Portuguese and Spanish Keyboard Music

of the 18th Century

Edited by Oswald Jonas

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Evanston, Illinois

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Preface

DESPITE ITS CHARM, early Portuguese and Spanish keyboard music is still very little known today, although it would deserve attention if only because of the important influence Domenico Scarlatti had on it. Traces of his musical personality are found in the works of several composers, especially Carlos Seixas and Padre Antonio Soler.

Scarlatti came to Portugal around 1720 as master of the royal chapel in Lisbon and teacher of the King's daughter, Maria Barbara, and of his younger brother, Don Antonio. In Lisbon, Portugal's foremost composer, Carlos Seixas, came under the influence of Scarlatti. His admiration for Scarlatti's style can be seen in his toccatas and pieces in various dance forms, although he didn't have Scarlatti's contrapuntal skill.

When Maria Barbara became Queen of Spain, Scarlatti accompanied his royal pupil to Madrid and remained there for the rest of his life. Here he met the young Antonio Soler, who became his ardent student. Soler, while retaining his individuality, shows the influence of Scarlatti in his use of counterpoint and daring modulations. The Sonata in A minor in this collection is a beautiful example of his improvisatory skill.

While, unlike Scarlatti, Haydn never visited Spain, his music became known there, too, and influenced Spanish composers, especially those of the latter part of the eighteenth century. Haydn had sent the score of an opera to Charles III, King of Spain, who was so pleased he sent him a golden snuffbox set with diamonds in return. Others in Madrid became interested in Haydn's music. It was praised by the poet Yriarte and by Boccherini, who was a court musician at the time. Haydn's fame spread so that in 1785 he was requested by the cathedral of Cadiz to compose some Good Friday music and responded with THE SEVEN LAST WORDS OF CHRIST.

Our edition contains very few editorial changes, and those which have been made are to correct obvious errors or to conform with modern notation or the present day piano. Dynamic marks, often to give an echo effect when a passage is repeated, are added in parentheses. One change which has been made is to raise a few passages in low bass registers to a higher octave. These passages, which sound clear on the thin-toned harpsichord, tend to lack transparency when played on the modern piano with its heavy bass. In the music of Seixas, signatures have been changed from the Dorian (occasionally also found in Bach) to modern form. For instance, Seixas used only two flats for the key of C minor, writing the third as an accidental.

The fingering, added by the editor, endeavors to aid ease of performance and understanding of the outlines of the musical ideas.

OSWALD JONAS
Roosevelt University

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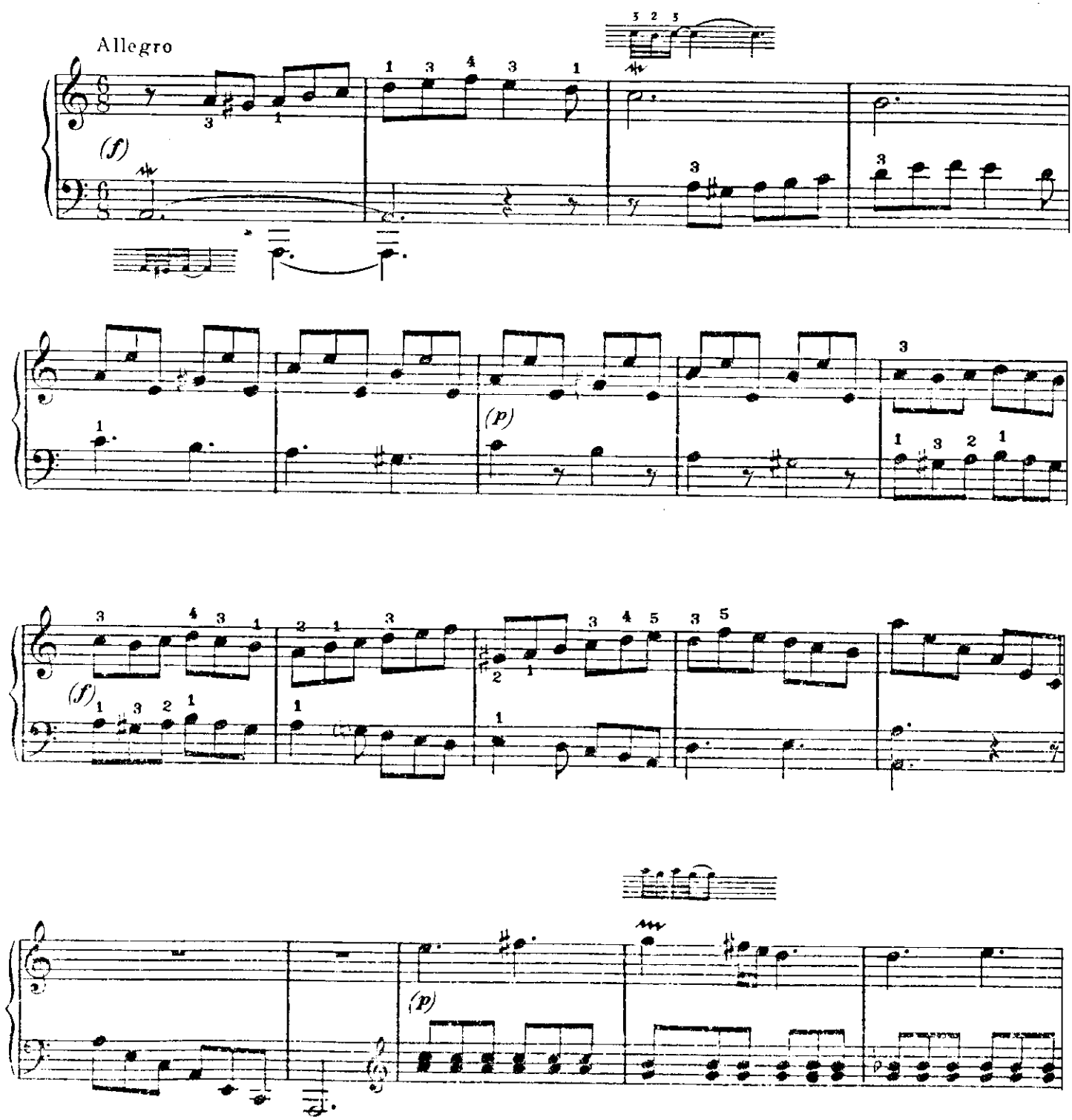
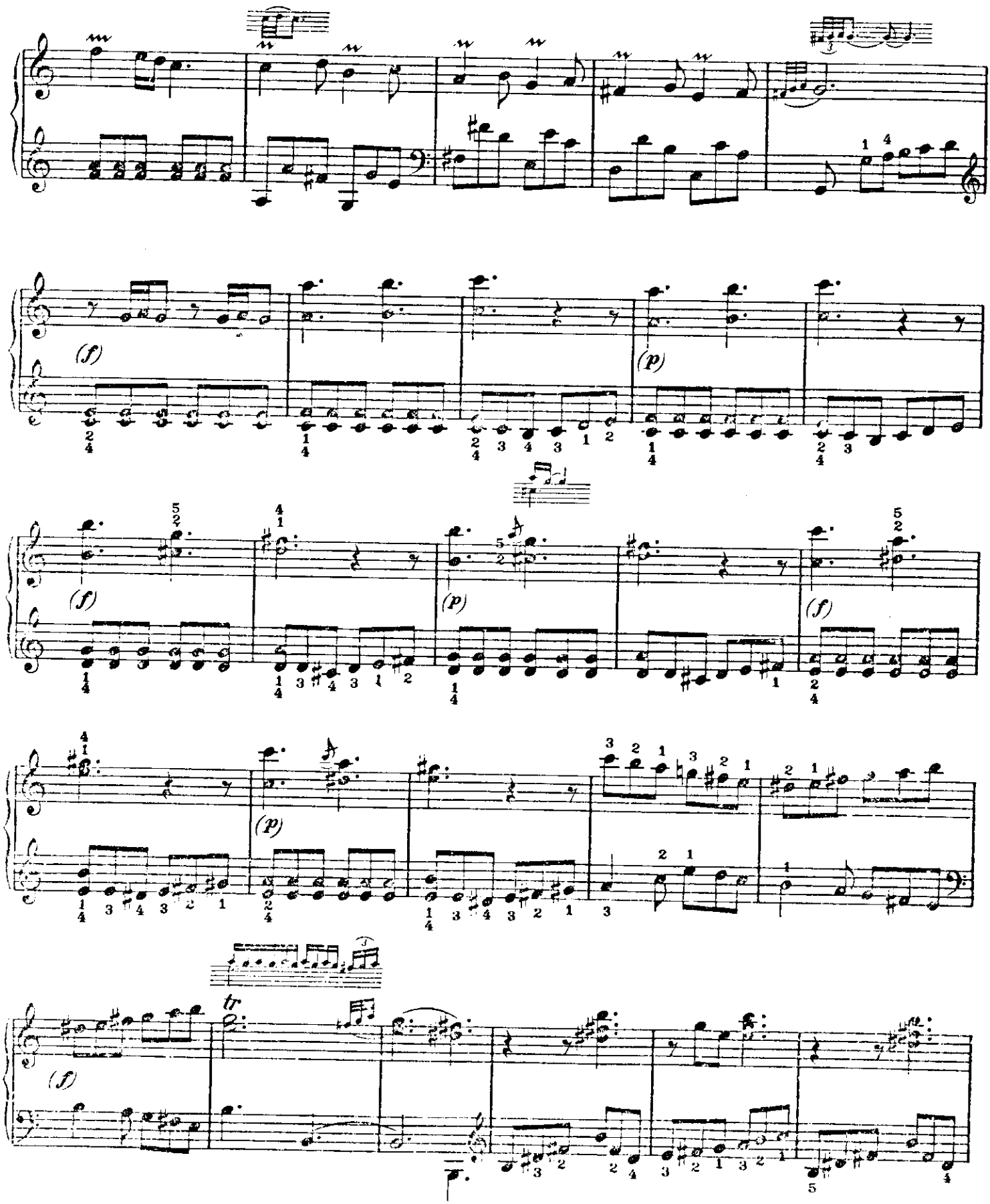
Sonata

PADRE ANTONIO SOLE
(1729-1783)

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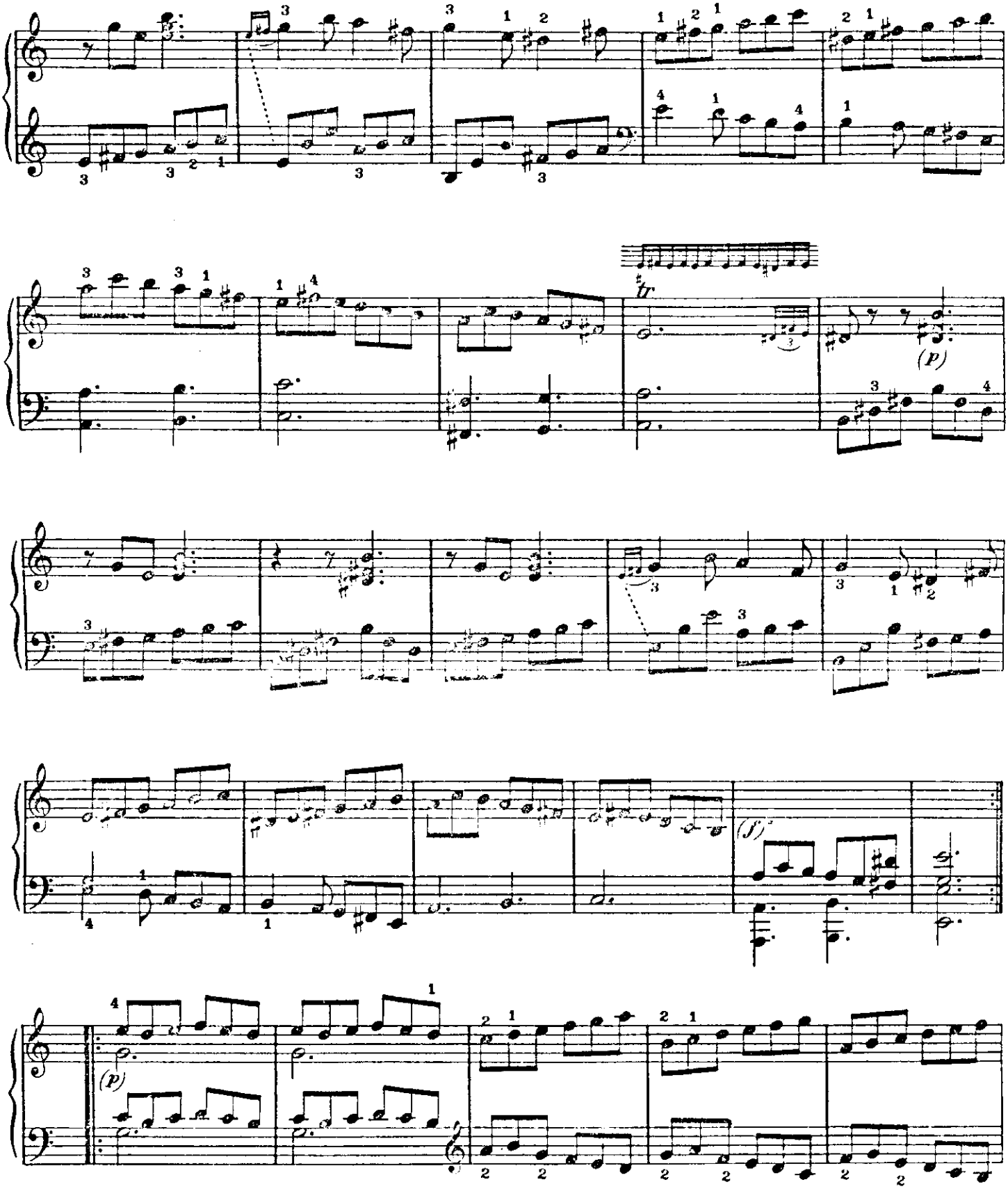
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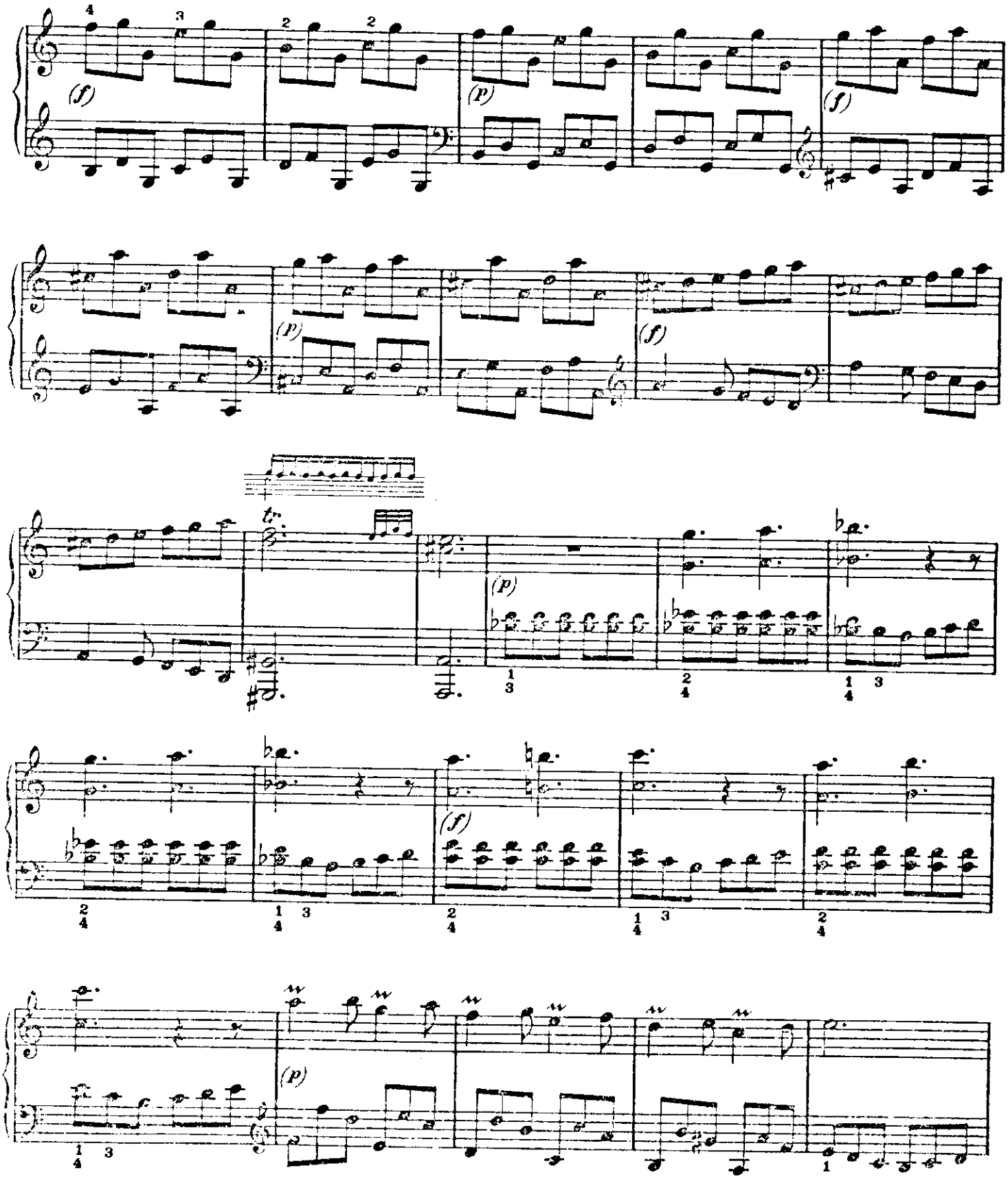
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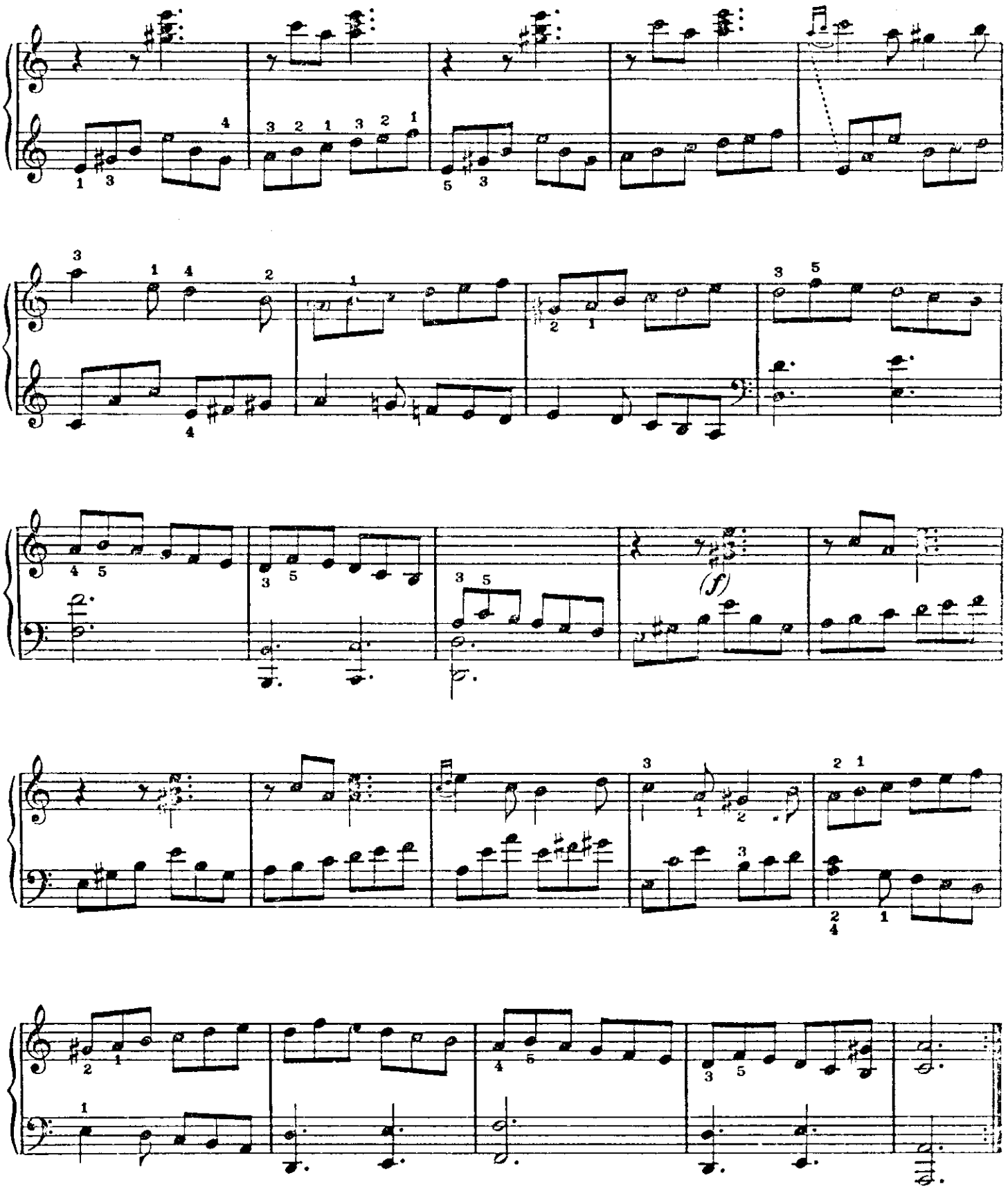
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Sonata

