

JOÃO D'ALVARENGA

# CARLOS SEIXAS

1704-1742

## 12 SONATAS

revisão crítica por • edited by  
**João Pedro d'Alvarenga**

MUS 026



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**JOSÉ ANTÓNIO CARLOS DE SEIXAS** foi o mais proeminente compositor português de música para tecla na primeira metade do século XVIII. Nasceu em Coimbra na freguesia de S. Cristóvão, aos 11 de Junho de 1704 segundo Barbosa Machado<sup>1</sup>, filho de Francisco Vaz, organista da Sé Nova, e de Marcelina Nunes, recebendo o baptismo aos 10 de Julho desse ano<sup>2</sup>. Desconhecem-se as circunstâncias que o levaram a adoptar o apelido Seixas em desfavor do apelido paterno, sendo mais vulgarmente conhecido no seu tempo por José António Carlos, como aparece em inúmeras cópias das suas obras, e hoje apenas por Carlos Seixas.

Foi também organista da Sé de Coimbra, provido aos 9 de Fevereiro de 1718 por substituto do pai<sup>3</sup>, que viria a falecer dias depois, aos 22 do mesmo mês<sup>4</sup>. Em data imprecisa entre 1720 e 1722 passou a Lisboa, ensinando cravo nas casas da Corte, ocupando depois um lugar de organista na Igreja Patriarcal e atingindo a patente de capitão na Companhia de Ordenanças do Paço, onde assentou praça antes de 1733<sup>5</sup>.

Residindo então na freguesia de S. Nicolau em Lisboa, casou aos 8 de Dezembro de 1731 com D. Maria Joana Tomásia da Silva, de quem teve dois filhos e três filhas<sup>6</sup>. Com a ideia de se ver nobilitado, adquiriu aos 21 de Maio de 1738 a propriedade de um ofício de contador da Ordem de Santiago<sup>7</sup>, obtendo o hábito de Cristo aos 12 de Novembro desse ano, depois de um longo processo de habilitação que durou mais de uma década<sup>8</sup>.

Carlos Seixas faleceu em Lisboa na sua casa por detrás da Igreja de Santo António, sendo sepultado no carneiro da Irmandade do Santíssimo Sacramento da Basílica de Santa Maria (actual Sé Patriarcal) aos 26 de Agosto de 1742<sup>9</sup>. Diz Barbosa Machado que, «Enfermando de hum Reumatismo, que degenerou em Febre maligna se dispôz catholicamente para a morte recebendo todos os Sacramentos, e recitando a Ladinha de Nossa Senhora espirou a 25 de Agosto de 1742, quando contava trinta e oito annos, dous mezes, e quatorze dias de idade»<sup>10</sup>.

Ao contrário dos seus contemporâneos Francisco António de Almeida (1702-1755?), António Teixeira (1707-177-?) e João Rodrigues Esteves (fl. 1719-1751), que foram bolseiros da Coroa em Roma entre 1716 ou 1717 e 1728, Carlos Seixas parece nunca ter saído de Portugal, formando-se certamente na escola de seu pai, herdeira da tradição organística ibérica do século XVII, familiar dos tentos de Rodrigues Coelho e Corrêa de Arauxo, de Cabanilles, de Aguilera de Heredia e de Pedro de Araújo. Teve fama de enorme executante, contando a propósito José Mazza a seguinte anedota: «quis o Serenissimo Senhor Infante D. Antonio que o grande Escarlata [=Domenico Scarlatti], pois se achava em Lixboa no mesmo tempo [sendo mestre da Capela Real portuguesa entre os finais de 1719 e os princípios de 1727] lhe desse alguma Lição regulandosse por aquela idéa errada de que os Portugueses por mais que façam nunca chegão a fazer o que fazem os Estrangeiros,

**JOSÉ ANTÓNIO CARLOS DE SEIXAS** was the most prominent Portuguese composer of keyboard music in the first half of the 18th century. He was born in Coimbra in the district of St. Cristóvão, on 11th June, 1704 according to Barbosa Machado<sup>1</sup>, son of Francisco Vaz, organist of the New Cathedral, and Marcelina Nunes, being baptised on 10th July of the same year<sup>2</sup>. It is not known why he adopted the surname Seixas instead of his paternal surname, being more commonly known at the time as José António Carlos — this name appearing on innumerable copies of his works — and today simply as Carlos Seixas.

He was also organist of Coimbra Cathedral, appointed on 9th February, 1718 to substitute his father<sup>3</sup>, who died a few days later, on 22nd of that month<sup>4</sup>. At some unknown date between 1720 and 1722, he went to Lisbon, teaching harpsichord at houses of the court, and later becoming organist at the Patriarchal Church and earning the rank of captain in the Company of Palace Orderlies, which he joined before 1733<sup>5</sup>.

Subsequently residing in the district of St. Nicolau in Lisbon, he was married on 8th December, 1731 to Maria Joana Tomásia da Silva, by whom he had two sons and three daughters<sup>6</sup>. With the plan of being raised to the nobility, he acquired on 21st May, 1738 the property of a bookkeeper of the Order of St. James<sup>7</sup>, receiving the habit of Christ on 12th November of that year, after a long process of qualification which lasted for more than a decade<sup>8</sup>.

Carlos Seixas died in Lisbon at his house behind the Church of St. Anthony, and was buried in the ossuary of the Brotherhood of the Most Holy Sacrament of the Basilica of St. Mary (now the Patriarchal Cathedral) on 26th August, 1742<sup>9</sup>. Barbosa Machado wrote that "Becoming ill with rheumatism, which worsened, becoming a malign fever, he prepared himself as a good Catholic for death, receiving all the Sacraments, and reciting the Litany of Our Lady, he expired on 25th August, 1742, when he was thirty-eight years, two months and fourteen days old."<sup>10</sup>

Unlike his contemporaries Francisco António de Almeida (1702-1755?), António Teixeira (1707-177-?) and João Rodrigues Esteves (fl. 1719-1751), who were recipients of royal grants in Rome between 1716 or 1717 and 1728, Carlos Seixas seems never to have left Portugal, certainly receiving his training at his father's school, inheritor of the 17th century Iberian organ tradition, familiar with the *tentos* of Rodrigues Coelho and Corrêa de Arauxo, Cabanilles, Aguilera de Heredia and Pedro de Araújo. He was renowned as a performer, José Mazza recounting the following story: "The most serene lord Prince Anthony wished the great Scarlatti, since he was in Lisbon at the same time [being master of the Portuguese Royal Chapel between the end of 1719 and beginning of 1727] to give him [Seixas] a lesson, being a believer in the erroneous idea that, much as they try, the Portuguese never achieve what foreigners do, and sent him off;

e o mandou ao ditto; este apenas o vio por as mãos no Cravo, cunhecendo o Gigante pelo dedo lhe disse = Vossa mercê hé que me pode dar Lições, e encontrandosse com aquele Senhor lhe disse = Vossa Alteza mandome exâminar, pois saiba que aquele sujeito hé dos maiores Proffessores que eu tenho ouvido»<sup>11</sup>.

A produção de Carlos Seixas que nos chegou, de qualidade desigual presumivelmente em razão tanto dos circunstancialismos que a motivaram (por ter destinatários de diversa competência, do amador incipiente ao virtuoso consumado) como da natureza das fontes subsistentes, todas cópias posteriores à morte do compositor, e da precariedade das formas de transmissão que indiciam, integra noventa e cinco sonatas para instrumentos de tecla autenticadas (atribuindo-se-lhe modernamente outras dezanove), uma *Ouverture* em Ré maior para orquestra, a que se junta uma *Sinfonia* em Si bemol maior para orquestra de cordas de presumida autoria seixasiana, um *Concerto* para cravo e cordas e dez obras corais sacras.

As **12 SONATAS** que agora se publicam, entre as quais oito inéditas – n.<sup>os</sup> 2, 3, 4, 7, 8, 9, 11 e 12 – constituem o conteúdo do manuscrito MM 5015 da Biblioteca Nacional de Lisboa (Área de Música), adquirido pela instituição em Novembro de 1994. Intitulado originalmente *Tocattas per Cembalo del sig.<sup>r</sup> Giuseppe Antonio Carlo e Sexas*, consiste num volume oblongo de 23 folios ricamente encadernado, datado de meados do século XVIII – senão a primeira, uma das mais antigas fontes seixasianas conhecidas – oriundo do Mosteiro de Santa Cruz de Coimbra, a cuja livraria pertenceu por morte do seu primeiro possuidor, Dom Jerónimo da Encarnação, organista crúzio que tomou o hábito em 1729, falecendo em 1780.

Do acervo da Biblioteca Nacional de Lisboa são também as fontes subsidiárias para as sonatas 1, 5, 6 e 10, manuscritos MM 338 e CIC 110. O primeiro consiste numa miscelânea factícia de duas peças, a segunda das quais, copiada no ano de 1774, ou 1775, inclui variantes dos primeiros andamentos das sonatas 1 em sol menor e 10 em Ré maior. O segundo, um volume intitulado *Tocatas de Ioze Antonio Carlos de Seixas*, é cópia dos finais do século XVIII, incluindo variantes das mesmas sonatas 1 e 10 (genericamente concordantes com o manuscrito MM 338) e réplicas das sonatas 5 em dó menor e 6 em ré menor (esta com pontuais leituras divergentes do MM 5015), além do minuete da sonata 1 em sol menor. A sonata 10 em Ré maior vem nesta fonte emparelhada com outro minuete, que damos em apêndice<sup>12</sup>.

[Scarlatti] merely saw him place his hands on the harpsichord, knowing the Giant by his finger, and said: Your excellency could well give me lessons, and being once more with the Prince, said: Your Highness wished me conduct an examination; know then that this fellow is one of the greatest masters I have ever heard,<sup>11</sup>.

The musical output of Carlos Seixas which has survived, of uneven quality presumably as much on account of the circumstances which motivated the composition (being intended for players of varying competence, from beginner to consummate virtuoso) as the nature of the surviving sources, all copies postdating the composer's death, and the uncertain nature of their transmission, includes ninety-five genuine sonatas for keyboard (another nineteen now being attributed to him), an *Ouverture* in D major for orchestra, to which one may add a *Sinfonia* in B flat major for strings presumably from Seixas's pen, a *Concerto* for harpsichord and strings, and ten sacred choral works.

The **TWELVE SONATAS** here published, including eight previously unpublished – n.<sup>os</sup> 2, 3, 4, 7, 8, 9, 11 and 12 – are the contents of manuscript MM 5015 of the National Library of Lisbon (Music Section), acquired in November 1994. Originally entitled *Tocattas per Cembalo del sig.<sup>r</sup> Giuseppe Antonio Carlo e Sexas*, it is an oblong volume of 23 folios, richly bound, dating from the mid-18th century – if not the first, then certainly one of the earliest known Seixas sources – originating at the Monastery of Santa Cruz, Coimbra, of whose library it became part on the death of its first owner, Dom Jerónimo da Encarnação, an organist who was professed monk in 1729 and died in 1780.

Also from the National Library of Lisbon are the secondary sources for sonatas 1, 5, 6 and 10, manuscripts MM 338 and CIC 110. The first is a miscellaneous collection in two parts, the second of which, copied in the year 1774 or 1775, includes variants of the first movements of sonatas 1 in g minor and 10 in D major. The second, a volume entitled *Tocatas de Ioze Antonio Carlos de Seixas*, is a copy from the end of the 18th century, including variants of the same sonatas (in general agreeing with those in manuscript MM 338) and duplicate copies of sonatas 5 in c minor and 6 in d minor (the latter with occasional differences from MM 5015), as well as the minuet of sonata 1 in g minor. Sonata 10 in D major is paired in this source with a different minuet, here given as an appendix<sup>12</sup>.

