

Alfonso Escarceller.

Quadro - lirich

Letra de Manuel de Montoliu

Musica de

Joan B. Lambert.

No I

(tenor)
Compte

Poc a poc

Viola

Cello

Armonium

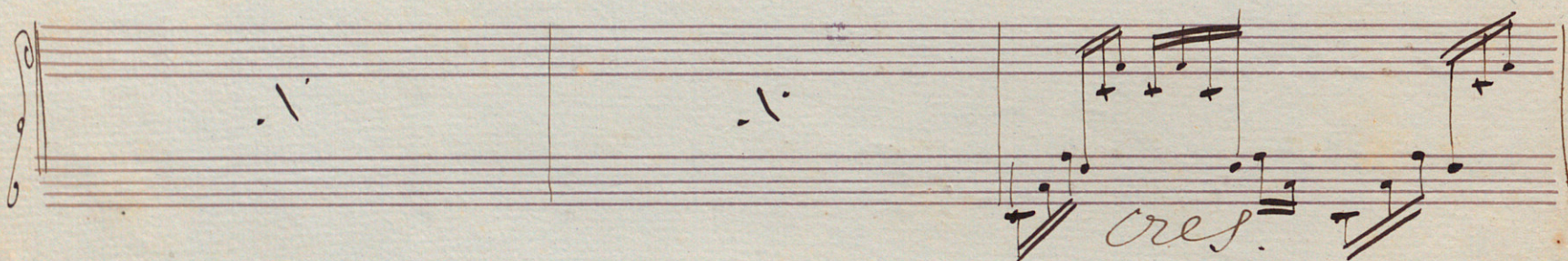
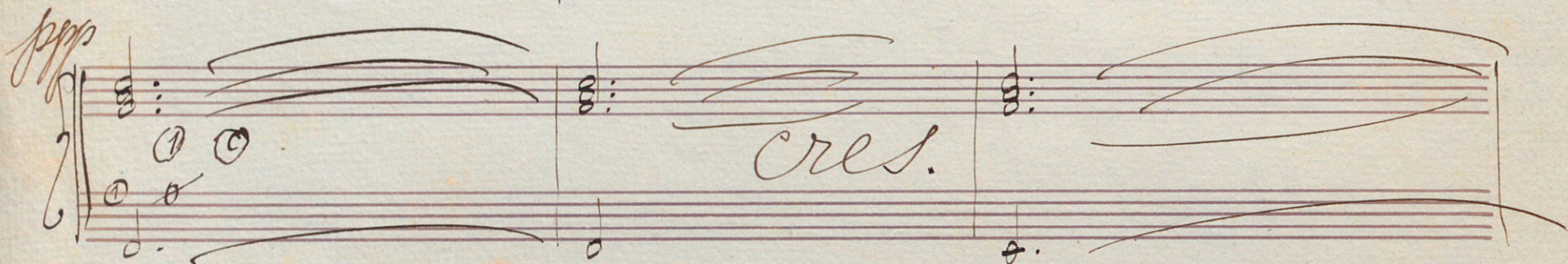
Piano

ai

a temps

Sempre ligat.

g
xi e ra un rei molt po-de-ros *g*
que de-vin-gué tot a-mo



-ros *g*
de gen til Da-ma *g*
mes e-lla fuig *g*
Dels pens a-



3
- mors qu'el Compte ~~Don~~ l'anne

pppp

pppp

ped.

8va?

3 3
li te ro bats els sens a - mors els sens a - mors

mf

G.J.

crd

Handwritten musical score for the first system. It features a vocal line with lyrics "ai pre so del men su" and piano accompaniment. The piano part includes a complex, rapid passage in the left hand. Dynamics include *pppp* and *sf*. The time signature is 2/4.



Handwritten musical score for the second system. It continues the vocal line with lyrics "fin Ai que se - ra de mi" and piano accompaniment. The piano part includes a complex, rapid passage in the left hand. Dynamics include *sf* and *pp*. The time signature is 2/4.



ai que de ra de mi

2.M.

ppp

2^a

Festiva

Al

Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *1, 2, 3, 4*. The staves are connected by a large brace on the left. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The fifth staff has a *p* marking. The system concludes with a large *Al* marking.

Handwritten musical score for the second system, featuring a single staff with musical notation including notes and rests.

