

LAZ

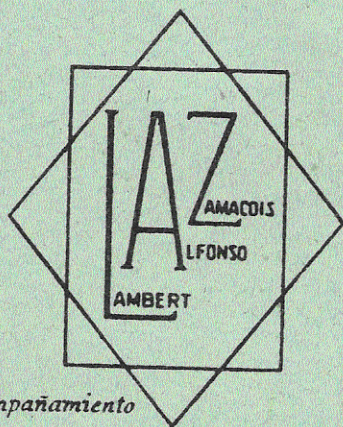
METODO GRADUADO DE SOLFEO

(De texto en el Conservatorio Superior Municipal de Música de Barcelona)

Lecciones originales

Canciones populares, nacionales y extranjeras

Composiciones de Bach, Beethoven, Chopin, Gluck, Hændel, Haydn, Lully,
Mendelssohn, Mozart, Rameau, Schubert, Schumann, etc.



Edición sin acompañamiento

LIBRO III

CASA EDITORIAL DE MÚSICA
BOILEAU

Provenza, 267 Teléfono 215 5334
BARCELONA - 37

LAZ

METODO GRADUADO DE SOLFEO

(De texto en el Conservatorio Superior Municipal de Música de Barcelona)

Lecciones originales

Canciones populares, españolas y extranjeras

Composiciones de Beethoven, Bizet, Boccherini, Borodin, Corelli, Chopin,
Gluck, Hændel, Haydn, Martini, Mendelssohn, Mozart, Rameau,
Schubert, Schumann, Wagner, Weber, etc.



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Materias que integran los libros LAZ

- 1.^{er} LIBRO
Claves de *Sol* y *Fa* en 4.^a. Compases 4/4, 3/4, 2/4, 3/8, 2/2 y 6/8.
Tonalidades hasta dos alteraciones en la armadura.
Práctica de las alteraciones simples.
Valores hasta combinaciones fáciles de semicorcheas.
- 2.^o LIBRO
Claves de *Sol* y *Fa* en 4.^a. Compases 9/8, 12/8, 4/2, 3/2 y 6/4.
Tonalidades hasta cuatro alteraciones en la armadura.
Valores hasta tresillos de semicorcheas.
- 3.^{er} LIBRO
Claves de *Sol* y *Fa* en 4.^a. Compases 9/4, 12/4, 4/8, 2/8, 6/16, 9/16 y 12/16.
Tonalidades hasta cinco alteraciones en la armadura. Intervalos aumentados y disminuídos.
Práctica de las alteraciones dobles.
Valores hasta fusas.
- 4.^o LIBRO
Claves de *Sol* y *Fa* en 4.^a. Compases de amalgama. Dosillos, cinquillos, etc. Cambios de movimiento y de compás.
Tonalidades hasta siete alteraciones en la armadura.
Práctica de la enarmonía.
Valores: semifusas y toda clase de combinaciones rítmicas.
Notas de adorno.
- 5.^o LIBRO
Estudio de las claves de *Do* en 1.^a, 2.^a, 3.^a y 4.^a línea y de *Fa* en 3.^a línea.
Estudio de los cambios de clave instrumentales y generales.

Términos, abreviaturas y signos usados en este libro

(A), (B), (C), etc. = Estas letras indican, si es necesario, el punto donde se reanuda la ejecución de un fragmento determinado. (Se las denomina, usualmente, letras de orquesta o de ensayo.)


p = Abreviatura del vocablo italiano *piano*, que significa *suave*.

pp = " " " " *pianissimo*, que significa *muy suave*.

mp = " " de las palabras italianas *mezzo-piano*. Emisión intermedia entre *suave* y *fuerte*.


mf = Abreviatura de las palabras italianas *mezzo-forte*. Indican que el sonido se ha de emitir con *mediana fuerza*.


f y *ff* = Abreviatura de las palabras italianas *forte* y *fortissimo*. Emisión con *fuerza* del sonido, más acentuada en el segundo caso.


