

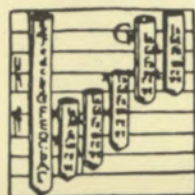
DOS TRIOS DE PLA

TRÍO PARA OBOE, VIOLÍN Y VIOLONCELLO
TRÍO PARA DOS FLAUTAS (O VIOLINES) Y BAJO

INTRODUCCIÓN Y TRANSCRIPCIÓN

DE

BERYL KENYON DE PASCUAL



Sociedad
Española de
Musicología



DOS TRIOS DE PLA

Trío en Bb mayor para piano, violín y violonchelo de Juan van der Pla
Trío en Bb mayor para dos flautas, clarinet y bajo de Juan van der Pla

INTRODUCCIÓN Y TRANSCRIPCIÓN

de

BERYL KENYON DE PASCAL



Sociedad
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1987



DOS TRIOS DE PLA

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COMPRAR

A FOLIO DM

DOS TRIOS DE PLA

JUAN BARTOLÓ Y JOSÉ PLA AGUSTÍN

Trío en RE menor para oboe, violín y violoncello de Juan y/o José Pla
Trío en SOL mayor para dos flautas (o violines) y bajo de Juan (?) Pla

INTRODUCCIÓN Y TRANSCRIPCIÓN

DE

BERYL KENYON DE PASCUAL

Juan Bartoló y José Pla. Los dos músicos representativos del siglo XVIII, fueron creadores de un género nuevo, peculiar, independiente de todos los movimientos de la época barroca. Juan, de origen catalán, nacido en 1710, se formó en la escuela de los maestros de la familia Pla, y José, de origen valenciano, nacido en 1715, se formó en la escuela de los maestros de la familia Pla. Los dos músicos representativos del siglo XVIII, fueron creadores de un género nuevo, peculiar, independiente de todos los movimientos de la época barroca. Juan, de origen catalán, nacido en 1710, se formó en la escuela de los maestros de la familia Pla, y José, de origen valenciano, nacido en 1715, se formó en la escuela de los maestros de la familia Pla.

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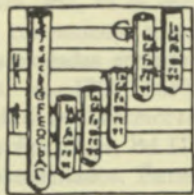
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Publicaciones de la Sociedad Española de Musicología
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INTRODUCCION

JUAN BAUTISTA Y JOSÉ PLA AGUSTÍN

DATOS BIOGRÁFICOS

Juan Bautista y José Pla¹, famosos oboístas españoles del siglo XVIII, fueron también al parecer unos prolíficos compositores de música instrumental. Un tercer hermano, a su vez un excelente oboísta, Manuel, es conocido más bien como autor de música teatral (tonadillas, etc.), aunque también compuso música instrumental. Todavía existen copias manuscritas o ediciones impresas antiguas de por lo menos cien obras orquestales o de cámara (sonatas, dúos, tríos y conciertos) de uno u otro de los Pla y hay referencias en varios catálogos de editores del siglo XVIII a muchas otras que aún quedan por descubrir. Hoy día la música de los hermanos Pla es relativamente desconocida y muy pocas de sus obras han sido editadas en la era moderna. En lo que respecta a su carrera, los datos que han sido publicados son confusos y contradictorios. Las notas que se encuentran en diccionarios biográficos de los siglos XVIII y XIX, tales como los de Gerber, Schilling y Fétis, son escasas e inexactas. Asimismo, las historias de la música española y los estudios publicados en el siglo XX tienden a perpetuar los mismos errores². La presente edición de dos tríos de Pla nos ha parecido, por tanto, una buena ocasión para presentar un resumen de nuevos hechos documentados relativos a Juan y José Pla.

Juan, Manuel y José fueron, junto con Antonia, el Padre Francisco y Gaspar, los hijos de Juan Pla Pla (natural

de Balaguer) y de Isabel Agustín Ferrusola³ (natural de Olot). Juan e Isabel parecen haber tenido una vida un poco itinerante, ya que Antonia nació en El Puerto de Santa María; Manuel, en Torquemada; Gaspar, en Barcelona (?), y Juan, en Vich (?).⁴ Juan, el padre, falleció en Madrid en 1755; Antonia (esposa de don Francisco Pedro Calderón, hijo del Conde de San Juan, aunque vivía separada de su marido), en 1756; José, en 1762, a la edad de 34 años, y Manuel, en 1766. José nació, por tanto, en 1728. Tanto él como Manuel permanecieron solteros toda su vida. Del orden en que los hermanos son mencionados en los documentos legales parece que Juan era mayor que Manuel y éste mayor que José. En todo caso, existe evidencia adicional de que Juan era mayor que José.

La referencia más antigua que existe de un Pla músico de esta familia data de 1738, cuando Juan Bautista Pla aparece en la lista de instrumentistas de las guardias reales que actuaron en una ópera representada con motivo del cumpleaños del rey Felipe V. En noviembre y diciembre

³ En alguna ocasión se ha hecho referencia a ella, erróneamente, como Isabel Ferrusola. Ferrusola (que se encuentra mal escrito como Forrasola en algunos documentos) era el apellido de su madre. Su padre se llamaba Joseph Agustín. El protocolo 18477 (ff. 42 y 50) del Archivo Histórico de Protocolos de Madrid contiene las declaraciones de pobre hechas por Juan e Isabel. Para más información sobre Antonia, véase el protocolo 18334 (ff. 76 *et seq.*).

⁴ En 1760 un tal Don Gaspar Pla, nacido en Barcelona, «fue admitido por individuo» en la Primitiva y Real Academia (de Jurisprudencia) del Señor San Joseph (véase el correspondiente *Libro de Entradas* en el Archivo Histórico Nacional). En 1788 un tal Francisco Pla, natural de Vich y vecino de Madrid, hijo de Juan Pla (todavía vivo), natural también de Vich, hizo testamento (protocolo 19743, f. 367, AHP de Madrid). Sus hijos se llamaban Juan y Antonia. Es posible, aunque no está demostrado, que Don Gaspar y el padre de Francisco fueran Gaspar y Juan Pla Agustín, respectivamente.

¹ Su apellido se ha encontrado escrito de diversas maneras (Pla, Plà, Plàa, Plach, Plah, Plai, Plas, Plat, Plats, Plaz e incluso Blas). La forma utilizada en esta edición, Pla, es la que también se usa actualmente en Cataluña. Es conveniente mencionar aquí que algunas obras de Pla están catalogadas erróneamente como composiciones de Giovanni Platti (ca. 1700-1763).

² Los datos publicados por Josef Sittard (*Zur Geschichte der Musik und des Theaters am Württembergischen Hofe*, Bd II, Stuttgart, 1891), aunque incompletos, son documentados. Entre las obras de referencia más recientes, que contienen información correcta, puede citarse el suplemento al *Musiklexikon* de Riemann (ed. C. Dahlhaus, Maguncia, 1975).

de 1744 los tres hermanos, Juan, Manuel y José (que entonces tenía 16 años), tocaron en la ópera *Achille en Sciro*, representada en el Coliseo del Buen Retiro. Manuel, que al parecer permaneció toda su vida en España, fue instrumentista de las Reales Guardias Españolas y tocaba en la capilla del Convento de las Descalzas Reales en Madrid. También actuó en alguna ocasión como suplente en la Real Capilla. Según José Teixidor (el músico de finales del siglo XVIII, citado por Soriano Fuertes), Manuel era superior a sus hermanos como oboísta y compositor, pero ésta puede ser muy bien una opinión puramente subjetiva, ya que el camino de Teixidor pudo no haberse cruzado con los de Juan y José cuando éstos se encontraron en la cima de sus facultades.

En 1747, si no antes, Juan había empezado ya sus andanzas por el extranjero. En una carta enviada desde Lisboa, con fecha de 12 de agosto de 1747, se hace referencia a un virtuoso catalán del oboe y del salterio, amigo de Scarlatti, que estaba haciendo una gran impresión en aquella ciudad⁵. Debía tratarse de Juan Pla, ya que a principios de 1751 este último, que ya se encontraba al servicio del rey de Portugal, estaba negociando en Lisboa la contratación de su hermano José como músico real. Aunque Juan percibía entonces el elevado salario de 320.000 réis, pidió, tanto para él como para su hermano, una cantidad mayor. Al serle negada ésta, decidió probar fortuna en otro lugar y abandonó Portugal.

A finales de 1751 Juan y José se encontraban en París, actuando en los Concerts Spirituels. El *Mercure de France* publicó unos interesantes comentarios sobre sus actuaciones en 1751 y 1752, así como sobre las obras que compusieron. En su primera actuación, el 1 de noviembre de 1751, su interpretación fue descrita como «plein de goût et de finesse». Sobre otra actuación, el 30 de marzo de 1752, el crítico escribió: «... On entendit... un Concerto dont le fond est un bruit de chasse fort ingénieux de Mrs Pla et ils ne laissèrent rien à désirer ni dans la douceur des sons, ni dans la délicatesse des traits, ni dans le tour et la justesse de leur exécution... Mlle Fel exécute un air Italien nouveau de la composition de M. Pla l'ainé [Juan], qui l'accompagna du hautbois. Cet air est plein de chant, et les traits d'imitation, et d'assaut entre la voix et l'instrument (sic) qui en sont ravissants, furent rendus par l'organe le plus sonore, le plus flexible, et par un hautbois qui ressemble presque à cet organe charmant, et peut-être unique. Les connoisseurs furent contents de la composition et charmés de l'exécution». La siguiente crítica de su concierto del 9 de abril de 1752 apareció en el *Mercure de France*: «... un Concerto d'hautbois, dont le chant agréable et pastoral, réunit tous les suffrages en faveur de MM Pla. Cette composition fait assez sentir combien il leur sera facile d'allier au saillant de la Musique Italienne, l'aménité de la Française... Leurs compositions sont pleines de feu et de génie; ils n'ont pour faire les délices de la Nation, qu'à ajoûter les richesses d'un nouvel art à toutes celles qu'ils

⁵ Los datos contenidos en este párrafo se han tomado de las *Cartas* de Alexandre de Gusmao (Lisboa, 1981), págs. 130 y 139.

possèdent déjà, et qui sont moins des obstacles, que des moyens pour acquérir le goût François qui leur manque». Juan tocó también el salterio, tanto en un Concert Spirituel como delante de la reina de Francia. En el primer caso estuvo acompañado al violín por José. Es interesante mencionar que en sus actuaciones del 8 y del 24 de diciembre de 1752 los hermanos Pla tocaron «un Concerto de Hautbois de leur composition», lo que sugiere que estas obras pudieron haber sido compuestas conjuntamente por ambos hermanos. El hecho de que las obras de los hermanos Pla fueran interpretadas en los Concerts Spirituels incluso después de su salida de Francia demuestra que eran apreciadas⁶.

En marzo de 1753 Juan y José se encontraban en Londres, donde actuaron en varios conciertos (anunciados en los periódicos), entre ellos una serie de seis «spiritual concerts» organizados conjuntamente por los dos hermanos y por el violinista Passerini (esposo de una famosa cantante). En dos ocasiones, el «Sig. Joanni Pla» tocó también el salterio. En 1754 los hermanos Pla participaron en una serie de 12 conciertos de abono, que tuvieron mucho menos éxito, organizados esta vez sólo por Passerini. Entre sus otras muchas actuaciones se encuentra un concierto a beneficio de los dos «Signors Pla's», celebrado el 12 de marzo de 1754, en el que intervinieron también los matrimonios Degiardino y Chabran (siendo los maridos violinistas y las esposas cantantes). 1754 parece ser la fecha de la primera edición impresa de obras de Pla: seis sonatas de los «Sig.^{ra} Pla's» publicadas en Londres por J. Hardy⁷.

Después de sus dos temporadas en Londres, Juan y José se separaron al parecer durante un cierto tiempo. Los correspondientes libros de cuentas⁸ indican que durante la temporada invernal de 1754-55 Juan actuó en la corte del Duque de Württemberg. Posteriormente, a partir del 12 de febrero de 1755, fue nombrado *Cammermusicus*, con el sueldo relativamente alto de 1.200 *Gulden*. El único instrumentista que recibía un salario mayor era el *Concertmeister* Pasqualibini. La mayoría de los instrumentistas ganaban entre 300 y 400 *Gulden*. Estos músicos formaban la famosa orquesta dirigida por Jommelli. Entretanto, parece ser que José regresó a España. En 1756, este último compuso un «Stabat Mater»⁹ para el Conde de Peñafloreda, y existen documentos que demuestran que en 1758 tocó (junto con su hermano Manuel) como suplente en la Real Capilla en Madrid¹⁰. En 1759 se reunió con Juan en Stuttgart, donde fue nombrado *Cammermusicus*, a partir del 23 de abril

⁶ Una *symphonie* de Pla («ce délicieux Hautbois Espagnol que nous avons le regret de ne plus entendre») el 8 de septiembre de 1753, una *symphonie* del Signor Giuseppe Pla el 1 de noviembre de 1753 y una *symphonie* de los Mrs. Pla el 4 de abril de 1755.

⁷ Véase HUMPHRIES y SMITH: *Music Publishing in the British Isles*, Londres, 1954, pág. 170.

⁸ Kirchen-Kastens-Verwaltungs-Jahre-Rechnung (Hauptstaatsarchiv, Stuttgart).

⁹ J. BAGÜES: *Catálogo del Antiguo Archivo Musical del Santuario de Aránzazu* (Caja de Ahorros Provincial de Guipúzcoa, 1979), pág. 161.

¹⁰ Archivo del Palacio Real, Fernando VI, Caja 72, exp. 3.

de aquel año, con el mismo elevado salario que su hermano. En las primaveras de 1761 y 1762 ambos hermanos recibieron una gratificación de 500 *Gulden*. Visitaron Italia en 1762, como lo confirman cartas de Tartini y del padre Martini fechadas en mayo y octubre¹¹. Es posible que José cayera enfermo durante su viaje de regreso, ya que; según los archivos eclesiásticos (Stuttgarter Kirchenregister) y las cuentas de la corte, falleció en Stuttgart el 14 de diciembre de 1762, a la edad de 34 años, siendo todavía soltero.

Juan estuvo muy afectado por la muerte de José, lo que viene demostrado por el hecho de que solicitara, y le fue concedido, permiso para dejar el servicio del duque el 19 de mayo de 1763. Ello ocurrió tres meses después de las fiestas que se celebraron con motivo del cumpleaños del duque y que fueron descritas por el bibliotecario del duque, Uriot. En su *Description des Fêtes...* de este último, publicada en Stuttgart en 1763, escribió refiriéndose a Juan Pla: «Le Sieur Pla qui ne le cédoit il y a quelques mois qu'à son Frère que la Mort nous a enlevé, donna à son Hautbois toute la délicatesse, et tout le touchant de la Flûte, et lui rendoit à son gré tout l'éclatant qui en fait le caractère principal. Dans les Morceaux qu'il joua, il parut digne d'être regardé comme le premier Hautbois de l'Europe, puisqu'il fit admirer tout le talent de feu son Frère, réuni à celui qui lui a toujours été particulier». Hasta el momento no han aparecido datos sobre el paradero de Juan durante el verano y el otoño de 1763, pero a finales del año reapareció en París. En el *Mercure de France* se describe un Concert Spirituel, celebrado el 1 de noviembre de 1763, que incluía un concierto de oboe compuesto e interpretado por M. Pla, primer oboísta del Duque de Württemberg.

De París, Juan regresó a Stuttgart, donde fue bien recibido. Aunque no pudo reincorporarse inmediatamente a la orquesta, porque su plaza había sido cubierta, sus servicios durante las temporadas invernales de 1763-64 y 1764-65 fueron remunerados generosamente. Por un decreto de 30 de agosto de 1765, a Juan se le concedió la plaza de *Cammermusicus*, con antigüedad de 23 de abril de 1765 y el enorme salario de 2.000 *Gulden* al año, igual al que percibía el virtuoso violinista Antonio Lolli y muy superior al de cualquiera de los otros instrumentistas. Además de esta cantidad recibió una gratificación de 300 *Gulden*. Por desgracia, cierto descontento entre sus súbditos obligó al duque a reducir el número de miembros y los gastos de su orquesta y de sus cantantes. Juan, que era uno de los miembros mejor pagados, se vio afectado por estas medidas y abandonó, una vez más, el servicio del duque. Su nombre ya no aparece en la nómina del período abril 1767-abril 1768.

Las actividades de Juan durante los años 1767 y 1768 son desconocidas hasta el momento. Sin embargo, en fe-

brero de 1769 se encontraba de regreso en Londres, tocando el fagot (!) y el salterio en los «Attic Evenings» (veladas de poesía y música) de Sheridan. Más tarde, en el mismo año, se le concedió una plaza en la orquesta de la Real Cámara de José I, rey de Portugal, probablemente por recomendación de Jommelli. Documentos en los archivos del Tribunal de Cuentas portugués indican que Juan se mantuvo en este puesto desde 1769 hasta 1773, con un sueldo de 352.000 *réis*¹². Su carrera posterior a 1773 todavía es un misterio. Si él fue el Pla que era padre de Francisco y abuelo de Juan y de Antonia Pla (véase la nota 4), todavía estaba vivo en 1788. Varios diccionarios biográficos hacen referencia a una estancia suya en Amsterdam en la década de 1770, pero no indican la fuente de esta información. Si ésta está basada únicamente en la publicación por Hummel de 6 dúos, op. 1, de Pla en Amsterdam en 1772¹³, debe tenerse en cuenta que los mismos dúos fueron publicados por Bride en Londres alrededor de 1770¹⁴, por lo que la versión de Amsterdam pudo haber estado basada en la edición londinense, como ha ocurrido en otros casos. Sin embargo, es bastante probable que uno o ambos Pla actuaran en Holanda en una o en varias ocasiones, ya que Amsterdam y La Haya estaban a menudo incluidas en el itinerario de virtuosos viajantes, especialmente en su ruta hacia, o de regreso de, Londres.

