fa* major. Només el *Cantabile* com a la p. 337 del mateix recull que citem a continuació.
- 9 (p. 317) Sonata en *do* major.
- 10 (p. 321) Sonata en *la* menor. Es troba encara a Montserrat, Ms. 48, p. 536, i Biblioteca de Catalunya, M. 932/14, f. 8.
- 11 (p. 325) Sonata en *re* major. És la mateixa del present recull, p. 348, també a Montserrat, Ms. 48, p. 538, i Biblioteca de Catalunya, M. 932/14, f. 14 v.
- 12 (p. 328) Sonata en *la* menor.
- 13 (p. 332) *Intento*.
- 14 (p. 335) Sonata en *fa* major. Es troba també a Montserrat, Ms. 29, p. 335.
- 15 (p. 337) *Paso*. És el mateix *Paso* o *Intento* que trobem a les pp. 314 i 396 del present recull; es troba encara a Montserrat, Ms. 53, p. 177, i 135, p. 886; també a la Biblioteca de Catalunya, M. 932/4, p. 3, i 932/14, f. 2.
- 16 (p. 348) Sonata en *re* major. L'hem trobada a Montserrat, Ms. 29, p. 325; Ms. 48, p. 538, i també a la Biblioteca de Catalunya, M. 932/14, f. 14 v.
- 17 (p. 350) Sonata en *si* $\flat$ major. L'hem vista en el mateix recull, p. 307.
- 18 (p. 352) Sonata en *sol* major. L'hem vista al mateix recull, p. 311, i a Montserrat, Ms. 48, p. 258.
- 19 (p. 359) Sonata en *fa* major, composta de *Rondó* solament; en canvi, es troba al mateix recull, p. 302, i Montserrat, Ms. 28, p. 549 ss., seguida d'un *Cantabile*.
- 20 (p. 396) *Paso*. Igual al mateix recull, pp. 314 i 337; Montserrat, Mss. 23, p. 54; 48, p. 528, i 53, p. 177.
- 21 (p. 411) *Paso*. És el mateix *Intento* de la Sonata de Montserrat, Ms. 48, p. 238, i 53, p. 189; es troba també a la Biblioteca de Catalunya, M. 932/14, f. 10 v.
- 22 (p. 415) *Paso*. És al mateix recull, p. 222; a Montserrat, Ms. 53, p. 173, i Biblioteca de Catalunya, M. 932/4, p. 28.
- 23 (p. 520) *Paso*. És la mateixa *Fuga* o *Paso* que trobem al present recull, p. 211; a Montserrat, Mss. 23, p. 1; i a la Biblioteca de Catalunya, M. 848, f. 2; 921, f. 2; M. 924, p. 138, i M. 932/5, p. 30.

Montserrat, Arxiu de música, Ms. 48.

És un recull format per quaderns de totes mides i copiats per diferents mans i en diferents temps, com els reculls anteriors, i paginats correlativament. Hi trobem el següent, del P. Soler:

- 1 (p. 2) Sonata en *sol* major.
- 2 (p. 9) Minuetto.
- 3 (p. 12) Polaca.
- 4 (p. 16) Sonata en *sol* major.
- 5 (p. 19) Sonata en *do* major.
- 6 (p. 41) Obra en *sol* major. Es troba a Montserrat, Mss. 23, p. 66, com a Paso; també ibídem, Ms. 82, p. 196.
- 7 (p. 131) Sonata en *do* major.
- 8 (p. 234) Sonata en *fa* major. És només l'«Allegro molto» de la sonata del mateix recull, pp. 397 i 554.
- 9 (p. 238) Sonata en *do* major. Igual a la Biblioteca de Catalunya, M. 932/14, f. 10 v.; l'Intento d'aquesta sonata es troba també a Montserrat, Mss. 29, p. 411, i 53, p. 189.
- 10 (p. 242) Sonata en *la* menor.
- 11 (p. 246) Sonata en *do* major.
- 12 (p. 248) Sonata en *do* major.
- 13 (p. 252) Sonata en *re* major. Igual al present recull, p. 555. És el segon temps «Presto» de la sonata del mateix recull, p. 386 i ss.
- 14 (p. 254) Sonata en *re* major.
- 15 (p. 255) Sonata en *mi* ♯ major.
- 16 (p. 258) Sonata en *sol* major.
- 17 (p. 298) Sonata en *do* major. És la mateixa de Montserrat, Mss. 29, p. 411 (ací sols el Paso), i 53, p. 189; i Biblioteca de Catalunya, M. 932/14, f. 10 v.
- 18 (p. 304) Sonata en *mi* menor.
- 19 (p. 305) Sonata en *fa* major.
- 20 (p. 308) Sonata en *mi* menor.
- 21 (p. 322) Sonata en *fa* major.
- 22 (p. 326) Sonata en *do* major.
- 23 (p. 342) Sonata 1.^a, Op. 8. Any 1783. En *la* major. Aquesta sonata, com les vuit que segueixen, consta de quatre temps.
- 24 (p. 350) Sonata 2. Op. 8. Any 1783. En *si* ♯ major.
- 25 (p. 359) Sonata 3. Op. 8. Any 1783. En *do* major.
- 26 (p. 386) Sonata 2. Op. 4. Any 1779. En *re* major. El segon temps com a peça solta es troba a Montserrat, Ms. 48, pp. 252 i 554 ss.
- 27 (p. 376) Sonata. Op. 4. En *do* major.
- 28 (p. 397) Sonata 3. Op. 4. Any 1779. En *fa* major. El darrer temps «Allegro molto» d'aquesta sonata es troba també al mateix recull, pp. 234 i 554.
- 29 (p. 405) Sonata 4. Op. 4. Any 1780. En *sol* major.
- 30 (p. 412) Sonata 5. Op. 4. Any 1780. En *la* major.
- 31 (p. 422) Sonata 6. Op. 4. Any 1780. En *mi* ♯ major. El segon temps «Allegro cantabile» es troba al mateix recull, p. 554 ss.
- 32 (p. 436) Adagio.
- 33 (p. 438) Sonata en *re* menor.
- 34 (p. 441) Sonata en *sol* major. És la mateixa de Montserrat, Ms. 27, p. 779, i Londres, edició de Birchall, n.º 4.
- 35 (p. 444) Sonata composta de dos temps. En *do* menor. El segon temps es troba al mateix recull, p. 446.
- 36 (p. 448) Sonata en *sol* major.
- 37 (p. 450) Sonata composta de dos temps. En *do* menor. El segon temps es troba també a Montserrat, Ms. 48, p. 450.
- 38 (p. 454) Sonata en *sol* major.
- 39 (p. 456) Sonata en *sol* menor. Incompleta. Es troba completa a la Biblioteca de Catalunya, M. 932/1, p. 16.
- 40 (p. 499) Sonata en *do* major.
- 41 (p. 524) Sonata en *do* major.
- 42 (p. 526) Sonata en *re* major.
- 43 (p. 528) Obra 1.^a Només la primera part. És la sonata en *fa* major que trobem sense l'Intento a Montserrat, Ms. 29, pp. 314 i 337; el Paso o Intento es troba també a Montserrat, Mss. 23, p. 54; 29, pp. 337 i 396, i 53, p. 177. Se serva completa a la Biblioteca de Catalunya, M. 932/14, f. 2; només l'Intento, ibídem, M. 932/4, p. 3.
- 44 (p. 536) Sonata en *fa* major. És la mateixa de Montserrat, Ms. 29, p. 321, i Biblioteca de Catalunya, M. 932/14, f. 8.
- 45 (p. 538) Sonata en *re* major. És la mateixa de Montserrat, Ms. 29, pp. 325 i 348, i Biblioteca de Catalunya, M. 932/14, f. 14 v.
- 46 (p. 554) Sonata en *fa* major. Aquesta sonata és un conjunt de tres peces posades a continuació una de l'altra; la primera part, «Allegro molto», l'hem trobat en el present recull, pp. 234 i 554, com a peça solta, i a la p. 397 com a dar-

rera part d'una sonata; la segona, «Presto assay», es troba també al present recull, p. 252, com a peça solta; el tercer temps és el segon de la sonata en *mi* del present recull, p. 422.

47 (p. 562) Sonata en *do* menor. El segon temps incomplet «Allegro non presto espressivo», que segueix, en *do* # menor, no pertany a la mateixa obra.

22

Montserrat, Arxiu de música, Ms. 53.

És un recull format per quaderns de totes mides i copiats per diferents mans a la segona meitat del segle XVIII i principis del XIX, i paginats correlativament. Hi trobem el següent, com del P. Soler:

- 1 (p. 149) Fugace. Allegro assay. També a Montserrat, Ms. 23, p. 200, i Biblioteca de Catalunya, M. 932/5, p. 37.
- 2 (p. 152) Fuga.
- 3 (p. 155) Fuga.
- 4 (p. 159) Intento. El mateix, a Montserrat, Ms. 29, p. 145, i 76, p. 873; i Biblioteca de Catalunya, M. 932/2, p. 11; M. 932/5, p. 26, i M. 932/8.
- 5 (p. 163) Paso.
- 6 (p. 173) Paso. Es troba a Montserrat, Ms. 29, pp. 222 i 415, i Biblioteca de Catalunya, M. 932/4, p. 28.

- 7 (p. 177) Paso. És el mateix de Montserrat, Ms. 23, p. 54; 29, p. 337, i altres manuscrits que hem citat en parlar d'aquest darrer.
- 8 (p. 180) Intento con Sobreintento. Es troba a la Biblioteca de Catalunya, M. 932/14, f. 5.
- 9 (p. 185) Paso de cancrizante. És el mateix de Montserrat, Ms. 23, p. 233.
- 10 (p. 189) Paso. És la mateixa fuga que trobem a Montserrat, Ms. 29, pp. 211 i 520, i 23, p. 1, i Biblioteca de Catalunya, M. 848, f. 2; M. 924; p. 138, i M. 932/5, p. 30.

23

Montserrat, Arxiu de música, Ms. 57.

És un recull format per diferents quaderns, com hem dit, dels reculls descrits de Montserrat. Del P. Soler només s'hi troba:

- 1 (p. 277) Sonata en *do* major.

24

Montserrat, Arxiu de música, Ms. 58.

És un recull format per diferents quaderns, com hem dit, dels reculls descrits. Del P. Soler s'hi troben les següents:

- 1 (p. 597) Sonata en *la* major.
- 2 (p. 600) Sonata en *do* menor.
- 3 (p. 605) Sonata en *la* major.
- 4 (p. 607) Sonata en *re* major.

- 5 (p. 609) Sonata en *re* major. Es troba també a Montserrat, Ms. 94, p. 251.
- 6 (p. 613) Sonata en *do* major.
- 7 (p. 615 bis) Sonata.

25

Montserrat, Arxiu de música, Ms. 76.

És un recull format per diferents quaderns, semblant als descrits suara. Com del P. Soler, hi trobem:

- 1 (p. 873) Intento. És el mateix de Montserrat, Mss. 29, p. 145, i 53, p. 159, i Biblioteca de Catalunya, M. 932/2, p. 11; M. 932/5, p. 26, i M. 932/8; encara a l'Orfeó Català, Ms. 45, f. 2.
- 2 (p. 879) Intento. Igual a Biblioteca de Catalunya, M. 848, f. 13, i Orfeó Català, Ms. 45, f. 4 v.

26

Montserrat, Arxiu de música, Ms. 77, p. 570.

És un recull format per diferents quaderns, semblant als descrits anteriorment. Com a obres del P. Soler, trobem:

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|---|---|
| 1 (p. 566) Sonata pastoral en <i>mi</i> $\flat$ major. És el darrer temps de la sonata del Ms. 48, p. 422 ss., de Montserrat. | 2 (p. 570) Sonata en <i>si</i> $\flat$ major. És el darrer temps «Allegro spiritoso» de la sonata de Montserrat, Ms. 27, p. 664 ss. |
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27

Montserrat, Arxiu de música, Ms. 82.

És un recull format per diferents quaderns, semblant als descrits anteriorment. Com del P. Soler, hi trobem:

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|---|--|
| 1 (p. 186) Sonata en <i>do</i> menor. És el segon temps de la sonata que hem vist al Ms. 48, p. 450 ss., de Montserrat. | 2 (p. 196) Paso. És el mateix de Montserrat, Mss. 23, p. 66, i 48, p. 41; i Biblioteca de Catalunya, M. 932/2, p. 16, i M. 848, f. 11 v. |
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28

Montserrat, Arxiu de música, Ms. 90.

És un recull format per diferents quaderns, semblant als descrits anteriorment. Com del P. Soler, hi trobem:

- 1 (p. 2302) Obra. És la mateixa de la Biblioteca de Catalunya, M. 751/4, f. 8 v.

29

Montserrat, Arxiu de música, Ms. 94.

És un recull format per diferents quaderns, semblant als descrits anteriorment. Com del P. Soler, hi trobem només:

- 1 (p. 251) Sonata en *re* major. És la mateixa del Ms. 58 de Montserrat, p. 609.

30

Montserrat, Arxiu de música, Ms. 97.

És un recull format per diferents quaderns, semblant als descrits anteriorment. Com del P. Soler, hi trobem:

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|--|---|
| 1 (p. 45) Sonata en <i>do</i> menor. És aquesta la mateixa sonata que hem trobat en parlar de la | Biblioteca de Catalunya, M. 751/4, f. 6 v.
2 (p. 716) Sonata en <i>fa</i> major. |
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31

Montserrat, Arxiu de música, Ms. 99.

És un recull format per diferents quaderns de la segona meitat del segle XVIII i començament del XIX, semblant als descrits anteriorment. Com del P. Soler, hi trobem:

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|--|---|
| 1 (p. 841) Sonata en <i>re</i> menor. Igual al Ms. 118, p. 197, de Montserrat. | 2 (p. 850) Adagio. Com en els casos semblants, aquest Adagio seria un temps d'una sonata. |
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32

Montserrat, Arxiu de música, Ms. 110.

És un recull de quaderns amb música de diferents autors, semblant als descrits anteriorment. Com del P. Soler, hi trobem:

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|--|---------------------------------------|
| 1 (p. 516) Cantabile. Aquest <i>Cantabile</i> , deu pro- | 2 (p. 536) Sonata en <i>si</i> ♭. |
| venir d'una sonata de moment sense identificar. | 3 (p. 538) Sonata en <i>re</i> menor. |

33

Montserrat, Arxiu de música, Ms. 118.

És un recull de quaderns amb música de diferents autors, semblant als descrits. Com del P. Soler, hi trobem només:

- 1 (p. 197) Sonata en *re* menor. És la mateixa del Ms. 99 de Montserrat, p. 841.

34

Montserrat, Arxiu de música, Ms. 130.

És un recull de quaderns amb música de diferents autors, semblant als descrits anteriorment. Com del P. Soler, hi trobem:

- 1 (p. 335) Sonata en *sol* major.

35

Montserrat, Arxiu de música, Ms. 135.

És un recull de quaderns amb música de diferents autors, semblant als citats anteriorment. Com del P. Soler, hi trobem només:

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| 1 (p. 886) Intento a 4 ^{tro} . És el mateix de Mont- | i Biblioteca de Catalunya, M. 932/4, p. 2, |
| serrat, Mss. 23, p. 54; 29, p. 396, i 53, p. 177; | i M. 932/14, f. 2. |

36

París, Biblioteca particular de Mr. Henri Prunières.

Es tracta d'un recull manuscrit que duu per títol : *XII Toccate per cembalo composte del Padre Antonio Soler discepolo de Domenico Scarlatti*. No hem tingut encara la sort de veure'l directament; coneixem la seva existència per la nota que d'ell dona J. Nin en el seu volum *Seize Sonates Anciennes d'Auteurs Espagnols* (París, 1925), p. iv i s. En aquesta col·lecció, Nin edita sis sonates del recull de París. La sonata n.º x de la col·lecció de París és la n.º xv de la col·lecció impresa a Londres, de la qual parlarem tot seguit.

37

Madrid, Biblioteca particular de Paul Guinard, Director de l'Institut Français.

Es tracta d'un recull manuscrit amb trenta-tres sonates del P. Antoni Soler. Algunes d'aquestes obres apareixen ja a la col·lecció editada de Londres. Tampoc no hem vist personalment aquest recull; coneixem la seva existència per la nota que ens dona el susdit Nin en la seva obra citada suara, p. iv, nota 3. Nin remarca com ell ha pogut identificar seixanta-cinc sonates del P. Soler.

38

Munic, Staatsbibliothek Mus. Mss. 1234.

En aquest manuscrit es copien, de mà moderna, «2 Canon. Comp. von Soler F. A.». Es tracta de dos canons sense text per a «Sopran, Alt, Tenor i Bass», que algun alemany transcriuria d'una obra del P. Soler, que no coneixem encara; en el manuscrit de Munic aquesta còpia ocupa vuit pàgines, que hem pogut estudiar gràcies a la gentilesa del Prof. Dr. Otto Ursprung, que ens facilità les fotocòpies. Qui primer va parlar de l'existència d'aquest manuscrit fou R. Eitner, en el seu *Quellen-Lexikon*, ix, p. 200.

39

Barcelona, Orfeo Català, Ms. 45.

És un quadern en paper, de 27 × 18 cms., de començament del segle XIX, titulat «Obras para Organo compuestas por varios autores.» Són obres del P. Soler, Francesc Rodríguez i Andreu de Lombida; la música d'aquest sembla que fou escrita per a «oposiciones Capilla Real». Com del P. Soler, trobem:

- | | |
|---|---|
| <p>1 (f. 2) «Obra del Mtro. D. Antonio Soler Monge del Escorial.» És l'Intento que trobem a la Biblioteca de Catalunya, M. 932/8, p. 11, i M. 932/5, p. 26; també a Montserrat, Mss. 29, p. 145; 53, p. 159, i 76, p. 873.</p> <p>2 (f. 4 v.) «Intento del mismo Autor. No presto.»</p> | <p>Igual a Montserrat, Ms. 76, p. 879, i Biblioteca de Catalunya, M. 848, f. 13.</p> <p>3 (f. 7) «Otro Intento del mismo Autor. Alegretto.» Igual a Montserrat, Mss. 23, p. 66; 48, p. 41, i 82, p. 186; Biblioteca de Catalunya, M. 932/2, p. 16, i M. 848, f. 11 v.</p> |
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40

Barcelona, Orfeo Català, Ms. 58.

És un quadern en paper, de 19 folis, format 31 × 22 cms., que duu per títol: «Sonatas del P.^e fray Antonio Soler que hizo para la diversion del Serenissimo Señor Infante Don Gabriel. Obra 7.^a y 8.^a año 1786. Joseph Antoni Terrès 1802.» Tenim, doncs, que la còpia és del 1786; la data del 1802 es refereix al nom Terrès, propietari del quadern aquells dies. Junt amb obres de Baguer (Carles ?) i d'altres d'anònimes, trobem, com del P. Soler:

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| <p>1 (f. 1 v.) Sonata en sol major. Rondó Andante.</p> <p>2 (f. 3) Rondó.</p> <p>3 (f. 4 v.) Sonata en fa major.</p> | <p>4 (f. 5 v.) Sonata en do major. És l'Allegro del darrer temps de la «Sonata 3, Op. 8 de Montserrat Ms. 48, p. 359.»</p> |
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b) IMPRESOS

1

Londres, British Museum.

«XXVII | Sonatas | para | Clave | Por el Padre Fray Antonio Soler | Que ha impresso Roberto Birchall | N.º 133. New Benet Street.» És un volum de 91 pàgines. Se'n conserva un exemplar al British Museum — del qual ens servim per a la descripció —, un altre al Fitzwilliam Museum de Cambridge, un altre a la Universitätsbibliothek de Hamburg Sign. ND VI 3418, i un altre a la Biblioteca de B. Wagener de Marburg assenyalada ja per R. Eitner en el seu *Quellen-Lexikon* i que avui guarda el Prof. Dr. H. Strahl de Giessen. Sobre aquesta col·lecció impresa en parlen extensament, entre altres, R. Mitjana, J. Nin i més recentment W. Gerstenberg en la seva dissertació *Die Klavierkompositionen Domenico Scarlattis* (Regensburg, 1933), p. 72 s. Les sonates van per aquest ordre:

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| <p>1 (p. 2) Sonata I en la major.</p> <p>2 (p. 4) Sonata II en mi b major.</p> <p>3 (p. 6) Sonata III en si b major.</p> <p>4 (p. 8) Sonata IV en sol major.</p> | <p>5 (p. 10) Sonata V en fa major.</p> <p>6 (p. 14) Sonata VI en fa major.</p> <p>7 (p. 16) Sonata VII en do major.</p> <p>8 (p. 19) Sonata VIII en do major.</p> |
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| 9 (p. 22) Sonata IX en <i>do major</i> . | 20 (p. 60) Sonata XX en <i>do # menor</i> . |
| 10 (p. 26) Sonata X en <i>si menor</i> . | 21 (p. 64) Sonata XXI en <i>do # menor</i> . |
| 11 (p. 31) Sonata XI en <i>si major</i> . | 22 (p. 67) Sonata XXII en <i>re b major</i> . |
| 12 (p. 34) Sonata XII «De la Codorniz» en <i>sol major</i> . | 23 (p. 72) Sonata XXIII en <i>re b major</i> . |
| 13 (p. 38) Sonata XIII en <i>sol major</i> . | 24 (p. 76) Sonata XXIV en <i>re menor</i> . |
| 14 (p. 42) Sonata XIV en <i>sol major</i> . | 25 (p. 80) Sonata XXV en <i>re menor</i> . |
| 15 (p. 44) Sonata XV en <i>re menor</i> . | 26 (p. 84) Sonata XXVI en <i>mi menor</i> . |
| 16 (p. 47) Sonata XVI en <i>mi b major</i> . | 27 (p. 88) Sonata XXVII en <i>mi menor</i> . |
| 17 (p. 50) Sonata XVII en <i>mi b major</i> . | |
| 18 (p. 54) Sonata XVIII en <i>do menor</i> . | |
| 19 (p. 57) Sonata XIX en <i>do menor</i> . | |

Aquestes sonates són totes construïdes en la forma bipartita com les de Domenico Scarlatti; en canvi, moltes de les que trobem manuscrites tenen ja la forma de dos i tres temps.

2

Londres, British Museum.

Quadern imprès a Londres vers el 1800 (?), amb vuit pàgines de música impresa, titulada «1st Air Varié. P. Soler. Op : 7.». És a solo de clarinet i piano. Després d'una introducció de dues pàgines, segueix el «Théma original» i tres variacions.

3

Eslava, en la seva *Lira Sacro-Hispana*, vol. v (Madrid, 1869), p. 178 ss., edita l'Introït seguit del Kyrie i l'Ofertori d'una missa de *Requiem* a vuit veus i continuu del P. Soler. El pare L. Villada, en les seves *Conferencias históricas de Música Española*, que no hem pogut veure, va publicar també una *Salve* a quatre veus i orgue de Soler.

4

F. Pedrell, en *El organista litúrgico español* (Barcelona, 1905), n.º 14, va publicar el *Intento* del P. Soler que forma part de la sonata en *do major* del Ms. de la Biblioteca de Catalunya M. 932/14, f. 10 v.; ibídem n.º 15 edita l'*Intento* de la Sonata en *sol major* del mateix manuscrit, foli 5; com a n.º 16 de la mateixa publicació edita la fuga que trobem a la Biblioteca de Catalunya, Ms. M. 848, f. 2, M. 921/2; M. 924, pàg. 138, i M. 932/5, pàg. 30; en aquests dos darrers manuscrits la citada fuga forma part d'una altra obra en *do menor*.

5

El citat Pedrell publica altres obres de Soler en la seva *Antología de Organistas Clásicos Españoles*, II (Madrid, 1908), p. 138 i ss. El n.º XIX, p. 138, és l'*Intento* que es troba a la Biblioteca de Catalunya, M. 932/4, p. 3, i M. 932/14, f. 2, ací formant part d'altra obra; es troba també a Montserrat, Ms. 23, p. 54; 29, p. 396, i 53, p. 177. Hi publica encara un altre *Intento* a la p. 146 i ss., i l'*Intento* de la p. 156 i ss. Aquest és el de la Biblioteca de Catalunya, M. 932/2, p. 11; M. 932/5, p. 26, i M. 932/8. El «Final de la Sonatina» de la p. 165 és el tercer temps de la sonata en *mi major* de M. 932/14, f. 20, de la Biblioteca de Catalunya.

6

R. Mitjana, *La Musique en Espagne*, dins l'*Encyclopédie de la Musique*, fundada per A. Lavignac, IV (París 1920), p. 2184, publica un fragment de la sonata 24 de la col·lecció impresa a Londres a la segona meitat del segle XVIII, i fa una anàlisi d'aquest recull.

7

Joaquim Nin, en la seva obra *Seise Sonates Anciennes d'Auteurs Espagnols* (París 1925), que hem citat suara, publica dotze sonates del P. Soler als n.º 1-12. Els 1, 2, 3 i 4 són els nombres 24, 21, 2 i 15 de la col·lecció impresa a Londres; altres sis les edita de la col·lecció manuscrita de París.

II. — MÚSICA RELIGIOSA

I. MANUSCRITS EN PARTITURA

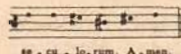
Quasi totes les obres religioses del P. Soler, servades a L'Escorial en partitura, són copiades del P. Jaume Ferrer a començaments del segle XIX. El P. Ferrer, deixeble que havia estat del P. Soler, ajudat per altres monjos, va copiar una sèrie de volums, amb obres dels compositors hispànics, aquells dies famosos, per tal d'enriquir

el repertori musical religiós d'aquell monestir. El P. Ferrer, fill de Cervera (Lleida), morí el 1824. Els volums que contenen obres del P. Soler, copiades en partitures, són els volums 2, 4, 5, 9, 10, 11, 12, 13, 14, 16, 17 i 18 d'una sèrie, i 5, 6 i 7 d'una altra sèrie. Els descrivim a continuació, amb la nostra numeració correlativa.

1

És el «Tomo 2º» de la sèrie del P. Ferrer. Es tracta d'un volum manuscrit, de 110 folis, 32 × 22 cm., relligat amb tapes de cuir. Al començament es troba un full de guarda amb l'índex que diu: «Todas las obras de este tomo son del P. Soler.» Conté el següent:

- 1 (f. 1) *Misa* a 4 y a 8. Primer tono irregular sobre el *secularum*



Compuesta por Fr. Antonio SOLER. 1783.» És a dos cors, amb *continuo*. En blanc el foli 13-13 v.

- 2 (f. 14) «Vísperas comunes enteras a 4. Para Granjas, S^a Sebastian y otras funciones semejantes. SOLER. 1783.» El foli 14 v. en blanc. Aquestes Vespres consten de *Dixit Dominus*, *Confitebor*, *Beatus vir*, *Laudate pueri*, *Laudate Dominum omnes gentes*, *Magnificat* i *Benedicamus Domino*, sempre a quatre veus i amb baix xifrat. Encara segueix un *Miserere* en la menor, a quatre veus soles. El foli 22-22 v. en blanc.

- 3 (f. 23) «Letania de N^a S^a a 5.º Compuesta por el P^e Fr. Antonio Soler. 1780.» És en *do major*, a una veu obligada, amb acompanyament «general», i a quatre veus amb acompanyament que formen el segon cor. El foli 28-28 v. en blanc.

- 4 (f. 29) «Himno [*Crudelis Herodes*] a 4 i Ripº con violines i trompas ripiº Para la festividad de los reyes. Comp^{to} por el P. Fr. Antº SOLER. Diciembre 31 de 1778.» És en *re major*. En blanc els folis 29 v., 32 v.-33 v.

- 5 (f. 34) «*Veni creator Spiritus* a 6 con org. oblig.^{do}. Comp^{to} por el P^e Fr. Ant.º SOLER. En 12 de abril de 1780.» En blanc els folis 34 v., 37 v.-38 v.

- 6 (f. 39) «Himno para la festividad de N^o Padre S^a Gerónimo.» És l'*Exultent modulis sobria pectora*, a vuit veus, amb violins, trompes i *continuo*. En blanc el foli 42-42 v.

- 7 (f. 43) «Villancico a 6 al Nac^{to} de N^o S. Jesucristo: *Un sacristan monaguillo*. Comp^{to} por el P^e Fr. Antonio SOLER. 1778.» És a quatre i a sis veus amb violins i acompanyament *continuo*. El foli 48 v. en blanc.

- 8 (f. 49) «Villancico a 5 con violines. Al Nacim^{to} de N. Redemptor Jesús: *Un Maestro de capilla*. Comp^{to} por Fr. Antonio SOLER. 1774.» Els folis 49 v., 54 v.-55 v. en blanc.

- 9 (f. 56) «Quaderno segundo de las Vísperas de N^a S^{ra}. Contiene una *Ave maris stella*, *Magnificat* y dos *Benedicamus Domino* a 8 con otro a 8 de alleluias. *Dixit Dominus* a 8 de las Vísperas Comunes. Comp^{to} por el P^e Fr. Antonio SOLER. 1774.»
En blanc els folis 56 v., 67-68 v.
- 10 (f. 69) «Letania de N^a S^a a 6», en *do menor*, amb acompanyament xifrat.
En blanc els folis 78-79 v.
- 11 (f. 80) «Villancico de Kalenda a 8 con violines y trompas : *En el negro mar del mundo*.» Encara que no posi l'autor, és també del P. SOLER.
El foli 83 v. en blanc.
- 12 (f. 83) «*Dixit Dominus* a 4 y a 8 con violines. Del Sr. M^{ro} Dⁿ Josep MIR.»
En blanc els folis 83 v., 90-95 v.
- 13 (f. 95) «*Stabat mater* a duo. Comp^{to} por Fr. Antonio SOLER. 1775.»
En blanc els folis 95 v., 99-101 v.

2

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 4.

És un volum apaïsat, paper, 89 folis numerats de mà nostra, 31'3 × 22 cm., relligat amb cuïro negre-ncru. Al foli 1 — que serveix de guarda — es copia la taula general del volum. El seu contingut és com segueix:

- 1 (f. 2) *Domine ad adjuvandum* a 8 con viol^s, oboes y tromp^s, comp^{to} por el P. FERRER.
Año 1820.
En blanc els folis 6-7 v.
- 2 (f. 8) *Dixit Dominus* a 8 con viol^s, trompas y org^o oblig^{do} del P. Mro. fr. Antonio SOLER.
Partitura del P. Ferrer.
En blanc el foli 22-22 v.
- 3 (f. 23) *Laetatus sum* a 4 con violines y tromp^s de Dⁿ Ramon VIOSCA.
- 4 (f. 27) *Magnificat* a 8 con viol^s y organo oblig^{do} del P. Fr. Antonio SOLER.
El foli 36 v. en blanc.
- 5 (f. 37) *Magnificat* a 8 con viol^s, tromp^s y org^o oblig^{do}. Del P. Mro. Fr. Antonio SOLER.
Partitura del P. Ferrer.
- 6 (f. 49) *Dixit Dominus* a 8, con violines, tromp^s y oboes, y a falta de estos, Org^o oblig^{do}. M^{ro} ARANAZ. Partitura del P. Ferrer.
En blanc el foli 58 v.
- 7 (f. 59) *Dixit Dominus* a 8, con viol^s y tromp^s de Dⁿ Pedro ARANAZ y VIDES. Partitura del P. Ferrer.
En blanc el foli 68-68 v.
- 8 (f. 69) *Dixit Dominus* a 8 con viol^s, oboes, trompas y org^o oblig^{do} del Mtro de Cuenca Dⁿ Pedro ARANAZ y VIDES.
En blanc el foli 78 v.
- 9 (f. 79) *MAGNIFICAT* a 8 con viol^s y tromp^s de Dⁿ Pedro ARANAZ. Partitura del P. Ferrer.
En blanc el foli 89-89 v.

3

L'Escorial, Monestir, Arxiu de Música, Partitures, Vol. 5.^o

És un volum manuscrit, apaïsat, paper, 123 folis, de 31'3 × 22 cm., relligat com els anteriors i de la mateixa sèrie. Al foli 1, que serveix de guarda, es copia l'índex del volum; en blanc el foli 10. Conté el següent:

- 1 (f. 2) Completas : *Cum invocarem* etc. a 8 con viol^s, tromp^s y org^o oblig^{do}. Partitura del P. Ferrer. Ni a l'índex del començ, ni ací al text, es posa el nom de l'autor.
En blanc el foli 13 v.
- 2 (f. 14) Completas : *Qui habitat*, Himno y *Nunc dimittis* etc. a 8 con viol^s, tromp^s y org^o oblig^{do}. Partitura del P. Ferrer. Quant a l'autor, hem de dir el mateix del n.^o 1.
En blanc el foli 33-33 v.
- 3 (f. 34) Motete a nueve para reservar, con violines y tromp^{as} : *Laudate pueri* etc. Del M^{ro} ARANAZ. Partitura del P. Ferrer.
En blanc el foli 41-41 v.
- 4 (f. 42) *Dixit Dominus* y *Laetatus sum* a 8. Del P. M^{ro} Fr. Antonio SOLER. Partitura del P. Ferrer.
En blanc el foli 57-57 v.
- 5 (f. 58) «*Laetatus sum* y *Lauda Jerusalem* a 8. Del P. Mro. Fr. DOMINGO DE ZARAGOZA. Par-

titura del P. Ferrer.» És a vuit veus soles a dos cors, i amb continuo per a cada cor; estil de finals del segle XVIII.

En blanc els folis 71 v.-73 v.

- 6 (f. 74) *Lauda Jerusalem, Ave maris stella, Magnificat y Benedicamus* a 8 del P^e M^{ro} Fr. Antonio SOLER. Partitura del P. Ferrer. És a

vuit veus soles, amb continuo per a cada veu En blanc els folis 91 v.-92 v.

- 7 (f. 93) «Letania de N^a Señora llamada la Capitana a 5. Del GRAN CAPITAN. Partitura del P. Ferrer.» És a una veu solista amb continuo, i les altres quatre també amb un altre continuo.

4

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 9.

Volum apaïsat, paper, 230 folis numerats de mà nostra, format 26'3 x 18'2 cm., relligat com els altres de la sèrie del P. Ferrer. Al full de guarda del començament es copia la taula del contingut. Hi trobem el següent:

- 1 (f. 1) «*Domine ad adiuvandum y Dixit Dominus* a 8 con viol^{es} y trompas y órgano obligado. Del *Españoleto*.» Es tracta de F. Garcia, mort el 1809, essent mestre de la Seu de Saragossa. En blanc els folis 13 v.-14 v.
- 2 (f. 15) «Borrador. *Dixit Dominus* a 4 y a 8 con violines, oboes y trompas. De D^a Eusebio MOYA. Puesto en Borrador [sinònim de *partitura*] por el P. Ferrer en 1804. En blanc el f. 30 v.
- 3 (f. 31) «*Dixit Dominus* a 8 con violines, trompas y oboes. De D^a Ramon GARAY, Mro. de Capilla de Jaen. Puesto en Borrador por el P. Ferrer. En blanc el foli 42-42 v.
- 4 (f. 43) «*Dixit Dominus* a 8 con violines, trompas y órgano obligado Ripieno del P. SOLER. Puesto en Borrador por el P. Ferrer en el año 1803.» És en *re mayor*. En blanc els folis 44-44 v. i 54 v.
- 5 (f. 55) «*Dixit Dominus* para 2^{as} Vísperas, con violines, trompas y órgano *ad libitum*. Del Mro. P. Fr. Antonio SOLER.» És en *fa mayor*.
- 6 (f. 63) «*Beatus vir* a 8 con violines y trompas y órgano *ad libitum*. Mro. ALMANTIGA.»
- 7 (f. 75) «*Beatus vir y Laudate* a 8 con violines, trompas y órgano obligado. De D^a Ramon GARAY, Pbro.» En blanc els folis 90-92 v.
- 8 (f. 93) «*Beatus vir*, breve, a 4 y a 8, con violines, oboes y trompas. Mro. D. Ramon VIOSCA.» El foli 100 v. en blanc.
- 9 (f. 101) «*Laudate Dominum* con violines, oboes y trompas del Mro. ALMANTIGA.»
- 10 (f. 105 v.) «Himno [*Exultent modulis sobria pectora*] a 8 para la fiesta de Ntro. Glorioso P. S^a Gerónimo, con violines, oboes y trompas del P. Fr. Antonio SOLER. Puesto en borrador por el P. Ferrer. Año 1804.» En blanc el foli 110 v.
- 11 (f. 111) «*Laudate Dominum, omnes gentes* a 8, con violines y trompas. Comp^{to} por el P. SOLER.» És en *fa mayor*. En blanc el foli 106 v.
- 12 (f. 117) «*Laudate Dominum* a 8 con violines, oboe y trompas.» Del P. SOLER. És en *fa mayor*. En blanc el foli 117 v.
- 13 (f. 124) «*Benedicamus* a 8 con violines, oboes y trompas. Del P. Mro. Fr. Antonio SOLER. Partitura del P. Ferrer.» En blanc els folis 125 v.-126 v.
- 14 (f. 127) «*Magnificat* a 8, con violines, trompas y oboes y a falta de estos, órgano obligado. De D^a Ramon GARAY, Pbro.» En blanc els folis 139 v.-140 v.
- 15 (f. 141) «*Magnificat* a 8, con violines, trompas y oboes. De D^a Ramon GARAY, Pbro. Puesto en Borrador por el P. Ferrer.» En blanc el foli 152 v.
- 16 (f. 153) «*Magnificat* a 8, con violines, trompas y órgano obligado. De D^a Ramon GARAY, racionero y maestro de Capilla de la Santa Iglesia Cathedral de Jaen. Puesto en Borrador por el P. Ferrer. Año 1806.» En blanc el foli 164 v.
- 17 (f. 165) «*Magnificat* a 5 y a 9 con violines y trompas de contralto. ESPAÑOLETO. En blanc els folis 175 v.-176 v.
- 18 (f. 177) «*Magnificat* a 8 con violines, oboes y trompas. P. SOLER.» És en *re mayor*.
- 19 (f. 187 v.) «*Benedicamus Domino* a 8 con vio-

- lines, óboes y trompas. P. SOLER. Puesto en borrador por su discípulo el P. Ferrer. Año 1804.» És en *fa major*.
En blanc el foli 188 v.
- 20 (f. 189) «*Magnificat* a 8 con violines y trompas del Mtro. Dⁿ Bernardo ALVAREZ AZERO.
- 21 (f. 197 v.) «*Benedicamus* a 8 con violines, óboes y trompas del P. SOLER. Puesto en borrador por el P. Ferrer. Año 1804.» És en *fa major*.
El foli 198 v. en blanc.
- 22 (f. 199) «*Magnificat* a 8 con violines, óboes y trompas. De Dⁿ Joaquim GARISUAIN. Partitura del P. Ferrer.»
Els folis 199 v., 214 v.-216 v. en blanc.
- 23 (f. 217) «6 *Benedicamus Domino* con violines, óboes y trompas para varias festividades. Del P. Fr. Antonio SOLER. Partitura del P. Ferrer.» El primer, segon, tercer, quart i sisè són en *fa major*; el cinquè, en *re major*.
En blanc els folis 217 v., 223 v.-230 v. i el full de guarda.

5

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 10.

Volum manuscrit, paper, de 190 folis, 26'3 × 18'2 cm., relligat com l'anterior. La tapa de guarda — sense foliar — duu la taula del contingut. Hi trobem:

- 1 (f. 1) «*Credidi* a 8 con violines y trompas [y] órgano ad libitum. Comp^{to} por el P. Ferrer.»
En blanc els folis 9-10 v.
- 2 (f. 11) «*Memento, Domine, David* a 8. Del Mro. de Toledo Dⁿ Jayme CASELLAS, pbro.» És a veus soles, amb *continuo*.
En blanc els folis 11 v., 23 v.-24 v.
- 3 (f. 25) «*Laetatus* a 8 con violines y trompas y órgano ad libitum. De Dⁿ Bruno MOLINA.»
En blanc el foli 36 v.
- 4 (f. 37) «*Lauda, Jerusalem* a 8 con violines y trompas. ARANAZ.»
- 5 (f. 44 v.) «Himno *Pange lingua* a 8 con violines y trompas.» P. SOLER. És en *re major*.
- 6 (f. 47 v.) «*Magnificat* a 8 con violines y trompas. JUNCÀ.»
- 7 (f. 52) «*Benedicamus Domino* a 8 con violines y trompas. SOLER. Puesto en borrador [els n^{os} 4-7] por el P. Ferrer. Año 1803.»
- 8 (f. 53) «*Lauda, Jerusalem, Dominum* a 6, con violines y trompas. Del Mro. Dⁿ Pedro ARANAZ y VIDES. Partitura del P. Ferrer.»
En blanc els folis 53 v., 66-66 v.
- 9 (f. 67) «*Lauda, Jerusalem*» del P. SOLER. En *la menor*.
- 10 (f. 78) «*Ave, maris stella*» del P. SOLER. En *re major*.
- 11 (f. 81 v.) «*Magnificat*» del P. SOLER. En *mi major*.
- 12 (f. 92) «*Benedicamus Domino* para las festividades de Ntra. Señora. Del P. Mro. Fr. Antonio SOLER. Partitura [els n.ºs 9-12] del P. Ferrer.» Els n.ºs 9-12 del P. Soler són a vuit veus a dos cors, i amb *continuo* per a cada cor.
- En blanc els folis 93-94 v.
- 13 (f. 95) «Himno al Glorioso San Lorenzo con violines, óboes y trompas. GARAY. Puesto en borrador por el P. Ferrer.» És el *Deus tuorum militum*.
En blanc els folis 101 v.-102 v.
- 14 (f. 103) «Himno para la festividad de los Santos Reyes a 8 con violines y trompas. Comp^{to} por el Mro. Fr. Antonio SOLER. Partitura del P. Ferrer. Año 1817.» És el *Crudelis Herodes*.
En blanc els folis 105 v.-106 v.
- 15 (f. 107) «Himno a 8 con violines y trompas para 2^{as} Vísperas del Glorioso martir San Lorenzo *Deus tuorum militum*. Del Mtro. Dⁿ Fabian GARCIA PACHECO.»
En blanc el foli 110.
- 16 (f. 111) «Hymno *Veni Creator* a 8 con violines y trompas. Del P. Fr. Ignacio RAMONEDA.»
- 17 (f. 115) «Sequencia *Veni Sancte Spiritus* a 8 con violines y trompas. Del P. Mtro. Fr. Antonio SOLER.»
En blanc el foli 120-120 v.
- 18 (f. 121) «Haec dies y Sequencia de Resurrection con viol^s y trompas. Del P. Fr. Antonio SOLER.»
En blanc el foli 126 v.
- 19 (f. 127) «Himno a 8 al Glorioso Martir y Patron San Lorenzo, con violines, óboes y trompas del Mtro. ARANAZ. Partitura del P. Ferrer.» És el *Deus tuorum militum*.
En blanc els folis 135 v.-136 v.
- 20 (f. 137) «Himno *Exultent modulis* etc. a 8 para las festividades de N. P. San Gerónimo,

- con viol^{es}, óboes y trompas. P. SOLER. Partitura del P. Ferrer.»
En blanc els folis 137 v., 144 v.-145 v.
- 21 (f. 146) «Himno para 1^{as} y 2^{as} Vísperas del Corpus a 8 con violines y trompas. 1^o del P. SOLER, 2^o del Mtro. JUNCÀ. Partitura del P. Ferrer.» És el *Pange lingua* del P. Soler; en *re major*.
En blanc el foli 155 v.
- 22 (f. 152) «Hymno *Exultent modulis* etc. a 8, con violines y trompas. Para la fiesta de N. P. S. Gerónimo. Del Mtro. Dⁿ Antonio RODRIGUEZ DE HITA.»
En blanc el foli 155 v.
- 23 (f. 156) «Hymno *Veni Creator* a 8 con órgano obligado. Para la Profesión de Fr. Martín López. Comp^{to} por el P. FERRER. Año 1817.»
El foli 165-165 v. en blanc.
- 24 (f. 166) «Himno a 8 con violines y trompas y sin ellos. Para la festividad de todos los Santos del P. SOLER. Puesto en borrador por el P. Ferrer. Año 1803.» És el *Placare Christe servulis*.
En blanc el foli 173-173 v.
- 25 (f. 174) «Himno de la Ascension [*Salutis humano*], Himno de San Juan [*Ut queant*] y Himno de los Santos Apóstoles Sⁿ Pedro y Sⁿ Pablo [*Decora lux*] con violines, óboes y trompas, todos a 8, del Mtro. ARANAZ. Partitura P. Ferrer.»
En blanc el foli 190 v.

6

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo II.

Manuscrit apaïsat, paper, de 216 folis numerats de mà nostra, de 26'3 x 18'2, i relligat com l'anterior. El full de guarda — sense numerar — duu l'índex. Conté el següent:

- 1 (f. 1) «Himno [i salms] de Tercia a 4 y a 8 con violines, trompas y órgano obligado del P. Fr. Antonio SOLER.»
El foli 148 v. en blanc.
- 2 (f. 26 v.) «Versillos a 4 del P. FERRER: *Spiritus Domini replebit orbem*.»
8 (f. 149) «Letania a 8 de N^a Señora del P. Mtro. Fr. Antonio SOLER. Partitura del P. Ferrer.» És en *mi menor*.
En blanc els folis 27-28 v.
El foli 149 v. en blanc.
- 3 (f. 29) «Borradores. Himno y [salms de] Nona a 8 con violines y trompas. Comp^{to} por el P. FERRER.»
9 (f. 163) «Letania a 4 y a 8 con viol.^{es} y trompas: *Sancta Maria*. Del P. Ferrer.»
En blanc els folis 54 v.-56 v.
El foli 174 v. en blanc.
- 4 (f. 57) «Compleatas 1^{as} del Mtro. RIPA a 4 y a 8 con violines y trompas. Del Mtro. RIPA.»
10 (f. 175) «Borrador. Letania de N^a Señora a 8, con violines y óboes y trompas. Compuesta por el P. Ferrer Mtro. de Capilla del R^l Monasterio de Sⁿ Lorenzo. Año 1804.»
En blanc els folis 57 v.-58.
En blanc el foli 188-188 v.
- 5 (f. 87) «Borrador. Compleatas 2^{as} a 8 con violines y trompas. Del Mtro. Dⁿ Antonio RIPA. Puestas en borrador por el P. Ferrer. Año 1806.»
11 (f. 189) «Letania a 4 (llamada de Loreto) de Ntra. Señora del Mtro. Dⁿ Juan Bautista BORCHI. Aumentada con 2^o coro por el P. Ferrer. Partitura del P. Ferrer.»
En blanc els folis 96-110 v.
En blanc els folis 189 v, 203 v.-204 v.
- 6 (f. 111) «Compleatas y *Regina* a 4 y a 8 con bajones y órgano obligado del Mtro. ARANAZ. Para el sábado Santo.»
12 (f. 205) «Borrador. *Salve* a 8 con violines, óboes y trompas. Compuesta por el P. FERRER, Mtro. del R^l Monasterio de Sⁿ Lorenzo. Año 1804.» El P. Ferrer entrà a El Escorial el 1779 i fou mestre d'aquella capella trenta-sis anys.
En blanc el foli 136 v.
En blanc els folis 215 v.-216 v.
- 7 (f. 137) «Letania de N^a Señora a 9 compuesta por el P. Fr. Antonio SOLER. Puesta en borrador por el P. Ferrer.» És en *mi menor*.

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 12.

Manuscrit apaïsat, paper, 241 folis numerats de mà nostra, format 26'3 x 18'2 cm., i relligat com l'anterior. Al començ, un foli de guarda — sense numerar — amb l'índex del volum. Conté:

- 1 (f. 1) «Lamentación 1ª a 8 del Miércoles para el Jueves con violines y trompas : *Incipit Lamentatio* etc., del Mtro. Dⁿ Pedro ARANAZ. Partitura del P. Ferrer.»
En blanc els folis 1 v., 13-14 v.
- 2 (f. 15) «Lamentatio 3ª a 8 del Jueves para el Viernes con violines y trompas : *Aleph. Ego videns.*» ANÒNIM.
En blanc els folis 15 v., 27 v.-28 v.
- 3 (f. 29) «Borrador. Las tres Lamentaciones del Jueves para el Viernes : 1ª a 8 con violines y trompas : *De Lamentatione* etc. P. FERRER. 2ª a solo con violines y trompas del Sr. KLEIMERT. 3ª a 8 con violines y trompas : *Ego vir* etc. P. Ferrer.»
El foli 48 v. en blanc.
- 4 (f. 49) «Borrador. Dos Lamentaciones, segundas del 1 y 2 dia de Tinieblas a solo y obligados violonchelos. Compuestas por el P. FERRER. Año 1802.»
En blanc els folis 49 v., 56-56 v.
- 5 (f. 57) «Borrador. Las tres Lamentaciones del Viernes para el Sábado. 1ª a 8, 2ª a solo de tenor y 3ª a 8. 1ª y 3ª del P. Fr. Antonio SOLER y la 2ª del P. FERRER.» La primera i tercera són a veus soles i a dos cors amb *continuo* per a cada cor.
En blanc els folis 75-76 v.
- 6 (f. 77) «Lament^{on} 1ª a 8 con violines y trompas, P. FERRER. Lamentación 2ª a solo con violonchelo, P. SOLER. Lamentación 3ª a 8 con violines y trompas, P. FERRER. Lamentaciones 1ª, 2ª y 3ª del 1 dia de Tinieblas.»
En blanc els folis 77 v., 98 v., 102 v.
- 7 (f. 103) «Lament^{on} 2ª del Miércoles para el Jueves a duo : *Vau : Et egressus est.* Lament^{on} 2ª del Jueves para el Viernes con violines, violón y trompas obligadas. Del P. SOLER. Partitura del P. Ferrer.»
En blanc els folis 103 v., 115-116 v.
- 8 (f. 117) «Lamentacion 3ª a 8 del Miércoles para el Jueves con violines y trompas : *Jod: Manum tuam* etc. del Mtro. Dⁿ Pedro ARANAZ. Partitura del P. Ferrer.»
En blanc els folis 117 v., 129 v.-130 v.
- 9 (f. 131) «Lamentación a 8, 1ª del Jueves para el Viernes con violines y trompas : *Cogitavit Dominus* etc. Compuesta por el P. FERRER.»
En blanc els folis 131 v., 143-144 v.
- 10 (f. 145) «Borrador. Responsorios de Semana Santa del Viernes para el Sábado a 5 : *Accesit pastor* etc., de Dⁿ Estevan LIMIDO, Mtro. de Capilla de Milan y Limosnero Mayor de Sⁿ Carlos Borromeo.» És a veus soles, amb *continuu*.
En blanc els folis 151 v.-152 v.
- 11 (f. 153) «Borrador. Responsorios de Semana Santa del Miércoles para el Jueves a 5 : *Amicus meus.* De Dⁿ Estevan LIMIDO...»
En blanc els folis 159 v.-160 v.
- 12 (f. 161) «Borrador. Responsarios de Semana Santa del Jueves para el Viernes a 5 : *Tanquam* etc., de Dⁿ Estevan LIMIDO...»
En blanc el foli 168-168 v.
- 13 (f. 169) «Borrador. *Miserere* a 8 con violines y trompas. Compuesto por el P. FERRER que compuso siendo Mtro. de Capilla del R^l Monasterio de Sⁿ Lorenzo del Escorial. Año 1803.»
En blanc els folis 182 v.-184 v.
- 14 (f. 185) «*Miserere* a 4 [veus soles]. 4 tono punto bajo del P. SOLER. *Benedictus* a 4 de 6 tono para la 1ª noche de tinieblas del P. RAMONEDA. *Christus factus* a 4 [amb *continuo*] para la 1ª noche del P. SOLER [seguit del] *O vos omnes* muy largo para después de la *Disciplina* a 4 [amb *continuu* de SOLER]. Otro *Miserere* a 4 de 3^{er} tono irregular también del P. SOLER. Motete de los Dolores : *Doleo super te, fili mi Jesu.*» També a quatre amb *continuu*.
En blanc el foli 196-196 v.
- 15 (f. 197) «Motete a 4 para la Comunió del Jueves Santo del P. Fr. Joseph DEL VALLE: *Venite, comedite panem.* Motete a 4 [amb *continuu*] : *Doleo super te* del P. Mtro. Fr. Antonio SOLER.» Partitura del P. Ferrer.»
El foli 204 v. en blanc.
- 16 (f. 205) «Borrador *Pueri Hebraeorum.* Para la distribución de las Palmas. *Gloria, laus* para la entrada de la procesión de las Palmas. Pasión y Ancillas de todas las Pasiones.» ANÒNIM.
És a vuit veus amb *continuu*.
En blanc els folis 216 v.-219 v.

