

N. 73.

Las Bellas de la Costa.

Vals corrado

musica y poesia.

de

Jose Anselmo Clave



Partichella del Coro

Guion 3/8 32
 1^a Tenores 3/8
 2^a Tenores 3/8
 Bajos 3/8

39

i Ah!
 unis
 unis

mo - sas de la cos - ta, Mu - ri deer - tas ri - be - ras, ^{Dolce} Mer -
 Mer -

mo - sas de la cos - ta, Mu - ri deer - tas ri - be -
 mo - sas de la cos - ta, Mu - ri deer - tas ri - be -

rar, sta-pe-as he-chi ce-rar Deum se-due tor ver-
 rar, sta *min^o*
 rar, sta *min^o*

jel sta-pe-as he-chi ce-rar Deum se-due
 sta-pe-as *trac* he-chi ce-rar Deum se-due
 sta-pe-as *trac* he-chi ce-rar Deum se-due

tor ver-gel
 tor ver-jel
 tor ver-gel
 tor ver-jel

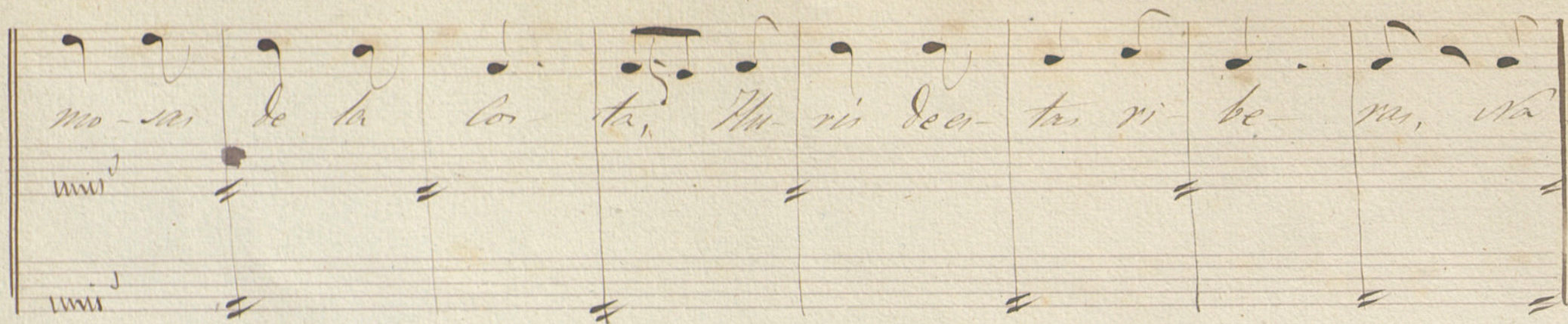
87

dolce
 Mer-
 Mer-

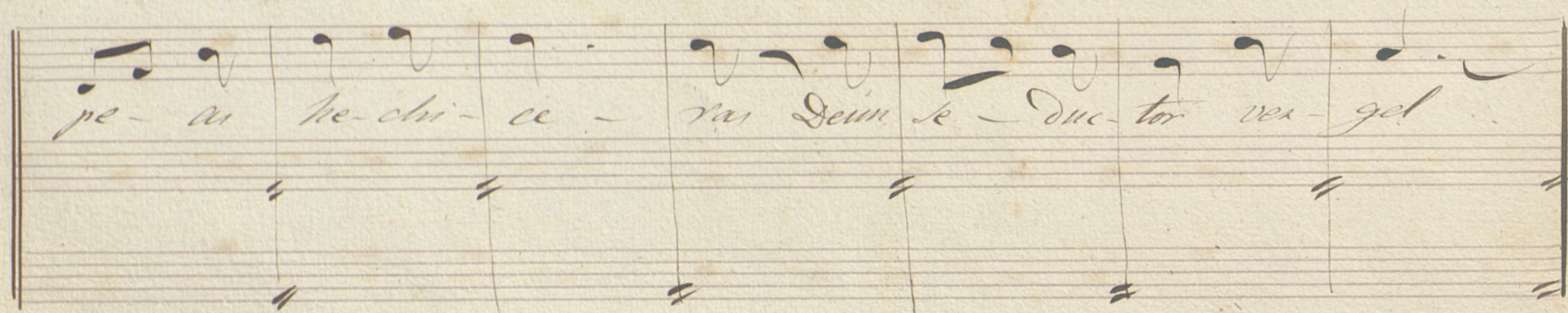
BIBLIOTECA
 DE LA
 UNIVERSITAT DE BARCELONA

(4)

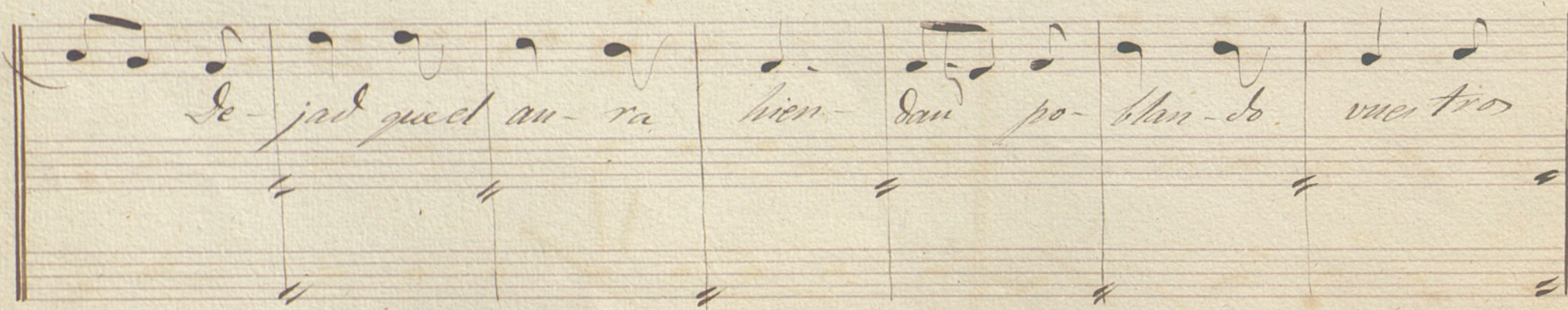
mo - ra de la con sta, Tu ris des- ta ri be ras, va



pe - au he-chi - ce - ras Deum se - Duc - tor ver - gel



Se - jad quel au - ra bien - dan po - blan - do vuer tros



BIBLIOTHEQUE

la - re - Me li - di - co - can - ta - re - del al

mae - pre sion fiel.