 = Signos llamados *reguladores*. El divergente indica que debe comenzarse *piano* y aumentar gradualmente la *fuerza* del sonido, y el convergente significa lo contrario.

cresc. y *dim.* = Abreviaturas de los términos italianos *crescendo* y *diminuendo*. Se interpretan, respectivamente, de la misma forma que los signos *reguladores*.

rit. } = Abreviaturas de los vocablos italianos *ritardando*, *ritenendo* y *rallentando*, que indican una retención gradual del movimiento. Con las palabras *a tempo*, se vuelve al movimiento inicial.

 = *Ligadura de expresión*. Las notas que se encuentran dentro de ella se ejecutan con una sola emisión. Cuando las notas ligadas son dos y distintas, se acentúa algo la primera y se acorta suavemente la segunda.

 = *Picado ligado*. Las notas deben separarse unas de otras ligeramente, sin tomar aliento.

 = *Picado*. Las notas se han de destacar suavemente, más separadas entre sí que en el caso anterior.

> = Se acentúa la nota y se disminuye inmediatamente.

D. C. = Abreviación de las palabras *Da Capo*, que indican que hay que recomenzar desde el principio y terminar donde dice *Fin*.

Lento } = Indican un movimiento muy pausado.

Larghetto } = Diminutivo de *Largo*. No tan pausado como éste.

Andante } = Pausado, sin exageración.

Moderato } = Diminutivo de *Andante*, respecto de cuyo significado existe discrepancia. Para unos debe ser más ligero que *Andante* y para otros a la inversa.

Allegro = Movido, alegre.

Allegretto = Diminutivo de *Allegro*. Menos ligero que éste.

Assai = Bastante.

espress = Abreviatura de *espressivo*. Con expresión.

Deciso = Decidido.

Grazioso = Con gracia.

Maestoso = Majestuoso. Solemne.

Meno = Menos.

Mosso = Movido.

Non troppo = No mucho.

Molto = Mucho.

Quasi = Casi.

Poco rall. = Un poco retenido el movimiento.

Ritmato = Ritmado. Indica que el ritmo ha de marcarse justo y acentuado.

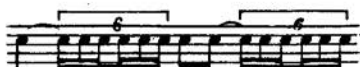
Método Graduado de Solfeo

Tercer libro

LAZ

CONTINUACIÓN DEL ESTUDIO DE LOS TRESILLOS DE SEMICORCHEAS

Fórmula rítmica



Lento

1
(L)

6. Moderato assai

2
(A) *p*

mf

mf

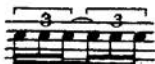
mf

mf

mf

mf

Fórmula rítmica



Moderato, quasi lento

3
(A) *pp*

cresc

(A) *p*

(B) *mf*

(C) *pp*


rit. *pp*

La equivalencia de las anteriores fórmulas, en $\frac{3}{2}$

Moderato

4
(A) *p*

(A)

La misma lección con el ritmo 


5B
(2) *Andante*
mf



Fórmula rítmica 


6A
(2) *Moderato*




La misma lección con el ritmo 

6B
(2) *Moderato*



Fórmula rítmica 

7A
(Z) *Moderato*



7B
(Z) *Moderato*

La misma lección con el ritmo 



7C
(Z) *Moderato*

La misma lección con el ritmo 



7D
(Z) *Moderato*

La misma lección con el ritmo 



La misma lección con el ritmo

Moderato

7E
(2) *f*

La misma lección con el ritmo

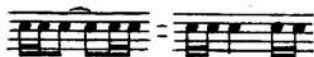
Moderato

7F
(2) *f*

Fórmula rítmica

Moderato

8A
(2) *p*

La misma lección con el ritmo

Moderato

8a
(z)

La misma lección con el ritmo

Moderato

8c
(z)

La misma lección con el ritmo

Moderato

8d
(z)

Entra en un tiempo una ♩ y en un compás $\text{♩} \cdot \text{♩} \cdot$

Moderato

9
(A) p

p

cresc.

rit.

mf ^(B) *a tempo*

dim

(1) El compás $\frac{9}{4}$ se lleva igual que el $\frac{9}{8}$.

COMPÁS $\frac{12}{4}$. Se divide en cuatro tiempos y cada tiempo en tres partes. (1)
 Entra en un tiempo una ♩ y en un compás una ♩ .

