

II
Pensat i Compost per al gloriós
Orfeó Català i son Mestre emrent
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L' autor
MCMII

EL PETIT MARIDET

Variacions sobre un tema burlesc
per a Chor mixte, Sopran solo i veu de nen

Joan Manen.

Tema i exposició
Allegretto (♩ = 104)

Soprano Solo *♩ = 104*
Mari-det em van do-nar la setmana pas-sa-da, me l'han dat tan pe-ti - tet que no té ni un pam d'al-

S.S. ga-da, me l'han dat tan pe-ti - tet que no té ni un pam d'alga-da. És el pare qui em casa - i no se -

S.S. -, i no se que es va pensar - , ni jo ho sé enca-ra, que un marit em va do-nar - , un ma - rit

S.S. *boc rit*
xic com un gra de ci-va-da - , xic com un gra de ci-va-da. Ai, quina di'ssort -

al p^o
Soprano Mari det li han do-nat la setmana pas-sa-da, li han dat tan pe-ti-tet que no té ni un pam d'al-
Contralt Mari det li han, li han donat que no té un pam d'al-
Tenor Mari det li han, li han donat que no té un pam d'al-
Baix Ma-ri - det li han donat que no té un pam d'al-

boc rit al p^o
S. ga-da, li han dat tan pe-ti-tet que no té ni un pam d'alga-da. Quan son pare la ca-sa no se
C. ga-da, que no té un pam d'al-ga-da. Quan son pare la ca-sa no se
T. ga-da, que no té un pam d'al-ga-da. Quan son pare la ca-sa - no se
B. ga-da, que no té un pam d'al-ga-da Quan son pare la ca-sa - no se

S. sap - , no se sap el que es pensa - ni e-lla en-ca-ra, mes el fet és que ara té -
C. sap - , no se sap el que es pensa - ni e-lla en-ca-ra, mes el fet és que ara
T. sap - , no se sap el que es pensa - ni e-lla en-ca-ra, mes el fet és que té, que
B. sap - , no se sap el que es pensa - ni ella en-ca-ra, mes el fet és que a -

S. *un ma- rit* *xic com un gra de ci- va- da* *, xic com un gra de ci- va*
C. *te' ma- rit, un ma- rit* *xic com un gra com un gra* *, xic com gra de ci- va*
E. *ti un ma- rit,* *un ma- rit* *com gra de ci- va*
B. *- ra te' un marit, un ma- rit,* *un ma- rit* *xic com gra de ci- va*

Variació I (El petit maridet)

S.S. *poet* *atempo (lo stesso)*
S. *da -* *i Ai, quina dis- sort* *!*
C. *i Ai, quina dis- sort* *!*
E. *i Ai quina dis- sort* *!*
B. *i Ai, quina dissort* *!*
Ara diguin-ne amb bon fi sió un home per a
Be be be be be be
Be be be be be be
Be be be be be be

S.S. *mi un marit tan esqui- fit com el que el pare m'esculli*
S. *no li manca no ra-*
C. *be be be be be be* *Be be, ja ven-*
E. *be be be be be be* *Be ja ven-*
B. *be be be be be be* *Ai, quin ma- rit* *Be be*

S. *ó per lo que ara en ha con- tat, mes ja reurem com a-* *caba tot això, com a-* *caba tot això, totai- xò, tot això*
C. *rem, be be* *be, ja reurem, be* *be be be be, ja reurem, be be be totai- xò, ja reu-*
E. *rem be be, ja reu- rem, be be* *be be be be* *be be be be be, mes ja reu-*
B. *be, ja reurem, be be* *be, ja reurem, be be be be,* *be be be be, tot això sem-*

S. que sem - - bla un cas desgraci - at si el que dirés ve - ri - tat, mes ja ven -

C. rem tot això que sembla un cas des - graci - at si diu la ve - ri - tat

E. rem tot ai - xò que sembla un cas des - gra - ci - at si diu la ve - ri - tat, veri -

B. bla un cas des gra - ci - at si diu la ve - ri - tat

S. rem si el que diu és ve - ri - tat , no li manca ra - o

C. Ah, si diu ve - - ri - tat, ve - ri - tat , no li manca ra -

E. tat, si diu la ve - ri - tat , si el que diu

B. Ah, si diu ve - - ri - tat , no li manca no ra - o , no

S.S. i ai, quina dissort

S. , no li manca ra - o si és veri - tat

C. o si el que diu és ve - ri - tat.

E. és la ve - ri - tat ,

B. , no li manca no ra - o , no

PP mis

PP

ve ri

ve ri

Variació II (El llet.)

