

Cavatina i Tras-vals

Divertimento per a xeremies

Versió per a tres tenores i
versió per a tible i tres tenores

Joan Josep Blay

Cavatina i Tras-vals

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La col·lecció “Música per a Instruments de Cobla” pretén posar a l’abast de tothom música original o adaptada pensada i escrita per a la tenora, el tible i el flabiol, ja sigui amb acompanyament de piano o formant petits grups de música de cambra entre ells o altres instruments al marge de la cobla.

L’oficialització dels estudis dels nostres instruments ha evidenciat la necessitat de crear un cert repertori i material didàctic seguint una línia evolutiva similar a la dels instruments universals. Aquest fet, juntament amb la inquietud per experimentar en camps on el flabiol, el tible i la tenora no hi estaven avesats, són els motius principals del naixement i l’existència d’aquesta col·lecció.

Jaume Vilà
Barcelona, 18 d’octubre de 2000

Comentari a l’obra:

Cavatina i Tras-vals

Presentem dues opcions d’aquest divertiment: l’original per a tres tenores i una altra que a més a més inclou un tible.

La incorporació del tible com a quart instrument és una opció que ens permet, d’una banda, l’enriquiment de l’obra i, d’una altra, reduir la fatiga física del conjunt. Pel que fa a la versió original amb tres tenores, hom suggereix la possibilitat d’executar-la augmentant la plantilla fins a un total de sis intèrprets, que s’han de repartir convenientment les tres veus.

Dedicada als magnífics tenores
Jaume Vilà, Josep Gispert i Jordi Molina
que la van estrenar el 26 de Febrer de 2000 al Palau de la Música Catalana

Cavatina i Tras-vals

Versió per a tres tenores

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Ad libitum, dialogat

Tenora 1a

Tenora 2a

Tenora 3a

Cavatina ♩=104

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Versió per a tible i tres tenores

Ad libitum, dialogat

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Score for the first system, measures 1-6. The key signature is one sharp (F#) and the time signature is 3/4. The parts are:

- Tible:** Rests in measures 1-6.
- Tenora 1a:** Rests in measures 1-4, then enters in measure 5 with a melody starting on G4, marked *mp*. It continues in measure 6 with a rising interval, marked *poc*.
- Tenora 2a:** Rests in measures 1-2, then enters in measure 3 with a melody starting on G3, marked *mp*. It continues in measure 4 with a rising interval, marked *mp*.
- Tenora 3a:** Enters in measure 1 with a melody starting on G2, marked *mp*. It continues in measure 2 with a rising interval, marked *mp*.

Score for the second system, measures 7-12. The parts are:

- Tible:** Rests in measures 7-12.
- Tenora 1a:** Enters in measure 7 with a melody starting on G4, marked *mp*. It continues in measure 8 with a rising interval, marked *mf*. In measure 9, it has a rest, marked *rit. poco*. In measure 10, it enters with a melody starting on G4, marked *mf*. In measure 11, it has a rest, marked *rit. poco*. In measure 12, it has a rest, marked *ten.*
- Tenora 2a:** Rests in measures 7-8, then enters in measure 9 with a melody starting on G3, marked *mp*. It continues in measure 10 with a rising interval, marked *mf*. In measure 11, it has a rest, marked *rit. poco*. In measure 12, it has a rest, marked *rit. poco*.
- Tenora 3a:** Rests in measures 7-8, then enters in measure 9 with a melody starting on G2, marked *mp*. It continues in measure 10 with a rising interval, marked *mf*. In measure 11, it has a rest, marked *rit. poco*. In measure 12, it has a rest, marked *rit. poco*.

Cavatina ♩=104

Score for the third system, measures 13-18. The parts are:

- Tible:** Rests in measures 13-18.
- Tenora 1a:** Rests in measures 13-18.
- Tenora 2a:** Enters in measure 13 with a melody starting on G3, marked *mf p*. It continues in measure 14 with a rising interval, marked *p*. In measure 15, it has a rest, marked *simile*. In measure 16, it enters with a melody starting on G3, marked *p*. In measure 17, it has a rest, marked *simile*. In measure 18, it has a rest, marked *simile*.
- Tenora 3a:** Enters in measure 13 with a melody starting on G2, marked *mf p*. It continues in measure 14 with a rising interval, marked *p*. In measure 15, it has a rest, marked *simile*. In measure 16, it enters with a melody starting on G2, marked *p*. In measure 17, it has a rest, marked *simile*. In measure 18, it has a rest, marked *simile*.

Tible

Cavatina i Tras-vals

Versió per a tible i tres tenores

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Ad libitum, dialogat Cavatina ♩ = 104

15

2

mf

poc

rit. Poco più mosso

12

mf

cresc.

f

mp

cresc.

poco rit. a tempo

f

cresc.

4

mp cresc.

4

rit. poco

a tempo

mf

poc

13

rit.

Tras-vals ♩ = 210

f

dimin.

mf

dimin.