11 Andante

(A) $\frac{12}{4}$ p

p f p rit

12 Andante

(L) $\frac{12}{4}$ mf

mf p $cresc.$ f $poco rit$ $a tempo$ f rit

(1) El compás $\frac{12}{4}$ se lleva como el $\frac{12}{8}$

EJERCICIOS Y LECCIONES PARA LA ENTONACIÓN DE DETERMINADOS
INTERVALOS DISMINUIDOS Y AUMENTADOS

Intervalos de 4ª disminuida

Ejercicio I

Ejercicio II

Ejercicio III

Andante

13
(L)

p *mf* *mf* *rit.* *p* *mf* *f* *rit.* *f* *rit.* *p*

Moderato (Tpo. de Gavota)

14
(A)

p *mf*

11

12

13

14

15

f

p

B

Andante

16

17

18

19

20

mf

f

p

rit.

Six staves of musical notation. The first staff contains a sequence of eighth notes with a sharp sign. The second staff includes a 'rit.' marking. The third and fourth staves show quarter notes with sharp signs. The fifth and sixth staves include 'p' (piano) markings.

Intervalos de 7ª disminuida

Ejercicio IV

Musical notation for Ejercicio IV, showing a sequence of notes with sharp signs and repeat signs.

Musical notation for Ejercicio IV, showing a sequence of notes with sharp signs and repeat signs.

Ejercicio V

Musical notation for Ejercicio V, showing a sequence of notes with sharp signs and repeat signs.

Musical notation for Ejercicio V, showing a sequence of notes with sharp signs and repeat signs.

Ejercicio
VI

First system of musical notation for Ejercicio VI, consisting of two staves of music in treble clef with a common time signature. The melody is written in a key with one sharp (F#) and includes various rhythmic values and accidentals.

Ejercicio
VII

First system of musical notation for Ejercicio VII, consisting of two staves of music in treble clef with a common time signature. The melody is written in a key with one sharp (F#) and includes various rhythmic values and accidentals.

16
(L)

Andante

Musical notation for exercise 16, starting with the tempo marking 'Andante'. The piece is in treble clef with a 2/2 time signature and a key signature of one sharp (F#). The notation includes dynamic markings such as *p*, *cresc.*, and *f*, as well as articulation like *rit.* and *meno*. There are two circled letters, (A) and (B), marking specific sections of the music. The piece concludes with a final cadence.

Allegretto

17
(2)

mf *p*
cresc. *f*
p **A**
B *cresc.*
p **C** *f*
p
D *f*
rit. *p*

Andante

18
(A)

p

mf

p

mf

p

dim.

p

Intervalos de 3ª disminuida

Ejercicio
VIII

Ejercicio
IX

Musical score for Ejercicio IX, consisting of seven staves of music. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece is divided into two main sections by a double bar line with repeat dots, each section containing several measures of music.

Ejercicio
X

Musical score for Ejercicio X, consisting of five staves of music. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece is divided into two main sections by a double bar line with repeat dots, each section containing several measures of music.

Allegretto

19
(Z)

Musical score for exercise 19, treble clef, 3/8 time signature. The piece is marked *mf* and *f*. It features six staves of music with various dynamics and articulations. The first staff starts with *mf*. The second staff ends with *f*. The third staff has a *p* dynamic and is marked with a circled 'A'. The fourth staff has a *f* dynamic and is marked with a circled 'B'. The fifth staff has a *f* dynamic and is marked with a circled 'C' and *rit.*. The sixth staff has a *p* dynamic and is marked with *rit.*.

Allegretto

20
(A)

Musical score for exercise 20, bass clef, 2/4 time signature. The piece is marked *p* and *f*. It features six staves of music with various dynamics and articulations. The first staff starts with *p*. The second staff has a *p* dynamic and is marked with a circled 'A'. The third staff has a *p* dynamic and is marked with a circled 'B'. The fourth staff has a *p* dynamic and is marked with a circled 'C'. The fifth staff has a *f* dynamic.

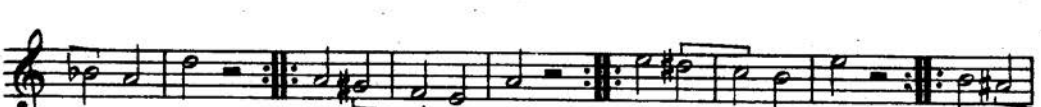
Ejercicio XI  Musical notation for Exercise XI, first staff. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a repeat sign and first/second endings.

