

II
HH9

R. Subirachs

Tres cançons populars
a veus mixtes.

— — — — —

Els tres segadors.
La cançó del cabrer.
El comte l'Arnav.

Concurs 60^a A. O. C. 3 premis ord., P. O.

II-449-450
Nº15

Lema: Homenatge

Tres cançons populars
a veus mixtes

Rafael Subirachs Ricart

Concurs 60^è Aniversari "Orfeo Català", tres premis ordinaris de 1000 p^{ts} cada un.

2/HH9 *manera 2 tenors* (Donum to tenors) - 1 -
iberians
 a:ato C 1/2 to alt **ELS TRES SEGADORS**

Pausat ♩ = 80

Cont
 Soprans
 Contralts (B.C.)
 Tenors (B.C.)
 Baritons Baixos (B.C.)

Soli
 N'han Bai-xat tres se-ga-dors d'aqui dalt de la mun-

ta-nya; n'han Bai-xat a l'Empor-da per se-guir-ne les se-

ga . . des. Ohi se . re . . . na de la nit

Butti

fresques son les ma - ti -

fresques son les ma - ti -

fresques son les ma - ti -

fres. ques son la

na . . . des quan la plu na ha fet son tomb.

na . . . des quan la plu na ha fet son tomb.

na . . des quan la plu . . na ha fet son tomb

plu . . . na ha fet son tomb

(B.C.)

(B.C.)

I el mes pe . . ti . tet de tots duia

Ohi se . re . na de la

Ohi se . re na

Ohi se . re na

les faus ien dau ra da ioi tam be lo lli ga dor siel du.

nit se re na de la nit se.

Oh se re na de la nit la nit se.

Oh se re na de la nit se.

ia capsat de pla ta Oh se re na de la nit fresques

re na de la nit fresques

re na de la nit se re na

re na de la nit se re na

re na de la nit se re na de la

son les ma ti na des quan la llu naha dat son tomb.

son les ma ti na des quan la llu naha dat son tomb.

de la nit la llu naha dat son

de la nit la llu naha dat son

nit la nit la llu naha dat son

A handwritten musical score for the song "The Rose Tree" on tenor and bass staves. The score is written on four systems of tenor and bass staves. The melody is written on the tenor staves, and the bass line is written on the bass staves. The music is in 2/4 time, with a key signature of one flat (B-flat). The lyrics are written below the staves. The score includes a variety of musical notation, including notes, rests, and dynamic markings.

Handwritten musical score for the song "L'Argentera" by J. Massenet. The score is on aged paper and features a vocal line with lyrics and three piano accompaniment staves. The lyrics are "La fi-lla d'un argen-ter d'ell se n'es e-namo-". The music includes various dynamics like "pp", "p", and "f", and includes a triplet of eighth notes. The score is marked with a key signature of one sharp (F#) and a common time signature (C).

ra .. da i l'ha envi ... at a bus ... ear per un mos .. so de la

ca .. sa. Ohi se .. re ... na de la nit fresques son les ma.ti.

na ... des quan la ll'u ... na ha fet son tomb.

Handwritten musical score for a string quartet, measures 1-6. The notation is written on four staves, each with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Slurs are used to group notes across measures. Measure 1 contains a whole note chord. Measures 2-3 show more complex rhythmic patterns with slurs. Measures 4-5 continue the melodic and harmonic development. Measure 6 concludes with a final chord and a double bar line. There are some handwritten annotations, including a 'V' and a 'P' with an arrow, possibly indicating dynamics or performance instructions.

Handwritten musical score for a string quartet, measures 7-10. The notation is written on four staves, each with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Slurs are used to group notes across measures. Measure 7 contains a whole note chord. Measures 8-9 show more complex rhythmic patterns with slurs. Measure 10 concludes with a final chord and a double bar line. There are some handwritten annotations, including a 'V' and a 'P' with an arrow, possibly indicating dynamics or performance instructions.

a: 1/2 tubenid (maneu des part)

ciats

-7-

2/50

LA CANÇÓ DEL CABRER

mf $\text{♩} = 46$

Soprans

Contralts

Tenors

Baritons
Baixos

u . . na canço vull can . . tar i a Déu de . ma . no lli .

6/4 6/4 6/4 6/4

6
4

cèn . cia .

PP (eco)

u . . na canço vull can . . tar i a Déu demano lli .

6/4 6/4 6/4 6/4

mf

de l'a . nome . nat ca . bré jo la us espli . ca . .

cència

mf

jo la us es - pli . ca . .

