

CONTIDOS. BLOQUE 1, ANÁLISE

Obras de referencia

1. Angelus. Anónimo.

<https://www.youtube.com/watch?v=EulAfMyNj1I>

2. If ye love me. Tallis.

<https://www.youtube.com/watch?v=Y1WwNSfCom8>

3. Hymne à la nuit. J. P. Rameau.

<https://www.youtube.com/watch?v=9VPEO6N8mSQ>

4. "Alleluja", Cantata BWV 142 Uns ist ein Kind gebore (Naceunos un neno) J. S. Bach.

https://www.youtube.com/watch?v=oL_vXaeiP8Y (min. 12:22)

5. Bona nox. W. A. Mozart.

https://www.youtube.com/watch?v=Y_dHynAPUVk

6. Coro "Ah, grazie si rendano" (La Clemenza de Tito, Acto II, nº 15). W.A. Mozart.

<https://www.youtube.com/watch?v=wTvGbVbW6Tw>

7. Die Wollust in den Maien. J. Brahms.

<https://www.youtube.com/watch?v=PdWRTDehr28>

8. Seguidillas ("La Verbena de la Paloma"). T. Bretón.

<https://www.youtube.com/watch?v=GXPdehZgY8U>

9. Siyahamba (Popular).

<https://www.youtube.com/watch?v=CZQrrt72eps>

10. Banana Boat (Popular).

<https://www.youtube.com/watch?v=lZABxj718uA>

11. Sakura Sakura (Trad. Xaponesa)

<https://www.youtube.com/watch?v=yLwFuuLAqBc>

(versión de melodía + acompañamiento. Letra traducida).

12. O voso galo comadre (R. Groba).

<https://www.youtube.com/watch?v=KSQipODxqZM>

NOTA: As obras reproducidas nos enlaces (particularmente as referidas a pezas populares ou folclóricas) poden ter diferenzas de interpretación respecto das partituras que se achegan.

Angelus

Anónimo medieval

V/. Angelus Domini nuntiavit Mariæ,
R/. Et concepit de Spiritu Sancto.

Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et
benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis
nostræ. Amen.

V/. "Ecce Ancilla Domini."
R/. "Fiat mihi secundum Verbum tuum."
Ave Maria, gratia plena...

V/. Et Verbum caro factum est.
R/. Et habitavit in nobis.

Ave Maria, gratia plena...

V/. Ora pro nobis, Sancta Dei Genetrix.
R/. Ut digni efficiamur promissionibus Christi.

If ye love me

Thomas Tallis
(c.1505-1585)

Transposed up a perfect fourth
from original pitch

Contratenor I [Alto I]

Contratenor II [Alto II]

Tenor [Tenor]

Bassus [Bass]

If ye love me, keep my commandments,

and I will pray the Father, and I will pray the Father,
and I will pray the Father, and I will pray the Father,

and he shall give you another comforter, and he shall give you another comforter,
and he shall give you another comforter, and he shall give you another comforter,

Father, that he may bide with you forever, that he may bide with you forever,
that he may bide with you forever, that he may bide with you forever.

19

you for - ev - er, ev'n the
you for - ev - er, ev'n the spirit of truth, ev'n
you for - ev - er, ev'n the spirit of truth, the spirit
you for - ev - er, ev'n the spirit of truth, the spirit_

spirit of truth, ev'n the spirit of truth, ev'n the
the spirit of truth, ev'n the spirit of truth, ev'n
of truth, ev'n the spirit of truth, the spirit of
of truth, ev'n the spirit of truth, the spirit of

	1.	2.
spirit of_____	truth.	truth.
— the spirit of	truth.	truth.
truth, the spirit of	truth, that	truth.
truth, the spirit of		

spirit of_____
— the spirit of
truth, the spirit of
truth, the spirit of

Hymne à la Nuit

J. P. Rameau

The musical score consists of four staves. The top three staves represent the vocal parts: Soprano (S), Alto (A), and Bass (B). The bottom staff represents the piano accompaniment. The music is in common time, with a key signature of two flats.

Vocal Parts:

- Soprano (S):** Starts with a dotted half note followed by eighth notes. The lyrics begin at measure 1: "Ô Nuit! viens ap - por - ter à la Ter - re le cal-me_en-chan-te - ment de".
- Alto (A):** Starts with a dotted half note followed by eighth notes. The lyrics begin at measure 1: "Ô Nuit! viens ap - por - ter à la Ter - re le cal-me_en-chan-te - ment de".
- Bass (B):** Starts with a quarter note followed by eighth notes. The lyrics begin at measure 1: "Ô Nuit! viens ap - por - ter à la Ter - re le cal-me_en-chan-te - ment de".

