

II
23



Felisseta

Chor pera veus d'home.

Lletra de M. Milà y Fontanals.

Música de

Joan Carreras.

All^{to} con Brio.

19

Tenor 1^{er}

Tenor 2^{em}

Bariton.

Baix.

f "Vi - na, vi - - na, Fe - - lis -

- se - - ta, A fo - - ra vi - - la à ju - gar" "A - - vuy

- se - - ta, A fo - - ra vi - - la à ju - gar"

"A - - vuy

no, que la Co - lo - ma lo seu nen n'ha enco - - me -

"A - - vuy no; lo seu nen n'ha enco - me -

no; que la Co - lo - - ma lo seu nen n'ha en.co - - me -

f

Handwritten musical score for two voices, first system. The music is written on four staves. The top two staves are for the first voice, and the bottom two staves are for the second voice. The lyrics are: "nat" Vi - - na, vi - - na, Fe - - lis - - se - - ta A.fo - ra. The melody is simple, with quarter and eighth notes. The first voice starts with a quarter rest, then a quarter note, followed by a half note. The second voice starts with a quarter note, followed by a half note, then a quarter note.

nat" Vi - - na, vi - - na, Fe - - lis - - se - - ta A.fo - ra

Handwritten musical score for two voices, second system. The music is written on four staves. The top two staves are for the first voice, and the bottom two staves are for the second voice. The lyrics are: Vi - - la à ju - gar "A - - vuy no, que la Co - . The melody continues with quarter and eighth notes. The first voice has a quarter rest, then a quarter note, followed by a half note. The second voice has a quarter note, followed by a half note, then a quarter note.

Vi - - la à ju - gar "A - - vuy no, que la Co - .

Handwritten musical score for two voices, third system. The music is written on four staves. The top two staves are for the first voice, and the bottom two staves are for the second voice. The lyrics are: lo - ma lo sen nen, m'ha en.co - me nat" No hi fa. The melody continues with quarter and eighth notes. The first voice has a quarter rest, then a quarter note, followed by a half note. The second voice has a quarter note, followed by a half note, then a quarter note.

lo - ma lo sen nen, m'ha en.co - me nat" No hi fa

eres.

Handwritten musical score for two voices, first system. The music is written on four staves. The lyrics are: re mi - ra no pe - sa; Uns el por - - ta - rem al. The melody is in a major key with a treble clef. The first staff has a treble clef and the second staff has a bass clef. The lyrics are written below the staves.

re mi - ra no pe - sa; Uns el por - - ta - rem al

No hi fa re: Uns el por - - ta - rem al

Handwritten musical score for two voices, second system. The music is written on four staves. The lyrics are: bras" "Do'l vull" y en - - tre. The melody is in a major key with a treble clef. The first staff has a treble clef and the second staff has a bass clef. The lyrics are written below the staves.

bras" "Do'l vull" y en - - tre

bras" "Do'l vull" y en - - tre

Handwritten musical score for two voices, third system. The music is written on four staves. The lyrics are: to - - tas No l'a - quan - tan mes d'un quart" Do'l. The melody is in a major key with a treble clef. The first staff has a treble clef and the second staff has a bass clef. The lyrics are written below the staves.

to - - tas No l'a - quan - tan mes d'un quart" Do'l

to - - tas No l'a - quan - tan mes d'un quart"

Handwritten musical score for the first system. It consists of two staves. The top staff has the lyrics "vull" and "y en - tre to - tas No l'a". The bottom staff has the lyrics "De'l vull" and "y en - tre to - tas No l'a". The music is written in a simple, handwritten style with notes and rests.

Handwritten musical score for the second system. It consists of two staves. The top staff has the lyrics "quan - tan mes d'un quart. El dei - xan al - dalt d'un". The bottom staff has the lyrics "quan - tan mes d'un quart. El dei - xan a - dalt d'un". The music is written in a simple, handwritten style with notes and rests.

