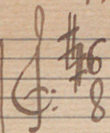


Valls —

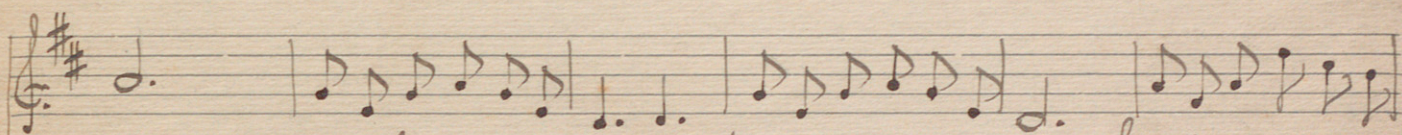
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Moderat

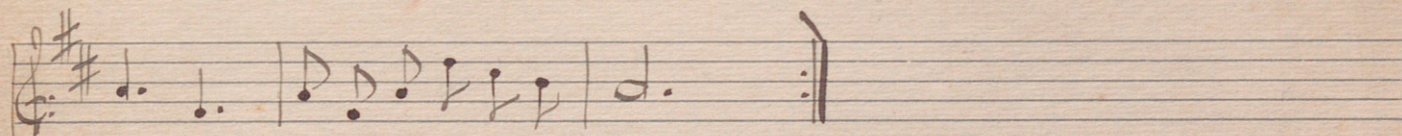
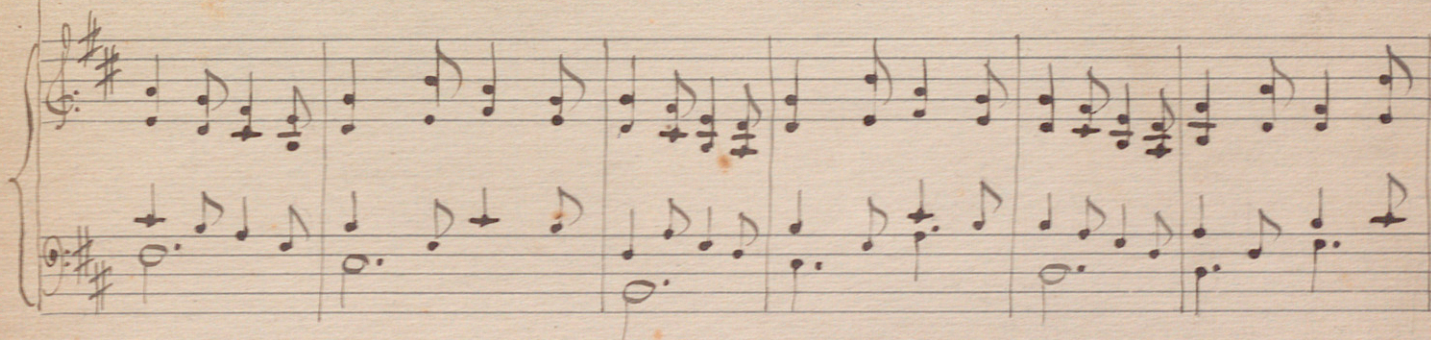
Bariton



U-na ma-ti-na-da fres-ca jo m'en vaig a-nà a ca-

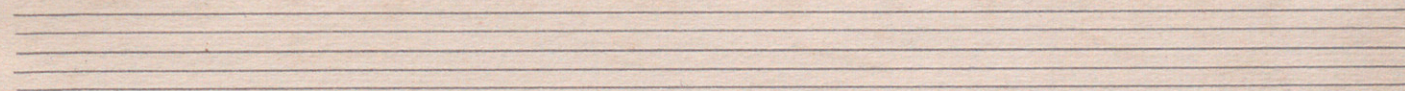
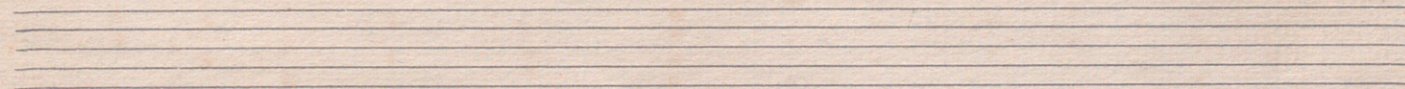
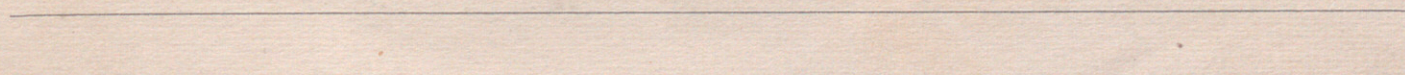
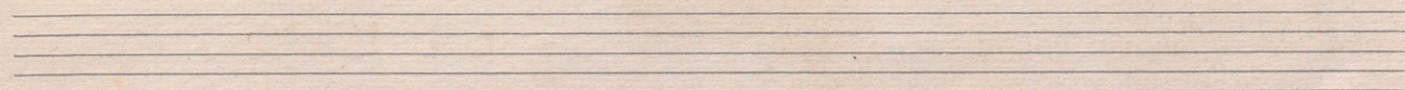
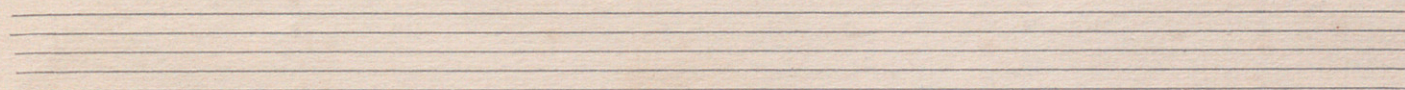
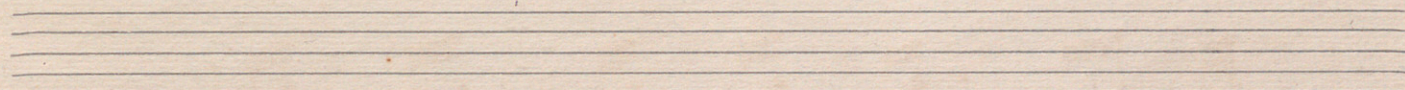
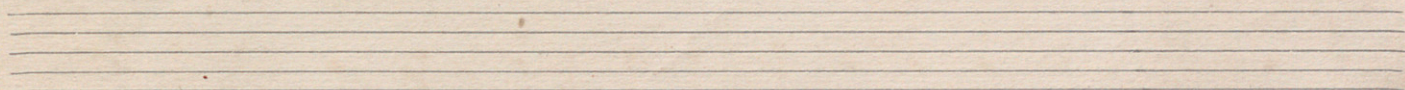
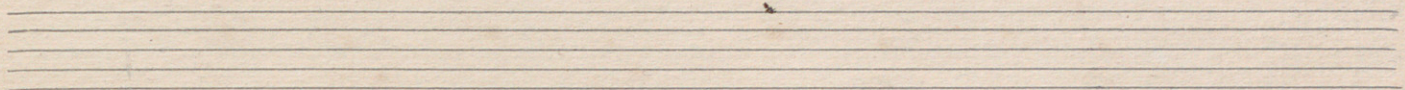
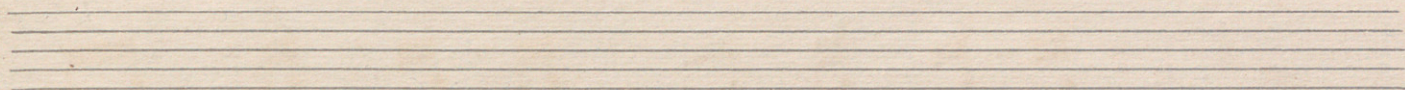
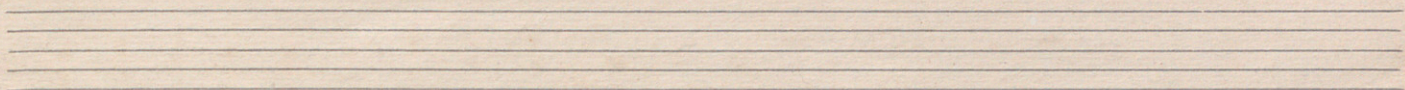


car; no en tro-bo per-diu ni quat-lla per a po-der-li ti-rar. Si em ti-ra, l'a-mor, que'm



ti-ri, si em to-ca bé'm ma-ta-rà.





Coră.

3

Alegret un poc viu.

Soprano

U-na ma-ti-na-da fres-ca, a-ra va de

Alegret un poc viu.

mf

bo, u-na ma-ti-na-da fres-ca, a-ra va de bo, vaig sor-

me.

tir per'nâa ca-sar, a-ra va de bo, vaig sor- tir per'nâa ca-

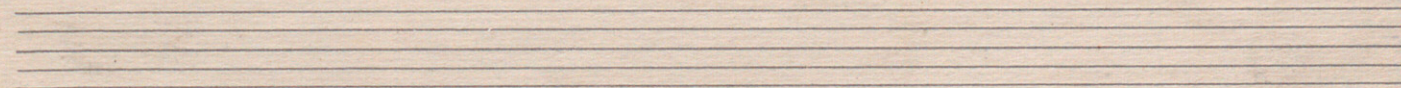
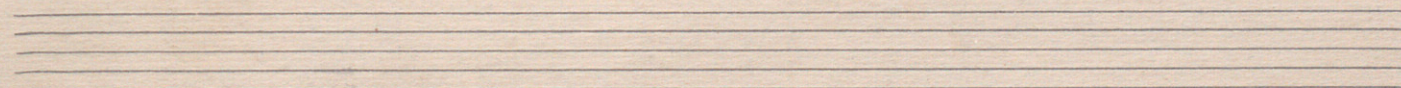
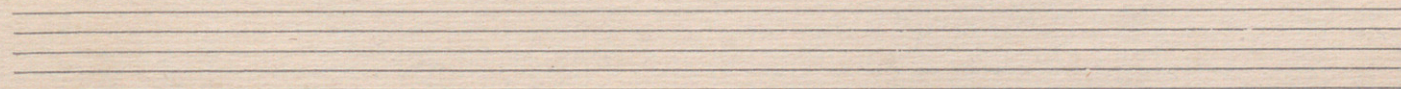
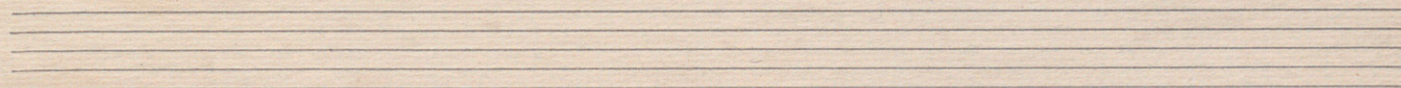
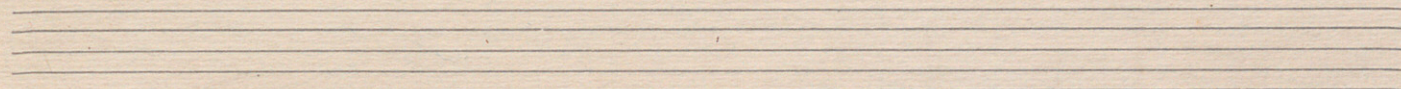
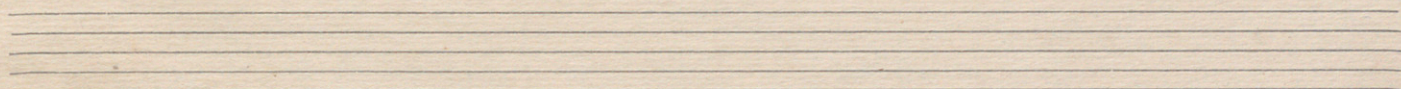
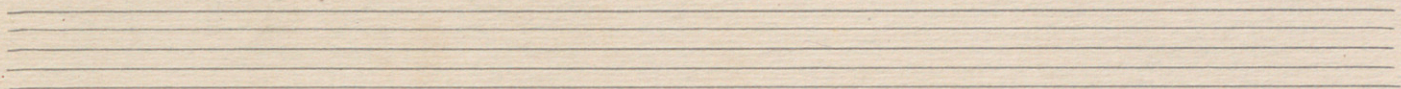
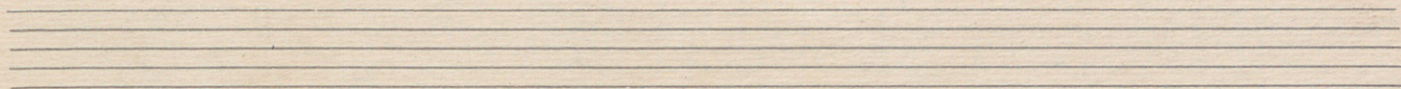
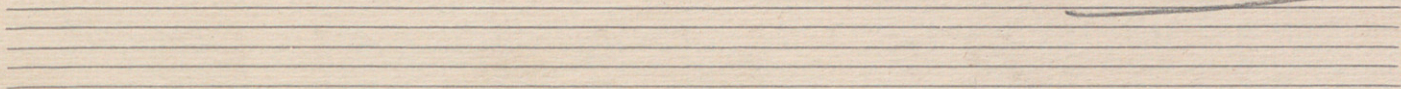
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of a series of eighth and sixteenth notes, ending with a double bar line and repeat dots. Below the staff, the lyrics are written in a stylized, handwritten font: "zar, a-ra va de bo, que de bo ra."

Handwritten musical notation for a piano accompaniment, consisting of two staves (treble and bass clefs) joined by a brace on the left. The key signature is two sharps (F# and C#). The right hand plays a series of chords and single notes, while the left hand plays a bass line with chords and single notes. The piece concludes with a double bar line and repeat dots.

ultima vezada fort

Eight empty musical staves, each consisting of five horizontal lines, arranged vertically for further notation.

3 bis



N.º 3 bis)

Mu poc viv.

Montclar.

Soprano

U-na ma-ti-na-da fres-ca, to-ca-li,

mf

Go-mi, re-pi-ca-li, Go-mi, se n'a-nàal bosc a ca-sar, to-ca-li

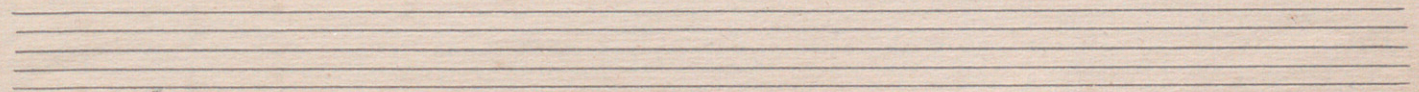
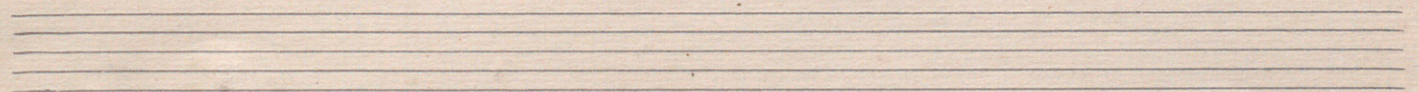
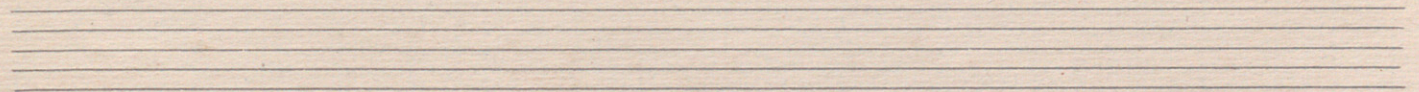
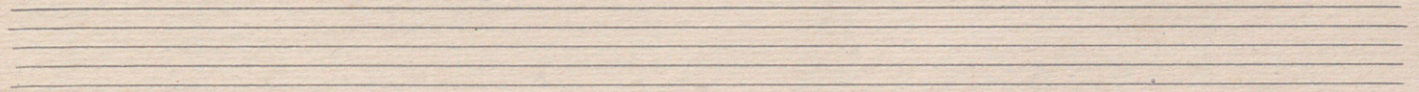
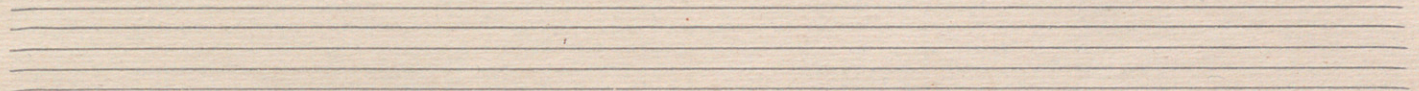
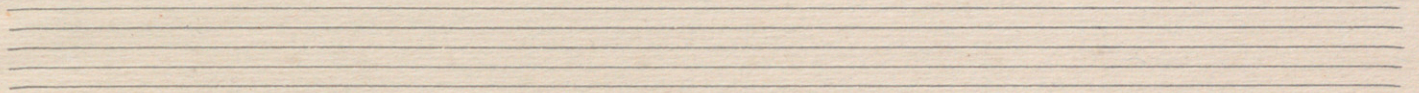
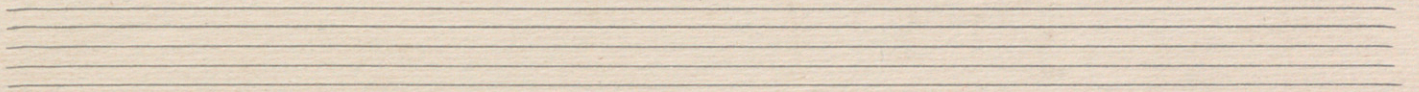
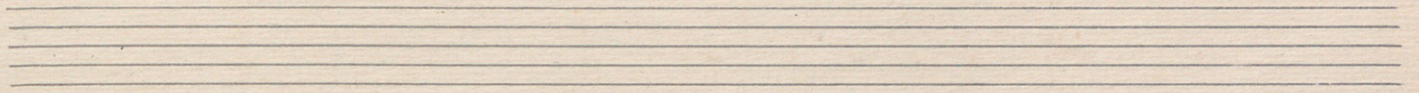
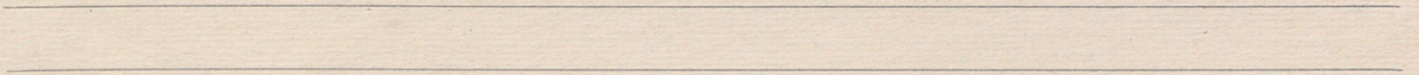
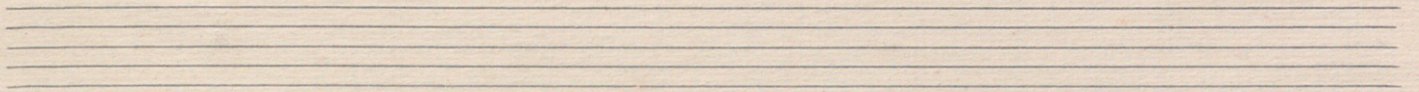
Go-mi, re-pi-ca-li pla, se n'a-nàal bosc a ca-sar, to-ca-li

Handwritten musical notation on a single staff. The key signature is two sharps (F# and C#). The melody consists of six eighth notes followed by a quarter note, ending with a repeat sign. The lyrics are written below the staff: Co-ni, re-pi-ca-li pla.

Handwritten musical notation for a piano accompaniment, consisting of two staves (treble and bass clef) joined by a brace. The key signature is two sharps (F# and C#). The right hand plays a series of chords and a single note, while the left hand plays a series of chords. The piece ends with a repeat sign.



4

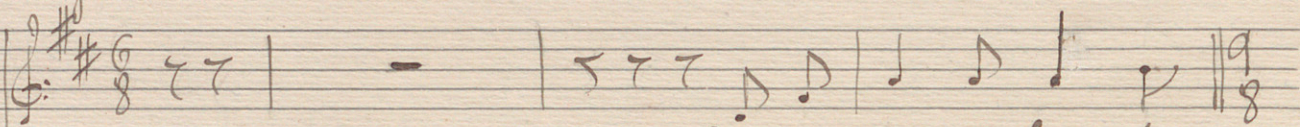


Les Iglesies

4

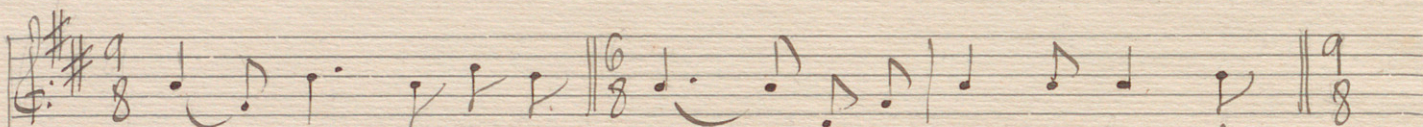
Alegre.

