

Veni Creator Spiritus



Rabano Mauro

Flauta

pp *mp* *f*

f *mf* *pp*

HYMNUS DE SPIRITU SANCTO

VIII
V

Eni, cre- á-tor Spí-ri-tus, mentes tu- ó-rum ví-si-ta,

imple su-pérna grá-ti-a quæ tu cre- ásti, pécto-ra.

Qui díceris Paráclitus,
donum Dei altíssimi,
fons vivus, ignis, cáritas
et spiritalís únctio.

Tu septifórmis múnere,
dextrae Dei tu dígitus,
tu rite promíssum Patris,
sermóne ditans gúttura.

Accénde lumen sénsibus,
infúnde amórem córdibus,

infrma nostri córporis
virtúte firmans pépeti

Hostem repéllas lóngius
pacémque dones prótinus :
ductóre sic te prævio
vitémus omne nóxium.

Per te sciámus da Patrem
noscámus atque Fílium,
te utriúsque Spíritum
credámus omni témpore.
Amen.

Stella splendes in monte



Llibre Vermell



Hoy comamos y bebamos

Oy comamos y bebamos
y cantemos y folguemos
que mañana ayunaremos.

Por onrra de san Antruexo
paremonos oy bien anchos,
enbutamos estos panchos,
rrecalquemos el pellexo,
**que costumbres de concejo
que todos oy nos jarremos,
que mañana ayunaremos.**

Honremos a tan buen santo,
porque en hambre nos acorra,
comamos a calcaporra,
que mañana hay gran quebranto.
**Comamos, bebamos tanto,
hasta que nos reventemos,
que mañana ayunaremos.**

Bebe Bras, más tú, Beneyto,
beba Pidruelo y Llorente,
bebe tú primeramente,
quitarnos has deste preito.
**En beber bien me deleyto,
daca, daca, beberemos,
que mañana ayunaremos.**

Tomemos oy gasallado,
que mañana viene la muerte,
bebamos, comamos huerte,
vamonos para el ganado,
**no perderemos bocado,
que comiendo nos iremos,
que mañana ayunaremos.**



Juan del Encina

Flauta 1

Flauta 2

Flauta 3

Fl.1

Fl.2

Fl.3

Fine

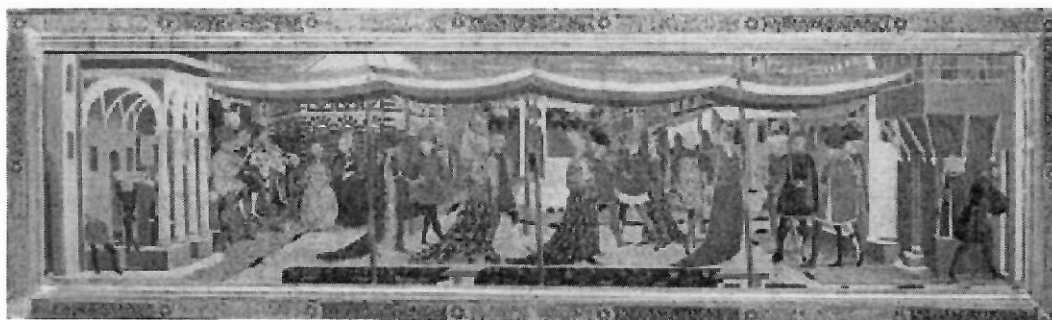
Fl.1

Fl.2

Fl.3

D.C. al Fine

SCHIARAZULA MARAZULA



GIORGIO MAINERIO s.XVI

Flauta 1

Flauta 2

6

Fl.1

Fl.2

11

Fl.1

Fl.2

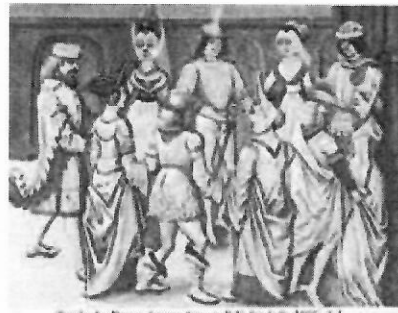
15

Fl.1

Fl.2

Branle

Danza Renacentista



C.Gervaise

Flauta 1

Flauta 2

Flauta 1

Flauta 2

Flauta 1

Flauta 2

The musical score is arranged in three systems, each with two staves for Flauta 1 and Flauta 2. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains measures 1 through 7. The second system starts at measure 8 and includes repeat signs. The third system starts at measure 14 and ends with a double bar line.

Te Deum



Marc-Antoine Charpentier

Flauta 1

Flauta 2

Musical notation for Flauta 1 and Flauta 2, measures 1-7. Both flutes are in G major (one sharp) and 4/4 time. Flauta 1 has a melodic line with eighth and sixteenth notes. Flauta 2 has a more rhythmic accompaniment with eighth notes and rests.

Fl.1

Fl.2

Musical notation for Fl.1 and Fl.2, measures 8-14. Measure 8 starts with a first ending bracket over measures 8 and 9, followed by a second ending bracket over measures 10 and 11. Fl.1 has a melodic line with eighth notes and rests. Fl.2 has a rhythmic accompaniment with eighth notes and rests.

Fl.1

Fl.2

Musical notation for Fl.1 and Fl.2, measures 15-20. Fl.1 has a melodic line with eighth notes and rests. Fl.2 has a rhythmic accompaniment with eighth notes and rests.

Fl.1

Fl.2

Musical notation for Fl.1 and Fl.2, measures 21-27. Fl.1 has a melodic line with eighth notes and rests. Fl.2 has a rhythmic accompaniment with eighth notes and rests.



CANON

Johann Christoph Pachelbel



Flauta

①

②

8

③

13

18

23

27

31

36

42



La primavera. (Las cuatro estaciones)

Antonio Vivaldi



Flauta 1
Flauta 2
Flauta 3

f *p* *d* *f*

7

f *p* *d* *f*

f *p* *d* *f*

Fl 1
Fl 2.
Fl 3

f *p* *d* *f*

f *p* *d* *f*

f *p* *d* *f*

f *p* *d* *f*

Fl 1
Fl 2.
Fl 3

f *p* *d* *f*

f *p* *d* *f*

f *p* *d* *f*

14

f *p* *d* *f*

D.S. al Fine



Otoño (Las cuatro estaciones)

Antonio Vivaldi



Flauta 1
f *p* *f*

Flauta 2
f *p* *f*

Flauta 3
f *d* *f*

8

F1 1
p

F2 2
p

F1 3
p

Musical score for three flutes (Flauta 1, Flauta 2, Flauta 3) and three first violins (F1 1, F2 2, F1 3). The score is in G major, 4/4 time, and consists of three measures. Flutes 1 and 2 play a melodic line starting with a forte (*f*) dynamic, followed by a piano (*p*) section, and ending with a forte (*f*) section. Flute 3 plays a rhythmic accompaniment with dynamics *f*, *d*, and *f*. The first violin parts (F1 1, F2 2, F1 3) play a steady accompaniment with a piano (*p*) dynamic throughout. A rehearsal mark '8' is placed above the first measure of the first violin parts.



