

Barcelona.

Nº 3º

C. Alta de San Pedro. 13.

Sr. Dn. Juan Salvat, secretario
de los concursos "Concepció Rabell i Gibell"
"Orfeó Català".

L'autor d'estes 6 cançons, s'en-
contra fora de la seva terra; pero
es natural - i ha residit mes de
10 anys en ella, qu'el parla l'her-
mosa llengua catalana.

Lema: "Montserrat".

Impressions.

6 cançons (inèdites).

Concurs: "Concepció Rabell, Gibils".

Lema: "Montserrat,"

Impresions.

6 cançons (inèdites). Concurs: "Concepció Rabell y Gibell."

Autor: P. V. Lessa. (Dirigirse al P. H. de Vinalera).

Residencia: (Murcia) Botana - Colegio de S. Buenaventura.
Prof. de música.

Set Melodies

per
piano & cant
Sema.

• Cantas es vire.

Tomàs Buxó Pujadas

Mestre de piano
de l'Escola Municipal de Música

Barcelona

Rosselló, 255, 4.ª, 1.ª

Quatre chors mixtos ^{Letra: Nostres dolçors}

I Cançó de l'amor primera

II Font de pastor

III La barca vella

IV Balada (Jordana)

Josep Marimón

Blasco de Garay, 37 - pral

Sopranos $\text{G} \# \# \# \frac{2}{4}$ - Barcelona, 42 - ^(P.S.) 34

Contraltos $\text{G} \# \# \# \frac{2}{4}$ - - - -

Tenors $\text{G} \# \# \# \frac{2}{4}$ $\text{ai, a - mor prima na dolç de - falli -}$

Baixos $\text{G} \# \# \# \frac{2}{4}$ - - - -

- - - -

- - - -

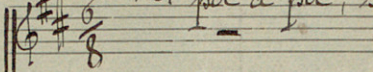
ment, pa-raula po-ruga so-ta

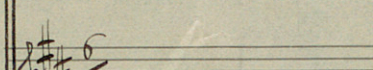
- La Samaritana -
Chor mixte

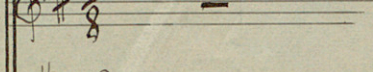
Personnages:

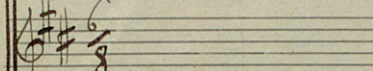
{ La Samaritana - Soprani
 Jesus - Tenors
 Els Galants - Baxos
 El chroniste - Contraltos

||^{ol} poc à poc, senza rigor de mo'piment.

Soprani 

Contralti 

Tenori 

Bassi 

El Chroniste

Ab ven naturel

I que dit-oxo-sa n'es la Sa-ma-ri-ta-na, que a-nant à la

Los Romenos

Mol poc a poc

Sopr: *Lo Ro-men y la Ro---me-na van a Mo-nt-ser-*

Contral: *Lo Ro---men y*

Tenors:

Baxos: *Lo Ro---men y*

---rat la Ro-me-na va des---cal-sa lo Ro men va des---cal---

la Ro---me-na van a Mont-ser-

la Ro---me-na van a Mont-ser-

f *---rat. Qui de la Ver-ge con---fi---a may que-da de-sem-pa---*

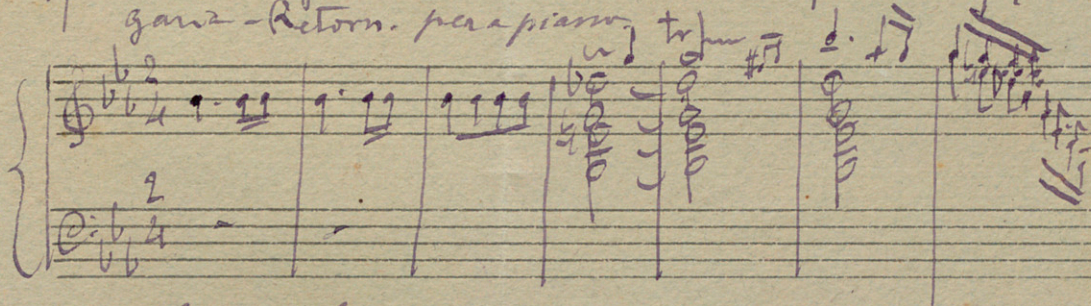
f *---rat. Qui de la Ver-ge con---*

f *Qui de la Ver-ge*

f *---rat Qui de la Ver-ge*

Letra: Inedites (amb Miquel)

Aplec-Romiatge a la Ermita de * Depart-Dança, Pre-
ganz-Return. per a piano, trf. #F



Dr. Joan Salvat. Molt dr. men: Com a Secretari del "Con-
curs" li estimare' vulgué retornar aquestes composicions
a la Adreça Joan Rindoms, C. Trinxant, 50
Interior

Sonata Elegiaca per a Piano
III Tempo

Lema Friedite,
Lamb Napiz,

I. Alla Moderato



Los sobres de la correspondencia certificada no se devuelven, pero el imponente puede solicitar AVISO DE RECIBO firmado por el destinatario, entregando en el momento de la imposición sellos de correos por valor de diez céntimos.

