

La ginebreira

Paquet per a char muple

per

L. Pujol Molen

Lema: Le Amour des amours

Premiada 2 assosid

Spencerhouse

name of

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The ink is dark and the paper is aged and slightly discolored. The notation is written in a cursive, handwritten style.

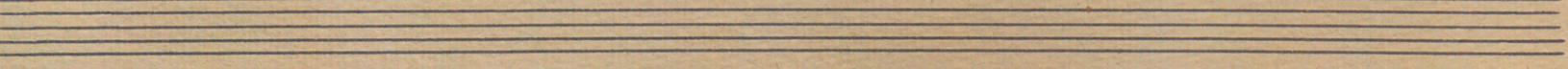
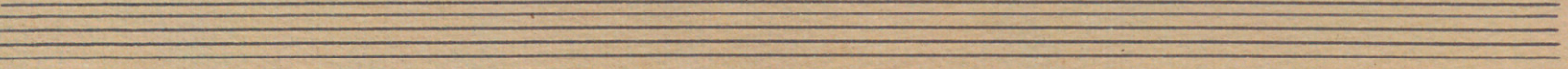
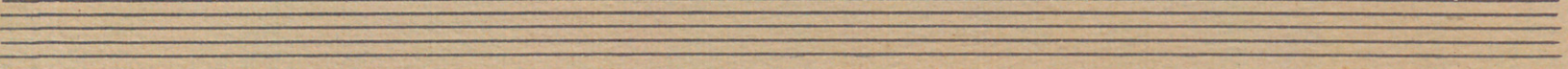
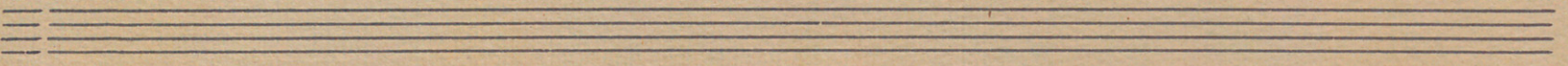
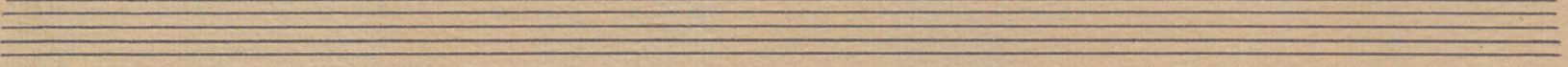
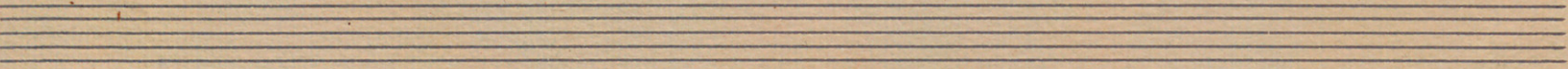
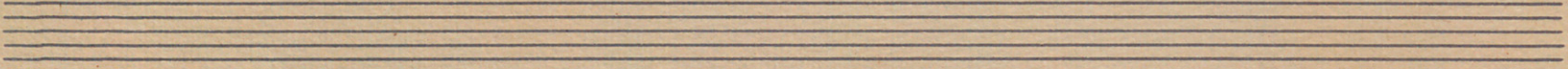
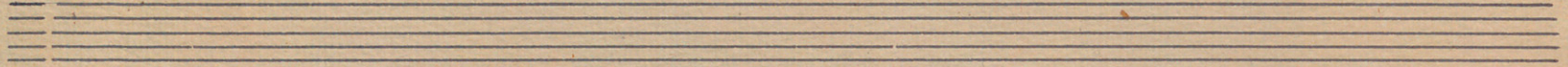
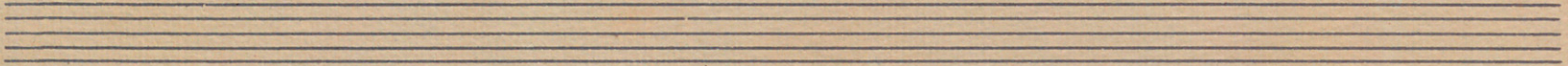
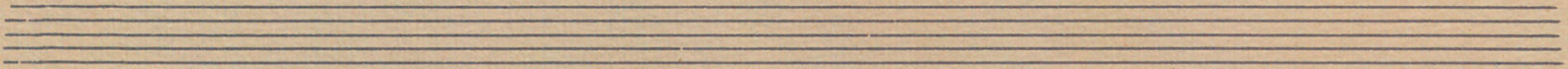
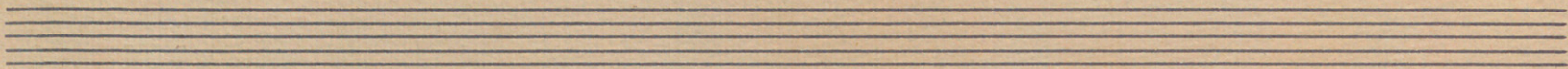
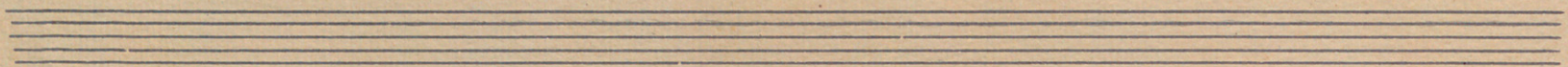
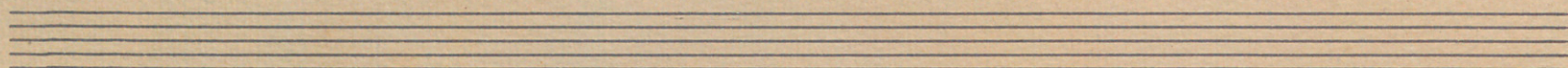
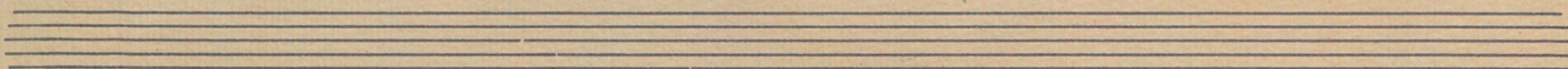
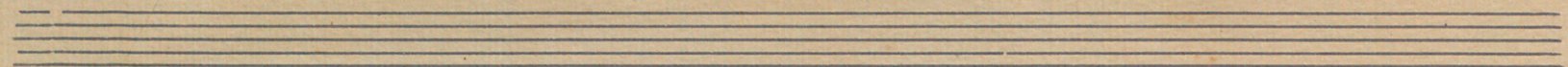
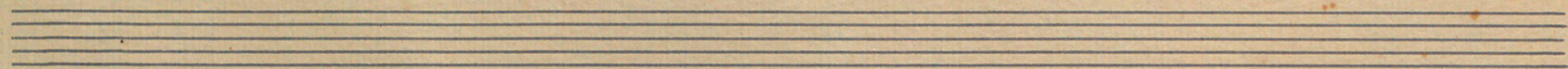
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Cont. pla. peculiar