Invierno (Las cuatro estaciones)

Antonio Vivaldi



Flauta 1

Xilófono

Metalófono

Xil. Bajo

Fl 1

Xil

Met

Xil. B

Música para los reales fuegos artificiales



Georg Friedrich Händel

Minueto

Flauta 1

Flauta 2

Flauta 3

Fl. 1

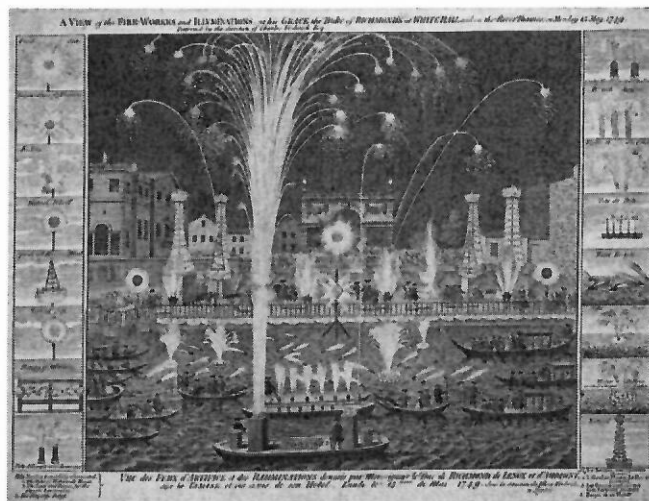
Fl. 2

Fl. 3

Fl. 1

Fl. 2

Fl. 3





ZARABANDA

Georg Friedrich Haendel



Flauta 1

Flauta 2

Flauta 3

Flauta 4

Perc.

9

Perc.

F11

F12

F13

F14

Perc.

Detailed description: This is a musical score for a woodwind ensemble and percussion. It consists of ten staves. The top five staves are for woodwinds: Flauta 1 (Flute), Flauta 2 (Flute), Flauta 3 (Flute), Flauta 4 (Flute), and Perc. (Percussion). The bottom five staves are for woodwinds: F11 (Flute), F12 (Flute), F13 (Flute), F14 (Flute), and Perc. (Percussion). The score is in 3/4 time and B-flat major. The woodwind parts feature a mix of eighth and sixteenth notes, often with grace notes. The percussion parts consist of rhythmic patterns of eighth and sixteenth notes. The score is marked with a '9' at the beginning of the bottom section, indicating a measure rest or a specific measure number.

CANTATE DOMINO



George Friedrich Haendel

Flauta 1

Flauta 2

Flauta 3

Fine

Fl.1

Fl.2

Fl.3

D.C. al Fine

Fl.1

Fl.2

Fl.3

Da pacem Domine (canon a la 5ª)

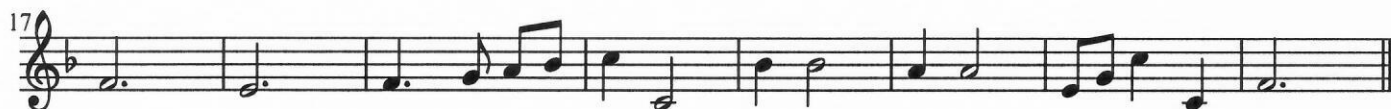
Melchior Franck

The image displays a musical score for the piece "Da pacem Domine (canon a la 5ª)" by Melchior Franck. The score is written for four flutes, labeled Flauta 1, Flauta 2, Flauta 3, and Flauta 4. Each part is on a separate staff with a treble clef and a key signature of one sharp (F#). The music is in a 5/4 time signature. Flauta 1 has a first ending bracket over the final measure. Flauta 2, 3, and 4 have rests for the first two measures. The score is a canon in the fifth part, with each flute part starting a measure later than the previous one. The piece concludes with a double bar line.

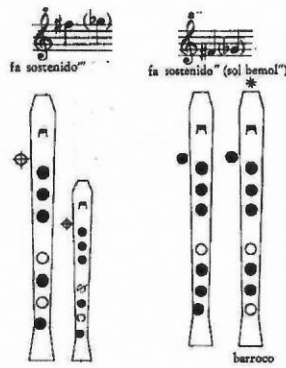
Dona Nobis Pacem. Canon.



Mozart



Cuarteto "Emperador"



Franz Joseph Haydn

Poco adagio e cantabile

Flauta 1
f *p*

Flauta 2
f *p*

Matalófono
f *p*

Xil.Bajo
f *p*

8
Fl.1 *mp* *f*

Fl.2 *mp* *f*

Met *mp* *f*

X.B. *mp* *f*

15
Fl.1 *p*

Fl.2 *p*

Met *p*

X.B. *p*

Serenata



Joseph Haydn
Franz Joseph Haydn

Flauta 1

Flauta 2

Musical notation for the first two flutes. Flauta 1 (top staff) starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Flauta 2 (bottom staff) starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Both staves have a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music concludes with a double bar line and repeat dots.

Fl.1

Fl.2

Musical notation for the first and second flutes. Fl.1 (top staff) begins at measure 5 with a quarter note G4, a quarter note A4, and a quarter note B4. Fl.2 (bottom staff) begins at measure 5 with a quarter note G4, a quarter note A4, and a quarter note B4. Both staves have a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music concludes with a double bar line and repeat dots.

Fl.1

Fl.2

Musical notation for the first and second flutes. Fl.1 (top staff) begins at measure 8 with a quarter note G4, a quarter note A4, and a quarter note B4. Fl.2 (bottom staff) begins at measure 8 with a quarter note G4, a quarter note A4, and a quarter note B4. Both staves have a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music concludes with a double bar line and repeat dots.

Fl.1

Fl.2

Musical notation for the first and second flutes. Fl.1 (top staff) begins at measure 11 with a quarter note G4, a quarter note A4, and a quarter note B4. Fl.2 (bottom staff) begins at measure 11 with a quarter note G4, a quarter note A4, and a quarter note B4. Both staves have a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music concludes with a double bar line and repeat dots.

Das klinget so herrlich (<<¡Qué hermoso suena!>>)
de La Flauta Mágica



W.A.Mozart

Flauta 1 y 2

Das klin get so

6

herr-lich das klin get sos chön! la ra la la la ra la la la la ra

12

la! Nie hab' ich so et was ge - hört un ge - sehn la-ra - la la la

18

la - ra-la la la la - ra - la Nie hab' ich so et was ge hört und ge

24

sehn! la - ra - la la la la - ra - la la la la - ra - la!