- 17 (f. 220) «Motete para la Comunión del Jueves Santo [*Venite, comedite*] a 4 [amb continu] por el P. Antonio SOLER. Motetes para el Monumento : *Sepulto Domino* a 4 del P. Antonio SOLER. *Domine Jesu Christe* a 4 del P. Pedro o Manuel DE LEON. *O vos omnes* a 4 del P. Antonio SOLER. *Benedictus* para las tres noches de tinieblas, 1º 6º tono, P. Ignacio RAMONEDA. 2º P. Manuel del VALLE. 3º *Christus factus est* a 4 [amb continu, d'autor ANÓNIM]. *O vos omnes* a 4 [amb continu igualment ANÓNIM]. Mandato a 8 por el P. Joseph del VALLE. Recopilado y añadido por el P. Ferrer. En blanc els folis 234 v.-236 v.
- 18 (f. 237) «Pasillos a 3 para el Domingo de Ramos y Viernes Santo. Del P. Fr. Francisco MONTE MAYOR. En blanc el foli 237 v.

8

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 13.

Manuscrit, paper, apaisat, 219 folis, format i relligadura com l'anterior. És de la mateixa sèrie del P. Ferrer com els descrits suara. Al començament, la fulla de guarda amb l'índex del volum. Conté:

- 1 (f. 1) «Borrador. Responso 3 del 1 Nocturno de Navidad a 8 con violines, óboes y trompas: *Quem vidistis, pastores*. Compuesto por el P. FERRER. Año 1804.» En blanc els folis 7 v.-8 v.
- 2 (f. 9) «Responso a 8 para después de la octava Lección de los Maytines de Navidad: *Verbum caro* del P. SOLER. És a vuit veus, amb continu. En blanc el foli 14 v.
- 3 (f. 15) «Borrador. Responso 3º del 2º Nocturno a 8 con violines y óboes : *Sancta et immaculata*. Del Mtro. ARANAZ. Año 1802.»
- 4 (f. 28) «Borrador. Responso 3º del 2º Nocturno de Navidad con violines y óboes y órgano obligado del Mtro. ARANAZ. Puesto en borrador por el P. Ferrer. Año 1804.» En blanc els folis 28 v. y 35 v.
- 5 (f. 36) «Motete al SS^{mo} a 8 con violines, trompas y órgano obligado : *Sacris solemnitis*. Mtro. ARANAZ.» En blanc els folis 42 v.-43 v.
- 6 (f. 44) «Motete a 9 al SS^{mo} Sacramento con violines, óboes o órgano obligado y trompas. Del Mtro. D^{na} Pedro ARANAZ : *Laudate, pueri, Dominum*. Partitura del P. Ferrer.» En blanc els folis 44 v., 52 v.-53 v.
- 7 (f. 54) «Borrador. Terceto al SS^{mo} a 3 con violines y trompas ripieno : *Te Trina Deitas*. Mtro. JUNCÀ. Puesto en borrador por el P. Ferrer. Año 1807.» En blanc el foli 57 v.
- 8 (f. 58) «Motete al SS^{mo} a 8 con violines, óboes y trompas : *Nos alium Deum*. Motete al SS^{mo} a 8 con violines, óboes y trompas : *Magna opera* del Mtro. GARCIA y Mtro. ARANAZ. Partitura del P. Ferrer.» En blanc els folis 58 v., 73 v.-77 v.
- 9 (f. 78) «Mottete a 8 con violines, de dos tiples: *Bone Pastor*. Mottete a 4 y a 8 con violines y trompas : *Ecce panis*. Mtro. ARANAZ.» En blanc els folis 87 v.-88 v.
- 10 (f. 89) «Borrador. Mottete a 8 : *Anima Christi* con violines, óboes y trompas. Para reservar a S. M. en descubierto. Del Mtro. ARANAZ. Puesto en borrador por el P. Ferrer.» En blanc els folis 95 v.-96 v.
- 11 (f. 97) «Motete a 4 : *Vincenti dabo*, con violines y trompas del Mtro. Francisco JUNCÀ. Motete a duo : *Gustate etc.*, con violines y trompas del Mtro. D^{na} Pedro ARANAZ. Motete a duo : *Jesu, quem velatum idem* JUNCÀ. Puestos en borrador por el P. Ferrer.» En blanc els folis 111 v.-112 v.
- 12 (f. 113) «Motete a 8 : *Tantum ergo*, con violines y trompas del Mtro. D^{na} Bernardo ACERO. Motete a 8 : *Panis angelorum* con violines y trompas. Mtro. JUNCÀ. Puestos en borrador por el P. Ferrer.» En blanc el foli 128-128 v.
- 13 (f. 129) «Motete a solo con violines y trompas : *Eia Domine* del Mtro. D^{na} Pedro ARANAZ y VIDES. Partitura del P. Ferrer.» En blanc els folis 129 v., 133 v.-138 v.
- 14 (f. 139) «Motete al SS^{mo} con violines y trompas a 4 : *Laudate, pueri*, etc. del Mtro. ARANAZ. Motete a solo al SS^{mo} con violines y trompas: *Post agnum typicum* del Mtro. ARANAZ. Partitura del P. Ferrer.» En blanc els folis 139 v., 151-152 v.

- 15 (f. 153) «Borrador. Misa ferial [a quatre veus. ANÒNIM.] *Lumen* para la distribución de las candelas [a cinc veus. ANÒNIM]. Motete para la imposición de la zeniza : *Emendemus in melius* [a cinc veus. ANÒNIM = MORALES I] *Inter vestibulum* [a quatre veus. ANÒNIM.] y Tracto *Qui habitat* a 8 con continuo para la Dominica 1^a de Quaresma. Puesto en borrador por el P. Ferrer. Año 1815.»
En blanc el foli 168 v.
- 16 (f. 169) «Resposos a 4 para la Procecion de finados : *Qui Lazarum* del Mtro. TAFALLA. *Ne recorderis* del Mtro. TAFALLA. *Libera me* del P. VALLE. Puestos en partitura por el P. Ferrer.»
En blanc els folis 169 v., 176 v.-182 v.
- 17 (f. 183) «Misa de difuntos con *Sequentia* entera a 8. Del P. Fr. Antonio SOLER.»
En blanc el foli 207 v.
- 18 (f. 208) «Borrador. Missa 3^a (*Labia mea laudabunt te*) a 4 y coro duplicado. Misa 4^a (*Gaude et laetare*) a 4 y coro duplicado, con órgano obligado. De D^a Pedro ARANAZ y VIDES. Año 1801.»
En blanc el foli 219 v.

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L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 14.

Volum apaïsat, paper, de 183 folis, format i relligadura com els anteriors. És també de la col·lecció del P. Ferrer. Com sempre, al començament, va un full de guarda amb l'índex. Conté:

- 1 (f. 1) «Villancico de Kalenda a 8 con violines, trompas y órgano obligado : *Felicidad mortales*. Del P. FERRER, Año 1815.»
En blanc els folis 18-20 v.
- 2 (fl 21) «Borrador. Villancico de Kalenda a 4 y a 8, con violines, trompas y órgano obligado : *Con que mañana, o día*. Compuesto por el P. FERRER, maestro de Capilla del R. M. del Escorial. Año 1790.»
En blanc el foli 36 v.
- 3 (f. 37) «Villancico de Kalenda a 8 con violines y trompas : *Cielos, que opuestas voces*. P. SOLER. Villancico 1^o de Maytines con violines : *Dichosa Palestina de dos ángeles*. P. FERRER. Partitura del P. Ferrer. Año 1817.»
En blanc els folis 59-62 v.
- 4 (f. 63) «Villancico de Kalenda a 8 con violines, trompas y órgano obligado : *Del centro de la tierra*. ARANAZ. Villancico al N^{to} de N. S. Jesucristo con violas a 5 de un ángel y pastor : *Pastores de estas montañas*. P. FERRER. Para este año de 1816.»
En blanc els folis 63 v., 82 v.
- 5 (f. 83) «Villancico a 8 al N^{to} de N. S. J. C. con violines y trompas : *Luego al punto que escucharon*. ARANAZ. Partitura del P. Ferrer. Año 1818.» El nom Aranaz fou tatxat més tard.
En blanc els folis 83 v., 93-94 v.
- 6 (f. 95) «Villancico a 4 y a 8 al N. de N. S. Jesucristo con violines : *Arrojado en el suelo*. P. FERRER. Año 1815. 3^o del 3^{er} Nocturno.»
El foli 100 en blanc.
- 7 (f. 101) «Villancico a 4 al N^{to} de N. S. J. Ch. con violines y trompas : *Estaba en el Parayso*. Compuesto por el P. FERRER. Año 1818.»
En blanc els folis 101 v., 115 v.-116 v.
- 8 (f. 117) «Villancico a 6 al Nacimiento de N. S. J. C. con violines y trompas de Simon y Anton : *Donde vas Anton*. Compuesto por el P. FERRER. Año 1818.»
En blanc els folis 117 v., 131-134 v.
- 9 (f. 135) «Villancico a 6 al N^{to} de N. S. J. C. con violines : *Al compás de sus voces y saltos*. ARANAZ. Partitura del P. Ferrer. Año 1818.»
En blanc els folis 135 v., 144 v.
- 10 (f. 145) «Villancico a 4 al N^{to} de N. S. J. Ch. con violines : *Esta noche en el portal*. ARANAZ. Villancico a 4 [amb violins] al N^{to} de N^o S^r J. C. de 4 enfermos : *Niño, humanado Dios*. SOLER. Para este año de 1816.» Partitura del P. Ferrer.
En blanc el foli 156-156 v.
- 11 (f. 157) «Villancico a 8 al N^o de N. S. J. Ch. con violines : *Al portal compañeras corriendo*. ARANAZ. Partitura del P. Ferrer. Año 1818.»
En blanc els folis 157 v., 169-169 v.
- 12 (f. 170) «Villancico a 6 al N^{to} de N. S. J. Ch. con violines y trompas : *Que traerá ahora el Serrano*. Compuesto por el P. FERRER. Año 1818.»
En blanc el foli 170 v.

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L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 16.

Volum de 178 folis, paper, 31'3 X 21'6 cm., relligat amb pell cartó; com els anteriors és de la col·lecció del P. Ferrer. Al començament el full de guarda amb l'índex. Conté:

- 1 (f. 2) «Lamentación 1ª del Jueves para el Viernes a 8 con violines y trompas. P. FERRER. Año 1791.»
En blanc els folis 1 v., 2 v., 10 v.-11 v.
- 2 (f. 12) «Lamentación 3ª del Jueves para el Viernes a 8 con violines y trompas. P. FERRER. Año 1794.»
En blanc els folis 12 v., 20 v.-21 v.
- 3 (f. 22) «Lamentación 1ª del Jueves para el Viernes a 8 con violines y trompas. Mtro. ARANAZ.»
En blanc els folis 22 v., 31-31 v.
- 4 (f. 32) «Dos Lamentaciones a solo de contralto con violines 2ª del primer día : *Vau* y 2ª del 2º : *Matribus suis*. Mtro. Pedro ARANAZ.»
En blanc el foli 40-40 v.
- 5 (f. 41) «Lamentación 2ª del primer día a solo con violines del Mtro. ARANAZ. Puesta en borrador por el P. Ferrer. Año 1799.»
En blanc els folis 41 v., 44-44 v.
- 6 (f. 45) «Lamentación 1ª del Miércoles para el Jueves : *Incipit* con violines del Mtro. ARANAZ.»
En blanc els folis 45 v., 54-54 v.
- 7 (f. 55) «Lamentación 3ª del Miércoles para el Jueves : *Manum suam* con violines del P. Ferrer. Año 1790.»
En blanc el foli 63-63 v.
- 8 (f. 64) «Borrador del *Miserere* a 4 voces solas llamado Romano. Se lo regaló el Papa Benedicto XIV al Catholico Rey Dª Fernando VI. P. Ferrer.»
En blanc els folis 64 v., 67-67 v.
- 9 (f. 68) «*Miserere* a 8. Sexto tono con violines y trompas del P. Jayme FERRER. Año 1799 [i] 1805.»
En blanc els folis 68 v., 77-79 v.
- 10 (f. 80) «*Magnificat* a 8 con violines y trompas del Mtro. ARANAZ.»
En blanc els folis 80 v., 91-91 v.
- 11 (f. 92) «*Dixit Dominus* a 4 y a 8 con violines, óboes y trompas del P. SOLER. Puesto en borrador por el P. Ferrer. Año 1797.»
En blanc els folis 92 v., 103 v.-104 v.
- 12 (f. 105) «*Laetatus sum* a 8 con violines y trompas del P. SOLER.»
En blanc els folis 114-118 v.
- 13 (f. 119) «Himno de Navidad a 8 con violines y trompas — y sin ellos — del P. SOLER. 1768. Le puso en borrador el P. Ferrer. Año 1795.»
Es el *Jesu Redemptor omnium*.
En blanc els folis 119 v., 124 v.
- 14 (f. 125) «*Laudate Dominum* a 6, con violines, trompas y órgano ad libitum del Mtro. ARANAZ.»
En blanc els folis 125 v., 130-130 v.
- 15 (f. 131) «*Laudate Dominum* a 5 con violines, trompas y órgano ad libitum del Mtro. ARANAZ.»
En blanc els folis 131 v., 138-138 v.
- 16 (f. 139) «*Laetatus* a 5 con violines y trompas del Mtro. ARANAZ.»
En blanc els folis 139 v., 150 v.
- 17 (f. 151) «*Salve* a 8 con violines y trompas no obligados, del Mtro. Antonio RODRIGUEZ [DE HITA].»
En blanc els folis 151 v., 160 v.
- 18 (f. 161) «*Dixit Dominus* a 8 del Mtro. GRASSI.»
En blanc els folis 166 v.-171 v.
- 19 (f. 172) «*Magnificat* a 8 del Mtro. GRASSI.»
En blanc els folis 172 v., 178 v.

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L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 17.

Volum manuscrit, paper, 156 folis, 32 X 22 cm., relligat com els altres de la col·lecció Ferrer. Al començament — igual que els citats — un full de guarda amb l'índex. Conté:

- 1 (f. 1) «Borrador. Hymno *Veni Creator* y Psalmo de Tercia : *Legem pone* etc., con violines, trompas y órgano obligado. Del P. Fr. Antonio SOLER. Puesto en borrador por el P. Ferrer. Año 1798.»
En blanc els folis 1 v., 21-22 v.

- 2 (f. 23) «Borrador. *Missa* breve a 8 con violines, trompas (y sin ellos) con órgano obligado. FERRER. Año 1795.»
En blanc el foli 23 v.
- 3 (f. 41) «Borrador. *Missa* a 4, duplicada con violines, óboes, trompas y órgano obligado de D^a Josef AYDEN (sic!) Mtro. de Capilla del Emperador Josef II de Lorena.»
En blanc el foli 41 v.
- 4 (f. 77) «Borrador de la Nona de la Ascensión con violines y trompas. Compuesta por el P. Fr. Santiago FERRER. Año 1796. Órgano obligado para quando no hay instrumentos al fin de ella.»
En blanc el foli 99-99 v.
- 5 (f. 102) «Borrador. *Hymno Rerum Deus* y *Psalmio Mirabilia* a 8. Para la Nona de la Ascension. Del P. SOLER. Puesto en borrador por el P. Ferrer. Año 1798.» Baix continu xifrat, només al primer cor.
En blanc el foli 102 v.
- 6 (f. 111) «*Psalmio Principes* de la Nona del P. Fr. Antonio SOLER a 8.» Baix continu xifrat, només al primer chor.
En blanc els folis 117 v.-118 v.
- 7 (f. 119) «*Compleatas segundas* a ocho con violines y trompas compuestas por el P. Fr. Santiago FERRER. Año de 1797.»
En blanc el foli 119 v.
- 8 (f. 137) «*Compleatas* a 4 con violines, clarinetes y trompas. Compuestas por FERRER en Benicarló en 4 de mayo de 1821.» A L'Escorial encara es guarden cinc jocs de *Compleates* del P. Ferrer. En blanc el foli 156 v.

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L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 18.

Volum manuscrit, paper, 96 folis, 32 x 22 cm., relligat com l'anterior. Aquest volum és lletra d'altra mà. Com sempre, en aquesta col·lecció de Ferrer, un full de guarda amb l'índex del volum. Conté:

- 1 (f. 1) «Tres Motetes del Mtro. JUNCÀ. Motete a 5 y a 9 al SS^{mo} Con violines y trompas: *Homo quidam. In mortem a discipulo.* Solo de tenor con violines. *Nobis datus.* Solo de tiple con violines y flautas [i acompanyament continu].»
En blanc els folis 1 v., 9 v.
- 2 (f. 10) «Mtro. JUNCÀ. Motete a quatre y a ocho, ripieno, con violines y trompas ripienas: *Sacris solemnibus.*»
En blanc el foli 10 v.
- 3 (f. 19) «Dos motetes del Mtro. JUNCÀ. 1º *Fructum salutiferum* a 8 con violines, óboes y trompas. 2º *Memor sit Dominus.* Duo de alto y tenor con violines y óboes y trompas.»
En blanc el foli 19 v.
- 4 (f. 30) «1º Motete del Mtro. JUNCÀ a quatre y a ocho: *Post agnum typicum* con violines, flautas ripienas y trompas obligadas. 2º Mtro. ARANAZ, *Ego sum via.* Solo de bajo con violines y trompas.»
En blanc el foli 30 v.
- 5 (f. 37) «Mtro. JUNCÀ. 1º *Respexit Elias* a quatre y a ocho ripieno con violines, óboes y trompas. Mtro. ARANAZ. 2º *Lauda Sion.* Solo de contralto con violines y trompas. 3º *Ego sum panis.* Solo de tenor con violines y trompas.»
En blanc els folis 37 v., 46 v.
- 6 (f. 47) «Mtro. JUNCÀ. *Ego sum panis vitae* a quatre con violines, flautas y trompas todas ripienas.»
En blanc els folis 47 v., 51-51 v.
- 7 (f. 52) «Mtro. JUNCÀ. 1º *In supremæ nocte coenæ* a quatre y a ocho ripieno con violines y trompas. Mtro. ARANAZ. 2º *Bone pastor* a seis con violines.»
En blanc el foli 52 v.
- 8 (f. 61) «Mtro. JUNCÀ. 1º *O quam suavis es, Domine* a nueve violines, óboes y trompas. 2º *Panem caeli* a duo de dos tenores con violines.»
En blanc el foli 61 v.
- 9 (f. 72) «D. Pedro ARANAZ. 1º *Ecce panis angelorum* a cinco con violines y trompas. 2º *Dedit fragilibus* a cinco con violines y trompas.»
El foli 72 v. en blanc.
- 10 (f. 78) «Mtro. PONS. 1º *Noctis recolitur* a duo de tiple y tenor con violines, flautas y trompas. Mtro. JUNCÀ. 2º *Pascha nostrum* a duo, tiple y tenor, con violines, flautas y trompas.»
En blanc el foli 78 v.
- 11 (f. 83) «Mtro. CAMPRA, francès, *O salutaris hostia* a tres con violines.»
En blanc els folis 83 v., 86-87 v.

- 12 (f. 88) «Mtro. GARCIA, *Qui manducat*, solo de tiple con violines y trompas.»
En blanc els folis 88 v., 91 v.
- 13 (f. 92) «Borrador. Sequencia a 8 con violines y trompas : *Lauda Sion* del Corpus. Del P. Fr. Antonio SOLER. Puesto en borrador por el P. Ferrer en el año 1798.»
En blanc els folis 92 v., 96 v.

13

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 5.

És un recull in foli de quaderns varis i diferent format, paper, total 35 folis numerats de mà nostra, relligats amb cartó. Aquest i els següents volums ja no formen part de la col·lecció Ferrer. Al començ un full de guarda amb l'índex. Conté, en partitura:

- 1 (f. 1) Primer Quadern. «Lamentacion 1^a del Miércoles para el Jueves a 8 con violines. De Fr. Antonio SOLER. 1754.» Segurament és l'original del P. Soler com ho sembla provar les paraules amb les quals s'encapçala la peça: «Lamentaciones del Miércoles para el Jueves a 8 con viol^s J. M. J. Y todos mis Patronos me asistan.»
En blanc els folis 1 v., 7-7 v. Al foli 6 v. hi ha diferents apunts, si bé són incomplets.
- 2 (f. 8) «Missa de Difuntos a 8. P^e fr. Mathias CARDONA.» És a vuit veus soles i a dos cors amb *continuo* per a cada cor.
En blanc el foli 15-15 v.
- 3 (f. 16) «*Qui habitat* a 8 con violines del P^e Fr. Josep del VALLE», amb baix xifrat.
- 4 (f. 21) Quadern segon. «*Ave maris stella* a duo, con violines y biola» i baix. ANÒNIM.

14

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 6.^o

És un volum apaïsat, compost de diferents quaderns de totes mides, relligat en cobertes de cartó; en conjunt són 105 folis numerats de mà nostra. Conté el següent:

- 1 (f. 1) Quadern primer. «Leccion V^a in Feria 2^a [*Parce mihi i Manus tuae*] cum 8^o vocibus cum 1^o coro et secundo.» A vuit veus soles i *continuo* xifrat. ANÒNIM.
- 2 (f. 10 v.) «Lectio 3^a pro feria 2^o cum 8 vocibus. 1^{us} Chorus i 2^{us} : *Manus tuae fecerunt me* amb *continuo*. ANÒNIM. Aquestes dues peces són escrites amb l'estil del temps del P. Soler.
- 3 (f. 22 v.) En una pàgina blanca que restava, foren copiades tres melodies, una de les quals és una *Pastorella* (sense text). Al f. 23 v. una nota superior diu : «Para los órganos que tienen de entonación 26 palmos a de aver 5 o 6 fuelles, y a de tener de peso cada fuelle poco mas de 2^s arrobas.»
- 4 (f. 24) Quadern segon. «Missa de Difuntos a 8 con violines del Mtro. Mathias NAVARRO.» Dóna encara fragments molt contrapuntístics i va amb baix xifrat.
En blanc els folis 24 v., 25, 36, 51-51 v., 52 v.
- 5 (f. 53) Quadern tercer. «Música de la Comedia intitulada : *El mérito es la Corona* del P. Fr. Joseph del VALLE.» És per a dos violins, violoncello i quatre veus. Al foli 64 v. hom anota : «la tercera Jornada no se compuso por tenerla en borradores de la misma Comedia». Malgrat això, hom no anota en el text musical, on acaba la primera i on comença la segona «Jornada».
- 6 (f. 65) «Pregon de la Comedia intitulada: *Lo mejor es lo mejor*.» ANÒNIM i incomplet. Tant la lletra com la música, la forma del paper, etc., semblen de la mateixa mà que l'anterior.
- 7 (f. 66) «Villancico a 8 al SS^{mo} del Mtro. MUELAS : *Abrasados serafines | serafines que en el trono de zafiro*.» És a veus soles amb *continuo*. Estil de començament del segle XVIII.
- 8 (f. 71 v.) «Villancico a 8 al SS^{mo} del Mtro. MUELAS, *Que sacras finezas | que exceso de amor*.» A veus soles amb *continuo*.
- 9 (f. 74) «Vísperas a 4^o y R^o con violines y acompañamiento. J. M. J. y N^o P^e Sⁿ Gerónimo me asistan. 1754.» ANÒNIM, però per la inscripció i la lletra semblen del P. SOLER,

- Es tracta del *Dixit Dominus* (cinquè to).
Beatus vir (cinquè to) — aquest incomplet —
 amb acompanyament continu.
- 10 (f. 94) Quadern quart. «Letania a N^a S^{ra} a
 4 y a 8 con violines, compuesta por el P^e fr.
- Antonio Soler. Año 1765.» És en *do menor*
 i amb continu. Sembla també autògraf.
 Al foli 105 es llegeix: «Sea a maior gloria de
 Dios y de la Reyna de los Angeles. Amen.»
 En blanc el foli 105 v.

15

L'Escorial, Monestir, Arxiu de Música. Sign. 9 [de les partitures així soltes].

«Lamentaciones a 8 con flautas para el 1^o y 2^o dia de Tinieblas. Del P. Fr. Antonio Soler.»

Plec de 22 folis en partitura. El primer cor consta de tiple primer i segon, contralt i tenor; el segon, de tiple, contralt, tenor i baix. Acompanyament xifrat.

16

L'Escorial, Monestir, Arxiu de Música. Sign. n.º 15.

«Oficios y Misa de Difuntos del P. Fr. Antonio Soler.»

És a quatre veus, amb baix xifrat. És un plec de 12 folis, amb partitura del tercer terç del segle XVIII. Conté Invitatori, primera i tercera lliçó dels tres Nocturns de Matines, i missa de difunts amb la *Sequentia*.

17

L'Escorial, Monestir, Arxiu de Música. Sign. n.º 17.

«Misa de Difuntos a 8. Del P. Fr. Antonio Soler. La compuso el año 1753 siendo novicio.»

És un plec de 8 folis. És la mateixa del 33/2.

18

L'Escorial, Monestir, Arxiu de Música. Sign. n.º 19.

«Segundo Oficio y Misa de Difuntos del P. Fr. Antonio Soler. Compuesto en el año 1772.»

És un quadern en partitura de 55 folis, format 31'5 × 2'7 cm., potser original del mateix autor. Són peces a vuit veus amb continu. El contingut del quadern és així:

- | | |
|---|---|
| 1 (f. 1-16 v.) Són les lliçons primera i tercera del tres Nocturns. | xifrat. No podem dir si aquestes misses i Oficis de Difunts són diferents dels altres citats. |
| 2 (f. 19 v.) Missa a vuit veus. (Incompleta.) | 4 (f. 28) Missa de <i>Requiem</i> a vuit veus i baix |
| 3 (f. 21 v.) Lliçó tercera del segon Nocturn, i primera i tercera del tercer a vuit veus amb baix | xifrat. És igual a la del 33/3. |
| | 5 (f. 41) Altra Missa de <i>Requiem</i> . |

19

L'Escorial, Monestir, Arxiu de Música. Sign. n.º 20.

«Oficio y Misa de Difuntos a 8. Compuesto por el P. Fr. Antonio Soler año 1765.»

És un fascicle de 10 folis, amb partitura i lletra com l'anterior, de 31'2 × 25'3 cm. Conté «Oficio primero de Difuntos», amb l'Invitatori en *Fa*, lliçó primera, *Parce mihi* en *mi menor*, i tercera, *Manus tuas* en *la menor* del I Nocturn; *Responde mihi* en *do menor* incompleta, lliçó primera del segon Nocturn.

20

L'Escorial, Monestir, Arxiu de Música. Sign. n.º 35.

«*Beatus vir* a 8 con violines y trompas del P. Fr. Antonio Soler.» En si *♯* *major*.

És un plec de 22 × 15'2 cm., apaïsat, de 12 folis, còpia de la segona meitat del segle XVIII (autògraf del P. Soler?), en partitura; l'acompanyament ve sense xifrar. Al mig es troba un full doble amb l'acompanyament; és una mena de «guió».

21

Biblioteca de Catalunya. M. 97.

Volum apaïsat, de 219 folis en blanc els folis 66 v.-72 v., 93 v.-94 i 219-219 v., copiat en partitura per Mn. Joan Anton Nin, mestre de Capella de la seu de Tortosa (1804-1867), format 14'4 × 20 cm. i relligat del temps. Conté les següents obres del P. Antoni Soler:

- 1 (f. 1) *Dixit Dominus*. Salm a vuit veus i dos cors amb acompanyament continu sense xifrar. A l'índex del començament hom va borrar el nom Soler i va escriure «Ferrer», es refereix a Fra Jaume Ferrer (1762-1824) de l'Escorial; al text, però, diu ben clar dues vegades «Del P. M. Fr. Anton Soler».
- 2 (f. 20 v.) *Beatus vir*. Salm a vuit veus amb continuo, sense xifrar.
- 3 (f. 39 v.) *Laudate Dominum, omnes gentes* a vuit veus en dos cors i acompanyament xifrat.
- 4 (f. 47) *Magnificat* a vuit amb continuo sense xifrar.
- 5 (f. 64 v.) *Benedicamus Domino* a vuit i dos cors; una part del continuo va sense xifrar.
- 6 (f. 37) «Misa 1º tono» a vuit veus i dos cors, amb acompanyament xifrat.
- 7 (f. 94 v.) Ofici de Difunts. Són les lliçons primera i tercera de cada nocturn de Matines a vuit veus, dos cors i acompanyament sense xifrar.
- 8 (f. 143) Lletania a la Verge a vuit veus, dos cors i continuo sense xifrar.
- 9 (f. 159 v.) «Misa a 6 sine tubis» (sic). És per a tiple primer i segon del primer cor; tiple, contralt, tenor, baix del segon amb continuo xifrat.
- 10 (f. 190 v.) «Misa de Requiem» a vuit veus, dos cors i continuo sense xifrar. Cal recordar el que dèiem al n.º 18 de la pàgina anterior.

22

Madrid, Biblioteca Municipal, Música Ms. 707-24. «Oficio y Misa de Difuntos a 4 y a 8 del Maestro Soler» a dos cors i acompanyament xifrat.

És un quadern en partitura de 25 folis, copiat a començament del segle XIX.

23

Madrid, Biblioteca Municipal, Música Ms. 712-21. «Jueves Santo. Motete a 4 para después de colocar S. Mag^d en el Monum^{to}: *Sepulto Domino*. Del P^e Fr. Antonio Soler, año de 1774.»*

* Hem tingut a mà un exemplar de l'obra que duia per títol «Del Catálogo de la Biblioteca Municipal de Madrid. Apéndice número 5. Obras musicales procedentes de la Biblioteca de D. José María Sbardí. Madrid, 1923. Imprenta Municipal». Aquest catàleg, que per les errades barbres que tenia hom en féu desaparèixer l'edició, assenyalava encara altres dues obres del P. Soler; obres que, malgrat la recerca que férem en aquella rica biblioteca musical — encara no ordenada l'any 1932 —, no poguérem trobar. Ens referim a la del n.º 918, «Miserere. Para cuatro voces y bajo. Partitura y tres partes canto. Ms. 1773», i a la del n.º 920, «Oficio de Difuntos. A cuatro y ocho voces, dos coros y órgano. Partitura. 25 páginas. Ms.».

Barcelona, Orfeó Català, Ms. 38.

Es tracta d'un altre volum de la sèrie copiada per Mn. Antoni Nin, mestre de capella de la catedral de Tortosa, de format igual i contingut semblant al que hem citat anteriorment. Com del P. Soler, conté:

- 1 (f. 213 v.) «Motete para la Comuni6n del P. A. Soler, Maestro del Escorial.» És el *Venite, comedite*, a quatre veus (S. C. T. i B.)
 2 (f. 221 v.) «Del P. Soler, a media voz todos.» És l'*O vos omnes*, també a quatre veus (S. C. T. i B.)
 3 (f. 223 v.) «Del P. Soler.» És el *Sepulto Domino*, a quatre veus (S. C. T. i B.)

2. MANUSCRITS EN PARTS SOLTES

(Servats a l'Escorial)

a) MISSES

1

«Sign. Q-2°. Missa a 8 voces. 6° tono con violines [Compuesto por el P. Fr. Antonio Soler].»

Són 15 parts, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon, «basso», i «acomp. al contrabajo».

2

«Sign. Q-5°. Missa a 4 y a 8 con trompas: *In fine apparebit*. Del P. Mtro. Fr. Antonio Soler. Año de 1757.»

Són 9 papers, més el «guion» i un full en partitura moderna amb el començament de la missa; se serva només la trompa primera i segona, violí primer i segon, contrabaix, acompanyament general i orgue del segon cor sense xifrar.

3

«Sign. S-1. Missa breve a 4 y a 8 con violines y trompas sobre *Pange lingua*. Del P. Fr. Antonio Soler, año 1759.»

És diferent de la del S-3, encara que aquesta sigui també sobre el mateix tema i en *re major*. Són 14 papers de la segona meitat del segle XVIII, amb el tiple primer i segon, contralt, tenor i acompanyament sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí segon (manca el primer), contrabaix i «guion».

4

«Sign. S-3. Missa a 8 sobre el *Tantum ergo*. P. Soler. 1772.»

En *re major*. Són 16 parts soltes, més el «guion», de la segona meitat del segle XVIII, amb el tiple primer i segon, contralt, tenor i acompanyament general, sense xifrar, a 8 del primer cor; tiple, contralt, tenor i

orgue sense xifrar, del segon; trompa primera i segona, violí primer i segon, i «acomp. al contrabajo».

5

«Sign. S-4. Missa a 4 y a 8 con violines y trompas. Compuesto per el P. Mtro. Fr. Antonio Soler.»

En un paper hom escriu: «Script. fuit ab Emmanuele Bacas IV. Idus Sept. 1787. Est nullum, quod non tempore cadat opus.» En *fa major*. Són 14 parts amb els papers del tiple primer i segon, contralt, tenor i acompanyament al contrabaix del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon cor; trompa primera i segona, violí primer i segon.

6

«Sign. S-5°. Missa a 4 y a 8 con violines y trompas sobre el *Sacris solemnitis*. Compuesto por Soler y copiado por Solano a 1° de agosto, aviéndose de cantar en la solemne Festividad de nuestro invencible Martir S. Lorenzo el año de [17]55.»

En *re major*. Són 16 papers, amb el tiple primer i segon, contralt, tenor i acompanyament general (doble còpia) del primer cor; tiple, contralt, tenor [manca el baix] i orgue del segon; trompa primera i segona, violí primer i segon. Més un «guion» xifrat, potser original de Soler. Al tiple del segon cor diu: «copiado por Fr. Andrés Solano (quien cantaba este papel) el año de 1755 a 1 de agosto». Vol dir això que cantava de falset?

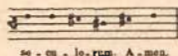
7

«Sign. 7/8. Misa a 8 *O gloriosa Domina*. Del P. Fr. Antonio Soler.»

Són 11 parts, copiades a començ del segle XIX, amb el tiple primer i segon, altus i tenor del primer cor; tiple, altus, tenor i bassus del segon (el baix del segon cor amb doble còpia); «Organo de 1er choro» i «Organo de 2° Coro».

8

«Sign. 8/1. Misa a 8. Sobre este *Seculorum*:



D. P. M. F. Antonio Soler. Copiada en el año de 1796.»

Arriben les còpies del tiple primer i segon, altus i tenor del primer cor; tiple, altus, tenor i baix del segon; orgue del primer cor i del segon xifrat.

9

«Sign. 48/4. Misa a 4 y a 8 con violines y trompas. [Altres vegades seria : y órgano obli-

gado.] *In fine apparebit*. Del P. Fr. Antonio Soler. Año de 1757.»

Són 18 papers contemporanis, i una altra còpia també del segle XVIII. Contenen el tiple primer i segon, contralt, tenor i orgue obligat tot escrit, del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon. No es guarden els papers dels violins ni el de les trompes.

10

«Sign. 49/8. Misa a 8 con órgano obligado. Del P. Fr. Antonio Soler.»

Són 12 parts amb còpia de finals del segle XVIII. Conté tiple, contralt, tenor, baix i orgue obligat, ja realitzat, del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon. Es conserva també un paper petit «guion. P. Soler», que sembla que és autògraf del P. Soler.

b) MOTETS

1

«Sign. n-6. Mottete a 4 : *Comeditis carnes*. Del P. Antonio Soler. Año 1800.»

En *do menor*. Són 5 fulls amb el tiple primer i segon, contralt, tenor i contrabaix.

2

«Sign. n-8. Mottete a 8 : *O sacramentum [pietatis | o signum unitatis]*. Del P. Fr. Antonio Soler. Año 1800.»

En *re major*. Són 12 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; contrabaix primer i segon.

3

«Sign. n-10. Mottete a 8 : *Inmolabit hedum [multitudo filiorum]*. Del P. Fr. Antonio Soler. Año 1800.»

En *re major*. Són 12 fulls, amb el tiple primer i segon, contralt, i tenor del primer cor; tiple, contralt, tenor i baix del segon; contrabaix primer i segon.

4

«Sign. O-4. Responso 4º a duo con violines y flautas para la Procesion del Corpus : *O quam suavis est, Domine*. Del P. Fr. Antonio Soler para este año de 1769.»

Són 10 papers, amb el tiple primer i segon «al duo», flauta primera i segona, violí primer i segon, continu sense xifrar, i un altre acompanyament sense xifrar.

5

«Sign. O-2º. Responso 2º a 4º con violines para la Procesion del Corpus : *Comedite carnes [et saturabimini panibus]*. Del P. Fr. Antonio Soler para este año de 1769.»

Són 7 papers, amb el tiple primer i segon, contralt i tenor; violí primer i segon i acompanyament sense xifrar.

6

«Sign. O-5º. Responso Sexto a 8 con violines y trompas para la Procesion del Corpus : *O sacramentum pietatis | O signum unitatis*. Del P. Fr. Antonio Soler para este año de 1769.»

Són 13 fulls — sempre amb còpia del segle XVIII —, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, i continu sense xifrar.

7

«Sign. O-1º. Responso 1º a 8 con violines y trompas para la Procesion del Corpus : *Inmolabit haedum [multitudo filiorum Israel]*. Del P. Fr. Antonio Soler, para este año de 1769.»

Són 16 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon, contrabaix 2 (sic!) i continu sense xifrar.

8

«Sign. 5/8. Jueves Santo. Motete a cuatro voces solas para después de colocade S. D. M.

en el monumento : *Sepulto Domino*. Del P. Fr. Antonio Soler, año 1774. Renovados los papeles en el año 1878.»

Una nota diu : «No puede cantarse por decreto de la S. C. de Ritos que lo prohíbe. Diciembre 1844. Part^a. Tom. 12-17°.» Són 6 fulls, amb còpia moderna, del tiple, contralt, tenor, baix, contrabaix i harmònim (!).

9

«Sign. 5/12. Viernes Santo. Motete a 4 *O vos omnes* del P. Soler. Se canta al acabar el oficio, encima del enterramiento R¹ de la dha. a donde se sube por detrás del relicario alto junto a la sacristia. Renovados los papeles en 1877... Part^a. Tom. 12-17°.»

En *mi menor*. Són 5 papers, que contenen el tiple, contralt, tenor, baix i contrabaix amb aquesta còpia del 1877.

10

«Sign. 5/17. Responso [*Doleo super te, fili mi Jesu...*] a Ntra. Señora de los Dolores del P. Mtro. Fr. Antonio Soler. 1769. Se suele cantar el viernes de Dolores al ofertorio de la misa.»

Es en *do menor*. Són 6 papers, que contenen el tiple primer i segon, contralt, tenor, *baxo ripieno* i acompanyament a quatre xifrat.

11

«Sign. 5/18. Gradual para la Misa del Jueves Santo : *Christus factus est* a 8 sacado del del P. Soler a 12. Año 1825.»

Es en *la menor*. Són 11 papers, que contenen el tiple, contralt, tenor, baix i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i acompanyament xifrat del segon.

12

«Sign. 5/23. Motete para la Comunión : *Ve-*

nite, comedite panem meum. Del P. Fr. Antonio Soler. 1761.»

Es en *la menor*. Són 5 papers apaïsats, que contenen : tiple, contralt, tenor, baix i acompanyament sense xifrar amb còpia de començament del segle XIX. Una nota posterior diu : «Partit. Tom. 12-17°.»

13

«Sign. 5/24. *Christus factus est* a 12. Del P. Fr. Antonio Soler. Año 1773.»

Es en *mi menor*. Són 16 papers — excepcionalment en format apaïsats —, de 26 x 18'8 cm. Contenen el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i acompanyament xifrat del segon; tiple, contralt, tenor, baix i orgue del tercer.

14

«Sign. 12/1. *Memento* a 8 del P. Fr. Antonio Soler. Año 1763, segundo centenario.»

Es en *sol major*. Són 11 parts soltes, que contenen el tiple primer i segon, contralt, tenor i acompanyament xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

15

«Sign. 37/3. Responso a 6 para despues de la octava Lección de los Maytines de Navidad «*Verbum caro*». Del P. Fr. Antonio Soler.»

Es en *la menor*. Són 9 papers de finals del segle XVIII, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; acompanyament a 6, sense xifrar.

16

«Sign. 56/59-g. Responso a 6 voces. Soler. *Cantantibus organis*. 1751.»

Són 6 papers, amb còpia de la segona meitat del segle XVIII, amb el tiple primer del primer cor; tiple, contralt, tenor i baix del segon; acompanyament xifrat,

c) SALMS

1

«Sign. e-4. *Laetatus* a 4 y a 8 con violines y trompas. Del P. Fr. Antonio Soler. 1757.»

En *la major*. Són 13 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon i acompanyament sense xifrar.

2

«Sign. f-4°.-5. *Lauda, Jerusalem Dominum*, a 8 con violines y trompas. Compuesto por el P. Fr. Antonio Soler. Año de 1757.»

Es en *mi major*.*

* Des d'ací en avant, si no diem el contrari, s'entén sempre que l'obra es conserva completa.

3

«Sign. f-2°-1. *Lauda, Jerusalem, Dominum* a 8 con violines y trompas. Compuesto por el P. Fr. Antonio Soler. Año 1770. y copiado por Joseph Vallejo.»

Es en *re mayor*.

4

«Sign. i-1. Completas a 4 y 8 con violines y trompas obligadas. Compuestas por el P. Fr. Antonio Soler, copiadas por Joseph Vallejo. Año 1770.»

Són 15 parts soltes, més el «guion» amb el tiple primer i segon, contralt, tenor i continuu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon i contrabaix.

Conté els salms *Cum invocarem, In pace, Quoniam, Qui habitat* i el Càntic *Nunc dimittis*.

5

«Sign. O-4°-5. *Credidi* a 4 y a 8 con violines y trompas. De el P. Fr. Antonio Soler. Año de 1757.»

En *sol menor*. Parts soltes del tiple primer i segon, contralt i tenor i acompanyament sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon i contrabaix.

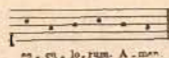
6

«Sign. r-10. Himno y Tercia a 8 con violines, trompas y órgano obligado. Del P. Fr. Antonio Soler. Año 1772.»

Es el *Veni Creator Spiritus* en *re mayor*. Són 18 papers, amb el tiple primer i segon, contralt, tenor i orgue obligat — tot escrit — del primer cor i tiple, contralt, tenor, baix, orgue sense xifrar del segon; trompa primera i segona, oboè primer i segon, violí primer i segon.

7

«Sign. V-11. *Dixit Dominus* a 8 con violines y trompas:



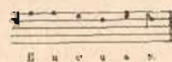
Compuesto por el P. Fr. Antonio Soler, y copiado por Fr. Andrés Solano, para la festividad de Nuestro invicto Martir y Patron P. Lorenzo. 1755.»

En *fa mayor*. Consta de tiple primer i segon, contralt, tenor, i acompanyament general del primer cor; tiple, contralt, tenor, baix i orgue del segon; trompa

primera i segona, violí primer i segon, «acomp. al contrabajo».

8

«Sign. V-8°-10. *Dixit Dominus* a 4 y a 8 ripieno con violines y trompas sobrepuestas con la entrada del canto llano solemne gregoriano monástico irregular:



Del P. Mtro. Fr. Antonio Soler. Año de 1765.»

En *la mayor*. Consta de tiple primer i segon, contralt, tenor i continuu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon i contrabaix. «Fr. P[aulus] R[amoned]a scripsit».

9

«Sign. X-2°-3. *Beatus vir* a 4 y a 8 con violines. Compuesto por el P. Fr. Antonio Soler. Año del 1782.»

En *re menor*. Són 16 papers, amb el tiple primer i segon, contralt, tenor i acompanyament sense xifrar del primer cor; tiple, contralt, tenor, baix i acompanyament sense xifrar del segon, i contrabaix.

10

«Sign. X-4°-2°. *Beatus vir* a 4 y a 8 con violines y trompas ripienas. Compuesto por el P. Fr. Antonio Soler. Año de 1782.»

En *si b mayor*. Són 18 papers, amb el tiple primer i segon, contralt i tenor i continuu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon, «acomp. al contrabajo».

11

«Sign. X-1°-4. *Beatus vir* a 4 y a 8 con violines y trompas ripienas. Del P. Mtro. Fr. Antonio Soler y copiado por Fr. Pablo Ramoneda, año de 1766.»

En *re menor*. Són 18 papers, amb el tiple primer i segon, contralt, tenor i continuu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon.

12

«Sign. X-3°-5. *Beatus vir* a 4 y a 8 con violines y trompas ripienas, Quinto tono, al uso del Monasterio de los Padres del Monte Olivete. Del P. Maestro Fr. Antonio Soler. Año de 1765.»

En *re mayor*. 18 papers «Fr. P. R. [Paulus Ramo-

neda] scripsit», amb el tiple primer i segon, contralt, tenor i continu, sense xifrar del primer cor; tiple, contralt, tenor, baix i acompanyament sense xifrar del segon; trompa primera i segona, violí primer i segon.

13

«Sign. Y-8. *Dixit Dominus* a 4 y a 8 con violines y trompas ripienas. Del P. Mtro. Fr. Antonio Soler y copiado por Fr. Pablo Ramoneda en el año de 1766.»

En *fa major*. Són 18 papers amb el tiple primer i segon, contralt, tenor i continu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue del segon cor; trompa primera i segona, violí primer i segon, «accomp.^{to} al contrabajos».

14

«Sign. Z-4.°10. *Laudate Dominum, omnes gentes* a 4 y a 8 con violines y trompas sobre el canto llano solemne monástico romano. Del P. Mtro. Fr. Antonio Soler. Año de 1765.»

En *fa major*. Són 18 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon.

15

«Sign. Z-11. *Laudate* a 8 con violines y trompas. Que compuso el P. Fr. Antonio Soler, y copiado por Fr. Juan de la Cuenca el año de 1755.»

En *fa major*. Són 18 papers amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon, acompanyament general sense xifrar (incomplert segons adverteix el copista).

16

«Sign. Z-5.°12. *Laudate Dominum* a 4 y a 8 con violines y trompas. Del P. Fr. Antonio Soler. Año 1755.»

A la part interior diu : «copiado año 1785». En *fa major*. Són 18 papers amb el tiple primer i segon, contralt, tenor i acompanyament xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon; trompa primera i segona, violí primer i segon.

17

«Sign. Z-2.°13. *Laudate Dominum, omnes gentes* a 4 y a 8 con violines y trompas ripienas. Del P. Mtro. Fr. Antonio Soler y copiado por Fr. Pablo Ramoneda, año 1766.»

En *fa major*. Són 19 papers amb el tiple primer i

segon, contralt, tenor i continu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon i contrabaix.

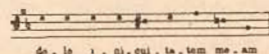
18

«Sign. Z-7.°17. *Laudate Dominum* a 4 y a 8 con violines y trompas ripienas del Mtro. Fr. Antonio Soler. 1785.»

En *fa major*. Són 12 papers, amb el tiple primer i segon, contralt, tenor, orgue obligat, tot escrit del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; encara un altre acompanyament «a 8» sense xifrar; manquen els papers dels violins i trompes.

19

«Sign. 3/2. *Miserere* a 4. Del P. Fr. Antonio Soler. Año 1778.

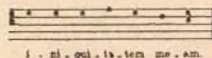


Una nota interior diu : «para el tenor se tomará *Alamire* porque el *G. solve ut* es bajo para el coro.»

És en *sol menor*. Són 4 papers copiats a finals del segle XVIII o començament del XIX.

20

«Sign. 3/4. *Miserere* a doce 7° tono irregular. Compuesto por el P. Mtro. Fr. Antonio Soler.



Año de 1766. Fr. Paulus Ramoneda faciebat anno 1766.»

Són 19 papers, amb el tiple primer i segon, contralt, tenor i acompanyament general sense xifrar del primer cor; tiple, contralt, tenor baix i acompanyament «para punto bajos», sense xifrar del segon; violoncello obligat i contrabaix. Encara un «guion», potser original del P. Soler.

21

«Sign. 3/5. *Miserere* a 8. P. Antonio Soler.»

En *si 7 menor*. Són 16 papers solters amb còpia de finals del segle XVIII. Papers per al tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; «flauto traversero», flauta primera i segona (aquesta amb doble còpia), contrabaix, continu sense xifrar i *clave* (un baix sense xifrar). El baix del segon cor, també amb còpia doble.

22

«Sign. 3/6. *Miserere* a 8. P. Soler.»

Són 10 parts, amb còpia de començament del segle XIX. Una veu diu: «Joseph Teixidó me fecit». Papers per al tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix per al segon; «Acomp. continuo» i «Acomp. general». És en *si menor*.

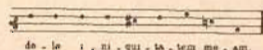
23

«Sign. 3/8. *Miserere* a 7 del P. Fr. Antonio Soler.»

Són 11 parts, copiades a començament del segle XIX. Tiple, altus, tenor i baix per al primer cor; tiple, altus i tenor per al segon; oboè obligat, fagot, violí primer i segon i continuo sense xifrar. És en *mi menor*.

24

«Sign. 3/11. *Miserere* a 4°. 4° tono: *Seculorum*»



del P. Mtro. Fr. Antonio Soler.»

És a veus soles. Hi ha còpia antiga i una altra de moderna. Aquesta, amb lletra posterior diu: «renovada en 1860, papeles dobles». És en *la menor*.

25

«Sign. 10/3. *Domine probasti me* a 8. Del P. Fr. Antonio Soler. Lo copià en el mes de setembre de 1808 Juan Thomas Pagasartunduna.»

És en *la menor*. Són 12 papers, que contenen el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

26

«Sign. 13/1. Visperas de Ntra. Señora a 8 del P. Mtro. Fr. Antonio Soler.»

Contenen els salms *Dixit Dominus* en *sol menor*, *Laetatus* en *la menor*, *Lauda Jerusalem* en *la menor*; *Ave maris* en *re menor* amb *si* natural, *Magnificat* en *mi major*, i *Benedicamus* en *re major*. Papers del tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

27

«Sign. 13/2. Visperas Comunes a ocho, compuestas por el P. Mtro. Fr. Antonio Soler. Se trasladaron en este año de 1799.»

Contenen *Dixit Dominus* en *la menor*, *Beatus vir* en *si* major i *sol menor*, *Laudate Dominum* en *la menor* i final *re major*; *Magnificat* en *sol menor*, *Benedicamus* en *re major*. Al final diu «P. Ferrer» (Copista). Papers per al tiple primer i segon, contralt, tenor i orgue del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

28

«Sign. 13/3. Visperas enteras de Ntra. Señora, a ocho. Del P. Fr. Antonio Soler.»