Transcurrido el plazo en que el imponente de un certificado haya podido recibir particularmente aviso de la llegada de aquél, puede solicitar noticias oficiales de la entrega, exhibiendo este resguardo en la oficina de origen.

La Administración no responde del contenido de los certificados sin declaración de valor, sino de su entrega al destinatario.

La pérdida de un objeto certificado, no ocasionada por fuerza mayor, da derecho a percibir una indemnización de veinte pesetas, que será abonada al imponente, o, a petición de éste, al destinatario.

Para tener derecho a la indemnización, es condición precisa haber reclamado noticias del certificado dentro del término de un mes, a contar desde la fecha del resguardo, tratándose del interior de la Península, islas Baleares, posesiones españolas del Norte de Africa y oficinas españolas en Marruecos; tres meses para los dirigidos a las islas Canarias, y seis para las posesiones españolas del Golfo de Guinea.

Original de la peca de piano (Cm: Medis)
Juan Rindom
Trinxat.
50

Modelo núm. 11

CORREOS

Resguardo de correspondencia certificada para el Interior de España

Administración de _____ Número del certificado *145*

D. _____

ha impuesto en esta oficina un certificado dirigido a D. _____

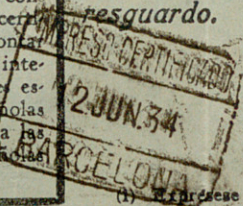
en *Balears* _____)

bajo el número y las condiciones que se consignan en este resguardo.

de _____ de 19 _____

EL ADMINISTRADOR,

(1) Expresese la provincia a que pertenece el punto de destino.



Concurs "Concepció Rabell i Gibils. Sta. Romaguera" 1932-1933.

Tema I. Tema: Perpetuïnes.

Quatre cors mixtes, de fàcil execució.

"De bon mati" (a l'antiga)

Matrinal

Pere Serapi

placidament. M. 96

Felip Pedrell: In memoriam.

sempre ingenuament

Soprano

Si'm lle. vi de bon ma - ti, i am. men to - ta so - le. . . .

Contralt

Tenors

Baixos.

-ta

dins mon

jar - di

- de mar - ti -

- de - mar - ti - net

i en - tra men dins mon jar di mon

jar . . .

- de mar - ti - net

dins mon

jar - di,

- de mar - ti -

Joan B. Lambert Caminal

Elisabets, 21, 2^a 2^a

Barcelona.

Anteprima 12 ottobre

N. 15
con sarran
1935

Maria gentil
Lem Catalunya

Tenor 1^{er}

Handwritten musical score for 'Maria gentil' by Lem Catalunya, Tenor 1st part. The score consists of 10 staves of music. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The music is written in a cursive, handwritten style. Various performance instructions are written in italics below the staves: 'cresc. mod.' on the third staff, 'mf' on the fourth and sixth staves, 'mol. lig. e. i. espressiu' on the fifth staff, 'diminu' on the seventh staff, 'cresc' on the eighth staff, and 'dolor' on the ninth staff. The score ends with a double bar line on the tenth staff.

A la Mare de Deu de la Mercè

Missa de Gloria.

a tres veus, Tiple, Tenor i Baix

Cantata XIV 1934

amb acompanyament d'òrgue.