Romance

Anónimo

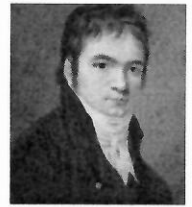
Flauta 1

Flauta 2

Flauta 1

Flauta 2

Tema 7ª Sinfonía



Ludwig van Beethoven

Flauta 1 *p*

Flauta 2 *p*

Fl.1

Fl.2

Fl.1

Fl.2

13

1. 2.

1. 2.

The musical score is written for two flutes, Fl.1 and Fl.2, in 4/4 time. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 6. Fl.1 plays a series of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Fl.2 plays a series of eighth notes: Gb4, Ab4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The second system contains measures 7 through 13. Measures 7-8 are marked with a first ending bracket. Fl.1 plays: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Fl.2 plays: Gb4, Ab4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Measures 9-10 are marked with a second ending bracket. Fl.1 plays: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Fl.2 plays: Gb4, Ab4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Measures 11-12 are marked with a first ending bracket. Fl.1 plays: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Fl.2 plays: Gb4, Ab4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Measure 13 is marked with a second ending bracket. Fl.1 plays: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Fl.2 plays: Gb4, Ab4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6.

Sinfonía nº1 "Titán"

Tercer movimiento. Canon.



Gustav Mahler

Flauta 1

Flauta 2

Flauta 3

8

Fl.1

Fl.2

Fl.3

13

Fl.1

Fl.2

Fl.3

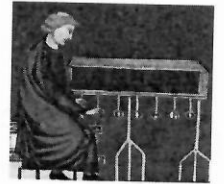
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Fl.1

Fl.2

Fl.3

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

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

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, while the woodwinds provide a steady rhythmic accompaniment. The snare drum part consists of a series of chords.

D.C. al Fine

30

Fl.1
Fl.2
Clv.
Sn

This system contains measures 30 through 34. It features four staves: Fl.1, Fl.2, Clv., and Sn. Measures 30-31 show a melodic line in the flutes. A double bar line with repeat dots is placed after measure 31. Measures 32-34 continue the melodic and rhythmic patterns.

VIVALDI: SPRING in G

Handwritten musical score for Vivaldi's Spring in G, first system. The score is written on seven staves. The instruments and parts are: Flute (fl.), Flute (fl.), Flute (alt. fl.), Trombones (timp.), Bass (bas.), Alto Flute (alt. fl. jako soprán), and Timpani and Bass (timp. & bas.). The music is in G major and 3/4 time. The first system ends with a double bar line and two first and second endings marked '1.' and '2.'.

Handwritten musical score for Vivaldi's Spring in G, second system. The score is written on seven staves. The instruments and parts are: Flute (fl.), Flute (s. fl.), Flute (alt. fl.), Trombones (timp.), Bass (bas.), Alto Flute (alt. fl. jako S), and Timpani and Bass (timp. & bas.). The music is in G major and 3/4 time. The second system ends with a double bar line and two first and second endings marked '1.' and '2.'. There is an asterisk (*) above the bass staff in the second ending area.

♩ = improvisation

FLAUTA - Música Barroca -

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

Handwritten musical score for Flute, Antonio Vivaldi's "La Primavera". 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. The music consists of a single melodic line with various rhythmic patterns and dynamics. Handwritten circled numbers 1, 5, and 10 are placed above the staff to indicate measure markers. The piece concludes with a double bar line and repeat dots.

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

Handwritten musical score for Flute, Johann Sebastian Bach's "Allegro e anima mia" (Cantata n.º 147). 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. The music features a lively, rhythmic melody. Handwritten circled numbers 1, 5, and 10 are placed above the staff. The piece ends with a double bar line and repeat dots.

Handwritten musical score for Flute, Johann Sebastian Bach's "Allegro e anima mia" (Cantata n.º 147), continuing from the previous block. 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. Handwritten circled numbers 10 and 15 are placed above the staff.

Handwritten musical score for Flute, Johann Sebastian Bach's "Allegro e anima mia" (Cantata n.º 147), continuing from the previous block. 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. Handwritten circled numbers 20 and 25 are placed above the staff.

14. Tommaso ALBINONI (1671-1750) → Adagio

Handwritten musical score for Flute, Tommaso Albinoni's "Adagio". 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. The music is characterized by a slow, flowing melody with many triplets. Handwritten circled numbers 1, 5, 10, and 15 are placed above the staff. The piece ends with a double bar line and repeat dots.

Handwritten musical score for Flute, Tommaso Albinoni's "Adagio", continuing from the previous block. 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. Handwritten circled numbers 15 and 20 are placed above the staff.

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

Handwritten musical score for Flute, Marc Antoine Charpentier's "Te Deum". 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. The music features a steady, rhythmic melody. Handwritten circled numbers 1 and 5 are placed above the staff. The piece ends with a double bar line and repeat dots.

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

Handwritten musical score for Flute, Gaspar Sanz's "Suite española" ("Españolitas"). 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. The music is a lively, rhythmic melody. Handwritten circled numbers 1 and 5 are placed above the staff. The piece ends with a double bar line and repeat dots.

Handwritten musical score for Flute, Gaspar Sanz's "Suite española" ("Españolitas"), continuing from the previous block. 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. Handwritten circled number 10 is placed above the staff.

Violin I

Air

Johann Sebastian Bach (1685–1750)

4

7

10

13

19

22

57

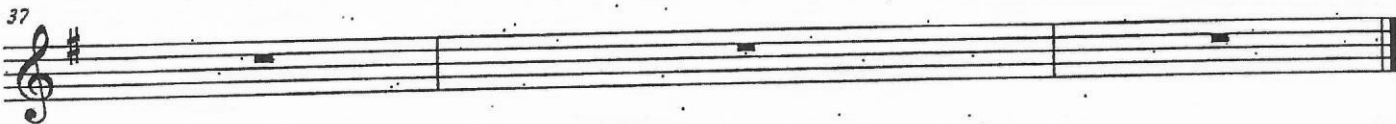
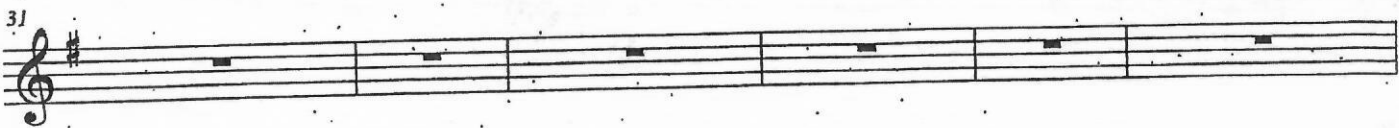
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"AIR"

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

w

29

F1

F2

F3

p

f

34

F1

F2

F3

tr

p

tr

p



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!

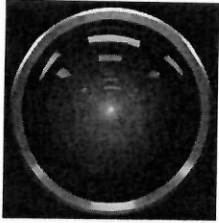
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Fl.1 Qu'un sang im - pur a - breu - ve nos sil - lons.