Handwritten musical score for the third system. It consists of two staves. The top staff has the lyrics "mar - ge Men - tres e - llas van sal - tant, en - llin". The bottom staff has the lyrics "mar - ge men - tres e - llas van sal - tant, en - llin". The music is written in a simple, handwritten style with notes and rests.

am - plas bu - - fa - na - - gas y pe - tits bo - tons don -

am - plas bu - - fa - na - - gas y pe - tits bo - tons don -

rats " Do no'n

rats " Do no'n tinch a - - -

rats " Do no'n tinch a lli s'en

tinch; a lli s'en ven - - hen Cuy - - ta a -

lli s'en ven - - hen, Do no'n tinch Cuy - - ta a -

ven - - - - - hen Cuy - ta a - ju - - - - -

Handwritten musical score for the first system. It consists of two staves. The top staff has a treble 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 lyrics are written below the staves. The first staff's lyrics are: "ju - da'm a mun tar" " Eo - - - tas cor - - ran y s'a -". The second staff's lyrics are: "da'm a mun tar" " Eo - - - tas cor - - ran y s'a -".

ju - da'm a mun tar" " Eo - - - tas cor - - ran y s'a -

da'm a mun tar" " Eo - - - tas cor - - ran y s'a -

Handwritten musical score for the second system. It consists of two staves. The top staff has a treble 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 lyrics are written below the staves. The first staff's lyrics are: "llu - - nyan, El po - bre noy o - - - bli dant, Eo - - - tas". The second staff's lyrics are: "llu - - nyan, El po - bre noy o - - - bli dant, Eo - - - tas".

llu - - nyan, El po - bre noy o - - - bli dant, Eo - - - tas

llu - - nyan, El po - bre noy o - - - bli dant, Eo - - - tas

Handwritten musical score for the third system. It consists of two staves. The top staff has a treble 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 lyrics are written below the staves. The first staff's lyrics are: "cor - ran y s'a - llu - - nyan, El po - bre noy o - bli". The second staff's lyrics are: "cor - - ran y s'a - llu - - nyan, El po - bre noy o - bli".

cor - ran y s'a - llu - - nyan, El po - bre noy o - bli

cor - - ran y s'a - llu - - nyan, El po - bre noy o - bli

ff

dant El po-bre noy o-bli-dant o-

bli-dant

Andante

pp

s'ha fet fosch, tor-nàn à vi-la; Els ca-

s'ha fet fosch s'ha fet fosch.

mins no'ls sa - ben pas, a las ca - sas que blan.

que - jan ab pe - na y do - lor fan cap s'ha fet fosch!

And^{te} Sost^{to}

Es ca - be - lla - da la

Es ca - be - lla - da la

Es ca - be - lla - da la

Es ca - be - lla - da la ma - re cer - ca

ma - re cer - ca per ca - mins y camps Des -

ma - re cer - ca per ca - mins y camps per ca - mins y

ma - - - - re cer - ca per ca - mins y camps per ca - mins y

per ca - mins y camps per ca - mins y camps Des. près als car - rers se

-près als car - rers se fi - - ca y à to - thom va pre - gun -

camps Des. près als car - rers se fi - - ca y à to - thom va pre - gun -

camps Des. près als car - rers se fi - - ca y à to - thom y à to - thom va pre - gun -

fi - ca y à to - - thom y à to - thom va pre - gun -

tant. Ma - le - hir vol - dri - - a l'ho - - ra sa sol -

tant Ma - le - hir vol - dri - a l'ho - - ra sa sol -

tant Ma - le - hir vol - dri - a l'ho - - ra sa sol -

tant y à to - thom va pre - gun - tant Ma - le - - hir vol - dri - - a

da - da y son tre - ball y'l lloch y la Fe - - lis - -

da - da y son tre - ball son tre - - ball y'l lloch y la Fe - - lis -

da - - - - da y son tre ball son tre - - ball y'l lloch y la Fe - - lis -

l'ho - ra sa sol - da - - da y son tre - ball y'l lloch

se - - ta Mes de ma - le - ir no'n sab.

