

Col-lecció

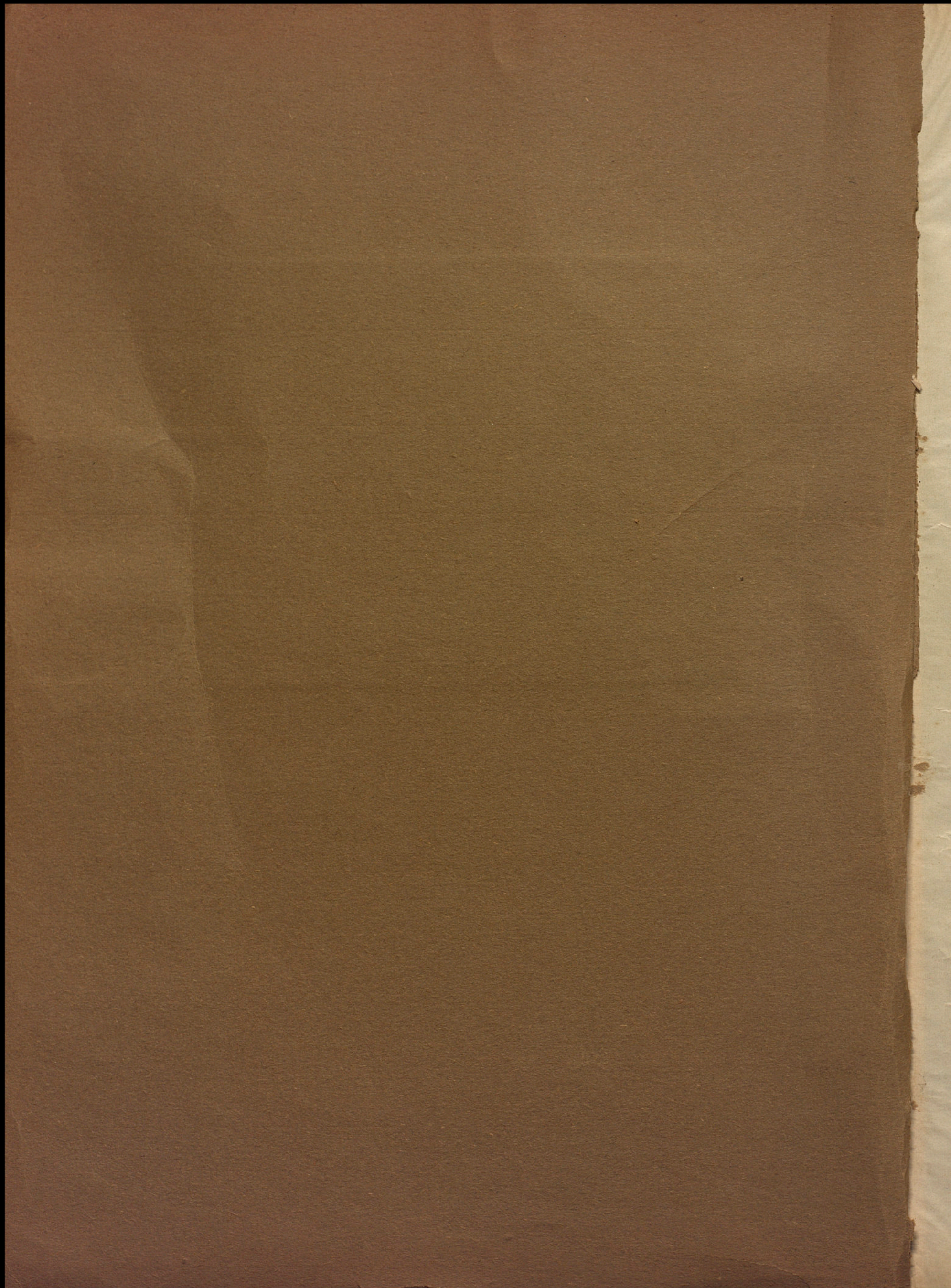
de

Cançons originals

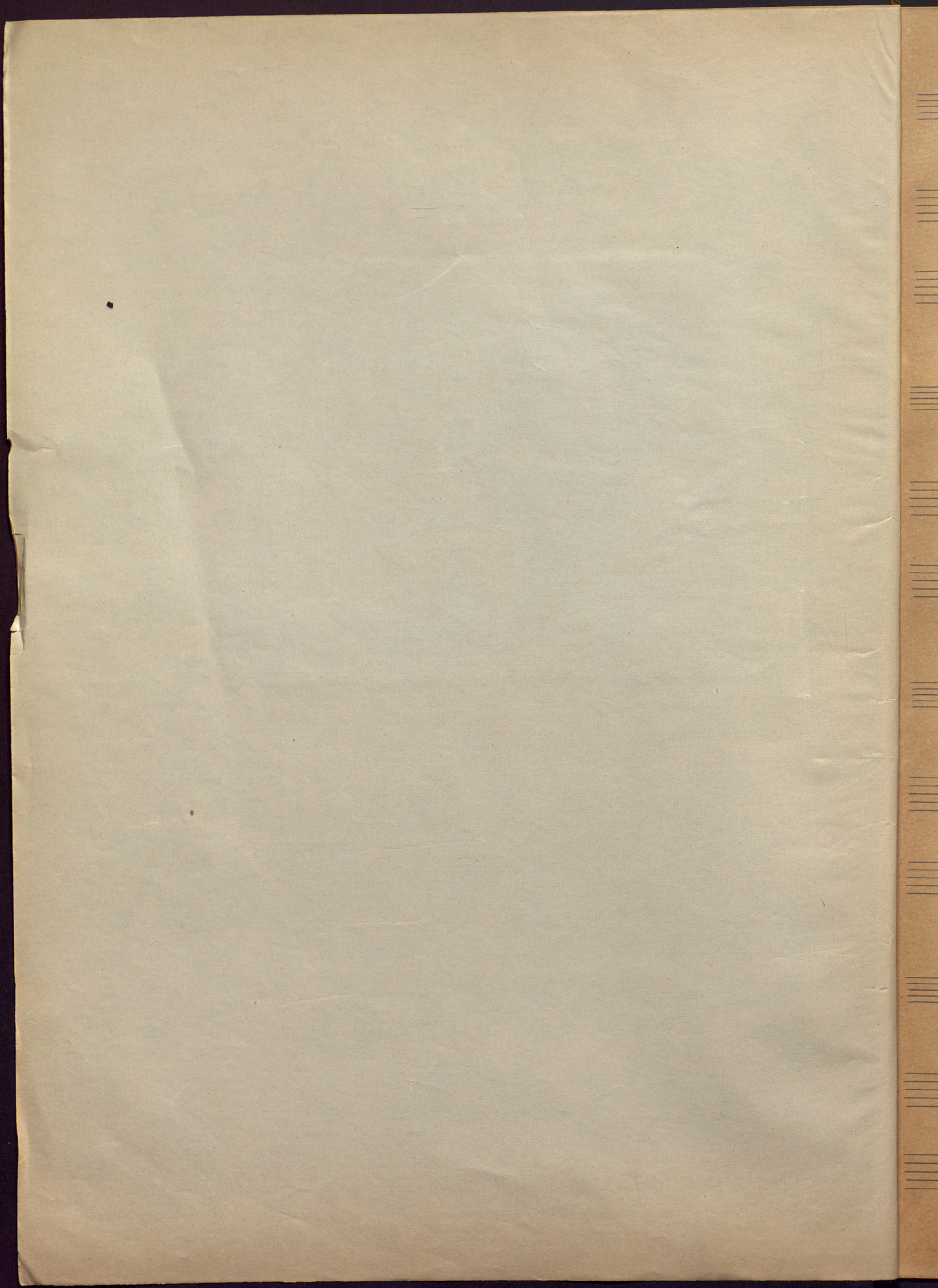
per a una veu i piano.

Nº 17

L: Cancò viva.



