

Francesc Maríner

(1720 – 1789)

Psalmódia *por todos los 8 tonos*

Transcribed and Edited by
William R. Shannon

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CAT CEDOC 1.5.1.0067

Psalmodia por todos los 8 tonos

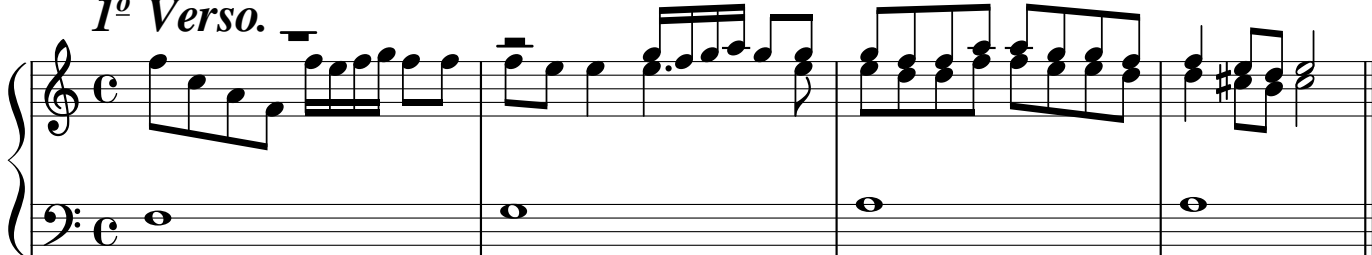
Primer tono

Source: Centre de Documentació de l'Orfeó Català
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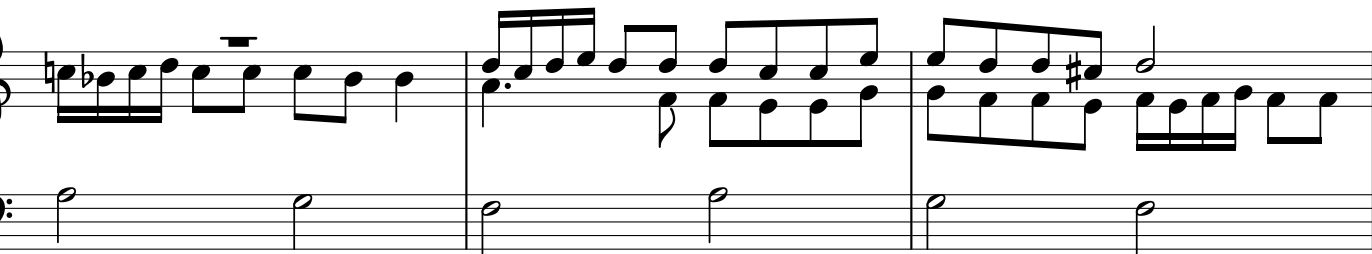
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1^o Verso.



5

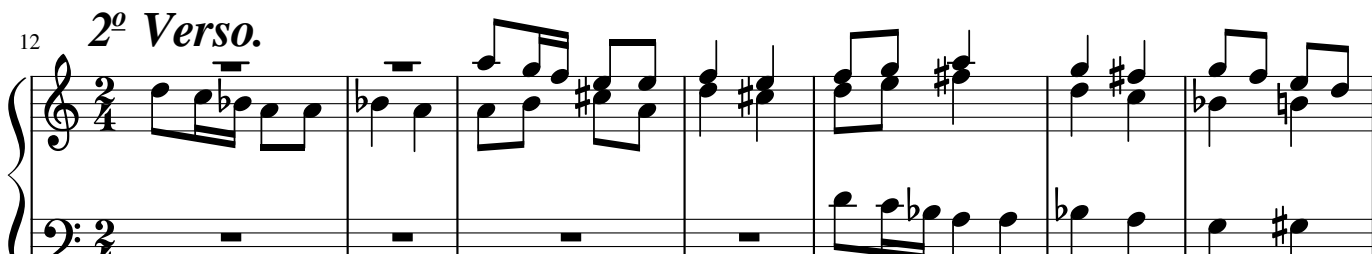


8

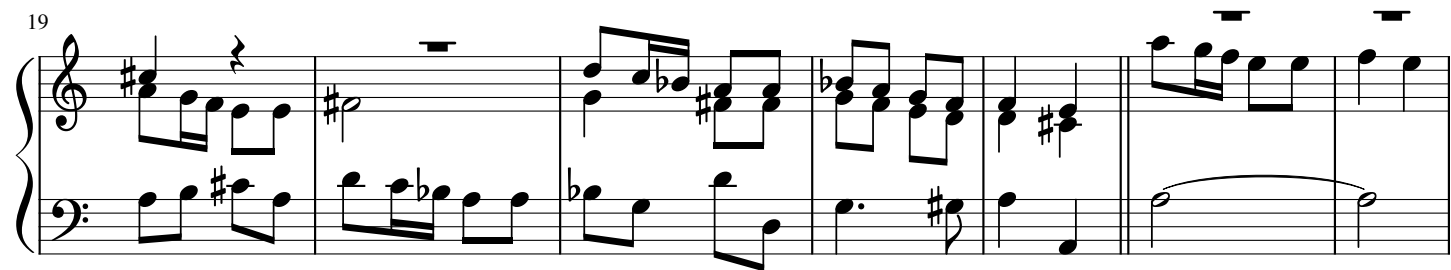


2^o Verso.

12



19



26



33 **3º Verso.** *Partido de mano derecha*



41



47



4º Verso. Correado

54

60

65

5º Verso.

70

79

88

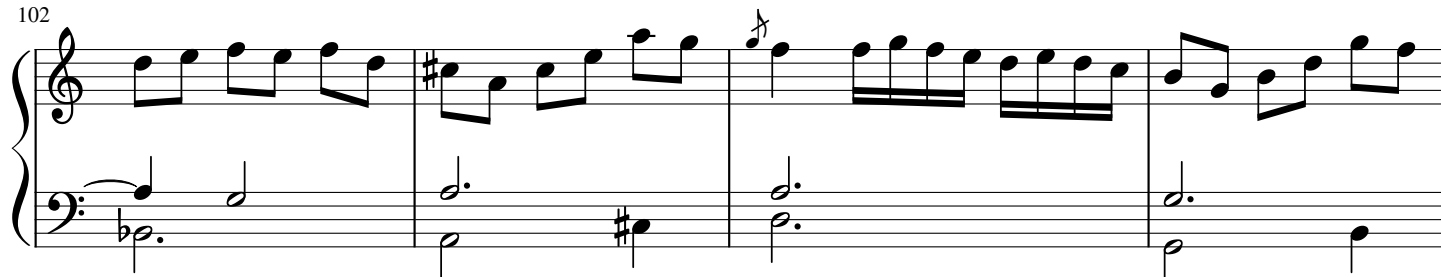


95

6º Verso. Partido



102



106



112



7ª Verso. *Correado*

116

122

128

134

8ª Verso.

139

145

Measures 145-151. The music is in 1st mode (one sharp, F#). The treble clef staff features a melody with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with dotted half notes and eighth notes. A repeat sign is present at the end of measure 151.

152

Measures 152-157. The melody continues with various intervals and rests. The bass line remains consistent with the previous section. The system concludes with a double bar line.

158 *9^o Verso.*

Measures 158-160. The 9th Verse begins. The treble clef staff shows a new melodic line, and the bass clef staff has a simplified accompaniment with whole notes and rests.

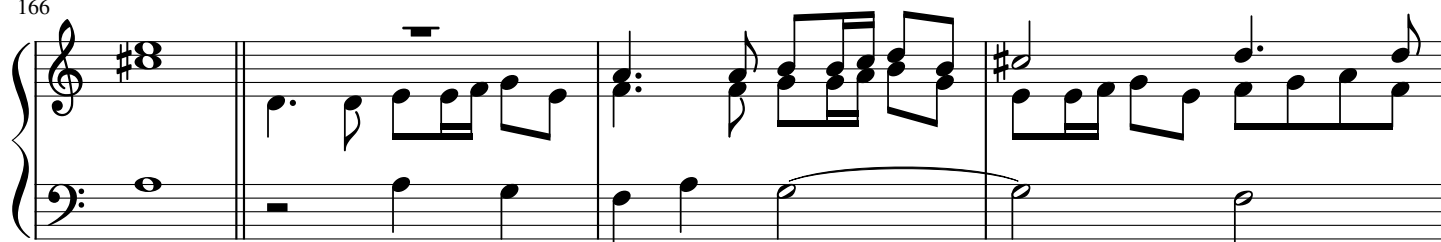
161

Measures 161-162. The melody continues with a series of eighth notes. The bass line consists of a steady eighth-note accompaniment.

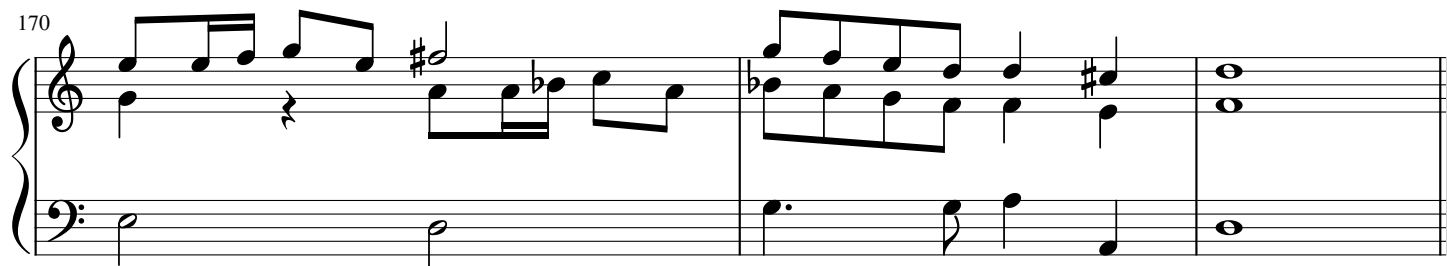
163

Measures 163-165. The final section of the page, featuring a more complex melodic line with many sixteenth notes in the treble and a corresponding eighth-note accompaniment in the bass.

166

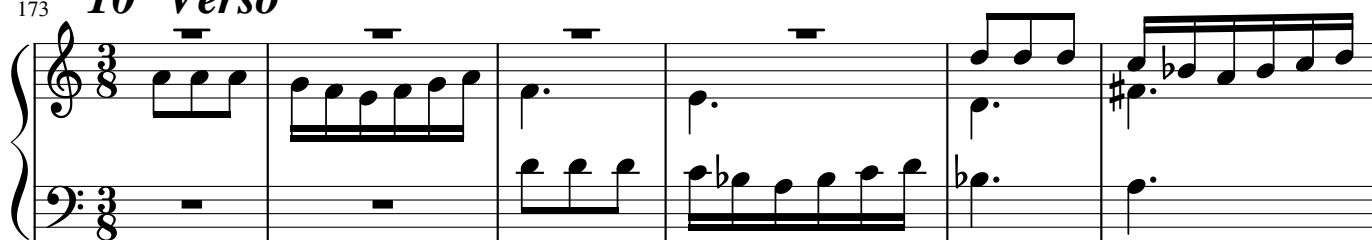


170



173

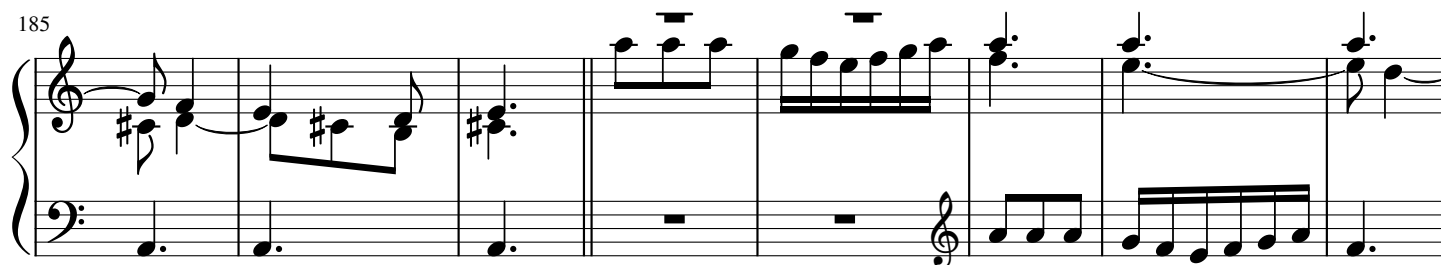
10^o Verso



179



185



193

Measures 193-198 of the Mariner Psalmodia 1° tono. The score is written for a grand staff (treble and bass clefs). Measure 193 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, 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220

Handwritten musical score for measures 220-226. The system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef features a mix of eighth and sixteenth notes, with some measures containing rests. The bass line provides a steady accompaniment with eighth and sixteenth notes.

227

Handwritten musical score for measures 227-231. The system continues the piece. The treble clef melody includes a long note in measure 227, followed by more active eighth and sixteenth notes. The bass line continues with a similar rhythmic pattern.

232 *12^o Verso.*

Handwritten musical score for measures 232-239, the beginning of the 12th verse. The time signature changes to 2/4. The treble clef features a more active melody with many sixteenth notes. The bass line is simpler, with longer notes and some rests.

240

Handwritten musical score for measures 240-247. The treble clef continues with a fast, active melody. The bass line consists of longer, more sustained notes, providing a harmonic foundation for the upper part.

248

Handwritten musical score for measures 248-254. The system concludes the piece. The treble clef melody ends with a final chord. The bass line also concludes with a final chord. The piece ends with a double bar line.

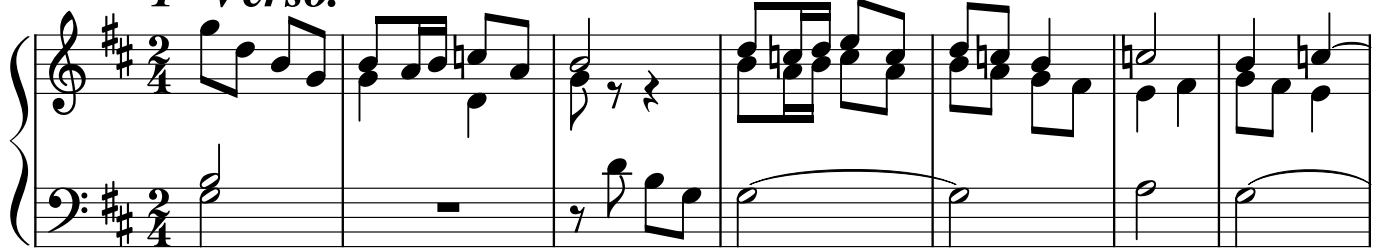
Psalmodia por todos los 8 tonos

Segundo tono

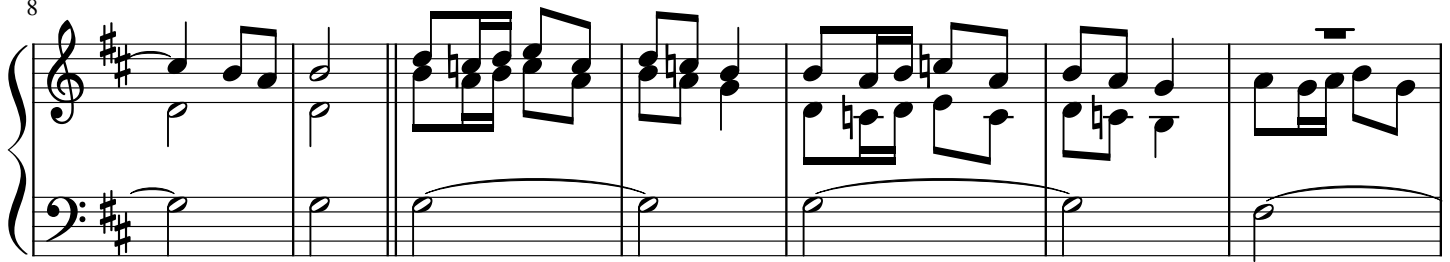
Source: Centre de Documentació de l'Orfeó Català
CAT CEDOC 1.5.1.0067

Francesc Mariner (1720 – 1789)
Transcribed and edited by William R. Shannon

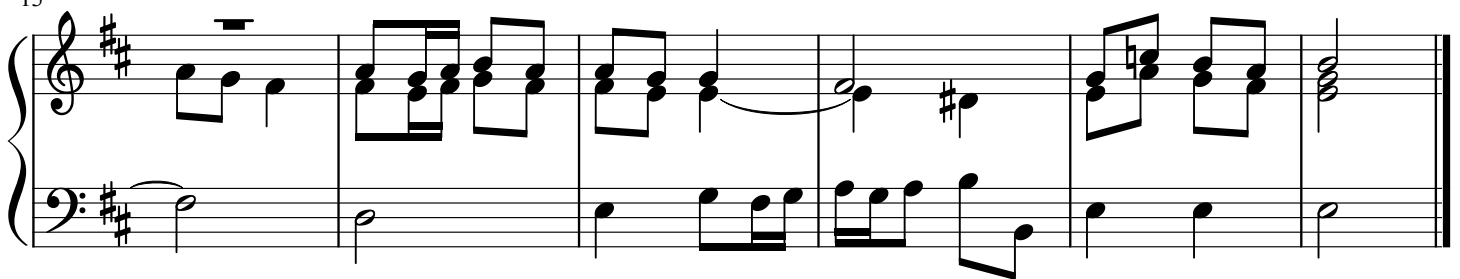
1º Verso.



8

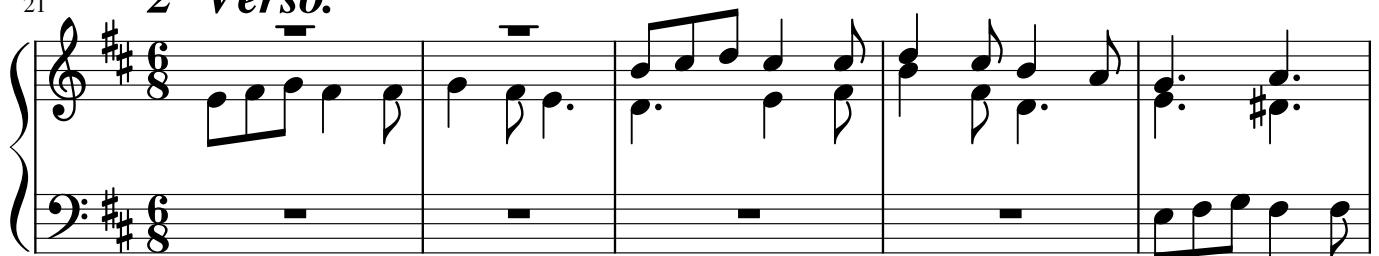


15



2º Verso.

21



26



32



39



45

3^o Verso.