se - - ta Mes de ma - le - ir no'n sab

se - - ta Mes de ma - - - - le - hir no'n sab, U - na cri - a - tu - ra que

y la Fe - - lis - - se - - ta non sab.

ppp U - na cri - a - tu - ra que tro - - va Li pa -

tro - va U - na cri - a - tu - ra que tro - - va Li pa - reix el

reix el sen in fant ppp Mi - ra

sen in - - fant Mi - ra lluny y als can - tons mi - ra Mi - ra

lluny y als can - tons mi - - ra com si ha gues d'eixir d'a - -

lluny y als can - tons mi - - ra com si ha gues d'ei - - - xir d'a - -

llà ¿Din fill meu no sens la mare? y

llà ¿Din fill meu no sens la ma - re? y

llà ¿Din fill meu ¿Din fill meu no sens la

fill meu no sens la ma - re? y

Con anima

ca - lla com si es - - col - - tàs i fill men - - no sens la

ca - lla com si es - - col - - tàs com si es - col - tàs i fill men no sens la

ma - - re? Din fill men - - no la sens no la sens

ca - - lla com si es - col - tàs fill men no sens la

ma - - re? y ca - - lla com si es - col - tàs Da no pot

ma - re? y ca - lla com si es - col - tàs ca - lla Da no pot

no la sens y ca - lla com si es - col - tàs y ca - lla ca - lla Da no pot

ma - - re? y ca - lla com si es - - - - col - - tàs Da no pot

mes can à ter - - ra; A - - ra pre - ga... a - co - ta'l

mes can à ter - - ra;

mes can à ter - ra A - - - - ra pre - ga a - co - ta'l

mes can à ter - - ra A - - ra pre - ga a - co - - ta'l

ଦୌର

cap: A - ra sem - - - bla que's con - for - - ma, A - ra n'ar -

sem - - bla que's con - for - - ma A - ra n'ar -

cap; A - ra sem - - bla - - - que's con - for - ma a - - -

cap; A - ra sem - bla que's con - for - - ma A - ra n'ar -

ren - - ca un gran ay A - - ra s'ar ren - - ca A - ra n'ar.

ren - - ca un gran ay A - ra sem - - bla que's con - for - ma

ra n'ar - - ren - ca un gran ay A - - - ra n'ar ren - - ca A - ra n'ar.

ren - - ca un gran ay A - - ra n'ar ren - ca un

Handwritten musical score for the song "Ara n'ar-ranca un gran". The score is written on four staves. The lyrics are written below the staves. The music is in a 2/4 time signature, indicated by the "2" and a quarter note symbol at the top right. The score is divided into two measures by a double bar line. The first measure contains the lyrics "ren - - ca un gran ay" and "Un gran ay un gran ay". The second measure contains the lyrics "ay sa ma - re din" and "ay A - ra n'ar-ranca un gran". The music is written in a simple, handwritten style with a single melodic line on each staff. The lyrics are written in a cursive, handwritten style.

ren - - ca un gran ay

Un gran ay un gran ay

ren - - ca un gran ay sa ma - re din

ay

ay

ay

ay A - ra n'ar-ranca un gran



un gran ay A - ra n'ar-ren-ca un gran ay un gran

un gran ay

un gran ay un gran ay A - ra n'ar-ren-ca un gran ay un gran

ay un gran ay

ay Ara n'ar-ren-ca un gran ay un gran ay un gran

ay Ara n'ar-ren-ca un gran ay un gran ay un gran

ay un gran ay un gran

ay.

ay.

ay.

All^{to}

Eres bay. lets s'en van à es -

ay.

Tres bay - - lets s'en van à es - tu - di Mitj cor - rent y mitj ba -

tu - di tres bay - lets s'en van à es - tu - di, Mitj cor - rent y mitj ba -

-dant y s'en pu - jan per la vi - ña Quant els

-dant y s'en pu - jan per la vi - ña Quant els

-dant y mitj ba - dant y s'en pu - jan

can - sa 'l ca - mi plà .

can - sa 'l ca - mi plà .

