M/45(2)

SEGUNDA PARTE.

SOLFEO PRÁCTICO

METÓDICAMENTE FORMADO

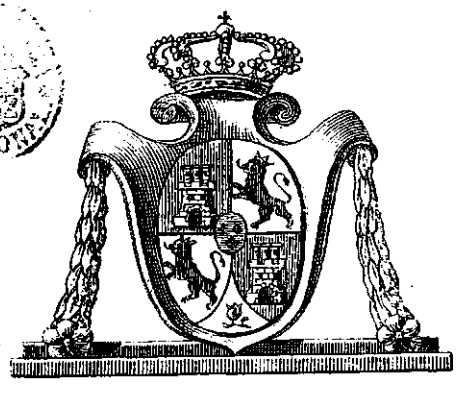
SEGUN EL ORDEN DE LAS INSTRUCCIONES ANTERIORES

PARA EL USO DE LOS CABALLEROS

DEL REAL SEMINARIO DE NOBLES DE ESTA CORTE,

DISPUESTO

POR EL M. R. P. M. Fr. PEDRO CARRERA Y LANCHARES, predicador general y primer organista en su real convento de carmelitas calzados.



MADRID:

IMPRENTA DE ALVAREZ. MDCCCXV.

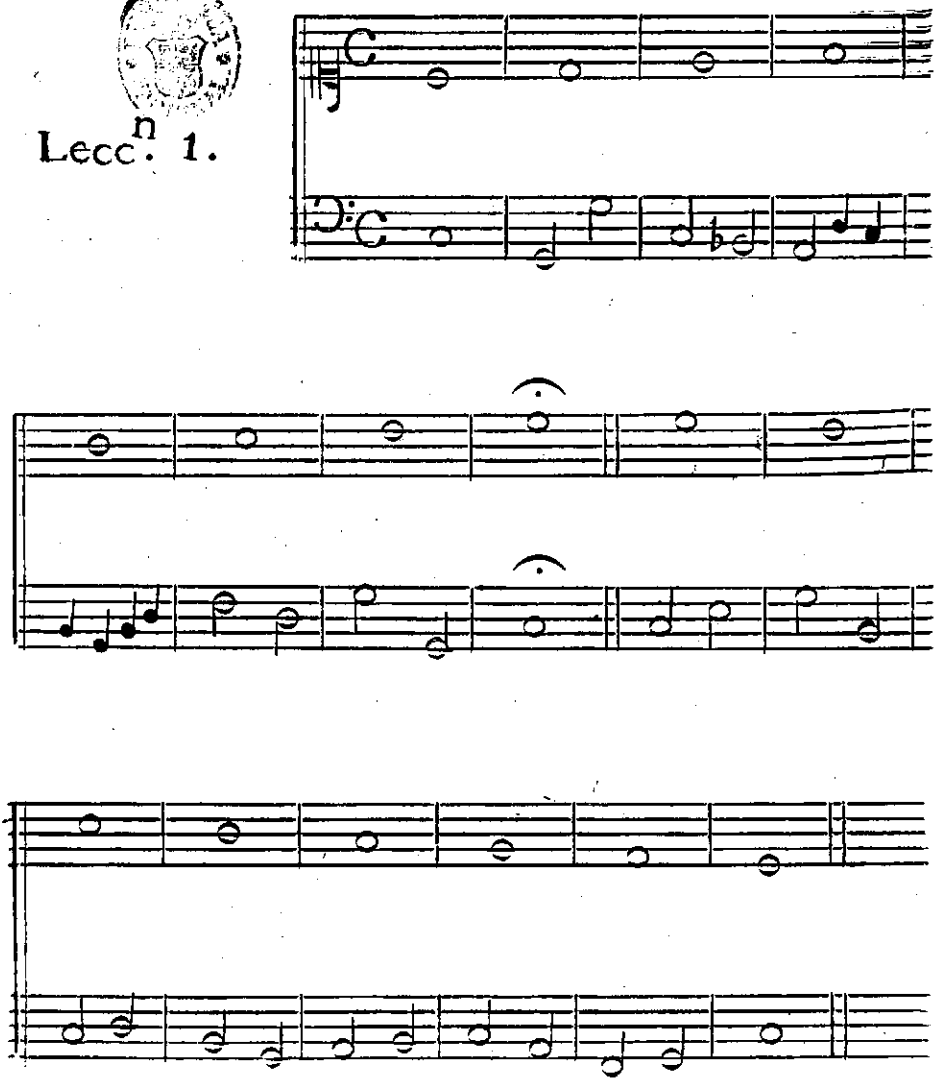
Fausto Mruz dela Torre, grabó todas las Laminas.

Era consiguiente que á la parte especulativa ó reglas para la instruccion de la música siguiese otra de solfeo práctico que las abrazase todas como complemento de la obra. En efecto así estaba formada y hecho un crecido gasto con el objeto de darla quanto antes al público, pero los acaecimientos tristes y desgraciados de los años anteriores interrumpieron su continuacion, frustraron enteramente las ideas, y aun por mi parte las esperanzas de poderla resarcir, porque faltó el seminario, á cuyas expensas se trabajaba, murió el grabador, desaparecieron muchas láminas y se extravió el original. Sin embargo, animado despues en el tiempo que gozamos de tranquilidad, se ha procurado volver á ponerla en orden y llevarla á su debida conclusion para satisfacer á los que con ansia la desean. El público ha visto el buen éxîto y progresos de la primera parte, y no dudo corresponderá igualmente la segunda. No me he propuesto presentar primores, elegancias ó frases extraordinarias y de noveded, el objeto ha sido poner en practica las reglas dadas en las instrucciones anteriores de un modo el mas sencillo y que se haga fácil su comprehension, y de consiguiente su egecucion y desempeño. Tiene mé-

todo, orden, claridad y concision. Las lecciones se han hecho cortitas para que ni cansen ni fastidien á los principiantes: en las mediaciones de cada una se ha puesto la señal de calderon ó para descansar ó para repetir. Llevan todas su baxo de acompañamiento, y considerando que la parte cantante está tan próxîma á la vista no ha parecido conducente el expresar los números para la armonía, pues esto sería hacer un agravio á los señores maestros. No obstante su pequeñez no la falta requisito alguno de quanto se conceptua esencialmente necesario para una perfecta instruccion. Siempre está en disposicion de añadirla algunas particularidades de mera curiosidad. Ha sido preciso ceñirnos y omitirlas por los crecidos gastos á que asciende; pero ya queda dicho que en lo esencial nada la falta como lo notarán los inteligentes profesores á quienes toca su reconocimiento.

Escala mayor de Do.

Lecc.ⁿ 1.



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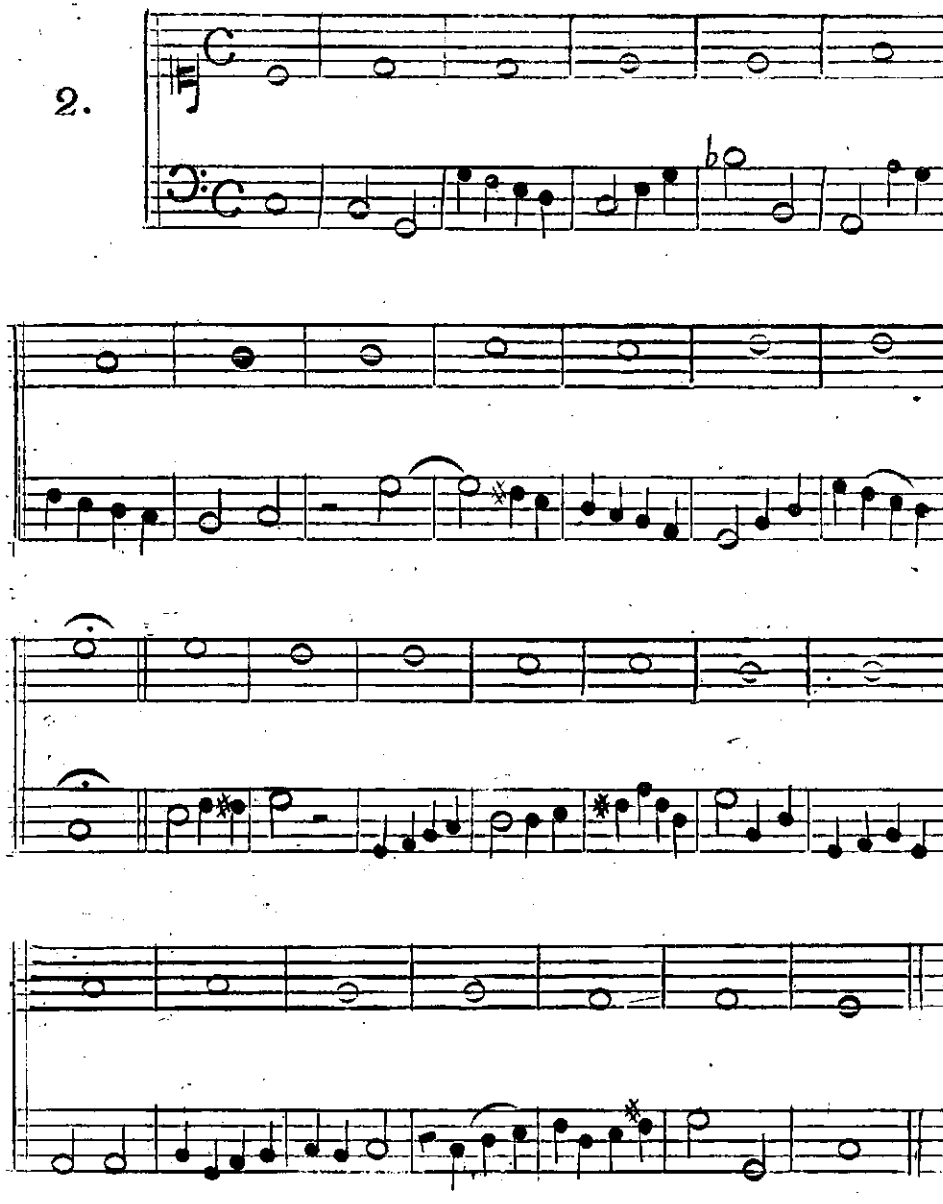
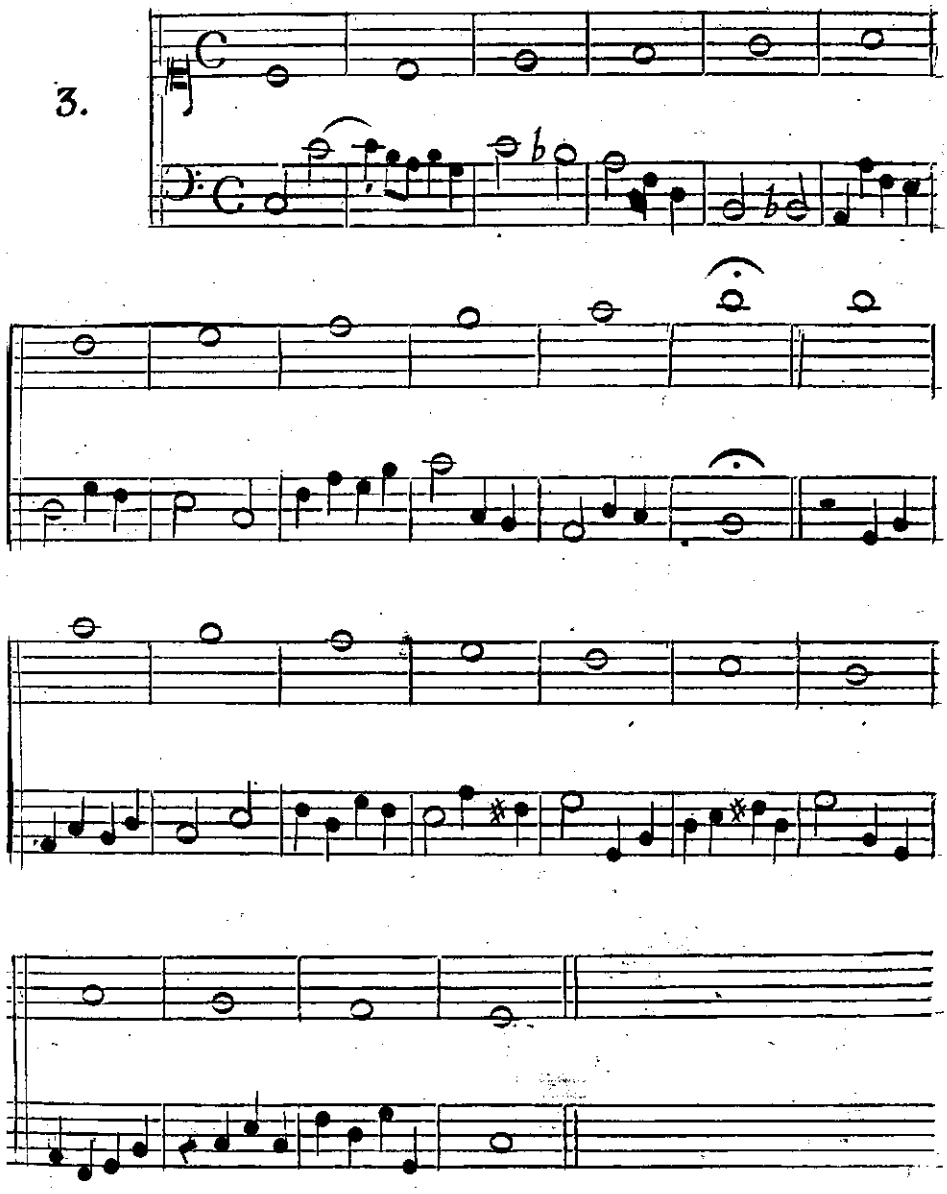
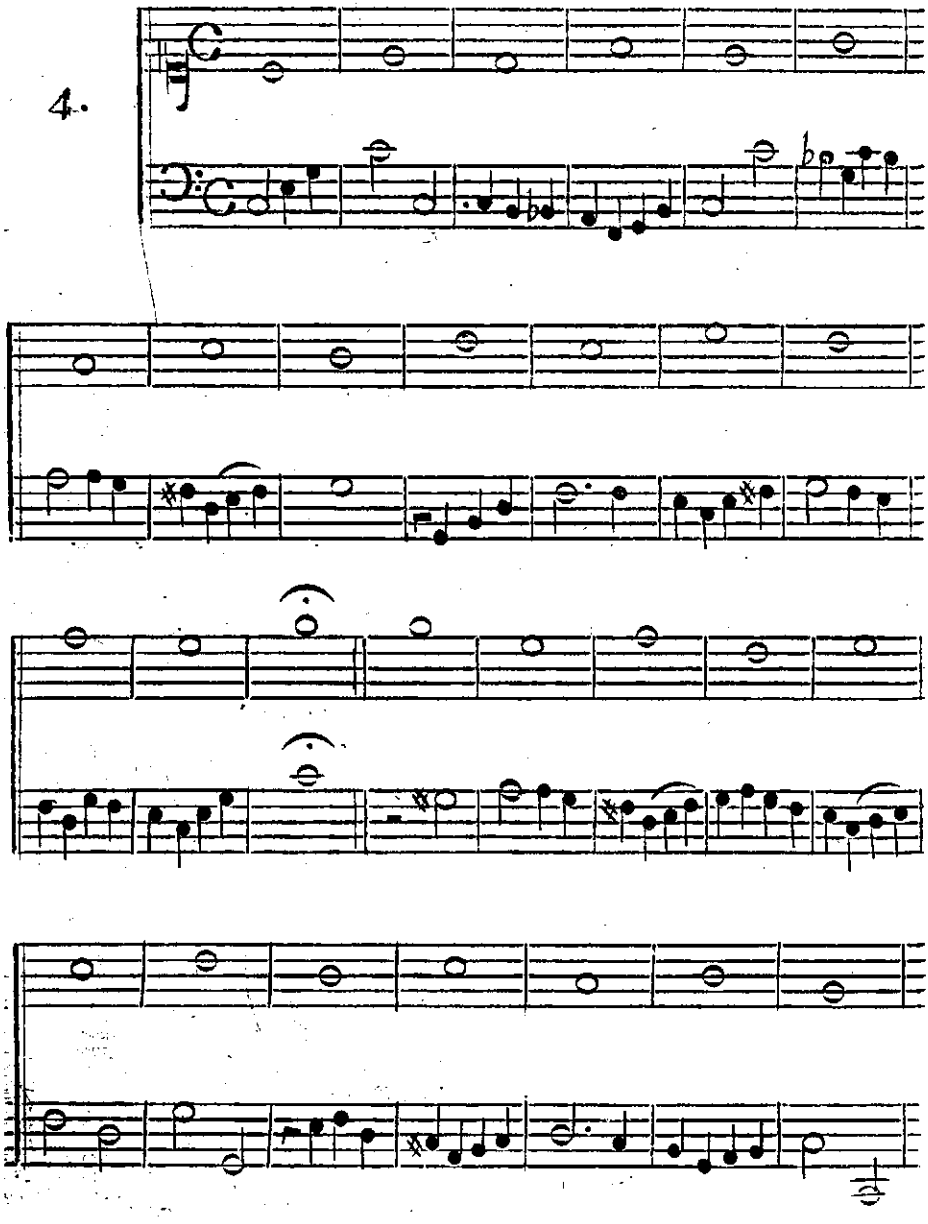
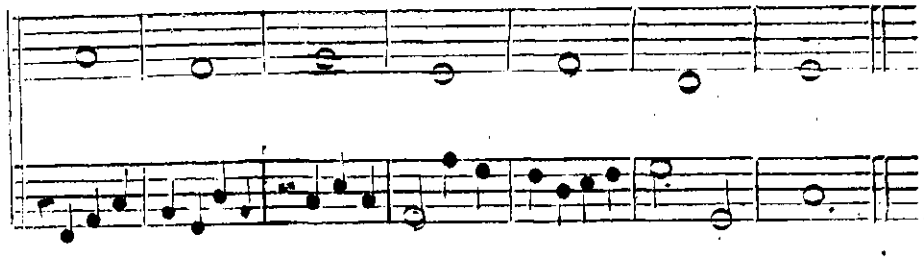


Escala demas extension.



Entonac.s de Terceras.





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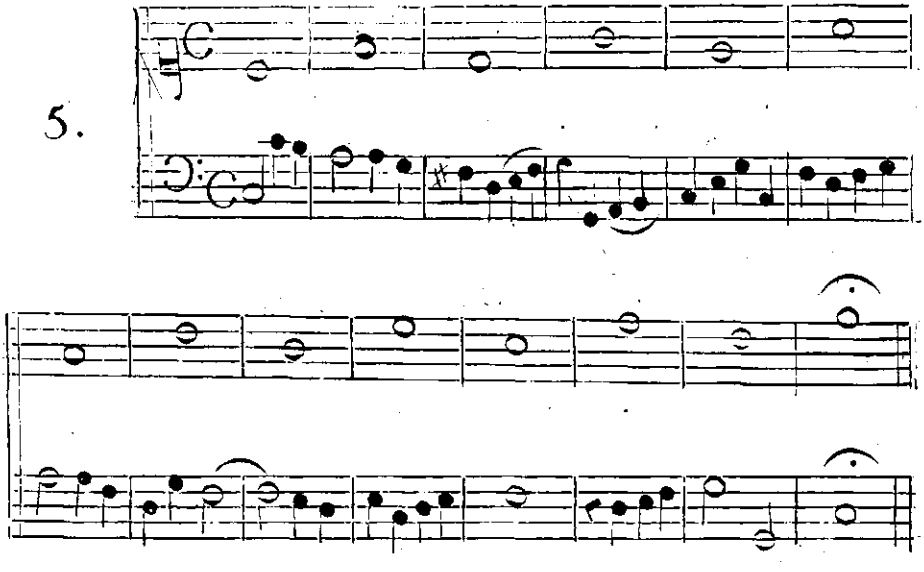

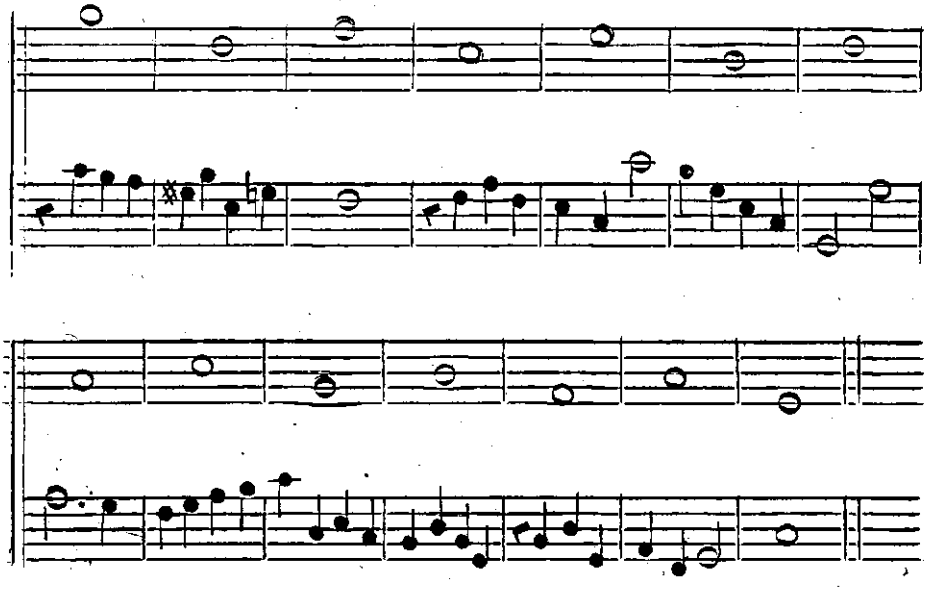

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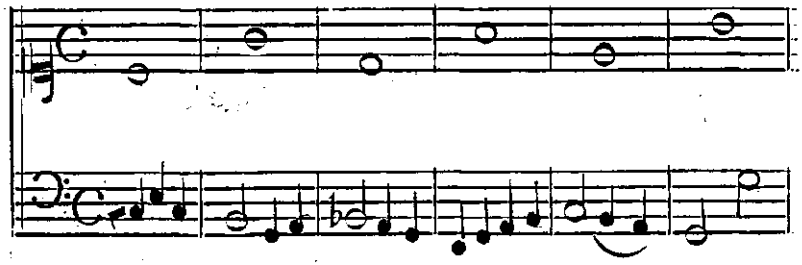

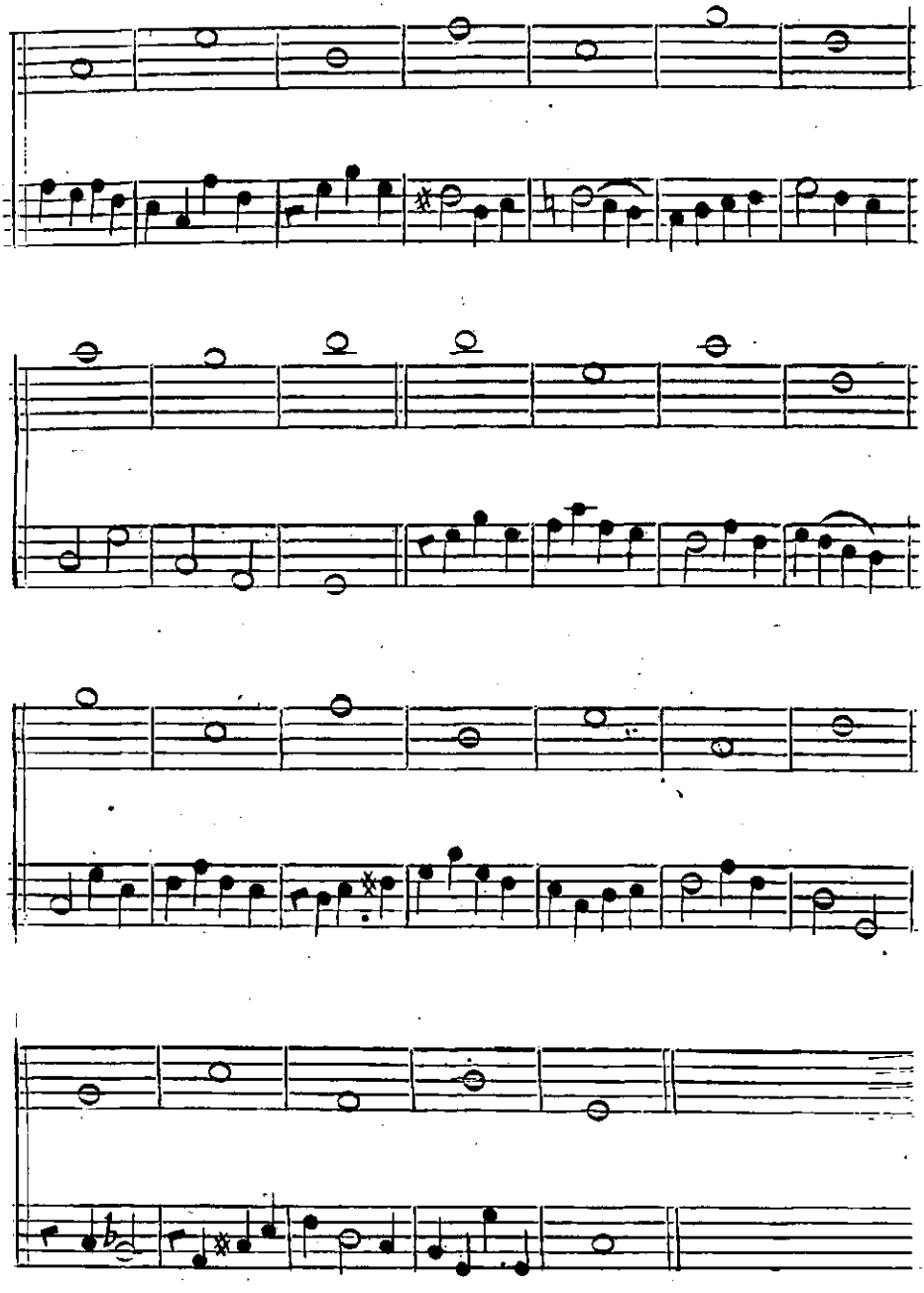

Lecciones que cantan con la Nota de Semve

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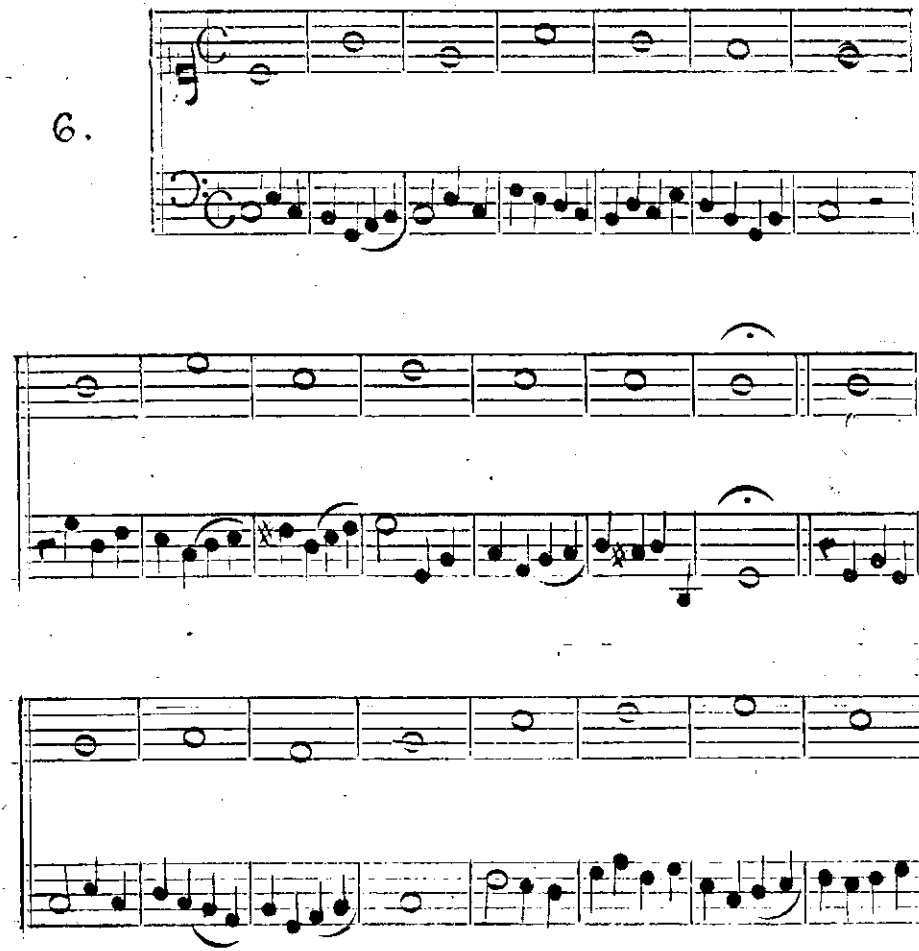

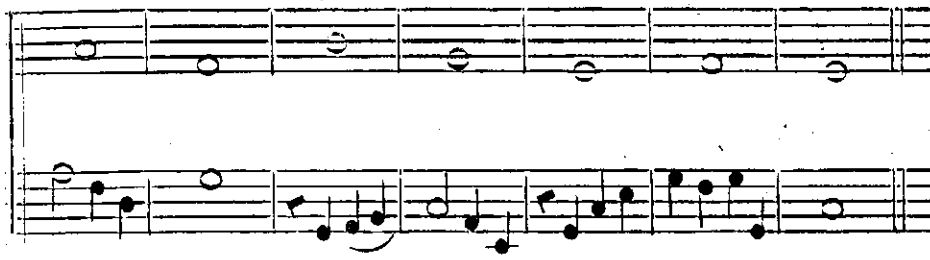

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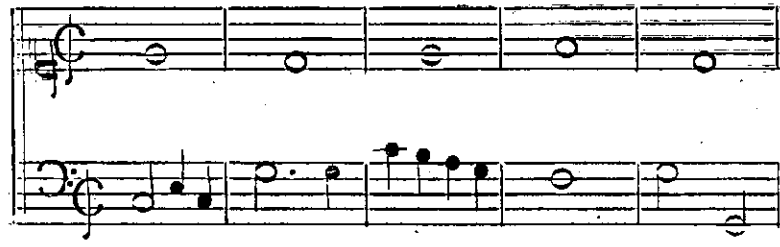

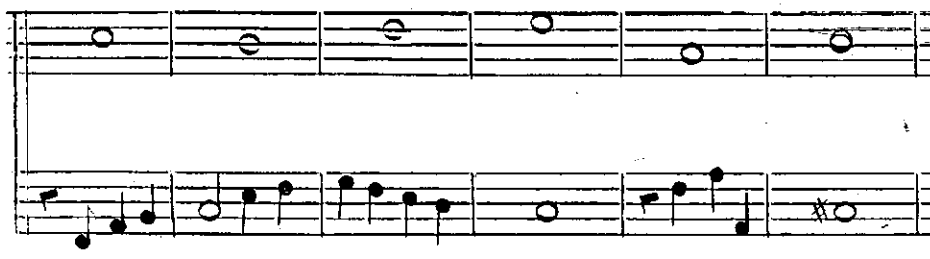

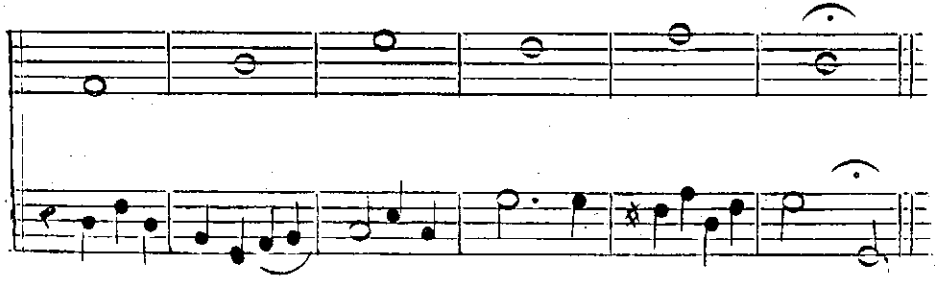

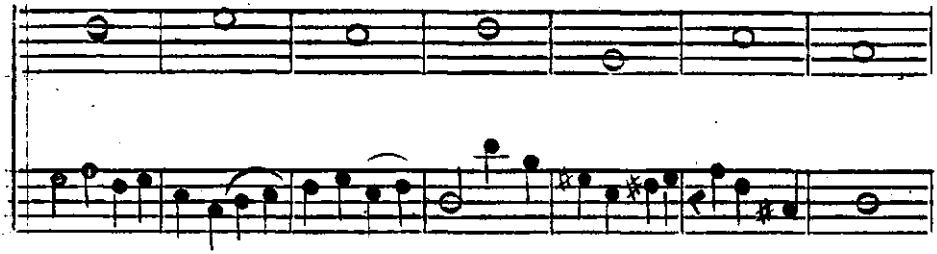

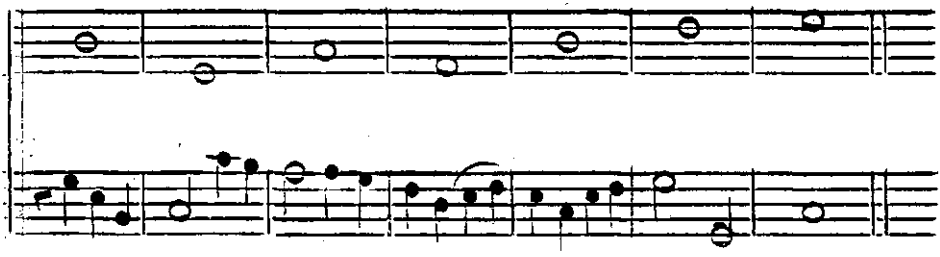

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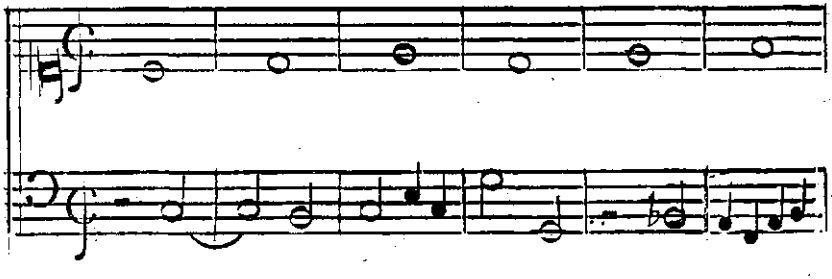

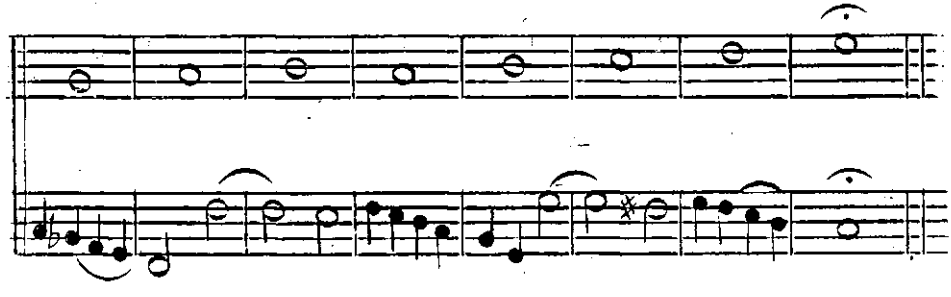

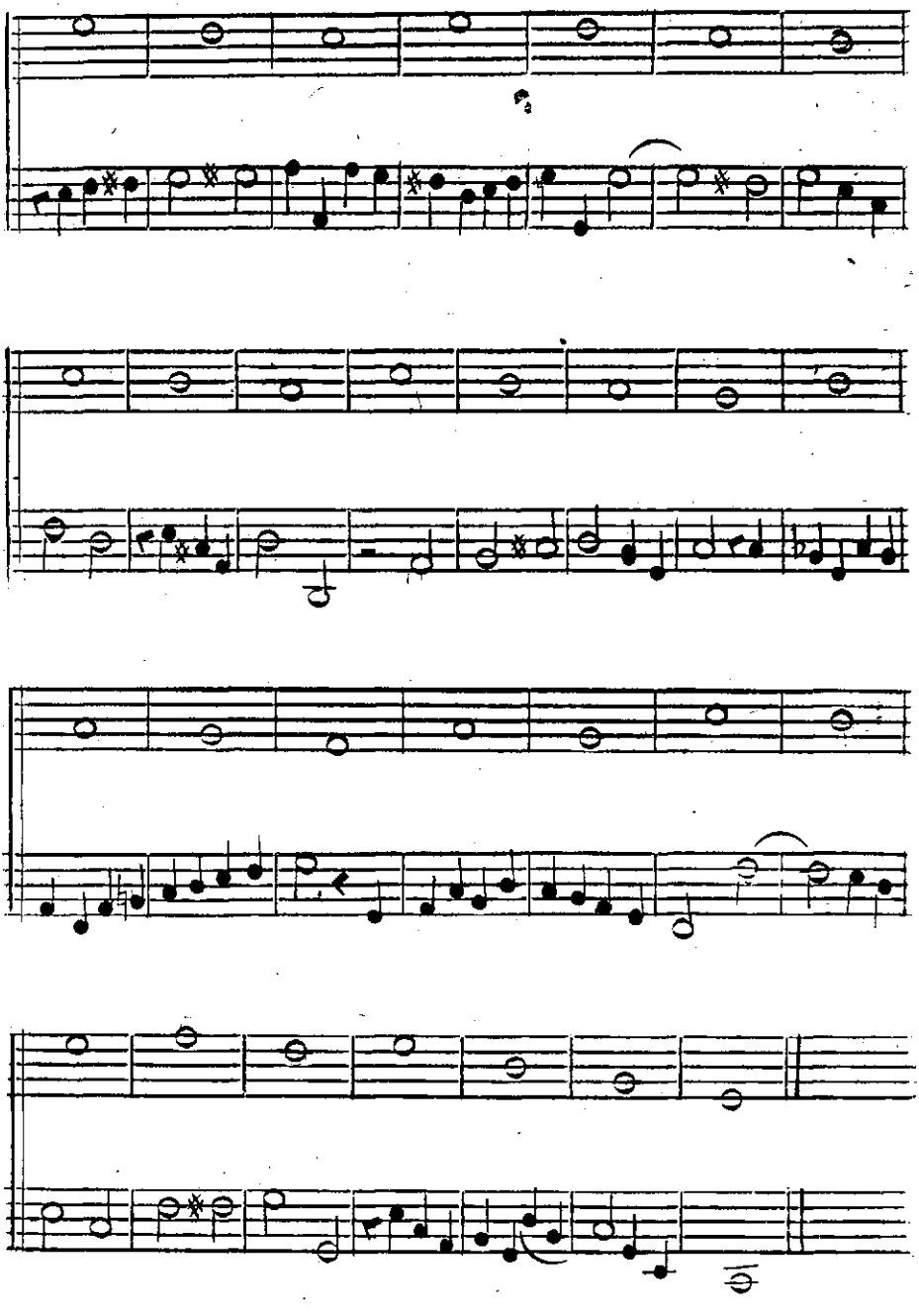

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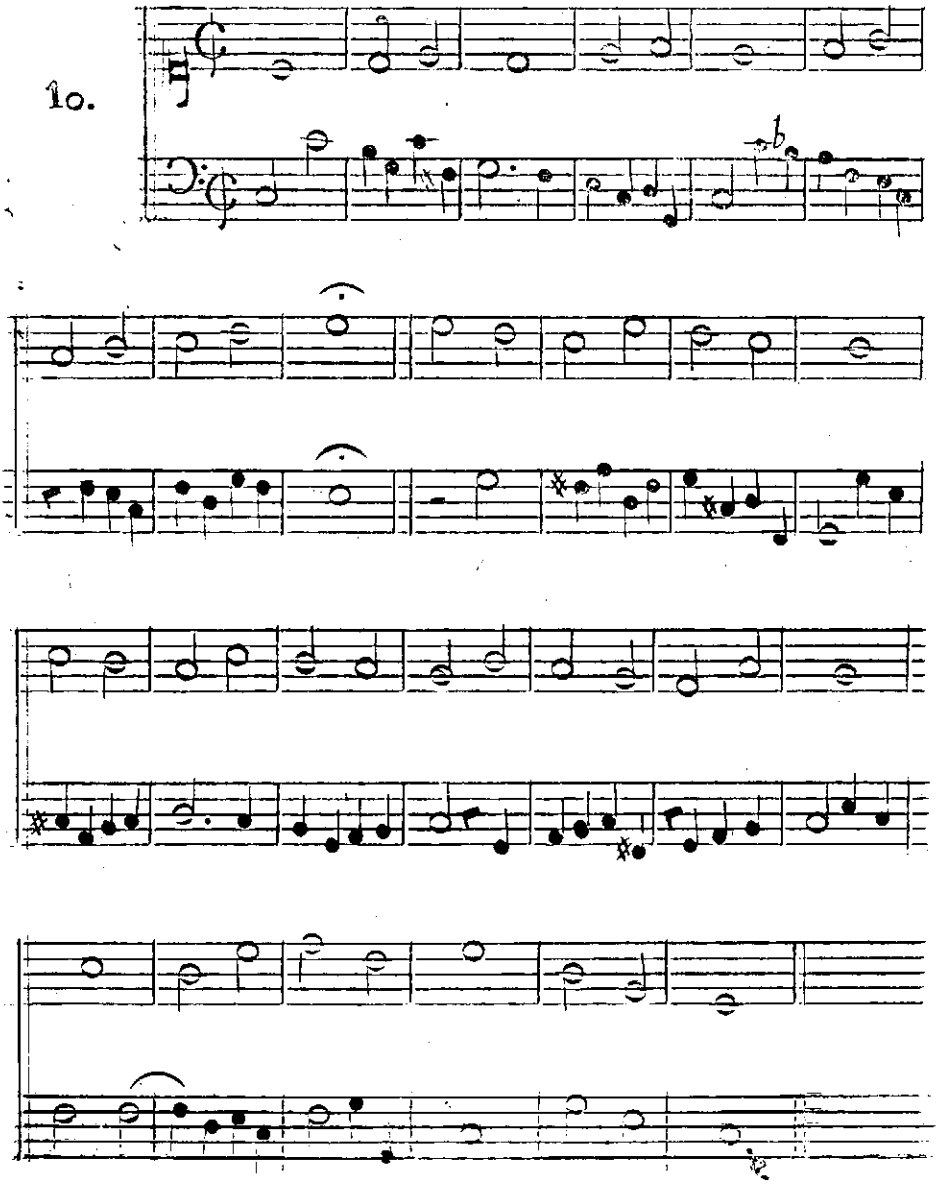

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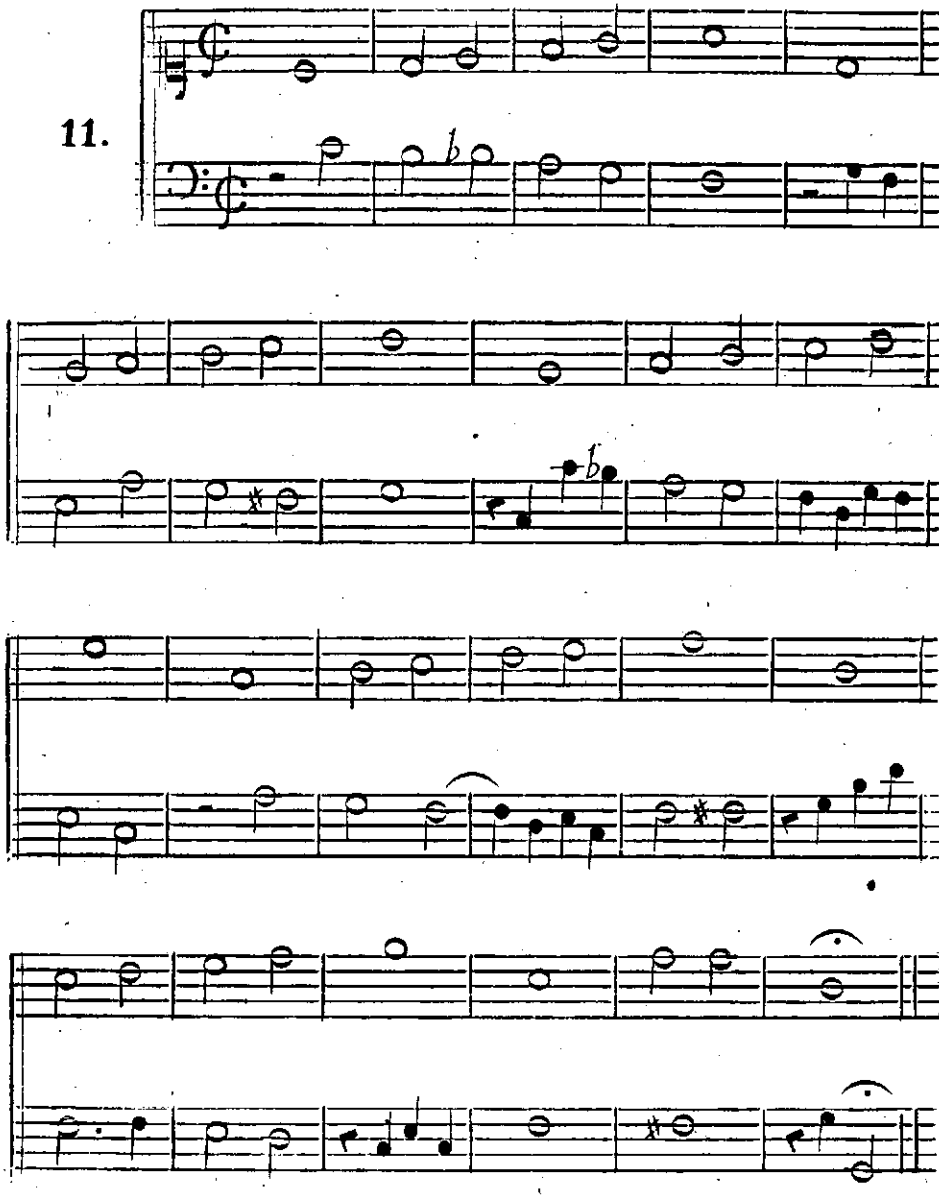

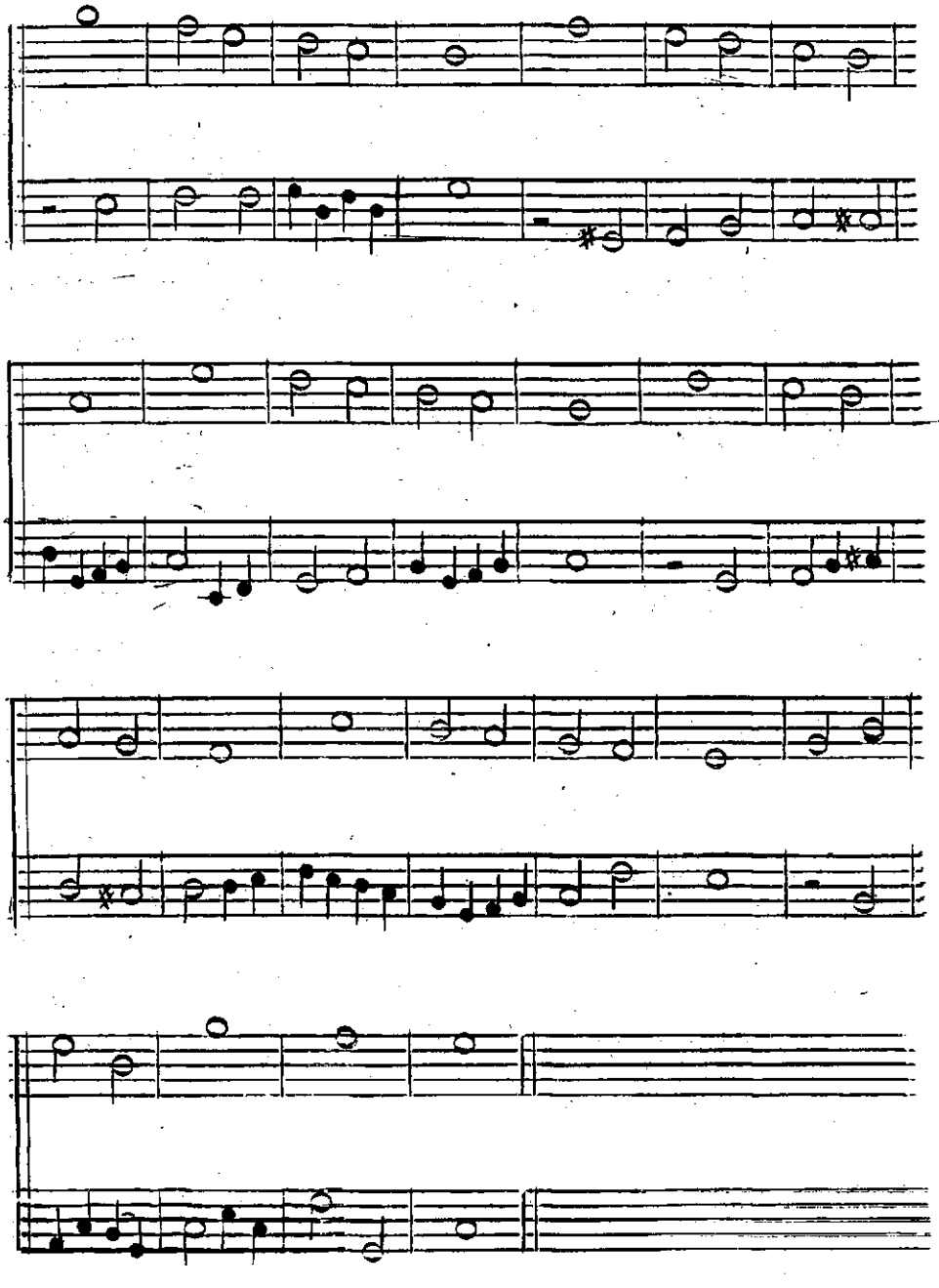

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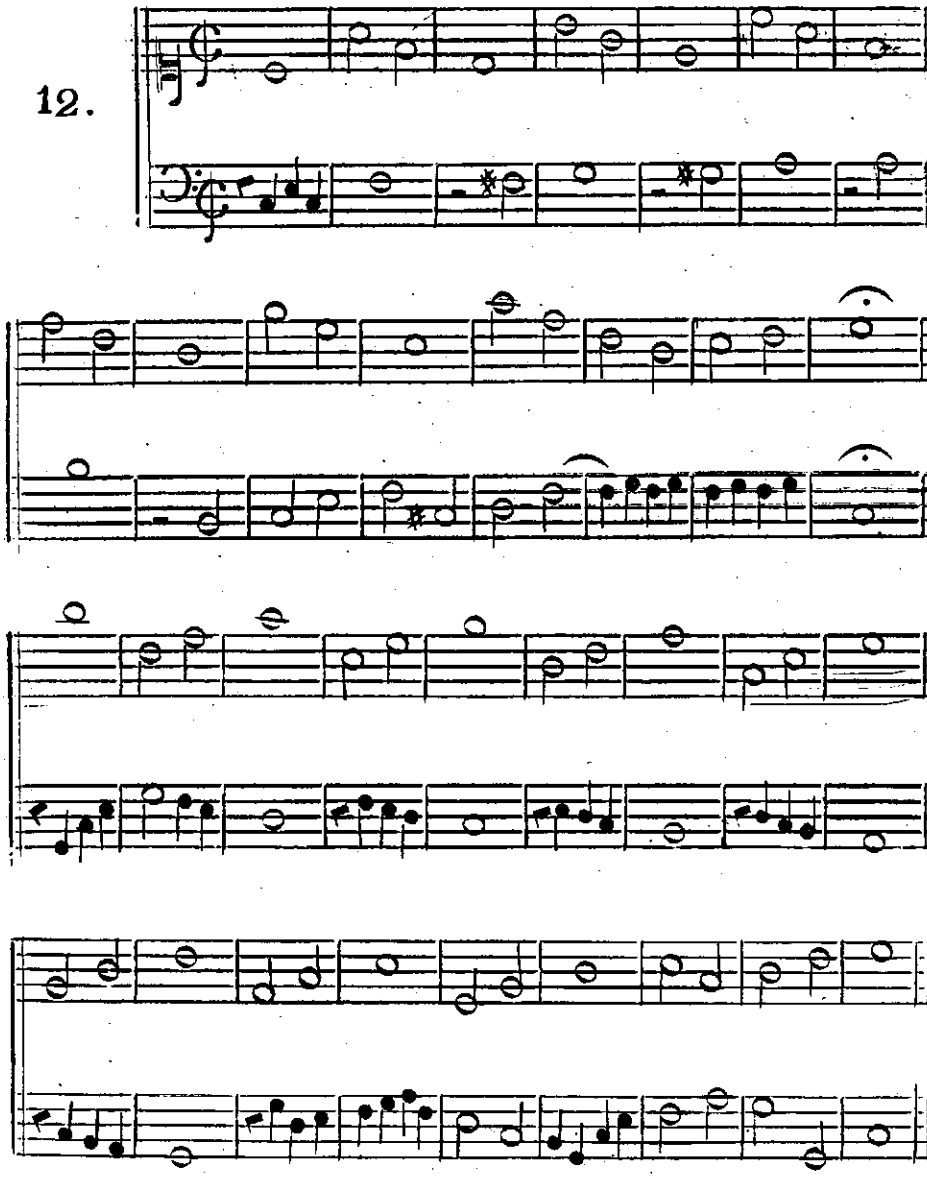

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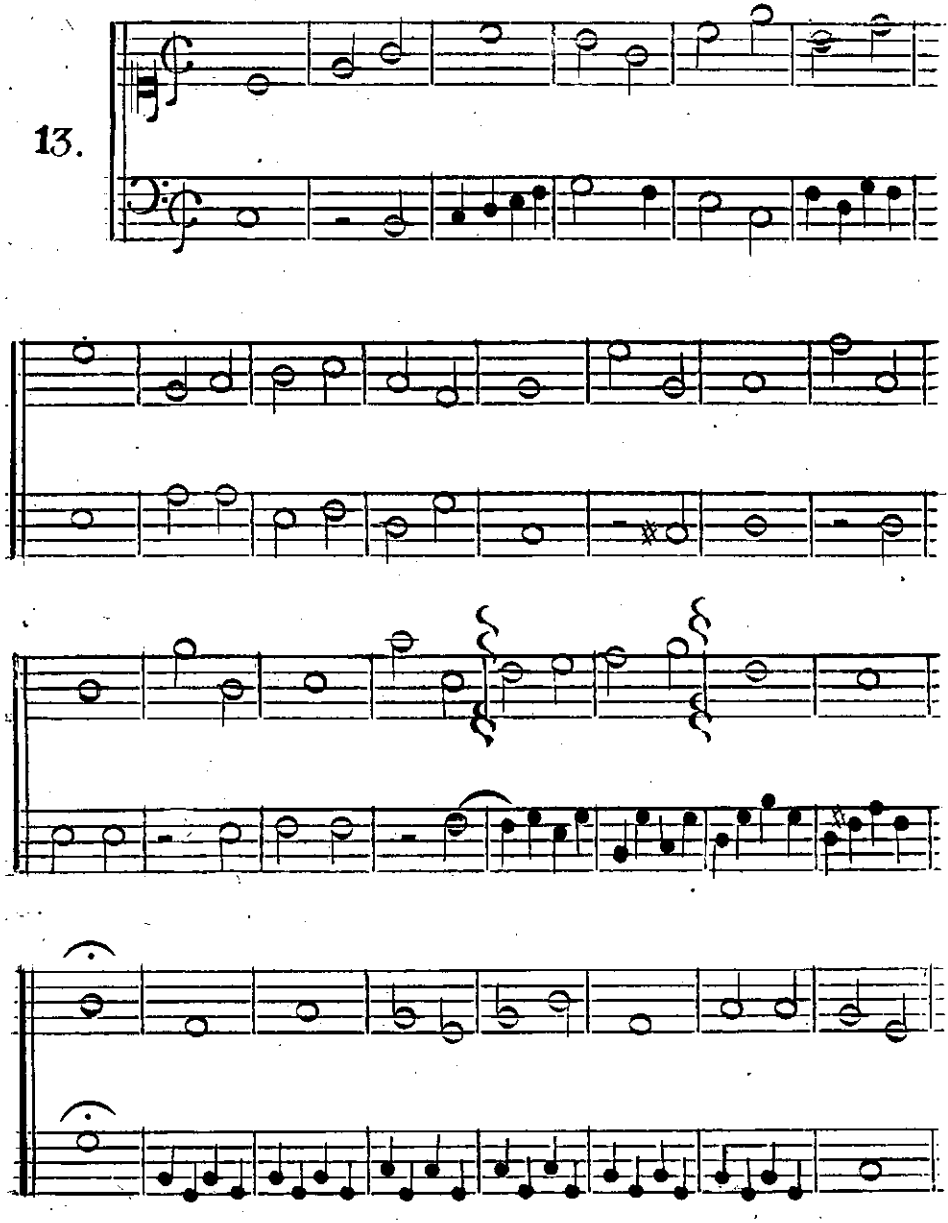

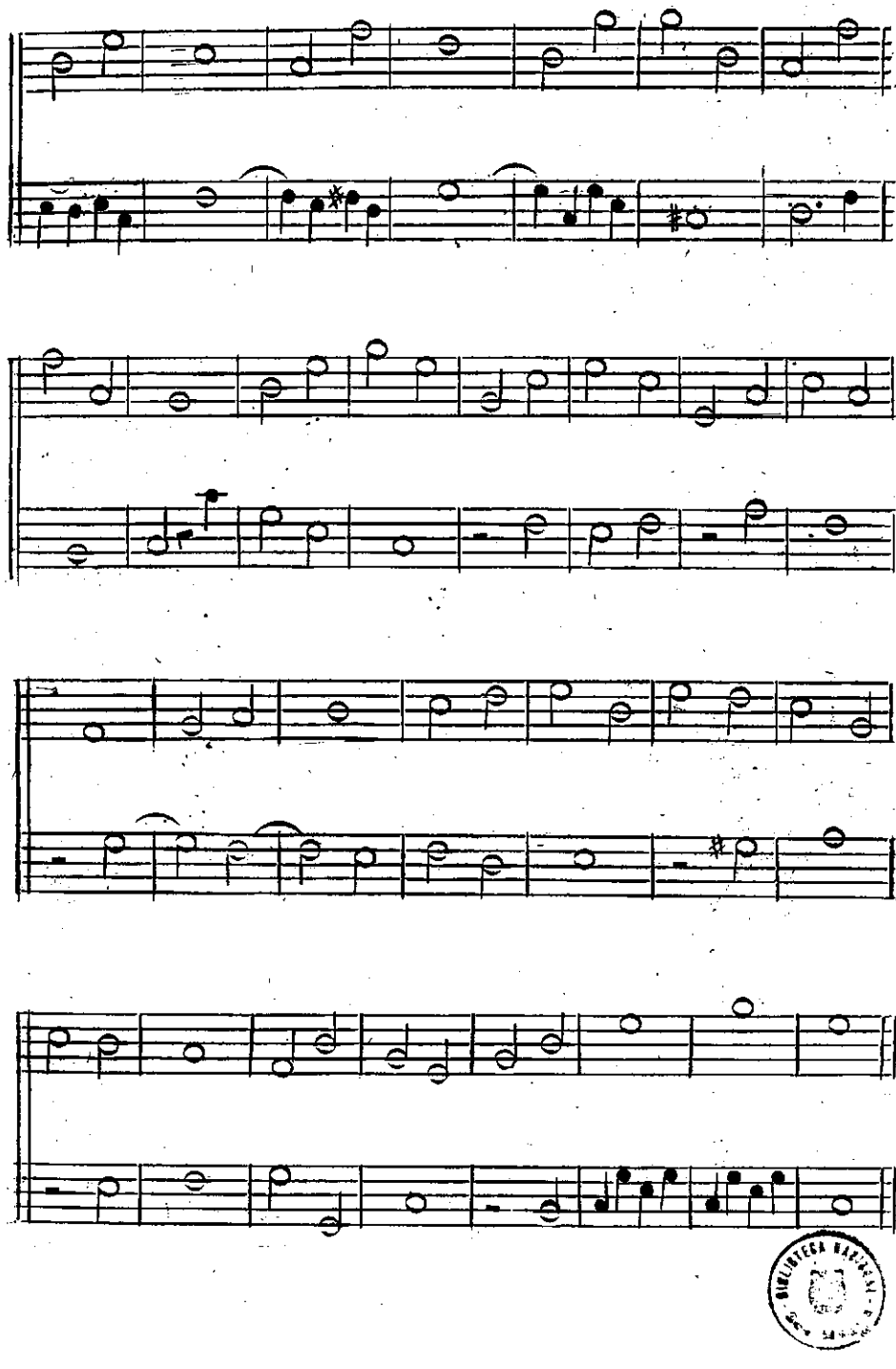

BIBLIOTECA NACIONAL

Septimas de grado.

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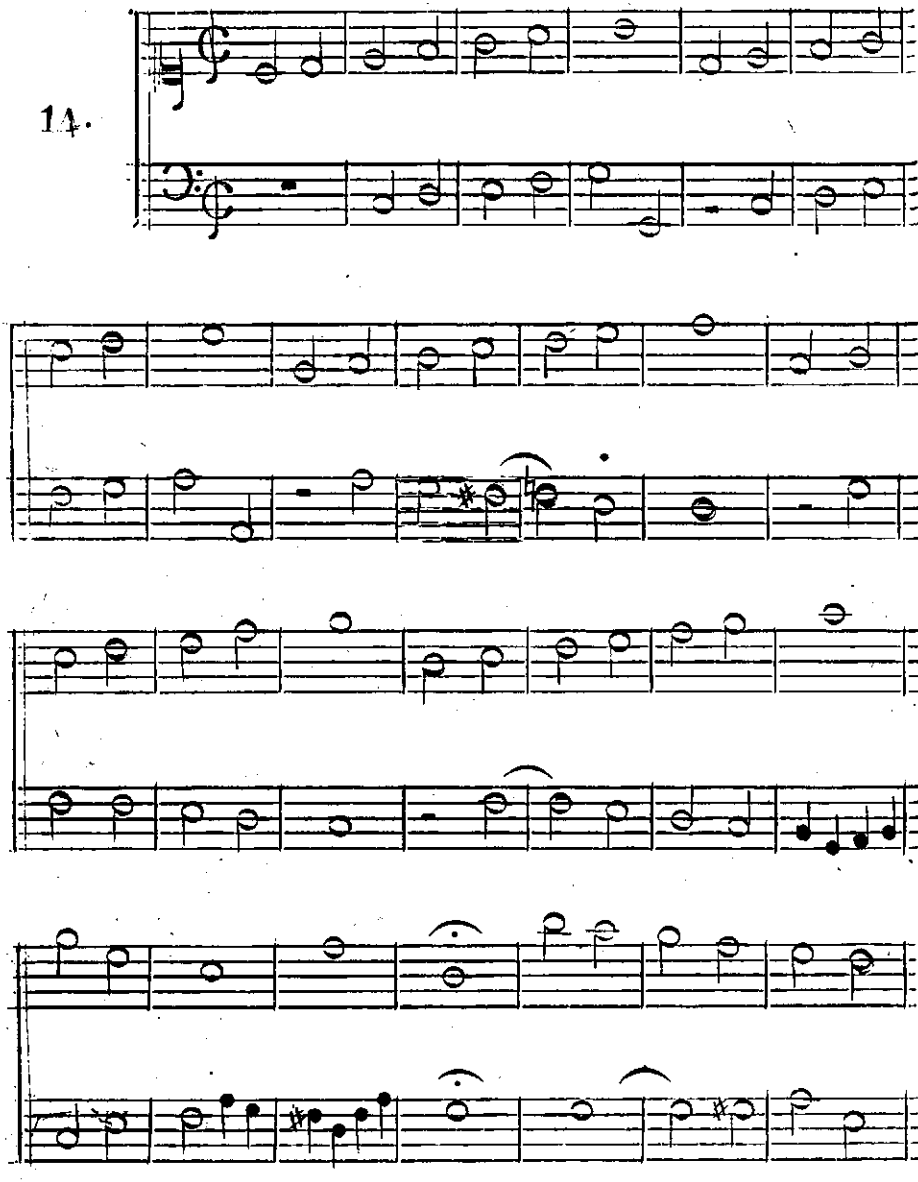

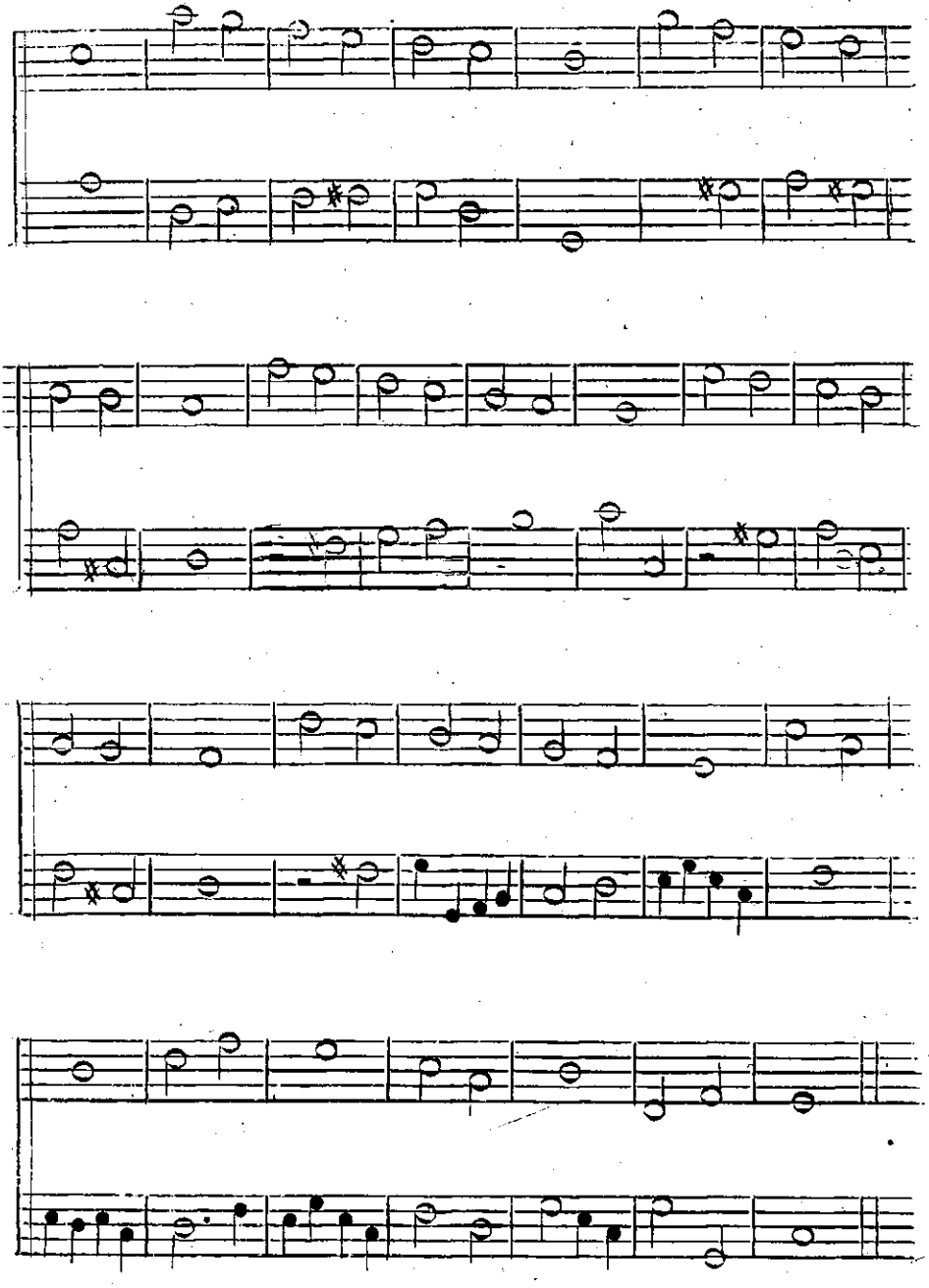

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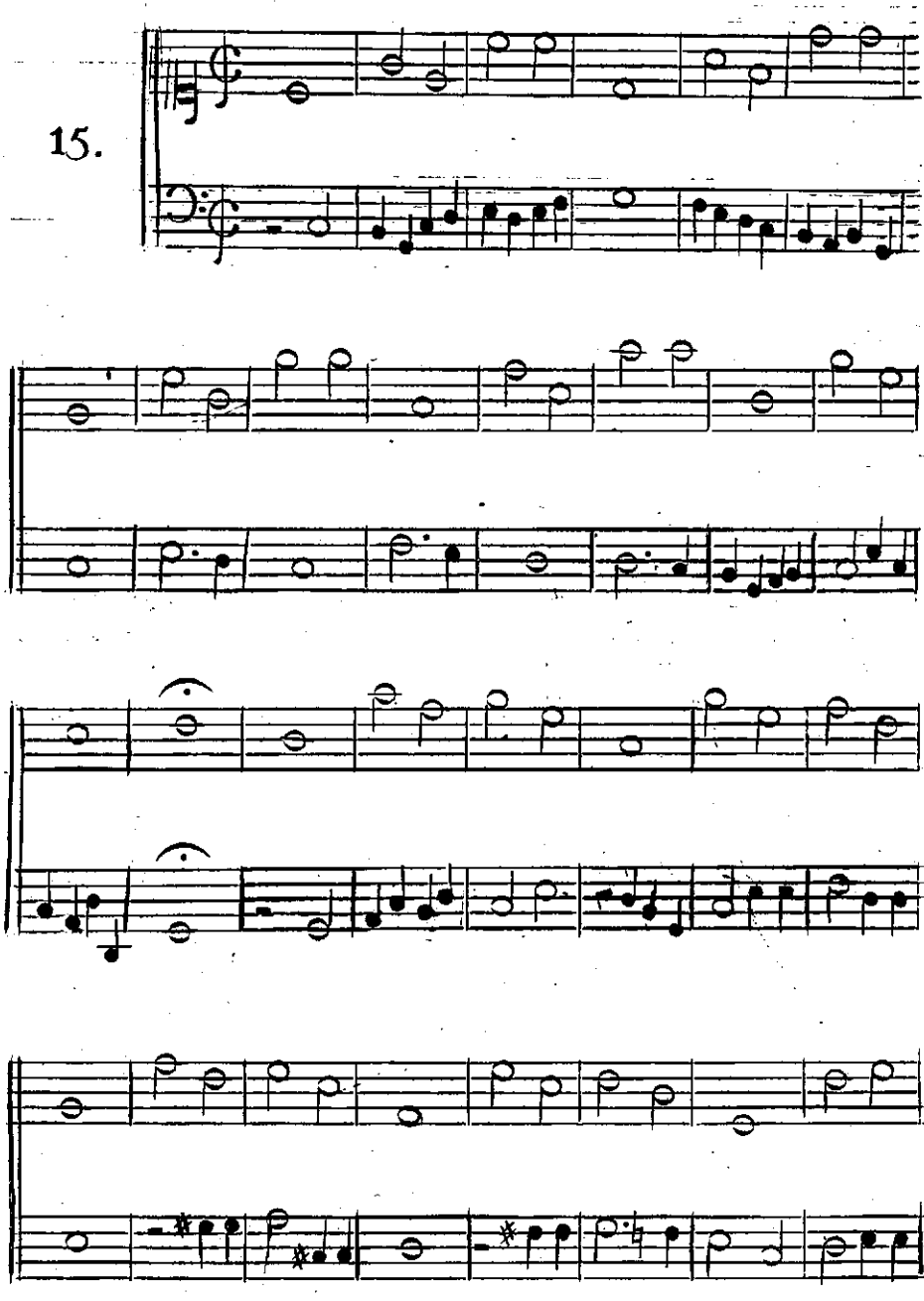

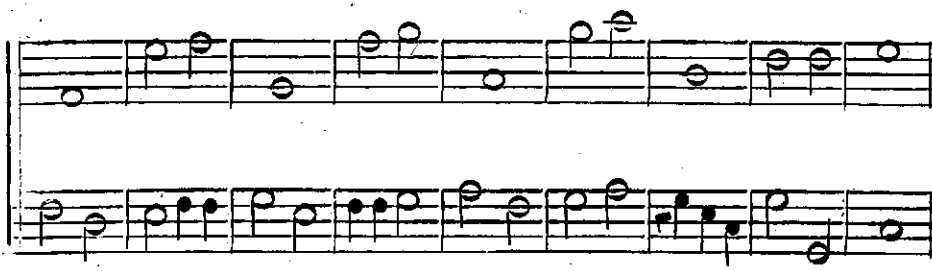

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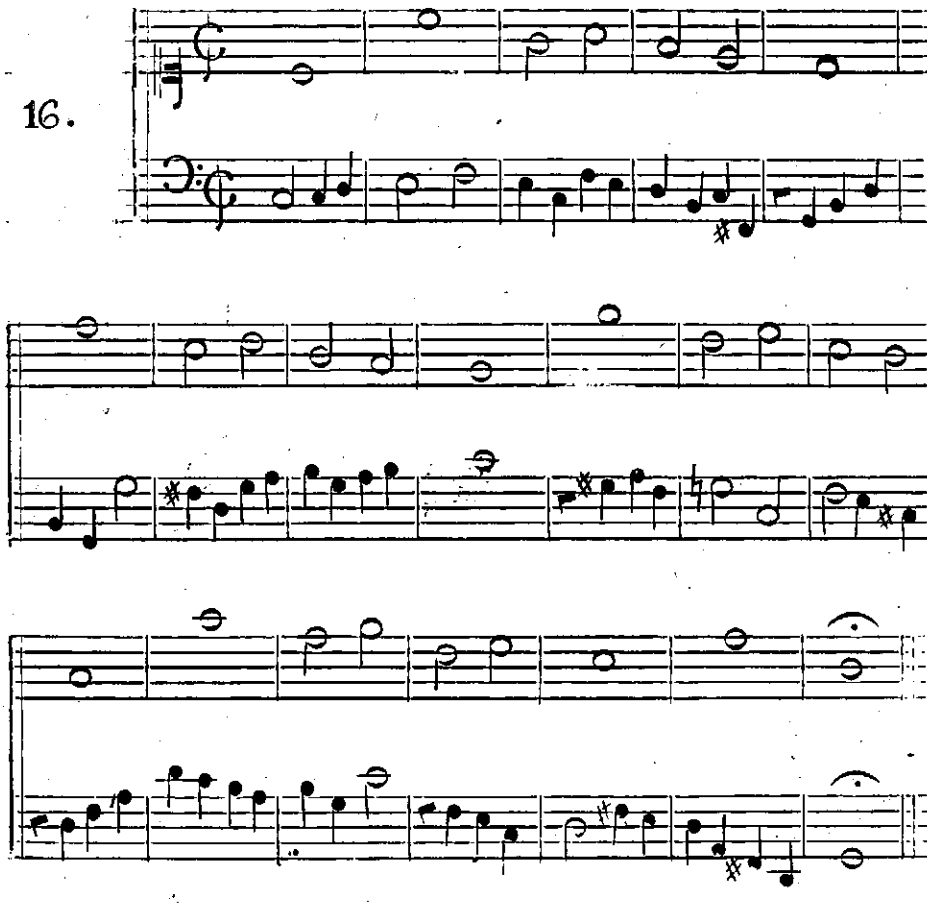