50



56



62



66

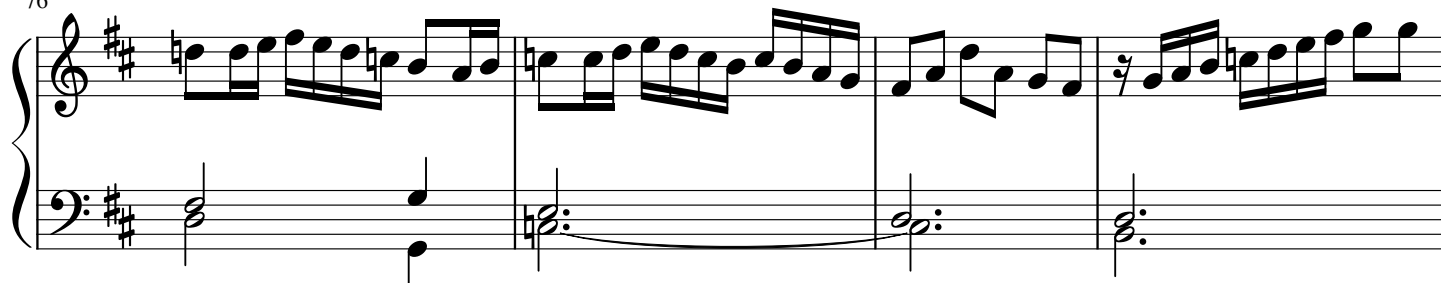


71

4º Verso. Partido de mano derecha



76



80

Measures 80-83 of the Mariner Psalmody. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

84

5^o Verso. Correado

Measures 84-88 of the 5^o Verso. Correado. The music is in G major and 3/4 time. The right hand has a more active melody with many beamed eighth notes, and the left hand has a steady eighth-note accompaniment.

89

Measures 89-93 of the 5^o Verso. Correado. The music continues in G major and 3/4 time. The right hand features a complex melody with many beamed eighth notes, and the left hand has a steady eighth-note accompaniment.

94

Measures 94-98 of the 5^o Verso. Correado. The music continues in G major and 3/4 time. The right hand features a complex melody with many beamed eighth notes, and the left hand has a steady eighth-note accompaniment.

99

6^o Verso.

Measures 99-102 of the 6^o Verso. The music is in G major and common time (C). The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a steady eighth-note accompaniment.

102

Measures 102-106 of the Mariner Psalmodia. The music is in G major (one sharp) and 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

107

Measures 107-110 of the Mariner Psalmodia. The music continues in G major and 4/4 time. The right hand has a more active melody with sixteenth notes, and the left hand continues with a steady accompaniment.

110

Measures 111-112 of the Mariner Psalmodia. The music concludes this section in G major and 4/4 time. The right hand features a descending melodic line, and the left hand provides a simple accompaniment.

113 *7^o Verso.*

Measures 113-116 of the Mariner Psalmodia, marked *7^o Verso.* The music changes to 6/8 time. The right hand has a melody with eighth notes and rests, while the left hand has a simple accompaniment with eighth notes.

117

Measures 117-120 of the Mariner Psalmodia. The music continues in 6/8 time. The right hand features a melody with eighth notes and rests, and the left hand provides a simple accompaniment.

121

125

8ª Verso. Partido de mano derecha

136

141

148 **9^o Verso. Correado**

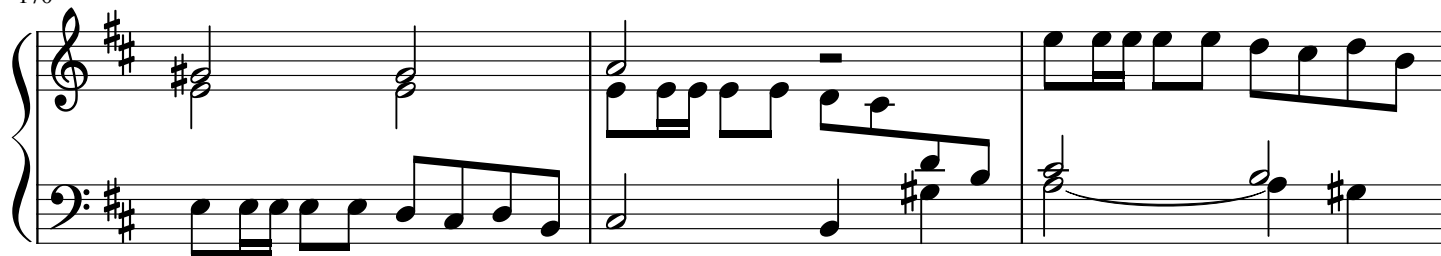
152

157

162

167 **10^o Verso.**

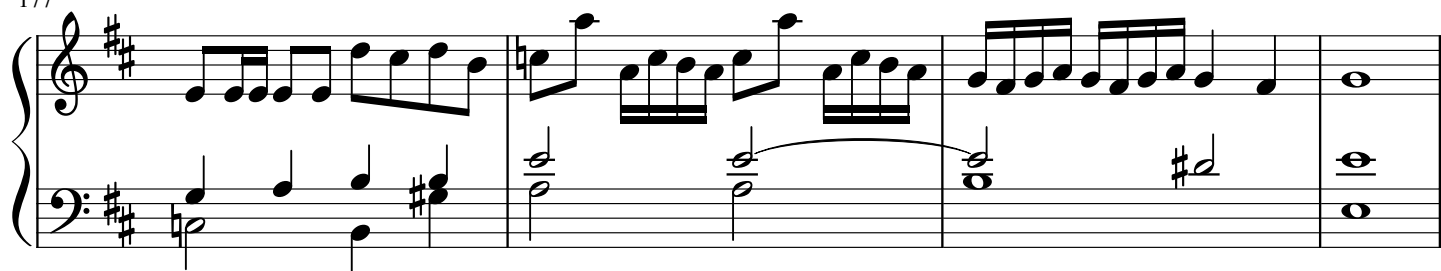
170



173



177

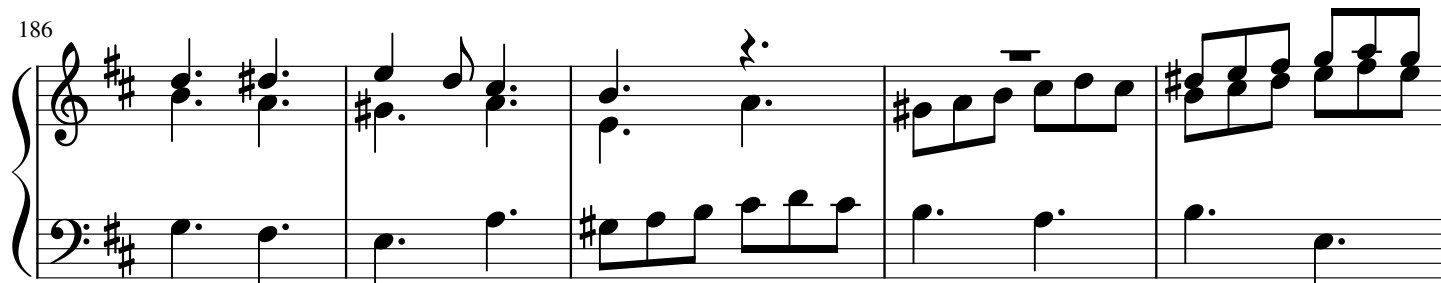


181

11^o Verso.



186



191

Measures 191-196. The music is in G major (one sharp) and 4/4 time. Measures 191-192 are marked with a repeat sign. Measures 193-196 feature a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand.

197

Measures 197-201. The music continues in G major and 4/4 time. Measures 197-198 are marked with a repeat sign. Measures 199-201 show a continuation of the melodic and harmonic patterns.

202 *12º Verso. Correado*

202

Measures 202-207. The music is in G major and 2/4 time. Measures 202-203 are marked with a repeat sign. Measures 204-207 feature a more active melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand.

208

Measures 208-214. The music continues in G major and 2/4 time. Measures 208-209 are marked with a repeat sign. Measures 210-214 show a continuation of the melodic and harmonic patterns.

215

Measures 215-220. The music continues in G major and 2/4 time. Measures 215-216 are marked with a repeat sign. Measures 217-220 show a continuation of the melodic and harmonic patterns, ending with a double bar line.

Psalmodia por todos los 8 tonos

Tercer tono

Source: Centre de Documentació de l'Orfeó Català
CAT CEDOC 1.5.1.0067

Francesc Mariner (1720 – 1789)
Transcribed and edited by William R. Shannon

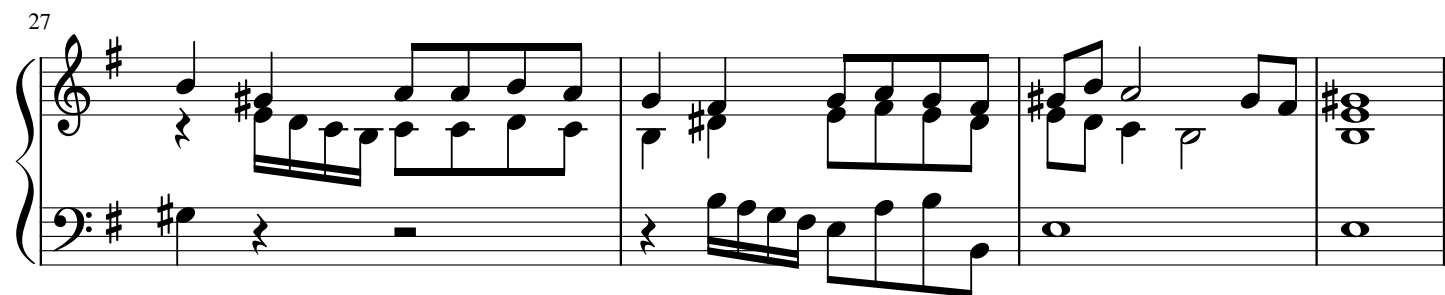
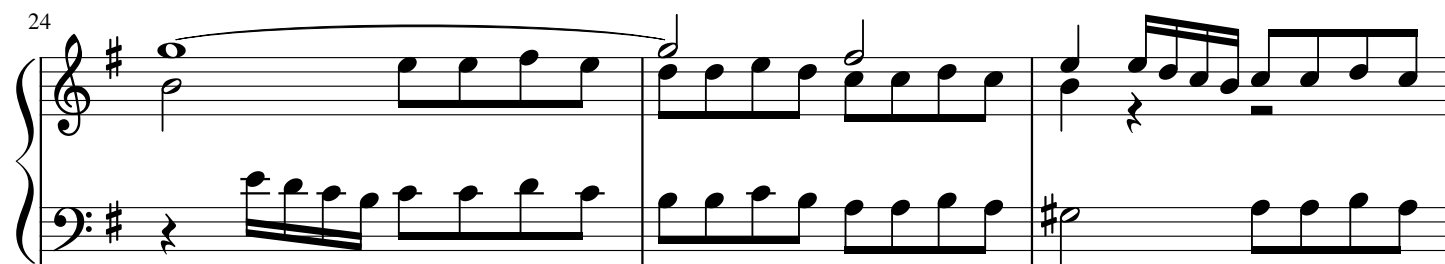
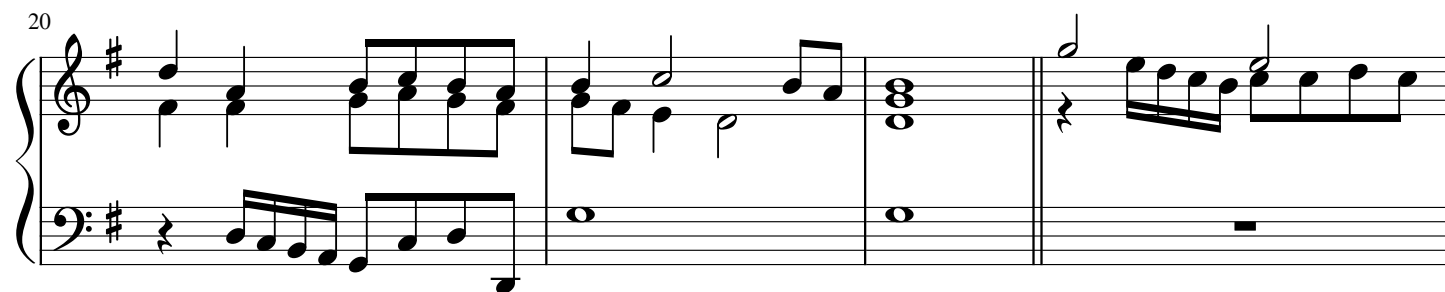
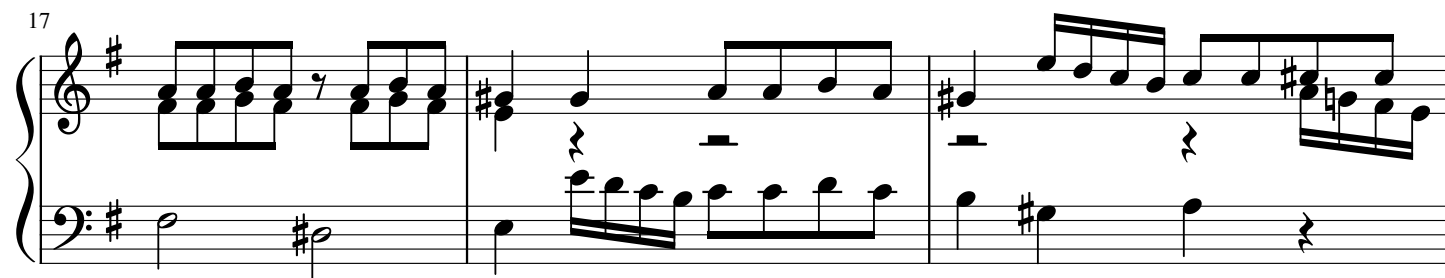
1^o Verso.

3

6

11

14 *2^o Verso.*



31 *3^o Verso.*

Measures 31-34 of the 3rd Verse. The music is in G major (one sharp) and 6/8 time. Measure 31 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 32 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 33 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 34 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.

Measures 35-38 of the 3rd Verse. The music continues in G major and 6/8 time. Measure 35 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 36 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 37 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 38 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.

Measures 39-42 of the 3rd Verse. The music continues in G major and 6/8 time. Measure 39 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 40 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 41 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 42 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.

Measures 43-46 of the 3rd Verse. The music continues in G major and 6/8 time. Measure 43 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 44 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 45 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 46 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.

Measures 47-50 of the 3rd Verse. The music continues in G major and 6/8 time. Measure 47 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 48 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 49 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 50 has a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.

50

4º Verso. Partido de mano derecha

57

63

68

5º Verso. Correado

73

79

85

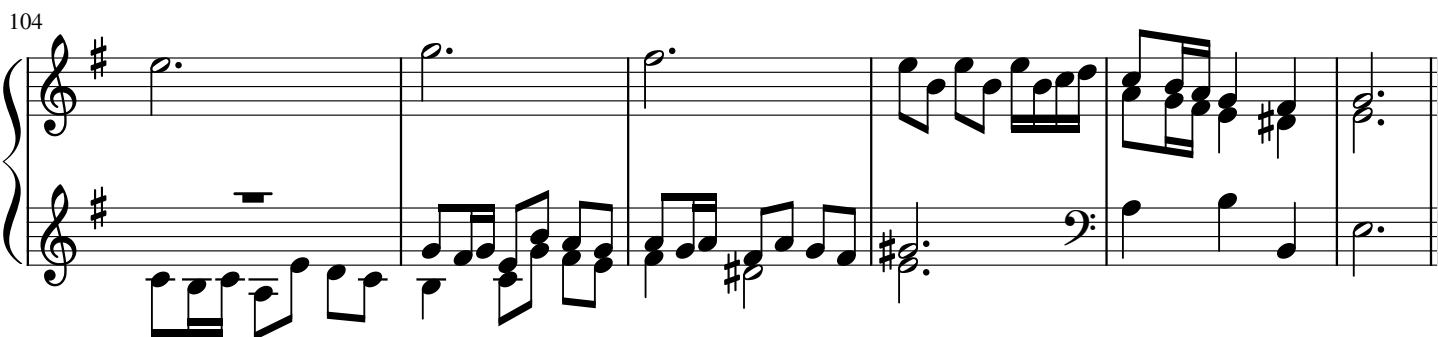
90

6^o Verso.

94

99

104



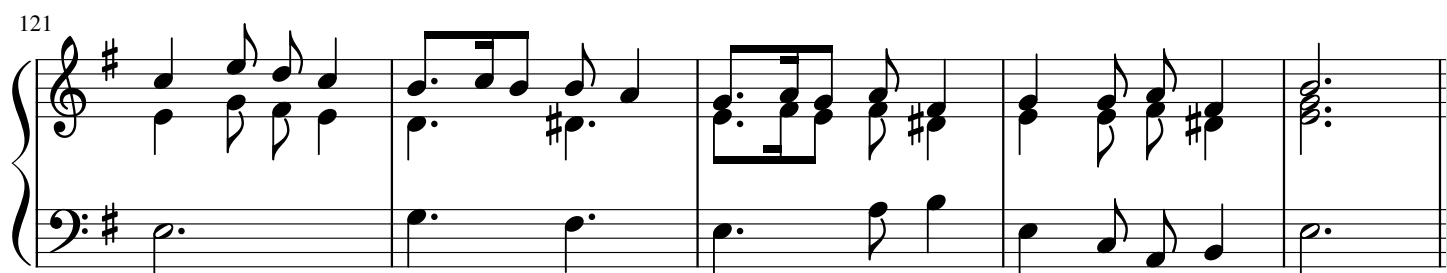
110 *7º Verso.*



115



121



126 *8º Verso. Partido de mano derecha*



132

138

146

9^o Verso.

150

155

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a grand staff bracket on the left. The key signature is one sharp (F#) and the time signature is 3/8. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score consists of 10 measures.

174

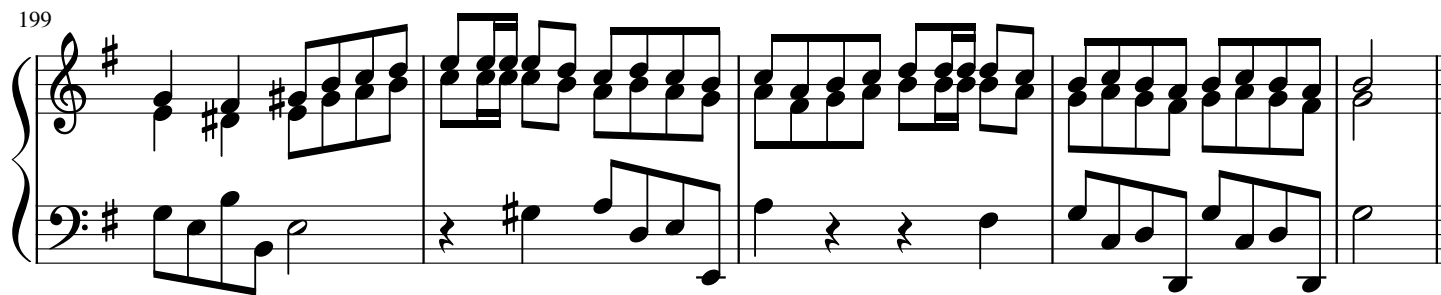
Musical score for measures 174-175. The key signature is one sharp (F#). The melody in the right hand consists of eighth and sixteenth notes, with a repeat sign at the end of measure 174. The bass line features a steady eighth-note accompaniment. Measure 175 begins with a whole rest in the right hand and continues the bass line.

187

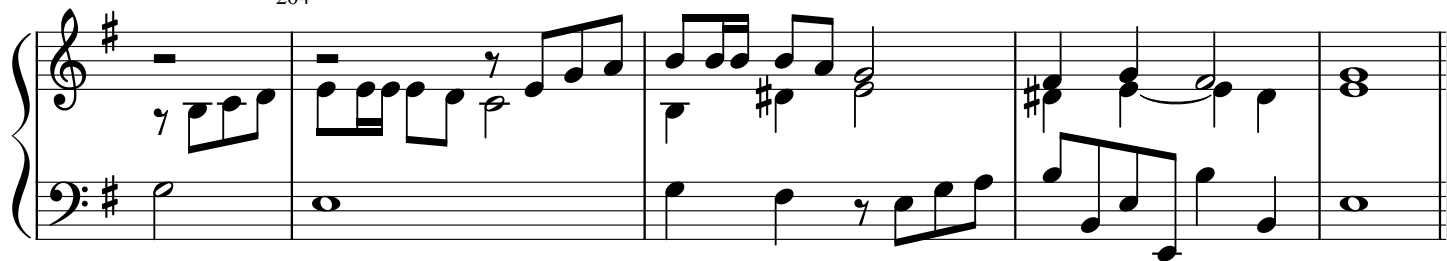
Musical score for measures 187-192 of "The Swan" by Camille Saint-Saëns. The score is in G major and 3/4 time. It features a treble and bass staff. The melody in the treble staff is characterized by grace notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score consists of three measures. The first measure shows the beginning of the melody with a quarter rest in the bass. The second measure continues the melody with a quarter rest in the bass. The third measure shows the end of the melody with a quarter rest in the bass.

