

V/12

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1267

No. 111. La Brema. Clavé.

SSS.

La Brema.

Coro descriptiu català a veus solas
música y poesia

Josep Anselm Clavé

Autògrafe de la Societat coral catalana
"La Perla" de la Barceloneta per commemorar el
Coro "La Brema" de mi inauguració.
Barcelona 12 de juliol de 1873.

Andantino
boca tancada

1^{er} Tenors 1^{er}

2^{er} Tenors 2^{on}

2^{on} Tenors

Baritons

Baixos 1^{er}

Baixos 2^{on}

ab los 1^{er}

This is a handwritten musical score on aged, yellowed paper. The score is organized into two systems, each consisting of four staves. The notation is in a historical style, featuring various note values (including minims, crotchets, and quavers), rests, and bar lines. The first system contains two measures, and the second system contains three measures. The notation includes many accidentals (sharps and flats) and some specific markings like 'f' for forte. The paper shows signs of age, including foxing and some staining. The handwriting is in dark ink, and the overall layout is typical of 18th or 19th-century manuscript notation.

ab les Baixes fin

(4)

Handwritten musical notation on four staves, measures 1-4. The notation is in a cursive style. The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, a quarter note A4, and a quarter note B4, marked with a *p* (piano) dynamic. The second measure contains a half note G4, a quarter note A4, and a quarter note B4, marked with a *p* dynamic. The third measure contains a half note G4, a quarter note A4, and a quarter note B4, marked with a *p* dynamic. The fourth measure contains a half note G4, a quarter note A4, and a quarter note B4, marked with a *p* dynamic. The second staff contains a half note G4, a quarter note A4, and a quarter note B4. The third staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth staff contains a half note G4, a quarter note A4, and a quarter note B4.

Handwritten musical notation on four staves, measures 5-8. The notation is in a cursive style. The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note G4, a quarter note A4, and a quarter note B4. The third measure contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a half note G4, a quarter note A4, and a quarter note B4. The second staff contains a half note G4, a quarter note A4, and a quarter note B4. The third staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth staff contains a half note G4, a quarter note A4, and a quarter note B4.

Da del mar si
brillando cel lo bianch es

Allgto
2/4

Lo deb son sa-cu-dim, Ya bremaa!

tel

A cu-ur lo ra-him! al vin-

A bre mar! A bre-

Al vin yar! al vin-yar!

Al vin - yar! Al vin - yar! Brema dor bon fey-ner Bre ma -

yar! Al vin - yar! al vinyar! al vin-yar!

mas! A cu-ur lo ra-him! al vinyar! al vin-yar!

A bre-mar! A bre-

Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Portuguese. The notation includes various musical symbols such as notes, rests, and bar lines.

System 1 (Top):

- Staff 1: *Al vin yar! al vin - yar!*
- Staff 2: *ner de po dalls per a - bast. di - li - gent tra gi - mer*
- Staff 3: *bor bon fey - ner de po - dalls fer a - bast.*
- Staff 4: *mar! Brema dor bon fey - ner de po dalls fer a - bast*
- Staff 5: *mar! Bre ma - dor de po - dalls fer a - bast*
- Staff 6: *Al vin - yar*

System 2 (Bottom):

- Staff 1: *Al vin yar! al vin - yar!*
- Staff 2: *ner po - saah mat por lo bast y al vin - yar!*
- Staff 3: *yar! tra gi - ner po saah mat por lo bast*
- Staff 4: *mar! Di li - gent tra gi - ner po saah mat por lo bast*
- Staff 5: *gent tra gi - ner po saah mat por lo bast*
- Staff 6: *yar! tra gi - ner po saah mat por lo bast*
- Staff 7: *o - brin de bat a*
- Staff 8: *o - brin de bat a*
- Staff 9: *o - brin de bat a*
- Staff 10: *o - brin o - brin de bat a*
- Staff 11: *ab ho tan Baixos*

bat las por-tas del ce-Mens o-brin de bat a bat las por-tas

bat las por-tas del ce-Mens o-brin de bat a bat las por-tas

bat los ce-Mens o-brin o-brin de bat a bat

del ce-Mens Que la Far-dor vea om-plir las bo-tas y vai

del ce-Mens Que la Far-dor vea om-plir las bo-tas y vai

los ce-Mens, Que la Far-dor vea om-plir las bo-tas y vai

Que la Far-dor vea om-plir las vai

p
 xells. A - pres de la ca - mi - cu - la, Pen - jois d'or y de pur - pura en -

p
 xells. A - pres de la ca - mi - cu - la Pen - jois d'or y de pur - pura en -

p
 xells. A - pres de la ca - mi - cu - la Pen - jois d'or y de pur - pura en -

quany han dat a' car - re - gas del ceps las bran cas riu de - gas. *lup*, prem sa y co - la -

quany han dat a' car - re - gas del ceps las bran cas riu de - gas. *lup*, prem sa y co - la -

quany han dat a' car - re - gas del ceps las bran cas riu de - gas. *lup*, prem sa y co - la -

