

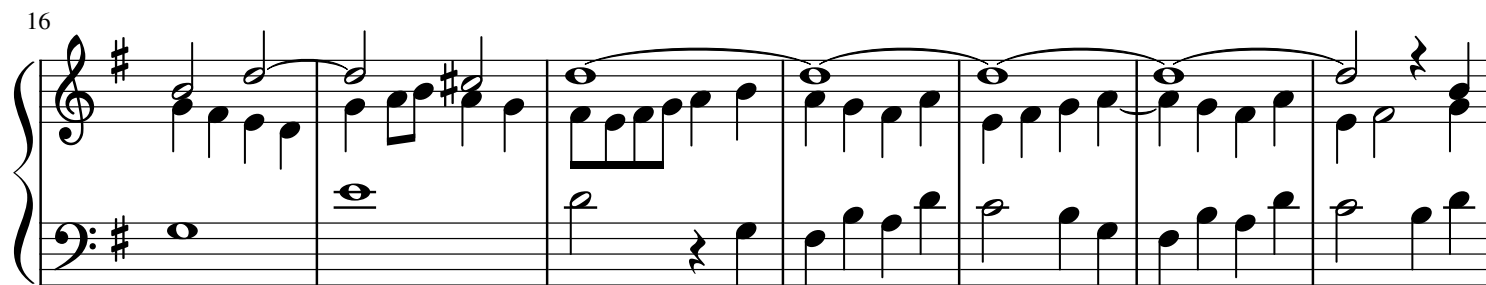
Intento 4

(MP/3170/8.107)

José Elías (ca. 1687-ca. 1755)

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Transcribed and edited by William R. Shannon



23

Measures 23-28 of the musical score. The key signature is one sharp (F#). The melody in the right hand features a series of eighth notes and quarter notes, with a prominent trill in measure 24. The bass line consists of a steady eighth-note accompaniment. Measure 28 ends with a double bar line.

29

Measures 29-34 of the musical score. The melody continues with a mix of eighth and quarter notes. The bass line maintains the eighth-note accompaniment. Measure 34 ends with a double bar line.

35

Measures 35-40 of the musical score. The melody is composed of quarter and eighth notes. The bass line continues with the eighth-note accompaniment. Measure 40 ends with a double bar line.

41

Measures 41-47 of the musical score. The melody features a trill in measure 41 and continues with eighth and quarter notes. The bass line includes some chords and eighth notes. Measure 47 ends with a double bar line.

48

Measures 48-53 of the musical score. The melody consists of quarter and eighth notes. The bass line features a series of eighth notes with some trills. Measure 53 ends with a double bar line.

53

Measures 53-59. The music is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes, including a whole note chord in measure 54.

60

Measures 60-66. The right hand continues with a flowing melodic line, featuring a triplet of eighth notes in measure 61. The left hand accompaniment includes a whole note chord in measure 61 and various rhythmic patterns of eighth and sixteenth notes.

67

Measures 67-72. The right hand has a melodic line with a half note in measure 67 and a half note with a fermata in measure 70. The left hand features a triplet of eighth notes in measure 68 and a half note with a fermata in measure 70.

73

Measures 73-78. The right hand begins with a half note with a fermata in measure 73, followed by a melodic line. The left hand has a half note with a fermata in measure 73 and continues with a steady accompaniment of eighth notes.

79

Measures 79-84. The right hand features a melodic line with a half note with a fermata in measure 79. The left hand accompaniment includes a half note with a fermata in measure 79 and continues with eighth notes.

84

90

96

102

108

116

Musical score for measures 116-121. The key signature is one sharp (F#). The melody in the right hand consists of quarter and eighth notes, with a whole note in measure 121. The bass line features a steady eighth-note accompaniment.

122

Musical score for measures 122-126. The melody in the right hand includes a half note with a fermata in measure 124. The bass line continues with eighth-note accompaniment, featuring some chromatic movement.

127

Musical score for measures 127-131. The melody in the right hand has a half note with a fermata in measure 129. The bass line continues with eighth-note accompaniment, ending with a treble clef in measure 131.

132

Musical score for measures 132-137. The right hand features a melody with eighth-note runs and a half note with a fermata in measure 134. The bass line has a more active eighth-note accompaniment.

138

Musical score for measures 138-143. The right hand plays a melody of quarter notes, while the bass line features a more complex eighth-note accompaniment with some chromaticism.

144

Measures 144-147. The music is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. Measure 147 ends with a whole note chord in the right hand and a half note in the left hand.

