

Deu

Cançons originals.

Auto: Blanca Selva

Lema: Servents del Senyor,
beneïm al Senyor!

Premi de 1000
Concurs Concepció Rabell
any 1935 - Còpia

Nº 7

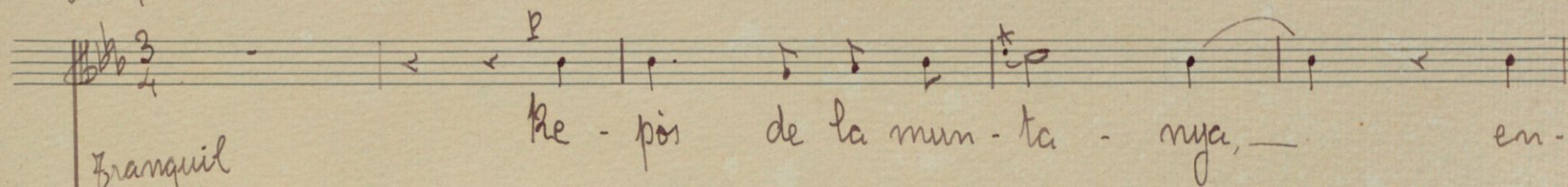
Lletres de Joan Blongueres

(L'istiu al cor.)

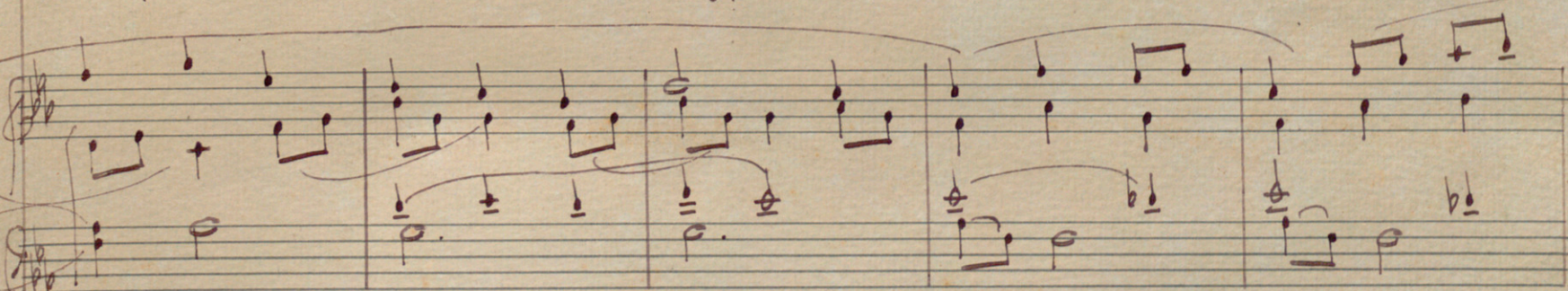
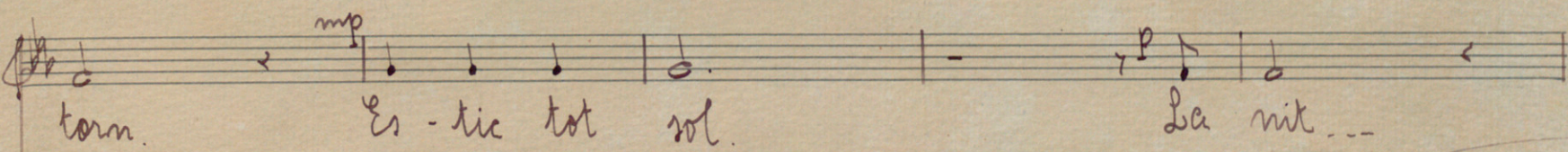
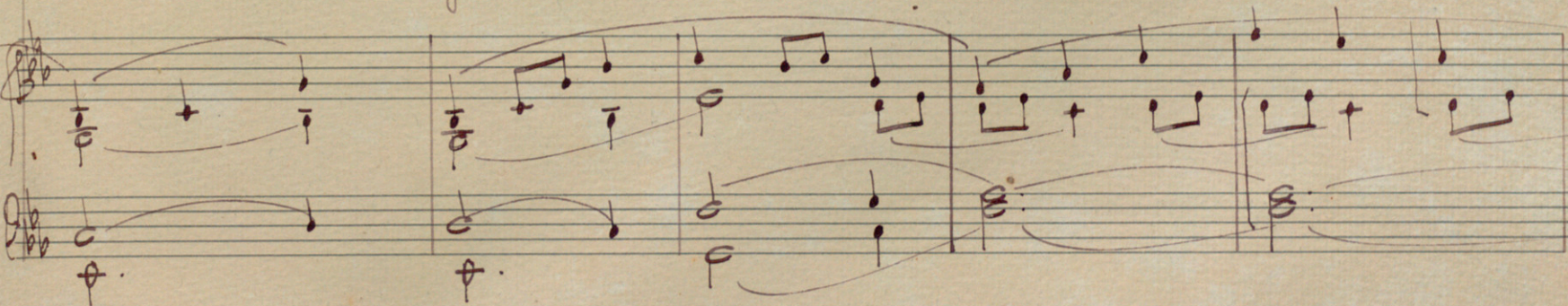
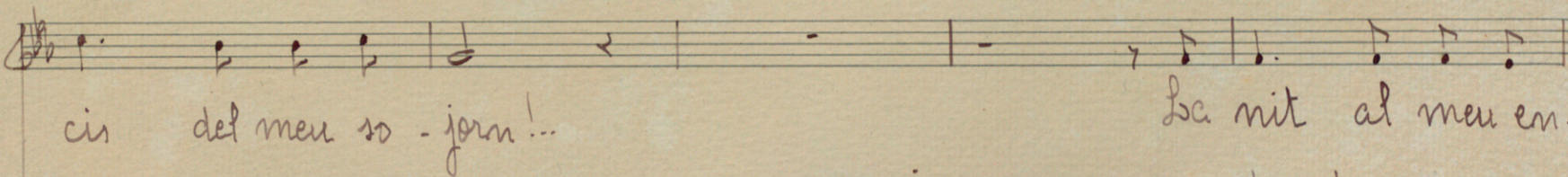
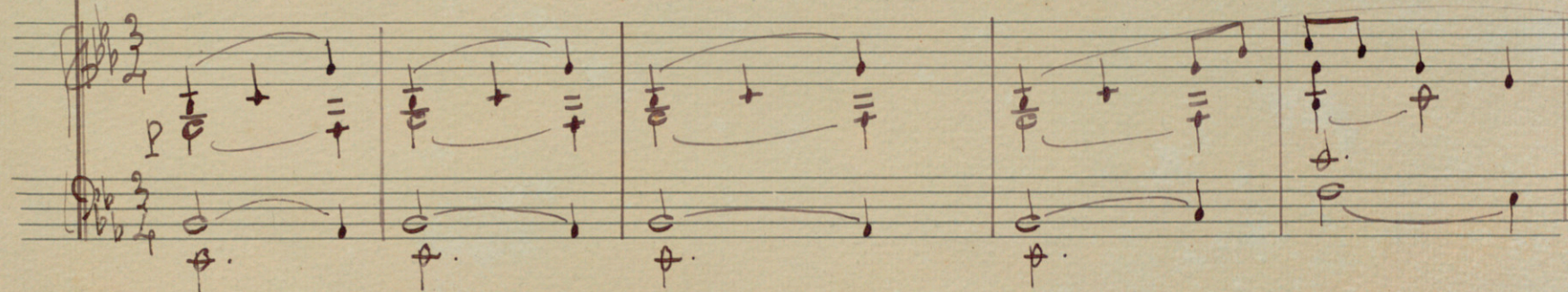
(Penombres)

Sol en la nit.

tranquil



tranquil



Jen-ca-ra en l'es-pe-rit rom-nin la lum-del

di a... Jen-

rominent clenger

ca-ra l'a-le-gri-a, l'a-le-gri-a clen-ge-ra que ha bri.

(per sobre)

clat

més P

fu-gis-se-ra, no se vers on me qui-a.

clengerissim

mauvement ondulat

(per sobre)

p Apaciblement

Ca - mi-no len-ta.

ment — per l'om-brare-mo - no - ra, tot vol.

Ois-te-ri-o - ra, i - gual i per-sin.

tent, de mi-caen mi-ca, de la ter-ra s'ex-ha-lau-na mu-

Handwritten musical score, first system. The top staff contains a vocal line with lyrics "ri" and "ca." The middle staff contains a piano accompaniment with the instruction *leugerissim*. The bottom staff contains a bass line.

Handwritten musical score, second system. The top staff contains a piano accompaniment with the instruction *leugerissim*. The middle staff contains a vocal line with the instruction *cantat*. The bottom staff contains a bass line.

Handwritten musical score, third system. The top staff contains a piano accompaniment with the instruction *leugerissim*. The middle staff contains a vocal line with the instruction *m. eq.*. The bottom staff contains a bass line with the instruction *Ped.*. The lyrics "A-l-lé-lu - mi - un - u." are written below the vocal line.

Handwritten musical score, fourth system. The top staff contains a vocal line with lyrics "dol," "tris - te - ment - l'an -", "sacré vent." and "8.". The middle staff contains a piano accompaniment with the instruction ** Ped.*. The bottom staff contains a bass line with the instruction ** Ped. * Ped. * Ped. * Ped.*.

més depressa
com balbucejant

5

Agitat

Es - tie sol! — La fos-
cor fa ba-rar-da! —

Agitat

p

més depressa

Es co-var-da la pen-ra i no es llen-ça fos-caen-lla, fos-caen-

dim

dim

apacible i cada vegada més lluminós.

lla, fos-caen-lla... a es-bri-nà el com-tant re-tor-

acarinador

nen de la vi-da, re-nai-xent tot mo-ment a tre-vi-da.

creix

sempre creix

creix

p
Dol-ça-ment u-na-m.

interm.
dim *dolce* *acelerant*
Ped *Ped *Ped *Ped

ti - ga cam - go al pen - sa - ment, no - va, can - tai ros.

m. enq. *m. dn.*
*Ped. * Ped. *Ped. *Ped. *Ped.

pi - nai i ai - xe - ca d'un vol!

mes rapid *rotat i joia*
mes rapid No es - tic vol!...
rotat *sempre*
*Ped. *Ped. * *Ped.

mes rapid *p. misterio*
Quiem se - gueix i quem mi - ra? res.

mes rapid
pp. estampat
aguantan el pedal precedent
*Ped.

Més moderat de temps pero cada vegada 7

pin he sen-tit, jo di-ri-a d'i-ne-fa-ble i sub-til com-pa-

més moderat

més animat de sentiment

muj - a. És la can-çó — que amb la llum porta 'dins? És la can-

sempre llenges

progresivament de sonoritat més extinguda

çó vi-bra-do-ra dels brins? — És el cor que es da-leix? — És l'a.

mf

f intern

sempre creix

mor que em re-queix? ... tranquil·litant-se poc a poc

f intern

Handwritten musical score for voice and piano, featuring lyrics in Romanian. The score is written on five systems of staves.

System 1: The vocal line begins with the lyrics "Fer-vo-ro - ra ie - le - va ma". The piano accompaniment includes a section marked "recollit" and "clinger" with a "Ped." (pedal) instruction.

