

II/373-1

JOSEP M.^a ROMA

ROMANÇ DE L'OCELL ENAMORAT



CORAL

amb intervenció de soprano solista i flauta
acompanyament d'orgue o clavicèmbal,
violoncel i contrabaix

TEXT DE MIQUEL SAPERAS

Barcelona
1978

II/373

Romanc de l'ocel enamorat

1882

1882

1882

1882

1882

Romanç de l'ocell enamorat

Lletra de
MIQUEL SAPERAS

Música de
JOSEP M^a ROMA

Maestoso. (♩ = 66)

Flauta

Soprano solo

Cembalo
u
Orgue

Soprans

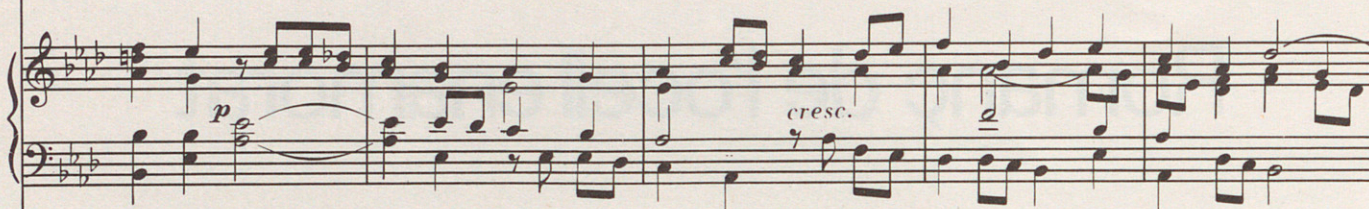
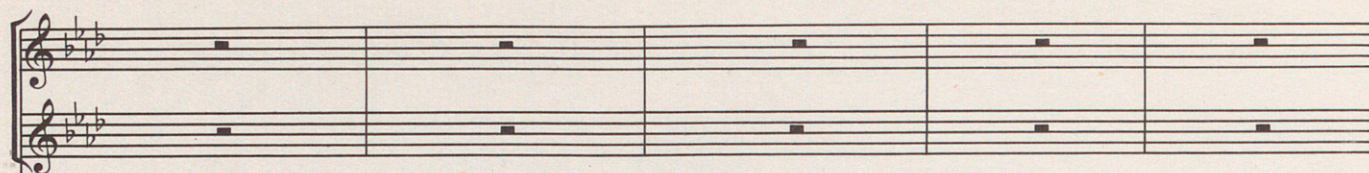
Alts

Tenors

Baix

C. Baix
i
Cello

The musical score is written for a full orchestra and a vocal quartet. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Maestoso' with a quarter note equal to 66 beats per minute. The score is divided into systems for Flauta, Soprano solo, Cembalo u Orgue, Soprans, Alts, Tenors, Baix, and C. Baix i Cello. The vocal parts (Soprans, Alts, Tenors, and Baix) enter in the second measure with the lyrics 'En el ce - lat - ge un ra - mat de nu - vols de pri - ma -'. The instrumental parts (Flauta, Cembalo u Orgue, and C. Baix i Cello) provide accompaniment. The Flauta part is mostly rests. The Cembalo u Orgue part features a strong, rhythmic accompaniment starting with a fortissimo (f) dynamic. The C. Baix i Cello part also features a strong, rhythmic accompaniment starting with a fortissimo (f) dynamic. The vocal parts continue with the lyrics 'En el ce - lat - ge un ra - mat de nu - vols de pri - ma -' in the third measure.

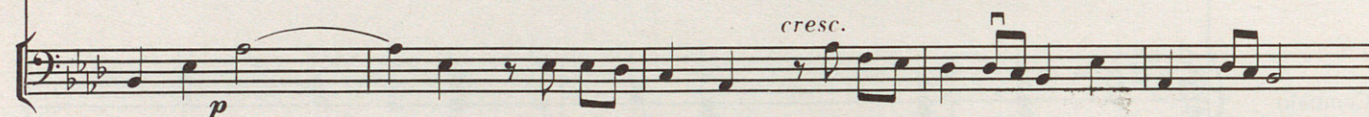


ve - ra en el ce - lat - ge un ra - mat de nu - vols de pri - ma - ve - ra de nu - vols de