Ay!.....
Una sola veu en falset imitant l'ad'un noy .

mf *pp*

"Qu'es a - - - ques.ta ven tan pri - ma? Un o - cell" "Un

"Qu'es a - - - ques.ta ven tan pri - ma? Un o - cell" "Un

"Un o - -

mf

bet" i Qui sab? Al - san pam.pols y re -

bet" i Qui sab? Al - san pam.pols y re -

cell un bet i Qui sab? un o - cell? Al - san pam.pols

dol - tas y un nen tro - van col gat. Tres bay - - -

dol - tas y un nen tro - van col gat. Tres bay - - -

lets s'en van à es - tu - di Mitj cor - rent y mitj ba - dant

lets s'en van à es - tu - di Mitj cor - rent y mitj ba - dant

y mitj ba -

Al - - san pàm - pols y re - dol - tas y un nen tro - - van col -

Al - - san pàm - pols y re - dol - tas y un nen tro - - van col -

-dant Al - - san dol:

gat. Dels lla - vis rin,

gat. Dels lla - vis

dol.

riu

dels ulls plo - ra

dol.

dels ulls

cres.

plo - - ra

Ee un go - ti - ment à la mà un

Ee un go - ti -

cres.

go - - ti - - ment à la mà tem go - - ti - -

met à la mà un go - - ti - - met à

Ee un go - ti - met à la mà un

Ee un go - ti - -

cres *ff*

met à la mà tem go - ti - met à la mà
 la mà à la mà
 go - ti - met à la mà
 met à la mà tem go - ti - met à la mà

pp

Larghetto
 Qu'es bo - - - - - nich!
 Qu'es bo - - - - - nich!

mi - - - - - ren - - - - - lo, sem - bla El bon De - - -
 mi - - - - - ren - - - - - lo, sem - bla El bon De - - -

-sus dins d'un maig

-sus dins d'un maig

-sus dins d'un maig

Ser. 7 Temps.

Al cap d'una bo-na es-to-na Mol-ta gent s'hi ha arre-ple.

Al cap d'una bo-na es-to-na Mol-ta gent s'hi ha arre-ple.

-gat Dels ho-mens que al tros tre-ba-llan De po-

-gat Dels ho-mens que al tros tre-ba-llan De po-

-gat s'hi ha arre-ple - gat Dels ho-mens que al tros

Grets y ca-mi-nans El der-rer que s'hi bar-

-re - - - ja Cri-da; Den si - - a llo-

-hat! Do co-nech sa po-bre

ma - re! La - ga - fa y fuig com un

ma - re! La - ga - - fa y fuig com un

llamp Do co -

llamp com un llamp. El. der. llamp. Do co -

cres

nech sa po - - bre ma - re, Do co - nech sa po - - bre

cres

nech sa po - - bre ma - re, Do co - nech sa po - - bre

ma-re, L'a-ga-fay fuig com un llamp Do co-

ma-re, L'a-ga-fay fuig com un llamp

nech sa po-bre ma-re l'a-ga-fay fuig com un llamp, Do co-

E-lla fuig com un llamp, Do co-

llamp, L'a-ga-fay fuig com un llamp, L'a-

llamp com un llamp, L'a-

Handwritten musical score for two voices. The lyrics are: *ga... fa y. fuig com un llamp com un llamp*. The music is written on four staves (two for each voice). Dynamic markings *f* and *ff* are present above the notes.

Handwritten musical score for a string quartet. The title is *Boca tancada imitant lo borigit de la gent*. The music is written on eight staves (two for each instrument). Dynamics *ppp* and *cres.* are indicated.