199



204

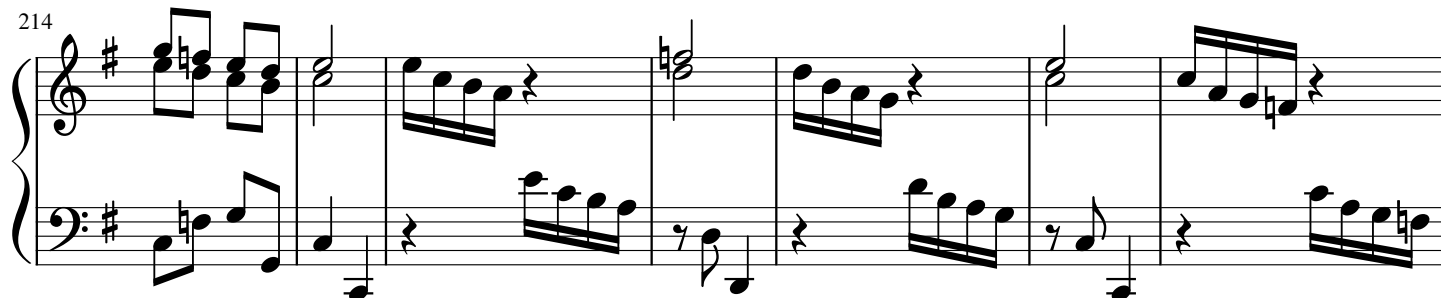


208

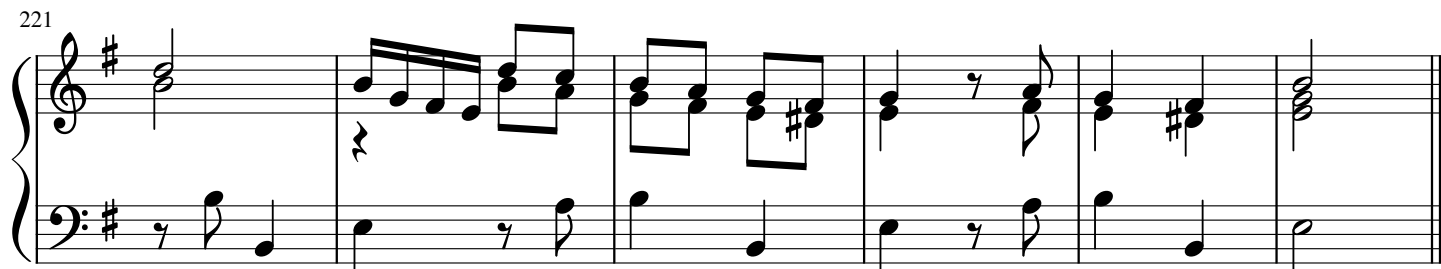
12^o Verso. Correado



214



221



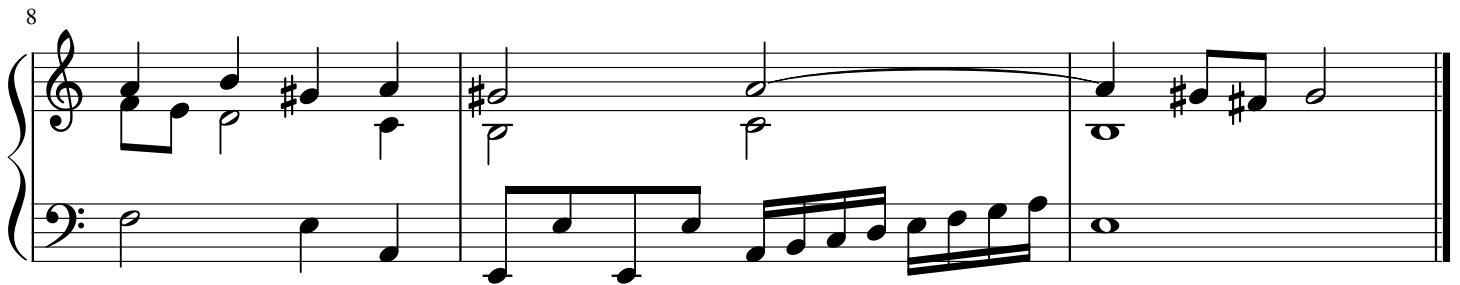
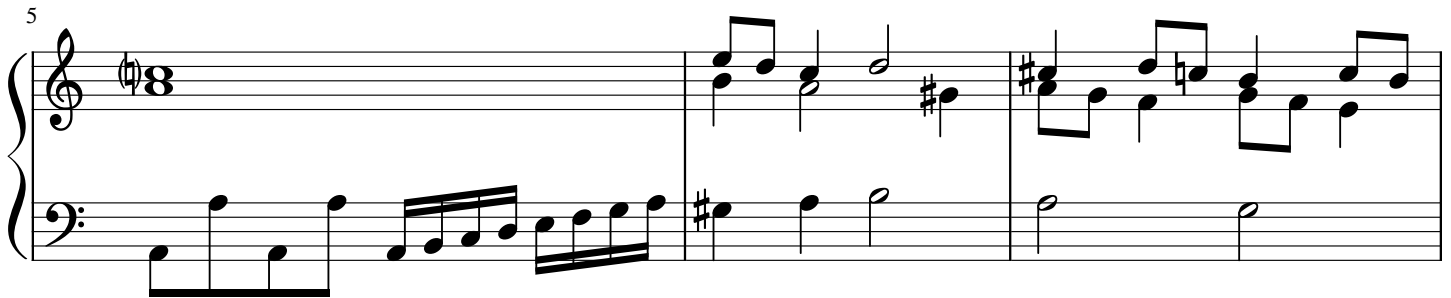
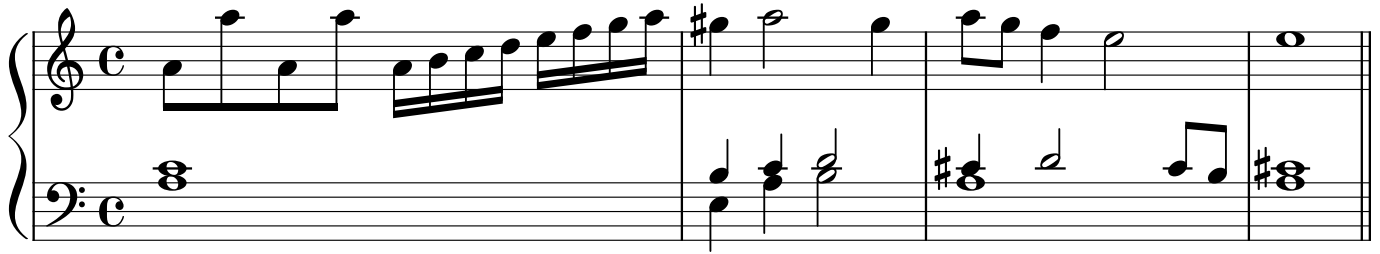
Psalmodia por todos los 8 tonos

Quarto tono

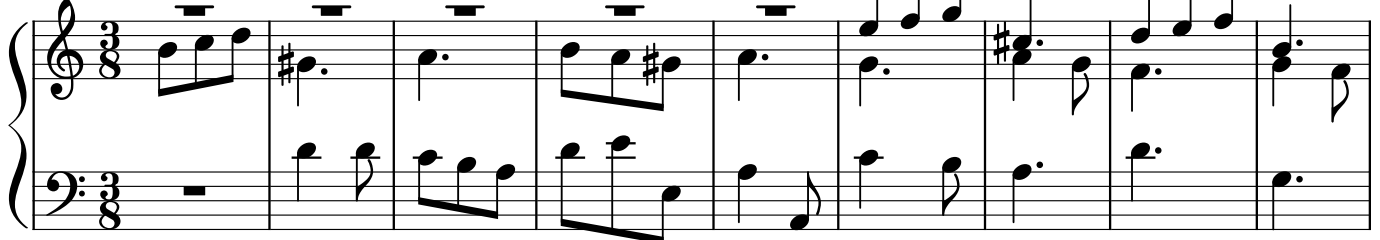
Source: Centre de Documentació de l'Orfeó Català
CAT CEDOC 1.5.1.0067

Francesc Mariner (1720 – 1789)
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1º Verso.



2º Verso.



20

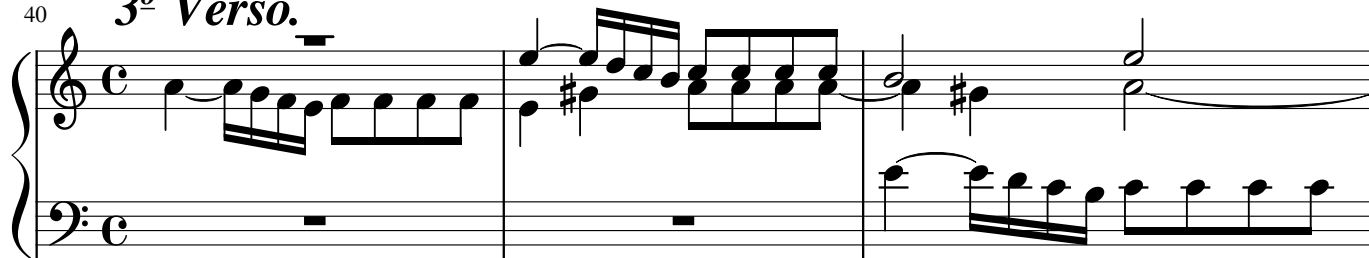


31

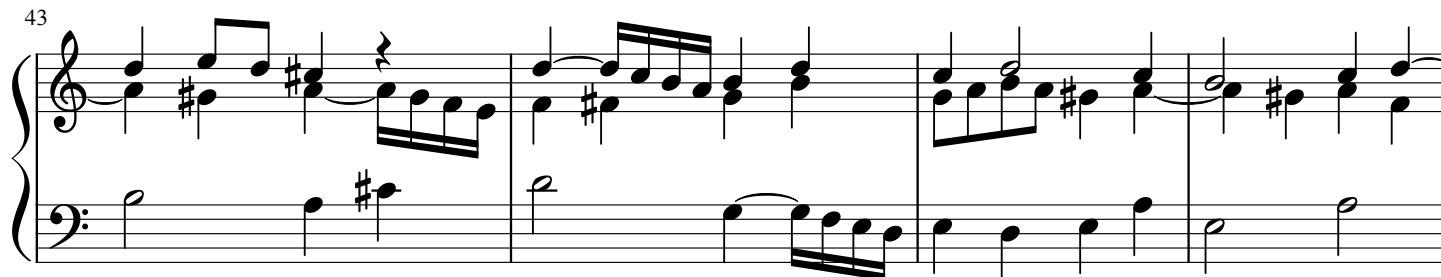


40

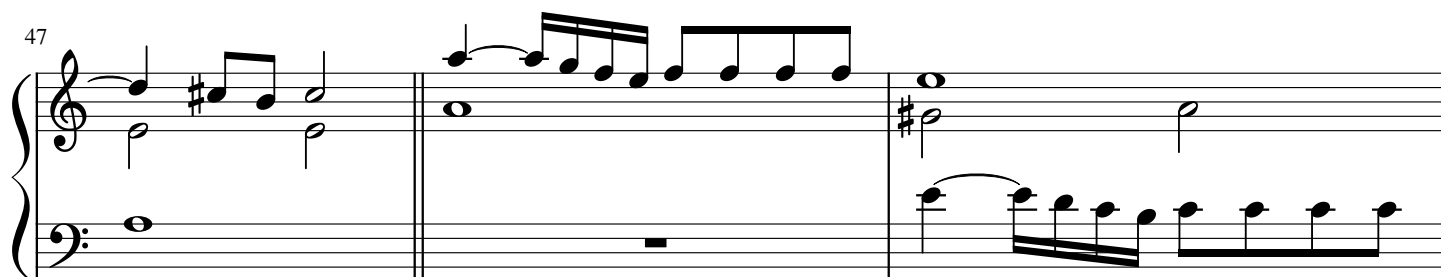
3^o Verso.



43



47



50

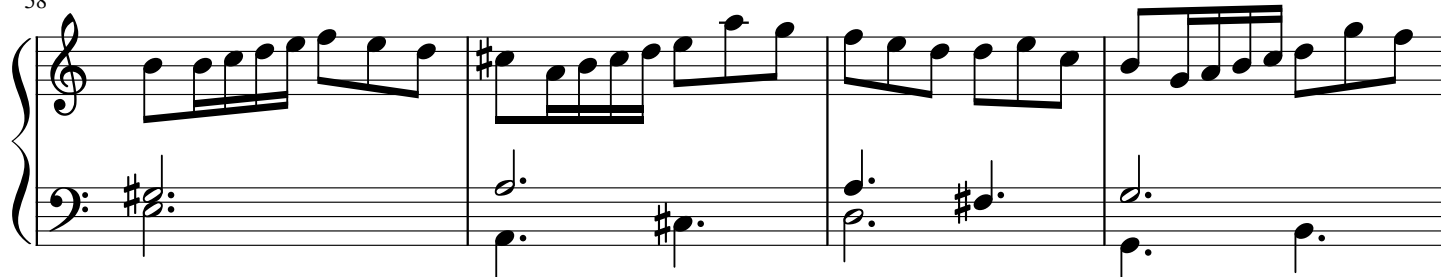


54

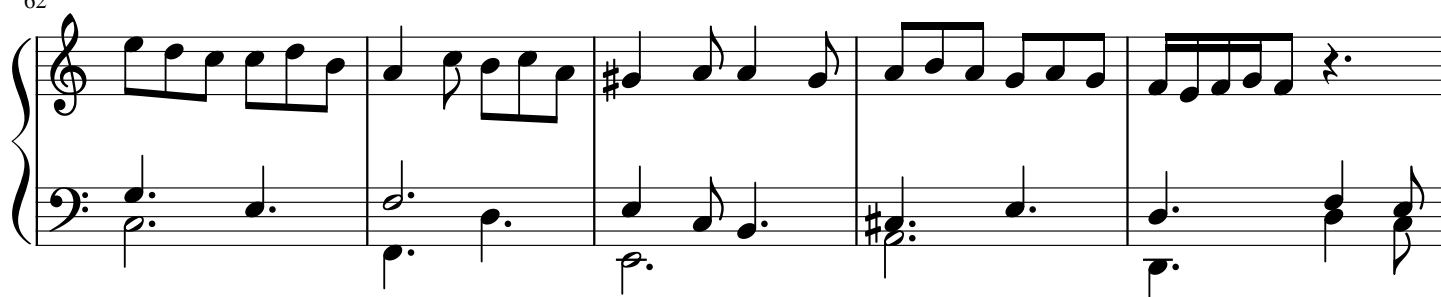
4º Verso. Partido de mano derecha



58



62



67



5º Verso. Correado

71

77

83

88

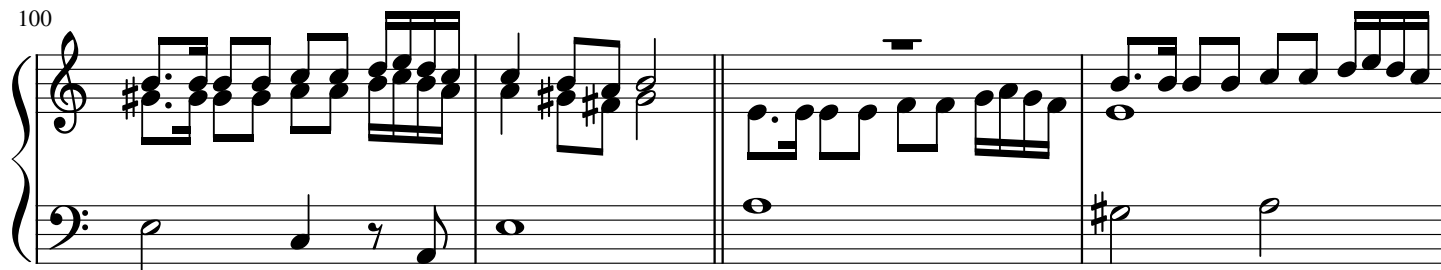
94 **6º Verso.**

94

97



100

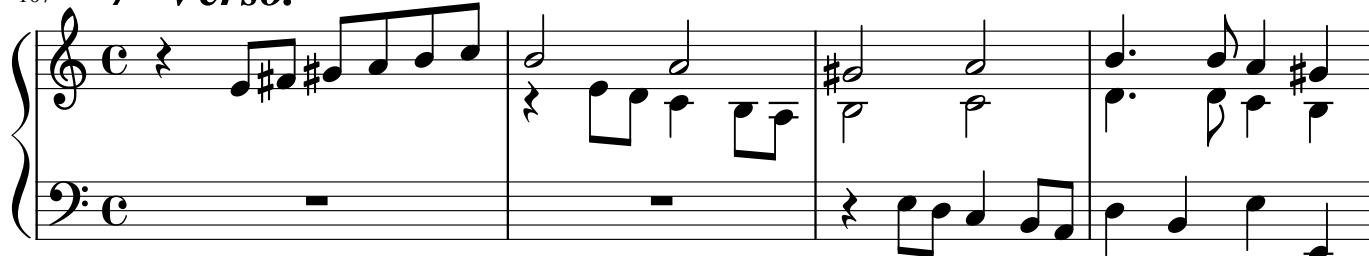


104



107

7^o Verso.



