

Advertència : Me trobo en un lloc on no hi ha còpiats de música en un radi de moltes hores sense missatges de comunicació. He procurat valdre'm de l'encarrec per a copiar-ho i no s'han aconseguit a fer-ho. ¿Serà deute de per a que entri en contacte? Crec que no perquè aquesta cosa serà la primera vegada que t'presenta als ulls dels Sr. del fons.

El perquè que fos copiat per altre ha estat la causa de no tenir els temps de copiar-ho en l'original.

Poema Eucaristic.

Rosa d'Amor.

Nº 4

De la Eucaristia de M. Verdaguers.

Juliol de 1923.

Lleida. Catalunya Eucaristica per Maria.

Solistes

Soprà (Anima)

Tenor ^{Sacerdot} (Jesucrist)

Bariton. (Thor)

Chor

Nois

Sopraus

Contralti

Tenors Primers

Tenors Segons

Baritons

Baixos.

Festiu

A- vui es Cor- pus

a- vui es Cor- pus

amb les sopraus i amb els nois oi

A- vui es Cor- pus

A- vui es Cor- pus

A- vui es Cor- pus

A- vui es Cor- pus

Chris- ti fes- ta de

Christi la fes- ta de les

hi ve millor la Festiuera, preferible amb les sopraus

amb les sopraus sempre

Chris- ti fes- ta de

Chris- ti fes- ta de

Chris- ti fes- ta de

ben dit sense comen.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in French and appear to be a religious or liturgical text. The score is divided into measures by vertical bar lines. The lyrics are written below the staves, and some words are underlined or marked with red ink.

Lyrics (French):

fes-tes en ei-xos cims de se-rra gro-que-gen gi-nes-tes. En-

fes-tes en ei-xos cims de se-rra gro-que-gen les gi-nes-tes. En

fes-tes en ei-xos cims de se-rra les gi-nes-tes. En

fes-tes en ei-xos cims de se-rra gro-que-gen gi-nes-tes. En

fes-tes en ei-xos cims de se-rra gro-que-gen gi-nes-tes. En

Handwritten musical score for a choir, featuring three systems of staves. The lyrics are in French and Latin, and the notation includes various musical symbols such as notes, rests, and clefs.

System 1:

Staves 1-3: *dox-na, gi-nes-*

Staves 4-6: *ta-re, la de ar-gent;*

Staves 7-9: *amb l'or que a-vui se*

System 2:

Staves 10-12: *-- dox-na, gi-nes--*

Staves 13-15: *-- tai-re, la de les mans d'ar-gent:*

Staves 16-18: *amb l'or que a-vui se*

System 3:

Staves 19-21: *dox-na, gi-nes-*

Staves 22-24: *-- tai-re, la de ar-gent;*

Staves 25-27: *amb l'or que a-vui se*

Staves 28-30: *dox-na, gi-nes-- tai-re, la de ar-gent:*

Staves 31-33: *amb l'or que a-vui se*

Handwritten musical score on a four-staff system. The score is written in 3/4 and 2/4 time signatures. The lyrics are in Portuguese and Spanish, with some words crossed out and others written in red ink.

Staff 1 (Soprano):

dei-xa ro-bar la to-sa de sa flo-ri-da cor-be-ll-ra

Staff 2 (Alto):

dei-xa ro-bar per tu la tos--sa ^{enarmónica} de sa flo-ri-da tes-ta la co-be-ll-ra

Staff 3 (Tenor):

deix ro--bar la tos-sa ^F de sa flo-ri-da co-be-ll-ra

Staff 4 (Bass):

dei-xa ro-bar la tos-sa de sa flo-ri-da ca-be-ll-ra

The score includes various musical notations such as notes, rests, and accidentals. There are also red markings, including a red 'F' and red underlines, indicating specific musical or editorial changes.

Oh dol-ça lu-ca-ris-ti-a!
A-ra ien l'ul-tim jorn
feu-nos de com-pa-nyi-a

da di-on sal-va-to

mistiquement.

Vol-ta-da de raigs d'or

veig u-na blan-ca

Alm.

semblant.

pp
oh!

pp
oh!

pp
oh!

pp
oh!

pp
oh!

pp
oh!

pp
oh!

pp
oh!

pp
dol-ça

pp
Ro-sa

pp
d'a-mor

pp
dol-ça

pp
dol-ça

pp
Ro-sa

pp
d'a-mor

pp
dol-ça

pp
oh!

pp
dol-ça

pp
Ro...

pp
sa

pp
oh!

pp
dol-ça

pp
d'a-

pp
mor

pp
oh!

pp
oh!

pp
oh!

pp
oh!