- <sup>1</sup> Diogo Barbosa MACHADO, *Bibliotheca Lusitana*, vol. IV. Lisboa: Off. de Francisco Luiz Ameno, 1759, p. 198-199, notícia biográfica publicada na íntegra por Rui Vieira NERY, *A música no ciclo da «Bibliotheca Lusitana»* (Lisboa, 1984), p. 217-218, e Gerhard DODERER, «Carlos Seixas», *Comemorações Seixas-Bomtempo* (Lisboa, 1992), p. 7-8.
- <sup>2</sup> Treslado do registo de baptismo em certidão de 17 de Setembro de 1731 inclusa no processo matrimonial, AUC, Coimbra, Câmara Eclesiástica, III-1.<sup>a</sup> E-18-3-9 (1), f. [3]v.
- <sup>3</sup> «Provim.<sup>o</sup> do Organista Jozeph Ant.<sup>o</sup>», AUC, Coimbra, Sé, *Acordos do Cabido*, Lv.<sup>o</sup> 18, 1714-1720, f. 102v, publicado por Macario Santiago KASTNER, *Carlos Seixas* (Coimbra, 1947), p. 22-23, conforme leitura de Manuel Joaquim.
- <sup>4</sup> AUC, Registros Paroquiais, Coimbra, S. Cristovão, *Óbitos*, 1651-1739, f. 100. O registo do óbito de Marcelina Nunes (1717, Junho, 27) encontra-se no mesmo livro a f. 98.
- <sup>5</sup> Cfr. estes dados no último documento do processo de habilitação ao hábito de Cristo, ANTT, Chancelaria da Ordem de Cristo, *Habilitações*, Letra J, Maço 95, n.<sup>o</sup> 26 (v. nota 8 *infra*). Segundo Barbosa Machado, Seixas tomou posse do lugar de capitão na Companhia comandada pelo Visconde de Barbacena a 30 de Junho de 1733, sendo antes alferes.
- <sup>6</sup> A data do matrimónio e a descendência de Seixas são referidas por Barbosa Machado. Os banhos, com despacho para passar a respectiva certidão de 3 de Outubro de 1731, encontram-se no AUC, Coimbra, Câmara Eclesiástica, III-1.<sup>a</sup> E-18-3-9 (1).
- <sup>7</sup> ANTT, Chancelaria da Ordem de Santiago, Lv.<sup>o</sup> 28, f. 380v, referido por Mário de Sampaio RIBEIRO, *A música em Portugal nos séculos XVIII e XIX* (Lisboa, 1936), p. 66.
- <sup>8</sup> Do processo subsistem três documentos (cuja referência cronológica mais antiga é de 1728, Abril, 16) no ANTT, Chancelaria da Ordem de Cristo, *Habilitações*, Letra J, Maço 95, n.<sup>o</sup> 26, publicados por Mário de Sampaio RIBEIRO, *op. cit.* p. 67-69, e Macario Santiago KASTNER, *op. cit.* p. 145-148.
- <sup>9</sup> ANTT, Registros Paroquiais, Lisboa, Sé, *Óbitos*, Lv.<sup>o</sup> 12, f. 80v, publicado por Mário de Sampaio RIBEIRO, *op. cit.* p. 69, e Macario Santiago KASTNER, *op. cit.* p. 148.
- <sup>10</sup> *Bibliotheca Lusitana*, vol. IV, p. 199 (v. a nota 1 *supra*).
- <sup>11</sup> BPE, Cod. CxIV/1-26: *Dicionário biográfico de Músicos portugueses e notícia das suas composições* (c.1780), publicado por José Augusto ALEGRIA, José Mazza: *Dicionário biográfico de músicos portugueses*, sep. Ocidente (Lisboa, 1945), p. 32.
- <sup>12</sup> Para uma descrição pormenorizada do manuscrito MM 5015, discussão do respectivo conteúdo e concordâncias que oferece, v. Carlos Seixas: *12 sonatas*, edição facsimilada do manuscrito MM 5015 da Biblioteca Nacional de Lisboa, com uma introdução por João Pedro d'ALVARENGA. Lisboa: Instituto da Biblioteca Nacional e do Livro, 1995.
- <sup>1</sup> Diogo Barbosa MACHADO, *Bibliotheca Lusitana*, vol. IV. Lisbon: Francisco Luiz Ameno, 1759, pp. 198-199, biographical notice published complete by Rui Vieira NERY, *A música no ciclo da «Bibliotheca Lusitana»* (Lisbon, 1984), pp. 217-218, and Gerhard DODERER, "Carlos Seixas", *Comemorações Seixas-Bomtempo* (Lisbon, 1992), pp. 7-8.
- <sup>2</sup> Register copied in the baptismal certificate of 17th September, 1731 included in the matrimonial process, in AUC, Coimbra, Câmara Eclesiástica, III-1.<sup>a</sup> E-18-3-9 (1), f. [3]v.
- <sup>3</sup> "Provim.<sup>o</sup> do Organista Jozeph Ant.<sup>o</sup>" in AUC, Coimbra, Sé, *Acordos do Cabido*, Bk 18, 1714-1720, f. 102v, published by Macario Santiago KASTNER, *Carlos Seixas* (Coimbra, 1947), pp. 22-23, following Manuel Joaquim's reading.
- <sup>4</sup> AUC, Registros Paroquiais, Coimbra, S. Cristovão, *Óbitos*, 1651-1739, f. 100. The obit register of Marcelina Nunes (27th June, 1717) is to be found in the same book on f. 98.
- <sup>5</sup> Cf. these details in the last document of the process of qualification for the habit of Christ, in ANTT, Chancelaria da Ordem de Cristo, *Habilitações*, Letra J, Maço 95, n.<sup>o</sup> 26 (see note 8 below). According to Barbosa Machado, Seixas, formerly second lieutenant, took up his position as captain of the Company commanded by the Viscount of Barbacena on 30th June, 1733.
- <sup>6</sup> The date of Seixas's marriage, and his offspring, are mentioned in Barbosa Machado. The bans, with the order allowing the relevant certificate, of 3rd October, 1731, may be found in AUC, Coimbra, Câmara Eclesiástica, III-1.<sup>a</sup> E-18-3-9 (1).
- <sup>7</sup> ANTT, Chancelaria da Ordem de Santiago, Bk 28, f. 380v, mentioned by Mário de Sampaio RIBEIRO, *A música em Portugal nos séculos XVIII e XIX* (Lisbon, 1936), p. 66.
- <sup>8</sup> From this process there survive three documents (whose previous chronological reference is 16th April, 1728), in ANTT, Chancelaria da Ordem de Cristo, *Habilitações*, Letra J, Maço 95, n.<sup>o</sup> 26, published by Mário de Sampaio RIBEIRO, *op. cit.* pp. 67-69, and Macario Santiago KASTNER, *op. cit.* pp. 145-148.
- <sup>9</sup> ANTT, Registros Paroquiais, Lisboa, Sé, *Óbitos*, Bk 12, f. 80v, published by Mário de Sampaio RIBEIRO, *op. cit.* p. 69, and Macario Santiago KASTNER, *op. cit.* p. 148.
- <sup>10</sup> *Bibliotheca Lusitana*, vol. IV, p. 199 (see note 1 above).
- <sup>11</sup> BPE, Cod. CxIV/1-26: *Dicionário biográfico de Músicos portugueses e notícia das suas composições* (c.1780), published by José Augusto ALEGRIA, José Mazza: *Dicionário biográfico de músicos portugueses*, sep. Ocidente (Lisboa, 1945), p. 32.
- <sup>12</sup> For a detailed description of manuscript MM 5015, and a discussion of the contents and concordances it contains, see Carlos Seixas: *12 sonatas*, facsimile edition of manuscript Lisbon, National Library, MM 5015, with an introduction by João Pedro d'ALVARENGA. Lisbon: Instituto da Biblioteca Nacional e do Livro, 1995.



Tancremerui citharam stellis radiantibus addi : Disoma nec vnde moribus illa fuit .

## PRINCÍPIOS EDITORIAIS

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Para a indicação dos ornamentos, que, na generalidade das fontes manuscritas setecentistas ibéricas, vêm notados com a abreviatura em cursiva *tr.* (= *trinar*), independentemente de poder tratar-se de trilos, curtos ou longos, de mordentes, superiores ou inferiores, de grupetos, ascendentes ou descendentes, ou de trémulos, adoptámos o sinal único  $\bowtie$ .

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Procurámos preservar a distribuição original da música pelos pentagramas, com alterações pontuais que beneficiam a leitura, respeitando o quanto possível as mudanças de clave, à excepção dos trechos escritos com clave de Dó na 4.<sup>a</sup> linha, que transpusémos para a clave de Sol na 2.<sup>a</sup> linha ou para a de Fá na 4.<sup>a</sup>, consoante os casos.

Sistematizámos a ligação das hastas das figuras, com referência sempre a lugares paralelos no manuscrito. Por fim, reduzimos a notação original «em partes», isto é, preferimos hastas comuns para as notas síncronas que competem à mesma mão a hastas separadas para cada nota, preservando apenas a distinção entre as duas ou, rarissimamente, três vozes reais, bem como dos acordes adicionados a esta textura básica, omitindo sem comentário aquelas pausas que assim resultam supérfluas.

## EDITORIAL METHOD

Editorial additions and restitutions are placed between square brackets [ ] except those noted in the critical commentary.

Editorial slurs and ties are indicated thus: — Conventional abbreviations have been expanded without comment (8, 8<sup>a</sup> or 8<sup>aa</sup> indicating the duplication of a note or series of notes an octave below, §§ the repetition of the bar or bars thereby indicated, *All.*<sup>o</sup> for *Allegro*). The indications for right and left hands have been changed from 1.<sup>a</sup> (= right), 2.<sup>a</sup> (= left) and *m* (= *manca*, left hand) to the current usage: *m.d.* (= *mano destra*) and *m.s.* (= *mano sinistra*), superfluous indications being silently omitted. The notation of accidentals has been modernized without comment (natural for sharp and natural for flat, according to circumstances). Implied accidentals, whether applying to the alteration of a doubled or consecutive octave or relating to an implied cancellation within a bar, and cautionary accidentals not present in the source are printed in small type before the note to which they apply.

Triplets and sextuplets, both notated inconsistently in the source, with numbers 3 or 6 expressing proportion over the notes concerned, with the number under a slur, with the slur but lacking the number, or simply with triple or sextuple beaming, are notated in the present edition with numbers 3 or 6 placed above or below the beaming of the notes, depending on circumstances.

For all ornaments, generally notated in 18th century Iberian sources with the italic abbreviation *tr.* (= *trinar*, to trill), irrespective of whether they are long or short trills, upper or lower mordents, ascending or descending grupetti, or tremulos, have been adopted throughout the sign  $\bowtie$ .

The original notation of appoggiaturas has also been retained, not distinguishing between so-called short from long appoggiaturas (*acentos* and *apoios*, in 18th century Portuguese terminology). Accidentals relating to ornaments are all editorial, with the exception of those indicated in the critical commentary, but brackets are not shown for typographical reasons.

The original distribution of music by stave has generally been retained, with occasional alterations to facilitate reading, respecting clef changes whenever possible, with the exception of passages written in C4 clefs, which have been transposed to G2 clefs or F4 clefs, depending on circumstances.

Beaming has been standardized, always with reference to parallel occurrences in the source. Finally, the “part writing” in the original notation has been reduced, *i.e.* single stems has been preferred for synchronous notes played by the same hand as opposed to separate stems for each note, maintaining only the distinction between two, or very rarely, three real parts, as well as chords additional to this basic texture, those rests rendered superfluous thereby being omitted without comment.

## REVISÃO CRÍTICA

and. = *andamento*; c. = *compasso(s)*; i = *pentagrama inferior*; s = *pentagrama superior*; m. dir. = *mão direita*; m. esq. = *mão esquerda*

**SONATA 1**, sol menor, âmbito Dó - ré<sup>3</sup>: MM 5015, f. 1-3, intitulada «Tocata 1.<sup>a</sup>». Variante: MM 338, peça b n.º 17.1, f. 30v-32, sem título (só o 1.º and. com outro minuete); CIC 110, p. 32-35, intitulada «Tocata 11.<sup>a</sup>» (com o mesmo minuete)

1.º AND. «All.<sup>a</sup>»; MM 338 e CIC 110 sem indicação de tempo

c. 10 i	2.º tempo: MM 338 e CIC 110 não transmitem o bequadro
c. 11 s	1.º tempo: bemol consistentemente transmitido pelas três fontes
c. 17 i	5.ª semicolcheia: Mi
c. 19 i	9.ª semicolcheia: Mi
c. 20 i	3.ª semicolcheia: lá
c. 21 i	8.ª semicolcheia: mi <sup>1</sup> ; s, 9.ª semicolcheia: sol <sup>2</sup> (cfr. MM 338 e CIC 110)
c. 23 s	penúltima semicolcheia: fá <sup>2</sup>
c. 29 s	2.º tempo, só MM 338: fá# <sup>2</sup> , fá# <sup>1</sup>
c. 30 s	9.ª semicolcheia: fá <sup>2</sup>
c. 42 i	2.ª semicolcheia: lá
c. 44 i	1.ª semicolcheia: Lá
c. 45 s	12.ª semicolcheia: ré <sup>2</sup>
c. 46 s	3./4.º tempos: acrescentados fá <sup>2</sup> e mib <sup>2</sup>
c. 47 s	1.º tempo: acrescentado mib <sup>2</sup>
c. 48 i	1.ª colcheia: Lá; s, 12.ª semicolcheia: lá <sup>1</sup>
c. 51 s	5.ª semicolcheia: ré <sup>1</sup>

acidentes redundantes omitidos c. 4/5 s, última semicolcheia: #; c. 12/13 i, 3.º tempo, dó/dó<sup>1</sup>: #; c. 16 s, 2.º dó<sup>1</sup>: #; c. 20 i, 4.º tempo, Mi/mi: bequadro; c. 24 s, última semicolcheia, para lá<sup>1</sup> por fá<sup>1</sup>: #; c. 30 s, 2.º si<sup>1</sup>: bequadro; c. 30 até c. 36 s/i, 1.º mi depois da barra: bemol; c. 39 s, 2.º fá<sup>2</sup>: #; c. 42 até c. 46 s/i, todos os mi: bemol; c. 48 s, 1.º mi<sup>1</sup>/mi<sup>2</sup>: bemol, 2.º si/si<sup>1</sup>: bequadro; no fim: «*Nela Seconda Volta non se dice il fine de la mano dirita*», em consequência do que desdobrámos o c. 52

2.º AND. «Minuette»; CIC 110 «Minuet»

c. 9/10	rejeitada a repetição indicada por §§ (cfr. CIC 110)
c. 17 s	2.º nota: ré <sup>3</sup> (cfr. c. 19 e CIC 110)

acidentes redundantes omitidos c. 6/7 s, 1.º si<sup>1</sup>: bemol

**SONATA 2**, Sol maior, âmbito Ré - dó<sup>3</sup>: MM 5015, f. 3v-4v, intitulada «Toccata 2.<sup>a</sup>»

1.º AND. sem indicação de tempo

c. 15 s	lá <sup>2</sup> , fá# <sup>2</sup> , dó# <sup>2</sup> , ré <sup>2</sup>
c. 17 i	semínima: fá#

2.º AND. «Adagio»

3.º AND. «All.<sup>a</sup> aβai», com indicação do c. «2/8» incorrecta

**SONATA 3**, lá menor, âmbito Mi - dó<sup>3</sup>: MM 5015, f. 5-6, intitulada «Toccata 3.<sup>a</sup>»

1.º AND. «All.<sup>a</sup>», com indicação do c. «C» e correspondente barragem, excepto nos actuais c. 12-13 e 45-46, originalmente binários

## CRITICAL COMMENTARY

movt. = *movement*; b. = *bar(s)*; l = *lower stave*; u = *upper stave*; r.h. = *right hand*; l.h. = *left hand*

**SONATA 1**, g minor, compass C - d'''': MM 5015, ff. 1-3, entitled «Tocata 1.<sup>a</sup>». Variant: MM 338, piece b n.º 17.1, ff. 30v-32, without title (1st movt only; different minuet); CIC 110, pp. 32-35, entitled «Tocata 11.<sup>a</sup>» (with the same minuet)

1st MOVT. «All.<sup>a</sup>»; MM 338 and CIC 110 have no tempo indication.

b. 10 l	2nd beat: MM 338 and CIC 110 omit the natural
b. 11 u	1st beat: the flat appears in all three sources
b. 17 l	5th semiquaver: E
b. 19 l	9th semiquaver: E
b. 20 l	3rd semiquaver: a
b. 21 l	8th semiquaver: e'; u, 9th semiquaver: g'' (cf. MM 338 and CIC 110)
b. 23 u	penultimate semiquaver: f''
b. 29 u	2nd beat, MM 338 only: f#'', f#'
b. 30 u	9th semiquaver: f''
b. 42 l	2nd semiquaver: a
b. 44 l	1st semiquaver: A
b. 45 u	12th semiquaver: d''
b. 46 u	3rd/4th beats: added f'' and eb''
b. 47 u	1st beat: added eb''
b. 48 l	1st quaver: A; u, 12th semiquaver: a'
b. 51 u	5th semiquaver: d'

Omitted redundant accidentals b. 4/5 u, last semiquaver: #; b. 12/13 l, 3rd beat, c/c': #; b. 16 u, 2nd c': #; b. 20 l, 4th beat, E/e: natural; b. 24 u, last semiquaver, to a' for f': #; b. 30 u, 2nd b': natural; b. 30 to b. 36 u/l, 1st es after the bar line: flat; b. 39 u, 2nd f': #; b. 42 to b. 46 u/l, all es: flat; b. 48 u, 1st e'/e'': flat, 2nd b/b': natural; at end: «*Nela Seconda Volta non se dice il fine de la mano dirita*», in consequence of which b. 52 in the original has been adjusted as 1st- and 2nd-time bars

2nd MOVT. «Minuette»; CIC 110 «Minuet»

b. 9/10	the repetition indicated by §§ has been rejected (cf. CIC 110)
b. 17 u	2nd note: d''' (cf. b. 19 and CIC 110)

Omitted redundant accidentals b. 6/7 u, 1st b': flat

**SONATA 2**, G major, compass D - c'''': MM 5015, ff. 3v-4v, entitled «Toccata 2.<sup>a</sup>»

1st MOVT. No tempo indication

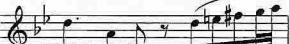
b. 15 u	a'', f#'', c#'', d''
b. 17 l	crotchet: f#

2nd MOVT. «Adagio»