Las referencias que se hacen a los «Plats», el mayor y el menor, en el *Musikalischer Almanach für Deutschland* en los años 1780 han inducido a algunos escritores a pensar que Juan regresó a Alemania. Sin embargo, una ojeada a los correspondientes artículos de este almanaque demuestra que en realidad se trata de referencias tardías a la actividad de Juan y José en la corte de Württemberg. La mención que hace el almanaque de 1784 a «Plats» como compositor que vivía en aquel momento en Alemania y autor de 6 dúos para flauta, op. 1, publicados en Berlín y Amsterdam, estaba basada sin lugar a duda en el hecho de estar incluidos los dúos publicados por Hummel en el catálogo de Berlín de la misma editorial. Es necesario, por tanto, disponer de datos incontrovertibles para poder afirmar con certeza que Juan regresó a Alemania.

De hecho, estos dúos, op. 1, todavía aparecieron en los catálogos de Hummel durante los primeros años del siglo XIX y fueron también mencionados en el *Handbuch der Musikalischen Litteratur (bis zum Ende des Jahres 1815...)* de Whistling y Hofmeister, publicado en 1817. Una prueba adicional del interés que continuó despertando la música de los Pla la ofrece un ejemplar de la primera serie de tríos publicados por Longman y Broderip, conservada

¹² Véase J. SCHERPEREEL: *A Orquesta e os Instrumentistas da Real Câmara de Lisboa de 1764 à 1834* (Lisboa, 1985), pág. 29.

¹³ Véanse los catálogos temáticos de Breitkopf y de Hummel de esta época.

¹⁴ Según consta en el *British Union Catalogue*. La publicación de estas obras puede haber estado relacionada con la visita que hizo Juan a Londres en 1769. Estos dúos fueron publicados también en Londres por Longman y Broderip en la década de 1780.

¹¹ Civ. Mus. Bibl. Mus. (Bologna) Mss I.17.74 e I.24.4. P. Martini expresó a Jommelli su asombro por la precisión y el fino gusto de los hermanos, hombres excepcionales. Otro italiano del s. XVIII, Dall'Olio, elogió a Juan como virtuoso del salterio.

en la Rowe Music Library (Cambridge). Este ejemplar contiene notas manuscritas que hacen referencia a unas interpretaciones que tuvieron lugar en marzo de 1824 y en mayo de 1834.

El estilo y la calidad de las composiciones de Pla varían considerablemente. La mayoría de las obras que se han localizado a lo largo de los últimos años son tríos para varias combinaciones de dos instrumentos triples con un bajo: 2 oboes, 2 flautas, 2 violines, 2 pardessus de viole, oboe y violín, o flauta y violín. En muchos casos el bajo no está cifrado y a menudo no se especifica qué instrumento debe usarse. La edición de Hardy ofrece la elección entre el clavecín y el violoncello, mientras que en algunos manuscritos la única partícula del bajo está copiada específicamente para el violoncello. Las indicaciones «Soli» y «Tutti» que aparecen en varias ediciones impresas y en algunos manuscritos sugieren que estaban basados en particellas orquestales y que las obras podían ser interpretadas indistintamente como conciertos o como tríos de cámara. El resto de las obras existentes de uno u otro de los Pla comprende conciertos (para una flauta, para un oboe y para dos flautas o dos oboes), una sonata para oboe y dúos para flautas y para violines. La mayoría de los manuscritos y de las ediciones impresas no contienen el nombre de pila del compositor. En algunos casos, los bibliotecarios han atribuido las obras que existen en sus colecciones al más longevo de los dos hermanos viajeros, es decir, a Juan o a José, según la obra de referencia que hubieran consultado. Aunque, por haber vivido más años, Juan puede muy bien haber sido el autor de una gran parte de las composiciones de Pla, tales atribuciones deben ser tomadas con gran cautela, ya que se encuentran obras de Manuel Pla fuera de España y José fue también activo como compositor. Una complicación adicional en la identificación del autor de una obra específica surge ante la posibilidad de que Juan y José hubieran compuesto los dos juntos algunas obras para sus actuaciones conjuntas. Ello viene sugerido por las referencias que se hacen en el *Mercure de France* a conciertos de oboe de *leur* composition. La publicación por Hardy de tríos de los «Sig.^{rs} Pla's» quizás hiciera referencia a composiciones conjuntas, aunque el título puede ser interpretado también como refiriéndose a una colección de piezas, algunas compuestas por Juan y otras por José (ambos se encontraban en Londres en aquella época). Solamente un minucioso estudio estilístico de las pocas obras cuya autoría es indudable puede ayudar a resolver el problema de identificación del autor de cada una de las obras de «Pla».

De la evidencia presentada en esta introducción puede verse claramente que Juan y José Pla se encontraban entre los principales virtuosos del oboe de su época. Su carrera puede ser comparada con la de varios miembros de la familia Besozzi. Sin embargo, a diferencia de estos últimos, su camino jamás se cruzó con el de Burney, por lo que sus nombres no fueron inmortalizados en los escritos de este último. Es de esperar que, a medida que sus obras vayan apareciendo en ediciones modernas, su talento como compositores e intérpretes sea más ampliamente reconocido.

TRÍO PARA OBOE, VIOLÍN Y VIOLONCELLO, DE JUAN Y/O JOSÉ PLA

Existen varias versiones de este trío, que debía ser una de las obras más populares de los hermanos Pla. Una versión temprana, posiblemente la primera, fue publicada por Hardy en Londres en 1754 (año en el que ambos hermanos actuaron en aquella ciudad) como la núm. 2 de seis sonatas para dos flautas traveseras, violines u oboes, con un bajo para clave o violoncello, compuestas por los Sig.^{rs} Pla's y conservadas tanto en la British Library como en la Library of Congress. El bajo no está cifrado. La mención *soli* que figura a la cabeza de los dos primeros tiempos en la partícula de la flauta primera de esta edición sugiere la existencia de una versión orquestal y, por tanto, es posible que la obra fuera interpretada también como concierto por Juan y José en sus actuaciones conjuntas en la década de los 1750¹⁵. Es interesante constatar que un antiguo propietario del ejemplar de la British Library empezó a cifrar el bajo de las sonatas, pero lo abandonó en el último tiempo de la segunda. Por otro lado, existen otras obras de Pla que aparecen, en ediciones impresas, con un bajo sin cifrar para instrumento(s) no especificado(s) y, en manuscritos, con la única partícula del bajo explícitamente para violoncello.

Los dos primeros tiempos de la versión de Hardy, junto con un nuevo tercer tiempo, fueron publicados posteriormente en Londres por Welcker (¿en 1770?)¹⁶ como la sonata núm. 3 de seis sonatas para dos flautas traveseras, o dos violines, y bajo compuestas por el Sig.^r Pla (conservadas también en la British Library). Una versión parecida a la de Welcker, en forma de *Trio a due Traversieri e Basso*, se encuentra además en un manuscrito que perteneció a la familia Nosedá y que actualmente forma parte de la Biblioteca del Conservatorio Giuseppe Verdi de Milán.

El manuscrito Mus. 742, que se conserva en la Badische Landesbibliothek en Karlsruhe, representa una versión revisada de la sonata de Hardy. Consta de tres partículas para *oboe obbligato*, *violino obbligato* (que baja hasta LA₂) y *violoncello obbligato*. La mención *Tutti* se encuentra al final del Andante en las tres partículas y la de *S:(Solo)* al principio del mismo tiempo en la partícula del violín, pero no existen partículas para orquesta en esta biblioteca. Al contrario de lo que ocurre con otros manuscritos de obras de los hermanos Pla, estas partículas no parecen ser ejemplares adquiridos a un comerciante de música, sino partículas preparadas por un copiante de la corte para su ejecución profesional. No tienen frontispicio con el incipit ni porta-

¹⁵ Aunque es casi seguro que los Pla tocaban la flauta travesera además del oboe, como era habitual en aquella época, parece que se dedicaron principalmente al oboe como su instrumento solista. Sin embargo, por razones comerciales sus composiciones aparecen con más frecuencia como obras para flauta (o violín), ya que estos instrumentos eran los predilectos de los músicos aficionados.

¹⁶ El *British Union Catalogue* fecha estas obras alrededor de 1770.

da. La obra empieza en la segunda página, mientras que la primera contiene la segunda mitad del tercer tiempo, lo que permite dar la vuelta a las hojas durante la pausa entre tiempos. La mención *Trio Pla* escrita con lápiz en la primera página de cada particella parece ser posterior. La indicación *Del Sigr: Pla* escrita con tinta a la cabeza de las particellas tampoco fue hecha por el copista, aunque parece ser más o menos contemporánea. Una cuarta mano ha añadido *Molto y Assai* después de *Allegro* en el primer y tercer tiempo, respectivamente. La particella de oboe lleva el sello de la biblioteca grand-ducal de Baden.

Las otras obras de Pla que se conservan en Karlsruhe, dos tríos para dos flautas y bajo (Mss. Mus. 740 y 741), también llevan el sello de la biblioteca grand-ducal, pero no fueron producidas por el mismo copista que el Ms. Mus. 742. El trío del Ms. Mus. 740 corresponde a la quinta de seis sonatas de los *Sig.^{ra} Pla's* publicadas en Londres por Longman y Lukey (1772) para dos oboes (violines o flautas) y bajo, y posteriormente por Longman y Broderip (1780). El trío del Ms. Mus. 741 (en RE menor) corresponde a otra de las seis sonatas publicadas por Hardy, la sexta (en MI menor). La particella para la flauta 2.^a lleva la mención *solí*. Es muy posible que estos tres manuscritos fueran copiados en Stuttgart o Ludwigsburg durante la estancia de uno o de ambos Pla. El Gran Duque de Baden (en aquella época Margrave de Baden-Durlach) estaba emparentado con el Duque de Württemberg, ya que cada uno de estos nobles se casó con la hermana del otro. El Margrave de Baden-Durlach, o miembros de su casa, solía asistir a las fiestas organizadas por su cuñado, en las que participaban Juan y (eventualmente) José Pla. Es posible que el Margrave pidiera la copia de alguna de las obras oídas en estas fiestas para sus propios músicos.

Es difícil atribuir la obra que reproducimos aquí a uno o al otro de los dos hermanos viajeros. En vista de su atribución por Hardy a los *Sig.^{ra} Pla's*, y del testimonio francés de una posible colaboración compositora existente entre Juan y José, hasta podría tratarse de una obra compuesta conjuntamente. De las diferentes versiones de este trío hemos escogido para esta edición la de Karlsruhe por tres razones: 1) el protagonismo está más repartido entre los tres instrumentos, 2) el tiempo lento ha sido copiosamente adornado y 3) el manuscrito puede estar relacionado más directamente con los propios hermanos Pla, aunque no sea necesariamente autógrafo.

Este trío, cuyo origen se remonta a una época relativamente temprana de la carrera internacional de los Pla, muestra características del estilo galante. Al mismo tiempo, conserva un sabor español en el primer tiempo, que resulta de la armonización del tema inicial y gran parte del material secundario. Ésta consiste en la alternancia continua del acorde de la tónica en modo menor (o, a veces, en modo mayor) con el de la dominante con tercera mayor, una secuencia que se encuentra en la música tradicional y popular española, como es el caso, tomando ejemplos de la música culta, en varias versiones del fandango compuestas en el siglo XVIII para instrumentos de tecla.

La forma del primer tiempo es bipartita, sin doble barra de repetición, y su estructura tonal es muy sencilla. El te-

ma principal se expone en el tono de RE menor, que predomina hasta una semicadencia con un calderón, seguida de un silencio, en el compás 56. A continuación, el tiempo toma un nuevo rumbo con un motivo nuevo en una tonalidad y una modalidad nueva (el tono relativo mayor). El tono principal ya reaparece con la repetición del tema inicial al principio de la segunda parte del tiempo (compás 91), que a partir de este momento se queda dentro del ámbito del tono principal, con unos breves episodios modulatorios en tonos relativos. En lo referente al material temático, la segunda parte muestra un intento de desarrollo de los motivos de la primera, abarcando 93 compases (frente a 50 en las ediciones impresas). La conclusión de la segunda parte, sin embargo, no repite la de la primera. Las ediciones inglesas contienen omisiones, interpolaciones y variantes, pero el material temático es fundamentalmente el mismo en todas las versiones, excepto que los compases 5-8 del tema inicial son distintos en la versión de Karlsruhe (la figura 1 muestra la forma anterior del tema). Esta versión se diferencia de las otras, además, por el constante intercambio de la parte superior entre los dos instrumentos triples. En todas las versiones, el violoncello no se limita en el primer tiempo a cumplir un papel meramente de acompañamiento, sino que tiene su propio material temático y participa en algunos intercambios de motivos entre las diferentes voces.

La línea melódica del Andante, escrito en FA mayor, está muy adornada en la versión de Karlsruhe. En la figura 2 pueden verse los primeros compases de la versión llana que aparece en las ediciones inglesas. La comparación de los pasajes correspondientes en las dos versiones podría ayudar a formarnos una idea de la técnica interpretativa de los Pla. La versión alemana de este tiempo discurre de manera continua, ya que la nota final de la cadencia que concluye cada sección suele servir también como primera nota de la sección siguiente. Sin embargo, se observa un esquema binario subyacente. La primera parte (compases 1-24) consta de dos períodos melódicos, para sendos instrumentos triples, algunos compases de material subsidiario y un breve proceso cadencial que conduce al tono de la dominante. La segunda parte comienza con una repetición no literal de la primera mitad del período inicial de la obra en el tono de la dominante seguida de 12 compases de motivos nuevos. A continuación (compás 40), se inicia una reexposición invertida en el tono principal. El tiempo termina con un proceso cadencial, un calderón para indicar el momento de la cadenza y una coda. Esta última, que está señalada por la palabra *Tutti*, se encuentra únicamente en el manuscrito de Karlsruhe, mientras que la cadenza está realizada en la edición de Welcker. El papel del violoncello se reduce en este tiempo a un sencillo acompañamiento. En el manuscrito alemán, la figuración de la parte del violoncello cambia según que acompañe al primer período del tema, a su segundo período o a las secciones transicionales y cadenciales. En las versiones inglesas, la sección central comprende 38 compases de material temático totalmente nuevo desde la implantación del tono de DO mayor hasta el retorno al tono principal. Posteriormente se reexpone sólo el primero de los dos períodos iniciales del tiempo. Por consiguiente, la versión de Karlsruhe es más concentrada.

Merece ser mencionada la existencia en esta versión de una más amplia gama de matices (el empleo de pp, ff y cresc.).

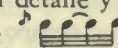
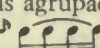
Durante el proceso de revisión, el tercer tiempo, que en la edición de Hardy tiene la forma de un rondó asimétrico (un estribillo de 12 compases aparece cinco veces), fue acortado y adaptado a un esquema binario. Las dos versiones no tienen ningún material episódico común y el tema inicial (el estribillo de Hardy, véase la figura 3) fue simplificado en el manuscrito. La primera parte del tiempo, que está en la tonalidad de RE menor, consta de una serie de motivos repetidos. El tono mayor relativo es introducido en el compás 36 y a continuación establecido. La segunda parte empieza (en el compás 61) con el tema inicial en FA, seguido de su repetición en RE menor y de un pasaje que introduce el acorde de RE *mayor* como dominante de SOL menor. Un momento de máxima tensión llega en los compases 101-106 con una secuencia de acordes, que modulan desde RE menor hasta LA mayor, seguida de un silencio con calderón. La armadura cambia entonces a dos sostenidos y la tonalidad de RE mayor impera hasta el final. Así, el retorno al tono principal se hace en el modo opuesto. La segunda parte del tiempo hace uso de casi todos los motivos de la primera y en el mismo orden, interrumpido solamente, poco antes del final, por otra breve referencia al tema inicial. En la versión de Hardy, la tonalidad de RE mayor, que se mantiene solamente en una parte de la última copla (el tiempo termina con una repetición del estribillo en RE menor), está introducida con menos habilidad y no logra tan buenos efectos.

Puede considerarse este trío uno de los más originales de los Pla, por el esquema armónico del primer tiempo reminiscente de la música española, por el cambio de modo al final del tercer tiempo y, sobre todo, por la independencia de los tres instrumentos. Es tentador atribuir el mayor protagonismo de las partes del violoncello y del violín al doble empleo de la obra: como concierto y como sonata. Sin embargo, existen otras «sonatas» de los Pla que también debían interpretarse con orquesta (p. ej., las núm. 3-6 de las sonatas publicadas por Hardy) y que no muestran una repartición del protagonismo en tan alto grado.

TRÍO PARA DOS FLAUTAS (O VIOLINES) Y BAJO DE JUAN (?) PLA

Conocemos dos versiones de esta obra: a) una impresa, que figura como la primera de seis sonatas para dos flautas traveseras (o dos violines) y bajo, publicadas por Welcker (¿en 1770?, véase la nota 16), y b) una manuscrita (Mus. Ms. A 158), que se encuentra en la Zentralbibliothek de Zurich. El propietario anterior del manuscrito, el musicólogo Antoine-Elisée Cherbuliez, adquirió partituras y particellas antiguas en varios países y, por tanto, es imposible determinar el origen de este manuscrito. El título que aparece, junto con el incipit, en la portada de la particella de la 2.^a flauta está escrito en un italiano imperfecto, «Trio/Flaute (sic) Primo & Secondo/Basso/Del Sig: Pla». El ma-

nuscrito parece ser una copia hecha por un copista profesional del siglo XVIII. No existe ninguna indicación sobre cuál de los hermanos Pla fue el compositor del trío. Su posible publicación en 1770 podría estar relacionada con la visita de Juan Pla a Londres en 1769.

Los textos de las dos versiones son idénticos. Sin embargo, en lo que respecta a la articulación, difieren considerablemente entre sí. En la versión manuscrita, reproducida aquí, la articulación está anotada con gran detalle y contiene unas agrupaciones poco corrientes (p. ej.  en lugar de ). Sirve frecuentemente para hacer resaltar sutilezas de carácter o de matiz. (Véanse, por ejemplo, los compases 83-85 del bajo en el primer tiempo. La variada articulación produce el efecto de un crescendo, que acompaña a una progresión ascendente en la particella de la primera flauta). También introduce ligeras variaciones en algunas progresiones. (La marcada diferenciación en la articulación de los compases 65-75 del primer tiempo, tanto en el manuscrito como en la edición impresa, sugiere que la uniformidad fue evitada expresamente). En general, la versión impresa tiene menos indicaciones de articulación y las agrupaciones son más sencillas y corrientes.