148

Measures 148-151. The right hand continues with a melodic line, often using half notes and quarter notes. The left hand maintains a steady eighth-note accompaniment. Measure 151 concludes with a half note in the right hand and a quarter note in the left hand.

152

Measures 152-155. The right hand introduces a more active melodic line with sixteenth-note runs. The left hand continues with eighth-note accompaniment. Measure 155 ends with a half note in the right hand and a quarter note in the left hand.

156

Measures 156-160. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a consistent eighth-note accompaniment. Measure 160 ends with a half note in the right hand and a quarter note in the left hand.

161

Measures 161-165. The right hand continues with a melodic line, including some sixteenth-note passages. The left hand maintains the eighth-note accompaniment. Measure 165 ends with a half note in the right hand and a quarter note in the left hand.

166

Measures 166-169. The music is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

170

Measures 170-174. The melodic line in the right hand continues with various rhythmic patterns, including some beamed sixteenth notes. The left hand maintains a consistent eighth-note accompaniment.

175

Measures 175-179. In measure 178, the right hand has a whole rest, and the left hand has a half rest. In measure 179, the right hand has a half note and a quarter note, while the left hand has a half note and a quarter note.

180

Measures 180-183. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand has a steady accompaniment of eighth notes.

184

Measures 184-187. The right hand has a melodic line with some rests. The left hand has a steady accompaniment of eighth notes.

188

Measures 188-191. Treble clef: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, 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D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353

208

Measures 208-211. The music is in G major (one sharp). The right hand features a melody of quarter notes and half notes, while the left hand plays a steady eighth-note accompaniment.

212

Measures 212-215. The right hand continues the melody, with a more active eighth-note passage in measure 213. The left hand maintains the eighth-note accompaniment, with some measures featuring a change in clef or register.

216

Measures 216-219. The right hand has a more complex melody with eighth-note runs. The left hand continues the accompaniment, with some measures featuring a change in clef or register.

220

Measures 220-223. The right hand features a melody with a half note and a whole note. The left hand continues the accompaniment, with some measures featuring a change in clef or register.

224

Measures 224-227. The right hand has a melody with a half note and a whole note. The left hand continues the accompaniment, with some measures featuring a change in clef or register.

228

Measures 228-231. The music is in G major (one sharp). The right hand features a continuous eighth-note melody. The left hand provides a harmonic accompaniment with chords and single notes, including a whole rest in measure 228.

232

Measures 232-235. The right hand continues with eighth-note patterns, including some beamed sixteenth notes. The left hand accompaniment consists of chords and moving lines.

236

Measures 236-239. The right hand melody continues with eighth-note figures. The left hand accompaniment features chords and moving lines, with a whole rest in measure 239.

240

Measures 240-243. The right hand continues with eighth-note patterns. The left hand accompaniment includes chords and moving lines, with a whole rest in measure 243.

244

Measures 244-247. The music is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 245. The left hand provides a bass line with eighth notes and a half note in measure 244, followed by a trill in measure 245. A fermata is placed over the first half note in measure 244.

248

Measures 248-251. The right hand continues the melodic line with eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the first half note in measure 248.

252

Measures 252-256. The right hand has a melodic line with a trill in measure 252 and a half note in measure 253. The left hand continues the eighth-note accompaniment. A fermata is placed over the first half note in measure 252.

257

Measures 257-260. The right hand features a melodic line with a sharp sign indicating a key change or modulation in measure 259. The left hand continues the eighth-note accompaniment.

261

Measures 261-264. The right hand has a melodic line with a sharp sign indicating a key change or modulation in measure 262. The left hand continues the eighth-note accompaniment.

265

Measures 265-268. The music is in G major (one sharp). The right hand features a melody with eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment. Measure 268 ends with a key signature change to F major (one flat).

269

Measures 269-272. The music continues in F major. The right hand has a more active melody with eighth-note runs, and the left hand maintains the eighth-note accompaniment.

273

Measures 273-276. The music continues in F major. The right hand features a melody with eighth-note runs, and the left hand maintains the eighth-note accompaniment.

277

Measures 277-280. The music continues in F major. The right hand has a melody with eighth-note runs, and the left hand maintains the eighth-note accompaniment.

281

Measures 281-284. The music continues in F major. The right hand has a melody with eighth-note runs, and the left hand maintains the eighth-note accompaniment. The piece concludes with a double bar line and repeat signs in both staves.