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

When the saints go marching in

Flauta 1

Flauta 2

Flauta 3

Musical score for Flute 1, 2, and 3, measures 1-6. The music is in 4/4 time. Flute 1 starts with a quarter rest, followed by quarter notes G4, A4, B4, and a half note C5. Flute 2 has a whole rest in measure 1, then quarter notes G4, A4, B4, and a half note C5. Flute 3 has a whole rest in measure 1, then quarter notes G4, A4, B4, and a half note C5. A repeat sign is present after measure 2.

Fl.1

Fl.2

Fl.3

Musical score for Flute 1, 2, and 3, measures 7-13. The music continues from the previous system. Flute 1 has quarter notes G4, A4, B4, and a half note C5. Flute 2 has quarter notes G4, A4, B4, and a half note C5. Flute 3 has quarter notes G4, A4, B4, and a half note C5. A repeat sign is present after measure 10.

Fl.1

Fl.2

Fl.3

Musical score for Flute 1, 2, and 3, measures 14-18. The music continues from the previous system. Flute 1 has quarter notes G4, A4, B4, and a half note C5. Flute 2 has quarter notes G4, A4, B4, and a half note C5. Flute 3 has quarter notes G4, A4, B4, and a half note C5. A repeat sign is present after measure 16. First and second endings are indicated for measures 17-18.



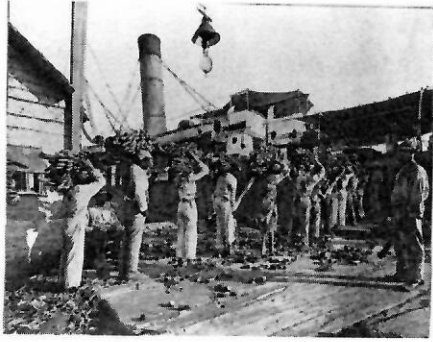
O son do ar

Flauta

9

18

26



Banana Boat Song

Tradicional Jamaicana

Flauta 1

Flauta 2

4

FL1

FL2

7

FL1

FL2

10

FL1

FL2

14

FL1

FL2

The musical score is written for two flutes, Flauta 1 and Flauta 2, in a 2/4 time signature. The score is divided into six systems, each containing two staves. The first system shows the initial melody for Flauta 1 and a rhythmic accompaniment for Flauta 2. Subsequent systems are marked with measure numbers 4, 7, 10, and 14, indicating the start of new phrases. The melody for Flauta 1 is characterized by a series of eighth and sixteenth notes, often with slurs, while Flauta 2 provides a steady, rhythmic accompaniment with eighth and sixteenth notes.

18

FL1

FL2

21

FL1

FL2

24

FL1

FL2

28

FL1

FL2

32

FL1

FL2

36

FL1

FL2

Hani Kouni



Flauta 1

Flauta 2

Xil. Bajo

9

Fl.1

Fl.2

X.B

17

Fl.1

Fl.2

X.B

O tannenbaum

Tradicional alemana

Flauta 1

Flauta 2

Flauta 3

Fl.1

Fl.2

Fl.3

Fl.1

Fl.2

Fl.3

O Tannenbaum, o Tannenbaum, wie treu sind deine Blätter!
Du grünst nicht nur zur Sommerzeit, nein, auch im Winter, wenn es schneit.
O Tannenbaum, o Tannenbaum, wie treu sind deine Blätter!

O Tannenbaum, o Tannenbaum, du kannst mir sehr gefallen.
Wie oft hat nicht zur Weihnachtszeit ein Baum von dir mich hoch erfreut.
O Tannenbaum, o Tannenbaum, Du kannst mir sehr gefallen.

O Tannenbaum, o Tannenbaum, dein Kleid will mich was lehren:
Die Hoffnung und Beständigkeit gibt Trost und Kraft zu jeder Zeit.
O Tannenbaum, o Tannenbaum, dein Kleid will mich was lehren.

Danza rusa



El autor y la obra

Como ya sabes, en la música tradicional es prácticamente imposible saber quién es el autor de alguna canción concreta, ya que lo normal es que las canciones lleguen hasta nosotros por tradición oral.

La canción que vamos a tocar es una danza que, como muchas otras del folclore ruso, se caracteriza por un cambio de modo y de *tempo* entre sus distintas partes.



La instrumentación

La canción tiene dos temas y, a su vez, el tema A está dividido en dos secciones de cuatro compases cada una. Las instrumentaciones son distintas en cada sección para acentuar el contraste, pero no son difíciles; es conveniente asegurarse de cuáles son los instrumentos que tocan en cada tema o sección.

Bailarinas rusas, por Edgar Degas.



Flautas

El tema A es muy sencillo, tanto en la primera como la segunda sección.

En el tema B hay un cambio de modo a RE Mayor, por lo que necesitamos el FA y el DO sostenidos, ¿recuerdas cómo se colocan? En el anexo tienes la solución.

Las dos flautas se contestan a modo de eco.

Percusión

Los bajos tocan durante toda la canción pero tienen un diseño distinto para cada sección.

Los carillones necesitan la placa del SI bemol.

En la pequeña percusión cada grupo podría encargarse de una sección diferente.

Forma

ABA –sólo los instrumentos de placa– ABA.



¡Todos a tocar!

Danza rusa

Popular

tema A

flauta 1

● metalóf.

xilófonos

● bajos

● triángulo

● tambor 1

● flauta 1

carillones

● bajos

● sonajas

● tambor 1

5 6 7 8 1.ª vez 2.ª vez

Fine



En forma



El autor y la obra

Glenn Miller (1904-1944). Fue un espléndido intérprete de trombón y un buen arreglista y director de jazz; como tal dirigió la orquesta de baile más popular de finales de la década de los treinta y principios de los cuarenta. Sus canciones, interpretadas por un clarinete y cuatro saxófonos, le confirieron un estilo propio y fueron la clave de su éxito.



En 1939, varias canciones de Miller, como *Little Brown Jug*, *Sunrise Serenade*, *Moonlight Serenade* y, sobre todo, la que vamos a interpretar, *In the Mood*, se convirtieron en grandes éxitos.

Murió en 1944, cuando atravesaba el canal de la Mancha con su pequeño aeroplano rumbo a París.



La instrumentación

Frase A

Las flautas tocan a trío; las entradas a contratiempo no son difíciles, ya que coinciden con el final de las melodías. Los carillones y xilófonos alternan la melodía, con lo cual hay tiempo de sobra para preparar las entradas. El bajo camina con placas alternas excepto la nota superior del diseño. El metalófono hace los contratiempos.



Frase B

Los xilófonos, las flautas (puedes buscar la posición del MI bemol en el anexo) y los carillones alternan la melodía. El metalófono realiza un *ostinato* sencillo. Al final de la frase, las flautas se dividen en trío y cada una realiza una nota del acorde.



¡Todos a tocar!

