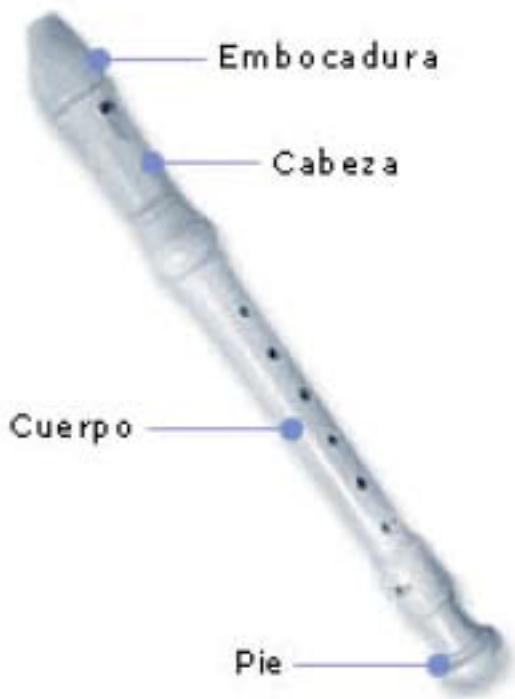
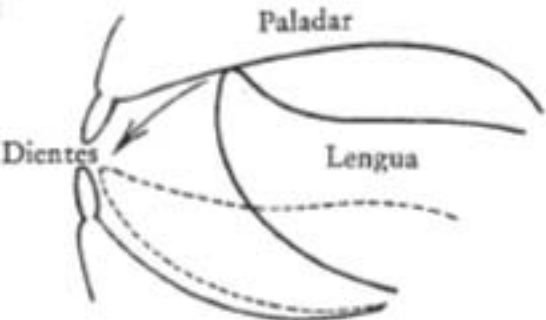
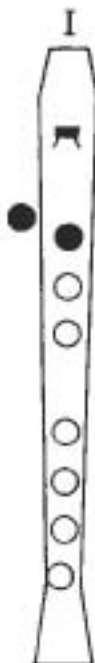
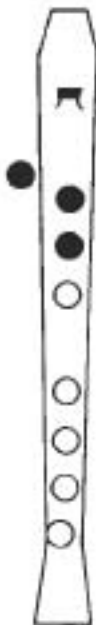


- **Componentes de la flauta:**







1 2 3 4 5

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6

7

8

9

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10 

11 

12 

13 

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14  Bai - xant de la Font del Gat u - na no - ia, u - na no - ia; bai -
xant de la Font del Gat u - na no - ia i un sol - dat. Pre-gun - teu - li com se diu, Ma - ri -
e - ta Ma - ri - e - ta; pre-gun - teu - li com se diu, Ma - ri - e - ta del ull viu.

Dos viejas danzas

15  1600

16  D.C.

Danza zingara

17  popular

Danza

18  popular



19



20



21



22  23 

24 

25 



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26

A mi me gus - ta lo blan - co, vi - va lo blan - co, mue - ra lo ne - gro —
 A mi me gus - ta la gai - ta vi - va la gai - ta, vi - va el gai - te - ro —

que lo ne - gro es co - sa tris - te yo soy a - le - gre yo no lo quie - ro. —
 a mi me gus - ta la gai - ta que ten - ga el tue - lle de ter - cio pe - lo. —

Villancico

27

Ga - ta - tum - ba, tum - ba, tum - ba, con pan - de - ros y so - na - jas ga - ta - tum - ba, tum - ba,
 tum - ba, no te me - tas en las pa - jas. Ga - ta - tum - ba, tum - ba, tum - ba, to - ca el
 pi - to y el ra - bel; ga - ta - tum - ba, tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

La pastoreta

28

¿Que li do - na - rem a la pas - to - re - ta, que li do - na - rem per a - na ra ba - llar?
 Jo li do - na - ri - a u - na ca - put - xe - ta i a la mun - ta nye - ta la fa - ri - a a - nar.
 A la mun - ta nye - ta n'hi ne - va n'hi - plou ia la te - rra pla - na tot el vent ho mou,
 So - ta l'om - bre - ta, l'om - bre - ta, l'om - bri, flors i vi - o - les i ro - ma - ni.