ve - ra en el ce - lat - ge un ra - mat de nu - vols de pri - ma - ve - ra en el ce - lat - ge nu - vols

ve - ra. En el ce - lat - ge un ra - mat de nu - vols de nu - vols de nu - vols

ve - ra. En el ce - lat - ge en el ce - lat - ge un ra - mat de nu - vols de

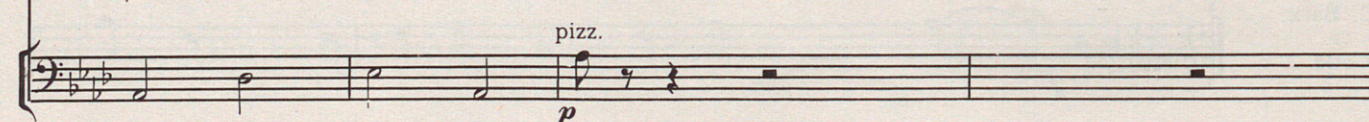


pri - ma - ve - ra.

de pri - ma - ve - ra.

de pri - ma - ve - ra.

pri - ma - ve - ra.



p *cresc.*

p *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

1 Allegretto vivo. (♩ = 126)

First system of musical notation, measures 1-6. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is marked *p* (piano). The upper staff contains a melody with eighth and sixteenth notes, while the lower staff has whole rests.

Second system of musical notation, measures 7-12. The key signature and time signature remain the same. The music is marked *p*. Both the upper and lower staves contain active musical notation, including eighth and sixteenth notes.

Third system of musical notation, measures 13-18. The key signature and time signature remain the same. All four staves in this system contain whole rests.

Fourth system of musical notation, measures 19-24. The key signature and time signature remain the same. The music is marked *pizz.* (pizzicato) and *p*. The lower staff contains eighth notes, while the upper staff has whole rests.

Fifth system of musical notation, measures 25-30. The key signature and time signature remain the same. The music is marked *p*. The upper staff features a melody with eighth and sixteenth notes, while the lower staff has whole rests.

Sixth system of musical notation, measures 31-36. The key signature and time signature remain the same. The music is marked *p*. Both the upper and lower staves contain active musical notation, including eighth and sixteenth notes.

Seventh system of musical notation, measures 37-42. The key signature and time signature remain the same. All four staves in this system contain whole rests.

Eighth system of musical notation, measures 43-48. The key signature and time signature remain the same. The music is marked *p*. The lower staff contains eighth notes, while the upper staff has whole rests.

tr

mf

en mf

en el ce - lat - ge en el ce -
en el ce - lat - ge en el ce -

arco

lat - ge un ra - mat de nu - vols de pri - ma - ve - - ra
lat - ge un ra - mat de nu - vols de pri - ma - ve - - ra

pizz.

mf *trill*

en el ce - lat - ge nu - vols de pri - ma - ve - ra.

en el ce - lat - ge nu - vols de pri - ma - ve - ra.

arco

Tempo I

f *p*

f *p* *f* *p*

En el ce - lat - ge un ra - mat de nu - vols de pri - ma - ve - ra en el ce -

En el ce - lat - ge un ra - mat de nu - vols de pri - ma - ve - ra en el ce -

En el ce - lat - ge un ra - mat de nu - vols de pri - ma - ve - ra

En el ce - lat - ge un ra - mat de nu - vols de pri - ma - ve - ra

f *p*

cresc.

f

cresc.

lat - ge - un - ra - mat de nu - vols de pri - ma - ve - ra de nu - vols de

p

cresc.

lat - ge - un - ra - mat de nu - vols de pri - ma - ve - ra en el ce - lat - ge nu - vols

p

cresc.

en el ce - lat - ge un ra - mat de nu - vols de nu - vols

p

cresc.

en el ce - lat - ge en el ce - lat - ge un ra - mat de nu - vols de

2 Moderato (♩ = 56)

mp

Per - què haa - ca - ba - da la vall la ca - rre - ra d'ar - qui -

poco rit.

p

poco rit.

pri - ma - ve - ra.

de pri - ma - ve - ra.

de pri - ma - ve - ra.

pri - ma - ve - ra.