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Lequel d'abord se trouve en regard avec celui de la seconde



Gymnastik

Demar

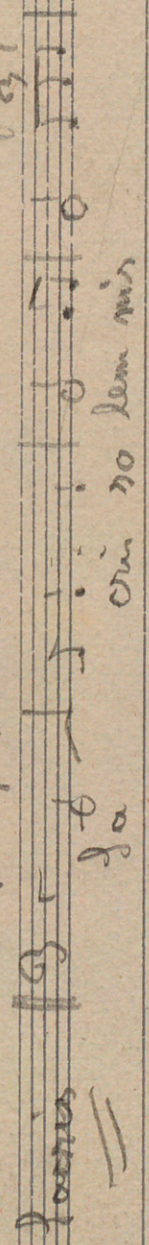


Demar Gymnastik

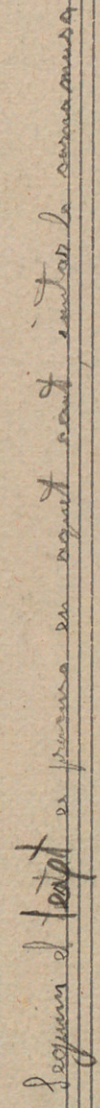


- Cantata popular

Canaris



Sequim d'antep



= Allegret =

Soprano I *mf* Pos-sa n' es la gi-ner

Soprano II *imitat - dimi* *b. clusa* *imitat* Lai lai

Tenors *mf* Lai lai

Baritone *dimi - - - - - pus rit:* Lai lai lai lai lai lai lai Lai lai

Basses *dimi - - - - - pus rit:* *b. clusa* Lai lai

Soprano I *pus rit: - - -* *a tempo:* *dimi* *divini* *b. clusa* Tai re que be Ball-ce-ro-la a-vall

Soprano II *unis* lai lai lai lai

Tenors *b. clusa* lai lai

Baritone *lai lai lai lai*

Basses *dimi - - - - -* *pp* lai lai lai lai lai lai lai

Soprano I *mf* *cre: y ral.* *mf* *cre: - - -* ros-sa n' es com la gi-ner tre que sos dits van es-fu-llant van van es-fu-

Soprano II *mf* *rit:* *mf* *cre. rit:* lai, lai la que sos dits van es-fu-llant van van es-fu-

Tenors *pp* lai lai la *b. clusa* que sos dits van es-fu-

Baritone *pp* lai lai la *mf* *rit:* van es-fu-

Basses *mf* *rit:* van es-fu-

Soprano I *a tempo* *dimi* *dolce* *ral.* *mf* -llant Ne te les cis-te-llas ra-res y a-cu-rull lo de-van-

Soprano II *divini* -llant *b. clusa* *ral.*

Tenors *dispi.* *pp* lai lai lai la lai lai lai la lai lai lai la lai lai lai la

Baritone *dimi - - - - -* *pp* llant

Basses *dimi - - - - -* *pp* *b. clusa* llant

= Allegret =

Soprano I: *Pos-sa n'es la gi-ner*

Soprano II: *dimi - - - - - puc rit: Lai lai*
b. clusa

Tenors: *Lai lai*

Baritone: *dimi - - - - - puc rit: Lai lai*

Bass: *dimi - - - - - puc rit: Lai lai*
b. clusa

Soprano I: *lai re que be Ball-ce-ro-la a-vall*
puc rit: - - - - - a tempo: dimi p

Soprano II: *lai lai lai lai*
uniso

Tenors: *lai lai*
b. clusa

Baritone: *lai lai lai lai*

Bass: *lai lai lai lai*
dimi - - - - - pp

mf *cre: y ral.* *mf* *cre...*

Sopr. I
Dinini
ros-sa n'es com la gi-nes-tre que sos dits van es-fu-llant van van es-fu-