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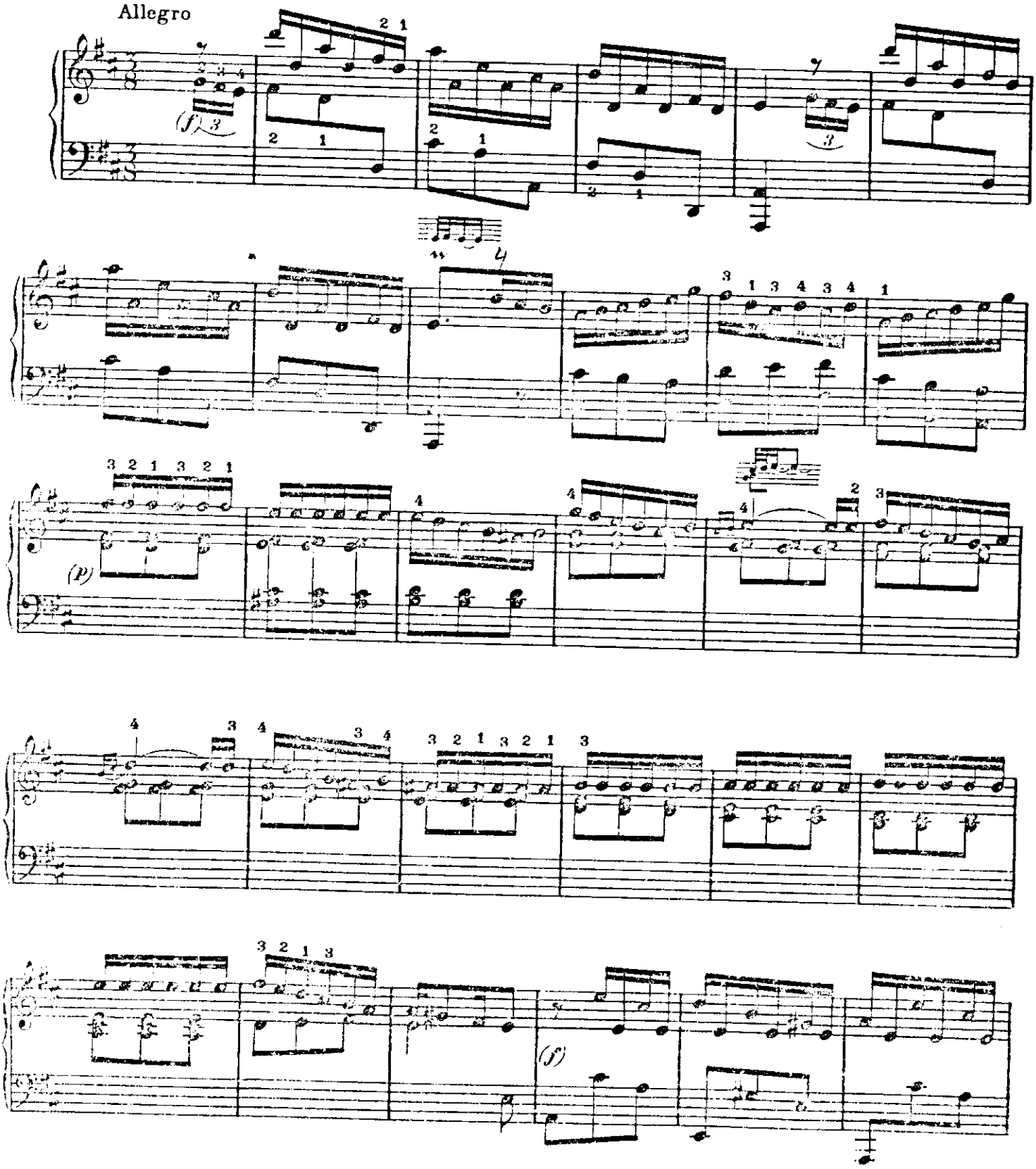

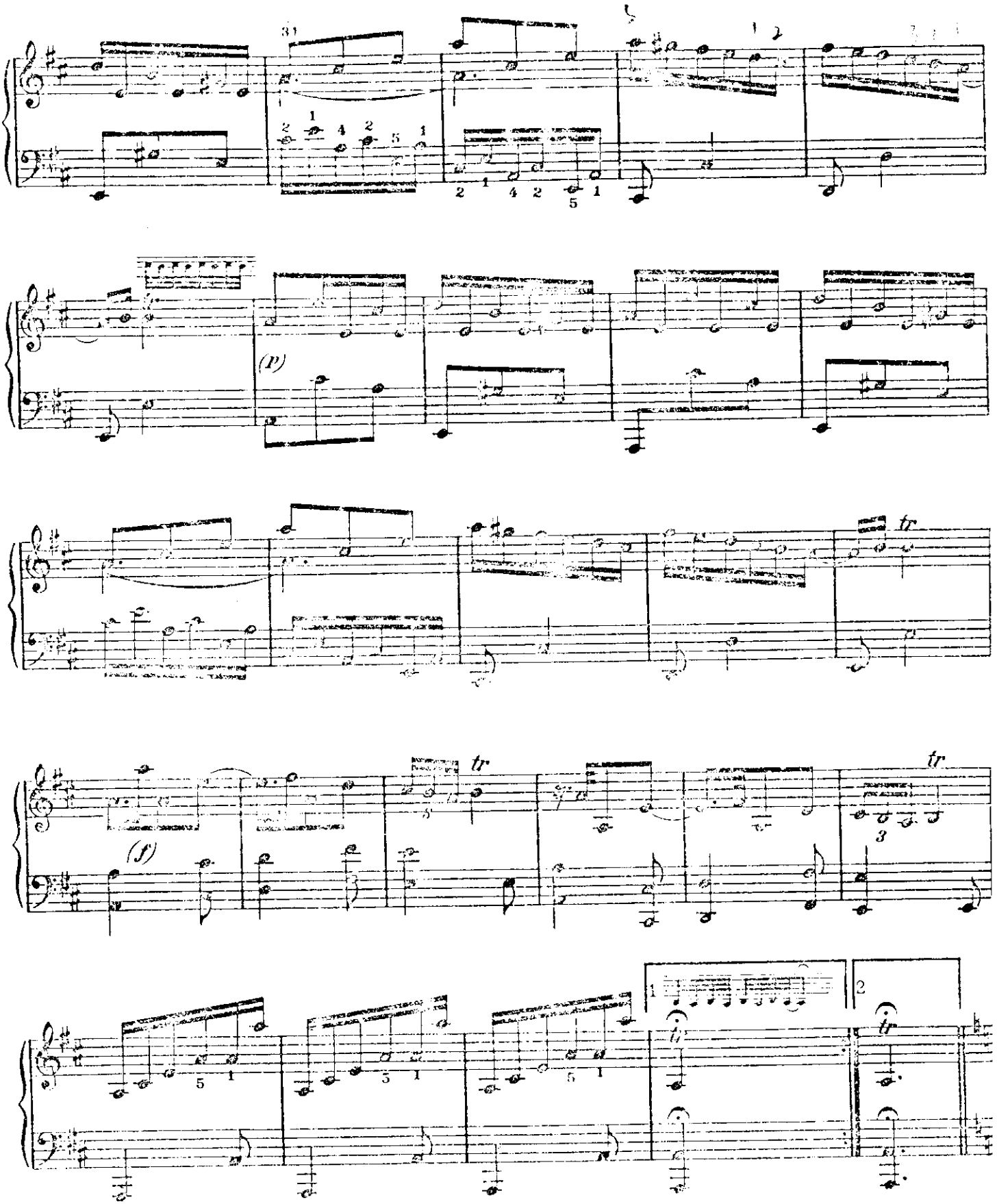
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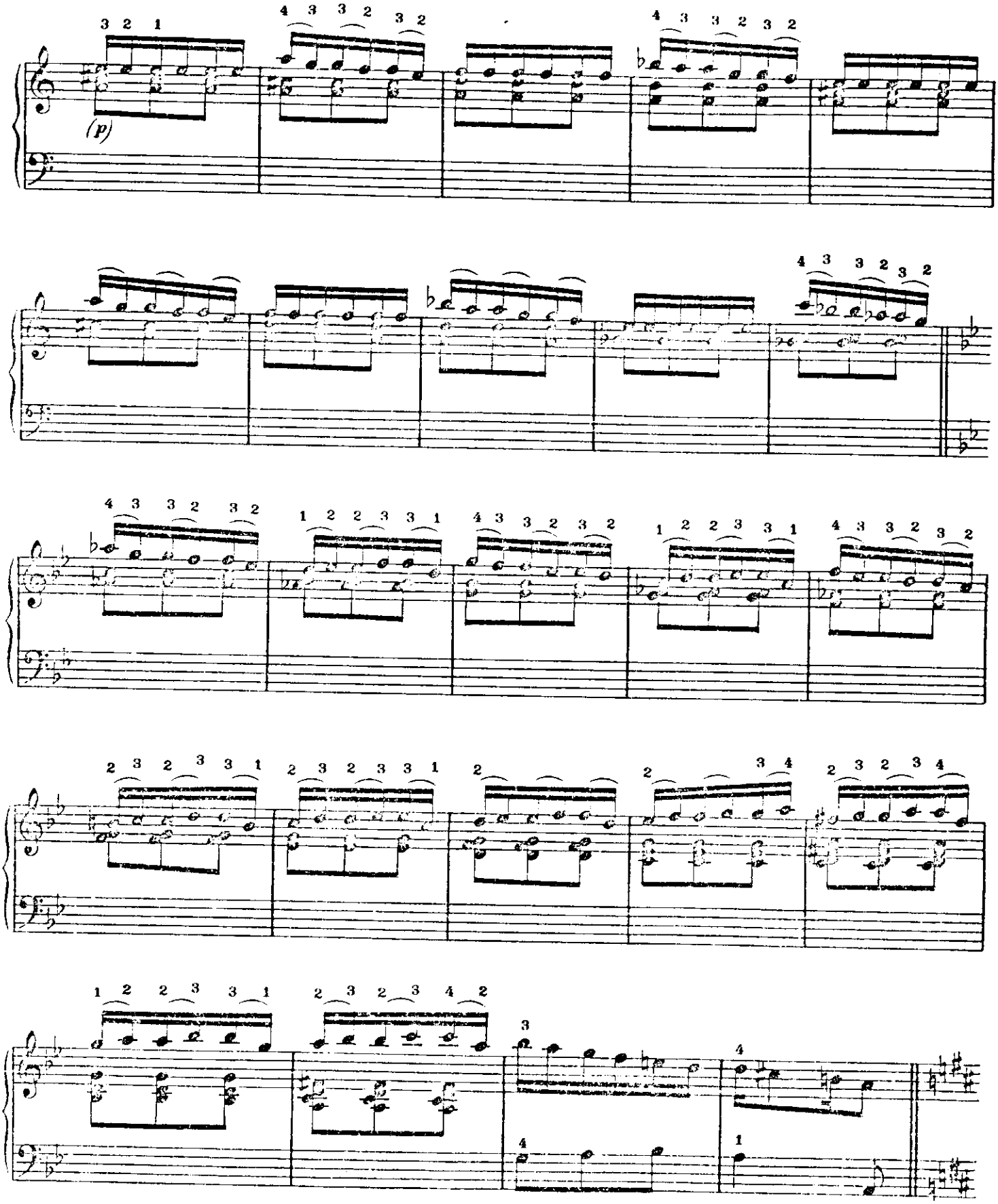
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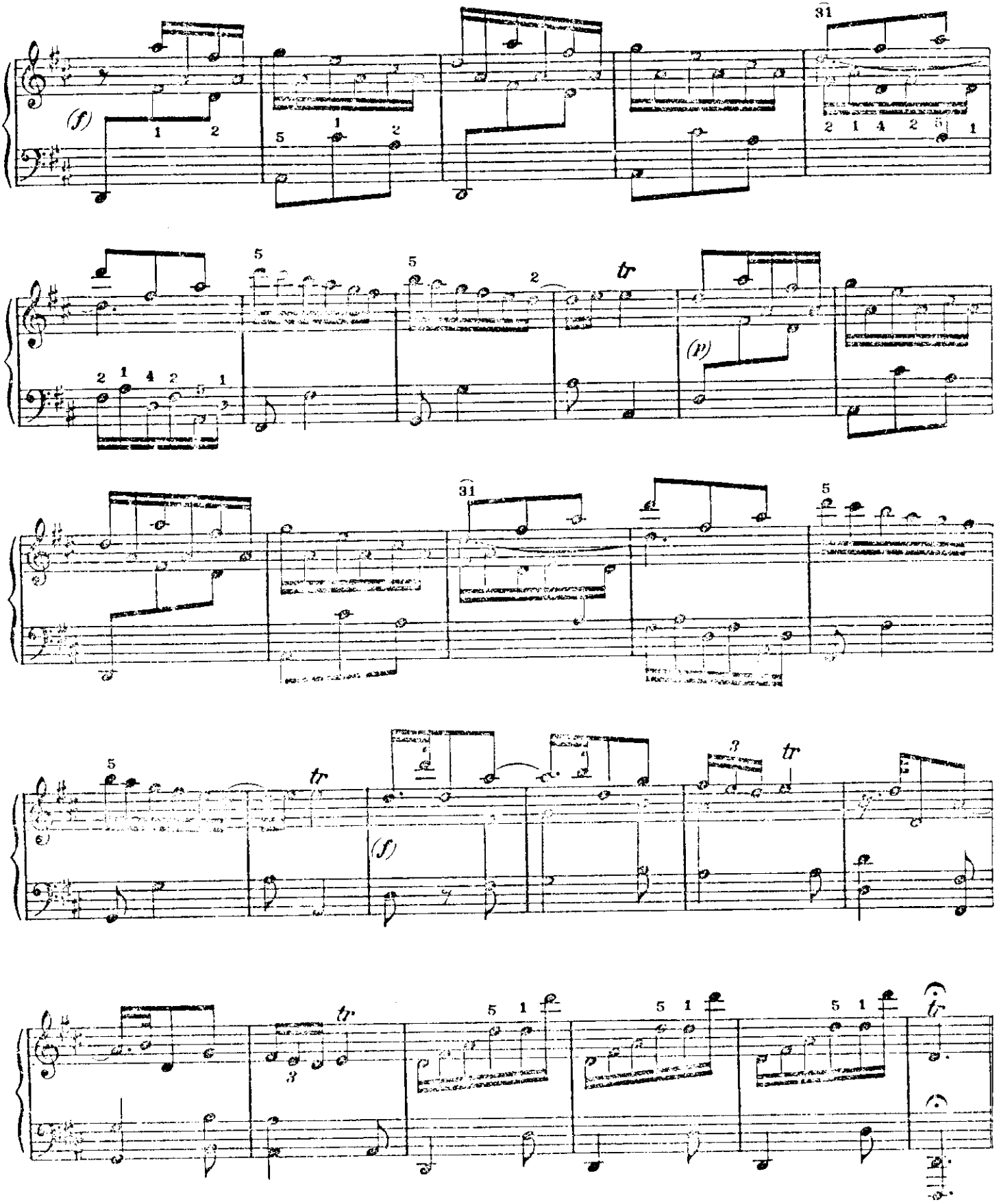
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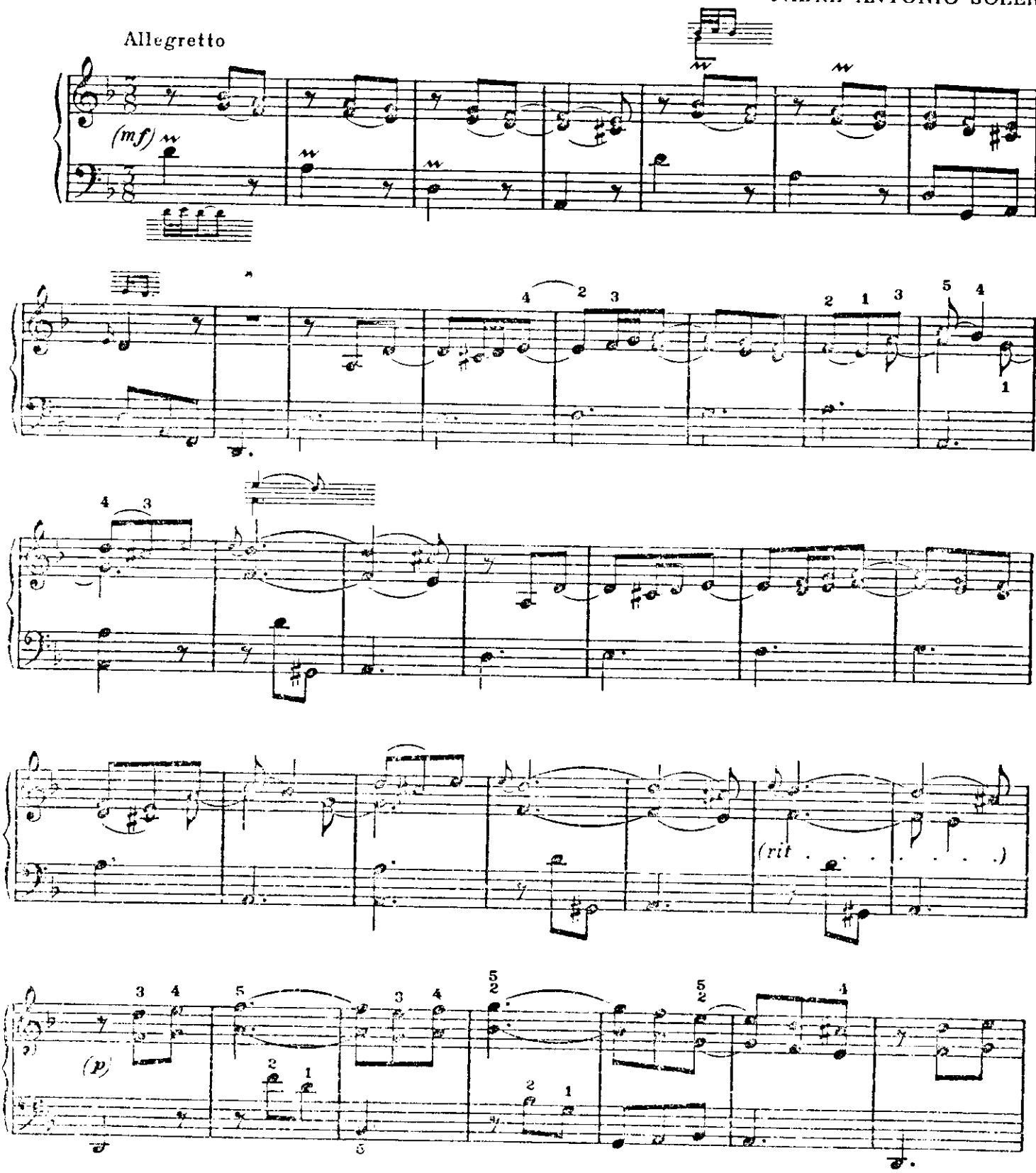
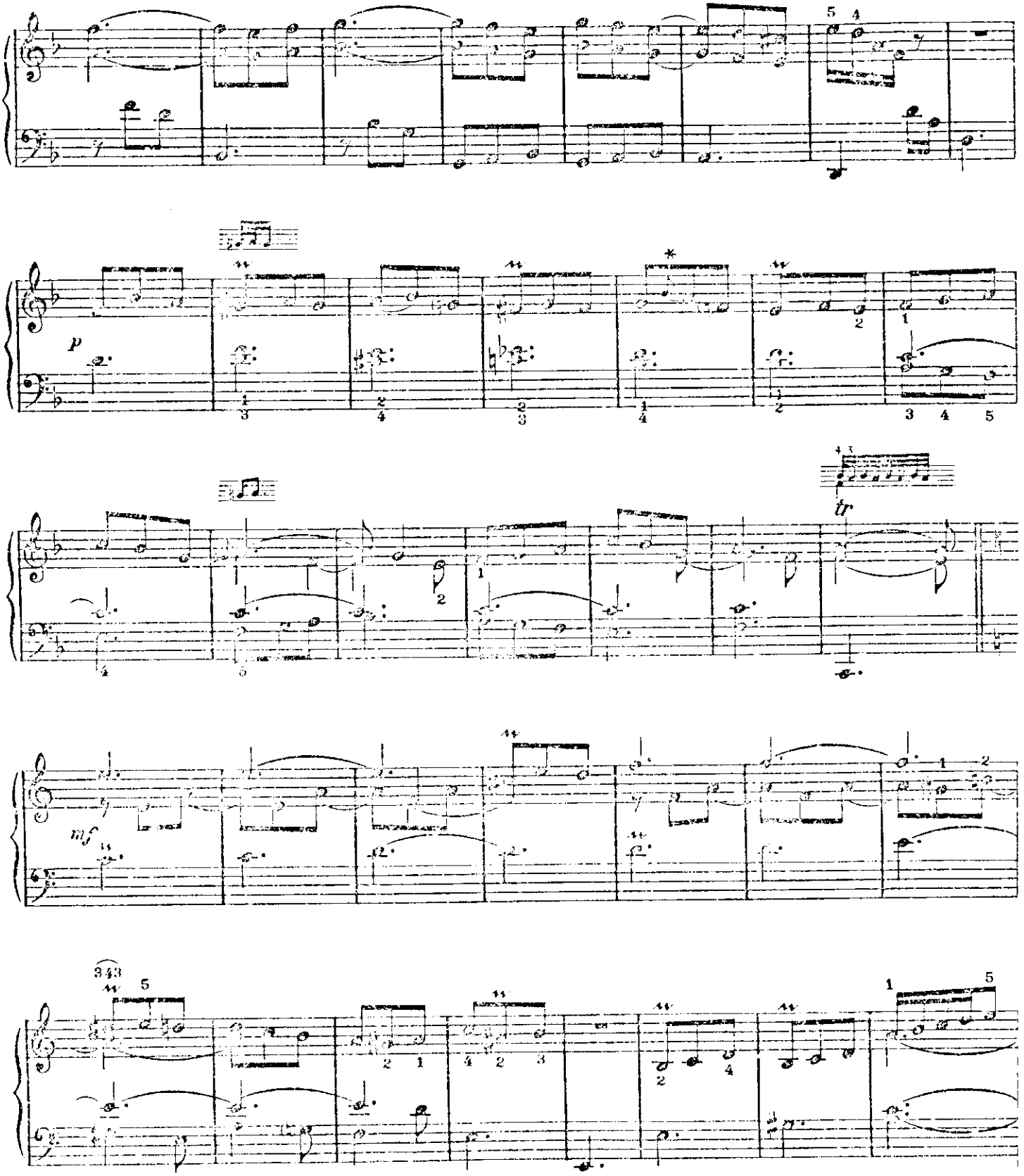
Sonata

