ANÓNIMO

Biblioteca Nacional de España E-Mn 3174/5

CONCERTO

PARA FLAUTA

DOS VIOLINES Y BAJO

FOR FLUTE

TWO VIOLINS AND BASSO

Eds.: Alicia del Olmo, Mª Jesús Sanz, Eirinaios Zenieris

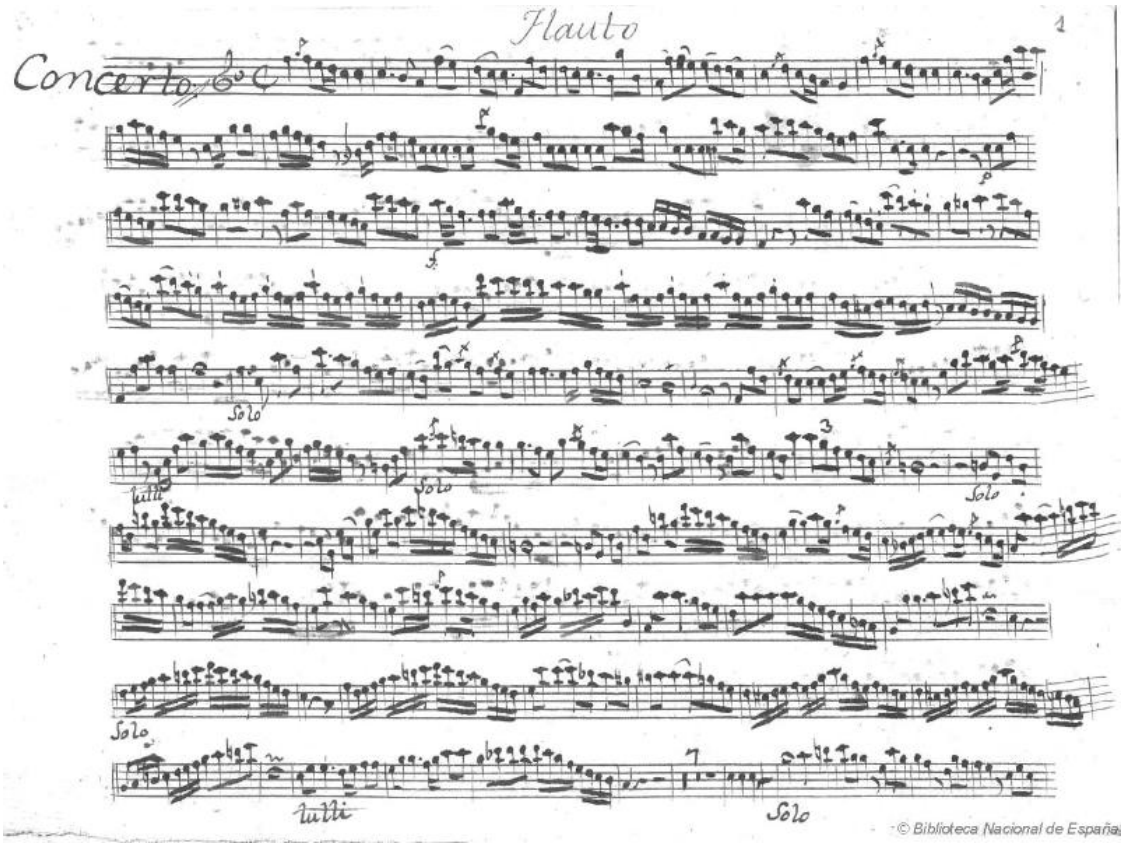
Conservatorio Superior de Música de Castilla y León 2016

APARATO CRÍTICO

Concerto para flauta, dos violines y bajo. 2a mitad del XVIII. E-Mn3174/5

Allegro maestoso		
C.7	Fl.	Omitido el puntillo que aparece en el original
C.14	Basso	Indicación original "Trasto solo"
C.15	Fl. - Basso	Añadidos puntillos
C.31	Basso	Original: blanca con puntillo, se ha sustituido por silencio de blanca
C.33	Basso	Original: tercera negra La, sustituido por Sol
C. 41 – 43	Fl.	Original: unísono con Vl. I
C.48	Fl.	Añadido segundo tresillo por coherencia
C. 55	Vl. II	Añadido becuadro al Si
C. 76	Fl.	Añadido becuadro al Si
C. 79	Fl.	Supresión de los tres últimos tiempos
C. 84	Vl. I	Añadida ligadura en último tiempo
C. 100	Vl. II	Corregidas las alteraciones
C.105	Basso	Original: silencio de semicorchea, sustituido por silencio de corchea
C. 106 – 109	Fl.	Original: unísono con Vl. I
C. 113 – 116	Fl.	Original: unísono con Vl. I
C. 145	Fl.	Supresión de los dos últimos tiempos
C. 153	Fl.	Supresión del compás entero
C. 163	Basso	Añadido un sostenido al fa
C.167	Vl. I	Original: dos tintas, se ha decidido tomar la tinta más definida
C. 168	Vl. II	Original: Negra, se ha optado por imitar el ritmo de Vl I.
C. 168	Fl.	Original: dos tintas. Se ha optado por la más definida
C.176	Vl. II	Original: dos compases de silencio, sustituido por tres
C. 186	Vl. I	Original: cuatro corcheas, sustituido por figuración de Vl. II y Basso
C. 188	Vl. I	Original: cuatro corcheas, sustituido por figuración de Vl. II y Basso
C. 198 – 202	Fl.	Original: unísono con Vl. I
C.201	Fl. - Basso	Original: falta, se ha reconstruido con el compás 200
C. 203	Fl.	Supresión de los tres últimos tiempos
Largo		
C.1-2	Vl. I	Añadidas ligaduras como flauta y violín II
C.6	Vl. I	Añadidas ligaduras como flauta y violín II
C. 16 – 18	Fl.	Original: unísono con Vl I.
C.18	Vl. II	Añadido un sostenido al Fa.
C.31	Vl. I	Añadidas ligaduras como flauta y violín II
C.37	Fl.	En el tercer tresillo del compás falta el mordente
C. 38	Vl. II	Original: corchea, negra, negra, corchea, corchea
C.39	Vl. II	Original: corchea negra negra corchea corchea, se ha sustituido la última corchea por un silencio de negra
C.40 - 41	Fl. – Vl. II	Añadidas ligaduras como violín II
C.42	Fl.	Añadidas ligaduras como violín II
Rondo Allegretto		
C. 4	Vl. I	Falta. Se repite el 37
C. 7	Vl. I	Original: dos últimas notas Sol y Fa. Sustituidas por Fa y Mi. Como los compases 43 y 87 en Vl. I y II, respectivamente.
C.8	Fl.	Original: Fa negra, re corchea con puntillo, semicorchea. Se ha dejado el primer fa negra y se sustituyeron las notas siguientes con silencios.
C.18-19	Fl.	Original: Semicorcheas sustituidas por silencios
C. 22	Fl.	Original: Do. Sustituido por Re
C. 23	Vl. I	Orginal: Fa. Sustituido por Mi

C. 41	Vl. I	El compás 41 se mueve al 42. Añadidas notas que forman terceras con la flauta en la segunda mitad.
C. 44-45	Fl.	Se quitan todas las notas menos el fa negra.
C.63,	Vl. II	Original: tres semicorcheas, sustituido por tresillos
C. 66	Fl.	Original: última nota Sol
C.69,	Fl.	Original: seisillos, sustituido por dos tresillos
Cc. 70 – 75	Fl.	Original: no hay Tacet, toca unísono con Vl. I
C. 74	Vl. I	Copiado dos veces
Cc. 88 - 91	Fl.	Original: no hay Tacet, toca unísono con Vl, I
C. 100	Fl.	Original: seisillos, sustituidos por dos tresillos
C. 101	Fl.	Original: seisillos, sustituidos por dos tresillos
C. 102	Fl.	Original: seisillos, sustituidos por dos tresillos
C. 104	Vl. II	Original: tres semicorcheas, sustituido por tresillos
C. 107	Vl. II	Original: tres semicorcheas, sustituido por tresillos



Concerto for flute, two violins and bass. 2nd half of 18th century. E-Mn3174/5

Allegro maestoso		
C.7	Fl.	Omitted the dot appeared in the original
C.14	Basso	Original indication "Trasto solo"
C.15	Fl. - Basso	Dotsadded
C.31	Basso	Original: dotted half note. Replaced by half note rest.
C.33	Basso	Original: third crotchet A. Replaced by G
C. 41 – 43	Fl.	Original: unison with Vl. I
C.48	Fl.	Second triplet added for coherence.
C. 55	Vl. II	Natural sign added to B
C. 76	Fl.	Natural sign added to B
C. 79	Fl.	Suppression of the last three times
C. 84	Vl. I	Tie added on the last time
C. 100	Vl. II	Corrected alterations
C.105	Basso	Original: semiquaver rest. Replaced by quaver rest.
C. 106 – 109	Fl.	Original: unison with Vl. I
C. 113 – 116	Fl.	Original: unison with Vl. I
C. 145	Fl.	Suppression of the last two times
C. 153	Fl.	Suppression of the whole measure
C. 163	Basso	Sharp added to F
C.167	Vl. I	Original: two inks. Guided by the defined ink.
C. 168	Vl. II	Original: Crotchet, It has been chosen to mimic the rhythm of Vl I.
C. 168	Fl.	Original: two inks. The most defined of them.
C.176	Vl. II	Original: two rests measures. Reblaced by three measures.
C. 186	Vl. I	Original: four quavers. Replaced by notes from Vl. II and Bass.
C. 188	Vl. I	Original: four quavers. Replaced by notes from Vl. II and Bass.
C. 198 – 202	Fl.	Original: unison with Vl. I
C.201	Fl. - Basso	Original: missing. Rebuilt with measure 200.
C. 203	Fl.	Suppression of the last three times
Largo		
C.1-2	Vl. I	Tie added like Fl. and Vl. II.
C.6	Vl. I	Tie added like Fl. and Vl. II.
C. 16 – 18	Fl.	Original: unison with Vl. I
C.18	Vl. II	Sharp added to F.
C.31	Vl. I	Tie added like Fl. and Vl. II.
C.37	Fl.	Missing grace note in the third triplet
C. 38	Vl, II	Original: quaver, crotchet, crotchet, quaver, quaver
C.39	Vl. II	Original: quaver, crotchet, crotchet, quaverand quaver. Last quaver replaced by crotchet rest
C.40 - 41	Fl. – Vl. II	Tie added like Vl. II
C.42	Fl.	Tie added like Vl. II
Rondo Allegretto		
C. 4	Vl. I	Missing. Repeatedmeasure 37.
C. 7	Vl. I	Original: Last two notes G and F. Replaced by F and E like measures 43 and 87 in Vl.I and II, respectively.
C.8	Fl.	Original: crotchet F, dotted quaver D and semiquaver. Dotted quaver and semiquaver replaced by rests.
C.18-19	Fl.	Original: Semiquavers replaced by rests
C. 22	Fl.	Original: C. Replaced by D
C. 23	Vl. I	Original: F. Replaced by E
C. 41	Vl. I	Measure 41 to measure 42. Second half of the measure, thirds added.
C. 44-45	Fl.	Only maintained crotchet F.

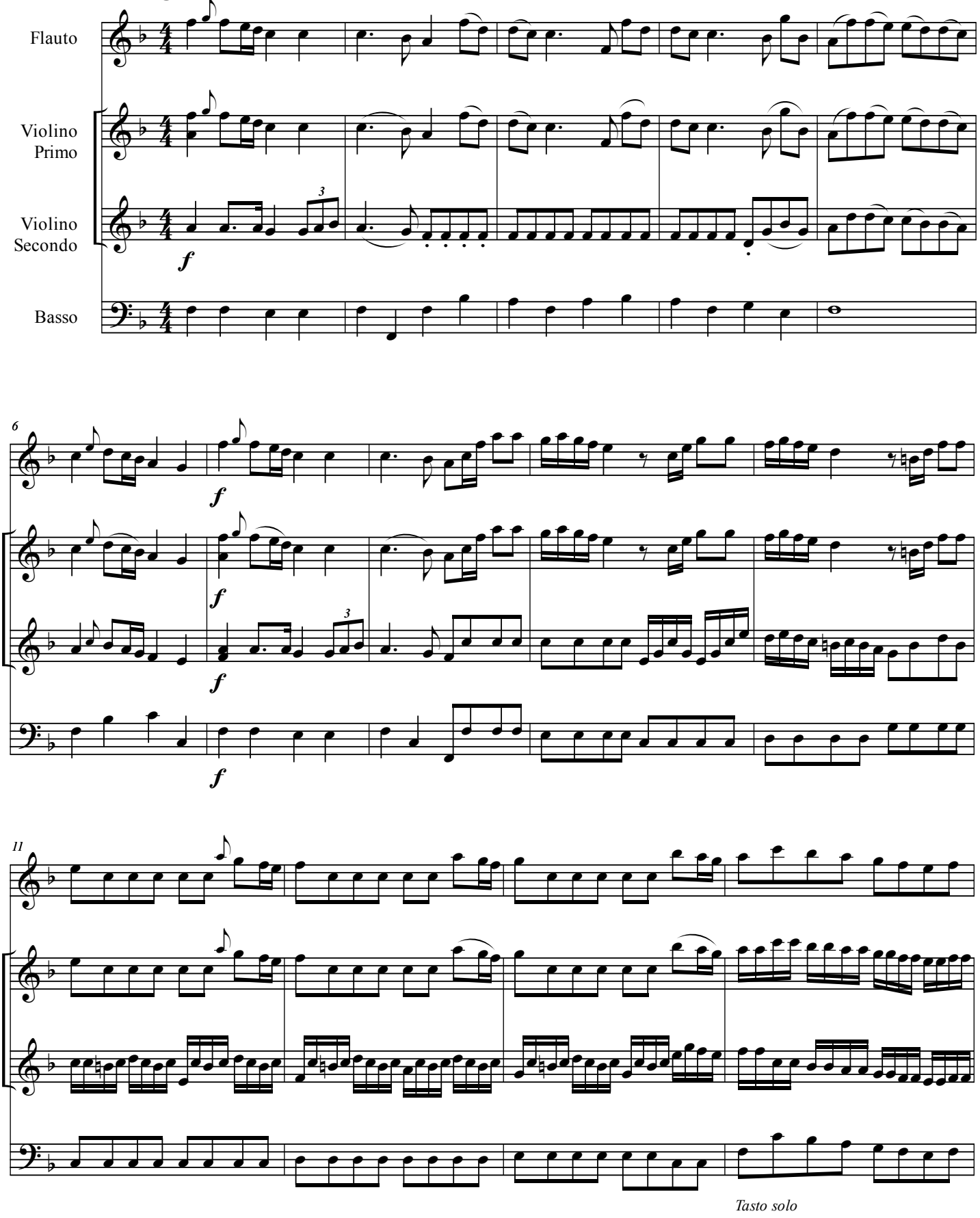
C.63	Vl. II	Original: three semiqueavers. Replaced by triplets.
C. 66	Fl.	Original: last note G
C.69	Fl.	Original: seisillos. Replaced by two triplets.
C. 70 – 75	Fl.	Original: no Tacet. Unison with Vl. I
C. 74	Vl. I	Copied two times.
C. 88 – 91	Fl.	Original: no Tacet. Unison with Vl, I
C. 100	Fl.	Original: seisillos. Replaced by two triplets.
C. 101	Fl.	Original: seisillos. Replaced by two triplets.
C. 102	Fl.	Original: seisillos. Replaced by two triplets.
C. 104	Vl. II	Original: three semiqueavers. Replaced by triplets.
C. 107	Vl. II	Original: three semiqueavers. Replaced by triplets.

CONCERTO

Flauto, Violino primo, Violino secondo, Basso

Anónimo

Allegro Maestoso



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Eds. Alicia del Olmo, Mª Jesús Sanz, Eirinaios Zenieris

