

## INGRESO A LA LICENCIATURA AUDIOPERCEPTIVA

### ASPECTO RÍTMICO

- » Compases Simples y Compuestos.
- » Compases de Amalgama Simple y Compuesta.
- » Todos los denominadores.
- » Ritmos que incluyan la Semifusa, y los valores irregulares en tiempo, en mitad de tiempo y en dos tiempos.
- » Valores irregulares: dosillo, tresillo, cuatrillo, quintillo y seisillo.
- » El puntillo en todas las figuras. Doble Puntillo.
- » Polirritmia: 3/2 – 2/3 - 3/4 –4/3 – 5/2.

### ACTIVIDADES:

- » **Dictados Rítmicos a una y dos voces** utilizando ritmos en concordancia con las dificultades de las Lecturas Rítmicas Obligatorias.
- » Práctica de **Lectura a Primera Vista a dos voces** utilizando variadas modalidades de ejecución. Incluir Polirritmias.

### ASPECTO MELÓDICO

- » Claves de Sol y Fa.
- » Claves de Do en 3<sup>a</sup> y 4<sup>a</sup> línea.
- » Todas las Tonalidades Mayores y menores.
- » Escala Mayor Natural y Artificial. Escala menor antigua, armónica, melódica y bachiana.
- » Intervalos: todos (Mayores, menores, justos, aum y dism.) Inversiones.
- » Intervalos Compuestos: reducción a simples
- » Adornos melódicos: Todos.

### ACTIVIDADES:

- » **Entonación** de todas las escalas
- » **Dictados Melódicos a dos voces**, incluyendo el análisis auditivo de sus enlaces armónicos, sus cadencias, fraseo y movimiento contrapuntístico ( paralelo, contrario y oblicuo).

- » Usar grados naturales, principales y sustitutos, sin modulación, con sensibilizaciones y notas accidentales, producto de los distintos tipos de escala, y notas de adorno armónico.
- » Práctica de **Lectura a primera vista**, incluyendo melodías modulantes.

## ASPECTO ARMÓNICO

- » Adornos Armónicos: Todos con el objetivo de poder construir melodías.
- » Intervalos armónicos simples y compuestos.
- » Tríadas: Mayor, menor, disminuida y aumentada. Estado fundamental e inversiones. Cifrados.
- » Acorde de 7<sup>a</sup> de Dominante. Estado fundamental e inversiones .Cifrados, y resolución.
- » Acordes de 7<sup>a</sup> Disminuida y de 7<sup>a</sup> de Sensible menor en estado fundamental e inversiones. Cifrados y Resoluciones.
- » Cadencia Simples (autentica, plagal y rota) y Cadencias Compuestas (1ra y 2da especie)
- » Modulación a los Grados Naturales de la escala: procedimiento por Cadencia Auténtica utilizando en la línea melódica la nota característica, con o sin cromatismo.

## ACTIVIDADES:

- » **Dictados** de enlaces armónicos con acordes en estado fundamental.
- » **Entonación individual** arpegiada y **entonación grupal** armónica de todos los acordes estudiados.
- » **Análisis musical** aplicando todos los contenidos ( tipos de acorde, funciones armónicas, cadencias, notas de adorno armónico y melódico, intervalos armónicos).
- » Las **Modulaciones** se harán melódicas con indicación del cifrado armónico.

## RECONOCIMIENTO AUDITIVO

- » Reconocimiento de todas las Escalas.
- » Reconocimiento de todos los Acordes estudiados, en estado fundamental.
- » Reconocimiento de todas las Cadencias estudiadas hasta el momento.

## LECTURAS OBLIGATORIAS

### A. RITMICAS

- » Hindemith “Adiestramiento elemental para músicos”
  - a. Capítulo V completo.

- b. Capítulo VI acción combinada (páginas 68-69 y 70).
- » Melo-Castillo: "Entrenamiento Rítmico" Cap. VII, VIII y IX.
- » Gartenlaub: "79 rythmes a une ou deux voix à jouer ou à dicter en trios volumes" (Números: 4-5-7-9-11-17-21-23-27-29).

**Forma de realización de las lecturas rítmicas a dos voces: voz superior con la voz y voz inferior percutiendo sobre la mesa.**

**B. MELODICAS (ENTONADAS):**

- » Guy Ropartz "Enseñanza del Solfeo" Vol. I: nº 6, 9, 13 y 16.
- » Guy Ropartz "Enseñanza del Solfeo" Vol. II: nº 5, 6, 7, 10, 11, 12y 19.

Las lecturas entonadas deberán ser cantadas con el nombre de las notas y marcación espacial.

**EVALUACIÓN**

**EL EXAMEN CONSTARÁ DE TRES INSTANCIAS EN EL SIGUIENTE ORDEN:**

- » Dictado rítmico, dictado melódico y reconocimiento auditivo.
- » Cuestionario teórico.
- » Lectura a primera vista rítmica y melódica. Lecturas de la bibliografía obligatoria.

**Cada una de las instancias será eliminatoria.**

**MODELOS DE DICTADOS Y/O LECTURAS A 1RA VISTA**

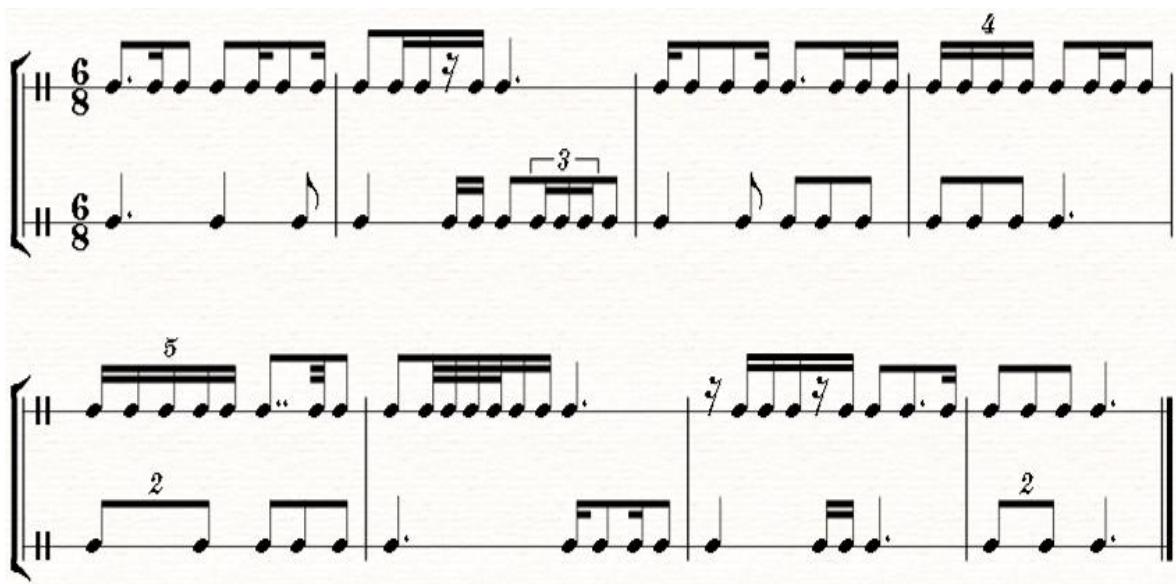
**RÍTMICOS:**

Ejemplo N° 1:



Musical score for Example 1. The score consists of two staves. The top staff is in 2/4 time and the bottom staff is also in 2/4 time. Both staves have a key signature of one sharp (F#). The music includes various note values such as eighth and sixteenth notes, and rests. Measure 5 is indicated above the top staff, and measure 3 is indicated above the bottom staff. Measure 6 is indicated above the top staff in the second system.

Ejemplo N° 2:



Musical score for Example 2. The score consists of two staves. The top staff is in 6/8 time and the bottom staff is also in 6/8 time. Both staves have a key signature of one sharp (F#). The music includes various note values such as eighth and sixteenth notes, and rests. Measure 4 is indicated above the top staff, and measure 3 is indicated above the bottom staff. Measure 5 is indicated above the top staff in the second system, and measure 2 is indicated above the bottom staff in the second system.

### MELÓDICOS:

Ejemplo N° 1: (Dictado a 2 voces)



The musical score consists of two staves of music in common time (indicated by 'C') with a key signature of one sharp (indicated by 'F#'). The top staff begins with a quarter note followed by a half note. The bottom staff begins with a half note. Both staves continue with various note patterns, including eighth and sixteenth notes, separated by vertical bar lines.

Ejemplo N° 2: (lectura a 1ra vista)



The musical score consists of two staves of music in common time (indicated by 'C') with a key signature of one flat (indicated by 'B'). The top staff begins with a quarter note followed by a half note. The bottom staff begins with a half note. Both staves continue with various note patterns, including eighth and sixteenth notes, separated by vertical bar lines.

HINDEMITH

lentamente a medida que aumenta la duración de las notas. A la vez se van introduciendo los signos que sirven para indicar la duración de las notas. Los signos que aparecen en el cuadro anterior son los más comunes.

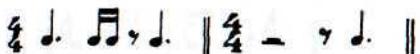
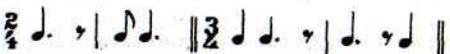
## CAPITULO V

### A. Aspecto Rítmico

Nota: Además de los valores de  $\frac{1}{8}$  y  $\frac{1}{16}$ , originadas por la ligadura de prolongación aplicada a negras, corcheas y semicorcheas, que examinamos en el capítulo anterior, otros valores de  $\frac{1}{8}$  y  $\frac{1}{16}$  (no ligados) pueden obtenerse con agregar un puntillito de aumentación a la negra y la corchea respectivamente.



Una  $\text{J}.$  con nota adicional o silencio puede ser usada en  $\frac{2}{4}$ ,  $\frac{3}{4}$ , y  $\frac{4}{4}$  en cualquier parte donde una blanca hubiera sido posible.

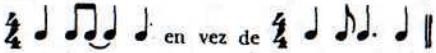
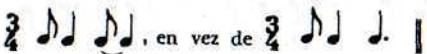


Menos correcto:



Se usa con frecuencia:  $\frac{3}{4} \text{ J. J. J. } || \frac{3}{4} \text{ J. J. J. } ||$  si bien los tiempos del  $\frac{3}{4}$  no se perciben con claridad.

Cierta dificultad de lectura que resulta a veces del uso de la  $\text{J.}$ , puede ser evitada aplicando la ligadura en vez del puntillito:

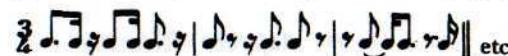


El silencio que equivale a  $\frac{1}{8}$  es  $\text{x}$ . No se usa nunca en compases simples, salvo como comienzo de un compás de  $\frac{2}{4}$  o  $\frac{4}{4}$ , o como comienzo de la segunda mitad de  $\frac{4}{4}$ :



En todos los otros casos se usa esta combinación:  $\text{x} \text{ J. J. }$ .

La  es usada lo mismo que la , especialmente con una  adicional o un  que completan el valor de una negra. Esta regla, sin embargo, no se cumple muy estrictamente y a menudo —si la lectura lo permite— encontramos una  en grupos que suman el valor de una , especialmente cuando la  forma parte de un grupo unido por ligaduras (en esos casos la ligadura es aplicada de acuerdo a las reglas dadas en la pág. 17).



No se recomienda:



El silencio de  sirve exclusivamente al principio o al fin de una negra que constituye la unidad de compás.

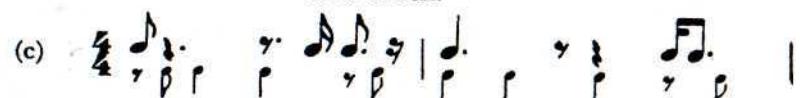


#### — EJERCICIO 17 —

1. Cante. En los ejercicios cantados marque una ' en los sitios en que haya que respirar y al repetir el ejercicio respire siempre en el mismo sitio.



Más difícil:

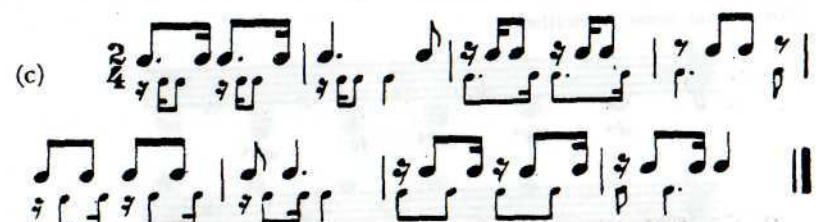


2 Toque:





Más difícil:



### 3. Toque, contando los tiempos en alta voz:

(a)

4    1    2    3    etc.

(b)

Más difícil:

(c)

(d)

NOTA: (1) Si cambia el número regular de tiempos de los compases de una pieza, el cambio de indicación de tiempo será señalado después de la línea divisoria. En el caso de que el cambio se efectúe después del compás final del pentagrama, la nueva indicación será colocada después de la última línea divisoria del pentagrama anterior y el comienzo del nuevo.

(2) El signo de repetición indica que un trozo o una sección ha de ser repetido. Si la repetición vuelve al comienzo del trozo no hay necesidad de agregar otros signos; pero para la repetición de secciones centrales el comienzo de la sección que ha de ser repetida se señalará así:

El signo de repetición puede ocupar el lugar de una línea divisoria pero no es indispensable que sea considerado como tal. Por consiguiente un compás puede ser interrumpido por él y continuar después de él.

4. Cante, cuente mentalmente:

(a)

(b)

Más difícil:

(c)

(d)

— DICTADO 20

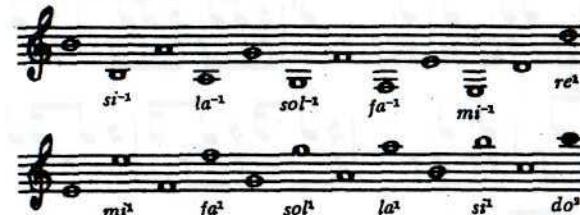
### B. Aspecto Melódico

Completamos la serie de notas que se aproximan al límite extremo de las voces de mujer (Contralto y Soprano) agregando a la octava *do*-*do*<sup>1</sup> transposiciones de octavas más agudas y más graves de algunos de sus sonidos.

