

**UNIVERSIDAD DE COSTA RICA
ESCUELA DE ARTES MUSICALES**

**Ritmo Auditivo I
Formación Musical I**

Material compilado por los profesores de la cátedra de solfeo

Miriam Accame
Bary Chaves
Gertrudis Feterman
Ekaterina Shástkaya
María Clara Vargas

Lectura entonada

Escala de Do mayor

A musical staff with a treble clef and a key signature of one sharp (F#). The notes are represented by open circles. Below the staff, the notes are labeled with Roman numerals: I, II, III, IV, V, VI, VII, I. Above the staff, the text "primer tetracordio" is centered over the first four notes, and "segundo tetracordio" is centered over the last four notes.

M. Accame

1

A musical staff in 2/4 time with a treble clef. The melody begins on C and consists of eighth and sixteenth notes. The tempo is indicated as "Moderato".

A continuation of the melody from staff 1, starting on C. It consists of eighth and sixteenth notes.

Moderato

Kalmikov y Fridkin, "Solfeo"

2

A continuation of the melody from staff 1, starting on C. It consists of eighth and sixteenth notes.

A continuation of the melody from staff 2, starting on C. It consists of eighth and sixteenth notes.

Andante

"Llueve" (canción infantil)

3

A continuation of the melody from staff 2, starting on C. It consists of eighth and sixteenth notes.

A continuation of the melody from staff 3, starting on C. It consists of eighth and sixteenth notes.

Andante

Kalmikov y Fridkin, "Solfeo"

4

A continuation of the melody from staff 3, starting on C. It consists of eighth and sixteenth notes.

A continuation of the melody from staff 4, starting on C. It consists of eighth and sixteenth notes.



Allegretto

"El perrito" (canción infantil)

14



Allegretto

"Pasa el batallón" (canción infantil)

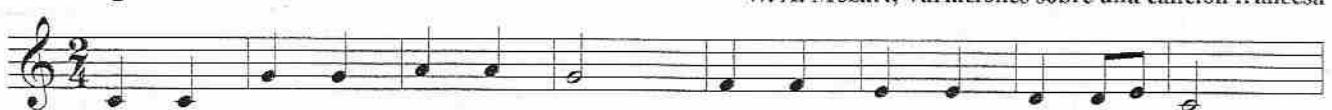
15



Allegretto

W. A. Mozart, Variaciones sobre una canción francesa

16



M. Accame

17



Moderato

"Don Ramón" (canción infantil)

18



Moderato

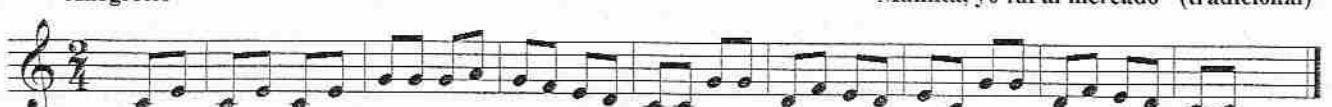
19



Allegretto

"Mamita, yo fuí al mercado" (tradicional)

20



Allegro "Gatatumba" (canción española)

21

Moderato "¿A dónde van Pepe y Juan?" (canon)

22

Moderato canción alemana

23

Allegro "Danza" (tradicional)

24

Moderato "El gatito" (canción infantil)

25

Moderato "Candido delirio" (canción costarricense)

26

Lento J. Brahms "Canción de cuna"

27



M. Accame

28

A musical staff in bass clef, common time, and one sharp key signature. It features a sequence of eighth and sixteenth notes.

M. Accame

29

A musical staff in bass clef, common time, and one sharp key signature. It features a sequence of eighth and sixteenth notes.

B. Chaves

30

A musical staff in bass clef, common time, and one sharp key signature. It features a sequence of eighth and sixteenth notes.

Continuation of the musical staff from measure 30, showing a sequence of eighth and sixteenth notes.

B. Chaves

31

A musical staff in bass clef, common time, and one sharp key signature. It features a sequence of eighth and sixteenth notes.

B. Chaves

32

A musical staff in bass clef, common time, and one sharp key signature. It features a sequence of eighth and sixteenth notes.

Continuation of the musical staff from measure 32, showing a sequence of eighth and sixteenth notes.

M. Accame

33

A musical staff in treble clef, common time, and one sharp key signature. It features a sequence of eighth and sixteenth notes.

M. Accame

34

A musical staff in bass clef, common time, and one sharp key signature. It features a sequence of eighth and sixteenth notes.



M. Accame



B. Chaves



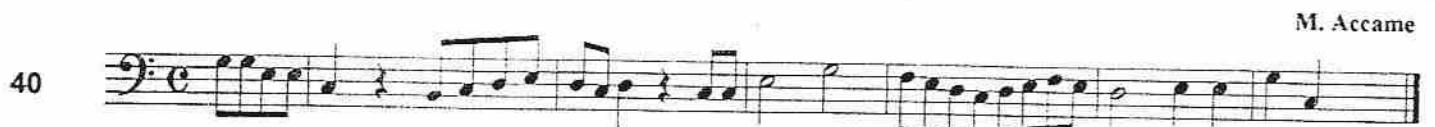
B. Chaves



B. Chaves

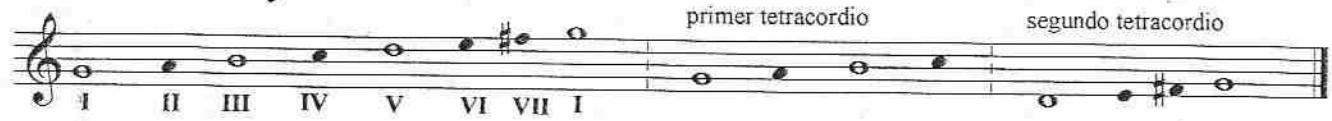


B. Chaves



M. Accame

Escala de Sol mayor



41 M. Accame

42 M. Accame

43 M. Accame

44 M. Accame

45 M. Accame

46 Canon a 4 voces canción inglesa

Moderato

47 "La campana" (canon)

Moderato

48 "Arre, caballito" (tradicional)

49

Moderato

"Asserín, aserran" (tradicional)

A-se - rrin a - se rrán, los ma - dé - ros de San Juan. Los de Pe - dro pi - den pan, los de
 Juan no se lo dan. Los de En - ri - que, al - fe - -i - que. Ri - qui, ri - qui; ri - que, ri - que.

Moderato

canción estoniana

50

Moderato

canción inglesa

51

Allegretto

A. Gretri, "Diálogo"

52

Moderato

"La canción de Aura Lee" (canción folklórica de EEUU)

53

Lento

G. López, "Canción de cuna"

54

Allegretto

"La ronda giremos"

55

Escala de Re mayor

primer tetracordio segundo tetracordio

I II III IV V VI VII I

Marcial

"Arriba miliciano" (tradicional)

56

Allegretto

"A la rueda, rueda" (tradicional)

57

A la rue-da, me - da de pan y ca - ne - la. Da-me'un be - si - to y ve-te'a la es - cue - la.

En el mesde'a - bril a - cués-ta-te'a dor - mir en la hier-ba bue - na y'en el to-ron - jil.