Nº 3
Entregada 25 juny

Lema: Regina caeli

Tiple *Andante*

Tenor

Baix

Orgue *(org. express.)*

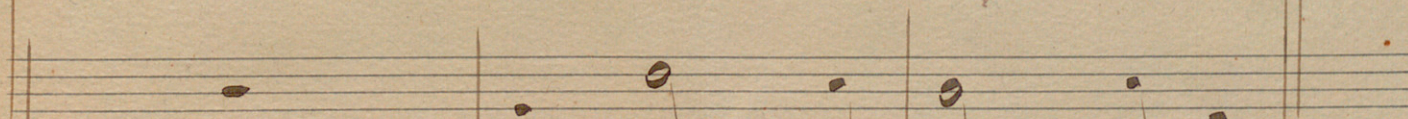
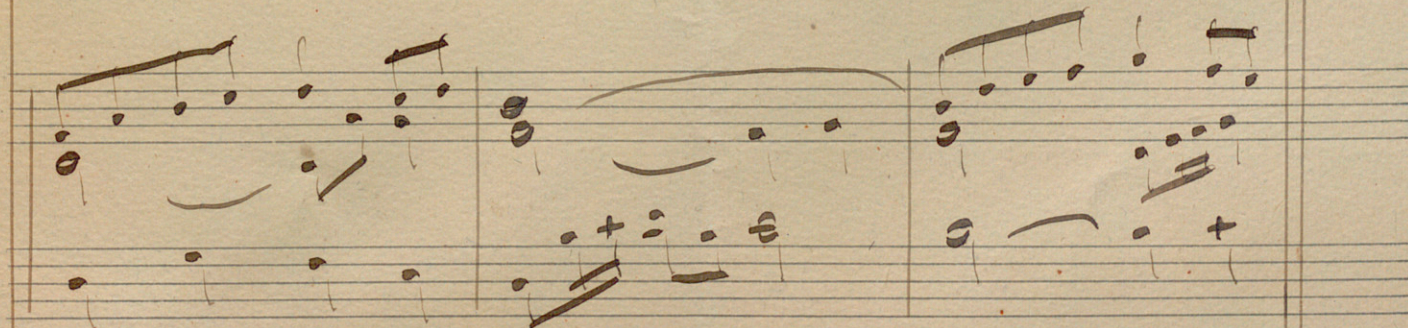
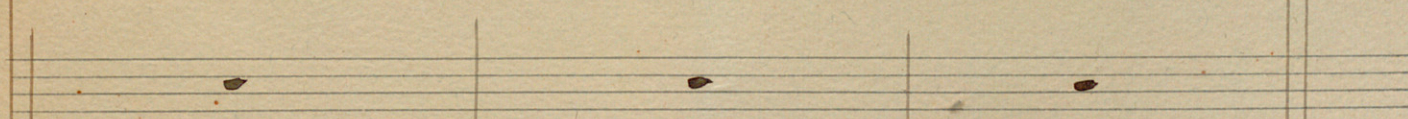
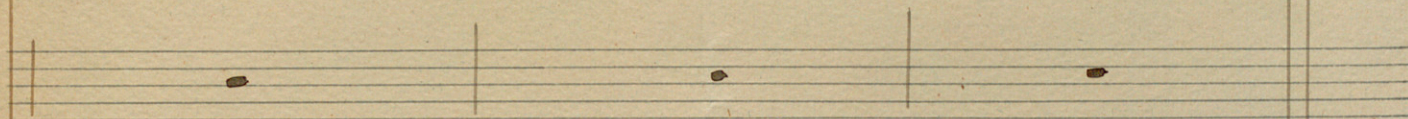
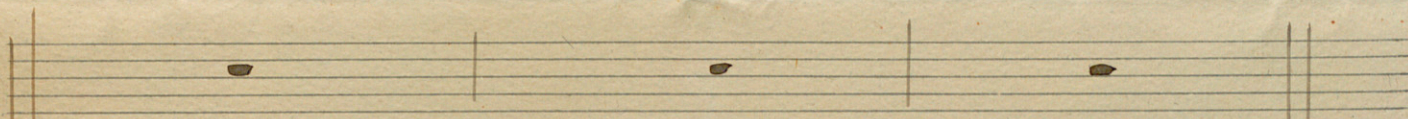
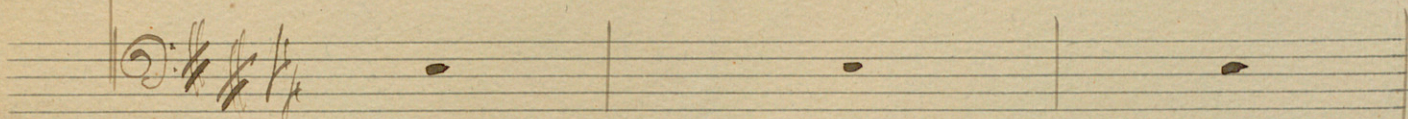
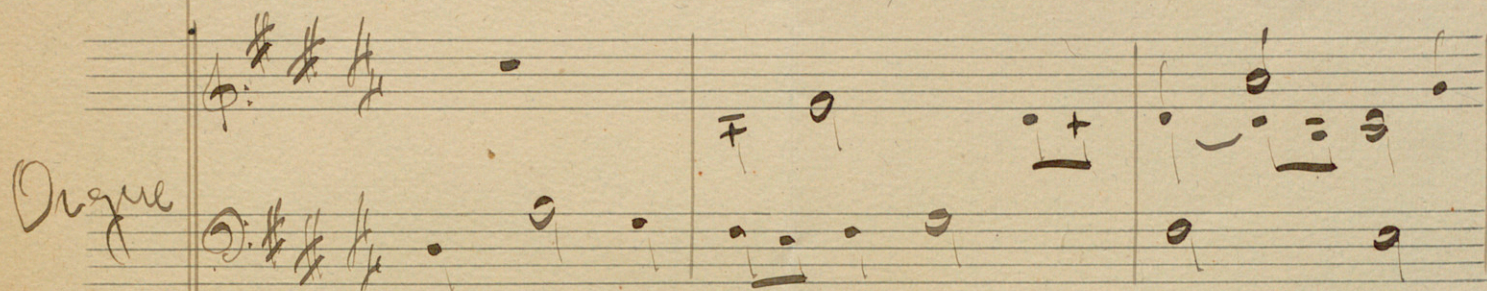
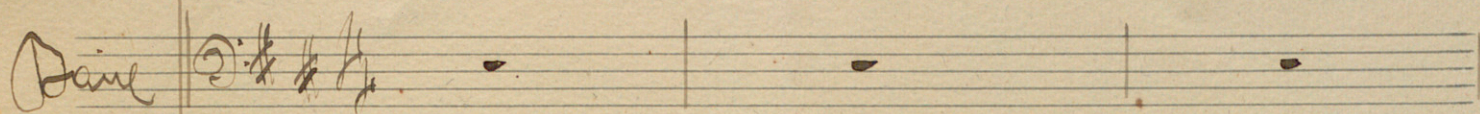
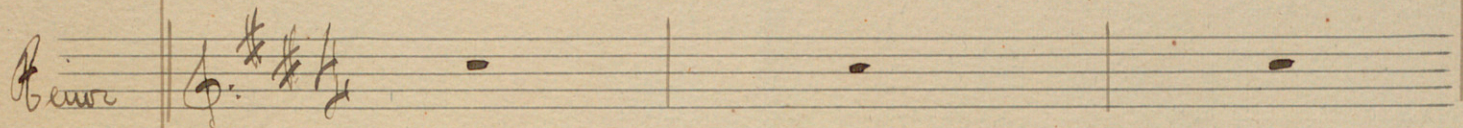
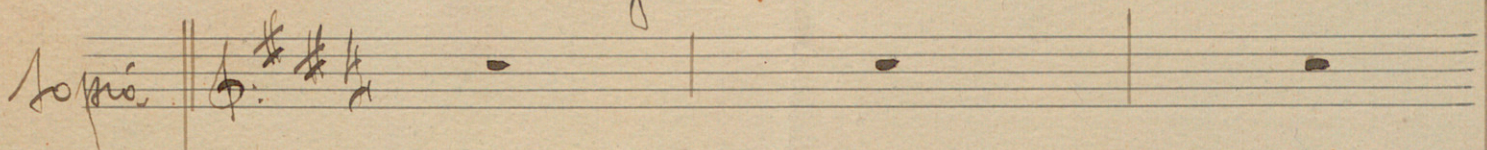
Handwritten musical score on aged paper, featuring four staves. The key signature is two sharps (F# and C#), and the time signature is 2/4.