Esto origina debajo de *do* transposiciones más graves de *si*, *la*, *sol*, *fa* y *mi*, y encima de *do*<sup>1</sup> transposiciones más agudas de *re*, *mi fa*, *sol*, *la*, *si* y *do*<sup>1</sup>.

Las notas debajo de *do* pertenecen a la octava —1 (sus notas están indicadas por el nombre de la nota con el agregado de —1 a la derecha: *si*<sup>-1</sup>, *la*<sup>-1</sup>, *mi*<sup>-1</sup>). Las notas encima de *do*<sup>1</sup> son: *re*<sup>1</sup>, *mi*<sup>1</sup>, *fa*<sup>1</sup>, *sol*<sup>1</sup>, *si*<sup>1</sup> y *do*<sup>2</sup>, con la que comienza la octava 2.

NOTA: Estas notas se escriben:



El *mi*<sup>-1</sup> es una nota extremadamente grave en clave de sol (en otras claves existen anotaciones más prácticas), pero la notación con mayor número de líneas adicionales que *do*<sup>2</sup> no puede ser evitada, ya que la clave de sol es la más aguda entre las usadas.

### — EJERCICIO 18 —

1. Denomine las notas siguientes indicando la octava a que pertenecen:

- Toquelas en el piano.
- Toque al azar algunas notas en las teclas blancas entre *mi*<sup>-1</sup> y *do*<sup>2</sup> y denomínelas.

— DICTADO 21 —

Los siete sonidos de la octava *do-si*, correspondientes a una sección del piano formada por siete teclas blancas que se siguen, constituyen la *escala mayor*.

Con el fin de mostrar la estructura de una escala mayor, se agrega generalmente después del séptimo sonido la octava aguda del primero.

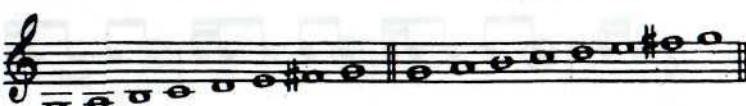
La escala mayor es una sucesión de tonos enteros y de semitonos cuyo orden es invariablemente el mismo que en la escala de *do*:

*do re mi fa sol la si do<sup>1</sup>*  
1 1 ½ 1 1 1 ½

Las escalas mayores pueden formarse sobre cualquier sonido. Estas escalas siguen siempre el principio constructivo descripto de modo que el semitono aparece entre diferentes sonidos en cada escala. Por otra parte, puesto que en nuestros siete sonidos básicos los semitonos están entre *mi-fa* y *si-do*, debemos encontrar nuevos sonidos para hacer posible la construcción de escalas sobre otros sonidos que no sean *do*.

Los siete sonidos no repetidos de *do* a *si* constituyen todo nuestro material básico. Por lo tanto los nuevos sonidos necesarios sólo pueden obtenerse derivándolos de esos siete sonidos básicos.

En la construcción de la escala mayor de *sol* encontramos el semitono entre el tercero y cuarto grado provisto ya por los siete sonidos básicos (*si-do*) pero no al que estaba entre el séptimo y el octavo sonido. Por eso el séptimo sonido (*fa*) tiene que ser elevado en un semitono.\*



\* En la afinación de nuestros instrumentos de teclado el semitono (por lo menos teóricamente) es la mitad de un tono y por la disposición del teclado, que muestra cada tecla negra entre dos blancas, nos percatamos de esto fácilmente. Pero en instrumentos que no sean de teclado y en la voz humana el semitono no es, indispensablemente la mitad de un tono entero. Más aún: el tono entero no tiene en su forma natural la dimensión que tiene en la así llamada afinación temperada del piano; en realidad aparece en por lo menos dos tamaños distintos. Estos distingos tan altamente teóricos pueden ser descartados para nuestros propósitos y basta con considerar al semitono como la mitad de un tono entero corriente.

NOTA: (1) La elevación de un tono es indicada por un *sostenido* (#) colocado delante de la cabeza de la nota. Las notas elevadas se denominan por su nombre con el agregado de la palabra *sostenido*:



*sol sostenido      re<sup>1</sup> sostenido*

(2) En notación (pero no en el teclado) hay dos tipos diferentes de semitonos. Uno es llamado *semitono diatónico*. Sus dos sonidos, si bien uno de ellos o ambos pueden ser derivados (agregando el #) pertenecen a dos sonidos básicos diferentes y se escriben en distintos lugares del pentagrama:



Observe que en el teclado *mi sostenido* = *fa* y *si sostenido* = *do*. Los dos sonidos del *semitono cromático* pertenecen a un mismo sonido básico, uno es derivado del otro:



El signo ♭ (becuadro) significa que después de un sostenido (#) la nota básica original ha de ser restablecida.

(3) Es evidente que hay distintas maneras de escribir ciertas combinaciones de sonidos, como las formas diatónicas y cromáticas de los semitonos que siguen:



En circunstancias armónicas complicadas es difícil decidir cual notación es la correcta. Pero en la construcción de escalas mayores nunca surgirá ninguna duda. Los semitonos en la escala modelo de *do* son siempre diatónicos y no cromáticos; por lo tanto las otras escalas, como copias de este modelo, no contienen tampoco cromatismo.

— EJERCICIO 19 —

Construya escalas mayores en



hacia arriba en extensión de una octava.

Escríbalas primero. Luego láelas y cántelas, nombrando cada nota. Luego, descartando el ejemplo escrito, toquelas en el piano y diga los nombres de nuevo.

NOTA: Las sílabas que representan escalas mayores se escriben siempre con mayúsculas.

Pregunta: ¿Cuál es el número de sostenidos necesarios para cada escala?

Sol....., Re....., La....., Mi..... Si.....?

Las piezas escritas en la escala Do mayor son denominadas en *Do mayor*, o en la *tonalidad de Do mayor*. Del mismo modo podemos hablar de piezas en *Sol mayor*, *Si mayor*, etc.

NOTA: Los sostenidos necesarios para la construcción de escalas mayores —o lo que es lo mismo, para determinar una tonalidad\*— pueden ser colocadas al comienzo de cada pentagrama. Elevan entonces todas las notas del mismo nombre, no sólo en su propia octava, sino en todas las demás. Así el  $\#$  colocado en la línea superior eleva a todos los *fa*:



Pregunta: ¿Puede Ud. nombrar las tonalidades determinadas por los grupos de alteraciones (armaduras de clave) que siguen?



NOTA: Estos son ejemplos modelos. Las alteraciones de La mayor, por ejemplo, no deben jamás escribirse:



### C. Acción Combinada

#### — EJERCICIO 20 —

1. Cante escalas mayores ascendentes en la extensión de una octava, luego descendentes, siguiendo un esquema rítmico dado. Hágalo varias veces seguidas. Marque los tiempos (la negra como unidad).

Ejemplo:

Si la escala de *do* se canta con este esquema rítmico:



\* En obras musicales más modernas las escalas y los signos para alterar los sonidos cromáticamente (alteraciones) no son los únicos medios de determinar la tonalidad.

el efecto será:



Cante en "la", salvo en las notas que llevan un círculo. Cante esas con sus nombres.

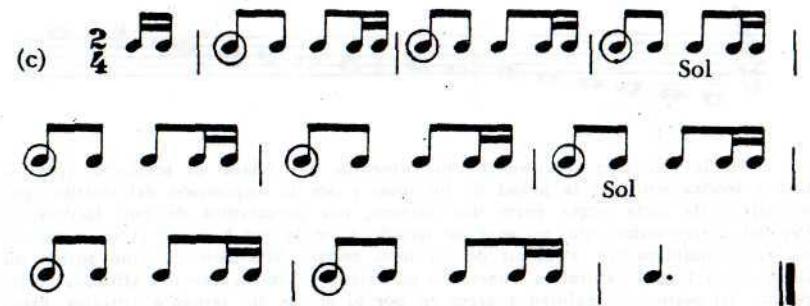
en *Re mayor*



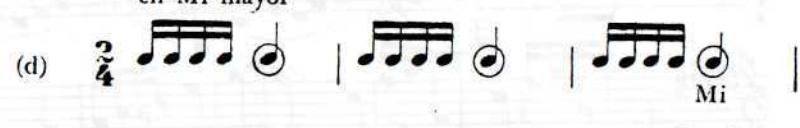
en *Si mayor*

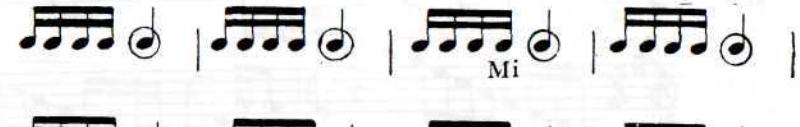


en *Sol mayor*



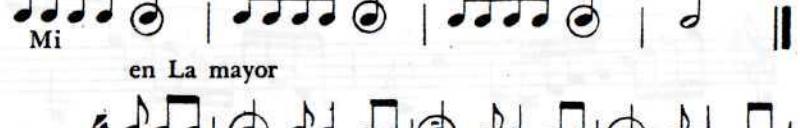
en Mi mayor

(d) 





Mi | en La mayor

(e) 







2. Cante:

(a) 



(b) 



(c) 





(d) 



Más difícil:

(e) 







En escalas diatónicas (diatónico = que se compone de tonos enteros y semitonos) ciertos sonidos tienen nombres especiales.

En nuestra escala mayor el primer sonido (o primer grado) se llama *Tónica*; el cuarto *Subdominante*; el quinto: *Dominante*; el séptimo: *Sensible*.

Antes de tocar el ejercicio siguiente marque en cada ejemplo todas las tónicas, subdominantes, dominantes y sensibles con signos apropiados (T, Sd, D, S).

#### — EJERCICIO 21 —

1. Toque en el piano (usando tanto una como dos manos, según convenga) contando en alta voz:

2. Las melodías siguientes están escritas sin armadura de clave.  
Cántelas elevando las notas correspondientes de acuerdo con las tonalidades indicadas al comienzo de cada ejemplo:

en Mi mayor



en Re mayor



en Si mayor



en Sol mayor



en La mayor



2. ¿Qué clase y cantidad de alteraciones (# o b) se necesitan para construir las escalas mayores siguientes?

La, Si, Sol, Fa#, Re b, Re, Mi, Solb, Fa, La, Mib, Si b

3. ¿Qué tonalidades indican las armaduras de claves siguientes?



*C. Acción Combinada*

— EJERCICIO 26 —

1. Cante escalas mayores. Use el esquema rítmico dado en el ejercicio 20 y siga estrictamente las indicaciones dadas en él.

Fa, Si b, Mi b, La b, Re b, Sol b, Fa #

2. Cante:

(a)

Allegro

(b)

Moderato

This block contains two staves of musical notation. Staff (a) is in 2/4 time and staff (b) is in 3/4 time. Both staves use a treble clef and show eighth-note patterns.

Rápido

(c)

This staff shows a rapid eighth-note pattern in 2/4 time with a treble clef.

Lento

(d)

This staff shows a slow eighth-note pattern in 2/4 time with a treble clef.

Más difícil:

(e)

Poco Andante

This staff shows a slower eighth-note pattern in 3/4 time with a treble clef.

(f)

Algo rápido

This staff shows a quick eighth-note pattern in 2/4 time with a treble clef.



NOTA: Los signos en combinación con un signo de repetición, significan que la primera terminación ha de ser ejecutada antes de la repetición y la segunda terminación después.

— DICTADO 25

(g) *Poco Moderato*

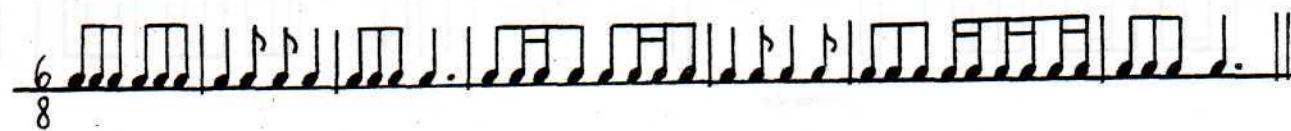
NOTA: Cualquier alteración (  $\#$ ,  $\flat$  ) colocada delante de una nota conserva su valor durante todo el compás, pero sólo en su propia octava. Así:



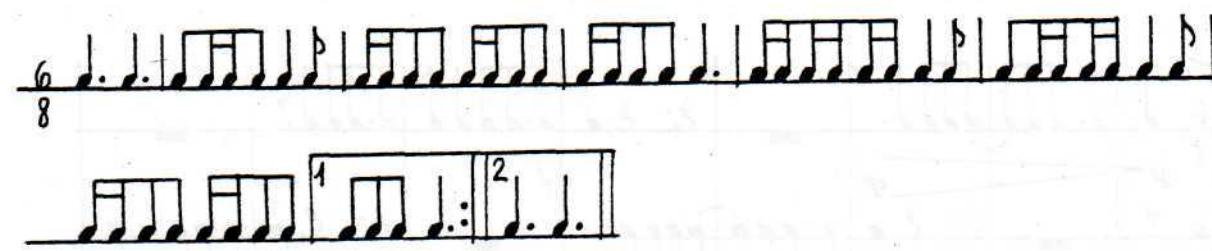
**MELO-CASTILLO**

CAPITULO VII

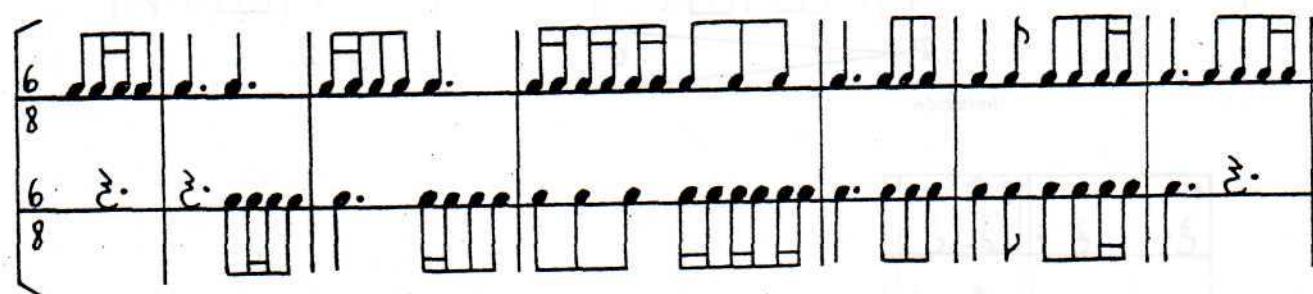
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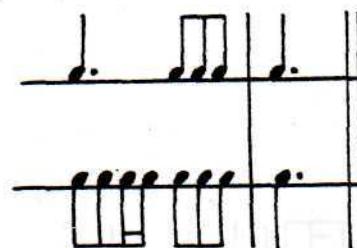
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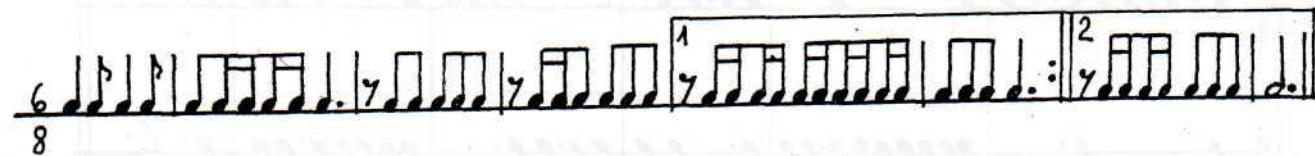
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Imitación



