

3. Edición musical

# A LA LID, AL ARMA TOCAN

Transcripción y continuo:

M<sup>a</sup> Asunción Onieva Espejo

Fuente: A.A.L.: M.M., XVII:1

Villancico a 4 (1762)

Juan Manuel González Gaitán y Arteaga  
(1716-1804)

Allegro Spiritoso

The musical score consists of ten staves of music. From top to bottom, the instruments are: Clarín 1, Clarín 2, Tiple 1, Tiple 2, Alto, Tenor, Arpa (with two staves), Violin I, Violin II, Violón, and Contrabajo. The music is in common time, key signature of one sharp (F# major). The first six voices (Clarín 1, Clarín 2, Tiple 1, Tiple 2, Alto, Tenor) play eighth-note patterns primarily. The Arpa provides harmonic support with sustained notes and chords. The string section (Violin I, Violin II, Violón, Contrabajo) plays eighth-note patterns, often in unison or with rhythmic variations. The overall style is characteristic of 18th-century Spanish folk music.

A LA LID, AL ARMA TOCAN

2

Tpt. 1

Tpt. 2

S 1

S 2

A

T

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

This musical score page contains ten staves of music. The top two staves are for Trombones (Tpt. 1 and Tpt. 2), both in treble clef and major key. The next four staves are for voices: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), and Tenor (T), all in treble clef and major key. The fifth staff is for the Arp. (Arpeggiator) section, which consists of two staves: one in treble clef and one in bass clef, both in major key. The bottom three staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello/Bass (Vc./Cb.), all in treble clef and major key. The time signature is 4/4, and the key signature is two sharps. The vocal parts (S 1, S 2, A, T) have rests throughout. The brass parts (Tpt. 1, Tpt. 2) play eighth-note patterns. The Arp. part provides harmonic support with sustained chords. The string parts (Vln. 1, Vln. 2, Vc., Cb.) play eighth-note patterns.

A LA LID, AL ARMA TOCAN

3

8

Tpt. 1

Tpt. 2

S 1

S 2

A

T

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

4

*l2*

Tpt. 1 {

Tpt. 2 {

S 1 {

S 2 {

A {

T {

*l2*

Arp. {

Vln. 1 {

Vln. 2 {

Vc. {

Cb. {

A LA LID, AL ARMA TOCAN

5

Musical score for 'A LA LID, AL ARMA TOCAN' featuring ten staves. The instrumentation includes two Trumpets (Tpt. 1 and Tpt. 2), two Trombones (S 1 and S 2), Alto (A), Tenor (T), a harp (Arp.), and strings (Vln. 1, Vln. 2, Vc., Cb.). The score is in common time, key signature of one sharp, and consists of five measures. Measures 1-3 show rhythmic patterns primarily for brass and woodwind instruments. Measure 4 is a rest period. Measure 5 features rhythmic patterns for the strings.

Measure 1: Tpt. 1 plays eighth-note pairs. Tpt. 2 plays sixteenth-note pairs. S 1, S 2, A, and T are silent.

Measure 2: Tpt. 1 and Tpt. 2 play sixteenth-note pairs. S 1, S 2, A, and T are silent.

Measure 3: Tpt. 1 and Tpt. 2 play sixteenth-note pairs. S 1, S 2, A, and T are silent.

Measure 4: All instruments are silent.

Measure 5: Arp. (harp) and Vln. 1 play eighth-note pairs. Vln. 2, Vc., and Cb. play sixteenth-note pairs.

A LA LID, AL ARMA TOCAN

6  
20

Tpt. 1

Tpt. 2

S 1

S 2

A

T

20

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

This musical score page contains ten staves of music for a band or orchestra. The instrumentation includes two Trumpets (Tpt. 1 and Tpt. 2), two Trombones (S 1 and S 2), Alto (A), Tenor (T), a harp-like instrument (Arp.), and strings (Vln. 1, Vln. 2, Vc., Cb.). The music is in 6/8 time and G major. The first four measures feature rhythmic patterns from the brass and woodwind sections. Measures 5 through 8 are rests for the brass and woodwinds. Measures 9 through 12 feature eighth-note chords from the harp. Measures 13 through 16 show the strings playing eighth-note patterns.