No - sa del Ba - ber - na - cle dins en mig de la Cus - to - - dia

oh! oh! oh! oh! oh!

No - sa d'a - - mor dol - ça No - sa oh

No - sa d'a - - mor dol - ça No - sa d'a - - mor oh! dol - ça No - sa

oh! oh! oh! oh! oh!

mei moqut.

Quins

ai.

Et la cla-ssor del sol, te la blan-cor de l'Hos-tia i de quin ro-ser se...

oh oh Ro-sa!

oh Ro-sa! oh oh

oh Ro-sa!

Ro-da! Ro-sa d'a-mor Ro-sa d'a-mor oh

Ro-sa d'a-mor

oh Ro-sa d'a-mor oh

oh Ro-sa d'a-mor oh

molto *f* *pp*

ses l'han des clo-sa ? Los ai-res
 ra ? i quins ai-res l'han des clo-sa ? Los ai-res

pp *f* *pp*

No-ia ol'a-mor oh No-ia Los ai-res
 oh oh Los ai-res
 quins ro-ser oh de quins ro-ser Los ai-res de l'a-mor quins de la
 oh de l'a-mor qui vien de la
 oh ro-sa Los ai-res de l'a-mor qui vien de la
 oh quins ro-ser se ra Los ai-res

Pendant 2e

Handwritten musical score for a choir, featuring multiple staves with lyrics and musical notation. The lyrics are in French, and the music is written in a style typical of 19th-century manuscript notation.

The score is divided into two main sections by a red line. The first section contains the lyrics: "que ve - nen de la glo - ria". The second section contains the lyrics: "que ve - nen de la glo - ria", "glo - ria oh", "glo - ria oh", "glo - ria oh", and "de la glo - ria".

Handwritten annotations in red ink include:

- monte* (above the first staff of the second section)
- Ben* (above the first staff of the second section)
- ma et pp.* (above the first staff of the second section)
- Pan.* (below the first staff of the second section)
- pppp* (below the first staff of the second section)
- pppp* (below the first staff of the second section)

The musical notation includes notes, rests, and bar lines. The lyrics are written below the notes.

Handwritten musical score on aged paper. The score consists of six staves. The first two staves are vocal parts with lyrics '-ria' and '-ria'. The third staff has lyrics '-qua' and 'glo - ri - o - si'. The fourth staff has lyrics 'glo - ri - o - si' and 'Cor - po'. The fifth staff has lyrics 'qua' and 'Pan - ge lin - gua glo - ri - o - si Cor -'. The sixth staff has lyrics 'lin - gua glo - ri - o - si Cor -'. The score includes various musical notations such as notes, rests, and bar lines. A red line is drawn across the middle of the score, separating the first four staves from the last two. The paper shows signs of age, including yellowing and some staining.

-ria

-ria

-qua

glo - ri - o - si

glo - ri - o - si

Cor - po

qua

Pan - ge lin - gua glo - ri - o - si Cor -

lin - gua glo - ri - o - si Cor -

Handwritten musical score for a choir, featuring five staves with lyrics in Latin. The lyrics are: "Corporis Mysteriorum sanguinis...". The score includes various musical notations such as notes, rests, and slurs, with some red ink corrections and markings.

Staff 1: *Cor- po- ris My- ste- ri- um San- gui- nis*

Staff 2: *...ris my- ste- ri- um San- gui-*

Staff 3: *...ris my- ste- ri- um San-*

Staff 4: *pro- ris My- ste- ri- um San-*

Staff 5: *pro- ris My- ste- ri- um San- gui-*

Red ink markings include a bracket over the first staff, a horizontal line across the second and third staves, and a bracket labeled "Penna" over the fourth staff.

Handwritten musical score on five staves. The lyrics are in Italian. The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. A red line is drawn across the third staff, and another red line is drawn above the first staff.

Lyrics:

que pre-ti-o si Quem in

ni-que pre-ti-o si Quem in mun-di

qui ni-que Quem

qui-ni-que pre-ti-o si quem in

-ni-que pre-ti-o si Quem in

Handwritten musical score on five staves. The lyrics are in Latin: "mundi pre-ti-um ge-", "pre-ti-um Fructus ven-", "in mundi pre-ti-um fructus", "mundi pre-ti-um", "mundi pre-ti-um Fructus ven-tris", and "mundi pre-ti-um Fructus ven-tris". The score includes various musical notations such as notes, rests, and slurs. A red line is drawn across the first staff, and a red "mf." marking is present above the second staff.

