

35

„Furmenca“

cicle de melodies

per a Piano i Cant

Musica de

Letra d'

En Joan Maragall.

Lema: ¡Oh! l' augusta sole-

kat de las altas montañas!

Festa de la Música Catalana.
Concurso VIII^e - 1919-20
Premi de la Lliga Regionalista.
Lema XV

Adjudicat a

Comas Juxo

Pirinenques.

I

Al dalt del Pirineu	el bosc masqui i llenyís,
les flors son esblaymades,	i l'erba curta i clara;
les flors son d'un blau clar,	pedrosos i grisencs
blavoses i morades:	el cims de les montanyes,
son tristes dels alts monts	tots dityats de neu
les crestes embayrades,	d'eternes capes blanques;
i tristes el remats	i fumjant arreu
extesos per les prades,	la boira corre y passa.
i la del dret pastor	Al tart, de dins les valls
figura solitaria.	la boira va aixecant-se
El sol esblanquehit	i ab ella emmantellant
no freu calor ni escalfa;	se va solennament l'alta mon-
	tanya.

Joan Maragall. +

Sinencas.

Musica Poesia d'

En Joan Maragall.

Nequitós

Al dalt del Pi-ri-

neu les flors son es-blay-ma-des, les flors son d'un blau

clar, bla-vo-ses ó mo-ra-des. son

ris-tes dels altis monts, les cres-tes em bay-ra-des,

i his-tos los re-mats ex-te-sos per-les

espressivament

pra-des i la del dret pas-tor fi-gu-ra so-li-ta

ria.

El sol es-blanc-hit no

amb nequieix sempre creixent

preu ca-lor ni es-cal-fa el bosc mes-qui i llençós i

criant *mf* *crix - - -*

l'herba cur ta i cla-ra; pe-dro-sos i gri sens de cims

de les monta nyes, tots di-te jats de

f sempre

neu d'e - ter - nes ca - pes blanques i

fu-me-jant a-rreu la boy-ra co - re i pas-sa.

misteriosament i amb certa calma

Handwritten musical notation for the piano introduction. It features a series of chords and arpeggios in the right hand, while the left hand plays a simple bass line. The tempo is marked *Allegro moderato*.

Una mica
mes poc a poc

al tart de dins les vallsa bay-ra ra aixc

P amb gran expressio

The first system of the vocal melody and piano accompaniment. The vocal line is in a single staff, and the piano accompaniment is in two staves. The tempo is marked *P* (piano) and the style is *amb gran expressio*.

cant-se i ab ell lla em manta-llaut se

amb subtilisa

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "cant-se i ab ell lla em manta-llaut se". The piano accompaniment features a more complex texture with the instruction *amb subtilisa*.

ra so-lem-ne-ment l'al-ta mon-ta-nya.

dismin. *moet rall.* *pp*

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "ra so-lem-ne-ment l'al-ta mon-ta-nya.". The piano accompaniment features a decrescendo marked *dismin.* and a tempo change to *moet rall.* (molto rallentando), ending with a *pp* (pianissimo) dynamic.

Pirinencas

Música

Poemes d'

En Joan Maragall.

Poco Andante
Sombriu

The first system of musical notation consists of two staves. The upper staff is a single line with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains five measures, each with a single vertical bar line. The lower staff is a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains five measures of music. The first measure begins with a piano (p) dynamic marking. The lyrics "espressivament mes sens afectació" are written below the lower staff, spanning the second and third measures.