(Stesso tempo $\text{♩} = 1$)

S.S. Per pujar al llet al mi - nyó ei cal usar una cai

S. up

C. up

E. tat oh

B. tat oh

u up, u up,

S.S. *xa* ———, *una caixa i un cai-xó i niai-xí, pobret l'a-bas* ——— *ta.*

S. *pa a-munt* ———, *up up up up up*

C. *pa a-munt* ———, *up up up up up*

T. *pa a-munt* ———, *up up up up up*

B. *pa a-munt* ———, *up up up up up*

i niai-xí, pobret, l'a-

i niai-xí, pobret, l'a-

S.S. *Enfi-lar-to a dalt del llit és un enta-dós ne-*

S. *i niai-xí, pobret, l'a-bas-ta* ———.

C. *a-bas-ta* ———, *up u* ———

T. *bas-ta* ———, *a-bas-ta* ———, *u* ——— *up u* ———

B. *bas-ta* ———, *up up up*

S.S. *quit perquè sempre, perquè sempre, perquè sempre, perquè sempre apunt té un crit* ———, *quan menys s'es-*

S. *té* ——— *un crit a* ———

C. *té* ——— *un crit a* ———

T. *té* ——— *un crit a* ———

B. *té* ——— *un crit a* ———

S.S. *pe-ra* ———.

Vende *ai, ai, ai,*

nen *eh!*

S. *punt* ——— *creix eh!*

C. *punt* ——— *ai, ai, ai, eh!*

T. *punt* ——— *creix eh!*

B. *punt* ——— *cap a-munt*

a-munt, a-munt, a-munt, a-munt ———, *cap a-munt, a-*

S. Enfi-lar-lo a dalt del leit, del leit, és un enfa- dós nequit, ne- quit, perquè sempre té, perquè sempre té un crit a-

C. up up up up up up up a munt

E. up up up up up up up a munt

B. munt, up up up up up up up a munt

S. punt quan menys i'es- pe- ra , i és que a mes d'esser pe- tit tot l'es- panta i tot l'es-

C. a munt, au, a- munt. ah ah up up up up

E. a munt, au, a- munt up up up up

B. a munt, au, a- munt up up up up

S. ue ra , a- punt

C. i és que a mes d'esser pe- tit i és que a mes d'esser pe- tit

E. a munt, tot l'es- ue ra un crit té a-

B. a munt, tot l'es- ue ra i a- punt sempre té un

feu de nen

S. te' un crit

C. te' un crit

E. -punt un crit

B. crit a- munt, a munt, a- munt , cap a munt, a- munt, up

S. po-si de sa partni un es- forç de volun- tat. Ell fa veure que té molt da- lit i els altres son els que s'a-

C. up a- munt, up up a- munt, up a munt, a

E. up a- munt, up up a- munt, up a munt, a

B. up a- munt, up up a- munt, up a munt, a

S. *fa - nyen* Pot-seré un man - dra - - pot-seré un man - dra -
C. *munt* Pot-seré un man - dra - , pot-seré un man - dra -
E. *qu* *munt* Pot-seré un man - dra - , pot-seré un man - dra -
B. *munt* Pot-seré un man - dra - , pot-seré un man - dra -

S. *- que* *fael ti -* te - lla *dim* , *es* *creu aixe -* rit (V)
C. *- que* *fael ti -* te - lla *dim* , *que fael ti -* te lla
E. *- que* *fael ti -* te - lla *ta ,* *a -* *dim* *munt, au* *pu -* *ia,* *au*
B. *- que* *fael ti -* te - lla , *ti -* te lla

S. *aixe -* rit : *ai - xi* *cam* *pa*
C. *aixe -* rit : *ai - xi* *cam* *pa*
E. *munt a -* *munt* *pu* *ia*
B. *munt a -* *munt* *pu* *ia*

Nou de nou
S. *ae* *ellit ,* *au,* *Jahi roc .*
C. *ae* *ellit ,* *au,* *Ta hies*
E. *ae* *ellit ,* *au,* *Ta*
B. *gan - dul ,* *ae* *ellit ,* *au,*

S. *és* *va -* *jaun ma -* rit *de* *re* *ga*
C. *Ja hies* *bet* *su* *ar*
E. *Ja hies* *bet* *su* *ar*
B. *Ha fet* *su - ar* , *su* *ar*

Handwritten musical score for a song. The tempo is marked "Andante" with a note "(d = d precedent)". The lyrics are: "Ja un cop a dalt del llit, tapava al meu so marit amb tres llençols perquè atri-". The score includes staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melody with lyrics. The other parts have accompaniment. The Bass part has a long note with "uf!" written below it.

Variació III (Les pusses)
un poco più mosso (♩ = 69)

all. *al tempo*

gāt ai-xi, el seu espòs es quí- fit dormís seny ne-quit.