 Musical notation for Exercise XI, second staff. It continues the melody from the first staff, featuring eighth and quarter notes with repeat signs. Musical notation for Exercise XI, third staff. It continues the melody, including a sharp sign (F#) and repeat signs. Musical notation for Exercise XI, fourth staff. It continues the melody with eighth and quarter notes and repeat signs. Musical notation for Exercise XI, fifth staff. It concludes the exercise with a final note and repeat signs.

Ejercicio XII  Musical notation for Exercise XII, first staff. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with a repeat sign and first/second endings.

 Musical notation for Exercise XII, second staff. It continues the melody with quarter and eighth notes and repeat signs. Musical notation for Exercise XII, third staff. It continues the melody with quarter and eighth notes and repeat signs.

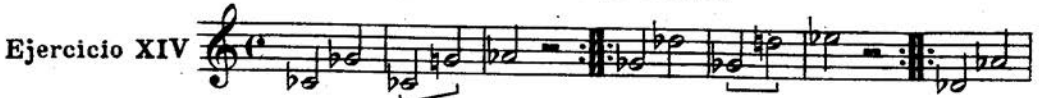
Ejercicio XIII  Musical notation for Exercise XIII, first staff. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with a repeat sign and first/second endings.

 Musical notation for Exercise XIII, second staff. It continues the melody with quarter and eighth notes and repeat signs. Musical notation for Exercise XIII, third staff. It continues the melody with quarter and eighth notes and repeat signs. Musical notation for Exercise XIII, fourth staff. It concludes the exercise with a final note and repeat signs.


21 *Lento**Moderato*



Intervalo de 5ª aumentada.



Ejercicio XVI 




23 Allegretto

(A)  *mf*




(A) *p*



mf



(B) *f* *p*




mf



rit. *f* *a tempo*

Andante

24
(L)

p *mf*

p *cresc.*

f *rit.* *p* *cresc.* **1º tempo**

f *rit.* *p*

FUSAS (1) Dos equivalen a una

Moderato deciso

Fórmula ritmica

25
(A)

f

f

f **1º tempo**

f

f

f **1º tempo**

f

(1) Será muy conveniente subdividir el compás en todas las lecciones de fusas. 1639

Musical score for the first system, measures 1-25, in treble clef with a key signature of two flats and a 4/4 time signature. The music features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. A circled 'C' is placed above the staff at measure 24.

Andante

26

(L)

Musical score for the second system, measures 26-30, in bass clef with a key signature of two sharps and a 4/4 time signature. The music is a dense, rhythmic accompaniment consisting of continuous sixteenth-note patterns. Dynamics include 'f' (forte) and 'mf' (mezzo-forte). A circled 'A' is placed above the staff at measure 27.

Fórmula rítmica. $\frac{2}{4}$

27 *Andante*
(z)

rall. e dim.

La misma lección con el ritmo

28 *Andante*
(z)

rall. e dim.

Las dos fórmulas anteriores, reunidas

Moderato

29
(Z)

mf

p

cresc.

f

mf

f

dim.

p

cresc.

f

dim. rall.

Fórmula rítmica $\frac{6}{8}$

Moderato

30
(A)

f

mf

Four staves of musical notation in treble clef. The first staff has a key signature of two flats and a common time signature. The second staff has a circled 'B' above it. The third staff has a dynamic marking 'f'. The fourth staff has dynamic markings 'dim.' and 'p', and a 'rit' marking above the final measure.

Fórmula rítmica $\frac{12}{8}$

Andante

31

(A)

Eight staves of musical notation in bass clef. The first staff has a key signature of two flats, a 12/8 time signature, and a dynamic marking 'mf'. The second staff has a 'rit' marking above the final measure. The third staff has a dynamic marking 'mf a tempo'. The fourth staff has a circled 'A' above it and a dynamic marking 'f a tempo'. The fifth staff has a 'rit' marking above the final measure. The sixth staff has a circled 'B' above it and a dynamic marking 'mf'. The seventh and eighth staves continue the musical notation.

Las fórmulas anteriores, reunidas.