System 2: The vocal line continues with "i um ri - len - ci co-". The piano accompaniment features a section marked "*Ped. simile".

System 3: The vocal line continues with "men - sa - i co - men - sa u - na pau benau -". The piano accompaniment includes a section marked "nuai harmonis".

System 4: The vocal line continues with "ra - da." and "P. sempre". The piano accompaniment includes a section marked "clungia".

System 5: The vocal line continues with "Kug-me a". The piano accompaniment includes a section marked "una corda".

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Romanian, and the musical notation includes various dynamics, articulations, and performance instructions.

dalt la mi - ra - da que de llum sent l'an-
 transparent
 tre corda *Ped.* **Ped.* **Ped. sempre simile*
 hel! *pp. clarissim* En el cel, bri - lla -
 sempre *pp*
 una corda

dor, qui - a - dor, un es - tel.
Ped. fins a la fi

(Musical notation for the final section, including a double bar line and a final cadence.)

Letra de Miquel Ferrà

Amig camí
La horada

La Candelera plora.

Senne lentitud.

La can-de-le-ra plo-ra da-munt els camps mu-lats;

a ca-da raig de plu-ja r'a-le-grem els sem-brats.

Les boi-res i trin-te-ses de l'hi-ver-na-da són u-na cla-

ron — de mi — vol qui bla — na — ment se fon. Se

fon per l'ai-re càn-did, pèls a-met-llers en flors, joi-o-ros ca-me-

lo-bres en-llu-me-nats — de plon.

La Can-de-le-ra plo-ra, l'hi-vern — se-nà a-ca-

bat. L'au-cell, es-pol-rant l'ai-gua del plo-mi-

ro - at, rien vo - la dim la jo-ia d'un raig de

rol fur - tieu. La blan-ca Pri-ma-ve

ra da-ne-rann vel de lla - gri-mes rom -

Handwritten musical score on page 4, featuring three systems of staves. The notation includes notes, rests, and various musical markings.

System 1:

- Staff 1: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes. A dashed line with "ri" is below the staff.
- Staff 2: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes.
- Staff 3: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes.

System 2:

- Staff 1: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes. A dashed line with "u." is below the staff.
- Staff 2: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes. A dashed line with "f joins" is below the staff.
- Staff 3: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes.

System 3:

- Staff 1: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes. A dashed line with "ga" is below the staff.
- Staff 2: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes. A dashed line with "p" is below the staff.
- Staff 3: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes.

System 4:

- Staff 1: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes. A dashed line with "8" is below the staff.
- Staff 2: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes. A dashed line with "Ped." is below the staff.
- Staff 3: Treble clef, 2/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A slur covers the last four notes. A dashed line with "*" is below the staff.

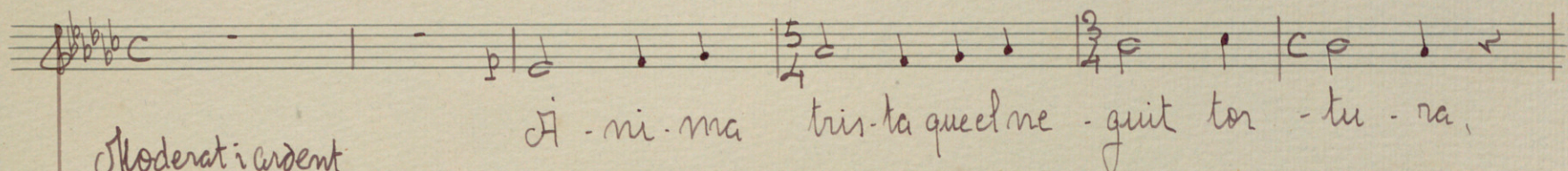
Lletres de Miquel d'Alfons

(La Ruta il·luminada)

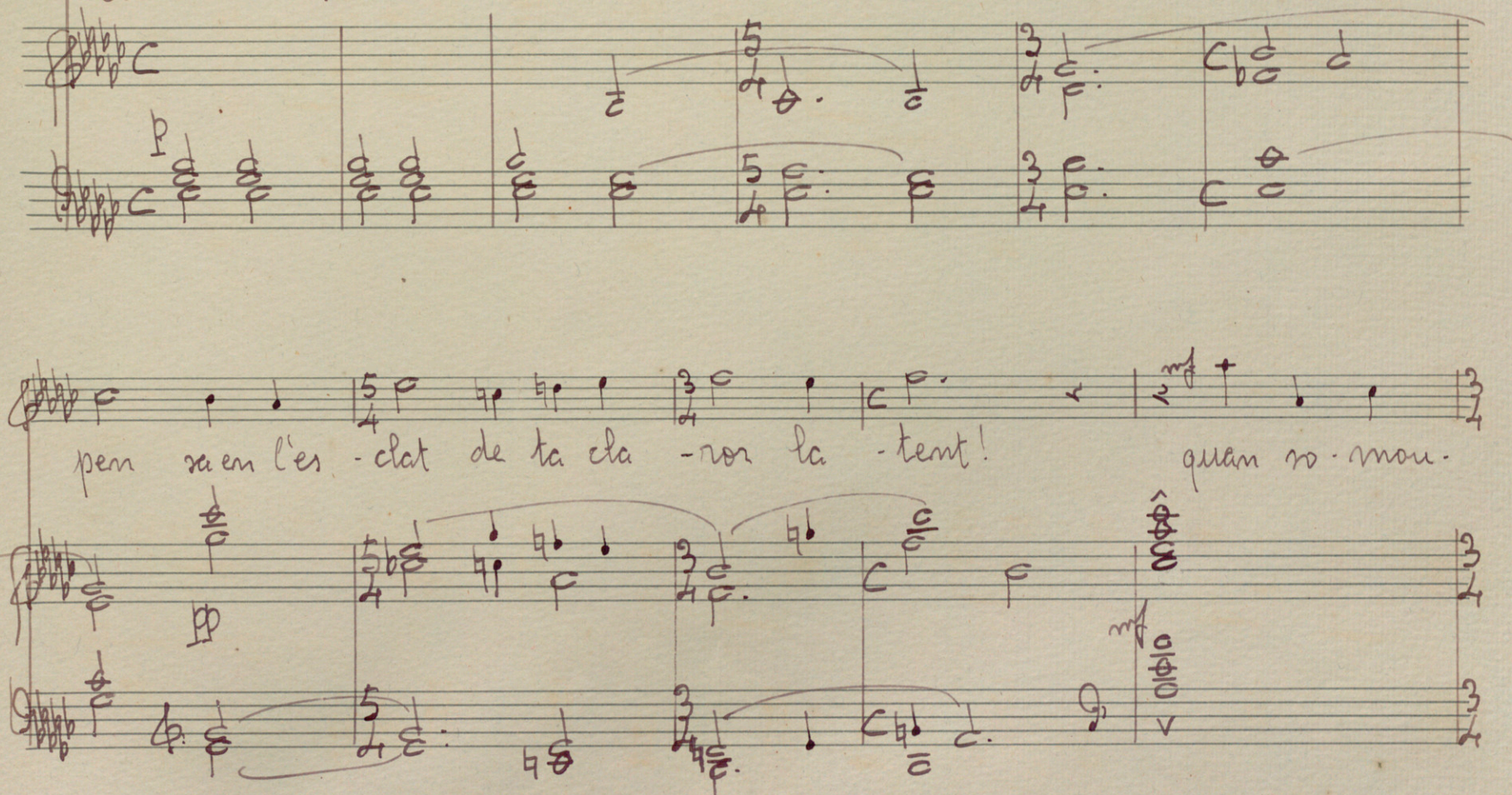
Sonnet de l'Ànima immortal

Moderat i ardent

(♩ = sempre)



Moderat i ardent



l'es-fon-dra - ment men tre el no - res com u - na

fal-da obs - cu - ra no gran-xa - ra - niun rol es - tel d'ar - gent,

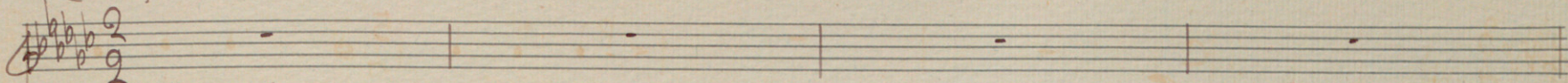
ro - la amb els an - gels i la fla - ma pu - ra,

tu cre-ma-ràs com u-na tor - xa ar - dent.

creix molt *intens*

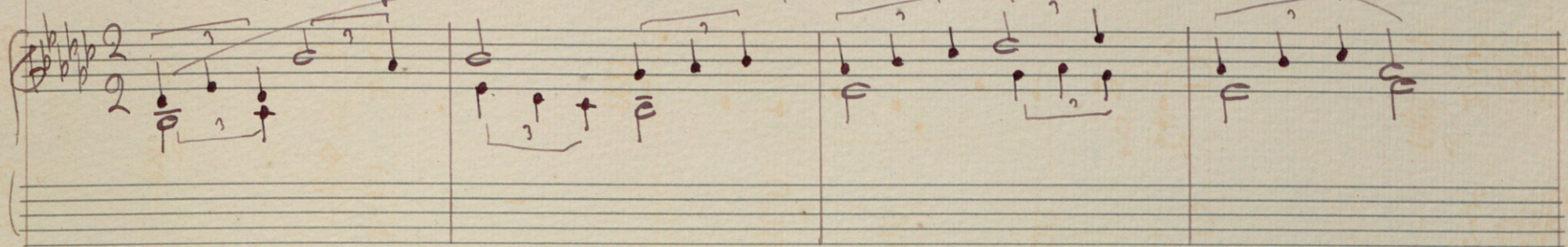
Una mica més animat

($d=c$)



Una mica més animat

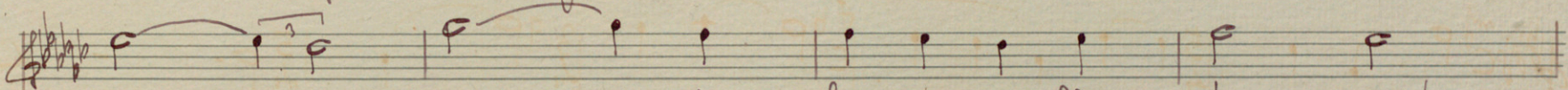
($d=c$) ben cantat, ardent i flexible intensament expressiu



Ets

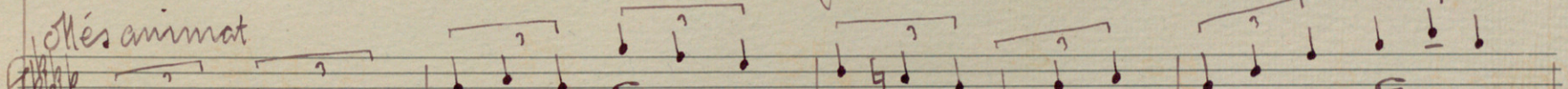


Més animat, dolc, però molt restringut

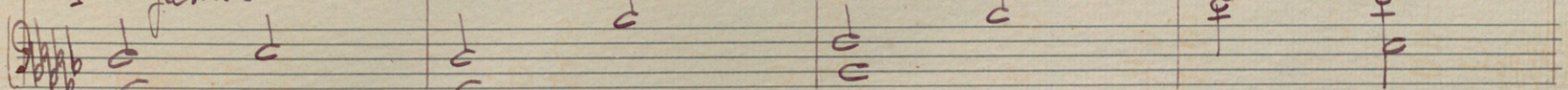


més — ets més — d'e - fi - me - ra llan - ter - na!