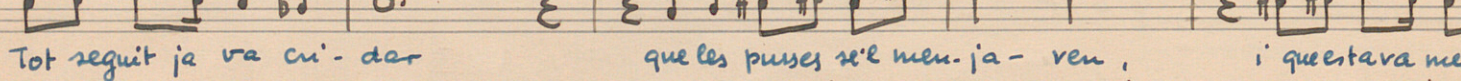
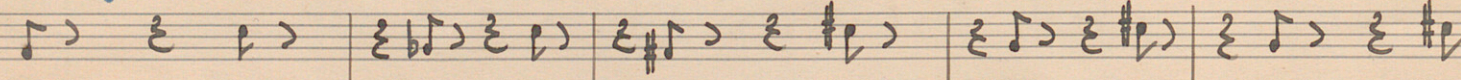
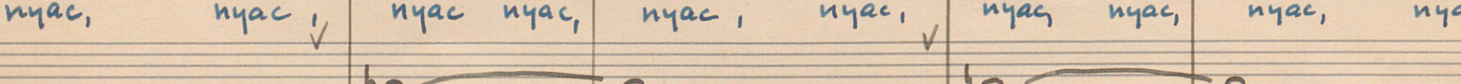
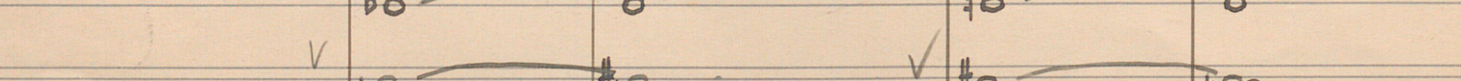
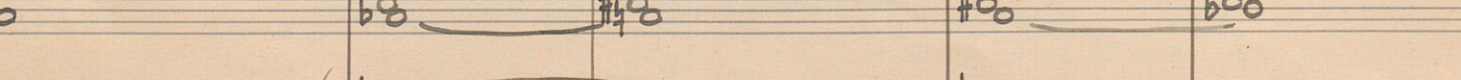
(b.c.)

(b.c.)

(b.c.)

(b.c.)

Handwritten musical score for "The Song of the Bells" by M. I. Glinka. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a treble clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in blue ink, including "nyac, nyac, nyac, nyac" and "b.o."

S.S. 
 Tot seguit ja va cu - dar que les puses se'l men - ja - ven , i que estava mes que Tip —
 S. 
 nyac, nyac, nyac nyac, nyac, nyac, nyac nyac, nyac, nyac, nyac, nyac,
 C. 
 (b.c.)
 T. 
 (b.c.)
 B. 
 (b.c.)

poco animando all Allegretto moderato
 (♩ = 96)

S.S. *d'haver-ne de matar tan — tes*
 S. *nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, van pi-*
 C. *nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, van pi-*
 T. *nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, van pi-*
 B. *nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, nyac, van pi-*

Open
de nem

Mai he vist jo tantes pusses jun ——— tes; per cada una que n'ací-

cant, nya, nya, nya, nyac, van pi'- cant.

cant, nya, nya, nya, nyac, van pi'- cant.

nya, nya, nya, nyac, nya, nya, nya, nyac, nyac.

nya, nya, nya, nyac, nya, nya, nya, nyac, nyac.

nya. nya. nya, nya, nya, nya ———

Handwritten musical score for "L'Espresso" by Georges Bizet. The score is written on five staves. The first staff is for the vocal line, with lyrics "x a - to cent en sur — ten." and "Mai ha vist ell tantes pusses jun — tes". The second staff is for the piano accompaniment, with lyrics "ah" and "nyac, nyac, nyac, nyac, nyac, nyac". The third staff is for the piano accompaniment, with lyrics "nyac" and "nyac, nyac, nyac, nyac, nyac, nyac". The fourth staff is for the piano accompaniment, with lyrics "nyac" and "nyac, nyac, nyac, nyac, nyac, nyac". The fifth staff is for the piano accompaniment, with lyrics "nyac" and "nyac, nyac, nyac, nyac, nyac, nyac". The score is written in 4/4 time and features a key signature of one flat (B-flat).

[illegible]

S. cant. nyac, ^{creix} ai, ai, ai, ai, ai, potser si que les
 C. cant. Potser si que piquen fort ai, ja no pot, ai, ai, ja no pot, ai, ai, potser si que les
 E. cant nyac, i amb e- lles ja no pot, ai, ja no pot, ai, ai, ja no pot, ai, potser si que les
 B. cant. nyac, ai, ai, ai, ai, ai, potser si que les

S. *dim.* pus-ses. Ai, entre to-tes se'l menjen. Tren-lo do-na! Tren —
 C. pus-ses. Ai, entre totes se'l menjen. Tren-lo do-na! Trenlo do-
 E. pus-ses. Ai, entre to-tes se'l menjen. Tren-lo do-na, home-nets com ara el teu —
 B. pus-ses. Ai, entre totes se'l menjen. Tren-lo do-na! Tren —

S. lo! Ho-me-nets com el teu son *dim.* d'aquells que sempre es
 C. na! Ai —, que sempre es quei-xen, ho-me-nets com el teu *dim.* sen —
 E. Ai, son d'aquells —, que sem-pre es quei-xen, son d'a —
 B. lo! Tren-lo —! que és quei-xa, tren —

S.S. lo l'aga-to d'un gra-pat — i vora el foc el po-sa-va on el gatet ronse-
 S. quei xeu
 C. -pre es quei xeu
 E. -quells que sempre es quei xeu
 B. -lo do na

S.S. ja-va entre les cendres del foc —, tot clo-ent els ulls lentament amb dolça son.

