

Josep VALLS

"IDILLIS" (J. Verdaguer)

(Veus mixtes)

- I - "LO VIOLI de SANT FRANCESC"
- II - "ROSALIA"
- III - "ESPINES "
- IV - "LA ROSA de JERICO"

"Lo Violí de Sant Francesc" (J. Verdaguer)

Andante vola e flessibile

Sopr. I & II
 Altu
 Ten.
 Bar.
 Bassi

(B.C.)
 (B.C.)
 (B.C.)
 (B.C.)
 (B.C.)

Poco rit.

De

Ben tranquillo

Guesio en lo pe sie bre, sa- vant d'Im fant di- vi.

non ca la con- ma-

(B.C.)
 pp

(A)

Poco più andantino

la glau ta hi es - pig -
 hi es - pig -
 (4) hi es pig -
 la glau ta hi es - pig -
 la glau ta hi es - pig -
 la glau ta hi es - pig -

so - na lo tam - bo - ni.

nu - sa

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on five staves. The first staff is for Soprano, the second for Alto, the third for Tenor, and the fourth and fifth for Bass. The lyrics are in Italian. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'.

Soprano:
 - *La glen-ta*
 - *lo glen-ti*

Alto:
 - *Bo-ni*
 - *ca*

Tenor:
 - *mu-sa*
 - *non*
 - *ca*

Bass:
 - *so na lo*
 - *tam bo-ni*
 - *non-ca*
 - *la cor ma-*

(C)

hi espig - ne ja (B.C.) pp

la pas - to - re lla (B.C.) $\frac{1}{2}$ pp

sol - ja Francesc en vol se -

mu - sa

S. *gralla ni bandó-*
gralla ni bandó-
 A. *gralla ni*
 T. *gralla ni*
 No te gemeris ni gralla gralla gralla ni

poco rit. Tranquillo
 S. *li*
 A. *li*
 T. *li*
subito voce
cull dos bastons que tro - bon llengats vora el ca - mi
se'n
li
li
li

S. *pa - ssa l'al - tre per*
 A. *pa - ssa l'al - tre per*
 T. *pa - ssa l'al - tre per*

Handwritten musical score for "Le Chant du Départ" by G. Méhul. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). It features a key signature of one sharp (F#) and a common time signature (C). The lyrics are in French: "Suis-je, l'ar-quet d'un brot de pû". The score includes various musical notations such as notes, rests, and dynamic markings like "mes" and "en". A circled "G" is visible in the upper right corner.

mes - - - - - en - - - - - 20

S. gra - des gran mi - si - ca en sor - ti mes en ses

A. mans gran mi - si - ca gran mi - si - ca mes en ses mans sa -

T. gra - des gran mi - si - ca en sor - ti mes en ses mans sa -

en ses mans sa - gran - des gran mi - si - ca mes en ses mans sa -

(veu pleur peü ruse en foy) mes

S. mans gran mi - si - ca en sor - ti gran mi - si - ca en sor -

A. gra - des gran mi - si - ca gran mi - si - ca gran mi - si - ca en sor -

T. gra - des gran mi - si - ca en sor - ti gran mi - si - ca en sor -

en ses mans sa - gran - des mes en ses

polo stentato (H)

S. - ti gran mi - si - ca en sor - ti

A. mi - si - ca gran mi - si - ca en sor - ti en ses mans sa -

T. - ti gran mi - si - ca en sor - ti en ses mans sa -

mi - si - ca gran mi - si - ca en sor - ti

mans gran mi - si - ca en sor - ti

molto Sim. - - - - - *Ben moderato*

S *p* No m'ha deixin de m'ha - ca si ch

A *p*

T *p*

gra - des

mes en des m'ha se - gra des

BC pp

S *p* to ca m'ha se ra - hi?

