

El so esclatant

Una aproximació al repertori i als usos de la trompeta a Catalunya al primer quart del segle XVIII

Tesi doctoral

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**Annex 8. “Tono per a J V i instr. Tono â Solo al Ntº de Xtº. Con
Clarín Y Violines. Pues hazen los cielos llamada de paz”
(primer quart segle XVIII). Anònim.
Església Sant Pere i Sant Pau de Canet de Mar**

Tono a Solo a Nto de Xto. Con Clarin y Violines

Pues hazen los cielos llamada de paz

Score

Anònim
Transcripció: Carlos Herruz

Solo

Clarin

Violin I

Violin II

Violon

Acomp.

49

6

2

Tono a Solo a Nro de Xro. Con Clarin y Violines

6

Solo

Cl.

Vln. I

Vln. II

Violon

Acomp.

Pues ha - cen los cie - - los lla - ma - - da de paz pues ha - - cen los cie - - los la -

Tono a Solo a Nto de Xto. Con Clarin y Violines

3

The musical score is written for six parts: Solo, Cl. (Clarinet), Vln. I (Violin I), Vln. II (Violin II), Violon (Violoncello), and Acomp. (Accompaniment). The key signature is one sharp (F#) and the time signature is 3/4. The Solo part has lyrics: "ma - da de paz el mun-do que en gue - ira de som - bras esta cen-ti-ne-las a - vi - sad". The Solo and Cl. parts are marked with a double bar line (//). The Vln. I, Vln. II, Violon, and Acomp. parts are marked with a double bar line (//) at the beginning. The Solo part has a final measure with a fermata and a double bar line (//). The Cl. part has a final measure with a fermata and a double bar line (//). The Vln. I, Vln. II, Violon, and Acomp. parts have a final measure with a fermata and a double bar line (//). The Solo part has a final measure with a fermata and a double bar line (//). The Cl. part has a final measure with a fermata and a double bar line (//). The Vln. I, Vln. II, Violon, and Acomp. parts have a final measure with a fermata and a double bar line (//). The Solo part has a final measure with a fermata and a double bar line (//). The Cl. part has a final measure with a fermata and a double bar line (//). The Vln. I, Vln. II, Violon, and Acomp. parts have a final measure with a fermata and a double bar line (//).

Tono a Solo a Nto de Xto. Con Clarin y Violines

4

16

Solo

16

Cl.

16

Vln. I

Vln. II

Violon

comp.

y se - pa - a - mos de esta lla - ma - da la gra - n no - ve - dad la gra - n no - ve - dad

6 7 6# 6 7 6#

Tono a Solo a Nito de Xto. Con Clarin y Violines

21

Solo

Cl.

Vln. I

Vln. II

Violon

Acomp.

flores des-per-tad

av-ves des-per-tad

fuen-tes des-per-tad

6 7 6# 6 7 6#

6

Tono a Solo a Nto de Xto. Con Clarin y Violines

26

Solo

26

Cl.

26

Vln. I

Vln. II

Violon

Acomp.

hom-bres des-per-tad

que los cie-los ha-cen

lla - ma - da de paz

que fe-lici-dad - - - que fe-lici-dad - - sien

6

6

6

Tono a Solo a Nito de Xto. Con Clarin y Violines

7

The musical score is written for six parts: Solo, Cl. (Clarinet), Vln. I (Violin I), Vln. II (Violin II), Violon (Viola), and Acomp. (Accompaniment). The Solo part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Cl. part is in treble clef with a key signature of one sharp (F#). The Vln. I and Vln. II parts are in treble clef with a key signature of one sharp (F#). The Violon part is in bass clef with a key signature of one sharp (F#). The Acomp. part is in bass clef with a key signature of one sharp (F#). The lyrics are: ella se tra-ta-nues-tra li-ber-tad sien ella se tra-ta nues-tra li-ber-tad. The score includes various musical notations such as notes, rests, and dynamic markings. The Solo part has a 31-measure rest at the beginning. The Cl. part has a 31-measure rest at the beginning. The Vln. I and Vln. II parts have a 31-measure rest at the beginning. The Violon part has a 31-measure rest at the beginning. The Acomp. part has a 31-measure rest at the beginning. The score ends with a 6-measure rest.

31

Solo

ella se tra-ta-nues-tra li-ber-tad sien ella se tra-ta nues-tra li-ber-tad

31

Cl.

31

Vln. I

Vln. II

Violon

Acomp.