R70



Col-leccio

De

Cançons originals

per a una veu i piano.

L: Cancò viva.

Nº 17

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II. The second of the series of songs

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V. The fifth of the series of songs

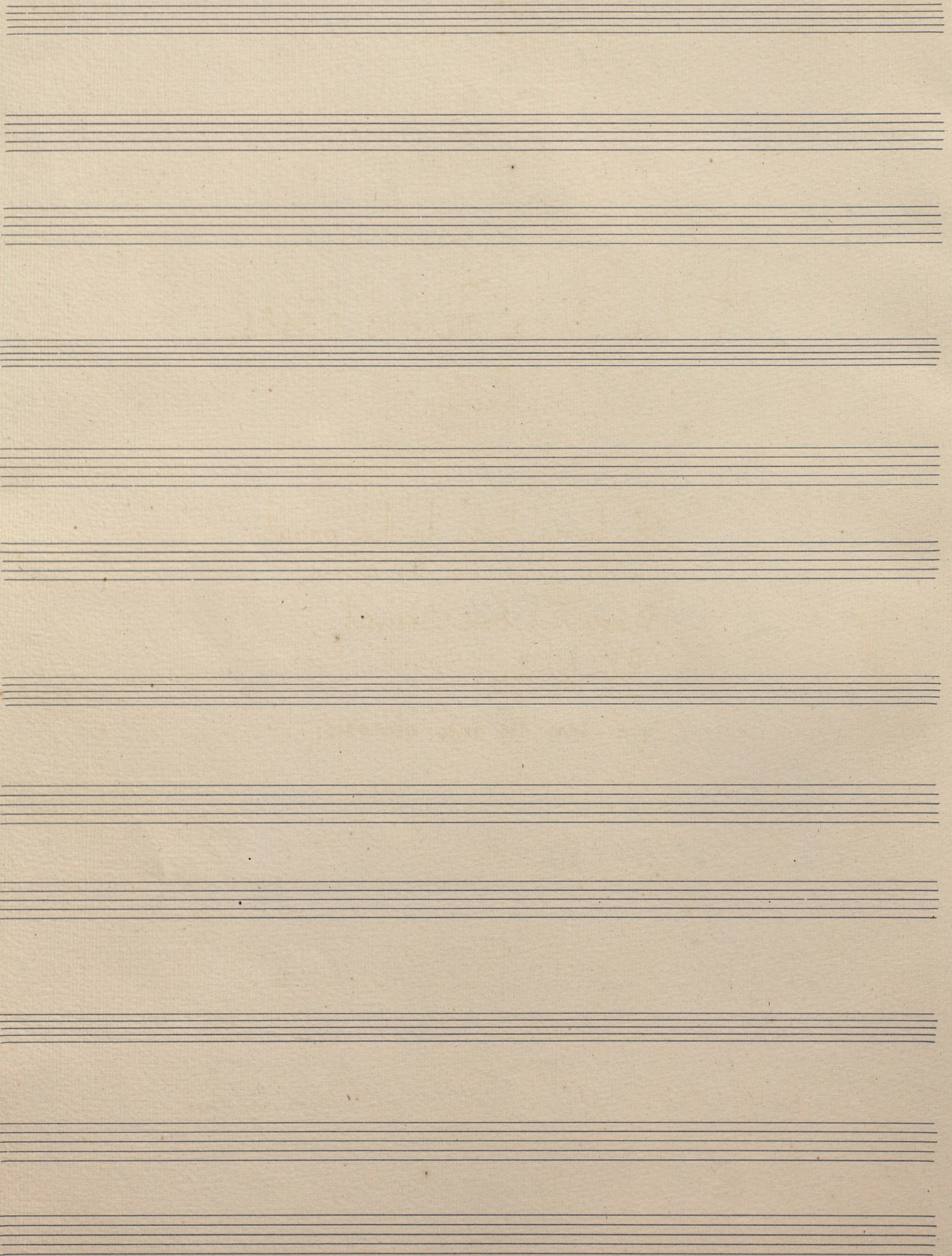
VI. The sixth of the series of songs

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A la fira de les roses.
(Pròleg)

A bona hora hi he parat
a la fira de les roses,
Moses del bon Jesuset
Ah-lehnia!
que son les més oloroses.

G.

And^{te}A la fira de les roses. (Príleg)

A bo--na hora hi hē pa--rat A bo--na hora hi hē pa--

-rat a la fi--ra de les no---ses No--ses Del bon Je-su--

Ped. *

-set Mo-ses Del bon Je-su--set Ab-be--lu-ia! que son les mēs

mf

rall: i Sism ----- a temps

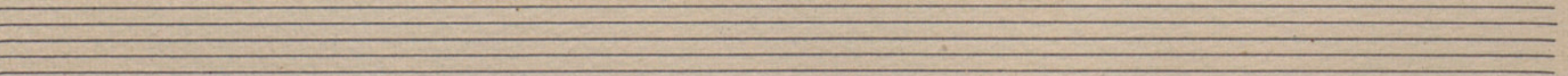
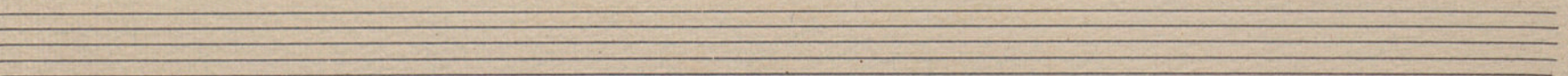
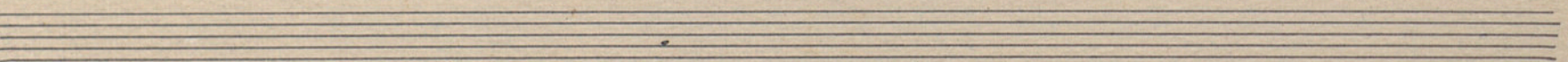
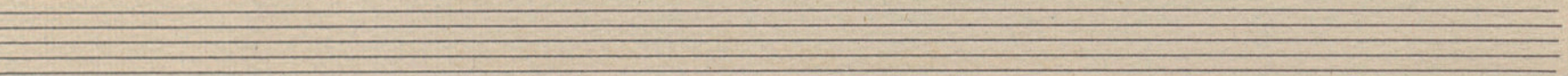
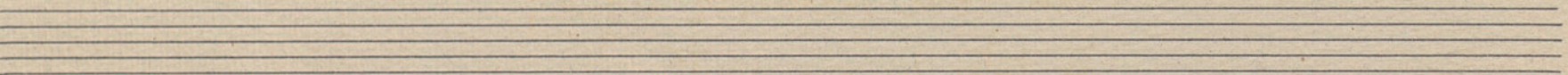
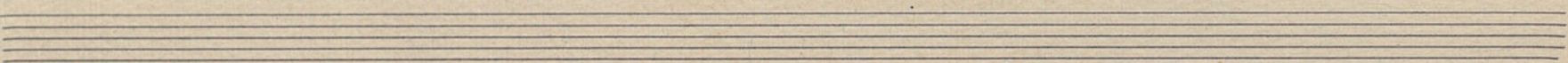
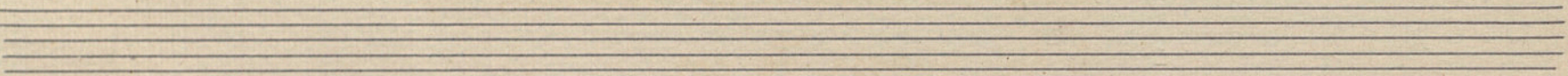
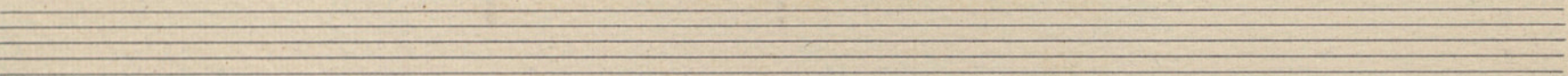
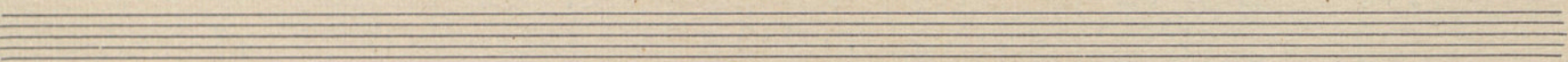
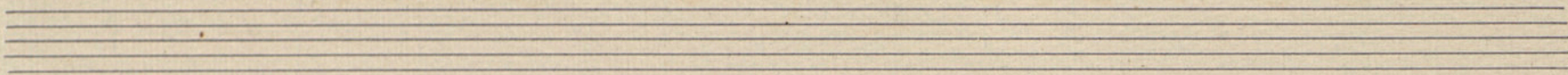
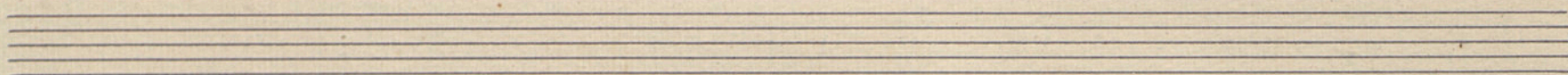
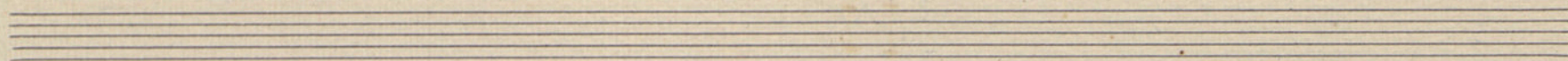
o --- ho --- no --- ses a temps