9/4 9/4 9/4 9/4

9
4

ré la se-va vi-da qui . na e-ra — — — — — *mf* A

ré la se-va vi-da qui . na e-ra. *mf* zim ba-lan .. zim zam-balan.

mf zim balan zim balan . zim balan zam

la e-dat de ca-tor . . . ze anys s'es po-sat — per guardar cabres a

zam zim balan . . . zim ban zim balan . zim ban-zam ban zam balan

zam zim balan . . . zim ban zim balan zim ban . zam ban zam ban

zim balan . zim zam balan-zam ban-zim ban . zam balan . zam

la e-dat de ca-tor . . . ze anys s'es posat — per guardar cabres a

mf zam zim balan . . . zim zam balan . zam ban . zim ban zam

mf zam zim balan . . . zim zam balan-zam ban . zim ban zam

mf zim balan . zim zam balan zam ban zam ban . zim ban zam

la casa del Es... tany s'hi va es-tar cer-ca d'un -

zim balan-zim zam balan-zam zim banzim balan.

zim balan-zim zam balan-zam zim banzim balan.

zim banzim balan-zam banzim balan-zam balan-zim ban.

any que era un xi-cot molt vari... a. ble

Es... tant pel terme guar-

lligat (B.C.)

zam zim balan-zim ban-zim banzam

zam zim balan-zim ban-zim banzam

zam balan-zim banzim ban-zim banzam

dant va enra-ho-nar a la mu--chacha

Es... tant pel ter-me guar-

(B.C.)

(B.C.) P

9 4

9 4

9 4

9 4

Al . . xó s'a-rrí-va a sa . .

dant vaenra-bo-nar a la mu . chacha

ber

n'a . . ga-fa-ren el ca . . . bré i a Ber-ga pres el por.

ta-ren

Quan a Bergaelvante . .

oi-ra oi-ra oi . . ra oi-ra

oi-ra oi-ra oi . . ra oi-ra

oi-ra oi-ra oi-ra oi-ra

nir li fe-ren - grans a-me .. na-ces quan a Bergael van te -

oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra ia

oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra ia

oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra ia

oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra ia

nir li fe-ren - grans a-me .. na-ces que dei-xes es-tarel ro-

oi .. ra ia oi .. ra oi .. ra ia oi .. ra oi .. ra

oi .. ra ia oi .. ra oi .. ra ia oi .. ra oi .. ra

oi .. ra ia oi .. ra oi .. ra ia oi .. ra oi .. ra

bar que es po-ses a tre-ba ... llar i fos ho-me de bons

oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra

oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra

oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra

oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra oi .. ra

tractes

(B.C.)

dism - - - - PP *f* sempre

que es

oi - ra oi - ra oi - ra ia oi - ra oi - ra ia que es

oi - ra oi - ra oi - ra ia oi - ra oi - ra ia que es

oi - ra oi - ra ia oi - ra oi - ra ia que es

po - ses a tre - ba llar i fos ho . . me de bons

po - ses a tre - ba llar i fos ho . . me de bons

po - ses a tre - ba llar i fos ho . . me de bons

po - ses a tre - ba llar i fos ho . . me de bons

(V) trac - - - - tes.

(V) trac - - - - tes

(V) trac - - - - tes

(V) trac - - - - tes

trac - - - - tes

a: 1/2 to berie c: a to

-13-

2/450

EL COMTE L' ARNAU

Moderat ♩ = 80

Soprans
Contralts I-II
Tenors
Baritons
Baixos

u u u u

On te. niu vosres cri. ades viuda i. qual? On te.
1 On te. niu les vosres filles viuda i. qual? On te.

2 Son a la cuina que es.
1 Son en el quarto que

niu vosres cri. ades viuda i. qual?
niu les vosres filles viuda i. qual?

eu ren Je. sus ai. dau! son a la cuina que es. eu ren Je. sus ai.
Grodén Je. sus ai. dau! son en el quarto que Grodén Je. sus ai.

Handwritten musical score for the first system. It features three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are: "dau! Me les dei .. xa-ri .. eu veuter viu. da i. gual? me les". There are various musical notations including notes, rests, and dynamic markings like "P" (piano) and "u" (unison). There are also handwritten annotations like "3" and "C" above the staves.

Handwritten musical score for the second system. It features three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are: "No que les espan - ta. dei .. xa-ri .. eu veuter viu. da i. gual?". There are various musical notations including notes, rests, and dynamic markings like "P" (piano) and "u" (unison). There are also handwritten annotations like "3" and "C" above the staves.

Handwritten musical score for the third system. It features three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are: "rieu Je - sus ai - dau! no que les es-pan - ta - rieu Je - sus ai". There are various musical notations including notes, rests, and dynamic markings like "P" (piano) and "u" (unison). There are also handwritten annotations like "4" and "3" above the staves.

Handwritten musical score on five staves. The first staff contains the lyrics "dau !" and a half note. The second staff has a key signature change to B-flat and a half note. The third staff has a half note. The fourth staff has a half note. The fifth staff has a half note. There are handwritten markings "P" and "u" below the staves. A large handwritten "C" is above the first staff. The score continues with a series of notes and rests, including a half note, a quarter note, and a half note. The notes are connected by lines, suggesting a melodic line. The staves are numbered 1 through 5.

Handwritten musical score on four staves. The first staff has a half note. The second staff has a half note. The third staff has a half note. The fourth staff has a half note. There are handwritten markings "PP" and "u" below the staves. The score continues with a series of notes and rests, including a half note, a quarter note, and a half note. The notes are connected by lines, suggesting a melodic line. The staves are numbered 1 through 4.