Pariacio IV (El gat)

Andantino ($\text{♩} = 76$)

Allegretto ($\text{♩} = 100$)

Handwritten musical score for "L'air de la Vierge" by J. S. Bach. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4.

- Staff 1 (Soprano):** Labeled "S.S." at the beginning. It contains the first line of the melody.
- Staff 2 (Alto):** Labeled "Pau de m m" at the beginning. It contains the second line of the melody.
- Staff 3 (Tenor):** Labeled "J." at the beginning. It contains the third line of the melody.
- Staff 4 (Violin):** Labeled "C." at the beginning. It contains the violin part, with dynamic markings like *p* and *mf*.
- Staff 5 (Viola):** Labeled "C." at the beginning. It contains the viola part, with dynamic markings like *p* and *mf*.

The score includes several performance markings and lyrics:

- Lyrics:** "ai, ai, ai, fu! ai, ai, ai, ai, que pas-sa-rai".
- Performance Markings:** *p* (piano), *mf* (mezzo-forte), *tristement* (sadly), *tristement* (sadly), *tristement* (sadly).
- Other markings:** *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte).

Handwritten musical score for 'Le Petit Poucet' by Debussy. The score is divided into two sections: **Ondantino (♩ = 76)** and **Allegretto (♩ = 100)**.

The piano part is written for five staves (flute, violin I, violin II, cello, and double bass). The vocal part is written for a soprano (S.).

The lyrics are in French: *ai, que passa-rai.* and *ai; ai; ai; ai; ai; que*.

The score includes various musical notations such as notes, rests, dynamics (p, f, mf), and articulation marks.

S. *pas-sa-rai*

C. *Ai, que penarà.*

T. *miau, miau, miau, miau*

B. *miau, miau, miau, miau*

[illegible]

Un pochettino meno mosso

(♩ = 92)

S.S. *Tot se-quit ja es va queixar, que el gat l'esgarra - pa - - - va. Ara ve-gin quin ma-*

S.

C. *sort!*

E. *miau, miau, miau Per un gat per un gat Per un per gat un*

B. *Miau miau - , ah Per un*

Un pochettino piu mosso

(♩ = 100)

S.S. *nit em do-na, a mielmeu pa - re*

S.

C. *tan - ta re-mor, tan - ta re-mor. Ah Ja re- iem, oh mu- Ja re- iem ve-*

E. *gat tan - - - ta re-mor Ta re- iem, oh mu- la re- iem, ve-*

B. *gat un gat*

S. *ller, el gran tort, el gran tort que el teu pa - re et cau -*

C. *iem, oh mu- ller, el gran tort, gran tort, el gran tort, que el pa -*

E. *ller, oh mu- ller, el gran tort, el gran tort, el gran tort que el teu pa - re et cau -*

B. *iem, el gran tort, si el gran tort, el gran tort que el pa -*

S. *sa - va, es ben trist; tu essent tan jo - ve. Es ben*

C. *re et cau - sa - va essent tan jo - ve Es ben*

E. *sa - va; tu essent tan jo - ve, tu tan jo - ve es ben trist*

B. *re et cau - sa - va; es - sent tu tan jo - ve, es ben trist*

Handwritten musical score for four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "COTOCO COTOCO COTOCO CO CO COTOLA COTOCO COTOCO COTOCO COTOLA COTOCO COTOCO COTOCO CO CO". The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

Handwritten musical score for four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "CO-CO COTOCO COTOCO COTOCO COTOLA COTOCO COTOLA COTOCO CO". The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

Handwritten musical score for four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO". The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *P*.

Handwritten musical score for four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO". The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *P*.

Handwritten musical score for four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO". The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *P*.

Handwritten musical score system 1. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 2/4 time with a key signature of one flat (Bb). The lyrics are written below the staves.

Lyrics:
 Treva mi descans a pantat com un conill perseguit per un tro-pell de

Instrumental parts:
 The Soprano and Alto parts consist of a repeating melodic line: *COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO COTOCO CO.*

Handwritten musical score system 2. It continues the four-staff format (S, A, T, B) with the same 2/4 time and Bb key signature.

Lyrics:
 Sembra com si l'avi-ram haques por dut la cal cans

Instrumental parts:
 The Soprano and Alto parts continue with the *COTOCO* motif, interspersed with rests and melodic variations.

Handwritten musical score system 3. It continues the four-staff format (S, A, T, B) with the same 2/4 time and Bb key signature.

Lyrics:
 Veient un home pe-tit de tan mi-grada estam -
 Ki-ki-ni-ki

Instrumental parts:
 The Soprano and Alto parts continue with the *COTOCO* motif.

Handwritten musical score system 4. It continues the four-staff format (S, A, T, B) with the same 2/4 time and Bb key signature.

Lyrics:
 pa
 Tots els galls, grans i me-nuts s'el miren
 Ki-ki-ni-ki Tots els galls, grans i me-nuts s'el miren

Instrumental parts:
 The Soprano and Alto parts continue with the *COTOCO* motif.