tec - te lli - çó de geo-me - tria - a dó-naal riu que ja l'ha a - pre - sa i als po - llan-cres em - bu - llats i a la fi - gue - ra dis -



Allegretto (♩ = 138)

tre - ta.

pizz.

mp
Al lluny el po -

//

blet jo - liu com un ra - có de pes - se -

arc.

bre, al lluny un po - blet jo - liu com un ra - co

de
de
de
de
de

pizz. arc.

pes se - bre. Fes - ta ma -

pes se - bre. Fes - ta ma -

pes se - bre. Fes - ta ma -

pes se - bre. Fes - ta ma -

pizz.

mf

jor de l'es - pai, ser - pen - ti - nes d'o - re - ne - -

jor de l'es - pai, ser - pen - ti - nes d'o - re - ne - -

jor de l'es - pai, ser - pen - ti - nes d'o - re - ne - -

jor de l'es - pai, ser - pen - ti - nes d'o - re - ne - -

simile

tes.

tes.

tes.

tes.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a sustained note.

Second system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a sustained note.

Third system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a sustained note.

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a sustained note.

Fifth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a sustained note.

Sixth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a sustained note.

Seventh system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a sustained note.

Eighth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a sustained note.

p

p

ne - tes, d'o - re - ne - tes.
ne - tes, d'o - re - ne - tes.
ti - nes d'o - re - ne - tes.
nes d'o - re - ne - tes.

pizz.
p

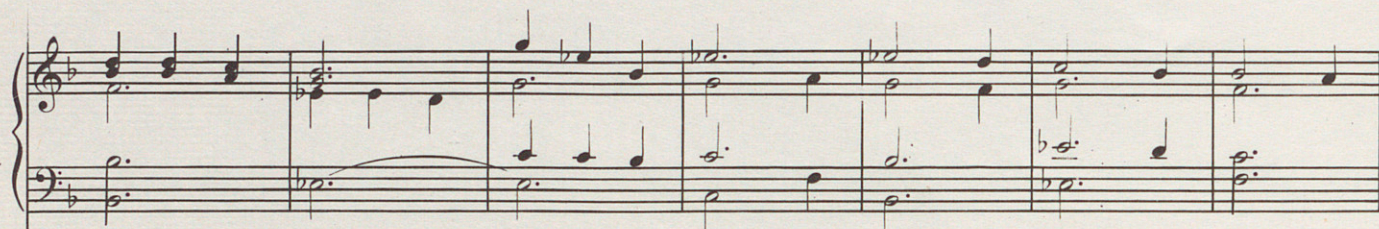
8

tr

mf

mf
Fes - ta ma -
mf
Fes - ta ma -
mf
Fes - ta ma -

arc.
mf



jor de l'es - pai, ser - pen - ti - nes d'o - re - ne - tes. d'o - re -

jor de l'es - pai, ser - pen - ti - nes d'o - re - ne - tes. d'o - re -

mf Fes - ta ma - jor de l'es - pai, ser - pen - ti - nes d'o - re -

jor de l'es - pai, ser - pen - ti - nes d'o - re -



3 Moderato. (♩ = 88)

mf Un co -



ne - tes.

ne - tes.

ne - tes.

ne - tes.

pizz.
p

rriol que s'es - muny pu - jant la mun - ta - nya ver - da, on l'er - mi - taals qua - tre vents, o -

ne - jaen llum de ban - de - ra.

on l'er - mi - taals qua - tre vents on l'er -
 on l'er - mi - taals qua - tre vents on l'er -
 on l'er - mi - taals qua - tre vents on l'er -
 on l'er - mi - taals qua - tre vents on l'er -

mi - ta als qua - tre vents, o - ne - ja en llum de ban - de - ra.

mi - ta als qua - tre vents, o - ne - ja en llum de ban - de - ra.

mi - ta als qua - tre vents, o - ne - ja en en llum de ban - de - ra.

mi - ta als qua - tre vents, o - ne - ja en llum de ban - de - ra.

arc V

p

p

pizz.

tr

4

p *espres.*

Ai, o - cell, o - cell, nau del cel, ve - les es - te - ses! Quin o - reig t'em-peny, que duus

Ai, o - cell, o - cell, ve - les es - te - ses! Quin o - reig t'em-peny, que du - us