Handwritten musical score for the third system, featuring a single staff with musical notation including notes and rests.

Al

Handwritten musical score for the fourth system, featuring a single staff with musical notation including notes and rests.

Handwritten musical score for the fifth system, featuring a single staff with musical notation including notes and rests.

Al

voix

A-nem companys a-nem Cançons companys Cançons a-nem com -

arch

arch

Mi mB

panys com - 8. . . B tem

Rimen las flors a la prada feta un ver -

airos y picat -

mf

sempre picat.

B

Nois
- ger
Pur i blan mi ra ala te ma el cel ri a-ller

Nois
Rien en les roi - ges, ci - re - res al ci re rer ri - nen las roiges ci -

Pi

cres

cres

Nois

re - res al ci re - rer

Jà canten per les pine des suaus ventit -

arc.

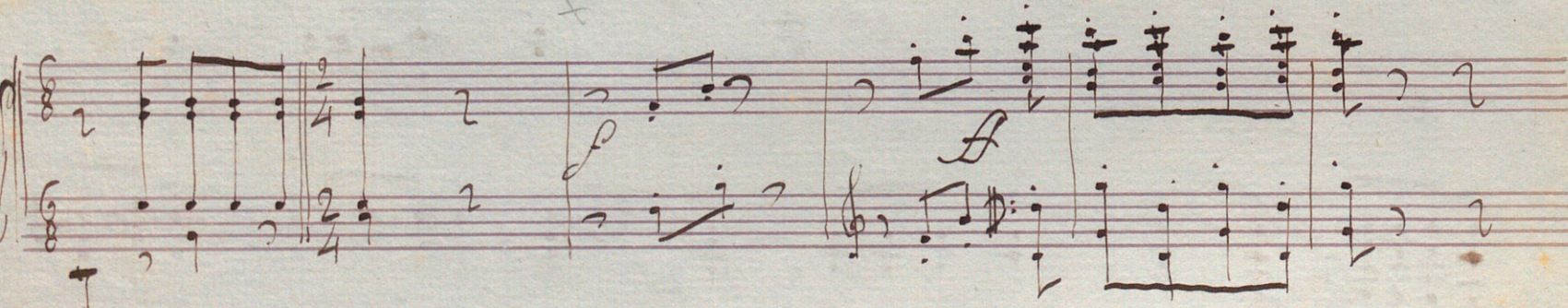
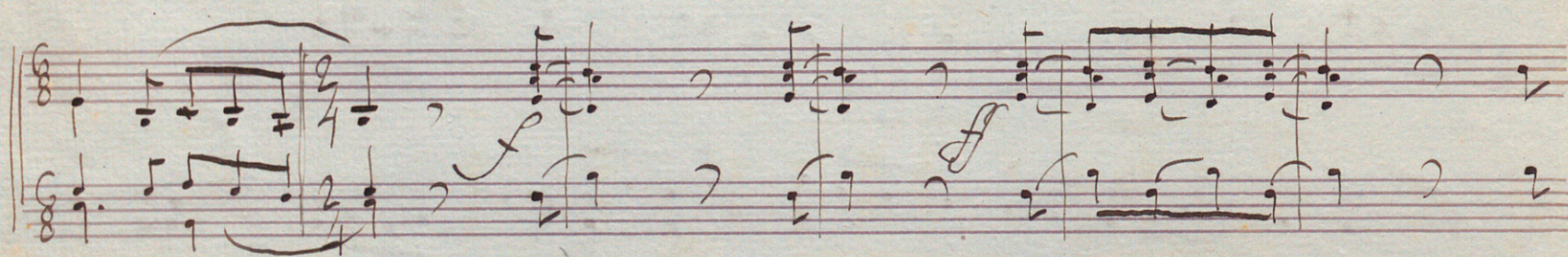
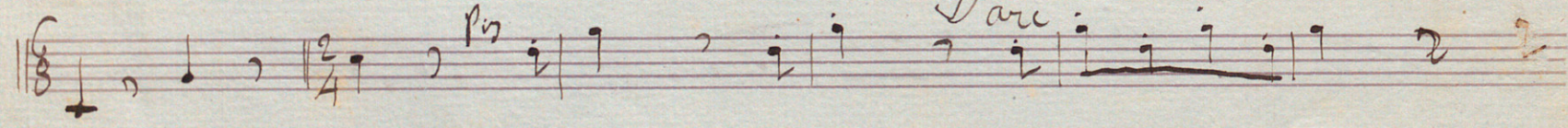
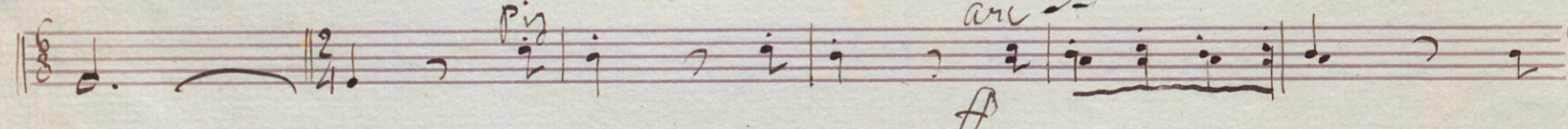
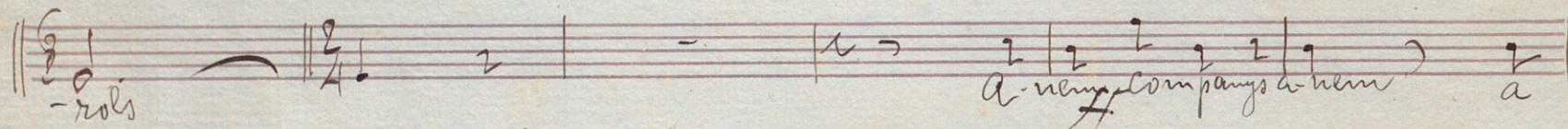
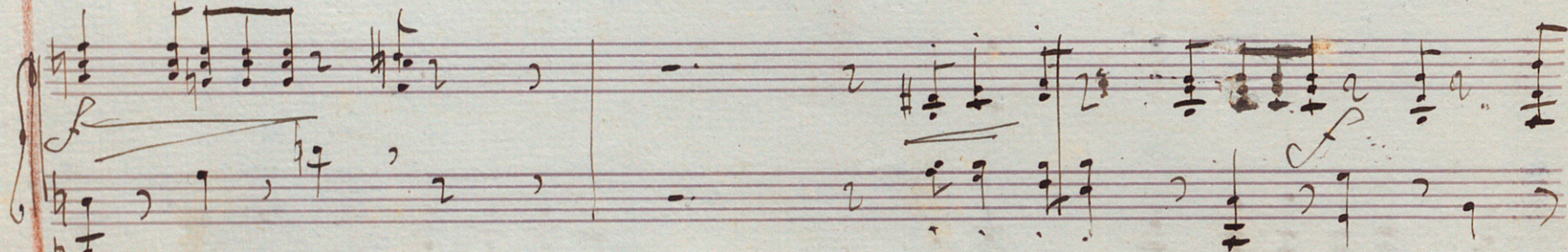
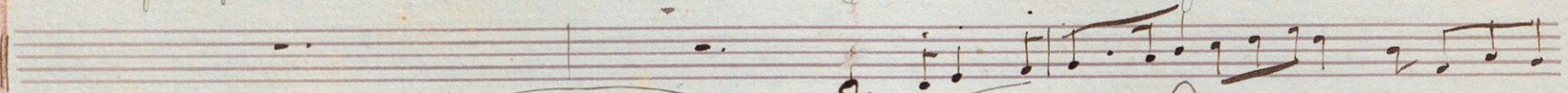
mf