The first two staves are treble clefs, and the third is a bass clef. The fourth staff is a grand staff (treble and bass clefs).

The notation includes rests, notes, and dynamic markings:

- Staff 1: Treble clef, 2/4 time. First measure has a whole rest. Second measure has a half note C. Third measure has a whole rest.
- Staff 2: Treble clef, 2/4 time. First measure has a whole rest. Second measure has a half note C. Third measure has a whole rest.
- Staff 3: Bass clef, 2/4 time. First measure has a whole rest. Second measure has a half note C, with the tempo marking "a tempo" written below. Third measure has a half note G, with a fermata and the lyrics "Ky - ri - e e" written below. The staff ends with a fermata and the word "fin." written to the right.
- Staff 4: Grand staff. The treble staff has a half note G, with a fermata and the word "dimi" written above. The bass staff has a half note G, with a fermata and the word "Ped" written below. The second measure has a half note C, with a fermata and the word "P" written above. The third measure has a half note G, with a fermata and the word "P" written above. The staff ends with a fermata.

Kyrie



In honorem Beatae ~~Mariae~~ Virginis
Mariae Agnetis

N. 7

~~Entregado~~ 13 mayo

Soc nat a Girona el 11 de Març 1912

Cursoc actualment la Fuga a la classe
del mestre Morera a l'Escola Municipal

Xavier Montsalvatge

Via la classe Sr Costa

Xavier Montsalvatge i Bassols.

Gloria 53-4-2.

ciutat

Abul. 1933.

Impromptus

Per a piano

Sense Lema

Concurs de la Fundació Concepció Rabell



ORFEÓ CATALÀ

TELÈFON N.º 17061

BARCELONA

XII Enllaç Rabell

Autos premials

tant com mäs sabrás
mes valduás.

Jacques de Noël

Compositeur de musique

Saint. Laurent. de - Cardans

Roussillon. — Pyrénées. Orientales

tant com m'is sabras
m'is valdres

Concurso Musicals

Eusebi Patxot i Llagustera

Concepcio Rabell i Cibilis

V^{da} Romaguera

(1932-1933)

Dr. L. Joan Salvat

Molt bon dia; tinc el
gust de transmetre per a la teua comprensió
els sis primers compessos de l'obra 3, que
m'han premiat en el concurs Rabell.