Ai, o - cell, o - cell, ve - les es - te - ses! Quin o - reig que du - us

Ai, o - cell, o - cell, ve - les es - te - ses! Quin o - reig que du - us

mf Ai, o-cell, o-cell o-cell, nau del cel, ve-les es-te-ses!

p

pp (Boca closa)

la blan-cor de les con-ges-tes, *pp* (B.C.)

la blan-cor de les con-ges-tes, *pp* (B.C.)

oh *pp* (B.C.)

oh *pp* (B.C.)

p arc

Quin o-reig t'em-peny, que du-us la blan-cor la blancor de les con-ges-tes,

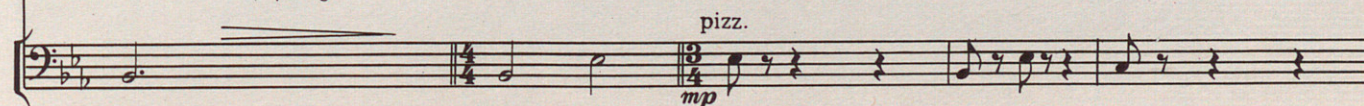
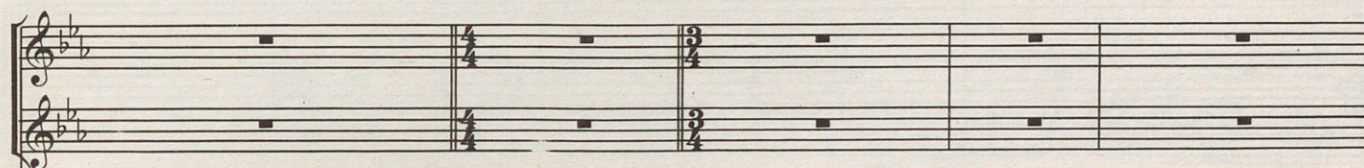
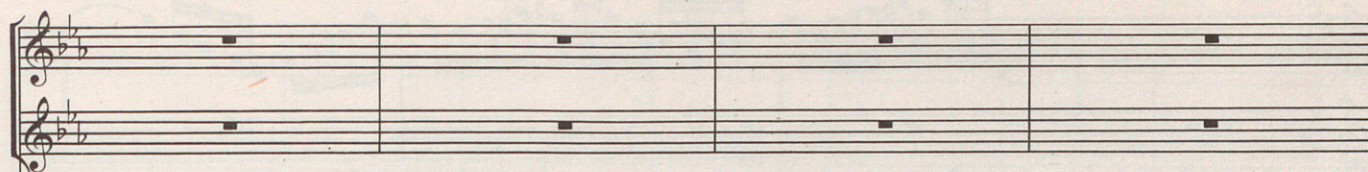
mf dels

mf dels

mf dels

mf dels

i dels



p

p

p

arc

Allegretto vivo. (♩ = 138)

espres.
Quin ne - guit t'em -

pp

p

pizz.
p

peny, o - cell, i d'on vens a a - ques - tes te - rres? I

arc

⚡

l'o - cell me - ra - ve - llós s'a - tu - ra a la po - llan -

p

cre da.

pizz.

4

5 Allegro molto. (alegre) (♩=96)

f

f

arc
f

A - rael fu - llat - ge és un i - ris que dra - pa la can - ti - ce - la.

A - rael fu llat - ge és un i - ris que dra - pa la can - ti - ce - la.

A - rael fu - llat - ge és un i - ris que dra - pa la can - ti - ce - la.

A - rael fu - llat - ge és un i - ris que dra - pa la can ti - ce - la.

pizz.

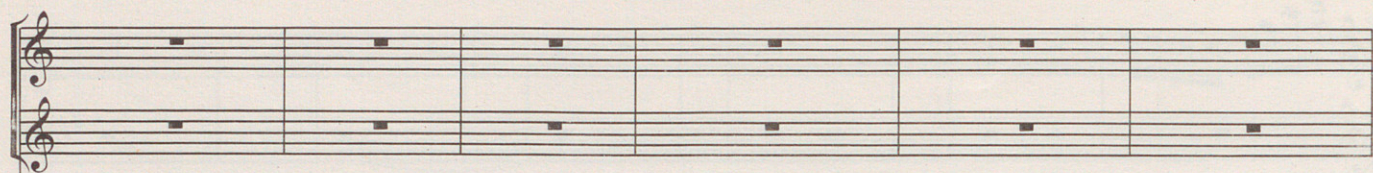
A - rael fu - llat - ge és un i - ris que dra - pa la can - ti - ce - la. I l'o -