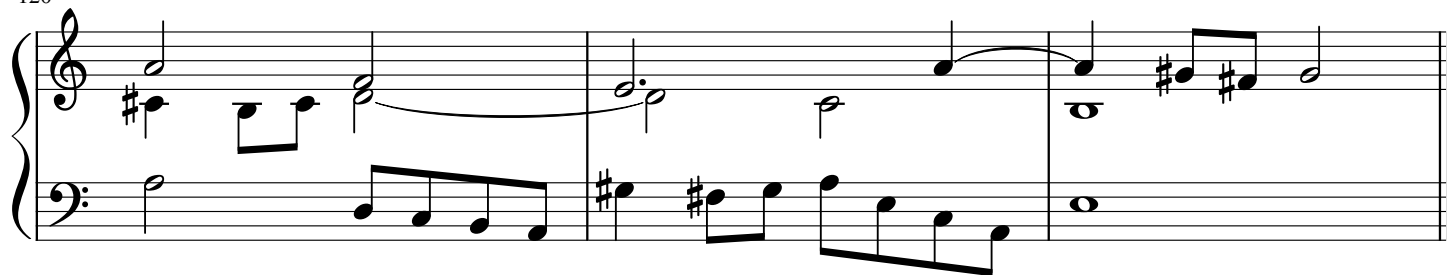
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115



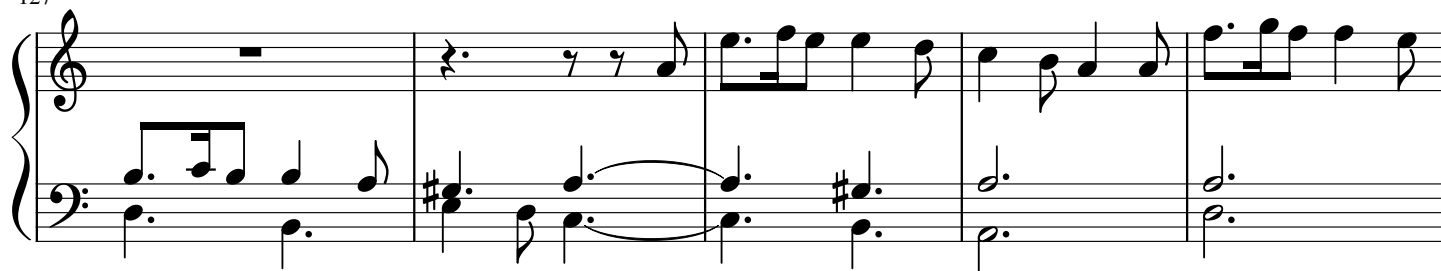
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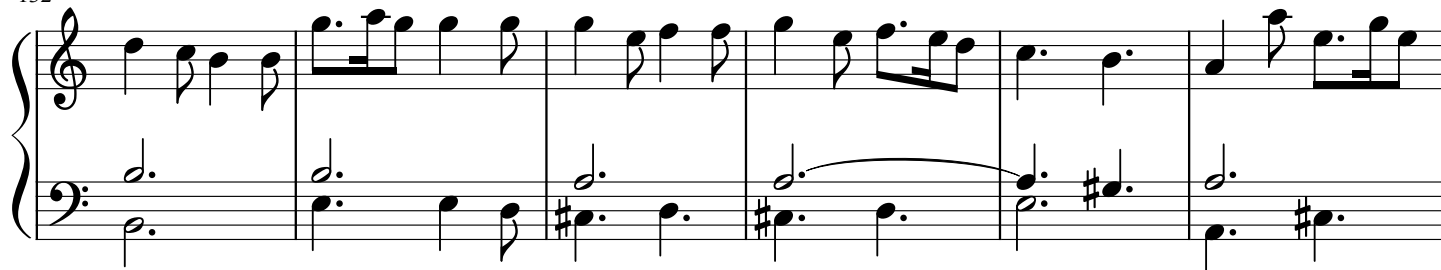
8º Verso. Partido de mano derecha



127



132



138



142

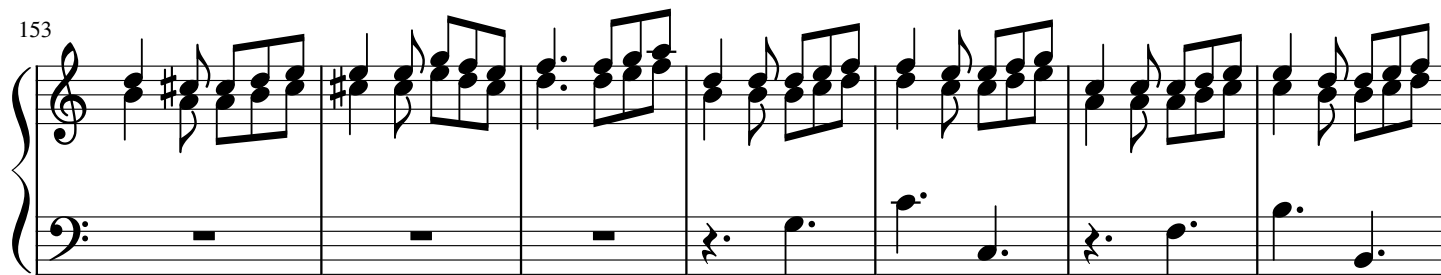


9º Verso. Correado

147



153



160



10^o Verso.

Musical notation for the 10th Verse, measures 167-173. The key signature has one sharp (F#) and the time signature is 2/4. The melody in the treble clef begins with a quarter rest, followed by eighth and sixteenth notes. The bass line starts with a quarter rest and then features a series of eighth and sixteenth notes.

174

Musical notation for the 10th Verse, measures 174-182. The melody continues with eighth and sixteenth notes, and the bass line features a steady eighth-note accompaniment.

183

Musical notation for the 10th Verse, measures 183-189. The melody includes a half-note rest in measure 186, and the bass line continues with eighth and sixteenth notes.

190

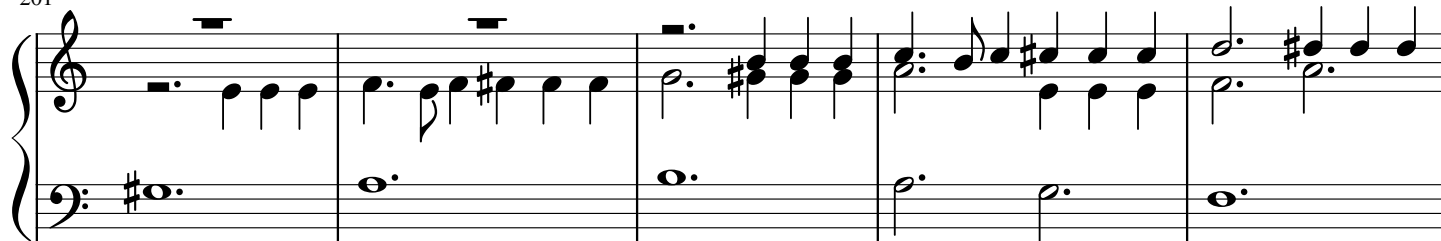
11^o Verso.

Musical notation for the 11th Verse, measures 190-194. The key signature changes to two sharps (F# and C#) and the time signature is 6/4. The melody is primarily composed of half notes, and the bass line features a steady eighth-note accompaniment.

195

Musical notation for the 11th Verse, measures 195-200. The melody continues with half notes, and the bass line features a steady eighth-note accompaniment.

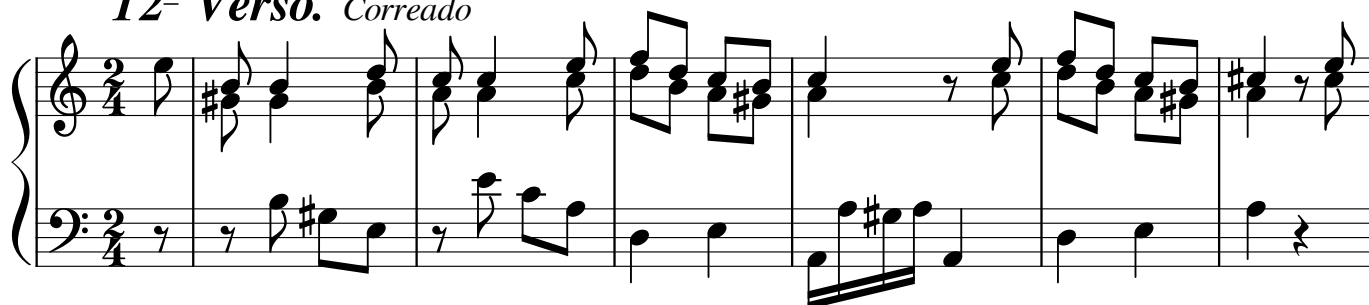
201



206



12^o Verso. Correado



217



224



Psalmodia por todos los 8 tonos

Quinto tono

Source: Centre de Documentació de l'Orfeó Català
CAT CEDOC 1.5.1.0067

Francesc Mariner (1720 – 1789)
Transcribed and edited by William R. Shannon

1^o Verso.

The first system of the musical score for the '1o Verso' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a common time signature 'C'. The music features a series of eighth and sixteenth notes in the upper staff, while the lower staff provides a simple harmonic accompaniment with whole and half notes.

2^o Verso.

The second system of the musical score for the '2o Verso' also consists of two staves in treble and bass clefs with a common time signature 'C'. This system begins at measure 13. The upper staff contains more complex rhythmic patterns, including sixteenth notes and rests, while the lower staff continues with a simple accompaniment.

18

25

32 *3^a Verso.*

39

48

54 **4º Verso.** *Partido de mano derecha*

Measures 54-57 of the 4th verse. The music is in common time (C). The right hand (treble clef) has rests in measures 54 and 55, then plays a series of eighth and sixteenth notes in measures 56 and 57. The left hand (bass clef) plays a rhythmic accompaniment of eighth and sixteenth notes throughout.

Measures 58-60 of the 4th verse. The right hand continues with eighth and sixteenth notes. The left hand features a bass line with a key signature change to one sharp (F#) in measure 59, indicated by a sharp sign on the F line.

Measures 61-62 of the 4th verse. The right hand continues with eighth and sixteenth notes. The left hand features a bass line with a key signature change to one sharp (F#) in measure 62, indicated by a sharp sign on the F line.

Measures 63-65 of the 4th verse. The right hand continues with eighth and sixteenth notes. The left hand features a bass line with a key signature change to one sharp (F#) in measure 64, indicated by a sharp sign on the F line. The piece concludes with a double bar line in measure 65.

5º Verso.

Measures 66-69 of the 5th verse. The music is in 3/4 time. The right hand (treble clef) plays a series of eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth and sixteenth notes.

70

Measures 70-73. Treble clef has a key signature of one sharp (F#). The melody features eighth and sixteenth notes with rests. The bass clef accompaniment consists of chords and eighth notes.

74

Measures 74-76. Treble clef has a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass clef accompaniment consists of chords and eighth notes.

77

Measures 77-80. Treble clef has a key signature of one sharp (F#). The melody concludes with a whole note chord. The bass clef accompaniment concludes with a whole note chord.

81 *6^o Verso.*

Measures 81-84. Treble clef has a key signature of one sharp (F#). The melody features eighth and sixteenth notes. The bass clef accompaniment consists of chords and eighth notes.

85

Measures 85-88. Treble clef has a key signature of one sharp (F#). The melody features eighth and sixteenth notes. The bass clef accompaniment consists of chords and eighth notes.

89

Measures 89-93 of the musical score. The treble clef staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 90. The bass clef staff provides a simple harmonic accompaniment with quarter and eighth notes.

94

Measures 94-98 of the musical score. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff maintains the accompaniment pattern.

98 *7^o Verso.*

Measures 98-104, starting with the section *7^o Verso.* The treble clef staff shows a more complex melodic structure with many beamed sixteenth notes. The bass clef staff has rests in measures 98-101, then enters with a rhythmic accompaniment.

105

Measures 105-112 of the musical score. Both staves feature more active musical material, with the treble staff having many beamed notes and the bass staff providing a steady accompaniment.

113

Measures 113-118 of the musical score. The piece concludes with sustained chords in the treble and moving lines in the bass. The final measure (118) ends with a double bar line.

120 **8º Verso.** Partido de mano derecha: clarines

Musical score for the 8th Verso, starting at measure 120. The piece is in 6/8 time. The right hand (clarinet) has rests for the first four measures, then enters with a melody. The left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#).

Musical score for the 8th Verso, measures 126-130. The right hand continues with a melody of eighth and sixteenth notes. The left hand continues with a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#).

Musical score for the 8th Verso, measures 131-136. The right hand continues with a melody of eighth and sixteenth notes. The left hand continues with a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#).

Musical score for the 8th Verso, measures 137-142. The right hand continues with a melody of eighth and sixteenth notes. The left hand continues with a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#).

143 **9º Verso.** Correado

Musical score for the 9th Verso, starting at measure 143. The piece is in 3/4 time. The right hand has rests for the first two measures, then enters with a melody. The left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The key signature has one sharp (F#).

148

Measures 148-152. The treble staff contains chords and eighth-note patterns. The bass staff features a steady eighth-note accompaniment.

153

Measures 153-157. The treble staff has chords, and the bass staff continues with eighth-note accompaniment.

158

Measures 158-162. The treble staff has chords and eighth-note patterns, and the bass staff continues with eighth-note accompaniment.

163 *10^o Verso.*

Measures 163-168. The treble staff has eighth-note patterns, and the bass staff has whole rests.

169

Measures 169-174. The treble staff has chords and eighth-note patterns, and the bass staff continues with eighth-note accompaniment.

176

Musical score for measures 176-182. The system consists of two staves. The right staff (treble clef) contains chords and melodic lines, including a triplet of eighth notes in measure 182. The left staff (bass clef) contains a steady eighth-note accompaniment. Measure 182 ends with a fermata over a half note.

183

Musical score for measures 183-187. The system consists of two staves. The right staff (treble clef) features a melodic line with a half-note rest in measure 183 and a half-note rest in measure 184. The left staff (bass clef) continues the eighth-note accompaniment. Measure 187 ends with a double bar line.

188 *11^o Verso.*

Musical score for measures 188-195. The system consists of two staves. The right staff (treble clef) contains chords and melodic lines. The left staff (bass clef) contains a steady eighth-note accompaniment. Measure 195 ends with a double bar line.

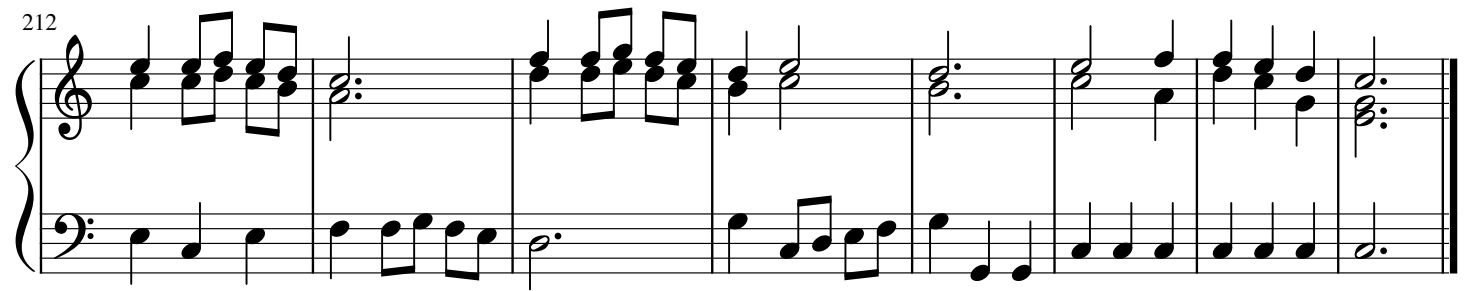
196

Musical score for measures 196-202. The system consists of two staves. The right staff (treble clef) contains chords and melodic lines. The left staff (bass clef) contains a steady eighth-note accompaniment. Measure 202 ends with a double bar line.

203

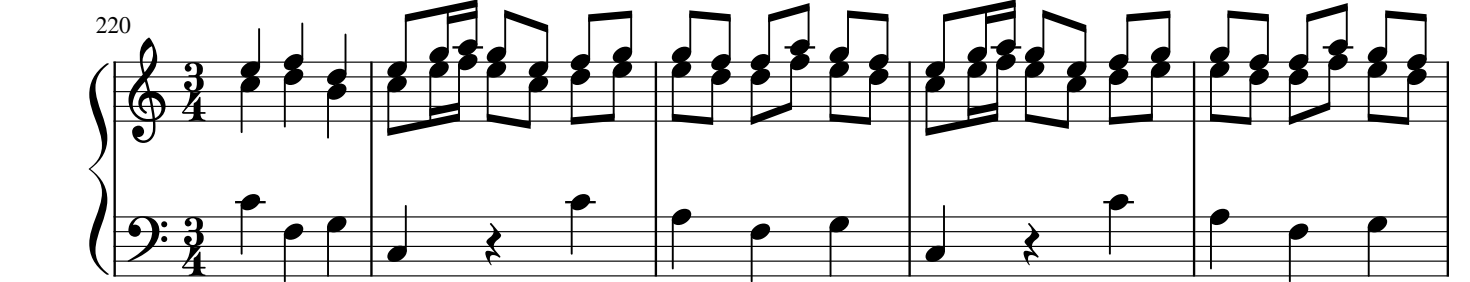
Musical score for measures 203-209. The system consists of two staves. The right staff (treble clef) contains chords and melodic lines. The left staff (bass clef) contains a steady eighth-note accompaniment. Measure 209 ends with a double bar line.

212

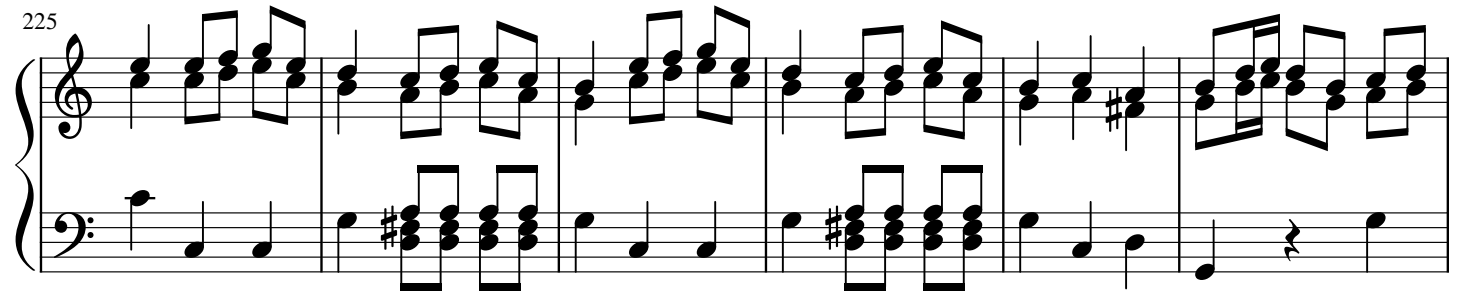


12^o Verso. Correado

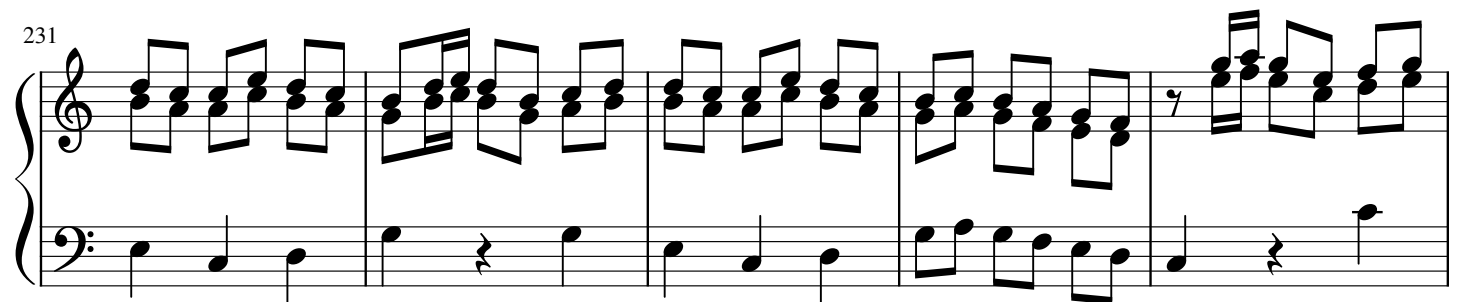
220



225



231



236



Psalmodia por todos los 8 tonos

Sexto tono

Source: Centre de Documentació de l'Orfeó Català
CAT CEDOC 1.5.1.0067

Francesc Mariner (1720 – 1789)
Transcribed and edited by William R. Shannon

1^o Verso.

The musical score is written for a piano accompaniment in 3/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score is divided into four systems, each containing two staves. The first system starts with a treble clef and a bass clef. The second system begins with a measure rest in the treble staff, followed by a measure rest in the bass staff. The third system begins with a measure rest in the treble staff, followed by a measure rest in the bass staff. The fourth system begins with a measure rest in the treble staff, followed by a measure rest in the bass staff. The score concludes with a double bar line.