Són els salms *Dixit Dominus* en *sol major*, *Laetatus* en *mi menor*, *Lauda Jerusalem* en *mi menor*; *Ave maris stella* en *do menor*, *Magnificat* en *re major* i *Benedicamus* en *mi menor*. Són 13 parts soltes, copiades a finals del segle XVIII i contenen el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

29

«Sign. 20/3. *Laetatus* a 4 y 8 para la Fiesta de la Assumpcion de Ntra. Sra. Compuesto por el P. Maestro de Capilla Fr. Antonio Soler. Año de 1778.»

És en *la menor*. Són 10 papers, amb còpia del temps que contenen el tiple primer i segon, contralt, tenor i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon.

30

«Sign. 20/5. *Laetatus sum* a 6 de dos tiples. Compuesto por el P. Fr. Antonio Soler. Año 1774.»

És en *sol major*. Són 9 parts, copiades a finals del segle XVIII. Contenen el tiple primer i segon amb l'acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i acompanyament xifrat del segon.

31

«Sign. 21/1. *Lauda, Jerusalem* a 6. De contralto y tenor. Compuesto por el P. Fr. Antonio Soler. Año 1774.»

És en *do major*. Són 9 papers, copiats a finals del segle XVIII. Contenen contralt, tenor i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i acompanyament xifrat del segon.

32

«Sign. 38/1. *Dixit Dominus* a 8 con violines, trompas y órgano ripieno. Del P. Fr. Antonio Soler. Se renovó en 1803.»

Són 18 papers, amb el tiple primer i segon, contralt, tenor i orgue, tot escrit del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; violins i trompes.

33

«Sign. 38/3. *Dixit Dominus* a 8 con violines y trompas del P. Mtro. Soler.»

És en *fa major*. Són 13 papers, de finals del segle XVIII, amb el tiple primer i segon, contralt, tenor

i orgue obligat — realitzat — del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon. No es serveixen els papers dels violins i trompes.

34

«Sign. 38/11. *Dixit Dominus* a ocho con dos órganos obligados. Del P. Mtro. Fr. Antonio Soler. Copiado en este año de 1799.»

És en *re major*. Són 11 papers, amb el tiple primer i segon, contralt, tenor i acompanyament — realitzat — del primer cor; tiple, contralt, tenor, baix i orgue obligat, tot escrit, del segon.

35

«Sign. 38/12. *Dixit Dominus* a 8 con violines y trompas y órgano obligado. Mtro. Soler.»

És en *fa # menor*. Són 12 papers de finals del segle XVIII, amb el tiple primer i segon, contralt, tenor i orgue obligat, tot escrit, del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon.

36

«Sign. 39/2. *Beatus vir* a 4 y a 8 con violines y trompas. Del P. Fr. Antonio Soler. Año de 1755.»

Es en *re menor*. Són 12 papers de finals del segle XVIII. Contenen tiple primer i segon, contralt, tenor i orgue obligat — tot escrit — del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon cor. Encara un altre paper amb el «acompl^{to} al órgano de 1º coro» xifrat. No s'hi troben els papers de les trompes ni els dels violins.

37

«Sign. 39/6. *Beatus vir* a 8 con órgano obligado. Quinto tono alto al uso del Monasterio de los Padres del Monte Olivete. Del P. Fr. Antonio Soler.»

És en *re major*. Són 12 papers copiats a finals del segle XVIII. Contenen tiple primer i segon, contralt, tenor, i orgue obligat — realitzat — del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon cor.

38

«Sign. 39/7. *Beatus vir* a 8 con órgano obligado. Del P. Fr. Antonio Soler.»

És en *si b major*. Són 11 papers de finals del segle XVIII, que contenen tiple primer i segon, contralt, tenor i orgue obligat — realitzat — del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon cor.

39

«Sign. 40/1. *Laudate Dominum, omnes...* a 8 con violines óboes, trompas y órgano obligado sin óboes. Compuesto por el P. Soler. Copiado en 1803.»

És en *re major*. Són 23 papers amb el tiple primer i segon, contralt, tenor i orgue obligat ja realitzat del primer cor; tiple i baix, trompa primera i segona, oboè, violins, violon, contrabaix i «órgano obligado quando no hay oboes».

40

«Sign. 40/3. *Laudate Dominum, omnes gentes* a 4 y a 8 con violines y trompas ripienas, compuesto por el P. Fr. Antonio Soler. Año 1782.»

És en *re major*. Són 11 papers, amb còpia de finals del segle XVIII. És diferent de l'anterior. S'hi conté el tiple primer i segon, contralt, tenor i orgue realitzat de primer cor; tiple, contralt, tenor, baix i acompanyament sense xifrar del segon. No se serveixen els papers dels violins ni els de les trompes.

41

«Sign. 41/1. *Credidi* a 8 con violines y trompas. P. Fr. Antonio Soler.»

És en *fa major*. Són 23 parts, copiades a finals del segle XVIII. Contenen els papers del tiple primer i segon, contralt, tenor i orgue obligat realitzat del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon. Ultra aquests, els papers de les trompes primera i segona, i els dels violins.

42

«Sign. 41/3. *Lauda, Jerusalem, Dominum* a 8 con órgano obligado. Del P. Fr. Antonio Soler.»

És en *re major*. És una còpia de finals del segle XVIII. Conté els papers del tiple primer i segon, contralt, tenor i orgue obligat, realitzat, per al primer cor; tiple, contralt, tenor, baix i orgue sense xifrar per al segon.

43

«Sign. 41/7. *Lauda, Jerusalem* a 8 con órgano obligado. Del P. Mtro. Fr. Antonio Soler. Se trasladó en el año de 1799.»

És en *re major*. Són 12 parts soltes, que contenen els papers del tiple primer i segon, contralt, tenor i orgue obligat, ja realitzat, del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon.

44

«Sign. 47/1. *Nona* a 8 para la Ascensión del Señor. Del P. Fr. Antonio Soler. Se copió en el año de 1800.»

És en *re menor*. Són 11 papers : tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

45

«Sense sign. *Dixit Dominus* a 8 con violines y trompas y órgano obligado. Del P. Fr. Antonio Soler. Año de 1782. Copiado por Fr. Jaime Ferrer y Fr. Josef López.»

En *fa* $\frac{3}{4}$ *major*. Són 7 fulls, que solament contenen el violí primer i segon, trompa primera i segona, contrabaix, i orgue obligat, tot escrit.

46

«Sense sign. Nona a 8 voces para la festividad de la Ascension del Señor. Compuesta por el P. Mro. Fr. Antonio Soler y copiada por el P. Fr. Vicente Julian, año 1769.»

És en *sol major*. Se serva amb papers solts només el tiple primer del primer cor, el contralt del segon i l'acompanyament sense xifrar.

47

«Sense signatura. *Dixit Dominus* a 4 y a 8 con violines y trompas del P. Fr. Antonio Soler. Año de 1757.»

En *fa major*, plec de 7 fulls, còpia de la segona meitat del segle XVIII. Només conté el violí primer i segon, trompa primera i segona, i acompanyament sense xifrar.

48

«Sense sign. *Miserere* a 8 con violines, obueses y trompas [del P. Antoni Soler].»

En *mi* $\flat$ *major*. Són 11 fulls del segle XVIII amb el tiple, contralt, tenor i baix del segon cor; violí primer i segon, oboè primer i segon, trompa primera i segona i acompanyament sense xifrar. Manquen les veus del primer cor.

49

Sense sign. Diferents fulls solters que contenen:

1. *Lauda, Jerusalem, Dominum* a 8.

En *fa menor*. Només el «Bajo para el bajón», del segle XVIII.

2. «Compleatas a 4 y a 8 con violines y trompas obligadas. Compuestas por el P. Fr. Antonio Soler, y copiadas por Joseph Vallexo año 1776.»

Sols la trompa segona.

3. Lamentacions del Dijous i Divendres Sant del 1768. *Incipit...*

Sols el paper de la flauta.

4. *Laetatus sum* a 8 del P. Soler. En *mi menor*.

Només el «Bajo para el bajón».

5. Altre *Laetatus sum* a 8 en *sol major*.

Només el «bajo del 2º coro».

6. «Hymno y Tercia a 4 y a 8 con violines, obues, trompas y órgano obligado. Soler 1772.»

És en *re major*. Només l'acompanyament i orgue obligat.

7. *Lauda, Jerusalem*, a 6 veus, en *mi menor*

Només el «bajo 2º».

d) HIMNES

1

«Sign. a-3. Hymno de todos los Santos, a ocho : *Christe Redemptor*. De Fr. Antonio Soler siendo novicio de este R^l monasterio de S. Lorenzo en el año de 1752 en cuyo tiempo le copió el P. F. Manuel de Santa María.»

Conté els papers del tiple primer i segon, contralt, i tenor del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon, contrabaix i acompanyament general xifrat.

2

«Sign. a-5. Hymno a 4 y ripieno con violines

y trompas no obligadas al SS^{mo} Sacramento: *Pange lingua*. Del P. Fr. Antonio Soler. 1764.»

Una nota diu : «No sirve por estar por 6º tono.» En *fa major*. Conté els papers del tiple, contralt, tenor, baix i acompanyament sense xifrar.

3

«Sign. a-9. Hymno a 4 i ripieno con violines y trompas ripienas. Para la festividad de los Santos Reyes : [*Crudelis Herodes*]. Compuesto por el P. Fr. Antonio Soler en 31 de Diciembre de 1778.»

És en *re major*. Són 17 papers, amb el tiple primer i segon, contralt, tenor i orgue sense xifrar, del

primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon i contrabaix.

4

«Sign. a-10. Himno para la festividad de los Santos Reyes a 4 y a 8 : *Crudelis Herodes*, con violines y trompas compuesto por el P. Mtro. Antonio Soler y copiado por Fr. Josef López año de 1783.»

Són 18 papers, amb el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon; trompa primera i segona, violí primer i segon i contrabaix.

5

«Sign. a-13. Himno a 8 con violines y trompetas : *Deus tuorum militum* que compuso el P. Fr. Antonio Soler y trasladó Fr. Juan de Cuenca. Año de 1755.»

Conté els papers del tiple primer i segon, contralt, tenor i acompanyament general sense xifrar del primer cor i tiple, contralt, tenor, baix i orgue del segon; violí primer i segon i contrabaix.

6

«Sign. a-15. Himno al un^s lleno obligado con violines, trompas ripienas. Al Glorioso Patron y Mártir San Lorenzo. Compuesto por el P. Mtro. Fr. Antonio Soler y copiado por Fr. P. Ramoneda año de 1765.»

És el *Deus tuorum militum*. En *la major*. Són 17 parts amb el tiple primer i segon, contralt, tenor i orgue sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon, i contrabaix.

7

«Sign. a-16. Hymno al SS^{mo} a 4 y Rip^{on} con violines y trompas de riforsi : *Pange lingua*. Del P. Mtro. Fr. Antonio Soler. Año de 1764.»

Són 10 papers, de la segona meitat del segle XVIII, amb el tiple, contralt, tenor i baix del primer i segon cor, i continuu. Manquen els instruments.

8

«Sign. a-17. Himno a 8 para la festividad de NP. Sⁿ Gerónimo, con violines, oboeses y trompas : *Exultent modulis*. Del P. Mtro. Fr. Antonio Soler.»

En *re major*. Són 20 parts de finals del segle XVIII, amb el tiple primer i segon, contralt i tenor del pri-

mer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon i contrabaix.

9

«Sign. a-18. Himno a 8 para la festividad de los Santos Reyes con violines y trompas. Del P. Mro. Fr. Antonio Soler.»

És el *Crudelis Herodes*. En *re major*. Són 18 fulls de finals del segle XVIII, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon, contrabaix, baixos, trompa primera i segona.

10

«Sign. a/21. Hymno a 8 con violines y trompas y sin ellas. Para la festividad de todos los Santos del P. Soler. Copiado en 1803.»

És el *Placare Chríste servulis*. En *re major*. Són 19 fulls amb el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; violí primer i segon, contrabaix, violon, trompa primera i segona.

11

«Sign. a-22. Himno al unis. para la fiesta de Ntro Glorioso San Gerónimo von violines y trompas ripienas. Del P. Mtro. Fr. Antonio Soler. Año de 1765. Fr. R[=Ramoneda] scripsit.»

És l'*Exsultent modulis sobria pectora* en *re major*. Són 19 papers, amb el tiple primer i segon, contralt, tenor i orgue obligat, tot escrit; tiple, contralt, tenor, baix i orgue sense xifrar; violí primer i segon, i contrabaix; sense les trompes.

12

«Sign. K-5. Himno *Ave maris stella* a 8 con violines y trompas. P. Soler.»

En *re menor*. Són 17 fulls, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon, contrabaix xifrat que fa d'acompanyament.

13

«Sign. K-1. *Veni Creator* a 8 con violines. Compuesto por Fr. Antonio Soler novicio en este R^l Monasterio de San Lorenzo para el día de su Profesión que será el día XXIX de Septiembre de 1753.»

En *re major*. Són 12 parts amb el tiple primer i segon, contralt i tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon. A la portada del full de guarda es troba pintat un monjo flectat en terra; podria ésser la cara del P. Soler?

14

«Sign. 23/1. *Veni Creator Spiritus* a 6 con órgano obligado. Compuesto para la Profª de [esborrat]. Por el P. Fr. Antonio Soler a 13 de abril de 1780.»

És en *re major*, diferent dels anteriors. Són 9 papers, amb còpia de començament del segle XIX. Contenen el tiple primer i segon amb el «organo obligado Regº Orlo en la cadereta» escrit tot a dos pentagrames per al primer cor; tiple, contralt, tenor, baix i orgue xifrat per al segon cor.

15

«Sign. 23/4. *Veni Creator Spiritus* a 6 de dos tipples. P. Soler.»

És en *re major*, i diferent de l'anterior. Són 11 papers, copiats a començament del segle XIX que contenen el tiple primer i segon del primer cor, amb l'orgue xifrat; tiple, contralt, tenor, baix i orgue del segon.

16

«Sign. 23/9. *Veni Creator* a 6 con oboeses, que a petición de F. Andrés | quien le copió para su profesión | compuso Fr. Antonio Soler el año de 1754, a diez de Enero.»

Escrit posteriorment diu: «con obueses o violines y trompas». És en *re major*. Són 17 papers, amb còpia de començament del segle XIX. Contenen el tiple primer i segon i acompanyament realitzat per al primer cor; tiple, contralt, tenor i baix amb orgue per al segon cor; trompa primera, oboè primer i segon, violí primer i segon, i contrabaix. En la portada hom pinta amb colors amb el Prior agenollat davant d'un reclinatori i dos monjos postrats en terra amb la inscripció: «Sub umbra alarum tuarum protege nos.»

17

«Sign. 24/3. *Ave maris stella* a 8. Compuesta por el P. Fr. Antonio Soler. Año 1772.»

És en *re menor* i amb el *si* natural. Són 11 papers, amb còpia de finals del segle XVIII. Contenen tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

18

«Sign. 24/6. *Ave maris stella* a 8. Compuesto por el P. Fr. Antonio Soler. Año 1774.»

És en *sol menor*. Són 11 papers vells, amb el tiple primer i segon, contralt, tenor i continuu xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

19

«Sign. 24/8. Himno *Ave maris stella* a 8. Del P. Fr. Antonio Soler.»

És en *re menor*. Són 11 papers, copiats a començament del segle XIX. Contenen el tiple primer i segon, contralt, tenor i acompanyament general xifrat per al primer cor; tiple, contralt, tenor, baix i acompanyament xifrat per al segon.

20

«Sign. 29/2. Hymno a 8 con violines y sin ellos para la festividad de todos los Santos [*Placare Christe servulis*]. Del P. Fr. Antonio Soler. Año 1768 a 12 de octubre de 68 me copió Fr. Isidro Moreno.»

Són 11 papers, que contenen el tiple primer i segon, contralt, tenor i continuu xifrat del primer cor; tiple, contralt, tenor i baix i orgue xifrat del segon. Els violins no hi són.

21

«Sign. 29/3. Hymno a ocho para la fiesta de la SSma. Trinidad: *Jam sol recedit [igneus]* del P. Fr. Antonio Soler. Año 1773.»

Una nota posterior diu: «Se copió a 12 de junio de 1786.» Són 11 parts, que contenen les veus del tiple primer i segon, contralt, tenor i acompanyament general del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

22

«Sign. 29/5. Himno a 4 y a 8 para la festividad de los Santos Reyes [*Crudelis Herodes*]. Compuesto por el P. Mtro. Fr. Antonio Soler. Copiado por Fr. Francisco Baso año de 1792.»

És en *re major*. Són 11 papers, amb el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

23

«Sign. 29/8. Himno *Caelestis urbs Jerusalem* para la fiesta de la Consagración de la Iglesia del año 1763, en que se celebró el segundo centenario. Del P. Maestro Fr. Antonio Soler.»

Són 12 parts copiades a finals del segle XVIII. Contenen tiple, contralt, tenor, baix i orgue xifrat del primer i segon cor.

24

«Sign. 42/6. Himno *Ave maris* por el P. Soler reducido a 4 por D. C. J. B. [= D. Cosme José de Benito ?].»

En *la menor*. Són 8 papers del darrer quart del segle XIX i altres gregorians moderns amb el tiple, contralt, tenor i baix.

25

«Sign. 47/2. Hymno *Veni Creator* y Tercia a 8 con órgano obligado. Del P. Fr. Antonio Soler. Se renovó en 1802 [la còpia].»

És en *re major*. Són 16 papers, més un altre de petit per al «guion» potser original del P. Soler. Contenen el tiple, contralt, tenor, baix i orgue obligat del primer cor; ídem del segon cor; encara, un paper per al contrabaix.

26

Sense sign. «Himno a 8 para la fiesta del Nacimiento de NS J C. Con violines y sin ellos del P. Soler.»

Dins d'un full : «Se pusieron los instrumentos año 1795.» És el *Iesu Redemptor*, en *re major*. Són 8 fulls en format petit; se serva només el violí primer i segon, trompa primera i segona, contrabaix i acompanyament xifrat.

27

«Sign. S-4. Hymnos varios. Soler.»

1. *Sanctorum meritis* en *re major* a 8.

Sols se serven els papers de la trompa primera i segona, violí primer i segon i contrabaix.

2. *Pange lingua* a 4 i a 8.

En *re major*. Sols els papers de trompa primera i segona, violí primer i segon i orgue del segon cor.

3. *Exultet* a 8.

Sols el violí primer i segon, trompa primera i segona.

4. *Noctis recolitur*, a 8 (?).

Només trompa primera i segona.

5. *Deus tuorum militum*. a San Lorenzo a 8.

En *fa major*. Només violí primer i segon.

En lloc consta que siguin del P. Soler; però consta en la coberta, de mà posterior i en llapis.

28

Sense sign. «Hymno a todos los Santos. Soler.»

És el *Placare Christe servulis*, a 8 veus, amb violins i trompes. En *re major*. Se serven 7 fulls; només les parts soltes del tenor i baix del primer cor; violí primer i segon, trompa primera i segona amb còpia de finals del segle XVIII.

e) MAGNIFICAT

1

«Sign. b-9. *Magnificat* a 4 y a 8 con violines, flautas y trompas ripienas. Compuesto por el P. Mtro. Fr. Antonio Soler. año de mdccclxv. Fr. P. R[amonedá] scripsit.»

En *mi b major*. Parts soltes de tiple primer i segon, contralt, tenor i continuu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue del segon; trompa primera i segona, flauta primera i segona, violí primer i segon, i «acomp. al contrabajo».

2

«Sign. b-1°-8. *Magnificat* a 4 y a 8 con violines y trompas ripienas. Del P. Mtro. Fr. Antonio Soler y copiado por Fr. Pablo Ramoneda en el año de 1766.»

En *re major*. Parts soltes de tiple primer i segon, contralt, tenor i acompanyament sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon, i «acomp. al contrabajo».

3

«Sign. C-4. *Magnificat* a 8 con violines y trompas obligadas. Del P. Soler.»

En *re major*. Són 19 papers, amb el tiple primer i segon, contralt, tenor i acompanyament general sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon i acompanyament «al contrabajo».

4

«Sign. C. 8°-7. *Magnificat* a 4 y a 8 con violines y trompas. Del P. Fr. Antonio Soler. Año de 1755.»

En *re major*. Són 15 papers — sempre del segle XVIII —, amb el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon; trompa primera i segona, violí primer i segon i contrabaix.

5

«Sign. 43/3. *Magnificat* a 4 y a 8 con violines y trompas y órgano obligado. Del P. Fr. Antonio Soler. Año de 1782.»

És en *re major*. Són 13 papers copiats a finals del segle XVIII, que contenen el tiple primer i segon, contralt, tenor i orgue obligat realitzat del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; també el paper de flauta, sense, però, els violins i trompes.

6

«Sign. 43/5. *Magnificat* a ocho con dos órganos obligados del P. Mtro. Fr. Antonio Soler. Se trasladó en el año de 1799.»

Es en *fa mayor*. Son 11 papers amb el tiple primer i segon, contralt, tenor i orgue obligat realitzat del primer cor; tiple, contralt, tenor, baix i orgue obligat, també realitzat del segon cor.

7

«Sign. 43/9. *Magnificat* a 8 con violines y trompas y órgano obligado. Del P. Mtro. Soler.»

Es en *fa mayor*. Son 22 papers, amb còpia de finals del segle XVIII. Contenen tiple primer i segon, contralt, tenor i orgue obligat realitzat del primer cor;

tiple, contralt, tenor, baix i orgue sense xifrar del segon cor; també violins, trompes i contrabaix.

8

«Sign. 43/10. *Magnificat* a 8 con órgano obligado. Del P. Fr. Antonio Soler.»

Es en *re mayor*. Son 11 papers copiats a finals del segle XVIII. Contenen tiple primer i segon, contralt, tenor i orgue realitzat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon cor.

9

Sense sign. *Magnificat* a 8 amb violins i trompes.

En *re mayor*. Son 7 fulls, amb el violí primer i segon, trompa primera i segona, i «acomp. al contrabajo». És incomplet.

f) BENEDICAMUS

1

«Sign. d-nº 5º-nº 1º. *Benedicamus* a 4 y a 8 con violines y trompas ripienas. Del P. Antonio Soler. [Amb nota] tiene reducción para órgano solo.»

En *fa mayor*. Son 18 papers, amb el tiple primer i segon, contralt, tenor i orgue obligat realitzat del primer cor; tiple, contralt, tenor, baix i orgue del segon; trompa primera i segona, violí primer i segon i contrabaix.

2

«Sign. d-3. [Dos] *Benedicamus Domino* a 4 y a 8 con violines y trompas para 1 y 2 Vísperas. Del P. Fr. Antonio Soler.» Amb nota «Tiene reducción para órgano solo.»

Ambdós en *fa mayor*. Son 19 parts amb els papers del tiple primer i segon, contralt, tenor i orgue obligat realitzat del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon, i contrabaix.

3

«Sign. d-4. *Benedicamus Domino* a 8 con violines y trompas. Del P. Fr. Antonio Soler.»

En *fa mayor*. Son 8 fulls; contenen només la trompa primera i segona, violí primer i segon, contrabaix i l'orgue del primer cor.

4

«Sign. 30/7. [Dos] *Benedicamus Domino* a 8 para 1ªs y 2ªs Vísperas. Del P. Soler.»

El primer és en *sol menor*, i el segon en *si b*. Son 12 parts soltes, copiades a finals del segle XVIII amb el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix, i orgue xifrat del segon.

5

«Sign. 44/1. *Benedicamus Domino. Alleluia* a 8. Del P. Fr. Antonio Soler.»

Es en *la menor*. Son 11 papers, amb còpia de finals del segle XVIII. Contenen el tiple primer i segon, contralt, tenor i acompanyament sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon.

6

«Sign. 44/3. [Dos] *Benedicamus Domino* para 1ªs y 2ªs Vísperas para la fiesta del Invicto San Martin. Del P. Soler. Copiado por el P. Ferrer.»

Són en *fa mayor*. Son 20 papers de començament del segle XIX, que contenen el tiple primer i segon, contralt, tenor i acompanyament realitzat del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; violins, trompes, contrabaix i altre acompanyament sense xifrar del primer cor.

7

«Sign. 44/4. *Benedicamus* para 1ªs Vísperas, a 8, con violines y trompas y órgano obligado. Del P. Fr. Antonio Soler.»

Es en *re mayor*. Son 11 papers de finals del segle XVIII. Contenen el tiple primer i segon, contralt

i tenor del primer cor; tiple, contralt, tenor i baix del segon, amb un paper del «órgano obligado si no hay oboes», realitzat. No es troben els papers dels violins, ni els de les trompes, ni els dels oboès.

8

«Sign. 44/5. *Benedicamus Domino* a 8 con volines y trompas del P. Fr. Antonio Soler.»

És en *fa major*. Són 11 papers, amb còpia de finals del segle XVIII. Contenen les parts del tiple primer i segon, contralt, tenor i orgue obligat realitzat del primer cor; tiple, contralt, tenor, baix i orgue del segon cor. Sense els papers dels violins i trompes.

9

«Sign. 44/6. *Benedicamus* a 8 con violines y trompas del P. Fr. Antonio Soler.»

És en *fa major*. Són 20 papers de finals del segle XVIII, que contenen el tiple primer i segon, contralt, tenor i orgue obligat realitzat del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; violins, contrabaix i trompes.

g) LLETANIES

1

«Sign. m-6. Letania a 8 con violines, óbues y trompas del P. Mtro. Fr. Antonio Soler. Año 1772.»

En *fa major*. Són 21 papers, més el «guion», amb el tiple primer i segon, contralt, tenor i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, oboè primer i segon, violí primer i segon, i «acomp. al contrabajo».

2

«Sign. 15/3. Letania de N^a Señora a solo de Tiple. Del P. Fr. Antonio Soler.»

És en *mi menor*. Són nou papers copiats a finals del segle XVIII o començament del XIX. Conté tiple a solo; tiple, contralt, tenor i baix del segon cor; acompanyament general i acompanyament del segon cor, ambdós xifrats.

3

«Sign. 15/6. Letania de N^a Señora a 6 de dos tiples. Del P. Fr. Antonio Soler. Lo copió Juan Thomas Pagasastundua. Año de 1808.»

És en *fa major*. En total són 9 papers: tiple primer i segon del primer cor; tiple, contralt, tenor i

10

«Sign. 55/51-a. [Dos] *Benedicamus Domino*. a 8. Compuesto por el P. Fr. Antonio Soler. Año 1774.»

El primer és en *sol menor*, el segon en *si b major*. Són 12 fulls de la segona meitat del segle XVIII, amb el tiple primer i segon, contralt, tenor i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i continuu xifrat del segon.

11

Sense sign. [Dos] «*Benedicamus* a 8 para 1^{as} y 2^{as} Vísperas. P. Soler. Se copiaron en 1803.»

El primer és en *sol menor*, el segon en *si b major*. Se serva només l'orgue del segon cor en un full petit.

12

Sense sign. «*Benedicamus* a 8 del P. Soler. Se copió en 1803.»

És en *re major*. Se serva només l'orgue del segon cor en un full petit.

4

«Sign. 15/9. Letania de N^a S^a a 6. Del P. Fr. Antonio Soler. Se copió en el año de 1799.»

És en *la menor*. Són 9 papers amb el tiple primer i segon del primer cor; tiple, contralt, tenor i baix del segon; orgue xifrat del primer i segon cor.

5

«Sign. 15/11. Letania de Ntra. S^{ra} a 6 de Contralto y Tenor. Comp^{ta} por el P. Fr. Antonio Soler. Se copió en 1795.»

És en *do menor*. Conté altus i tenor del primer cor; tiple, contralt, tenor i baix del segon; orgue del segon cor, i «órgano general», ambdós xifrats.

6

«Sign. 15/14. Letania de N^a Señora a 6. De Tiple y contralto. Del P. Fr. Antonio Soler.»

Còpia de finals del segle XVIII o començament del XIX. Són 10 papers amb el tiple i contralt del primer cor; tiple, contralt, tenor i baix del segon. Acompanyament del segon cor, i «acompañamiento general» xifrats. És en *do menor*. Cal tenir en compte que sovint, en aquests papers, una veu és duplicada.

7

«Sign. 16/1. Letania de Ntra. Señora a 8. Del P. Mtro. Fr. Antonio Soler.»

Es en *do menor*. Són 13 papers, amb còpia de finals del segle XVIII. Contenen el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

8

«Sign. 16/10. Letania de Ntra. Señora a 8. Del P. Fr. Antonio Soler.»

Es en *si menor*. Són 11 parts, copiades a finals del segle XVIII. Contenen tiple primer i segon, contralt, tenor i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon. Cal remarcar que ací, com en altres composicions, el baix del segon cor arriba amb doble còpia.

9

«Sign. 16/11. Letania a 8 de Nuestra S^{ra}. Del P. Mtro. Fr. Antonio Soler. Año 1769.»

Es en *fa menor*. Són 10 papers, copiats a finals del segle XVIII; en alguns es diu «Año de 1786». Conté tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i acompanyament del segon.

10

«Sign. 16/13. Letania a 8. P. Soler. Copiada año de 1795.»

Es en *fa menor*. Són 11 papers per a tiple, primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; acompanyament general xifrat i acompanyament del segon cor també xifrat.

11

«Sign. 16/18. Letania de Ntra. Señora a 8. Del P. Mtro. Soler. 1786.»

Es en *sol menor*. Són 10 parts soltes, copiades a finals del segle XVIII amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon. Orgue xifrat del primer cor.

12

«Sign. 16/20. Letania de N. Señora a nueve. Compuesta por el P. Mtro. Fr. Antonio Soler.»

Són 14 papers copiats a finals del segle XVIII, amb el tiple del primer cor; tiple primer i segon, contralt i tenor del segon cor; tiple, contralt, tenor i baix del tercer; contrabaix, orgue primer i segon i acompanyament general xifrat.

13

«Sign. 16/21. Letania de N. Señora a 8. Del P. Mtro. Fr. Antonio Soler.»

Es en *fa major*. Són 13 papers, amb còpia de finals del segle XVIII, que contenen tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon.

14

Sense sign. «Letania de N^a Señora a 8. Compuesta por el P. Mtro. Fr. Antonio Soler. Copiada Joseph Vallexo. Año 1769.»

En *mi menor*. Són 9 papers, amb el tiple primer i segon, contralt, tenor i continuu xifrat del primer cor; contralt, tenor i acompanyament xifrat del segon.

h) LAMENTACIONS DE SETMANA SANTA

1

«Sign. O-7. Lamentacion 1^a a 8 del Jueves para el Viernes con violines y trompas : *De Lamentatione...* Del P. Fr. Antonio Soler.»

En *do menor*. Són 22 parts, amb els papers del tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon, cello, contrabaix i *clave* xifrat.

2

«Sign. O-12. Lamentacion 3^a a 8 del Jueves para el Viernes con violines y trompas : *Aleph: Ego vir videns.* Del P. Fr. Antonio Soler.»

3

En *sol major*. Se serven els papers del tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon, cello i *clave* sense xifrar. Un paper diu : «Copióme Juan Pagasartundia.»

«Sign. O-2. Lamentacion 2^a a duo con violines, violon y trompas obligadas = *Vau. Et egressus est.* Del P. Fr. Antonio Soler. Del Miércoles para el Jueves.»

Són 10 fulles — sempre copiats al segle XVIII — amb el tiple primer i segon; trompa primera i segona, violí primer i segon, violon obligat i contrabaix.

4

«Sign. 1/2. Lamentacion del 2º dia a solo de contralto con clave y violoncelo obligado. Del P. Soler. Se copió en 1800. Lamed : *Matribus suis.*»

Són 4 fulls.

5

«Sign. 1/3. Lamentacion 2ª del primer dia a solo de Tenor con violoncelo obligado. Del P. Soler. *Vau : Et egressus.*»

Són 4 fulls.

6

«Sign. 1º/4. Lamentatio 2ª a solo. Del 1. dia. Con acompaño y violoncelo obligado. De contralto. Del P. Fr. Antonio Soler. Se copió en 1800. *Vau : Et egressus.*»

Són 4 fulls.

7

«Sign. 1º/5. Lamentación 2ª a solo del primer dia con acompañamiento de piano. De Tenor. Del P. Fr. Antonio Soler. *Vau : Et egressus.*»

Són 6 fulls. Còpia com els anteriors.

8

«Sign. 1º/6. Lamentatio 3ª del Viernes para el Sábado a 8. *Incipit oratio.* Del P. Fr. Antonio Soler. Se copiaron en el año 1802.»

Són 15 fulls; papers per al tiple primer i segon, altus i tenor del primer cor; tiple, altus, tenor i baix del segon; violoncel, contrabaix primer i segon i clave.

9

«Sign. 1º/7. Lamentatio 1ª del Viernes para el Sábado a 8. *De Lamentatione etc.* Del P. Fr. Antonio Soler. Se copiaron en 1802.»

Són 15 fulls. Ultra els papers per al tiple primer i segon, altus i tenor del primer cor, i tiple, altus, tenor i baix del segon, es troben els papers del violoncel, contrabaix primer i segon i clave xifrat.

10

«Sign. 1º/8. Lamentación 1ª a 8 sin instrumentos para el 2º dia de tinieblas. Del P. Fr. Antonio Soler. *De Lamentatione Jeremiae Prophetæ: Heth : Cogitavit.*»

Són 14 fulls, copiats a començament del segle XIX. Ultra els papers per al tiple primer i segon, altus i

tenor del primer cor; tiple, altus, tenor i bassus del segon, es troben els papers de violoncel, contrabaix primer i segon i clave xifrat.

11

«Sign. 1º/9. Lamentacion 3ª del Jueves para el Viernes a 8 sin instrumentos. *Aleph : Ego vir videns.* Del P. Fr. Antonio Soler.»

14 fulls copiats a començament del segle XIX. Ultra els papers de tiple primer i segon, altus i tenor per al cor primer i segon, es troben papers per al contrabaix, violoncel i segon clave xifrat.

12

«Sign. 1º/16. Lamentatio 2ª a solo. *Aleph: Quomodo.* 2ª del 3 dia con acompaño y violoncelo. Del P. Soler.»

Són 5 fulls copiats a començament del segle XIX.

13

«Sign. 1º/17. Soler. Lección 2ª Fer. 6 in Parasceve Compº por el P. Fr. Antonio Soler. Año 1775.»

Són 4 fulls de començament del segle XIX.

14

«Sign. 1º/19. Lamentª 2ª del Jueves para el Viernes a solo con violines y trompas obligadas. *Lamed : Matribus suis.* Del P. Soler.»

Papers solters. 14 fulls de començament del segle XIX. És per a tiple, trompes, flautes, violins i violon.

15

«Sign. 2/4. Lamentaciones a 8 con flautas para las tres noches de tinieblas. Del P. Mtro. Fr. Antonio Soler, para el año del 1768.»

Hi ha els papers per al tiple primer i segon, altus i tenor del primer cor; tiple, altus, tenor i bassus del segon; flauta primera i segona, acompanyament continu i *guion para regir* (a dos pautats amb l'incipit de la flauta primera i el cantus primer amb el text). Altre *guion para regir*. Sirve de acompanyamiento al clave. (És una veu amb clau de *fa* i sense xifrar). Són 9 Lamentacions, tres per a cada dia. Al final de les veus hom escriu : «fr. Paulus Ramoneda faciebat anno 1708. Die 8. mensis Martii». Són 15 parts soltes.

16

«Sign. 2/6. Lamentación 1ª a 8 sin instrumentos para el primer dia de tinieblas. Del P. Fr. Antonio Soler.»

Són 15 fulls, còpia com els anteriors. Ultra els

papers per al tiple primer i segon, altus i tenor del primer cor; tiple, altus, tenor i baix del segon, es troben els papers del violoncel, contrabaix primer i segon, i clave xifrat.

17

«Sign. 2/7. Lamentación 3ª a 8 sin instru-

mentos para el primer dia de tinieblas. Del P. Fr. Antonio Soler. *Jod : Manum suam.*»

Són 14 fulls, amb els papers per al tiple primer i segon, altus i tenor del primer cor; tiple, altus, tenor i bassus del segon; violoncel, contrabaix primer i segon, i clave.

i) OFICI DE DIFUNTS

1

«Sign. 32/4. Invitatorio del Oficio de Difuntos a 8. Del P. Fr. Antonio Soler.»

Són 11 papers, de començament del segle XIX. Contenen el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon cor; acompanyament general xifrat i contrabaix.

2

«Sign. 32/10. Invitatorio y Lecciones de Difuntos del Primer Nocturno a 4 voces. Compuesto por Fr. Antonio Soler para la funcion que gratuitamente mandó celebrar N. R^{mo} P. Prior Fr. Pedro Ximenez por el alma de D. Angel de Porras, Veedor que fué de este R^l Monasterio en la Capilla del Sitio con asistencia de los PP. Colegiales Administradores de la compañía y músicos.»

Conté l'Invitatori, i primera i tercera lliçó del primer nocturn.

En la menor. Són 7 papers, amb el tiple primer, contralt, tenor, baix i acompanyament sense xifrar.

3

«Sign. 31/1. Oficio de Difuntos a 4 y a 8. Compuesto por el P. Fr. Antonio Soler. 1772.»

Conté Invitatori, lliçons primera i tercera del primer nocturn, primera i tercera del segon, primera i tercera del tercer. Són 10 papers, copiats al darrer quart del segle XVIII, amb el tiple primer i segon, contralt, tenor i acompanyament xifrat del primer cor; tiple, contralt, tenor i baix del segon; més contrabaix.

4

«Sign. 31/7. Lecciones de Difuntos a 8. Para los 3. Nocturnos con su Invitatorio. [P. Soler] Se copiaron en el año de 1795, P. Ferrer lo escribió 1795.»

Conté les lliçons primera i tercera del primer nocturn; primera i tercera del segon, primera i tercera del tercer. Són 11 papers, amb el tiple primer i segon, contralt, tenor i acompanyament general del primer cor; tiple, contralt, tenor i baix del segon, i contrabaix.

5

«Sign. Pltº 31/9. Oficio de Difuntos a 4 por el P. Fr. Antonio Soler.»

Conté Invitatori, primera lliçó *Parce mihi* i tercera *Manus tuas* del primer nocturn; primera lliçó *Responde mihi* i tercera *Quis mihi* del segon; primera lliçó *Spiritus meus* i tercera *Quare de vulva* del tercer. Són 7 papers de finals del segle XVIII, amb el tiple, contralt, tenor, baix, contrabaix i acompanyament xifrat.

6

«Sign. 32/1. Lecciones de Diffuntos a ocho. Primera y tercera del Iº Nocturno. Compuestas por el P. Fr. Antonio Soler en el año de 1753 y copiadas en el mismo año por el P. Fr. Manuel de Santa Maria.»

En sol menor. Són 9 papers, que contenen el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; acompanyament general a 8 xifrat.

7

«Sign. 32/2. Lecciones de Diffuntos a ocho. Primera y tercera del 2º Nocturno. Compuestas por el P. Fr. Antonio Soler en el año de 1753 y copiadas en el mismo año por el P. Fr. Manuel de Santa Maria.»

Són 9 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; acompanyament general xifrat.

8

«Sign. 32/3. Lecciones de Diffuntos a ocho. Primera y tercera del 3º Nocturno Compuestas por el P. Fr. Antonio Soler en el año de 1753 y copiadas en el mismo año por el P. Fr. Manuel de Santa Maria.»

Són 9 papers, que contenen el tiple, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; acompanyament general xifrat.

9

«Sign. 32/8. Lecciones a 8 del primer Nocturno de Difuntos. Del P. Fr. Antonio Soler.»

En *mi menor*. Són 11 papers, de finals del segle XVIII, que contenen el tiple primer i segon, contralt, tenor i acompanyament general del primer cor; tiple, contralt, tenor i baix del segon; contrabaix.

10

«Sign. 52/8. Lección segunda de Primer Nocturno a ocho *Manus tuae fecerunt me*. Del P. Fr. Antonio Soler que hizo siendo Novicio en este R^l Monasterio de Sn. Lorenzo en el año de 1752 en el que la copió el P. Fr. Manuel de Santa Maria.»

Són 9 papers, amb el tiple, contralt, tenor i baix del primer i segon cor i acompanyament general xifrat a 8.

11

«Sign. 52/8. *Parce mihi* a ocho. Del P. Fr. Antonio Soler, Novicio en este R^l Monasterio de S. Lorenzo. Le copió el P. Fr. Manuel de Santa Maria en octubre del año 1752.»

Són 9 papers, amb el tiple, contralt, tenor i baix del primer i segon cor i acompanyament xifrat a 8.

12

«Sign. 33/2. Missa de Requiem, a 8. Del P. Fr. Antonio Soler. Año de 1753. La copió el P. Fr. Manuel de Sta. Maria.»

Són 10 papers : tiple primer i segon, contralt, tenor i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i contrabaix del segon cor. Un paper diu «Acompañamiento General de la Missa de Requiem a 8 que siendo Novicio sacó el P. Fr. Antonio Soler, en el año de 1753». És còpia d'aquell temps.

13

«Sign. 33/3. Missa de Difuntos a ocho. Del P. Mtro. Fr. Antonio Soler. Año de 1765. Libro... [no diu quin] fol... 75. Fr. Paulus Ramoneda scripsit anno 1765.»

Són 11 papers que contenen la part del tiple primer i segon, contralt, tenor del primer cor; tiple, contralt, tenor i baix del segon; encara el paper de contrabaix i acompanyament general. És la mateixa missa que hem vist copiada en altres mss.

14

«Sign. 33/8. Missa de Difuntos a 4. P. Fr. Antonio Soler.»

Són 7 parts copiades a finals del segle XVIII. Contenen tiple, contralt, tenor, baix, contrabaix i acompanyament xifrat.

15

«Sign. 33/9. Missa de difuntos a 4. P. Antonio Soler.»

Total són 10 parts, copiades a finals del segle XVIII, i amb una segona còpia del segle XIX. Contenen tiple, contralt, tenor, baix, contrabaix i acompanyament xifrat.

16

«Sign. 34/4. Missa de difuntos a 4 y a 8. Compuesta por el P. Fr. Antonio Soler. Año de 1772.»

Es en *mi b major*. Són 9 parts soltes, amb còpia de finals del segle XVIII, amb el tiple primer i segon, contralt, tenor i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i contrabaix del segon. Hom escriu : «2º Libro fol. 82», que deu referir-se segurament als volums en partitura.

17

«Sign. 35/2. Ofertorio de Difuntos [*Domine Jesu Christe*] a 4. Del P. Fr. Antonio Soler. Año 1767.»

Són 6 papers apaïats, de format gran, copiats a finals del segle XVIII. Contenen tiple primer i segon, contralt, tenor, contrabaix i acompanyament xifrat.

18

«Sign. 35/3. Ofertorio pro Defunctis [*Domine Jesu Christe*]. Del P. Fr. Antonio Soler.»

Són 6 papers apaïats, copiats a finals del segle XVIII. Contenen el tiple primer i segon, contralt, tenor, contrabaix i orgue xifrat. Diferent de l'anterior.

19

«Sign. 52/8. Motete de Difuntos a quatro: *Peccantem me quotidie*. Del P. Fr. Antonio Soler novicio en este R. Monasterio de Sⁿ Lorenzo en este año de 1752. Le copió el P. Fr. Manuel de Santa Maria.»

Són 5 fulls de la segona meitat del segle XVIII, amb el tiple, contralt, tenor, baix i continuu xifrat.

20

Sense signatura. «Missa de Difuntos a 4 y a 8. Compuesta por el P. Fr. Antonio Soler. Año 1772.»

Parts soltes. Se serven només quatre quaderns: tiple primer i segon i contralt del primer cor; con-

tralt del segon. Segueixen les parts soltes de l'«Officio de Difuntos a 4 y a 8. Compuesto por el P. Fr. Antonio Soler. Año 1772». Se serva només el tiple, contralt, tenor i baix del segon cor.

21

Sense sign. «Motete a 8 de Difuntos com-

puesto por Fr. Antonio Soler en 16 de 8bre de 1754.»

És el *Qui Lazarum resuscitasti*. En *do menor*. Són 9 fulls, copiats a la segona meitat del segle XVIII, i contenen el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; encara l'acompanyament amb el baix xifrat.

j) VÀRIA

1

«Sign. j-5. *Regina caeli laetare* a 4 y a 8 con violines y trompas del P. Mtro. Fr. Antonio Soler. Para este año de 1769.»

En *fa major*. 18 parts soltes, amb el tiple primer i segon, contralt, tenor i orgue sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon.

2

«Sign. j-6. *Salve* a 5 con violines, compuesta por el P. Fr. Antonio Soler. 1753.»

Una nota diu : «se puede cantar a solo». En *do menor*. Se serven els papers del tiple a solo; tiple, contralt, tenor i baix del segon cor; violí primer i segon i continuu sense xifrar.

3

«Sign. 50/2. Dos *Salves*. La 1ª a 4 del P. Fr. Manuel de Santa Maria. La 2ª del P. Fr. Antonio Soler. Año 1773.»

La primera és en *do menor*, la del P. Soler és en *la menor*. Són 8 papers, copiats a finals del segle XVIII, amb el tiple primer i segon del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon.

4

«Sign. 50/5. *Salve* a 4. Compuesta y escrita por el P. Soler, en estos mismos papeles sin otro borrador, en el año 1779.»

En *re major*. És potser l'original del P. Soler? La lletra és molt bonica, i malgrat l'advertiment del copista, no sembla pas original del P. Soler. Són 5 parts

soltes, que contenen el tiple, contralt, tenor, baix i acompanyament sense xifrar.

5

«Sign. 1-7. *Salve* a quatro con violines y trompas del P. Fr. Antonio Soler. Año de 1757.»

En *re major*. Són 8 papers, amb el tiple, contralt, tenor i baix; trompa primera i segona, violí primer i segon, i acompanyament sense xifrar.

6

«Sign. Q-9. *Stabat mater* a duo con violines, celos y contrabajos y piano por el P. Fr. Antonio Soler.»

Són 6 papers, amb el tiple primer i segon, i un «bajo» [per què, si és a duo?], violoncel, contrabaix i acompanyament sense xifrar; manquen els violins.

7

«Sign. 1-2. In Resurrectione Domini: *Haec dies* y *Sequentia* a 8 con violines y trompas. Del P. Fr. Antonio Soler. Año de 1759.»

En *re major*. Parts soltes del tiple primer i segon, contralt, tenor i acompanyament general sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon, i contrabaix.

8

«Sign. 1-5. In Festo Pentecostes : *Sequentia* a 8 con violines y trompas y sin ellas. Compuesto por el P. Fr. Antonio Soler.»

En *re major*. Parts soltes del tiple, contralt, tenor i orgue del primer; idem del segon; trompa primera i segona, violí primer i segon i contrabaix.

k) VILLANCICOS I CANTATAS

1

«Sign. C-nº 1º. Cantada a solo con violines, flautas y trompas o clarines al SS^{mo} S^{to}. Compuesto por el P. Antonio Soler en 27 de maio de 1763.»

És un plec de 8 fulls, amb el cant i el continuu sense xifrar; manquen els instruments.

2

«Sign. C-3. Villancico a 4 y a 8 con violines, óbues y trompas al S^{mo} S^{to}. Del P. Fr. Antonio Soler año mdccclxiii.»

Comença : *Festivo el júbilo de aclamacion*. Als papers diu : «Copió este villancico Isidro García Moreno. 1763». Són 14 papers, amb el tiple, contralt, tenor i baix del primer cor; ídem del segon; trompa primera i segona, oboè, violí primer i segon, i acompanyament sense xifrar.

3

«Sign. C-6º. Villancico a ocho con violines al S^{mo} S^{to}. «*Alentad armonias...*» Compuesto por Fr. Antonio Soler y copiado por Fr. Andrés Solano para el año de 1753 siendo Mtro. de Capilla el P. Fr. Gabriel Moratilla.»

Són 11 papers, amb el tiple, contralt, tenor i baix del primer cor; ídem del segon; violí primer i segon, acompanyament en part xifrat.

4

«Sign. D-13. Cantada al SS^{mo} de contralto con violines, trompas y clarin obligado. Compuesto por el P. Fr. Antonio Soler. Año de 1759.»

Comença : *Al son de dulces trompas*. Si no advertim el contrari, els papers d'aquestes composicions són sempre complets i les veus i els instruments tenen la mateixa distribució que anoten en altres villancicos.

5

«Sign. D-14. Duo al SSº Sacramento con violines. Compuesto por el P. Mtro. Fr. Antonio Soler. Año de 1767.»

És per a tiple primer i segon. Comença : *Hijos de Adán, albricias*.

6

«Sign. D-15. Villancico a 4 y a 8 con violines

y trompas al SSº Sacramento. Compuesto por el P. Mtro. Fr. Antonio Soler. Año de 1763.»

Comença : *El supremo milagro*.

7

«Sign. D-18. Villancico a 4 con violines al SSº Sacramento. Compuesto por el P. Mtro. Fr. Antonio Soler. Año de 1767.»

Comença : *Las plumas, las luces, las flores*.

8

«Sign. E-3. Villancico a 4 y a 8 con violines y trompas ripienas al Glorioso Padre y Mártir San Lorenzo. Compuesto por el P. M. Fr. Antonio Soler. Año 1769.»

Comença *Al que de Dios templo vivo*. Són 16 papers, amb el tiple primer i segon, contralt, tenor i acompanyament general, sense xifrar, del primer cor; tiple; contralt, tenor, baix i orgue sense xifrar del segon, trompa primera i segona, violí primer i segon, i contrabaix.

Consta de «Introducción, estribillo, coples amb ària, minuet, etc...».

9

«Sign. E-7º. Villancico a N. Patron San Lorenzo martir, a ocho con violines y óbue obligado [Compuesto por Fr. Antonio Soler] y copiado por Fr. Andrés Solano año de [17]54 : *Fuego y agua en lid plausible*.»

Són 14 papers, amb el tiple primer i segon, contralt, tenor i acompanyament a 8 sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, oboè, violí primer i segon.

Comença amb una *Obertura vivace* instrumental; segueix «Introducción, estribillo, recitado i aria D. C.»

10

«Sign. E-8º. Villancico a Ntro. Glorioso Patron y Mr. San Lorenzo a 8 con violines : *En Consonancias de guerra | celebren coros cantores*. Compuesto por Fr. Antonio Soler y copiado por Fr. Andrés Solano a 26 de Julio del año 1753.»

Són 12 papers, amb el tiple, contralt, tenor i baix del primer cor; ídem del segon; violí primer i segon i acompanyament sense xifrar.

11

«Sign. E-10. Villancico a 4 y a 8 con violines y óbue obligado, trompas ripienas, al inclito Patron y Mártir San Lorenzo. Compuesto por el P. Mtro Fr. Antonio Soler y copiado por Fr. Pablo Ramoneda año 1765.»

Amb nota diu : «Si no hay óbue, suplirá el órgano obligado.» Comença : *Albricias, España, que el Héroe.* Se serva incomplet. Són 17 fulls, amb el tenor i acompanyament a 4 i a 8 del primer cor; tiple, contralt, tenor, baix i orgue del segon; «órgano para quando no hay óbue», trompa primera i segona, violí primer i segon.

12

«Sign. E-11. Villancico a 4 y Rip° con violines, óbues y trompas. Al inclito Patron y Martir San Lorenzo. Compuesto por el P. Fr. Antonio Soler. Año 1757. *Ha! del agua, ha! de los mares.*»

Són 17 papers, copiats a la segona meitat del segle XVIII, amb el tiple primer i segon, contralt, tenor i orgue xifrat del primer cor; tiple, contralt, tenor, baix i orgue del segon; trompa primera i segona, oboè, violí primer i segon.