3rd MOVT. «All.<sup>a</sup> aβai», with incorrect 2/8 time signature

**SONATA 3**, a minor, compass E - c'''': MM 5015, ff. 5-6, entitled «Toccata 3.<sup>a</sup>»

1st MOVT. «All.<sup>a</sup>», with C time signature and corresponding barring, except in b. 12-13 and 45-46 of the present edition, original binary

c. 5 i	1. <sup>a</sup> colcheia: Si	b. 5 l	1st quaver: B		
c. 6 s	4. <sup>a</sup> semicolcheia: ré <sup>1</sup>	b. 6 u	4th semiquaver: d'		
c. 8 s	2. <sup>a</sup> -4. <sup>a</sup> semicolcheias: fá <sup>1</sup> , mi# <sup>1</sup> , fá <sup>1</sup>	b. 8 u	2nd-4th semiquavers: f', e#', f'		
c. 21 s	dó <sup>3</sup> : colcheia	b. 21 u	c'': quaver		
c. 22 i	pausa de semicolcheia	b. 22 l	semiquaver rest		
c. 24 s	1. <sup>a</sup> nota: dó <sup>1</sup> (cfr. c. 49 s)	b. 24 u	1st note: c' (cf. 49 u)		
c. 26 i	5. <sup>a</sup> semicolcheia: Lá	b. 26 l	5th semiquaver: A		
c. 42 i	Lá: semínima, com indicação «8» para duplicar com Lá <sup>1</sup>	b. 42 l	A: crotchet, with "8" sign to indicate doubling with A'		
c. 47 i	pausa de semicolcheia	b. 47 l	semiquaver rest		
c. 48 i	2. <sup>a</sup> colcheia: Lá	b. 48 l	2nd quaver: A		
acidente redundante omitido c. 8 s, 2. <sup>o</sup> sol <sup>1</sup> : #		Omitted redundant accidental b. 8 u, 2nd g': #			
2. <sup>o</sup> AND. «Allegro»		2nd MOVT. «Allegro»			
<b>SONATA 4, Si bemol maior, âmbito Dó - ré<sup>3</sup>: MM 5015, ff. 6v-8, intitulada «Tocatta 4.<sup>a</sup>»</b>					
1. <sup>o</sup> AND. sem indicação de tempo					
c. 1 s	semínima pontuada e 2 fusas	b. 1 u	dotted crotchet and 2 demi-semiquavers		
c. 3 s	semínima pontuada e 2 semicolcheias	b. 3 u	dotted crotchet and 2 semiquavers		
c. 19 i	última nota: Lá#	b. 19 l	last note: A#		
c. 21 i	Si#, com indicação «8» para duplicar com Si#1	b. 21 l	B# with "8" sign to indicate doubling with B#'		
c. 27 s	1. <sup>o</sup> tempo: lá <sup>1</sup> colcheia pontuada, omitida	b. 27 u	1st beat: a' dotted quaver, omitted		
c. 38 s	2. <sup>a</sup> e 3. <sup>a</sup> notas: semicolcheias	b. 38 u	2nd and 3rd notes: semiquavers		
c. 43/44 i	2. <sup>a</sup> nota: Sol (cfr. c. 7/8 i)	b. 43/44 l	2nd note: G (cf. b. 7/8 l)		
c. 51 s	2. <sup>a</sup> metade do 2. <sup>o</sup> tempo: semicolcheias	b. 51 u	2nd half of 2nd beat: semi-quavers		
c. 71 s	1. <sup>a</sup> e 2. <sup>a</sup> notas: colcheia pontuada e semicolcheia; outra leitura possível:	b. 71 u	1st and 2nd notes: dotted quaver and semiquaver; possible alternative reading:		
					
acidente redundante omitido c. 20 s, 1. <sup>o</sup> mi <sup>2</sup> : bemol		Omitted redundant accidental b. 20 u, 1st e": flat			
2. <sup>o</sup> AND. «Adagio»		2nd MOVT. «Adagio»			
c. 2 s	2. <sup>o</sup> tempo: semínima e pausa de colcheia; outra leitura possível:	b. 2 u	2nd beat: crotchet and quaver rest; possible alternative reading:		
					
c. 4 i	3. <sup>a</sup> nota: Sol#	b. 4 l	3rd note: G#		
c. 8 i	2. <sup>a</sup> metade do 2. <sup>o</sup> tempo: tercina de semicolcheias; outra leitura possível:	b. 8 l	2nd half of 2nd beat: triplet of semiquavers; possible alternative reading:		
					
c. 14 s	última nota: fusa (cfr. c. 1 s)	b. 14 u	last note: demisemiquaver (cf. b. 1 u)		
acidente redundante omitido c. 8 s, 1. <sup>o</sup> mi <sup>2</sup> : bemol		Omitted redundant accidental b. 8 u, 1st e": flat			
3. <sup>o</sup> AND. «All.»; acrescentado da mesma mão: «Gighe»; todas as pausas correspondentes a um tempo inteiro originalmente notadas $\frac{1}{2}$ mudadas para a forma corrente $\frac{1}{4}$ :		3rd MOVT. «All.»; added in the same hand: "Gighe"; all rests corresponding to a whole beat originally notated thus: $\frac{1}{2}$ have been modernized thus: $\frac{1}{4}$ :			
c. 11	s, 1. <sup>o</sup> tempo, e s/i, 3. <sup>o</sup> tempo: colcheias (cfr. c. 12, 3. <sup>o</sup> tempo, e c. 13, 1. <sup>o</sup> tempo)	b. 11	u, 1st beat, and u/l, 3rd beat: quavers (cf. b. 12, 3rd beat, and b. 13, 1st beat)		
c. 14/14 <sup>bis</sup>	condensados num único c.	b. 14/14 <sup>bis</sup>	condensed into a single bar		
c. 18 s	1. <sup>a</sup> metade do 1. <sup>o</sup> tempo: colcheias (cfr. c. 3, 3. <sup>o</sup> tempo)	b. 18 u	1st half of 1st beat: quavers (cf. b. 3, 3rd beat)		

c. 21 s	3. <sup>o</sup> tempo: colcheias (cfr. c. 20, 3. <sup>o</sup> tempo)	b. 21 u	3rd beat: quavers (cf. b. 20, 3rd beat)
c. 27 s	1. <sup>o</sup> e 3. <sup>o</sup> tempos: colcheias (cfr. c. 10/12, 3. <sup>o</sup> tempo, e c. 29, 1. <sup>o</sup> tempo)	b. 27 u	1st and 3rd beats: quavers (cf. b. 10/12, 3rd beat, and b. 29, 1st beat)
c. 28/29 s	3. <sup>o</sup> tempo: colcheias (cfr. c. 12/13, 1. <sup>o</sup> tempo)	b. 28/29 u	3rd beat: quavers (cf. b. 12/13, 1st beat)
acidentes redundantes omitidos	c. 10 s/i, 1. <sup>o</sup> mi <sup>2</sup> /mi: bemol, 3. <sup>o</sup> mi <sup>2</sup> : bequadro; c. 20 i, mi: bemol; c. 21 i, 2. <sup>o</sup> Si: bequadro; c. 23 s, mi <sup>2</sup> : bemol	Omitted redundant accidentals	b. 10 u/l, 1st e''/e: flat, 3rd e'': natural; b. 20 l, e: flat; b. 21 l, 2nd B: natural; b. 23 u, e'': flat
<b>SONATA 5</b> , dó menor, âmbito Dó - ré <sup>3</sup> : MM 5015, ff. 8v-9v, intitulada «Tocatta 5. <sup>a</sup> »; CIC 110, p. 82-84, intitulada «Tocata 22 <sup>a</sup> »		<b>SONATA 5</b> , c minor, compass C - d'''': MM 5015, ff. 8v-9v, entitled "Tocatta 5. <sup>a</sup> "; CIC 110, pp. 82-84 entitled "Tocata 22 <sup>a</sup> "	
1. <sup>o</sup> AND. «All. <sup>a</sup> »; CIC 110 sem indicação de tempo		1st MOVT. "All. <sup>a</sup> "; CIC 110 has no tempo indication	
c. 9 i	2. <sup>o</sup> metade do 2. <sup>o</sup> tempo: dó-dó <sup>1</sup> (cfr. c. 29 i, 4. <sup>o</sup> tempo e CIC 110)	b. 9 l	2nd half of 2nd beat: c-c' (cf. b. 29 l, 4th beat and CIC 110)
c. 33 s	1. <sup>o</sup> nota: semínima; i, 3. <sup>o</sup> e 4. <sup>o</sup> tempos: colcheias	b. 33 u	1st note: crotchet; l, 3rd and 4th beats: quavers
c. 23 s/i	m. esq. 1. <sup>o</sup> tempo: colcheias	b. 23 u/l	l.h. 1st beat: quavers
acidentes redundantes omitidos	c. 13 i, 2. <sup>o</sup> fá: #; c. 16 s, 2. <sup>o</sup> fá <sup>1</sup> : #; c. 23 i, mi: bemol; c. 31/32 s, 2. <sup>o</sup> si <sup>1</sup> : bequadro; c. 34 i, 2. <sup>o</sup> Lá/lá: bemol	Omitted redundant accidentals	b. 13 l, 2nd f: #; b. 16 u, 2nd f: #; b. 23 l, e: flat; b. 31/32 u, 2nd b': natural; b. 34 l, 2nd A/a: flat
2. <sup>o</sup> AND. «Minuette»; CIC 110 «Minuet»		2nd MOVT. "Minuette"; CIC 110 "Minuet"	
<b>SONATA 6</b> , ré menor, âmbito Dó - ré <sup>3</sup> : MM 5015, ff. 9v-12, intitulada «Tocatta 6. <sup>a</sup> »; CIC 110, p. 30-32, intitulada «Tocata 10 <sup>a</sup> »		<b>SONATA 6</b> , d minor, compass C - d'''': MM 5015, ff. 9v-12, entitled "Tocatta 6. <sup>a</sup> "; CIC 110, pp. 30-32, entitled "Tocata 10 <sup>a</sup> "	
1. <sup>o</sup> AND. sem indicação de tempo em ambas as fontes		1st MOVT. No tempo indication in either source	
c. 1 i	1. <sup>o</sup> -2. <sup>o</sup> tempos: ponto de aumentação apenas para a nota superior	b. 1 l	1st-2nd beats: dot only to upper note
c. 8 s	1. <sup>o</sup> tempo: fá <sup>2</sup> , ré <sup>2</sup> , lá <sup>1</sup> , fá <sup>1</sup>	b. 8 u	1st beat: f'', d'', a', f'
c. 20 s	13. <sup>o</sup> semicolcheia: mi <sup>1</sup>	b. 20 u	13th semiquaver: e'
c. 21 s	2. <sup>o</sup> semicolcheia: mi <sup>1</sup>	b. 21 u	2nd semiquaver: e'
c. 22 s	6. <sup>o</sup> colcheia: bequadro por #	b. 22 u	6th quaver: natural for #
c. 25 i	4. <sup>o</sup> tempo: Mi com indicação «8» para duplicar com Mi <sup>1</sup>	b. 25 l	4th beat: E with "8" sign to indicate doubling with E'
c. 31/31 <sup>bis</sup>	condensados num único c. com sinais de chamada para a 1. <sup>o</sup> e para a 2. <sup>o</sup> vez; 3. <sup>o</sup> -4. <sup>o</sup> tempos: semicolcheias; c. 31 s, 3. <sup>o</sup> -4. <sup>o</sup> tempos: lá, sol, fá, mi	b. 31/31 <sup>bis</sup>	condensed into one bar with signs for 1st and 2nd times; 3rd-4th beats: semiquavers; b. 31 u, 3rd-4th beats: a, g, f, e
c. 32 i	1. <sup>o</sup> -2. <sup>o</sup> tempos: ponto de aumentação apenas para a nota superior	b. 32 l	1st-2nd beats: dot only to upper note
c. 34 i	2. <sup>o</sup> tempo: dó-lá-dó <sup>1</sup>	b. 34 l	2nd beat: c-a-c'
c. 37	rejeitada a repetição indicada por §§ (cfr. CIC 110)	b. 37	repeat indicated by §§ rejected (cf. CIC 110)
c. 42 s	1. <sup>o</sup> sol <sup>1</sup> : colcheia	b. 42 u	1st g': quaver
c. 45 s	10. <sup>o</sup> e 12. <sup>o</sup> semicolcheias: fá <sup>1</sup>	b. 45 u	10th and 12th semiquavers: f'
c. 52 s	penúltima semicolcheia: lá <sup>2</sup>	b. 52 u	penultimate semiquaver: a''
acidentes redundantes omitidos	c. 15 s, 2. <sup>o</sup> si <sup>1</sup> : bequadro; c. 18 s, si <sup>1</sup> : bemol; c. 23 s, 2. <sup>o</sup> sol <sup>1</sup> : #; c. 25 s, 2. <sup>o</sup> si: bequadro; c. 41 s, si <sup>1</sup> : bemol	Omitted redundant accidentals	b. 15 u, 2nd b': natural; b. 18 u, b': flat; b. 23 u, 2nd g': #; b. 25 u, 2nd b: natural; b. 41 u, b': flat
2. <sup>o</sup> AND. «Minuette»; CIC 110 «Minuet»		2nd MOVT. "Minuette"; CIC 110 "Minuet"	
c. 5 s	5. <sup>o</sup> colcheia: mi <sup>1</sup>	b. 5 u	5th quaver: e'
c. 11 i	3. <sup>o</sup> tempo: ré	b. 11 l	3rd beat: d
c. 16 s/i	1. <sup>o</sup> e 2. <sup>o</sup> tempos: colcheia e 2 semicolcheias	b. 16 u/l	1st and 2nd beats: quaver and 2 semiquavers
acidente redundante omitido	c. 15 s, 2. <sup>o</sup> dó <sup>2</sup> : #	Omitted redundant accidental	b. 15 u, 2nd c'': #
<b>SONATA 7</b> , mi menor, âmbito Ré - ré <sup>3</sup> : MM 5015, ff. 12v-13v, intitulada «Tocatta 7. <sup>a</sup> »		<b>SONATA 7</b> , e minor, compass D - d'''': MM 5015, ff. 12v-13v, entitled "Tocatta 7. <sup>a</sup> "	
1. <sup>o</sup> AND. «All. <sup>a</sup> aβai», com indicação do c. «3/4» emendada pela mesma mão para «3/8»		1st MOVT. "All. <sup>a</sup> aβai" with 3/4 time signature, emended by the same hand to 3/8	

- c. 1 i sob a 1.<sup>a</sup> nota, mi, indicação «8.<sup>as</sup>», presumivelmente com efeito até ao c. 5  
c. 6/7 i 1.<sup>a</sup> nota: semínima  
c. 12 i sob a 1.<sup>a</sup> nota, mi, indicação «8.<sup>as</sup>», presumivelmente com efeito até ao c. 15  
c. 29 i mi  
c. 41/43 s 5.<sup>a</sup> semicolcheia: a<sup>2</sup> (cfr. c. 3/5 s)  
c. 42 i 2.<sup>a</sup>-4.<sup>a</sup> notas: colcheias  
c. 43 i 1.<sup>a</sup> nota: semínima  
c. 47 i 1.<sup>a</sup> nota: semicolcheia  
c. 59 s 2.<sup>o</sup> tempo: semínima  
c. 61 s 1.<sup>o</sup> tempo: semicolcheia e 2 fusas (cfr. c. 25 s); outra leitura possível do c. 25 e do c. 61:



2.<sup>o</sup> AND. «Minuette»

- c. 2 s 3.<sup>a</sup> semicolcheia: láb<sup>2</sup>  
c. 7 notado como se fosse um c. de «3/8»  
c. 8 i 1.<sup>o</sup>-2.<sup>o</sup> tempos: ponto de aumentação apenas para a nota superior  
c. 12 s 1.<sup>a</sup>-4.<sup>a</sup> notas: semicolcheias  
c. 13 i sol: semínima  
c. 16 i 2.<sup>a</sup>-5.<sup>a</sup> notas: semicolcheias  
c. 17 i semicolcheias  
c. 19 s semicolcheias

**SONATA 8**, Fá maior, âmbito Sol - ré<sup>3</sup>; MM 5015, ff. 14-15, intitulada «Toccata 8.<sup>a</sup>»

1.<sup>o</sup> AND. sem indicação de tempo

- c. 10 s 2.<sup>o</sup> tempo: mi<sup>2</sup>, fá<sup>2</sup>, sol<sup>2</sup>  
c. 14 i 1.<sup>o</sup> tempo: Lá  
c. 25 s 1.<sup>a</sup> nota: mi<sup>1</sup>

2.<sup>o</sup> AND. «Minuette»

- c. 14/15/16 s 3.<sup>o</sup> tempo: 2 fusas e semicolcheia (cfr. c. 5/6 s); outra leitura possível dos c. 4/5/6 e c. 13/14/15/16, s:



**SONATA 9**, Mi maior, âmbito Ré# - dó#<sup>3</sup>; MM 5015, ff. 15-17, intitulada «Toccata 9.<sup>a</sup>»

1.<sup>o</sup> AND. «All.»