A *(BC) pp*

T *p*

ca. 4' 34"

"Rosalia" (J. Verdaguer)

Un poco allegretto

S. *mp* $\frac{3}{4}$ Demat' i'en laixa a l'hort Na Rosa - lia a collir los clavells

A. $\frac{3}{4}$

T. $\frac{3}{4}$ (D.C.) *pp*

Bari. $\frac{3}{4}$ (D.C.) *pp*

Bassi $\frac{4}{4}$ (D.C.) *pp*

S. $\frac{7}{8}$ sata li es m'enco pegam nos in - fant que ja en co - ni - a:

A. $\frac{7}{8}$ (D.C.) *pp*

T. $\frac{7}{8}$

Bari. $\frac{7}{8}$

Bassi $\frac{8}{8}$

(A)

S. *mf* $\frac{3}{4}$ Infantó, bell Infantó les flors son mi - es

A. $\frac{3}{4}$ Bell Infantó les flors son mi - es Infantó bell Infantó

T. $\frac{3}{4}$ Bell Infantó les flors son mi - es

Bari. $\frac{3}{4}$ Bell Infantó

Bassi $\frac{3}{4}$ Bell Infantó

S. *Na*
A. *Na*
T. *Na*
mp *en fa rieu de les flors*
A. *qui en fa rieu de les*
S. *Na Rosa li*
A. *Na Rosa li*
T. *Na Rosa li*
S. *Na Rosa li*
A. *Na Rosa li*
T. *Na Rosa li*
S. *Na Rosa li*
A. *Na Rosa li*
T. *Na Rosa li*
S. *Na Rosa li*
A. *Na Rosa li*
T. *Na Rosa li*

(B)
S. *Les volun per Jesus*
A. *que*
T. *per*
S. *que tant m'ies.*
A. *tant m'ies.*
T. *de.*
S. *tu mar*
A. *tu mar*
T. *de.*
S. *les ro*
A. *li a per Jesus*
T. *de - sis*

S. *per*
A. *si*
T. *mp*
S. *si les volun per Ell*
A. *si les vo-*
T. *si les vo-*
S. *li en per Ell*
A. *li en per Ell*
T. *li en per Ell*
S. *li en per Ell*
A. *li en per Ell*
T. *li en per Ell*
S. *li en per Ell*
A. *li en per Ell*
T. *li en per Ell*

(C)

Handwritten musical score for Section C, featuring vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are in Catalan. The music is in 7/8 and 5/8 time signatures.

Soprano (S): - Si per l'aimia es lo ram / 8 Sauti Dor - ti gues

Alto (A): Dan - li lo ram Dor ti gues

Tenor (T): Dan. li Dor ti gues

Piano: Dan li Dor ti gues

(Tranquillo)

Tempo

(D)

Handwritten musical score for Section D, featuring vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are in Catalan. The music is in 5/8 and 8/8 time signatures.

Soprano (S): 5 que si no me'l San a mi / 8 go us lo prentiva / 8 go us lo prentiva

Alto (A): (B.C.) 5 / 8 (B.C.)

Tenor (T): (B.C.) 5 / 8 (B.C.)

Piano: 5 / 8

(E)

Poco rit. - - -

Handwritten musical score for Section E, featuring vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are in Catalan. The music is in 3/4 and 4/4 time signatures.

Soprano (S): tot prent. li el ramellet / lo ven som -

Alto (A): mp

Tenor (T): mp

Piano: mp

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are in French. The Soprano part has lyrics: "rie re", "Bon Jesus pour les enter", "vostres go guines." The Alto part has lyrics: "o", "e", "e", "go - guin - nes". The Tenor part has lyrics: "tot prement di el ramellet", "di a -". The piano accompaniment has lyrics: "tot prement di el ramellet", "di a -".

Tempo poco stentato
(F)

S. *amb les foguines d'amor* *vos co mei* *xi a* *Do- nne-me les fleurs si us*

A. *-ya* *mar* *Les fleurs si us*

T. *-ya* *mar* *Do nne-me les fleurs*

mar

[illegible]