Lo an - ge - les del

Lo an - ge - les del

cie - lo

lo - bi - jan so sus man - tas

cie lo

lo - bi - jan so sus man - tas



(6)

Los ma-jí-cos en can-to

De vuer-tra lín-da

faz los ma-jí-cos en can-to

Los

faz los ma-jí-cos en can-to de vuer-tra lín-da faz, si! Los

ma-jí-cos en can-to de vuer-tra lín-da faz los má-jí-cos en

ji-los en can- - to *p* De vues-tra lin-da faz

can-to De vues-tra lin-da faz *p* De vues-tra lin-da faz

Los an-ge-les del cie-lo lo-bi-

Los an-ge-les del cie-

jan so' sus man- - to Los ma' - ji-los en - can-

lo lo-bi- jan so' sus man- - to Los ma'

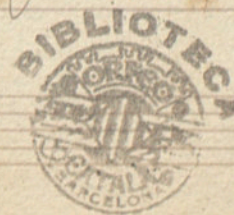


to de vnei tra lin-da far Je-se
 ji-coi en-cau-to De vnei tra lin-da far
 son-rii mas pu-ro Quel as-tro ma-tu-ti-
 Je-se son-rii mas pu-ro Quel as-
 no Je-se mi-rar di-vi-no del co-
 tro ma-tu-ti-no Je-se mi-rar di-vi-

Handwritten musical score for three staves. The lyrics are: *ra- zon so- las Je- se mi- rar di- vi- no del co- ra- zon so*. The notation includes various note values and rests.

Handwritten musical score for three staves. The lyrics are: *las. i si! i si! f so las Je- se mi- rar di-*. The notation includes various note values and rests.

Handwritten musical score for three staves. The lyrics are: *vi- no del co- ra- zon so- las i si! i si!*. The notation includes various note values and rests.



(10)

Handwritten musical score for two voices and piano accompaniment. The first system consists of three measures. The vocal parts enter with the lyrics "so - lar" and "En". The piano accompaniment consists of two staves with a simple harmonic pattern. The second system also consists of three measures. The vocal parts continue with the lyrics "dul - ces bar - ca - ro - lar fer". The piano accompaniment continues with a similar harmonic pattern.

so - lar En
so - lar En
dul - ces bar - ca - ro - lar fer
dul - ces bar - ca - ro - lar fer

Handwritten musical score for two voices and piano accompaniment. The third system consists of three measures. The vocal parts enter with the lyrics "nu - rag sen - ti - mien - to". The piano accompaniment consists of two staves with a simple harmonic pattern. The fourth system also consists of three measures. The vocal parts continue with the lyrics "Mer - pi - ra vuer - tro a cen - to vuer - tro a". The piano accompaniment continues with a similar harmonic pattern.

nu - rag sen - ti - mien - to
Mer - pi - ra vuer - tro a cen - to vuer - tro a
Mer - pi - ra vuer - tro a

Handwritten musical score for two voices and piano accompaniment. The fifth system consists of three measures. The vocal parts enter with the lyrics "cen - to Sim - pa - ti - co, sim - pa - ti - co in fan - til". The piano accompaniment consists of two staves with a simple harmonic pattern. The sixth system also consists of three measures. The vocal parts continue with the lyrics "cen - to Sim - pa - ti - co, sim - pa - ti - co in fan - til". The piano accompaniment continues with a similar harmonic pattern.

cen - to Sim - pa - ti - co, sim - pa - ti - co in fan - til
cen - to Sim - pa - ti - co, sim - pa - ti - co in fan - til
cen - to Sim - pa - ti - co, sim - pa - ti - co in fan - til

(11)

se duc- tor al al- ma Quei la pri- ti- na- ro - sai la-
 min² = = = =
 min² = = = =
 min² = = = =

bri-sai ru-mo-ro sai, ru-mo-ro sai, Lai bri-sai ru-mo-ro sai Del
 bri-sai ru-mo-ro sai Lai bri-sai ru-mo-ro sai Del
 per-fu-ma do a-bail En dul-cer bar-ca-ro
 per-fu-ma do a-bail En dul-cer bar-ca-ro lai si.



(12)

p *p.* *crac.*

las Fer-mu-ray sen-ti-mien-to Per-pi-ra
isi! Fer-mu-ray sen-ti-mien-to Per-pi-ra

p

mes-troa-cen-to *p* Sim-pa-ti-coe-in-fan-til
mes-troa-cen-to isi, si! Sim-pa-ti-coe-in-fan-til

Mar-se-duc-tor al-al-ma Quea-lai pris-
Mar-se-duc-tor al-al-ma Quea-lai pris-

fi - na - ro - sar. bril. Mas se - duc - tor al al - ma que a'

las pri - ti - na - ro - sar las bri - sar me mo - ro - sar del per fu ma do a'

bril a - - - bril a - - - bril

D.C.

cantándose la 2.
letra que se ha
lla en la pag.
del cuaderno
de "Flores de Estío".

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Las Bellas de la Costa

Vals coreado

música y poesía de José Anselmo Clave



Parte vocal

1^o Tenore *2^o Violon* *Basso*
39
p *Al-* *Mea mo- sa- de la* *cor-*

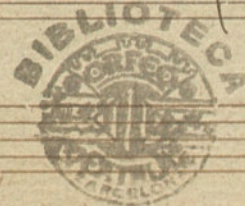
la Mu- ri des- ta ri- be- ras *Mea mo- sa- de la* *cor- ta Mu-*

ri des- ta ri- be- ras *Ma pe- as he- chi- ce- ras* *dem se- due-*

tor ver gel Ma pe - as he - chi - ce - rar deun se - duc - tor ver

gel Ma mo sar de la cor - ta Ma ri deen

Tas ri - be - ras Ma pe - as he - chi - ce - rar deun se - duc - tor ver



(4)

gel de jad quel an - ra bien - dan po - blan do ~~vues~~ fuer

la - res Me lo - di - co can ta - res del al - ma que non

quel for an ge les del cie lo co -

bi-jan so en manto Los ma gi co en can to de

uestra linda faz los ma gi co en can to los
Los ma gi co en can to de una tra len da faz si los

ma gi co en can to de uestra linda faz los ma
Los ma gi co en



(6)

p
gi-ros en can- to de mas tra linda paz
can to de mas tra linda paz

an- ge- les del cie- lo to- bi- san so sus man
Los an- ge- les del cie lo to bi

to los ma- gi- ros en can- to de mas tra linda
san so sus man- to Los ma gi- ros en can- to

for Je-se son ai mai pu ro quel as tro ma tu

de muer tra un da for Je se son ai mai pu ro

ti no Je-se murar di vi no del co ra zon so

quel as tro ma tu ti no Je se murar di vi no

for Je se murar di vi no del co ra zon so laz Aj: si

si



So-laz Je se murar di vi no del co-ra-zon so-laz *Hy!*

si so-laz En del cer-bar ca-ro-las se mu-ray senti

mien to Per-pu-ra-ue-rosa *cento* ue-rosa *cento* sin pa-ti-co, sin
 Per-pu-ra ue-rosa *cento* sin pa-ti-co, sin

