

Studies in 18th Century Catalan Keyboard Music. A Contribution to the History of Organ and Piano Music

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I. Sources

A. Literature and New Editions

Although Spanish organ music of the time of Antonio de Cabezón is rather thoroughly treated in the common handbooks regarding the history of keyboard music,¹ the subject has been given less attention when it comes to the period between 1700 and the Romantic era. The works of the great Baroque master Juan Bautista Cabanilles (1644–1712) have, in part, been published in *Musica Organici Johannis Cabanilles, Opera Omnia*, vols. I-V (Barcelona, 1927–1956). But this edition is not yet complete. In his monograph, *J. B. Cabanilles, sein Leben und Werk, Die Tientos für Orgel* (Regensburg, 1973), Arsenio Garcia-Ferreras points out Cabanilles' importance, not only in relation to the history of Spanish music, but also as regards the development of organ music north of the Pyrenean Peninsula.² The author explains the terminological problems in connection with the classification of the various types of movements. Among Cabanilles' pupils, José Elias occupies a central position, mainly because of his activity in Barcelona between 1715 and 1725 at the church *San Justo y Pastor*, where he came to influence a number of young Catalan musicians – Miguel Lopez, to name an example – thereby influencing the group of musicians associated with La Escolania at Montserrat. After 1725 Elias was employed in Madrid as organist at *La Capilla de las Senoras Descalzas*. M. Lopez further developed the organ style of Elias as it was intimated by Cabanilles.³

1. See Seiffert/Weitzmann: *Geschichte der Klaviermusik*, I, Leipzig 1899, p. 48. G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition*, vol I, 3rd edition, Berlin 1966, p. 243 and W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700*, Kassel 1967, p. 122.
2. This book is published in the series: *Kölner Beiträge zur Musikforschung*, Regensburg 1973.
Cabanilles had in reality only one first name, Juan. Bautista is a later addition. This was kindly divulged to me by P. Gregori Estrada, Montserrat.
3. José (Josep) Elias: *Obras Completas* begun by Llorens, Barcelona 1971–75, vol. I a and b, and a new 2nd volume is being printed. In the preface one finds: »Ciertamente, José Elias fue uno de los organistas compositores mas reputados de su época, hasta el punto de eclipse practicamente a sa propio maestro, el insigne Juan Bautista Cabanilles, en la famosa escuela de organo que era el monasterio de Montserrat durante el segundo cuarto del siglo XVIII«.

In discussing the Catalan composers who wrote keyboard music during the 18th century, one must begin with the musicians who were educated and who worked at the great Benedictine cloister at Montserrat. The famous *Escolania* was founded in the 13th century, and through the years the musical education of the boys at this school played an important part not only for musical activity in Catalonia, but for the music of Spain in general. Particularly dating from the 17th and 18th centuries, we find recorded in the archives at Montserrat the names of a great number of composers; names which we will deal with in more detail in section: *C: Composers*.

If we direct our attention to the literature to be found on the present subject, particularly as it pertains to composers, the material we find is somewhat sporadic. M. Querol presents a survey of composers associated with Montserrat in the article *Montserrat* found in »MGG« (vol. IX, col. 540). In W. S. Newman's major work *The Sonata in the Classic Era* (p. 311ff.), there is an excellent survey of »Montserrat and other Catalan Centres« in which the author mentions composers like F. Rodriguez, J. Vinyals, José Gallés and Matéo Ferrer, the last of which was active in Barcelona.⁴ In *The Music of Spain* (New York, 1941), G. Chase limits himself to a superficial list of a few names such as Scarlatti's successors, among these Antonio Soler.⁵ In addition we might mention the following works of a similar survey-like character: A. Souliers' *Histoire de la Musique en Espagne*, vol. I (Paris, 1849), in which Cabanilles, Casanovas and others are mentioned on p. 58; May N. Hamilton's rather superficial work entitled *Music in 18th Century Spain* (University of Illinois, 1937);⁶ and M. S. Kastner's *Contribucio al estudio de la musica Española y Portuguesa* (Lisbon, 1941) in which the Montserrat School is discussed on p. 297 and p. 310, and the names P. José Gallés, F. Rodriguez, Rafael Angles, N. Casanovas and others are mentioned.⁷

Besides these survey works in which the Montserrat School is covered in varying degrees of depth, one can point out special treatises such as P. Pujol's *Compositors Montserratins i Revista Musica Catalana* (Barcelona, 1932) or M. Valls Gorina's *Historia de la Musica Catalana* (Barcelona, 1969). In the latter work, there is, however, only a survey-like description of the Catalan composers of keyboard music. On p. 89 the author mentions names such as Rafael Anglés, Freixanet, José Gallés and also Matéo Albéniz and Manuel Blasco de

4. Newman's work is the 2nd vol. in *A History of the Sonata Idea*, the University of North Carolina Press 1963.

5. *Ibid.*, p. 16.

6. *Ibid.*, p. 227, one reads: »Among the conservative group of Spanish church composers of the mid-century should be mentioned Padre José Martí of Montserrat. Born at Tortosa 1719 he was for many years director of the famous Escolania«. P. 234 Hamilton mentions Escolania: »At the important school of music« etc. Benito Julia and Casanovas you will find on p. 235: »Many organists of great skill in performance and ability as composers proceeded from the school at Montserrat to fill positions in scores of churches and cathedrals«.

7. It is mentioned that Casanovas speaks a »very Italian language«.

Nebra. Neither Albéniz nor de Nebra had anything to do with Montserrat or Catalonia. De Nebra is represented with an interesting MS. in Escolania, which we will return to later. On p. 90, Gorina discusses briefly the keyboard masters of Montserrat, and he establishes in a general manner the influence of Soler and later Haydn. Also mentioned is Anselmo Viola («nascut a Torroella de Mongri el 1738 i mort a Montserrat el 1798»). Viola's music for keyboards is, unfortunately, not touched upon.⁸

Linton E. Powell's *A History of Spanish Piano Music* (Indiana University Press, Bloomington) was published in 1980. The first chapter covers the period between 1740 and 1840, and the Montserrat School, Barcelona and the composers of Catalonia are mentioned on pp. 35–44. It is quite clear that the author had no first hand knowledge of sources and manuscripts. He reliefs, incidentally, upon Newman's treatment of the subject (*ibid.*). Among other things, he states on p. 25 that the six sonatas op. 1 of Blasco de Nebra (published by Robert Parris) » . . . are the only known extant pieces by Blasco de Nebra.«⁹ When we direct our attention to musical editions, we find ranking among the best P. E. Pujol's two volumes in the series *Mestres de l'Escolania de Montserrat, Musica Instrumental I & II* (1934–1936). This work includes, among other things, three *llenos* for organ by Miguel Lopez, along with several *versos*. Also found in volume I are 15 *pasos* for organ and 9 piano sonatas by Casanovas. Volume II includes 15 sonatas and a rondo by Felipe Rodriguez and a sonata by Joseph Vinyals. These publications are very meticulous when one compares them with the original manuscripts, and there is a good preface with comments and an explanation of revisions printed in both volumes – in Catalan only. Also to be mentioned in this connection is S. Rubio's edition of the complete piano sonatas of Antonio Soler (Union Musical Española), which was begun in 1957 but is not yet completed. Even this edition, incidentally a very beautiful edition, is not completely free of blemishes. A complete set of editor's notes is not to be found, and one is simply referred to the original manuscripts. It is indicated that a great many of the 120 published sonatas can be found as transcriptions at Montserrat.¹⁰ In addition we should mention José Elias' *Obras completas*, which was begun by J. M. Llorens (Barcelona, 1971–1975, vols. Ia and Ib): a meticulous edition of organ music by the Master with complete critical commentary. A small portion of the material from Biblioteca Catalunya and from Montserrat, which we will discuss in the following chapter, is published in various editions for practical use, such as anthologies of Spanish and Portuguese keyboard music from the 17th and 18th centuries.

8. Reproduced on p. 88 is a »Fragment d una sonata de Josep Gallés«. This is no. 1 from the MS. 388/1 in Bibl. Cat., Barcelona.
9. The MS. 2998 in Montserrat is a very beautiful oblong volume containing the six sonatas mentioned, together with six *Pastorelas* in three movements and twelve sonatas in two movements. In the near future these unknown works of Blasco de Nebra will be published in an »Urtext«-edition (Ed. Egtved, Denmark).
10. See footnote 97.

The quality of these collections varies. Among the oldest publications, the two thin volumes edited by Joaquin Nin and published by Edition Eschig occupy a central position because they presented previously unknown material when they appeared in 1928.¹¹ In these two volumes we find several rather important works – sonatas consisting largely of one movement, as with D. Scarlatti and Soler. There is, however, a Rondo by F. Rodriguez which incidentally also appears in *Mestres Instr. II*. Like other publications from the same periode, Nin's edition from 1928 provides dynamic markings, phrase markings and, frequently, notated ornamentation also. There is no critical commentary, not even a designation of additions and alterations. In the preface Nin gives a short summary of the composers' lives and work, but he reveals none of his sources and there is no editorial commentary.¹² More thorough is a small collection edited by G. Marchi (Ricordi, 1955) entitled *Le più belle pagine dei Clavicembalisti Spagnoli*. Here we again find the Rodriguez Rondo (from Nin and *Mestres II*) along with two of the Gallés sonatas (also found in the Nin collection). The Ricordi edition, however, comes closer to the original, even though some dynamic markings and tempo indications have been added. The title page of this edition consists of a reproduction of the title page of Gallés' 23 sonatas from the manuscript found at Bibl. Cat., Barcelona. M. S. Kastner's *Alte spanische und portugisische Meister i Silva Iberica, I-II* published by Ed. Schott, Mainz is a true »urtext« edition. But it includes only one sonata movement from the 1700's; the remaining works are considerably older organ pieces.¹³ Among good recent editions we find *Organa Hispanica I-IV* edited by Gerhard Doderer and published by Willy Müllers Süddeutscher Musikverlag, Heidelberg. In volume III we find *Versos del septimo tono* by Lopez, where Doderer refers to MS. 37 at Bibl. Orféo, Barcelona. The piece is incidentally also published in *Mestres Instr. I*. Volume II includes two pieces from the Montserrat archives: a Sonata in D major by Anselmo Viola and a Sonata in C major, *de Clarines* by Soler.¹⁴ José de Alvarez's *Coleccion de obras de organi-*

11. Nin, I: *Seize Sonates Anciennes d'Auteurs Espagnols* and II: *Dixsept Sonates etc.* Soler is here represented with fourteen pieces, Mateo Ferrer, Felipe Rodríguez and Narciso Casanovas with one movement each, while Freixanet has two and Josep Gallés six movements.
12. Joaquin Nin y Castellanos (1879–1949) was born in Havana, Cuba. He came early to Spain and studied piano in Barcelona, and he toured as a pianist when fifteen years old. In 1902 he moved to Paris and studied with Moritz Moszkowski and Vincent d'Indy at the Schola Cantorum. 1908–1910 he was in Berlin. He returned to Havana and founded a conservatory there. Hoping to revive the use of the harpsichord for performance of early piano music, he wrote various articles, including the important essay: »Harpsichord or piano«, 1921. He performed early keyboard music with particular competence. He also wrote ballet music, chansons and piano music.
13. In the preface Kastner mentions as a source a Spanish MS of the eighteenth century in the possession of the Library of the Orféo Catalá in Barcelona.
14. See footnote 25, where it is explained that the movement was composed by J. Martí and it is under this name also to be found in Bibl. Cat., Barcelona.
Soler's *Sonata de Clarines* is published by Rubio in the complete edition as no. 54.

stas españolas del siglo XVII published by Union Musical Española, Madrid is another »urtext« edition. Here we find works by Catalan masters like Francisco Vilar (8 pieces), some significant *versos*, along with José Elias' »Obra de 5° tono,« *Lleno*: a lengthy, virtuoso work which is not (yet) included in the previously mentioned *Obras completas*. The same publisher has printed six movements from the 18th century edited by Francisco Civil. The composers presented here all had ties with Catalonia, that is they were born and active as musicians there: Francisco Vilar, Antonio Mestres, Salvi Arnavat, Joseph Lemarca (?) and, again, Elias.¹⁵ There is, on the other hand, reason to offer a word of caution against the collection *Early Spanish Organ Music* edited by Joseph Muset (Ed. Schirmer, New York). This is a greatly adapted edition. Moreover it includes pieces by Lopez, Casanovas and Elias – works also found in *Mestres Instr. I* and *Obras completas* respectively – in nearly unrecognizable form. Anselmo Viola is represented with a »Sonatina« which is actually the first movement of the F minor piano sonata by Rodriguez from *Mestres Instr. II*.¹⁶ *Orgelmusik des spanischen Barock* edited by James Willy, with three Elias works, is found in volume XI of the *Liber Organi* series published by Ed. Schott, Mainz.

For the sake of completeness we should mention D. Ambros de Caralt's book *L'Escolania de Montserrat* (1955), which is actually a beautifully decorated popular tourist's guide to Escolania and its history. Unfortunately this book is out of print now and was, besides, published only in a Catalan version. It is provided with good illustrations and references to original sources and to the

15. Elias was a very productive composer, and some of his contemporaries mention more than three hundred organ pieces.
16. In the preface Muset says the following about the *Paso*: »This is always a composition of march-like character, but by no means is it a solemn march«. The meaning of *Paso* (*Paso* normally = step) is, in connection with baroque organ piece, however, the same as fugue. See the definition in Spanish *Enciclopedia Universal Ilustrada*, Madrid 1920, vol. XLII. Here one finds the following concerning the *Paso* by Andrés Lorentes, the music theorist, in his work: »*El Porqué de la Musica*, 1672: »*Paso* es lo mismo que tema – – – las voces que cantan se sujetan a imitar los puntos o solfas«. That is the same as a theme, wandering from one voice to another. The piece by Viola (Rodriguez) is completely unrecognizable revised, some new voices are added, the ornamentations are altered into insane rhythms and so on. It is incredible, that such an edition could be published in 1947, when at the same time one finds some of the movements in an excellent version in the *Mestres Instr. I* and *II* from 1934 and 1936. In the preface the editor (Muset) says: »I am unable to discover whether or not the organ of Montserrat had a swell in Padre Viola's time«. This is completely unessential, since the organ music in Escolania never contains dynamic markings, and at any rate, never a crescendo or diminuendo. The editor mentioned states further: »This work seems almost like a composition of Scarlatti«. Why did he make an organ transcription of the movement, when he calls it a Scarlatti-like harpsichord sonata? It should be noticed, that the f-minor sonata mentioned here appears in another MS as a work by Viola and not Rodriguez (as in *Mestres II*). P. Gregori Estrada kindly brought this to my attention.

most important events at the school through the years. Pages 85–111 are devoted to the music and its masters: »L'Escola de Musica de Montserrat i els seus mestres.«¹⁷ The following is a short resumé of the section (pp. 95–109) which relates most directly to the composers with whom the present treatise concerns itself. Miguel Lopez is mentioned first; he came to Montserrat and became a monk in 1684. His works include a number of motets, masses and responses, among other things. A 36-page MS. contains works for organ (this refers to MS. 23, old no.). By the way, these and other works are found in Pujol's *Mestres Instr. I*. Mentioned after Lopez is Benet Estéve, the school's director; and P. Benet Valls, who died in 1782, is referred to as an organist. After these we find Joseph Marti who, among other works, wrote a *Stabat Mater* »influenced by Italian music of the 18th century,« as stated in the commentary. In connection with Christmas 1745, Anselmo Viola is mentioned for the first time – as an organist. It is said of his style that it was melodic, expressive and very concentrated. After a stroke at the age of 56, he was forced to give up his work at the school. He died in 1798 at the age of 60. Narciso Casanovas is mentioned next. He was said to have been a great improviser on both organ and piano. The guitarist Fernando Sor, who was a student at Escolania and studied with Viola and others, spoke of Casanovas' organ playing with great enthusiasm. We then find Felipe Rodriguez, also mentioned in his capacity as organist, and with this composer we are brought into the next century, in that he died in 1814, three years after the fire at the cloister. Caralt goes on to describe later developments after the cloister was rebuilt.

B. Manuscripts

Foremost among collections of keyboard music of the 17th and 18th centuries are the manuscripts archives of Escolania at Montserrat. But before presenting an overview of the most important manuscripts from the Escolania archives, we will take a quick glance at a few manuscripts found in Biblioteca Catalunya, Barcelona.¹⁸ Here we find several volumes bearing great similarity to those at Montserrat, and there are in addition composers and works represented here that are also to be found at the cloister library. The following is a list of the manuscripts examined with references to the catalogue number from Bibl. Cat. as well as the number from Pedrell's catalogue mentioned in footnote 18.

17. Thanks to the State Library in Århus, I managed to get copy of Caralt's book from the Biblioteca Nacional in Madrid.
18. See F. Pedrell: *Catalech de la Biblioteca Musical de la Diputacio de Barcelona*, I-II, 1908, and the catalogue: *La Música Española desde la Edad Media hasta Nuestras Dias*, Barcelona 1941.

The contents of the MSS are rendered here with the original orthography, the keys are added in parenthesis, when nothing else is shown. Anonymous and questionable composers are also shown in parenthesis, e.g.: (an.) or (?).

No. 775 (Pedrell 896):

Antonio Mestres Tocates pera orgue, 1780 (70 pp.)

Tocata 5. Tono de Domenica,	P.I
Toccata 2º Tono punto Baxo	P.3
Adagio, Muij Andante,	P.6
Poccata Pastoril del Mismo,	P.10
Cantabile Adagio Muij Andante,	P.14
Toccata Andante,	P.16
Cantabile,	P.19
Tocata Amoroso Pastoril,	P.20
Tocata Pastorela,	P.24
Tocata Pastorela,	P.26
Tocata Pastorela,	P.28
Tocata Pastorela,	P.34
Tocata 6ºTono,	P.36
Tocata 6ºTono Punto Baxo,	P.39
Tocata 6ºTono,	P.42
Marcha o Juego par Clarins,	P.44
Marcha muij Maestoso,	P.47
Adagio muij Andante,	P.49
Tocata 5ºTono,	P.56
Cantabile Andantino,	P.59
Sonata 2º Tono,	P.63
Sonata del mismo,	P.67

MS. 735 is a collection of versets by Francisco Slusa and Francisco Vilar, but there is nothing of importance.

MS 388/15 (Pedrell 899) contains 6 »versos para Psalmodia 2º Tono« by Fr. Vilar. Of greatest interest is no. 388/1 (Pedrell 899)23: piano sonatas by Josep (José) Gallés. Nos. 2, 3, 6, 7, 10 and 13 are published by Joaquin Nin¹⁹ and no. 10 and 13 are found in G. Marchi's *Le piú belle pagine dei Clavicembalisti Spagnoli* (Ricordi). It is true of both publications that they are far from »urtext« editions and that one finds no information regarding revision of manuscripts or regarding sources. The Italian edition does, however, include a fotostat of the Gallés title page along with the beginning of the sonata in F minor (no. 10).

In MS. 388/4 (Pedrell 1225) there is a collection of Varis with the following works of interest:

Rondo de Carlos Baguer,	P.1
Minuetto Allº de Cimarosa,	P.4
Rondo del M. Casanovas,	P.5

19. In the series *Classiques Espagnoles du Piano*, 17 Sonates etc. Ed. Eschig, Paris.

To this we can add some paraphrases of opera themes by Donizetti and others. MS. 388/12 (Pedrell 900) contains:

Obra de P. Gali, Monje del Monasterio Real del Escorial.

This refers to three movements in sonata form. No. 2, listed as a sonata, is incomplete.

MS. 388/14 (Pedrell 897):

Carlos Baguer: *Obra de Lleno.*

Allegro,	P.1
Sonata pera Corneta, 1793,	P.2
Rondo Allegro,	P.4
Rondo Allegro (incomplete)	P.6

MS. 388/3 (Pedrell 1223):

Sonatas de Baguer, J. Ferrer, J. Vicente, etc.

To this we might add MS. 450 which contains Tientos over *Pange lingua* movements by Cabanilles and MS. 709: *Obras Organo* by José Elias (1749).²⁰

If we turn to the Montserrat archives' large collection of instrumental music manuscripts, the study of the above mentioned composers from Bibl. Cat. is made difficult by the fact that the same names of composers appear in different volumes, and because the same compositions in varied form appear in different places. In addition, the manuscripts are not classified according to contents; that is, volumes with keyboard music are found scattered among numbers that contain chamber music, vocal music and so on. There has also been a change in the numbering system which has been made within the past 3–4 years, making the numbers different than the ones found in Querols article *Montserrat* in »MGG« volume IX, col. 340. The following is a list of contents of the most important manuscripts arranged according to the new system of numbering²¹ with the old numbers in parenthesis where shown (cf. Querol).

MS. 63 (old no. 27)²² (the title page reads: »19 Sonatas«):

Sonata prima, (F), (an.)	P.3
Sonata II ^a , de Anselmo Viola (F),	P.4
Sonata III ^a , (C), (an.),	P.6
Sonata IV ^a , (F), (an.),	P.8
Sonata V ^a , (F), (an.),	P.10
Sonata VI ^a , Andante (F), (an.),	P.11
Sonata VII ^a , (C), (an.),	P.13

20. See the edition of the complete works of Elias, vol. Ia, Barcelona 1971, ed. by J. M. Llorens.

21. The current archivist Padre Daniel Codina is preparing a complete catalogue of the whole collection of MSS in Escolania. This catalogue, which will contain *incipits*, will be published within the next few years in several sections, possibly according to genre. I am very grateful to Padre Codina for his valuable help during my studies at the monastery in 1978, 80, 81 and 82.

22. Querol mentions in *MGG* under MS 27, Viola, Soler, Vinyals, Martí, Badius and 19 anonymous pieces.

Sonata VIII ^a de Soler (G),	P.15 ²³
Sonata IX ^a (Soler not listed) ²⁴ , D-flat	P.17
Sonata X ^a , (D), (an.)	P.19
Sonata XI ^a , Andante (C), (an.),	P.21 ²⁴
Sonata XII ^a , Allegro de Jos. Marti, (G)	P.22
Sonata XIII ^a , Anselmo Viola, (D), ²⁵	P.23
Sonata XIV ^a , (F), (an.),	P.26
Sonata XV ^a , (D), (an.),	P.28
Sonata XVI ^a , (D), (an.),	P.30
Sonata XVII ^a , de Fr. Jo. Marti, (F),	P.33
Sonata XVIII ^a , de Fr. Jo. Marti, (d),	P.34 ²⁶
Sonata XIX ^a , (F), (an.),	P.35

(FINIS)

Twelve of the works are anonymous; Querol (*ibid.*) lists 19, of which 3 are by Marti, 2 by Viola and 2 by Soler.

MS. 191 (old no. ?)