Men

dor Ei-pe ram ja se-dents Ex-trau rer lo del most del ros-

so mor ca-tell, si, si, Ex-trau rer lo del most del ros- so mor-ca-

(10)

telh *A bre-mar, a bre-mar! Ni-netas, a la*

telh *A bre-mar* *at los ten ten*

telh *Deh ros son mor ca telh, a bre-mar!* *Ma la a la*

ab los Barit

ab los Barit

vin - - - ga! Venin, ve-min ve-min a ergo-ti-mar *rall* *P. A ergo-ti-*

vin - - - ga! *A ergo-ti-mar!* *rall* *P. A ergo-ti-*

pp *boca tancada* *(à tempo)*
mar, a' es go - ti mar!
pp *boca tancada*
mar, a' es go - ti mar!
(à tempo) Ve-min ni nas
Ve-min ni nas A la bre ma!
ab lo ten Ban-ça

p. cresc.
y jo - go - so lo ga - tam De Uua con quea mox vin
ab lo ten
bre ma!
y lo ga - tam De Uua con quea mox vin
A la bre ma!
A la

Handwritten musical score for three voices, first system. The music is written on three staves with treble clefs and a key signature of one sharp (F#). The lyrics are written below the notes.

Top staff: *crema Sten sa - rân ays. A la vin - ya! A la rân -*

Middle staff: *crema Sten sa - rân dol ci - sim ays. A la vin - ya! A la rân -*

Bottom staff: *vin - ya! A bre - mar! A la vin - ya! A la rân -*

Handwritten musical score for three voices, second system. The music continues on three staves with treble clefs and a key signature of one sharp (F#). The lyrics are written below the notes.

Top staff: *ya! A bre mar! A bre mar!*

Middle staff: *ya! A bre mar! A bre mar!*

Bottom staff: *ya! A bre mar! A bre mar!*

A

allg^{te}

(131)

Handwritten musical score for six staves. The first five staves are vocal parts, each with a 2/4 time signature and a key signature of two flats. The lyrics are "na" and "na". The sixth staff is a basso continuo line, marked "ab lo tempo Basso".

Handwritten musical score for three staves. The first staff has lyrics "at! Nara namorat" and "na". The second staff has lyrics "mirat narat mirat narara, na, nara ra na". The third staff is a basso continuo line, marked "Prolongant les notes ab lo cant."

(14)

allegro

na rana na at

la la

Nan!

la la

Ni na que cap al ver-pre, sim-tay-na, Dem vert par-ral

la la

Nan!

la la

Lo go - ti - mets sal - pi - cas, Sim - tay na, De bech de gall
 La la
 nan
 La la

quan da en sa - ment y paupers, Sim - tay - na, Bo - sar la
 La la
 nan!
 La la
 La la
 tral
 la - ter
 tral
 la la
 tral
 La la

Handwritten musical score on a single system with seven staves. The lyrics are written in a cursive script.

Lyrics: *man* *Queay! u-na* *fe-ra* *ver-pa, tem* *hay-na, da*

The notation includes various musical symbols such as notes, rests, and bar lines. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent staves have different clefs and key signatures, including a bass clef and a key signature of one flat (Bb).

Handwritten musical score on a single system with seven staves. The lyrics are written in a cursive script.

Lyrics: *pot fib-* *blar.* *guas da en san-ments* *y pam pub, tin*

The notation includes various musical symbols such as notes, rests, and bar lines. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent staves have different clefs and key signatures, including a bass clef and a key signature of one flat (Bb).

Handwritten musical score on five staves. The lyrics are: *toy na Bo-sar las man* (first system), *la la* (second system), *la la* (third system), *la la* (fourth system), and *la la* (fifth system). The notation includes various note values, rests, and slurs. The word "man!" appears in the fourth system.