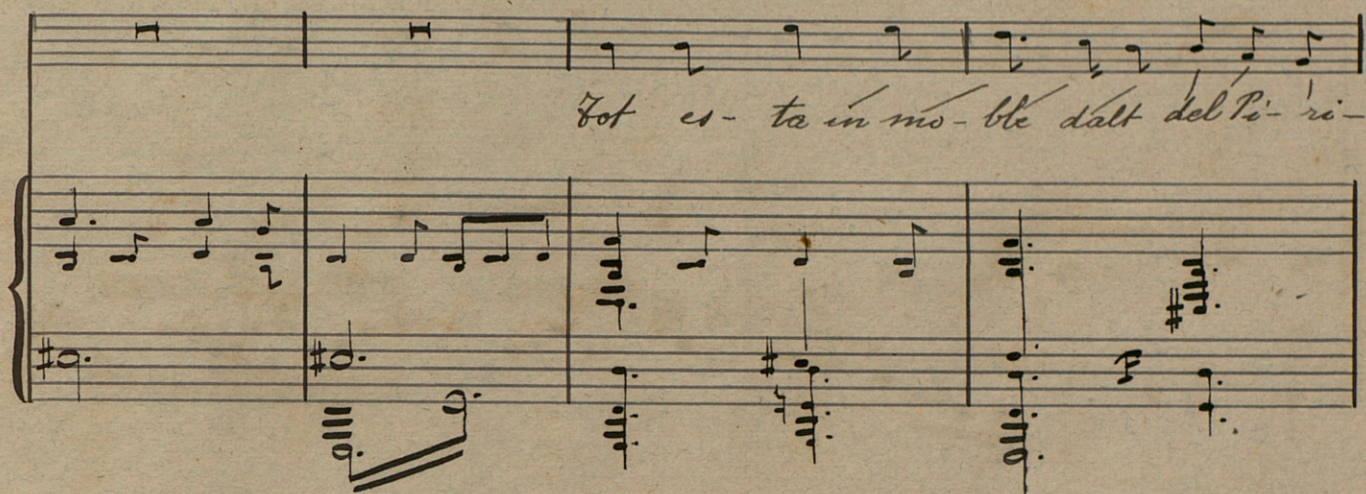
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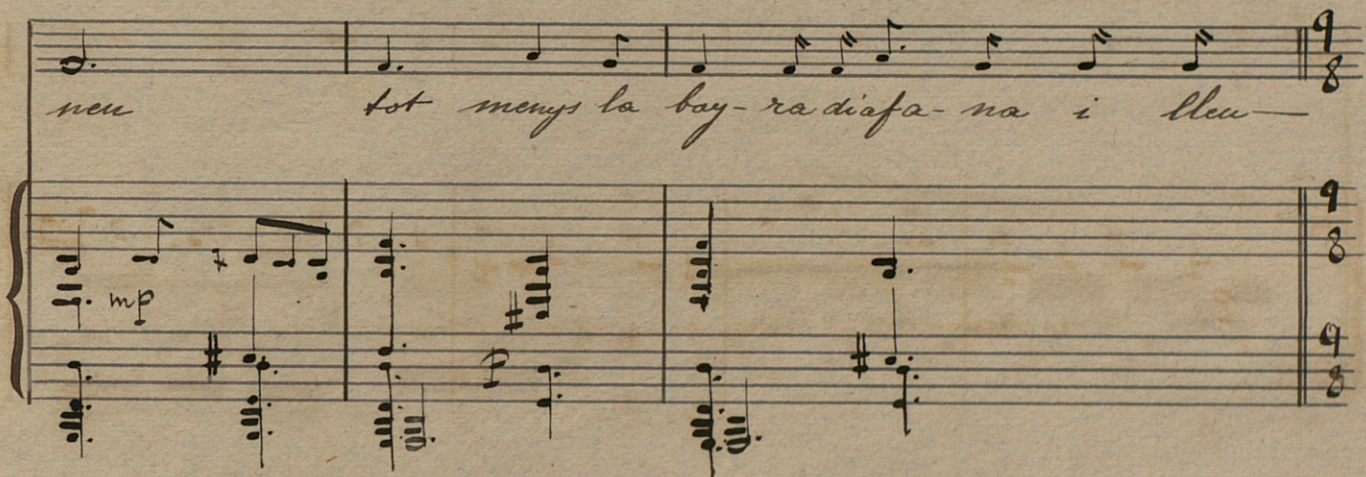
Amb misteri