PADRE ANTONIO SOLER





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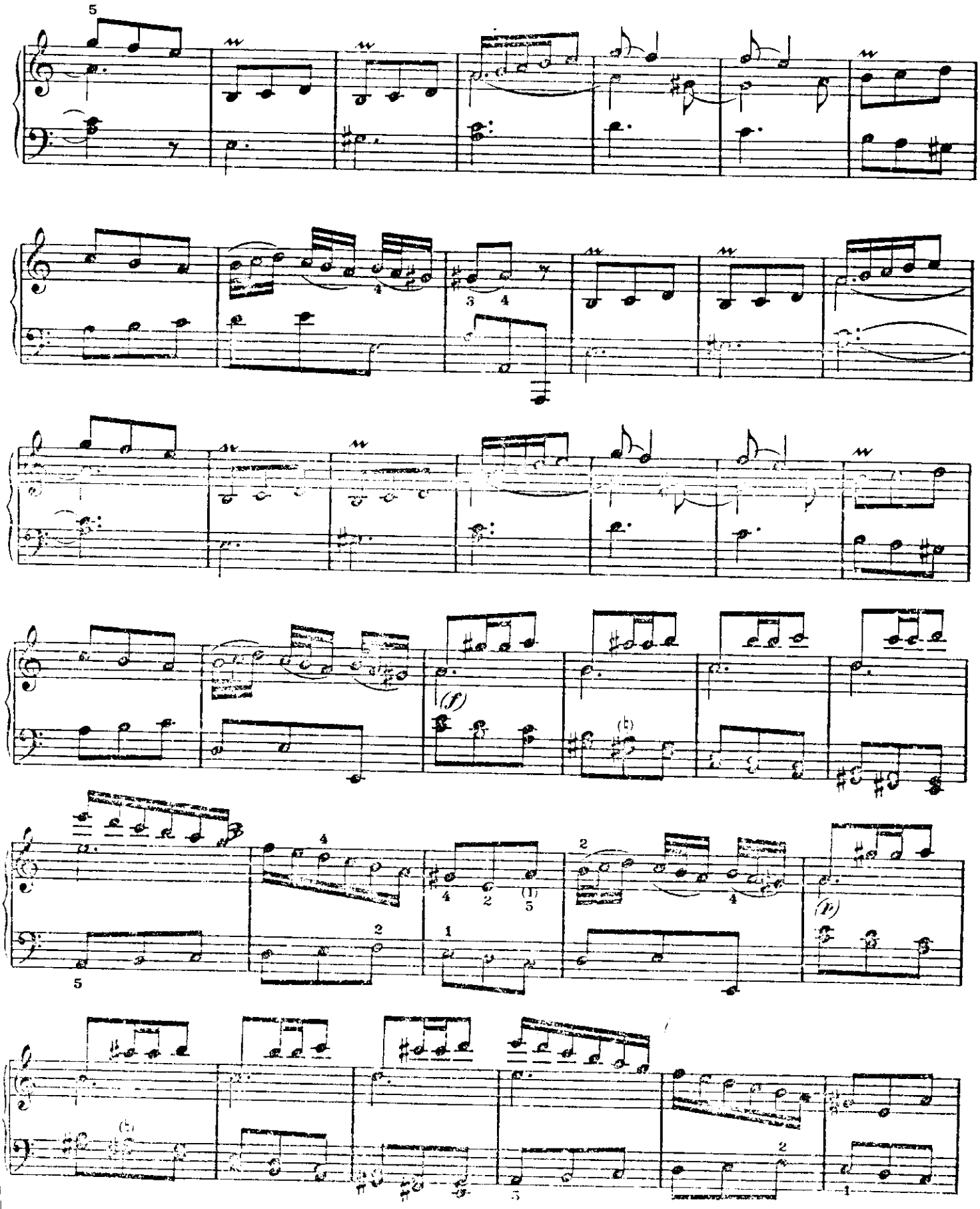
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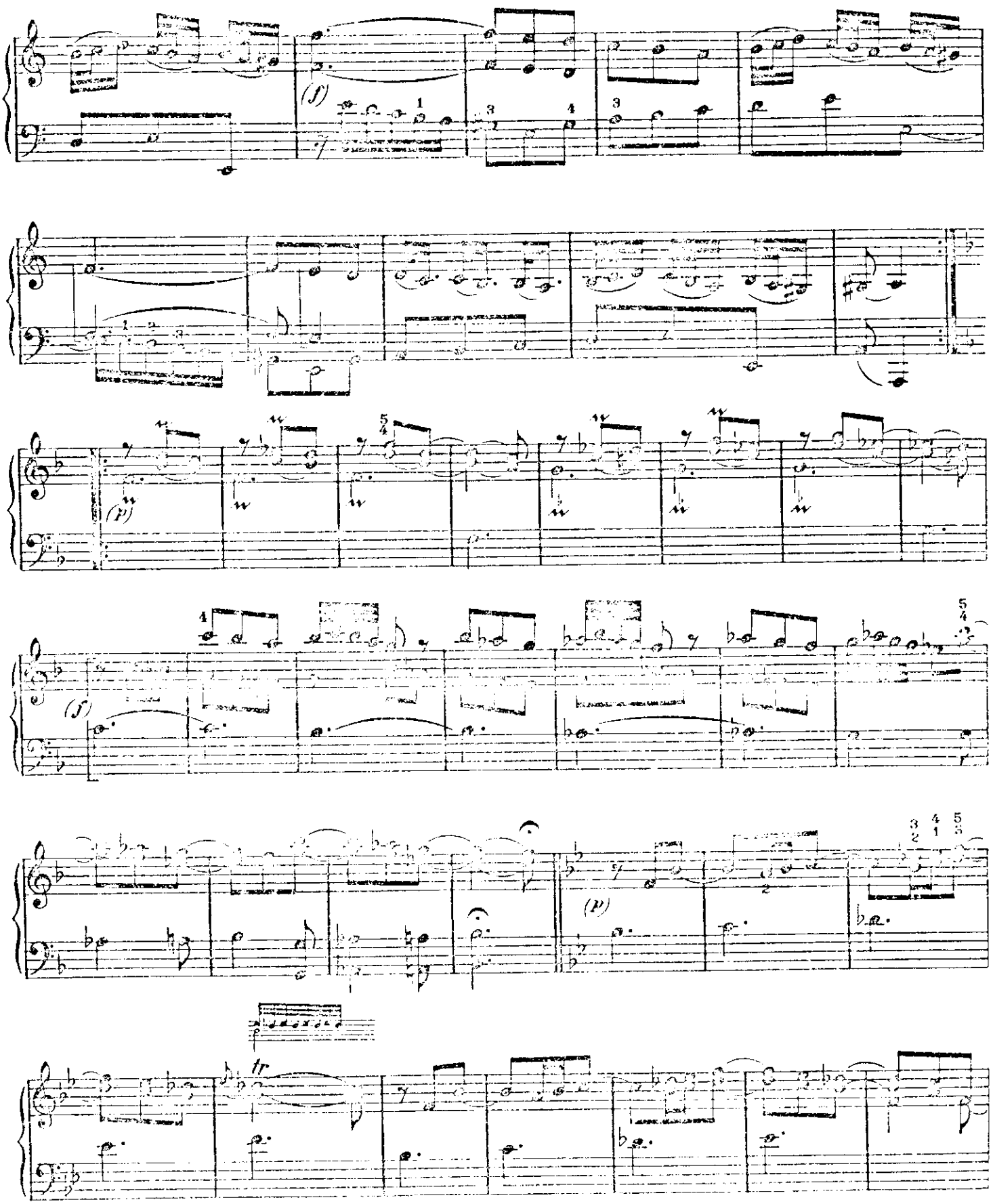
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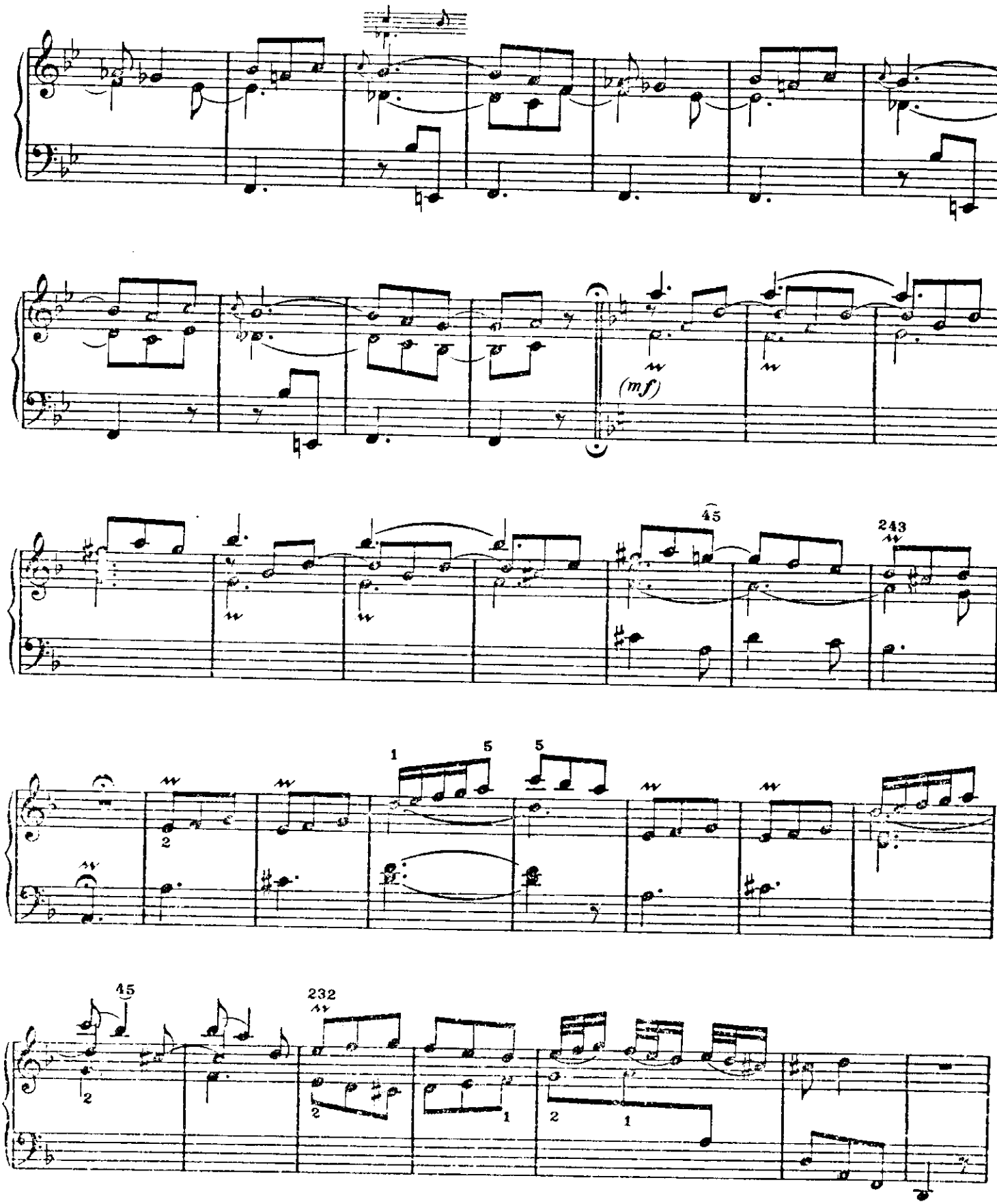
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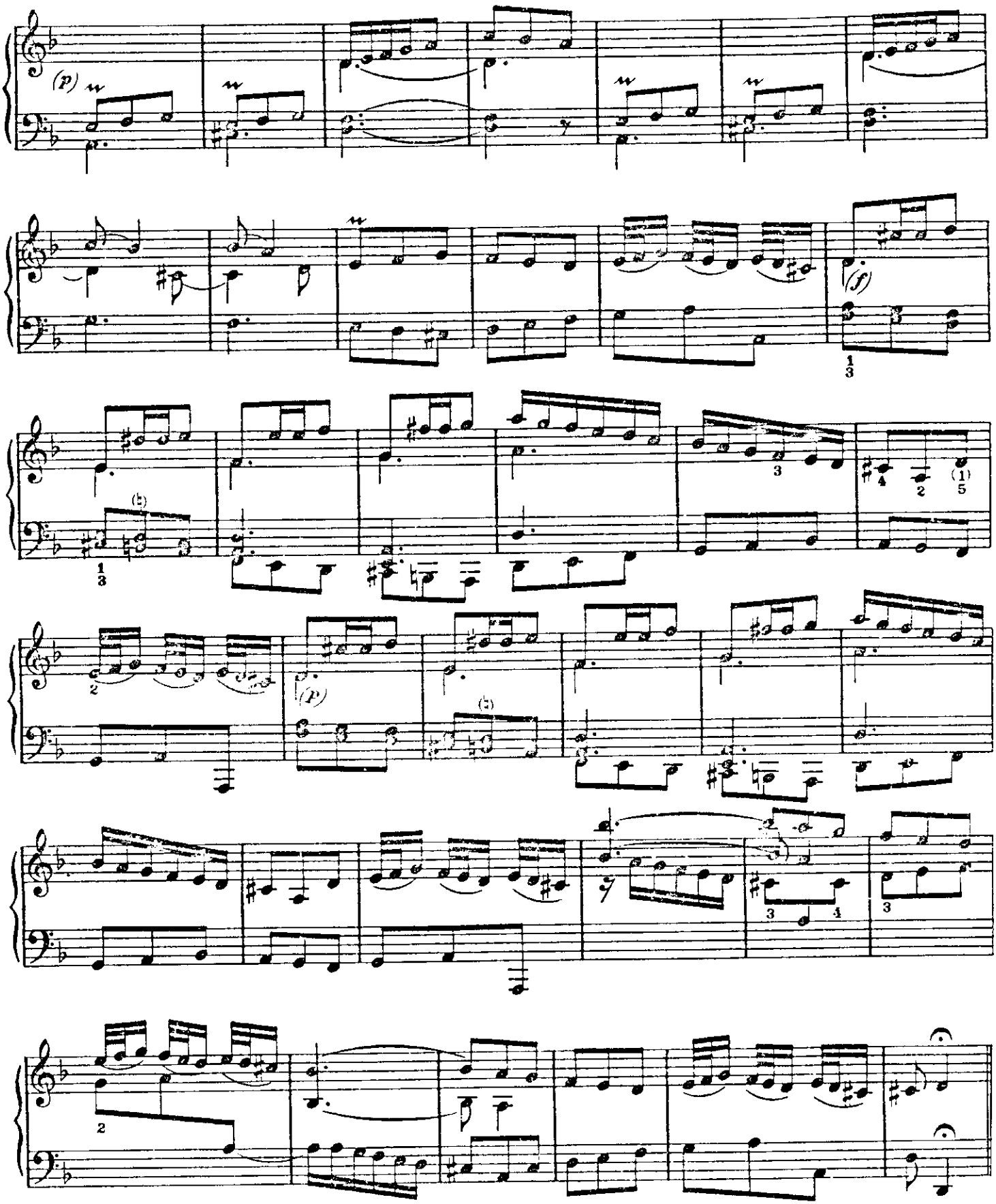

Sonata

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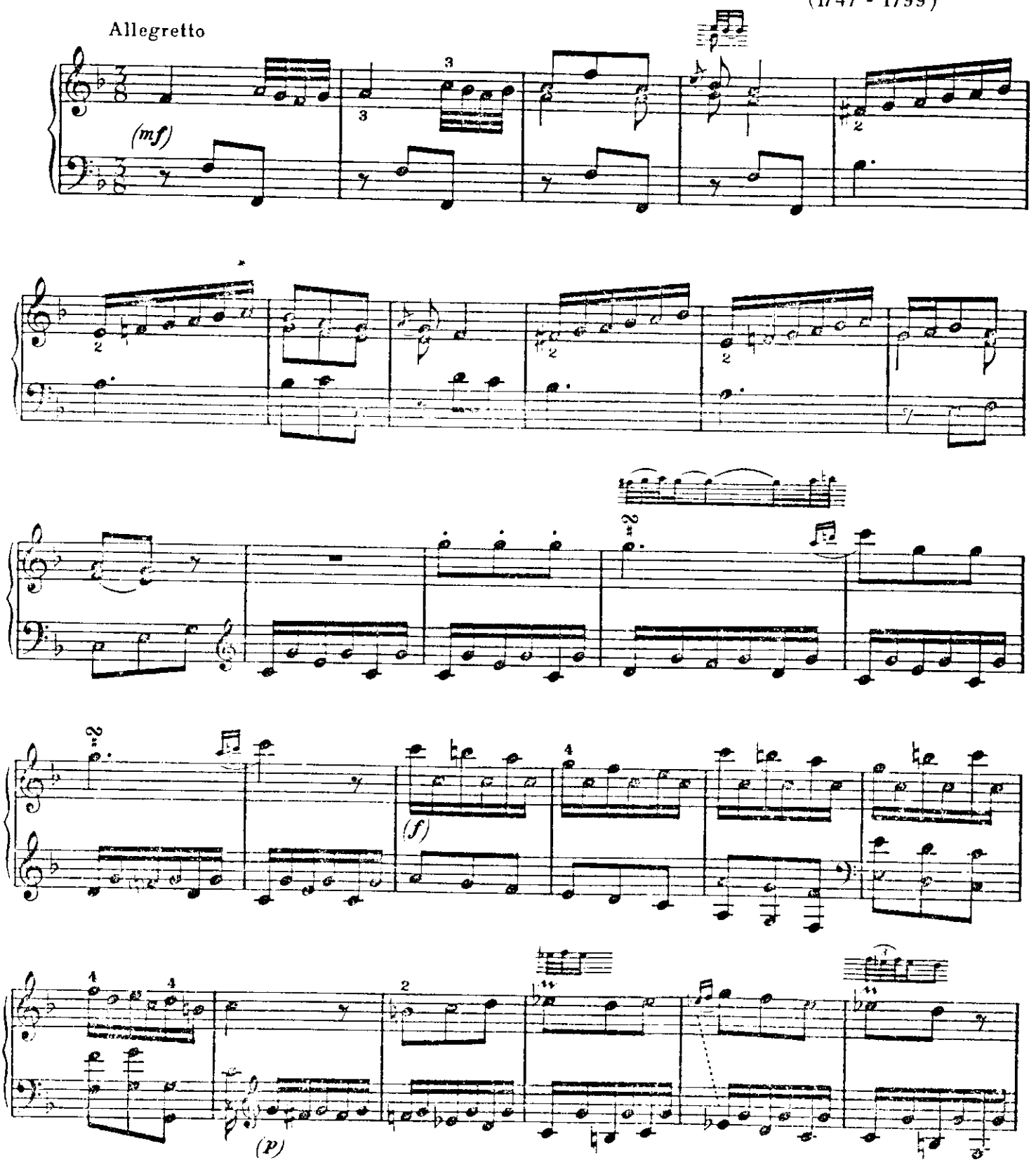
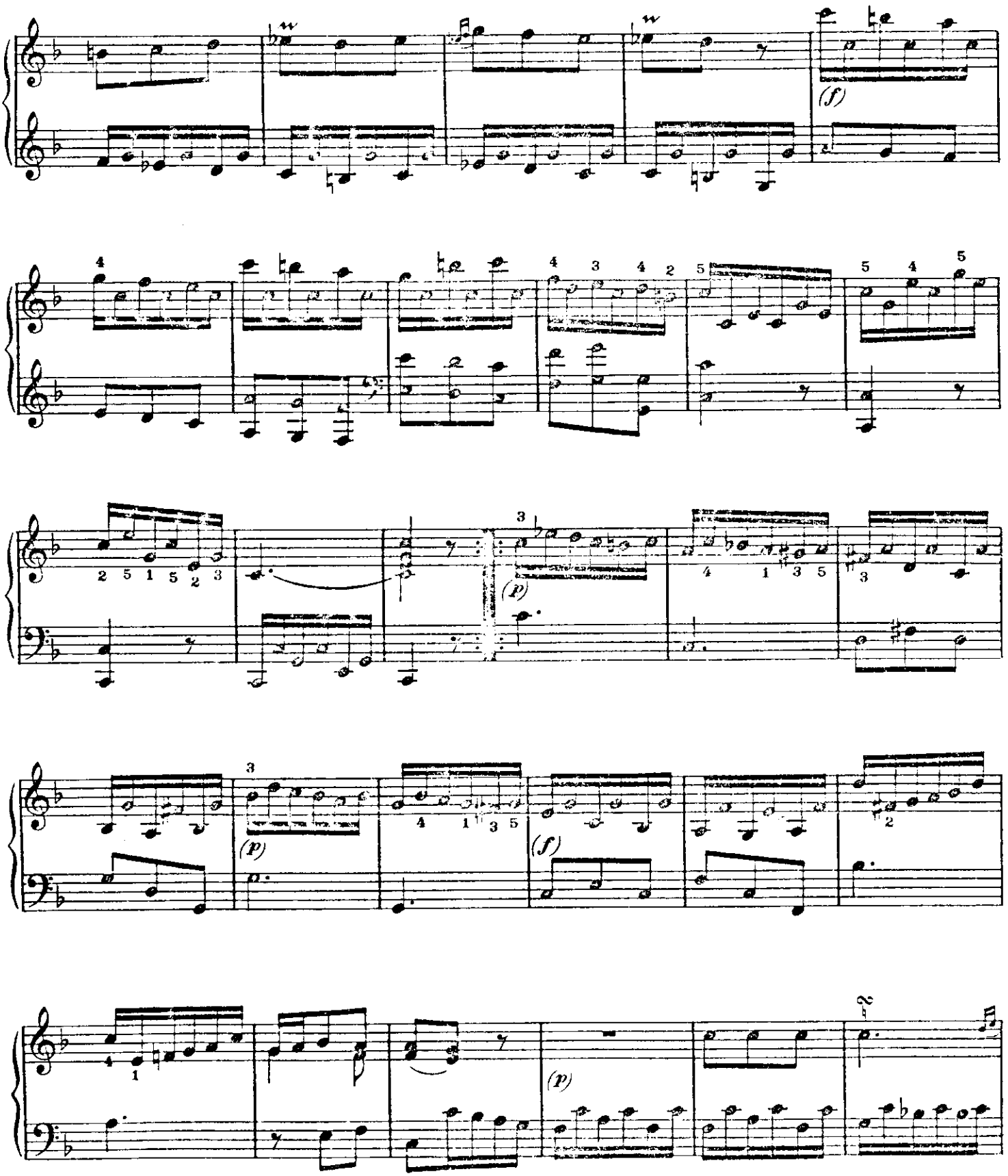
(1747 - 1799)