- c. 14 s sem ponto de aumentação  
c. 30 i última nota: dó#<sup>2</sup>

sugestões alternativas para a execução dos c. 25/26/27, servindo de exemplo também para os c. 49/50/51, i:



2.<sup>o</sup> AND. «Adagio»

acidente redundante omitido c. 7 i, 2.<sup>o</sup> ré: #

3.<sup>o</sup> AND. sem indicação de tempo

- c. 4 s colcheias  
c. 19 i 1.<sup>a</sup> nota: ré

- b. 1 l under the 1st note, e, «8.<sup>as</sup>» sign, presumably with effect until b. 5  
b. 6/7 l 1st note: crotchet  
b. 12 l under 1st note, e, «8.<sup>as</sup>» sign, presumably with effect until b. 15  
b. 29 l  
b. 41/43 u 5th semiquaver: a<sup>11</sup> (cf. b. 3/5 u)  
b. 42 l 2nd-4th notes: quavers  
b. 43 l 1st note: crotchet  
b. 47 l 1st note: semiquaver  
b. 59 u 2nd beat: crotchet  
b. 61 u 1st beat: semiquaver and 2 demisemiquavers (cf. b. 25 u); possible alternative reading of b. 25 and b. 61:



2nd MOVT. «Minuette»

- b. 2 u 3rd semiquaver: ab<sup>11</sup>  
b. 7 notated as though in 3/8  
b. 8 l 1st-2nd beats: dot only to upper note  
b. 12 u 1st-4th notes: semiquavers  
b. 13 l g: crotchet  
b. 16 l 2nd-5th notes: semiquavers  
b. 17 l semiquavers  
b. 19 u semiquavers

**SONATA 8**, F major, compass G - d<sup>'''</sup>; MM 5015, ff. 14-15, intitulada «Toccata 8.<sup>a</sup>»

1st MOVT. No tempo indication

- b. 10 u 2nd beat: e<sup>11</sup>, f<sup>11</sup>, g<sup>11</sup>  
b. 14 l 1st beat: A  
b. 25 u 1st note: e<sup>1</sup>

2nd MOVT. «Minuette»

- b. 14/15/16 u 3rd beat: 2 demisemiquavers and semiquaver (cf. b. 5/6 u); possible alternative reading of b. 4/5/6 and b. 13/14/15/16, u:



**SONATA 9**, E major, compass D# - c#<sup>'''</sup>; MM 5015, ff. 15-17, intitulada «Toccata 9.<sup>a</sup>»

1st MOVT. «All.»

- b. 14 u no dot  
b. 30 l last note: c#<sup>11</sup>

Two alternative suggestions for the performance of b. 25/26/27, relevant also to b. 49/50/51, l:



2nd MOVT. «Adagio»

Omitted redundant accidental b. 7 l, 2nd d: #

3rd MOVT. No tempo indication

- b. 4 u quavers  
b. 19 l 1st note: d

**SONATA 10**, Ré maior, âmbito Dó - ré<sup>3</sup>: MM 5015, f. 17-20, intitulada «Tocatta 10.<sup>a</sup>». Variante: MM 338, peça b n.<sup>o</sup> 14, f. 26v-28, sem título (só o 1.<sup>o</sup> and.); CIC 110, p. 6-9, intitulada «Tocata 3<sup>a</sup>» (só o 1.<sup>o</sup> and. com outro minuete)

1.<sup>o</sup> AND. sem indicação de tempo; MM 338 «Allegro»

- |  |  |
|--|--|
| c. 1 s   | 1. <sup>o</sup> tempo, arpejo lá1, ré <sup>2</sup> , fá# <sup>2</sup> , lá <sup>2</sup> :<br>2 semifusas, 2 fusas (cfr. c. 1, 3. <sup>o</sup> tempo, c. 2, c. 34/35 e CIC 110) |
| c. 4 i   | 3. <sup>o</sup> tempo, 2. <sup>o</sup> semicolcheia: Sol   |
| c. 6 s   | 3. <sup>o</sup> tempo, 2. <sup>o</sup> semicolcheia: dó# <sup>3</sup>  |
| c. 9 i   | 2. <sup>o</sup> tempo: Si, dó#, Si, Lá   |
| c. 10 i  | 1. <sup>o</sup> semicolcheia: Dó#  |
| c. 11 s  | 2. <sup>o</sup> , 3. <sup>o</sup> e 4. <sup>o</sup> colcheias: mi <sup>1</sup> , lá <sup>1</sup> , mi <sup>2</sup>   |
| c. 14 i  | m. dir. 1. <sup>o</sup> tempo: colcheias   |
| c. 15 i  | m. dir. 8. <sup>o</sup> semicolcheia: mi <sup>1</sup> -sol <sup>1</sup>  |
| c. 19 s  | m. dir. 7. <sup>o</sup> semicolcheia: mi <sup>1</sup>  |
| c. 21 s  | m. esq. última colcheia: lá <sup>1</sup> -dó# <sup>2</sup>   |
| c. 24 s  | m. dir. 2. <sup>o</sup> tempo: sol <sup>2</sup> , fá# <sup>2</sup> , mi <sup>2</sup> , ré <sup>2</sup> (cfr. MM 338 e CIC 110)   |
| c. 26 s  | 1. <sup>o</sup> semicolcheia: ré <sup>1</sup>  |
| c. 33 s  | 2. <sup>o</sup> metade do último tempo: dó# <sup>1</sup> -sol <sup>1</sup> (cfr. CIC 110)  |
| c. 36 s  | 2. <sup>o</sup> metade do 2. <sup>o</sup> tempo: ré <sup>2</sup> , dó# <sup>2</sup> , lá <sup>1</sup>  |
| c. 39 s  | 13. <sup>o</sup> semicolcheia: láb <sup>2</sup> (por dó <sup>3</sup> natural ?); outra leitura possível (cfr. MM 338 e CIC 110):   |
|   |  |
| c. 40 i  | até ao c. 42, 2. <sup>o</sup> tempo, notado com clave de Dó na 4. <sup>a</sup> linha, uma 3. <sup>a</sup> abaixo   |
| c. 42 i  | 3. <sup>o</sup> tempo, até ao c. 45, 3. <sup>o</sup> tempo, notado com clave de Fá na 4. <sup>a</sup> linha, uma 7. <sup>a</sup> abaixo  |
| c. 49 s  | última nota: si <sup>1</sup>   |
| c. 54 i  | 3. <sup>o</sup> tempo, última semicolcheia: sol <sup>1</sup>   |
| c. 60 s/i  | 2. <sup>o</sup> metade dos 4 tempos: semicolcheia, 2 fusas (cfr. c. 30/31)   |
| c. 62 s  | 1. <sup>o</sup> tempo, notas inferiores: fá# <sup>1</sup> , sol <sup>1</sup>   |
| c. 63 i  | 2. <sup>o</sup> -3. <sup>o</sup> tempos: dó#, Dó#, Fá#   |
| acidentes redundantes omitidos c. 13 s, m. dir. 6. <sup>a</sup> semicolcheia, para mi <sup>1</sup> por sol <sup>1</sup> : #; c. 14 i e c. 15 s, 2. <sup>o</sup> sol: # |  |

2.<sup>o</sup> AND. «Minuette»

- |            |                                    |
|------------|------------------------------------|
| c. 1 s     | última nota: semínima              |
| c. 5/6 i   | 1. <sup>o</sup> nota: semínima     |
| c. 11 s    | última nota: semínima              |
| c. 17/18 i | 1. <sup>o</sup> nota: semínima     |
| c. 19 i    | 1. <sup>o</sup> nota: semicolcheia |

**SONATA 11**, Lá maior, âmbito Mi - ré<sup>3</sup>: MM 5015, f. 20-21, intitulada «Tocatta Undecima»

1.<sup>o</sup> AND. sem indicação de tempo; todas as pausas correspondentes a um tempo inteiro mudadas como no 3.<sup>o</sup> and. da Sonata 4; completados os tempos inteiros com posseção do ponto de aumentação às semínimas nos c. 8 i, 12 i e 28 s  
acidente redundante omitido c. 22 s, 2.<sup>o</sup> sol<sup>2</sup>: #

**SONATA 10**, D major, compass C - d<sup>'''</sup>: MM 5015, ff. 17-20. entitled "Tocatta 10.<sup>a</sup>". Variant: MM 338, piece b n.<sup>o</sup> 14, ff. 26v-28, without title (1st movt only); CIC 110, pp. 6-9, entitled "Tocata 3<sup>a</sup>" (1st movt only; different minuet)

1st MOVT. No tempo indication; MM 338 "Allegro"

- |         |  |
|---------|--|
| b. 1 u  | 1st beat, arpeggio a', d'', f#'', a'';<br>2 hemidemisemiquavers, 2 demi-semiquavers (cf. b. 1, 3rd beat, b. 2, b. 34/35 and CIC 110) |
| b. 4 l  | 3rd beat, 2nd semiquaver: G  |
| b. 6 u  | 3rd beat, 2nd semiquaver: c#'''  |
| b. 9 l  | 2nd beat: B, c#, B, A  |
| b. 10 l | 1st semiquaver: C#   |
| b. 11 u | 2nd, 3rd and 4th quavers: e', a', e''  |
| b. 14 l | r.h. 1st beat: quavers   |
| b. 15 l | r.h. 8th semiquaver: e'-g'   |
| b. 19 u | r.h. 7th semiquaver: e'  |
| b. 21 u | l.h. last quaver: a'-c#''  |
| b. 24 u | r.h. 2nd beat: g'', f#'', e'', d'' (cf. MM 338 and CIC 110)  |
| b. 26 u | 1st semiquaver: d'   |
| b. 33 u | 2nd half of last beat: c#'-g' (cf. CIC 110)  |
| b. 36 u | 2nd half of 2nd beat: d'', c#'', a'  |
| b. 39 u | 13th semiquaver: ab'' (for c''' natural ?); possible alternative reading (cf. MM 338 and CIC 110):                                   |



- |         |   |
|---------|---|
| b. 40 l | notated in C4 clef, a third below, until b. 42, 2nd beat              |
| b. 42 l | notated in F4 clef, a seventh below, from 3rd beat to b. 45, 3rd beat |

- |           |  |
|-----------|--|
| b. 49 u   | last note: b'  |
| b. 54 l   | 3rd beat, last semiquaver: g'  |
| b. 60 u/l | 2nd half of the four beats: semiquaver, 2 demisemiquavers (cf. b. 30/31) |

- |         |                                |
|---------|--------------------------------|
| b. 62 u | 1st beat, lower notes: f#', g' |
| b. 63 l | 2nd-3rd beats: c#, C#, F#      |

Omitted redundant accidentals b. 13 u, r.h. 6th semiquaver to e' for g': #; b. 14 l and b. 15 u, 2nd g: #

2nd MOVT. "Minuette"

- |            |                      |
|------------|----------------------|
| b. 1 u     | last note: crotchet  |
| b. 5/6 l   | 1st note: crotchet   |
| b. 11 u    | last note: crotchet  |
| b. 17/18 l | 1st note: crotchet   |
| b. 19 l    | 1st note: semiquaver |

**SONATA 11**, A major, compass E - d<sup>'''</sup>: MM 5015, ff. 20-21, entitled "Tocatta Undecima"

1st MOVT. No tempo indication; all rests with a whole beat's duration changed as the 3rd movt of Sonata 4; whole beats are completed by dots added to the crotchets in b. 8 l, 12 l and 28 u

Omitted redundant accidental b. 22, 2nd g': #

2nd MOVT. "Minuette"

- |         |              |
|---------|--------------|
| b. 7 u  | semiquavers  |
| b. 12 l | last note: b |

2.<sup>o</sup> AND. «Minuette»

- c. 7 s semicolcheias  
c. 12 i última nota: si

**SONATA 12**, Dó maior, âmbito Sol - dó<sup>3</sup>: MM 5015, ff. 21v-22v, intitulada «Tocatta Duodecima»

1.<sup>o</sup> AND. «All.»; pentagrama inferior notado sempre com clave de Dó na 4.<sup>a</sup> linha

- c. 4 s omitida uma colcheia si<sup>1</sup>, intercalada entre a 5.<sup>a</sup> e a 6.<sup>a</sup> notas  
c. 6 s semicolcheias  
c. 24 i 1.<sup>a</sup> colcheia: dó  
c. 25 i 5.<sup>a</sup> colcheia: ré  
c. 46 s colcheias

acidentes redundantes omitidos c. 28/29 s/i e c. 31/32 i, todos os si: bequadro

2.<sup>o</sup> AND. «Minuette»

- c. 11 s 3.<sup>o</sup> tempo: si<sup>1</sup>, lá<sup>1</sup>, sol<sup>1</sup>  
c. 15 i 1.<sup>a</sup> nota: semínima

acidente redundante omitido c. 22 s, si<sup>1</sup>: bequadro

APENDICE

**MINUETE** alternativo para a SONATA 10: CIC 110, p. 9, «Tocata 3.<sup>a</sup>», 2.<sup>o</sup> and. intitulado «Minuet»

desdobrámos os c. de transição para as repetições, sendo exclusivamente editoriais os c. 10 (1.<sup>a</sup> vez) e 20 (1.<sup>a</sup> vez)

- c. 15/16 s apojaturas marcadas com #  
acidente redundante omitido c. 11 s, 2.<sup>o</sup> ré<sup>2</sup>: #

Para executar a SONATA 10 conforme a versão do manuscrito CIC 110, deve o intérprete introduzir as seguintes alterações à presente edição:

- c. 3 i até c. 4, 2.<sup>o</sup> tempo: ornamentar com mordente inferior todos os ré e omitir a oitava Ré  
c. 36 i e c. 37, 1.<sup>o</sup> tempo: ornamentar com mordente inferior todos os ré e o dó natural do c. 37, 2.<sup>o</sup> tempo, omitindo as oitavas Ré e Dó  
c. 39 s último tempo: adoptar a leitura variante apontada no comentário à sonata 10  
c. 60/63 substituir pelos seguintes:

**SONATA 12**, C major, compass G - c<sup>'''</sup>: MM 5015, ff. 21v-22v, intitulada «Tocatta Duodecima»

1st MOVT. «All.»; the lower stave is notated always in C4 clef.