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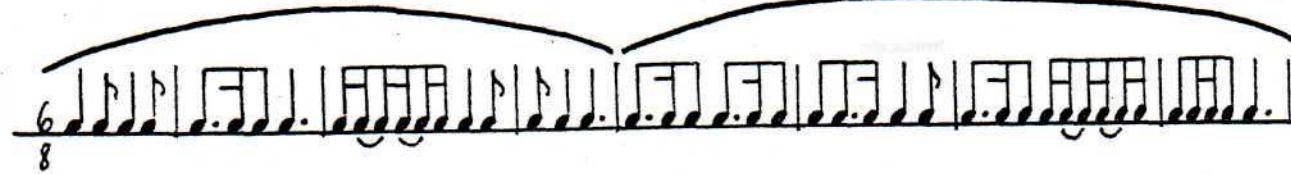


Larghetto

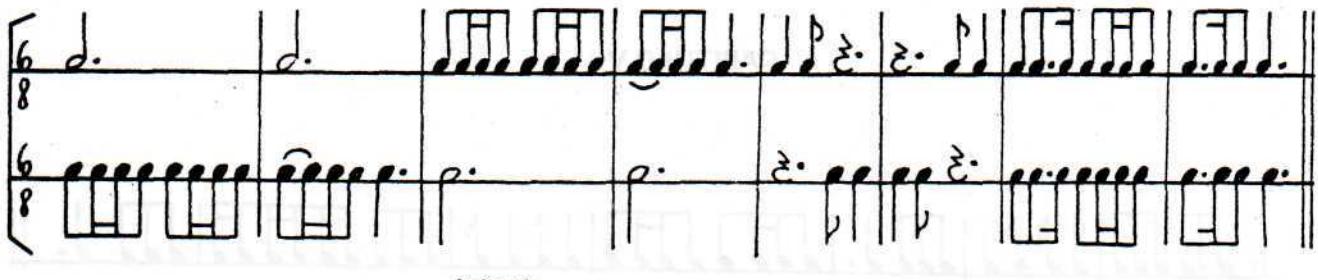
A

B

210

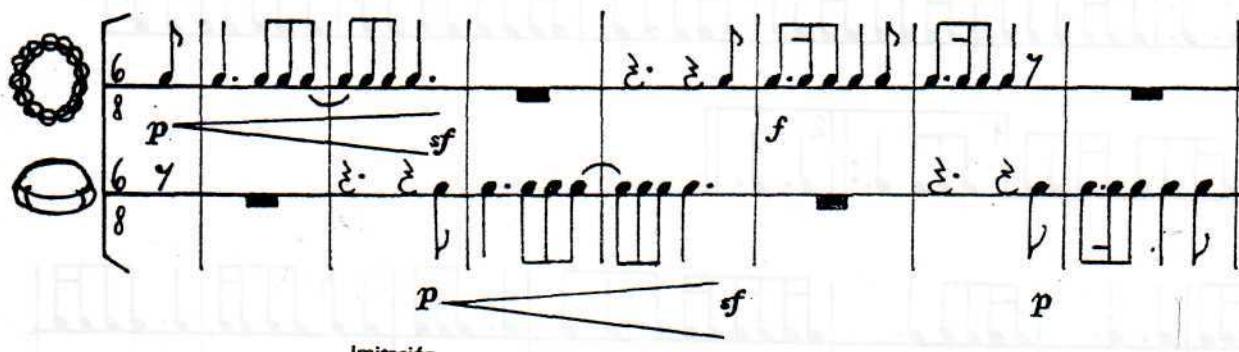


211

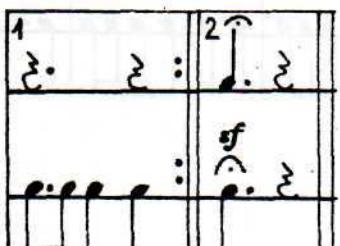
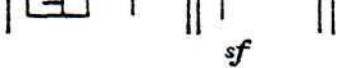
6 d.      d.      | 

Imitación

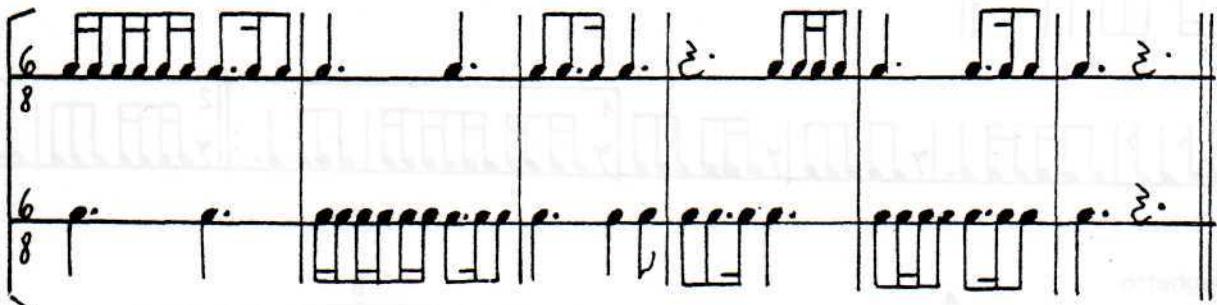
212



Imitación

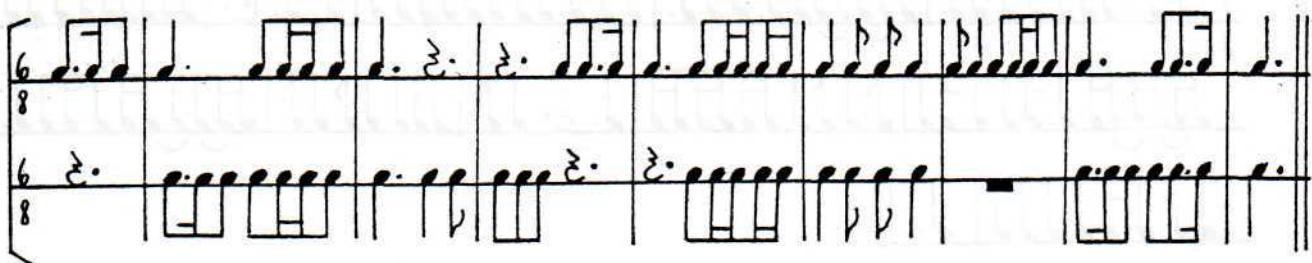
1	2
	

213

6 

Imitación

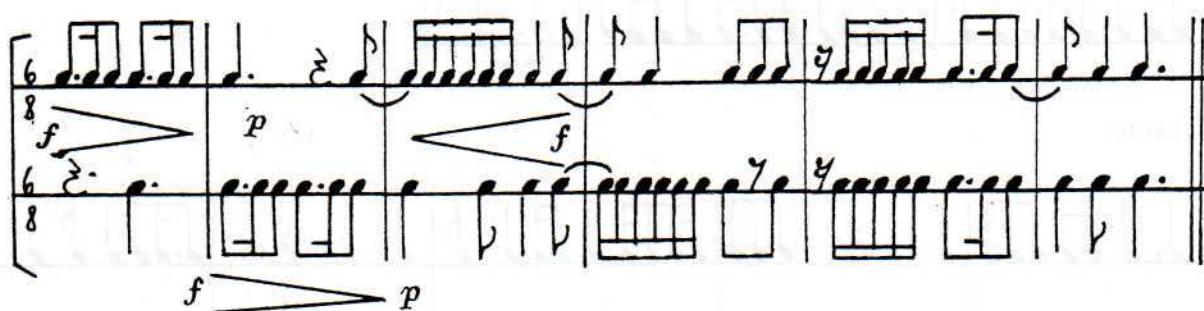
214



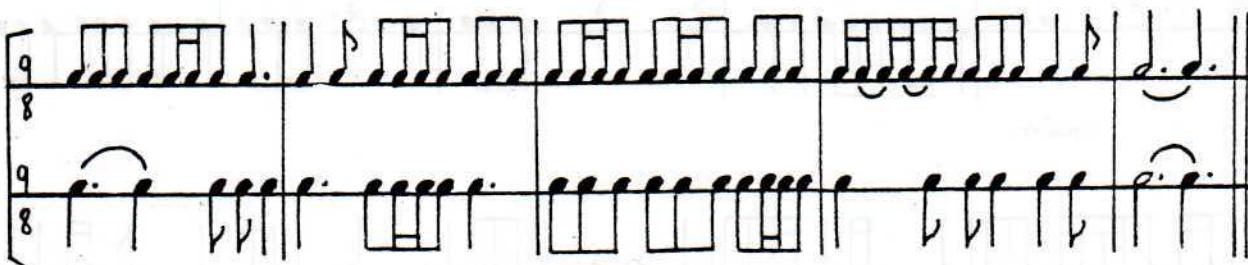
215



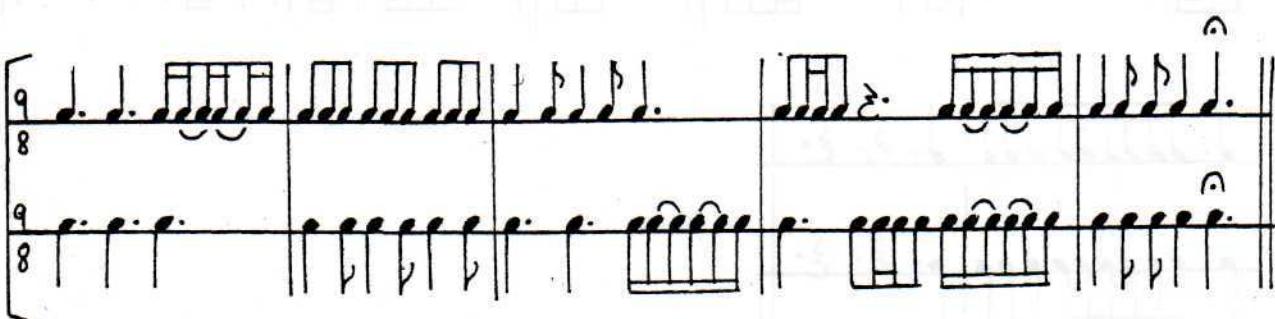
216



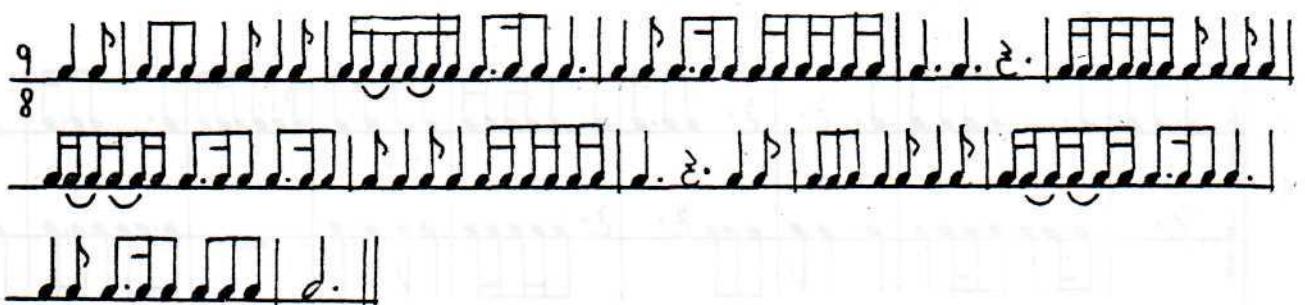
217

Largo  $\text{♩} = 48$ 

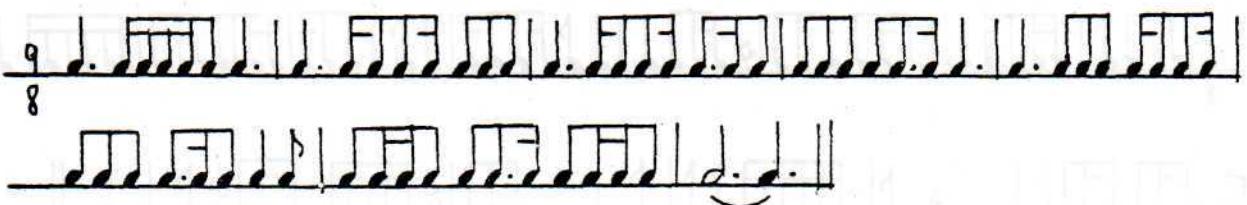
218



219



220

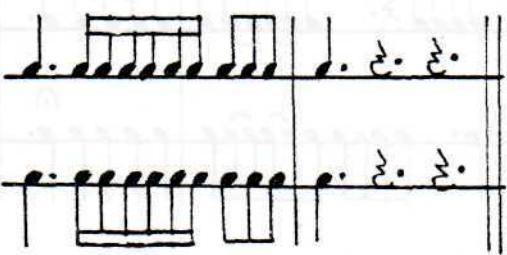
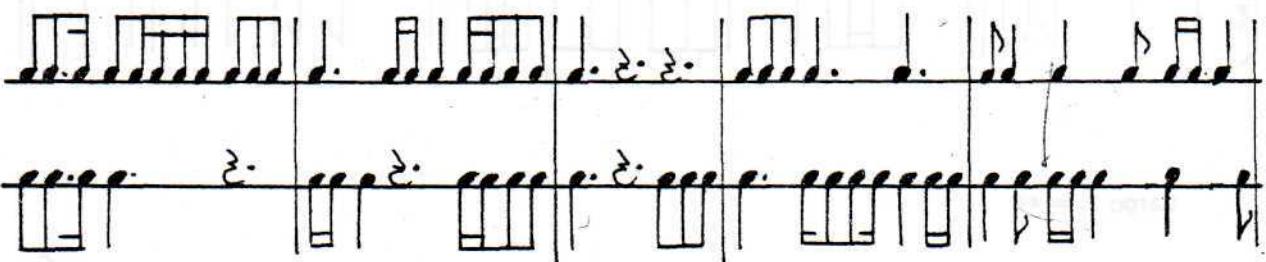


Lento

221

Handwritten musical score for exercise 221. It consists of two staves of music. The top staff has a 9/8 time signature. The bottom staff has a 9/8 time signature. The score includes a circled section labeled "Imitación".