Nois

Jols

amb gran plaer re-fi - len els rossi - ngols

Wois
amb gran pla-her re - fi-lan els rossinyols re-morseig de cantics brotla dels ri-e-



new com pany a new a new com pany *clm* *tem*

f *trm* *piz* *f*

clm *f*

f

mp *arc* *mp* *mp* *mp* *p*

allungante

a la **A** y seguireis copiant hasta arribar a la ^{1a} a quina no s'entra
y s' ve directament a n' els següents compassos

an

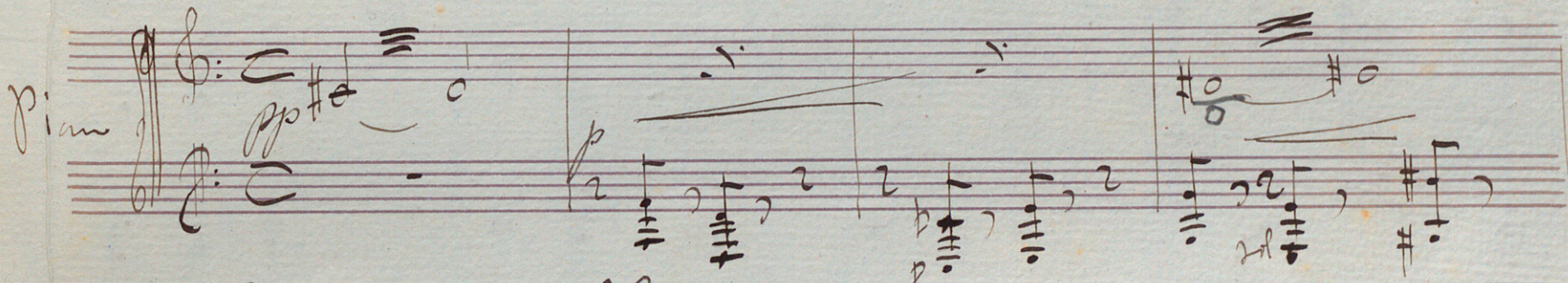
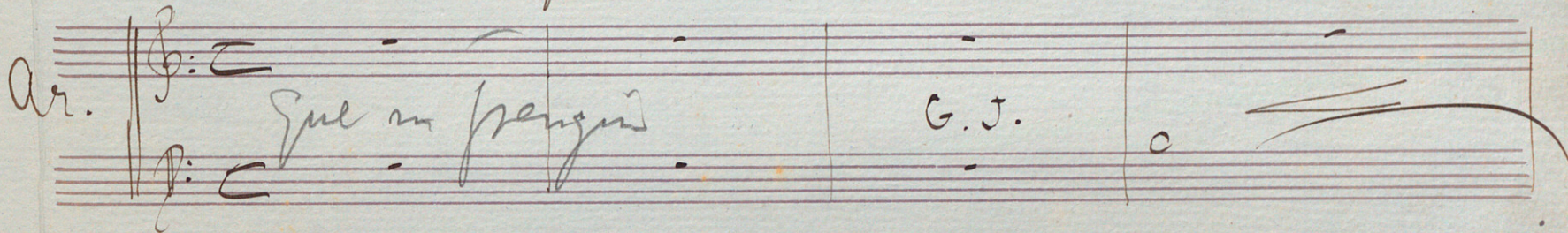
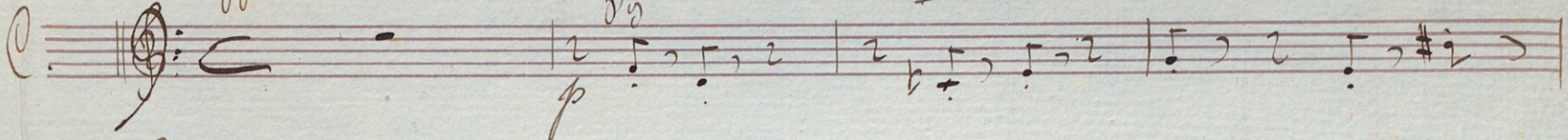
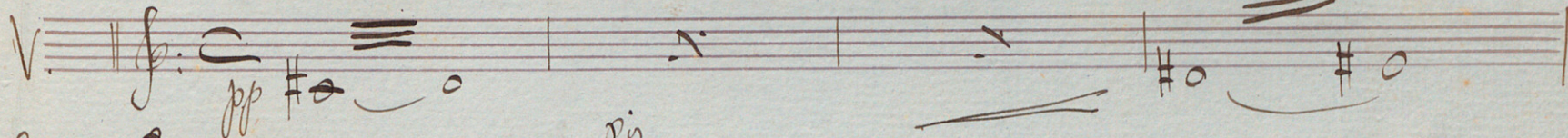
Pin