5

11

16

21 *2^o Verso.*

Measures 21-23 of the 2nd Verse. The music is in G major (one flat) and common time. Measure 21 features a treble clef with a series of eighth notes and a bass clef with a whole rest. Measure 22 continues the treble line with eighth notes and adds a bass line with eighth notes. Measure 23 shows a treble line with eighth notes and a bass line with eighth notes, including a fermata over the final measure.

24

Measures 24-26. Measure 24 has a treble line with eighth notes and a bass line with eighth notes. Measure 25 continues the treble line with eighth notes and adds a bass line with eighth notes. Measure 26 shows a treble line with eighth notes and a bass line with eighth notes, including a fermata over the final measure.

27

Measures 27-29. Measure 27 has a treble line with eighth notes and a bass line with eighth notes. Measure 28 continues the treble line with eighth notes and adds a bass line with eighth notes. Measure 29 shows a treble line with eighth notes and a bass line with eighth notes, including a fermata over the final measure.

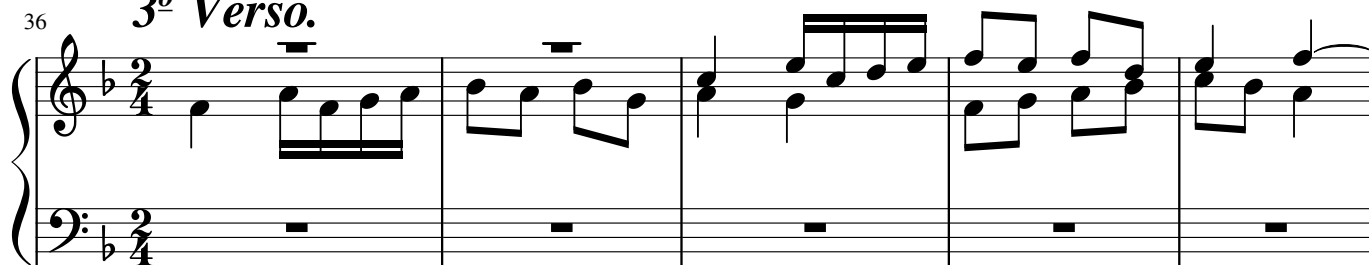
30

Measures 30-32. Measure 30 has a treble line with eighth notes and a bass line with eighth notes. Measure 31 continues the treble line with eighth notes and adds a bass line with eighth notes. Measure 32 shows a treble line with eighth notes and a bass line with eighth notes, including a fermata over the final measure.

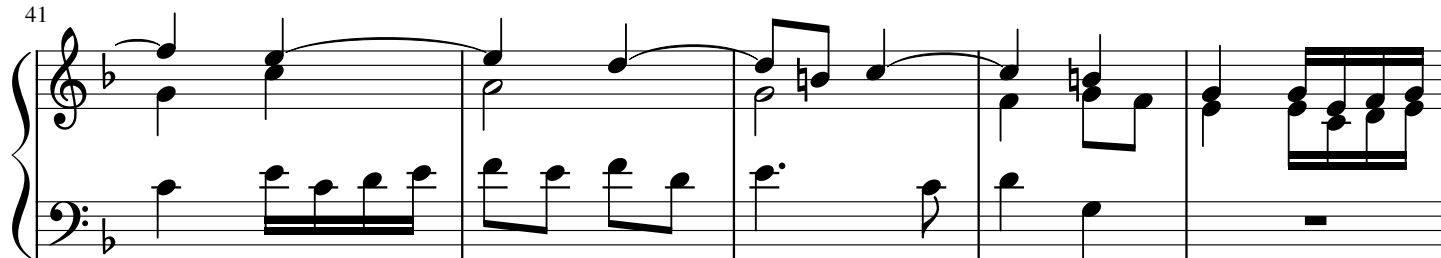
33

Measures 33-35. Measure 33 has a treble line with eighth notes and a bass line with eighth notes. Measure 34 continues the treble line with eighth notes and adds a bass line with eighth notes. Measure 35 shows a treble line with eighth notes and a bass line with eighth notes, including a fermata over the final measure.

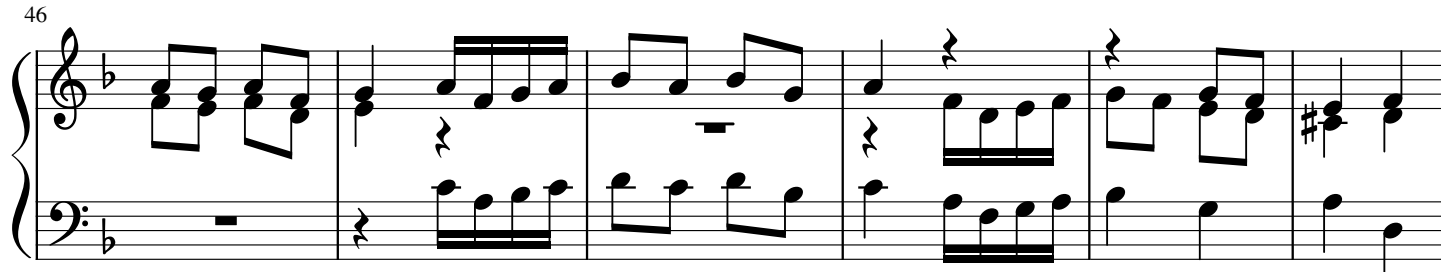
36 *3^o Verso.*



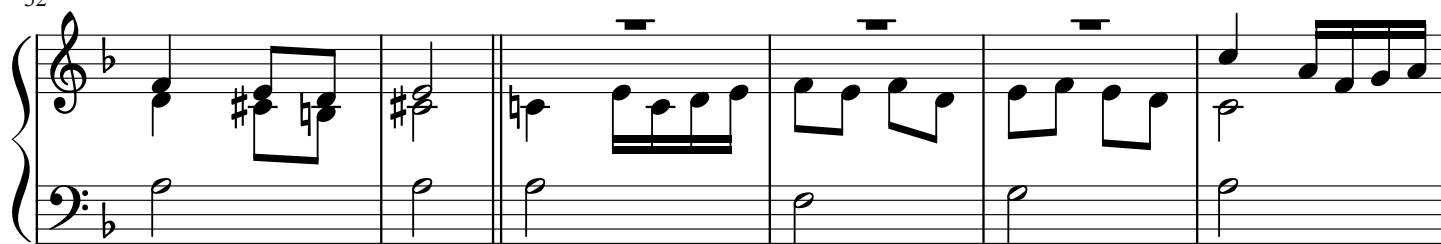
41



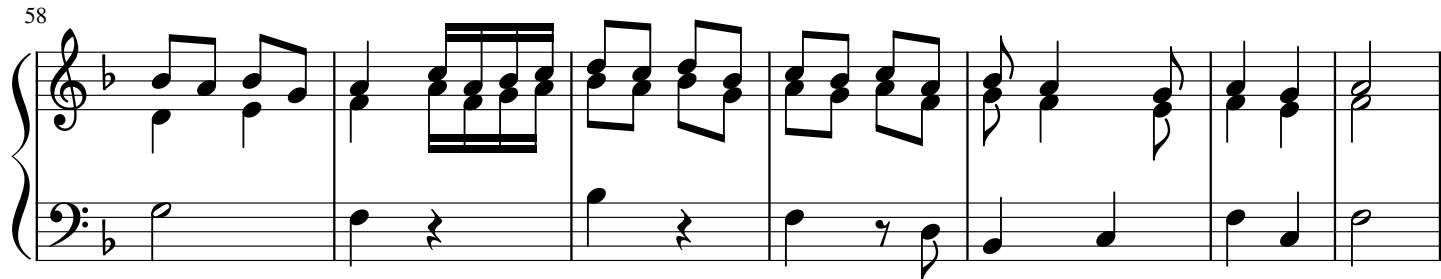
46



52



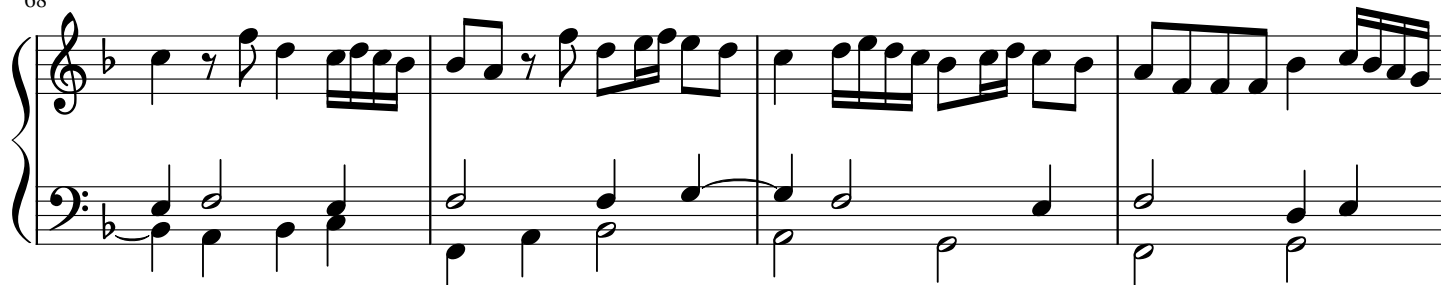
58



65 **4^o Verso** *Partido de mano derecha*



68



72

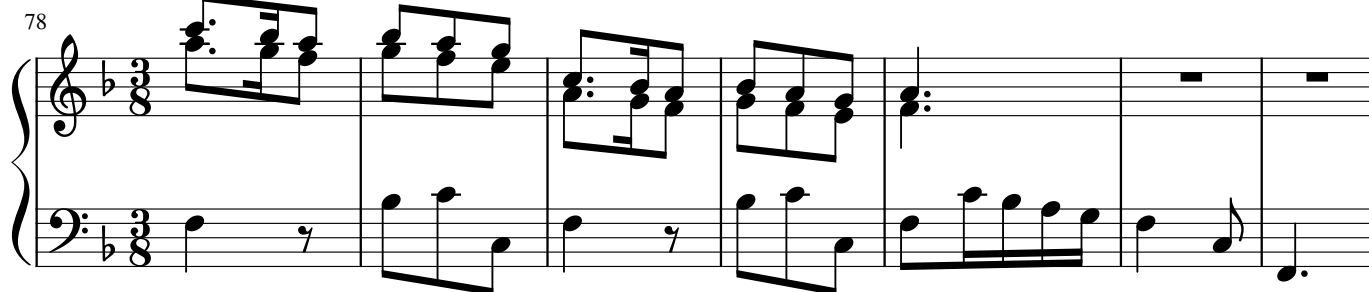


75



5^o Verso. *Correado And^{no}*

78



85

Measures 85-91 of the Mariner Psalmodia. The treble staff features a series of chords, mostly triads and dyads, with some accidentals (flats and sharps). The bass staff provides a simple harmonic accompaniment with eighth and quarter notes, including rests.

92

Measures 92-98 of the Mariner Psalmodia. The treble staff continues with chords, some of which are beamed together. The bass staff has a more active line with eighth notes and a short eighth-note run in measure 97.

99

Measures 99-105 of the Mariner Psalmodia. The treble staff shows a sequence of chords, some with beaming. The bass staff continues with a steady accompaniment of eighth notes and rests.

106

Measures 106-113 of the Mariner Psalmodia. The treble staff has several measures with whole rests, while the bass staff continues with a melodic line of eighth and quarter notes.

114

Measures 114-119 of the Mariner Psalmodia. The treble staff features a series of chords, some with beaming. The bass staff has a more active line with eighth notes and a short eighth-note run in measure 118.

120 **6° Verso.**

Measures 120-122 of the 6th verse. The music is in 6/8 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes.

Measures 123-126 of the 6th verse. The right hand continues the melodic line with various note values, including a triplet in measure 124. The left hand maintains a steady eighth-note accompaniment.

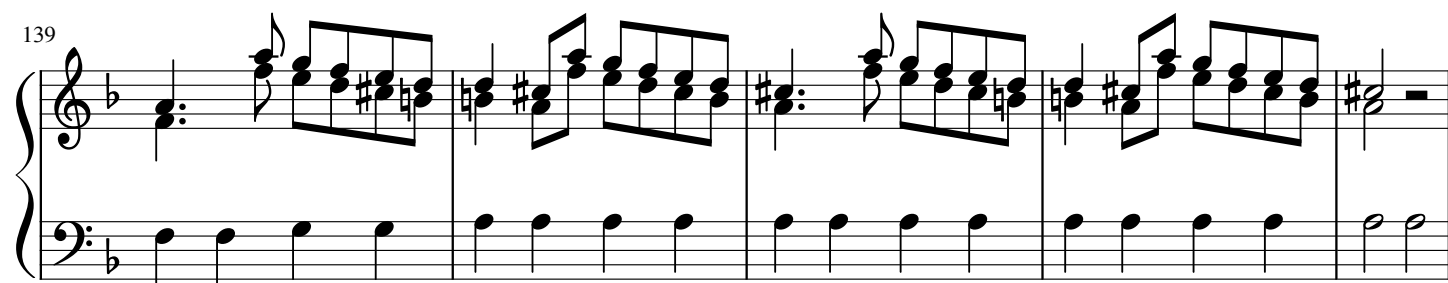
Measures 127-130 of the 6th verse. Measure 127 begins with a repeat sign. The right hand has a melodic phrase, and the left hand has a bass line. Measure 129 includes a fermata over a half note in the right hand.

Measures 131-134 of the 6th verse. The right hand features a melodic line with a fermata in measure 132. The left hand continues with a bass line. The system concludes with a double bar line.

135 **7° Verso.**

Measures 135-138 of the 7th verse. The music changes to common time (C). The right hand has a melody with eighth and sixteenth notes, and the left hand has a bass line with eighth notes.

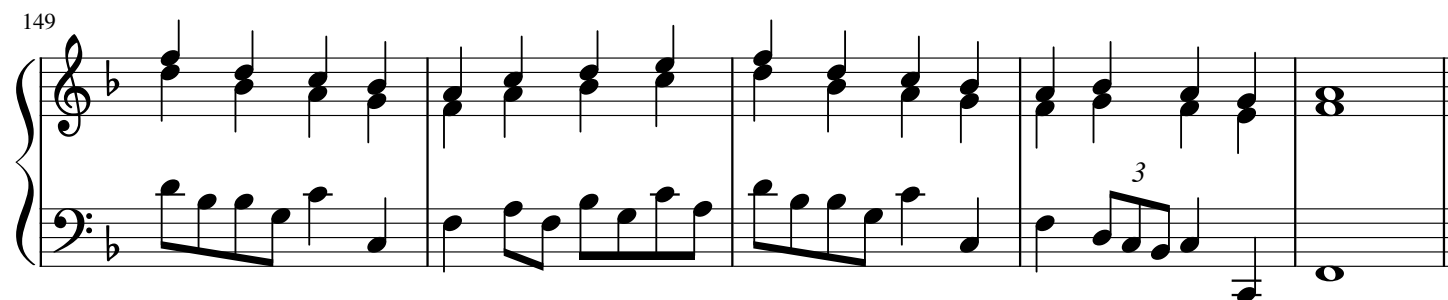
139



144



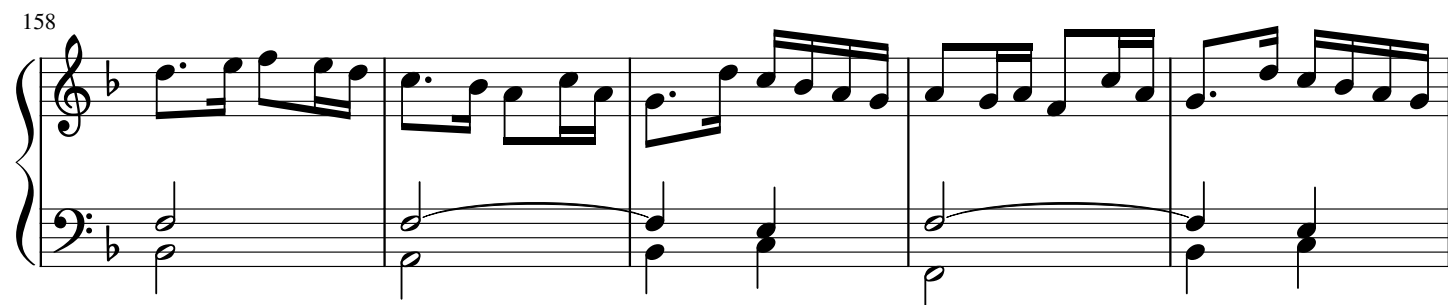
149



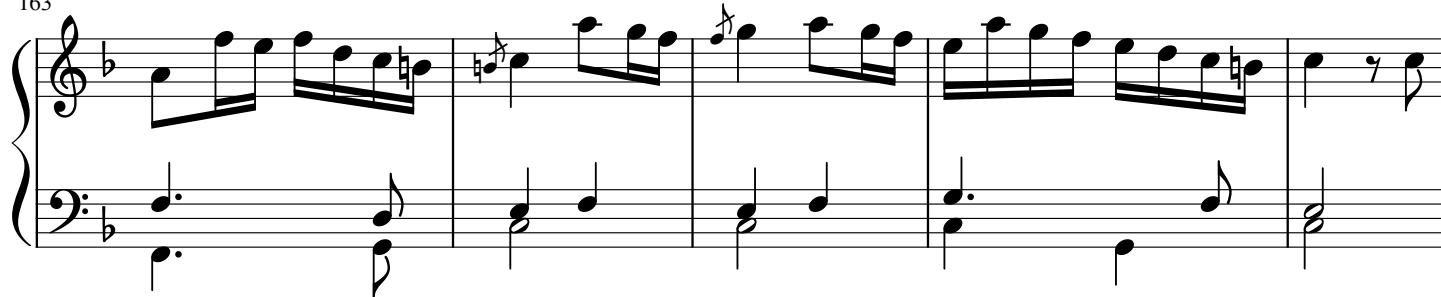
8^o Verso.