One movement by C. Baguer, four movements by Batista Grazioli (an Italian), 12 sonatas by José Gallés (*Mirosa Sonatas para Clarins*), three organ works and four sonatas by Venti (an Italian?). This MS. is very difficult to decipher due to its poor condition. Notes have bled through from page to page and sections are missing.

MS. 477 (old no. 47), oblong format:

Missas en Canpla (cantus planus, plain song), (an.),	P.1–4
7 Minuettas para Flautas in Sol ²⁷	P.5
Minuetto in Re ²⁸ ,	P.6
– Maestoso (C), ²⁹	P.7
Minuetta Corneta ³⁰	P.7
Minuetto dolce ³¹ , (all movements an.),	P.7
7 Adagios en C, D, G, F, G, C, C, C, (an.),	P.8–14

23. This movement is also found in MS 487, pp. 7–8.

24. The same movement is in MS 188, p. 26, here attributed to Soler.

25. The movement is found in Bibl. Cat., Barcelona, MS. 847, fol. 7v, here attributed to José Martí, see Pedrell, *op. cit.*

26. The movement is also in Bibl. Cat. MS 921 and in MS 1665, Montserrat pp. 31–32, MS 1881, pp. 48–50, here indicated as written by Soler and finely in MS 2158, p. 47, anonymous.

27. The pieces are hardly written for harpsichord or pianoforte, perhaps for organ or more likely for flutes.

28. Mostly for practising.

29. See note 28.

30. Possibly an organ piece.

31. A short, unfinished movement.

Andante, 'Romance (an.),	P.15
23 Rondons (an.),	P.19-30
Cancion P. Soler, (C), ³²	P.30
Hayden, Redurction de la 7 mots (Die sieben Worte),	P.31-41
Adagio de Hayden ³³ ,	P.42
Sonata del P. Narcis Casanovas, (F), ³⁴	P.43
Rondon, (G), (an.),	P.44
Sonata P. Gali, (F)	P.46
Rondon, (C), (an.),	P.47
Minuetto, Presto (C), (an.)	P.47
13 Sonatas de Baguer (for organ)	P.48
Sonata (C),	P.49
Presto (C),	P.51
Rondon All ° moderato par Nasardas, (C),	P.52
Sonata, Andantino, (D),	P.54
Rondo, Andantino, (C),	P.55
Sonata muy Adagio, (D),	P.56
Sonata muy Adagio, (C),	P.60
Work without title, (C),	P.63
Sonata, (F)	P.67
Sonata, (C),	P.70
Sonata, (e),	P.73
Sonata, (C),	P.77
Work missing	
Sei Sonate per Piano forte, (an.?)	P.78
Rondo, (C), (an.)	P.78
Rondo, (F), (an.)	P.80
Rondo, Andte, (G), (an.)	P.81
Rondo, Andte, (D), (an.)	P.83
Rondo, Andte, (C), (an.)	P.84
Rondo, Andte, (D), (an.)	P.86
Sonata de Balius p, Clarines, (D)	P.88
Rondo de Caderch, (C) ³⁵	P.90
Rondo de Baguer, (F),	P.91
Rondo per Clar.y Cad.a, (F) (an.)	P.92
Sonata per Clar.s, (D), (an.)	P.93
All° Clar.s, (C), (an.)	P.94
Sonata Clar.y Cad.ta, (D), (an.)	P.95

32. Found in the edition of Soler's complete sonatas edited by Rubio, Ed. Union Musical Española, vol. III, nr. 44, also in MS 479.

33. Possibly an anonymous movement, though it directly follows the last part of »Die sieben Worte«.

34. Casanovas' works are edited by Pujol in *Mestres Instr.* I, no. 1.

35. Caderch (?), an unknown composer.

Rondo, Allegro, (c), (an.) (here only the right hand is notated)	P.96
Allegro Assay, (D), (an.)	P.97
Versos d'Orgue, (an.)	P.98
Adagio, Andantino, (d), (an.)	P.99

The handwriting in this MS. is rather varied, and is obviously written by different people.

MS. 484 (old no. 40):

At the beginning of this MS. we find: *Sonatas del Organo y para Clavi Cordio del Pdr. Fra. Antonio Soler*. Nevertheless 10 of the 19 sonatas are by other composers, as indicated below.³⁶

Sonata de Soler, (d)	P.1
Sonata de Soler, (G)	P.2
Sonata de Soler, (F)	P.4
Sonata de Soler, (e)	P.7
Sonata V por Orga o Clave mestres Senor Bruno (piece in c written with two flats)	P.8
Sonata (in the margin P. S. Rubio has written: Scarlatti, Longo VIII p. 158)	P.10
Sonata Juan Andres de Lombrida (F) ³⁷	P.11
Sonata de Mariner (a)	P.13
Sonata And ^{te} 1770 (d), (an.)	P.15
Sonata por Clave de Mariner, Andante (b)	P.18
Sonata de Soler (f) (P. Rubio has added here: <i>Esta Sonata es de Scarlatti, Longo VIII, p. 115 (nr. 383)</i>).	P.21
Sonata de moreno (D)	P.23
Sonata de Soler Para Clavi Cordio (C)	P.25
Sonata Sobre el Canto del Gallo, Allegro (C)	P.27
Sonata de organo de Juaquinn Suriano Siego (G)	P.29
Sonata de Padre Anselmo Viola (C)	P.31
Sonata de 5º tono (C), (an. ?)	P.32
Sonata de Juan Moreno (G)	P.34
Sonata de Padre Anselmo Viola (C)	P.36

MS. 488 (old no. 48) is defective, in that the lower corner has withered away.³⁸
On the cover we find: *Codein de varios obras o tocatas de orga de Hayden, Pleyel*

36. Rubio in his edition of Soler, vols. I-VII (Ed. Union Musical Española) indicates the following numbers from MS 484 (old no. 40): Nos. 35, 36, 40, 41, 43, 47, 48, 49, 51, 52, 54, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 103, 105, 106, 108, 114.

37. Juan Andres de Lombrida (?).

38. In *MGG Querol* mentions in no. 48 following composers: Soler, Casanovas, Haydn, Rodriguez, Oxinaga, Pleyel, Scarlatti, Viola, Alberti, Mestres, Moreno and Prat.

y del P. Antonio Soler, Año 1797. There is, however, nothing by Scarlatti (cf. footnote 38). On the other hand, the Haydn movements are of interest. The following have been identified according to A. v. Hoboken: *Thematisch-bibliografisches Verzeichniss I-II*, 1957–72 (cf. footnote 39). I have here numbered the Haydn movements consecutively:

- | | |
|--|------|
| (1) Rondo, Andante Allegretto de Hayden (E-flat) ³⁹ | P.3 |
| (2) Allegretto de Hayden (E-flat) | P.4 |
| (3) Adagio de Hayden (B-flat) | P.5 |
| (4) Minuetto de Hayden (B-flat) | P.7 |
| (5) Allegro de Hayden (B-flat) | P.8 |
| (6) Adagio de Hayden (F) | P.9 |
| (7) Andante de Hayden (A) | P.10 |
| (8) Allegretto de Hayden (G) | P.11 |

39. The following works by Haydn are identified according to Hoboken:

No. 1

(also in MS 1382, p. 59 and MS 2290, p. 12, see note 66).

No. 2, Hob. G.Ia no. 15, Overture to *La vera Costanza* (1777), Hob. II, p. 292.

No. 3, Hob. III, no. 21, *String Quartet in G Major*, finale Presto, also for piano, Hob. I, p. 379 and I, p. 382.

No. 4, Hob. I, 85, *Sinfonia* »La Reine«, ed. for piano 1791, Hob. I, p. 150.

No. 5, (?)

No. 6, Hob. XVII, no. 9, I, p. 794.

No. 7, is also in MS 1291, here with the title *Sonatina, La Reve de Samson*.

No. 8, Aria no. 6 from the opera: *La vera Costanza*, Hob. II, p. 380, G XXVIII, for piano in the collection by Artaria: *Differentes petites pièces*, 1786.

No. 9, Hob. I, no. 81, *Sinfonia in G Major*, 2nd movement, Hob. I, p. 130 and for piano 1787, Hob. I, p. 110.

No. 10, is also in MS 1291, Hob. I, no. 73, *Sinfonia* »La Chasse«, ed. for piano 1787, Hob. I, p. 110.

No. 11, Hob. III, no. 4, Minuetto from *String Quartet in G Major*, 4th movement, Hob. I, p. 365 and as a piano movement, Hob. I, p. 366.

No. 12, Hob. III, no. 21, *String Quartet in G Minor*, finale Rondo, Hob. I, p. 379, as piano piece, Hob. I, p. 382.

No. 13, Hob. III, no. 1, 2nd movement of *String Quartet in B-flat Major*, Hob. I, p. 360.

No. 14, Hob. III, no. 1, 5th movement of *String Quartet in B-flat Major*, Hob. I, p. 360.

No. 15, Hob. III, no. 1, 1st movement of *String Quartet in B-flat Major*, Hob. I, p. 360.

No. 16, the theme in *Arietta con Variazioni*, Hob. XVII, no. 3, comp. 1774.

No. 17, Hob. XVI, 1st movement of *String Quartet* no. 20, comp. 1773.

No. 18, is also found in MS 1292b, p. 15, here in C major, Hob. indicates *Minuetto al Rovescio*.

No. 19, Hob. XVI, no. 26 (the same as above), also in MS 1292b, in C major and in MS 1383, p. 60, here in G major.

No. 20 (?)

No. 22, Hob. XVI, no. 37, comp. 1777, the D major piano sonata, 1st movement, here transposed to C major.

(9) Andante de Hayden (D)	P.12
(10) Allegretto de Hayden (G)	P.14
(11) Minuetto de Hayden (G)	P.15
(12) Rondo Allegretto de Hayden (G)	P.16
(13) Minuetto de Hayden (B-flat)	P.18
(14) Presto de Hayden (B-flat)	P.19
(15) Sonate de Hayden (B-flat)	P.20
(16) Minuetto de Hayden (E-flat)	P.22
(17) Sonata de Hayden, Allegro Moderato (A)	P.22
(18) Minuetto al Rovescio des mesmo (A)	P.24
(19) Minuetto Dolce con Espreccion (E-flat)	P.25
(20) Adagio ma non troppo (E-flat)	P.26
(21) Rondon, Presto (E-flat) (changing with Adagio)	P.26
(22) Sonata, All ^o con Brio (C)	P.29

The other works in MS. 488 are very unclear and the writing has bled through from page to page. In addition, several works are incomplete.

The next substantial piano manuscript is no. 656 (old no. 58) in oblong format.⁴⁰ On p. 1 we find: *Libro de Sonatas de Organo de Juan Quer y Villaro, año. 1767*. It should be noted that this MS. does not have new page numbers like the others. The page numbering here follows *recto* and *verso*.

MS. 656: (old no. 58 pp. 564–642)

Sonata 1. ^o Bernadet (C)	P.3
Adagio, Andante, (c), (an.)	P.6
Giga, Allegro, (C), (an.)	P.8
Sonata 2 ^a de Bernadet (F-B-flat)	P.11
Giga, Allegro, (F), (Bernadet?)	P.16
Sonata 3 ^a de Scarlatti (Longo X, p. 126, no. 479) ⁴¹	P.19
Sonata 4 ^a de Scarlatti (Longo I, p. 165, no. 48)	P.21
Sonata 5 ^a de Scarlatti (Longo V, p. 8, no. 203)	P.25
Sonata 6 ^a de Scarlatti (Longo VI, p. 112, no. 278)	P.27
Sonata 7 ^a de Soler (A), (this work is actually by Scarlatti, Longo VIII, p. 158, no. 395)	P.29
Sonata 9 ^a de Soler (Rubio has added here: <i>Esta sonata es de Scarlatti</i> , Longo I, p. 21, no. 7)	P.32 ⁴²
Sonata 10 ^a De Mestres (g-G)	P.35
Sonata 12 ^a de Soler (A) ⁴³	P.37

40. Querol in *MGG* does not mention this MS.

41. It should be noted, that Scarlatti is spelled Escarlatti according to the Spanish rules of consonances: sc = esc, sp = esp, st = est, as in Spain = España or scale(a) = escala.

42. The continuous numbering of the sonatas is broken here, because no. 8 is missing, and it seems that a page is cut out of the MS.

43. Here also a sonata is missing, no. 11. The sonatas of Soler are found in the *Obras Completas*, vol. II, nos 37, 38, 39.

Sonata 13 ^a de Soler (D)	P.39
Sonata 14 ^a de Soler (D)	P.41
Sonata 18 ^a de Soler (C) ⁴⁴	P.45
Sonata 19 ^a de Soler (d) ⁴⁵	P.49
Sonata 20 ^a de Bernadet (G)	P.51
Sonata 21 ^a de Bernadet (D)	P.54
Sonata 22 ^a de Bernadet (C)	P.56
Obertura Por Clarins de Mariner, (A) ⁴⁶	P.60
Sonata 24 ^a de Mariner (D)	P.65
(A page is missing and an untitled movement in F follows)	P.69
MS. 1205 ⁴⁷ (old no. 76):	
This manuscript contains distinctly liturgical organ works.	
Versos 5 tono para Organo, José Gallés	P.1-4
Entrada pa.tecla, Elias, 4º tono	P.5
Versos 1º tono Por Kiries.	P.7
Tiento 6º tono Partido de Mano drecha de Cabanilles (incomplete) ⁴⁸	P.8
Versos 1º tono por Kiries de Maestro Franco Mariner, ano 1742, 1758 (written in 4-part score)	P.16
Versos 4º tono por Gloria, Mariner	P.18
Versos 6º tono Por Sanctus, Mariner	P.20
Versos 1º tono Por Kiries, (Mariner?)	P.23
Versos 4º tono Por Gloria, Mariner	P.24
Versos 6º tono Por Sanctus, Franco Mariner	P.25
Versos 6º tono Por Agnus, Franco Mariner	P.26
Versos 5º tono Por Kiries, Franco Mariner	P.32
Versos 7º tono por Gloria, Mariner	P.33
Versos 7º tono, Credo, Mariner	P.34
Versos 6º tono, Sanctus, Mariner	P.35
Versos 6º tono Por Entrada Por Clarins, F. Vilar	P.41
Verso 1º tono Maestro Mariner, 1755	P.45
Verso 4º tono, Gloria	P.45
Verso 6º tono, Sanctus y Agnus ⁴⁹	P.46-50
Tiento Partido de mano Drecha del misma Autor.	P.71

44. Pp. 43-44 are missing.

45. Not mentioned by Rubio (*op. cit.*) in his preface regarding the sources of Soler's sonatas.

46. Again some pages are missing.

47. The collection is not mentioned by Querol in *MGG*. It is mentioned in the dissertation by A. Garcia-Ferreras: *J. B. Cabanilles etc.* Regensburg 1973, p. 72.

48. See note 47, *ibid.* p. 73.

49. *Nostra Sra*, a Maria mass?

Versos 5º tono por Gloria, Mariner	P.65–70
(A number of versos with no inscription follow)	P.74

MS. 1289 (old no. 82):

(The contents are continued in MSS. 1290–1292 b)⁵⁰.

Page 1 reads: *Quaderno 4º de Pasos, Conciertos y Sonatas de las Autors mas acreditadas para Organo y Fortepiano para Miguel Palau Año de 1828.*⁵¹

Sonata 1ª Allegro Moderato, (F)	P.3
Rondon Allegretto, (F)	P.6
Rondon Allegretto non Troppo, (B)	P.9
Spiritoso Allegretto, (G)	P.12
Rondon Allegro non Troppo, (G)	P.15
Allegro, Assay, (C)	P.17
Rondon, Presto, (C)	P.21

MS. 1290 (in oblong format, old no. 82, contd.):

Quaderno Segundo de Sonatas Pasos Sinfonias y Varian.s, Pa. Organo y forte Piano De las Autors modernas. Pa. Miguel Palau, Año. 1826

Allº vivo Concierto De Paysello, (F-flat) ⁵²	P.3
And. de Pleyel, (G)	P.8
Fuga o Paseo 4º, Oxinagas, ⁵³	P.12
Sinfonia de Mr. Hayden, Vivace Allegro, (C) ⁵⁴	P.14
Concierto, Ms. Crobeter, Allº, (G), (in 3 movements)	P.25
Rondo Grazioso, (B-flat), (an.)	P.29
Rondon, Presto, (E-flat) (there is a slight addition: Bals (Balius?))	P.30
Sonata Rondo, (G), (an.)	P.33

MS. 1291 (in oblong format, old no. 82, contd.):

Quaderno terzero de Sonatinas, Conciertas y fugas, todo Del mayor gusto, Para Organo y Piano forte. Autor de Miguel Palau, Ano 1827.

Sonatina de Hayden (A) ⁵⁵	P.3
Pleyel, Rondo, Andantino, (d)	P.5
Fuga Ayroso, (G), (an.)	P.7
Fuga Ayroso, (a), (an.)	P.9
Obertura d.a.L'emperir Kochluch, (G) ⁵⁶	P.11

50. The MS is briefly mentioned by Querol (*op. cit.*), but without a list of composers.

51. Miguel Palau (?) or Manuel Palau, see C, composers. The MS is perhaps a copy of an older one, written in the year mentioned.

52. Paysello, the Italian Paisiello.

53. This refers to *Paso o Fuga*, paso or fugue.

54. See note 39, no. 10.

55. See note 39, no. 7.

56. This refers to Johann Anton Kozeluch (1733–1814), his op. 14 *Ouverture for the Harpsichord and Pianoforte*, ed. in London 1785.

Allegro Brioso de Hayden (G)	P.14
Minuetto de Hayden, (G) ⁵⁷	P.15
Moderato c.Variacion, (C), Pleyel	P.17
Allegro, Rondo, (G), (an.)	P.24
Obertura p. Fortepiano Op. 44 de Hayden, (G)	P.25–29
Minuetto, (D), Presto y Adagio por finir Dela Obertura (D) ⁵⁸	P.27
Obertura, (D)	P.29
Minuetto Rondo, Pleyel, (A)	P.34
Sonatina, (C), Pleyel (?)	P.35
MS. 1292 (continuation of 1291, old no. 82)	
Sonata de Hayden (c) ⁵⁹	P.3
Allegro, (G), (an.)	P.5
Minuetto de Hayden, Fin de la Sonate (cis)	P.6
Sonate del Sr. Guiseppe Hayden Para Organo y Clave de la 2 da Obra (C)	P.7
Sonata de Hayden de la 2 da Obra (D) (3 movements)	P.13
Siete Sonatas para Clave o Piano forte con Introducion Y al fin un terremoto Sobre las ultimas palabras etc (organ version of Ha- ydns »Sieben Worte«) ^{59a}	P.18–41
Adagio de Haydn (d)	P.41
Finale, Presto de Hayden ⁶⁰	P.43
Sonata de Hayden de 2 da Obra (D), (continuation of sonata from p. 13) ⁶¹	P.45
Rondo Andante de Diégo Mirosa, (A)	P.49
Rondo, All ^o , (F), (an.)	P.50
Allegretto de Hayden, (F) (?) ⁶²	P.52
MS. 1292b (continuation of previous MS.):	
Sonata de Hayden (C)	P.1
Sinfonia del Sr. Carlos Bagger, All ^o Assay, (C)	P.3
Minuetto en el ano 1810, (C), (an.)	P.5
Adagio andte, (a), (an.) ⁶³	P.6
57. See note 39, nos 11 and 12.	
58. From the <i>Sinfonia La Chasse</i> , op. 44 in the edition by Artaria for piano, Vienna 1789, <i>La Caccia per il Clavicembalo</i> , op. 44, Hob. I, p. 110.	
59. See Hob. XVI, no. 36, 1st movement of the C-sharp minor sonata, here transposed to C minor.	
60. See Hob. XVI, no. 26.	
61. See Hob. XVI, no. 37.	
62. Also in MS 488, see note 39, no. 8.	
63. All movements until p. 12 are probably by Carlos Bagger.	

Allo, Presto de la Sinfonia del Sr. Carlos Baguer, (C)	P.7
Sinofnia del Sr. Dn. Carlos Baguer, All ^o con Brio, (C)	P.9
Minuetto, (C), (an.)	P.10
Presto, Finale, (C), (an.)	P.10
2 ^a Parte del Finale, (C)	P.11
Duetto Cornetas, (C), (an.)	P.11
Adagio, Andante con Sordini, (C), (an.)	P.12
Finale Gracioso, Rondon de la Sinfonia de Pleyel, (G)	P.13
Menuetto al Raversio, (C), (an.)	P.15
Minuetto dolce con Espreccion, (E-flat) ⁶⁴	P.15
Adagio ma non troppo, (C), (an.)	P.16
Quartetto del Sr. Ignazio Pleyel, (C)	
(two pages have been torn out)	P.17
Marcha de Clarins (upper voice only), (an.)	P.21
Adagio, Andante, (C), (an.)	P.22
Andante, (C), (an.)	P.23
Andante 2 ^o , (C), (an.)	P.24
Andante 3 ^o , (D), (an.)	P.25
Rondon de Rodriguez, (D)	P.26
In Due, Ano 1816, (an.)	P.28
Sonata del Dn. Josef Ferrer, (G)	P.29
(Several incomplete canciones)	P.33
Sonata Soler, Allegro, (c) ⁶⁵	P.34
Sonata de Hayden, (C) (the well known Hob.XVI, 35)	P.36
Sonata All ^o con spirito, (B-flat), (an.)	P.40
Minuetes para Organo de Josep (?) ⁶⁶ , (F and B-flat)	P.42
Sonata P. Antonio Soler, (G) ⁶⁷	P.45
Sinfonia Largo del S. Carlos Baguer, (D)	P.51
Rondon Del S. Carlos Baguer, (C), (incomplete)	P.52
Versos y Passos, (incomplete pieces, an.)	P.54–61
Minuetto de Rodriguez, (F)	P.62
Alle ^o Assay de Rodriguez, (F)	P.63
Sinfonia del S. Carlos Baguer, (F)	P.65
Marchas, (an., upper voice only)	P.66
Cancion, (nearly illegible, an.)	P.67
La Marcha Real Sinfonia, Clar.a, (F), (an.)	P.68

64. Work by Haydn, also in MS 488, p. 25, see note 39 no. 19, and in MS 1382, p. 60, here in G major.

Die sieben Worte was commissioned to the chapter in Cadiz, a fact that Haydn himself calls attention to in the preface of his score, printed 1801 by Breitkopf und Härtel.