Poch' meno (G) *a Tempo* *poi rit.* *Tempo*

S. *La* *fior* *que* *vo* *ste* *li* *a* *tom* *cor* *de* *ni* *na*

A. *La* *que* *vo* *ste* *li* *a* *tom* *cor* *de* *ni* *na*

T. *vo* *ste* *li* *a* *tom* *cor* *de* *ni* *na*

- la fior que coliva Jo *tom cor de ni na* *tom cor de ni na*

que *vo* *ste* *li* *a*

Ben tranquillo *Rit. assai* *molto*

S. *si em* *San* *do* *ro* *stre* *San* *to* *San* *to* *San* *to* *San* *to*

A. *si em* *San* *do* *ro* *stre* *San* *to* *San* *to* *San* *to* *San* *to*

T. *si em* *San* *do* *ro* *stre* *San* *to* *San* *to* *San* *to* *San* *to*

tem *cor* *de* *ni* *na* *tem* *cor* *de* *ni* *na*

(D.C.) *(D.C.)* *(D.C.)*

(H) *Tempo 1°*

S. *ria*

A. *ria*

T. *ria*

dim. molto *dim. molto*

sotto voce *- mentre* *canien* *los* *cos* *si* *es* *defallida*

Tranquillo

S *rebu*
 A *Ni que fos de Siamant*
 T *seria prou*
 Fina
 Fi.

(A.C.)
 (P.C.)
 pp
 pp
 pp

2/4 3/4 3/4 3/8
 2/4 3/4 3/4 3/8
 2/4 3/4 3/4 3/8
 2/4 3/4 3/4 3/8

L

Poco rit.

S *she*
 A *ah*
 T *elata que et guar.*
 T *ah*
 P.

3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8

3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8

3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8

Dolce

S *Ma re, ci xes roses i*
 A *bons*
 T *que m'han fe*
 T *rida.*

(A.C.)
 (P.C.)
 (A.C.)
 (P.C.)
 pp
 pp
 pp
 pp

3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8

3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8
 3/8 3/8 3/8 3/8

Moderato

(M)

Handwritten musical score for Soprano (S), Alto (A), and Tenor (T) voices, and piano accompaniment. The tempo is marked "Moderato" with a circled "M". The key signature is three sharps (F#, C#, G#). The score consists of four measures. The lyrics are: "tot espargint-les-hi al pit sent que sos pi ra".

Piu agitato

Ritem.

An S. m. t. m. tranquillo

(N)

Handwritten musical score for Soprano (S), Alto (A), and Tenor (T) voices, and piano accompaniment. The tempo is marked "Piu agitato" and "Ritem.". The key signature is three sharps (F#, C#, G#). The score consists of four measures. The lyrics are: "tor- ma a punyia ah! Fi un (D.C.) ah! domes que el tornem a punyia ma dol ça filla? dol ça fu. Ma su filla a mon espòr".

Handwritten musical score for Soprano (S), Alto (A), and Tenor (T) voices, and piano accompaniment. The key signature is three sharps (F#, C#, G#). The score consists of four measures. The lyrics are: "un tra ca li da - amb qui fuing entre els clarells i sata lies".

①

S *rit. - -*

A *Lo*

T *mp* Tot fugint-li ruallos 3 els ulls li 4 gira

(oc.)

②

Molto tranquillo *quasi al Tempo - - - -*

S *passentosi*

A *pp* cel se va anant - x d'herba flo ri a

T *pp*

ca. 6' 7"

"Espimes" (J. Verneaguer)

Amante mesto

S *mezza voce* *dolce*
Ella està be-sant d' amoros In-

A *(B.C.) f*

S *fant*
i ses gultes mi ra quech llavis de In-des també be-sa-

A

T *(B.C.) f*

S *dim*
rim. i plorai sos pu ra.

A

T

Ban *(B.C.) f*

Bu *f*

(A)

Poco piú lento

Handwritten musical score for Section A, marked "Poco piú lento". The score is written for Soprano (S.), Alto (A.), and Tenor (T.) voices, with piano accompaniment. The lyrics are in Catalan.

Soprano (S.): *Bi new*

Alto (A.): *Bi new*

Tenor (T.): *Les flors que som ni new una a l'al-tra ni new*

Piano: *per què plo-ra per què*

(B) 1^o Tempo

Handwritten musical score for Section B, marked "1^o Tempo". The score is written for Soprano (S.), Alto (A.), and Tenor (T.) voices, with piano accompaniment. The lyrics are in Catalan.

