

Nº 1

Al mestre Lluís Millet i al seu Orfeó Català.

Cicle Català.

«El bon cacador»

H. Krumscheid.

Allegro vivace

Triples
Contralts

Tenors 1
Tenors 2

Baixos 1
Baixos 2

1-4. ti-ra-li, ti-ra-li, ti-ra-li

mf

1. U-na ma-ti-na-da.
2. Sim- eu-na po-bre pas-
3. De tant bo-mi-que-ta-
4. Des vi-o-les e-rem

ti-ra-li, ti-ra-li, ti-ra-li

pp

1. Des - - ca- ti-ra-li, ti-ra-li,
2. pas - - co-
3. que e- ra
4. Des - - que

mf

1. vaig sor-tir per na ca-
2. que a guar-da va be-sti-
3. no en go-ça des-per-
4. lay pas-ta-ra's per-per-

mf

1. No entro-bi per-diu ni
2. Sim ti-ra-lia mor i em
3. en cu-lloun prom de vi-
4. Quan en fou des-per-da-

Les estrofes 2, 3 i 4 sense repetició

Zornada.

1. quat-lla per a pro-der. li ti-rar.
2. de-ta siem to-ca be em to-ca-ra.
a la vo-ra d'un canyar.
i al pit les hi vaig ti-rar.
tots els co-lors tras-mu-da.

1-5 Bi-ra-li

Bi-ra-li, ti-ra-li, ti-ra-li, si no se'n va.

Chor d'hommes:

Molt tranquil i expressiu

Tenors

Baixos

5. Di-gueu-me, la pas-to-re-ta, de qui és el be-sti.

Cor de menes

B. closa.

Triplex

Contraltos

Les o-re-les, del meu poa-re, els mol-toncs, del meu ger-mà;

a la Zornada

Chor mixte

a temps

mf Les ca-bre-tes en son me- res; els ca- brets
 pp ti- ra- li, ti- ra- li, ti- ra- li, ti- ra- li,

del ra- ba - *exp.* Què cer-queu per qui bon jo - ve? què hi ve n'hi a quia bus-
 ti- ra- li ti- ra- li, ti- ra- li, ti- ra- li ti- ra- li, ti- ra- li,

Chor d'hommes.

car? Tranquil i amb aviciò.
 7. El vos-tre amor don-ge- lle - ta si me'l vo-li- en do - na.
 ti- ra- li.

Chor mixte

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on four staves, with the first three staves representing vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth staff representing the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Spanish: "que si ellos vos el do-na-ven, que si ellos". The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The handwriting is in ink on aged paper.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The score is divided into two main sections: a 'rit.' (ritardando) section and a 'decidit' (deciso) section. The lyrics are: 'vos el do-na - - - - - ven, per mi ben do-nat se-ra.' The 'rit.' section is marked with a 'rit.' and a 'pp' (pianissimo) dynamic. The 'decidit' section is marked with a 'decidit' and a 'ff' (fortissimo) dynamic. The score is written on four staves, each with a treble or bass clef and a key signature of one sharp (F#).

rit. - - - - - *pp* decidit

vos el do-na - - - - - ven, per mi ben do-nat se-ra.

na - - - - - ven, per mi ben do-nat se-ra.

rit. - - - - - *pp* decidit

vos el do-na - - - - - ven, per mi ben do-nat se-ra.

decidit

Nº 2

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«Cançó de bressol»

H. Krumscheid.

Andante

Tripples. *pp* 3/4 - - - 1-3. La don. don

Contralts *pp* 3/4 - - -

Tenors. *pp* 3/4 - - - La don. don

Baixos. *pp* 3/4 - - -

pp la ma-re can-ta i l'in-fant dorm.

la ma-re can-ta i l'in-fant dorm.

1. El bon rei se'n va a ca - - - car el bon rei
 2. No que-da nin-gu al pa - - - bar si no l'in-
 3. In-fan-to no vol ca - - - llar nien bre-sol

1. El bon rei se'n va a ca - - - car el bon rei
 2. No que-da nin-gu al pa - - - bar si no l'in-
 3. In-fan-to no vol ca - - - llar nien bre-sol

1-2.

fant la re gi na
mi en la di da

la # di da

fant la re gi na
mi en la di da

3

3. ca di ra,

3. ca di ra, ni en bre ssol ni en ca di ra.