Andante

"Naranja dulce" (tradicional)

58

Allegretto

"Palomita blanca" (tradicional)

59

Andante

"Zorro, te llevaste el ganso"

60

Moderato

"El carbonero" (canción española)

61

Andante

canción húngara

62

Allegretto

E. Schneider, "La estrellita"

63

Andante

C. Auge, "Solfeo"

64

Andante

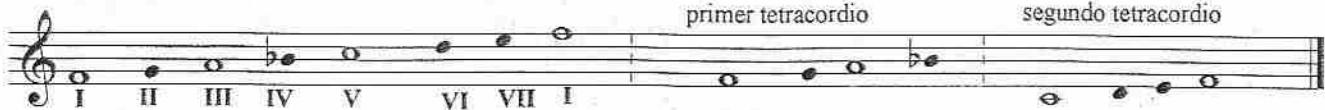
"Venid, oh nifítos" (villancico)

65

Ve - nid, oh ni - ni - tos, ve - nid, a Be - lén. El duer - me'en la cu - na que'le

hi - zo Jo - sé. Ma - ri - a le can - ta al ni - ño que'es Rey.

Escala de Fa mayor



Andante

"El patio de mi casa"

66



Allegro

J. Boether, "Ronda de los enanos"

67



Allegro

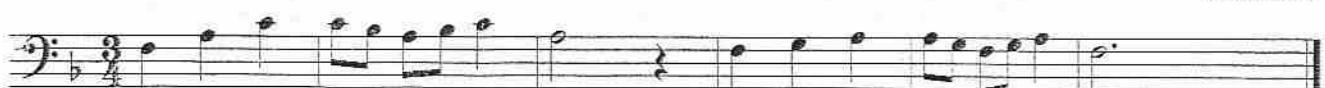
J. Sáenz, "Villancico"

68



M. Accame

69



Andante

"El reloj" (canción mexicana)

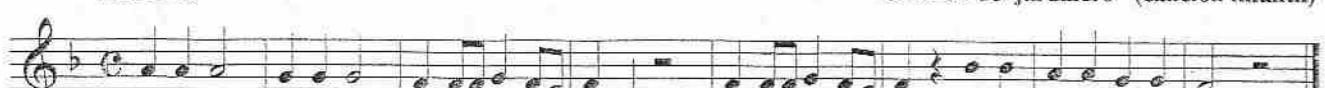
70



Moderato

"Canción del jardinero" (canción infantil)

71



Allegretto

"Hermanitos a bailar" (canción infantil)

72



Allegretto

"Milano" (canción tradicional mexicana)

73



Va-mos a la huer-ta de to-ro, to-ron-jil a ver a Mi-la-no co-mien-do pe-re-jil.

Allegro

R. Sanz, "Cabanavenú"

74



Ca-ba-na-ve-nú.

Ca-ba-na-ve-nú.

Ver-de es la tie-may-el mar es a-

zul. Hay o-ro del cie-lo de-trás del bam-bú. Tres go-le-tas ro-jas vie-nen

del Pe-rú.

Yo ten-go sie-te años.

¿Cuán-tos tie-nes tú?

Yo te que-rré

siem-pre,

si me quie-res tú.

Ca-ba-na-ve-nú,

ca-ba-na-ve-nú.

Escala de La menor natural

primer tetracordo segundo tetracordo

i ii iii iv v vi vii i

Moderato

75

canción norteña

Allegretto

76

canción tradicional checa

Andante

77

canción tradicional belorusa

Moderato

78

Escala de La menor armónico

primer tetracordio segundo tetracordio

Moderato

79

80

81

Lento cantabile

canción tradicional checa

82

Moderato

83

Moderato

canción tradicional checa

84

F#

F3.1
Lectura entonada

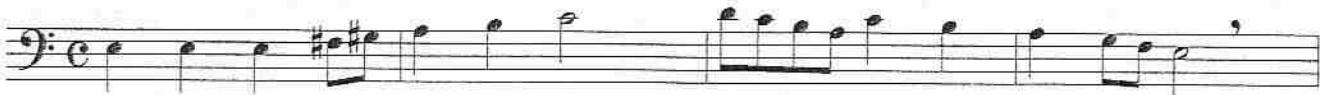
Escala de La menor melódico



Moderato

Kalmikov y Fridkin "Solfeo"

85



Moderato

86



Tempo di Vals

87



Negra con puntillo y corchea

"Arroz con leche" (tradicional)

88



Allegro

"Te veo, te veo" (tradicional chilena)

89





Moderato

"La jardinera" (tradicional)

90



Allegretto

"Dime, si has visto algún niño" (tradicional)

91



Lento

"Anton, tiruli" (villancico)

92



Allegretto

"Campanas de Belén" (villancico)

93



Lento

"Noche de Paz" (villancico)

94





Moderato

"El cucú" (tradicional francesa)

95



Escala de Re menor natural



Allegretto

Rocío Sanz, "De las Zagalas"

96



Por la es-pe-su-ra de'un mon-te a lo'es-pa-cio-so del va- lie



tro-pas de'her-mo-sas za-ga-las al rom-per el al-be-sa-len.

Moderato

canción tradicional rusa

97



Andante

"La mar estaba serena" (variante cubano)

98



Escala de Re menor armónico

A musical staff in G clef and common time. The notes are: i (C), ii (D), iii (E), iv (F), v (G), vi (A), vii+ (B-flat). The labels "primer tetracordio" and "segundo tetracordio" are placed above the staff, indicating the two groups of four notes each.

Andante

"El monigote" (canción venezolana)

99

A musical score for 'El monigote' (canción venezolana). The score consists of a single staff of music in 3/4 time, treble clef, and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, primarily in the soprano range. The lyrics are written below the notes.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F# major). Measures 11 and 12 are shown, each consisting of eight measures. Measure 11 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measure 12 begins with a half note in the bass staff followed by eighth-note pairs in the treble staff.

A handwritten musical score page featuring a treble clef staff with six measures of music. The music consists of eighth and sixteenth note patterns, primarily in common time. Measure 1 starts with an eighth note followed by a sixteenth note. Measures 2 and 3 begin with eighth notes. Measures 4 and 5 start with sixteenth notes. Measure 6 concludes with an eighth note.

Allegretto

Y. Chichkov, Tema de una fugueta

100

A handwritten musical score consisting of a single melodic line on five-line staff paper. The key signature is common C, and the time signature is common time (indicated by a 'C'). The melody begins with a half note followed by an eighth note, then a series of sixteenth-note patterns. It includes several grace notes indicated by small vertical strokes above the main notes. The score ends with a final half note.

Escala de Re menor melódico

A musical staff in G major (one sharp) and common time. It shows a sequence of notes starting from the first note (i) and ending at the eighth note (o). The notes are: i (open circle), ii (filled circle), iii (open circle), iv (open circle), v (open circle), vi+ (filled circle with a sharp sign), vii+ (open circle with a sharp sign), viii (filled circle with a sharp sign), vi (open circle), vii (open circle), vi (open circle), vi (open circle), vi (open circle), and o (open circle).

Moderato

101

A musical score for bassoon, page 10, showing measures 11 and 12. The key signature is one flat, and the time signature is common time (indicated by '2'). The bassoon plays a continuous line of eighth and sixteenth notes, primarily on the B3 and A3 notes, with occasional grace notes and slurs.

Allegretto

A handwritten musical score for piano in 3/4 time, featuring a treble clef and a key signature of one sharp. The score consists of two staves. The first staff begins with a dotted half note followed by a eighth note, a sixteenth note, and a eighth note. The second staff begins with a eighth note, followed by a sixteenth note, a eighth note, and a sixteenth note. The music continues with a series of eighth notes and sixteenth notes.