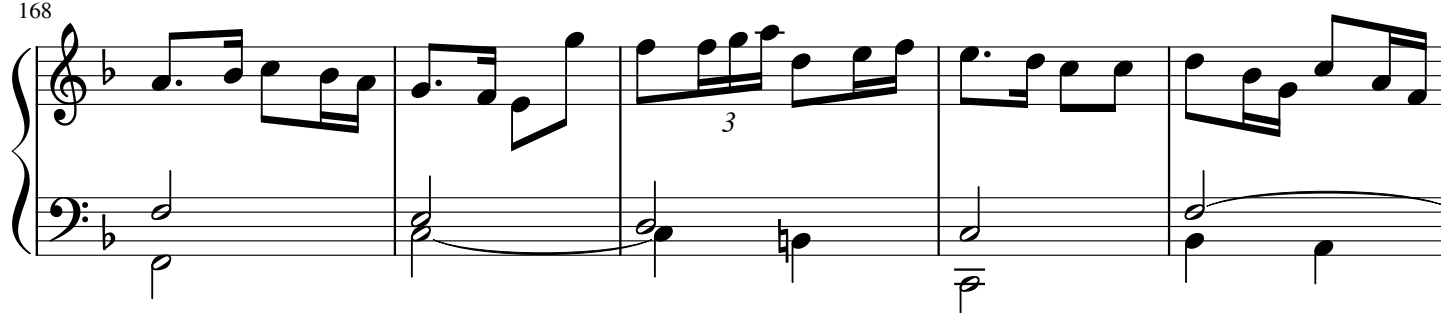
158



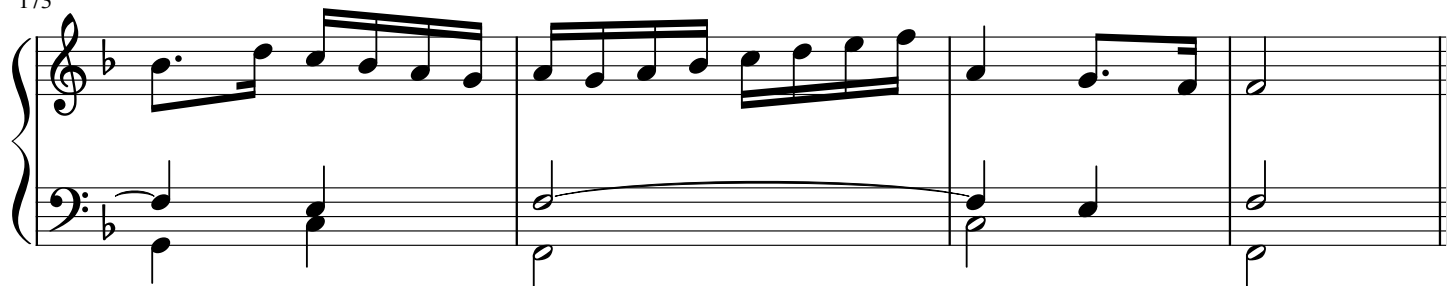
163



168



173

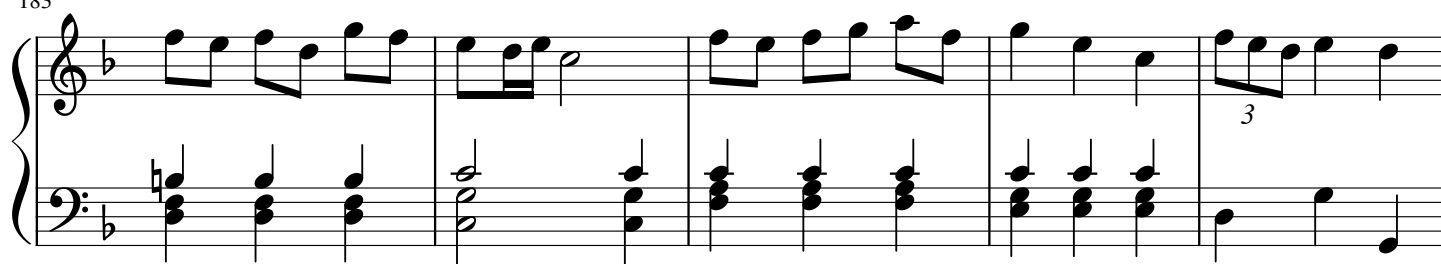


9^o Verso.

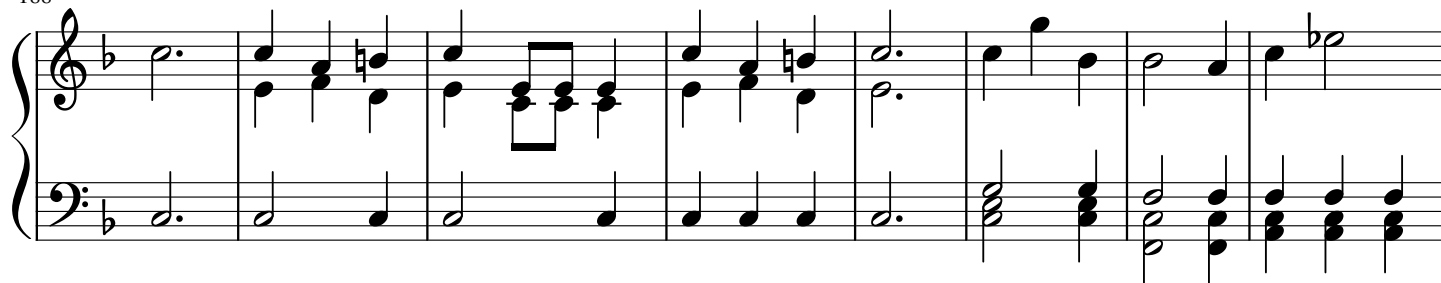
177



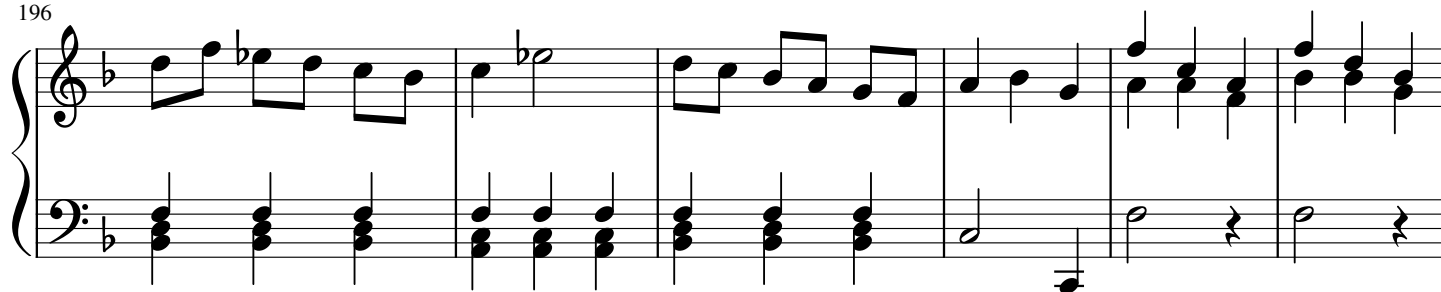
183



188



196

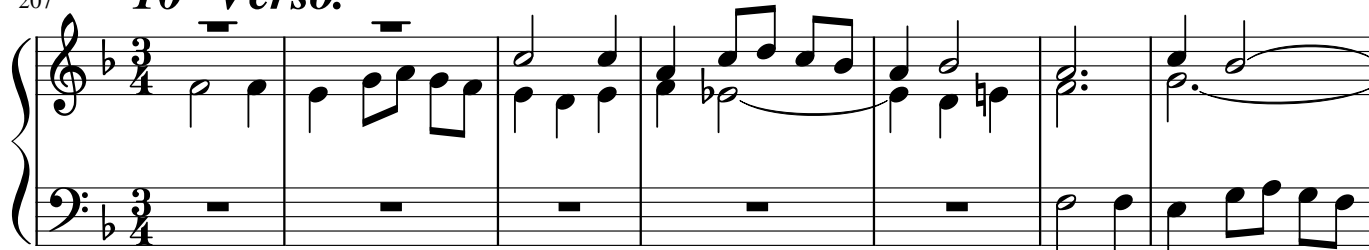


202

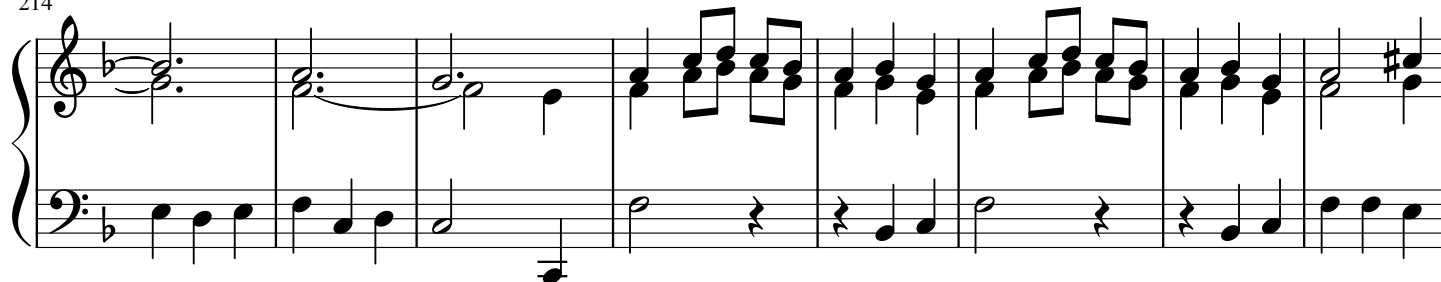


207

10^o Verso.



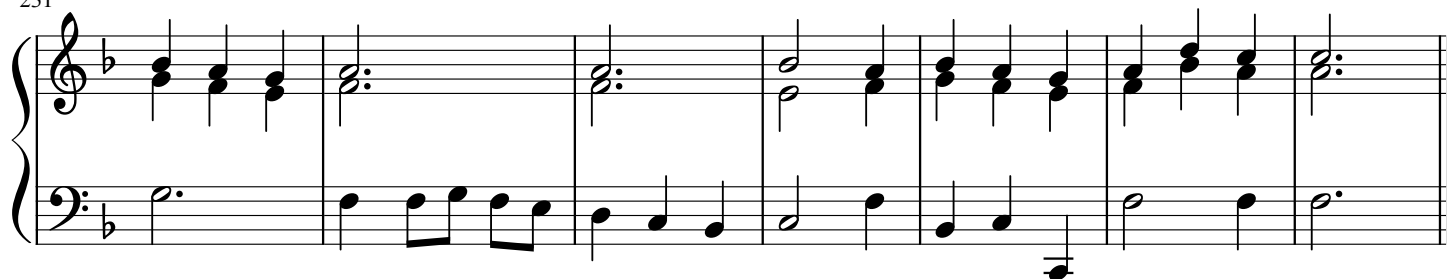
214



222

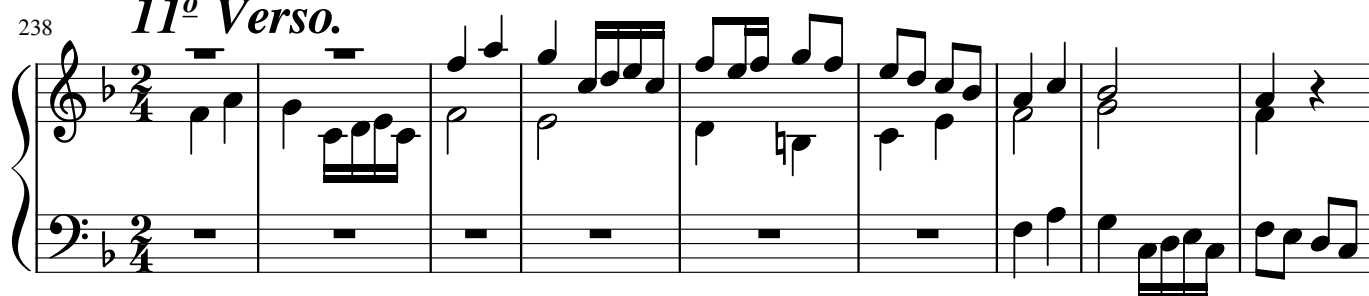


231



238

11^o Verso.



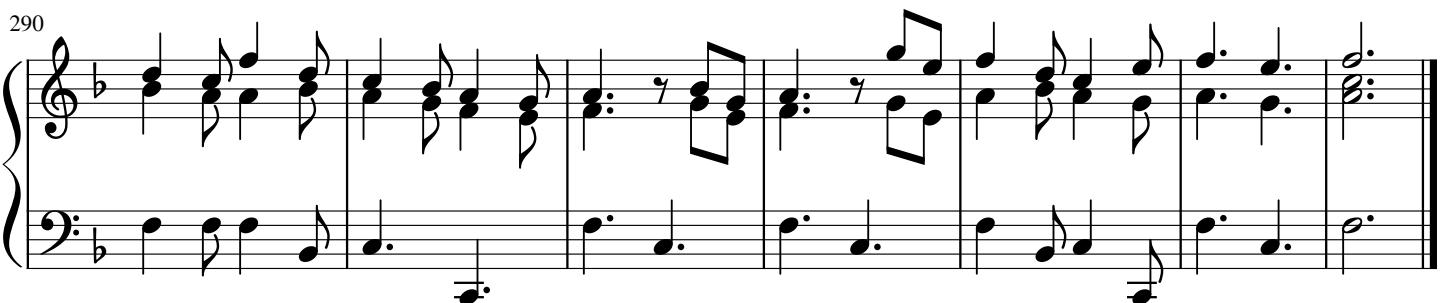
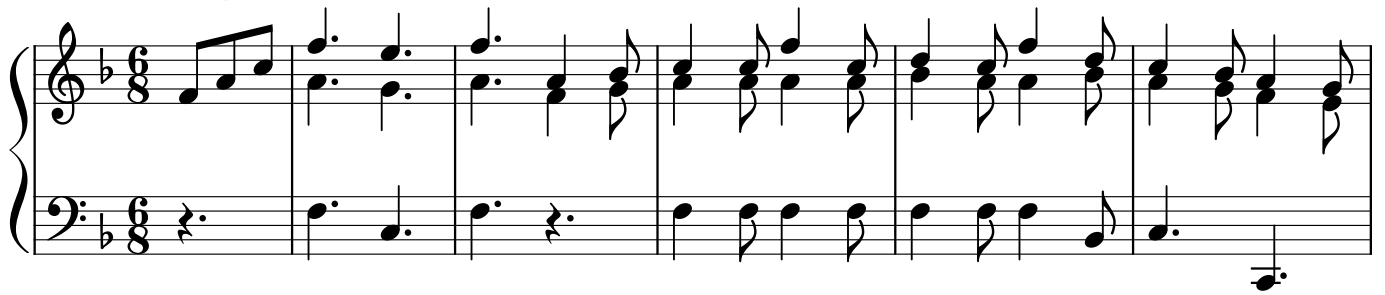
247



258



12^o Verso.



Fin de 6^o Tono. Vamos por el 7^o Volti Presto.

Psalmody por todos los 8 tonos

Séptimo tono

Source: Centre de Documentació de l'Orfeó Català
CAT CEDOC 1.5.1.0067

Francesc Mariner (1720 – 1789)
Transcribed and edited by William R. Shannon

1º Verso.

The musical score is written for a single system with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked '1º Verso.' and consists of 12 measures. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line.

16 *2^o Verso.*



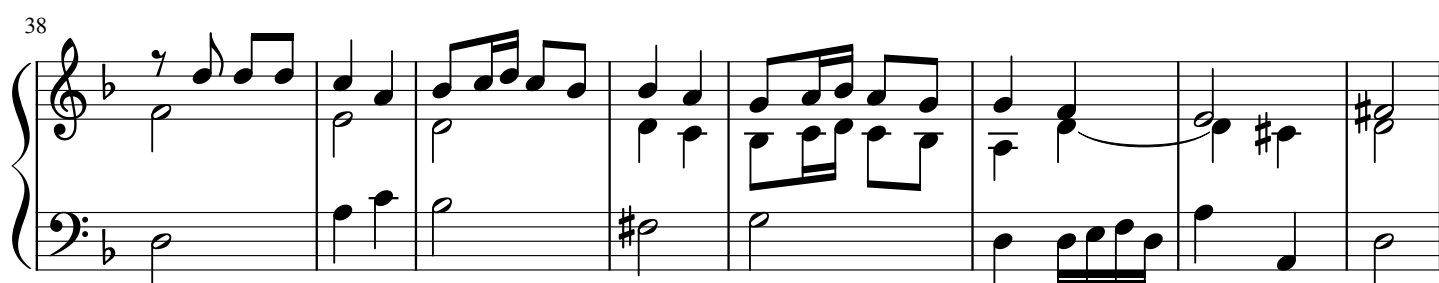
23



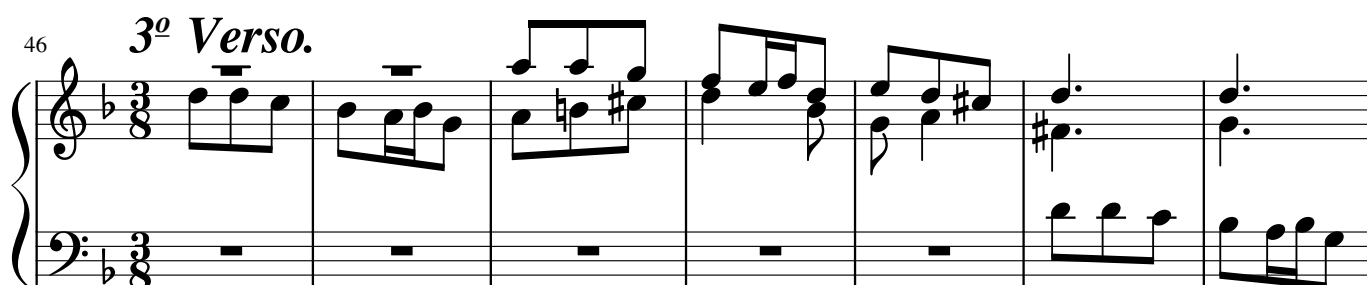
30



38



46 *3^o Verso.*



53

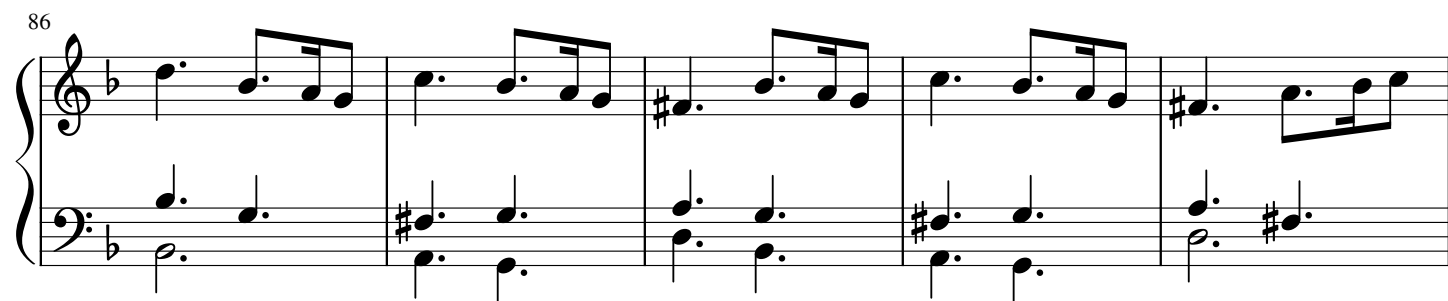
61

69

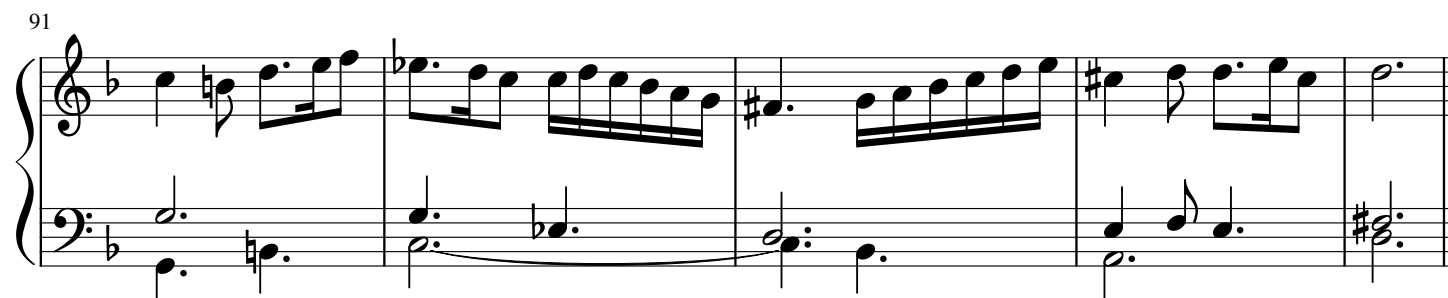
75 **4º Verso.** Partido de mano derecha

80

86



91

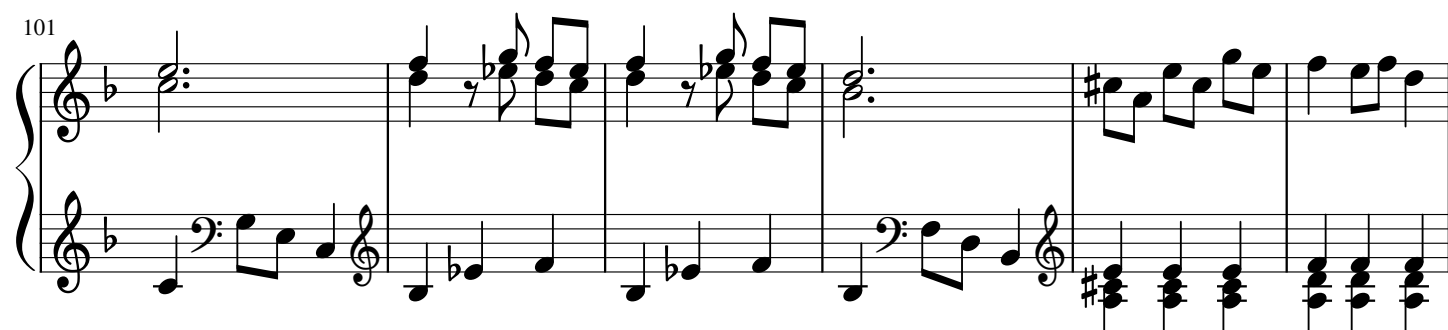


5º Verso. Correado

96



101



107



113

113

120

120

127 **6^o Verso.**

127

127

130

130

134

134

138

Musical score for measures 138-141. Treble clef, key of B-flat major. Measure 138: Treble has a half note B-flat, quarter note A, quarter note G, quarter note F-sharp, quarter note E. Bass has a whole note B-flat. Measure 139: Treble has a half note G, quarter rest, eighth note beamed with a sixteenth note F-sharp, eighth note beamed with a sixteenth note E, eighth note beamed with a sixteenth note D, eighth note beamed with a sixteenth note C. Bass has a whole note B-flat. Measure 140: Treble has a half note F-sharp, quarter note E, quarter note D, quarter note C. Bass has a whole note B-flat. Measure 141: Treble has a half note D, quarter note C, quarter note B, quarter note A. Bass has a whole note B-flat.