Soprano (S.): *Dim - - - -*

Alto (A.): *pp plo ra*

Tenor (T.): *pp plo ra*

Piano: *tant ? plo ra*

Lyrics: *Ella està bre ssant l'amoros Im'*

Handwritten musical score for Section C, marked "(ten)". The score is written for Soprano (S.), Alto (A.), and Tenor (T.) voices, with piano accompaniment. The lyrics are in Catalan.

Soprano (S.): *gant*

Alto (A.): *tot bressant-lo mima aquell pensí braços que en ven clara -*

Tenor (T.): *bre ssant*

Piano: *bre ssant*

Lyrics: *bre ssant s'a - mo - no's*

LO VIOLÍ de SANT FRANCESC

De Greccio en lo pessebre
davant l'Infant diví,
ronca la cornamusa,
sona lo tamborí,
la flauta hi espigneja,
la flauta i lo flautí.

La pastorella dolça
Francesc la vol seguir.
No té ferrets ni gralla,
gralla ni bandolí.
Cull dos bastons que troba
llançats vora el camí,
se'n posa un a l'espatlla
a tall de violí,
passant l'altre per sobre
com un arquet d'or fi.

Lo violí és de freixe,
l'arquet d'un brot de pi,
mes en ses mans sagrades
gran música en sortí.
No n'ha d'eixir, de música,
si els toca un Serafí ?

" ROSALIA "

De matí se'n baixa a l'hort
Na Rosalia,
a collir los clavellets
i satalies ;
n'ensopega un ros infant
que ja en collia :
- Infantó, bell infantó,
les flors són mies.
- Què en farieu de les flors,
Na Rosalia ?
- Les volia per Jesús
que tant m'estima.
- Si les volíeu per Ell,
jo per l'aimia.
- Si per l'aimia és lo ram,
dau-li d'ortigues,
que si no me'l dau a mi
jo us lo prendria. -
Tot prenent-li el ramellet
lo veu sonriure ;
bon Jesús, prou les entén
vostres joguines ;
amb les joguines d'amor
vos coneixia.
- Donau-me les flors, si us plau,
preneu les mies.
- La flor que volia Jo,
ton cor de nina.
- Si em dau lo vostre d'infant,
bé us lo daria. -

Mentre canvien los cors,
s'és defallida,
que ja no pot obeir
tanta delícia.
Lo traidor del rossinyol
canta i refila,
amb cançons i refilets
tot ho espia.
La mareta, que entra a l'hort,
plora i sospira
quan la veu entre els rosers
tan esllanguida.
- Filleta, què t'ha fet mal,
ma dolça filla ?

- Collint roses i clavells,
dolceta espina.
- Una agulla tinc d'or fi
que la trauria.
- Ni que fos de diamant
serà prou fina.
- Filleta, què et guarirà,
ma dolça filla ?
- Mare, eixes roses i flors
que m'han ferida. -
Tot espargint-les-hi al pit,
sent que sospira :
- Doncs que et tornen a punyir,
ma dolça filla ? -
Sa filleta no respon,
embadalida
amb qui fuig entre els clavells
i satalies.
Tot fugint-li, riallós
els ulls li gira.
Lo cel se va asserenant,
l'herba floria.

" E S P I N E S "

Ella està besant
l'amorós Infant ;
i ses galtes mira
que els llavis de Judes
també besaran,
i plora i sospira.

Les flors que somriuen,
una a l'altra diuen :
per què plora tant ?

Ella està bressant
l'amorós Infant ;
tot bressant-lo mira
aquells peus i braços
que en creu clavaran,
i plora i sospira.

L'ocellet que canta,
oïnt sa complanta
respon gemegant.

Ella va alletant
l'amorós Infant ;
alletant-lo mira
aquells dolços llavis
que amb fel rosaran,
i plora i sospira.

L'ànima que l'ama :
pobra Verge!, exclama,
quin dolor tan gran !

Es va endormiscant
l'amorós Infant ;
difunt Ella mira
lo fill que cadàver
sos braços rebran,
i plora i sospira.

Un Angel venia
per dar-li alegria ;
se'n torna plorant.