10

pa-ti-co-mu-ni-tat Ma-se-duc-tor al al-mu-gue-ra-las-pa-s

fi-nas no-sa-las bri-sas ru-mo-ro-sas ru-mo-ro-sas la

11

bri-sas ru-mo-ro-sas del pa-rai-so ma-do-a-bod En dul-ce-bar-ca

En dul-ce-bar-ca



(10)

ro - las per ma ray sen - ti - mien to per - pi ra ven tho a cen - to sin -
ro las si si per ma ven tho a cen to si si

pa ti - co cia - fan tid Mas de duc - tor al al ma Que a la pri -
pa ti - co cia - fan tid Mas de duc - tor al al ma Que a la pri -

nas ro - las Mas de - duc tor al al ma Que a la pri - ti - mas
nas ro - las Mas de - duc tor al al ma Que a la pri - ti - mas

no sa las brisas me mo ro sa del per fu ma do a brul a - brul a -

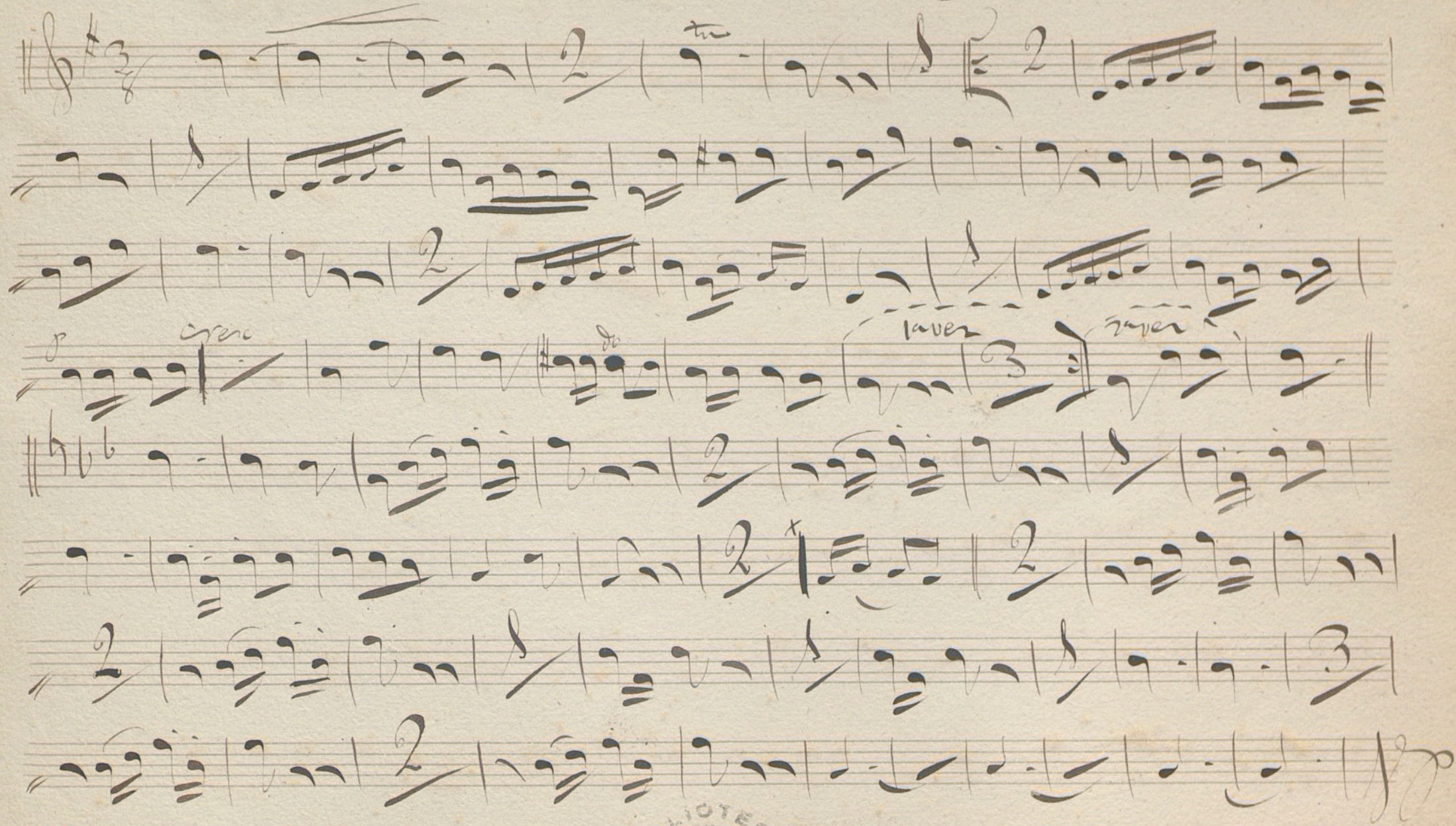
brul

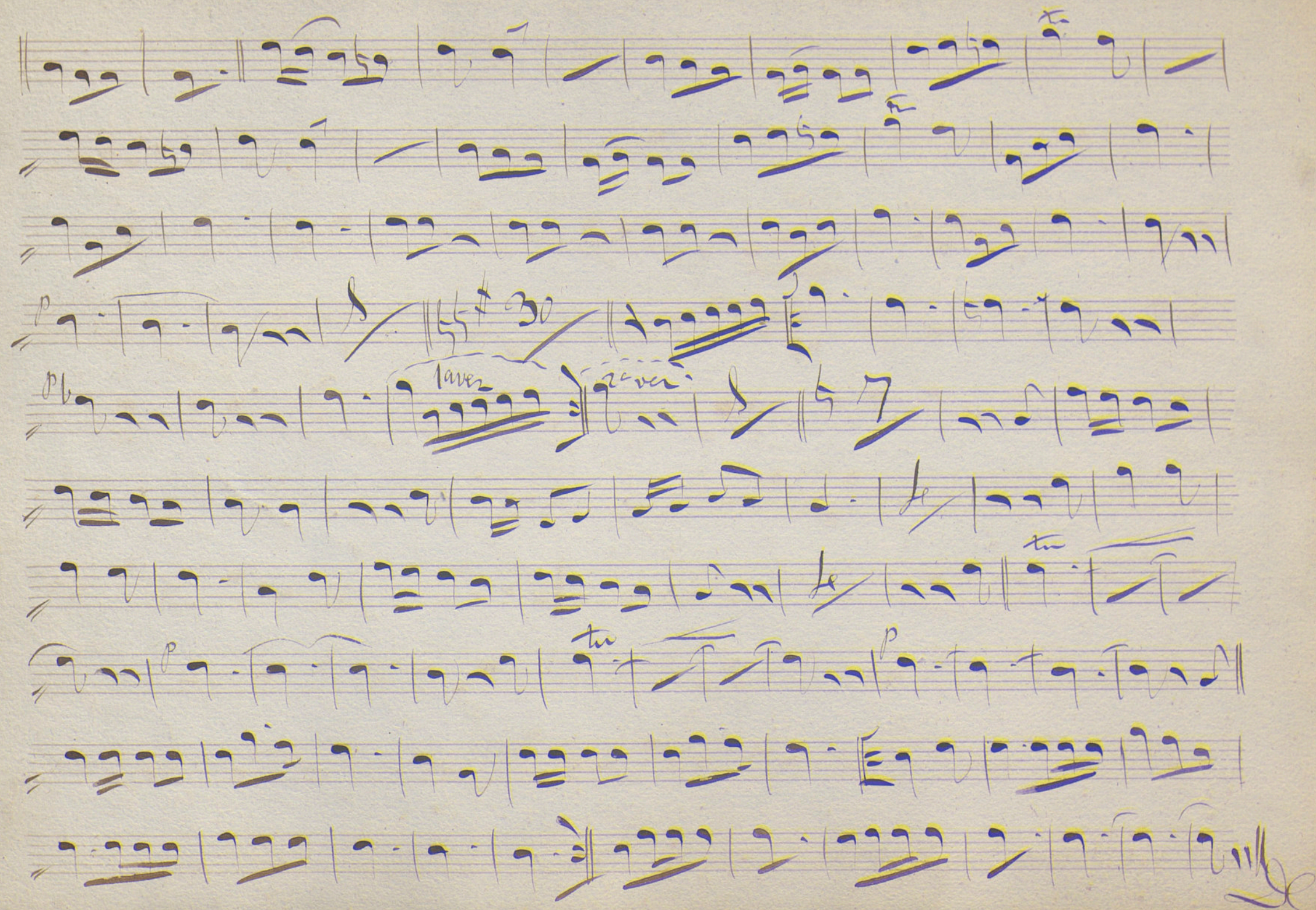
brul del per fu ma do a brul



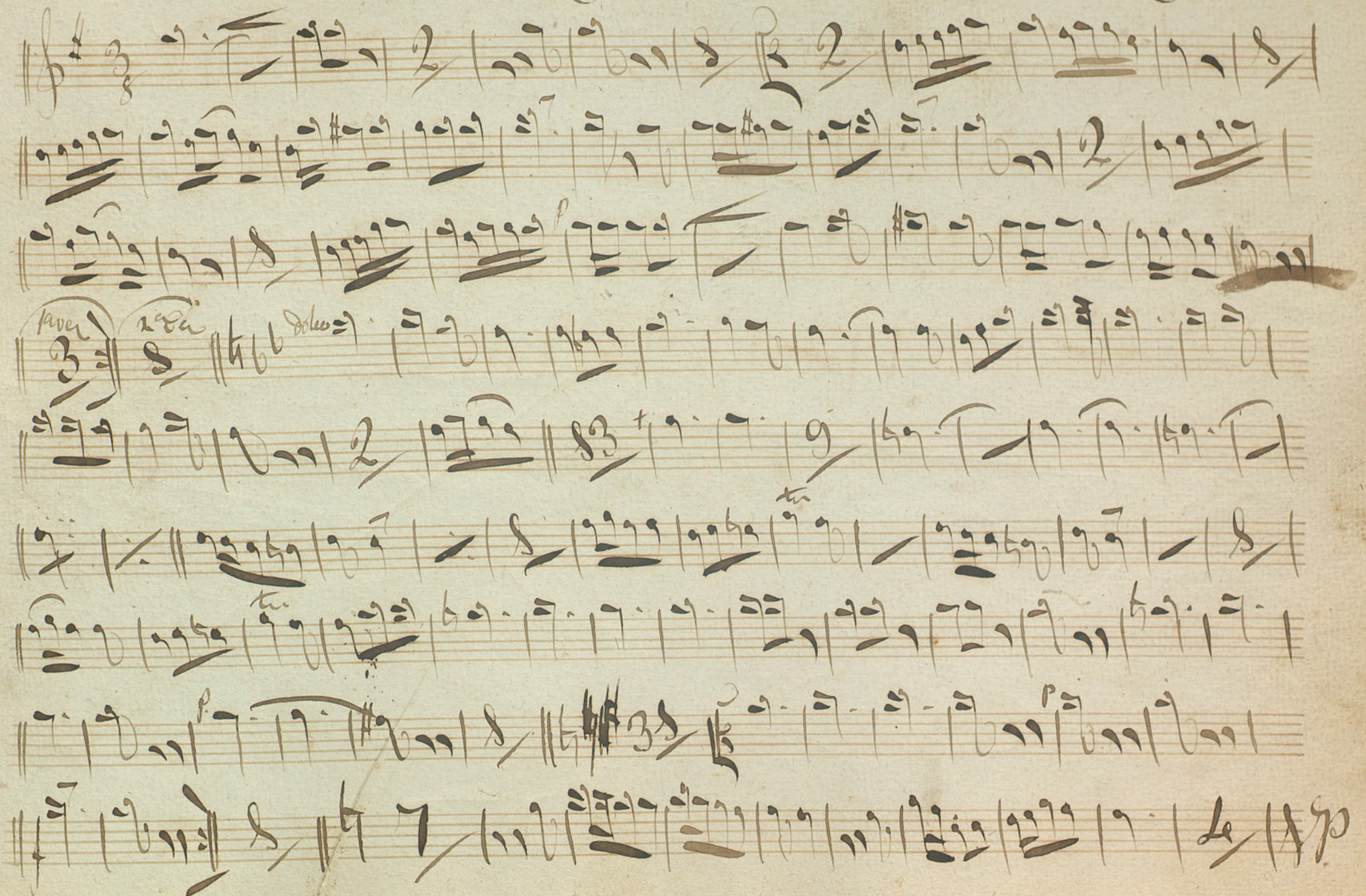
B. La bella de la Costa Alborado de Clave