Bariton

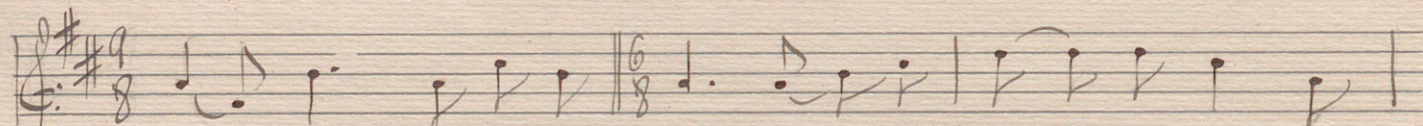
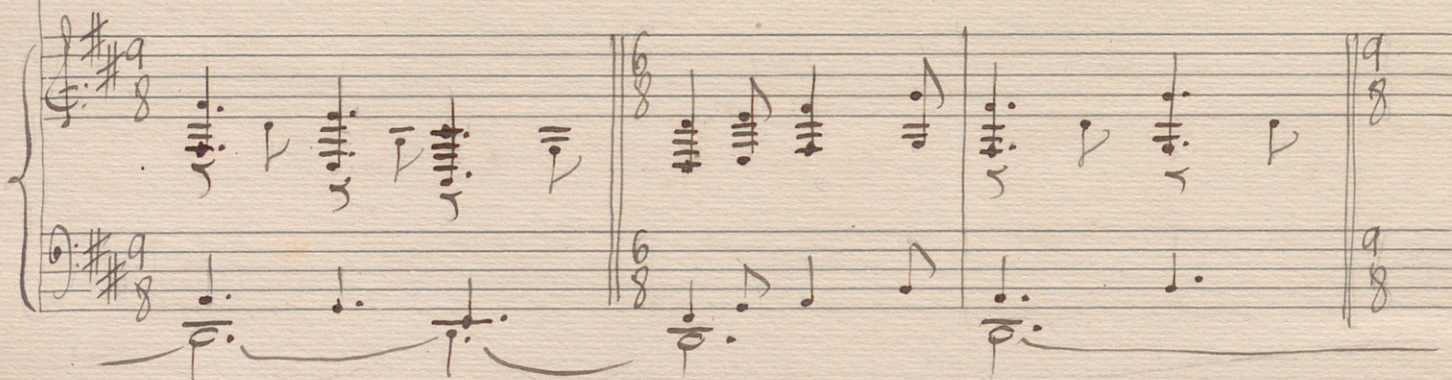


Lo mai-ti de Sant Jo-

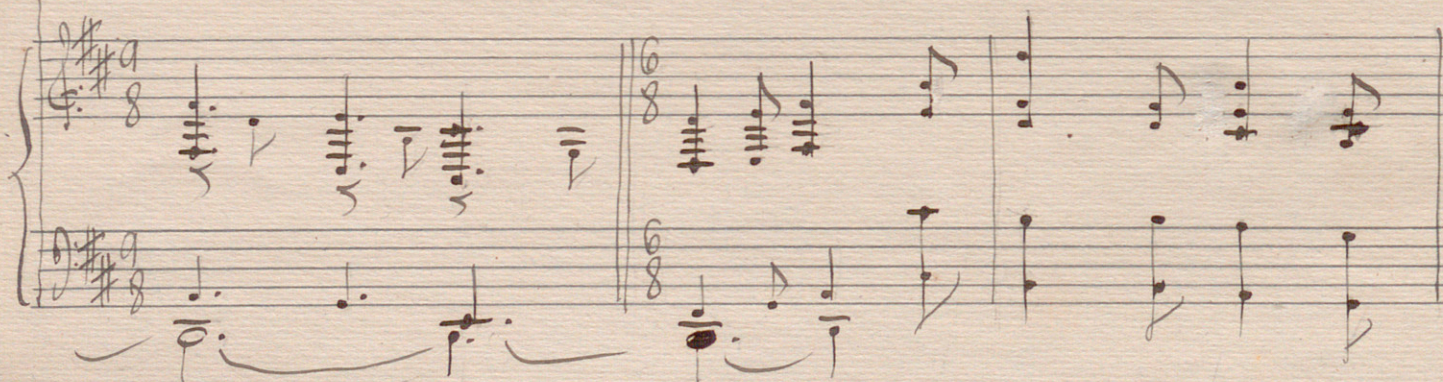
Alegre.



an, ai, vi-va l'a-mor, lo mai-ti de Sant Jo-



an, ai, vi-va l'a-mor, lo ga-lan jo-ve se'n va a ca-

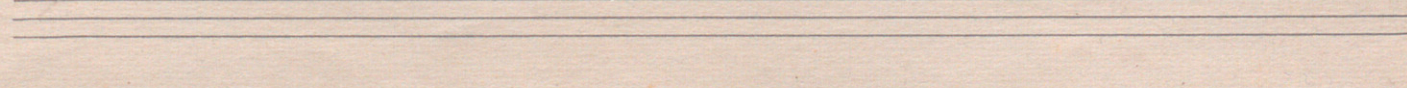
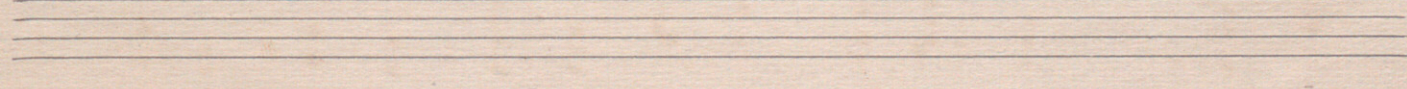
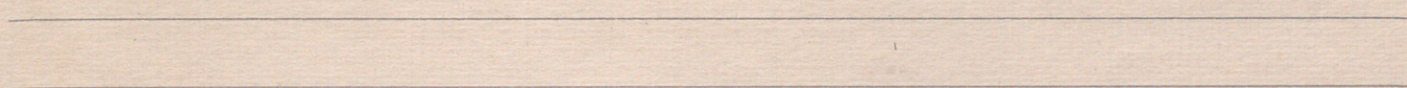
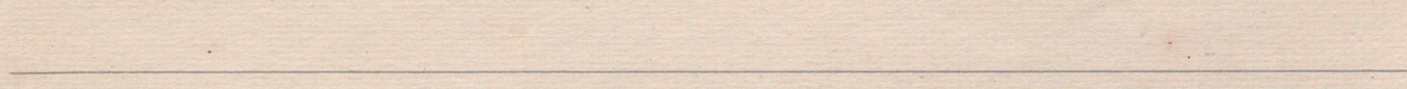
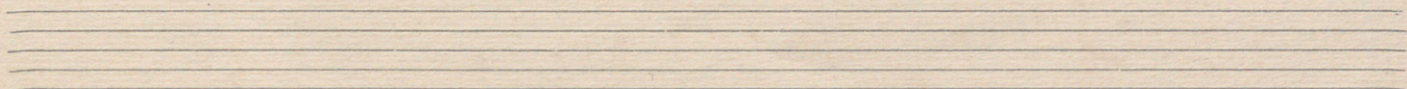
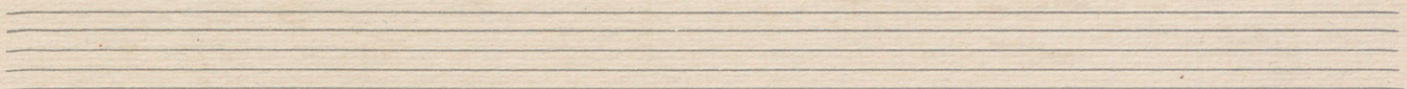
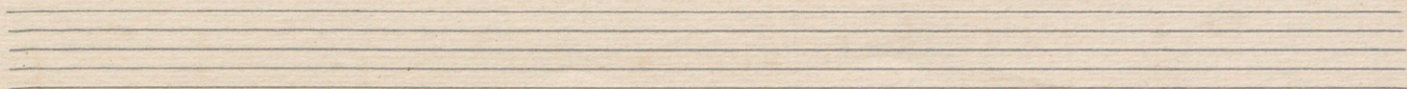
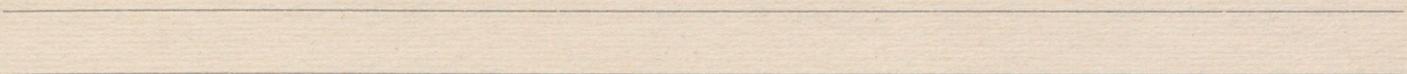
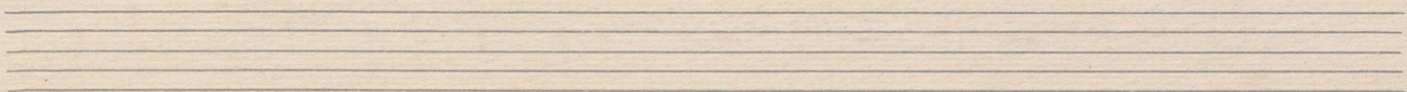


car, vi-va l'a-mor, vi-va la ro-sa, lo ga-lan

jo-ve se'n va a ca-çar, vi-va la ro-sa del camp pla.

senze rit.

*rit. ultima
vegada*



Valls - Rosa Carú

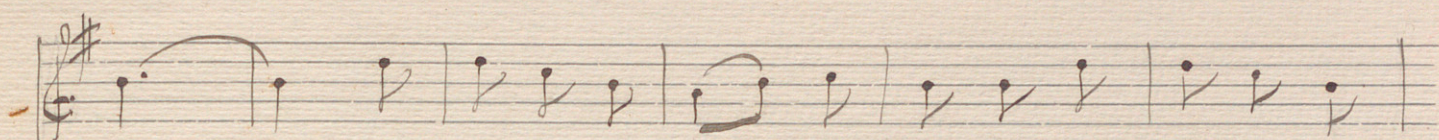
5

Fin
Soprano

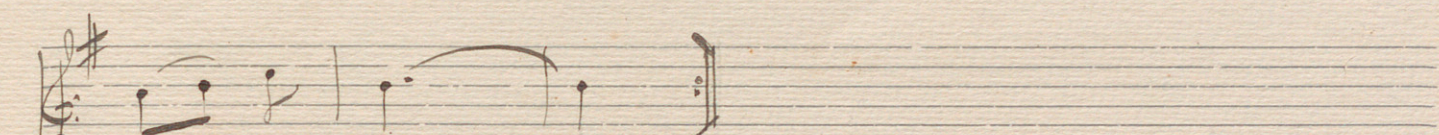
U - na ma-ti-na-da fres-ca, ma-

ti-net me'n vai lle-var; prenc l'es-co-pe-ta i els gos-sos i a ca-gar me'n

vai a-nar. Siem ti-ra l'a-mor, que'm ti-ri, siem ti-ra be'm to - ca-


rã; siem to-ca l'a-mor, que'm to-qui, siem to-ca noem




ma-ta-rã.



Buira

6

Moderat.

Banion

M-na ma-ti-na-da

Moderat

P
ambos puenio

fres-ca, oi - lã, qui-na fres-ca que hi fe-ia, jo que me'n raig a ca-

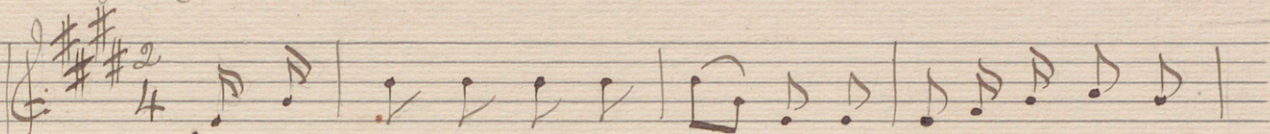
car, oi - lã, qui-na fres-ca que hi fa.

Alegre (no vin)

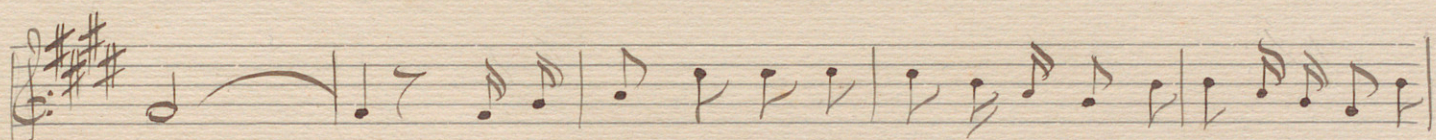
Sarroca de Bellera.

2

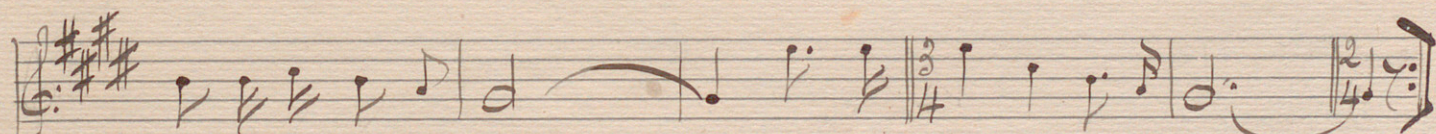
Soprano



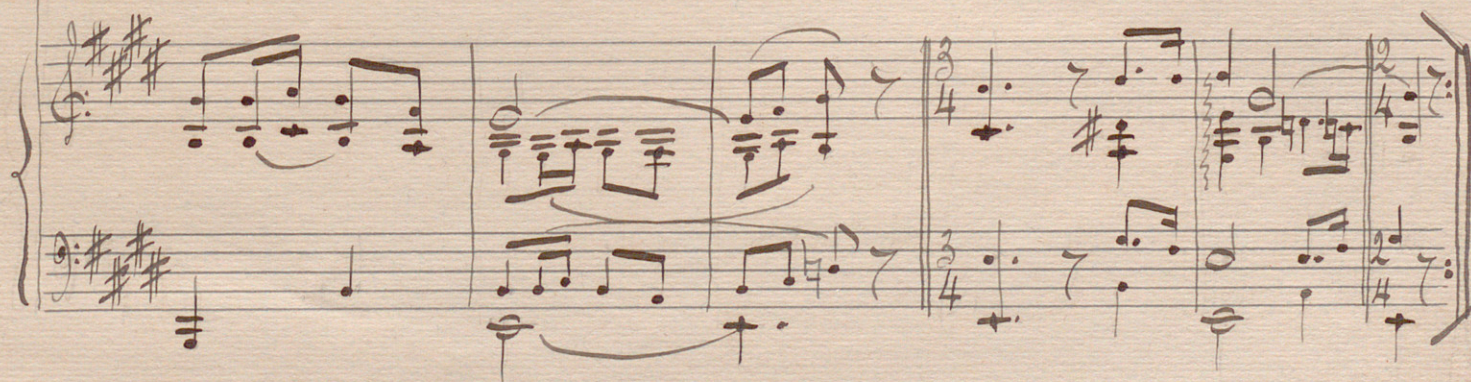
Lo mai-ti de Sant Jo-an, trun, la-rà, la la-rà, la,



la, que me'n vaig a-nà a ca-sar, ri qui-trunc, quin-trunc, ri qui-trunc, quin-



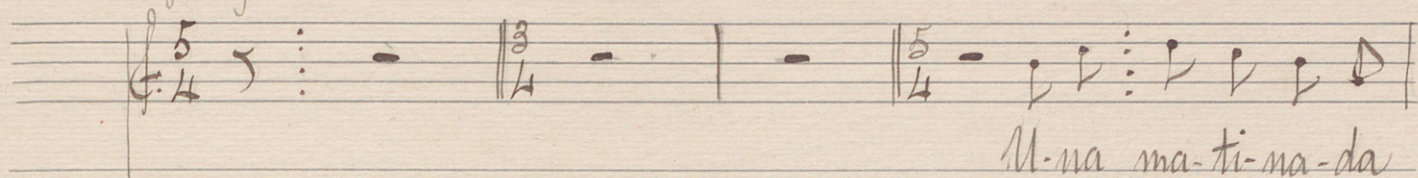
tron, de la vi-la són, que me'n vaig a-nà a ca-sar.



La Pobla de Lillet.

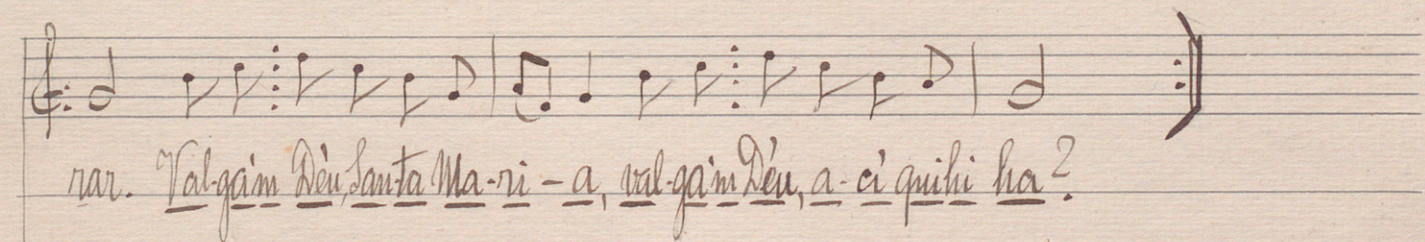
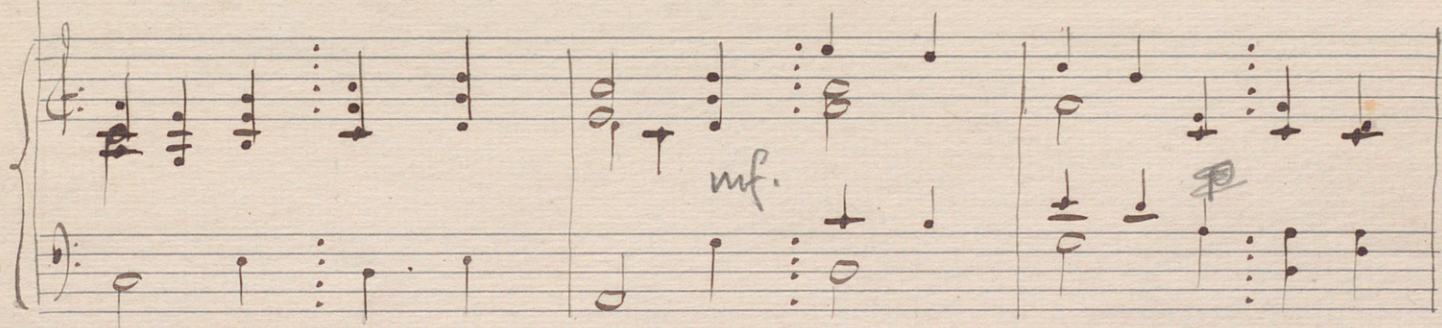
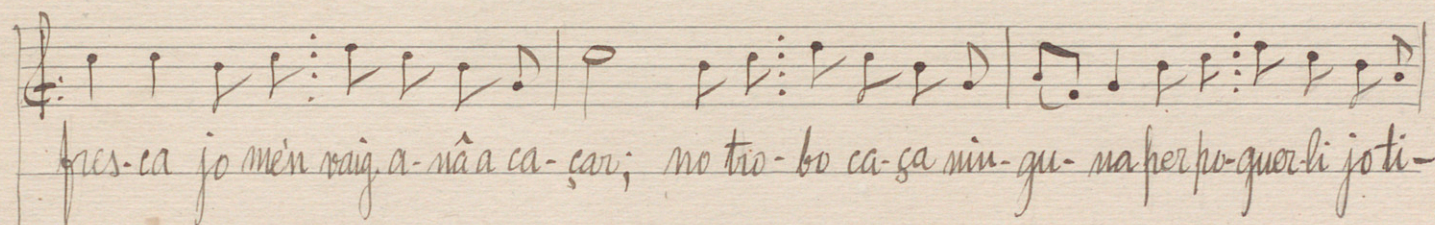
8

Alegret graci's



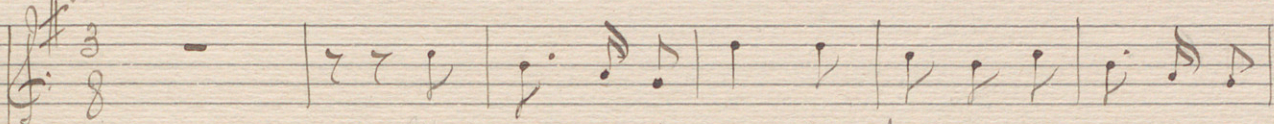
Alegret graci's

Sopran.

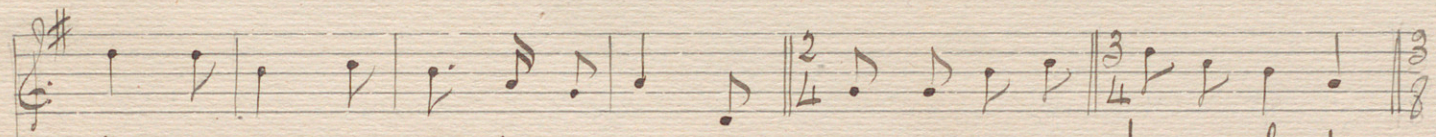


Alegret

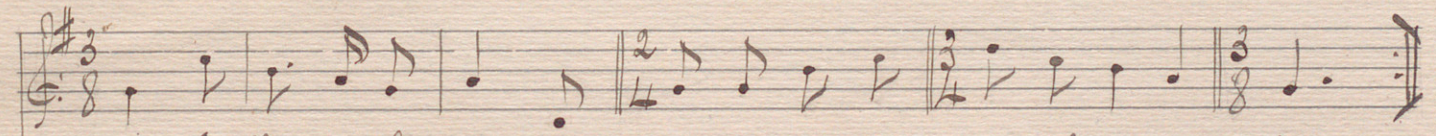
Gariton



U-na ma-ti-na-da fres-ca jo me'n vaig a-



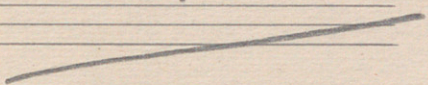
nâa ca-çar; no tro-bo ca-ça min-qu-na per a po-quer-li ti-



rar. Lo lli-ri, cla-rell, vi-o-la, que l'a-mor mi ha de ma-tar.



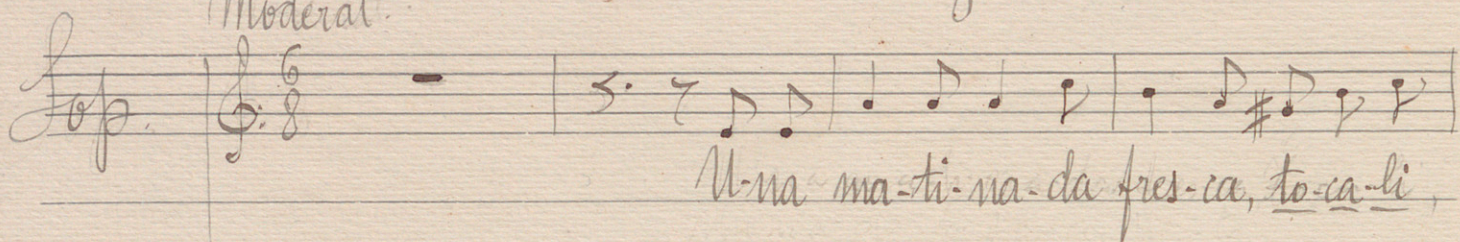
9 bis



Nº 9 bis 1

= *Trgo* =

Moderat.

Top.  *U-na ma-ti-na-da fres-ca, to-ca-li,*



pp

Co-ni, u-na ma-ti-na-da fres-ca, to-ca-li, Co-ni, no en fa



bo per tre-ba-llar, to-ca-li, Co-ni, re-pi-ca-li pla, no en fa



bo per tre-ba-llar, to-ca-li, Co-mi, re-pi-ca-li pla.

Handwritten musical notation for a piano accompaniment, featuring a treble and bass staff with various notes and rests.

Empty musical staves for additional notation.

Allegret.

Soprano

A handwritten musical score on aged paper. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains three measures: two whole rests followed by a measure containing a triplet of eighth notes. Below the staff, the lyrics "U-na ma-ti-na-da" are written in cursive script, aligned under the notes. The second staff is partially visible at the bottom of the page.

Alegret

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature is one flat (B-flat). The melody is in the Treble clef, and the bass line is in the Bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure. The notation is in a cursive, handwritten style. The first measure of the Treble staff has a '2' above it, and the first measure of the Bass staff has a '5' below it. The piece ends with a double bar line and repeat dots.

fres-ca, oi - dã, qui-na fres-cahi fe-ia, jo me'n vaig a-nâ a ca-

car, oi - dà, qui-na fres-cahi fa.

Handwritten musical score for two staves, likely a piano and violin part. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is written on aged, yellowed paper.

Alegret.