65. Not in the list by Rubio in *op. cit.*

66. Josep, this might be J. Ferrer, whose name appears on p. 29 of the same MS.

67. See note 65.

Lento Maestoso, (C), (an.)	P.70
Minuetto, (C), (an.)	P.74
Minuetto Largo por Fuerte Piano, (an.)	P.75
Obertura de La Casanova, All ^o , (C) ⁶⁸	P.76
Sinfonia Del S.or Baguer, Presto (D)	P.79
Sinfonia del Opera dels misma, (D)	P.82
Obertura de la Opera Telemaco de Soto, (c) ⁶⁹	P.83
Minuet d. Sinfonia de Manuel Casanovas, (F)	P.87

MS. 1419 (old no. 90, pp. 141–180):

Obra Llena de Fra. Mariner, Parte de 20 tono de mano drecha.
Obra Lleno 5^o Tono punto alto de R.^o Franco Mariner, (D)⁷⁰ P.3–11

(This is a large work somewhat related to Elias' Piézas from MS.

2999. The 2nd movement in the Mariner is in the popular 6/8
Pastoril).

Ponti de 2^o Tono de mano drecha del R. Anton Callés, 1782.⁷¹ P.11–14

Tiento Partido de mano drecha I^o Tono, (an.) P.15–18

Tocata Allegro del S.^r Franco Vilá, 1766, (c), incomplete) P.19

Tocata por Clarines del Franco Mariner, P.^o P.20

Versos 5^o Tono para Kiries y Gloria, (D) P.20–22

Versos 5^o tono par el Kiries del R.^o F. Mariner, (C) P.25–28

Versos 5^o tono Para Kiries y Gloria,⁷² P.29–34

Tiento de falsas 6^o, Cabanilles⁷³ P.35–37

(A section follows written in a different hand

and designated »Sonata Largo super Consumatio est«), (an.) P.38

MS. 1607 (or 1607b, old no. 97, pp. 27–59):

Llibereta de Sonatas p. Clarins y Cadireta, Para Roman Pedro, Organista est
Convent de mon Parc St. Fransiche de Barna, 1787.

Sonata de Fr. Ramon Pedro, (F) P.3

Sonata per Clarins y Cadireta de Fr. R.P., (G) P.7–11

(Finis ad majorem Dei Gloriam)

Sonata per Clarines y Cadireta de Fr.R.P., (C) P.12–18

68. This refers to Manuel Casanovas not Narciso.

69. *Telémaco*, opera by Fernando Sor (his Catalan name was Ferran Sors; Soro is wrong for Sors). The opera is built on a libretto by Segismondo Capece and the complete title is: *Telémaco en la isla de Calipso* and was performed for the first time on the theatre Santa Cruz in 1796 in Barcelona, when Sor was only 18 years old.

70. *Punto alto* means one key deeper, which was necessary because of the tuning of the old organ (choir-pitch).

71. Anton Callés (?).

72. Pp. 29–34 are probably also by Mariner. All the nine Gloria versets are to be played alternating with the choir.

73. *Tiento de falsas* by Cabanilles is printed in J. B. Cabanilles' *Opera omnia*, vol. I, Barcelona 1927, ed. by H. Anglés, p. 112. MS in Montserrat is however incomplete. The editor's source is Bibl. Cat. in Barcelona.

Sonata de Corneta de P. Soler, (e)	P.18
Versos d 5º Tono de Fr. Pedro, P.R.P., (C)	P.22–26
Sacris del Rt. Mn. Anton Coll, (D)	P.28
Sacris a Dup de Mesmo, (D)	P.27
MS. 1770 (old no. 105, oblong folio):	
(Begins with interval rules followed by several versos):	
(verso)s 5º Tono, las voces, (C), (an.)	P.3–6
Tocata de Joseph Saranan, Largo, (C)	P.7
Tocata Pastoril, Mariner (F)	P.10
Tocata dell R ^{to} Franco Mariner, (F)	P.12–16
Tocata por Clarins del Franco Mariner, 6º Tono	P.17
Tocata del Senyor Alberti, (F)	P.19–22
Tocata del Joseph Closells, (c)	P.22
Adagio del Joan Thomas, (F)	P.25
Tocata del R ^{to} Franco Vilar, (F)	P.26
Tocata por Clarines del S.or Mariner, (D)	P.28
Tocata del Senor Manuel Thomas y Maymir, (F)	P.32
Tocata Pastoril Geronimo Blauxar, (F)	P.36
Tocata Pastoril del lic. Geronimo Blanar, (G)	P.40
Tocata Pastoril del lic. Joseph Salar, (G)	P.42
Hinno del Trisagio, Flautus y Bajo, (F), (an.)	P.43
Tocata del S.or Emanuel Thomas y Maynir, (D)	P.45
Tocata del S.or Emanuel Thomas y Maynir, (C)	P.47
Tocata Pastoril, (C), (an.)	P.51
Tocata Amoroso, (G), (an.)	P.53
Tocata 3º Tono del Rt. Anton Mestres, (a)	P.55
(an incomplete movement in D, an.)	P.58
Tocata de Clarines y Cadireta, (F), (an.)	P.60
Tocata 8º Tono del lic. Joseph Salar, (G)	P.64
Tocata de Marreras, (G-D)	P.68
Tocata, Scarlatti, (C) ⁷⁴	P.74
Tocata de Alberti, (G)	P.76
Tocata de Alberti, (F)	P.78

74. Perhaps it is an unknown movement by D. Scarlatti. This is not in the Longo-edition and neither in the facsimile edition of the *Complete Keyboard Works* ed. by R. Kirkpatrick, 1972, New York and London. See my article in *Die Musikforschung*, 1981, 3. pp. 309–310.

In MS. 2154 there is a series of unimportant *Variazioni p. Clavi Cembalo o Forte Piano del S. Ign. Pleyel* (pp. 1–13).

MS. 2158: (old no. 118, pp. pl–144):

Sonatas de Organo (followed by an illegible title, and the first pages are missing).

Sonata de Mariano Beyres, (D)	P.11
Sigue Sonata De Escarlatti 8° Tono, All ^o ⁷⁵	P.13
Sonata 5° Tono, (an.)	P.16
Sonata 5° Tono Sig. Mariner, (D)	P.20
Sigue Juego para Clarins 6° tono P.Dn.Benizo Julia	P.21
Sigue Juego para Clarins 6° tono P.Dn.Benizo Julia	P.24
Sigue Juego para Clarins 6° tono P.Dn.Benizio Julia	P.25
Sonata 5° Tono del Sn. Escarlatti (the same as in MS. 1770, p. 74–75)	P.30
All ^o , (A), (an.)	P.36
And.te, (F), (an.)	P.38
Sigue Sonata del Sign. Escarlatti, Ante. ⁷⁶	P.39
Sigue Sonata del Sig. Escarlatti, (A) ⁷⁷	P.42
Sigue Sonata de P.M.Anselmo Viola, (G)	P.43

MS. 2175 (in small, oblong format, old no. 118):

Quaderno de Sonatas para Organo del P. Felipe Rodriguez uso de Fr.Rancisco Moll, Org.ta, Ano 1801.⁷⁸

Allo, (G), (an.)	P.2
Sonata 1 ^a Andte, (F), (Mestres instr.II, no. XIV)	P.3
Sonata ^a Allegretto, (F)	P.7
Sonata 3 ^a , Andte. Allegretto, (c), (Mestre Instr.no.XV)	P.11
Sonata 4 ^o Andte con ayre, (c)	P.15
Sonata 5 ^a ANte. Ayroso, (C), (Mestres II, no. IV)	P.18
Sonata 6 ^a Andantino, (C)	P.22
Sonata 7 ^a Allegretto, (C)	P.25
Sonata 8 ^a ANdte, (F), (Mestres II, no. VI)	P.28
Rondon Prestissimo, (B-flat), (Mestres, p.238) ⁷⁹	P.31
Rondon 2 ^o Ayroso, (A)	P.34
Rondon 3 ^o , (D)	P.36

75. Not in the Longo-edition and Kirkpatrick. Scarlatti is spelled Escarlatti according to the Spanish fonetics.

76. See Longo vol. VIII, p. 135, no. 388.

77. See Longo vol. X, p. 178, no. 494.

78. This is a copy of an older MS, which Fr. Moll made for his own use, as indicated. Many of the pieces are printed in *Mestres Instr.* II and the numbers from the edition are added in the list of contents of the MS.

79. This piece is also in *Le più belle Pagine dei Clavicembalisti Spagnoli*, ed. by G. Marchi, Ricordi, Milano.

Rondon 4º, Allo., (D)	P.38
Rondon 5º Allo, (B-flat)	P.40
Rondon 6º Maestoso, (E-flat)	P.45
Rondon 7º Alletto, (B-flat)	P.47
Rondon 9º Alletto, (G)	P.49
Rondon 10º (?), (c)	P.50
Adagio, (e-flat) (a forgotten movement?)	P.55
Rondon Alletto, (E-flat)	P.56
Rondon Andte, (C)	P.61
Rondon muy Allo, (G)	P.64
Rondon Andte in G sol, (F)	P.67
Rondon Alle.o, (G)	P.70
Sonata, (c)	P.73
Disposiciones de manos para el Organo de Ferrer (very unclear fingerings).	P.74-75
MS. 2176: (old no. 118, pp. 885-1006):	
Sonata p. Clarines y Cadireta d. Rodriguez (small, oblong format). (piece in D)	P.5
Allº por Clarines y Cadireta, (D)	P.10
Sonatas de Clarines de Rdo Diego Miroso, (D)	P.14
Sonata de Clarines de Rdo. Diego Miroso, (D)	P.20
Sonata de Clarines y Cadireta del Mismo, Allo, (D) (Finis coronat opus, P.29)	P.25
Sonata de Clarines y Cadireta de Rdo. Diego Miroso, (G)	P.30
Sonata por Clarines de Diego Miroso, (G)	P.35
Sonata Allº por Clar.s Diego Miroso, (D) (Added in the margin is <i>Casanovas</i>)	P.37
<i>Sonata de Clarines y Cad.a. del Rdo. Diego Miro,</i> <i>Orga.ta de Cordova,</i> (D)	P.41
Sonata por Clar.s y Cad.a., Allo, (D), Rodriguez,	P.46
Sonata por Clar.s y Cad.a., (an.), (D)	P.48
Sonata par Clar. en Orgre, (D), (an.)	P.51
Allo, Clar., (C), (an.)	P.54
Sonata por Clarines del Rdo Diego Miroso, Allo, (F)	P.55
Allo. Clarines, (C), (an.)	P.58
Allo, Clar.s y Cad.a., (C), (an.)	P.60
Allo, Clar.s y Cad.a, (c), (an.)	P.61
Versos Pastorils par Nadal. (e), (an.) (Followed by vocal strophes).	P.64
Versos 4º Tono, (a), (an.)	P.65
Versos 5º to., (c), (an.)	P.68
(Untitled movement)	P.71
Versos 6º to. (F), (an.)	P.72

Baio ad libitum (monophonic melody)	P.77
(Untitled movement)	P.78
Versos, (a), (an.)	P.81
Versos, (F), (an.)	P.82
Versos, (F), (an.)	P.84
Versos, (G), (an.)	P.85
Tocata por Clar.es y Cad.a. (D), (an.)	P.97
Rondon Grazioso por Clar. Andte, (A), (an.)	P.102
Rondon Andte, (G), (an.)	P.104
Sonata Allo por Clar.s y Cad.ta, (G), (an.)	P.106
Adagio Largo, (C), (an.)	P.110
Allegro, (G), (an.)	P.114
Lugubre, Largo, Despacio, (C), (an.) ⁸⁰	P.115
Andte Allo, (G), (an.)	P.116
Adagio, (G), (an.)	P.118

MS. 2290: (old no. 122, pp. 657–706):

Llibereta de Manos, Rondons y Sonatas per usus de Fr. Francische Moll, orgta.

Ano 1798.⁸¹

Sonata, Cantabile, (d), (an.)	P.2
Sonata Militar, Larg.to, (G), (an.) (addition: » <i>Confranza de las Rusos a su Patron Sn. Nicolas</i> «.	P.3
Figura 2 ^a Allo Mod.to, (D), (an.)	P.4
Figura 3 ^a a. aproche de las Columas, (d).	P.4a
Concurso de las Turcas sobre los Bastionos y el terra de las (? unclear), (F), (an.) ⁸²	P.5
Figura 9 ^a : El furor de Turcas, (F)	P.7
Figura 11 ^a : Marcha Contrada de las tropas en la Coguista de la Festalaza, (D)	P.8
Marcha Ripallesa, (C), (an.)	P.9
(added later in a different hand: <i>Clar. y Cad.</i>)	
Marcha Allo, (C), (an.)	P.10
Adagio ma non troppo, (F), (an.)	P.10
Rondon, Presto, (F), (an.)	P.10
Adagio, (F), (an.)	P.10
Rondon, Presto, (F), (an.)	P.11
Rondon, Andte. Allo de Hayden, (F) ⁸³	P.12

80. *Despacio* is the term for a majestic section, normally played with tutti in connection with an organ piece. See Miguel Lopez: *Lleno-pieces in Mestres Instr. Despacio* means slowly, the same as *Adagio* in Italian.

81. See note 78 above. The same copy was done by the organist Francisco Moll.

82. A completely worthless piece of program music.

83. Haydn, the 2nd movement of *Sinfonia no. 85 La Reine*, see Hob. I, p. 147, Anhang XVII, for piano in Artaria's edition: *Differentes petites pièces, oeuvre 46, 1786*, Hob. Anhang XVII, p. 799.

Minuetto de Hayden, (F) ⁸⁴	P.14
Minuetto de Hayden, (C) ⁸⁵	P.15
Allegro de Hayden, (C) ⁸⁶	P.16
Exemplo: Llave de la Modulacion (short harmonic and figured exampes of modulation)	P.17–20
»Fin del Arte de Modulatio, ad majorem Dei Gloriam«	P.20
Minuets Violin i ^o y 2 ^o	P.21–24
Sonatas Para el organo, Clave o Fuerte Piano del Sr. Carlos Baguer en el año de 1794. ⁸⁷	P.25
Sonata Primera, Allegro, (F)	P.25
Sonata Segunda, Allegro, (C)	P.28
Sonata 3 ^a , Moderato, (G)	P.30
Sonata 4 ^a , Larghetto, (B-flat)	P.33
Sonata 5 ^a , All ^o con brio, (A)	P.37
Sonata 6 ^a , Andante, (D)	P.41

MS. 2424 (old no. 126, pp. 445–536, in oblong format):

(P. 1 reads: »Libro Pastoril, Par Navidad« all works are anonymous.)

(An incomplete, very primitive work in d)	P.3
(- - - - -)	P.4
La marita (only the right hand is notated, d)	P.5
Conzanta, (d)	P.6
Conzanta, (d)	P.7
Bayle, (d)	P.8
Ball del Aliya, (g)	P.9
Adagio, Pastoril, (G)	P.10
Minuetto, (G)	P.11
Passada, (g)	P.12
Pastorella Allegro de Mariner, (G)	P.13
Juguete, Allegro de Mariner, (c)	P.17
Pastorella, Mariner, (F)	P.20
Gayta sin repeticion de Vilar, (a)	P.21
Pastorella amoroso dulce de Vilar, (C)	P.24
Pastorella All ^o Andte de Vilar, (C)	P.25
Allegro los Caputzinos, (G), (an.)	P.27
(Monophonic works, an.)	P.28–30
(Short untitled pieces)	P.30–31
Canzoneta las Pomeraz, (an.)	P.32

84. Haydn, Minuet from *String Quartet no. 20* (op. 9) in E-flat major, Hob. I, p. 383 and for piano in Blundell: *A Selection of Six Favourite Pieces*, London 1779/80, Hob. Anhang XVII, p. 801.

85. Haydn, Minuet of *Sinfonia No. 85 La Reine*, see note 83.

86. Haydn (?).

87. The following six sonatas are in all probalility composed by Carlos Baguer.

(Here follows a long series of small pieces for use at Christmas time, e.g. <i>Marcha des Magi</i> . Some are monophonic, others have just a few bass notes, all are anonymous)	P.32–63
Tocata Andante Largo Mariner, (F)	P.63
Pastorella All ^o , (C), (an.)	P.64
Tocata Pastoril, Mariner, (F)	P.66
Pastorella All ^o , (C), (an.)	P.68
Pastoril de M. Pauli Arnavat, (F)	P.69
Pastorella Allegro (F), (on p.72 there is a change from the obligatory 6/8 to 2/4), (an.)	P.71
Pastorella Allegro, (C), (an.)	P.73
Pastorella Ante de Vilar, (F)	P.75
Jugueto Allo e presto, (F), (an.)	P.77
(After these pieces there are several monophonic folk melodies for Christmas).	P.79–90

MS 2505 (old no. 129, pp. 353–390):

Llibereta de Rondons y Tocatas de Orgue. De Rondons y de Sonatas 6 de Pastorellas 6 Adagio 2, Mara 8^m Ano D. 1793.

Clar.Allo y Adagio, (G), (an.)	P.2
Rondon, 1. (g), (an.)	P.3
Rondon, 2. (C), (an.)	P.7
Rondon, 3. (F), (an.)	P.8
Rondonello, 4 (E-flat), (an.)	P.9
Rondon, Largo, (C), (an.)	P.10
Rondon, (page missing)	P.11
Tocata, Allegro, (C), (an.)	P.13
Sonata Adagio, (C), (an.)	P.14
Sonata Pastorella Allegro, (C), (an.)	P.15
Tocata por Clarins, (D), (an.)	P.16
Sonata sobre 10 cant del Gall, (C) (an.)	P.18
Sonata de Spona, Allegro, (C), (an.)	P.19
Obertura Sonata por Clarins y Cad.a del Rt.Franco Mariner (f-sharp)	P.20
Adagio Espacio, (d), (an.)	P.23
Adagio Espacio, (F), (an.) ⁸⁸	P.24
Rondonello Allo, (C), (an.)	P.25
Sonata de Morena, (C), (an.) (?)	P.26
Marcha de Clarins de Dn. Juan Moreno, (F)	P.28
Pastorella de Vilá, (F)	P.29
Pastorella de Fr. Pedro Masip, (F)	P.30

88. *Adagio Espacio* is the same as *Despacio*, a broad, majestic organ-piece, essentially homophonic.

Pastorella de Fr. Pedro Masip, (F)	P.32
Sonata Pastorella Allo del mesmo, (F)	P.33
Sonata de Fr. Pere Masip, (C)	P.34
Tocata Pastorella Allegro, (G), (an.)	P.35
(Here follow incomplete works)	P.37

Ms. 2506(old no. L29, pp. 39–424):

Top of page 1 reads: »A todas las Sonatas habya una ajuntacion al principio, por si acaso se quien tocar por el punto g. estara a puntado, a todas las principias de las Sonatas, y se adviere g. entre medio quando aya algua sostenido, en su lugar si penra Beguadray al rebes si las sonatas con Benales se quiera tocar con sostenido«.

Sonata 1 ^a (shortly thereafter we find: »Apunciacionde la 1 ^a Sonata«), (c-sharp)	P.3
Sonata 2 ^a , Andantino, (E), (an.)	P.10
Sonata 3 ^a , Allegretto non Molto, Se ha tocar medio punto alto, con sostenidas a la llave, (C), (an.)	P.17
(Several pages missing)	
Rondo, Larghetto Ayre de Mureta, (F-sharp), (an.)	P.21
Sonata 6 ^a 0F), (an.)	P.23
Sonata 7 ^a , (F), (an.)	P.28

Ms. 2507 (old no. 129, pp. 424–477):

Sonatas del Felipe Rodriguez.

(Possibly also Anselmo Viola)

Sonata, (f), (Mestres Instr. II, no. 6)	P.6
Sonata, (C), (Mestres Instr. II, no. 4)	P.10
Sonata, (c), (unpublished)	P.19
Sonata, (F), (Mestres Instr. II, no. 5)	P.24
Sonata, (D), (Mestres Instr. II, no. 9)	P.29
Sonata, (E-flat), (Mestres Instr. II, no. 8)	P.35

Ms. 2508 (old no. 129, pp. 477–508):

Quaderno de Sonatas y Pasos Para Organo, Ano 1802

Sonata 1 ^o , Allegro 1802, (F), (an.)	P.3
Sonata 2 ^a , Allegro 1802, (c), (an.)	P.5
Sonata 3 ^a , Allegro 1806, (B-flat), (an.)	P.9

Partit, Largo 1806, (C), (an.) (actually a fugue)	P.13
Passo 5° tono punto alto, 1806, (D).	
(This is a theme and its partial continuation from	
Casanovas C-dur Paso, Mestres Instr. I, no. 5, P. 175)	P.16
Sinfonia, Maestoso, (F), (an.)	P.19
Allegro molto, (F), (an.)	P.22
Sonata y Adagio, 1806, (E-flat), (an.)	P.24
Partido de Bajo, Andantino, (C), (an.)	P.28
Ms. 2509 (old no. 129, pp. 509–538):	
Quaderno de Sonatas y Sinfonias, Tocatas y Boleras del Año 1808. (Juan Sagusta?)	
Allo, (D), (an.)	P.5
Sonata 3 ^a , (F), (an.)	P.6
Sonata 4 ^a , Ande ma non troppo, (A), (an.)	P.9
Adagio, (g), (an.)	P.10
(Marcha (written in a different hand, partly illegible)	P.11
Rondo, Allegro, (G), (an.)	P.12
Sonata 6 ^a , Ande mosso, (A), (an.)	P.14
Cantabile, (E), (an.)	P.15
Minuet, (A), (an.)	P.15
Sonata 7 ^a , (G), (an.)	P.17
Allegro, (G), (an.)	P.18
Sonata 8 ^a , Siciliano, (a), (an.)	P.19
Allegro, (A), (an.)	P.20
Sonatina para Forte Piano, con Violino obligato del	
Sig. Ign.º Pleyel, (G)	P.21
Sonata del Sig. Pedro por Forte Piano, (C)	P.27
Ms. 2514 (old no. 129, pp. 603–630):	
Sonatas de Vario Autores	
Say De. Candido Candi	
Sonata allegro, (a)	P.2
Sonata 2 ^a , Allo, (C)	P.7
Sonata 3 ^a , Largo, (F)	P.19
Ms. 2515 (old no. 129, pp. 631–692):	
Quaderna de Sonatas para Piano	
Sonata 1 ^a , (C), (an.)	P.2
Sonata 2 ^a , (A), (an.)	P.18
Sonata 3 ^a , (E-flat), (an.)	P.34
(All the sonatas have three movements)	

MS. 2516 (old no. 129, pp. 693–720):	
Quaderna de Sonatas, Rondon y Minuettas. De Candido Candi y Casanovas.	
Sonata 1ª All. (G)	P.3
Rondon Moderato, (G)	P.9
Minuette, (G)	P.14
Rondon, (G)	P.16

MS. 2517 (old no. 129, pp. 721–724):	
Sonata Allegro, (c)	P.1

MS. 2518 (old no. 129, pp. 725–728):	
Sonata Corneta o Clarines, (G), (an.)	P.1

MS. 2520 (old no. 129, pp. 735–743):	
Verso 1º, (c), (an.)	P.1
Versos para Kiries, (D), (an.)	P.7

We go on to MS. 2723, which is in part the continuation of the many small volumes from MSS. 2505–2518. The beginning of MS. 2723 reads:

»Codero de Verso del Señor Joan Obrado, Organista del Collegio de Sⁿ Pablo al Campo de Barcelona, Ano de 1794.⁸⁹

Versos, (D)	P.1
Kyries, (D)	P.3
Gloria, (G)	P.4
Gloria 5º tono	P.12

MS. 2786 (old no. 138, pp. 265–318):	
Contains a number of works of interest. P. 1 is unfortunately damaged and p. 3–27 contains mostly monophonic works which are difficult to decipher.	
Barile las Capados, (G), (an.)	P.21
Versos 1º Tono por un Magnificat, (an.)	P.22
Versos Del Rdo Diégo Mirosa, (G)	P.24
Versos 2º Tono por un Magnificat del R.to Diégo, (D)	P.24
Versos 8º Tono por el Magnificat, (G), (an.)	P.25
Versos del Rdo Diégo Mirosa, (G)	P.27

89. Joan Obradas was organist at the church of San Pablo del Campo, one of the oldest churches in Barcelona. It goes back to the 10th century and is located near the harbour on a small street beside the *Ramblas* behind the *Liceo*-theatre. To the church belongs a little Benedictine-monastery, and it is to this that the title refers: Organista del Collegio.