Handwritten musical score system 5. It continues the four-staff format (S, A, T, B) with the same 2/4 time and Bb key signature.

Lyrics:
 amb ells de botxi
 a-la teigen i a me-pa-ten a comba-tre'l sens des-dui
 amb ells de botxi ala-teigen i a me-pa-ten a comba-tre'l sens des-dui

Instrumental parts:
 The Soprano and Alto parts continue with the *COTOCO* motif.

Handwritten musical score for four parts (Soprano, Alto, Tenor, Bass) in 4/4 time. The score is written on four staves. The lyrics are in English and Spanish. The melody is simple and repetitive, with a focus on the word "CORACO".

Staff 1 (Soprano): CORACO CORACO CORACO CORACO CORACO CORACO CO CO CO CO CO CO CO CO

Staff 2 (Alto): CORACO CORACO CORACO CORACO CORACO CORACO CO CO CO CO CO CO CO CO

Staff 3 (Tenor): e - - ne. mic Ki Ki Ki Ki Ki Ki Ki Ki

Staff 4 (Bass): e - - ne - mic Ki Ki Ki Ki Ki Ki Ki Ki

Handwritten musical score for a four-part setting of "The Rose Tree" in G major, 2/4 time. The score is written on four staves. The first three staves (Soprano, Alto, Tenor) use treble clefs and the fourth staff (Bass) uses a bass clef. The key signature has one sharp (F#). The melody is written in a simple, folk-like style with many ties. The lyrics "The Rose Tree" are written below the Bass staff. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody, the second measure contains the second line, the third measure contains the third line, and the fourth measure contains the fourth line. The lyrics are: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".

Handwritten musical score for five staves. The first staff has lyrics "Peu de mon". The second staff has lyrics "ai, ai, ai, ai, ai, ai, ai, ai". The third staff has lyrics "ai, ai, ai, ai, ai, ai, ai, ai". The fourth staff has lyrics "Ki - ki - ri - Ki - Ki - ri - Ki". The fifth staff has lyrics "cap a ell cap a ell".

Handwritten musical score for a song, featuring four staves. The first staff is for Soprano (S.S.), the second for Alto (N'en de nen), the third for Tenor (S.), and the fourth for Bass (C.). The music is in 2/4 time and B-flat major. The lyrics are written below the staves. The score includes a key signature change from B-flat major to B-flat minor (indicated by a double flat on the bass line) and a tempo change to 'Allegretto' (indicated by a 'V' and 'Allegretto' written in blue). The lyrics are: 'corro a. llai, el preuc en bra- ços i'el trec d'entre e's - - vi- ram'. The score is written on aged, yellowed paper.

S.S. *ial galli - ner re - neix - la cal - ma - , com si no haques pas -*

S.

C.

F.

B.

Go

d'a

lla el

d'a

lla el

S.S. *- sat res*

S.

C.

F.

B.

Fren

Fren

Cococo

Cococo

Cococo

co co

co co

co co

co co

co co

co co

dim.

ah!

ah!

ah!

dim.

Variació VI (El foc)

Ondante (doppio più lento) ($\text{♩} = \text{♩}$ precedents) ($\text{♩} = \text{♩}$)

S.S. *I Ha-ros jo que si, quell faig bar - xer a la cui - na - j i quan*

S.

C.

F.

B.

co.

co

3

4

ah

ah

ah

ah

S.S. *ell a la cui - na va ser - , en mig les o - lles i cu - bels, jo li faig pas - ser la bu -*

S.

C.

F.

B.

ni

ah

ni

ah

ni

ah

ah

ni

ah

ni

Variació VII (La guerra)

rit. . . Allegro marziale (♩ = 116)

ja - va . . . I amb tot el quaru - ment jo el por -

Plam rataplum, rataplum, plam, plam, plam, rataplum, rataplum, plam, plam, plam, rataplum, rata -

Ja es senten els tumbors

tara al re - qi - ment .

ta ta ta ta ta

te te te te te

i també les trompe - tes ta ta ta ta

plam, plam, plam, plam, rataplum, rataplum, plam, plam, plam, rataplum, rataplum, plam, plam

cruc. Els homes van marxant

te te te te te

ta

cruc. i els homes tots ja van mar - xant

te te te te te

plam, rataplum, rataplum, plam, plam, plam, rataplum, rataplum, plam, plam, plam, rataplum, rata -

plam, plam, plam

plam, rataplum, rata -

plam, plam, plam, te te te

te

te te te

plam, plam, plam, plam, rataplum, rata -

plam, plam, plam, plam, rataplum, rata -

plam, plam, plam, plam, rataplum, rata -

plam, plam, plam, plam, rataplum, rata -

plam, plam, plam, plam, rataplum, rata -

te — , rataplum plan, plan, plan, rataplum, rata- plan, plan, plan, plan, rataplum, rata-

