



14 Contradanzas para clarinete y piano

Manuel Saumell

Revisó: Mirabel Juan Chacó

Autor: 18081960

Difficulty: 3

Idioma: F (Fuerza/Bravo)

Solo Pieces

Clarinet

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Index

14 Contradanzas - Manuel Saumell

1. El pañuelo de Pepa
2. La Caridad
3. La Nené
4. La niña bonita
5. La quejosa
6. La siempreviva
7. La Tedezco
8. La virtuosa
9. Los ojos de Pepa
10. Lulliana
11. ¿Pero por qué?
12. Tu semrás
13. La Nené - Clarinet quartet¹
14. La quejosa - Clarinet quartet¹

¹ Arrangement: Clarinet quartet, corrected and enlarged edition



14 Contradanzas para clarinete y piano - Manuel Saumell

La obra de Manuel Saumell, creador del perfil musical de la música folclórica rioplatense en la Cuba del siglo XIX, fue el primer y más genuino compositor que logró unir dos mundos de la música, la música folclórica rioplatense con ritmos autóctonos y la música folclórica rioplatense con ritmos autóctonos.

Esta obra incluye once contradanzas que forman parte del CD "Contradanzas del siglo XIX en Cuba" que grabó bajo la dirección de Manuel Saumell en el clarinete y piano Chacó y Mirabel.

Logró unir dos mundos de la música, el folclore rioplatense y el folclore cubano, creando folclóricos y populares de la música de Cuba y de Latinoamérica.



Manuel Saumell

La Habana (1819-1870)

Manuel Saumell es considerado como el padre de la música folclórica rioplatense. Fue el primer compositor que logró unir dos mundos de la música, la música folclórica rioplatense con ritmos autóctonos y la música folclórica rioplatense con ritmos autóctonos.

ra, Chacó, Cristóbal y otros músicos de la Cuba del siglo XIX. Entre sus obras se encuentran "El pañuelo de Pepa", "La Caridad", "La Nené", "La niña bonita", "La quejosa", "La siempreviva", "La Tedezco", "La virtuosa", "Los ojos de Pepa", "Lulliana", "¿Pero por qué?", "Tu semrás", "La Nené" y "La quejosa".

Sandra Mirabel

Nacida en 1947, ha sido una referencia en Cuba, convirtiéndose en la primera mujer que logró obtener la Licenciatura musical de la Universidad de Chile y en el Instituto Superior de Arte de Cuba, USA.

Ha sido intérprete de un instrumento en solista y forma parte de prestigiosas agrupaciones que han sido directores y profesores, creando folclóricos y populares de la música de Cuba y de Latinoamérica.

Fue profesora de clarinete en el Conservatorio Nacional de Música de la Habana, Cuba, impartiendo clases magistrales en la Dirección del Conservatorio de Música y en el Centro de Estudios de Música en Chile, en 1998 y 1999, donde también impartió clases de clarinete y dirección de orquesta.

Ha sido intérprete de "La Nené", "La niña bonita", "La quejosa", "La siempreviva", "La Tedezco", "La virtuosa", "Los ojos de Pepa", "Lulliana", "¿Pero por qué?", "Tu semrás", "La Nené" y "La quejosa".

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14 Contradanzas para clarinete y piano - Manuel Saumell

The work of Manuel Saumell paved the way for musicians in his own country to bring Cuban music to world.

He was the first composer who succeeded in uniting two sources of inspiration, adding European techniques with Cuban and Caribbean rhythms.



This edition contains 14 Dances which appear on the CD "Contradanzas del siglo XIX en Cuba" (edited by Manuel Saumell). She has been a clarinetist and pianist in the Cuban National Conservatory of Music, and has also been a professor of clarinet and piano in Chile, in 1998 and 1999, where she also taught classes of clarinet and conducting.