- b. 4 u crotchet b' placed between 5th and 6th notes omitted  
b. 6 u semiquavers  
b. 24 l 1st quaver: c  
b. 25 l 5th quaver: d  
b. 46 u quavers  
Omitted redundant accidentals b. 28/29 u/l and b. 31/32 l, all bs: natural  
2nd MOVT. «Minuette»  
b. 11 u 3rd beat: b', a', g'  
b. 15 l 1st note: crotchet  
Omitted redundant accidental b. 22 u, b': natural

APPENDIX

Alternative MINUET for SONATA 10: CIC 110, p. 9, «Tocata 3.<sup>a</sup>», 2nd movt, entitled «Minuet»

The transitional bars for repetitions have been adjusted, b. 10 (1st time) and b. 20 (1st time) being entirely editorial

- b. 15/16 u appoggiaturas marked with #  
Omitted redundant accidental b. 11 u, 2nd d": #

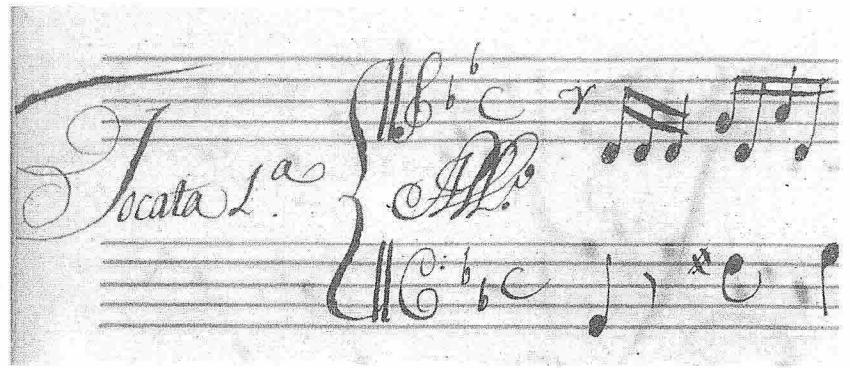
In order to perform SONATA 10 in accordance with the version in manuscript CIC 110, the performer should make the following alterations to the present edition:

- b. 31 until b. 4, 2nd beat: ornament all ds with lower mordent and omit octave Ds  
b. 36 l and b. 37, 1st beat: ornament all ds and c natural of b. 37, 2nd beat with lower mordent, omitting octave Ds and C  
b. 39 u last beat: employ variant reading noted above in commentary to sonata 10  
b. 60/63 substitute by the following:



JOÃO PEDRO D'ALVARENGA

JOÃO PEDRO D'ALVARENGA  
translated by Ivan Moody





# SONATA 1

Revisão de • Edited by  
João Pedro d'Alvarenga

CARLOS SEIXAS  
1704-1742

Allegro

The musical score consists of four staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The first staff begins with a dotted half note followed by a sixteenth-note pattern. The second staff begins with a quarter note followed by eighth-note patterns. The third staff begins with a quarter note followed by eighth-note patterns. The fourth staff begins with a quarter note followed by eighth-note patterns. The music is divided into measures by vertical bar lines.

13

A musical score for two staves. The top staff is in treble clef, G major, and common time. It consists of six measures of sixteenth-note patterns. The bottom staff is in bass clef, C major, and common time. It has three measures, with the first measure containing a single note and the second measure having a rest.

16

A musical score for two staves. The top staff is in treble clef, G major, and common time. It has four measures, with the third measure consisting of a single note. The bottom staff is in bass clef, C major, and common time. It has four measures, with the first measure containing a single note and the second measure having a rest.

19

A musical score for two staves. The top staff is in treble clef, G major, and common time. It has five measures, with each measure featuring a sixteenth-note pattern. The bottom staff is in bass clef, C major, and common time. It has five measures, with each measure featuring a sixteenth-note pattern.

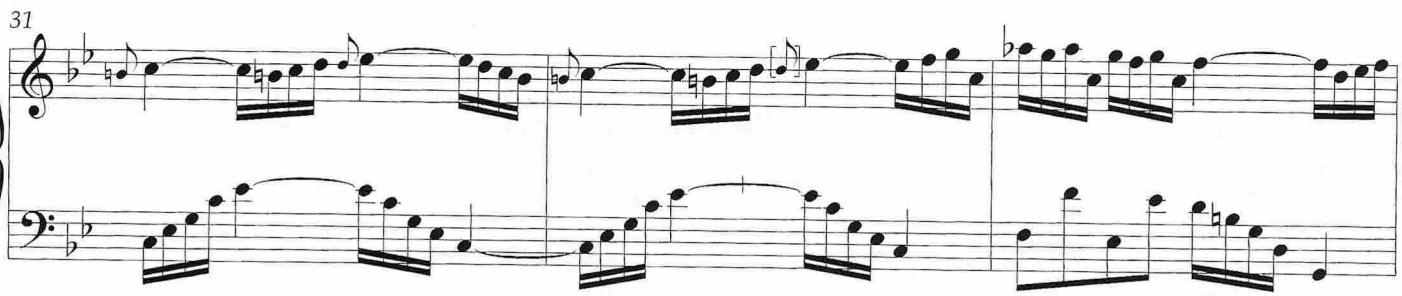
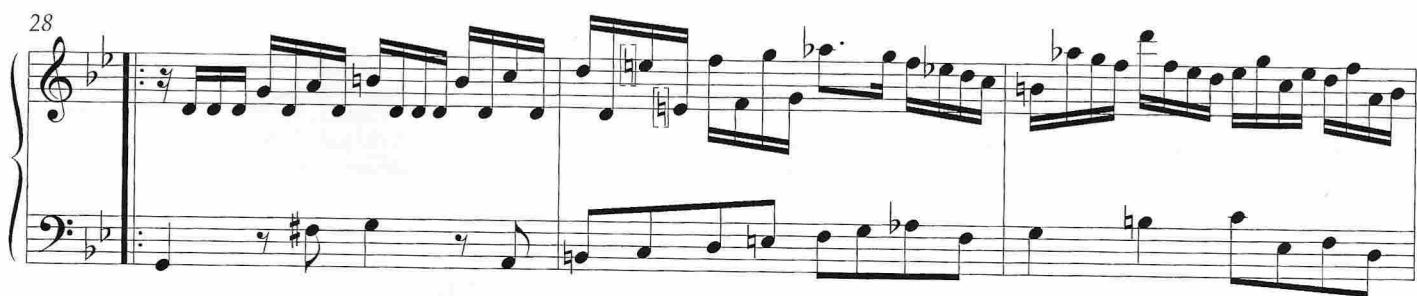
22

A musical score for two staves. The top staff is in treble clef, G major, and common time. It has four measures, with the first measure containing a sixteenth-note pattern and the second measure containing a sixteenth-note pattern with a dynamic marking [y]. The bottom staff is in bass clef, C major, and common time. It has four measures, with the first measure containing a sixteenth-note pattern and the second measure containing a sixteenth-note pattern.

25

A musical score for two staves. The top staff is in treble clef, G major, and common time. It has four measures, with the first measure containing a sixteenth-note pattern and the second measure containing a sixteenth-note pattern. The bottom staff is in bass clef, C major, and common time. It has four measures, with the first measure containing a sixteenth-note pattern and the second measure containing a sixteenth-note pattern.

4



Musical score page 5, measures 42-44. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C'). Measure 42 starts with a half note followed by a quarter note. Measures 43 and 44 continue with eighth-note patterns. Measure 44 concludes with a sixteenth-note pattern.

Musical score page 5, measures 45-47. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C'). Measure 45 features eighth-note patterns. Measures 46 and 47 continue with eighth-note patterns, with measure 47 ending with a sixteenth-note pattern.

Musical score page 5, measures 48-50. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C'). Measure 48 starts with a sixteenth-note pattern. Measures 49 and 50 continue with sixteenth-note patterns.

Musical score page 5, measures 51-53. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C'). Measure 51 starts with a sixteenth-note pattern. Measures 52 and 53 continue with sixteenth-note patterns. Measure 53 ends with a repeat sign and a double bar line.

6

## Minuetto

Musical score for Minuetto, measures 6-7. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by '3'). Measure 6 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 7 continues the sixteenth-note pattern in the treble staff, with a sixteenth-note休止符 (rest) in the bass staff.

5

Musical score for Minuetto, measures 5-6. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measure 5 shows a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 6 continues the sixteenth-note pattern in the treble staff, with a sixteenth-note休止符 (rest) in the bass staff.

9

Musical score for Minuetto, measures 9-10. The score consists of two staves: treble and bass. The key signature changes to one flat. Measure 9 shows a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 10 continues the sixteenth-note pattern in the treble staff, with a sixteenth-note休止符 (rest) in the bass staff.

13

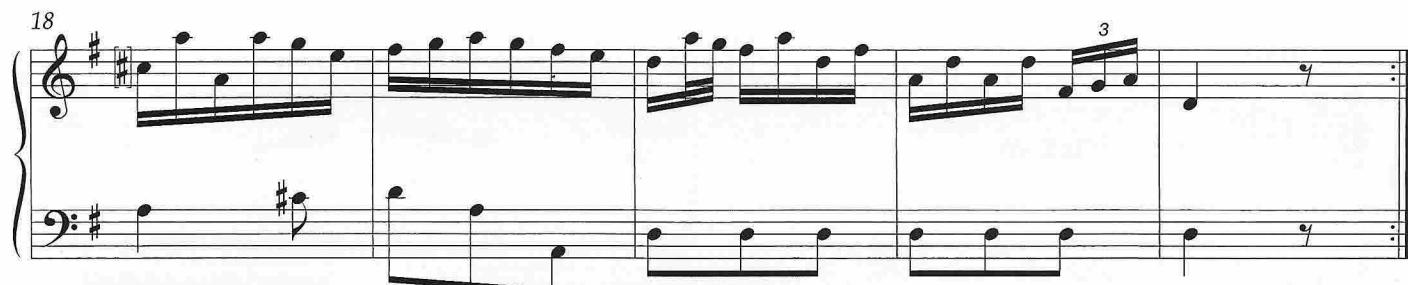
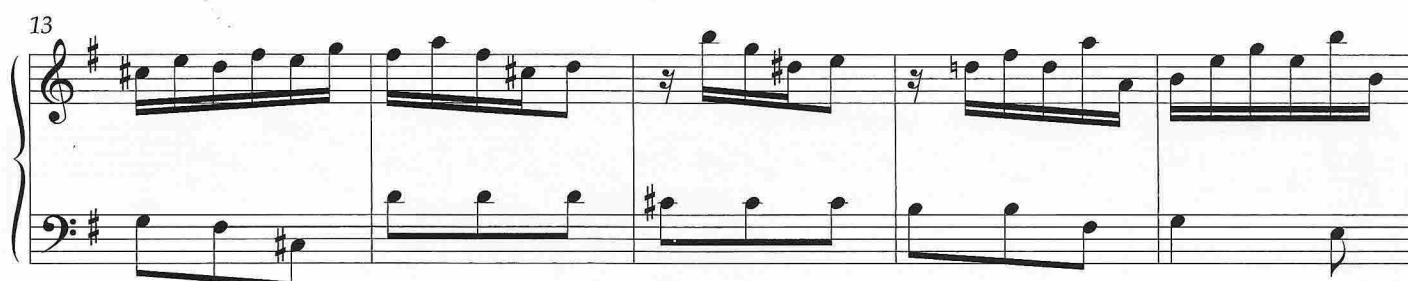
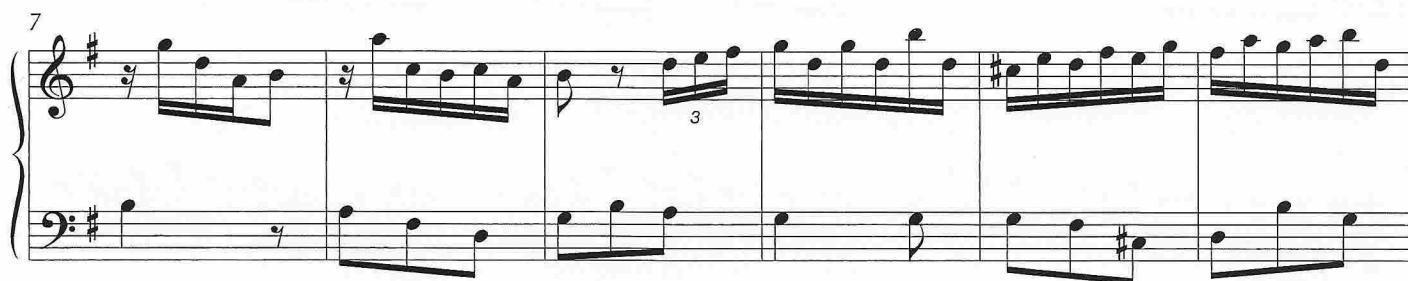
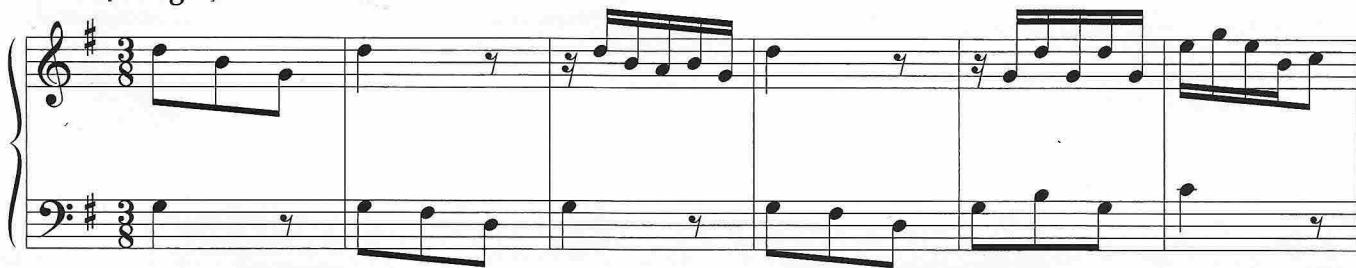
Musical score for Minuetto, measures 13-14. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measure 13 shows a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 14 continues the sixteenth-note pattern in the treble staff, with a sixteenth-note休止符 (rest) in the bass staff.

17

Musical score for Minuetto, measures 17-18. The score consists of two staves: treble and bass. The key signature changes to one flat. Measure 17 shows a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 18 continues the sixteenth-note pattern in the treble staff, with a sixteenth-note休止符 (rest) in the bass staff.

## SONATA 2

7

**[Allegro]**

23

Treble Staff: Eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair.

Bass Staff: Eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair.

29

Treble Staff: Sixteenth-note pair, eighth-note pair, eighth note, sixteenth-note pair, eighth-note pair, sixteenth-note pair, eighth-note pair.

Bass Staff: Eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair.

35

Treble Staff: Sixteenth-note pair, eighth-note pair, eighth note, sixteenth-note pair, eighth-note pair, sixteenth-note pair, eighth-note pair.

Bass Staff: Eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair.

