

A las bellas

Contradansa corejada
de Josep Anselm Clavé



A las bellas
Contradansa corejada
amb acompanyament d'orquestra

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A las bellas

Contradansa corejada a dues veus

Allegro

Flauta *f*

Clarinet en B \flat *f* *f* *p*

Trompeta en B \flat 1 *f* *f* *p*

Trompeta en B \flat 2 *f* *f* *p*

Bucsen *f* *f* *p*

Veü 1

Veü 2

Violí I *f* *f* *f* *p*

Violí II *f* *f* *p*

Violoncel *f* *f* *p*

This musical score is for the piece "A las bellas" and is the second page of the score. It features a variety of instruments including Flute (Fl.), Clarinet in B-flat (Cl. B \flat), Trumpet 1 (B \flat Tpt. 1), Trumpet 2 (Tpt. B \flat 2), Basses (Bcs.), Violin 1 (Vl. I), Violin 2 (Vl. II), Viola (Vli. II), and Cello (Vc.). The score is written in 3/4 time with a key signature of two sharps (F# and C#). The music is characterized by a rhythmic pattern of eighth notes and triplets, with dynamic markings of *f* (forte) and *p* (piano) alternating throughout. The Flute part features a melodic line with triplets. The Clarinet, Trumpets, Trombones, and Basses provide a rhythmic accompaniment with similar triplet patterns. The Violins and Viola play a more complex rhythmic pattern, while the Cello provides a steady bass line. The score is divided into six measures, with a repeat sign at the end of the first measure in each part.

Musical score for measures 13-18. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. B \flat), B-flat Trumpet 1 (B \flat Tpt. 1), Trumpet in B-flat 2 (Tpt. B \flat 2), Bassoon (Bcs.), Violin 1 (Vl. I), Violin 2 (Vl. II), and Violoncello (Vc.).

Measures 13-18 are marked with a dynamic of *f* (forte). Measures 14-15 contain triplets in the Flute, Clarinet, and Violin I parts. Measures 16-18 are marked with a dynamic of *p* (piano). Measure 18 includes the vocal line with the lyrics "Ri-cas".

Violin I and II parts feature triplets in measures 14-15. The Violoncello part has a triplet in measure 15. The Flute part has a triplet in measure 14 and a trill in measure 15. The Clarinet and Trumpet parts have triplets in measure 14. The Bassoon part has a triplet in measure 15.

19

Fl.

Cl. B♭

B♭ Tpt. 1

Tpt. B♭ 2

Bcs.

V 1

8

ha - das que o - ran - do la __ faz __ Vir - gen de'u - na'her - mo - sa jun - to'al le - cho do re - po - sa, ve __ láis

V 2

8

ha - das que o - ran - do la __ faz __ Vir - gen de'u - na'her - mo - sa jun - to'al le - cho do re - po - sa, ve __ láis

Vli. I

mf

Vli. II

mf

Vc.

mf

Detailed description: This page of a musical score, numbered 4, is titled 'A las bellas'. It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Clarinet in B-flat (Cl. B♭), Trumpet 1 in B-flat (B♭ Tpt. 1), Trumpet 2 in B-flat (Tpt. B♭ 2), and Bassoon (Bcs.). The string section consists of Violin I (Vli. I), Violin II (Vli. II), and Violoncello (Vc.). The vocal parts are for two voices, V 1 and V 2. The score begins at measure 19. The key signature has two sharps (F# and C#), and the time signature is 8/8. The woodwinds and brass are mostly silent, indicated by rests. The strings play a rhythmic accompaniment of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The vocalists sing the lyrics: 'ha - das que o - ran - do la __ faz __ Vir - gen de'u - na'her - mo - sa jun - to'al le - cho do re - po - sa, ve __ láis'. The lyrics are written below the vocal staves, with a small '8' below the first measure of each line, likely indicating the time signature.

25

Fl.