A LA LID, AL ARMA TOCAN

7

24

Tpt. 1

Tpt. 2

S 1

S 2

A

T

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

8

28

Tpt. 1

Tpt. 2

28

S 1

S 2

A

T

8

28

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

*f*

*f*

*p* *f p*

*f p*

## A LA LID, AL ARMA TOCAN

9

32

Tpt. 1

Tpt. 2

S 1

S 2

A

T

8

32

Arp.

32

Vln. 1

Vln. 2

Vc.

Cb.

A la lid, al arma to - can,

A LA LID, AL ARMA TOCAN

10

Tpt. 1

Tpt. 2

S 1

S 2

A

T

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

The musical score consists of ten staves. The first two staves are for brass instruments (Tpt. 1 and Tpt. 2), both marked with a dynamic of 36. The next four staves are for voices (Soprano 1, Soprano 2, Alto, Tenor) and a harp (Arp.), all marked with a dynamic of 36. The vocal parts sing the lyrics "a la lid, al ar - ma to - can" and "al ar ma, al ar - ma, al ar ma, al ar ma". The last four staves are for strings (Vln. 1, Vln. 2, Vc., Cb.) and are also marked with a dynamic of 36. The vocal parts sing the lyrics "a la lid, al ar - ma to - can" and "a la lid, al ar - ma". The score is in common time and uses a key signature of one sharp.

## A LA LID, AL ARMA TOCAN

11

40

Tpt. 1

Tpt. 2

S 1  
ar - ma, al ar - ma, al ar - - - ma a la ba - ta -

S 2  
to - can en los fuer - tes de Da - vid, al ar - ma, al ar - - - ma es - for -

A  
to - can en los fuer - tes de Da - vid, al ar - ma, al ar - - - ma es - for -

T  
to - can en los fuer - tes de Da - vid, al ar - ma, al ar - - - ma es - for -

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

12

43

Tpt. 1

Tpt. 2

S 1

S 2

A

T

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

lla, a la ba - ta - lla  
za - dos cam - pe - o - nes a la  
lla, a la ba - ta - lla, a la ba -  
za - dos cam - pe - o - nes a la  
ba - ta - lla, a la lid, a la ba - ta - lla,  
za - dos cam - pe - o - nes a la  
ba - ta - lla, a la lid, a la ba - ta - lla,  
za - dos cam - pe - o - nes a la  
ba - ta - lla, a la lid, a la ba - ta - lla,

## A LA LID, AL ARMA TOCAN

13

46

Tpt. 1

Tpt. 2

S 1

S 2

A

T

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

ta - - - lla, a la ba - ta - lla  
es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la  
es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la  
es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la  
es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la  
es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la  
es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la

A LA LID, AL ARMA TOCAN

14  
49

Tpt. 1

Tpt. 2

S 1  
lla a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al

S 2  
lla, a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al

A  
lla, al ar - ma,al ar - - - ma, al ar - ma,al ar - ma al ar - ma,al ar - ma, al

T  
lla, a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

The musical score consists of ten staves. The first five staves (Tpt. 1, Tpt. 2, S 1, S 2, A) are vocal parts with lyrics. The lyrics are: 'lla a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al' for S 1; 'lla, a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al' for S 2; 'lla, al ar - ma,al ar - - - ma, al ar - ma,al ar - ma al ar - ma,al ar - ma, al' for A; and 'lla, a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al' for T. The remaining five staves (Arp., Vln. 1, Vln. 2, Vc., Cb.) are instrumental parts. The score is in common time, with a key signature of one sharp. Measure numbers 14, 49, and 8 are indicated at the top of the score.

