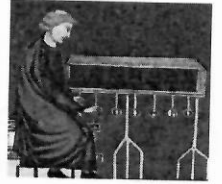


El Juego de Robin y Marion



Adam de la Halle

Flauta 1

Flauta 2

Claves

Sonajas

6

Fl.1

Fl.2

Clv.

Sn

12

Fl.1

Fl.2

Clv.

Sn

Fine

18

Fl.1
Fl.2
Clv.
Sn

Detailed description: This system contains measures 18 through 23. It features four staves: Fl.1 (Flute 1), Fl.2 (Flute 2), Clv. (Clarinet), and Sn. (Snare Drum). Measures 18-20 show a melodic line in the flutes and a rhythmic accompaniment in the woodwinds. A double bar line with repeat dots is placed after measure 20. Measures 21-23 continue the melodic and rhythmic patterns.

24

Fl.1
Fl.2
Clv.
Sn

Detailed description: This system contains measures 24 through 29. It features four staves: Fl.1, Fl.2, Clv., and Sn. The melodic lines in the flutes continue from the previous system. The snare drum part consists of a steady rhythmic pattern of eighth notes.

D.C. al Fine

30

Fl.1
Fl.2
Clv.
Sn

Detailed description: This system contains measures 30 through 34. It features four staves: Fl.1, Fl.2, Clv., and Sn. The melodic lines in the flutes conclude with a final note and a repeat sign. The woodwinds and snare drum also conclude their parts with repeat signs.

VIVALDI: SPRING in G

ff.

ff.

alt. fl.

tymp.

bas

alt. fl. jako copran FOR HELP

tymp. $\text{r } \text{♩}$

bas $\text{r } \text{♩}$

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

ff.

s. fl.

alt. f.

tymp.

bas

alt. fl. jako s FOR HELP

tymp. $\text{r } \text{♩}$

bas $\text{r } \text{♩}$

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

♩ = improvisation

FLAUTA - Música Barroca -

13. Antonio VIVALDI (1678-1741) → Las Cuatro Estaciones: "La Primavera"

Handwritten musical score for Flute, first system of "La Primavera" by Vivaldi. The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth and sixteenth notes. Circled numbers 1, 5, and 10 are placed above the staff to indicate measure markers. The system ends with a double bar line.

8. Johann Sebastian BACH (1685-1750) → "Allegro alla mia" (Cantata n. 147)

Handwritten musical score for Flute, first system of "Allegro alla mia" by Bach. The score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It features a series of eighth and sixteenth notes. Circled numbers 1 and 5 are placed above the staff to indicate measure markers. A circled number 2 is placed to the right of the staff.

Handwritten musical score for Flute, second system of "Allegro alla mia" by Bach. The score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It features a series of eighth and sixteenth notes. Circled numbers 10 and 15 are placed above the staff to indicate measure markers.

Handwritten musical score for Flute, third system of "Allegro alla mia" by Bach. The score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It features a series of eighth and sixteenth notes. A circled number 20 is placed above the staff to indicate a measure marker.

14. Tommaso ALBINONI (1671-1750) → Adagio

Handwritten musical score for Flute, first system of "Adagio" by Albinoni. The score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a series of eighth and sixteenth notes. Circled numbers 1, 5, 10, and 15 are placed above the staff to indicate measure markers. A circled number 3 is placed above the staff between measures 10 and 15. A circled number 3 is placed above the staff between measures 15 and 20. A circled number 40 is placed above the staff to indicate a measure marker.

Handwritten musical score for Flute, second system of "Adagio" by Albinoni. The score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a series of eighth and sixteenth notes. Circled numbers 15 and 20 are placed above the staff to indicate measure markers.

17. Marc Antoine CHARPENTIER (1634-1704) → "Te Deum"

Handwritten musical score for Flute, first system of "Te Deum" by Charpentier. The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth and sixteenth notes. Circled numbers 1 and 5 are placed above the staff to indicate measure markers.

18. Gaspar SANZ (1640-1710) → "Suite española" ("Españolitas")

Handwritten musical score for Flute, first system of "Suite española" by Sanz. The score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It features a series of eighth and sixteenth notes. Circled numbers 1 and 5 are placed above the staff to indicate measure markers.

Handwritten musical score for Flute, second system of "Suite española" by Sanz. The score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It features a series of eighth and sixteenth notes. A circled number 10 is placed above the staff to indicate a measure marker.

Violin I

Air

Johann Sebastian Bach (1685–1750)