Orlik

Handwritten musical score on five staves. The lyrics are in Latin and include the words: *ml ro si Rex gen ti his ge ne ro si Rex ef fu dit gen ventris ge ne ro si Rex ef fu dit ge ne ro si Rex ef fu dit ge ne ro si Rex ef fu dit*. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals). A red line is drawn across the middle of the page, separating the first two staves from the remaining three.

Handwritten musical score for a choir, featuring lyrics in Portuguese. The score is written on ten staves, with the first three staves on the left and the remaining seven on the right. The lyrics are: "Be-lis-si-ma com és", "um", "dit gen-ti-um", "gen-ti-um", "gen-ti-um", "oh", "No-sa", "oh". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The lyrics are written in a cursive script.

Handwritten musical score on a single page, numbered 18 in the top right corner. The score is written on five staves, with the first staff containing a vocal melody and the subsequent four staves providing harmonic accompaniment. The lyrics are written in Italian.

The first staff (vocal melody) contains the following lyrics across four measures:

- Measure 1: *nostra del ge-ra a-nyo-ra*
- Measure 2: *ten-nes a-le-tes*
- Measure 3: *d'or di-vi-na pa-pa-*
- Measure 4: (continuation of the previous measure)

The accompaniment consists of four staves, each featuring various musical notations including whole notes, half notes, and rests, often with the word "oh" written below the notes. The notation includes various accidentals (sharps, naturals) and ties across measures.

crin

Hans

pre

-Ho-na

reposit.

ial-tar a-vall so -- vint,

al-tar a-vall n'en vo-la

vo-la d'a-ci i d'a--

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

Ho -- sa

Ho -- sa

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

oh

f *p*

lla i en algun pit se po-sa i si's po-sa en al-gun pit, qui-na blan-cor li
i si's po-sa en al-gun pit, qui-na blan-cor li

f *p*

oh si's po-sa en al-gun pit, qui-na blan-cor li
oh si's po-sa en al-gun pit, qui-na blan-cor li
oh si's po-sa en al-gun pit, qui-na blan-cor li
No - sa si's po-sa en al-gun pit, qui-na blan-cor li
oh No - sa si's po-sa en al-gun pit, qui-na blan-cor li
oh No - sa si's po-sa en al-gun pit, qui-na blan-cor li
oh No - sa si's po-sa en al-gun pit, qui-na blan-cor li

cor be-lla No-sa blan-ca — No-sa de tot l'any que l'a-mor a-bran-da — i des de'l vi-

The musical score is written on six staves. The first staff contains the lyrics 'cor be-lla No-sa blan-ca — No-sa de tot l'any que l'a-mor a-bran-da — i des de'l vi-'. The second staff is empty. The third and fourth staves contain musical notation with red markings. The fifth and sixth staves contain musical notation with red markings. The score is written in a handwritten style with various musical symbols and red annotations.

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics: "ril tro-no de la gra-tia a-bai-xant lo vol a mon pit de-va-lla". The piano accompaniment (bottom staff) consists of a single line of music with various note values and rests.

Handwritten musical score for the second system. The vocal line (top staff) continues the melody. The piano accompaniment (bottom staff) includes several red annotations: a red 'sf' (sforzando) marking above a note in the second measure, and various red slurs and accents throughout the system.

accablent *un* *xix*

The musical score is written on seven staves. The first staff contains the lyrics "fes-ne ton pit-xer" and "fes-ne ta pe-a". The second staff contains the lyrics "a". The score is divided into three measures by vertical bar lines. The first measure is marked with a red "2/4" and a red "2/4" above the first staff. The second measure is marked with a red "2/4" and a red "2/4" above the first staff. The third measure is marked with a red "2/4" and a red "2/4" above the first staff. The score includes various musical notations such as notes, rests, and accidentals. Red annotations are present throughout the score, including red "2/4" markings and red lines.