Escala de Mi menor natural

103

Escala de Mi menor armónico

Andante

canción polaca

104

Andante

P. Chaikovsky "En la iglesia"

105

Largo

A. Corelli, Sarabanda de la Sonate para violín y continuo

106

Escala de Mi menor melódico

Moderato

107

E. Shátskaya "Ejercicios"

Largo

108

A. Corelli, Preludio de la Sonate para violín y continuo

Andante

109

"Castór" canción rusa

Moderato

110

Andante

111

canción húngara

Ligero

112

canción alemana

Con moto

113

J. Brahms, Canción alemana

Andante

canción alemana

114 

Semicorcheas

Allegretto

canción irlandesa

115 

Ligero

M. Accame

116 

Allegretto

M. Accame

117 

Allegretto

E. Walsh, "La canción del último tranvía"

118 

Allegretto

Baraboshkina, "Ejercicio"

119 

Marcial

L. Beethoven, "Marcha"

120 

Vivo

K. M. von Weber, "Coro de los cazadores"

121 

Tranquilo

G. Bizet, "La mañana"

122 

Escalas de Si menor

The image shows two musical staves. The top staff, labeled "natural", displays the harmonic series of notes from the first to the seventh degree, including the octave. The bottom staff, labeled "melódico", shows the melodic series where the notes are rearranged. Both staves use a treble clef and show the notes on five-line staff lines.

Lento

E. Shátskaya

123

A single staff of handwritten musical notation for bassoon or cello. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. It consists of ten measures, each starting with a note and followed by a short vertical line. Measures 1-4 have a dotted half note followed by a quarter note. Measures 5-8 have a dotted half note followed by a half note. Measures 9-10 have a dotted half note followed by a quarter note.

Allegretto

F. Schubert, "Danza"

124

A musical score for piano, featuring a treble clef, a key signature of two sharps, and a time signature of 3/4. The score consists of two staves of music, with the right hand playing the upper staff and the left hand playing the lower staff. The music features eighth-note patterns and rests.

Moderato

"La mar estaba sereno."

126

A handwritten musical score for bassoon, page 10, featuring ten measures of music. The key signature is A major (two sharps), and the time signature is common time (indicated by '4'). The bassoon part consists of continuous eighth-note patterns. Measure 1 starts with a dotted half note followed by a sixteenth-note rest. Measures 2 through 9 show a repeating pattern of two eighth notes followed by a sixteenth-note rest. Measure 10 concludes with a single eighth note. The score is written on five staves.

Moderato

E. Shátskaya "Ejercicios"

127

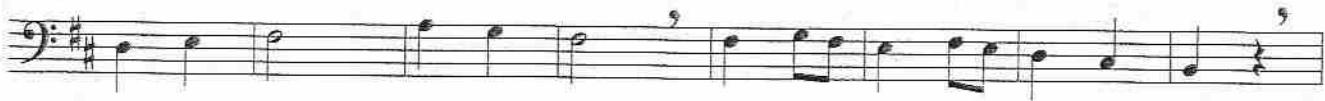
A handwritten musical score for piano in 2/4 time, major key signature. The score consists of two staves. The top staff starts with a quarter note followed by a dotted half note. The bottom staff begins with a half note. Both staves continue with a series of eighth notes and sixteenth-note patterns.

Tranquilo

canción eslovaca

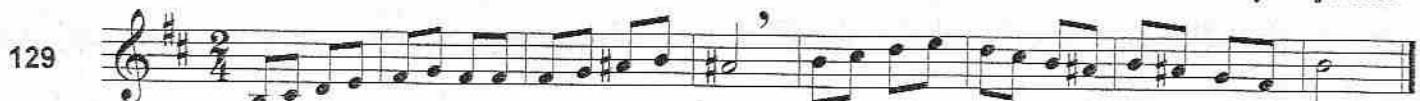
128

A handwritten musical score for bassoon, page 10, featuring two measures of music. The key signature is A major (two sharps), and the time signature is common time (indicated by a 'C'). The bassoon part consists of two measures of music, starting with a half note followed by a eighth-note eighth-note pattern.



Andante

E. Shátskaya "Ejercicios"



Allegretto

E. Shátskaya "Ejercicios"



Andante



Métrica 3/8

Allegretto

J. Saenz, "Villancico"



Andante

"A la Nanita Nana" (tradicional española)



134 Allegretto "Danza"

135 Moderato canción tradicional de Letonia

136 canción alemana

137 Scherzo "El cucú" (canción alemana)

138 Allegretto canción tradicional polaca

139 Allegro B. Chaves

140 Allegretto W. A. Mozart

Allegro

B. Chaves

141

28

Ligero

B. Chaves

142

28

Scherzo

B. Chaves

143

28

Métrica 6/8

Andante

M. Accame

144

28

B. Chaves

145

28

Moderato

canción francesa

146

28

Allegretto

"Flor de caña" (danza costarricense)

147

28

28

FMI
Lectura/entónada

Allegretto "Tatica y mamita" (canción costarricense)

148

Allegro "Punto guanacasteco"

149

Allegretto T. Shaverzashvili, "Danza georgiana"

150

Andante canción noruega

151

Andante M. Blanter, "Canción de cuna"

152

B. Chaves

153



Andante

J. S. Bach, Coral

154



Lectura entonada a varias voces

1 2

Dunkan, Ejercicios



1 2

Dunkan, Ejercicios



3

Dunkan, Ejercicios

4

Dunkan, Ejercicios

5

Dunkan, Ejercicios

6

7

Dunkan, Ejercicios

8

1 2

Dunkan, Ejercicios

9

1 2

Dunkan, Ejercicios

10

Dunkan, Ejercicios

11

12

13

14

Dunkan, Ejercicios

u can - tar can - tar do si la sol fa mi re do sol

u can - tar can - tar do si la sol fa me re do

fa mi re do sol

u can - tar can - tar

14

sol

do si la sol fa mi re do do me sol do.
do si la sol fa mi re do do re mi fa sol la si do do sol me do.

E. Scholinus, "La bandera"

15

Ban-de-ra de mi Pa-tria tu e-res paz y'a-mor, ce-les-te co-mo el sue-nio que Ar-ti-gas nos de-jó.

canción alemana

16

In-vier-no'a-diós. Tris-te'es par-tir, co-mo las flo-res vi-vir,
In-vier-no'a-diós. Tris-te'es par-tir, La pri-ma-ve-ra ven-drá

brin-dar per-fu-me, y mo-rir. In-vier-no'a-diós. Tris-te'es par-tir.
a'en-ga-la-nar el vi-vir. In-vier-no'a-diós. Tris-te'es par-tir.

17

1 2

18

1 2

Dunkan, Ejercicios

19

Dunkan, Ejercicios

20

Allegro grazioso

Anónimo S. XVI

So-bre su le - cho gi - ra la lu - na co-mo'u-na bar - ca, bar - ca.
So-bre la ni - ña con las es - tré - llas y en sus sue - ños ví - ve

A musical score for two voices. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "V'un dul - ce An - gel tal a - zu - ce - na de trans-pa - ren - tes a - las la es - pe ran - za sua - ve ter - nu - ra que su'i - lu - sión a - gi - ta," with a repeat sign and endings. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It continues the lyrics from the top staff.

mi - ra - a la ni - ña des - de su rei - no pa - ra ve - lar su sue - - ño.
co - mo' un mur - mu - llo de le - ves a - las, a - nun - cia que des - pier - - ta.