plan, rataplum, rata- plan, plan, plan, plan, plan, rataplum, rata- plan, plan, plan, plan, rataplum, rata-

plan, rataplum, rata- plan, plan, plan, plan, plan, rataplum, rata- plan, plan, plan, plan, rataplum, rata-

plan, rataplum, rataplum, plan, plan, plan, plan, rataplum, rataplum, plan, plan, plan, rataplum, rata-

plan, plan, plan. Ells van — marxant, mar- xant — , marxant. La

plan, plan, plan. Ells a la guer- ra van marxant, mer- xant, rataplum, rataplum, marxant. La

plan, plan, plan, plan, rataplum, rata- plan. Ells van, ells a la guer- ra van, marxant. La

plan, plan, plan, plan, rataplum, rataplum, Ells van, plan, rataplum, rataplum, marxant. La

Pä-tia estä en pe- nill — La patia estä en pe- nill — La patia estä en pe- nill, se-

Pä-tia estä en pe- nill — La patia estä en pe- nill — La patia estä en pe- nill; de-

Patia estä en pe- nill — La patia estä en pe- nill — La patia estä en — penis, a

Patia estä en penill. rapataplum, La patia estä en penill, rapataplum. La patia estä en pe- nill, de

Un poehettino piu mosso

(♩ = 120)

grada e sa de- fen — sa —

fen — sar — la —

de- fen- sar — la —

fen — sar — la —

Ratapam, pam, pam, rata pam, pam, pam rata pam rata pam, pam, pam

tres tambors davant, des- me la gent ar- ma- da.

tres tambors davant, des- me la gent arma- da

me

ae pe- tit marit no

pam, ratapam, pam, pam ratapam, pam, pam ratapam, ratapam, pam, pam, pam, ratapam, pam, pam rata pam pam

S. *Les hommes van ardits* *fe-brosos de fer guer-ra*

C. *Les ho-mes van ardits* *be-brosos de fer guer-ra*

T. *plan pas la toua-da!* *(no*

B. *pam, ratapam, ratapam, pam, pam* *pam, ratapam, pam, pam, ratapam, pam, pam, ratapam, ratapam, pam, pam*

[illegible]

Handwritten musical score for the song "La guinea el ci-da". The score is written on four staves, labeled S. (Soprano), C. (Contralto), T. (Tenor), and B. (Bass). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written in blue ink below the staves. The music is divided into three measures by vertical bar lines. The first measure contains the lyrics "de la vida vol gaudir)", the second measure contains "(i ell", and the third measure contains "cerca la bu-gi-da)". The lyrics "tots la guinea el ci-da." are written above the C. and T. staves in the second measure. The lyrics "pam, rata pam, rata pam, pam, pam," are written below the B. staff in each measure.

S. *tots la guinea el ci-da.*

C. *tots la guinea el ci-da.*

T. *de la vida vol gaudir)*

B. *pam, rata pam, rata pam, pam, pam,*

S. *(i ell*

C. *cerca la bu-gi-da)*

T. *pam, rata pam, rata pam, pam, pam,*

B. *pam, rata pam, rata pam, pam, pam,*

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and a common bass line. The lyrics are in Portuguese and Spanish. The music is in 2/4 time, with a key signature of one sharp (F#).

Lyrics:

Portuguese: *Iluita é in-mi- nent — Cada fill de nostre regne — e torna- rã um com- ba-*

Spanish: *Iluita es in-mi- nent — Cada fill de nostre reg- ne e tor- na- ra un com- ba-*

The score includes musical notation for each voice part, including notes, rests, and bar lines. The lyrics are written below the corresponding musical staves.

Handwritten musical score for "La guerra" by J. S. Bach. The score is written on five staves, each with a vocal or instrumental part. The lyrics are in Spanish and are written below the staves. The music is in G major (one sharp) and 3/4 time. The tempo is marked "tento" (slow). The score includes a key signature change from G major to E minor (three sharps) in the final measure. The lyrics are: "Me, per ell la cosa e' cla — ra: fu- gir sens dar la", "La guerra, la guer- ra, la guerra,", "la guer- ra, la guer- ra, la guerra,", and "Rataplam, rataplam, plam, plam, plam, rataplam, rataplam, plam, plam, plam." The score is written in ink on aged paper.

Handwritten musical score for "La guerra" by J. S. Bach. The score is written on five staves, each with a vocal or instrumental part. The lyrics are in Spanish and are written below the staves. The music is in G major (one sharp) and 3/4 time. The tempo is marked "tento" (slow). The score includes a key signature change from G major to E minor (three sharps) in the final measure. The lyrics are: "Me, per ell la cosa e' cla — ra: fu- gir sens dar la", "La guerra, la guer- ra, la guerra,", "la guer- ra, la guer- ra, la guerra,", and "Rataplam, rataplam, plam, plam, plam, rataplam, rataplam, plam, plam, plam." The score is written in ink on aged paper.