13

«Sign. E-12. Villancico a 8 con violines y trompas. Al glorioso Patron y Martir San Lorenzo. Compuesto por el P. Mtro. Fr. Antonio Soler. Año 1770. Copiado por Joseph Valledor.»

Comença *Favor por piedad | socorro santos cielos.* Són 16 papers, amb el tiple primer i segon, contralt, tenor i acompanyament general sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue del segon; trompa primera i segona, violí primer i segon.

14

«Sign. E-13. Villancico a 4 y a 8 con violines y trompas. Al inclito Patron y Martir el glorioso San Lorenzo. Del P. Fr. Antonio Soler. Año de 1759 : *El laurel lleno de amor | crece sin tener mas riego.*»

Són 17 papers de la segona meitat del segle XVIII, amb el tiple primer i segon, contralt, tenor i acompanyament sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon, i contrabaix.

15

«Sign. E-14. Villancico a 8 con trompas y violines al Glorioso San Lorenzo. Del Fr. Antonio Soler. Año de 1756 : *Al invicto campeón Lorenzo | aplauda la voz.*»

Són 18 papers solters, amb el tiple, contralt, tenor

i acompanyament general xifrat del primer cor; tiple, contralt, tenor, baix i orgue xifrat del segon; trompa primera i segona, violí primer i segon, i «acomp. al contrabajo».

16

«Sign. E-2-1°. Villancico a 4 y ripieno con óbue, y violines obligados y trompas de ríforzi. Para la festividad de Ntro. Glorioso P. San Gerónimo. Del P. Mtro. Fr. Antonio Soler. Año de 1765 : *Bellicos elementos que en incesante ajan.*»

Són 18 papers de la segona meitat del segle XVIII, amb el tiple primer i segon, contralt, tenor i continu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue del segon; trompa primera i segona, oboè, violí primer i segon, i contrabaix.

17

«Sign. E-2-2. Villancico a 8 con violines y trompas al Glorioso Patriarca y Máximo Doctor de la Iglesia. Ntro. P. San Gerónimo. Compuesto por el P. Mtro. Fr. Antonio Soler y copiado por Joseph Vallexo. Año 1770.»

Comença *Hal del paramo de Siria.* Són 17 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon, contrabaix, acompanyament sense xifrar.

Aquests Villancicos consten sempre de «Introducción, Estribillo y Coplas».

18

«Sign. E-2-5. Villancico a 4 y a 8 con violines y trompas y óbue obligado a Ntro. P. San Gerónimo. *Ruiseñores canoros | que saludais al alba.* Compuesto por el P. Mtro. Fr. Antonio Soler. Le copió Joseph Vallexo año 1769.»

Són 16 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, oboè, violí primer i segon, «acomp. continuo al contrabajo».

19

«Sign. E-2-7°. Villancico a 4 y a 8 con violines y trompas al Glorioso y máximo D^r de la Iglesia N° P. San Gerónimo. Compuesto por el P. Fr. Antonio Soler, su mas indigno Hijo. Año de 1759 : *Oid nuestras voces | devotas y atentas.*»

La còpia sembla del citat Solano. Són 17 papers, amb el tiple primer i segon, contralt, tenor i continu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; trompa primera i segona, violí primer i segon.

20

«Sign. I-1°. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo : *Alemanes*. 1° del 3° Nocturno. Del P. Fr. Antonio Soler. Año de 1768.»

Comença : *Con la tropa de pastores*.

21

«Sign. I-2°. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo : *Un angel y el demonio*. Compuesto por el P. Fr. Antonio Soler. Año de 1789. 2° del 1° Nocturno.»

El diable comença : *No es Dios, villanos*.

22

«Sign. I-3°. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Indiano*. 2 del 1° Nocturno. Compuesto por el P. Fr. Antonio Soler. Año 1766.»

Comença : *Oy al portal de Belen*. Consta del paper de l'Indiano i del cor a quatre veus. Conté Tonalles.

23

«Sign. I-4°. *Vila y Anton*. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo. Compuesto por el P. Fr. Antonio Soler. Año 1762. 3 del 2° Nocturno. (El 1780, 1° del 3°).»

Comença : *No digo mal*.

24

«Sign. I-5. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Vizcaino*. 3° del 2° Nocturno. Del P. Fr. Antonio Soler. Año de 1768.»

Comença : *La ea ea, que un vizcaino*.

25

«Sign. I-6°. Villancico a 6 con violines al N° de N. S. Jesucristo : *Dos estudiantes*. 1° del 2° Nocturno. Compuesto por el P. Fr. Antonio Soler. Año 1768.»

Comença : *Dos estudiantes sopistas* (sic!) | *extraordinarios latinos*. Consta de contralt i tenor del primer cor; tiple primer i segon, contralt i tenor del segon; violi primer i segon i acompanyament.

26

«Sign. I-7°. Villancico a 6 con violines al N° de N. S. Jesucristo : *Tuti li mundi* (sic!). 3 del 2

Nocturno. Del P. Fr. Antonio Soler para el año 1766. El 1780, 3° del 1° Nocturno.»

Comença : *Oigan, atiendan | tengan silencio*. Consta de contralt i tenor per al primer cor; tiple, contralt, tenor i baix del segon; violins i continuo.

27

«Sign. I-8. Villancico a 6 con violines al N° de N. S. Jesucristo : *Anton y Pasqual*. 2° del 1° Nocturno. Del P. Fr. Antonio Soler para el año 1767. 2° del 2° Nocturno.» Després anota — de segur per a altre any — «1° del 3°».

Comença : *Yo la he de decir | yo tengo mas voz*.

28

«Sign. I-10. Villancico a 5. Al Nacimiento de N. S. Jesucristo : *Un majo*. Compuesto por el P. Fr. Antonio Soler. Año 1769. 2° del 2° Nocturno.»

Comença : *Un majo llegó esta noche*.

29

«Sign. I-14. Villancico a 3 con violines al Nacimiento de N. S. Jesucristo : *De un maestro de Capilla*. 2° del 3° Nocturno. Del P. Fr. Antonio Soler. Año 1774.»

Comença : *Como no es mucho esta noche*.

30

«Sign. I-15. Villancico al Nacimiento de N. S. Jesucristo : *Bartolillo con la danza prima*. Colegio. Compuesto por el P. Fr. Antonio Soler. Año de 1772. 3° del 1° Nocturno.»

Comença : *Buena humorada*.

31

«Sign. I-16. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo : *De un sacristan, un morago*. Compuesto por el P. Fr. Antonio Soler. Año de 1778. (El 1782, diu, 3° del 1° Nocturno).»

Comença : *Viendo tanta sabandija | como entran en el portal*.

32

«Sign. I-17. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Contradanza*. Colegio. Compuesto por el P. Fr. Antonio Soler. Año de 1763. 3° de 1° Nocturno.»

Comença : *Una alegre contradanza | de plazer y de solaz*.

33

«Sign. I-18. Villancico a 6 con violines al N^{to} de N. S. Jesucristo : *De un cojo y un ciego*. Compuesto por el P. Fr. Antonio Soler. Año de 1769. 2^o del 1^o Nocturno.»

Comença : *Un perillan que es a un tiempo cojo*.

34

«Sign. I-19. Villancico a 8 con violines al N^{to} de N. S. Jesucristo : *De manchegos*. Compuesto por el P. Fr. Antonio Soler. Año de 1772. 3^o del 2^o Nocturno.»

Comença : *Pacho, el sagristan de Lillo*.

35

«Sign. I-20. Villancico a 7 con violines al Nacimiento de N. S. Jesucristo : *Maja*. Compuesto por el P. Fr. Antonio Soler. Año de 1769. 3^o del 2^o Nocturno.»

Comença : *En busca de cierto majo | que esta noche al portal vino*. Consta del tiple del primer cor; tiple i tenor del segon; tiple, contralt, tenor i baix del tercer.

36

«Sign. I-21. Villancico a 5 con violines. Al Nacimiento de N. S. Jesucristo : *Angel*. Compuesto por el P. Fr. Antonio Soler. Año de 1768. Primero del 1. Nocturno 1773 (1779, 2^o del 3^o).»

Comença : *Inocentes pastores | oíd un gozo grande*. És per a tiple (àngel) del primer cor; tiple primer i segon, contralt i tenor del segon; violins i continuu.

37

«Sign. I-22. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo : *Zagales*. Compuesto por el P. Mtro. Fr. Antonio Soler. Año de 1772, 1^o del 2^o Nocturno (també 3^o del 1^o).»

Comença : *Vigilantes, festivas zagalas*. Consta de tiple primer i segon del primer cor; tiple, contralt, tenor i baix del segon; violins i acompañament.

38

«Sign. I-23. Villancico a 7 con violines. Al N^{to} de N. S. Jesucristo : *De Gitanos*. 2^o del 2^o Nocturno. Compuesto por el P. Mtro. Antonio Soler. Año de 1765.»

Comença : *Dos gitanas y un gitano*. Consta dels papers de «Gitana primera, segunda, gitano», per al primer cor; tiple, contralt, tenor i baix del segon; violins i continuu.

39

«Sign. I-25. 3^o del 3 Nocturno : *Aguinaldo*. Villancico a 6 con violines [i amb flautes] al Nacimiento de N. S. Jesucristo. Compuesto por el P. Fr. Antonio Soler. Año 1760.»

Comença : *Los niños de San Lorenzo*. Conté també Tonadilles.

40

«Sign. I-26. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo : *Predicador y astrólogo*. Compuesto por el P. Fr. Antonio Soler. Año 1761. 3^o del 1^o Nocturno.»

Comença : *Verbum caro factum est* per part del predicador, i alhora l'astròleg : *En Belen por noche buena*.

41

«Sign. I-27. Villancico a 6 con violines : *Un simple y un porfiado*. Compuesto por el P. Mtro. Fr. Antonio Soler. Año 1764. 1^o del 2^o Nocturno.»

Consta de tiple i tenor per al primer cor; tiple, contralt, tenor o baix del segon; violins i continuu.

42

«Sign. I-28. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Médico*. Compuesto por el P. Fr. Antonio Soler. Año de 1772. 2^o del 2^o Nocturno.»

Comença : *Sabiendo que ay en Belen*.

43

«Sign. I-29. Villancico al Nacimiento a 4 y a 6 con violines que dize : *Ya de noche y por las calles*. Compuesto por Fr. Antonio Soler. Año 1756.»

Consta de tiple primer i segon per al primer cor; tiple, contralt, tenor i baix del segon; violins i continuu.

44

«Sign. I-30. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo. Compuesto por el P. Fr. Antonio Soler. Año 1769. 3^o del 1^o Nocturno.»

Comença : *Un loco y un linafudo*.

45

«Sign. I-31. Villancico a 5 con violines al N^{to} de N. S. Jesucristo : *Dos pastores, dos pastoras y un*

angel. Compuesto por el P. Mtro. Fr. Antonio Soler. Año 1772. 2º del 1º Nocturno.»

Comença : *Pastores de estas montañas.*

46

«Sign. I-32. Villancico a 5 con violines al Nto de N. S. Jesucristo : *Gililla*. 1º del 2º Nocturno. Compuesto por el P. Fr. Antonio Soler. Año 1763.» (En el 1773, assenyala com a 2º del 2º Nocturno.)

Comença : *Oye Gililla, aguarda Gililla*. Se serva només el tenor, baix, violins i acompanyament.

47

«Sign. I-33. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Zagala*. 3º del 1º Nocturno. Compuesto por el P. Fr. Antonio Soler para el año de 1767.»

Comença : *Ola, hau Pastor*. Manca el paper del solista; la resta és sencera.

48

«Sign. I-34. Villancico a 6 al Nacimiento de N. S. Jesucristo con violines : *Los negros vienen de tumba* del P. Fr. Antonio Soler. Año de 1758.»

Consta de les parts soltes per al negre i negra i cor a quatre veus.

49

«Sign. I-35. Villancico a 6 con violines. Al Nacimiento de N. S. Jesucristo. 1º del 1º Nocturno : *Gila y Bato*. Compuesto por el P. Fr. Antonio Soler. Año 1760.»

Comença : *Erase una muger | que antes no era.*

50

«Sign. I-36. Villancico a 6 con violines [Al Naixement del Crist] : Compuesto por el P. Fr. Antonio Soler. Año 1762 2 del 1 Nocturno.» Al 1780 anota «2º del 3º».

Comença : *Un pastor y un estudiante | en Belen tienen contiendas.*

51

«Sign. I-37. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Bras*. Compuesto por el P. Fr. Antonio Soler. Año de 1763. 3º del 1º Nocturno.»

Comença : *Bras, aquel pastor antiguo.*

52

«Sign. I-38. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Asturiano*. Del P. Fr. Antonio Soler. Año 1759. 3º del 2º Nocturno.»

Comença : *Buenas noches, zagales | alegres tener esperamos*. L'Asturiano fa el paper del primer cor, i respon un cor a 4.

53

«Sign. I-39. Villancico a 5 con violines al Nto de N. S. Jesucristo : *Andaluz*. Compuesto por el P. Fr. Antonio Soler. Año de 1772. 1º del 3º Nocturno (també 2º del 3º).»

Comença : *Un andaluz misterioso*. Es troba un paper per a l'andalús per al primer cor; tiple, contralt, tenor i baix del segon i violins i acompanyament.

54

«Sign. I-40. Villancico a 6 con violines : *Zagualas*. Compuesto por Fr. Antonio Soler, y copiado por Fr. Andrés, año de 1753.»

Comença : *Corriendo pastores*. És incomplet; se serva només el tiple, contralt, tenor i baix del segon cor; violí primer i segon i acompanyament.

55

«Sign. I-41. Villancico a 4 con violines al Nacimiento de N. S. Jesucristo : *De cantorcillos*. 1º del 2º Nocturno. Compuesto por el P. Fr. Antonio Soler. Año de 1765.»

Comença : *Zagales, conmigo...*

56

«Sign. I-42. Villancico a 6 con violines al Nto. de Cristo : *Anton y Gila*. Compuesto por el P. Fr. Antonio Soler. Año 1759. 3º del 1º Nocturno.»

Comença : *Ola Anton, ola Gila.*

57

«Sign. I-43. *Bartholo*. Villancico a 5 con violines al Nto de Jesucristo. Compuesto por el P. Fr. Antonio Soler. Año de 1762. 1º del 2º Nocturno.»

Comença : *Bartholo que fué en su aldea.*

58

«Sign. I-44. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Pastorela*. Compuesto

por el P. Mtro. Fr. Antonio Soler. Año 1770.
1º del 1º Nocturno.»

Comença : *Pastores y zagalas de selvas.*

59

«Sign. I-45. Villancico a 6 con violines al Nto de N. S. Jesucristo : *Anton y Gila*. Compuesto por el P. Fr. Antonio Soler. Año de 1769. Copióle Joseph Vallexo. 1º del 3 Nocturno.»

Comença : *Ay, Anton, tu no ves qué será aquello.* Consta de tiple (Gila) i tenor (Anton) per al primer cor; quatre veus per al segon.

60

«Sign. I-46. Villancico a 5 con violines. Al Nto de N. S. Jesucristo : *El Prusiano*. Compuesto por el P. Mtro. Fr. Antonio Soler. Año 1770. 3º del 3º Nocturno.

Comença : *Al ver of que multitud...* Consta d'una veu per al Prusiano, i quatre per al cor.

61

«Sign. I-47. Villancico a 6 al Nacimiento de N. S. Jesucristo : *Dos sacristanes*. Compuesto por el P. Fr. Antonio Soler. Año 1763. 2º del 2º Nocturno.»

Comença : *Escuchen dos sacristanes*. Sovint les indicacions «2º del 2º Nocturno» són escrites força més tard.

62

«Sign. I-48. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo : *Un amolador y un buhonero*. 2º del 3º Nocturno. Del P. Fr. Antonio Soler. Año 1765.»

Comença : *En el portal esta noche.*

63

«Sign. I-50. Villancico a 6 con violines al Nto de N. S. Jesucristo : *Dos Peregrinos*. Compuesto por el P. Fr. Antonio Soler. Año 1789. 2º del 2º Nocturno.»

Comença : *Padre que el niño llora*. Consta de tiple (peregrina) i tenor (peregrino) per al primer cor; tiple, contralt, tenor i baix del segon; violins i acompanyament.

64

«Sign. I-1º. Tomo 12. Villancico a 6 con violines : *Gileta y Pasquala* al Nacimiento de N. S. Jesucristo. Compuesto por el P. Fr. Antonio Soler. 1769.»

Són 9 papers de la segona meitat del segle XVIII, amb el tiple primer i segon del primer cor; tiple primer i segon, contralt i tenor del segon; violí primer i segon, continuu sense xifrar.

65

«Sign. I-2º. Villancico a 6 con violines al Nto de N. S. Jesucristo : *Un monaguillo y un Page*. Compuesto por el P. Fr. Antonio Soler. Año 1761. 1 del 3 Nocturno.»

Són 8 fulls de la segona meitat del segle XVIII amb totes les veus, violí primer i segon i continuu. Una nota diu : «El papel del Page que falta, se copiará del Borrador del nº 7.»

66

«Sign. J-3º (Tomo 11). Villancico a 6 con violines al Nacimiento de N. S. Jesucristo : *Zagales*. *Calla, calla tupico*. Compuesto por el P. Fr. Antonio Soler. Año 1761. 1 del 1. Nocturno.»

Són 9 papers, amb la música del «Zagal pastor y Zagala», tiple primer i segon, contralt i tenor; violí primer i segon, i acompanyament sense xifrar.

67

«Sign. J-4º. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo : *Zagalejo*... Compuesto por el P. Fr. Antonio Soler. 1764. Tercero del 3. Nocturno. [17]87 (la còpia).»

Són 8 parts amb el paper per al «Zagalejo»; tiple, contralt, tenor, baix, violí primer i segon i acompanyament sense xifrar.

El Zagalejo comença amb la Tonadilla : *Ay niño mío, una tonadilla te quiero cantar.*

68

«Sign. J-5. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo : *Collegio*. 3 del 3. Nocturno. Del P. Fr. Antonio Soler para el año de 1767 : *Los Harrieros de Castilla*. Al interior diu : «Dia 16 de diciembre copíame Fr. Isidro ... siendo Maestro de Capilla el P. Fr. Antonio Soler.»

Són 9 papers amb el «Harriero 1º Collegio» i «Harriero 2º Collegio» (són el contralt i tenor del primer cor); tiple, contralt, tenor i baix del segon; violí primer i segon i acompanyament sense xifrar.

69

«Sign. J-6. Villancico a 10 con violines al Nacimiento de N. S. Jesucristo : *Congregantes y Fes-*

1ero. Compuesto por el P. Fr. Antonio Soler. Año 1761. 2 del 2 Nocturno.»

Són 13 papers, amb la veu de «Congregante» i una altra de «Festero»; tiple primer i segon, contralt i tenor del segon cor; tiple, contralt, tenor i baix del segon; violí primer i segon, i acompanyament sense xifrar. El villancico acaba amb una fuga.

70

«Sign. J-7. Tercero del 2° Nocturno. *Maestro de escuela*. Villancico a 8 con violines. Al Nacimiento de N. S. Jesucristo. Del P. Fr. Antonio Soler. Año de 1760.»

Són 13 fulls, amb els papers de Pasqual (tiple), Anton (tiple), Bartolillo (tiple) i Bras (contralt) del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon i acompanyament sense xifrar. Consta d'una «Introducción, estribillo, canon a 5, coplas...».

71

«Sign. J-8. *Bato y 3 Zagales*. Villancico a 8 con violines al Nacimiento de N. S. Jesucristo. Compuesto por el P. Fr. Antonio Soler. 1762. 1 del 1. Nocturno.»

Comença : *Vaya zagales | de chiste y donaire*. Són 11 papers : Bato, primer i segon i tercer «zagales»; tiple, contralt, tenor i baix del segon cor; violí primer i segon, acompanyament sense xifrar.

72

«Sign. J-9. Villancico a 8 con violines : *Tres zagalas*, acompañado de guitarra para la noche de la Navidad de N. S. Jesucristo. 3° del 1° Nocturno. Compuesto por el P. Fr. Antonio Soler. Año de 1764.»

Comença : *Pastorcitos, zagalejos*. El 1773, anota com a «3° del 2° Nocturno».

73

«Sign. J-10. Segundo del Segundo Nocturno: *Herradores*. Villancico a 7 con violines al Nacimiento de N. S. Jesucristo. Compuesto por el P. Fr. Antonio Soler. Año 1760.»

Comença : *Será forzoso si esse es su empeño*.

74

«Sign. J-11. Villancico a 8 con violines al Nacimiento de Cristo : *Pastorcillos del Valle*. Del P. Fr. Antonio Soler. Año de 1758.»

Comença : *Pastorcitos del valle | que velais hasta el día*. Són 11 papers amb el tiple primer i segon, con-

tralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon i acompanyament sense xifrar. Consta de «Introducción, Estrivillo, Tonadilla...».

75

«Sign. J-12. Villancico a 7 con violines al Nacimiento de N. S. Jesucristo : *El alcalde*.»

Compost per Soler. Còpia del «1789. 1.° del 3.° Nocturno».

76

«Sign. J-13. Villancico a 5 con violines. Al N. de Jesucristo : *Silvio...* 2° del 3° Nocturno.» Compost pel P. Soler el 1766. (El 1779, 1° del 3°.)

Comença : *Pues Silvio nos ha venido*.

77

«Sign. J-14. Villancico a 5 con violines.»

De Nadal. Compost pel P. Soler. Còpia del 1795. Comença : *Raquel, una pastorcilla | que blancos corderos guarda*.

78

«Sign. J-15. Villancico a 7 con violines.»

Es també de Nadal, compost pel P. Soler el 1759 (2.° del 2.° Nocturno). Es titula *Crespo*. Comença : *Como en Belen nace un niño*.

79

«Sign. J-16. Villancico a 7 con violines y flautas. Al Nacimiento de N. S. Jesucristo : *Angel, San José, N.ª Señora*. Compuesto por el P. Fr. Antonio Soler. 1769. 2° del 3° Nocturno : *Que peregrinos tan nobles*.»

Són 12 papers contemporanis, amb el paper de Josep, Maria i Angel del primer cor; tiple, contralt, tenor i baix del segon cor; flauta primera i segona, violí primer i segon i acompanyament.

80

«Sign. J-17. Villancico a 8 con violines.»

Es de Nadal. Compost pel P. Soler el «1761. 1.° del 2.° Nocturno». Comença : *El alcalde de Ballecas*.

81

«Sign. J-18. Villancico a 7 con violines al Nacimiento de N. S. Jesucristo : *Gilote y dos beatas*. 1° del 3. Nocturno. Compuesto por el P. Fr. Antonio Soler. Año 1766.» Comença : *Yo soy una beata*.»

Són 11 papers, amb la «beata primera, segona i

Gilota» per al primer cor; tiple, contralt, tenor i baix del segon; violins i orgue. Cal anotar que aquest villancico en 1773 serví com a «2º del 3º Nocturno», i el 1780 com a «3º del 2º», segons anota la portada.

82

«Sign. J-19. Villancico a 7 voces al Nacimiento de N. S. Jesucristo : *Infantillo, Poeta y Cura*. 1º del 1º Nocturno. Del P. Fr. Antonio Soler para el año de 1767.»

Són 10 papers, amb el tiple primer i segon i tenor del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon i acompanyament sense xifrar.

83

«Sign. J-20. Villancico a 5 al Nacimiento de N. S. Jesucristo : *Vaya zagalejas | vaya pastorcillas*. Compuesto por el P. Fr. Antonio Soler. Tercero del 1º Nocturno.»

Són 9 papers, amb totes les veus, violí primer i segon i acompanyament.

84

«Sign. J-21. Villancico a 9 con violines.»

És de Nadal, i es titula *Bato con 4 sastres*. Compost pel P. Soler l'any 1761. Comença : *Bato, grave llegó el Niño*.

85

«Sign. J-24. Villancico a 8º con violines al Nacimiento de N. S. Jesucristo : *Sacristanes*. Del P. Fr. Antonio Soler. Año de 1759. Segundo del 3º Nocturno.»

Comença : *De la Hoia de Santa Maria*. Són 11 papers, amb el «Sacristan 1º, 2º, 3º, 4º» del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon, acompanyament sense xifrar.

86

«Sign. J-25. Tercero del Primero Nocturno. *Tahoneros*. Villancico a 9 con violines al Nacimiento de N. S. Jesucristo. Del P. Fr. Antonio Soler. Año 1760.»

Comença : *Los tahoneros de casa*. Són 12 papers, amb el tahonero del primer cor; tiple primer i segon, contralt i tenor del segon cor; tiple i baix segon del tercer; violí primer i segon i acompanyament sense xifrar.

87

«Sign. J-26. Primero del Segundo Nocturno: *Bras, Bartolo y Bato*. Villancico a 7 con violines.

Al Nacimiento de N. S. Jesucristo. Del P. Fr. Antonio Soler. Año de 1760.»

Comença : *Bueno, zagales, | lindo, bello, pastores*. Són 10 papers. Arriba complet i amb el continuo no xifrat.

88

«Sign. J-27. Kalenda. Villancico a 4 y a 8 con violines y trompas. Compuesto por el P. Fr. Antonio Soler.»

Comença l'estrivillo : *La furia del aquilón*.

89

«Sign. J-28. Kalenda. Villancico a 4 y a 8 con villancicos, trompas y flauta travesera. Compuesto por el P. Fr. Antonio Soler. Año de 1761. Tomo 7.»

Comença : *En pidlagos inmensos*.

90

«Sign. J-29. Villancico de Kalenda al Nacimiento de N. S. J. Xpto. a 8 con violines y trompas: *Qué equívocos, lúcidos resplandores*. Del P. Fr. Antonio Soler. Año de 1767.»

Són 14 papers, copiats al segle XVIII, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon, trompa primera i segona, «acompañamiento al contrabajo».

91

«Sign. j-1º. Villancico de Kalenda a 8 con violines y trompas ripienas. Del P. Mtro. Fr. Antonio Soler y copiado por Fr. Pablo Ramoneda año de 1766.»

Comença : *Hal de la obscura cárcel del tormento*. Són 13 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon i acompanyament sense xifrar.

92

«Sign. j-6. Kalenda. Villancico a 4 y a 8 con violines y trompas. Del P. Fr. Antonio Soler. Año de 1759 : *Quando llegará o cielo | quando llegará el venturoso día*.»

Són 12 papers : tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon, i acompanyament sense xifrar.

93

«Sign. j-10. Villancico de Kalenda a 8 con vio-

lines y trompas : *Cielos que opuestas [voces se escuchan]*. Compuesto por el P. Fr. Antonio Soler. Año 1817 [còpia].»

Són 23 fulls, amb els papers del tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon, «contrabaxo» i «bajon de 2º coro».

94

«Sign. j-16. Villancico de Kalenda a 8 con violines : *En el negro mar del mundo* del P. Fr. Antonio Soler. Año de 1758.»

Són 13 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon, i acompanyament sense xifrar.

95

«Sign. j-17. Villancico de Kalenda a 8 con violines, obueses y trompas que dice : *Amotinado el orles*. Del P. Fr. Antonio Soler. Año de 1756.»

Són 15 papers, amb el tiple, contralt, tenor i baix del primer cor; ídem del segon; trompa primera i segona, oboè primer i segon, violí primer i segon, i acompanyament sense xifrar.

96

«Sign. j-18. Villancico de Kalenda a 4º y a 8º con violines y trompas compuesto por el P. Mtro. Fr. Antonio Soler y copiado por Joseph Vallexo. Año 1770. Al Nacimiento de N. S. Jesucristo : *Des del centro de la tierra | asciende al cielo el clamor*.»

Són 11 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon i acompanyament sense xifrar; manquen les trompes.

97

«Sign. j-19. Billancico (sic) de Kalenda a ocho con violines que dice : *Oid mortales [el vando, que por la fe de Abraham]* que el Novicio Fr. Antonio Soler compuso el año de 1752, y Andrez Solano copió a 11 de octubre de el mesino año siendo Mtro. de Capilla el P. Fr. Gabriel de Mª [= Moratilla].»

Són 13 papers, amb el tiple, alt, tenor, baix i continuu xifrat del primer cor; ídem del segon, però amb continuu sense xifrar.

98

«Sign. j-20. Villancico de Kalenda a 4 y a 8 con violines y trompas para la Festividad del Na-

cimiento de N. S. Jesucristo. Compuesto por el P. Soler y copiado por el P. Fr. Andrés Cantallops. Año 1769.»

Són 13 papers amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon i acompanyament sense xifrar.

99

«Sign. j-21. Kalenda a ocho con violines : *Que tropas se divisan | de sedicion armada*. Compuesta por el P. Fr. Antonio Soler y copiada por Fr. Andrés Solano el año de 1753, siendo Mtro. de Capilla el P. Fr. Gabriel de Moratilla.»

Són 11 papers, amb el tiple, contralt, tenor, baix i orgue sense xifrar del primer cor; ídem del segon; violí primer i segon.

100

«Sign. j-22. Villancico a 4 y a 8 con violines. Al Nacimiento de N. S. Jesucristo. *De Gitanos*. Compuesto por el P. Fr. Antonio Soler. Año 1772. 3º del 1º Nocturno.»

Comença : *Con garbo muchachos | festivas las palmas...* Són 11 fulls, amb el tiple primer, segon, tercer i tenor del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon i acompanyament sense xifrar.

101

«Sign. J-2º-24. Villancico a 5 con violines al Nacimiento de N. S. Jesucristo. *Asturiano*. 2 del 3 Nocturno. Del P. Fr. Antonio Soler para el año de 1767.»

Comença : *Bien venido Pericote*. Són 10 papers — sempre si no diem res en contrari — de la segona meitat del segle XVIII, amb el tiple i continuu sense xifrar del primer cor; tiple, contralt, tenor, baix i orgue sense xifrar del segon; violí primer i segon; més altre paper amb còpia moderna que duu l'acompanyament ja realitzat.

102

«Sign. K-1º. Villancico a Navidad a 8 con violines : *En el profundo lago*. Compuesto por Fr. Antonio Soler, Profeso de este Rº Monasterio de Sª Lorenzo y copiado por Fr. Andrés, novicio, el año de 1753.»

Són 11 papers, amb el tiple, contralt, tenor i baix del primer cor; ídem del segon; violí primer i segon, acompanyament sense xifrar.

103

«Sign. K-2º. Villancico a 8 con violines y trompas. Al Nacimiento de N. S. Jesucristo:

Qué equivocados lucidos. Por el P. Fr. Antonio Soler. Se copió año 1795.»

Són 17 papers, amb el tiple primer i segon, contralt i tenor del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona, violí primer i segon i contrabaix.

104

«Sign. K-3°. Villancico a 7 con violines [i salteri] al N° de N. S. Jesucristo : *Cantorcillos*. Compuesto por Fr. Antonio Soler. Año de 1759. 3° del 3er Nocturno.»

Comença : *De Laurencio los infantes*.

105

«Sign. K-4. Villancico a 8 con violines al N° de N. S. Jesucristo : *Niños*. Compuesto por el P. Mtro. Fr. Antonio Soler. Año de 1769. 2° del 3° Nocturno.»

Comença : *Christus, alpha et omega*.

106

«Sign. K-5°. Villancico a 6 con violines al N° de N. S. Jesucristo : *A Belen se van corriendo*. Compuesto por Fr. Antonio Soler. Año de 1758.»

El 1770, anota : «2° del 1° Nocturno».

107

«Sign. K-6°. Villancico a 9 con violines. Al Nacimiento de N. S. Jesucristo : *El Juego*. Compuesto por el P. Mtro. Fr. Antonio Soler. 3° del 2° Nocturno.»

Comença : *Una tropa de pastores*.

108

«Sign. K-7. Villancico a 6 con violines al Nacimiento de N. S. Jesucristo. Compuesto por el P. Mtro. Fr. Antonio Soler. Año de 1772 : *Cazadores*. 2° del 3° Nocturno.»

Comença : *Pastores al monte*. El 1782, «1° del 3°».

109

«Sign. K-8. Villancico a 7 con violines. Al N° de N. S. Jesucristo : *Visita de cárceles*. Compuesto por el P. Fr. Antonio Soler. Año de 1763. 2° del 3° Nocturno.»

Comença : *Preso por inobediente | a su decreto real*.

Biblioteca de Catalunya

110

«Sign. K-9. Villancico a 5 con violines al N° de N. S. Jesucristo : *Ciego*. Compuesto por el P. Mtro. Fr. Antonio Soler. Año de 1764. 2° del 1° Nocturno.»

Comença : *Vaya la xdcara nueva*. El 1782, «2° del 3°».

111

«Sign. K-10. Villancico a 5 con violines al N° de N. S. Jesucristo : *El Gallinero*. Compuesto por el P. Mtro. Fr. Antonio Soler. Año de 1770. 2° del 2° Nocturno.

Comença : *Paula, la de Robledo*. El 1773, anota : «3° del 1° Nocturno; el 1782, «2° del 2°».

112

«Sign. K-11. Villancico a 6 con violines. De *Gitanos* : *A Belen a ver el niño*. Compuesto por Fr. Antonio Soler. Copiado por Fr. Andrés novicio el año 1753.»

El 1763, anota com a «1° del 3° Nocturno».

113

«Sign. K-12. Villancico a 8 con violines al N° de N. S. Jesucristo : *Tres pastores y Bras*. Compuesto por el P. Mtro. Fr. Antonio Soler. Año 1764. (2° del 3° Nocturno.)

Comença : *Una zagala inocente*.

114

«Sign. K-13. Villancico a 6 con violines. *Gaita y psalterio. Ciego y Lazarillo*. És també de Nadal; compost pel P. Soler l'any 1762. «3° del 3° Nocturno (El 1773: 2° del 1°.)»

Comença : *En el portal de Belen*.

115

«Sign. L-22. 2° del 3° Nocturno : *Argos*. Villancico a 7 con violines al Nacimiento de N. S. Jesucristo. Compuesto por el P. Fr. Antonio Soler. Año 1760.»

Comença : *Por divertir al Niño Dios*.

116

«Sign. L-23. Villancico a 7 con violines para la noche del Nacimiento de N. S. Jesucristo : *Dos sacristanes y un monaguillo*. 2° del 1° Nocturno. Compuesto por el P. Fr. Antonio Soler. Año de 1768.»

Comença : *Monrute, que es hoy de herreros*.

117

«Sign. L-24. Villancico a 7 con violines al Nacimiento de N. S. Jesucristo : *El Maestro de Gramática*. Compuesto por el P. Fr. Antonio Soler. Año de 1770. 3° del 1° Nocturno.»

Comença : *Discipuli meorum non parlatis letram nisi in latini idiomate (sic)*.

118

«Sign. L-25. Villancico a 10 con violines al Nacimiento de N. S. Jesucristo : *Officios*. Del P. Fr. Antonio Soler. Año de 1759. Primero del 3° Nocturno.»

Comença : *Los maestros de los officios*. Se sirven 7 papers : tiple, contralt, tenor i baix del segon cor; violí primer i segon i acompanyament sense xifrar. Manquen per tant sis veus.

119

«Sign. L-26. Villancico a 7 con violines al N° de N. S. Jesucristo : *Portugueses*. Compuesto por el P. Fr. Antonio Soler. Año de 1770. 2° del 3° Nocturno.»

Comença : *Un portugués tan finchado | como un mismo portugués*. És complet; conté Tonadilles. El 1779 s'anota com a «2° del 1° Nocturno».

120

«Sign. L-27. Villancico a 8 con violines al Nacimiento de N. S. Jesucristo : *Xàcara*. 3° del 1° Nocturno. Del P. Fr. Antonio Soler. para el año 1766.»

Comença : *Pues la nochebuena llama*.

121

«Sign. L-28. Villancico a 9 con violines al N° de N. S. Jesucristo : *Sacristanas de las Rozas*. Compuesto por el P. Fr. Antonio Soler. Año de 1759. Primero del 2° Nocturno.»

Comença : *Vaya de solfa*. Tenor primer cor; tiple primer, segon, tercer i quart del segon cor; tiple, contralt, tenor i baix del tercer; violí primer i segon, acompanyament sense xifrar.

122

«Sign. L-29. Villancico a 8 con violines al N° de N. S. Jesucristo : *Por caer las Navidades*. Compuesto por el P. Fr. Antonio Soler. Año 1758.»

123

«Sign. N-3°. Villancico a 4 con violines al Nacimiento de N. S. Jesucristo : *Angeles y pas-*

tores.» Comença : «*O pastores dichosos : id a Belen corriendo*». Compost pel P. Soler.

Són 9 papers, amb el tiple primer i segon (àngel primer i segon), contralt (pastor primer) i tenor (pastor segon); violí primer i segon, i contrabaix.

124

«Sign. N-7°. Villancico al Nacimiento a 8 con violines : *Nabucodonosor y los tres niños* del P. Soler. 1° del 2° Nocturno.»

Comença : *Postrados a mi estatua | cautiva stirpe hebrea*. Són 18 papers : Nabucodonosor (tenor), Niño 1°, 2° i 3°; cor a vuit amb el tiple, contralt, tenor i baix del segon cor; tiple, contralt, tenor i baix del tercer; violí primer i segon, i contrabaix; no es serva res d'acompanyament al clave.

125

«Sign. N-O-2°. Villancico a 6 al Nacimiento de N. S. Jesucristo con violines : *A Belen dos peregrinos vienen con devoción tierna*.»

Són 10 papers de finals del segle XVIII, amb el tiple primer i segon i acompanyament escrit del primer cor; tiple, contralt, tenor i baix i orgue sense xifrar del segon; violí primer i segon.

126

«Sign. N-1°-8°. Villancico a 7 al Nacimiento de N. S. Jesucristo con violines : *Angel San Joseph y Nuestra Señora : Dos peregrinos muy nobles*. P. Soler. Para este año 1816 [còpia del].»

Són 16 papers, amb el tiple primer i segon, i tenor per al primer cor; tiple, contralt, tenor per al segon; tiple, contralt, tenor i baix del tercer; violí primer i segon, i contrabaix.

127

«Sign. N-2-9°. Villancico a 8 al Nacimiento con violines y trompas : *Qué será tan extraño prodigio* del P. Mtro. Soler. Año 1817. [Còpia].»

Són 19 papers, amb tenor «de disfraz» i tiple de «1° coro» disfraz; tiple primer i segon, contralt i tenor del primer (sic) cor; tiple, contralt i tenor del segon (sic); trompa primera i segona, violí primer i segon, baxon i contrabaix.

128

«Sign. N-7-10. Villancico a 4 al Nacimiento de N. S. Jesucristo con violines de 4 Enfermos : *Niño humanado | Dios humanado | médico de los hombres*. P. Soler.» Par : este año de 1816 [còpia].»

Són 9 papers amb el tiple (leproso), alto (ciego), tenor (paralític) i baxo (herido); violí primer i segon i contrabaix.

III. — MÚSICA TEATRAL

1

L'Escorial, Monestir, Arxiu de Música, Partitures, Tomo 7.

És un recull de diversos quaderns, en foli major, de diferents formats; en total 80 folis numerats de mà nostra. Com de consuetud, en els altres volums descrits, al començament, un foli sense numerar, amb l'índex del manuscrit. Conté:

- 1 (f. 1) Quadern primer. «Comedia de D^a Pedro Calderon de la Barca cuio título es : *La Hija del Ayre*. Puesto en música por el P^e fr. Antonio SOLER. En el año de 1760. Música del Entremés del *Robador robado*.» A la taula inicial es llegeix : «Índice de lo que contiene: 1^o Comedia intitulada *La hija del Ayre*, con la música del entremés *el robador robado*, y de la *Loa* de dicha comedia, todo del P^e SOLER.» És per a quatre veus, dos violins i continu. Consta de *Jornada* primera i *Jornada* segona; al foli 5 es troba una *Tonadilla*, formant part de la segona *Jornada*.
En blanc el foli 1 v.
- 2 (f. 6 v.) «*La hermosa Raquel viene*», fragment a dues veus i acompanyament.
En blanc el foli 7-7 v.
- 3 (f. 8) «Sainete intitulado *El Deguello General*. Música por el P^e Fr. Antonio SOLER. 1760.» És per a quatre veus, dos violins i continu. Al foli 1 v. es troba una *Tonadilla*.
En blanc el foli 8 v.
- 4 (f. 10) En finir l'obra anterior, segueix una altra a dues i a una veu i instruments : *Por vivir a la obediencia*. ANÒNIM. [= SOLER ?]
- 5 (f. 10 v.) «*Célebre al cielo y al mundo el poder de San Miguel*», a quatre veus soles amb R i una veu, com si fos un Villancico de Nadal.
En blanc els folis 12, 13-13 v. Al 12 v. un fragment com d'esborrany.
- 6 (f. 13 bis) «*Loa* para la Comedia de la *Hija del Ayre* que representará el R^l Curso de Artes de este N^{ro} R^l Colegio en este año de 1760. Puesta en música por el P^e fr. Antonio SOLER.» És per a quatre veus, tres instruments i continu.
En blanc el foli 13¹ bis v.
- 7 (f. 17 v.) «*Oid mortales un pasmo*», a tres veus. ANÒNIM. És un fragment.
En blanc el foli 18. Segon quadern : En blanc el foli 19-19 v.
- 8 (f. 20) «*Feria 5^a in coena Domini*. R y 4 *Amicus meus osculi me tradidit signos*», a quatre veus, amb acompanyament xifrat, seguit del R, 5^o, 6^o, 7^o, 8^o, 9^o i de *Feria 6^a in Parasceve*: R y 4, 5, 6, 7, 8 i 9; al foli 28 R y 4 para el *Sábado Sancto*, 5, 6, 7, 8 i 9. SOLER, 1775.
En blanc el foli 31 v.
- 9 (f. 32) «*Miserere* a 4, a imitació del Romano, compuesto por el P^e Fr. Antonio SOLER.»
- 10 (f. 33) «*Lección 3^a de la Feria 5 : Iod : Manum*.» A una veu, amb continu. ANÒNIM.
- 11 (f. 35) «*Miserere* a 4 voces solas; es llamado Romano.» ANÒNIM.
En blanc els folis 36 v.-37 v.
- 12 (f. 38) Tercer quadern. «*Letania* a 4 voces; se puede cantar con violines y sin violines. Dedicada a la Virgen M^e N^a S^{ra}», amb baix xifrat. ANÒNIM.
- 13 (f. 42) «*Salve regina* que se compuso...» [en llapis i escriptura moderna:] «ROMERO ?». És a vuit veus soles i baix xifrat.
En blanc el foli 43 v.

- 14 (f. 44) «Memento, Domine, David», a vuit veus, amb continu. ANÒNIM.

En blanc el foli 48; al 48 v., amb lletra contemporània, hom escriu : «Original del P^e Fr. Manuel de TENDILLA cuia copia está en el Archivo de Música.» Segueix ara el Quadern quart. Aquest quadern, que comença al foli 49 del volum, és del segle XVII; és un quadern incomplet, i al primer full es llegeix «foli 18», de la numeració original.

- 15 (f. 49 v.) «Missa pro Defunctis quatuor vocibus. Petri SEGARRA.» Va copiada en partitura de facistol.

En blanc el foli 60 v.

- 16 (f. 61) Quadern cinquè. «Missa de Requiem a 7. Mtro. el P^e fr. NICOLAS DE S^a MARIA Profeso de N^{ro} Monasterio de Sⁿ Isidro del Campo.» Amb acompanyament continu.

En blanc els folis 61 v., 62-62 v., 69 v.-70 v.

- 17 (f. 71) Quadern sisè. «Música de la Comedia: *El mérito es la Corona* de Fr. Joseph del VALLE.» Per a quatre veus, dos violins i continu, dividida en «3 jornadas».

En blanc el foli 75 v.

- 18 (f. 76) «Música del Auto : *Las Ordenes militares*, del P^e Fr. Joseph del VALLE.» Per a quatre veus, violins i continu.

2

«Sign. 1. Loa Auto y Entremés para la función que celebra la Hospederia en este año de 1754, compuesta por Fr. Antonio Soler...»

Loa *Venga alegría, vengan festivos*, a 4, seguit del Auto : *En el peligro el remedio*, seguit de l'entremés *Mes de Mayo florido*. Són 7 parts, amb còpia de la segona meitat del segle XVIII, amb el tiple primer i segon, contralt i tenor, violí primer i segon i acompanyament general sense xifrar.

3

«Sign. 3-3. Música de la Loa y dos Comedias para las Hermandades del Curso de Theologia. Intitúlense *Lo mejor es lo mejor* y *Auristela y Lisidante*. Compuesta por el P. Fr. Antonio Soler. Año de 1760.»

Són 8 parts amb el tiple primer i segon, contralt i tenor; trompa primera i segona, violí primer i segon i acompanyament sense xifrar.

4

«Sign. B-2. Loa 1772. Soler.»

Són 11 parts de la segona meitat del segle XVIII

de la lloa *Pérfido, injusto*, a vuit veus. Es serva el tiple primer i segon, contralt, tenor i acompanyament sense xifrar del primer cor; tiple, contralt, tenor i baix del segon; trompa primera i segona.

5

«Sign. B-5. Música de la Loa del Autho Sacramental intitulado : *Las Ordenes Militares* y del Sainete de dicho Autho que se intitula : *El General Deguello*. Compuesto por el P. Fr. Antonio Soler. Año de 1760.»

Són 9 parts, amb un paper per a cant solista del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon i acompanyament.

6

«Sign. B-6. Música del Auto : *Los alimentos del hombre* a 4 con violines y trompas. Compuesta por el P. Fr. Antonio Soler el año de 1756.»

Són 9 papers amb el tiple primer i segon, contralt i tenor; trompa primera i segona, violí primer i segon i acompanyament sense xifrar.

7

«Sign. B-7. Música del Autho Sacramental: *Primero y segundo Isaac*. Compuesto por el P. Fr. Antonio Soler. Año de 1759.»

Són 10 papers, amb el cant de l'Àngel, Àbel i David; tiple, contralt, tenor i baix; violí primer i segon i acompanyament sense xifrar.

8

«Sign. B-8. Música de las Comedias : *Afectos de odio y amor* y *El defensor de su agravio*. Compuesta por Fr. Antonio Soler. Año de 1754.»

Són 6 papers amb el tiple primer i segon, contralt i tenor; violí primer i segon i acompanyament sense xifrar.

9

«Sign. B-9. Loa y Sainete para el Auto intitulado : *La hidalga del Valle* puesto en música por el P. Fr. Antonio Soler. Año de 1764.»

Són 7 papers amb el tiple primer i segon, contralt i tenor; violí primer i segon i acompanyament sense xifrar.

10

«Sign. B-10. Loa para el Autho intitulado: *Ni amor se libra de amor*. Soler. 1761.»

Són 7 fulls amb el tiple primer i segon, contralt i tenor; violí primer i segon i acompanyament a 4.

11

«Sign. B-11. Autho Sacramental : *Ni amor se libra de amor* [a cinc veus]. Compuesto por Fr. Antonio Soler. 1761.»

Són 8 papers amb el tiple primer, segon i tercer, contralt i tenor; violí primer i segon i acompanyament sense xifrar.

12

«Sign. B-12. Música de la Loa y Saynete del Autho del año 1758. Del P. Fr. Antonio Soler.»

La Loa comença : *Esta tarde que alegre y festiva i el Sainete : Si en las Navidades i es todo bonanza*. Són 8 fulls — més un altre amb el text — amb el tiple primer i segon, contralt i tenor; violí primer i segon i acompanyament sense xifrar.

En aquestes composicions hom troba moltes tonadillas intercalades entremig.

13

«Sign. B-13. Música del Bayle del Asalto a 4 con violines. Del P. Fr. Antonio Soler. Compuesto para las Hermandades del Colegio que se celebraron el año 1760.»

Són 9 papers, un per a «Cartuja», altre per al «Marquito», i altres per a tiple primer i segon, contralt i tenor; violí primer i segon, i acompanyament a 4.

14

«Sign. B-14. Música del Saynete *La Junta de Médicos*. P. Soler.»

Consta d'un full per al cant a solo, i d'altres per als violins primer i segon i acompanyament sense xifrar.

15

«Sign. B-15. Música de la Loa para las dos Comedias del Seminario. Año de 1754. Por Fr. Antonio Soler.»

Comença : «*En tanto que se prebiene, maior diversion festiva*». Són 7 fulls amb el tiple primer i segon, contralt i tenor, violí primer i segon i acompanyament sense xifrar.

16

«Sign. B-16. Música de la Loa y Sainete del Auto Sacramental intitulado : *El primero y segundo Isaac*. Compuesto por el P. Fr. Antonio Soler. Año de 1759.»

Són 8 papers amb el tiple a solo del primer cor; tiple, contralt, tenor i baix del segon; violí primer i segon, i acompanyament sense xifrar.

La lloa consta d'unes cobles a solo allegretto i a 4; el Sainete consta d'un «bayle solo, tonadilla a solo» i a 4.

17

«Sign. B-17. Música del Autho del año 1758 del P. Fr. Antonio Soler : *Despierta del abismo i de sombras que te cercan*.»

Són 6 parts copiades a la segona meitat del segle XVIII, amb el tiple, contralt i tenor; violí primer i segon, i acompanyament sense xifrar.

18

«Sign. B-18. Música de los dos Entremeses: *El robo con maña* [i] *La Boda desecha*. Compuesto por Fr. Antonio Soler.»

Són 4 fulls i consten d'una veu, violí primer i segon i acompanyament sense xifrar. Diu : «Entremés 1ª noche»; «Entremés 2ª noche».

19

«Sign. B-19. Música de la Loa para la comedia intitulada *La hija del Ayre*. Que representará el curso de Artes de este R^l Colegio. Compuesta por el P. Fr. Antonio Soler. Año de 1760.»

Comença : *La gran Semiramis bella* i és a quatre veus. Són 7 fulls del segle XVIII amb el tiple primer i segon, contralt i tenor; violí primer i segon i acompanyament sense xifrar.

20

«Sign. B-20. Loa a 4 con violines para la Función de Carnestollendas. Compuesta por el Rdo. P. Mtro. Fray Antonio Soler. Año de 1783 : *Vengan hoy de todo el orbe*.»

Són 8 papers amb el tiple primer i segon, contralt i tenor; violí primer i segon, acompanyament sense xifrar i un paper amb la partitura.

La lloa consta de «Pié 1, 2, 3 i allegretto; Pié 1, 2, 3, 4, 5, 6 i andante final».

21

Sense sign. «Autho Sacramental para el año 1758. De Soler.»

Comença : *Despierta del abismo*. És en partitura a quatre veus, violins i acompanyament.

IV. — OBRES TEÒRIQUES

1

«Llave de la Modulacion, y Antigüedades de la musica, en que se trata del fundamento necesario para saber modular : Theorica, y Practica para el mas claro conocimiento de qualquier especie de Figuras, desde el tiempo de Juan de Muris, hasta hoy, con algunos Canones Enigmaticos, y sus Resoluciones. Su autor el P. Fr. Antonio Soler, Monge del Orden de San Geronymo, Organista y Maestro de Capilla en su Real Monasterio de San Lorenzo (vulgo) del Escorial. — Madrid. En la Oficina de Joachin Ibarra, 1762.» — in 4°, 272 pàgines amb diverses taules.

2

«Satisfaccion a los *Reparos Precisos* hechos por D. Antonio Roel del Rio, a la Llave de la modulacion, por su autor el padre Fr. Antonio Soler, Maestro de Capilla, y Organista del Escorial En Madrid : En la Imprenta de Antonio Marin, año de 1765», in 4° de 67 pàgines. Una còpia del Ms. contemporani, potser original, H-j. 17-52 de L'Escorial, l'hem vista a Madrid, B. N., M. 1284.