142

Musical score for measures 142-144. Treble clef, key of B-flat major. Measure 142: Treble has a half note G, quarter rest, eighth note beamed with a sixteenth note F-sharp, eighth note beamed with a sixteenth note E, eighth note beamed with a sixteenth note D, eighth note beamed with a sixteenth note C. Bass has a half note B-flat, quarter note A. Measure 143: Treble has a half note F-sharp, quarter note E, quarter note D, quarter note C. Bass has a half note B-flat, quarter note A. Measure 144: Treble has a half note D, quarter note C, quarter note B, quarter note A. Bass has a half note B-flat, quarter note A.

145 *7° Verso.*

Musical score for measures 145-149. Treble clef, key of B-flat major, 6/8 time signature. Measure 145: Treble has a half note B-flat, quarter note A, quarter note G, quarter note F-sharp, quarter note E. Bass has a whole note B-flat. Measure 146: Treble has a half note G, quarter note F-sharp, quarter note E, quarter note D, quarter note C. Bass has a whole note B-flat. Measure 147: Treble has a half note F-sharp, quarter note E, quarter note D, quarter note C. Bass has a whole note B-flat. Measure 148: Treble has a half note D, quarter note C, quarter note B, quarter note A. Bass has a whole note B-flat. Measure 149: Treble has a half note C, quarter note B, quarter note A, quarter note G, quarter note F-sharp, quarter note E. Bass has a whole note B-flat.

150

Musical score for measures 150-154. Treble clef, key of B-flat major. Measure 150: Treble has a half note B-flat, quarter note A, quarter note G, quarter note F-sharp, quarter note E. Bass has a half note B-flat, quarter note A. Measure 151: Treble has a half note G, quarter note F-sharp, quarter note E, quarter note D, quarter note C. Bass has a half note B-flat, quarter note A. Measure 152: Treble has a half note F-sharp, quarter note E, quarter note D, quarter note C. Bass has a half note B-flat, quarter note A. Measure 153: Treble has a half note D, quarter note C, quarter note B, quarter note A. Bass has a half note B-flat, quarter note A. Measure 154: Treble has a half note C, quarter note B, quarter note A, quarter note G, quarter note F-sharp, quarter note E. Bass has a half note B-flat, quarter note A.

155

Musical score for measures 155-159. Treble clef, key of B-flat major. Measure 155: Treble has a half note B-flat, quarter note A, quarter note G, quarter note F-sharp, quarter note E. Bass has a half note B-flat, quarter note A. Measure 156: Treble has a half note G, quarter note F-sharp, quarter note E, quarter note D, quarter note C. Bass has a half note B-flat, quarter note A. Measure 157: Treble has a half note F-sharp, quarter note E, quarter note D, quarter note C. Bass has a half note B-flat, quarter note A. Measure 158: Treble has a half note D, quarter note C, quarter note B, quarter note A. Bass has a half note B-flat, quarter note A. Measure 159: Treble has a half note C, quarter note B, quarter note A, quarter note G, quarter note F-sharp, quarter note E. Bass has a half note B-flat, quarter note A.

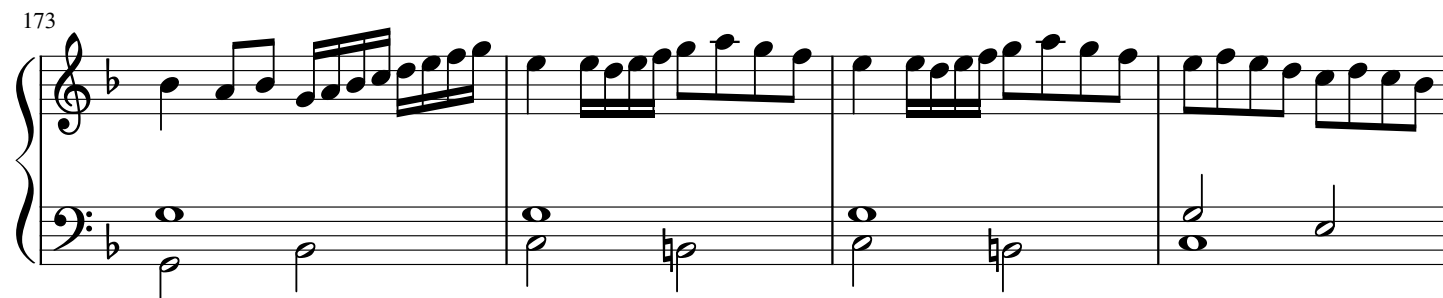
161



167 **8^o Verso.** Partido de mano derecha



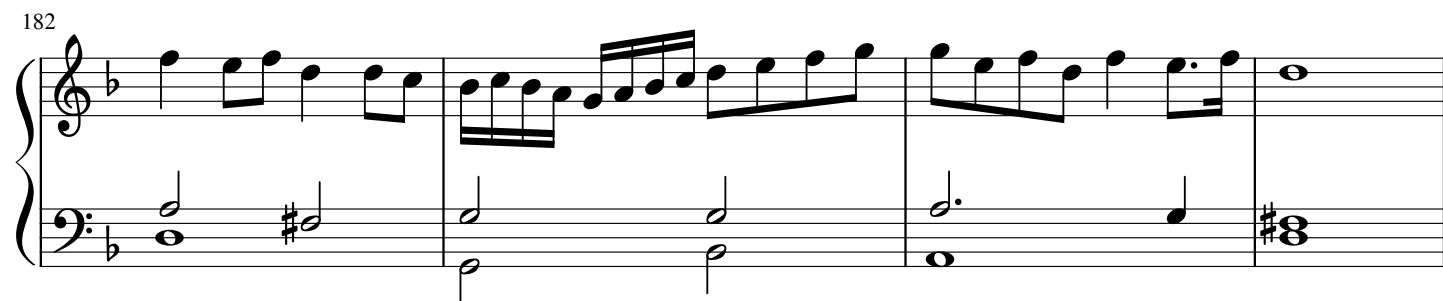
173



177

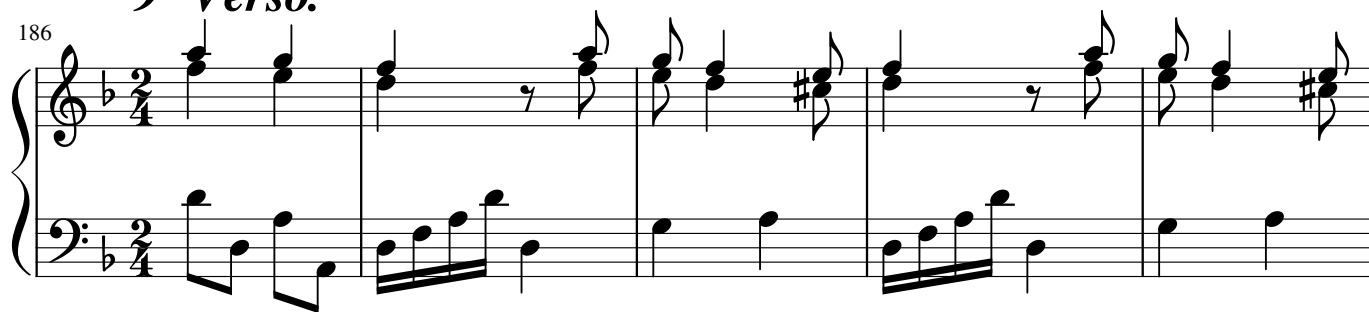


182

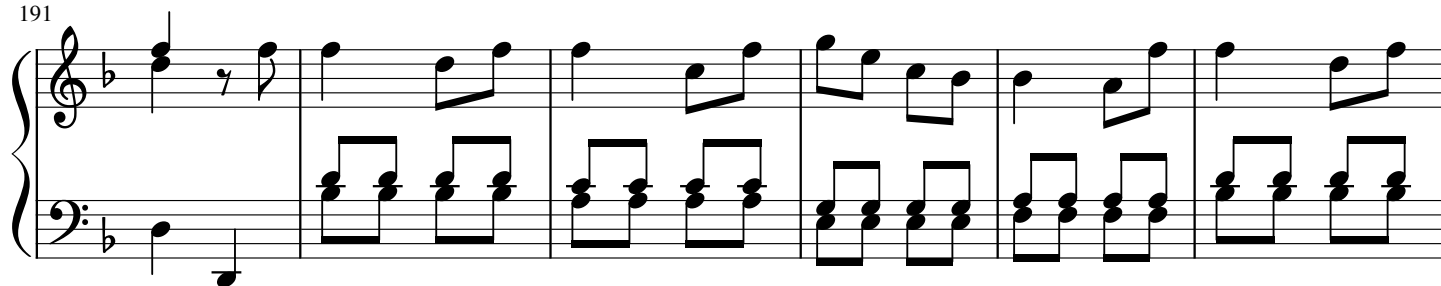


9^o Verso.

186



191



197



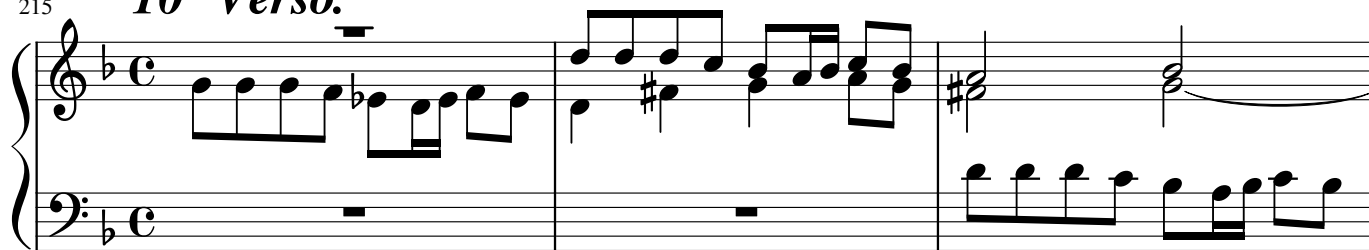
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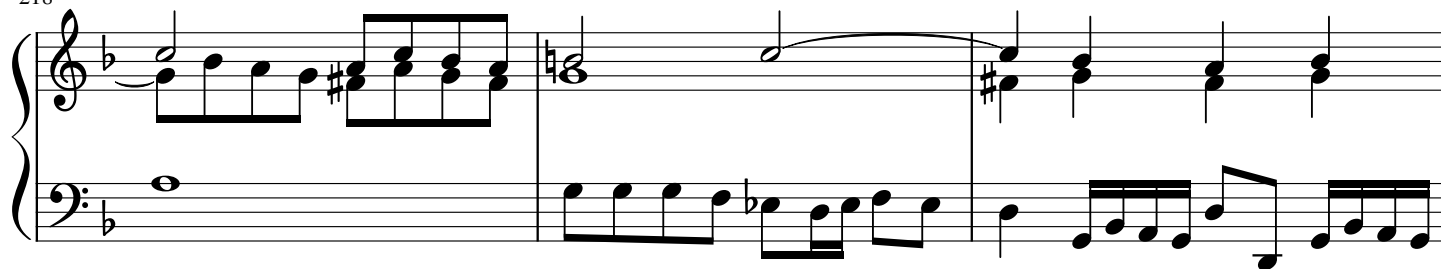
210



215 *10^o Verso.*



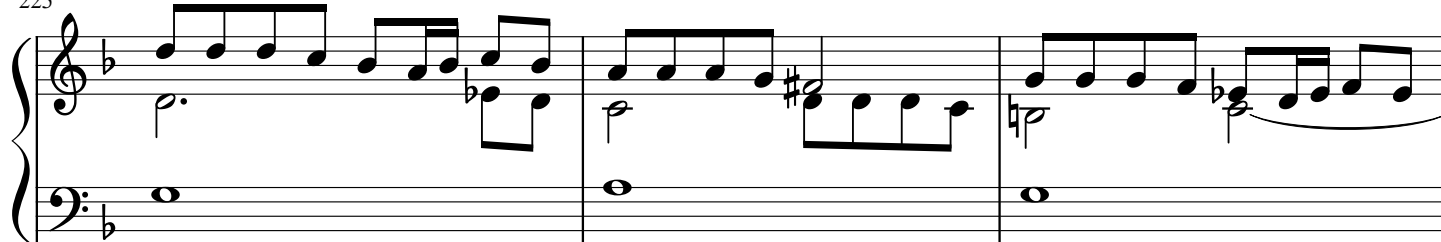
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221



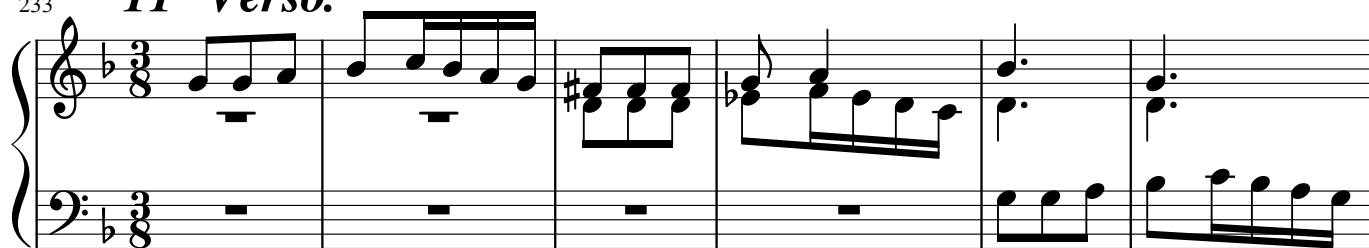
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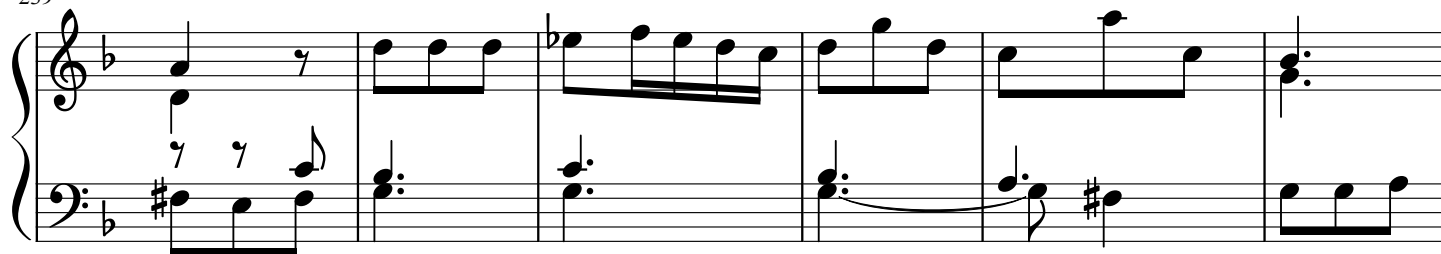
228



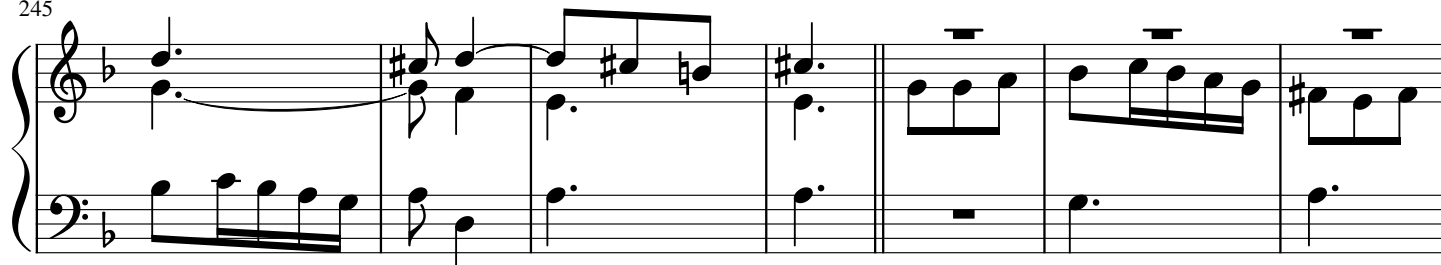
233 *11^o Verso.*



239



245



252



258



12^o Verso.

Correado

270

278

284

292

Psalmodia por todos los 8 tonos

Octavo tono

Source: Centre de Documentació de l'Orfeó Català
CAT CEDOC 1.5.1.0067

Francesc Mariner (1720 – 1789)
Transcribed and edited by William R. Shannon

1º Verso.

4

8

13

16 *2^o Verso.*

Measures 16-22 of the 2nd Verse. The music is in G major (one sharp) and 3/8 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. Measure 16 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line in measure 22.

23

Measures 23-28. The melody continues in the right hand, with some rests in measures 23 and 24. The left hand maintains a steady eighth-note bass line. The system ends with a double bar line in measure 28.

29

Measures 29-35. The right hand has several measures with rests, focusing on the left hand's bass line. The piece concludes with a double bar line in measure 35.

36

Measures 36-41. The right hand features a melodic line with a slur over measures 37 and 38. The left hand continues with eighth-note patterns. The system ends with a double bar line in measure 41.

42

Measures 42-47. The final system of the piece, showing the continuation of the melodic and bass lines. It concludes with a double bar line in measure 47.

49 **3^o Verso.**

Musical score for the 3^o Verso, measures 49-54. The key signature is one sharp (F#) and the time signature is 3/4. The score is written for piano with a grand staff. Measures 49-54 show a melodic line in the right hand and a supporting bass line in the left hand. Measure 54 ends with a double bar line.