25

Cl. B \flat

25

B \flat Tpt. 1

25

Tpt. B \flat 2

25

Bcs.

25

V 1

8

su dul ce so ñar. Ri-cas ha - das que o - ran - do la faz Vir - gen de'u-na'her - mo - sa jun-to'al

25

V 2

8

su dul ce so ñar. Ri-cas ha - das que o - ran - do la faz Vir - gen de'u-na'her - mo - sa jun-to'al

25

Vli. I

25

Vli. II

25

Vc.

Fl. ³⁷ *3*

Cl. B \flat ³⁷ *p*

B \flat Tpt. 1 ³⁷ *p f*

Tpt. B \flat 2 ³⁷ *p f*

Bcs. ³⁷ *p f*

V 1 ³⁷ *8* *p*
cad su'in jus - to ce ____ ño. Si'a tur-bar vie-ne su sue-ño nues-tro'a - mo - ro so can - tar ____ Ha-la ____

V 2 ³⁷ *8* *p*
cad su'in jus - to ce ____ ño. Si'a tur-bar vie-ne su sue-ño nues-tro'a - mo - ro so can - tar ____ Ha-la ____

Vli. I ³⁷

Vli. II ³⁷ *f*

Vc. ³⁷

43

Fl.

Cl. B \flat

B \flat Tpt. 1

Tpt. B \flat 2

Bcs.

V 1

V 2

Vli. I

Vli. II

Vc.

p

p

p

p

p

p

p

gan - do'al - ma be - lla a__pla cad su'in jus-to__ ce - ño si'a tur - bar__ vie__ ne__ su__ sue__ ño nues-tro'a-

gan - do'al - ma be - lla a__pla cad su'in jus-to__ ce - ño si'a tur - bar__ vie__ ne__ su__ sue__ ño nues-tro'a-

49

Fl.

Cl. B \flat

B \flat Tpt. 1

Tpt. B \flat 2

Bcs.

V 1

mo ro - so can - tar, si'a-tur-bar vie-ne su sue ño nuestro'a-mo-ro-so can - tar. Nuestro'a-mo ro-so can - tar si a tur-bar vie-ne

V 2

mo ro - so can - tar, si'a-tur-bar vie-ne su sue ño nuestro'a-mo-ro-so can - tar. Nuestro'a-mo ro-so can - tar si a tur-bar vie-ne

Vli. I

Vli. II

Vc.

61

Fl. *f*

Cl. B \flat *f*

B \flat Tpt. 1 *f*

Tpt. B \flat 2 *f*

Bcs. *f*

V 1
8 mo ro-so can tar. ¡Des-per - tad! ¡Des-per - tad! Y sa lid

V 2
8 mo ro-so can tar. ¡Des-per - tad! ¡Des-per - tad! Y sa lid

Vli. I *p* *f*

Vli. II *p* *f*

Vc. *p* *f*

Detailed description: This page of a musical score, numbered 11, is titled 'A las bellas'. It features a full orchestral arrangement and two vocal parts. The score begins at measure 61. The woodwind section includes Flute (Fl.), Clarinet in B-flat (Cl. B \flat), and two Trumpets (Tpt. B \flat 1 and 2). The brass section includes Bassoon (Bcs.). The string section consists of Violin I (Vli. I), Violin II (Vli. II), and Violoncello (Vc.). The vocal parts are for Voice 1 (V 1) and Voice 2 (V 2). The key signature has two sharps (F# and C#), and the time signature is 8/8. The music is divided into two systems. The first system (measures 61-64) shows the vocalists singing 'mo ro-so can tar.' with a piano (*p*) dynamic. The second system (measures 65-68) shows the vocalists singing '¡Des-per - tad! ¡Des-per - tad! Y sa lid' with a forte (*f*) dynamic. The instrumental parts also transition from piano (*p*) to forte (*f*) dynamics at measure 65. The score includes various musical notations such as notes, rests, and dynamic markings.

67

Fl.