32
(L) *Andante*

p *mf* *f* *rit.*

a tempo
p *cresc.*

f

Fórmula rítmica $\frac{2}{4}$

33A
(Z) *Adagio*

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

Musical score for measures 33-35. The first staff (measure 33) is marked with a circled 'B' and dynamic markings *mf* and *p*. The second staff has *mf* and *mf* markings. The third staff has *p* and *f* markings. The fourth staff (measure 34) is marked with a circled 'C' and *p* markings. The fifth staff (measure 35) has *p*, *f*, and *f* markings.

La misma lección con el ritmo $\frac{2}{4}$

Musical score for measures 33b-35b, titled "La misma lección con el ritmo" in $\frac{2}{4}$ time. Measure 33b is marked "Adagio" and has a circled 'A'. The first staff (33b) has *p* and *p* markings. The second staff has *p* markings. The third staff (34b) has *f* and *f* markings. The fourth staff (35b) has *f* markings. The fifth staff has *p*, *f*, and *f* markings.

(B)

mf p mf

p mf p

f p

p f f

Las dos fórmulas anteriores, reunidas

Larghetto

34
(L)

f p f p

f p f p

p f p

f p

f p f p

Fórmula rítmica $\frac{6}{8}$ = $\frac{6}{8}$

Andante mosso

35

(A)



Fórmula rítmica $\frac{2}{4}$

Andante

36 A
(L)

mf

p

mf

f

La misma lección con el ritmo $\frac{2}{4}$

Andante


36 B
(L)

mf

p

mf

f

Fórmula rítmica 

Moderato

37 A
(L)



mf

mf

f

La misma lección con el ritmo 

Moderato

37 B
(L)

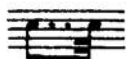


mf

mf

f

Fórmula rítmica
Moderato ma non troppo



38
(Z)

Larghetto

39
(2)

mf

f

p

p *cresc.*

mf *f*

mf *f*

mf

mf

mf

©

f *p* *f* *rall* *dim*

©

mf

cresc. *rall*

Formula rítmica

Maestoso

40A (A)

f

La misma lección con el ritmo

Maestoso

40B (A)

f

Moderato

43 (A) *p*

The musical score is written on ten staves in G major (one sharp) and 6/4 time. The tempo is marked 'Moderato'. The piece starts with a piano (*p*) dynamic. The first staff is marked with '(A)' and a piano (*p*) dynamic. The second staff has several accents. The third staff has a circled 'A' and a piano (*p*) dynamic. The fourth staff has several accents. The fifth staff has several accents. The sixth staff is marked with a circled 'B' and a mezzo-forte (*mf*) dynamic. The seventh staff has several accents. The eighth staff has several accents. The ninth staff has a circled 'A' and a piano (*p*) dynamic, with a ritardando (*rit.*) leading to the piano dynamic. The tenth staff has several accents.

Lento

44
(2)

mf

f

(A)

mf

(B)

cresc.

dim.

rall.

a tempo

mf

Lento

45
(A)

p

Musical score for bass clef, measures 41-46. The score consists of six staves. The first staff begins with a dynamic marking of *mf* and contains a circled letter 'A'. The second staff continues the melodic line. The third staff starts with a circled letter 'B' and a dynamic marking of *mf*. The fourth staff includes the markings *rit*, *a tempo*, and *p*. The fifth and sixth staves continue the piece, with the sixth staff ending with a double bar line.

COMPAS $\frac{4}{8}$ Se lleva a cuatro tiempos. Entra en un tiempo una ♩ y en un compás una ♩

Musical score for treble clef, measures 46-51. The score consists of five staves. The first staff is marked with measure number 46, a first ending bracket '(L)', and a dynamic marking of *mf*. The tempo marking *Andante* is placed above the first staff. The second staff continues the melody. The third staff features a circled letter 'A' and a dynamic marking of *mf*. The fourth staff includes a circled letter 'B' and a dynamic marking of *f*. The fifth staff concludes the piece with a double bar line.

Andantino

47
(L)

p *mf* *p* *mf* *f* *p* *rit.*

COMPAS $\frac{2}{8}$. Se lleva a dos tiempos. Entran en un tiempo una corchea y en un compás una negra.

