

Lo fill de Don Gallardó.

Ob. 447

25-2-916.

canço popular arranjada per

Josep Sancho Murraco

(El cor, sempre que no sigui boca closa, imitant les campanes.)

(M^o = 132) Lleuger (no lligat i molt franc)

Sopranos

Contralts

Tenors

Barítons

Baixos

Les campanes de Pa-ri-s ne to-quen to-tes a

nine nine

nanc nanc

nanc nanc

nanc nanc

bandol lo fill de Don Ga llar do' que l'han fe-rit en ba-ta-lla,

a la ba ta lla del rei dels que hi van no n tor nen gaires. So ja l'en veig a ve-

nanc nanc

Sopranos del 1^{er} & 2^{on} Chors

5

1^{er} Chor

2^{on} Chor

Ma-re a-vuy me n'hansan-grat la san-

rar les mi-es lla-gues nanc nanc

nanc nanc nanc nanc

ab el 1^{er} chor

loca clora

loca clora

nanc nanc nanc nanc

1^{er} Chor

2^{on} Chor

gru-a m'han e-rada-Ma-lehit si gan los bar-bers i qui te l'ha or-de-

Contralt

Senors

Baixos

imitant ~~la vibració de campanes~~
~~el rebre de campanes~~

Handwritten musical score for "The Rose Tree" on ten staves. The score includes vocal parts with lyrics "na-da", "nine nine", and "none", and piano accompaniment. The music is written in a historical style with various note values and rests.

El caldero' del penúltim compàs (en les veus agudes) no s'farà llac
a fi de que sobresurti l'acort de les notes baixes.

~~Estis erant aures, perque~~

11/152

D. M.

EL FILL DE D. GALLARDÓ.

Canço popular catalana armonitzada

per

Josep Sancho Marraco

quato a: 1/2 to alt

Plenger (M. 1321)

(no lligati molt franc)

Handwritten musical score for five voices: Sopranos, Contralts, Tenors, Baritons, and Baixos. The score is written in G major (one sharp) and 2/4 time. It consists of three systems of staves. The lyrics are in Catalan. The first system includes the lyrics "Les cam-pa-nes de Pa-ris". The second system includes "ne to-ques to-tes a bèn-dit lo fill de D. Ga-lar-". The third system includes "dó- que l'han fe-rit en ba-ta-lla-". The score features various musical notations including notes, rests, and dynamic markings like *mf* and *p*. There are also some handwritten annotations and corrections throughout the score.

Sopranos

Contralts

Tenors

Baritons

Baixos

Les cam-pa-nes de Pa-ris

ne to-ques to-tes a bèn-dit lo fill de D. Ga-lar-

dó- que l'han fe-rit en ba-ta-lla-

Sop *a la ba-ta-ba del rei dels que bi*

Con *ning ning*

Ten *nang nang nang nang nang nang*

B. I *nong nong nong nong nong nong nong nong*

B. II *nong nong nong nong nong nong nong nong*

van noen tor-nen gai-res jo ja la'n veig a ve-nir

ning ning ning ning ning ning

nang

nong nong nong nong nong nong nong nong nong nong

I *en un camp que ver-de-ja - va*

Sop II *ning nang ning nang ning nang*

Con I *ning ning ning ning ning ning*

Con II *ning nang ning nang ning nang ning*

Ten I *nang nang nang nang nang nang (b.c.)*

Ten II *nang nang nang nang nang nang (b.c.)*

B. I *nang nang nang nang nang nang*

B. II *Que fen a-qui lo men*

nong nong nong nong nong nong nong nong nong nong

Handwritten musical score for Soprano (Sop), Contralto (Cont), Tenor (Ten), Baritone (Barit), and Basses (Baixos). The score is written in G major (one sharp) and 2/4 time. The lyrics are in Portuguese.

Sop: I (rest), II (ning nang, ning nang, ning nang, ning nang, ning nang, ning nang)

Cont: I (rest), II (nang, ning nang, ning nang, ning nang, ning nang, ning nang, ning nang, ning nang)

Ten: I (b.c.), II (b.c.)