Andalucía

Cataluña

29



Pastorela

30



Fine

francesa



Da Capo al Fine

Contradanza

31



holandesa





mi^{IV}



Posición
auxiliar
para mi^{IV}



32  33  34 

35 

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36  Musical notation for measures 36 and 37 in treble clef, common time. Measure 36 contains eight measures of music with eighth and quarter notes, some with accents. Measure 37 contains eight measures of music with eighth and quarter notes, some with accents, ending with a double bar line.

37  Musical notation for measures 38 and 39 in treble clef, 3/4 time. Measure 38 contains eight measures of music with eighth and quarter notes, some with accents. Measure 39 contains eight measures of music with eighth and quarter notes, some with accents, ending with a double bar line.

38  Musical notation for measures 40 and 41 in treble clef, 6/8 time. Measure 40 contains eight measures of music with eighth and quarter notes, some with accents. Measure 41 contains eight measures of music with eighth and quarter notes, some with accents, ending with a double bar line.

Quen dirá la cai

Valencia

39 
 Quen di - rá la car - bo - ne - ri - ta, quen di - rá - de la del car - bón, quen di -
 rá que yo es - toy ca - sa - da, quen di - rá que yo ten - goa - mor.

Uno de Enero

Navarra

40 
 U - no de E - ne - ro, dos de Fe - bre - ro, tres de Mar - zo, cua - tro de A -
 bril, cin - co de Ma - yo, seis de Ju - nio, sie - te de Ju - lio San Fer - min.

Diana de san fermin

Navarra

41 
 Le - van - ta - te, pam - plo - ni - ca, le van - ta - te dan do un brin - co, por que han da - do ya las
 cin - co y el en - cie - rro es a las seis, ya - quel que no se le - van - te nie -
 té en la ca - lle Es - ta - fe - ta, que se va - ya a la... «cu - ne - ta» por que es un mal pam - plo - nés.

Vieja Fanfare

42 
 (The lyrics for this section are not visible in the image)

Danza francesa

Del siglo 16

43



Pastorela

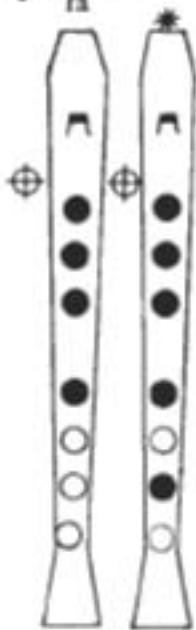
Del siglo 16

44





fa^{4va}



sol^{4va}



la^{4va}



45



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46 

47 

48 

49 



Solo para uso académico IMAMP

Jota

Aragón

50

Que no quie-re ser fran-ce - sa, la Vir - gen del Pi-lar di - ce.
Un or - gu - llo sin-gu - lar tie - nen los a - ra-go - ne - ses.
que no qui - re ser fran - ce - sa, que quie - re ser Ca - pi - ta - na.
un or - gu - llo sin-gu - lar por - que tie - nen por Pa - tro - na.
de la tro - pa a - ra - go - ne - sa. de la tro - pa a - ra - go -
a la Vir - gen del Pi - lar a la Vir - gen del Pi -
ne - sa. la Vir - gen del Pi - lar di - ce.
lar. tie - nen los a - ra - go - ne - ses.

Minueto

Georg Philipp Telemann, 1681-1767

51

1. 2.

Courante

Samuel Voelckel, 1613

52

The musical score is written for a keyboard instrument in 6/4 time. It consists of five systems, each with a treble and bass staff. The first system is marked with the number 52. The second system includes first and second endings. The piece concludes with a double bar line.