Sonata u Obertura sobre las Sacris, 6° to. (?), (D)	P.33
Sonata de Joseph Marti, Allo, (F)	P.38
Tocata Allo, Corneta, (F), (an.)	P.39
Tocata Allo, Corneta, (A), (an.)	P.40
Tocata Allo De Escarlatti, (D)	P.42
Tocata Allo De Escarlatti, (C)	P.44 ⁹⁰
Sonata del Sey. Agrell, (F)	P.46 ⁹¹
Tocata por Clar.o y Cad.ta, Medio ayre, (F)	P.48
Tocata por Clar. del Rdo Antonio Mestres, (D)	P.49
(Here follow several insignificant orchestral works)	P.51-63

Ms. 2984 (no old no.)

Versos 5° Tono, Franco Mariner, (C) P.1

Pr. Verso p. Clarines

Gloria 5° Tono P.8⁹²

Versos 1° Tono, (d) P.19

Gloria 4° Tono P.23⁹³

Versos de Primero tono par Kiries y Gloria de Junca(?) P.33

Versos Por Agnus, (an.?) P.50

Versos de 5° Tono de Gloria P.54

(It should be noted that there are always nine verses in the Gloria, which can be performed in alteration with the choir).

Ms. 2998 (no old no.)

Llibero de Sonata y Pastorela de Dn. Manuel Nebra.⁹⁴ (The contents of this very

90. Neither pieces are in the Longo- and in the Kirkpatrick-editions. Perhaps they are unpublished works?

91. It is the *Sonata In F Major* by the conductor Johann Agrell, born in Sweden 1701 and died in Nurenberg in 1765. The movement from MS 2786 is printed in *Sei Sonatas per il Cembalo solo*, Nurenberg 1748. A later edition dating 1758, London, see RISM A/I/IA 422 and 423, I. I am grateful to Professor, Dr. Ingmar Bengtsson, Uppsala for this information. The 1st printing of the six sonatas of Agrell is in KMAB (Kungl. musikaliska Akademin's Bibl.), Stockholm.

92. In all probability the following versets are also by Mariner.

93. It has not been possible to find information about this Junca.

94. This refers to Manuel Blasco de Nebra, whose six sonatas were printed in Madrid, 1780 as his opus 1. They are reprinted by Robert Parris, Ed. Union Musical Española. Parris had used the copy from the Library of Congress, Washington for his edition, see also W. S. Newman, op. cit. p. 306, where Nebra is mentioned with the above mentioned sonatas. Newman states: »Quite as much as Scarlatti and Soler, Blasco de Nebra seems to enjoy »dancing« to infectious Spanish rhythm« (p. 309). Nebra does not belong to the school of Montserrat and the Catalan group of composers. He was born in Madrid and worked in Sevilla as organist at the cathedral until his death in 1784. It is important to note, that the archives of

beautiful volume in oblong format is made up of the six sonatas in two movements (cf. footnote 94) from p. 2 to p. 49 followed by six *Pastoralas* in three movements, pp. 52–96, and finally twelve sonatas from p. 96 to the end of the volume.

Sonata no. 1, (c), Adagio-Allegro, (Parris no. 1)	P.1
Sonata no. 2, (B-flat), Adagio-Allegro, (Parris no. 2)	P.10
Sonata no. 3, (A), Adagio-Allegro molto, (Parris no. 3)	P.18
Sonata no. 4, (g), Adagio-Allegro molto, (Parris no. 4)	P.27
Sonata no. 5, (f-sharp), Adagio-Presto, (Parris no. 5)	P.37
Sonata no. 6, (F), Adagio-Presto, (Parris no. 6)	P.47

(Here follow the six Pastorellas in three movements expressly cited on a special title page as: »Pastorela de Nebra« (and not *Nevra*, as found in the beginning of the volume).

Pastorela, (G)	pp.52–57
Pastorela no. 2, (F)	pp.58–65
Pastorela no. 3, (a)	pp.66–73
Pastorela no. 4, (b)	pp.74–81
Pastorela no. 5, (C)	pp.82–88
Pastorela no. 6, (e)	pp.90–86

(A special title page reads: »Pastorela de Dn. Manuel Blasco de Nebra«).

(Twelve sonatas, some of which are in two movements, Adagio-Allegro, then follow.)

Sonata no. 1, (A)	pp.98–105
Sonata no. 2, (c)	pp.106–113
Sonata no. 3, (D)	pp.114–121
Sonata no. 4, (C)	pp.122–129
Sonata no. 5, (d)	pp.130–137
Sonata no. 6, (e)	pp.138–145
Sonata no. 7, (F)	pp.146–153
Sonata no. 8, (C and E-flat minor)	
Andante y Allo Molto	pp.154–161
Sonata no. 9, (a), (one movement only: Allegro)	pp.162–165
Sonata no. 10, (C)	pp.166–169
Sonata no. 11, (A), (one movement only: Allegro)	pp.170–173
Sonata no. 12, (F), (one movement only: Allegro)	pp.174–

Escolania have a copy with previously unknown piano music of this very acknowledged Spanish composer from the 18th century. On the first page in the MS we find *Nevra*, inside the MS before each *Pastorela*: *Nebra*. *Nevra* has the soft b, which may indicate that the MS is of Catalan origin. *Nevra* is an older form of writing. This can be seen in other names also.

Finally, we include a list of the works by José Elias found in MS. 2999.⁹⁵

MS. 2999 (no old no.)

(The title page reads: »Obras del José Elias«).

(All of these pieces are cyclic in form and are made up of a main section which is divided into smaller sections. The first section is often made up of three parts, of which the middle part contains a fugal passage; the last section bears the designation »Tocata«, and it is in two parts.)

Pieza, Primero Tono, Vivo, Andante, Vivo	P.1
Muy vivo (Fuga)	P.2
Tocata, Grave,	P.3
Tocata, Allegro,	P.4
Pieza, 2 ^a , Segundo Tono (Registro Igual)	
Vivo, Largo, Vivo (alternating in seneral parts)	P.5
Vivo, (fuga)	P.5
Tocata, Grave,	P.7
Tocata, Allegro,	P.8
Pieza, 3 ^a , Terzero Tono, Vivo, Largo, Vivo, (fuga)	P.8v-9
Tocata, Grave,	P.10
Tocata, Allegro,	P.11
Pieza, 4 ^a , Quarto tono, Allegro, Largo	P.12
Vivo, Fuga,	P.13
Tocata, Grave,	P.14
Tocata, Allegro,	P.15
Pieza, 5 ^a , Quinto Tono, Vivo, Grave, Vivo etc.	P.16
Vivo, Fuga,	P.16v
Tocata, Grave,	P.18
Tocata, Allegro,	P.18
Pieza, 6 ^a , Sexto Tono, Largo, Vivo, Largo,	P.19
Vivo, Fuga,	P.19v
Tocata, Grave,	P.21
Tocata, Allegro,	P.22
Pieza, 7 ^a , Septimo Tono, Vivo, Largo etc.	P.23
Vivo, Fuga,	P.23
Tocata, Grave,	P.23v
Tocata, Allegro,	P.24
Pieza, 8 ^a , Octavo Tono, Vivo, Largo etc.	P.27
Vivo, Fuga,	P.27v
Tocata, Grave,	P.29

95. P. Gregori Estrada is working on a publication of this MS which should be out in the near future. The twelve pieces form an important contribution to the extensive organ works of Josep Elias. His organ music is partially presented in three vols. ed. by J. M. Llorens, *op. cit.*, Barcelona 1971. – The Montserrat MS 2999 is not mentioned in the preface of the three new volumes.

Tocata, Allegro,	P.29v
Pieza, 9 ^a , En forma de Pastorela, Andante	P.30v
Vivo, Fuga,	P.31
Tocata, Grave,	P.33v
Tocata, Allegro,	P.34
Pieza, 10 ^a , En forma de Aria, Andante	P.34v
Vivo, Fuga,	P.35
Tocata, Grave,	P.37
Tocata, Allegro,	P.37v
Pieza 11 ^a , En forma de Concierto, Vivo	P.39
Largo,	P.40v
Vivo, Fuga,	P.41
Tocata, Grave,	P.42
Allegro,	P.42v
Pieza, 12 ^a , En forma de Clarines, Vivo, Largo etc.	P.43
Vivo, Fuga	P.43v
Tocata, Grave,	P.46
Tocata, Allegro, (Concerto),	P.46v

The greatest portion of the MSS. mentioned here are still waiting to be published, and there is no doubt at all that new light will be cast upon keyboard music of Southern Europe between 1750 and 1820 when the majority of these works are readily available. At the same time, it should be emphasized that many of the works are not only of historical interest, but are also artistically outstanding compared to other music composed during the Classic era.

C. Composers

As previously indicated, Escolania at Montserrat occupies a central position regarding musical activity in Catalonia. In the following we shall account for the names of composers found in the MSS. which pertain to musicians who were active at the cloister during the 17th and 18th centuries. Escolania, with which a large part of these composers were associated, had in reality the character of a conservatory, in addition to the fact that the boys' choir was educated with the direct intention of it participating in religious services. The larger cities of Spain had no conservatories or music schools before well into the 1800's.⁹⁶ One can establish that organist-composers from the Montserrat (and Barcelona) area comprise a particular »school« within the development of Southern European organ and piano music. Besides the names of many foreign composers, we are also presented with names of Catalan and Spanish origin in

96. Madrid: Real Conservatorio de Música, 1830, Barcelona: Conservatorio Nacional de Música, 1838, Cordoba, 1862, Malaga, 1880 and Valencia also 1880.

the archives of Escolania.⁹⁷ The following is a list in alphabetical order of the composers followed by their dates when possible. In addition, MSS. which contain works by the composer in question are also indicated, while footnotes refer to additional information where available and to literature.⁹⁸

- 1) Carlos Bager 1769–1808), organist at the cloister and later at the Cathedral in Barcelona, MSS. in Bibl. Cat.: 388/3, 388/4, Montserrat: 488, 1292b, 1627.⁹⁹
- 2) Jaime Balius (died 1822), raised at the cloister, MS. 477.¹⁰⁰
- 3) Bernadet (?), MS. 654 dated 1767.¹⁰¹
- 4) Brasoll (?), MS. 1608.¹⁰²
- 5) Benito (Benizio) Brell (1786–1850), MS. 1630.¹⁰³

97. The names are in the MSS whose numberings were altered after M. Querols survey in *MGG*. It is unfortunately not always in agreement with the names by Querol and in the Archives of Escolania, for example there is some doubt about certain names concerning the foreign composers, which are completely missed in the lists of *MGG*, as is the Swedish born composer Johann Agrell, see note 91. At the same time there are imprecisions in the edition of Soler's sonatas by P. S. Rubio. In the preface to each volume (I-VII) the sources are mentioned, and the following movements from the MSS of Montserrat archives are presented in the following (the old numbers are related to the new ones, some movements cannot be found in the archives, and it should be added, that they are not original MSS of Soler but only copies).

The new Soler edition vol. I, no. 3, 4, MS. old no. 110 (new no. ?).

II, no. 35, 36, 40(?), MS old no. 48, new no. 488.

II, no. 37, 38, 39, (?), MS old no. 58, new no. 654.

III, no. 41, 43, 47, 48, 49, 51, 52, 54, MS old no. 48, new no. 488.

III, no. 45, 46, 53, 56, MS old no. 29, new no. ?

III, no. 42, MS old no. 77, new no. (?).

IV, no. 61, 62, MS old no. 27, new no. 63.

VI, no. 91–99, MS old no. 48, new no. 488.

VII, no. 100, 101, 103, 105, 106, 108, 114, MS old no. 48 new no. 488.

VII, no. 102, 104, 107, 113, MS old no. 99, new no. (?).

VII, no. 109, MS old no. 29, new no. (?).

VII, no. 110, 111, 115, MS old no. 27, new no. 63.

When Padre Codina's great task of cataloguing is finished, it will be possible to get a general view of the contents of the MSS and the sources. MS 488, old no. 48 should according to Querol contain 20 Soler sonatas, but there are only 7. The reason for this could be the new numbering, which sometimes divides the older MSS in more new different numbers.

98. See besides the general handbooks the Spanish musical dictionary: *Diccionario de la Música Labor*, ed. by Joaquín Peña and Higinio Anglés, vols I-II, Barcelona 1954.
99. See Frotscher, *op. cit.* p. 749 and *Diccionario*, I, p. 161.
100. Perhaps educated in Escolania, but further informations are missing. In *Diccionario* I, p. 359, he is mentioned as teacher and choir master in Montserrat.
101. Bernadet, no information.
102. No information.
103. Mentioned by Frotscher, *op. cit.* p. 751 and also by Pedrell, *op. cit.*, no. 577 and *Diccionario*, I, p. 359. Pupil in the Escolania and later monk.

- 6) Gironimo Blañar (?), MS. 1770.¹⁰⁴
 - 7) Candido Candi (1844–1911), MSS. 2514, 2516.¹⁰⁵
 - 8) Narciso Casanovas (1747–1799), MS. 2516.¹⁰⁶
 - 9) Joan Cererols (1618–1676).¹⁰⁷
 - 10) Joseph Closells (?), MS. 1770.¹⁰⁸
 - 11) Crobeter (?), MS. 1289.¹⁰⁹
 - 12) José Elias (died 1749), MS. 2999: *Obras de José Elias*, also in Bibl. Cat.¹¹⁰
 - 13) Matéo Ferrer (1788–1864), Bibl. Cat. MS. 388/3, Montserrat MS. 1292b.¹¹¹
 - 14) Freixanet (ca. 1730–?), Bibl. Cat., Barcelona.¹¹²
 - 15) Juan Gali (died 1781), Bibl. Cat. MSS. 388/2, 388/1, Montserrat MS. 477.¹¹³
 - 16) José Gallés (1761–1836), Bibl. Cat. MS. 388/1, Montserrat MS. 1205.¹¹⁴
 - 17) Garricoles (?), Bibl. Cat. MS. 895.¹¹⁵
 - 18) Benizo Julia (died 1787), monk at Montserrat, MS. 2174.¹¹⁶
 - 19) Fr. Miguel Lopez (1669–1732), monk at Montserrat, MS.¹¹⁷
 - 20) Francisco Mariner (?), MSS. 2424, 654, 484, 1205, 1419, 1770.¹¹⁸
 - 21) P. Marsal (?),¹¹⁹
104. No information.
 105. See *Diccionario*, I, p. 452, organist in Barcelona 1872.
 106. Mentioned by W. S. Newman, *op. cit.* p. 286 and p. 312 and in *MGG*, vol. II, col. 881, Frotscher, *op. cit.*, p. 749. Pasos and sonatas are edited in *Mestres Instr. I*. See also Gorina, *op. cit.*, p. 72 and in *Diccionario*, I, p. 468.
 107. Shortly mentioned by Eitner, *op. cit.*, in *MGG*, vol. II, col. 966 and in *Diccionario*, I, p. 500. Edited in *Mestres I* and *III*, chorals and pieces for choir, see Gorina, *op. cit.*, pp. 69, 72, 73, 79.
 108. No information.
 109. No information.
 110. See Pedrell, *op. cit.*, and *Diccionario*, I, pp. 807–878 with a full list of works and with references to literature.
 111. See Newman, *op. cit.*, pp. 290 and 313–314. Nin has published one sonata in the collection *Seize Sonatas Anciennes* etc., Ed. Eschig, Paris, see also Gorina, *op. cit.*, pp. 89–90 and *Diccionario* I, p. 900 with a full list of works.
 112. See Newman, *op. cit.*, p. 285, Kastner: *Silva Iberica* I (one sonata) and Nin, *op. cit.*, with two sonatas. They are to be found in Bibl. Cat., Barcelona, MS 388/3, Pedrell 1223, see also Gorina, *op. cit.*, p. 89.
 113. *Diccionario* I, p. 997, where he is referred to as Ignazio.
 114. See Newman, *op. cit.*, p. 313, Nin, *op. cit.* with six sonatas, Marchi with two from MS 388/11 in Bibl. Cat., containing 23 sonatas. MS 1205, Montserrat contains *Sonatas para Organo, Versos 5º Tono*, see also Gorina, *op. cit.*, pp. 89–90. 119 and *Diccionario* I, p. 1005.
 115. See *Diccionario* I, p. 1028 places him in the middle of the 18th century.
 116. See M. N. Hamilton: *Music in 18th Century Spain*, p. 234, Gorina, *op. cit.*, p. 72 and *Diccionario* I, p. 1326.
 117. Eitner (Quellen) speaks about the treatises: *Eisagoge ad Musicam* and *Miscellanea Musica*. *Diccionario* I, p. 1432 with a full list of works.
 118. *Diccionario* I, p. 1476, no dates. Mentions the MS from 1767.
 119. No information.

- 22) Pedro Masip (?), MS. 2505.¹²⁰
- 23) José Marti (1719–1763), monk at Montserrat, MS.¹²¹
- 24) Antonio Mestres (18th century), Bibl. Cat. MS. 775, Montserrat MS. 654.¹²²
- 25) Diego Miroso (?), MSS. 2176, 1292a.¹²³
- 26) Raymundo Morillio (?), .¹²⁴
- 27) Juan Moreno (?), MSS. 484, 2505.¹²⁵
- 28) Manuel Blasco de Nebra (Neura), (died 1784), MS. 2998.¹²⁶
- 29) Joan Obradas (*fl.* 1790), MS. 2793 dated 1794.¹²⁷
- 30) Joaquin Martinez y Oxinaga (18th century), MS. 1289 dated 1794.¹²⁸
- 31) R. or Miguel Palau (?), MSS. 1289–1291 dated 1826.¹²⁹
- 32) Ramon Pedro (*fl.* 1780), organist in Barcelona 1787, MSS. 1608, 1607b, 2509.¹³⁰
- 33) Ignazio (?) Bernado Perez (or Davide Perez) (1711–1780), born in Napoli but active in Lisbon, MS. 161.¹³¹
- 34) Olia (?)¹³²
- 35) Juan Moreno y Polo (?)¹³³
- 36) J. Prat (18th century).¹³⁴
- 37) Juan Quero (?).¹³⁵
- 38) Ign. Raffael (?), MS. 2154.¹³⁶

120. Name unknown.

121. See Hamilton, *op. cit.*, p. 227 and *Diccionario I*, p. 1481.

122. *Diccionario I*, p. 1523.

123. No information.

124. No information.

125. No information.

126. See Newman, *op. cit.*, p. 228 and Frotscher, *op. cit.*, p. 749. R. Parris' edition of the six sonatas, Ed. Union Musical Española, with references to the edition from 1780, Madrid, opus 1. *Diccionario Biografico de la Música* states the year of death of de Nebra as 1787. It is believed that the composer has written over 150 works see *Diccionario I*, p. 303.

127. No information, see note 72 in B, Manuscripts.

128. *Diccionario II*, p. 1676 with full list of works.

129. Palau appears as Manuel in MS 1291. In the library of Montserrat in the collection: *Anari 8º*, Est. 695, no. 10 one can read a *curriculum vitae, catalogo editat per los emigos*. This catalogue has, however, disappeared.

130. Ramon Pedro is not mentioned in the usual dictionaries. He was possibly active as an organist in Barcelona.

131. *Diccionario II*, p. 1739 mentions him very briefly and also a MS containing the motet *Audi, filia et vide*.

132. No information.

133. *Diccionario II*, p. 1799 with the first name Esteban, but with no date. He is also represented in Bibl. Cat., Barcelona.

134. Josep Prat, *organista de la Jesú de Gerona 1782–1800*, according to F. Civil: *La Música de la Ciudad de Girona*, p. 29 and p. 36.

135. No information.

136. According to Eitner a Vienna composer.

- 39) J. Riguer (?).¹³⁷
 40) Felipe Rodriguez (1759–1814), MSS. 2146, 2175, 2176, 2507.¹³⁸
 41) Joseph Saranova (?), MS. 1770.¹³⁹
 42) Joan Thomas (19th century), MS. 1770.¹⁴⁰
 43) Vallorora (?).¹⁴¹
 44) J. Valls (or Francisco) (1665–1774?), MS. 2154.¹⁴²
 45) José Vilá (18th century), MS. 1419.¹⁴³
 46) Fray (Francisco) Vilar (18th century), Bibl. Cat. MSS. 735, 388/15, Montserrat MSS. 2424, 2505, 1770.¹⁴⁴
 47) Juan Quero y Villaro (*fl.* 1760), MS. 654 dated 1767.¹⁴⁵
 48) José Vinyals y Gall (1771–1828), monk at Montserrat, MSS. 63, 484, 2505.¹⁴⁶
 49) Anselmo Viola (1739–1798), monk at Montserrat, MSS. 63, 286, 312, 484, 663.¹⁴⁷

Besides these names there are several anonymous works. Under a closer examination of the MSS., it can be seen that the same handwriting dominates in many of the volumes. This means that they were written by the same transcriber and are therefore not original manuscripts in the strictest sense. This is also true of the works by Soler, who is generously represented in the collections. The transcriptions were intended for practical use in teaching and religious services. A few of the MSS. are very beautifully written and bound, which indicates that they probably were not for practical use. This is the case with MSS. 2998 and 2999: the former dedicated entirely to works by Blasco de Nebra and the later consisting of 12 extensive organ works by Elias. Both MSS. are well preserved and not worn from diligent use or practicing. The majority of the composers, as indicated in the footnotes, were active at Montserrat. In the next chapter, we shall attempt to present a stylistic and formal analysis of the numerous works, and we will try to put the works for organ as well as the works for piano into historical perspective in relation to older Spanish and Italian keyboard music which has had a major influence upon the Pyrenean Peninsula during the 1700's.

