

ORFEÓ CATALÀ

TELÈFON N.º 17661

BARCELONA

Dr.

Joan Fajol Mateu

Pintega

Lardone per a cubla do 11

Lerna

Campanula

~~Montanensis~~

Pablo de Ciervola

Or^a 7

Pons

Poa

Poa

Paine f
(et Viol)

FUNDACIÓ
Concepció Rabell i Cibils
Vda. Romaguera

CONCURSOS MUSICALS

XIV Concurs

Any 1935

Els senyors Marmessors de Na Concepció Rabell i Cibils, Vda. Romaguera, instituïren a nom i memòria d'aquesta dama un repartiment de premis a obres musicals, mitjançant concursos que es convoquen el dia 8 de maig de cada any.

L'ORFEO CATALÀ, de Barcelona, associant-se als desigs dels senyors Marmessors, i en compliment d'honrosa comanda, adreça als compositors catalans el present

CARTELL

- I. PREMI DE 1.000 PESSETES a la millor col·lecció de cançons originals (6 almenys) per a una veu i piano, sobre text català.
- II. PREMI DE 1.000 PESSETES a les quatre millors sardanes per a cobla empordanesa d'onze instruments. Correspondrà a cada una de les sardanes premiades una quarta part del premi, o sigui 250 pessetes, entenent-se així que el Jurat podrà adjudicar el premi sencer a un sol recull de quatre sardanes, repartir-lo entre sardanes de diferents reculls o adjudicar la part corresponent a sardanes que s'hagin presentat soltes.

Els compositors que concorrin al present Concurs han d'ésser fills de terres de llengua catalana (Catalunya, Balears, València, Rosselló, etc.), o han de tenir, almenys, *deu anys* de residència en alguna de les encontrades on es parla la llengua nostra. L'ORFEO CATALÀ podrà exigir dels autors premiats la documentació necessària per a justificar aquesta condició.

Les composicions no hauran d'ésser escrites de mà dels mateixos autors, sinó de copista, procurant en elles la major claredat.

En cas de publicar-se alguna de les composicions mereixedores de premi de la present Fundació, serà obligatori estampar, en el lloc més escaient, que l'obra ha estat premiada en els *Concursos CONCEPCIÓ RABELL I CIBILS, Vda. Romaguera*, i s'haurà així mateix de precisar l'any corresponent.

Els senyors Marmessors es reserven, en la persona d'En Rafael Patxot i Jubert, el dret de publicar aquelles composicions premiades que bé li sembli, retenint del producte de llur venda les despeses de publicació, i deixant a benefici dels autors els rendiments successius.

L'ORFEÓ CATALÀ es reserva el dret de fer executar, sempre que vulgui, les composicions premiades, els manuscrits de les quals passaran a formar part del seu Arxiu-Biblioteca i en cap cas no podran sortir-ne. Si l'autor d'alguna de les obres premiades en desitja còpia, l'ORFEÓ CATALÀ la farà treure, essent la despesa a càrrec de l'autor.

La propietat de les obres premiades queda a favor de llurs autors.

És potestatiu del Jurat el deixar d'adjudicar el premi, en tot o en part, per raó del magre valor de les obres presentades.

Les composicions que hauran d'ésser rigorosament inèdites, s'enviaran a l'ORFEÓ CATALÀ (carrer Alt de Sant Pere, 13), a nom de Joan Salvat, Secretari dels Concursos Concepció Rabell i Cibils, Vda. Romaguera, i cada una d'elles portarà un lema.

TERME D'ADMISSIÓ: *Fins per tot el dia 15 de febrer de 1936*

El veredict del Jurat es farà públic el dia 8 de maig de 1936.

Per a conèixer l'autor premiat quan es publiqui el veredict del Jurat, aquest demanarà la remesa d'uns quants compassos de la composició premiada, acompanyats del nom i residència del guanyador del premi. Els autors premiats seran degudament convocats a recollir els premis en una data compresa dintre els tres mesos següents a la publicació del veredict. Els compositors que, en circumstàncies normals i havent estat convocats per tres vegades, no es presentin a recollir els premis dintre els tres mesos assenyalats, s'entendrà que renunciïn als drets llurs.

Les obres no premiades es retornaran a llurs autors durant els tres mesos següents a la publicació del veredict, mitjançant la presentació del lema i els sis primers compassos. L'ORFEÓ CATALÀ es desentén del compromís de guardar les que no es retirin durant aquest terme.