Amb aquest mo-
tiu, m'és grat de saludar-te afectuosament
Margarida Orfila d'Alfonso

Maig-11-1932

I
(Homenatge a Chopin)

Apassionat



"Quatre estudis per a piano"

Núm 3

Lerna = Estudiem tot pensant en les nostres cançons

Barcelona 11 de Maig de 1934

Domicili Mallorca 310-3^{er} 1/2

Margarida Orfila i Alfonso

He rebut del Secretari del Concurs
Concepció Rabell i Cibil, les cinc peces per a
violoncel i piano que porta el lema "Suite"
foran presentades al XI Concurs. Any 1932.
Barcelona, 27 de juliol de 1933

Josep Vau

Quatre cors mixtes Lema

Cants de la terra.

- I Balada de Catalunya. II En l'hora immòbil.
III Anacreontica IV. Germanor.

Balada de Catalunya

Sopr I
Ca-ta-lu-ny-a té un fill no-ble té un fill no-ble me-nes-
Baix
Ca-ta-lu-ny-a té un fill no-ble té un fill no-ble me-nes-

trial qui per ven-re-la en gran-di-da nit i di-

trial qui per ven-re-la en gran-di-da nit i di-

XII concurs Concepció Rabell i Lliby.
1933

Nº 13

retornat 28 juny 1934

Re compoñiciu de Tomás Buixó
(Recorrido de Terra)

for entregado a l' autor
el 1^{er} julio 1934

72

Sis peres per a volances
amb acompanyament de piano

Moderat
Bressolant

Barcarola

Al. Cramer
Rabell

Lema: "Records"

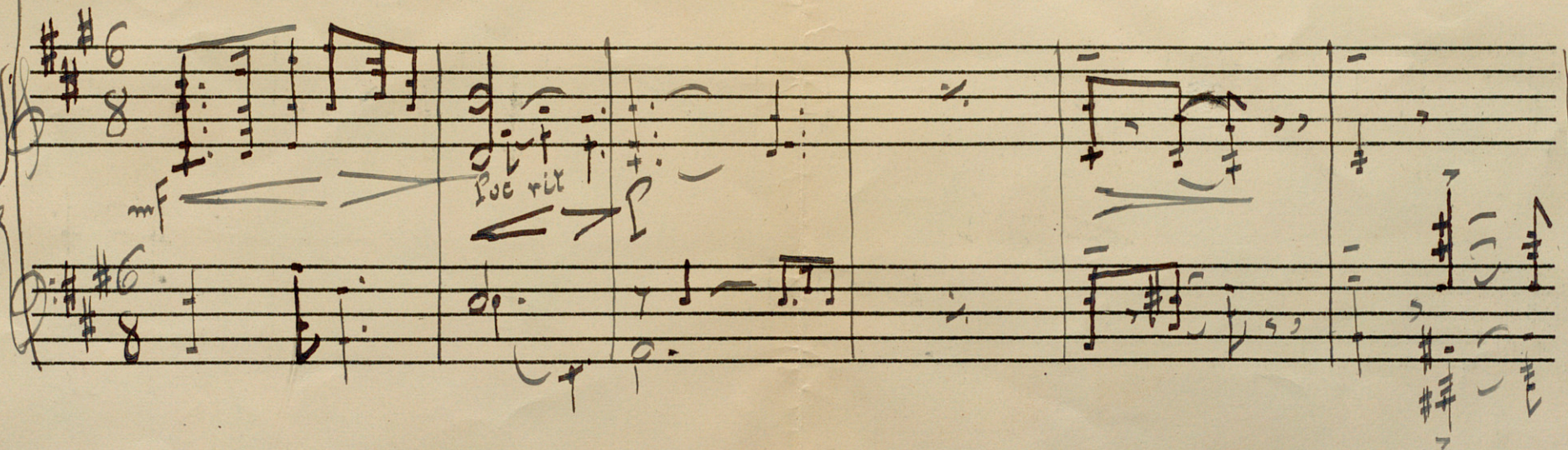
Nº 6

Espressiu

Cello



Piano



Preludio.



Senza Cuietka.

Aperturo.



Impromptu.



XII Can. Rabali
1933

Truot
29 maij 1934

Intimes = Lema: Goig

Colecció de cinc obres
per a Piano

Scherzo = ^{Lema:} fets petits jugats per
grans.

nit poètica = Soledat

L'aplec de l'hermita = Estimem
lo nostre

Romansa sense paraules = Enyorament
amb ne menor

Rapsodia sobre temes = Col·loquies
populars catalans

entropia 29 maig 1934

~~XIX~~ Cans
Mabell
1933

Intimes = Lluís Gaià

5 obres.