137. No information.

138. Rodriguez ed. in *Mestres Instr.* II, 15 piano sonatas and a rondo. Newman, *op. cit.* pp. 311–313 and Gorina, *op. cit.* pp. 72, 118–119.

139. No information.

140. No information.

141. No information.

142. Hamilton, *op. cit.*, p. 218. Choir master at the cathedral of Barcelona, also mentioned by Gorina, *op. cit.*, pp. 75, 76 and in *Diccionario* II, pp. 2190, 2191.

143. See Gorina, *op. cit.*, p. 100 and *Diccionario* II, p. 2230.

144. *Diccionario* II, p. 2231, mentioned here as organist in Barcelona.

145. No information.

146. See Newman, *op. cit.*, pp. 286, 312 and 667, also by Gorina, *op. cit.*, pp. 72 and 90.

147. *Diccionario* II, p. 2236 with a full list of works.

II: Stylistic Features

A: Grouping According to Instrument: Organ vs. Harpsichord (Piano)

The titles that appear most frequently are sonata and toccata, the same indications found in the music of Scarlatti, and there is no distinction made between organ and piano. More seldom is the older Spanish term »Tiento,« which appears in MS. 1205– *Tiento 6º Tono* by Cabanilles – and in MS. 1419, where we find another *Tiento de falsas 6º Tono* by Cabanilles. »Tiento« is the old Spanish term for a ricercare-like piece, of which Cabanilles developed many different types. He utilized the so-called *falsas*: suspensions which are modeled after, or at least bear a strong resemblance to figures seen in the »*Durezza e ligature*« pieces found among early Italian organ music. The other *tientos* found in the MSS. covered here are further inscribed »*Partido de mano drecha*,« and this refers to the organ's division of registration in which the right hand utilized a solo register to perform its own ornate voice. The terms »toccata« and »sonata« may distinctly refer to pieces for harpsichord, but in some MSS. we find »*Sonata para Clarines y Cadireta*,« indicating again registration and hereby specifying that they were intended for organ. Among religious pieces, which of course were intended for organ, we find many versos written in the eight modes. In addition, the unique »*Obertura*« *para Clarines* are also organ works. The many »*Pastorellas*« can give rise to certain problems regarding choice of instrument, but most of them are organ pieces in which the right hand is played using a reed stop (»shawm«), whereas the left hand is usually given only a simple bass voice that requires filling in – a kind of figured bass. Stylistically speaking, there are no great differences between the works for organ and the works for piano. For example, Ramon Pedro's sonatas for *Clarines y Cadireta* (in MS. 1607 dated 1767) are just as convincing when played on the harpsichord or piano as they are for organ. In connection with MS. titles one often finds »*por Orga*« which might tend to indicate organ, but in one case it refers to a Haydn piano sonata. Here again one must be on one's guard: the title »*Orga*« simply means instrument, that is, it has the same meaning as the old medieval word »*organum*« (*organon*). »*Orga*« is simply a general term for keyboard instrument. The difference between harpsichord and piano can also be difficult to determine. When *para Clavi Cordio* is stated in certain MSS., this does not necessarily mean that the work is for clavichord; more likely it is for harpsichord, because in Spanish the harpsichord is called *Clavicordio di plumas*. Some MSS. do specifically mention »*Fuerte Piano*« or Piano Forte (see MS. 1290 and MS. 2154: *Variazioni p. Clavi Cembalo o Forte Piano*). Stylistic differences between works for organ and works for harpsichord can be discovered,¹⁴⁸ but in large the compositional techniques and forms employed in connection with the two instruments are quite similar indeed.

148. See my forthcoming article in: *Revista musical Catalana*: »Studien der technischen Besonderheiten der Katalanischen Musik für Tasteninstrumente des 18. Jahrhunderts«.

The problem of organ vs. harpsichord vs. piano is due mainly to the fact that the Northern European interpretation of 18th century (and 17th century) organ style is based on the German types of instruments and the »prelude and fugue« style and voice-like organ chorales associated with these instruments. Brilliant, pianistic organ playing is not indigenous to the North German school. Elegance and virtuosity is exactly what is evident in Italians such as Domenico Zipoli (1668–1726), who, by the way, in 1717 is found among the members of the Jesuit brotherhood in Seville. A large portion of Anselmo Viola's works were written for organ, and the same is true of the »piano composer« Antonio Soler. Many of his works bear the title *tientos*, which clearly indicates the organ.

The true harpsichord (piano) works include effects such as quickly repeated notes which are obviously imitative of the guitar.¹⁴⁹ These abundantly utilized figures are partly borrowed from the Italians,¹⁵⁰ from G. B. Ferrini, Bernardo Paquini and Ales. Scarlatti to name a few. We find these idiomatic guitar effects in the works of many of the Catalan masters, such as the previously mentioned Viola (his *Sonata Segunda* from MS. 63, p. 4–5). We should in this case mention the addition »*Muta il deti,*« just as we find it in the music of the 17th century Roman composers and later in the music of Scarlatti. Change of fingers («*Trillo sul un tasto*«) were an effect often used by Domenico, and the question is: how much did he bring with him to Spain from Italy, and to what degree did he acquire these effects from the Spanish national instrument, the guitar?

Example 1: Sonata no. 2a in G major by A. Viola.



149. See here R. Kirkpatrick, *op. cit.*, p. 194, in which it is not quite clear, how greatly Scarlatti was influenced by the Spanish national instrument.

150. See my thesis in *Dansk Årbog for Musikforskning (Danish Yearbook of Musicology)* X, 1979, pp. 5–66, where the technical instrumental problems are mentioned in connection with Roman Keyboard music of the 17th century, see also my edition of the Vatican MS *Vat. Mus. 569*, Edition Egtved 1981.

In the music of Scarlatti we find numerous examples of the so-called acciaccatura chords, most often in the left hand.¹⁵¹ The expression refers to a technique of ornamentation in which dissonant tones are inserted within an accompanying group of chords. A prerequisite for the acciaccatura effect was a fast, arpeggiated keyboard attack, the rhythmic effect being identical with that of the guitar. The dissonant ornamentation of these chords is not found in the Catalan MSS., we do, however, frequently find triads in close position (and also chords with four notes). These are almost always played by the left hand in the middle register as an accompaniment to a lightly figured melody in the right hand. These chord groups, which one also frequently finds in the music of Scarlatti, are typical harpsichord effects. Whereas the Alberti bass is found in both organ and harpsichord music, these close chords were meant to be arpeggiated with a particular rhythmic effect that only the harpsichord and to a certain extent the old pianoforte (*Hammerklavier*) can realize.

With the works which were obviously written for the organ as our point of departure, we shall begin our stylistic investigation of melody, harmony and texture, and attempt to discover characteristic stylistic features of the Catalan school during the 18th century. We will in addition look back as regards the relation to the older Spanish organ and harpsichord masters, and point out the influence of Italian music.

B: Melody

The short liturgical organ movement called »versette« (*verso*) underwent a major development from the early works by Cabezon, which were inspired by vocal music, to the greatly ornamented »pianistic« works found in MSS. at Montserrat and at Bibl. Cat. in Barcelona. These works, which we will study more closely, are from the 18th century. Cabezon's melodic style, which closely resembles vocal style, uses a *cantus firmus* with long metric values in one voice and adds short imitative motives in the other voices. The structure is completely contrapuntal. Similar versettes are found in Italian works by Frescobaldi

151. See concerning the Acciaccatura, Fr. Gasparini, *L'Armonico Pratico al Cimbalo*, Venice 1708 (facsimile edition Broude Brothers, New York 1967), p. 92, which shows a couple of examples all based on arpeggios. An interesting early example of acciaccatura (and of a kind of mordent as Gasparini notes) is found in the *Fondo Chigiano* in the Vatican-library, *Chigi MS Q IV 28*, p. 8, *Passacaglia sopra la mi*, anonymous. The final bars are as following:



The piece is published in my edition *Roman Harpsichord (Piano) Music in the 17th Century*, Edition Egtved 1980.

and his successors, Fabricio Fontana and G. B. Fasolo¹⁵² to name two. Miguel Lopez is generously represented in the Montserrat MSS. with several series of versettes organized according to mode (as with Cabezon, Fasolo and others). The *versos* of Lopez are published in four »*Colleccions*« in the series *Mestres de L'Escolania de Montserrat, Musica Instrumental*, vol. II (Montserrat 1934, ed. P. Pujol). The melodic details are clearly seen in *Primera colleccio*, where we find in no 2. in the first mode a technique reminiscent of Cabezon: a *cantus firmus*-like movement with short imitative motives (*cantus firmus* in S., while A., T. and B. imitate).

Example II (a & b)

a): Cabezon's *Versus Primi Toni* from *Octo Toni Psalmorum, Choralis in Cantu*.

b) Lopez's *Verso* over Psalm 109: *Dixit Dominus*.

The image contains two musical examples, (a) and (b), each consisting of a grand staff with a treble and bass clef. Example (a) is labeled 'a)' and shows a piece in G major, 4/4 time. The right hand (treble clef) has a cantus firmus line with several imitative motives in the left hand (bass clef). Example (b) is labeled 'b)' and shows a piece in G major, 4/4 time. It also features a cantus firmus in the right hand and imitative motives in the left hand. Both examples end with a fermata-like flourish.

As we can see towards the end of the Lopez example, each melody is quickly abandoned for the sake of more ornamental figures, but the relation to the old *verso* type is still quite obvious. The contrapuntal melodic style of the *verso* is fully realized in Lopez's third *Colleccio*, which is based entirely on the typical »*de medio registro*«, or divided register on a single manual, of Spanish organs. The left hand manual went as high as c¹, and the right hand manual as deep as c sharp¹. During the 17th century, the interest for reed stops, especially trumpet stops, became so important for Spanish organ music, that divided registration was widely used in all types of works. The solo voice was also described as »*mano derecha*« or »*mano izquierda*« referring to the right and left hand respectively, or as »*registro alto*« (upper solo register) or »*registro basso*« (lower solo register). This type of solo playing was probably inspired by the intense interest in wind music that was so important on the Pyrenean Peninsula, especially as regards court music, during the Baroque period, in contrast

152. See my edition *Roman Organ Music from the 17th Century*, edition Egtved, 1980, and R. Walter, *Fasolo Annuale, 1645*, edited by W. Müller Süddeutscher Musikverlag, Heidelberg, 1965.

to the Italian music for strings. The organ could imitate the elegant figures of this wind music, and the melodies of a number of versettes are so ornamented and virtuoso that the basic *cantus firmus* disappears completely.

Example III (a & b)

a) Lopez's *Verso Quint* no. 2 from the third *colleccio*.

b) *Verso de 8º tono* by Antonio Mestres, ca. 1750.¹⁵³

The image contains two musical examples, (a) and (b), each consisting of two staves. Example (a) is in C major, 3/4 time. The treble staff features a complex, ornamented melody with many grace notes and slurs. The bass staff has a simple accompaniment of chords and moving lines. Example (b) is in G major, 3/4 time. The treble staff has a similar ornamented melody, while the bass staff features a prominent arpeggiated accompaniment. Both examples end with a fermata and a tilde symbol.

The ornamented melody usually consists of scale passages, turns, especially in connection with a leap of a third, and, of course, arpeggios borrowed from Italian piano style.¹⁵⁴ In certain ornamented pieces we find a thematic element that, like those found in works by North German composers, contains intervals of tension that actually build upon harmonic affinity (cf. Ex. IV. *Paso No. XI* by N. Casanovas, *Mestres Instr. I*, p. 203).

Example IV

The image shows a single musical staff in G major, 3/4 time. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the final G4 note, followed by a tilde symbol. The key signature has one sharp (F#) and the time signature is 3/4.

153. Six *Versos* by A. Mestres are edited by Fr. Civil, Ed. Union Musical Española, Madrid 1974.

154. The influence of the Italian style on the Pyrenean Peninsula can hardly be overrated. H. S. Kastner presents a *Partite sopra la Aria della Folia da Spagna* from Biblioteca Publica e Arquivo Distrital, Braga, Portugal in his edition *Silva Iberica*, vol I Ed. Schott, Mainz. The style is here figured both in the left and the right hands, and the arpeggio may have played an important role; see my edition of the MS *Vat. Mus. 569*, where one can find two *Tastatas* by Barnardo Pasquini, previously unknown; here both the arpeggio technique and the passage work are very highly developed. This was spread to Portugal and to Spain.

In general, motives with a turn about the leading tone – tonic in minor keys – played an important part in liturgical works of the latter half of the 18th century. These turns with leading tones occur in modal works: Dorian and Aeolian (in the original modes as well as transposed), most often notated in the »old« manner – Dorian on d with no key signature and Dorain on g with one flat.¹⁵⁵ Example V shows some motives by Lopez (*Mestres Instr. I*, pp. 41 & 46): *Versos* from *Primera Colleccio* and Fr. Vilar: *Tiento Lleno*, Dorian (d), fugato.¹⁵⁶

Example V, a & b



Triadic melodies were of importance for both organ and harpsichord music written in the latter half of the 18th century. There is nothing strange about this fact, since both Viennese and Spanish Classical styles stemmed from the Italian harpsichord style which was already developed at the beginning of the century. As early as the so-called Neapolitan school of opera towards the end of the 17th century we often find triadic melodies appearing in, for example, the opera arias of Ales. Scarlatti. This Italian melodic style was naturally also apparent in the music of the Italian composers who visited Spain with their opera ensembles in the early 18th century. Domenico Scarlatti's move to Madrid in 1729 further substantiated the Italian influence upon Spanish composers in regards to opera as well as instrumental music. The fact that this Italian art music was in turn influenced by the folk music of Southern Italy (the Siciliano style) is apparent in the music of D. Scarlatti. He received perhaps as much inspiration from Spanish folk music as from Italian folk music.¹⁵⁷ Whereas triadic melodies in the piano music of Scarlatti usually occur as technically brilliant sequences of arpeggios, triadic motives became

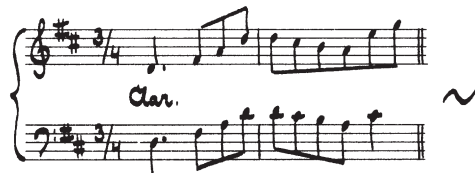
155. In addition, this type of notation appears also in the distinct harpsichord pieces e.g., J. Gallés' minor sonatas from the collection of 23 sonatas in Bibl. Cat., MS 388/1.

156. Ed. by Fr. Civil in *Seis Piézas*, Ed. Union Musical Española, p. 17.

157. See here the often cited section in Charles Burney's *The present State of Music in Germany*, vol. I, pp. 247–249: »imitated the melody of tunes sung by carriers, muleteers and common people«.

more and more common towards the end of the 1700's, especially in the music of the Spanish masters.¹⁵⁸ In the realm of organ music, we find triadic motives in connection with registrational markings such as *Para Clarins*, that is, works intended for fanfare-like registration as found in many Montserrat MSS. – sonatas which function as a dialogue between »*Clarins y Cadireta*.« A typical example is found in Example VI: Carlos Bager's *Sonata in D Major* from MS. 477, pp. 49–50:

Example VI



As an example of a piano theme I have chosen Narciso Casanova's *Sonata in A Major, No. 1 (Mestres Instr. I, p. 222)*:

Example VIa



Chromatic melodies often occur, especially as we approach the 19th century. Here a distinction must be made between purely motivic chromaticism incorporated in themes, often in fugal movements, and chromaticism which merely occurs in passing. Thematic chromaticism is found almost exclusively in minor keys. We present here a small selection which, of course, is far from conclusive. Casanovas used chromaticism frequently, as is apparent in the 15 *Pasos* published in *Mestres Instr. I*; but in the music of José Elias we also find the minor second, especially in the imitative sections of his large *Pièzas*.

158. In Scarlatti the triadic motives played a certain role also apart from the »brilliant« passage work, see Longo, no. 116 and 290.

Example VII (a, b & c)

- a) Elias: *Piéza Quinta*, measures 137–234, *Obras Completas*, vol. I.
 b) Elias: *Piéza Septima*, measures 532–626, *Obras Completas*, vol. II.
 c) Casanovas: *Pasos I, VII & XI* from *Mestres Instr. I*.



Chromaticism introduced in short or long passages, especially in works for harpsichord, also occurs frequently in the music of Scarlatti, Soler and, especially, Felipe Rodriguez. It is already found in the music of earlier Catalan composers such as Elias. Several of his rather virtuoso organ pieces from Montserrat MS. 2999 utilize »decorative« chromaticism. In addition we might mention Carlos Bager; his sonata from Montserrat MS. 447 contains several examples of chromaticism. And finally, Casanovas, whose sonatas are published in *Mestres Instr. I*. Example VIIa is a short survey of the most important figures and motives:¹⁵⁹

159. Here it should also be pointed out that A. Soler very often uses chromaticism both in smaller motives and in passages for example in the edition of Pujol, *op. cit.*, no. 26, 32, 36, 54, 66.

Example VIIa

- a) Elias: *Pièza Quarta*, measures 498–499, MS. 2999.
 b) Baguer: *Sonata in C Major*, measures 74ff. (along with several repetitions and similar passages), MS. 477.
 c) Baguer: *Rondon p. Clar. y Cad.*, measure 3, MS. 477.
 d) Casanovas: *Sonata No. 1*, A major, measures 44–45, *Mestres Instr. I*.
 e) Anonymous: *Menuetto para Flautos*, measures 15ff., MS. 477.
 f) Rodriguez: *Sonata No. 2*, C major, measure 10, *Mestres Instr. II*.
 g) – : *Rondon*, C major, measure 6, *Mestres Instr. II*.
 h) – : *Sonata No. 3*, B-flat major, measure 66, *Mestres Instr. II*.
 i) – : *Rondon*, f minor, measures 96 ff., *Mestres Instr. II*.
 j) – : *Sonata No. 8*, E-flat major, measures 8 & 29, *Mestres Instr. II*.
 k) – : *Sonata No. 9*, D major, measures 4ff., *Mestres Instr. II*.
 l) – : *Sonata No. 11*, G major, measures 95 & 191ff., *Mestres Instr. II*.
 m) J. Vinyals: *Rondon*, E-flat major, measure 120, *Mestres Instr. II*.

The image displays seven staves of musical notation, labeled a through g. Each staff begins with a treble clef and a key signature. Staff a is in C major (one sharp) and 2/4 time. Staff b is in C major (one sharp) and 3/4 time. Staff c is in C major (one sharp) and 2/4 time. Staff d is in A major (three sharps) and 2/4 time. Staff e is in A major (three sharps) and 3/4 time. Staff f is in C major (one sharp) and 3/4 time. Staff g is in C major (one sharp) and 3/4 time. Each staff contains a short melodic phrase followed by a double bar line and a fermata. A small '(b)' is written below the first staff.

h

i

j

k

l

m

The augmented second occupies an exceptional position. It is an important factor for motive construction as well as in passage work for all Catalan music – and incidentally for Spanish music as a whole – during the 18th century. For obvious reasons this interval most often occurs in minor keys, i.e. harmonic minor, in both short and long passages as a motivic element, but it also appears in works in major keys, in this case at the mediant and often in connection with major-minor modulation of the same tonic: a typical stylistic feature borrowed from Italian music. While Scarlatti and, to a certain degree, Soler mainly wrote their sonatas in major keys, minor tonality was used more frequently in the music of the 18th century Catalan piano composers: about half of the works studied together with the works found in the recent publications mention in the first section are written either in minor keys or minor modes (Dorian, Phrygian, Aeolian).¹⁶⁰ Example VIII includes a few samples of the augmented second as it appears in the music of Scarlatti:

160. See H. Keller, *op. cit.*, p. 75, which indicates that of the 586 sonatas by Scarlatti, 428 are in major, 158 in minor codes. Concerning the frequent modulation between major and minor by a composer like Scarlatti, it should be noted that in Catalonia the use of chromaticism in popular songs is very frequent, usually in connection with the altering of the third step of the scale; the major third changing to the minor one or vice versa. G. Chase has an example of a popular major-minor tune *La Presó de Lleida* in his work *The Music of Spain*, p. 236:

Example VIII (a, b & c)

- a) Scarlatti: *Sonata in A Minor, Longo 243*, measure 51 and equivalent sections.
- b) Scarlatti: *Sonata in G Minor, Longo 340*, measures 50, 79 and equivalent sections.
- c) Scarlatti: *Sonata in G Minor, Longo 499*, the theme of this well known »fuga del gatto« with two augmented seconds: e-flat / f-sharp and b-flat / c-sharp.¹⁶¹

The image contains three musical examples labeled a, b, and c. Example a is a single staff in 3/4 time, showing a melodic line with an augmented second interval. Example b is a single staff in 3/8 time, also showing a melodic line with an augmented second interval. Example c is a grand staff (treble and bass clefs) in 3/8 time, showing a melodic line in the treble and a bass line in the bass, with an augmented second interval highlighted.

This interval occurs also in the Neapolitan opera style, and certainly appears as minor tonality gradually takes over the modal forms. For example, the pure minor scale or Aeolian mode yields to melodic and harmonic minor. The interval of a minor third is clearly an interval of tension in relation to the diminished seventh chord.¹⁶² The fact that this interval was also widely used in Viennese Classic instrumental music, especially by Mozart in his later works and by Beethoven, is hardly the source of its use in Catalan music or the music of other Spanish masters in the 18th century. The origin of the augmented second or minor third should rather be sought in the folk music of Iberia, perhaps more particularly in the Andalusian *Cante Flamenco*.¹⁶³ It is, however, obvious that this extensive use of the augmented second is completely

161. See also Soler, *op. cit.*, no. 5, 16, 18, 48 and 67.

162. See my book: *Musikkens Stilarter*, Copenhagen 1950, p. 150, concerning the thematic formations in the *empfindsame*, expressive style in 18th century Northern German music.

163. See *MGG*, vol. IV, col. 288, the article »Flamenco«. Specially emphasized is the scale on E with altered G to G sharp and D to D sharp. The scale has the notes: E-F-G sharp-A-B-C-D sharp-E. But perhaps this is a question of a much older tradition than the music which is associated with the immigrant gipsies. One could imagine influence from the Moors.

characteristic of 18th century keyboard music.¹⁶⁴ It is also clear that when Albeniz as well as de Falla a century later so frequently used the augmented second, it is because these composers wished to create a distinctly folkloric mood and that they were actually building upon an old tradition and not merely creating a national atmosphere (as for example Liszt in his *Hungarian Rhapsodies*).¹⁶⁵ Example IX is an attempt to compile a list of the most typical usages of the augmented second, in this case limited to Catalan composers. An attempt has been made to distinguish between a) purely motivic melodic intervallic material, b) intervals in passage work and c) intervals appearing in connection with harmonic elements such as the diminished seventh chord.