Ben punyent

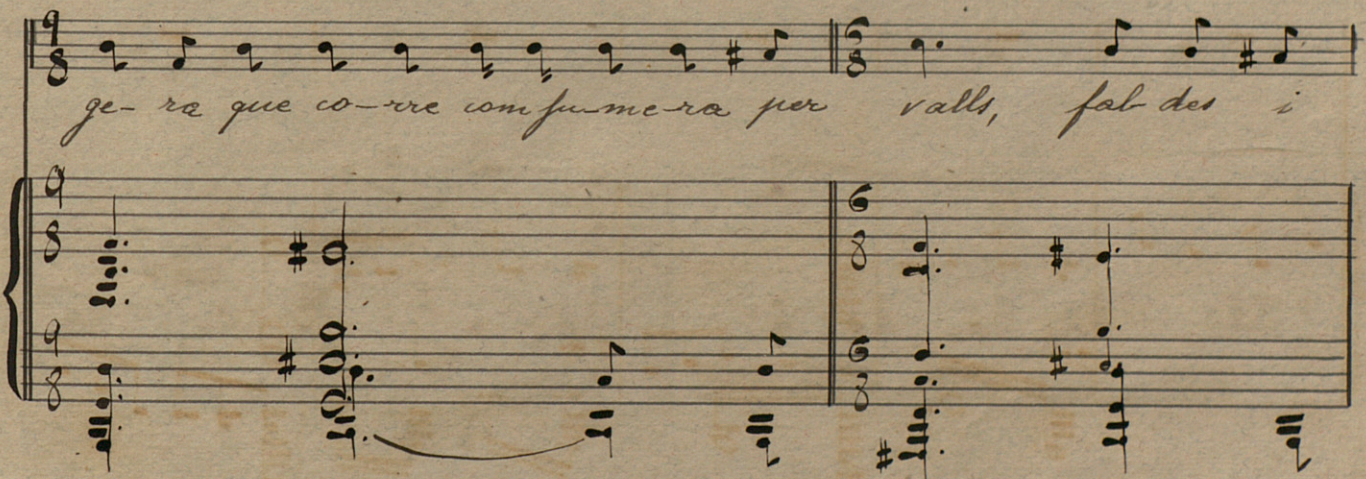
Tot es- ta in mó- ble dalt del Pi- ri-



neu tot menys la bay- ra diafa- na i lleu-

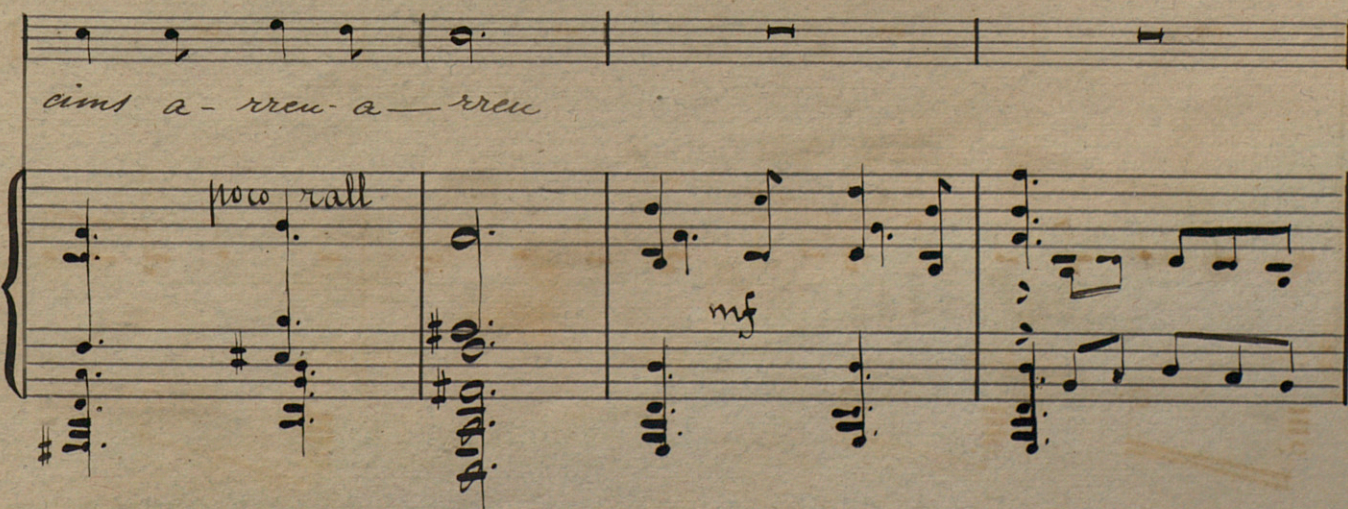


ge- ra que co- rre com fumera per valls, fol des i



cims a- rreu- a- rreu

poco rall



mes de pressa

Es la fre - da ca - ri - cia d'ei - xes

te - rres la mi - na avi - cia - da de les

se - rres his - ta ju - gant per l'am pla so - le tat, l'his -

Poc agitat

cant per les quic tes se - rra la - des qu'e

hor-mes li mitx ri-uen ia-rsa-ga- des ab un som-

ris ai-xut tot es-bla-y-mat

pungent

com al comensar

pre rall Tot es-te in-mo-ble dal del Pi-ri-

mp

neu tot menys la boy- ra di- à- fa- na i lleu-

-ge- ra que co- rre com fu- me- ra per valls- fal- des i

cims a- rreu a- rreu.

mp

p

per rall

perden- se

amb gran delicadesa.

"Piriniques."



Tot està immoble dalt del Pirineu,
 tot, menys la boyra diàfana i lleugera
 que corre com fumera
 per valls, faltes y cims, arreu, arreu.
 És la freda carícia d'aixes terres,
 la nina aviciada de les roques.
 Trista jogant per l'ampila soletat.
 Lliscant per les quietes serrallades
 qu'enormes li mitja riu i arrugades
 ab un somris aixut tot esbleymat.

Pirineas

Musica

Poesies d'

En Joan Maragall.

Placidament

Handwritten musical score for "Pirineas" by Joan Maragall. The score is written on five systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The tempo is marked "Placidament" and the dynamics are marked "mp." and "tendrament".

Fendrament i amb

mf

Ben a-je-

vora placidesa

-gut a te-rra i com me plaau!

j el ven-re de-vant meu en cos-ta suau i un

prat ben vert so'ta d'im cel ben blau!