Soprano
Baritone

U-na ma-ti-na-da pres-ca, o lai-lâ, qui-na pres-ca hi

Alegret

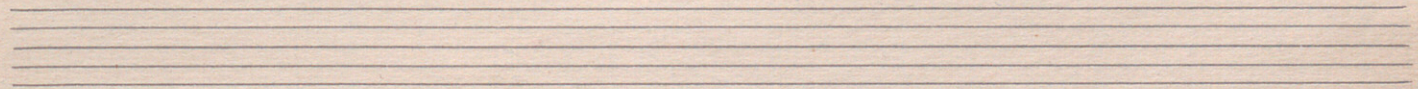
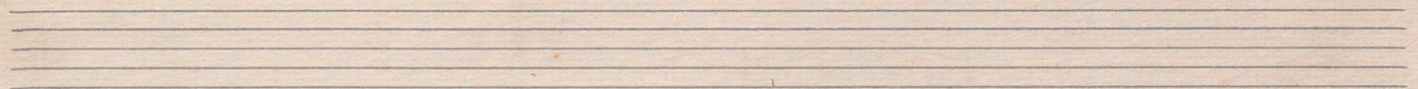
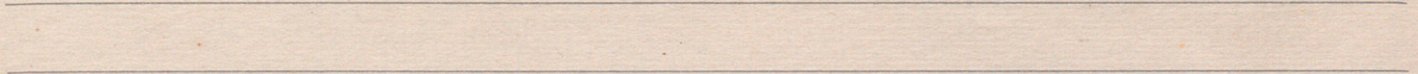
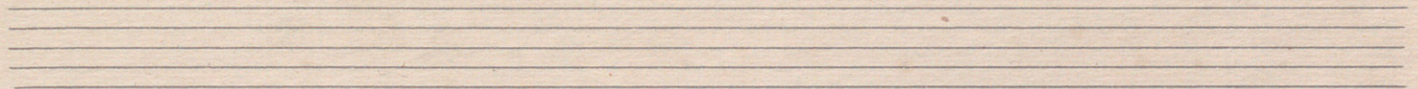
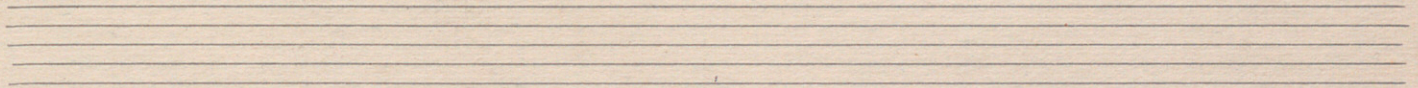
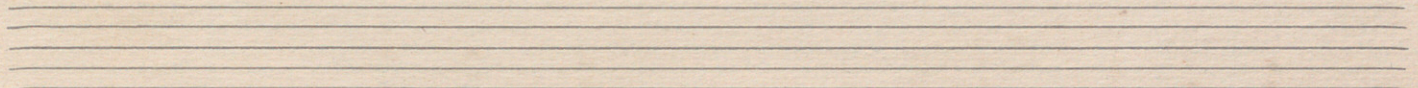
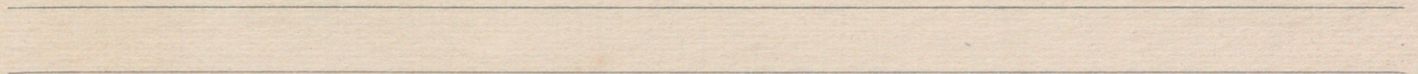
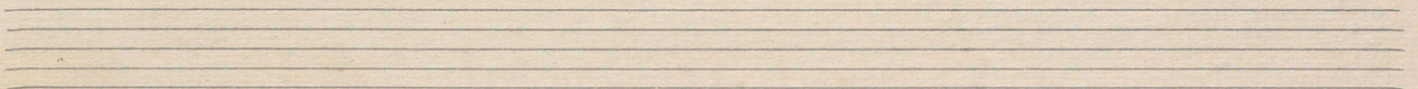
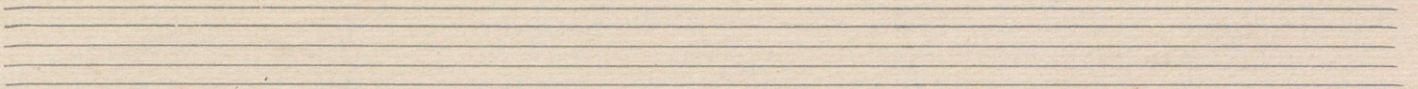
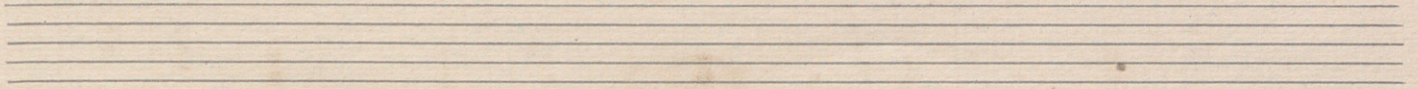
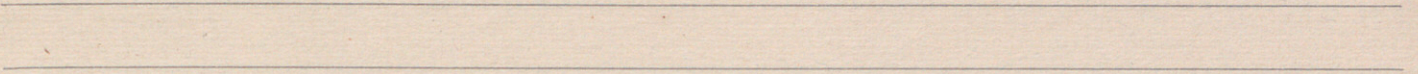
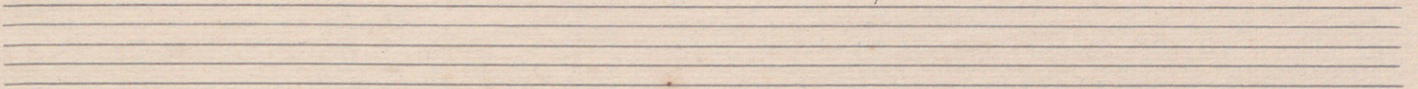
U-na ma-ti-na-da pres-ca, o lai-lâ, qui-na pres-ca hi

fe-ia, me n'a-ni cap a ca - - çav, o lai-lâ, qui-na pres-ca hi

fe-ia, me n'a-ni cap a ca - - çav, o lai-lâ, qui-na pres-ca hi

1ª
2ª
fa.

1ª
2ª
fa.

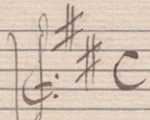


Mallorca.

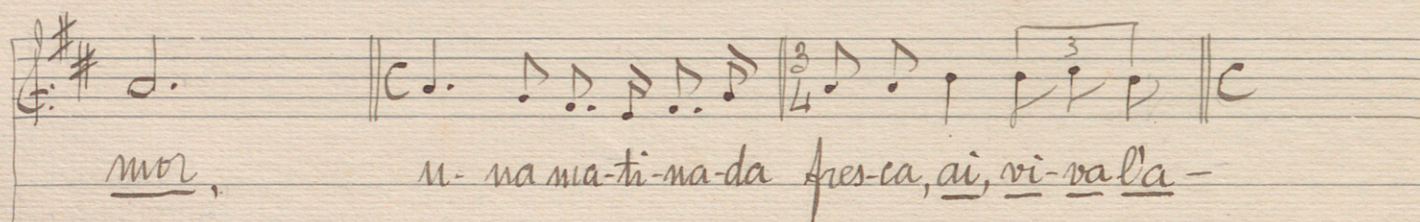
12

Moderat.

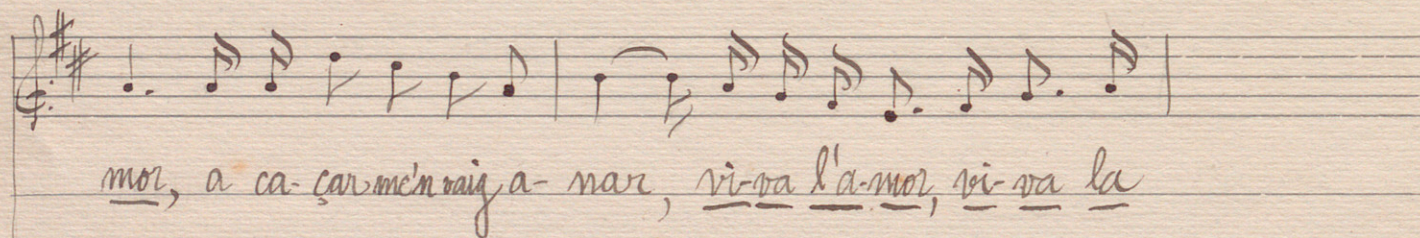
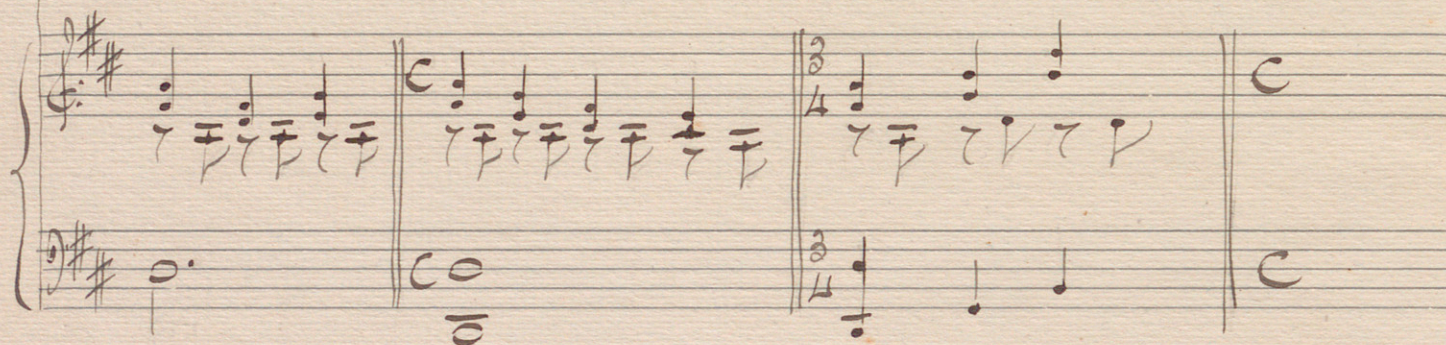
Soprano



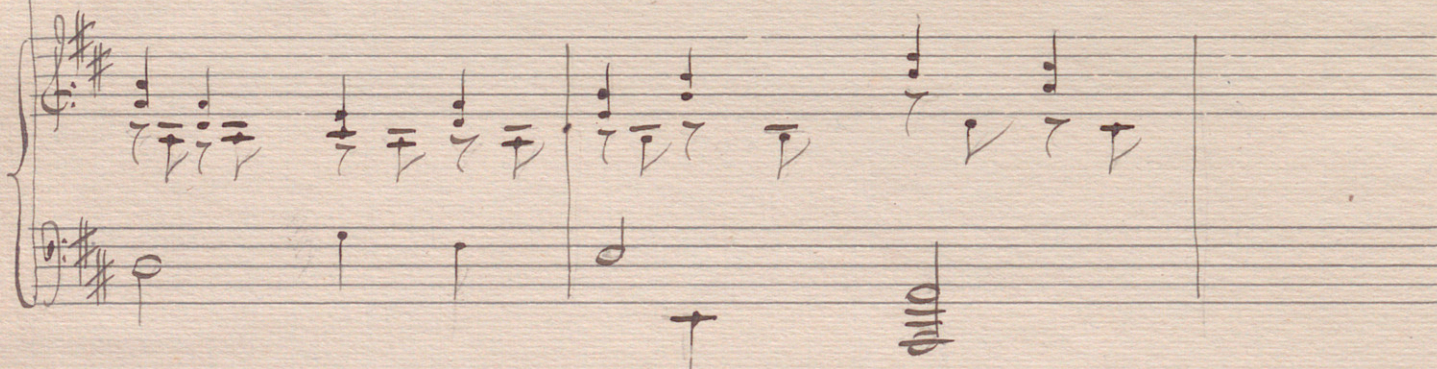
M- na ma-ti-na-da fres-ca, ai, vi-va l'a



mor, u- na ma-ti-na-da fres-ca, ai, vi-va l'a -



mor, a ca-car me'nraig a- nar, vi-va l'a-mor, vi-va l'a



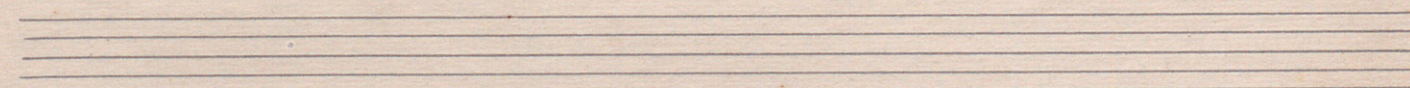
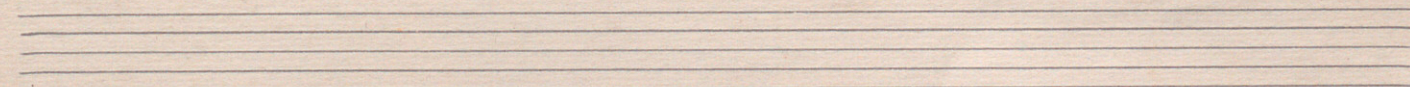
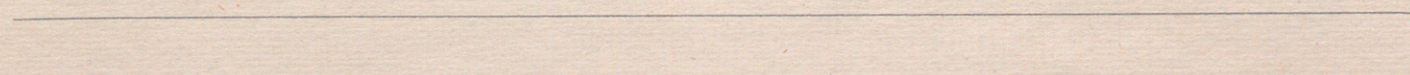
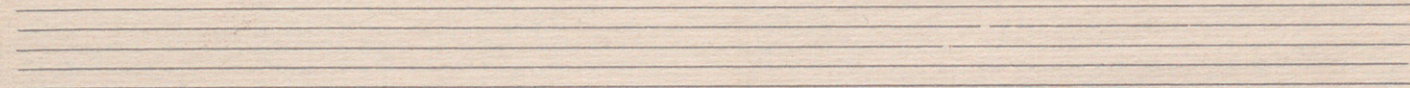
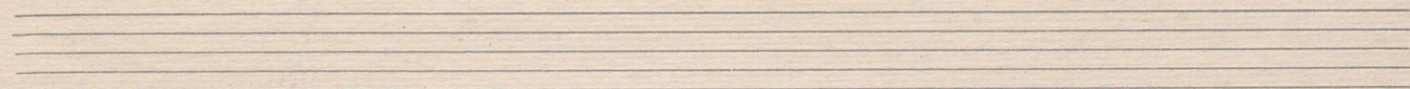
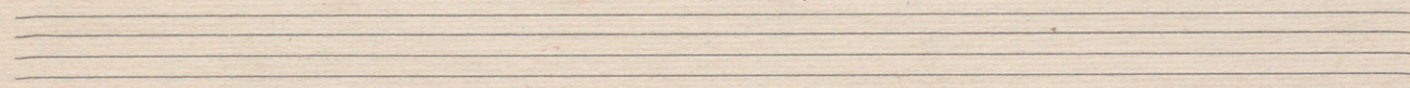
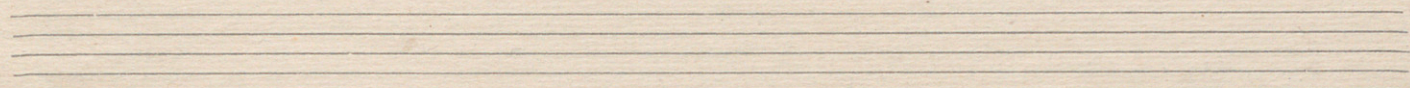
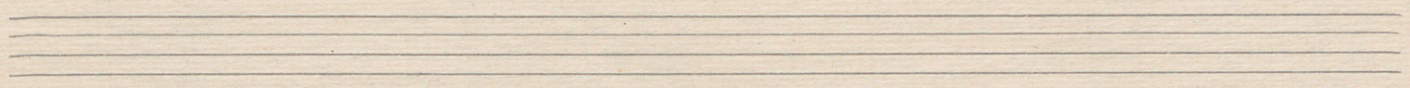
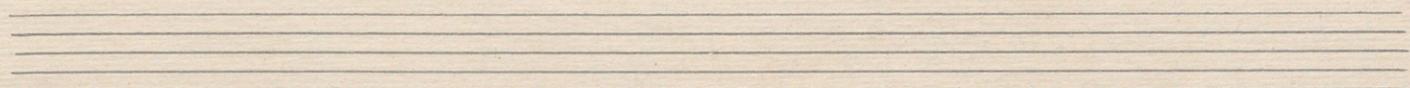
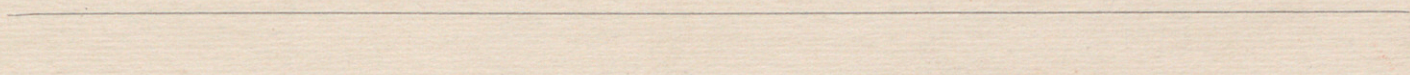
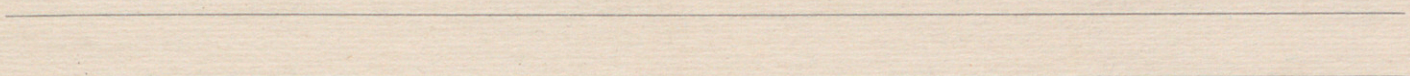
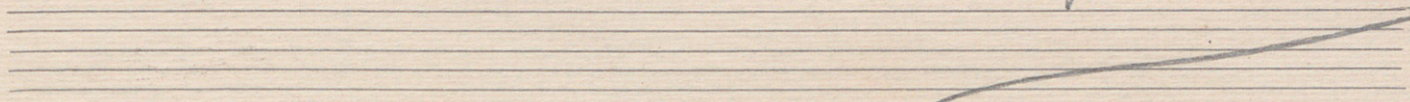
Handwritten musical notation for a vocal line in G major (one sharp) and 3/4 time. The lyrics are: ro - - sa, a ca-çar me'nraig a- nar, vi-va la ro-sa del ro-

Handwritten musical notation for a piano accompaniment. The right hand features a series of chords and single notes, while the left hand provides a simple harmonic foundation with whole and half notes.

Handwritten musical notation for a vocal line, starting with the word sar.

Handwritten musical notation for a piano accompaniment, featuring chords in both hands.

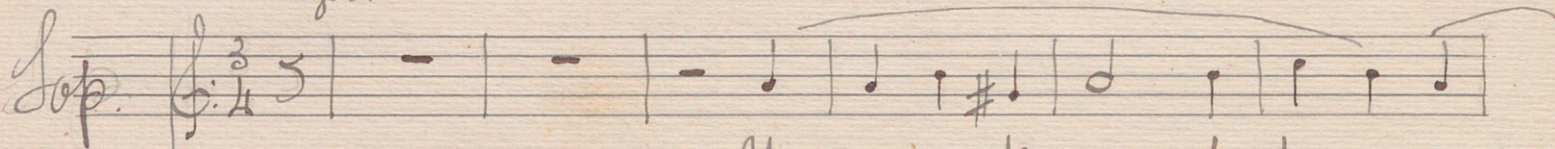
12 Dec



Nº 12 bis 1

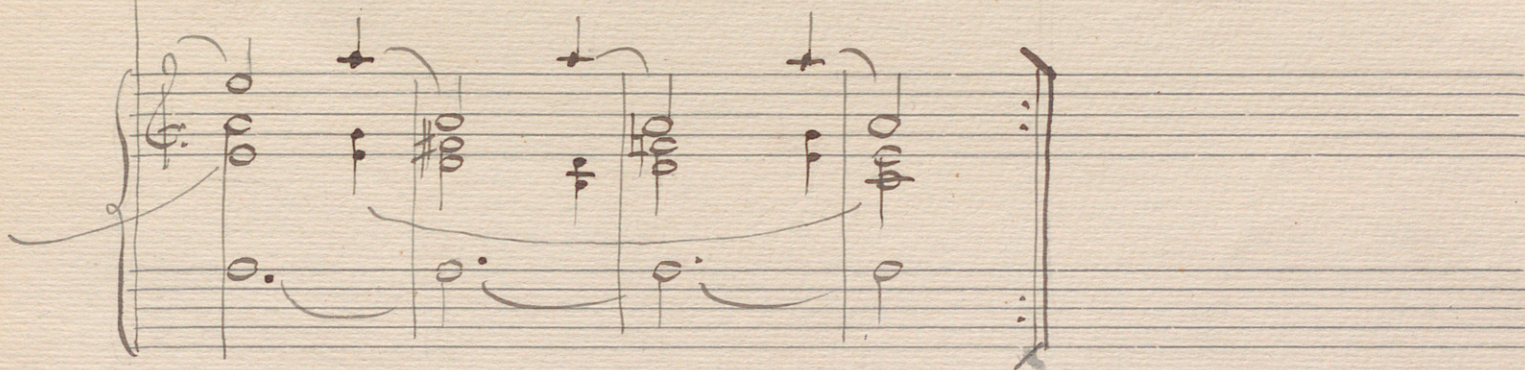
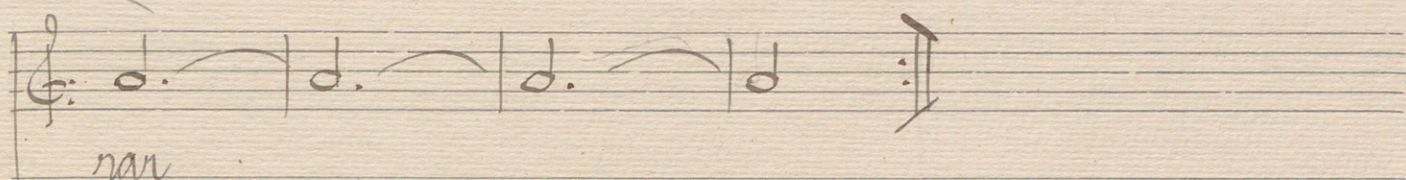
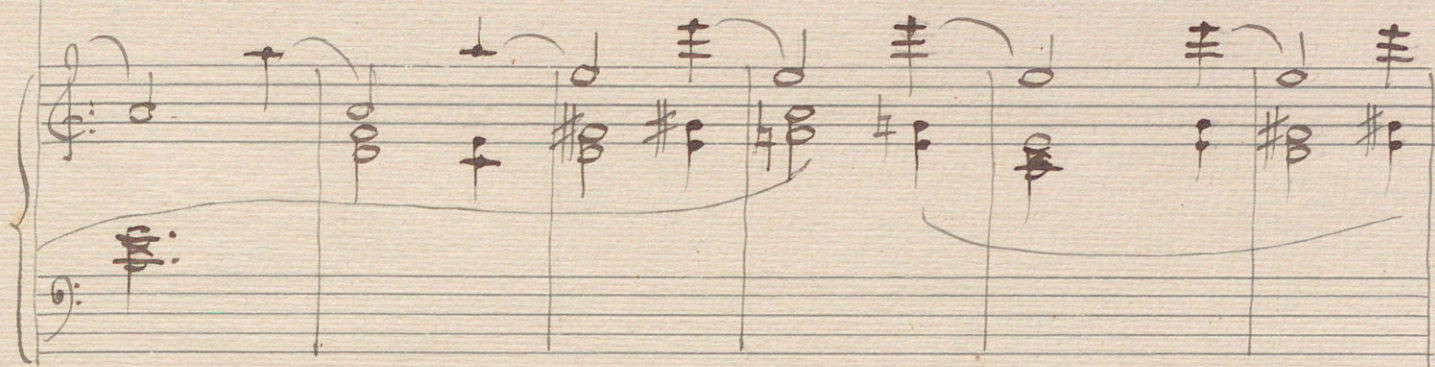
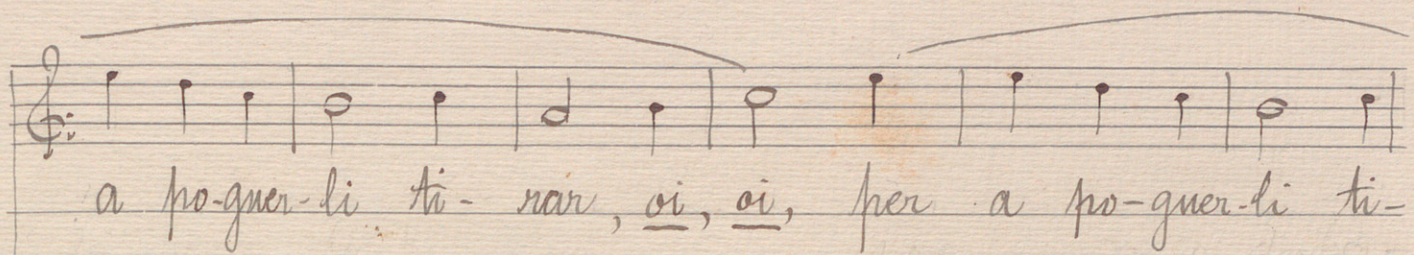
Lénger.

= Castilló' = (Vora Pont de Suert)



U-na ma-ti-na-da fres-ca jo





Andantino.

Bariton

U-na ma-ti-na-da fres-ca, u-na

Andantino.

mp ligat

ma-ti-na-da fres-ca jo me'n vaig a-nâ a ca-çar, la-rà, la-rà, jo me'n

same cover - - - - - *rit.*

vaig a-nâ a ca-çar, la-rà, la-rà, la-ra, la-ra-rà, la, la.

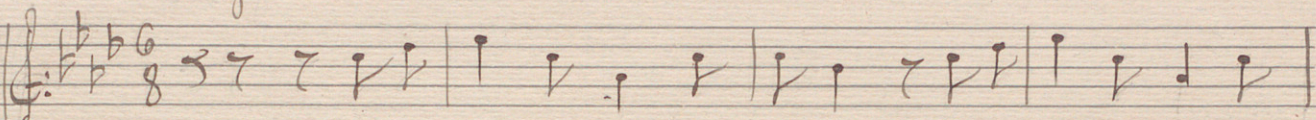
same cover *rit.*

Corā.