6

Tono a Solo a Nto de Xto. Con Clarin y Violines

8 Tono a Solo a Nto de Xto. Con Clarin y Violines

The musical score is for a piece titled "Tono a Solo a Nto de Xto. Con Clarin y Violines". It is written for six parts: Solo, Cl. (Clarinet), Vln. I (Violin I), Vln. II (Violin II), Violon (Viola), and Acomp. (Accompaniment). The score is in 3/4 time and features a key signature of one sharp (F#). The Solo part begins with a melodic line, followed by the Cl. part which enters with a similar melody. The Vln. I and Vln. II parts provide harmonic support with sustained notes and moving lines. The Violon part also contributes to the harmonic texture. The Acomp. part provides a steady rhythmic foundation. The score is marked with "35" at the beginning of the Solo, Cl., and Vln. I staves.

Tono a Solo a Nto de Xto. Con Clarin y Violines

9

39

Solo

39

Cl.

39

Vln. I

Vln. II

Violon

Acomp.

49

49

6—

The image displays a musical score for a piece titled 'Tono a Solo a Nto de Xto. Con Clarin y Violines'. The score is written for six parts: Solo, Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Violon), and Accompaniment (Acomp.). The Solo part is in G major (one sharp) and 3/4 time, starting at measure 39. The Clarinet part is in D major (two sharps) and 3/4 time, also starting at measure 39. The Violin I and Violin II parts are in D major and 3/4 time, starting at measure 39. The Viola part is in D major and 3/4 time, starting at measure 49. The Accompaniment part is in D major and 3/4 time, starting at measure 49. The score includes various musical notations such as notes, rests, and bar lines. The Solo part features a prominent melodic line with many eighth and sixteenth notes. The Clarinet part has a more complex, rhythmic pattern. The Violin I and Violin II parts provide harmonic support with sustained notes and some melodic movement. The Viola part has a simple, sustained line. The Accompaniment part provides a steady bass line with some harmonic support.

10 Tono a Solo a Nto de Xto. Con Clarin y Violines

Coplas

Solo

Cl.

Vln. I

Vln. II

Violon

Acomp.

Tono a Solo a Nto de Xto. Con Clarin y Violines

11

49

Solo

Cl.

Vln. I

Vln. II

Violon

Acomp.

Tono a Solo a Nto de Xto. Con Clarin y Violines

12 Tomo a Solo a Nto de Xto. Con Clarin y Violines

34

Solo

34

Cl.

34

Vln. I

Vln. II

Violon

Acomp.

Tristes mi-se-ros mor-ta-les
Las condi-ci-o-nes que viene
La pri-mera es que de-bajo
La se-gunda es que asu hijo

que en-du-ra ca-pa-ci-dad
a man-da-ros a-cep-tar
de sus man-da-tos vi-vays
por due-no vnes-tro ad-mirais

arro-ja-dos y cap-ti-vos
que como es el ven-ce-dor
for-mando sua-ve yu-go
pues os vie-ne con su sangra

Tono a Solo a Nto de Xto. Con Clarin y Violines

13

58

Solo

58

Cl.

58

Vln. I

Vln. II

Violon

Acomp.

Des-per - tad -
Es - cu - chad
Re - pa - rad
Es - tu - mad

os tie - ne el ve-ro de a - dan
es el que las ley-es da
de diez pre-ceptos no mas.
los con - tier-ros a fir-mar

os tie - ne el ve-ro de a - dan
es el que las ley-es da
de diez pre-ceptos no mas.
los con - tier-ros a fir-mar

os tie - ne el ve-ro de a - dan
es el que las ley-es da
de diez pre-ceptos no mas.
los con - tier-ros a fir-mar

os tie - ne el ve-ro de a - dan
es el que las ley-es da
de diez pre-ceptos no mas.
los con - tier-ros a fir-mar

os tie - ne el ve-ro de a - dan
es el que las ley-es da
de diez pre-ceptos no mas.
los con - tier-ros a fir-mar

os tie - ne el ve-ro de a - dan
es el que las ley-es da
de diez pre-ceptos no mas.
los con - tier-ros a fir-mar

14

Tono a Solo a Nro de Xto. Con Clarin y Violines

62

Solo

62

Cl.