Sopr. II
lai, la que sos dits van es-fu-llant van van-es-fu-

Tenor
lai, lai, la *«b. clusa»* que sos dits van es-fu-

Bari.
lai, lai la *mf rit:* van es-fu-

Bajo
van es-fu-

a tempo
dim. *«b. clusa»* *ral...*

Sopr. I
-llant Ne te les cis-te-lles ra-res y a-cu-rull lo de-van-

Sopr. II
-llant

Sopr. III
-llant *«b. clusa»* *ral...*

Tenor
lai lai lai la lai lai lai la lai lai lai la lai lai lai la

Bari.
llant *dim.*

Bajo
llant *«b. clusa»*

diminuendo 3/4 più rat.
ratant sempre - - - - -
cresc.
que - tes va es - flo - rant: tal - ment que ro - ba di - ri - en la ros -
tal - ment que ro - ba di - ri - en la ros -
«b chiusa» tal - men que
que ro - ba di - ri - en la ros -
lai, lai,
rat.
que ro - ba di - ri - en la ros

Handwritten musical score for "Gloria" by Giuseppe Verdi. The score is written on ten staves, with the first staff for Soprano I, the next two for Soprano II, the next two for Tenor, the next two for Bass, and the last two for Bassoon. The lyrics are in Italian: "di - a de Cor - pus sant". The score includes various performance markings such as "ral.", "sempre", "dim.", "B. chiara", "B. calza", and "B. chiara". The tempo is marked "Allegro" and the dynamics are "p" (piano) and "f" (forte). The score is written in G major (one sharp) and 4/4 time. The first staff has a key signature change to D major (two sharps) and a tempo change to "Allegro". The score is written on ten staves, with the first staff for Soprano I, the next two for Soprano II, the next two for Tenor, the next two for Bass, and the last two for Bassoon. The lyrics are in Italian: "di - a de Cor - pus sant". The score includes various performance markings such as "ral.", "sempre", "dim.", "B. chiara", "B. calza", and "B. chiara". The tempo is marked "Allegro" and the dynamics are "p" (piano) and "f" (forte). The score is written in G major (one sharp) and 4/4 time. The first staff has a key signature change to D major (two sharps) and a tempo change to "Allegro".

Handwritten musical score for "L'air de la Vierge" by G. B. Simeoni. The score is for five voices: Soprano I, Soprano II, Contralto, Tenor, and Bass. It includes lyrics in French and musical notation with various dynamics and tempo markings.

Lyrics:

creux y puis apret: - - - - - rati... (moins =) (delgammé cantat)
tal y en-ca-ra en-ca-ra en-ca-ra a-po-na que a-po-na les bran-
creux y puis apret: - - - - - rati: - - - - - demi--
y en-ca-ra en-ca-ra en-ca-ra a-po-na que a-po-na
demi--
pus apret: - - - - - rati... - - - - -
demi--
lais, lais, lais, la - - - - -
lais, lais, lais, la - - - - -

Tempo and Dynamics:

- mf* (mezzo-forte)
- p* (piano)
- diminu* (diminuendo)
- dimu--* (diminuendo)
- ff. clara* (fortissimo, clara)
- ff. clara* (fortissimo, clara)

Handwritten musical score for "L'air de la Rose" by M. de la Motte. The score is for five voices: Soprano I, Soprano II, Tenor, Bass, and Bassoon. The lyrics are in French. The score includes various musical notations such as clefs, time signatures, key signatures, and dynamic markings like "diminu", "p", "cresp", and "rat.".

Lyrics:

que-tes va es-flu-rant: tal-ment que ro-ba di-ri-en la ros-
tal-ment que ro-ba di-ri-en la ros-
tal-men que
que ro-ba di-ri-en la ros-
l'ai, lai,
que ro-ba di-ri-en la ros

rattungut - - - afreta: - - - = 1 Tempo

Sop: I
- sor als gi - nes - tars Per por - tar - la à Bar - ce - lo - na lo

Sop: II
- sor als gi - nes - tars lai lai lai la Bar - ce - lo - na lo

Tenore
- sor als gi - nes - tars lai lai lai la Bar - ce - lo - na lo

Basso
- sor als gi nes tars lai, lai, lai, lai, lai, lai, lai, la

Bari.
lai, lai, lai, lai, la lai, lai, lai, lai, lai, lai, la, Bar - ce - lo - na lo

Bassi
lai, lai, lai, lai, la lai, lai, lai, la, Bar - ce - lo - na lo

Basso
- sor als gi nes tars lai, lai, lai, la Bar - ce - lo - na lo

Larghetto

Meno

Soprano I
di - a de Cor-pus sant

Soprano II
di - a de Cor-pus sant

Tenor
di - a de Cor-pus sant

Bass
di - a de Cor-pus sant et... li

Piano
di - a de Cor-pus sant

Handwritten musical score for Soprano I, Soprano II, Tenor, and Baritone. The score includes lyrics in Portuguese: "te la ma-re ce-ga que a-vuy plo-ra-ba de fam". The music is written on five staves with various musical notations including notes, rests, and dynamic markings like "pp" and "p".

