

Excelsior

Fuga a 4 veus mixtes

V M de Gibert?

Lema:

" am veu m'es forta
m' han sigut dictats nous cants "

J. Maragall.



Excelsior.

Vigila, esperit, vigila,
no perdis mai el teu nord,
no 't deixis dû a la tranquila
aigua mansa de cap port.

Gira, gira els ulls enlaire,
no miris les platges ruïns,
dona'l front an el gran aire,
sempre, sempre mar endins.

Sempre am les velas sospeses
del cel al mar transparent,
sempre entorn aigües exteses
que's moquin eternament.

Fuig-ne de la terra immoble,
fuig dels horisons mesquins:
sempre al mar, al gran mar noble;
sempre, sempre mar endins.

Fòra terres, fòra platja,
oblidat de tot regrés:
no s'acaba 'l teu viatge,
no s'acabarà mai més....

J. Maragall.

Exposició

Moderat - Serenament.

Soprano

Alto

Tenor

Baix

Vi - gi - la, es - pe -

es - la co -

p.

rit, vi - gi - la, es - pe - rit, vi -

lo ma pu - na

es la co - lo ma *C.S.*

p. *R*

Vi - gi - la, es - pe -

fe la fe la fe

gi - la, vi - gi - la, vi - gi - la, es - pe -

rit, vi - gi - la, es - pe -

p. *S*

Vi - gi -

2 es la co -

(A) (fragment important cap al fi)

ben cantat.

Handwritten musical score for three voices (Soprano, Alto, Tenor) in G major (three sharps). The lyrics are: *rit, no per-dis mai el teu gi-la, vi- gi-la, vi-*. The score includes various musical notations such as notes, rests, and dynamic markings like *lo*, *mo*, and *CS*.

Handwritten musical score for three voices. The lyrics are: *nord, gi-la, es-pe-rit, vi- no per-dis per-dis gi-la, vi- la, es-pe-rit, vi-*. The score includes various musical notations such as notes, rests, and dynamic markings like *lo*, *mo*, *CS*, and *R*. There are also handwritten notes like *La fe* and *es*.

Episodi (fragment B)
y son mov. con-
tani, supleats
mes endavant.)

Handwritten musical score for three voices. The lyrics are: *mai el teu nord, mai el teu nord, gi-la, vi- gi-la no per-dis mai el teu nord, gi- la no per-dis mai el teu nord,*. The score includes various musical notations such as notes, rests, and dynamic markings like *lo*, *mo*, *3 fe*, and *(B)*. There are also handwritten notes like *no't* and *dei-ris*.

Altra-Exposició.

(B')

Handwritten musical score for the first system, labeled (B'). The score is written on three staves. The lyrics are in Catalan. The first staff has the lyrics: "no't dei-xis d'el", "du", "a la tran-", "dim. gre's por-". The second staff has the lyrics: "du", "me", "gre no't dei-xis", "du", "a", "dim. el". The third staff has the lyrics: "la,", "es-pe-", "vi-". There are various musical notations including notes, rests, and dynamic markings like "pp" and "dim.". There are also handwritten annotations in red ink, including "C.S." and "R.". The score is written in a cursive, handwritten style.

Handwritten musical score for the second system. The lyrics are in Catalan. The first staff has the lyrics: "qui-la ai-", "gua man-sa de cap", "dim. el", "me gre's por-". The second staff has the lyrics: "rit, es-", "qui-la", "ai-", "pe-rit, no per-", "dis". The third staff has the lyrics: "gi-la, vi-gi-la, vi-gi-la, vi-gi-". There are various musical notations including notes, rests, and dynamic markings like "pp" and "dim.". There are also handwritten annotations in red ink, including "C.S." and "R.". The score is written in a cursive, handwritten style.