Example IX

- a) Soler: *Sonata No. 104*, Dorian (D), Ed. Union Musical Española.
- b) Elias: *Piéza Cuarta*, e-a, Phrygian a minor, measure 516, MS. 2999, Montserrat.
- c) Casanovas: *Paso V*, C major, measure 55, *Mestres Instr. II*.
- d) - : *Paso VI*, d minor, measure 62, *Mestres Instr. II*.
- e) - : *Paso VII*, d minor, measure 31, *Mestres Instr. II*.
- f) Rodriguez: *Sonata No. 1*, c-sharp minor, measures 24ff., *Mestres Instr. II*.
- g) Viola: *Sonata in G Major*, measure 58, MS. Montserrat.
- h) Rodriguez: *Sonata No. 14*, F major, measures 11–12, *Mestres Instr. II*.
- i) - : *Sonata No. 6*, f minor, measure 4, *Mestres Instr. II*.
- j) - : *Sonata No. 6*, f minor, 2nd movement, measure 1, *Mestres Instr. II*.
- k) - : *Sonata No. 6*, f minor, 3rd movement, measure 5, *Mestres Instr. II*.
- l) - : *Rondon*, d minor, measures 43 & 46, *Mestres Instr. II*.
- m) Gallés: *Sonata No. 3*, c minor, measure 3, MS. 388/1, Bibl. Cat.

164. In the works of Manuel Blasco de Nebra this interval is used very frequently in the large MS 2998, Montserrat, where the six Pastorelas and the twelve sonatas very often use the augmented second.

165. Soler, *op. cit.*, Sonata no. 104.

The image displays seven musical staves, each labeled with a letter from 'f' to 'm'. Each staff contains a short musical excerpt. The staves are arranged vertically. The first staff (f) is in G major, 3/4 time, with a dotted quarter note followed by an eighth note, then a quarter note, and a dotted quarter note. The second staff (g) is in G major, 3/4 time, with a quarter note, an eighth note, a dotted quarter note, and a quarter note. The third staff (h) is in G major, 6/8 time, with a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The fourth staff (i) is in A minor, 3/4 time, with a quarter note, an eighth note, a dotted quarter note, and a quarter note. The fifth staff (j) is in A minor, 3/4 time, with a quarter note, an eighth note, a dotted quarter note, and a quarter note. The sixth staff (k) is in A minor, 3/4 time, with a quarter note, an eighth note, a dotted quarter note, and a quarter note. The seventh staff (l) is in A minor, 3/4 time, with a quarter note, an eighth note, a dotted quarter note, and a quarter note. The eighth staff (m) is in A minor, 3/4 time, with a quarter note, an eighth note, a dotted quarter note, and a quarter note.

In addition to these characteristic intervallic forms, motivic chromaticism and the augmented second, certain rhythmic (metric) formulas also play an important part, together with melodic structure. The *Siciliano*, of Italian origins as the name implies, is a common rhythmic and melodic formula. In the case of D. Scarlatti and the Catalan composers, the rhythm and melody of the *Siciliano* usually relies upon the »turn« about the fifth in a given key, e.g. in C major: g-a-g with the rhythm:  and in A minor: e-f-e with the same rhythmic figure. This element is found in the music of both Haydn and Mozart,¹⁶⁶ but the dotted *Siciliano* rhythm is just as often combined with a triadic melody as in the case of Ales. Scarlatti.¹⁶⁷ The many *Pastoril*-pieces in the Montserrat archives reveal the great interest for this originally Southern Italian folk melody which is often associated with something idyllic like the shepherd's song.¹⁶⁸ MS. 2424 is a large MS. with many such pieces – *Libro Pastoril para Navidad* – which were clearly intended for organ. There are 12 *pastorils* mixed with folk melodies for Christmas. Example X shows some excerpts from this collection. Both a and b are by Francisco Mariner, c is anonymous.

166. See the second movement of the A major piano concerto by Mozart, K. 488 and the piano *Sonata in F major* by Haydn, second movement, no. 38, Hob. XVI/23.

167. See the aria from the opera *Rosaura* in Eitner: *Publikationen älterer Musikwerke*, vol. XVI.

168. See H. Engel, the article »Pastorale« in *MGG*, vol. X, col. 937.

Example X (a, b & c):



We will return to this genre in the section concerning form.

A uniquely Spanish folkloric element found in connection with the *pastoril* rhythm, i.e. 6/8 meter, is the following figure: 6/8 ♪♪♪♪ || We can refer to F. Pedrell's basic studies in Spanish folk music in *Smb. d. Int. M.G.*, I, 1899–1900, p. 372: »*Folklore musical castillan du XVI^e siecle*« and to p. 394.¹⁶⁹ In this connection we should mention the six *pastorelas* by Manuel Blasco de Nebra (Nevra) which are found in MS. 2998 of the Montserrat archives and which are as of yet unpublished. All of the suites found here consist of an Adagio, a Pastorela and a Menuet. Here one might refer to J. S. Bach's *Pastorale*, which is also organized in movements (four) or to Domenico Zipoli's *Pastorale in C Major*, which is in three movements. Nebra's six *pastorals* are constructed on the rhythm: $\frac{6}{8}$ ♪♪♪♪ | ♪♪♪♪ ||. In example XI we see the *Siciliano* rhythm with a triadic melodic structure combined with the choriambic meter.

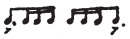
Example XI:¹⁷⁰



169. Pedrell's point of departure is the work *De Musica* by the famous Spanish theoretician Francisco Salinas, 1577, p. 393. In the article Pedrell presents several excerpts of folk tunes with the rhythm: ♩♩♩|♩♩♩ . On p. 350 Salinas mentions this rhythm, which he calls »De choriambicis metris et duodecim eorum speciebus«. He also gives a German example »*Aus Herten grondt schrey ich zu dir*«, and he continues »*auibus respondit hæc Hispania De las hondures*« with the rhythm: ♩♩♩|♩♩♩

170. It should be noted, that de Nebra was not a Catalan composer. He worked in Sevilla, and this special Castillan or Spanish rhythm in the Pastorela movements of MS 2998 is, after all, not exclusively a Catalan phenomenon; but this is included here for the state of completeness with reference to Pedrell's fundamental research.

This rhythm can also appear in other pieces in $\frac{6}{8}$ meter, and this is due to influence from other Spanish provinces. Characteristic for Northern Spain, Catalonia and the Basque Provinces is the *Zortziko*, which is usually in $\frac{5}{8}$ with the typical dotting of the 2nd and 4th beats. There is a kind of stylized *Zortziko* found in the piano suite *España* by Albinez. In some of the works in the Montserrat archives we find a $\frac{6}{8}$ rhythm with the following structure:

 ||. This is the 18th and 19th century adaption of the original $\frac{5}{8}$ meter. These rhythmic formulas are also found in monophonic music, but this does not concern keyboard music.

C: Harmony

Also concerning harmony there is a divergence between the older, modal style and the newer style with influences from Italian Classicism and folkloric coloring (as in the case of the augmented second). The fact that Scarlatti influenced the composers of central Spain as well as those of Catalonia is obvious; one need simply compare his works with those of Soler. Through the years, Scarlatti's choice of chords underwent a major development approaching the experimental. Within an extensive series of single works he contrasted major and minor tonalities with one another (C major and c minor) in such a way that segments of two or four measures are repeated in the opposite tonality, from major to minor or vice versa. This mannerism is distinctly Italian, and it is also heard in the many »Italian inspired« sections of Mozart's music and even continuing in the music of Beethoven and Schubert, where the contrast between minor and major, however, have a deeper, textural function. Both Scarlatti and his Spanish colleagues were fond of the parallel motion of chords, most often in the first inversion; in this connection see Scarlatti's *Sonata in F Major*, Longo 416 and Rodriguez's *Sonata in C-sharp Minor* (*Mestres II*, p. 74, and finally J. Gallés' *Sonata No. 5* (Bibl. Cat. 388/1).

Example XII (a, b & c)





Something rather striking is the use of the minor Subdominant (iv) in kind of imperfect cadence.¹⁷¹ In Catalan music we find the following progression: iv – V (most often iv⁶) as seen in A. Viola's *Sonata Segunda* (Montserrat MS. 63, p. 5), Carlos Bager's *Sonata* from MS. 477, p. 69 and J. Gallés' *Sonata No. 1* from the 23 sonatas of Bibl. Cat. 288/1, p. 3 (*Sonata in B-flat Major*).

Example XIII (a, b & c)

Altered chords, which often appear in the music of Scarlatti, became important for the generation of Spanish composers that succeeded him. The repeated use of the vii^{o7} of V is characteristic. It is often found in connection with a modulation in an embellished chromatic piano work as in the following excerpts from C. Bager's *Sonata in C Major* (MS. 477, p. 61), Gallés' *Sonata No. 8* in g minor, N. Casanovas' *Sonata No. 3* in C major (*Mestres I*) and J. Elias' *Piéza Sexta* (*Obras Completas*, Ia, p.56).

171. Kirkpatrick, *op. cit.*, p. 210 speaks about »IV minor and V major in the pieces that imitate popular music«, and he refers to Longo no. 204, an Allegro in G major in $\frac{3}{8}$ with a series of acciaccatura chords.

Example XIV (a, b, c & d)

Example XIV consists of four musical examples, labeled a, b, c, and d, each showing a two-staff system (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 2/4. Each example illustrates an unusual modulation where one chord surprisingly and without preparation changes to the next, often chromatically shifted. The examples are marked with a tilde (~) at the end of the system.

In the music of Scarlatti we find, to a greater degree than in the music of his Italian contemporaries, harmonic peculiarities such as unusual modulations in which one chord surprisingly and without preparation changes to the next, often chromatically shifted (see Longo no. 232, the tone D acts as a pivot note for the two harmonies in measures 42–43):

Example XV

Example XV shows a single staff system with a key signature of one sharp (F#) and a time signature of 3/4. The notation illustrates a chromatic shift in the bass line, marked with a tilde (~) at the end of the system.

Similarly daring modulations are seen in the music of several Catalan composers, e.g. Soler and certainly the little known composer from Seville: Manuel Blasco de Nebra. The long series of repeated sequences, often based on 2-measure groups, can assume fantastically daring progressions in which enharmonic elements play an important part with an, at times, polytonal effect. Take here the short one-measure motive supported by parallel fifths in the left hand which moves from f minor through D-flat major, b-flat minor, G-flat major (notated with f-sharp and c-sharp), e-flat minor to C-flat major (notated as b, e-flat, f-sharp), all in a work notated in e minor found in Longo 275 of Scarlatti and compare this with the first sonata of the Gallés' collection of 23 sonatas in MS. 388/1, Bibl. Cat.

Example XVI

The image shows two staves of musical notation. The top staff is a treble clef with a C-clef, showing a sequence of chords: F major, D-flat major, B-flat minor, G-flat major (notated with f-sharp and c-sharp), e-flat minor, and C-flat major (notated as b, e-flat, f-sharp). The bottom staff is a bass clef with an F-clef, showing a sequence of chords: D-D, a sharp, and E-flat. Handwritten annotations include 'F', 'D flat', 'B', and '(D) c sharp' above the top staff, and 'DD', 'a sharp', and 'E flat' below the bottom staff.

An analysis of Gallés, measures 47–60, would look like this: Tonic: B-flat major; part two begins in the Dominant, F major which is quickly transformed to f minor (the contrasting of major and minor keys is common in the opening of the second section), measure 45, D-flat major: I - V - ii. Here the g-flat and e-flat of the last chord are transformed to f-sharp and d-sharp creating B major in measure 50. In measure 54, b moves through b-sharp to c-sharp minor which functions as ii, c-sharp is further transformed through c-double sharp to the Dominant's Dominant in g-sharp minor, but the D-sharp major chord is transformed suddenly to the enharmonic E-flat major, after which the return to the Tonic B-flat major is quickly made. The rest of the movement is a written out repeat and the form is the two part type as found in the music of Scarlatti: More about this in section E.

A B:|A—B:|

V:|V mod. I:|

I mentioned earlier in this chapter the great tension between such advanced tonal harmonic fluctuations and the older modal harmony, which can also be

observed in Scarlatti and the older Neapolitan school.¹⁷² A frequent occurrence in the music of these 18th century masters and, in the case of Italian music, even earlier composers is the »pure« minor tonality at the beginning of a movement, i.e. the following progression: i - v - iv - v - VI. This type of introduction is a carry-over from the linear bassline of earlier periods. I shall limit myself to the following additional examples, Examples XVII a-c, which are arranged chronologically (as far as possible):

a): The *Despacio* movement from M. Lopez's g minor *Lleno* (*Mestres I*, p. 12)

b): J. Elias' *Piéza Quinta*, b Dorian (*Obras Completas*, vol. Ia, p.68)

c): A. Soler's *Sonata in A Minor* (*Union Musical Española V*, p. 403).

Example XVII (a, b & c)

Example XVII (a, b & c) consists of three musical excerpts, each with a treble and bass staff. Example a is in g minor, 3/4 time. Example b is in b Dorian (C major), 6/8 time. Example c is in A minor, 3/8 time. Each excerpt ends with a tilde symbol (~).

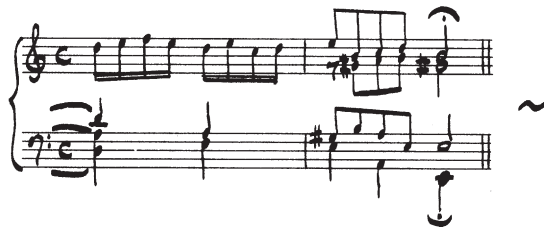
172. See my book, *op. cit.*, p. 103, ex. 143, A. Scarlatti with following bass:

The musical notation shows the bass line of Scarlatti's piece. The first four bars are: i, v, iv, VI. The notes are: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

See also the well known *D minor Pastorale* by D. Scarlatti, where the harmonies in the first four bars are: i v i v₃⁶ iv₃⁶ i. Here the stepwise bass played an important role.

The relation to modality was maintained in the notation of works in minor keys: a minor with one sharp, c minor with two flats, etc. This has seldom any influence upon the harmonic tonality, though, since VI is constantly lowered by means of a flat or natural, and both *v* and *V* are used, the latter in connection with the frequent appearance of the augmented second (harmonic minor). An actual distinction between pure minor and Dorian is not present. The fourth mode (Hypophrygian) does, however, retain its distinctive character, while the third mode is usually notated as e minor, with one sharp. The Phrygian cadence with the tonic of e is usually regarded as a minor imperfect cadence, cf. the great *Pièza Quarta* of J. Elias (Montserrat MS. 2999, which melodically and harmonically circles about both e minor and a minor but ends the first section with a minor imperfect cadence on E (a minor, E major). The second section is – as in the majority of the twelve large organ works of MS. 2999 – in two parts, consisting of a slow movement and a toccata-like virtuoso *allegro finale*. In *Pièza Quarta*, the »*Tocata-Partido*« section is in the key of a minor, which is treated as a kind of »plagal« or »hypo-« key in relation to the Phrygian mode. This is partly the result of the fact that the Psalmody tone in the fourth mode is a. The same cadences are seen in Miguel Lopez's *Versos over the Psalmody* in the same key, a minor: *iv - V* (or *i - V*), or finally VII (first inversion) – *i*. In Lopez's three large *Colleciós* of Psalmody *versos* (*Mestres I*), the fourth mode remains unchanged, while the third mode has one accidental, as does the eighth, which is treated as C major.¹⁷³

Example XVIII: Lopez: Verso in the Hypophrygian mode, no. 15 from Primera Colleció (*Mestres I*, p. 50).



173. Edited without commentary in *Mestres Instr. I*.

D: Texture

Melody, rhythm, harmony and other elements as well constitute compositional texture. The task here is to examine specific features that are particularly idiomatic for the Catalan school of the 18th century, and this will include certain instrumental elements which will be further treated in section F. An important aspect of texture is based purely on keyboard technique (consider Chopin, Liszt, Debussy). The adopting of *galante* stylistic elements from Italy with its Alberti bass and transparent texture is something quite common for the Catalans, and it is in this case impossible to distinguish between organ and piano styles (cf. section A). Completely unique mannerisms are, however, to be found in the music of Scarlatti and, especially, Soler who, after all, was a pupil of the Escolania at Montserrat.

If we first look at the works written distinctly for organ and based on liturgical melodies in the collection of *versos* by Miguel Lopez, we will find that four of the collections are published in *Mestres Instr. I*. The texture is predominantly imitative; a short motive is treated in all four voices, though in some of the *versos* the *cantus firmus* voice is emphasized and the text is included as in Example XIX from *Primera Col-leccio, Segon To* (second mode, Hypodorian).

Example XIX

Another type of texture appear in the music of Lopez, particularly in *Segona Col-leccio* of his many *versos*. Here the *cantus firmus* is completely buried and the imitative style is limited to the changing off of passages between right and left hands (see *Mestres Instr. I*):

Example XX: Primer To (first mode)



In *Tercero Col-leccio* (third collection) we find works for »*medio registro*,« or divided registration, also called »*ma dreta*« (for right hand). The right hand played an upper solo voice in a solo register while the left hand accompanied with two other voices in weaker registers. The Spanish organ was, as we are aware, capable of divided registration: a bass and a treble register for each stop, usually with only one manual. This divided registration functioned as two manuals. In Example XXI we find two samples of »*medio registro*« for right and left hand respectively in *versos* no. 1, *primer to* and no. 3 from the same *col-leccio*, both by Lopez:

Example XXI:

Concerning contrapuntal textures, the *Paso* occupies an important position,¹⁷⁴ particularly the 11 *pasos* by Casanovas in *Mestres Instr. I*. Typical for the

174. *Paso* (or *Passo*). The meaning is not found in the various dictionaries concerning musical terms. The German work: *Terminorum Musicæ Index Septem Linguis Redactus*, Kassel 1978, in which one finds Spanish terms, mentions the *paso* only in connection with dance steps such as the *Pasodoble*. The Spanish *Diccionario de la Música Labor*, Barcelona 1954 does not have a definition either. One is referred to the large Spanish dictionary: *Enciclopedia Universal Ilustrada*, Madrid 1920, vol. XLII. Here one can read with the theoretician Andrés Lorentes' extensive work from 1672 *El Porqué de la Música* as a source, that *Paso* can be used in the sense of a theme or a subject in a contrapuntal movement, in which the motive wanders from one voice to another »in an imitative manner«: »*Paso es lo mismo que tema* --- *los voces que cantan se sujetan a imitar los puntos o solfar.*«

Catalan masters is their free treatment of the fugue. After a short exposition, new motives are introduced, episodes often based on echo effects produced by changes of manual or registration. The so-called *Lleno* movements should be seen as an equivalent of the Central European toccata during the Baroque era. The *llenos* of Miguel Lopez in *Mestres Instr. I.* often have two fugal sections, the second being a variation of the first. This is actually a carry-over of the old Italian »variation ricercare« (or canzona) as found as late as Buxtehude (cf. his *Prelude and Fugue in E Major*). In Example XXII we find the themes of the first and second fugues in Lopez's g minor *Lleno* from *Mestres Instr. I.*, p. 9, along with three Theme and Variations from Francisco Vilar's *Tiento Lleno, Primer Tono* (published by Fr. Civil in *Seis Piézas*, Union Musical Española). In the case of Vilar, the variations technique was expanded to include changing opposing voices:

Example XXII (a, b & c):

Example XXII (a, b & c) shows musical notation for four staves (a, b, c, d). Staff a is in G minor, 9/8 time, showing a melodic line with a change in meter. Staff b is in G minor, 6/8 time, showing a similar melodic line. Staff c is in G minor, 3/2 time, showing a melodic line. Staff d is in G minor, 6/8 time, showing a rhythmic pattern with a change in meter.

Similar treatment is found in several *Llenos* by Lopez.

Imitative texture was not used exclusively for the organ forms (*Tiento / Toccata* and *Fugue* or *Paso*, the independent fugue). It was a common mannerism for several composers to open a sonata movement (sonata, toccata, exercitia, etc. are all synonyms) with imitative motives, and this texture is seen in the music of Italian, Spanish as well as Catalan composers. Unfortunately, only a small portion of the extensive Italian piano repertoire from the 18th century is available in modern editions. But an inspection of several large and small publications reveals the aforementioned tendency with two part initial imitation with which we are familiar from the music of Scarlatti and later Soler. In the case of these two it becomes an almost »normal« occurrence.¹⁷⁵ Of

175. See Longo Edition vol. I-III containing 150 sonatas, of which the following numbers have an initial imitation: 6, 10, 11, 19, 21, 22, 23, 25, 26, 27, 28, 29, 30, 31, 32, 34, 35, 41, 42, 43, 44, 45, 47, 49, 50, 55, 60, 76, 78, 80, 81, 86, 92, 98, 100, 101, 113, 114, 116, 117, 119, 121, 123, 125, 127, 128, 129, 131, 132, 135, 137, 141, 142, 143, 149, 150. 56 movements have imitative openings some with long motives first in the right hand and then in the left hand.

the 120 sonatas recently published by Ed. Musical Española and edited by Rubio, the following sonatas by Soler include initial imitation: Nos. 3, 5, 6, 9, 13, 14, 18, 19, 25, 29, 30, 32, 36, 38, 52, the third movements of nos. 63, 64, 65, 66, 67 and 68 and in addition nos. 70, 72, 75, 76, 79, 80, 82, 85, 106, 108, 110, 112, 114, 118 and 119. Of the 120 sonatas, 37 have imitative introductions. It is unfortunately nearly impossible to determine the dates of composition of the Soler works and hence arrange them chronologically. It appears, however, as if the group of works which are very advanced as regards instrumental technique and tonal modulation would date from a later period. This would also concur with the impression one receives through studying the works of the Montserrat archives. Several non-imitative introductions can be established as dating from the end of the 18th century. None of the 8 Casanovas sonatas from *Mestres Instr. I* verge upon initial imitation, and these works were written during the 90's (ca.).

Concerning other composers from Catalonia, we can point out Ramon Pedro, Anselmo Viola and José Gallés. In Montserrat MS. 1607b, *Sonatas para Clarins y Cadireta*, we find a typical example of initial imitation in the opening of the F major sonata (no. 1) by Ramon Pedro:

Example XXIII: Ramon Pedro's Sonata para Clarins y Cadireta in F major.