3. ca di ra ni en bre ssol ni en ca di ra.

3. ca di ra.

b. cosa

Solo

la don don.

Solo la don don

B. cosa.

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«El petit vailet»

H. Krumscheid

Allegret

Espress. $\text{p} \cdot \text{b} \frac{2}{4}$ mf

Contralto $\text{p} \cdot \text{b} \frac{2}{4}$ mf

Tenors $\text{p} \cdot \text{b} \frac{2}{4}$ mf p

Bassos $\text{p} \cdot \text{b} \frac{2}{4}$ mf

1. El pe-tit bai-let de ma-

1. La la la la la la la la la la la la la la la la

-ti se'n va: 'ga-fa la ra-llé-ta i a llau-rar se'n va. L'airum lai-

la la la la la la la la la i a llau-rar se'n va.

re - - - ta, l'airum lai-rum lai - - rà. 2. La la

L'airum lai-re - - - ta lai-rum lai-rà.

Handwritten musical score for "La ppetita" in G major, 2/4 time. The score is on four staves. The first staff is the vocal line with lyrics "la la la la la la la la la la la la". The second staff is the piano accompaniment for the right hand, featuring eighth and sixteenth notes. The third staff is the piano accompaniment for the left hand, mostly consisting of rests. The fourth staff is the piano accompaniment for the right hand, featuring eighth and sixteenth notes. The score includes dynamic markings "mf" and "p", and a repeat sign. The title "La ppetita" is written at the bottom right.

Handwritten musical score for a vocal piece, likely a Mass. The score is written on five staves, with the first two staves for the Soprano and the last three for the Alto and Tenor. The lyrics are in French and Latin, and the music is in G major (one sharp) and 4/4 time.

The lyrics are:

la la la la la la la (un tu - pi - de so - pes, un cros -
(in - na - car - ba - ce - ta pe - ra

jo - va li dum l'es - mor - sar: { un tu - pi - de so - pes, un cros -
i in - na - car - ba - ce - ta pe - ra

Handwritten musical score for a song in G major, 4/4 time. The score is written on four staves. The first staff is the vocal melody, the second is a piano accompaniment, the third is a vocal melody with lyrics, and the fourth is a piano accompaniment. The lyrics are: "to' de pa. Lairum lai-re - - - ta, lairum lai-rum lai-rà." The piano parts are marked with "p" and "ca.".

Handwritten musical score for the first system, featuring four staves with vocal and instrumental parts. The music is in 3/4 time with a key signature of one flat. It includes dynamic markings like *mf* and *p*.

Staff 1: *la la la la la la la la*

Staff 2: *3. La la la la la la la la la. Al mig de la vi. la u. na*

Staff 3: *la la la la la la la la*

Staff 4: *la la la la la la la la la la la la la la la la la la*

Handwritten musical score for the second system, continuing the four-staff format. The lyrics are more complex, including "font mi na," and "Lairum lai".

Staff 1: *la la la la (que qui nul - ga ben - re - sha - da - ge - no - llâ, Lairum lai*
de ge. nolls en te - ra, ba - ret la la ma.

Staff 2: *font mi na,*

Staff 3: *la la la (que qui nul - ga ben - re - sha - da - ge - no - llâ,*
de ge. nolls en te - ra, ba - ret a la ma.

Staff 4: *la la la la*

Handwritten musical score for the third system, concluding the piece with the phrase "Lairum lai re - - - ta lairum lai - ra.".

Staff 1: *re - - - ta, lairum lai rum lai - ra.*

Staff 2: *Lairum lai re - - - ta lairum lai - ra.*

Staff 3: *4. La la la la la la la la*

Staff 4: *mf*

mf *poc* *a*

4. Ju-ga-rem a còrrerqui mes co - rre-rà: tu per

P

la la la la la la la la la la la la la la la la

poc *més* *de pressa*

la cos-te-ta, jo pel ca-mi pla. L'airum lai-re - - - ta, l'airum lai-

la la la la, jo pel ca-mi pla. L'airum lai-re - - -

més *rapid.*

-rum lai-rà, l'airum lai-re - - - ta, l'airum l'airum lai-rà. Pum!

-ta, l'airum lai-rà, l'airum lai-re - - - ta l'airum lai-rà. Pum!