Handwritten musical score for a piece titled "Les Albes la". The score is written on two staves. The upper staff contains a vocal line with the lyrics "Les al- bes la" written below it. The lower staff contains a piano accompaniment, with the word "delicat" written above it. The music is written in a style characteristic of 19th-century manuscript notation, featuring a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

gran bellu-ga-di-ssa — de les fu-lls d'a-

carinyosament

llum en llumina - di - soa *Amb estàtica contemplació*
ben lligat

poc més calmat *ex - tès per tot*
J'h' sol *ex - tès per tot*

Amb gran expressió
J'h' redi com cau es - cu - me - jant a - vall la

cos - ta suau *del prat ben vert* *so - ta d'un*

cel — ben clar.

perdent-se **FF**

Amb encantament
FF

i amb la més gran delicadesa
FF

8^a

com al comensar

Placidament

cresc. f mes sempre esp.

forte *els*

mem - bres cay - guto tot jo per te -

ra hui - dat de to ta for - sa i sens de sitx la

pen - sa poc à poc sem de - sa fe - ra

i'm veig ho-bant tant

be en alta en tre-mite — i'm va in va diut

Una imensa fa pau i veig sent un tros

mes del prat su-au —
levant-se cada moment
tous

i'm va in-va-dint com u-na in-mensa

pan — i raig sent un tros mes del prat su-
ant la me gran delicadesa i espesiment

-a — u ben vert ben vert so — ta d'un cel ben

bla — u.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some measures containing rests. A large, stylized 'I' is written above the staff in the first measure.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some measures containing rests. A large, stylized 'I' is written above the staff in the first measure.