rall i Sism mf

Musical notation system 1. The top staff contains a vocal line with lyrics "Mo-ses Sel bon Je-su --- set". The bottom staff contains piano accompaniment. The system concludes with a double bar line.

Musical notation system 2. The top staff continues the vocal line with lyrics "Mo-ses Sel bon Je-su - set". The bottom staff continues the piano accompaniment. The system concludes with a double bar line and a large, stylized flourish on the right side of the staff.

Five empty musical staves at the bottom of the page, each consisting of five horizontal lines.



II

El noi de l' Ave Maria.

Eccc plus quam Salomon, hic.

Solim es Deia per nom
 un noi de la Bretanya
 qui de bens era pobret,
 de bens del còs i de l'ànima.
 ¡Més no! ----- D'eixos era ric
 puix la tenia sens màcula,
 i la puresa de cor
 val més que munts d'or i plata.
 Li ensenyaren de llegir,
 a la Jesús se quedava;
 Digueren-li oracions,
 era com garbellar aigua;
 de totes les que senti
 sols se'n quedà eixa paraula
 qu'en son cor Deu escrivia:
 - Ave Maria.

II

Per viure, no tenint res,
 anava de porta en porta,
 Ave Maria dient
 per demanar una almoïna.

D' Ave Maria els mots
 eren pregunta i resposta,
 que sempre tenia al bec
 com son rocueig la tortora.
 ¡ El tenien per benèit!
 beniteria Sitxosa
 que li fa dir nit i dia:
 Ave Maria.

III

Un dia el trobaren mort
 al portal d' una capella,
 com si s' haqués adormit
 Se genolls sobre la pedra;
 plegades te les mans,
 mig inclinada la testa,
 i el llavi obert per dir
 amb un somris d' innocència
 el que sempre dir solia:
 Ave Maria.

IV

Entre el temple i els xiprers
 Donaren-li sepultura,
 sense una Creu per senyal,
 De flors i de marbres nua.
 No s' quedaria nua, no,
 que algun Jesús l' Cel la ulli,
 i hi fa sortir un llin blanc
 que l' enjoia i la perfuma;
 té gravades d' or i argent
 una lletra en cada fulla
 dels dos mots que dir solia:
 Ave Maria.

J. Verdaguer Poes.

El noi de l' Ave Maria.

Imitació Del Contrapàs.

11.

$\text{♩} = 96$

8^a

mf

(ad libitum)

mf

So-lun es Seia per

mf

nom un noi-et de la Bre-ta-mya qui de bens e-ra po-bret, de bens-

del còs i de l'à-ni-ma — Mes no! d'eixos e-ra ric —

puix la te-ni-a sens mi-a cu-la, i la pure-sa de cor val mès que munt d'ori

pla-ta.- Li ense-nya-ren de lle-gir, a la se-

-sis- se que-da-ra; di-que-ren-li o-ra-cions, e-ra com garbe-lhar

ai-gua;- De to-tas les que sen-ti sol's s'en que-da e-ra pa- creix

Handwritten musical score for "Ave Maria" in G major, Op. 10, No. 3 by Franz Schubert. The score is written on three staves. The first staff contains the vocal melody with lyrics "Ave Ma-ri-a" and "A-ve Ma-ri-a". The second and third staves contain the piano accompaniment. The score is marked with "p" for piano and "f" for forte. The tempo is marked "Allegretto". The key signature is one sharp (F#). The time signature is 3/4. The score is numbered 13 in the top right corner.

Handwritten musical score for "L'Espresso" by Debussy. The score is on three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music is in 3/4 time. The first measure of the top staff has a treble clef and a key signature of one sharp (F#). The first measure of the middle staff has a bass clef and a key signature of one sharp (F#). The first measure of the bottom staff has a bass clef and a key signature of one sharp (F#). The music is handwritten in ink on aged paper. The title "L'Espresso" is written in the top left corner. The composer's name "Debussy" is written in the top right corner. The score is for a piano, as indicated by the "p" marking in the first measure of the middle staff.

Handwritten musical score for a piece titled "Per vin-re, no terint". The score is written on three staves. The top staff contains a vocal line with lyrics. The middle and bottom staves contain piano accompaniment. The music is in 2/4 time, indicated by a "2:" time signature. The key signature has one flat (B-flat). The score is written in ink on aged paper. The lyrics "Per vin-re, no terint" are written below the vocal line. The piano part features chords and moving lines in both hands.

Handwritten musical score for a vocal and piano setting of "Ave Maria" by Franz Schubert. The score is written on three staves. The top staff is for the voice, the middle for the piano (piano part), and the bottom for the piano (piano part). The lyrics are in French: "rès a-na-va se porta en por-ta A-ve Ma-ri-a Fi-". The music is in G major and 3/4 time. The piano part features a characteristic arpeggiated accompaniment. The score includes dynamic markings such as *p* (piano) and *f* (forte), and a section marked "Sism".

ent per de ma--nar u-na al--mó--na. D'ho-ne Ma---ri--a els

creix;

mots — e--ren pre-gun-ta-ri-res pos---ta, que sempre te-ni-a al bec com son ra-cu--

creix

eig — la tor-to--ra. —

tr el te--ni-en per be--

neit! — be-nei-ta-ri-a dit--xo--sa que li fa dir — nit i di-a: —

tr

p

B--ve Ma--ri--a

8^a

Un poc menys mogut.