[illegible]

a tempo

f *mf* *crec.* *y* *pus apr.* *dim.*

jo vaig a cu-llir gi-nes-tra com-pra-dors no'n fal-ta-ra'n.

b. clava

un *pus apr.*

tant; *lai, lai*

1^o tempo allegret =

f *mf* *dim.* *mf* *dim.*

cre. y apr. *dim.* *la gi-nes-*

crec. y apr. *un* *dim.*

Quan a rri-ba a Bar-ce-lo-na

b. clava *lai, lai, la*

crec. y apr. *dim.*

lai, lai, la, lai, lai, lai, la, lai, lai, lai, lai, la, lai, lai

la *lai, lai* *lai, lai, la, lai, lai*

Sup. I
dim.
= 1 mi/et
= à tempo
dim.
par
b. clusa
dim.
2
p

Sup. II
dim.
par
y un cis - - tell a ca - da
dim.
2
p

Ten.
dim.
par
b. clusa
(à tempo)
dim.
Ne du la fal - da que'n ver - sa
dim.
2
p

Bar.
dim.
par
dim.
lai
2
lai lai la

Bass.
dim.
d'or a - par
2
p
gro - - -

Sup. I
pp
= 2 mi/et
b. clusa
2
9

Sup. II
dim.
bras;
dim.
pp
gro - ga nès com u - nes
2
9

Ten.
pp
b. clusa
crepan.
2
p

Bar.
pp
y un cis - tell a ca - da bras
2
p
b. clusa

Bass.
pp
ga gro - ga nès com u - nes do - - bles
2
p

no hi'n fà-ra qua-nyar cap La po-bre-ta de sa ma-re mon
do- bles La po-bre-ta de sa ma-re
lai lai lai la La po-bre-ta
La po-bre-ta de sa ma-re mon-
La po-bre-ta de sa ma-re

«b. clusa»

-ta-nyes mon-ta-nyes d'or s'ha for-mat
s'ha for-mat ja se'n va ab la re-na
ja se'n va ab la re-na
ta-nyes mon-ta-nyes d'or s'ha for-mat
lai lai lai lai la
lai lai lai lai la

(una veu sola) = (una veu sola, imitant els cristos de les ginebrines =
flor de gi-nes-ta! gi-nes-ta! gi-
«b. clusa»
fi-lla
«imitan el barullo de gent»
«imitan el barullo de gent»
puc apret: - - - - - rat: - - - - -
lai lai lai «flor de gi-nes-ta! flor de gi-nes-ta
lai lai lai «flor de gi-nes-ta!

ges-ta! - - - - -
«flor de gi-nes-ta!» a cri-dar
«b. clusa»
a cri-dar
flor «flor de gi-nes-ta!» a cri-dar
gi-nes-ta flor «flor de gi-nes-ta!» a cri-dar
gi-nes-ta flor «flor de gi-nes-ta!» a cri-dar
Ratatant - - - - - accelerant - - - - -

mf *pus rit:...* *si temps:* *dimi...* *cre...* *mf* *p*

Sopr. I *no li'n ta-ra gua-nyar cap* *La po-bre-ta de sa ma-re mon*

Sopr. II *de- - - - - bles* *La po-bre-ta de sa ma-re*

dimi *rit:...* *dimi...* *p*

lai, lai, lai lai *La po-bre-ta*

Tenore *cre...* *La po-bre-ta de sa ma-re mon-*

Bari *cre...* *rit:...* *mf* *dimi...* *La po-bre-ta de sa ma-re*

Bassi *« b. clusa* *p* *lai,*

crep:... *y rat:...* *Tempo (un peu moins)* *dimi...*

Sopr. I *-ta-nyes mon-ta-nyes d'or si ha for - - - mat*

Sopr. II *si ha for - - - mat* *ja se'n va ab la re-na*

dimi *crep:...* *mf* *ja se'n va ab la re-na*

Tenore *b. clusa* *rit:...* *2/4* *3/4* *« b. clusa*

crep:... *y rat:...* *2/4* *3/4*

Bari *lai lai lai lai la*

Bassi *lai lai lai lai la*

(una veu sola

= (una veu sola, imitant els crista de les gimnastiques =

Sopr. I *Flor de gi-nes-ta! gi-nes-ta! gi-*

Sopr. II *Li-lla* *(imitan el barullo de gent)* *cre...* *b. clusa* *dimi...*

Tenor *(imitan el barullo de gent)* *p sempre* *p* *p* *p*

Barit. *lai lai lai lai* *flor de gi nes ta! flor de gi nes ta* *rat...* *dimi...*

Baix *lai lai lai la* *flor de gi-nes-ta!*

Sopr. I *ges-ta!* *ratant* *(Fato) mf* *cre...* *acelerant...* *cre...*

Sopr. II *b. clusa* *cre...* *a cri-dar* *cre...*

Tenor *dimi...* *p* *mf* *cre...* *a cri-dar* *cre...*

Barit. *flor* *flor de gi-nes-ta!* *a cri-dar* *cre...*

Baix *gi-nes-ta* *flor* *flor de gi-nes-ta!* *a cri-dar* *cre...*

gi-nes-ta *flor* *flor de gi-nes-ta!* *a cri-dar* *cre...*

ratant *acelerant...*

Tempo (allegretto)

Sopr. I *mf* La gi-nes - tai-re be a - gra-da

Sopr. II *dim.* La gi-nes - tai-re be a - gra-da

Tenor *mf* La gi-nes - tai-re be a - gra-da

Bari *mf* La gi-nes - tai-re be a - gra-da

Bass *mf* La gi-nes - tai-re be a - gra-da les flo - re - tes al-tre

1 mitat:

Sopr. I *mf* que les flurs te-nen un di-a

Sopr. II *dim.* lai la gi-nes-tai-re quin-ze anys

Tenor *dim.* lai la gi-nes-tai-re quin-ze anys

Bari *mf* lai

Bass *mf* tan

2 mitat:

Sopr. I *sempre p.* qui

Sopr. II *dim.* L'un les de-ma-na a-po-na-des

Tenor *pp* l'al-tre lli-ga-des a ram

Bari *pp*

Bass *pp*

apret...