41

Treble Staff: Sixteenth-note pair, eighth-note pair, eighth note, sixteenth-note pair, eighth-note pair, sixteenth-note pair, eighth-note pair.

Bass Staff: Eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair.

Adagio

Treble Staff: Eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair.

Bass Staff: Eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair, eighth note, sixteenth-note pair.

3

tr

Allegro assai

8

14

20

## SONATA 3

*Allegro*

Musical score for Sonata 3, Allegro, page 10. The score consists of two staves: Treble and Bass. The key signature changes from common time (C) to 2/4, then to 3/4, and finally to 4/4. Measure numbers 10 through 22 are indicated above the staves. Dynamic markings include *tr* (trill) and [tr] (trill with a bracket). The music features various note values including eighth and sixteenth notes, and rests. Measures 10-12 show a rhythmic pattern of eighth and sixteenth notes. Measures 13-15 show eighth-note patterns. Measures 16-18 show sixteenth-note patterns. Measures 19-22 show eighth-note patterns.

26

30

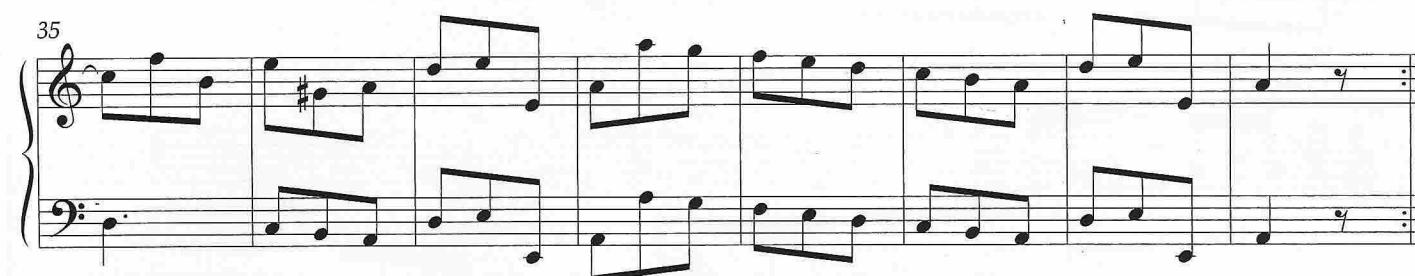
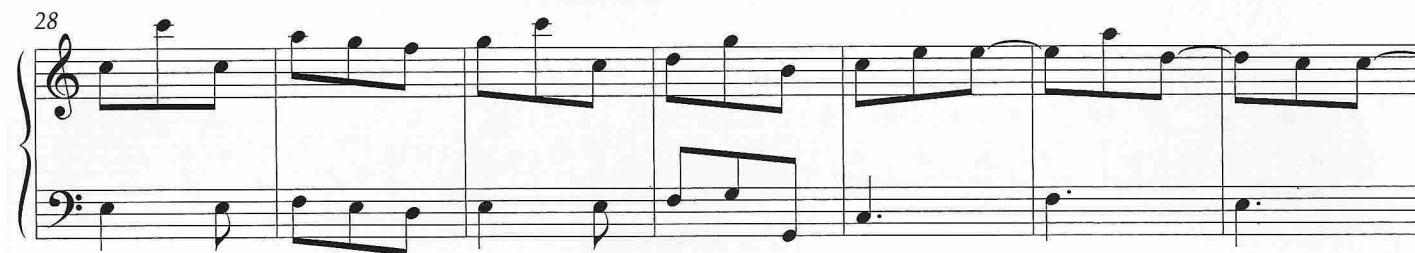
34

38

42

47

12 Allegretto



## SONATA 4

13

[Moderato]



Musical score for piano, two staves. Treble staff: measure 5 starts with a sixteenth-note grace note followed by eighth-note pairs. Measures 6-7 have eighth-note pairs. Measure 8 has eighth-note pairs. Bass staff: measure 5 has eighth-note pairs. Measures 6-7 have eighth-note pairs. Measure 8 has eighth-note pairs.

Musical score for piano, two staves. Treble staff: measure 9 has eighth-note pairs. Measures 10-11 have eighth-note pairs. Measure 12 starts with a sixteenth-note grace note followed by eighth-note pairs. Bass staff: measure 9 has eighth-note pairs. Measures 10-11 have eighth-note pairs. Measure 12 has eighth-note pairs.

Musical score for piano, two staves. Treble staff: measure 13 has eighth-note pairs. Measures 14-15 have eighth-note pairs. Measure 16 has eighth-note pairs. Bass staff: measure 13 has eighth-note pairs. Measures 14-15 have eighth-note pairs. Measure 16 has eighth-note pairs.

14

18

Treble staff: Measures 18-21 show eighth-note pairs. Bass staff: Measures 18-21 show eighth-note pairs.

22

Treble staff: Measures 22-25 show eighth-note pairs. Bass staff: Measures 22-25 show eighth-note pairs.

26

Treble staff: Measures 26-29 show eighth-note pairs. Bass staff: Measures 26-29 show eighth-note pairs.

30

Treble staff: Measures 30-33 show eighth-note pairs. Bass staff: Measures 30-33 show eighth-note pairs.

34

Treble staff: Measures 34-37 show eighth-note pairs. Bass staff: Measures 34-37 show eighth-note pairs.

38

*tr*

[*tr*] *tr* [i] *tr* [i] *tr* [i]

15

Measures 38-41 musical notation:

- Measure 38: Treble staff has eighth-note pairs (tr). Bass staff has eighth-note pairs.
- Measure 39: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 40: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 41: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Ends with a sixteenth-note grace note.

42

Measures 42-45 musical notation:

- Measure 42: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 43: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 44: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 45: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Ends with a sixteenth-note grace note.

46

Measures 46-49 musical notation:

- Measure 46: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 47: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 48: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 49: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Ends with a sixteenth-note grace note.

50

*tr*

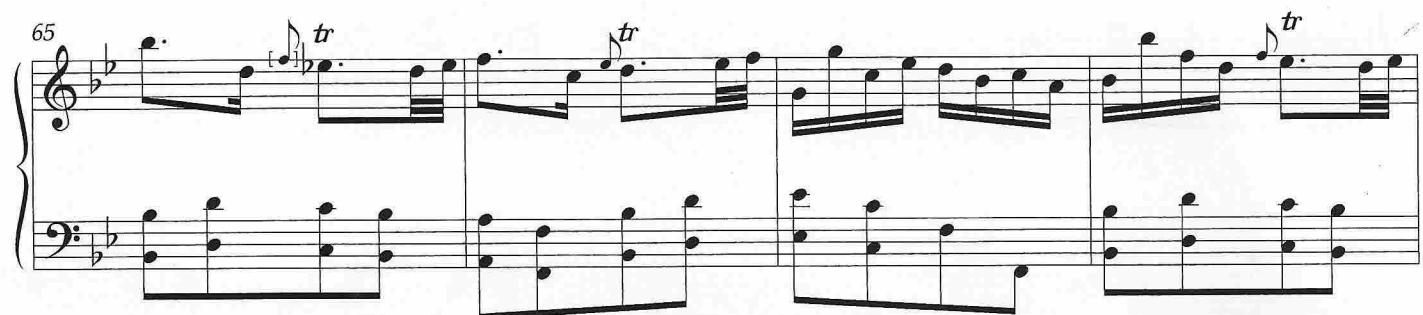
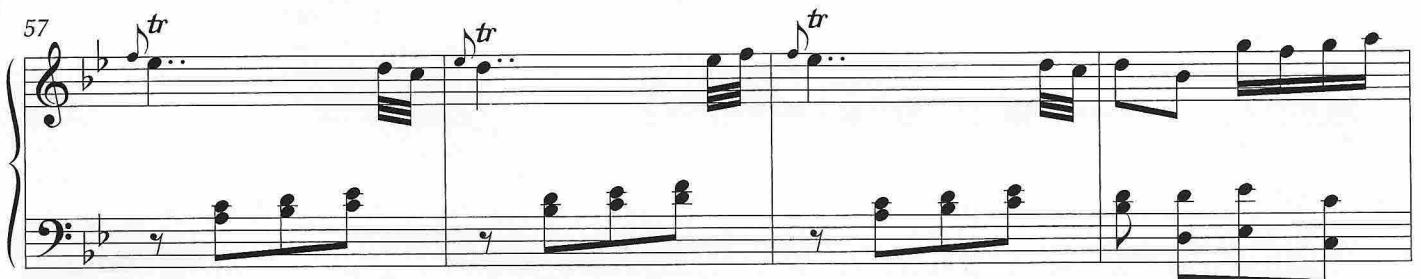
Measures 50-53 musical notation:

- Measure 50: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 51: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 52: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 53: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Ends with a sixteenth-note grace note.

54

Measures 54-57 musical notation:

- Measure 54: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 55: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 56: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 57: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Ends with a sixteenth-note grace note.



Adagio

4

8

12

18

Giga

Allegro

18

Giga

Allegro

Treble clef, 12/8 time, one flat.

Bass clef, 12/8 time, one flat.

22

Treble clef, 12/8 time, one flat.

Bass clef, 12/8 time, one flat.

28

Treble clef, 12/8 time, one flat.

Bass clef, 12/8 time, one flat.

34

Treble clef, 12/8 time, one flat.

Bass clef, 12/8 time, one flat.

40

Treble clef, 12/8 time, one flat.

Bass clef, 12/8 time, one flat.

1.

2.

16

Treble clef, Key signature of one flat,  $\text{♩} = 120$

Bass clef

19

Treble clef, Key signature of one flat

Bass clef

22

Treble clef, Key signature of one flat

Bass clef

25

Treble clef, Key signature of one flat

Bass clef

28

Treble clef, Key signature of one flat

Bass clef

## SONATA 5

**Allegro**

The musical score consists of four staves of music, likely for a string quartet or similar ensemble. The first staff (top) shows two melodic lines: one in treble clef and one in bass clef, both in common time (indicated by 'C'). The second staff (middle) shows two melodic lines: one in treble clef and one in bass clef, also in common time. The third staff (bottom) shows two melodic lines: one in treble clef and one in bass clef, in common time. The fourth staff (bottom) shows two melodic lines: one in treble clef and one in bass clef, in common time. The music includes various dynamics such as 'm.d.', 'm.s.', '3', 'tr.', and 'tr..'. Measure numbers 3, 5, and 7 are indicated above the staves.

9

Treble clef, Key signature of one flat,  $\text{♩} = 120$

11

Treble clef, Key signature of one flat,  $\text{♩} = 120$

13

Treble clef, Key signature of one flat,  $\text{♩} = 120$

[m.d.]

15

Treble clef, Key signature of one flat,  $\text{♩} = 120$

17

Treble clef, Key signature of one flat,  $\text{♩} = 120$

[tr]

22

19 [m.d.] 3

[m.s.] 3 [m.d.] 3

[m.s.] 3

21

23

25

27

[tr] .. [tr] .. [tr]

[tr] .. [tr] .. [tr]

29

Musical score page 23, measures 29-30. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with various accidentals. The bass staff has eighth-note patterns.

31

Musical score page 23, measures 31-32. Treble and bass staves are shown. The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns.

33

Musical score page 23, measures 33-34. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns.

35

Musical score page 23, measures 35-36. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns. A bracket [m.d.] is placed under the bass staff between measure 35 and 36.

37

Musical score page 23, measures 37-38. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns.

39

Musical score page 23, measures 39-40. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns. The bass staff ends with a fermata.

24

## Minuetto

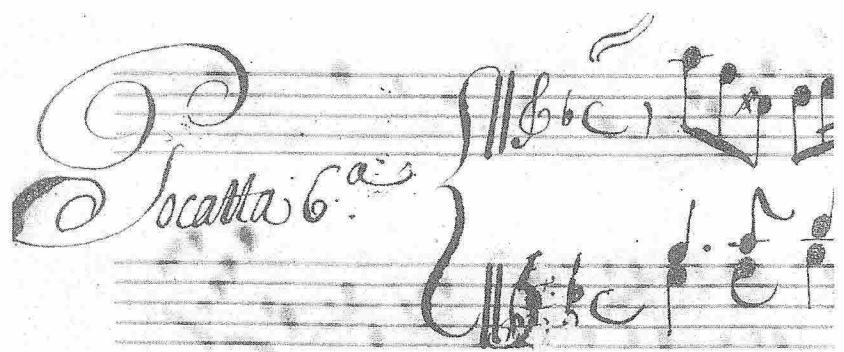
Musical score for Minuetto, page 24, measures 1-4. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by '8'). Measure 1: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. A dynamic marking 'tr' (trill) is placed above the bass staff.

Musical score for Minuetto, page 24, measures 5-8. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by '8'). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 5-7 have a dynamic marking '3' below the notes, indicating triplets.

Musical score for Minuetto, page 24, measures 9-12. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by '8'). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 9-11 have a dynamic marking '3' below the notes, indicating triplets. Measures 10-11 have a dynamic marking 'tr' (trill) above the notes.

Musical score for Minuetto, page 24, measures 13-16. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by '8'). Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 13-15 have a dynamic marking '6' below the notes, indicating sextuplets. Measures 14-15 have a dynamic marking '3' below the notes, indicating triplets.

Musical score for Minuetto, page 24, measures 17-20. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by '8'). Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 17-19 have a dynamic marking '3' below the notes, indicating triplets.



[Moderato]

## SONATA 6

Musical score for Sonata 6, page 26, measures 1-3. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one flat. The bottom staff is also in common time, bass clef, and has a key signature of one flat. The music begins with eighth-note patterns in the treble and bass staves, followed by sixteenth-note patterns.

Musical score for Sonata 6, page 26, measures 4-6. The score continues with two staves. The treble staff features eighth-note patterns, while the bass staff shows sixteenth-note patterns.

Musical score for Sonata 6, page 26, measures 7-9. The treble staff contains eighth-note patterns, and the bass staff features sixteenth-note patterns.

Musical score for Sonata 6, page 26, measures 11-13. The treble staff shows eighth-note patterns, and the bass staff displays sixteenth-note patterns.

Musical score for Sonata 6, page 26, measures 15-17. The treble staff includes eighth-note patterns, and the bass staff features sixteenth-note patterns.

18

Musical score page 27, measures 18-20. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 18 starts with a dotted half note followed by eighth-note pairs. Measures 19 and 20 continue with eighth-note pairs.

21

[tr]

Musical score page 27, measures 21-23. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 21 starts with a sixteenth-note pattern. Measures 22 and 23 continue with sixteenth-note patterns. A dynamic marking [tr] is placed above the top staff in measure 21.

24

Musical score page 27, measures 24-26. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 24 starts with a dotted half note followed by eighth-note pairs. Measures 25 and 26 continue with eighth-note pairs.

27

Musical score page 27, measures 27-29. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 27 starts with a dotted half note followed by eighth-note pairs. Measures 28 and 29 continue with eighth-note pairs.

30

1.

2.

Musical score page 27, measures 30-32. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 30 starts with a dotted half note followed by eighth-note pairs. Measures 31 and 32 continue with eighth-note pairs. The score ends with a repeat sign and two endings labeled 1. and 2.

32

Measures 32-34: Treble clef, one sharp. Bass clef, one sharp.

35

Measure 35: Treble clef, one sharp. Bass clef, one sharp.

38

Measure 38: Treble clef, one sharp. Bass clef, one sharp.

41

Measure 41: Treble clef, one sharp. Bass clef, one sharp.