Handwritten musical score on five staves. The lyrics are: *ver-pa, tim-tay na, las pot sib-blav. Tim-* (first system), *la la* (second system), *man* (third system), *la la* (fourth system), and *tay-na, gando, quin-day na, ti-ti-ri-* (fifth system). The notation includes various note values, rests, and slurs.

Handwritten musical score on five staves. The lyrics are written below the first staff.

Lyrics: *tay-na, mi na bo- ni- ca. Fin- tay-na, quindo, quin- day na, ti ti- ri- tay na y f a re*

Handwritten musical score on five staves. The lyrics are written below the first staff. There are several instances of the word "nasal" written above or below the notes, indicating nasalized vowels.

Lyrics: *mal. Na ra- nian no nian- no ran nian no nia. Na ra- nian no nian no ran*

Annotations: *nasal* (above first staff), *nasal* (below first staff), *nasal* (above second staff), *nia' nasal* (below second staff), *ma* (below third staff).

Handwritten musical score for a vocal ensemble. The lyrics are: *mian no ma' Na ra mian no ma' Na ra mian no ma' Na ra mian no ma' Na ra ma' Na ra*. The notation includes vocal staves with notes and rests, and a basso continuo line at the bottom.

Handwritten musical score for a vocal ensemble. The lyrics are: *ma' Na ra ma' Na ra ma' Na ra ma' Na ra ma' Na ra ma' Na ra*. The notation includes vocal staves with notes and rests, and a basso continuo line at the bottom. The tempo is marked *Vivace*. The lyrics are: *Bona-an-ya-da, gran-ya-nanna, Deh pla*. The notation includes vocal staves with notes and rests, and a basso continuo line at the bottom.

Bo-naan-ya-da, gran ga nan cia, de la pla her, peh vin-ya

at lo ten ten

at lo ten ten

her peh vin-ya dea.

dea So rich wan de la a bun dan-cia, So rich wan de la a bun dan cia, So rich

at lo ten ten

So rich

So rich

p.

can de la à bon - dan cia o - bien - guany lo el fin ar. dent Bo naan - ya da, gran ga -

ab lo ten ten

o - bai

ab lo ten Baixa

Bo - naan - ya - da, gran ga -

doh pla -

crec.

nan cia, doh pla - her Bo naan - ya - da Bo naan - ya -

nan - cia, doh pla her peli van - ya - da. Bo - naan - ya - da! Bo naan - ya -

her doh pla - her Bo naan - ya - da! Bo naan ya -

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and four unison parts. The lyrics are "Da! Doh pla her!" repeated across the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for six voices (Soprano, Alto, Tenor, Bass, and two additional parts). The lyrics are "Glo-riaal Al-ter-sim Que ab tab mer-cies" repeated across the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The lyrics are in Latin: "Dei campi y vin-yas Pa-gat con-reu. glo-ria, glo-ria la". The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, p).

Dei campi y vin-yas Pa-gat con-reu. glo-ria, glo-ria la

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The lyrics are in Latin: "Glo-ria a la ver-ge Que ab zel ma tern. Si a la ver-ge que ab zel ma tern. Si que ab zel ma tern". The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, p).

Glo-ria a la ver-ge Que ab zel ma tern. Si a la ver-ge que ab zel ma tern. Si que ab zel ma tern

Je pe-dray boi-ras Min-rai to

ceps Min-rai to

Je pe-dray boi-ras Min-rai to

ceps

Je pe-dray boi-ras Min-rai to

ceps

Allegro

ceps

ceps

ceps

Va ja, va ja, Va ja, va ja, temnos

ceps. Va ja, va ja, temnos pres sa que's valims noi to non tems.

Vaja, vaja, ro-oi-telli ro-den en- daj-na, ja' la brema tot en-
pres-sa Quet rahim no tor ven semm. ro-oi-telli ro-den en- daj-na, ja' la brema tot en-

vaja!
at ten ten

Vaja en- semm A la brema tot en-
semm ro-oi-telli ro-den en- daj-na ja' la brema tot en- semm si tot en-
semm ro-oi-telli ro-den en- daj-na ja' la brema tot en- semm si tot en-
semm si tot en-

ritard

sem. A la brema tots en- sems

sem. Si, tots en- sems. A la brema tots en- sems A la bre ma!

sem. Si, tots en- sems A la bre ma tots en- sems A la bre ma!