62

Vln. I

Vln. II

Violon

Acomp.

des - per - tad
es - cu - chad
re - pa - rad
es - ti - mad

que
que
que
que

ya
to -
os
oy

el
das
pide
en

cie
na
tri
su

lo mue
ci - das
bu - to
pan - de - ra

ve
son
os

tra
de
a - ven

- ta - dos
su -
que - lo
ga

pie
dad
que os

de
dad
a

paz
da
his - tar

Tono a Solo a Nro de Xto. Con Clarin y Violines

68

Solo

68

Cl.

que yael
que todas
que os
que oy

cie -
na -
pide
ansu

lo mue
ci - das
tribu - to
pan - dera

ve
son
de
os

tra - ta -
de su
a - que
ven - ga

dos -
pie -
que os
a a -

de
-
-
-
-
-
-

paz.
dad.
da.
listar

p

68

Vln. I

p

Vln. II

Violon

Acomp.

Tono a Solo a Nto de Xto. Con Clarin y Violines

16 Tono a Solo a Nto de Xto. Con Clarin y Violines

The musical score is for a piece titled "Tono a Solo a Nto de Xto. Con Clarin y Violines". It is written for a solo voice and a chamber ensemble consisting of a Clarinet (Cl.) and two Violins (Vln. I and Vln. II). The score is in 2/4 time and features a key signature of one sharp (F#). The solo part begins with a treble clef and a key signature change to one sharp. The instrumental parts for the Clarinet and Violins are written in treble clef with a key signature of one sharp. The Violon part is written in bass clef with a key signature of one sharp. The Accompaniment (Acomp.) part is written in bass clef with a key signature of one sharp. The score includes a rehearsal mark at measure 74. The solo part is marked "Solo" and the instrumental parts are marked "Cl.", "Vln. I", "Vln. II", "Violon", and "Acomp.". The score ends with a double bar line and a repeat sign.

Tono a Solo a Nto de Xto. Con Clarin y Violines

17

80

Solo

Cl.

Vln. I

Vln. II

Violon

Acomp.

This musical score is for a piece titled 'Tono a Solo a Nto de Xto. Con Clarin y Violines'. It is marked with a tempo of 80. The score is written for six parts: Solo (Treble clef, key of D major), Clarinet (Cl., Treble clef, key of D major), Violin I (Vln. I, Treble clef, key of D major), Violin II (Vln. II, Treble clef, key of D major), Violon (Bass clef, key of D major), and Accompaniment (Acomp., Bass clef, key of D major). The Solo part begins with a whole rest. The Clarinet part starts with a half note G4. The Violin I and II parts start with a half note G4. The Violon part starts with a half note G3. The Accompaniment part starts with a half note G2. The score is written on a single system with six staves.

**Annex 9. “In festo Corporis Christi. Sequentia â 6 Con Violines.
2ª Pars. Lauda Sion salvatorem” (segon quart segle XVIII).
Bernat Tria. Església Sant Pere i Sant Pau de Canet de Mar**

Lauda Sion

Score

M. Bernat Tria
Transcripció: Carlos Herruz

Andante
Allegro

Alto 1
Tenor 1
Tiple 2
Alto 2
Tenor 2
Bajo 2
Clarin 1
Clarin 2
Violin 1
Violin 2
Acompañamiento a los Violines
Acompañamiento Continuo

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Lauda Sion

2

Lauda Sion

A 1 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

T 1 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

Tp 2 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

A 2 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

T 2 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

B 2 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

C 1 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

C 2 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

Vin 1 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

Vin 2 Lau - da si - on Sal - va - to - rem Sal - va - to - rem

Ac. VI Lau - da si - on Sal - va - to - rem Sal - va - to - rem

Ac. Cont. Lau - da si - on Sal - va - to - rem Sal - va - to - rem

Lauda Sion

3

[illegible]

Lauda Sion

4

27

A1

lau - da - cent et pas - to - rem et - - - pas - to - rem

T1

pas - to - rem et - - - pas - to - rem

Trp 2

lau - da - cent et pas - to - rem et pas - to - rem

A2

lau - da - cent et pas - to - rem et pas - to - rem

T2

lau - da - cent et pas - to - rem et pas - to - rem

B2

lau - da - cent et pas - to - rem et pas - to - rem

Cl1

lau - da - cent et pas - to - rem et pas - to - rem

Cl2

lau - da - cent et pas - to - rem et pas - to - rem

Vln 1

lau - da - cent et pas - to - rem et pas - to - rem

Vln 2

lau - da - cent et pas - to - rem et pas - to - rem

Ac. VI

lau - da - cent et pas - to - rem et pas - to - rem

Ac. Cont.