4

f

Cavatina i Tras-vals

Versió per a tres tenores

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Ad libitum, dialogat

The first system of the musical score is written on a single staff in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest, with a large number '4' above it. The second measure starts with a mezzo-piano (*mp*) dynamic and contains a quarter note G4, an eighth note A4, and a quarter note B4. The third measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The fourth measure contains a quarter note G4, an eighth note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The sixth measure contains a quarter note A3, an eighth note G3, and a quarter note F#3. The seventh measure contains a quarter note E3, an eighth note D3, and a quarter note C3. The eighth measure contains a quarter note B2, an eighth note A2, and a quarter note G2. The ninth measure is a whole rest, with a large number '5' above it. The system concludes with a *rit. poco* (ritardando poco) marking.

[illegible][illegible]

The musical score for the 'Poco più mosso' section is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Poco più mosso'. The score starts with a quarter rest, followed by a triplet of eighth notes. This is followed by a quarter rest and a half note. The tempo is then marked 'rit.' (ritardando). The music continues with a quarter note, followed by a half note, and then a quarter note. The dynamic is marked 'mp' (mezzo-piano) and then 'mf' (mezzo-forte). The tempo is then marked 'cresc.' (crescendo). The score ends with a quarter note, followed by a half note, and then a quarter note.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a forte (*f*) dynamic marking. The melody consists of six eighth notes (G4, A4, B4, A4, G4, F#4) beamed together, followed by a quarter rest. This is followed by a half note G4, then a quarter note G4. A slur covers the next four measures, which contain a whole note G4, a half note G4, and two measures of a whole rest. Above the second measure of this slur is a '4' indicating a quadruple measure. The system concludes with a half note G4, followed by a quarter note G4, and a quarter note F#4. The dynamic marking changes to mezzo-forte (*mf*) at the end of the system.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo markings are *poco rit.*, *a tempo*, and *simile*. The dynamics are *mp* and *cresc.*. The melody consists of eighth and sixteenth notes, with a repeat sign at the end of the first phrase. The lyrics 'The Rose Tree' are written below the staff.

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Ad libitum, dialogat

mp *poc* *rit. poco*

ten. *Cavatina* $\text{♩} = 104$

f *dimin.* *rit.*

Poco più mosso

mp *cresc.* *mf*

p *cresc.*

mf *poco rit.* *a tempo* *mf*

mp cresc.

rit. poco *a tempo* *mp cresc.*

f *dimin. poco* *rit.* *p*

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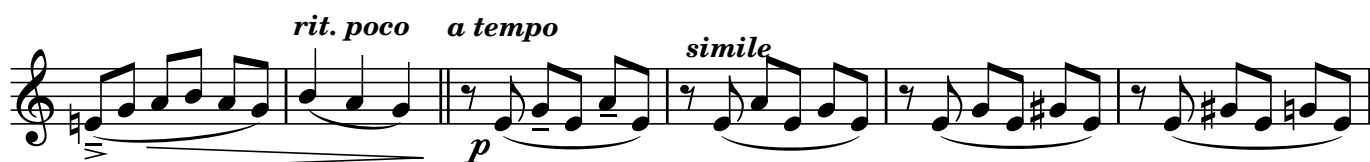
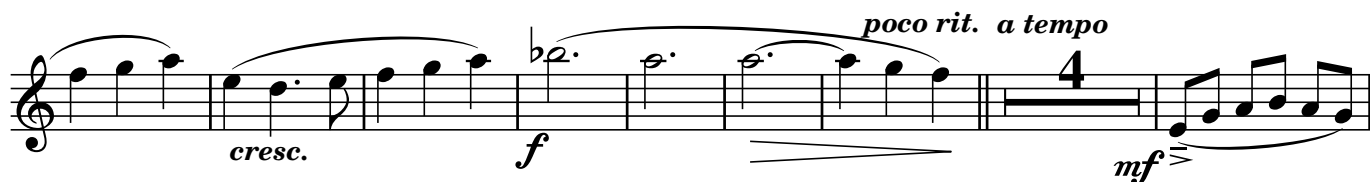
Ad libitum, dialogat



Cavatina ♩=104



Poco più mosso



Tenora 2a

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Ad libitum, dialogat

mp *mf*

rit. poco *mf* *mf p* *simile* *p*

poc *cresc.*

simile *mf* *dimin.* *rit.*

Poco più mosso *mp* *poco rit.* *a tempo* *mf* *cresc.* *f*

rit. poco *mf*

a tempo *simile* *p*

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Ad libitum, dialogat

mp *mp* *mf* *rit. poco*

Cavatina ♩=104 *mf p* *p* *simile*

poc

cresc. *simile* *4*

rit. *Poco più mosso* *mp*

cresc. *4* *p* *cresc.*

poco rit. *a tempo* *3* *mp* *mf* *cresc.* *f*

mf *cresc.* *f*

rit. poco *a tempo* *simile* *p*

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