S.S. ca - ra — la es ven fent i mort — , i enter. rat fent cri - xer
C. la guer - ra, la guer - ra, la guer - ra, la guer - ra, la guer - ra, la guer - ra.
B. plam, rataplum, rataplum, plam, plam, plam, rataplum, rataplum, plam, plam,

S.S. e'her - va -
C. Que vagi'a servir al rei a - quel que no tingui
B. plam, rataplum, rata plam, plam, plam, plam, rataplum, rata. plam, plam, plam, plam, plam
plam, rataplum, rataplum, plam, plam, plam, rataplum rataplum, plam, plam, plam, plam

S.S. Trapace: Si no vals el que
C. be - na, que de fe na jo ien tinc — i mes de la que vol - dri - a.
B. plam, plam, plam, plam, plam, plam, plam, plam, plam, plam, plam, plam, plam, plam, plam, plam

S.S. meluges. Ja ve - ien iom fen un gran disba - rat — el meu pare al prendrel per gen die. Cui, quina di
B. si —

S.S. sort! Jo e'a - gato d'un grapat —
C. Ah, qu'in dacta - vaix
B. si — a — ra es uen —
oh, — quin —

S.S. *i baix al riu el por-ta-va, baix el riu que va ser un picador li do-na*
 C. *quin oh quin ma-rit ma-rit*
 Oh, quin, oh quin ma-rit

S.S. *va*
 C. *oh, quin ma-rit*
 Quina muller! Un picador li do-na-va. Ben segur que deu ra ren-
 mu-ller Un pi-ca-dor

S.S. *aquí tens un pi-ca-dor, i aquí tens la roba que li da.*
 C. *tar-li la roba de ca-sa*
 li do-na-va
 pam, pam, pam, pam,

Variació VIII (La rinada)

Poco meno mosso (♩ = 108)

S.S. *Fes-la neta si vols tornar-te a seu-tar a tan-ça.*
 C. *un pi-ca-dor.*
 un pi-ca-dor.
 Pica que pica ra, f'inir vol
 pium, pium, pium

S. *ell d'una reça-da.*
 C. *La ra la la ra la ra la ra la la la la can'ra*
 pium, pium, pium, pium
 pium pium pium pium pium pium pium pium
 va creixent, va creixent, va creixent el

23

J. *El rin ja va creixent, i ja s'a propa la riu - - da.*

C. *Lara la la ra la ra la la la la*

F. *rin, pim pim, pim, pim, pim, pim, pim,*

B. *riu, pam, pum, pam pum, pam, pum, pam, pum, pam, pum, pam,*

poco a poco animando

J. *la laira*

C. *la laira*

F. *va creixent, va creixent, va creixent, el*

B. *pam, el*

J. *i ell segueix pi- cant mentre crei- xent va l'ai*

C. *i ell segueix pi- cant mentre crei- xent va l'ai*

F. *rin, pim pim*

B. *riu pam, pum, pam, pam,*

J. *- gua*

C. *- gua*

F. *xent, va creixent*

B. *el*

J. *El rin ja baixa gros, tot el que Troba ana*

C. *El rin ja baixa gros, tot el que Troba ana*

F. *pim*

B. *riu pam pum pam pum*

J. *sa*

C. *sa*

F. *va creixent, va crei- xent va creixent*

B. *bo pam*

Tempo fermo
(♩ = 120)

J. *i l'ai -*

C. *i l'ai -*

F. *va creixent, va creixent, va creixent, va creixent, va creixent, va creixent*

B. *va creixent, va creixent, va creixent, va creixent, va creixent, va creixent*

J. *qua se l'em por - ta, oh, se l'em por - ta, se l'em - por -*

C. *qua se l'em - por - ta, oh se l'em por - ta, se l'em - por -*

F. *l'ai -*

B. *qua se l'em por -*

J. *ta se l'em por -*

C. *ta se l'em por -*

F. *ta l'aiqua ni*

B. *ta l'aiqua ni*

J. *dim*

C. *dim*

F. *l'aiqua ni se l'em por ta*

B. *l'aiqua ni se l'em por ta*

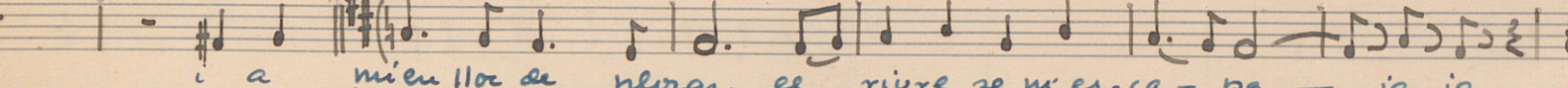
J. *(b.c.)*

C. *(b.c.)*

F. *um*

B. *um*

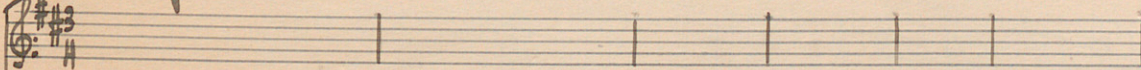
Handwritten musical score for five parts: S.S. (Soprano), S. (Soprano), C. (Cello), E. (Bass), and B. (Bass). The score is written on five staves. The lyrics are in French and Spanish. The lyrics for S.S. and S. are: "oh! l'aigua se l'em por - ta". The lyrics for C. are: "l'ai - gua, l'aigua ni". The lyrics for E. are: "l'ai - gua, l'aigua ni". The lyrics for B. are: "oh, l'ai - gua se l'em por - ta". The score includes various musical notations such as notes, rests, and accidentals.