lau - da - cent et pas - to - rem et pas - to - rem

5

[illegible]

Lauda Sion

The musical score is arranged in a system of staves. The instruments and vocal parts are as follows:

- A 1**: Trumpet 1 (Trompeta), starting with a *tr* (trill) marking.
- T 1**: Tenor 1, with lyrics: *tus gessit*.
- T 2**: Tenor 2, with lyrics: *tus gessit*.
- Tp 2**: Trumpet 2.
- A 2**: Alto 2.
- T 2**: Tenor 2 (second instance), with lyrics: *tus gessit*.
- B 2**: Bass 2.
- Cl 1**: Clarinet 1.
- Cl 2**: Clarinet 2.
- Vln 1**: Violin 1, with *p* (piano) and *f* (forte) markings.
- Vln 2**: Violin 2, with *p* (piano) and *f* (forte) markings.
- Ac. VI.**: Viola.
- Ac. Cont.**: Alto Continuo.

The lyrics for the vocal parts are:

- A 1**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- T 1**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- T 2**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- A 2**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- T 2**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- B 2**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- Cl 1**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- Cl 2**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- Vln 1**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- Vln 2**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- Ac. VI.**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*
- Ac. Cont.**: *fa - ci - en - dum* *hoc* - *ex - pres - sit* *in* *su - i* *me - mo - ri - am* *Do - mi - ni - fi - tu - tis* *pa - nem*

Lauda Sion

59

A1

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

T1

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

Trp2

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

A2

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

T2

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

B2

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

Cl1

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

Cl2

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

Vln 1

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

Vln 2

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

Ac. VI

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

Ac. Cont.

vi - num - in - sa - lu - tis

con - se-cra-mus hos - ti - am

Lauda Sion

The musical score for "Lauda Sion" is presented on a single page, divided into two systems. The first system includes parts for voices and woodwinds, while the second system includes parts for strings and a basso continuo. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts (A1, T1, TP2, A2, T2, B2) enter with a melodic line in the first system, with lyrics in Latin and Catalan. The instrumental parts (Cl1, Cl2, Vln1, Vln2, Ac. VI, Ac. Cont.) provide harmonic support, with the strings and continuo playing a steady rhythmic pattern. The woodwinds (A1, T1, TP2, A2, T2, B2) have a more active role, playing a melodic line that is repeated throughout the piece. The score is marked with various dynamics (f, p) and articulation marks (accents, slurs). The lyrics are: "Dox - ma cla-tur Chris - tua - nus quod in car-nem trans - sit pa-nis vi - num in san-gui - nem et vi-ni - um in san-gui - nem".

solo

A1
T1
TP2
A2
T2
B2
Cl1
Cl2
Vln1
Vln2
Ac. VI
Ac. Cont.

Dox - ma cla-tur Chris - tua - nus
quod in car-nem trans - sit pa-nis
vi - num in san-gui - nem et
vi-ni - um in san-gui - nem

9

65

solo

Quod - non ca-pis quod - non coe-li, non ter-re, non a-ni-ma-sa fir-ma - fi-des a-ni-ma-sa fir-ma - fi-des

66

p

67

p

68

p

69

70

71

72

73

74

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497

Lauda Sion

72

A1

Sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

T1

nem sub di - ver - sis spe - cie - bus sig - nis - tan - tum et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

Tp2

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

A2

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

T2

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

B2

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

Cl1

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

Cl2

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

Vln 1

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

Vln 2

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

Ac. VI.

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

72

Ac. Cont.

sub di - ver - sis spe - ci - e - bus sig - nis tan - tum et non re - bus la - tent res ex - i - mi - ae sig - nis tan - tum et non re - bus et non re - bus et non re - bus la - tent res ex - i - mi - ae la - tent res ex - i - mi -

Lauda Sion

11

50 *duo*

A1 *ae* Caro - - ci-bus san - guis po - tus ma-red - tu - - men Chris - tus totus sub - u - tra que spe - cie - - - - - A su-men-te non - con-

T1 *duo* *ae* Caro - - ci-bus san - guis po - tus ma-red - tu - - men Chris - tus totus sub - u - tra que spe - cie - - - - - A su-men-te non - con-

Trp2 *ae* A su - men-te non con-cl - - - -

A2 *ae* A su - men-te non con-cl - - - -

T2 *ae* A su - men-te non con-cl - - - -

B2 *ae* A su - men-te non con-cl - - - -

Cl1 *ae* A su - men-te non con-cl - - - -

Cl2 *ae* A su - men-te non con-cl - - - -

Vln 1 *ae* A su - men-te non con-cl - - - -

Vln 2 *ae* A su - men-te non con-cl - - - -

Ac. VI *ae* A su - men-te non con-cl - - - -

Ac. Cont. *ae* A su - men-te non con-cl - - - -

Lauda Sion

Lauda Sion

13

Ave Maria, gratia plena, sanctus Dominus Deus Sabaoth, cum Sancto Spiritu, in gloria Dei Patris, Amen.