De las dos versiones de este trío hemos escogido para esta edición de estudio la manuscrita, por considerar que las indicaciones detalladas de la articulación constituyen un ejemplo valioso de la práctica interpretativa de la época, aunque no son necesariamente atribuibles a los propios Pla. No obstante, los intérpretes modernos pueden, si lo prefieren, basarse en las articulaciones más convencionales y menos virtuosísticas de Welcker, indicadas en los comentarios críticos a la presente edición.

La estructura del primer tiempo, en SOL mayor, es bipartita, con dobles barras de repetición. El tono de la dominante es introducido en el compás 15 con un episodio que no vuelve a aparecer. Después de una cadencia perfecta en el compás 26, la primera parte termina con una sección de once compases, que se repite al final del tiempo. La segunda parte comienza en la misma tonalidad (RE mayor) con una referencia al motivo rítmico que inicia la obra. La sección central consta de material nuevo con otras referencias al motivo rítmico inicial. Unas progresiones moduladoras conducen a una cadencia perfecta en SOL mayor (compás 89) que precede a la sección final. Ésta consiste en la repetición, en el tono principal, de los once compases con los que concluye la primera parte.

El breve Andante, en SOL menor, es de forma libre, sin ninguna repetición del material melódico. Una sección central moduladora en modo mayor empieza en el compás 9 con el tono relativo mayor, para regresar poco antes del final al tono principal en el modo menor.

El último tiempo, en SOL mayor, ostenta la misma estructura que el primero, siendo introducido el tono de la dominante por una semicadencia en el compás 16. La segunda parte empieza en esta última tonalidad con una alusión al esquema rítmico del tema inicial (compases 49-52), seguida de motivos nuevos. El regreso al tono principal se inicia en el compás 104. Desde el compás 110 hasta el final se repiten, en el tono de SOL mayor y con una ligera modificación, los últimos compases de la primera parte. Al

final de cada una de las dos partes se encuentra una doble barra de repetición.


Esta obra, probablemente posterior al trío precedente (en su versión original), muestra claramente el fruto de una estancia en el sur de Alemania, además de una influencia italiana: melodías compuestas de notas de duración muy variada; períodos cuadrados (pero sin una simetría rígida); tanto crescendos como cambios bruscos de matiz, que no siempre son simples ecos; la creación de tensión mediante la repetición rítmica y la acumulación de voces (compases 16-19 del segundo tiempo), y diseños convencionales en la melodía y en las cadencias.



Por las razones aducidas anteriormente, no es posible atribuir esta obra a un Pla concreto. Sin embargo, por haber sido publicada por primera vez en fecha posterior a la muerte de José y de Manuel, sugerimos provisionalmente que el autor sea Juan.

CRITERIOS EDITORIALES



En esta edición se reproducen los manuscritos de Karlsruhe y de Zurich. Las añadiduras y correcciones propuestas por el editor aparecen entre corchetes, y las supresiones, entre paréntesis. Las alteraciones que figuran en los manuscritos y que según las convenciones modernas son inútiles han sido conservadas, ya que constituyen un indicio del proceso mental de la época. En lo referente al empleo de *p* y *f*, se ha añadido entre corchetes un regulador o la palabra *cresc.* en aquellos casos en que las letras parecen indicar un crescendo y no un cambio repentino de intensidad. Se han reproducido las agrupaciones de corcheas, etc., tal como aparecen en los manuscritos.

En ambos manuscritos aparece al final de cada tiempo (de cada parte del tiempo en los dos Allegros del Trío II) un número que indica el número total de compases. Puesto que en la presente edición los compases han sido numerados en bloques de diez a lo largo de cada tiempo, hemos omitido estos totales finales.

En el manuscrito del trío para oboe, violín y violoncello, el staccato está indicado tanto por pequeñas rayas verticales como por puntos. Las primeras parecen haber sido escritas con una pluma más fina y una tinta diferente, lo que hace pensar que hayan sido añadidas posteriormente por otra persona (la misma que añadió *Molto* y *Assai* a las señales de tiempo). Por consiguiente, no figuran en esta edición, aunque son mencionadas en los comentarios críticos. Algunos de los puntos escritos por el copista original están algo alargados formando rayas muy cortas. En esta edición han sido reproducidos como puntos normales, ya que parecen más bien ser debidas a un manejo descuidado de la pluma que hechas a propósito. Por el contrario, en el manuscrito del trío para dos flautas y bajo, el propio copista utilizó tantos puntos como rayas. Es evidente, por tanto, que la distinción fue intencionada y que los puntos indicaban, como de costumbre, un staccato más suave que las rayas. En este trío aparece varias veces la combinación . Si no se trata de un error del copista, la raya

vertical podría interpretarse como indicación de un golpe de lengua seco, que produjera el efecto de un ligero acento. En la presente edición, siguiendo la práctica moderna, una línea curva ha sustituido a la línea ondulada que, combinada con puntos, se empleó en el manuscrito del segundo trío para indicar el *tremolo* o el picado ligado. En el trío de Karlsruhe la apoyatura que precede a una blanca se ha transcrito  (tal como aparece en las ediciones impresas) en vez de  (que es como aparece en el manuscrito).

Los manuscritos de Karlsruhe y de Zurich son ejemplos de dos escuelas diferentes del siglo XVIII, en lo referente al empleo de los signos de articulación. El manuscrito de Karlsruhe contiene relativamente pocos signos. Su empleo es sencillo y bastante uniforme, dejando los detalles al gusto del intérprete. Aunque hay ejemplos de una deliberada diferenciación en pasajes repetidos (p. ej., en los compases 115-122 del tercer tiempo), existe una uniformidad bastante general en las ligaduras cuando los dos instrumentos triples tocan simultáneamente. Las rectificaciones sugeridas en esta edición del trío para oboe, violín y violoncello han respondido a estos principios.

El manuscrito de Zurich posee, por el contrario, una gran abundancia de detalles de articulación. Contiene, además, numerosos ejemplos de compases repetidos y pasajes paralelos, para los que una particella carece de signos de articulación que están presentes en otra, o para los que la articulación es distinta en las diferentes particellas. No debe olvidarse que los instrumentistas expertos podían, y de hecho lo hacían (como puede verse en los métodos contemporáneos), variar considerablemente la duración y la fuerza de su articulación, aunque esta flexibilidad a menudo no se indicaba en las ediciones impresas. Este proceso podía ser utilizado no sólo para matizar y frasear, sino también para variar y sazonar grupos de figuras iguales, frases repetidas, etc. Los compases 42-44 y 122-123 del último tiempo del trío para dos flautas y bajo, constituyen ejemplos de tal distinción que, de hecho, aparecen en el manuscrito. El caso más desconcertante lo constituyen, sin embargo, los compases 65-75 del primer tiempo. No se pueden descartar todas estas discrepancias considerándolas meramente como errores del copista. (Respecto a la fiabilidad del copista, quizás sea significativo que en ninguna ocasión la ligadura haya sido omitida en los muchos grupos de 4 fusas, aunque en unos pocos casos su posición es ambigua). Por consiguiente, y como norma general, en esta edición del trío para dos flautas y bajo no se ha impuesto una uniformidad total ni se han completado las omisiones que posiblemente eran intencionadas, por pequeña que pueda parecer su justificación. En lo que respecta a los compases 65-75 del primer tiempo, aunque sospechamos que contienen algunos errores del copista, es no obstante evidente que no se pretendía aplicar el sencillo esquema   uniformemente ni en el manuscrito ni en la edición de Welcker. Puesto que en estas circunstancias cualquier corrección sería puramente subjetiva, se ha recurrido a un compromiso. Los cambios se han limitado a trasladar algunas ligaduras una posición a la izquierda o a la derecha, elimi-

nando de esta manera las extrañas síncopas, que no aparecen en la edición de Welcker.

En los comentarios críticos se indican los compases en los que los manuscritos y las ediciones inglesas se diferencian en lo referente a articulaciones y matices. En el caso del manuscrito de Karlsruhe, las divergencias textuales (omisiones, interpolaciones y variantes) entre el manuscrito y las ediciones impresas son demasiado numerosas para poder hacer una reseña completa de las mismas dentro de la breve sección de comentarios críticos. Por tanto, sólo se ha hecho una comparación de aquellos compases en los que el manuscrito y las ediciones impresas coinciden (es decir, de una gran parte del primer tiempo). Las ausencias de signos de adorno en las ediciones impresas, o su sustitución por formas distintas (p. ej., trino por apoyatura) no son comentadas. Tampoco se mencionan diferencias textuales debidas a los más evidentes errores de impresión en las ediciones de Hardy y Welcker (p. ej., la omisión de ligaduras en los compases 1-4, o DO \sharp por DO \flat al final del compás 28 del primer tiempo del trío de Karlsruhe).

El bajo ha sido reproducido tal como aparece en los manuscritos, es decir, sin realización para un instrumento de tecla. Aunque en la edición de Hardy el bajo es asignado al clave o al violoncello, la articulación y/o los matices que

se encuentran en las particellas de bajo manuscritas e impresas de los dos tríos reproducidos aquí apuntan al empleo de un violoncello. El trío para oboe, violín y violoncello es especialmente apropiado para ser ejecutado como un trío sin bajo continuo. En el trío para dos flautas y bajo, el empleo de un clave podría ser justificado, ya que el bajo es un mero acompañante y, aunque una de las dos flautas tiene frecuentemente una función armónica, en otros momentos el acompañamiento ejecutado por el violoncello sólo resulta un poco tenue y aislado.

AGRADECIMIENTOS

Quisiera expresar mi gratitud a la Badische Landesbibliothek y a la Zentralbibliothek de Zurich por permitir la reproducción de sus manuscritos. Agradezco también a todos los bibliotecarios y archiveros que tan amablemente han respondido a mis consultas, así como al señor M. de Brito por llamar mi atención sobre fuentes portuguesas. Estoy especialmente agradecida a la señora Liselotte Vollmer por la ayuda prestada en Karlsruhe, y a mi esposo Conrado por su ayuda durante la preparación de este texto.

Octubre de 1986

Soli

Figura núm. 1. Allegro (1.º tiempo), compases 1-9 (Hardy, núm. 2).

Soli

Figura núm. 2. Andante, compases 1-8 (Hardy, núm. 2)

Figura núm. 3. Allegro (3.º tiempo), compases 1-12 (Hardy, núm. 2).

INTRODUCTION

JUAN BAUTISTA AND JOSÉ PLA AGUSTÍN

BIOGRAPHICAL DETAILS

The famous 18th-century Spanish oboists, Juan Bautista Pla and José Pla¹, appear to have been prolific composers of instrumental music. A third brother, Manuel, also an excellent oboist, is better known as a writer of music for the stage (tonadillas, etc.), although he composed instrumental music too. At least a hundred chamber and orchestral works (sonatas, duets, trios and concertos) by one or other of the Plas are still in existence in manuscript or old printed editions, while there are references in 18th-century publishers' catalogues to many more that have not yet resurfaced. Nowadays the Plas' music is relatively unknown and few of their works have been published in recent times. As regards their careers, such details as have been published are conflicting and confusing. The entries in biographical dictionaries from the 18th and 19th centuries, such as Gerber, Schilling and Fétis, are brief and inaccurate, while 20th-century studies and histories of Spanish music have tended to perpetuate the same mistakes². The present edition of two Pla trios would thus seem to be a suitable occasion on which to present a summary of new documented facts concerning Juan and José Pla.

Juan, Manuel and José, together with Antonia, Father Francisco and Gaspar, were the children of Juan Pla Pla

¹ Their surname was to be found spelled in a variety of ways (Pla, Plà, Plàa, Plach, Plah, Plai, Plas, Plat, Plats, Plaz and even Blas). The form adopted here, Pla, is one that also corresponds to current Catalan usage. It may be mentioned here that a few Pla works are erroneously catalogued as compositions by Giovanni Platti (c. 1700-1763).

² The data given by Josef Sittard (*Zur Geschichte der Musik und des Theaters am Württembergischen Hofe*, Bd II, Stuttgart, 1891) are incomplete but documented. Among recent reference works, the supplement to Riemann's *Musiklexikon* (ed. C. Dahlhaus, Mainz, 1975) contains accurate information.

(from Balaguer) and Isabel Agustín Ferrusola³ (from Olot). Juan and Isabel appear to have led an unsettled existence, since Antonia was born in El Puerto de Santa María, Manuel in Torquemada, Gaspar in Barcelona (?) and Juan in Vich (?)⁴. Juan, the father, died in Madrid in 1755, Antonia (who lived apart from her husband, Don Francisco Pedro Calderón, son of the Conde de San Juan) in 1756, José in 1762 at the age of 34 and Manuel in 1766. José was thus born in 1728. Both he and Manuel remained bachelors. From the order in which the brothers are listed in legal documents, Juan would appear to have been older than Manuel and José younger. There is further evidence that Juan was older than José.

The earliest reference to a musical member of this particular family of Plas dates from 1738, when Juan Baptista Pla was listed among the instrumentalists of the royal guards who performed in an opera given on King Felipe V's birthday. In November and December 1744 all three brothers, Juan, Manuel and José (then 16 years old) played

³ She was occasionally referred to inaccurately as Isabel Ferrusola. Ferrusola (mis-spelled Forrasola in some documents) was her mother's surname; her father was called Joseph Agustín. Protocolo 18477 (ff. 42 and 50) in the Madrid Archivo Histórico de Protocolos contains declarations of poverty made by Juan and Isabel. For information on Antonia, see Protocolo 18334 (ff. 76 *et seq.*).

⁴ In 1760 a Don Gaspar Pla, born in Barcelona, entered the Primitiva y Real Academia del Señor San Joseph of jurisprudence (see the corresponding *Libro de Entradas* in the Archivo Histórico Nacional). In 1788 a Francisco Pla, born in Vich and resident in Madrid, son of Juan Pla (still alive) also from Vich, made his will (Madrid AHP, Protocolo 19743, f. 367). Francisco's children were called Juan and Antonia. It is possible, but not proven, that Don Gaspar and Francisco's father were Gaspar and Juan Pla Agustín.

in the opera *Achille en Sciro* performed in the Coliseo del Buen Retiro. Manuel, who appears to have remained in Spain all his life, was a member of the Royal Spanish Guards band and played in the Descalzas Reales convent chapel in Madrid. He also acted as a stand-in on occasions in the Chapel Royal. José Teixidor (the late 18th-century musician, quoted by Soriano Fuertes) stated that Manuel was more proficient than his brothers, both as an oboist and as a composer, but this may well be a biased opinion, since Teixidor's path may not have crossed those of José and Juan when they were at the height of their powers.

In 1747, if not earlier, Juan had already begun his wanderings abroad. A letter sent from Lisbon, dated 12 August 1747, refers to a Catalan oboist and salterio-player, a friend of Scarlatti's, who was making a great impression there⁵. This must have been Juan Pla, since in early 1751 the latter, who was already in the King of Portugal's employ, was negotiating the engagement of his brother José as a royal musician in Lisbon. Although Juan was then receiving the large salary of 320,000 réis, he asked that he and his brother should be paid more. When this was refused, he decided to try his luck elsewhere and left Portugal.

At the end of 1751 Juan and José were in Paris, playing in the Concerts Spirituels. The *Mercure de France* prints interesting comments on their performances in 1751 and 1752, and on the works they composed. On their first appearance, on 1 November 1751, their playing was described as «plein de goût et de finesse». About their performance on 30 March 1752 the critic wrote: «... On entendit... un Concerto dont le fond est un bruit de chasse fort ingénieux de Mrs Pla et ils ne laissèrent rien à désirer ni dans la douceur des sons, ni dans la délicatesse des traits, ni dans le tour et la justesse de leur exécution... Mlle Fel exécuta un air Italien nouveau de la composition de M. Pla l'aîné [Juan], qui l'accompagna du hautbois. Cet air est plein de chant, et les traits d'imitation, et d'assaut entre la voix et l'instrument (sic) qui en sont ravissants, furent rendus par l'organe le plus sonore, le plus flexible, et par un hautbois qui ressemble presque à cet organe charmant, et peut-être unique. Les connoisseurs furent contents de la composition et charmés de l'exécution». The following review of their concert on 9 April 1752 appeared in the *Mercure de France*: «... un Concerto d'hautbois, dont le chant agréable et pastoral, réunit tous les suffrages en faveur de MM Pla. Cette composition fait assez sentir combien il leur sera facile d'allier au saillant de la Musique Italienne, l'aménité de la Française... Leurs compositions sont pleines de feu et de génie; ils n'ont pour faire les délices de la Nation, qu'à ajouter les richesses d'un nouvel art à toutes celles qu'ils possèdent déjà, et qui sont moins des obstacles, que des moyens pour acquérir le goût François qui leur manque». Juan also performed on the salterio both in a Concert Spirituel and before the queen. On the former occasion he was accompanied on the violin by José. It may be noted that on 8 and 24 December 1752 the

⁵ The facts in this paragraph are to be found in Alexandre de Gusmao's *Cartas* (Lisbon, 1981), pp. 130 and 139.

Plas played «un Concerto de Hautbois de leur composition», suggesting that these works may have been composed jointly by both brothers. The fact that their works were performed in the Concerts Spirituels even after their departure from France shows that they were appreciated⁶.

March 1753 saw the two brothers in London, where they played in various concerts, which were advertised in the newspapers. These included a series of six «spiritual concerts» organised jointly by the violinist Passerini (husband of a famous singer) and the Plas. On two occasions «Sig. Joanni Pla» played the salterio. In 1754 the Plas took part in a less successful series of 12 subscription concerts organised by Passerini alone. Among their other performances was a benefit concert for the two «Signors Pla's», held on 12 March 1754, in which they were joined by the Degiardinis and the Chabrans (violinist husbands and singer wives). 1754 appears to be the date of the earliest printed edition of Pla works: 6 sonatas by the «Sig.^{ra} Pla's» published by J. Hardy in London⁷.