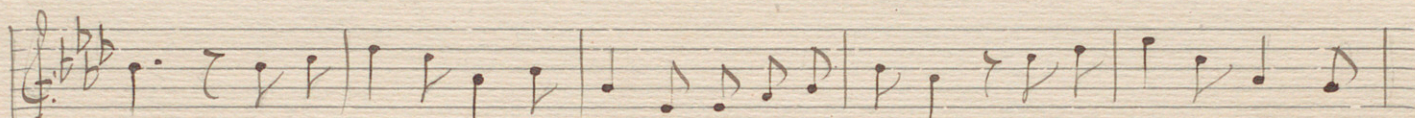
14

Dolçament mogut

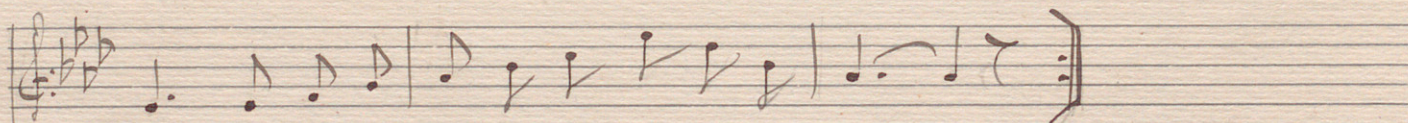
Soprano



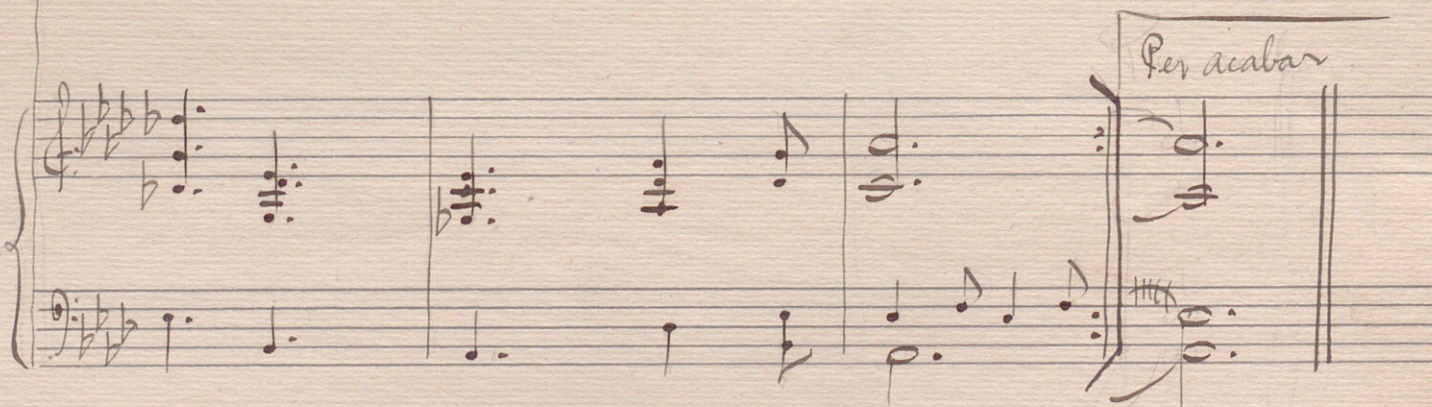
Un ma-ti a la fres-que-ta, jo me n'a-na-ra-ca-



car no en tro-bo ca-sa min-qu-na, to-ca-li Co-ni, per a po-quer-li ti-



rar, to-ca-li Co-ni, re-pi-ca-li pla.



Moderat

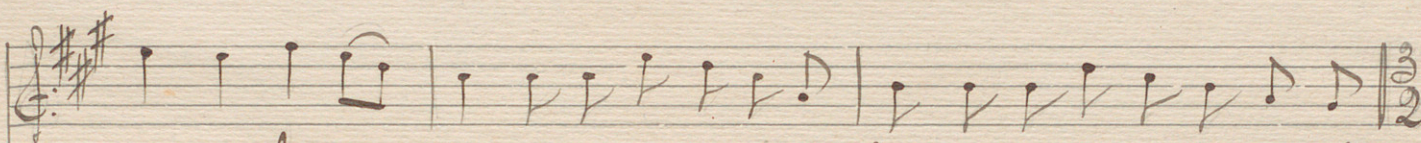
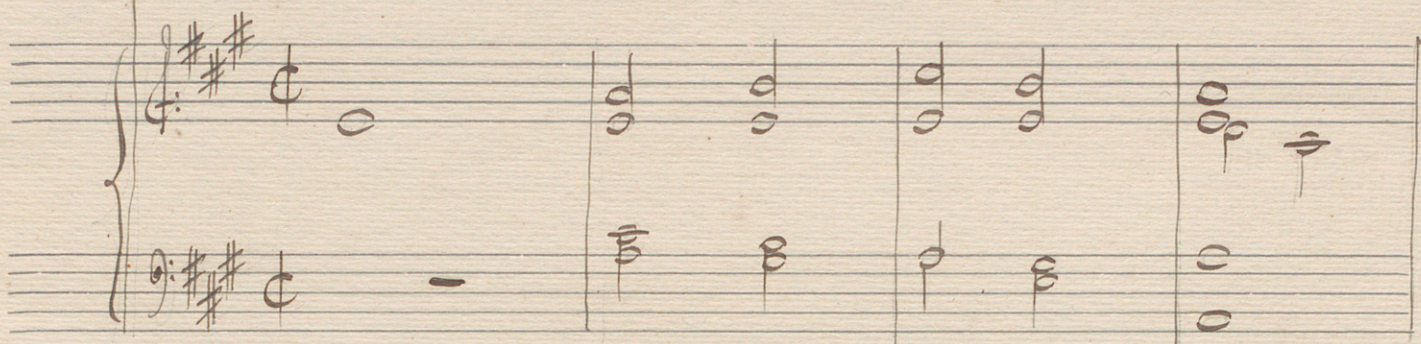
Gesaliu.

15

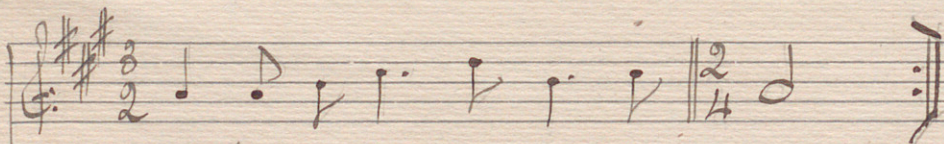
Sopran



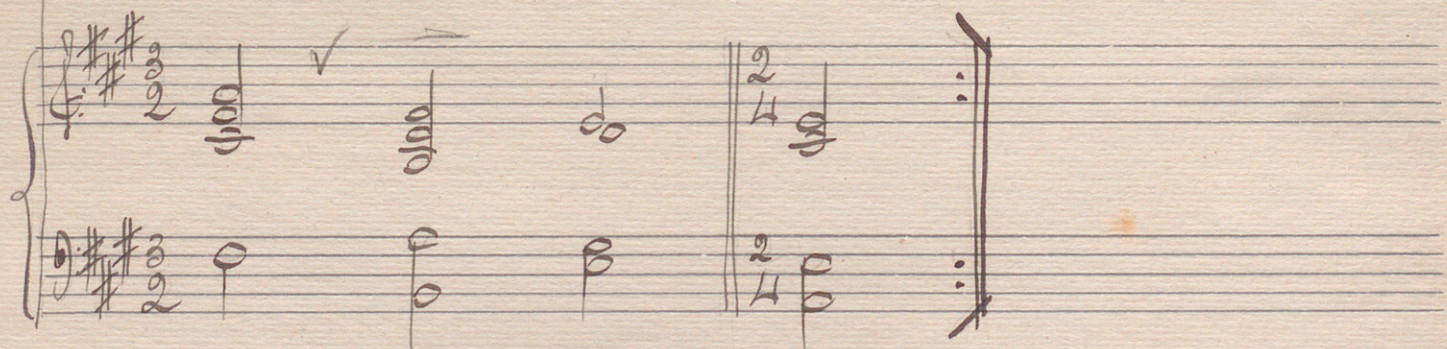
U-na ma-ti-na-da fres-ca, fre-do-ri, me n'a-



né prinu boscen - llà, quan la ve-la surt la bar-ca, quan la ve-la se n'hi

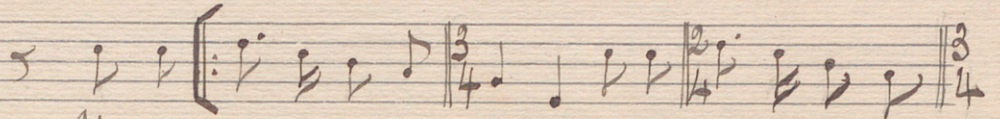
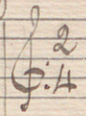


va, fre-do-li - ri, li - ri - là.

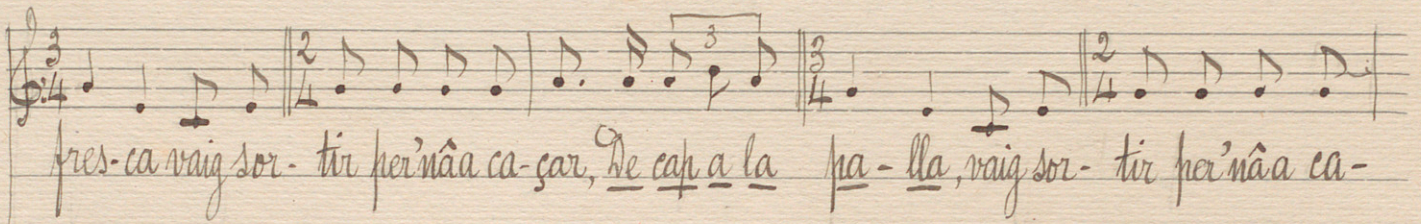


Alegret tranquil

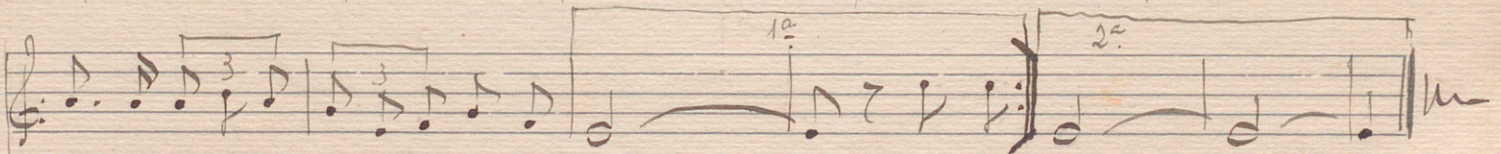
Bariton.



U-na ma-ti-na-da fres-ca, u-na ma-ti-na-da



fres-ca vaig sor-tir per'nâa ca-sar, De cap a la pa-lla, vaig sor-tir per'nâa ca-



gar, de cap a la pa-lla la vaig ti-rar.

rar.



Montblanc - Fontscaldes.

1/2

Vin.

Soprano

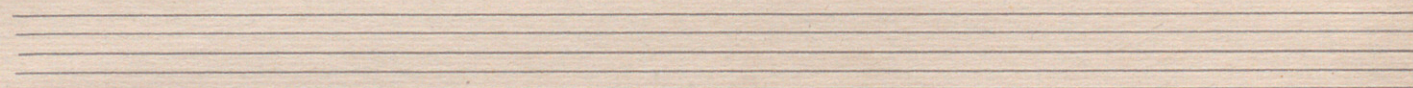
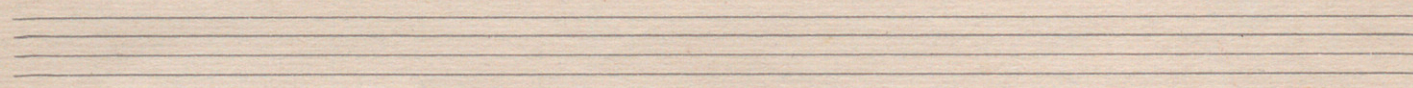
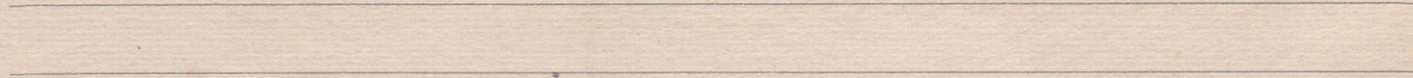
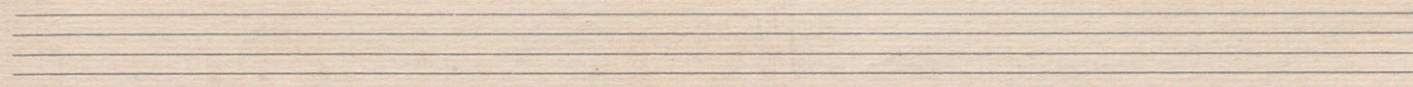
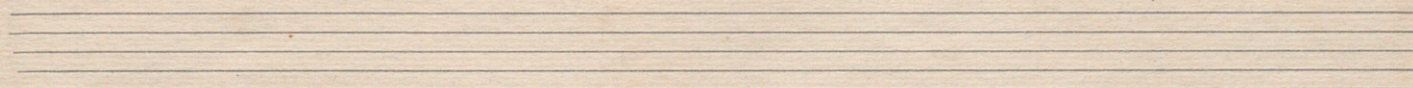
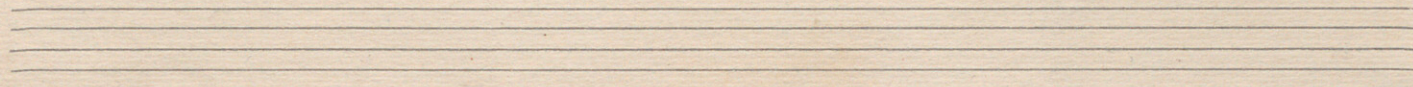
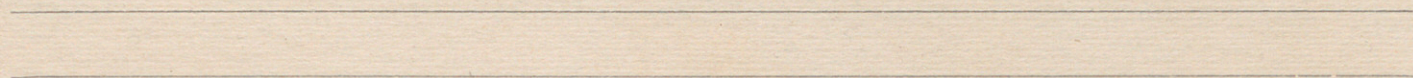
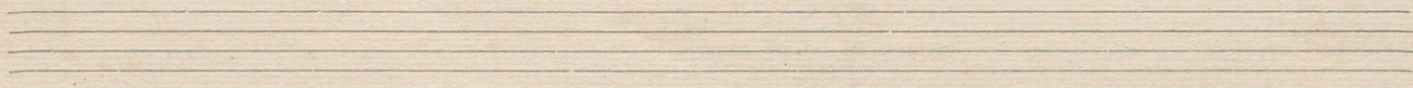
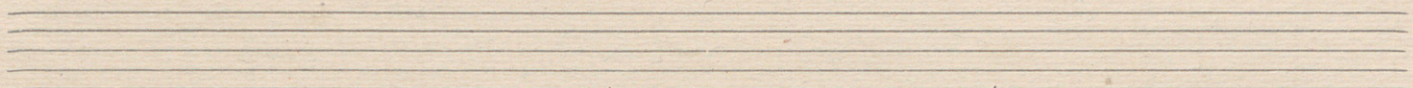
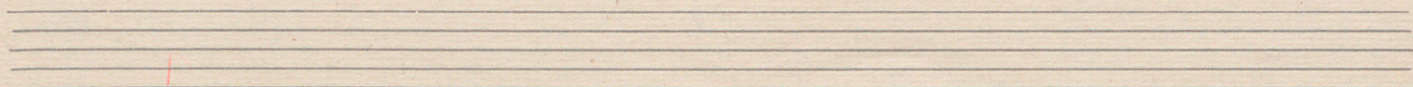
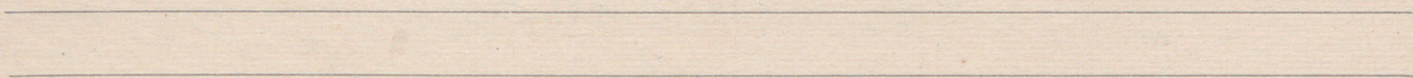
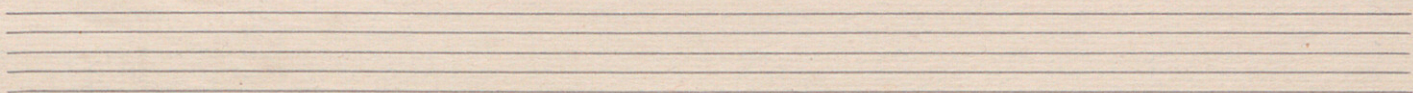
U-na ma-ti-na-da fres-ca, trum, lai-

Vin

re-ta, lai-re-ta, lai-rã, u-na ma-ti-na-da fres-ca jo me'n

raig a-nã a ca-gar.

hextra



Andantino

Viladran.

18

Soprano

U-na ma-ti-na-da fres-ca vaig sor-tir per nâ a ca-

Andantino

car, no tro-bo per-din ni quat-lla que jo li pu-ga ti-rar, si-nó n-

na gen-til pas-to-ra, ai de l'a-mor, qui-na fres-ca hi fe-ia, que gnar-

Handwritten musical notation for a vocal line. The staff is in G major (two sharps) and 2/4 time. The melody consists of eighth and quarter notes, ending with a repeat sign. The lyrics are written below the staff.

da va el bes ti - ar, oi, de l'a - mor, qui na pres ca hi fa.

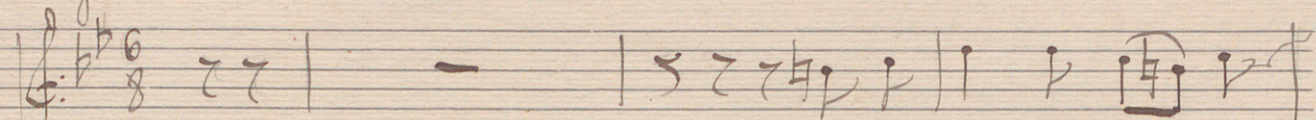
Handwritten musical notation for a piano accompaniment. The top staff is in G major and 2/4 time, featuring a melody with a slur and a repeat sign. The bottom staff is in G major and 2/4 time, showing a bass line with rests.

Eight empty musical staves for additional notation.

Mitjorn gran (Menorca)

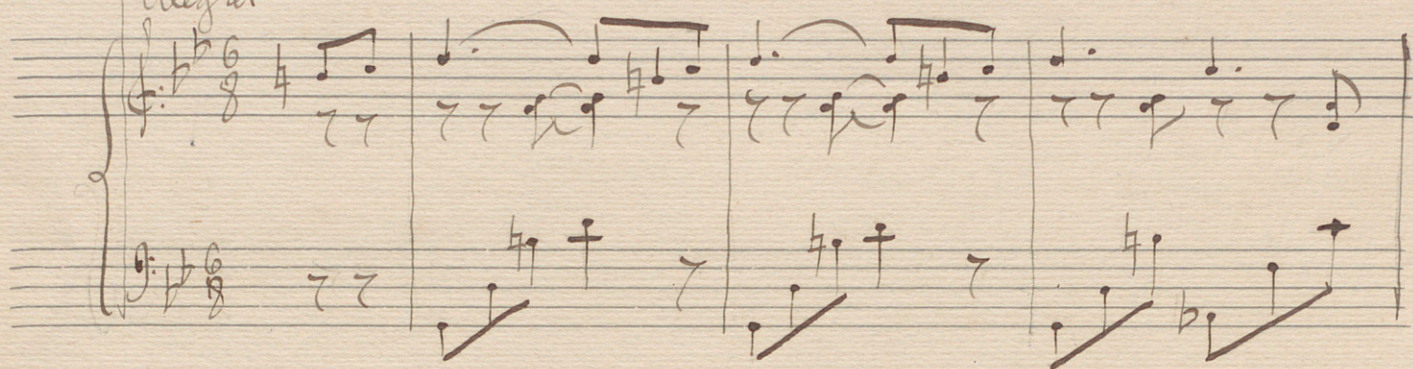
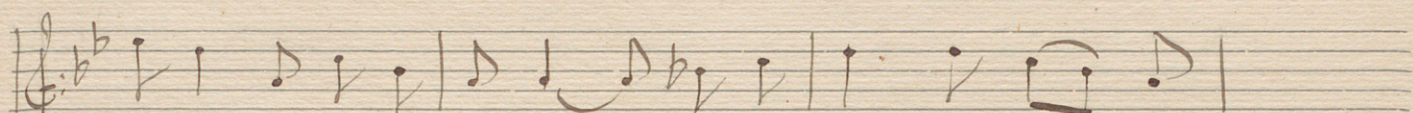
19

Alegret.

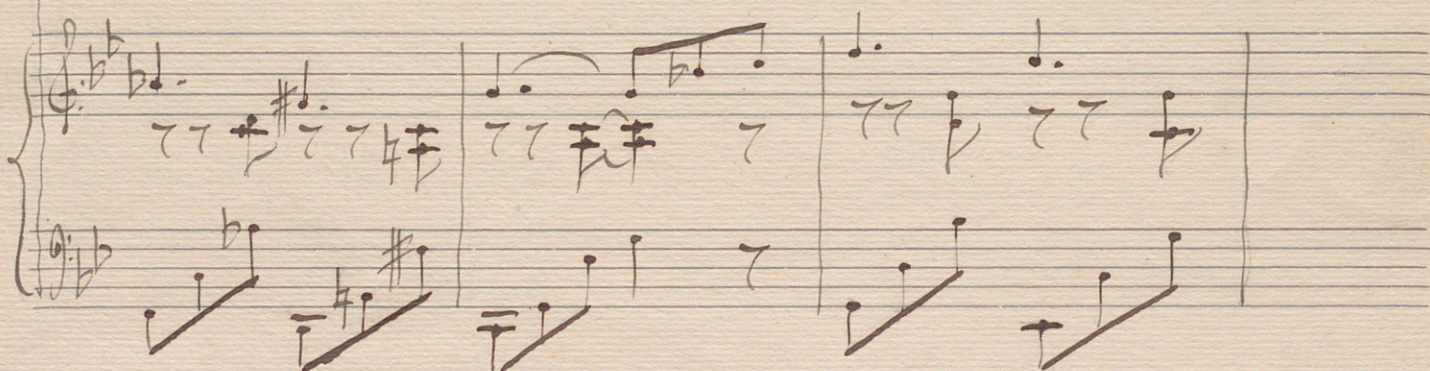
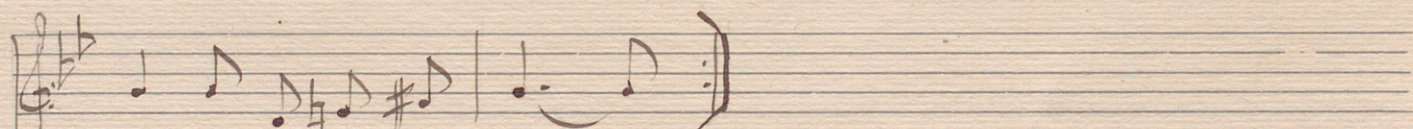
Gariton. 

El pas-tor de Cor-ni -

Alegret

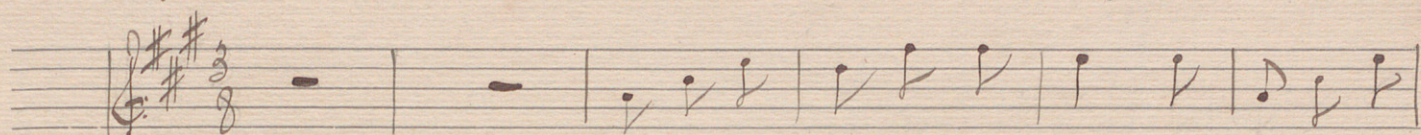
o-la, gar-ri-da mi-a, com va a so-par no té

pa, gar-ri-da, qui-là.

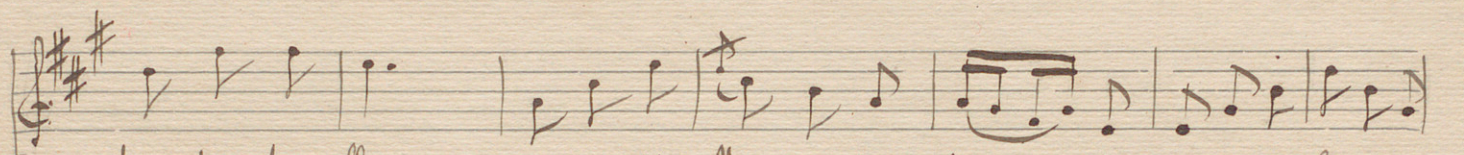


un hoc rit.