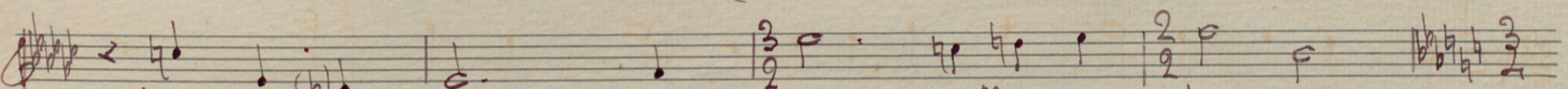
Més animat



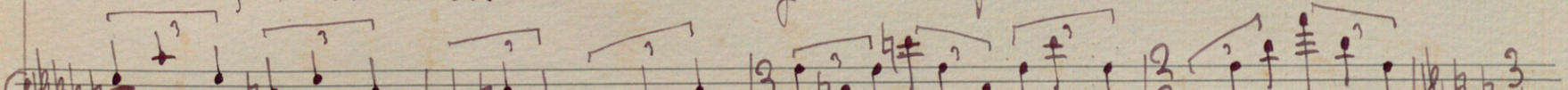
p flexible



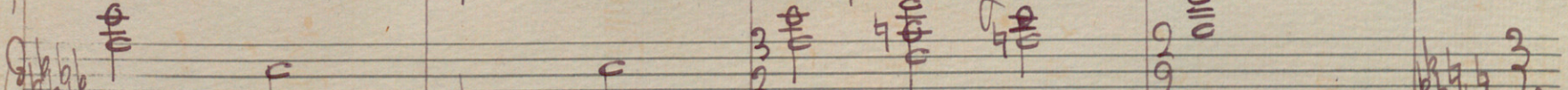
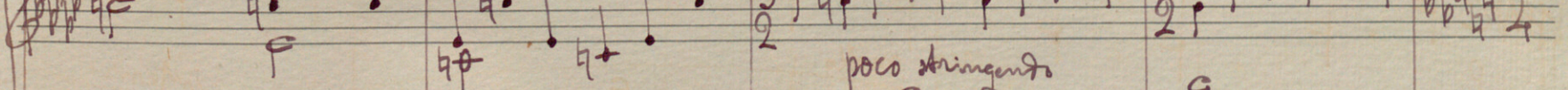
($d=c$) Animant poc a poc



ven - gut el cos i fe - ta fla - ma ex - ter - na,

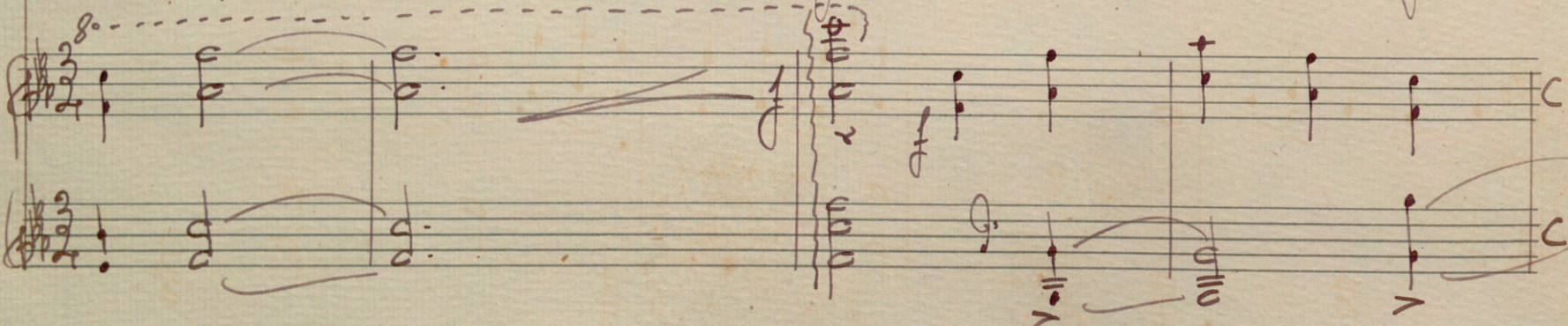
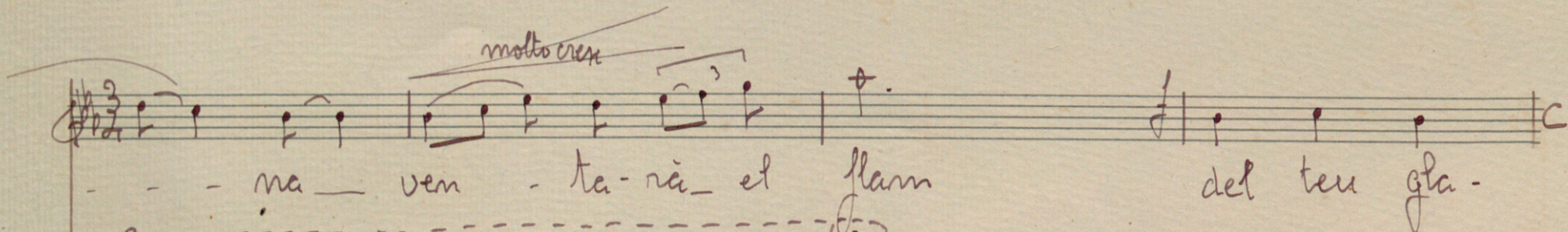
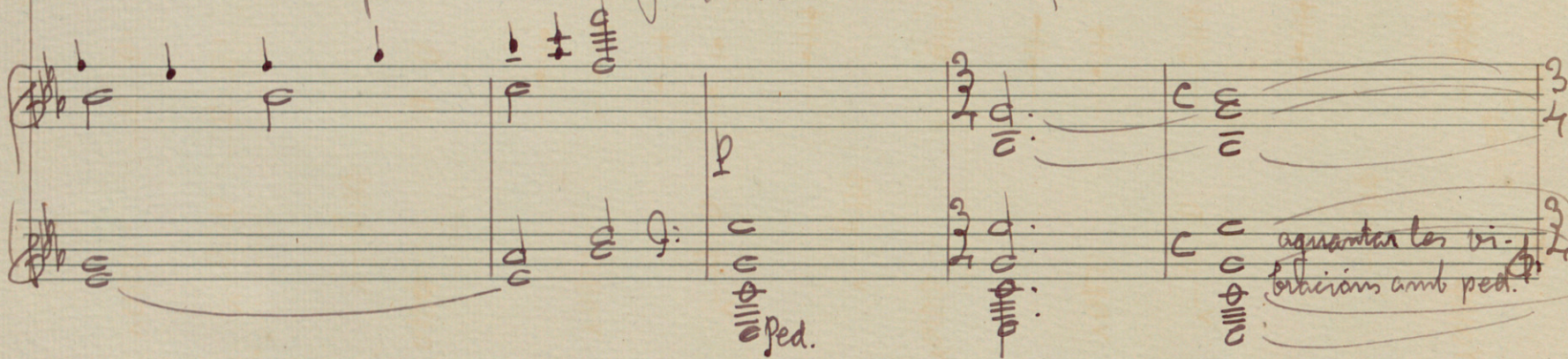
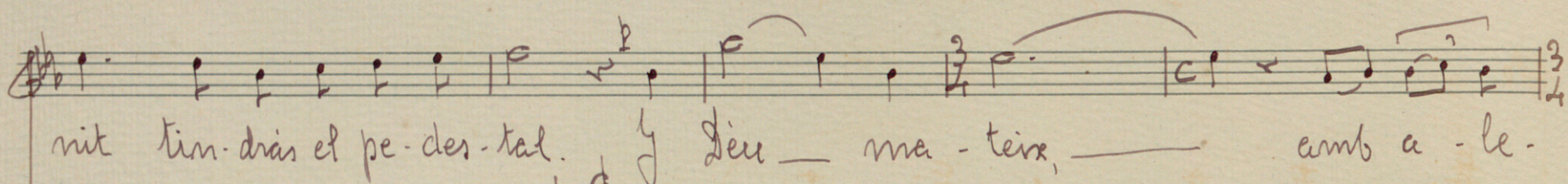
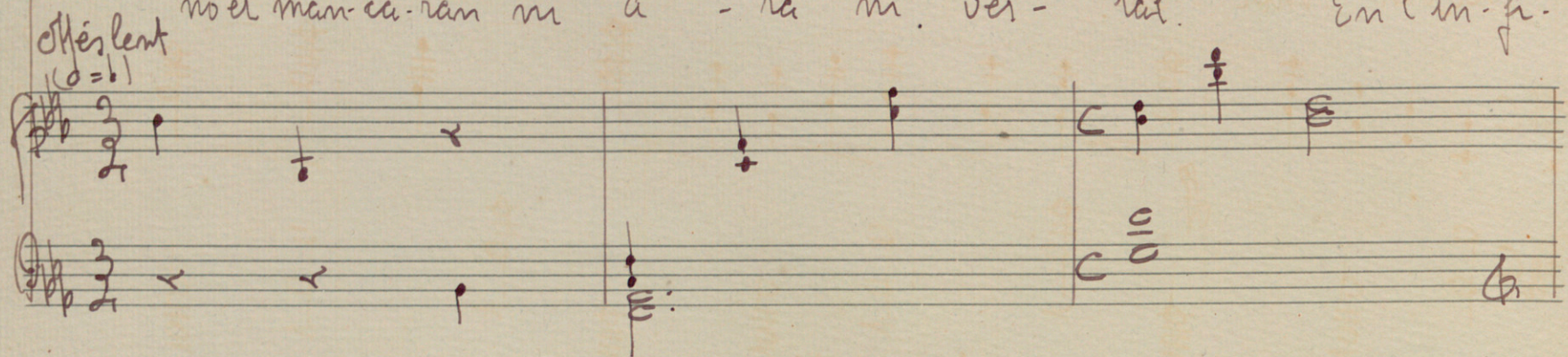
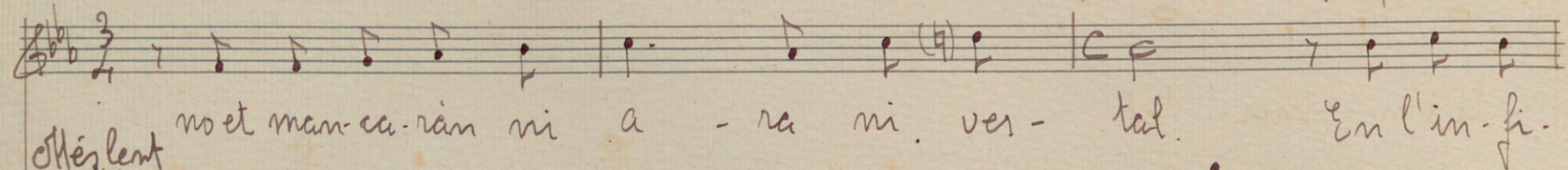


poco stringendo



(d=b) Més lent.