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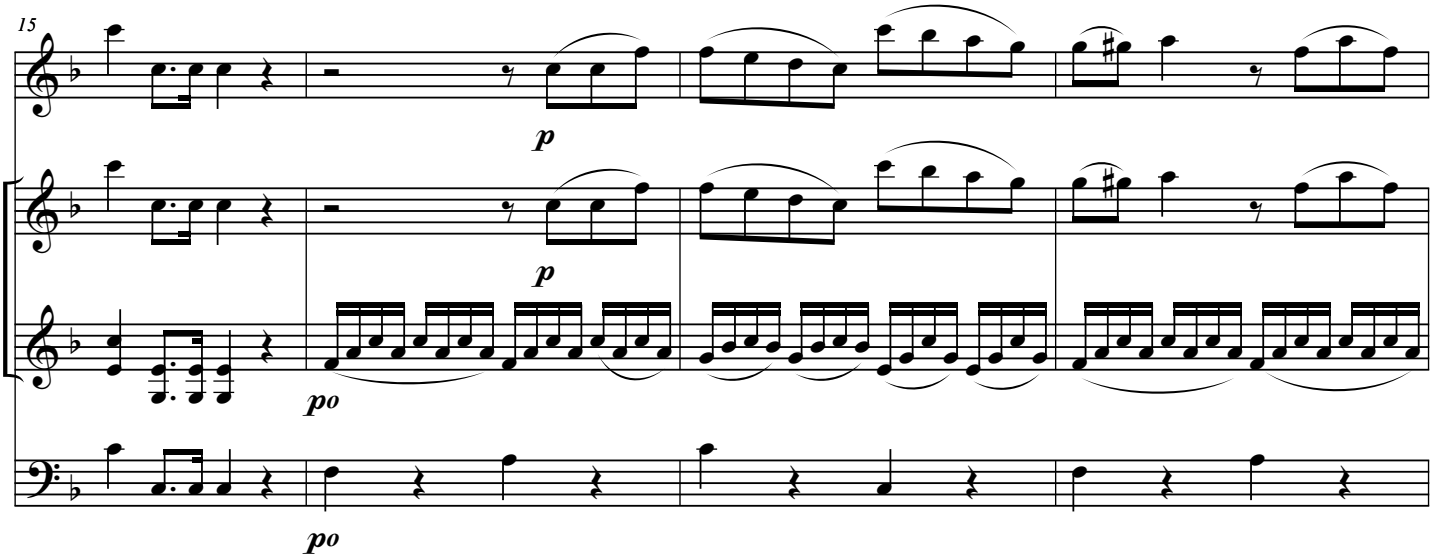
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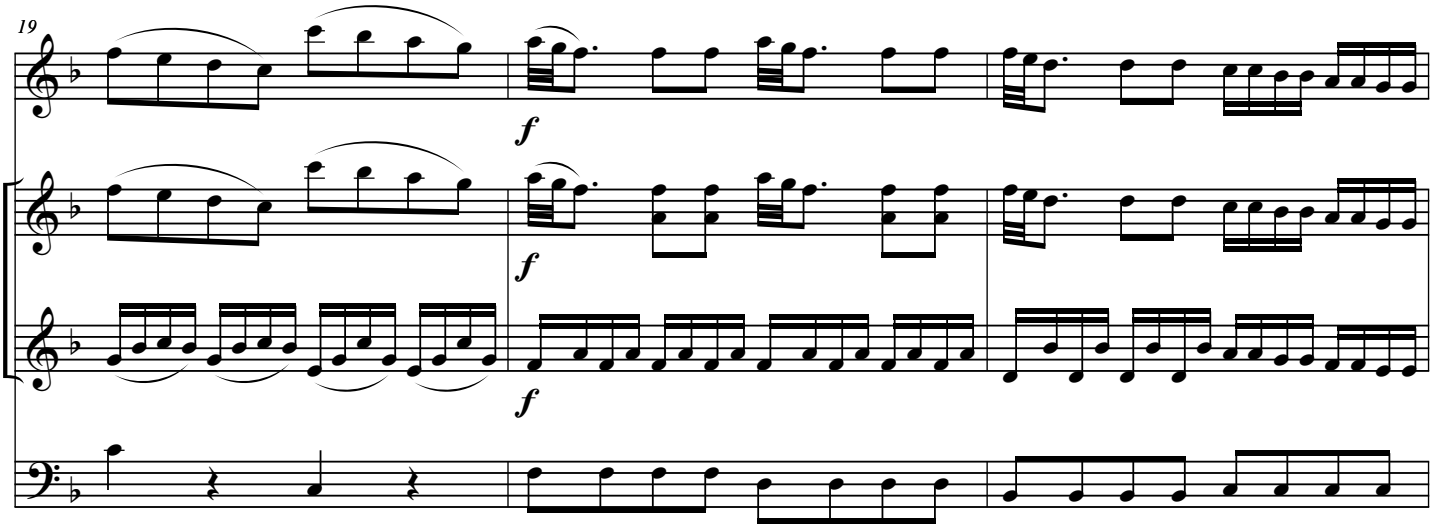
p
p
po
po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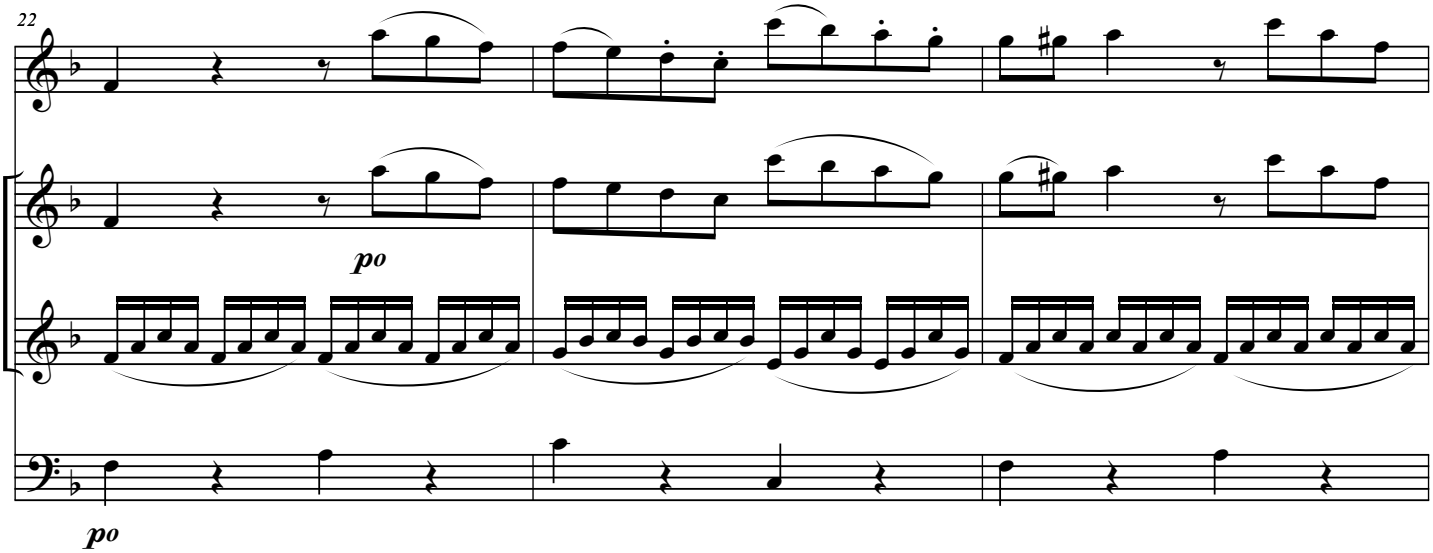
f
f
f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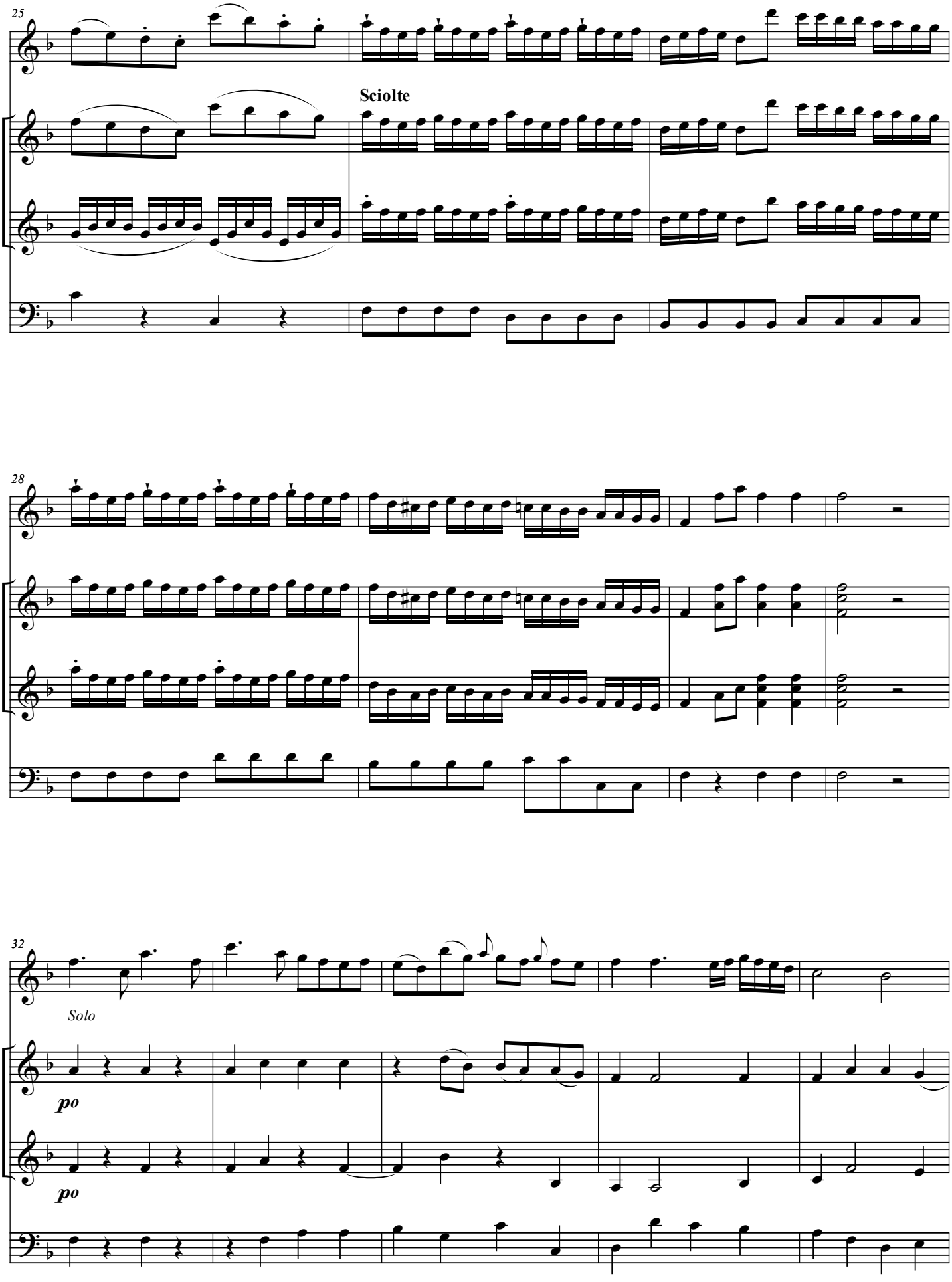
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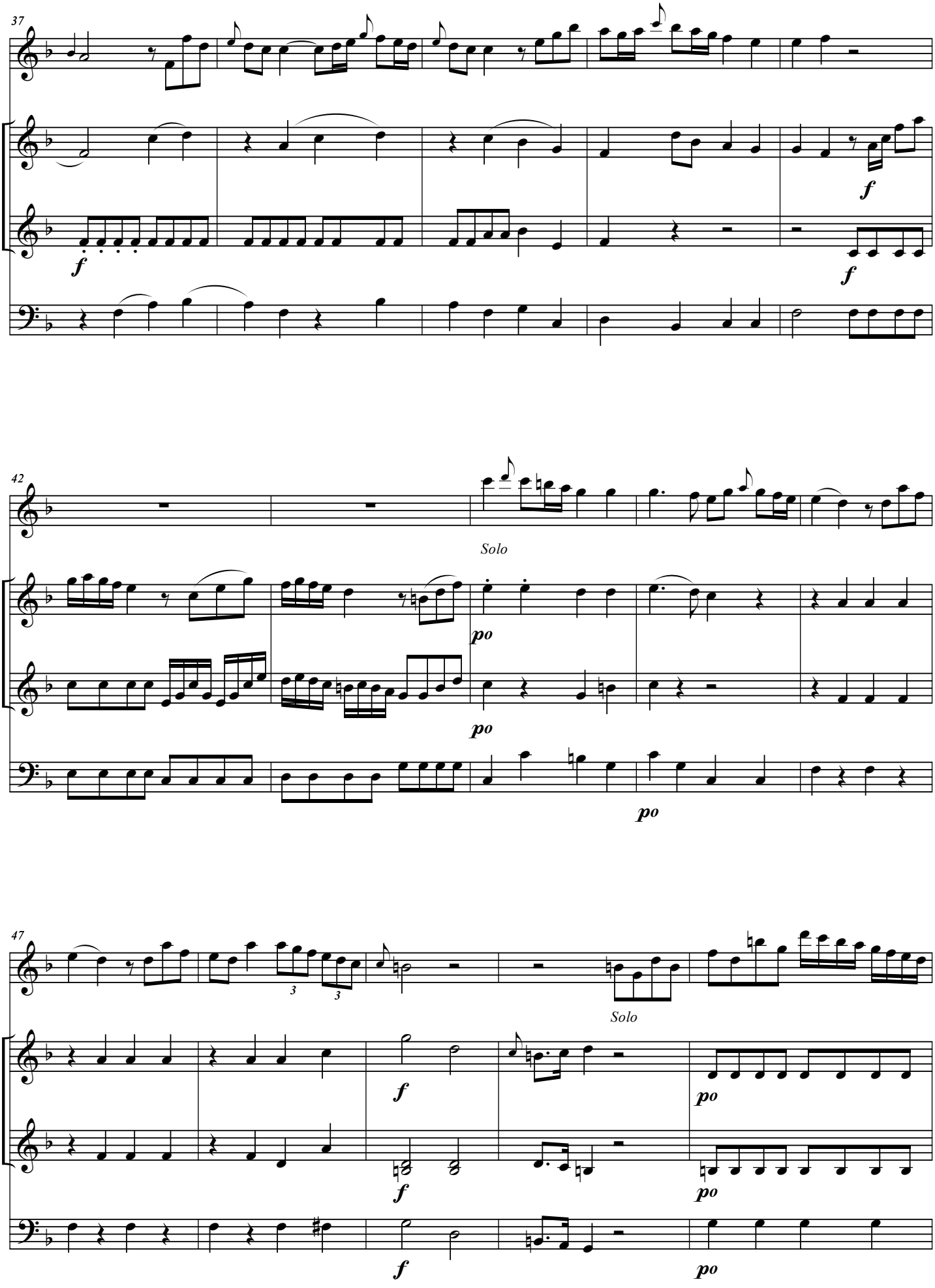
Sciolte
28
32
Solo
po
po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f
f
f
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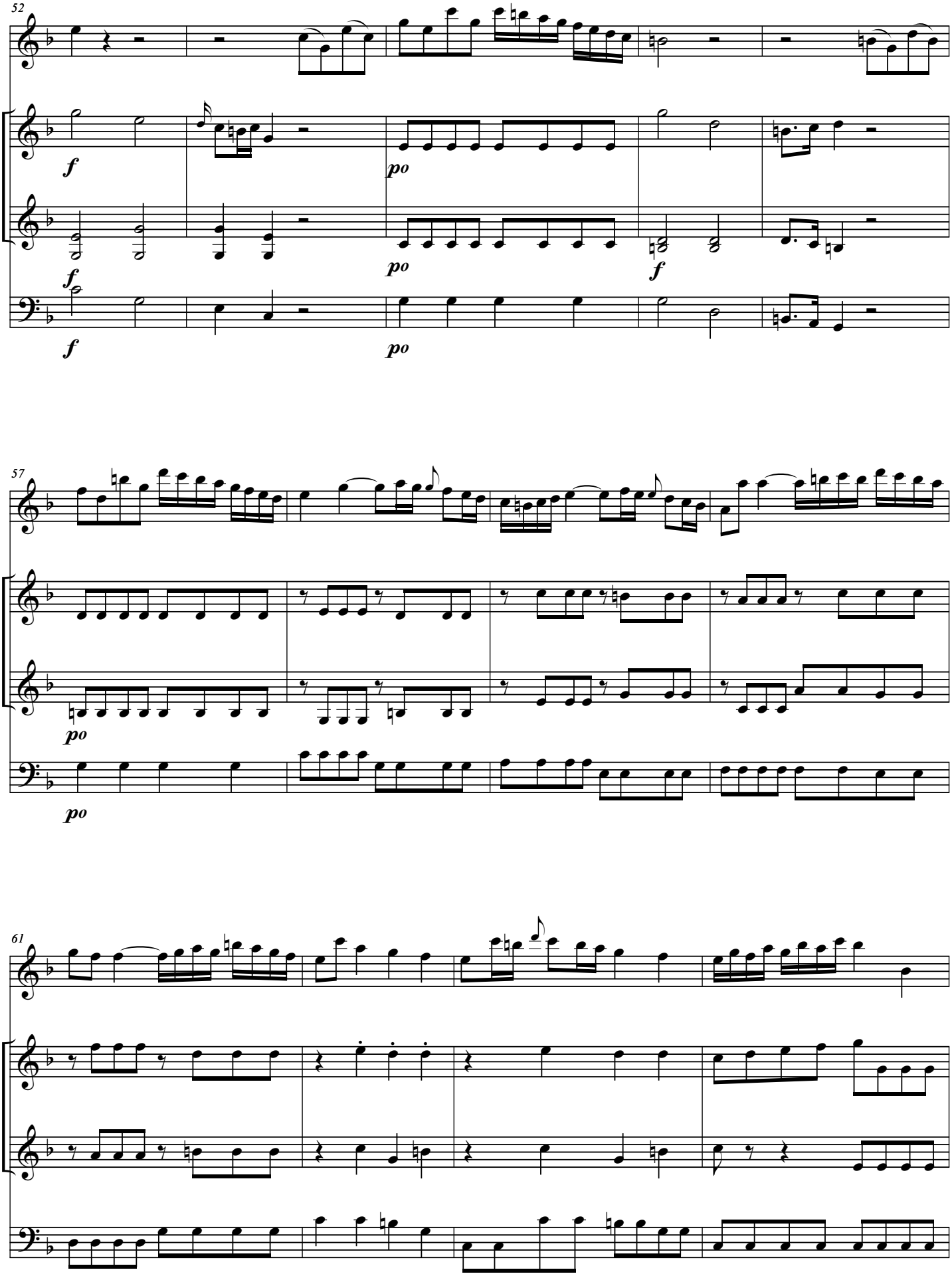
Solo
po
po
po
47
Solo
f
po
f
po
f
po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po
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po
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po
57
po
po
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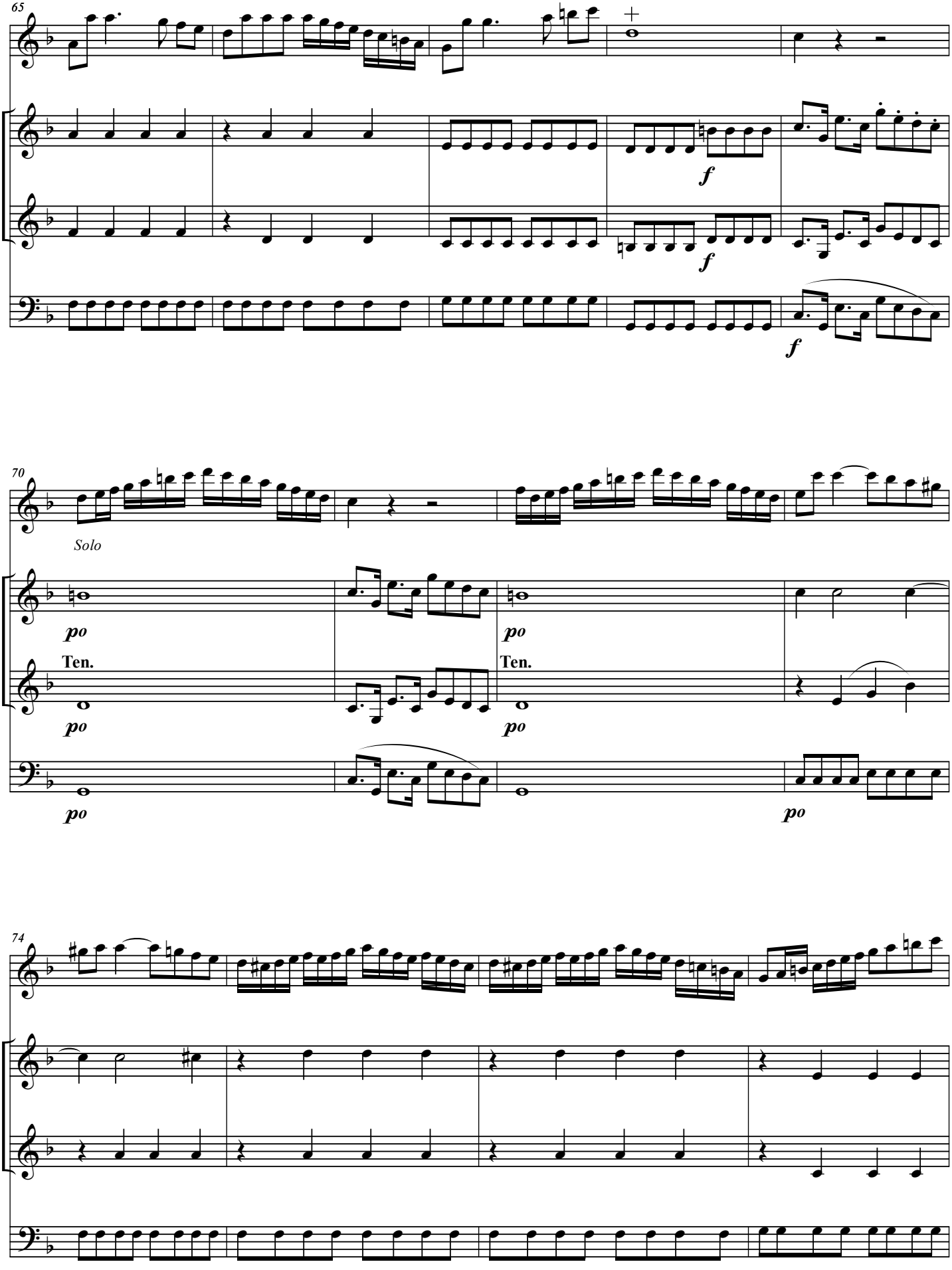
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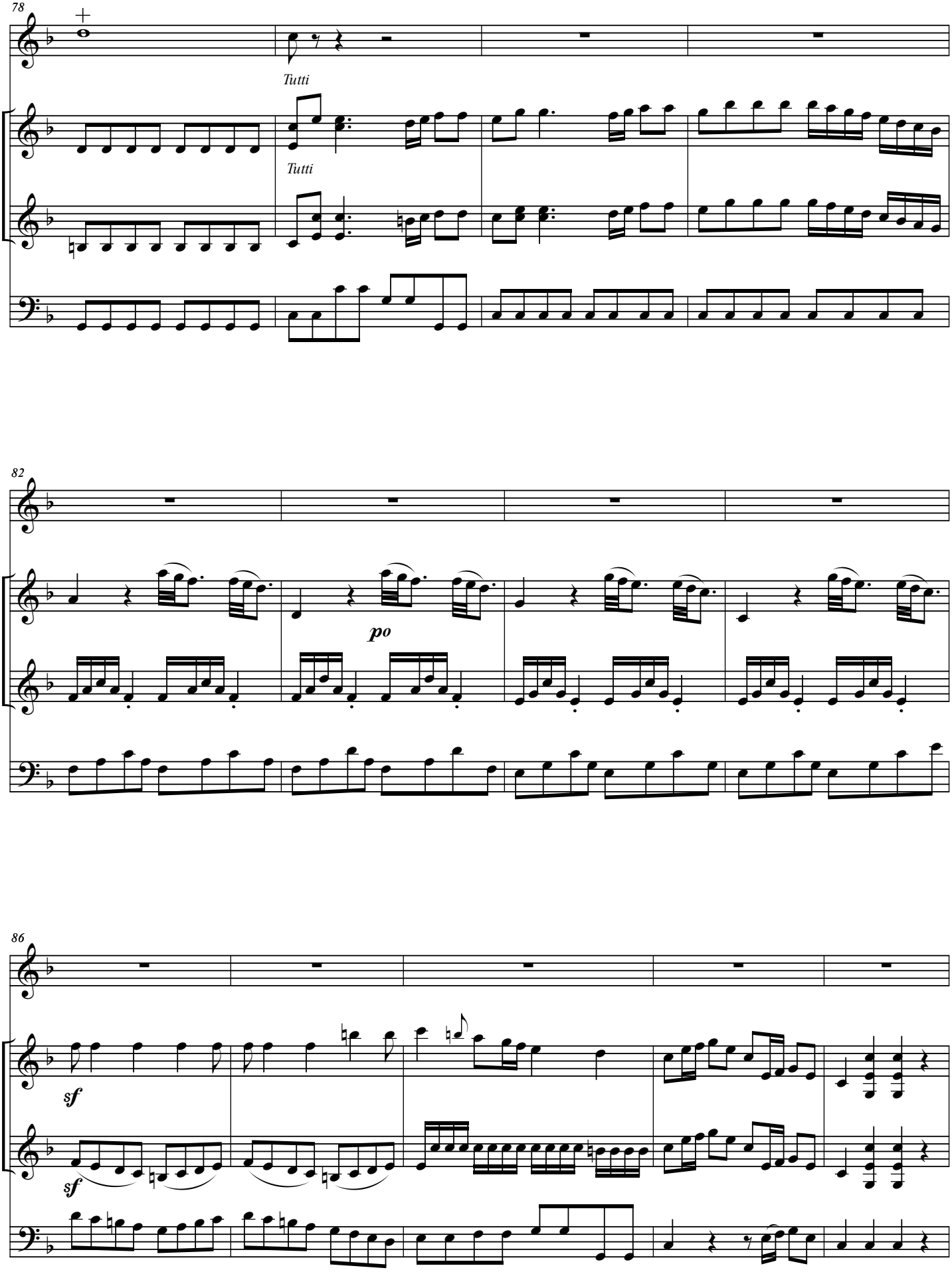
70
Solo
po
Ten.
po
po
Ten.
po
po
po
74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Tutti
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po
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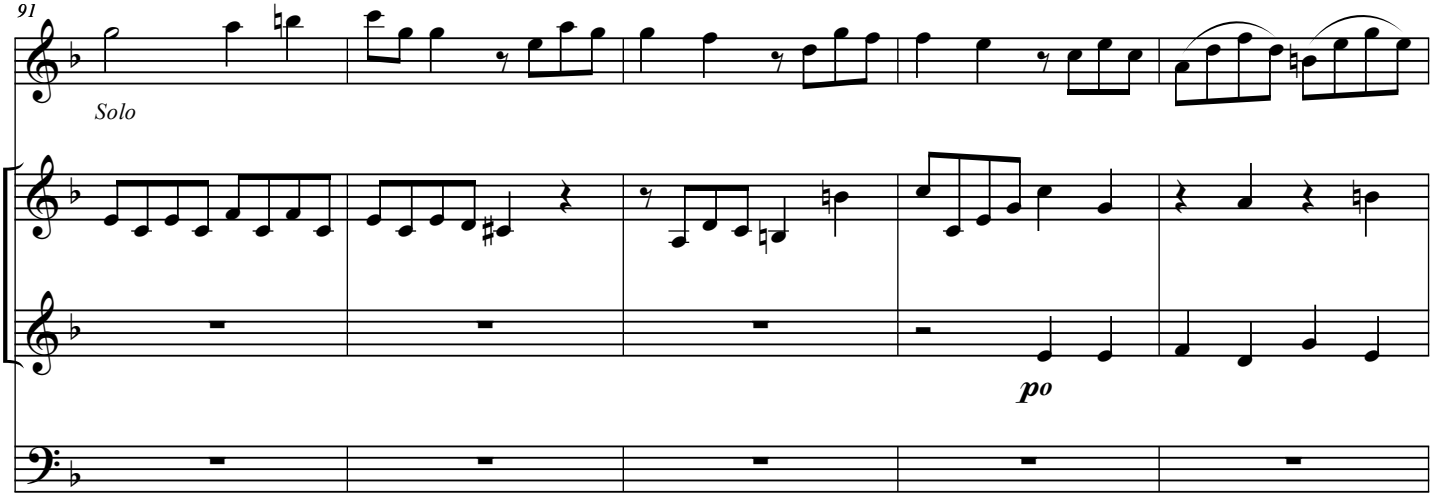
sf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Solo
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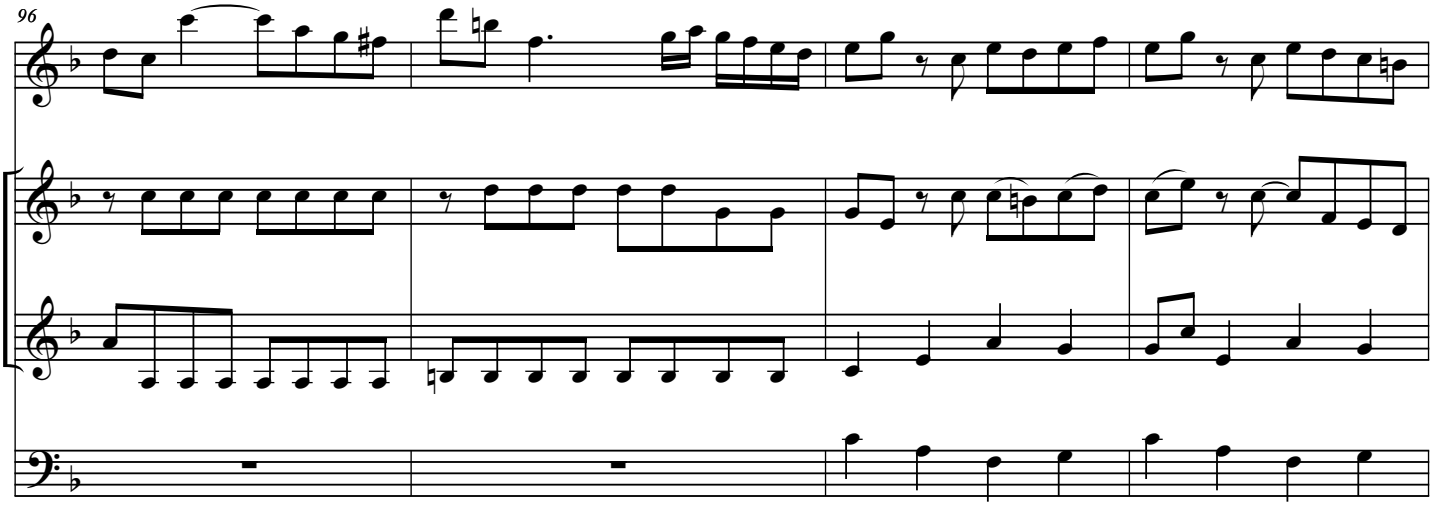
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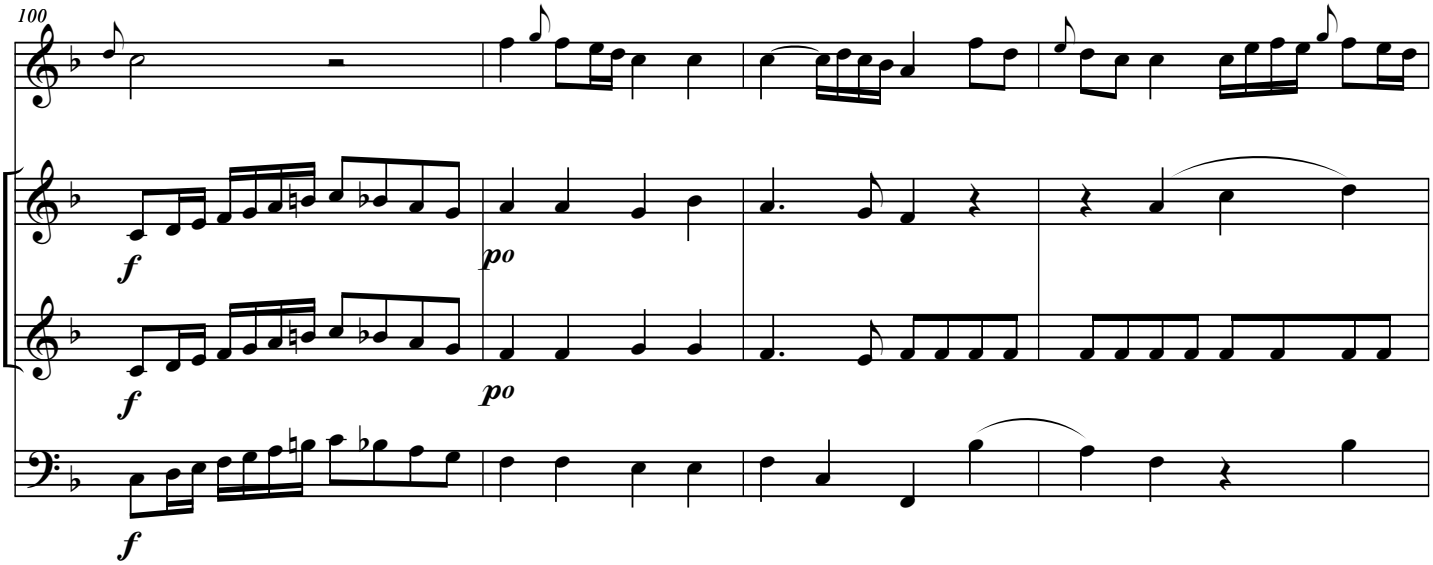
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f
po
f
po
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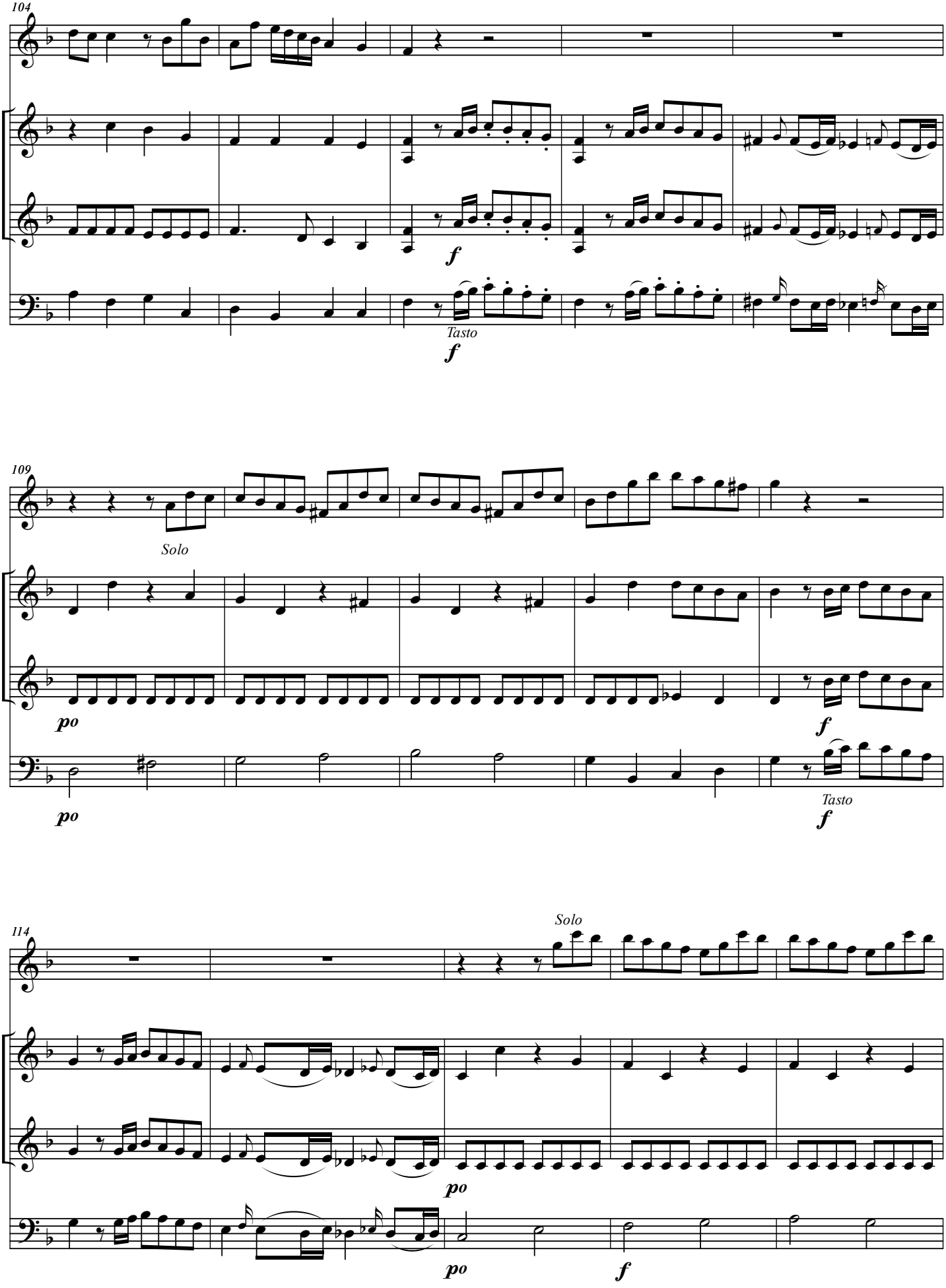
