

2/51
Hiver

Chor à sis veus

Elletra de

Francesch Maten

Musica de

Dgo Mas Serracant

Flourch

Handwritten musical score for guitar, featuring a melody and lyrics. The lyrics are: "rers yabo-ca la tenlada sos caramelloprimers fa fret fa fret fa". The score includes various musical notations such as notes, rests, and dynamic markings like *dim* and *pp*.

3

fret

Los ar-bres del bos-catje tre-

Los ar-bres del bos-catje

Los ar-bres del bos-catje del bos-catje tre-

fret

fret

fret

junts baixos

catje del bos catje tre-

Los ar-bres del boscatje los arbres del boscat-je del boscatje tre-

4

mo-lan coma-vells

y an-yo-ran lo fu-

molan coma-vells y an-yo-ran lo fu-llatje y an-

molan coma-vells

y an

fa fret fa fret

Handwritten musical score for a piece featuring multiple voices and instruments. The lyrics are in Catalan. The score includes dynamic markings such as *pp* and *ppp*.

Lyrics: *llatje lo fu-llatje ya-quelles barts d'au-cells* *fa fret fa fret fa fret*
yoran lo fu *fa fret*
llatje lo fu-llatje ya-quelles barts d'au-cells *fa fret fa fret fa fret*
yo-ran lo fu llat-je ya-quelles barts d'au-cells *fa fret fa fret*

Allegret
(ab molta vida)

Handwritten musical score for a piece in G major (two sharps). The lyrics are in Catalan. The score includes dynamic markings such as *mf* and *crescent.*

Lyrics: *Lo vi es ca-lor* *be-quem be-quem be-quem*
Lo vi es ca-lor *be-quem be-quem be-quem*
Lo vi es ca-lor *be-quem be-quem be-quem*

crescent.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and a basso continuo line. The lyrics are in Spanish, and the music is written in a 17th or 18th-century style.

Lyrics:

del a-mor y del a-mor l'es-calf re-no-va-rem y
 mor l'escalfre
 del a-mor y del a-mor l'escalfre nova-rem y
 l'es-calf re-
 del a-mor y del a-mor l'escalfre no va-rem y
 l'escalfre re-no-varem

Annotations:

- 7 (above the first staff)
- 7 (to the left of the second staff)
- 7 (above the third staff)
- 7 (above the fourth staff)
- 7 (above the fifth staff)
- 7 (above the sixth staff)
- 7 (above the seventh staff)
- 7 (above the eighth staff)
- 7 (above the ninth staff)
- 7 (above the tenth staff)
- 7 (above the eleventh staff)
- 7 (above the twelfth staff)
- 7 (above the thirteenth staff)
- 7 (above the fourteenth staff)
- 7 (above the fifteenth staff)
- 7 (above the sixteenth staff)
- 7 (above the seventeenth staff)
- 7 (above the eighteenth staff)
- 7 (above the nineteenth staff)
- 7 (above the twentieth staff)
- 7 (above the twenty-first staff)
- 7 (above the twenty-second staff)
- 7 (above the twenty-third staff)
- 7 (above the twenty-fourth staff)
- 7 (above the twenty-fifth staff)
- 7 (above the twenty-sixth staff)
- 7 (above the twenty-seventh staff)
- 7 (above the twenty-eighth staff)
- 7 (above the twenty-ninth staff)
- 7 (above the thirtieth staff)
- 7 (above the thirty-first staff)
- 7 (above the thirty-second staff)
- 7 (above the thirty-third staff)
- 7 (above the thirty-fourth staff)
- 7 (above the thirty-fifth staff)
- 7 (above the thirty-sixth staff)
- 7 (above the thirty-seventh staff)
- 7 (above the thirty-eighth staff)
- 7 (above the thirty-ninth staff)
- 7 (above the fortieth staff)
- 7 (above the forty-first staff)
- 7 (above the forty-second staff)
- 7 (above the forty-third staff)
- 7 (above the forty-fourth staff)
- 7 (above the forty-fifth staff)
- 7 (above the forty-sixth staff)
- 7 (above the forty-seventh staff)
- 7 (above the forty-eighth staff)
- 7 (above the forty-ninth staff)
- 7 (above the fiftieth staff)
- 7 (above the fifty-first staff)
- 7 (above the fifty-second staff)
- 7 (above the fifty-third staff)
- 7 (above the fifty-fourth staff)
- 7 (above the fifty-fifth staff)
- 7 (above the fifty-sixth staff)
- 7 (above the fifty-seventh staff)
- 7 (above the fifty-eighth staff)
- 7 (above the fifty-ninth staff)
- 7 (above the sixtieth staff)
- 7 (above the sixty-first staff)
- 7 (above the sixty-second staff)
- 7 (above the sixty-third staff)
- 7 (above the sixty-fourth staff)
- 7 (above the sixty-fifth staff)
- 7 (above the sixty-sixth staff)
- 7 (above the sixty-seventh staff)
- 7 (above the sixty-eighth staff)
- 7 (above the sixty-ninth staff)
- 7 (above the seventieth staff)
- 7 (above the seventy-first staff)
- 7 (above the seventy-second staff)
- 7 (above the seventy-third staff)
- 7 (above the seventy-fourth staff)
- 7 (above the seventy-fifth staff)
- 7 (above the seventy-sixth staff)
- 7 (above the seventy-seventh staff)
- 7 (above the seventy-eighth staff)
- 7 (above the seventy-ninth staff)
- 7 (above the eightieth staff)
- 7 (above the eighty-first staff)
- 7 (above the eighty-second staff)
- 7 (above the eighty-third staff)
- 7 (above the eighty-fourth staff)
- 7 (above the eighty-fifth staff)
- 7 (above the eighty-sixth staff)
- 7 (above the eighty-seventh staff)
- 7 (above the eighty-eighth staff)
- 7 (above the eighty-ninth staff)
- 7 (above the ninetieth staff)
- 7 (above the ninety-first staff)
- 7 (above the ninety-second staff)
- 7 (above the ninety-third staff)
- 7 (above the ninety-fourth staff)
- 7 (above the ninety-fifth staff)
- 7 (above the ninety-sixth staff)
- 7 (above the ninety-seventh staff)
- 7 (above the ninety-eighth staff)
- 7 (above the ninety-ninth staff)
- 7 (above the hundredth staff)