Pausa.

all^{to}

ar- ru- gats sar- ments des pu- Men prest

ab los sem'

Pausa.

ar- ru- gats sar- ments des pu- Men prest

ar ru gats sar- ments des pullen prest

Un poch meno *a tempo.*

bre-ma-don jo tins ab l'han po- dath i Mem de ferman la re- cuta- No

bre-ma-don jo tins ab l'han po- dath 2 - No cal! No

bre-ma-don jo tins ab l'han po- dath. 2 - No cal No

que-den ma-ca-beur in pi-co polle vi pan-sai, in su mays, in car-tui-

que-den ma-ca-beur, in pi-ca polle vi pan-sai, in su-mays, in car-tui-

que-den ma-ca-beur, in pi-co-polle vi pan-sai, in su mays in car-tui-

a tempo

sants. *Yava!* *De* *cep en cep las*

(Un poch meno) *sants.* *A-tansen por-ta-do va,* *De* *cep en cep las*

sants *Yava!* *De* *cep en cep las*

mi-nas son ri-ents *A-pleguen de go-tins bon ci-te-llats*

mi-nas son ri-ents *A-pleguen de go-tins bon ci-te-llats* *un poch meno*

mi-nas son ri-ents *A-pleguen de go-tins bon ci-te-llats* *Molt van a quets pe-*

atempo
A vall! y per tem-plar la set y xa-fa-gor Que
A vall! *atempo* y per tem-plar la set y xa-fa-gor Que
ret lo ~ A vall! y per tem-plar la set y xa-fa-gor Que

pas se la bo-ti-ja de maen ma.
pas se la bo-ti-ja de maen ma. Que pas se de maen
pas se la bo-ti-ja de maen ma. Que pas se de maen ma.

By, lo cor. ball mi rant in na mi-ne-to Que am-ple a cu-
 ma. Frat la la Min gion, lo na po-
 Frat la la la Frat la-a
 Frat la la la la la
 rall So tin do ci-te Metz Com be re-gull Men tant ven na sa-
 Da-da! Frat la la Frat la la
 va! Frat la la la
 va la, di- Da! ja hem fet la ti-ra!
 Frat la la Frat la la

je - ta, Be son re cult d'a - jo - gar sats hai let's ^{Dolce} Ay, qui fo

la. *Frail* laa - *li ra* la *da!* *fi - ut tu - it*

la. No que de cap bro ca de *oi* - - *da!* *Taran*

la *Frail* laa - *ri* *oi* - - *da!* *gran.*

la la la

min per fer li una fer te - ta Min pe si - tet per fer li un dol pu

ta *ti - ut* *fi ra,* *fi ut tu - it* ta *fi ut*

taran

ta it ta. it tra la la la tra la *tran* ta it tra la

gran

Handwritten musical score on ten staves, organized into two systems of five staves each. The notation includes vocal lines with lyrics and instrumental accompaniment.

System 1 (Top 5 staves):

- Staff 1 (Soprano):** *clet* *Ay, qui for* *min* *per fer lin-na fer* *te-ta* *Non pe ti-*
- Staff 2 (Alto):** *ta* *ti-ut ta-it* *ta* *ti-ut* *ti-ra* *ti-ut tu-it*
- Staff 3 (Tenor):** *taran*
- Staff 4 (Bass):** *la* *tran* *trist* *tra la* *la la* *tran*
- Staff 5 (Cello/Double Bass):** *tran*

System 2 (Bottom 5 staves):

- Staff 1 (Soprano):** *tet* *Per fer hium dol pu* *clet.* *Per fer hium dol pu-* *clet* *Per fer hu-na fer-*
- Staff 2 (Alto):** *ta* *ti-ut* *ta* *ti-ut* *ti-ra* *ti-ut*
- Staff 3 (Tenor):** *taran*
- Staff 4 (Bass):** *trist* *tra la* *la* *tra la la* *la la la*
- Staff 5 (Cello/Double Bass):** *tran*

Handwritten musical score on three systems, each with three staves. The lyrics are written below the notes.