Formen el Jurat els mestres següents:

FRANCESC PUJOL (designat per l'ORFEÓ CATALÀ). — ANTONI PÉREZ MOYA (designat per En Rafael Patxot i Jubert). — FREDERIC ALFONSO (designat per l'Escola Municipal de Música de Barcelona).

Barcelona, 8 de maig de 1935.

ALBERT BASTARDAS,
President de l'ORFEÓ CATALÀ

PASQUAL BOADA,
Secretari de l'ORFEÓ CATALÀ

Piustega

Sardana per a cobla d'onze instruments

per
F. Oriol Mateu

N^o 14

Lema: Campanola

Sardana ~ Piostega p

Sardana ~ Piostega p

Flabiol G $\frac{2}{4}$ $\sim$ = (tempo decedit =)

Fible I II en fa G $\frac{2}{4}$ $\sim$ =

Fengra I II si b G $\frac{2}{4}$ f = (apre)

Brompeta I II en si b G $\frac{2}{4}$ $\sim$ =

Brombo D b $\frac{2}{4}$ $\sim$ =

Fiscorn I II D b $\frac{2}{4}$ $\sim$ =

Contrabaix D b $\frac{2}{4}$ $\sim$ =

Handwritten musical score for the first system, featuring seven staves. The instruments are labeled on the left: Flauto (Fl.), Fagotto (Fg.), Tromba I & II (Trp. I & II), Trombo (Trm.), Fagotto II (Fg. II), and C. Basso (C. B.). The music is written in G major (one sharp) and 4/4 time. The first staff (Fl.) has a dynamic marking of *pp* at the end. The second staff (Fg.) has a dynamic marking of *m*. The third staff (Trp. I & II) has a dynamic marking of *p* and a *lunga* marking. The fourth staff (Trm.) has a dynamic marking of *p* and a *lunga* marking. The fifth staff (Fg. II) has a dynamic marking of *p*. The sixth staff (C. B.) has a dynamic marking of *p*. The music includes various notes, rests, and dynamic markings such as *pp*, *m*, *p*, and *lunga*.

Handwritten musical score for the second system, featuring seven staves. The instruments are labeled on the left: Flauto (Fl.), Fagotto (Fg.), Tromba I & II (Trp. I & II), Trombo (Trm.), Fagotto II (Fg. II), and C. Basso (C. B.). The music is written in G major (one sharp) and 4/4 time. The first staff (Fl.) has a dynamic marking of *mf*. The second staff (Fg.) has a dynamic marking of *m*. The third staff (Trp. I & II) has a dynamic marking of *mf*. The fourth staff (Trm.) has a dynamic marking of *mf*. The fifth staff (Fg. II) has a dynamic marking of *mf*. The sixth staff (C. B.) has a dynamic marking of *mf*. The music includes various notes, rests, and dynamic markings such as *mf*, *p*, *piu*, and *dim.*.

Fla: *p*

Flute II: *p*

Horn I: *poc crep...* *dimi...* *(dals ingenuament cantat,)* *dimi...* *p*

Trumpet I: *p* *mf* *dimi...* *p*

Trumpet II: *p* *mf* *dimi...* *p*

Trombone: *p* *mf* *dimi...* *p*

Tuba: *p* *mf* *dimi...* *p*

C. Bass: *p* *piz* *dimi...* *clange* *p*

Fla: *mf* *dimi...*

Flute II: *mf* *dimi...*

Horn I: *p* *cre...* *dimi...*

Trumpet I: *p* *cre...*

Trumpet II: *p* *cre...*

Trombone: *p* *dimi...*

Tuba: *p* *dimi...*

C. Bass: *arc* *dimi...*

Handwritten musical score for the first system, featuring six staves. The instruments are labeled on the left: Flauti (Flutes), Flauto I (Flute I), Flauto II (Flute II), Trombe (Trumpets), Trombo (Trumpet), and C. Basso (Cello/Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (Flauti) has a *tr* marking above a note. The second staff (Flauto I) has a *dim.* marking. The third staff (Flauto II) has a *dim.* marking. The fourth staff (Trombe) has a *dim.* marking. The fifth staff (Trombo) has a *dim.* marking. The sixth staff (C. Basso) has a *dim.* marking. The score is written in a single system with a common time signature.