VERSIÓ MUSICAL

Les parts manuscrites dels instruments de corda i de l'orgue o clave, que ens han servit per a establir el text de la partitura dels sis Quintets del pare Soler, mostren dos caràcters diferents d'escriptura; totes dues, segurament, són de copista.

Els papers dels quatre primers quintets són d'una mà; els dels quintets v i vi són d'una altra mà.

D'un copista a l'altre la notació no ofereix cap diferència digna d'esment, fora la d'un signe. Aquest signe, que té la forma del mordent (♯) en la notació del primer copista, desapareix totalment en la del segon, el qual usa en comptes d'aquest, el signe de trinat (tr), expressat amb lletra ben clara.

Nosaltres hem transcrit el signe en qüestió seguint l'accepció del segon copista, musicalment lògica, i confirmada també implícitament pel primer copista, que demostra haver revisat els papers del segon i en alguns llocs, en els quals aquest s'ha oblidat el signe tr, afegeix el seu característic ♯. El ♯ apareix, doncs, en aquest cas, sobre notes corresponents que en figures iguals — pocs compassos abans i després — porten el signe tr de la mà del segon copista.* Aquest fet corrobora evidentment la identitat d'accepció dels dos signes de referència per part dels dos copistes.

Fora d'aquest signe, l'una i l'altra còpia concorden completament en tots els detalls de notació.

En els papers del segon copista (quintets v i vi) hi ha afegides, encara, de la mà del primer, algunes indicacions dinàmiques (*p*, *f*, etc.) i alguns arcs en els instruments de corda: la diferència de tret i de ploma és tan visible, que ressalta molt clarament fins i tot en aquests signes més simples.

Els arcs i les indicacions dinàmiques que nosaltres hem afegit — gairebé sempre en llocs on se sobreenten, per correspondència o analogia — van sempre entre parèntesi.

Les errades de nota evidents que hem trobat en els manuscrits, les hem consignades al peu de cada plana, restablint en el text la lectura recta.

Adoptem la grafia correcta en totes les indicacions de moviment, expressió i execució que figuren en el manuscrit defectuosament escrites en italià.

La retolació dels quintets en català, així com la nomenclatura dels instruments a la primera pàgina de cada quintet, són afegidura nostra; els registres de l'orgue s'indiquen en castellà en el manuscrit.

Si la data de la portada (1776) indica la data de composició dels sis quintets, com és presumible, l'obra pertany a l'edat madura del compositor. Així, la designació : *Obra 1.^a* hauria

* Vegeu Quintet vi, Rondó, paper d'orgue, comp. 24, 25 ♯, 32 tr, 33 ♯, 34 tr ... etc.

d'ésser entesa segurament com referint-se a una possible sèrie d'obres similars, escrites amb destinació a la cambra de l'Infant Gabriel, que tal vegada ens sigui donat de retrobar un dia; no és versemblant que es tracti d'una primícia de l'autor en un gènere en el qual se'ns presenta mestre amb aquesta obra.

Amb el tractament de l'orgue o clave en qualitat d'instrument obligat; l'autonomia del violoncel i de la viola dins el quartet, i la participació de cada instrument, indistintament, en els episodis concertants, l'estil del pare Soler no ofereix ja aquí cap reminiscència de l'antiga música de càmara amb *continuo*, realitzant perfectament les principals característiques del nou estil de càmara que també elaboren en aquesta època els músics de Mannheim.

De totes maneres, així com és permès de suposar que el pare Soler devia conèixer els quartets de Boccherini, res no ens autoritza a pensar que hagi pogut tenir coneixement directe de les obres de Mannheim ja sortides en aquella data de les premses de París o Amsterdam. Tot i les nombroses analogies estilístiques, la música del mestre olotí porta sempre un segell d'autoctonia inconfusible.

L'esperit escolàstic-contrapuntístic informa encara l'homofonia del nostre compositor — tant pel que toca a la concepció com a la factura — d'una manera molt més sensible que en aquells mestres. L'ordre de la sonata s'hi prefigura, certament, amb menys claredat. En canvi, la variació — lligada per vigoroses rels amb la *diferència* dels organistes hispànics — hi floreix magníficament, testimoni d'una cultura vella de segles. — R. G.

QUINTET I

Allegretto

Violí I

Violí II

Viola

Violoncel

Orgue
o
Clave

dolce

dolce

dolce

Reg. Eco

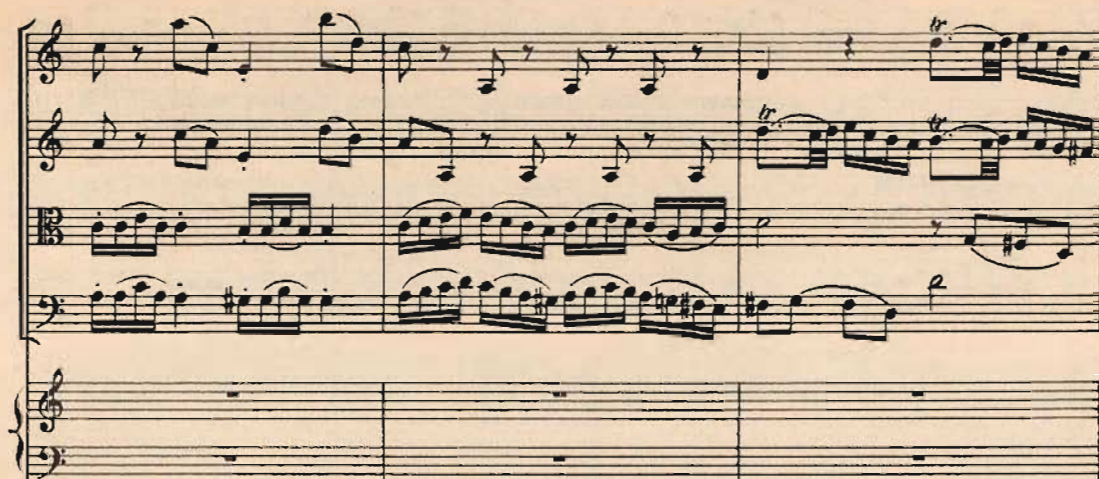
5

poco f *tr.*

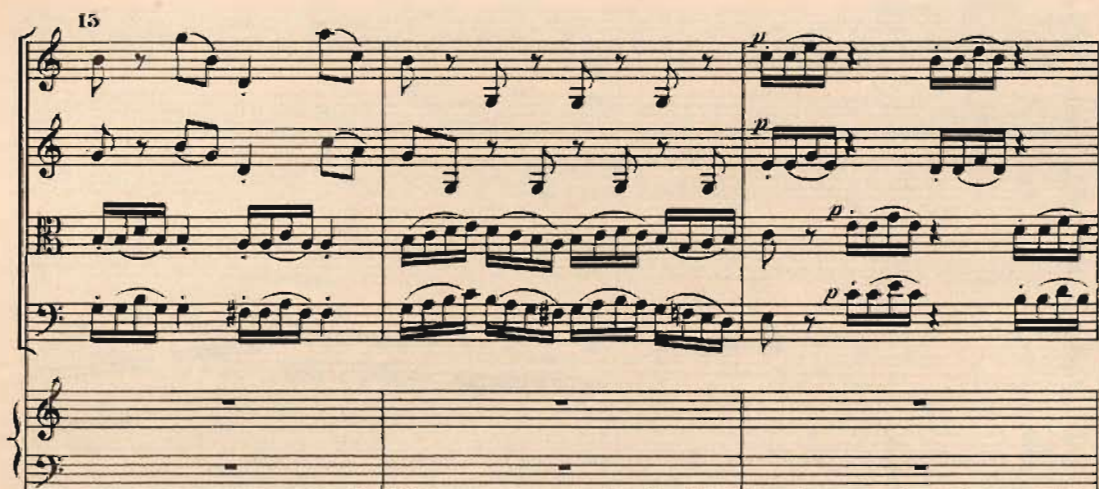
f *tr.*

10

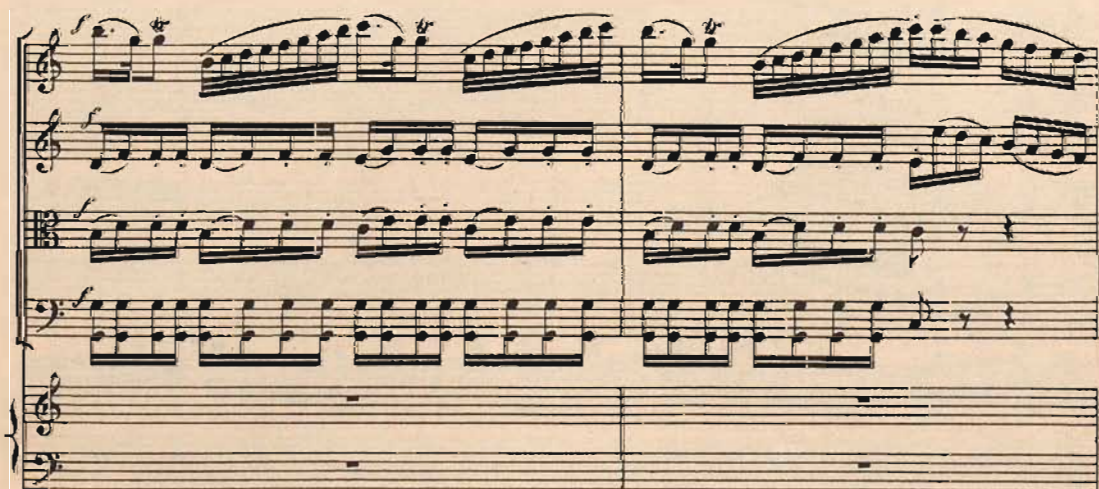
f *dolce* *poco f* *tr.*



First system of musical notation, measures 1-3. The system consists of five staves. The top four staves are grouped by a brace on the left. The first staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The fifth staff is a grand staff (treble and bass clefs). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final measure of the first staff.



Second system of musical notation, measures 4-6. The system consists of five staves, identical in layout to the first system. The music continues with similar rhythmic patterns. A fermata is present over the final measure of the first staff.



Third system of musical notation, measures 7-9. The system consists of five staves, identical in layout to the first system. The music features more complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A fermata is present over the final measure of the first staff.

20

Measures 20-22 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. Measure 20 features a piano (*p*) dynamic and a trill (*tr*) in the first treble staff. Measure 21 features a forte (*f*) dynamic. Measure 22 features a piano (*p*) dynamic and a trill (*tr*) in the first treble staff. The bottom two staves are empty.

Measures 23-24 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. Measure 23 features a trill (*tr*) in the first treble staff. Measure 24 features a trill (*tr*) in the first treble staff. The bottom two staves are empty.

25

Measures 25-26 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. Measure 25 features a piano (*p*) dynamic and a trill (*tr*) in the first treble staff. Measure 26 features a piano (*p*) dynamic and a trill (*tr*) in the first treble staff. The bottom two staves are empty.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. A slur is present over the first two staves in the second measure.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. A slur is present over the first two staves in the second measure. The word *dolce* is written above the first staff in measures 6 and 8, and *sf* is written below the first staff in measures 6 and 8.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. A slur is present over the first two staves in the second measure. The word *p* is written above the first staff in measure 10.

p assai

First system of musical notation (measures 6-15). It consists of four staves. The top three staves (treble, treble, and bass clefs) each have a *p assai* marking. The bottom staff is a grand staff (treble and bass clefs). The music features a melodic line in the top staves and a more rhythmic, arpeggiated line in the bottom staff.

Second system of musical notation (measures 16-25). It consists of four staves. The top three staves continue the melodic line, and the bottom staff continues the arpeggiated line. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of musical notation (measures 26-35). It consists of four staves. The top three staves continue the melodic line, and the bottom staff continues the arpeggiated line. The notation includes various musical symbols such as notes, rests, and accidentals.

This musical score is for a piano and strings. It consists of five systems of staves. The first system has four staves: two treble clefs, one alto clef, and one bass clef. The second system has two staves: a grand staff (treble and bass clefs) and a single bass clef. The third system has four staves: two treble clefs, one alto clef, and one bass clef. The fourth system has two staves: a grand staff and a single bass clef. The fifth system has four staves: two treble clefs, one alto clef, and one bass clef. The word "dolce" is written above the first staff of the first system, above the second staff of the first system, and above the third staff of the first system. The number "40" is written above the first staff of the fifth system. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation, measures 1-4. The system consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), each beginning with a *p* (piano) dynamic marking. The bottom staff is for the piano accompaniment, starting with a *p* marking. The music features a mix of eighth and sixteenth notes, with some measures containing trills (*tr*) in the upper staves.

Second system of musical notation, measures 5-8. The system continues with five staves. Measure 5 is marked with a measure rest and a key signature change to one flat. Measure 6 is marked with a measure rest and the number 45. The piano accompaniment continues with a steady eighth-note pattern. Trills (*tr*) are present in the upper staves in measures 7 and 8.

Third system of musical notation, measures 9-12. The system continues with five staves. Measures 9 and 10 are marked with a measure rest. Measures 11 and 12 feature a crescendo (*cresc.*) in the upper staves and a fortissimo (*sf*) marking in the piano accompaniment. The piano accompaniment continues with a steady eighth-note pattern. Trills (*tr*) are present in the upper staves in measures 11 and 12.

dolce sf
sf
dolce
dolce

50

p
poco f
poco f

p assai
poco f

55

poco f

poco f

poco f

poco f

tr

60

ad libitum

p

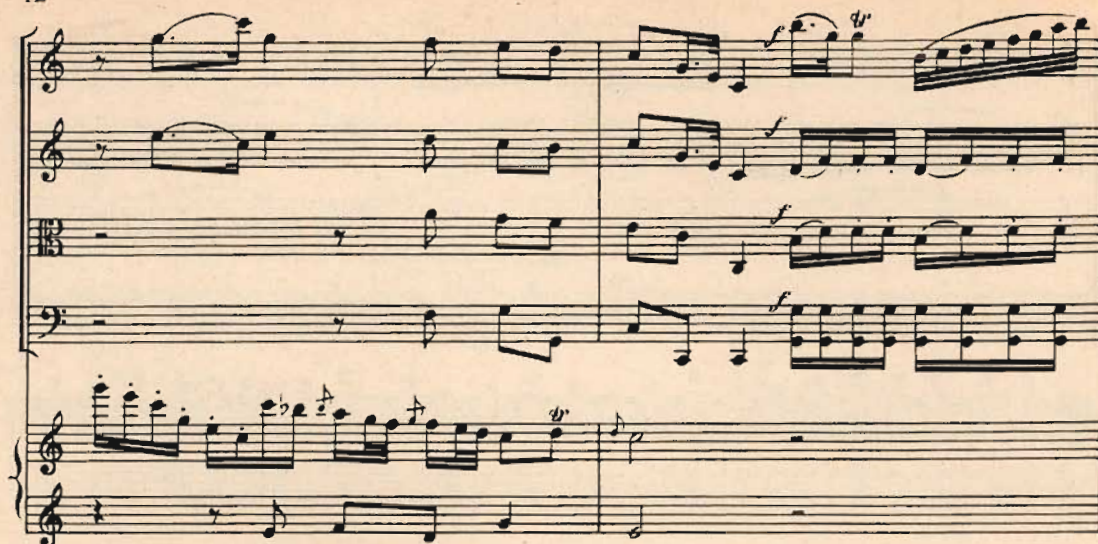
p

p

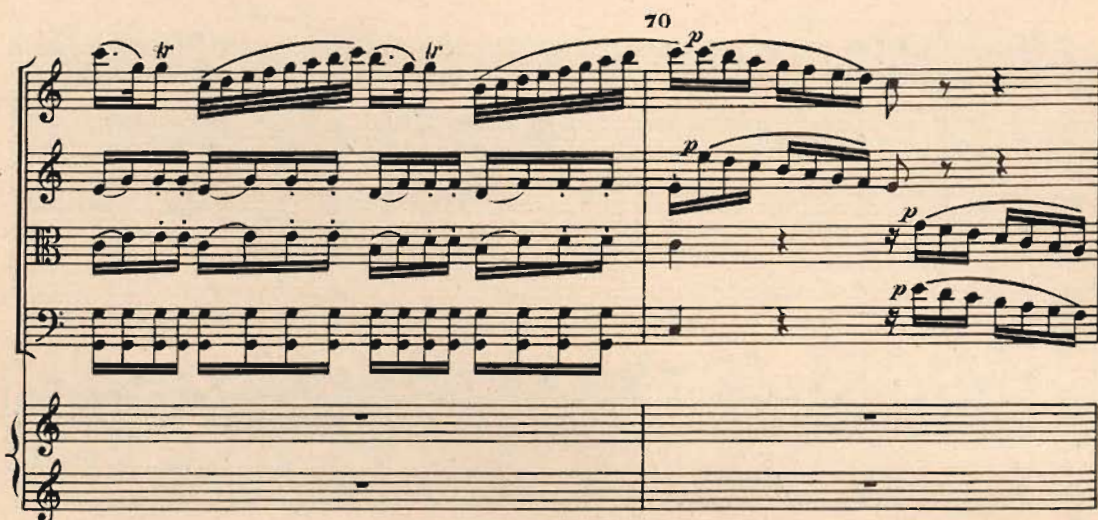
The first system of musical notation consists of five staves. The top four staves are for individual instruments: Treble, Treble, Alto, and Bass. The bottom staff is a grand staff (Treble and Bass). Measures 1 and 2 are shown. The music features various melodic lines with slurs and rests.

The second system of musical notation consists of five staves, continuing the arrangement from the first system. Measures 3 and 4 are shown. The musical texture remains consistent with the first system.

The third system of musical notation consists of five staves. Measure 5 is marked with the number 65. Measures 5 and 6 are shown. The music continues with complex melodic and harmonic structures.



First system of musical notation, measures 65-69. It features a piano with a complex, fast-moving right hand and a more active left hand. Dynamics include *f* (forte) and *tr* (trills).



Second system of musical notation, measures 70-74. Measure 70 is marked with a measure rest. The piano part continues with intricate textures. Dynamics include *p* (piano) and *tr* (trills).



Third system of musical notation, measures 75-79. The piano part features a series of chords and moving lines. Dynamics include *p* (piano), *sf* (sforzando), and *f* (forte).

13

75

p *f* *tr*

This system contains measures 75 through 13. It features four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has an alto clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music includes dynamic markings *p* (piano) and *f* (forte), and a trill marking *tr*. The notation includes various note values, rests, and slurs.

Andantino, con sordini

5

5

Rege Flaut.

This system contains measures 5 through 10. It features four staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has an alto clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The tempo and mood are indicated as *Andantino, con sordini*. The instrumentation for the first four staves is indicated by a bracket and the label *Rege Flaut.* The music includes various note values and rests.

10 15

10 15

tr

This system contains measures 10 through 15. It features four staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has an alto clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music includes trill markings *tr* and various note values and rests.

20

System 1 (Measures 15-20): Treble and bass staves contain musical notation with various note values and rests. The piano accompaniment is shown as empty staves.

25 30

System 2 (Measures 21-30): Continues the melodic development in the treble and bass staves. The piano accompaniment remains empty.

35

System 3 (Measures 31-35): The final measure of this system includes a piano (*p*) dynamic marking. The piano accompaniment is still empty.

40 45

Measures 40-45 of a musical score. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one sharp (F#). Measures 40-45 show a complex melodic and harmonic progression. Measure 40 starts with a treble staff melodic line and a bass staff accompaniment. Measures 41-45 continue this progression, with various dynamics and articulations. Measure 45 features a *p* (piano) dynamic marking. The bottom two staves are empty.

50

Measures 50-54 of a musical score. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one sharp (F#). Measures 50-54 show a complex melodic and harmonic progression. Measure 50 starts with a treble staff melodic line and a bass staff accompaniment. Measures 51-54 continue this progression, with various dynamics and articulations. Measure 54 features a *tr* (trill) marking. The bottom two staves are empty.

55 60

Measures 55-60 of a musical score. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one sharp (F#). Measures 55-60 show a complex melodic and harmonic progression. Measure 55 starts with a treble staff melodic line and a bass staff accompaniment. Measures 56-60 continue this progression, with various dynamics and articulations. Measure 60 features a *tr* (trill) marking. The bottom two staves are empty.

85

This system contains measures 85 through 90. It features a piano accompaniment with four staves: two treble staves and two bass staves. The melody is primarily in the upper treble staff, with some activity in the lower bass staff. Measure 85 is marked with a 'y' and a slur. Measure 86 has a 'y' and a slur. Measure 87 has a 'y' and a slur. Measure 88 has a 'y' and a slur. Measure 89 has a 'y' and a slur. Measure 90 has a 'y' and a slur. The key signature has one sharp (F#).

70 75

This system contains measures 70 through 75. It features a piano accompaniment with four staves: two treble staves and two bass staves. The melody is primarily in the upper treble staff, with some activity in the lower bass staff. Measure 70 is marked with a 'y' and a slur. Measure 71 has a 'y' and a slur. Measure 72 has a 'y' and a slur. Measure 73 has a 'y' and a slur. Measure 74 has a 'y' and a slur. Measure 75 has a 'y' and a slur. The key signature has one sharp (F#).

80 85

This system contains measures 80 through 85. It features a piano accompaniment with four staves: two treble staves and two bass staves. The melody is primarily in the upper treble staff, with some activity in the lower bass staff. Measure 80 is marked with a 'y' and a slur. Measure 81 has a 'y' and a slur. Measure 82 has a 'y' and a slur. Measure 83 has a 'y' and a slur. Measure 84 has a 'y' and a slur. Measure 85 has a 'y' and a slur. The key signature has one sharp (F#).

90

This system contains measures 90 through 95. It features four staves: two for the vocal line (treble and alto clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of eighth and sixteenth notes with some rests. The piano accompaniment includes arpeggiated chords and moving lines in both hands.

95

This system contains measures 96 through 100. It continues the four-staff format. The vocal line has more rests and some eighth notes. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

100 105

This system contains measures 101 through 105. It continues the four-staff format. The vocal line has more rests and some eighth notes. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

110 115

This system contains measures 110 through 115. It features a vocal line with a treble clef and a key signature of one sharp (F#), and a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The vocal line consists of eighth and quarter notes, with some rests. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. Measure 115 ends with a double bar line.

120 125

This system contains measures 120 through 125. The vocal line continues with eighth and quarter notes, including some beamed sixteenth notes. The piano accompaniment features a more active right hand with chords and moving lines, while the bass line remains steady. Measure 125 ends with a double bar line.

130

This system contains measures 130 through 135. The vocal line shows more complex rhythmic patterns, including sixteenth and thirty-second notes. The piano accompaniment is highly active, with rapid sixteenth-note passages in both hands. Measure 135 ends with a double bar line.

Allegretto en fuga. Senza sordini

Reg. Flaut. i 8^a

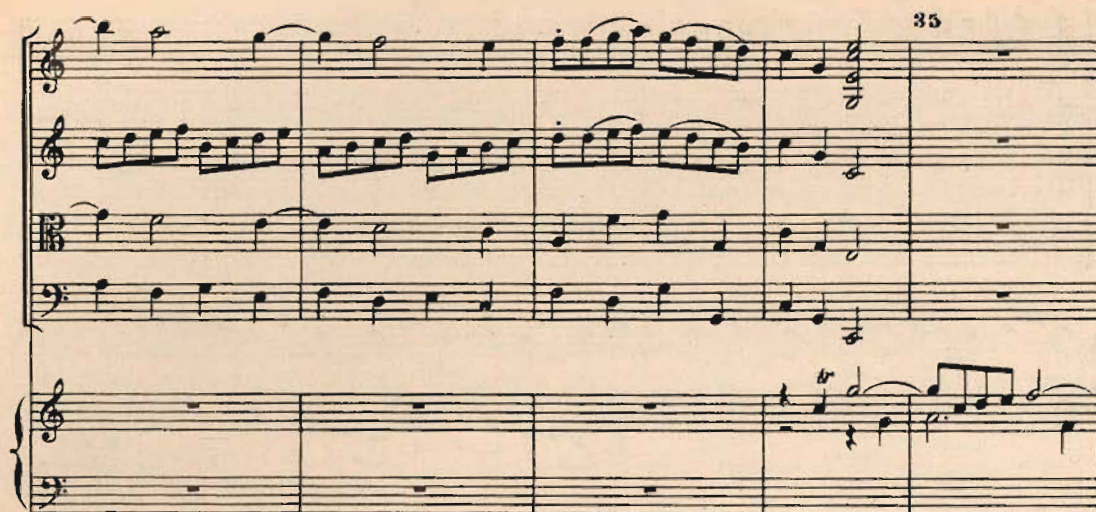
1) Ms. sol $\sharp$

First system of musical notation, measures 20-24. The system consists of five staves. The top four staves are grouped by a brace on the left. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) at measure 22. The second staff (treble clef) contains a melodic line with eighth and sixteenth notes. The third staff (alto clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fifth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The system ends with a double bar line at measure 24.

Second system of musical notation, measures 25-29. The system consists of five staves. The top four staves are grouped by a brace on the left. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) at measure 25. The second staff (treble clef) contains a melodic line with eighth and sixteenth notes. The third staff (alto clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fifth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The system ends with a double bar line at measure 29.

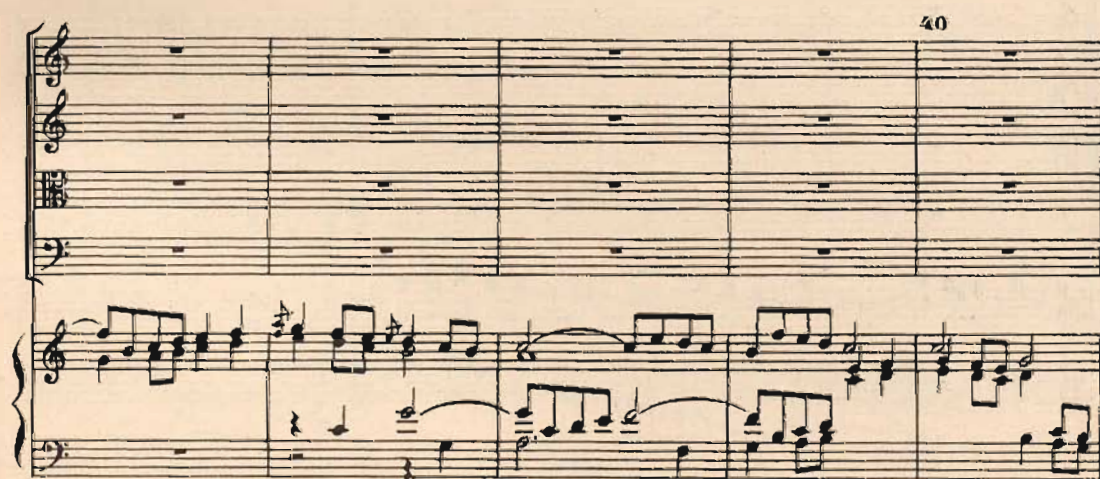
Third system of musical notation, measures 30-34. The system consists of five staves. The top four staves are grouped by a brace on the left. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) at measure 30. The second staff (treble clef) contains a melodic line with eighth and sixteenth notes. The third staff (alto clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fifth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The system ends with a double bar line at measure 34.

35



This system contains five staves. The first four staves (treble, treble, alto, and bass) are filled with musical notation, including eighth and sixteenth notes, rests, and a final chord. The fifth staff (grand staff) is mostly empty, with some notation appearing in the final measure.

40



This system contains five staves. The first four staves are empty. The fifth staff (grand staff) contains musical notation, including eighth and sixteenth notes, rests, and a final chord.

45



This system contains five staves. The first four staves are empty. The fifth staff (grand staff) contains musical notation, including eighth and sixteenth notes, rests, and a final chord.

50

Musical score for measures 50-54. The system consists of two staves. The upper staff has five measures of whole rests. The lower staff contains a melodic line with eighth and sixteenth notes, including ties and a key signature change to two sharps (F# and C#) in the final measure.

55

(tr)

Musical score for measures 55-59. The system consists of two staves. The upper staff has four measures of whole rests, followed by a measure with a trill (tr) and a half note. The lower staff contains a complex melodic line with many beamed sixteenth notes and a key signature change to two sharps in the final measure.

60

Musical score for measures 60-64. The system consists of two staves. The upper staff contains a continuous melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth and sixteenth notes, including ties.

65

System 1 (Measures 65-69): This system contains five measures of music. The first measure is marked with a piano (*p*) dynamic. The notation includes treble and bass staves for a piano accompaniment, and a single melodic line on a staff with a treble clef. The music features various note values, including eighth and sixteenth notes, and rests.

70

System 2 (Measures 70-74): This system contains five measures of music. The first measure is marked with a forte (*f*) dynamic. The notation includes treble and bass staves for a piano accompaniment, and a single melodic line on a staff with a treble clef. A first ending bracket is present over the final two measures of the system.

75

System 3 (Measures 75-79): This system contains five measures of music. The notation includes treble and bass staves for a piano accompaniment, and a single melodic line on a staff with a treble clef. A first ending bracket is present over the final two measures of the system.

80

This system contains measures 80 through 84. It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part includes a prominent eighth-note pattern in the right hand and a more active bass line. The vocal line consists of quarter and half notes with some rests.

85

This system contains measures 85 through 89. The musical texture continues with the vocal line and piano accompaniment. The piano part features more complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The vocal line remains relatively simple with quarter and half notes.

This system contains measures 90 through 94. The piano accompaniment continues with its intricate patterns, while the vocal line has several measures of rest, indicating a pause in the melody. The system concludes with a final measure of the piano part.

90

Musical score for measures 90-94. The score consists of two systems of four staves each. The first system (measures 90-93) shows a piano introduction with a treble staff containing a melodic line with accidentals, a right-hand piano staff with a rhythmic accompaniment of eighth notes, a left-hand piano staff with a simple harmonic line, and a grand staff (treble and bass) with a more complex accompaniment. The second system (measure 94) continues the piano introduction with similar textures.

95

Musical score for measures 95-99. The score consists of two systems of four staves each. The first system (measures 95-98) shows the continuation of the piano introduction. The treble staff has a more active melodic line. The right-hand piano staff continues with eighth-note accompaniment. The left-hand piano staff and grand staff also continue their respective parts. The second system (measure 99) shows the end of the piano introduction, with the treble staff having a final melodic phrase and the piano accompaniment concluding.

100

Musical score for measures 100-103. The score consists of two systems of four staves each. The first system (measures 100-102) shows the beginning of a new section. The treble staff has a melodic line starting with a sharp sign. The right-hand piano staff has a rhythmic accompaniment. The left-hand piano staff and grand staff continue with their parts. The second system (measure 103) shows the continuation of this new section.

105

This system contains measures 105 through 108. It features a vocal line with a melodic line and a lower line with a trill in measure 105. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

This system contains measures 109 through 112. The vocal line continues with a melodic line and a lower line with a trill in measure 109. The piano accompaniment maintains the eighth-note bass line in the left hand and chordal accompaniment in the right hand.

110

This system contains measures 113 through 116. The vocal line continues with a melodic line and a lower line with a trill in measure 113. The piano accompaniment maintains the eighth-note bass line in the left hand and chordal accompaniment in the right hand.

115

This system contains measures 115 through 119. It features a vocal line with a treble clef and a key signature of one sharp (F#), and a piano accompaniment with a bass clef. The piano part includes a prominent eighth-note pattern in the right hand and a more active bass line. The system concludes with a double bar line.

120

This system contains measures 120 through 124. The vocal line continues with melodic phrases, and the piano accompaniment provides harmonic support with sustained chords and moving lines. The system ends with a double bar line.

125

This system contains measures 125 through 129. The vocal line features a series of eighth-note runs, while the piano accompaniment consists of sustained chords and a steady bass line. The system concludes with a double bar line.

130

Musical score for measures 130-134. The score is written for four staves: two vocal staves (treble and alto) and two piano staves (right and left). The key signature has one flat (B-flat). The time signature is 4/4. The music features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes a prominent eighth-note pattern in the right hand and a more active bass line in the left hand.

135

Musical score for measures 135-139. The score continues with the same four-staff format. The vocal melody in the upper staves is marked with a *tr* (trill) in measure 135. The piano accompaniment in the lower staves continues with its characteristic patterns, including a trill in the right hand in measure 136. The music concludes with a final chord in measure 139.

140

Musical score for measures 140-144. The score continues with the same four-staff format. The vocal melody in the upper staves features a trill in measure 140. The piano accompaniment in the lower staves continues with its characteristic patterns, including a trill in the right hand in measure 141. The music concludes with a final chord in measure 144.

145

Measures 145-149 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 145 features a treble staff with a half note F#4, a whole rest, and a half note G#4. The bass staff has a half note F#3, a whole rest, and a half note G#3. Measures 146-149 show more complex melodic lines in the treble and bass staves, with various rests and ties. A small '(tr)' marking is present above the first bass staff in measure 147.

150

Measures 150-154 of a musical score. The score continues with four staves. Measures 150-151 show melodic development in the treble and bass staves. Measures 152-154 feature a prominent bass line in the bottom two staves, consisting of a series of eighth notes and quarter notes, with some measures containing triplets. The top two staves have rests in measures 152-154.

Measures 155-159 of a musical score. The score continues with four staves. Measures 155-159 show a continuation of the bass line from the previous system, with a series of eighth notes and quarter notes. The top two staves have rests in measures 155-159.

155

155

160

160

165

165

MINUETTO Allegretto

Reg^{te} Flaut.

The first system of the musical score for 'MINUETTO Allegretto' contains measures 1 through 4. It features five staves: four for a piano (treble and bass clefs) and one for a flute (treble clef). The piano part is initially silent, while the flute part plays a melodic line. The key signature has one sharp (F#) and the time signature is 3/4. The flute part includes dynamic markings like *p* and *f*, and articulation marks like *tr* (trill).

5 *sforz.* (*tr*) *f*

cresc. (*f*)

p *sforz.* (*f*)

p *sforz.* (*f*)

The second system of the musical score contains measures 5 through 8. It continues with the same five-staff arrangement. The piano part enters in measure 5 with a melody marked *p* (piano) and *sforz.* (sforzando). The flute part continues its melody, marked with *f* (forte) and *tr* (trill). The piano part has a *cresc.* (crescendo) marking in measure 6. The system concludes with a double bar line in measure 8.

10

Musical score for measures 10-14. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). Measures 10-14 show a melodic line in the upper staves and a supporting line in the lower staves. Measure 10 has a tempo marking of 10. Measure 14 has a trill marking (tr) above the final note.

15

Musical score for measures 15-19. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). Measures 15-19 show a melodic line in the upper staves and a supporting line in the lower staves. Measure 15 has a tempo marking of 15. Measure 19 has a trill marking (tr) above the final note.

20

Musical score for measures 20-24. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). Measures 20-24 show a melodic line in the upper staves and a supporting line in the lower staves. Measure 20 has a tempo marking of 20. Measure 20 has a *crescendo* marking above the first staff. Measure 21 has a *p crescendo* marking above the first staff. Measure 22 has a *p crescendo* marking above the first staff. Measure 23 has a *sforz.* marking above the first staff. Measure 24 has a trill marking (tr) above the final note.

QUARTETTO

25

30

35

40

D. C. al Minuetto

Allegro

5

Regg Flaut. i 8a

poco f 10

sforz. 15

First system of musical notation, measures 15 to 20. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including a trill marked with a 'tr' and a fermata. The second staff is also in treble clef, providing a harmonic accompaniment. The third staff is in alto clef, and the fourth is in bass clef, both with continuous eighth-note patterns. The fifth staff is a grand staff (treble and bass clef) with rests. Measure numbers 15, 16, 17, 18, 19, and 20 are indicated above the staves.

Second system of musical notation, measures 21 to 25. The system consists of five staves. The top staff continues the melodic line with trills marked 'tr'. The second staff continues the harmonic accompaniment. The third staff continues the eighth-note pattern. The fourth staff continues the eighth-note pattern. The fifth staff is a grand staff with rests. Measure numbers 21, 22, 23, 24, and 25 are indicated above the staves.

Third system of musical notation, measures 26 to 30. The system consists of five staves. The top staff has a melodic line with a trill marked 'tr' and a fermata. The second staff has a melodic line with a trill marked 'tr' and a fermata. The third staff continues the eighth-note pattern. The fourth staff continues the eighth-note pattern. The fifth staff is a grand staff with rests. Measure numbers 26, 27, 28, 29, and 30 are indicated above the staves.

First system of musical notation, measures 33-35. The system consists of five staves. The first two staves are treble clef, the third is alto clef, and the last two are bass clef. Measures 33-35 show various melodic and harmonic developments. Measure 35 is marked with a *p* (piano) dynamic.

Second system of musical notation, measures 36-40. The system consists of five staves. Measures 36-40 show various melodic and harmonic developments. Measure 40 is marked with a *f* (forte) dynamic.

Third system of musical notation, measures 41-45. The system consists of five staves. Measures 41-45 show various melodic and harmonic developments. Measure 45 is marked with a *p* (piano) dynamic.

50

First system of musical notation, measures 50-54. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the upper staves. A *sforz* (sforzando) marking is present in the third measure of the third staff.

55

Second system of musical notation, measures 55-59. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with eighth and sixteenth notes. A trill (*tr*) is marked in the third measure of the top staff. The system ends with a double bar line.

60

Third system of musical notation, measures 60-64. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measures 60-63 are mostly rests. In measure 64, there is a piano (*p*) dynamic and a staccato marking. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the bottom staff.

staccato

55

Measures 55-60. The score is in 2/4 time. The first system contains four staves. The upper right hand (treble and alto clefs) plays a melody with staccato notes. The lower right hand (bass and tenor clefs) provides harmonic support. The second system contains two staves for the left hand (treble and bass clefs), featuring a continuous eighth-note accompaniment.

70

(♭)

Measures 70-75. The score is in 2/4 time. The first system contains four staves. The upper right hand (treble and alto clefs) continues the melodic line. The lower right hand (bass and tenor clefs) maintains the harmonic texture. The second system contains two staves for the left hand (treble and bass clefs), with a key signature change to one flat indicated by a '(♭)' marking.

75

Measures 75-80. The score is in 2/4 time. The first system contains four staves. The upper right hand (treble and alto clefs) plays a melody. The lower right hand (bass and tenor clefs) provides harmonic support. The second system contains two staves for the left hand (treble and bass clefs), featuring a continuous eighth-note accompaniment.

80

This system contains measures 80 through 84. It features four staves: two treble staves at the top and two bass staves at the bottom. The music is written in a key with one sharp (F#) and a 3/4 time signature. Measures 80-81 show a vocal melody in the first treble staff and a piano accompaniment in the first bass staff. Measures 82-84 continue the vocal melody and piano accompaniment, with some rests in the vocal line.

85

This system contains measures 85 through 89. It features four staves: two treble staves at the top and two bass staves at the bottom. The music continues from the previous system. Measures 85-86 show a vocal melody in the first treble staff and a piano accompaniment in the first bass staff. Measures 87-89 continue the vocal melody and piano accompaniment, with some rests in the vocal line.

90

This system contains measures 90 through 94. It features four staves: two treble staves at the top and two bass staves at the bottom. The music continues from the previous system. Measures 90-91 show a vocal melody in the first treble staff and a piano accompaniment in the first bass staff. Measures 92-94 continue the vocal melody and piano accompaniment, with some rests in the vocal line.

This musical score is for a piano and violin duo. It consists of three systems of staves. Each system has a grand staff for the piano (treble and bass clefs) and a single staff for the violin (treble clef). The key signature has one sharp (F#), and the time signature is 2/4. Measure numbers 95, 100, and 105 are indicated at the beginning of their respective systems. The piano part features a steady eighth-note accompaniment in the right hand and chords or single notes in the left hand. The violin part has a melodic line with various intervals and rests. In the third system, measures 104 and 105 show the violin part continuing while the piano part has rests, indicated by a 'redobl.' (redoblar) instruction above the staff.

95

100

105

redobl.

110

Measures 110-114 of a musical score. The top system consists of five staves (treble, two alto, and two bass) with rests. The bottom system consists of a grand staff (treble and bass) with a continuous eighth-note accompaniment. The key signature has one sharp (F#).

115

Measures 115-119 of a musical score. The top system consists of five staves with melodic lines and rests. The bottom system consists of a grand staff with a continuous eighth-note accompaniment. The key signature has one sharp (F#).

120

Measures 120-124 of a musical score. The top system consists of five staves with melodic lines and rests. The bottom system consists of a grand staff with a continuous eighth-note accompaniment. The key signature has one sharp (F#). The marking *m. s.* appears above the first staff of the bottom system.

125

Musical score for measures 125-129. The top system consists of four staves (two treble and two bass) with a melody in the first treble staff and accompaniment in the others. The bottom system consists of two staves (treble and bass) with a more complex melodic line in the treble and a supporting bass line. The key signature has one sharp (F#) and the time signature is 4/4.

130

m. s.

Musical score for measures 130-134. Measures 130-133 are empty staves. Measure 134 begins with a new melodic entry in the top system, marked "m. s." (maestros). The bottom system continues with a melodic line. The key signature has one sharp (F#) and the time signature is 4/4.

135

poco f

Musical score for measures 135-139. Measures 135-138 are empty staves. Measure 139 begins with a new melodic entry in the top system, marked "poco f" (poco forte). The bottom system continues with a melodic line. The key signature has one sharp (F#) and the time signature is 4/4.

140

Measures 140-144. Dynamics: *f*, *p*, *acc*.

145

Measures 145-149. Dynamics: *p*, *acc*. Marking: *Reg. Eco*.

150

Measures 150-154.

155

Musical score for measures 155-159. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). Measures 155 and 156 are marked with a minus sign (-) in all staves. Measures 157-159 contain musical notation. The bottom two staves (bass clef) show a melodic line with eighth and sixteenth notes, while the top two staves (treble clef) show a more complex melodic line with eighth and sixteenth notes, including some accidentals.

160

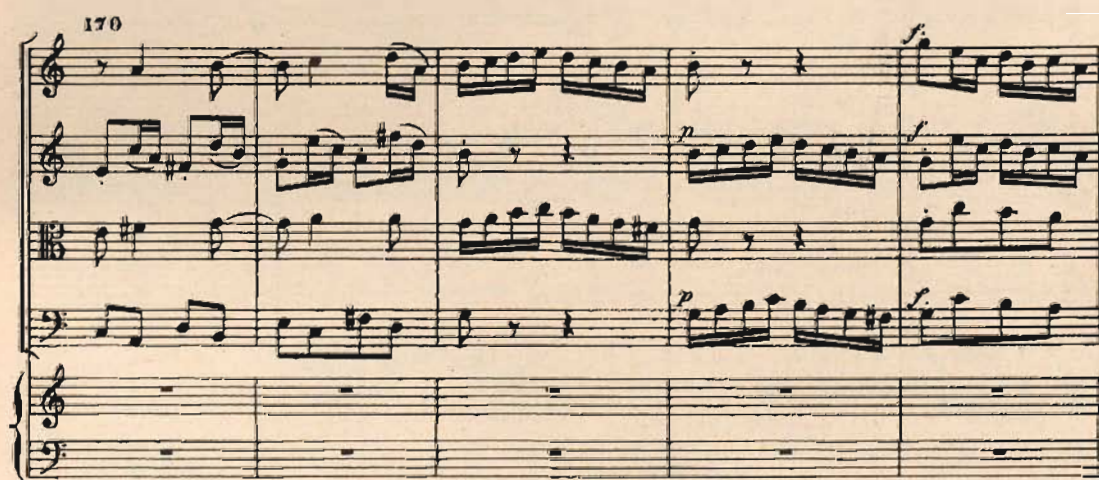
Musical score for measures 160-164. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). Measures 160 and 161 are marked with a minus sign (-) in all staves. Measures 162-164 contain musical notation. The bottom two staves (bass clef) show a melodic line with eighth and sixteenth notes, while the top two staves (treble clef) show a more complex melodic line with eighth and sixteenth notes, including some accidentals.

165

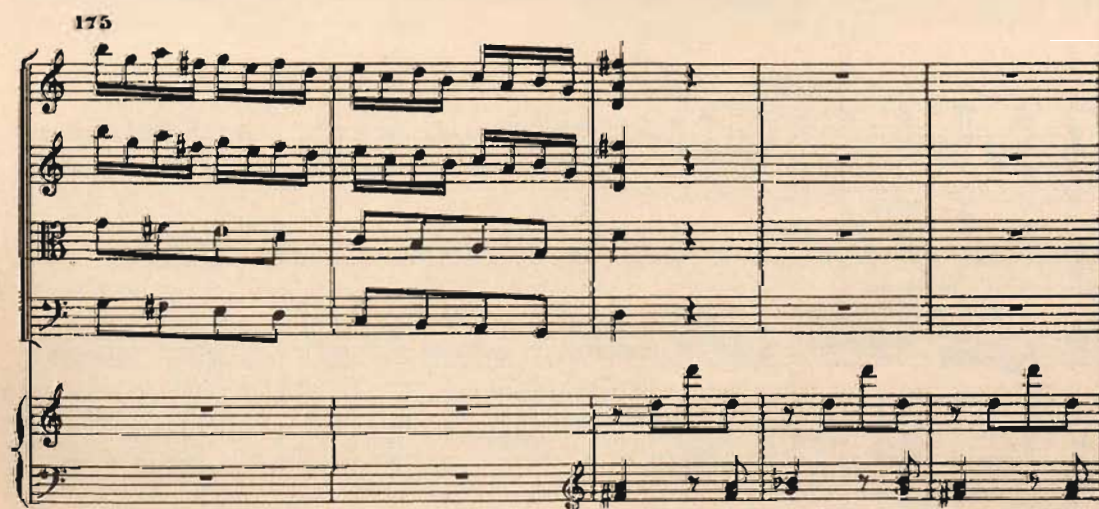
Musical score for measures 165-169. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). Measures 165 and 166 contain musical notation. Measures 167 and 168 are marked with a minus sign (-) in all staves. Measure 169 contains musical notation. The bottom two staves (bass clef) show a melodic line with eighth and sixteenth notes, while the top two staves (treble clef) show a more complex melodic line with eighth and sixteenth notes, including some accidentals.



First system of musical notation, measures 145-148. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando). A key signature change to one sharp (F#) is indicated at the beginning of the system.



Second system of musical notation, measures 170-174. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). A key signature change to one sharp (F#) is indicated at the beginning of the system.



Third system of musical notation, measures 175-179. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). A key signature change to one sharp (F#) is indicated at the beginning of the system.

180

p *poco f*

185

f *p* *f* *p*

190

This musical score is for a piano piece, spanning measures 180 to 190. It is written for four staves: two treble staves (right hand) and two bass staves (left hand). The key signature has one sharp (F#), and the time signature is 4/4. Measures 180-184 show a right-hand melody with rests in the left hand. Measures 185-189 feature a more active right-hand melody with dynamic markings of *f* and *p*, while the left hand plays a continuous eighth-note accompaniment. Measure 190 continues this pattern with a more complex right-hand melody. The score concludes with a final double bar line at the end of measure 190.

195

This system contains measures 195 through 198. It features four staves: two treble staves and two bass staves. The music is written in a key with one sharp (F#) and a common time signature. Measures 195 and 196 show active melodic lines in the upper staves and a steady eighth-note accompaniment in the lower staves. Measures 197 and 198 show the upper staves moving to a more static, chordal texture while the lower staves continue their accompaniment.

200

This system contains measures 199 through 202. The upper staves continue with a static, chordal texture, marked with a fermata. The lower staves maintain the eighth-note accompaniment. Measure 202 shows a slight change in the lower staves' accompaniment pattern.

This system contains measures 203 through 206. Measures 203 and 204 show the upper staves with a fermata. Measures 205 and 206 show the upper staves with a new melodic line, while the lower staves continue their accompaniment.

Rege Flaut. i 8^{va}

This system contains measures 207 through 210. It features a grand staff (treble and bass clef). The music is mostly rests, with a short melodic phrase appearing in the final measure (210) in the treble staff.

205

This system contains measures 211 through 214. It features a grand staff. Measures 211 and 212 show a new melodic line in the treble staff. Measures 213 and 214 show the melodic line continuing, with the bass staff providing a steady accompaniment.

210

210

211

212

213

214

215

215

216

217

218

219

220

220

221

222

223

224

225

225

230

230

235

staccato.

staccato

235

240

Musical score for measures 240-244. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests. The melody is primarily in the upper staves, while the lower staves provide a harmonic and rhythmic foundation.

245

Musical score for measures 245-249. The score continues from the previous system. It features similar rhythmic complexity with eighth and sixteenth notes. There are some dynamic markings, including a 'p' (piano) in measure 248. The melody continues in the upper staves, with the lower staves providing accompaniment.

250

Musical score for measures 250-254. The score continues from the previous system. It features similar rhythmic complexity with eighth and sixteenth notes. There are some dynamic markings, including a 'p' (piano) in measure 252. The melody continues in the upper staves, with the lower staves providing accompaniment.

255

260

260

redobl.

265

270

270

m.s.

275

280

m.s.

285

285

290

295

Reg^o Eco

290

295

Reg^o Eco

300

300

Musical score for measures 305-309. The score is written for five staves: two treble staves, two bass staves, and a grand staff (treble and bass). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The first staff has a treble clef, the second a treble clef, the third a bass clef, the fourth a bass clef, and the fifth a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

Musical score for measures 310-314. The score is written for five staves: two treble staves, two bass staves, and a grand staff. The music continues with complex rhythmic patterns. The key signature has one flat. The first staff has a treble clef, the second a treble clef, the third a bass clef, the fourth a bass clef, and the fifth a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The label *Flaut. i 8^{va}* is written above the fifth staff.

Musical score for measures 315-319. The score is written for five staves: two treble staves, two bass staves, and a grand staff. The music continues with complex rhythmic patterns. The key signature has one flat. The first staff has a treble clef, the second a treble clef, the third a bass clef, the fourth a bass clef, and the fifth a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

QUINTET II

Cantabile con moto
Espressivo

Violí I

Violí II

Viola

Violoncel

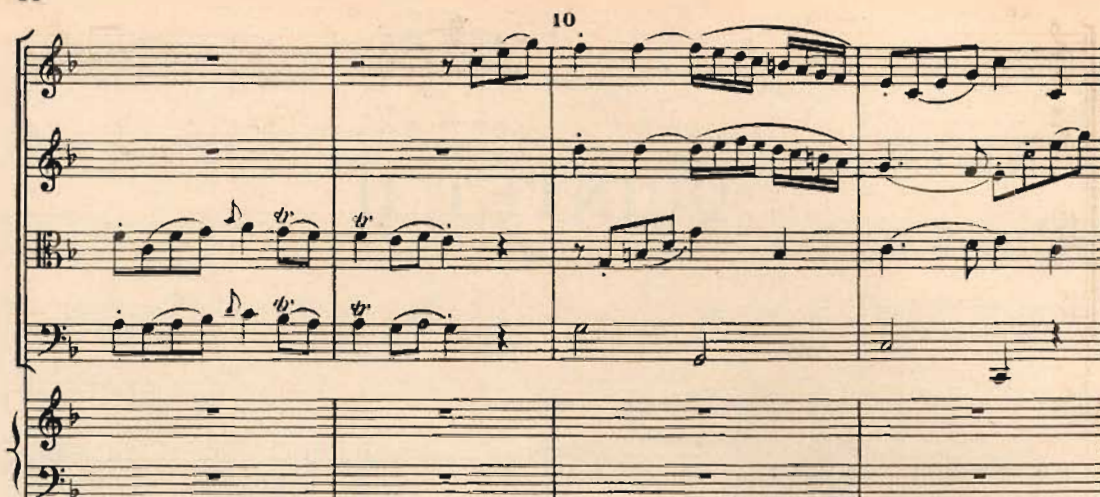
Orgue
o
Clave

Reg? Eco

5

dolce

10



System 10: Four staves of music. The first two staves are treble clef, and the last two are bass clef. The music features various melodic lines and rests. A measure rest is present in the first staff of the system.