Red

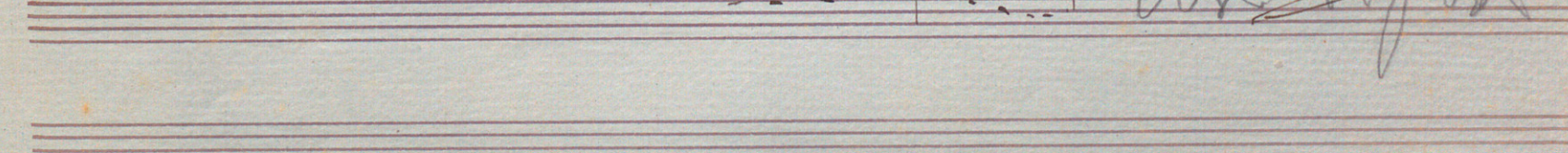
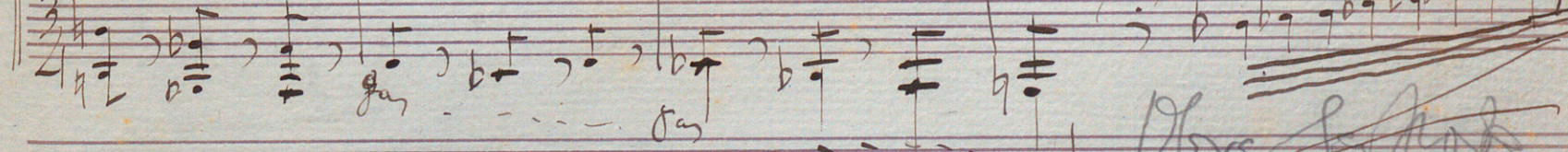
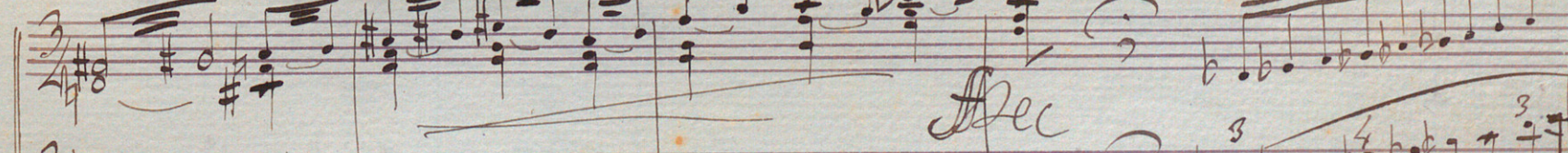
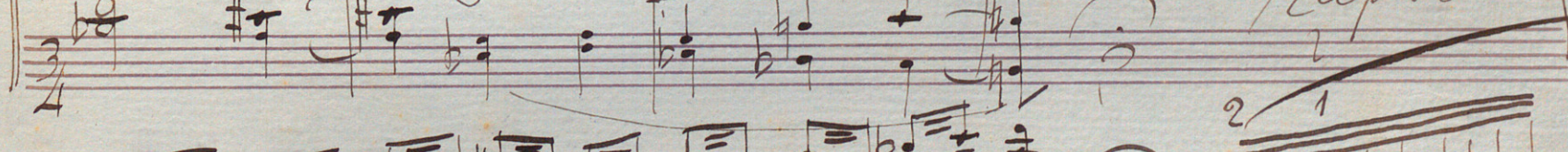
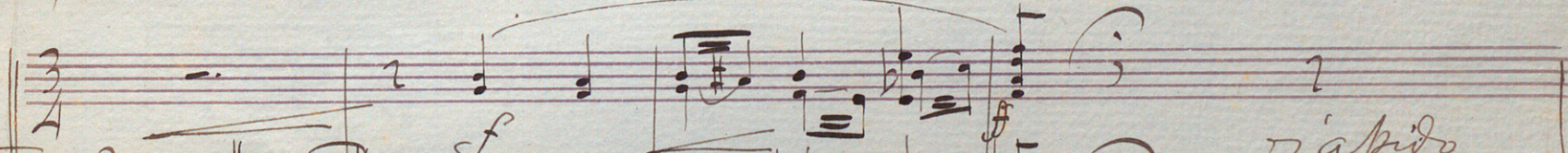
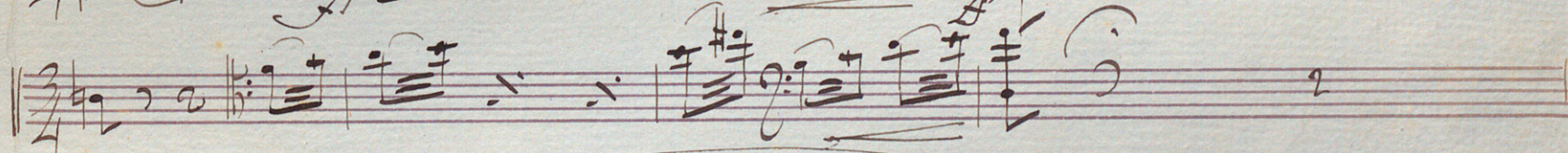
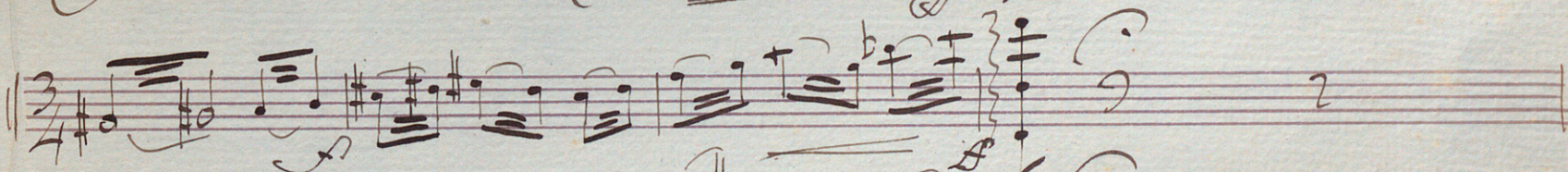
FI DEL N° I