Barit: fill, que hi feu amb co-lor mu-da-da² ne cu-llo vio-les i flors

Baixos: nong nong, nong nong, nong nong, nong nong, nong nong, nong nong

Continuation of the handwritten musical score. The lyrics continue in Portuguese.

Sop: I (rest), II (ning nang, ning nang, ning nang, ning nang, Ma-re-a, Ma-re-a)

Cont: I (rest), II (nang, ning nang, ning nang, ning nang, (b.c.), nang nang nang)

Ten: I (b.c.), II (b.c.)

Barit: Per a cu-rar los mi-es fla-gres (b.c.), nang nang

Baixos: nang nang, nang nang, nang nang, nang nang

I Sop
vui me nham son - grat ————— la san - qui - a nham er - ra. da ma. lebits

II
unis Ieres

I Cont
ning ning

II
(b. c.)

I Ten
nang nang nang nang

II
(b. c.)

I Barit
nang nang nang nang

II
(b. c.)

I Bass
nang nang nang nang nang nang nang nang

II
(b. c.)

I Sop
si - gan los bar - bers ————— i qui te lha or - de -

II
unis Ieres

I Cont
ning ning ning ning ning ning ning ning

II

I Ten
nang nang nang nang nang nang nang nang

II

I Barit
nang nang nang nang nang nang nang nang

II
(b. c.)

Sempre creix i affret

Handwritten musical score for a vocal ensemble, featuring Soprano (Sop), Contralto (Cont), Tenor (Ten), Baritone (Barit), and Bass (Baix) parts. The score is written in G major (one sharp) and 4/4 time. The tempo/mood is indicated as "Sempre creix i affret".

The score is divided into two systems by a double bar line. The first system contains measures 1 through 8, and the second system contains measures 9 through 12.

First System (Measures 1-8):