55

Musical score for the 3^o Verso, measures 55-61. The key signature is one sharp (F#) and the time signature is 3/4. The score is written for piano with a grand staff. Measures 55-61 continue the melodic and harmonic development. Measure 61 ends with a double bar line.

62

Musical score for the 3^o Verso, measures 62-69. The key signature is one sharp (F#) and the time signature is 3/4. The score is written for piano with a grand staff. Measures 62-69 continue the melodic and harmonic development. Measure 69 ends with a double bar line.

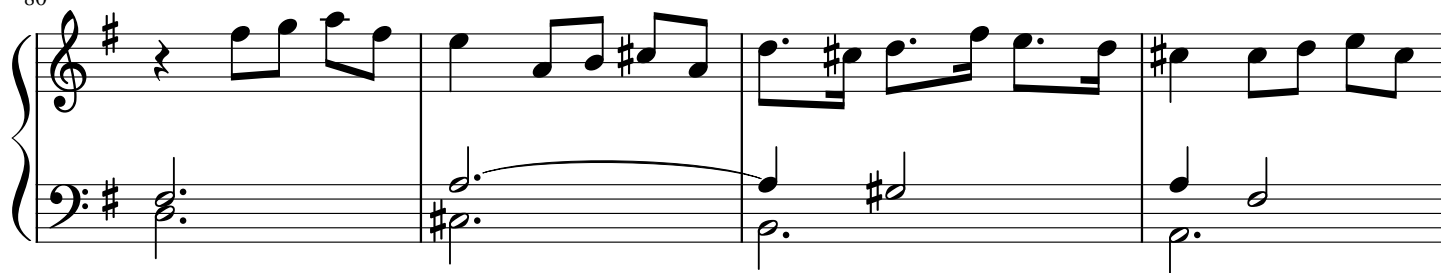
70 **4^o Verso.** *Partido de mano derecha*

Musical score for the 4^o Verso, measures 70-74. The key signature is one sharp (F#) and the time signature is 3/4. The score is written for piano with a grand staff. Measures 70-74 show a melodic line in the right hand and a supporting bass line in the left hand. Measure 74 ends with a double bar line.

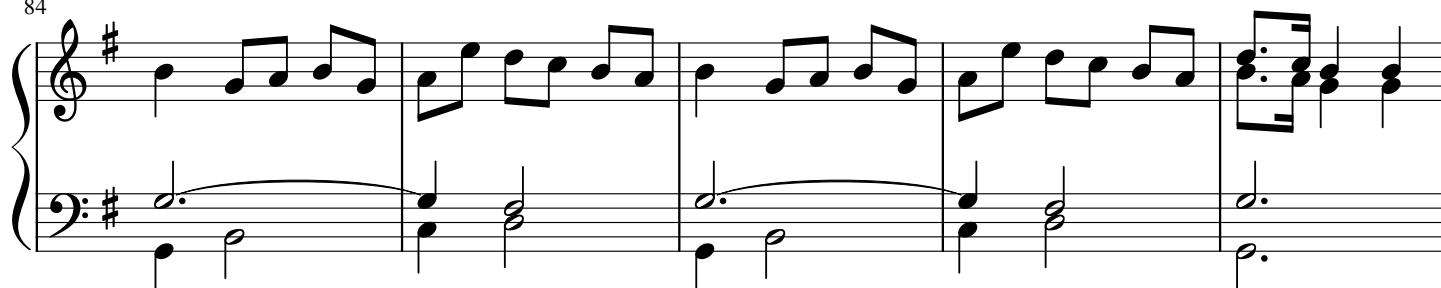
75

Musical score for the 4^o Verso, measures 75-79. The key signature is one sharp (F#) and the time signature is 3/4. The score is written for piano with a grand staff. Measures 75-79 continue the melodic and harmonic development. Measure 79 ends with a double bar line.

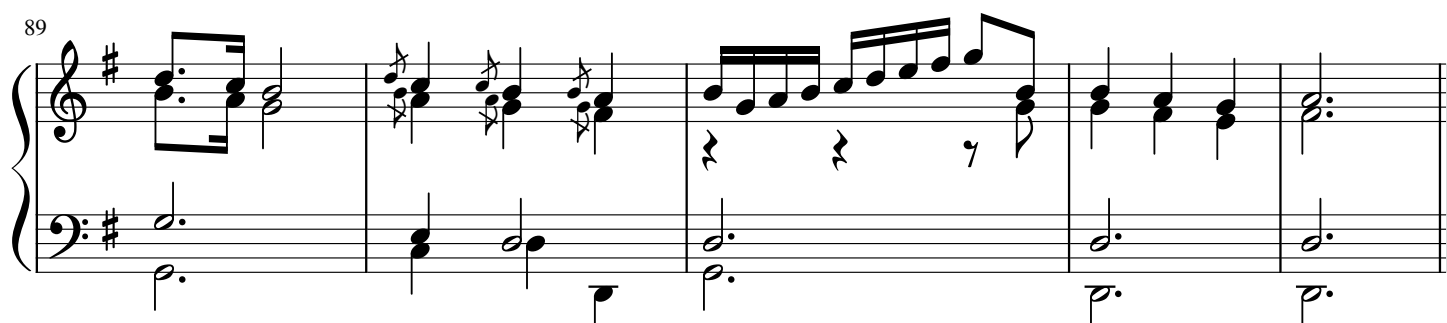
80



84



89

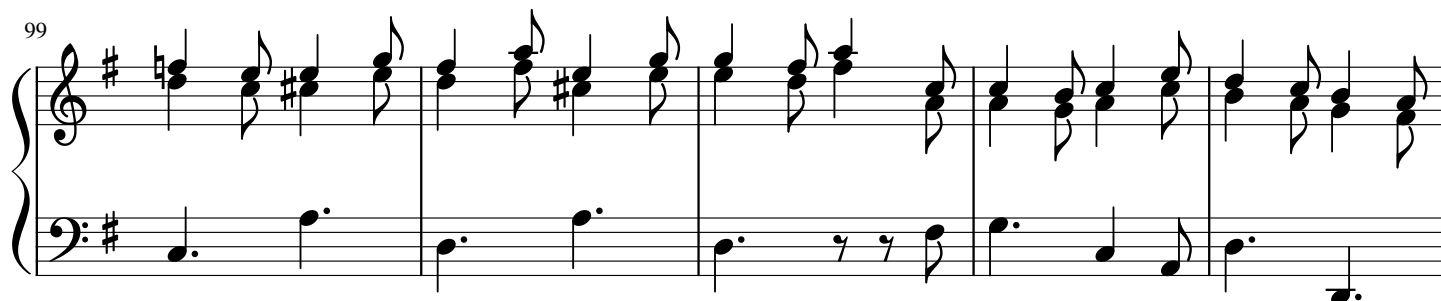


94

5^o Verso. Correado



99



104

Measures 104-108 of the Mariner Psalmodia. The music is in G major (one sharp) and 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a bass line with dotted rhythms and eighth notes.

109

Measures 109-114 of the Mariner Psalmodia. The right hand continues with a melodic line, and the left hand features a more active bass line with eighth and sixteenth notes. The system concludes with a double bar line.

115 *6^o Verso.*

Measures 115-119 of the Mariner Psalmodia, marked as the 6th Verse. The right hand has a simple melody, and the left hand is mostly silent, indicated by whole rests.

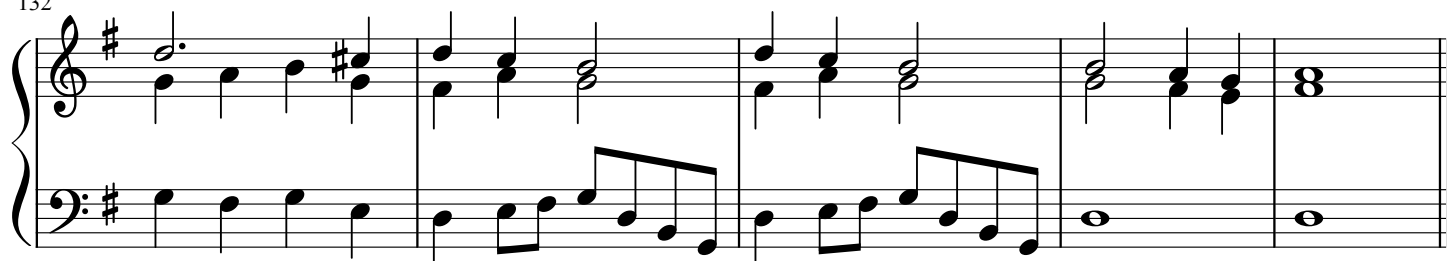
120

Measures 120-125 of the Mariner Psalmodia. The right hand has a melody with some rests, and the left hand has a bass line. A repeat sign is present at the end of measure 124.

126

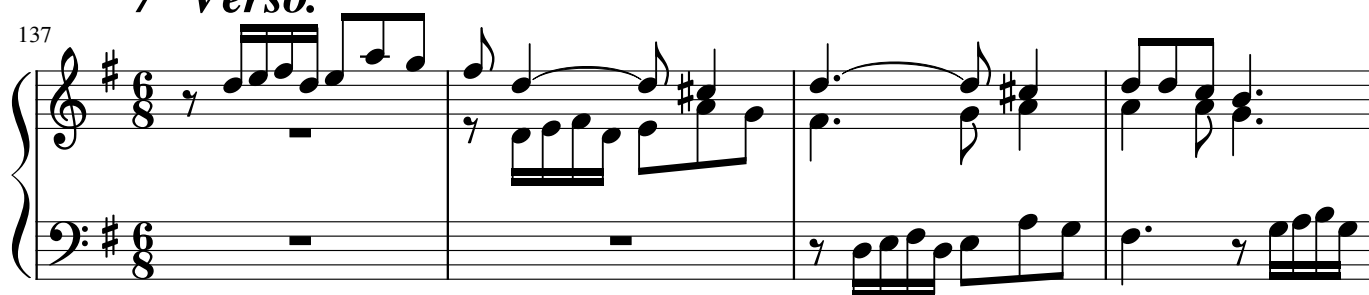
Measures 126-130 of the Mariner Psalmodia. The right hand has a melody, and the left hand has a bass line. The system concludes with a double bar line.

132

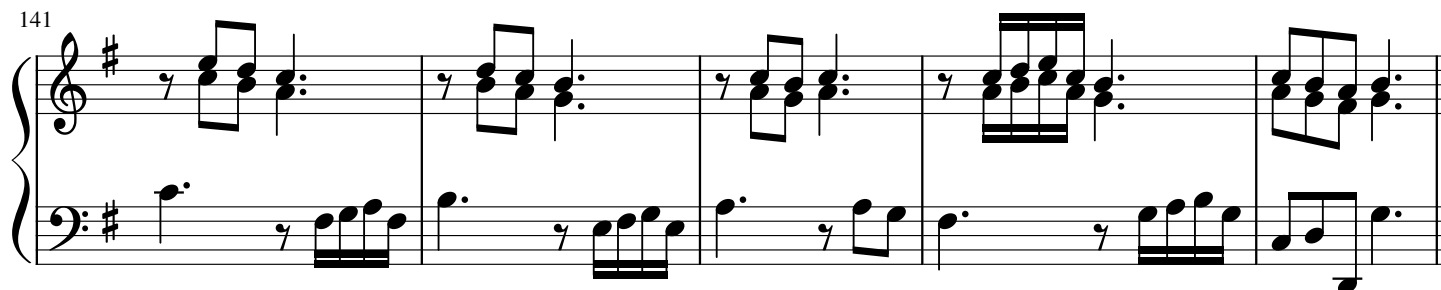


7° Verso.

137



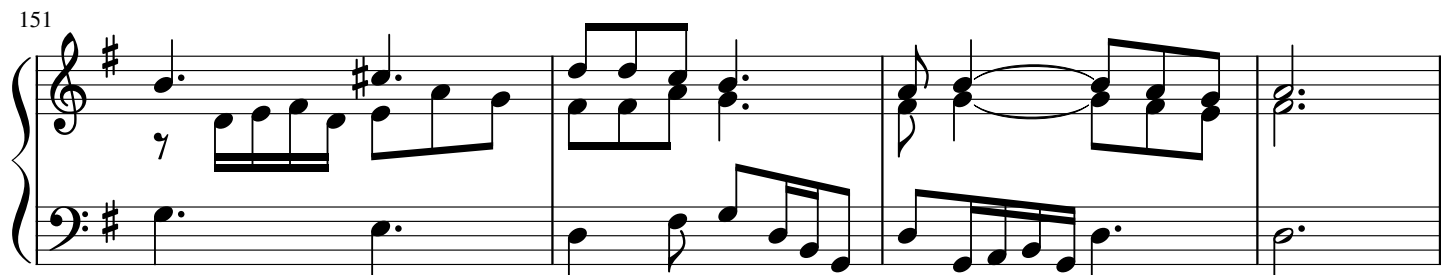
141



146



151



155 **8º Verso.** *Partido de mano derecha*

Measures 155-158 of the 8th Verso. The music is in G major (one sharp) and common time (C). The right hand (treble clef) has rests in measures 155 and 156, then plays a series of eighth and sixteenth notes in measures 157 and 158. The left hand (bass clef) plays a steady eighth-note accompaniment in measures 155 and 156, then rests in measures 157 and 158.

Measures 159-160 of the 8th Verso. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand plays a simple harmonic accompaniment of quarter and half notes.

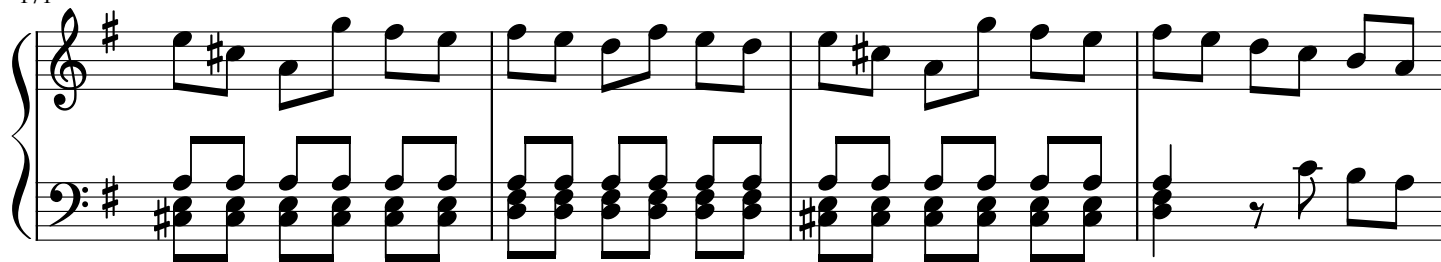
Measures 161-163 of the 8th Verso. The right hand features a more complex melodic pattern with many sixteenth notes. The left hand continues with a simple harmonic accompaniment.

Measures 164-166 of the 8th Verso. The right hand plays a series of chords and eighth notes. The left hand continues with a simple harmonic accompaniment. The system ends with a double bar line.

167 **9º Verso.** *Correado*

Measures 167-170 of the 9th Verso. The time signature changes to 3/4. The right hand (treble clef) plays a series of chords and eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The system ends with a double bar line.

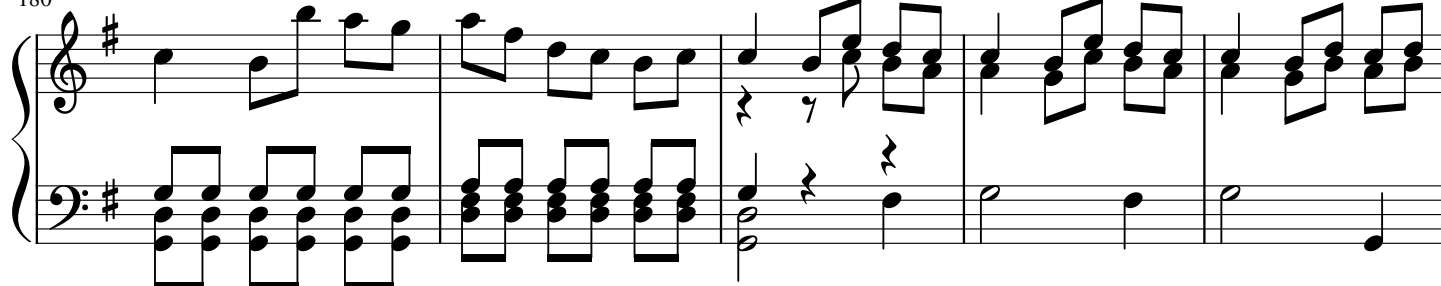
171



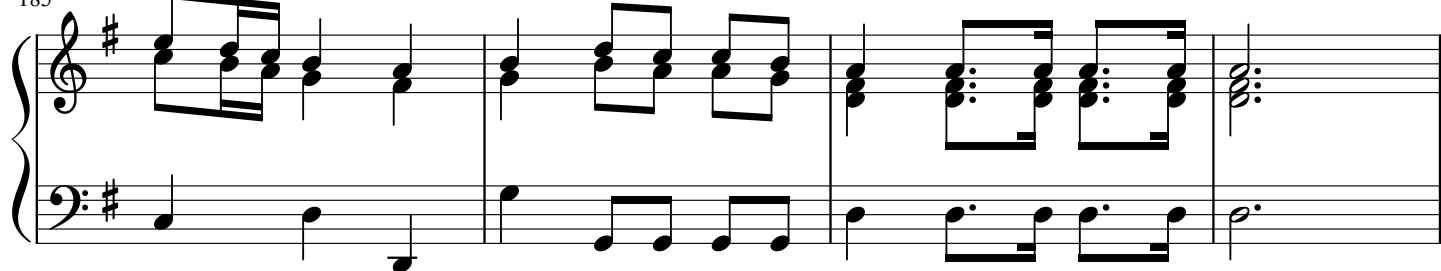
175



180



185



189

10^o Verso.



193

Musical score for measures 193-197. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, often beamed in pairs. The bass line features a steady eighth-note accompaniment. Measure 197 ends with a double bar line.

198

Musical score for measures 198-201. The key signature has one sharp (F#). The melody continues with eighth and quarter notes. The bass line has a consistent eighth-note pattern. Measure 201 ends with a double bar line.

202 *11^o Verso.*

Musical score for measures 202-205. The key signature has one sharp (F#). The time signature changes to common time (C). The melody in the treble clef starts with a quarter rest followed by eighth notes. The bass line also begins with a quarter rest and eighth notes. Measure 205 ends with a double bar line.

206

Musical score for measures 206-209. The key signature has one sharp (F#). The melody continues with eighth and quarter notes. The bass line has a steady eighth-note accompaniment. Measure 209 ends with a double bar line.

211

Musical score for measures 211-214. The key signature has one sharp (F#). The melody consists of quarter and eighth notes. The bass line features a steady eighth-note accompaniment. Measure 214 ends with a double bar line.

12^o Verso. Correado

First system of musical notation for the 12^o Verso, Correado. The system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with dotted rhythms and eighth notes.

219

Second system of musical notation, starting at measure 219. The notation continues with a similar melodic and harmonic structure, featuring a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature.

224

Third system of musical notation, starting at measure 224. The notation continues with a similar melodic and harmonic structure, featuring a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature.

229

Fourth system of musical notation, starting at measure 229. The notation continues with a similar melodic and harmonic structure, featuring a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature.

234

Fifth system of musical notation, starting at measure 234. The notation continues with a similar melodic and harmonic structure, featuring a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The system concludes with a double bar line.