Schierro

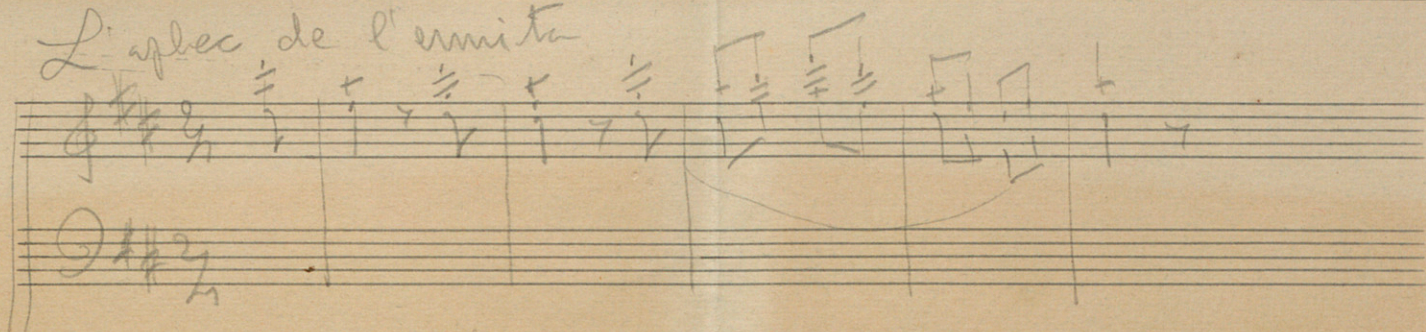
mit poètica

L'aplec de l'ermita

Romansa sense paraules

Raprodic sobre temes populars catalans

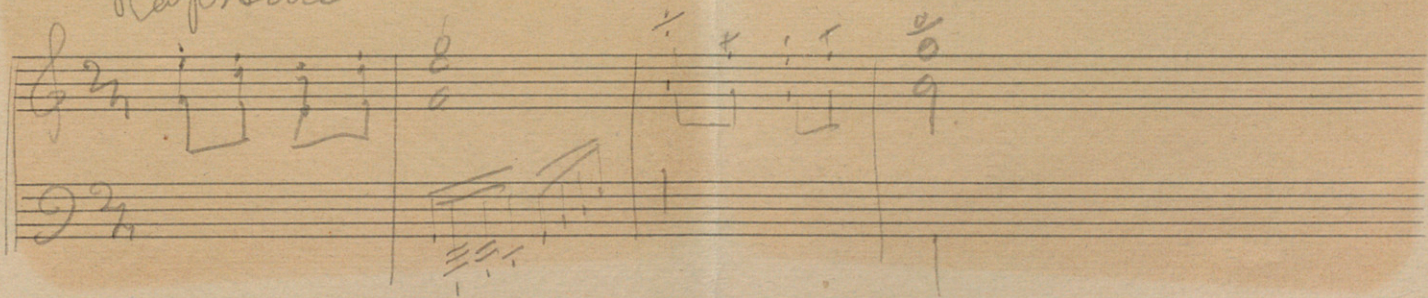
L'aplec de l'ermita



Romansa



Raprodie



LEMA : TRIA .

XII ^{Concours}
Reboul
1933.

Preludi n° 4

tenue 6 juyn 1934

Handwritten musical score for the first system of 'Preludi n° 4'. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a piano (pp) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It features a continuous eighth-note accompaniment. The first measure of the upper staff contains a half note, while the subsequent measures contain eighth-note chords. The system concludes with a repeat sign.

Handwritten musical score for the second system of 'Preludi n° 4'. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a piano (pp) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It features a continuous eighth-note accompaniment. The first measure of the upper staff contains a half note, while the subsequent measures contain eighth-note chords. The system concludes with a repeat sign.

Handwritten musical score for the third system of 'Preludi n° 4'. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a piano (pp) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It features a continuous eighth-note accompaniment. The first measure of the upper staff contains a half note, while the subsequent measures contain eighth-note chords. The system concludes with the word 'etc...' written in cursive.

ORFEÓ CATALÀ

BARCELONA

PARTICULAR

He rebut del Secretari
del Concurs Unical de
la Fundació Rabell el
recull de cinc poemes nous,
per a violoncel i piano, pre-
sentat al XI Concurs amb
el lema "la, re, sol, do",
que en nom de la família
de l'autor, mort el mes
d'abril passat, he sol·licitat
el dia d'avui.