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po
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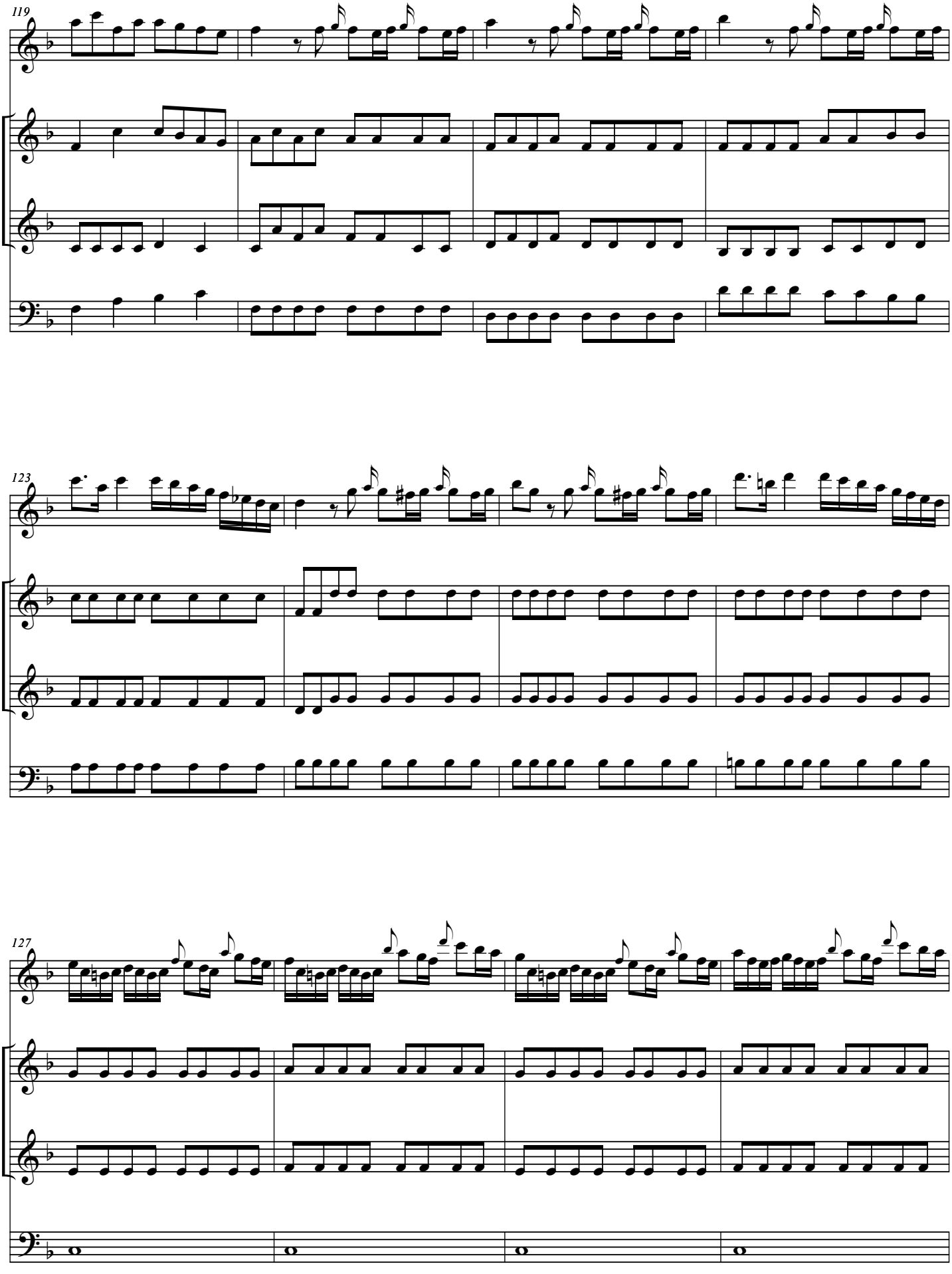
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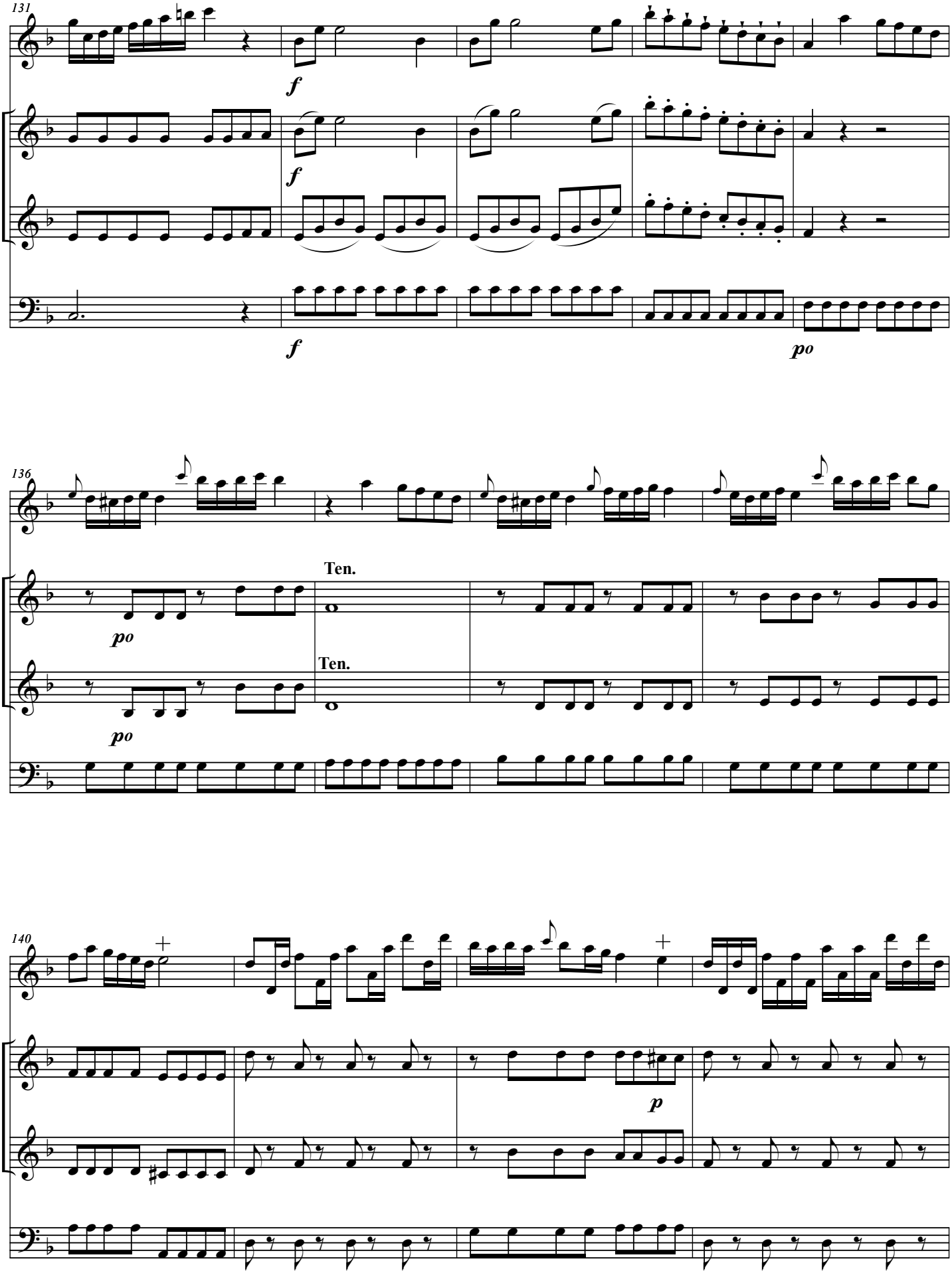
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po
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po
Ten.
Ten.
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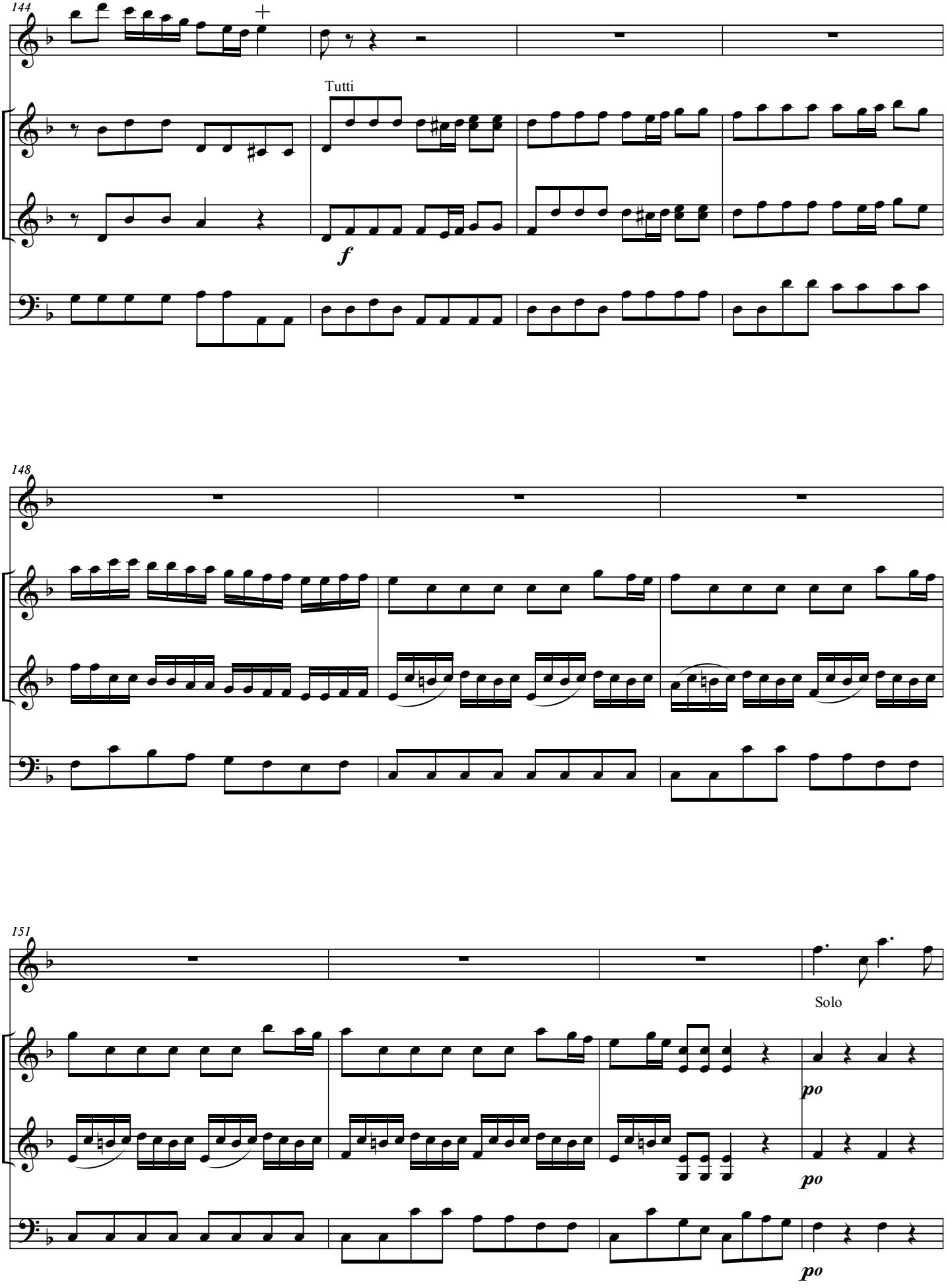
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Tutti
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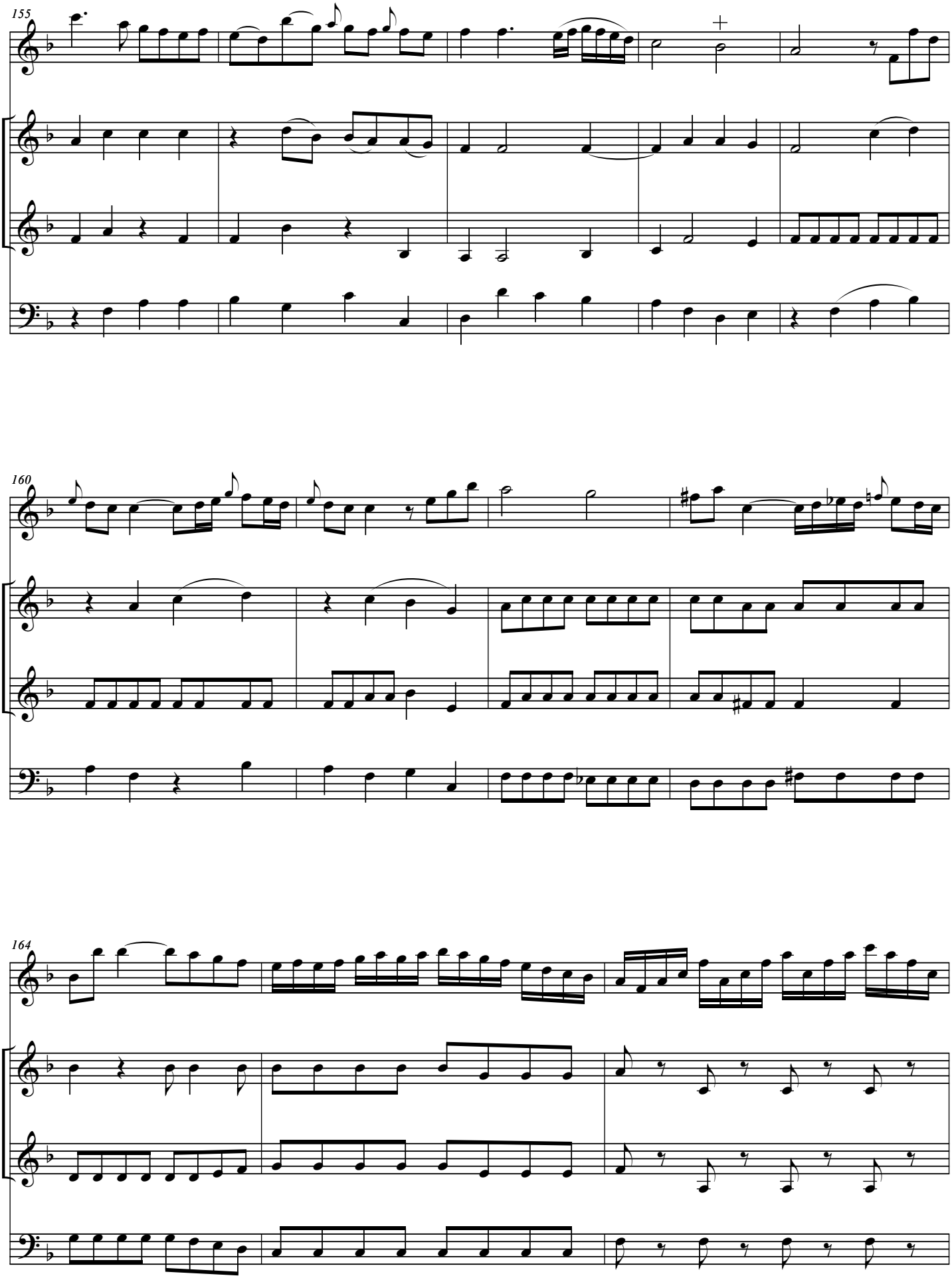
Solo
po
po
po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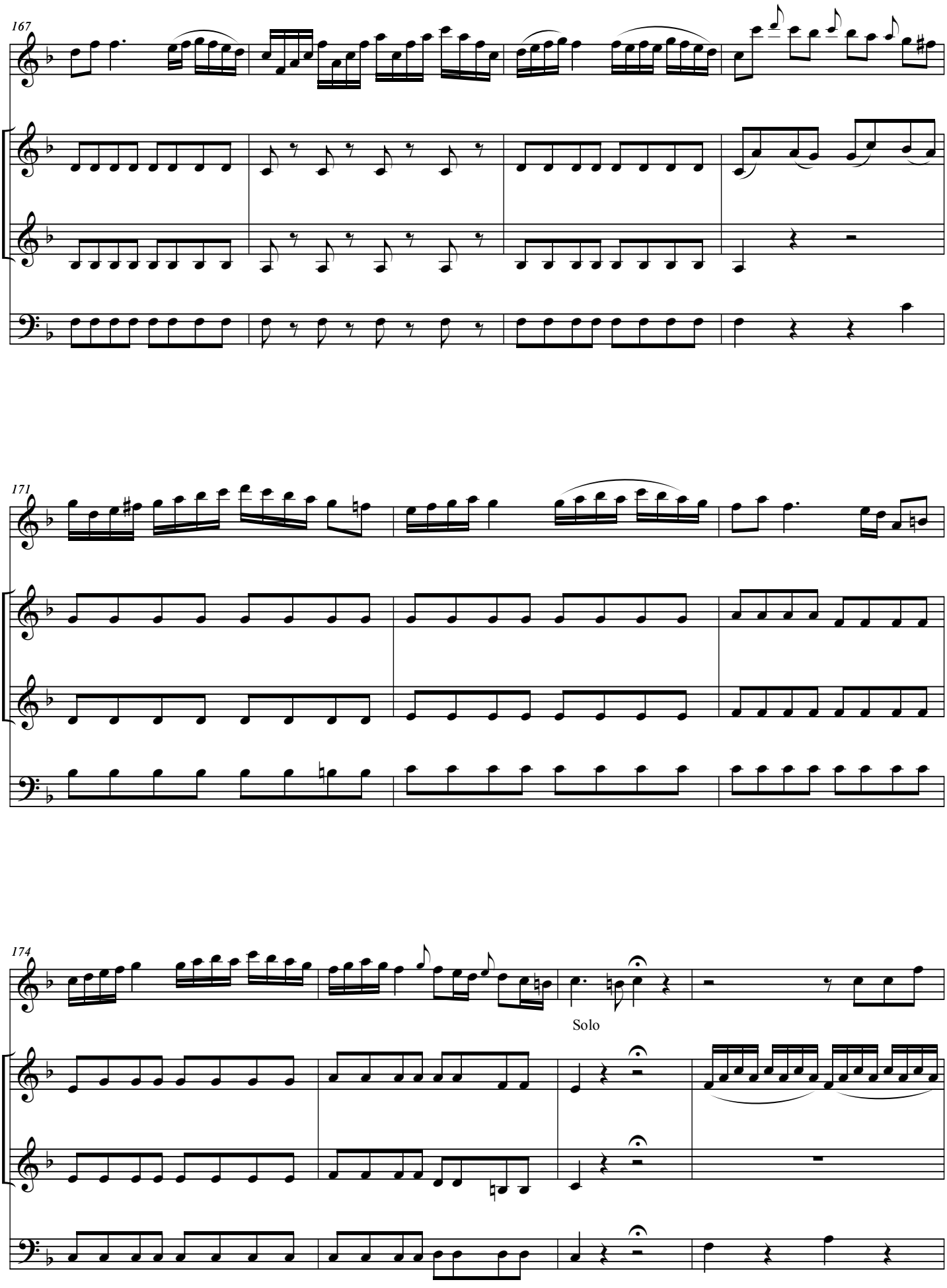
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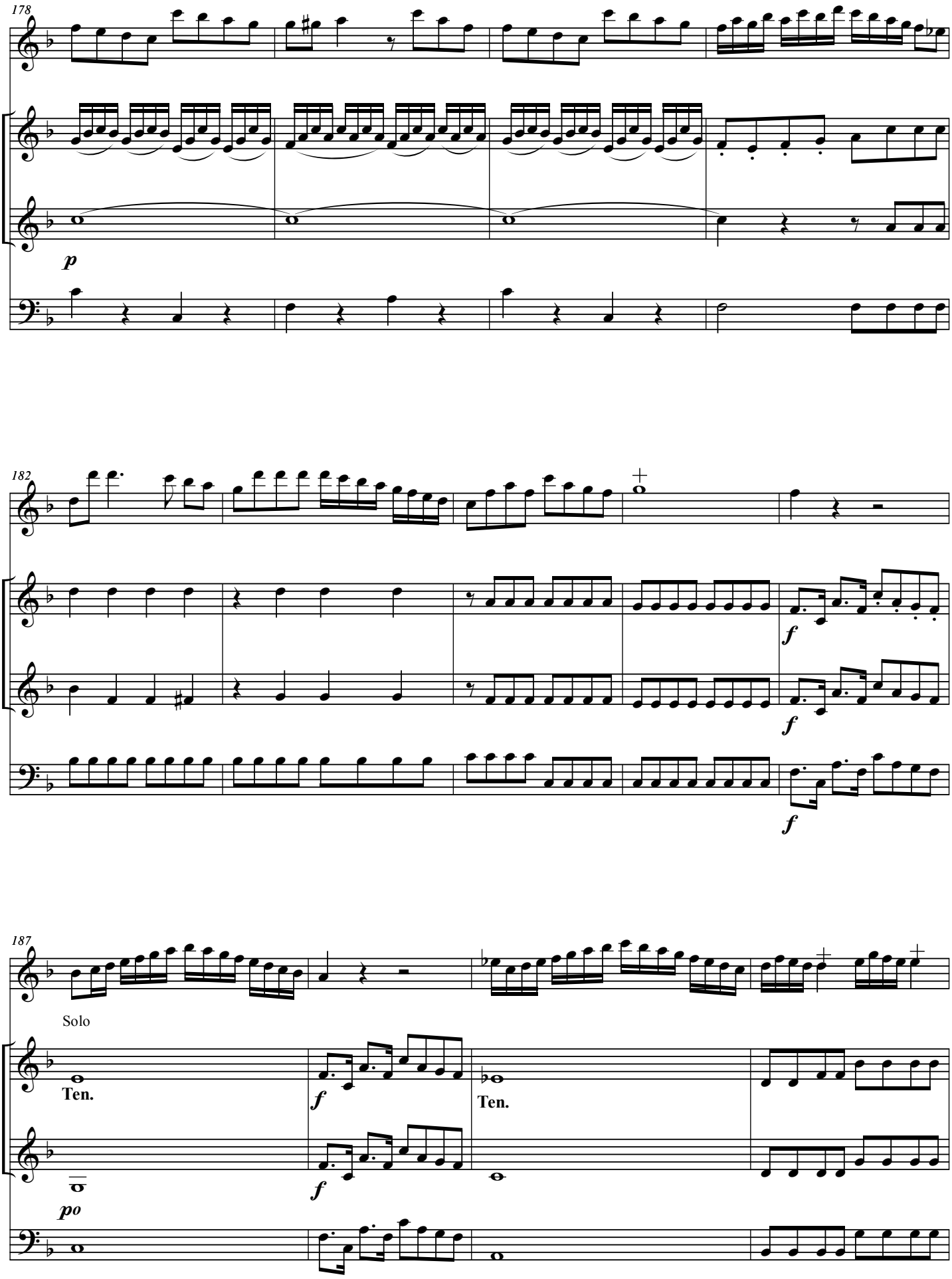
Solo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f
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Solo
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f
Ten.
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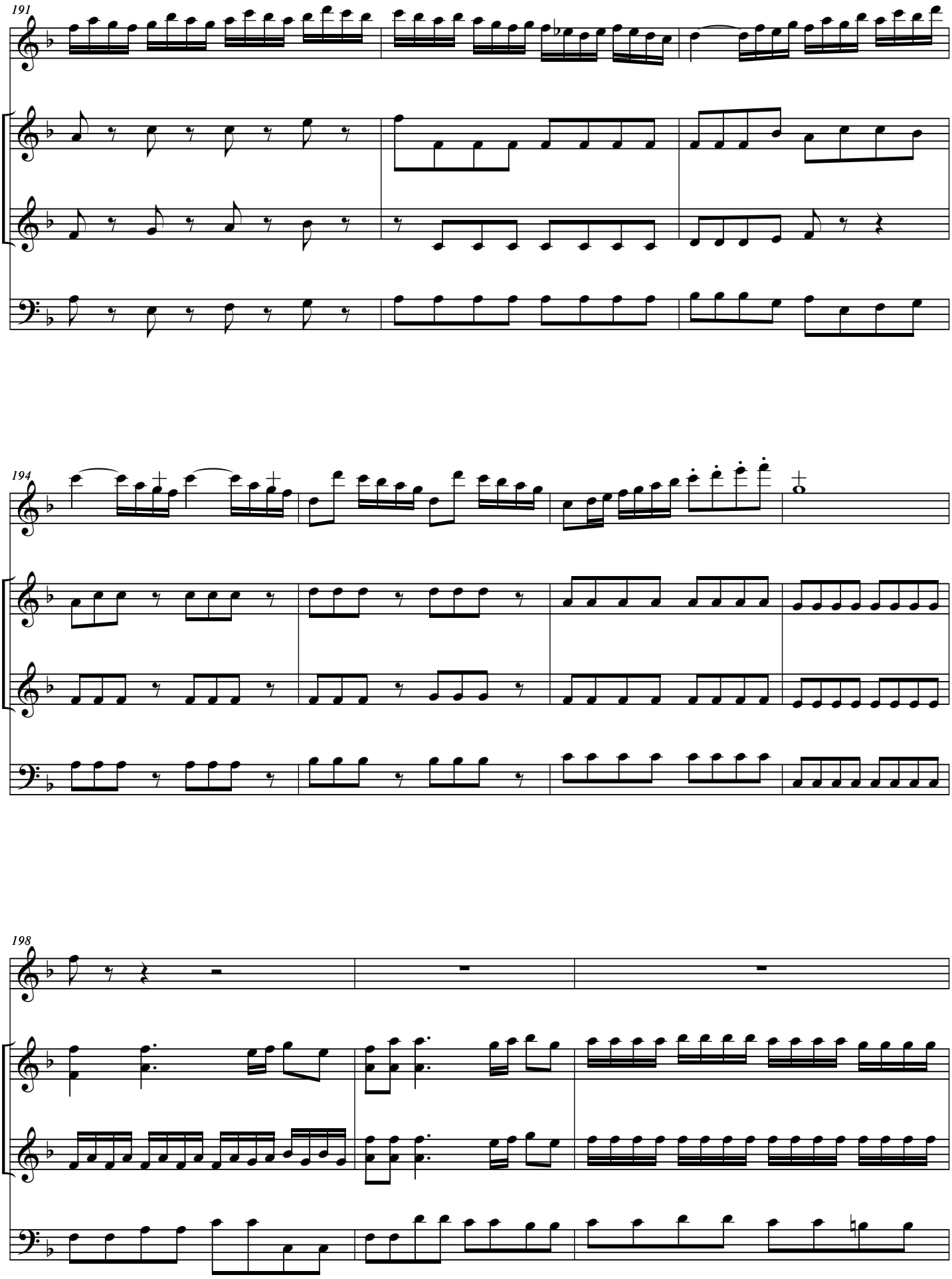
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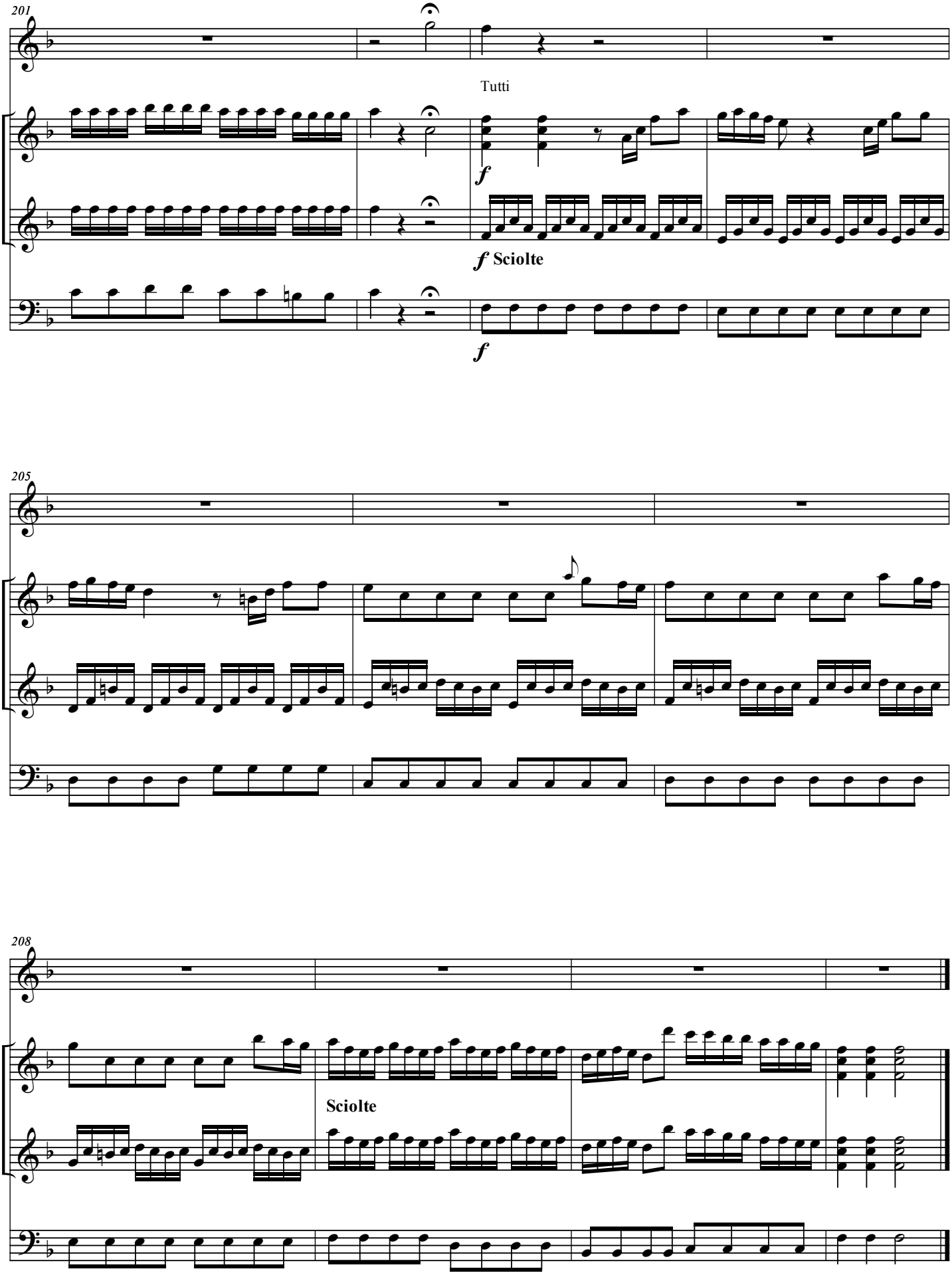
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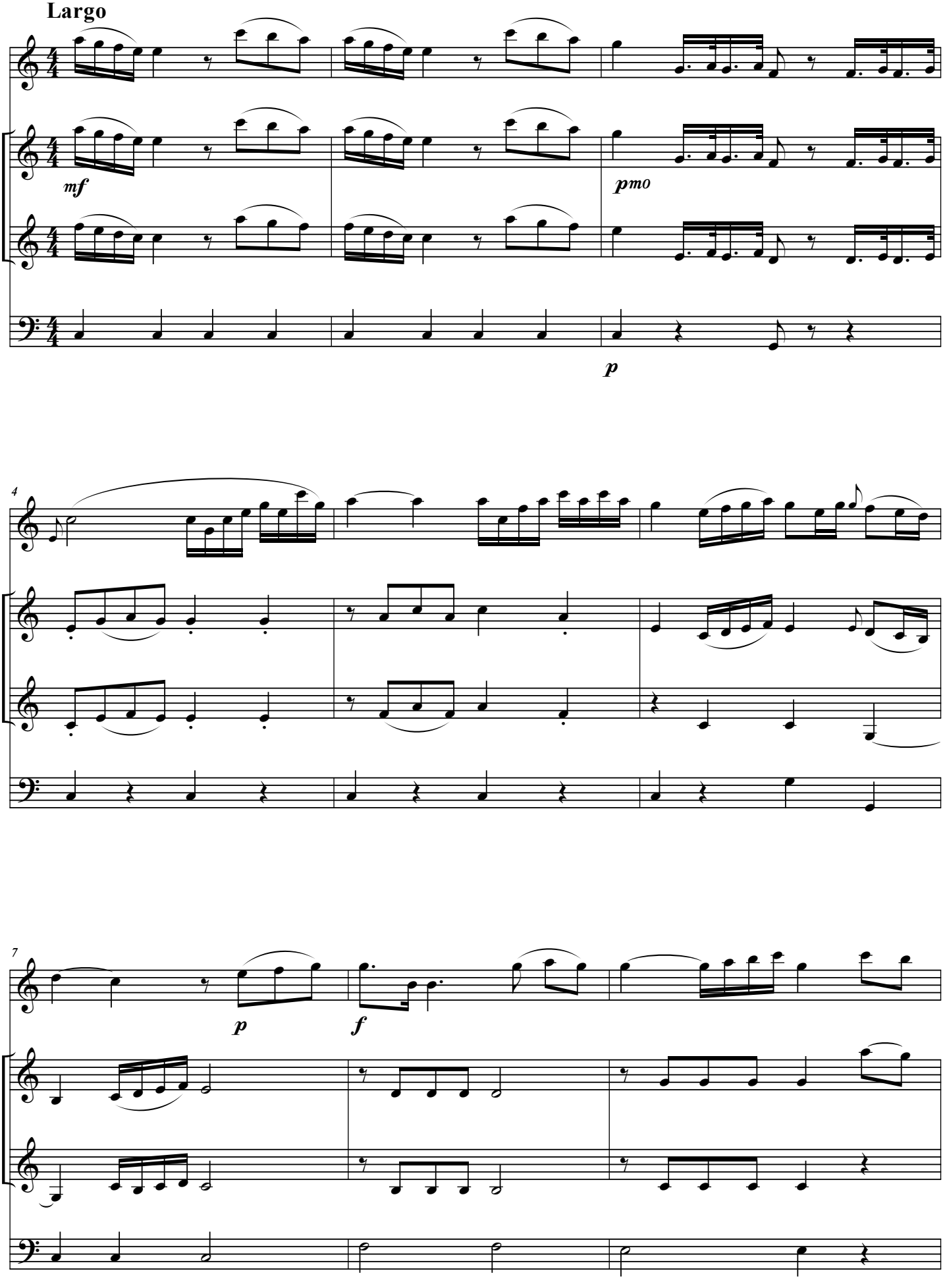
208
Sciolte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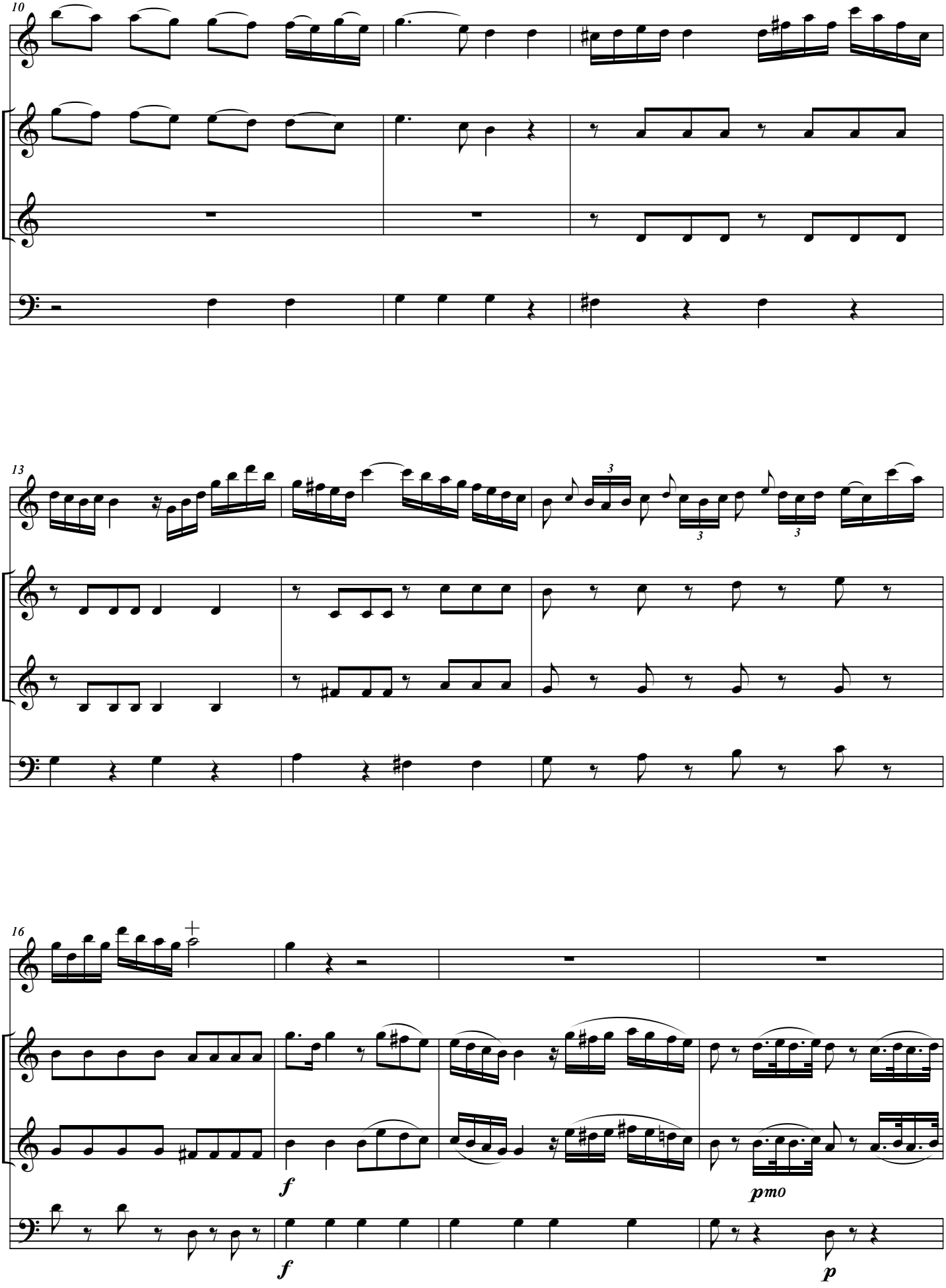
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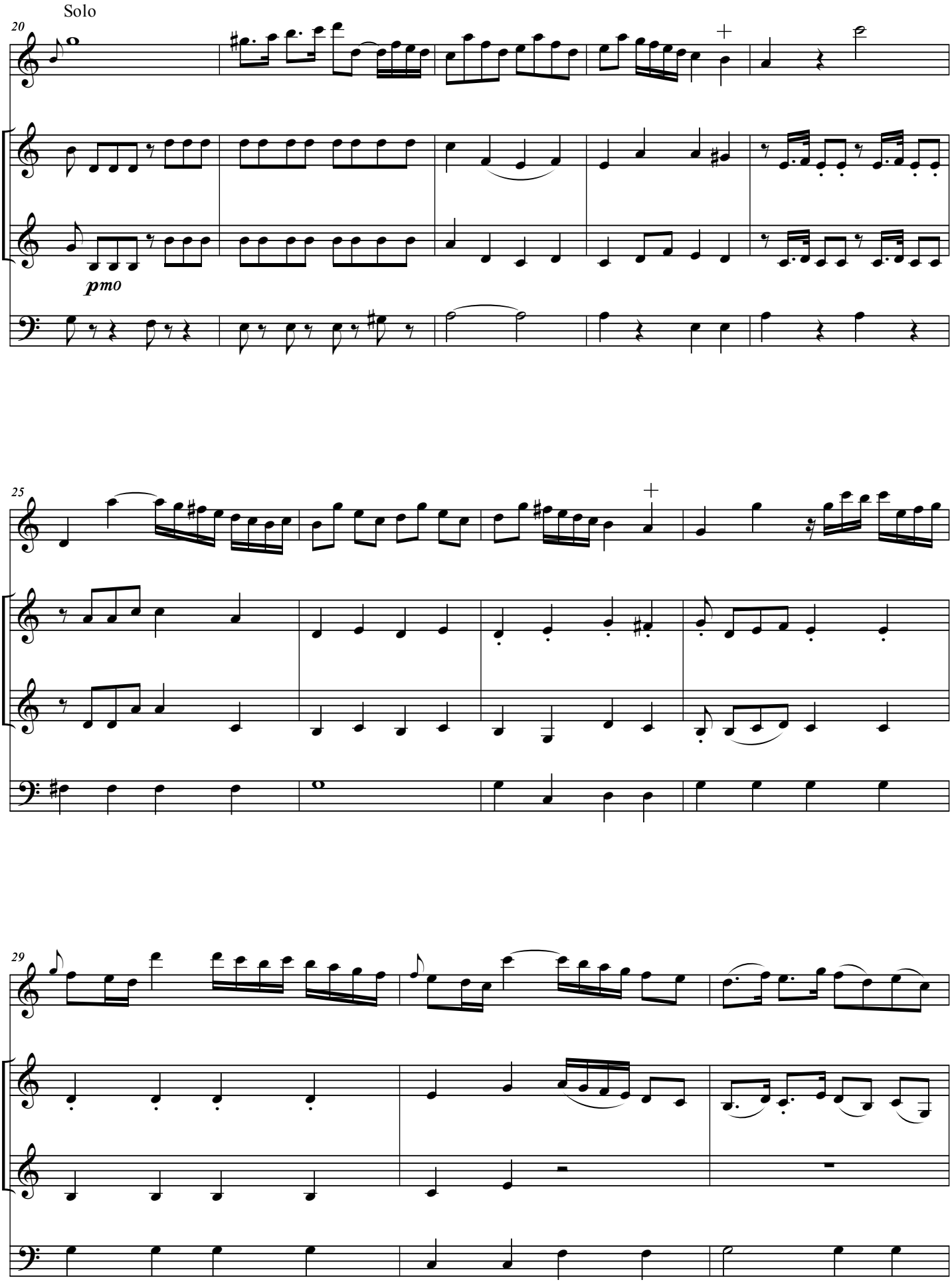
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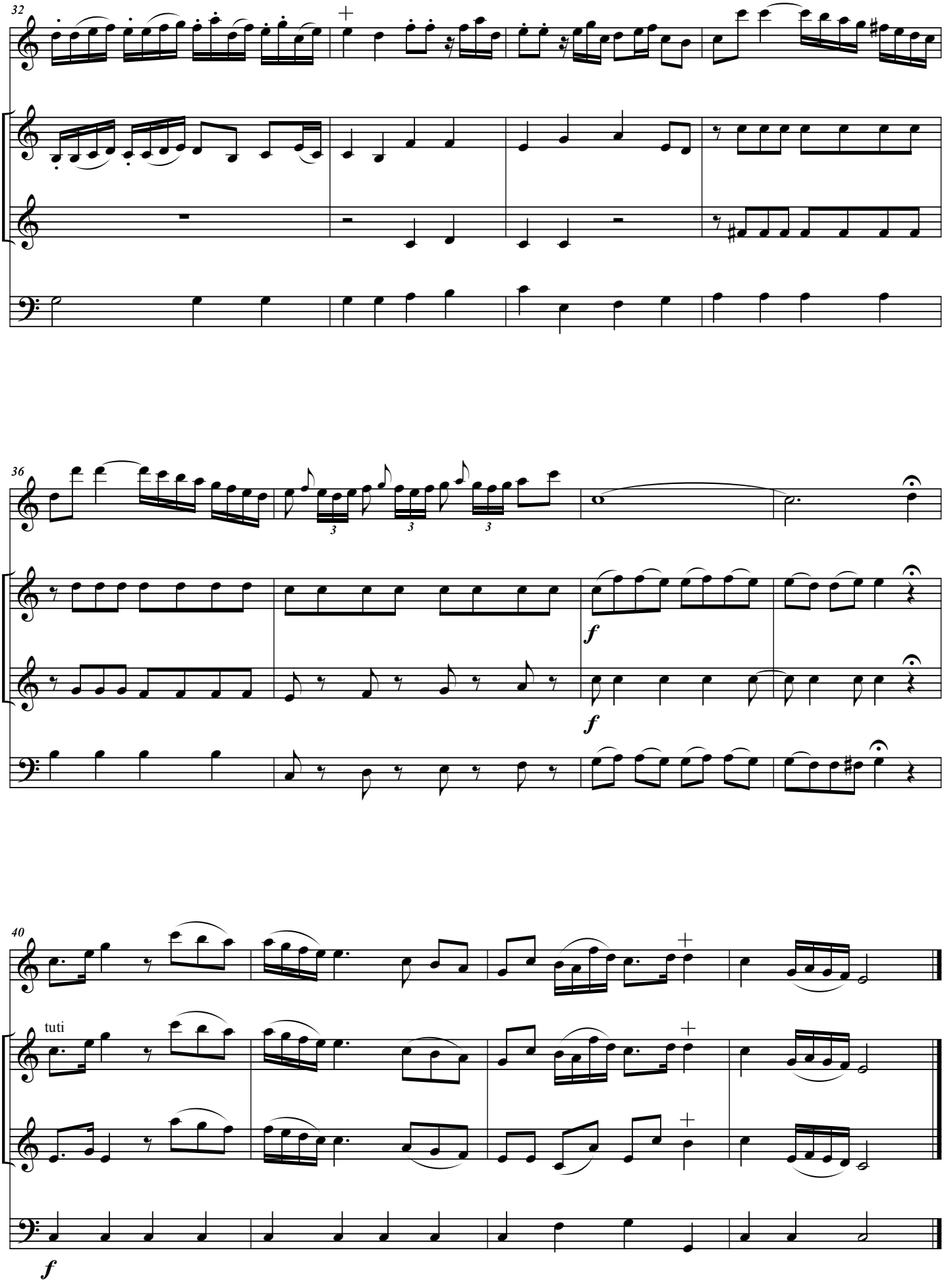
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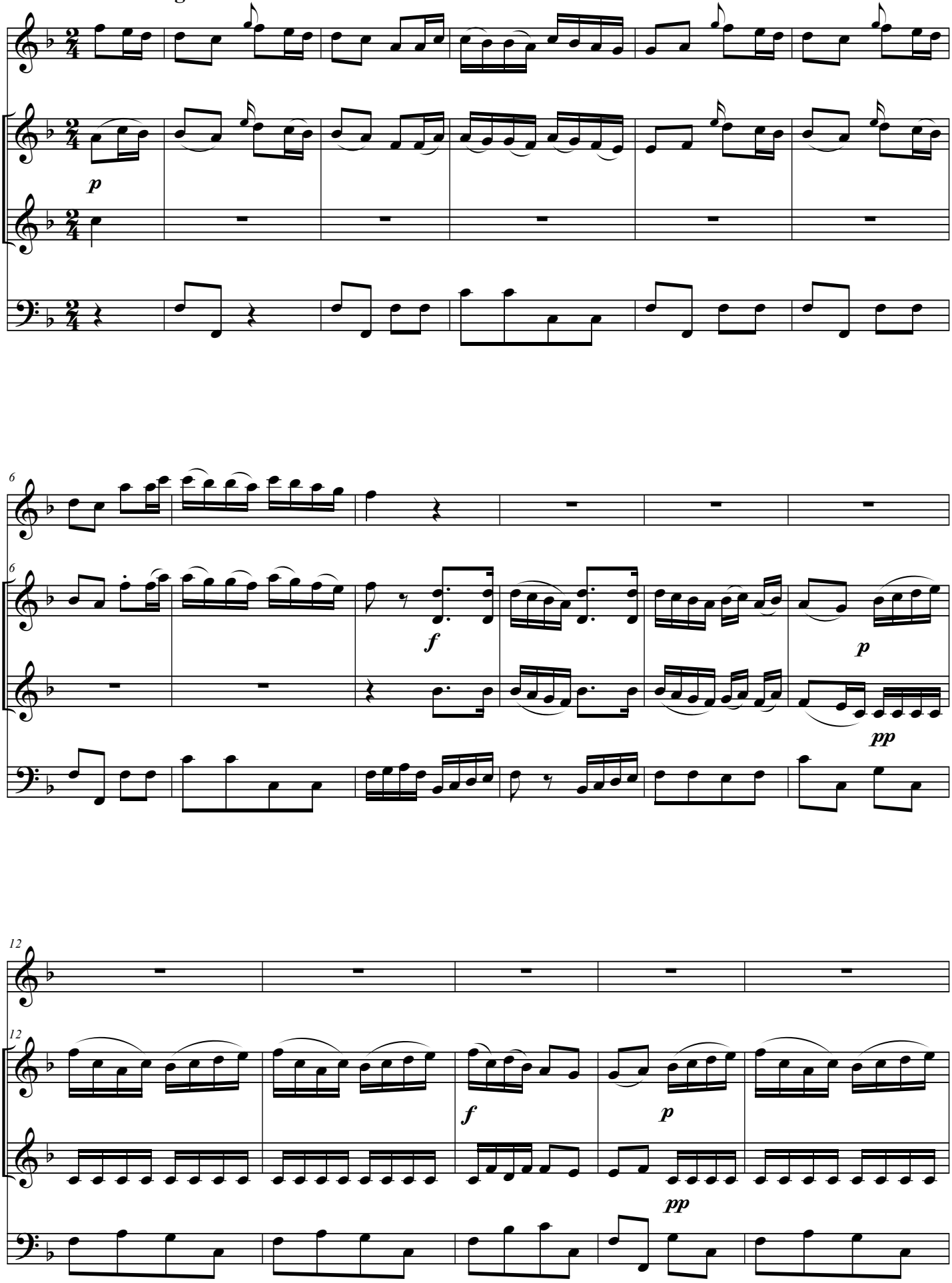
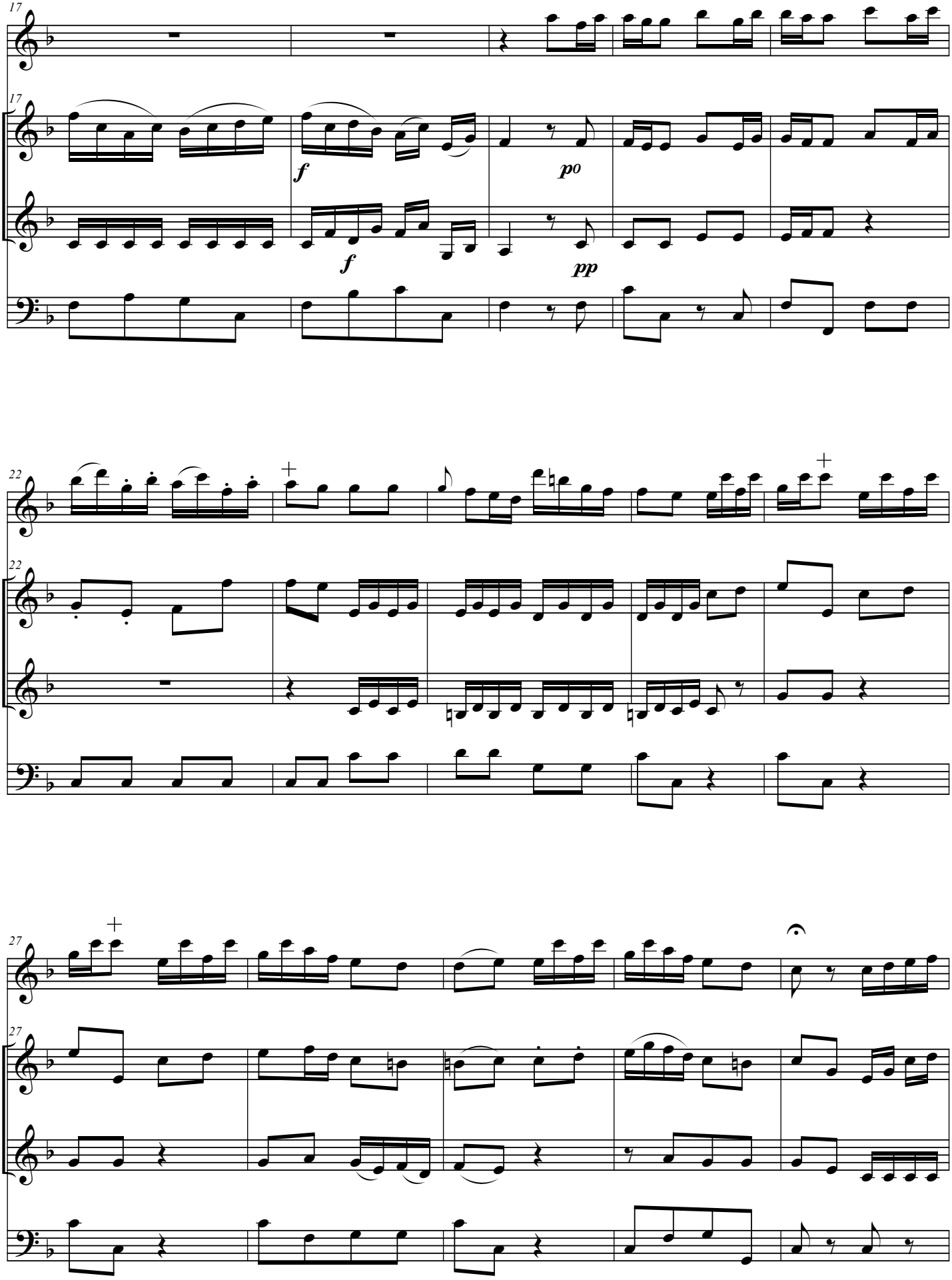
Rondo Allegretto