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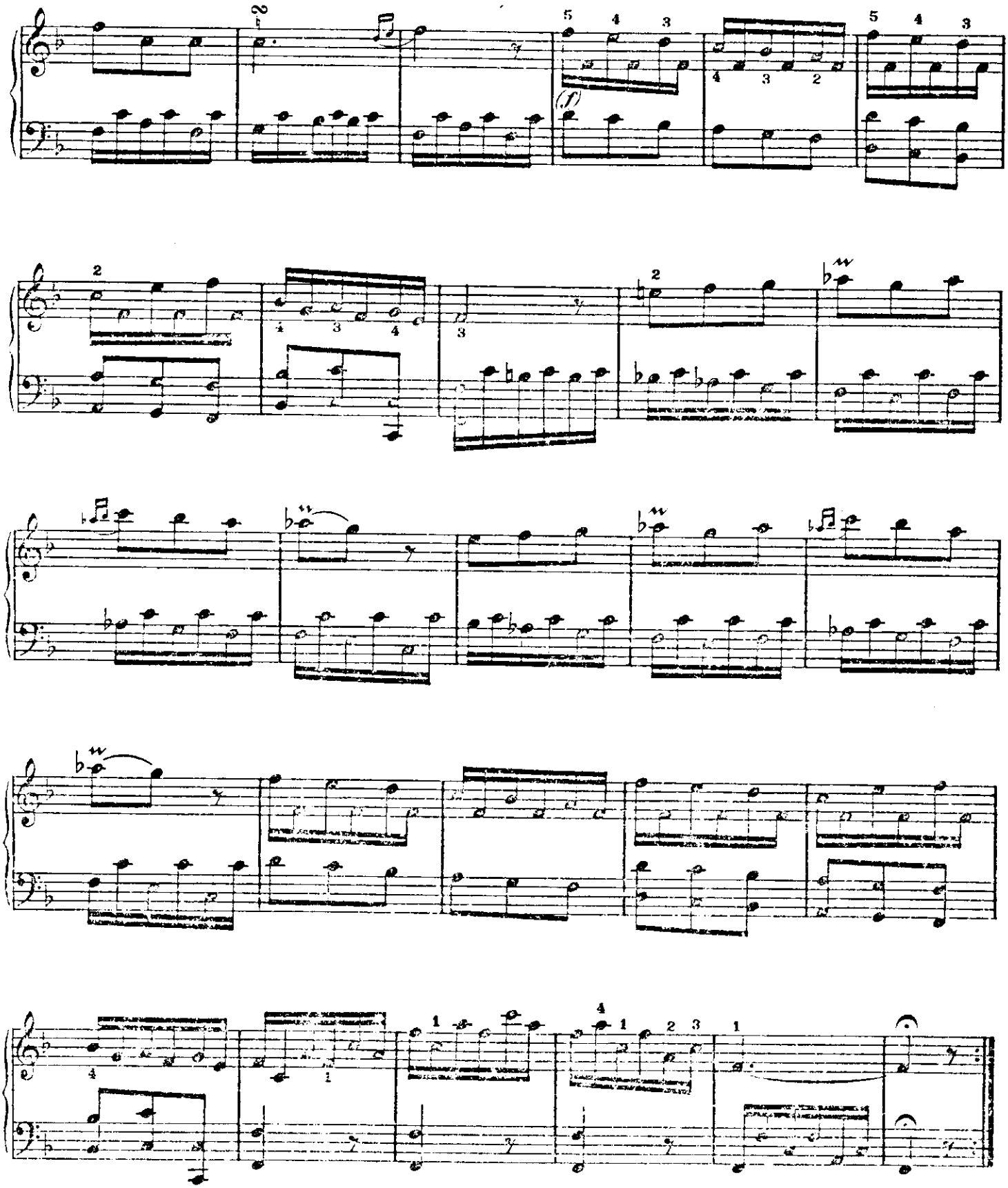
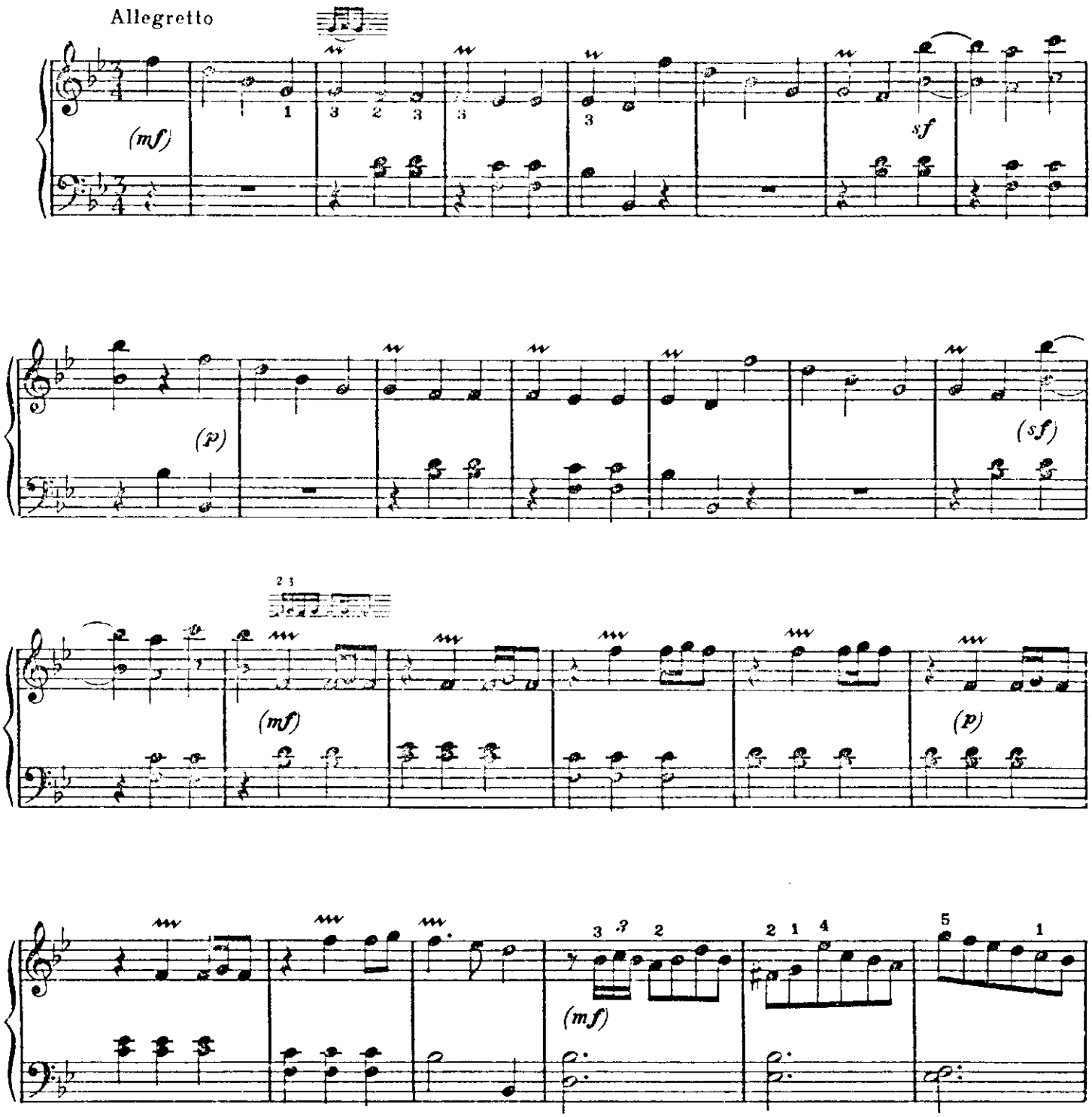
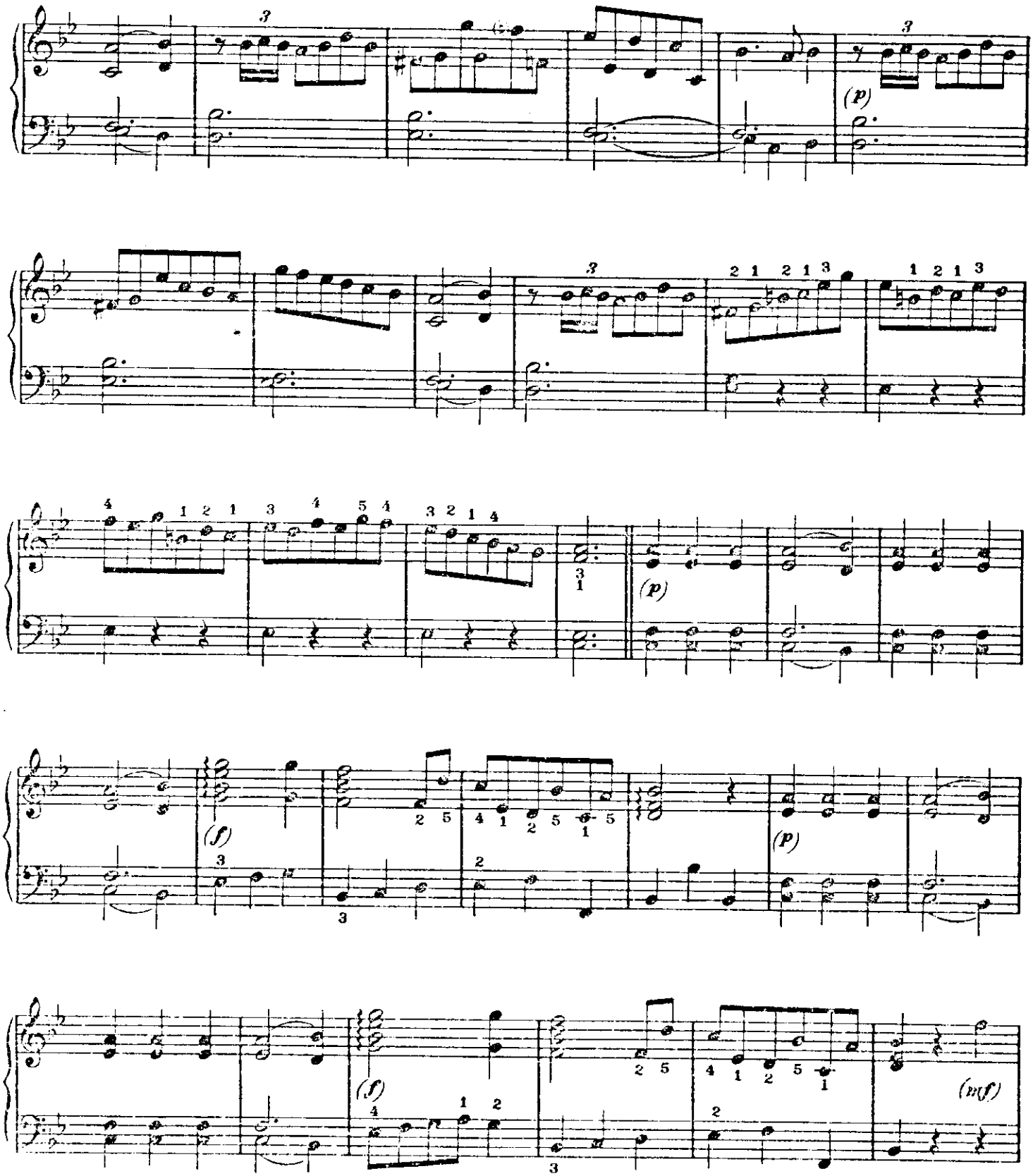


Rondo

PADRE FELIPE RODRIGUEZ
(1759 - 1814)

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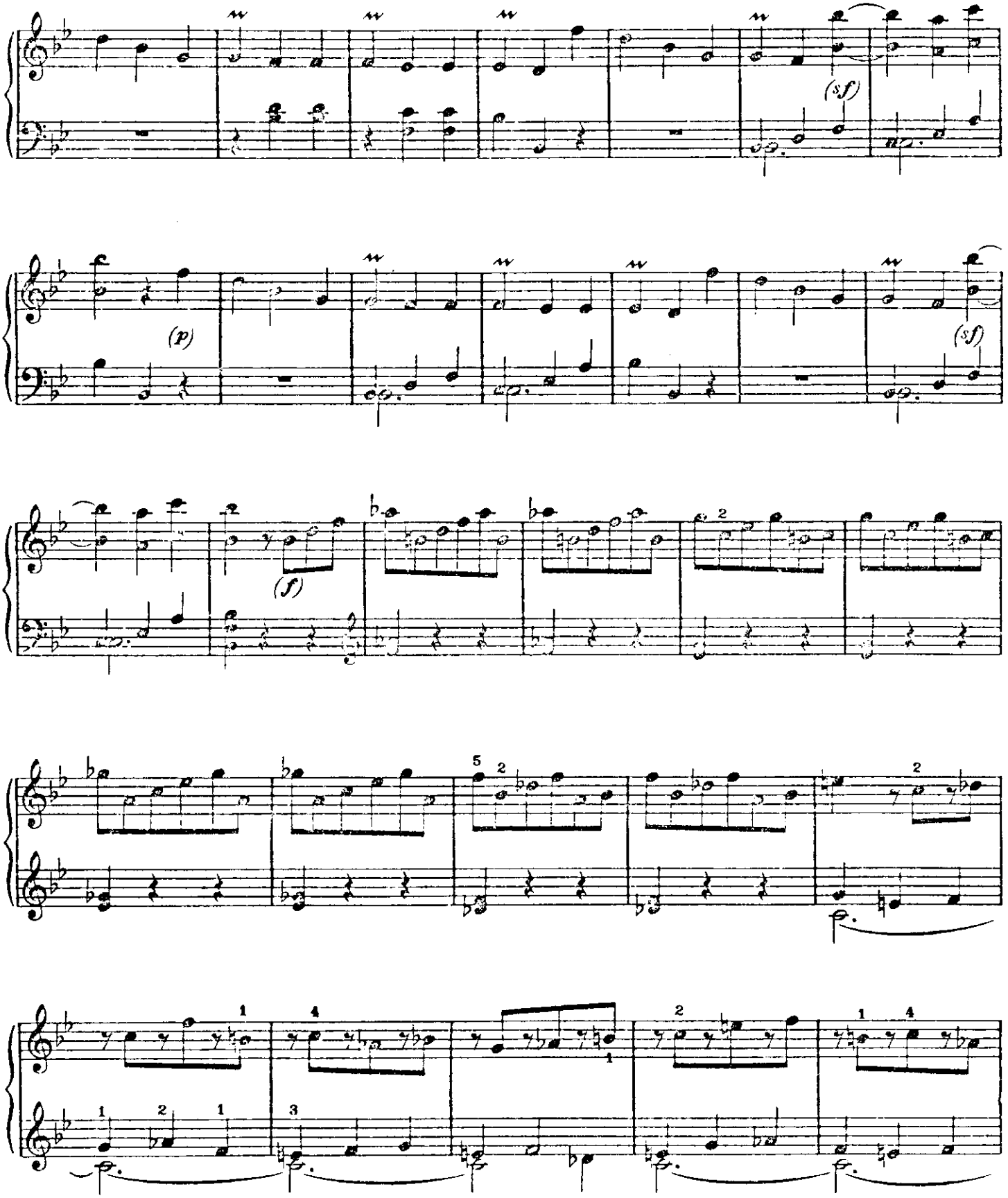
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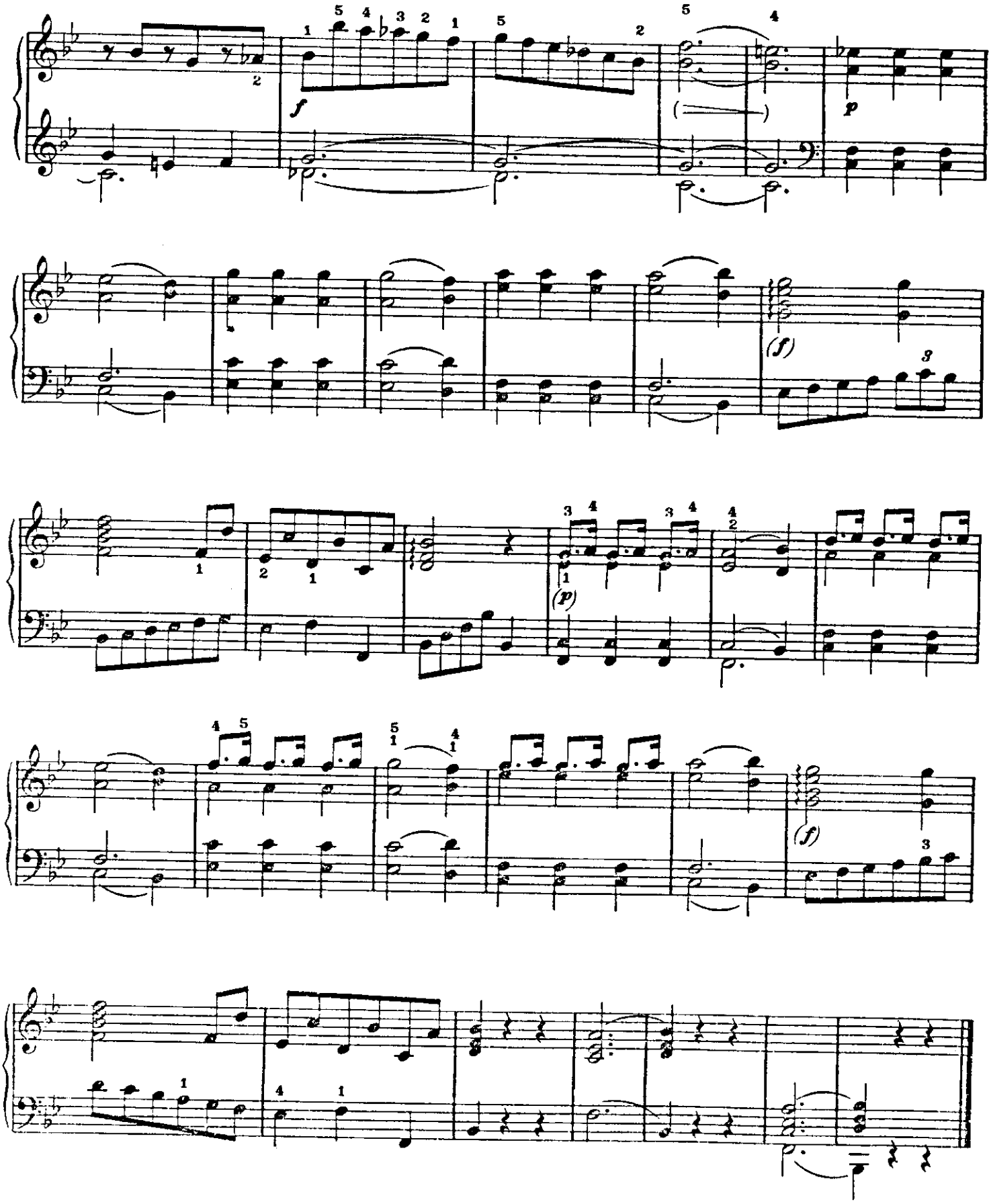
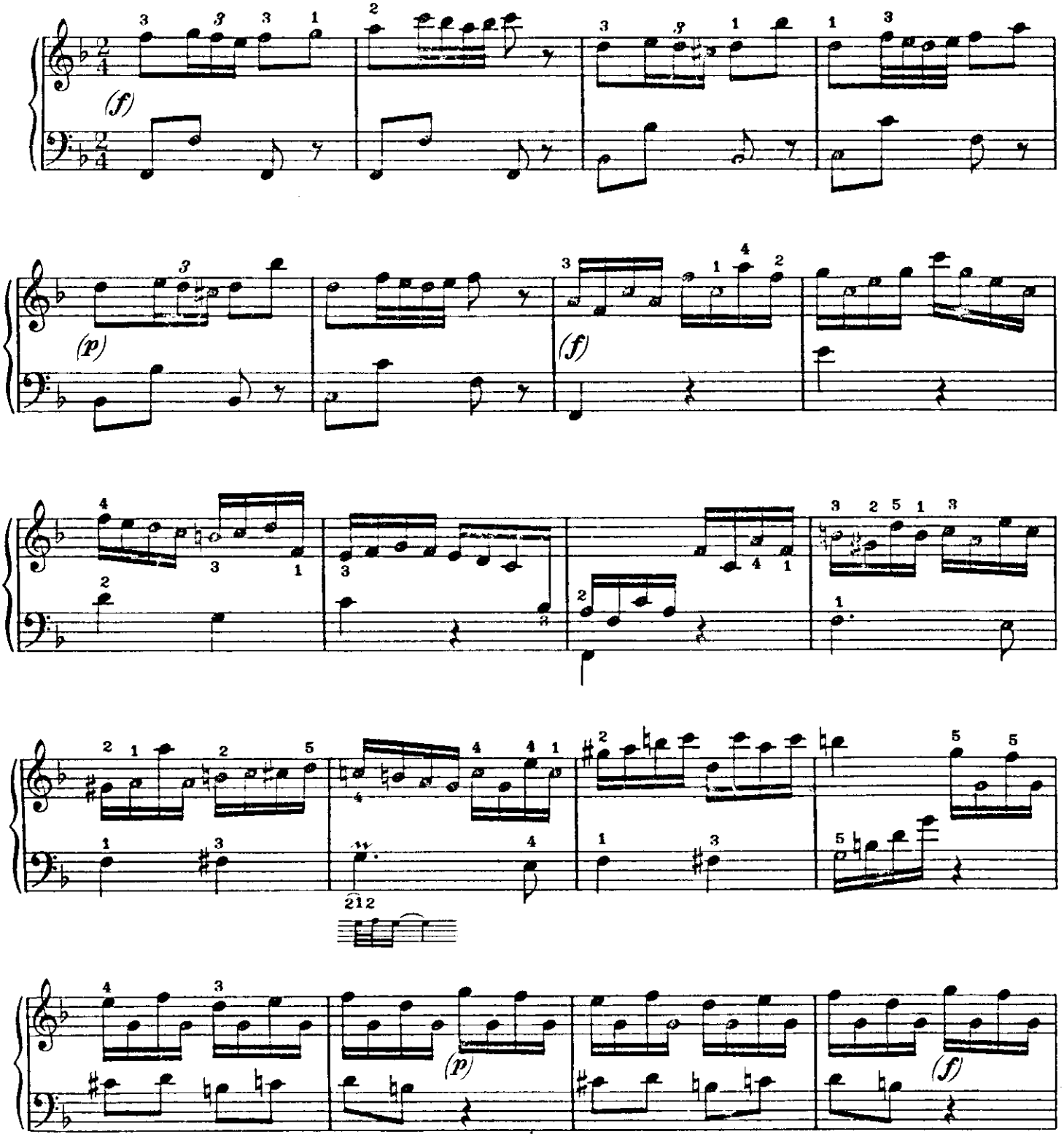
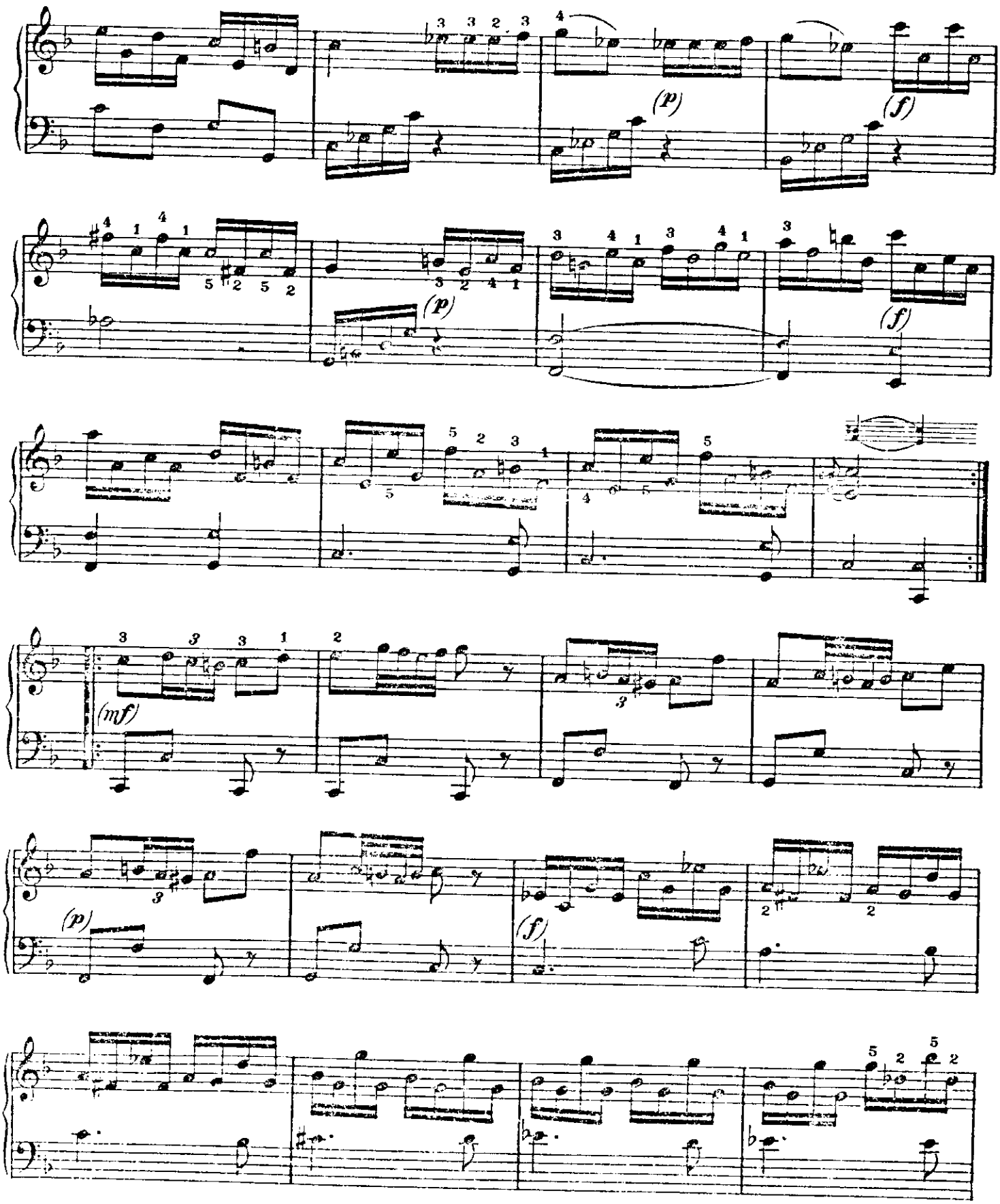