mf Un Si--a'l tro--va--ren mort

p al portal d'una ca--

--pe--lla,

com si s'ha--gués a--dor--mit

De ge-nolls sobre la pe--dra;

ple-ga-se-tes te les

mans,

ning in-di-na-da la tes---ta,

i el lla-ri o--bert per dir — amb un somris d'igno--

-cen-cia el que sem-pre dir so-li-a:

a--ve Ma--ri--a

1^{er} temps

mf
Entre il temple i els xi--

mf

-- press -- So -- na ren-li se-pul -- tu-ra, -- sense una llen per sen-yal, De flors --

i De marbres mu --- a. No's que da-ra mu-a, no, que al--

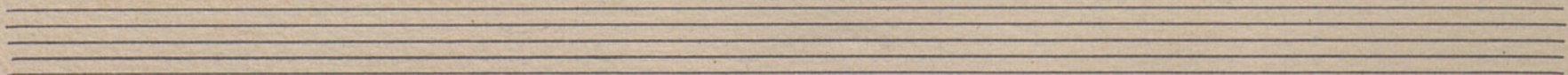
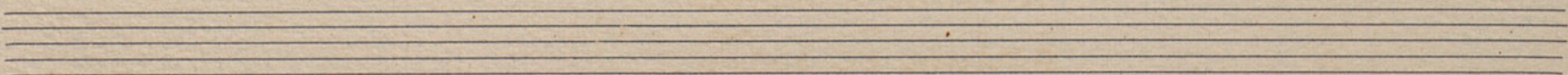
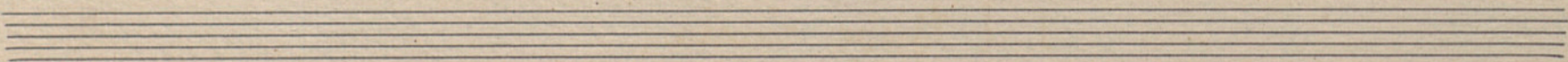
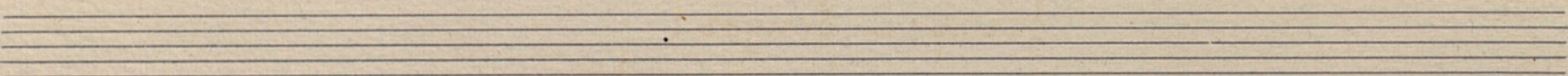
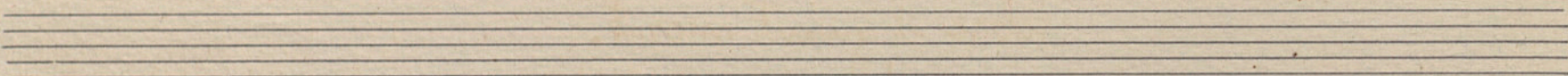
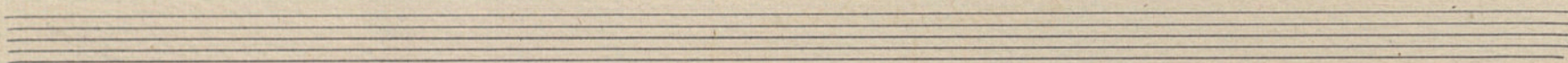
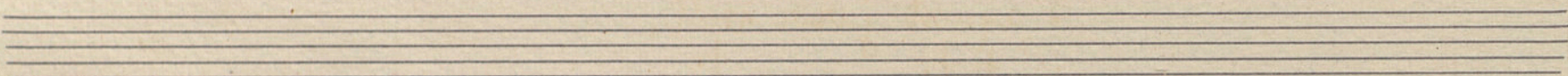
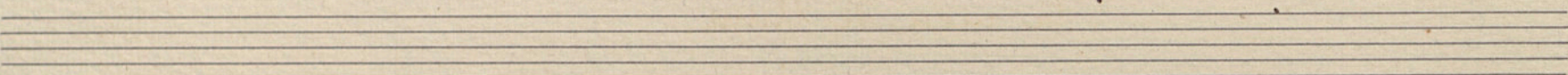
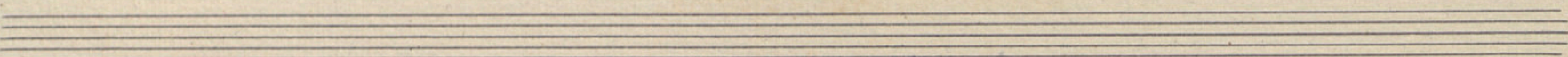
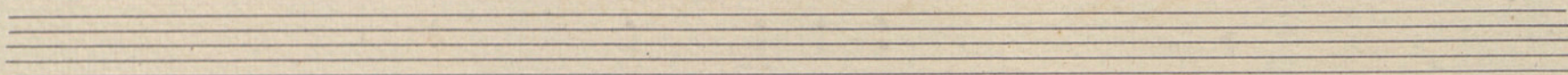
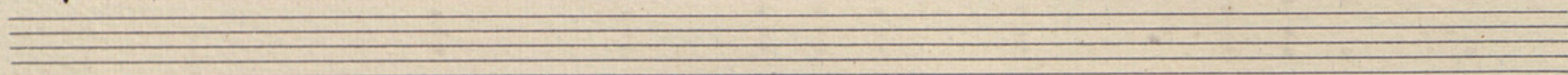
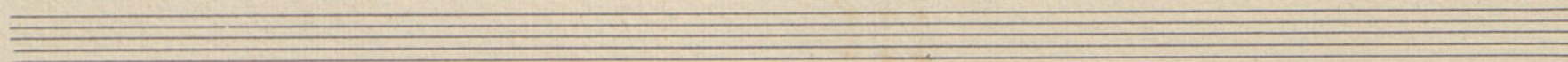
--gu Des-De'l Cel--la u---lla i hi fa sortir un lli-ri blanc que l'en-

--jo---ia i la per--fu-ma;-- té gra--va-Des d'or i ar--

--gent u-na lle--tra en ca--sa fu--lla Des Dos

mots que dir so---li-----a: A---ve Ma---

Handwritten musical score on page 19. The score is written on three staves. The top staff is a vocal line in G-clef, 4/8 time, with a key signature of one flat (B-flat). It begins with a quarter note G4, followed by a half note G4, and then a quarter note G4. The middle staff is a piano accompaniment in F-clef, 4/8 time, with a key signature of one flat. It begins with a quarter note F3, followed by a half note F3, and then a quarter note F3. The bottom staff is a piano accompaniment in F-clef, 4/8 time, with a key signature of one flat. It begins with a quarter note F3, followed by a half note F3, and then a quarter note F3. The score is marked with a 'ri' (ritardando) and an 'a.' (accelerando). The piece concludes with a double bar line and a large, stylized flourish.



III

La cuca de llum.

Lliri blanc espolsa
 un raig de perfum
 i cau en la molsa
 la cuca de llum.

O, maragda viva
 d'aquest jardí vell,
 jo et tingués captiva
 en l'or d'un anell!...

Benir hi Suria
 al Pastor mitrat,
 i el Misbe et Suria
 sobre el quant morat.
 La gent amb ven fortà
 faria: — Senyor!

Buim anell que porta
 tan ple de claror!

I el Misbe riuria,
 i en el beneï
 tot-hom sentiria
 perfum de jardí.

Joan M^a Guasch.

Quasi lent.

La curca de llum.

pp Lli-ri blanc es-pol-sa un raig de per-fum i cau en la

molsa la curca de llum O, maragda vi-va d'a-quest jar-di

vell, jo et tingues capti-va en l'or d'un a-mell!

mf Be-nin, hi di-ri-a al Pas-tor mi-trat, i el Bis-be et du--

Sism: i rall.

Sism: i rall.