Barcelona, 4 juliol 1933

J. M. J. J. J.

= Pierrot Canta =

Violoncello $\text{G}\sharp\frac{3}{4}$ $\sim \sim$ pit $\cdot$ $\sim \sim$ $\cdot$

Piano $\text{G}\sharp\frac{3}{4}$ $\cdot$ $\sim$ $\cdot$ $\sim$ $\cdot$

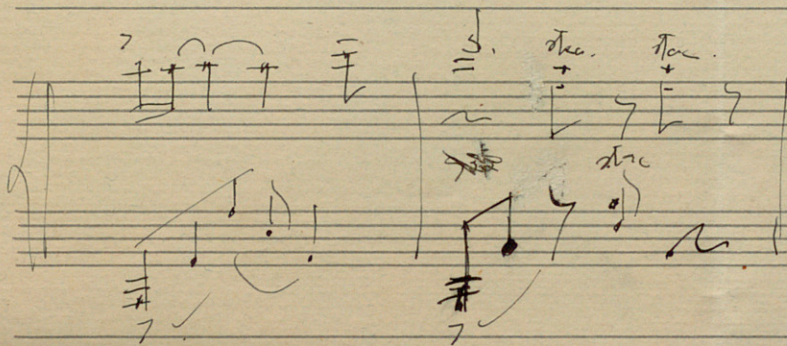
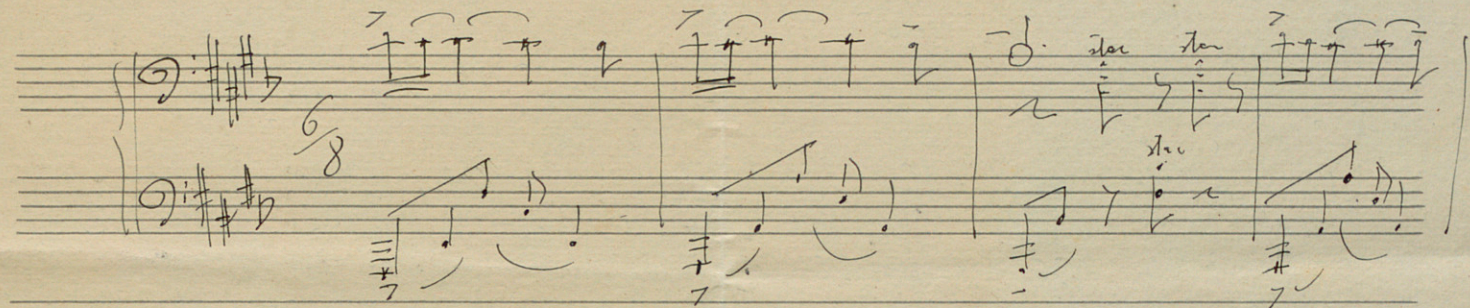
$\text{G}\sharp\frac{3}{4}$ $\sim \sim$ $\cdot$ $\sim \sim$ $\cdot$

XT Census Raber 1932
no 2

= Lena =
Santas Lees.

Evocació

Lema: Ponçoy.

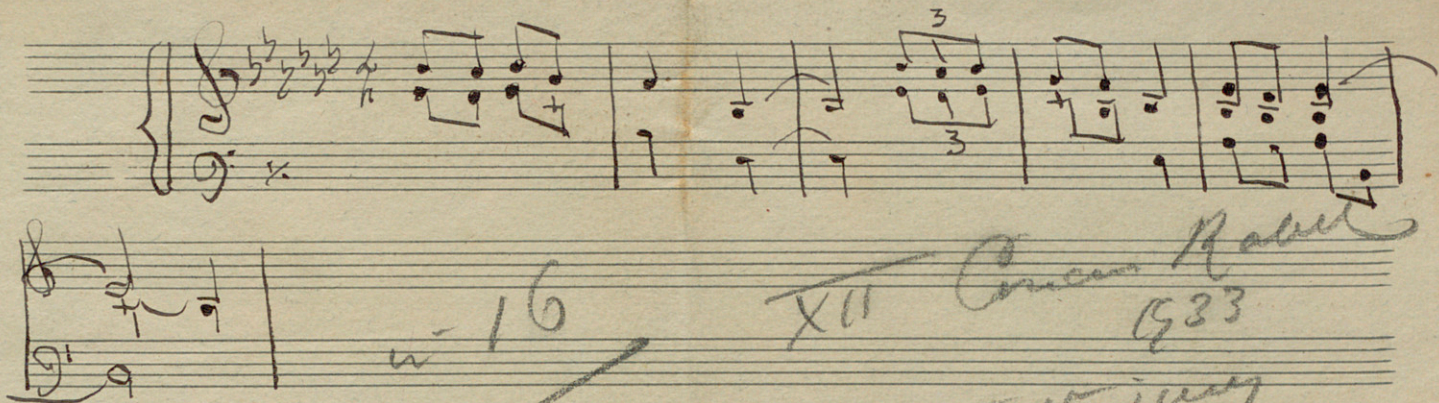


XI Concurs
Barcel·lona 1932

Nº. 13

15/v

Nocturn. A la Fira - Capriccio (L. Porinyol.)