Sonata

PADRE RAFAEL ANGLÉS
(1730 - 1816)

Allegretto

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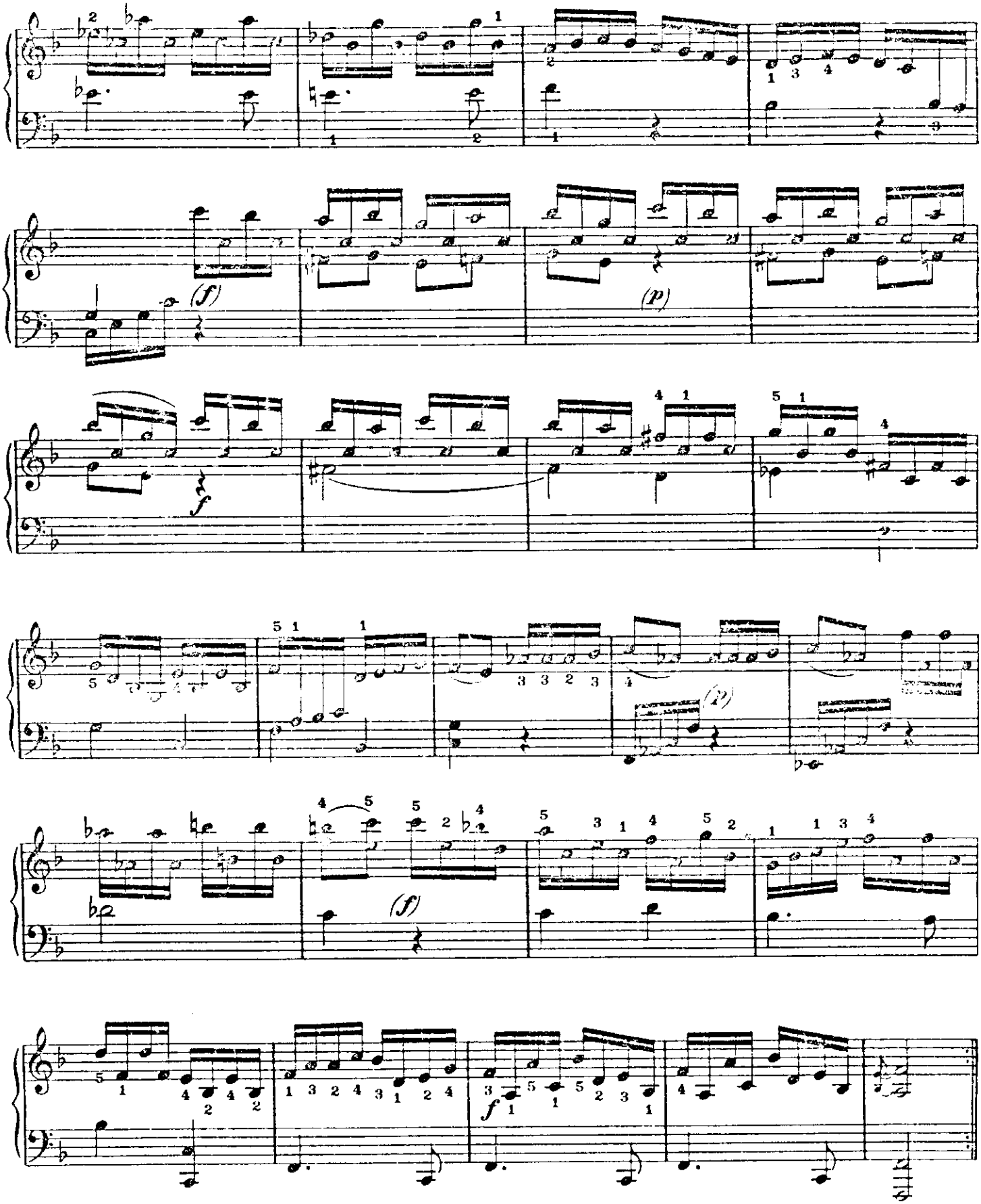
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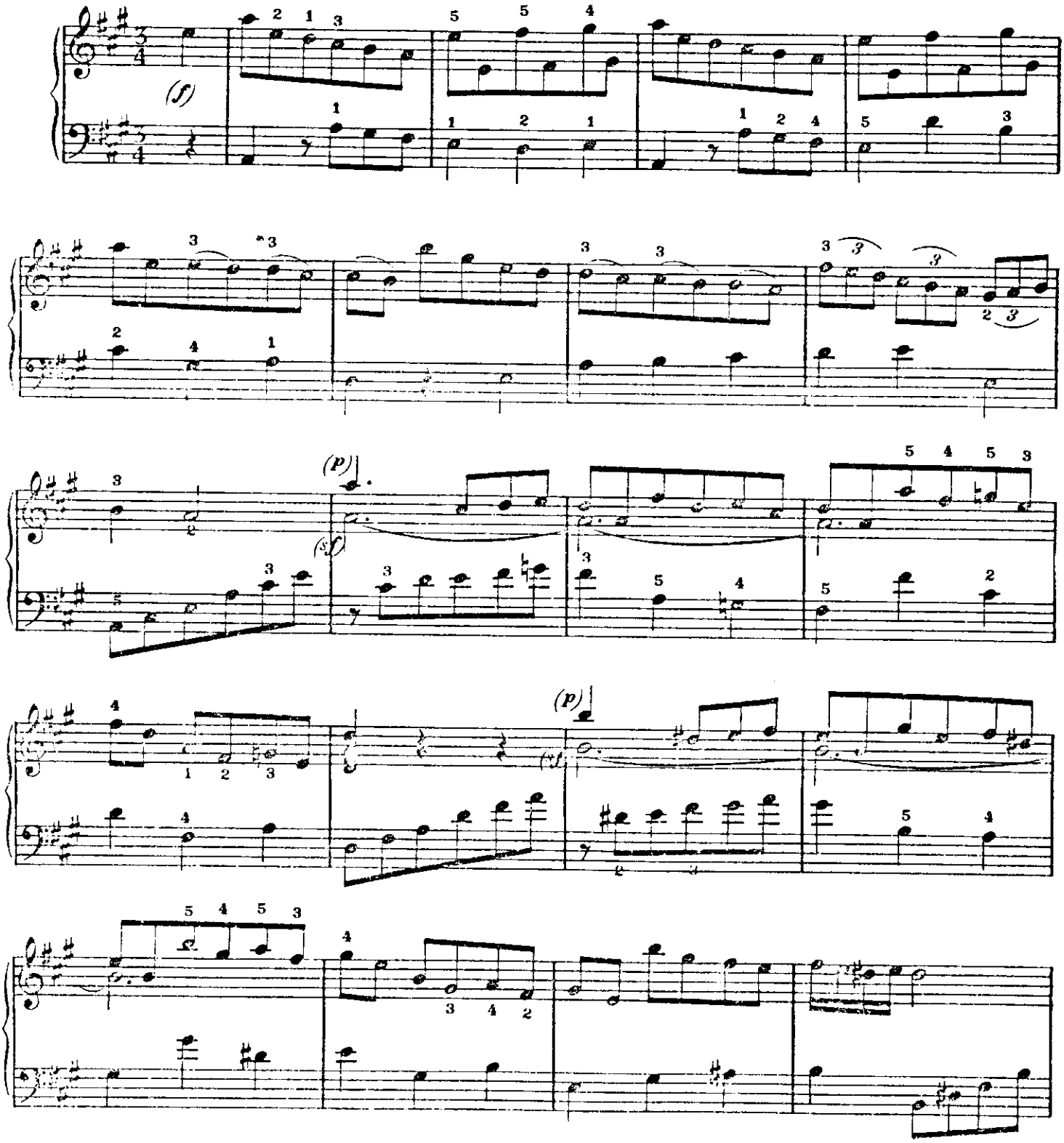
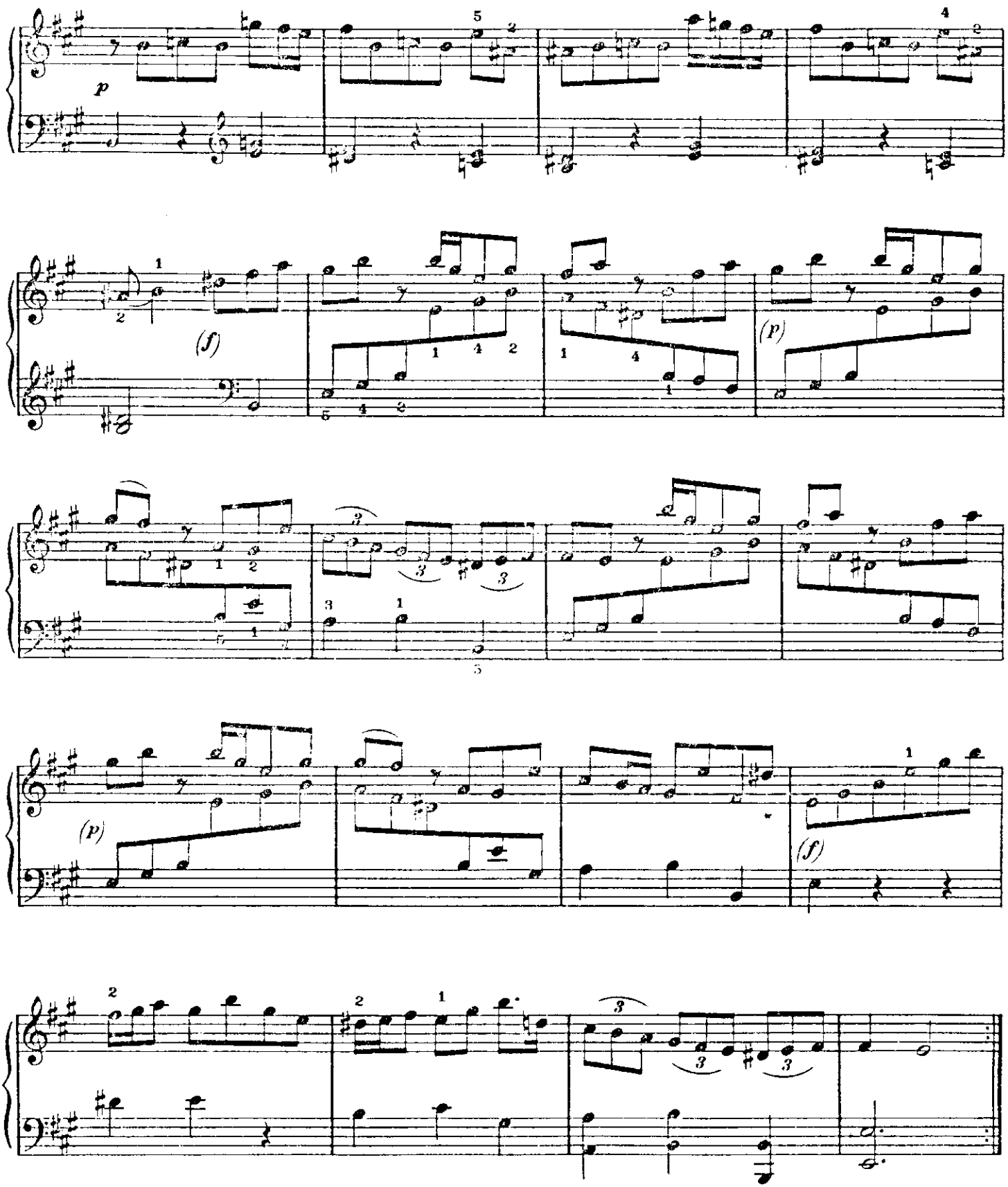
Sonata

FREIXANET
(1730 - ?)