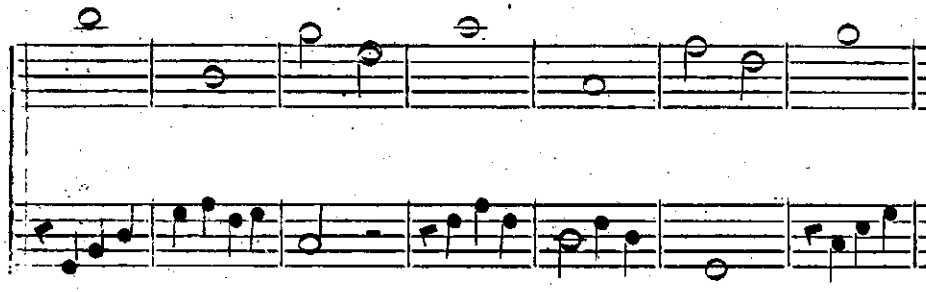

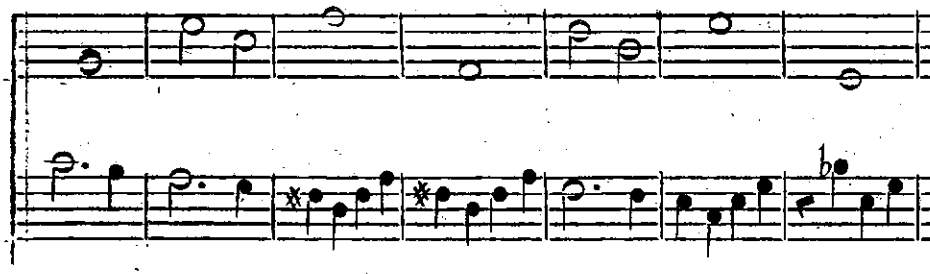

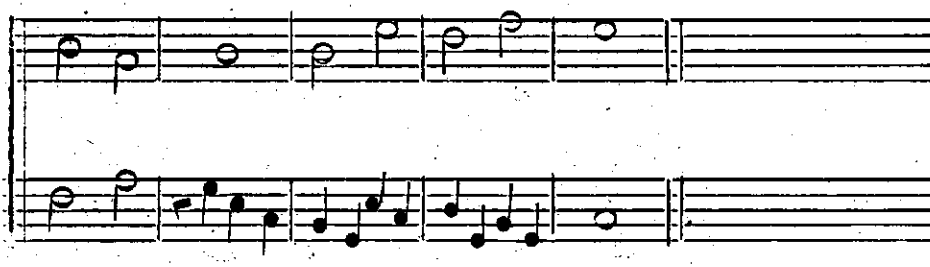

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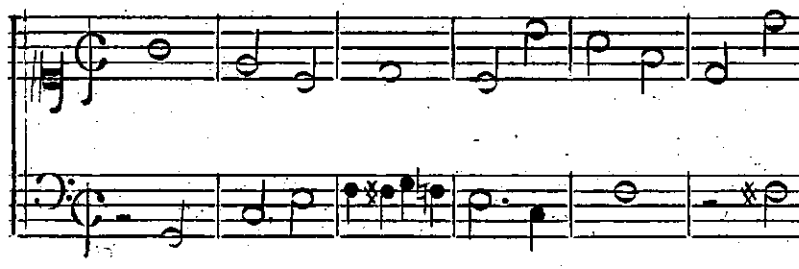

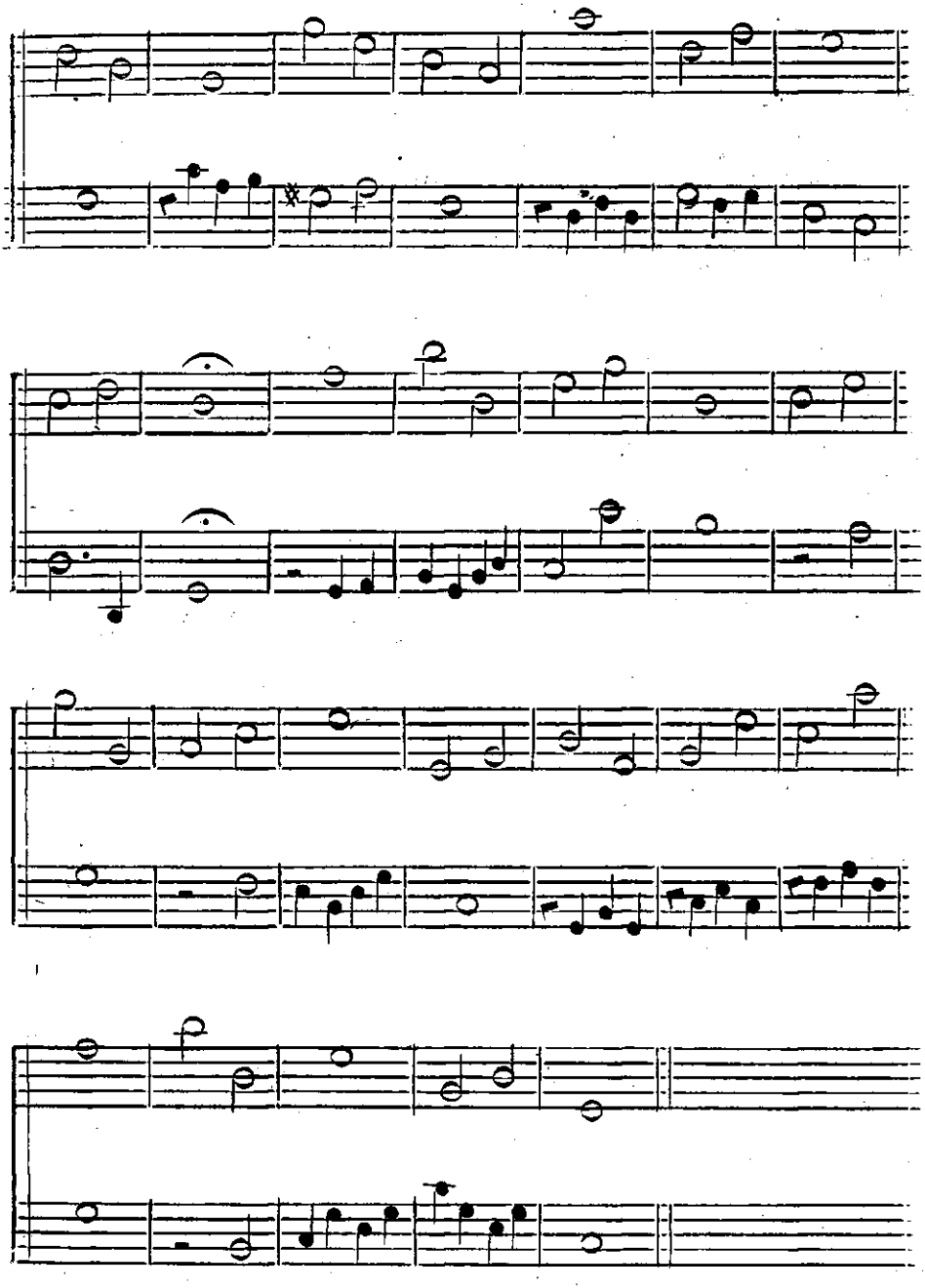

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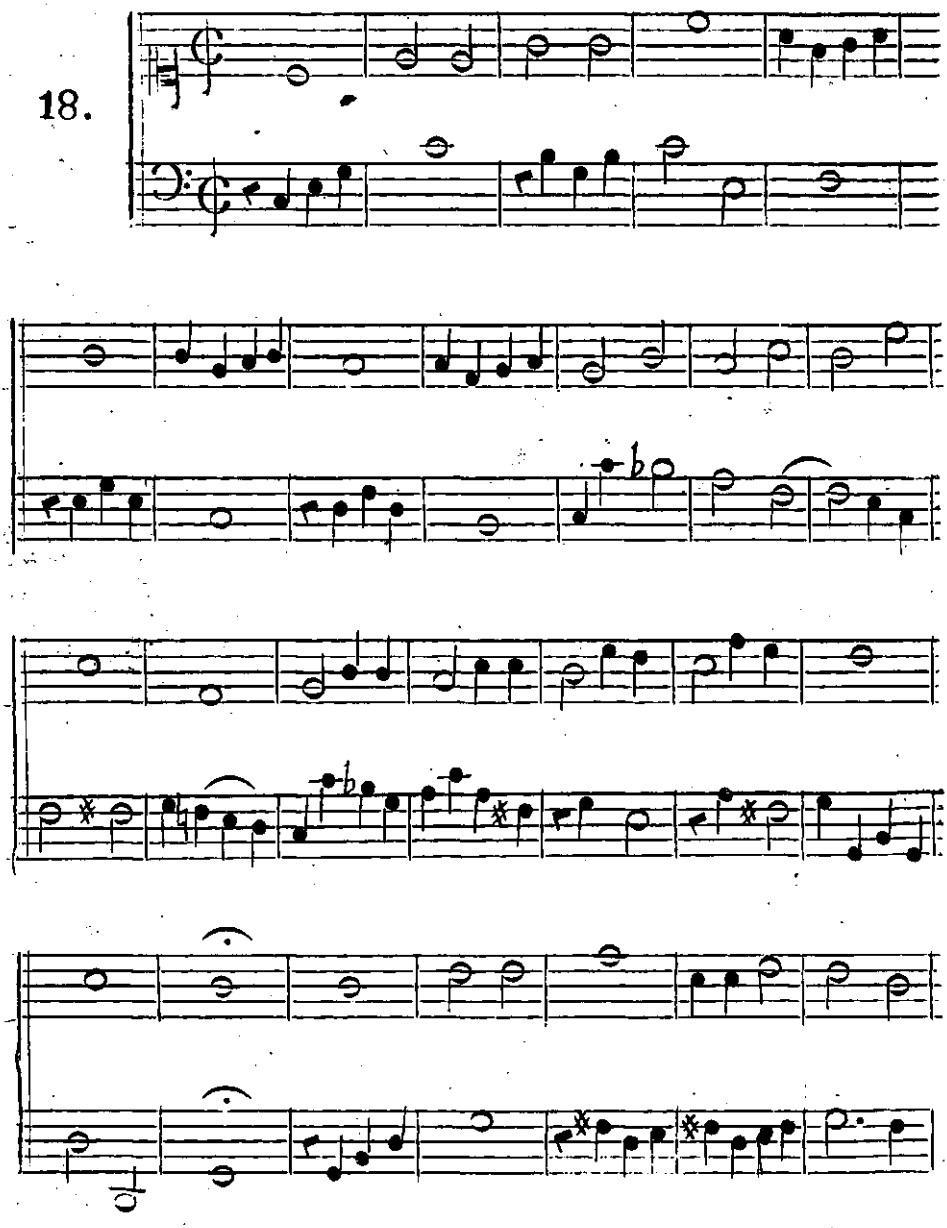

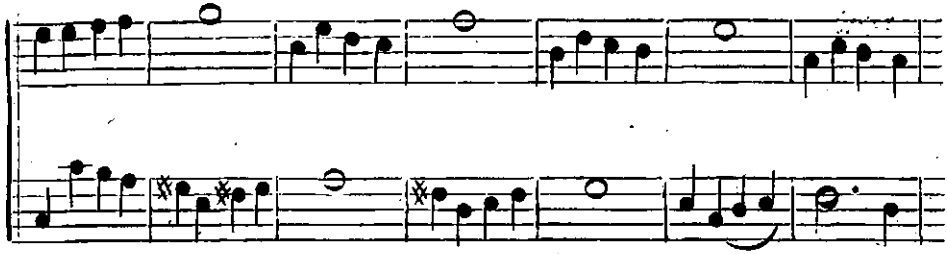

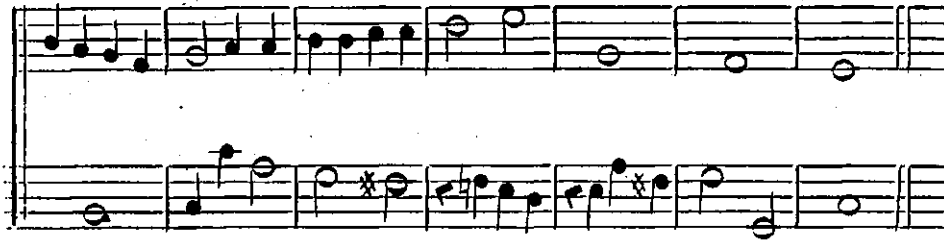

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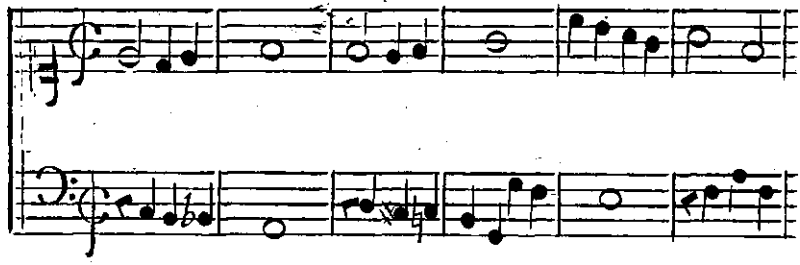

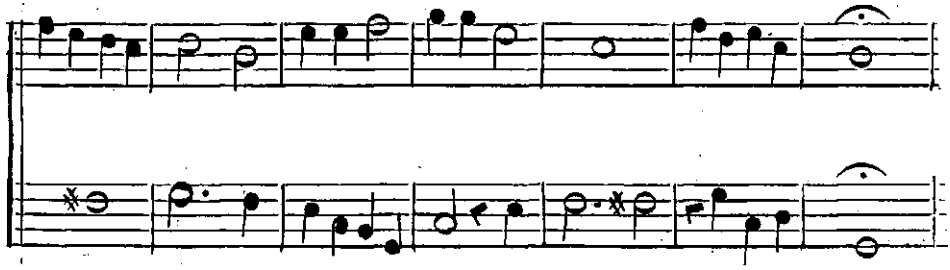

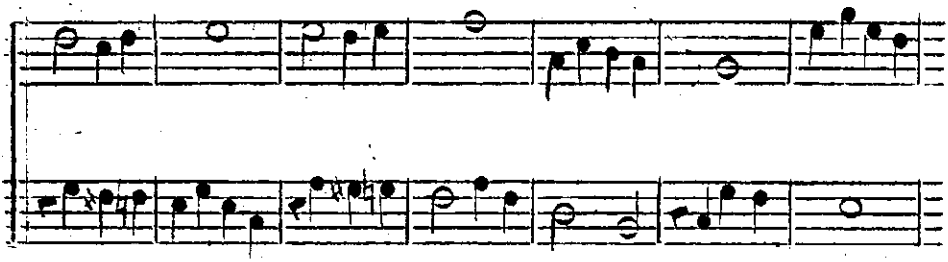

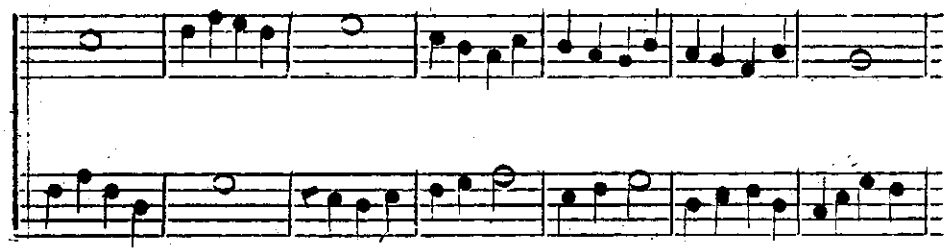

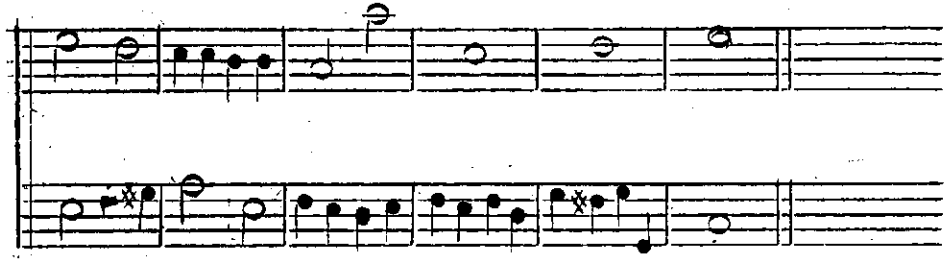

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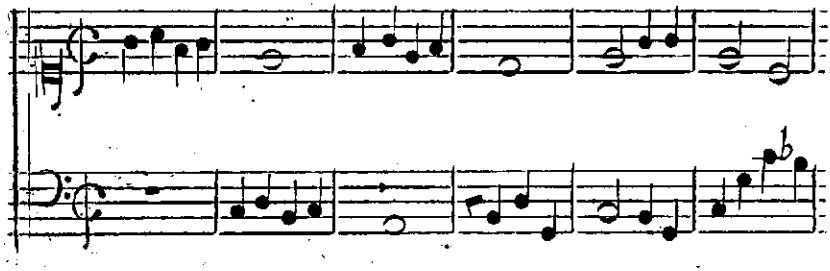

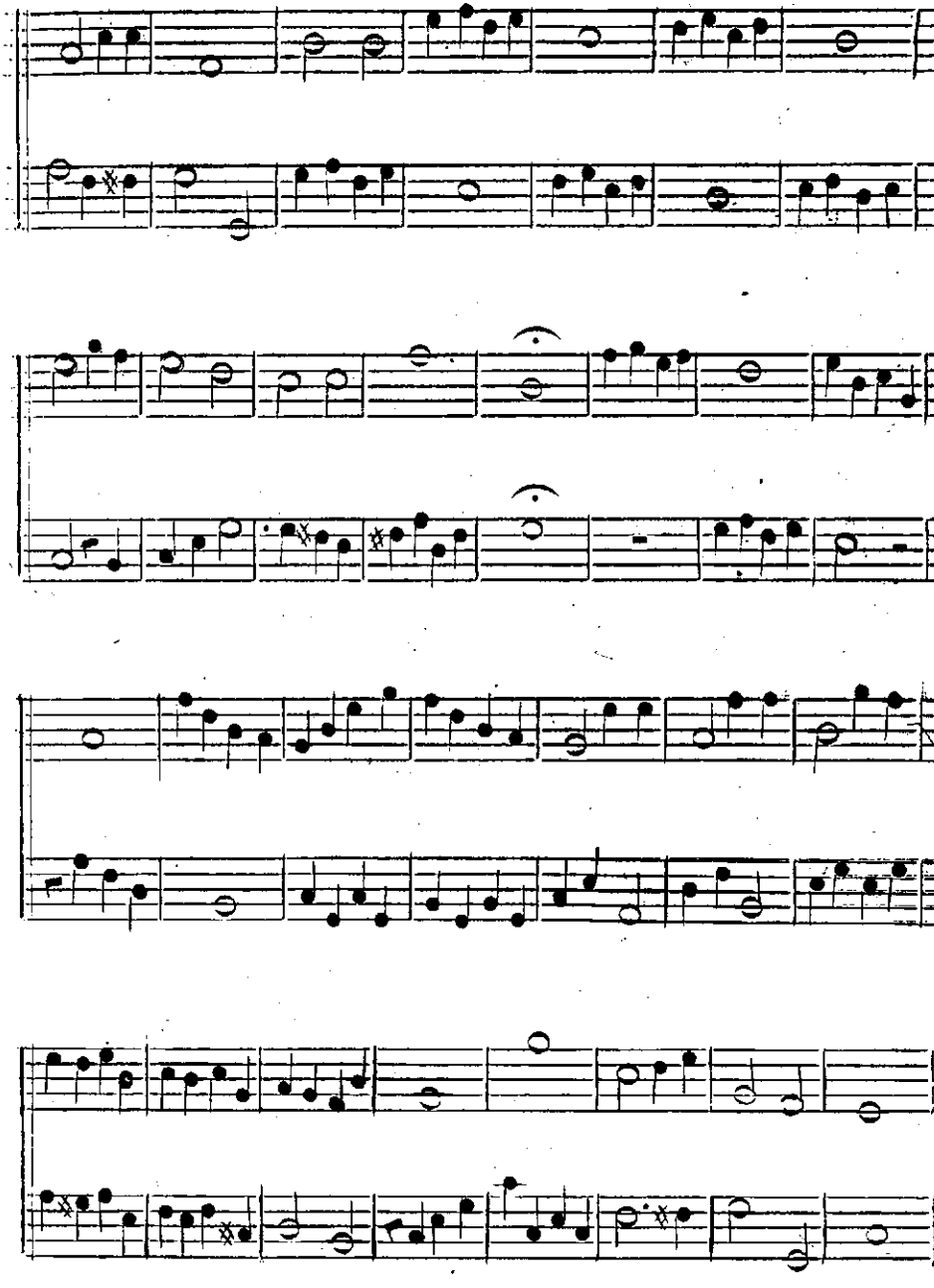

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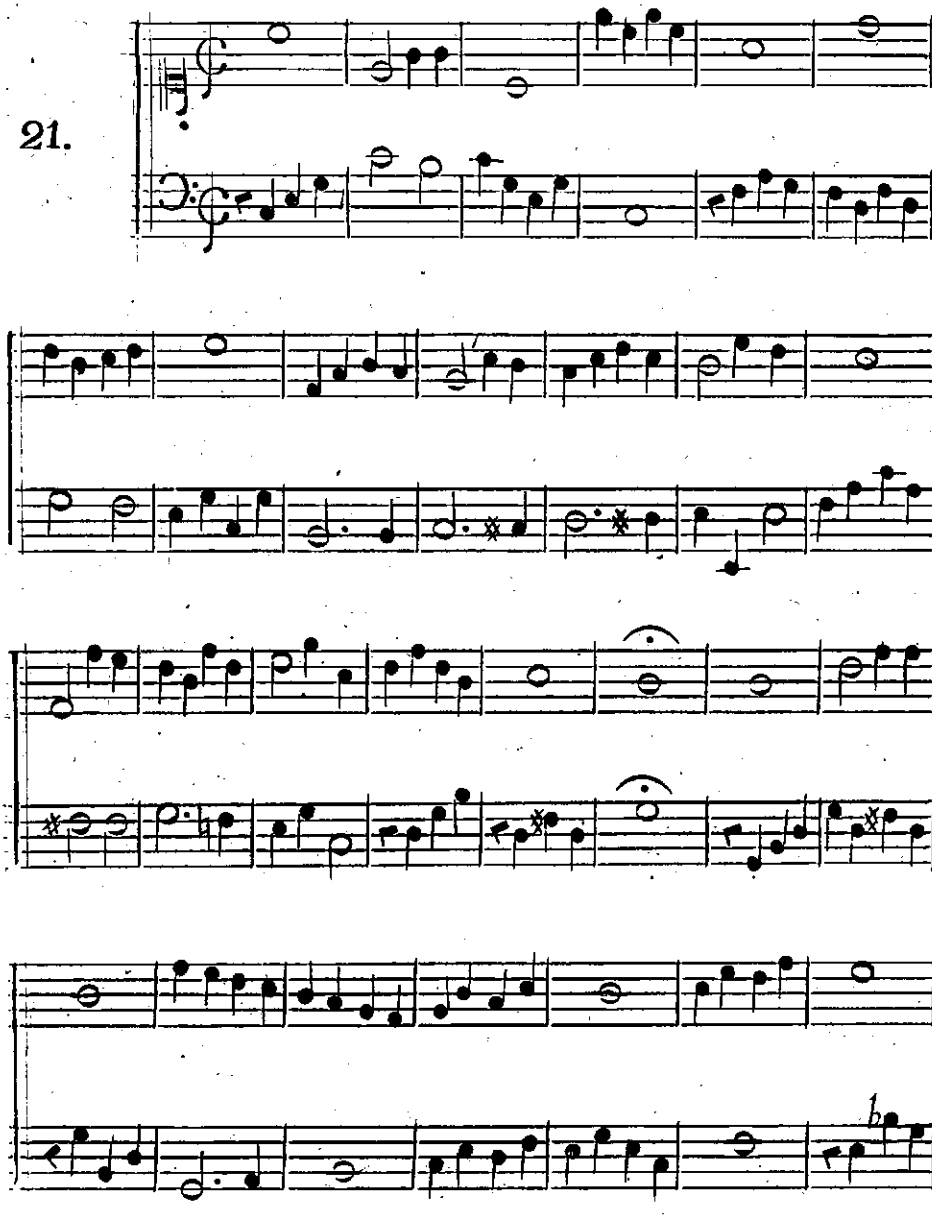

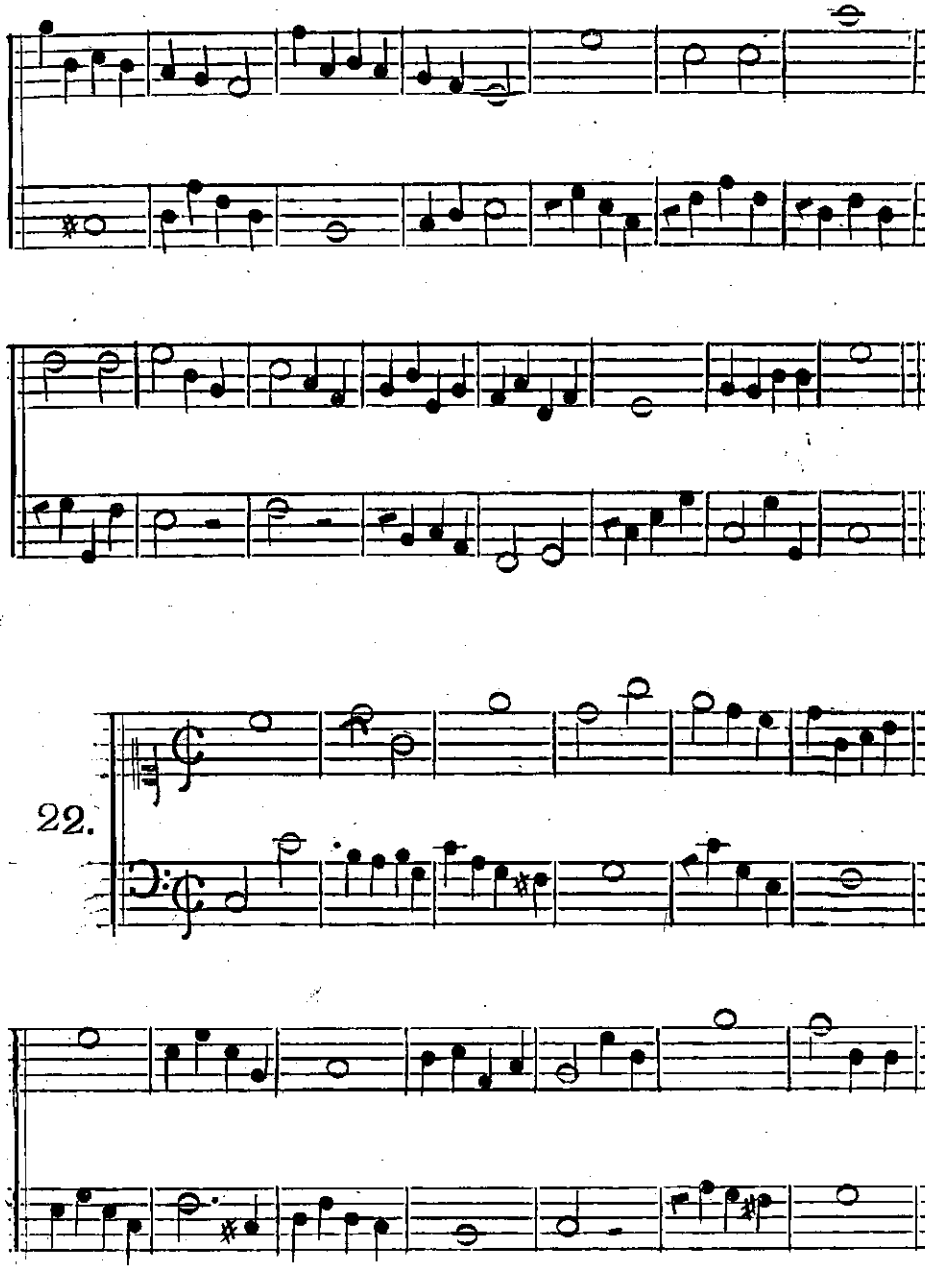
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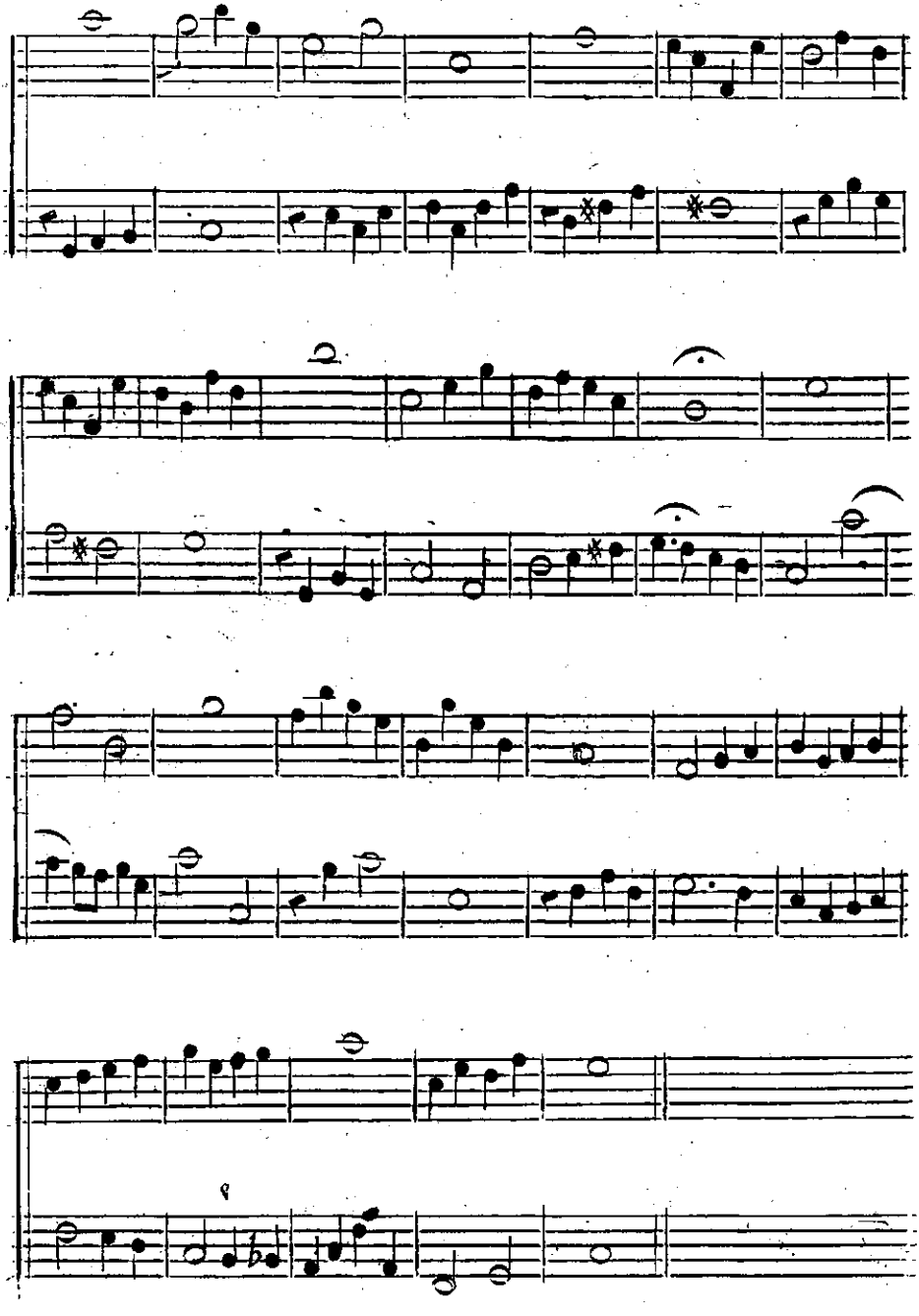

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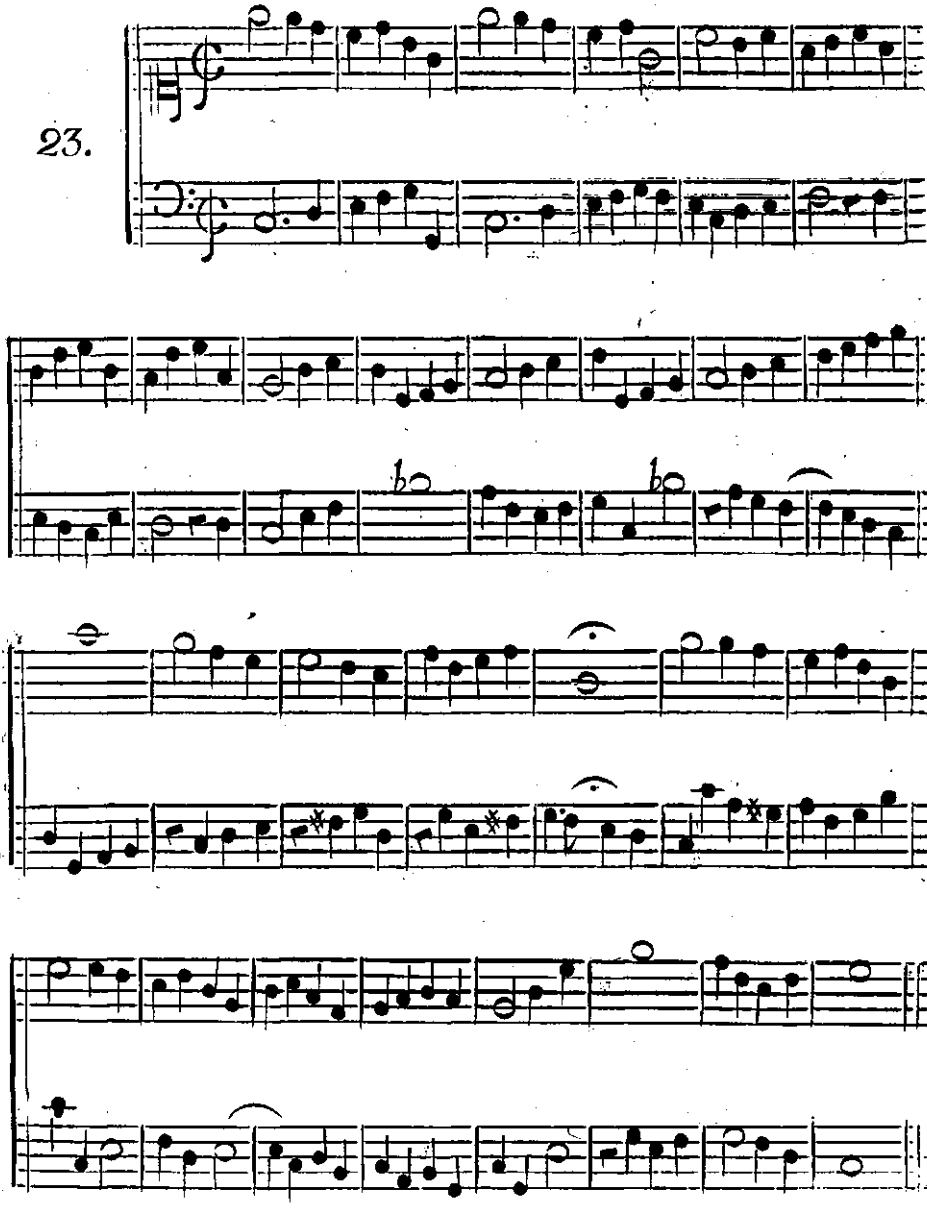

Puntillos de Semibreves.

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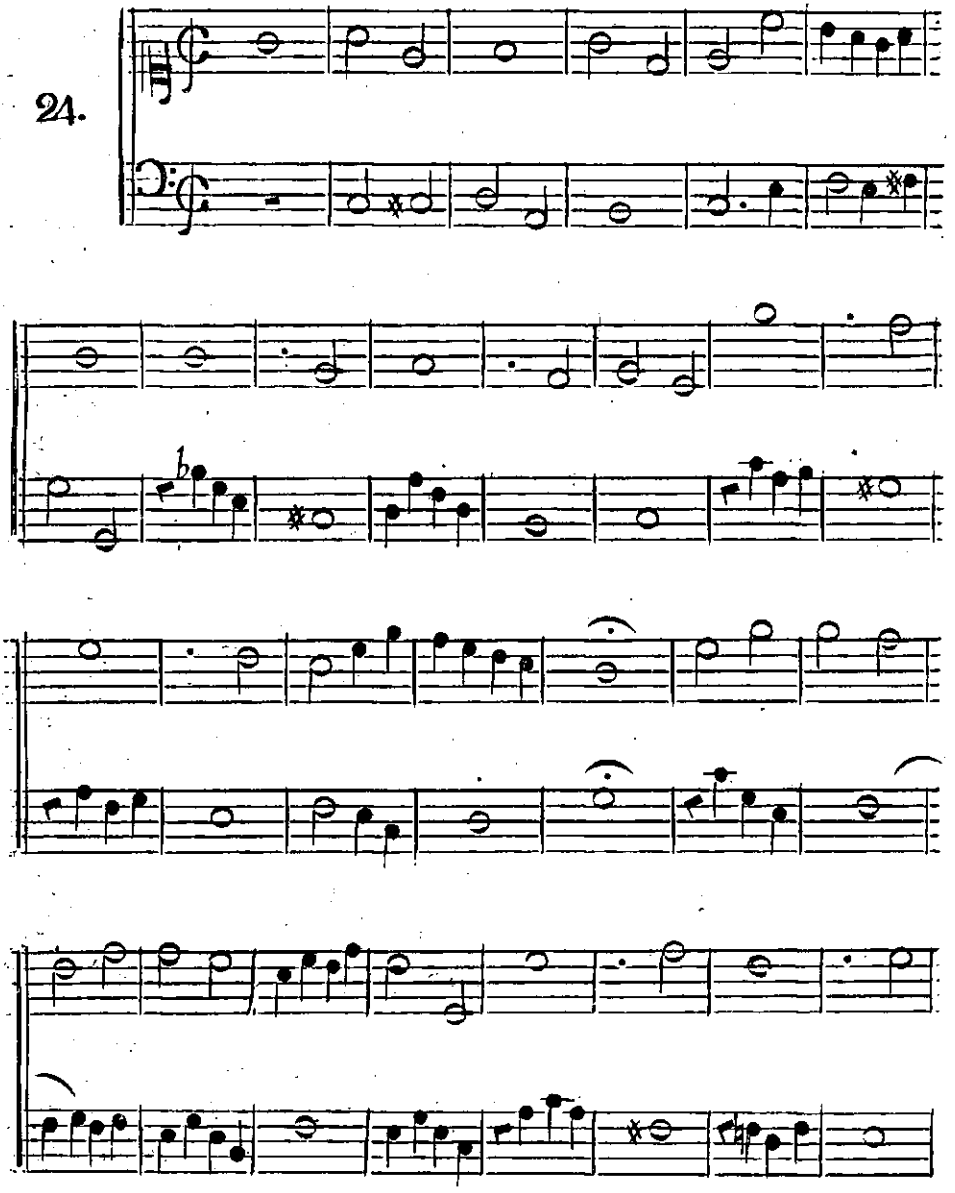

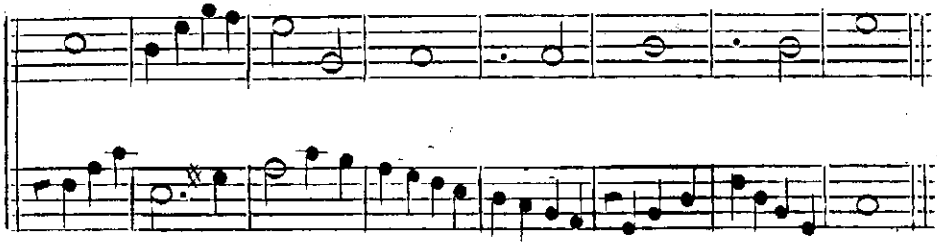

Con Puntillos de Minimas.

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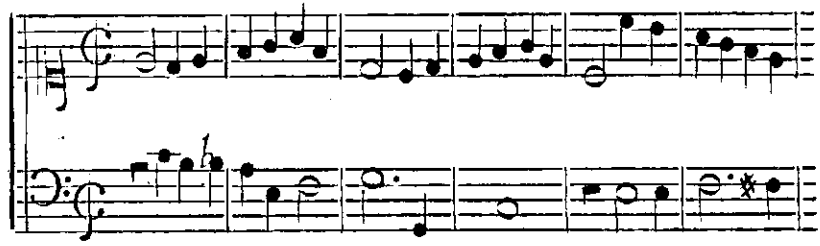

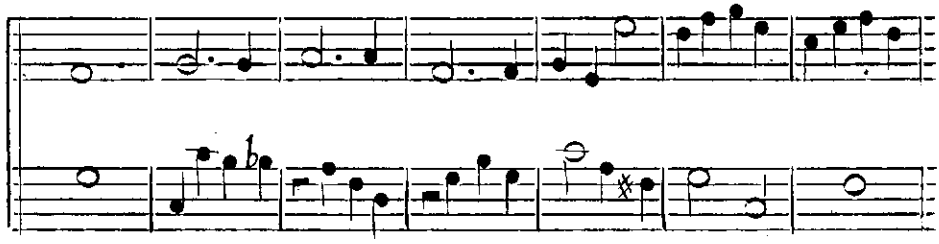

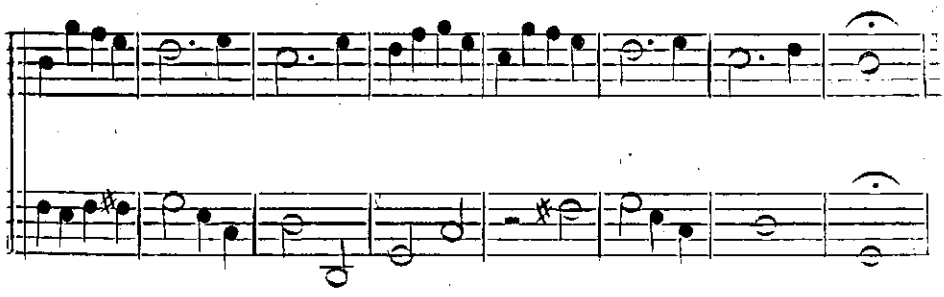

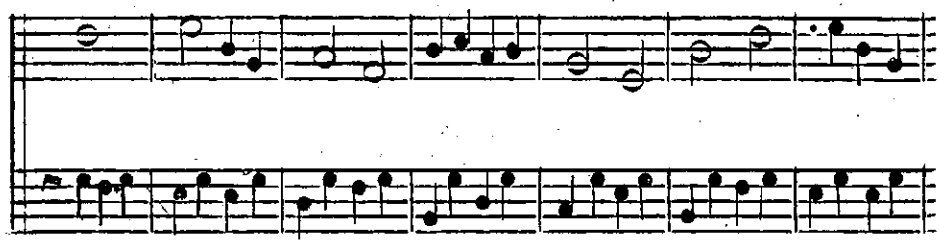

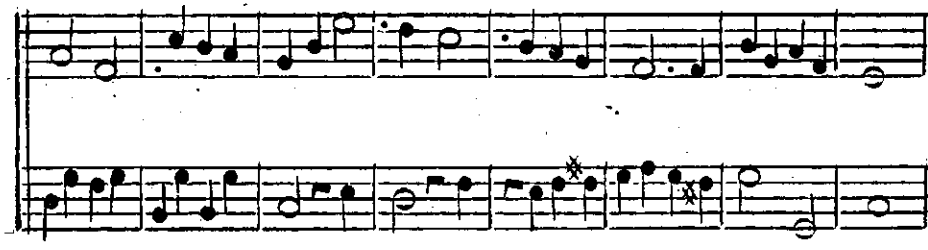

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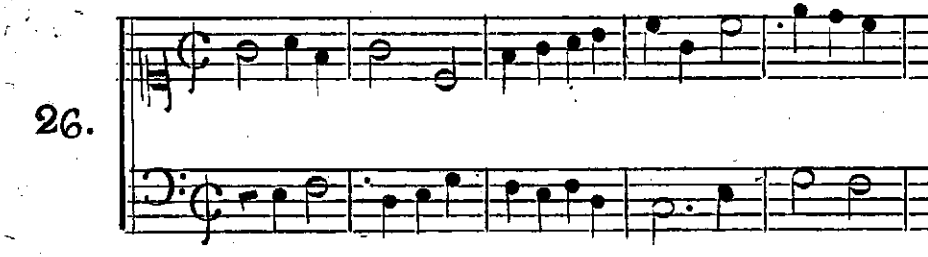

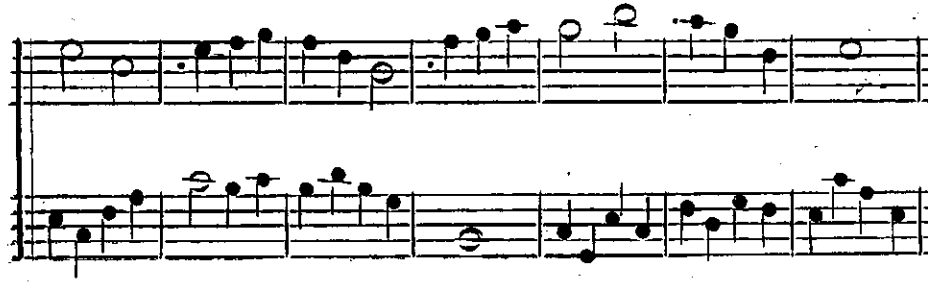

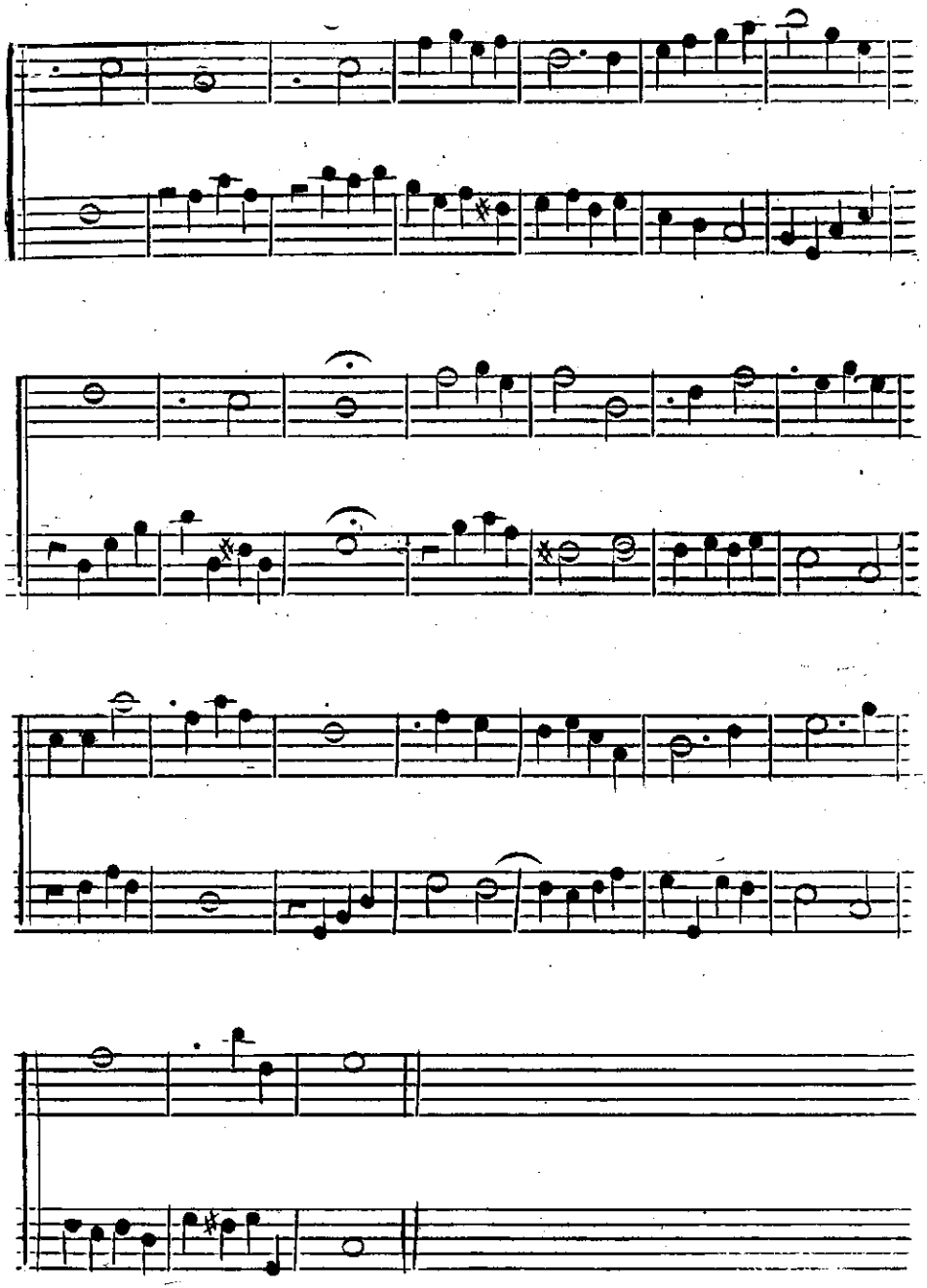

Con Sustenidos.

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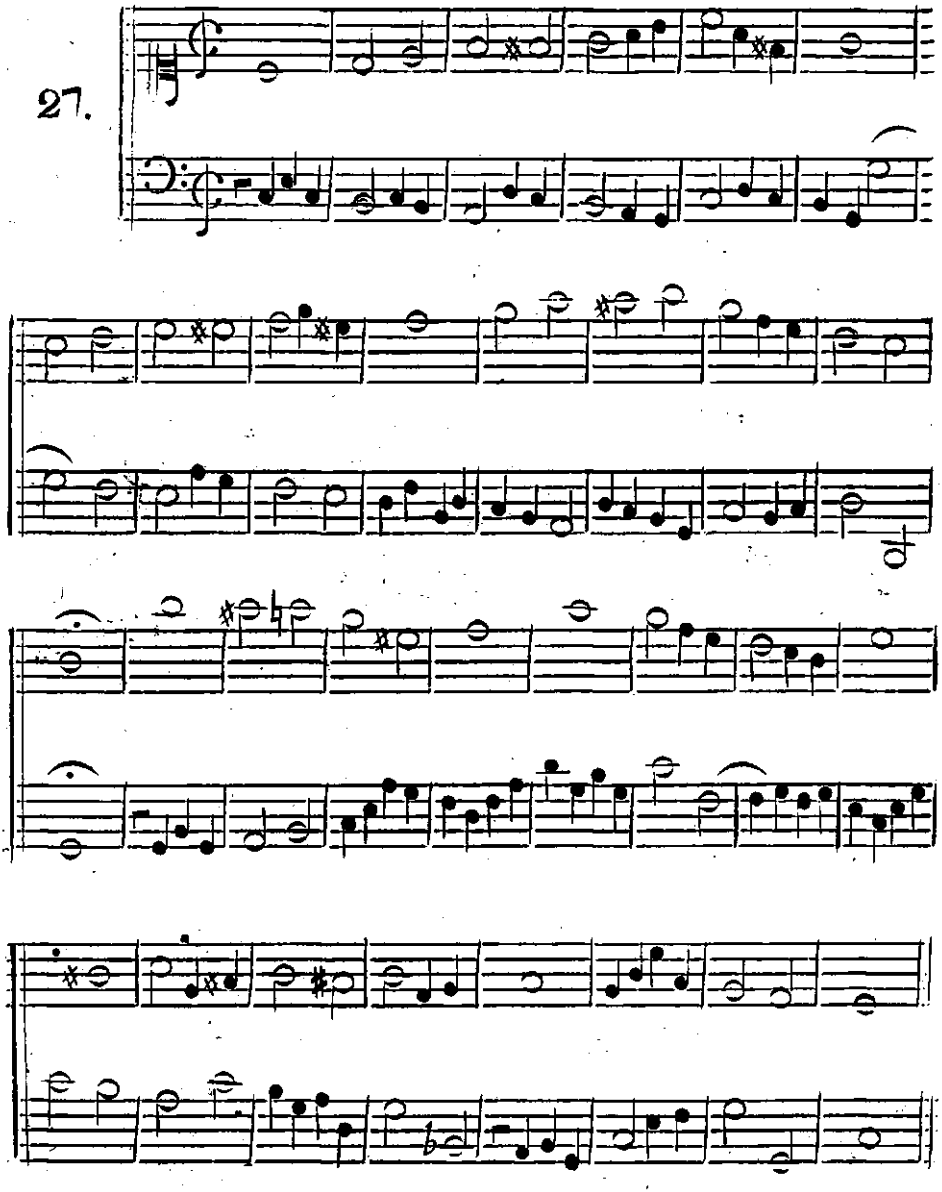

De Bemoles.

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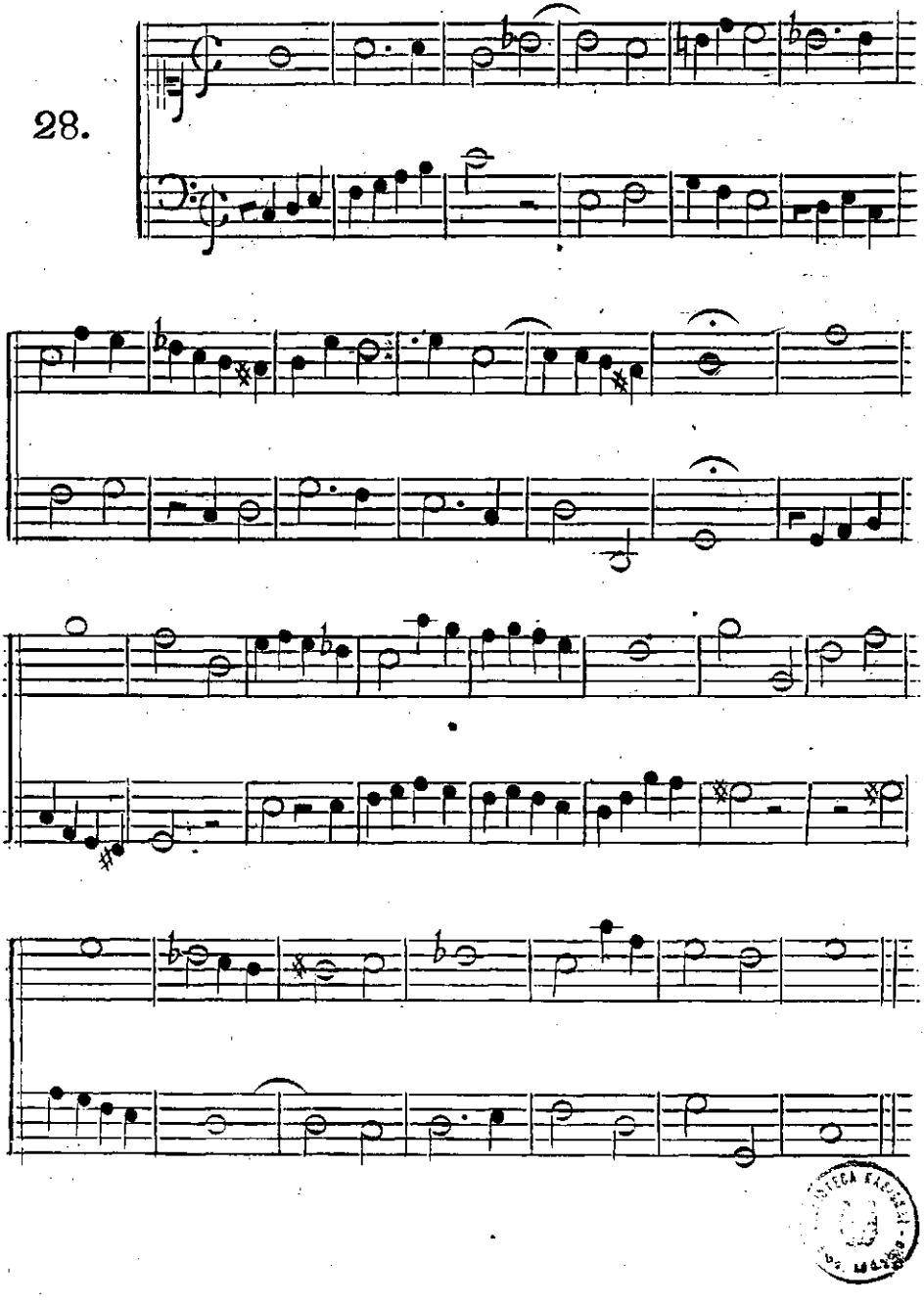

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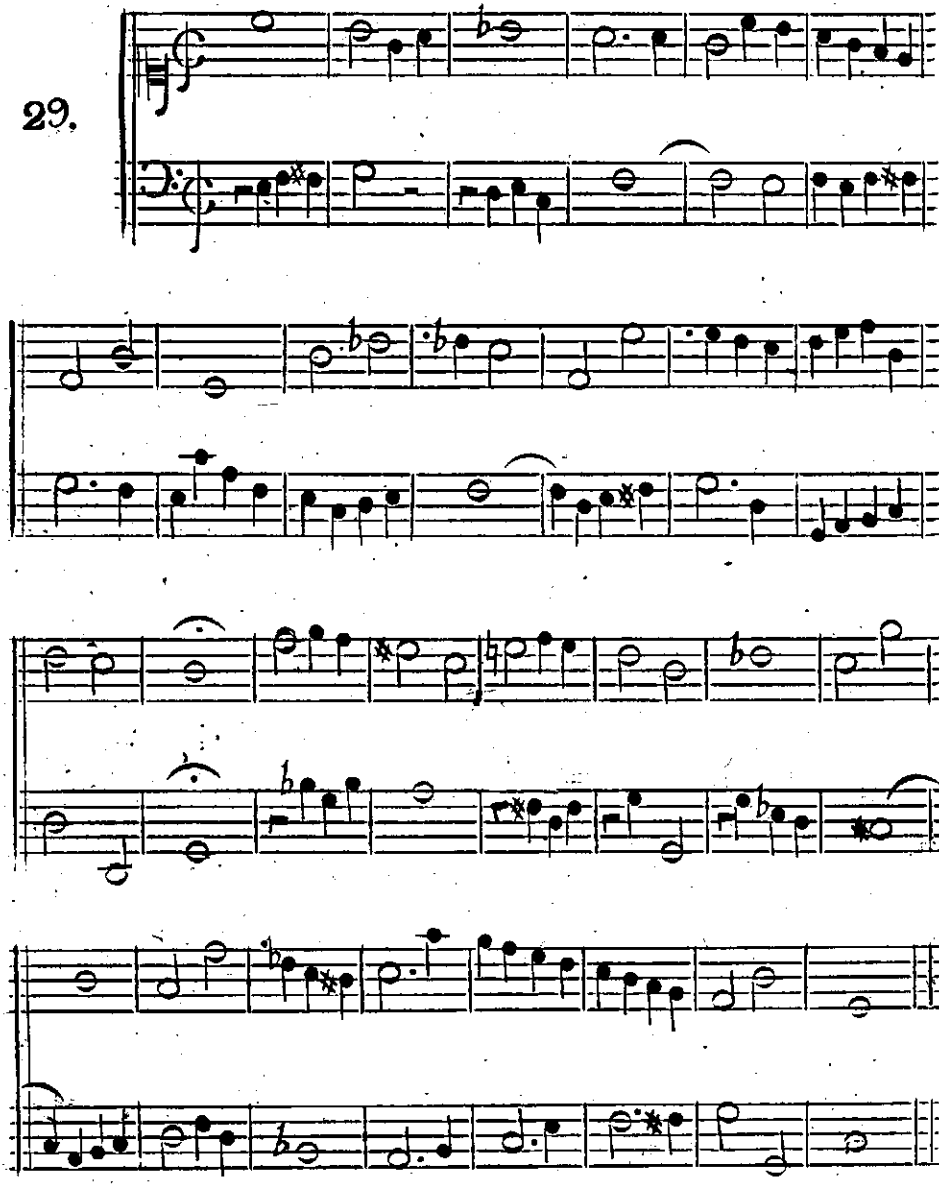

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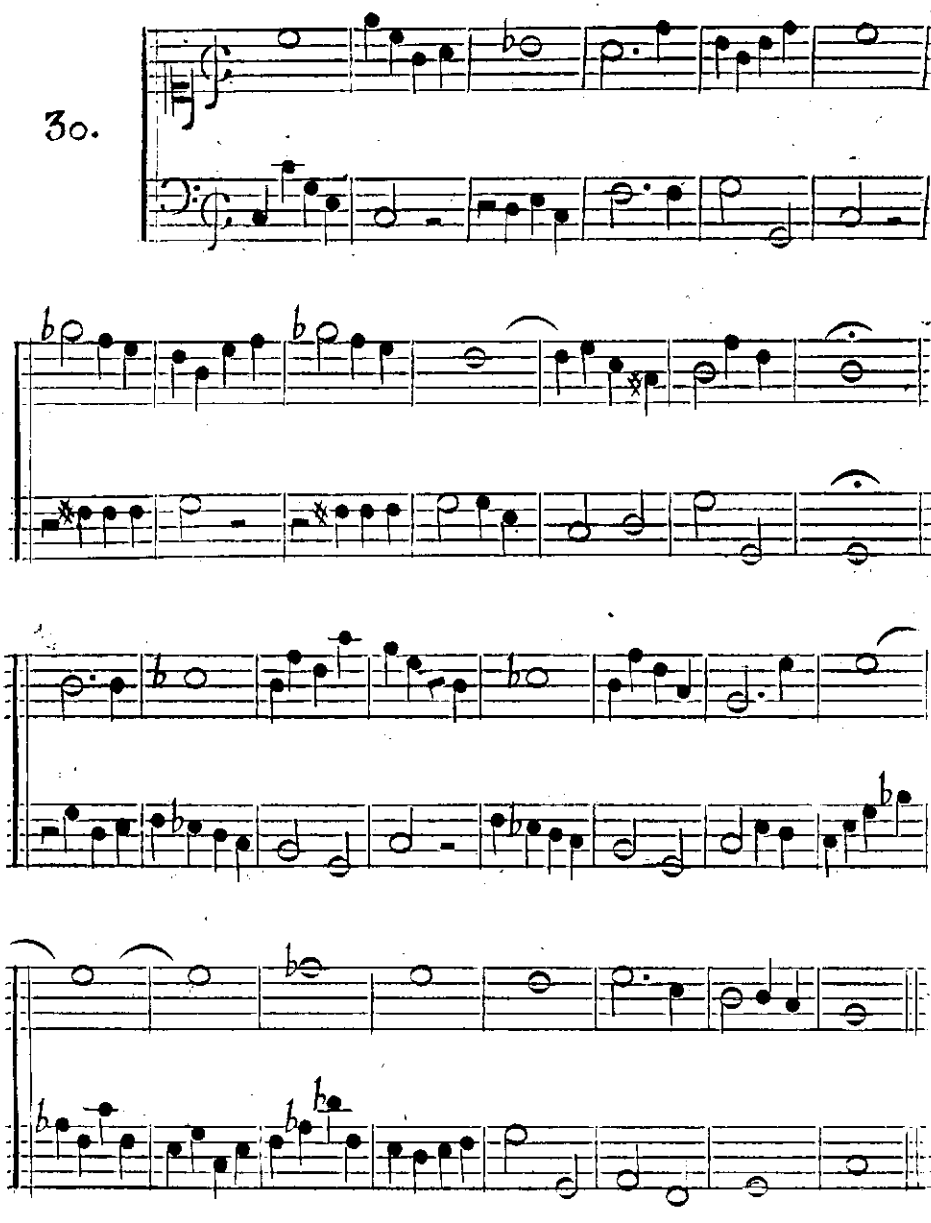

De Pausas, y Ligados.

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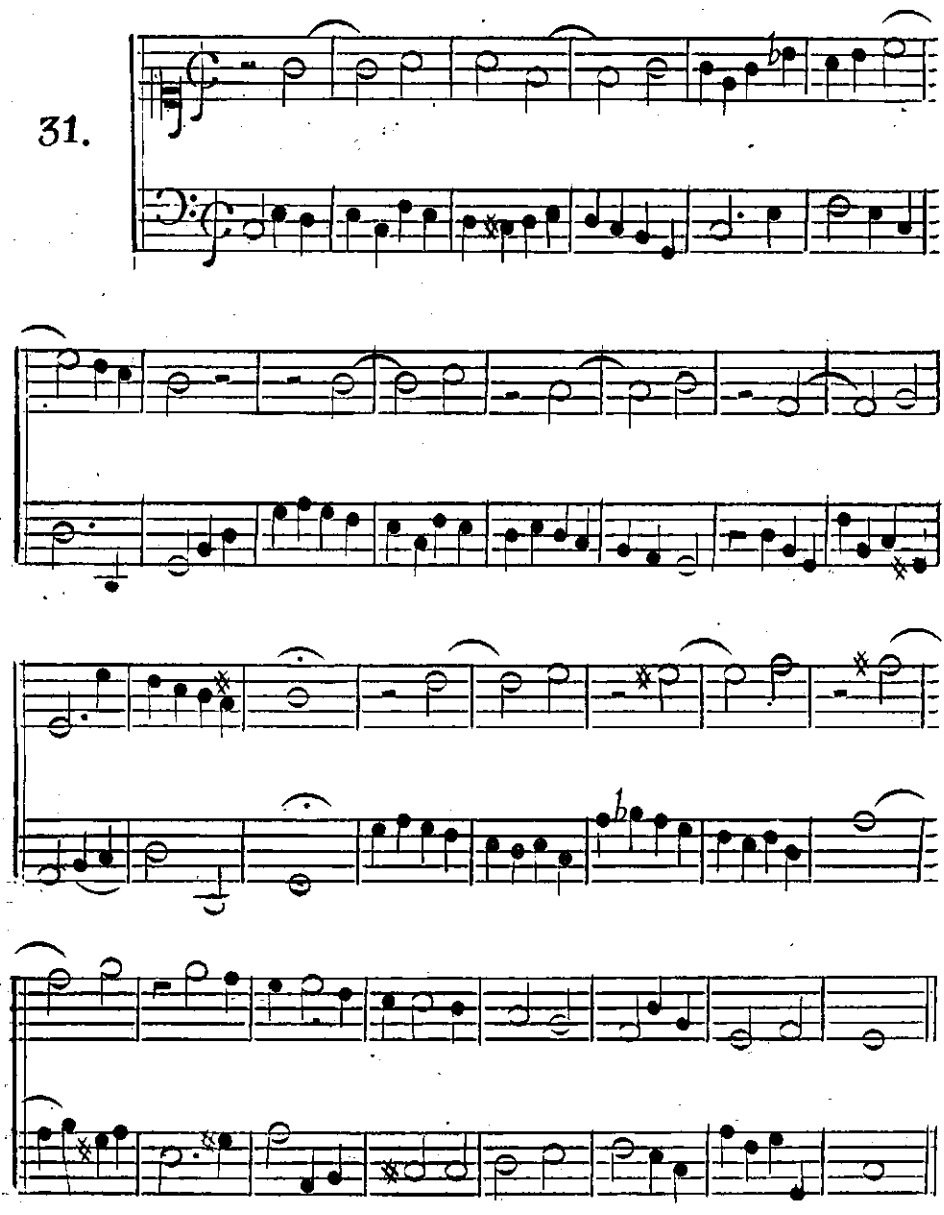

Pausas de Seminimas.