LA ROSA DE JERICÓ

En sa cambreta humil
pregant està Maria,
Maria està pregant
mentre lo món dormia.
Lo sol a l'orient
per veure-la sortia.
Ella no el mira, no,
sol més bonic somnia,
lo sol que està esperant
mai més se li pondria.

En son clavelliner
un roseret tenia,
roser de Jericó
que poncellar volia.
Sola regor que beu
de sos ullets venia ;
quan Ella mira el cel
de llum si en baixaria.

Un Angel n'ha baixat
dient-li : - Ave Maria,
lo Senyor és amb Vós
i amb tots los homes sia. -
La Verge li respon :
- Sa voluntat és mia ;
sa esclava la té ací
que el cor li donaria. -

Sobre ella un blanc colom
ses ales estenia,
i amb la claror del Verb
la Verge resplendia.
Lo món s'omple de llum,
el cel de melodia,
i al test del finestró
la Rosa mig s'obria.

Desvetlla't, o Betlem,
enrama l'Establia,
guarneix-la com pitxer
amb or i ppedreria,
que en tu de Jericó
la Rosa floriria.

dim

S *nām, i ploraisos pū ra*

A

T *plora*
plora
plora

fant
plora
plora

Im
fant
plora

Comme prima

(C)

S (B.C.) *plora*

A (B.C.) *plora*

T *dolais*
(B.C.) *lo cellet que cantat o'unt sa com planta respon gema gant*

dim

10 Tempo (D)

cant. sost.

S *mf Ella va alle tant d'a mo-vo's Im fant*

A *mf A*
quell
dol

T *mf A*
quell
dol
plora
plora
plora

lla
va a

Handwritten musical score for "The Song of the Weaver" by Maurice Strakosky. The score is for Soprano (S), Alto (A), Tenor (T), and Piano (P). It features a key signature of one flat (Bb) and a 4/4 time signature. The music is in French, with lyrics in French and English. The score is divided into four measures. The first measure shows the Soprano and Alto parts, with the Soprano part starting on a whole note. The second measure shows the Tenor and Piano parts, with the Tenor part starting on a whole note. The third measure shows the Soprano and Alto parts, with the Soprano part starting on a whole note. The fourth measure shows the Tenor and Piano parts, with the Tenor part starting on a whole note. The score is written on a single page of aged, yellowed paper.

[illegible]

Dim

10^{to} Tempo **(F)**

Sotto voce Es va en dormis cant l'a mo ro's Em.

va *ploru* *pla* *va*

tam *gran* (D.C.) *pp*

Sant Difunt e lla mira lo fill que en d'aver sos braços se bran i plora i sos

(D.C.) pp

Dim

piu

G *come primo*

Handwritten musical score for Soprano (S), Alto (A), and Tenor (T) voices. The score includes lyrics in French: "un Ange ré-mi-a per-du-li-alle grâ-cie s'in-ter-mu-ple-ant". The notation includes various musical symbols such as notes, rests, and dynamic markings like *ppp* and *f*. The key signature is one flat (B-flat).

Continuation of the handwritten musical score for Soprano (S), Alto (A), and Tenor (T) voices. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ppp* and *f*. The key signature is one flat (B-flat). The score concludes with a double bar line and the marking "ca 6' 12''".

11 La Rosa de Jerico (J. Verdaguer)

Molt period

Handwritten musical score for a piece titled "En sa cambreta hu mil, pregant esta Ma ri a Ma ri a esta pre." The score is written on aged, yellowed paper. It features two staves: a vocal line (A.) and a piano accompaniment line (T.). The vocal line is in 3/2 time, with lyrics written below the notes. The piano accompaniment is in 3/2 time, with a tempo marking of "3 (a.c.) pp" and a dynamic marking of "cresc." (crescendo). The score is written in a clear, legible hand, with some corrections and markings visible.

Handwritten musical score for 'L'Espresso' by Debussy. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (Bass). It features a 2/2 time signature and a key signature of one flat. The lyrics are 'gout, ment re lo + mon son mi ta'. The score includes a piano introduction, a main melody, and a piano coda. The tempo is marked 'Andante'.