Piano Accompaniment:

- Measures 1-6: The piano part consists of eighth-note chords.
- Measure 7: The piano part has a sustained eighth note followed by eighth-note chords.
- Measures 8-13: The piano part consists of eighth-note chords.
- Measure 14: The piano part has a sustained eighth note followed by eighth-note chords.
- Measures 15-20: The piano part consists of eighth-note chords.

Lyrics:

Ô Nuit! viens ap - por - ter à la Ter - re le cal-me_en-chan-te - ment de
Ô Nuit! viens ap - por - ter à la Ter - re le cal-me_en-chan-te - ment de
Ô Nuit! viens ap - por - ter à la Ter - re le cal-me_en-chan-te - ment de

ton mys-tè - re. L'om - bre qui l'es - cor - te_est si dou - ce! Si doux est le con - cert de tes
ton mys-tè - re. L'om - bre qui l'es - cor - te_est si dou - ce! Si doux est le con - cert de tes
ton mys-tè - re. Si doux est le con - cert de tes

voix chan-tant l'es - pé - ran - ce Si grand est ton pou - voir trans - for - mant tout en rê - ve_heu -
voix chan-tant l'es - pé - ran - ce Si grand est ton pou - voir trans - for - mant tout en rê - ve_heu -
voix chan-tant l'es - pé - ran - ce Si grand est ton pou - voir trans - for - mant tout en rê - ve_heu -

reux. Ô reux. (Uh)

reux. Ô reux. (Uh)

reux. Ô reux. (Uh)

Uns ist ein Kind geboren

Cantata BWV 142

8.Coral (Wir Christenleut)

J. S. BACH

Soprano

Al - le - lu - ja Al - le - lu - ja Ge - lo - bet sei Gott Sin - gen wir all' aus
Al - le - lu - ja Al - le - lu Ge - lo - bet sei Gott Sin - gen wir all' aus
Al - le - lu - ja Al - le - lu - ja Ge - lo - bet sei Gott Sin - gen wir all' aus
Al - le - lu - ja Al - le - lu - ja Ge - lo - bet sei Gott Sin - gen wir all' aus

10

S.

un - sers Her - zens Grun - - de: denn Gott hat heut' ge - macht solch'
un - sers Her - zens Grun - - de: denn Gott hat heut' ge - macht solch'
un - sers Her - zens Grun - - de: denn Gott hat heut' ge - macht soch'
un - sers Her - zens Grun - - de: denn Gott hat heut' ge - macht soch'

17

S.

Freud' der wir ver - ges - sen soll'n zu kei - ner Stun - - de.
Freud' der wir ver - ges - sen soll'n zu kei - ner Stun - - de.
Freud' der wir ver - ges - sen soll'n zu kei - ner Stun - - de.
Freud' der wir ver - ges - sen soll'n zu kei - ner Stun - - de.

Bona nox

Ah, grazie si rendano Coro

A clemencia de Tito, acto II, núm. 15

Wolfgang Amadeus Mozart

The musical score consists of four staves. The top two staves are for the vocal parts: soprano/contralto in treble clef and tenor/bass in bass clef. The bottom two staves are for the piano accompaniment, labeled 's. e. c.' (soprano/contralto) and 't. e. b.' (tenor/bass). The music is in common time, with a key signature of one flat. The vocal parts sing in unison throughout the piece. The piano part provides harmonic support with sustained notes and chords.

soprano e contralto sotto voce

tenor e baixo

s. e. c.

t. e. b.

12

s. e. c.

t. e. b.

18

s. e. c.

t. e. b.

Ah, gra-zie si ren-da-no al som-mo fa - tor, che in
Ti-to del tro-no sal - vò lo splen-dor, che in Ti - to del tro - no sal -
vò lo splen - dor, sal - vò lo splen - dor, sal -
vò lo splen - dor.

vò lo - splen - dor.

vò lo - splen - dor.

11. Die Wollust in den Maien

Deutsche Volkslieder

Johannes Brahms
WoO 34

Allegretto Grazioso

S *p*

A

T

B *p*

1. Die Wol-lust in den Mai-en die Zeit hat Freu-den bracht, die Blüm-lein man-cher
 2. Der Vö - ge - lein Ge- san - ge die Zeit hat Freu-den bracht, ihr Lieb tät mich be-
 3. Nach man-chem Seuf-zer schwe-rekomm ich wohlwie - der dar, nach Jam - mer und nach