Musical score for "Ave Maria" by Franz Schubert. The score is in G major, 3/4 time, and consists of 12 staves. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are in Latin: "Ave Maria, gratia plena, sanctus Dominus Deus Sabaoth, cum Sancto Spiritu, in gloria Dei Patris, Amen." The score includes various musical notations such as notes, rests, and dynamic markings.

Lauda Sion

[illegible]

Lauda Sion

Allegro

Aldeyaya

A1
T1
Tp2
A2
T2
B2
Cl1
Cl2
Vln1
Vln2
Ac. VI
Ac. Cont.

Lauda Sion

Lauda Sion

178

A1

T1

Trp2

A2

T2

B2

Cl1

Cl2

Vln 1

Vln 2

Ac. VI.

Ac. Cont.

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**Annex 10. “Filii Hominum”, dins “Mapa armónico práctico” (1742)
Francesc Valls**

Composición sólo con Violines y Clarines

Mapa Armónico Práctico
Filii Hominum
Francesc Valls (1665-1747)
Transcripció: Carles Herruz

Largo

Violin 1

Violin 2

Clarín 1

Clarín 2

Voz Alto

Acompañamiento

Fi - li-i

Vln. 1

Vln. 2

Cl. 1

Cl. 2

Alto

ho - mi-num

Fi li i ho mi num

Acomp.

6 6

2
9 Composición sólo con Violines y Clarines

Vln. 1

Vln. 2

Cl. 1

Cl. 2

Alto

us que quo gra - - - - vi cor - - - - de

Acomp.

6 6 6# 6 6# 6 5#

13

Vln. 1

Vln. 2

Cl. 1

Cl. 2

Alto

ut - qui - d di-li - gi-tis ut - qui - d di-li - gi-tis va-ni-ta - - - -

Acomp.

6 6 6

Composició sólo con Violines y Clarines 3

17

Vln. 1

Vln. 2

Cl. 1

Cl. 2

Alto

Acomp.

tem ut quær-t-is men-da - - - - - ci-um utquid di-

6 # 6 6# ## 6

21

Vln. 1

Vln. 2

Cl. 1

Cl. 2

Alto

Acomp.

li - gi-tis va-ni - ta - - - - - tem et quæ - rtis et quæ-rtis men-da-

6 6 # # # 6 6

4 Composición sólo con Violines y Clarines

25

Vln. 1

Vln. 2

Cl. 1

Cl. 2

Alto

Acomp.

ci-um et quæ - ris men-

6

29

Vln. 1

Vln. 2

Cl. 1

Cl. 2

Alto

Acomp.

da - - - - - ci-um

Annex 11. “In te Domine Speravi”, dins “Mapa armónico práctico” (1742). Francesc Valls

Composición a 10 con Violines, Oboeses, Clarines y Trompas

Mapa Armónico Práctico
In te Domine Speravi

Francesc Valls (1665 - 1747)
Transcripció: Carles Herruz

Largo

Soprano 1
Soprano 2
Alto 1
Alto 2
Tenor 1
Tenor 2
Soprano 3
Alto 3
Tenor 3
Baix
Clarín 1
Clarín 2
Trompa 1
Trompa 2
Violin 1
Violin 2
Oboe 1
Oboe 2
Acompañamiento

©Carles Herruz

2

Composición a 10 con Violines, Oboeses, Clarines y Trompas

The musical score is written for a 10-part ensemble. The parts are arranged vertically as follows:

- Vocalists:** S1, S2, A1, A2, T1, T2, S3, A3, T3, and B. S1, S2, A1, and A2 have lyrics: "In te Do-mi-ne spe-ra". T1, T2, S3, A3, T3, and B are silent.
- Instrumentalists:** Cl. 1, Cl. 2, Tpa. 1, Tpa. 2, Vln. 1, Vln. 2, Ob. 1, Ob. 2, and Acomp.