Un poc mes mogut

ri-a so-brel quant mo-rat. La gent, amb veu for-ta fa--

Sism.: i rall.

pp

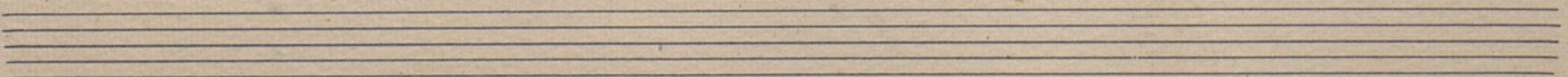
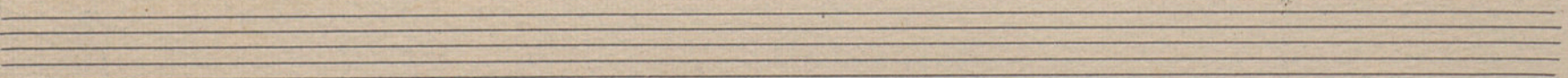
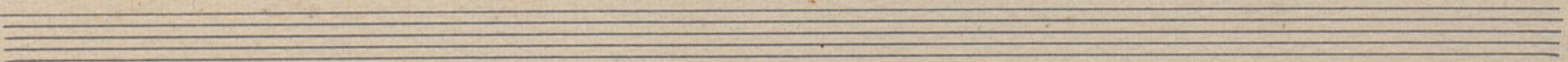
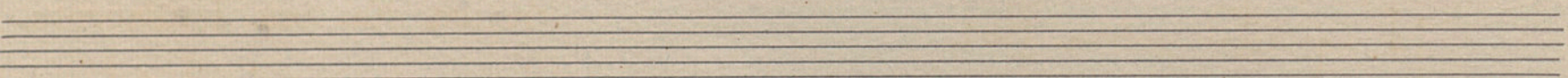
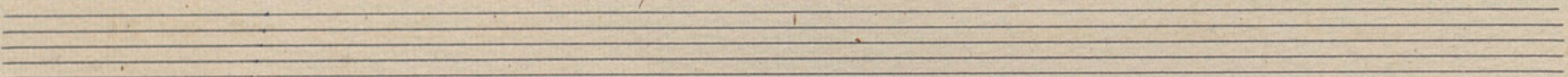
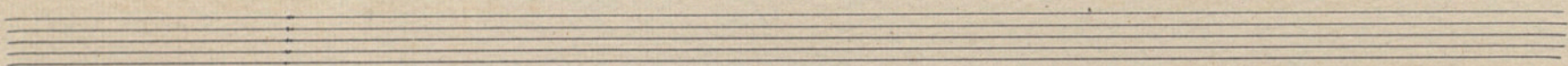
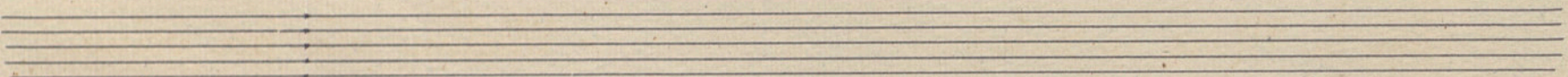
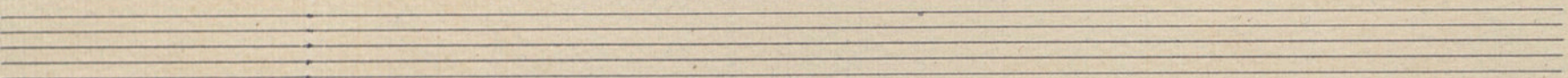
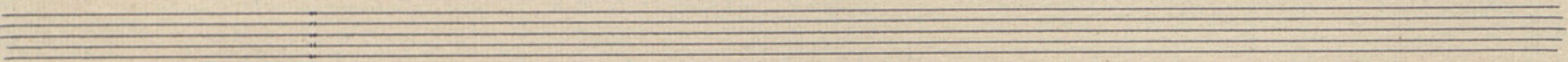
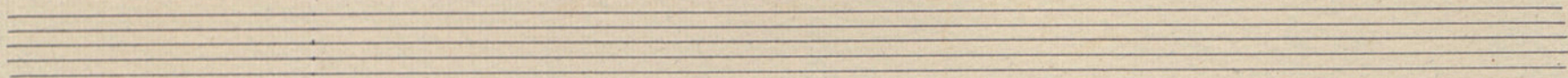
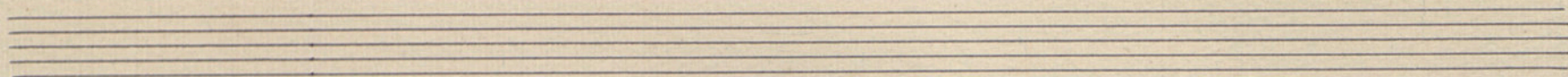
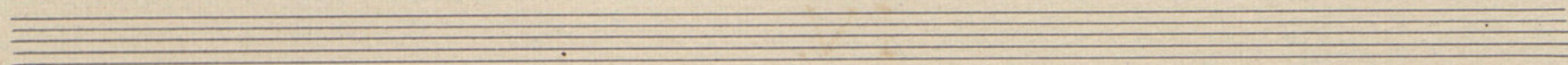
ri-a: le-myor! Guin a-nell-que porta tan ple de cha-ror! I el

1er temps

Mis-be riu-ri-a, i en el be-me-û tot-hom sen-ti--

2er temps

ri-a per-fum - de jar-Si perdent-se



IV.

Glop - Se - neu

La presumció castigada

Ara veieu!

¡ Del Glop Se neu
la flor petita i ranca
volia ser tan blanca
com la Mare De Déu!

- Enrera, flor superba,
lluny Se mi! -

Digue Nostre Senyor:
- val més que tu 'l bri d'herba
que 'l bestiar bovi
trepitja en son canó. -
¡ I aquesta pobre flor
perde la dor!

La rosa fugí d'ella,
el repunxí també,
i l'ardenta rosella
li digué:

- Mestim més per veina
la pota - cavallina. - (1)

¡ I aquella pobre flor
perde 'l color!

- Abans era molt útil,
mes ara ja no ho es
per res.

Si un dia era tendrívola,
ja se la menja 'l sol;
si abans era menjívola,
ni 'l bestiar la vol.

J. Verdaguer. Pres.

(1). La pota-cavallina deu el nom a la forma de ses fulles que arran de terra semblen potades de cavall.

Molt moderat.

Glop - De - neu.

Andante

Moderat

A-ra-re-ièn! Del Glop De

neu la flor peti-ta i ranca vo-li-a ser tan blanca com la Ma-re de

Déu! En-re-ra flor su-per-ba lluny de mi! Si-

gué Nostre sen-yor: Val més que tu el bri d'her-ba que'l bestiar bo-

Molt moderat

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "vi tre-pit-ja en son ca-mi- I a- ques-ta po-bra flor per-Sé l'o-hor!". The piano accompaniment consists of three staves. The first staff is in 3/4 time, and the second and third staves are in 2/4 time. The tempo is marked "Molt moderat".

Andante

Handwritten musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "La ro-sa fugi d'e-lla, el repunxo tam-". The piano accompaniment consists of three staves. The first staff is in 3/4 time, and the second and third staves are in 2/4 time. The tempo is marked "Andante".

ret.

Most.

Sism.

Handwritten musical score for the third system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "bé, i l'ar-sen-ta ro-se-lla li di-qué M'es-tim-més per ve-". The piano accompaniment consists of three staves. The first staff is in 3/4 time, and the second and third staves are in 2/4 time. The tempo is marked "ret.", "Most.", and "Sism.".

Andante

Molt moderat

Handwritten musical score for the fourth system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "i-na la po-ta ca-va-lli-na. I a-". The piano accompaniment consists of three staves. The first staff is in 3/4 time, and the second and third staves are in 2/4 time. The tempo is marked "Andante" and "Molt moderat".

And^{te}
mf b--

--que-lla pol·la flor per--dè'l co·lor!

re---tin---gut--- a temps

bans e--ra molt in--til-- més a--ra ja no ho és per nès si un

poc ret: *Molt moderat:*

Si-a e-ra ten-dri-vo-la ja se la menja'l sol; si a--bans e-ra men--

poc ret:

ji-vo-la, ni el besti--ar ha vol

V.

Cambi un Dia

(original de Whelan)

Des del puigot, l'esglaieta
 quaita el vall i l'alqueria
 on, cantant, una mungona
 tren aigua de la font viva.
 De sobte la campaneta
 toca avís, despar i trista
 de resar, i concirosa
 la jove al seu voltant mira.
 La cançó queda ofegada
 per un chor de Dies il-la
 que su-baix de l'esglaieta
 enterren una fadrina.....
 i pensa la que treia aigua
 «Cambi en cantaran un dia»!

Bartomeu Ferrà. trad.

Cambe un Dia....