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Manuel Saumell

Sandra Mirabel

Sandra was born in Chile, studied in Cuba, where she was the first woman graduating Havana Conservatory of Music. She studied at the Conservatory of Arts of Cuba, the present day National Conservatory of Music, and at the National Conservatory of Music in Chile. She was the first woman to obtain a Bachelor's degree in Music from the University of Chile and a Master's degree in Music from the University of Chile. She was also a member of the National Conservatory of Music in Chile and the National Conservatory of Music in Cuba.

For the second label "Manuel Saumell" she has a new edition of the "Contradanzas del siglo XIX en Cuba" (edited by Manuel Saumell). She has been a clarinetist and pianist in the Cuban National Conservatory of Music, and has also been a professor of clarinet and piano in Chile, in 1998 and 1999, where she also taught classes of clarinet and conducting.

She has performed as a clarinetist and pianist with the group "Los Amigos de la Música" in Havana, Chile, and in the "Los Amigos de la Música" in Havana, Chile, and in the "Los Amigos de la Música" in Havana, Chile.



² Autor: p.p.p.p.p.

1. El pañuelo de Pepa

Contradanza

Conc. Halbeson

Clarinete

Piano

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2. La Caridad

Contradanza

Eleonora

Clarinete

Piano

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5. La quejosa

Contradanza

Allegro vivo

Clarinete (Cl.)

Piano

Musical score for the first system of 'La quejosa', featuring Clarinet (Cl.) and Piano parts. The tempo is marked 'Allegro vivo'. The music is in 3/4 time and G major. The piano part includes dynamic markings like *f*, *mf*, and *p*.

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Musical score for the second system of 'La quejosa', featuring Clarinet (Cl.) and Piano parts. The tempo is marked 'Allegro vivo'. The music is in 3/4 time and G major. The piano part includes dynamic markings like *f*, *mf*, and *p*. There are some markings like *rit.* and *rit. poco*.

poco rubato il tempo
poco rubato il tempo

Musical score for the third system of 'La quejosa', featuring Clarinet (Cl.) and Piano parts. The tempo is marked 'Allegro vivo'. The music is in 3/4 time and G major. The piano part includes dynamic markings like *f*, *mf*, and *p*. There are markings like *rit.* and *rit. poco*.

6. La siempreviva

Contradanza

Allegro vivo

Clarinete (Cl.)

Piano

Musical score for the first system of 'La siempreviva', featuring Clarinet (Cl.) and Piano parts. The tempo is marked 'Allegro vivo'. The music is in 3/4 time and G major. The piano part includes dynamic markings like *f*, *mf*, and *p*.

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Musical score for the second system of 'La siempreviva', featuring Clarinet (Cl.) and Piano parts. The tempo is marked 'Allegro vivo'. The music is in 3/4 time and G major. The piano part includes dynamic markings like *f*, *mf*, and *p*. There are markings like *rit.* and *rit. poco*.

poco rubato il tempo
poco rubato il tempo

Musical score for the third system of 'La siempreviva', featuring Clarinet (Cl.) and Piano parts. The tempo is marked 'Allegro vivo'. The music is in 3/4 time and G major. The piano part includes dynamic markings like *f*, *mf*, and *p*. There are markings like *rit.* and *rit. poco*.

9. Los ojos de Pepa

Contradanza

Fin

Ci o n

Piano

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10. Luisiana

Contradanza

Allegro Maestoso

Ci o n

Piano

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mezzo

trappolo

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13. La Nené

Contradanza
Clarinet quartet

Andantino J = 80

CL1 in B
CL2 in Bb
Alto CL in Bb
Bass CL in Bb

Legatissimo

Mini Score

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11

con sord.

Mini Score

15

mf

Mini Score

21

mf

D.C.

Mini Score

14. La quejosa

Contradanza
Clarinet quartet

Allegro vivo J = 86

CL1 in Bb
CL2 in Bb
Alto CL in Bb
Bass CL in Bb

Mini Score

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15

cruc. a poco

cruc. a poco

cruc. a poco

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17

p

Mini Score

21

poco rallent. di tempo

poco rallent. di tempo

poco rallent. di tempo

D.C.

Mini Score

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