Oh! Cel.
(tenebrosos claros) No. III. ~~Suave~~ Parla-Compte

Misterios



Orch. a cell.



March.

Handwritten musical score for a march, featuring multiple staves with notes, rests, and dynamic markings.

The score includes the following sections and markings:

- First System:** Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#).
- Second System:** Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#).
- Third System:** Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The word "ret" is written above the second staff.
- Fourth System:** Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The word "Vois" is written to the left of the first staff. The word "Arc. A - new com pangs a" is written above the second staff.
- Fifth System:** Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The word "pp" is written below the first staff. The word "arc" is written above the second staff.
- Sixth System:** Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The word "pp" is written below the first staff.
- Seventh System:** Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The word "pp" is written below the first staff.

Nois

-nem a nem compangs

can tem a nem compangs can

a la B

ala B hasta y saltis desde aquest ultim senal al y

segueixis hasta Desde aquest darrer virguis a lo que segueix

Nois

V.

C.

Ar

Piano



EL BON ESCARCELLER

Adaptació escènica del romanç popular

PER

MANEL DE MONTOLIU

Musica del mestre JOAN LAMBERT

Decorat de

Moragas y Alarma

PERSONATGES

EL COMTE presoner, 30 anys.

EL BON ESCARSELLER, 80 anys.

Colla de NOIES y MINYONS.

Tres NOIES DEL POBLE.

Època: Seggle XIV

El Comte

BALADA

Aixó era un rei—molt poderós
qui devingué—tot amorós
de gentil dama:
mes ella fuig—dels seus amors,
que 'l Comte 'n Jaume
li té robats—els seus amors.
Ai presó del meu sofrí!
Ai qué será de mí!
Ja riallers—a noces van:
el rei gelós—s' ho está mirant
plorant de rabia.
Del seu rival—jura en son cor
pendre venjansa
i anà' a robar—el bell tresor.
Ai presó del meu sofrí!
Ai que será de mí!

Allí al castell,—aquella nit,
 en mitj del ball—i el gran convit
 entra de sobte
 d'homes armats—forta munió.
 Ai Compte! ai Comte!
 sou acusat—de traició!
 Ai presó del meu sufrí!
 Ai que será de mí!

Chor de nois i noies

Riuen les flors a la prada
 feta un verger:
 pur i blau mira á la terra
 el cel rialler:
 riuen les rojes cireres
 al cirerer.
 Anem, companys, anem;
 riem! riem!
 Ja canten per les pinedes
 suaus ventitjols;
 ubriacs de pler refileu
 els rossinyols
 remoreig de cantic brolla
 dels rierols.
 Anem, companys, anem;
 cantem cantem!

El Comte

Dieu-me, bon escarceller,
 que son aquests cants alegres?