En forma

G. Miller

frase A

1 Do 2 3 4 5 Fa 6

3 flautas

carillones

metalófonos

xilófonos

bajos

7 Do 8 9 Sol 10 11 12 Do Fine

3 flautas

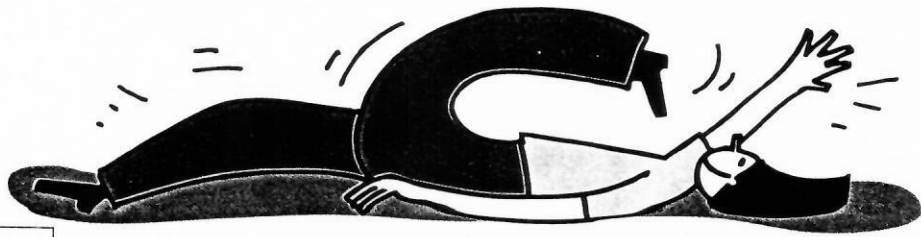
carillones

metalófonos

xilófonos

bajos





frase B

13 Do La men 14 Re men Sol 15 Do La men 16 Re men Sol

3 flautas

carillones

metalófonos

xilófonos

17 Do La men 18 Re men Sol 19 20 D.C. al Fine

3 flautas

carillones

metalófonos

xilófonos

La percusión de altura indeterminada acompaña toda la canción.

- temp. bloc
- pandero
- pandereta
- plato

Adaptación de la canción *All my loving* de The Beatles¹ A

Armonización: X. Carcolé

Musical score for the first system (measures 1-6) of 'All my loving'. The score is arranged for six instruments: car. xil. (xylophone), car. (xylophone), met. (metallophone), met. (metallophone), bajo (bass), mar. clv. (maracas/claves), and caja (drum). The key signature has one flat (Bb) and the time signature is 2/4. The melody is written in treble clef. Measure numbers 1 and 6 are indicated above the first and sixth measures of the xylophone and bass staves.

Musical score for the second system (measures 11-16) of 'All my loving'. The score continues for the same six instruments as the first system. Measure numbers 11 and 16 are indicated above the first and sixth measures of the xylophone and bass staves.

1. Las piezas de esta actividad se han extraído del libro *Conjunto Instrumental Orff*, de Imma Oliveras, Isabel Taixés y Remei Teli (1999). Eumo Editorial. Vic (Barcelona), y *Música 1^{er} ciclo*, de las mismas autoras y editorial.



Material fotocopiable para trabajar en el aula

Musical score for measures 21-30. The score consists of six staves. The first staff is a treble clef with a melody. The second staff is a treble clef with a melody. The third staff is a treble clef with a melody. The fourth staff is a treble clef with a melody. The fifth and sixth staves are treble clefs with a rhythmic pattern of eighth notes. Measure numbers 21, 26, and 31 are indicated above the staves.

Musical score for measures 31-40. The score consists of six staves. The first staff is a treble clef with a melody. The second staff is a treble clef with a melody. The third staff is a treble clef with a melody. The fourth staff is a treble clef with a melody. The fifth and sixth staves are treble clefs with a rhythmic pattern of eighth notes. Measure numbers 26 and 31 are indicated above the staves.



1. CONJUNTO INSTRUMENTAL ORFF

D. Desarrollo de la propuesta

Propuesta 1. Iniciación al Conjunto Instrumental Orff. Metodología general

Secuencia 4

Material fotocopiable para trabajar en el aula

Hey Jude



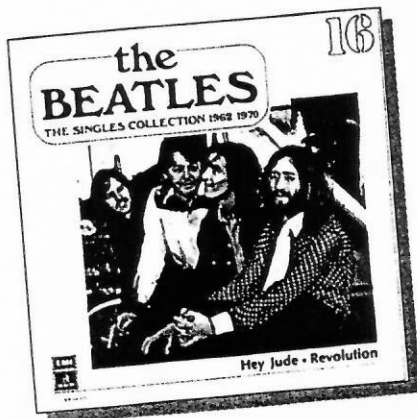
El autor y la obra

La canción fue compuesta por John Lennon y Paul McCartney, y se publicó en 1968. Es una bonita canción con dos temas, un enlace y una coda muy larga, ya que en la versión original se repite ni más ni menos que ¡17 veces! Seguro que acabas aprendiéndola.



*Hey Jude, don't make it bad,
Take a sad song and make it better.
Remember to let her into your heart,
Then you can start to make it better.
Hey Jude, don't be afraid,
You were made to go out and get her
The minute you let her under your skin,
Then you begin to make it better.
And anytime you feel the pain,*

*Hey Jude...
Don't carry the world upon your shoulders.
For now you know that it's a fool
Who plays it cool
By making his world a little colder.
Hey Jude, don't let me down,
You have found her, now go and get her.
Remember, hey Jude, to let her into your heart,
Then you can start to make it better.
So let it out and let in.
Hey Jude, begin.
You're waiting for someone to perform with
And don't you know that it's just you,
Hey Jude, you'll do
The movement you need is on your shoulders.
Hey Jude...*





La instrumentación

La instrumentación es para dos flautas y percusión; como puedes observar, la flauta 2 realiza un acompañamiento sencillo.

La canción presenta dos temas y una coda.

Tema A

La percusión toca sobre los tres grados tonales de la escala de DO Mayor; para aprenderlos tan solo tienes que mirar el número del grado de la escala (está en la parte inferior del bajo, escrito con números romanos) y aplicar el mismo diseño rítmico, pero sobre el grado que se indica.

Tema B

Sólo se acompaña con dos instrumentos: carillón (notas descendentes) y metalófonos.

Ya sólo queda aprender la coda, que se repite muchas veces.





¡Todos a tocar!

Hey Jude

J. Lennon y P. McCartney

tema A

1 Do 2 Sol 3 Fa 4 Do

flauta 1

flauta 2

metalóf.

xilófonos

bajos

8 I V IV I

5 Fa 6 Do 7 Sol 8 Do

flauta 1

flauta 2

metalóf.

xilófonos

bajos

IV I V I

tema B

Do 7 1 Fa La men 2 Re men 3 Sol men 3r.

flauta 1

carillones

metalóf.

Detailed description: The score is for 'Hey Jude' and is divided into three systems. The first system, 'tema A', covers measures 1-4. It includes staves for flauta 1, flauta 2, metalóf., xilófonos, and bajos. Above the first staff are four guitar chord diagrams labeled 1 Do, 2 Sol, 3 Fa, and 4 Do. The second system covers measures 5-8, with guitar chord diagrams 5 Fa, 6 Do, 7 Sol, and 8 Do. The third system, 'tema B', covers measures 9-12, with guitar chord diagrams 1 Fa, La men, 2 Re men, and 3 Sol men 3r. The instruments listed for the third system are flauta 1, carillones, and metalóf. The bass line (bajos) includes Roman numerals (I, V, IV, I) under the first system and (IV, I, V, I) under the second system.

1.^a vez 2.^a vez

flauta 1

carillones

metalóf.