Allegro

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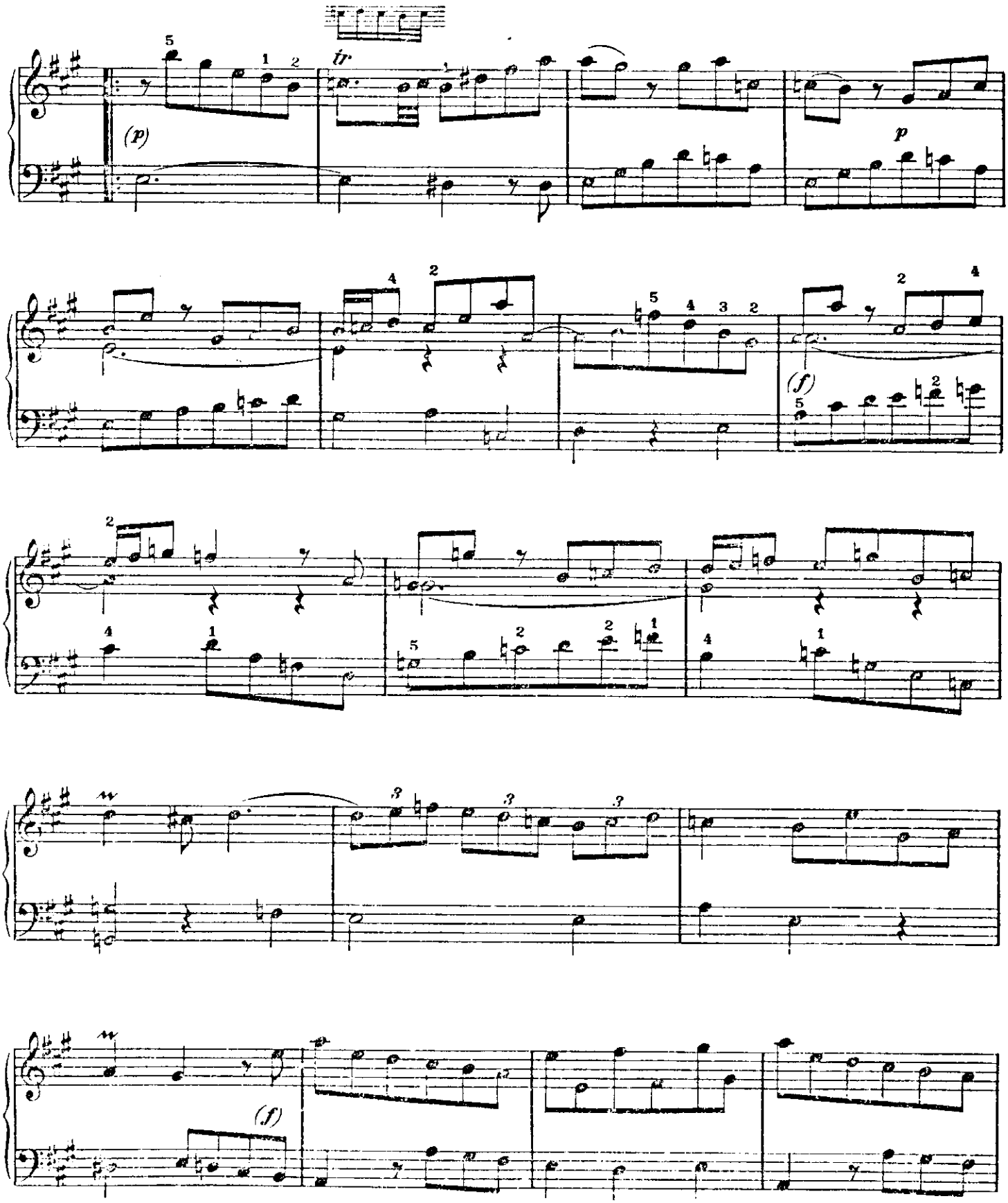
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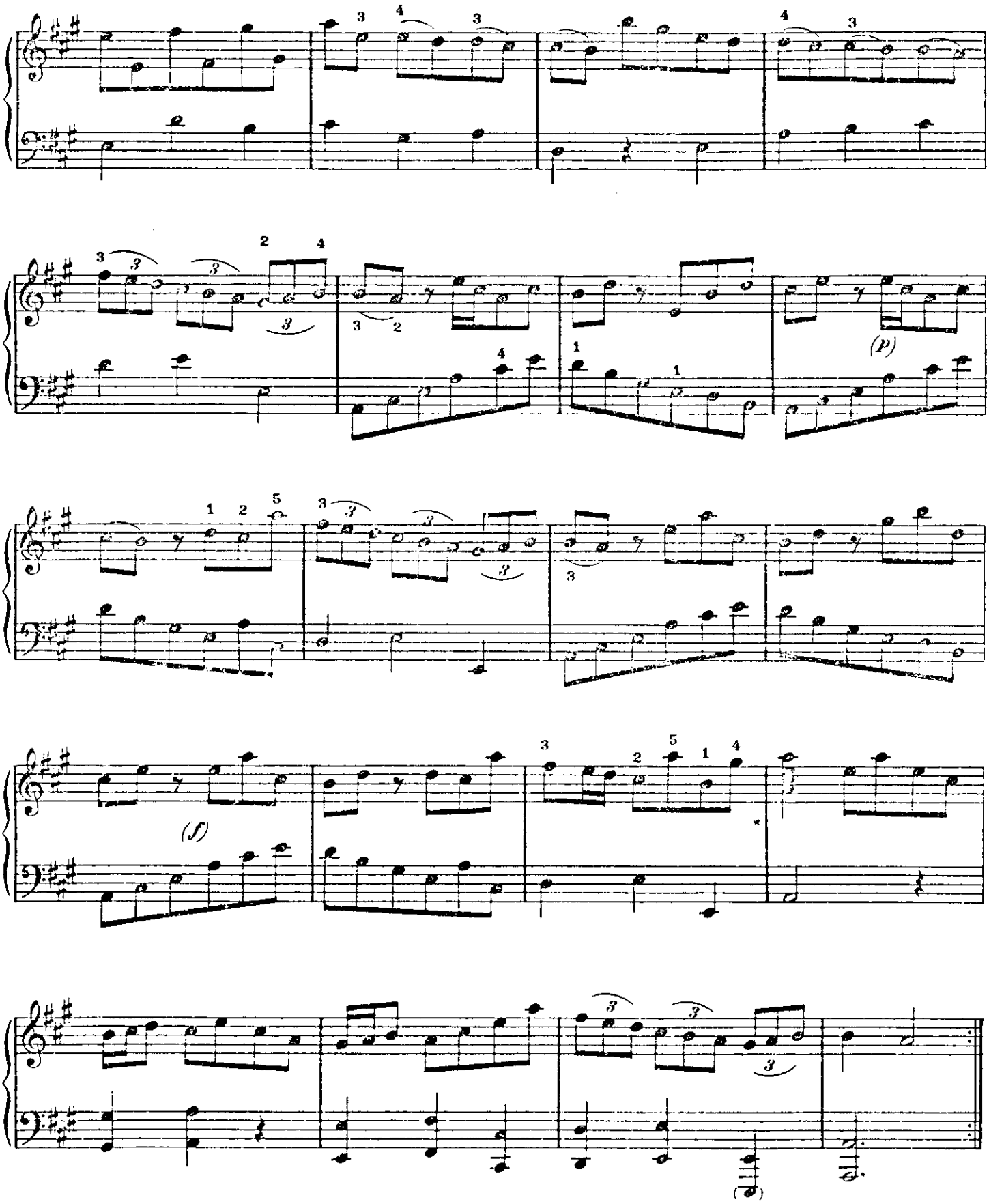
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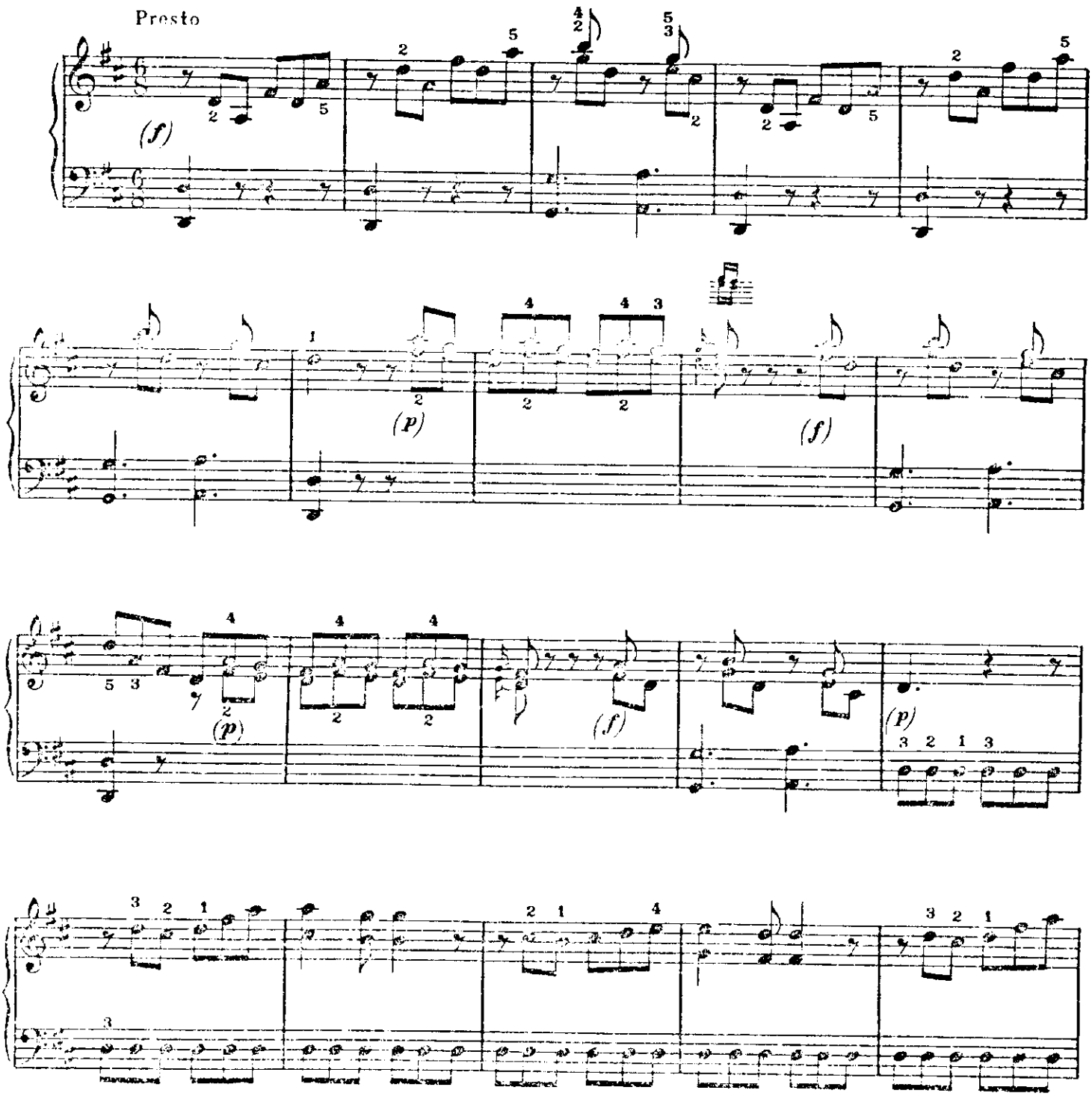
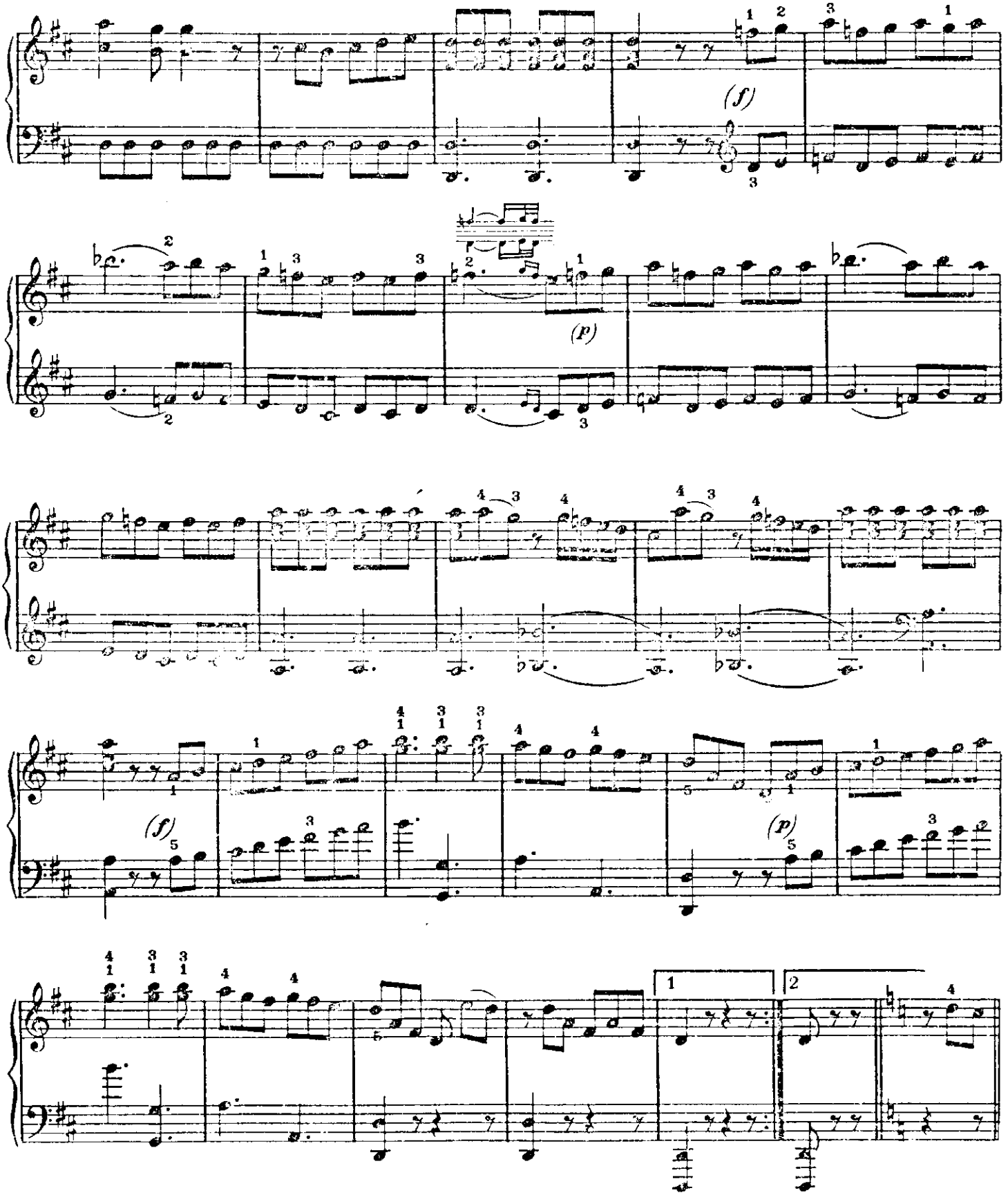
Sonata

MATEO ALBENIZ
(17? - 1831)

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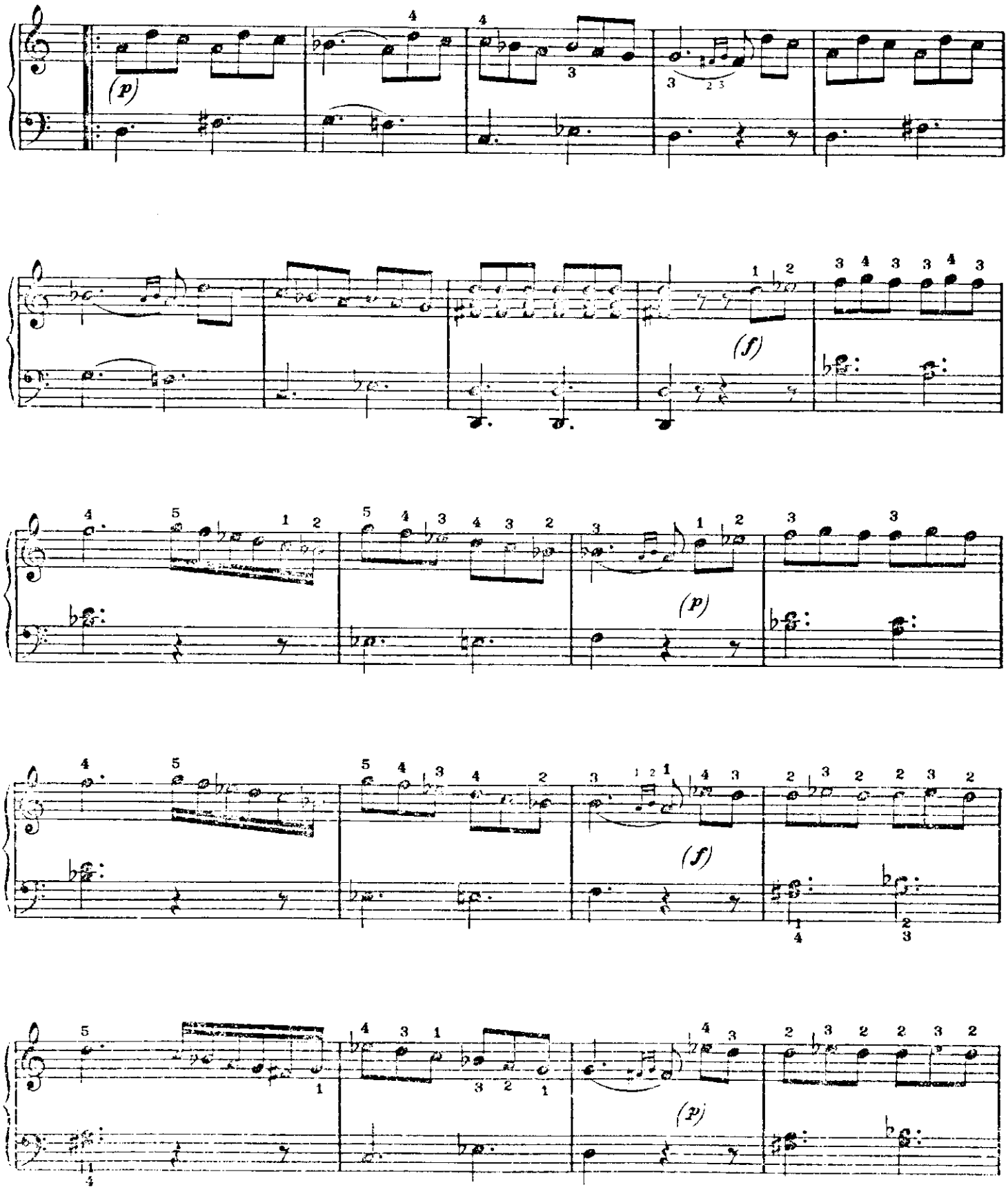
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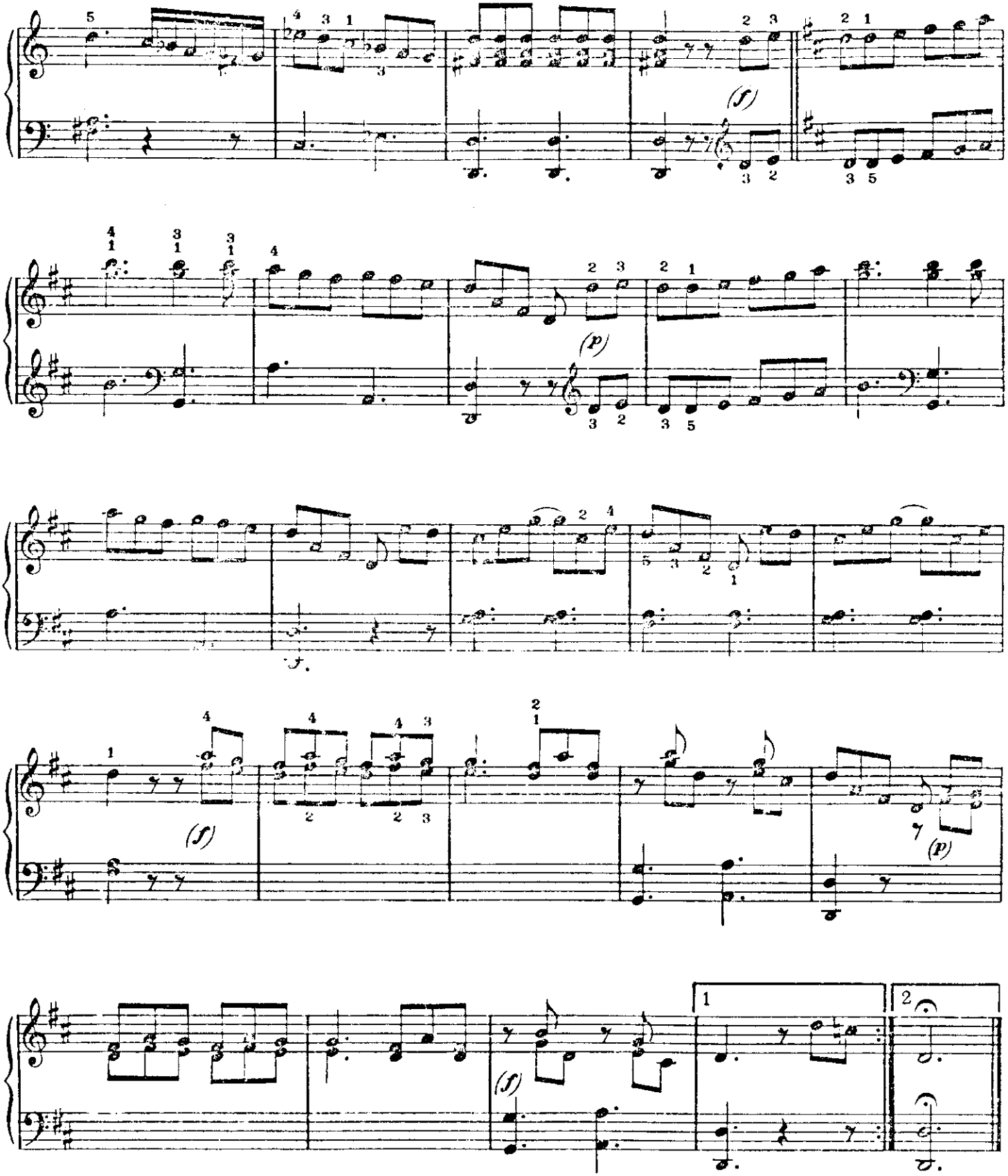
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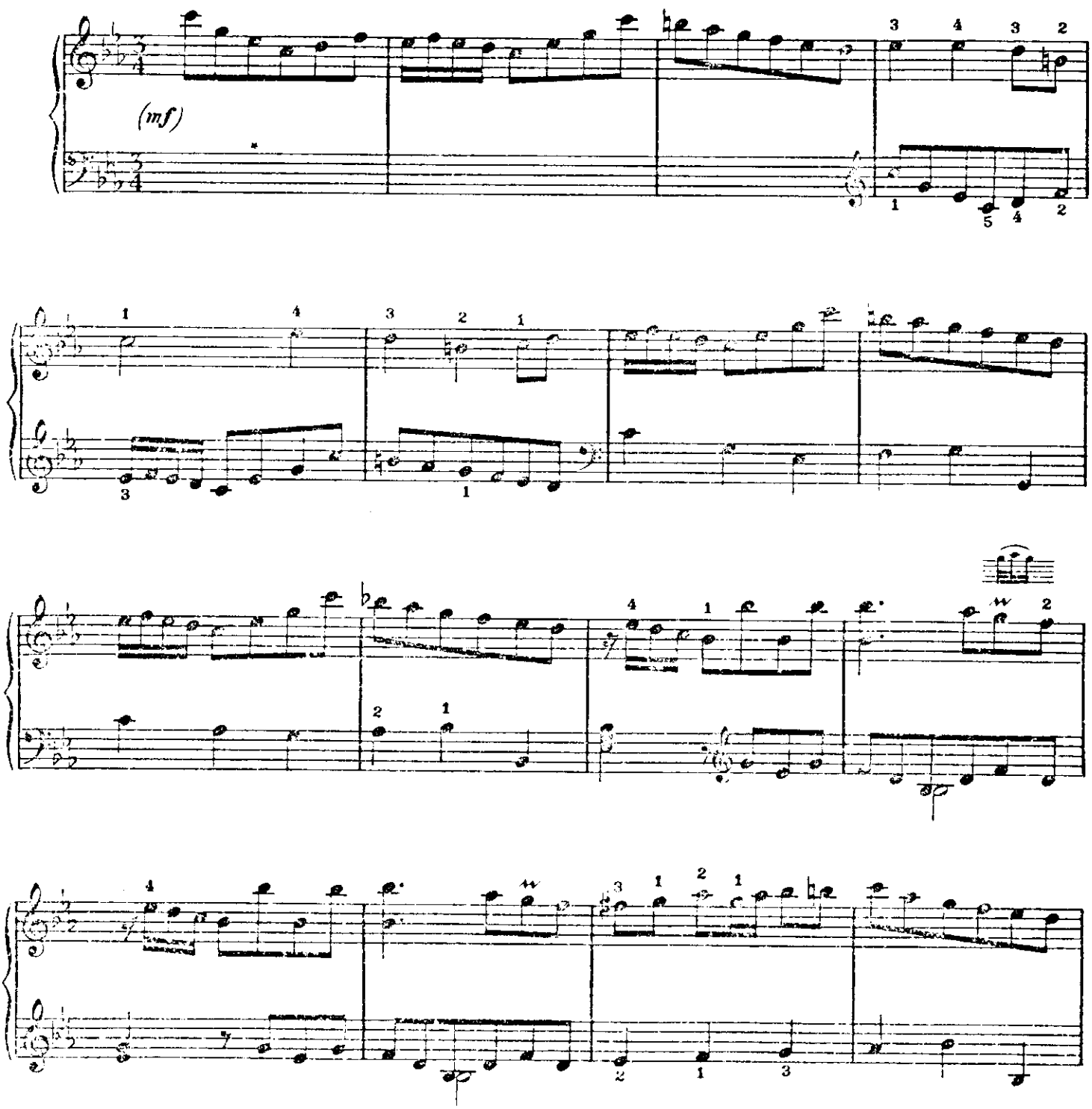
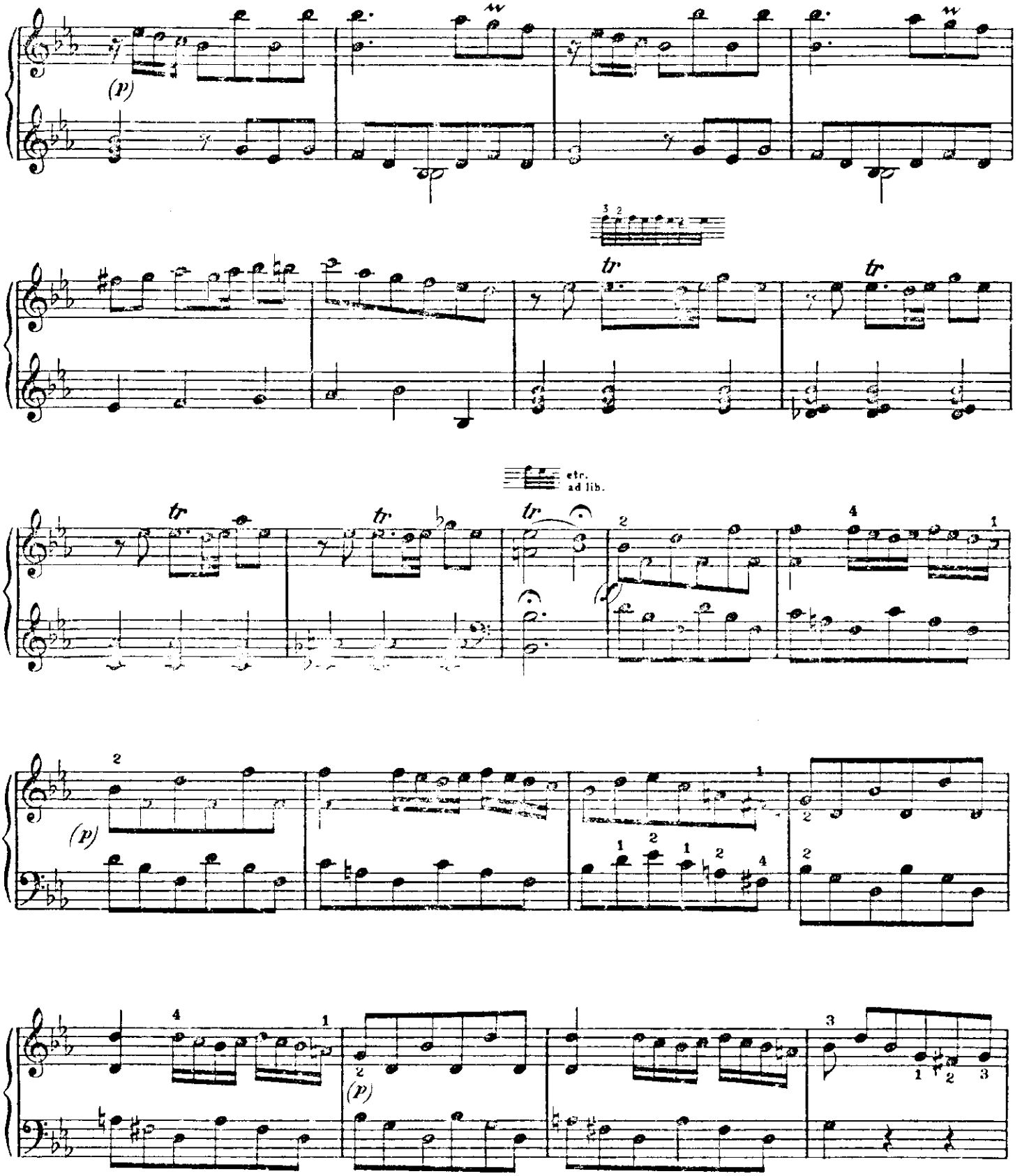
Sonata