The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked with a '5' above the first measure of each staff. The instrumentation includes Soprano, Alto, Tenor, Bass, Clarinet, Trumpet, Violin, Oboe, and Accompaniment.

Composición a 10 con Violines, Oboeses, Clarines y Trompas

3

[illegible]

4

Composición a 10 con Violines, Oboes, Clarines y Trompas

The musical score is written for a 10-part ensemble. The parts are arranged vertically as follows:

- S1, S2:** Soprano voices. S1 has lyrics: "in te Do-mi-ne spe-ra - - - vi in te Do-mi-ne spe-ra - - - vi". S2 has lyrics: "Do-mi-ne spe-ra - - - vi spe - - - ra - - - vi".
- A1, A2:** Alto voices. A1 has lyrics: "- - - vi spe-ra - - - vi spe-ra - - - vi". A2 has lyrics: "- - - vi spe-ra - - - vi in te Do-mi-ne spe-ra - - - vi".
- T1, T2:** Tenor voices. T1 has lyrics: "Do-mi-ne spe-ra - - - vi spe-ra - - - vi". T2 has lyrics: "in te Do-mi-ne spe-ra - - - vi spe-ra - - - vi".
- S3:** Soprano voice. Lyrics: "In te Do-mi-ne spe-ra - - - vi in te Do-mi-ne spe-".
- A3:** Alto voice. Lyrics: "In te".
- T3:** Tenor voice. Lyrics: "In te Do-mi-ne spe-ra - - - vi".
- B:** Bass voice. Lyrics: "In te Do-mi-ne spe-ra - - - vi".
- Cl. 1, Cl. 2:** Clarinet parts.
- Tpa. 1, Tpa. 2:** Trombone parts.
- Vln. 1, Vln. 2:** Violin parts.
- Ob. 1, Ob. 2:** Oboe parts.
- Acomp.:** Accompaniment part.

The score includes a rehearsal mark ¹³ at the beginning of the first system. The key signature is one sharp (F#). The time signature is 6/4, with a 5/2 section indicated by a '5' over a '2' in the bottom staff. The bottom staff also contains the following sequence of numbers: 6, 4, 5, 5, 6, 6, 6, 5, 2, 6, 4, #.

Composición a 10 con Violines, Oboeses, Clarines y Trompas

5

The musical score is for a piece titled "Composición a 10 con Violines, Oboeses, Clarines y Trompas". It is a 10-part setting, likely for a church service, given the lyrics. The score is written for a large ensemble of instruments and voices. The instruments listed on the left are: S1, S2, A1, A2, T1, T2, S3, A3, T3, B, Cl.1, Cl.2, Tpa.1, Tpa.2, Vln.1, Vln.2, Ob.1, Ob.2, and Acomp. (Accompaniment). The lyrics are in Latin, with the main text being "Do-mi-ne spe-ra-ra-vi in te Do-mi-ne spe-ra-ra-vi". The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Allegro". The score is divided into measures, with the first measure of the vocal parts starting at measure 17. The vocal parts (S1, S2, A1, A2, T1, T2, S3, A3, T3, B) have lyrics written below them. The instrumental parts (Cl.1, Cl.2, Tpa.1, Tpa.2, Vln.1, Vln.2, Ob.1, Ob.2, Acomp.) are written without lyrics. The score is written on a grand staff with multiple staves for each instrument and voice part. The accompaniment part (Acomp.) is written on a single staff at the bottom. The score is written in a clear, legible font, with the lyrics in a smaller font size than the musical notation. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The score is written in a clear, legible font, with the lyrics in a smaller font size than the musical notation. The score is written in a standard musical notation, with notes, rests, and other musical symbols.

21

S 1 ter - - - - - num non con -

S 2 non con - fun - dar in ae - ter - - - - - num non con - fun - dar in ae -

A 1 non con - fun - dar in ae - ter - - - - - num non con - fun - dar

A 2 - - - - - num

T 1 ter - - - - - num

T 2 non con - fun - dar in ae - ter - - - - - num

S 3 non con - fun - dar in ae - - - - - num in -

A 3 non con - fun - dar in ae - - - - - num

T 3 non con -

B non - - con - fun - dar in ae - ter - - - - - num

Cl. 1

Cl. 2

Tpa. 1

Tpa. 2

Vln. 1

Vln. 2

Ob. 1

Ob. 2

Acomp.