System 1:

te ta, Per fe-him doh pu - det Per fe-him doh pu - det Per fe-him doh pu -

ti-ut ti-ut ti-ut

ta ti-ut

la ra tra la la la la la

tran

System 2:

det Per fe-him doh pu - det Per fe-him doh pu - det Per fe-him doh pu -

ti-ut ti-ut ti-ut

ta ti-ut

la ra tra la la la la la

tran

System 3:

ti-ut ti-ut ti-ut

ta ti-ut

la ra tra la la la la la

tran

(34) *Allgto*

Handwritten musical score for the first system, featuring six staves. The top staff is marked *clot.* and the second staff is marked *car.*. The music is in 2/4 time and includes the following lyrics:

re-ga car re-ga ab grat a-

la car re-ga, car re-ga, car re-ga tra gi-ner car

Si car

ab la car Baipen

Handwritten musical score for the second system, featuring two staves. The music is in 2/4 time and includes the following lyrics:

fany re be de Den de fany Queb ceps han dat en-guany

re ga tra gi ner car re-ga tra gi ner car re-ga, car re-ga, car

re - ga tra - gi ner

Car-re-ga car re-ga tra gi-ner *Yab pampuh ventu y*

rega car rega, car re ga tra gi ner

Li car - re - ga

grocen m-ra ma' de - lan - ter

re-ga tra-gi ner

tra - gi

car - re ga lar re ga *anivant*

ner *ab to 2ⁿ Bon*

car -

Handwritten musical score on six staves, featuring vocal lines and instrumental accompaniment. The lyrics are in Spanish and include the words "A pa!", "re-ga, car-re-ga", "Car re - ga tra-gi-ner. Vaya a", "re ge car re - ga tra-gi-ner.", and "Car re ga tra-gi-ner larrega, car".

The score is divided into two systems, each containing three staves. The first system (top) shows a vocal line (top staff) and two instrumental lines (middle and bottom staves). The second system (bottom) shows a vocal line (top staff) and two instrumental lines (middle and bottom staves). The lyrics are written below the staves, with some words appearing on multiple staves.

System 1 (Top):

- Staff 1 (Vocal): *A pa!*
- Staff 2 (Instrumental): *re-ga, car-re-ga,*
- Staff 3 (Instrumental): *A pa!*

System 2 (Bottom):

- Staff 1 (Vocal): *Car re - ga tra-gi-ner. Vaya a-*
- Staff 2 (Instrumental): *re ge car re - ga tra-gi-ner.*
- Staff 3 (Instrumental): *Car re ga tra-gi-ner larrega, car*

Handwritten annotations include *ritard* (ritardando) and *atemp* (ad libitum).

vall. Vaja eni a - vall Ring ja kth ceps schäple-gat la
 A — vall Ring ja del ceps schäple-gat la
 re-ga, lar-re-ga, lar re-ga tra gi ner lar re-ga lar

brema, Ten to bran-call En to bran call So brema -
 brema A — vall So brema -
 re-ga tra gi ner lar re-ga lar re-ga tra gi - ner lar

der ha a mig sat son dall Vaja en a - vall Vaja en a -

der ha a mig sat son dall Vaja en a - vall Vaja en a -

ab lo 2^{an} ten re-ga, car re-ga, car

vall Vaja en a - vall, en a - vall, a - vall, a -

vall Vaja en a - vall, en a vall, a - vall, a -

re-ga car re-ga a - vall a - vall a

vall 2

vall 2

vall 2

De al senyal A, pagina 13,
fins al senyal B, pagina 22
y segueix aquí.

Vivace

Bull en lo cup lo ter-bol mont Ex-tret del gran queli peu ca

ma lo ter

Bull en lo cup lo ter-bol mont Ex-tret del gran queli peu ca

Bull en lo cup lo ter-bol mont Ex-tret del gran queli peu ca

Bull en lo cup lo ter-bol mont Ex-tret del gran queli peu ca

ma lo Baix

(20)

po lan Fots las bo-ti-jas e-nar-bo-lan Fots las bo-ti-jas e-nar-bo-lan. Bull en to

po-lan Fots las bo-ti-jas e-nar-bo-lan Fots las bo-ti-jas e-nar-bo-lan. Bull en to

po-lan Fots las bo-ti-jas e-nar-bo-lan. Bull en to

ab la 1^{re} Baie

cup lo terbol most Ex-tret del gran que's peus ca po lan Fots las bo-ti-jas e-nar-

cup lo terbol most Ex-tret del gran que's peus ca po lan Fots las bo-ti-jas e-nar-

cup lo terbol most Ex-tret del gran que's peus ca po lan Mem de tan-

bo-lan le-ra tar-tar lo vi tan-tot.

bo-lan le-ra tar-tar lo vi tan tot frejt ja, fre-jut ja, frejt ja'l ra-

tar lo vi tan tot fre-jut-ja'l ra-

qer-cu ma vac-munt la bisava i fom

him la bi-sa va-a fom Be-beim mi, be-beim mi, can-sat no sen-

him Be-beim Can-sat no sen-

Handwritten musical score for the song "Bebeim hi, min-yom". The score is written on five staves. The top staff is for the vocal melody, and the bottom four staves are for piano accompaniment. The lyrics are written below the vocal staff and above the piano staves. The music is in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Yiddish.