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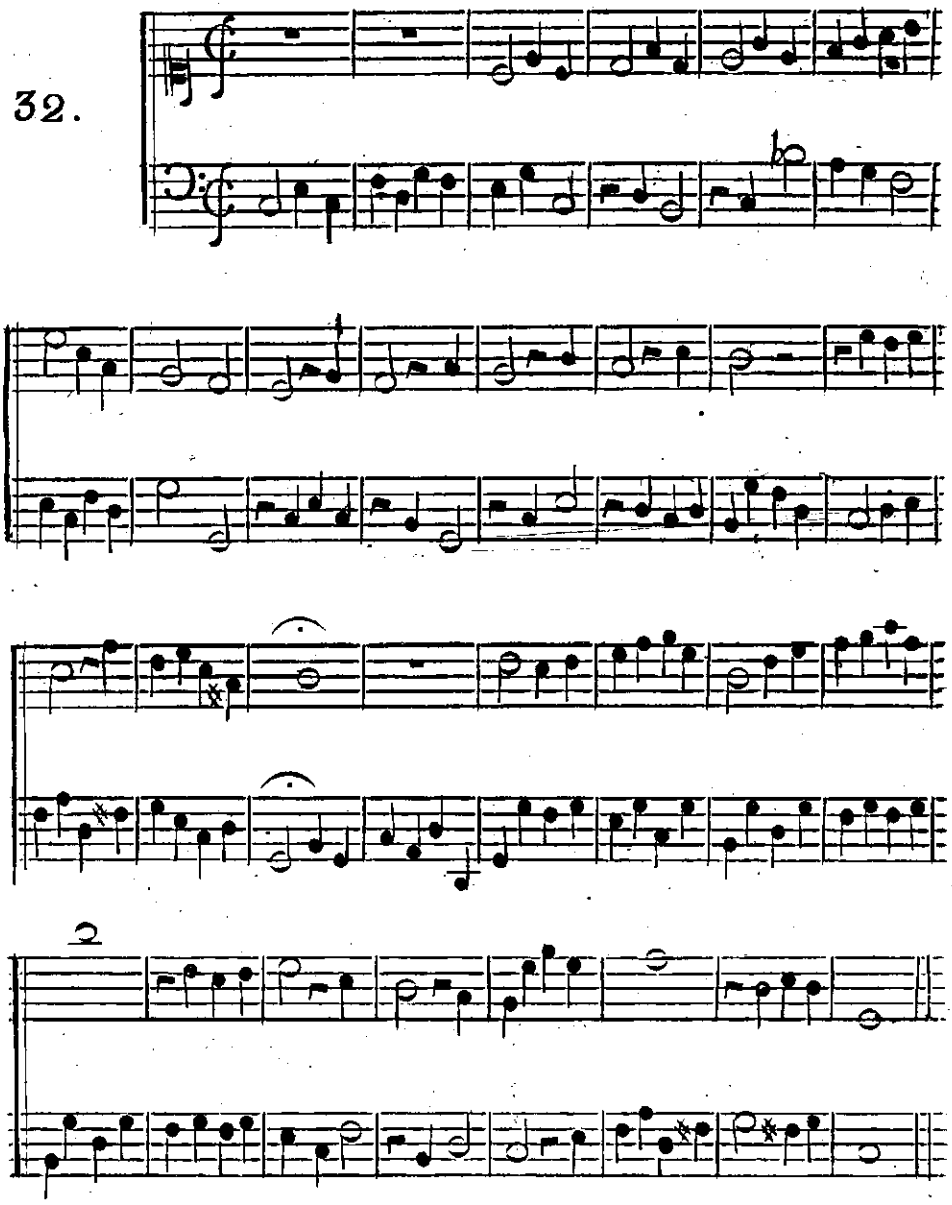

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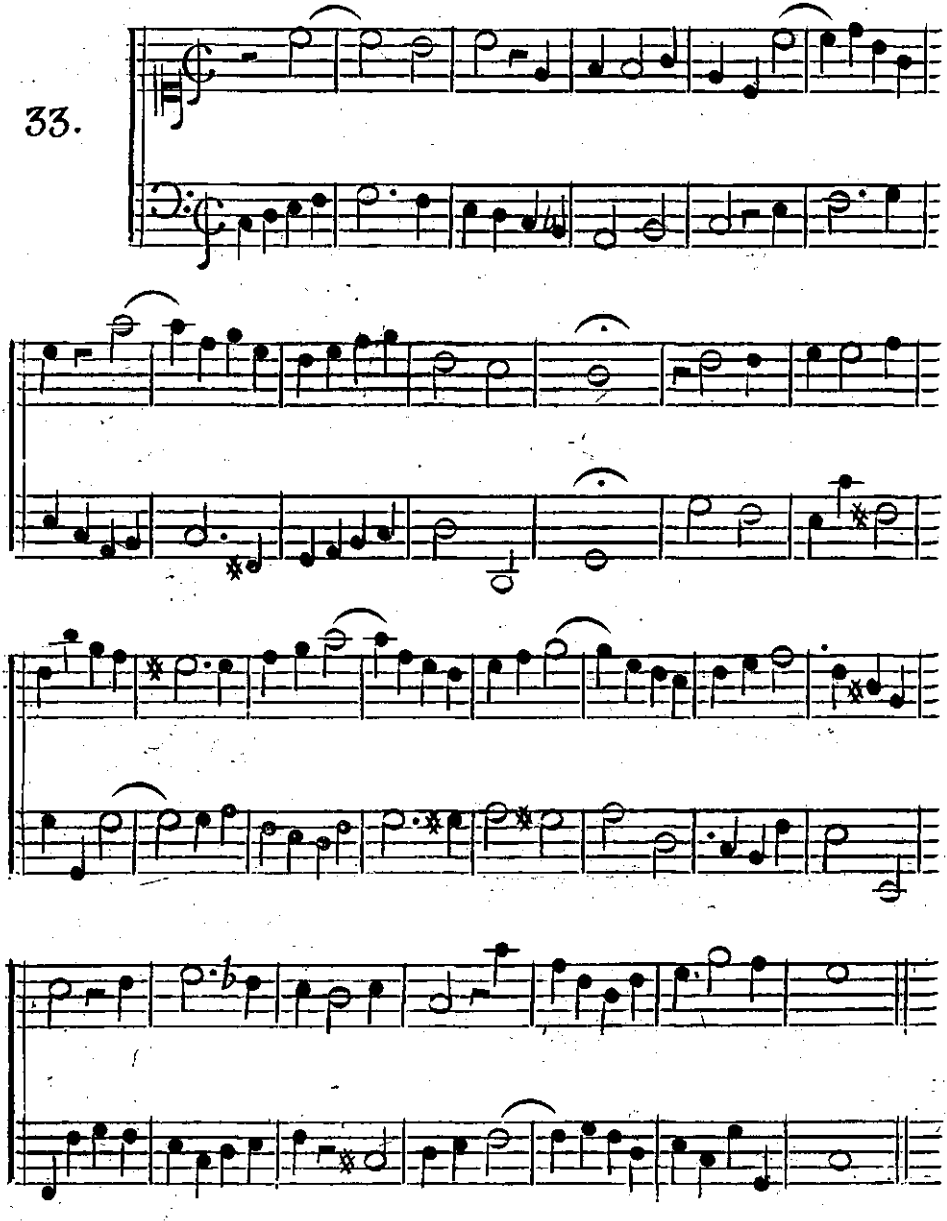

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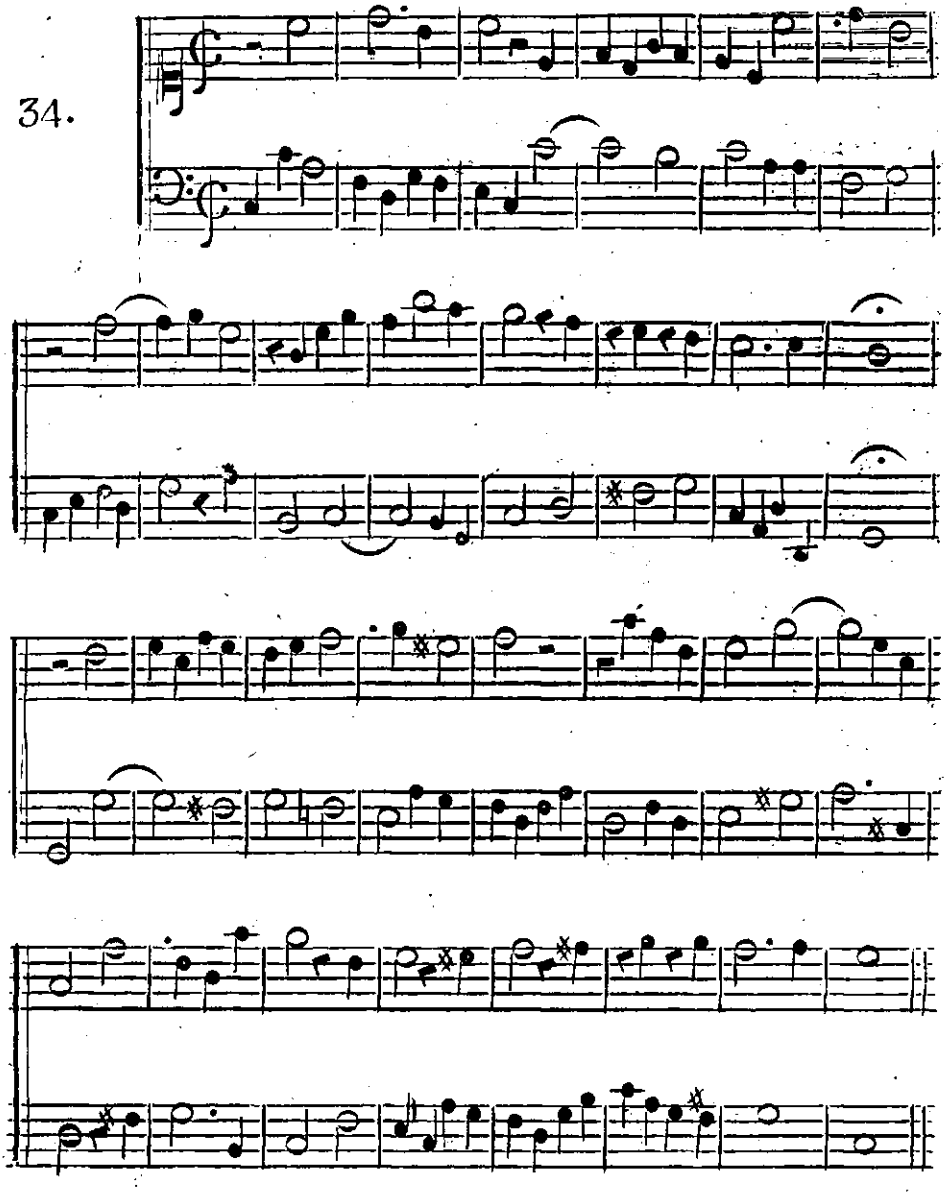

De Corcheas. Tiempo de Compasillo á 4 movim.tos

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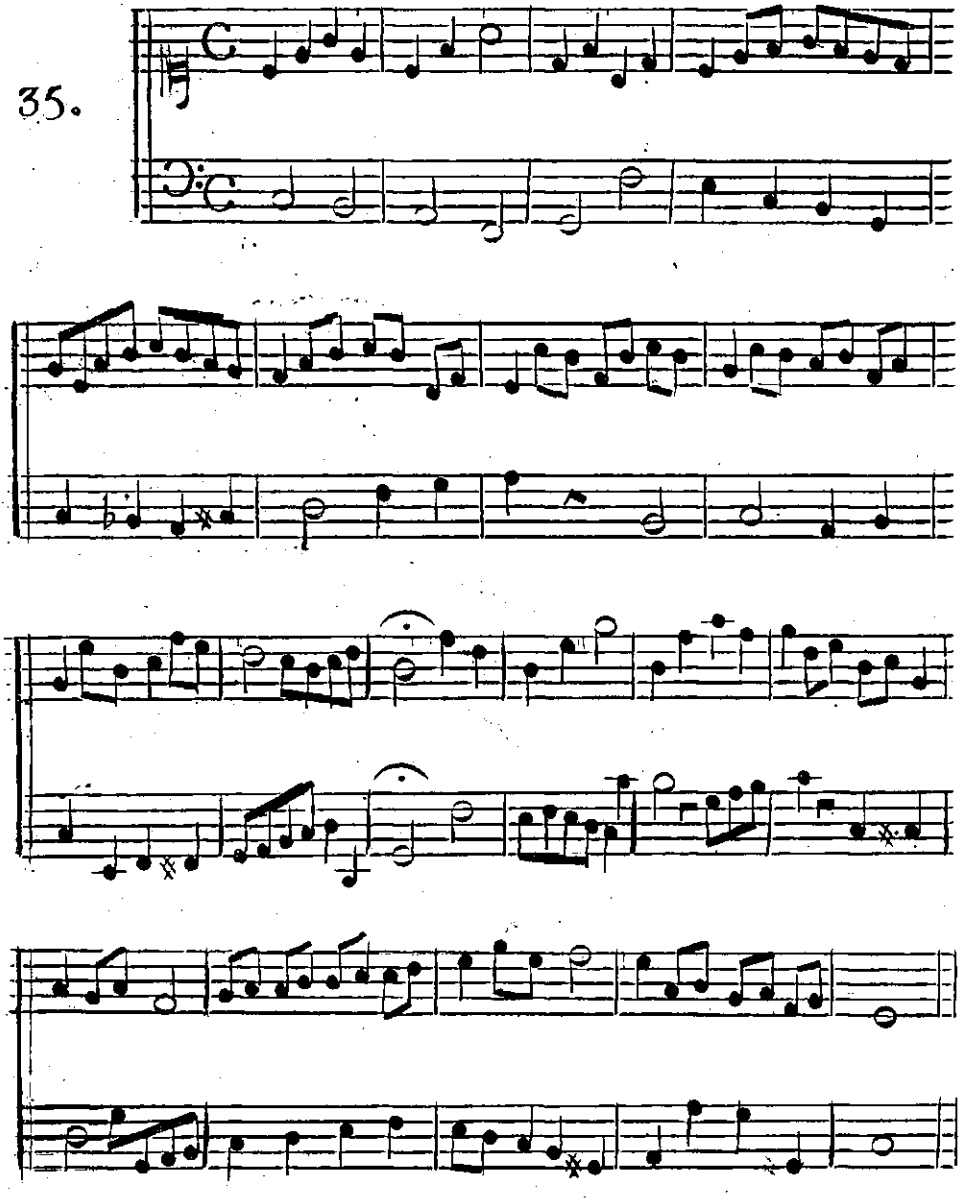

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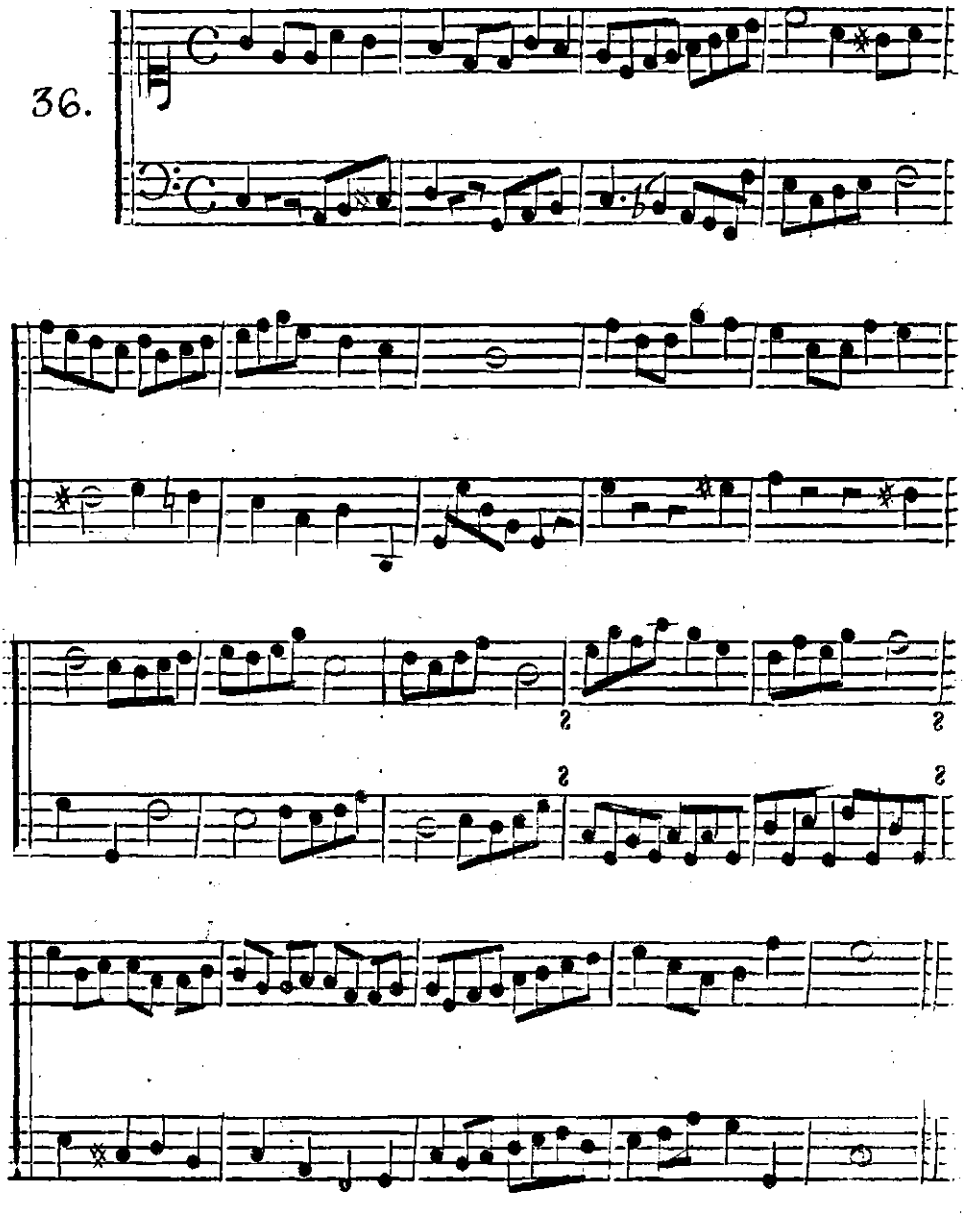

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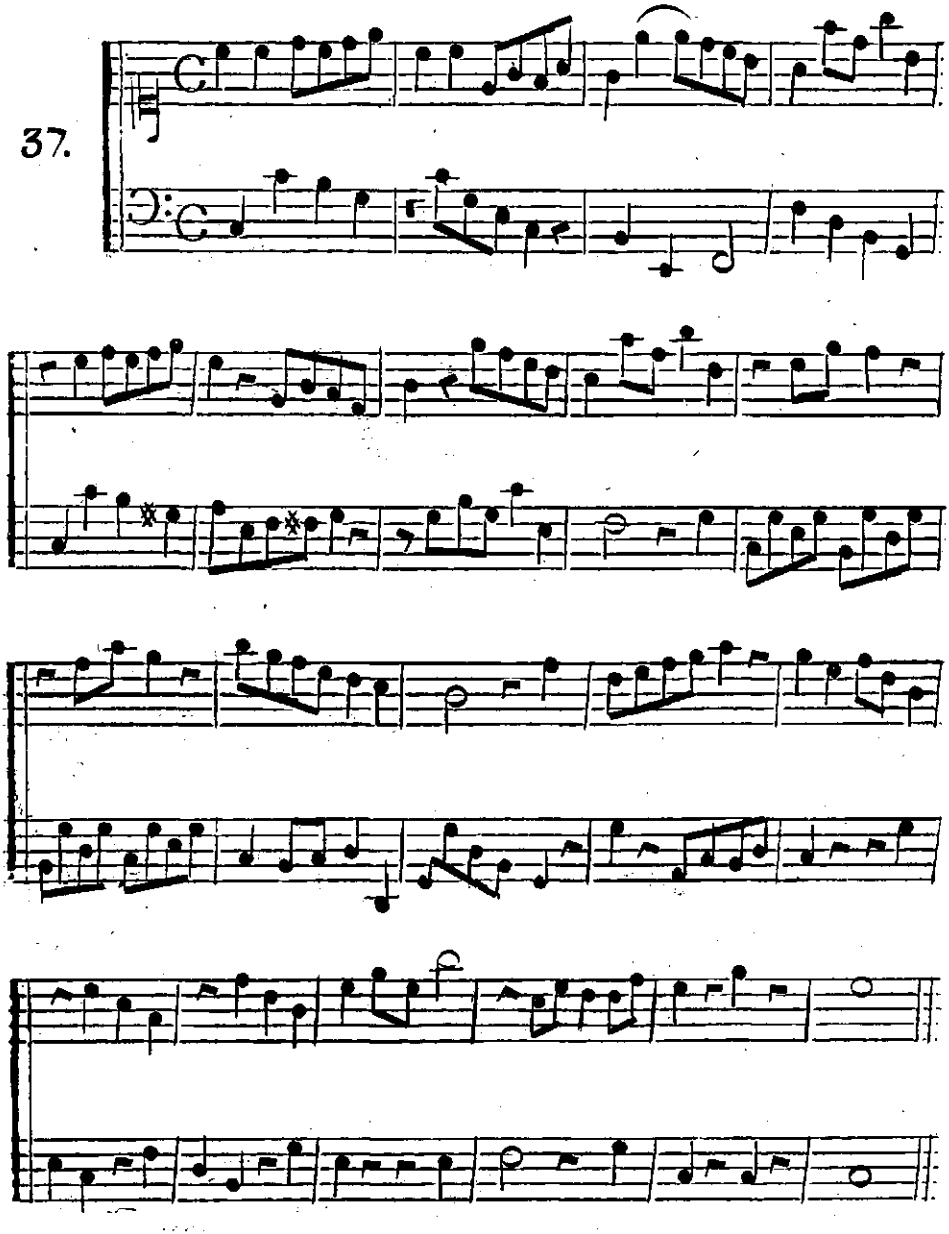

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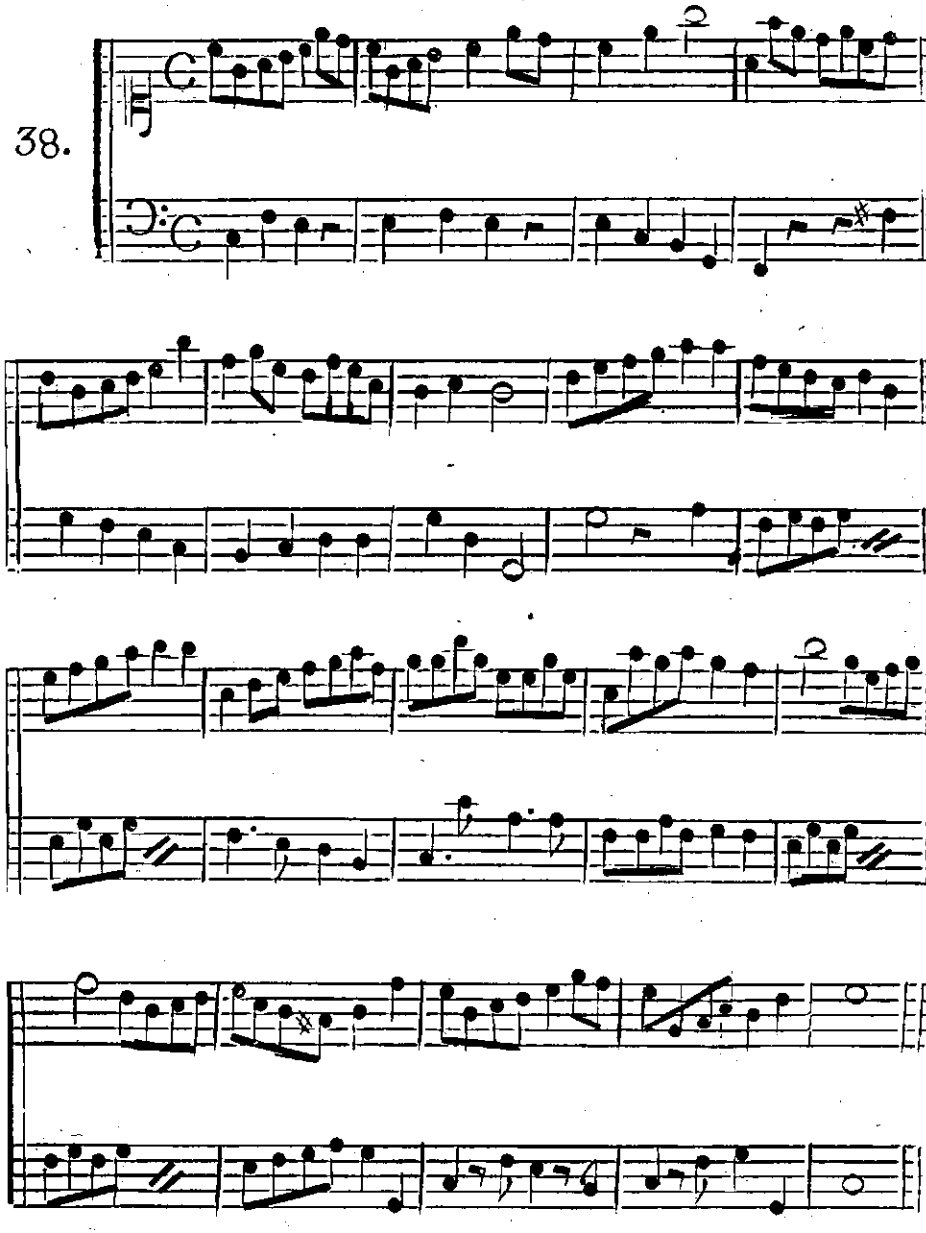

Con puntillos de Seminima.

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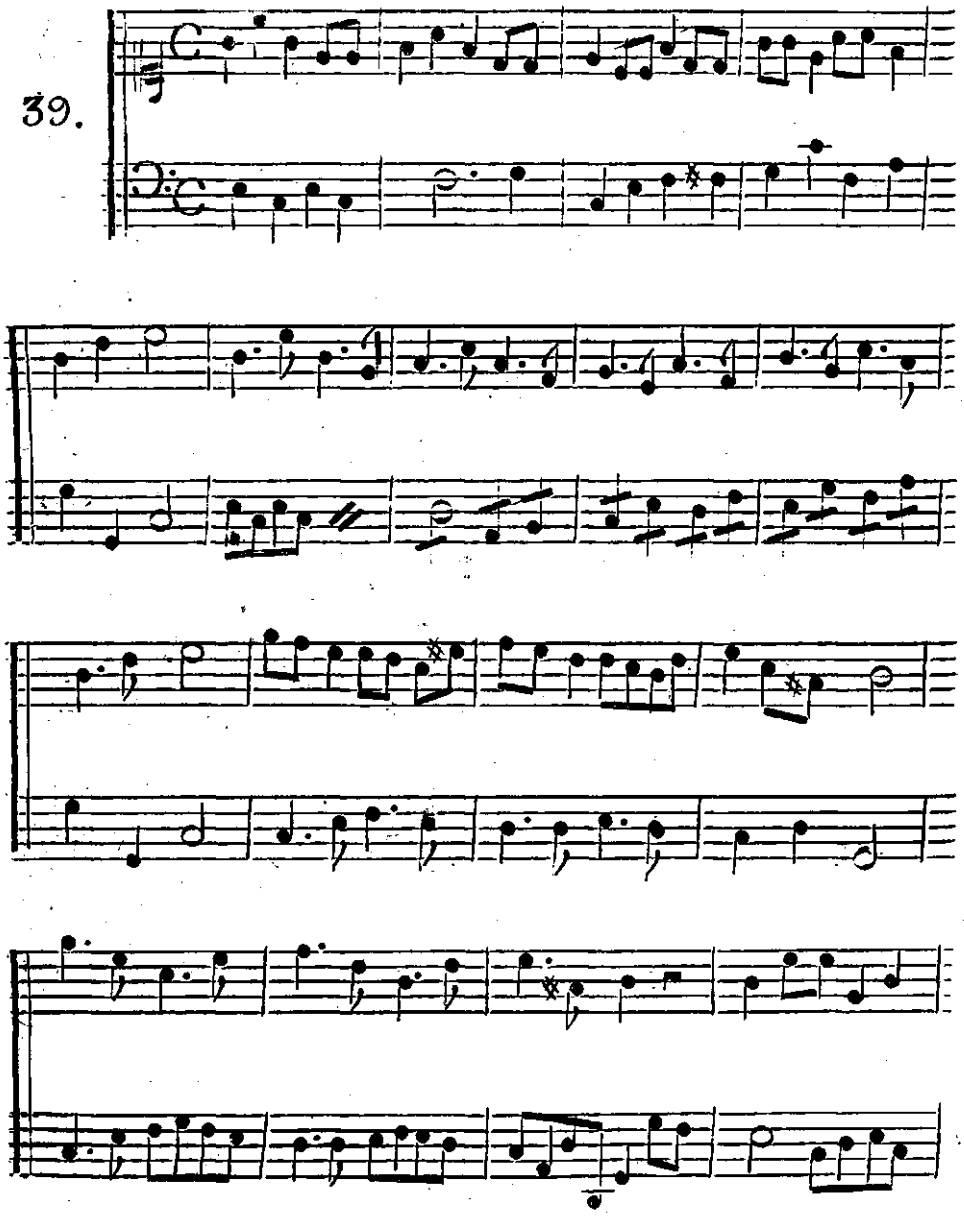

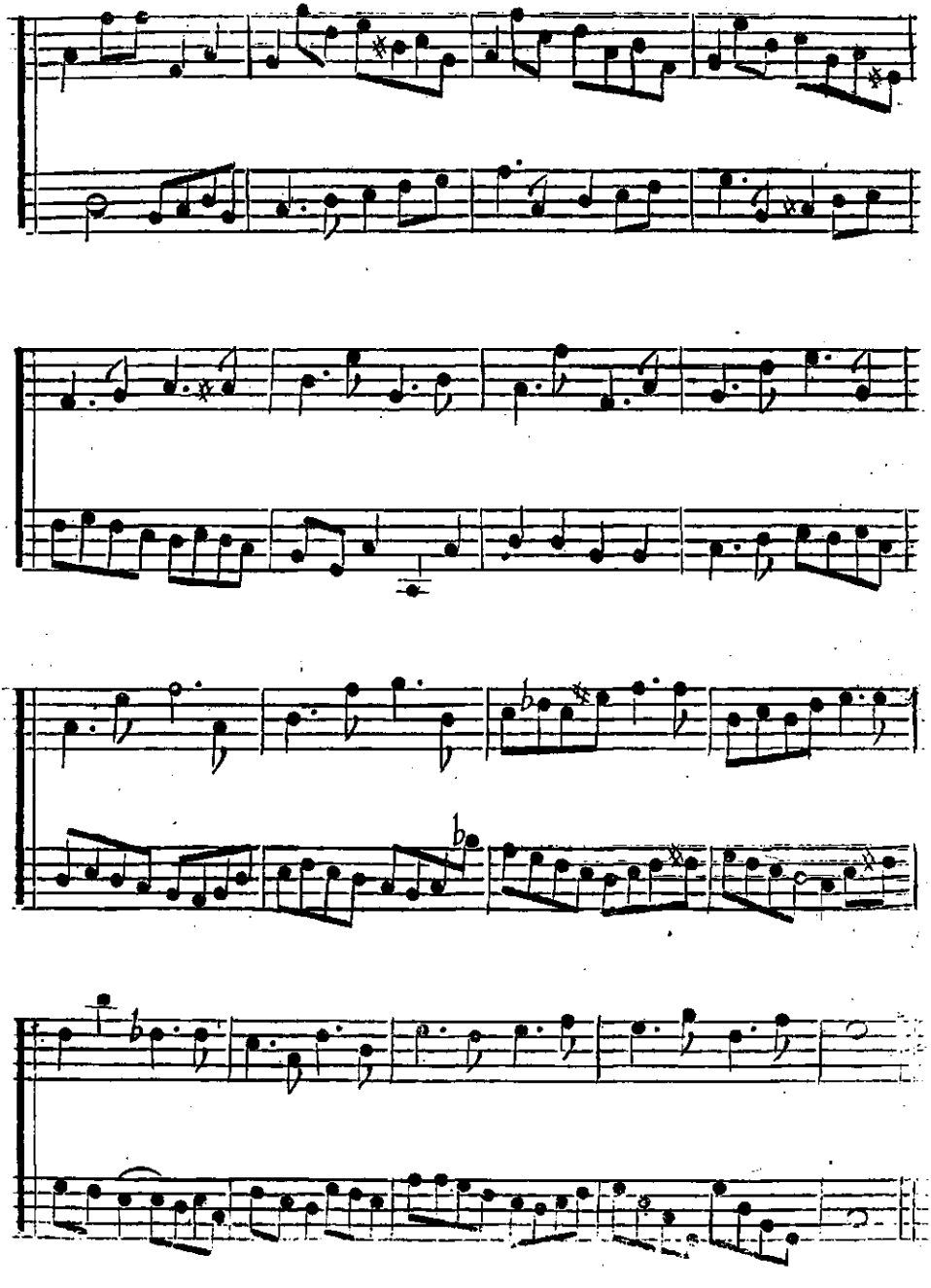

Pausas de corcheas

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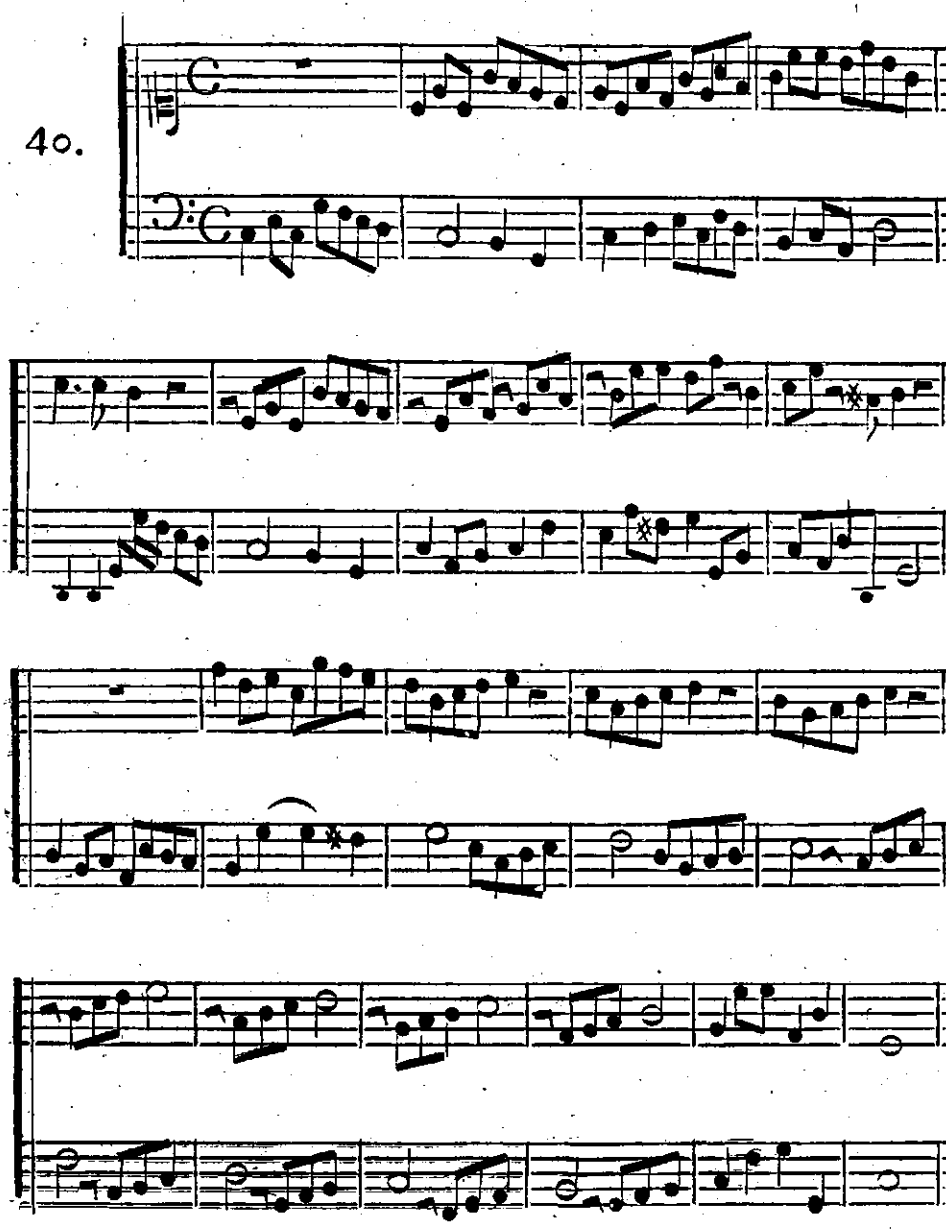

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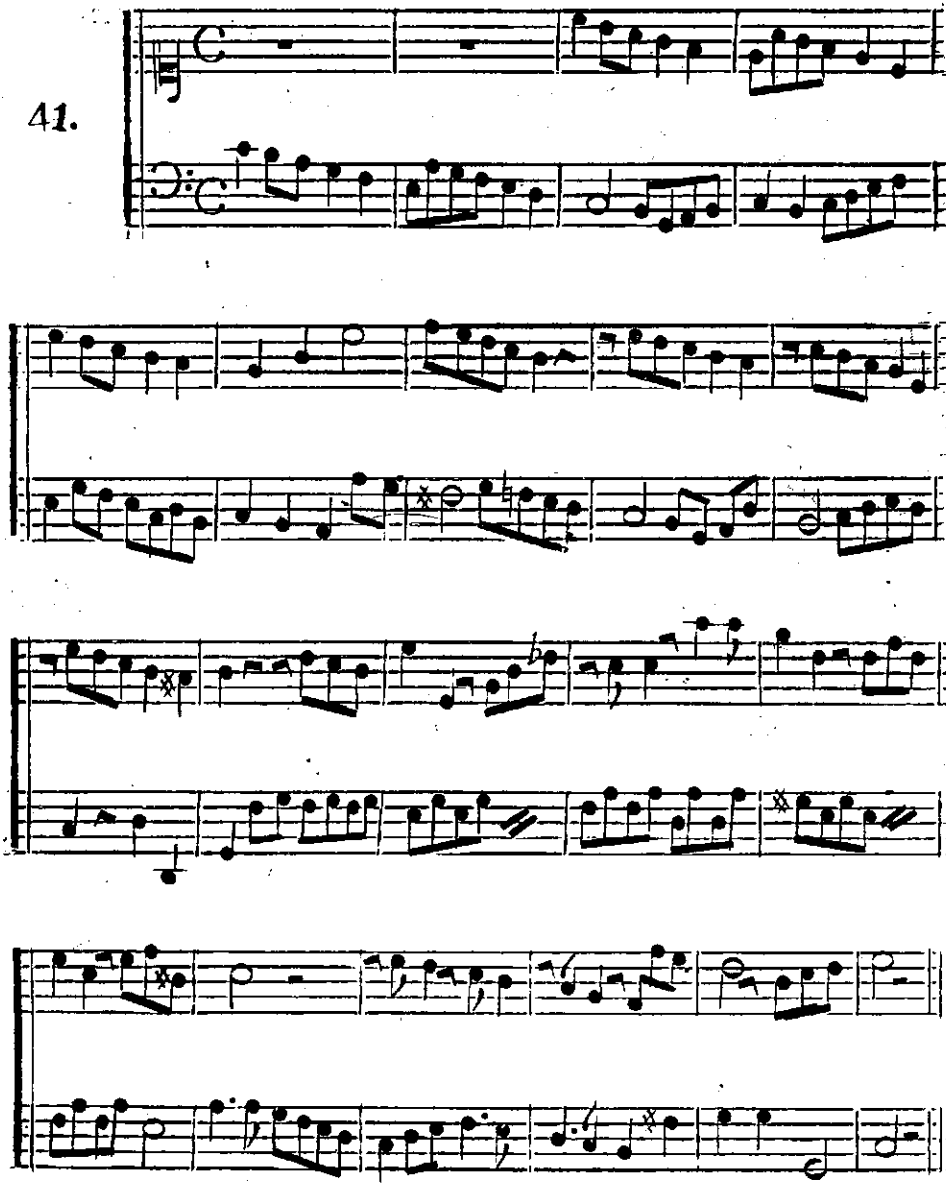

Con Apoyaturas.

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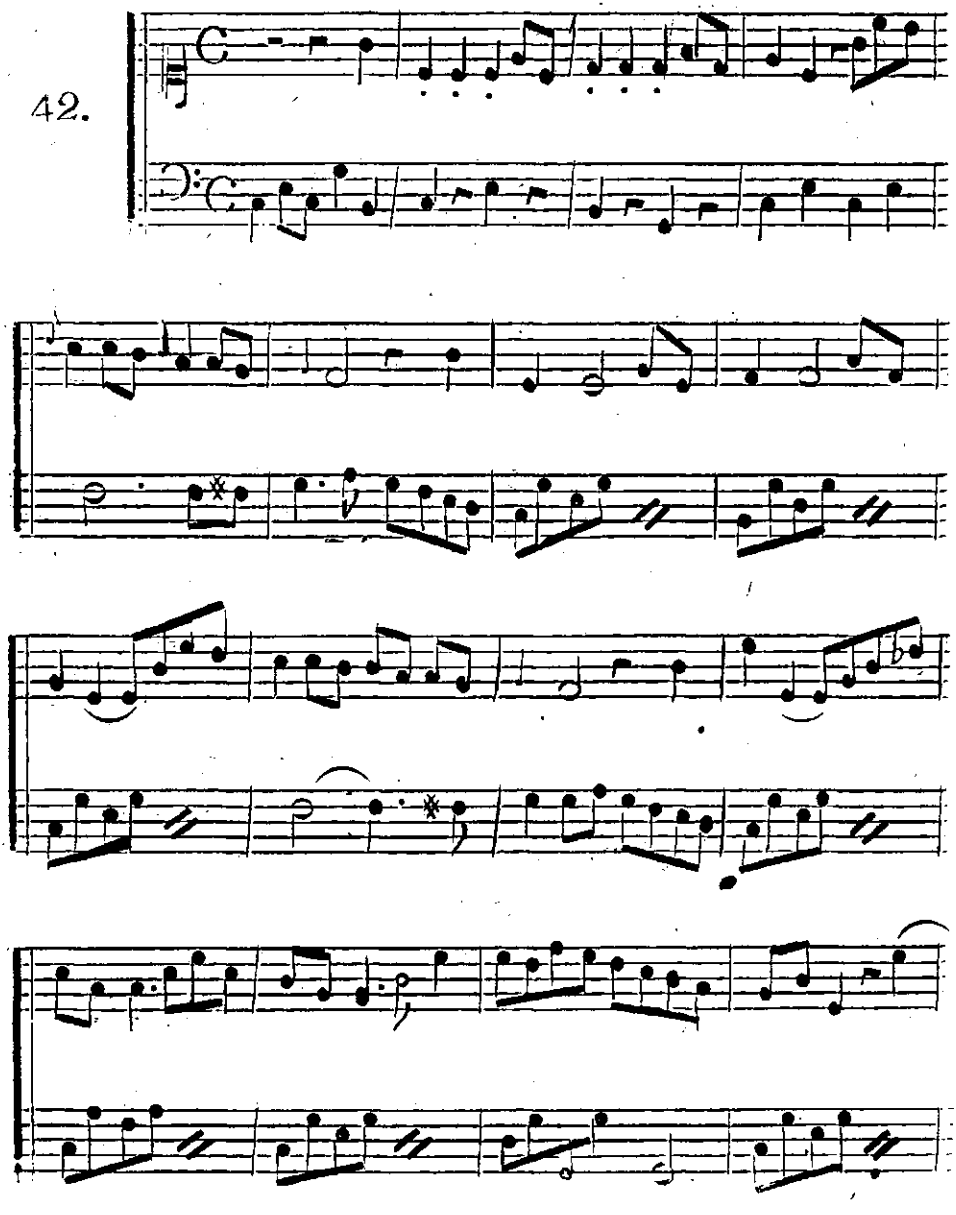

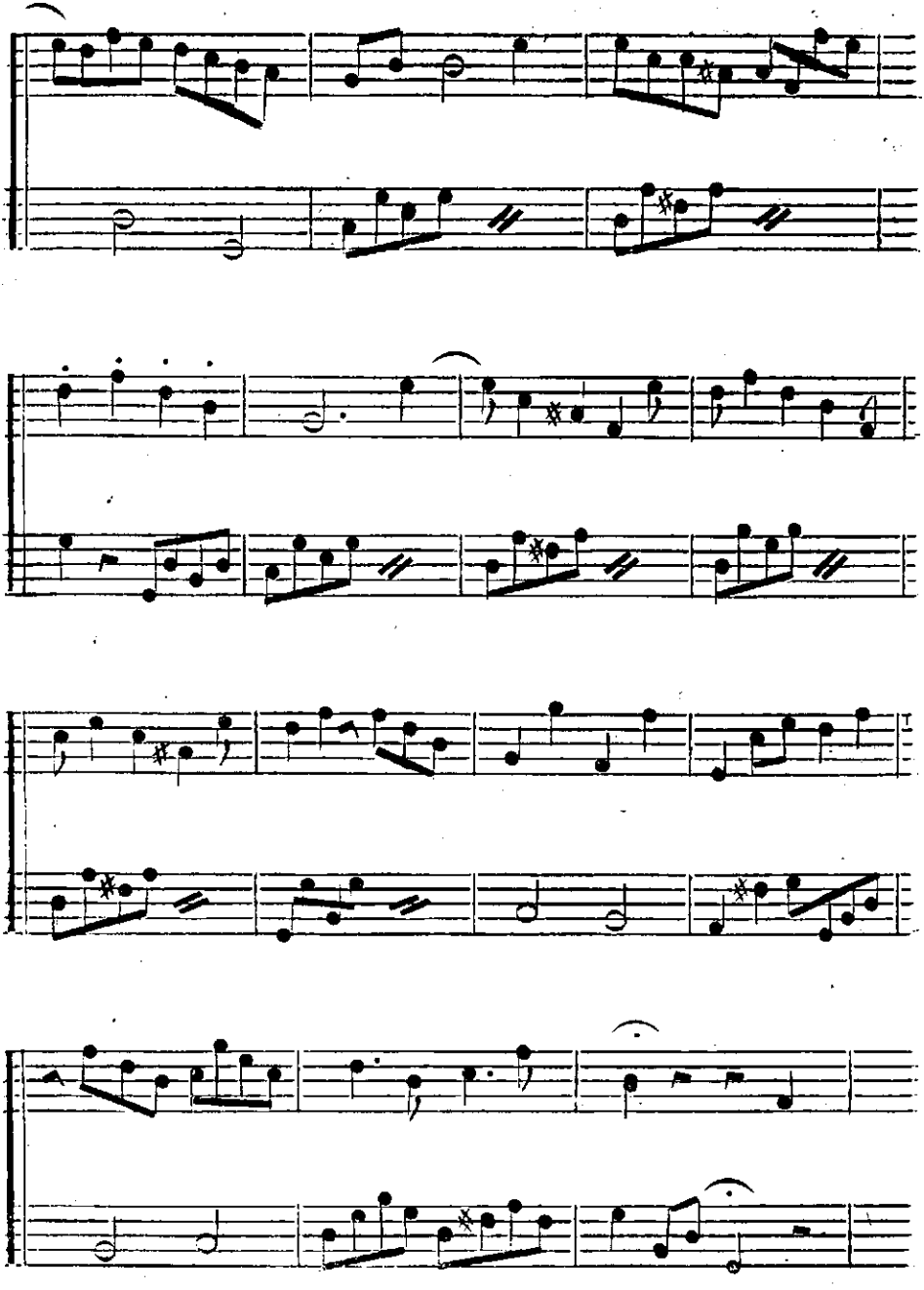

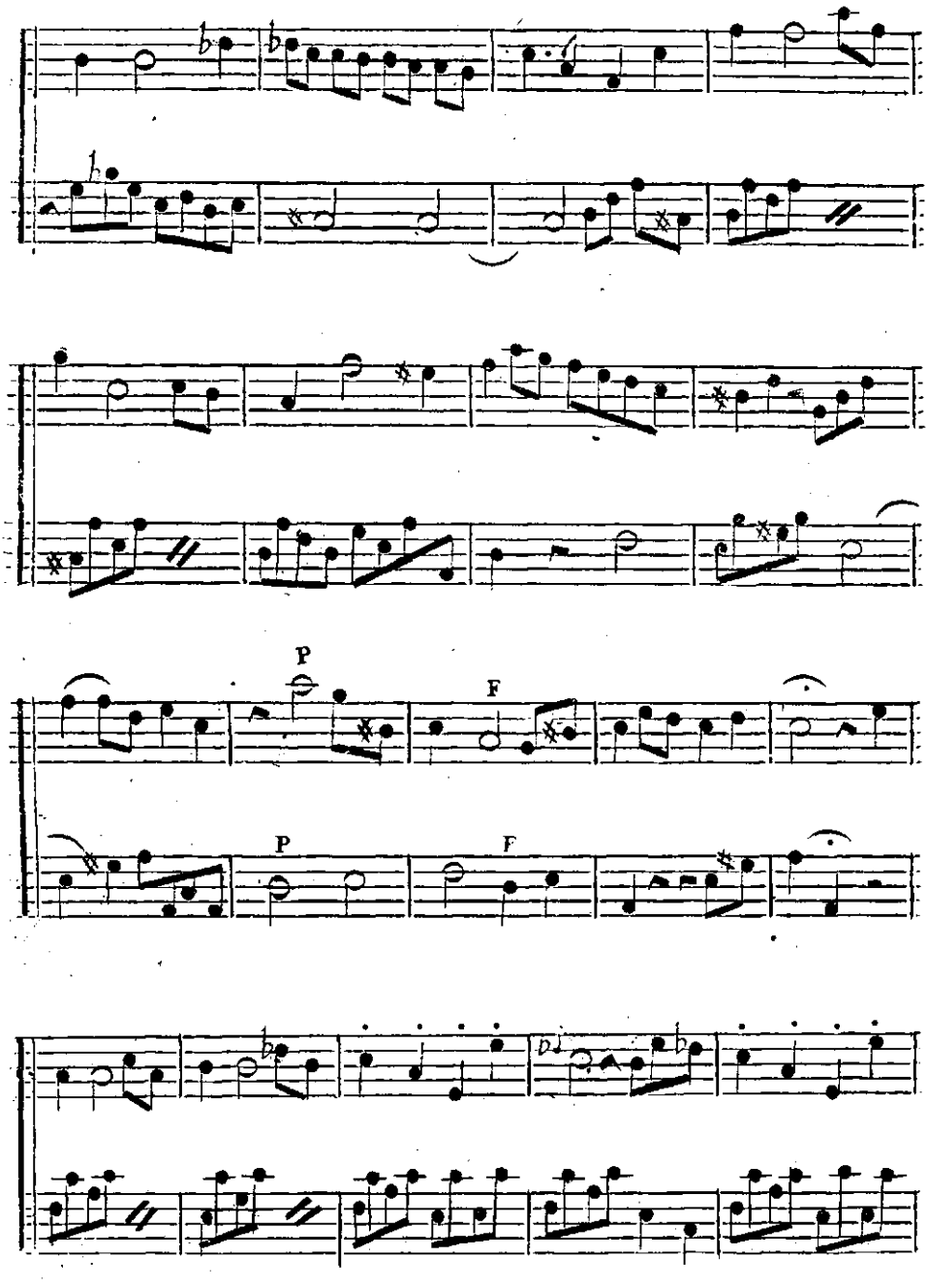
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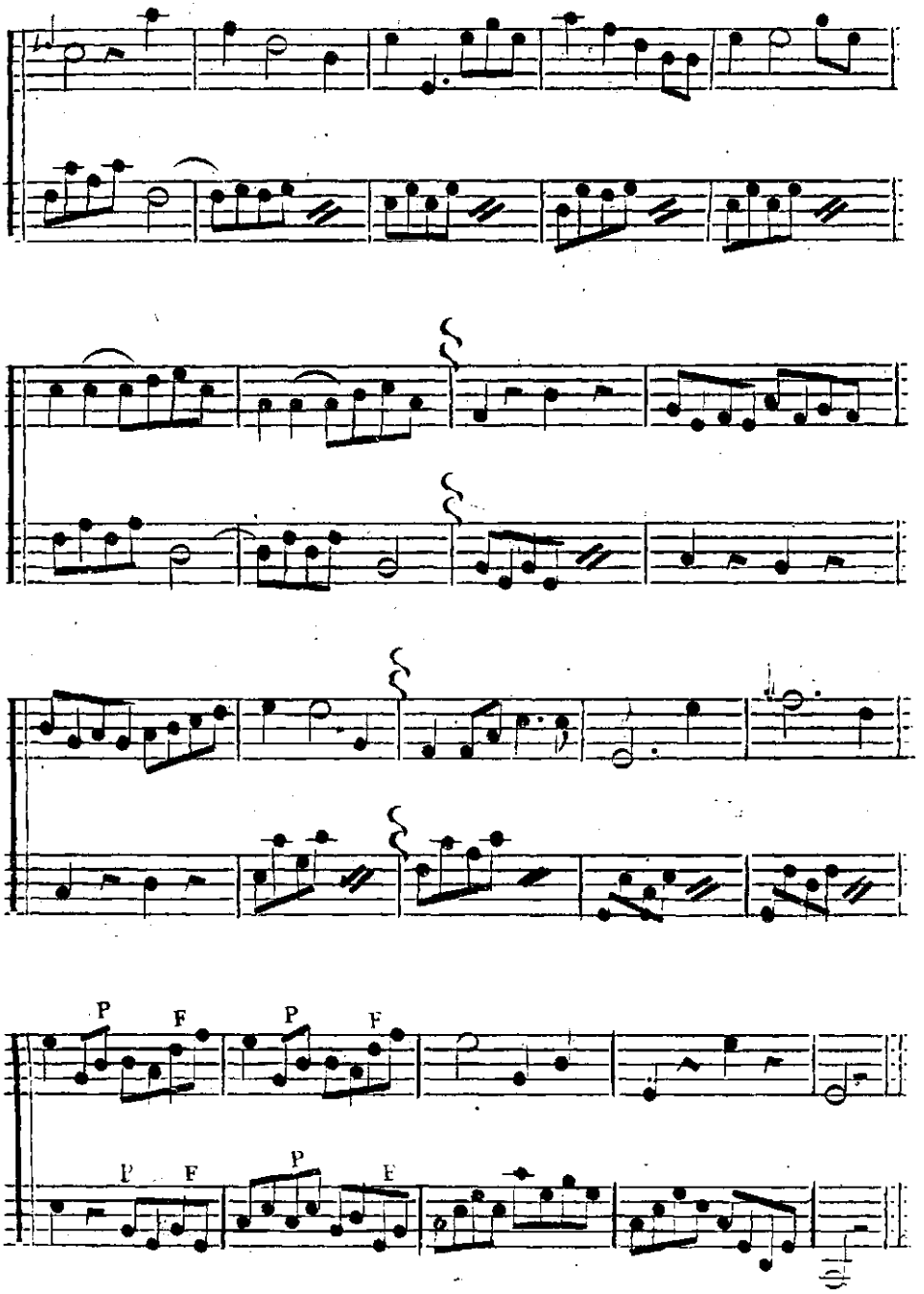
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De Semicorchas

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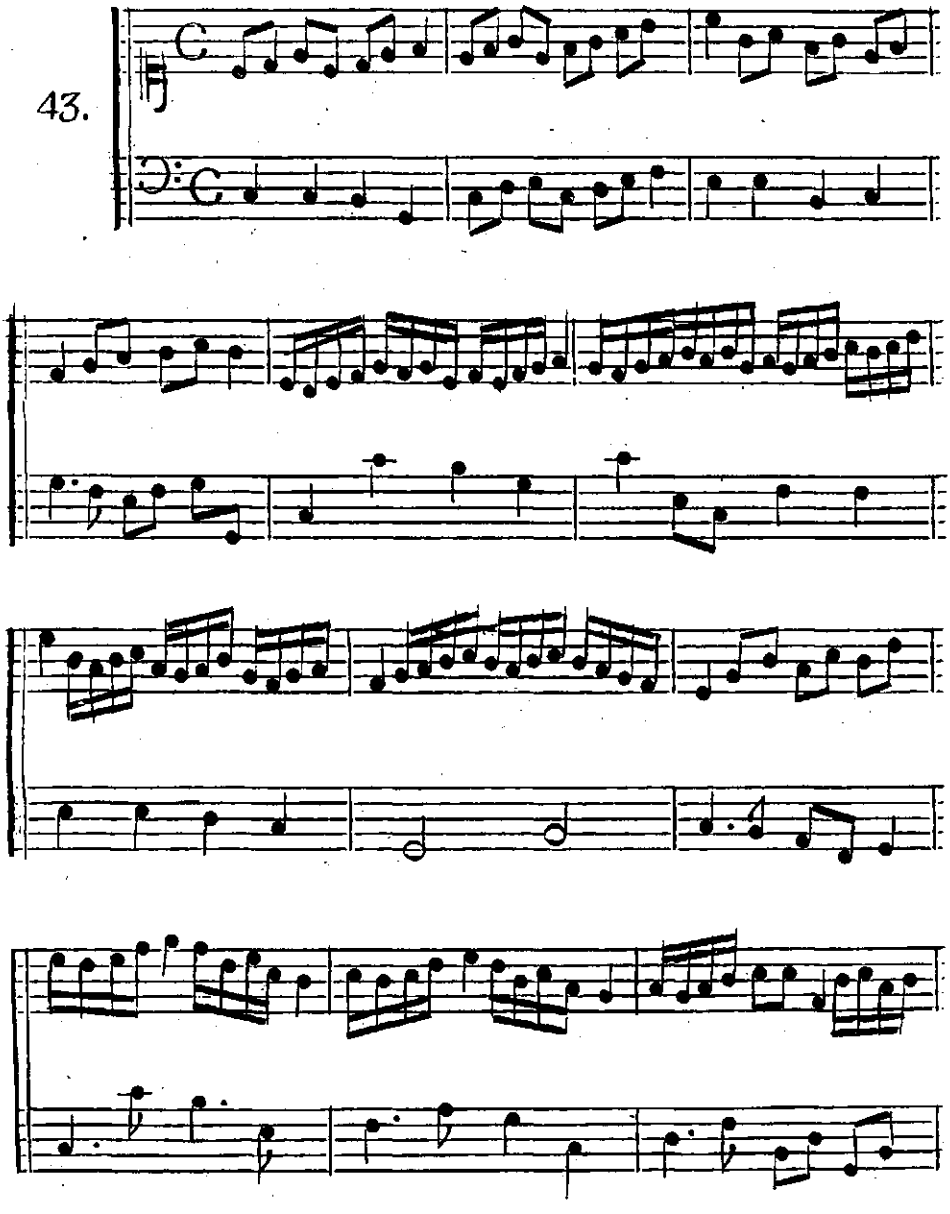

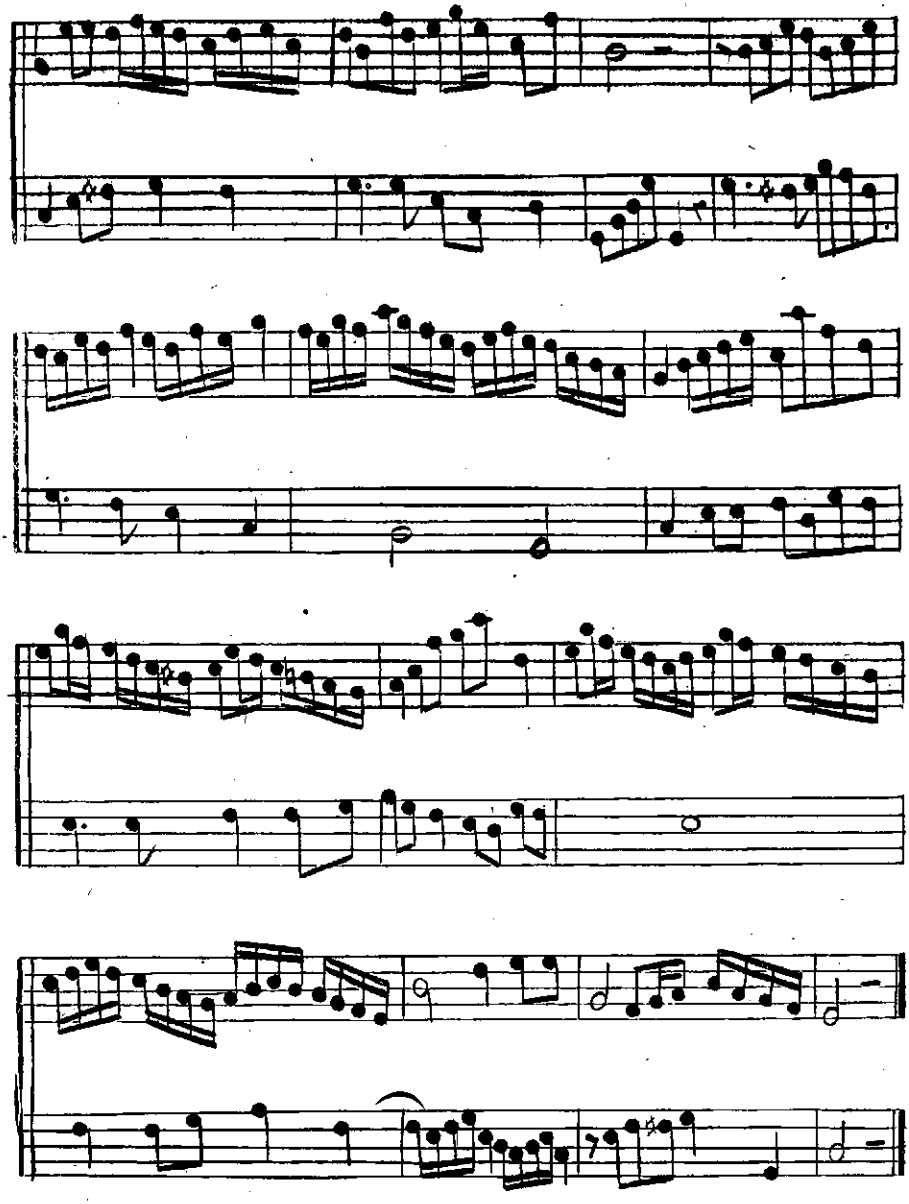

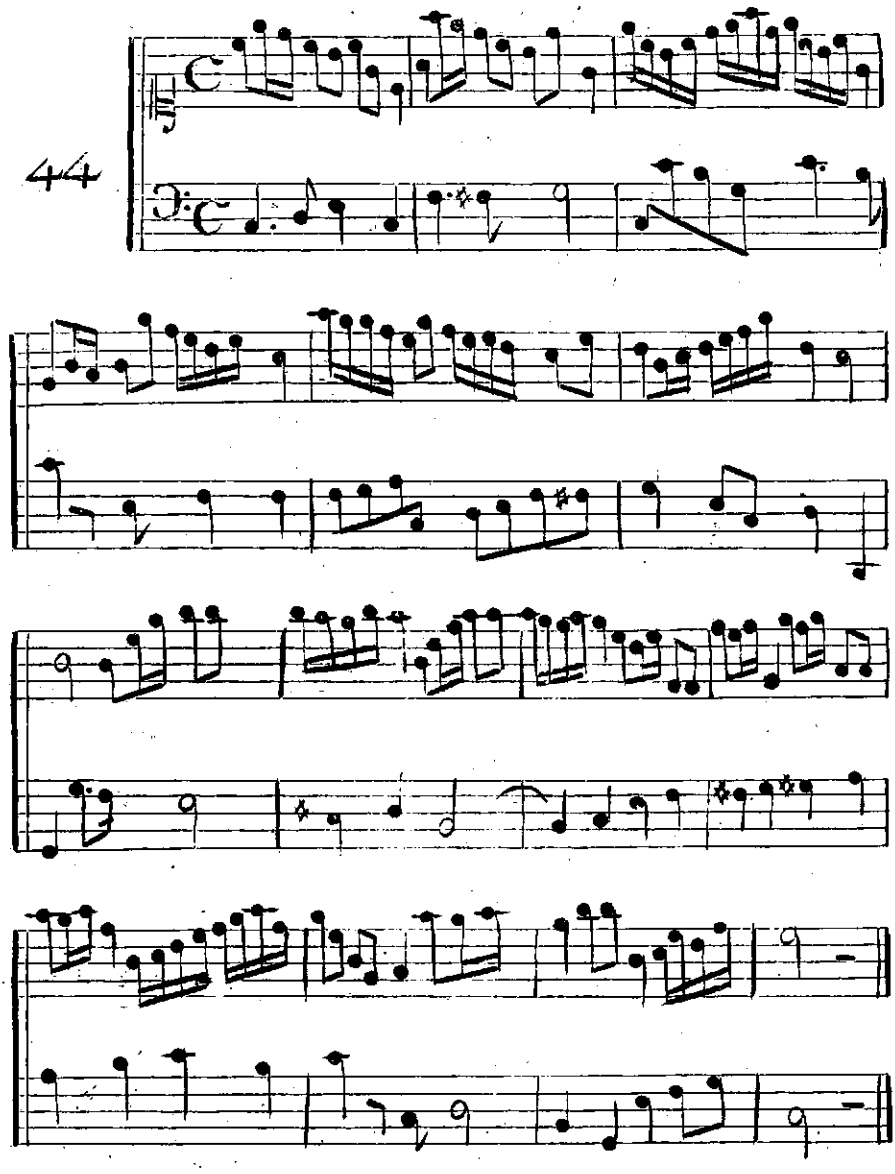
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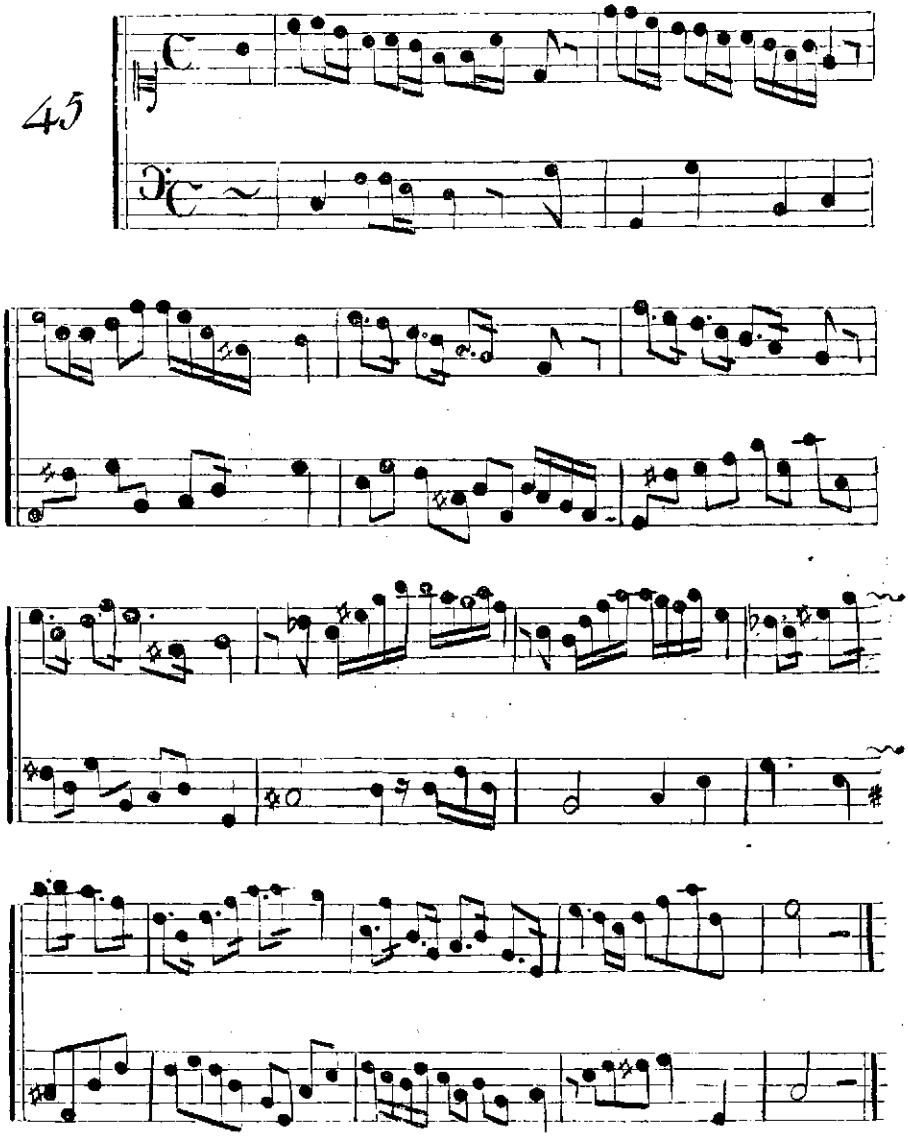
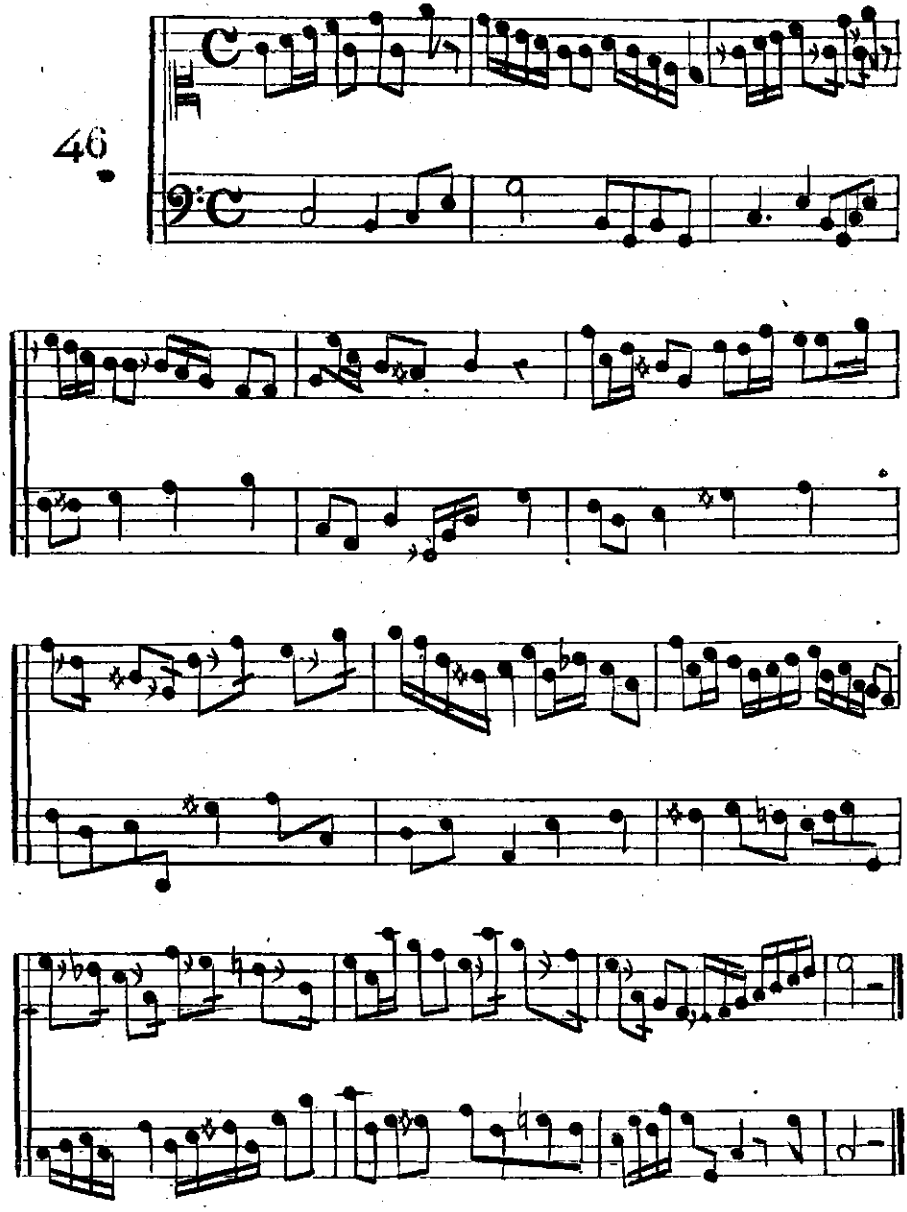
Puntillos de Corchea.

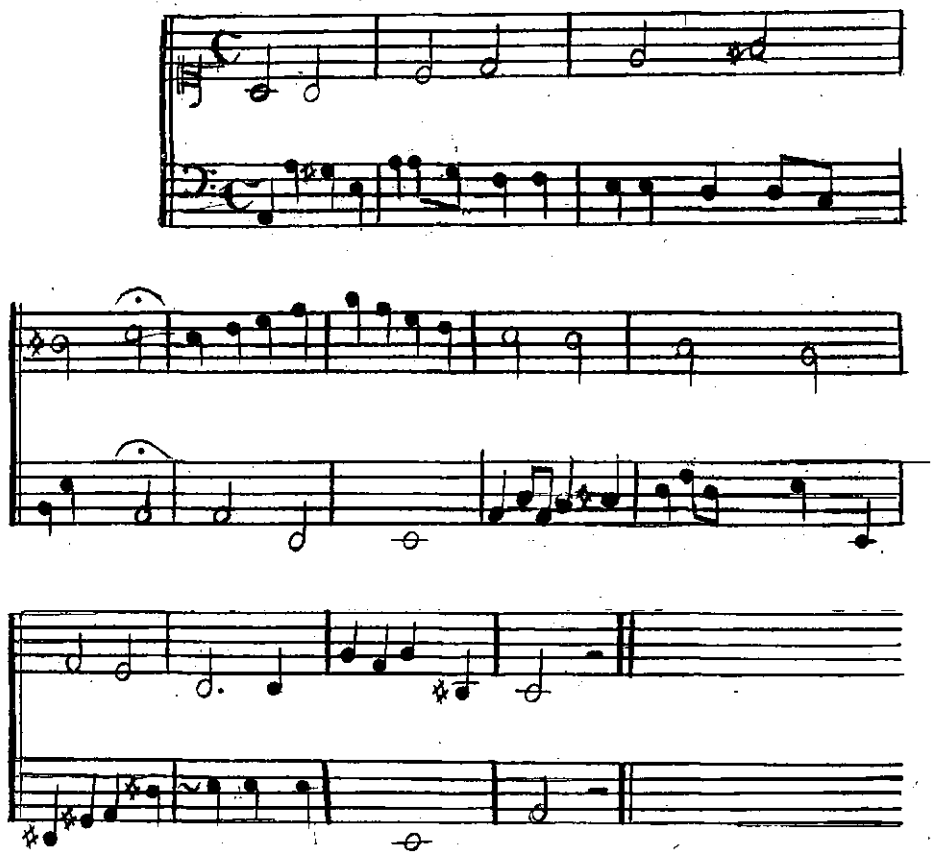
45



Pausas de Semicorcheas



Escala modo menor de La.