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Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some measures containing rests. A large, stylized 'I' is written above the staff in the first measure.



molt rall i perdent-se fins al no res.

" Pirinengues "

II

Ben ajequit à terra j' com me plau
 el veure devant meu en costa suau
 un prat ben vert sota d' un cel ben blau!
 I en les albes la gran bellugadissa
 de les fulles d' acer que 'l vent crissa
 ab tants reflexs de llum enlluernadissa.

I 'l sol extès per tot.

I el rech com cau.

escumejant avall la costa suau
 del prat ben vert sola del cel ben blau.
 Tots els membres cayguts, tot jo per terra,
 buydut de tota força i sens desitx,
 la pensa poc à poc s'em desaferra.....

I'm vaig trobant tan bé en allà entre mitx,
 i'm va invadint com una immensa pau,
 i vaig sent un tros més del prat suau
 ben vert, ben vert sota d' un cel ben blau.

Joan Maragall +.

Pirinencas

Música

Poesies d'

En Joan Maragall

Grisòs

els nu-vols blancs i flou-jos van ca-geut

8^a baixa

lhis-cant per la fe-re-nya se-rra a-vall del

8^a baixa

cel à grans bo-cins se van des-fent i

Esclatant

baixent al si- len- ci de la vall

El

sol en mitx del blau, victo- ri- os

fa vi- brar els co- lors de quant se

ren

amb entusiasme

ant

com al comensar

Sols mi-vols l'es-tol blanc si-len-ci- os

3^a baixa

va ca-yent, va ca-yent per tot a- revu.

amb llibertat

3^a baixa

espressiu

diminui com una sombra

"Perenquers"

II

Els nivells blancs i flenjats van cayent
lliscant per la ferrenya serra avall;

del cel à grans bocins se van desfent
i reixen al silenci de la vall.

El sol en mitx del blau, victoriós,
fa vibrar els colors de quant se veu...

Dels nivells l'estol blancs, silencios,
va cayent, va cayent per tot arreu.

J. Maragall +

V

Pirineas

Musica

Poesies d'

En Joan Maragall

Fendrament

A-ca-ba-da la pluja de la tar-de als
saturat de dolçor

nuvols lents a munt d'aues qui s'at s'ha o-bert el cel blau tendre tot mu-

llat jeu en la ter-ra mu- os- la-da

par - da a la flum que se veir la ponceu

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'par', followed by a quarter rest, then a half note 'da'. After a full bar rest, it continues with a half note 'a', a quarter rest, and then a half note 'la'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simpler bass line in the left hand.

ti - na ro - se - ja'l camp fan - gos ver

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note 'ti', a quarter rest, a half note 'na', a quarter rest, a half note 'ro', a quarter rest, a half note 'se', a quarter rest, a half note 'ja', a quarter rest, a half note 'l', a quarter rest, a half note 'camp', a quarter rest, a half note 'fan', a quarter rest, a half note 'gos', a quarter rest, and a half note 'ver'. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

de - ja'l coll hu - mit i a la

The third system shows the vocal line with a half note 'de', a quarter rest, a half note 'ja', a quarter rest, a half note 'l', a quarter rest, a half note 'coll', a quarter rest, a half note 'hu', a quarter rest, a half note 'mit', a quarter rest, and then a half note 'i', a quarter rest, a half note 'a', a quarter rest, and a half note 'la'. The piano accompaniment includes a triplet of eighth notes in the right hand.

fre - da de - na - da de la nit

fin a

The fourth system concludes the piece. The vocal line has a half note 'fre', a quarter rest, a half note 'da', a quarter rest, a half note 'de', a quarter rest, a half note 'na', a quarter rest, a half note 'da', a quarter rest, a half note 'de', a quarter rest, a half note 'la', a quarter rest, and a half note 'nit'. The piano accompaniment features a final melodic flourish in the right hand. The word 'fin' is written vertically, and 'a' is written below it.