## A LA LID, AL ARMA TOCAN

15

52

Tpt. 1

Tpt. 2

S 1

S 2

A

T

8

52

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

ar - ma es - for - za - dos cam pe - o - nes, a la ba - ta - lla, a la lid, a la ba - ta -

ar - ma es - for - za - dos cam pe - o - nes, a la ba - ta - lla, a la lid, a la ba - ta -

ar - ma, a la ba - ta - lla, a la ba - ta - lla, a la ba - ta - lla, ba - ta -

ar - ma, es - for - za - dos cam pe - o - nes a la ba - ta - lla, a la lid, a la ba - ta -

Arp. basso

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

16

Tpt. 1

Tpt. 2

S 1  
lla, a la ba - ta - lla, a la lid, a la ba - ta - lla, a la lid,  
a la ba - ta - lla, a la

S 2  
lla, ba - ta - lla, ba - ta - lla, ba - ta - lla, a la lid,  
a la ba - ta - lla, a la

A  
lla, al ar - ma, ar - ma, a la lid, al ar - ma, ar - ma, a la lid, a la lid, a la lid, a la

T  
lla, ba - ta - lla, ba - ta - lla, ba - ta - lla, a la lid,  
a la ba - ta - lla, a la

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

The musical score consists of ten staves. The top two staves are for brass instruments (Tpt. 1 and Tpt. 2). The next four staves are for voices (Soprano 1, Soprano 2, Alto, and Tenor), each with lyrics. The bottom four staves are for strings (Arp., Violin 1, Violin 2, Cello/Bass). Measures 56 through 16 are shown, with measure 16 starting at measure 56. The vocal parts sing a repetitive call-and-response pattern of "lla" and "lid". The brass and strings provide harmonic support.

## A LA LID, AL ARMA TOCAN

17

60

Tpt. 1

Tpt. 2

S 1  
lid, a la ba - ta - lla, a la lid, a la lid.

S 2  
lid, a la ba - ta - lla, a la lid, a la lid.

A  
lid, al ar-ma, ar-ma, a la lid, a la ba - ta - lla, a la lid.

T  
lid, a la ba - ta - lla, a la lid, a la lid.

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

18

Tpt. 1

Tpt. 2

S 1  
Ya la señal se.es - cu - - - cha

S 2

A

T  
Ya ha ce se-ña.el cla -rin, el cla -

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

## A LA LID, AL ARMA TOCAN

19

69

Tpt. 1

Tpt. 2

S 1

S 2

A

rín

T

y.he - ri - do.in-

El par che.in fun - de  
brí - - - - os, in -

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

20

Tpt. 1

Tpt. 2

S 1  
ci - ta.a.he - rir, y.he-ri-do.in - ci - ta, in - ci - ta.a.he - rir:  
en el pan hay es - fuer zos, en el

S 2  
ci - ta.a.he - rir,  
y.he - ri - doin-ci - ta.a.he - rir:  
en el pan hay es - fuer zos, en el

A  
ci - ta.a.he - rir,  
y.he - ri - doin-ci - ta.a.he - rir,  
en el pan hay es - fuer zos, en el

T  
ci - ta.a.he - rir,  
in - ci - ta.a.he - rir,  
en el pan hay es - fuer zos, en el

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

## A LA LID, AL ARMA TOCAN

21

77

Tpt. 1

Tpt. 2

S 1  
vi - no.hay ar - did,  
que.el Se - ñor que los ví - ve-res po - ne, las fuer - zas da.en e - llos

S 2  
vi - no.hay ar - did  
que.el Se - ñor que los ví - ve-res po - ne, las fuer - zas da.en e - llos

A  
vi - no.hay ar - did,  
que.el Se - ñor que los ví - ve-res po - ne, las fuer - zas da.en e - llos

T  
vi - no.hay ar - did,  
que.el Se - ñor que los ví - ve-res po - ne, las fuer - zas da.en e - llos

8  
Arp.  
*f*

Vln. 1  
*f*  
*p*

Vln. 2  
*f*  
*p*

Vc.