A similar example is found in the harpsichord (organ?) sonata by Viola in MS. 63:

Example XXIV



Of the 23 sonatas by Gallés found in MS. 388/1 at Bibl. Cat. in Barcelona, nos. 3, 9, 10, 12 and 17 all have obvious initial imitation, and nos. 5 and 7 touch briefly upon motivic imitation.¹⁷⁶ With Gallés we reach the 19th century and, characteristically, we find in a few of his works something approaching a recapitulation, with the insertion of the first theme in the tonic key after the modulation or development section (cf. the following chapter: Form), tendencies also clearly seen in several of the Casanovas sonatas already published (e.g. no. 1 in A major).

In discussing texture one must also bring up the question of movement types, a question which also involves problems of form, but certain genre constructions found in Catalan music must be viewed in regard to texture. This is above all true in the case of the popular *Pastorela* or *Pastoril* type of movement: a work – short or long – in $\frac{6}{8}$ meter with the *Siciliano* rhythm and melody which is clearly inspired by folk music. The right hand leads with the melody while the left hand simply accompanies with a few bass notes. These notes are the foundation for the harmony, a kind of figured bass, and it is left up to the performer to fill in the chords. These pastorals could be intended for both organ as well as piano (harpsichord).¹⁷⁷ In an almost stereotyped way most *Pastorelas* open with a melodic turn about the fifth with the rhythm: ♪♪♪ and strangely enough, most of them are in the key of F major. Of the older genres one notices the gigue, which appears in several different connections with its triplet rhythm. It is at times called *Giga* (as with Scarlatti), but a title is sometimes missing altogether. In such cases only the movement's appearance indicates if it is a gigue (fast $\frac{6}{8}$ meter).

We have until now concerned ourselves with techniques of imitation in various works for organ and piano. Remaining to be discussed are the distinctly homophonic textures. Here we will to a certain extent introduce features that actually belong in section F: figures based on instrumental technique. One very common mannerism is the so-called Alberti bass, a broken chord figure in the left hand as accompaniment to a melody in the right hand. This configuration is not as common in the music of Scarlatti as it is in that of the Catalan composers. Soler, who was a student of Scarlatti, uses this figure

176. Among the Italian composers of the 18th century which can be mentioned in this connection one might note Domenico Zipoli. His organ and harpsichord works are published in a fine edition by L. F. Tagliavini on *W. Müller Musikverlag*, Heidelberg. In vol. II there is a C major suite, no. 3 with initial imitation in the Prelude and partly also in the Allamanda.
177. The Montserrat archives have the important above mentioned MS 2998, which contains the work of de Nebra. As above mentioned he worked most of his time in Sevilla as an organist at the cathedral. The six *Pastorelas* are all in three movements: *Adagio-Pastorela-Minuet*, in a kind of suite. One might bring to mind J. S. Bach's *Pastorale* for organ or the three-movement *Pastorale* by Zipoli also for organ, see the above mentioned edition by Tagliavini, vol. I, p. 36. Incidentally, Zipoli spent one year in Sevilla as a member of the Jesuit-college before moving to Paraguay.

often. This may be due to the fact that we are now talking about the latter half of the 18th century, a time when harmonic simplification was important, notably in Italy. These broken triads are also found in works for organ, as in those by Ramon Pedro for example, here in his F major *Sonata para Clarins y Cadireta* from MS. 1607b:

Example XXV



In the music of Scarlatti (and Soler) one often finds chords in close position, particularly in fast movements, and these groups of chords sound best on the harpsichord due to its inherent rhythmic, guitar-like quality. Compare this aspect in the following examples: Scarlatti's *Sonata in C Major*, Longo 135; the anonymous *Toccata-Allegro* (possibly Scarlatti) from MS. 2786; and the simple, slightly naïve *Adagio* by Joan Thomas from MS. 1770:

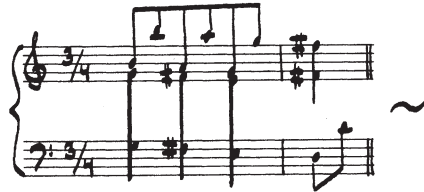
Example XXVI (a & b):

In the music of Carlos Bager, who died in the beginning of the 19th century, we again find chordal figures, and in his case we often come across octave doubling. Bager's textures are often more »symphonic«, in a sense adapted to the keyboard. This is true of his sonatas as well as the separate *Rondons* found in MSS. at Bibl. Cat. and Bibl. Orféo, both located in Barcelona. The MS. in Bibl. Cat. is MS. 388/3.¹⁷⁸ The same style with series of octaves is seen in MS. 477 at Montserrat which contains 13 sonatas by Bager. Here is a short

178. See also Pedrell, *op. cit.*, p. 311, where a MS with Bager is mentioned. Concerning the Library Orféo in Barcelona, Linton E. Powell mentions other pieces by Bager (*op. cit.*, p. 42).

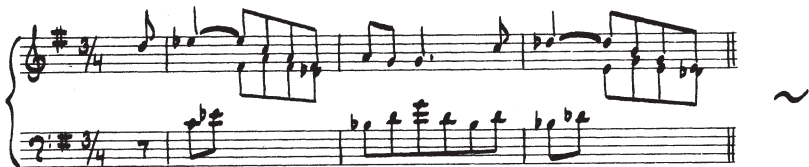
example from p. 61 of this MS. which shows this octave technique in a rather lengthy C major sonata:

Example XXVII



A work of this type was hardly intended for organ, even though MS. 477 contains pieces »*Para Clarins*« or »*Para Nasardos*«, etc. A large number of piano pieces by the Montserrat composers and by Gallés incorporate a characteristic repetition of motives. This obsession was shared by all of the Catalan composers, and can be observed in other Spanish piano works as well. An actually thematic treatment of motivic material is almost never seen. They worked with short either exact or sequenced repetition of 2–4 measure segments. The exact repetition of motives is, of course, based on the »echo« technique of an earlier style. With Scarlatti this mannerism is still alive, and it has its source in the changes of manual on the harpsichord. The frequent use of sequences in the music of Scarlatti's successors often seems primitive, but it is usually built upon a strong urge to achieve modulatory expansion. Let us take a single example, in this case an excerpt from Anselmo Viola's *Sonata Seconda* from MS. 63. It is in the key of G major. The second section after the repeat opens with a two-measure motive, which has not been introduced in the sonata's first section. These two measures are played first in g minor (tonic variant), they are repeated and then move to f minor, one whole step below, where they again are repeated, afterwards turning to c minor, creating a cadence on the Dominant.

Example XXVIII



The extensive repetition of motives makes up an important part of the texture of Catalan and Spanish piano music. At the same time, this element is inseparably related to the prevailing formal type: the binary sonata form.

E: Form

In the previous section we reflected upon the various types of movements found in this extensive repertoire, and we have attempted to establish the differences between liturgical works for organ and secular piano pieces. At the same time we have seen how the Toccata / Sonata, for example, assumes the same appearance whether written for organ or harpsichord (piano). In the case of several sonatas we find designations such as »*Para Clarins*« indicating clearly that the work in question was intended for organ.¹⁷⁹ In regards to the sonata (the title *toccata* appears just as often, and refers to the same formal type), we find that nearly all of them are in one movement.¹⁸⁰ They all have a double bar with repeat sign about half way through the work, just as it is found in works by Scarlatti, and these works are in reality a further development of the suite movement type. Another common feature is the modulatory development which is closely related to the development of the Baroque suite movement: part one modulates to the Dominant (in major) or relative major (in minor). But in the sonatas being discussed here, we find an expansion of each section, so that the second section has the character of a recapitulation, lacking only the distinct entry of the first motive in the Tonic key. The old two-part forms: A (I-V):| A (mod.-I) :| are replaced by larger forms with beginning contrast formation, schematically illustrated as follows: A (I) B (V) :||: A' (mod.) B (I) :||

In his book about Scarlatti,¹⁸¹ Kirkpatrick talks of the »*crux*«: that place where the tonal development in the first section is separated from the development of the second section. He speaks of the first part, the central opening section (first theme) and its continuation, thereafter the »*crux*,« the tonal development to the Dominant or relative major and the cadence in the new key. We then find development on a smaller scale, sequencing and modulation, and again a »*crux*« turns the movement back towards the Tonic (often by way of IV) and finally the cadence. This type of construction (with certain deviations) is found in the music of Scarlatti and, most notably, in the previously mentioned *Sonata Secondo* by Viola from Montserrat MS. 63. Here is an outline of the form:

179. In Rubio's edition of Soler's sonatas, nos. 53 and 54 are listed as sonatas »*de Clarins*«. No stylistic features distinguish these two movements from the others. More in the instrumental characteristics in section F.

180. The 12 sonatas by de Nebra from MS 2998 are exceptions, but we are talking about a composer from Southern Spain.

181. The edition from 1953, p. 253: *Identification and Function of its Members, The Crux*.

1 st part: A (4 + 4 bars), »crux,« mod. to V (4 bars), B (12 bars: 4 + 4 + 4), C (4 bars))

Key G

D

D

D (4 + 4 bars), E (4 + 4 bars) :||: X (mod., 2 + 2 bars) and (2 + 2 bars), Cadence (4 bars)

D

D

g

f

c

V

A' (4 + 4 bars, IV) »crux« mod. to I (4 bars), B (12 bars), C (4 bars) D (4 + 4 bars)

C

G

G

G

G

E (4 bars) Cadence (2 bars) :||

G

Section one i 42 measures long, section two 54 measures long.

Of interest here is the beginning of the Recapitulation with the entry of the first theme on IV (C) after the fermata. The rest of the movement continues as a transposition of section one. Expansion occurs with the addition of X, a new motive, which appears in step-wise sequence for the sake of modulation only: from g minor through f minor to V of c minor (cf. Ex. XXVIII). The movement's construction as well as the modulatory development with the recapitulation of the first theme on the Subdominant are hence nearly identical with the form in the first movement of Mozart's *Sonata Facile*. The distinct three-part recap.form is found in three of the eight sonatas in one movement by Narciso Casanovas published in *Mestres Inst. I*. In the first sonata, which is in A major, all three sections – Exposition, Development and Recapitulation – are introduced by a short, marked triadic motive in the Tonic, Dominant and Tonic respectively (A major, E major, A major). The continuation of the movement is based mainly on sequenced figures with a definite »pianistic« quality, and in the Exposition this technique has an obvious modulation function: I-V. In the Development section there is further modulation with »visits« to the minor regions. The two other works in question by Casanovas from the same collection are no. 7 in D major and no. 8 in B-flat major. Both have a marked Recapitulation opening with the repeat of the first theme in the Tonic key. Preceding the Recapitulation there is a modulatory section with wide tonal oscillations: in the D major sonata to f-sharp minor, c-sharp minor and B major; in the B-flat major sonata to f-sharp minor, c-sharp minor and B major; in the B-flat major sonata to f minor, c minor, b-flat minor and then, via V, back to B-flat major. Similar recapitulations are found in the collection of 16 piano sonatas by Felipe Rodriguez (1759–1814) published in *Mestres Inst. II*, a publication that must be taken with a grain of salt.¹⁸² In several of the two and

182. Rodriguez was born in Madrid, but he became a monk of Montserrat and also an organist. Linton E. Powell in *op. cit.*, p. 37 calls attention to the collection of sonatas in *Mestres Instr. II*, but he works quite uncritically in that some of the movements were perhaps composed by Viola. This is the case with no. 6, *Sonata in F minor*, which I was kindly informed by P. Gregori Estrada.

three movement sonatas we find the same approach to recapitulation as with Casanovas; this is especially true of *Sonata No. 2* in C major in which – as in the above mentioned A major sonata by Casanovas – the beginnings of the three sections are clearly marked by the entry of the main theme on the Tonic (C major), Dominant (G major) and Tonic (C major) respectively. Let us take a closer look at this movement. First the length of the three sections: I – 50 measures (C major – G major), II – 28 measures (modulation from G major through a minor, F major and a minor returning to G major), III – 32 measures. Sections II and III combined contain 60 measures: 10 measures more than the Exposition. The balance here is the same as in the binary sonatas of Scarlatti and Soler. The new aspect that has begun to emerge is the distinct tonal motivic division into three sections created by the entry of the first theme in the Tonic key at the relaxation of tension after a modulatory section. If we compare the way in which the movement progresses in general with the sonata of the Classical Viennese School, we find a distinct difference that reveals the historical relation to Scarlatti, at the same time incorporating the obsession for repetition without actual thematic – let alone contrapuntal – working through of the material, an obsession so characteristic of Spanish piano music. The way in which this type of movement progresses is based upon changing tonality and, partly (and particularly) upon the effective use of the typically idiomatic figures. A motivic outline of the same sonata by Rodriguez would appear as follows:

I: a (4 + 4 bars, I) b (2 + 2 & 2 + 1, I) c 2 + 1 (y), I) + 8 bar trans.

C major —————

d (8 + 1, V) 1 bar trans., d (8 + 1, V) e (4 + 1, V)

G major —————

II: a' (4 bars) a'', mod. (2 + 2 & 2 + 2 + 1, IV) c (3 + 3, vi) X, episode (2 bars, IV)

G major a minor

F major a minor

F major

c' (8 + 1 (y), vi - I) a (4 + 4, I) d (8 + 1, I) trans. (1 bar) d' (8 + 1, I) e (4 + 1, I)

a minor C major —————

In this movement there is a clear tendency towards contrasting the main and secondary themes (a & d). Section d is greatly expanded by means of the technique of repetition typical of Spanish piano music (8 + 1 bars and 8 + 1 bars again). Similar three-part constructions are seen in the other Rodriguez sonatas. Besides the colorful patterns of binary and ternary sonata forms, Catalan piano works include many rondos (or, in Catalan, *rondons*). In the Monserrat archives one also finds several rondos by the composer of the

Classical Viennese School, Ignaz Pleyel,¹⁸³ and here we meet the traditional Sonata Rondo form, well known from the music of Mozart and Beethoven, schematically expressed as follows:

A	B	A	C	(mod.)	A	B	A
I	V	I	vi	ii etc.	I	I	I
or: i	V	i	III	VI etc.	i	i	i

The Catalan *rondons* actually have very little in common with the Classical type. They progress in a much freer manner, and several thematic groups often follow one another without the insertion of the rondo theme »A« in the tonic key between these groups. The following is an outline of the *rondon* from *Sonata No. 5* by Rodriguez (Mestres Instr. II):

A (19 bars) B (12 bars) C (28 bars) A (19 bars) D (13 bars) B' (18 bars)
 F major (f) F-f-D-flat F-f F(f) F(f) F F F-f-D-flat

A (19 bars) E (38 bars) A (19 bars) F (19 bars)
 F (f) d F (f) F-B-flat-F

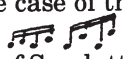

The rondo theme appears four times, and special about this section is the fact that there is a diversion to the minor version of the tonic, or f minor (f). The ending of the A section is always Plagal with a hesitation on D-flat as the resolution of the Dominant of f minor. The inserted sections B, C, D, E and F introduce no tonal development. Characteristic of the Catalan piano style is the long E section (38 bars), based strictly on the relative minor (d minor) with the repetition of figures. The A theme is not allowed to close to movement; instead a new theme, F, is introduced touching briefly upon IV (B-flat major), while the A theme, as explained earlier, varied between F major and f minor. This rather simple and primitive use of the rondo form by the Catalans is not an extension of the French *rondeau*, as might be expected. It is more likely a local technique with possible roots in folk traditions, but the discovery of its sources would require an entire investigation of its own. The combining of several themes with a returning refrain is unique for the rondos found partly in *Mestre II* and partly, as of yet, only in the MSS. at Escolania. Typically, all the pieces remain in the main key without extensive modulation. As an example of one of the simplest pieces I shall in closing outline the form of Vinyal's *Rondo Finale* from the E-flat major sonata in *Mestres Instr. II*:

A (36 bars) B (42 bars) A (36 bars) C (31 bars) A (36 bars) D (24 bars) A (36 bars)
 E-flat E-fl, f,c,E-flat c-f-E-flat E-flat A-flat-c E-flat

183. In the Montserrat archives there are many rondos by Pleyel, for instance in following MSS: nos. 488, 1291, 1292, 1627, 1631, 1634, 1636, 2509. Pleyel is in general represented, also with variations and with some transcriptions of orchestral works such as overtures etc.

It can be seen that almost all of the episodic sections remain in the area of E-flat and c minor with slight excursions to the Subdominant and its parallel minor. Section D is a kind of virtuoso episode in passage work which, like section C, concludes with a cadenza that was more or less intended to be improvised. Most of the *rondons*, incidentally, give the impression of hastily notated improvisations.

F: Technical Features

In the first chapter concerning choice of instrument, organ contra harpsichord (p.), we mentioned certain idiomatic figures. We shall in the present chapter take a look at some details of a more technical nature. It is an established fact that a large portion of Scarlatti's numerous works for harpsichord were intended as exercises, hence the title *Exercitia*. In the case of the Catalan composers we find that some might call a »rocking« figure:  or: . This mannerism is seldom found in the music of Scarlatti, and must be attributed to a later period. Mozart cherished this mannerism, and it is, for example, found in the Allegro assai finale of the well known F major sonata, K. 332. This figure was used so frequently by the Catalan piano composers, that it is actually one of their characteristic instrumental effects. The following excerpts may give the reader an idea of this figure's richness. We find the figure in a very simple form in the large D major sonata by Carlos Baguer from Montserrat MS. 477:

Example XXIX a



This is actually a kind of hidden three-part texture in which the upper and lower voices move in parallel on a set tone in the harmony. The »rocking« quality is reinforced by the manner of performance. For it is only possible to play this type of figure by turning the forearm slightly, creating a kind of rocking or turning motion (some have used the rather misleading description »rotation«).

Basic to the formation of motives and completely dominating the movement is the following figure from José Gallés f minor sonata:¹⁸⁴

184. Ed. by Nin and also found in a more accurate edition by Marchi, *op. cit.*

Example XXIX b



or here similarly in the A major sonata by Casanovas found in *Mestres Instr. I*, p. 222:

Example XXIX c



This figure and its particular technique determine the entire movement. This type of rocking figure can be seen as an extension of the Alberti bass. In general, various kinds of broken chords play an important part in both organ and harpsichord music. Other distinctive figures are the fast broken chords spread between the left and right hands. This is primarily a harpsichord effect. Concerning rhythm we find the following: ♩ ♩ or: ♩ ♩ (downward stems indicating left hand, upward indicating right hand). The figure can also appear as follows: ♩ ♩ or: ♩ ♩. One finds this technique used by the Viennese school, as for example in the Development Section of the first movement of Haydn's E-flat major piano sonata, no. 31. One could add here several similar figures used by the Italians of the generation before the great Classic composers, and it is more likely here that the models for the works of Catalan and Spanish piano composers are to be found. I can refer the reader to the well known D major sonata of Domenico Paradiso,¹⁸⁵ and the same technique was used by Cherubini and Galuppi.¹⁸⁶ There are many examples of this technique as used by the Escolania composers; in Ex. XXX we find excerpts from the f minor sonata by Rodriguez and from the G major rondo by Casanovas (*Mestres* II and I respectively).

185. The movement is published in several collections such as *Alte Meister* ed. by E. Pauer, Breitk. u. Härtel, vol. I, p. 26.

186. Cherubini in the above mentioned collection Vol. II, p. 40 and the Galuppi *Sonata in D major* in *Musik aus alter Zeit*, vol. III, p. 6 ed. by W. Georgii, Arno Volk Verlag.

Example XXX a-b

Example XXX a-b consists of two musical examples, 'a' and 'b', each shown in a grand staff (treble and bass clefs).

Example 'a' is in 2/4 time. The treble staff contains a sequence of eighth notes, each followed by a quarter rest, creating a rhythmic pattern. The bass staff contains a sequence of quarter notes. A tilde symbol (~) is placed to the right of the staff.

Example 'b' is in 3/4 time. The treble staff features a sequence of eighth notes, with some grouped in triplets (indicated by a '3' above the notes). The bass staff contains a single quarter note. A tilde symbol (~) is placed to the right of the staff.

Concerning effects relating particularly to the harpsichord, which were often inspired by the guitar, one must emphasize especially the many tone repetitions. Repetitions on a single key (cf. Ex. I) were widely used as early as the virginal composers, and were continued on the Continent by Sweelinck. The technique was also used by the early Italian and Roman harpsichord composers.¹⁸⁷ Scarlatti often employed these repetitions throughout long sections and, in some sonatas, he even indicates the change of fingers on a single key: »*Mutando i deti.*« This early Baroque Italian mannerism probably reached Spain by means of Scarlatti. The fact that Scarlatti himself came to imitate repetition effects on his own instrument after hearing them on the guitar is another matter entirely. In the case of Anselmo Viola we find the repetition of single notes in his G major sonata from Montserrat MS. 63. A unique type of repetition is seen in the elegant finale movement of José Elias' *Piéza Quarta* for organ (Montserrat MS. 2999). The melody is completely based on paired repetition of notes and, in this case, changes of finger certainly play an important part, with the use of 3-2, 3-2 or 3-4, 3-4, upon which the articulation of the movement is founded.

Example XXXI

Example XXXI is shown in a grand staff in common time (C). The treble staff contains a sequence of eighth notes. Above the treble staff, the fingering sequence (3 2 3 2 3 2 3 2 3 4 3 2) is written. The bass staff contains a sequence of quarter notes. A tilde symbol (~) is placed to the right of the staff.

187. See my article in *Dansk Årbog for Musikforskning*, X, 1979 and my edition of the Vatican MS *Vat. Mus. 569*, ed. Egtved 1981.