Do Do 7 D.C. al coda

coda

flauta 1

carillones

xilófonos

bajos

Do Si bem Fa Do

acompañamiento para toda la canción:

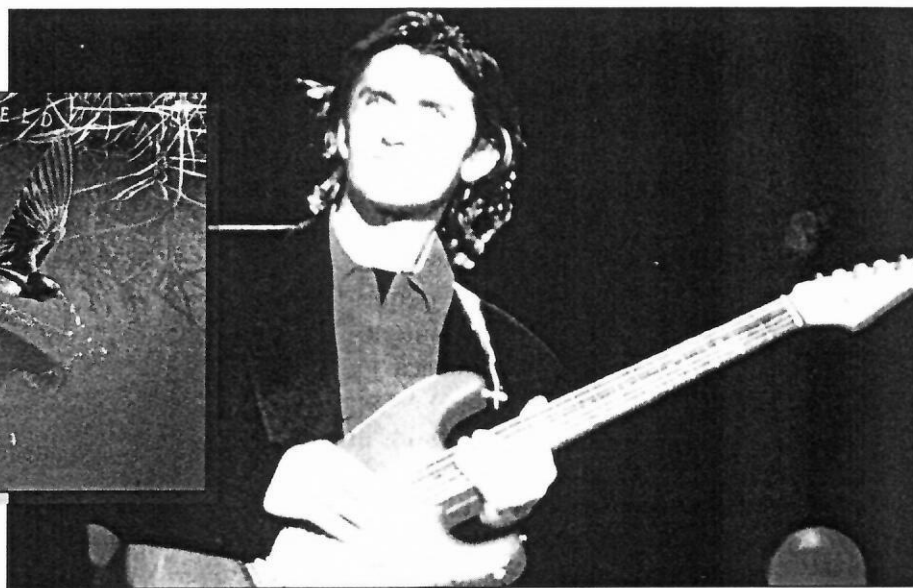
claves

charles

pandero

tambor





Tras estos trabajos, que coinciden con la época de las grandes giras en directo, comienza la «era pop» de Mike Oldfield. En 1996, edita un nuevo disco, bajo el título de *Voyager*, que supone un retorno a las raíces musicales del autor (su madre era irlandesa). El disco es un compendio de versiones de temas tradicionales de la música celta, así como composiciones propias. En la actualidad se trabaja en la reedición de algunas de sus obras.

La obra que vamos a tocar, *Portsmouth*, es de clara inspiración popular.



La instrumentación

La melodía de la flauta 1 requiere un poco de práctica, ya que la canción tiene que sonar ágil; la de la flauta 2 es mucho más sencilla, sólo emplea cuatro notas.

La instrumentación para los instrumentos de placa puede ser aprendida por imitación y tocada de memoria, ya que está realizada a base de *ostinatos*; ocurre lo mismo con los instrumentos de la percusión indeterminada.





¡Todos a tocar!

Portsmouth

M. Olfeld

Flautas:

tema A

1.ª vez

flauta 1

flauta 2

7 Sol

8

2.ª vez

Do Sol Do

tema B

9

10

11

12

13

14

15 Sol

16

17 Do

18

19 Fa

20

21 Do

22 Sol

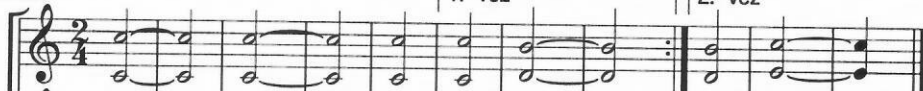
23 Do

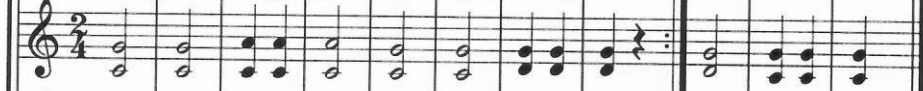
24

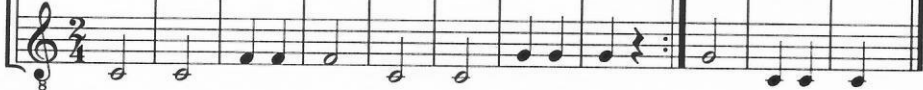
Percusión:

tema A

1.ª vez 2.ª vez

metalóf. 

xilófonos 

bajos 

tema B

carillones 

metalóf. 

xilófonos 

bajos 

A continuación repetid el tema A como si fuera la segunda vez.

Acompañamiento para la pequeña percusión:

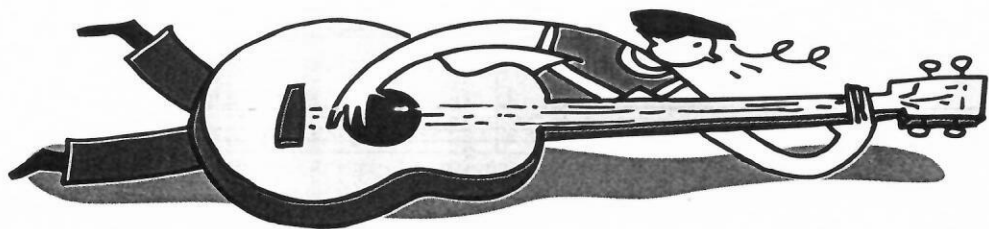
1.ª vez 2.ª vez

pandero 

sonajas 

tambor 

claves 



Libro de partituras

por Pedro Peregrín González

Los pollitos

Popular



Cansado estoy



Tengo una muñeca

Popular



Campanita del lugar



Los elefantes

Two staves of musical notation in treble clef, 2/4 time signature. The first staff contains the melody, and the second staff contains the accompaniment. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern.

Una noticia

Four staves of musical notation in treble clef, 2/4 time signature. The first staff contains the melody with lyrics: "Ven go a dar a us te des u na no ti cia, ja, ja". The second staff contains the accompaniment with lyrics: "ven go a dar a us te des u na no ti cia, ja, ja". The third staff contains the melody with lyrics: "ven go a dar a us te des u na no ti cia, ja, ja". The fourth staff contains the accompaniment with lyrics: "que to dos los ga lle gos son de Ga li cia, ja, ja".

Lego Diego

(Frère Jacques)

Popular francesa

Two staves of musical notation in treble clef, 3/4 time signature. The first staff contains the melody, and the second staff contains the accompaniment. The melody consists of quarter and eighth notes, while the accompaniment features a steady eighth-note pattern.