Flauta





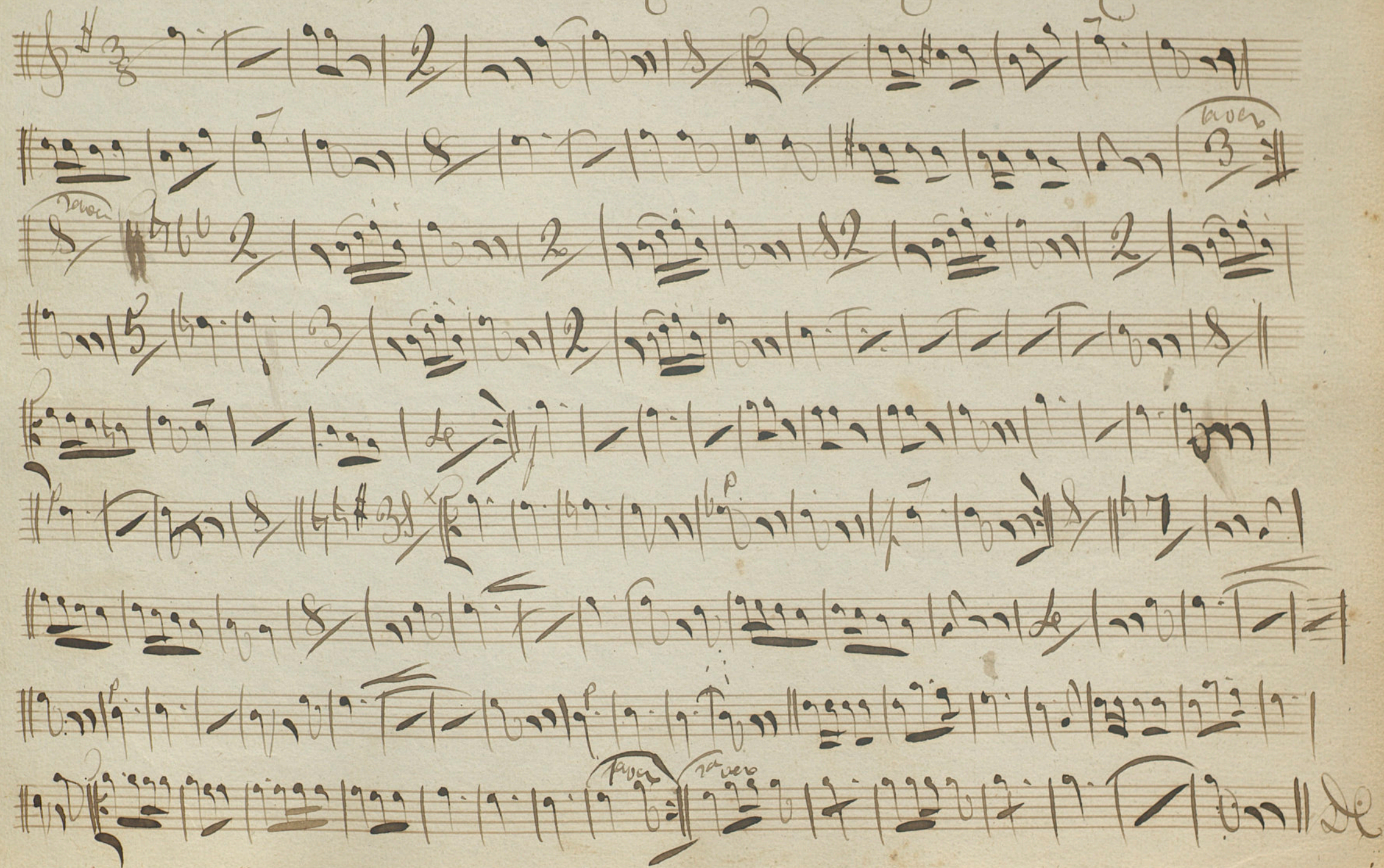
S. B. Las bellas de la Costa - Salvo de Choe - Ser (Carpintero)



Handwritten musical notation on five staves, featuring various notes, rests, and accidentals (sharps and naturals). The notation is written in a cursive style typical of 18th or 19th-century manuscript notation.



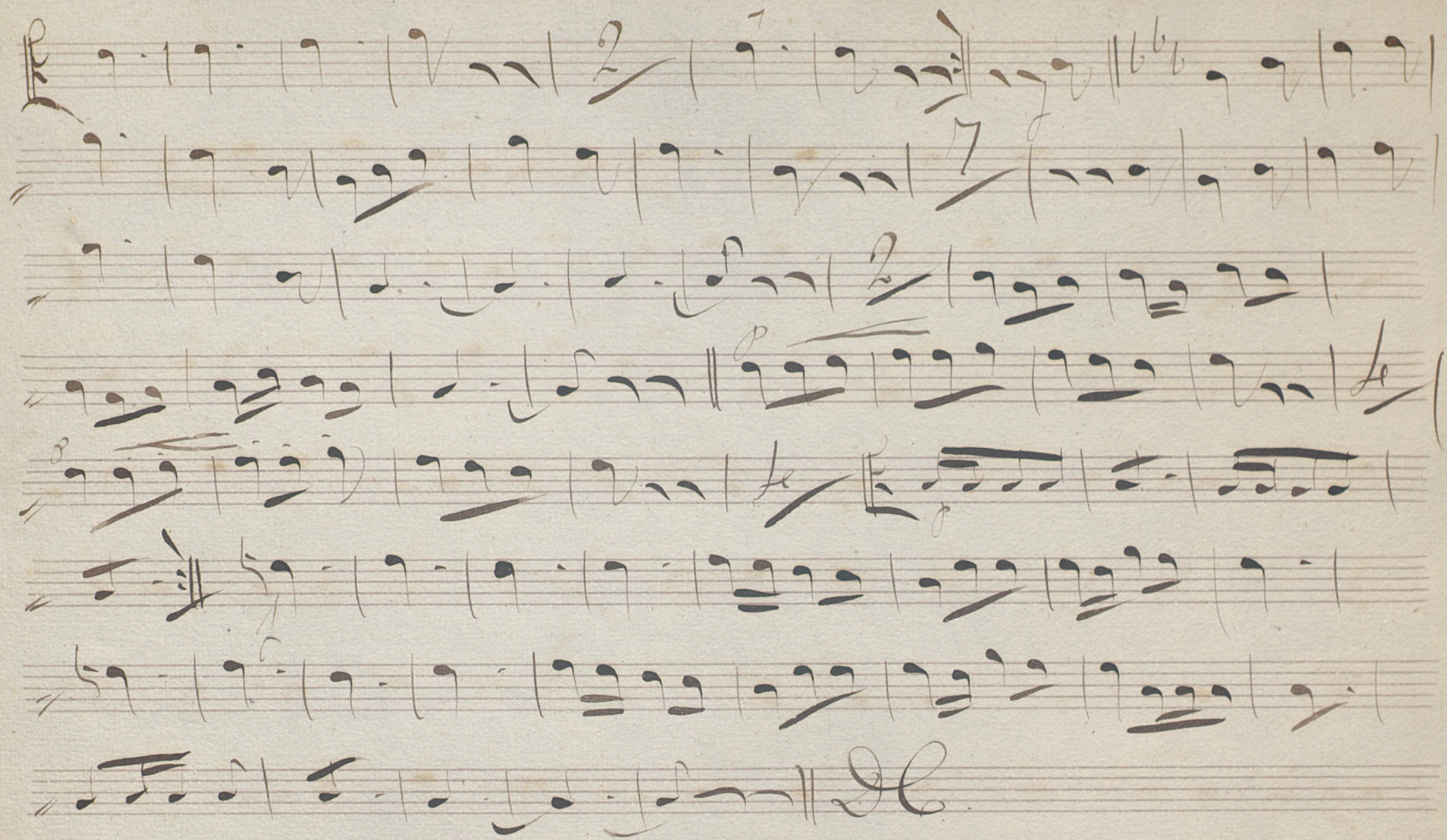
8. B. Las bellas de la festa Saltar de flauta 2.º Flauto



Nº 73. Las bellas de la Costa. Valt. conrado de clave Ser Cornetto

Handwritten musical score for Ser Cornetto, titled "Las bellas de la Costa. Valt. conrado de clave". The score is written on ten staves. The first staff begins with the text "Un la" and a large slur. The notation is in a historical style, featuring various note values and rests. The second staff ends with a double bar line and the number 7. The third staff is crossed out with diagonal lines. The fourth staff has a "1ª vez" (1st time) marking above it. The fifth staff has a "2ª vez" (2nd time) marking above it. The sixth staff has a "Trompas" marking above it. The seventh staff has a "3" marking above it. The eighth staff has a "32" marking above it. The ninth staff has a "3" marking above it. The tenth staff has a "32" marking above it. The score concludes with a double bar line and the number 32.