Imitación



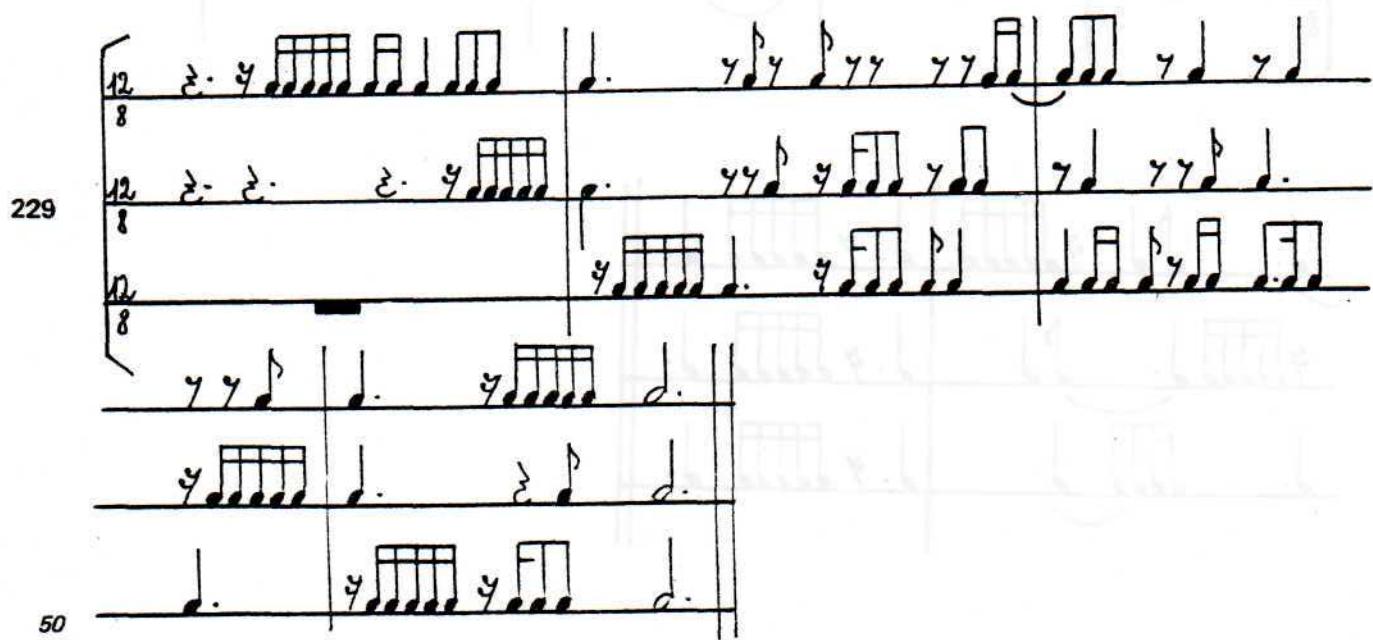
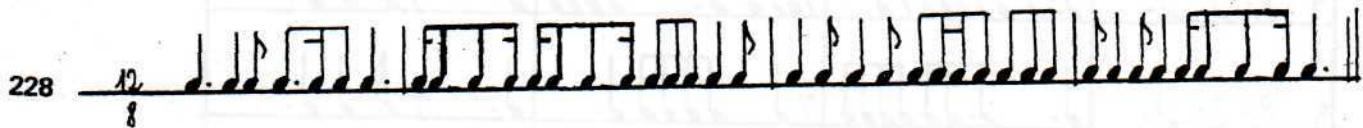
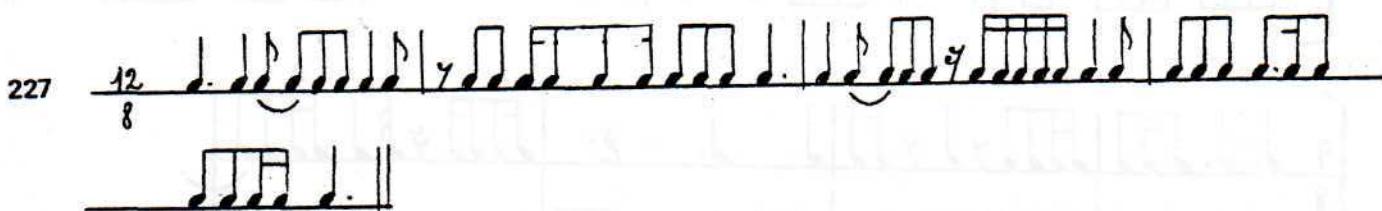
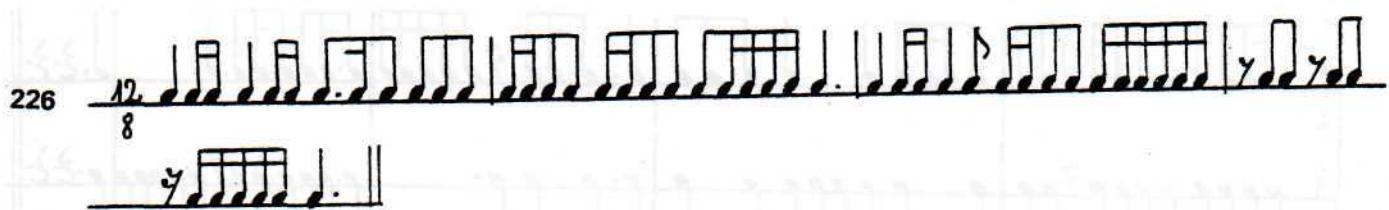
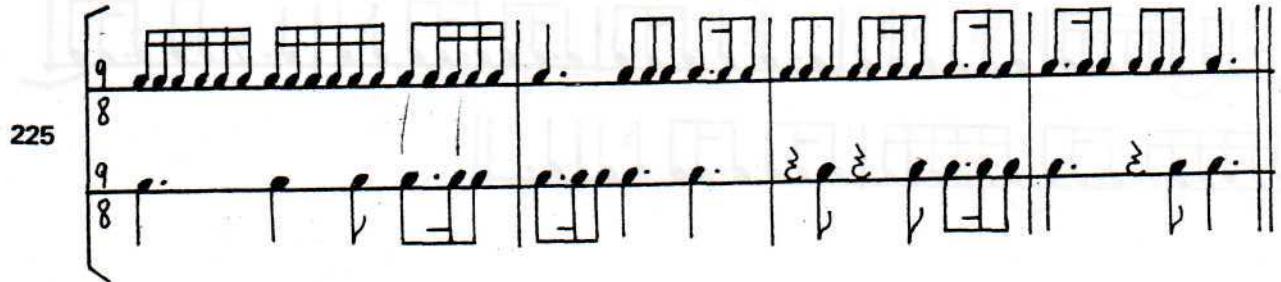
48

*Acéfalo*

222

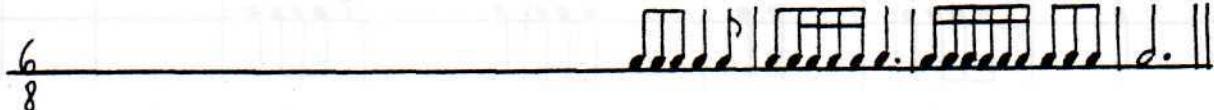
223

224

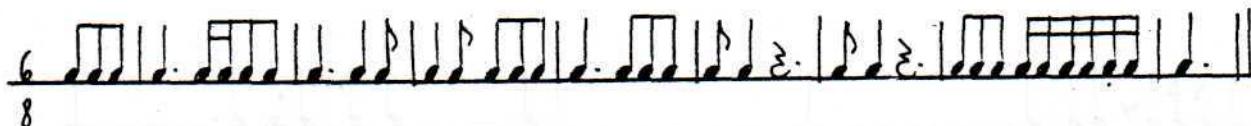


## EJERCICIOS DE APLICACION

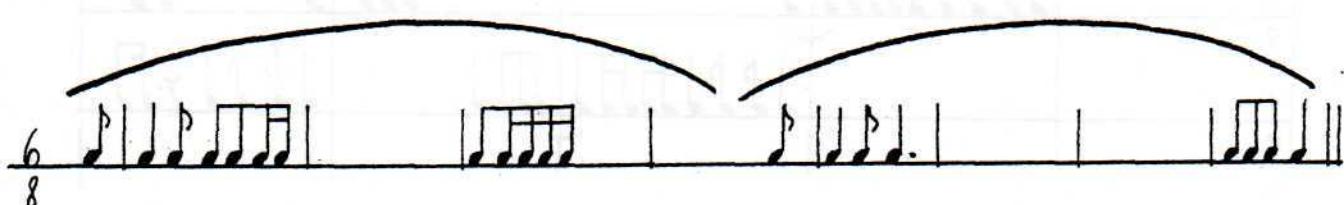
30 Inventar el antecedente.



231 Inventar la segunda voz e indicar matices dinámicos.



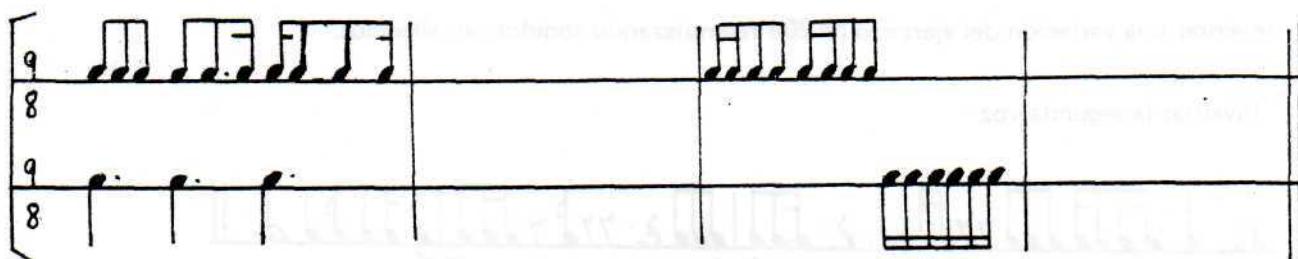
232 Completar los compases empleando la inversión de los ritmos dados cuando se considere conveniente.



233 Inventar la segunda voz



234 Completar los compases



**235** Completar los compases

A musical staff consisting of four measures. Measure 6 starts with a sixteenth note followed by two eighth notes. Measure 8 starts with a quarter note. Measure 6 starts with a sixteenth note followed by two eighth notes. Measure 8 starts with a quarter note.

**236** Completar los compases.

A musical staff consisting of six measures. Measures 1-3 start with a quarter note followed by a sixteenth note. Measures 4-6 start with a sixteenth note followed by a quarter note.

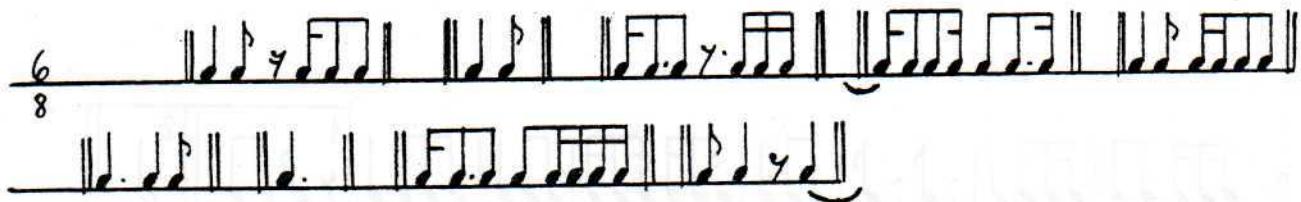
A musical staff consisting of four measures. Measures 1-2 start with a quarter note followed by a sixteenth note. Measures 3-4 start with a sixteenth note followed by a quarter note.

**237** Inventar una variación del ejercicio N° 206 reemplazando sonidos por silencios.

**238** Inventar la segunda voz .

A musical staff consisting of four measures. Measures 1-2 start with a quarter note followed by a sixteenth note. Measures 3-4 start with a sixteenth note followed by a quarter note.