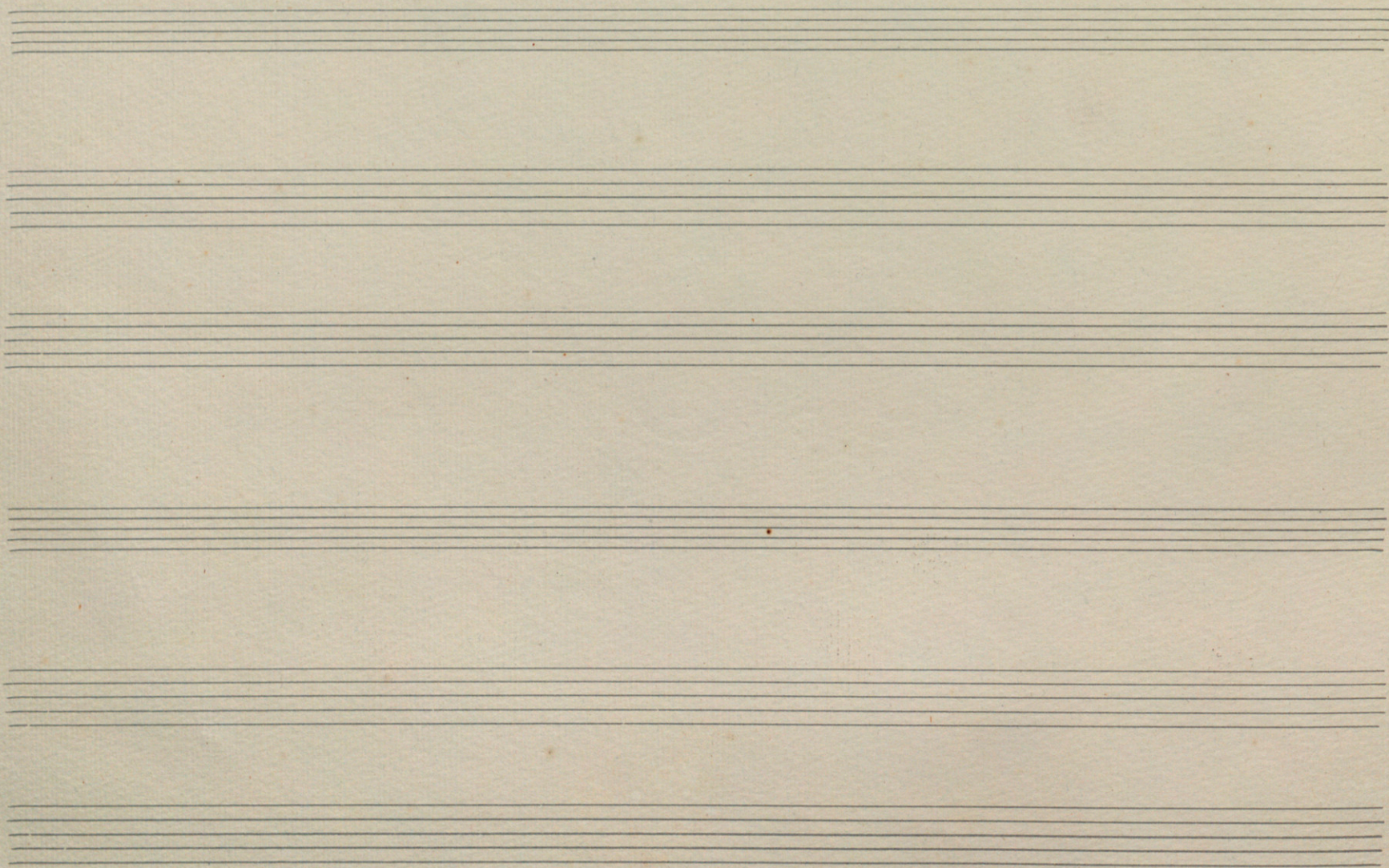
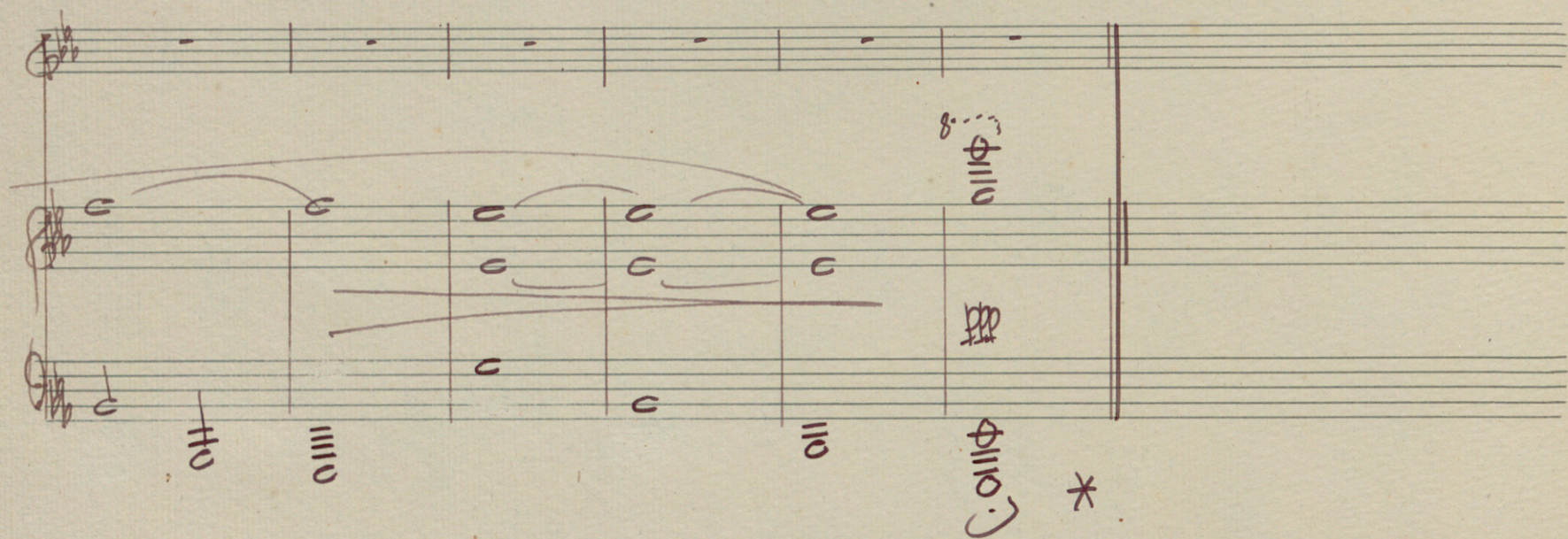
sempre dolç



ti - im - mor - tal.

Ped. aguantat fins a la fi

Sonor i ampleament cantat



Letra de Miguel Meléndez

(La Ruta il-luminada)

Purissima

Moderat, sense lentitud

Sal - ve, Sal - ve, Sal - ve

sempre p

i Lli

sempre p

- rio ges-sa-mi? La na-tu-ra bel-la l'ha po-gut co-

llin.

mf

més intens

mf

p

mf

Pu - na, pu - na, pu na -- i Lul blan-que - ja el

p

p

p

mon i A-quai-ten l'al-tu-ra: ja la neu noes fon.

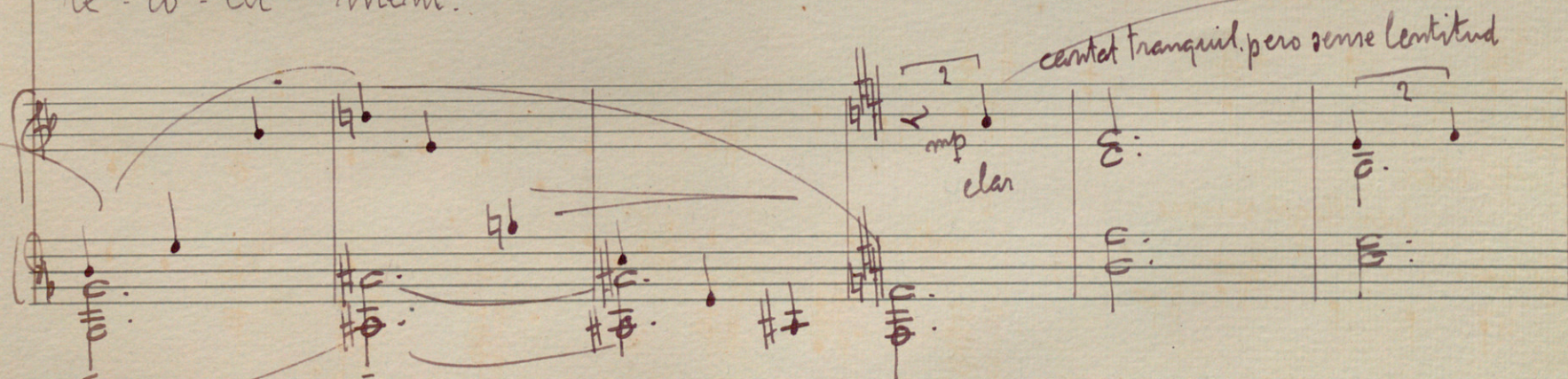
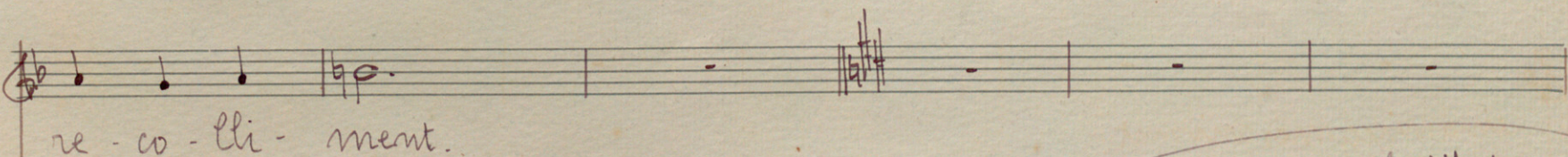
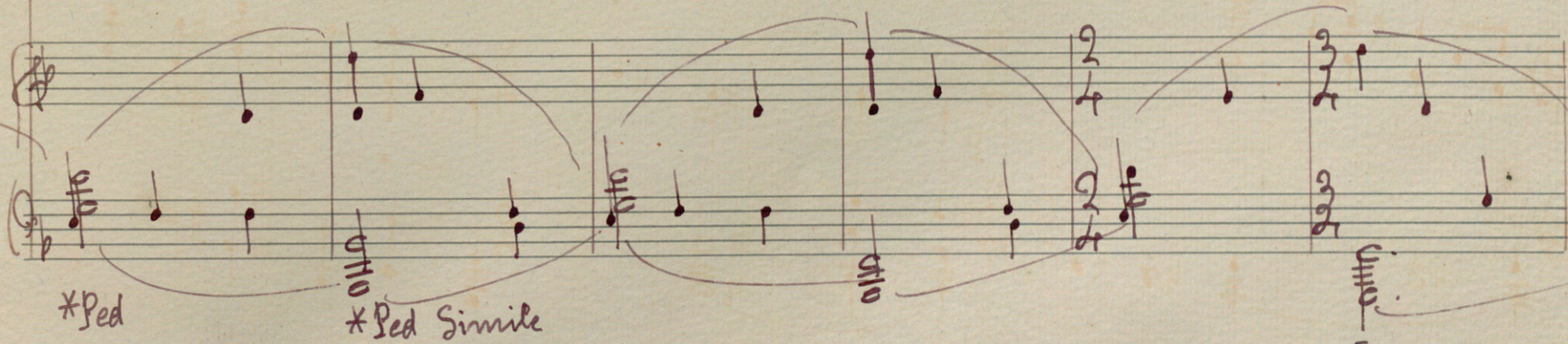
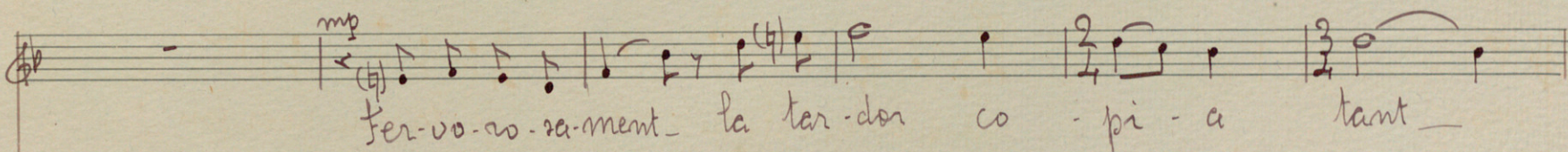
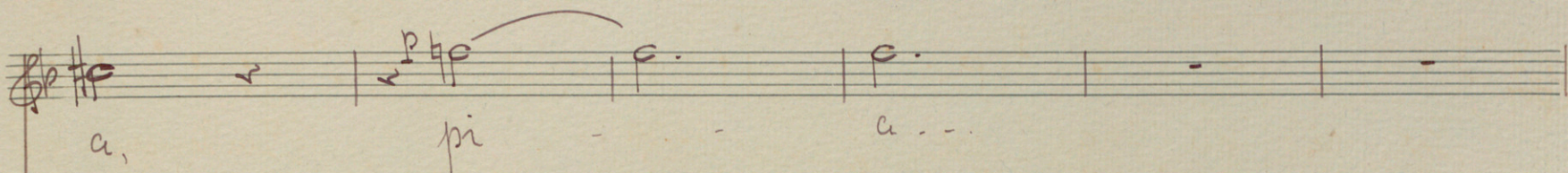
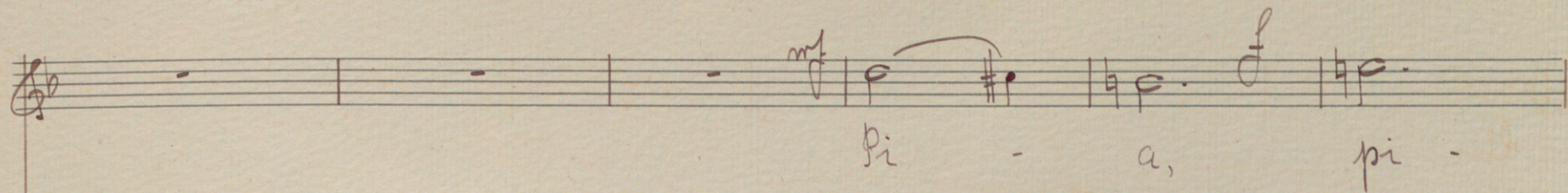
una mica més animat