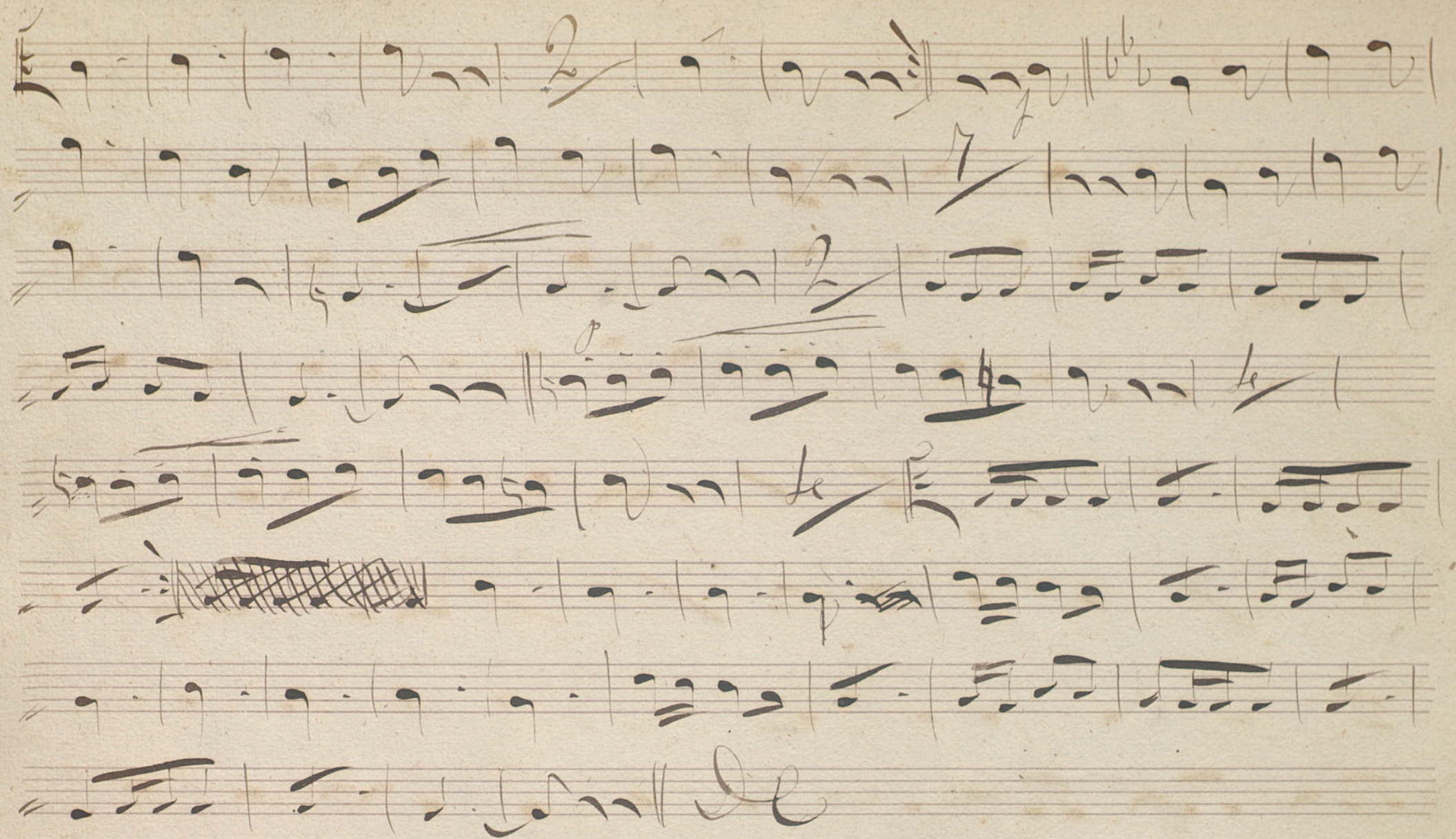
73. Las bellas de la Costa. Waltz arranged for Clarinet 2^{da} Corneta

Handwritten musical score for Clarinet 2^{da} Corneta. The score is written on ten staves. The first staff begins with the key signature of two flats (B-flat and E-flat) and the time signature of 3/8. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by repeat signs and includes dynamic markings like *p* (piano) and *f* (forte). The final section of the score is marked with a double bar line and the number 38. The score concludes with a final key signature change to one flat (B-flat) and a time signature of 3/8.

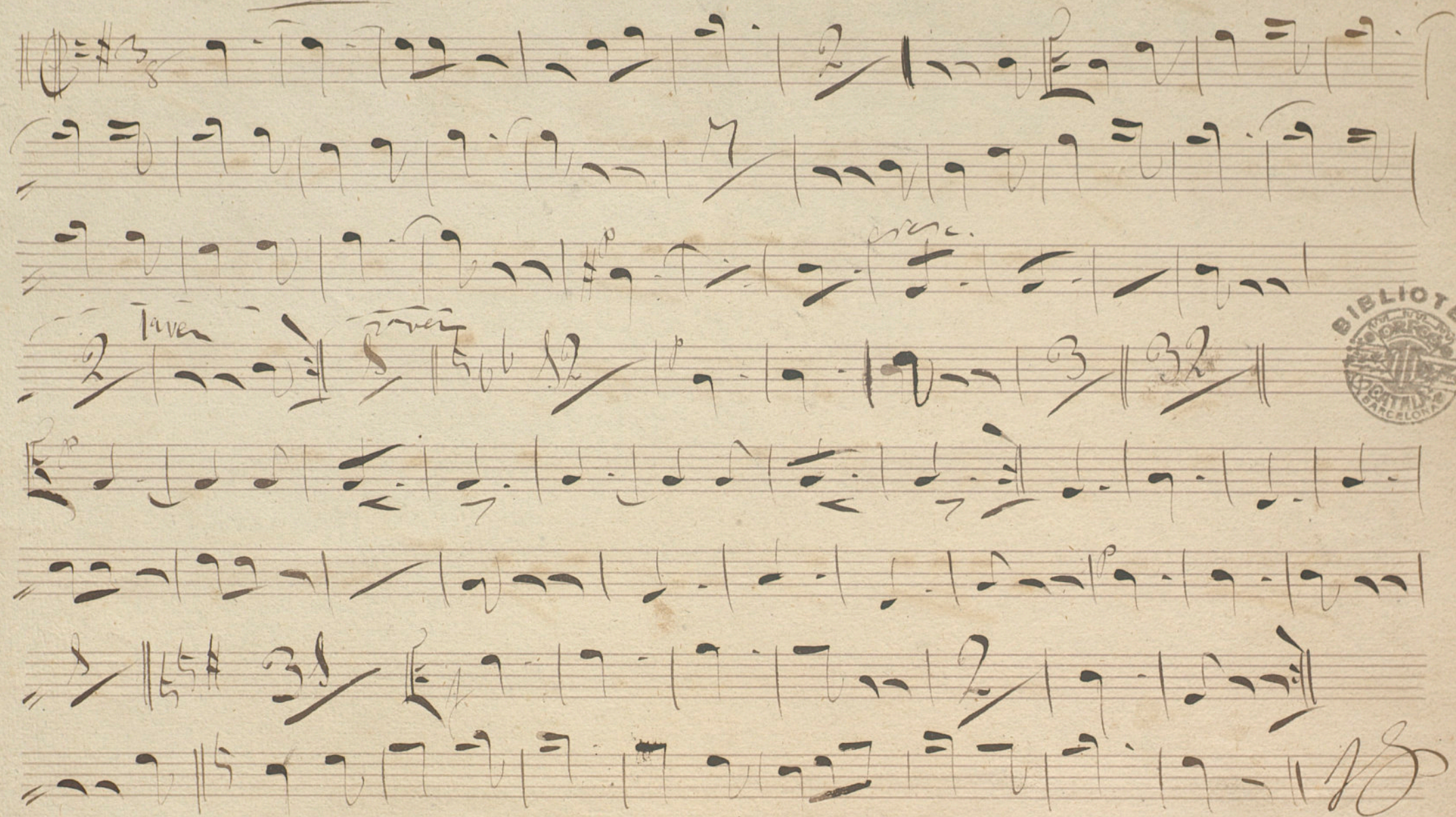
Annotations in the score include:

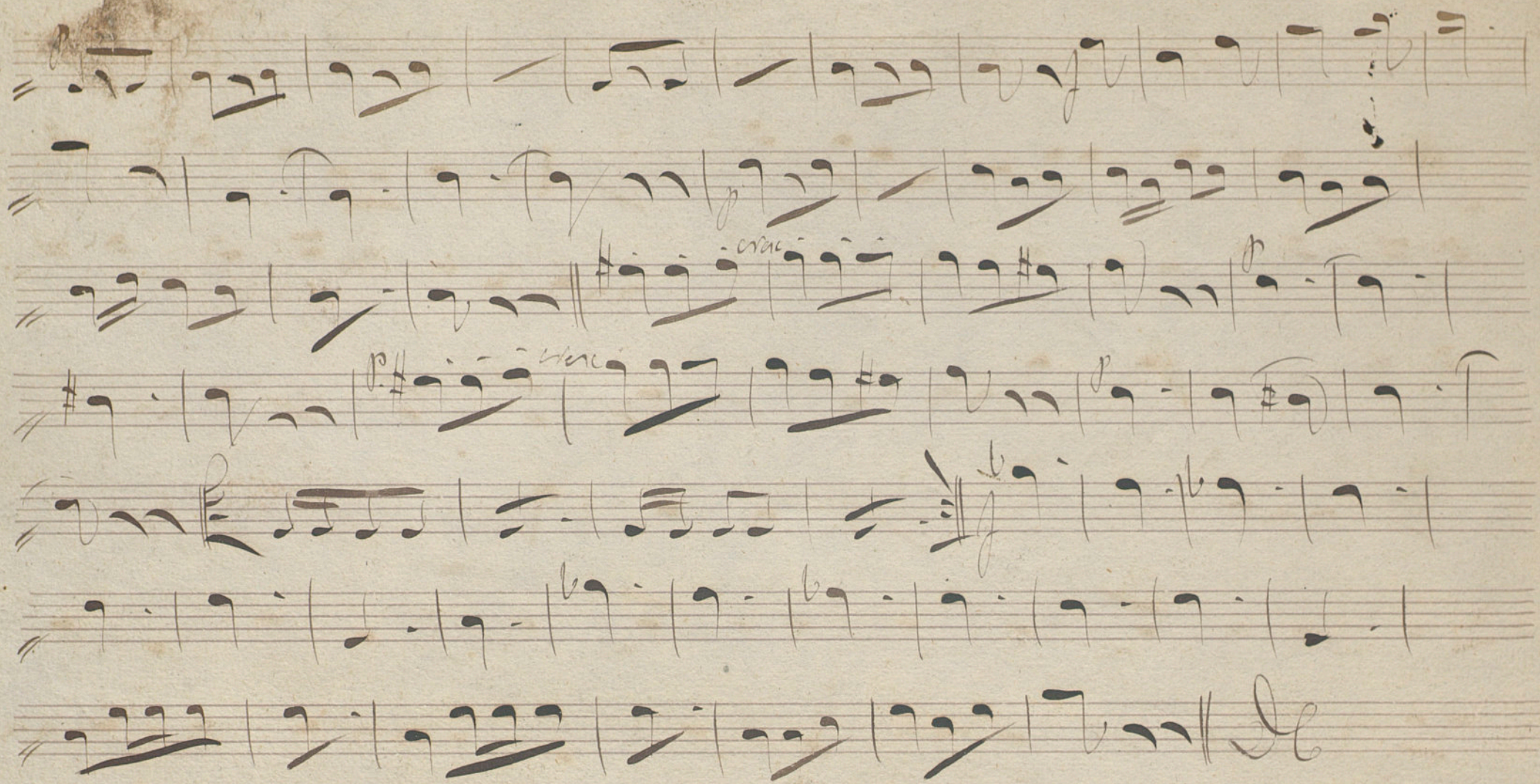
- 1^{ave}* (first time)
- 2^a vez* (second time)
- Trompas* (Trombones)





N.º 13. La Villaneta Contr. Alameda & Clave Cambiada





N.º 73.