A - rael fu - llat - ge és un i - ris que dra - pa la can - ti - ce - la. I l'o -

A - rael fu - llat - ge és un i - ris que dra - pa la can - ti - ce - la. I l'o -

A - rael fu - llat - ge és un i - ris que dra - pa la can - ti - ce - la. I l'o -

arc pizz.



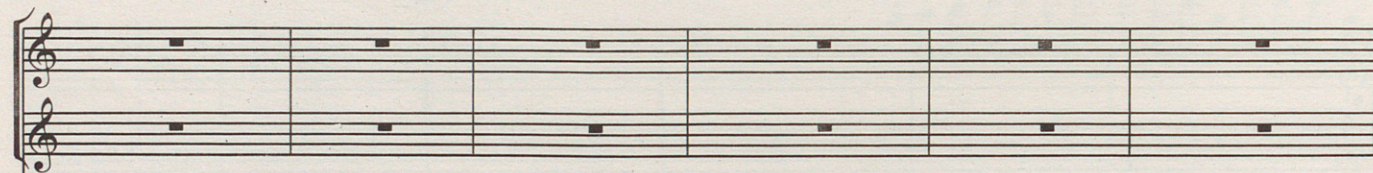
cell me-ra - ve - llós i l'o - cell me-ra - ve - llós em - prèn - la vo -

cell me-ra - ve - llós i l'o - cell me-ra - ve - llós em - prèn la vo -

cell me-ra - ve - llós i l'o - cell me-ra - ve - llós oh

cell me-ra - ve - llós i l'o - cell me-ra - ve - llós oh

arc



la - da cer - ta, *mf* ies - sent pe - tit, tan pe - tit, to - ta la

la - da cer - ta, *mf* ies - sent pe - tit, tan pe - tit, to - ta la

la vo - la - da cer - ta, *mf* ies - sent pe - tit, tan pe - tit, to - ta la

la vo - la - da cer - ta, *mf* pizz. ies - sent pe - tit, tan pe - tit, to - ta la

arc

5^{bis} Andante giocoso. (♩ = 84)

f sub.

p

f nau del cel, ve - les es - te - ses!

f nau del cel, ve - les es - te - ses!

f nau del cel, ve - les es - te - ses!

f nau del cel, ve - les es - te - ses!

f arc

First system of musical notation, featuring a treble and bass staff in D major. The treble staff contains a melodic line with eighth-note runs and triplets, while the bass staff is mostly empty.

Second system of musical notation, featuring a grand staff (treble and bass). Both staves contain melodic lines with eighth notes and some triplet markings.

Third system of musical notation, consisting of four empty staves (two treble and two bass) in D major.

Fourth system of musical notation, featuring a single bass staff with a melodic line. The notation includes a "pizz." (pizzicato) marking and a dynamic marking of *p* (piano).

⚡

Fifth system of musical notation, featuring a grand staff with complex melodic lines in the treble staff, including many triplet markings. The bass staff is empty.

Sixth system of musical notation, featuring a grand staff with melodic lines in both staves, including some slurs and eighth-note patterns.

Seventh system of musical notation, consisting of four empty staves (two treble and two bass) in D major.

Eighth system of musical notation, featuring a single bass staff with a few notes and rests.

6

poco rit *a tempo*

Al volt l'er - mi - ta d'ar - gent bat un per - fum d'as - sut -

poco rit *a tempo*

poco rit *a tempo*

poco rit *a tempo*

ze - na.

espr.

espress. *p* *mf*

no - més u - na vol - ta a l'any hi pu - ja la gent ro - me - va. Pas - to -

no - més u - na vol - ta a l'any la gent ro - me - va. Pas - to -

no - més u - na vol - ta a l'any la gent ro - me - va.

no - més u - na vol - ta a l'any la gent ro - me - va.

arc *pizz*

ric de te - rra cui - ta. Co - tó flux de les o - ve - lles. El ca s'en - ta - fo - ra un

ric de ter - rra cui - ta. Co - tó flux de les o - ve - lles. El ca s'en - ta - fo - ra un

El ca s'en - ta - fo - ra un

El ca s'en - ta - fo - ra un

som - ni al bron - ze de les pal - pe - bres.

som - ni al bron - ze de les pal - pe - bres.

som - ni al bron - ze de les pal - pe - bres.

som - ni al bron - ze de .. les pal - pe - bres.

arc

espress.