mp clar.

p

ben lligat sempre

restingut



una mica marcat

mf cantat
més expansion

tranquil·litzant·se
dol
man

ca, dol - ca, dol - ca

ca, dol - ca, dol - ca

Contemplatiu i intens

oh ri ma-ter.

nat! a/c crei-xent la

mol-sa fi na de Na- amb entusiasme creixent

dal. joia marcat, ben joia ben minor

Handwritten musical score system 1. It consists of three staves. The top staff is empty. The middle and bottom staves contain musical notation with notes and rests, connected by slurs. The key signature has one sharp (F#).

Handwritten musical score system 2. It consists of three staves. The top staff is empty. The middle and bottom staves contain musical notation with notes and rests, connected by slurs. The key signature has one sharp (F#). Handwritten annotations include "més f" above the middle staff and "encara més f" above the middle staff. Below the bottom staff, the text "encara més sonor i joïós" is written.

Handwritten musical score system 3. It consists of three staves. The top staff is empty. The middle and bottom staves contain musical notation with notes and rests, connected by slurs. The key signature has one sharp (F#). Handwritten annotations include "f marcat" below the bottom staff.

Handwritten musical score system 4. It consists of three staves. The top staff is empty. The middle and bottom staves contain musical notation with notes and rests, connected by slurs. The key signature has one sharp (F#). The system ends with a double bar line.

Lletres de Miquel Ferrà.

(Amig camí.
Les violes del crepuscle)

Els Angels.

Tranquil i pur

p fren

for-mant a l'o-ri-ent un nim-be cel i

Tranquil i pur

g^a

pp

sempre p

no-ra els An-gels han quai-tat dim l'au-ba mig des-clo-ra. L'es-

g^a

tre-lla del ma-ti

dim la bla-vor del di-a

com en un

g^a

9

lac — d'ar - gent dub - to - ra se fo - mi - a. Bro.

dols i llengua

lla - va dol - ça - ment — la llum con - quis - ta - do - ra, Els

cren

Ar - gets han o - bert — les por - tes de l'eu -

majestuós i potent

8a

cren

més

9a

no

8a

ben marcat

Handwritten musical score, first system. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a measure with a whole note and the word "ra." written below. The subsequent measures contain eighth and sixteenth notes, some beamed together. A dashed line with a "3" above it indicates a triplet. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of three sharps. It features chords and single notes, with a dashed line indicating a continuation or a specific phrasing.

Handwritten musical score, second system. The top staff continues the vocal line with various note values and rests. The bottom staff continues the piano accompaniment with chords and single notes. A dashed line with a "3" above it indicates a triplet.

Handwritten musical score, third system. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. A dashed line with a "3" above it indicates a triplet. The word "cresc. molto" is written below the piano staff, indicating a crescendo.

Handwritten musical score, fourth system. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. A dashed line with a "3" above it indicates a triplet. The word "sempre ff ben rumor" is written below the piano staff, indicating a fortissimo dynamic and a rumbling sound. The word "Sed. temito" is written below the piano staff, indicating a sedentary tempo.

a plena veu

A l'ex-pan-dir - seel sol da-munt la

vi - da ple - na, el

cel ha res-plen-dit de jo - ia mès se-

potent dim

re - na. L'or que - ien de - vas - sels de ru - ti - lant cas.

menys f

ca - ta. Han ta - ve - llat et cel — um a - le.

molt potent

legs de pla - ta ves - tits

de res - plen - dor — a l'ho - ra del mig - di - a, els

més f

el més ample possible

en - ges de la llum han dit l'a - ve Ma -

ben roman i ample

Handwritten musical score for the first system. The top staff contains a vocal line with a melodic phrase starting on a high note, marked with a *dim* (diminuendo) hairpin. The bottom staff contains a piano accompaniment with chords and a single note. The lyrics "ri -" are written below the first staff. Performance markings include *Ped. ten.* (Pedal sustain) and *8^{va}* (octave).

Handwritten musical score for the second system. The top staff continues the vocal line with a melodic phrase, marked with a *p sempre dim* (piano, always diminuendo) hairpin. The bottom staff contains a piano accompaniment with chords and a single note. The lyrics "a" are written below the first staff. Performance markings include *p* (piano), *pp* (pianissimo), and *Ped.* (Pedal).

Handwritten musical score for the third system. The top staff contains a vocal line with a melodic phrase, marked with a *(b = sempre)* (basso, always) hairpin. The bottom staff contains a piano accompaniment with chords and a single note. The lyrics "quan s'erraulia el jorn - en mo-ra-dem-ca" are written below the first staff. Performance markings include *p* (piano), *pp* (pianissimo), and *Ped.* (Pedal).

Handwritten musical score for the fourth system. The top staff contains a vocal line with a melodic phrase, marked with a *pp* (pianissimo) hairpin. The bottom staff contains a piano accompaniment with chords and a single note. The lyrics "fai-xa pel mis-tic llu-mye-dar del cel de l'ho-ra" are written below the first staff. Performance markings include *pp* (pianissimo) and *Ped.* (Pedal).

ban - xa al toc d'o - ra - cio cai - gut de les cam -

Ped.

pa - nes, els an - gels han vo - lat — per no - bre monts — i

llengüerissim, transparent

Ped.

pla - nes. Han i - nun - dat — a vols — la tram - pa -

pp sempre

Ped.

p.

ren - cia bla - va, i han a - chu - cat els

Ped.

molt dolç

ulls al di - a que ex - pi - ra - - - va

fer - ven - ta ri - e -

més lent

robre

l'es -

tant de cas - te - dat di - vi - na, en an - gels han en - cès

tre - lla ves - per - ti - na. ya - ge - no - lats da - vall ra

blan-ça lu-mi-na-ria ro-bre la mort del jorn han

dit u-na pre-gi-ria. La-von

pels es-gla-om de llum de l'es-te la-da re'n

(d.=d)

Ped.

ron pu-jats

suavissim

dei-xant la ter-ra con-ro la

da.

cantat, dolcissim

ppp *Compo* *Ped.*

Plèta de Joan Plongueres

(L'istiu al cor.)
Penombres.