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17
f
po
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22
22
27
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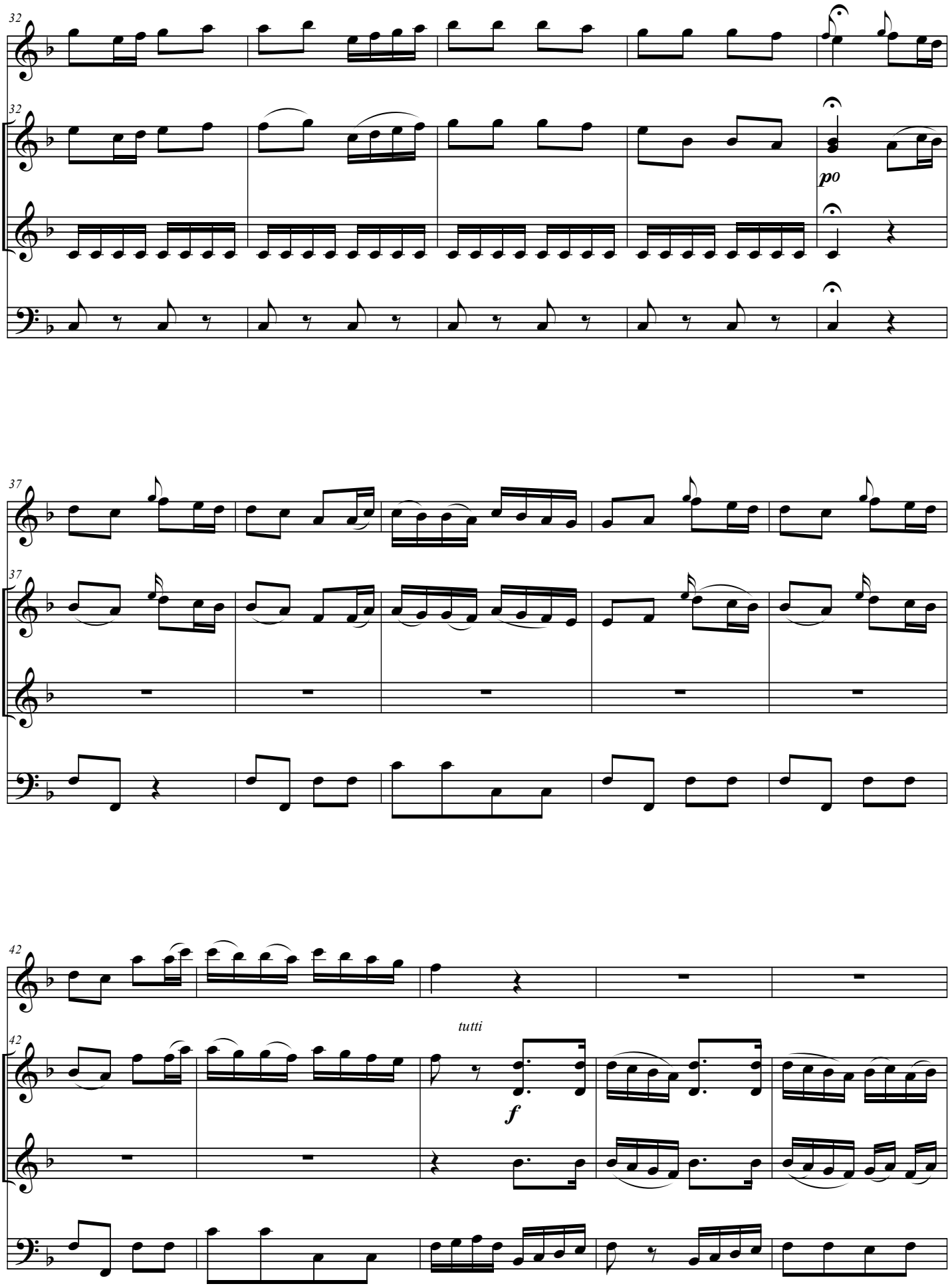
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tutti
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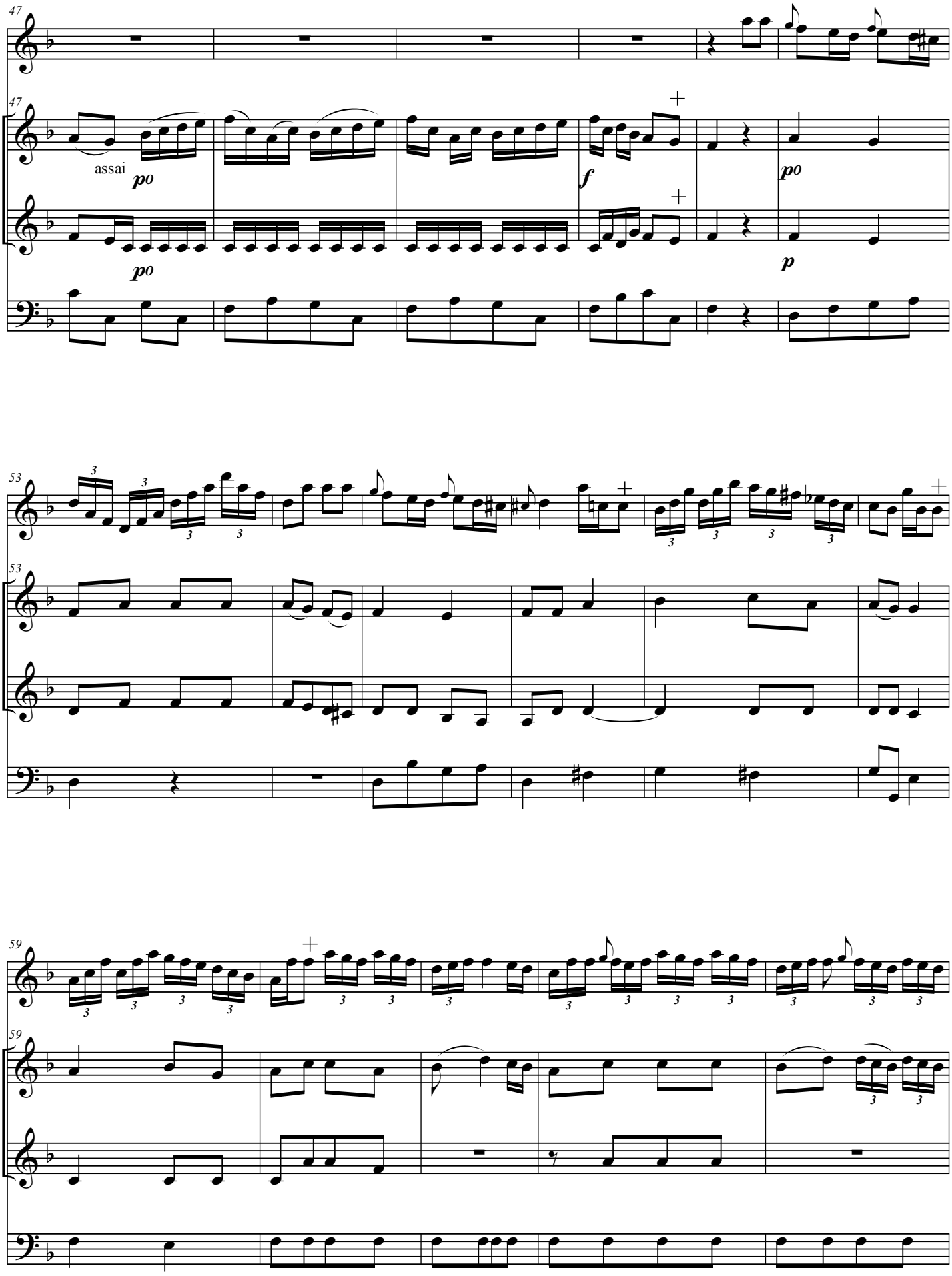
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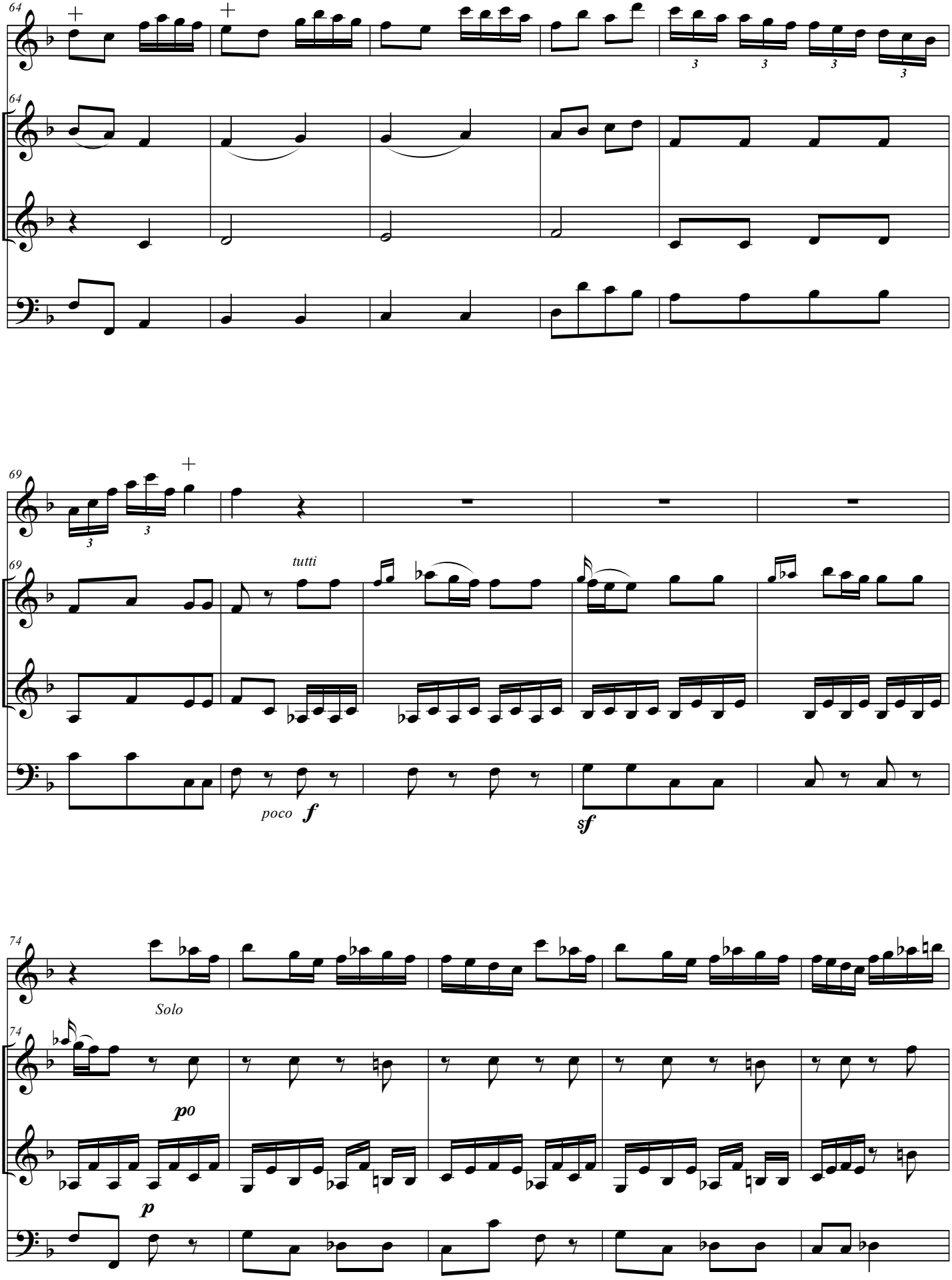
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69
69
tutti
poco
f
sf
74
74
Solo
po
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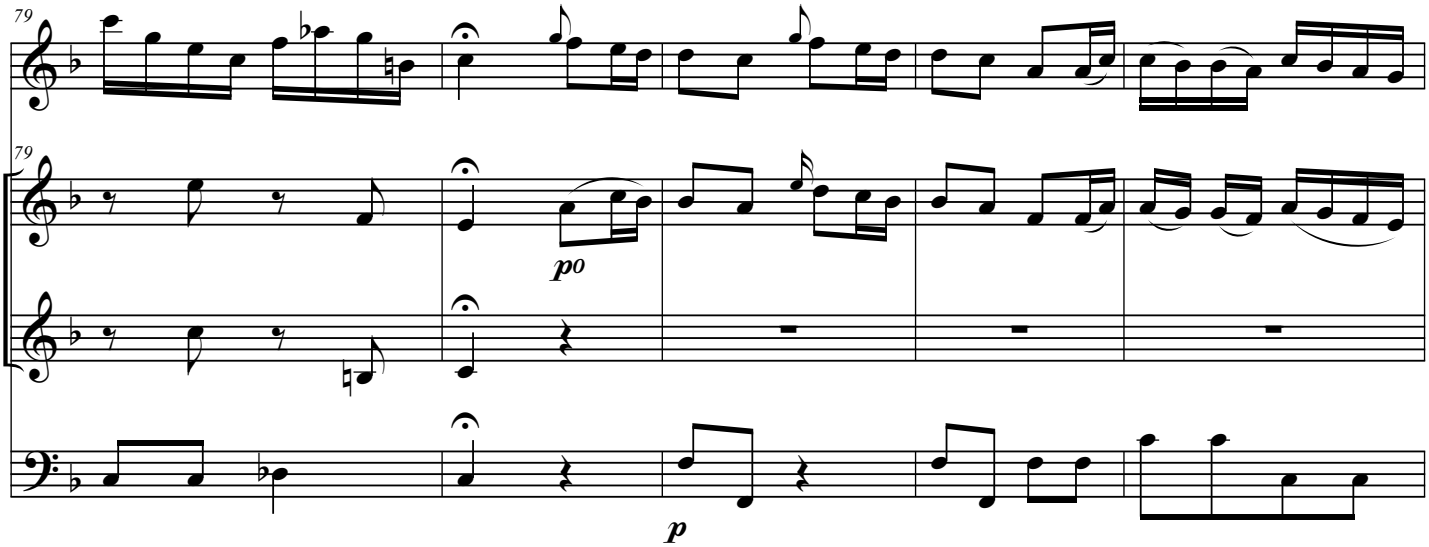
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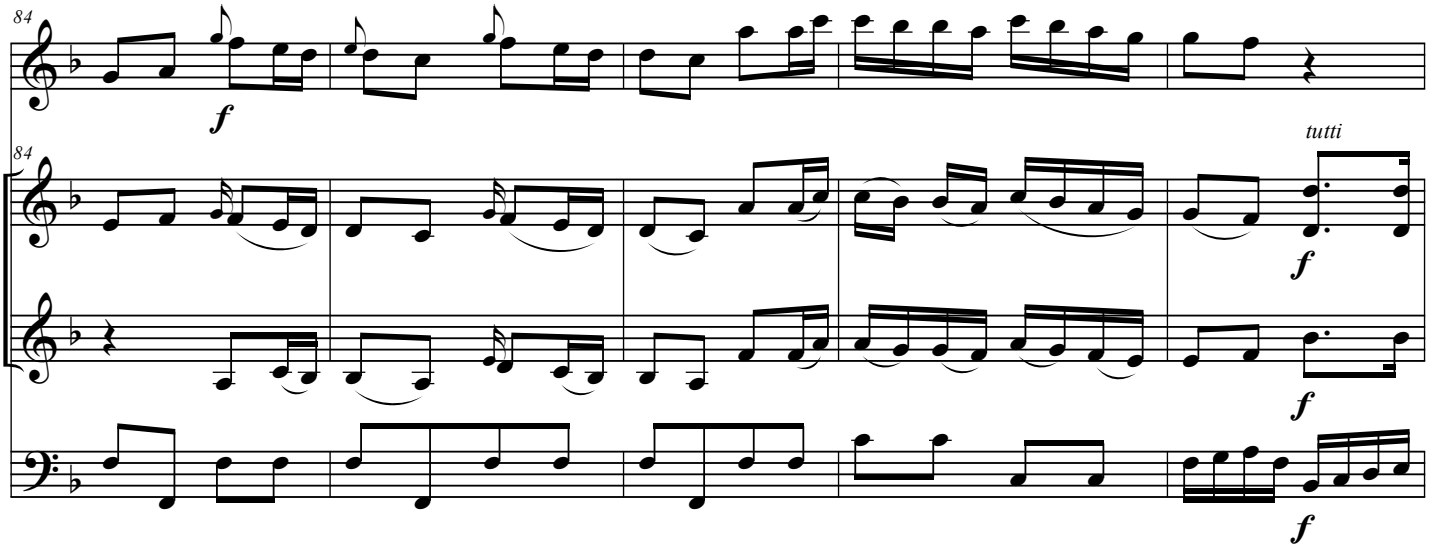
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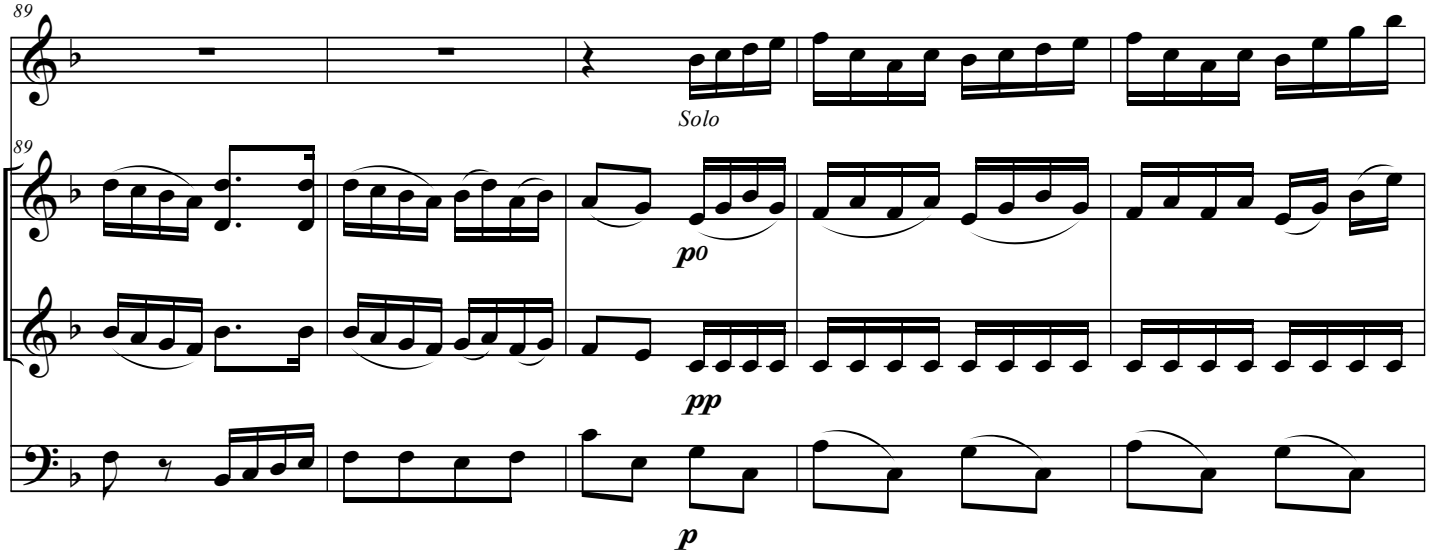
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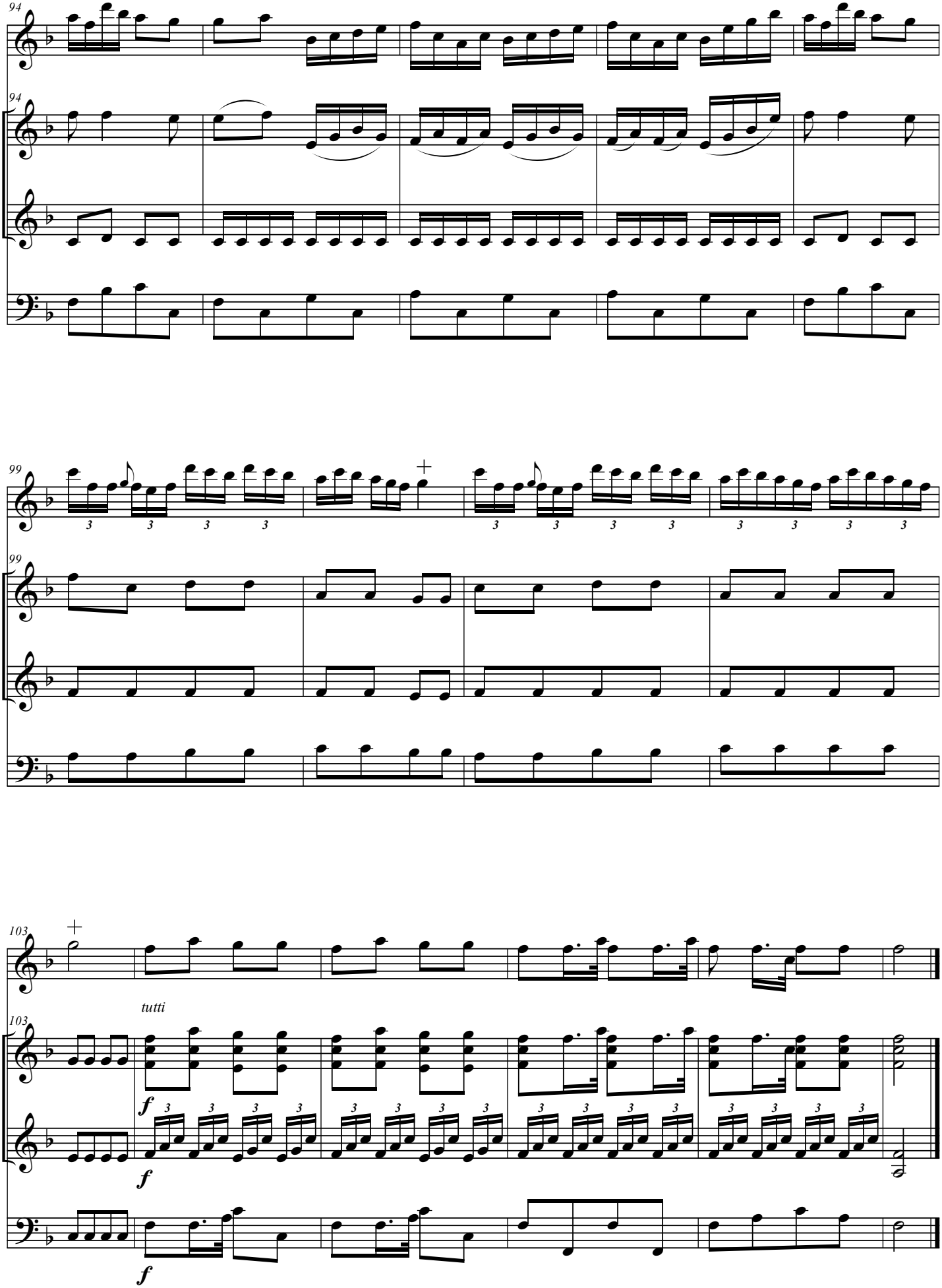
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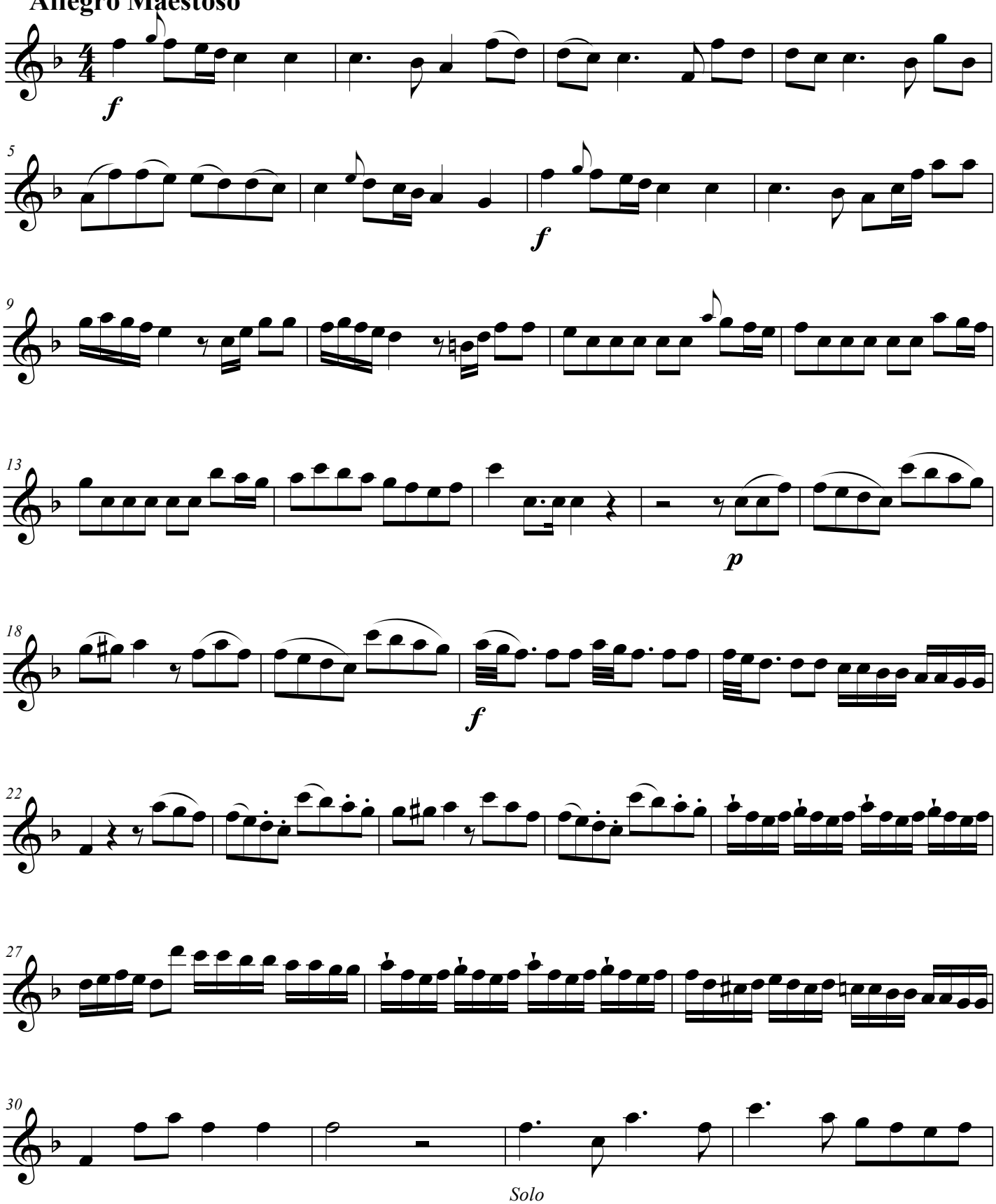
CONCERTO