21

1 2 canción francesa

Cam - pa - ne - ro, cam - pa - ne - ro, ¿duer-mes ya? ¿duer-mes ya?

To-ca la cam - pa - na. To-ca la cam - pa - na. Din, don dan, din, don dan.

A handwritten musical score page showing system 1. The key signature is B-flat major (two flats), and the time signature is common time (C). The music consists of two measures. Measure 1 starts with a bass clef, followed by a B-flat note, then a series of eighth notes: G, F, E, D, C, B, A, G. Measure 2 starts with a bass clef, followed by a B note, then a series of eighth notes: A, G, F, E, D, C, B, A. Measures 1 and 2 are labeled '1' and '2' respectively above the staff.

A handwritten musical score page showing measures 1 and 2. The key signature is B-flat major (two flats). Measure 1 starts with a bass clef, a 2/4 time signature, and a B-flat. It consists of two eighth-note pairs followed by a sixteenth-note pair. Measure 2 starts with a bass clef, a 2/4 time signature, and a B-flat. It consists of a sixteenth-note pair followed by two eighth-note pairs.

Andantino

D. Bortnjanski, "Por el camino"

24

Por el ca - mi - no de la'i - lu - sión por va - lles y mon - tes va mi can - tar en el es -
En el re - tor - no de mi via - jar por va - lles y mon - tes va mi can - tar, can - ción fe -

tá el sue - ño fe - liz que lle - na mi vi - da de jan - do'en mi al - ma sua - ve paz
liz que lle - ga has - ta ti, lle - van - do'en su'a cen - to mi'a diós y'u - na per - fu ma - da flor.

Allegretto

A. P. Schuña, "La ronda"

25

La ron - da gi - re-mos al son del can - tar. Los bos - ques y pra-dos pa - sa - jes nos dan. Las
Es - tre - llas del cie - lo tam - bién gi - ra - ran al lle - gar la no - che de'a - mor y de paz. Es -

flo - res per - fu-men, las a - ves tri - nan te - so - rosque la na - tu - ra nos da pa - ra dis - fru - tar,
tre - llas del cie - lo tam - bién can - ta - rán y los en - sueños del hom - bre en el cielo a - cu - na - rán.

1

2

1 (continuation of previous line)

3

3 (continuation of previous line)

"A correr" (canon, anónimo)

27

A co - mer, a sal - tar, va - mos to - dos a ju - gar.

28

Nos cuen-ta'u-nos chis-tes de muybuenhu - mor. Nos cuen-ta'u-nos chis-tes de muybuenhu - mor. Ja,

ja, ¡quebuen hu - mor! Ja, Ja, ¡que buen hu - mor!

"Mi gallina" (canon, canción popular)

29

Music score for 'Mi gallina' in common time, treble clef, featuring eighth and sixteenth note patterns.

Music score for 'Mi gallina' in common time, treble clef, featuring eighth and sixteenth note patterns.

"Mi padre y mi madre" (canon, canción popular)

30

Musical score for "Mi padre y mi madre" featuring two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in 2/4 time. Both staves begin with a rest followed by eighth-note patterns.

Musical score for "Mi padre y mi madre" continuing from measure 30. The top staff transitions to 2/4 time, while the bottom staff remains in 2/4 time. Both staves continue their eighth-note patterns.

"Quiquiriquí" (canon, canción popular)

31

Musical score for "Quiquiriquí" featuring two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in 2/4 time. Both staves begin with rests followed by eighth-note patterns.

Musical score for "Quiquiriquí" continuing from measure 31. The top staff transitions to 2/4 time, while the bottom staff remains in 2/4 time. Both staves continue their eighth-note patterns.

Musical score for "Quiquiriquí" continuing from measure 32. The top staff is in common time (indicated by a '4') and the bottom staff is in 2/4 time. Both staves continue their eighth-note patterns.

"Fa, sol" (canon, canción popular)

32

This musical score consists of two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (indicated by a 'F#'). The bottom staff is also in common time and has a key signature of one flat. The music is a canon where the second voice enters one measure after the first. The notation includes various note values such as eighth and sixteenth notes, and rests.

"Cuatro saltos" (canon, anónimo)

33

This musical score consists of two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The music is a canon where the second voice enters one measure after the first. The notation includes eighth and sixteenth notes, and rests.

This image shows the continuation of the 'Cuatro saltos' canon score from page 33. It consists of two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The music continues the canon pattern established in the previous section.

"Tin, tin" (canon, anónimo)

34

This musical score consists of two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The music is a canon where the second voice enters one measure after the first. The notation includes eighth and sixteenth notes, and rests.

This image shows the continuation of the 'Tin, tin' canon score from page 34. It consists of two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The music continues the canon pattern established in the previous section.

"Miau" (canon, anónimo)

35

Handwritten musical score for "Miau" (anonimo). The score consists of two staves, both in bass clef and common time (indicated by a '4'). The top staff has a tempo marking of 'P' (Presto). The music features eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. The bottom staff is mostly blank, with a few short horizontal dashes indicating rests or sustained notes.

Continuation of the handwritten musical score for "Miau". The two staves continue the eighth-note patterns established in the previous section. The top staff maintains its Presto tempo, while the bottom staff begins to show more active eighth-note patterns.

Final section of the handwritten musical score for "Miau". The two staves conclude the piece with eighth-note patterns. The top staff ends with a single eighth note, and the bottom staff ends with a sixteenth-note group.

Handwritten musical score for "Miau" at page 36. The score consists of two staves, both in bass clef and common time. The top staff has a tempo marking of 'P' (Presto). The music features eighth-note patterns, including eighth-note pairs and sixteenth-note groups. The bottom staff shows a similar pattern of eighth-note pairs and sixteenth-note groups.

Andante

Berkowitz, "Duetos"

36

Handwritten musical score for Berkowitz's "Duetos" at page 36. The score consists of two staves, both in treble clef and common time. The top staff has a tempo marking of 'P' (Presto). The music features eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. The bottom staff shows a similar pattern of eighth-note pairs and sixteenth-note groups.

Allegretto

Berkowitz, "Duetos"

37

Lento

Berkowitz, "Duetos"

38

Andantino

Berkowitz, "Duetos"

39

Larghetto

Berkowitz, "Duetos"

40

Larghetto

Berkowitz, "Duetos"

41

Allegretto giocoso

Berkowitz, "Duetos"

42

Allegro

Berkowitz, "Duetos"

43

Allegro moderato

Berkowitz, "Duetos"

44

Lento

Berkowitz, "Duetos"

45

Andante

Berkowitz, "Duetos"

46

Larghetto

Berkowitz, "Duetos"

47

Allegretto

Berkowitz, "Duetos"

48

Andante

Berkowitz, "Duetos"

49

Allegro

Berkowitz, "Duetos"

50

Andante cantabile

Berkowitz, "Duetos"

51



Lectura rítmica

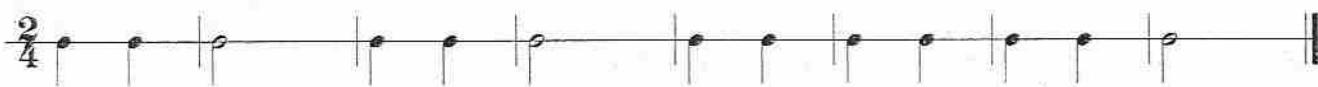
Adivinanza

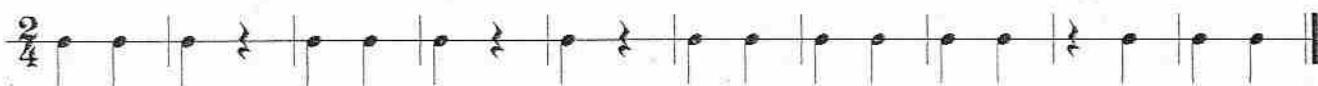
1 
A - gua pa - sa por mi ca - sa ca - te de mi co - ra - zón.