Handwritten musical score for a string quartet. The lyrics are: *Fo... ras*. The music is written on eight staves (two for each instrument). A dynamic marking *dim.* is present above the notes.

ter que vens de plas - sa, ¿Qu'es a - quet bor - git tan

Gran? "U - - na do - - na que à par ba - - ja y un xi - co -

Gran? U - - na do - - na que à par ba - - ja y un xi - co -

tet va - mos tran. Ah! ja'ls veig: per a - - lli

tet va mos tran Ah! ja'ls veig:

ve - - nen; de ca - na - - lla prou n'hi ha, La Co -

lo - - ma ca, no es bo - - ja, si no u - na do - na com

Boca tancada imitant l'arribada de la dona

cal. E - - lla a

eres

rri - - ba to - - ta en se - - sa Al - sa'l noy y dius; "Mi -

-rau" sur - - ten molts à la fi -

nes - tra s'en hi van molts al cos tat. E - - lla a

Handwritten musical score for the first system. It consists of two staves. The top staff has a treble 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 lyrics are written below the staves: "tat Ab gra - cias à Den - y vi - - -". The music is written in a simple, handwritten style with notes and rests. There are dynamic markings: *f* (forte) above the first measure and *ff* (fortissimo) above the second measure. The system ends with a double bar line and a sharp sign (#) on the top staff.

Handwritten musical score for the second system. It consists of two staves. The top staff has a treble 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 lyrics are written below the staves: "vas Les gar - ga me - - -". The music is written in a simple, handwritten style with notes and rests. There are dynamic markings: *p* (piano) above the first measure and *f* (forte) above the second measure. The system ends with a double bar line and a sharp sign (#) on the top staff.

Handwritten musical score for the third system. It consists of two staves. The top staff has a treble 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 lyrics are written below the staves: "llan cri - - dant y'ls fer - rers pi - can l'en -". The music is written in a simple, handwritten style with notes and rests. There are dynamic markings: *p* (piano) above the first measure and *f* (forte) above the second measure. The system ends with a double bar line and a sharp sign (#) on the top staff.

clu - sa, y'ls fus - ters por - tas y banchs, y'ls fer - rers pi - can l'en -

- rers pi - - - can l'en - - clu - - sa y'ls fus - -

-clu - sa, y'ls fus - ters por - tas y banchs, y'ls fer - rers pi - can l'en -

clu - sa y'ls fus - ters por - tas y banchs, Pels ter - rats n'hi ha que

- ters por - - - tas y banchs, Pels ter - rats n'hi ha que

-clu - sa y'ls fus - ters por - tas y banchs, Pels

guay - tan; un s'en - fi - la al cam - pa - nar y's po - sa à to - - cà a - lle -

guay - tan; un s'en - fi - la al cam - pa - nar y's po - sa à to - - cà a - lle -

f

lu - ya com si fòs dis - sap - te

lu - ya al - le - lu - ya com si - fòs com si - fòs dis - sap - te

Dis - sap - te

1^a 2^a

sant, Pels ter - sant com si

sant, Pels ter - sant com si

sant, sant,

fòs dis - sap - te sant com si

fòs dis - sap - te sant com si

Handwritten musical score for two voices and two instruments. The top system consists of four measures. The first two measures are marked with a forte *f* dynamic. The lyrics are: *fòs dis - sap - te sant, com si fòs dis - sap - te*. The notation includes various note values, rests, and accidentals (sharps and flats) across four staves.

Handwritten musical score for two voices and two instruments. The first measure is marked with a fortissimo *ff* dynamic. The lyrics are: *sant. com si fòs dis -*. The notation includes various note values, rests, and accidentals across four staves.

Handwritten musical score for two voices and two instruments. The first measure is marked with a fortissimo *ff* dynamic. The lyrics are: *sap - te sant*. The notation includes various note values, rests, and accidentals across four staves.

1^{er} Temps.

Boca cerrada hasta el fin imitant l' Orquesta

dim: y rall

ppp rall: y morendo

A handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and slurs. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style that suggests a slow, expressive piece, consistent with the 'rall: y morendo' marking. The score concludes with a double bar line on the fourth staff.

A series of ten empty musical staves, arranged in five pairs. Each staff consists of five horizontal lines, providing space for further musical notation.