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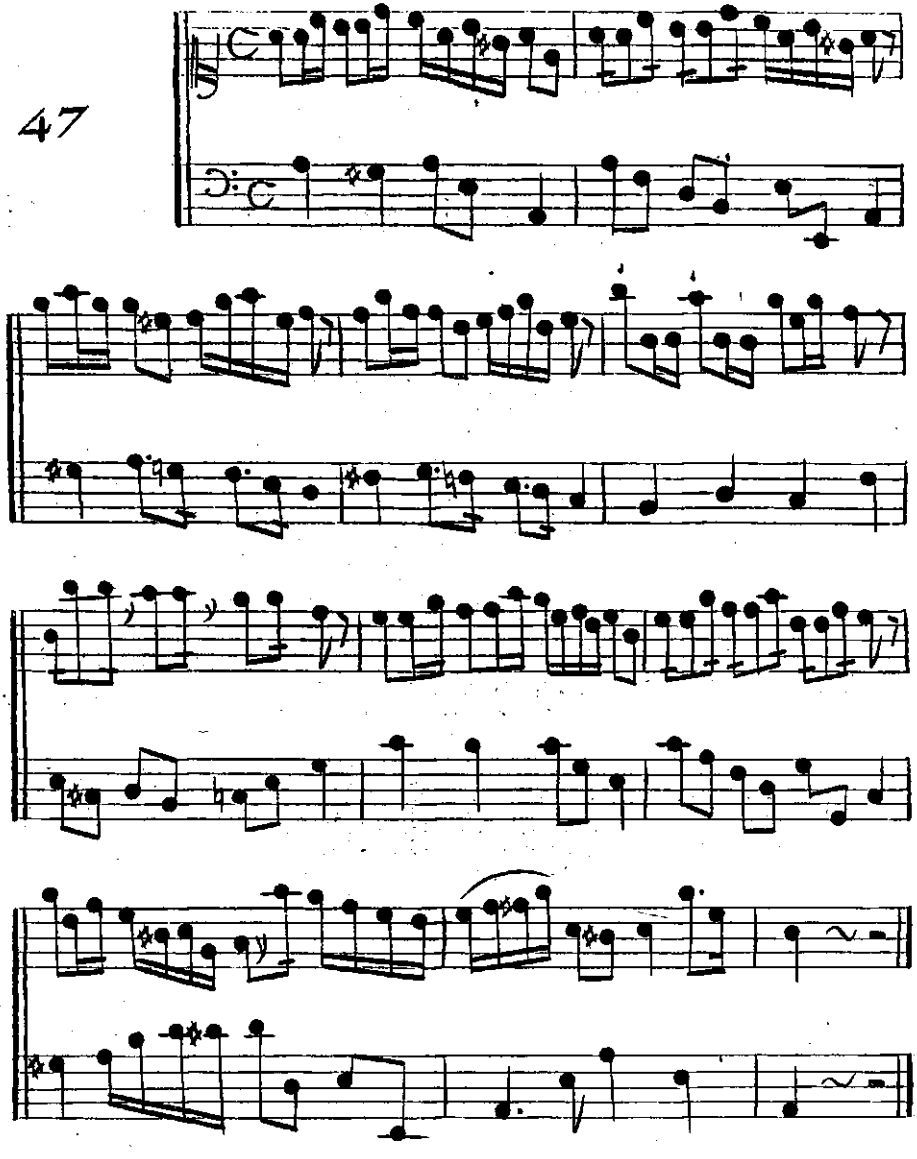

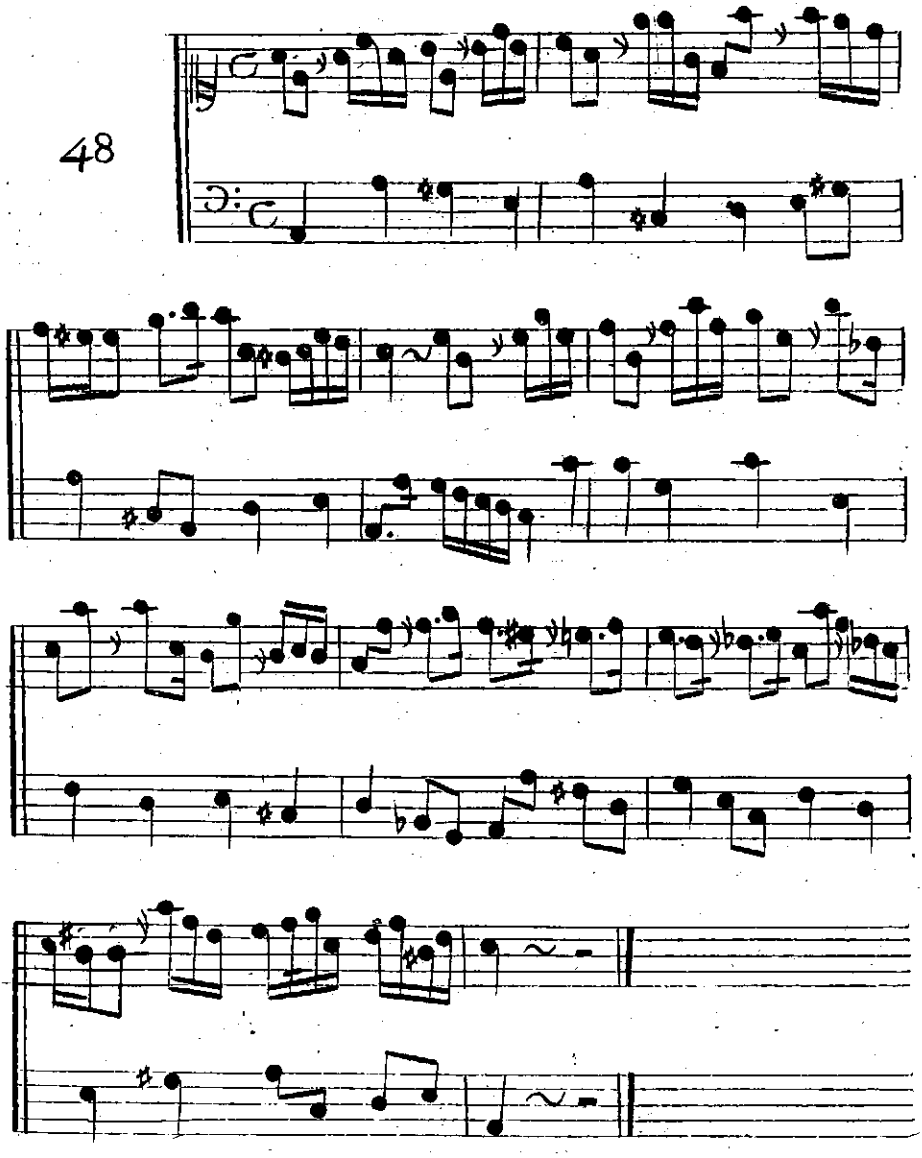
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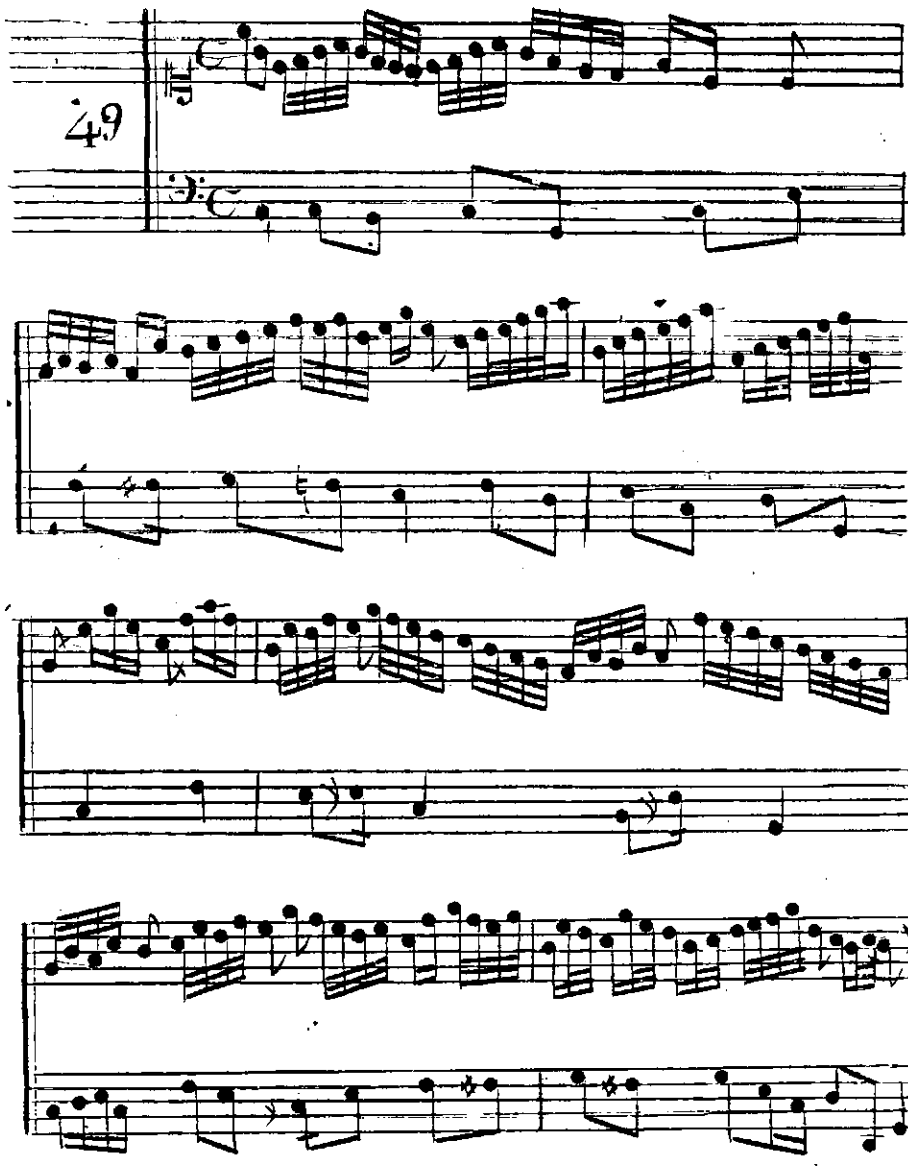
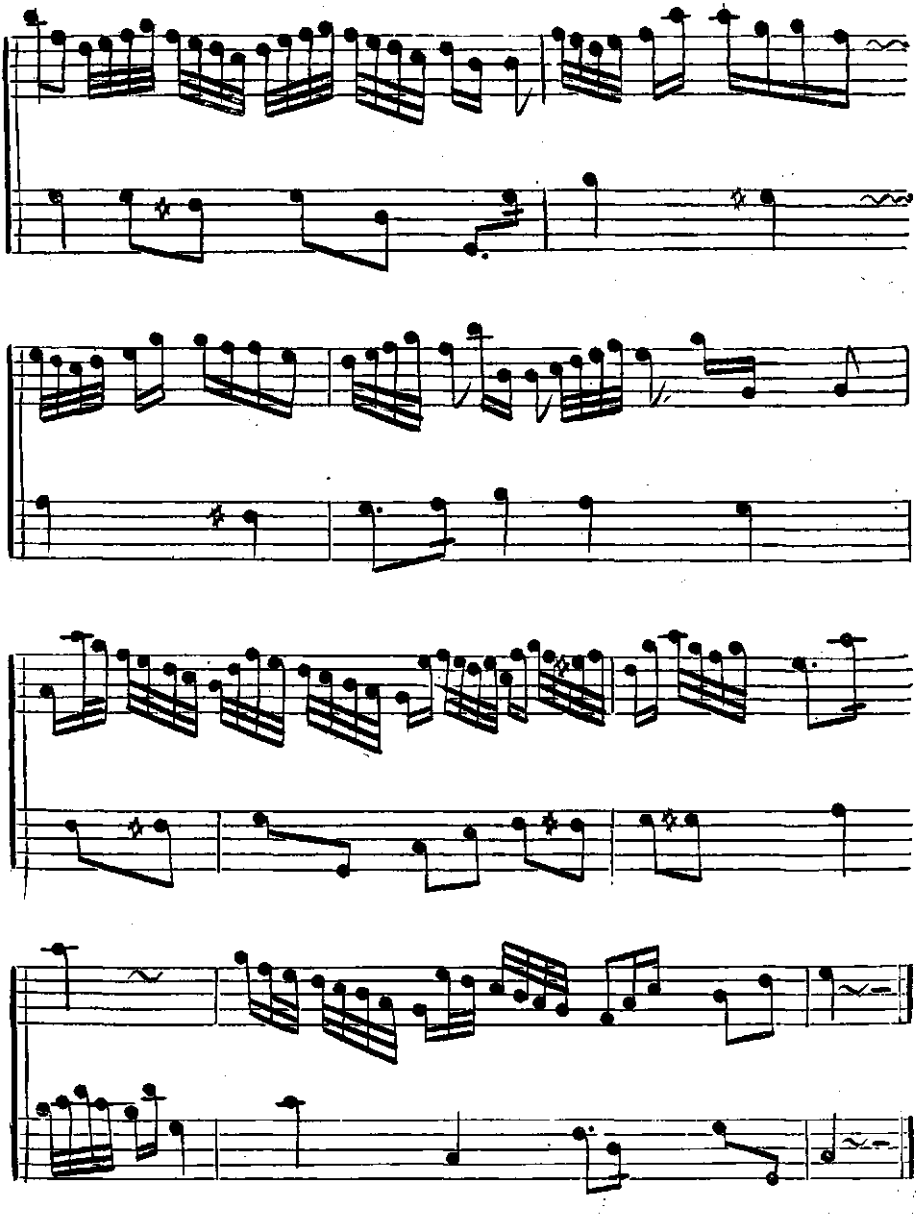
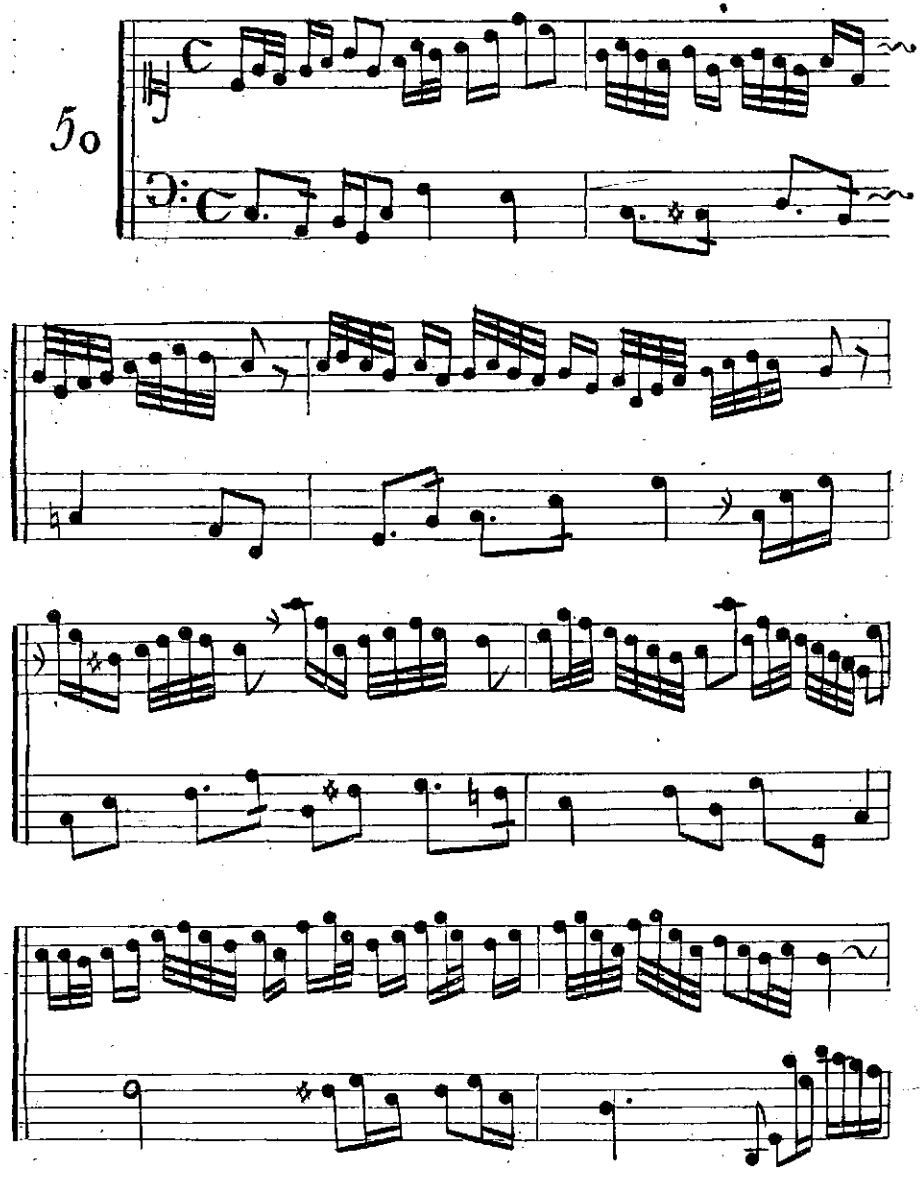
De Fusas.



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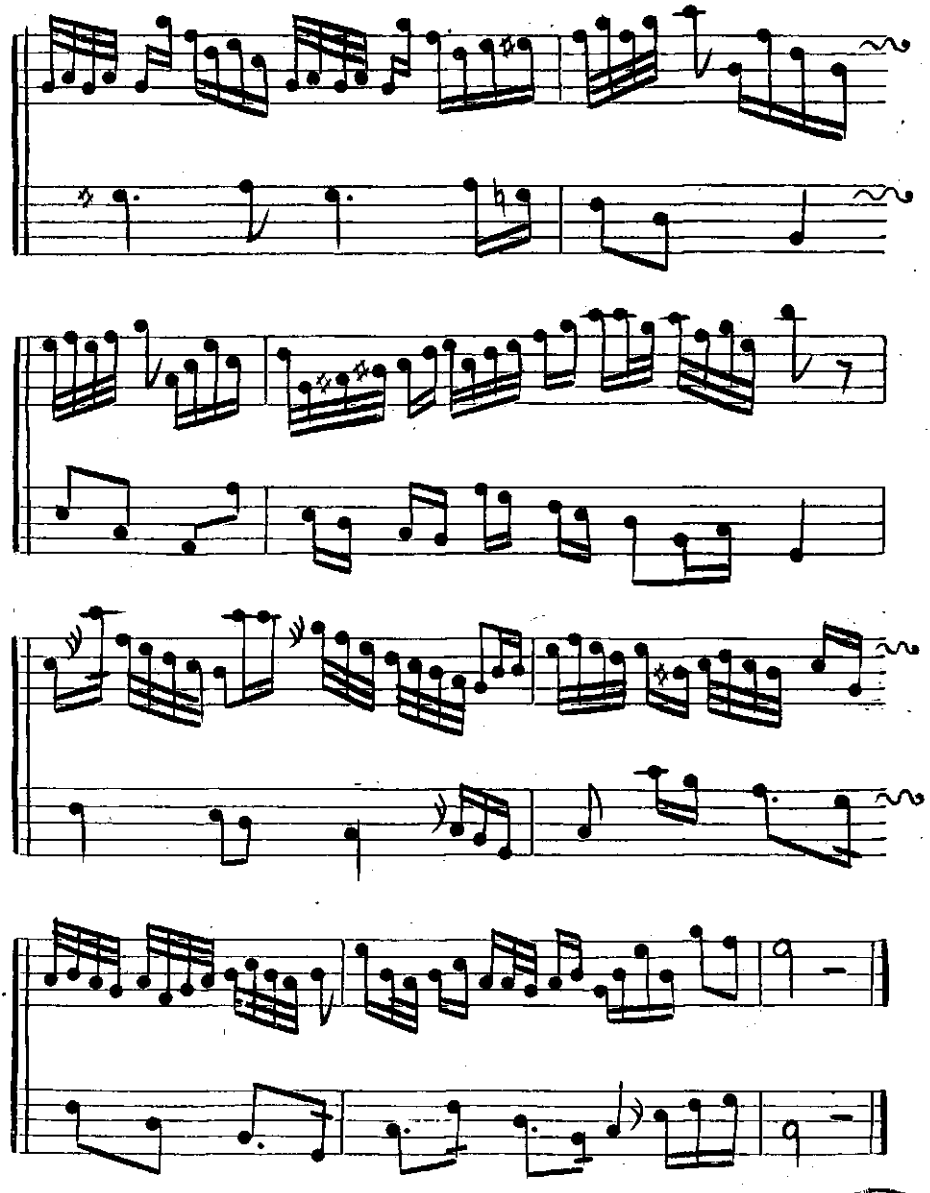
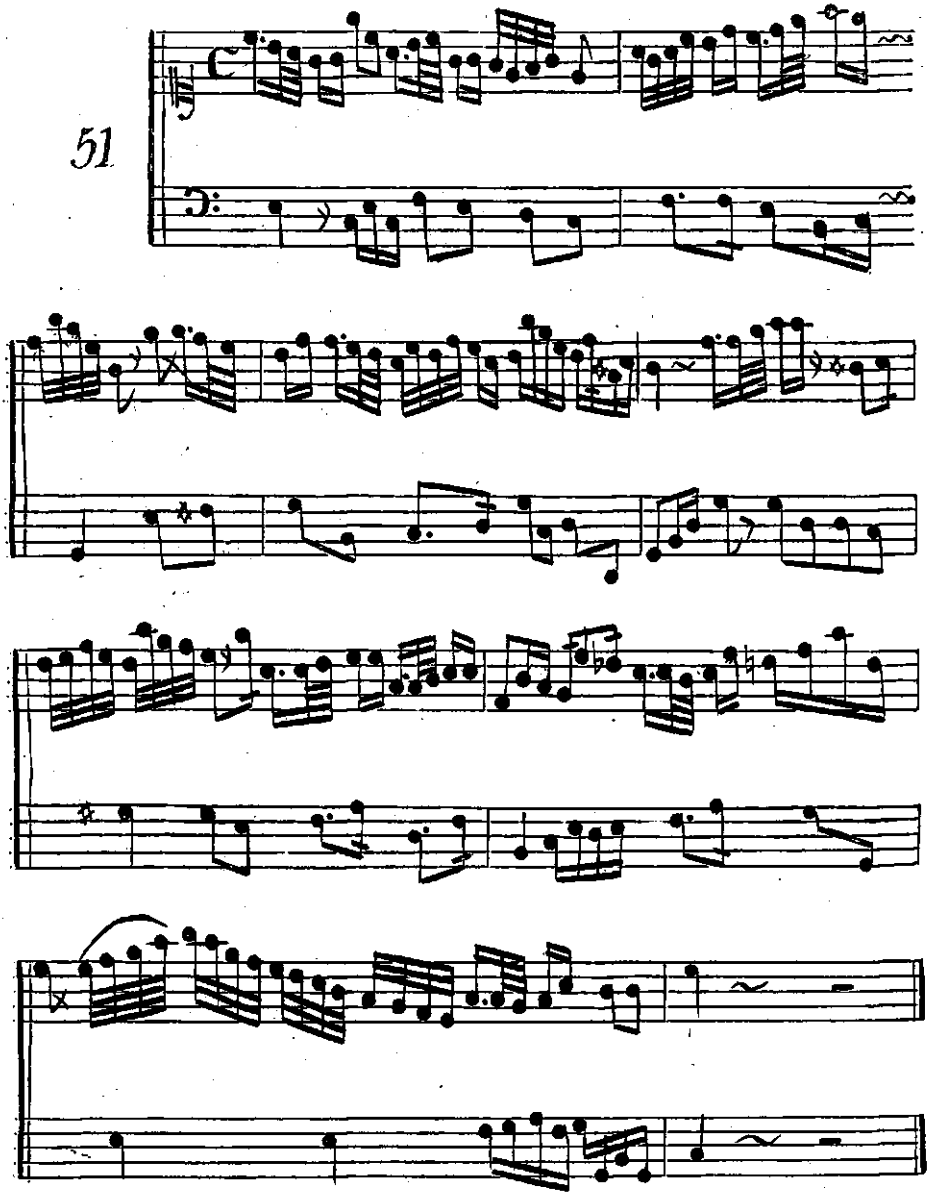
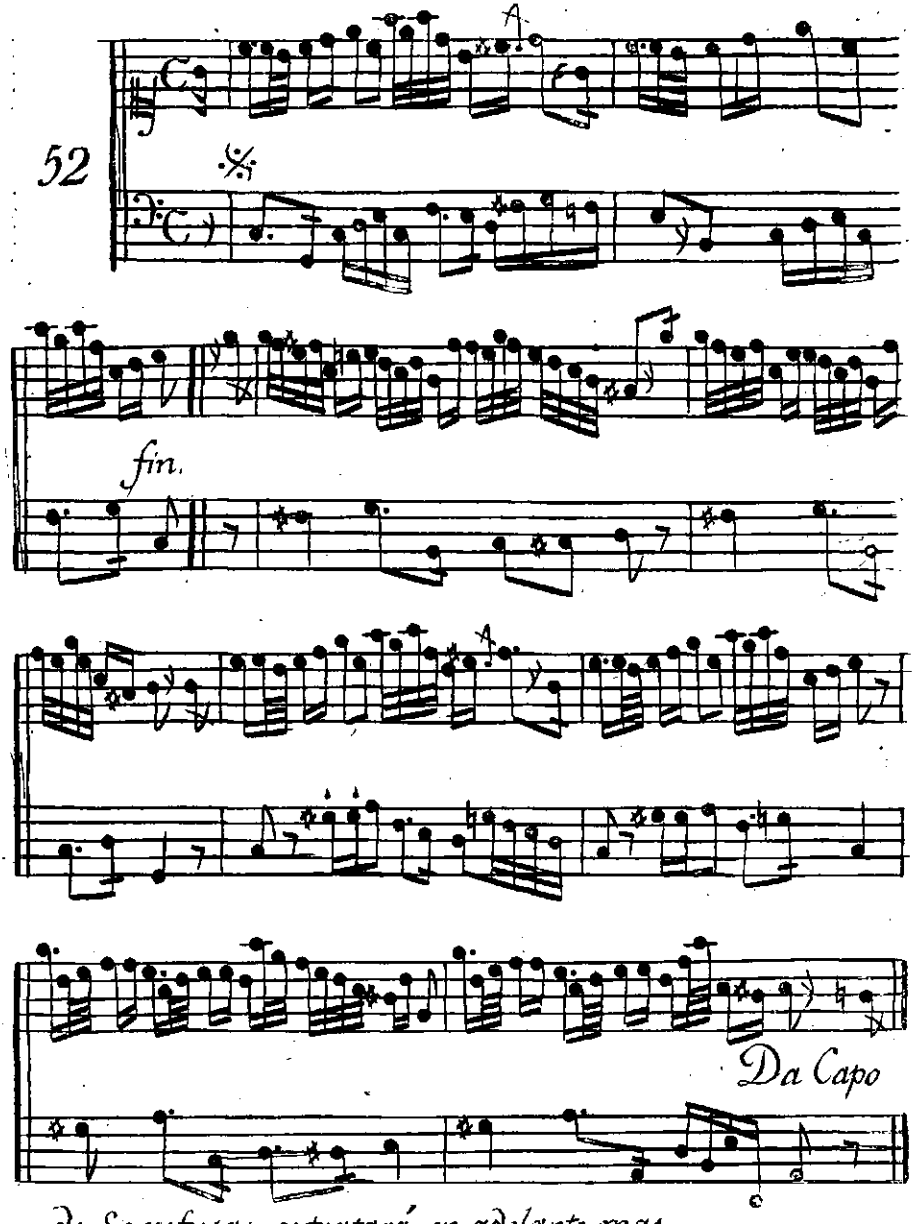


BIBLIOTECA NACIONAL MEXICO

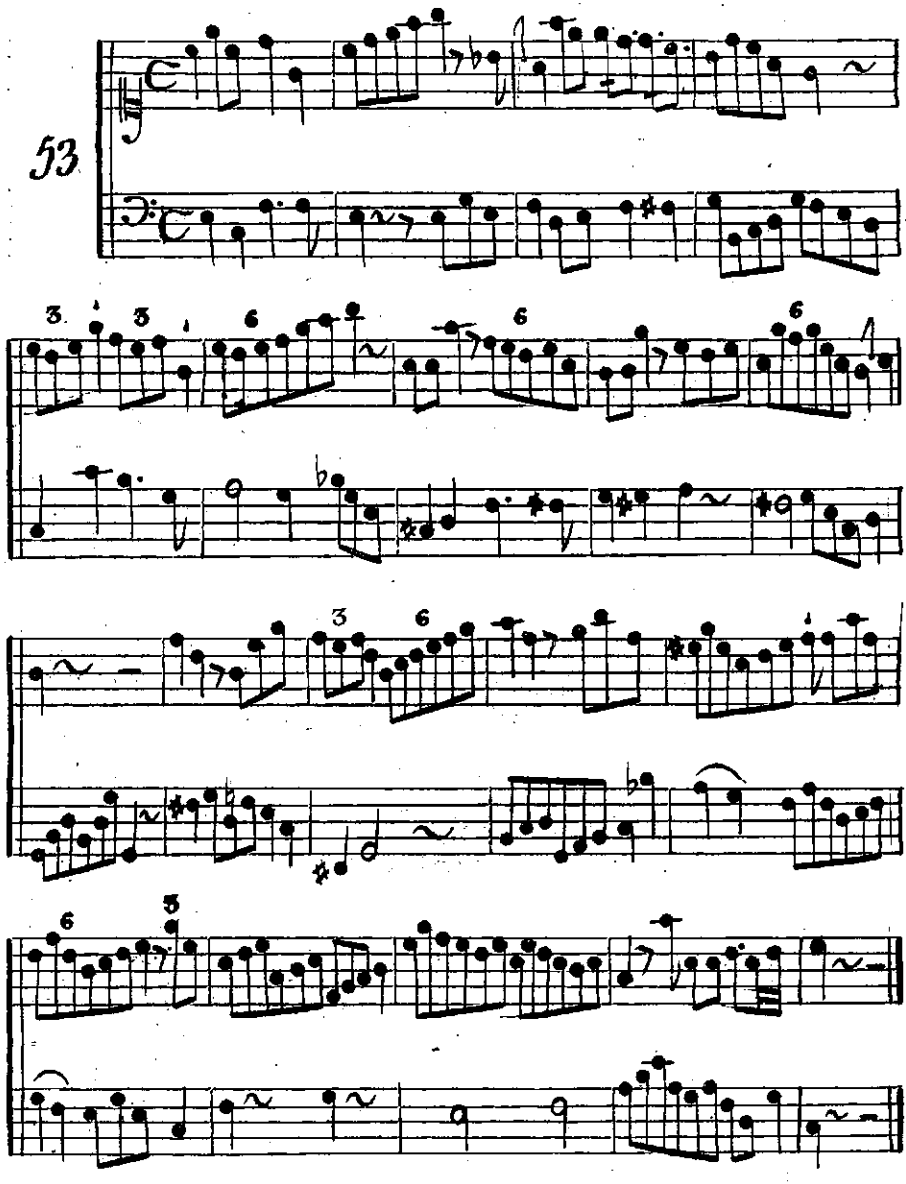
Con Semifusas.

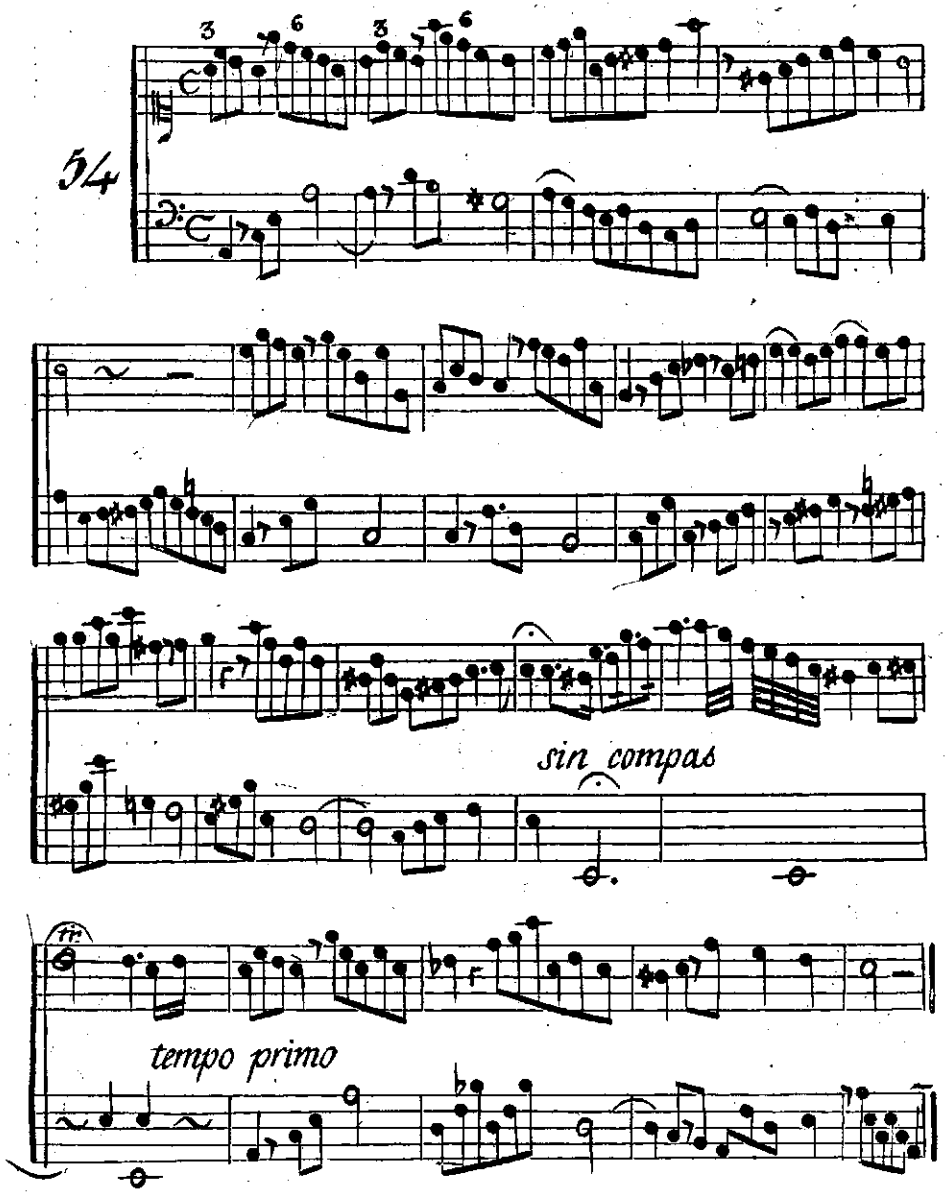




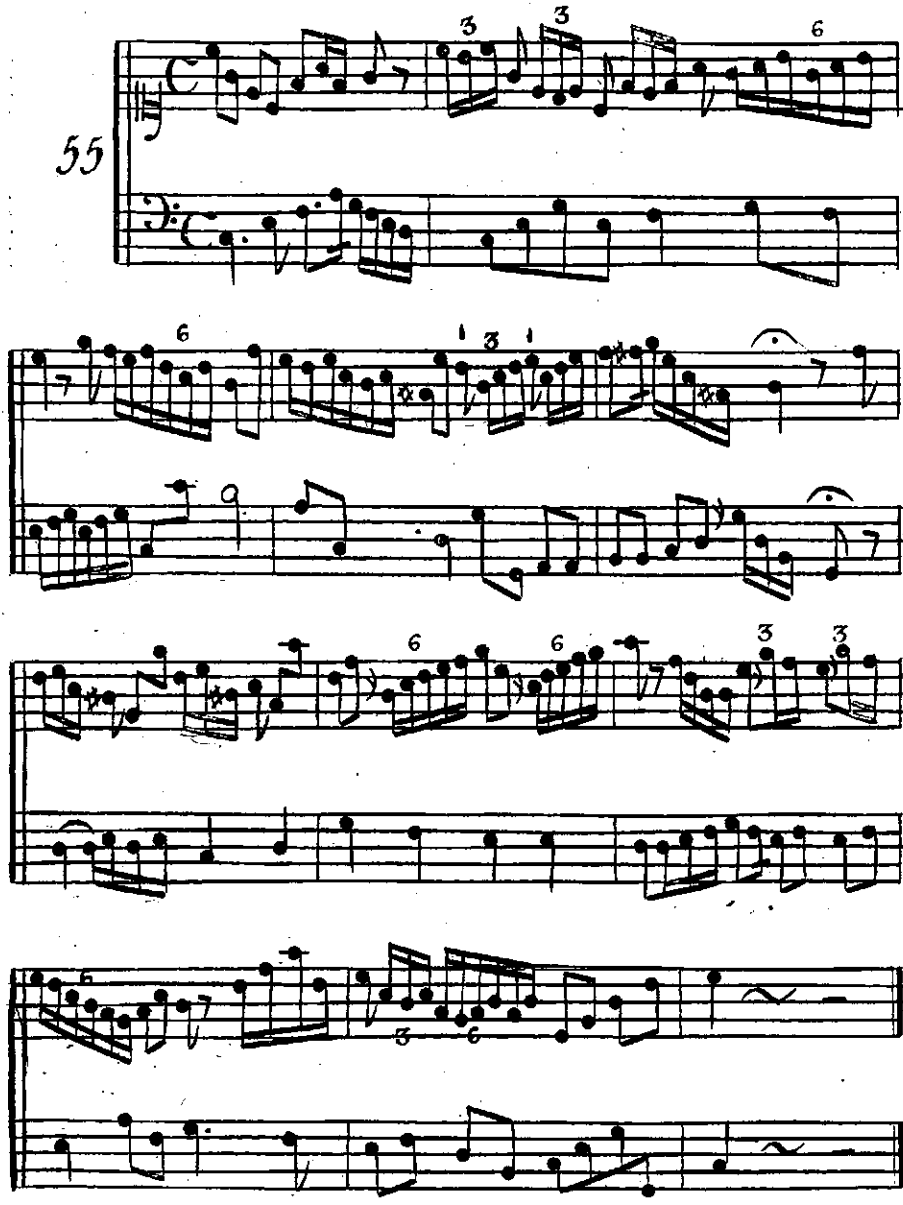
de Semifusas se tratará en adelante mas

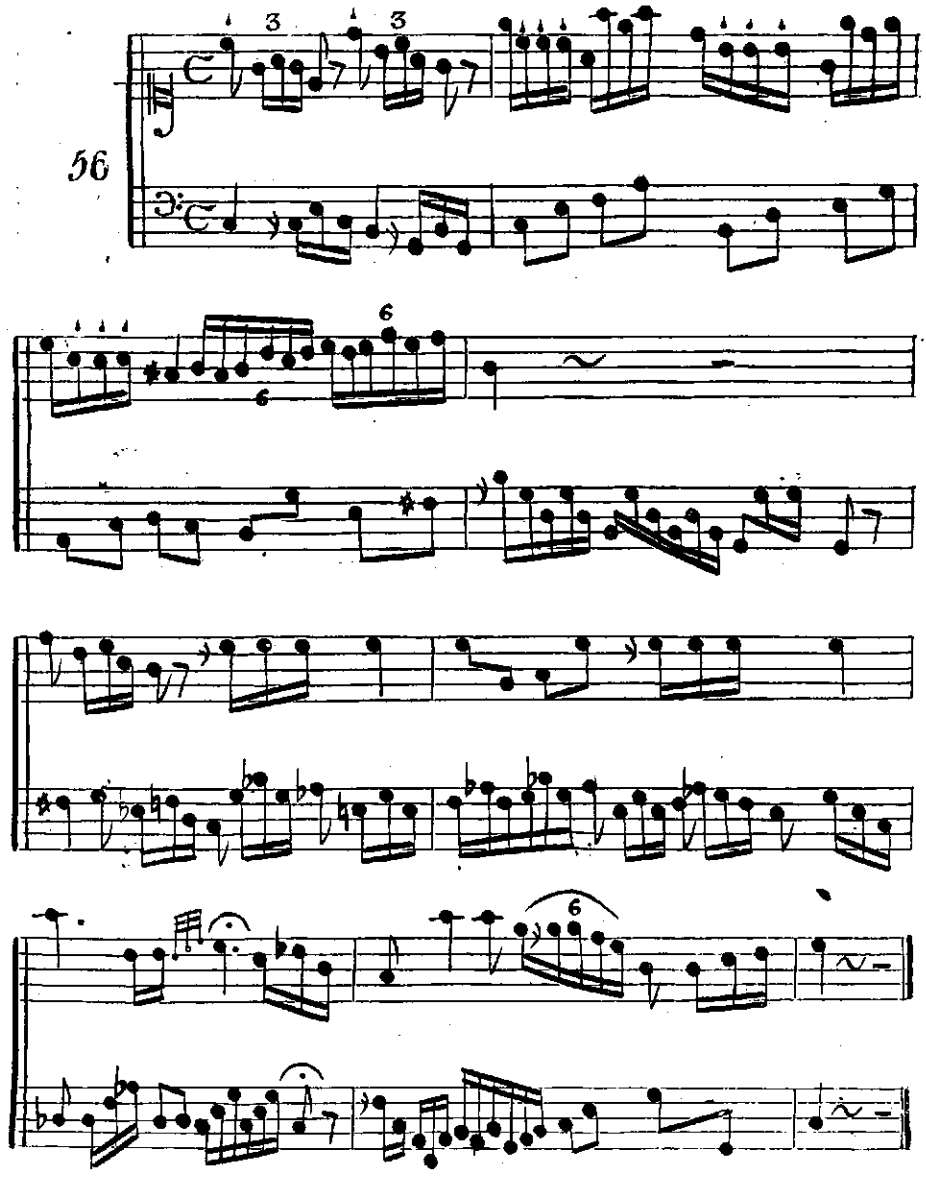
Con Tresills y Seisillos de Corcheas




54
sin compas
tempo primo

Tresillos y seisillos deSemicorchea

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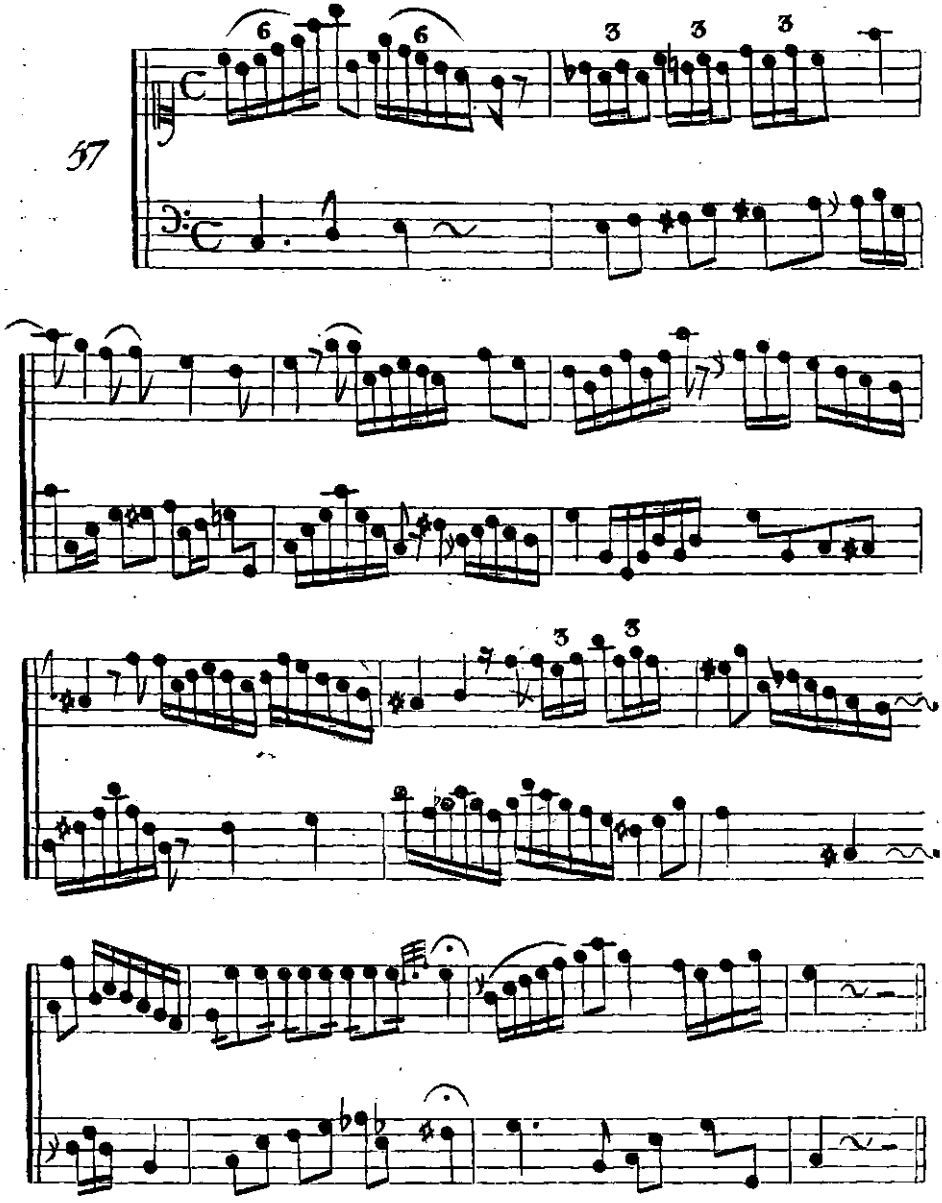
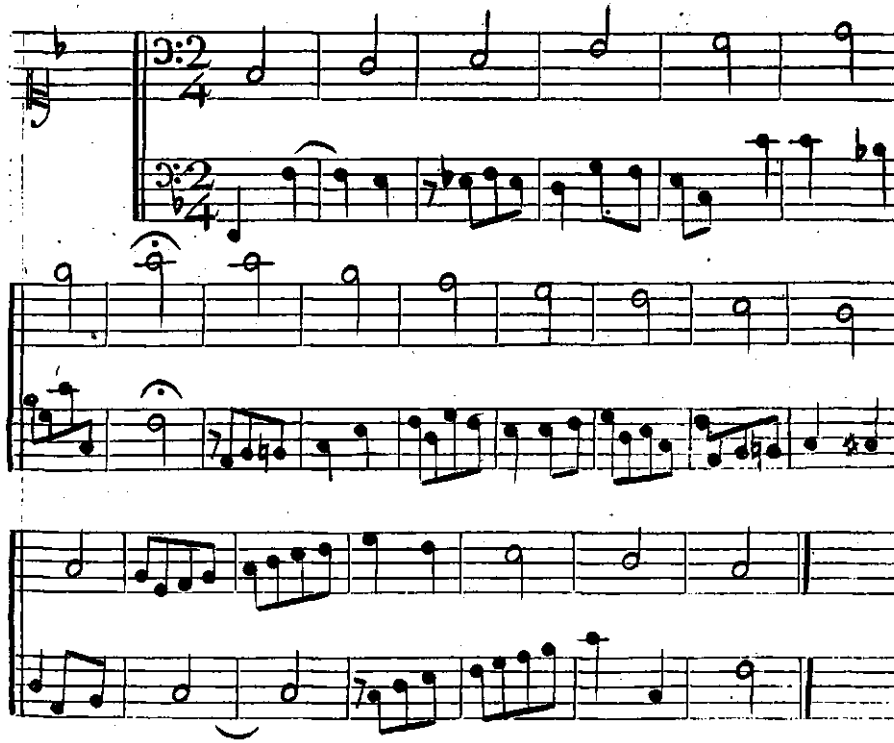
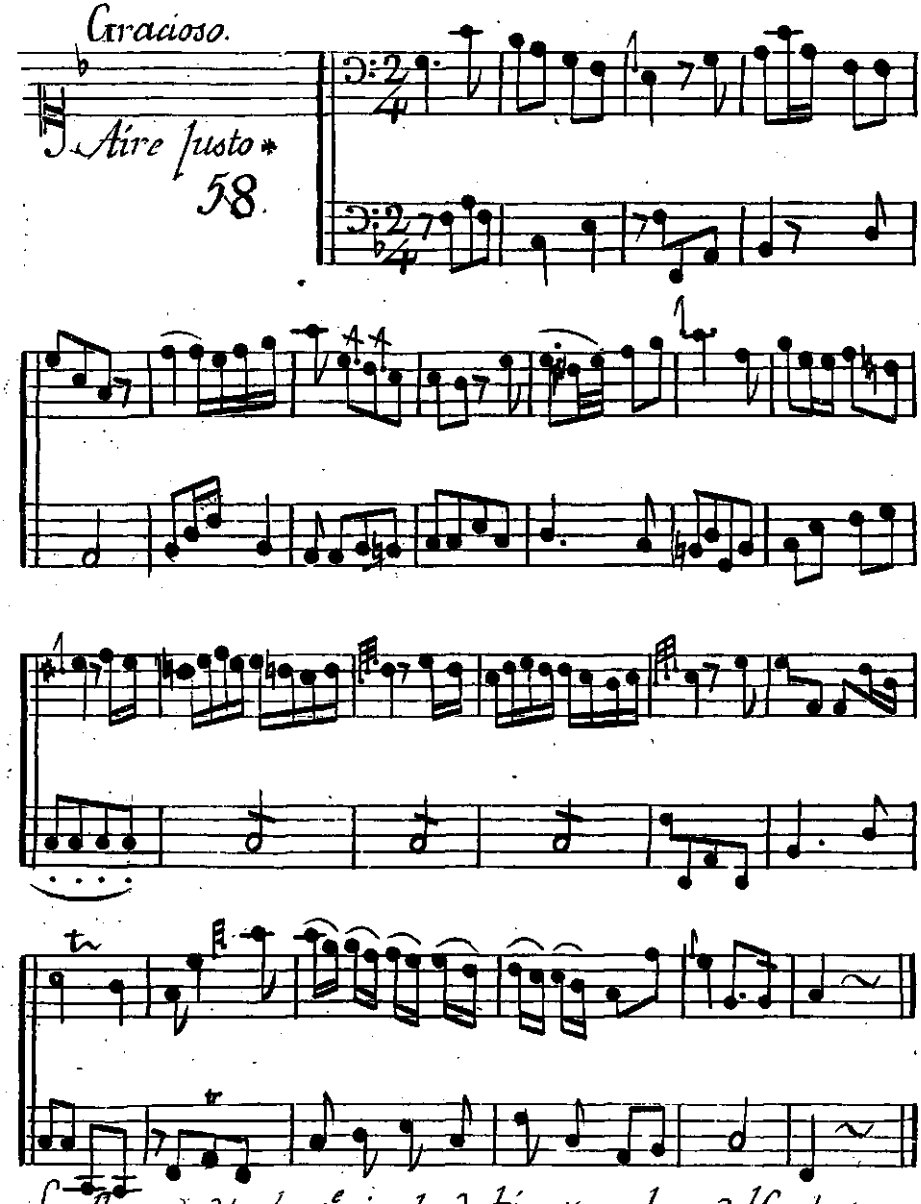

37

Queda ya demostrado baſo de una sola Llave y de un Compas o tiempo toda la instrucion practica de el valor de las Notas sus pausas y puntillos: el uso de sustenidos, bemoles, y bequadros con las demas señales de ligados apoiaturas trinos &c. Y el adictamento de tresillos y Seisillos que puede decirse son los principios fundamentales de la musica Ahora sólo resta manifestar la pratica de las demas Llaves en sus diferentes posiciones los tónos y los tiempos o compases con la diversidad de Aires.

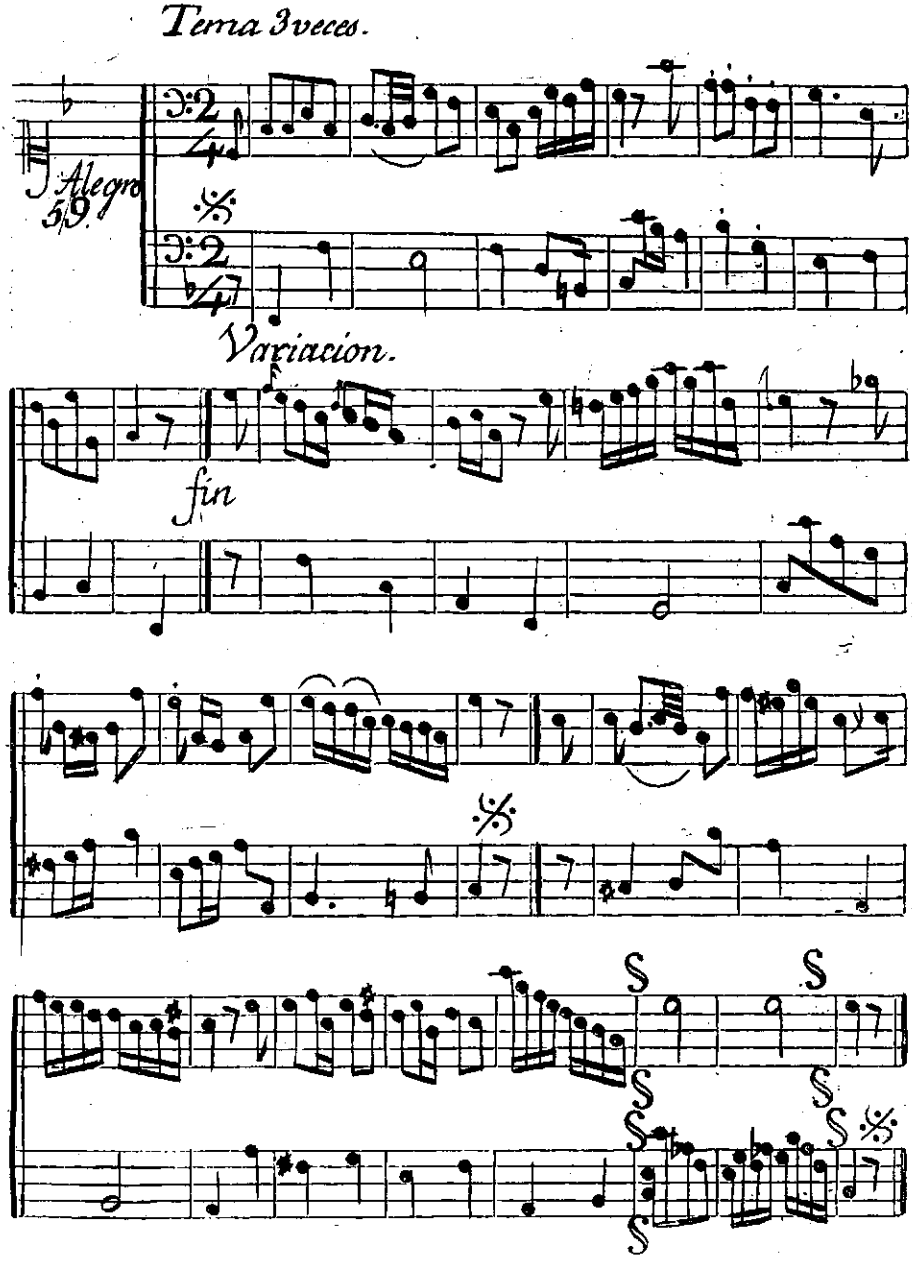
Solfeo vaſo el tiempo vinario de dos por quatro cuyo compas se mide a dos partes.

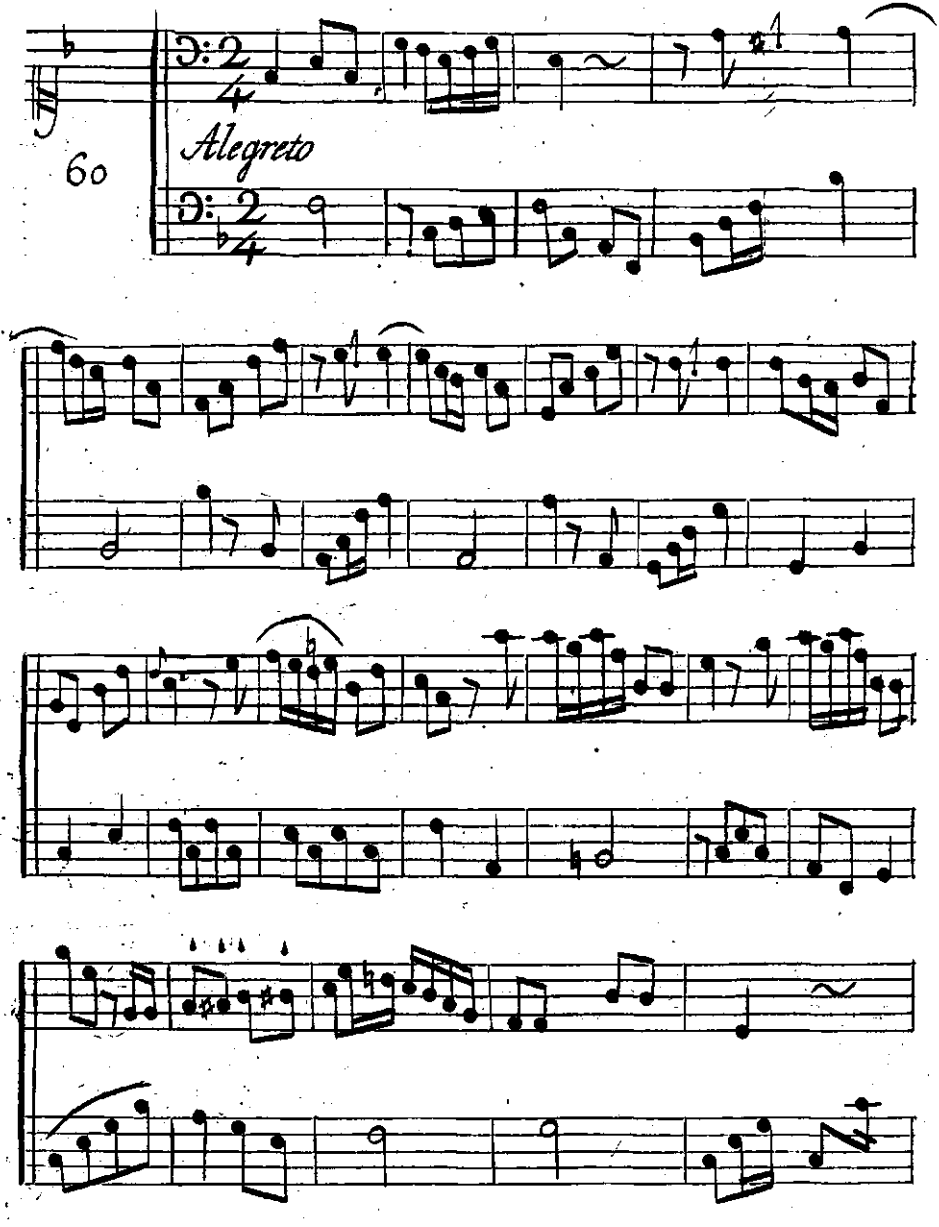
Escala de la Llave de fá modo mayor.

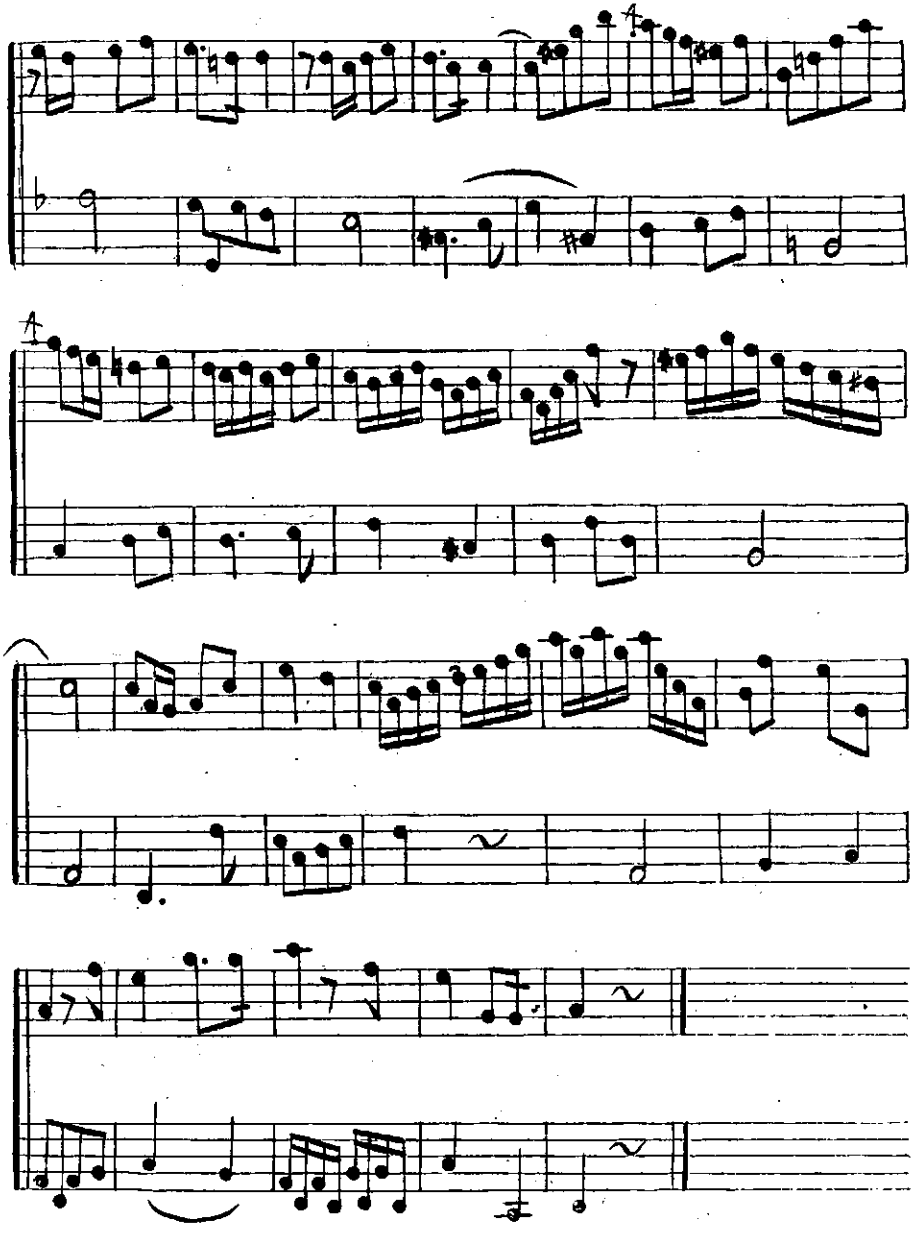




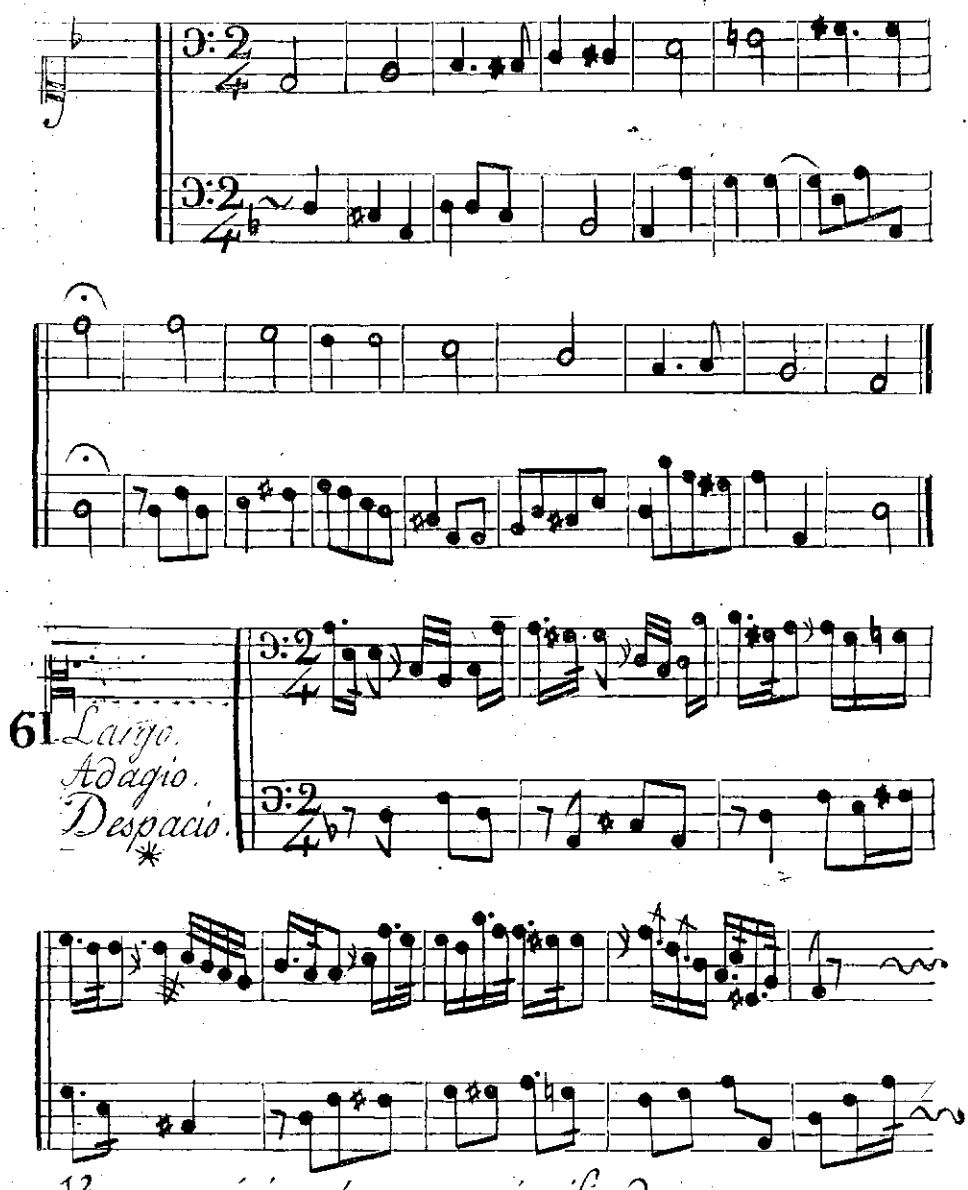
* La llave de dó es la q.e rige: la de fá es para el vso del Cantante


Tema 3veces.
Allegro
Variacion.
fin

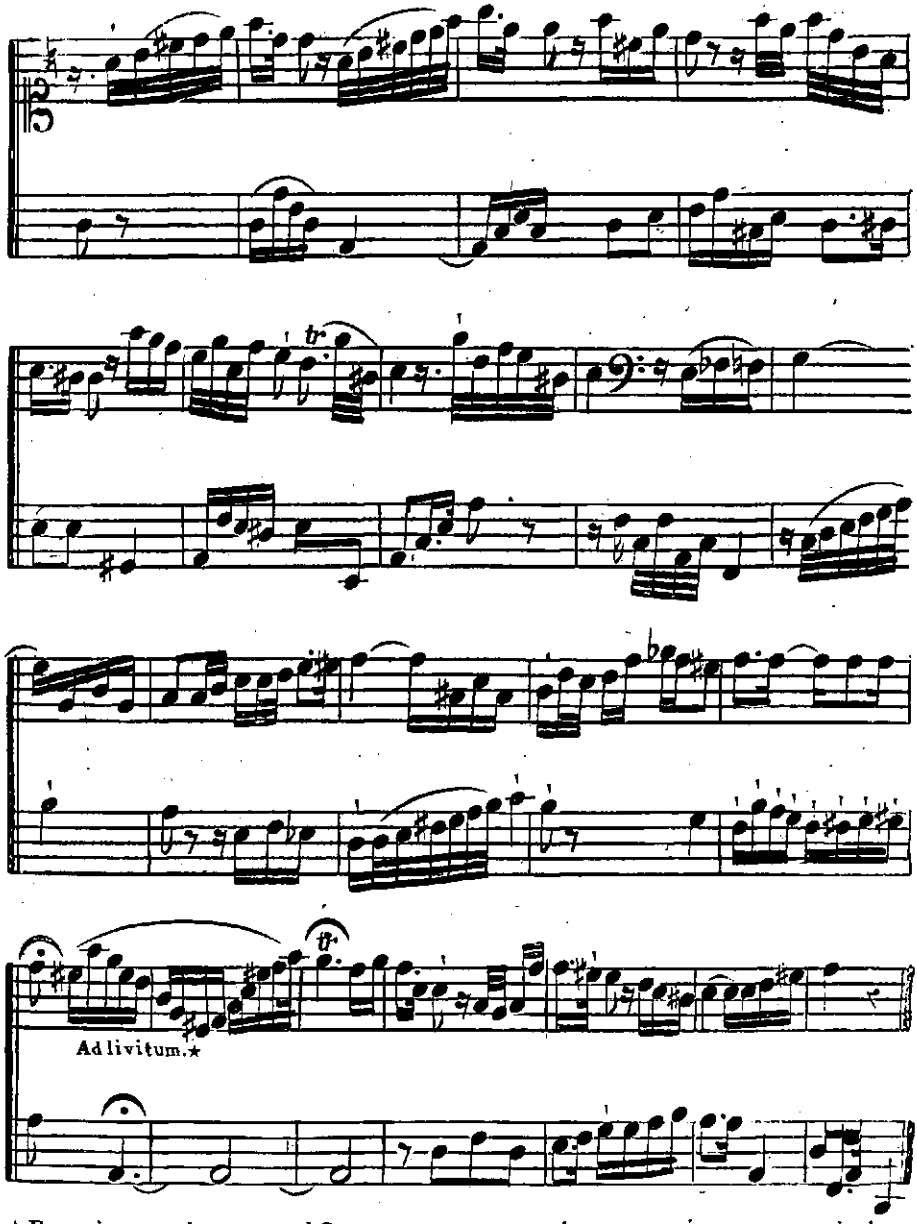

60
Alegreto



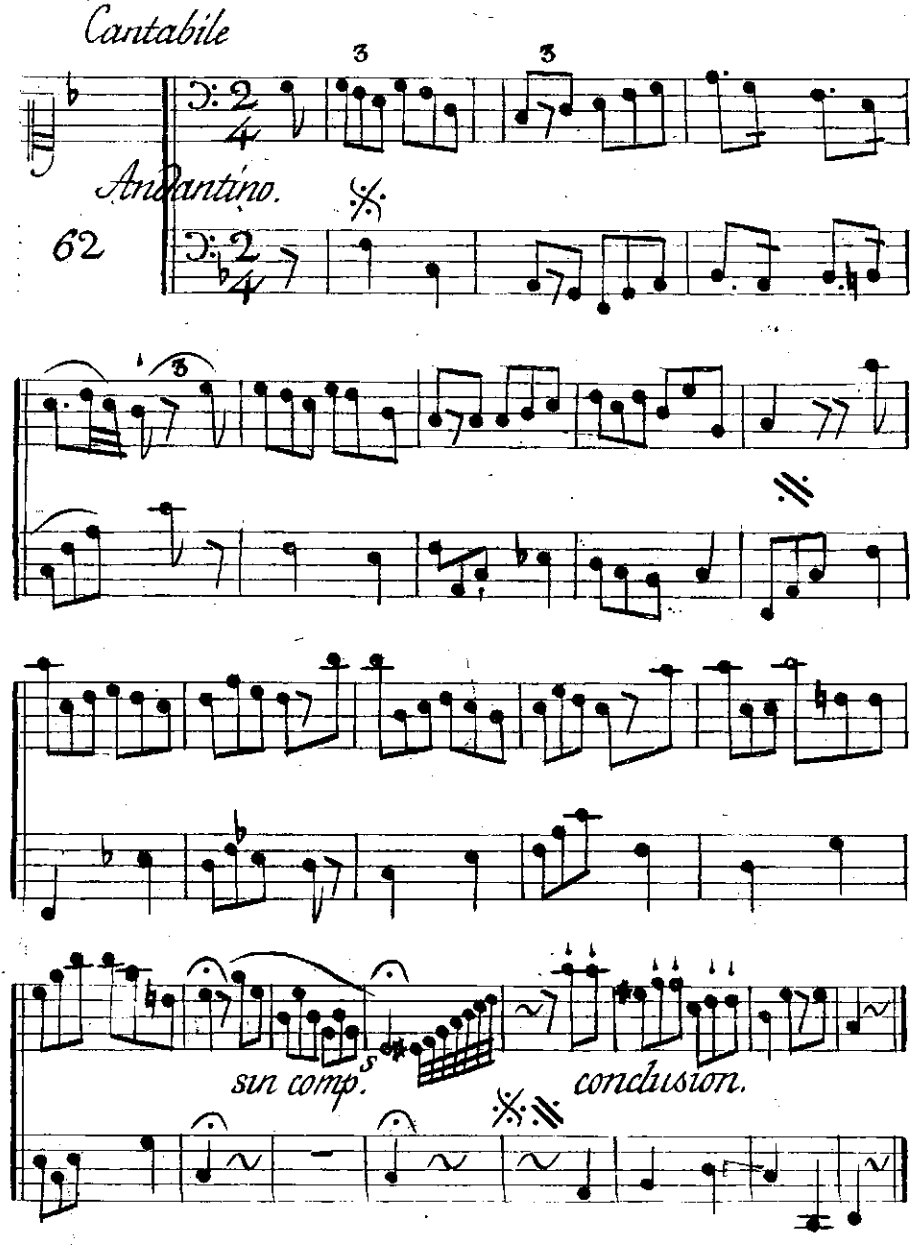
Escala del Ré menor relativo del fá

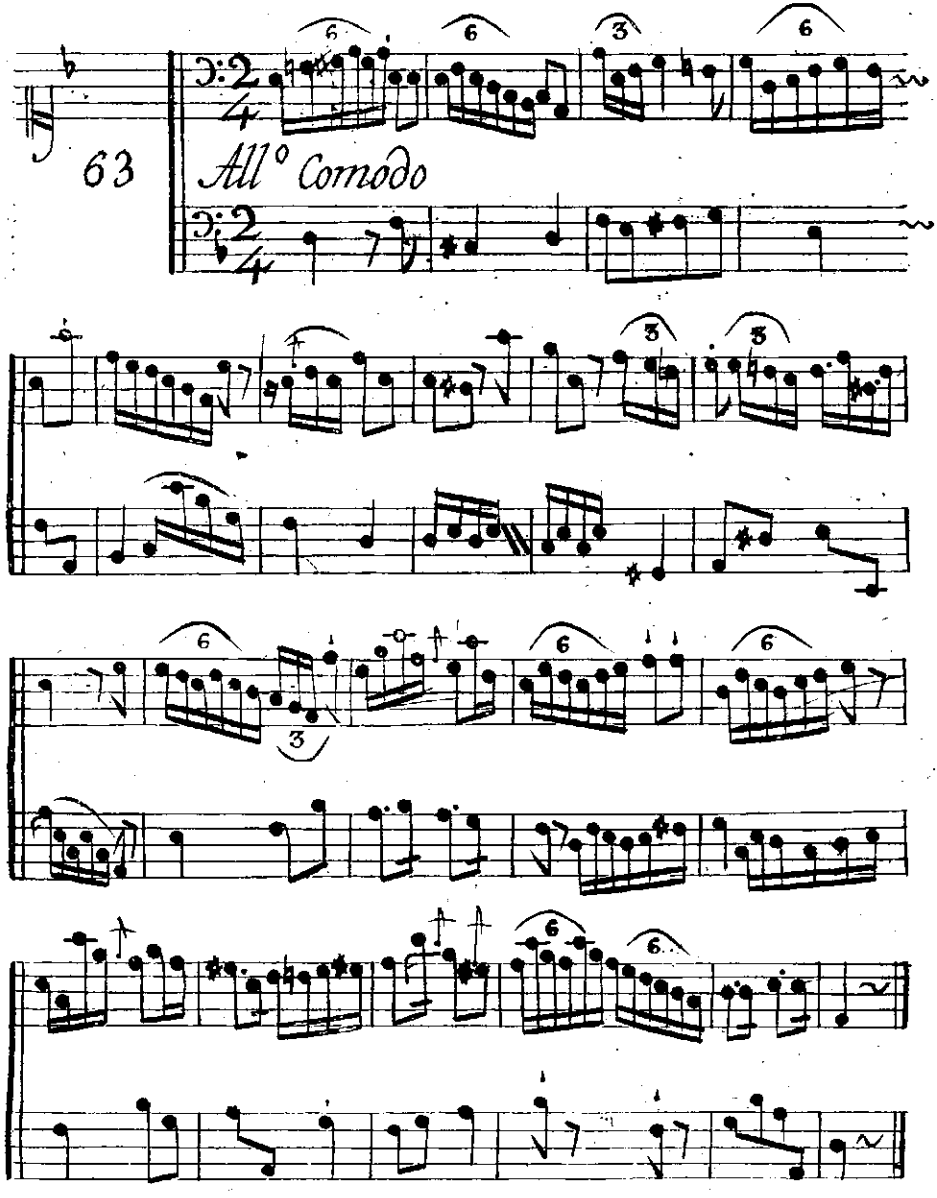


*Voces casi iguales en su significado.