Handwritten musical score for the third system. The lyrics are in Catalan. The first staff has the lyrics: "mai el teu", "la,", "es-pe-rit, vi-gi-". The second staff has the lyrics: "nord.", "gi-ra, gi-ra els ulls en-", "prese.". The third staff has the lyrics: "la co-lo", "ma". There are various musical notations including notes, rests, and dynamic markings like "pp" and "port.". There are also handwritten annotations in red ink, including "C.S." and "R.". The score is written in a cursive, handwritten style.

Episodi (C.S. per mort rel'nògnad.)

Apriessant un poc.

Handwritten musical score for the first system. It features four staves with treble and bass clefs, all in G major (three sharps). The lyrics are written below the staves, with some handwritten corrections and annotations. A red line is drawn across the bottom of the system.

Lyrics: fella vq loz por l'al-tu - ra ra
Gi-ra, gi-ra els ulls en - lai - re, no
no
lai - re
cresc
la, no per-dis mai el teu
gra es la co lo ma pu

Annotations: C.S. (mort rel'nògnad.)

Handwritten musical score for the second system. It features four staves with treble and bass clefs, all in G major. The lyrics are written below the staves, with some handwritten corrections and annotations. A red line is drawn across the bottom of the system.

Lyrics: ell si dansa com mi - cer y ab d'un gla ter
mi-ris les plat-ges ru- ins, do-na'l front, do - na'l
lai - re,
mord, el teu mord, el teu mord.
la fe la fe.

Annotations: C.S. (mort rel'nògnad.)

Handwritten musical score for the third system. It features four staves with treble and bass clefs, all in G major. The lyrics are written below the staves, with some handwritten corrections and annotations. A red line is drawn across the bottom of the system.

Lyrics: 5 nu ble a fe-ria tre-mo lis l'an-ell d'a-mor
front an el gran ai re,
sem-pre mar en - dins, mar en - dins, mar en -
lai - re no mi-ris les plat-ges ru- ins, do-na'l
mi dansa com cer y ab d'un gla

Annotations: C.S. (m.r.)

Y ca-ven ca ven en le-^{ma plo} mes blan
C.S (m.x.)

sem pre sem pre mar en dins, mar en-
 front, do- na'l front an el gran ai - re, an
 gi-ra, gi-ra els ulls en- lai - re, no mi- ris les plat-ges ru-

Relative (Entradas en Stretto)

ques de can don Al temps.

dins, mar en- dins. an -
 el gran ai - re, an d gran
 ins, do- na'l front an rel gran ai -

an -

R

gel que ab fe Vi - gi -
 la, es- pe- rit, vi mi gi -
 ai re, do- na'l

pe na re ra la pre so de l'an cru-

cel que ab pe - na mi -
 la, es - pe - rit, vi - gi -
 la, es - pe - rit,
 front an el gran ai - re, an
 el na'il front an el gran gais ta sus-

dim.
dim' ab
dim.
dim.

Episodi (bactat per disminució de veus.
 T-nare formada de varis fragments.)

Calmant-se i disminuint
 la pre sa del an om - x el m -
 la. Sem - pre am les ve - ses les sos - pe - ses del
 la, es - pe rit, no per - dis el teu mord
 el gran ai re, sem - pre mar
 re, na Sem - pre mar en -
 fi - na gi pre rant ab

p.
p.
p.
p.
p.
p.

na pre guntar sus fi - na
 cel al mar bians pa - rent,
 na gi - rant de ells
 en - dins, en -
 dins, en - dins, en - dins.
 ells al cel al cel

p.
p.
p.
p.
p.

el na pre gun ta sus pi ra
 pe ses del cel al mar trans pa rent,
 dius, en ge l que mi ra
 sem pre mar en dius,
 an gel qu'ab so lut mi ra

Subdom!

Apressant i

sa del qu'om ve les sos
 el pe ses del cel al mar trans pa
 en dius, en ge l qu'ab so lut mi ra
 dius, Vi

cresc. gradually.

gun ta sus pi ra
 ai gues ex te ses que's
 na sem pre en torn na
 gi an la es pe rit, vi
 an gel que ab so lut mi ra
 gel sus pi ra, sus

Relativ de la Subdonant (entràda en Stretto y per disminuió.)