[illegible]

Handwritten musical score for three parts: T (Tenor), Bar. (Baritone), and Bm. (Bass). The score is written on three staves. The lyrics are in French and include the words "Lo sol a l'Orie", "per venue", and "sor". The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp" (pianissimo) and "s" (soprano). The score is divided into measures by vertical bar lines.

Handwritten musical score for Soprano (S) and Bass (Bm) parts. The lyrics are: "Lo sol a l'Orti per venire la sor + i a". The score includes notes, rests, and dynamic markings like *pp* (pianissimo).

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with some notes marked with a '2' above them, possibly indicating a second ending or a specific fingering. The notes are written in a cursive, handwritten style.

[illegible]

Time - - - - -

Handwritten musical score for "Dri a" by J. S. Bach. The score is written on five staves, with the first four staves representing the vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff representing the basso continuo. The lyrics are in French and are written below the vocal staves. The music is in G major and 3/4 time. The score includes various musical notations such as notes, rests, and ornaments, as well as dynamic markings like "pp" and "f".

Soprano (S): Dri a (B.C.) pp

Alto (A): Dri a pom dri a pom dri a mai mès se li pom dri a (B.C.) pp

Tenor (T): pom dri a pom dri a pom dri a (B.C.)

Bass (B): Dri a pom dri a pom dri a pom dri a

Basso Continuo (B.C.): Dri a

(B)

Poco più andante

Soprano (S): *Em son ch'avevli un no sero t'emi a Roser De Jenu co' que pomellan vo.*

Alto (A): *Em son ch'avevli un no sero t'emi a Roser De Jenu co' que pomellan vo.*

Tenor (T): *Em son ch'avevli un no sero t'emi a Roser De Jenu co' que pomellan vo.*

Bass (B): *Em son ch'avevli un no sero t'emi a Roser De Jenu co' que pomellan vo.*

Soprano (S): *sola negor que l'en de sos uellet's ve mi a'*

Alto (A): *sola negor que l'en de sos uellet's ve mi a'*

Tenor (T): *sola negor que l'en de sos uellet's ve mi a'*

Bass (B): *sola negor que l'en de sos uellet's ve mi a'*

Soprano (S): *Ella mi a'ndel la l'um si en l'ura'*

Alto (A): *Ella mi a'ndel la l'um si en l'ura'*

Tenor (T): *Ella mi a'ndel la l'um si en l'ura'*

Bass (B): *Ella mi a'ndel la l'um si en l'ura'*

Handwritten musical score for Soprano (S), Alto (A), and Tenor (T) voices. The lyrics are: *mi a sa es. clava la te'acù quel con li domari*. The score includes dynamic markings such as *ppp* and *(B.C.)*. The music is written in a system with three staves for the voices and piano accompaniment.

Handwritten musical score for Soprano (S), Alto (A), and Tenor (T) voices, marked with a circled 'E'. The lyrics include *sotto voce* and *so.*. The score includes dynamic markings such as *p* and *f*. The music is written in a system with three staves for the voices and piano accompaniment.

(G)

S
Des vet aha't oh Bet leam, en ra ma l'esta lei a mfy guar meit la com pit-

A
Des vet aha't oh Bet leam, en ra ma l'esta lei a mfy guar meit la

T
Des vet aha't oh Bet leam, en ra ma l'esta lei a mfy guar meit la

S
-xer ambr or i pe dre ri a quem tu de de ri co la no sa glo ri

A
com-pit xer la no sa glo ri ra la no sa glo ri

T
or i pe dre ri a quem tu la no sa Flo ri ri

Handwritten musical score for Soprano (S), Alto (A), and Tenor (T) voices, and piano accompaniment. The score is in 4/4 time and consists of two systems. The first system has four measures, and the second system has four measures. The Soprano part has lyrics "ri a" and "ah". The Alto part has lyrics "glo-ri a" and "ah". The Tenor part has lyrics "glo-ri a" and "ah". The piano accompaniment has lyrics "glo-ri a" and "ah". The score is written on a single page with a double bar line at the end of the second system.

ca. 6'