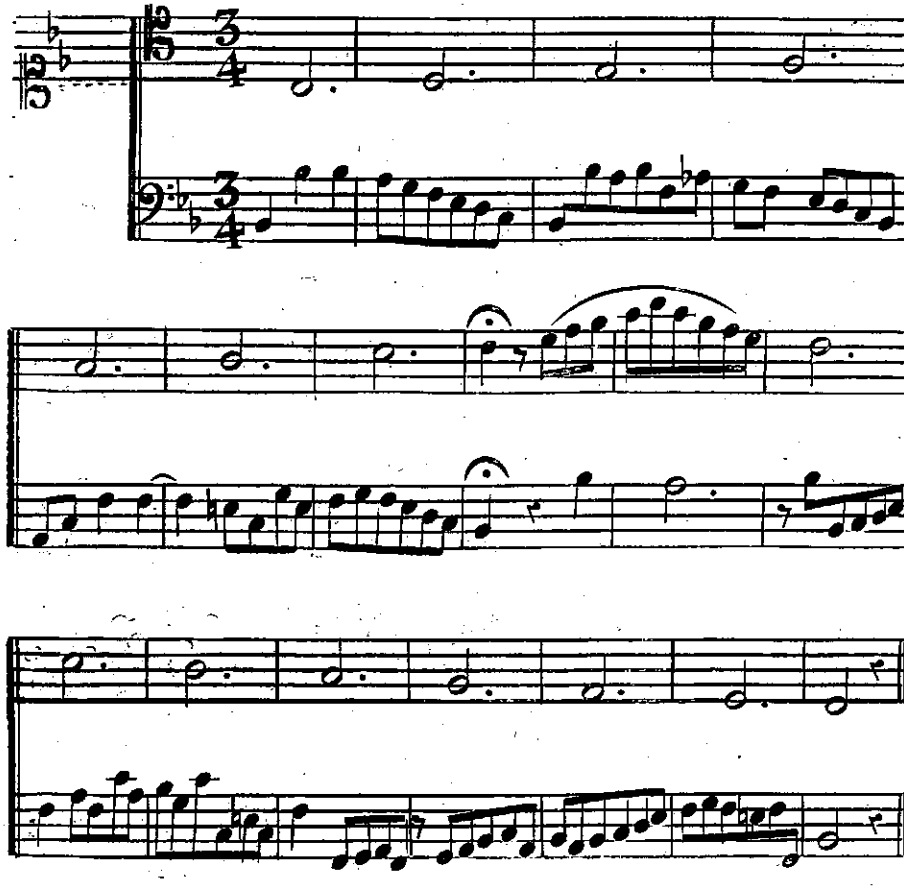
* Expresion para denotar, que el Cantor puede aumentar, quitar, y poner á su gusto, y arvitrio.

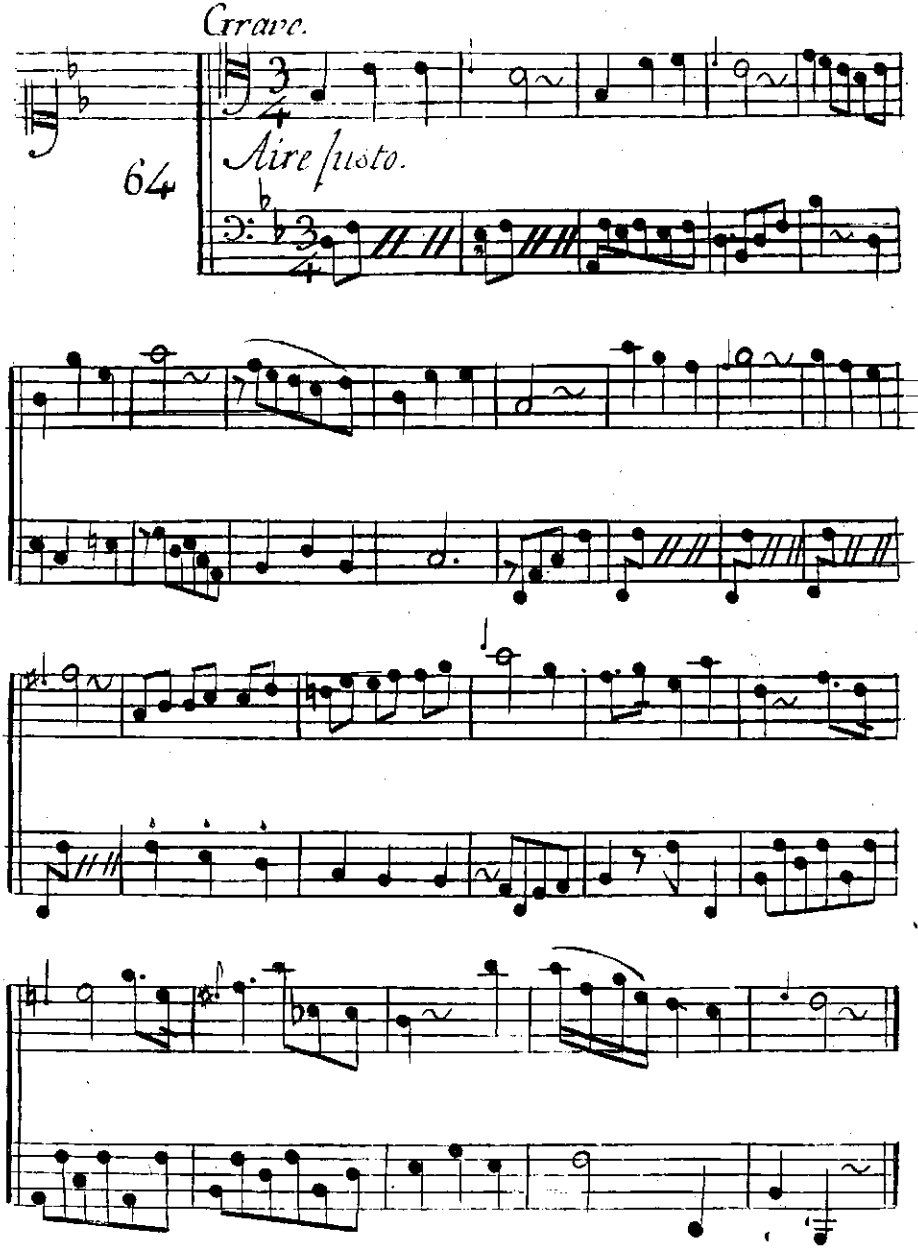

Cantabile
Andantino.
62
sin comp.
conclusion.

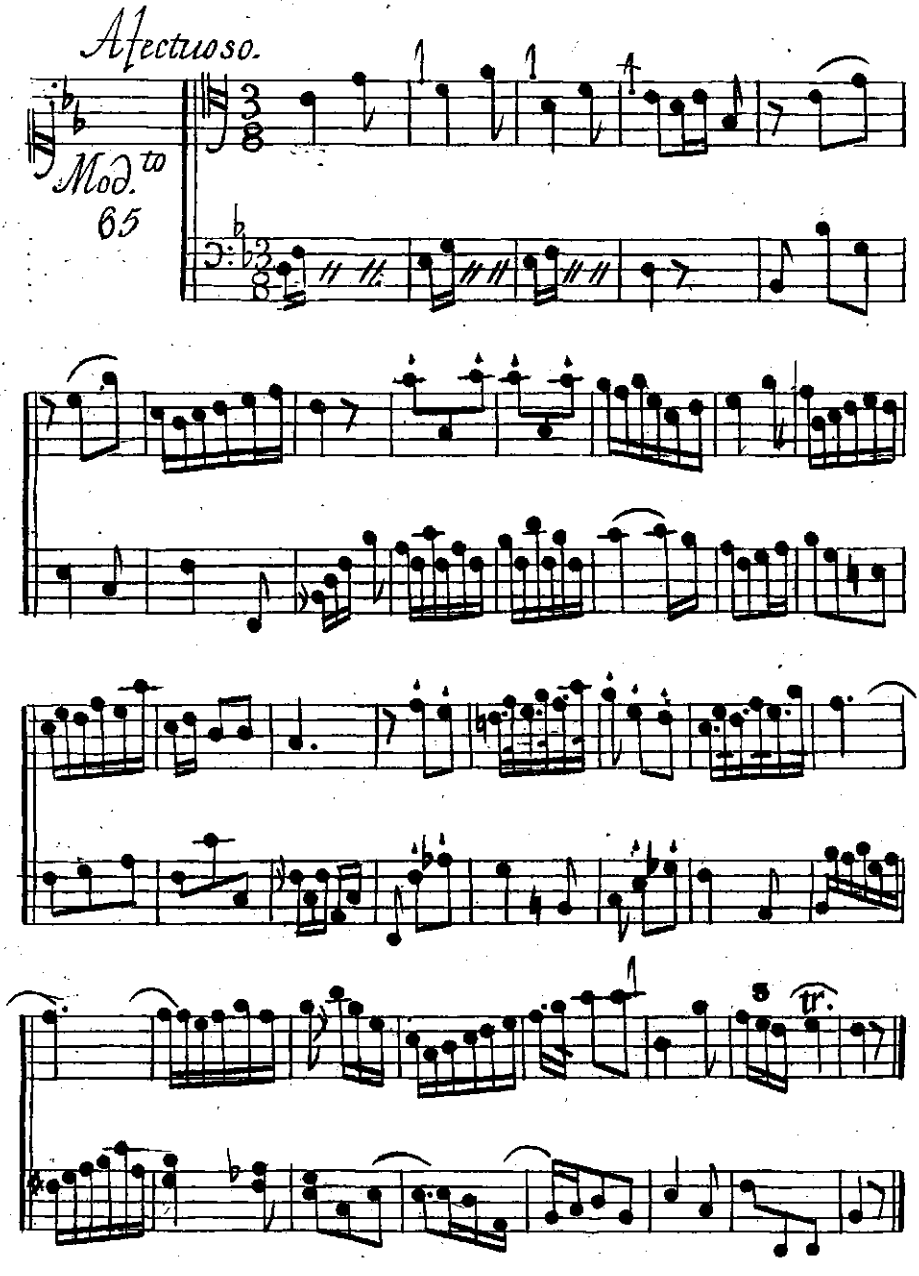

63
All° Comodo

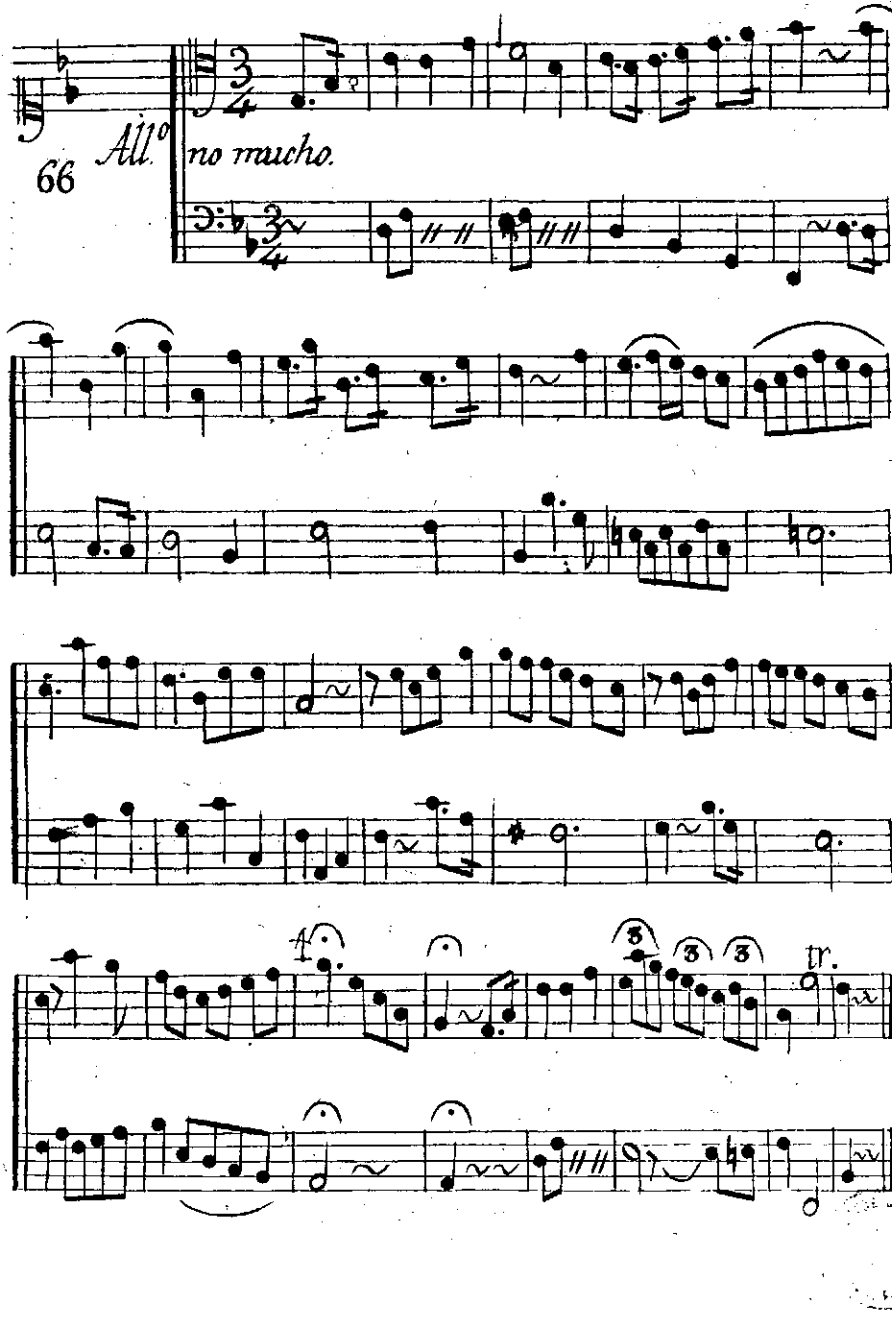
Del tiempo ternario tres por quatro, y tres por ocho: cuyo compas se lleva á tres movimientos, y se mide á tres partes iguales.

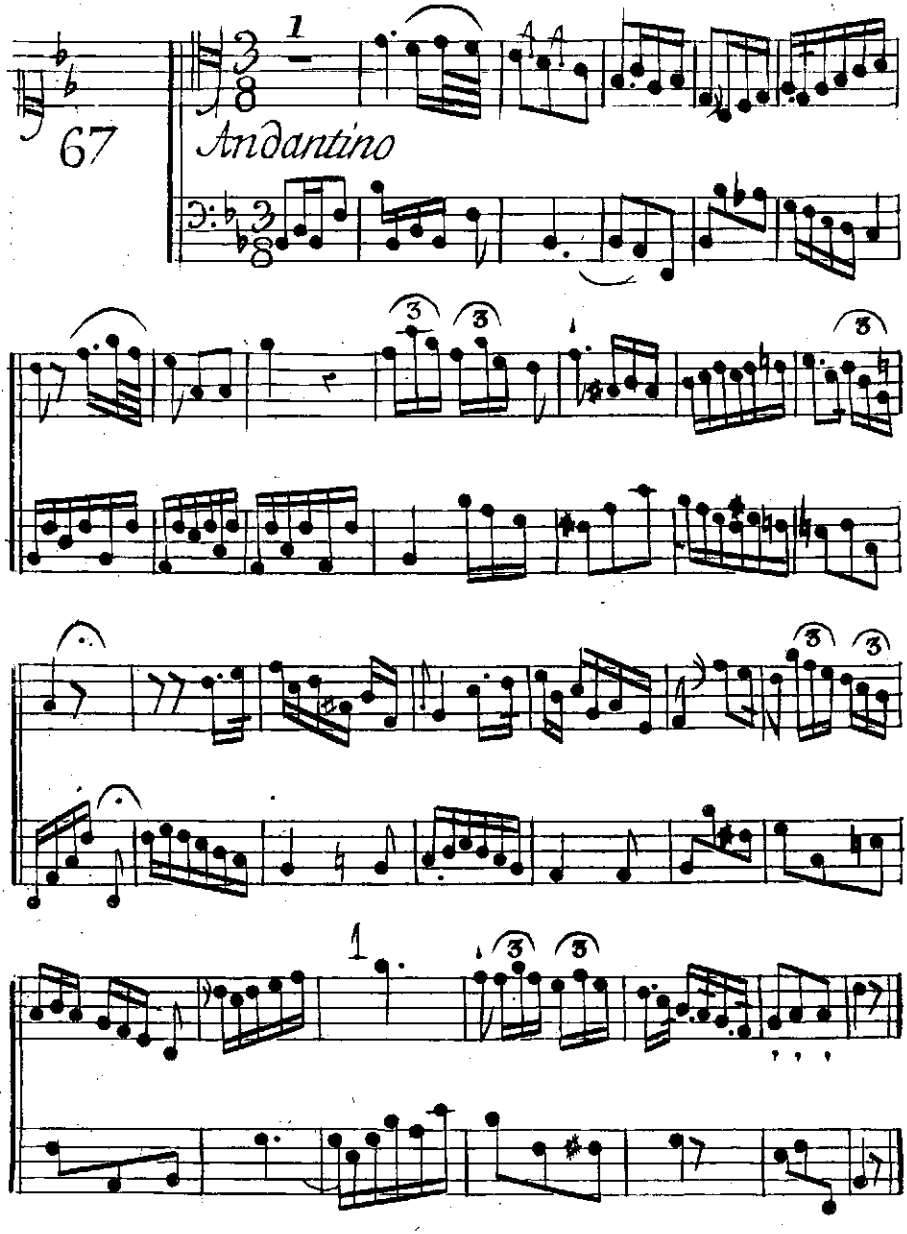
Escala del Si bemol, modo mayor y conosimiento de la Llave de Dó en quarta raia.

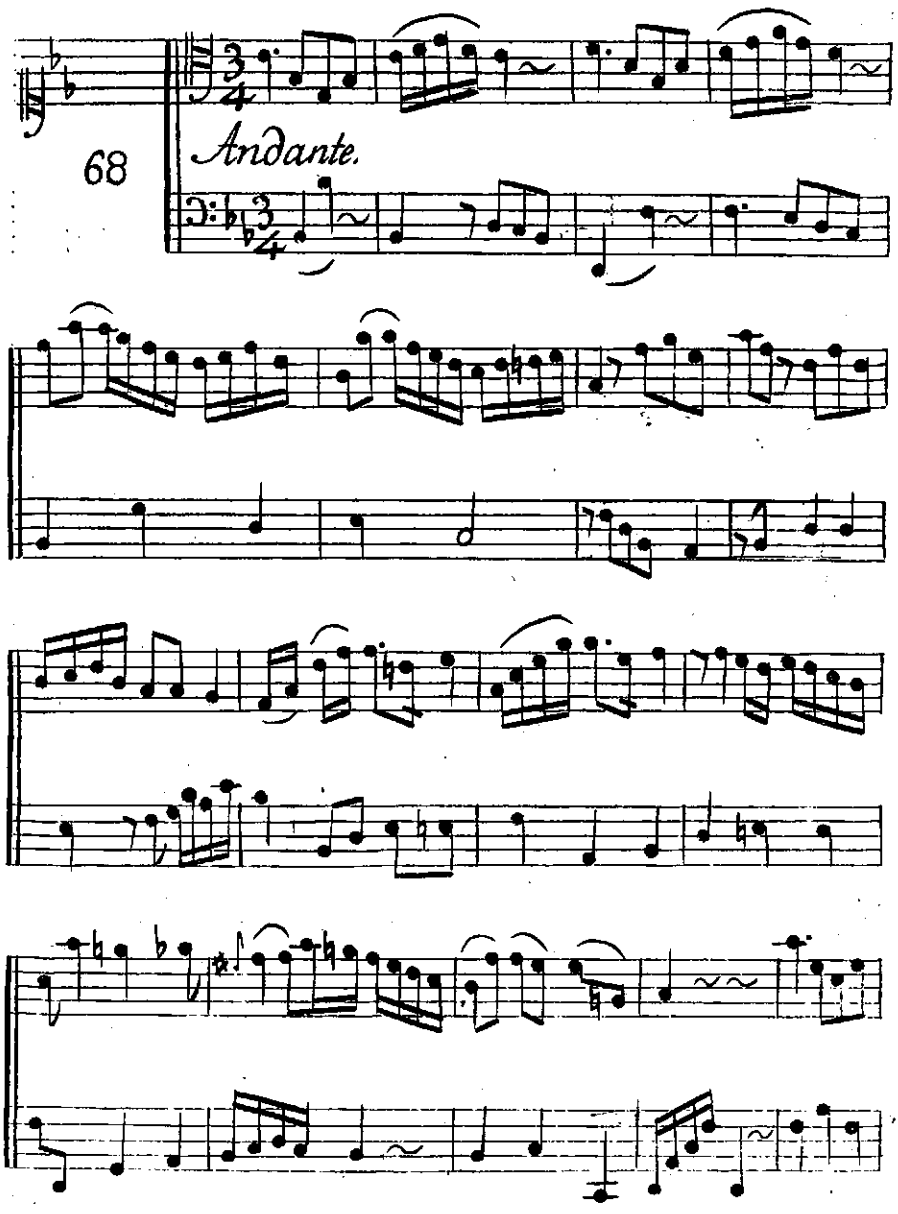


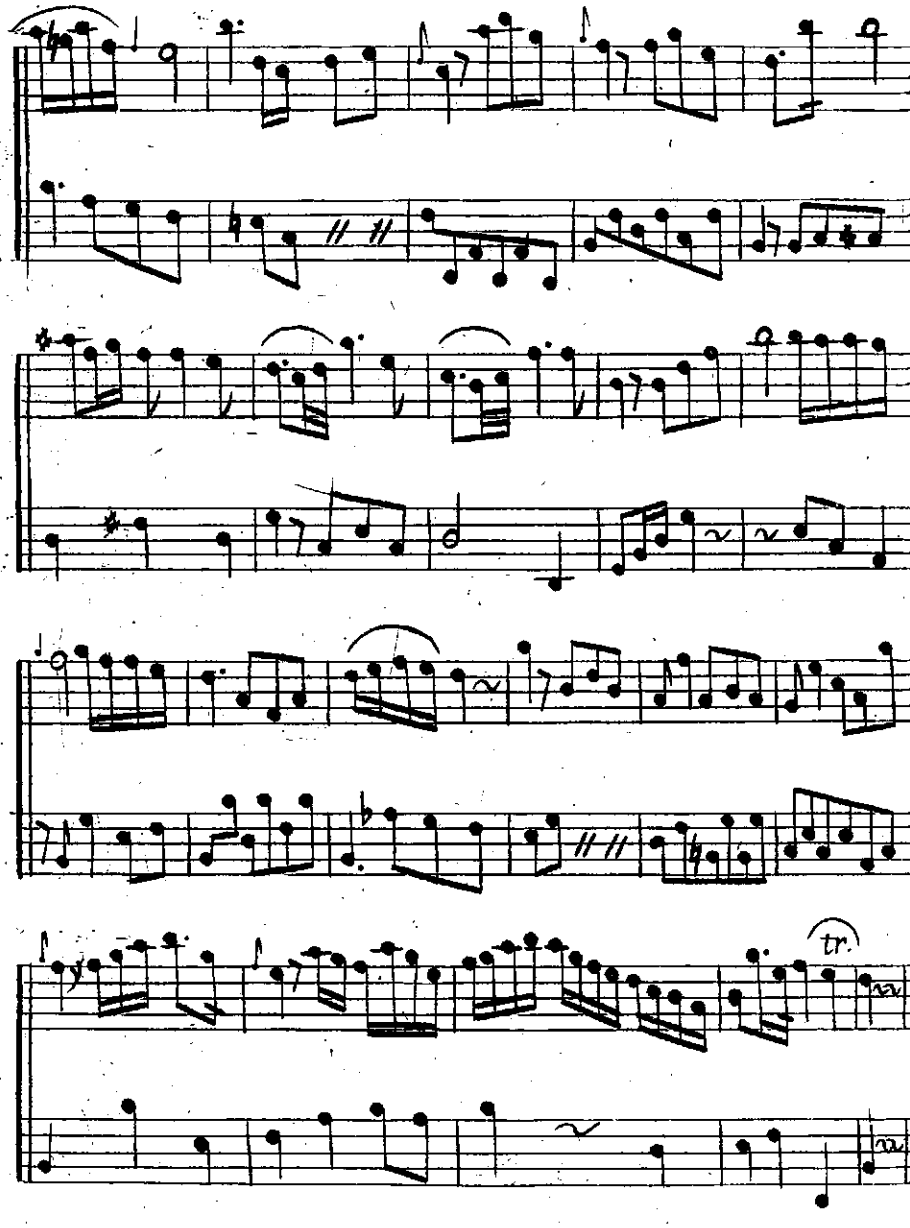

Grave.
64
Aire justo.


Affectuoso.
Mod.to
65
tr.

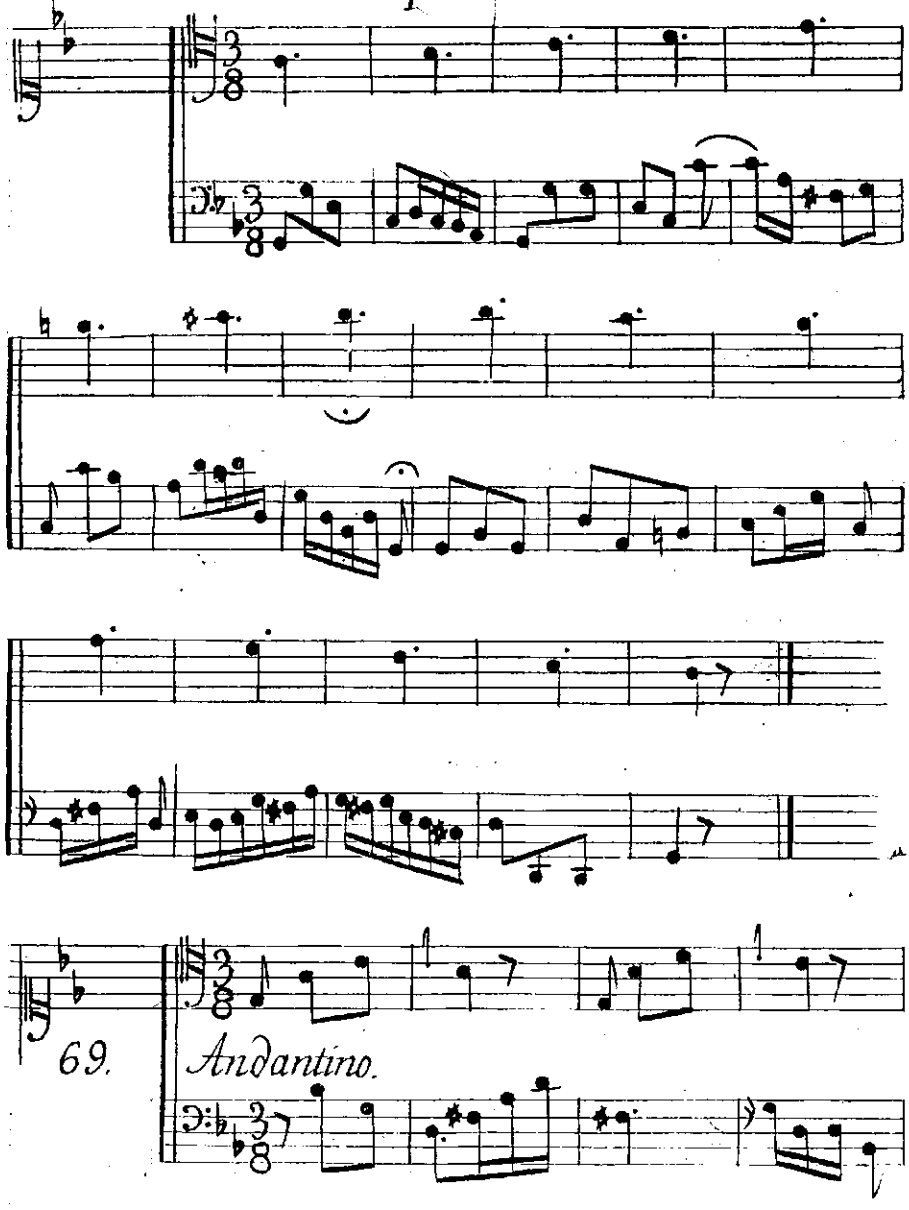

66
All.o
no mucho.
tr.

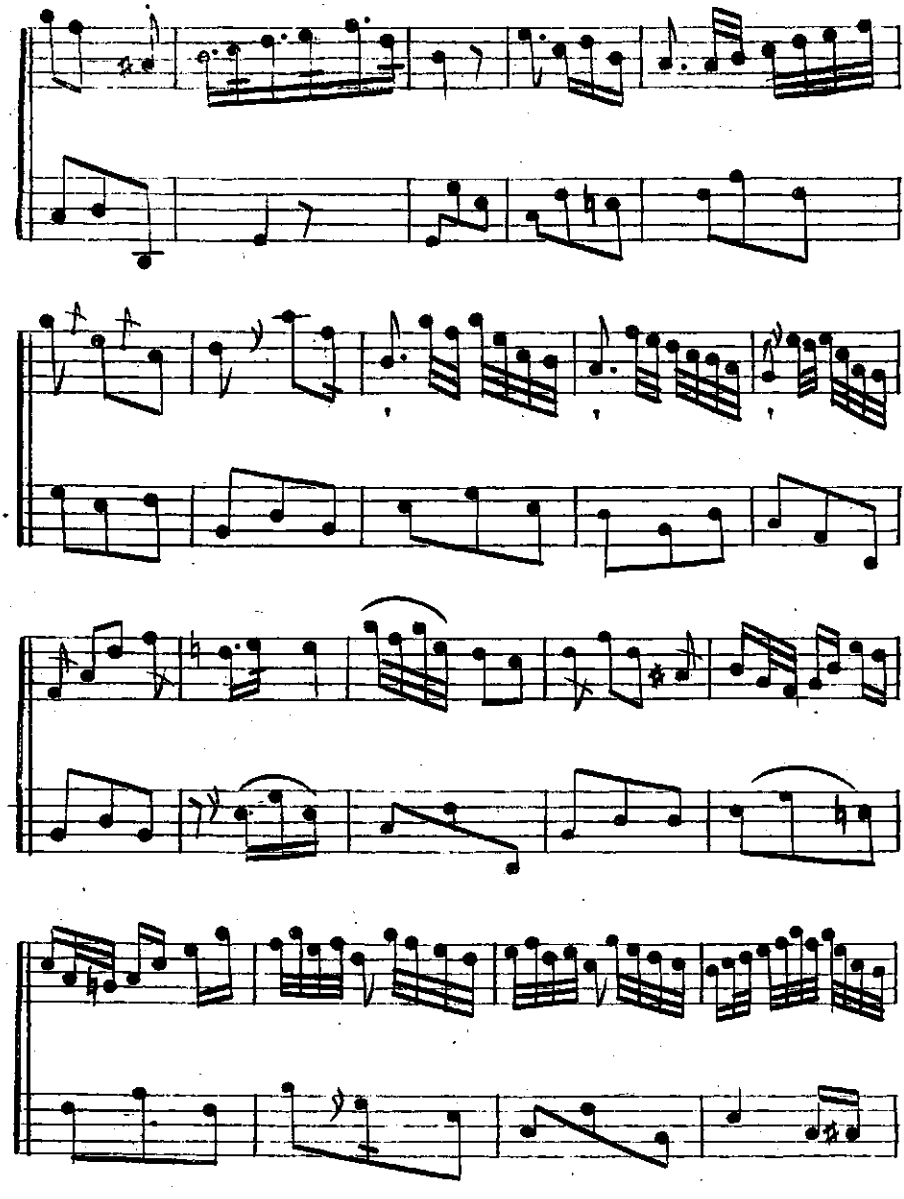

67
Andantino

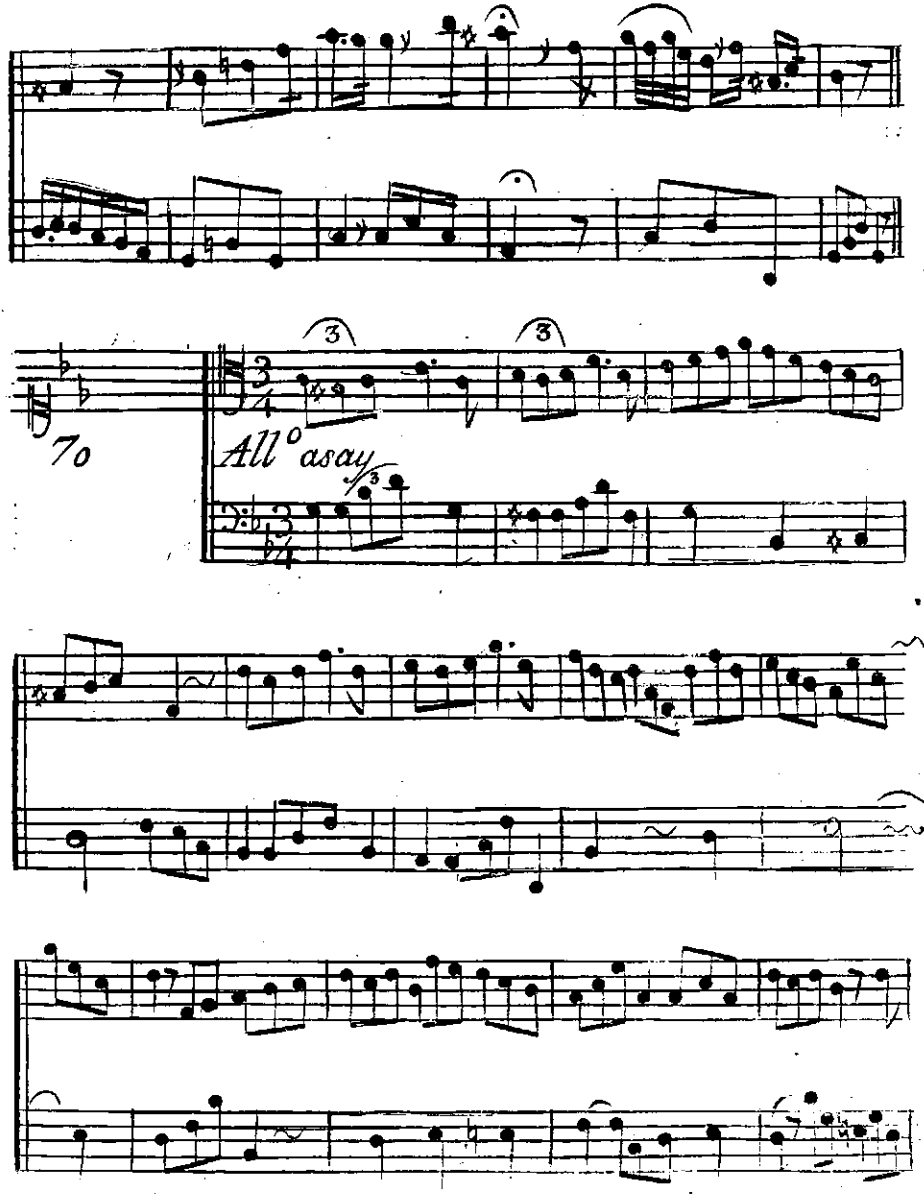

68
Andante.

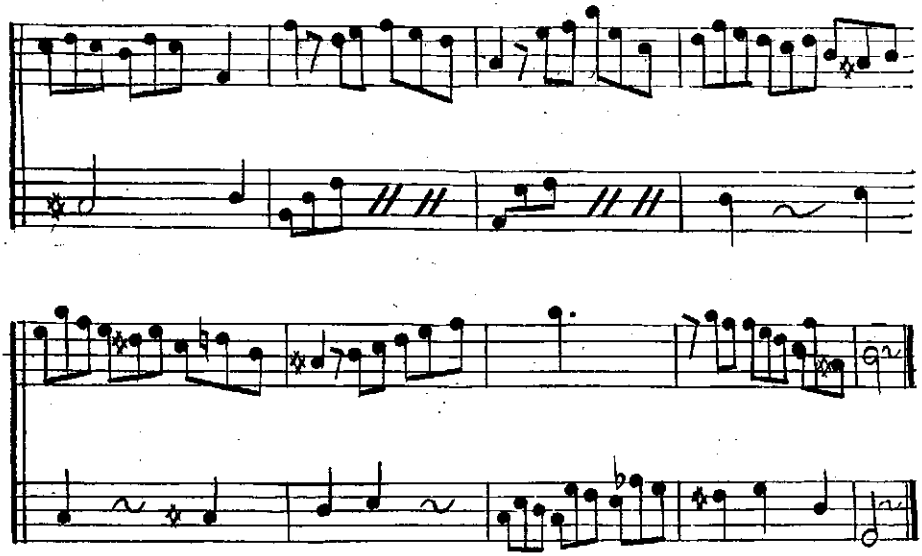

tr.

Escala por el Sol modo menor.



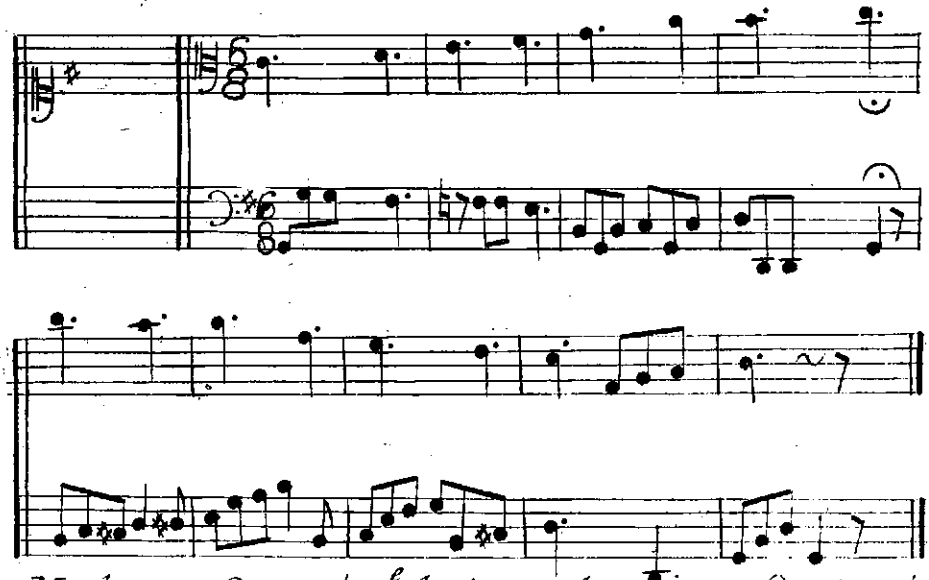



7o
All° asay

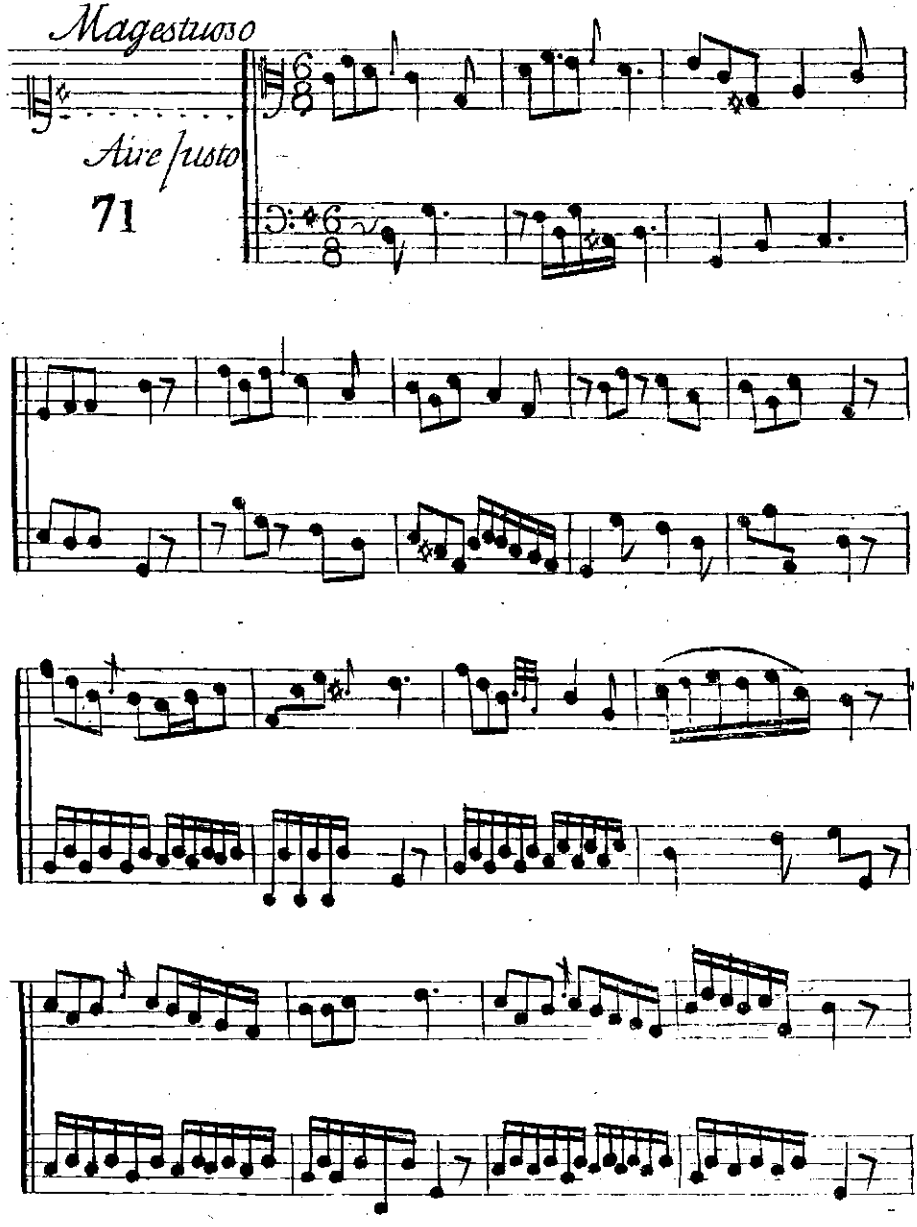


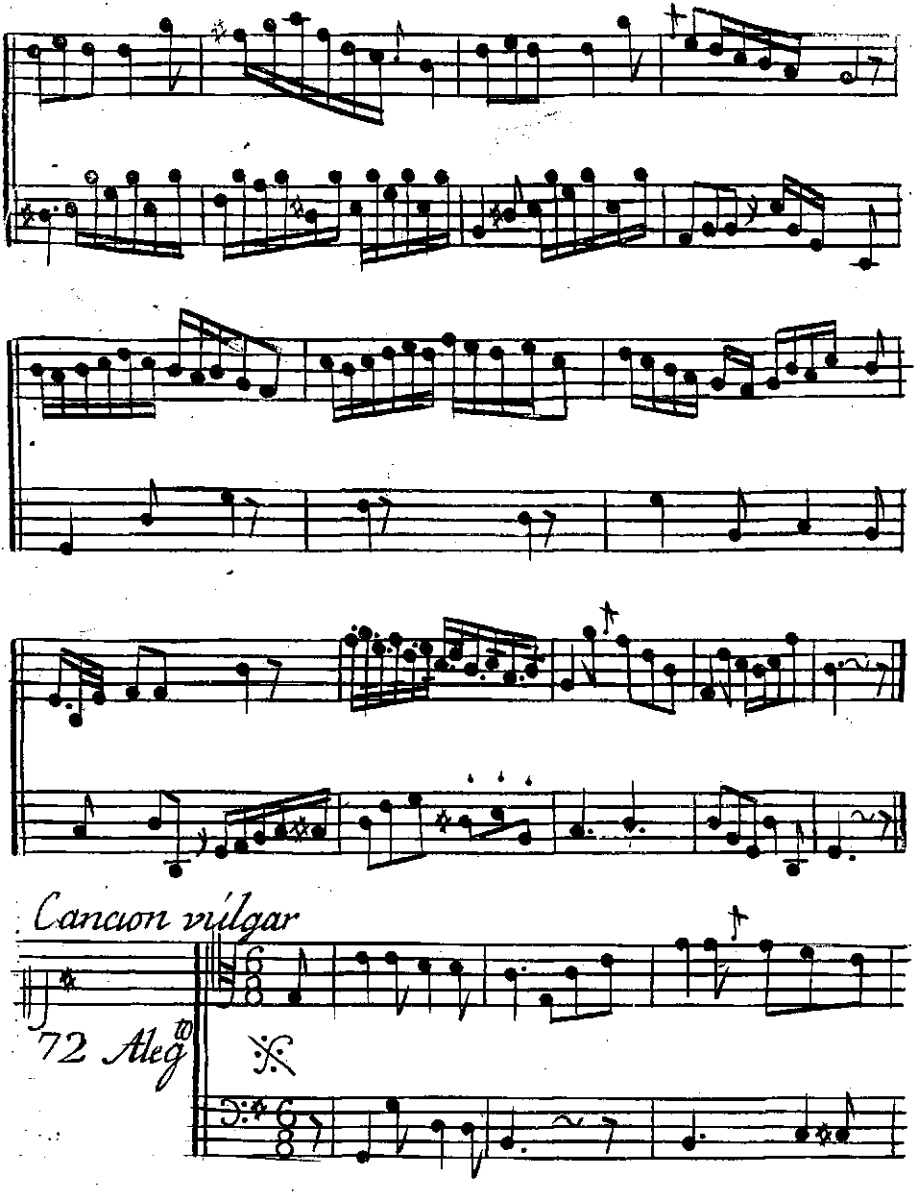
Tiempo de seis por ocho, cuyo compas se mide ádos partes iguales, por ser del genero vinario. *

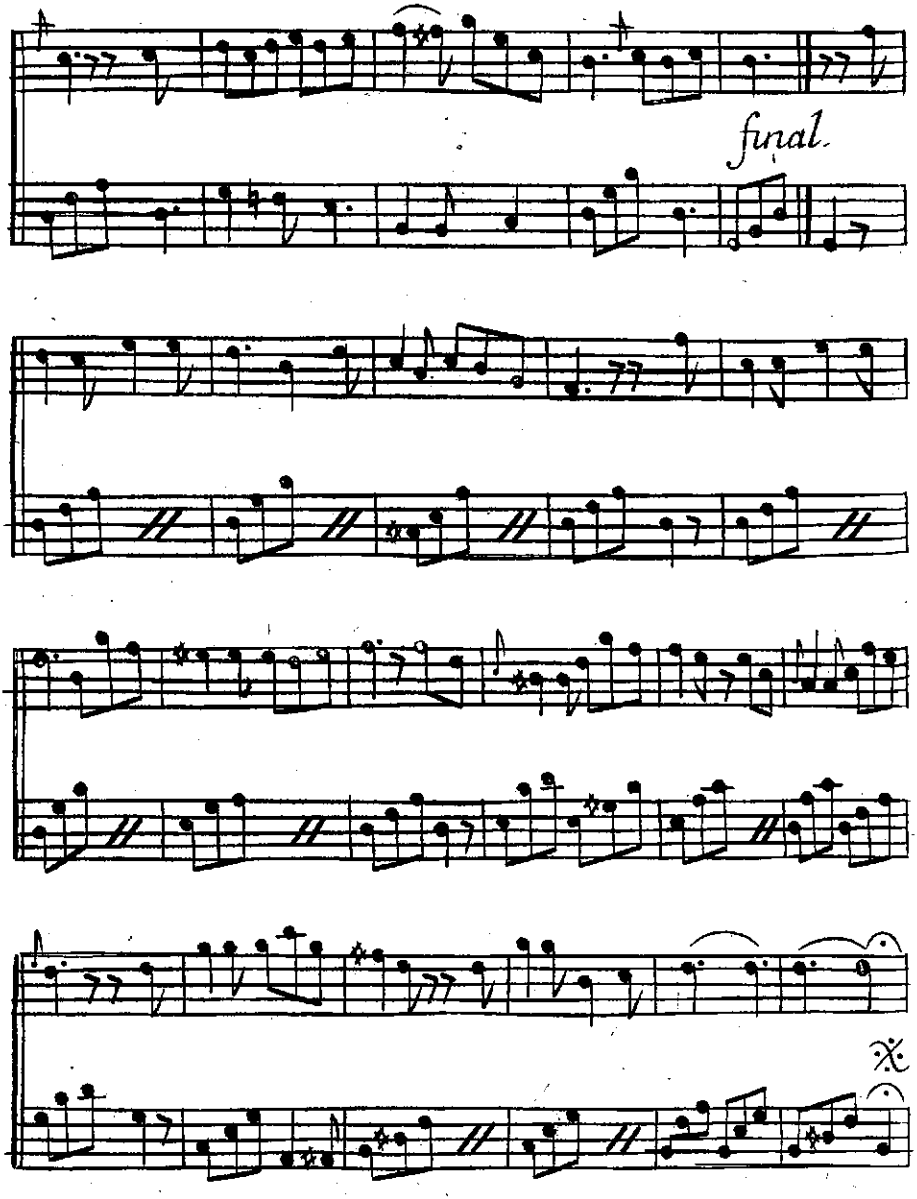
Escala por el Sol, modo mayor, y conocimiento de la Llave de Dó en tercera raya.

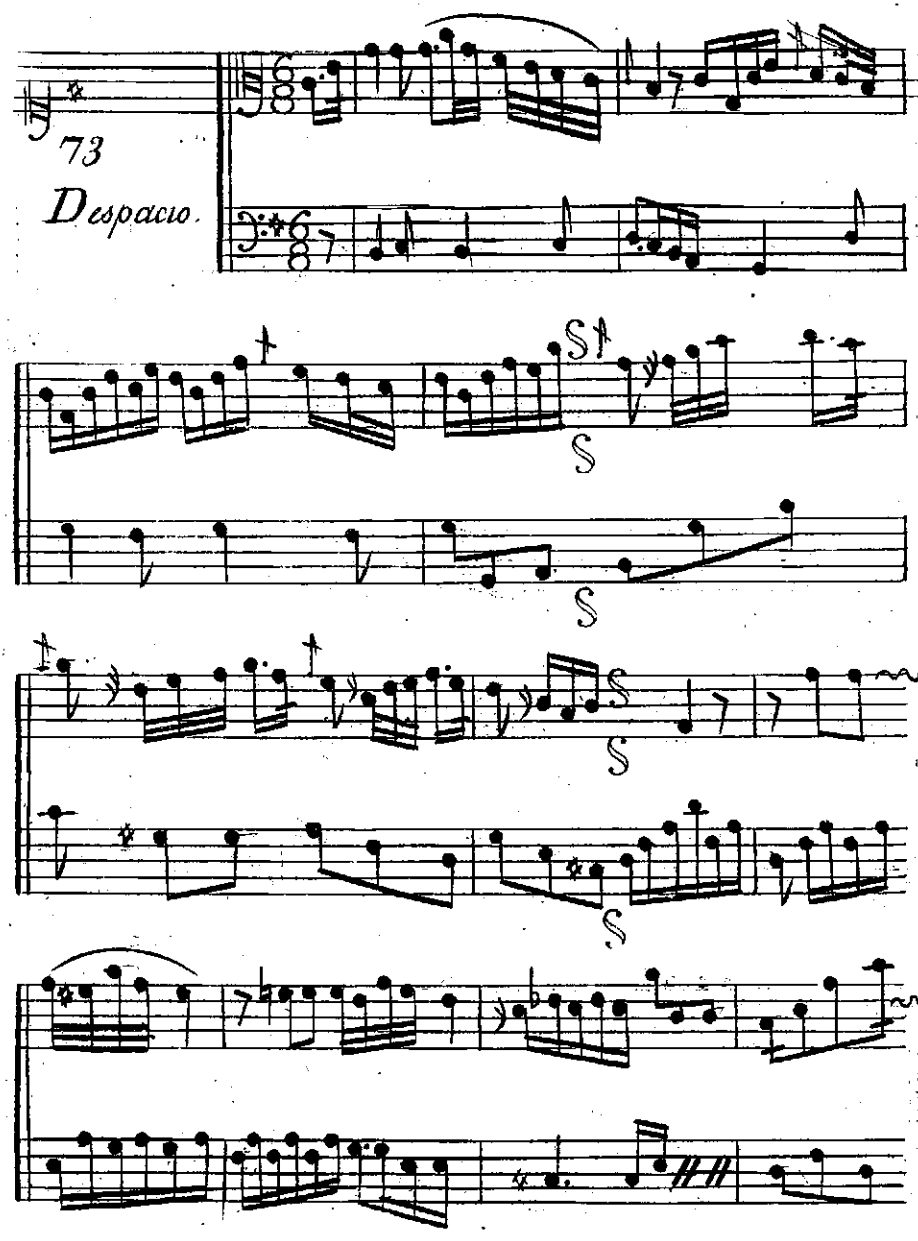


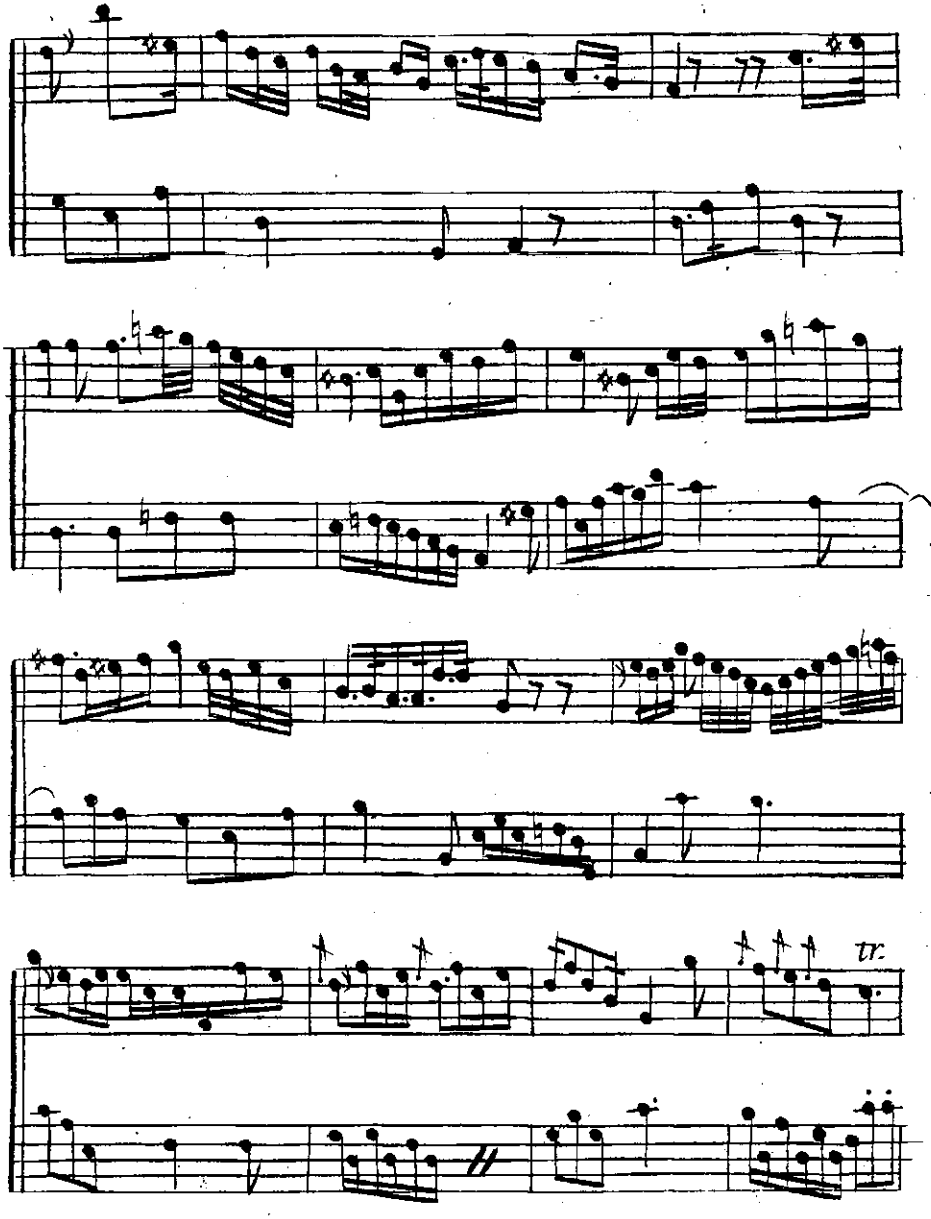
*Muchos son de sentir q^e el seis por ocho es mixto de vinario y ternario: el es un tres por ocho doble.

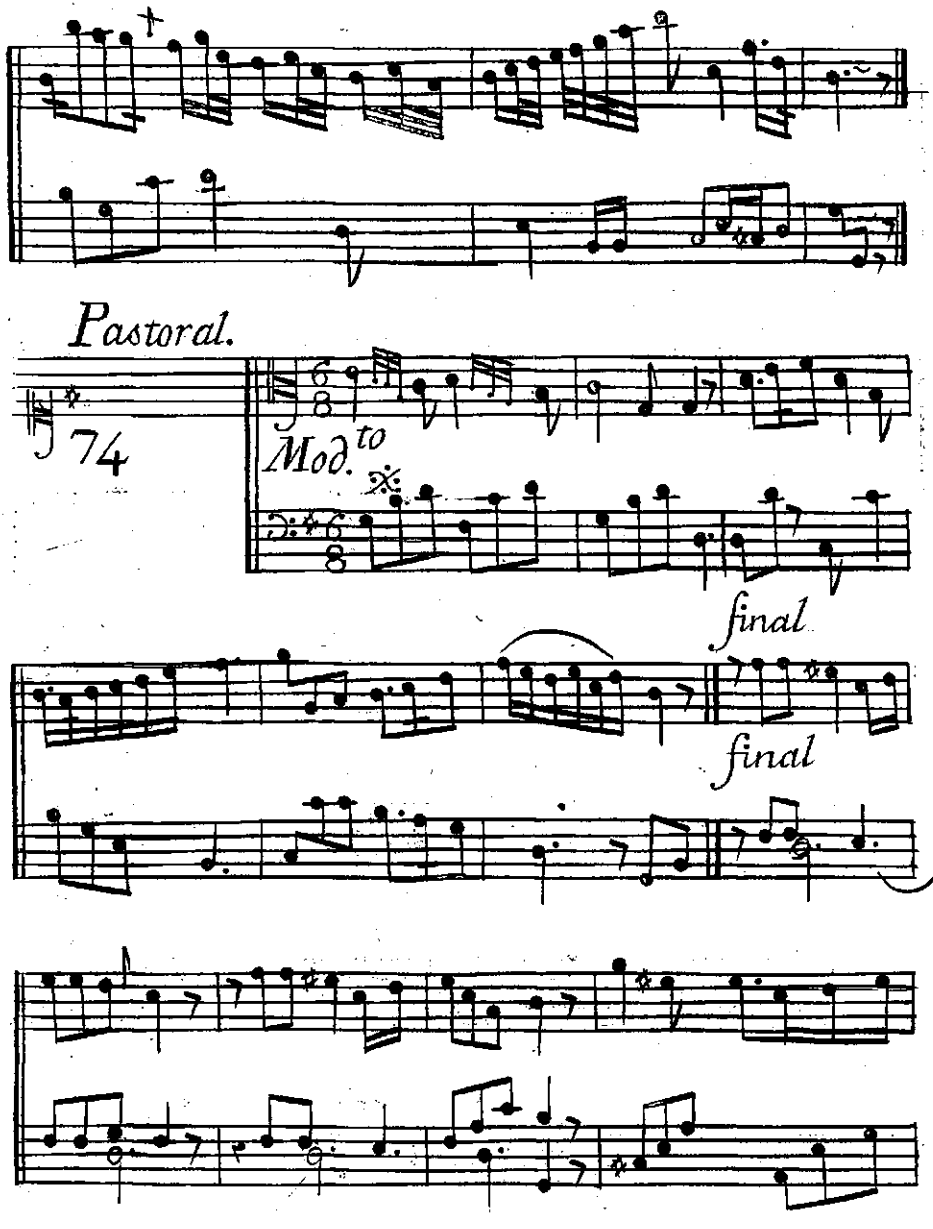

Magestuoso
Aire Justo
71

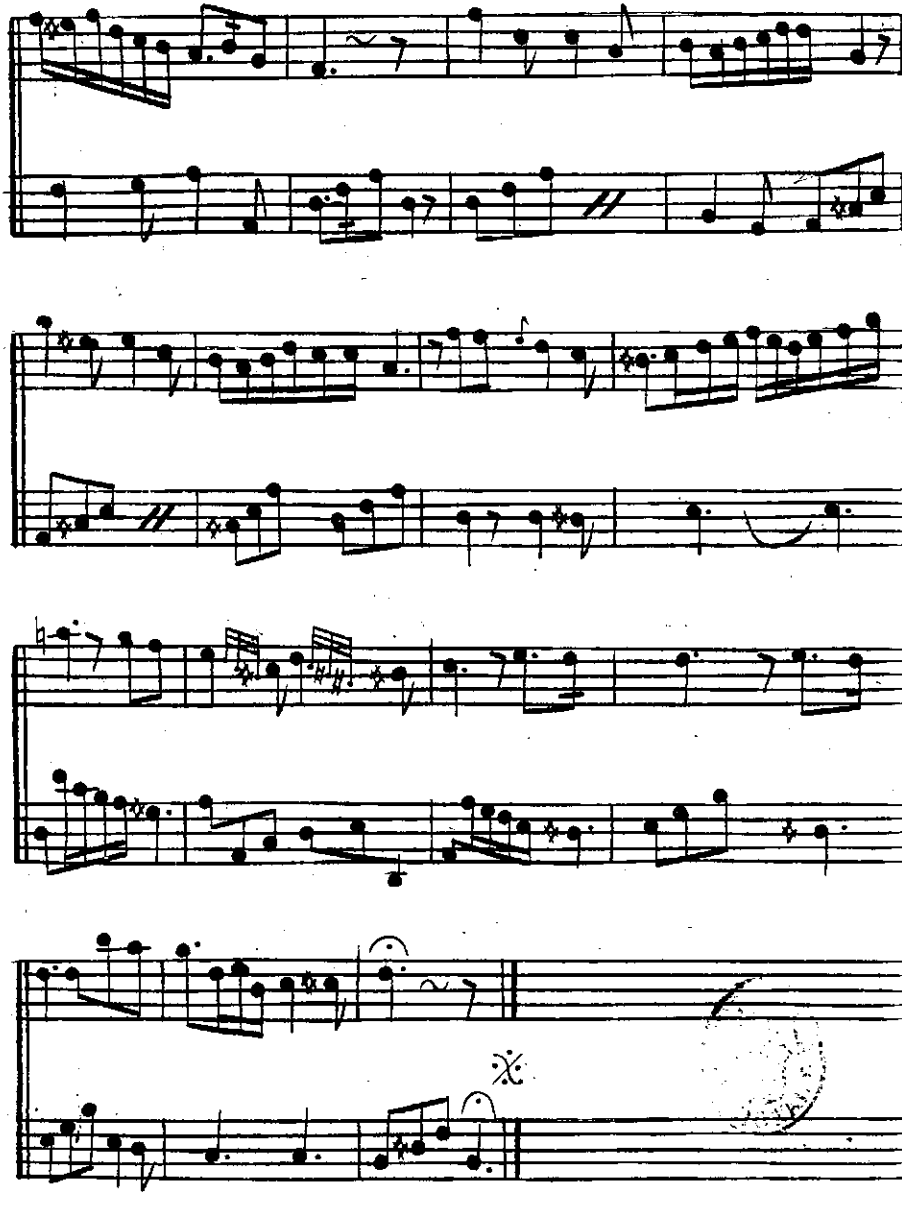

Cancion vúlgar
72 Aleg


final.

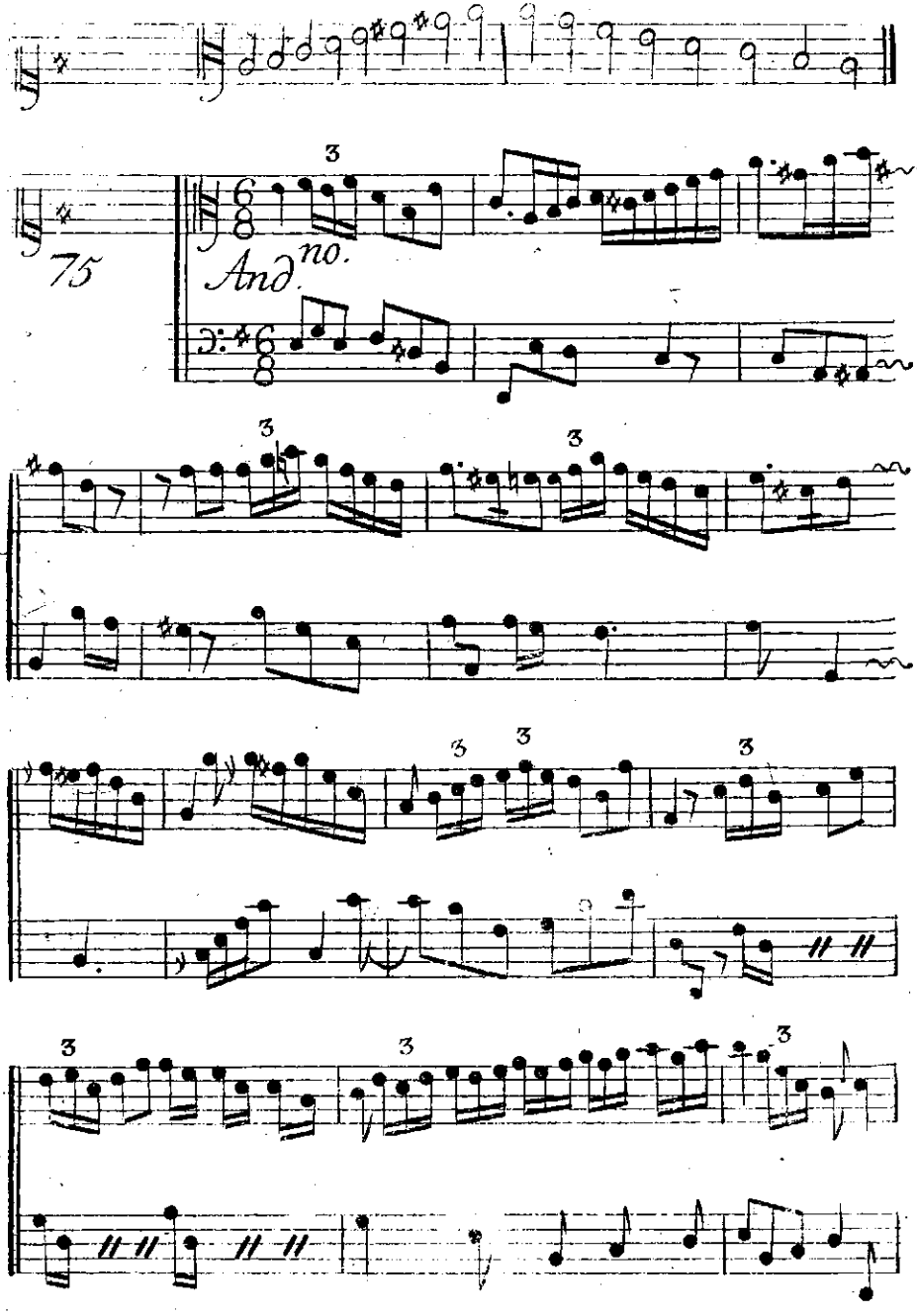

73
Despacio.

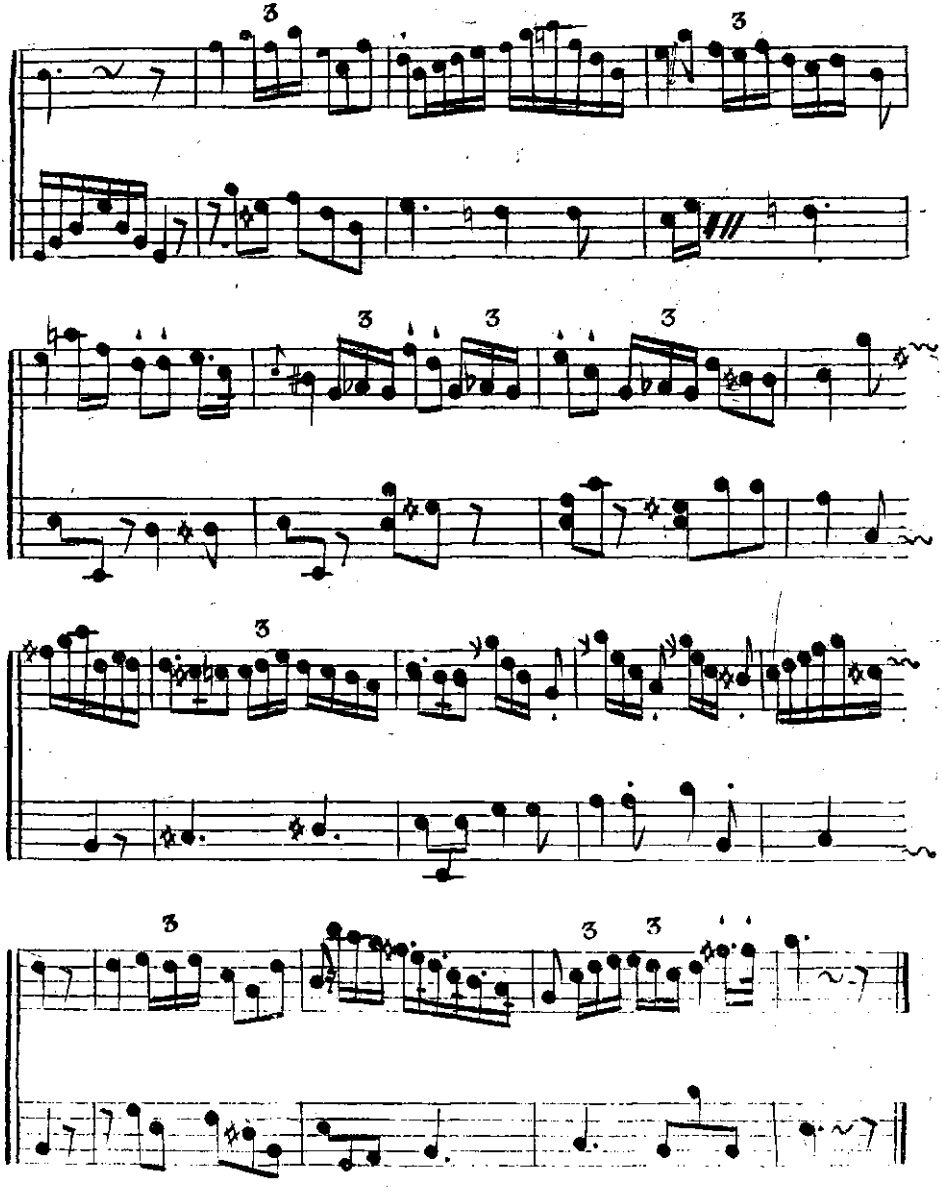

tr.