6

Composición a 10 con Violines, Oboeses, Clarines y Trompas

7

This musical score is for a piece titled 'Composición a 10 con Violines, Oboeses, Clarines y Trompas'. It is written for a large ensemble of 10 instruments, including vocalists, woodwinds, brass, and strings. The score is in G major (one sharp) and 3/4 time. It begins at measure 25. The vocal parts (S1, S2, A1, A2, T1, T2, S3, A3, T3) have lyrics in Spanish: 'fun - dar in ae - ter - - - - - num non con - fun - dar'. The instrumental parts include two Clarinets (Cl. 1, Cl. 2), two Trumpets (Tpa. 1, Tpa. 2), two Violins (Vln. 1, Vln. 2), two Oboes (Ob. 1, Ob. 2), and an Accompaniment (Acomp.) part. The score features various musical notations such as notes, rests, and dynamic markings. There are two '6' markings below the Accompaniment part and a '#' marking at the end of the score.

29

S 1 non con - fun - dar in ae - ter - - - - - num non con -

S 2 non con - fun - dar non con - fun - dar in ae - ter - num

A 1 - - num non con - fun - dar in - ae - ter - num

A 2 non con - fun - dar in ae - ter - num in ae - ter - num

T 1 con - fun - dar in ae - ter - - - - - num non con - fun - dar in - - - - - ae - ter - num non con -

T 2 non con - fun - dar in ae - ter - - - - - num non con -

S 3 ter - - - - - num non - con - fun - dar in ae - ter -

A 3 - - - - - num non con - fun - dar

T 3 num non con -

B - - - - - num non con - fun - dar in ae -

Cl. 1 29

Cl. 2

Tpa. 1

Tpa. 2

Vln. 1 29

Vln. 2

Ob. 1 29

Ob. 2

Acomp. 29

Composición a 10 con Violines, Oboeses, Clarines y Trompas

9

The musical score is for a piece titled 'Composición a 10 con Violines, Oboeses, Clarines y Trompas'. It is written for a large ensemble of 10 instruments and includes vocal parts. The score is in G major (one sharp) and 6/4 time. The instruments and voices are arranged as follows:

- Vocalists:** S1, S2, A1, A2, T1, T2, S3, A3, T3, and B. They sing in Latin, with lyrics such as 'fun - dar in ae - ter - num' and 'non con - fun - dar in ae - ter - num'.
- Woodwinds:** Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), Ob. 1 (Oboe 1), and Ob. 2 (Oboe 2).
- Brass:** Tpa. 1 (Trumpet 1), Tpa. 2 (Trumpet 2), and B (Bass).
- Strings:** Vln. 1 (Violin 1), Vln. 2 (Violin 2), and Acomp. (Accompaniment).

The score begins at measure 33. The vocal parts enter with a melodic line, while the instruments provide harmonic support. The woodwinds and brass play sustained notes, and the strings provide a rhythmic foundation. The piece concludes with a final chord in G major.

37

S 1 non con - fun - dar non - con - fun - dar in ae - ter - - - - - num

S 2 non con - fun - dar non con - fun - dar in ae - - ter - - - - - num

A 1 non con - fun - dar in - - - ae - ter - - - - - num

A 2 non con - fun - dar in ae - ter - - - - - num

T 1 non con - fun - dar non con - fun - - - dar in ae - ter - - - - - num

T 2 non con - fun - dar non con - fun - dar - in ae - - - ter - - - - - num

S 3 fun - dar in ae - - - ter - - - - - num

A 3 fun - dar in ae - - - ter - - - - - num

T 3 fun - dar in ae - - - ter - - - - - num

B fun - dar in ae - - - ter - - - - - num

Cl. 1 37

Cl. 2

Tpa. 1

Tpa. 2

Vln. 1 37

Vln. 2

Ob. 1 37

Ob. 2

Acomp. 37

6 6 4 6

4 5

Annex 12. “Benito en el Orbe triunfe ... a S. Benito. Solo. con clarines y violines”. Anònim. Biblioteca de Catalunya

Score

Benito en el Orbe triunfe ... a S. Benito

Solo con clarines y violines

Anònim

Transcripció: Carlos Herruz

Alto

Clarin en Re 1

Clarin en Re 2

Violin I

Violin II

Acompañamiento

6

Benito en el Orbe triunfe ... a S. Benito

2

6

A

Cl. 1

Cl. 2

Vln. I

Vln. II

Acomp.