And^{te}

And^{te}

p *mf* *pes* *

Des Sel pu-jol l'es-gla-ie---ta

guaitael, vall i l'al-que-

ri--a on, can-tant, u-na minyo-na treu

ai---gua Se ha font vi-ra.

f *creix* *pes* *

The musical score is written on four systems of staves. The first system consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'And^{te}'. The second system continues the two-staff format, with dynamics 'p' and 'mf' indicated. The third system introduces a vocal line on a single staff with lyrics in Catalan: 'Des Sel pu-jol l'es-gla-ie---ta' and 'guaitael, vall i l'al-que-'. The piano accompaniment continues below. The fourth system continues the vocal line with lyrics 'ri--a on, can-tant, u-na minyo-na treu'. The fifth system continues the vocal line with lyrics 'ai---gua Se ha font vi-ra.' and includes dynamics 'f' and 'creix'. The piano accompaniment is shown below the vocal line. The score ends with an asterisk (*) on the final staff.

Moderat.

ben ritmat

mf

De sobte

la campa-ne-ta to-ca a-vis, Des-pai i

que su - - baix de l'es - gla - - ie - - ta

mf

p

mf

*

en - te - - ren u - na fa - - dri - na

p

mf

Pes.

*

sa la que tre - ia aigua

mf

Sism.

« Tam - bi en can - ta - ràn un di - a! »

p

Pes.

rall.: i per - sent - se.

p

*

VI

Escomesa.

Quam letus est
quem visitas.

Aquest mati, joluu, joluu,
m'escornetè el Fill de Maria,
amb sos ditets el pit m'obria
i em traqué el cor que alabatia
com un aucell que's traia del niu.

J. Verdaguer Pres.

Nosser de tot l'any - 3 de Juliol.

34.

*Andante joïos.*Escomesa

mf *3* *3* *3* *3* *3*

Aquest ma--ti, jo--liu, jo---liu, m'escome--

poc. retintut *mes. ret*

te'l fill de Ma--ri--a, amb sos Si---tets el pit m'io--bri-a *mf* i em traqué'l

poc. ret. *p* *mf. mes ret.*

apressant i creix *ret.*

cor — que ala-ba--ti--a com un au---cell que's tran sel nin.