PADRE JOSÉ GALLÉS
(1761 - 1836)

Allegro

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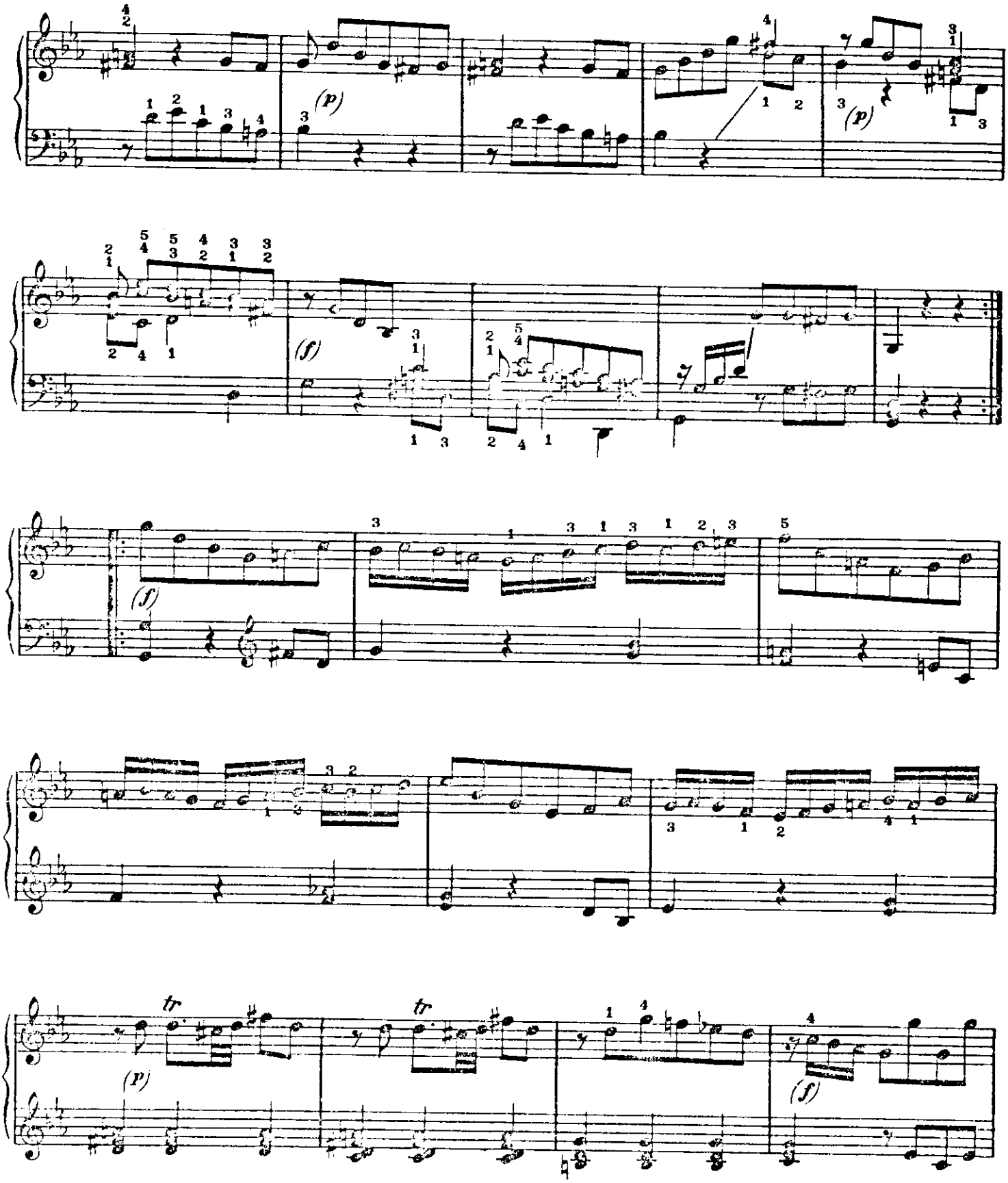
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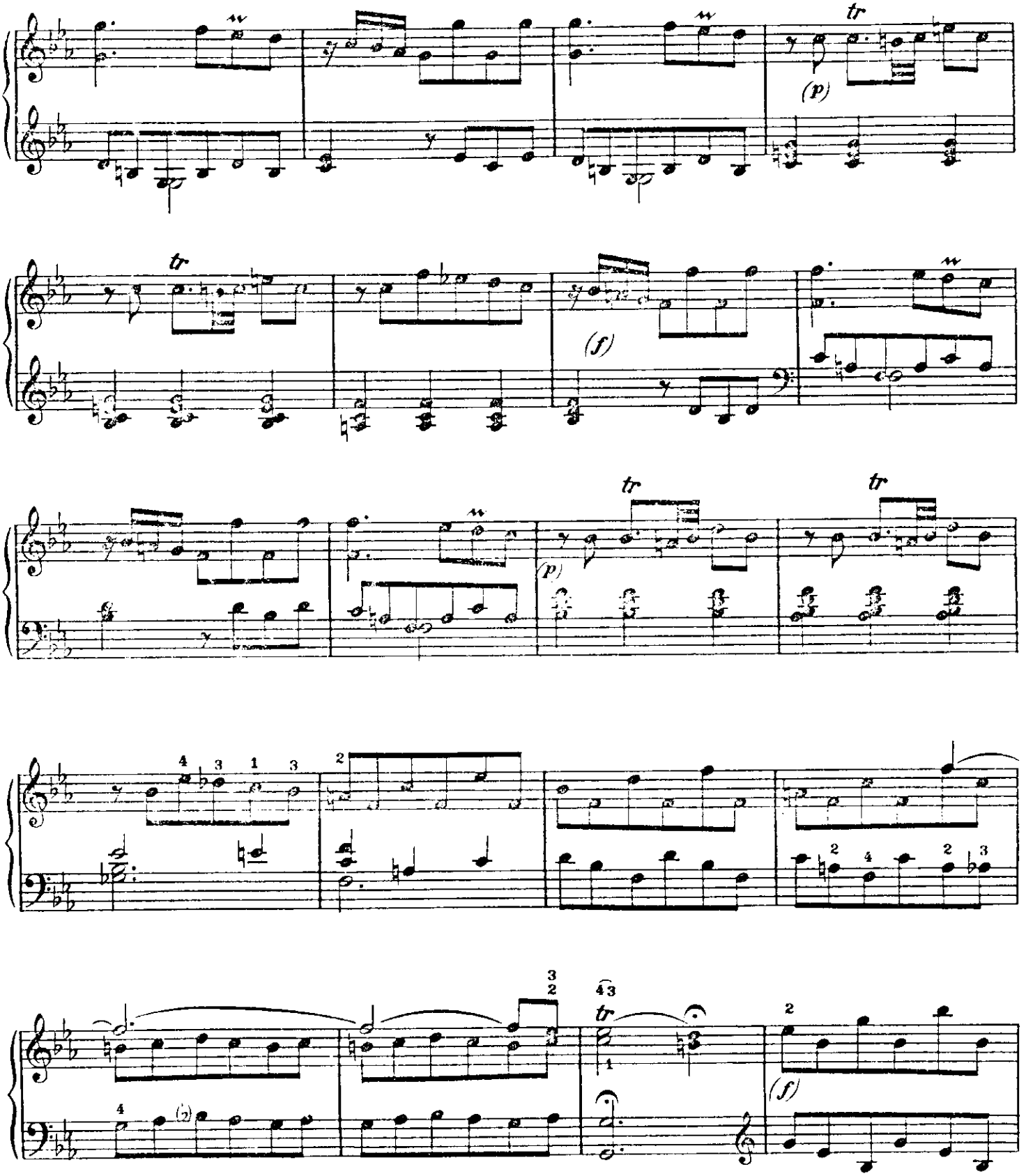
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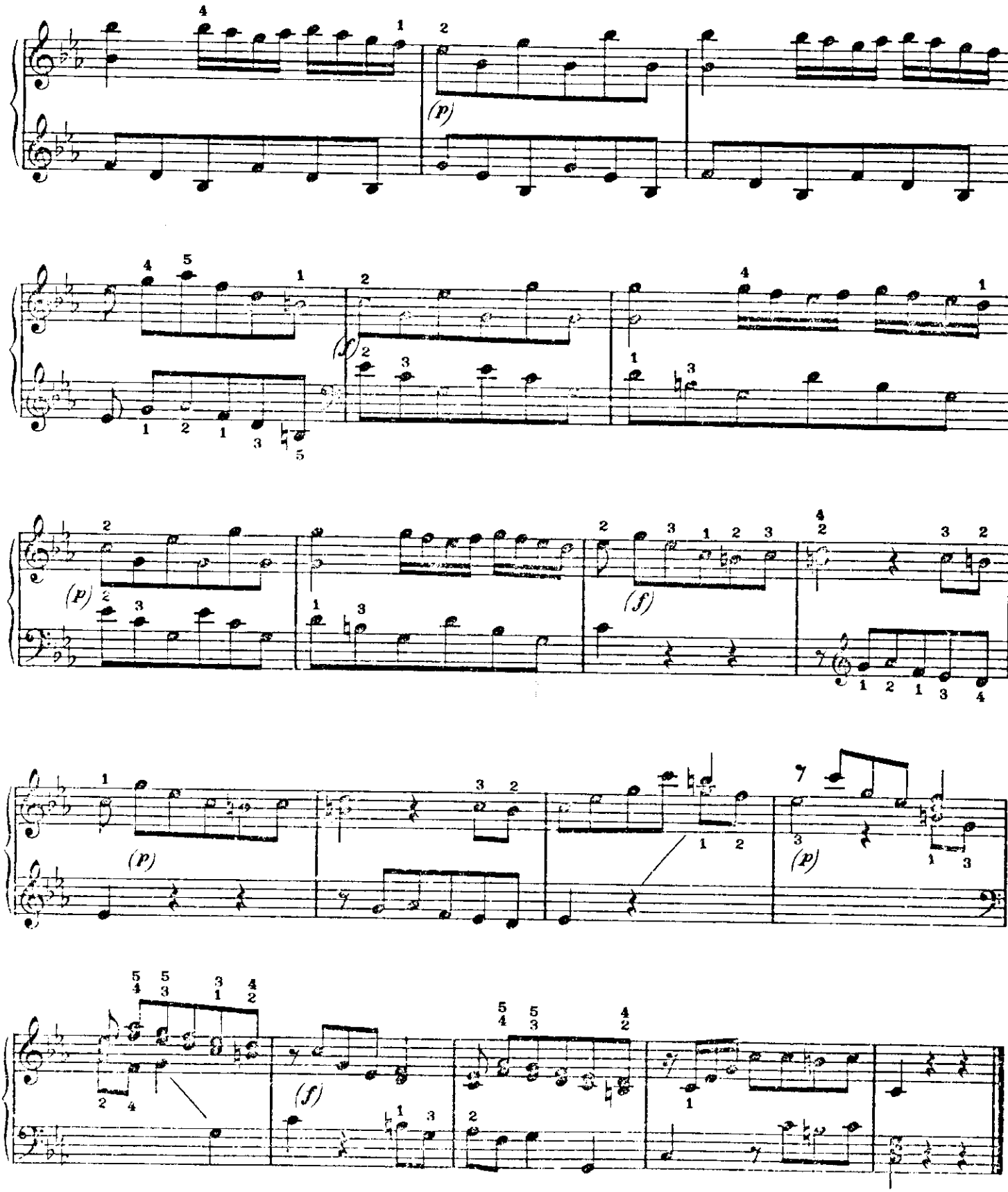
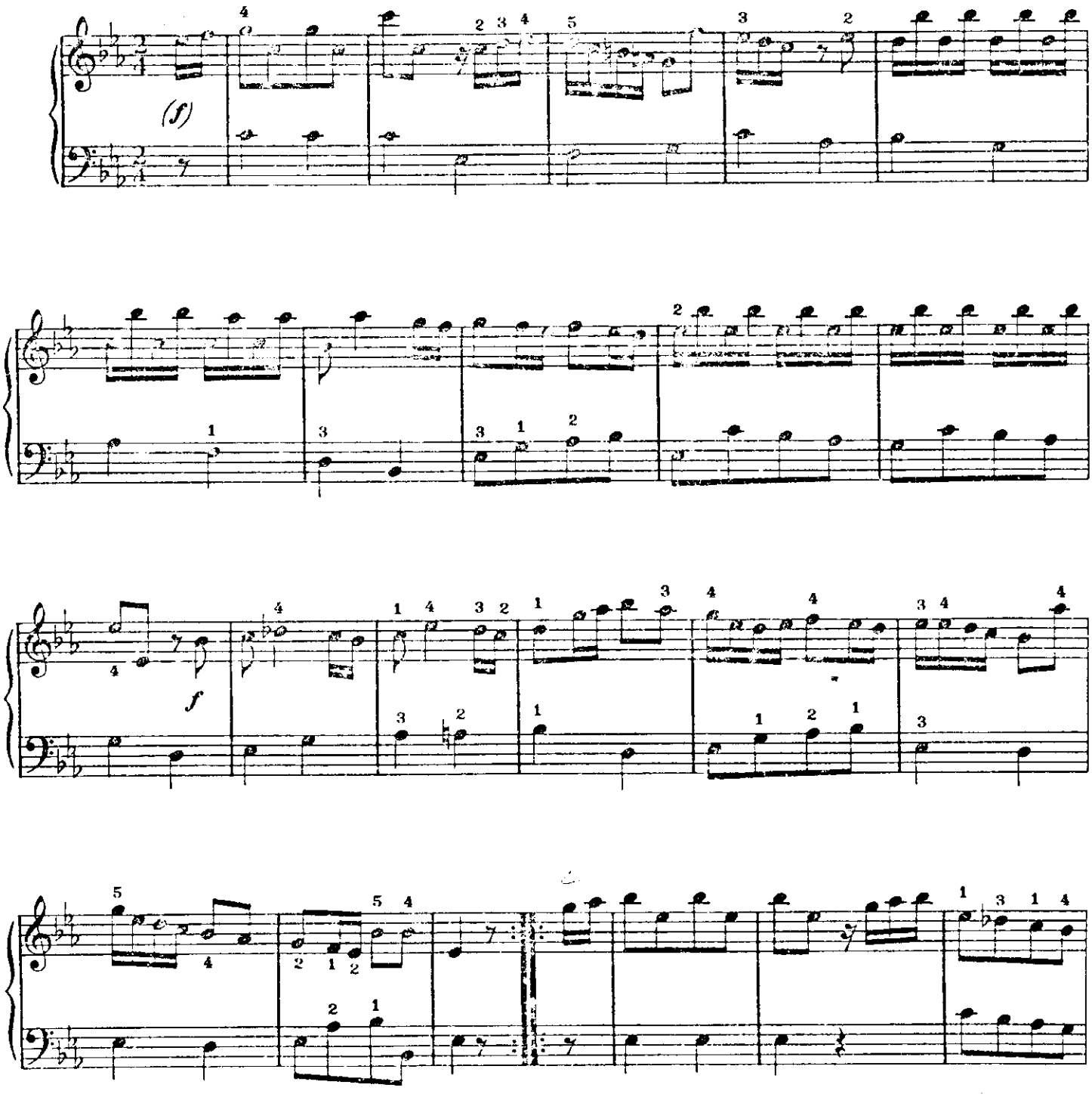
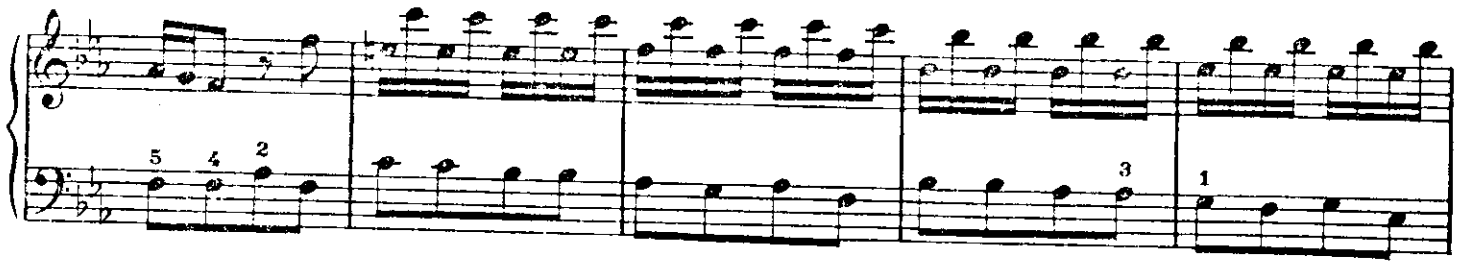


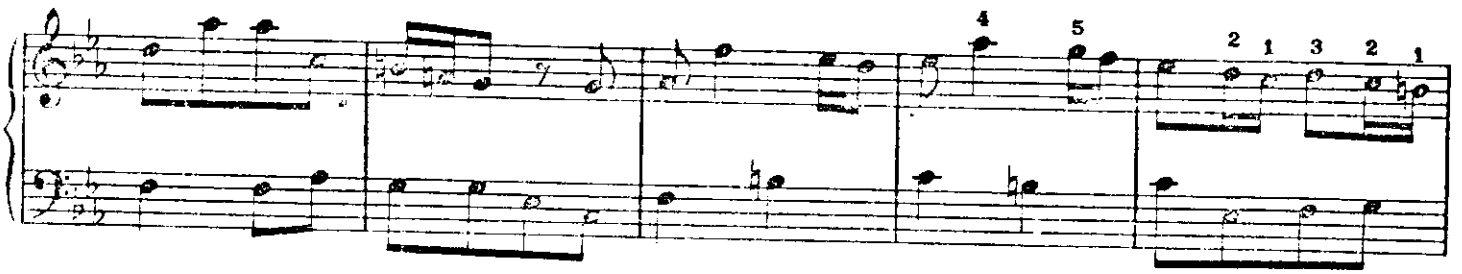
Toccata

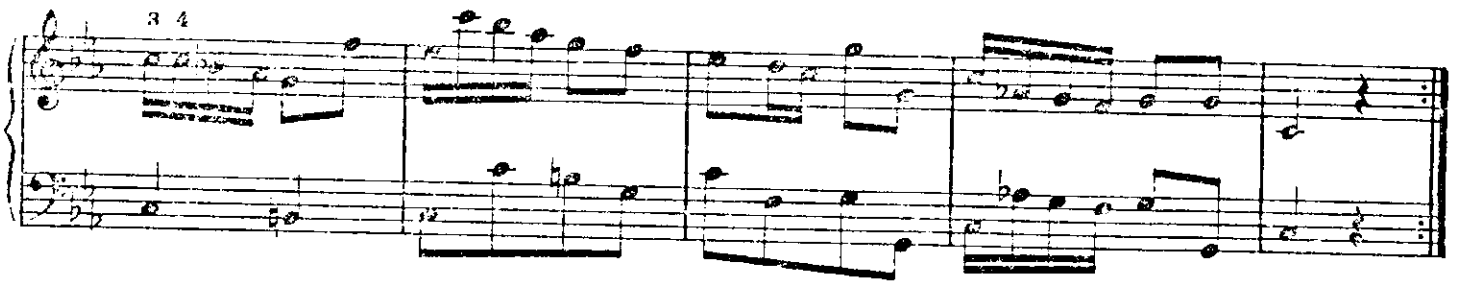
CARLOS SEIXAS
(1704 - 1742)