After their two seasons in London Juan and José appear to have separated for a while. During the winter season of 1754-55 the relevant account books⁸ show that Juan played at the Duke of Württemberg's court. He was subsequently appointed *Cammermusicus* as from 12 February 1755 with the relatively high salary of 1,200 guilders. The only instrumentalist with a higher salary was the *Concertmeister* Pasqualibini. Most instrumentalists received between 300 and 400 guilders. These players constituted the famous orchestra directed by Jommelli. Meanwhile José appears to have returned to Spain. In 1756 he composed a *Stabat Mater*⁹ for the Conde de Peñaflores and in 1758 he is recorded as having played (together with his brother Manuel) as a stand-in in the Chapel Royal in Madrid¹⁰. In 1759 he rejoined Juan in Stuttgart and was appointed *Cammermusicus*, with the same high salary as his brother, as from 23 April of that year. In spring 1761 and 1762 the brothers received gratuities of 500 guilders. According to church records (Stuttgarter Kirchenregister) and the court accounts, José died on 14 December 1762 at the age of 34, still a bachelor. That Juan was greatly affected by José's death is shown by the fact that he requested, and was granted, permission to leave the duke's service on 19 May 1763. This was three months after the duke's birthday celebrations, recorded by the duke's librarian, Uriot. In the latter's *Description des Fêtes...*, published in Stuttgart in 1763, he wrote of Juan Pla: «Le Sieur Pla qui ne le

⁶ A *symphonie* by Pla («ce délicieux Hautbois Espagnol que nous avons le regret de ne plus entendre») on 8 September 1753; a *symphonie* by Signor Giuseppe Pla on 1 November 1753; and a *symphonie* by Mrs Pla on 4 April 1755.

⁷ See HUMPHRIES and SMITH: *Music Publishing in the British Isles*, London, 1954, p. 170.

⁸ Kirchen-Kastens-Verwaltungs-Jahre-Rechnung (Hauptstaatsarchiv, Stuttgart).

⁹ J. BAGÜES: *Catálogo del Antiguo Archivo Musical del Santuario de Aránzazu* (Caja de Ahorros Provincial de Guipúzcoa, 1979), p. 161.

¹⁰ Madrid royal palace archives, Fernando VI, Caja 72, exp. 3.

cédoit il y a quelques mois qu'à son Frère que la Mort nous a enlevé, donna à son Hautbois toute la délicatesse, et tout le touchant de la Flûte, et lui rendoit à son gré tout l'éclatant qui en fait le caractère principal. Dans les Morceaux qu'il joua, il parut digne d'être regardé comme le premier Hautbois de l'Europe, puisqu'il fit admirer tout le talent de feû son Frère, réuni à celui qui lui a toujours été particulier».

Juan and José had visited Italy in 1762, as is confirmed by letters from Tartini and Padre Martini written in May and October¹¹. (José may have acquired his fatal illness on the return journey to Germany). As yet no evidence has come to light regarding Juan's whereabouts in the summer and autumn of 1763, but at the end of the year he reappeared in Paris. The *Mercure de France* refers to a Concert Spirituel given on 1 November 1763 which included an oboe concerto composed and played by M. Pla, 1st oboe of the Duke of Württemberg.

From Paris Juan returned to Stuttgart, where he was well received. Although his position in the orchestra had been filled in the meantime, he was paid generously for his services during the winter seasons 1763-64 and 1764-65. By a decree of 30 August 1765 Juan was reinstated as *Cammermusicus*, with retroactive effect from 23 April 1765 and the huge salary of 2,000 guilders p.a., equal to that of the violin virtuoso Antonio Lolli and greatly in excess of that of any other instrumentalist. On top of this figure he received a gratuity of 300 guilders. Unfortunately, unrest among his subjects led the duke to reduce the cost and the numbers of his orchestra and singers. Juan, as one of the highest-paid members, was affected and once more left the duke's service. His name does not appear in the salary list for the year April 1767-April 1768.

Juan's activities in 1767-68 have not been traced. By February 1769, however, he was back in London, performing in Sheridan's «Attic Evenings» on the bassoon (!) and the salterio. Later in the year, presumably on Jommelli's recommendation, Juan was appointed to the orchestra of the Real Câmara of José I, King of Portugal. Records in the Portuguese Tribunal de Contas show that he held this post from 1769 until 1773 with a salary of 352,000 réis¹². His career after 1773 is still a mystery. If he was the Juan Pla who was the father of Francisco and grandfather of Juan and Antonia Pla (see note 4), he was still alive in 1788. Various biographical dictionaries refer to a stay in Amsterdam in the 1770's, without stating the source of this information. If it is based merely on the publication by Hummel of 6 duets op. 1 by Pla in Amsterdam in 1772¹³, it should be borne in mind that the same duets were published in London by Bride around 1770¹⁴, so that

the Amsterdam version may be based on the London edition, as happened in other cases. It is quite likely, however, that one or both Plas performed in Holland on one or more occasions, as Amsterdam and The Hague were often included in the itineraries of travelling virtuosi, particularly when they were en route to or from London.

References to the older and younger «Plats» in the *Musikalischer Almanach für Deutschland* in the 1780's have led some writers to conclude that Juan returned to Germany. A glance at the relevant items, however, shows that they were belated references to Juan and José's activities at the Württemberg court. The Almanach's 1784 reference to «Plats» as a composer currently living in Germany and author of 6 flute duets op. 1, published in Berlin and Amsterdam, was obviously based on the inclusion of the previously mentioned duets, published by Hummel, in the firm's Berlin catalogue. More evidence is needed to confirm Juan's return to Germany.

In fact, the op. 1 duets were still listed in the Hummel catalogues during the early years of the 19th century and they were also mentioned in Whistling and Hofmeister's *Handbuch der musikalischen Litteratur (bis zum Ende des Jahres 1815...)*, published in 1817. Further evidence of the continued appeal of the Plas' music is to be found in a copy of the first set of trios published by Longman and Broderip, preserved in the Rowe Music Library (Cambridge). This copy contains handwritten notes referring to performances in March 1824 and May 1834.

The style and quality of Pla compositions vary considerably. The bulk of the Pla works located over the past few years are trios for various combinations of two treble instruments and a bass: 2 oboes, 2 flutes, 2 violins, 2 pardessus de viole, oboe and violin, or flute and violin. In many cases the bass is unfigured and the instrument to be used is often not specified. The Hardy edition gives a choice of harpsichord or cello, while in some manuscripts the single bass part is specifically for the cello. The indications «Soli» and «Tutti» in several printed editions and some manuscripts suggest that they were based on orchestral parts and that the works served indiscriminately as concertos or chamber trios. The rest of the extant pieces by one or the other Pla comprise concertos (for one flute, for one oboe and for two flutes or oboes), oboe sonata, and flute or violin duets. The composer's first name is missing in the majority of the printed editions and manuscripts. In some cases librarians have attributed the works in their collections to the longer-lived of the two travellers, i.e. Juan or José, depending on the reference work consulted. Although Juan may well have been responsible for a large proportion of the Pla compositions for that reason, such attributions should be treated with caution, since works by Manuel Pla are to be found outside Spain and José was also active as a composer. A further complication in identifying the composer of a specific piece arises out of the possibility that Juan and José may have composed works jointly for

caution may be related to Juan's visit to London in 1769. These duets were also published in London by Longman and Broderip in the 1780's.

¹¹ Civ. Mus. Bibl. Mus. (Bologna), Mss I.17.74 and I.24.4. Martini told Jommelli of his amazement at the precision and fine taste of the two very rare brothers. Another 18th-century Italian, Dall'Olio, praised Juan as a salterio player.

¹² See J. SCHERPEREEL: *A Orquesta e os Instrumentistas da Real Câmara de Lisboa de 1764 à 1834* (Lisbon, 1985), p. 29.

¹³ See the Breitkopf and the Hummel thematic catalogues for that period.

¹⁴ According to the *British Union Catalogue*. Their publi-

their appearances together. This is suggested by the *Mercur de France's* references to oboe concertos of *their* composition. The Hardy edition of trios by the «Sig.¹⁵ Pla's» might refer to joint compositions, although the title can also be interpreted as referring to a collection of pieces, some composed by Juan and others by José, who were both in London at the time. Only a thorough study of the style of those works whose authorship is not in doubt can help to solve the problem of identification that arises in connection with individual pieces by «Pla».

From the evidence presented in this introduction, it can be seen that Juan and José were among the leading oboe virtuosos of their day. Their career can be likened to that of various members of the Besozzi family. Unlike the latter, however, their path did not cross that of Burney, with the result that their names were not immortalised in his writings. It is hoped that as more of their works become available in modern editions their skill as composers and players will be more widely recognized.

TRIO FOR OBOE, VIOLIN AND CELLO BY JUAN AND/OR JOSÉ PLA

There are several versions of this trio, which must have been one of the Plas' most popular works. An early version, perhaps the first, was published by Hardy in London in 1754—a year in which both brothers were performing there—as No. 2 of *Six sonatas for two German-flutes, violins, or hautboys, with a bass for the harpsichord or violoncello compos'd by Sig.¹⁵ Pla's*, copies of which are to be found in the British Library and the Library of Congress. The bass is unfigured. The word *solí* at the beginning of the first two movements in the first flute part of this edition implies the existence of an orchestral version and it is possible that the work was performed as a concerto by Juan and José in their joint appearances in the 1750s¹⁵. It is interesting to note that a previous owner of the British Library copy began to figure the bass but gave up when he reached the final movement of the second sonata. In contrast, there are other Pla works printed with an unfigured bass for an unspecified instrument that appear in manuscript with the single bass part copied specifically for the cello.

The first two movements of the Hardy version, together with a new third movement, were published later (in 1770?)¹⁶ by Welcker in London as No. 3 of *Six sonatas for two German flutes or two violins and a bass composed by Sig.¹⁷ Pla* (also in the British Library). A version similar to Welcker's, in the form of a *Trio a due Traversieri e Basso*, is also to be found in a manuscript that used to

¹⁵ Although, as was usual at that time, the Plas almost certainly played the flute as well as the oboe, they appear to have concentrated chiefly on the oboe as their solo instrument. Nevertheless, for commercial reasons, their compositions appear more frequently as flute (or violin) works, since the flute and violin were much more popular instruments among amateurs.

¹⁶ *The British Union Catalogue* dates these works c. 1770.

belong to the Nosedá family and is now in the library of the Conservatorio Giuseppe Verdi in Milan.

The Ms Mus. 742 from the Badische Landesbibliothek in Karlsruhe contains a revised version of the Hardy sonata. It consists of three parts for *oboe obbligato*, *violino obbligato* (which descends to a) and *violoncello obbligato*. The word *Tutti* occurs at the end of the Andante in all three parts and the abbreviation *S: (Solo)* at the beginning of the same movement in the violin part. There are, however, no orchestral parts in the library. Contrary to many other manuscripts of Pla works, these parts do not seem to be copies acquired through a music dealer, but parts prepared by a court copyist for professional performance. There is no cover or frontispiece with an incipit. The work begins on page 2, the first page containing the last half of the third movement. This arrangement allows the pages to be turned during the pauses between movements. The title *Trio Pla* written in pencil on the first page of each part appears to be a later addition. The indication *Del Sig: Pla* in ink at the head of each part was not written by the copyist either, although it seems to be in a more or less contemporary hand. A fourth hand has added *Molto* and *Assai* after *Allegro* in the first and third movements respectively. The oboe part bears the stamp of the Grand Duke of Baden's library.

The other works by Pla preserved in Karlsruhe, two trios for two flutes and bass (Mss Mus. 740 and 741), also bear the stamp of the Grand Duke's library but were not copied by the person responsible for Ms Mus. 742. The Ms Mus. 740 trio corresponds to the fifth of six sonatas by Sig.¹⁸ Pla's published in London by Longman and Lukey (1772) for two oboes (violins or flutes) and a bass and subsequently by Longman and Broderip (1780). The Ms Mus. 741 trio (in D min.) corresponds to another of the six sonatas published by Hardy, No. 6 (in E min.). The second flute part contains the indication *solí*. It is quite possible that these three manuscripts were copied in Stuttgart or Ludwigsburg when one or both of the Plas were there. The Grand Duke of Baden (at that time the Margrave of Baden-Durlach) was related to the Duke of Württemberg, as the two noblemen had married each other's sister. The Margrave of Baden-Durlach, or members of his household, used to attend the festivities organized by his brother-in-law, in which Juan and possibly José took part. It is possible that the Margrave asked for a copy of some of the works he had heard performed at these entertainments for his own musicians.

It is difficult to attribute the work reproduced here to a specific one of the two travellers. In view of its attribution by Hardy to Sig.¹⁵ Pla's and the French evidence of a possible collaboration between Juan and José, it may even be a joint composition. Of the various versions of this trio, that in Karlsruhe has been chosen for this edition for three reasons: 1) the three parts are of equal importance; 2) the slow movement has been abundantly ornamented; and 3) the manuscript may be connected more directly with the Plas themselves, although it is not necessarily an autograph copy.

This trio, which originated at a relatively early stage in the Plas' international career, has features of the galant

style. At the same time there is a Spanish flavour to the first movement resulting from the harmonization of the opening theme and of much of the subsidiary material. It consists in the continual alternation of the tonic minor chord (occasionally the major) and the dominant chord with a major third. This sequence is to be found in Spanish popular and traditional music such as, to take examples from 18th-century art music, various keyboard versions of the fandango.

The first movement is in binary form without repeats. Its tonal scheme is very simple. The main subject is stated in the key of D minor, which prevails until the half-close with a fermata, followed by a rest, in bar 56. The movement then proceeds in a new direction with a fresh «theme» in a new key and mood (the relative major). The original key of D minor is reintroduced immediately at the beginning of the second part (bar 91) with a repetition of the first theme. From then onwards the movement remains within the sphere of D minor with brief modulatory episodes in related keys. As regards thematic material, the second part, which comprises 93 bars against 50 in the printed editions, contains a tentative development of motifs from the first. The conclusion of the second part, however, does not echo the closing bars of the first. The English editions contain some omissions, interpolations and variants, but the basic thematic material is practically the same in all the versions, except that bars 5-8 of the opening theme differ in the Karlsruhe manuscript. (Fig. 1 shows the earlier form of the theme.) This version diverges from the others, furthermore, in the frequent switching of the upper part from one treble instrument to the other. In all the versions, the cello is not restricted in this first movement to the rôle of mere accompaniment, but has its own thematic material and shares in interchanges of motifs between the different parts.

The melodic line of the Andante, in F major, is highly ornamented in the Karlsruhe manuscript. Fig. 2 shows the first few bars of the plain version that appears in the English editions. A comparison of corresponding passages in the two versions might give an idea of the Pla's technique of interpretation. The German version of this movement is composed without a perceptible break, the cadence concluding each section usually overlapping the beginning of the following section. Nevertheless an underlying binary structure is discernible. The first part (bars 1-24) consists of two melodic periods, one for each treble instrument, followed by a few bars of subsidiary material and a brief series of cadences establishing the dominant key. The second part of the movement begins with a non-literal repetition of the first half of the initial period in the dominant, followed by twelve bars of new motifs. An inverted recapitulation is initiated in the original key at bar 40. The movement ends with a series of cadential formulae culminating in a cadenza and a brief coda. The latter, indicated by the word *Tutti*, only occurs in the Karlsruhe manuscript, while the cadenza itself is realized in the Welcker edition. The cello provides a simple accompaniment in this movement. In the German manuscript, the figuration of the bass varies according to whether it accompanies the melody of the first period, that of the second or the transitional and cadential sections. In the English versions the central sec-

tion, from the establishment of the dominant key until the return to F major, consists of 38 bars of completely new thematic material, but only the opening period of the movement is subsequently recapitulated. The Karlsruhe version is thus more concentrated. It may be noted that the latter contains a wider range of dynamics (pp, ff and cresc.).

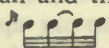
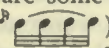
During the revision of this work, the third movement, an asymmetrical rondo in Hardy (with a 12-bar refrain occurring five times), was shortened and adapted to a binary scheme. The two versions have no episodic material in common, while the initial period (Hardy's refrain, see Fig. 3) was simplified in the manuscript. The first half of the movement, which is in D minor, consists of a series of repeated motifs. The relative major is introduced at bar 36 and then established. The second part begins at bar 61 with a restatement of the opening period, first in F major then in D minor, followed by a passage introducing the chord of D major as the dominant of G minor. A build-up of tension occurs in bars 101-106 with a sequence of chords passing from D minor to A major and culminating in a pause. The key signature then changes to two sharps and the key of D major reigns throughout the rest of the piece. The basic tonic is thus re-established with a change of mood. Almost all the motifs used in the first part of the movement reappear in the second, in the same order except for a further, brief reference to the opening period shortly before the end. In the Hardy version the key of D major, which occurs in only part of the episode preceding the final repetition of the refrain in D minor, is introduced with less skill and is less effective.

This may be considered one of the most original of the Pla's trios, for the harmonic scheme of the first movement, reminiscent of Spanish music, for the change in mood towards the end of the last movement and, above all, for the independent rôle of all three instruments. It is tempting to attribute the relative importance of the cello and the violin parts to the work's double function, as a concerto and as a chamber work. There are other Pla sonatas, however, that appear to have been performed with an orchestra (e.g. Nos. 3-6 of the Hardy edition) and do not share the interest between the three parts to such a great extent.

TRIO FOR TWO FLUTES (OR VIOLINS) AND A BASS BY JUAN (?) PLA

Two versions of this work have been located: one in print—the first of six sonatas for two German flutes or violins and a bass, published by Welcker (in 1770?, see note 16); and one in manuscript—Mus. MS A 158 in the Zentralbibliothek in Zurich. As the manuscript's previous owner, the musicologist Antoine-Elisée Cherbuliez, bought old music in different countries, it is not possible to determine the origin of this manuscript. The title that appears, together with an incipit, on the front page of the second

flute part is written in faulty Italian: *Trio / Flaute* (sic) *Primo & Secondo / Basso / Del Sig: Pla*. The manuscript appears to have been prepared by an eighteenth-century professional copyist. There are no indications of which of the Plas was the composer, but its publication around 1770 might be connected with Juan's visit to London in 1769.