Handwritten musical score for a section titled "Relativ de la Subdonant". The score is written on four staves with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The lyrics are in Catalan and include: "gun-la f^{pus} pi na^{cresc.} gi-rant els", "ai-ques ex-te-ser que's", "vi-gi la, es-pe-rit, es-", "ses que's mo-quin e-ter-na-", "la, ses-pe-", "pi ra gi". There are various musical markings such as "f^{pus}", "cresc.", and "es-pe-rit, es-".

Canon

Handwritten musical score for a section titled "Canon". The score is written on four staves with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The tempo marking "A temps" is present. The lyrics include: "mo-quin e-ter-na-ment", "pe-rit, e-ter-na-ment", "e-ter-na-ment", "Fui-g-ne de la", "Fui-g-ne de la", "Fui-g-ne de la", "Fui-g-ne de la". There are various musical markings such as "pp", "f", and "cresc.". Handwritten notes like "ulls", "co al x9", "glies non miler", "cap al cel", "cap al cel", "cap al cel" are visible.

a l'6^{va} entre'l Sopr. y el Ten.

Duplicant.

Handwritten musical score for a section titled "Duplicant". The score is written on four staves with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The lyrics include: "ter-ra im-mo-ble, fui-g dels ho-ri-sons mes-", "ter-ra im-mo-ble, fui-g dels ho-ri-", "ter-ra, de la ter-ra im-mo-ble,", "ter-ra im-mo-ble, sem-", "sa ven del fons". There are various musical markings such as "f", "cresc.", and "f".

Animant i cresc.

mit de - gunt la vall he re - breu so po - x

quins: sem - pre al mar, al gran mar no - ble, sem - pre

sous mes - quins: p. cresc. p. cresc. p. cresc.

fug dels ho - ri - sons mes - quins: sem - pre al mar

fons del fons al

Pedal de Dominant

Stretto del C.S. per mov.º retrograd

der de l' dub - te esta es - crit es - tas mit mes de -

C.S. sem - pre mar en - dius, mar en - dius, mar en - dius. Fò - ra

mar, mar, sem - pre mar en - dius, mar en - dius, mar en -

la al gran mar no - sa ble, sem - pre mar en - dius, mar en -

mar, al mar, al mar, al mar,

mit del fons

Stretto del S y R per mov.º contrari

mit a - que sea te. ra sem

ter - res, fò - ra plat - ja, o - bli -

dius. Fò - ra ter - res, fò - ra plat - ja

dius, mar en - dius, en - dius. Fò - ra ter - res, fò - ra

al mar, del

Stretto del

A tempo

pre re- tut pot que dan

dat de tot re- grés;
o-bli-dat de tot re- grés;
ja, o-bli-dat de tot re- grés;
al mar, no s'a- cadaco

frequent A.

i rasserenant-se.

ca da co- lom fent-li que no pot un a qui
no s'a- ca-ba'l teu vi-at-ge, no s'a-ca-ba- ca-ba'l teu vi-at-ge, no s'a- ra pot un'

Pedal de Pónica

ca da co- lom fent-li que no pot un a qui
no s'a- ca-ba'l teu vi-at-ge, no s'a-ca-ba- ca-ba'l teu vi-at-ge, no s'a- ra pot un'
ca-ba- ra mai mes.
a- qui la tor- nar.

la torment

Stretto del 5.

La

12

fe

Ben calmat.

Handwritten musical score for the first system. It features three staves with notes and lyrics. The lyrics include "rà mai més.", "pe-rit, vi-", "gi-", "la, es-pe-", and "es la co-lo-ma". There are various musical notations such as notes, rests, and dynamic markings like *p.* and *pp.*. A red bracket labeled (B) is visible on the first staff.

Coda

Handwritten musical score for the second system, marked as the Coda. It continues the musical notation and lyrics from the first system, including "la, es-pe-rit, vi-", "gi-", "la, es-pe-", and "rit, es-". The notation includes notes, rests, and dynamic markings like *pp.* and *dim.*.