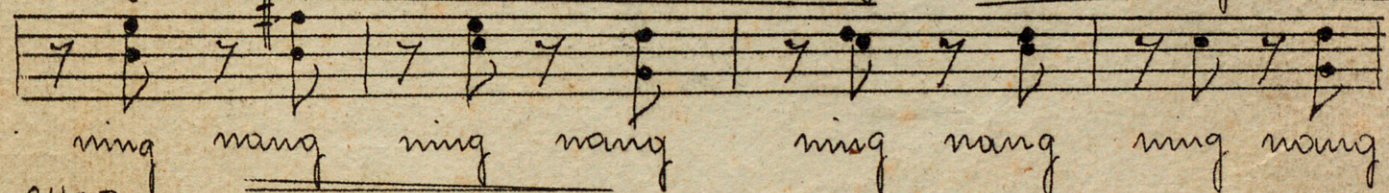
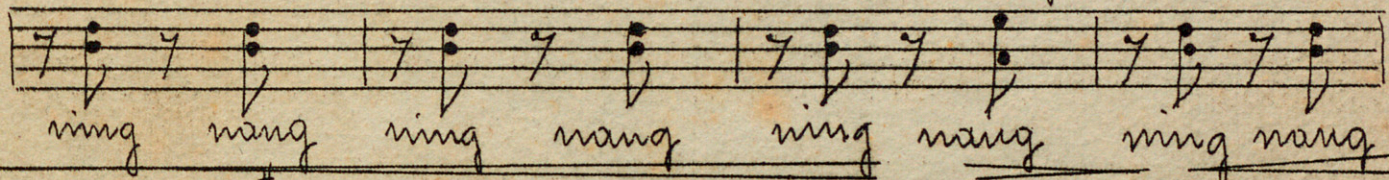
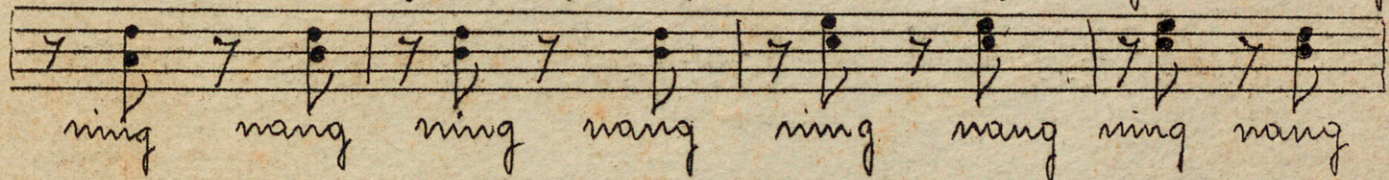
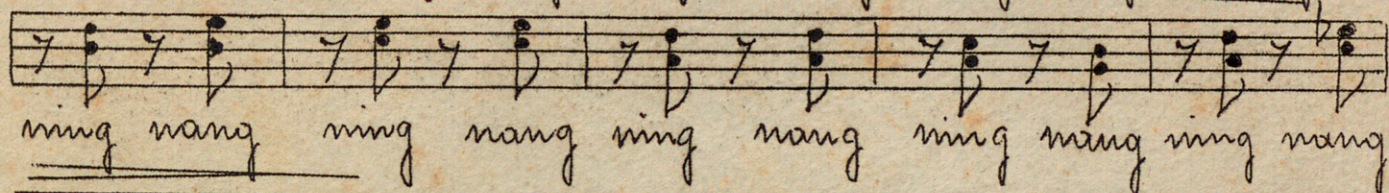
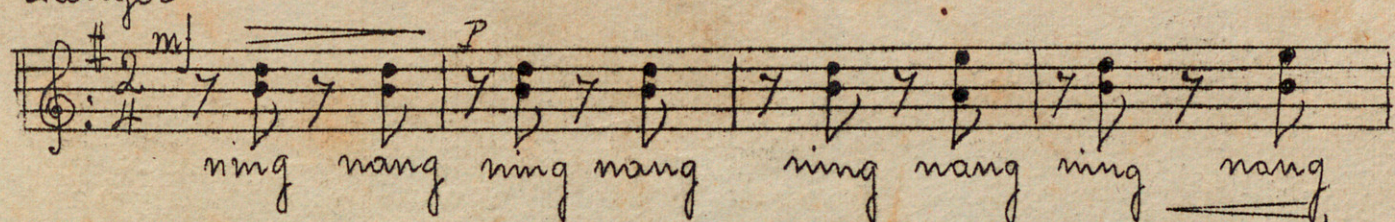
- Soprano (Sop):** Measures 1-2: "na - da". Measures 3-4: Rest. Measures 5-6: "ning ning". Measures 7-8: "ning ning".
- Contralto (Cont):** Measures 1-2: "ning ning ning ning". Measures 3-4: Rest. Measures 5-6: "ning ning". Measures 7-8: "ning ning".
- Tenor (Ten):** Measures 1-2: "nang nang nang nang". Measures 3-4: "nang nang". Measures 5-6: "nang nang". Measures 7-8: "nang nang".
- Baritone (Barit):** Measures 1-2: "nang nang". Measures 3-4: Rest. Measures 5-6: "nang". Measures 7-8: "nang nang".
- Bass (Baix):** Measures 1-2: "nang nang nang nang". Measures 3-4: "nang nang nang nang". Measures 5-6: "nang nang nang nang". Measures 7-8: "nang nang nang nang".

Second System (Measures 9-12):