Grill

Ràpid i lleugeríssim

P somnient

Grill que can -

Ràpid i lleugeríssim

ppp

ppp

tes

grill pe - tit

com - pa - nyia de la nit

com - go ne - gra sem do - ló

cant me - tal - lic mo - mo -

tō ————— *in - tem* — — — — —

cia de ne - quit ————— *re - no - nān* — — — — —

cia d'im - fi - nit ————— *Plor de ter* — — — — —

na, *plor sen - zill* — — — — — *8a* *mes* *ven que ei-*

ror-des Grill, grill, grill Crit que no -

des per l'o - reig - clam que fri - ses amb pan -

teixe Re - in - ten -

cia tre-mo - lor fol de-li - ri vi-bra -

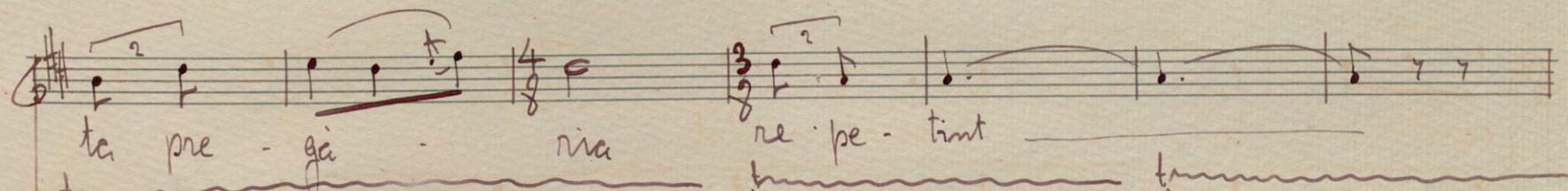
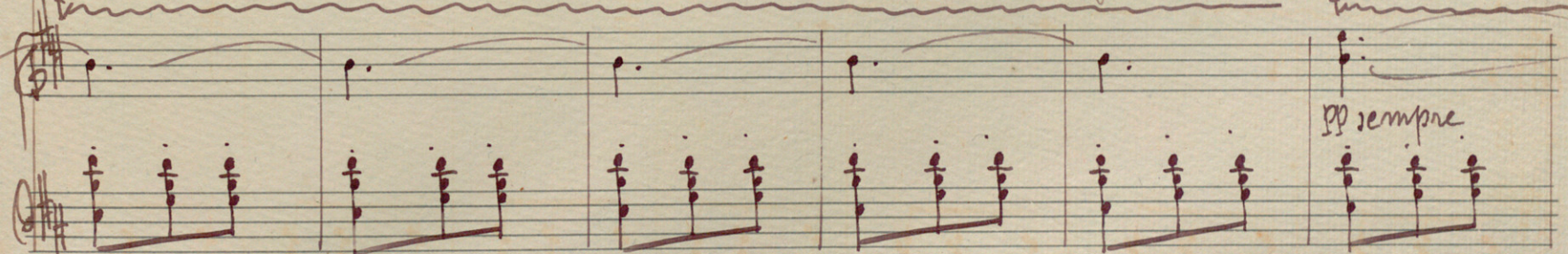
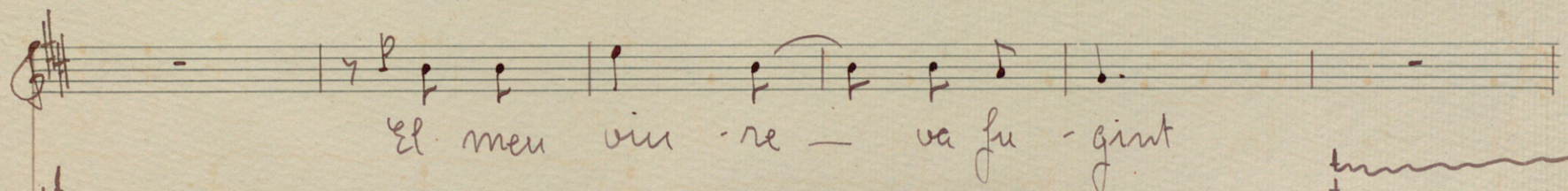
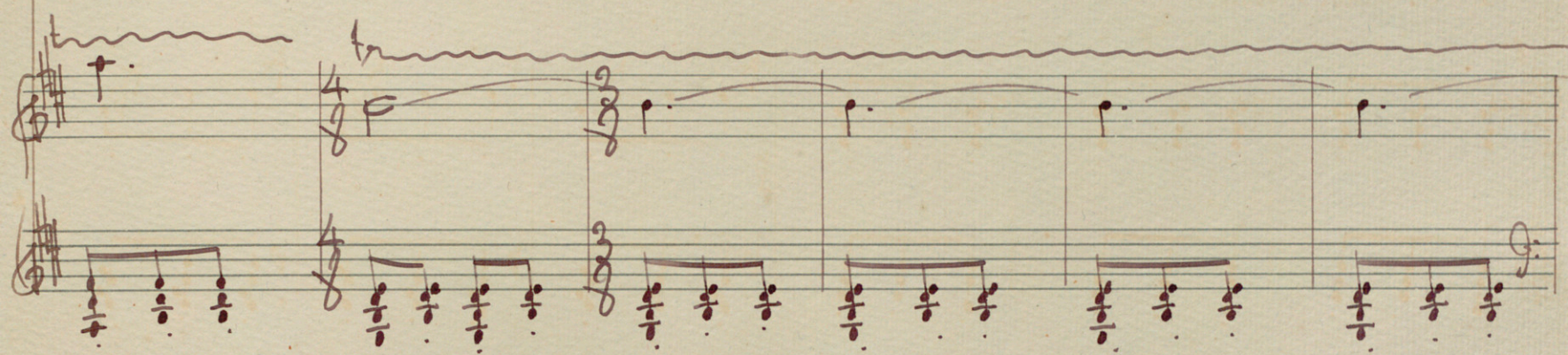
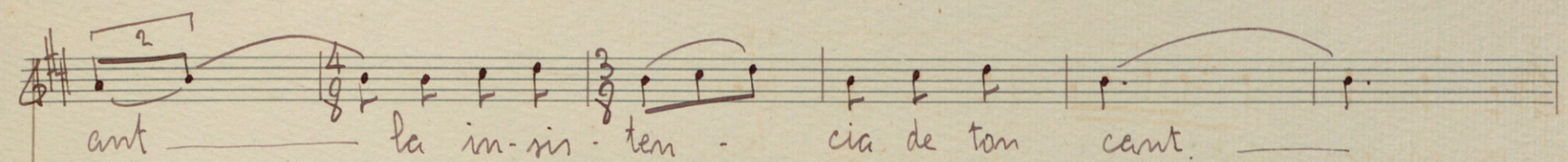
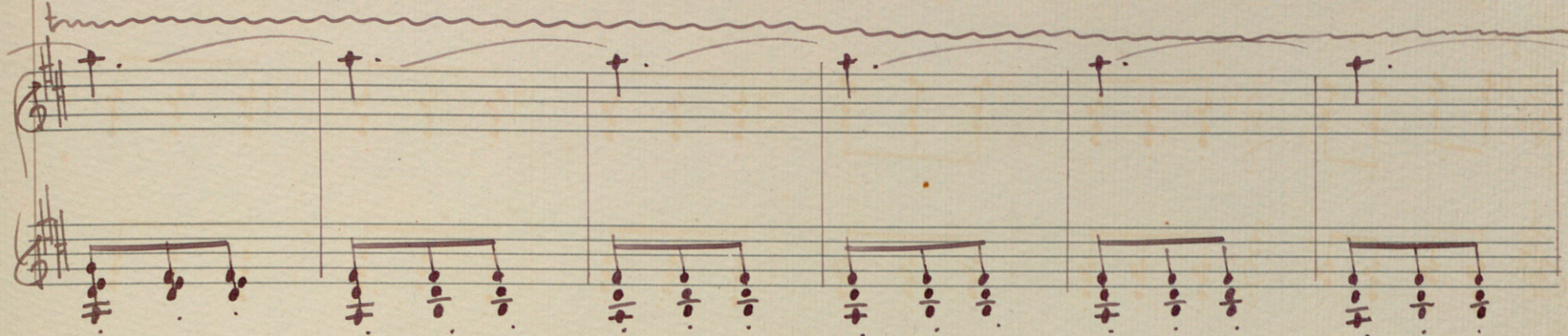
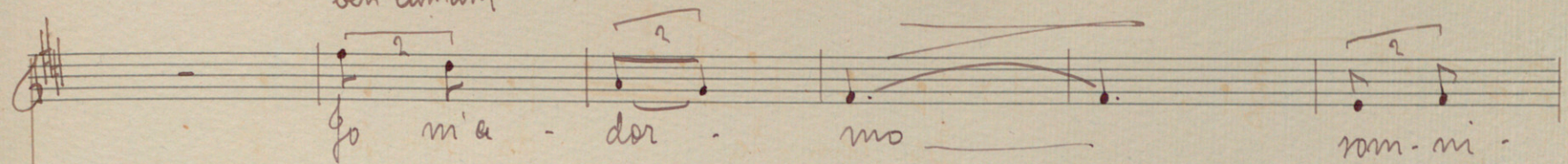
don - - - - - ta can - ta - - - - - da sen - re - fi

va es - can - nint - - - - - ta ca - da bri.

de la ter - ra pu - ja al cel i la

can - ta ca - da es - tel

ben cantant



Handwritten musical score for the first system, measures 1-6. The music is written on three staves: a vocal line (treble clef, 4/4 time), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are "i en la jo - ia — d'un des-mai — tot jo em". The piano accompaniment features a wavy line in the right hand and chords in the left hand.

Handwritten musical score for the second system, measures 7-12. The lyrics are "per - do — per l'es - pai". The piano accompaniment continues with wavy lines and chords. A "ppp" dynamic marking is present in measure 12.

Handwritten musical score for the third system, measures 13-18. The lyrics are "sempre dim". The piano accompaniment includes a dense chordal texture in measure 14. A "ppp" dynamic marking is present in measure 18.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.

Letra de Miquel Meléndez

(La ruta il·luminada.
Bluesmes pel camí.)

Matinal

Franquill, sense lentitud, clar i fren.

Pen - ja - da al cel hi ha u - na pe - ti - ta es - tre - lla

Franquill, sense lentitud.

p

Ped: poc en format * Ped * Ped.

u - na no - més, — l'es - tel de l'al - ba clar. —

p

* Ped. * Ped. * Ped. * Ped. rimble

més melangió, Ho tro - bo naus — que va - gin tan — prop

p

més reió

d'e - lla que me la pu - quim a - bas - tar.

Si ai-xohi va - li - a, oh bell he - nald de

l'al - ba! mien-fi-la-ri-a a l'ar-bre mès for - nit,

et co-lli-ri-a hu - mil, amb la ma bal - ba

mf
i et tam - ca - ri - a en el co - fret del pit.
molto cresc

agitato
sempre simile
angoi xat
En els tur -

ments
de l'a - go - ni - a
qui.

> p clar
na al - ta a - min - tat - fa - ri - eu,

tu iel cor.

pp

mp cantat

Ell, el flamm iel - tim de l'A - mor que

mf restringut

fi - na; tu, el punt fi - nal d'a - ques - ta

nit que mor.

Ped: aguantat fins a la fi.

Lletres de Joan Llongueres.

(L'istiu al cor.
Remombres.)

Cap al tard.

Lent, recollit i ardent.

sempre pressa

Oh cap al tard que re-po- ses — dalt la mun-

ta — nyai n-do lent! — oh vol no-gens que a-ra et po —

ses dar-re-ra els cims a-ma- tent! oh — dol-ça llum a-mo-

no - ra que et perds - pel - cel por a

por dei - xant da-munt to - ta co - ra u-na au-re.

d = d sempre

una mica més clar

o - la de for.

po - rait, a-ma-blei se-ne - na, to - ta no - ent en mon

front
que en - ve - jo a - que - lla ca - re - na amb el raig

d'or
que s'hi fon.

mf
Em - cen - de l'A-mor que't gui - a el

ran - tre en mon pen - ra - ment i dins el meu cor des -

tri - a les fla - mes del meu tur - ment.

sempre dim e rall

PP
Petra de Miquel Serra

(A mig cami)
La rosada

Posta de Lluna.