The texts of the two versions are identical. With regard to articulation, however, they diverge considerably. In the manuscript version, reproduced here, the articulation is noted in great detail and there are some relatively unusual combinations (e.g.  for ). It is frequently used to convey nuances in character or dynamics. (See, for example, bars 83-85 of the bass in the first movement. The varied articulation produces the effect of a crescendo, accompanying a rising sequence in the first flute part.) It also introduces slight variations into some of the sequences. (The marked differentiation in the articulation of bars 65-75 of the first movement in both the manuscript and the printed edition suggests that uniformity was deliberately eschewed.) In general, the printed version has fewer articulation signs, and the combinations are simpler and less *recherché*.

Of the two versions of this trio, the manuscript has been chosen for this study edition, since it is thought that the more detailed articulation constitutes a valuable example of eighteenth-century performance practice, even though it is not necessarily attributable to the Plas. Modern performers, however, may prefer to use Welcker's more conventional and less virtuoso articulation, indicated in the critical notes to this edition.

The first movement, an *Allegro Moderato* in G major, is in binary form with each half repeated. The dominant key is introduced in bar 15 with an episode that is not destined to appear again. After a full-close in bar 26, the first part finishes with an 11-bar section that is repeated at the end of the movement. The second part begins in the dominant key with a reference to the rhythmic pattern that opened the movement. The central section comprises fresh material with further references to the rhythm of the initial motif. A modulating sequence leads to a full-close in G major (bar 89) that is followed by a concluding section in which the closing bars of the first part are repeated in the tonic.

The short *Andante*, in G minor, has no specific form and there is no repetition of thematic material. A modulatory central section in the major mood begins at bar 9 in the relative major, returning to the basic minor key just before the end of the movement.

The final *Allegro*, in G major, has the same structure as the first movement, the dominant key being introduced at bar 16 with a half-close. The second part starts in D major with an allusion (bars 49-52) to the rhythmic pattern of the opening subject, followed by new motifs. The return to the basic key begins in bar 104. The movement ends with a slightly modified repetition in G major of the fourteen bars that closed the first part. Each half of the movement is repeated.

This work, probably composed after the trio for oboe, violin and cello (in its original form), shows clearly the fruit




of a stay in southern Germany as well as Italian influence: a wide range of note-values in the melody; short, balanced periods (but not inflexible symmetry); both crescendos and abrupt changes in dynamics that are not merely echoes; the building-up of tension through rhythmic repetition and the gradual accumulation of instruments (bars 16-19 in the second movement); and conventional turns of melody and cadential formulae.

For the reasons already outlined, this work cannot be attributed to a specific Pla. As it was first published after José's and Manuel's death, however, it is temporarily proposed that the composer might have been Juan.

EDITORIAL PROCEDURE

This edition reproduces the Karlsruhe and Zurich manuscripts. Additions and amendments proposed by the editor are enclosed in square brackets, suggested deletions in round brackets. Accidentals that appear in the manuscript but are superfluous in modern usage have been retained, since they are evidence of mid-18th-century thought processes. With regard to dynamics, a crescendo sign or the word *cresc.* has been added in square brackets where *p* followed by *f* appears to indicate a gradual and not a sudden change of volume. The original beaming of quaver groups, etc. has been preserved.

In both manuscripts a figure indicating the total number of bars appears at the end of each movement (of each half-movement in the *Allegros* of Trio II). Since, however, the bars are numbered in tens in this edition, the final totals have been omitted.

In the manuscript of the trio for oboe, violin and cello, staccato is indicated by vertical dashes as well as dots. The former appear to have been written with a finer pen and different ink, suggesting that they were added at a later date by another person (the one responsible for adding *Molto* and *Assai* to the indications of speed). They have not, therefore, been included in this edition but are described in the critical notes. In a few cases, the dots, attributable to the original copyist, are slightly elongated and resemble a short dash. They have been transcribed in this edition as normal dots, since they appear to be due to a slip of the pen rather than an intentional distinction. In the manuscript of the trio for two flutes and a bass, in contrast, the same copyist used both dots and dashes. Clearly the distinction was deliberate, the dots indicating, as was customary, a softer staccato than the dashes. The combination  appears in this trio on a few occasions. If it is not a scribal error, it might indicate a sharp attack producing the effect of a slight accent. In the present edition, in line with modern practice, a curved line has replaced the wavy line used in conjunction with dots to indicate *tremolo* or mezzo-staccato. In the Karlsruhe trio the appoggiatura before a minim has been transcribed  (as in both printed editions) instead of  (as it appears in the manuscript).

The Karlsruhe and Zurich manuscripts are examples of two different schools of 18th-century practice regarding the

TRÍO PARA OBOE, VIOLÍN

First system of the musical score. It consists of three staves. The top staff is for the Violin, the middle for the Oboe, and the bottom for the Viola. The key signature is one flat (B-flat) and the time signature is 4/6. The first measure of the Oboe part includes the instruction "(Solo)".

Second system of the musical score, continuing the three-staff arrangement. The music features a melodic line in the violin and a more rhythmic accompaniment in the oboe and viola.

Third system of the musical score. The tempo marking "Andante" is placed below the system, and the dynamic marking "piano" is placed above the top staff. The time signature changes to 7/8.

Fourth system of the musical score, labeled "Segue" on the left. It features three staves with the Violin (V.S.) and Viola (V.S.) parts. The tempo marking "Andante" is written vertically on the left side of the system.

First part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The second part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The third part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The fourth part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The fifth part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The sixth part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The seventh part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The eighth part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The ninth part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The tenth part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The eleventh part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

of a style in western Germany as well as Italian influence. A wide range of ornaments is displayed, some balanced periods that are folk-like, some more complex and others changes in dynamics that are not usually seen.

The second part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The third part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

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The ninth part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The tenth part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

The eleventh part is written in Andante-Tempo / Piano / 4/6. The manuscript appears to have been prepared by an eighteenth century professional copyist.

170

171

TRÍO PARA OBOE, VIOLÍN Y VIOLONCELLO

JUAN Y/O JOSÉ PLA

Allegro (molto)*

Oboe

Violino

Violoncello

sempre mezzo piano

10



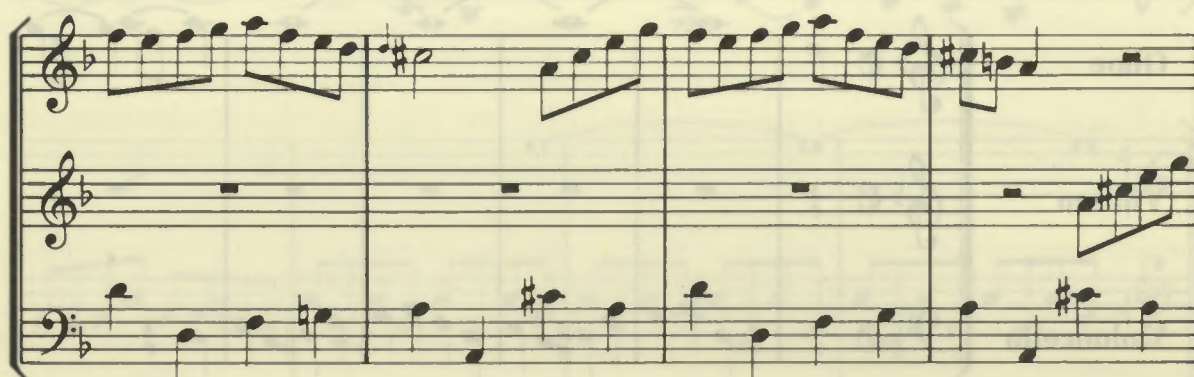
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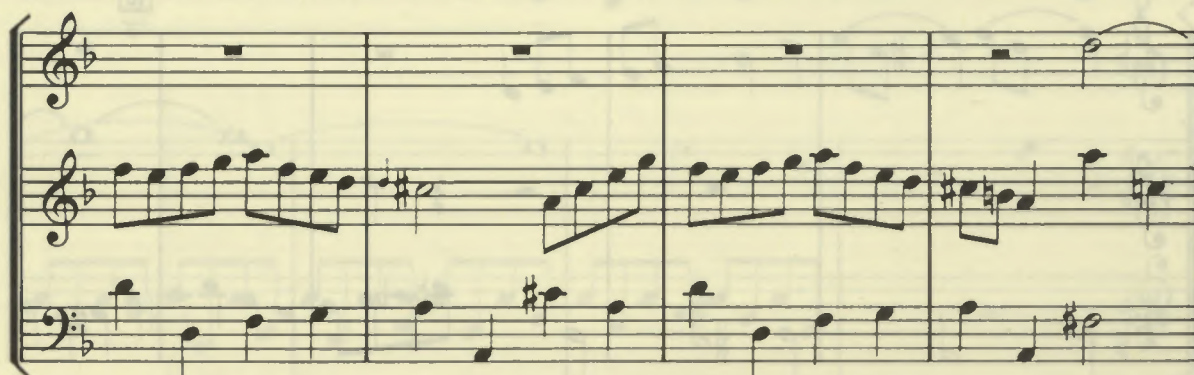
20



System 1: Treble clef, bass clef. Measure 20. The treble staff contains a melodic line with a fermata over the final note. The bass staff contains a supporting line with a fermata over the final note.

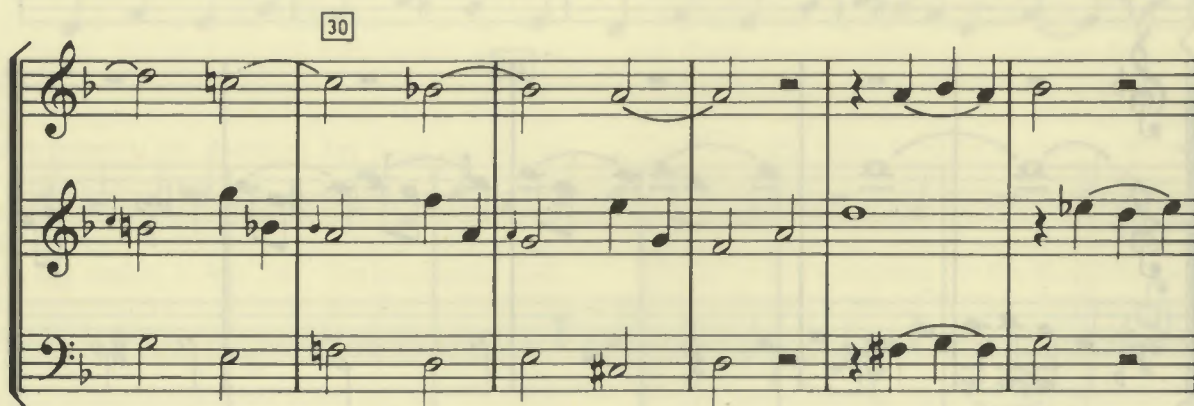


System 2: Treble clef, bass clef. Measures 21-22. The treble staff features a continuous eighth-note melodic pattern. The bass staff provides a steady accompaniment.



System 3: Treble clef, bass clef. Measures 23-24. The treble staff continues with the eighth-note melodic pattern. The bass staff continues with the accompaniment.

30



System 4: Treble clef, bass clef. Measure 30. The treble staff features a melodic line with a fermata over the final note. The bass staff contains a supporting line with a fermata over the final note.

40

This system contains measures 37 through 41. It features three staves: a treble staff with a melodic line, an inner treble staff with accompaniment, and a bass staff. Measure 40 is marked with a box containing the number '40'. The music is in a key with one flat and a 3/4 time signature.

This system contains measures 42 through 46. It features three staves: a treble staff with a melodic line, an inner treble staff with accompaniment, and a bass staff. The music continues in the same key and time signature as the previous system.

50

This system contains measures 47 through 51. It features three staves: a treble staff with a melodic line, an inner treble staff with accompaniment, and a bass staff. Measure 50 is marked with a box containing the number '50'. The music continues in the same key and time signature.

This system contains measures 52 through 56. It features three staves: a treble staff with a melodic line, an inner treble staff with accompaniment, and a bass staff. The music continues in the same key and time signature.

60

First system of musical notation, measures 60-63. It consists of three staves: a treble staff with a melodic line, a middle treble staff with a more active melodic line, and a bass staff with a steady bass line. The key signature has one flat.

Second system of musical notation, measures 64-67. It continues the three-staff format. The middle treble staff features a prominent melodic line with trills and slurs. The bass staff provides a consistent harmonic foundation.

70

Third system of musical notation, measures 70-73. The key signature changes to two flats. The middle treble staff has a long melodic line with a slur and a trill. The bass staff continues with a steady bass line.

Fourth system of musical notation, measures 74-77. The key signature remains two flats. The treble staff has a melodic line with a slur and a trill. The middle treble staff has a more active melodic line with trills. The bass staff has a steady bass line.

80

System 1: Treble clef, bass clef. Measure 80 is marked. The system contains four measures. The first two measures show a melodic line in the treble and a bass line. The last two measures feature a trill (tr) in the treble and a trill in the bass.

System 2: Treble clef, bass clef. The system contains four measures. The treble part has a melodic line with eighth notes. The bass part has a simple accompaniment with quarter notes.

90

System 3: Treble clef, bass clef. Measure 90 is marked. The system contains six measures. The treble part has a melodic line with eighth notes and a trill (tr) in the fourth measure. The bass part has a simple accompaniment with quarter notes.

System 4: Treble clef, bass clef. The system contains six measures. The treble part has a melodic line with eighth notes and a trill (tr) in the fourth measure. The bass part has a simple accompaniment with quarter notes.

100

This system contains measures 98, 99, and 100. Measure 98 features a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 99 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 100 has a treble clef with a whole note G4 and a bass clef with a whole note F3. The key signature has one flat (Bb).

This system contains measures 101, 102, 103, and 104. Measure 101 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 102 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 103 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 104 has a treble clef with a whole note G4 and a bass clef with a whole note F3. The key signature has one flat (Bb).

110

This system contains measures 105, 106, 107, 108, 109, and 110. Measure 105 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 106 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 107 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 108 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 109 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 110 has a treble clef with a whole note G4 and a bass clef with a whole note F3. The key signature has one flat (Bb).

120

This system contains measures 111, 112, 113, 114, 115, 116, 117, 118, 119, and 120. Measure 111 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 112 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 113 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 114 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 115 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 116 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 117 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 118 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 119 has a treble clef with a whole note G4 and a bass clef with a whole note F3. Measure 120 has a treble clef with a whole note G4 and a bass clef with a whole note F3. The key signature has one flat (Bb).

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat). The first staff contains a melodic line with various notes and rests. The second staff contains a similar melodic line. The third staff contains a bass line with notes and rests. There are some handwritten annotations above the first staff, including a 'b' and a sharp sign.

Second system of musical notation, consisting of three staves. The key signature remains one flat. The first staff features a more active melodic line with eighth notes. The second staff has a similar melodic line. The third staff contains a bass line. A box containing the number '130' is located above the first staff.

Third system of musical notation, consisting of three staves. The key signature remains one flat. The first staff has a melodic line with some rests. The second staff has a melodic line with eighth notes. The third staff contains a bass line. There are some handwritten annotations above the first staff, including a sharp sign.

Fourth system of musical notation, consisting of three staves. The key signature remains one flat. The first staff has a melodic line with eighth notes and rests. The second staff has a melodic line with eighth notes and rests. The third staff contains a bass line. A box containing the number '140' is located above the first staff.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features various rhythmic patterns and melodic lines. A dynamic marking of *pp* (pianissimo) is present in the second measure of the middle staff.

Second system of musical notation, consisting of three staves. A measure number box containing the number 150 is located above the second measure of the top staff.

Third system of musical notation, consisting of three staves. This system features more complex melodic and rhythmic patterns, including some sixteenth-note runs.

Fourth system of musical notation, consisting of three staves. A measure number box containing the number 160 is located above the second measure of the top staff. A trill marking (*tr*) is present above the first note of the top staff in the first measure.

Solo

Primo

Basso

Figura núm. 2. Andante, compases 1-8 (Hardy, núm. 2)

Primo

Figura núm. 3. Allegro (3.^{er} tiempo), compases 1-12 (Hardy, núm. 2).

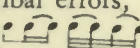
use of articulation signs. The Karlsruhe manuscript has re-
latively few signs. Then we have a single and fairly consistent
Although there are examples of deliberate differentiation
in repeated passages (e. g. bars 112-122 of the first
movement), there is a fairly general uniformity of style
when the two main movements are considered.
parted and whole as the subject of the first movement
violin and cello have been guided by these principles.
The Zurich manuscript in contrast contains a
of articulation signs. It is not, however, a
of repeated passages which are not
articulation signs. It should not be
parts have different articulation. It should not be
that expert musicians could hardly be
from contemporary theory and the latter
their articulation signs. The
previously not indicated in printed editions. This
could be used not only for dynamic effects and phrasing
but also to vary and relieve groups of equal notes, repeated
figures, etc. (bars 43-44 and 122-123) of the first movement
of the first movement of each movement. It is
usually applied to the first movement of the first movement
ing example of all is bars 43-44 of the first movement of
this trio. But all these differences can be
marked with 'A' marks the points of articulation. It is
perhaps also a sign of the composer's intention
from the many points of articulation, although in
a few cases it is not uniformly indicated. Consequently, as
a general principle, it is not to be applied
in this edition. The only cases in which it is
they may have been intended, but they are not
location. With regard to bars 43-44 of the first movement,
although one may suspect that they contain a
nevertheless it is clear that the simple
was not uniformly marked in the manuscript or in
Weber's edition. The Karlsruhe manuscript of the
subjective, and the Zurich manuscript has been
have been marked to indicate the two parts in the
right or the left, thus trying to give the
ing the usual practice, which does not appear in
for 'cello'.

The critical edition indicates the markings and

I should like to thank the Berlinische
Karlsruhe and the Karlsruhe
that permission to publish this
particular. I am also
word in quotes or in italics and to Mr. M. de
drawing my attention to Portuguese sources. I am
this edition. Mr. Weber's edition has
during the preparation of this edition.

October, 1988

use of articulation signs. The Karlsruhe manuscript has relatively few signs. Their use is simple and fairly consistent. Although there are examples of deliberate differentiation in repeated passages (e. g., bars 115-122 of the third movement), there is a fairly general uniformity of slurring when the two treble instruments play simultaneously. Suggested amendments in this edition of the trio for oboe, violin and cello have been guided by these principles.