Cb.

A LA LID, AL ARMA TOCAN

22

Tpt. 1

Tpt. 2

S 1  
pa - ra com - ba - tir,

S 2  
pa - ra com - ba - tir,

A  
pa - ra com - ba - tir,

T  
pa - ra com - ba - tir,

Arp.  
*f*

Vln. 1  
*f*

Vln. 2  
*f*

Vc.

Cb.

A LA LID, AL ARMA TOCAN

23

A LA LID, AL ARMA TOCAN

24

89

Tpt. 1

89

S 1

S 2

A

T

8

89

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A la lid, al arma to - can,  
A la lid, al arma to - can,  
A la lid, al arma to - can,  
A la lid, al arma to - can,

## A LA LID, AL ARMA TOCAN

25

93

Tpt. 1

Tpt. 2

S 1      a la lid, al ar-ma to - can,      al ar ma, al ar - ma, al ar-ma

S 2      a la lid, al ar-ma to - can,

A      a la lid, al ar-ma to - can,

T      a la lid, al ar-ma to - can,

8

93

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

26

97

Tpt. 1

Tpt. 2

S 1

to - can, al ar - ma to - can, al ar - - - ma, a la ba - ta - - -

S 2

to - can en los fuer - tes de Da - vid, al ar - ma, al ar - - - ma es - for -

A

to - can en los fuer - tes de Da - vid, al ar - ma, al ar - - - ma es - for -

T

8

97

to - can en los fuer - tes de Da - vid, al ar - ma, al ar - - - ma es - for -

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

27

100

Tpt. 1

Tpt. 2

S 1  
lla, a la ba - ta - lla,  
a la ba - ta - lla, ba - ta - - - lla, a la ba -

S 2  
za - dos cam - pe - o - nes, a la  
ba - ta - lla, a la lid, a la ba - ta - - - lla,

A  
za - dos cam - pe - o - nes, a la  
ba - ta - lla, a la lid, a la ba - ta - - - lla,

T  
za - dos cam - pe - o - nes, a la  
ba - ta - lla, a la lid, a la ba - ta - - - lla,

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

28

*103*

Tpt. 1

Tpt. 2

S 1

S 2

A

T

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

ta - - - lla, a la ba - ta - lla, a la ba - ta - lla, ba - ta - - -  
 es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la lid, a la ba - ta - - -  
 es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la lid, a la ba - ta - - -  
 es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la lid, a la ba - ta - - -  
 es - for - za - dos cam-pe - o - nes, a la ba - ta - lla, a la lid, a la ba - ta - - -

## A LA LID, AL ARMA TOCAN

29

106

Tpt. 1

Tpt. 2

S 1  
lla, a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al

S 2  
lla, a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al

A  
lla, al ar - ma,al ar - - - ma, al ar - ma to - can, al ar - ma to - can, al

T  
lla, a la lid, al ar - ma to - can en los fuer - tes de Da - vid, al ar - ma,al

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

30  
109

Tpt. 1

Tpt. 2

S 1

S 2

A

T

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

ar - ma es - for - za - dos cam pe o - nes, a la ba - ta - lla, a la lid, a la ba -  
 ar - ma es - for - za - dos cam pe o - nes, a la ba - ta - lla, a la lid, a la ba -  
 ar - ma, a la ba - ta - lla, a la ba - ta - lla, a la ba - ta - lla, ba -  
 ar - ma es - for - za - dos cam pe o - nes, a la ba - ta - lla, a la lid, a la ba -  
 ar - ma es - for - za - dos cam pe o - nes, a la ba - ta - lla, a la lid, a la ba -