Sopr. I *dim.* pa-ra

Sopr. II *dim.* pa-ra

Tenor *dim.* qui ex-ten un mu-ca-do

Bari *mf* qui pa-reu-na ba-rre-ti-na qui ex-ten un mu-ca-do

Bass *mf* qui pa-reu-na ba-rre-ti-na

= 1 Tempo (allegretto)

Sopr. I *mf* *esting* La gi-nes - tai-re be a - gra-da

Sopr. II *dim* La gi-nes - tai-re be a - gra-da *dim*

Tenor *mf* La gi-nes - tai-re be a - gra-da *lai*

Bari *mf* La gi-nes - tai-re be a - gra-da

Bass *mf* La gi-nes - tai-re be a - gra-da les flo - re - tes al - tre *puo ratu:...*

Sopr. I *mf* que les fleurs te-nen un di-a *p* *= 1 mitat:* *b. clusa*

Sopr. II *dim* *lai* *la gi-nes-tai-re quin-ze anys* *cre* *mf*

Tenor *dim* *lai* *b. clusa* *la gi-nes-tai-re quin-ze anys* *cre* *p*

Bari *dim* *lai* *b. clusa*

Bass *tan* *b. clusa*

Sopr: I *sempre p:* *= 2 mitat =* *b. clusa* *qui*

Sopr: II *dimmi* *L'un les de - ma - na a - po - na - des* *dimi.....*

Tenor *pp* *b. clusa* *l'al tre lli - ga - des a rams* *dimi.....*

Bari

Bass

Sopr: I *mf* *apret.....* *dimi.....* *pp* *rat:...*

Sopr: II *dimmi* *pa* *ra* *dimi.....* *pp*

Tenor *b. clusa* *dimi.....* *pp* *rat:...*

Bari *b. clusa* *dimi.....* *pp* *rat:...*

Bass *qui pa-reu-na ba-rre - ti-na qui ex - ten un mu-ca-do* *crep:...* *rat:...*

apreta..... *rat:...*

à temps

cresc *mp* *suppr.* *religius*

Sopr. I
men-tres ven-flus de gi-nes-tre la pro-ces-so

Sopr. II
« b. clusa la pro-ces-so

Tenor
dimi... « b. clusa la pro-ces-so

Bari.
blanch « b. clusa la pro-ces-so

Bass
blanch dimi... « b. clusa la pro-ces-so

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for five voices: Soprano I, Soprano II, Tenor, Bass, and Bassoon. The lyrics are in Italian. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings like "p" (piano) and "dim." (diminuendo).

Sopr. I
 ba a - rri - - bant to - rent de llum en - tre rri - ber de do - mar - sos

Sopr. II
 va a - rri - - bant b. dura

Tenor
 va a - rri - - bant

Bass
 va a - rri - - bant

Bassoon
 va a - rri - - bant

rat: - - - - - cre. - - - - - = mes moque =

de du - - - mas - sos uers y blaus
(imitan el murmureig de la gentada)

b. clusa

b. clusa

b. clusa

b. clusa

b. clusa

= Allegret =

(imitat) = cant de gegants = ben ritmat

Na Na mmm

dim. pp

dim. pp

dim. pp

cre. ...

tan, tan, tan, tan, tan, tan ~ ~ ~ tan ~ ~ ~ tan ~ ~ ~ tan ~ ~ ~

(imitat)

b. clusa

(Segun el text, es promuará en aquest cant de gegants, imita la cornamusa.)

[illegible][illegible]

Sopr. I

na mi mi mi mi mi mi mi mi mi mi mi mi na, na

cre

mf

Handwritten musical score on aged paper. The score is written on two staves. The first staff is labeled "Lap. I" and the second staff is labeled "Lap. II". The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score for two parts: *Tenors* and *Bari*.

The *Tenors* part is written on a single staff with a treble clef. The lyrics are: *Yan a a a Yan a a a* (first measure), *cre* (second measure), *Yan Yan a a a Yan a a* (third measure).

The *Bari* part is written on a single staff with a bass clef. The lyrics are: *cre* (first measure), *cre* (second measure), *cre* (third measure).

Baig: 

[illegible][illegible]

f *cre.*

Tan ~ ~ ~ Tan ~ ~ ~ Tan ~ ~ ~ Tan ~ ~ ~

Bari



mf ore 2a mola

Bois (bon fortin) y m'acodicien
 et si de la cor-na-mu-sa ve l'e-per-cit de ge-gants ab les

Soprano I
 Soprano II
 Tenor
 Bass
 Bass

na ~ ~ ~ na ~ ~ ~
 p
 b. clusa
 cre...
 #5

Aram, tram tram,
 tan ~ ~ ~ tan ~ ~ ~ tan ~ ~ ~ tan ~ ~ ~ tan ~ ~ ~
 se - ver ge - gan - te - res: — diu que son deu a - quest any: tots ells van armats de

mf
 et
 Na,
 dimu...
 na ~ ~ ~ na ~ ~ ~ in ~ ~ ~ in ~ ~ ~ na ~ ~ ~
 mf
 p
 #5

tram, tram, tram, tram, tram, tram
 dimu...
 tan ~ ~ ~ tan ~ ~ ~ tan ~ ~ ~ tan ~ ~ ~ tan ~ ~ ~
 dimu...
 mf

mf
 cre...
 pu - rra, to - tes e - lles de ven talls — et bon re - gueip la mu -

Score for a musical piece, likely a ballet or opera, featuring multiple vocal and instrumental parts. The score is written on ten staves, with lyrics in French.