25

cresc.

ritenuto

Lento

mya flo-rix en mon pit en mon cor es-cla-ta om-ple-nant d'o-lor to-ta la me-

The piano accompaniment is written across six staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Red ink is used for performance markings, including slurs, accents, and dynamic markings like 'p' (piano). The notation includes treble and bass clefs, key signatures with one sharp (F#), and time signatures that appear to be 4/4 or 3/4. The overall style is that of a personal manuscript or a composer's sketch.

pp *Sempre.* *retenu*

va á-ni-ma a fins que la mort amb un cop de da-lla d'eix còr de pe-

marcat

Génys

mf.

cat li o-bri-rà la ga-via

Do-nam ta. blan

Do

Do nam ta blan

Lau-da

Lau - - - da

Do - - - nam

mf.

marcato

marcato

cor be-lla Ro-sa blan-ca
 Ro-sa de tot l'any que l'a-mor a-bran-da

-nam ta-blau-cor

cor be-lla Ro-sa blan-ca
 Ro-sa de tot l'any que l'a-mor a-bran-da

Lau-da Si-on Sal-va-

Si-on Sal-va-to-rem que l'a-mor a-bran-da a-bran-

Si-on Sal-va-to-rem Que l'a-mor

-nam ta-blau-cor be-lla Ro-sa

ta-blau-cor be-lla Ro-sa i des-de'l vi-

i des de'l vi- ril tro- no de la gra- cia — a- bai- xant lo vol a mon pit ole
 Lau da si- on sal- va- to- rem.
 i des- de'l vi- ril tro- no de la gra- cia — a- bai- xant lo vol a mon pit ole
 to- rem a — — — bai- xant lo vol a mon pit
 — sha a mon pit — de —
 a — — — bran- da de a — — mon pit de —
 ril a- bai- xant lo vol a mon pit de- ba — — —

*ritenuto.**Lento**p*

ny-a, flo-reix en mon pit en mon cor es-cla-ta ————— om-ple-nant d'o-

marcato

flo-reix
 ny-a, flo-reix en mon pit en mon cor es-cla-ta ————— om-ple-nant d'o-
 a-ny-a en mon cor es-cla-ta
 en mon cor es-cla-ta
 es-cla-ta
 en mon cor es-cla-ta
 - ny-a en mon cor es-cla-ta

Lauda Si-on Sal-va-to-rem

Segue

- los to-ta la me-va a-ni-ma a-fins que la mort amb un cop de da-lla

- los to-ta la me-va a-ni-ma a-fins que la mort amb un cop de da-lla

- cla - - - - - ta amb un cop de da-lla

lau-da-li-on sal-va-

oh - - - - - amb cop de da-lla

- cla - - - - - ta amb cop de da-lla

movent
a-fins que la mort amb un cop de da-lla

te --- ti mint -

d'eix cós de pe- cat li-o-bri-rà la ga-via

Mort *mf* *Muítat* 20.

Qui te-me-rà la mort

d'eix cós de pe- cat li-o-bri-rà la ga-via

li-o-bri-rà la ga-via

to-rem la ga-via

la ga-via

li-o-bri-rà la ga-via

li-o-bri-rà la ga-via

Qui te-me-rà la

Qui te-me-rà la

Qui te-me-rà la

Qui te-me-rà la

gi - ra quan	tots li di - uen	- ves - jo vine a	dir - li
tots li	di - uen	ves	ves
tots li di - uen	di - uen	ves	ves
tots li di - uen	di - uen	ves	ves
tots li di - uen	di - uen	ves	ve a dir - li

Finquet

Lent.

Handwritten musical score for the first system. It consists of five staves. The first two staves are empty. The third staff has a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It contains a series of notes and rests, with a red bracket above the notes. The lyrics "Vi-na vi-na a-ra que't dei-xa tot oi-na" are written below the notes. The fourth and fifth staves are empty.

misterios

Handwritten musical score for the second system. It consists of six staves. The first two staves have a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. They contain notes and rests, with the lyrics "vi-na vi-na a-ra que't dei-xa tot" written below. The third staff has a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It contains notes and rests, with the lyrics "vi-na" and "a-ra" written below. The fourth staff has a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It contains notes and rests, with the lyrics "que't dei-xa tot" written below. The fifth and sixth staves have a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. They contain notes and rests, with the lyrics "vi-na vi-na a-ra que't dei-xa tot" written below. The lyrics "a-ra" and "que't dei-xa tot" are also written below the fifth and sixth staves. The word "ensemble" is written above the notes on the fifth staff.