2 

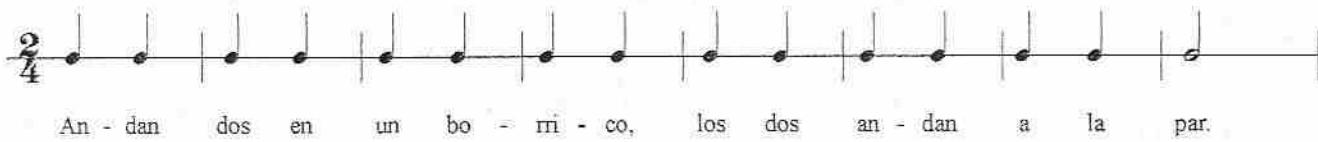
B. Chaves

3 

4 

5 

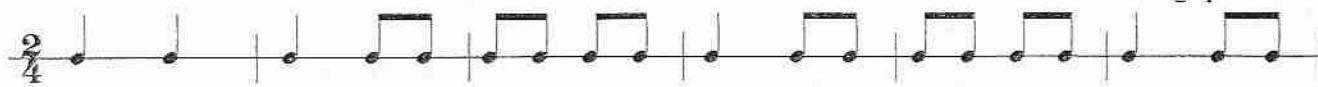
Adivinanza

6 
An - dan dos en un bo - rrí - co, los dos an - dan a la par.



U - no an - da do - ce le - guas y el o - tro u - na no más.

Juego para contar

7 
Un, dos, tres, mi ga - ti - to se me fue por la ca - lle San Jo - sé a la



vuel - ta le da - ré u - na ta - za de ca - fé con pan fran - cés.



Rimas

9

Lu - na lu - ne - ra, cas - ca-be - le - ra, cin - co to - ri - tos y u - na ter - ne - ra.



Rimas

11

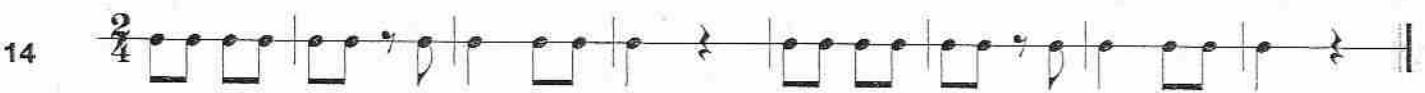
Se'e-no-jó la lu-na. Se'e-no-jó el lu - ce - ro por-que'e-sa ni - ni - ta ri - ño con el sue - ño.



Rimas

13

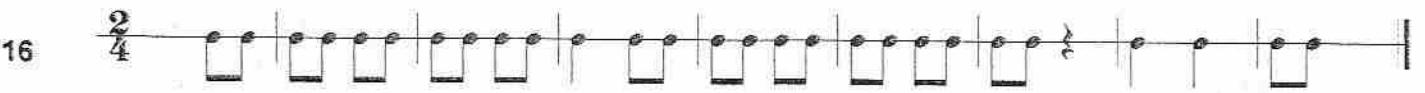
Cuan-do'el ga-to duer-me pa - se - a'el ra - tón. E-so lo sa - be-mos, us - te-des y yo.



Juego para contar

15

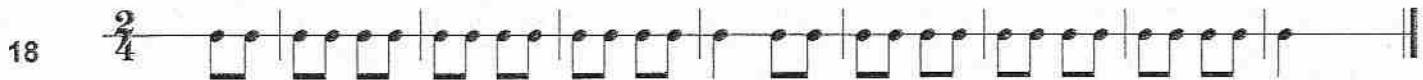
Pi-to pi-to co-lo - ri-to, ¿dónde vas tan-bo - ni-to? A la'a - ce-ra ver-da - de-ra Pin - pon, fue - ra!



Rimas

17

La aman - za-na se pa - se - a de la sa-la'al co-me - dor. No me pin-che con cu - chi-illo, pin-chá - me con te-ne - dor.



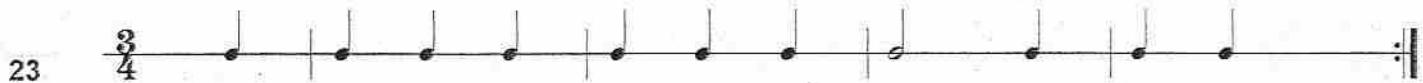
Rimas



Gi - ran - do, gi - ran - do mi'a - mi - go Fer - nan - do.



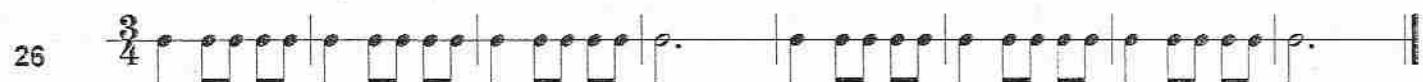
Adivinanza



Re - don - do, re - don - do ba - mil sin fon - do.



B. Chaves



B. Chaves



28

29

30

B. Chaves

31

Adivinanza

Del a-gua soy, del a-gua fui. A na-die gus - ta co-mer sin mi.

32

A la mon - ta - ña nos va-mos ya, a la mon - ta - ña pa-ra ju - gar.

33

ritmo del pasillo

34

ritmo del pasillo

35

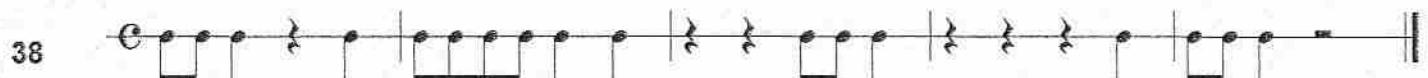
Rimas

36

Puen - te, puen - te, puen - te do-ra - do, to - dos pa - san y el úl - ti-mo haque - da - do.

37

B. Chaves



B. Chaves



Rimas



Un pa-so a-de-lan-te, un pa-so ha-cia' atrás. Un pa-so 'a es-te la-do y vuel-vo'a em-pe-zar.



F. Garc'a Lorca, "Cantan los ni-os"



Can-tan los ni-nos en la no-che quie-ta. A-trro-yo cla-ro, fuen-te se-re-na.



M. C. Vargas



M. C. Vargas



M. C. Vargas



M. C. Vargas



M. C. Vargas



M. C. Vargas



B. Chaves



B. Chaves



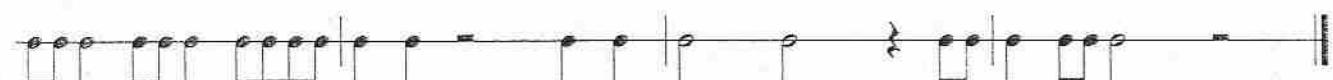
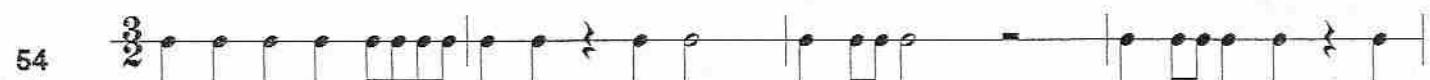
B. Chaves



B. Chaves



B. Chaves



B. Chaves





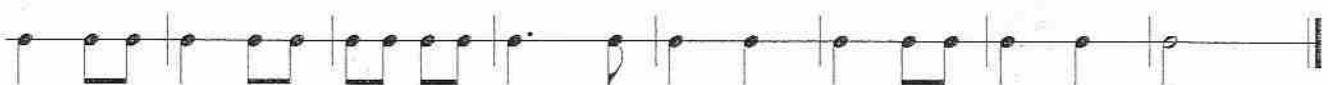
B. Chaves

56

A musical staff with a key signature of one sharp (F#) and a time signature of common time (4/4). It contains a rhythmic pattern of eighth notes and sixteenth notes, starting with an eighth note followed by a sixteenth note, then another eighth note, and so on.