L' escarceller

Son colles qui van cantant
 de minyons i de donzelles:
 ells pujen als cirerers
 i elles paren les cireres,
 gentils recades se 'n fan
 i els cabells se 'n enjoiellen.
 Ells per fer les caure a doll
 les altres branques saccejen
 dels vermellencs enfilalls
 se 'n curullen cent sistelles,
 i entre la pluja frescal
 amorettes van i venen.
 Es l' estació del jovent,
 som al plè de primavera.

El Comte

Passá la nit—empresonat,
 fou confessat—y combregat
 a matinada;
 dalt del palau—de bon matí
 la forca paren
 i en sent mig-jorn—penjat morí.
 Ai presó del meu sufrí!
 Ai que sera de mí!

Tenint als peus—l' amant reial,
 la núvia ha vist—pel finestral
 penjar al Comte.
 La daga al rei—ja n' ha arrencat
 i silenciosa
 al mitj del cor—se l' ha enfonzat.
 Ai presó del meu sufrí!
 Ai que será de mí!

Una noie

Bon día l'escarceller:
 no 'ns sabriau donar noves
 d' un bon Comte presoner?

Escarceller

No heu sentit eixa cançó?
 Doncs es ell qui la cantava
 aquí, al fons de la presó.

Note

Arrivem del seu castell,
 que 'ns envia la Comtessa
 amb aquest present per' ell.
 Ha fet despullar de flòs
 tot el jardí, tota l' horta,
 per dur-les al seu espòs.
 Dieu-li que está plorant
 tota la nit, tot el día,
 sense oblidar-lo un instant.
 Si teniu pietós el cor,
 li donareu eixes lletres
 qui li serán gran conhort.

Escarceller

Oh! per res aixó no ho faig,
 m' hi jugaria la vida;
 li duré les flors de Maig

Note

I quina será sa sort?
 Li perdona 'l rei la vida
 ó 'l condemna á crudel mort?

Escarceller

A punta d' alba demá,
 devant del rei i del poble,
 el Comte penjat será.

El Comte

Quins perfums de primavera
 m' arriben dins la foscor!
 Es que travessa aquests murs
 l' aroma dels camps en flor,
 ó es que també floreixen
 les pedres de ma presó?
 Mes de Maig, lo mes de Maig,
 temps que porta la calor,
 temps que 's cobreixen les prades
 de poncelles i de flors,
 temps que les cibades granen
 i lo blat se torna ros,
 temps que canten les calandries,
 reflen els rossinyols
 i tots el bons cavallers
 van a servir sos amors!
 No hi vaig pas jo, mesquinet,
 tancat aci en greu presó,
 ont no conec si es de día,
 si es de dia, ni si es fosc
 sino per tres aucellets
 qui canten voltant la tor.

Lo un canta al trenc de l'alba
 per declarar que ve el jorn,
 l'altre aucellet no mes canta
 l'estona que 'l sol se pon,
 i l'altre les meves penes
 declara al cim de la tor....
 Aci creix ma cabellera
 fins arribar-me al talons,
 els pels de la mia barba
 m' arriben fins els genolls
 i les ungles de les mans
 me valen de tallador.
 Qui tingués un missatger
 per la dona del meu cor!
 Aucell qui cantes mes penes,
 ves a contarli mos dols
 o dona'm paper i ploma
 y li duras quatre mots.
 Que 'm trameta d' amagat
 una llima i un picot;
 llimaré amb la llima sorda
 los forrellats de la tor,
 ó obriré lo mur qui 'm volta
 fent-ne pas ab lo picot.
 vull veure la llum del dia!
 vull veure la mia amor!

L' Escarceller

De sentir-lo el cor se 'm nua
 i els ulls se 'm neguen de plors.
 Jo tinc les claus.... a les mans
 d' aquest pobre tinc la sort....
 El cor m' ho mana.... Prous dubtes,
 que 'm penjin a mi en son floc!

Comte

Oh! Cel oh Cell! quin miracle,
 quina mágica claror
 invadeix ara de sobte
 ma tenebrora presó!

Chors de nois i noies

En onades d' or rodola
 el blat vibrant;
 s' empaiten les oronetes
 pel cel radiant,
 dancen les papellones
 les flors voltant.
 Anem, companys, anem;
 dancem, dancem!