vi - na a - ra vull ser t'a - mi - ga per lo ca - mi del el jo

vull ser t'a - mi - ga vi - na per

vull ser t'a - mi - ga vi - na per

vull ser t'a - mi - ga vi - na per

vull ser t'a - mi - ga vi - na per

Handwritten musical score on five staves. The lyrics are in French and Spanish. The score includes various musical notations such as notes, rests, and bar lines. There are red annotations: "cresc. molto" and "ritard." written in red ink. The lyrics are: "t'en ser-vice de qui-a i del re-al tre-sor t'en al-go la cor-ti-na lo ca... mi' del cel lo ca... mi' del cel lo ca... mi' del cel lo ca... mi' del cel". The word "Lumina" is written in the top right corner.

t'en ser-vice de qui-a i del re-al tre-sor t'en al-go la cor-ti-na

lo ca... mi' del cel

lo ca... mi' del cel

lo ca... mi' del cel

lo ca... mi' del cel

lo ca... mi' del cel

cresc. molto

ritard.

Lumina

Handwritten musical score on ten staves, featuring vocal parts and piano accompaniment. The score is written in 2/4 time and includes lyrics in French.

Staff 1 (Vocal): *mi se-gui-re*

Staff 2 (Piano): *And. deciso-*

Staff 3 (Vocal): *diu l'à-ni-ma a fli-gi-da*

Staff 4 (Vocal): *diu l'à-ni-ma a fli-gi-da*

Staff 5 (Vocal): *diu l'à-ni-ma a fli-gi-da*

Staff 6 (Vocal): *diu l'à-ni-ma a fli-gi-da*

Staff 7 (Piano): *Je - su - crist li res - pon -*

Staff 8 (Piano): *Je - su - crist li res - pon -*

Staff 9 (Piano): *a - nem!*

Red markings include *pp* (pianissimo) and *And. deciso-* (Andante deciso).

And. cantato.

Un sic. mezzo 40

ritenuto

Jo so la vi — a

Poco cresc.

#0.

Mis de la ne-gra rit s'en-fer-bo-leix ma

ah!

ah! (s!)

ah!

ah!

ah!

Poco cresc.

Poco cresc.

esclamazione

#0

#0

ah!

No-ra

ah!

ah!

ah!

ah!

ah!

#0

ah!

ah!

#0

ah!

Handwritten musical score for "No. 1" in G major, Op. 10, No. 1, by Franz Schubert. The score is for voice and piano, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The vocal line includes lyrics: "No. 1", "sa", "ah!", "ah!", "ah!", "ah!". The piano accompaniment includes various chords and melodic lines, with some notes marked with "x" or "p".

Handwritten musical score for a hymn, featuring multiple staves with notes, rests, and lyrics. The lyrics are in French and include phrases like "a-nem", "qui-a", "Cor-po-ris My-ste-ri-um", "De", and "qui-a". The score is written on aged paper with red ink used for some markings and corrections.

Handwritten musical score for a hymn, featuring multiple staves with lyrics in Portuguese. The score is organized into four measures, each containing several staves. The lyrics are: "nat d'a-quixa Rosa", "mis-ti-ca. Oh", "No-sa de l'a-mor, sagrada Eucaris-tia", "No-sa de l'a-mor, Eucaris-tia", "No-sa de l'a-mor, sagrada Eucaris-tia", "No-sa de l'a-mor, Eucaris-tia", "No-sa de l'a-mor, sagrada Eucaris-tia", "No-sa de l'a-mor, Eucaris-tia". The notation includes various musical symbols such as notes, rests, and accidentals. There are some blue ink markings at the bottom of the page.

nat d'a-quixa Rosa

mis-ti-ca. Oh

No-sa de l'a-mor, sagrada Eucaris-tia

No-sa de l'a-mor, Eucaris-tia

No-sa de l'a-mor, sagrada Eucaris-tia

No-sa de l'a-mor, Eucaris-tia

No-sa de l'a-mor, sagrada Eucaris-tia

No-sa de l'a-mor, Eucaris-tia

[illegible]

Handwritten musical score for a vocal ensemble, featuring lyrics in Russian: "del-ca coupra-nji". The score is written on ten staves, with the first three staves containing vocal parts and the remaining seven staves containing instrumental or vocal parts. The lyrics are: "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji". The score includes various musical notations such as notes, rests, and dynamic markings like *ppp* and *ppp*.

The score is written on ten staves. The first three staves contain vocal parts with lyrics. The remaining seven staves contain instrumental or vocal parts. The lyrics are: "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji", "del-ca coupra-nji". The score includes various musical notations such as notes, rests, and dynamic markings like *ppp* and *ppp*.