apres. i creix *p. ret*

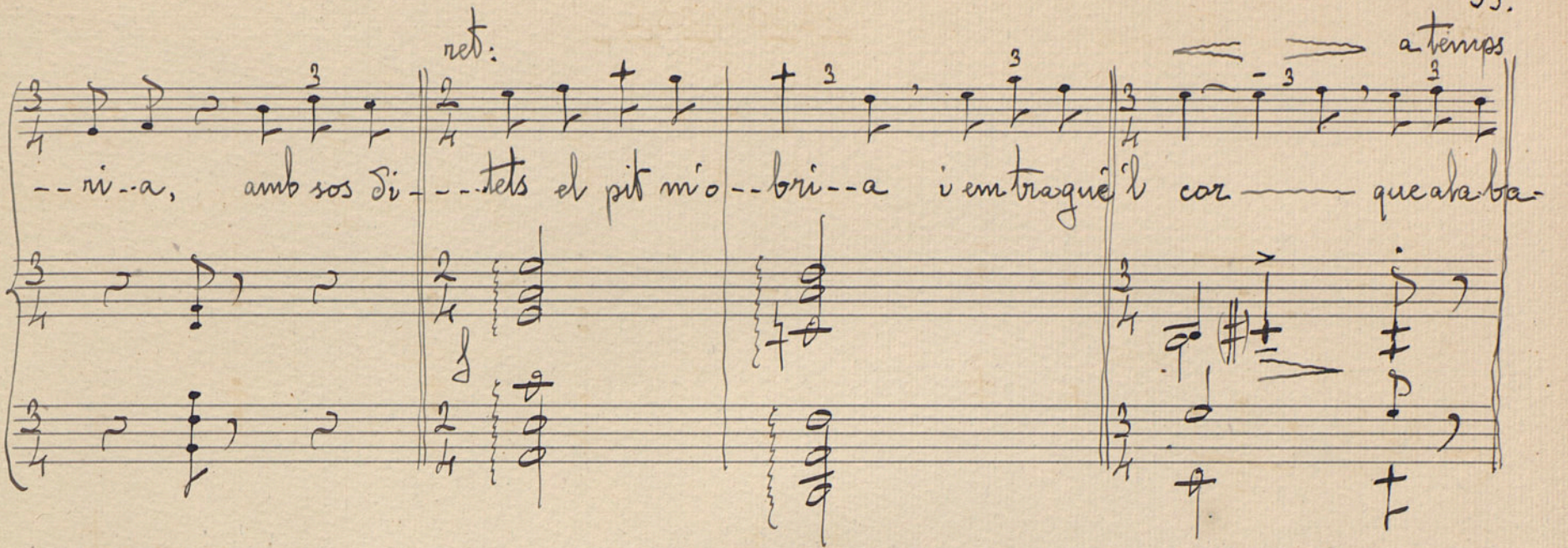
a temps. *3* *3* *3* *3* *3*

A-quest ma--ti, jo--liu, jo---liu, m'es-co-me--te'l fill de Ma--

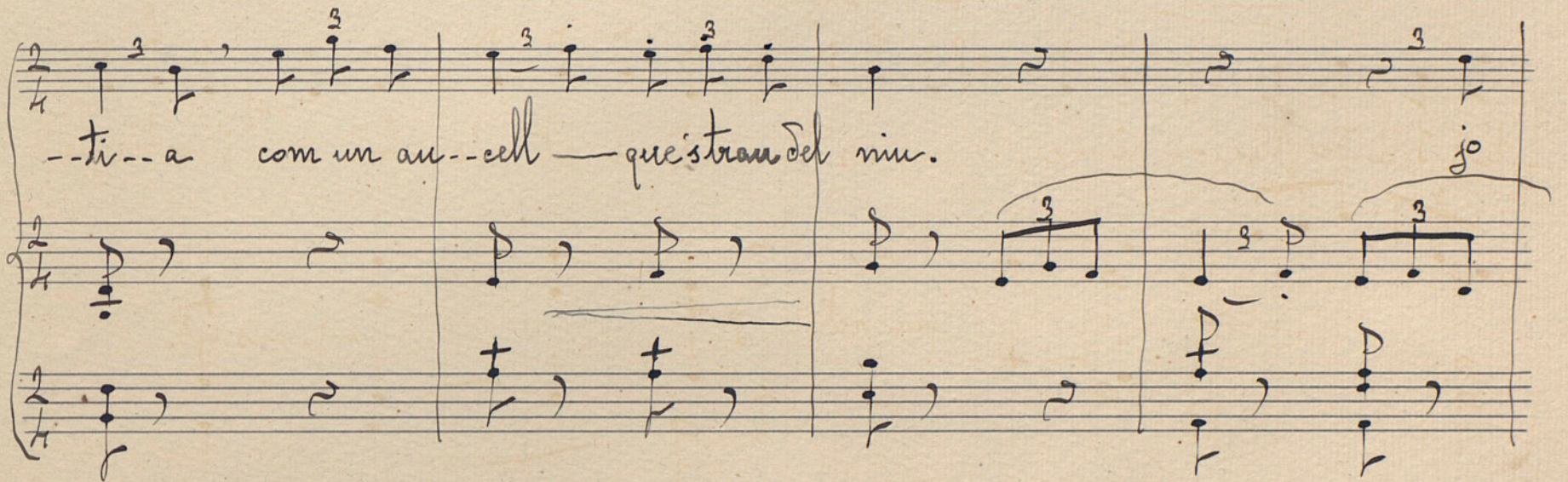
a temps. *p*

ret. *a temps*

--ri--a, amb sos Si--tets el pit m'ó--bri--a i em traquè'l cor que aba-ba-

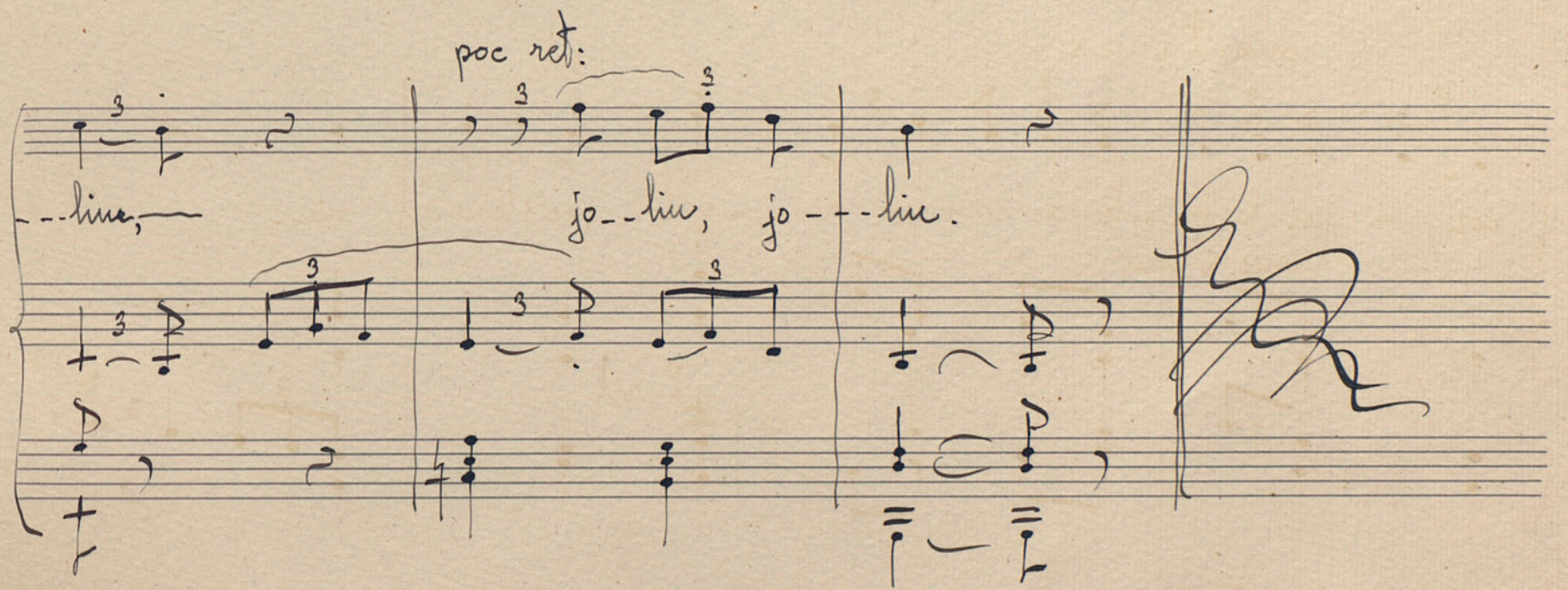


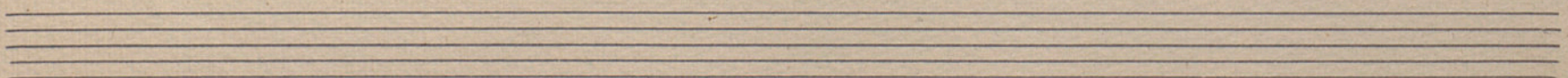
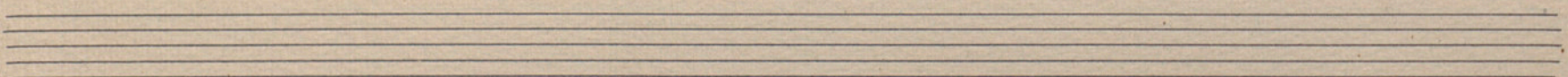
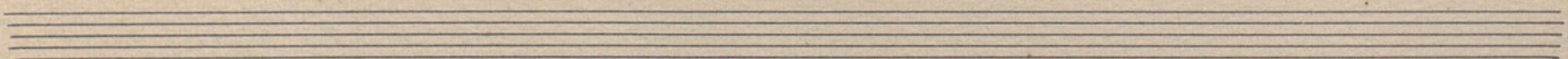
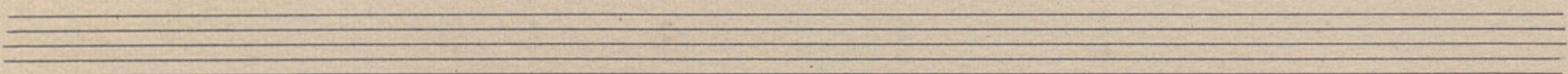
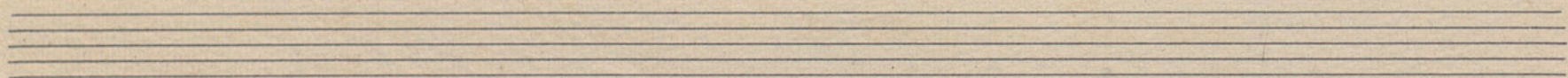
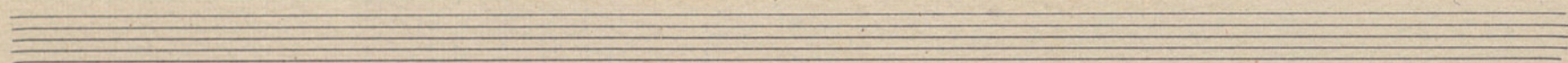
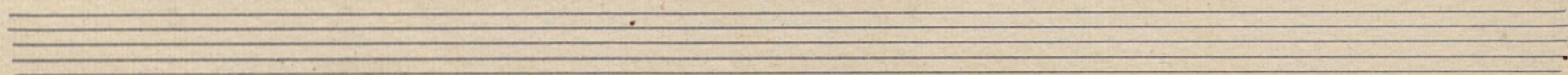
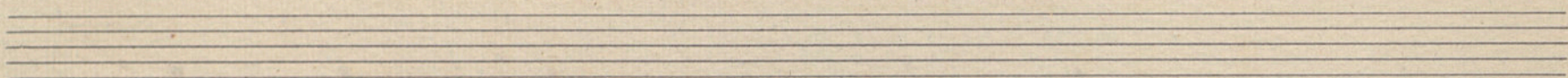
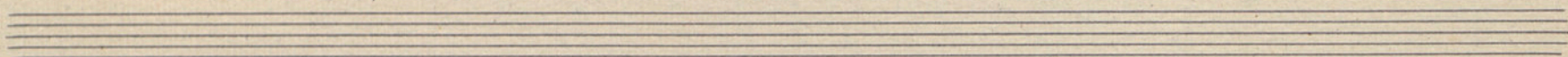
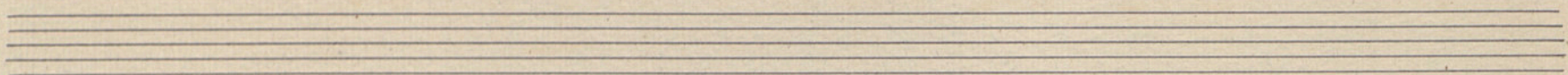
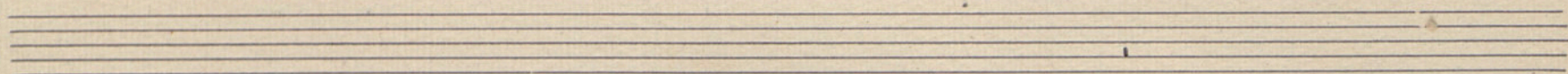
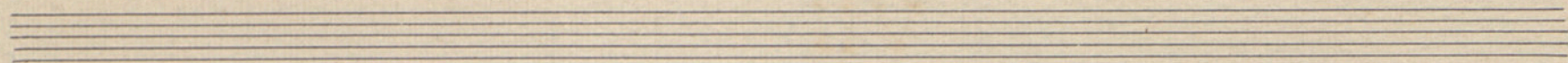
--ti--a com un au--cell — que's traia del niu. jo



poc ret.