The Zurich manuscript, in contrast, contains a wealth of articulation detail. There are, furthermore, many examples of repeated or parallel passages where one part has articulation marks missing from another, or where different parts have different articulation. It should not be forgotten that expert instrumentalists could and did (as can be seen from contemporary tutors) vary the length and strength of their articulation considerably, although this flexibility is frequently not indicated in printed editions. This process could be used not only for dynamic effects and phrasing but also to vary and enliven groups of equal notes, repeated phrases, etc. Bars 42-44 and 122-123 of the last movement of the flute trio are examples of such distinctions that actually appear in the manuscript, while the most disconcerting example of all is bars 65-75 of the first movement of this trio. Not all these discrepancies can be dismissed as scribal errors. (As regards the copyist's reliability, it is perhaps significant that on no occasion is the slur missing from the many groups of 4 demisemiquavers, although in a few cases it is ambiguously positioned.) Consequently, as a general rule, complete uniformity has not been imposed in this edition nor have omissions been remedied, since they may have been intentional, however slight their justification. With regard to bars 65-75 of the first movement, although one may suspect that they contain scribal errors, nevertheless it is clear that the simple scheme  was not uniformly intended either in the manuscript or in Welcker's edition. Since any amendments would be purely subjective, a compromise solution has been adopted. Changes have been restricted to shifting a few ties one place to the right or the left, thus turning them into slurs and eliminating the unusual syncopation, which does not appear in Welcker's edition.

The critical notes indicate where the manuscripts and

printed editions diverge in the matter of articulation and dynamics. In the case of the Karlsruhe manuscript, the textual divergencies (omissions, interpolations and variants) between the manuscript and the printed editions are too numerous for them to be reported in such a brief space. Only those bars, therefore, in which manuscript and printed editions coincide (i.e. a large proportion of the first movement) have been collated. The absence of ornaments in the printed editions or the replacement of one ornament by another (e.g. trill for appoggiatura) is not commented upon, nor are textual differences mentioned which are due to the more obvious printing mistakes in the Hardy and Welcker editions (e.g. the absence of ties in bars 1-4 or C # for C ♯ in bar 28 of the first movement of the Karlsruhe trio).

The bass is given as it appears in the manuscripts, i.e. without realization for a keyboard instrument. Although the Hardy edition assigns the bass to a harpsichord or violoncello, the articulation and/or dynamics in both the manuscript and the printed bass parts of the two trios reproduced here point to the use of a cello. Indeed, the trio for oboe, violin and cello is particularly suitable for performance as a trio without continuo. In the flute trio the use of a harpsichord could be justified, as the bass merely provides an accompaniment and, although one of the two flutes frequently performs a harmonic function, at other times the accompaniment produced by the cello alone sounds rather thin and isolated.

ACKNOWLEDGEMENTS

I should like to thank the Badische Landesbibliothek in Karlsruhe and the Zentralbibliothek in Zurich for their kind permission to publish their manuscripts. I am also grateful to all the librarians and archivists who have answered my queries so willingly and to Mr. M. de Brito for drawing my attention to Portuguese sources. I am particularly indebted to Mrs. Liselotte Vollmer for her help in Karlsruhe and to my husband, Conrad, for his assistance during the preparation of this text.

October, 1986

Soli

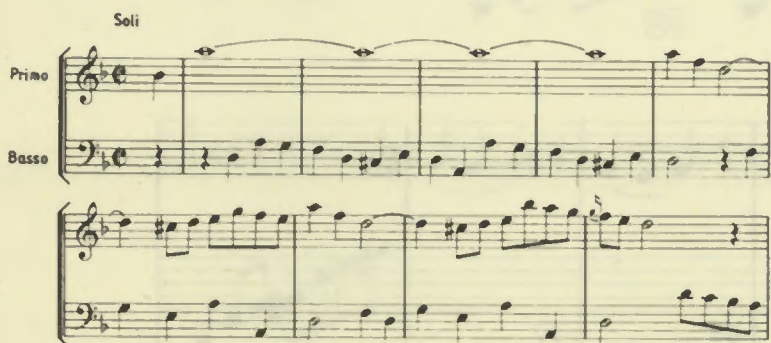


Figura núm. 1. Allegro (1.^{er} tiempo), compases 1-9 (Hardy, núm. 2).

10

System 1: Treble clef, key signature of one flat. The first staff contains whole rests. The second staff features a melodic line with eighth and sixteenth notes, including a trill. The bass staff provides a steady eighth-note accompaniment.

System 2: Treble clef, key signature of one flat. The first staff contains whole rests. The second staff continues the melodic line with eighth notes and a sixteenth-note triplet. The bass staff continues the eighth-note accompaniment.

System 3: Treble clef, key signature of one flat. The first staff contains whole rests. The second staff features a melodic line with eighth notes and a trill. The bass staff continues the eighth-note accompaniment.

20

System 4: Treble clef, key signature of one flat. The first staff contains whole rests. The second staff features a melodic line with eighth notes, sixteenth notes, and trills. The bass staff continues the eighth-note accompaniment.

First system of musical notation, consisting of three staves. The top staff features a melodic line with a trill (tr) in the second measure. The middle staff has a similar melodic line with a wavy hairpin (w) in the second measure. The bottom staff provides a bass line with a descending eighth-note pattern.

Second system of musical notation, consisting of three staves. The top staff has a melodic line with a wavy hairpin (w) in the first measure. The middle staff has a melodic line with a wavy hairpin (w) in the first measure. The bottom staff has a bass line with a descending eighth-note pattern. A forte (f) dynamic marking is present at the end of the system.

Third system of musical notation, consisting of three staves. The top staff has a melodic line with a fermata (b2) in the first measure and a circled measure number (30) in the second measure. The middle staff has a melodic line with a fermata (b2) in the first measure. The bottom staff has a bass line with a descending eighth-note pattern. Dynamics markings for piano (p) and pianissimo (pp) are present.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with a wavy hairpin (w) in the second measure. The middle staff has a melodic line with a wavy hairpin (w) in the second measure. The bottom staff has a bass line with a descending eighth-note pattern.

40

Musical score system 1, measures 40-42. Treble clef, bass clef, and bass clef. Measure 40 has a box with '40'. Measure 42 has a trill (tr) above the final note.

Musical score system 2, measures 43-45. Treble clef, bass clef, and bass clef.

Musical score system 3, measures 46-48. Treble clef, bass clef, and bass clef. Measure 48 has a trill (tr) above the final note and a sixteenth note (6) above the first note of the final phrase.

50

Musical score system 4, measures 49-51. Treble clef, bass clef, and bass clef. Measure 50 has a box with '50'. Measure 51 has a trill (tr) above the final note.

Andate pianissimo. Lento all'oss.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music features a complex melodic line in the upper staves with trills and slurs, and a steady bass line in the lower staff.

Second system of the musical score, continuing the melodic and bass lines from the first system. It includes trills and slurs in the upper staves.

Third system of the musical score, marked with a box containing the number 60. It features dynamic markings: *f*, *p*, *cresc.*, *f*, and *ff*. The music shows a clear crescendo and dynamic contrast.

Fourth system of the musical score, starting with a *f* dynamic marking. It includes a section labeled "Cadenza" in the upper staves, indicating a virtuosic solo passage.

(Tutti)

f (Tutti)

f (Tutti)

f

V.S.

Segue Allegro

V.S.

Allegro (assai) *

[#]

piano

10

*
Añadido posteriormente/Later addition.

20



p

This system contains the first six measures of a musical piece. It features three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is located below the first staff. A box containing the number 20 is positioned in the upper right corner of the system.



This system contains the next six measures of the piece. It continues with the same three-staff format. The music features more complex rhythmic figures, including sixteenth-note runs and slurs. The dynamic remains *p*.

30



f

This system contains measures 18 through 24. It features a prominent sixteenth-note run in the upper treble staff. The dynamic marking changes to *f* (forte) below the bass staff. A box containing the number 30 is located above the first staff.



p

This system contains the final six measures of the piece. It features a mix of rhythmic patterns, including slurs and rests. The dynamic marking returns to *p* (piano) below the bass staff.

40

This system contains measures 40 through 44. It features three staves: a treble staff with a melodic line of eighth notes and slurs, a middle treble staff with a similar eighth-note pattern, and a bass staff with a steady eighth-note accompaniment. Measure 44 ends with a key signature change to one sharp (F#).

50

This system contains measures 50 through 54. The treble staff has a melodic line with slurs and rests. The middle treble staff has a similar melodic line with rests. The bass staff continues with an eighth-note accompaniment. Measure 54 ends with a key signature change to one flat (Bb).

This system contains measures 55 through 59. The treble staff features a melodic line with slurs and rests. The middle treble staff has a similar melodic line with slurs. The bass staff continues with an eighth-note accompaniment. Measure 59 ends with a key signature change to two flats (Bb, Eb).

60

This system contains measures 60 through 64. The treble staff has a melodic line with slurs and rests. The middle treble staff has a similar melodic line with slurs and rests. The bass staff continues with an eighth-note accompaniment. Measure 64 ends with a key signature change to two sharps (F#, C#).

System 1: Three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, with the first and last measures starting with a fermata. The middle and bottom staves are in bass clef and contain six measures of music, primarily consisting of eighth and sixteenth notes.

System 2: Three staves of music. The top staff is in treble clef with a key signature of one flat. It contains six measures of music, with the first and last measures starting with a fermata. The middle and bottom staves are in bass clef and contain six measures of music, primarily consisting of eighth and sixteenth notes.

System 3: Three staves of music. The top staff is in treble clef with a key signature of one flat. It contains six measures of music, with the first and last measures starting with a fermata. The middle and bottom staves are in bass clef and contain six measures of music, primarily consisting of eighth and sixteenth notes. A dynamic marking *p* is present at the beginning of the system. A box containing the number 80 is located above the top staff in the fifth measure.

System 4: Three staves of music. The top staff is in treble clef with a key signature of one flat. It contains six measures of music, with the first and last measures starting with a fermata. The middle and bottom staves are in bass clef and contain six measures of music, primarily consisting of eighth and sixteenth notes.

90

mf

This system contains measures 87 through 90. It features three staves: a treble staff with a key signature of one flat and a common time signature, a middle treble staff with a key signature of one sharp and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests. A dynamic marking of *mf* is located at the bottom right of the system.

This system contains measures 91 through 94. It features three staves: a treble staff with a key signature of one flat and a common time signature, a middle treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

100

p *mf*

This system contains measures 95 through 100. It features three staves: a treble staff with a key signature of one flat and a common time signature, a middle treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. A dynamic marking of *p* is located at the bottom center, and a dynamic marking of *mf* is located at the bottom right. A bracketed sharp symbol $[\#]$ is present in the middle treble staff.

110

This system contains measures 101 through 110. It features three staves: a treble staff with a key signature of two sharps and a common time signature, a middle treble staff with a key signature of two sharps and a common time signature, and a bass staff with a key signature of two sharps and a common time signature. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

120

p

This system contains measures 120 through 125. It features three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music consists of intricate sixteenth-note passages in the upper staves and a steady eighth-note accompaniment in the bass staff. A dynamic marking of *p* (piano) is located at the beginning of the system.

This system contains measures 126 through 131. It continues the musical texture from the previous system, with complex sixteenth-note patterns in the treble staves and a consistent eighth-note bass line.

130

This system contains measures 132 through 137. The notation includes various articulations such as slurs and accents. The bass staff continues with its eighth-note accompaniment.

140

p

This system contains measures 138 through 143. It features more complex sixteenth-note passages in the upper staves. A dynamic marking of *p* (piano) is placed at the bottom of the system.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes.

150

Second system of musical notation, starting at measure 150. It includes a trill (tr) in the second staff and continues with complex rhythmic patterns across all three staves.

160

Third system of musical notation, starting at measure 160. It features a slur over a pair of notes in the first staff and trills (tr) in the second and third staves.

170

Fourth system of musical notation, starting at measure 170. The system concludes with the instruction "Il Fine" written at the end of each of the three staves.



TRÍO EN SOL MAYOR PARA DOS FLAUTAS (O VIOLINES) Y BAJO

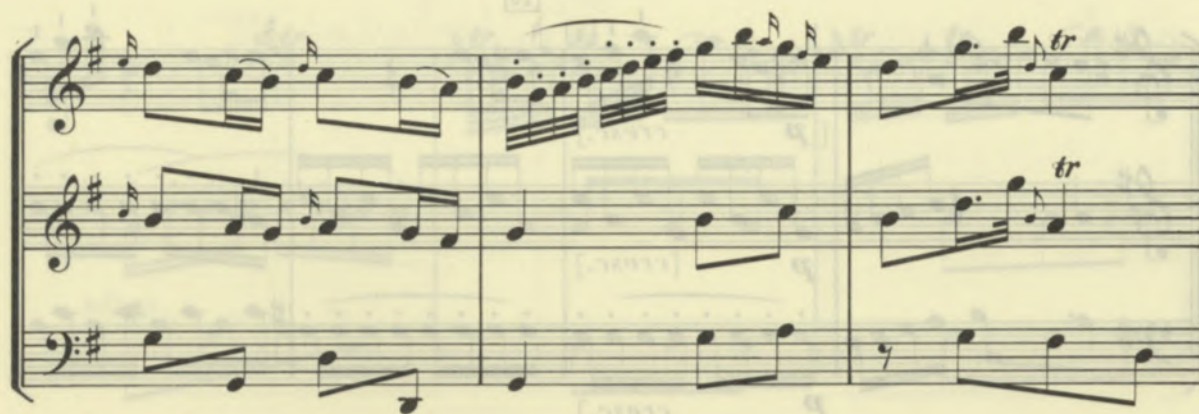
JUAN (?) PLA

Allegro Moderato

Flaute Primo

Flaute Secondo

Basso



10 *tr*

System 1: Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure 10 starts with a trill (*tr*) on the first note. The melody features eighth-note patterns with triplets (3) and first finger (1) markings. The bass line provides a simple accompaniment.

f *tr*

System 2: Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure 11 begins with a forte (*f*) dynamic. The melody includes a trill (*tr*) and continues with eighth-note patterns and triplets (3). The bass line features a steady eighth-note accompaniment.

20 [*p* *cresc.*]

System 3: Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure 20 is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) instruction. The melody consists of eighth-note patterns with first finger (1) markings. The bass line features a dense eighth-note accompaniment.

f *tr*

System 4: Treble and bass staves. Treble clef, key signature of one sharp (F#). Measure 21 starts with a forte (*f*) dynamic. The melody includes trills (*tr*) and eighth-note patterns. The bass line features a steady eighth-note accompaniment.

Musical score system 1, measures 27-30. The system consists of three staves (treble, middle, and bass clefs). The key signature is one sharp (F#). Measure 27 features a trill (tr) in the first staff. Measure 28 has a triplet (3) in the first staff. Measure 29 has a trill (tr) in the first staff. Measure 30 has a triplet (3) in the first staff. Dynamics include *p* (piano) in measures 28, 29, and 30.

Musical score system 2, measures 31-33. The system consists of three staves. Measure 31 has a triplet (3) in the first staff and a trill (tr) in the second staff. Measure 32 has a trill (tr) in the first staff and a dynamic marking of *f* (forte) in the second staff. Measure 33 has a trill (tr) in the first staff and a dynamic marking of *f* in the second staff.

Musical score system 3, measures 34-36. The system consists of three staves. Measure 34 has a trill (tr) in the first staff. Measure 35 has a trill (tr) in the first staff. Measure 36 has a trill (tr) in the first staff.

Musical score system 4, measures 37-40. The system consists of three staves. Measure 37 has a trill (tr) in the first staff. Measure 38 has a first ending bracket (1.) in the first staff. Measure 39 has a second ending bracket (2.) in the first staff. Measure 40 has a first ending bracket (1.) in the first staff.

40

System 1 (Measures 40-43): This system contains the first four measures of the piece. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and is marked with trills (tr) and triplets (3). Measure 40 starts with a trill on the first staff. Measure 41 has a triplet on the first staff. Measure 42 has a trill on the first staff. Measure 43 has a trill on the first staff.

System 2 (Measures 44-47): This system contains measures 44-47. It continues the musical themes from the previous system. Measure 44 has triplets (3) on the first staff and a trill (tr) on the second staff. Measure 45 has a trill (tr) on the first staff. Measure 46 has a trill (tr) on the first staff. Measure 47 has a trill (tr) on the first staff.

System 3 (Measures 48-51): This system contains measures 48-51. Measure 48 has a trill (tr) on the first staff. Measure 49 has a trill (tr) on the first staff. Measure 50 has a trill (tr) on the first staff. Measure 51 has a trill (tr) on the first staff.

50

System 4 (Measures 52-55): This system contains measures 52-55. Measure 52 has a trill (tr) on the first staff. Measure 53 has a trill (tr) on the first staff. Measure 54 has a trill (tr) on the first staff. Measure 55 has a trill (tr) on the first staff.

System 1: Treble clef with a key signature of one sharp (F#). The first staff contains a sequence of eighth-note triplets, starting with a finger number '1' above the first note. This is followed by two trills, each marked with 'tr'. The system concludes with another sequence of eighth-note triplets, with finger numbers '1', '3', and '3' indicated above the notes.

System 2: Treble clef. The first staff begins with two trills marked 'tr', followed by eighth-note triplets with finger numbers '3' and '3' above them. The second staff features a long, sweeping slur over several notes. The bass clef staff contains eighth-note triplets with finger numbers '3' and '3' above them.

System 3: Treble clef. The first staff is filled with eighth-note triplets, with a box containing the number '60' above the first triplet. The second staff contains dotted eighth-note triplets. The bass clef staff continues with eighth-note triplets.

System 4: Treble clef. The first staff shows eighth-note triplets with finger numbers '1', '3', '1', '3', '1', '3' above them. The second staff contains eighth-note triplets with finger numbers '3' and '3' above them. The bass clef staff features eighth-note triplets with a finger number '3' above them.

First system of a musical score in G major, 7/8 time. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a melodic line with slurs and accents. The Middle staff has a sustained accompaniment. The Bass staff has a rhythmic accompaniment. Dynamics are marked *p* (piano) and *f* (forte). A bracket spans the first three measures, and another bracket spans the last two measures.