Luiet i clarissim.

dolcissim

Luiet i clarissim

L'es - pai — en dol - ces cla - re -

PP estemparat

tats — rom - ri — — — — — u. —

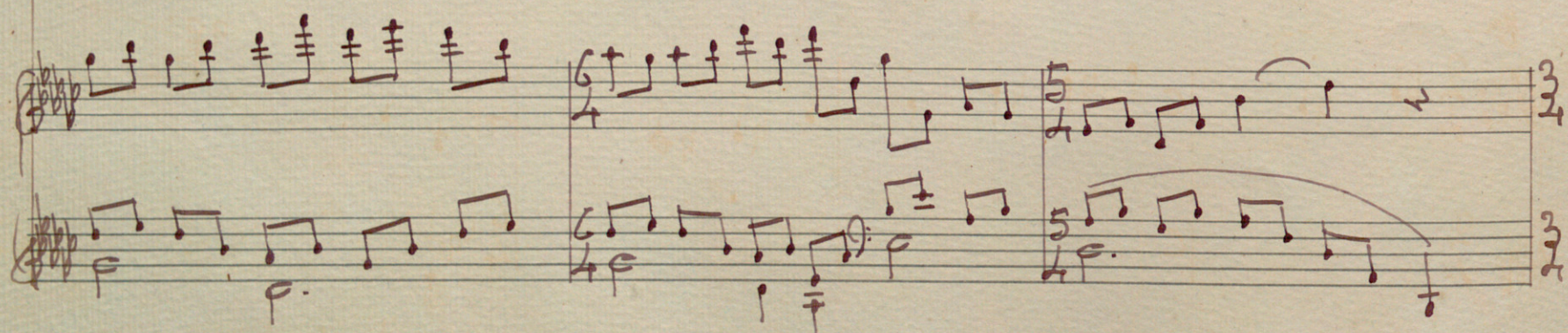
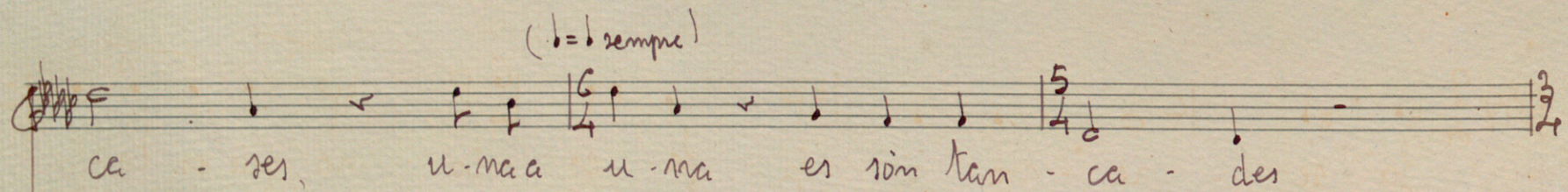
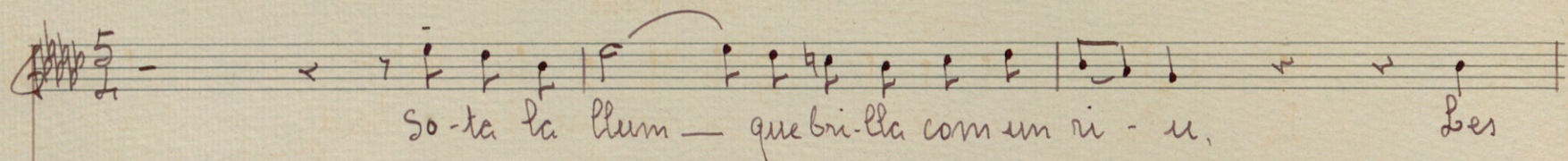
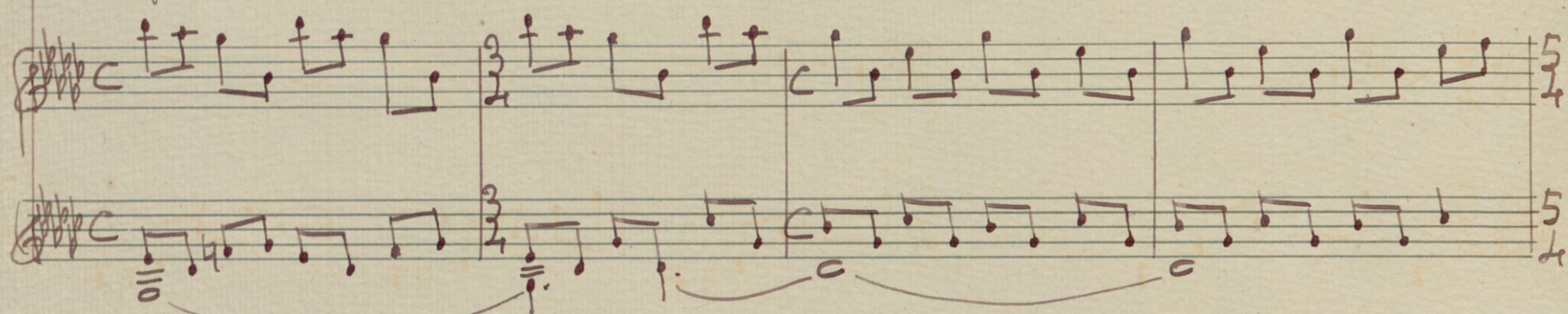
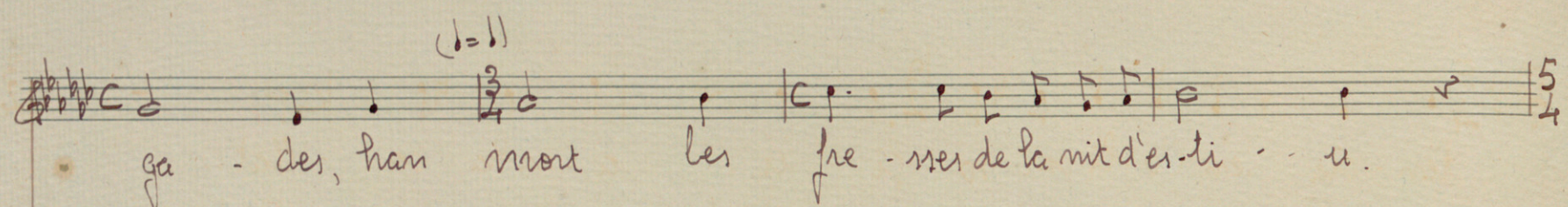
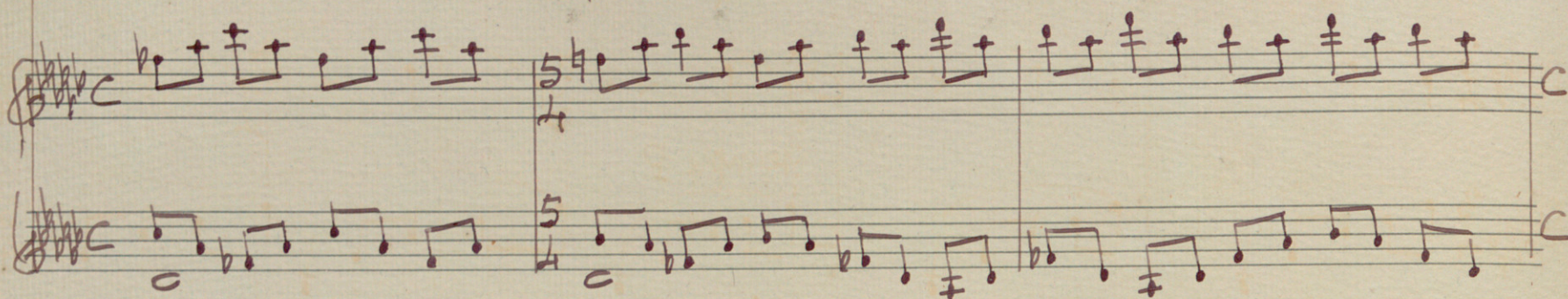
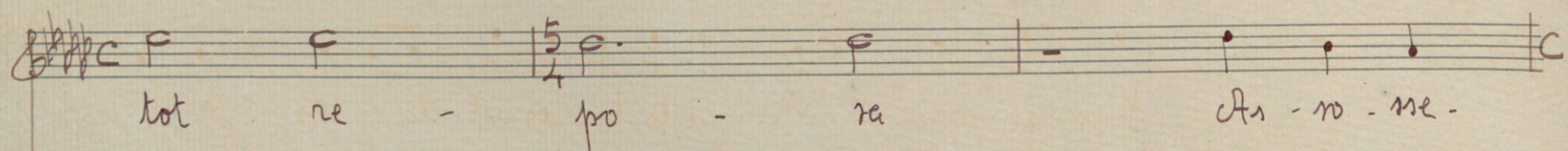
be - ra la

(1=1)

llu - na les hu - mils teu - la - des, i els

camps,

on



finis el mu - nol, qui to - tes les vet - lla - des ja pe - ni.

sempre p

tem - cia en l'o - li - var no - li - u, a - na ha ca - llat..

sense pressa
La llu - na se nia - do - na que és tard i

cristallí

ja se - re - na i ja fa es - to - na que és to - ta

Ped. tenuto

no - la no - breel camp dor - mit.

pp

* *sense ped.* Ped *

Wa da - ra - llant pel cel mig en - so - nya - da. Bo - ca a po.

pp

Ped. * Ped * Ped. * Ped.

suavissim

neut... La llu - na i es col - ga - da da - re - ra

pp *brendant*

Ped. * Ped * Ped * Ped * Ped.

la mun - ta - nya Bo - na mit!

pppp

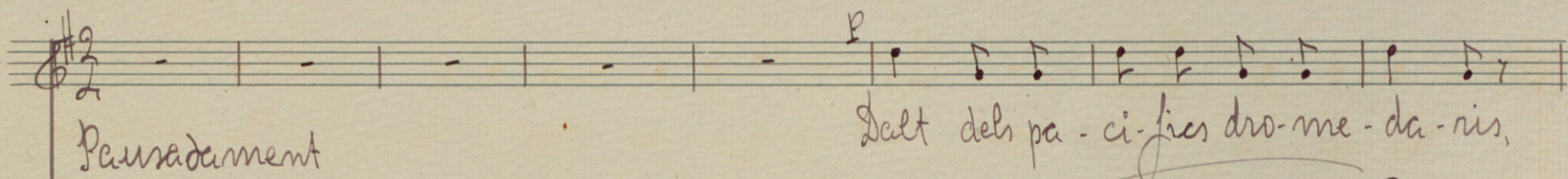
* Ped * Ped * Ped * Ped. * Ped * Ped *

Petra de Miquel Ferrà

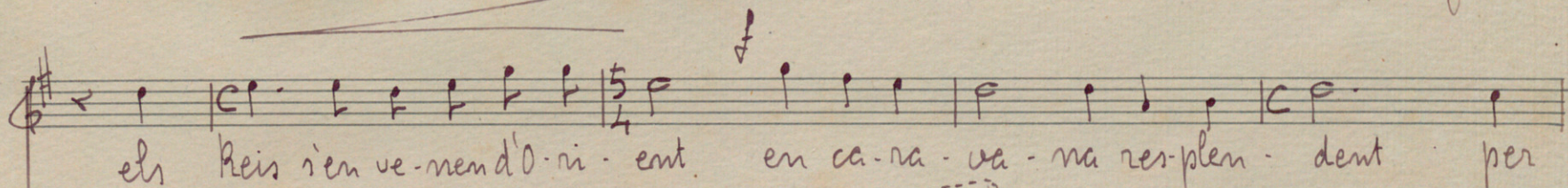
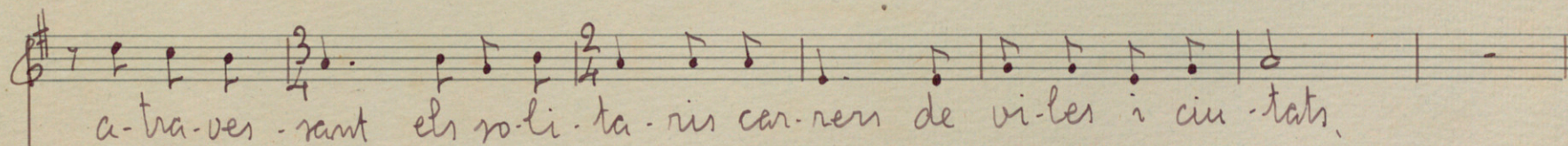
(Amig canni.
La Roma)