--line, jo--lie, jo--lie.





VII

En la mort d'un jove.

Ai, la Mort, i que n'ets d'embellidora.
Aquell teu primer vel, quan el llencares
damunt de l'heroe en flor, tots somriguerem
sota els plors estroncats, que una serena
va començà a regnà en el pit i el rostre
del moribund. Lo alé anava i venia
suauement emperesit, fins que esperàrem.....
I no tornà..... Llavors esclataren
més alts els plors al Cel..... Ell ja no hi era.....
Prò a fora, al camp, era un ponent solcissim.

Joan Maragall.

A Saggi

En la mort d'un jove.

Ai la Mort, i que

ni est s'embe-li --- To --- ra. A-quell

ten pri-mer vel, quan el ben-ca-res da-munt de l'hi-roe en

flor tots somri-que-rem so-ta-els plors- es-tron-cats
molt d'ism. i rall.

a temps *creix*

que una se--re---na va comen--ça a re--gnâ en el

a temps *creix*

Sism.

pit i el nos--tre del mo--ri---bund

Sism.

allarg poc a poc i Sism. sempre.

Li a lè a-na-va i ve-ni-a su-au-ment

fins que es-pe---

em-pe--re-sit rî-rem-----

And^{te}

I no tor-nà

Bla -- -- -- res es-da --

pp

ta -- -- -- ven més

alts els

phors -- al

Sism. i

rall:

cel

ser temps

ell ja no hi e--ra.....

rall:

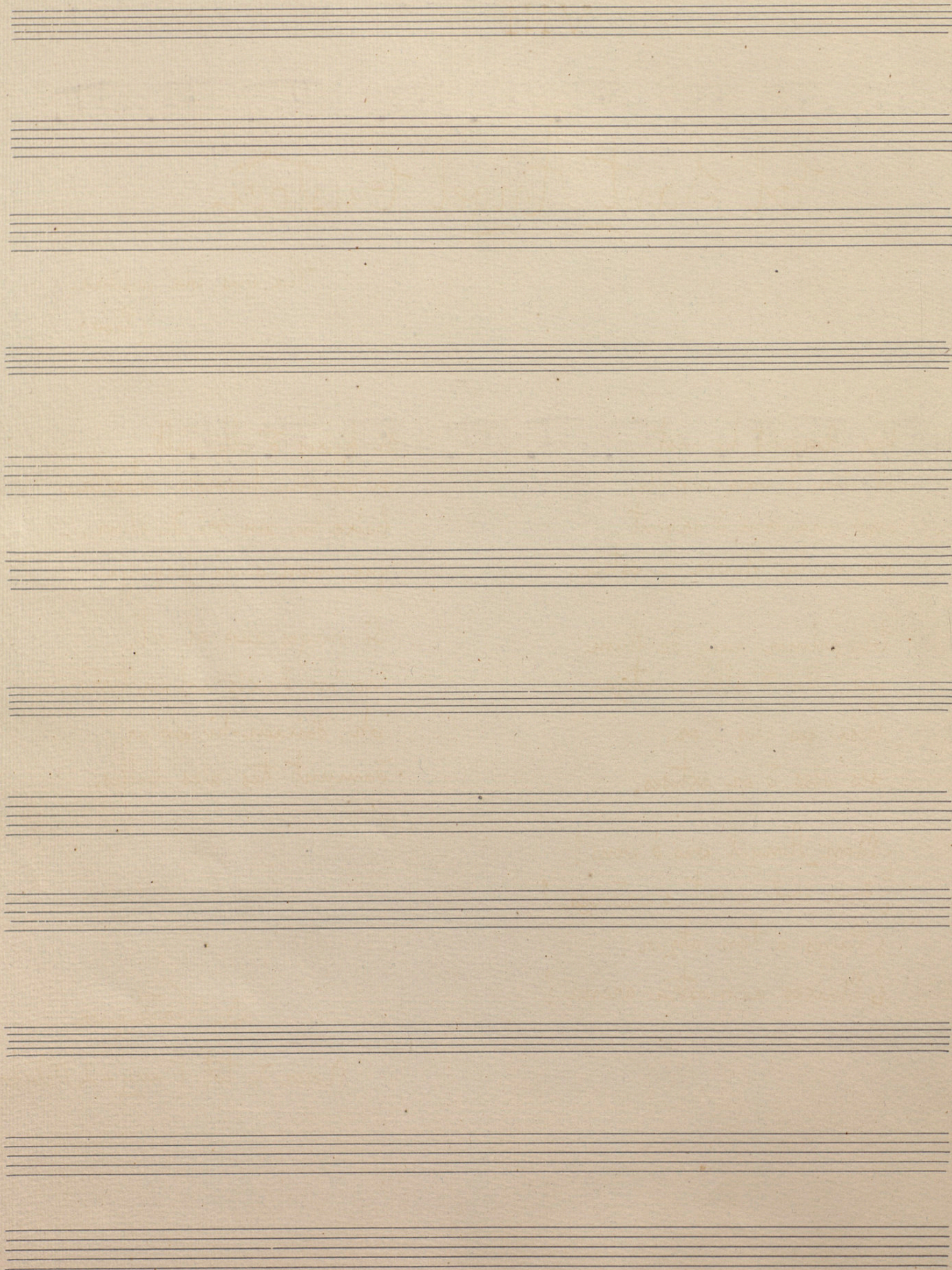
Poc. And^{te}

Prô a fo -- -- -- ra, al

pp *camp,* e --- ra un po --- ment dol ---

rall --- i per dent-se.

ci --- ssim.



VIII

El Sant Angel Custodi.

Via ejus, via pulchra.
(Pror)

Un Angelet he vist
al cim d'una capella,
amb una creu d'argent
que en la llavor fa estela.

El primer raig de llum
que allà d'allà punteja,
besa ses ales d'or,
ses ales d'or esteses.

Mon Angel, vas o vens?
Bon vol a ont s'endrega?
Puges a ton atzur?
Baixes a nostra arena?

Si baixes d'alli Salt
si no una hermosa estrella,
baixe'm un bri de llum,
que mon camí fosqueja.

Si puges cap al cel,
no'm deixis sol en terra,
Ah, deixam-hi volar
Damunt tes ales belles.

J. Verdaguers

Mosor de tot l'any - 2 Octubre.

44.

And^{te} moderat.

El Sant Angel Custodi

pp sempre

Um

An-ge-let he vist al cim d'una ca-pe-lle, amb u-na creu d'ar-

gent que en la bla-vor fa es-te-la El

prí-mer raig de llum que a-llà d'a-llà pun-te-ja, be-sa ses a-les

S'or, ses a--les S'or ex--te--ses

Mon An--gel, vas à viens? ton

vol a-ont s'en dre--ca? pu-ges a ton at--sur?

baixes a nostra a-re--na?

rall.

Res:

1^{er} temps

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The piano part includes triplets and is marked with *m.e.* (mezzo-voce). The vocal line has a *mf* (mezzo-forte) dynamic marking and the word *si* (sì).

Handwritten musical score for the second system. The vocal line includes the lyrics: *bai-xes d'a-lli Salt si no una hermosa es-tre-lla,*. The piano accompaniment continues with triplets and is marked with *m.e.*.

Handwritten musical score for the third system. The vocal line includes the lyrics: *bai-xem un bri de llum, que mon ca-mi fos-que-ja.*. The piano accompaniment continues with triplets and is marked with *m.e.*.

Handwritten musical score for the fourth system. The vocal line includes the lyrics: *si pu-ges cap al cel, no'm*. The piano accompaniment continues with triplets and is marked with *m.e.*. The phrase *creix poc a poc* (grows little by little) is written above and below the piano part.

Dei--xis sol en te-----ra Oh! Dei-xam o-

rall: a temps
---lar Sa---munt tes a--les be---les

rall a temps Sism:

8a m.e. perdent-se.