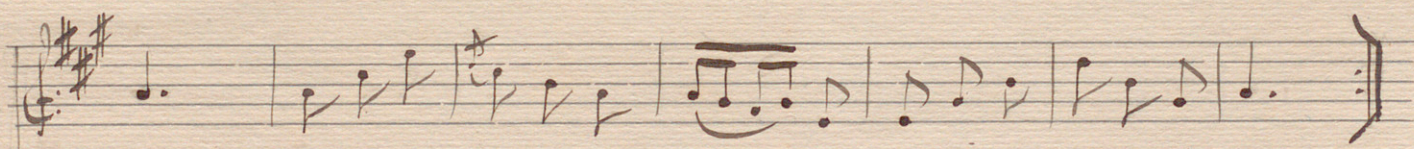


U-na ma-ti-na-da fres-ca men fa bo

Sopran

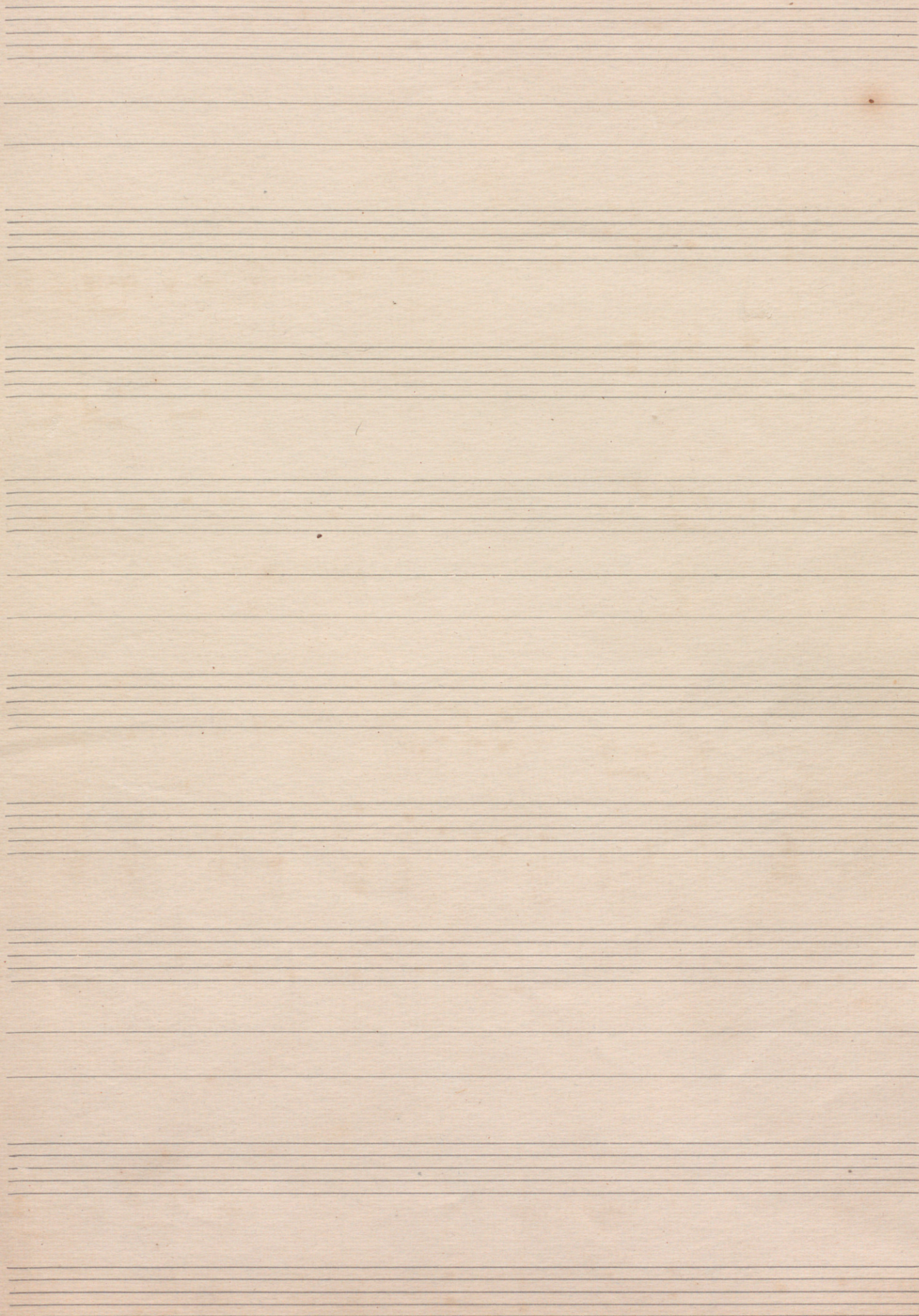



per tre-ba-llar; me'n ga-fi l'es-co-pe-te - - ta, me'n a-ni-al bo-se a ca-

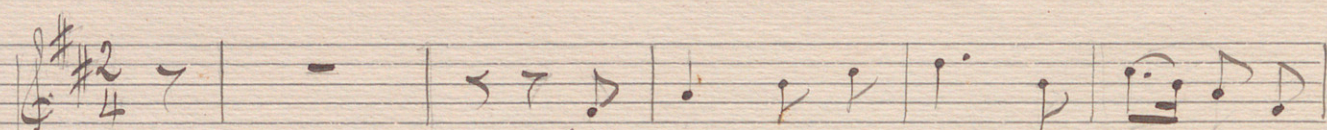
gar. Mi-ra, siem ti-res, noem to - quis; mi-ra, siem to-ques, la ma.





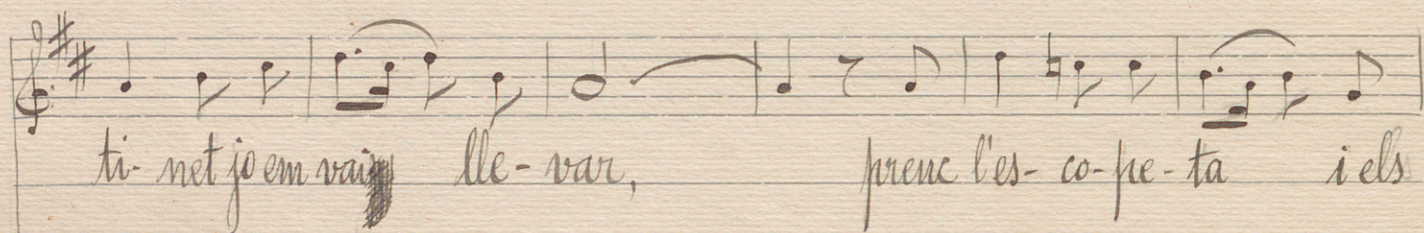
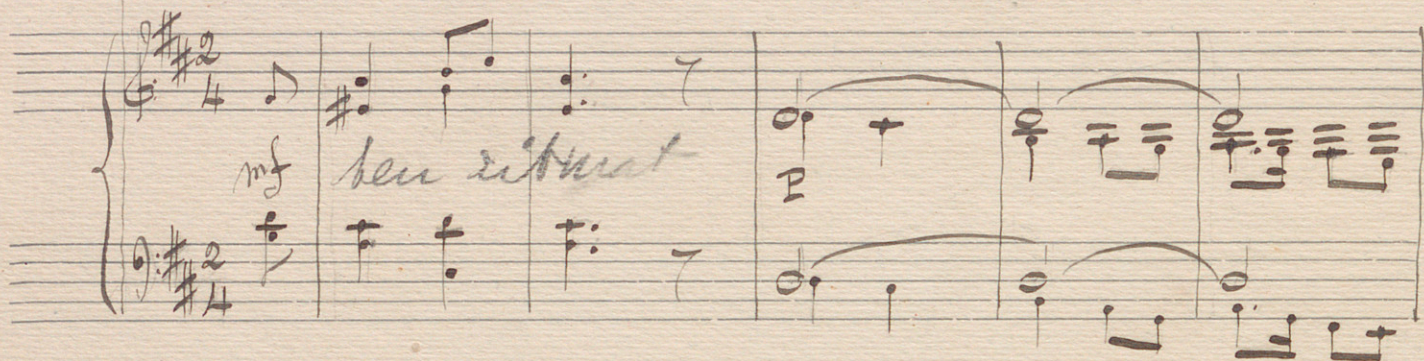
Andantino.

Sopran.

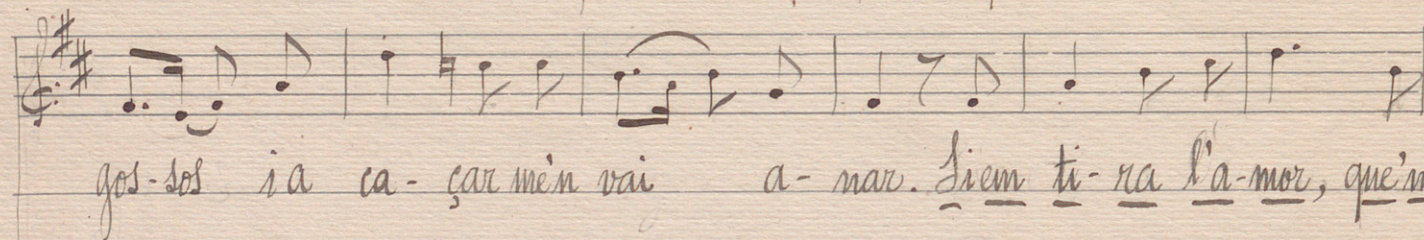


U - na ma - ti na - da fres - ca, ma -

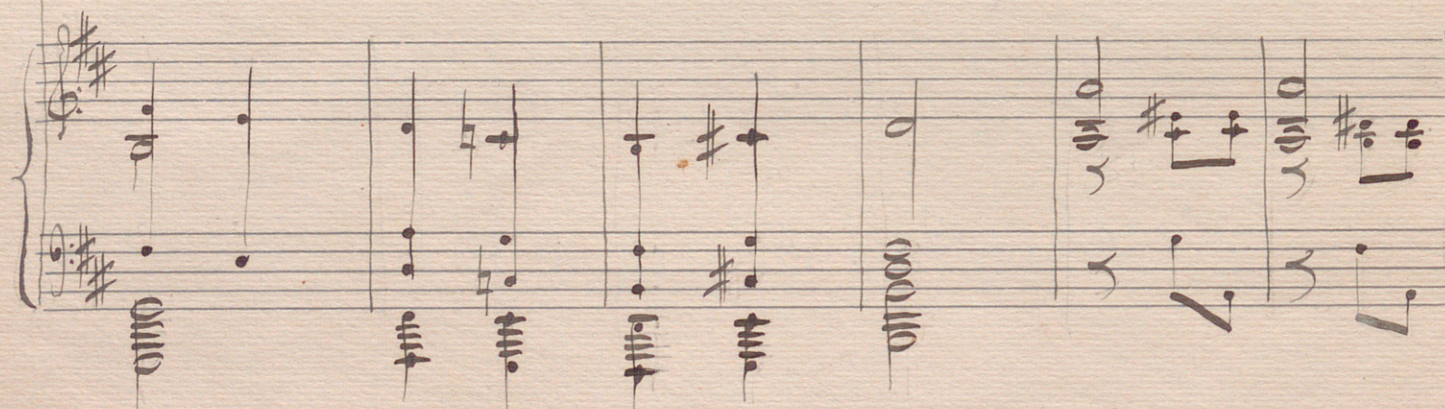
Andantino

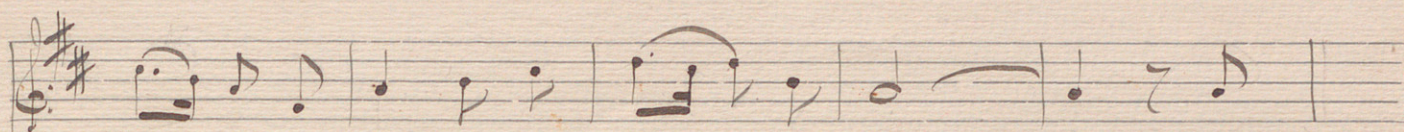


ti - net jo em vai lle - var, prene l'es - co - pe - ta i els



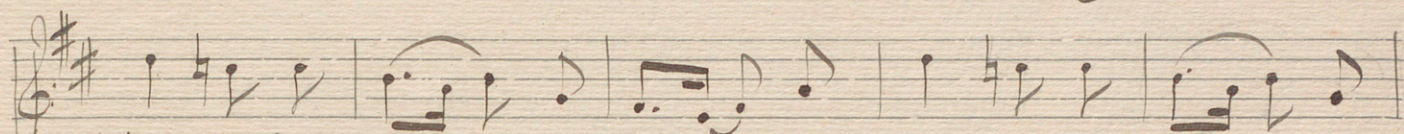
gos - sos ia ca - çar m'en vai a - nar. Siem ti - ra l'a - mor, que'm





 Ai - ri, si em to - ca, no em to - - ca - nã; si em





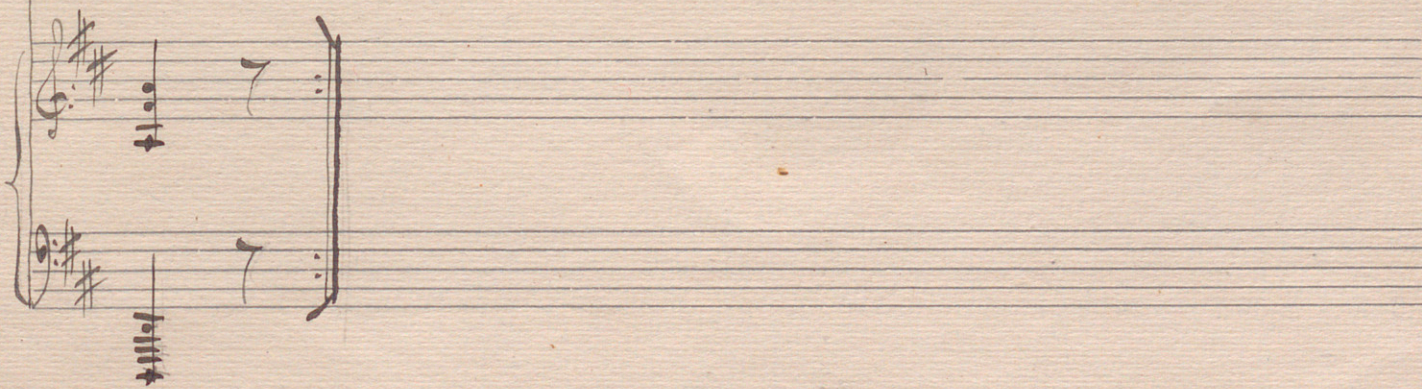
 to - ca l'a - mor, que'm to - qui, si em to - ca, no em ma - - ta -



da rre rre e gada f. rit.

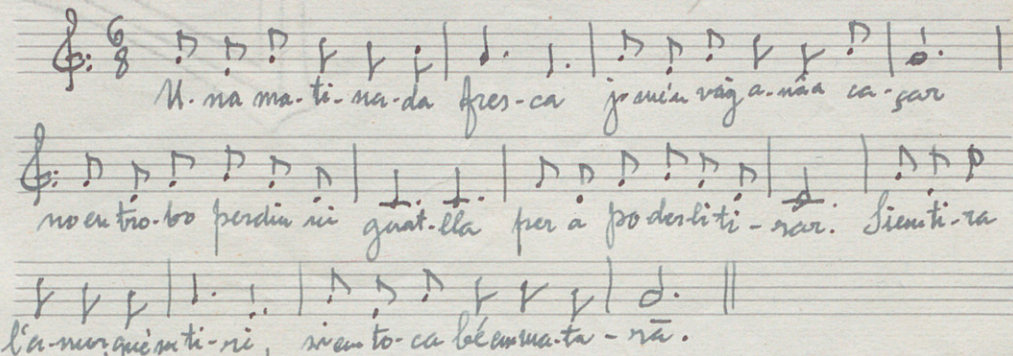


 rã



2

Bart. x I 1



 M. na ma-ti-na-da fres-ca jo-mi-ni-vă-a-nă ca-sar

 no-en-tro-to per-di-ni-ni gna-t-lla per-a po-de-si-ti-rar. Si-en-ti-ra

 l'a-nu-n-qui-en-ti-ni, ri-en-to-ca-bé-en-na-ta-ră.

J. M. Casas. Valls

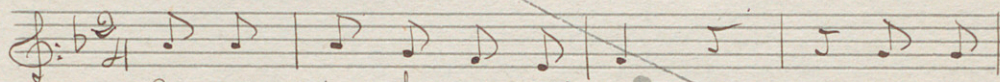
3 leis

M. wa ma-ti-na-da fresca, to-ca-li Boni, re-pi-ca-li
So-mi al bre se'n wa-nã-a ca-car, to-ca-li Boni re-pi-ca-li
pla al bre se'n wa-nã-a ca-car, to-ca-li Boni, re-pi-ca-li pla.

Monteclar
1929

A.P. (c) n.º 64.

Tafoner



com ve sa de-ma-ti-na

Unamatinada fresca
toca-li Toni repica-li Toni
i al bosc s'en va anar a caçar
tpca-li Toni repica-li pla.
ial bosc s'en va anar a caçar
toca-li Toni repica-li pla.

No trobeperdiu ni gotlla
per a pue-li tirar
sino unapastoreta
que gordaie el bestiar
- No'm diri lapastoreta
de qui es lo bestiar? -
- Les auvelles son dè pare
los moltons del meu germà -

Can tadaper na Teresa Soler de Montclar.

Conade Porquirolo *Apr. XM.*

sol

do mai-ti de Sant Jo-an, ai, vi-ra la-
mor, lo ga-lan jo-re se'n va a ca-gar, vi-ra la-mor, vi-ra la-
ro-ra, lo ga-lan jo-re se'n va a ca-gar, vi-ra la-
ro-ra del camp pla.

Lo maiti de Sant Joan
 lo galan jore se'n va a caçar;
 no'en troba caça ninguna
 per a paquer-li'n tirar
 sinó una sola pastora
 que guardava lo bestiar.

Dr. Puigol

A. n.º 7 - III.

El pastoret

So me'n lle - vo de - ma - ti,
de - ma - ti ia pun - ta d'au - ba: a - ga - fo
mon sar - ro - net me'n

Metrificació preferible

de - ma -
ti ia
me'n riu dret a la muntanya.

amb la mateixa melodia es
cantava la formada: "valdría..."

Am

5

Soprano X

D 3

Musical score for Soprano X, D 3. The score is written in G major (one sharp) and 3/8 time. It consists of five staves of music with lyrics in Catalan. The lyrics are:
 U-na ma-ti na-da fres-ca ma-ti net me'n
 vaig lle-var prene l'es-co-pe-ta i els gos-sos i a
 ca-sar me'n vaig a-mar. Si en ti-ra l'a-mor, que'm
 ti-ri, si en ti-ra be'm to-ca-ra, si en to-ca l'a-
 mor, que'm to-qui, si en to-ca no'm en-ta-ra.

Una matineda fresca
 matinet que'n vai llevar;
 prene l'exopeta i els gos
 i a cagar me'n vai anar.

No'n trobo perdut ni quall
 per a paquer. li tirard
 sino'mda pobre pastora
 que'n quedava d'bestia.

Es la'm trobo adormida
 desota d'un vell anar;
 li en cullo un pom de viols
 i al pit les hi vai porar.
 Les viols eren fresques
 la pastora es despertà.

— Qui busquen, va, lo bonhome,
 que busquen, vós per aquí?

— Busca la vostra anoreta
 si me la volen redir.

Això digueu-ho al meu pare
 o sino al meu germà
 o sino al senyor oncle
 que a la Vall d'Aran està.

Valls - Rosari - 1928

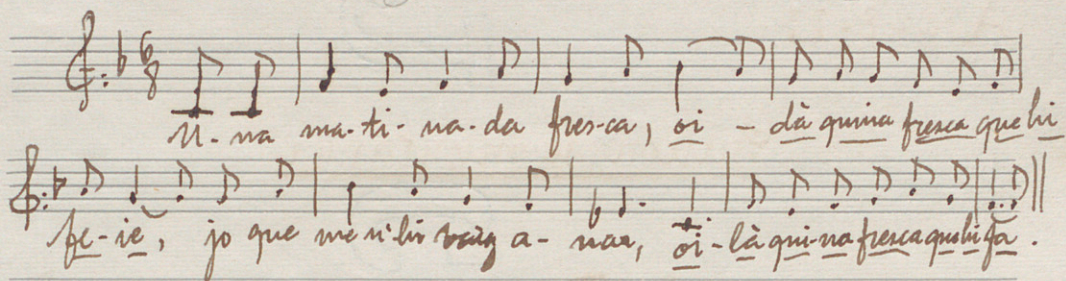
6

Bariton

X

F

Lg



M. na ma-ti-na-da fres-ca, oi - dà qui-na fresca que hi
se-ie, jo que me n'hi vaig a-nar, oi - là qui-na fresca que hi fa.

Una matinalda fresca

jo que me n'hi vaig anar.

(següia igual com l'altra de Guira) (n:1)

acaba:

Sinó els orellets del cel
que no en saben de parlar;
ténen la llengüeta curta,
no la en poden redolclar.

Guira 1928

A. n^o 8 - II.

Galan de muntanya

Handwritten musical score for 'Galan de muntanya'. The music is written on five staves in treble clef with a 6/8 time signature. The lyrics are written below the notes. A blue diagonal line is drawn across the score.

E-ra un sa-ló de da-mes; to-tes s'es-tan di-ver-
tint, me-nos u-na no-ble da-ma
que téel cor molt en-tris-tit per un ga-lan
de mun-ta-nya que l'a-mor li ha tra-it.

Metrificació preferible

Handwritten musical score for 'Metrificació preferible'. The music is written on five staves in treble clef. The time signature changes from 6/8 to 9/8 and back to 6/8. The lyrics are written below the notes. A blue diagonal line is drawn across the score.

E-ra un sa-ló de da-mes; to-tes s'es-tan di-ver-
tint, me-nos u-na no-ble da-ma que téel
cor molt en-tris-tit per un ga-lan de mun-ta-
nya que l'a-mor li ha tra-it.

3

Soprano.

X

F 6

U-na ma-ti-na-da fres-ca, a-ra va de bo, una
 ma-ti-na-da fres-ca, a-ra va de bo, vaig sor-tir per'nâa ca-
 gar, a-ra va de bo, vaig sor-tir per'nâa ca-gar, a-ra va de
 bo, que de bo va.

Una matinada fresca
 vaig sortir per'nâa a caçar,
 no en trobo perdut ni quatlles
 per a poguer li tirar,
 sino una pobra pastora
 que guardava el bestiar.
 Ja la'n trobo adormideta
 a la vora del canyar;
 de tan boniqueta que era,
 no la goro a despertar.
 N'hi ha culla un pom de violes,
 al pit les hi vaig tirar;
 les violes n'eren fresques,
 la pastora es desperta.
 - Digueu-me, la pastoreta,
 de qui es lo bestiar?
 - Les ovelles son del pare,
 els saiets de mon germà,
 les cabrates ne son meves
 i els cabrits del rabada.

Lira 1923

Alegre.

7

Soprano

X

J 2

Lo mai- ti de Sant Jo- an, Hum la-rà la-la-rà, la
la, que me'n vaig a- nã a ca- çar, re-quin-trine quin-trine, re-quin-trine, quin-
tron, de mi co-ra- son que me'n vaig a- nã a ca- çar.

Lo mairti de Sant Joan
 que me'n vai anã a caçar
 no trobo caça ninguna
 per a fuguer-li'n tirar,
 Sinó una polra pastora
 que'n guardava lo bestiar.
 Ja la'n trobo adormideta
 a sota d'un olivar,
 ne cullo un pom de violes
 i al pit les hi vaig posar.
 Com les violes són fresques,
 pastora se despertà.