E. Shátskaya

57

A musical staff with a key signature of one sharp (F#) and a time signature of common time (4/4). It shows a rhythmic pattern of eighth notes and sixteenth notes, with a specific grouping indicated by vertical bar lines.

E. Shátskaya

58

A musical staff with a key signature of one sharp (F#) and a time signature of common time (4/4). It contains a rhythmic pattern of eighth notes and sixteenth notes, with a specific grouping indicated by vertical bar lines.

E. Shátskaya

59

A musical staff with a key signature of one sharp (F#) and a time signature of common time (4/4). It shows a rhythmic pattern of eighth notes and sixteenth notes, with a specific grouping indicated by vertical bar lines.

E. Shátskaya

60

A musical staff with a key signature of one sharp (F#) and a time signature of common time (4/4). It contains a rhythmic pattern of eighth notes and sixteenth notes, with a specific grouping indicated by vertical bar lines.

ritmo de pasillo

61

A musical staff with a key signature of one sharp (F#) and a time signature of common time (4/4). It shows a rhythmic pattern of eighth notes and sixteenth notes, with a specific grouping indicated by vertical bar lines.

E. Shátskaya

62

A musical staff with a key signature of one sharp (F#) and a time signature of common time (4/4). It contains a rhythmic pattern of eighth notes and sixteenth notes, with a specific grouping indicated by vertical bar lines.

63 ritmo de habanera simile

64 E. Shátskaya

65 E. Shátskaya

66 E. Shátskaya

67 E. Shátskaya

68 E. Shátskaya

69 E. Shátskaya

70 E. Shátskaya

71 M. C. Vargas

72 E. Shátskaya

M. Aguirre "Una mantilla"

73 6/8

¡U-na man - ti - lla! Can - ta la' ar - di - lla. ¡Ver - de del mon - te! Can-ta' el sin - son - te.

travalenguas

74 6/8

Pa - bli - to cla-vó'un cla - vi - to un cla - vi - to cla - vó Pa - bli - to

B. Chaves

75 6/8

E. Shátskaya

76 6/8

E. Shátskaya "Ejercicios"

77 6/8

E. Shátskaya "Ejercicios"

78 6/8

E. Shátskaya "Ejercicios"

79 6/8

E. Shátskaya "Ejercicios"

80 6/8

E. Shátskaya "Ejercicios"

E. Shátskaya "Ejercicios"

82

2

4

E. Shátskaya "Ejercicios"

E. Shátskaya "Ejercicios"

A musical staff consisting of 16 measures. The notes are as follows: measure 1: C (open circle); measures 2-4: E (open circle); measures 5-7: G (open circle); measures 8-10: B (open circle); measures 11-13: D (open circle); measures 14-16: F (open circle). The staff has vertical bar lines and a common time signature.

E. Shátskaya "Ejercicios"

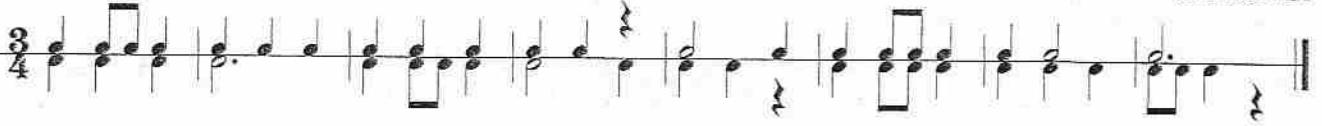
A musical score for page 85, featuring a single staff with a treble clef. The staff contains a variety of note heads and rests, including open circles, solid circles, vertical dashes, and horizontal dashes. There are also several vertical and horizontal double bar lines, as well as a single vertical triple bar line at the end of the staff.