I l'o-cell e - na - mo - rat, nau del

I l'o-cell e - na - mo - rat, nau del

I l'o-cell e - na - mo - rat, nau del

pizz.

I l'o-cell e - na - mo - rat, nau del

cel, ple - ga les ve - les,

cel, ple - ga les ve - les, (*com recitativu*)

cel, ple - ga les ve - les, an - co-raenel por - ta - ló, i amb el bec al - ça l'a - ne - lla

cel, ple - ga les ve - les, an - co-raenel por - ta - ló, i amb el bec al - ça l'a - ne - lla

que bru-nyeix qua - tre ba - talls, ning nong
que bru-nyeix qua - tre ba - talls, ning nong
ning nong qua - tre drings de cam - pa - ne - ta.
ning nong qua - tre drings de cam - pa - ne - ta.

Han o - bert de bat a bat els se - ra - fins que hi fan vet -
Han o - bert de bat a bat els se - ra - fins que hi fan - vet -
nang nang els se - ra - fins que hi fan vet -
nang nang els que hi fan vet -

arc

7 Adagio espress. (♩ = 60)

Ila. Oh, qui-na Ma - re de Déu bu - ri - na-da ambllum de se - da!

Ila. Oh, Ma - re de Déu bu - ri - na - da de se - da!

Ila. Oh, Ma - re de Déu bu - ri - na - da de se - da!

Ila. Oh, Ma - re de Déu bu - ri - na - da de se - da!



L'o - ce-llic, bon o - ce-llic, cau als ta - pins de la Ver - ge, ben a-muntel ca - pa -

Oh, ben a-muntel ca - pa -

Oh, ben a-muntel ca - pa -

Oh, ben a-muntel ca - pa -

rró... com u-na llan-tia que cre-ma! ben a-muntel ca-pa-
 rró... com u-na llan-tia que cre-ma! ben a-muntel
 rró... com u-na llan-tia que cre-ma! ben a-muntel
 rró... com u-na llan-tia que cre-ma! ben a-muntel

pizz. arc.

rró... com u-na llan-tia que cre-ma! Oh oh
 ca-pa-rró... com u-na llan-tia oh oh
 ca-pa-rró... com u-na llan-tia oh oh
 ca-pa-rró... com llan-tia oh oh

p

8 Allegretto giocoso (♩ = 72)

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *mp* (mezzo-piano).

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *p* (piano).

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *p* (piano).

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *p* (piano).

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *p* (piano).

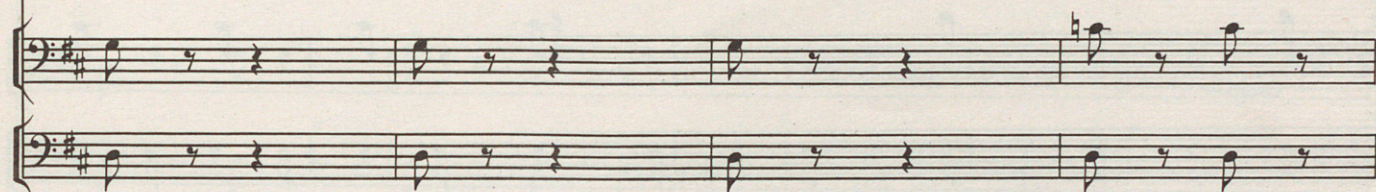
Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *p* (piano).