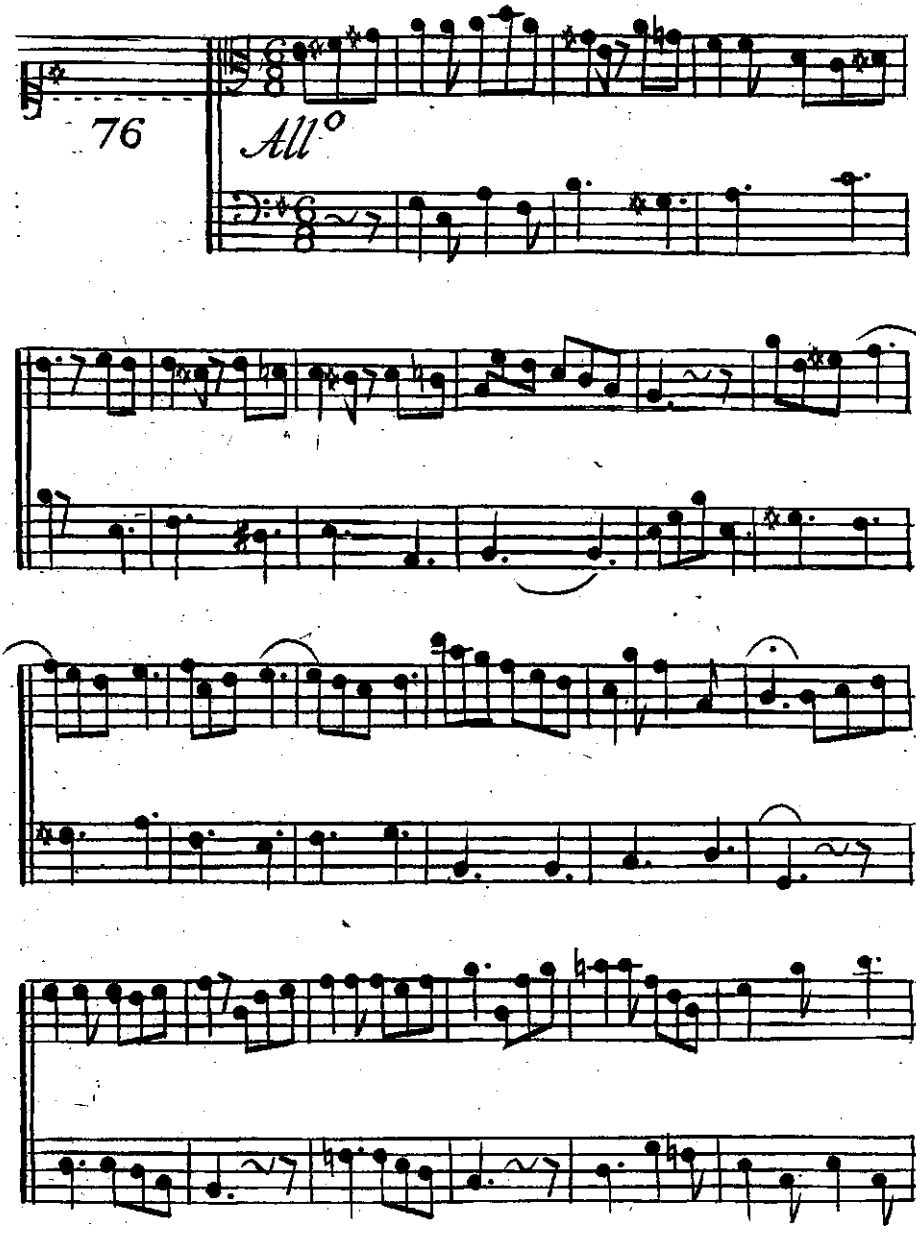

Pastoral.
74
Mod.to
final
final

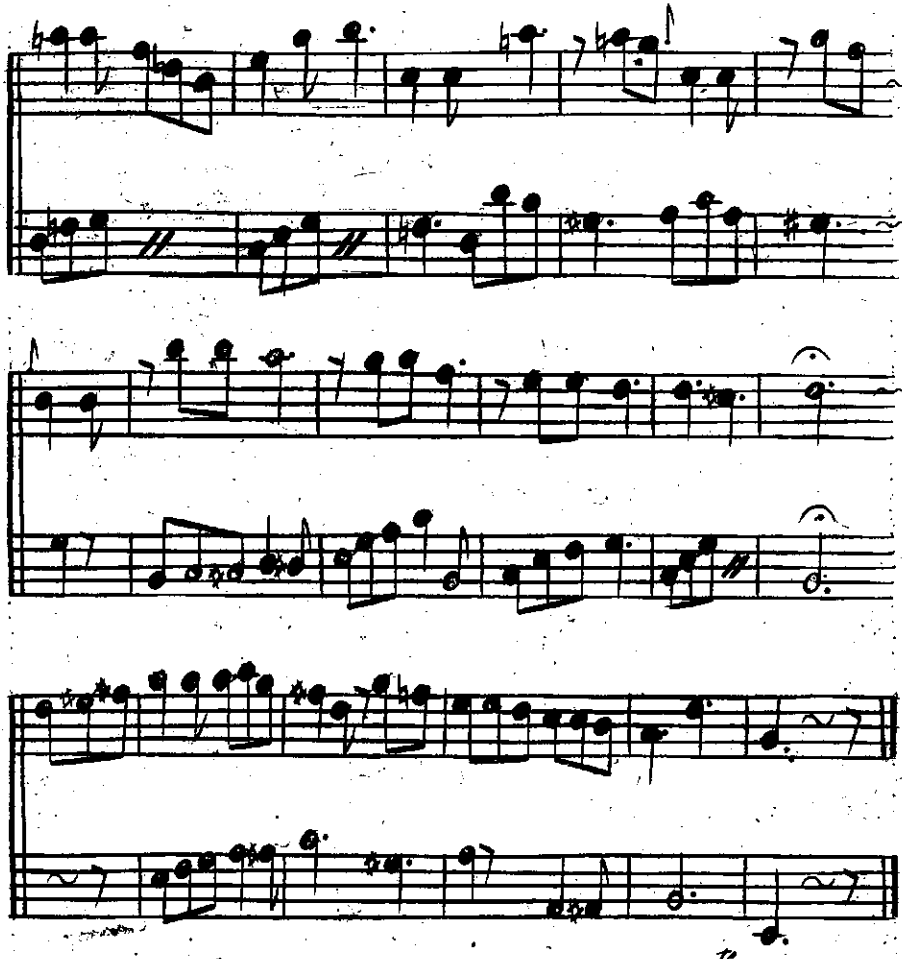


1o 2. Escala por el mi modo menor relativo de Sol



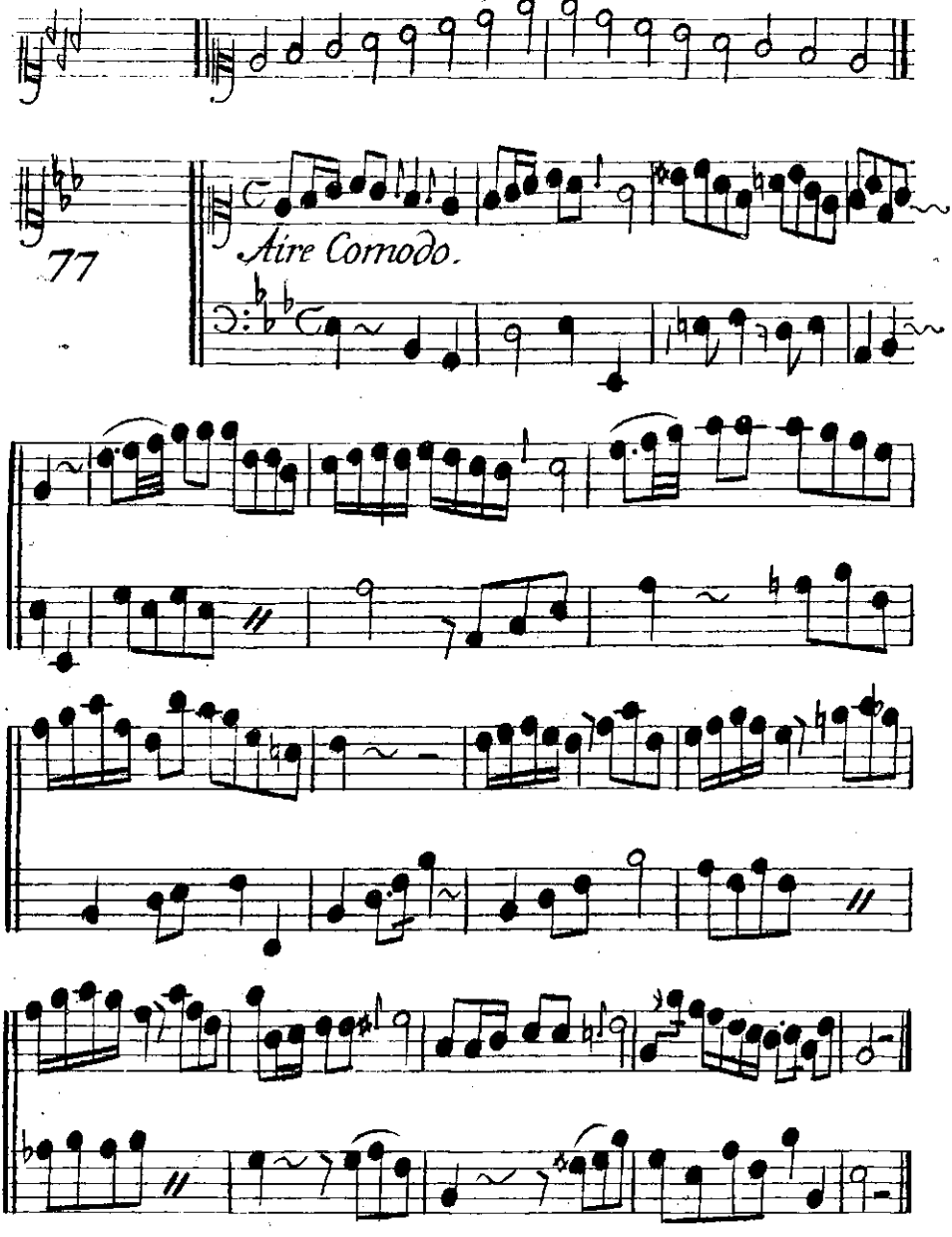


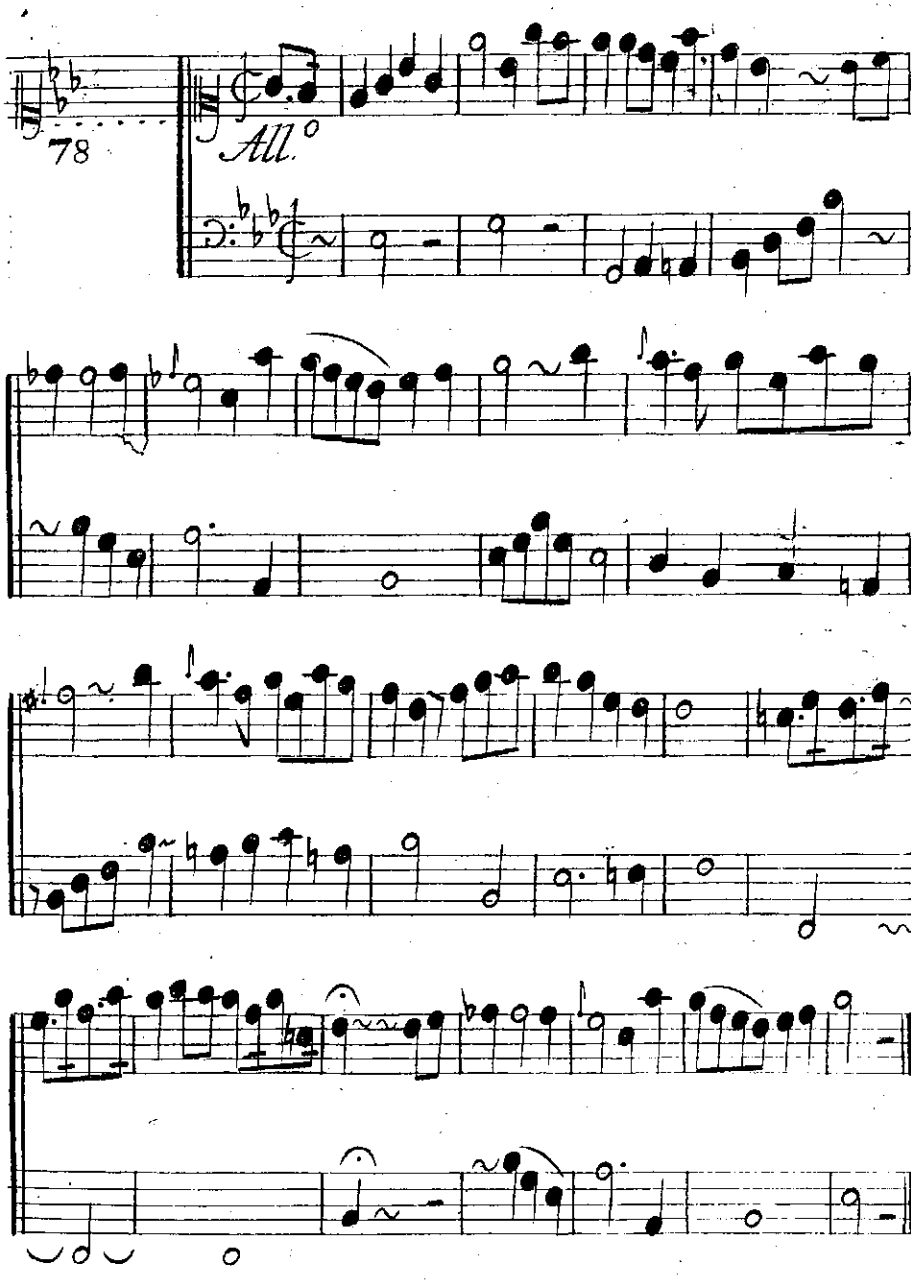

76
All°

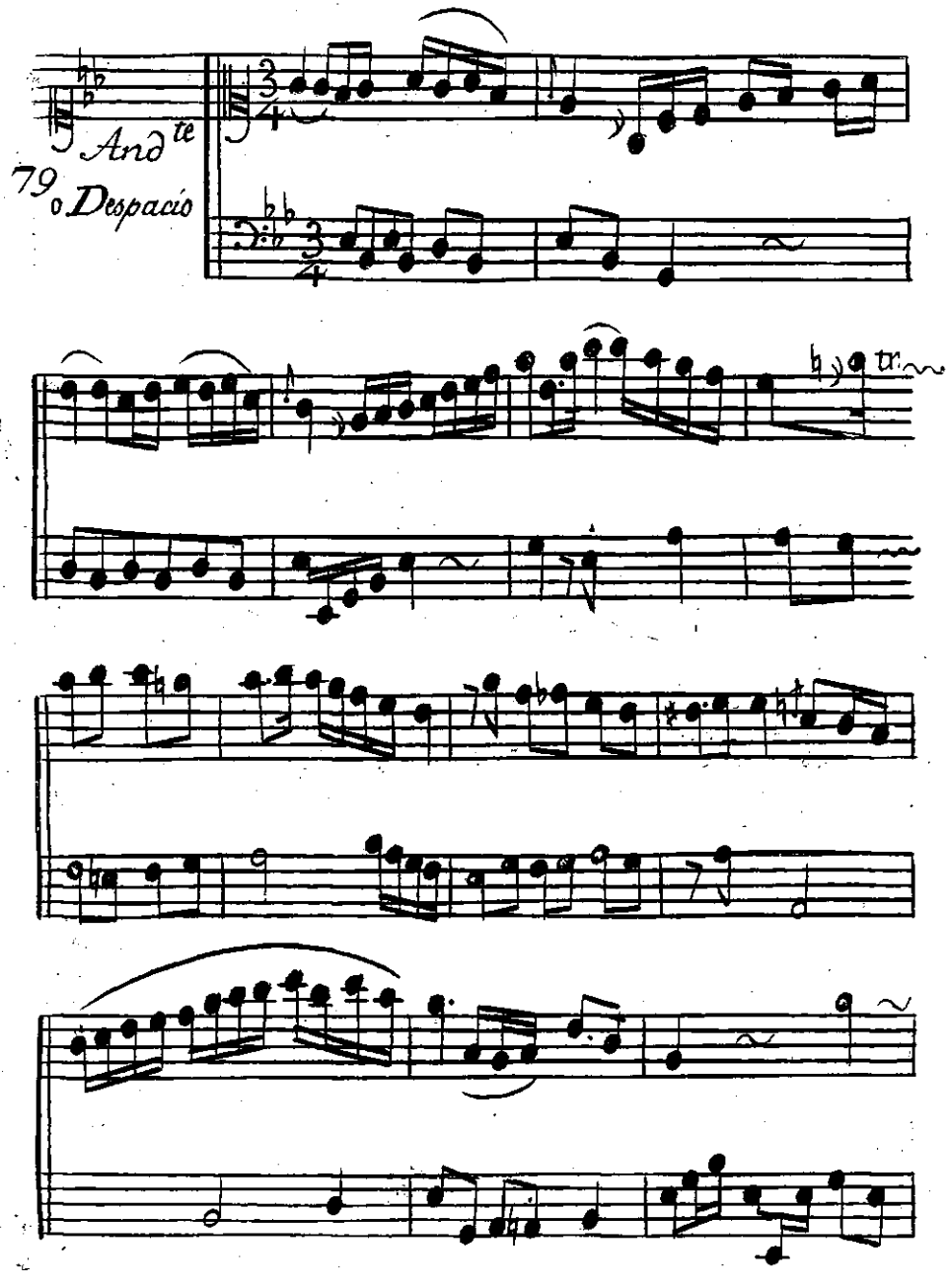


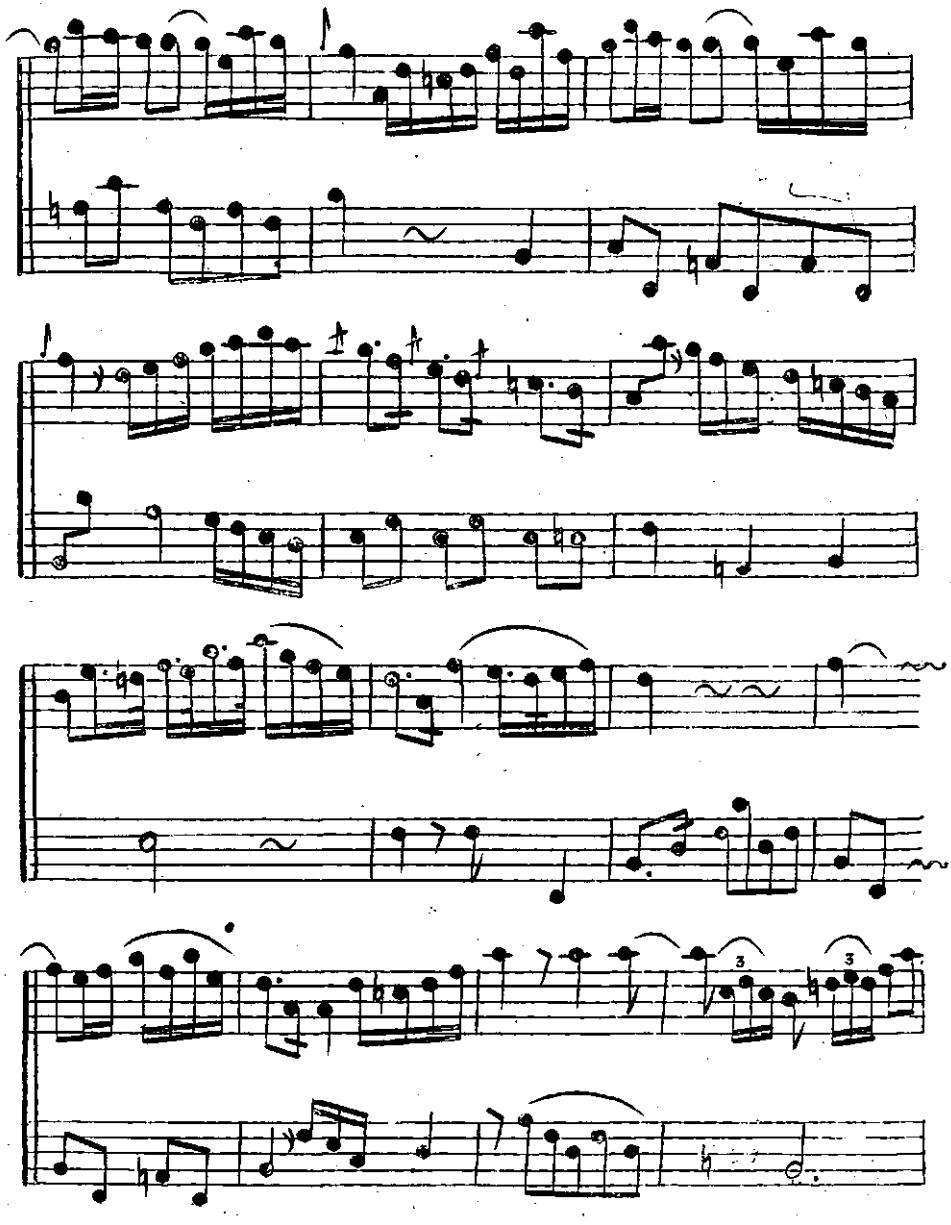
Estos son los tiempos que en el dia regularm.te se practican y á los que se han reducido todos los del sixtema antiguo: de aquí adelante se pondran indistintam.te en los solfeos de las Llaves que restan.

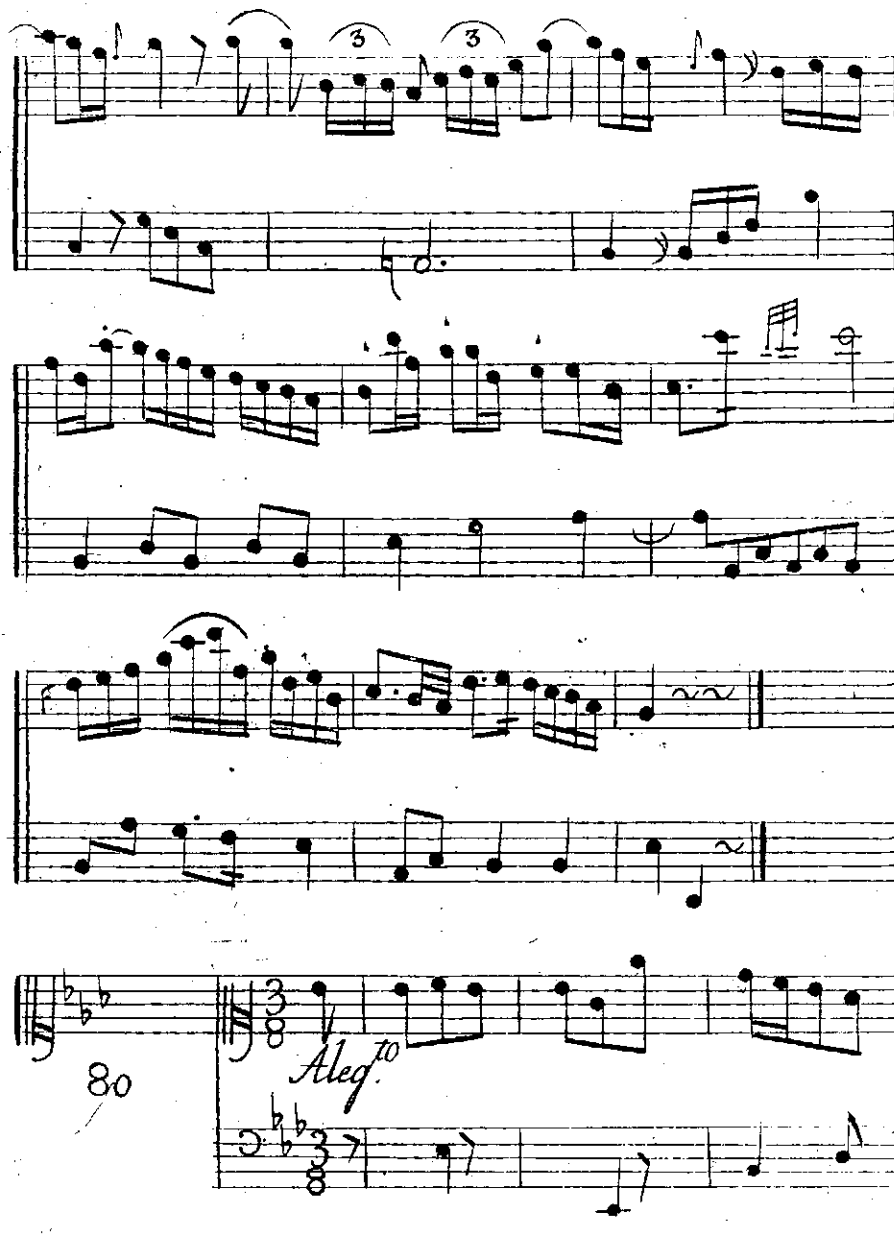
106 Escala por el mi bemol modo mayor y conocimiento de la Llave de D ó en segunda raya.

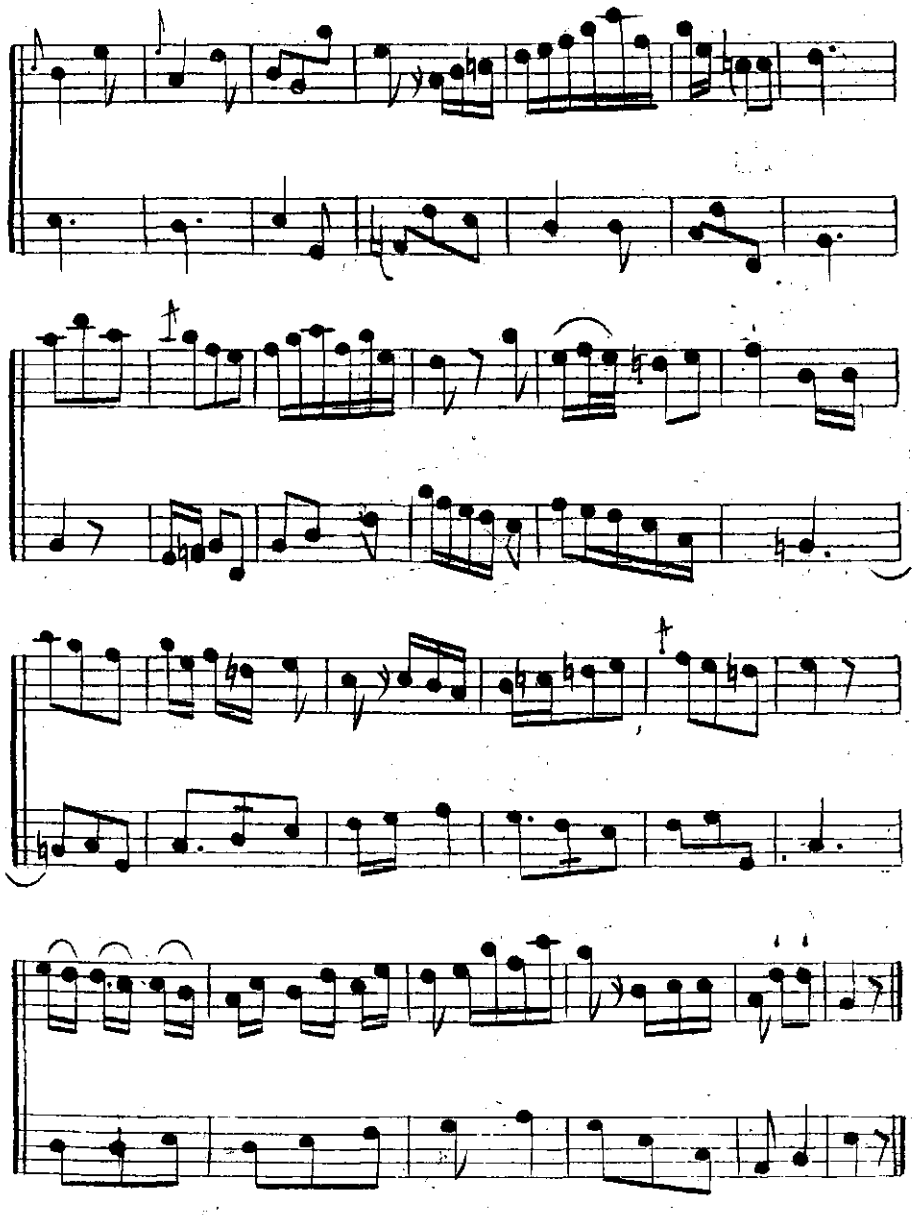


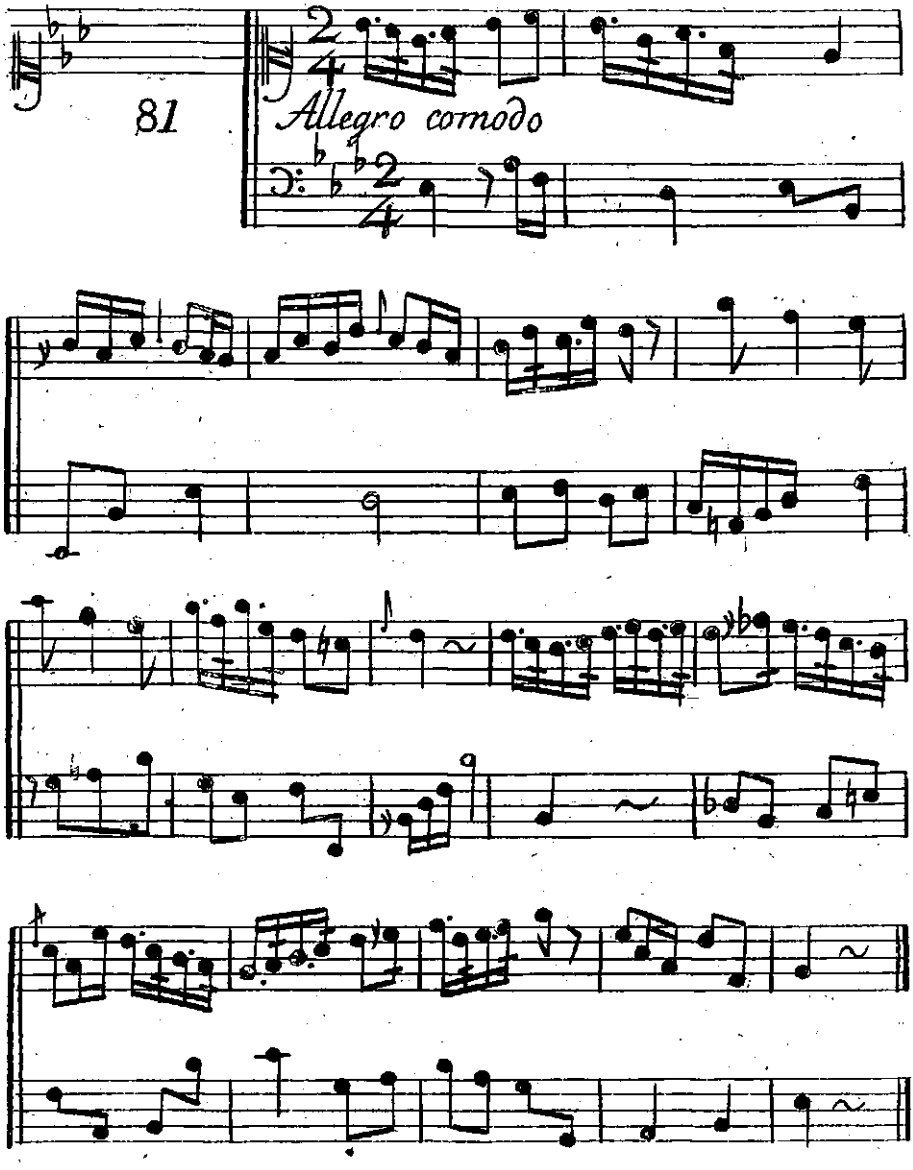

78
All.o

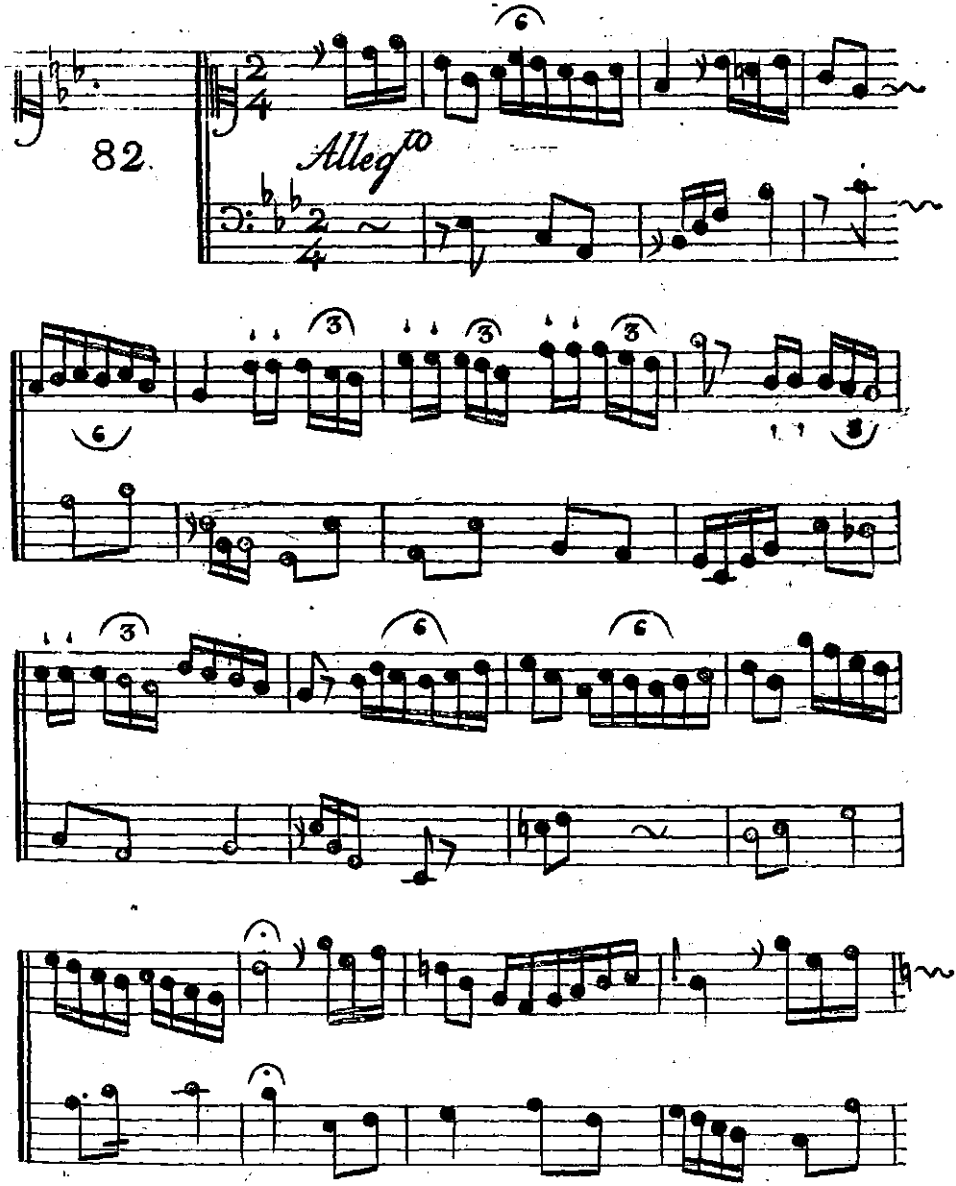

And te
79 o Despacio
tr

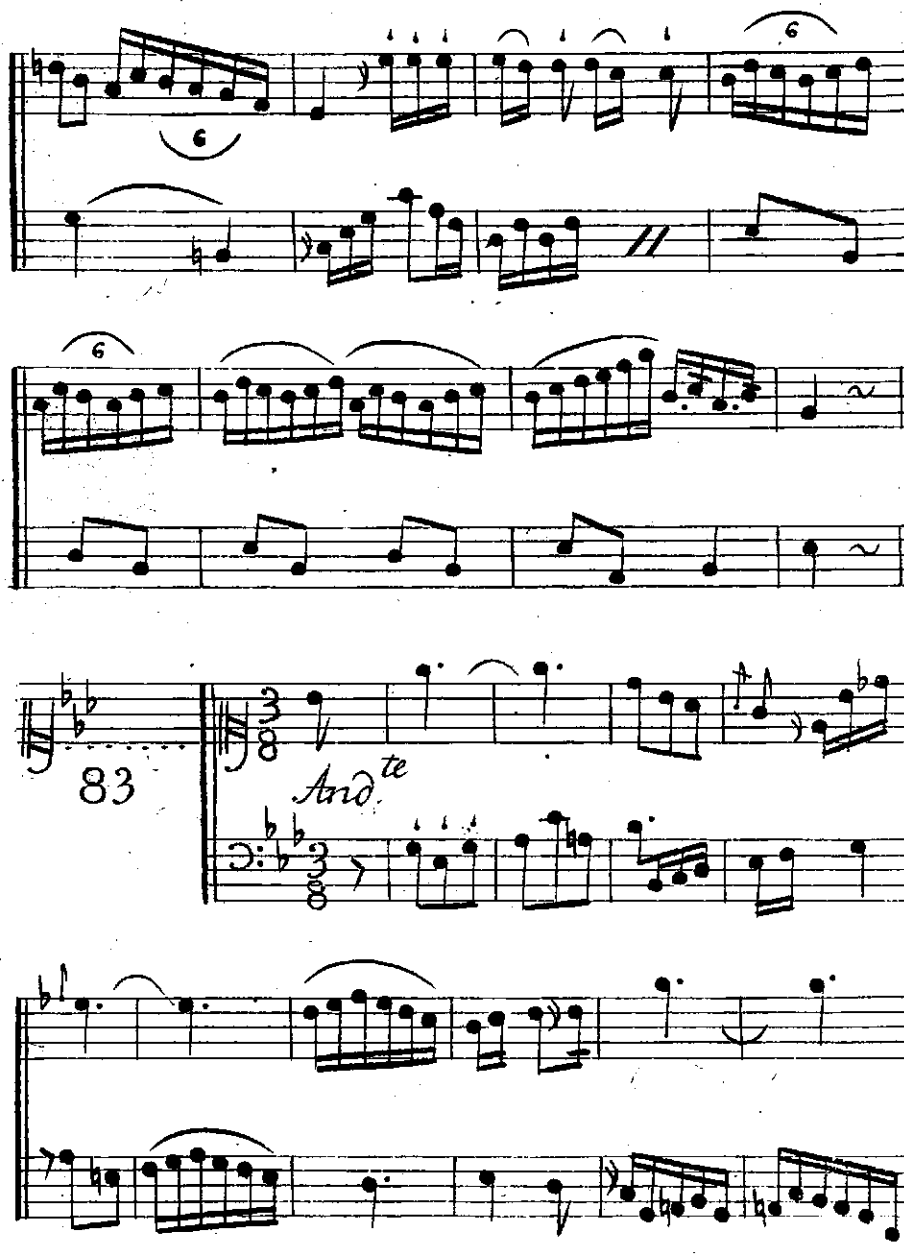

3
3

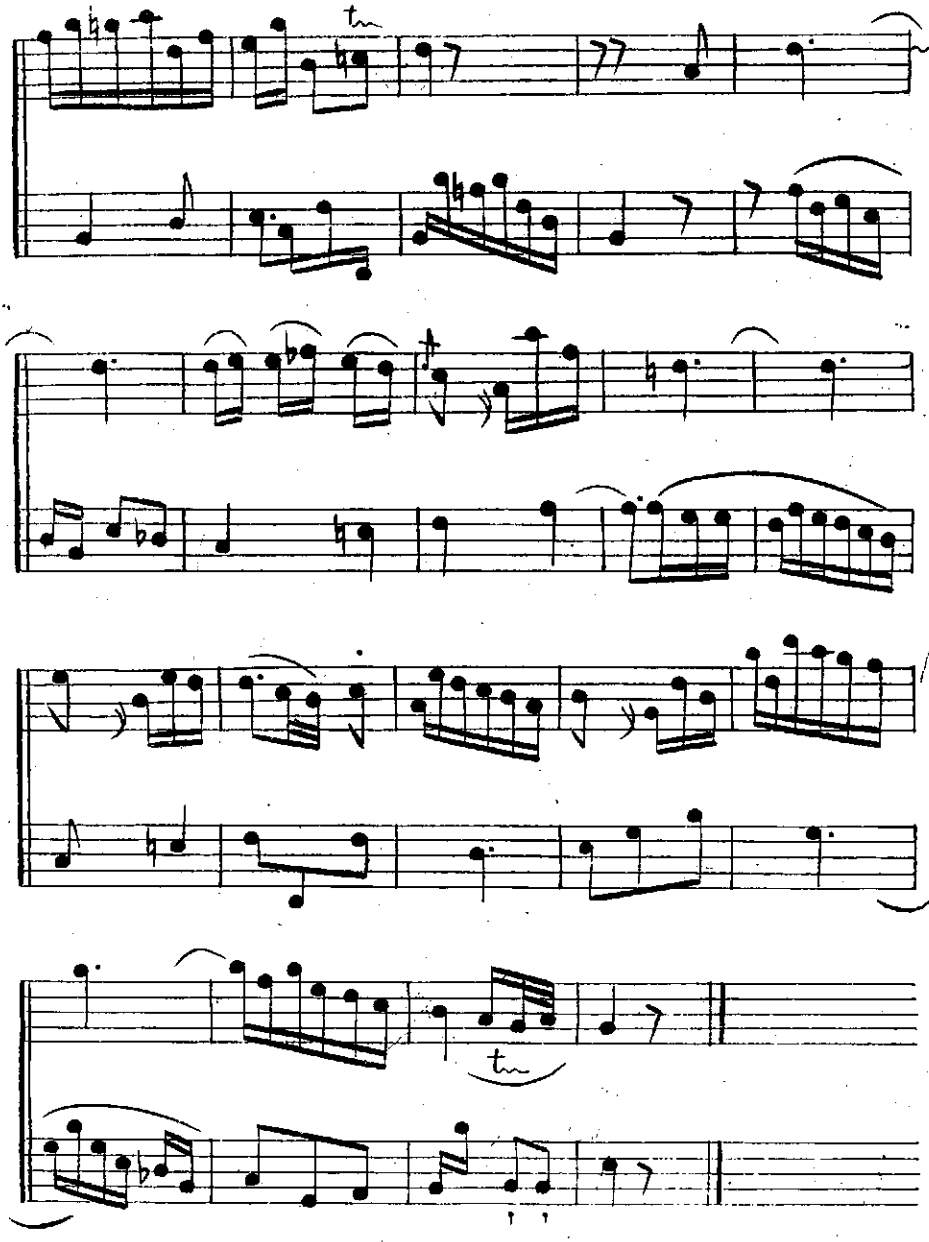

3
3
80
Aleg.to

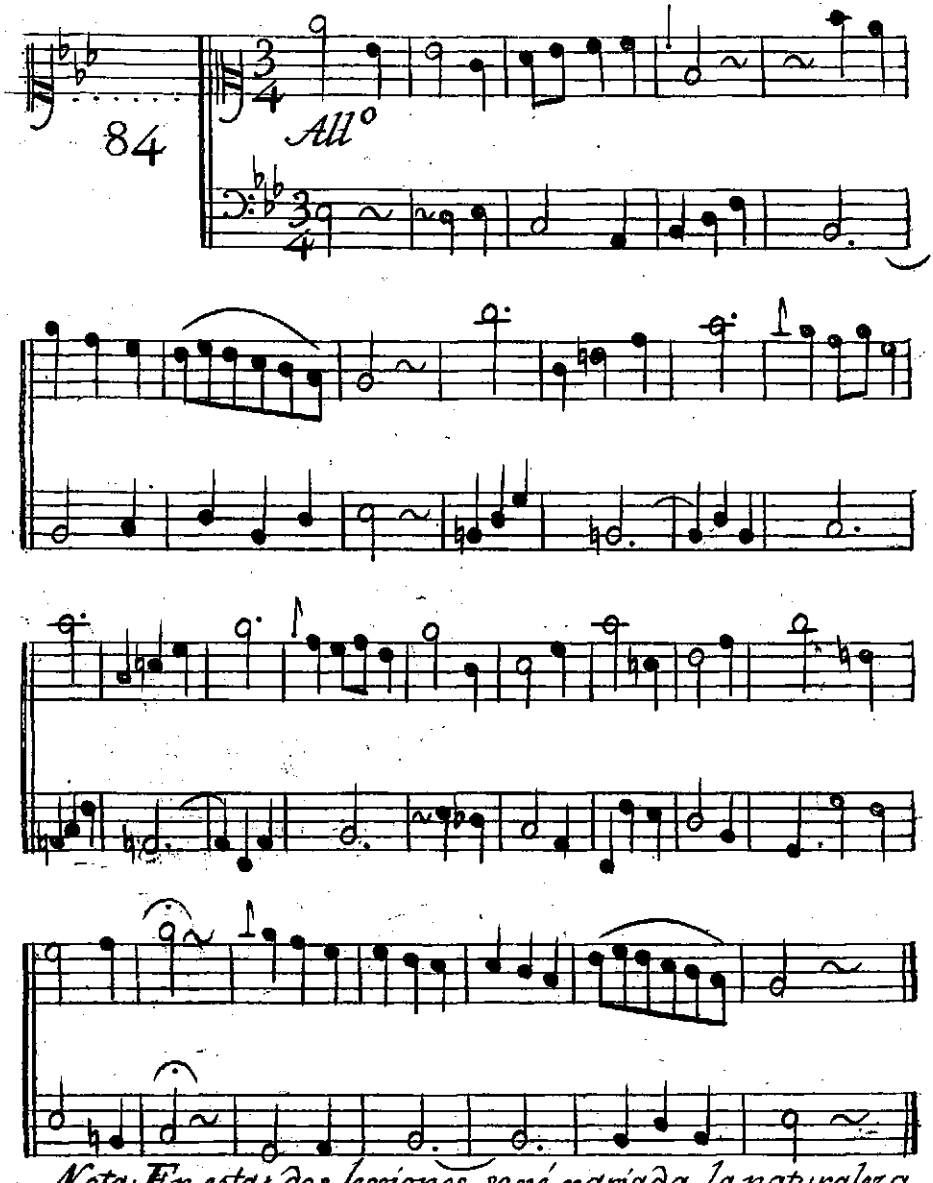



81
Allegro comodo

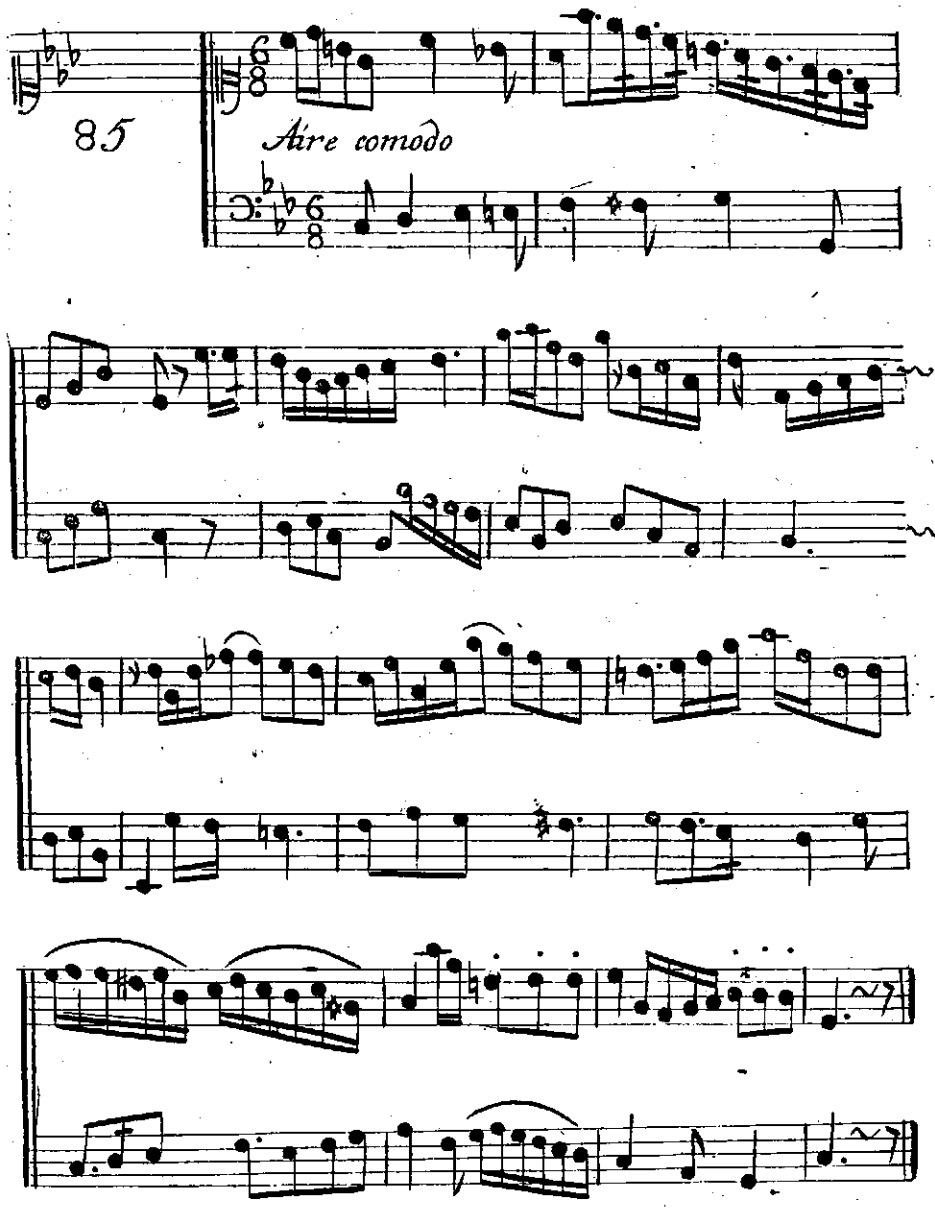

82.
Allegro

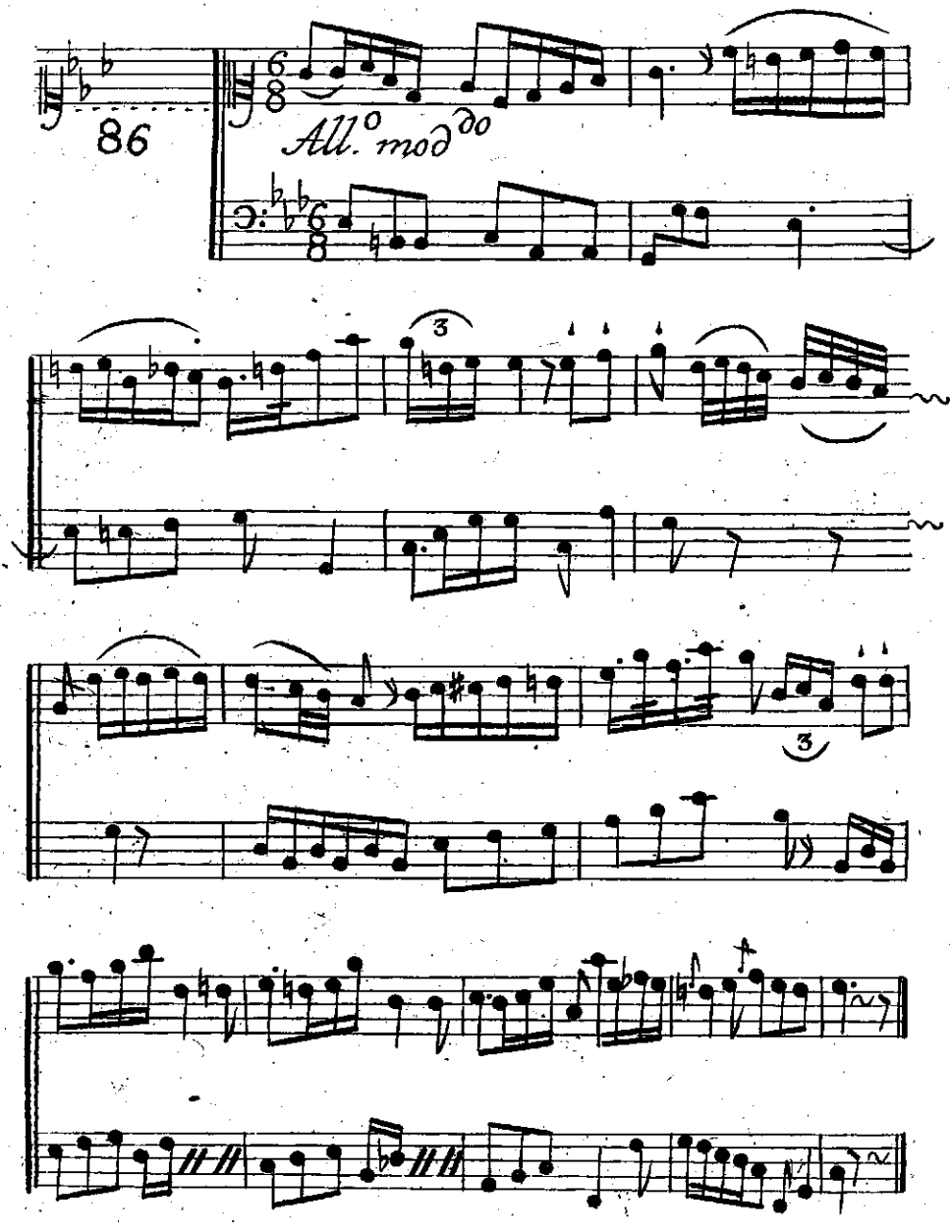

6
6
6
83
And.te



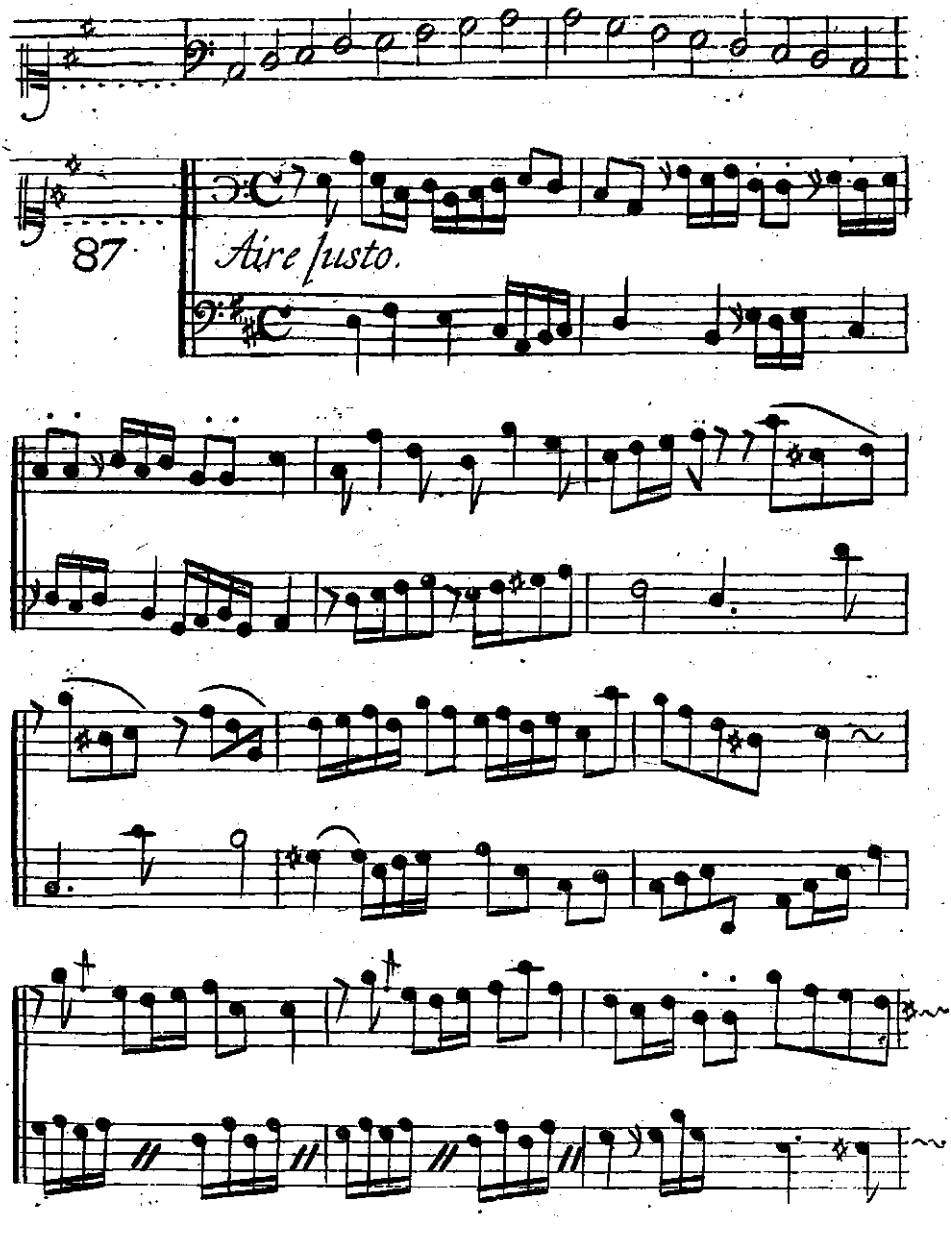


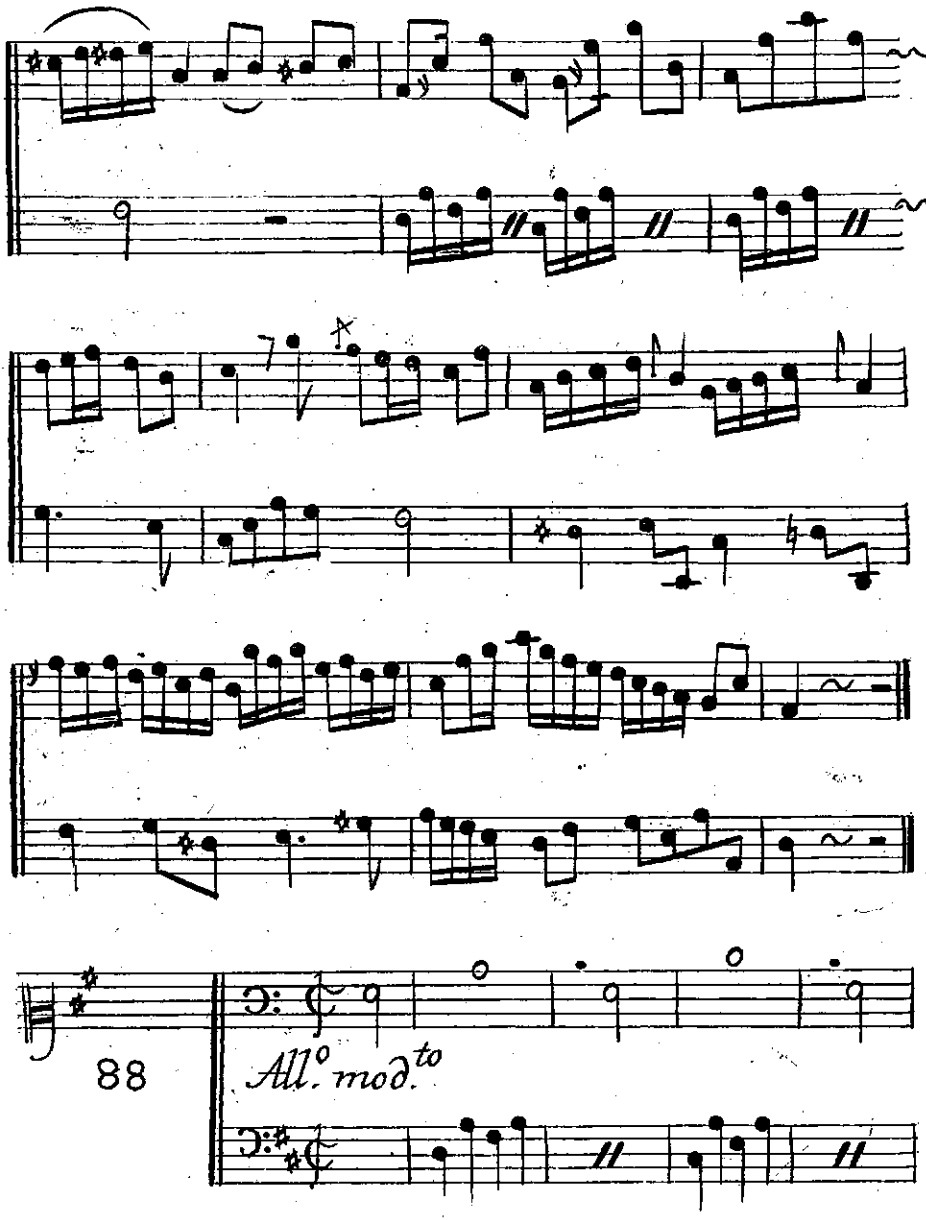
Nota: En estas dos lecciones se vé variada la naturaleza y propiedad de los tiempos p.r raz.n de los Cpitect.s q.e al princ.o se expres.n

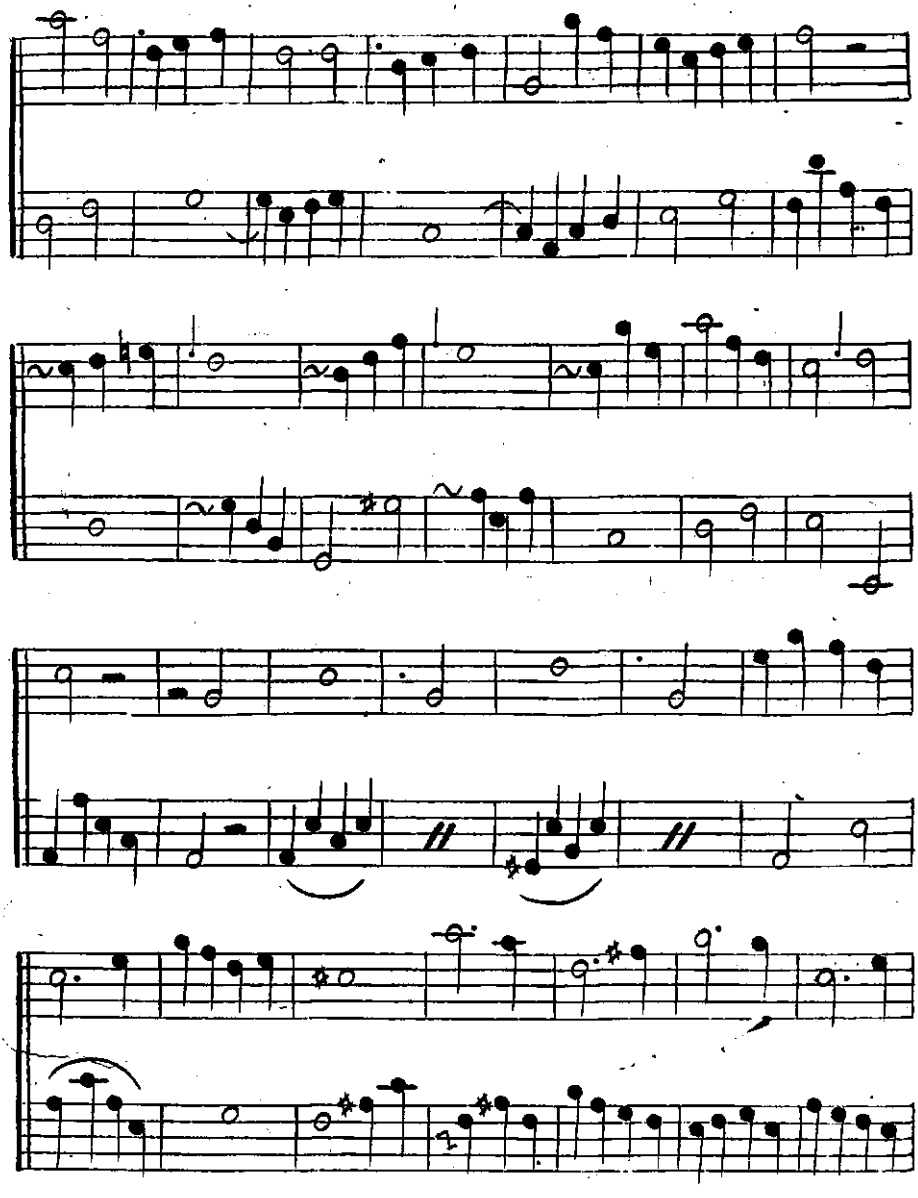

85
Aire comodo

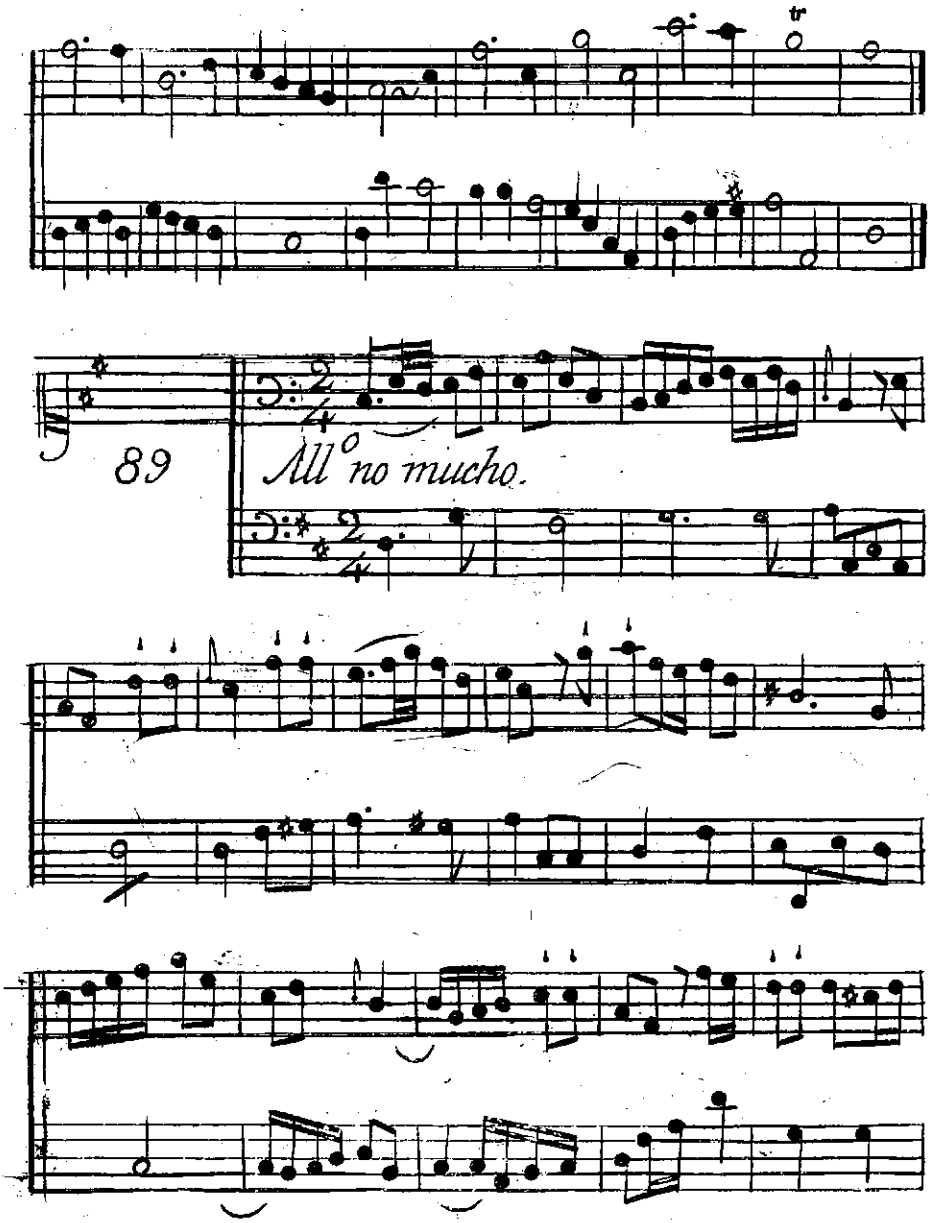

86
All.° mod.to
3
3

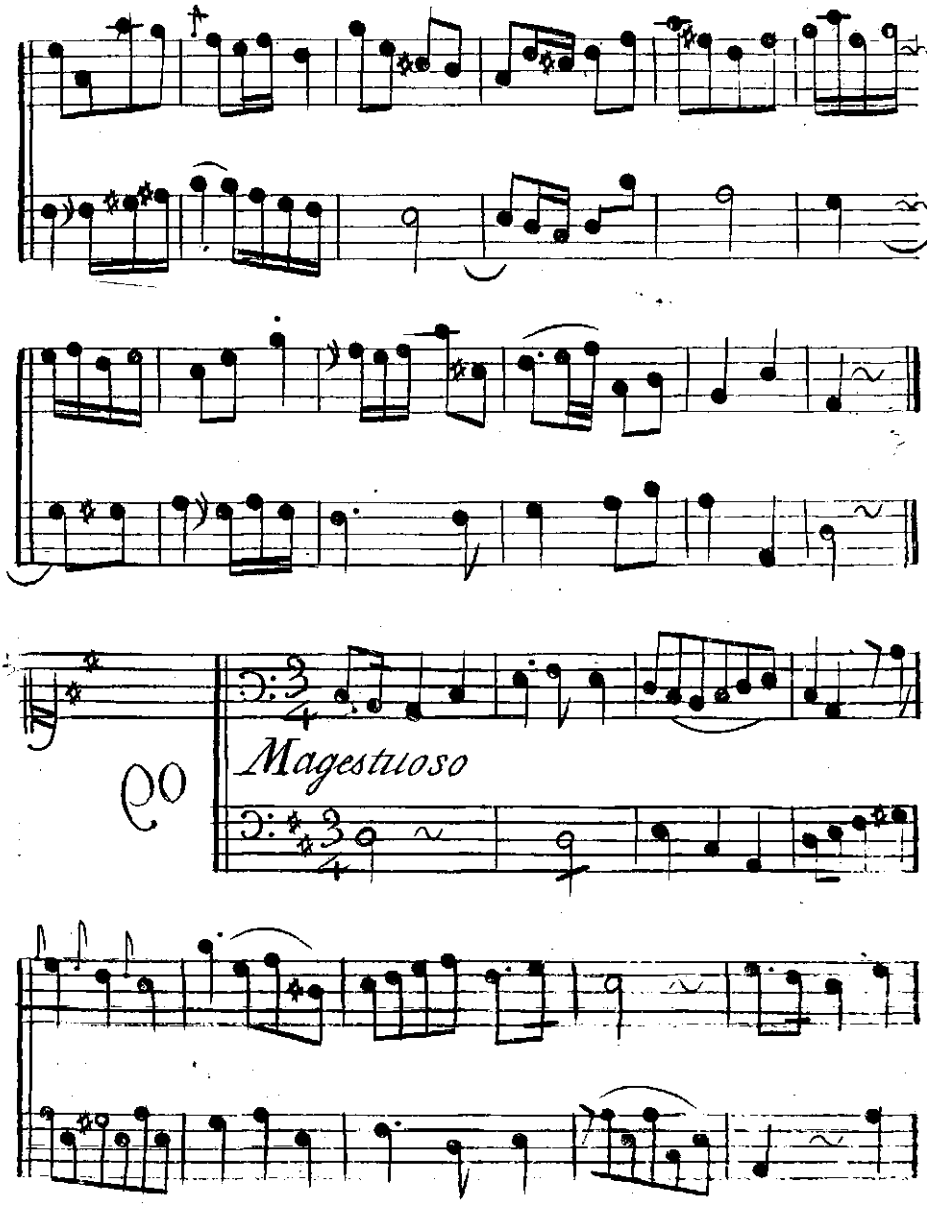
Escala del Ré modo maior y conocimento de la Llave de fá en tercera raya.