Cl. B♭

B♭ Tpt. 1

Tpt. B♭ 2

Bcs.

V 1

V 2

Vli. I

Vli. II

Vc.

ni __ ñas. ¡Des-per - tad! y sa - lid ni - ñas a'os-ten - tar las fren-tes be __ llas. A'os-ten - tar, a'os-ten -

ni __ ñas. ¡Des-per - tad! y sa - lid ni - ñas a'os-ten - tar las fren-tes be __ llas. A'os-ten - tar, a'os-ten -

73

Fl.

Cl. B \flat

B \flat Tpt. 1

Tpt. B \flat 2

Bcs.

V 1

8 tar las fren tes be llas, de las ní - ti das es - tre - llas al ful - gor, al ful-gor, al ful-

V 2

8 tar las fren tes be llas, de las ní - ti das es - tre - llas al ful - gor, al ful-gor, al ful-

Vli. I

Vli. II

Vc.

79

Fl.

Cl. B \flat

B \flat Tpt. 1

Tpt. B \flat 2

Bcs.

V 1

8

gor y ra - dian - tes de ca - ri - ño, a - cep - tad la'o-fren-da pu - ra que - rin den a vues-tra/her-

V 2

8

gor y ra - dian - tes de ca - ri - ño, a - cep - tad la'o-fren-da pu - ra que - rin den a vues-tra/her-

Vli. I

Vli. II

Vc.

91

Fl.

Cl. B♭

B♭ Tpt. 1

Tpt. B♭ 2

Bcs.

V 1

V 2

Vli. I

Vli. II

Vc.

mor. A - cep - tad, a - cep - tad la o — fren — da pu - ra que rin - de'a - vues - tra'her - mo —

mor. A - cep - tad, a - cep - tad la o — fren — da pu - ra que rin - de'a - vues - tra'her - mo —

97

Fl.

Cl. B \flat

B \flat Tpt. 1

Tpt. B \flat 2

Bcs.

V 1

su ra, nues-tro'a - mor, nues tro a mor ¡Si! que rin - de vues-tra'her-mo - su - ra, nues-tro'a - mor nues-tro a-

V 2

su ra, nues-tro'a - mor, nues tro a mor ¡Si! que rin - de vues-tra'her-mo - su - ra, nues-tro'a - mor nues-tro a-

Vli. I

Vli. II

Vc.

103

Fl.

Cl. B♭

B♭ Tpt. 1

Tpt. B♭ 2

Bcs.

V 1

V 2

Vli. I

Vli. II

Vc.

f

f

f

f

f

f

f

f

mor ¡Si! que rin - de vues-tra'her-mo - su - ra, nues-tro'a - mor — nues - tro a - mor, nues - tro a - mor nues - tro a

mor ¡Si! que rin - de vues-tra'her-mo - su - ra, nues-tro'a - mor — nues - tro a - mor, nues - tro a - mor nues - tro a -

109

Fl. *f*

Cl. B \flat *f*

B \flat Tpt. 1 *f*

Tpt. B \flat 2 *f*

Bcs. *f*

V 1 *f*
8
mor, nues - tro a - mor nues - tro a - mor, nues - tro'a - mor, nues - tro'a - mor.

V 2 *f*
8
mor, nues - tro a - mor nues - tro a - mor, nues - tro'a - mor, nues - tro'a - mor.

Vlí. I *f*

Vlí. II *f*

Vc. *f*

1.

2.

A las bellas
Josep Anselm Clavé

1851

Ricas hadas que oreando
la faz virgen de una hermosa
junto al lecho do reposa
veláis su dulce soñar.

Halagando su alma bella
aplacad su injusto ceño
si a turbar viene su sueño
nuestro amoroso cantar

¡Despertad! y salid niñas
a ostentar las frentes bellas
de las nítidas estrellas
al fulgor, y radiantes de cariño

Aceptad la ofrenda pura
que rinde a vuestra hermosura
nuestro amor, nuestro amor.