Lambert

El bon escarceller

Violin

Poco a poco

Festivo

piz.

arc

1H

3

3

1a

2

2a

12/8

6/8

12/8

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Staff 1:** *f* (forte) marking.
- Staff 2:** *pizz.* (pizzicato) and *arc* (arco) markings.
- Staff 3:** *trino run* marking.
- Staff 4:** *mp.* (mezzo-piano) marking.
- Staff 5:** *ppp* (pianissimo) marking.
- Staff 6:** *cc* (crescendo) marking.
- Staff 7:** *2*, *2*, *3* markings.

The score concludes with a double bar line on the seventh staff, followed by three empty staves.

III

Misterio

Handwritten musical score for a piece titled "Misterio". The score is written on ten staves, with the first staff featuring a treble clef and a common time signature. The music is characterized by complex, dense textures, including many triplets and sixteenth notes. Key annotations include "pp" (pianissimo) on the first staff, "Largo" on the third staff, "loco" on the fourth staff, "pizz." (pizzicato) on the fifth staff, "f" (forte) on the sixth staff, and "ff" (fortissimo) on the seventh staff. The score concludes with a double bar line and a sharp sign on the tenth staff. The paper is aged and shows some staining.

Lambert

El bon escarceller

Cello.

Handwritten musical score for Cello, titled "El bon escarceller" by Lambert. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

Key markings and annotations include:

- Poc a poc* (written above the first staff)
- mf* (mezzo-forte, first staff)
- f* (forte, second staff)
- 1^a* and *2^a* (first and second endings, indicated by dotted lines and repeat signs)
- pizz.* (pizzicato, multiple instances)
- arc* (arco, multiple instances)
- Time signatures: $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{12}{8}$
- Rehearsal marks: *ss* (top right), *10* (second staff), *12* (seventh staff), *10* (eighth staff)

A handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The score includes dynamic markings such as *mf*, *arc*, *pizz.*, *f*, and *pp*. There are also articulation marks like slurs and accents. The notation is written in brown ink on aged, slightly yellowed paper. The bottom of the page shows four empty staves.

III

Misterios

cresc y accel.

Handwritten musical score for guitar, featuring multiple staves with notes, rests, and performance markings. The score includes various musical notations such as treble and bass clefs, time signatures (e.g., 2/4, 3/4, 6/8, 12/8), and dynamic markings (e.g., *pizz.*, *arc.*, *ff*). The notation is written in ink on aged paper, with some staves showing complex rhythmic patterns and accidentals. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The overall style is that of a personal manuscript or a composer's draft.

Contrabait

Lambert.

Et bon Esarceller.

poc a poc

I

Handwritten musical score for a piece titled "poc a poc". The score is written on ten staves. The first staff has a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is marked with a forte *f* dynamic and includes a triplet of eighth notes. The second staff begins with a piano *p* dynamic and features a triplet of eighth notes. The third staff continues the melody with a triplet of eighth notes. The fourth staff has a forte *f* dynamic and includes a triplet of eighth notes. The fifth staff is marked *meno* (meno mosso) and features a triplet of eighth notes. The sixth staff is marked *acell.* (accelerando) and *rit.* (ritardando), with a forte *f* dynamic. The seventh staff is marked *sa* and *2a*, with a piano *p* dynamic. The eighth staff is marked *Festiu.* and includes a triplet of eighth notes. The ninth staff is marked *Sardana.* and includes a triplet of eighth notes. The tenth staff is marked *f* and includes a triplet of eighth notes. The score includes various musical notations such as notes, rests, triplets, and dynamics.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and annotations include:

- rit* (ritardando) at the bottom left.
- mezzo* (mezzo-forte) in the eighth staff.
- for a poco* (for a little) above the eighth staff.
- p* (piano) below the eighth staff.
- rit* (ritardando) at the bottom left.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes a key signature change to one sharp (F#) in the eighth staff. The notation is written in a cursive, handwritten style.

Misterios

N^o III

piz

Handwritten musical score for a piece titled "Misterios" (Mysteries), marked "N^o III". The score is written on ten staves, with the first nine staves containing musical notation and the tenth staff being empty. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *p* (piano), *f* (forte), *mf* (mezzo-forte), *piano*, *rit* (ritardando), *allegre.* (allegretto).
- Time signatures:** The score begins with a common time signature (C) and later changes to 2/4.
- Accidentals:** Numerous sharps and flats are used throughout the notation.
- Ornamentation:** A section of the score is marked "piano" and features a series of rapid, slurred notes.
- Phrasing:** The music is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.