**239** Realizar un ritmo ordenando los compases en forma adecuada.



CAPITULO VIII

240

241

242

243

244

245

Larghetto  $\text{♩} = 60$

||

46

48

247

Acéfalo

48

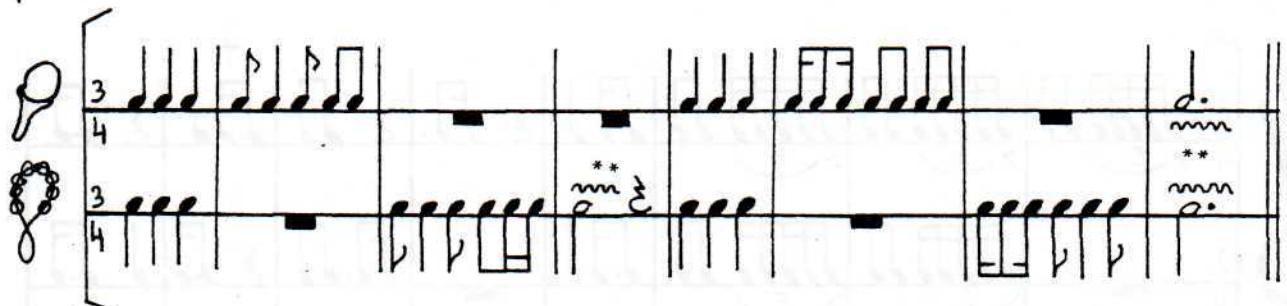
51

52

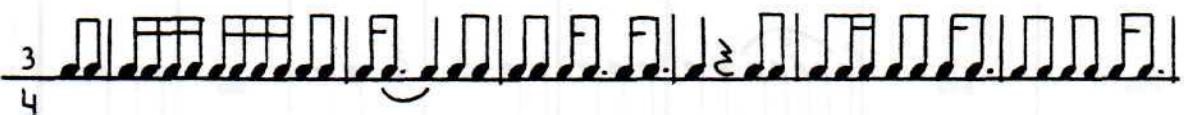
249



250



251



252

*Acéfalo*

*A*

252

*Imitación*

*A'*

\* Puede ser realizado por un solo alumno.

\*\* Sacudido.

253  $\frac{4}{4}$  *sf* *p* *sf* > > *sf* *accelerando*

Handwritten musical score for page 253. The score consists of a single staff in common time (4/4). It starts with a dynamic *sf*, followed by *p*, then *sf* again, with two slurs indicating a漸強 (accelerando). The music then continues with a series of sixteenth-note patterns.

*ff* >

Handwritten musical score for page 253. The score consists of a single staff in common time (4/4). It starts with a dynamic *ff*, followed by a slur ending with a > symbol.

254 //

Handwritten musical score for page 254. The score consists of three staves. The first two staves are in 3/4 time, and the third staff is in 4/4 time. The music includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and eighth-note triplets.

Handwritten musical score for page 254. The score consists of three staves. The first two staves are in 3/4 time, and the third staff is in 4/4 time. The music includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and eighth-note triplets.

255  $\frac{4}{4}$  A B

Handwritten musical score for page 255. The score consists of two staves. The first staff, labeled 'A', starts with a dynamic *ff*. The second staff, labeled 'B', starts with a dynamic *ff* and ends with a dynamic *sf*.

256

Largo = 52

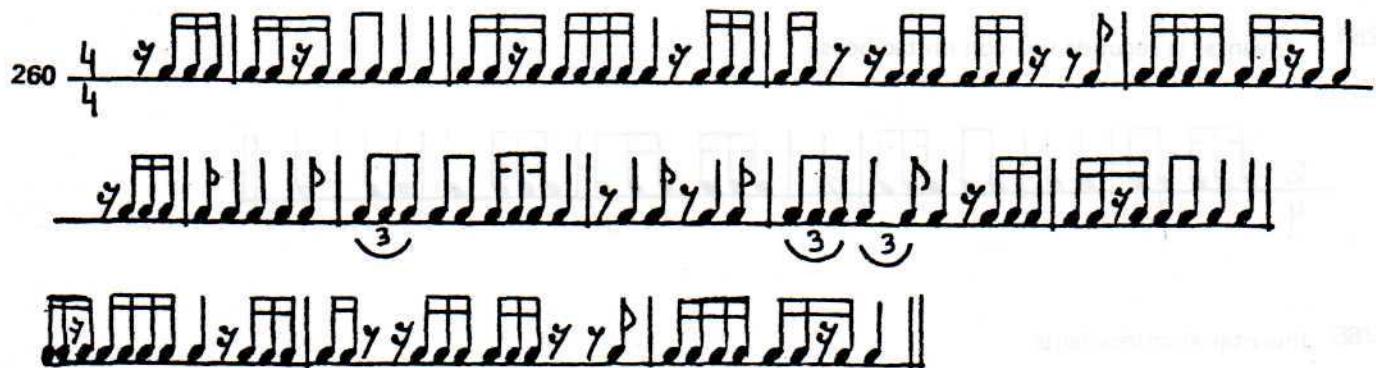
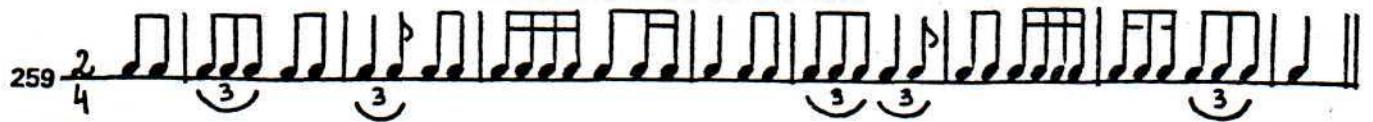
Largo = 52

257

Lento

58

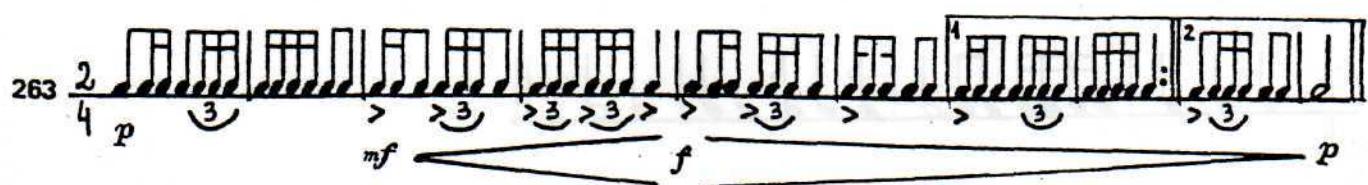
58



*Acéfalo*

261

Imitación



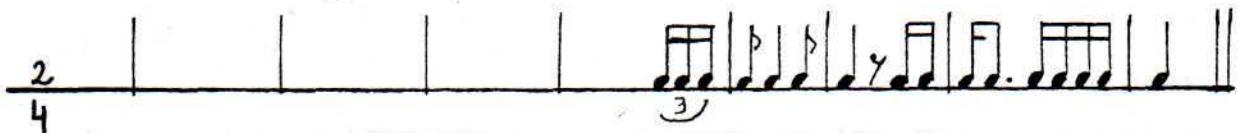
\* "Canten señores cantores de América" N° 76, compases 2 y 3

### EJERCICIOS DE APLICACION

- 264 Inventar la segunda voz con imitaciones.

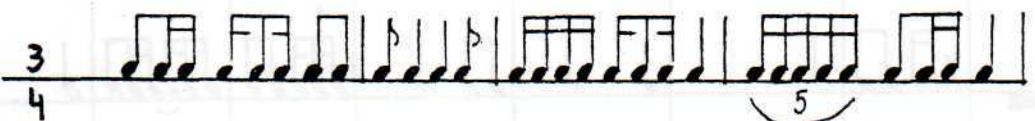


- 265 Inventar el antecedente.



- 266 Indicar el esquema formal en los ejercicios N° 241 y 263.

- 267 Inventar el consecuente.

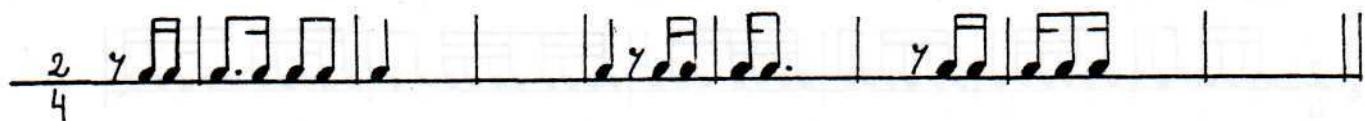


- 268 Modificar el ejercicio 244 mediante el agregado de ligaduras de prolongación.

- 269 Escribir un canon a 3 voces e indicar una instrumentación.

$\text{♪} = 60$

**270** Completar los compases.



**271** Completar los compases libres.

A musical staff in 3/4 time. It consists of four measures. The first measure has a single eighth note. The second measure has a sixteenth note followed by a sixteenth note with a circled '3' below it, then a sixteenth note. The third measure has a sixteenth note followed by a sixteenth note with a circled '3' below it, then a sixteenth note. The fourth measure has a single eighth note. Vertical bar lines are present at the end of each measure.

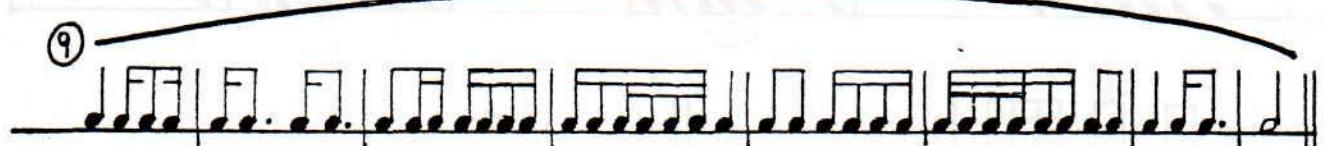
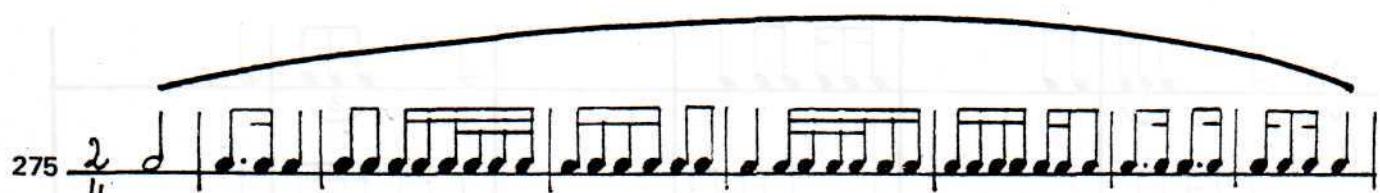
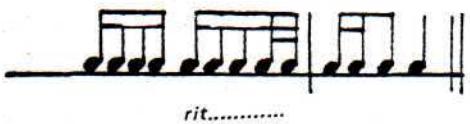
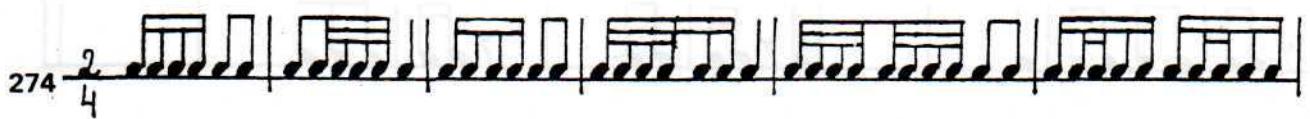
**272** Realizar diferentes versiones instrumentales para el ejercicio 254

**273** Indicar el fraseo en el ejercicio 260



## CAPITULO IX

Largo  $\text{♩} = 40$



276

$\frac{3}{4}$  \*\*

$\frac{3}{4}$  Imitación

\* A partir del compás 9 el ritmo es retrógrado.

\*\* "Canten señores cantores de América" N° 94, compás 1.

$\text{♪} = 72$

277

Lento

278

disminución de los compases 1 a 4 de la voz superior.

disminución de los compases 5 a 8

de la voz superior.

SINCRONIZAR la voz y la percusión

# Repasos

279

Handwritten musical score for exercise 279. It consists of two staves. The top staff has a tempo of 120 BPM. The bottom staff has a tempo of 160 BPM. The music is in common time. The first four measures of the top staff are circled. The bottom staff shows a continuation of the pattern.

La voz inferior es la aumentación de los compases 1 a 4 de la voz superior.

280

Handwritten musical score for exercise 280. It consists of two staves. The top staff has a tempo of 56 BPM. The bottom staff has a tempo of 160 BPM. The music is in common time. Measure 1 of the top staff is circled. The bottom staff shows a continuation of the pattern.

281

Handwritten musical score for exercise 281. It consists of two staves. The top staff has a tempo of 120 BPM. The bottom staff has a tempo of 160 BPM. The music is in common time. Measures 2 and 3 of the top staff are circled. The bottom staff shows a continuation of the pattern.

$\text{♪} = 69$

282

This section contains four staves of handwritten musical notation. The first staff uses vertical stems and includes a tempo marking of  $\text{♪} = 69$ . The second staff has a measure number 282. The third staff shows a sequence of eighth and sixteenth notes. The fourth staff concludes with a single note followed by a fermata.

This section contains four staves of handwritten musical notation, continuing from the previous section. It includes a tempo marking of  $\text{♪} = 69$  and measure numbers 282.

$\text{♪} = 63$

283

This section contains four staves of handwritten musical notation. The first staff includes a tempo marking of  $\text{♪} = 63$ . The second staff has a measure number 283. The third staff features a dynamic marking >. The fourth staff concludes with a sixteenth-note pattern.

This section contains four staves of handwritten musical notation, continuing from the previous section. It includes a tempo marking of  $\text{♪} = 63$  and measure numbers 283.

\* A partir del compás 5 ambas voces son retrógradas.

284

A partir del compás 5 la voz superior es retrógrada

de la voz inferior (comp. 1 a 4);

la voz inferior es retrógrada de la voz superior (comp. 1 a 4)

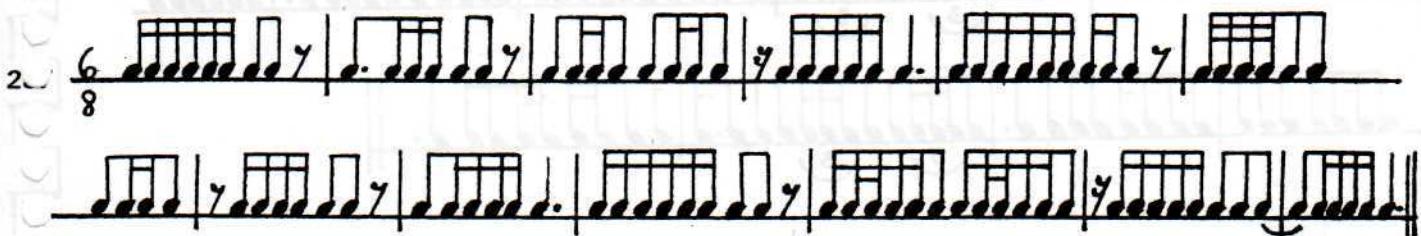
y la voz media es retrógrada de sí misma.