Polonesa

Del cuaderno de Leopold Mozart para Wolfgang, 1762

53

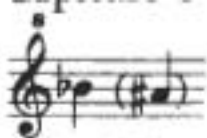


Aire

Johann Sigismund Scholze, 1745

54





si bemol" (la sostenido")

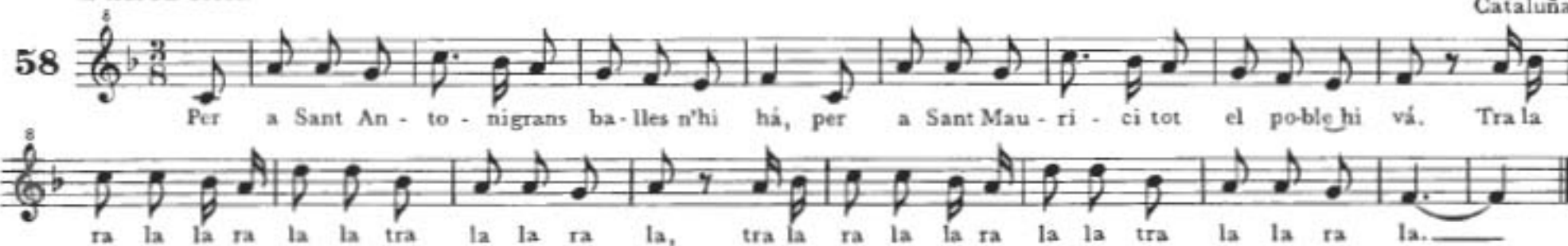


The image shows a musical score for the song "The Rose Tree". It consists of four staves of music. The first staff is labeled with the number 55 and the second with 56. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is simple and folk-like, with a mix of eighth and quarter notes. The first staff ends with a double bar line. The second staff continues the melody. The third and fourth staves continue the melody further. The music is presented in a clear, legible format with standard musical notation.

Solo para uso académico IMAMP

L'hereu riera

Cataluña

58 

Per a Sant An - to - nigrans ba - lles n'hi há, per a Sant Mau - ri - ci tot el po - ble hi vá. Tra la
ra la la ra la la tra la la ra la, tra la ra la la ra la la tra la la ra la.

Villancico

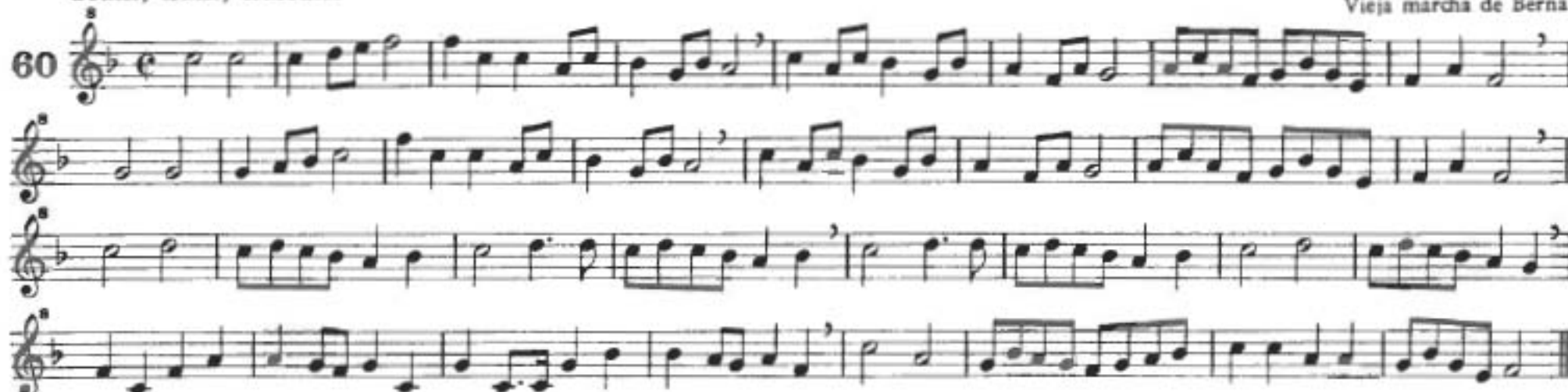
Cataluña

59 

El de - sem - bre con - ge - lat, confús es re - ti - ra. A - bril, de flors co - ro - nat, tot el mon ad -
mi - ra. Quan en un jar - di d'a - mor neix u - na di - vi - na flor d'u - na ro, ro,
ro, d'u - na sa, sa sa, d'u - na ro, d'u - na sa, d'u - na ro - sa be - lla, fe - cun - dai pon - ce - lla.

Tram, tram, traridiri

Vieja marcha de Berna

60 

Tram, tram, traridiri.