Handwritten musical score for three voices (Soprano, Alto, Tenor) and a basso continuo line. The lyrics are in Spanish, and the music is written in a 17th or 18th-century style.

Lyrics:

del a-mor l'es-calf re-no-va-rem
 y del
 del a-mor l'es-calf re-no-va-rem
 y del
 del a-mor l'es-calf re-no-va-rem
 y del

Annotations:

- 8 (above the first staff)
- 8 (above the second staff)
- 8 (above the third staff)
- 8 (above the fourth staff)
- 8 (above the fifth staff)
- 8 (above the sixth staff)
- 8 (above the seventh staff)
- 8 (above the eighth staff)
- 8 (above the ninth staff)
- 8 (above the tenth staff)
- 8 (above the eleventh staff)
- 8 (above the twelfth staff)
- 8 (above the thirteenth staff)
- 8 (above the fourteenth staff)
- 8 (above the fifteenth staff)
- 8 (above the sixteenth staff)
- 8 (above the seventeenth staff)
- 8 (above the eighteenth staff)
- 8 (above the nineteenth staff)
- 8 (above the twentieth staff)
- 8 (above the twenty-first staff)
- 8 (above the twenty-second staff)
- 8 (above the twenty-third staff)
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- 8 (above the twenty-fifth staff)
- 8 (above the twenty-sixth staff)
- 8 (above the twenty-seventh staff)
- 8 (above the twenty-eighth staff)
- 8 (above the twenty-ninth staff)
- 8 (above the thirtieth staff)
- 8 (above the thirty-first staff)
- 8 (above the thirty-second staff)
- 8 (above the thirty-third staff)
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- 8 (above the thirty-seventh staff)
- 8 (above the thirty-eighth staff)
- 8 (above the thirty-ninth staff)
- 8 (above the fortieth staff)
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- 8 (above the forty-second staff)
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- 8 (above the forty-eighth staff)
- 8 (above the forty-ninth staff)
- 8 (above the fiftieth staff)
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- 8 (above the fifty-second staff)
- 8 (above the fifty-third staff)
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- 8 (above the fifty-eighth staff)
- 8 (above the fifty-ninth staff)
- 8 (above the sixtieth staff)
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- 8 (above the sixty-second staff)
- 8 (above the sixty-third staff)
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- 8 (above the sixty-seventh staff)
- 8 (above the sixty-eighth staff)
- 8 (above the sixty-ninth staff)
- 8 (above the seventieth staff)
- 8 (above the seventy-first staff)
- 8 (above the seventy-second staff)
- 8 (above the seventy-third staff)
- 8 (above the seventy-fourth staff)
- 8 (above the seventy-fifth staff)
- 8 (above the seventy-sixth staff)
- 8 (above the seventy-seventh staff)
- 8 (above the seventy-eighth staff)
- 8 (above the seventy-ninth staff)
- 8 (above the eightieth staff)
- 8 (above the eighty-first staff)
- 8 (above the eighty-second staff)
- 8 (above the eighty-third staff)
- 8 (above the eighty-fourth staff)
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- 8 (above the eighty-sixth staff)
- 8 (above the eighty-seventh staff)
- 8 (above the eighty-eighth staff)
- 8 (above the eighty-ninth staff)
- 8 (above the ninetieth staff)
- 8 (above the ninety-first staff)
- 8 (above the ninety-second staff)
- 8 (above the ninety-third staff)
- 8 (above the ninety-fourth staff)
- 8 (above the ninety-fifth staff)
- 8 (above the ninety-sixth staff)
- 8 (above the ninety-seventh staff)
- 8 (above the ninety-eighth staff)
- 8 (above the ninety-ninth staff)
- 8 (above the hundredth staff)