285

A

286

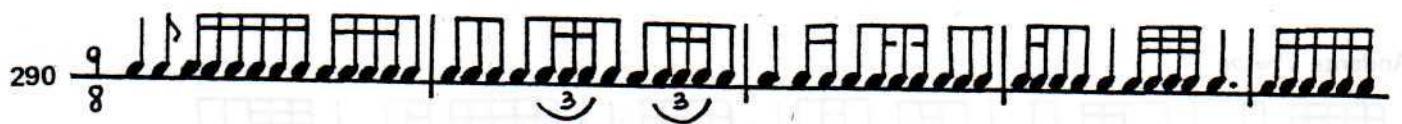
Andante  $\text{♪} = 76$



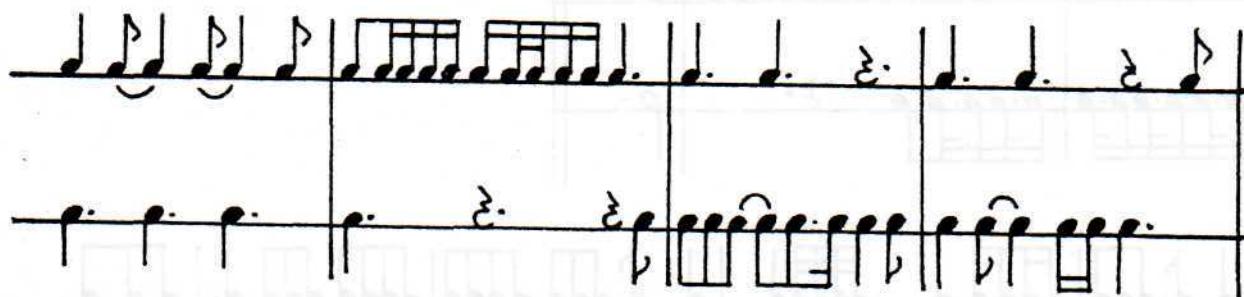
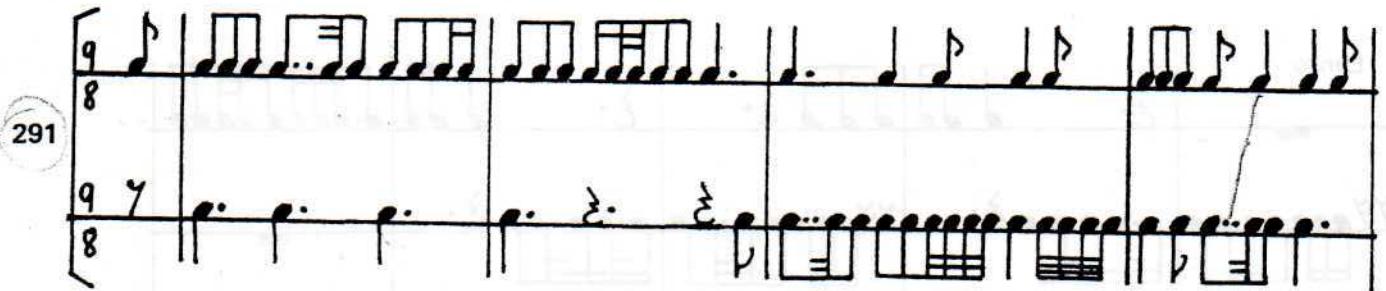
Lento

Handwritten musical score for three staves. The top staff is in 6/8 time, the middle staff is in 6/8 time with a 7/8 measure, and the bottom staff is in 2/8 time. The music consists of five measures, each ending with a vertical bar line. Measure 1 starts with a sixteenth note. Measures 2 and 3 start with eighth notes. Measure 4 starts with a sixteenth-note pattern. Measure 5 ends with a sixteenth note.

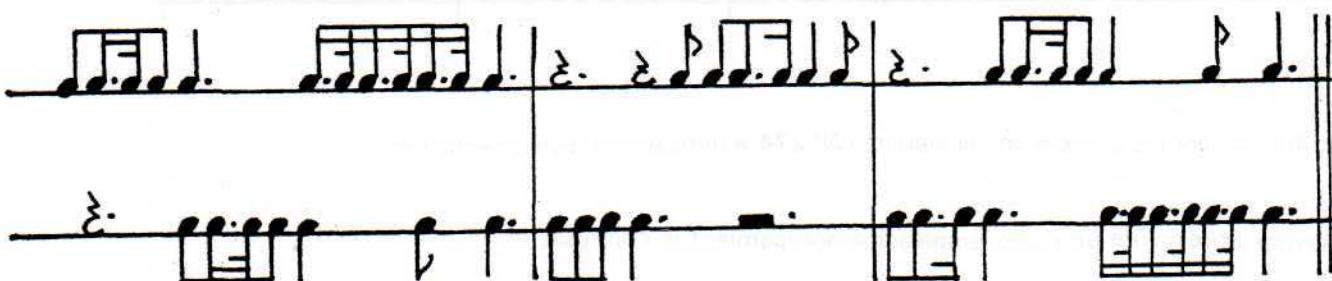
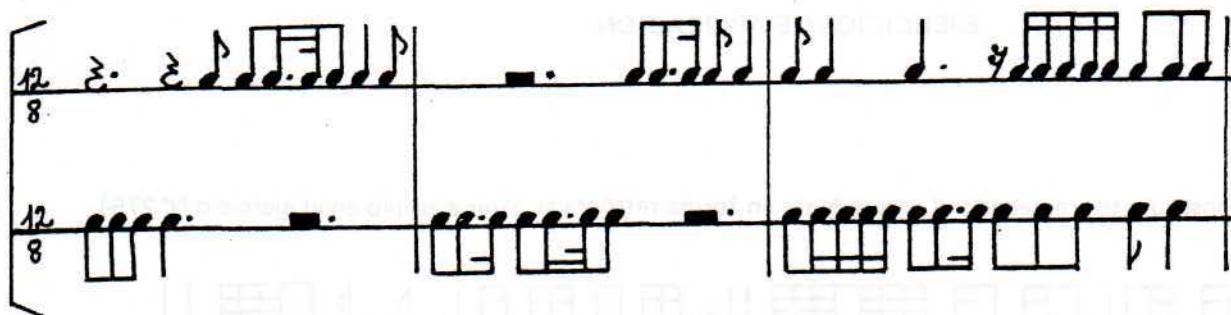
Handwritten musical score for four staves. The top staff is in 9/8 time, the second staff is in 8/8 time, the third staff is in 9/8 time, and the bottom staff is in 8/8 time. The music consists of six measures, each ending with a vertical bar line. Measures 1-3 feature eighth-note patterns. Measures 4-6 feature sixteenth-note patterns. Measure 6 ends with a sixteenth note.



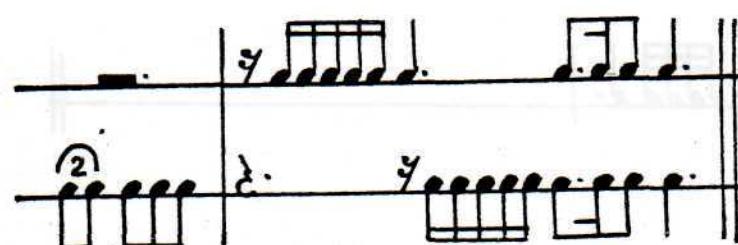
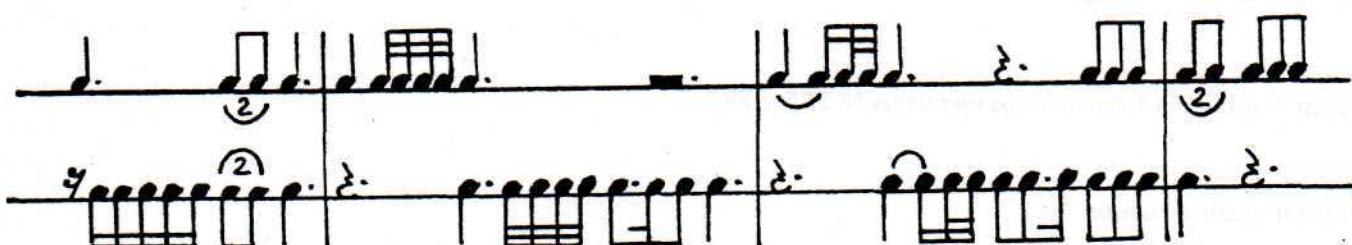
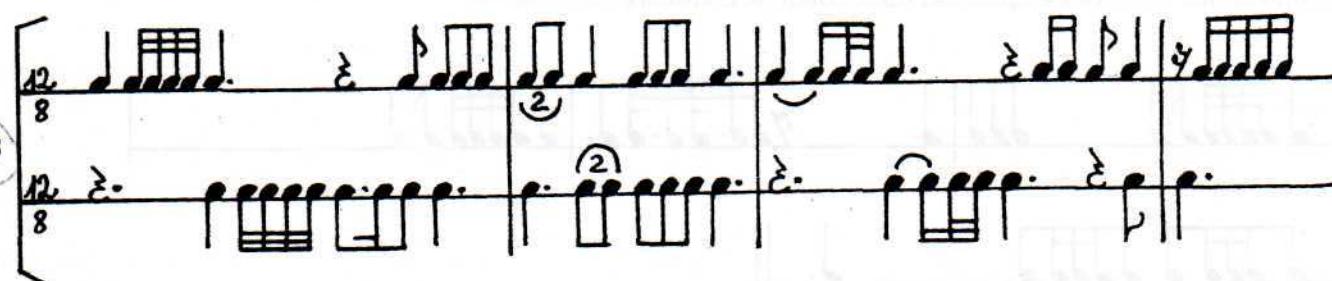
Largo



292

 $\text{♩} = 40$ 

293



## EJERCICIOS DE APLICACION

294 Escribir el consecuente empleando el antecedente en forma retrógrada (Ver ejemplo en el ejercicio N° 275).



295 Escribir un canon a 3 voces con el ejercicio N° 274 e indicar una instrumentación.

296 Inventar libremente un ritmo empleando agrupamientos con fusas.

297 Completar los compases empleando fusas donde se considere conveniente.

A musical staff in 12/8 time. It consists of two measures. The first measure has a sixteenth-note pattern: a vertical bar with three strokes, a vertical bar with four strokes, a vertical bar with five strokes, and a vertical bar with six strokes. The second measure is identical. There are vertical bar lines between the measures. Below the staff, there are two measures of a different rhythm, each with a circled '3' under it, indicating a triplet grouping.

298 Indicar el esquema formal en los ejercicios N° 285 y 287.

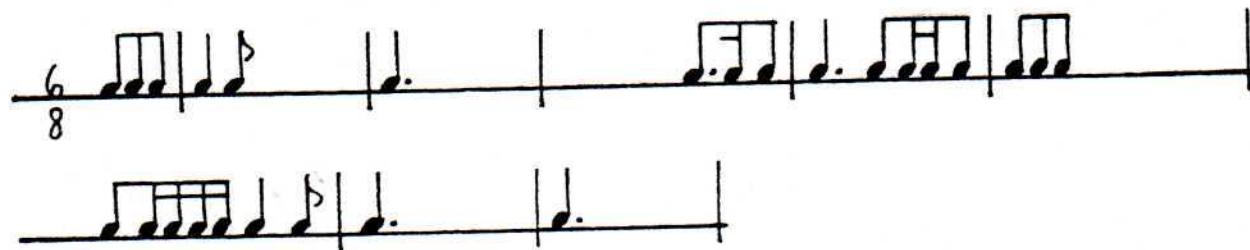
299 Inventar el consecuente.

A musical staff in 6/8 time. It consists of two measures. The first measure has a sixteenth-note pattern: a vertical bar with three strokes, a vertical bar with four strokes, a vertical bar with five strokes, and a vertical bar with six strokes. The second measure is identical. There are vertical bar lines between the measures.

300 Reemplazar algunos sonidos por silencios en el ejercicio N° 290

301 Escribir un canon a 3 voces, indicar instrumentación, movimiento y matices dinámicos.

302 Completar los compases



303 Inventar la segunda voz en el ejercicio N° 285 y especificar la velocidad.

**GARTENLAUB**

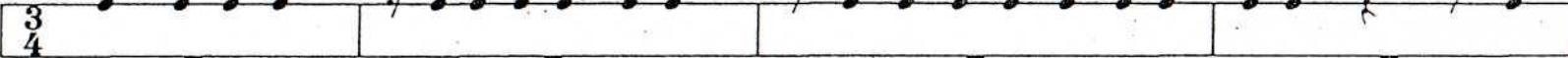
# **79 RYTHMES A UNE OU DEUX VOIX A JOUER OU A DICTER**

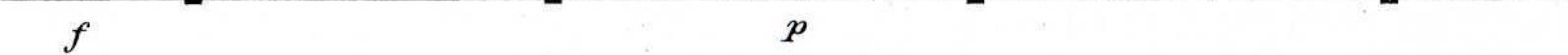
O. Gartenlaub

(selección)

4

$\text{♩} = 72$

**1**   
**f**

**2**   
**p**

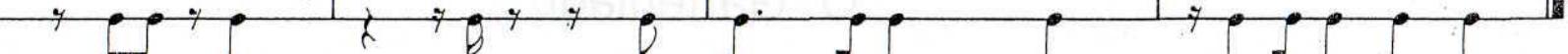
**3**   
*cresc.*

**4**   
**f**

**3** 

**5**   
**p**

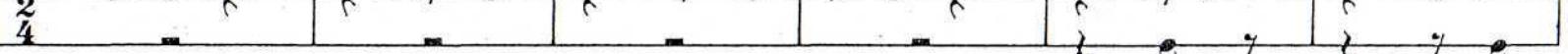
**3**   
*(pólos los)*

**6**   
**p**

**3**   
**mf**

**5**   
**p**

**3**   
*cresc.*

**5**   
**f**

**3**   
**p**

**6**   
**pp**

3

Handwritten musical score for a solo instrument, page 7, measures 1-8. The score is in common time (indicated by a 'C') and 120 BPM (indicated by a '♩ = 120'). The key signature is A major (one sharp). The score consists of two systems of four measures each. Measure 1 starts with a dynamic *p*. Measure 2 begins with a measure rest followed by eighth-note patterns. Measures 3-4 show eighth-note patterns with grace notes and slurs. Measures 5-6 continue eighth-note patterns with slurs. Measures 7-8 feature eighth-note patterns with slurs and grace notes. Measure 8 concludes with a dynamic *f*.