Sarabanda

Antonio Vivaldi, 1675—1741

61

The musical score for the Sarabanda by Antonio Vivaldi, measures 61-62, is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 61 begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. Measure 62 continues the melody with a quarter note A4, eighth notes G4-F4, a quarter note E4, and a half note D4. The piece concludes with a trill on G4, marked with a 'tr' symbol.

Minueto

Del cuaderno de Leopold Mozart para Wolfgang, 1762

62

The musical score for the Minueto by Leopold Mozart, measures 62-65, is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 62 begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. Measure 63 continues the melody with a quarter note A4, eighth notes G4-F4, a quarter note E4, and a half note D4. Measure 64 continues the melody with a quarter note C5, eighth notes B4-A4, a quarter note G4, and a half note F4. Measure 65 continues the melody with a quarter note E4, eighth notes D4-C4, a quarter note B3, and a half note A3. The piece concludes with a 'Fine' marking and a repeat sign.

Fine

Da Capo al Fine



fa sostenido" (sol bemol")



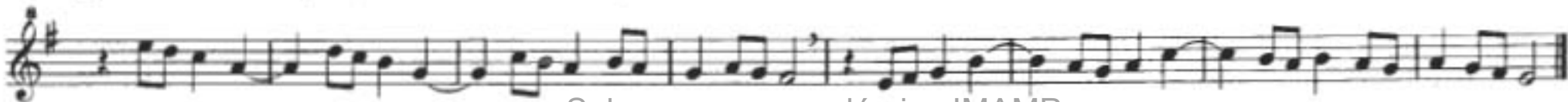
63  64 

65 

66 



Solo para uso académico IMAMP



Solo para uso académico IMAMP

Maneo

Galicia

69 
 Bai - la ne - na, bai - la ne - na — e non pa-res de — bai - lar, —
 — qu'as es - tre - las ta-men bai — lan — sin per — der seu a - lu - mar. —
 — E - a, e - a, sa - le - ro - sa — sin per — der seu a - lu - mar. —
 Co-mo se co - le - an as troi-tas n'a au - ga, a - si se me - ne - a teu cor - po sa - la - da. —
 Co-mo se co - le - an as troi-tas no ri - o, a - si se me - ne - a teu cor - po fro - ri - do. —

Pieza

Wolfgang Amadeus Mozart, 1756—1791

70 


Burlesca

71

Musical score for Burlesca, measures 71-72. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 71 contains a melodic line in the right hand and a bass line in the left hand. Measure 72 continues the melody and bass line. The piece concludes with a double bar line and the word "Fine".

Fine

Vieja melodía popular

Da Capo al Fine

Minueto

72

Musical score for Minueto, measures 72-73. The piece is in 3/4 time with a key signature of one flat (Bb). Measure 72 contains a melodic line in the right hand and a bass line in the left hand. Measure 73 continues the melody and bass line.

Wolfgang Amadeus Mozart, 1756—1791

Musical score for Minueto, measures 74-75. The piece is in 3/4 time with a key signature of one flat (Bb). Measure 74 contains a melodic line in the right hand and a bass line in the left hand. Measure 75 continues the melody and bass line.

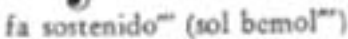
Giga

73

Musical score for Giga, measures 73-74. The piece is in 6/8 time with a key signature of one flat (Bb). Measure 73 contains a melodic line in the right hand and a bass line in the left hand. Measure 74 continues the melody and bass line.

Henry Purcell, 1659—1695

Musical score for Giga, measures 75-76. The piece is in 6/8 time with a key signature of one flat (Bb). Measure 75 contains a melodic line in the right hand and a bass line in the left hand. Measure 76 continues the melody and bass line.



74  75 



76 

77 

The image displays a musical score consisting of four staves. The first staff is in G major (one sharp) and contains a melodic line with various note values and slurs. The second staff is marked with the number '84' and changes to E-flat major (two flats). It continues the melodic line. The third and fourth staves also continue in E-flat major, with the fourth staff ending with a double bar line. The notation includes various note values, slurs, and accidentals.