Flauto

Anónimo

Allegro Maestoso



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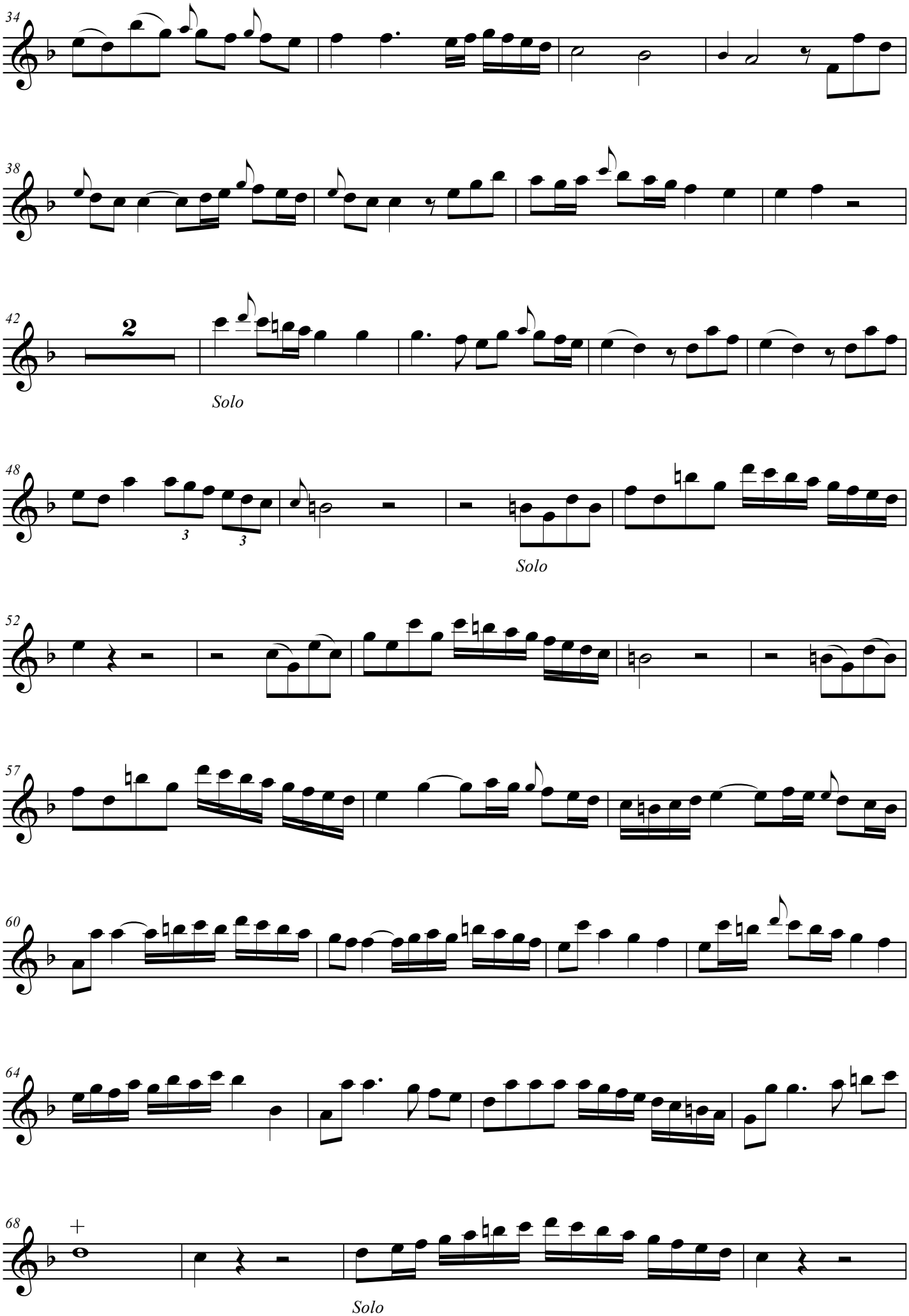
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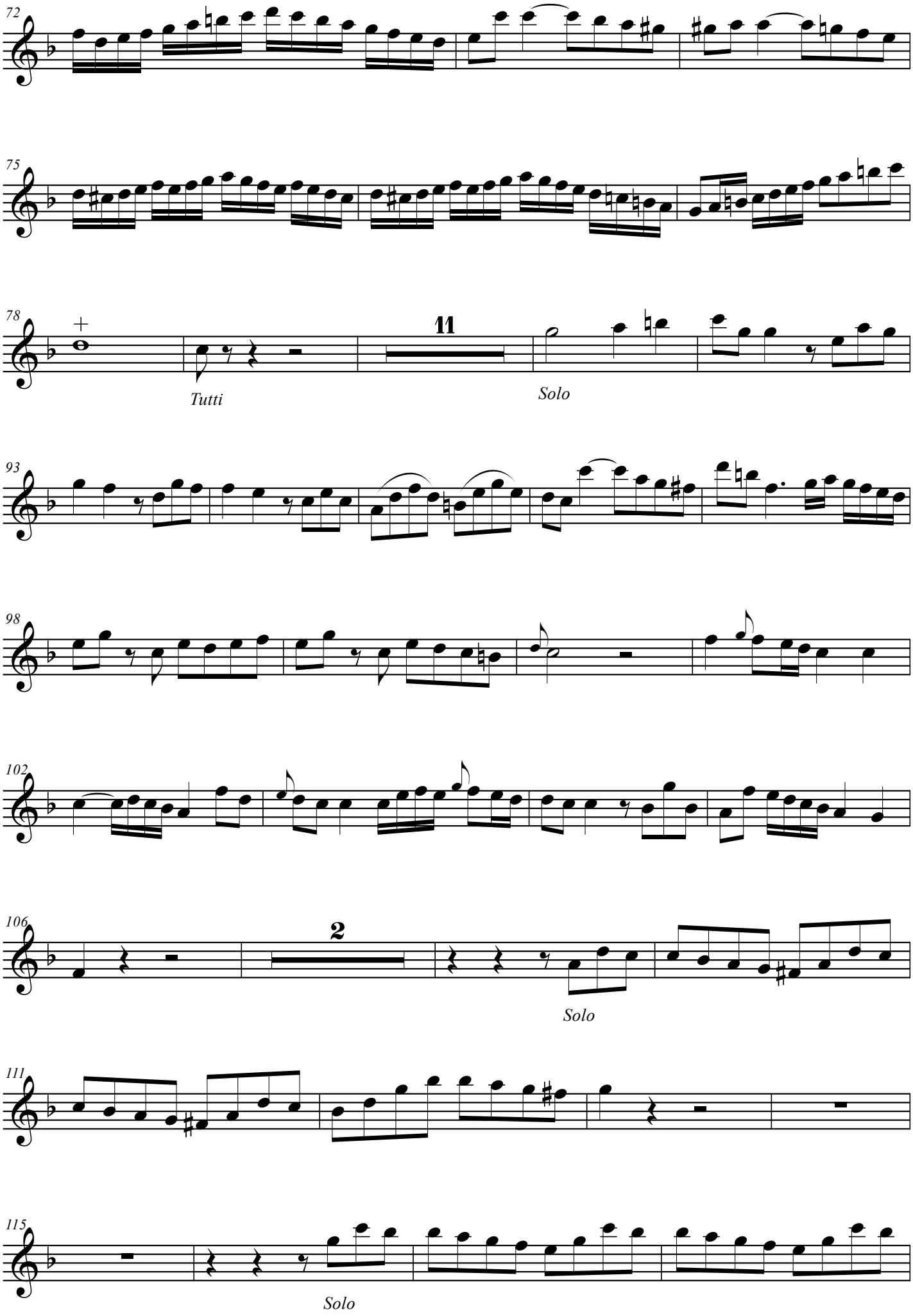
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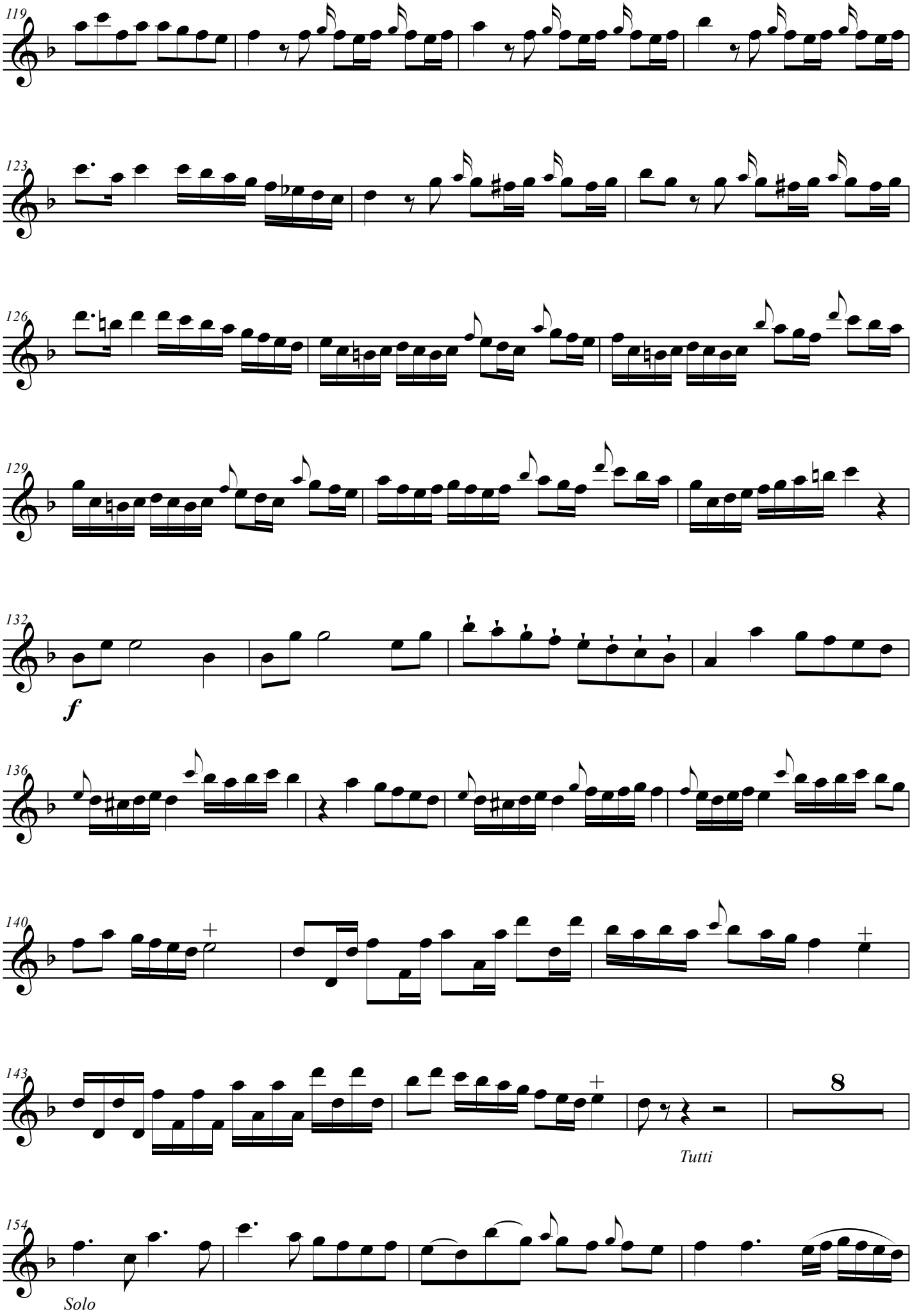
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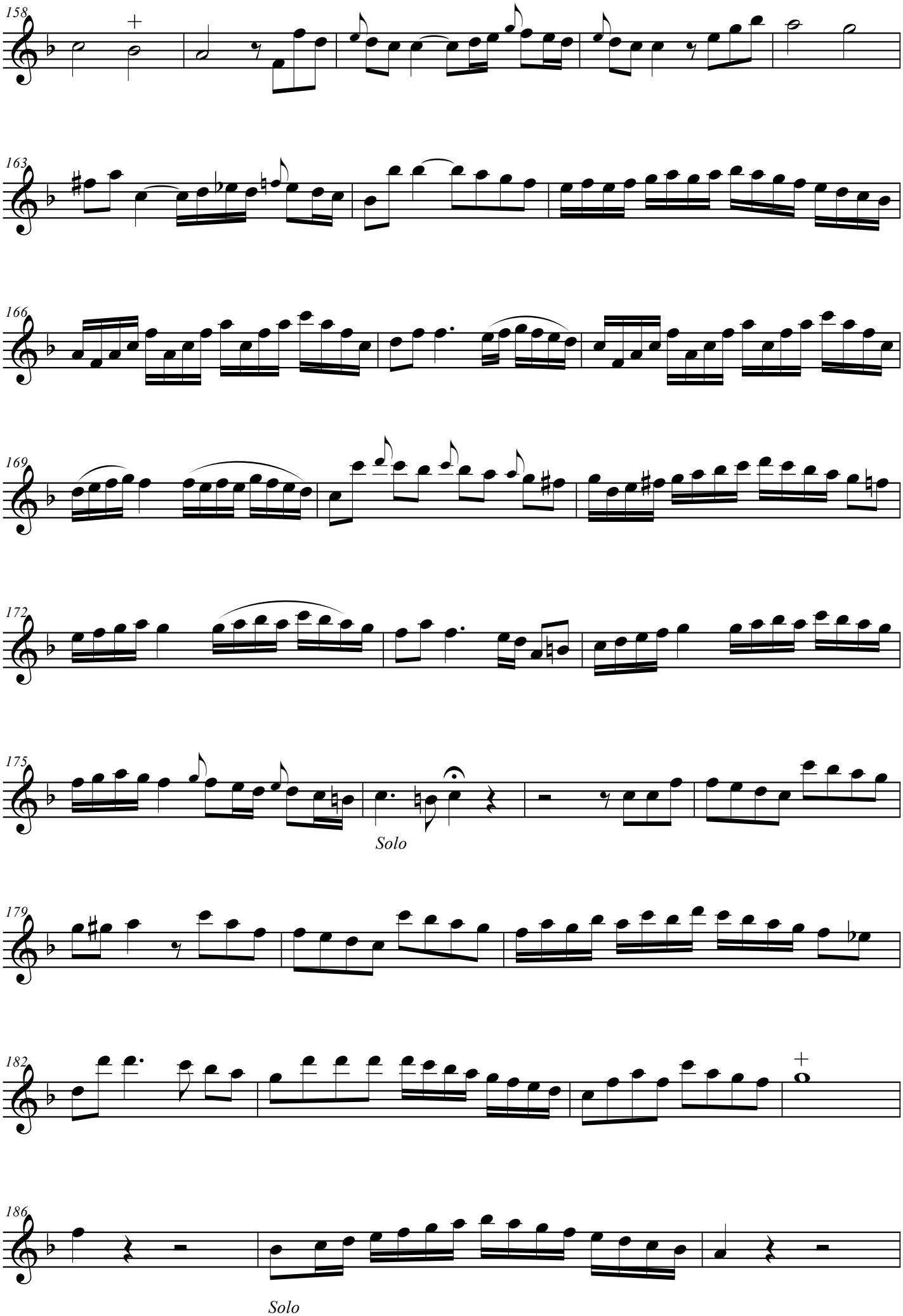
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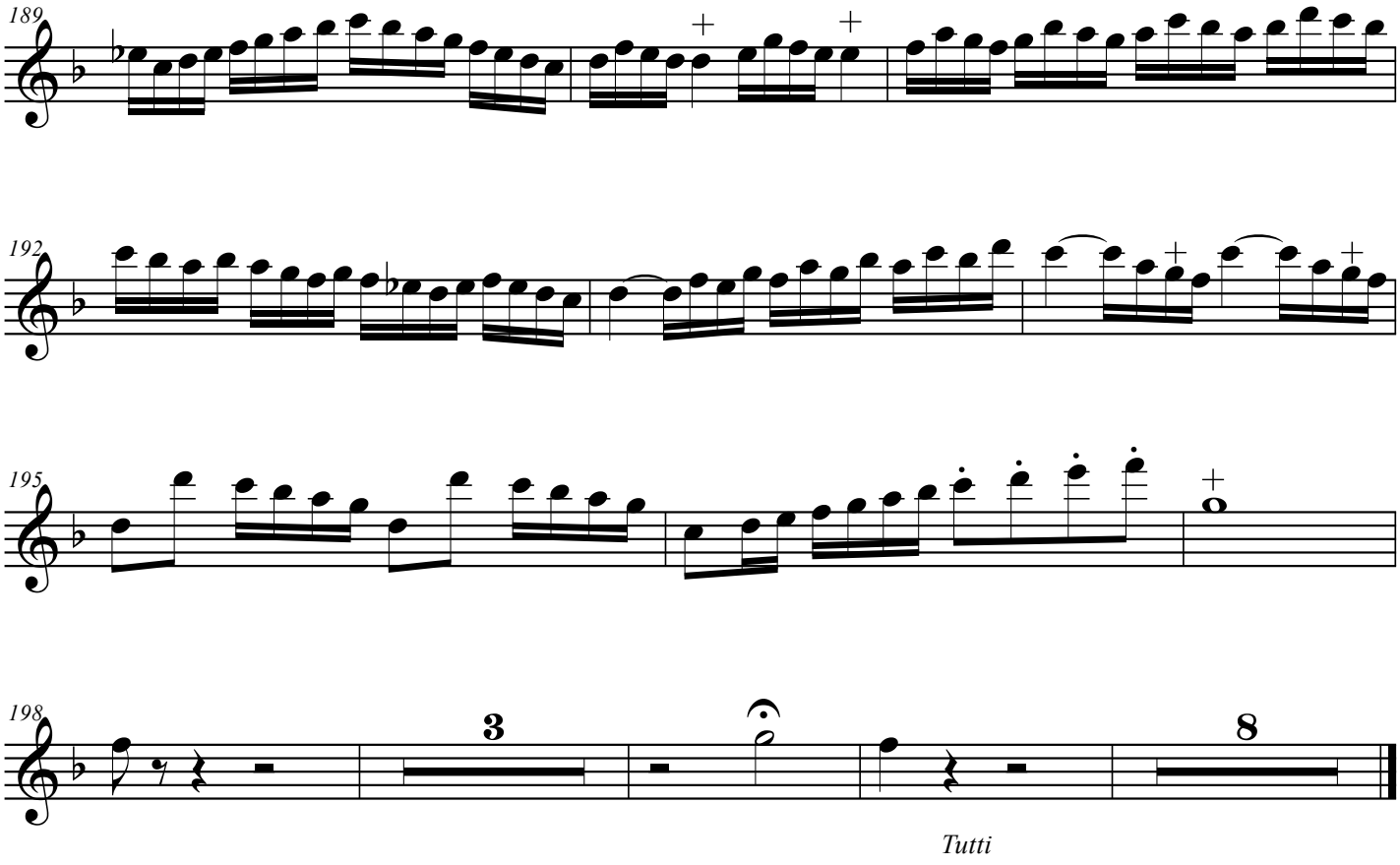

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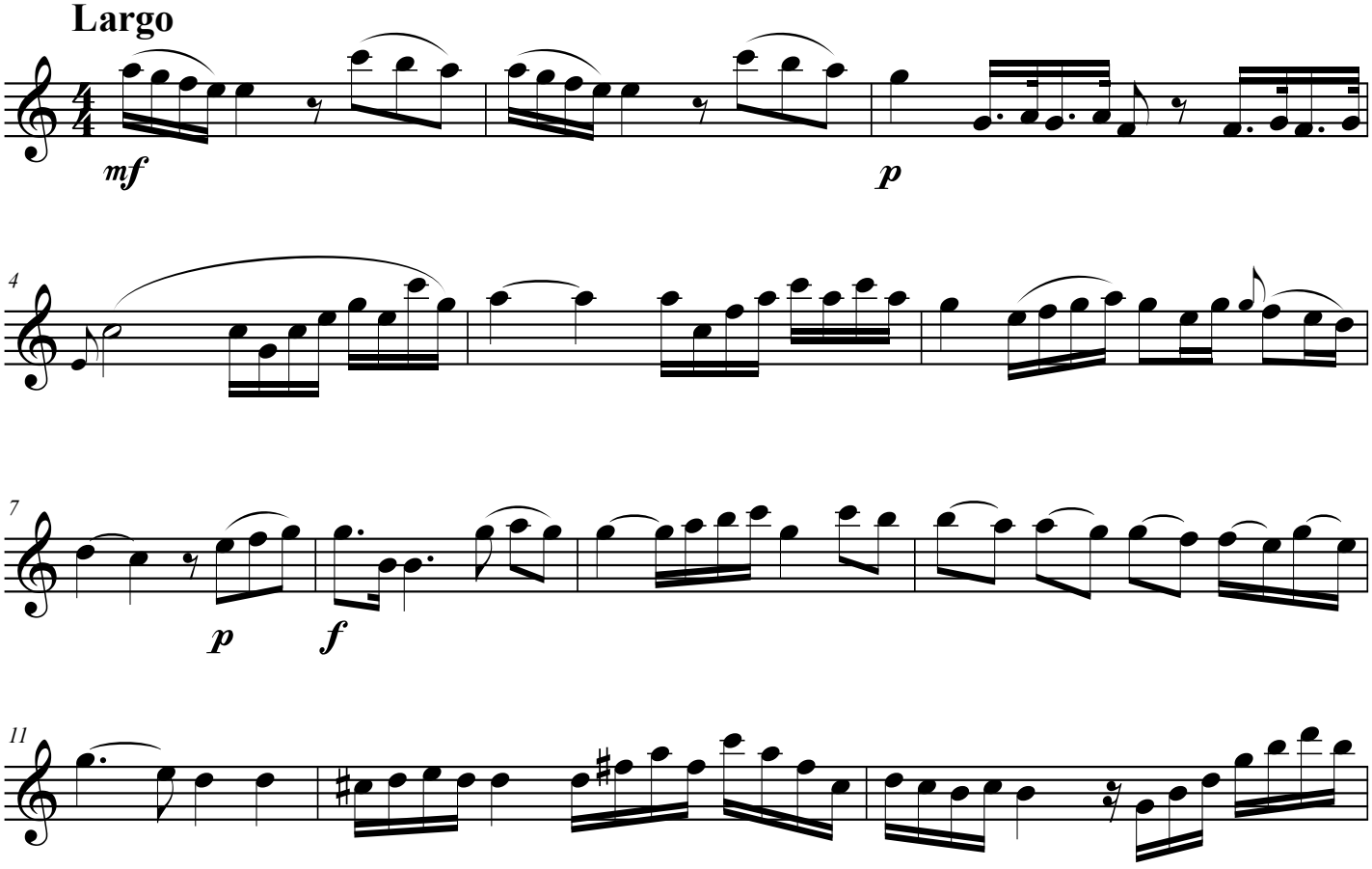
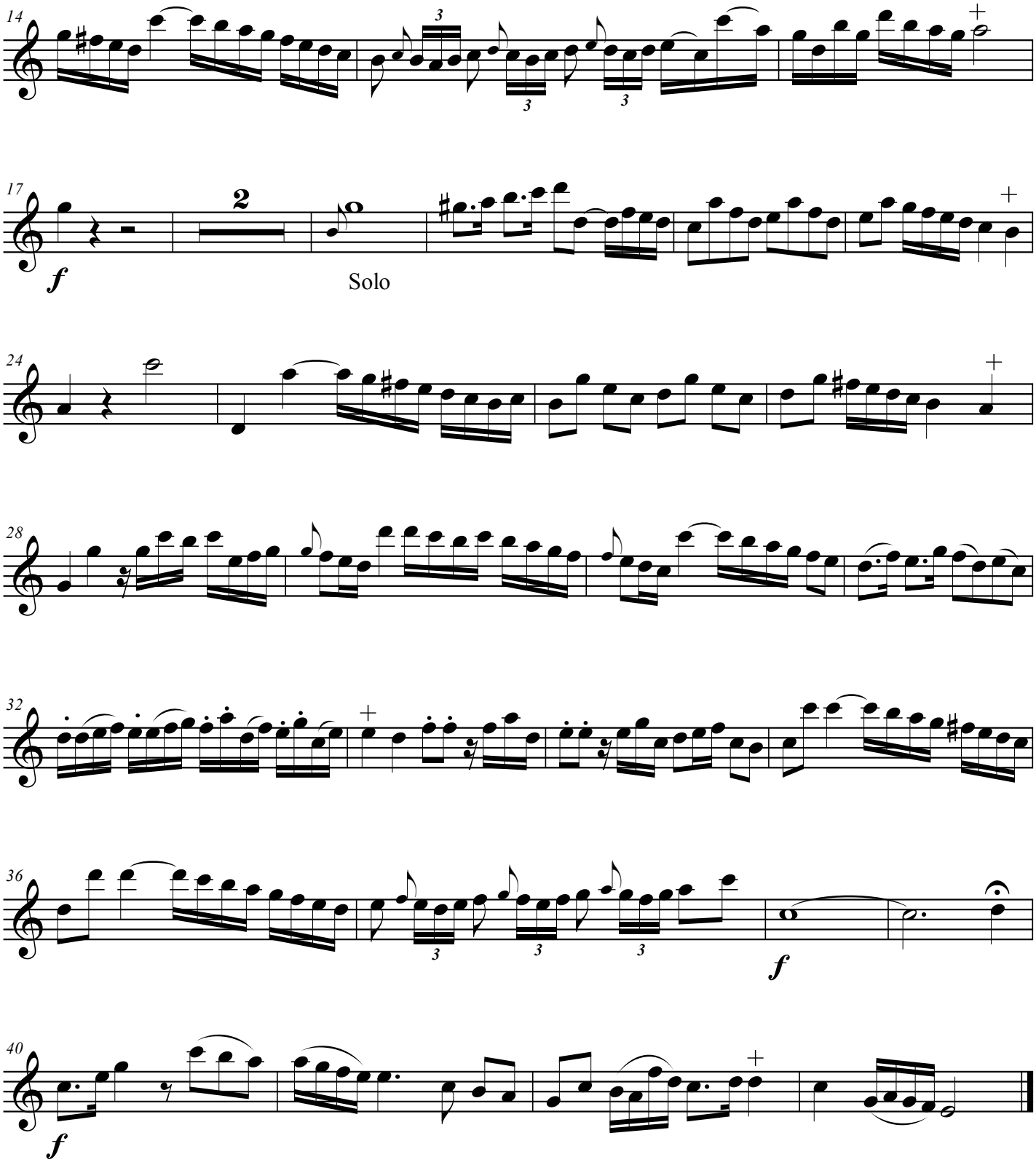
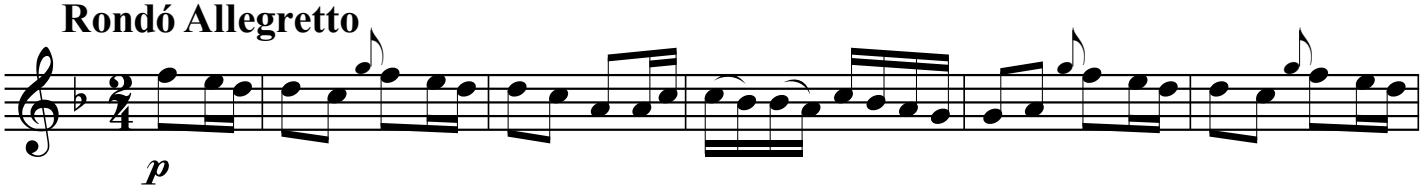
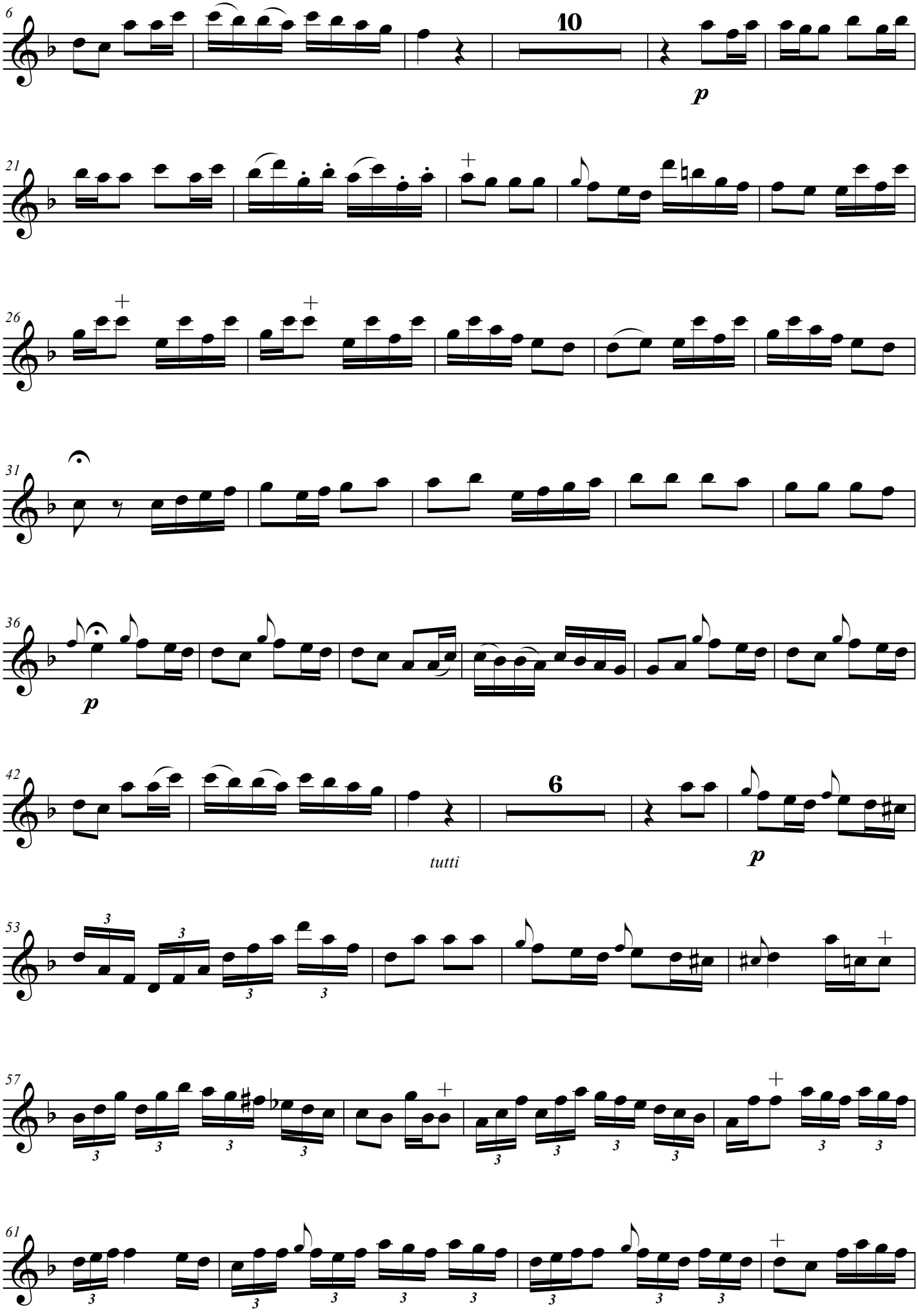




III

Rondó Allegretto

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p
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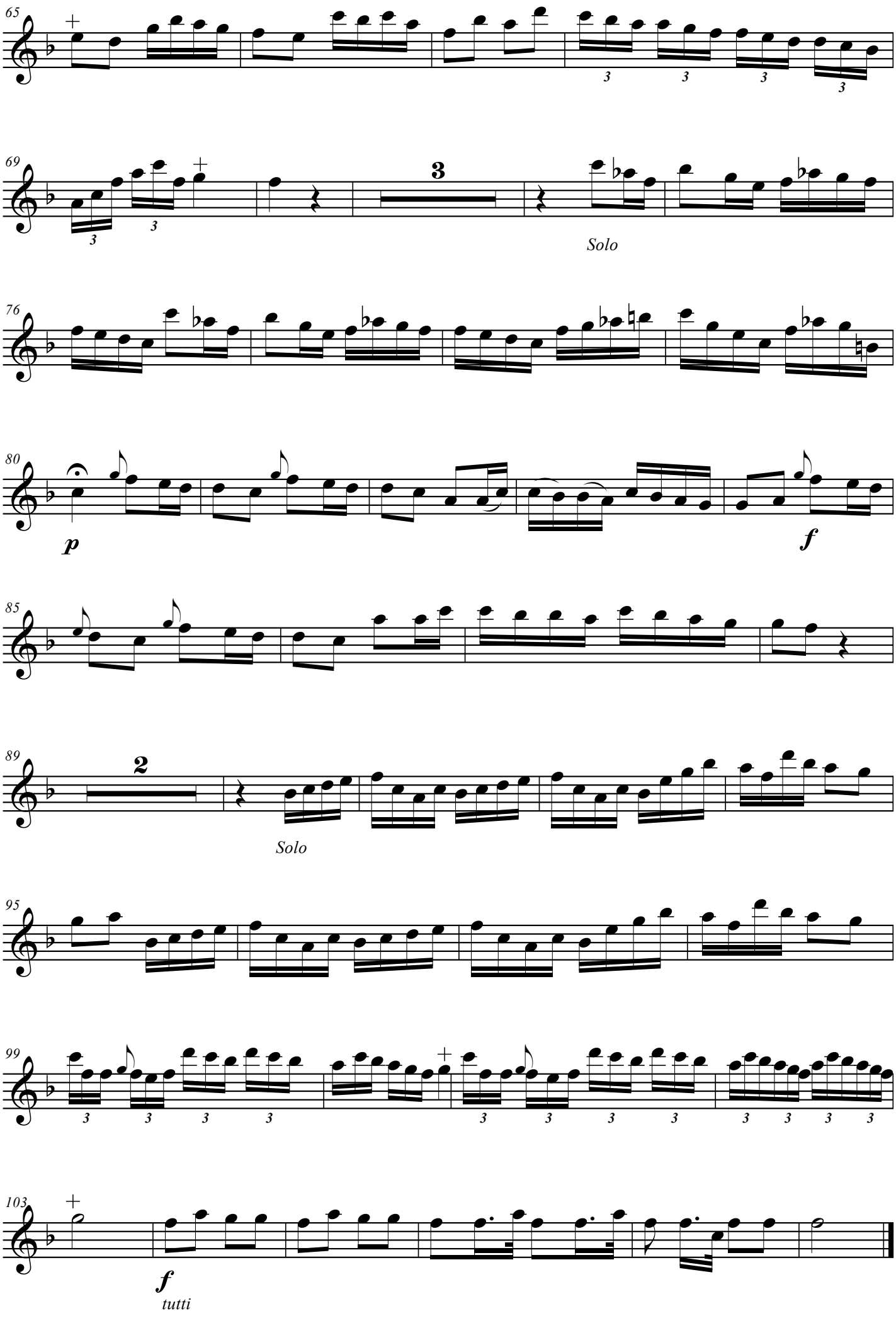
57
61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Solo
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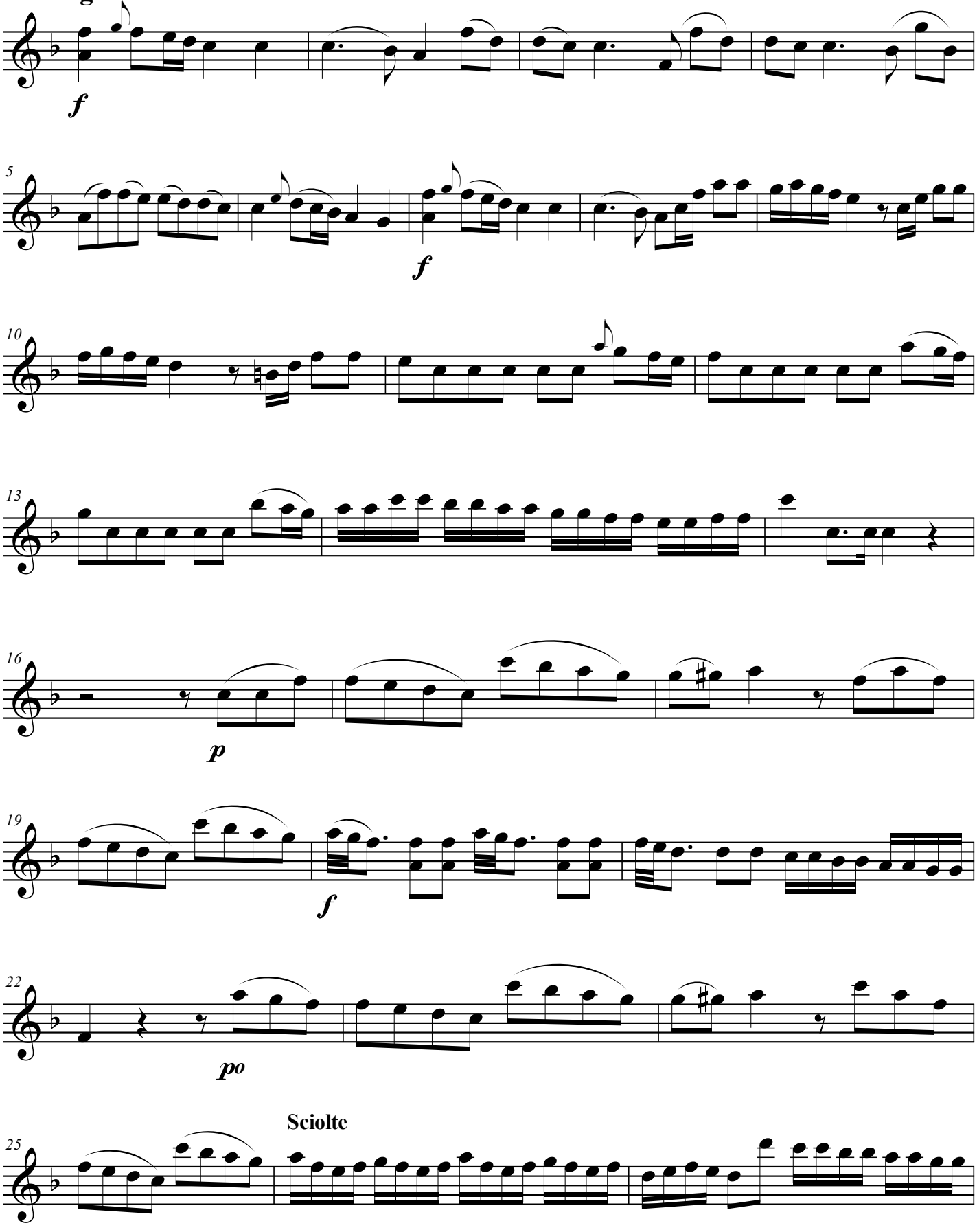
103
f
tutti