Allegro









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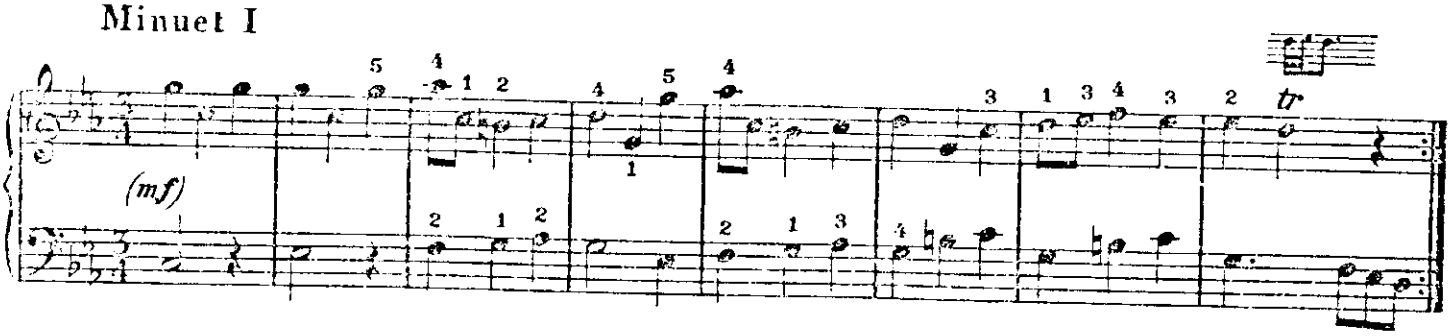

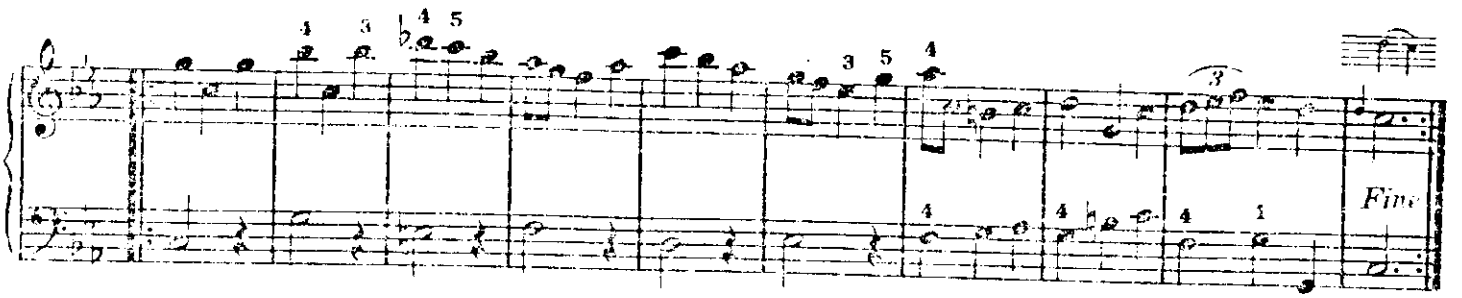

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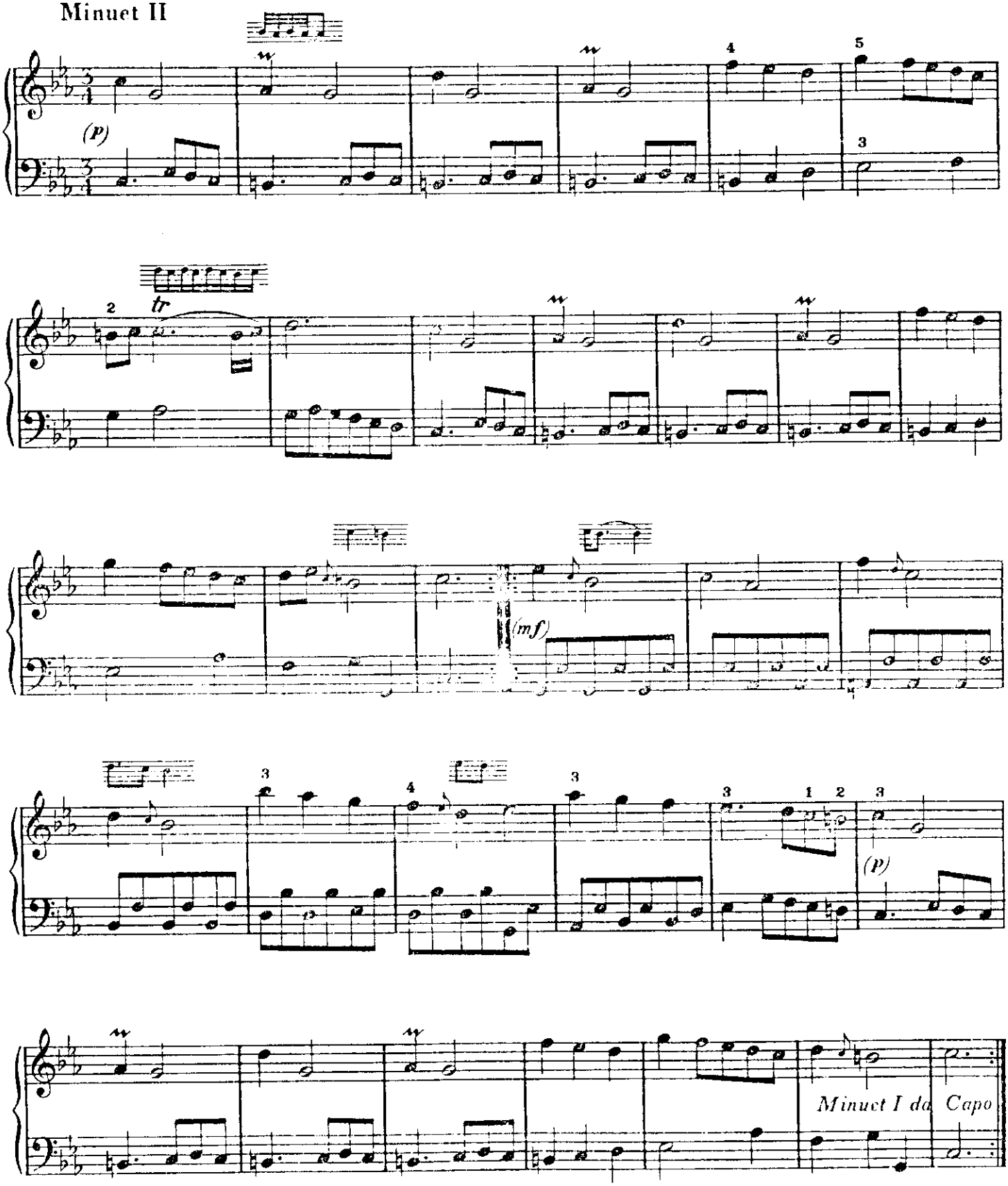
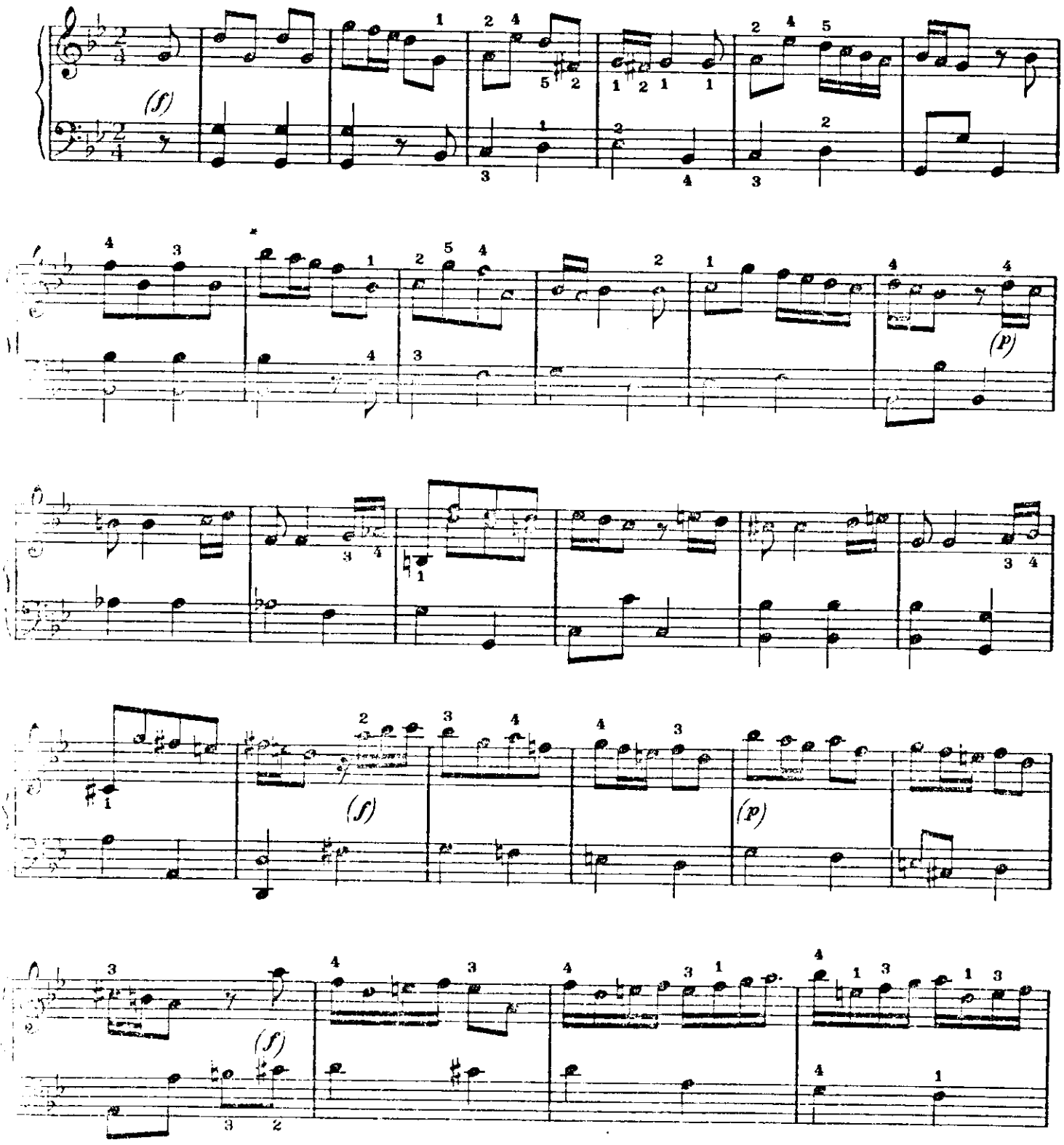
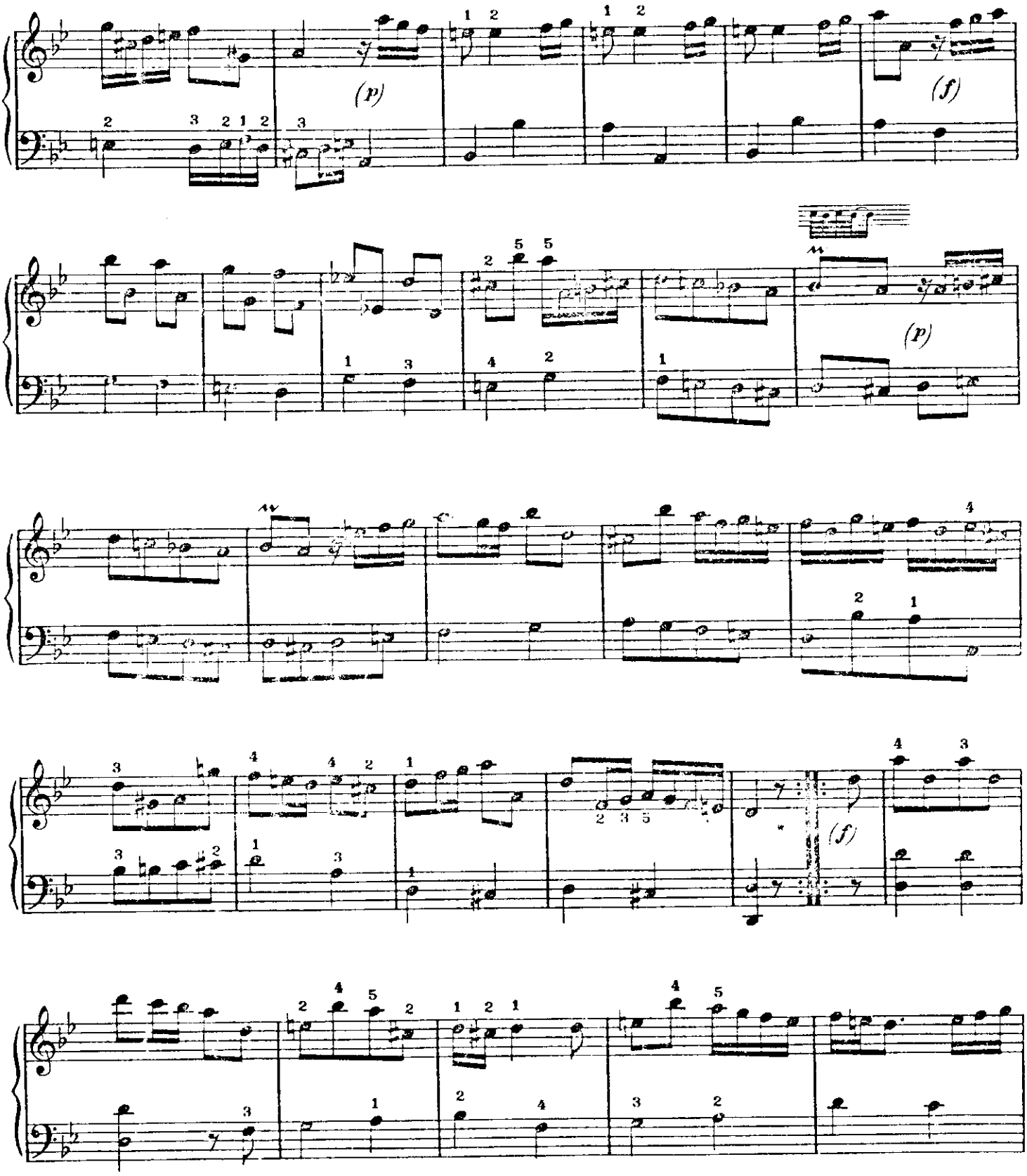


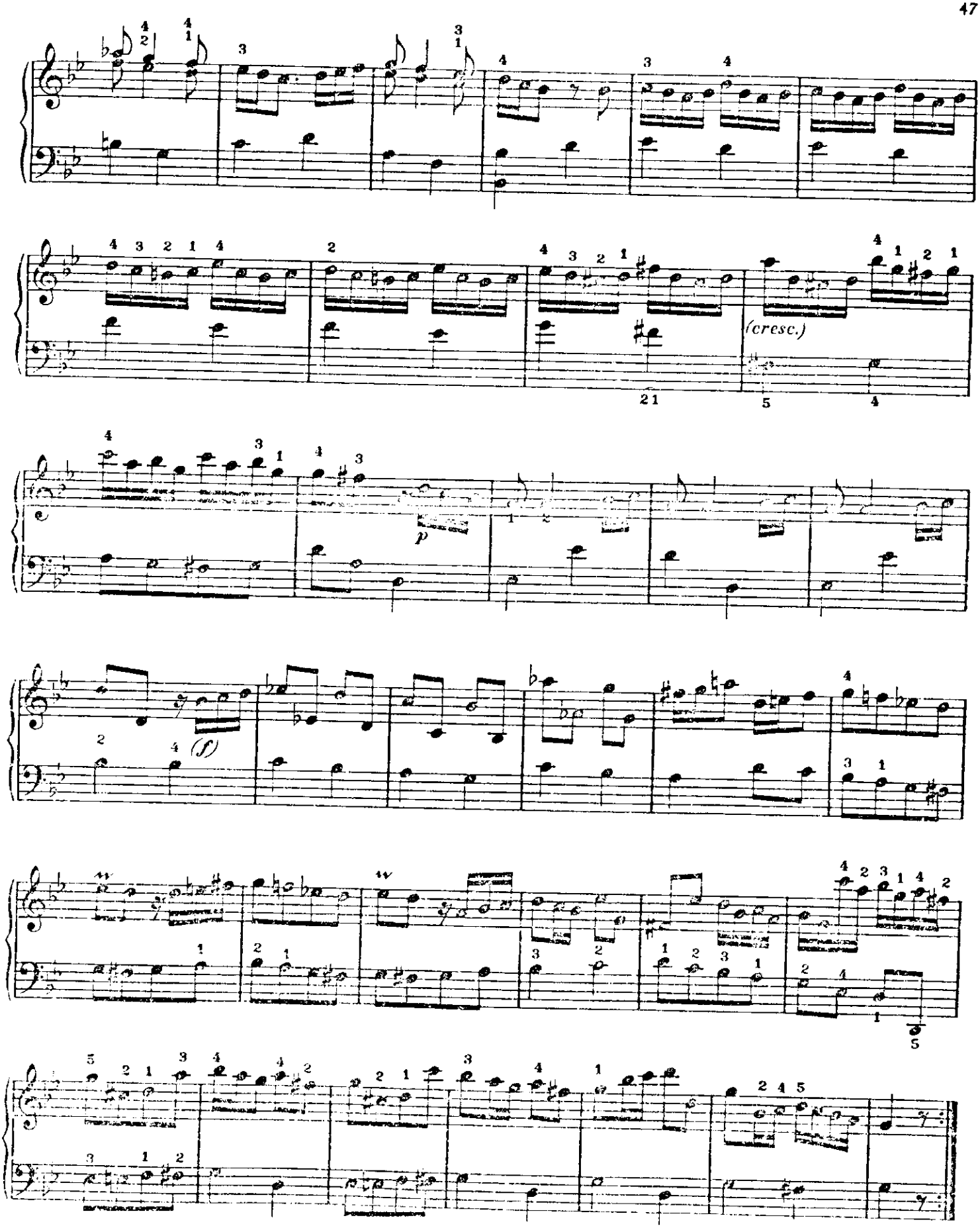
Toccata

CARLOS SEIXAS
(1704 - 1742)

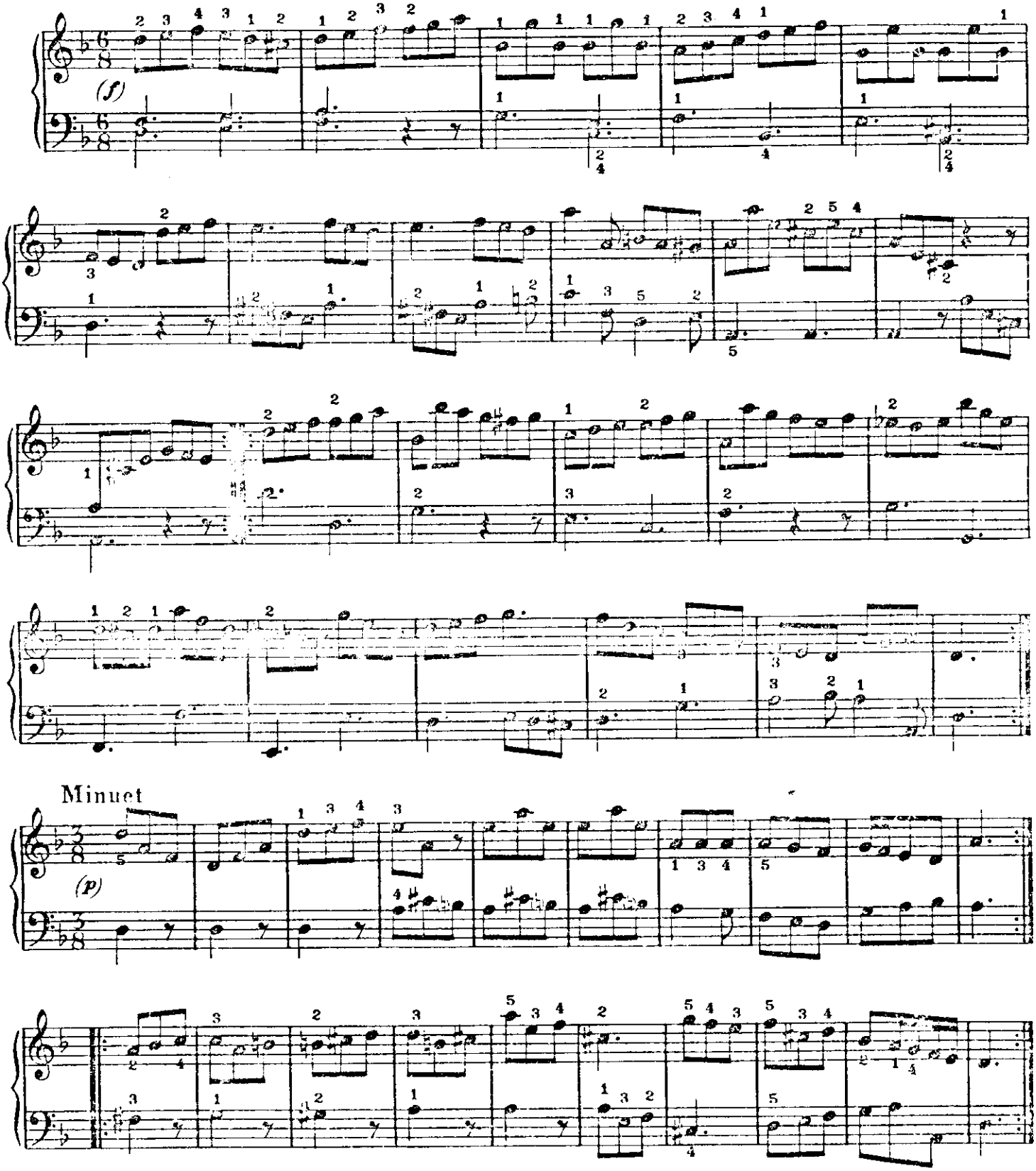
Allegro(ma non troppo)




(p)
(f)
(p)
(f)


(cresc.)
p
(f)

Giga

CARLOS SEIXAS
(1704 - 1742)

Allegro