4

7

10

13

19

22

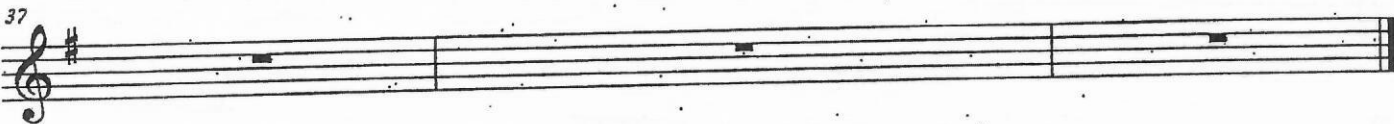
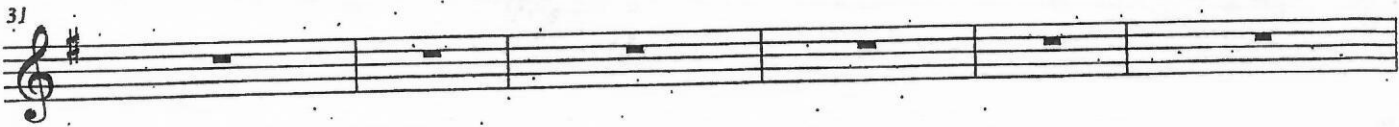
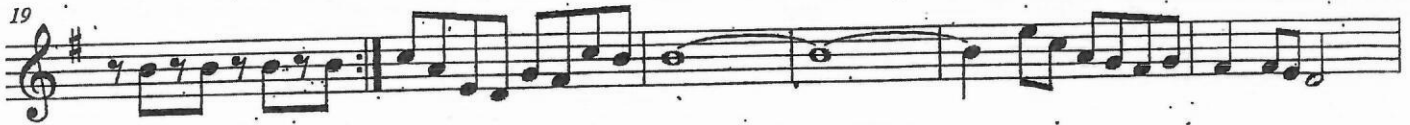
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"AIR"

Oboe

(parte de esta pieza de J. S. BACH a parecer como
melodia secundaria en la cancion:
"EVERYTHING GONNA BE ALRIGHT" de SWEETBOX)



"Alla Hornpipe" de la "Música Acuática"



Georg Friedrich Händel

Prestissimo *tr*

Flautas

F1

F2

F3

F1

F2

F3

F1

F2

F3

20

F1

F2

F3

p

f

24

F1

F2

F3

tr

29

F1

F2

F3

p

f

34

F1

F2

F3

tr

p

tr



La Marseillaise

Himo nacional francés



Claude-Joseph Rouget de L'Isle

Flauta 1
Al - lons en - fants de la Pa - tri - e, le jour de gloire est ar - ri -

Flauta 2
Al - lons en - fants de la Pa - tri - e, le jour de gloire est ar - ri -

Flauta 3
Al - lons en - fants de la Pa - tri - e, le jour de gloire est ar - ri -

Fl.1
vé. Con - tre nous, de la ty - ran - ni - e, l'é - ten - dard sang - lant est le -

Fl.2
vé, ar - ri - vé. Con - tre nous, de la ty - ran - ni - e, l'é - ten - dard sang - lant est le -

Fl.3
vé, ar - ri - vé. Con - tre nous, de la ty - ran - nie, con - tre nous, l'é - ten - dard sang - lant est le -

Fl.1
vé, l'é - ten - dard sang - lant est le - vé. En - ten - dez -

Fl.2
vé, est le - vé, l'é - ten - dard sang - lant est le - vé, est le - vé. En - ten - dez -

Fl.3
vé, est le - vé, l'é - ten - dard sang - lant est le - vé, est le - vé. En - ten - dez -

Fl.1
vous, dans les cam - pag - nes Mu - gir ces fa - rou - ches sol - dats. Ils

Fl.2
vous, dans les cam - pag - nes Mu - gir ces fa - rou - ches sol - dats. Ils

Fl.3
vous, dans les cam - pag - nes Mu - gir ces fa - rou - ches sol - dats, ces sol - dats. Ils

15

Fl.1 vien - nent jus - que dans nos bras é - gor - ger vos fils, vos com - pag - nes. Aux

Fl.2 vien - nent just - que dans nos bras é - gor - ger vos fils, vos com - pag - nes. Aux

Fl.3 vien - nent just - que dans nos bras, dans nos bras, é - gor - ger fils, vos com - pag - nes. Aux

19

Fl.1 ar - mes ci - toy - ens! For - mez vos ba - tail -

Fl.2 mes, aux ar - mes ci - toy - ens! Aux ar - mes ci - toy - ens! For - vos, for - mez vos ba - tail -

Fl.3 mes, aux ar - mes ci - toy - ens! Aux ar - mes ci - toy - ens! For - vos, for - mez vos ba - tail -

22

Fl.1 lons! Mar - chons, mar - chons!

Fl.2 lons, vos ba - tail - lons! Mar - chons, ci - toy - ens, mar - chons, ci - toy - ens,

Fl.3 lons, vos ba - tail - lons! Mar - chons, ci - toy - ens, mar - chons, ens!

25

Fl.1 Qu'un sang im - pur a - breu - ve nos sil - lons.

Fl.2 mar - chons! Qu'un sang im - pur, sang im - pur a - breu - ve, a - breu - ve nos sil - lons, nos sil - lons.

Fl.3 Qu'un sang im - pur, sang im - pur a - breu - ve, a - breu - ve nos sil - lons, nos sil - lons.

Also Sprach Zarathustra



Richard Strauss

Flauta 1

Flauta 2

Flauta 3

Flauta 4

Met/Xil

6

Fl.1

Fl.2

Fl.3

Fl.4

Met.

10

Fl.1

Fl.2

Fl.3

Fl.4

Met.

15

Fl.1

Fl.2

Fl.3

Fl.4

Met.



Promenade

(Cuadros de una exposición)



Modest Mussorgsky

Flauta 1

Flauta 2

Metalófono

Xil Bajo

Fl 1

Fl.2

Met

X.B

Fl 1

Fl.2

Met

X.B

12

Fl 1

Fl.2

Met

X.B

16

Fl 1

Fl.2

Met

X.B

21

Fl 1

Fl.2

Met

X.B