Such passages seem idiomatic for the harpsichord (Hammerklavier), but this is actually a work for organ. The difference between organ and harpsichord figures is not great in the 18th century keyboard music of Southern Europe. This is emphasized by the many MSS. found in the Montserrat archives and in Barcelona entitled *Para Orga o Clavi(Cordio)*. It is simply a matter of music for keyboard instruments. Pieces with the designations *Para Clarins y Cadireta* or *Para Cornetta* were intended for organ, but there is no stylistic difference. Also the pianistic left hand accompaniment figures, broken triads of all kinds, are found in works for organ, as for example in the many sonatas *Para Clarins y Cadireta* of Ramon Pedro.¹⁸⁸

In summary we can state that the Catalan organ/harpsichord technique was a continuation of the Italian style, especially influenced by Scarlatti and certainly by his disciple, Soler, who grew up at Montserrat, a place to which he returned at various times in his life.¹⁸⁹

Sammenfatning:

En gennemgang af manuskripter fra 1700-tallet dels fra Biblioteca Catalunya, Barcelona og dels fra Escolanía-arkivet på Montserrat har afsløret en umådelig righoldig samling af musik for tasteinstrumenter. Manuskripterne fra Montserrat, såvel som de i Barcelona er alle afskrifter efter forlæg. De flittige benediktinermunke og organister har ønsket at fremskaffe et nodemateriale, da trykte noder på det tidspunkt var meget dyre og sjældne. Afskrifter af populære wienerkomponister som Haydn og Pleyel træffes side om side med satser af D. Scarlatti. En stor del af Solers produktion findes i afskrifter og det samme gælder mindre kendte komponister af spansk eller katalansk oprindelse. Nævnes skal her Sevilla-komponisten Manuel Blasco de Nebra med værker i Ms. A.M.2998, en komponist, der hidtil kun er kendt fra de i 1780 i Madrid udgivne seks sonater. Også Josep Gallés bør omtales her. Hans samling på 23 sonater i Bibl. Cat. er et vægtigt og originalt bidrag til det sydeuropæiske klaverrepertoire i nævnte århundrede. Hertil kommer det store orgelhåndskrift af José Elias, Montserrat Ms. 2999, der ligesom de lige nævnte venter på offentliggørelse. I manuskripterne møder man en lang række kom-

188. It should be added that many of Rodriguez's and Gallés' sonatas have a fermata over the Dominant or the Dominant's Dominant before the final cadence. There is in the MSS added »Arbitri« (trio) which means *ad libitum* or improvisation. In this connection we can refer to Soler: *Llave de la Modulacion*, Madrid 1762 (ed. in facs. by Broude Brothers, New York 1976, vol. XLII); on pp. 123–127 one finds *quatro preludios para aprender*, and later on *otros preludios* which are quite advanced technically, and here the obligatory cadences on the Dominant are introduced just before the final tonic chord. There are also daring piano figures, which remind one of similar figures by de Nebra, e.g. the long series of shakes and short or long appoggiaturas.

189. Cf. note 148.

ponister, der næsten alle har været knyttet til Montserrat eller til kirker og andre klostre i Barcelona. Undersøgelsen har prøvet at kaste lys over så mange komponister som muligt, men dette har været yderst vanskeligt, idet en lang række håndbøger, engelske, tyske, spanske og amerikanske næsten intet oplyser om de pågældende navne. Dette gælder således Josep Gallés. Et nærmere studium over disse komponister og deres liv og virke er meget vanskeligt, idet et stort arkivmateriale fra Escolania må formodes at være gået til grunde ved branden på klostret i 1811.

Den stilistiske gennemgang har haft til opgave at pege på særtræk, hvorigennem man kan tale om en katalansk gruppe af orgel/klavermestre i 1700-tallet. Ud fra melodiske, harmoniske og andre satstekniske elementer ses stilistiske ejendommeligheder, der stiller denne værkgruppe og dens komponister i relief indenfor tasteinstrumentmusikkens historie. Særlig spansk-katalansk er den meget hyppige forekomst af halvandet-tonetrinnet, givetvis folkelig påvirkning fra Sydspanien, en påvirkning, der måske går helt tilbage til Maurerne. Desuden ses den stærke spænding mellem modale og funktionsbestemte tonale vendinger. Her er det naturligvis specielt de liturgiske former som de mange Versos, der lader det modale skinne igennem. Det er karakteristisk for den katalanske notationsmåde i forbindelse med det modale, at komponisterne langt op i tiden fastholder »dorisk« noteret g-moll, c-moll etc., d.v.s. b-tonearter med eet b mindre end i den tilsvarende moll-toneart, og f.eks. findes e-moll noteret med to krydser i stedet for med eet (som hos Gallés). Denne blanding af modalitet og dur-moll-tonalitet går igen i det harmoniske. Et særtræk hos de italienske 1700-tals mestre som Scarlatti og hans spanske disciple er den hyppige vekslende mellem dur og moll, et motiv i dur gentages i moll-varianten eller omvendt. Hos spanierne bliver dette til en mani, der er stærkere fremtrædende end hos italienerne. Hertil kommer den for de katalanske og spanske komponister udstrakte brug af trinsekvenser, hvorved det tonalt-harmoniske får en vis »flimren«. Dette er naturligvis udviklet af den stereotype gentagelsesteknik med opremsning af motiver eller temagrupper bestående af 2 + 2 eller 4 + 4 takter, ja endog større afsnit kan ordret gentages. Dette får givetvis en afgørende indflydelse på formen. I harmonikken indtræder hos bl. a. Gallés stærke modulatoriske udsving, beroende på sekvensteknik og med hyppig anvendelse af enharmonik.

Vedrørende satsteknikken indtager det lineære, kontrapunktiske en vigtig plads hos tidligere mestre som hos bl. a. Miguel López, men denne teknik svækkes i løbet af 1700-tallet. En typisk åbningsimitation i bl. a. Toccata- eller Sonata-satser er et levn af de oprindelige fugerede satser (Tientos). Disse tostemmige, korte imitationer kan man kalde for »Initialimitationer«, som de iøvrigt kendes fra talrige satser hos Scarlatti og Soler. Omvendt er rent fugerede satser som Casanovas' Pasos stærkt påvirket af sonatesatsernes passagestil. Af de 23 sonater af Gallés har de syv initialimitationer, og denne komponist virkede i sidste årti af 1700-tallet; sonaterne er måske skrevet omkring århundredskiftet. En special satsteknik findes i de mange Pastorelas eller Pastorils, hvor venstre hånd blot er noteret som en fundament-stemme,

og man har da improviseret over denne ved udfyldning af enkelte harmonitoner som støtte for melodien i højre hånd, en videreførelse af den gamle generalbasteknik. I de fleste som Toccata eller Sonata (også Rondon) betegnede satser fra sidste halvdel af 1700-tallet (en del af manuskripterne på Montserrat er dateret, og disse er fra tiden efter 1760) har den homofone satsteknik overvægten, og her anvendes forskellige, ret ensartede former for ledsagefigurer ligefra Alberti-bassen over enkle akkordgreb til den lidt mere raffinerede, »vuggende« ledsagelse, der i virkeligheden er en slags tostemmighed. Akkordgrupperne har ofte rytmisk funktion, kan i deres primitive »klumper« minde om guitargreb. Sådanne »klaveristiske« effekter findes også i orgelsatser, og her drejer det sig om stykker, der bærer betegnelsen »Para Clarins y Cadireta«.

Hvad formtyper angår, indtager den binære sonateform en central plads. Vigtig er det at følge udviklingen fra den ældre, fra suitesatser kendte type:

A - B :| A' - modulerende - B;||
T - D D - TP-SP- T;||

Denne type er den almindeligste hos Scarlatti og Soler. Men over en række mosaikagtige former, hvor et kort citat af A-motivet på T tydelig markerer en slags reprise og dermed en begyndende tredeling af satsen, når man frem til den helt klare sonateform hos f. eks. Casanovas med adskillelse i en Exposition, en Gennemføring eller bedre Modulationsdel og en Reprise. Alle tre afsnit er næsten lige lange som i Casanovas' A-dur sonate fra Mestres Instr. I. De specielle Rondon-former viser ingen nærmere sammenhæng med den klassiske sonaterondo. Kortere eller længere afsnit stilles op efter hinanden uden nogen egentlig tonal udvikling, og refrain-temaet, A, indtræder ikke altid som en strukturdannende faktor, det kan således overspringes, og man får sammenstillinger som f. eks.: A, B, C, D, A, E, A etc. Her er der nærmest tale om en improvisatorisk type.

I det sidste afsnit vises særlige figurer, der udgør et led i selve instrumentalsatsen som f. eks. tonerepetitioner, akkordbrydninger etc.

Vedrørende litteratur henvises til fodnoterne i de forskellige afsnit.

Síntesis:

Un repaso a los manuscritos de 1700, parte de la Biblioteca Catalunya de Barcelona y parte del archivo de la Escolanía de Montserrat, ha descubierto una inmensa y rica colección de música para instrumentos de tecla. Los manuscritos de Montserrat, igual que los de Barcelona, son transcripciones de ediciones. Los diligentes monjes benedictinos y organistas han deseado imprimir el material musical ya que las notas impresas en ese tiempo eran escasas y muy caras. Transcripciones de populares compositores vieneses como Haydn y Pleyel se encuentran página por página, con partes de D. Scarlatti. Una gran

parte de la producción de Soler se encuentra en copias y lo mismo ocurre con otros menos conocidos compositores de origen castellano o catalán. Debemos nombrar aquí al compositor sevillano Manuel Blasco de Nebra, cuyos trabajos están en Ms. A.M.2998; es un compositor que hasta nuestros días sólo ha sido conocido porque en 1780 fueron publicadas en Madrid seis sonatas. Es también digno de mención Josep Gallés. Su colección de 23 sonatas de la Biblioteca Catalunya es una aportación importante y original al repertorio pianístico sudeuropeo de los siglos anteriormente dichos. Aquí tenemos también el gran manuscrito de órgano de José Elias, Montserrat Ms. 2999, que junto con los anteriormente mencionados, espera ser publicado. En los manuscritos encontramos una larga fila de compositores, casi todos relacionados con Montserrat, con iglesias u otros claustros de Barcelona. La investigación intenta echar luz sobre cuantos compositores sea posible, pero eso es extremadamente difícil considerando que una larga fila de manuales ingleses, alemanes, españoles y americanos no revelan nada sobre los nombres en cuestión. Ésto también se aplica a Josep Gallés. Un estudio minucioso de estos compositores, su vida y sus obras, es muy difícil puesto que una cantidad del material de archivo de la Escolanía debe suponerse desaparecido en el incendio del claustro en 1811. La revisión estilística ha tenido como misión señalar las características singulares, a partir de las cuales se puede hablar de un grupo catalán de maestros de órgano y piano en 1700. En cuanto respecta a lo melódico, harmónico y otros elementos técnicos de la composición se observan particularidades estilísticas que sitúa a este grupo de trabajos y a sus compositores en lugar relevante dentro de la historia de la música de los instrumentos de tecla. Especialmente en lo español-catalán es muy frecuente la aparición de segundas aumentadas, con influencia popular del sur España, la cual se remonta quizás a los árabes. Se observa, además, una fuerte tensión entre modales y determinados giros tonales funcionales. Aquí naturalmente son especiales las formas litúrgicas del mismo modo que muchos Versos, los cuales dejan entrever el modal (modo eclesiástico). Es característico de la forma catalana de registrar con respecto al modal el que los compositores, mucho tiempo después, mantengan la notación »dorica« de sol menor, do menor, etc. etc. O sea modos eclesiástico en si bemol con un bemol menos que en las clases de tonos menores análogas, o por ej. los tonos en mi menor se encuentran anotados con dos cruces en lugar de con una, como ocurre con Gallés. Esta mezcla de modalidades y tonalidades mayor-menor aparece dentro de lo harmónico. Un rasgo particular de los maestros italianos de los años 1700, como Scarlatti y sus discípulos españoles, es el frecuente cambio entre tonos mayores y menores, un motivo en tono mayor se repite en su variante de tono menor, o viceversa. En los españoles esto se convierte en verdadera manía, mucho más fuertemente destacada que en los italianos. De aquí viene, para los compositores catalanes y castellanos, el uso amplio de secuencias escaladas, son lo que lo tonal-harmónico tiene un cierto »centelleo«. Ésto está desarrollado naturalmente por la técnica estereotipada de repetición, con la recitación monótona de motivos o grupos temáticos compuestos por compases 2+2 ó 4+4; incluso mayores pár-

rafos pueden repetirse literalmente. Ésto tiene, por supuesto, decidida influencia sobre la forma. En Gallés, por ej. entran en lo harmonico fuertes desviaciones modulantes, dependientes de la secuencia y con un fuerte empleo de lo inharmonico.

Respecto de la técnica de composición toma importancia lo lineal, lo contrapuntístico ya en anteriores maestros como Miguel López, pero esta técnica se debilita en el curso de los años 1700. La típica imitación inicial por ej. en Tocatas o Sonatas, es un deje de las fugas originarias (Tientos). Estas imitaciones a dos voces, cortas, pueden ser llamadas »imitaciones iniciales« las cuales ya se conocen a partir de las numerosas composiciones de Scarlatti y Soler. Por el contrario, las fugas puras, como las de Casanovas, Pasos, están muy influenciadas por el estilo de los pasajes de las sonatas. De las 23 sonatas de Gallés hay 7 con imitaciones iniciales y este compositor operaba en la última década de 1700. Quizás las sonatas están escritas alrededor de los principios del siglo entrante. Una especial técnica compositiva se encuentra en gran número de Pastorelas o Pastoriles, en donde la mano izquierda esta notada solamente como voz fundamental y se ha improvisado sobre ésta con un suplemento de tonos harmónicos simples como apoyo para la melodía de la mano derecha, una antigua técnica de bajo continuo que aquí se sigue. En la mayor parte de determinadas composiciones, como Tocatas o Sonatas (tambien Rondós), de 1700. (Una gran parte de los manuscritos de Montserrat están datados, y éstos lo están a partir de 1760) tiene preponderancia la composición homófona, y aquí se emplean diferentes formas análogas (Homogéneas) para acompañamiento desde el bajo »Alberti«, sobre acordes únicos, hasta los mas refinados acompañamientos »balanceantes«, que en realidad son una especie de dos voces. Los grupos de acordes tienen a menudo una función rítmica, pueden recordar los acordes de guitarra en sus primitivas »aglomeraciones«. Tales efectos pianísticos se encuentran en composiciones para órgano y se trata de piezas denominadas »Para Clarins y Cadireta«.

Por lo que respecta a la clase de forma, la forma de sonata binaria obtiene un puesto importante. Hay que seguir el desarrollo de las antiguas composiciones a partir del conocido tipo de las »suites«

A-B	A-modulante-B
T-D	D-TP-SP----T

Este tipo es el corriente en Scarlatti y Soler. Pero sobre una fila de formas mosaicas, en donde un corto pasaje del motivo A sobre el T (tónica) marca claramente una especie de repetición y comienza al mismo tiempo con una división de la composición en tres partes, y así se alcanza la forma de sonata de una manera completamente clara, por ej. Casanovas divide, dentro de una Exposición, entre Sección del desarrollo o mejor Modulación y Repetición. Los tres apartados son casi tan largos como las sonatas en »la mayor« de Casanovas segun *Mestres d'Escolania de Montserrat, Instrumental I, 1934.*

Las formas de Rondó especiales no muestran ninguna relación con el clásico

Rondó de sonata. Fragmentos más cortos o más largos se ponen uno a continuación del otro sin ningún desarrollo tonal genuino, y el tema – estribillo, A no se introduce siempre como un factor estructural, de este modo puede saltarse, y se consigue la misma posición como por ej: A, B, C, D, A, E, A etc. Aquí se puede hablar mejor de un tipo improvisatorio.

En el último capítulo se muestran figuras especiales que constituyen un acompañamiento en las mismas composiciones instrumentales, como por ej. repetición de tonos, arpeggios etc.

Para lo relacionado con la literatura nos remitiremos a las notas marginales de los diferentes capítulos.

Traducción española
Maria Campins de Abildgaard.



Plate I, the first page of the sonata no. 7 by Josep Gallés, MS 388/1, Biblioteca Catalunya, Barcelona.

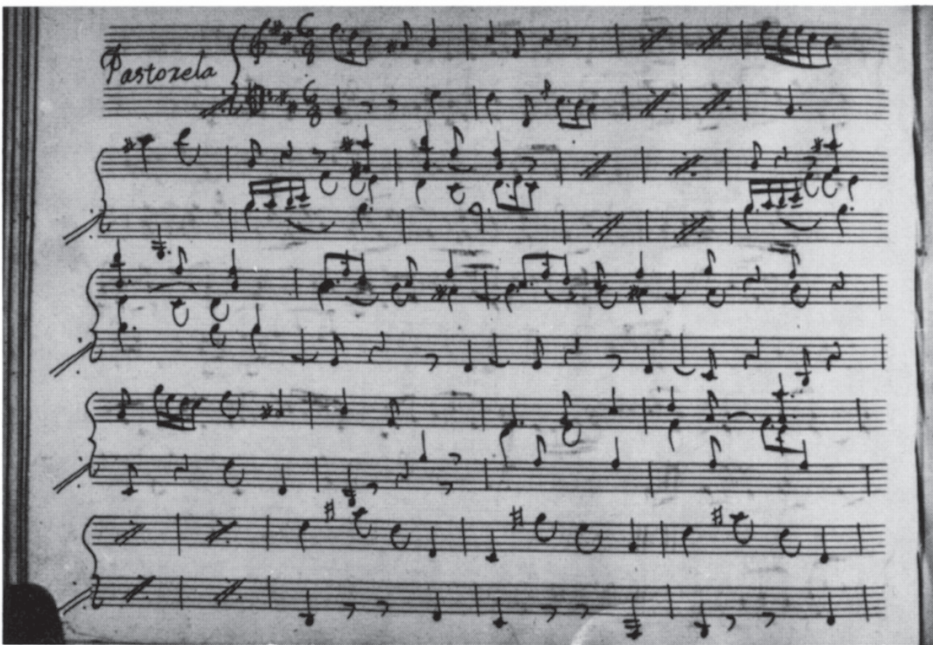
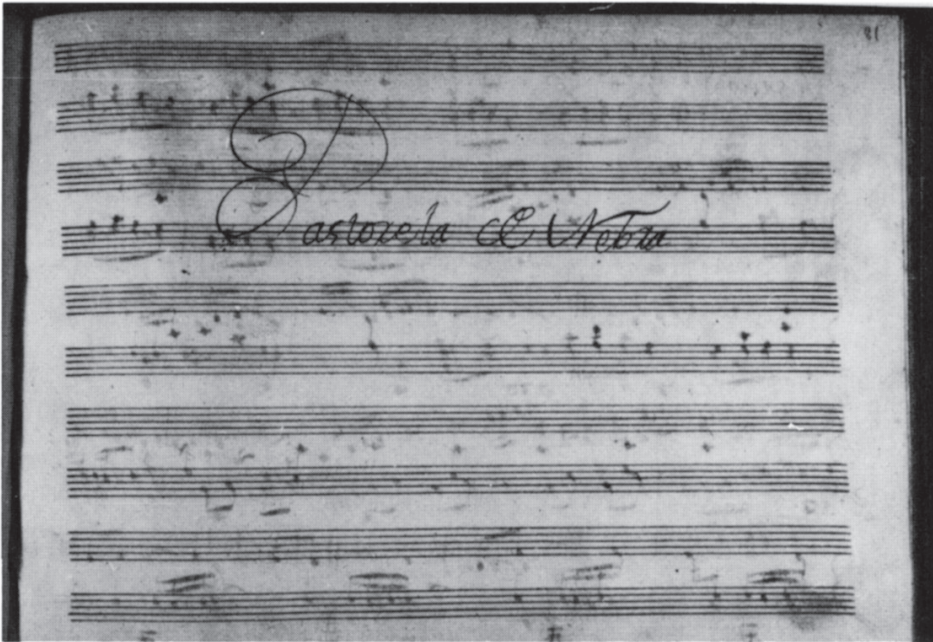


Plate IIa, Title page of MS 2998, the Pastorelas by Manuel Blasco de Nebra, Archive of Montserrat.

Plate IIb, the first page of the Pastorela in B minor from the same MS.

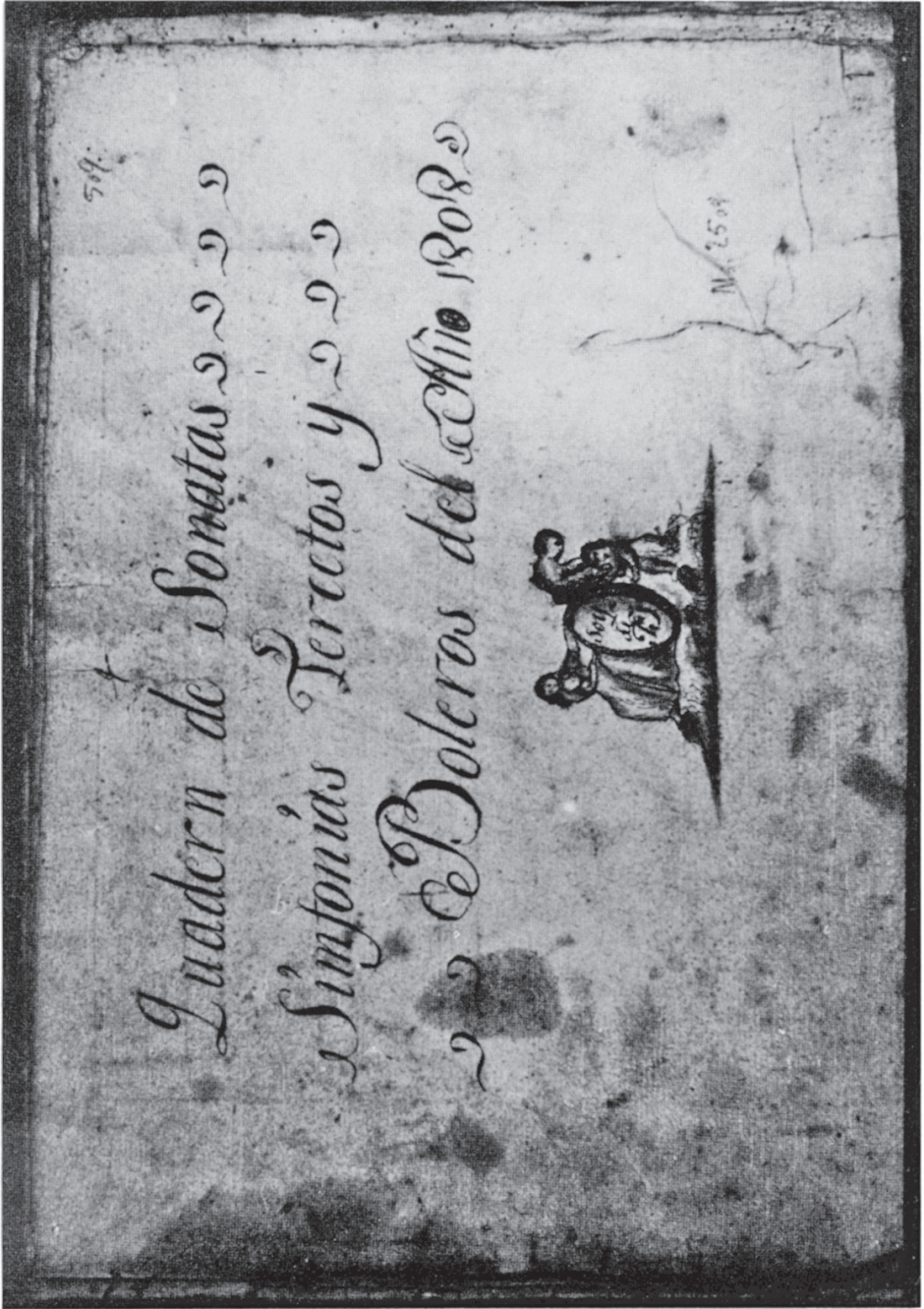


Plate III, One of the beautiful title pages MS 2509, the Archive of Montserrat.