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Aquella Cativa

Randall Snyder

University of Nebraska - Lincoln, rsnyder1@unl.edu

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for
John Bailey

Aquella Cativa

poem: Luis Vaz de Camões(1524-1580)

Randall Snyder
(1995)

Freely $\text{♩} = 56$

Recitation

1

Flute

This is a poem to a slave who I fell in love with in In-di-a called Ba-bo-ra

2

ppp mp mf > p mf p ppp (echo)

6

mp p mp mf p f

8

fp f ff sub p fp ff fp mf p 11:8

11

ppp mp pp mp ppp (echo)

A Tempo $\text{♩} = 56$

3 3 3 3 3

A-quel-la ca-ti-va Que me tem cap-ti-vo Por-que n'ell-a vi-vo

Detailed description: This system contains the first five measures of the vocal line. It starts with a 3/4 time signature, changes to 2/4 for two measures, and returns to 3/4 for the final two measures. Each measure contains a triplet of eighth notes. The lyrics are: 'A-quel-la ca-ti-va Que me tem cap-ti-vo Por-que n'ell-a vi-vo'.

14

p ppp mp pp mf ppp mf

Detailed description: This system contains the piano accompaniment for the first five measures. It features a melodic line with various dynamics: *p*, *ppp*, *mp*, *pp*, *mf*, *ppp*, and *mf*. The time signature changes from 3/4 to 2/4 and back to 3/4.

3 3

Já não quer que vi-va Eu

Detailed description: This system contains the sixth and seventh measures of the vocal line. The sixth measure has a triplet of eighth notes. The lyrics are: 'Já não quer que vi-va Eu'.

17

pp mf > ppp p f mf pp

Detailed description: This system contains the piano accompaniment for the sixth and seventh measures. It features a melodic line with dynamics: *pp*, *mf*, *ppp*, *p*, *f*, *mf*, and *pp*. A sixteenth-note triplet is present in the final measure.

3

nun-ca vi-ro-sa Em sua-ves mól-hos Que pa-ra

Detailed description: This system contains the eighth, ninth, and tenth measures of the vocal line. The eighth measure has a triplet of eighth notes. The lyrics are: 'nun-ca vi-ro-sa Em sua-ves mól-hos Que pa-ra'.

20

mp p mf fp mp ppp

Detailed description: This system contains the piano accompaniment for the eighth, ninth, and tenth measures. It features a melodic line with dynamics: *mp*, *p*, *mf*, *fp*, *mp*, and *ppp*. The time signature changes from 2/4 to 3/8 and back to 2/4.

3 3 3

mais ol-hos Fos-se mais for-mo-sa

Detailed description: This system contains the eleventh, twelfth, and thirteenth measures of the vocal line. Each measure contains a triplet of eighth notes. The lyrics are: 'mais ol-hos Fos-se mais for-mo-sa'.

23

Freely

sub f p < mf > ppp

Detailed description: This system contains the piano accompaniment for the eleventh, twelfth, and thirteenth measures. It features a melodic line with dynamics: *sub f*, *p*, *mf*, and *ppp*. A sixteenth-note triplet is present in the first measure, and a sixteenth-note sextuplet is present in the final measure. The word 'Freely' is written above the staff.

25

mf *mp*

A Tempo₃

27

Nem no cam - po flor-es Nem no céu es -

p *ppp* *p* *pp* *mf sub pp* *pp* *mf pp*

30

trel-las Me pa-re-cem bel-las Co mo os me - us a-mor-es

mf sub pp *f sub ppp* *f p* *f sub p*

33

Ros-to sing-u-lar Ol-hos so-ce-ga-dos Pre-tos e can sa-dos Mas não de ma-tar

f *p* *mf* *p* *f* *mf* *p*

36

Hu ma gra - ça vi - va Que n'el - les ihe mó-ra Pa -

39

ra ser sen - ho-ra De quem he cap - ti - va Pre-tos os ca - bel-los

42

On-deo po - vo vão Per - de op-in ião Que os lou-ros são bel - los

45

Freely

A Tempo³

49

Pre-ti-dão de a - mor Tão do - cea fi - gu - ra

pp *mf* *pp* *p* *pp* *mp* *pp*

53

Que a ne - ve Ihe ju - ra Que tro - cá-ra a côr Le - da man - si - dão

p *mf* *p* *f* *pp* *mp*

56

Que o si - so a-com pan - ha Bem pare-ce es tran - ha Mas bar - ba - ra não

p *mf* *p* *f* *sub pp*

59

Freely

bar - ba - ra não

mf *p* *pp* *p* *mp* *pp* *ppp*

A Tempo

6 3 6 3 3 3 3

Pre - scen - ça se re - na Quea tor - men - ta a - man - sa N'ellea em - fin des - can - sa

63

mp pp mf p mf pp

3 3 3

To - da min - ha pe - na Es - ta he - a cap - ti - va Que me

66

f p f p mp p

3 3 3 3 3

tem cap - ti - vo E pois n'ell - a vi - vo He

69

mf p mf p f p f p f p mf f p

3 3

fór - ça que vi - va

72

f ff pp mf p pp