Handwritten musical score for the second system, featuring six staves. The instruments are labeled on the left: Flauti (Flutes), Flauto I (Flute I), Flauto II (Flute II), Trombe (Trumpets), Trombo (Trumpet), and C. Basso (Cello/Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (Flauti) has a *dim.* marking. The second staff (Flauto I) has a *dim.* marking. The third staff (Flauto II) has a *dim.* marking. The fourth staff (Trombe) has a *dim.* marking. The fifth staff (Trombo) has a *dim.* marking. The sixth staff (C. Basso) has a *dim.* marking. The score is written in a single system with a common time signature.

Handwritten musical score for the first system, featuring six staves. The instruments and parts are:

- Fla:** Flute, starting with a *trist* marking and a *dimi...* dynamic.
- Flle:** Flute II, starting with a *trist* marking.
- Rein:** Reinforced part, starting with a *trist* marking.
- Prop:** Proprietary part, starting with a *trist* marking.
- Drum:** Drum, starting with a *trist* marking.
- C. Baip:** C. Baip, starting with a *trist* marking.

The score includes various musical notations such as notes, rests, and dynamic markings like *dimi...* and *cre...*.

Handwritten musical score for the second system, featuring six staves. The instruments and parts are:

- Fla:** Flute, starting with a *trist* marking.
- Flle:** Flute II, starting with a *trist* marking.
- Rein:** Reinforced part, starting with a *trist* marking.
- Prop:** Proprietary part, starting with a *trist* marking.
- Drum:** Drum, starting with a *trist* marking.
- C. Baip:** C. Baip, starting with a *trist* marking.

The score includes various musical notations such as notes, rests, and dynamic markings like *dimi...* and *cre...*.

Fla: *cre.* *(cresce)*

Flute I *cre.* *dimi* *mf*

Flute II *cre.* *mf* *p*

Trumpet I *cre.* *dimi*

Trumpet II *cre.* *dimi*

Trombone I *cre.* *dimi*

Trombone II *cre.* *dimi*

Euphonium *cre.* *dimi*

Fla: *dimi...* *p* *1. 3. 4. 5* *2^a* *6^a Fi*

Flute I *dimi...* *pp*

Flute II *dimi...* *pp*

Trumpet I *dimi...* *pp*

Trumpet II *dimi...* *pp*

Trombone I *dimi...* *pp*

Trombone II *dimi...* *pp*

Euphonium *dimi...* *pp*

S.C.

Sardana ~~Portega~~ Portega

Aug 1925

F. Pujol Marfau

tempo decidit

Halt

Flaut

Clarinet

Corn & Saxo

bar

Violon

Cello

1^o alt

2^o alt

3^o alt

4^o alt

5^o alt

6^o alt

7^o alt

8^o alt

9^o alt

10^o alt

11^o alt

12^o alt

13^o alt

14^o alt

15^o alt

16^o alt

17^o alt

18^o alt

19^o alt

20^o alt

21^o alt

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255^o alt

256^o alt

257^o alt

258^o alt

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264^o alt

Handwritten musical score for piano and voice. The piano part is in the lower system, and the voice part is in the upper system. The music is in 2/4 time and features various dynamics such as *p*, *mp*, and *f*.

Handwritten musical score for piano and voice. The piano part is in the lower system, and the voice part is in the upper system. The music is in 2/4 time and features various dynamics such as *p*, *mp*, and *f*. The voice part includes lyrics in French: "Plus", "Pelle", "Dern", "Cantate", "Dern", "Cantate".

Handwritten musical score for piano and voice. The piano part is in the lower system, and the voice part is in the upper system. The music is in 2/4 time and features various dynamics such as *p*, *mp*, and *f*. The voice part includes lyrics in French: "Plus", "Pelle", "Dern", "Cantate", "Dern", "Cantate".

solos
ingenuement
cantat

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also some handwritten annotations above the staves, possibly indicating fingerings or performance instructions.

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *dim.* (diminuendo) and *mf*. A large section of the score is heavily crossed out with diagonal lines, indicating a revision or deletion of the original material.

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *f* (forte), *dim.*, and *mf*. The score appears to be a continuation of the previous section, with some additional annotations and corrections.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various rhythmic values and articulation marks. The word "dim" is written above the first staff, and "cre." appears above the second staff. The score is densely written with musical symbols.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various rhythmic values and articulation marks. The word "dim" is written above the first staff, and "cre." appears above the second staff. The score is densely written with musical symbols.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various rhythmic values and articulation marks. The word "dim" is written above the first staff, and "cre." appears above the second staff. The score is densely written with musical symbols.

Revised 1935