7

mf *cresc.* *f*

lei - en, ein jeg - lichs nach sein'r G'stalt, das sind die ro - ten Roe - se - lein, der
 zwin - gen, freundlich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst
 Lei - de seh ich dein Äug - lein klar. Ich bitt dich, Aus - er - wählt - te mein, lass

mf *cresc.* *f*

12

p

p dolce

Feyl, der grü - ne Klee, von her - zer Lie - be schei - den, das tut weh.
 fein be - rich - ten mich. Ge - nad mir, schö - ne Frau - en, so sprach ich.
 dir be - foh - len sein das treu - e, jun - ge Her - ze, das Her - ze mein.

von her - zer Lie - be schei - den,
 Ge - nad mir, schö - ne Frau - en,
 das treu - e, jun - ge Her - ze,

p *p dolce*

La Verbena de la Paloma

Sainete Lírico

Coro de Chulapos

Música: Tomás Bretón
Letra: Ricardo de la Vega

Leida: Ricardo de la Vega

The musical score consists of ten staves of music in 3/4 time, key signature of two sharps, and treble clef. The vocal parts include:

- Parte Principal:** The main vocal line, starting with "Por ser la Virgen de la Paloma". It features several melodic phrases, some with eighth-note patterns and others with sixteenth-note patterns.
- Coro de Chulapas:** A vocal part that enters at measure 30, singing "Por ser la Virgen de la Paloma".
- Parte Secundaria:** A vocal part that enters at measure 40, singing "Me vas a regalar".
- Chulapos:** A vocal part that enters at measure 50, singing "al prado/a pa-sear".

Text lyrics are provided for each staff, and musical instructions like **f** (fortissimo), **p** (pianissimo), **cresc.** (crescendo), and **ff** (fortississimo) are included. Measure numbers are indicated on the left side of the page.

Siyahamba

Canción Zulú

The musical score consists of three staves of music in common time with a key signature of one flat. The lyrics are written below each staff.

Staff 1:

Si - ya ham - be - cu - ca - nye - ni cuen - co si - ya -
Si - ya ham - be - cu - ca - nye - ni cuen - co si - ya -
Si - ya ham - be - cu - ca - nye - ni cuen - co si - ya -

Staff 2:

ham - be - cu - ca - nye - ni cuen - co ham - be - cu - ca - nye - ni cuen - co
ham - be - cu - ca - nye - ni cuen - co ham - be - cu - ca - nye - ni cuen - co
ham - be - cu - ca - nye - ni cuen - co ham - be - cu - ca - nye - ni cuen - co

Staff 3:

Si - ya - ham - ba u - si - ya -
Si - ya - ham - ba ham - ba si - ya - ham - ba ham - ba si - ya -
nye - ni cuen - co Si - ya ham - ba ham - ba si - ya - ham - ba ham - ba si - ya -

Staff 4:

ham - be - cu - ca - nye - ni cuen - co Si - ya
ham - be - cu - ca - nye - ni cuen - co Si - ya
ham - be - cu - ca - nye - ni cuen - co Si - ya

Staff 5:

ham - be - cu - ca - nye - ni cuen - co
ham - be - cu - ca - nye - ni cuen - co
ham - be - cu - ca - nye - ni cuen - co

BANANA BOAT SONG

Tradicional Jamaicana

Ad libitum

Day - O me say day - - O

4 Moderate calypso tempo

1. Work all night or a drink a rum
2. It's six foot se - ven foot eight foot bunch
3. A beau - ti - ful bunch a ripe ba - na - nas

Day light come and he wan-na go home
Day light come and he wan-na go home
Day light come and he wan-na go home

8

Stack ba - na - na till the mor-ning come
It's foot se - ven foot eight foot bunch
hide the dead - ly black ta - ran - tu - la

Day light come and he wan-na go home
Day light come and he wan-na go home
Day light come and he wan-na go home

12

Come Mi-sa Ta-ly Mon ta-ly me ba-na - na Come Mi-sa Ta-ly Mon

Daylight come and he wan-na go home

17

ta-ly me ba-na - na Day - o Day - o

Daylight come and he wan-na go home Day light come and he

Daylight come and he wan-na go home Day light come and he

Daylight come and he wan-na go home Day light come and he

Daylight come and he wan-na go home Day light come and he

23

Day - o Day - o

wan-na go home Day light come and he wan-na go home

wan-na go home Day light come and he wan-na go home

wan-na go home Day light come and he wan-na go home

wan-na go home Day light come and he wan-na go home

さくら さくら

Sakura Sakura

Tradicional Xaponesa

4/4 time signature, treble clef. The music consists of three staves. The first two staves are identical, showing a melody line with lyrics below it. The third staff continues the melody. The lyrics are:

Sa-ku-ra Sa-ku-ra ya-ao-i-no so-ra wa mi-wa-ta-su
Sa-ku-ra Sa-ku-ra ya-ao-i-no so-ra wa mi-wa-ta-su
Sa-ku - ra Sa-ku - ra Sa-ku - ra Sa-ku - ra mi-wa-ta-su

6

4/4 time signature, treble clef. The music consists of three staves. The first two staves are identical, showing a melody line with lyrics below it. The third staff continues the melody. The lyrics are:

ka-gi - ri Ka-su-mi-ka Ku-mo - ka ni-o - i-zo i - zu - ru
ka-gi - ri Ka-su-mi-ka Ku-mo - ka ni-o - i-zo i - zu - ru
ka-gi - - ri Sa-ku - ra Sa-ku - ra ni-o - i-zo i - zu - - ru

11

4/4 time signature, treble clef. The music consists of three staves. The first two staves are identical, showing a melody line with lyrics below it. The third staff continues the melody. The lyrics are:

1. 2.
Sa-ku-ra Sa-ku-ra mi-ni yu - ca - ni ni
Sa-ku-ra Sa-ku-ra mi - ni - yu - ca - ni ni
Sa-ku - ra Sa-ku - ra mi - ni - yu - ca - ni ni

O voso galo comadre

Popular
Arranxo: M. Groba

Allegretto $\text{d} = 80$

Soprano
Contralto
Tenor
Bajo

La la la la la la
La la la la la la
La la la la la la
La la la la la la la la
La la la la la la la la la la la la la la

7 *f*
 s O vo-so ga-lo co-ma-dre te - ñe-no mal en-se - ña - do ña - do. Vaican
 Euquer-i-a me ca-sa - re mi - ña mai non te - ño rou - pa rou - pa. Ca-sa
 Tu-a mai emais a mi - ña que-dan no ri - o be - rran - do, rran - do porcul
 pp

c O vo-so ga-lo co-ma - dre te - ñe-no mal en-se - ña - do ña - do. Vaican
 Euquer-i-a me ca-sa - re mi - ña mai non te - ño rou - pa rou - pa. Ca-sa
 Tu-a mai emais a mi - ña que-dan no ri - o be - rran - do, rran - do porcul

t O vo-so ga-lo co-ma - dre te - ñe-no mal en-se - ña - do ña - do.
 Euquer-i-a me ca-sa - re mi - ña mai non te - ño rou - pa rou - pa
 Tu-a mai emais a mi - ña que-dan no ri - o be - rran - do, rran - do

b La la la la la la te - ñe-no mal en-se - ña - do ña - do.
 mi - ña mai non te - ño rou - pa rou - pa
 que-dan no ri - o be - rran - do, rran - do

12
 s tar to-das as noi - tes en - ri - ba do meu te - lla - do, en - ri -
 mi - ña fi - lla ca - sa, que un-ha perna ta - pa a ou - tra, que un-ha
 pa d'unha ga - li - ña que ten a-mo-res c'o ga - lo, que ten

c tar to-das as noi - tes en - ri - ba do meu te - lla - do, en - ri -
 mi - ña fi - lla ca - sa, que un-ha perna ta - pa a ou - tra, que un-ha
 pa d'unha ga - li - ña que ten a-mo-res c'o ga - lo, que ten

t pp
 Bom bom bom bom bom bom bom bom bom bom

b Bom bom

16

s ba do meu te - lla - do. Ai la le lo, ai la le lo. Pa-ra vir a
 perna ta - pa.a ou - tra
 a - mo-res c'o ga - lo

c ba do meu te - lla - do. Ai la le lo, ai la le lo. Pa-ra vir a
 perna ta - pa.a ou - tra
 a - mo-res c'o ga - lo

T 8 bom bom. Paravir a

B bom bom.

20 cresc. poco a poco a Coda \oplus

s xun-t'amin, pa-ravir a xun-t'a min vai la-var a ca-ra, vai la-var a ca-ra, vai la-var a

c xun-t'amin, pa-ravir a xun-t'a min vai la-var a ca-ra, vai la-var a ca-ra, vai la-var a

T 8 xun-t'amin, pa-ravir a xun-t'a min vai la-var a ca-ra, vai la-var a ca-ra, vai la-var a

B A xun-t'amin a xun-t'a min vai la - var vai la - var

á o sinal 5

23

s ca-ra ga-lopin, paravir a ca-ra, ga-lo-pin. cara, ga - lo - pin. \oplus

c ca-ra ga-lopin, paravir a ca-ra, ga-lo-pin. cara, ga - lo - pin. \oplus

T 8 ca-ra ga-lopin, paravir a ca-ra, ga-lo-pin. cara, ga - lo - pin. \oplus

B vai ga - lo - pin vai ga - lo vai ga - lo - pin. \oplus