44

Measure 44: Treble clef, one sharp. Bass clef, one sharp.

47

Measure 47: Treble clef, one sharp. Bass clef, one sharp.

Musical score page 29, measures 50-51. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 50 starts with a sixteenth-note chord followed by eighth-note pairs. Measure 51 begins with a bass note, followed by eighth-note pairs in the treble staff.

Musical score page 29, measures 52-53. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 52 features eighth-note pairs in the treble staff. Measure 53 continues with eighth-note pairs in the treble staff, with some notes having sharp or natural accidentals.

Musical score page 29, measures 54-55. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 54 shows eighth-note pairs in the treble staff. Measure 55 includes a dynamic marking "tr" above the treble staff, followed by eighth-note pairs.

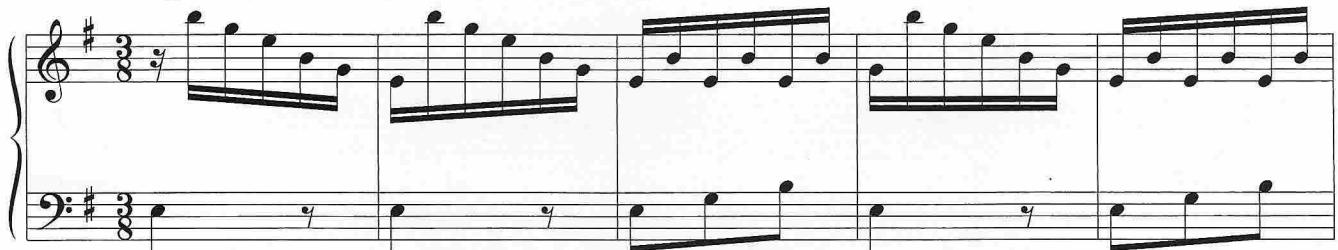
Musical score page 29, measures 56-57. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 56 features eighth-note pairs in the treble staff. Measure 57 continues with eighth-note pairs in the treble staff.

Musical score page 29, measures 58-59. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 58 shows eighth-note pairs in the treble staff. Measure 59 continues with eighth-note pairs in the treble staff.

**Minuetto**

Musical score for "Minuetto" in 3/4 time, featuring two staves (treble and bass) and a key signature of one flat. The score consists of four systems of music, each starting with a repeat sign and ending with a double bar line. Measure numbers 1 through 13 are indicated above the staves. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings. Measure 1 starts with a treble clef, a bass clef, and a key signature of one flat. Measures 2-4 show eighth-note patterns in the treble staff. Measures 5-7 show eighth-note patterns in the treble staff, with measure 7 ending on a bass note. Measures 8-10 show eighth-note patterns in the treble staff. Measures 11-13 show eighth-note patterns in the treble staff.

## SONATA 7

**Allegro assai**

Continuation of the musical score from page 31. The top staff starts at measure 6, showing eighth-note patterns with a '3' above them. The bottom staff continues from the previous page's bass clef staff, showing eighth-note patterns. Measure 11 begins with a treble clef staff.

Continuation of the musical score from page 31. The top staff starts at measure 11, showing eighth-note patterns with a '3' below them. The bottom staff continues from the previous page's bass clef staff, showing eighth-note patterns.

Continuation of the musical score from page 31. The top staff starts at measure 15, showing eighth-note patterns. The bottom staff continues from the previous page's bass clef staff, showing eighth-note patterns. A 'tr' (trill) instruction is present in the top staff.

32

Musical score page 32, measures 20-24. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 20 starts with a bass note followed by a sixteenth-note pattern. Measures 21 and 22 show eighth-note patterns with grace notes and slurs. Measures 23 and 24 continue the rhythmic pattern with eighth-note groups and slurs.

Musical score page 32, measures 25-29. The top staff shows eighth-note patterns with slurs and grace notes. The bottom staff shows eighth-note patterns with slurs and grace notes. Measure 29 concludes the section with a sixteenth-note pattern.

Musical score page 32, measures 30-34. The top staff shows eighth-note patterns with slurs and grace notes. The bottom staff shows eighth-note patterns with slurs and grace notes. Measure 34 concludes the section with a sixteenth-note pattern.

Musical score page 32, measures 35-39. The top staff shows eighth-note patterns with slurs and grace notes. The bottom staff shows eighth-note patterns with slurs and grace notes. Measure 39 concludes the section with a sixteenth-note pattern.

Musical score page 32, measures 40-44. The top staff shows eighth-note patterns with slurs and grace notes. The bottom staff shows eighth-note patterns with slurs and grace notes. Measure 44 concludes the section with a sixteenth-note pattern.

44 [tr]

3 3 3

48

3 3 3

53 tr [tr]

3

58 tr [tr] 3 [tr]

3 [tr]

63 tr tr

3

68

3

## Minuetto

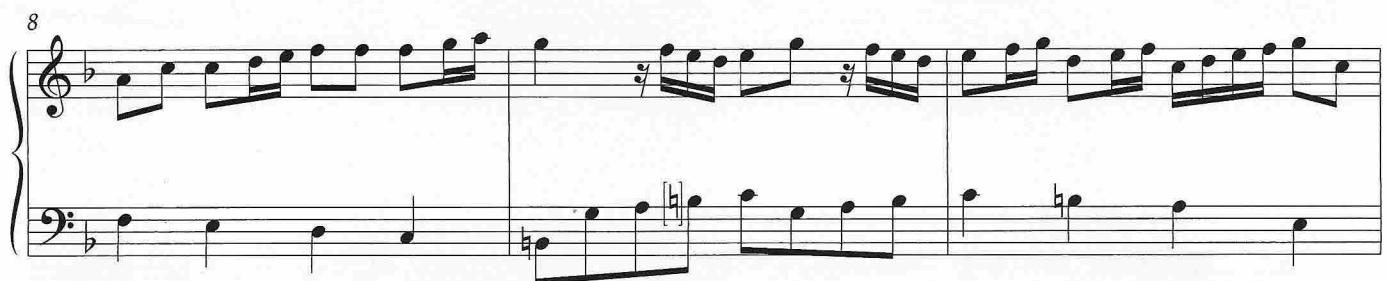


Musical score for Minuetto, measures 6-10. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). Measure 6: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 8: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 9: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes.

Musical score for Minuetto, measures 11-15. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). Measure 11: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 12: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 13: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 15: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes.

Musical score for Minuetto, measures 16-20. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). Measure 16: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 17: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 18: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 19: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes. Measure 20: Treble staff has eighth-note pairs followed by quarter notes. Bass staff has quarter notes.

## SONATA 8

**[Allegro]**



Musical score page 36, measures 17-19. The score continues with two staves. The top staff shows a sixteenth-note pattern starting with a grace note. The bottom staff shows a steady eighth-note pattern. Measure 18 is marked with 'tr' (trill) above the top staff. Measure 19 concludes with a sixteenth-note pattern.

Musical score page 36, measures 20-22. The score continues with two staves. The top staff features a sixteenth-note pattern. The bottom staff shows eighth-note patterns. Measures 20 and 21 are identical. Measure 22 concludes with a sixteenth-note pattern.

Musical score page 36, measures 23-25. The score continues with two staves. The top staff shows a sixteenth-note pattern. The bottom staff shows eighth-note patterns. Measures 23 and 24 are identical. Measure 25 concludes with a sixteenth-note pattern.

**Minuetto**

Musical score for Minuetto, measures 1-4. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is 3/8. Measure 1: Treble staff has eighth notes followed by a sixteenth-note group. Bass staff has eighth notes. Measure 2: Treble staff has sixteenth-note groups. Bass staff has eighth notes. Measure 3: Both staves have eighth-note groups. Measure 4: Both staves have eighth-note groups.

Musical score for Minuetto, measures 5-8. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is 3/8. Measure 5: Treble staff has sixteenth-note groups. Bass staff has eighth notes. Measure 6: Treble staff has sixteenth-note groups. Bass staff has eighth notes. Measure 7: Both staves have eighth-note groups. Measure 8: Both staves have eighth-note groups.

Musical score for Minuetto, measures 9-12. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is 3/8. Measure 9: Treble staff has eighth notes followed by a sixteenth-note group. Bass staff has eighth notes. Measure 10: Treble staff has sixteenth-note groups. Bass staff has eighth notes. Measure 11: Both staves have eighth-note groups. Measure 12: Both staves have eighth-note groups.

Musical score for Minuetto, measures 14-17. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is 3/8. Measure 14: Treble staff has sixteenth-note groups. Bass staff has eighth notes. Measure 15: Treble staff has sixteenth-note groups. Bass staff has eighth notes. Measure 16: Both staves have eighth-note groups. Measure 17: Both staves have eighth-note groups.

## SONATA 9

Allegro

The musical score consists of five staves of music, each with a treble clef and a key signature of three sharps. The time signature varies between common time (indicated by '4') and three-quarter time (indicated by '3'). The score includes dynamic markings such as 'tr' (trill) and 'p.' (piano). Measure numbers 1 through 25 are indicated above the staves. The music features various note patterns, including eighth and sixteenth-note figures, and rests.

31

A musical score for two staves. The top staff is treble clef and the bottom is bass clef. Both staves are in 3/4 time with a key signature of three sharps. The music consists of eighth-note patterns with some sixteenth-note grace notes.

37 tr. tr.

A musical score for two staves. The top staff has a dynamic marking "tr." and the bottom staff has "tr." above the first measure. Both staves are in 3/4 time with a key signature of three sharps. The music features eighth-note patterns with grace notes.

43

A musical score for two staves. Both staves are in 3/4 time with a key signature of three sharps. The music consists of eighth-note patterns with grace notes.

49

A musical score for two staves. Both staves are in 3/4 time with a key signature of three sharps. The music consists of eighth-note patterns with grace notes.

55

A musical score for two staves. Both staves are in 3/4 time with a key signature of three sharps. The music consists of eighth-note patterns with grace notes.

61

A musical score for two staves. Both staves are in 3/4 time with a key signature of three sharps. The music consists of eighth-note patterns with grace notes.

40

Adagio

*tr*

Musical score for piano, Adagio section, measures 40-43. The score consists of two staves. The top staff is in common time (C) and G major (two sharps). The bottom staff is in common time (C) and A major (three sharps). Measure 40: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 41: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 42: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 43: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes.

Musical score for piano, Adagio section, measures 44-47. The score consists of two staves. The top staff is in common time (C) and G major (two sharps). The bottom staff is in common time (C) and A major (three sharps). Measure 44: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 45: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 46: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 47: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 48: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 49: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 50: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes.

Musical score for piano, Adagio section, measures 51-54. The score consists of two staves. The top staff is in common time (C) and G major (two sharps). The bottom staff is in common time (C) and A major (three sharps). Measure 51: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 52: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 53: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 54: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes.

[Allegro assai]

Musical score for piano, Allegro assai section, measures 55-58. The score consists of two staves. The top staff is in common time (C) and G major (two sharps). The bottom staff is in common time (C) and A major (three sharps). Measure 55: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 56: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 57: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 58: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes.

Musical score for piano, Allegro assai section, measures 59-62. The score consists of two staves. The top staff is in common time (C) and G major (two sharps). The bottom staff is in common time (C) and A major (three sharps). Measure 59: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 60: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 61: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes. Measure 62: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has quarter notes.

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a single note followed by a sixteenth-note pattern. Measures 12 and 13 show various patterns of eighth and sixteenth notes, with measure 13 concluding with a dynamic marking of  $\text{f}$ .

Musical score for piano, page 16, measures 16-17. The score consists of two staves. The upper staff is in treble clef and has a key signature of four sharps. Measure 16 starts with a sixteenth-note pattern: a pair of eighth notes followed by a pair of sixteenth notes. Measure 17 begins with a sixteenth-note pattern: a pair of eighth notes followed by a pair of sixteenth notes. The lower staff is in bass clef and has a key signature of one sharp. It features sustained notes throughout both measures.

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of four sharps. The bottom staff is in bass clef and also has a key signature of four sharps. The page number '20' is located at the top left. The music consists of several measures, with the first measure containing a single note in the bass clef staff. Subsequent measures show various patterns of eighth and sixteenth notes across both staves, with some notes having stems pointing up and others down.

Musical score for piano, page 10, measures 25-26. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 25 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 26 begins with a sixteenth-note grace note followed by eighth-note pairs.

Musical score for piano, page 10, measures 30-31. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 30 starts with a half note in the bass, followed by a eighth-note pattern in the treble. Measure 31 begins with a sixteenth-note pattern in the bass, followed by a eighth-note pattern in the treble.

Musical score for piano, page 10, measures 35-36. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 3/4 time. It features a series of sixteenth-note patterns with grace notes and slurs. Measure 35 ends with a fermata over the last note. The bottom staff is in bass clef, C major (no sharps or flats), and 3/4 time. It shows sustained notes and eighth-note patterns. Measure 36 concludes with a repeat sign and a double bar line.

## SONATA 10

[Allegro]

The musical score consists of six staves of piano music. The top two staves are in common time, C major (G clef), with the right hand playing eighth-note chords and the left hand providing harmonic support. The third staff begins at measure 3, also in common time, C major, with the right hand playing eighth-note patterns and the left hand providing harmonic support. The fourth staff begins at measure 5, in common time, D major (F# clef), with the right hand playing sixteenth-note patterns and the left hand providing harmonic support. The fifth staff begins at measure 8, in common time, D major, with the right hand playing sixteenth-note patterns and the left hand providing harmonic support. The sixth staff begins at measure 11, in common time, D major, with the right hand playing sixteenth-note patterns and the left hand providing harmonic support. Measure 14 starts with a dynamic [m.d.] and a tempo [m.s.]. The right hand plays eighth-note chords, and the left hand provides harmonic support.

A musical score for piano, featuring five staves of music. The score is in common time and uses a key signature of two sharps (F major). The music consists of two systems of measures each, separated by a vertical bar line.

**Staff 1 (Top):** Measures 17-19. Treble clef. The melody consists of eighth-note pairs and sixteenth-note patterns. Bass notes are present at the beginning of each measure.