Himno de la Alegría

Tema del 4º movimiento de la 9ª Sinfonía

Ludwig van Beethoven
(1.770 - 1.827)



Don Melitón

Allegretto



Cumpleaños feliz



Pequeña serenata nocturna

W. A. Mozart
(1.756 - 1.791)



Sinfonía incompleta

Franz Schubert
(1.797 - 1.828)



Sinfonía nº 1

"Titán"

G. Mahler
(1.860 -1.911)



Sinfonía nº 94

"La sorpresa"

F. J. Haydn
(1.732 -1.809)



Te Deum

M. A. Charpentier
(1.635 - 1.709)



Pequeña serenata nocturna

W. A. Mozart
(1.756 - 1.791)



Sinfonía incompleta

Franz Schubert
(1.797 - 1.828)



Mas vale trocar

Juan del Encina
(1.469 - 1.530)

Moderato



Mas va - le tro - car pla - cer por do - lo - res qu'es - tar sin a -
Me - jor es su - frir pa - sión y do - lo - res



mo - res. Don - d'es gran - da - ci - do es dul - ce el me - rir.
Bi - vir en el - vi - do, a - quel no es bi - vir.

Dona nobis pacem KV 109

Canon a tres voces

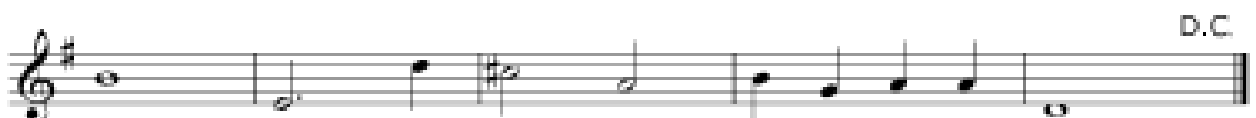
W. A. Mozart
(1.756 - 1.791)



Canticorum iubilo

(adaptación para flauta dulce)

G. F. Händel
(1.685-1.759)



¡ Ay triste que vengo !

(adaptación para Radio dulce)

Juan del Encina

Ay tris - te que ven - go ven - di - do d'a - mor ma - gic - ra pas - tor,
Mas se - no me fue - ra no ir al mar - ce - do que
no que vi - nie - ta tan a - que - ren - cia - do, que
ven - go qui - ta - do ven - di - do d'a - mor ma - gic - ra pas - tor.

El concierto

W. Geisler
(1.886 -)

$\text{♩} = 100$

5

Trompetas
Tubas
Violines
Violas
Timbales

L'Arlèsienne

G. Bizet

Musical score for L'Arlèsienne, featuring two staves of music in 3/4 time. The first staff contains five measures of music. The second staff contains two measures, followed by a first ending bracket over two measures, and a second ending bracket over two measures.

Esta noche no alumbra

Popular de Canarias

Musical score for Esta noche no alumbra, featuring two staves of music in 3/4 time. The first staff contains eight measures of music, including a long note with a slur. The second staff contains eight measures of music, including a long note with a slur.

Can can

Jacques Offenbach
(1819-1880)

Musical score for Can can, featuring two staves of music in 3/4 time. The first staff contains eight measures of music. The second staff contains eight measures of music.

Aleluya

William Boyce
(1.710-1.779)

Musical score for 'Aleluya' by William Boyce, featuring four staves. The score is marked with numbers 1, 2, and 3, indicating specific measures or phrases. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The score concludes with a double bar line.

Aleluya

(todas las voces juntas)

William Boyce
(1.710-1.779)

Musical score for 'Aleluya' by William Boyce, featuring four staves. The score is marked with the instruction '(todas las voces juntas)'. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The score concludes with a double bar line.

Zarabanda

(Adaptación para flauta dulce a dos voces)

G. F. Händel
(1.685 - 1.759)
Adaptación: Pedro Peregrín

♩ = 160

1ª voz

2ª voz

Re m 2 La m 3 Fa

1ª voz

2ª voz

4 Do 5 Sol m 6 Re m

1ª voz

2ª voz

7 8 La M 9 Re m

1ª voz

2ª voz

10 La M 11 Fa 12 Do

1ª voz

2ª voz

13 Sol m 14 Re m 15 16 La M Re m

Coro: Das Klinget ...

de "La flauta mágica"

W. A. Mozart
(1.756 -1.791)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, primarily using chords and some eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music, mostly quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains six measures of music, with a measure rest at the beginning and a measure rest at the end. The number '5' is written above the first measure, and '10' is written above the last measure. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music, mostly quarter and eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains six measures of music, with a measure rest at the beginning and a measure rest at the end. The number '15' is written above the last measure. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music, mostly quarter and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, with a measure rest at the beginning and a measure rest at the end. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music, mostly quarter and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, with a measure rest at the beginning and a measure rest at the end. The number '20' is written above the first measure. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music, mostly quarter and eighth notes.

PERFIDIA ABEGONDO
 BERTKAMPFERT SANTALUCIA MÚSICA
 CHARLESCHAPLIN SECUNDARIA CHARLESTRENET FRANKGUIDA
 POMPAYCIRCUNSTANCIA IFYOUWANNABEHAPPY MOONLIGHTSHADOW
 MISAPUNTESMUSICALES FLAUTA CANTHELPFALLINGINLOVE
 ALBERTODOMÍNGUEZ CORUÑA JUSTCALLEDTOSAYILOVEYOUAROUNDTHEWORLD
 AREYOUONESOMETONIGHT
 RICHARDRODGERS RENATORASCHEL BRIDGEOVERTROUBLEDWATER
 OVERTHERAINBOW IESVIÓS HAROLDARLEN ARRIVEDERICROMA
 SMILE PAULSIMON ANAPOLA STEVIEMONDER BEYONDTHESEA
 JOSEPHLACALLE LOVEMETENDER MIKEOLDFIELD DOREMI
 EDWARDELGAR PARTITURAS



IES VIÓS

PARTITURAS PARA FLAUTA

RELACIÓN DE OBRAS

AMAPOLA	Joseph Lacalle
ARE YOU LONESOME TONIGHT	Lou Handman
AROUND THE WORLD	Victor Young
ARRIVEDERCI ROMA	Renato Rascel
BEYOND THE SEA	Charles Trenet
BRIDGE OVER TROUBLED WATER	Paul Simon
CAN'T HELP FALLING IN LOVE	George Weiss
DO RE MI	Richard Rodgers
I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder
IF YOU WANNA BE HAPPY	Frank Guida
LOVE ME TENDER	Elvis Presley
MOONLIGHT SHADOW	Mike Oldfield
OVER THE RAINBOW	Harold Arlen
PERFIDIA	Alberto Domínguez
POMPA Y CIRCUNSTANCIA	Edward Elgar
SANTA LUCÍA	Popular
SMILE	Charles Chaplin
STRANGERS IN THE NIGHT	Bert Kampfert

Amapola

Joseph Lacalle

Flauta

Fl. ⁶

Fl. ¹²

Fl. ¹⁸

Fl. ²³

Fl. ²⁸

Are You Lonesome Tonight?