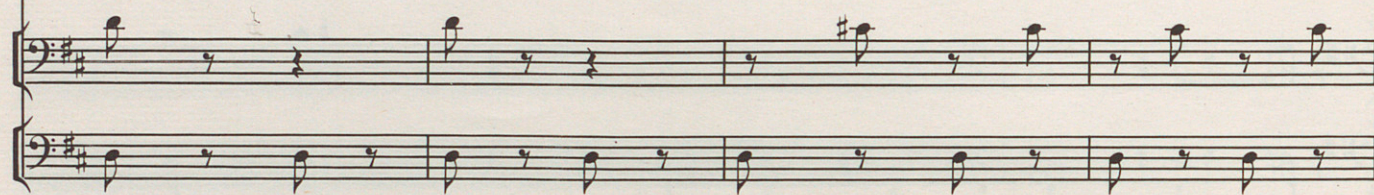
Seventh system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *p* (piano).

Eighth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *p* (piano).

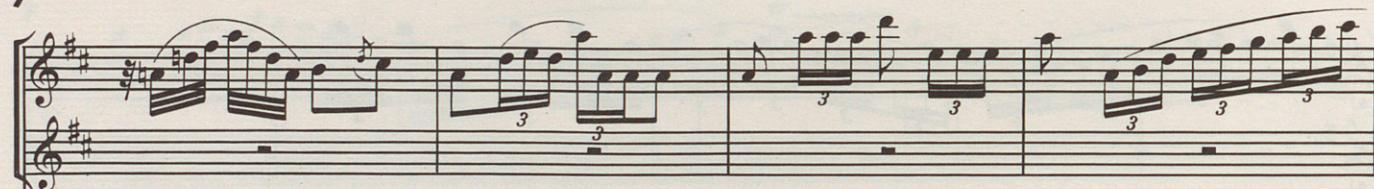
Ninth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic pattern. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked *p* (piano).

This page of musical notation is for a string quartet, specifically focusing on the cello part. The score is written in G major (one sharp) and 3/4 time. It consists of 16 measures across four systems of four staves each. The first system shows the cello part with a melodic line in the first staff and a bass line in the fourth staff. The second system continues the melodic line with a trill in the third measure. The third system shows the cello part with a melodic line in the first staff and a bass line in the fourth staff. The fourth system shows the cello part with a melodic line in the first staff and a bass line in the fourth staff. The notation includes various techniques such as arco (arco), pizz. (pizzicato), Cello. pizz. (Cello pizzicato), and C. Baix (Cello). The page is numbered 1 in the top left corner.





⚡



The first system of the musical score begins with a piano introduction. The right hand features a series of triplets and a trill, while the left hand provides a simple harmonic accompaniment. This is followed by a vocal melody and piano accompaniment. The vocal line consists of a series of eighth notes, and the piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and eighth notes.

Più mosso (♩ = 80)

The second system of the musical score begins with a tempo change to **Più mosso** (♩ = 80). The vocal melody and piano accompaniment are presented in a new key signature of two sharps (D major). The vocal line includes the lyrics: "Qui - naa - le - gri - a l'o - cell ! Gi ra - volts! brun-zir de". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and eighth notes. The system concludes with a **Tacet** instruction.

flet - xa! Des -

mf

mf Sal - tin - ban - qui nan bro - dat bal - cons de ca - bri - o - le - tes.
mf Sal - tin - ban - qui nan bro - dat bal - cons de ca - bri - o - le - tes.

mf arc

prés, re - fi - lets d'or fi ies - ta - rru - fa - des per - fec - tes.

Com sap om - plir de pe - tons
 Com sap om - plir de pe - tons

Mes, ai!, quees-tàem-pol - si - na - da; mes

les mans de la se - va Ne - na!

les mans de la se - va Ne - na!

pizz. arc

ai!, que és ver - ger, de pe - nes. Li treu u - na te - ra - nyi - na de da - munt la ca - be -

Ile - ra.

Li treu u - na te - ra - nyi - na dels plecs de la ves - ti - men - ta.

pizz.

⚡

I en - ca - ra més i més! Vo - laal riu, mu - llales

arc

cons -

a - les,

a - les,

pizz.

tel - la ri - mes de per - les en no - va ru - taa'l'er - mi - ta; tor - naal - riu, i s'hi em-mi -

arc

ra - lla iamb l'a-la dre - tai l'es-que-rfa

iamb el cor, iamb el pan - teix xi-po-lle - jaen l'ai - gua fres -

pizz.