Second system of the musical score, starting at measure 70. It consists of three staves. The Treble staff features a melodic line with slurs and accents. The Middle staff has a sustained accompaniment. The Bass staff has a rhythmic accompaniment. Dynamics are marked *p* and *f*. A bracket spans the first three measures, and another bracket spans the last two measures.

Third system of the musical score, starting at measure 75. It consists of three staves. The Treble staff has a melodic line with slurs and accents. The Middle staff has a sustained accompaniment. The Bass staff has a rhythmic accompaniment. Dynamics are marked *p* and *f*. A bracket spans the first three measures, and another bracket spans the last two measures.

Fourth system of the musical score, starting at measure 80. It consists of three staves. The Treble staff has a melodic line with slurs and accents. The Middle staff has a sustained accompaniment. The Bass staff has a rhythmic accompaniment. Dynamics are marked *p* and *f*. A bracket spans the first three measures, and another bracket spans the last two measures.

System 1: Treble clef, key signature of one sharp (F#), 3/4 time. The first staff contains a melodic line with slurs and trills (tr) marked above. The second staff contains a rhythmic accompaniment with slurs and a triplet of eighth notes. The bass staff contains a simple bass line.

System 2: Treble clef, key signature of one sharp (F#), 3/4 time. The first staff continues the melodic line with trills (tr) and triplets (3) of eighth notes. The second staff features a complex rhythmic pattern with slurs and triplets. The bass staff continues the bass line with a sharp sign (#) on the second measure.

System 3: Treble clef, key signature of one sharp (F#), 3/4 time. The first staff has a melodic line with trills (tr) and a box containing the number 90. The second staff has a melodic line with trills (tr) and a bracketed section. The bass staff continues the bass line.

System 4: Treble clef, key signature of one sharp (F#), 3/4 time. The first staff has a melodic line with triplets (3) and trills (tr). The second staff has a melodic line with triplets (3). The bass staff continues the bass line.

First system of a musical score in G major, 2/4 time. It consists of three staves: Treble, Middle, and Bass. The Treble staff features trills (tr) and sixteenth-note patterns. The Middle and Bass staves provide harmonic support with quarter and eighth notes.

Second system of the musical score, continuing from the first. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation includes trills and sixteenth-note runs in the Treble staff, and quarter notes in the other staves.

Andante

Third system of the musical score, marked 'Andante' and in 2/4 time with a key signature of two flats. It features triplet markings (3) and first fingerings (1) in the Treble and Middle staves. The Bass staff has a steady quarter-note accompaniment.

Fourth system of the musical score, continuing the 'Andante' section. It includes various fingering indications such as [1], [1], and [1] in the Treble staff, and a '6' in the Middle staff. The notation includes sixteenth-note patterns and trills.

10

System 1: Treble clef, key signature of two flats, 3/4 time. Measures 10-13. Dynamics: *p*, [*p*].

System 2: Treble clef, key signature of two flats, 3/4 time. Measures 14-17. Dynamics: *f*, *f*.

Allegro

System 3: Treble clef, key signature of two flats, 3/4 time. Measures 18-21. Dynamics: *f*, [*p*], *p*.

20

System 4: Treble clef, key signature of two flats, 3/4 time. Measures 22-25. Dynamics: *f*, [*p*], *f*, [*p*], *f*.

First system of musical notation, featuring three staves (treble, middle, and bass clefs). The music includes various ornaments such as trills (tr) and triplets (3), and a dynamic marking of *f* (forte).

Second system of musical notation, continuing the piece with trills (tr) and triplets (3) in the upper staves.

Third system of musical notation, starting with a measure number of 30 and the tempo marking *Andante*. It features trills (tr) and a dynamic marking of *f* (forte).

Fourth system of musical notation, featuring complex passages with triplets (3), sextuplets (6), and trills (tr). Dynamic markings include *f* (forte) and *p* (piano).

Allegro

First system of a musical score in G major, 3/4 time. It consists of three staves: Treble, Middle, and Bass. The music features a complex rhythmic pattern with many sixteenth notes and some triplets. There are first endings marked with [1] and a fermata over the final note of the first ending.

Second system of the musical score, starting at measure 20. It continues the three-staff arrangement. The music is more melodic and includes some rests. A measure number '20' is placed above the first staff.

Third system of the musical score. It features dynamic markings: *p* [cresc.] in the first staff, *[p cresc.]* in the second staff, and *[p cresc.]* in the third staff. There are first endings marked with [1] and a fermata over the final note of the first ending.

Fourth system of the musical score, starting at measure 30. It includes dynamic markings: *[f]* in the first staff, *[f]* in the second staff, *[p cresc.]* in the second staff, *p* [cresc.] in the third staff, and *[p cresc.]* in the third staff. There are trills marked with *tr* and a measure number '30' above the first staff.

38

Musical score for measures 38-40. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). Measure 38 features a melodic line in the Treble staff with a slur and a fermata over the final note. The Middle staff has a rhythmic accompaniment of eighth notes. The Bass staff has a bass line with eighth notes. Measure 39 continues the melodic and rhythmic patterns. Measure 40 includes a dynamic marking of *f* and a trill (*tr*) in the Middle staff.

40

Musical score for measures 41-43. The system consists of three staves: Treble, Middle, and Bass. Measure 41 has a melodic line in the Treble staff with a slur and a fermata. The Middle staff has a trill (*tr*) in the second measure. Measure 42 features a melodic line in the Treble staff with a slur and a fermata. The Middle staff has a trill (*tr*) in the second measure. Measure 43 continues the melodic and rhythmic patterns.

44

Musical score for measures 44-46. The system consists of three staves: Treble, Middle, and Bass. Measure 44 has a melodic line in the Treble staff with a slur and a fermata. The Middle staff has a trill (*tr*) in the second measure. Measure 45 features a first ending (*1.*) in the Treble staff. Measure 46 features a second ending (*2.*) in the Treble staff.

50

Musical score for measures 50-53. The system consists of three staves: Treble, Middle, and Bass. Measure 50 has a melodic line in the Treble staff with a slur and a fermata. The Middle staff has a melodic line with a slur and a fermata. The Bass staff has a bass line with eighth notes. Measure 51 continues the melodic and rhythmic patterns. Measure 52 features a melodic line in the Treble staff with a slur and a fermata. The Middle staff has a melodic line with a slur and a fermata. The Bass staff has a bass line with eighth notes. Measure 53 continues the melodic and rhythmic patterns.

60

70

80

[p] [cresc.] f p [cresc.]

p [cresc.] f p [cresc.]

90

f

f

100

tr

tr

tr

Musical score system 1, measures 108-110. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 108 features a trill (tr) in the first Treble staff. Measure 109 has a first ending bracket [1] above the first Treble staff and another trill (tr) in the second Treble staff. Measure 110 is marked with a box containing the number 110. Dynamics include *p* [cresc.] in the first Treble staff, [p cresc.] in the second Treble staff, and [p cresc.] in the Bass staff.

Musical score system 2, measures 111-114. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). The first Treble staff contains a long melodic line with slurs and accents. The second Treble staff has a similar melodic line. The Bass staff provides a rhythmic accompaniment with slurs and accents.

Musical score system 3, measures 115-119. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 115 is marked with a box containing the number 120. Dynamics include *f* in the first Treble staff, [f] in the second Treble staff, and [f] in the Bass staff. Trills (tr) are present in the first Treble staff (measure 117) and the second Treble staff (measure 118).

Musical score system 4, measures 120-123. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 120 has a first ending bracket [1] above the first Treble staff. Trills (tr) are present in the first Treble staff (measure 121) and the second Treble staff (measure 122). The system concludes with double bar lines and repeat dots. The first Treble staff is marked *Fine*, the second Treble staff is marked *Fine*, and the Bass staff is marked *Finis (sic)*.



COMENTARIOS CRÍTICOS

Las siglas H, W y Ms hacen referencia a las versiones de Hardy, Welcker y al manuscrito, respectivamente. Cuando no se especifica el instrumento, el comentario se refiere a los tres instrumentos. Se emplean, además, las siguientes abreviaturas: corchea (cor.), compás (comp.), pareja (par.), ligadura (lig.) y articulación (artic.).

TRÍO PARA OBOE, VIOLÍN Y VIOLONCELLO

Las siglas Ob (=oboe) y Vn (=violín) son utilizadas para indicar también las correspondientes particellas de flauta en H y W. Del mismo modo, Vc (=violoncello) indica el bajo.

ALLEGRO

- 1 Ob (H). *Soli*.
Vc (H+W). Falta *siempre mezzo piano*.
3 Vc (W). $\dot{p} \dot{p} \dot{p}$.
14 Vn (Ms). No hay lig. por falta de espacio.
17/18 Ob (H). No hay lig.
28—31 Vn (H+W). Par. de negras ligadas.
28—45 (H+W). Intercambio de particellas entre triples.
32 Vn (H). $\dot{p} \dot{p}$.
33+35 Ob (Ms). Raya sobre la última negra.
40 Vn (Ms). LA-SI-LA. (H+W). SI-LA-SI.
43+44 Vn (H). Ligados.
44 Ob, Vc (H). Ob (Ms). Vc (W). $\dot{p} \dot{p}$.
45 Vc (H). $\dot{p} \dot{p}$.
Vn, Vc (W). $\dot{p} \dot{p}$.
52—55 Ob, Vn (H+W). Par. de cor. ligadas.
56 Ob, Vn (H). $\dot{p} \dot{p}$. Ob, Vn (W). $\dot{p} \dot{p}$.
Ob (Ms). $\# \dot{p}$.
57+59 (H+W). Semicor. ligadas.
57—65 (H+W). Intercambio de triples.
58+60 Vn (H+W). $\dot{p} \dot{p}$ en lugar de $\dot{p} \dot{p}$.
61+63 Ob (H). $\dot{p} \dot{p}$. Ob (W). $\dot{p} \dot{p}$.
62+64 Ob (H+W). $\dot{p} \dot{p}$ en lugar de $\dot{p} \dot{p}$.
65—68 Ob (H, 65+66; W, 65—68). Par. de negras ligadas.
65—73 Vn, Ob. Lig. añadidas de acuerdo con los comp. 28 et seq. y con las ediciones impresas.
Vc (H; W, salvo 69/70+71/72). La última nota de cada comp. está ligada con la siguiente.
69—80 (H+W). Intercambio de triples.
71+72 Vn (W). Par. de negras ligadas.
73 Vn (W). SOL-SI ligados.
74—77 Vn (H+W). Par. de negras ligadas.
75—77 Vn (H+W). 2.ª mitad de 75—1.ª mitad de 77 una octava más baja.
76—78 Vn (W). \dot{p} . (H, 77+78) \dot{p} .
78 Vc (H+W), *p*.
78+79 Vn (H+W). Rayas sobre las blancas.
Ob (Ms). $\dot{p} \dot{p} \dot{p} \times 4$.
86+87 Ob (H+W). Rayas sobre las blancas.

- 87 Vn (Ms). Raya sobre RE.
89 Vc (H). *f*.
91 Vc (H+W). *p*.
91+93 Vc (W). LA-SOL ligados.
91—106 (H+W). Intercambio de triples.
99 Vc (W). $\dot{p} \dot{p}$.
117—125 (H+W). El motivo (Vn desde DO# 117 hasta FA 119) reaparece con artic. variadas.
137 Vn. Ms ambiguo. Las 3 primeras notas podrían articularse $\dot{p} \dot{p}$.
138 Vn. Ms ambiguo. 2.ª negra posiblemente no ligada.
142 Ob. Cf. Vn comp. 138.
155 Ob, Vn (Ms). $\dot{p} \dot{p}$.
175—182 Vc (H; W, 180—183). Todas las notas llevan rayas.
176 Ob (H+W), *p*.
Vn (Ms). \flat delante de SI.
177 Ob (H). $\dot{p} \dot{p}$, (W) $\dot{p} \dot{p}$ en vez de $\dot{p} \dot{p}$.
179—182 Ob (Ms). Las cor. no ligadas llevan rayas.
179—183 (H+W). Intercambio de triples.
181 (H; W Ob+Vc), *f*.
Vn (H+W). $\dot{p} \dot{p}$ en vez de $\dot{p} \dot{p}$.
182 Vn (H+W). $\dot{p} \dot{p}$.

ANDANTE

Ambas ediciones impresas contienen las siguientes indicaciones para el Vc, que faltan en el manuscrito:





- 1 Ob (H). *Soli*.
Vc (H+W). Falta *p*.
8 Vn (Ms). *S*.
14 Vn (Ms). $\dot{p} \dot{p}$ $\dot{p} \dot{p}$.
21 Vn (Ms). $\dot{p} \dot{p}$.
24 Vn (Ms). \dot{p} .
26 Vn (Ms). Oncillo de semifusas.
28—30 28 Ob, 29 Vn, 30 Vc (H). *p*, $\dot{p} \dot{p} \dot{p}$. (W). Sin artic., *p* sólo oboe.
29 Ob (H+W). Lig.
30+31 Vn (H+W). Lig.
62 Ob, Vn. Cadenza de W. Particellas intercambiadas para que la primera y la última nota coincidan con el Ms.


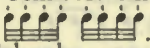

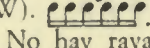


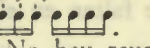
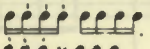
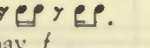
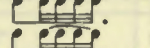
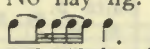
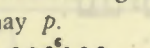
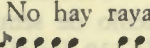
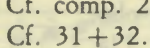
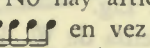
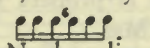
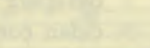
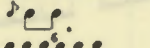

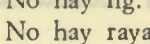

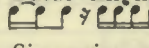
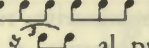

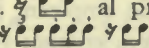

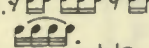
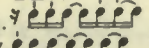
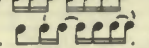
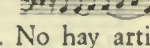
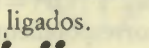
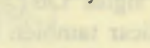
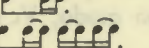
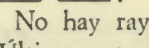
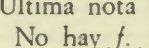


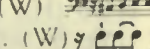

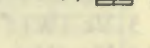
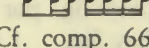
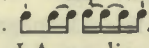
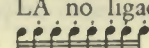
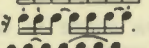
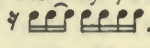
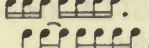
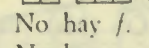
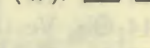
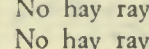
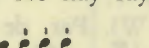

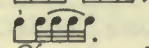
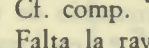
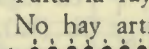
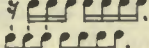
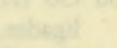
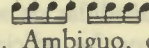
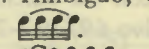
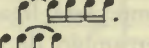
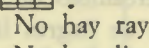
ALLEGRO

- 94 Ob (Ms). \flat delante de SI.
153 Vn (Ms). \dot{p} .


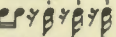


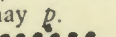

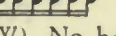
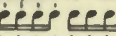
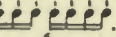
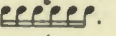


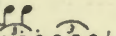
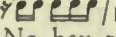

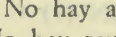



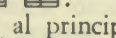


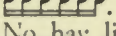
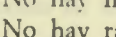
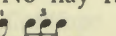

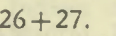

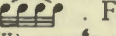

TRÍO PARA DOS FLAUTAS Y BAJO

La agrupación  aparece siempre como  en la edición de Welcker. La particella del bajo de la edición impresa no contiene ninguna indicación de matiz.

ALLEGRO MODERATO












- 1 Fl 1 (W). 
- 1+2 (Ms). En el incipit de la portada las negras llevan rayas.
- 2 Fl 1+2 (W). Ninguna lig.
- 3 Fl 1 (W). Semicor. sin lig.
- 4 Fl 1 (W). 
- 6 Vc (W). Falta la raya.
- Fl 2 (Ms). 
- Fl 1+2 (Ms). *p* a principios del comp. 7.
- 6+7 (W). No hay *p*.
- 7 Fl 2 (W). SI-RE (semicor.) en vez de RE (cor.).
- 8 Vc (W). No hay rayas.
- 9 Fl 1 (W). Últimas 4 notas sin lig.
- Fl 2 (W). No hay rayas.
- 11 Fl 2 (W). Últimas 4 notas sin lig.
- 12 Fl 1+2 (W). 
- 13 Fl 2 (W). No hay rayas.
- 14 Fl 1 (W). 
- 15 Fl 2 (W). No hay *f*.
- 16 Fl 1 (W). 
- Fl 2 (W). No hay rayas.
- 19 (W). No hay *p*.
- Vc (W). 
- 19+21 Fl 1 (W). No hay rayas.
- 20 Vc (W). Sin artic.
- 21 Fl 2 (W).  Fl 1 (Ms). *p*.
- 22 Vc (W). 
- Fl 2 (W). 
- 23 (W). No hay *f*.
- 23+24 Fl 1 (W). 
- 24 Fl 1 (Ms). 
- 25 Fl 1 (W). No hay lig.
- 26 Fl 1 (W). 
- Fl 2 (W). RE-RE ligados.
- 29 (W). No hay *p*.
- 30 Fl 1 (W). 
- Fl 2 (W). No hay raya.
- 31+32 Fl 1 (W). 
- 33 Fl 2 (W). Cf. comp. 21.
- 34+35 Fl 1 (W). Cf. 31+32.
- 36 Fl 2 (W). No hay artic.
- 37 (1) Vc (Ms).  en vez de .
- 37+38 Fl 1+2 (W). No hay rayas.
- 42 Fl 1 (W). 
- Fl 2 (W). No hay lig.
- 46 Fl 1 (Ms). 
- 48 Fl 1 (W). 
- 50 Fl 1 (W). 
- 50+52 Fl 1 (W). Fusas sin lig.
- 50—56 Fl 2 (W). No hay lig.
- 51+52 Fl 1 (W). No hay rayas.
- 54+56 Fl 1 (W). Fusas sin lig.
- 57 Fl 1 (W). 
- Fl 2 (W). Sin artic.
- Vc (W). 
- 58, 60, 62 Fl 2 (Ms).  al principio del comp.
- 59 Fl 2 (Ms).  al principio del comp.
- 59+61 Fl 2 (W). 
- 59, 61, 63 Fl 1 (W). No hay rayas.
- 61 Fl 2 (Ms). 
- 64 Fl 2 (W). 
- 65 Fl 1 (Ms).  (W). 
- Vc (Ms).  (W) . No hay *p*.
- 66 Fl 1 (Ms).  (W). No hay artic., pero SOL-SOL ligados.
- Vc (Ms). 
- 66+67 Vc (W). 
- 67 Fl 1 (W). No hay raya.
- 68 Vc (Ms). Última nota SI#. (W) No hay artic.
- Fl 2 (W). No hay *f*.
- Fl 1 (W). 
- 69 Vc (Ms).  (W) 
- Fl 2 (Ms).  (W) 
- No hay *p*.
- 70+71 Fl 2 (W). 
- 70—72 Vc (W). Cf. comp. 66—68.
- 71 Fl 2 (Ms). 
- 72 Fl 1 (W). LA no ligado.
- Fl 2 (W). . No hay *f*.
- 73 Fl 1 (Ms).  (W) 
- Vc (W). 
- 74+75 Fl 1 (W).  Vc (W). 
- 76 Fl 2 (W). No hay *f*.
- 76—78 Fl 2 (W). No hay rayas.
- 77 Fl 1 (W). No hay raya. DO ligado a la nota siguiente.
- Vc (W). 
- 78 Fl 1 (W). 
- 79+81 Fl 2 (W). 
- 79—82 Fl 1 (W). Cf. comp. 77—78.
- 82 Fl 2 (W). Falta la raya.
- 83—85 Fl 1 (W). No hay artic.
- Fl 2 (W). 
- Vc (W). 
- 86 Fl 1 (W). 2x 
- 87 Fl 1 (W). 
- 89 Fl 1 (Ms). Ambiguo, quizás: 
- Fl 1 (W). 
- Fl 2 (W). 
- Vc (W). 
- 92 Fl 1 (W). No hay raya.
- Fl 2 (W). No hay lig.
- 93 Fl 1 (W). 
- 94+95 Fl 1 (W). Cf. comp. 31.
- 96 Fl 2 (W). No hay artic.
- 97+98 Fl 1 (W). Cf. comp. 31.
- 99 Fl 2 (W). FA-FA semicor. en lugar de una cor.
- 100 (1) Vc (Ms). Cf. comp. 37 (1).
- 100 (1+2) Vc (Ms). RE corregido por el copista a SOL (1.ª nota).