Handwritten musical score for the third system. It continues the musical notation and lyrics, including "rit, es-pe-", "rit, es-pe-", "rit, vi-", "gi- la", and "més.". The notation includes notes, rests, and dynamic markings like *pp.* and *dim.*.

Excelsior

(Fugue à 4 voix
pour chœur.)

V. M. de Gibert

Excelsior.

Vigila, esprit, vigila,
no perdís mai el teu nord,
no't deixis d'û a la tranquila
aigua mansa de cap port.

Gira, gira els ulls enlaira,
nombris les platges ruins,
dona't el front au el gran aire,
sempre, sempre mar endins.

Sempre au les veles sospeses
del cel al mar transparent,
sempre entorn aigües exteses
que's moguin eternament.

Fuig-ne de la terra immoble,
fuig dels horizons mesquins:
sempre al mar, al gran mar noble,
sempre, sempre mar endins.

Fera terres, fera platja,
oblidat de tot regrés:
no s'acaba'l teu viatge,
no s'acabarà mai més.....

Joan Maragall.

Veille, esprit, veille,
ne perds jamais ton nord,
ne te laisse pas entraîner
vers l'eau calme et dormante
d'aucun port.

Lève, lève les yeux au ciel,
ne regarde pas les plages misé-
rables, donne le front au grand
air, toujours, toujours vers la
haute mer.

Toujours avec les voiles suspen-
dus entre le ciel et la mer trans-
parente, toujours entouré par des
eaux en mouvement éternel.

Fuis la terre immobile,
fuis les horizons mesquins:
toujours vers la mer, vers la
grande et noble mer; toujours,
toujours vers la haute mer.

Loin des terres, loin des plages,
oublie de tout retour;
ton voyage ne finit pas,
il ne finira jamais.....

Fugue.

Exposition

Indications générales: Temps modéré. p. toute l'Exposition

Soprano. *S* Vi- gi- la, es-pe- nil, vi- gi- la, no per-dis

Alto. *R* Vi-

Tenor.

Basso.

GS mai el teu mord, vi- gi-la, vi- gi-la, gi- gi- la

gi- la es-pe- nil, vi- gi- la, no per-dis mai el teu

Vi- gi-

A (fragment important dans la suite.)

GS no per-dis mai el teu mord,

mord, vi- gi-la, vi- gi-la, vi- gi- la

la, es-pe- nil, vi- gi- la, no per-dis mai el teu

Vi- gi-

Episode.

un peu stagnant

fi-ra, gi-ra'ls ulls en- lai-re, no mi-ris les plat-ges ru- ins, do-na'l

mord,

fi-ra, gi-ra'ls ulls en- la re,

lai

re

GS (mouvement rétrograde)

la, no pen-dis mai el ten mord, el ten mord, el ten

front, do na'l front an el gran ai- re,

GS (m.n.)

sem- pre, sem-pre mar en- dius, mar en- dius, mar en

fi-ra, gi-ra'ls ulls en- lai-re, no mi-ris les plat-ges ru- ins, do-na'l

mord.

f. en pressant

GS (m.n.)

sem- pre, sem-pre mar en- dius, mar en- dius, mar en

front, do-na'l front an el gran ai- re an el gran ai

fi-ra, gi-ra'ls ulls en- lai-re, no mi-ris les plat-ges ru- ins, do-na'l

très bien cette montée

Relatif (entrées en Stretto.)
f. à temps

dim. S R

Vi-
gi-
la, es- pe- ril, vi-
re, an el gran ai- re do
na l'front an el gran

dim.