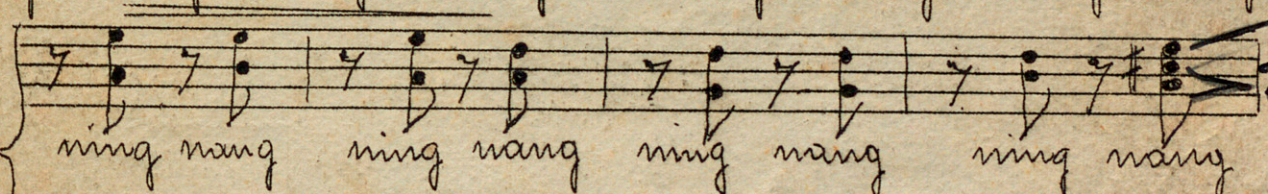
- Soprano (Sop):** Measures 9-10: "ning". Measures 11-12: Rest. Dynamics: *p* (piano).
- Contralto (Cont):** Measures 9-10: "ning". Measures 11-12: Rest. Dynamics: *p* (piano).
- Tenor (Ten):** Measures 9-10: "ning". Measures 11-12: Rest. Dynamics: *p* (piano).
- Baritone (Barit):** Measures 9-10: "nang". Measures 11-12: Rest. Dynamics: *pp* (pianissimo).
- Bass (Baix):** Measures 9-10: "nang". Measures 11-12: Rest. Dynamics: *pp* (pianissimo).

The score concludes with a double bar line after measure 12.

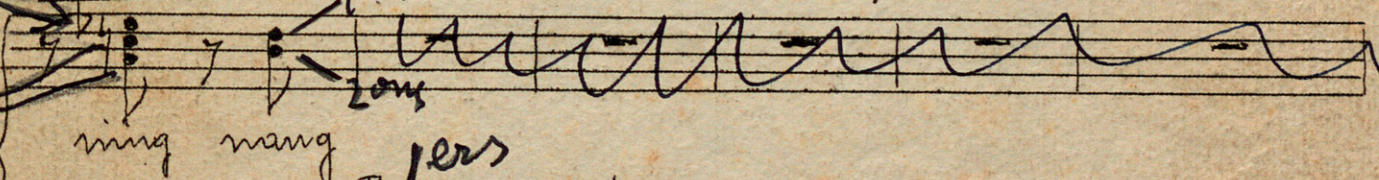
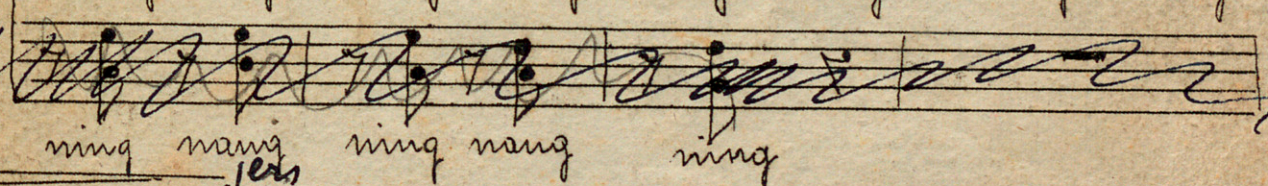
J. Sancho Barraco LO FILL DE DON GALLARDÒ. Tenor
Sleinger



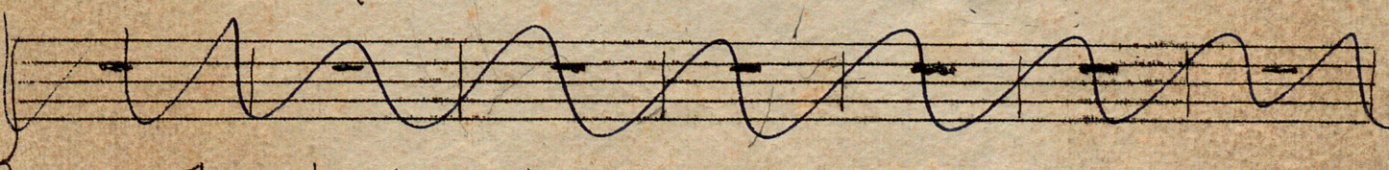
CHOR
I



CHOR
II



(Boca closa)



Enor.

P *pers*

nang nang nang nang nang nang nang nang

1ers
2ons

P

(Boca closa)

nang nang nang nang nang nang nang nang nang nang

nang nang nang nang nang nang nang nang nang nang

1ers
2ons

P

(Boca closa)

-pre creio i affret

1ers
2ons

nang nang nang

1ers
2ons

nang nang nang nang nang

(Imitant la vibració de campanes.)

ff

pp