Allegretto



48
(Z)

mf *cresc.* *mf* *dim* *f* *p*

Musical score for the first system, featuring three staves of music in treble clef. The first staff begins with a circled **C** and contains two measures of music marked *p* and *cresc.* The second staff begins with a circled **D** and contains two measures of music. The third staff contains two measures of music.

Allegretto

Musical score for the second system, featuring eight staves of music in bass clef. The first staff is numbered **49** and **(2)**. The score includes various dynamics such as *p*, *cresc.*, *mf*, and *f*, and is marked with circled letters **A**, **B**, **C**, and **D**.

COMPÁS 6. Se divide en dos tiempos y cada tiempo en tres partes. (1)
 16. Entra en un tiempo una  y en un compás una .

Moderato

50
(A)



p

pp

p

pp

rit.

a tempo

p

rit.

Andante

51
(A)



p

mf

(1) El compás $\frac{6}{16}$ se lleva como el $\frac{6}{8}$

COMPÁS 9 Entren en un compás una $\text{♩} \cdot \text{♩}$ y en un tiempo una ♩ .
 16 Se divide en tres tiempos y cada tiempo en tres partes. (1)

52 *Andante*

(L) $\frac{9}{16}$ *mf*

(1) El compás $\frac{9}{16}$ se lleva como el $\frac{9}{8}$

Andante

53

(A)

p

(A)

rit.

(B) *a tempo*

COMPÁS $\frac{12}{16}$. Se divide en 4 tiempos y cada tiempo en tres partes.⁽¹⁾ Entran en un tiempo una corchea con puntillo y en un compás una blanca con puntillo.

Andante

54
(z)

p

dim.

p

dim. e rall.

p

Andantino

55
(z)

mf

cresc.

p

p

rall.

cresc.

f

a tempo

f

(1) El compás $\frac{12}{16}$ se lleva como el $\frac{12}{8}$

CONTINUACION DEL ESTUDIO DE LAS FUSAS.

Fórmulas rítmicas 

Lento



Andante



(B)

Fórmula rítmica

58
(A) *Andante*
p

cresc. *mf*

cresc.

p

56

Andante

59 (L) *mf*

(A) *cresc.* *mf*

rit.

(B) *a tempo*

rit. *f*

Fórmula rítmica 

60

Moderato

(L) *mf*

p

(A)

(B) *f*

rit.

Andante

61

(L)

p *mf*

expr. *pp*

a tempo *cresc.*

rit.

Fórmula rítmica

Andante

62

(Z)

mf *f* *mf* *p*



Adagio

63

(2)



Fórmula rítmica



Andante

64
(L)

64 (L) *mf*

f

Andante

65
(L)

65 (L) *mf*

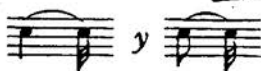
f

(B)

mf

rit. *sf*

Fórmulas rítmicas



Moderato

66
(Z)

mf *cresc.*

mf *cresc.* *p*

cresc.

(A)

mf *cresc.*

dim. *p cresc.*

(B)

p cresc.

f *rall.*

a tempo

mf *cresc.* *p*

Adagio

67

(z)

p

dim.

dim. rall.

a tempo

rall. — ff

Fórmulas rítmicas

Moderato

68

(A)


p

Two staves of music in treble clef. The first staff begins with a piano (*p*) dynamic marking. The music consists of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melodic line, ending with a double bar line.

Andante

69
(A)

Eight staves of music in bass clef, marked *p*. The time signature is 9/8. The music features a steady eighth-note pattern with various slurs and accents. Measure 74 contains a circled 'A' above the staff. Measure 78 contains a circled 'B' above the staff. The piece concludes with a double bar line.

Formula rítmica 

Lento

70
(2)*p*


Musical score for measures 70-71, upper staves. The music is in treble clef, 4/4 time, and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include piano (*p*), forte (*f*), and a section marked *dim e rall* with triplet markings. The key signature has one flat (B-flat).

Lento

71
(2)*p*


Musical score for measures 71-72, lower staves. The music is in bass clef, 4/4 time, and continues the rhythmic pattern from the upper staves. Dynamics include piano (*p*). The key signature has two flats (B-flat and E-flat).

p

mf

p

rall.