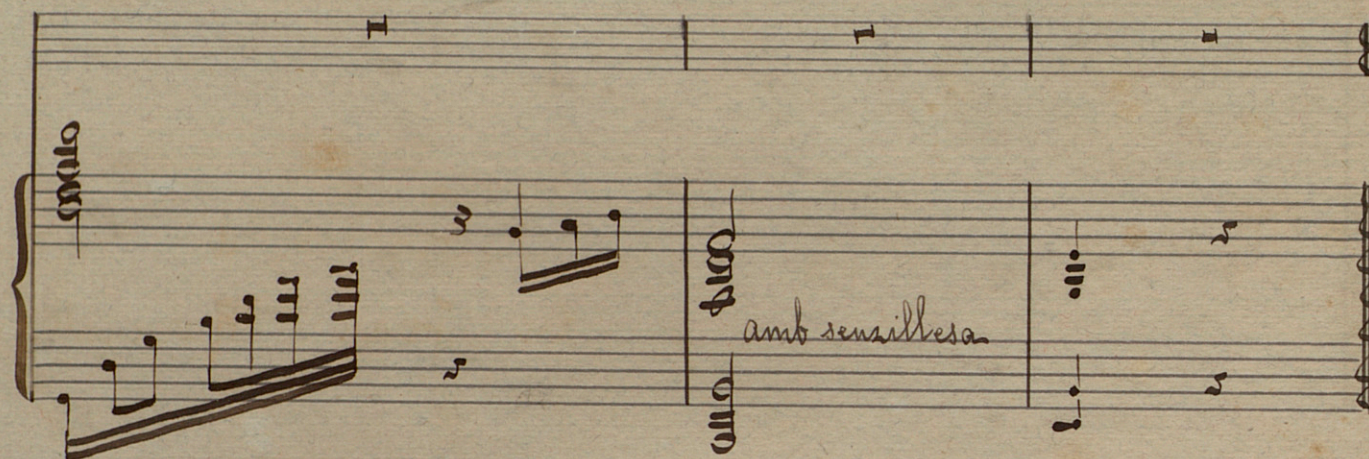
le que vor-me-ble-ja'l jurn que fi-

amb

no.

espressio

avellutat



" Pirinenques "

V

Acabada la pluja de la tarda,
 els núvols lentament s'han esquinçat,
 s'ha obert el cel blau tendre tot mullat,
 jec en la serra nuvolada parda.
 A la llum que renex la península,
 rosseja 'l camp fangós,
 verdeja 'l coll humit,
 i a la freda alenada de la nit
 alegre vermelleja 'l jorn que fina.

Joan Maragall †

Pirineas

Música

Goerres d'

En Joan Maragall.

Brillant

Plau-me, el bestó del camí naut al punt a-bra-

ssa' l'ho - rit gous d'a-na mi-ra da

fer-me en tra'à dins l'inmensi-tat del cel i'l

gran a - dor - mi - ment de les mon - ta - nyes;