No em dirien, la pastoreta,
 de qui són aquest bestiar

Llurroca de Gellera 1928

A. n^o 9 - II.

Desengany

Handwritten musical score for 'Desengany'. It consists of three staves of music in 6/8 time. The melody is written on the first staff, and the lyrics are written below it. The lyrics are: 'Car-rêa-munt i car-rêa-vall, car-rer de l'ar-gen-te-ri-a, la va-reig ven-real bal-có que la fres-ca n'hi pre-ni-a.' The music ends with a double bar line.

Car-rêa-munt i car-rêa-vall, car-rer de l'ar-
gen-te-ri-a, la va-reig ven-real bal-có que la
fres-ca n'hi pre-ni-a.

Metrificació preferible

Handwritten musical score for 'Metrificació preferible'. It consists of three staves of music in 9/8 time. The melody is written on the first staff, and the lyrics are written below it. The lyrics are: 'Car-rêa-munt i car-rêa-vall, car-rer de l'ar-gen-te-ri-a, la va-reig ven-real bal-có que la fres-ca n'hi pre-ni-a.' The music ends with a double bar line.

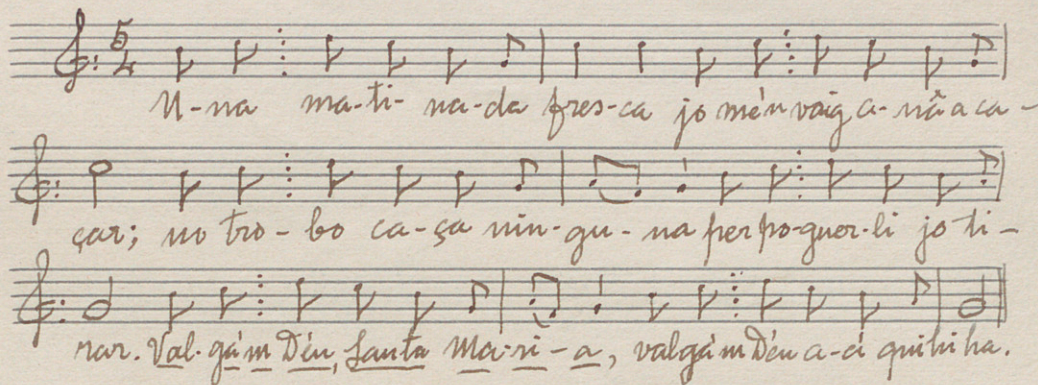
Car-rêa-munt i car-rêa-vall, car-rer de
l'ar-gen-te-ri-a, la va-reig ven-real bal-
có que la fres-ca n'hi pre-ni-a.

8

Lop.

X

H


 U-na ma-ti-na-da fres-ca jo me'n vaig a-ni-a ca-
 car; no tro-bo ca-sa nin-gu-na per po-guer-li jo ti-
 rar. Val-gi'm Dén, San-ta Ma-ri-a, val-gi'm Dén a-ci qui li ha.

Una matineda fresca
 jo me'n vaig anà a caçar;
 no trobo casa ninguna
 per poguer-li jo tirar,
 sino una gentil pastora
 que guardava el bestiar.
 La trobo adormideta
 no la'n goso despertar;
 en colla una ram de violes,
 al pit les hi vaig tirar.
 Les violes eren fresques,
 la pastora es deixonda
 — Valgi'm Dén, Santa Maria,
 valgi'm Dén, ací, qui li ha?
 — Un caçador d'aventuras
 l'amor si li volen dar.
 — Si volen que us e la dono,
 us e l'honren de guanyar.
 Demanen-la au el meu pare
 i també au el meu germà;

que si ells us e la donen,
 per mi ben donada estar

La Fobla de Lillet. 1922

Mod. d. = 44

9 lirs

Musical notation in G major, 6/8 time. The melody is written on a single staff with a treble clef. The lyrics are written below the staff, aligned with the notes.

M. na ma-ti-na de fres-ca, to-ca-li, to-ni, u-na
 ma-ti-na de fres-ca, to-ca-li, to-ni, no'n fa bo per tre-ba-
 llar, to-ca-li, to-ni, re-pi-ca-li pla, no'n fa bo per tre-ba-
 llar, to-ca-li, to-ni, re-pi-ca-li pla.

Me'n gafa l'escopeta
 i me'n vaig a caçar.
 Ja no'n trobare res
 que le'n podie tirar.
 No'n trobare sino una pastora
 que'n guardaie lobestiar.
 Ja la'n trobe adormideta
 adormida a la vora d'un olivar.

Les ovelletes ne són meves
 els cordons són de mamià
 els cabridets són de papà
 les cabridetes de mon germà.
 Els moltons del simpó oncle
 que a mi me'ls no vol donar.

Jugo
 1929

- Què'n buscan vo, jo, per qui?
- Què'n dec ~~haver~~ d'haver buscar:
 les amores d'una pastora
 si ~~haver~~ me'ls ne vol donar

A.P. (e) n.º 40

"El bon Jesús era pobre"

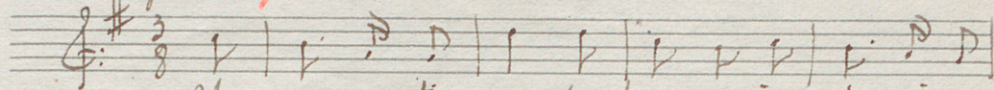
allegret

9

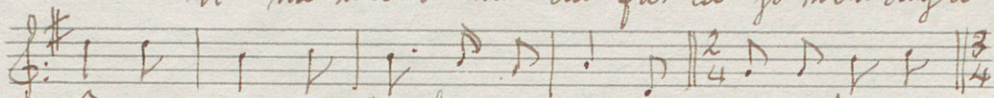
Bambino

X

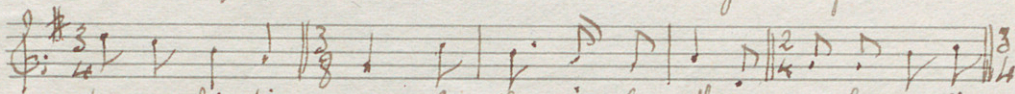
D 1



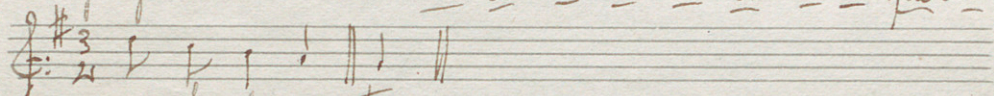
M- na ma-ti-na-da fres-ca jo me'n vaig a-



nha ca-sar; no tro-bo ca-sa nin-gu-na per a



po-quer-li ti-nar. Lo di-ni do-rell vi-o-la que l'a-



morucha de ma-tar.

Las 1928

U-na ma-ti-na-da fres-ca oi-dà, qui na fres-ca hi
 pe-ior, jo m'en vaig a-nà a ca-sar, oi-dà, qui na fres-ca hi
 fa.

Una matimada fresca
 jo m'en vaig anà a casar,
 no trobo capo rinquina
 per a poder-li tirar;
 tan sols una pastoreta
 que guardava el bestiar.
 Ella ni està dormideta,
 no la goso despertar;
 ja en cullo un pom de violes,
 al pit les hi vaig tirar.
 Les violes ni eren fresques,
 la pastora es desperta.

ja n'és donada temps bra;
 tant un jove de quimtonya
 demà s'ha d'anà a casar.

- Què busquen aquí, gran jove,
 que veniu aquí a buscar?
- La vostra amor, pastoreta,
 si me'l volgués donar.
- Demanen-me au el meu pare,
 i si no al meu germà. -
 Don pare s'holerultava
 per baderna d'un campar.
- Què busquen aquí gran jove,
 que veniu aquí a buscar?
- L'amor de la vostra filla
 si me la volgués donar.
- L'amor de la meua filla

Barcelona
 1926-27
 (Una antologia
 Caritat. s'aprox a
 la fabrica.)

A.P. n^o 4.

Mateiges

(Ball de pagès a muntanya - Mallorca)

Alegret

$\frac{3}{4}$

h. na ma-ti-na-da fres-ca, ~~o~~ lo-i-là qui na fres-ca li
 fe. ia, me n'a-ni cap a ca - çar, o lo-i-là qui na fres-ca li
 fa.

Una matinada fresca
 me n'ani cap a caçar.
 No en trobi casa ninguna
 que jo li'n pugui tirar,
 sino una gentil pastora
 que en guardava el bestiar;
 L'encontrí adormideta,
 no la'n gosó despertar.
 — Què us hi pensàveu, gran jove,
 què us hi pensàveu trobar?
 — La dolça amor, doncelleta,
 Di-me la'n voleu donar.
 — Demanen-ho an el meu pare
 o també al meu germà
 i, si ell vos-e la'n dona,
 per ben donada serà.
 Les ovelles són del pare,
 i els moltons del meu germà.
 — En culli un ram de violes,
 jo bé les hi vinga posar;
 les violes eren fresques
 la noia li agradà.

Amer 1923

12

Leforn X

M 4

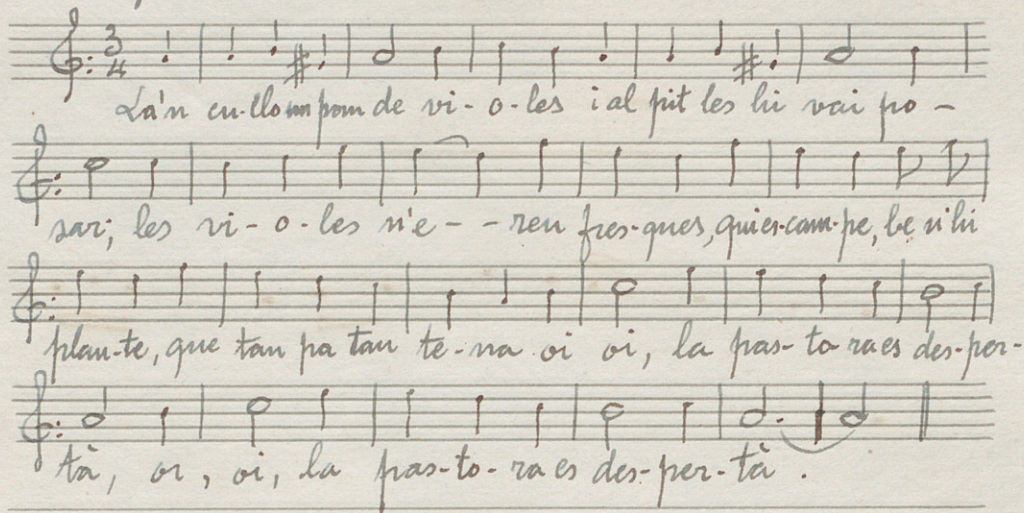
M- na ma-ti-na-da fres-ca, ai, vi-va l'a-mor,
 n- na ma-ti-na-da fres-ca, ai, vi-va l'a-
mor, a ca-çar me'n vaig a- nar, vi-va l'a-mor, vi-va la
ro-sa, a ca-çar me'n vaig a- nar, vi-va la ro-sa del ro-
sar.

Una matmada fresca
 a caçar me'n vaig anar.
 No en trobé cap ni una
 ni ningú a n'a que tirar;
 no més que una mimoneta
 qui'n guardava bestiar.
 Jo en culí un pom de violes
 i a los pits la hi vaig tirar.
 Les violes eren fresques
 i la noia es despertà.
 — Què veim aquí, gran jove,
 què veim aquí a cercar?
 — El vostre amor, mimoneta,
 si la me volien dar.
 — Demaneu-lo au els meus pares
 i també au el meu germà,
 i si els vos les ~~a~~ donen
 per ben donada serà.

Mallorca 1927

12 bis. —

Allegro



La'n cu llo m pom de vi-o-les i al pit les li vai po -
sari, les vi-o-les n'e - - ren fres-ques, quier-conn-pe, be n'hi
plan-te, que tan pa tan te-na oi oi, la pas-to-raes des-per-
ta, oi, oi, la pas-to-raes des-per-ta.

Castelló de Tor
1929

A.P.(c) n° 56.

Trascolat

Llarg

Handwritten musical score for 'Trascolat'. The score is written on two staves. The top staff is in C major, 3/4 time, and contains the melody. The bottom staff is in C major, 3/4 time, and contains the bass line. The melody is written in a simple, folk-like style. The lyrics are written below the melody: 'Com mu ma-re va fer "bu", no ho va'. The score ends with a double bar line and a 3/4 time signature.

Com mu ma-re va fer "bu", no ho va

13

Baritone X F 17

U-na ma-ti-na-da fres-ca, u-na ma-ti-na-da
 fres-ca jo-mén vaig a-nàa ca-car, la-rà la-rà jo-mén
 vaig a-nàa ca-car, la-rà, la-rà la-ra la-ra
 rit.
 ra la la

J. M. Casas. Valls.

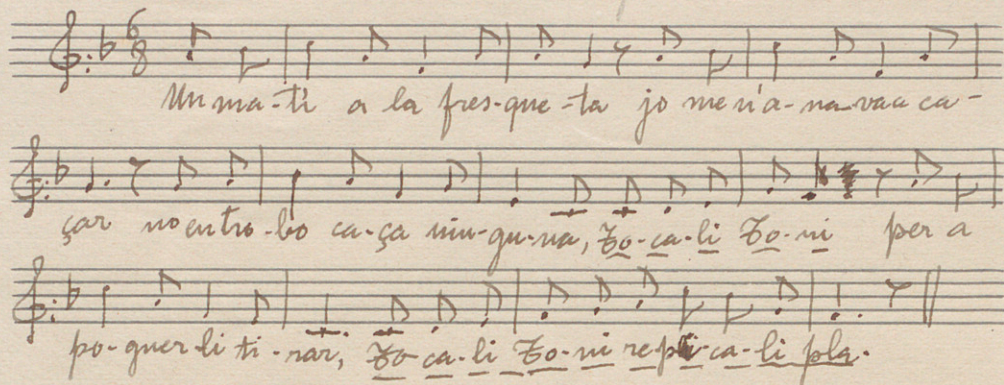
EL BON CAÇADOR

(Variants de Valls)

Una matinada fresca
jo me'n vaig anà a caçar
no en trobo caça ninguna (perdiu ni guatl·la)
per a poguer-li tirar.
Si em tira, l'amor, que em tiri,
si em toca, bé em matarà.
Sols trobo una pastoreta
que adormideta s'està.
Ja en cullo un pom de violes
per a pugué'ls-hi tirar.
Les violes eren fresques,
la nina es va despertar.
- Què en busqueu aquí, bon jove,
què us hi pensàveu trobar?
- Una amor, la donzelleta,
si me la volíeu dar.
- Demaneu-la an el meu pare
i també an el meu germà,
que, si ells vos-e la donen,
per ben donada serà.-

Cantaire: Josep M^a Casas i Homs. L'aprenqué
de la seva mare i de la seva àvia paterna.

Una matinada fresca
jo me'n vaig anà a caçar
Larà, larà,
jo me'n vaig anà a caçar,
larà, larà,
laralaralà. la, la
No en trobo. perdiu ni guatl·la
per a poguer-li tirar
.....



Un mati' a la fresqueta
 jo me n'anava a caçar;
 no en trobo caça ninguna
 per a poquer-li tirar
 sinó una polra pastora
 que en gordava el bestiar.
 Ja hi'n trobo adéu i dreta
 a la vora d'un ribar.
 Un pom de violes cullo,
 al pit les hi vaig posar.
 Les violes eren fresques,
 la pastora es despertà.
 — Com diuen, pastoreta,
 ara si us volen casar? —
 Ja en torna pedretes
 i se'n fosa a pedregar;
 la primera que li tira
 la cama li'n va trencar;
 prou metges hi ha a Barcelona
 i barbers a l'Empordà;
 si aquestes no hi ~~te~~ albasten,
 bona l'ora li ha al fossar.

Corà. 1923

Moderat

15

Sapor.

X

N

U-na ma-ti-na-da fres-ca, fre-do-ri me n'a-
 né prim boc en - llà, quan la ve-la surt la
 bar-ca, quan la ve-la se n'hi va, fre-do-li-ri, li-ri-là.

Una matutada fresca
me n'ancé pr' un boc carlò.

No'n trobo casa ninguna
 que jo li pogués tirar
 sinó una gentil pastora
 que'n guardava bestiar.
 De tan leuqueta n'era
 no la'n gos despetar
 i en cullo un fons de violes
 i al pit los hi vaig tirar.
 Com les violes n'era presques
 la rima es va despetar.

- Què li cassem per qui, gran jove,
 qui no hi pensàvem trobar?

- La nostra amor doncella,
 jo me la voldria donar.

- Demaneu-la au el meu pare
 oi també au el meu germà,
 oi també au el meu oncle,
 al cap de la plaza sta.

- No em diuies gentil pastora,
 de qui és el bestiar?

- Les ovelles del meu pare
 i el marra del meu germà.

- Un bes de vos, minyona,
 si me li en volieu donar?

- Xau-li dotra d'una mata
 que an allí ningú en veurà
 sinó els anells que li passen
 que no en saben parlar.

Besalú
 1926

Tranquil

16

Berlino

X

B

M-na ma-ti-na-da fres-ca, n-na ma-ti-na-da
fres-ca vaig cor-tir per'nâa ca-sar, De cap a la pa-lla, vaig cor-
tir per'nâa ca-sar, de cap a la pa-lla la vaig ti-rar.

per observar semblança amb

la canço de quintxalla (ball rido) "A Aragó o'li
bra una dama."

Gubarrós (Tolosa) 1927.

Vim ~~17~~ Supo X K

Handwritten musical notation on two staves. The first staff is in G major (one sharp) and 2/4 time. The melody consists of eighth and sixteenth notes. The lyrics are written below the notes.

U. na ma-ti-na-da fres-ca, trun lai-re-ta, lai-re-ta, lai-

ra u. na ma-ti-na-da fres-ca jo me'n vaig a nua a car.

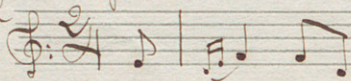
Montblanc - Fontcaldes 1928.

A. P. n° 2.

"Cossiers" de Montuiri (Mallorca)

a) L'Oferta

Fabiol *Alegre*



18

Lofarim

X JG

Alegret

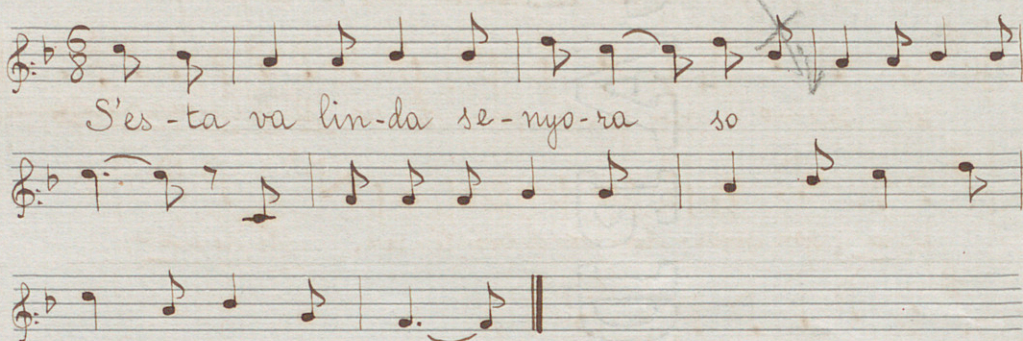
U. na ma-ti-na da fres-ca. vaig sor-tir per na ca-car; no tro-bo per-dir ni quat-lla que jo li pu-ga ti-ra, si-no u-na gen-til pas-to-ra, Ai de l'a-mor, qui na fres-ca li pe-ra, que guar-da-ra el les-ti-ar, Ai, de l'a-mor, qui na fres-ca li fa.

no hi ha més Aletra-

Viladran. 1927

A. n.º 21-III.

La tornada del pelegrí



Alegret 19 Bart. X Li 1

El pas-tor de boi-mi-o-la, gar-rí-da
mi-a, com va a so-par no té por, gar-rí-da qui-ta.

Lletra com l'anterior.

Mitja gran 1927

20

Soprano I 4

Me'n ga-fi l'es-co-pe-te-ta, me n'ia-n'ial bon a ca-sar;
no entro-bo ca-sa nin-gu- - na per po-guer-li jo ti-rar.

Mira, si em t'ies no em toquis, mira, si em toques
(de Manya)

Sinó una gentil pastora,
Sola guarda el bestiar.
De tant bonica que n'era,
no la puxo despertar.
J'en colli un ram de violes
i en el pit els hi posà;
les violes eren fresques,
la minyona es despertà.
- Què us hi pensaven vós, jove,
què us hi pensaven trobar?
- La vostra amor, doucelleta;
me la volguéssau donar.
- Ho heu de dir-ho al meu pare
i també au el meu germà
que si ells vos e la donen
per ben donada serà.

Verges. 1929

M. na ma-ti-na da fres-ca ma-ti-net me'n
 vaig lle-var pren l'es-co-pe-ta i els gos-sos i a
 ca-çar me'n vai a-mar

Una matiuada fresca
 Matinet jo en vaig llevar,
 pren goso l'escopeta i els gos-sos
 si a caçar me'n vaig anar
 Si en tiro l'amor, que'm tiri
 Si en toca no en tocarà
 Si en toca l'amor que'm toqui
 Si en toca no en matarà

Là'n trets adormideta
 a la vora d'un canyar;
 me'n callo un pòm de violes
 i al cap les hi redigitar.

Les violes eren fresques
 l'amor es va desferstar.

- Valga'm Dén, Verge Maria,
 valga'm d'au, aquí qui li ha?

- M'n caçador d'aventura,
 l'amor xi li volen dar.

- Això ho ven de dir al meu pare
 o sinó al meu germà,
 o sinó al meu oncle
 que a casa nova s'està.

*Certes les margaridetes
 les volen carà deques fang;
 Així trista de mi, met trista,
 ni hauré d'esperar un altre any.*

Valls. - J. M^e Basal.

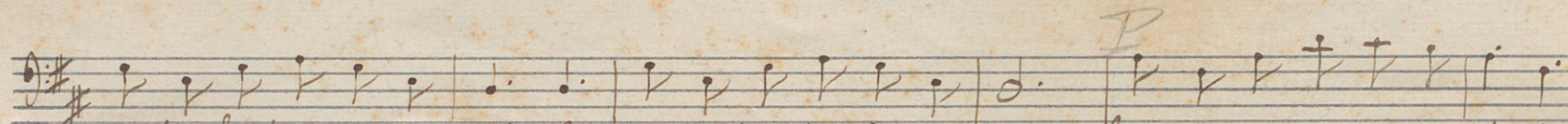
182

Bariton.

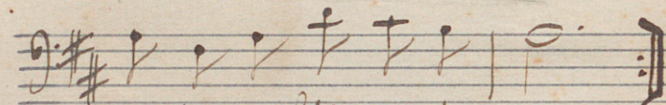
Moderat



M. na ma - ti - na - da fres - ca jo me'n vaig a - nâ a ca - çar;
Sols tro - bon - na pas - te - re - ta que a - dor - mi - de - ta s'es - tà.
Les vi - o - les e - ren fres - ques, la mi - na es va des - per - tar.



no en tro - bo per - diu ni quat - lla per a po - der - li ti - rar. Si m ti - ra l'a - mor, que m ti - ra,
ja en cu - llom hom de vi - o - les per a po - quèls hi ti - rar.
- Qu'en bus - queu a - qui, bon jo - ve, que us hi pen - sa - ven tro - bar.



si m to - ca, b e m ma - ta - ra.

Corā

No 3

Sopran.