15

espr.
(*sp.*)



System 15: Four staves of music. The first two staves are treble clef, and the last two are bass clef. The music continues with melodic development. A measure rest is present in the first staff of the system. The marking *espr.* (sp.) appears above the third staff.



System 20: Four staves of music. The first two staves are treble clef, and the last two are bass clef. The music continues with melodic development. A measure rest is present in the first staff of the system.

20 *dolce*

25 *f*

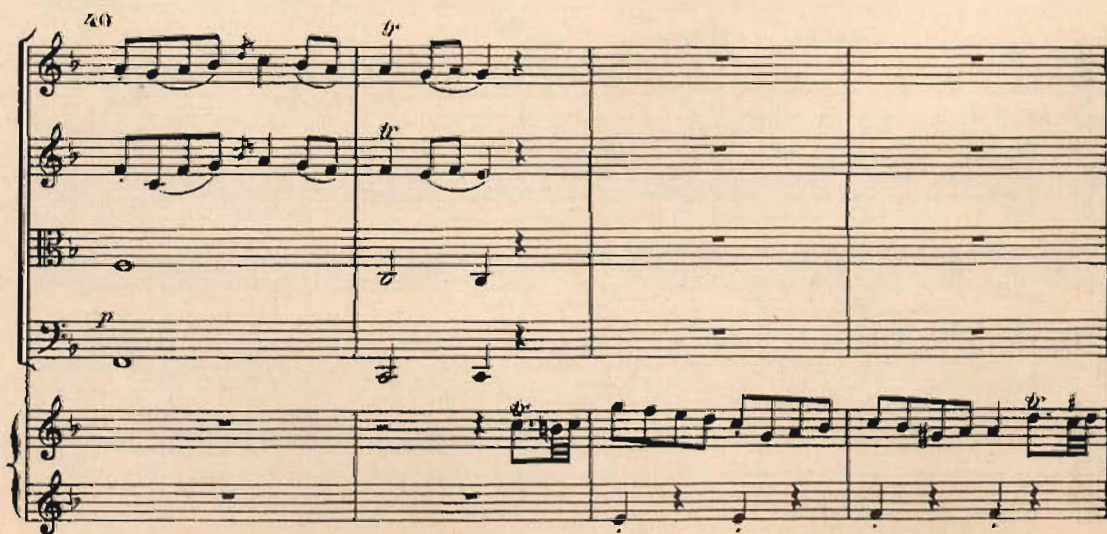
30



First system of musical notation, measures 1-4. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of simple quarter and eighth notes, with some rests.



Second system of musical notation, measures 5-8. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes trills marked with *tr* and *dolce* markings. The bottom two staves have a *p* (piano) marking.



Third system of musical notation, measures 9-12. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes trills marked with *tr* and a *40* marking above the first measure. The bottom two staves have a *p* (piano) marking.

45

Measures 45-49 of a musical score. The score is written for a piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has one flat (B-flat). Measures 45-49 show a complex melodic line in the right hand with many accidentals and a more rhythmic accompaniment in the left hand. Measure 49 ends with a double bar line.

50

Measures 50-54 of a musical score. The score continues from the previous system. Measures 50-54 show a continuation of the complex melodic line in the right hand and the rhythmic accompaniment in the left hand. Measure 54 ends with a double bar line.

55

Measures 55-59 of a musical score. The score continues from the previous system. Measures 55-59 show a continuation of the complex melodic line in the right hand and the rhythmic accompaniment in the left hand. Measure 59 ends with a double bar line.

Musical score for measures 55-59. The score is written for four staves: two upper staves (treble and alto clefs) and two lower staves (bass and tenor clefs). The key signature is one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. The lower staves have a more active melodic line compared to the upper staves.

Musical score for measures 60-64. The score is written for four staves. Measure 60 is marked with a dynamic of *p* and a *cresc.* marking. Measures 61-64 show a variety of dynamics including *sf*, *p*, *f*, and *espressivo*. The music is characterized by rapid sixteenth-note passages in the lower staves and more sustained notes in the upper staves.

Musical score for measures 65-69. The score is written for four staves. Measure 65 is marked with a dynamic of *p* and a *cresc.* marking. Measures 66-69 show a variety of dynamics including *sf*, *p*, *f*, and *espressivo*. The music continues with rapid sixteenth-note passages in the lower staves and more sustained notes in the upper staves.

70

Musical score for measures 70-73. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The first two staves contain a melody with notes and rests, marked with *sf* and *p*. The last two staves contain a bass line with notes and rests, marked with *sf* and *p*. A dynamic marking *(sf)* is present above the first staff of the second system.

Musical score for measures 74-77. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The first two staves contain a melody with notes and rests, marked with *sf* and *p*. The last two staves contain a bass line with notes and rests, marked with *sf* and *p*. A dynamic marking *(sf)* is present above the first staff of the second system.

Musical score for measures 78-81. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The first two staves contain a melody with notes and rests, marked with *sf* and *p*. The last two staves contain a bass line with notes and rests, marked with *sf* and *p*. A dynamic marking *(sf)* is present above the first staff of the second system.

80

This system contains measures 80 through 84. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. Measure 80 has a whole rest on the first staff and a half note on the second. Measures 81-84 show complex melodic lines with many beamed sixteenth and thirty-second notes, and various rests. A fermata is present over a note in measure 84.

85

This system contains measures 85 through 89. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. Measures 85-89 continue the complex melodic patterns with beamed notes and rests. A fermata is present over a note in measure 89.

90

This system contains measures 90 through 94. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. Measures 90-94 show melodic lines with beamed notes and rests. A fermata is present over a note in measure 94.

dolce

95

100

105

105

Measures 105-108. The score consists of two systems. The first system has four staves (treble, two middle, and bass) with rests. The second system has two staves (treble and bass) with musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment of chords.

110

dolce

Measures 110-113. The score consists of two systems. The first system has four staves (treble, two middle, and bass) with musical notation. The treble and middle staves have a melodic line with eighth notes, and the bass staff has a single note. The second system has two staves (treble and bass) with musical notation. The treble staff contains a melodic line with eighth notes, and the bass staff contains a harmonic accompaniment of chords.

115

Measures 115-118. The score consists of two systems. The first system has four staves (treble, two middle, and bass) with musical notation. The treble and middle staves have a melodic line with eighth notes, and the bass staff has a single note. The second system has two staves (treble and bass) with musical notation. The treble staff contains a melodic line with eighth notes, and the bass staff contains a harmonic accompaniment of chords.

First system of musical notation, measures 115-119. It features a grand staff with five staves. The top four staves are for individual instruments (flute, oboe, clarinet, and bassoon), and the bottom staff is for the piano. The key signature has one flat (B-flat). The piano part has a melodic line with eighth and sixteenth notes, while the woodwinds have more static parts with some late entries.

Second system of musical notation, measures 120-124. The piano part continues its melodic development. The woodwinds enter more fully in measure 120, with the flute and oboe playing eighth-note patterns. The bassoon and clarinet have more sustained notes. The system ends with a repeat sign.

Third system of musical notation, measures 125-129. This system is marked with a forte (*f*) dynamic. The piano part features a more active, rhythmic melody. The woodwinds play sustained chords and moving lines, with some notes marked with accents. The system concludes with a repeat sign.

130

Measures 130-134 of a musical score. The score is written for four staves (two treble and two bass clefs). The key signature has one flat (B-flat). Measure 130 features a melody in the first treble staff with a forte (*f*) dynamic, followed by a piano (*p*) section. The second treble staff has a forte (*f*) dynamic. The first bass staff has a forte (*f*) dynamic, and the second bass staff has a piano (*p*) dynamic. The melody continues through measures 131-134, with various dynamics including *f*, *p*, and *sf* (sforzando).

135

Measures 135-139 of a musical score. The score is written for four staves (two treble and two bass clefs). The key signature has one flat (B-flat). Measure 135 features a melody in the first treble staff with a forte (*f*) dynamic, followed by a piano (*p*) section. The second treble staff has a forte (*f*) dynamic. The first bass staff has a forte (*f*) dynamic, and the second bass staff has a piano (*p*) dynamic. The melody continues through measures 136-139, with various dynamics including *f*, *p*, and *sf* (sforzando).

Measures 140-144 of a musical score. The score is written for four staves (two treble and two bass clefs). The key signature has one flat (B-flat). Measure 140 features a melody in the first treble staff with a forte (*f*) dynamic, followed by a piano (*p*) section. The second treble staff has a forte (*f*) dynamic. The first bass staff has a forte (*f*) dynamic, and the second bass staff has a piano (*p*) dynamic. The melody continues through measures 141-144, with various dynamics including *f*, *p*, and *sf* (sforzando).

140

Musical score for measures 140-142. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *p assai*. The music features a melodic line in the right hand and a supporting line in the left hand, with various ornaments and trills.

145

Musical score for measures 143-145. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *p assai*. The music features a melodic line in the right hand and a supporting line in the left hand, with various ornaments and trills.

Musical score for measures 146-148. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *espressivo*. The music features a melodic line in the right hand and a supporting line in the left hand, with various ornaments and trills.

150

Musical score for measures 150-154. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature has one flat (B-flat). Measure 150 starts with a treble staff containing eighth and sixteenth notes, a bass staff with a whole note, and a grand staff with a whole note. Measures 151-154 continue the melodic and harmonic development with various note values and rests.

155

Musical score for measures 155-159. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature has one flat (B-flat). Measure 155 begins with a treble staff containing a half note and a bass staff with a whole note. Measures 156-159 continue the melodic and harmonic development with various note values and rests.

160

Musical score for measures 160-164. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature has one flat (B-flat). Measure 160 starts with a treble staff containing eighth and sixteenth notes, a bass staff with a whole note, and a grand staff with a whole note. Measures 161-164 continue the melodic and harmonic development with various note values and rests.

165

First system of musical notation, measures 165-168. The score is written for four staves. The first two staves (treble and alto clefs) are mostly empty. The third staff (bass clef) contains the main melody, starting with the instruction *espressivo*. The fourth staff (bass clef) provides a harmonic accompaniment. The key signature has one sharp (F#).

Second system of musical notation, measures 169-172. The first two staves (treble and alto clefs) contain a melody marked *dolce*. The third staff (bass clef) continues the accompaniment, with some notes marked with *(tr)* (trills). The fourth staff (bass clef) remains empty.

Third system of musical notation, measures 173-176. The first two staves (treble and alto clefs) contain a melody. The third staff (bass clef) continues the accompaniment, with notes marked with *(tr)* (trills). The fourth staff (bass clef) contains a bass line. The key signature has one sharp (F#).

Measures 175-179. The score is written for five staves. The top staff (treble clef) features a melody with trills and slurs, starting with a forte (*f*) dynamic. The second staff (treble clef) contains a continuous eighth-note accompaniment. The third staff (bass clef) has a melody with slurs. The fourth staff (bass clef) has a melody with slurs. The fifth staff (treble clef) is mostly empty, with a few notes appearing in the final measure.

Measures 180-184. The score continues with five staves. The top staff (treble clef) has a melody with trills. The second staff (treble clef) has a continuous eighth-note accompaniment. The third staff (bass clef) has a melody with slurs. The fourth staff (bass clef) has a melody with slurs. The fifth staff (treble clef) has a melody with slurs.

Measures 185-189. The score continues with five staves. The top staff (treble clef) has a melody with trills. The second staff (treble clef) has a continuous eighth-note accompaniment. The third staff (bass clef) has a melody with slurs. The fourth staff (bass clef) has a melody with slurs. The fifth staff (treble clef) has a melody with slurs.

MINUETTO. Allegretto

Reg.^{te} Flaut i 8^a

Measures 1-4 of the Minuetto. The score is in 3/4 time, key of B-flat major. The first system contains four staves: two treble staves (flute and violin/viola), two bass staves (cello/bass and piano), and a grand staff (piano). The piano part is marked 'Reg.^{te} Flaut i 8^a'. The music features a simple melody in the upper staves and a supporting bass line in the lower staves.

Measures 5-8 of the Minuetto. The score continues with the same instrumentation. The piano part features a series of chords and a melodic line. The upper staves show a continuation of the melody with some ornamentation. The system ends with a double bar line.

Measures 9-12 of the Minuetto. The score continues with the same instrumentation. The piano part features a series of chords and a melodic line. The upper staves show a continuation of the melody with some ornamentation. The system ends with a double bar line.

15

This system contains measures 15 through 18. It features a grand staff with four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. Measure 15 begins with a treble staff containing a half note G4, a quarter note A4, and a quarter rest, followed by a half note B4 and a quarter rest. The bass staff has a half note G3, a quarter note A3, and a quarter rest, followed by a half note B3 and a quarter rest. Measures 16 and 17 continue with similar rhythmic patterns. Measure 18 shows a more complex texture with multiple notes in the treble staff and a half note G3 in the bass staff.

20

This system contains measures 19 through 22. Measures 19 and 20 show a melodic line in the first treble staff with a slur over measures 19 and 20, and a half note G4 in measure 21. The bass staff has a half note G3 in measure 19, a half note A3 in measure 20, and a half note B3 in measure 21. Measures 21 and 22 show a more complex texture with multiple notes in the treble staff and a half note G3 in the bass staff.

This system contains measures 23 through 26. Measures 23 and 24 show a melodic line in the first treble staff with a slur over measures 23 and 24, and a half note G4 in measure 25. The bass staff has a half note G3 in measure 23, a half note A3 in measure 24, and a half note B3 in measure 25. Measures 25 and 26 show a more complex texture with multiple notes in the treble staff and a half note G3 in the bass staff. Dynamics markings include *p* (piano) and *f* (forte) in measures 23, 24, and 25.

QUARTETTO

25

espr.

30

poco f

35

(*ψ*)

40

p

This musical score is for a quartet, spanning measures 25 to 40. It is written in 3/4 time with a key signature of one flat (B-flat). The score is divided into four systems, each with four staves. The first system (measures 25-28) features a melodic line in the upper staves and a supporting bass line, with the instruction 'espr.' (espressivo) appearing on each staff. The second system (measures 29-32) shows the upper staves with rests, while the lower staves play a rhythmic pattern marked 'poco f' (poco forte). The third system (measures 33-36) continues the melodic development, with the instruction '(ψ)' (accrescendo) appearing above the upper staves. The fourth system (measures 37-40) features a piano introduction marked 'p' (piano) above the upper staves, with a melodic line in the upper staves and a supporting bass line.

45

p *f* *p*

This system contains measures 45 through 49. It features four staves with a key signature of one flat and a 3/4 time signature. Measures 45 and 46 show a piano (*p*) dynamic, while measures 47 and 48 show a forte (*f*) dynamic. Measure 49 returns to piano (*p*). The music includes various melodic lines and accompaniment patterns.

espressivo 50

espressivo

espressivo

espressivo

This system contains measures 50 through 54. The word *espressivo* is written above the first staff in measure 50 and below the other three staves in measures 51, 52, and 53. The music continues with expressive melodic and harmonic developments.

55

poco f *dolce*

dolce

This system contains measures 55 through 59. Measure 55 is marked *poco f*. Measures 56 and 57 show a *dolce* (sweet) marking. The system concludes with a repeat sign in measure 59.

60 B. C.
al Minuetto

This system contains measures 60 through 64. Measure 60 is marked *B. C.* (Da Capo) and *al Minuetto*. The system concludes with a repeat sign in measure 64.

Allegro

5

10

15

First system of music, measures 1-5. The score is written for four staves: Treble, Treble, Bass, and Bass. The key signature has two flats (B-flat and E-flat). Measure numbers 20 and 25 are indicated above the first staff. Dynamics include *p* (piano), *f* (forte), and *(p)* (piano). The music features melodic lines with slurs and ties, and harmonic accompaniment.

Second system of music, measures 6-10. The score continues on four staves. Measure number 25 is indicated above the first staff. Dynamics include *f* (forte). The music features melodic lines with slurs and ties, and harmonic accompaniment.

Third system of music, measures 11-15. The score continues on four staves. The music features melodic lines with slurs and ties, and harmonic accompaniment.

Fourth system of music, measures 16-20. The score continues on four staves. Measure number 30 is indicated above the first staff. Dynamics include *p* (piano), *f* (forte), and *(p)* (piano). The music features melodic lines with slurs and ties, and harmonic accompaniment.

Measures 35-39. The system consists of four staves. The top two staves (treble clef) have rests. The bottom two staves (bass clef) contain a continuous eighth-note pattern. The word *(simile)* is written above the second and third staves of the bottom pair. The first measure of the bottom pair has a *(sf)* marking.

Measures 40-44. The system consists of four staves. The top two staves (treble clef) have rests. The bottom two staves (bass clef) contain a continuous eighth-note pattern. The word *(simile)* is written above the second and third staves of the bottom pair. The first measure of the bottom pair has a *(sf)* marking.

Measures 45-49. The system consists of four staves. The top two staves (treble clef) contain a continuous eighth-note pattern. The bottom two staves (bass clef) contain a continuous eighth-note pattern. The word *(sf)* is written above the second measure of the top pair.

Measures 50-54. The system consists of four staves. The top two staves (treble clef) have rests. The bottom two staves (bass clef) contain a continuous eighth-note pattern. The word *(Regt Flaut. i 89)* is written above the first measure of the bottom pair.

55

55

60

60

65

65

70

Musical score for measures 70-74. Measures 70-74 are empty staves. Measures 75-79 contain a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes.

75

Musical score for measures 75-79. Measures 75-79 are empty staves. Measures 80-84 contain a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes.

80

Musical score for measures 80-84. Measures 80-84 contain a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The music consists of eighth and sixteenth notes. The notation includes dynamic markings *poco f* and *f*.

85

poco f

poco f (tr)

(tr)

90

(tr) (tr) (tr) (simile)

95

100

105

110

115

115

Musical score for measures 115-120. The score is written for five staves: four individual staves (treble, treble, alto, and bass) and a grand staff (treble and bass). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first staff has a melodic line with some rests. The second staff has a rhythmic accompaniment. The third staff has a melodic line with some rests. The fourth staff has a rhythmic accompaniment. The grand staff is mostly empty, with some notes in the bass line. The score ends with a double bar line.

120

125

Musical score for measures 120-125. The score is written for five staves: four individual staves (treble, treble, alto, and bass) and a grand staff (treble and bass). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first staff has a melodic line with some rests. The second staff has a rhythmic accompaniment. The third staff has a melodic line with some rests. The fourth staff has a rhythmic accompaniment. The grand staff is mostly empty, with some notes in the bass line. The score ends with a double bar line.

130

Musical score for measures 125-130. The score is written for five staves: four individual staves (treble, treble, alto, and bass) and a grand staff (treble and bass). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first staff has a melodic line with some rests. The second staff has a rhythmic accompaniment. The third staff has a melodic line with some rests. The fourth staff has a rhythmic accompaniment. The grand staff is mostly empty, with some notes in the bass line. The score ends with a double bar line.

135

(*tr*) (*tr*) (*simile*) (*tr*) (*tr*) (*simile*) (*tr*)

140

145

(*tr*)

150

p *p* *p* *p* *p* *simile*

p *p* *p* *p* *p* *(p)*

155

p *p* *p* *p* *p* *(p)* *(p)*

160

165

170

1) Ms. re. 2) Ms. do.

175

180

185

1) Ms. sz b

190

Musical score for measures 190-193. The score is written for four staves: two treble staves, a bass staff, and a grand staff (treble and bass). The key signature is one flat (B-flat). Measure 190 starts with a piano (*p*) dynamic. Measure 191 has a forte (*f*) dynamic. Measure 192 has a piano (*p*) dynamic. Measure 193 has a forte (*f*) dynamic. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Musical score for measures 194-197. The score is written for four staves: two treble staves, a bass staff, and a grand staff (treble and bass). The key signature is one flat (B-flat). Measure 194 starts with a piano (*p*) dynamic. Measure 195 has a forte (*f*) dynamic. Measure 196 has a piano (*p*) dynamic. Measure 197 has a forte (*f*) dynamic. The notation includes various note values, rests, and articulation marks such as slurs and accents.

195

Musical score for measures 198-201. The score is written for four staves: two treble staves, a bass staff, and a grand staff (treble and bass). The key signature is one flat (B-flat). Measure 198 starts with a piano (*p*) dynamic. Measure 199 has a forte (*f*) dynamic. Measure 200 has a piano (*p*) dynamic. Measure 201 has a forte (*f*) dynamic. The notation includes various note values, rests, and articulation marks such as slurs and accents.

200

Musical score for measures 200-204. The score is written for a piano with four staves: two treble staves and two bass staves. The key signature is one flat (B-flat). The melody is primarily in the right hand, featuring eighth and sixteenth notes with slurs. The left hand provides a steady accompaniment with eighth notes. Measures 200-204 show a continuous melodic line with some harmonic changes.

205

Musical score for measures 205-209. The score continues from the previous system. Measures 205-209 show a continuation of the melodic line in the right hand, with some rests and a change in the left hand's accompaniment pattern. The key signature remains one flat.

210

Musical score for measures 210-214. The score continues from the previous system. Measures 210-214 show a continuation of the melodic line in the right hand, with some rests and a change in the left hand's accompaniment pattern. The key signature remains one flat. The score ends with a double bar line.

Musical score for measures 215-219. The score is written for a piano with four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has one flat (B-flat). Measure 215 starts with a piano (*p*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a final chord in measure 219.

220

Musical score for measures 220-224. The score continues with the same instrumentation and key signature. Measure 220 begins with a piano (*p*) dynamic. The right hand features a more active melody with frequent sixteenth-note passages. The left hand continues its accompaniment, with some measures showing a change in texture. The section ends in measure 224.

225

Musical score for measures 225-229. The score continues with the same instrumentation and key signature. Measure 225 starts with a piano (*p*) dynamic. The right hand plays a melody with some grace notes. The left hand features a prominent, fast-moving sixteenth-note accompaniment that continues through measure 229.

230

(p)

// (simile) 235

// 240

//

DIVERTIMENTO Andantino

245

espr.

Regalies

250 255

This system contains measures 250 through 255. It features four staves: two treble staves and two bass staves. The music is in 2/4 time with a key signature of one flat. Measures 250 and 251 are marked with a forte 'f' dynamic. Measures 252 and 253 are marked with a piano 'p' dynamic. Measures 254 and 255 are marked with a mezzo-forte 'mf' dynamic. The notation includes various note values, rests, and slurs.

260

This system contains measures 260 through 265. It features two staves: a treble staff and a bass staff. The music continues in the same 2/4 time and key signature. Measures 260 and 261 are marked with a piano 'p' dynamic. Measures 262 and 263 are marked with a mezzo-forte 'mf' dynamic. Measures 264 and 265 are marked with a piano 'p' dynamic. The system ends with a double bar line.

265

This system contains measures 265 through 270. It features four staves: two treble staves and two bass staves. The music continues in the same 2/4 time and key signature. Measures 265 and 266 are marked with a mezzo-forte 'mf' dynamic. Measures 267 and 268 are marked with a piano 'p' dynamic. Measures 269 and 270 are marked with a mezzo-forte 'mf' dynamic. The system ends with a double bar line.

270

This system contains measures 270 through 275. It features four staves: two treble staves and two bass staves. Measures 270 and 271 are marked with a mezzo-forte 'mf' dynamic. Measures 272 and 273 are marked with a piano 'p' dynamic. Measures 274 and 275 are marked with a mezzo-forte 'mf' dynamic. The system ends with a double bar line.

275

(b) (b) (b) f

280 *espr.* 285 *p*

espr. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

290

f (b) *f* (b) *f* (b)

295

This system contains measures 295 through 299. It features a grand staff with five staves. The first two staves (treble clef) are active throughout, with measure 295 marked by a 'ca' (crescendo) hairpin. The third staff (alto clef) has a melodic line starting in measure 299. The fourth and fifth staves (bass clef) are mostly empty, with some notes appearing in measure 299.

300

This system contains measures 300 through 304. The first two staves (treble clef) show a melodic line starting in measure 300, with a 'ca' hairpin in measure 301. The third staff (alto clef) has a melodic line starting in measure 300. The fourth and fifth staves (bass clef) are mostly empty, with some notes appearing in measure 304.

305

This system contains measures 305 through 309. The first two staves (treble clef) show a melodic line starting in measure 305, with a 'ca' hairpin in measure 306. The third staff (alto clef) has a melodic line starting in measure 305. The fourth and fifth staves (bass clef) are mostly empty, with some notes appearing in measure 309.

310

Musical score for measures 310-314. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one flat (B-flat). The melody in the treble clef starts with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The piano part in the bass clef has a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The score ends with a double bar line.

315

Musical score for measures 315-319. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one flat (B-flat). The melody in the treble clef starts with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The piano part in the bass clef has a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The score ends with a double bar line.

320

Musical score for measures 320-324. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one flat (B-flat). The melody in the treble clef starts with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The piano part in the bass clef has a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The score ends with a double bar line.

325

(1)

(sf)

(sf)

(sf)

(sf)

330

(sf)

(sf)

(sf)

(sf)

(sf)

335

espr.

espr.

f

f

f

f

(sf)

1) 7 3 Manquen en el Ms.

340

p *(tr)* *(f)*

345

This system contains measures 340 through 345. It features four staves: two treble staves and two bass staves. Measures 340 and 341 show a piano (*p*) texture with eighth-note patterns in the treble and bass. Measures 342 and 343 introduce a trill (*tr*) in the first treble staff and a forte (*f*) dynamic. Measures 344 and 345 continue with a forte (*f*) texture, featuring sixteenth-note runs in the treble. A grand staff with two empty staves is positioned below the main system.

(tr) 350

This system contains measures 350 through 355. Measures 350 and 351 show a trill (*tr*) in the first treble staff. Measures 352 through 355 are mostly rests for the upper staves, with some activity in the lower staves. A grand staff with two empty staves is positioned below the main system.

355

This system contains measures 355 through 360. Measures 355 and 356 are mostly rests for the upper staves, with some activity in the lower staves. Measures 357 through 360 show a continuation of the sixteenth-note runs in the first treble staff. A grand staff with two empty staves is positioned below the main system.

A musical score for the song 'The Rose Tree'. The score is written for four parts: two vocal parts (Soprano and Alto) and two piano accompaniment parts (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music is in common time. The vocal parts enter in the first measure with the lyrics 'The Rose Tree'. The piano accompaniment enters in the second measure. The score is written on four staves. The first two staves are for the vocal parts, and the last two staves are for the piano accompaniment. The music is in common time. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is written on four staves. The first two staves are for the vocal parts, and the last two staves are for the piano accompaniment. The music is in common time. The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

360

A musical score for the song 'The Rose Tree'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features a triplet of eighth notes and a measure with a fermata. The piano accompaniment includes a triplet of eighth notes and a measure with a fermata. The score is written in a standard musical notation style with a treble and bass clef.

365

The Rose Tree

The Bird Song

370

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat). The third staff is a bass clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The music is written in a simple, handwritten style. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a treble clef. The second staff is a treble clef with a key signature of one flat (B-flat). The third staff is a bass clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The music is written in a simple, handwritten style. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a treble clef. The second staff is a treble clef with a key signature of one flat (B-flat). The third staff is a bass clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The music is written in a simple, handwritten style.

375

380 *espr.*

385 *p*

390

//

395

400 405

Musical score for measures 400-405. The score is written for four staves (two treble and two bass). Measures 400 and 405 are marked with a '4' and a star. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

//

(4) (4) 410 (4) (4)

Musical score for measures 410-415. The score is written for four staves. Measures 410 and 415 are marked with a '4' and a star. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

//

415 *espr.* *f* 420

Musical score for measures 415-425. The score is written for four staves. Measures 415 and 420 are marked with a '4' and a star. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings. The word 'espr.' is written above the staff in measure 415, and 'f' is written above the staff in measure 420.

425

Musical score for measures 425-430. The score is written for four staves. Measure 425 is marked with a '4' and a star. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Allegro

430

Musical score for measures 430-435. The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piano part is marked *Rege Flaut. i 8^a*. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

435

Musical score for measures 436-440. The score continues the piano accompaniment from the previous system. The melody in the right hand and the bass line in the left hand maintain their rhythmic patterns, with the right hand featuring more complex sixteenth-note passages.

440

Musical score for measures 441-445. The score concludes the piano accompaniment. The melody in the right hand and the bass line in the left hand continue their patterns, with the right hand ending on a final chord. The piano part remains marked *Rege Flaut. i 8^a*.

445

Ornaments: (fa), (fa), (fa), (fa), (fa)

450

Ornaments: (fa), (fa)

455

Ornaments: 1), 2)

1) Ms. re. 2) Ms. do

460

465
(simile)

470

QUINTET III

Allegretto

Violí I

Violí II

Viola

Violoncel

Orgue
o
Clave

Reg.^o Eco

10



System 10: Four staves (two treble, two bass) in D major. The first two staves have a melody with dynamic markings *p*, *f*, and *p*. The last two staves have a bass line with dynamic markings *p*, *f*, and *p*. The system concludes with a grand staff (treble and bass) showing a final chord and a whole rest.

15



System 15: Four staves in D major. The first two staves continue the melody with dynamic markings *f* and *p*. The last two staves continue the bass line with dynamic markings *f* and *p*. The system concludes with a grand staff showing a final chord and a whole rest.

20



System 20: Four staves in D major. The first two staves have a melody with dynamic markings *p*, *f*, and *p*. The last two staves have a bass line with dynamic markings *p*, *f*, and *p*. The system concludes with a grand staff showing a final chord and a whole rest.

rinforz.



System 25: Four staves in D major. The first two staves have a melody with dynamic markings *rinforz.* and *p*. The last two staves have a bass line with dynamic markings *rinforz.* and *p*. The system concludes with a grand staff showing a final chord and a whole rest.

25

Musical score system 1, measures 25-28. Treble and bass staves with piano accompaniment. Measure 25 has a fermata on the first note. Measure 26 has a fermata on the last note. Measure 27 has a fermata on the last note. Measure 28 has a fermata on the last note.

30

Musical score system 2, measures 29-32. Treble and bass staves with piano accompaniment. Measure 29 has a fermata on the first note. Measure 30 has a fermata on the last note. Measure 31 has a fermata on the last note. Measure 32 has a fermata on the last note.

35

Musical score system 3, measures 33-36. Treble and bass staves with piano accompaniment. Measure 33 has a fermata on the first note. Measure 34 has a fermata on the last note. Measure 35 has a fermata on the last note. Measure 36 has a fermata on the last note.

Musical score system 4, measures 37-40. Treble and bass staves with piano accompaniment. Measure 37 has a fermata on the first note. Measure 38 has a fermata on the last note. Measure 39 has a fermata on the last note. Measure 40 has a fermata on the last note.

40

Musical score system 5, measures 41-44. Treble and bass staves with piano accompaniment. Measure 41 has a fermata on the first note. Measure 42 has a fermata on the last note. Measure 43 has a fermata on the last note. Measure 44 has a fermata on the last note.

45

p

p

p

p

50

p

p

p

p

p assai

p assai

p

p assai

p

p

55

Musical score for measures 55-59. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 55-59 show a complex texture with multiple voices. A piano (p) dynamic marking is present in measure 58.

60

Musical score for measures 60-64. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 60-64 show a complex texture with multiple voices. A piano (p) dynamic marking is present in measure 64.

65

Musical score for measures 65-69. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measures 65-69 show a complex texture with multiple voices. A piano (p) dynamic marking is present in measure 65. The score includes various musical notations such as slurs, ties, and dynamic markings.

[illegible]

90

First system of music, measures 90-93. It consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 90 starts with a forte 'f' dynamic. Measure 91 has a 'p' dynamic. Measure 92 has a 'p' dynamic. Measure 93 has a '(p)' dynamic. The notation includes various note values, rests, and slurs.

Second system of music, measures 94-97. It continues the four-staff format. Measure 94 has a 'p' dynamic. Measure 95 has a 'p' dynamic. Measure 96 has a '(p)' dynamic. Measure 97 has a '(p)' dynamic. The notation includes various note values, rests, and slurs.

// 95

Third system of music, measures 98-101. It consists of two staves: a treble clef and a bass clef. The key signature has one sharp (F#). Measure 98 starts with a double bar line and a '95' measure number. Measure 99 has a 'p' dynamic. Measure 100 has a 'p' dynamic. Measure 101 has a 'p' dynamic. The notation includes various note values, rests, and slurs.

// 100

Fourth system of music, measures 102-105. It consists of two staves: a treble clef and a bass clef. The key signature has one sharp (F#). Measure 102 starts with a double bar line and a '100' measure number. Measure 103 has a 'p' dynamic. Measure 104 has a 'p' dynamic. Measure 105 has a 'p' dynamic. The notation includes various note values, rests, and slurs.

105

Musical score for measures 105-108. The score is written for five staves: two treble staves, a bass staff, and a grand staff (treble and bass). The key signature is one sharp (F#). Measure 105 features a complex melodic line in the first treble staff with many beamed sixteenth notes. The second treble staff has a similar but slightly different melodic line. The bass staff has a simple line of eighth notes. The grand staff is mostly empty. Measures 106 and 107 continue the melodic development. Measure 108 ends with a double bar line and a repeat sign.

110

Musical score for measures 110-113. The score is written for two staves: a treble staff and a bass staff. The key signature is one sharp (F#). Measure 110 features a melodic line in the treble staff with a triplet of eighth notes. The bass staff has a simple line of eighth notes. Measures 111 and 112 continue the melodic development. Measure 113 ends with a double bar line and a repeat sign.

115

Musical score for measures 115-118. The score is written for two staves: a treble staff and a bass staff. The key signature is one sharp (F#). Measure 115 features a melodic line in the treble staff with a triplet of eighth notes. The bass staff has a simple line of eighth notes. Measures 116 and 117 continue the melodic development. Measure 118 ends with a double bar line and a repeat sign.

Musical score for measures 119-122. The score is written for five staves: two treble staves, a bass staff, and a grand staff (treble and bass). The key signature is one sharp (F#). Measure 119 features a complex melodic line in the first treble staff with many beamed sixteenth notes. The second treble staff has a similar but slightly different melodic line. The bass staff has a simple line of eighth notes. The grand staff is mostly empty. Measures 120 and 121 continue the melodic development. Measure 122 ends with a double bar line and a repeat sign.

120

Musical score for measures 120-124. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. The first staff has a triplet of eighth notes in measure 120.

125

p assai

Musical score for measures 125-129. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music is mostly rests, with some notes in the first and last measures. The first staff has a triplet of eighth notes in measure 125. The word *p assai* is written above the first staff in measure 129.

P assai

Musical score for measures 130-134. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. The first staff has a triplet of eighth notes in measure 130.

130

Musical score for measures 130-134. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. The first staff has a triplet of eighth notes in measure 130.

Musical score for measures 135-139. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. The first staff has a triplet of eighth notes in measure 135.

135

Four staves of music. The first three staves are for a string quartet (Violin I, Violin II, and Viola). The fourth staff is for the Cello/Double Bass. The key signature is one sharp (F#). The music features a variety of dynamics including *f* (forte), *p* (piano), and *sf* (sforzando). The first staff has a *f* dynamic at the start of measure 135, followed by *p* and *f*. The second staff has *f*, *p*, and *f*. The third staff has *f*, *p*, and *f*. The fourth staff has *f*, *p*, and *f*. The music is in 4/4 time and includes various rhythmic patterns such as eighth and sixteenth notes.

Four staves of music. The first three staves are for a string quartet (Violin I, Violin II, and Viola). The fourth staff is for the Cello/Double Bass. The key signature is one sharp (F#). The music features a variety of dynamics including *f* (forte), *p* (piano), and *sf* (sforzando). The first staff has *f*, *p*, and *f*. The second staff has *f*, *p*, and *f*. The third staff has *f*, *p*, and *f*. The fourth staff has *f*, *p*, and *f*. The music is in 4/4 time and includes various rhythmic patterns such as eighth and sixteenth notes. The first staff has a *p* dynamic at the start of measure 139, followed by *f* and *p*. The second staff has *f*, *p*, and *f*. The third staff has *f*, *p*, and *f*. The fourth staff has *f*, *p*, and *f*. The music is in 4/4 time and includes various rhythmic patterns such as eighth and sixteenth notes.

140

Four staves of music. The first three staves are for a string quartet (Violin I, Violin II, and Viola). The fourth staff is for the Cello/Double Bass. The key signature is one sharp (F#). The music features a variety of dynamics including *f* (forte), *p* (piano), and *sf* (sforzando). The first staff has *f*, *p*, and *f*. The second staff has *f*, *p*, and *f*. The third staff has *f*, *p*, and *f*. The fourth staff has *f*, *p*, and *f*. The music is in 4/4 time and includes various rhythmic patterns such as eighth and sixteenth notes. The first staff has a *p* dynamic at the start of measure 140, followed by *f* and *p*. The second staff has *f*, *p*, and *f*. The third staff has *f*, *p*, and *f*. The fourth staff has *f*, *p*, and *f*. The music is in 4/4 time and includes various rhythmic patterns such as eighth and sixteenth notes.

145 *poco f*

Musical score for measures 145-148. Measures 145 and 146 are rests for all staves. Measures 147 and 148 show a melody in the upper staves with *poco f* markings, and a bass line in the lower staves.

150

Musical score for measures 150-153. Measures 150 and 151 show a melody in the upper staves with a *poco* marking. Measures 152 and 153 show a more active bass line in the lower staves.

155

Musical score for measures 155-158. Measures 155 and 156 are rests for all staves. Measures 157 and 158 show a melody in the upper staves and a bass line in the lower staves.



First system of music, measures 155-158. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). Measures 155-157 are rests for both staves. In measure 158, the upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. The lower staff has a quarter note G3, an eighth note A3, and a quarter note B3.



Second system of music, measures 160-163. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). Measure 160: Upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. Lower staff has a quarter note G3, an eighth note A3, and a quarter note B3. Measure 161: Upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. Lower staff has a quarter note G3, an eighth note A3, and a quarter note B3. Measure 162: Upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. Lower staff has a quarter note G3, an eighth note A3, and a quarter note B3. Measure 163: Upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. Lower staff has a quarter note G3, an eighth note A3, and a quarter note B3. Dynamics: *(p)* (piano) is marked above the first measure of the upper staff and below the first measure of the lower staff.



Third system of music, measures 165-168. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). Measure 165: Upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. Lower staff has a quarter note G3, an eighth note A3, and a quarter note B3. Measure 166: Upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. Lower staff has a quarter note G3, an eighth note A3, and a quarter note B3. Measure 167: Upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. Lower staff has a quarter note G3, an eighth note A3, and a quarter note B3. Measure 168: Upper staff has a quarter note G4, an eighth note A4, and a quarter note B4. Lower staff has a quarter note G3, an eighth note A3, and a quarter note B3. Dynamics: *(p)* (piano) is marked above the first measure of the upper staff and below the first measure of the lower staff.

170

This system contains measures 170 through 173. It features a piano accompaniment with four staves: two treble staves and two bass staves. The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 170 and 171 show a complex piano texture with many sixteenth and thirty-second notes. Measures 172 and 173 show a continuation of this texture, with some notes beamed together. The right hand of the piano part has a more active melody than the left hand.

This system contains measures 174 through 177. The piano accompaniment continues with a similar texture to the previous system. Measures 174 and 175 show a continuation of the piano texture, with some notes beamed together. Measures 176 and 177 show a continuation of the piano texture, with some notes beamed together. The right hand of the piano part has a more active melody than the left hand.

175

This system contains measures 178 through 181. The piano accompaniment continues with a similar texture to the previous system. Measures 178 and 179 show a continuation of the piano texture, with some notes beamed together. Measures 180 and 181 show a continuation of the piano texture, with some notes beamed together. The right hand of the piano part has a more active melody than the left hand.

poco f *rinf.* 180

poco f

185

poco f

poco f

Largo

First system of musical notation (measures 1-4). The score is in 3/4 time. The first staff (treble clef) features a melodic line with a *cresc.* marking and a *tr* (trill) in measure 4. The second staff (treble clef) has a *tutto p* marking. The third staff (bass clef) also has a *tutto p* marking. The fourth staff (bass clef) has a *tutto p* marking and is labeled *Regte Flaut.* The piano part consists of a grand staff with treble and bass staves, both containing whole rests.

Second system of musical notation (measures 5-8). The first staff (treble clef) continues the melodic line with a *tr* in measure 8. The second staff (treble clef) has a long note in measure 8. The third staff (bass clef) has a *tr* in measure 8. The fourth staff (bass clef) has a *tr* in measure 8. The piano part consists of a grand staff with treble and bass staves, both containing whole rests.

Third system of musical notation (measures 9-12). The first staff (treble clef) continues the melodic line with a *tr* in measure 12. The second staff (treble clef) has a *tr* in measure 12. The third staff (bass clef) has a *tr* in measure 12. The fourth staff (bass clef) has a *tr* in measure 12. The piano part consists of a grand staff with treble and bass staves, both containing whole rests.

15

First system of music, measures 1-3. Treble clef has a melodic line with slurs and accents. Bass clef has a harmonic accompaniment.

Second system of music, measures 4-6. Treble clef continues the melody. Bass clef accompaniment includes some sixteenth-note patterns.

20

cresc.

Third system of music, measures 7-9. Measure 7 is marked '20'. A crescendo line spans measures 8 and 9.

25

Fourth system of music, measures 10-12. Measure 10 is marked '25'. The system concludes with a final measure.

p assai

30

30

cresc.

35

Measures 35-37 of a musical score. The system consists of two grand staves (treble and bass clef). Measure 35 features a treble staff with a melodic line starting on a half note, followed by eighth notes, and a bass staff with a simple harmonic accompaniment. Measure 36 continues the melodic development in the treble and adds a new bass line. Measure 37 shows further melodic movement and harmonic support. Various musical notations such as accidentals, slurs, and articulation marks are present.

40

Measures 40-42 of a musical score. The system consists of two grand staves. Measure 40 shows a continuation of the melodic and harmonic themes. Measure 41 features a more complex melodic line in the treble. Measure 42 concludes the system with a final melodic phrase and harmonic accompaniment. The notation includes various musical symbols and accidentals.

Measures 43-45 of a musical score. The system consists of two grand staves. Measure 43 features a treble staff with a melodic line and a bass staff with a simple harmonic accompaniment. Measure 44 continues the melodic development in the treble and adds a new bass line. Measure 45 shows further melodic movement and harmonic support. Various musical notations such as accidentals, slurs, and articulation marks are present.

45

50

55

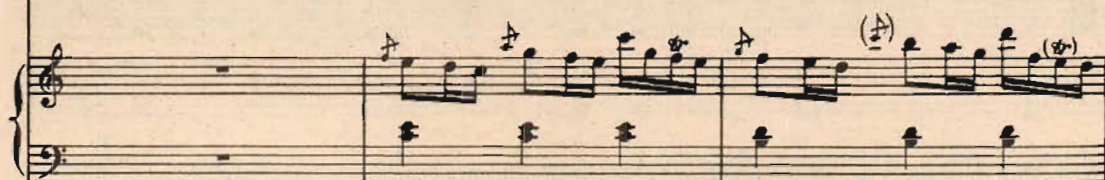
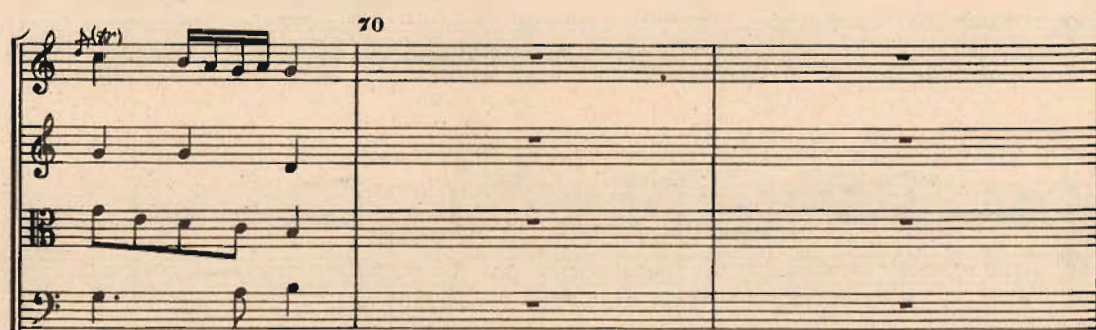
This system contains measures 55 through 58. It features a grand staff with five staves. The top staff has a treble clef and a key signature of one sharp (F#). Measures 55 and 56 contain eighth-note patterns with slurs and accents. Measures 57 and 58 show a continuation of the melody with a long note in measure 58. The lower staves provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes.

60

This system contains measures 60 through 64. Measure 60 begins with a treble clef and a key signature of one sharp. Measures 61 and 62 show a melodic line with a slur and an accent. Measure 63 features a treble clef and a key signature change to two sharps (F# and C#). The system concludes with measure 64, which has a treble clef and a key signature of two sharps. The lower staves continue with harmonic accompaniment.

65

This system contains measures 65 through 68. Measure 65 starts with a treble clef and a key signature of two sharps. Measures 66 and 67 show a melodic line with a slur and an accent. Measure 68 features a treble clef and a key signature of two sharps. The system concludes with measure 68, which has a treble clef and a key signature of two sharps. The lower staves continue with harmonic accompaniment.



75

Musical score for measures 75-79. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). The key signature has one sharp (F#). Measure 75 features a melodic line in the top treble staff with a grace note, and a rhythmic accompaniment in the bottom bass staff consisting of eighth-note chords. Measures 76-79 continue the melodic and rhythmic patterns.

80

Musical score for measures 80-84. The score continues on four staves. Measure 80 shows a change in the melodic line in the top treble staff. Measures 81-84 show a more complex rhythmic pattern in the bottom bass staff, with eighth-note chords and some sixteenth-note figures.

Musical score for measures 85-89. The score continues on four staves. Measure 85 features a melodic line in the top treble staff with a grace note. Measures 86-89 show a rhythmic pattern in the bottom bass staff with eighth-note chords and some sixteenth-note figures.

85 *cresc.*

This system contains measures 85, 86, and 87. It features five staves: two treble staves, two bass staves, and a grand staff (treble and bass). The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 85 shows a melodic line in the upper treble staff and a rhythmic accompaniment in the lower staves. Measure 86 continues the melodic development with a crescendo marking. Measure 87 concludes the system with sustained chords in the lower staves.

This system contains measures 88, 89, and 90. The notation continues across the same five-staff layout. Measure 88 features a more active melodic line in the upper treble staff. Measure 89 shows a continuation of the melodic and harmonic themes. Measure 90 ends the system with a final chordal structure in the lower staves.

90

This system contains measures 91, 92, and 93. The notation continues across the same five-staff layout. Measure 91 begins with a melodic phrase in the upper treble staff. Measure 92 shows a continuation of the melodic and harmonic themes. Measure 93 ends the system with a final chordal structure in the lower staves.

95

Handwritten musical score for measures 95-97. The score is written on four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is one flat (B-flat). Measure 95 features a melodic line in the right hand with a trill marked with a 'tr' and a '3' over it. Measure 96 continues the melodic line. Measure 97 shows a continuation of the melody with a trill marked with a 'tr' and a '3' over it. The left hand provides a simple harmonic accompaniment.

Handwritten musical score for measures 98-100. The score is written on four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is one flat (B-flat). Measure 98 features a melodic line in the right hand with a trill marked with a 'tr' and a '3' over it. Measure 99 continues the melodic line. Measure 100 shows a continuation of the melody with a trill marked with a 'tr' and a '3' over it. The left hand provides a simple harmonic accompaniment.

100

Handwritten musical score for measures 101-102. The score is written on four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is one flat (B-flat). Measure 101 features a melodic line in the right hand with a trill marked with a 'tr' and a '3' over it. Measure 102 continues the melodic line. The left hand provides a simple harmonic accompaniment.

First system of musical notation, measures 101-103. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). Measure 101 features a complex melodic line in the top staff with many beamed sixteenth notes. Measure 102 has a whole note chord in the top staff. Measure 103 continues the melodic line in the top staff. The bottom staves provide harmonic support with various note values and rests.

Second system of musical notation, measures 104-106. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). Measure 104 features a melodic line in the top staff with a whole note chord. Measure 105 has a melodic line in the top staff with a whole note chord. Measure 106 continues the melodic line in the top staff. The bottom staves provide harmonic support with various note values and rests.

Third system of musical notation, measures 107-109. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). Measure 107 features a melodic line in the top staff with a whole note chord. Measure 108 has a melodic line in the top staff with a whole note chord. Measure 109 continues the melodic line in the top staff. The bottom staves provide harmonic support with various note values and rests.

110

108 109 110

cresc. *cresc.* 115

111 112 113 114 115

116 117 118 119

Allegro Pastorile

5

Reg. Flaut. i 8^a

This system contains measures 1 through 5 of the piece. It features a piano accompaniment with four staves (treble and bass for both hands) and a single staff for the Reg. Flaut. i 8^a. The piano part consists of a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. The flute part enters in measure 1 with a series of eighth notes.

10

p *f* *p*

This system contains measures 6 through 10. A double bar line is placed after measure 7. Dynamic markings *p* (piano) and *f* (forte) are placed above the piano part in measures 8 and 9 respectively. The piano part continues with its eighth-note melody. The flute part has rests in measures 8 and 9, and then enters in measure 10 with a new melodic line.

15

f

This system contains measures 11 through 15. A dynamic marking *f* (forte) is placed above the piano part in measure 12. The piano part continues with its eighth-note melody. The flute part continues with its melodic line from the previous system.

20 25

Measures 20-25 of a musical score. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measures 20-24 are marked with a piano (*p*) dynamic, and measure 25 is marked with a forte (*f*) dynamic. The music consists of continuous eighth-note patterns in the upper staves and corresponding eighth-note patterns in the lower staves. A double bar line is present at the end of measure 25.

30

Measures 30-34 of a musical score. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measures 30-34 are marked with a piano (*p*) dynamic. The music consists of continuous eighth-note patterns in the upper staves and corresponding eighth-note patterns in the lower staves. A double bar line is present at the end of measure 34.

35 40

Measures 35-40 of a musical score. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measures 35-40 are marked with a piano (*p*) dynamic. The music consists of continuous eighth-note patterns in the upper staves and corresponding eighth-note patterns in the lower staves. A double bar line is present at the end of measure 40.

45

Measures 45-49 of a musical score. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measures 45-49 are marked with a piano (*p*) dynamic. The music consists of continuous eighth-note patterns in the upper staves and corresponding eighth-note patterns in the lower staves. A double bar line is present at the end of measure 49.

50 55

First system of music, measures 50-55. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff is active, while the bass staff provides a steady accompaniment.

//

60

Second system of music, measures 60-65. The treble staff continues the melody, and the bass staff has a more rhythmic accompaniment with eighth notes.

65 70

Third system of music, measures 65-70. Measures 65 and 70 contain trills, indicated by the symbol (tr) above the notes. The bass staff continues with its accompaniment.

75 80

Fourth system of music, measures 75-80. Measures 79 and 80 are marked with first and second endings, indicated by the numbers 1. and 2. above the staff.

D.C.

sino al segno

Andantino grazioso

This musical score is for a piece titled "Andantino grazioso". It is written for a four-part ensemble, consisting of two treble staves and two bass staves. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each containing four measures. The first system begins with a treble staff melody and a bass staff accompaniment. The second system starts at measure 5 and features a treble staff melody with a trill in the third measure, and a bass staff accompaniment. The third system starts at measure 10 and features a treble staff melody with a trill in the first measure, and a bass staff accompaniment. The fourth system starts at measure 15 and features a treble staff melody with a trill in the first measure, and a bass staff accompaniment. The score includes various musical notations such as notes, rests, trills, and dynamic markings like *p* (piano) and *f* (forte).