CS

gi-
la, es- pe- ril, Vi-
gi-
na l'front an el gran ai re an el gran ai-

Episode (fourni avec divers fragments.)
ps.

la. Sem- preables re- les sus- pe- ses del cel al mar trau pa-
gi- la, es- pe- ril vi- gi- la es pe- ril.
mar en- dins, en-
re, sem- pre mar en- dins, Vi-

rent,

Sem-pre am les ve- les sos pe- ses del cel al mar haur-pa-

dins, en- dins, en-

gi-la, vi- gi-la, vi- gi-la, es-

cresc.

rent.

dins. Sem-pre am les ve- les sos pe- ses del cel al mar

pe-rit es - pe-rit, es - pe-rit,

Sous-dominante.

cresc.

horn ai-gues ex-te- ses que's mo quin e-ter-na-

drons-pa- rent, Sem-pre en horn ai-gues ex-te

vi- gi-la, es-pe-rit, vi-

Refatit de la S. dom (entrée en Stretto par diminution)

cresc. et pressant

Handwritten musical score for 'Refatit de la S. dom'. The score consists of three staves. The first staff has lyrics: 'ai- ques ex- te- ses- que's mo- quin e- ter- na-'. The second staff has lyrics: 'Vi- gi- la, es- pe- rit, es- pe'. The third staff has lyrics: 'ses que's mo- quin e- ter- na- ment, gi- la, es- pe- rit, e-'. There is a red 'S' marking above the first staff.

Canon à l'8^{ve} entre le Sopr. et le Tenor

Un peu plus lentement. p.

f. retard.

Handwritten musical score for a Canon at the 8th interval between Soprano and Tenor. The score consists of two staves. The first staff has lyrics: 'ment. rit, e- ter- na- ment. e- ter- na- ter- na-'. The second staff has lyrics: 'Fui- ne de la ter- raim- mo- ble, Fui- ne de la ter- raim- mo- ble, Fui- ne de la ter- ra de la ter- raim- Fui- ne de la ter- raim- mo- ble,'.

Handwritten musical score for a Canon at the 8th interval between Soprano and Tenor, continuing the previous section. The score consists of two staves. The first staff has lyrics: 'fui- dels ho- ri- sous mes- quins: sem- pre al mar, al gran mar no ble sem- pre, sem-'. The second staff has lyrics: 'fui- dels ho- ri- sous mes- quins, sem- pre al mar sem- pre al mar'.

Pédale de Dominante.

Stretto du CS par mouvt rétrograde.
cresc. et pressant.

Stretto

CS

sem-pre mar en- dins, mar en- dins, mar en- dins, Fo- ra ter- res, fina

mar

al gran mar no- ble, sem-pre mar en- dins, mar en- dins, mar en- dins. Fo- ra ter-

mar,

al mar,

al mar,

du S et R par mouvt contraire.

Stretto
à temp. m.f

plat. R

ja, o- bli- dat de tol re- grés:

res, fo- ra plat-

ja

o- bli- dat de tol re- grés:

dins. Fo ra ter- res, fo- ra plat.

ja, o- bli- dat de tol re- grés: A

al mar,

al mar;

no s'a-

du fragment A

Pédale de Tonique

A

A

no s'a- ca- ba'l teu vi

A

no s'a- ca- ba'l teu vi- al- ge no s'a- ca- ba- ra mai nés, no s'a-

ca- ba'l teu vi- al-

ge, no s'a- ca- ba- ra

S'hello du S.

ritard. et dim.

at- je, no s'a-ca-ba - na mai mès. Vi-

ra mai mès. pe-rit, vi- gi-

ca-ba-na mai mès. Es- pe-rit-vi-

mai mès,

Coda.

a temps.

dim.

gi- la, es-pe- rit vi- gi- la, es- pe-

la, es-pe- rit, vi- gi- la, es- pe- rit,

gi- la, es- pe- rit, es-

mai mès, mai

pp.

ppp.

rit, es-pe- rit, vi- gi- la.

es-pe- rit, es-pe- rit, vi- gi- la.

pe- rit, es-pe rit, vi- gi- la.

mès, mai mès. Vi- gi- la.

C'est très bien comme
fugue. (peut être le jodel
rest. et elle trop longtemps
à la basse)
D'ici à un bon
vous avez pu
voir comme on marche
plus vite et on va
les rythmes, à qui
avant et nous monstres