Parts and Lyrics:

- Soprano I (Sopr. I):** *bon se-queir la mu-la-sa fent-li re-corts de cla-dal*
na na na na na na na na
- Soprano II (Sopr. II):** *na na na na na na na na*
- Flute (Fl.):** *tram tram tram*
les tim-ba-les tim-ba
- Bass (Bar.):** *la-sa fent-li re-corts de cla-dal de cla-dal*
- Bass (Bar.):** *ru-geir lo lle-o dou-rat prop de l'et-li-ga que a-*
na na na na na na na na
- Soprano I (Sopr. I):** *ru-geir lo lle-o dou-rat prop de l'et-li-ga que a-*
na na na na na na na na
- Soprano II (Sopr. II):** *ru-geir lo lle-o dou-rat prop de l'et-li-ga que a-*
na na na na na na na na
- Flute (Fl.):** *le gen: ru-geir lo lle-o dou-rat que a-*
tram tram tram tram tram tram tram
- Bass (Bar.):** *le gen: ru-geir lo lle-o dou-rat que a-*
prop de l'et-li-ga que a gam
- Bass (Bar.):** *prop de l'et-li-ga*

Performance Markings:

- cre-* (crescendo)
- dimu-* (diminuendo)
- b. clura* (basso continuo)
- ben marcat* (well marked)
- pp* (pianissimo)
- mf* (mezzo-forte)
- p* (piano)
- f* (forte)
- exp.* (espressivo)
- atato* (ad libitum)

Handwritten musical score for Soprano I, Soprano II, Baritone, and Bass. The lyrics are in Catalan. The score includes dynamic markings such as *dimi.*, *p*, *cre.*, *puo rait.*, *mf*, and *ab*. The tempo is marked *f = a tempo*.

Soprano I: *dimi.* *p* *cre.* *puo rait.* *mf* *f = a tempo*
 - sam - pla ses a - les com per vo - lar *ab*

Soprano II: *cre.* *dimi.* *p*
 - sam - pla ses a - les com per vo - lar *ab*

Baritone: *mf* *ab*
 - sam - pla ses a - les com per vo - lar *ab*

Bass: *cre.* *mf* *puo rait.* *cre.*
 que a - sam - pla ses a - les com per vo - lar *ab*

Handwritten musical score for Soprano I, Soprano II, Baritone, and Bass. The lyrics are in Catalan. The score includes dynamic markings such as *cre.*, *rat.*, *dimi.*, *dimi-y-rat.*, *dimi.*, *dimi.*, *dimi.*, *cre.*, and *rat.*.

Soprano I: *cre.* *rat.* *dimi-y-rat.*
 e - pos mons - tres que fu - gen del gran Deu dels cris - ti - ans

Soprano II: *dimi.*
 e - pos mons - tres que fu - gen «b. clara» *dimi.*

Baritone: *dimi.*
 e - pos mons - tres que fu - gen del gran Deu dels cris - ti - ans

Bass: *dimi.*
 e - pos mons - tres que fu - gen del gran Deu dels cris - ti - ans

cre. *rat.* *dimi-y-rat.*

Sopr. I
 Altus
 Sopr. II
 Tenor
 Bass
 Piano

gán-di-a, Et ex pre-cor-di-is so-net præ
 (natural)

Andante moderat

Sopr. I

Chor de Noirs (bon ligat)

Noirs

Sopr. II

Tenor

Bar.

Bass

sa - cris so - lem - ni - is junc - ta sint

ne - ts que en - to - nen lo sa - cris en ge - li - cal

dim. *pp* (precuran imita f. paget)

b. clusa

b. clusa

dim. pp

Sopr. I

Chor de Noirs

Sopr. II

Tenor

Bar.

Bass

gan - di - a Et ex pre - car - di - is so - net pre

dis

cre -

b. clusa

b. clusa

dim. *pp*

(natural)

b. clusa

pp

— dolce app: —

Sopr. I: *La ce-ga re-sa re-sa que*

Noir: *co-mi-a: Rec-ci-dant ve-te-ra no-va sint*

Sopr. II: *dimissio unis*

Tenor: *b. clusa*

Bari: *b. clusa*

Bass: *b. clusa*

Sopr. I: *re-sa sa fi-lla no re-sa no re-sa tan, es-par*

Noir: *im-ni-a Car-da, no-ces et i pre-*

Sopr. II: *nu re-sa tan*

Tenor: *b. clusa*

Bari: *b. clusa*

Bass: *b. clusa*

poco apert: ... Tempo Allegret =

Sopr. I: *gint la flor la flor so-bran-ta ca-rre a-munt y ca-rre a-vall. Quan a-*

Noir: *ra*

Sopr. II: *b. clusa*

Tenor: *la flor so-bran-te ca-rre a-vall. Quan a-*

Bari: *ca-rre a-vall. Quan a-*

Bass: *ca-rre a-munt ca-rre a-vall. Quan a-*

retenint...

sempre retenint... mult...