CONCERTO

Violino Primo

Anónimo

Allegro Maestoso



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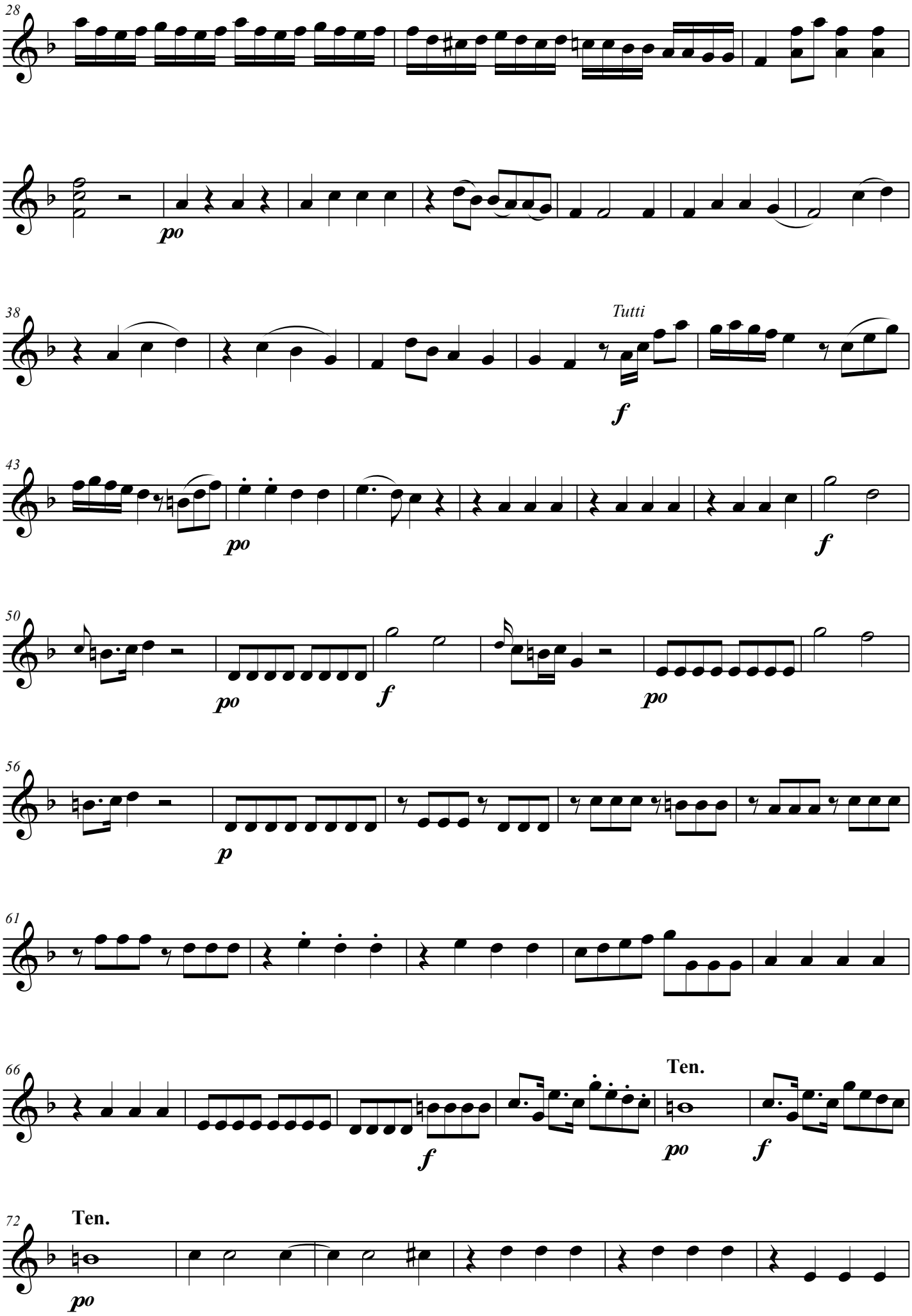
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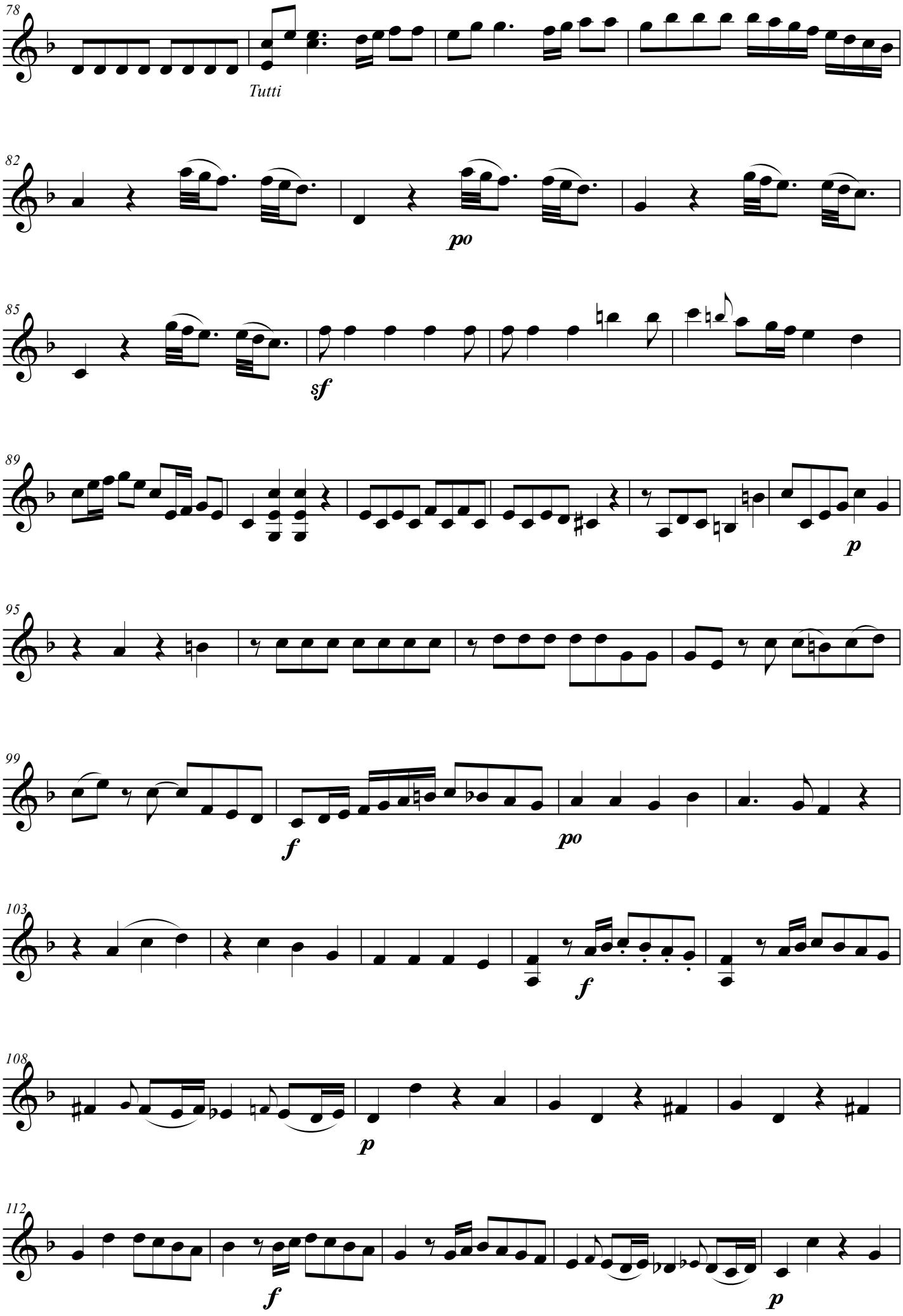
po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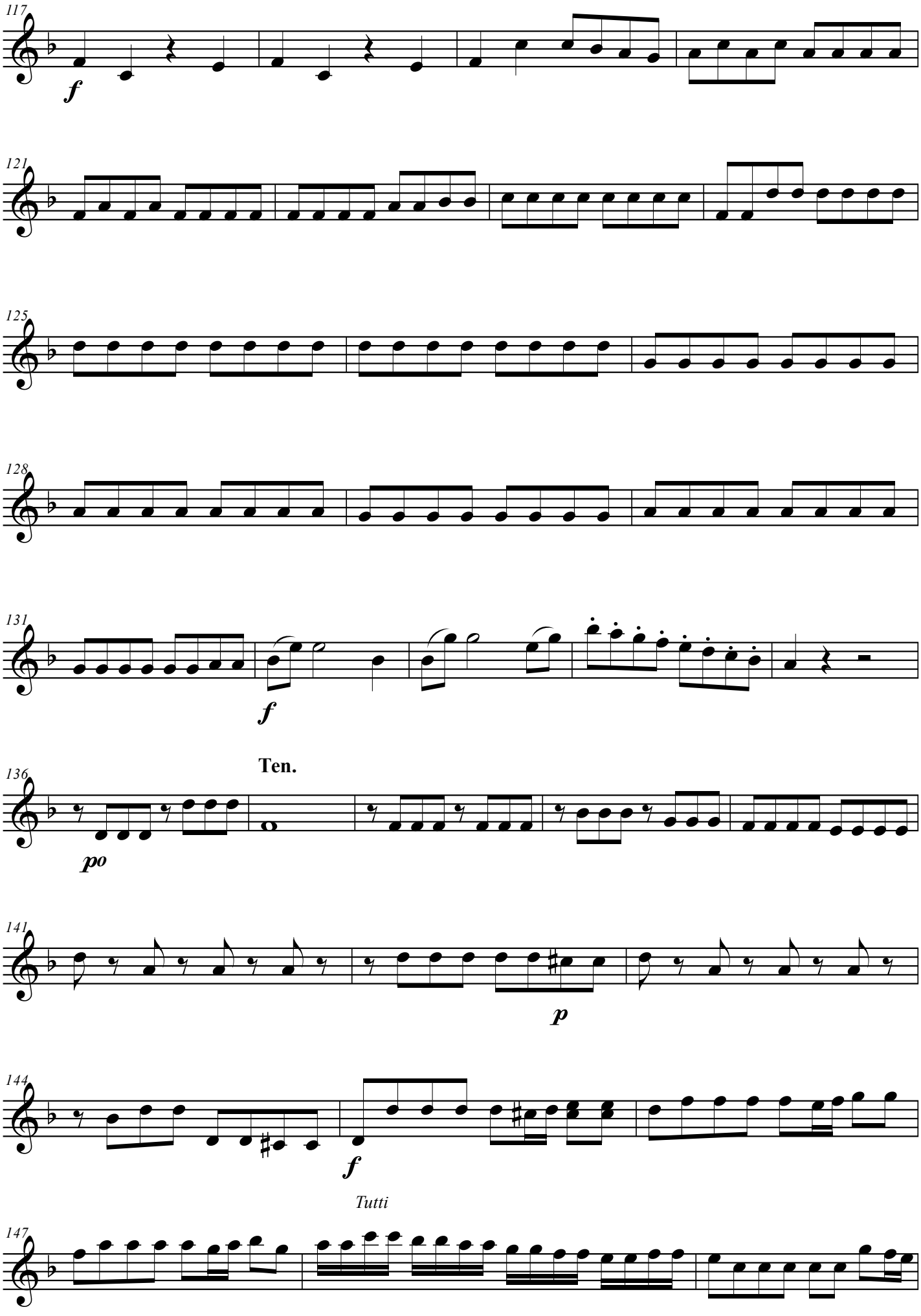
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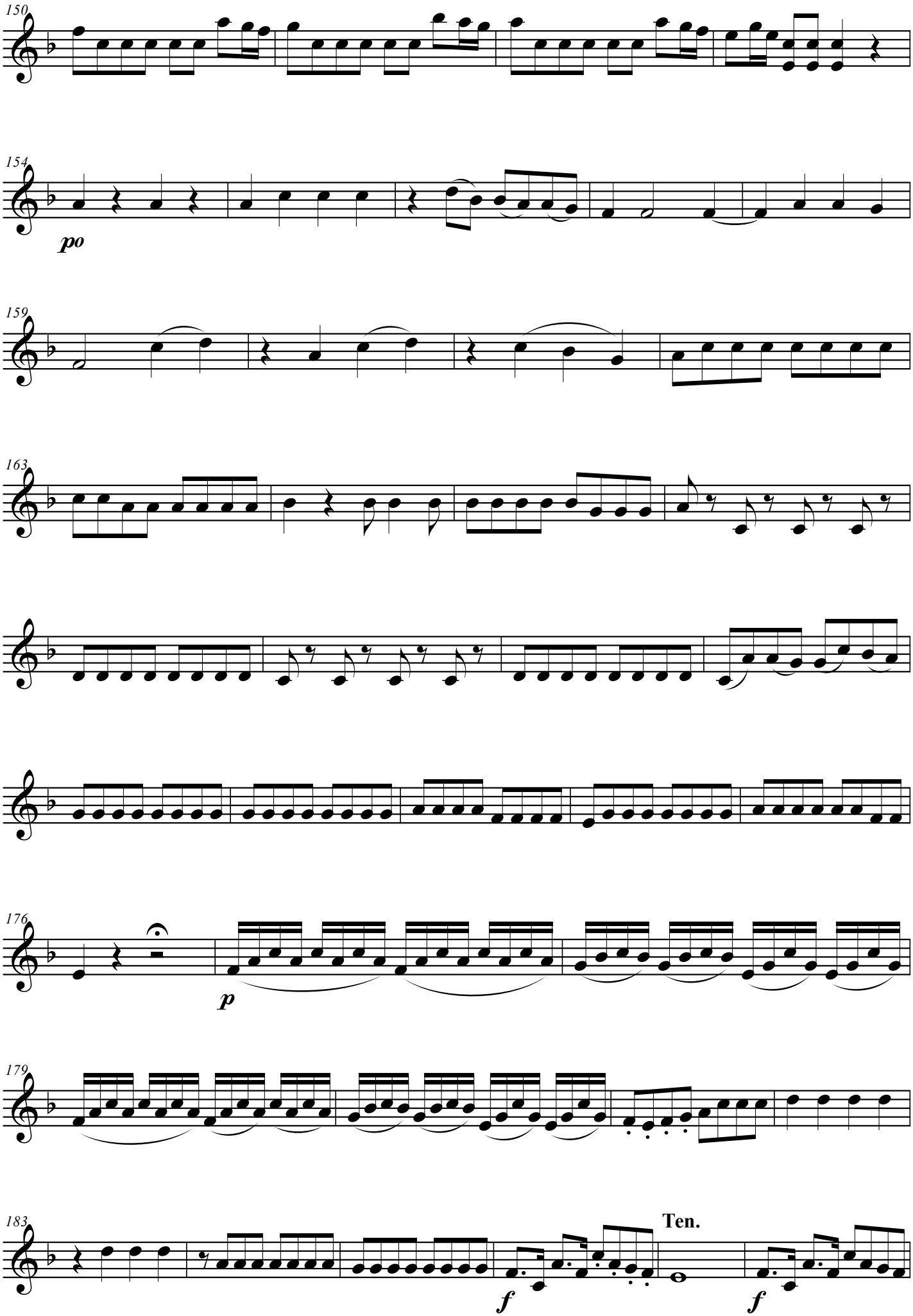
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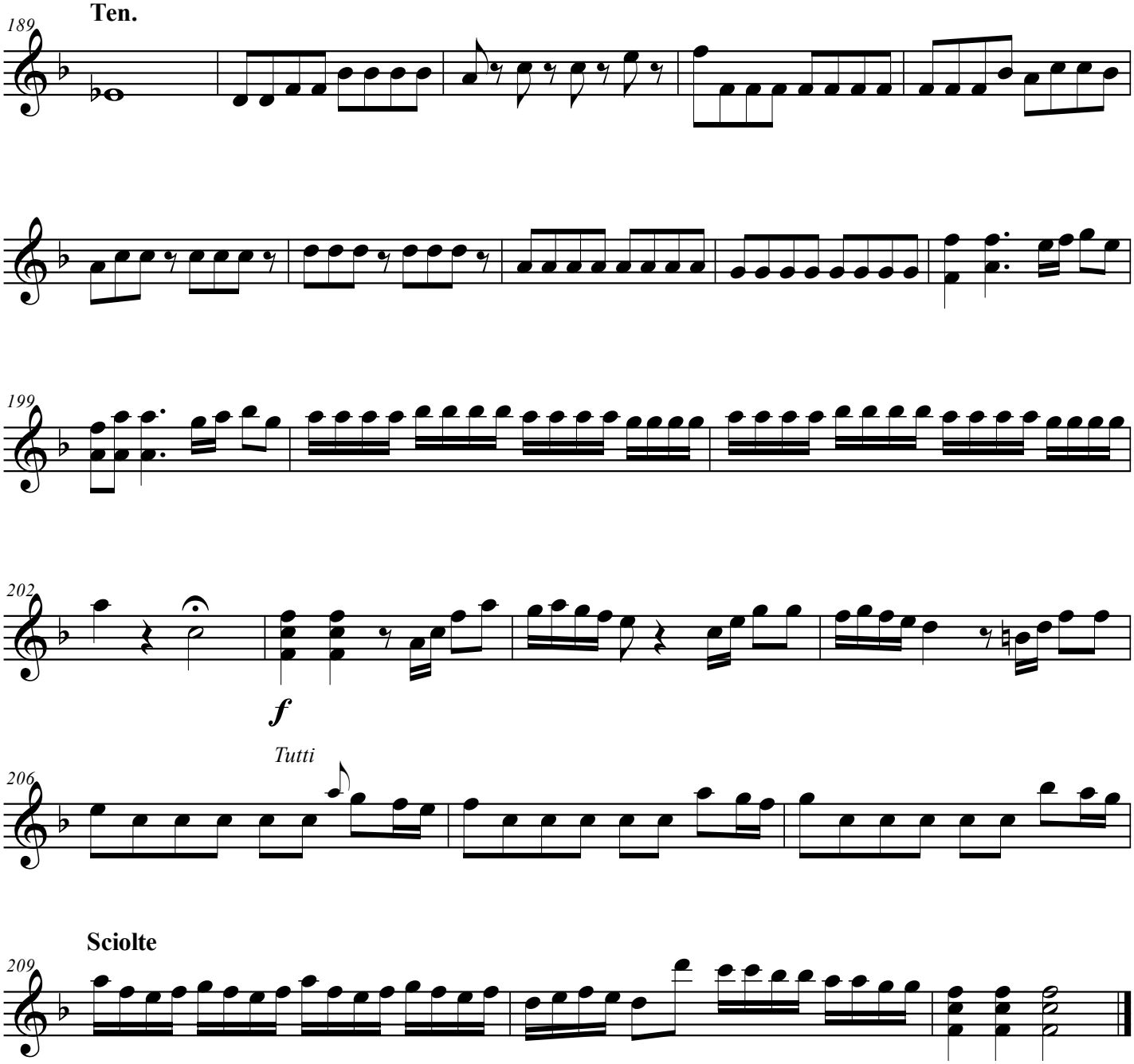

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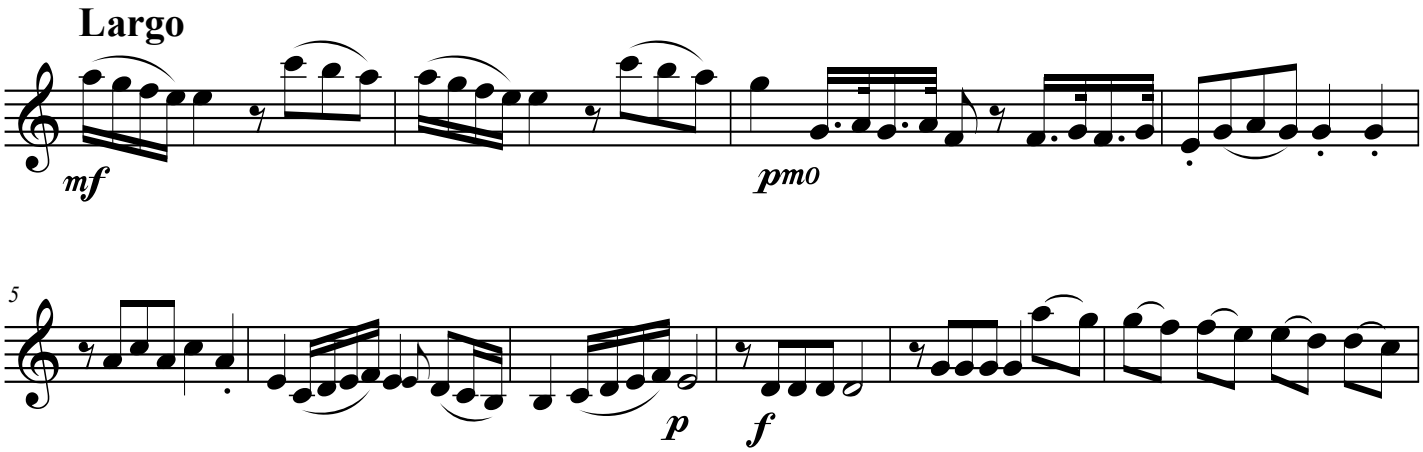

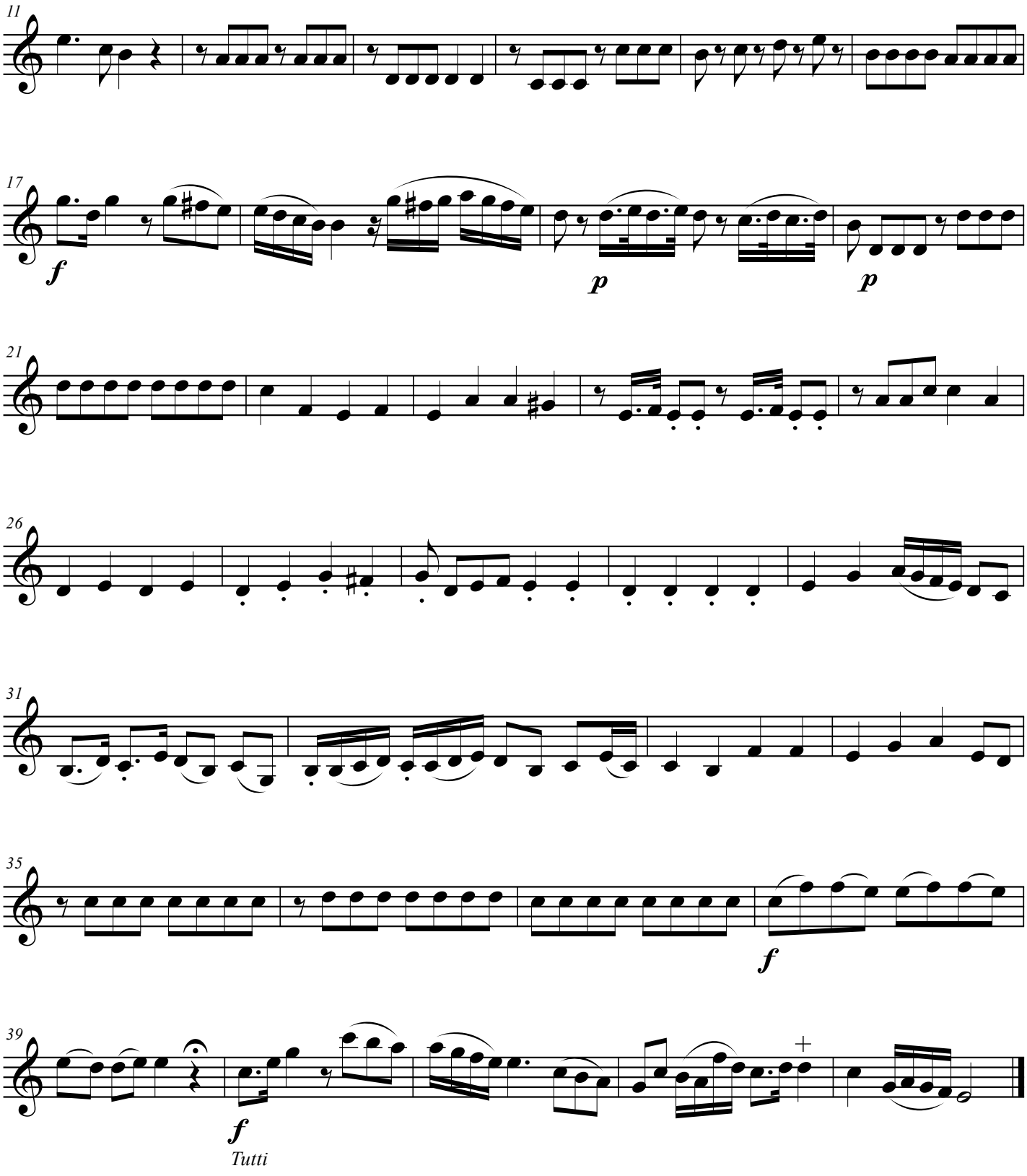

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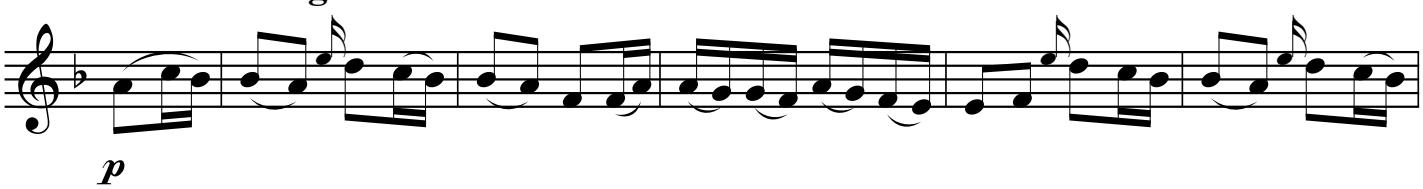
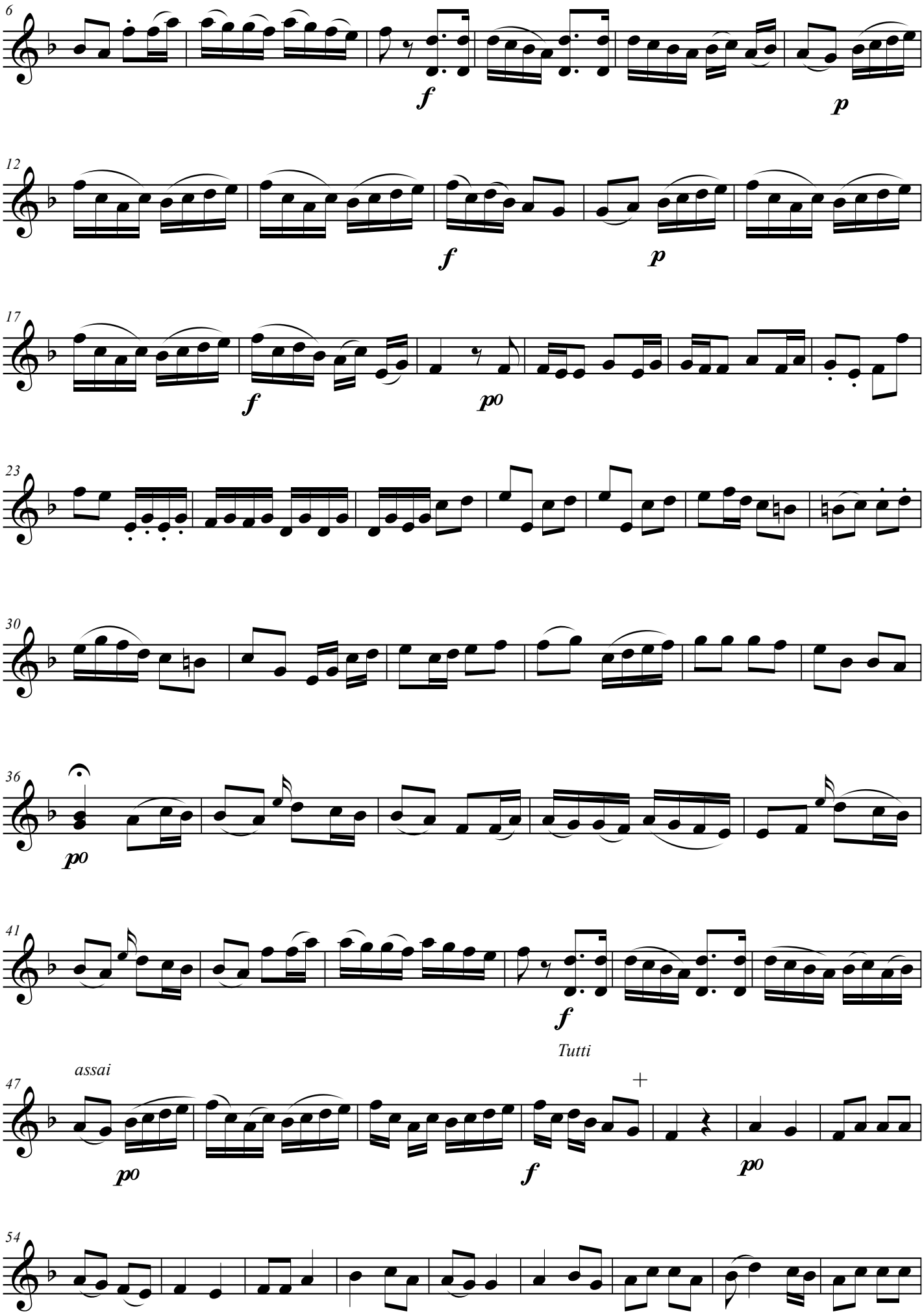
Rondó Allegretto

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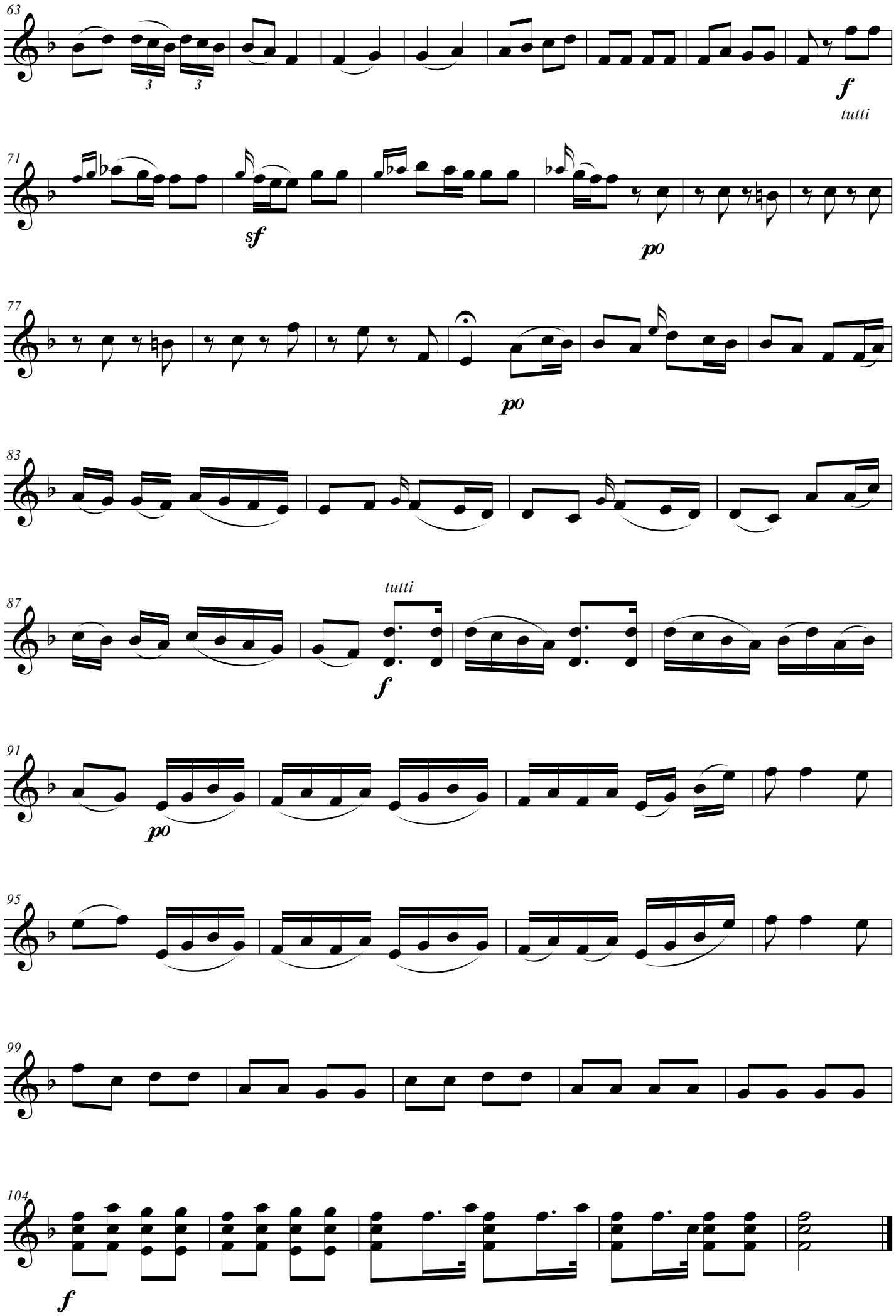
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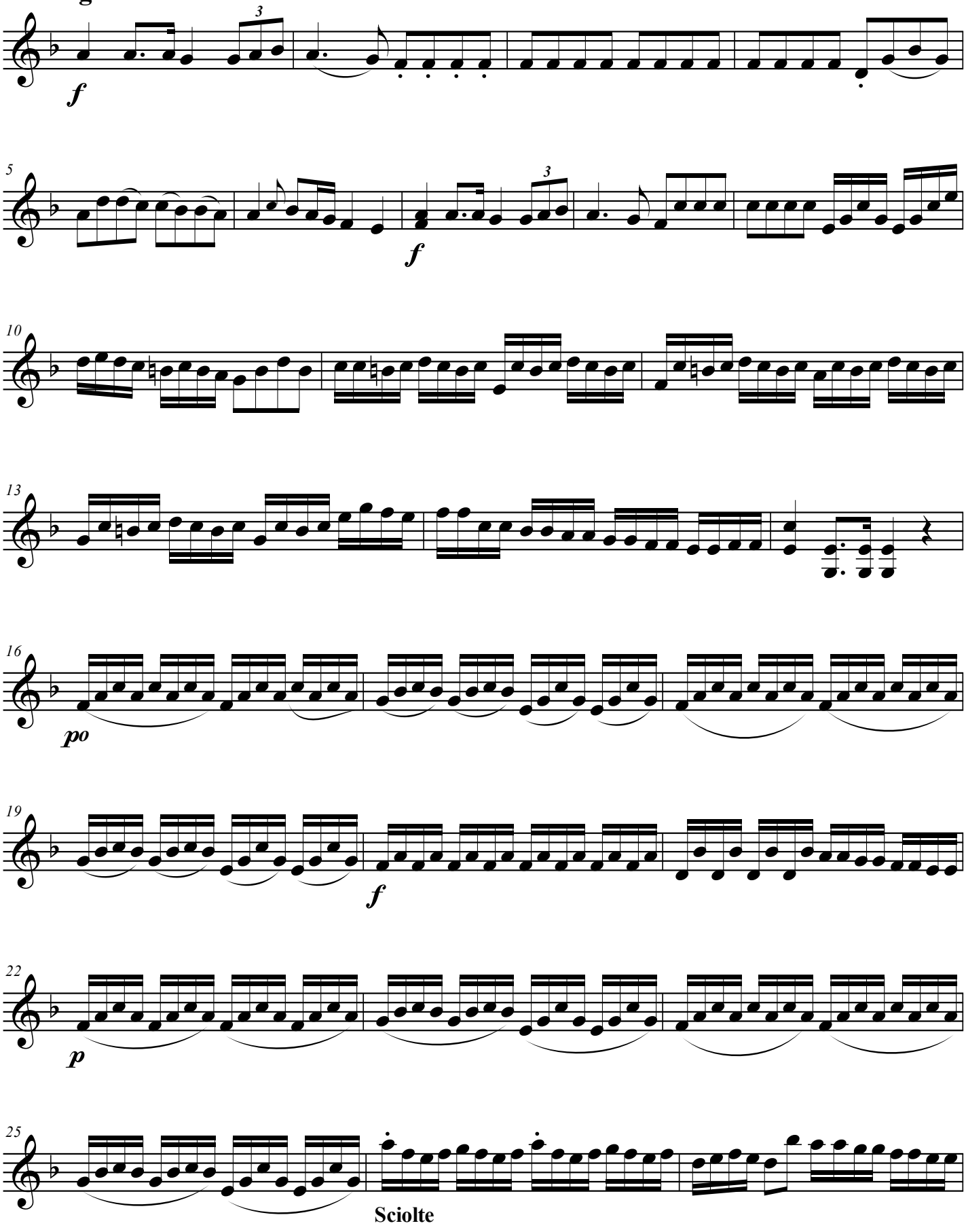
CONCERTO