The musical score is written for six staves. The first staff (A) is a treble clef with a key signature of two sharps (F# and C#). It contains a single measure with a whole rest. The second staff (Cl. 1) is a treble clef with a key signature of two sharps. It contains a single measure with a whole rest. The third staff (Cl. 2) is a treble clef with a key signature of two sharps. It contains a single measure with a whole rest. The fourth staff (Vln. I) is a treble clef with a key signature of two sharps. It contains a single measure with a whole rest. The fifth staff (Vln. II) is a treble clef with a key signature of two sharps. It contains a single measure with a whole rest. The sixth staff (Acomp.) is a bass clef with a key signature of two sharps. It contains a single measure with a whole rest.

Benito en el Orbe triunfe ... a S. Benito

3

The musical score is written for a vocal soloist (A) and a chamber ensemble. The vocal part includes the following lyrics:

Be - ni - to en el or - be trium - fe
 Tri - bu - te el Lau - rel co - ro - nas
 Lla - mas a - rro - je del pe - cho
 El Sol le ce - de su ca - ro
 Es - ta - vos = ren del Ca - ro

The instrumental parts include:

- Cl. 1** and **Cl. 2**: Clarinets in C major, playing a melodic line with grace notes.
- Vln. I** and **Vln. II**: Violins in C major, playing a rhythmic accompaniment.
- Acomp.**: Continuo or keyboard, providing the harmonic foundation.

The score is in C major (one sharp) and 3/4 time. The vocal part is marked with a double bar line (//) at the beginning. The instrumental parts are marked with a double bar line (//) at the beginning of the first measure.

4 Benito en el Orbe triunfe ... a S. Benito

17

A

17

Cl. 1

Cl. 2

17

Vln. I

Vln. II

Acomp.

Be - ni - to en el or - be trim - fe
Tri - bu - te el Lau - rel co - ro - nas
Lla - mas a - mro - je del pe - cho
El Sol le - ce - de su ca - ri - ro
Es - cla - vos = ti - ren del ca - ri - ro

Vi - va tan fuer - te a - da - lid
pa - ra su fren - te ce - ñir
que le a - lien - ten el vi - vir
re - san - do ya de lu - zir
los ren - ci - dos en la = fir

pués los e - le - men - tos
y laa - zu - ze - naen - sus
por que de Dios las fi -
que a du - pit - ca - do
que des - po - los del trium -

#

Benito en el Orbe triunfe ... a S. Benito

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A

to - dos pue - de su voz re - pri - mir.
ma - nos lo - gre mas be - llo ma - tiz.
ne - zas no sa - be su a - mor cu - brir.
es - plen - dor por fuer - za se ha de ren - dir.
fa - na de se - vir.
me de tro - fe - o

D.C.

22

Cl. 1

re - pri - mir.
be - llo ma - tiz.
a - mor cu - brir.
se ha de ren - dir.
fa - na de se - vir.
me de tro - fe - o

D.C.

22

Cl. 2

re - pri - mir.
be - llo ma - tiz.
a - mor cu - brir.
se ha de ren - dir.
fa - na de se - vir.
me de tro - fe - o

D.C.

22

Vln. I

re - pri - mir.
be - llo ma - tiz.
a - mor cu - brir.
se ha de ren - dir.
fa - na de se - vir.
me de tro - fe - o

D.C.

22

Vln. II

re - pri - mir.
be - llo ma - tiz.
a - mor cu - brir.
se ha de ren - dir.
fa - na de se - vir.
me de tro - fe - o

D.C.

22

Acomp.

re - pri - mir.
be - llo ma - tiz.
a - mor cu - brir.
se ha de ren - dir.
fa - na de se - vir.
me de tro - fe - o

D.C.

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Annex 13. Disc compacte amb peces inèdites

1. *Villancico, a 12, a la exaltacion de Felipe Quinto en el trono de Rey de España* (1701). Anònim.
2. *Villancico a S. Marçal. Con Violines á 8. Astros que con vuestras claras luzes* (primer terç segle XVIII). Salvador Laverni.
3. *Tono per a J V i instr. Tono á Solo al Ntº de Xtº. Con Clarín Y Violines. Pues hazen los cielos llamada de paz* (primer quart segle XVIII). Anònim.
4. *In festo Corporis Christi. Sequentia á 6 Con Violines. 2ª Pars. Lauda Sion salvatorem* (segon quart segle XVIII). Bernat Tria.
5. *Benito en el Orbe triunfe... a S. Benito. Solo. con clarines y violines.* Anònim.