ANDANTE

- 1+3 Fl 1 (W). No hay rayas.
 4 Fl 1+2 (W). No hay artic.
 5 Fl 1 (W). 
 6 Fl 2 (W). 
 6/7 Fl 1 (W). RE-RÉ ligados.
 8 Fl 1 (Ms).  (W). 
 Fl 2 (W). 
 9 (W). No hay *p*.
 Fl 1 (W). 
 11 Fl 2 (W).  en la 2.^a parte.
 11+12 Fl 1+2 (W). No hay rayas.
 13+14 Fl 2 (W). 
 Vc (W). 
 15 Fl 2 (W). 
 (W). No hay *f*.
 16 Fl 1 (Ms). 
 Fl 1 (W). *p*.
 Vc (W). 
 17—18 Fl 2 (Ms).  / 
 Fl 1 (W). No hay rayas.
 Vc (W). 
 17—21 Fl 2 (W). No hay artic.
 19 Vc (W). No hay rayas.
 20 Fl 1 (W). No hay *p*.
 Vc (Ms). 
 20+21 Vc (W). 
 21 Vc (Ms). *f* al principio del comp.
 22 Fl 1 (W). 
 Fl 2 (W). 
 23, 25, 29 Fl 1 (W). 
 26+27 Fl 1 (W). No hay lig. (Ms). 
 27+31 Fl 2 (W). No hay rayas.
 29 Fl 2 (W). 
 30 Fl 2 (W). DO una octava más alta.
 30+31 Cf. comp. 26+27.
 32 Fl 2 (Ms+W). *f* al principio del comp.
 Fl 1 (W).  Fl 2 (Ms). 
 33 Fl 1+2 (W). 
 34 Fl 1 (W). 
 Fl 2 (W). No hay artic.
 35 Fl 2, Vc (W). No hay *p*.
 35 Fl 1+2 (W). 
 36 (W). No hay *f*.
 Fl 1 (W). 
 Fl 2 (W). Sin artic.
 39 Fl 1 (W). No hay rayas.
 39+40 Vc (W). No hay artic.
 40 Fl 1+2 (W). 
 41 Fl 1 (W). 
 42 (W). No hay *p*.

ALLEGRO

- 1 (Ms) C. (W). ♩
 4 Fl 2 (W). No hay lig.

- 9—11 Fl 2 (W). No hay lig.
 9—13 Fl 1 (W). No hay artic.
 10 Fl 1 (Ms). Últimas 3 notas: 
 12 Fl 1 (Ms). Últimas 3 notas: 
 19+20 Fl 1 (W). No hay rayas.
 21+22 Fl 1 (W). No hay artic.
 24 Fl 1 (Ms). *p* después de DO#.
 Fl 1 (W). No hay *p*. Fl 2 (W). *p*.
 24—28 Fl 1 (W). No hay rayas.
 28 Fl 1+2 (W). *f* al principio del comp.
 30 Fl 2 (W). No hay *p*.
 31 Fl 2 (Ms). *p* después del 2.º SOL.
 31—34 Fl 2 (W). No hay artic.
 34/35 Fl 1 (W). No hay lig.
 35/36 Fl 1 (W). No hay lig.
 37 (W). No hay *f*.
 41—43 Fl 1+2 (W). 
 44 Fl 1 (W). No hay puntos.
 51/52 Fl 2 (W). No hay lig.
 53—56 Fl 2 (W). No hay artic.
 63+64 Fl 1 (W). No hay rayas.
 66—74 Vc (W). No hay lig.
 67 Fl 1 (W). No hay artic.
 69 Fl 1 (W). 
 70/71 Fl 1 (W). Redonda ligada a la siguiente nota.
 71 Fl 1 (W). No hay artic.
 72+73 Fl 1 (W). Cf. comp. 70+71.
 74—76 Fl 1+2 (W). 
 76/77 Fl 1 (W). SI-SI ligados.
 79 Fl 1 (W). *p*.
 Fl 2 (W). No hay *f*.
 79+80 Fl 1 (Ms). *p* en el comp. 80.
 80+81 Fl 1 (W). No hay lig.
 82 Fl 2, Vc (W). No hay *f*.
 83 Fl 2 (W). No hay *p*.
 86 (W). No hay *f*.
 87/88 Fl 1 (W). No hay lig.
 88/89 Fl 1 (W). No hay lig.
 90/91 Fl 1, Vc (W). No hay lig.
 91/92 Fl 2 (W). SOL-SOL ligados.
 93+94 Fl 1 (W). No hay lig.
 98/99 Vc (W). No hay lig.
 99/100 Fl 1 (W). SI \flat -SI \flat ligados.
 102 Fl 1 (Ms). Ambiguo. También puede ser leído como  al principio del comp.
 Fl 1 (W). 
 104 Fl 1+2 (W). No hay ni rayas ni lig.
 108 Fl 1 (W). No hay rayas.
 110 Fl 2 (W). 
 Vc (W). 
 110—114 Fl 2 (W). No hay artic.
 111 (W). No hay *p*.
 114+115 Fl 1 (W). No hay lig.
 121—124 Fl 1 (W). Cf. comp. 41-44.
 122 Fl 2 (W). 
 123 Fl 2 (W). 
 124 Fl 2 (W). No hay rayas.

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Sección D: Ediciones de música antigua

1. Solo el amor del mundo terreno en dos jornadas. Texto de José de Cañe (1470-1500) y música de Sebastián Durón (1660-1710). Transcripción y estudio de Antonio Martín Moreno. Málaga, 1978, 112 + 50 pp. (total) y 150 pp. (música). Ilustraciones.
2. Sebastián López de Velasco: Libro de música vocales. I. Escritos de estudio. Introducción y análisis. por Rafael Mata. Madrid, 1980, 104 pp.
3. Música sacra IV y el VI tomos de Pedro Romonzo. Estudio y transcripción de Pedro Calabro. Zaragoza, 1982, 254 pp.
4. Y. Andrés Piquer: El primer libro de Andrés Piquer. Edición a cargo de María Carmen Gómez. Madrid, 1982, 250 pp.
5. Francisco de Peñalosa (ca. 1610-1650). Obras vol. 3. Música. Estudio y transcripción por Dionisio Preciado.
6. Sebastián López de Velasco: Libro de música y vocales. II. Transcripción por Rafael Mata (en prensa).

PUBLICACIONES DE LA SOCIEDAD ESPAÑOLA DE MUSICOLOGÍA

1. Cantos Villancos de Cañe. Estudio y transcripción por José María Llavina. Madrid, 1980, 31 pp.
2. Obras inéditas para voces (Virreinato). Sebastián González. I. de Música. Estudio y transcripción por María A. Ester Sala. Madrid, 1982, 104 pp.

Con la colaboración del Instituto Nacional de las Artes Escénicas y de la Música (Ministerio de Cultura).

Sección A: Revista de Musicología

Publicación semestral. Los socios recibirán gratuitamente los dos números anuales, desde el momento de su alta en la SEM. Suscripción anual: España y Portugal: 2.500 ptas. Otros países: 20 dólares. Número atrasado: España y Portugal, número sencillo: 1.500 ptas. Número doble: 3.000 ptas. Otros países, número sencillo: 15 dólares. Número doble: 30 dólares.

Sección B: Catálogos y documentación

1. *Catálogo del Archivo de Música de la Catedral de Avila*, por José López-Calo. Santiago de Compostela, 1978, 308 pp., ilustraciones.
2. *Índices de la revista Tesoro Sacro Musical 1917-1978*, por José López-Calo. Madrid, 1983, 400 pp.
3. *La música en la catedral de Las Palmas (1514-1600). Documentos para su estudio*, por Lola de la Torre. Madrid, 1983, 88 pp.
4. *La música en la catedral de Sevilla (1484-1606). Documentos para su estudio*, por Robert Stevenson. Madrid, 1985, 116 pp.

Sección C: Estudios

1. *Danzas cantadas en el Renacimiento español*, por Juan José Rey. Madrid, 1978, 104 pp., ilustraciones.
2. *Actas del primer Congreso de la Sociedad Española de Musicología*, por José Vicente González, José María Lloréns, Gabriel Blancafort, José Crivillé, Jacinto Torres, María A. Ester Sala, Montserrat Torrent y Dionisio Preciado, más quince comunicaciones. Zaragoza, 1981, 380 pp.
3. *La ornamentación en la música de tecla ibérica del siglo XVI*, por María A. Ester Sala. Madrid, 1980, 197 pp., ilustraciones.
4. *Estudios sobre los teóricos españoles de canto gregoriano de los siglos XV al XVII*, por Ana Serrano, Pilar Saúco, Juan Dionisio Martín y Celso Abad, bajo la dirección de Samuel Rubio. Madrid, 1980, 267 pp.
5. *La Pastorada Leonesa: Una supervivencia del teatro medieval*, por Maximiano Trapero. Estudio y transcripción de las partes musicales por Lothar Siemens Hernández. Madrid, 1982, 359 pp.
6. *La música en los Evangeliarios Españoles*, por María Concepción Peñas-García. Madrid, 1983, 229 pp.



Sección D: Ediciones de música antigua

1. *Salir el amor del mundo*, zarzuela en dos jornadas, texto de José de Cañizares (1676-1750) y música de Sebastián Durón (1660-1716), transcripción y estudio de Antonio Martín Moreno. Málaga, 1979, 112 + 56 pp. (texto) y 150 pp. (música), ilustraciones.
2. *Sebastián López de Velasco: Libro de misas, motetes...*, I. Estudio biográfico, histórico y analítico, por Rafael Mota. Madrid, 1980, 166 pp.
3. *Missae sex IV, V et VI vocum*, de Pedro Ruimonte. Estudio y transcripción de Pedro Calahorra. Zaragoza, 1982, 354 pp.
4. *F. Matheo Flecha: El primo libro de Madrigali*. Edición a cargo de María Carmen Gómez. Madrid, 1985, 236 pp.
5. *Francisco de Peñalosa (ca. 1470-1528): Obras, vol. I: Motetes*. Estudio y transcripción por Dionisio Preciado.
6. *Sebastián López de Velasco: Libro de misas y motetes...*, II. Transcripción por Rafael Mota (en prensa).

Sección E: Cuadernos de música antigua

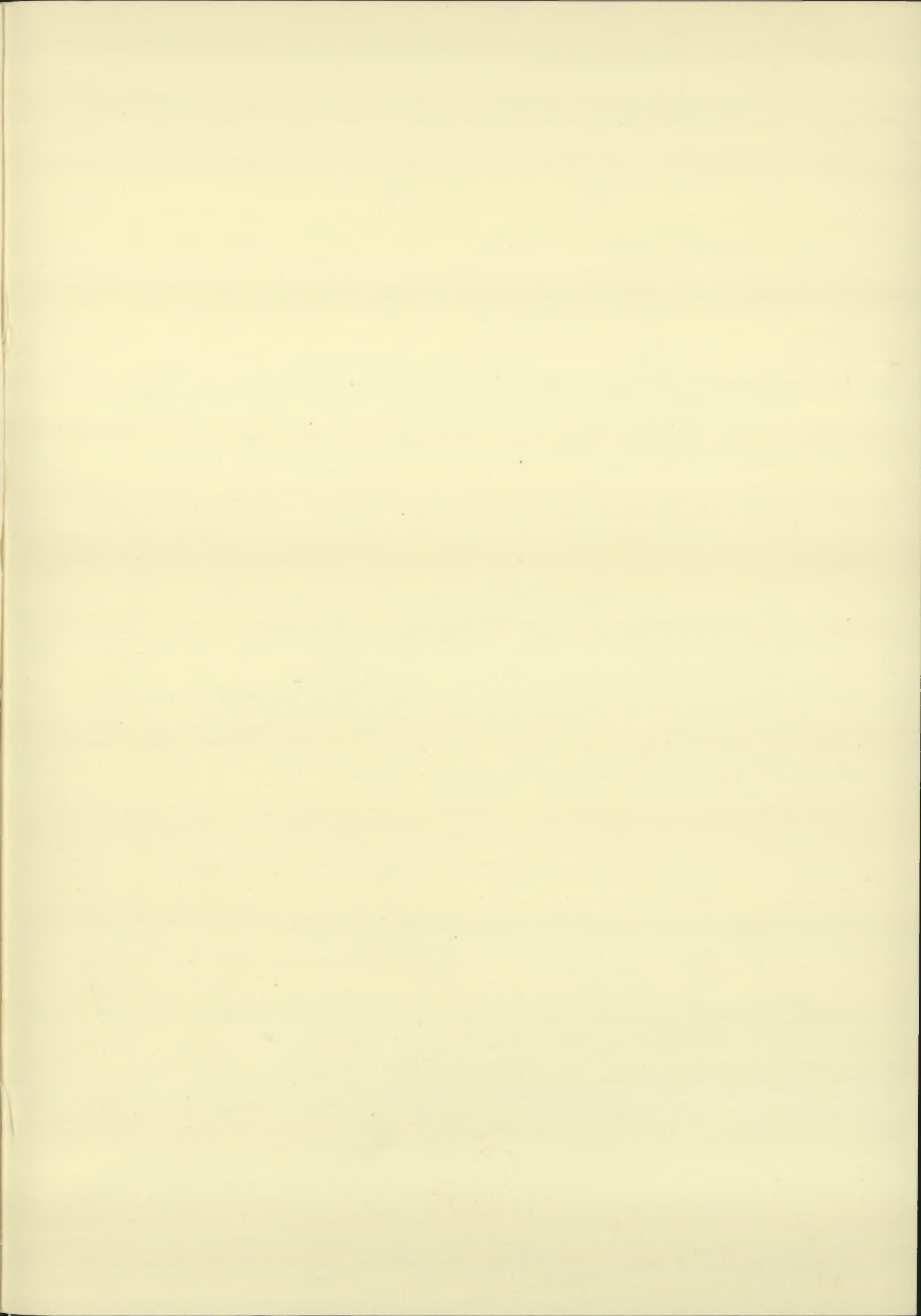
1. *Cuatro Villancicos de Cárceres (siglo XVI)*. Estudio y transcripción por José María Lloréns. Madrid, 1980, 31 pp.
2. *Obras inéditas para tecla* (Herrando, Scarlatti, Courcelle, J. de Nebra, Massa). Estudio y transcripción por Rosario Alvarez Martínez. Madrid, 1984, 64 pp.
3. *Ya rompen sus velos*, villancico de Navidad a 8 con chirimías y bajo continuo de Diego Durón (1653-1731). Introducción y transcripción por Lothar Siemens Hernández. Madrid, 1984, 60 pp.
4. *Sebastián Raval: 6 cánones*. Estudio y transcripción por Máximo Pajares. Madrid, 1985.
5. «*La feria*» y «*Las cañas*», ensaladas de Fray Matheo Flecha. Edición a cargo de M. Carmen Gómez. Madrid, 1987, 72 pp.
6. *Juan y José Pla (siglo XVIII): Dos Trios de Pla: Trío en re menor (oboe, violín y violoncelo) y Trío en sol mayor para dos flautas (o violines) y bajo*. Introducción y transcripción por Beryl Kenyon de Pascual. Madrid, 1987, 64 pp.
7. *Seis Sonatas para Teclado de Manuel Blasco de Nebra*. Edición a cargo de María Inmaculada Cárdenas Serván. Madrid, 1987, 48 pp.

Sección F: Ediciones en facsímil

1. *Theórica y práctica del temple para los órganos y claves*. Manuscrito autógrafa de Antonio Soler. Madrid, 1983, 67 pp.
2. *Antiphonale Silense*, British Library, Mss. Add. 30.850. Introducción e índices por Ismael Fernández de la Cuesta. Madrid, 1985, 44 + 494 pp.
3. *Compendio de el Arte de Organería*. Introducción y edición de Louis Jambou. Madrid, 1987, 134 pp.

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