Alegret m. poc viv

U-na ma-ti-na-da fres-ca, a-ra va de bo, u-na
 Noen tro- bo per-diū ni quat-lla, noen tro-
 Si-nó u-na po-bra pas-to-ra, si-nó u-

ma-ti-na-da fres-ca, a-ra va de bo, vaig sor-tir per'nâa ca-çar, a-ra va de
 bo per-diū ni quat-lla, per a po-quer-li ti-rar,
 na po-bra pas-to-ra, que guar-da-ra el bes-ti-ar,

bo, vaig sor-tir per'nâa ca-çar, a-ra va de bo, que de bo va.
 per a po-quer-li ti-rar,
 que guar-da-ra el bes-ti-ar.

Soprano.

3 bis

Montclar.

Un peu rim.

U-na ma-ti-na-da fres-ca, to-ca-li, Co-mi, re-pi-ca-li,
No tro-be per-dre ni got-lla.
Si-mò n-na pas-to-re-ta

Co-mi se n'a-nà al bosc a ca-sar, to-ca-li, Co-mi, re-pi-ca-li
per a po-quer-li ti-rar
que gor-da-re el bes-ti-ar.

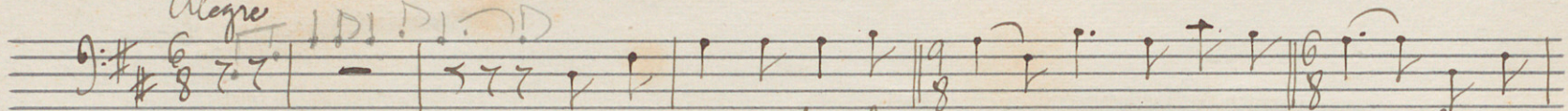
pla, se n'a-nà al bosc a ca-sar, to-ca-li, Co-mi, re-pi-ca-li pla.
per a po-quer-li ti-rar,
que gor-da-re el bes-ti-ar.

Les Iglesies.

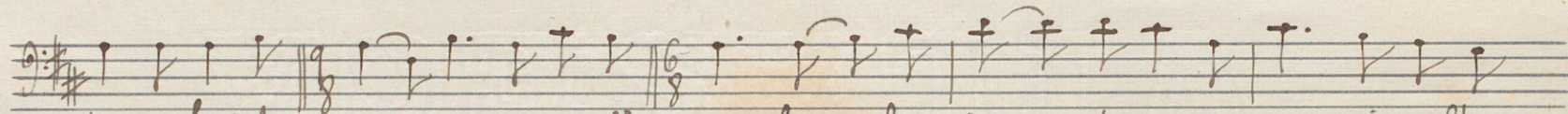
154

Bariton.

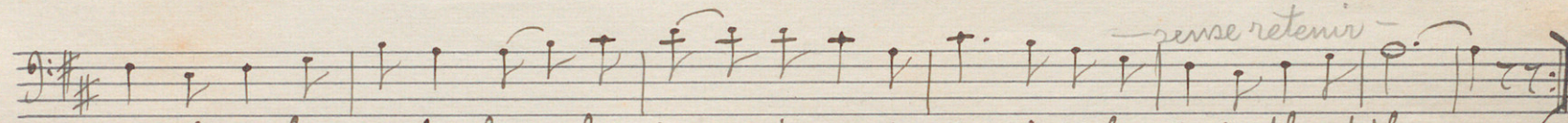
Alegre



Lo mai-ti de Sant Jo - an, ai, vi-va l'a - mor, lo mai.
 Noen tro-ba ca-ça nin - gu-na, noen tro -
 Si-nòu-na so-la pas-to-ra, si-nòu -



ti de Sant Jo - an, ai, vi-va l'a - mor, lo ga-lan jo-ve se'n va a ca-çar, vi-va l'a -
 ba ca-ça nin - gu-na, per a pro - quer li'n ti-rar
 na so-la pas-to-ra, que guar-da-va lo bes-tiar,



mor, vi-va la ro-sa, lo ga-lan jo-ve se'n va a ca-çar, vi-va la ro-sa del camp pla-
 per a pro - quer li'n ti-rar,
que guar-da-va lo bes-tiar,

Valls. Rosa Can.

Soprano.

Vin.

M. na ma-ti- na-da fres-ca ma-ti-net me'n vai lle-var, prenc
Noëm tro-bo per-diu ni quat-lla per a po-quer-li ti-rar, si-
Jo l'ai'n tro-ba-dor-mi-le-ta des-so-ta d'un ve-lla-nar; li'n

l'es-co-pe-ta i els gos-sos i a ca-sar me'n vai a-nar. Siem ti-na l'a-mor, que'm ti-ri, siem
 nõu-na po-bre pas-to-ra que'n guar-da-ra el bes-ti-ar.
 cu-llom pom de vi-o-les i al pit les hi vai po-sar.

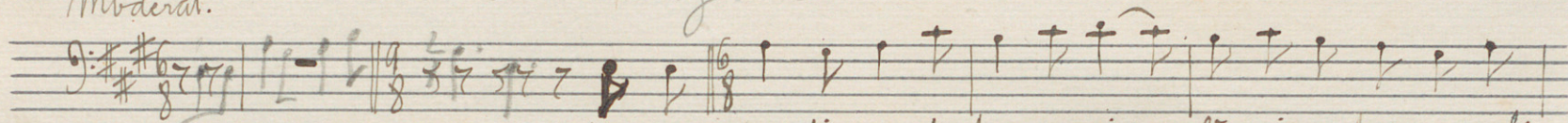
ti-ra, lé'm to - ca - nã; si em to - ca l'a - mor, qu'e'm to - qui, si em to - ca no em ma - - ta -
- nã.

Gmira.

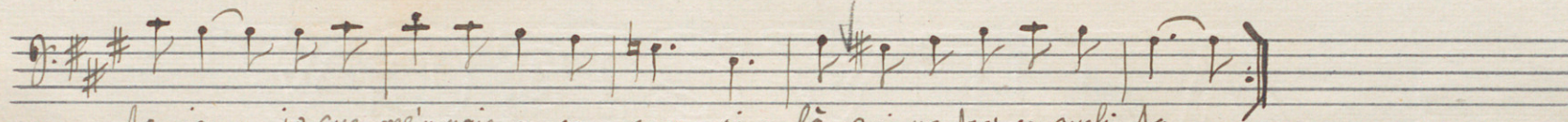
Moderat.

No. 6
A mitja veu

Bariton.



U-na ma-ti-na-da fres-ca, oi - - là, qui-na fres-ca que hi
No en tro-be ca-ça nin-gu-na,
Si-nò u-na so-la pas-to-ra,



fe-ia, jo que me'n vaig a ca-sar, oi - là qui-na fres-ca que hi fa.
per-a po-quer-li'n ti-rar,
qu'in guar-da-va lo bes-tiar. (darrera estrof. rit.)

Sarroca de Gellera. *7*

Soprano

Alegre sense correr.

Lo mai-ti de Sant Jo-an, triu, la-rà, la-la-rà, la la, que me'n
No tro-bo ca-ça sin qu'na, per a
Li-nòu-na po-bra pas-to-ra que'n guar-

vaig a-nàa ca-çar, ri-qui-trinc, qui-trinc, ri-qui-trinc, quin-tron, de la vi-la són que me'n
po-quer-li ti-rar, per a
da-ra lo bes-tiar, que'n guar-

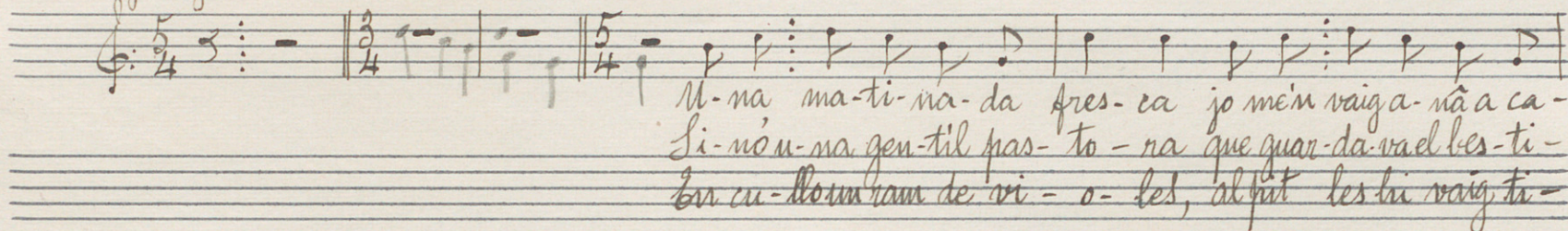
vaig a-nàa ca-çar.
po-quer-li ti-rar.
da-ra lo bes-tiar.

La Poble de Lillet.

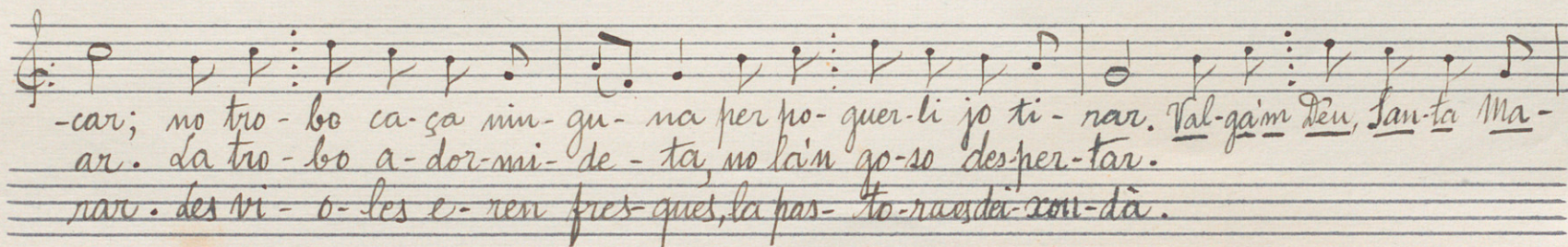
Allegret gracio

No 8

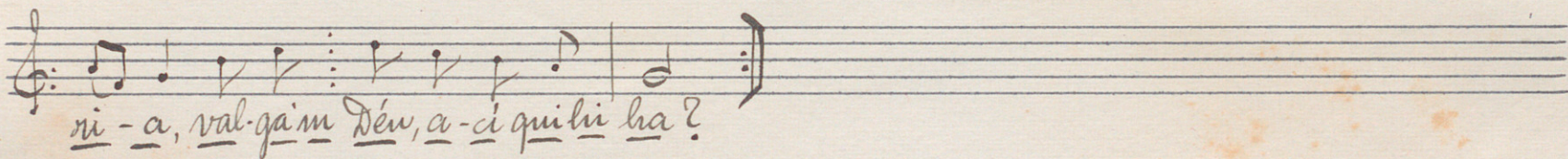
Sopran.



U-na ma-ti-na-da fres-ca jo me'n vaiga-nâ a ca-
 Li-nôu-na gen-til pas-to-ra que guar-da-vael les-ti-
 En cu-llom ram de vi-o-les, al pû les hi vaig ti-



-car; no tro-bo ca-ga nin-gu-na per po-quer-li jo ti-rar. Val-ga'im Dén, San-ta Ma-
ar. La tro-bo a-dor-mi-de-ta, no l'ai'n go-so desper-tar.
 nar. des vi-o-les e-ren fres-ques, la pas-to-raes dei-xon-dà.



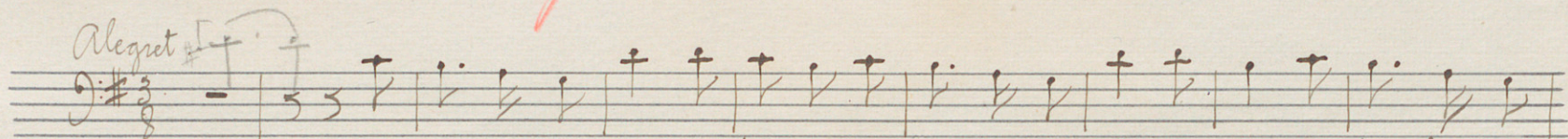
ri-a, val-ga'im Dén, a-cí qui hi ha?

Sas.

No 9

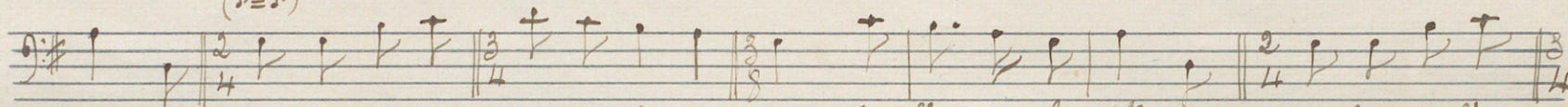
Bariton

Alegret

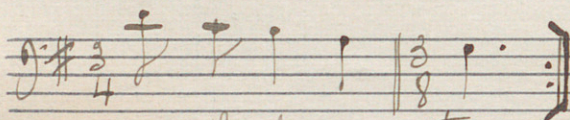


U- na ma-ti- na- da fres- ca jo me'n vaig a- nãa ca- gar; no tro- bo ca-
No tro- bo ca- ça nin- gu- na per a po- quer- li ti- rar, si- nò u- na
Si- nò u- na pas- to- re- ta que'n guar- da- va el bes- ti- ar; si la'n tro- bo a-

(D=B)



ça nin- gu- na per a po- quer- li ti- rar. Lo lli- ri, cla- vell, ri - o- la, que l'a-
pas- to- re- ta que'n guar- da- va el bes- ti- ar.
dor- mi- de- ta a l'om- bra d'un o- li- var



mor mha de ma- tar.

Soprano, 9 leis. = *Trgo.* =

Moderat

U. na ma-ti-na-da fres-ca, to-ca-li Eo-mi, u-na
Me-na-ga-fo l'es-co-pe-ta, me n'a-
Jo de ca-ça no en tro-ba-ie, jo de

ma-ti-na-da fres-ca, to-ca-li, Eo-mi, no en fa bo per tre ba-llar, to-ca-li
ga-fo l'es-co-pe-ta, i me'n vaig a-nâ a ca-çar,
ca-ça no en tro-ba-ie, que l'en po-di-e ti-rar,

Eo-mi, re-pi-ca-li pla, no en fa bo per tre ba-llar, to-ca-li,
i me'n vaig a-nâ a ca-çar.
que l'en po-di-e ti-rar.

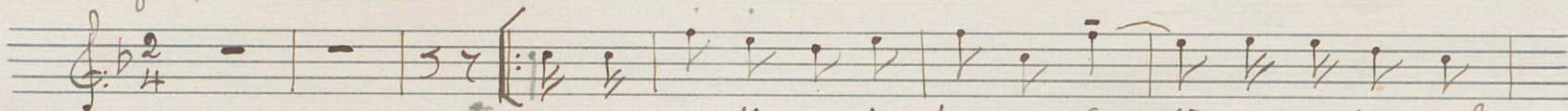
Eo-mi, re-pi-ca-li pla.

Barcelona.

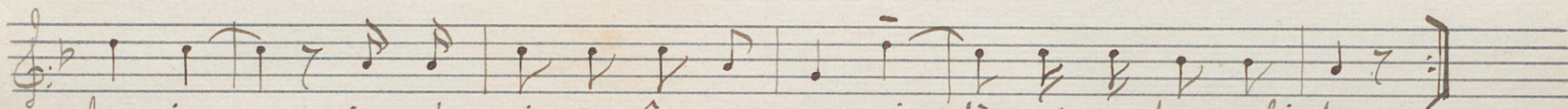
183 10

Soprano.

Allegret. na manna depressa



U-na ma-ti-na-da fres-ca, Oi - dã, qui - na fres - ca hi
 No tro-bo ca-ça nin-gu-na,
 Ean sols u-na pas-to-re-ta,



fe - ia, jo me'n vaig a-nâa ca-sar, oi - dã, qui - na fres - ca hi fa.
 per a po-der-li ti-rar,
 que guar-da-vael bes-ti-ar.

Amer -

Op. 11

Sopran (a duo)

Alegret

M - na ma - ti - na - da fres - ca, o lai - lã, qui - na fres - ca hi
Noen tro - li ca - ça nin - gu - na,
Si nã - na gen - til pas - to - na,

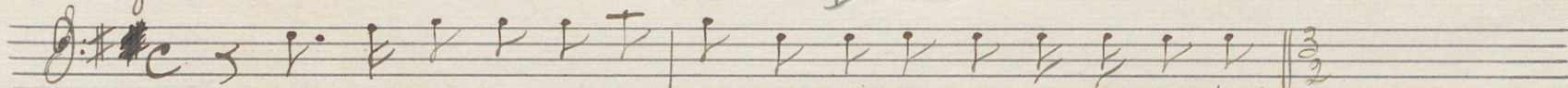
fe - ia me nã - ni cap a ca - çar, o lai - lã, qui - na fres - ca hi fa.
que je di'n pu - qui ti - rar,
que'n guar - da - vad bes - ti - ar.

Amer. -

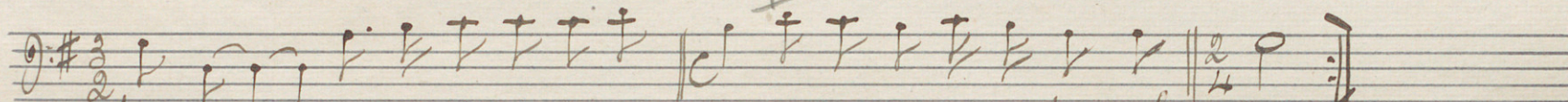
Alegret.

N.º 11

Bariton (a duo).



M. na ma-ti-na-da fres-ca, o lai-lã, qui-na fres-ca hi
No en tro-bi ca-ça nin-qu-na,
Si ~~na~~ meu-na gen-til pas-to-ra,



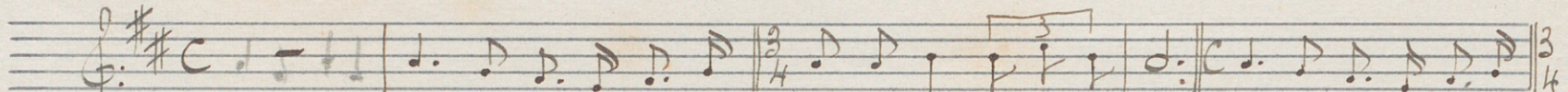
pe-ia, me n'a-ni cap a ca-çar, o lai-lã, qui-na fres-ca hi fa.
que jo lim-pu-gui ti-rar,
que en guar-da-væl bes-ti-a.

Mallorca.

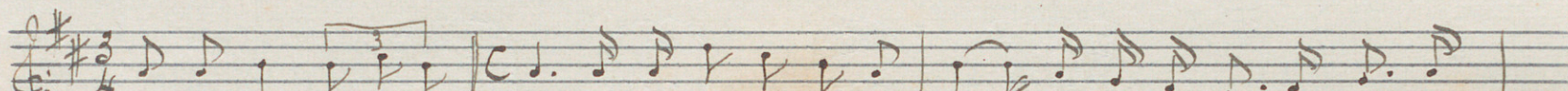
Nº 12

Soprano.

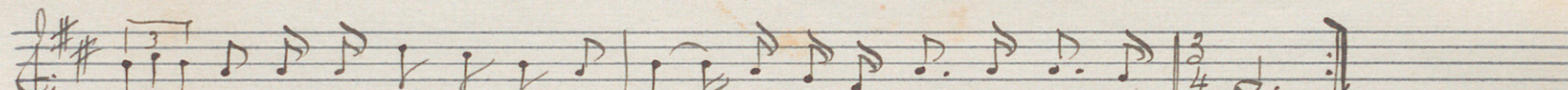
Moderat



M-na ma-ti-na-da fres-ca, ai vi-va l'a-mor; u-na ma-ti-na-da
Noen tro-bo ca-ga nin-gu-na, uen tro-bo ca-ga nin-
No més que u-na mi-mo-ne-ta, no més que u-na mi-mo-



fres-ca, ai vi-va l'a-mor, a ca-gar me'n vaig a-nar, vi-va l'a-mor, vi-va la
gu-na ni nin-gu-a n'a que ti-rar,
ne-ta que'n guar-da-va bes-ti-ar,



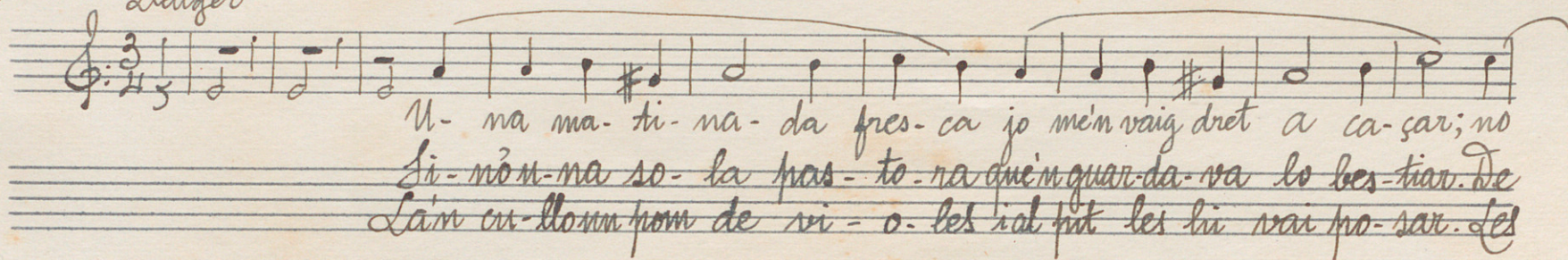
ro-sa, a ca-gar me'n vaig a-nar, vi-va la ro-sa del ro-sar.
ni nin-gu-a n'a que ti-rar,
que'n guar-da-va bes-ti-ar, 3^a repetició

Soprano

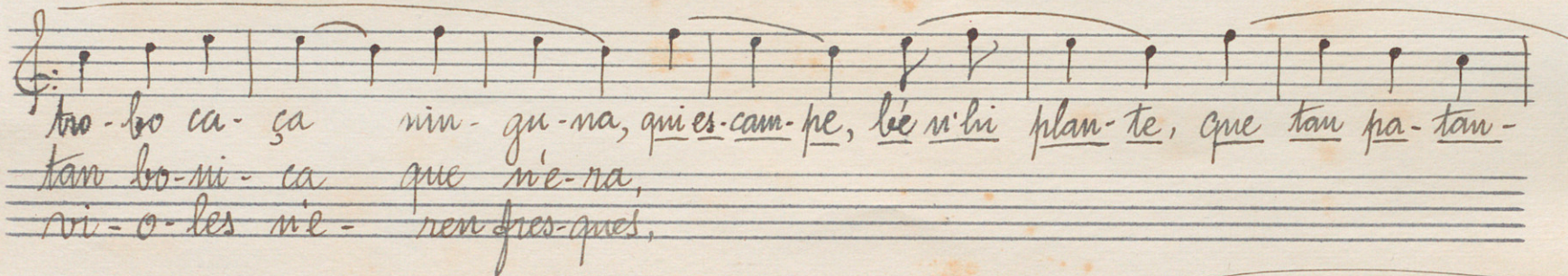
12 bis

Castelló

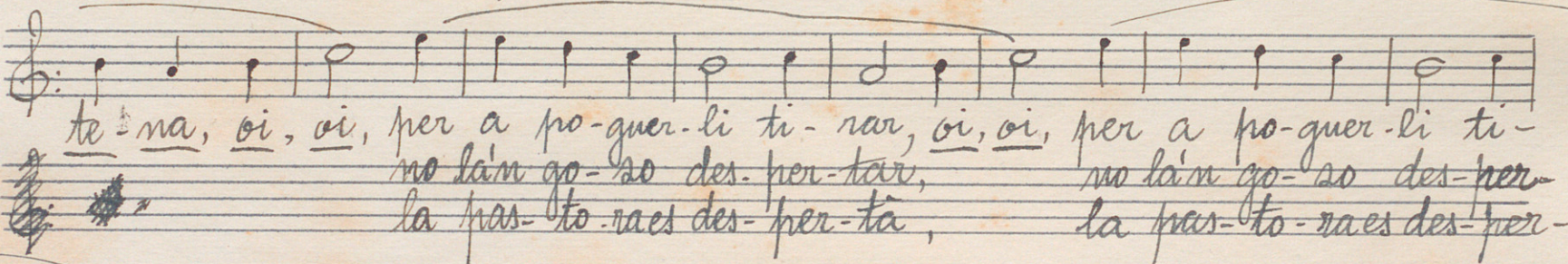
Allegro



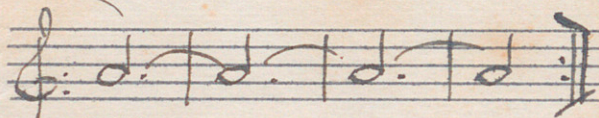
U- na ma- ti- na- da fres- ca jo m'en vaig dret a ca- sar; no
Si- nò n- na so- la pas- to- ra qu'en guar- da- va lo bes- tiar. De
L'a'n cu- llon pom de vi- o- les i al pit les hi vai po- sar. Les



tro- bo ca- sa nin- gu- na, qui es- cam- pe, bé n'hi plan- te, que tan pa- tan-
tan bo- ni- ca que m'e- ra,
vi- o- les m'e- ren fres- ques,



te- na, oi, oi, per a pro- quer- li ti- rar, oi, oi, per a pro- quer- li ti-
no l'a'n go- so des- per- tar, no l'a'n go- so des- per-
la pas- to- ra es des- per- ta, la pas- to- ra es des- per-



rar.

tan

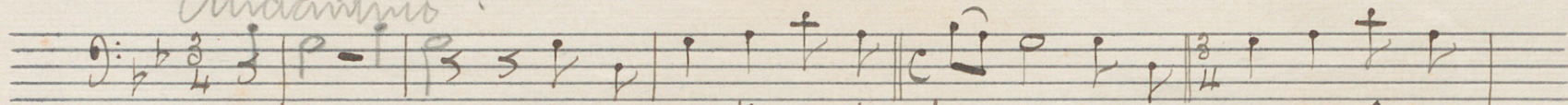
ta.