$\text{♩} = 116$

1 ① **p** 2 ②

9 6 8

f >

3 ③

4 ④ **p** cresc.

p cresc.

5 ⑤

6 ⑥ **f**

f p

7 ⑦

8 ⑧ **p**

(3)

11

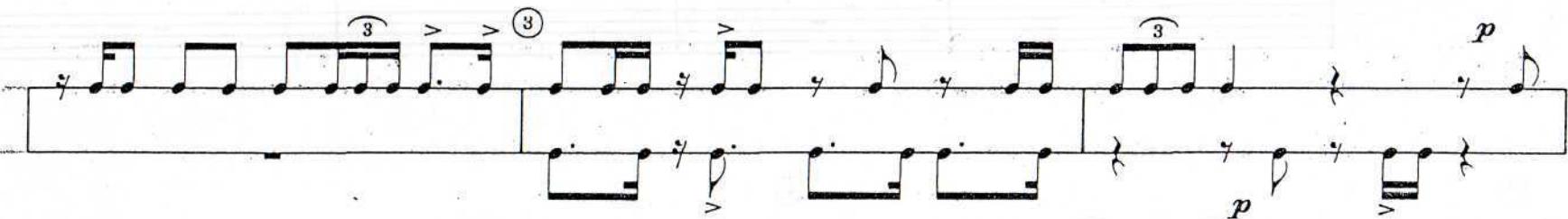
 $\text{J} = 66$ 

①

4

*f*

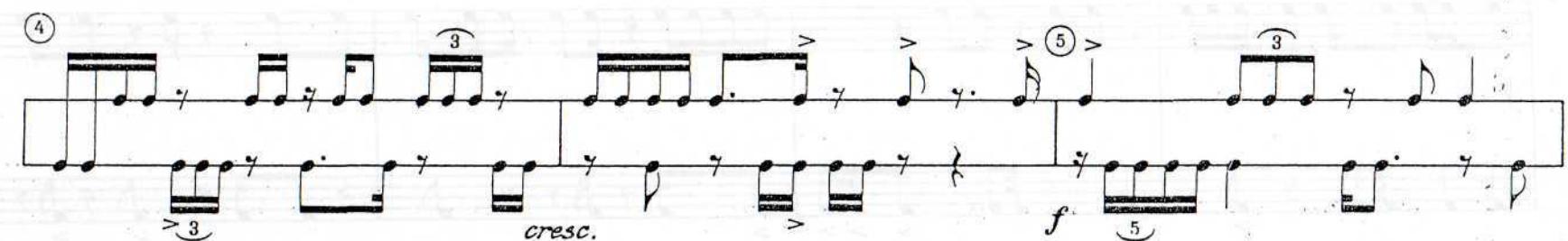
②



④

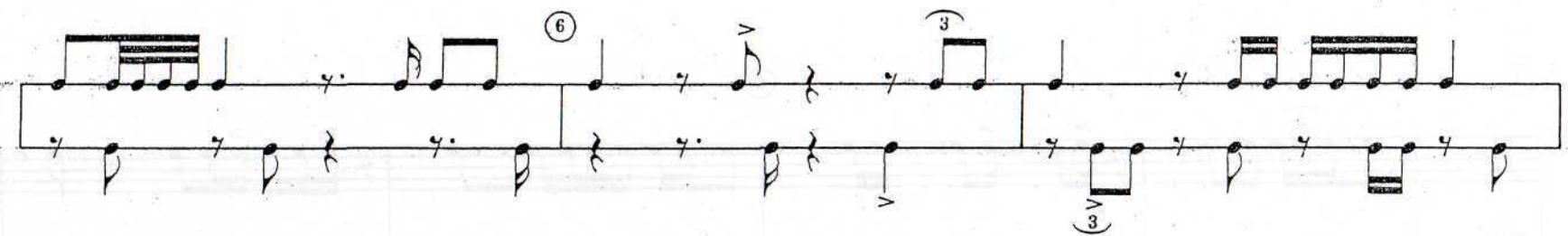
*cresc.**f*

⑤



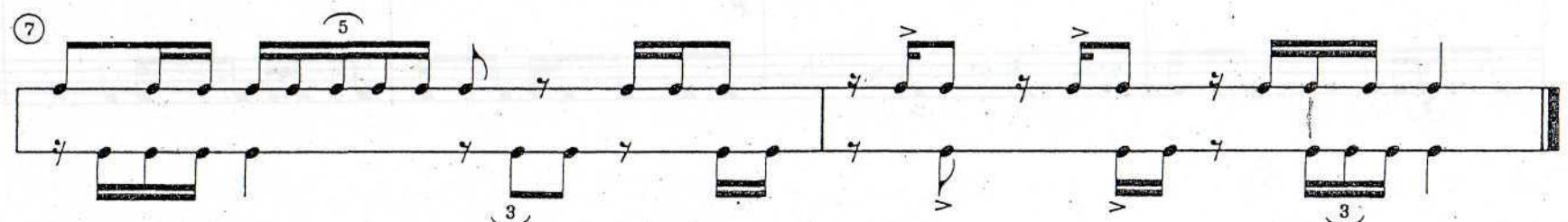
⑥

(&gt;3)



⑦

3



17

♩ = 60

① > > (3) > > > > (3) >

②

$\frac{3}{4}$  *p*

③

④

*f*

&gt;

⑤

⑥

*mf*

(3)

*p*

&gt;

21

1  $\text{♩} = 132$

2 (3)

3 (4)  $pp$

4 (5)  $mf$  (3)

5 (6)  $p$

6 (7)  $pp$   $ff$  (5)

7 (8)  $f$

8 (9)  $p$  (6)  $pp$

# 79 RYTHMES A UNE OU DEUX VOIX

A JOUER OU A DICTER

O. GARTENLAUB

♩ = 100

23

① ② ③ ④

27

 $\text{J}=80$  $\frac{3}{4} f$ 

(3)

(2)

 $p$  $f$ 

&gt; (3) &gt;

(3)

 $p$ 

&gt;&gt;

(4)

 $f$ 

(5)

 $p$ 

(6)

 $f$ 

&gt;

29

①

②

⑩

Handwritten musical score for a single melodic line. Measure 1 (indicated by circled 1) starts with a dotted quarter note followed by an eighth note, then a sixteenth-note pattern of two groups of four. Measure 2 (indicated by circled 2) begins with a sixteenth-note pattern of two groups of four, followed by a sixteenth note, a eighth note, and a sixteenth-note pattern of two groups of three. The tempo is indicated as 120.

**p****f**

3

**p**

⑤

**f**

⑥

&gt; &gt;

&gt; &gt;&gt;

**ROPARTZ, GUY**

## VI

*Allegro.*

*Allegro.* (126=♩)

Musical score for piano, page 18, featuring four staves of music:

- Staff 1 (Bass):** Starts with a dynamic of **f**. Measures show eighth-note patterns.
- Staff 2 (Treble):** Starts with a dynamic of **f**. Measures show eighth-note patterns.
- Staff 3 (Bass):** Starts with a dynamic of **f**. Measures show eighth-note patterns.
- Staff 4 (Treble):** Starts with a dynamic of **p**. Measures show eighth-note patterns. The dynamic changes to **Cresc.** in the middle of the staff.
- Staff 5 (Bass):** Starts with a dynamic of **p**. Measures show eighth-note patterns. The dynamic changes to **Cresc.** in the middle of the staff.
- Staff 6 (Treble):** Measures show eighth-note patterns.
- Staff 7 (Bass):** Measures show eighth-note patterns.

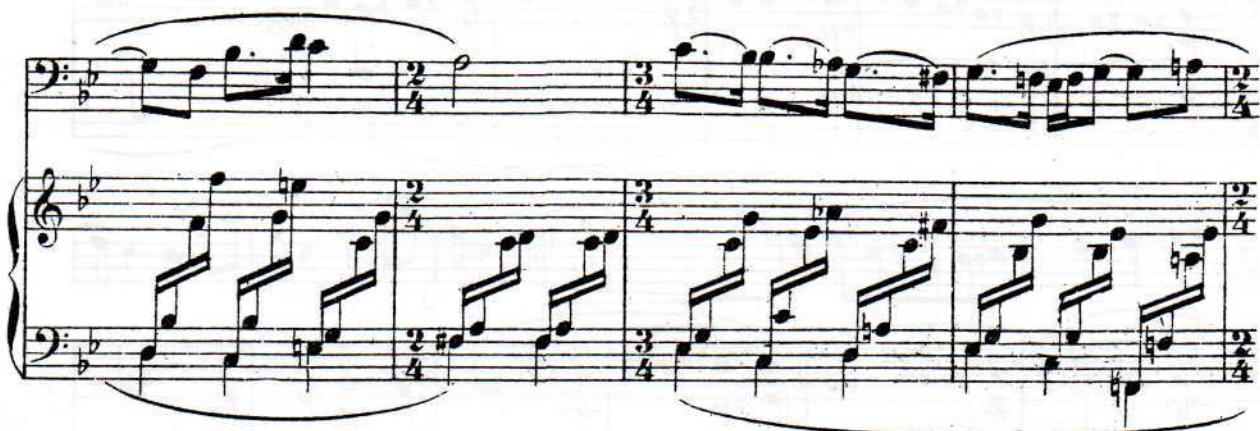
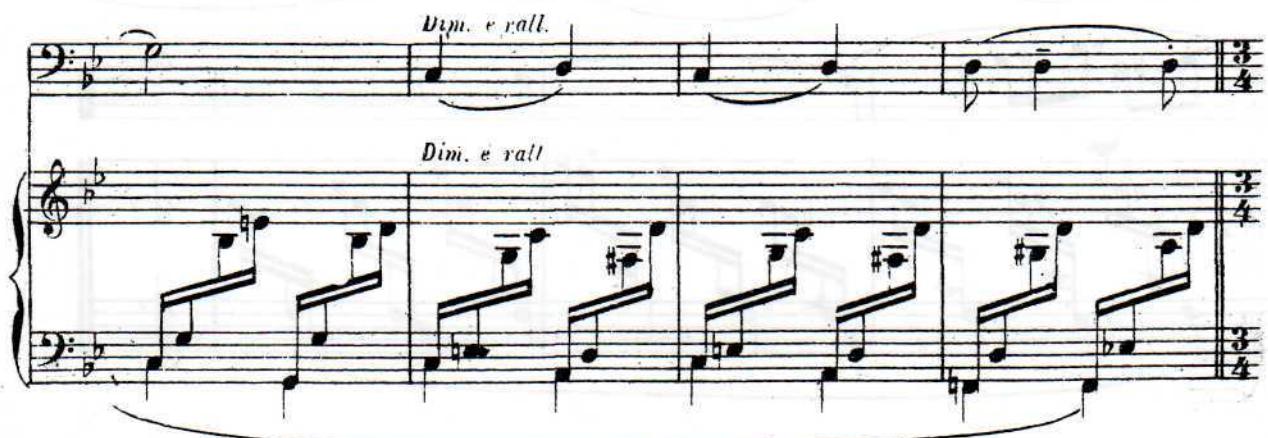
A handwritten musical score consisting of five staves of music. The top staff is for basso continuo, indicated by a bass clef and a 'b' (bass) symbol. The second staff is for the first voice, indicated by a soprano clef. The third staff is for the second voice, indicated by an alto clef. The bottom two staves are for basso continuo, indicated by bass clefs and 'b' symbols. The music is written in common time. Measure 19 begins with a forte dynamic. Measures 20-21 show eighth-note patterns in the upper voices. Measures 22-23 continue with eighth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show eighth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show eighth-note patterns. Measures 32-33 show eighth-note patterns. Measures 34-35 show eighth-note patterns. Measures 36-37 show eighth-note patterns. Measures 38-39 show eighth-note patterns. Measures 40-41 show eighth-note patterns. Measures 42-43 show eighth-note patterns. Measures 44-45 show eighth-note patterns. Measures 46-47 show eighth-note patterns. Measures 48-49 show eighth-note patterns. Measures 50-51 show eighth-note patterns. Measures 52-53 show eighth-note patterns. Measures 54-55 show eighth-note patterns. Measures 56-57 show eighth-note patterns. Measures 58-59 show eighth-note patterns. Measures 60-61 show eighth-note patterns. Measures 62-63 show eighth-note patterns. Measures 64-65 show eighth-note patterns. Measures 66-67 show eighth-note patterns. Measures 68-69 show eighth-note patterns. Measures 70-71 show eighth-note patterns. Measures 72-73 show eighth-note patterns. Measures 74-75 show eighth-note patterns. Measures 76-77 show eighth-note patterns. Measures 78-79 show eighth-note patterns. Measures 80-81 show eighth-note patterns. Measures 82-83 show eighth-note patterns. Measures 84-85 show eighth-note patterns. Measures 86-87 show eighth-note patterns. Measures 88-89 show eighth-note patterns. Measures 90-91 show eighth-note patterns. Measures 92-93 show eighth-note patterns. Measures 94-95 show eighth-note patterns. Measures 96-97 show eighth-note patterns. Measures 98-99 show eighth-note patterns. Measures 100-101 show eighth-note patterns.

## IX

*Andante.*

*p*

*Andante. (so=d)*

*Poco più lento.**Poco più lento.**Cresc.**Dimp. e rall.**Dimi. e rall.*

*A tempo I<sup>e</sup>*

Cresc.

mf

Presto.

mf

f

Piu lento.

Dolce.

Piu lento.