Muntanyes regalades

Cataluña

79

Mon - ta - nyes re - ga - la - des son les del Ca - ni - gó, —

que tot l'es - tiu flo - rei - xen, pri - ma - ve - rai tar - dor. Jo que no l'ai - mo

gai - re, jo que no l'ai mo - no, jo que no l'ai - me gai - re la vi - da del pas - tor. —

Minueto

Georg Friedrich Händel, 1685-1759

80

Ritornello

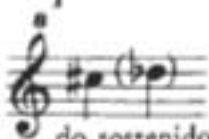
Valentin Rathgeber, 1787

81

The first system of the musical score, measures 81-88, is written for three staves in G major (one sharp) and 3/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff has a measure rest at the beginning. The second staff begins with a measure rest, followed by a series of eighth notes. The third staff has a measure rest at the beginning, followed by a series of eighth notes. The system concludes with a double bar line.

The second system of the musical score, measures 89-96, continues the piece. It maintains the same key and time signature. The first staff begins with a measure rest, followed by a series of eighth notes. The second staff has a measure rest at the beginning, followed by a series of eighth notes. The third staff has a measure rest at the beginning, followed by a series of eighth notes. The system concludes with a double bar line.

The third system of the musical score, measures 97-104, is the final system on this page. It continues the piece in G major and 3/4 time. The first staff begins with a measure rest, followed by a series of eighth notes. The second staff has a measure rest at the beginning, followed by a series of eighth notes. The third staff has a measure rest at the beginning, followed by a series of eighth notes. The system concludes with a double bar line.



do sostenido^m
(re bemol^m)



82 83

82: Treble clef, key signature of two sharps (F# and C#), common time signature (C). The staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There is a repeat sign (double bar line with two dots) above the staff after the first measure, and a fermata (a horizontal line with a dot) over the final note (D4).

83: Treble clef, key signature of two sharps (F# and C#), common time signature (C). The staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

84: Treble clef, key signature of two sharps (F# and C#), common time signature (C). The staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

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84

85

The image displays a musical score for five staves, all in treble clef, key of D major (two sharps), and common time (C). The first staff is labeled '84' and the third staff is labeled '85'. The music features a continuous eighth-note melody in the upper staves and a more complex, syncopated eighth-note melody in the lower staves. The piece concludes with a final whole note chord on the fifth staff.

Solo para uso académico IMAMP



do sostenido" (re bemol")



Jota Navarra

Navarra

86

Mo - li - ne - ra, mo - li - ne - ra, no gas - tes tan - to pos - tin. ¡Riau, riau!

Que los mo - zos de Pam - plo - na no se pei - nan pa - ra ti ¡Riau, riau! Y si

no se le qui - tan bai - lan do los do - lo - res a la ta - ber - ne ra y si

no se le qui - tan bai - lan do dé - ja - la que de pe - na se mue - ra.

Minueto

Del cuaderno para Ana Magdalena Bach, 1722

87

Flauta en do

Flauta en fa, violín o guitarra

1. 2.

Pieza

Wolfgang Amadeus Mozart, 1756—1791

88

Two systems of musical notation for the piece 'Pieza' by Wolfgang Amadeus Mozart. The first system (measures 88-91) is in C major, 3/4 time, featuring a treble and bass staff. The second system (measures 92-97) continues the piece, ending with a double bar line. The music consists of eighth and sixteenth notes, with some rests and accidentals.

Minueto

Joseph Haydn, 1732—1809

89

Two systems of musical notation for the piece 'Minueto' by Joseph Haydn. The first system (measures 89-94) is in D major, 3/4 time, featuring a treble and bass staff. It includes dynamic markings *p* (piano) and *f* (forte). The second system (measures 95-97) continues the piece, ending with a double bar line. The music features eighth and sixteenth notes, with some rests and accidentals. A triplet of eighth notes is marked with a '3' in the first system.



mi bemol™ (re sostenido™)



The musical score for 'The Rose Tree' is presented in four staves, numbered 90 to 93. Each staff begins with a treble clef and a common time signature (C). The melody is written in a single line across the four staves. The notes are as follows:

- Staff 90: G4, A4, Bb4, A4, G4, F#4, E4, D4, C4, Bb3, A3, G3, F#3, E3, D3, C3, Bb2, A2, G2, F#2, E2, D2, C2, Bb1, A1, G1, F#1, E1, D1, C1, Bb0, A0, G0, F#0, E0, D0, C0, Bb-1, A-1, G-1, F#-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F#-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F#-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F#-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F#-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F#-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F#-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F#-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F#-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F#-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F#-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F#-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F#-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F#-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F#-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F#-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F#-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F#-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F#-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F#-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F#-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F#-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F#-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F#-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F#-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F#-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F#-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F#-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F#-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F#-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F#-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F#-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F#-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F#-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F#-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F#-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F#-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F#-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F#-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F#-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F#-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F#-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F#-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F#-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F#-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F#-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F#-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F#-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F#-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F#-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F#-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F#-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F#-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F#-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F#-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F#-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F#-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F#-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F#-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F#-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F#-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F#-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F#-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F#-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F#-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F#-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F#-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F#-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F#-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F#-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F#-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F#-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F#-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F#-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F#-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F#-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F#-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F#-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F#-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F#-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F#-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F#-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F#-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F#-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F#-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F#-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F#-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F#-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F#-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F#-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F#-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F#-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F#-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F#-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F#-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F#-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F#-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F#-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F#-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F#-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F#-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F#-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F#-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F#-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F#-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F#

Solo para uso académico IMAMP

94 

95 



96 



Arrimadito a aquel roble

Santander

97

A - rri - ma - di - to a - quel ro - ble, — di pa - la - bra — a - rri - ma di - to a - quel
 ro - ble, — di pa - la - bra au - na mo - re - na — di pa - la - bra au - na mo - re - na. —
 El ro - ble se - rá tes - ti — go ye - lla se - rá mi ca - de na. —

Detailed description: This is a musical score for a song. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/8 time signature. The melody is written on the first staff, with lyrics underneath. The second and third staves continue the melody and lyrics. The lyrics are in Spanish and describe a scene of a man leaning against a tree.

Minueto

Del cuaderno para Ana Magdalena Bach, 1722

98

Flauta en do

Flauta en fa, violín o guitarra

Detailed description: This is a musical score for a Minuet. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the first staff, with lyrics underneath. The second and third staves continue the melody and lyrics. The lyrics are in Spanish and describe a scene of a man leaning against a tree. The fourth and fifth staves continue the melody and lyrics. The lyrics are in Spanish and describe a scene of a man leaning against a tree.

Bransle simple

Michael Praetorius, 1612

99

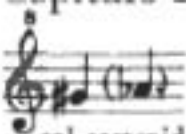
Two systems of musical notation for the Bransle simple. The first system (measures 99-100) consists of two staves with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature (C). The second system (measures 101-102) also consists of two staves with the same clefs, key signature, and time signature. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Courante

Michael Praetorius, 1612

100

Two systems of musical notation for the Courante. The first system (measures 100-101) consists of two staves with a treble and bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The second system (measures 102-103) also consists of two staves with the same clefs, key signature, and time signature. The music features a mix of eighth and sixteenth notes, with some rests and accidentals. A trill (tr) is marked above a note in measure 102.



sol sostenido^o
(la bemol^o)



101

106 

107 



108 



Villancico

Cataluña

109

A vint-i-cinc de de-sem-bre, fum, fum, fum; a vint-i-cinc de de-sem-bre, fum, fum, fum, ha nas-cut un mi-nyo-net ros i blan-quet, ros i blan-quet, fill de la Ver-ge Ma-ri-a, n'es nat en u-naes-ta-bli-a, fum, fum, fum.

Mariagneta

Cataluña

110

Ai, a de u Ma-riag-ne-ta, prin-ci-pi de mon so-frir; tu ro-bes el cor als ho-mes ia mi'm fas pe-na i mo-rir. Ai a de u, Ma-riag-ne-ta prin-ce-sa de mon sos-pirs.

Soy de Mieres

Asturias

111

Soy de Mie-res, soy de Mie-res soy de Mie-res del Ca-mi-no; ven-go En-tre la Po-la y el Pi-no hay u-na pie-dra re-don-da don-de de Vi-lla-vi-cio-sa y en Vi-lla-vi-cio-sa vi-vo. Al hon-di-to, al hon-di-to, al hon-di-to, le-van-se sien-tan los mo-zos cuan-do vie-nen de la ron-da. ta-te tem-pa-ni-to que en el jar-din de mi pa-dre ha na-ci-do un ar-bo-li-to to-do lle-no de a-ma-po-las; i si le vie-ras, que bo-ni-to!