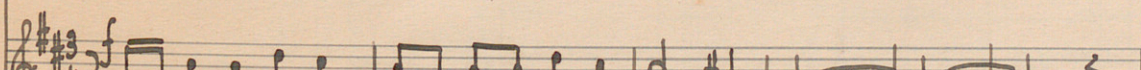
S.S. 

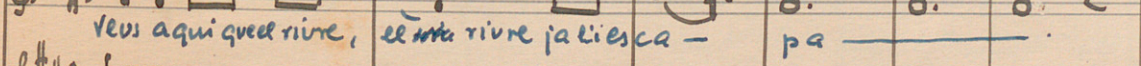
[illegible]

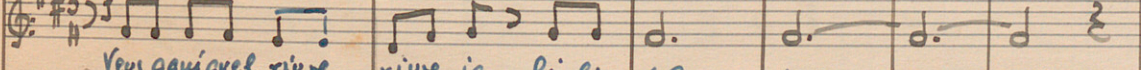
Variació IX (El campaner)

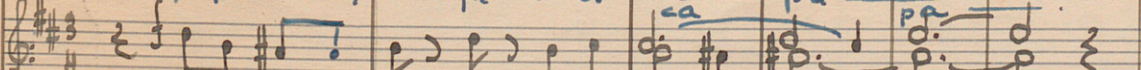
Allegretto come prima ($\text{♩} = 104$)

S.S. 

S. 

C. 

T. 

B. 

qui, ven a qui quel riv-re li-es-ca - pa - - - - - ven a qui, ven a - qui. Dén ei do-

S.S. *- nes* *El campaner fael boig i'es posaa repi-car. les.*

S. *li' domiel per-do'.* *El campaner fael boig i'es*

C. *- n'el per-do'*

E. *- n'el | per — do' ninqa nang ninqa ninqa ninqa nang ninqa ninqa*

B. *- n'el per — do' nang ninqa nang nang nang nang ninqa nang*

D. *posaa repi-car. les.* *tin. qu'una gran pen-sa — da.* *xic*

C. *Quan ton pare et va casar, ca — sar, queu marit et va donar*

E. *ninqa nang ninqa nang nang ninqa nang ga ninqa ninqa nang nang ninqa*

B. *ninq nang ninq ninqa nang ninqa nang ninq nang ninq ninqa nang*

D. *com gra deci-va-da - Que fa rai ? Ai, po-bre ta que fa-ras — que et puquies*

C. *do-nar — , que fa rai ? Ai, po-bre ta que fa-ras — que et puquies*

E. *ninqa nang ninq nang. Que fa rai ? Ai, po-bre ta que fa-ras — que et puquies*

B. *ninqa nang ninq nang. Que fa rai ? Ai, po-bre ta que fa-ras — que et puquies*

S.S. *que fare, fa-re ? Ben sen-*

S. *- can. re ? Que fa-ras, fa-ras ?*

C. *- can. re ? Que fa-ras, fa-ras ?* *que*

E. *- can. re ? Que fa-ras, fa-ras ?* *que*

B. *- can. re ? Que fa-ras, fa-ras ?*

S.S. *zill, senzill — Cerca-re sense re-pòs — , un bell i dolç es-pòs —*

C. *que ?* *ah*

E. *que ?* *ah*

S.S. *car me jo qui hi te de* *vin re jo jo* *rit.*

S. *car me jo qui hi te de* *vin re jo jo*

C. *car me jo qui hi te de* *vin re jo jo*

E. *car me jo qui hi te de* *vin re jo jo*

B. *car me jo qui hi te de* *vin re jo jo*

Final

Tempo I^o

S.S. *no pas el meu pa re*

S. *Ara està tot arrau. iat per la donzella vi' du -*

C. *Ara està tot arrau. iat per la don. ze*

E. *ar. rau - iat tot arrau - iat per la donzella*

B. *ar. rau - iat, ar. rau - iat*

S. *a queun es- poi tan equi- fit res noli ta res en la*

C. *lla queun es- poi tan equi- fit res noli ta res en la*

E. *vi'-du-a queun es- poi equi- fit res noli ta en la*

B. *tot es- qui- fit res noli ta en la*

S. *ri' da res noli ta res! res!*

C. *ri' da res noli ta res! res!*

E. *ri' da res noli ta res! res!*

B. *ri' da res noli ta res! res!*

* Aquest si agut, es cantará en el cas que hi haigin alguns choristes qui el puguin donar. Si no, l'acord pot executar-se sense el si.