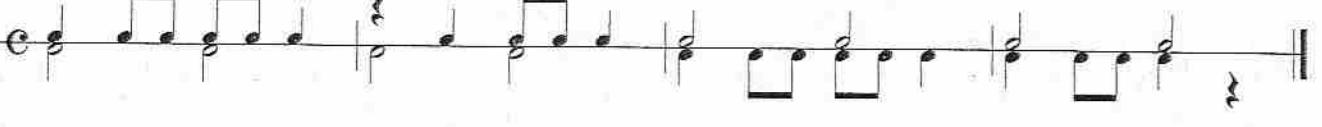
Lectura rítmica coordinada

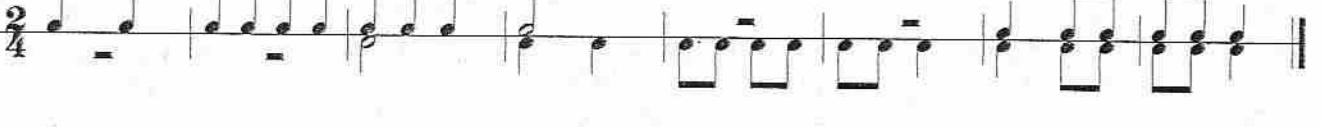
1  G. Feterman

2  G. Feterman

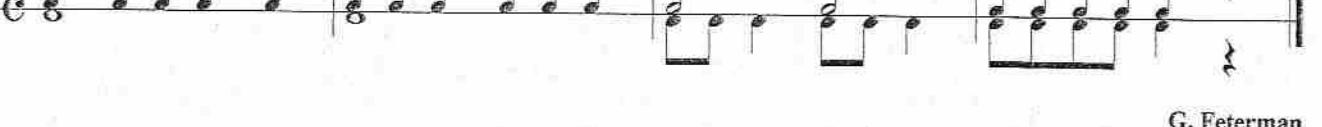
3  G. Feterman

4  G. Feterman

5  G. Feterman

6  G. Feterman

7  G. Feterman

8  G. Feterman

9  G. Feterman

10 G. Feterman

11 G. Feterman

12 G. Feterman

13 G. Feterman

14 G. Feterman

15 G. Feterman

16 G. Feterman

17 G. Feterman

18 G. Feterman

19 G. Feterman

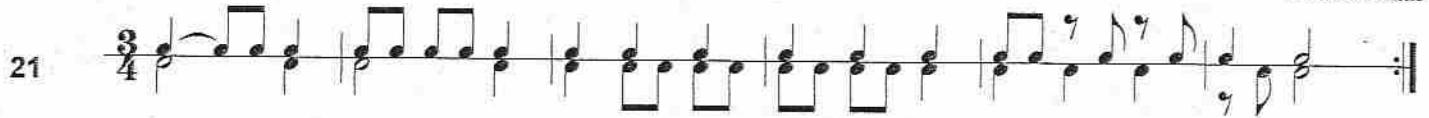
55

FMI
Lectura rítmica coordinada

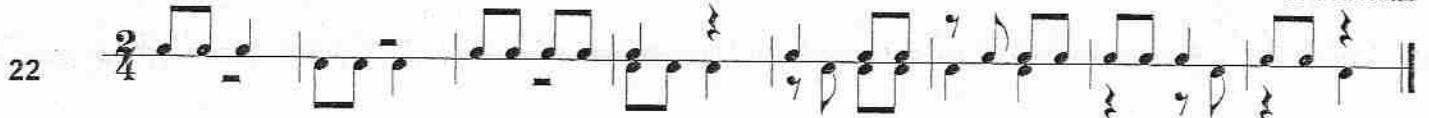
G. Feterman



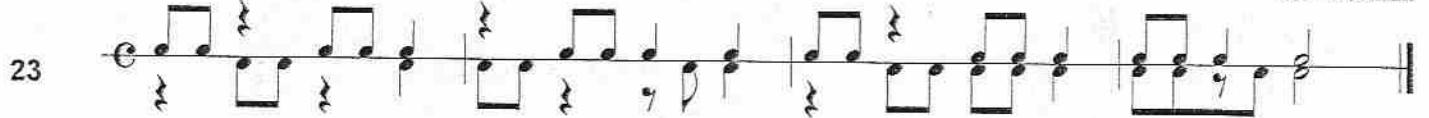
G. Feterman



G. Feterman



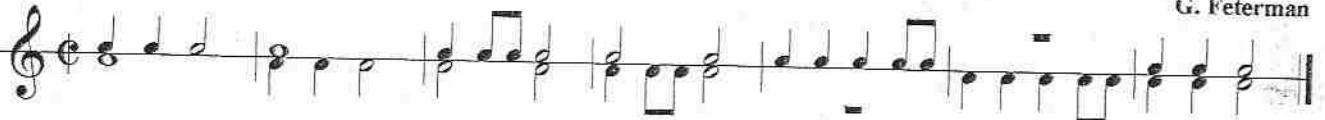
G. Feterman



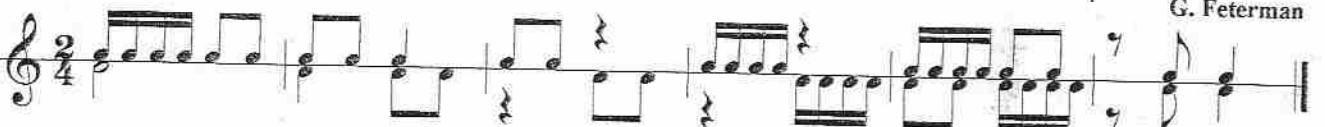
G. Feterman

24 

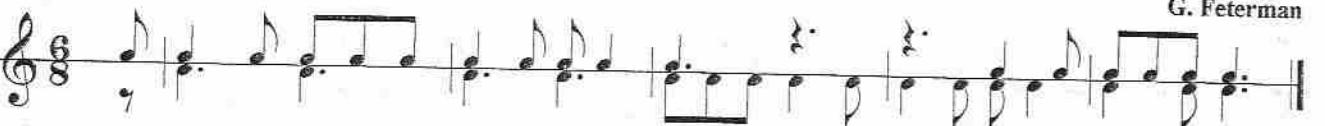
G. Feterman

25 

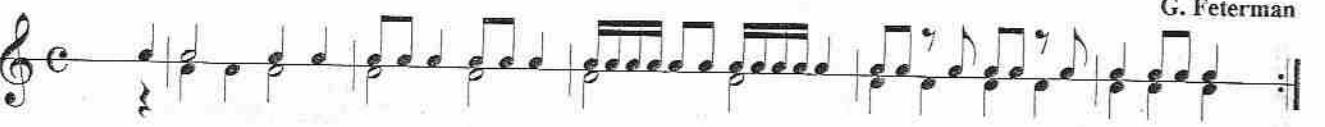
G. Feterman

26 

G. Feterman

27 

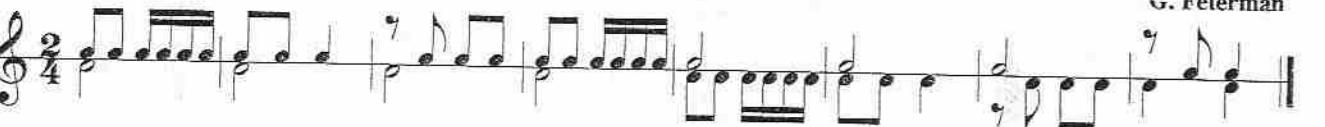
G. Feterman

28 

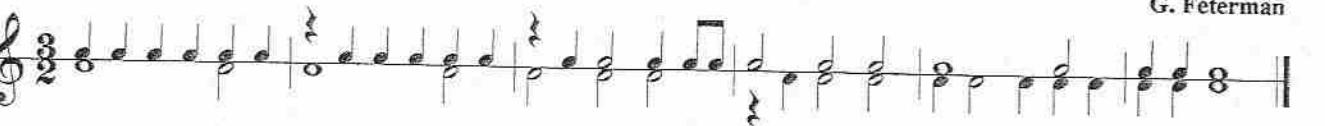
G. Feterman

29 

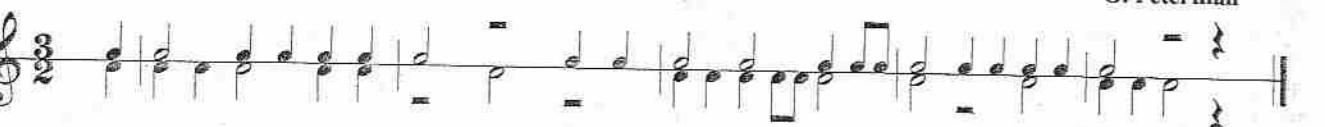
G. Feterman

30 

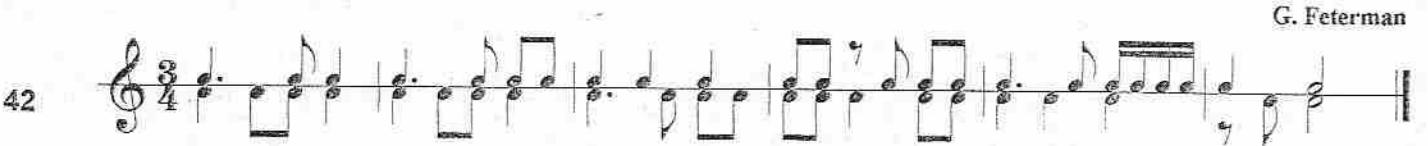
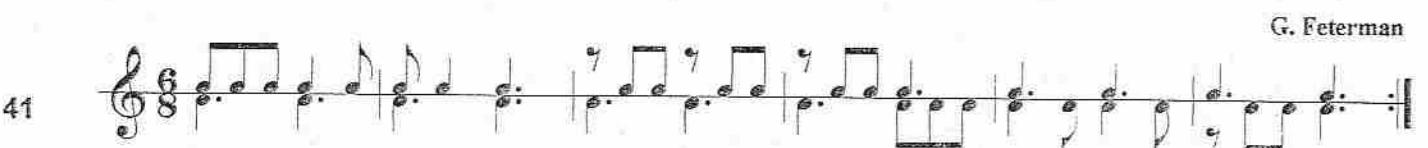
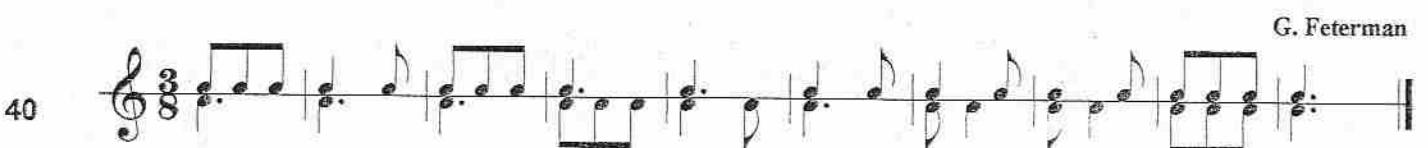
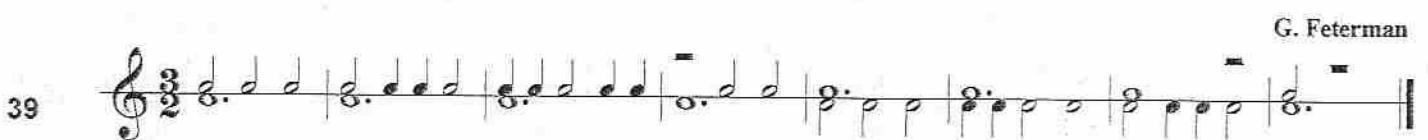
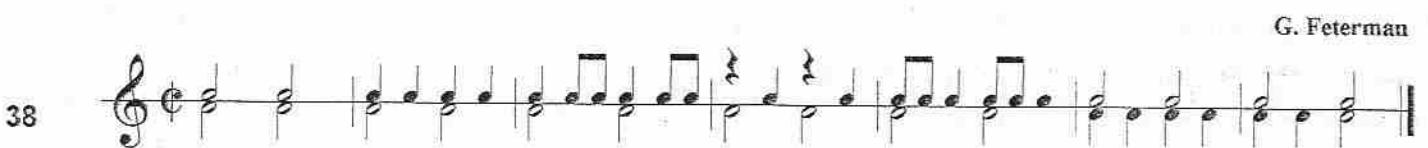
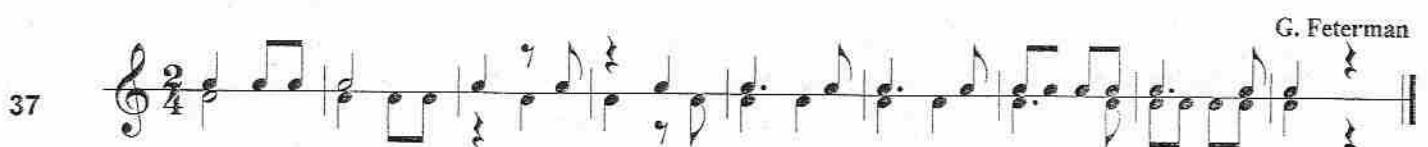
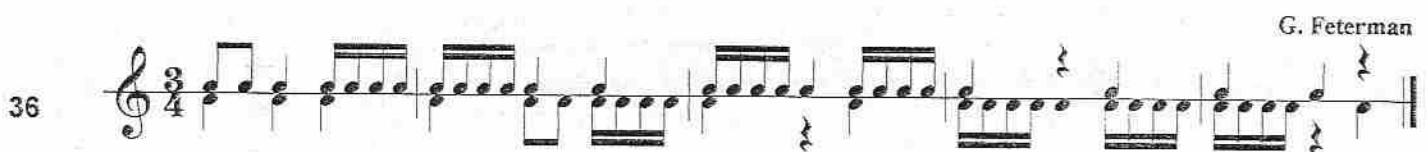
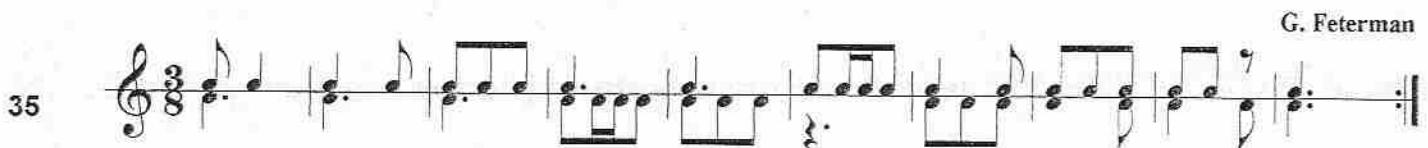
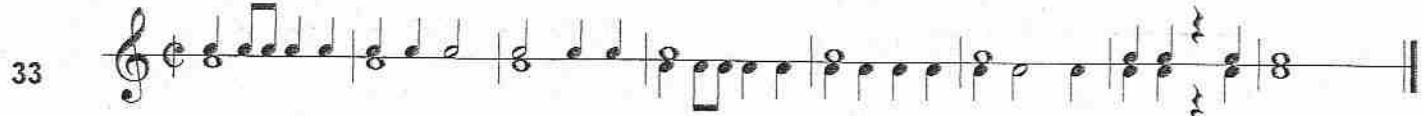
G. Feterman

31 

G. Feterman

32 

G. Feterman



G. Feterman

43

A handwritten musical score for a single melodic line. The time signature is 6/8. The key signature has one sharp. The melody consists of eighth and sixteenth notes, primarily on the G and B strings. Measure 43 ends with a double bar line.

G. Feterman

44

A handwritten musical score for a single melodic line. The time signature is 8/8. The key signature has one sharp. The melody consists of eighth and sixteenth notes, primarily on the G and B strings. Measure 44 ends with a double bar line.