9

f *p*

molto espres. (♩ = 63)

ai, que la Ver - ge som-

f *p* subito. meno tempo

ca. Ai, que la Ver - ge, ai, que la Ver - ge

arc *f* *p*

Tempo I

riu! L'o-cell l'a - moi-xai la ren-ta! Ai, que la Ver - ge som-riu! L'o-cell l'a -

moi - xai la ren - ta! Ai, que la Ver - ge som-riu! L'o - cell l'a -

f Ai, que la Ver - ge som-riu! L'o - cell l'a -

f Ai, que la Ver - ge som-riu! L'o - cell l'a -

f Ai, que la Ver - ge som-riu! L'o - cell l'a -

f Ai, que la Ver - ge som-riu! L'o - cell l'a -

moi - xai la ren - ta! Ai, que la Ver - ge som - riu! L'o - cell l'a - moi - xai la

moi - xai la ren - ta! Ai, que la Ver - ge som - riu! L'o - cell l'a - moi - xai la

moi - xai la ren - ta! Ai, que la Ver - ge som - riu, som-riu!

moi - xai la ren - ta! Ai, que la Ver - ge ai, que la

ren - ta! L'o - cell l'a - moi - xa i la ren - ta!

ren - ta! L'o - cell l'a - moi - xa i la ren - ta!

ren - ta! L'o-cell l'a - moi - xa i la ren - ta!

la Ver - ge. L'o-cell l'a - moi - xa i la ren - ta!

Ver-ge som - riu! L'o - cell l'a - moi - xa i la ren - ta!

ROMANÇ DE L'OCELL ENAMORAT

En el celatge un ramat
de núvols de primavera.
Perquè ha acabada la vall
la carrera d'arquitecte,
llicó de geometria
dóna al riu, que ja l'ha apresada,
i als pollancres embullats,
i a la figuera distreta.
Al lluny, el poble joliu
com un racó de pessebre.
Festa Major de l'espai,
serpentes d'orenetes.
Un corriol que s'esmuny
pujant la muntanya verda,
on l'ermita, als quatre vents,
oneja en llum de bandera.
Ai, ocell, ocell ocell,
nau del cel, veles esteses!
Quin oreig t'empeny, que duus
la blancor de les congestes,
i dels tròpics el cafè,
i d'un naufragi d'estrelles
el blau marí, i dos robins
d'una pagoda xinesa?
Quin neguit t'empeny, ocell,
i d'on vens a aquestes terres?
I l'ocell meravellós
s'atura a la pollancreda.
Ara el fullatge és un iris
que drapa la canticela.
I l'ocell meravellós
emprèn la volada certa,
i essent petit, tan petit,
tota la vall és reflex de
la —blau, blanc, cafè, robí—
nau del cel, veles esteses!
Al volt l'ermita d'argent
bat un perfum d'assutzena.
Només una volta a l'any
hi puja la gent romeva.
Pastoric de terra cuïta.

Cotó fluix de les ovelles.
El ca s'entafora un somni
al bronze de les palpebres.
I l'ocell enamorat,
nau del cel, plega les veles,
ancora en el portaló,
i amb el bec alça l'anella
que brunyeix quatre batalls,
quatre dings de campaneta.
Han obert de bat a bat
els serafins que hi fan vetlla.
Oh, quina Mare de Déu
burinada amb llum de seda!
L'ocellic, bon ocellic,
cau als tapins de la Verge,
ben amunt el caparró...
com una llàntia que crema!
Quina alegria l'ocell!
Giravolts! Brunzir de fletxa!
Saltintbanqui nan brodam
balcons de cabrioletes.
Després, refilets d'or fi
i estarrufades perfectes.
Com sap omplir de petons
les mans de la seva Nena!
Mes, ai!, que està empolsinada;
mes ai!, que és verger de penes.
Li treu una teranyina
de damunt la cabellera.
Li treu una teranyina
dels plecs de la vestimenta.
I encara més, més, més, més!
Vola al riu. mulla les ales,
constel·la rimes de perles
en nova ruta a l'ermita;
torna al riu, i s'hi emmiralla,
i amb l'ala dreta i l'esquerra
i amb el cor, i amb el panteix
xipolleja en l'aigua fresca.
Ai, que la Verge somriu!
L'ocell l'amoixa i la renta!

Miquel Saperas
(del llibre "Cançons")