Do not play this part

alegia les "Eucarístiques de M. Verdagué. En arribar a la que porta per capçalera "Hora d'amor, me imaginació m representà, tot d'una, trobar-me en la festa del "Corpus Christi", i que un ànima devota de jous sacramentat parlava amb son enamorat jove, i moria en sos braços.

Això que me imaginació m representà en un moment donat adquirí forma de la següent manera: En la diada de Corpus tot es alegra, que s manifesta per la primera estrofa de la poesia ^{de processó} i que canten el Chor representant a l'humanitat. En tal diada, l'ànima d'alta de l'Eucaristia rebé l'anunci de la totfesta per mitjà del sacerdot, mentre els àngels deixen sentit el cant del "Gloria". L'ànima queda compresa i com en una visió diu el començament de "Hora d'amor, Voltada de raigs d'or, etc... El sacerdot l'emporritia més amb lo que requeria de la claror del sol et... fins que veí l'eclosió de tots els homes contentant a les preguntes: "Quins aires s'han dentora?" Com que s'obra a l'Eglésia canten el Chor d'homes el "Lange lingua" per a fer l'Exonici Major. L'ànima en oír l'Hostia Santa, canta "Bellíssima com és - et... El sacerdot la convoca a nos a rebre-la i al esclat de: "Si s'obra en algun pit et...". L'ànima com en extasis dictant li l'amor la congo donam "la blanca", que després correixen tots els homes, pro tot d'una i presenten la mort que se a treure l'ànima; ha rebut a fer, venen les animes de la mort, i en siler l'obracada de Jesús, ja no ten la mort i juga amb son eternitat, a la gloria mentre el chor amb la música de la alegría del Corpus, repeteix l'alegría dels cels per l'entrada de l'ànima en la gloria.

M'he permès algunes modificacions en el text que son q'les que aquí van escrites amb tinta roja.

Aquí es Corpus Christi, la festa de les festes;
en aixos cims de serra gaudixen les ginestes.
Endoyna, ginestaire, la fol de les mans d'argent:
amb l'or que aquí se deixa robar per tu la tassa,
de sa florida tista la cabellera rossa
per la ciutat extén.

Oh hora de l'amor
oh dolça Eucaristia
ara i en l'últim jorn
seu-nos de companyia

De la claror del sol,
ti la blanca de l'Hostia;
i de quin color serà?
i quins aires s'han dentora?
Los aires de l'amor
que venen de la gloria.
Lange lingua et...

Bellíssima com és
nostra detegera anyora;
ti unes aletes d'or,
divina papallona,
i altres avall corrent
altres avall se'n vola:
vola d'aquí i d'allà
y en algun pit se posa.

Si s'obra en algun pit,
quina blanca li dona!

(Anima)
Voltada de raigs d'or,
veig una blanca rosa,
del tabernacle dins,
en mig de la custodia.

(*anima*) Donam ta blausos,
bella flora blanca,
rosa de tot l'any
que t'amos abraçada:
y, desde'l vèril
trono de la gràcia
abaixant lo ool,
a mon pit devalla.

Feine ton pitxer
fins ta quanya,
florix en mon pit,
en mon cor esclata,

implorant dolor

tota la meua anima,
afins que la mort
amb un cop de dalt
d'air còs de peçot
li obrirà la gavia.

(*Mort*) ¿ Qui temerà la mort
si se amb l'Quearitia?
Juan, a qui està morint,
l'espotilla'l mon li gira,
quan tots li diuen - Vés -
jo vinc a dir-li - Vins -
Ara qui't diuix tot
ara vull ser ta amija;
per lo camí del cel
jo t'en serviré de guia
i del real tresor
te'n alço la cortina.

(*Anima*) Quin camí seguiré?
dieu l'anima afligida.

Jemerit li respon:
Quem: jo sò la via.

Anima Mei de la negra nit
se'n fets volar ma vista,
Jemerit jo sò la llum del mon
qui m'aguia no t'devia.

Anima La mort me ve a abraçar
vol per tornar-me argila
primer t'abraço jo,
Jemerit que autò sò de la viola.

De bot a bot lo cel
se bada a qui hi arriba
amb l'esperit ornat
d'aquixa flora mística.
Oh flora de l'amor
sagrada Quearitia
Jesús oh bon Jesús
siam tota maviola
Jesús oh bon Jesús
siam en aquell jorn
ma dolça companyia.