Aire

Johann Sigismund Scholze, 1736

112

A musical score for the song 'The Rose Tree'. It features two staves, both in treble clef and key of D major (two sharps). The music is in 2/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece consists of eight measures, ending with a double bar line and repeat dots. The melody includes eighth and sixteenth notes, while the accompaniment features a steady eighth-note pattern.

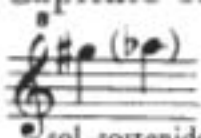
Minueto

Joseph Haydn, 1732–1809

113

113

Three systems of musical notation, each consisting of two staves. The first system is numbered 113. The music is in G major (one sharp) and 3/4 time. The notation includes various melodic lines, rests, and phrasing marks.



sol sostenido^{ma}
(la bemol^{ma})



114 

115 

116 

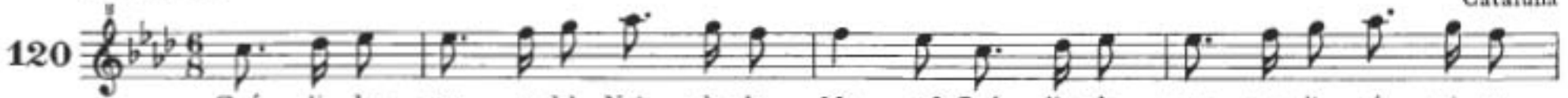
117 

Solo para uso académico IMAMP

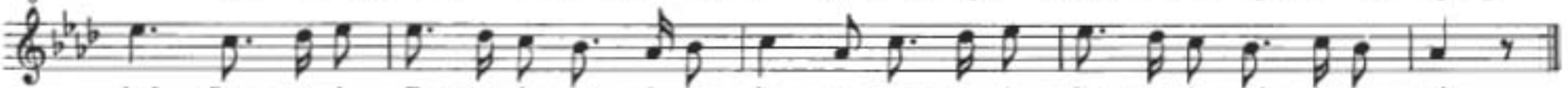


Villancico

Cataluña



Qué li da - rem a n'el Noi de la Ma - re? Quà lin da - rem que li sá - pi - ga



bo? Pan - ses i fi - gues, i nous i o - li - ves pan - ses i fi - gues i mel i ma - tó.

Bourrée

Del cuaderno de Leopold Mozart para Wolfgang, 1762

121

121

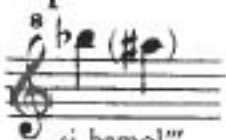
p

p

p

p

f *p* *f* *p* *f*



si bemol^{va}

(la sostenido^{va})





Bourrée

Juan Sebastián Bach, 1685—1750

125

Flauta en do

Flauta en fa, violín o guitarra

Fine

Da Capo al Fine

Gavota
più presto

Benedict Anton Aufschneider, 1695

126

Minueto

Georg Friedrich Händel, 1685–1759

127

Hornpipe

Christoph Graupner, 1688 - 1760

131

The musical score is written for a Hornpipe in 3/4 time, key of D major (indicated by two sharps). It consists of five systems, each with two staves. The first system is numbered 131. The music is composed of eighth and sixteenth notes, with some rests and repeat signs. The key signature is D major, and the time signature is 3/4. The score is a single melodic line with a basso continuo line.



132 

133 

134 



135 





Antigua danza nupcial

De Emmental



Bourrée

Philipp Heinrich Erlebach, 1693

137

Musical score for Bourrée by Philipp Heinrich Erlebach, 1693. The score is in G major and 3/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music features a mix of eighth and sixteenth notes, with some trills marked 'tr.'

Minueto

Georg Friedrich Händel, 1685—1759

138

Musical score for Minueto by Georg Friedrich Händel, 1685—1759. The score is in G major and 3/4 time. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music features a mix of eighth and sixteenth notes, with some trills marked 'tr.' and a first/second ending section at the end.