9

Handwritten musical score for guitar, page 9. The score consists of six staves. The lyrics are: "fa fret fa fret Tallant com una espasa fi-bla per tot lo vent y glassa a". The music is written in a style typical of early 20th-century guitar notation, with many accidentals and a complex rhythmic structure. There are some markings above the staves, including "x 9" and "x".

10

Handwritten musical score for guitar, page 10. The score consists of six staves. The lyrics are: "Dins de casa malgrat lo foch ardent. fa fret fa fret". There are some markings above the staves, including "x 10", "Mes lhard y lligadissim.", and "a tres". The music is written in a style typical of early 20th-century guitar notation, with many accidentals and a complex rhythmic structure.

Handwritten musical score for five staves, numbered 11. The lyrics are in Spanish and French, describing white arms and hands. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo).

11

Vos bras-sos y mans blancas tre-molan entorn
Vos brasos y mans blanques tre-molan
Vos brasos y mans blanques *tos brasos y mans blanques tre-molan entorn*
tre-molan
brassos y mans blanques *tos brassos y mans blanques tre-molan*

Handwritten musical score for five staves, numbered 12. The lyrics are in French, describing white arms and hands. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo).

12

men i-gual que dues blancas que'l vent que'l
i-gual que dues blancas que'l vent que'l vent que'l
men i-gual que dues blancas i-gual que dues blancas que'l vent que'l
que'l vent
men i-gual que dues blancas que'l
fa fret fa fret

Allarg: y Dimin: *Mes depressa y ab molta vida*

13 vent ompla de neu. fa fret fa fret Lo vi es ca-

13 vent ompla de neu. fa fret fa fret Lo vi es ca-

13 vent ompla de neu. fa fret fa fret Lo vi es ca-

13 vent ompla de neu. fa fret fa fret Lo vi es ca-

13 vent ompla de neu. fa fret fa fret Lo vi es ca-

14 lor lo vi es ca-lor be- quem, be- quem, be quem y del a- mor y

14 lor lo vi es ca-lor be- quem be- quem be quem y del a- mor y

14 lor lo vi es ca-lor be- quem be- quem be quem y del a- mor y

Handwritten musical score for a song, featuring lyrics in Spanish. The score is written on a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: "del amor l'es-calf re-no-va-rem y del a-mor l'es-". The music is written in a style typical of 19th-century manuscript notation, with notes, rests, and dynamic markings (e.g., *cres*, *f*, *p*). The score is divided into measures by vertical bar lines. The lyrics are written below the notes. The word "del" appears at the beginning of the first and third lines of the lyrics. The word "amor" appears at the beginning of the second and fourth lines of the lyrics. The word "l'es" appears at the end of the first and third lines of the lyrics. The word "calf" appears at the end of the second and fourth lines of the lyrics. The word "re" appears at the end of the first and third lines of the lyrics. The word "no" appears at the end of the second and fourth lines of the lyrics. The word "va" appears at the end of the first and third lines of the lyrics. The word "rem" appears at the end of the second and fourth lines of the lyrics. The word "y" appears at the end of the first and third lines of the lyrics. The word "del" appears at the beginning of the second and fourth lines of the lyrics. The word "a" appears at the beginning of the first and third lines of the lyrics. The word "mor" appears at the beginning of the second and fourth lines of the lyrics. The word "l'es" appears at the end of the first and third lines of the lyrics.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and a basso continuo. The music is in G major (three sharps) and 2/4 time. The lyrics are "call re-no-va-rem". The score is written on six staves, with the first three staves for the voices and the last three for the basso continuo. The lyrics are written under the first three staves. The number "16" is written in the left margin.