G. Feterman

45

A handwritten musical score for a single melodic line. The time signature is common time (C). The key signature has one sharp. The melody consists of eighth and sixteenth notes, primarily on the G and B strings. Measure 45 ends with a double bar line.

G. Feterman

46

A handwritten musical score for a single melodic line. The time signature is 6/8. The key signature has one sharp. The melody consists of eighth and sixteenth notes, primarily on the G and B strings. Measure 46 ends with a double bar line.

G. Feterman

47

A handwritten musical score for a single melodic line. The time signature is 3/4. The key signature has one sharp. The melody consists of eighth and sixteenth notes, primarily on the G and B strings. Measure 47 ends with a double bar line.

Andante

"A la Nanita Nana" (tradicional española)

48

Musical score for "A la Nanita Nana" (tradicional española) at measure 48. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is in common time and has a bass clef. Both staves feature eighth-note patterns.

Lento

"Noche de paz" (villancico)

49

Musical score for "Noche de paz" (villancico) at measure 49. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is in common time and has a bass clef. The lyrics are: "No-che de paz, no-che de a - mor, to - do duer - me'en re - de - dor".

So - lo sue - ñan en la os - cu - ri - dad ar - mo - ni - as de fe - li - ci - dad,

ar - mo - ni - as de paz, ar - mo - ni - as de paz.

Allegretto

"Campanas de Belén" (villancico)

50

Cam-pa-na sob-re cam - pa - na, y sob-re cam-pa-na u - na;
a - so-ma - te'a-e-sa ven - ta - na ve - rás al ni - ño'en la cu - na. Be -
lén, cam - pa-nas de Be - lén, que los án-ge-les to - can, ¿qué nue-vas nos tra - én?

Moderato

H. Zuñiga, "Amor de temporada" (pasillo)

51

3
4

Andante

J. Bonilla "Luna liberiana" (bolero)

52

Oh!

Lu - - na di - vi - - na que i - lu - mi - nas

nues - tra tie - rra Mis - te - rios in - son - da - bles

que con - fun - den nues - tras al - mas.