Valls. J. M.º Caras.

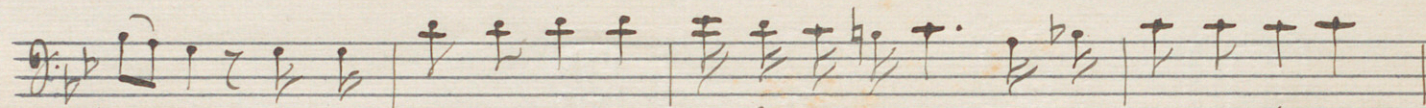
N.º 13

Bariton.

Andantino

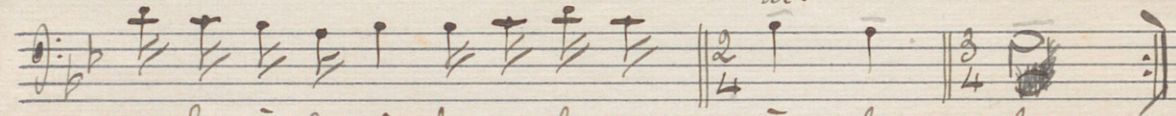


M. na ma-ti-na-da fres-ca, jo me'n vaig a-nâ a ca-
No en tro-bo ca-ça nin-gu-na, No en tro-bo ca-ça nin-
Sols tro-bou-na pas-te-re-ta, sols tro-bou-na pas-to-



fres-ca jo me'n vaig a-nâ a ca-çar, la-rà, la-rà, jo me'n vaig a-nâ a ca-
gu-na per a po-quer-li ti-rar, per a po-quer-li ti-
ne-ta que a-dor-mi-de-ta s'es-tà, que a-dor-mi-de-ta s'es-

Senza correr - - - - - rit.



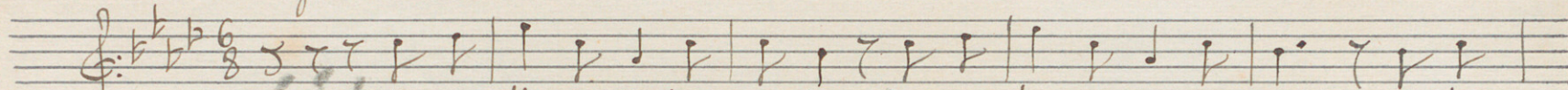
çar, la-rà, la-rà, la-ra, la-ra - - rà, la, la.
rar,
tà.

Corà.

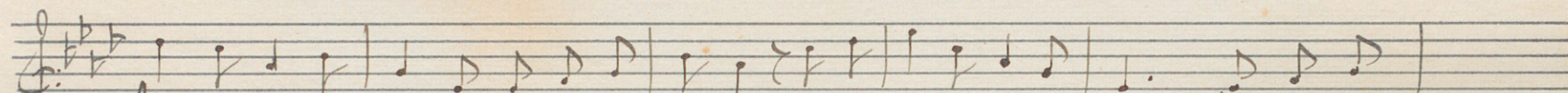
814

Sopran.

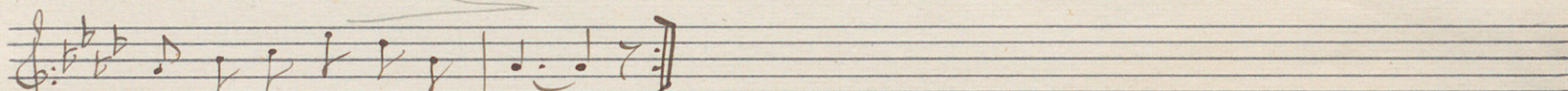
Dolçament mogut.



Un ma-ti a la fres-que-ta, jo me n'a-na-va a ca-sar, no en tro-
Si-nò u-na po-bra pas-to-ra, qu'en gor-da-va d'les-ti-ar, Ja la'n
Un pom de vi-o-les cu-llo, al pit les hi vaig po-sar; les vi-



bo ca-sa nin-gu-na, to-ca-li To-mi, per a po-quer-li ti-rar, to-ca-li
tro-bo a dor-mir de-ta, a la vo-ra d'un ri-bar.
o-les e-rem fres-ques la pas-to-raes des-per-ta,



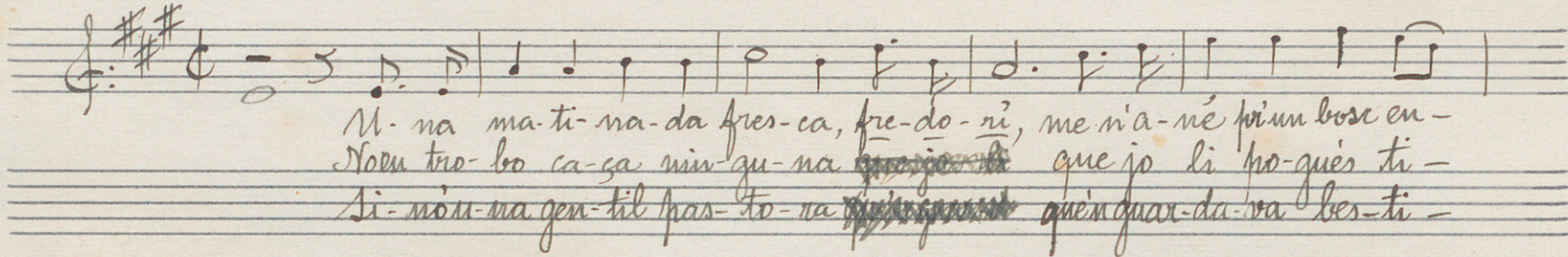
To-mi, re-pi-ca-li pla.

Gesali.

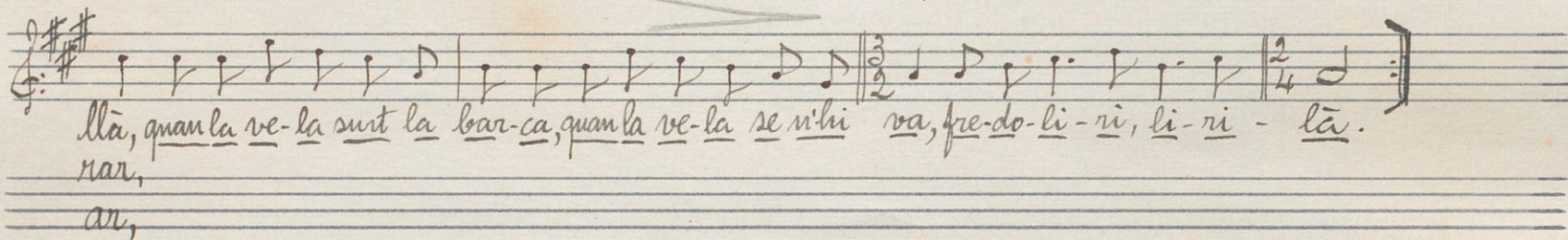
Moderat

Nº 15

Sopran.



M. na ma-ti-na-da fres-ca, fre-do-ri, me n'a-né pr'im bose en-
Noem tro-bo ca-ga nin-qu-na ~~que jo li~~ que jo li ho-quês ti-
Si-nou-ra gen-til pas-to-ra ~~que n'guar-da~~ que n'guar-da-ra bes-ti-



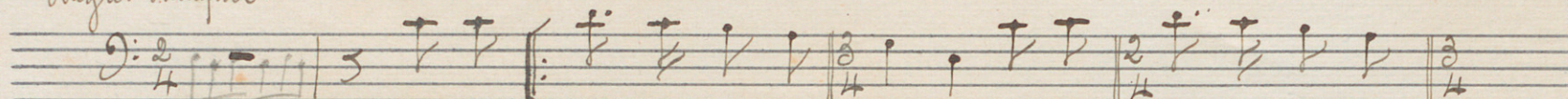
lla, quan la ve-la surt la bar-ca, quan la ve-la se n'hi va, fre-do-li-ri, li-ri - lã.
nar,
ar,

Gabarrós (Solsona)

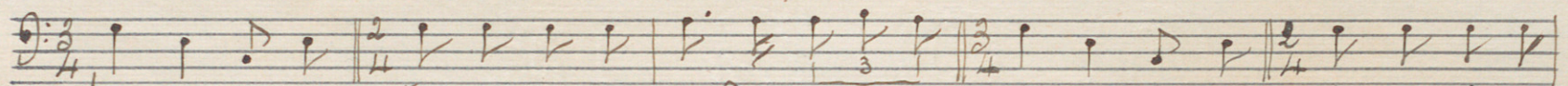
Nº 16

Bariton.

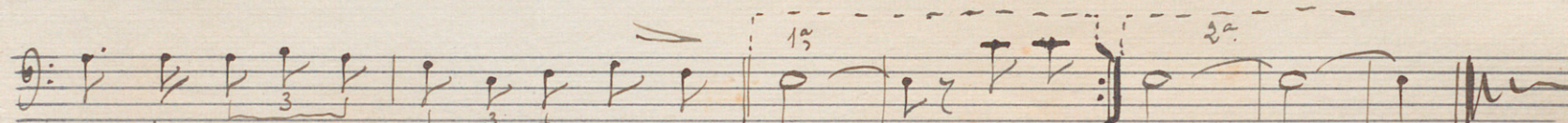
Alegret tranquil.



U-na ma-ti-na-da fres-ca, u-na ma-ti-na-da
~~U-na~~ ~~bo~~ ca-ca nin-gu-na, no tro-bo ca-ca nin-
 u-na pas-to-re-ta, tan sols u-na pas-to-



fres-ca vaig sor-tir per nâa ca-car, De cap a la pa-lla, vaig sor-tir per nâa ca-
 gu-na per a pro-der-li ti-rar, per a pro-der-li ti-
 re-ta que guar-da-va el bes-ti-ar que guar-da-va el bes-ti-



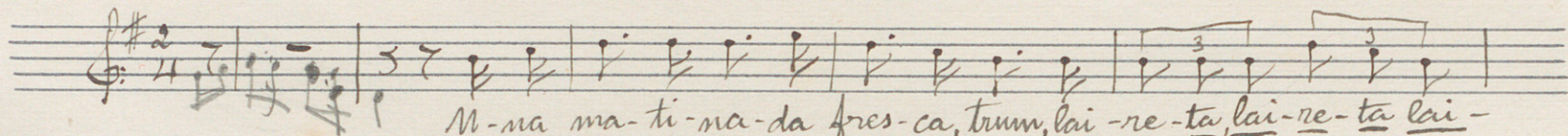
car, de cap a la pa-lla la vaig ti-rar. No tro-
 rar, tan sols
 ar, rar.

Montblanc - Fournaldes.

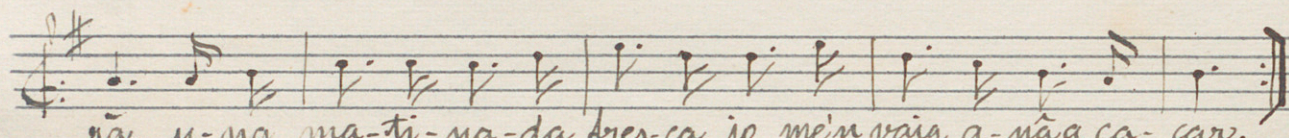
VE 17

Soprano.

Vin



M-na ma-ti-na-da fres-ca, truuu, lai - re - ta, lai - re - ta lai -
No tro - bo per - diu ni quat - lla,
Si - nò u - na pas - to - re - ta,



nà, u - na ma - ti - na - da fres - ca jo me'n vaig a - nà a ca - sar.
no tro - bo per - diu ni quat - lla per a po - der - li ti - rar.
si - nò u - na pas - to - re - ta que guar - da - rad les ti - ar.

Viladrian.

Andantino

89 18
(reverse)

Soprano.

U-na ma-ti-na-da fres-ca, vaig sor-tir per nâ a ca-çar; no tro-
ja l'ân tro-bo a dor-mi-de-ta a l'ou-bra d'un al-zi-mar; de tan
des vi-o-les e-ren fres-ques, la pas-to-raes dei-ran-da, - Quêlibus-

bo per-dim mi quat-lla que jo li pu-ga-ti-rar, si nò u-na gen-til pas-
bo-mi-que-ta que e-ra, no l'ân go-se des-per-tar; ja en cu-llom pou de vi-
quen a-qui, bon jo-re, qu'êhi ve-min a-qui a bus-car? La vos-tra a-mor, don-te-

to-ra, ai de l'a-mor, qui-na fres-ca hi fe-ia, que guar-da-ra el bes-ti-
o-les i al pit les hi vaig ti-
lle-ta, si me la vo-len do-

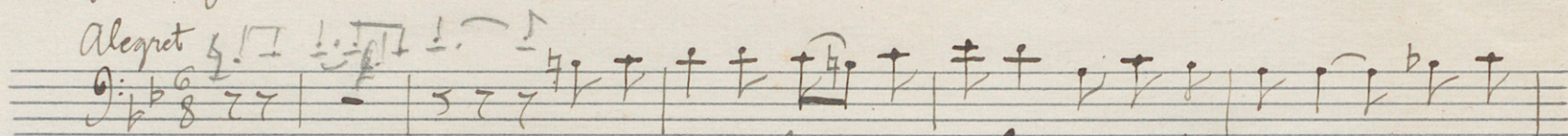
ar, ai de l'a-mor, qui-na fres-ca hi fa.
nar.
nar.

Mitjorn-gran (menorca)

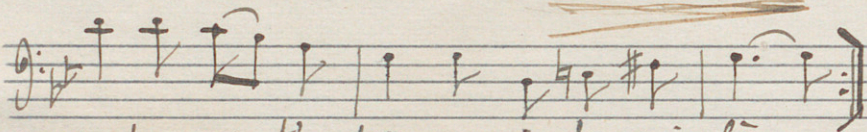
Nº 19

Gariton.

Alegret



El pas-tor de bor-ni-o-la, gar-ri-da mi-a, com va a
ell ga-fa l'es-co--pe-te-ta, i n'és
No tro-ba ca-ça nin-gu-na, ni nes



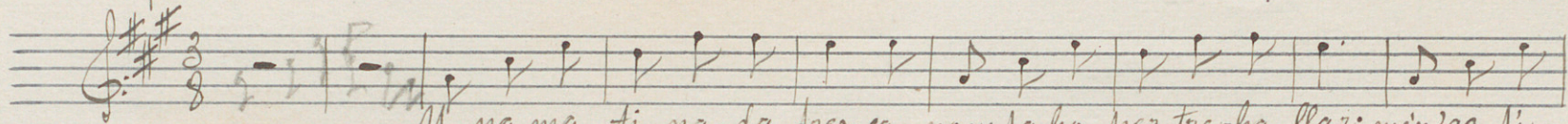
so-par no té pa, gar-ri-da, qui-là.
par-tit a ca-car.
a n'a que ti-rar.

Verges.

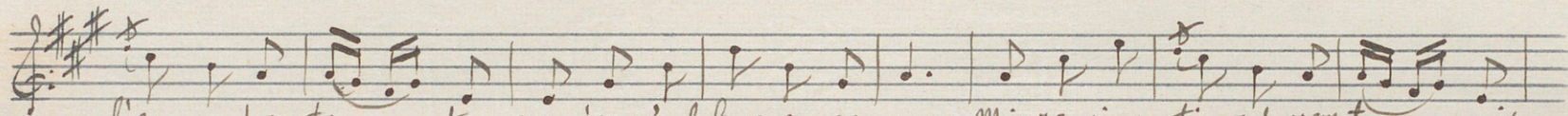
Temps de ballet

Nº 20

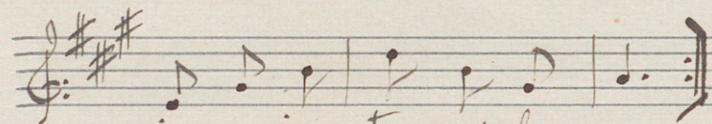
Soprano.



M-na ma-ti-na-da fres-ca no en fa bo per tre-ba-llar; men'ga-fi
No en tro-bo ca-ça nin-gu-na per po-quer-li jo ti-rar, si-nòu-na
de tan bo-ni-ca que rie-ra, no la go-so des-per-tar. Ten co-lli un



l'es-co-pe-te - - ta, me n'a-ni al boc a ca-çar. Mi-ra, si em ti-res, no em to - - quis,
gen-til pas-to - - ra, so-la guar-da el bes-ti-ari.
Ram de vi-o - - les i al pit les hi vaig po-sar.



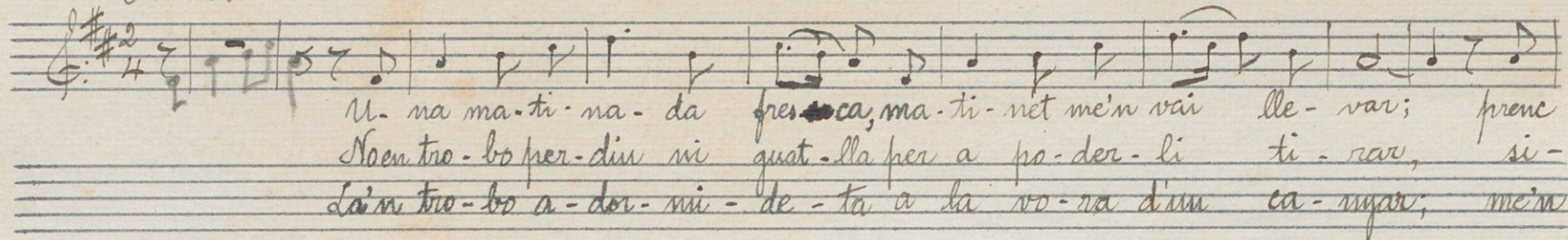
mi-ra, si em to-ques, la ma.

Valls. La Reia.

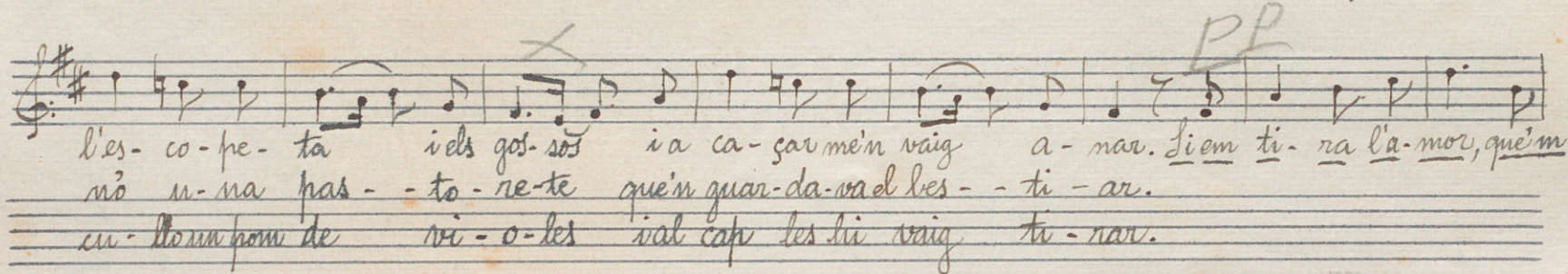
Andantino

Nº 21

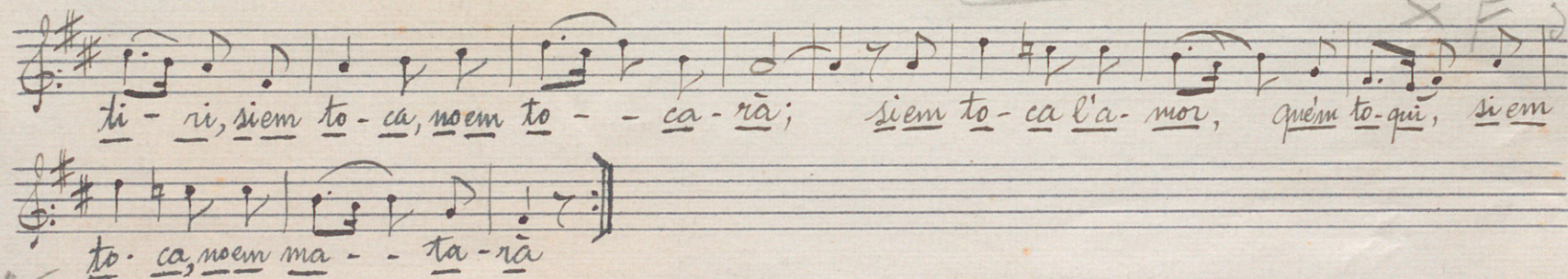
Lapsam.



U. na ma-ti-na-da fres-ca, ma-ti-net me'n vai lle-var; prenc
Noen tro-bo per-diu ni quat-lla per a po-der-li ti-rar, si-
Lai'n tro-bo a-dor-ni-de-ta a la vo-ra d'un ca-nyar; me'n



l'es-co-pe-ta i els gos-sos i a ca-car me'n vaig a-nar. Si em ti-ra l'a-mor, qu'em
no u-na pas-to-re-te que'n guar-da-ra el les-ti-ar.
cu-llom pom de vi-o-les i al cap les hi vaig ti-rar.



ti-ri, si em to-ca, noem to-ca-ra; si em to-ca l'a-mor, qu'em to-qui, si em
to-ca, noem ma-ta-ra

J. F. Ruiz

CASINO DE BADALONA

Domingo día 3 Abril de 1949 - Tarde a las seis y media

VELADA FOLKLÓRICA

Comentarios sobre la canción popular:

"El Caçador i la Pastoreta"

del Maestro Francisco Pujol

precedidos de unas palabras biográficas por D. Domingo Juncadella, con la colaboración de Doña Andrea Fornells de Sayós (soprano), D. Juan Sayós (barítono) y Doña Esperanza Puig de Salsas (pianista).

A continuación serán interpretadas las canciones:

"Cançó de la font"

(dúo)

"La Ginesta"

del Maestro Francisco Pujol.