Vocal Part:

So most esth' al pamt Bebeim hi, min-yom. Ha la la ra la la ra

Piano Part:

tem Be beim hi min-yom - Ha

Be - - - beim! Ha la ra la la la

Be - - - beim! Ha la ra

ab im Barid

ab im Barid

A handwritten musical score on aged paper, featuring two staves. The top staff begins with a treble clef and contains vocal notation with lyrics "la Fra la la re la la re". The bottom staff begins with a bass clef and contains vocal notation with lyrics "lia ra Fra la ra la la la la tia' Fra la ra la la la la". Both staves are divided by vertical bar lines. The handwriting is in cursive ink.

Handwritten musical score for a two-part setting of the song "Bebem!". The score is written on two staves, each with four measures. The notation is in a simple, handwritten style, using a single line for each staff. The lyrics are written below the notes.

Part 1 (Top Staff):

- Measure 1: *la*
- Measure 2: *la la la la*
- Measure 3: *la la la la*
- Measure 4: *la Bebem!*

Part 2 (Bottom Staff):

- Measure 1: *la*
- Measure 2: *la la la la*
- Measure 3: *la la la la*
- Measure 4: *la Bebem!*

The score is written on a single sheet of paper with a vertical fold line down the center. The lyrics are written in a cursive, handwritten style. The notation is simple, using a single line for each staff. The lyrics are written below the notes.

Handwritten musical score for "Nimm, o Gott, die Sünde" by Johann Sebastian Bach. The score is written on four staves. The first two staves are for the vocal part, and the last two are for the keyboard. The lyrics are written below the vocal staves. The tempo is marked "And.te" and the key signature is one flat (B-flat). The score is divided into measures by vertical bar lines. The first measure of the vocal part is marked "Nimm!" and the second "Be-nimm!". The keyboard part has a "pp" (pianissimo) marking at the beginning. The lyrics "Nimm, o Gott, die Sünde" are written below the vocal staves, and "Nimm, o Gott, die Sünde" is written below the keyboard staves.

tem lo vi no- vell Que to bon vi l'a mor des- per ta. Ni na, tan tem lo mor- ca

tem lo vi no- vell Que to bon vi l'a mor des- per ta Ni na tan- tem lo mor ca-

Vin- ga vi no- vell Que to bon vi l'a mor des- per ta Vin ga mor- ca-

tell Ta que s'en cen l'a mor ab ell Ni na tan tem lo vi no- vell Que to bon

tell Ta que s'en- cen l'a mor ab ell. Ni na tan tem lo vi no- vell Que to bon

tell Ta que s'en cen l'a mor ab ell Vin ga mor ca- tell Que to bon

vi l'amor des- per ta. Mi nas tar- tem lo mor ca- tell Pa que i'en cen l'amor ab

vi l'amor des- per ta Mi nas tar- tem lo mor- ca- tell Pa que i'en- cen l'amor ab

vi l'amor des- per ta Vin ga mor- ca- tell Pa que i'en- cen l'amor ab

ell. Mi na, ve- bem. Si, Mi nas tar- tem lo mor- ca- tell Pa que i'en

ell. Be- bem! Si, mi nas tar- tem lo mor- ca- tell

Be- bem- ni. Si tar- tem lo mor ca- tell

ell. Be- bem Si tar- tem lo mor ca- tell

del mor- ca- tell

cen si Pa que s'en- cen l'a mor ab ell. Gra la la ra la la ra ~.

tas - tem to! Pa que s'en- cen l'a mor ab ell. Gra la la ra la la ra ~.

tas - tem to Que s'en- cen l'a mor ab ell.

tas - tem to! Que s'en- cen l'a mor ab ell. Gra la la ra la la ra ~.

s'en - com l'a - mor ab ell.

Handwritten musical score for a piece titled "Latare". The score is written on three staves, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time, as indicated by the common time signature "C" and the 4/4 time signature at the end of the first staff. The lyrics "Latare" are written below the notes on each staff. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The score is divided into four measures by vertical bar lines, with repeat signs at the end of each measure. The handwriting is in a cursive style, and the paper is aged and slightly discolored.

la Brata para la tara la

la tara la

la tara Ja que s'en sen l'annor ab

et, i viva la mor - ta - tell

fi.