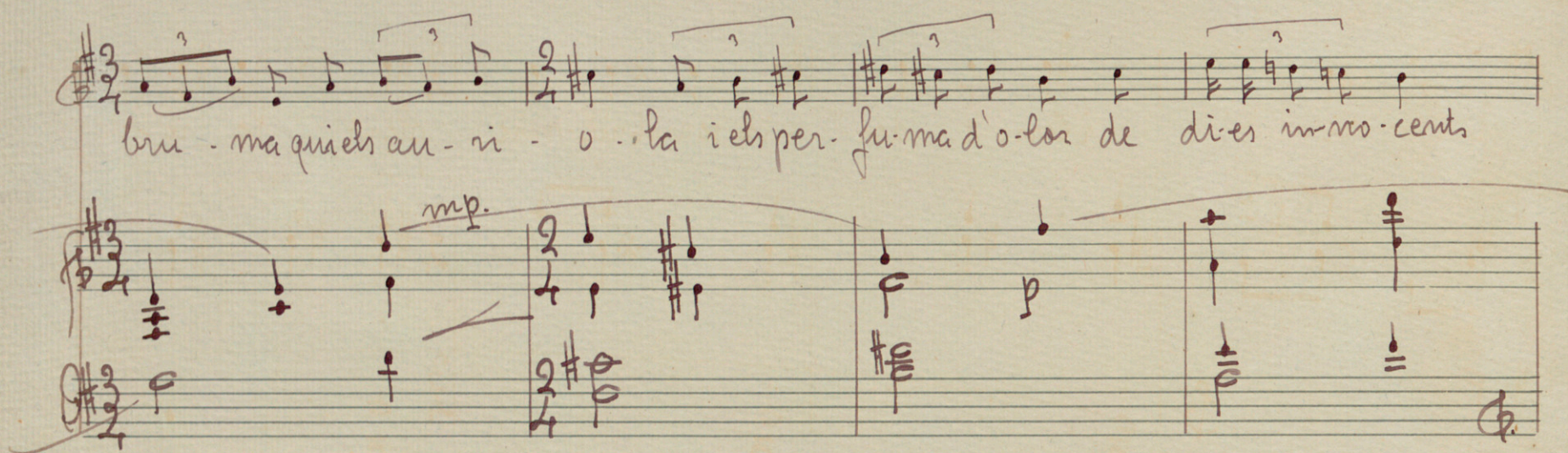
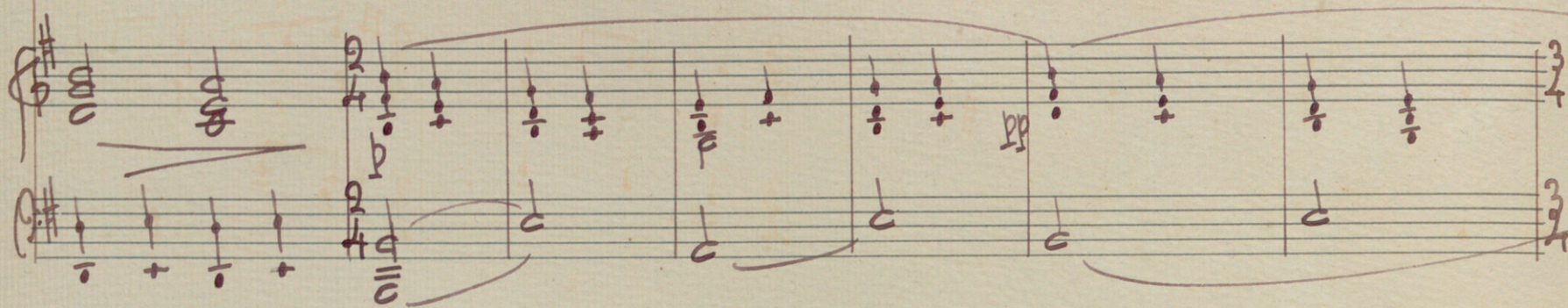
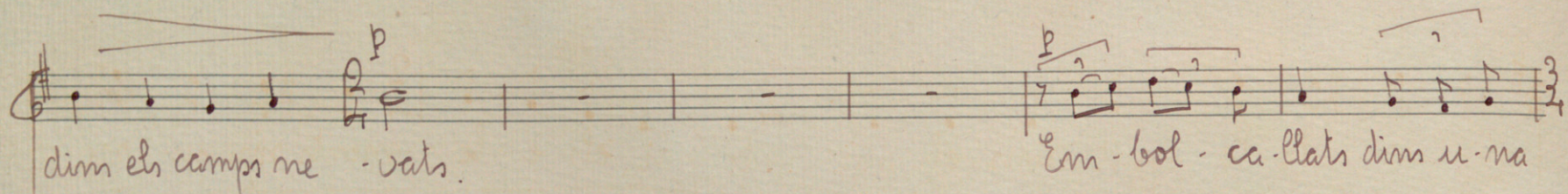
El Reis.

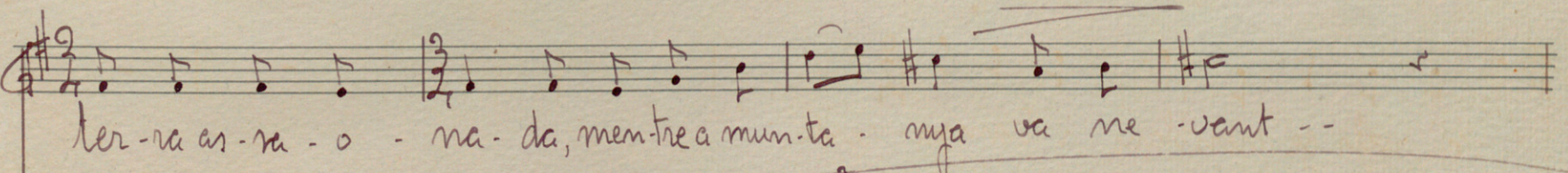
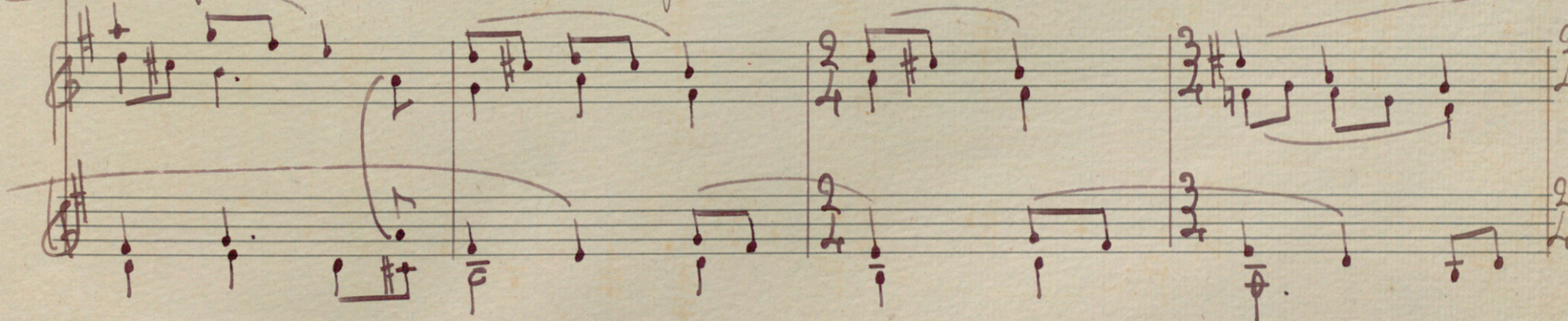
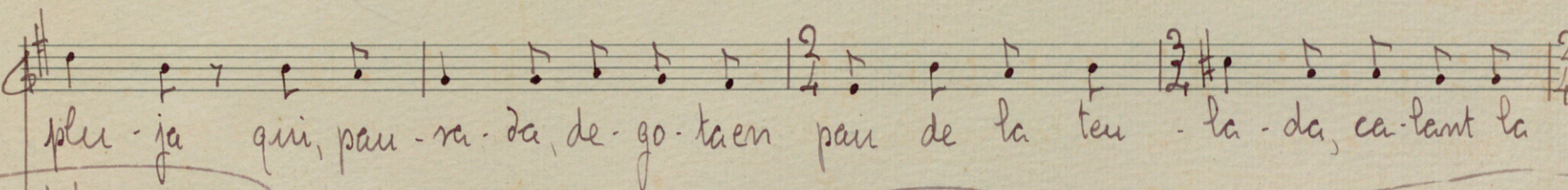
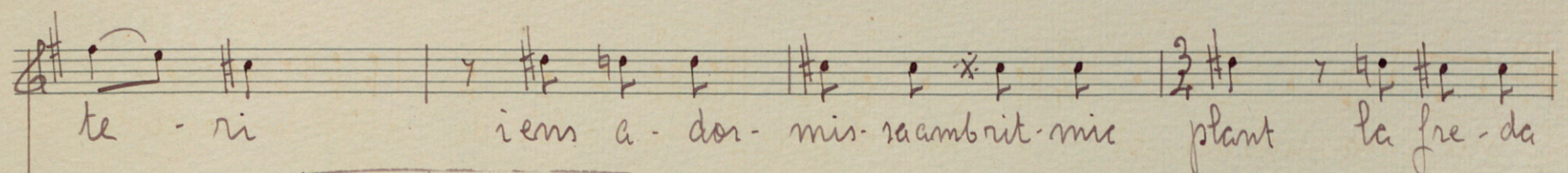
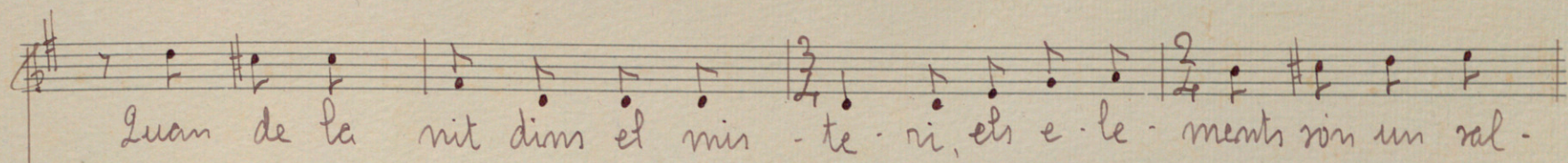
Pausadament



Pausadament







Suau i misterios

La-von, re-mulls, ri-len-ci - o - ros, els hein des.

Suau i misterios

ppp

fi-len lu-mi-no-ros, dim la noc-tur-na ro-li-tud,

re-nen de lluny de po-e-ni-a, se-quent l'es-tel d'E-pi-fa

8c...

ni-a, por-tant tre-ros per qui som-ni-a de llur rei-al-mein-co-ne.

Suavissim i clar

noblement

gut. Gal pas de l'au-ria ca-val - ca - da

rommant

languer

rols riu la llu-na des-vet-lla-da qui en la ne-vo-ra nu-vo-la-da,

llu-dimun i - ris bo-re-al, o pel cris-tall del cel lle-ne-ge,

més sostingut

blan-ca re-gi-na fre-do-le-ge, men-tre a-lla a-baix

ben cantat

l'es - tre - lla re - ga l'e - tern - ca - mi qui

ben llengues *p* *mf* *stingut*

Una mica més rapid

du al Por - tal.

clar i dolç *8va*

sempre dolç

dim

8va

sempre dim

cedint poc a poc

Ped *

per sobre

deixen vibrar amb Ped. *