5

10

15

20

Musical score for measures 17-20. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The second staff has a treble clef and contains a similar melodic line. The third staff has an alto clef and contains a bass line. The bottom staff has a bass clef and contains a bass line. Measure 20 is marked with a '20' above the first staff.

Musical score for measures 21-24. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a similar melodic line. The third staff has an alto clef and contains a bass line. The bottom staff has a bass clef and contains a bass line. Measures 21-24 are marked with a '20' above the first staff.

Reg. Flaut.

Musical score for measures 21-24. The system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff has a bass clef and contains a bass line. Measures 21-24 are marked with a '20' above the first staff.

25

Musical score for measures 25-28. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The second staff has a treble clef and contains a similar melodic line. The third staff has an alto clef and contains a bass line. The bottom staff has a bass clef and contains a bass line. Measure 25 is marked with a '25' above the first staff.

Musical score for measures 29-32. The system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff has a bass clef and contains a bass line. Measures 29-32 are marked with a '25' above the first staff.

30

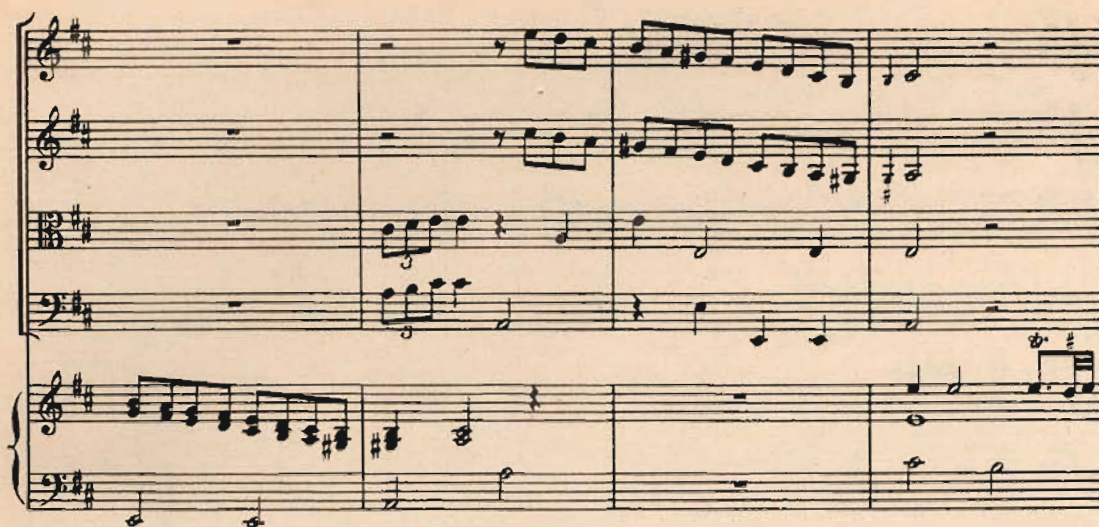
30 31 32 33

35

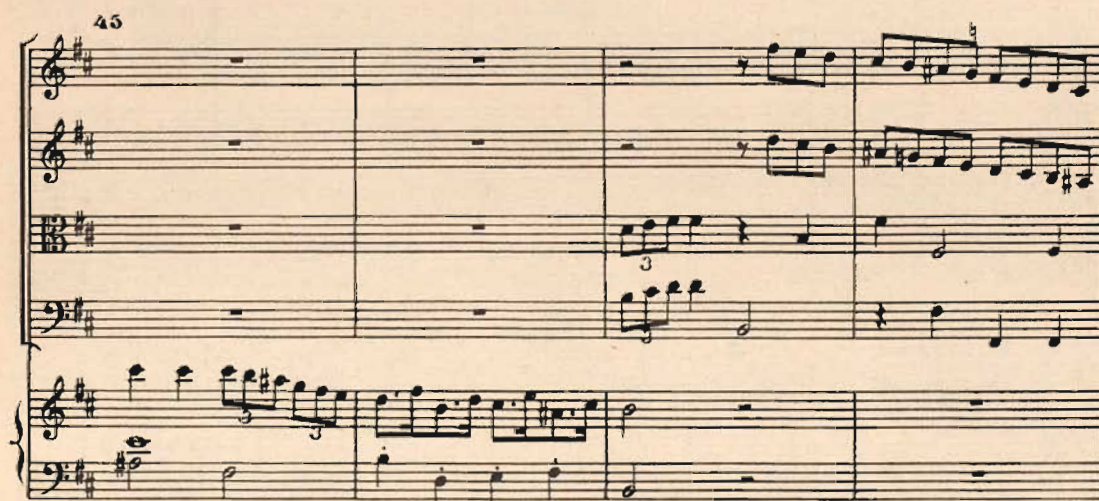
35 36 37 38

40

40 41 42 43



First system of musical notation, measures 1-4. The system consists of two staves (treble and bass clef) and two grand staves (treble and bass clef). The key signature is one sharp (F#). The first two staves have a treble clef and a key signature of one sharp. The first two staves have a bass clef and a key signature of one sharp. The first two staves have a treble clef and a key signature of one sharp. The first two staves have a bass clef and a key signature of one sharp.



Second system of musical notation, measures 5-8. The system consists of two staves (treble and bass clef) and two grand staves (treble and bass clef). The key signature is one sharp (F#). The first two staves have a treble clef and a key signature of one sharp. The first two staves have a bass clef and a key signature of one sharp. The first two staves have a treble clef and a key signature of one sharp. The first two staves have a bass clef and a key signature of one sharp.



Third system of musical notation, measures 9-12. The system consists of two staves (treble and bass clef) and two grand staves (treble and bass clef). The key signature is one sharp (F#). The first two staves have a treble clef and a key signature of one sharp. The first two staves have a bass clef and a key signature of one sharp. The first two staves have a treble clef and a key signature of one sharp. The first two staves have a bass clef and a key signature of one sharp.

55

Musical score for measures 55-59. The score is in D major (two sharps) and 3/4 time. It features a piano (*p*) and forte (*f*) dynamic range. The upper system has four staves: two treble and two bass. The lower system has two staves: one treble and one bass. The music includes various note values, rests, and articulation marks like accents and slurs.

60

Musical score for measures 60-64. The score is in D major (two sharps) and 3/4 time. It features a piano (*p*) and forte (*f*) dynamic range. The upper system has four staves: two treble and two bass. The lower system has two staves: one treble and one bass. The music includes various note values, rests, and articulation marks like accents and slurs.

85

Musical score for measures 85-89. The score is in D major (two sharps) and 3/4 time. It features a piano (*p*) and forte (*f*) dynamic range. The upper system has four staves: two treble and two bass. The lower system has two staves: one treble and one bass. The music includes various note values, rests, and articulation marks like accents and slurs. The piece concludes with the instruction *(attacca)*.

Allegro Subito

Reg. Flaut i 8a

10

15

20 *mezzo p*

f *mezzo p* *p*

mezzo p 25 *p*

f *mezzo p* *p* *f*

mezzo p *p* *f* *assai* 30

mezzo p *p* *f* *assai*

35 *poco f*

poco f

40

This system contains measures 40 through 44. It features a four-staff arrangement with treble and bass clefs on the left. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes, with rests in the lower staves.

45

This system contains measures 45 through 49. It features a four-staff arrangement. Measures 45-47 have rests in the lower staves. At measure 48, the lower staves begin with a forte (*f*) dynamic. The music continues with eighth and sixteenth notes.

This system contains measures 50 through 54. It features a four-staff arrangement with continuous eighth and sixteenth note patterns across all staves.

50

This system contains measures 55 through 59. It features a four-staff arrangement. At measure 55, there is a forte (*f*) dynamic marking above the first staff. The music continues with eighth and sixteenth notes.

55

(♩)

60

(♩)

70

(♩)

75

(♩)

80

(♩)

85

Musical score for measures 85-89. The score is written for four staves. The first three staves are for a piano (p) and the fourth is for a cello (c). The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a melodic line with eighth and sixteenth notes, while the cello part provides a harmonic accompaniment with eighth and sixteenth notes. The measures are numbered 85, 86, 87, 88, and 89.

90

Musical score for measures 90-94. The score is written for four staves. The first three staves are for a piano (p) and the fourth is for a cello (c). The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a melodic line with eighth and sixteenth notes, while the cello part provides a harmonic accompaniment with eighth and sixteenth notes. The measures are numbered 90, 91, 92, 93, and 94.

95

Musical score for measures 95-99. The score is written for four staves. The first three staves are for a piano (p) and the fourth is for a cello (c). The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a melodic line with eighth and sixteenth notes, while the cello part provides a harmonic accompaniment with eighth and sixteenth notes. The measures are numbered 95, 96, 97, 98, and 99.

100

Musical score for measures 100-104. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains six measures of eighth-note patterns. The lower staff is in treble clef with a key signature of one sharp (F#) and contains six measures of eighth-note patterns. A double bar line with two slanted lines follows measure 104.

105

Musical score for measures 105-109. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains four measures of eighth-note patterns. The lower staff is in treble clef with a key signature of one sharp (F#) and contains four measures of eighth-note patterns. A double bar line with two slanted lines follows measure 109.

110

Musical score for measures 110-114. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains four measures of eighth-note patterns. The lower staff is in treble clef with a key signature of one sharp (F#) and contains four measures of eighth-note patterns. A double bar line with two slanted lines follows measure 114.

115

Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music consists of quarter and eighth notes, with some rests.

Two staves of music. The top staff is in treble clef, and the bottom is in bass clef. The key signature has one sharp (F#). The music features eighth-note patterns and some rests.

//

Two staves of music. The top staff is in treble clef, and the bottom is in bass clef. The key signature has one sharp (F#). The music features eighth-note patterns and some rests. Measure 120 is marked.

//

Two staves of music. The top staff is in treble clef, and the bottom is in bass clef. The key signature has one sharp (F#). The music features eighth-note patterns and some rests. Measure 125 is marked.

//

Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features eighth-note patterns and some rests. Measure 130 is marked. There are some markings in parentheses above the notes, possibly indicating fingerings or ornaments.

Two staves of music. The top staff is in treble clef, and the bottom is in bass clef. The key signature has one sharp (F#). The music consists of quarter and eighth notes, with some rests.

135

140

145

150

f assai 155

160

165

170

Four staves of music in G major. Measures 170-174. The first two staves (treble clef) contain a melody with eighth and sixteenth notes. The third staff (alto clef) contains a bass line with eighth and sixteenth notes. The fourth staff (bass clef) contains a simple bass line with quarter notes.

175

Four staves of music in G major. Measures 175-179. The first two staves (treble clef) contain a melody with eighth and sixteenth notes. The third staff (alto clef) contains a bass line with eighth and sixteenth notes. The fourth staff (bass clef) contains a simple bass line with quarter notes.

180

Four staves of music in G major. Measures 180-184. The first two staves (treble clef) contain a melody with eighth and sixteenth notes. The third staff (alto clef) contains a bass line with eighth and sixteenth notes. The fourth staff (bass clef) contains a simple bass line with quarter notes. At the end of measure 184, there is a double bar line and the word "(女)" in parentheses.

//

(女) (女) 185

Two staves of music in G major. Measures 185-189. The first staff (treble clef) contains a melody with eighth and sixteenth notes. The second staff (bass clef) contains a simple bass line with quarter notes. At the beginning of measure 185, there is a double bar line and the word "(女)" in parentheses. At the end of measure 189, there is a double bar line and the word "(女)" in parentheses.

190

190 191 192 193 194

195

195 196 197 198 199

200

200 201 202 203 204

205

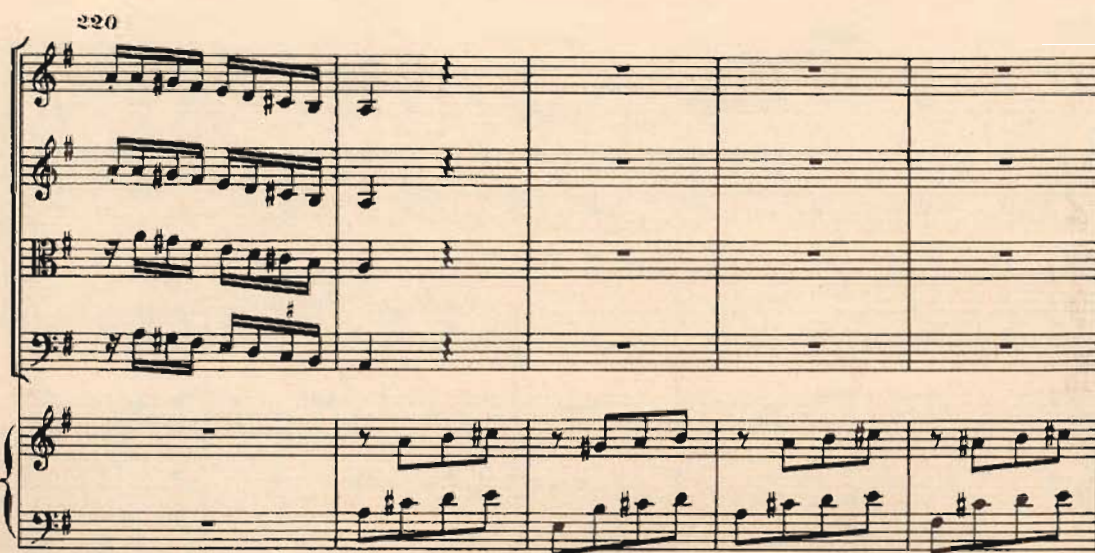
205 206 207 208 209 210

210 215

210 211 212 213 214 215



First system of music, measures 195-200. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music features a strong, rhythmic melody in the upper staves, marked with a forte (*f*) dynamic. The lower staves provide a harmonic accompaniment with a steady eighth-note pattern.



Second system of music, measures 201-206. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music continues with a strong, rhythmic melody in the upper staves, marked with a forte (*f*) dynamic. The lower staves provide a harmonic accompaniment with a steady eighth-note pattern.



Third system of music, measures 207-212. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music continues with a strong, rhythmic melody in the upper staves, marked with a forte (*f*) dynamic. The lower staves provide a harmonic accompaniment with a steady eighth-note pattern.

230

Musical score for measures 230-234. The score is written for four staves: two vocal staves (treble and alto) and two piano staves (treble and bass). The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The music features a vocal melody with eighth and quarter notes, and a piano accompaniment with eighth and quarter notes. The piano part includes a prominent eighth-note pattern in the right hand and a more active bass line.

235

Musical score for measures 235-239. The score is written for four staves: two vocal staves (treble and alto) and two piano staves (treble and bass). The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The music features a vocal melody with eighth and quarter notes, and a piano accompaniment with eighth and quarter notes. The piano part includes a prominent eighth-note pattern in the right hand and a more active bass line.

240

245

Musical score for measures 240-244. The score is written for four staves: two vocal staves (treble and alto) and two piano staves (treble and bass). The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The music features a vocal melody with eighth and quarter notes, and a piano accompaniment with eighth and quarter notes. The piano part includes a prominent eighth-note pattern in the right hand and a more active bass line.

250

Measures 250-254 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). Measures 250-254 show a complex rhythmic pattern with many sixteenth and thirty-second notes. The first two staves have a melodic line with some rests, while the last two staves have a more active, rhythmic line.

255

Measures 255-259 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). Measures 255-259 show a continuation of the rhythmic pattern. Measures 255-257 have a melodic line in the first two staves, while measures 258-259 have a more active, rhythmic line in the last two staves.

260

Measures 260-264 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). Measures 260-264 show a continuation of the rhythmic pattern. Measures 260-262 have a melodic line in the first two staves, while measures 263-264 have a more active, rhythmic line in the last two staves.

265

p

270

p

//

275

p

//

280

p

285

Measures 285-290 of a musical score in G major (one sharp). The score is written for four staves: two treble staves and two bass staves. Measures 285-287 feature a melodic line in the first treble staff with notes marked with a 'b' in a circle. The second treble staff has rests in measures 285-287. The bass staves provide a harmonic accompaniment. Measure 288 shows a change in the first treble staff. Measures 289-290 continue the melodic and harmonic development.

290

Measures 290-295 of the musical score. Measures 290-292 show a more active melodic line in the first treble staff. Measures 293-295 feature a sustained chord in the first treble staff, while the other staves continue their accompaniment.

295

Measures 295-300 of the musical score. Measures 295-297 feature a melodic line in the first treble staff with notes marked with a 'b' in a circle. Measures 298-300 continue the melodic and harmonic development.

300

Measures 300-305 of the musical score. Measures 300-302 feature a melodic line in the first treble staff with notes marked with a 'b' in a circle. Measures 303-305 feature a melodic line in the first treble staff with notes marked with a 'b' in a circle. The score includes dynamic markings: *f* (forte) in measures 303-304, *mp* (mezzo-piano) in measures 304-305, and *p* (piano) in measures 305-306.

305

Four staves of music in G major. Measures 305-308. Dynamics: *f*, *mp*, *p*, *f*.

310

Four staves of music in G major. Measures 310-313. Dynamics: *mp*, *p*, *f assai*.

315

Four staves of music in G major. Measures 315-318.

Five staves of music in G major. Measures 319-322. The bottom two staves show a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

320

325

poco f

330

335

340

Musical score for measures 340-344. The score is written for a piano with four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. Measure 340 is marked with a '340' above the first staff. Measures 341-344 continue the melodic and rhythmic patterns.

345

Musical score for measures 345-349. The score continues from the previous system. Measures 345-349 show a continuation of the melodic and rhythmic patterns, with some variations in the right hand's melody. Measure 345 is marked with a '345' above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

350

Musical score for measures 350-354. The score continues from the previous system. Measures 350-354 show a continuation of the melodic and rhythmic patterns, with some variations in the right hand's melody. Measure 350 is marked with a '350' above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

QUINTET IV

Allegretto.

Violí I *dolce*

Violí II *p dolce*

Viola *dolce*

Violoncel *p*

Orgue
o
Clave *Regte Flaut.*

5

rinforz *rinforz* *dolce*

rinforz *rinforz* *sotto voce*

dolce *p*

10

(tr) *(tr)* *(tr)* *(tr)* *(simile)*

15

System 15: Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features various melodic lines with slurs and dynamic markings. A measure rest is present in the first staff at the end of the system.

20

(poco f)

dolce

dolce

System 20: Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features various melodic lines with slurs and dynamic markings. A measure rest is present in the first staff at the beginning of the system.

25

dolce

poco

dolce

System 25: Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features various melodic lines with slurs and dynamic markings. A measure rest is present in the first staff at the beginning of the system.

30

p f

(p f)

(p f)

(p f)

(dolce)

dolce

System 30: Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features various melodic lines with slurs and dynamic markings. A measure rest is present in the first staff at the beginning of the system.

35

(phi)

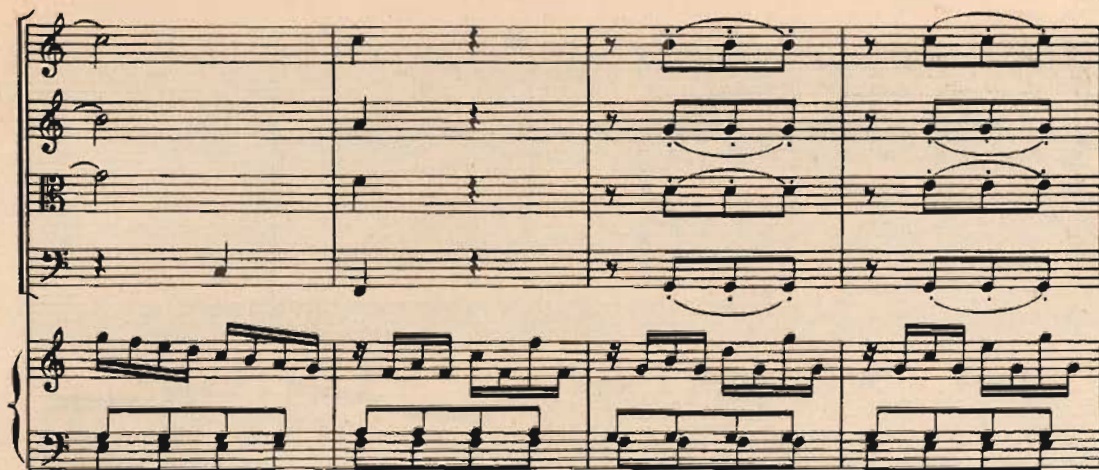
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40

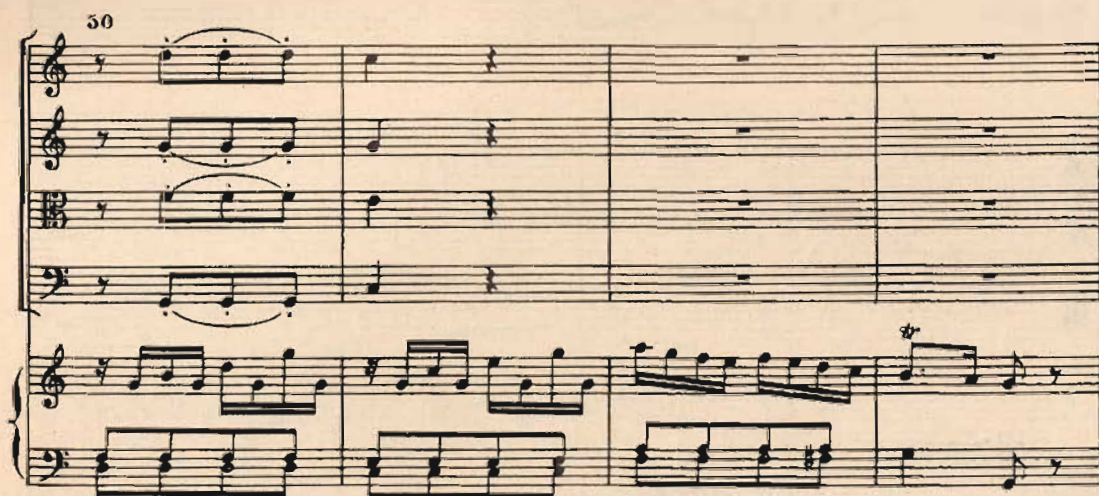
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45

//



First system of musical notation, measures 1-4. It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The music is in 4/4 time and includes various note values and rests.



Second system of musical notation, measures 5-8. The vocal line continues with a treble clef, and the piano accompaniment continues with a grand staff. Measure 5 is marked with the number 50. The system concludes with a double bar line.



Third system of musical notation, measures 9-12. The vocal line is marked with *dolce* and *sotto voce* in measures 9 and 10, and *(simile)* in measure 11. The piano accompaniment includes a *dolce* marking in measure 10. The system concludes with a double bar line.

60

Musical score for measures 60-64. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The upper system features a melody with slurs and accents, while the lower system provides harmonic support with chords and moving lines. The key signature has one sharp (F#).

65

Musical score for measures 65-69. The score continues with four staves. Measures 65-69 show a more active melodic line in the upper system, with slurs and accents. The lower system continues with harmonic accompaniment. The key signature remains one sharp (F#).

70

Musical score for measures 70-74. The score continues with four staves. Measures 70-74 show a continuation of the melodic and harmonic themes. The lower system includes the instruction *dolce* in measure 70. The key signature remains one sharp (F#).

75

(p) *(f)*

(p) *(f)*

p *(p)* *(f)*

80

85

(p) *(f)*

(p) *(f)*

p *(p)* *(f)*

First system of musical notation, measures 85-88. It features a grand staff with five staves. The top four staves (treble and bass clefs) contain complex melodic and harmonic lines with many beamed sixteenth notes. The bottom staff (bass clef) has a simpler, more rhythmic accompaniment. The system concludes with a double bar line.

Second system of musical notation, measures 89-94. Measures 89-90 are marked with the number 90. The notation continues with complex melodic lines in the upper staves and a more active bass line. Measures 91-94 show a transition to a new musical texture, with some staves becoming more active and others more passive. The system ends with a double bar line.

Third system of musical notation, measures 95-98. Measures 95-96 are marked with the number 95. This system features a more complex and rhythmic texture, with many beamed sixteenth notes in the upper staves. The bass line is also more active. The system concludes with a double bar line.

Fourth system of musical notation, measures 99-102. Measures 99-100 are marked with the number 100. The notation continues with complex melodic lines in the upper staves and a more active bass line. Measures 101-102 show a transition to a new musical texture, with some staves becoming more active and others more passive. The system ends with a double bar line.

105 163

Two staves of music. The upper staff contains a melodic line with various accidentals and slurs. The lower staff contains a bass line with chords and single notes.

// 110

Four staves of music. The first two staves are marked *dolce*. The third staff has a *p* dynamic marking. The fourth staff has a *p* dynamic marking. The music continues with various melodic and harmonic elements.

Four staves of music. The first two staves are marked *sforz. f*. The third staff has a *sotto voce* marking and a *(simile)* marking. The fourth staff has a *dolce* marking and a *p* dynamic marking. The music continues with various melodic and harmonic elements.

115

Four staves of music. The first two staves are marked *sforz. f*. The third staff has a *sotto voce* marking and a *(simile)* marking. The fourth staff has a *dolce* marking and a *p* dynamic marking. The music continues with various melodic and harmonic elements.

120

Four staves of music. The first two staves are marked *poco f*. The third staff has a *poco f* marking. The fourth staff has a *poco f* marking. The music continues with various melodic and harmonic elements.

125

(f)

130

(f) *(f)* *(f)* *(simile)*

135

(f)

(f)

140

165

Musical score for measures 140-144. The score is written for four staves: two upper staves (treble and alto clefs) and two lower staves (bass and tenor clefs). Measures 140-144 show a piano (*p*) texture with sustained chords in the upper staves and moving lines in the lower staves. The key signature has one sharp (F#).

145

Musical score for measures 145-149. Measures 145-147 continue the piano texture. In measure 148, the upper staves are marked *poco f* and *tr* (trill). Measures 149-150 show a change in texture with *(dolce)* markings in the upper staves. The lower staves continue with moving lines.

150

Musical score for measures 150-154. Measures 150-152 show a *dolce* texture with moving lines in the upper staves. Measures 153-154 show a more active texture with trills (*tr*) and a *poco f* marking in the upper staves. The lower staves continue with moving lines.

155

Musical score for measures 155-159. The score is written for four staves. The first three staves (treble, treble, and bass) contain a single melodic line with notes and rests. The fourth staff (bass) contains a continuous accompaniment pattern. The notation includes dynamic markings *poco f* and *(poco f)*. The key signature has one sharp (F#).

160

Musical score for measures 160-164. The score is written for four staves. The first three staves (treble, treble, and bass) contain a single melodic line with notes and rests. The fourth staff (bass) contains a continuous accompaniment pattern. The notation includes dynamic markings *p* and *(p)*. The key signature has one sharp (F#).

165

Musical score for measures 165-169. The score is written for four staves. The first three staves (treble, treble, and bass) contain a single melodic line with notes and rests. The fourth staff (bass) contains a continuous accompaniment pattern. The notation includes dynamic markings *(p)*. The key signature has one sharp (F#).

170

(カ)

p

Musical score for measures 170-174. The system consists of five staves. The top two staves are vocal parts with lyrics (カ). The next two staves are piano accompaniment. The bottom staff is a solo piano part. Measure 170 starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with some rests.

175

dolce

p

(カ)

Musical score for measures 175-179. The system consists of five staves. Measures 175-179 are mostly rests for the vocal and piano parts. In measure 175, there is a piano (*p*) dynamic marking. In measure 176, there is a *dolce* marking. The bottom staff has a solo piano part. Measure 179 ends with a vocal part (カ).

180

Musical score for measures 180-184. The system consists of five staves. Measures 180-184 feature a mix of eighth and sixteenth notes. The bottom staff has a solo piano part. Measure 184 ends with a vocal part (カ).

185

//

190

rinforz. *rinforz. f* *dolce* *(simile)*
rinforz. *rinforz. f* *sotto voce*
rinforz. *f* *dolce* *p*

195 200

Musical score for measures 195-200. The score is in 3/4 time and features a piano (*p*) dynamic. The upper system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The lower system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and includes various melodic lines and rests.

205

Musical score for measures 205-210. The score is in 3/4 time and features a piano (*p*) dynamic. The upper system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The lower system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and includes various melodic lines and rests.

210

Musical score for measures 210-215. The score is in 3/4 time and features a piano (*p*) dynamic. The upper system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The lower system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and includes various melodic lines and rests.

215

Musical score for measures 215-219. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, while the bass line consists of quarter notes. The piano part is marked with 'p' (piano) and 'f' (forte) dynamics.

220

Musical score for measures 220-224. The score continues the piano introduction. The melody in the right hand is marked with '(p f)' and '(f)' dynamics. The bass line in the left hand is marked with 'f' (forte). The piano part is marked with 'p' (piano) and 'f' (forte) dynamics.

225

Musical score for measures 225-229. The score continues the piano introduction. The melody in the right hand is marked with '(p f)' and '(f)' dynamics. The bass line in the left hand is marked with 'f' (forte). The piano part is marked with 'p' (piano) and 'f' (forte) dynamics.

MINUETTO I.

Measures 1-4 of Minuetto I. The score is written for five staves: two treble staves, two bass staves, and a grand staff (treble and bass). The key signature is one sharp (F#) and the time signature is 3/4. Measure 1: Treble staves have eighth notes, bass staves have quarter notes. Measure 2: Treble staves have eighth notes with trills (tr) on the second and fourth notes. Bass staves have quarter notes. Measure 3: Treble staves have eighth notes. Bass staves have quarter notes. Measure 4: Treble staves have eighth notes. Bass staves have quarter notes. Dynamics: *poco f* in measure 2, *poco f* in measure 3, *p* in measure 4. The grand staff is marked *(tacet)*.

Measures 5-10 of Minuetto I. Measure 5: Treble staves have eighth notes with a forte (*f*) dynamic. Bass staves have quarter notes. Measure 6: Treble staves have eighth notes. Bass staves have quarter notes. Measure 7: Treble staves have eighth notes with a trill (tr) on the second note. Bass staves have quarter notes. Measure 8: Treble staves have eighth notes. Bass staves have quarter notes. Measure 9: Treble staves have eighth notes. Bass staves have quarter notes. Measure 10: Treble staves have eighth notes. Bass staves have quarter notes. Dynamics: *f* in measure 5, *f* *poco f* in measure 9, *cresc.* in measure 10. The grand staff is marked *poco f* in measure 9.

Measures 11-15 of Minuetto I. Measure 11: Treble staves have eighth notes. Bass staves have quarter notes. Measure 12: Treble staves have eighth notes. Bass staves have quarter notes. Measure 13: Treble staves have eighth notes. Bass staves have quarter notes. Measure 14: Treble staves have eighth notes. Bass staves have quarter notes. Measure 15: Treble staves have eighth notes. Bass staves have quarter notes. Dynamics: *poco f* in measure 11, *cresc.* in measure 12. The grand staff is marked *poco f* in measure 11.

(Minuetto II tacet)

MINUETTO II.

Solo

Orgue

D. C. al 1º Minuetto
(Org. tacet)

Allegro assai

5

Reg.^{te} Flaut. i 8^{va}

This system contains measures 1 through 5 of the piece. It features four staves: two treble staves, a bass staff, and a fifth staff for the Reg. Flaut. i 8^{va}. The music is in 3/4 time. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes with dynamic markings of *p* and *f*. Measure 5 begins with a new melodic line in the first treble staff.

10

This system contains measures 6 through 10. The musical texture continues with the four staves, maintaining the rhythmic and dynamic patterns established in the first system. The melody in the first treble staff continues to develop.

15

This system contains measures 11 through 15. The music shows increasing complexity with more rapid passages in the upper staves and sustained patterns in the lower staves. Dynamic markings of *p* and *f* are used throughout.

20

This system contains measures 16 through 20. The final measure of the system (measure 20) features a dense, rapid sixteenth-note passage in the first treble staff, which then transitions into a more melodic line in the following measure.

25



This system contains five measures of music. The first two staves (treble and alto) feature continuous eighth-note patterns. The third staff (bass) has a melodic line with some rests, while the fourth staff (bass) provides a steady eighth-note accompaniment. The key signature has one sharp (F#).

30



This system contains five measures. The first two staves show more varied rhythmic patterns, including some quarter notes and eighth-note groups. The third staff continues the melodic line, and the fourth staff provides accompaniment. The key signature has one sharp (F#).

35



This system contains five measures. The first two staves show a mix of eighth and quarter notes. The third staff has a melodic line with some rests, and the fourth staff provides accompaniment. The key signature has one sharp (F#).

40



This system contains five measures. The first two staves show a mix of eighth and quarter notes. The third staff has a melodic line with some rests, and the fourth staff provides accompaniment. The key signature has one sharp (F#).

45

Measures 45-49. Treble and bass staves. Dynamics: *p* (piano), *f* (forte).

50

Measures 50-54. Treble and bass staves. Dynamics: *p* (piano), *f* (forte), *poco f* (poco forte).

55 60

Measures 55-59. Treble and bass staves. Dynamics: *f* (forte).

65

Measures 60-64. Treble and bass staves. Dynamics: *f* (forte).

Musical score for measures 70-74. The score is written for four staves: two treble clefs and two bass clefs. Measures 70-74 show a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The key signature has one sharp (F#).

Musical score for measures 75-79. The score is written for four staves: two treble clefs and two bass clefs. Measures 75-79 show a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The key signature has one sharp (F#).

Musical score for measures 80-84. The score is written for four staves: two treble clefs and two bass clefs. Measures 80-84 show a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The key signature has one sharp (F#). Dynamics include *f* (forte) and *p* (piano).

85

85

90

90

95

95

p

(p)

100

Measures 100-104 of a musical score. The score is written for four staves. The first two staves (treble clef) feature a melody with long notes and slurs. The third staff (alto clef) contains a continuous eighth-note accompaniment. The fourth staff (bass clef) features a melody with slurs and accents. The key signature has one sharp (F#).

105

Measures 105-109 of a musical score. The first two staves (treble clef) show the melody continuing, with some rests in measures 107-109. The third staff (alto clef) continues the eighth-note accompaniment. The fourth staff (bass clef) continues the melodic line with slurs and accents. The key signature has one sharp (F#).

110

Measures 110-114 of a musical score. The first two staves (treble clef) show the melody continuing, with some rests in measures 110-111. The third staff (alto clef) continues the eighth-note accompaniment. The fourth staff (bass clef) continues the melodic line with slurs and accents. The key signature has one sharp (F#).

115

Musical score for measures 115-119. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The key signature has one sharp (F#). The tempo is marked with a 'C' for common time. The music is in a 4/4 time signature. The first two staves have a melodic line with a long note in measure 115, followed by a series of eighth notes. The last two staves have a rhythmic accompaniment consisting of eighth notes. The music ends with a double bar line in measure 119.

120

Musical score for measures 120-124. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The key signature has one sharp (F#). The tempo is marked with a 'C' for common time. The music is in a 4/4 time signature. The first two staves have a melodic line with a long note in measure 120, followed by a series of eighth notes. The last two staves have a rhythmic accompaniment consisting of eighth notes. The music ends with a double bar line in measure 124.

125

130

Musical score for measures 125-130. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The key signature has one sharp (F#). The tempo is marked with a 'C' for common time. The music is in a 4/4 time signature. The first two staves have a melodic line with a long note in measure 125, followed by a series of eighth notes. The last two staves have a rhythmic accompaniment consisting of eighth notes. The music ends with a double bar line in measure 130.

135

Four staves of music. Measures 135-139. Dynamics: *p* (piano), *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

140

Four staves of music. Measures 140-144. Dynamics: *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

145

Four staves of music. Measures 145-149. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

150

Four staves of music. Measures 150-154. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

155



This system contains five measures of music. The first two staves (treble and alto) feature rapid sixteenth-note passages. The third staff (bass) has a more melodic line with some slurs. The fourth staff (bass) continues the melodic line with slurs. The fifth staff (bass) has a melodic line with slurs. The key signature has one sharp (F#).

160



This system contains five measures of music. The first two staves (treble and alto) feature rapid sixteenth-note passages. The third staff (bass) has a more melodic line with some slurs. The fourth staff (bass) continues the melodic line with slurs. The fifth staff (bass) has a melodic line with slurs. The key signature has one sharp (F#).

165



This system contains five measures of music. The first two staves (treble and alto) feature rapid sixteenth-note passages. The third staff (bass) has a more melodic line with some slurs. The fourth staff (bass) continues the melodic line with slurs. The fifth staff (bass) has a melodic line with slurs. The key signature has one sharp (F#).

170



This system contains five measures of music. The first two staves (treble and alto) feature rapid sixteenth-note passages. The third staff (bass) has a more melodic line with some slurs. The fourth staff (bass) continues the melodic line with slurs. The fifth staff (bass) has a melodic line with slurs. The key signature has one sharp (F#).

175

Double bar line with repeat signs (//)

180

Double bar line with repeat signs (//)

185 190

Double bar line with repeat signs (//)

195

Double bar line with repeat signs (//)

200

Musical score for measures 200-204. The score is written for four staves: two treble staves (top) and two bass staves (bottom). Measures 200-201 show a melodic line in the upper staves with a crescendo hairpin and a piano (*p*) dynamic marking. Measures 202-204 feature a continuous sixteenth-note arpeggiated pattern in the lower staves, also marked with a piano (*p*) dynamic.

205

Musical score for measures 205-209. Measures 205-206 show a melodic line in the upper staves with a crescendo hairpin. Measures 207-209 feature a continuous sixteenth-note arpeggiated pattern in the lower staves. The score includes various musical notations such as slurs, ties, and dynamic markings.

210

Musical score for measures 210-214. Measures 210-211 show a melodic line in the upper staves with a crescendo hairpin and a piano (*p*) dynamic marking. Measures 212-214 feature a continuous sixteenth-note arpeggiated pattern in the lower staves, also marked with a piano (*p*) dynamic.

215

Measures 215-219. The score consists of two systems. The first system has four staves: two vocal staves (treble and alto) and two piano staves (treble and bass). The piano part features a continuous eighth-note accompaniment in the right hand and a simpler bass line in the left hand. The vocal parts have long, sustained notes with ties across measures.

220

Measures 220-224. The piano accompaniment continues with eighth-note patterns. The vocal parts have more active lines with eighth and sixteenth notes, and some ties. The key signature changes to one sharp (F#) in measure 224.

225

Measures 225-229. The piano part continues with eighth-note accompaniment. The vocal parts are mostly silent, indicated by horizontal lines on their staves. The piano part has some rests in the right hand and active lines in the left hand.

230

p

235

p

240

p

245

245

250 255

250 255

260

260

265

Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music features a melody in the upper staves and a supporting bass line. The first staff has a forte (f) dynamic marking. The key signature has one sharp (F#).

270

Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music continues the melody and bass line from the previous system. The key signature has one sharp (F#).

275

Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music continues the melody and bass line from the previous system. The key signature has one sharp (F#).

//

280

Two staves of music. The first staff is in treble clef, and the second is in bass clef. The music continues the melody and bass line from the previous system. The key signature has one sharp (F#). A double bar line (//) is present at the beginning of the system. A circled number (4) is written in the bottom right corner of the second staff.

285

Measures 285-290. The score is in 3/4 time. Measures 285-286 are marked *p* (piano). The upper system consists of four staves: two treble staves and two bass staves. The lower system consists of two staves: a treble staff and a bass staff. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

290

295

Measures 290-295. The score continues from the previous system. Measures 290-291 are marked *p* (piano). The upper system consists of four staves: two treble staves and two bass staves. The lower system consists of two staves: a treble staff and a bass staff. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

300

Measures 295-300. The score continues from the previous system. Measures 295-296 are marked *p* (piano). The upper system consists of four staves: two treble staves and two bass staves. The lower system consists of two staves: a treble staff and a bass staff. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

305

Measures 305-310. The score consists of two systems. The first system has four staves: two treble staves and two bass staves. The second system has two staves: a grand staff (treble and bass) and a single bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. A key signature change to one sharp is indicated in measure 309.

310

Measures 310-315. The score consists of two systems. The first system has four staves: two treble staves and two bass staves. The second system has two staves: a grand staff (treble and bass) and a single bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. A key signature change to one sharp is indicated in measure 314.

315

Measures 315-320. The score consists of two systems. The first system has four staves: two treble staves and two bass staves. The second system has two staves: a grand staff (treble and bass) and a single bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. A key signature change to one sharp is indicated in measure 319.

320 325

330

335

p *f* *p* *f* *p*

340

Measures 340-344. The score is written for four staves (two treble and two bass). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte).

345

Measures 345-349. The score continues with the same four-staff arrangement. The music shows a transition in texture, with some measures featuring more complex rhythmic figures. Dynamics include *p* (piano) and *f* (forte).

350

Measures 350-354. The score continues with the same four-staff arrangement. The music features a dense texture of sixteenth notes in the upper staves, with more melodic lines in the lower staves. Dynamics include *p* (piano) and *f* (forte).

355

Measures 355-359. The score continues with the same four-staff arrangement. The music features a dense texture of sixteenth notes in the upper staves, with more melodic lines in the lower staves. Dynamics include *p* (piano) and *f* (forte).

360

Measures 360-364. The score is in 4/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth-note patterns and quarter notes. The left hand provides a steady accompaniment with eighth and quarter notes.

365

Measures 365-369. The musical texture continues with similar rhythmic patterns. The right hand has more complex phrasing with slurs and ties, while the left hand maintains a consistent accompaniment.

370

Measures 370-374. This section shows a continuation of the musical themes. The right hand features a mix of eighth and quarter notes, and the left hand provides harmonic support with steady eighth-note patterns.

375 380

Measures 375-380. The final system on the page. Measures 375-379 are marked with a piano (*p*) dynamic, and measure 380 is marked with a forte (*f*) dynamic. The notation includes various note values, rests, and slurs across all staves.

385

Measures 385-390. The score is written for four staves. Measures 385-388 feature a piano (*p*) melody in the upper staves and a bass line in the lower staves. Measures 389-390 are marked with a forte (*f*) dynamic. The notation includes various note values, rests, and slurs.

390

Measures 390-395. The score continues with four staves. Measures 390-394 are marked with a forte (*f*) dynamic. The notation includes various note values, rests, and slurs.

395 400

Measures 395-400. The score continues with four staves. Measures 395-400 are marked with a piano (*p*) dynamic. The notation includes various note values, rests, and slurs.

Musical score for measures 405-409. The score is written for four staves (two treble and two bass). Measures 405-409 show a melodic line in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. A forte (f) dynamic marking is present at the beginning of measure 405.

Musical score for measures 410-414. The score is written for four staves (two treble and two bass). Measures 410-414 show a melodic line in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. A forte (f) dynamic marking is present at the beginning of measure 410.

Musical score for measures 415-419. The score is written for four staves (two treble and two bass). Measures 415-419 show a melodic line in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. A forte (f) dynamic marking is present at the beginning of measure 415.

MINUETTO con Variazioni

First system of the musical score, measures 1-4. It features four staves: three for the piano (treble, alto, and bass clefs) and one for the Reg. Flaut. i Eco (treble clef). The piano part consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The flute part plays a melodic line with slurs. Dynamics include *f* (forte) and *p* (piano).

Second system of the musical score, measures 5-8. It continues the piano and flute parts from the first system. The piano part maintains the same rhythmic pattern. The flute part continues its melodic line. Dynamics include *f* (forte) and *p* (piano). A measure number '5' is written above the first measure of the piano part.

10 15

20

25 Solo

poco f

This musical score is for a piano and violin. It consists of three systems of staves. The first system (measures 10-15) features a piano part with four staves (treble and bass clefs, each with a grand staff) and a violin part with two staves. The piano part includes dynamic markings of *f* and *p*. The second system (measures 16-20) continues the piano part with four staves and the violin part with two staves. The third system (measures 21-25) includes a 'Solo' section for the violin, marked with *poco f*. The piano part continues with four staves. The score includes various musical notations such as notes, rests, and dynamic markings.

30

First system of music, measures 30-33. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 33. The second staff has a treble clef and contains a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 33. The third staff has a bass clef and contains a series of eighth and sixteenth notes. The fourth staff has a bass clef and contains a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte).

Second system of music, measures 34-37. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 37. The second staff has a treble clef and contains a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 37. The third staff has a bass clef and contains a series of eighth and sixteenth notes. The fourth staff has a bass clef and contains a series of eighth and sixteenth notes.

35

Third system of music, measures 38-41. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 41. The second staff has a treble clef and contains a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 41. The third staff has a bass clef and contains a series of eighth and sixteenth notes. The fourth staff has a bass clef and contains a series of eighth and sixteenth notes.

40

Fourth system of music, measures 42-45. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 45. The second staff has a treble clef and contains a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 45. The third staff has a bass clef and contains a series of eighth and sixteenth notes. The fourth staff has a bass clef and contains a series of eighth and sixteenth notes.

45

// *Reg. Eco* 50

// 55

// 60

// 65

// 70

poco f 75

p

80

f

85 90

f p

95

p

Reg. Flaut.

100

7

105

110

(♯)

115

120

125

Dolce

poco f

poco f

p

130

p
f

135

p
f

140

dolce
poco f
poco f

p
p

145

150

155

// Reg: Regalies

160

165

(70)

The first system of the musical score consists of five measures. The first measure is marked with a measure rest and a tempo marking of 170. The second measure contains a half note G4 and a half note A4, with a fermata over the A4. The third measure contains a half note G4 and a half note F#4, with a fermata over the F#4. The fourth measure contains a half note E4 and a half note D4, with a fermata over the D4. The fifth measure contains a half note C4 and a half note B3, with a fermata over the B3. The system concludes with a piano (p) dynamic marking.

175

The musical score for page 175 consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a single system with four measures. The first measure contains a half note G4, a half note A4, and a half note B4. The second measure contains a half note C5, a half note D5, and a half note E5. The third measure contains a half note F5, a half note G5, and a half note A5. The fourth measure contains a half note B5, a half note C6, and a half note D6. The notes are connected by slurs, and there are various accidentals and dynamics markings throughout the score.

180

Handwritten musical score for 'The Rose Tree'. The score is written on two systems of staves. The first system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The second system consists of two staves, both with treble clefs. The music is written in a single melodic line across the staves, with some notes beamed together. There are several measures of music, including a section with a key signature change to one sharp (F#) and a section with a key signature change to one flat (Bb). The score is marked with a '180' at the top center.

185

(tr)

(tr)

190

(tr)

195

f *p* *f* *p*

200

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

205

Measures 205-209. The score is written for four staves (two systems of two staves each). The first system (measures 205-207) features a piano introduction with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system (measures 208-209) continues the piano introduction with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

210

Measures 210-214. The score is written for four staves (two systems of two staves each). The first system (measures 210-212) features a piano introduction with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system (measures 213-214) continues the piano introduction with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

215

Measures 215-219. The score is written for four staves (two systems of two staves each). The first system (measures 215-217) features a piano introduction with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system (measures 218-219) continues the piano introduction with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

15

f *poco f* *poco f* *poco f sciolto*

20

f *poco f*

25

poco f *poco f* *poco f* *poco f*

30

f *poco f*

35 *dolce*

40 *dolce*

45 *dolce*

50 *SOLO*
c. sordino

VI. I

dolce

50 51 52 53 54

VI. I

55 56 57 58 59

VI. I

60 61 62 63 64

VI. I

65 66 67 68 69

VI. I

70 71 72 73 74

75

75

77

80

senza sordino

80

85

85

90

f

95

dolce *p* *f*

100

c. sordeno *p* *f*

VI. I

sforz. *dolce*



VI. I

105



VI. I

110



115



120

Musical score for measures 118-120. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a triplet marked with a '3' and a slur. The lower staff has a bass clef and the same key signature, providing a harmonic accompaniment with quarter and eighth notes. Measure 120 is marked at the beginning of the system.

dolce

p

Musical score for measures 121-124. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It features a melodic line with a "dolce" marking and a "p" (piano) dynamic. The lower staff has a bass clef and the same key signature, with a "p" dynamic marking. The music includes various note values and rests, with a triplet marked with a "3" and a slur in the final measure of the system.

125

Musical score for measures 125-128. The system consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, including a triplet marked with a "3" and a slur. The lower staff has a bass clef and the same key signature, providing a harmonic accompaniment with quarter and eighth notes. Measure 125 is marked at the beginning of the system.

130

p

135

p

140

sforz.

This musical score is for a piano piece, spanning measures 145 to 150. The music is written in treble and bass staves, with a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems, each containing three staves. The first system (measures 145-149) features a complex melodic line in the right hand, often with trills (tr) and slurs, and a more rhythmic accompaniment in the left hand. The second system (measures 150-154) continues the melodic development, with a trill in measure 150 and a piano (p) dynamic marking in measure 154. The notation includes various musical symbols such as notes, rests, trills, slurs, and dynamic markings.

145

150

p

155

senza sordino

sforz.

sf

160

f

p

f

p

f

p

165

f

p

sf

f

f

p

sf

p

sf

170

(tr) (c. sord.)

175

senza sord.
poco f
(tr) (tr) (simile)
(tr) (tr) (simile)
poco f

180

185

First system of music, measures 185-188. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 185 starts with a forte (*f*) dynamic and a trill (*tr*) on the first staff. Measure 186 has a *poco f* dynamic and a trill on the second staff. Measure 187 has a *poco f* dynamic and a trill on the third staff. Measure 188 has a *poco f* dynamic and a trill on the fourth staff. The music features rapid sixteenth-note passages and trills.

f
poco f
poco f
poco f

190

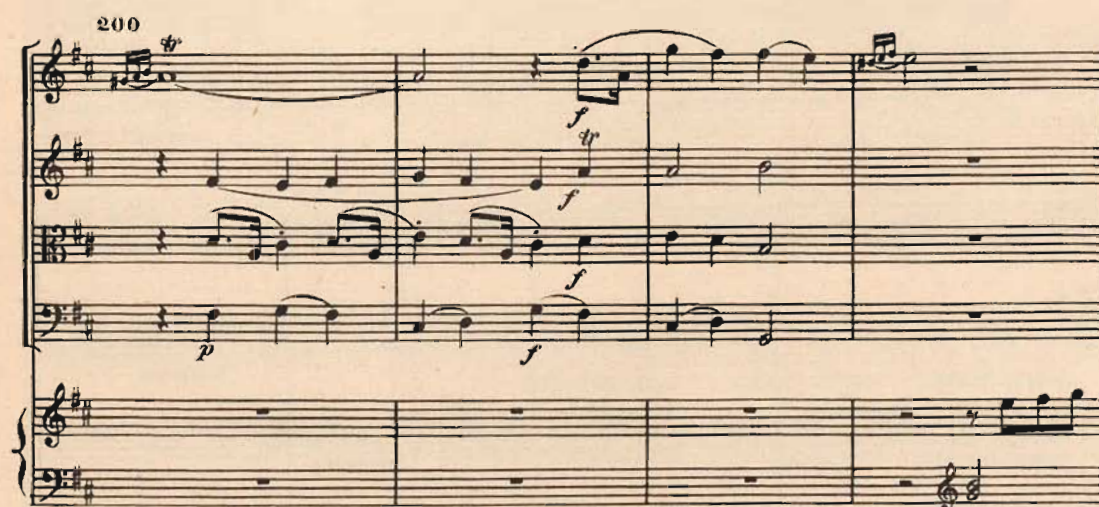
Second system of music, measures 190-193. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 190 is a whole rest for all staves. Measure 191 is a whole rest for all staves. Measure 192 is a whole rest for all staves. Measure 193 starts with a forte (*f*) dynamic and features a trill (*tr*) on the first staff. The music features rapid sixteenth-note passages and trills.

