

NOTES CRÍTiques
 NOTAS CRÍTICAS
 CRITICAL NOTES

Clau / Clave / Key:
 Compàs: notació original
 Compás: notación original
 Bar: original writing

Andante amb variacions

1:

4:

7:

17:

20:

21:

30:

31:

57:

61, 71:

75, 79, 89:

86:

Rondó I

1: sense armadura / sin armadura / without key signature

8: [tiff 13]

24, 28, 84, 88, 178, 182:

48:

59:

63:

76, 170:

85, 86:

89:

113, 121:

122-124:

126-128:

126:

151:

172-173:

196:

197-198:

199:

209:

246:

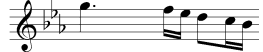
253:


274:

282-283: 

298: 

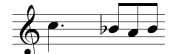
Rondó II

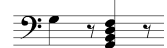
5: 

16, 113, 204, 302: 

42-43, 139-140, 230-231, 328-329:



51, 148, 239, 337: 

54, 151, 242, 340: 

55-56, 152-153, 243-244, 341-342:



65: 


67: 

78: 

86: 

91: 

98, 105: 

112: 

170: 

177: 

251-252: 

256: 

258: 

263: 

265: 

285: 

Minuet I

41: 

44: 

Minuet II

44: 

54: 

61: 


Minuet III

5: 

6: 

8: 

13: 

21: 

40: 

Minuet IV

22: 

39: 

41: 

45: 

46-47: 

51: 

Minuet V

1: 

2: 

9: 

10, 16, 35: 

11: 

15, 24: 

16: 

17, 19: 

29: 

33: 

34: tiff 81 

Minuet VI

1: 

6: 

9: 

10: 

14: 

15: 

16-17: 

19: 

21: 

23: 

25: 

43: 

45: 

Minuet VII

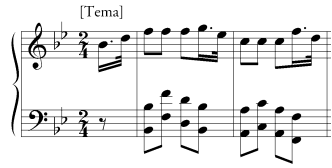
30: 

43, 47: 

72: 

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Andante amb variacions 24



Rondó I 28



Rondó II 35



Minuet I 44



Minuet II 47



Minuet III 50



Minuet IV 53



Minuet V 56



Minuet VI 58



Minuet VII 61



Andante amb variacions

Pau Marsal
(1761-1839)

[Tema]

Musical notation for the first system of the 'Tema' section, measures 1-6. The piece is in 2/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for the second system of the 'Tema' section, measures 7-13. This system includes a repeat sign and a first ending bracket. The right hand continues the melodic theme, and the left hand maintains the accompaniment.

[Variació I]

Musical notation for the first system of 'Variació I', measures 14-19. The right hand introduces a new melodic variation with a more active eighth-note pattern, while the left hand continues with the original accompaniment.

Musical notation for the second system of 'Variació I', measures 20-24. The right hand features a sixteenth-note triplet (marked with a '6') and continues the variation. The left hand accompaniment remains consistent.

Musical notation for the third system of 'Variació I', measures 25-31. This system includes a repeat sign and a first ending bracket. The right hand concludes the variation with a melodic flourish, and the left hand accompaniment ends with a final cadence.

29

Musical score for measures 29-33. The right hand features a melodic line with a slur over measures 29-30 and a fermata over measure 33. The left hand has a steady eighth-note accompaniment.

34

[Variació II]

Musical score for measures 34-39. Measure 34 is the start of "Variació II". The right hand has a complex rhythmic pattern with slurs and ties. The left hand has a steady eighth-note accompaniment.

40

Musical score for measures 40-45. The right hand features a series of chords and dyads. The left hand has a steady eighth-note accompaniment.

46

Musical score for measures 46-51. The right hand features a series of chords and dyads. The left hand has a steady eighth-note accompaniment.

52

[Variació III]

Musical score for measures 52-55. Measure 52 is the start of "Variació III". The right hand has a complex rhythmic pattern with slurs and ties. The left hand has a steady eighth-note accompaniment.

56

Musical score for measures 56-60. The right hand features a series of chords and dyads. The left hand has a steady eighth-note accompaniment.