Lou Handman

Flauta



Fl. ⁶



Fl. ¹¹



Fl. ¹⁶



Fl. ²¹



Fl. ²⁶



Fl. ³⁰



Around The World

Victor Young

Flauta



Fl. ⁷



Fl. ¹³



Fl. ¹⁹



Fl. ²⁴



Fl. ²⁹



Arrivederci Roma

Renato Rascel

Flauta

Fl. ⁵

Fl. ⁹

Fl. ¹³

Fl. ¹⁷

Fl. ²¹

Fl. ²⁵

Fl. ²⁹

Beyond The Sea

Charles Trenet

Flauta



Fl. ⁵



Fl. ¹⁰



Fl. ¹⁵



Fl. ²¹



Fl. ²⁷



Fl. ³²



Bridge Over Troubled Water

Paul Simon

Flauta

Fl. 8

Fl. 15

Fl. 21

Fl. 28


Fl. 36

Fl. 43


Fl. 49

Can't Help Falling In Love

Weiss, Peretti, Creatore

Flauta  Musical notation for Flauta, measures 1-4. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Fl. ⁵  Musical notation for Fl. starting at measure 5. The notes are: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter).

Fl. ⁹  Musical notation for Fl. starting at measure 9. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Fl. ¹³  Musical notation for Fl. starting at measure 13. The notes are: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter).

Fl. ¹⁷  Musical notation for Fl. starting at measure 17. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

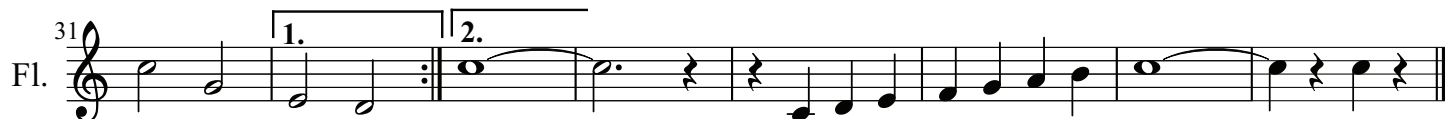
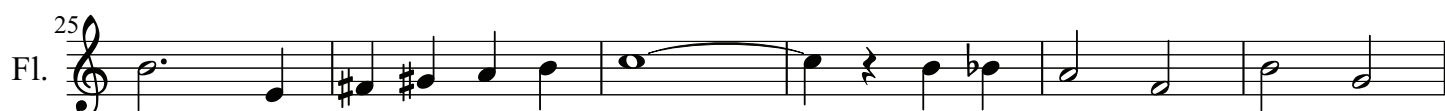
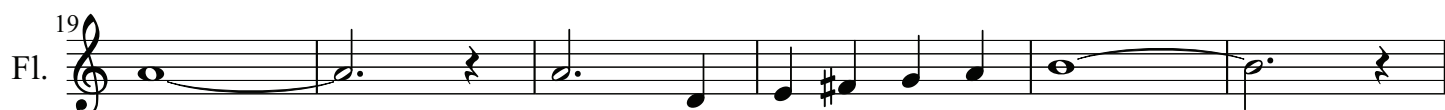
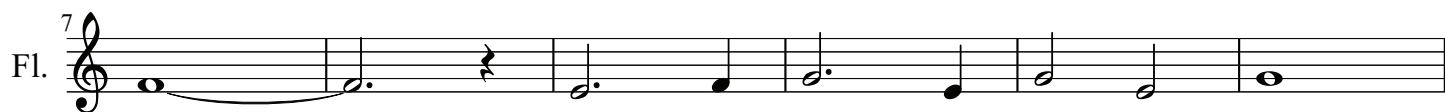
Fl. ²⁰  Musical notation for Fl. starting at measure 20. The notes are: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter).

Fl. ²⁴  Musical notation for Fl. starting at measure 24. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Fl. ²⁹  Musical notation for Fl. starting at measure 29. The notes are: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter).

Do Re Mi

Richard Rodgers



I Just Called To Say I Love You

Stevie Wonder



If You Wanna Be Happy

Frank Guida

Flauta

Fl.

Fl.

Fl.

Fl.

Fl.

Love Me Tender

Elvis Presley

Flauta

Musical notation for Flauta, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Fl.

Musical notation for Fl., measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Fl.

Musical notation for Fl., measures 9-12. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.


Fl.

Musical notation for Fl., measures 13-16. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The notation includes first and second endings: 1. and 2.

Moonlight Shadow

Mike Oldfield

Flauta



Fl.



Fl.



Fl.



Fl.



Fl.




Over The Rainbow

Harold Arlen

Flauta  Musical notation for Flute, measures 1-4. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half).

Fl. ⁵  Musical notation for Flute, measures 5-8. The notes are: C4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4-E4 (beamed eighth notes), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter). Measure 8 ends with a first ending bracket and a repeat sign.

Fl. ⁹  Musical notation for Flute, measures 9-11. Measure 9 starts with a rest followed by a quarter note G4. Measures 10-11 contain eighth-note runs: G4-A4-Bb4-A4-G4 and F4-E4-D4-C4.

Fl. ¹²  Musical notation for Flute, measures 12-14. Measure 12 has a half note G4. Measure 13 has a half note F4. Measure 14 starts with a rest followed by a quarter note G4, then eighth-note runs: A4-Bb4-A4-G4 and F4-E4-D4-C4.

Fl. ¹⁵  Musical notation for Flute, measures 15-18. Measures 15-16 contain eighth-note runs: G4-A4-Bb4-A4-G4 and F4-E4-D4-C4. Measure 17 has a half note G4. Measure 18 has a half note F4.

Fl. ¹⁹  Musical notation for Flute, measures 19-22. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half), C4 (half).

Fl. ²³  Musical notation for Flute, measures 23-26. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half), C4 (half).

Perfidia

Alberto Domínguez

Flauta

Fl. ⁶

Fl. ¹²

Fl. ¹⁶

Fl. ²²

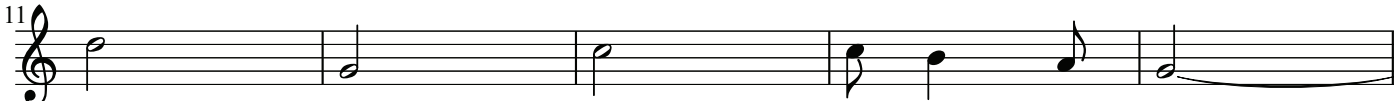
Fl. ²⁸

Pompa y Circunstancia

Edward Elgar

Flauta 

Fl. ⁶ 

Fl. ¹¹ 

Fl. ¹⁶ 

Fl. ²¹ 

Fl. ²⁶ 

Fl. ³¹ 

Fl. ³⁶ 

Santa Lucía

Popular Italiana



Smile

Charlie Chaplin

Flauta



Fl. ⁵



Fl. ⁹




Fl. ¹³



Fl. ¹⁷



Fl. ²¹



Fl. ²⁵



Fl. ²⁹



Strangers In the Night

Bert Kampfert

Flauta



Fl. 5



Fl. 9



Fl. 13



Fl. 17



Fl. 21



Fl. 25



Fl. 29