RECAPITULACION DE LOS VALORES HASTA AQUI TRATADOS

Lento

72

(L)

f

f



Andante



Moderato

74
(A)

f ritmato

cresc.

p *cresc.*

ff

p *f*

Lento

67

75

(A)



Adagio

76
(A)

mf

p

cresc.

f

p

DOBLE SOSTENIDO O DOBLE DIESE (x)

El x eleva la entonación de la nota de un semitono más que el # (1).

Ejercicio I 



Ejercicio II 

Ejercicio III 



Ejercicio IV 

Ejercicio V 



Moderato

77 







(1) Cuando una alteración doble (x ó bb) pasa, en el mismo compás, a ser simple (# ó b) puede escribirse la alteración simple o bien ésta con un b delante (b#, bb)

Allegretto

78
(A)

p

p

mf

p

rall.

DOBLE BEMOL (bb)

El doble bemol baja la entonación de la nota de un semitono más que el b.

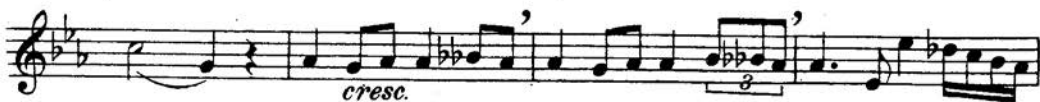
Ejercicio I

Ejercicio II

Ejercicio III



Andante.



Lento

80
(A)

Exposición de nuevas tonalidades

(Cinco alteraciones en la armadura, y exclusivamente con *Canciones populares*)

TONO DE SI MAYOR

"Si porque te quiero" Canción popular asturiana

81

Andantino

"Canto de trilla" Canción popular murciana

82

Larghetto

(1) Véase la nota de la página 69

83 *Allegretto* *Granadina*

f *p* *rit.*

84 *Lento* "Canción de podar" Popular mallorquina

f *mf* *p* *rit.*

85 *Allegretto* "Anoche estuve a tu puerta" Canción popular burgalesa

f *p* *f* *rit.*

"Canto madrileño" Popular castellana

Allegretto

86

ff

p

p

cresc.

f rall.

Detailed description: This musical score is for a piece titled "Canto madrileño" in a popular Castilian style. It is marked "Allegretto" and begins at measure 86. The music is written on a single treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. The piece starts with a forte (ff) dynamic and moves through various dynamics including piano (p), crescendo (cresc.), and a final section marked forte (f) with a rallentando (rall.) effect.

TONO DE SI b MENOR

"Alalá" Canción popular gallega

Lento

87

mf

f

rit.

Detailed description: This musical score is for a piece titled "Alalá" in a popular Galician style. It is marked "Lento" and begins at measure 87. The music is written on a single bass clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/4 time signature. The piece starts with a mezzo-forte (mf) dynamic and includes sections marked forte (f) and ritardando (rit.).

"Canto de pasión" Canción popular catalana

Lento

88

f

mf

f

Detailed description: This musical score is for a piece titled "Canto de pasión" in a popular Catalan style. It is marked "Lento" and begins at measure 88. The music is written on a single treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piece starts with a forte (f) dynamic and includes sections marked mezzo-forte (mf) and forte (f).

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EXPOSICIÓN DE NUEVAS TONALIDADES

(Cinco alteraciones en la armadura)

CANCIONES POPULARES

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JOAQUÍN ZAMACOIS

DELEGADO PERMANENTE DEL ESTADO EN EL
CONSERVATORIO SUPERIOR DE MÚSICA DE BARCELONA
AC. C. DE LA ACADEMIA DE BELLAS ARTES DE SAN FERNANDO
DE LA ORDEN DE ALFONSO X EL SABIO

EJERCICIOS
CORRESPONDIENTES AL
TRATADO DE ARMONÍA

Con bajos y cantos dados de Scholz,
Sociedad Didáctico-Musical, Döuel,
Barclay, Wilson, Reber, Durand,
Koechlin, Dyson y Gaujac

DAVALILLO

TRATADO
DE
TEORÍA DE LA MÚSICA

LIBRO COMPLETO - OBRA DE TEXTO

EJERCICIOS DE CONTRAPUNTO