Dolce.

mf

## XIII

*Andantino.**p Dolce.**Andantino. (96=♩)*

The musical score consists of two staves. The top staff is for the bass (B-flat) and the bottom staff is for the treble (C). Both staves are in 2/4 time. The key signature is B-flat major throughout. Measure 1: Bass staff has eighth-note pairs; Treble staff has eighth-note pairs. Measure 2: Bass staff has eighth-note pairs; Treble staff has eighth-note pairs. Measure 3: Bass staff has eighth-note pairs; Treble staff has eighth-note pairs. Measure 4: Bass staff has eighth-note pairs; Treble staff has eighth-note pairs. Measure 5: Bass staff has eighth-note pairs; Treble staff has eighth-note pairs. Measure 6: Bass staff has eighth-note pairs; Treble staff has eighth-note pairs. Measure 7: Bass staff has eighth-note pairs; Treble staff has eighth-note pairs. Measure 8: Bass staff has eighth-note pairs; Treble staff has eighth-note pairs. Various dynamics are indicated: *p* (piano), *p Dolce*, *mf* (mezzo-forte), and *f* (forte). Measures 6-8 include performance instructions: 'p' over the bass staff, 'mf' over the treble staff, and a crescendo arrow pointing right over the treble staff.

Musical score for piano, page 39, featuring six staves of music in 2/4 time with a key signature of two flats. The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'poco rit.' (poco ritardo). Performance instructions include 'En dehors' and 'Più f'.

The score consists of six staves of music:

- Staff 1:** Treble clef, two flats. Dynamics: 'v' (volume), 'p' (piano), 'p' (piano).
- Staff 2:** Bass clef, two flats. Dynamics: 'p' (piano), 'p' (piano).
- Staff 3:** Treble clef, two flats. Dynamics: 'p' (piano), 'p' (piano), 'p' (piano).
- Staff 4:** Treble clef, two flats. Dynamics: 'Più f' (more forte), 'p' (piano).
- Staff 5:** Bass clef, two flats. Dynamics: 'Più f' (more forte), 'p' (piano).
- Staff 6:** Treble clef, two flats. Dynamics: 'p' (piano), 'p' (piano), 'p' (piano).

Performance instructions:

- 'En dehors'
- 'Più f'
- 'poco rit.'
- 'poco rit.'

*Poco più animato.*

*Poco più animato.*

*f* *p*

*f* *p*

*Cresc.* *f*

*Rall.* *Dim.* *1° tempo.* *p*

*Dim.* *1° tempo.* *p*

Musical score for piano, page 41, featuring four systems of music:

- System 1:** Treble clef, two sharps. Dynamics: **f**, **fp**, **fp**. Performance instruction: **Cresc.**
- System 2:** Bass clef, three sharps. Dynamics: **p**, **mf**.
- System 3:** Treble clef, one sharp. Dynamics: **Cresc.**, **mf**.
- System 4:** Bass clef, one sharp. Dynamics: **f**, **f**.
- System 5:** Treble clef, one sharp. Dynamics: **Dim.**, **p**.
- System 6:** Bass clef, one sharp. Dynamics: **Dim.**, **p**, **pp**.

## XVI

*Tempo di Marcia.*

*f*

*Tempo di Marcia. (132=)*

*ff p*

*Cresc.*

*Cresc.*

*ff p*

*ff p*

51

*f*

*f*

*p*

*Cresc.* *f* *p*

*Cresc.* *f* *p*

*Cresc.* *f* *p*

*g* *bassa*

Musical score for piano, page 52, featuring four staves of music. The score consists of two systems of music, each with two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music includes various dynamics such as *f*, *p*, *Cresc.*, *ff*, *mf*, and *ff ff*. The notation includes eighth and sixteenth note patterns, as well as rests and measure endings. The score is divided into measures by vertical bar lines.

A musical score for piano, page 53, consisting of five staves of music. The music is in common time and major key signature. The first two staves are treble clef, and the last three are bass clef. The score includes dynamic markings such as *p*, *ff*, and *mf*. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

II<sup>a</sup> PARTE - 4 LECCIONES SOBRE LA CLAVE DE DO EN 3<sup>a</sup> LINEA

V

Lento. FA SOL SI MI RE DO SI LA SI DO RE

B 9 4 p

Lento. (d.=52)

B 9 4 p

Mi FA SOL SI FA MI RE SI SOL LA SI LA SI LA SOL LA MI DO SOL LA SOL FA SOL RE SI

B 9 4 pp

B 9 4 pp

Mi FA SOL FA SI FA FA

B 9 4 #p. #p. #p. #p. #p. #p.

B 9 4 #p. #p. #p. #p. #p. #p.

SI DO DO SI RE SI RE MI DO RE RE DO MI DO MI FA

B 9 4 mf Cresc. -

B 9 4 mf Cresc. -

SOL FA FA MI RE DO RE DU 13  
*f* Dim.  
 f Dim.  
 DO SI SI LA  
 LA SOL FA LA SOL FA FA SOL LA SI SOL MI RE DO SI LA SOL MI DO  
*p*  
 g: g: g:  
*p*  
 SI LA SOL FA MI FA SOL LA SI DO RE MI RE DO SI DO RE MI RE DO SI LA LA SI DO  
*Cresc.* *f*  
*Cresc.* *f*

14

Handwritten musical score for piano, page 14. The score consists of eight staves of music. The first staff (treble clef) has lyrics: T O DO SI LA SI DO MI SOL FA FA MI. The second staff (bass clef) has a dynamic *p*. The third staff (bass clef) has a dynamic *f*. The fourth staff (treble clef) has a dynamic *f*. The fifth staff (bass clef) has a dynamic *f*. The sixth staff (treble clef) has a dynamic *f*. The seventh staff (bass clef) has a dynamic *p*. The eighth staff (treble clef) has a dynamic *p*.

FA SOL MI SOL NI LA SI LA DO LA FA RE MI RE FA RE SI

p

MI FA SOL FA SOL SOL FA LA FA LA SI

p. p.

Mi DO SI LA SOL FA MI FA SOL LA SI DO RE

Cresc.

MI RE DO SI DO RE MI RE DO SI LA LA SI DO SI LA SI DO SOL FA FA MI

f

## VI

**Allegro.**

**Allegro. ( $\text{d}=160$ )**

FA Sol Si Do Re Si Sol La Si Do Re

Mi FA Re Do Si La

LA SOL LA SOL FA MI RE DO

Cresc.

LA SOL LA SOL FA MI RE DO

Cresc.

Mi SOL FA Mi Re Do Si LA SA LA SI DO Si LA L  
f p

Cresc.

Mi FA Re Do Si LA Re Mi FA SA LA SI SA Mi FA SOL LA SI DO Re

Cresc.

Mi FA Re Do Si LA Re Mi FA SA LA SI SA Mi FA SOL LA SI DO Re

Mi FA Re Do Si LA Re Mi FA SA LA SI SA Mi FA SOL LA SI DO Re

p

B.A.11165

Handwritten musical score for voice and piano, page 18. The score consists of ten staves. The top staff is for the voice, with lyrics in Italian (e.g., "Re DO SI", "LA SI", "FA SOL LA SI") written above the notes. The second staff is for the piano treble clef part. The third staff is for the piano bass clef part. The fourth staff is for the voice, continuing the lyrics. The fifth staff is for the piano treble clef part. The sixth staff is for the piano bass clef part. The seventh staff is for the voice, with lyrics like "LA SOL FA MI DO SO". The eighth staff is for the piano treble clef part. The ninth staff is for the piano bass clef part. The tenth staff is for the voice, ending with "Dim.". The score includes dynamic markings such as *più f*, *f*, *p*, *s*, *Cresc.*, *Dim.*, and *p*. The vocal line features sustained notes and rhythmic patterns.

## VII

**Lento.** FA SOL LA SI LA SI DO RE MI SI LA SOL LA SOL FA MI FA SOL

**Lento.** (♩ = 84)

MI FA RE MI FA SOL FA MI RE DO RE DO SI DO LA SOL LA SI DO RE MI

DO DO FA SI MI FA RE DO DO SI LA SOL FA SI SOL A DO DO

Cresc.

FA MI RE MI RE DO SI DO SOL

20

FA SOL LA SI  
meno f FA SOL  
Dim.

p ff f

ff en dehors.  
mf mf

s ff ff  
meno f ff

FA SOL LA SI LA SI DO RE

*p*

*Dim.*

*Allegro*

MI SI FA SOL LA SOL FA MI

*p*

*Presto*

FA SOL LA SI FA SOL

*p*

*poco f*

*pp*

## X

*Allegro moderato.*

*p*

*Allegro moderato. (108 =  $\frac{1}{8}$ )*

Musical score for piano, page 28, featuring six staves of music. The score consists of two systems of three staves each. The key signature is B-flat major (two flats). The time signature is common time.

**Staff 1 (Top):** Treble clef. Dynamics: *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs.

**Staff 2 (Second from Top):** Treble clef. Dynamics: *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs.

**Staff 3 (Third from Top):** Bass clef. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs.

**Staff 4 (Fourth from Top):** Treble clef. Dynamics: *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs.

**Staff 5 (Fifth from Top):** Treble clef. Dynamics: *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs.

**Staff 6 (Bottom):** Bass clef. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs.

**Measure 4:**

- Staff 1:** Dynamics: *Cresc.*
- Staff 2:** Dynamics: *Cresc.*
- Staff 3:** Dynamics: *Cresc.*
- Staff 4:** Dynamics: *f*. Measure 1: sixteenth-note pairs. Measure 2: sixteenth-note pairs. Measure 3: sixteenth-note pairs. Measure 4: sixteenth-note pairs. Measure 5: sixteenth-note pairs. Measure 6: sixteenth-note pairs.
- Staff 5:** Dynamics: *Dim.* Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 6:** Dynamics: *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

**Measure 5:**

- Staff 1:** Dynamics: *f*. Measure 1: sixteenth-note pairs. Measure 2: sixteenth-note pairs. Measure 3: sixteenth-note pairs. Measure 4: sixteenth-note pairs. Measure 5: sixteenth-note pairs. Measure 6: sixteenth-note pairs.
- Staff 2:** Dynamics: *Dim.* Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 3:** Dynamics: *p*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

**Measure 6:**

- Staff 1:** Dynamics: *Cresc. molto*. Measure 1: sixteenth-note pairs. Measure 2: sixteenth-note pairs. Measure 3: sixteenth-note pairs. Measure 4: sixteenth-note pairs. Measure 5: sixteenth-note pairs. Measure 6: sixteenth-note pairs.
- Staff 2:** Dynamics: *p subito.* Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 3:** Dynamics: *Cresc. molto*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

Rall.

A tempo.

29

Rall.

A tempo.

Rall.

p A tempo.

Più lento

f

p

mf

f

p

mf

Sempre più lento

p

p

Sempre più lento

## XI

**Adagio.**

(1) En todos los cambios de compás de esta lección la negra conserva un valor constante.

A handwritten musical score for three voices (Soprano, Alto, Bass) across six staves. The score consists of two systems of music.

**System I:**

- Staff 1 (Bass): Measures 1-2. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: *f*. Measure 1: Bassoon part. Measure 2: Bassoon part.
- Staff 2 (Alto): Measures 1-2. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 1: Alto part. Measure 2: Alto part.
- Staff 3 (Bass): Measures 1-2. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Bassoon part.
- Staff 4 (Soprano): Measures 1-2. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Soprano part.
- Staff 5 (Alto): Measures 1-2. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Alto part.
- Staff 6 (Bass): Measures 1-2. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Bassoon part.

**System II:**

- Staff 1 (Bass): Measures 3-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: *p*. Bassoon part.
- Staff 2 (Alto): Measures 3-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Alto part.
- Staff 3 (Bass): Measures 3-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Bassoon part.
- Staff 4 (Soprano): Measures 3-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Soprano part.
- Staff 5 (Alto): Measures 3-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Alto part.
- Staff 6 (Bass): Measures 3-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Bassoon part.

pp

*Un peu en dehors.*

p

p

p

B.A.11165

## XII

*Allegro.*

*Allegro. (144=)*

*f*

*p*

*Più f*

*Più f*

3/4

B-flat major

Violin: *f*, *p*

Cello: *mf*, *Piu f*

Bass: *pp*, *Cresc.*

Violin: *f*, *Cresc.*

Cello: *pp*, *Cresc.*

Violin: *pp*, *Cresc.*

Cello: *pp*, *Cresc.*

717

Poco più lento.

Poco più lento.

I. Tempo.

I. Tempo.

## XIX

Scherzando.

Scherzando. (104=d.)

The musical score consists of eight staves of music. The top staff is in bass clef, 3/4 time, with dynamics f, p, f, p. The second staff is in treble clef, 3/4 time, with dynamics f, p, f, p. The third staff is in bass clef, 3/4 time, with dynamic f. The fourth staff is in treble clef, 3/4 time. The fifth staff is in bass clef, 3/4 time, with dynamic s. The sixth staff is in treble clef, 3/4 time, with dynamics s, mf. The seventh staff is in bass clef, 3/4 time, with dynamics s, f. The eighth staff is in treble clef, 3/4 time, with dynamics s, p.

57

Bassoon Staff:

- M1: Melodic line, dynamic *f*
- M2: Chords
- M3: Melodic line, dynamics *f*, *p*
- M4: Chords, dynamics *f*, *p*
- M5: Melodic line, dynamic *p*
- M6: Melodic line, dynamic *f*, ending with repeat sign and 2/4 time, labeled **FIN**

Clarinet/Bass Staff:

- M1-M6: Chords

## TRIO

Handwritten musical score for a trio section, consisting of six staves of music. The score includes dynamics like *Dolce*, *Cresc.*, *f*, and *p*, and performance instructions like *D.C.* and *Coda*. The music is written in 2/4 time, mostly in B-flat major (two flats), with some sections in A-flat major (three flats). The score is divided into three systems by vertical bar lines. The first system starts with a forte dynamic (*f*) and ends with a piano dynamic (*p*). The second system begins with a piano dynamic (*p*) and ends with a forte dynamic (*f*). The third system begins with a piano dynamic (*p*) and ends with a forte dynamic (*f*). The score uses various note heads and stems, with some notes having horizontal dashes through them. Measure numbers are present at the beginning of each staff.