Violino Secondo

Anónimo

Allegro Maestoso



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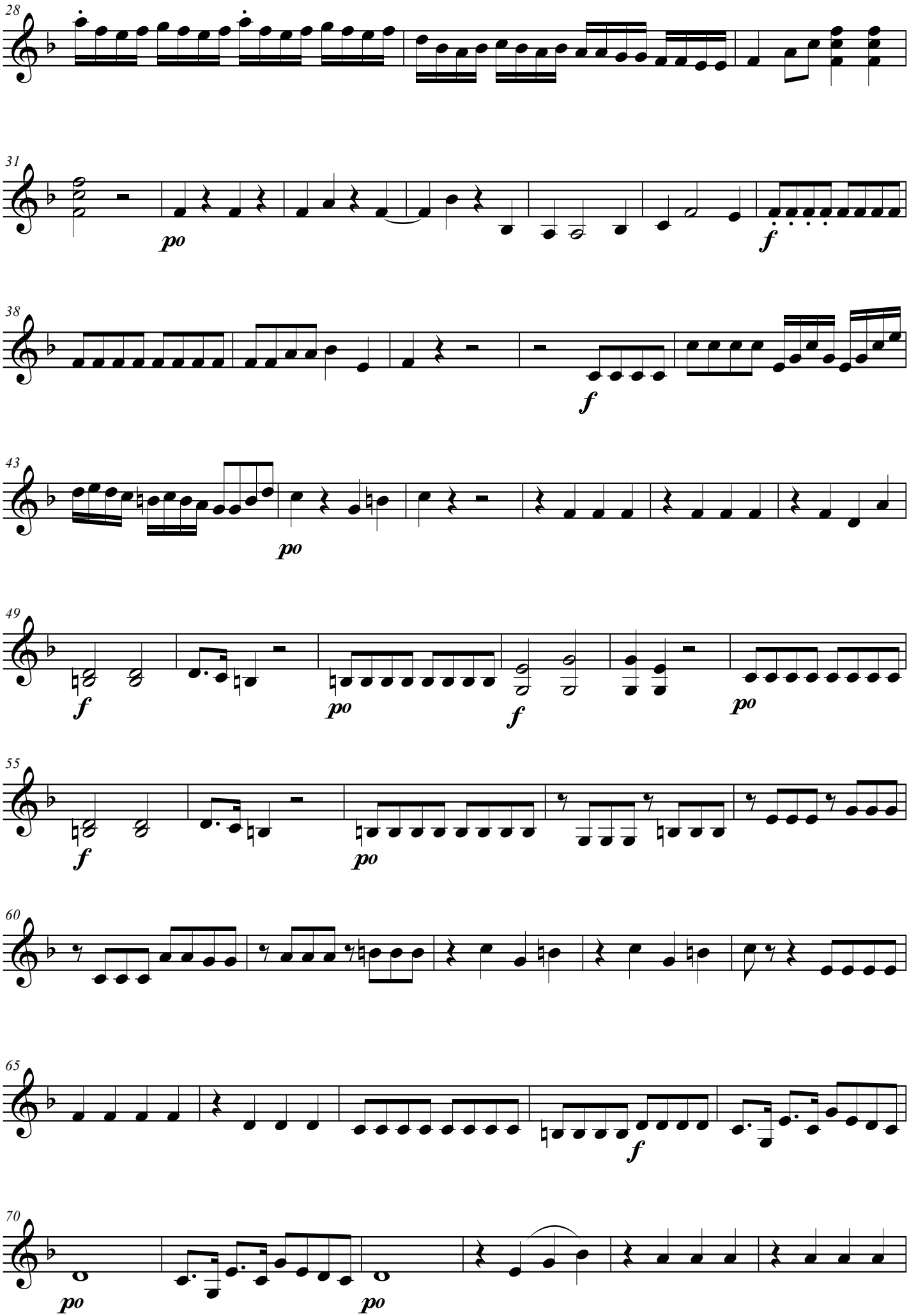
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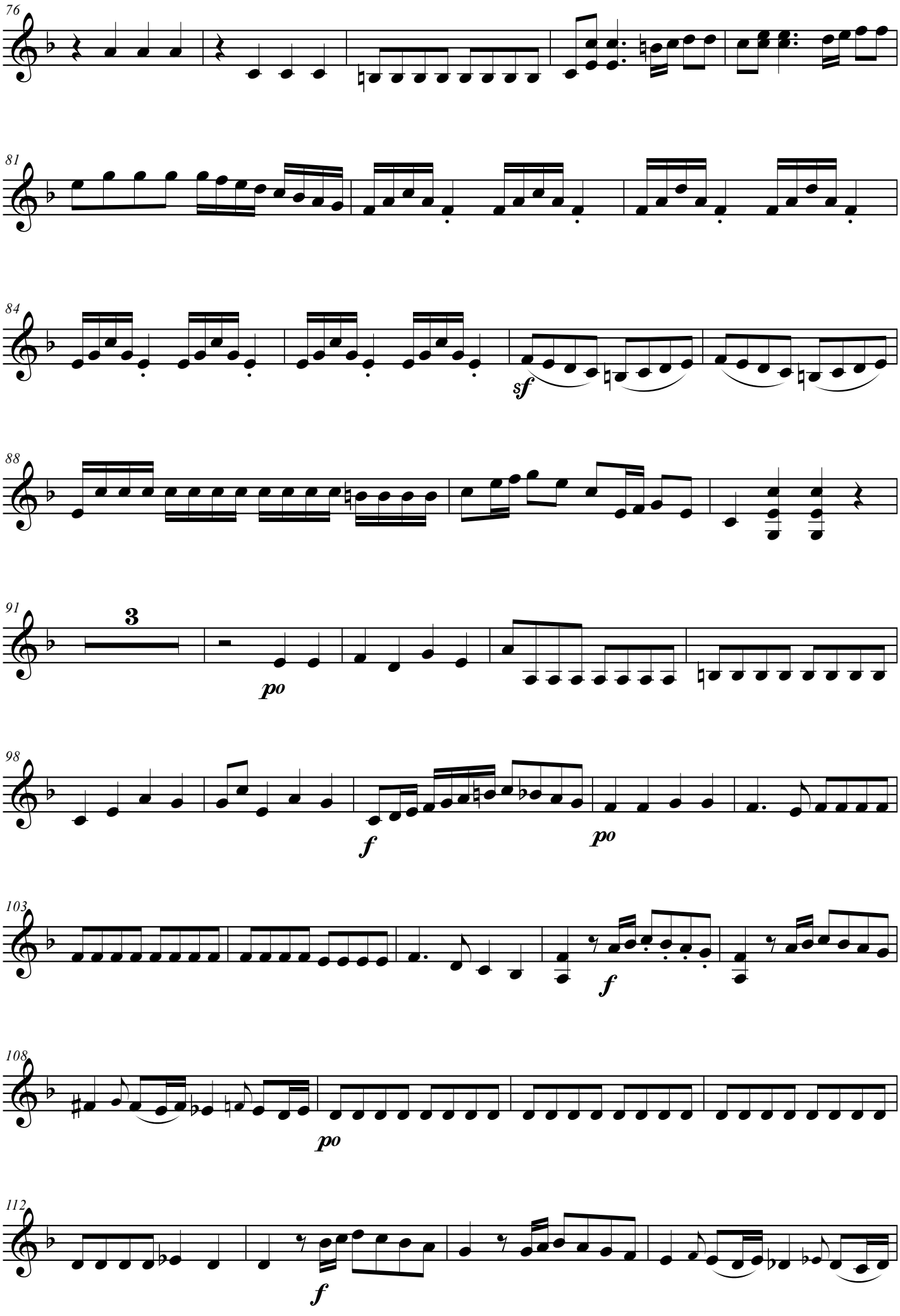
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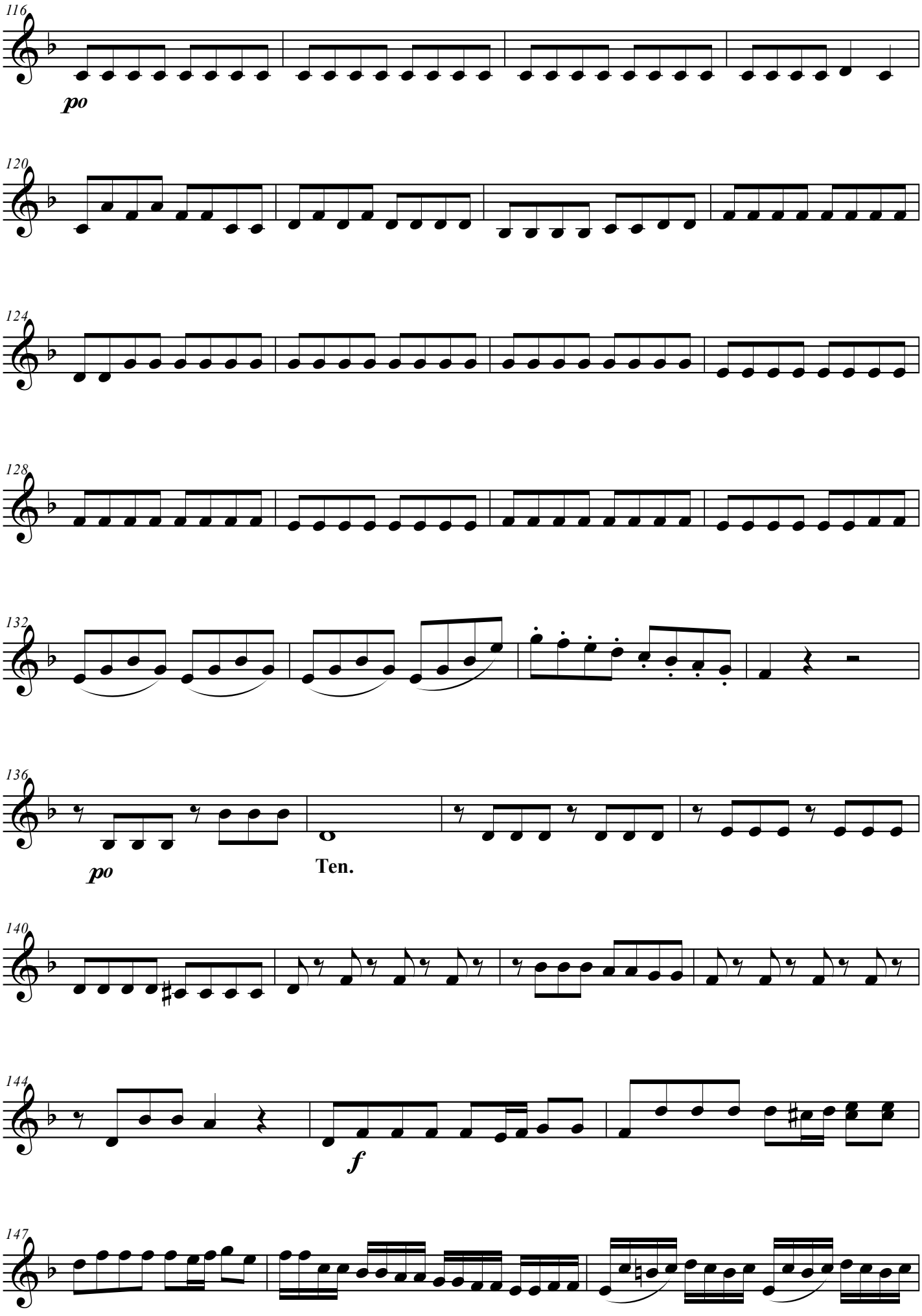
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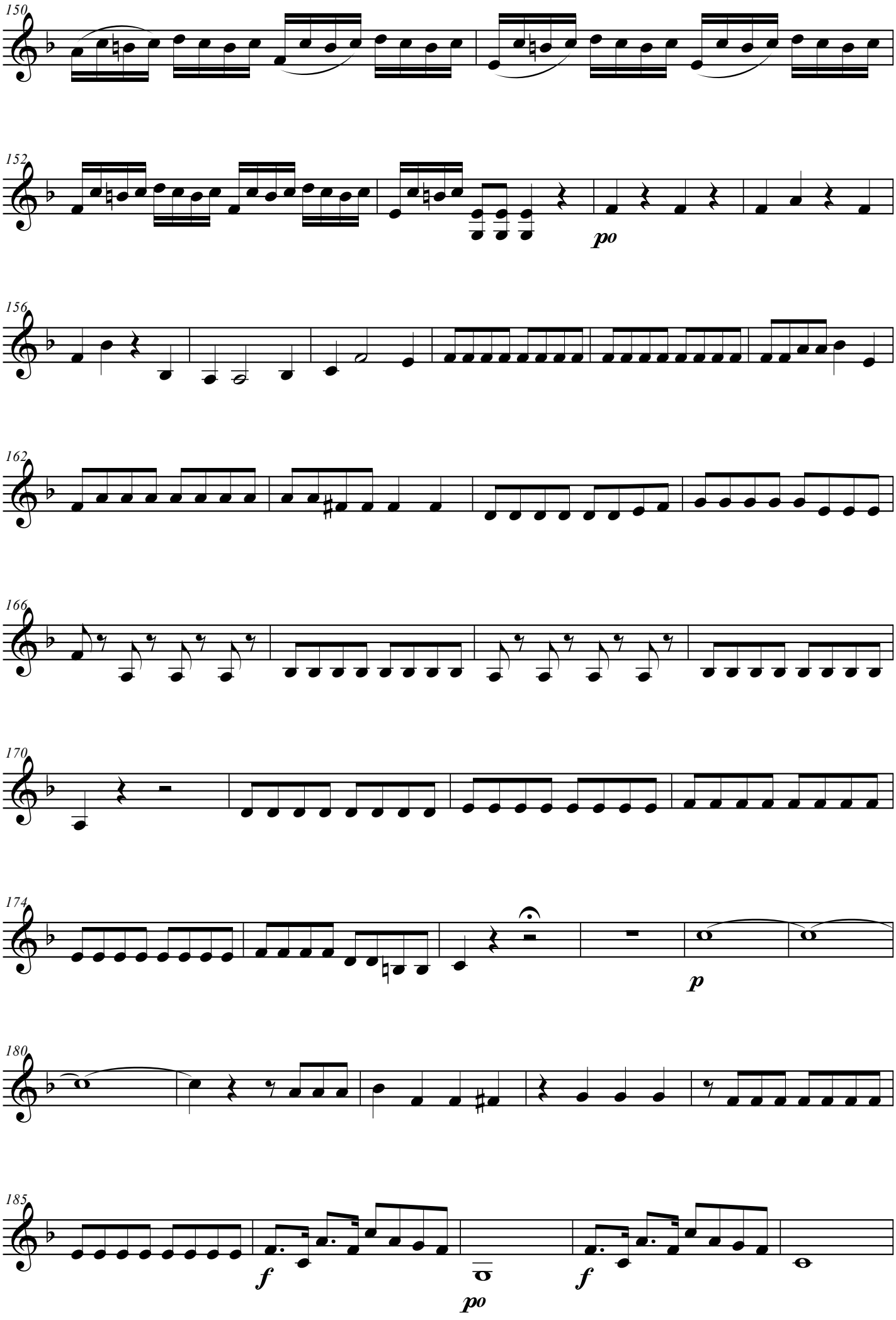
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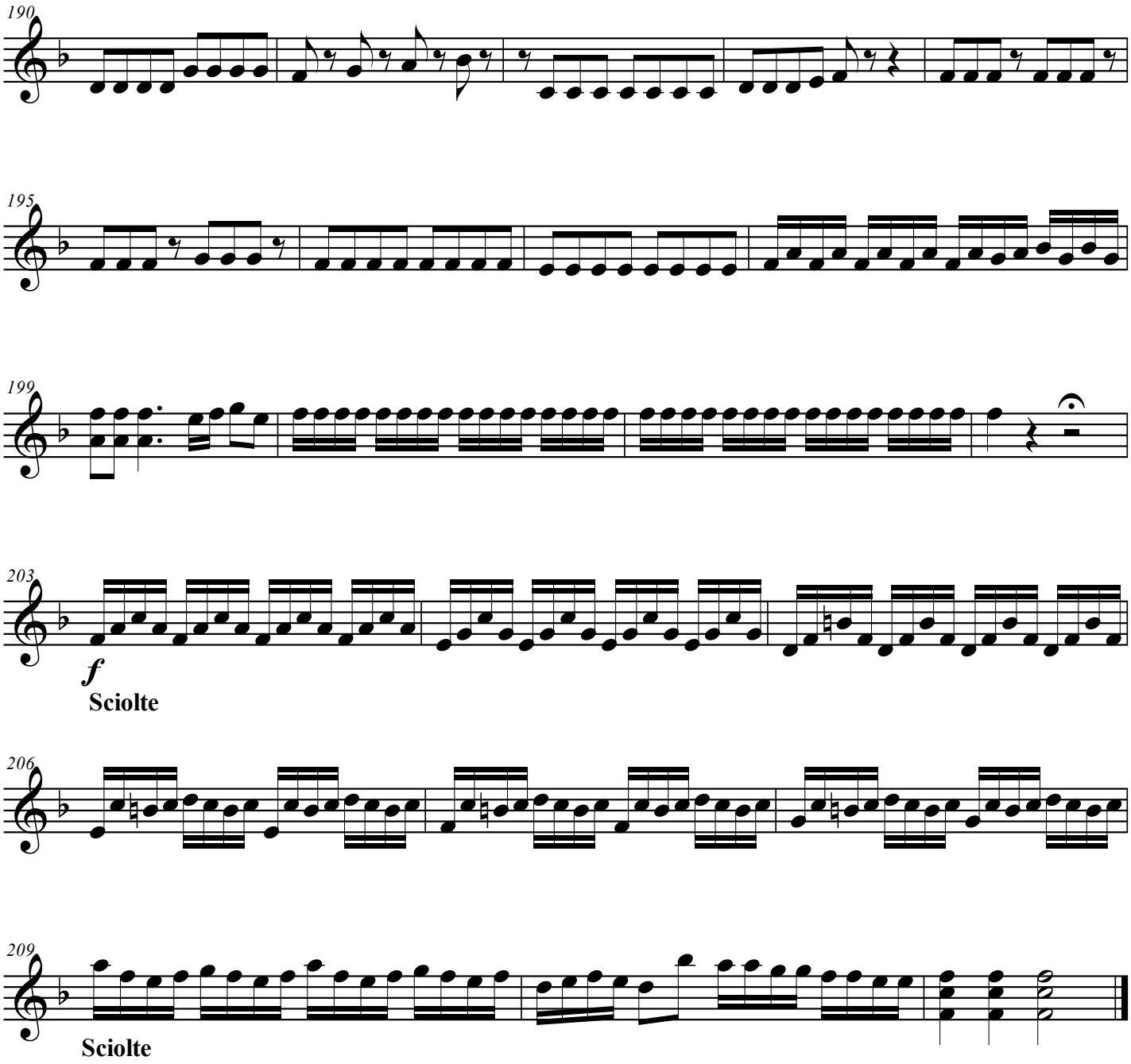

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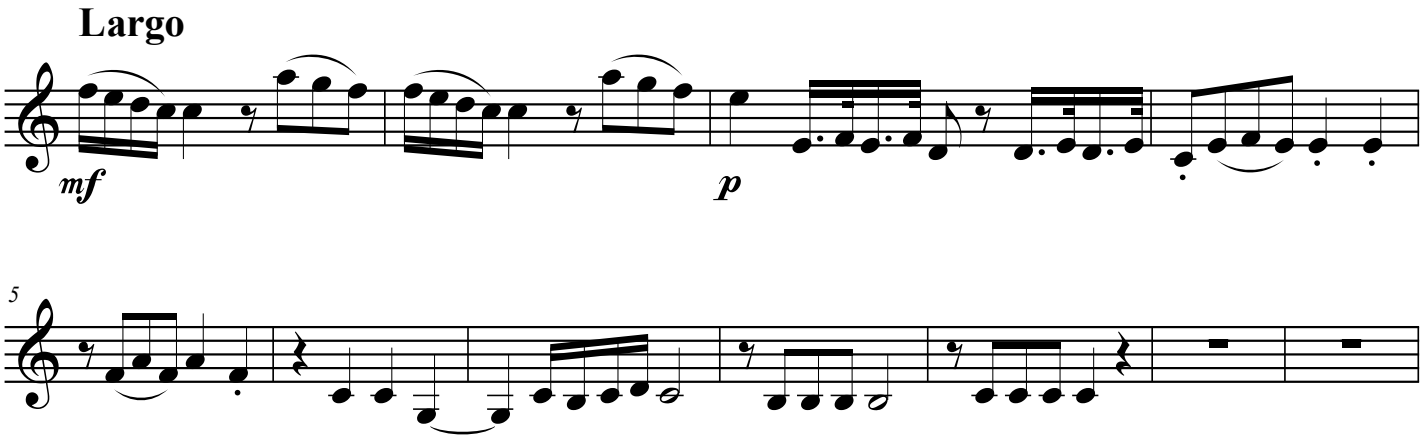

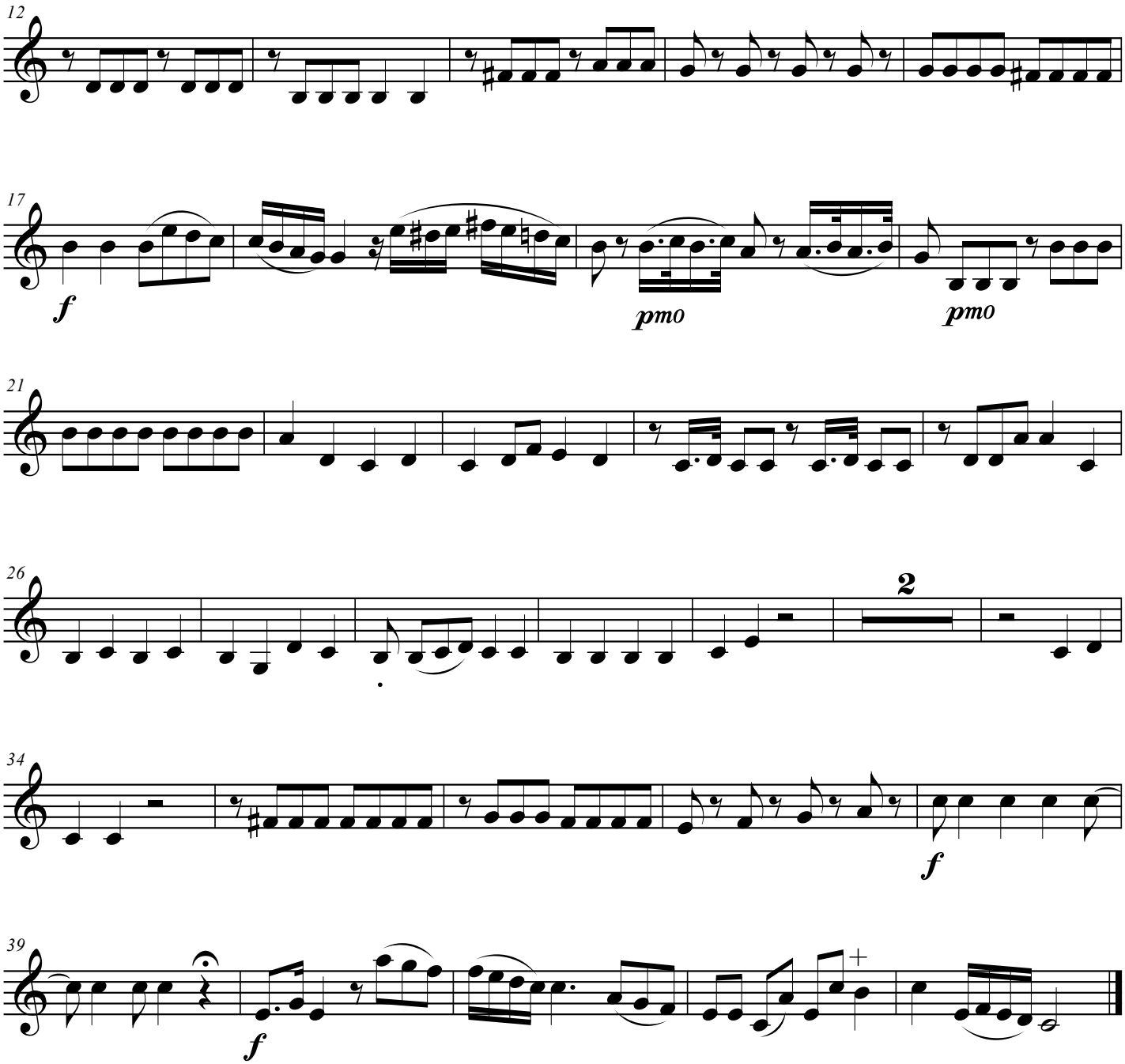

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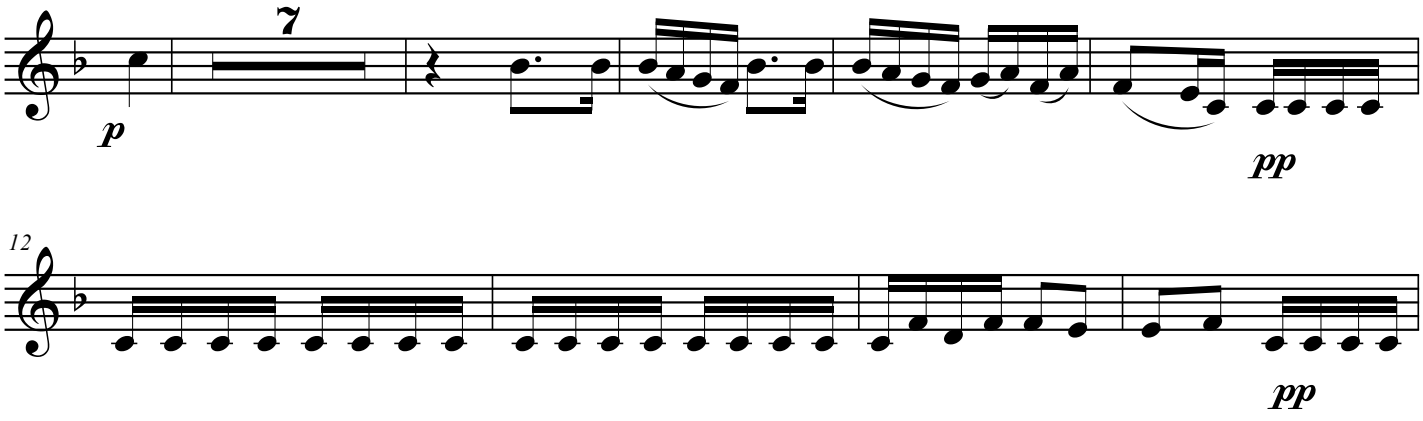

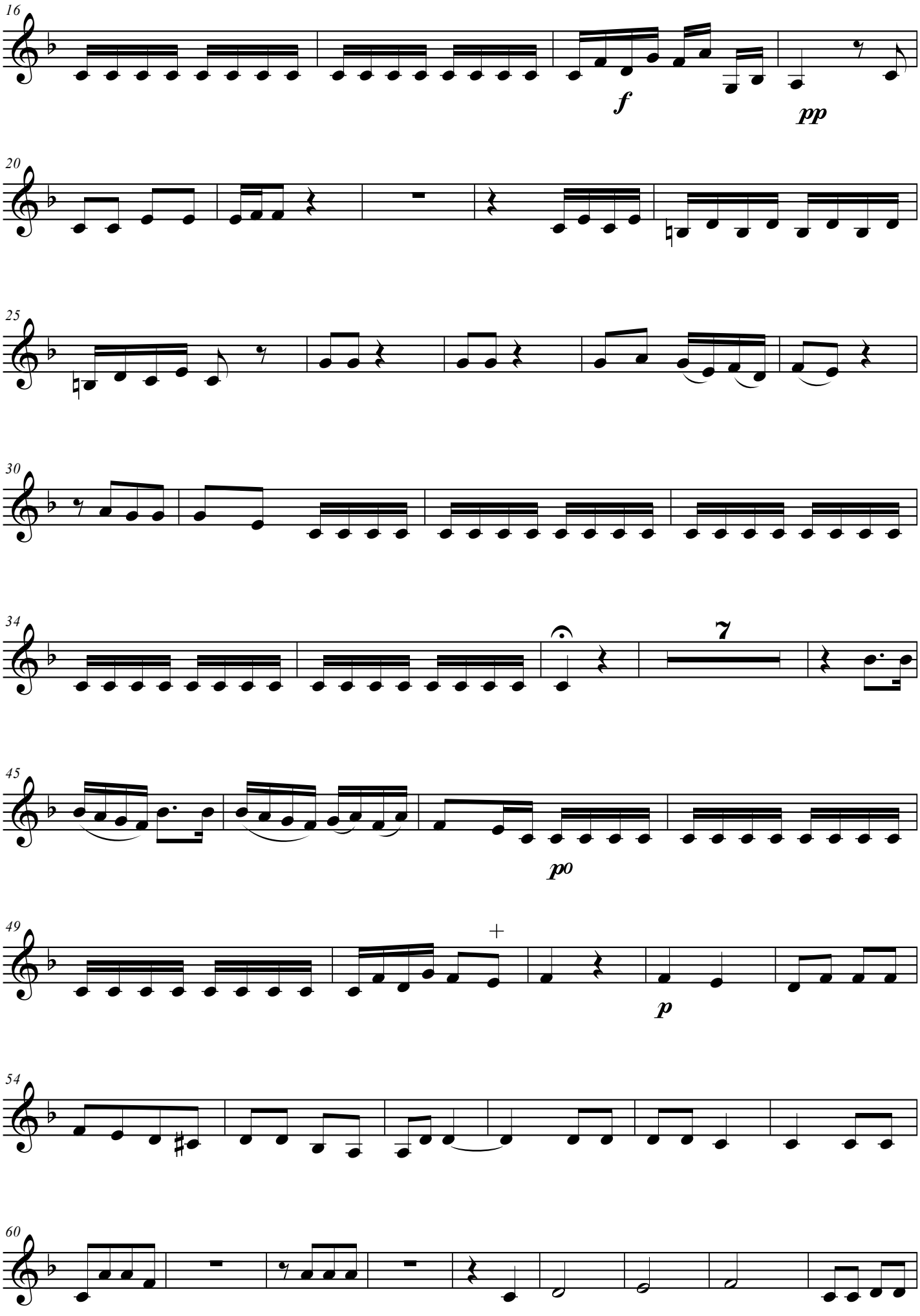
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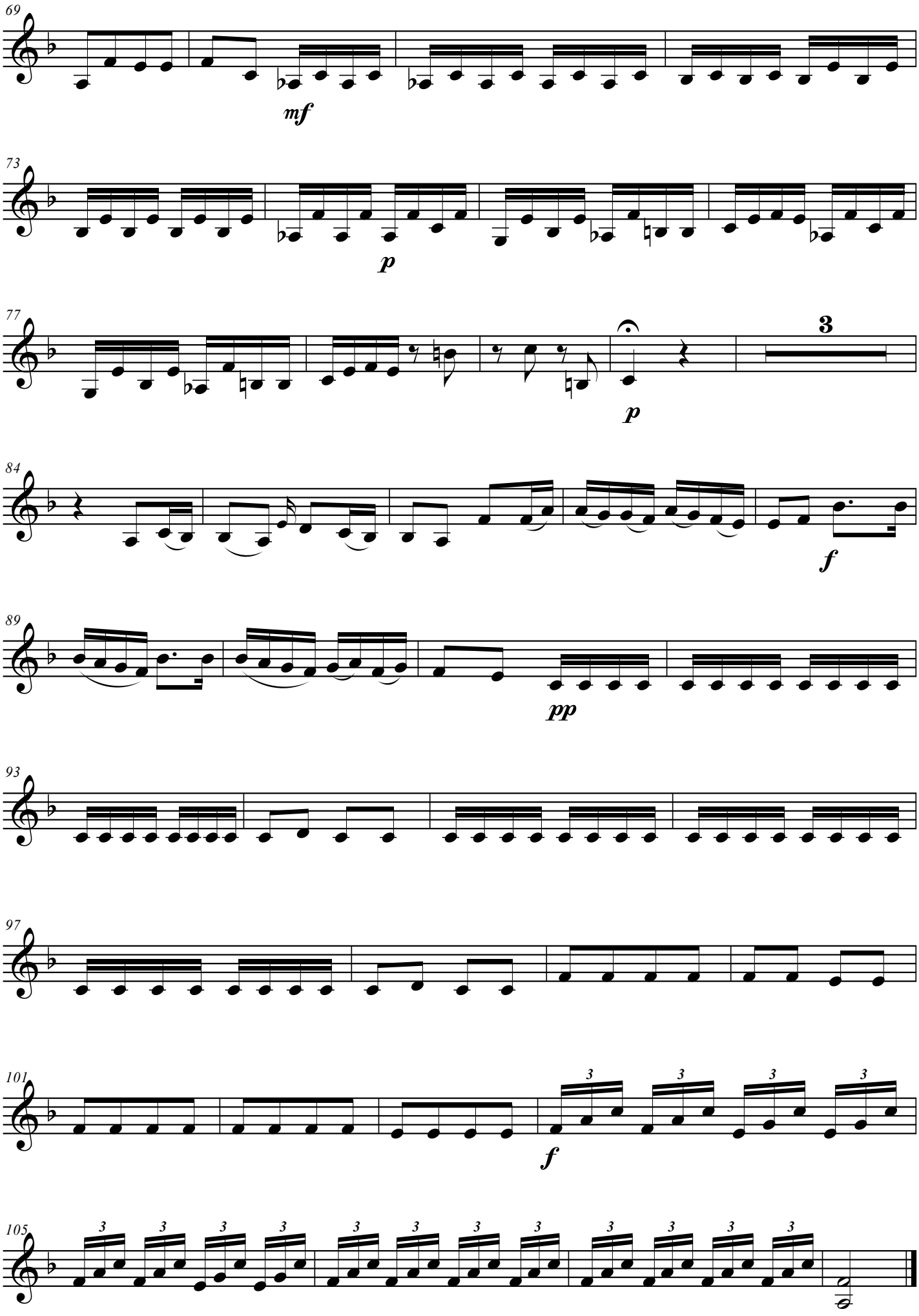
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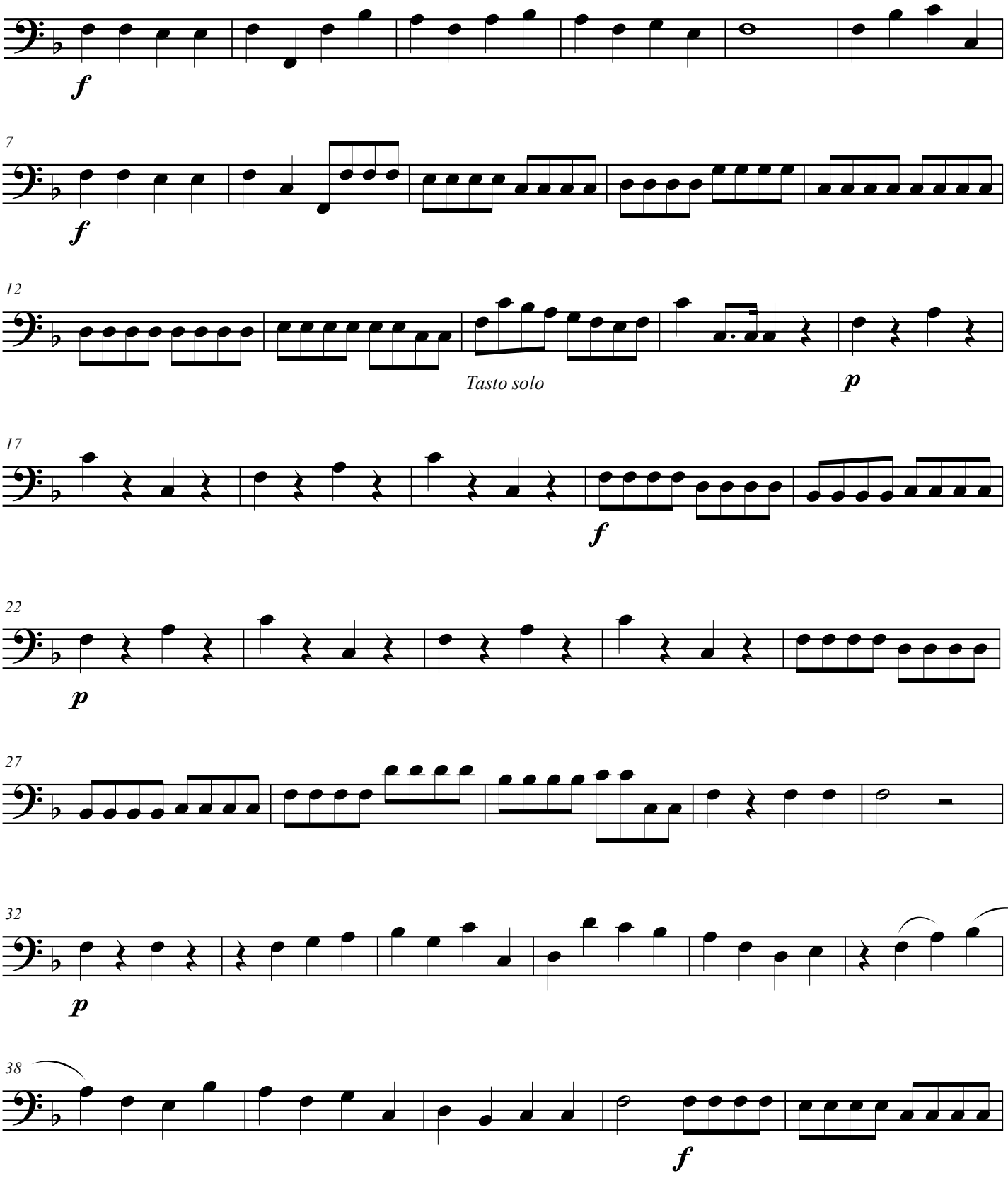
CONCERTO