Sopr. I: *crep: rri-ba la Cur-to-dia la Cur-to-dia e-lla a-no-cal de van-tal,*

Sopr. II: *la Cur-to-dia*

Tenor: *rrri-ba la Cur-to-dia*

Bari: *rrri-ba la Cur-to-dia*

Bass: *rrri-ba la Cur-to-dia*

sempre retenint... mult

— dolce app: mf

dimi- mf

dimissio unis

♭.clara

♭.clara

♭.clara

♭.clara

La ce-ga re - - - sa re-sa que
co - - ni - a: Rec - ci - dant ve - - te - ra no - - va sint

dimi- p p mf

re - - sa sa fi-lla no re-sa no re-sa tan, ex-par

im - ni - a car - da, no - - ces et i pe -

nu re-sa tan;

♭.clara

♭.clara

Sup: I *peu a peu: ... l'Allegret =* *retenint*
 ginet la flor la flor so-bran-te ca-rre a-munt y ca-rre a-vall. Quan a-
 Nris *dim. p*
 -ra
 Sup: II *mf* *Ab. clusa*
 Tenor *dim. p*
 la flor so-bran-te ca-rre a-vall. Quan a-
 Bari *mf*
 ca-rre a-vall Quan a-
 Boin *p*
 ca-rre a-munt ca-rre a-vall Quan a-
retenint

sempre retenu. . . . mult. . . . f (amoros puc aprut.
crep:
Laps I || *p* *dim.* *p*
ri-ba la Cus-to-dia la Cus-to-dia e-lla a-vo-ca't de van-tal;
Laps II || *p* *dim.*
la Cus-to-dia *b. clusa* *grac. aprut.*
Tenor || *b. clusa*
ri-ba la Cus-to-dia *b. clusa*
Bass: || *delc.* *mf* *dim.*
ri-ba la Cus-to-dia *b. clusa*
Bass || *crep.* *dim.* *pp*
ri-ba la Cus-to-dia *b. clusa*
sempre retenu. . . . mult.

mf a temps (amurament) = molt retingut

Sopr. I: sa ma-re del cor a bo-ca la flor la flor de ros

Sopr. II: *mf* *dim.* *p*

Tenor: *pp* *mf* *dim.* *p*

Bari: *pp* *= molt retingut =*

Baix: *pp* *b. clara* *mf* *dim.* *p*

dimu. p

Sopr. I: prechs prechs y salms

Sopr. II: *dimu.* *pp* *retenu.*

Tenor: *dimu.* *pp* *dimu.* *pp*

Bari: *pp* *pp*

Baix: *(dimu.)* *pp* *retenu.* *pp*

= Andante (cari andantino) (dolç y religiosament cantat)

Del ve-ri-ble que fla-

creix. mf *dim. y no rit. p*

Sopr. I: -me-ja da-va-lla a sos ulls un raig que com pon cel·les se

Sopr. II: *pp* *del*

Tenor: *del* *dimu.* *pp* *rit. dimu.* *p*

Bari: *da* *va* *lla a sos ulls*

Baix: *da* *va* *lla a sos ulls un raig*

dimu. p *rit.* *creix.*

Sopr. I: ba-den al ves del di-a del di-a que naix; y ven

Sopr. II: *dimu. y rit.* *p* *rit.*

Tenor: *un* *raig* *y* *ben* *l'Har-ta del*

Bari: *y* *ben* *y* *ben* *l'Har-*

Baix: *y* *ben* *l'Har-*

= a tempo =

mf a temps (amarurament) = molt retingut

mf rit. 1. 2 7

Sopr. I sa ma-re del cor a-bo-ca la flor la flor de ros

Sopr. II *mf* *dim. p*

Tenor *pp* *mf*

Bari *pp* *= molt retingut =*

Baix *pp* *mf* *dim. p*

« b. clara

dimu. p *= Andante (cari andantino)*
(dels y religiosament cantat)

Sopr. I prechs prechs y salms Del ve-ri-ble que fla-

Sopr. II *dimu. p* *retenu*

Tenor *dimu. p* *dimu. p*

Bari *pp* *pp*

Baix *(dimu.)* *mf* *pp* *retenu*

crep: ... *mf* *dim.* ... *rit.* ... *p*

Sopr. I - me - ja da - va - lla a sos ulls un raig que com pon celler se

Sopr. II

Tenor *del* *dim.* ... *rit.* ... *dim.* ... *p* del

Bari da - va lla a sos ulls

Bass da - va lla a sos ulls un raig

ah

p = *à tempo* =

Sopr. I *dim.* ... *rit.* ... *p* *crep:* ...

Sopr. II di - a que naix; y ven

Tenor *dim.* ... *rit.* ... *p* *crep:* ...

Bari un raig y ben l'Alar tia del

Bass y ben y ben l'Alar

mf *dim. y rit.* *P* *dimi - - - - - pp*

Sopr. I l'Ho-s-tia del e-thi-sim per sem-pre si-a-a-la-bat

Sopr. II *mf* *dim. y rit.* *P* *rete - - y dimi -*
l'Ho-s-tia del e-thi-sim per sem-pre per sem-pre si-a-a-la-

Tenore *mf* *dim. y rit.* *P* *reti -*
e-thi-sim per sem - - - pre si-a-a-la-

Bari *mf* *dim. y rit.* *P* *reti -*
l'Ho-s-tia del e-thi-sim per sem - - - pre si-a-a-la-

Bass *mf* *dim. y rit.* *P* *reti -*
tia del e-thi-sim per sem - - - pre si-a-a-la

a tempo *1^{er}* *un poco mes mogut*

Sopr. I - - - - -

Sopr. II *P* *cresce -*
-bat - - - - - co -

Tenore *P* *y*
-bat en tre ci-ris a fi-le-res

Bari *P*
-bat en tre ci-ris a fi-le-res a fi-le-ras

Bass *dim. - - - - - pp* *dimin.*
bat - - - - - *b. chiusa*

cresc. mf poc. afret

pp *p*

Sopr. I
y co - ro - na co - ro - na de bri - llants es - te - la - da de la

Sopr. II
ro na de bri - llants es - te - la - da de la

Alto
unis

Tenor
ha

Bari
co - ro - na de bri - llants es - te - la de la

Bass
co - ro - na de bri - llants de la

cresc. mf

y co - ro - na de bri - llants

cresc. y afre: rit. rit. y cresc.