## A LA LID, AL ARMA TOCAN

31

113

Tpt. 1

Tpt. 2

S 1  
lla, a la ba - ta - lla, a la lid, a la ba - ta - lla, a la lid,

S 2  
lla, ba - ta - lla, ba - ta - lla, ba - ta - lla, a la lid,

A  
lla, al ar - ma, ar ma, a la lid, a la ba - ta - lla, a la lid,

T  
lla, ba - ta - lla, ba - ta - lla, ba - ta - lla, a la lid,

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

The musical score consists of ten staves. The top two staves are for brass instruments: Tpt. 1 and Tpt. 2. The next four staves are for voices: Soprano 1, Soprano 2, Alto, and Tenor. The bottom three staves are for strings: Bassoon, Arp. (harpsichord), Violin 1, Violin 2, Cello, and Double Bass. The vocal parts sing a repetitive call-and-response pattern of "lla" and "lid". The bassoon part provides harmonic support with sustained notes and chords. The strings play rhythmic patterns and sustained notes. The tempo is marked 113 throughout the section.

A LA LID, AL ARMA TOCAN

32

117

Tpt. 1

*f*

Tpt. 2

*f*

S 1

*f*

a la ba - ta - lla, a la lid,

S 2

*f*

a la ba - ta - lla, a la lid,

A

*f*

a la ba - ta - lla, ba - ta - lla, a la lid,

T

*f*

a la ba - ta - lla, a la lid,

Arp.

*f*

*f*

Vln. 1

*f p*

*f*

*p*

Vln. 2

*f p*

*f*

*p*

Vc.

Cb.

## A LA LID, AL ARMA TOCAN

33

121

Tpt. 1      f

Tpt. 2      f

S 1      a la ba - ta - lla, a la lid, a la lid.

S 2      a la ba - ta - lla, a la lid, a la lid.

A      a la ba - ta - lla, a la lid, a la lid.

T      a la ba - ta - lla, a la lid, a la lid.

Arp.      f

Vln. 1      f p      f

Vln. 2      f p

Vc.

Cb.

A LA LID, AL ARMA TOCAN

A LA LID, AL ARMA TOCAN

34  
124  
Coplas  
Comodo

Tpt. 1      Tpt. 2

S 1      S 2      A      T      Arp.

Vln. 1      Vln. 2      Vc.      Cb.

1<sup>a</sup> No.hay que \_ te - mer - le sol -  
2<sup>a</sup> Con un \_ bo - ca - do.el con -  
3<sup>a</sup> Lo que \_ te - mer - se pu -

## A LA LID, AL ARMA TOCAN

35

131

Tpt. 1

Tpt. 2

S 1  
da-dos, no.hay que\_te - mer\_le sol\_da-dos al\_e-ne-mi-go mal-

S 2  
tra-rio, con un\_bo - ea-do.el con\_tra-rio nos pu-do.a-to-dos ren -

A

T  
die-ra, lo que\_te - mer\_se pu\_die-ra fue\_ra, la san\_gre ver -

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

36  
136

Tpt. 1

Tpt. 2

S 1  
- sín, al e - ne - mi - go mal - sín, que.en mu - ni - cio - nes de

S 2  
- dir, nos pu - do.a to - dos ren - dir y.en un bo - ca - do te -

A

T  
8 - tir, fue - ra la san - gre ver - tir, san - gre.a Dios cos - tó la

Arp.

Vln. 1

Vln. 2

Vc.

Cb.

A LA LID, AL ARMA TOCAN

37

141

Tpt. 1

Tpt. 2

S 1  
bo - ca con - sis - te to - da la lid, con - sis - te to - da la lid.

S 2  
ne-mos la vic - to-ria más fe - liz, la vic - to-ria más fe - liz.

A

T

Arp.

lu - cha, y no - que-dó que sa - lir, y no — que-dó que sa - lir.

Vln. 1

Vln. 2

Vc.

Cb.