sen - ti'l

riu in - vi - si - ble per les valls -

il

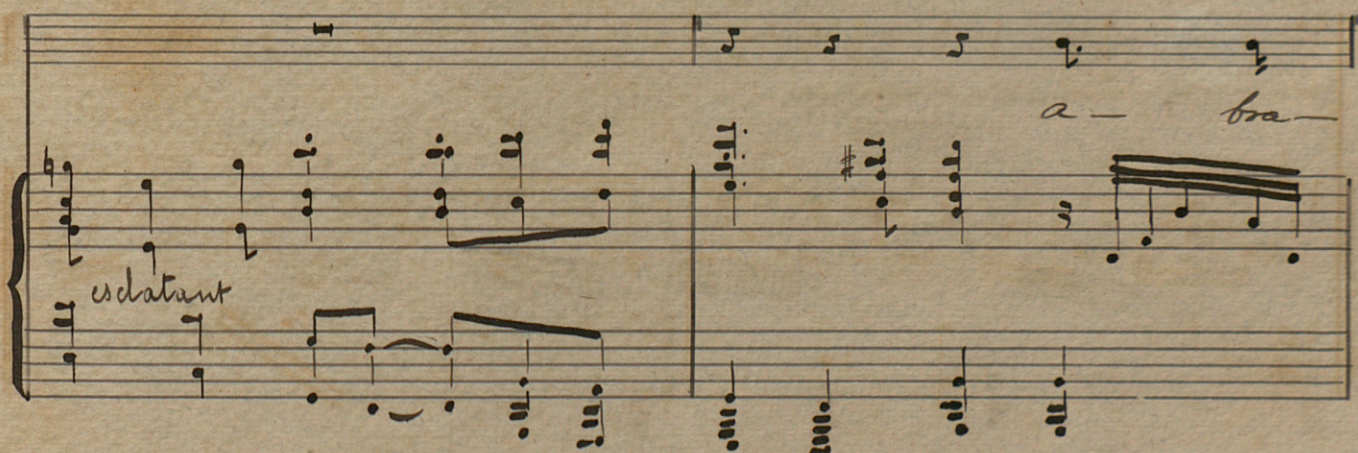
llu - nya - da re sto' de la too - na - da;

à ca

-vall de la se-rra veu-re in mo-ble al-tra



se-rra de mu-rols molt mes al-ta



ssá l'ho-rit go' d'una mi-ra da



for-me en tra'i à dins l'in mensi-tat dels cels i'l

gran a-dor-mi-ment de les munta-nyes à ca-

-vall de la se rra veu-rei me-ble una
~~gran a-dor-mi-ment de~~

se-rra de nu-ols molt mas al-ta co-to

no-sa iin fla ma da pel Po- net

calmant

Mes poc à poc
Des— pès quan seu se'l sol la llum es.

mf *amb expressió*

bal-ba des-co-lo-ris la te-rra à n'èls meus

peus del cel des-co-lo-ris to-ta l'am

à temps
pla-da - - - Les pri-

me-res tois-se-ses de la nit senti' en
amb gran expressio mes conservant la sobrietat

trar - me'en els o- sos lla - vort

cap à f

plan - me ial bai-xar de l'al-tu-ra tot com

près, creu-ar-me ab les te ne bre que s'ial-ten.

mf

First system of a musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves are grouped by a brace and have a common time signature. The music features various notes, rests, and dynamic markings such as *mp* and *ff*. There are also some slurs and phrasing marks.

Second system of the musical score. It continues with three staves. The top staff has a treble clef and a key signature of one sharp. The middle and bottom staves are grouped by a brace. The music includes notes, rests, and dynamic markings like *mp* and *diminuit*. There are also some slurs and phrasing marks.

Third system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle and bottom staves are grouped by a brace. The music includes notes, rests, and dynamic markings such as *ff* and *Ped.*. There are also some slurs and phrasing marks.

Four empty musical staves at the bottom of the page, arranged in two pairs of two staves each.

"Pirinengués"

VI

Plaume, el bastó del caminant al puny,
abrassé 'ls horitzons d'una mirada.
ferme entrà a dins la immensitat del cel
i 'l gran adormiment de les montanyes,
sentí 'l riu invisible per les valls
i 'l llunyada resó de la tonada;
à cavall de la serra veure immoble,
altre serra de núvols molt més alta
cotonosa i inflamada pel Ponent.

Després, quan senté 'l sol la llum es balba,
descolorís la terra a n'els mes peus,
del cel descolorís tota l'amplada.
Les primeres tristeses de la nit
sentí 'entrarme en els íssos llavors plaume,
i al baxar de l'altura tot comprès,
creuar-me ab les tenebres que s'hi alsen.

Joan Maragall x