Basso

Allegro Maestoso

Anónimo



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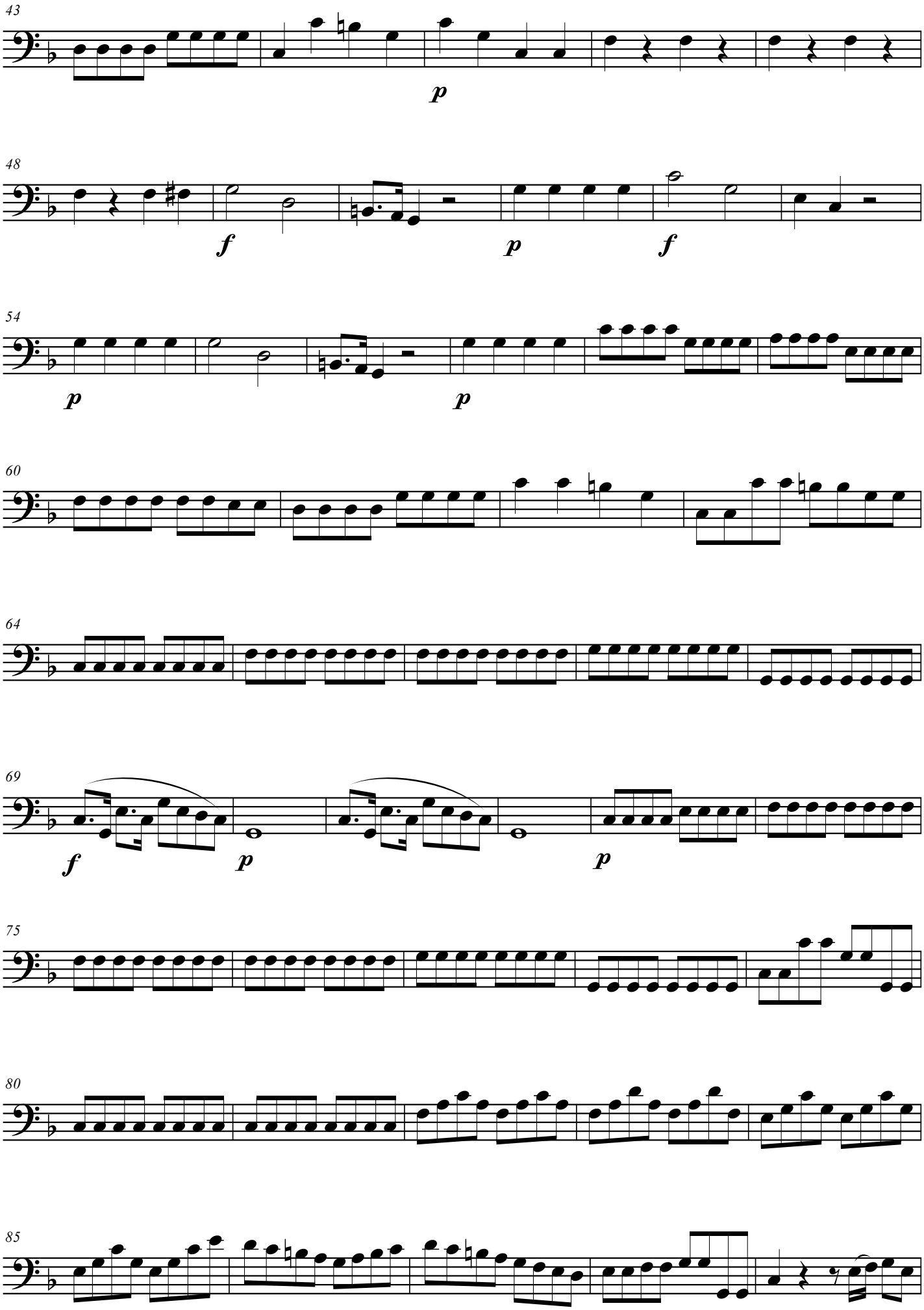
E-Mn3174/5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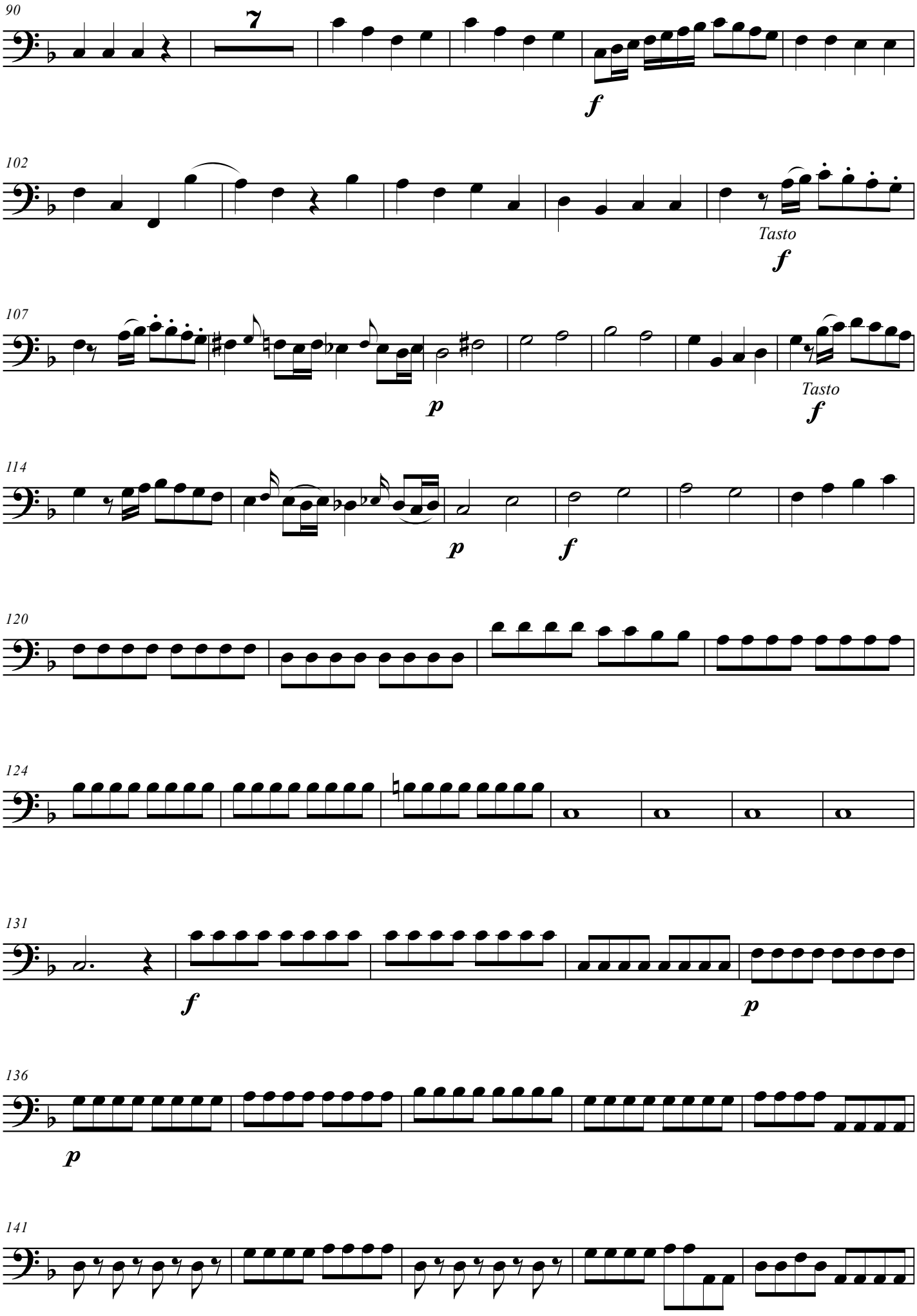
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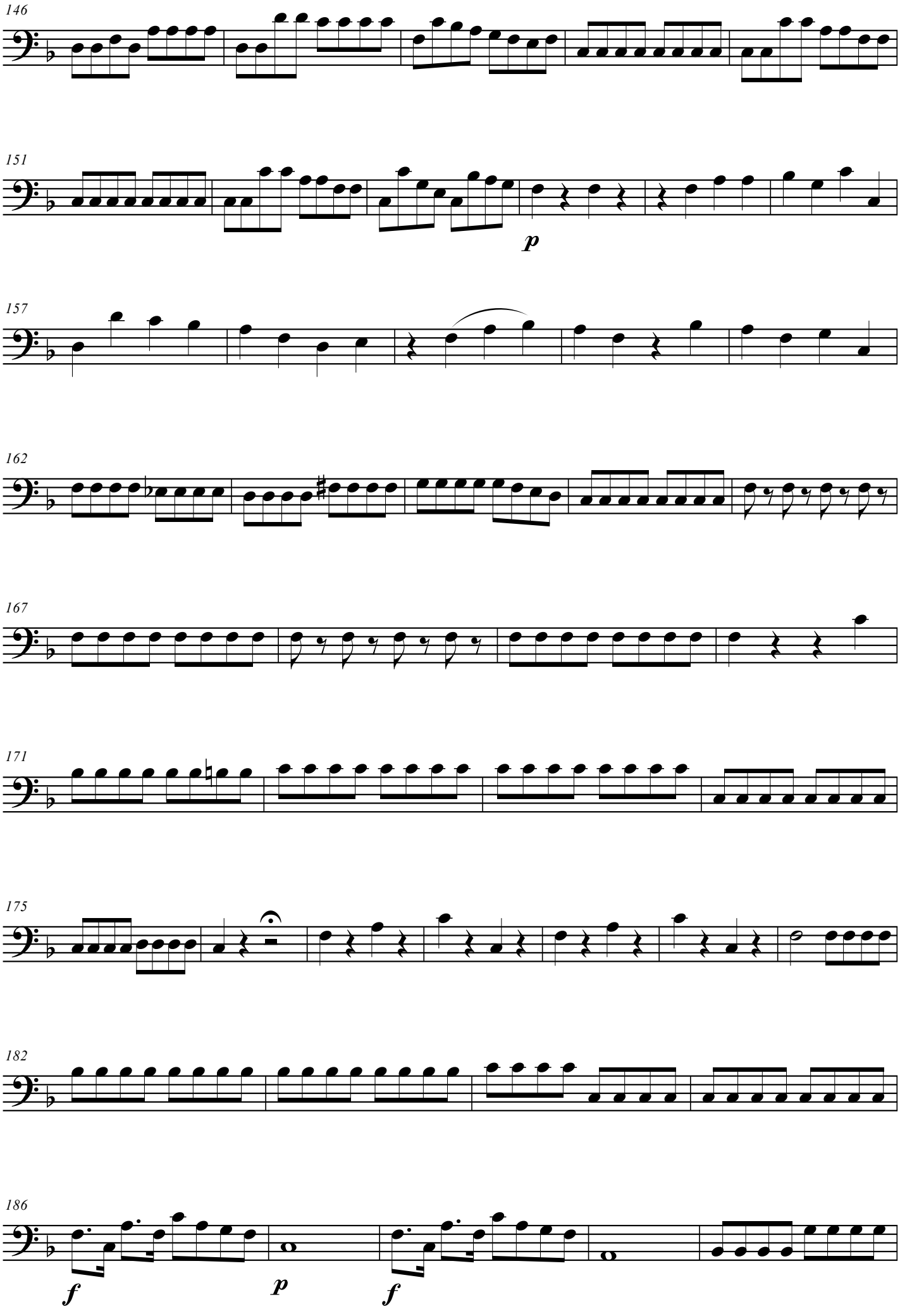
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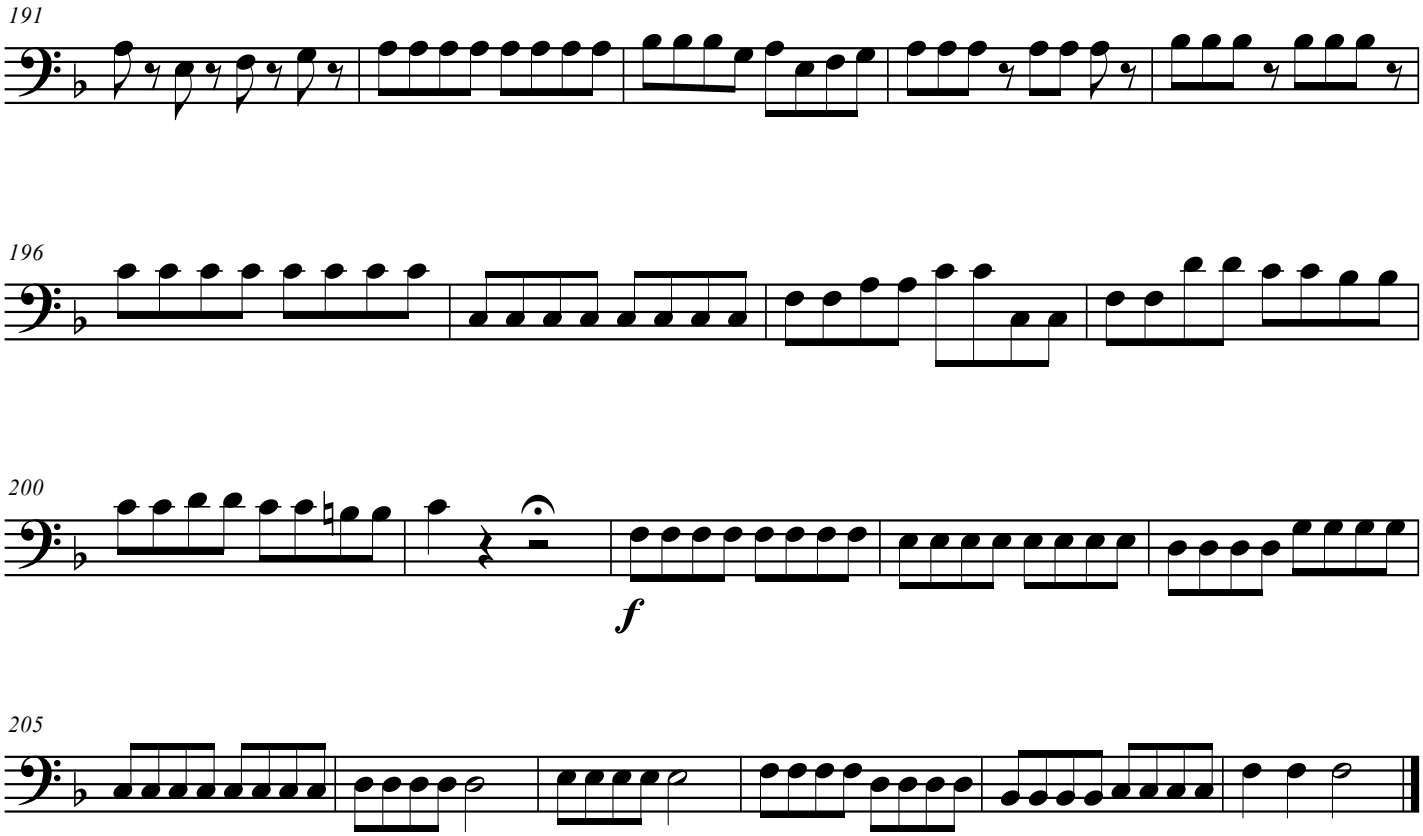
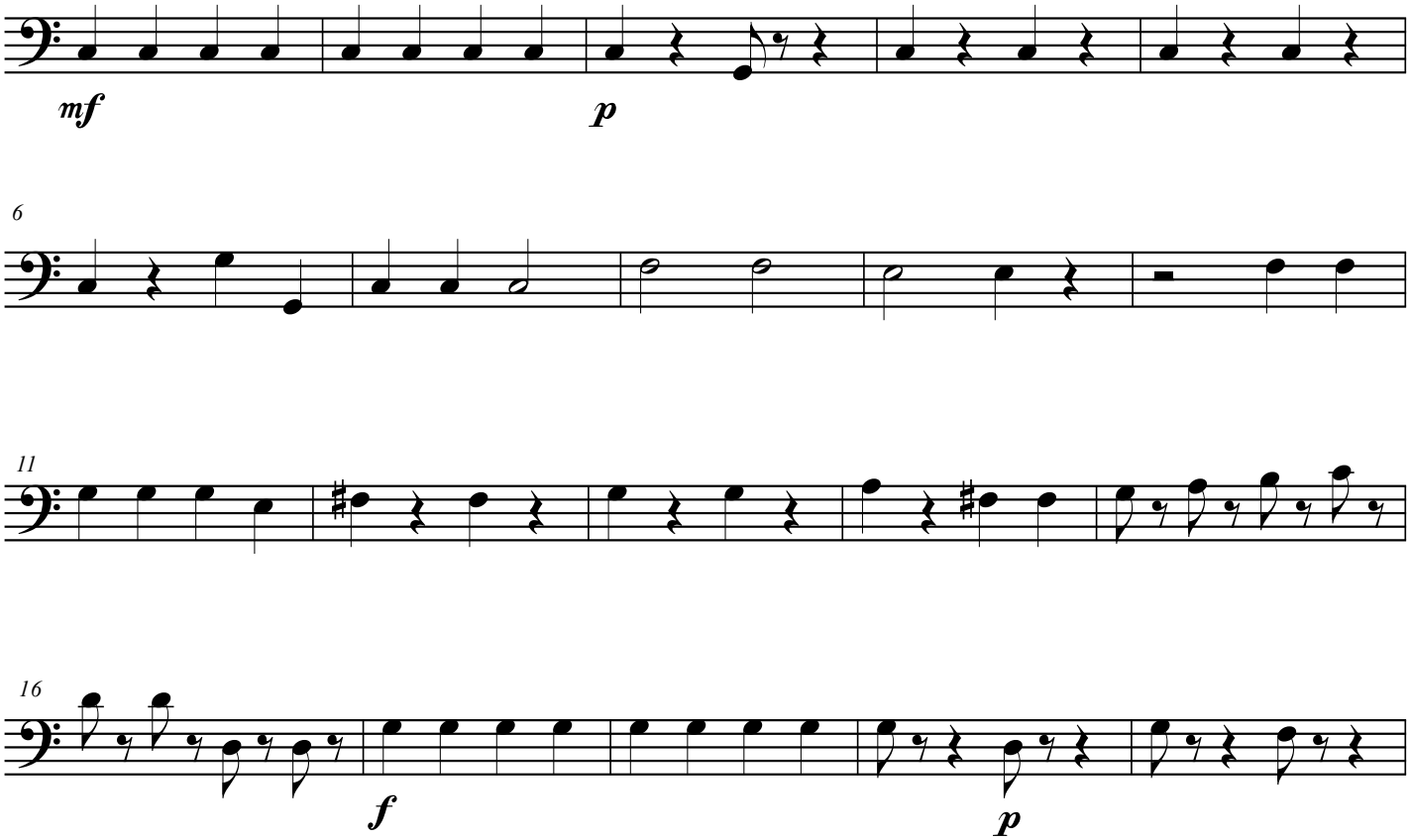
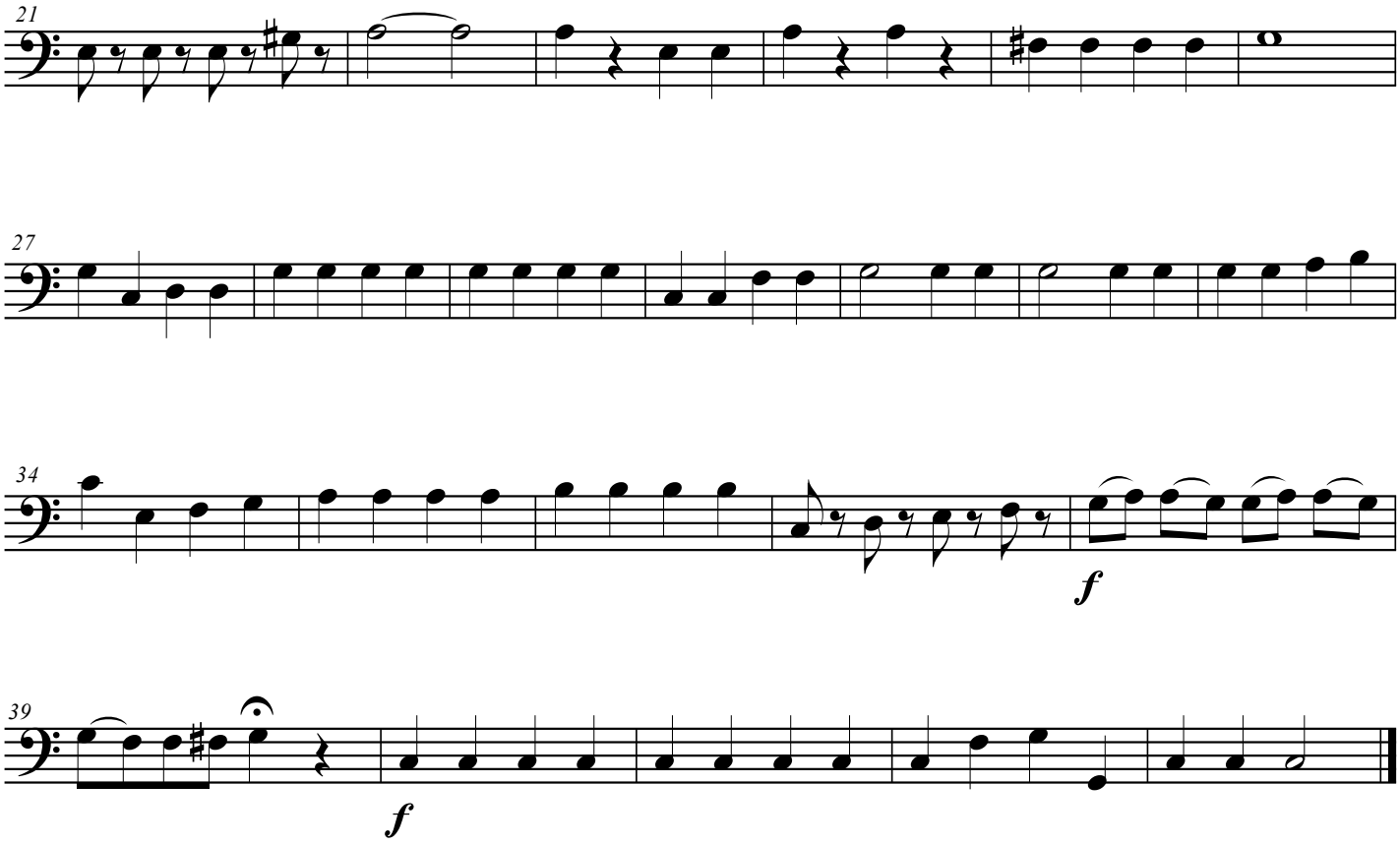


II

Largo





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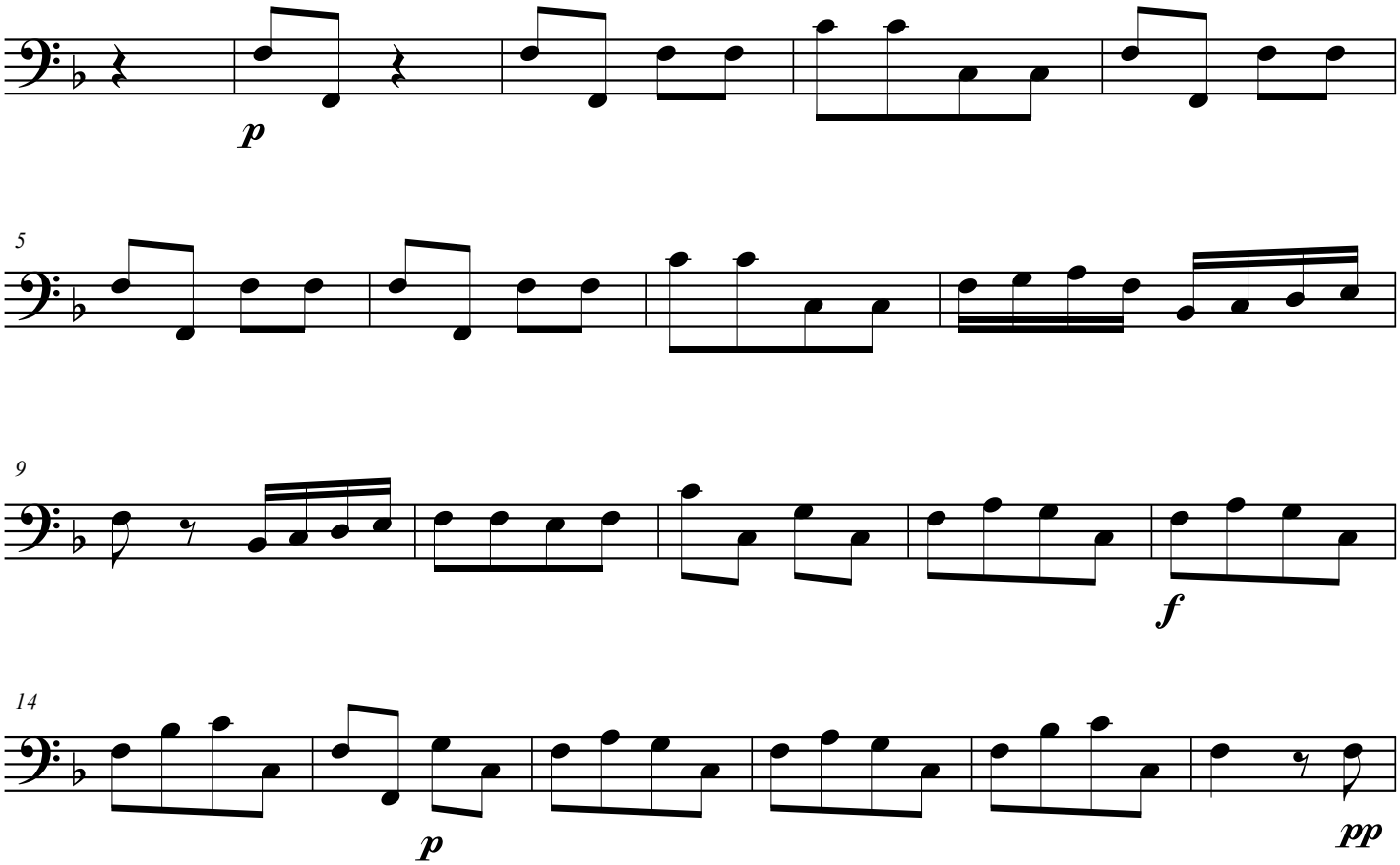
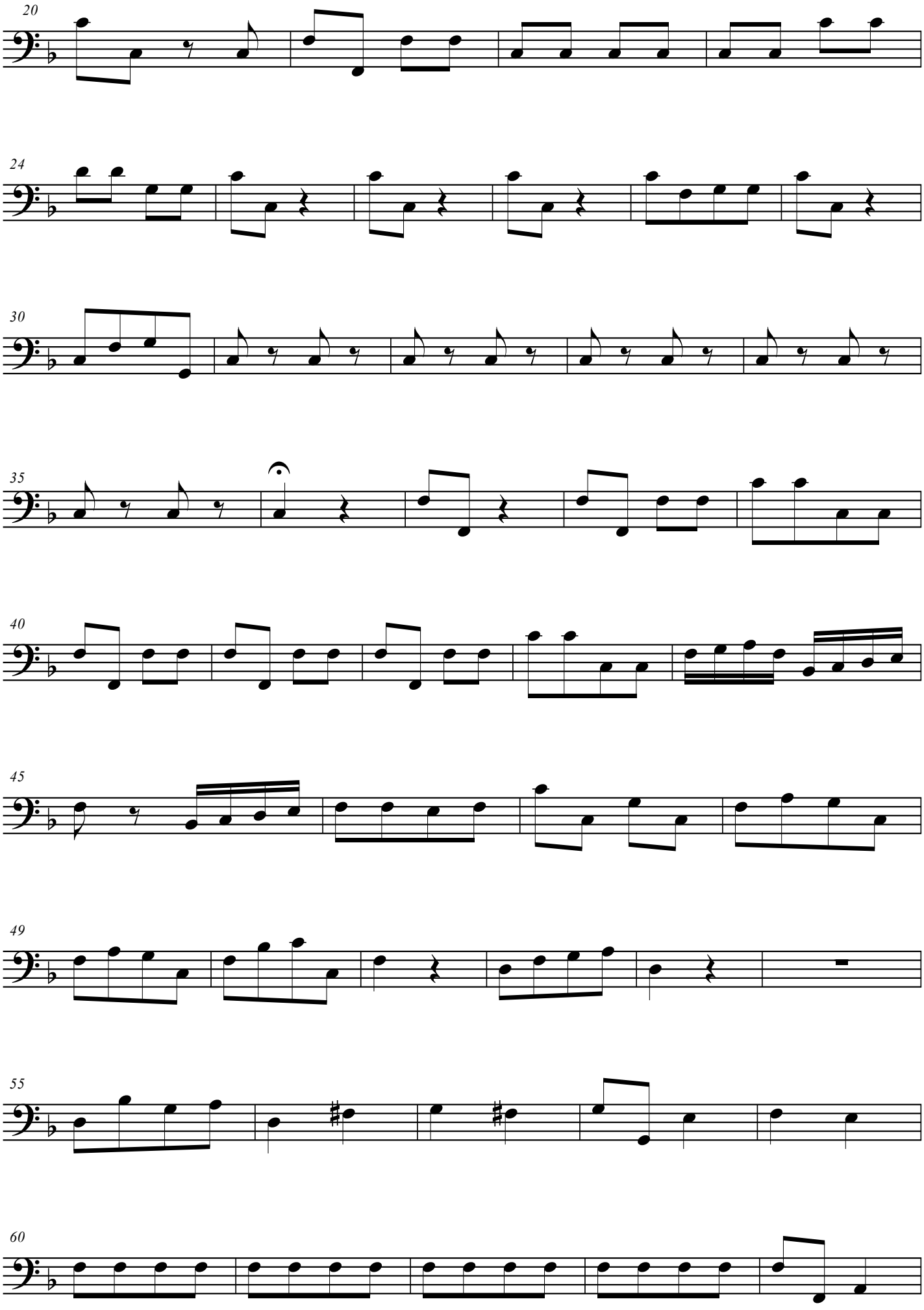
Rondó Allegretto

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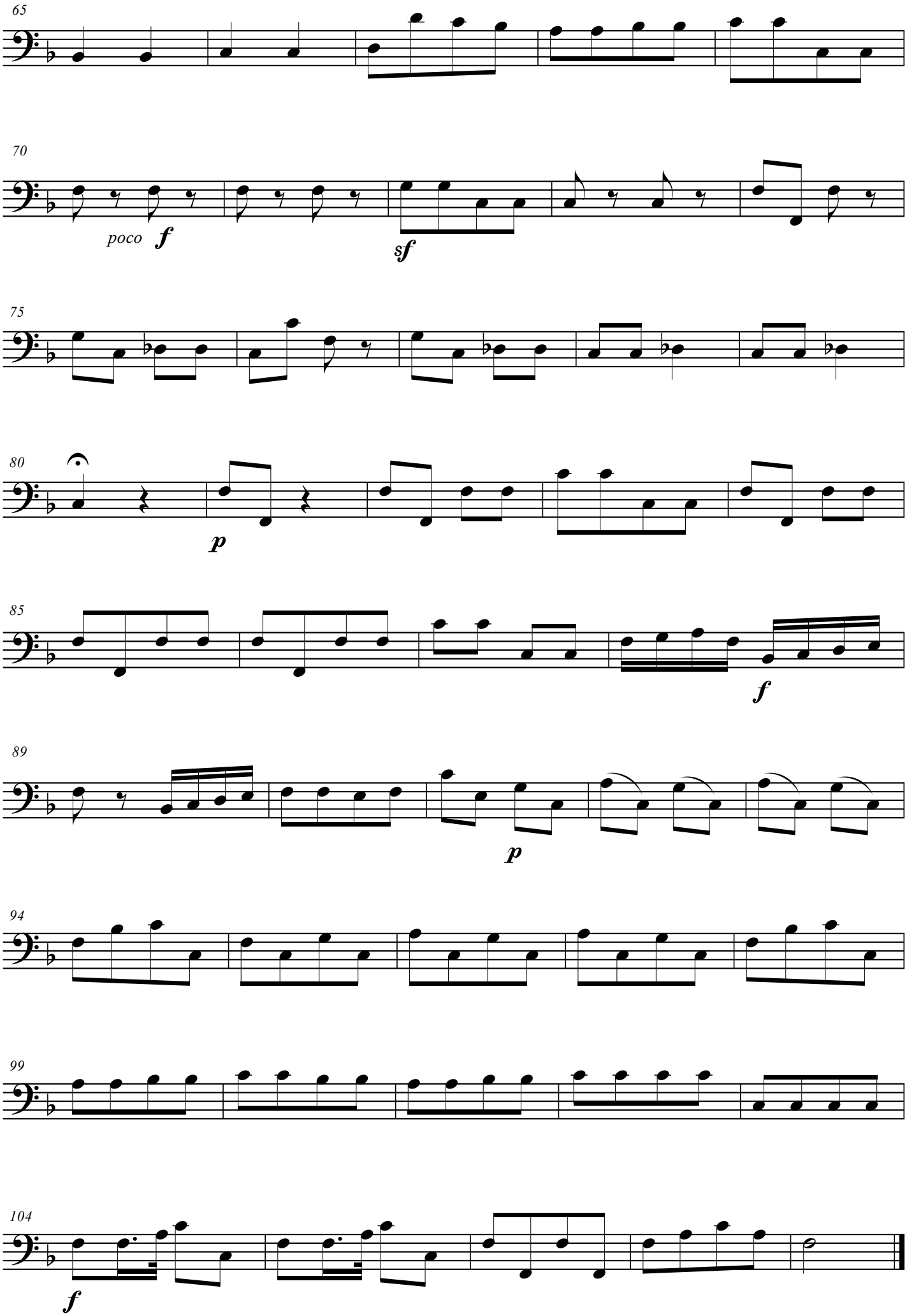
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