*Solo varia ven
uma de senyoretas*

16

Tristement

*Triples I
Chor*

Triples II

17 *Tenors*

Boca tencada

I

Baritone

(Boca tencada)

Baixos

18

X 17

un re-co de ga-bia s'es-tà mo-int de fret en un re-co de ga-bia s'es

dim

Rall *a tempo* *x 18* *||* *Rall.*

19

ta morint de fret Ta velly sense llabia s'es ta morint de

Heuger y alegre. *(tenor sol.)*

20

fret La vida es at-za ro - - sa com la d'aquell au-
tra - - - la tra la ra
ria la la
cic cic la
cantant
com la d'a

Handwritten musical score for voice and piano, measures 21-24. The score is written in 4/4 time and includes lyrics in Catalan.

Measures 21-24:

- 21: cell, la, au- cell, com la d'aquell au- cell, quell au- cell, tra la la
- 22: tra la la, tra la la, tra la la, tra la la
- 23: aprofitem-la her- mo- sa, aprofitem-la her- mo- sa, aprofitem-la her- mo- sa, aprofitem-la her- mo- sa
- 24: aprofitem-la her- mo- sa, aprofitem-la her- mo- sa, aprofitem-la her- mo- sa, aprofitem-la her- mo- sa

Handwritten musical score for voice and piano, measures 25-28. The score is written in 4/4 time and includes lyrics in Catalan.

Measures 25-28:

- 25: ell, la, tra la la, tra la la, tra la la
- 26: la vida es at-ge-ro- sa, la vida es at-ge-ro- sa, la vida es at-ge-ro- sa, la vida es at-ge-ro- sa
- 27: com la d'aquell au- cell, com la d'aquell au- cell, com la d'aquell au- cell, com la d'aquell au- cell
- 28: aprofitem-la her- mo- sa, aprofitem-la her- mo- sa, aprofitem-la her- mo- sa, aprofitem-la her- mo- sa

Allegret

y ab molta vida
triple y tenor.
(5.)

mol fetingut

23

a-pro-fi-tem-la her-mosa a-bans no fem com ell com - - ell Lo

tem-la her-mosa a-bans no fem com ell no fem com ell Lo

a-bans no fem com ell a-bans no fem com ell Lo

mo-sa a-bans no fem com ell - - - a-bans no fem com ell Lo

ro-sa a-bans no fem com ell a-bans no fem com ell Lo

mosa a-bans no fem com ell a-bans no fem com ell Lo

quell anell a - - pro-fi-tem-la her-mosa

de solo Triple y Tenor.

24

vi es ca-lor lo vi es ca-lor be-quem be-quem y

vi es ca-lor lo vi es ca-lor be-quem be-quem be-quem y

vi es ca-lor lo vi es ca-lor be-quem be-quem be-quem y

vi es ca-lor lo vi es ca-lor be-quem be-quem be-quem y

vi es ca-lor lo vi es ca-lor be-quem be-quem be-quem y

(1.) Nota des d'aquí's pot suprimir si's vol la part de solo.

Handwritten musical score for a song, featuring multiple staves and lyrics. The score is divided into two main sections, each marked with a double bar line and a repeat sign. The first section is marked with a '23' and the second with a '24'.

Section 1 (Marked 23):

- Staff 1: *del a-mor y del a-mor l'escalfe-nova-*
- Staff 2: *del a-mor y del a-mor l'es-calf re-no-va*
- Staff 3: *l'escalfe re-no-va-*

Section 2 (Marked 24):

- Staff 1: *del a-mor y del a-mor l'escalfe-nova-*
- Staff 2: *del a-mor y del a-mor l'es-calf re-no-va*
- Staff 3: *l'es-calf re-no-va-*

The lyrics are written in a cursive script, and the musical notation includes various notes, rests, and accidentals.

Handwritten musical score for a song, featuring multiple staves and lyrics. The score is divided into two main sections, each marked with a double bar line and a repeat sign. The first section is marked with a '23' and the second with a '24'.

Section 1 (Marked 23):

- Staff 1: *rem y del a-mor l'es-calf re-no-va-rem*
- Staff 2: *rem y del a-mor l'es-calf re-no-va-rem*
- Staff 3: *rem y del a-mor l'es-calf re-no-va-rem*

Section 2 (Marked 24):

- Staff 1: *rem y del a-mor l'es-calf re-no-va-rem*
- Staff 2: *rem y del a-mor l'es-calf re-no-va-rem*
- Staff 3: *rem y del a-mor l'es-calf re-no-va-rem*

The lyrics are written in a cursive script, and the musical notation includes various notes, rests, and accidentals.

27

Handwritten musical score on five staves. The lyrics are: *be - - - quem be - quem*, *ri es ca - lor be - quem be - quem*, and *ri es ca - lor be - quem be - quem*. The notation includes various musical symbols such as notes, rests, and bar lines.

Empty musical staves for additional notation.