Flauta en do
(s) Flauta en fa, violín o guitarra

Preludio

Antonio Vivaldi, 1675—1741

139

Flauta en do

(u) Flauta en fa, violín o guitarra

The musical score is written for two staves. The upper staff is for Flute in D (Flauta en do) and the lower staff is for Flute in F, Violin, or Guitarra (Flauta en fa, violín o guitarra). The music is in 3/4 time and G major. The score is numbered 139 at the beginning of the first system. The music consists of a series of eighth and sixteenth notes, with some measures containing rests. The key signature has one sharp (F#). The score is numbered 139 at the beginning of the first system.

Tres viste

Georg Philipp Telemann, 1681-1767

140

This image shows a musical score for a piece titled "Tres viste" by Georg Philipp Telemann. The score is written for three staves, likely representing a three-part setting. The tempo is marked "Tres viste". The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains measures 140-142. The second system contains measures 143-145. The third system contains measures 146-148. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a standard musical format with treble and bass clefs.

Capítulo 16



Bourrée

Georg Friedrich Händel, 1685—1759

141

The image displays a musical score for a piece titled "Bourrée" by Georg Friedrich Händel. The score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The first system begins at measure 141, indicated by a large number to the left. The music features a lively, rhythmic melody in the treble clef, often with eighth-note patterns, and a supporting bass line. A repeat sign is visible at the end of the first system. The second system continues the piece, maintaining the same musical style and notation. The score concludes with a final double bar line and repeat dots.

El Trino

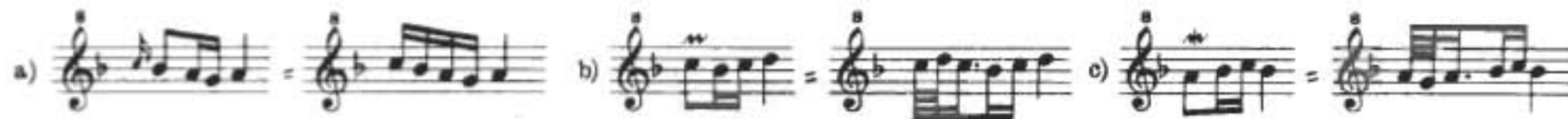
Si sobre una nota hay : tr, T ó +, la nota en cuestión debe interpretarse en trino con la nota diatónica superior, si no se indica otra cosa. En la música antigua el trino empieza siempre por la nota superior; debe ejecutarse solamente con un dedo o con dedos adyacentes. Para ello se precisan posiciones auxiliares que se indican en la siguiente tabla: Los agujeros señalados con ∞ son agujeros para trino.

The image displays three systems of musical notation, each consisting of a staff with a treble clef and a series of notes. Above each note is a trill symbol (tr). Below the staff, there are diagrams showing the fingerings for each note. Solid dots represent the primary fingering, while wavy lines (∞) indicate auxiliary positions for trills. The first system shows trills on notes from G4 to E5. The second system shows trills on notes from F4 to D5. The third system shows trills on notes from C5 to A5. Bar lines are labeled 'bar.' and some notes have additional markings like (w) or (v).

* Véase nota al pie de la página 8

Otros Adornos

Sobrepasaríamos el ámbito de este curso si quisiéramos indicar detalladamente todos los adornos. Hemos escogido sólo tres: la apoyatura, el mordente superior y el mordente inferior. La apoyatura se presenta en forma de una nota más pequeña. En la música antigua recibe el valor que representa (ejemplo a). El mordente ascendente se indica por el signo: ~. Su ejecución se señala en el ejemplo b. Si este signo tiene una rayita vertical, es un mordente inferior: ~|. Al contrario del mordente superior, se ejecuta en forma descendente (ejemplo c).



Polonesa

Del cuaderno para Ana Magdalena Bach, 1722

142

Flauta en do

Flauta en fa, violín o guitarra

Epílogo

Una vez trabajado este curso recomendamos que por el segundo cuaderno se aprenda a tocar también con una flauta dulce en fa, ya que precisamente el cambio con diferentes flautas altas y, ante todo, la ejecución conjunta con flautas de distintas tesituras ofrece un gran encanto. Para ello adquiérase: Mönkemeyer, Manual para tocar la flauta dulce Contralto en fa', Moeck Verlag, Celle.