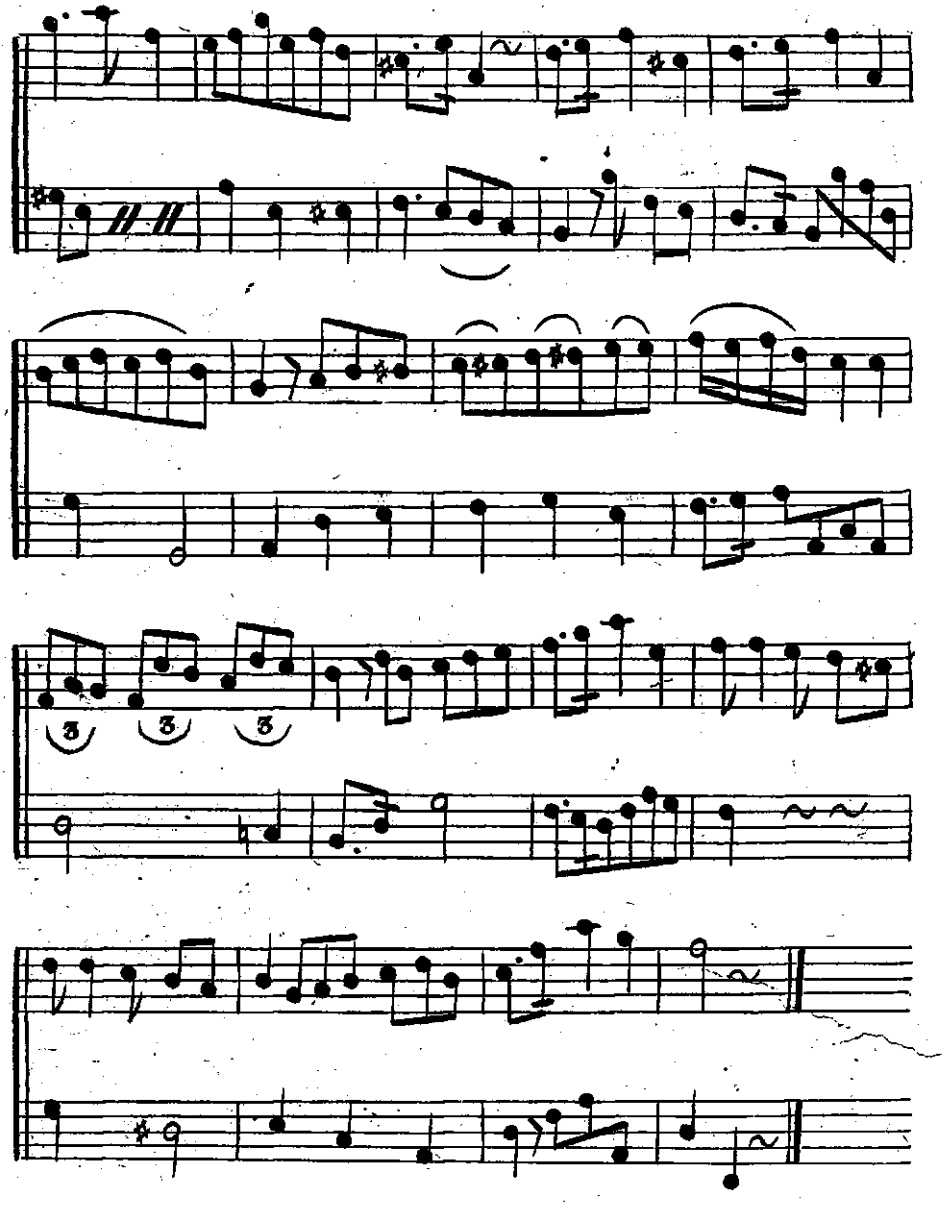



88
All.o mod.to

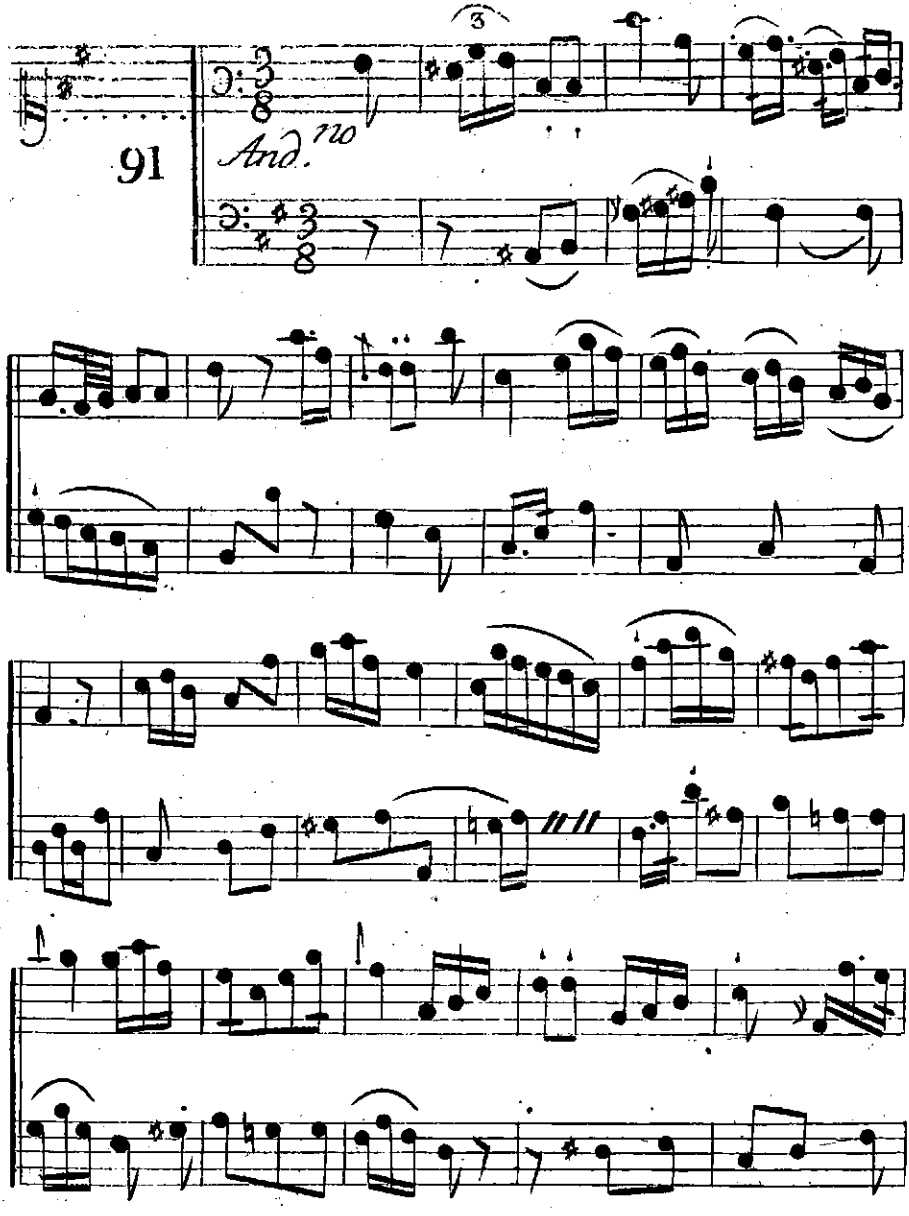


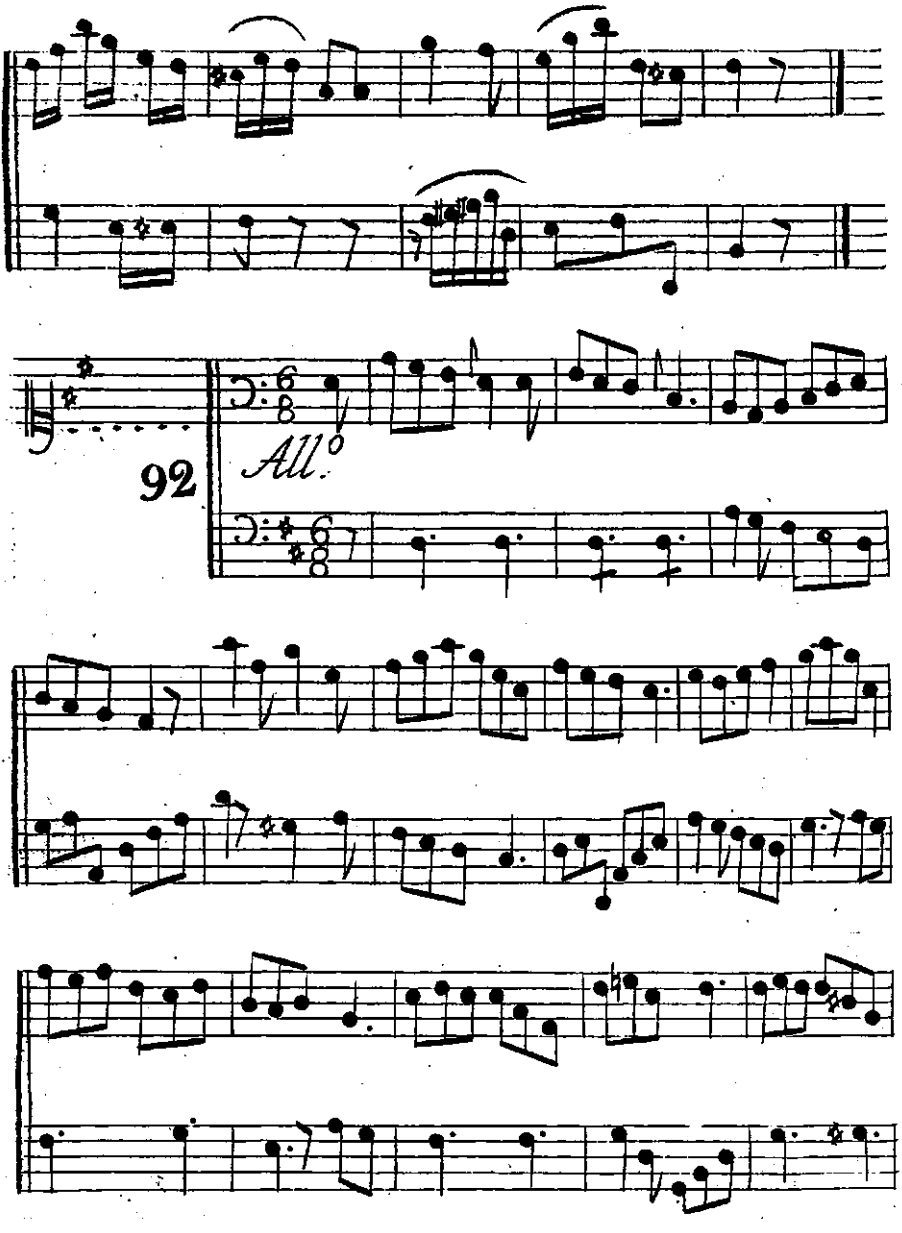

tr
89
All° no mucho.

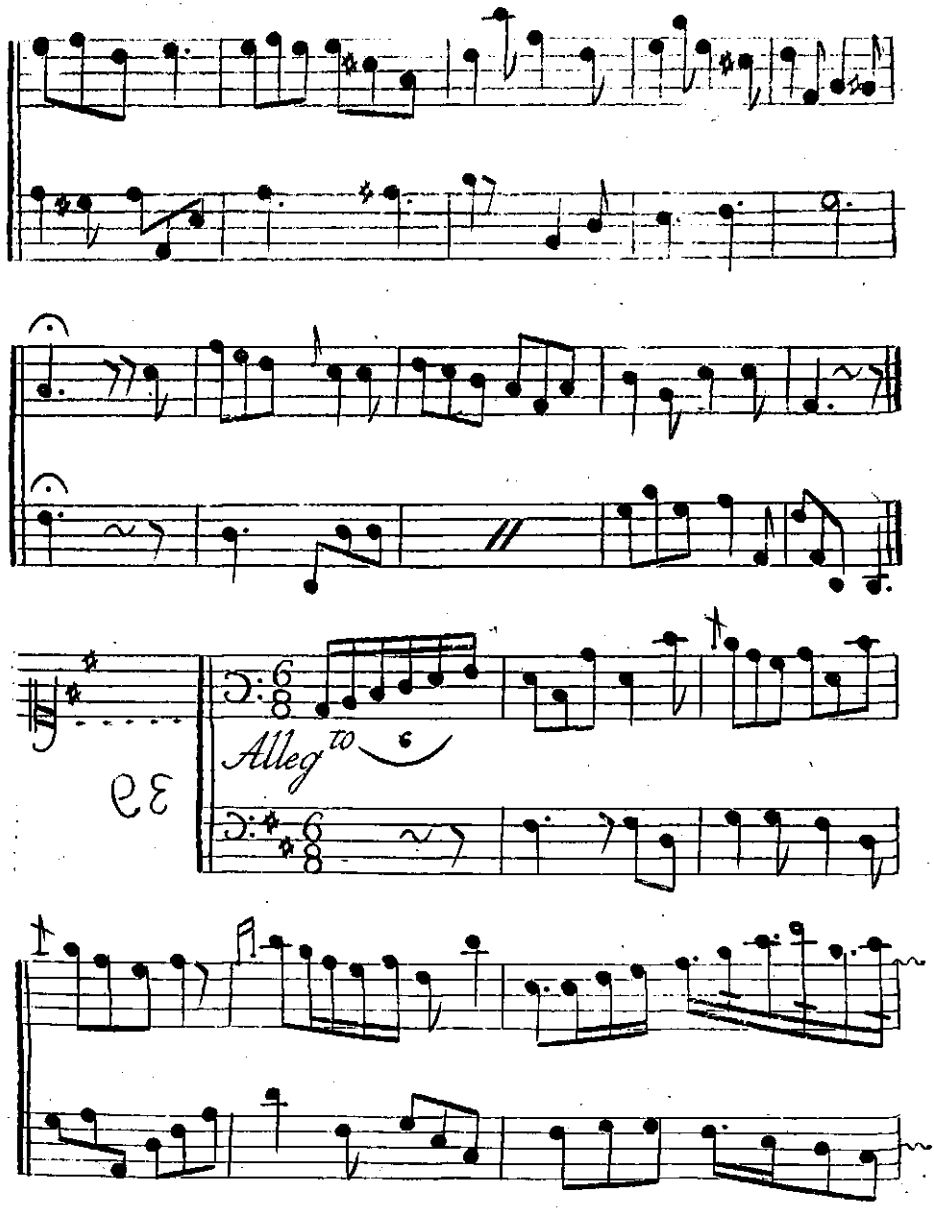

Magestuoso

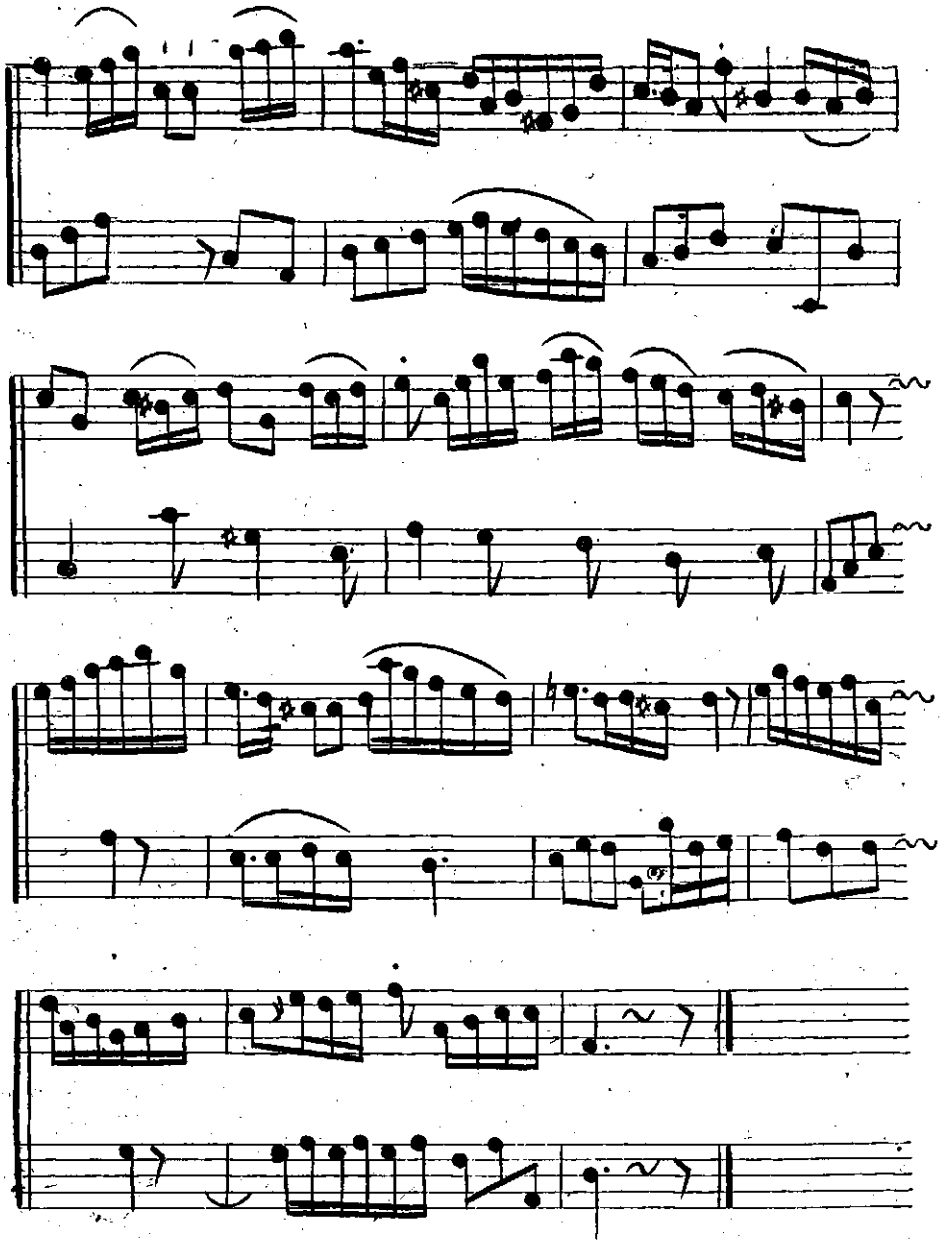


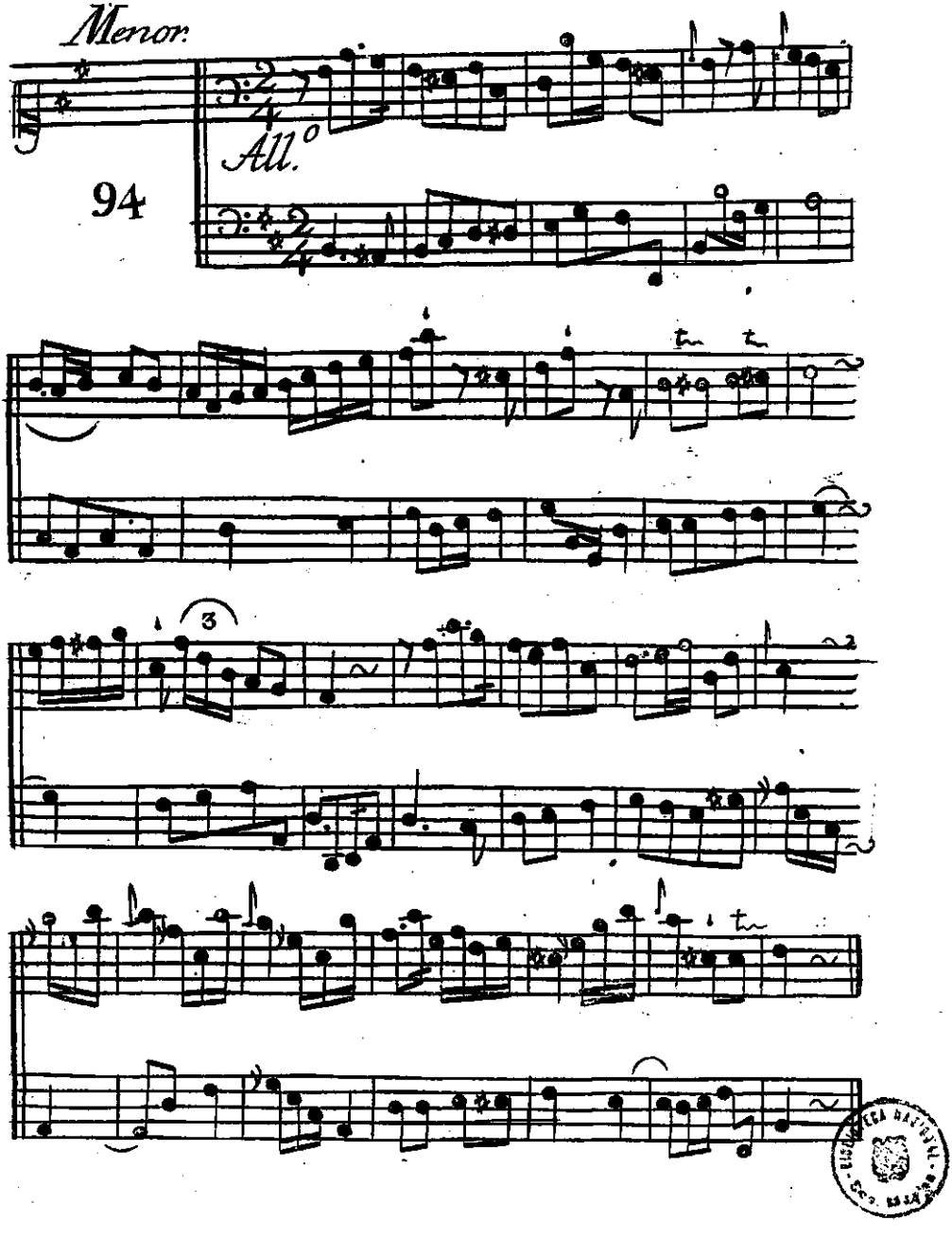
Modo menor por el Si: relativo del Re maior.



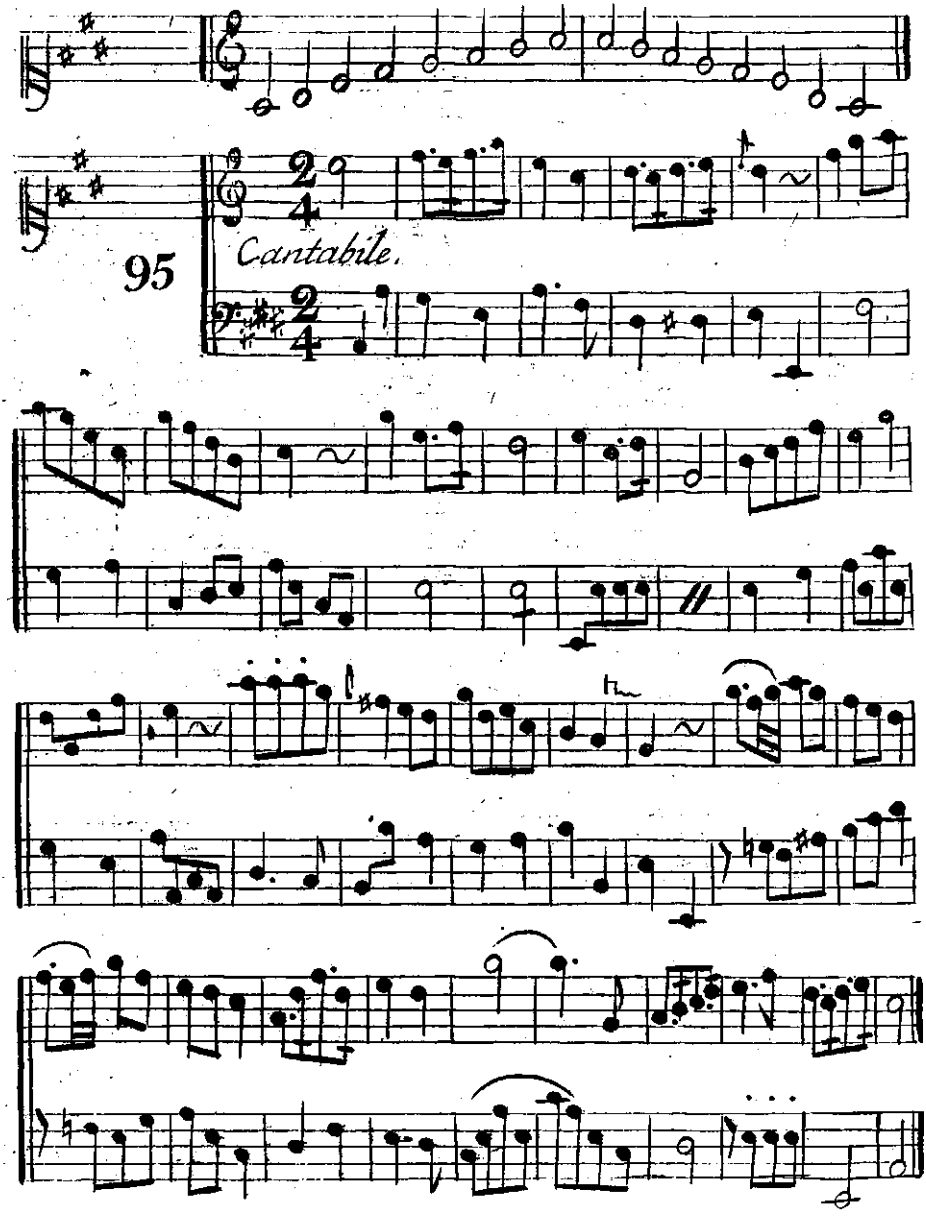

92
All.°

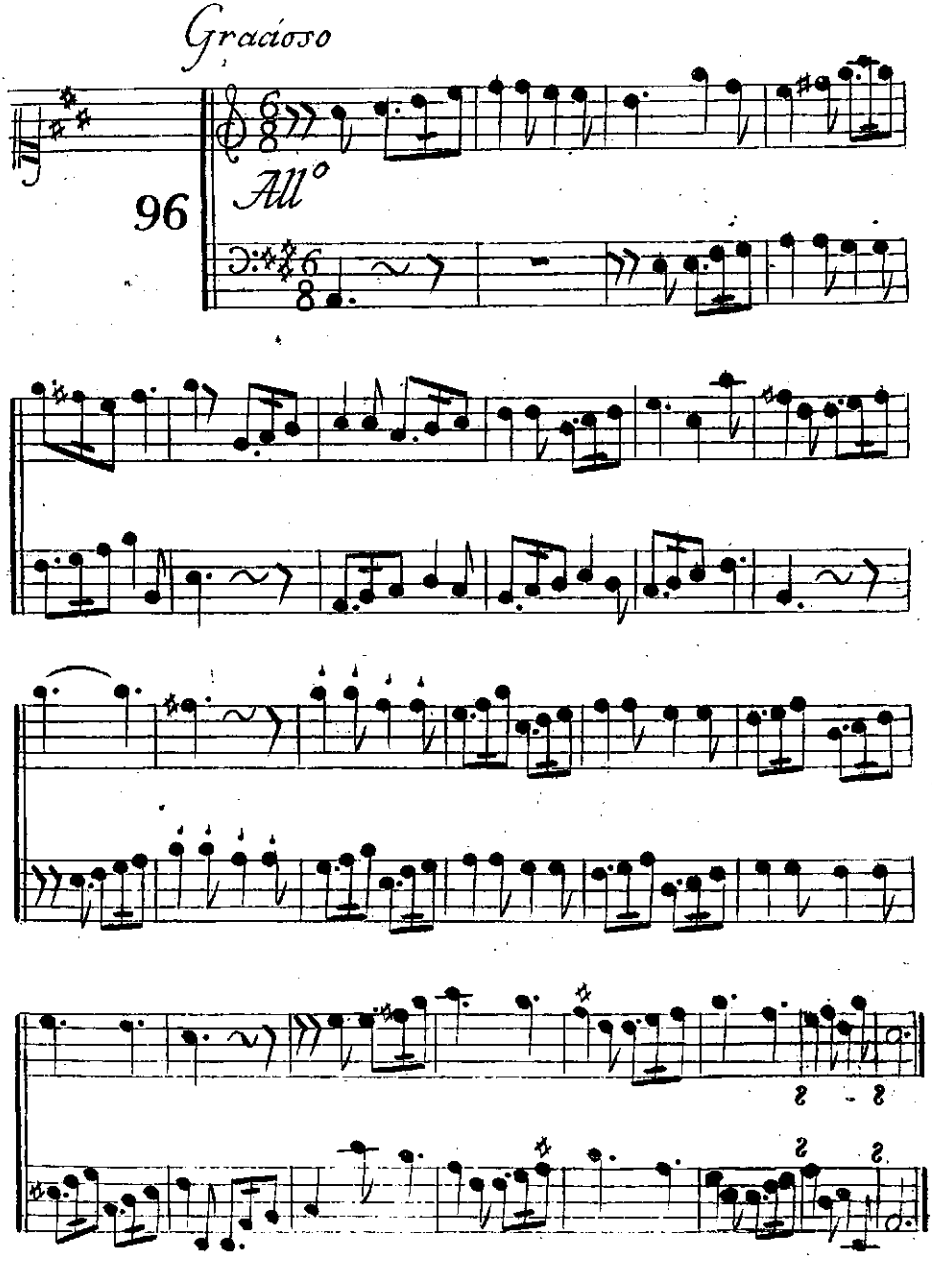

Allegro
33




Menor.
All.º
94
3

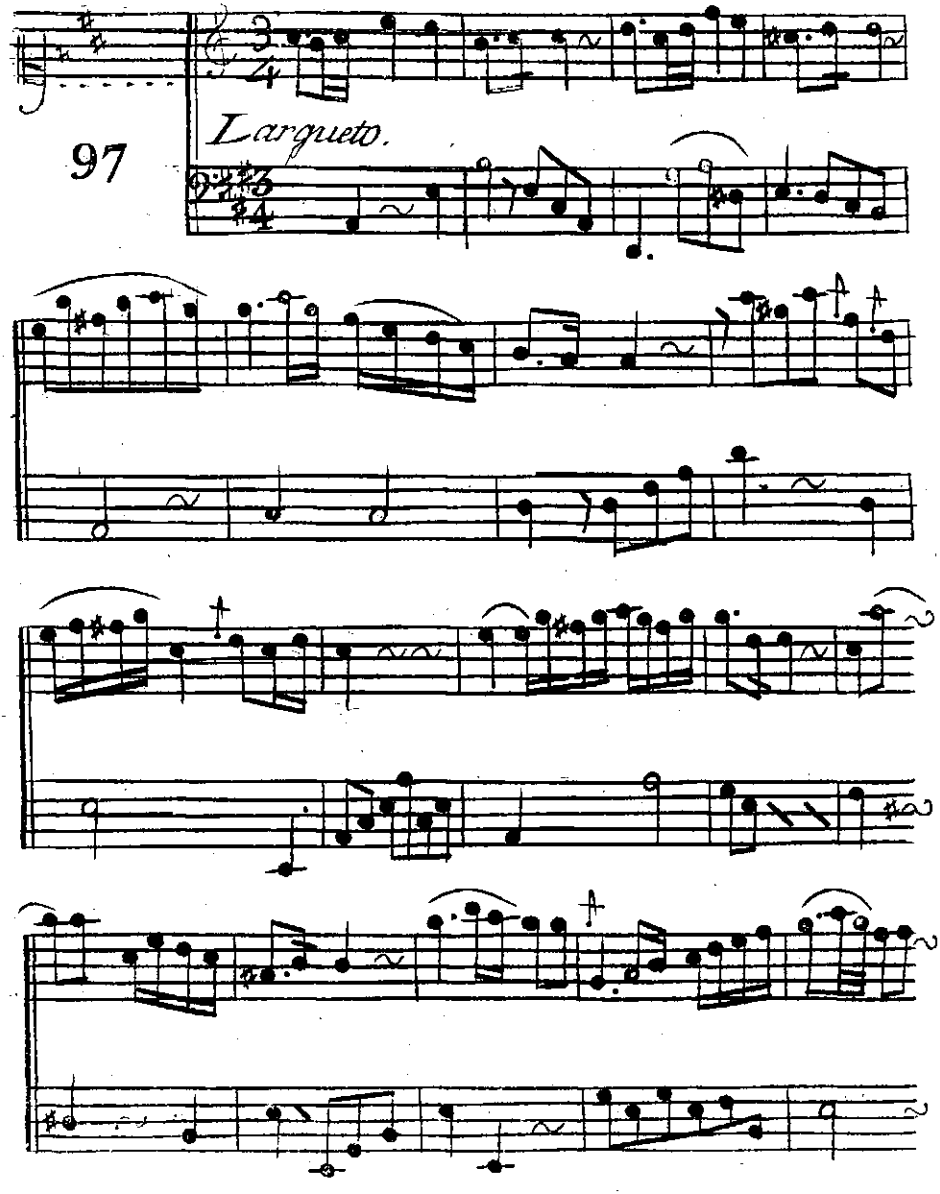
Modo maior por el La:y conocimiento dela Llave de Sol.

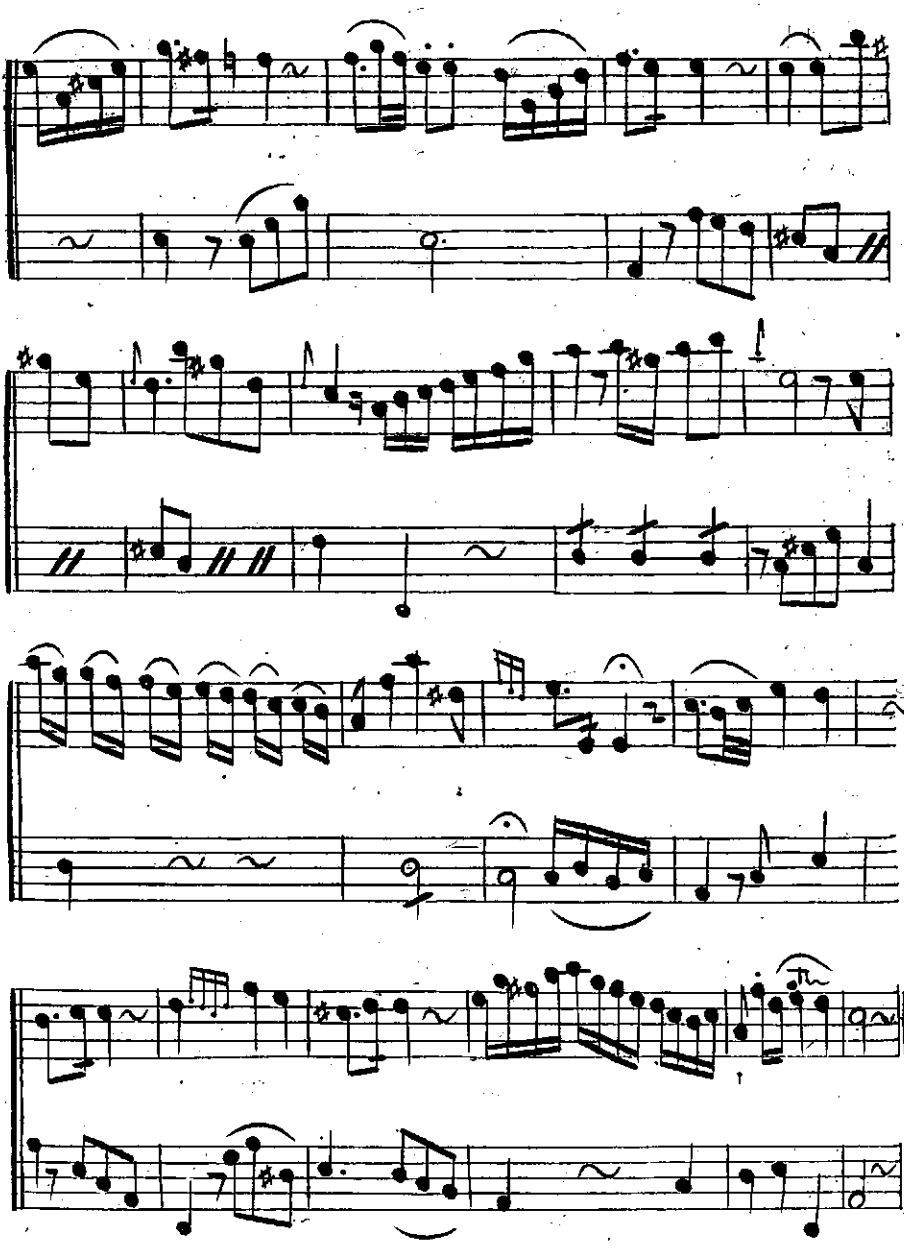


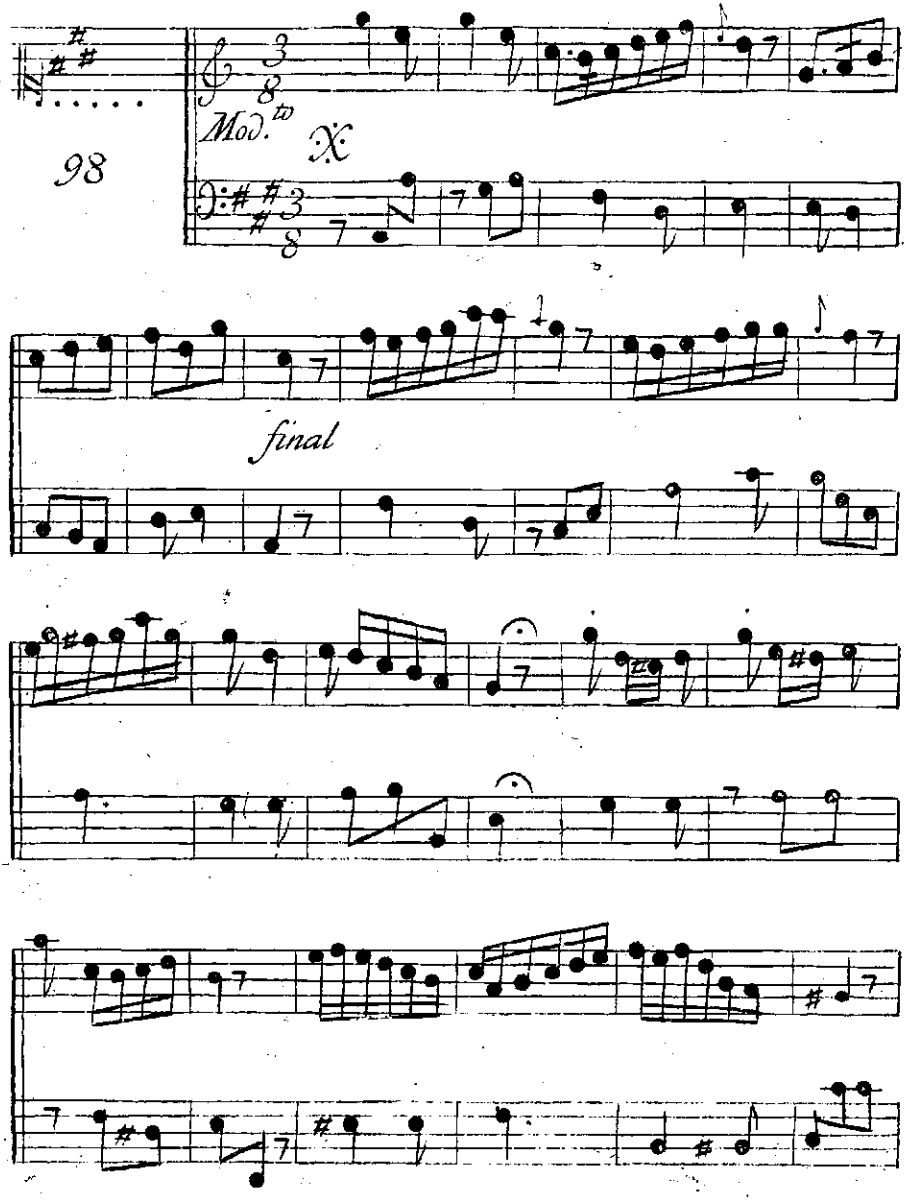

Gracioso
96
All°

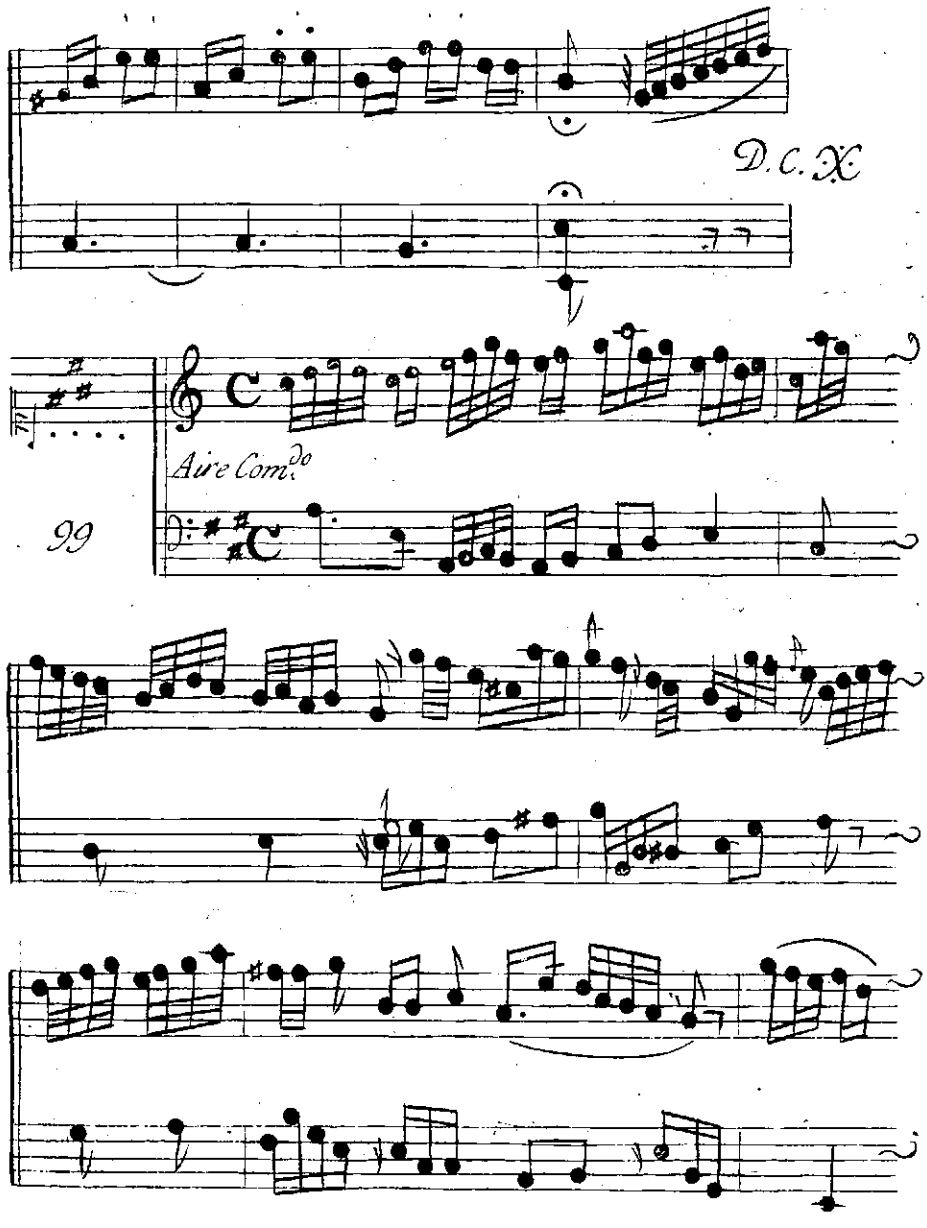
97

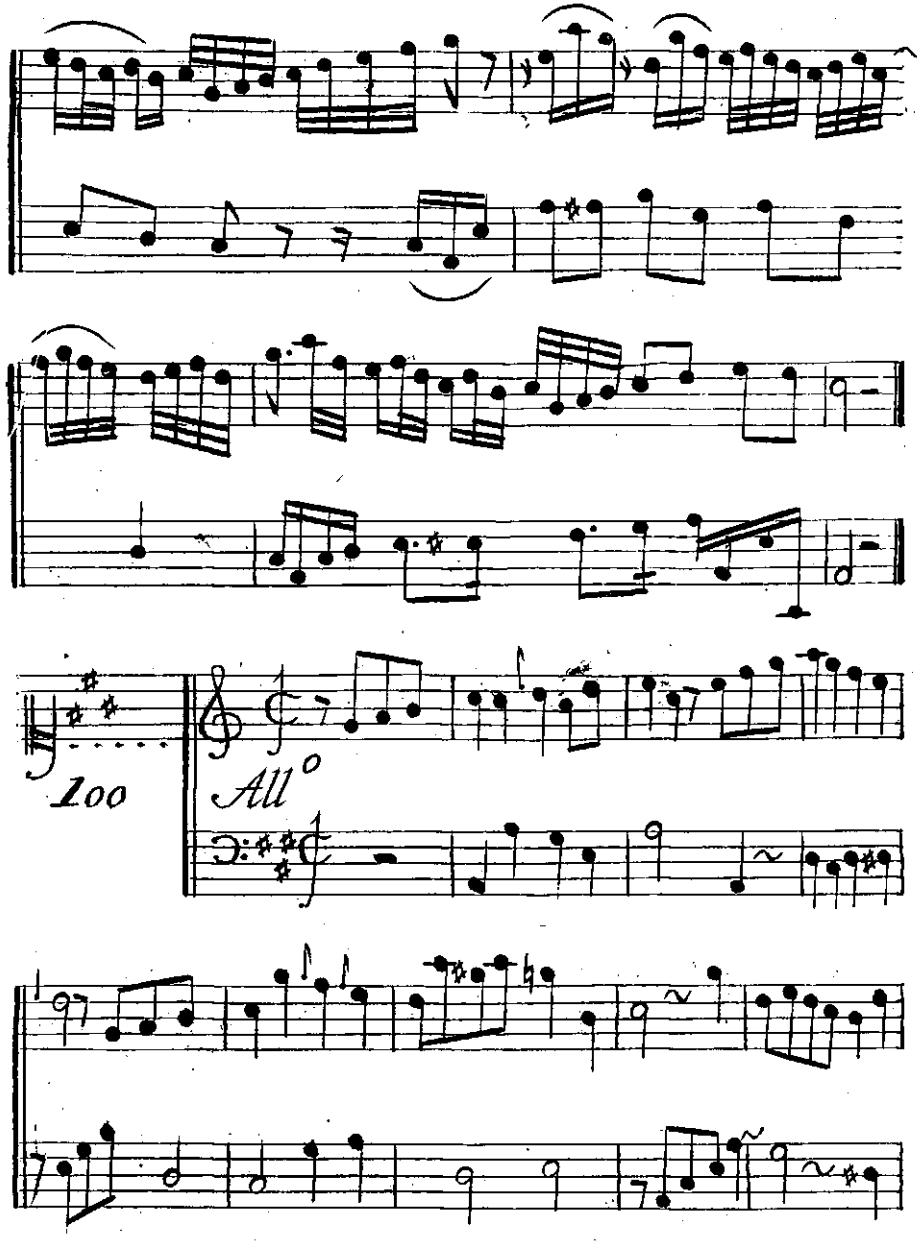
Larguetto.

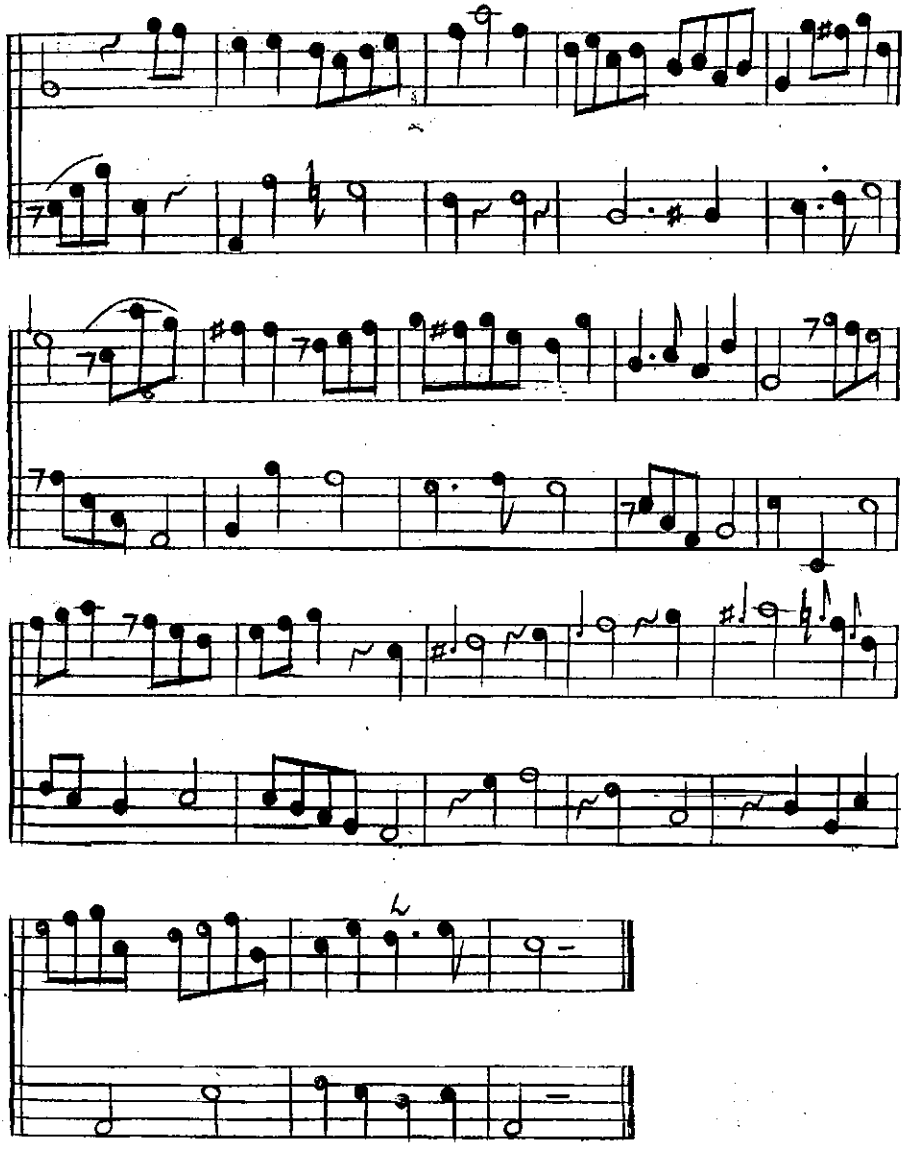


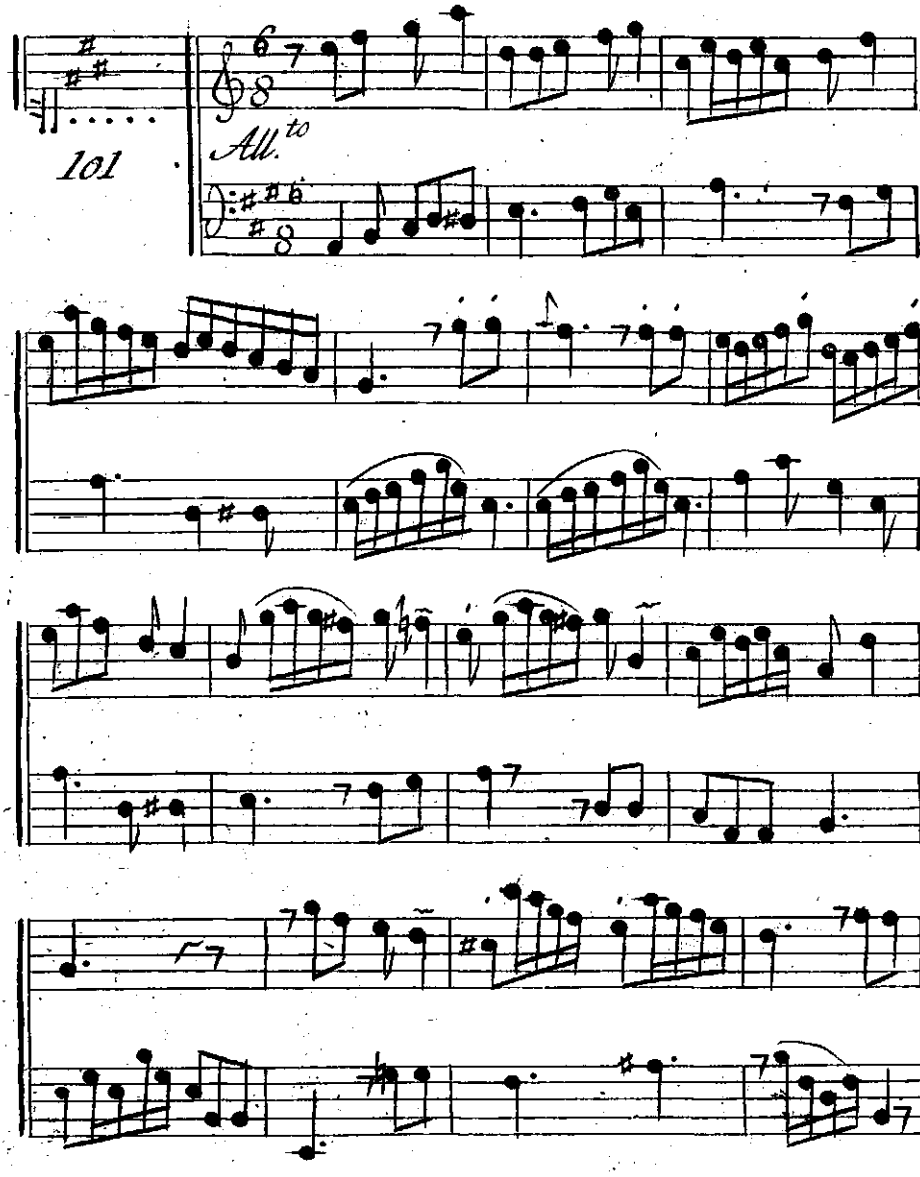


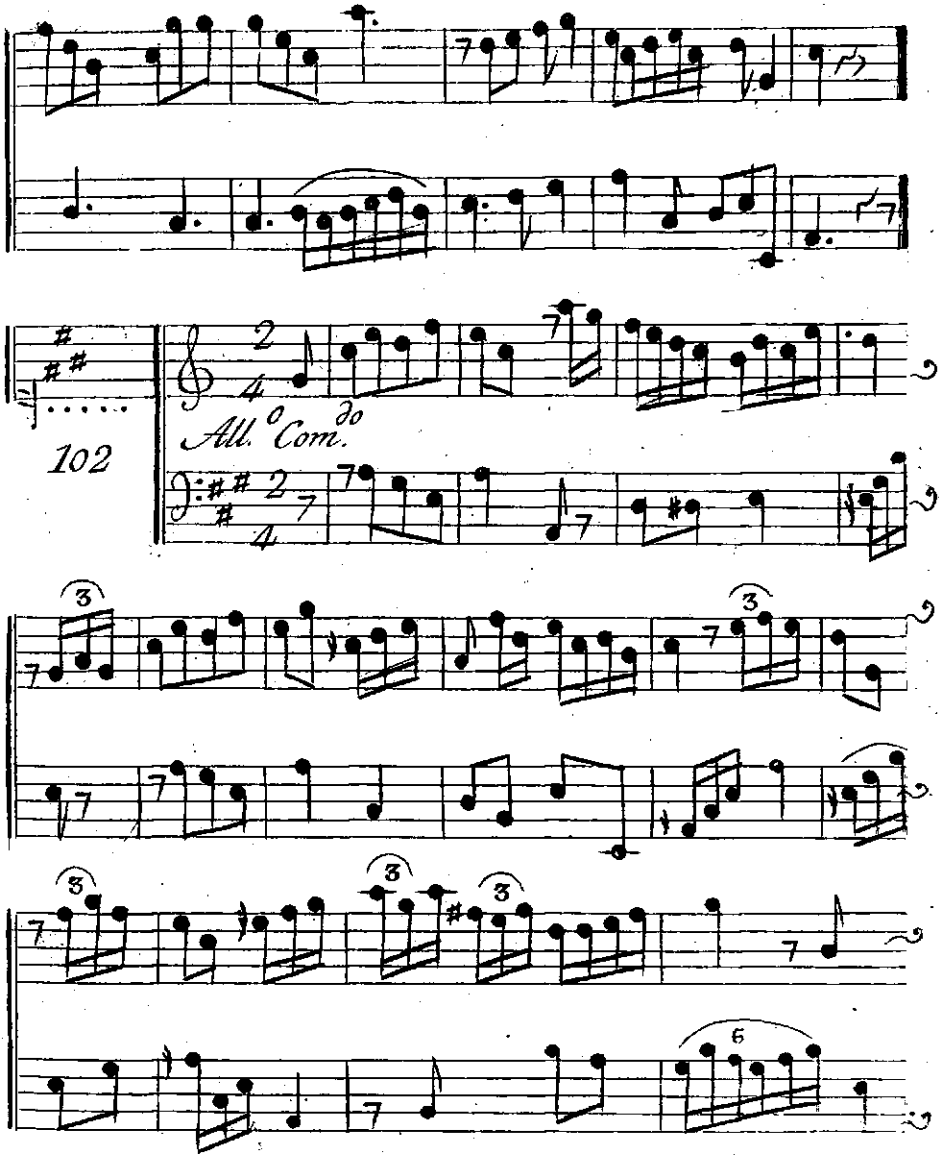

98
Mod.to
X
final

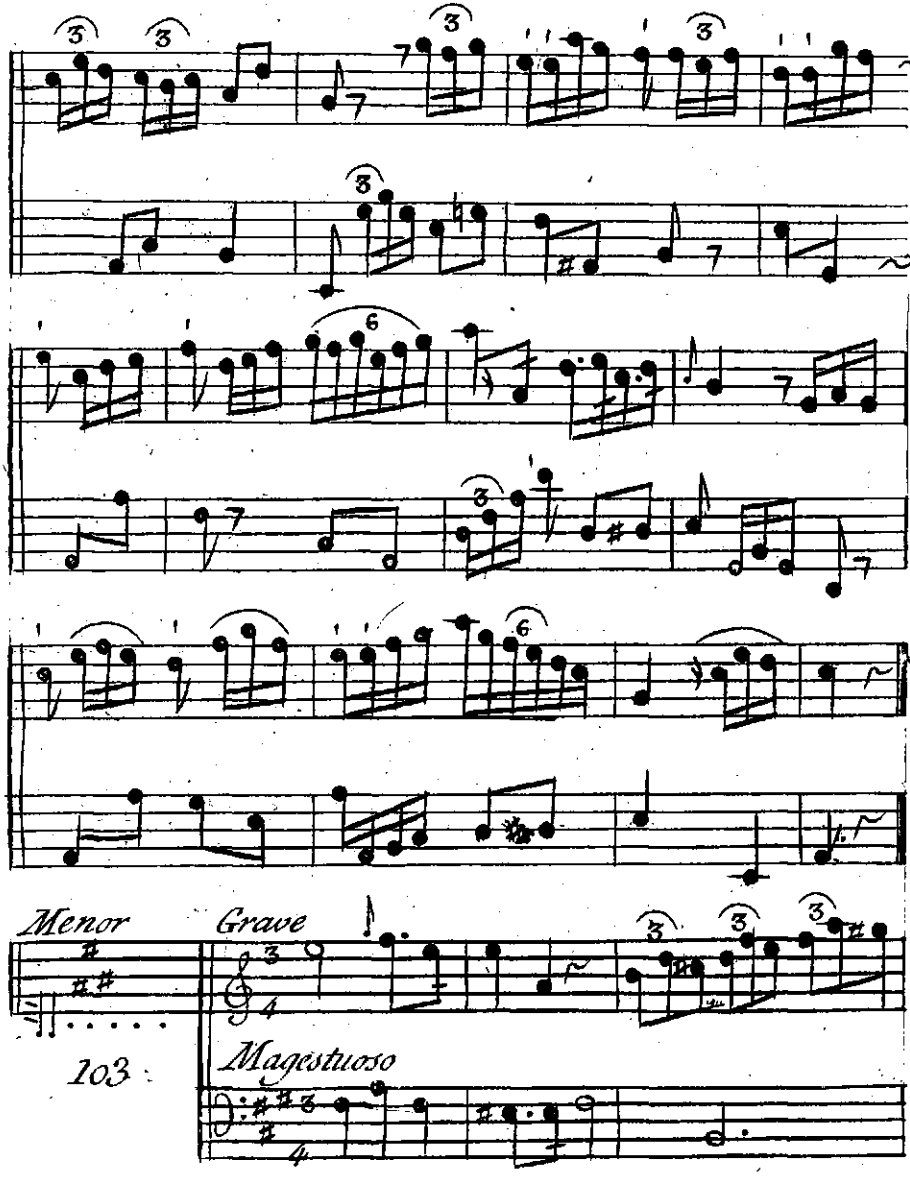

D. C. X
Aire Com.do
99

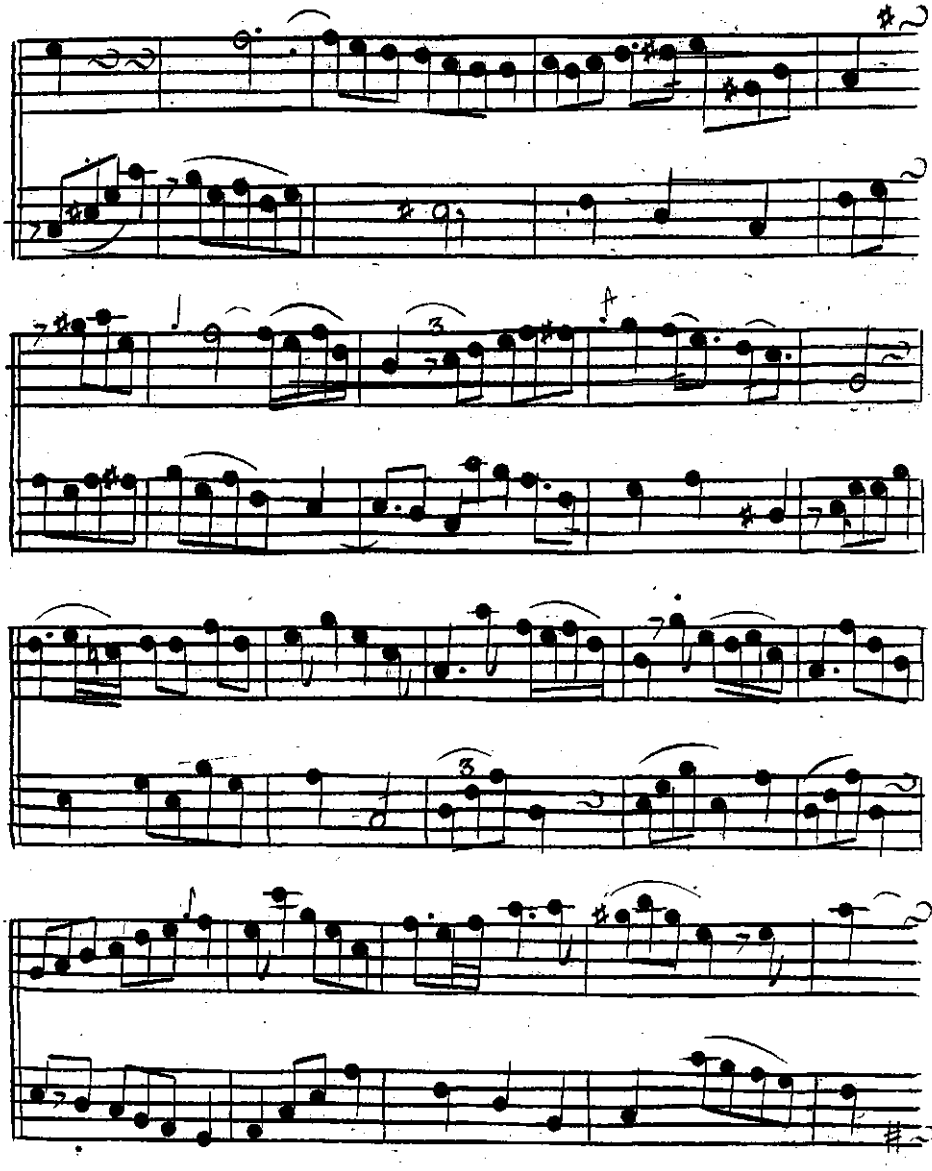

Loo
All°

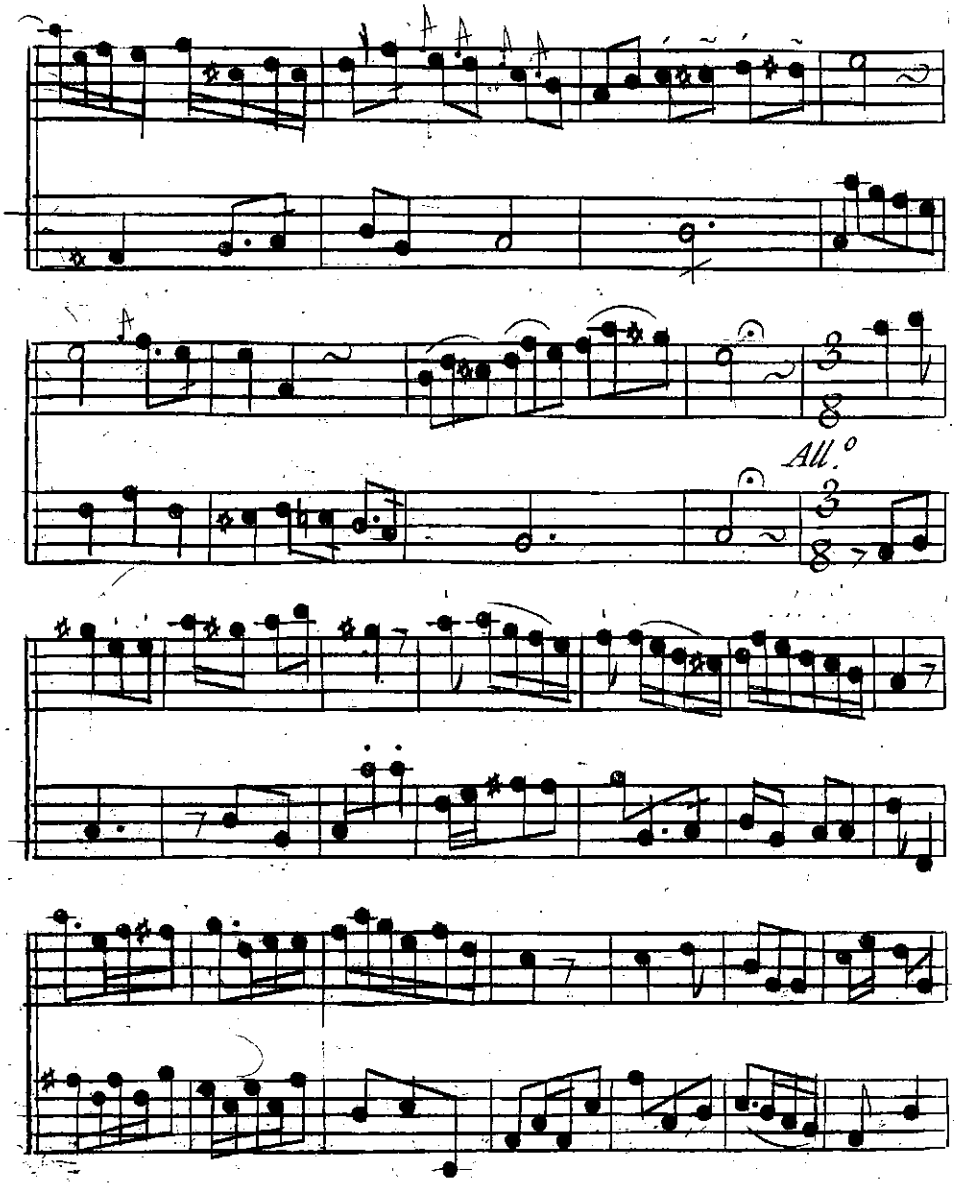


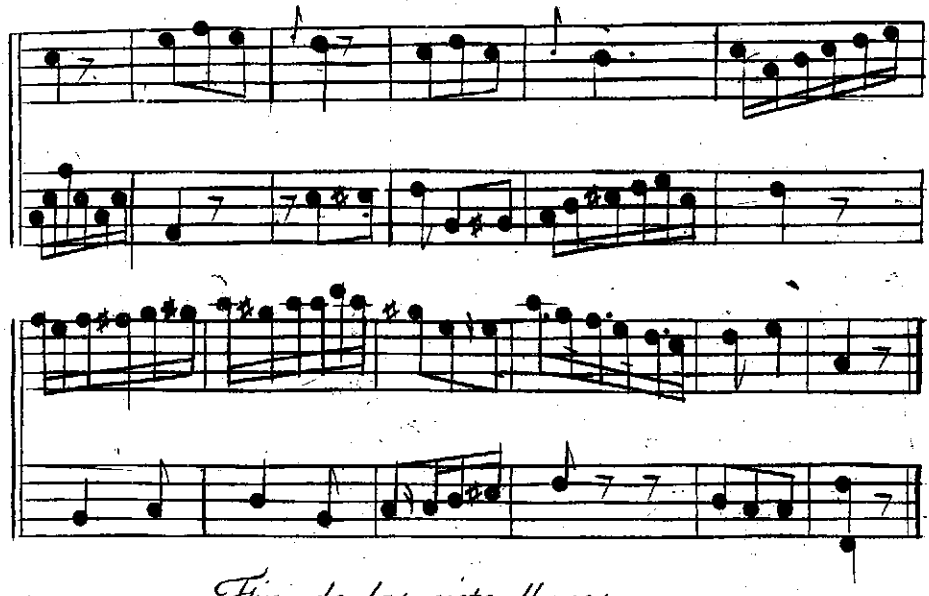

All.to
101


102
All.° Com.do


Menor
Grave
Magestuoso
103

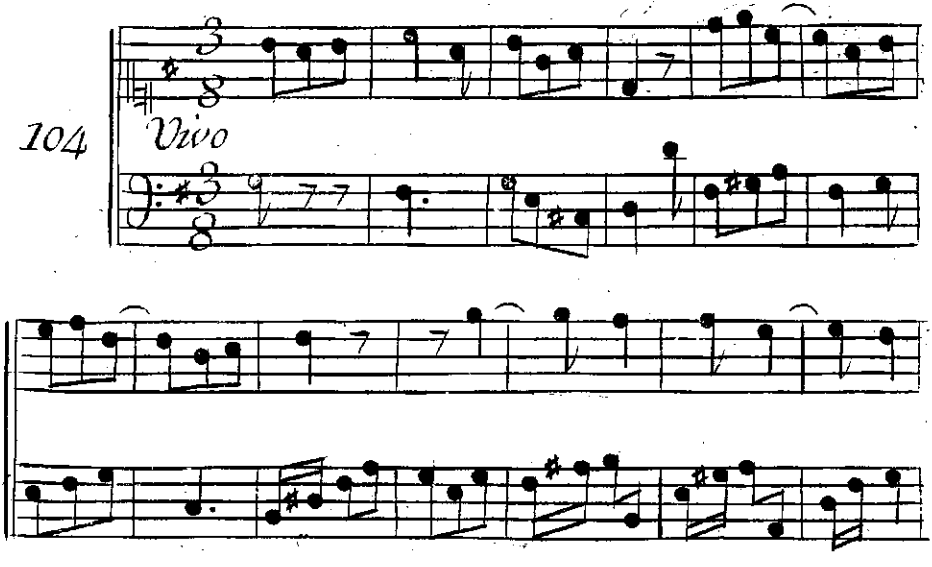


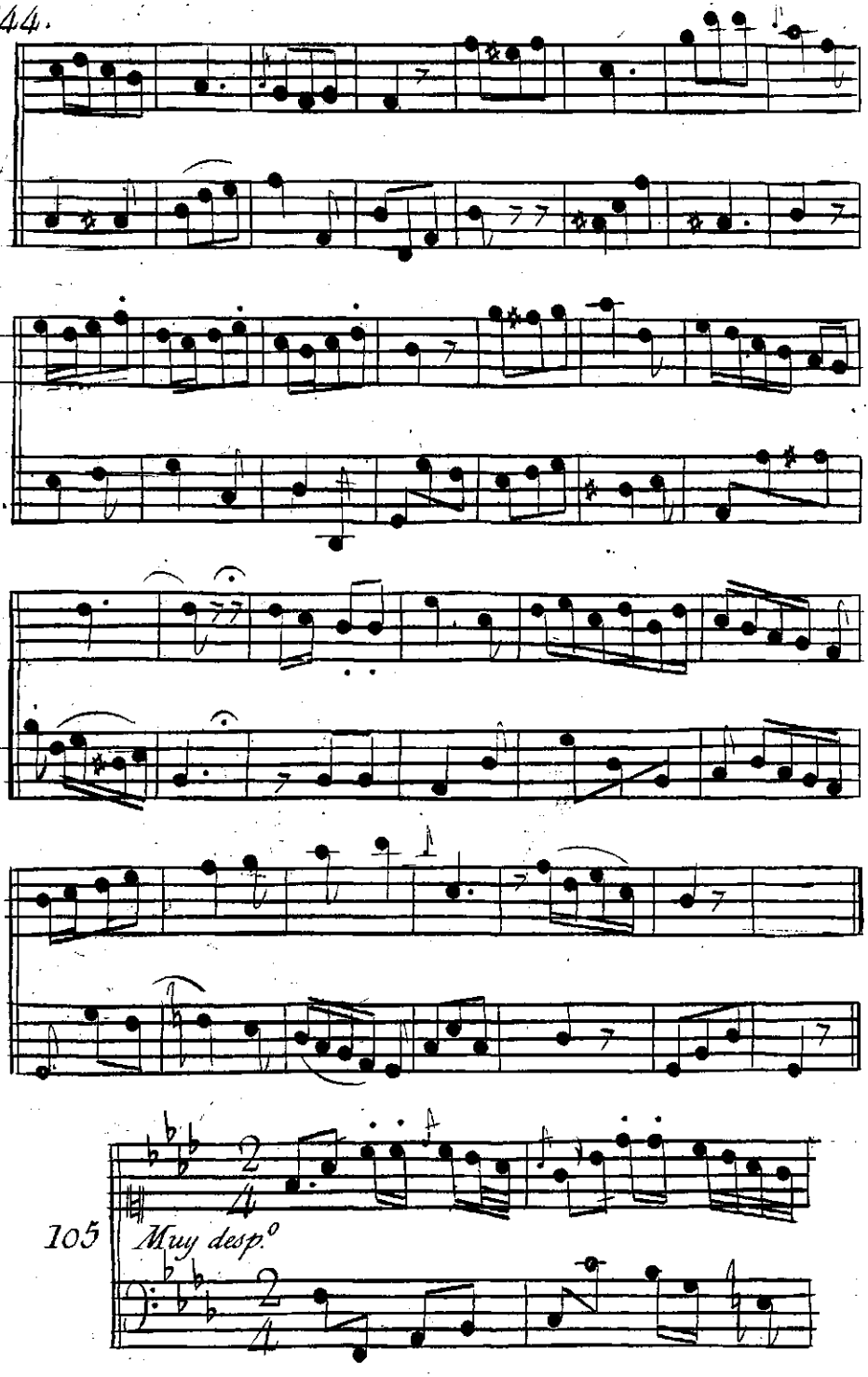

All.°

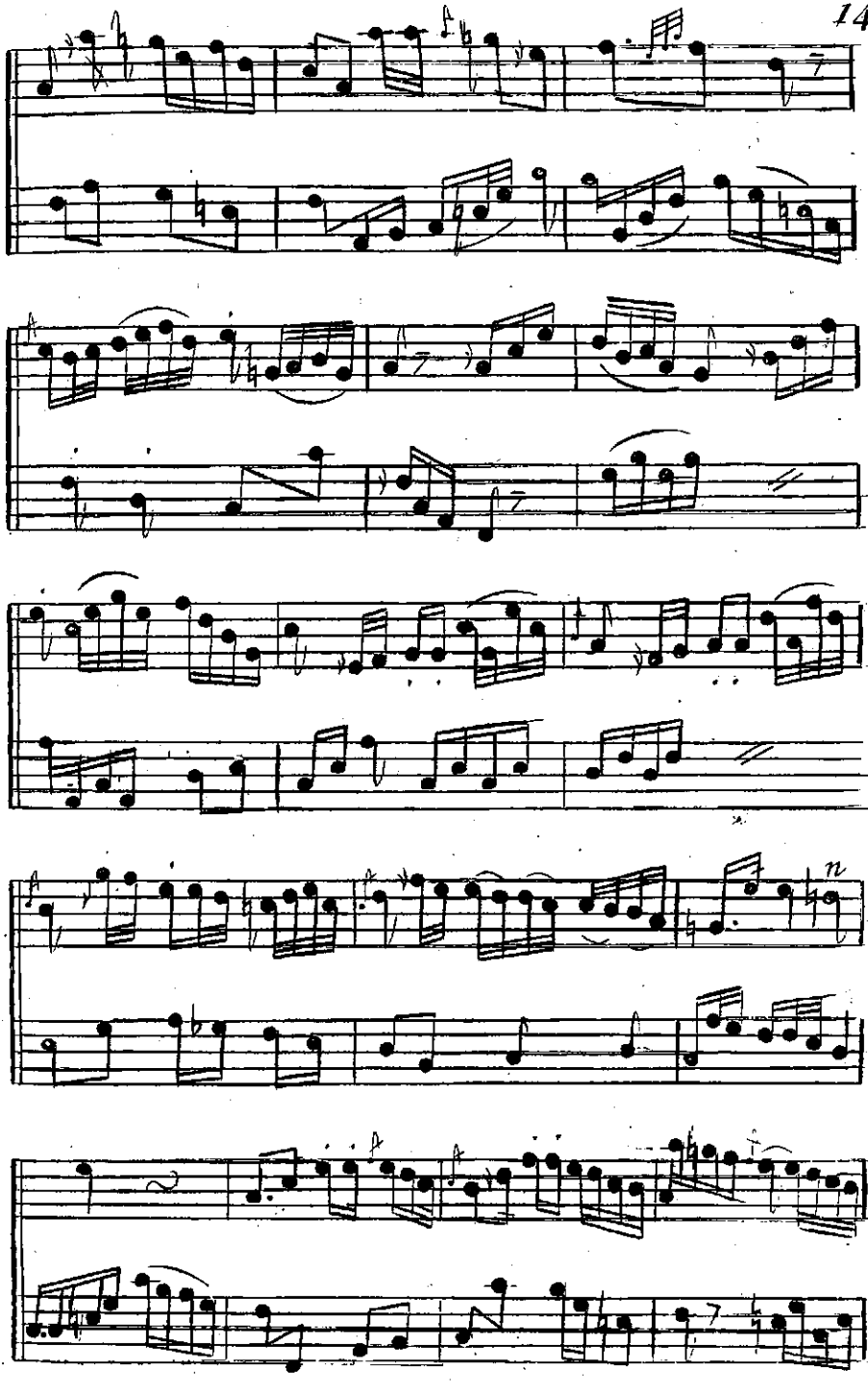


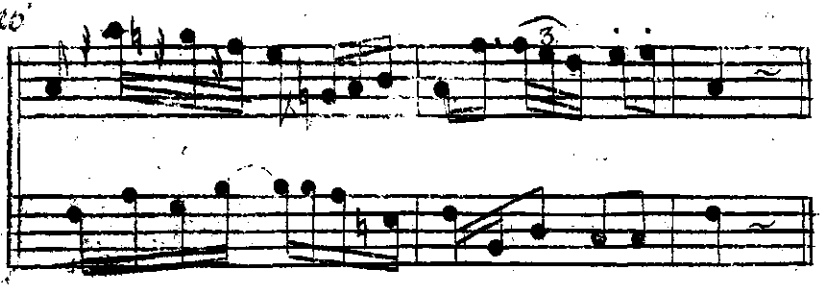
Fin de las siete llaves.