195

Third system of music, measures 195-198. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 195 starts with a trill (*tr*) on the first staff. Measure 196 has a trill (*tr*) on the second staff. Measure 197 has a trill (*tr*) on the third staff. Measure 198 has a trill (*tr*) on the fourth staff. The music features rapid sixteenth-note passages and trills.



First system of music, measures 185-190. The score is in G major (one sharp) and 4/4 time. It features a piano (*p*) melody in the treble and bass staves, with a piano accompaniment in the middle staves. The melody includes a trill (*tr*) in measure 186. The piano accompaniment consists of chords and single notes.



Second system of music, measures 191-196. The score is in G major (one sharp) and 4/4 time. It features a piano (*p*) melody in the treble and bass staves, with a piano accompaniment in the middle staves. The melody includes a trill (*tr*) in measure 192. The piano accompaniment consists of chords and single notes.



Third system of music, measures 197-202. The score is in G major (one sharp) and 4/4 time. It features a piano (*p*) melody in the treble and bass staves, with a piano accompaniment in the middle staves. The melody includes a trill (*tr*) in measure 198. The piano accompaniment consists of chords and single notes.

Allegro Presto

The first system of the musical score consists of five staves. The top four staves are grouped together, with the first two in treble clef and the last two in bass clef. They contain complex rhythmic patterns with many beamed notes. The fifth staff, which is a grand staff (treble and bass clef), is marked with a '1)' and contains whole rests for the first four measures.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with various rhythmic figures, including eighth and sixteenth notes.

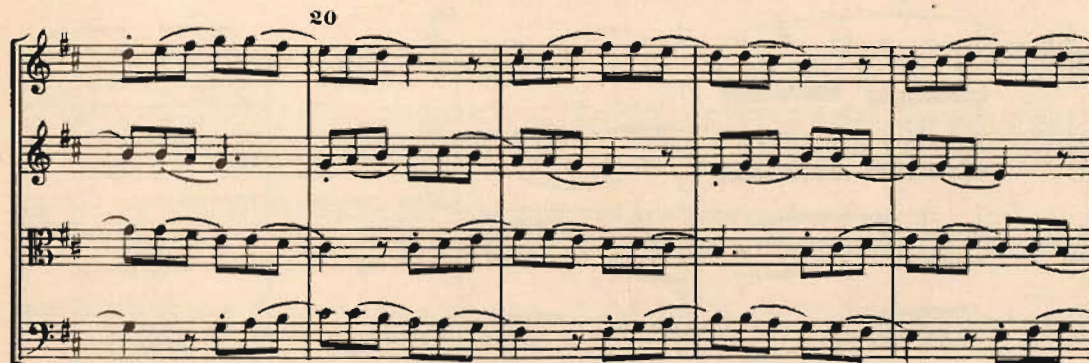
The third system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with various rhythmic figures, including eighth and sixteenth notes. The system is marked with a '10' at the beginning.

1) Ms. sense indicació de registre

15



20



25



30

p

35

f *p*

40

f *p*

f

45

System 45-49: Four staves (treble and bass clefs) in D major. Measures 45-49 feature rapid sixteenth-note passages in the upper staves and a more melodic line in the lower staves. A piano (*p*) dynamic marking is present in measure 49.

50

System 50-54: Four staves in D major. Measures 50-54 continue the rapid sixteenth-note passages. A forte (*f*) dynamic marking is present in measure 52.

System 55-59: Four staves in D major. Measures 55-59 show a change in texture with more sustained notes and chords in the upper staves, while the lower staves continue with moving lines. The system ends with a double bar line.

// 55

System 60-64: Four staves in D major. Measures 60-64 continue the musical development. The system ends with a double bar line.

60

65

70

75

p

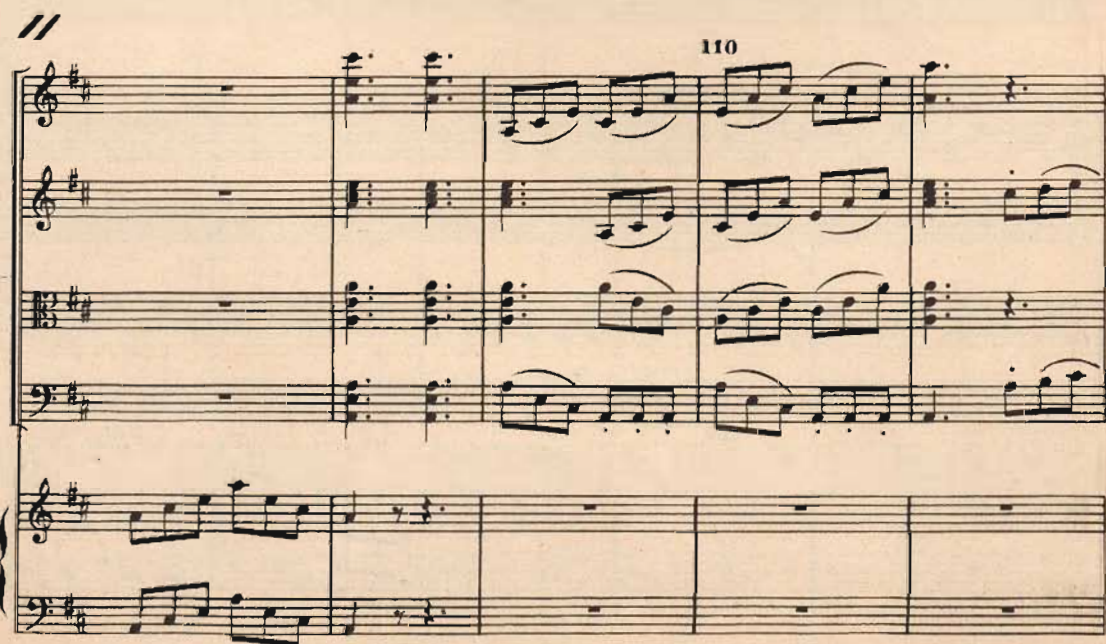
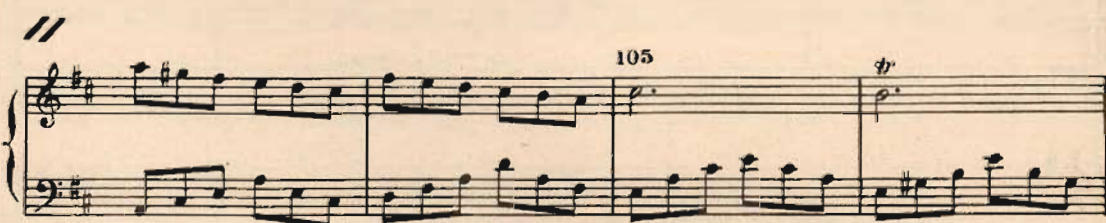
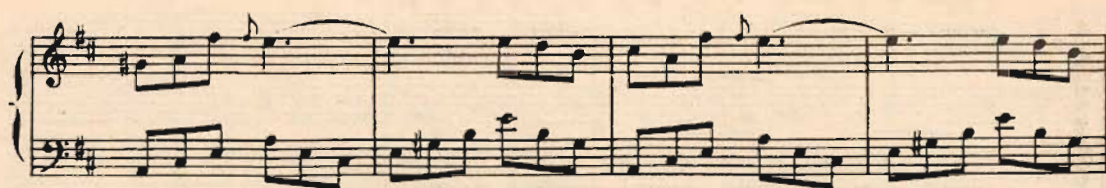
p

p

p

tr

[illegible]



115

Measures 115-119 of a musical score. The score is written for four staves (treble and bass clefs, with and without a key signature change). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The key signature is one sharp (F#).

120

Measures 120-124 of a musical score. The score continues with the same four-staff arrangement. The rhythmic complexity is maintained with frequent sixteenth and thirty-second notes. The key signature remains one sharp (F#).

Measures 125-129 of a musical score. The score continues with the same four-staff arrangement. Dynamic markings *p* (piano) and *f* (forte) are used to indicate changes in volume. The key signature remains one sharp (F#).

125

Measures 130-134 of a musical score. The score continues with the same four-staff arrangement. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The key signature remains one sharp (F#).

130

Four staves of music in D major. Measures 125-130. The first three staves (treble and two grand staves) feature rapid sixteenth-note passages, with the first three staves marked *f* (forte). The fourth staff (bass) has a more melodic line. The key signature has two sharps (F# and C#).

Four staves of music in D major. Measures 131-136. The first three staves (treble and two grand staves) feature rapid sixteenth-note passages, with the first three staves marked *p* (piano) in measures 131-132 and *f* (forte) in measures 133-136. The fourth staff (bass) has a more melodic line. The key signature has two sharps (F# and C#).

135

Four staves of music in D major. Measures 137-140. The first three staves (treble and two grand staves) feature rapid sixteenth-note passages, with the first three staves marked *f* (forte). The fourth staff (bass) has a more melodic line. The key signature has two sharps (F# and C#).

//

140

Two staves of music in D major. Measures 141-144. The first staff (treble) and second staff (bass) feature a more melodic line. The key signature has two sharps (F# and C#).

145

//

150

//

155

//

160

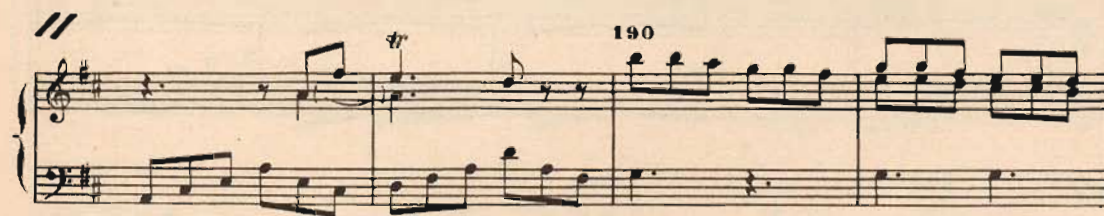
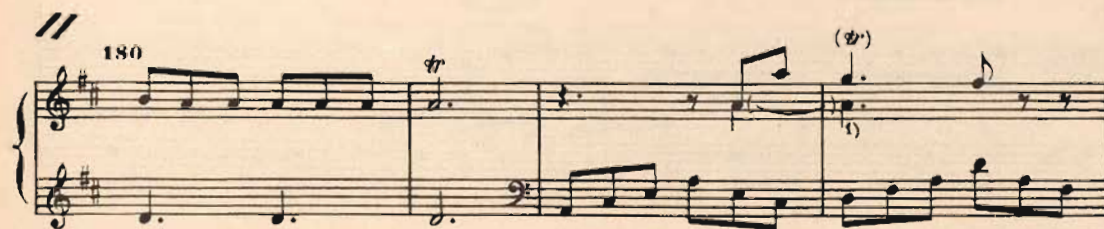
First system of music (measures 165-169). It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over measures 165-167 and a dynamic marking of *p* at measure 168. The bass staff has a rhythmic accompaniment. The key signature is one sharp (F#).

Second system of music (measures 170-174). It continues the piano introduction. The treble staff has a melodic line with a slur over measures 170-172 and a dynamic marking of *p* at measure 173. The bass staff has a rhythmic accompaniment. The key signature is one sharp (F#).

Third system of music (measures 175-179). It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over measures 175-177 and a dynamic marking of *f* at measure 178. The bass staff has a rhythmic accompaniment. The key signature is one sharp (F#).

Fourth system of music (measures 180-184). It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over measures 180-182 and a dynamic marking of *f* at measure 183. The bass staff has a rhythmic accompaniment. The key signature is one sharp (F#).

Fifth system of music (measures 185-189). It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a slur over measures 185-187 and a dynamic marking of *f* at measure 188. The bass staff has a rhythmic accompaniment. The key signature is one sharp (F#).



195

1)

//

200
(*sf*)

//

205
sf

//

210

//

215

220

p

225

230

235

240

The musical score is written for piano on five systems. Each system consists of a grand staff (treble and bass clefs) and a single treble staff. The key signature is one sharp (F#). The score begins at measure 220, marked with a piano (*p*) dynamic. Measures 220-224 show a complex texture with rapid sixteenth-note passages in the upper staves and a more active bass line. A double bar line with two slashes (//) appears after measure 224. Measures 225-229 continue the texture, with the upper staves featuring more melodic lines. Another double bar line with two slashes (//) appears after measure 229. Measures 230-234 show a continuation of the rapid sixteenth-note patterns. A third double bar line with two slashes (//) appears after measure 234. Measures 235-239 show a similar texture, with a fourth double bar line with two slashes (//) after measure 239. The final system, measures 240-244, concludes the passage with a final cadence in measure 240.

245

250

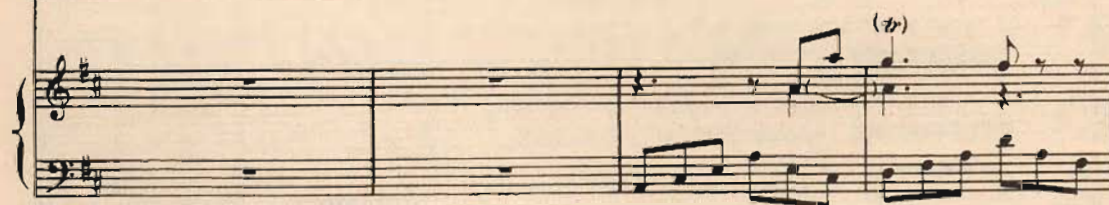
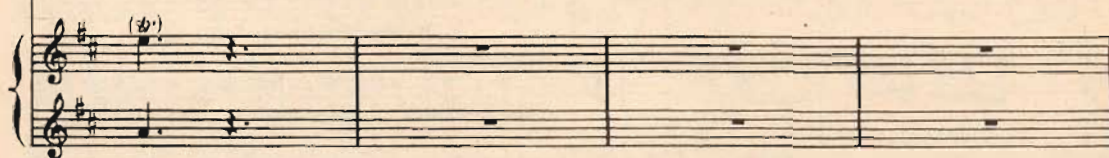
255

260

265

// 270

// 275



295

Measures 295-300. The score is in G major (one sharp) and 4/4 time. Measures 295-299 feature a piano (p) melody in the right hand and a piano accompaniment in the left hand. Measure 300 features a forte (f) melody in the right hand and a forte accompaniment in the left hand. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The melody is a simple eighth-note scale.

300

Measures 300-305. The score is in G major (one sharp) and 4/4 time. Measures 300-304 feature a piano (p) melody in the right hand and a piano accompaniment in the left hand. Measure 305 features a forte (f) melody in the right hand and a forte accompaniment in the left hand. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The melody is a simple eighth-note scale.

//

305

Measures 305-310. The score is in G major (one sharp) and 4/4 time. Measures 305-309 feature a piano (p) melody in the right hand and a piano accompaniment in the left hand. Measure 310 features a forte (f) melody in the right hand and a forte accompaniment in the left hand. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The melody is a simple eighth-note scale.

//

310

Measures 310-315. The score is in G major (one sharp) and 4/4 time. Measures 310-314 feature a piano (p) melody in the right hand and a piano accompaniment in the left hand. Measure 315 features a forte (f) melody in the right hand and a forte accompaniment in the left hand. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The melody is a simple eighth-note scale.

315

1)

320

p *f* *p* *f*

325

1) Ms. do #

MINUETTO *Espressivo. Piano assai*

The image shows a musical score for a piece titled "Reg: Regalies". The score is written for piano and features a 3/4 time signature. The key signature is one sharp (F#). The score is divided into two main sections: a piano introduction and a main melody. The piano introduction is marked "piano" and "Espressivo". The main melody is marked "Reg: Regalies". The score includes a treble clef, a bass clef, and a grand staff. The piano introduction consists of a series of chords and single notes, while the main melody is a more complex, flowing line. The score is written in a clear, legible style with standard musical notation.

Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The first staff has a tempo marking of "Allegretto". The first measure of the vocal parts is marked with a "4" and a "2" above it. The first measure of the piano accompaniment is marked with a "4" and a "2" above it. The score is divided into measures by vertical bar lines. The first staff has a measure rest in the fourth measure. The second staff has a measure rest in the fourth measure. The third staff has a measure rest in the fourth measure. The fourth staff has a measure rest in the fourth measure. The fifth staff has a measure rest in the fourth measure. The score ends with a double bar line.

240

25

poco f

poco f

p

p

30

poco f

poco f

35

espr.

p

f

p

f

40

p

(p)

(p)

45

50

p (tr)

f

p (tr)

p (tr)

p

QUARTETTO, *Piano assai*

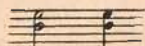
55

pizzicato

pizzicato

tr

1)



Musical score for piano, measures 67-75, in D major. The score is written for four staves (two grand staves). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 70 and 75 are indicated. The piece concludes with the instruction "D. C. al Minuetto".

Measures 67-75:

- Measure 67: Treble staff has a triplet of eighth notes (F#, A, C#) marked with a trill (tr). Bass staff has a quarter note F#.
- Measure 68: Treble staff has a quarter note F#, eighth note A, and quarter note C#. Bass staff has a quarter note F#.
- Measure 69: Treble staff has a quarter note F#, eighth note A, and quarter note C#. Bass staff has a quarter note F#.
- Measure 70: Treble staff has a triplet of eighth notes (F#, A, C#) marked with a trill (tr). Bass staff has a quarter note F#.
- Measure 71: Treble staff has a quarter note F#, eighth note A, and quarter note C#. Bass staff has a quarter note F#.
- Measure 72: Treble staff has a quarter note F#, eighth note A, and quarter note C#. Bass staff has a quarter note F#.
- Measure 73: Treble staff has a quarter note F#, eighth note A, and quarter note C#. Bass staff has a quarter note F#.
- Measure 74: Treble staff has a quarter note F#, eighth note A, and quarter note C#. Bass staff has a quarter note F#.
- Measure 75: Treble staff has a quarter note F#, eighth note A, and quarter note C#. Bass staff has a quarter note F#.

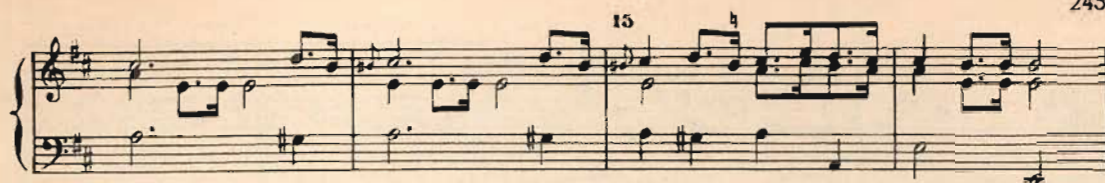
The piece concludes with the instruction "D. C. al Minuetto".

RONDO. Allegretto

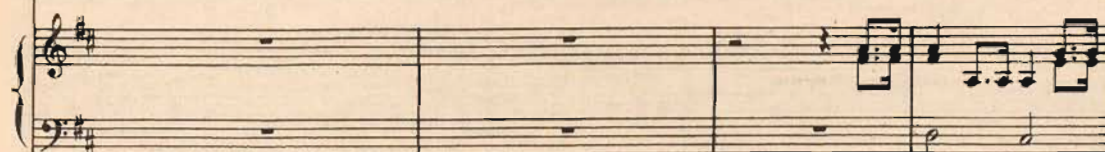
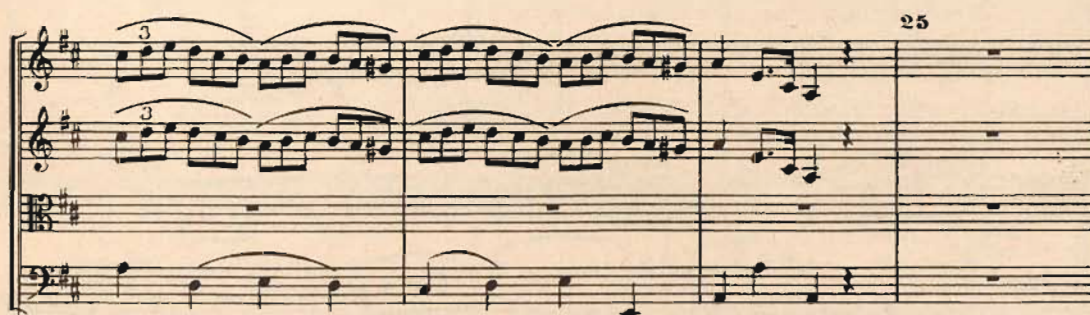
The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The first four measures of each staff are empty, followed by a final measure containing a half note G4 and a half note A4, both marked with the instruction *espressivo*. The fifth staff is for the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It contains a rhythmic pattern of eighth and sixteenth notes across the first four measures, followed by a final measure with a half note G2 and a half note A2.

The second system of the musical score consists of five staves. The top four staves are for vocal parts. The first measure is marked with a '5' above the Soprano staff. The vocal parts feature a melodic line with eighth and sixteenth notes, accented with 'acc.' and 'f' markings. The piano accompaniment (fifth staff) provides a harmonic foundation with a pattern of eighth and sixteenth notes. The system concludes with a double bar line.

The third system of the musical score consists of two staves. The first staff is for the vocal parts, starting with a double bar line and a '10' above the first measure. It features a melodic line with eighth and sixteenth notes, accented with 'acc.' and 'f' markings. The second staff is for the piano accompaniment, providing a harmonic foundation with a pattern of eighth and sixteenth notes. The system concludes with a double bar line.



//



30

1. 2. DUETTO 1^o

FINE

35

Vla

Vlc

40

45

espres.

3

50

p *f* *p*

55

cresc. *f*

60

65

2. DUETTO 2º

3

p

70

75

80

85

poco ten.

p

f

sf

90

sf

(p)

95

p

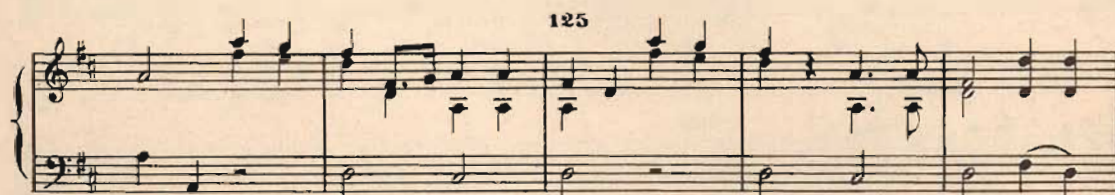
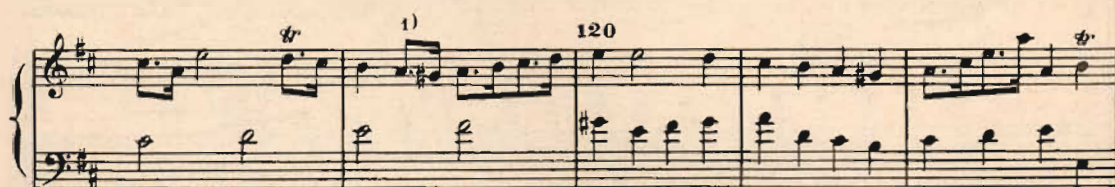
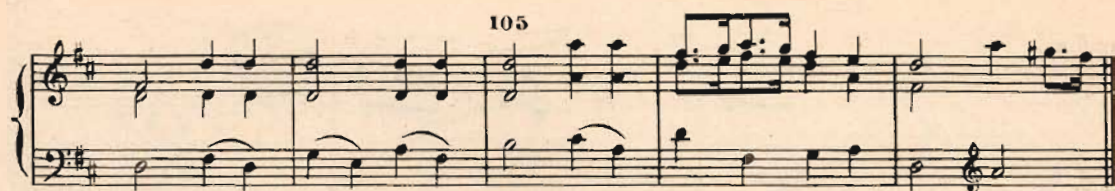
100

1.

2.

SOLO

The musical score is written for piano on a grand staff. It begins at measure 90, marked with a forte (*sf*) dynamic. The melody features several triplet figures. At measure 92, the dynamic shifts to piano (*p*). The score continues through measure 95, where the piano (*p*) dynamic is maintained. Measures 96-99 show more triplet patterns. At measure 100, the first ending (1.) begins, leading to a section where the piano part is silent. The second ending (2.) follows, also with the piano part silent. The section concludes with a 'SOLO' marking, where the piano part resumes with a melodic line while the right hand remains silent.



1) Ms.

135

espr.

This system contains measures 135, 136, and 137. It features four staves: two treble staves and two bass staves. The key signature has two sharps (F# and C#). Measure 135 shows a melodic line in the first treble staff with a fermata on the first half, followed by a descending eighth-note scale. The second treble staff has a descending eighth-note scale. The first bass staff is mostly silent, with a few notes in measure 137. The second bass staff has a melodic line starting in measure 136. The word "espr." is written below the first bass staff in measure 136.

cresc.

This system contains measures 138, 139, and 140. It features four staves: two treble staves and two bass staves. The key signature has two sharps. Measure 138 shows a melodic line in the first treble staff with a fermata on the first half, followed by a descending eighth-note scale. The second treble staff has a descending eighth-note scale. The first bass staff has a melodic line starting in measure 138. The second bass staff has a melodic line starting in measure 138. The word "cresc." is written above the first treble staff in measure 138.

140

This system contains measures 141, 142, and 143. It features four staves: two treble staves and two bass staves. The key signature has two sharps. Measure 141 shows a melodic line in the first treble staff with a fermata on the first half, followed by a descending eighth-note scale. The second treble staff has a descending eighth-note scale. The first bass staff has a melodic line starting in measure 141. The second bass staff has a melodic line starting in measure 141. The number "140" is written above the first treble staff in measure 141.

145

Musical score for measures 145-149. The score is in G major (one sharp) and 4/4 time. It features a piano with four staves. Measures 145-148 contain rests for all parts. In measure 149, the piano enters with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line consists of quarter notes. A fermata is placed over the final measure of the system.

150

Musical score for measures 150-154. The score is in G major (one sharp) and 4/4 time. It features a piano with four staves. Measures 150-152 contain rests for all parts. In measure 153, the piano enters with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line consists of quarter notes. A fermata is placed over the final measure of the system.

poco f

Musical score for measures 155-159. The score is in G major (one sharp) and 4/4 time. It features a piano with four staves. Measures 155-158 contain rests for all parts. In measure 159, the piano enters with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line consists of quarter notes. A fermata is placed over the final measure of the system.

155

espr.

espr.

160

cresc.

(cresc.)

sf

165

f

1. 2.

D.C. al primo DUETTO

QUINTET VI

Andante. *Con sordini*

Violí I

Violí II

Viola

Violoncel

Orgue
o
Clave

10

dolce

dolce

dolce

dolce

15

espressivo
sostenuto
f

This system contains measures 15 through 19. It features four staves. The first two staves (treble clef) have a melodic line with trills and slurs, marked *espressivo* and *f*. The third staff (alto clef) has a bass line with trills, marked *f* and *sostenuto*. The fourth staff (bass clef) has a bass line with trills, marked *f*. The key signature has two flats, and the time signature is 2/4.

20

dolce
dolce
dolce
dolce

This system contains measures 20 through 24. It features four staves. The first two staves (treble clef) have a melodic line with slurs, marked *dolce*. The third staff (alto clef) has a bass line with slurs, marked *dolce*. The fourth staff (bass clef) has a bass line with slurs, marked *dolce*. The key signature has two flats, and the time signature is 2/4.

25

espressivo
espressivo
(tr)

This system contains measures 25 through 29. It features four staves. The first two staves (treble clef) have a melodic line with trills and slurs, marked *espressivo*. The third staff (alto clef) has a bass line with trills, marked *espressivo*. The fourth staff (bass clef) has a bass line with trills, marked *(tr)*. The key signature has two flats, and the time signature is 2/4.

This system contains measures 30 through 34. It features four staves. The first two staves (treble clef) have a melodic line with slurs, marked *f*. The third staff (alto clef) has a bass line with slurs, marked *f*. The fourth staff (bass clef) has a bass line with slurs, marked *f*. The key signature has two flats, and the time signature is 2/4.

30 *Allegro senza sordini*

45

// 50

// 55

This page contains seven systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The measures are numbered as follows:

- System 1: Measures 60-62. Measure 60 is marked with a measure rest.
- System 2: Measures 63-65. Measure 65 is marked with a measure rest.
- System 3: Measures 66-68. Measure 68 is marked with a measure rest.
- System 4: Measures 69-71. Measure 71 is marked with a measure rest.
- System 5: Measures 72-74. Measure 74 is marked with a measure rest.
- System 6: Measures 75-77. Measure 75 is marked with a measure rest.
- System 7: Measures 78-80. Measure 80 is marked with a measure rest.

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system concludes with a double bar line and a 3/4 time signature.

Andante. Con sordini

80

dolce

p

85

espressivo

f

(tr)

90

Allegro. *Senza sordini*

95

//

100

//

105



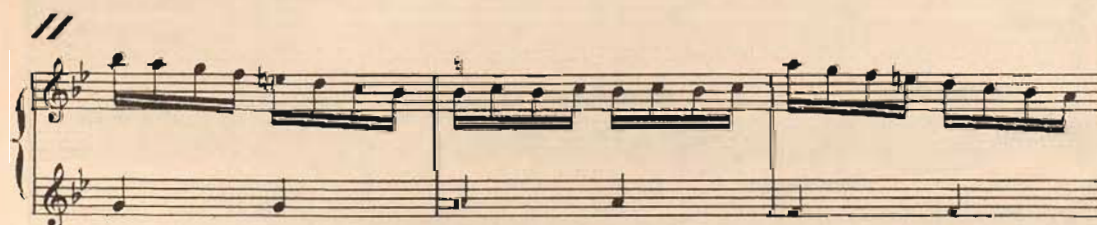
First system of music, measures 105-107. It consists of four staves: two treble clefs and two bass clefs. The music features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat).



Second system of music, measures 110-112. It consists of four staves. Measures 110 and 111 show a melodic line in the upper staves and a bass line in the lower staves. Measure 112 contains whole rests for all parts. The number 110 is printed above the first staff of this system.



Third system of music, measures 113-114. It consists of two staves (treble and bass clef). Measure 113 has a whole rest in both staves. Measure 114 contains a melodic line in the treble staff and a bass line in the bass staff.



Fourth system of music, measures 115-117. It consists of two staves. Measure 115 begins with a double bar line and a repeat sign (//). The system contains a melodic line in the treble staff and a bass line in the bass staff.



Fifth system of music, measures 118-120. It consists of two staves. Measure 118 begins with a double bar line and a repeat sign (//), followed by the number 115. The system contains a melodic line in the treble staff and a bass line in the bass staff.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The measures are numbered as follows:

- System 1: Measures 120-122. Measure 120 is marked with a circled 'a'.
- System 2: Measures 123-125.
- System 3: Measures 126-128.
- System 4: Measures 129-131.
- System 5: Measures 132-134.
- System 6: Measures 135-137.
- System 7: Measures 138-140.

The notation includes various musical symbols such as notes, rests, beams, and slurs. The piece concludes with a double bar line and repeat signs at the end of the final system.

Andante 140
Con sordini

tr tr tr tr

145

tr tr tr tr

Reg. Flauto
(tr)

tr tr tr tr

150

dolce
dolce
p
p

tr tr tr tr

p

tr tr tr tr

Musical score for measures 150-154. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several rests throughout the passage. The first system contains measures 150-153, and the second system contains measure 154, which ends with a double bar line.

Musical score for measures 155-159. The score is written for two staves: a treble staff and a bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several rests throughout the passage. The first system contains measures 155-158, and the second system contains measure 159, which ends with a double bar line.

Musical score for measures 160-164. The score is written for two staves: a treble staff and a bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several rests throughout the passage. The first system contains measures 160-163, and the second system contains measure 164, which ends with a double bar line.

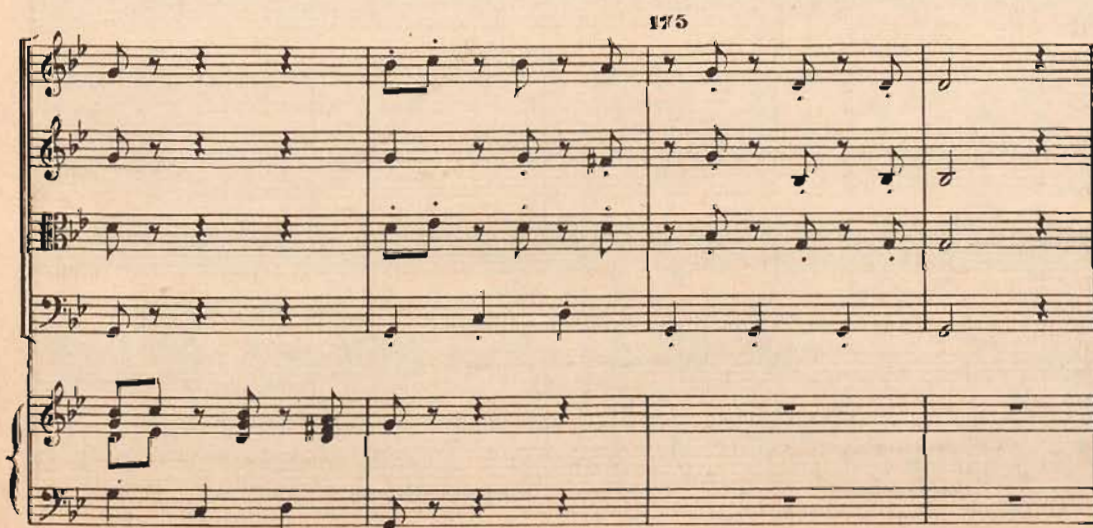
Musical score for measures 165-169. The score is written for four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several rests throughout the passage. The first system contains measures 165-168, and the second system contains measure 169, which ends with a double bar line. The word "p" (piano) is written below the first bass staff in the first system.



First system of musical notation, measures 165-169. The system includes five staves: two treble staves, a middle C-clef staff, and two bass staves. The key signature is two flats (B-flat and E-flat). The music features various melodic lines with trills marked with 'tr' and slurs. The bottom two staves are mostly empty, with some notes appearing in the final measure.



Second system of musical notation, measures 170-174. The system includes five staves. The key signature remains two flats. Measures 170-171 show a dense texture with many sixteenth notes in the upper staves and trills in the lower staves. Measures 172-174 continue with melodic development and trills. The bottom two staves are mostly empty.



Third system of musical notation, measures 175-179. The system includes five staves. The key signature remains two flats. Measures 175-179 show a continuation of the melodic and harmonic material, with some rests in the upper staves and active lines in the lower staves. The bottom two staves are mostly empty.

MINUETTO

espressivo

espressivo

Reg. Eco

5

10

Handwritten musical score for Minuetto, measures 1-14. The score is written for piano and features a variety of musical notations including treble and bass clefs, key signatures (three flats), time signatures (3/4), and dynamic markings (p, f, p). The tempo/style marking is 'espressivo'. The piece is titled 'MINUETTO'. The score is divided into systems, with measures 1-4, 5-8, and 9-12 shown. Measure numbers 5 and 10 are indicated above the staves. The notation includes various musical symbols such as notes, rests, beams, and slurs.



//



//



30

35 (tr)

40

QUARTETTO

First system of the musical score for Quartetto, measures 1-3. The score is written for four staves (two treble and two bass clefs) and a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first two staves have a melodic line with a slur and a fermata over the first measure, followed by a dynamic change from *f* to *p*. The third and fourth staves have a bass line with a dynamic change from *f* to *p*. The grand staff is marked *Tacet* throughout the system.

Second system of the musical score for Quartetto, measures 4-6. The score is written for four staves (two treble and two bass clefs) and a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first two staves have a melodic line with a slur and a fermata over the first measure, followed by a dynamic change from *f* to *p*. The third and fourth staves have a bass line with a dynamic change from *f* to *p*. The grand staff is marked *Tacet* throughout the system.

Third system of the musical score for Quartetto, measures 7-9. The score is written for four staves (two treble and two bass clefs) and a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first two staves have a melodic line with a slur and a fermata over the first measure, followed by a dynamic change from *f* to *p*. The third and fourth staves have a bass line with a dynamic change from *f* to *p*. The grand staff is marked *Tacet* throughout the system.

50

(tr.)

p

f

p

f

p

f

p

f

55

f

poco f

f

poco f

f

poco f

f

poco f

f

f

f

f

60

poco sostenuto

poco sostenuto

poco sostenuto

poco sostenuto



First system of music, measures 58-60. The score is in 3/4 time with a key signature of two flats. It features four staves: two treble staves and two bass staves. Dynamics include *f* (forte) and *p* (piano). There are trills marked with a 'tr' symbol above the notes in measures 58 and 60.



Second system of music, measures 61-63. Measure 61 is marked with the number 65. The score continues with four staves. Dynamics include *poco f* (poco forte). Trills are marked with a 'tr' symbol above the notes in measures 61 and 62.



Third system of music, measures 64-66. The score continues with four staves. Dynamics include *f* (forte) and *p* (piano). Trills are marked with a 'tr' symbol above the notes in measures 64 and 65.



Fourth system of music, measures 67-69. Measure 67 is marked with the number 70. The score continues with four staves. Dynamics include *f* (forte) and *p* (piano). Trills are marked with a 'tr' symbol above the notes in measures 67 and 68.

75

p *p* *f*

p *f* *poco f*

80

f *f* *f*

D. C. al Minuetto

poco sost. *poco sost.* *poco sost.*

RONDO. Andante con moto

The musical score is written for a piano and flute. It consists of three systems of music, each with four staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked "Andante con moto".

System 1: The piano part (top three staves) begins with a piano (*p*) dynamic. The first staff has a piano (*p*) dynamic, the second staff has a piano (*p*) dynamic, and the third staff has a piano (*p*) dynamic. The piano part is marked with *p*, *sf*, *f*, and *p* dynamics. The flute part (bottom staff) is marked "Flaut. 8^a" and begins with a piano (*p*) dynamic. The piano part is marked with *p*, *sf*, *f*, and *p* dynamics.

System 2: The piano part continues with a piano (*p*) dynamic. The first staff has a piano (*p*) dynamic, the second staff has a piano (*p*) dynamic, and the third staff has a piano (*p*) dynamic. The piano part is marked with *p*, *sf*, *f*, and *p* dynamics. The flute part (bottom staff) is marked with *p*, *sf*, *f*, and *p* dynamics.

System 3: The piano part continues with a piano (*p*) dynamic. The first staff has a piano (*p*) dynamic, the second staff has a piano (*p*) dynamic, and the third staff has a piano (*p*) dynamic. The piano part is marked with *p*, *sf*, *f*, and *p* dynamics. The flute part (bottom staff) is marked with *p*, *sf*, *f*, and *p* dynamics.

Rehearsal marks 5 and 10 are indicated above the first and second staves of the second and third systems, respectively.

15

This musical score page contains measures 15 through 20. It is written for a piano with four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 15 begins with a piano (*p*) dynamic. Measures 16 and 17 feature a forte (*f*) dynamic. Measure 18 returns to piano (*p*). Measures 19 and 20 are marked with a fortissimo (*sf*) dynamic. The notation includes various musical symbols such as slurs, ties, and accidentals. The piano part is more active in the first system, while the second system shows more sustained chords and melodic lines. The right hand part is more melodic and active throughout.

20

SOLO

25

30

35

40

45

1)

(f)

(p)

(f)

(p)

1) Ms. do b

II^a SOLO

50

tr
p

55

arpeggiato

60



III^a 75

Measure 75: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a half note G2, quarter note A2, quarter note B2. Measure 76: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a half note G2, quarter note A2, quarter note B2. Measure 77: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a triplet of eighth notes G2, A2, B2.

Measure 78: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a half note G2, quarter note A2, quarter note B2. Measure 79: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a half note G2, quarter note A2, quarter note B2. Measure 80: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a triplet of eighth notes G2, A2, B2.

poco f 80

Measure 81: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a half note G2, quarter note A2, quarter note B2. Measure 82: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a half note G2, quarter note A2, quarter note B2. Measure 83: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a triplet of eighth notes G2, A2, B2.

Measure 84: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a half note G2, quarter note A2, quarter note B2. Measure 85: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a half note G2, quarter note A2, quarter note B2. Measure 86: Treble staff has a half note G4, quarter note A4, quarter note B4. Bass staff has a triplet of eighth notes G2, A2, B2.

85

System 85: Four staves of music. The first two staves are in treble clef with a key signature of two flats. The last two staves are in bass clef with a key signature of two flats. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *f* (forte) at the beginning and end of the system.

90

System 90: Four staves of music. The first two staves are in treble clef with a key signature of two flats. The last two staves are in bass clef with a key signature of two flats. The music features various note values, including eighth and sixteenth notes, and rests. There is a dynamic marking *p* (piano) in the second measure of the first staff.

System 95: Four staves of music. The first two staves are in treble clef with a key signature of two flats. The last two staves are in bass clef with a key signature of two flats. The music features various note values, including eighth and sixteenth notes, and rests. There is a dynamic marking *f* (forte) in the third measure of the first staff.

95

System 95: Four staves of music. The first two staves are in treble clef with a key signature of two flats. The last two staves are in bass clef with a key signature of two flats. The music features various note values, including eighth and sixteenth notes, and rests. There is a dynamic marking *f* (forte) in the first measure of the first staff. A triplet of eighth notes is marked with a '3' in the third measure of the first staff.

IV^a Reg.^a Regalies

100

105

110

115

120

The musical score is written for a single melodic line on a five-line staff, likely for a lute or similar instrument. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of seven systems of music, each with a treble clef and a key signature of one flat. Measure numbers 100, 105, 110, 115, and 120 are indicated at the beginning of their respective systems. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). There are also some performance markings such as 'tr' (trill) and '1)' (first ending). The piece concludes with a double bar line at measure 120.

(1) Ms. fa

First system of musical notation, measures 115-124. The system includes staves for Treble, Alto, Bass, and Piano. The key signature is B-flat major. The tempo/mood is marked *1^{ra}*. The music features triplets and various rhythmic patterns.

Second system of musical notation, measures 125-129. The system includes staves for Treble, Alto, Bass, and Piano. The key signature is B-flat major. The music features triplets and various rhythmic patterns. Measure 125 is marked with a triplet. Measure 129 has a piano (*p*) marking.

Third system of musical notation, measures 130-134. The system includes staves for Treble, Alto, Bass, and Piano. The key signature is B-flat major. The music features sixteenth notes, triplets, and various rhythmic patterns. Measure 130 is marked with a piano (*p*) marking. Measure 131 has a forte (*f*) marking. Measure 132 has a piano (*p*) marking. Measure 133 has a forte (*f*) marking. Measure 134 has a piano (*p*) marking.

135

This system contains measures 135 through 138. It features a grand staff with five staves: two treble staves, a middle alto staff, and two bass staves. The music is in a key with two flats (B-flat and E-flat). Measures 135 and 137 contain sixteenth-note runs in the upper staves, marked with a '6' and a slur. Measure 136 has a forte dynamic marking (*f*). Measure 138 shows a continuation of the melodic lines.

This system contains measures 139 through 143. It continues the five-staff grand staff. Measures 139 and 141 feature triplet markings (*3*) over groups of notes. Measure 140 includes a forte dynamic marking (*f*). Measure 143 ends with a sharp key signature change, indicated by a natural sign over the F line.

140

This system contains measures 144 through 147. It continues the five-staff grand staff. Measures 144 and 146 feature triplet markings (*3*) over groups of notes. Measure 145 includes a forte dynamic marking (*f*). Measure 147 ends with a sharp key signature change, indicated by a natural sign over the F line.

VI^a 145

150

155

First system of music, measures 155-157. The key signature has two flats (B-flat and E-flat). The music features sixteenth-note runs in the upper staves, often marked with a '6' (sextuplet). The lower staves provide harmonic support with longer note values and rests.

Second system of music, measures 160-162. Measure 160 is marked with the number '160'. This system introduces triplet markings ('3') over groups of three sixteenth notes in the upper staves. Trills ('tr') are also present in measures 160 and 161.

Third system of music, measures 163-165. Measures 163 and 164 continue with triplet markings. Measure 165 features a first ending bracket labeled '1)' leading to a repeat sign.

Fourth system of music, measures 165-168. Measure 165 is marked with the number '165'. This system contains more complex sixteenth-note passages, including a sextuplet ('6x') in measure 165. The system concludes with a repeat sign in measure 168.

VII^a SOLO

170

175

180

185

190

This musical score is for a Violin VIIa Solo, spanning measures 170 to 190. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is presented in six systems, each with a treble and bass staff joined by a brace. Measure numbers 170, 175, 180, 185, and 190 are placed at the beginning of their respective systems. The score includes various musical notations: eighth and sixteenth notes, rests, trills (marked with 'tr'), triplets (marked with '3'), and slurs. The piece concludes with a double bar line at the end of measure 190.

VIII^a

195

p

f

200

205

210

Org.

This musical score page contains six systems of music. The first system is for the Violin IIIa part, starting at measure 195. It features a treble clef and a key signature of two flats. The melody is marked with a piano (*p*) dynamic and includes a trill. The second system continues the Violin IIIa part, marked with a forte (*f*) dynamic. The third system shows measures 200-204, with the Violin IIIa part marked piano (*p*) and featuring trills. The fourth system starts at measure 205 and includes a double bar line. It features a complex texture with multiple staves, including a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system continues this texture, with a trill in the upper staff. The sixth system starts at measure 210 and includes an Organ part, marked with a trill. The Organ part is written in a lower register, likely for a pipe organ.

This musical score is for a piano and voice piece, spanning measures 225 to 230. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is organized into four systems, each containing staves for the piano and voice.

Measure 225: The piano part features a series of triplet eighth notes in the right hand and a more active bass line. The voice part enters with a melody of eighth notes.

Measure 226: The piano continues with triplet patterns. The voice part has a melodic line with some rests.

Measure 227: The piano part shows a change in texture with more sustained notes. The voice part continues its melodic line.

Measure 228: The piano part has a more complex texture with sixteenth notes. The voice part has a melodic line with some rests.

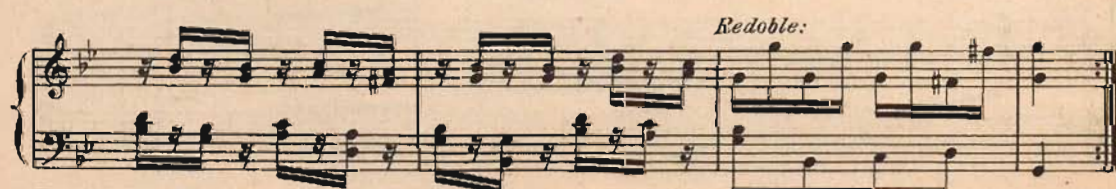
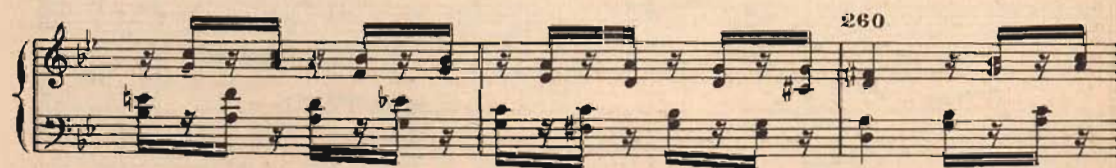
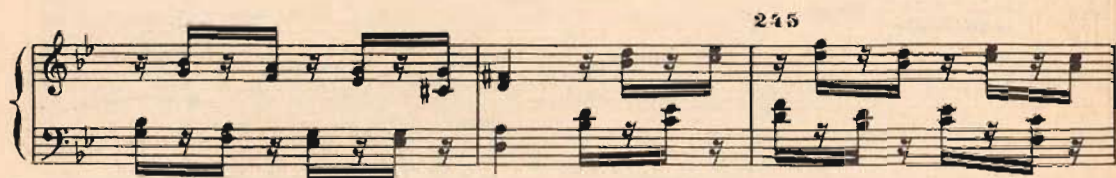
Measure 229: The piano part features a series of triplet eighth notes. The voice part has a melodic line with some rests.

Measure 230: The piano part continues with triplet patterns. The voice part has a melodic line with some rests.

First system of musical notation, measures 232-234. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff has a bass clef and the same key signature. The music features a complex rhythmic pattern with sixteenth and thirty-second notes, and a prominent sixteenth-note triplet in the lower staff.

Second system of musical notation, measures 235-237. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music continues with complex rhythmic patterns, including sixteenth-note triplets and sixteenth-note runs.

Third system of musical notation, measures 240-242. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features complex rhythmic patterns, including sixteenth-note triplets and sixteenth-note runs. The system concludes with a double bar line.



XI^a

265

291

Con sordino

pizzicato

pizzicato

pizz.

270

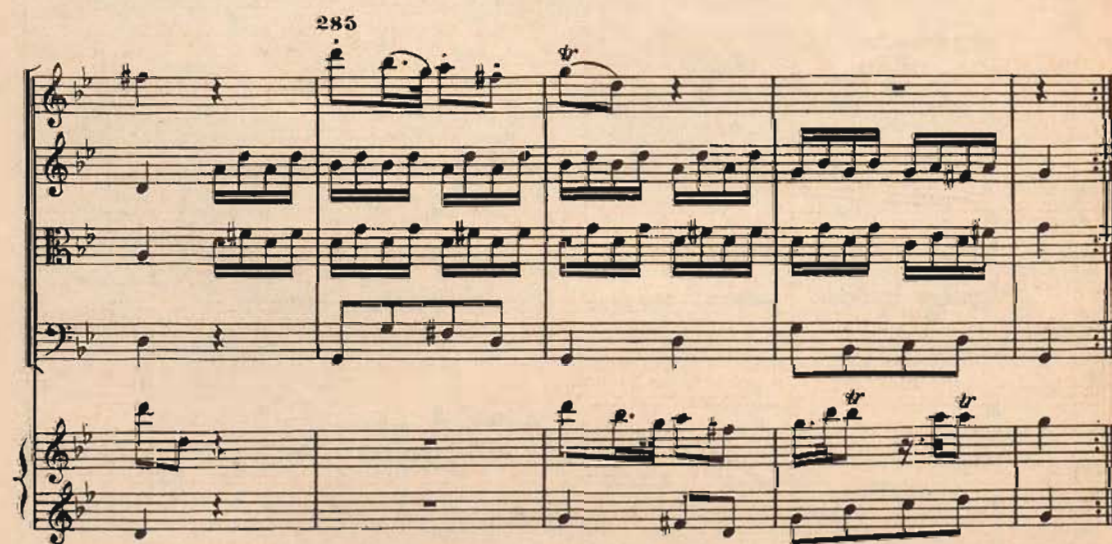
275



First system of musical notation, measures 275-280. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



Second system of musical notation, measures 280-285. The melody continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.



Third system of musical notation, measures 285-290. The melody continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

XII^a DUO

280

senza sordino



295



300





First system of musical notation, measures 315-318. The system consists of five staves: two treble staves, two bass staves, and a grand staff (treble and bass). The key signature is two flats (B-flat and E-flat). Measure 315 starts with a piano (*p*) dynamic. Measures 316 and 317 feature a fortissimo (*sf*) dynamic. Measure 318 returns to piano (*p*). The notation includes various note values, rests, and slurs.

Second system of musical notation, measures 319-322. The system consists of five staves: two treble staves, two bass staves, and a grand staff. The key signature remains two flats. Measure 319 starts with a fortissimo (*f*) dynamic. Measures 320, 321, and 322 continue with the fortissimo (*f*) dynamic. The notation includes various note values, rests, and slurs.

Third system of musical notation, measures 323-326. The system consists of five staves: two treble staves, two bass staves, and a grand staff. The key signature remains two flats. Measure 323 starts with a piano (*p*) dynamic. Measures 324, 325, and 326 continue with the piano (*p*) dynamic. The notation includes various note values, rests, and slurs.

325

330

335

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