Las bellas de la Costa

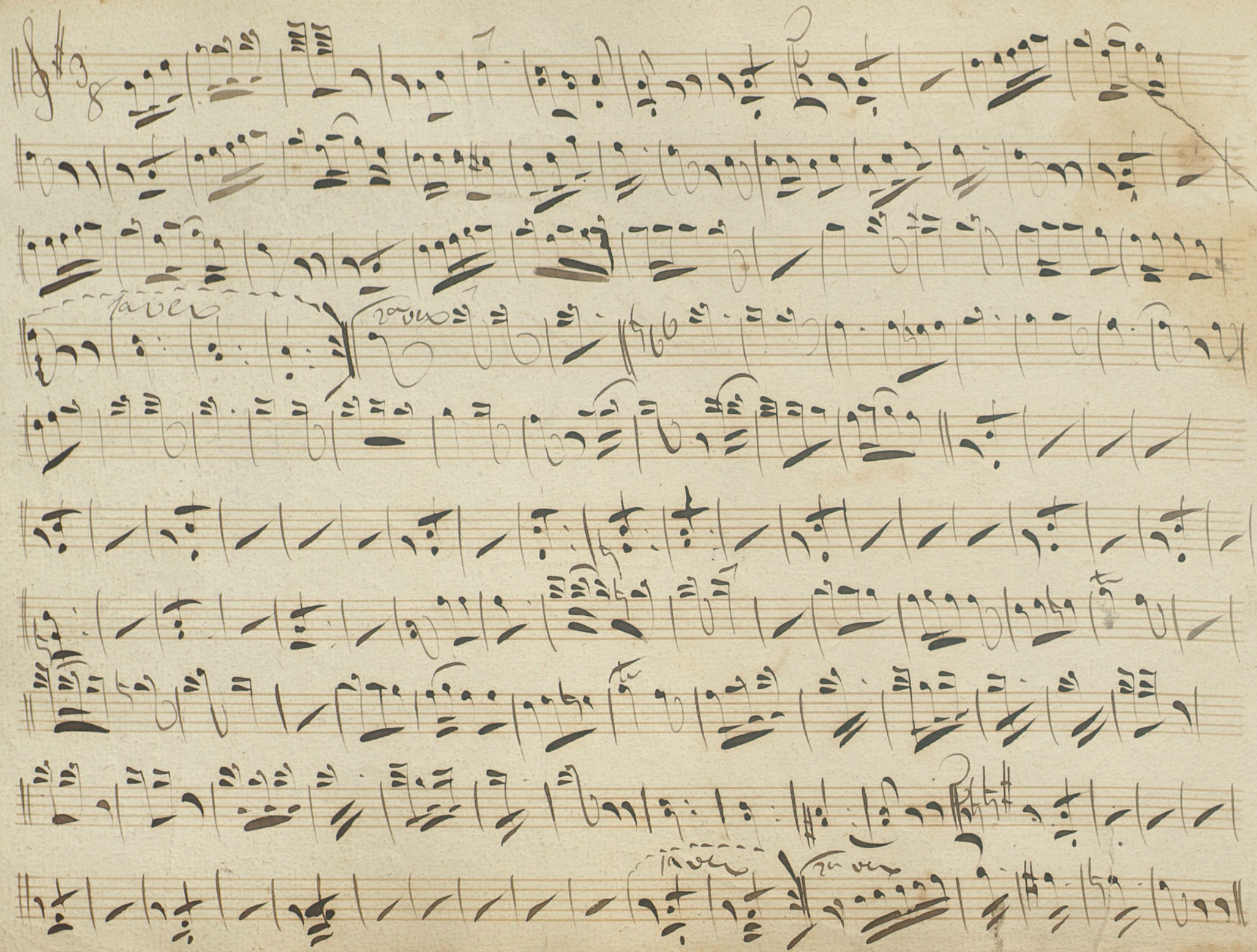
Solo cuando

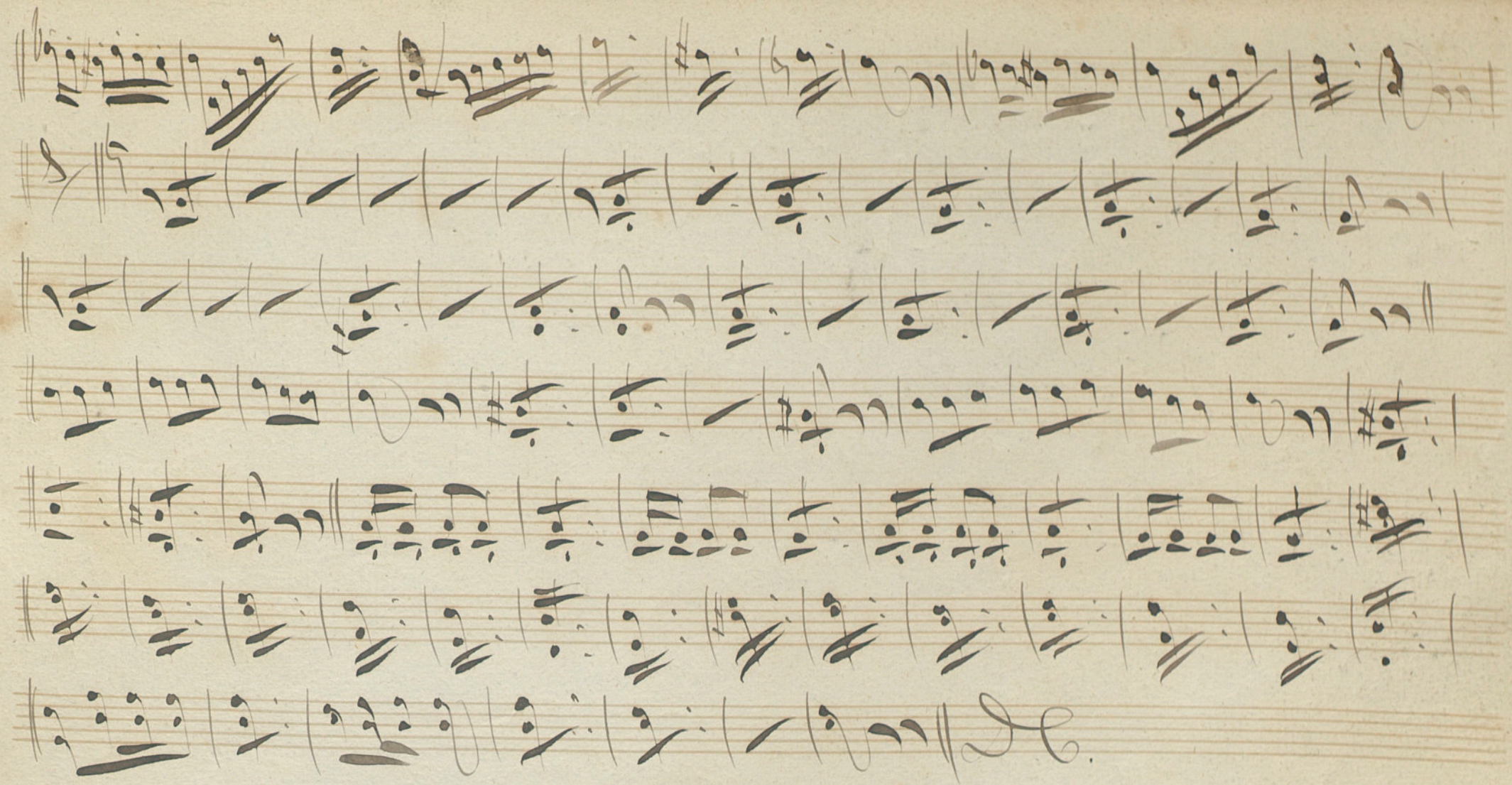
Música y Poema de T. A. Chacón

(Acomp.^{to} de flauta y violín)



Violín





8. 73. Les belles de la cour Salomon de Clave BWV 93