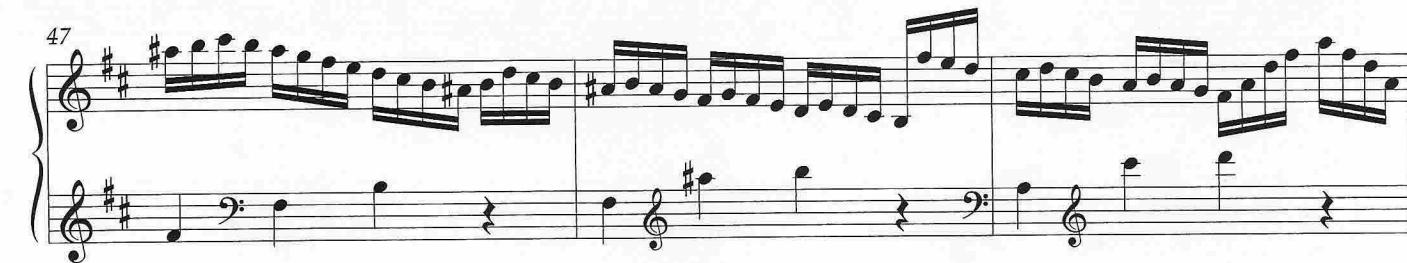
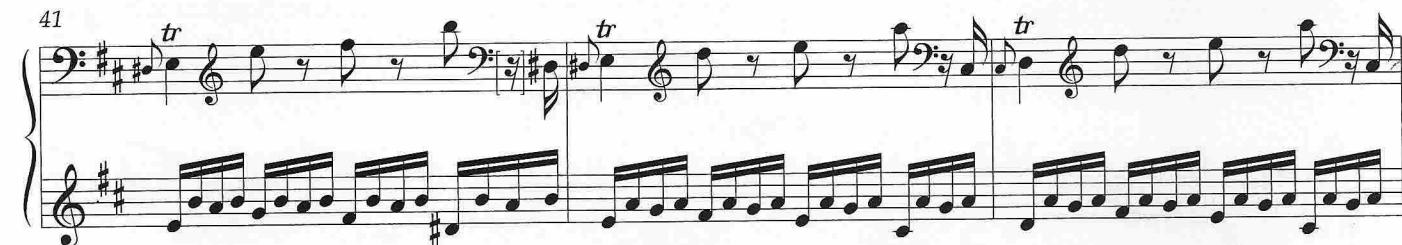
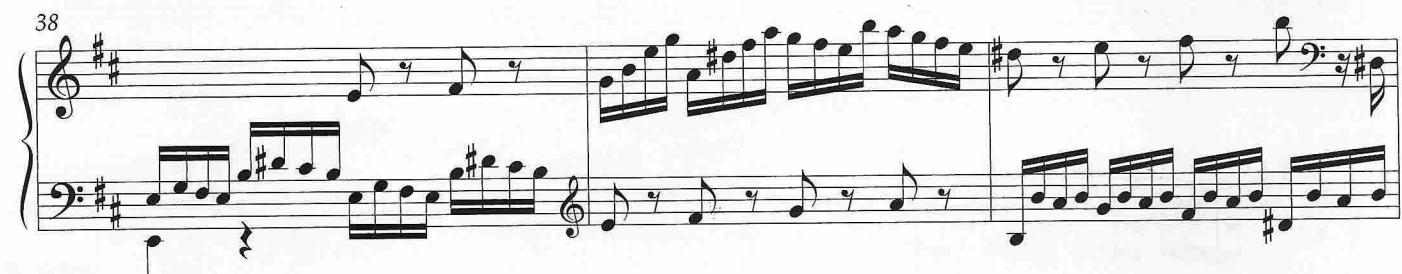
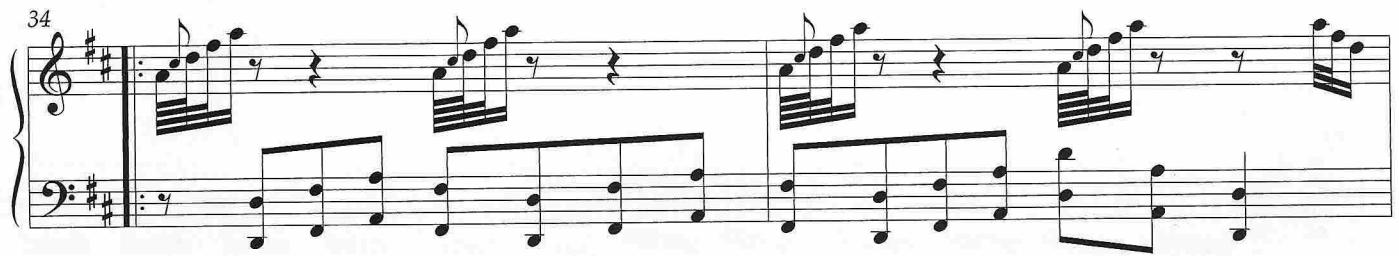
**Staff 2:** Measures 20-22. Treble clef. The melody continues with eighth-note pairs and sixteenth-note patterns. Bass notes are present at the beginning of each measure.

**Staff 3:** Measures 23-25. Treble clef. The melody becomes more complex, featuring eighth-note pairs, sixteenth-note patterns, and eighth-note chords. Bass notes are present at the beginning of each measure.

**Staff 4:** Measures 26-28. Treble clef. The melody includes eighth-note pairs, sixteenth-note patterns, and eighth-note chords. Bass notes are present at the beginning of each measure.

**Staff 5 (Bottom):** Measures 29-31. Treble clef. The melody consists of eighth-note pairs and sixteenth-note patterns. Bass notes are present at the beginning of each measure. The measure ends with a dynamic marking *tr*.

44



50

[ m.s. ]

53

[ m.s. ]

56

[ m.s. ]

59

[ m.s. ]

61

[ m.s. ]

46

## Minuetto \*

3/8 time signature, two sharps. The treble staff has sixteenth-note patterns with '3' markings above them. The bass staff has eighth-note patterns.

Continuation of the musical score, showing measures 4 through 7. The bass staff includes a dynamic marking 'tr' (trill) at the end of measure 7.

Continuation of the musical score, showing measures 8 through 11. The bass staff includes a dynamic marking 'tr' at the end of measure 11.

Continuation of the musical score, showing measures 12 through 15. The bass staff includes a dynamic marking 'tr' at the end of measure 15.

Continuation of the musical score, showing measures 16 through 19. The bass staff includes a dynamic marking 'tr' at the end of measure 19.

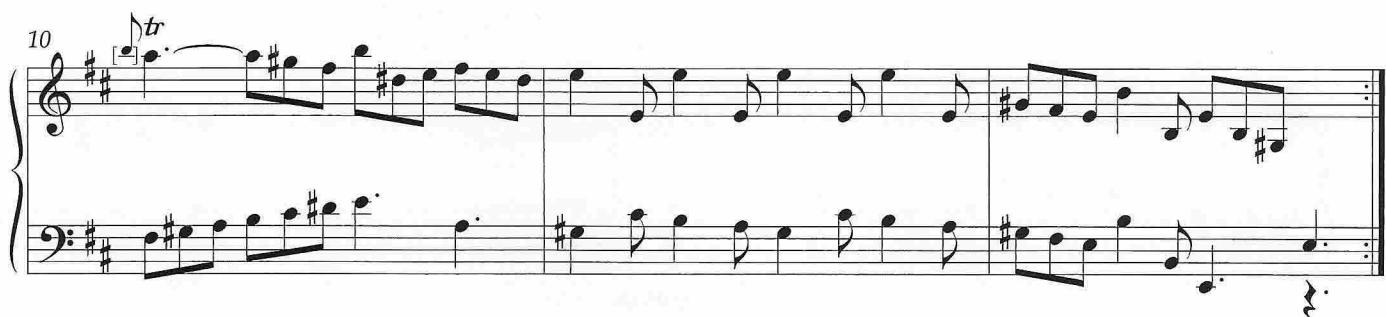
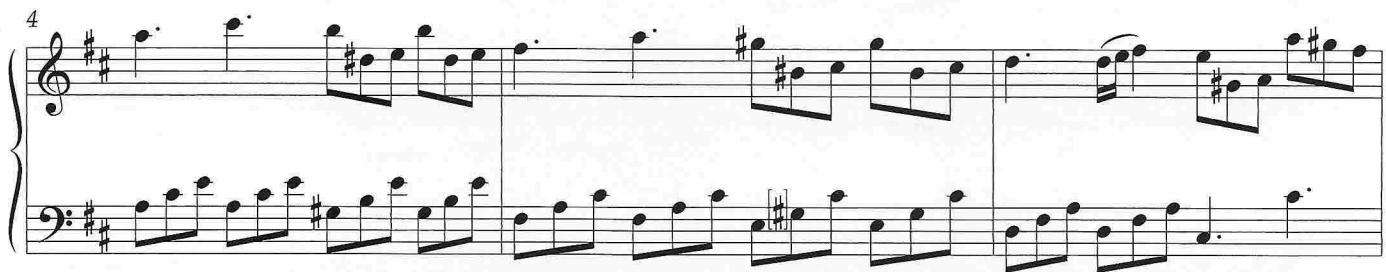
Continuation of the musical score, showing measures 20 through 23. The bass staff includes a dynamic marking '[tr]' at the beginning of measure 20.

\* Minuete alternativo em apêndice

\* Alternative Minuet in appendix

## SONATA 11

[Allegro]



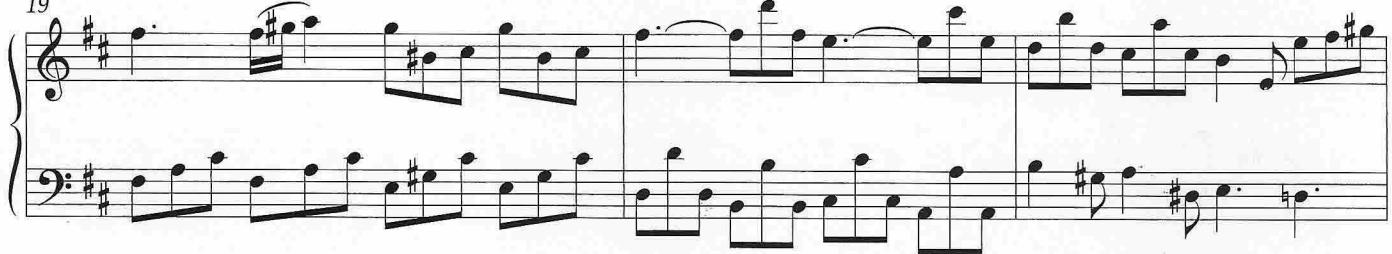
48



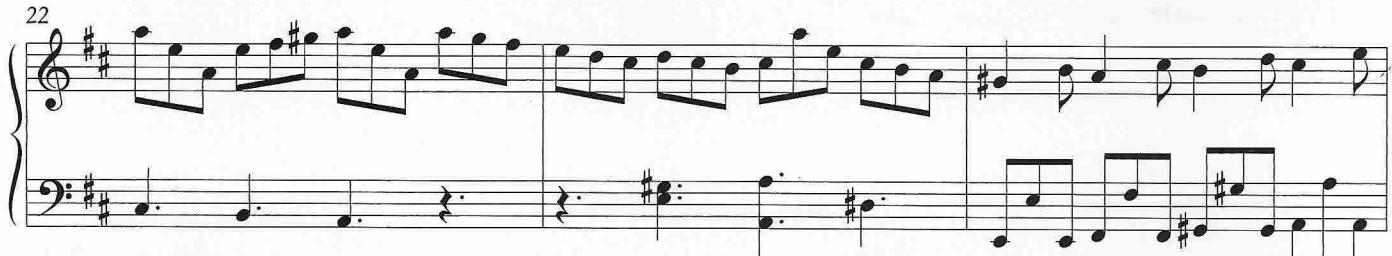
16



19



22



25



27



## Minuetto

Musical score for Minuetto, measures 1-4. The score consists of two staves: treble and bass. The key signature is two sharps (F major). The time signature is common time (indicated by '4'). Measure 1: Treble staff has a sixteenth-note upbeat followed by eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has a sixteenth-note upbeat followed by eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score for Minuetto, measures 5-8. The score consists of two staves: treble and bass. The key signature is two sharps (F major). The time signature is common time (indicated by '4'). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth notes.

Musical score for Minuetto, measures 9-12. The score consists of two staves: treble and bass. The key signature is two sharps (F major). The time signature is common time (indicated by '4'). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth notes.

Musical score for Minuetto, measures 13-16. The score consists of two staves: treble and bass. The key signature is two sharps (F major). The time signature is common time (indicated by '4'). Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth notes.

## SONATA 12

Allegro

The sheet music consists of five staves of musical notation, likely for a string quartet or similar ensemble. The first staff (treble clef) starts with a 3/4 time signature. The second staff (bass clef) starts with a 3/4 time signature. The third staff (treble clef) starts with a 6 time signature. The fourth staff (bass clef) starts with a 6 time signature. The fifth staff (treble clef) starts with a 11 time signature. The music is labeled "Allegro". Measure numbers 50, 6, 11, 16, and 21 are indicated above the staves. The notation includes various note heads, stems, and bar lines, with some measures featuring grace notes and slurs. The bass clef staff uses a bass staff line, and the treble clef staff uses a soprano staff line.

26

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28

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32

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40

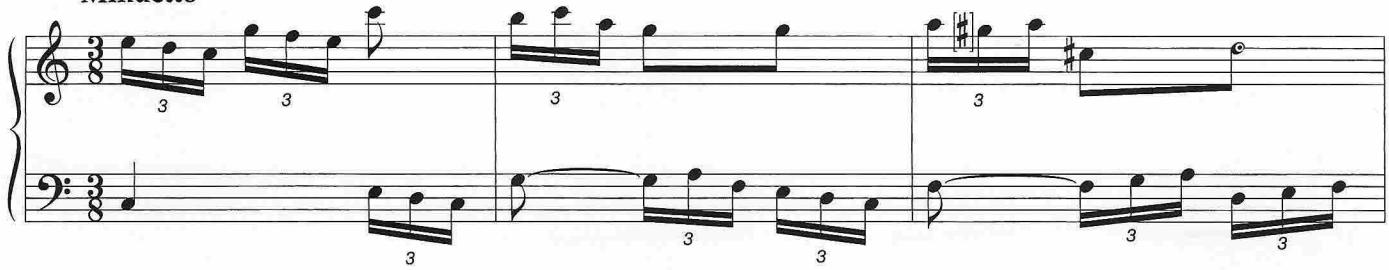
41

42

43

44

## Minuetto



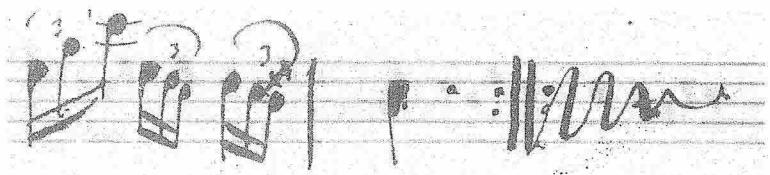
Musical score for Minuetto, measures 4-6. The score consists of two staves: treble and bass. The key signature changes to A major (two sharps). Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Both staves show eighth-note pairs. Measure 6: Both staves show eighth-note pairs. Measure 7: Both staves show eighth-note pairs. Measure 8: Both staves show eighth-note pairs.

Musical score for Minuetto, measures 8-11. The score consists of two staves: treble and bass. The key signature changes to F# major (one sharp). Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Both staves show eighth-note pairs. Measure 10: Both staves show eighth-note pairs. Measure 11: Both staves show eighth-note pairs.

Musical score for Minuetto, measures 12-15. The score consists of two staves: treble and bass. The key signature changes to D major (no sharps or flats). Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Both staves show eighth-note pairs. Measure 14: Both staves show eighth-note pairs. Measure 15: Both staves show eighth-note pairs.

Musical score for Minuetto, measures 16-19. The score consists of two staves: treble and bass. The key signature changes to G major (one sharp). Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Both staves show eighth-note pairs. Measure 18: Both staves show eighth-note pairs. Measure 19: Both staves show eighth-note pairs.

Musical score for Minuetto, measures 20-23. The score consists of two staves: treble and bass. The key signature changes to E major (two sharps). Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 21: Both staves show eighth-note pairs. Measure 22: Both staves show eighth-note pairs. Measure 23: Both staves show eighth-note pairs.



## APENDICE • APPENDIX

Minuete alternativo para a Sonata 10

Sonata 10 alternative Minuet

## Minuetto

1

6

10

14

18

1.

2.

3

tr

6

1.

2.