Siguen varias leccion.s particulares, sin expresar la llave mental.

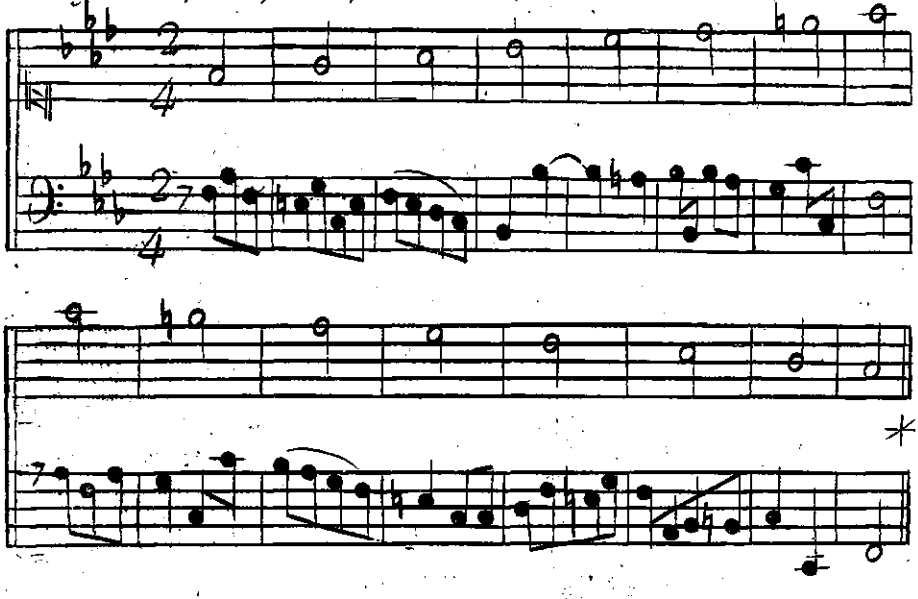


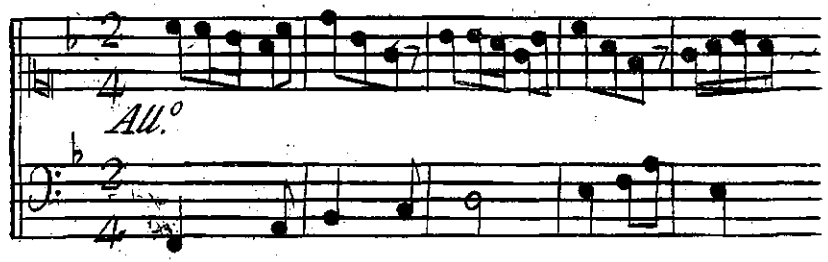

105
Muy desp.º



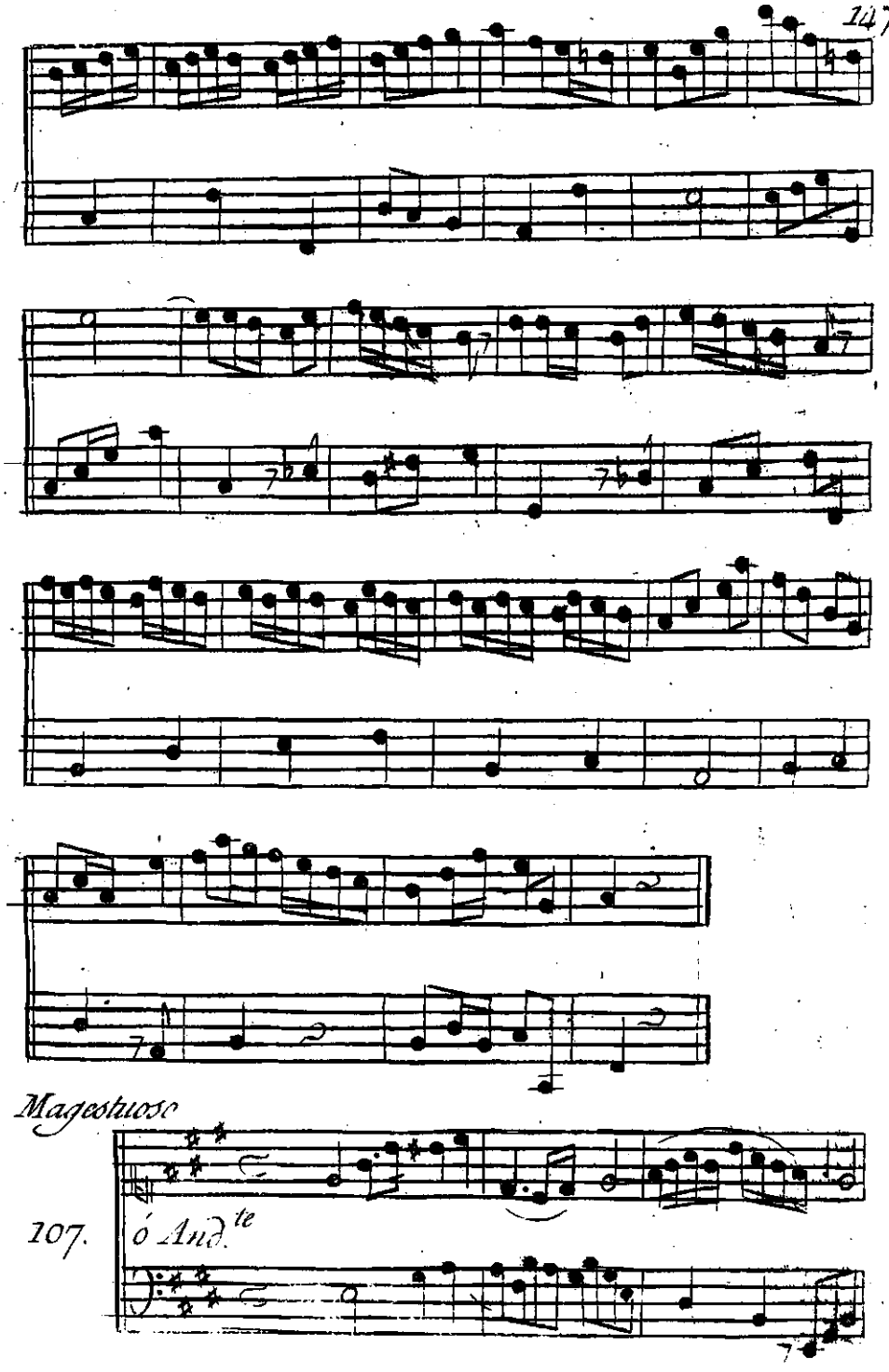


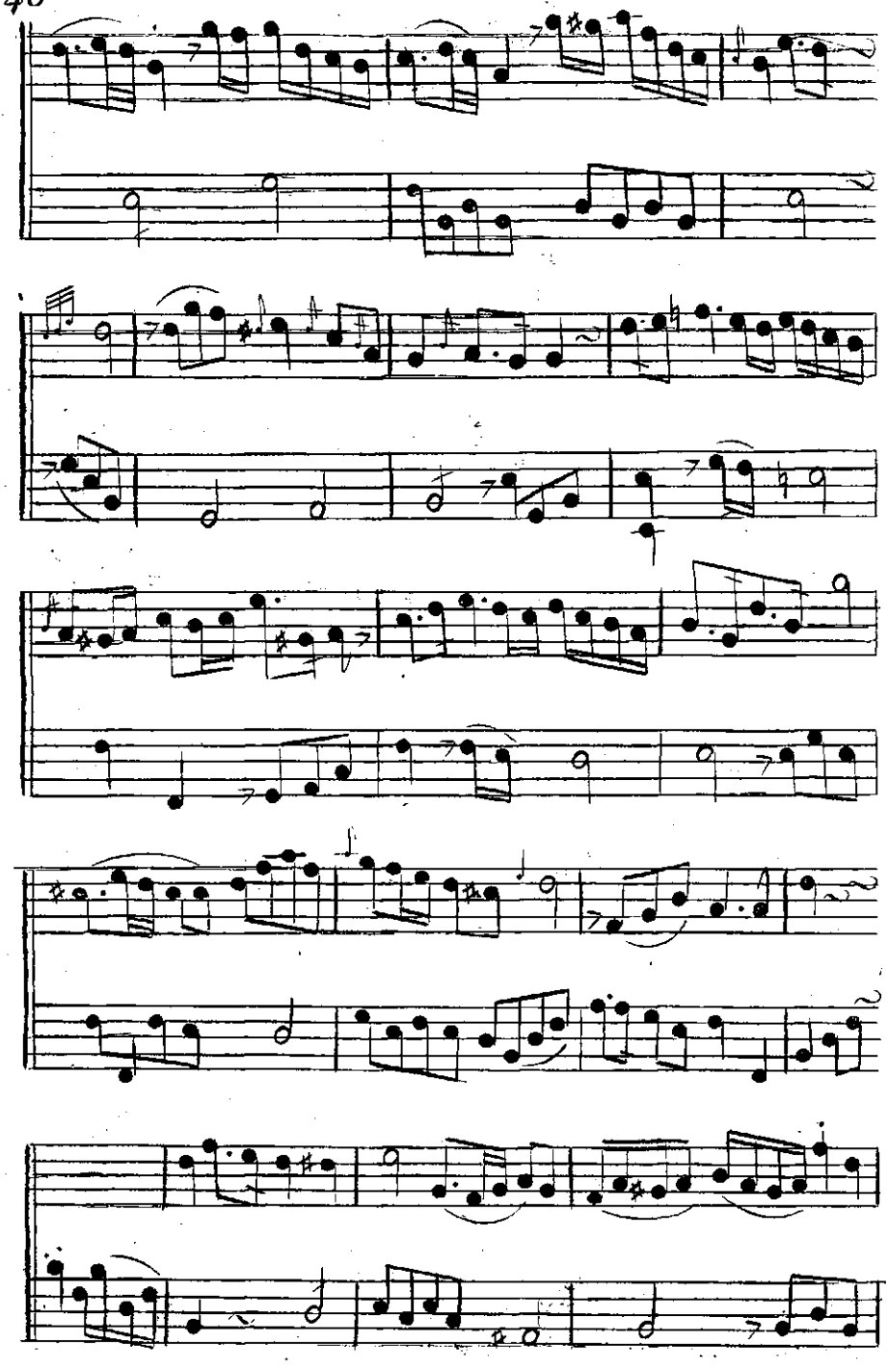
Nota. La escala del modo menor hallase tambien en varios autores, en la forma que aqui se presenta.

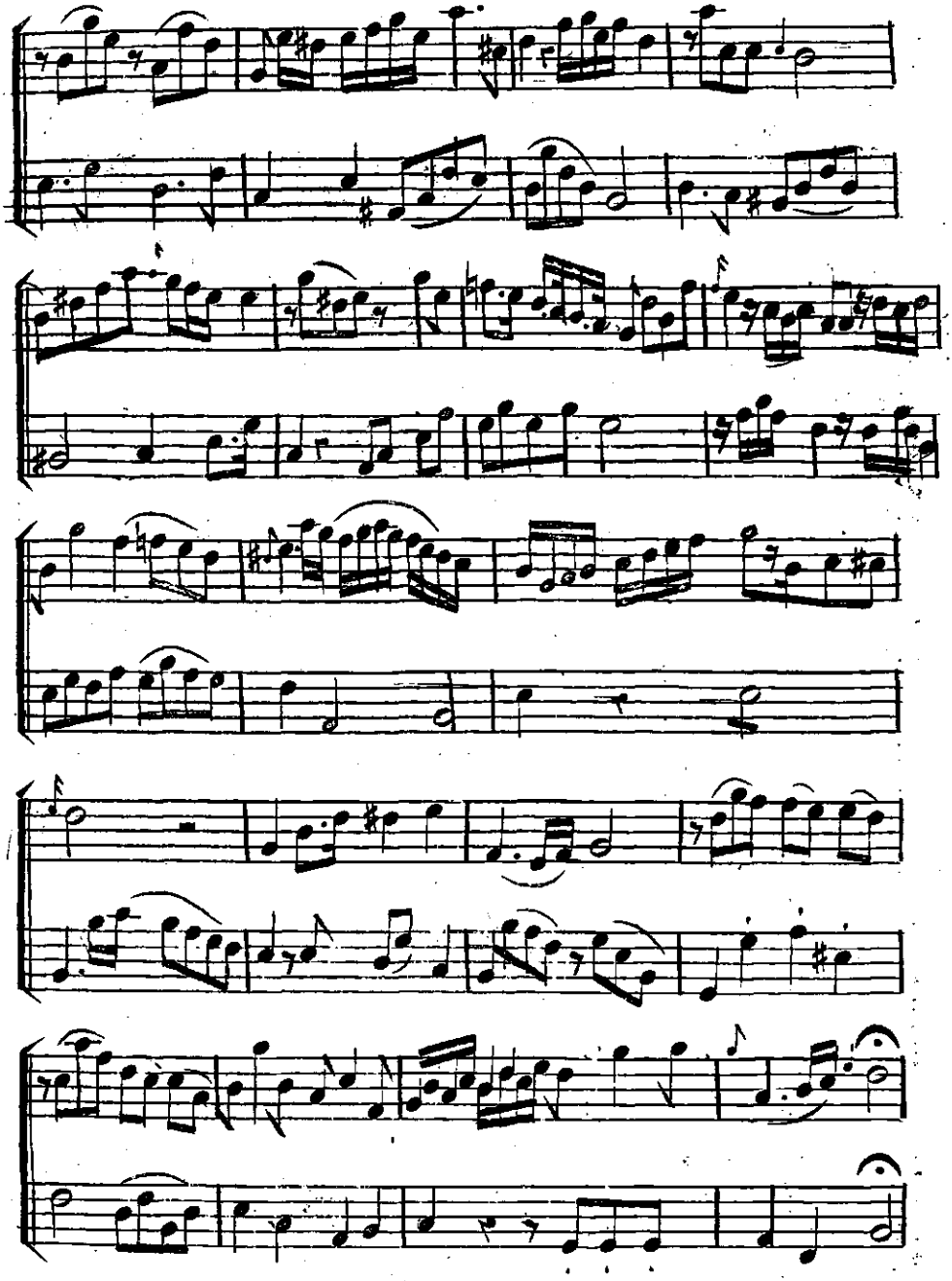




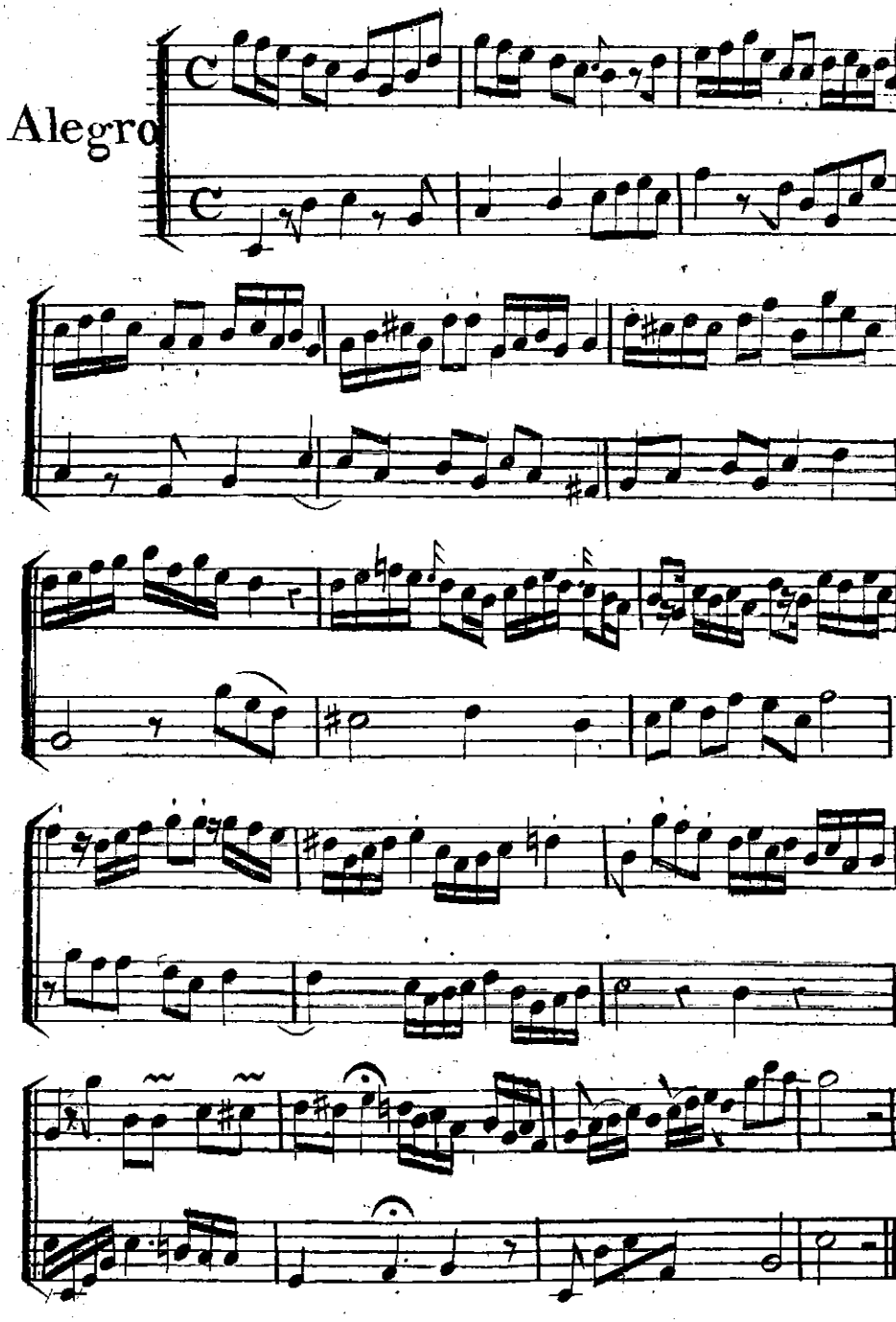
* *En los Solfeos del Conservatorio de Paris, pag 78. se ven las tres Escalas del modo menor: la 1.ª sencilla ó natural, sin variacion: la 2.ª alteradas las dos notas 6.ª y 7.ª á la subida, segun lo prevenido en la pag. 31. de las instrucciones de ésta obra: y la 3.ª variada una sola nota, lo mismo subiendo que bajando*

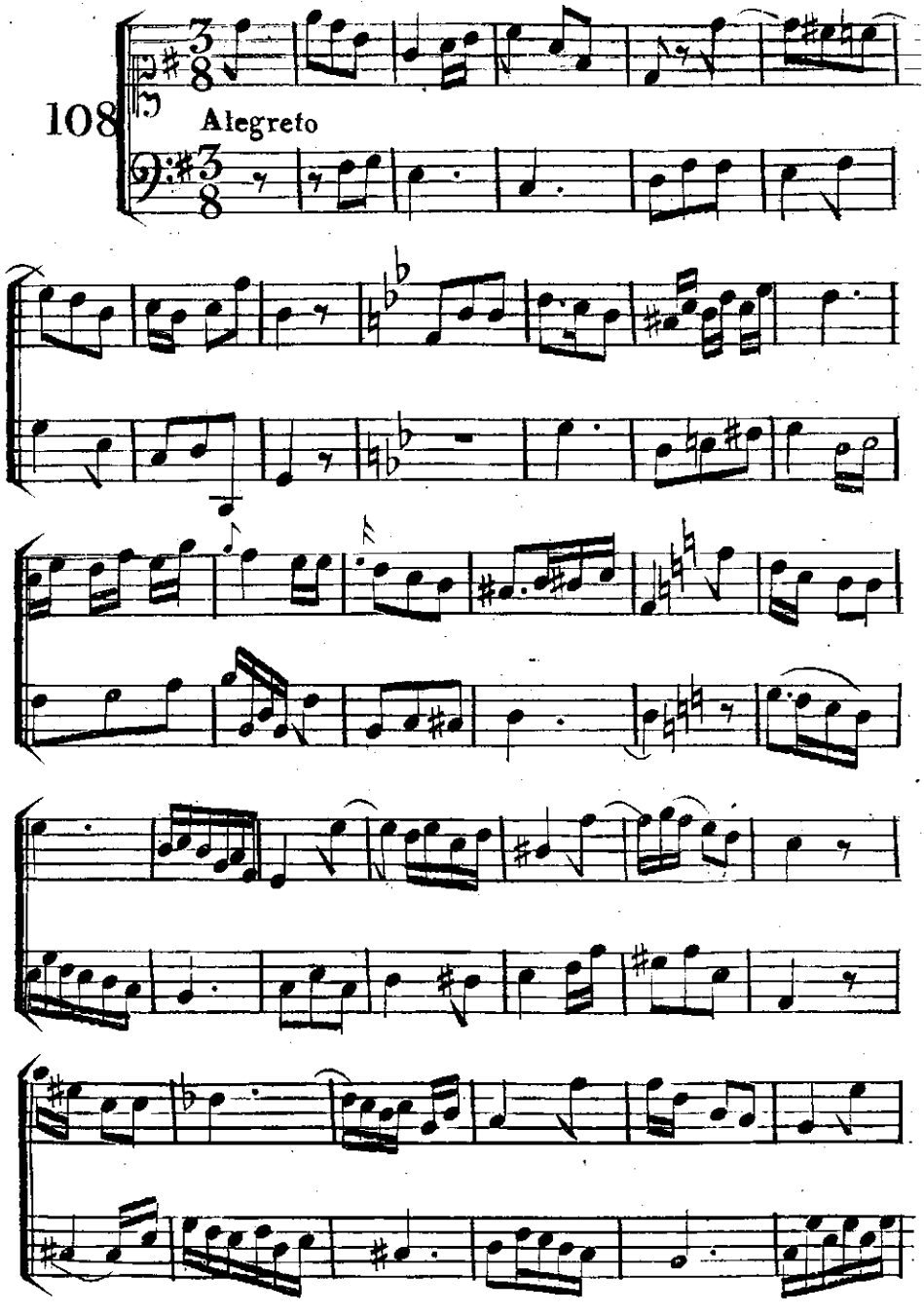

Magestuoso
107.
ó And.te

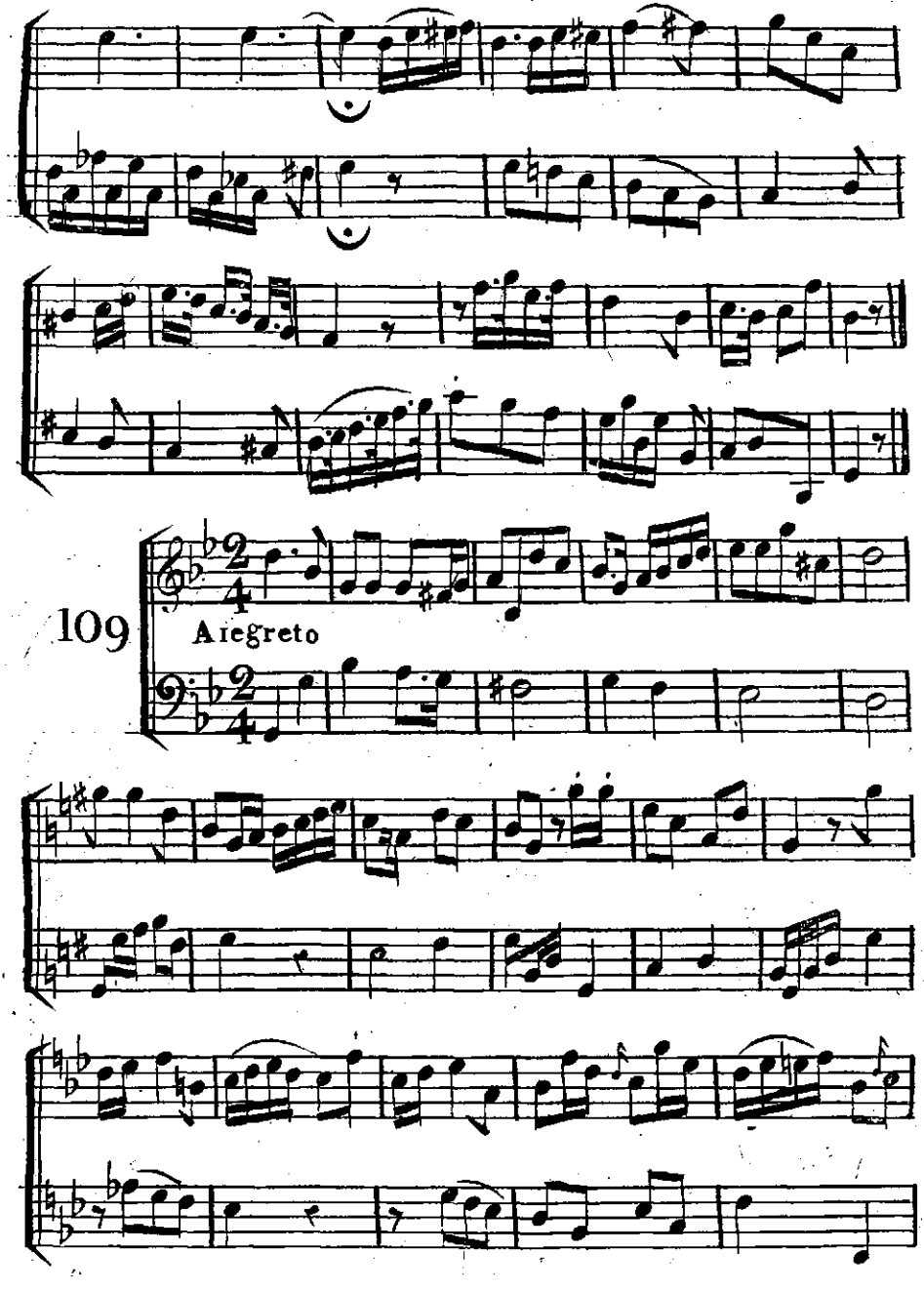


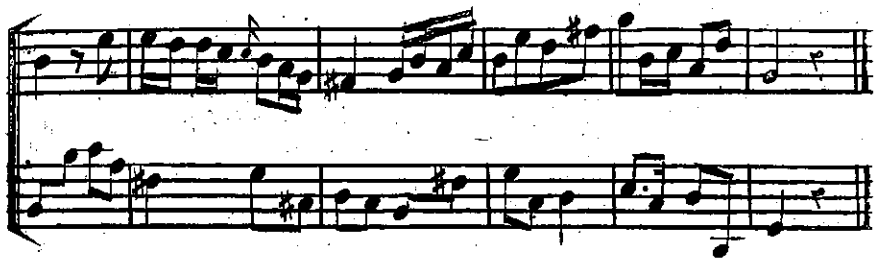


V.P.

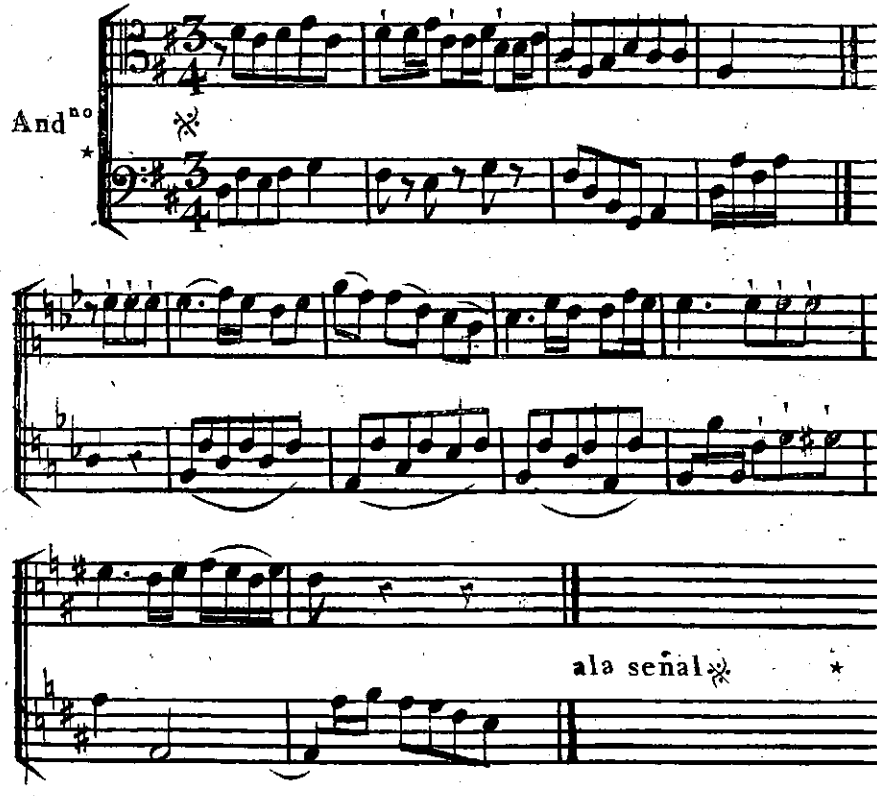

Alegro

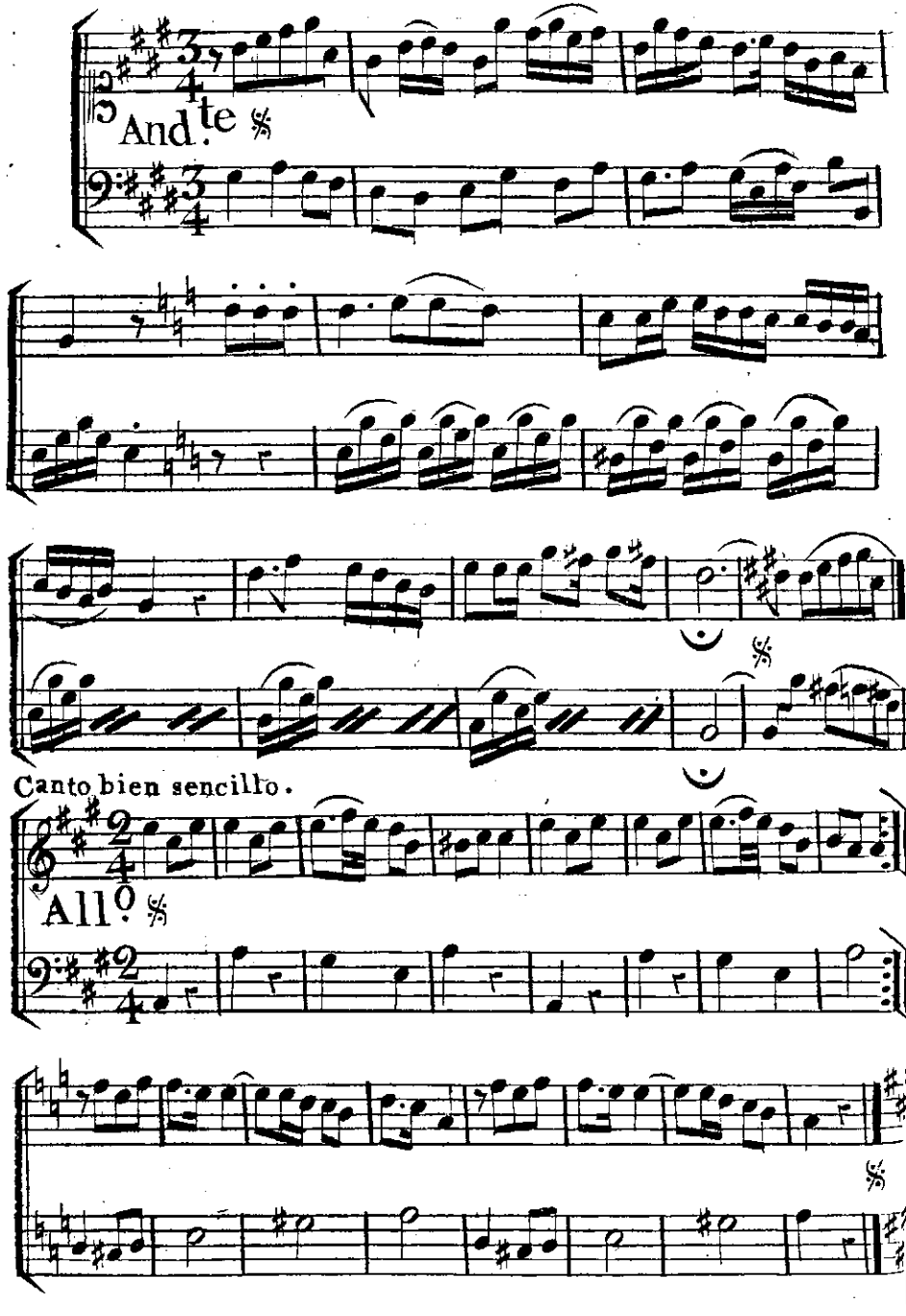

108
Alegreto


109
Allegreto



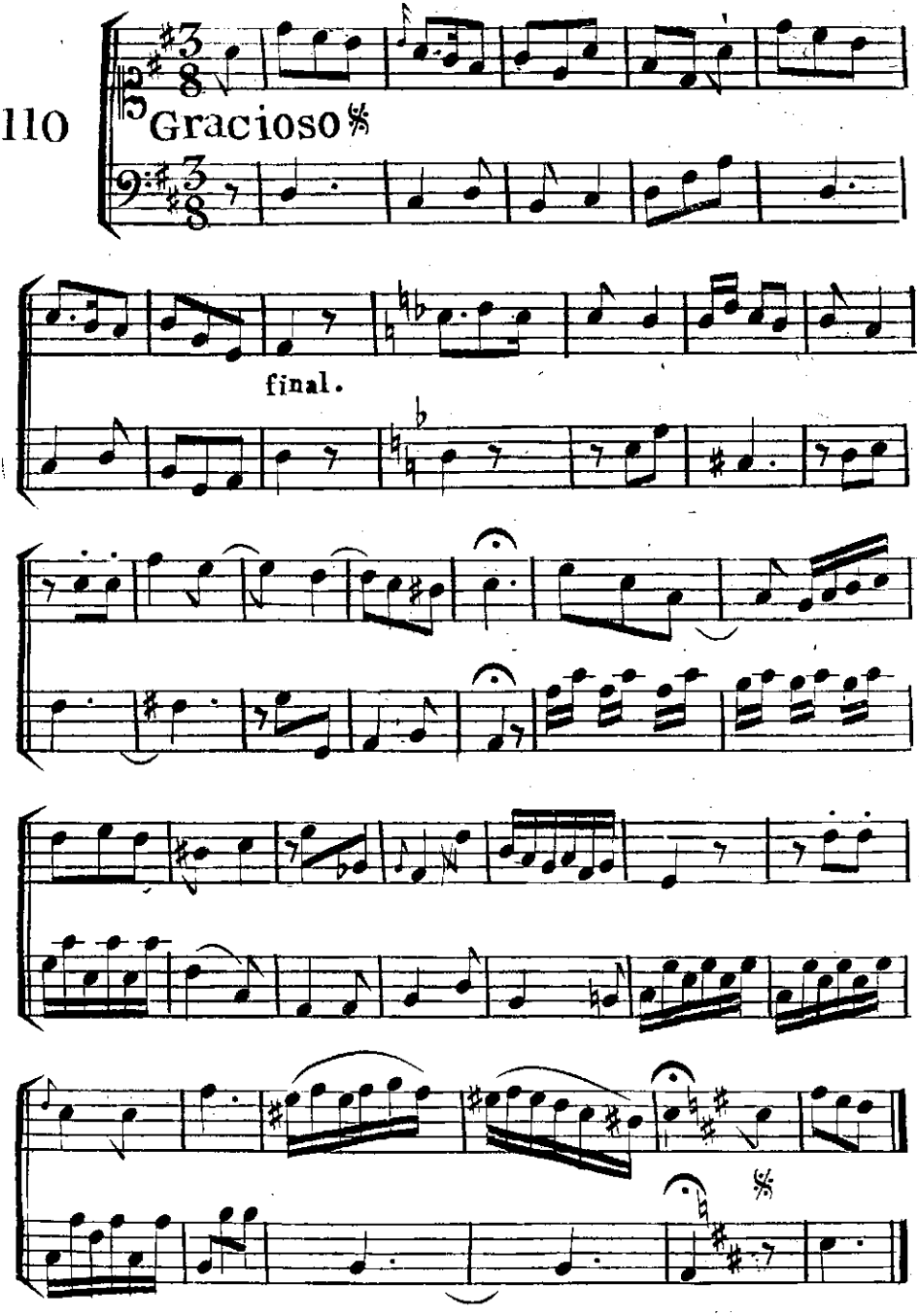
Es mui comun y frequente el uso de interpular el tono maior con el menor, y al contrario: aun en las Canciones vulgares se ve continuam^te y no porque sean comunes carecen de merito, se encuentran en ellas cosas particulares y de novedad: Se pondran aqui unas quantas para dar tan bien a conocer este caracter de musica.

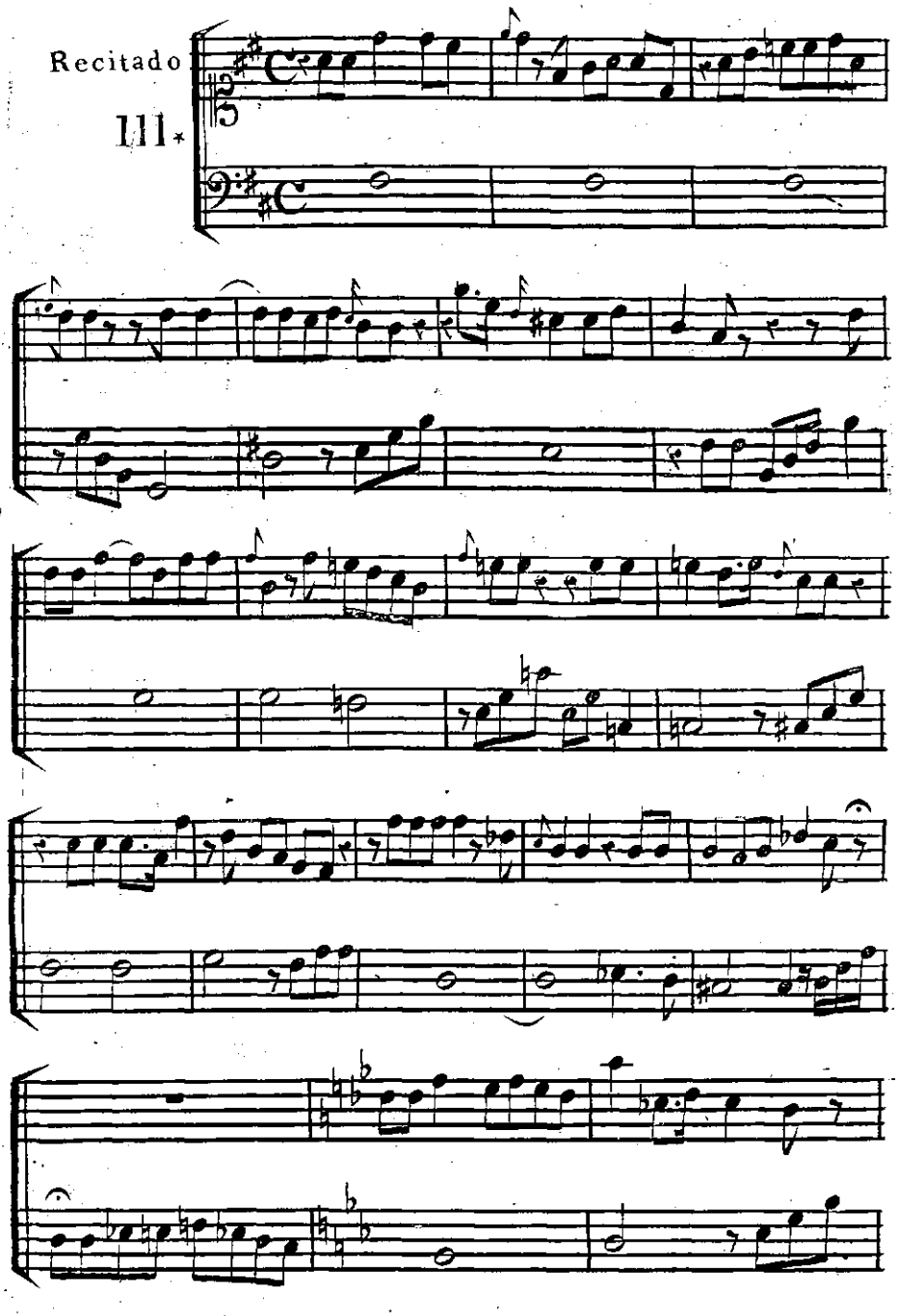



And.te
Canto bien sencillo.
All.o

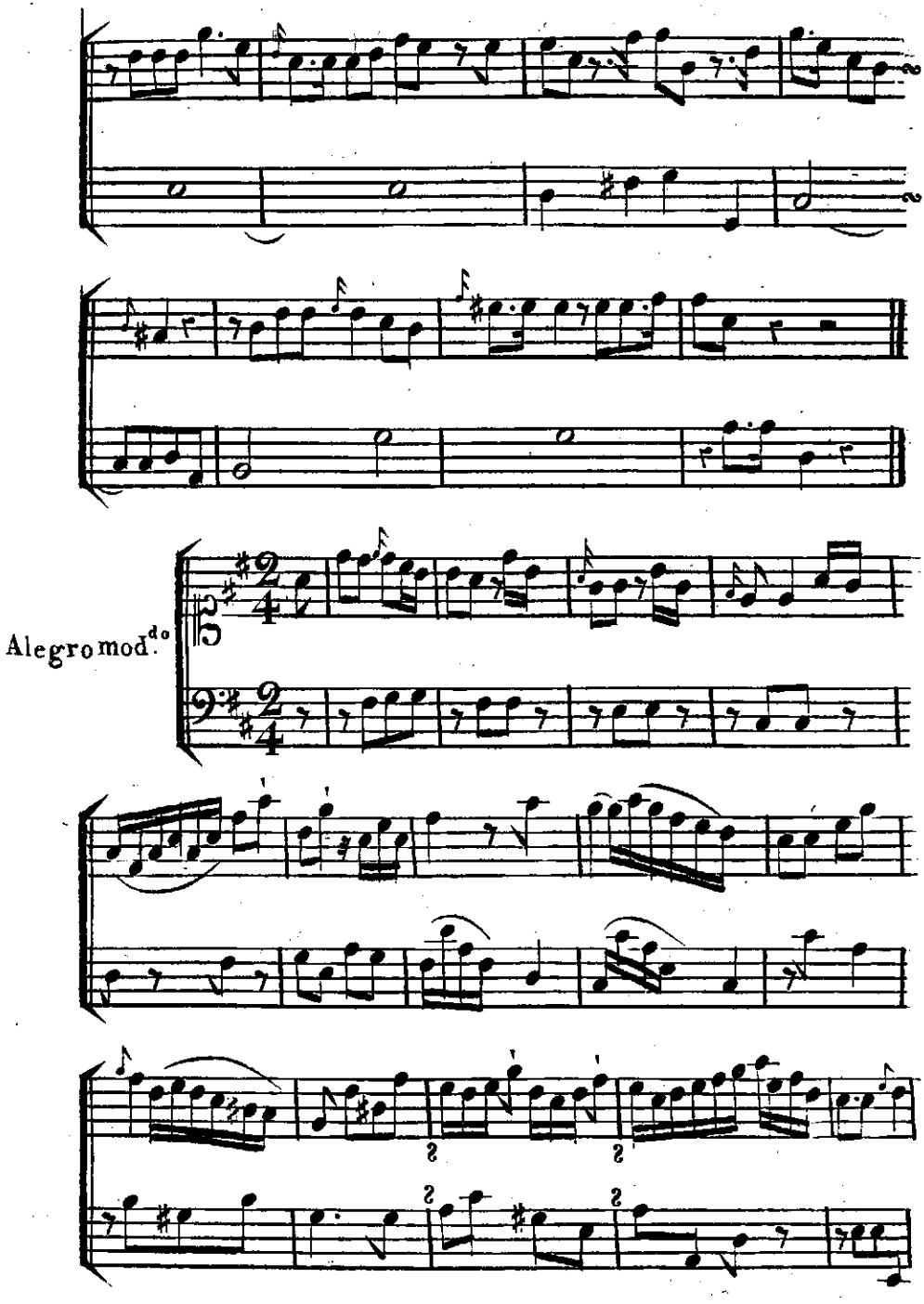
Tema de una cancion vulgar

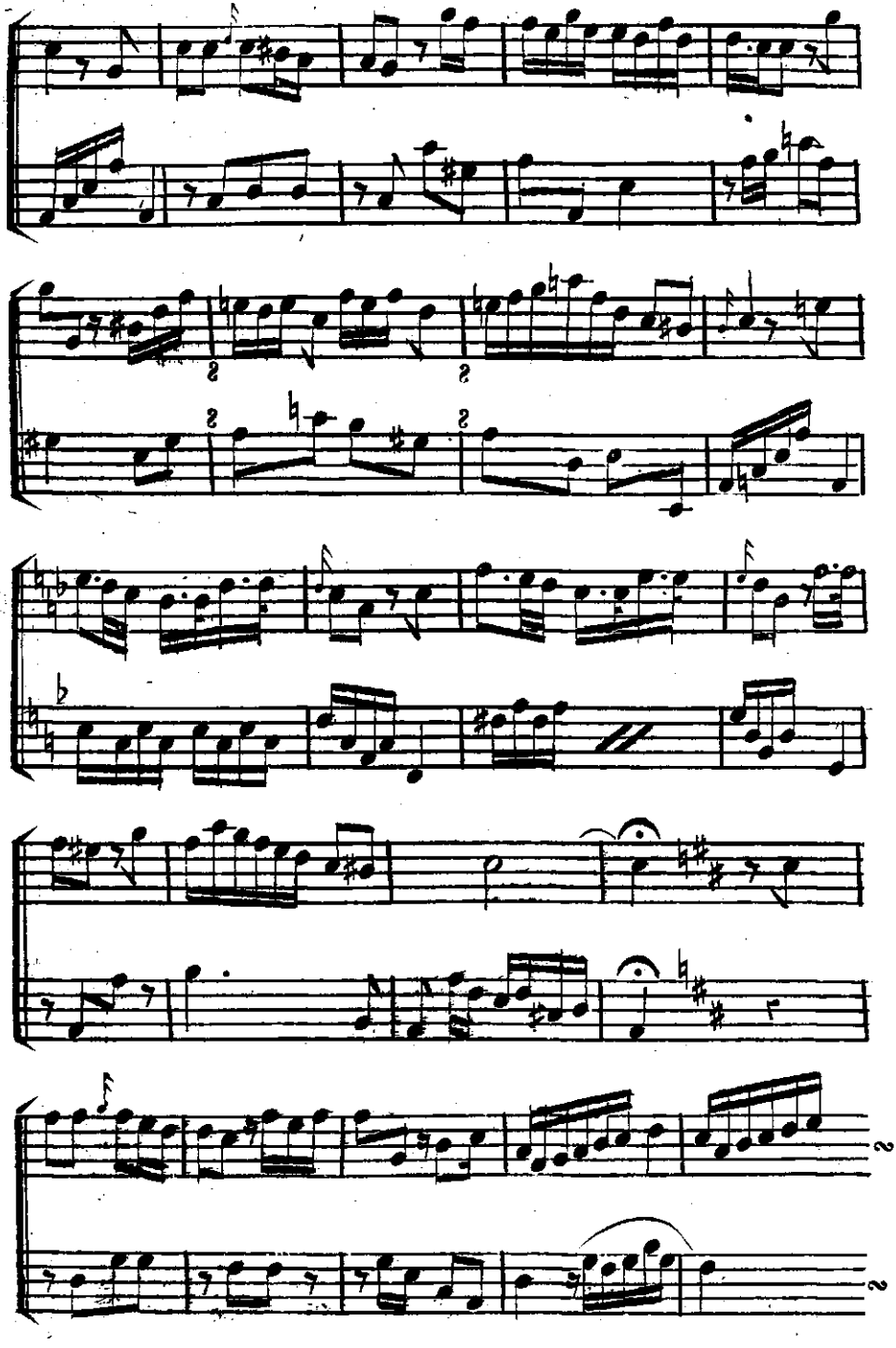
110 Gracioso

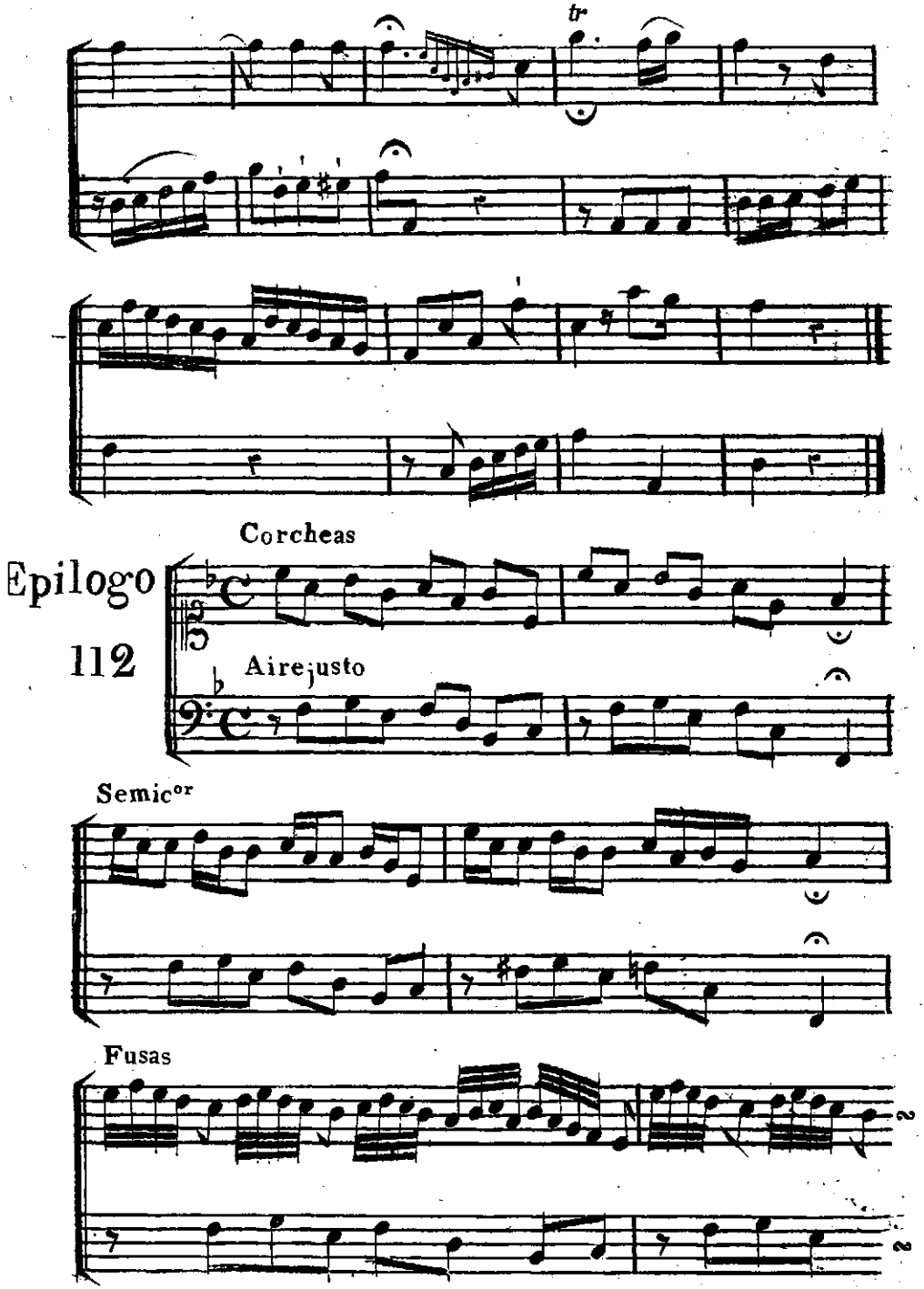


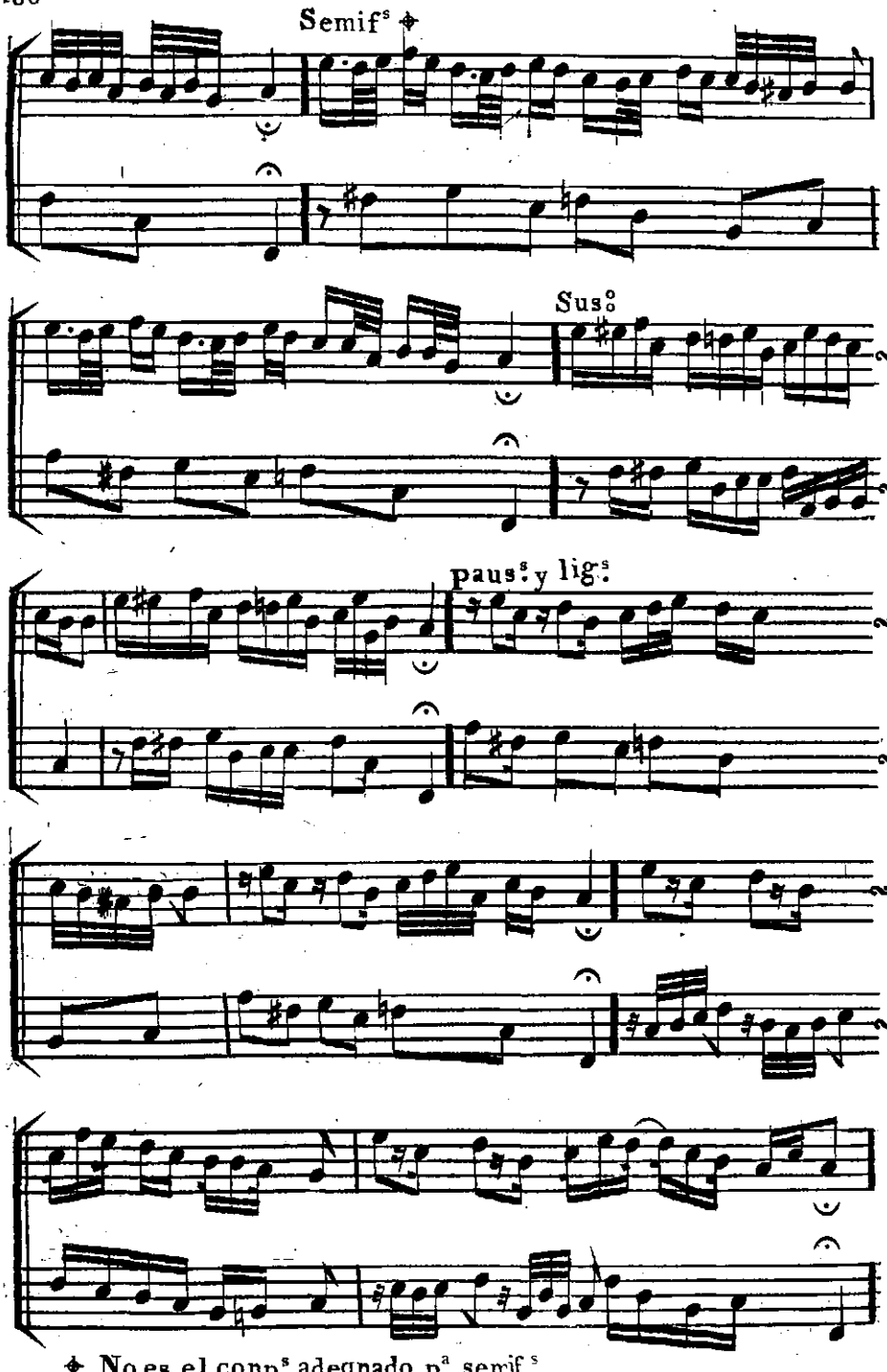


* Esta clase de musica, no va sugeta precisam.te al compas

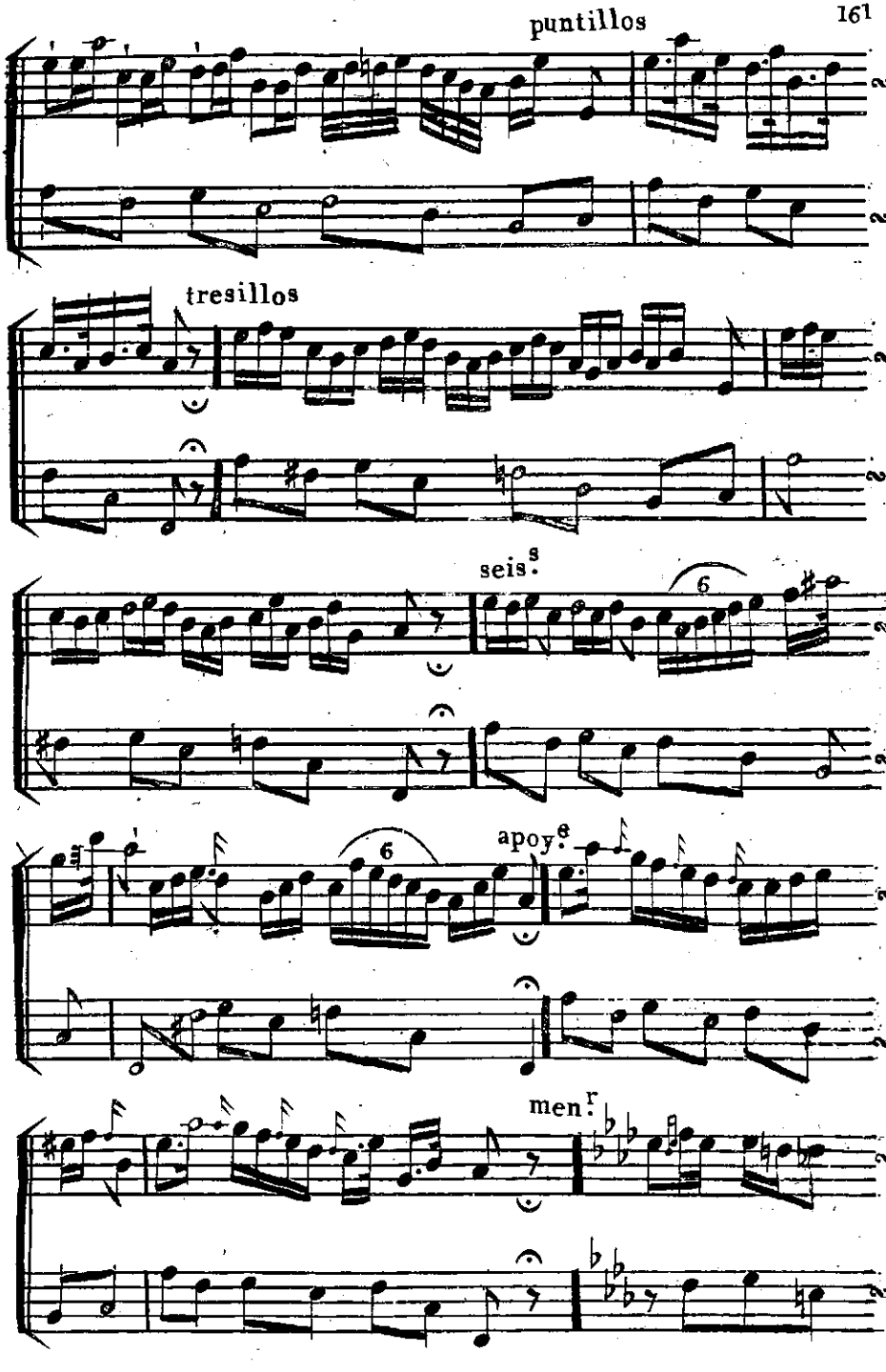

Alegro mod.do

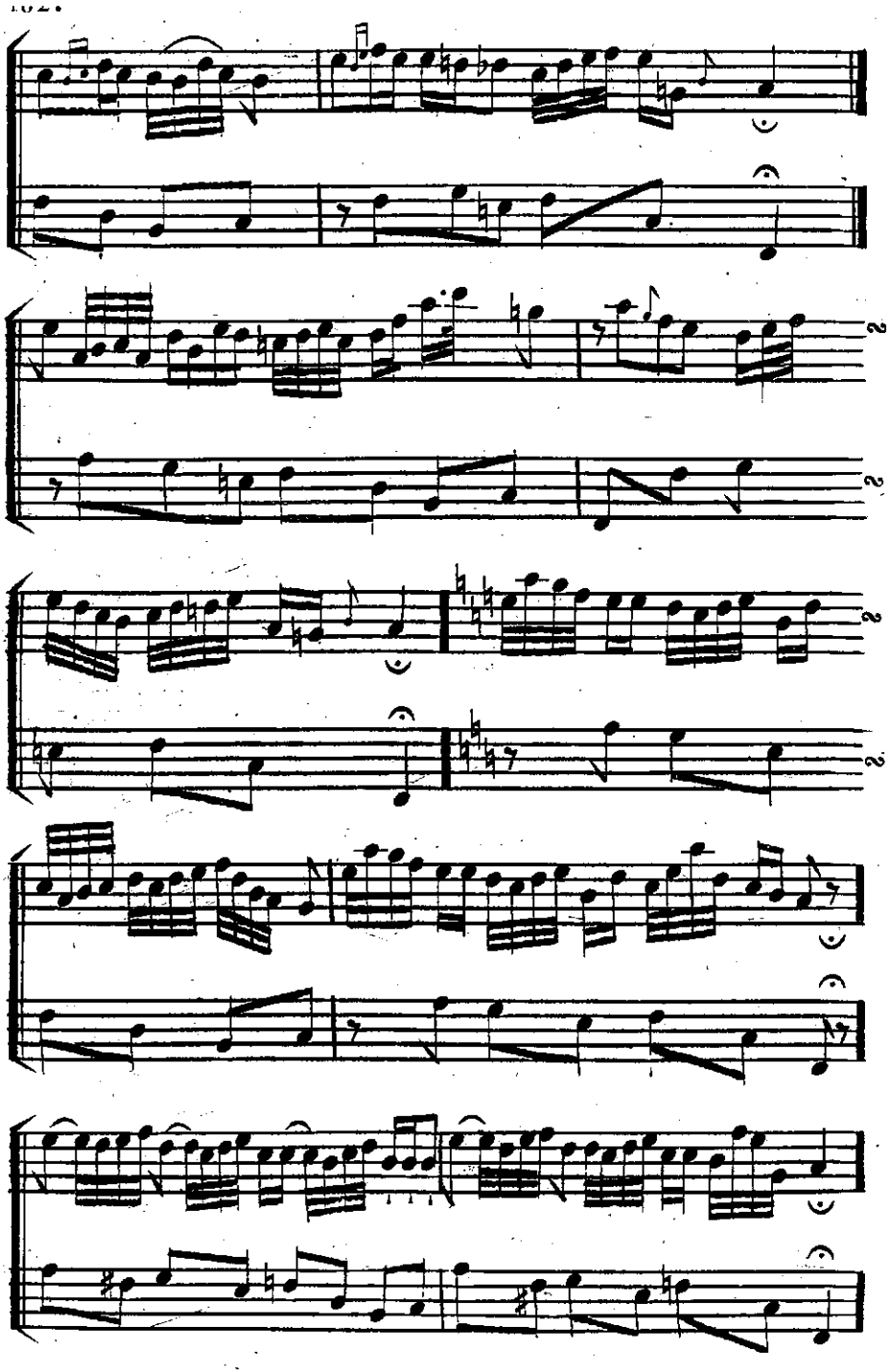


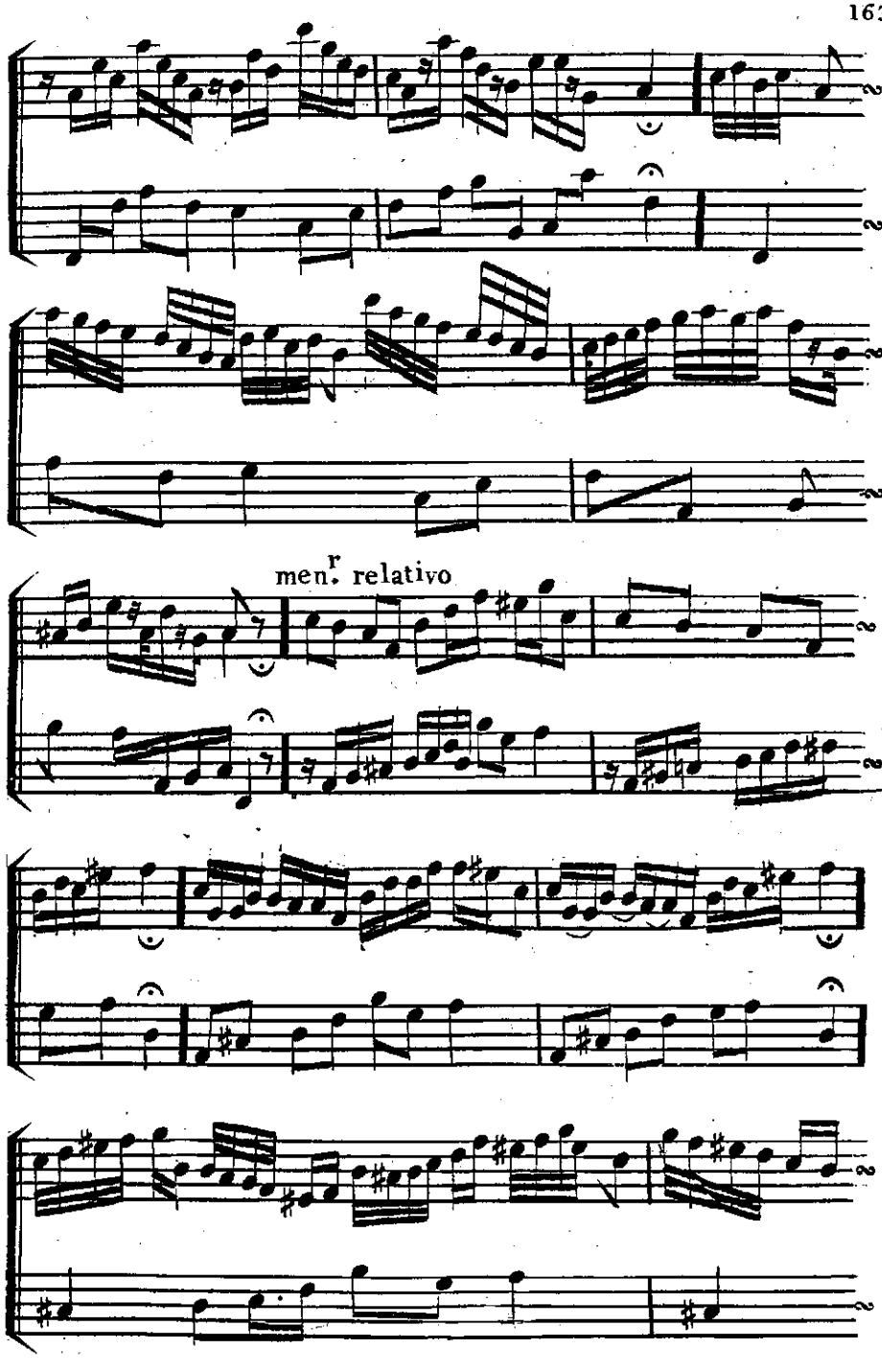

tr
Epilogo
112
Corcheas
Aire justo
Semicor
Fusas

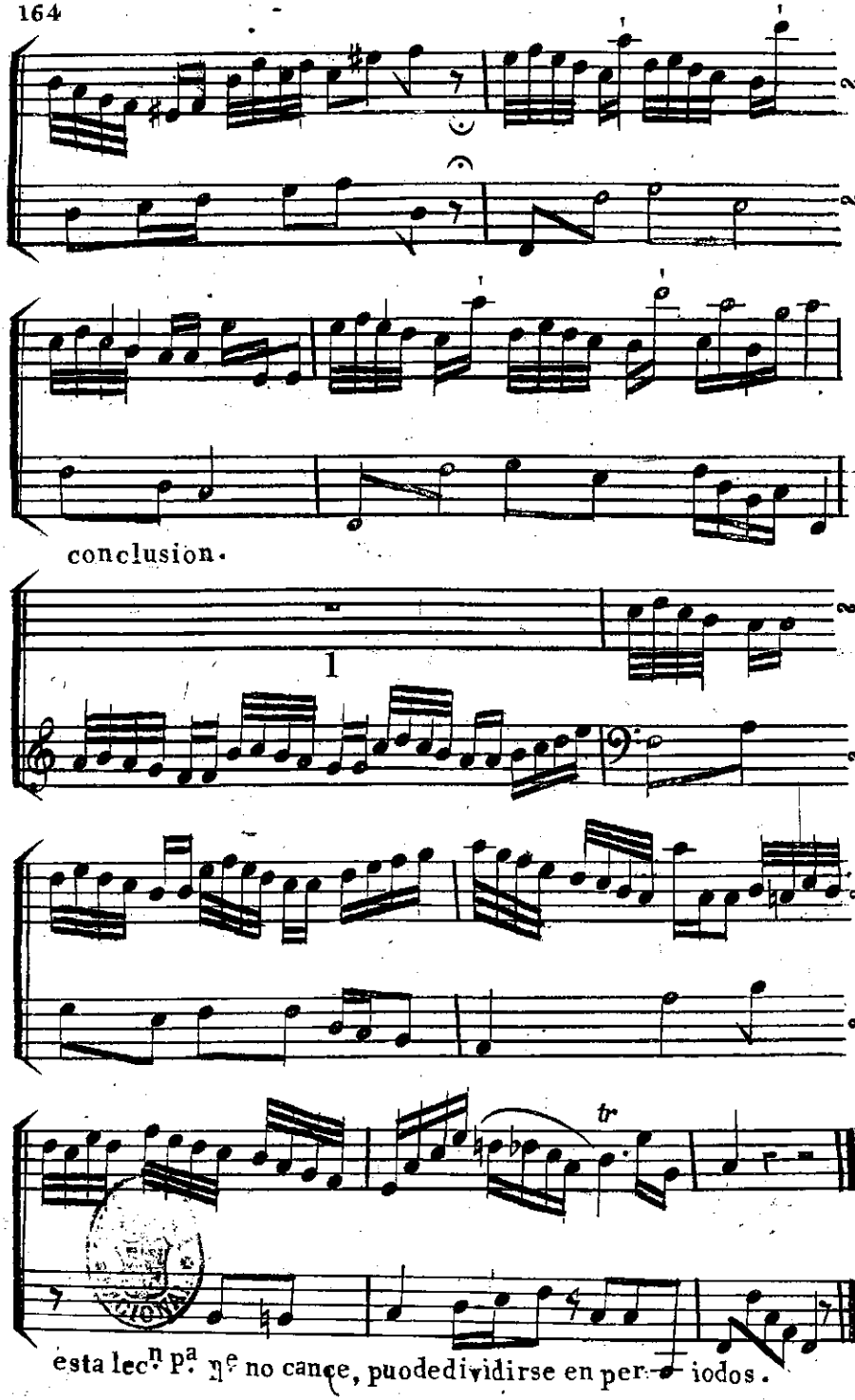


✣ No es el conps adeqnado pa semifs


puntillos
tresillos
seis.s
6
6
apoy.e
men.r




men.r relativo


conclusion.
1
tr
esta lec.n pa. ne no cance, puodedividirse en per- iodos.