Tempo: (andante ~~moderato~~ pas modér)

Sopr. I
glo - ria que'l a - dur - na a - ci baup Sol hon les a - ni mes

Sopr. II
glo - ria que'l a - dur - na a - ci baup Sol hon

Alto
glo - ria que'l a - dur - na a - ci baup Sol hon

Tenor
glo - ria que'l a - dur - na a - ci baup Sol

Bari
glo - ria a - ci baup Sol

Bass
que'l a - dur - na a - ci baup Sol

cresc. y afre: rit.

Sopr. I *dim.*... *men.*... *do*... *p*
 pu-res se ve-nen as-so-le-yar
 Sopr. II *dim.*... *men.*... *do*... *p*
 les a-ni-mes pu-res se ve-nen as-so-le-yar
 Tenor *dim.*... *men.*... *do*... *p*
 re ve-nen as-so-le-yar
 Bari *dim.*... *men.*... *do*... *p*
 se ve-nen as-so-le-yar as-so-le-yar
 Baup *dim.*... *men.*... *do*... *p*
 hem re ve-nen as-so-le-yar *exp.*... a

Sopr. I
 Sopr. II
 Tenor *ben cantat (religiosament exp.)*
 yar a-mor dels an-gels y'ls no-mes
 Bari *exp.*...
 yar a-mor dels an-gels y'ls no-mes
 Baup *exp.*... *dim.*...
 mor dels an-gels y'ls no-mes *Se.*

Sopr. I *(menus)* *(angelical)* *dim.*... *exp.*...
 lo que a-quells dus cors vos di-uen mi
 Sopr. II *dim.*... *men.*... *do*... *p*
 ah
 Tenor *dim.*... *men.*... *do*... *p*
 -sus sa cra-men tat!
 Bari *dim.*... *men.*... *do*... *p*
 -mes ah
 Baup *dim.*... *men.*... *do*... *p*
 -sus sa cra-men tat!

Sopr. I *mp* *retin.*... *dim.*... *p*
 ram-bas y sus-pi-rant
 Sopr. II *mp* *retin.*... *dim.*... *p*
 ram-bas y sus-pi-rant
 Tenor *(ben cantat, amorament)* *aptes...*
 di ganto a-quells que no hi ve-uen per-que no us
 Bari *p* *ah*
 Baup *p* *ah*
c. b. clusa

Supr. I

Supr. II

Tenor

Bar.

Bass

yar ben cantat (religieusement expr.) dem.

yar a mur dels an-gels y'ls ho-mes oh Je-

yar a mur dels an-gels y'ls ho-

mur dels an-gels y'ls ho-mes Je-

re-tin.

(menor) (angelical) *dirini* *crey...*

lo que a-quells dus cors vos di-uen mi

dirini *crey...* *mi*

dim... retin... ah

- sus sa cra men tat!

dim... retin... ah

- sus sa cra men tat!

mp retin... dim... p

ram bas y sus-pi-rant

mp retin... dim... p

ram-bas y sus-pi-rant

(bon cantat, amurament) *apret...*

di gaubto a-quells que no hi ve-uen per-que no us

ah

ah

ah

ah

apret. y crep. mf rit. y crepan.

Sopr. I di gau-ho a a quella que no hi veu-en per que nous vo-len mi-

Sopr. II *apre. rit.* ah no us vo - - - - len mi -

Tenor I *apre. cre. mf rar er. rit. mf* vo-len mi rar nous vo - - - - len mi -

Tenor II *dim. pp* no us vo - - - - len mi -

Bari: *apret. y crep. mf rit.* per - - - - que no us vo y crep. . . . len mi -

Bass: *apret* mi -

Andantino

Sopr. I *mf dimi y ritardand. p* rar nous vo - - len mi - rar *ret. a temps* *dimi mf dim. p cre. dim.* *b. clusa*

Sopr. II *mf dimi y rit.* rar nous vo - len mi - rar *b. clusa* *mf dim. p dim.*

Tenor I *rar* *dimi. y ritardand. pp* *ret. a temps:* *cre. mf dim.* *b. clusa*

Bari: *rar* *b. clusa*

Bass: *rar* *b. clusa*

Handwritten musical score for five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled on the left as "Fag.", "Fag.", "Fag.", "Bass", and "Bass". The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 14. The notation is in a key with one flat (B-flat) and a 3/4 time signature. The dynamics range from "pp" (pianissimo) to "ff" (fortissimo). The score includes various performance instructions such as "dim." (diminuendo), "rit." (ritardando), "cres." (crescendo), "mf" (mezzo-forte), "p" (piano), and "ff" (fortissimo). The score ends with a double bar line and a repeat sign.

F. Pajalek

Bavaria 5 März 1914