n-16

XII Concerto Ravel
533

entregat 15 juny
1934

Llerna = Noblesa Catalana

XII Concan Rabell
1933

Acte I^{er}

Preludi

N. 7

Concan
14 July - 34

Flauti *flauti V. 1^{er}*

Flauta *flauti V. 1^{er}*

Oboe

Clarinet 1^{er} Sib

" 2nd "

Fagot

Trompa 1^{er} Fa

" 2nd "

Trompeta 1^{er} Do *flauti V. 1^{er} loco*

" 2nd "

Trombo 1^{er}

" 2nd

" bari

Timbals Fa Do

Bombo i Plats

Caixa

Moderat

Violin 1^{er}

" 2nd

Viola

Violoncel

Contrabass

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A central section is labeled "Part de Piano".

The score is written on 15 staves. The first 10 staves contain musical notation, including notes, rests, and dynamic markings. The 11th staff is labeled "Part de Piano". The 12th staff contains a complex musical passage with many notes and rests. The 13th staff contains a complex musical passage with many notes and rests. The 14th staff contains a complex musical passage with many notes and rests. The 15th staff contains a complex musical passage with many notes and rests.

Part de Piano

Laema

Testeig

Toprans

Contrals

Trenans

Baixos

Be con ri do a men jar pe res quan el pe rer flo ri

ra si flo ri ai no gra

XII Cinc Ravell

Nº 11

entregat 12 juny 34

Llena, Recó sagrat

Soxranus 2/4 **ff**

Lema, El grill canta

Lozanos

rie rie rie rie

rie rie ~ ~ ~ ~ ~

rie rie rie

Contrals

se nyor grill

se nyor grill a rran de

se - nyor grill a

rie rie ~ ~ ~ ~ ~

a rran de te rra

te rra ra can tant que

rran de te rra ra - can tant que

Lema, Andes del canigo

PRELUDE

Sopranos
 Tenors
 Contraltos
 Basses

Handwritten musical score for "El cel florit" in G major, 2/4 time. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third and fourth staves have a bass clef and a key signature of one sharp. The lyrics are "El cel florit" and "son". The music is in 2/4 time and consists of two measures. The first measure contains the lyrics "El cel florit" and the second measure contains the lyrics "son".

Quartet
en mi bémol
pour instruments d'arc

Lemma: "Gabella"

Quart (52 = 1)

Violin 1^{re}

Violin 2^{me}

Viola

Violoncelle

N. 10

VU Com. Rabler
1928

Quartet en Sol - Lema: "Sol de primavera"

Allegro giocoso (♩ = 126)

Violin I

Violin II

Viola

Violoncello

N. 6

VII Cancion Rabele
1928

Nº 14

Rebuses
1935

Puistega

Sardana per a cobla de 11

Lema: Camperola

Tempo decidit =
(ruric)

Flautist

Fiol I II

Tenora I II

Trompeta I II
si b.

Tromba

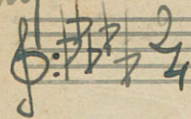
Fiscorn I II

B. Baix

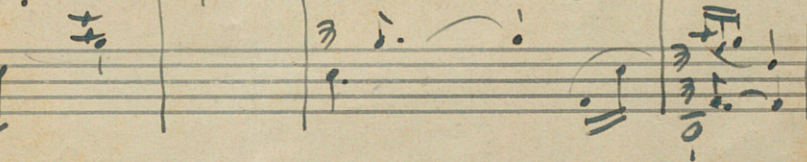
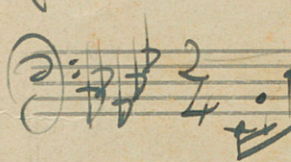
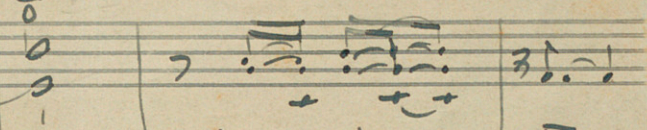
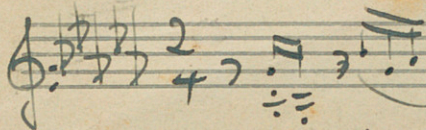
Sch cançons

lema : Labor.

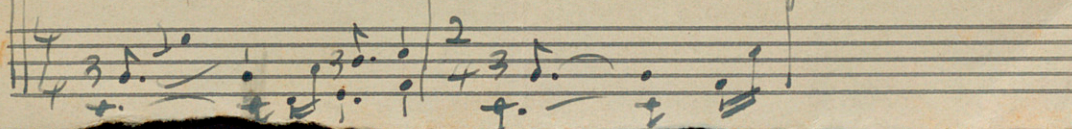
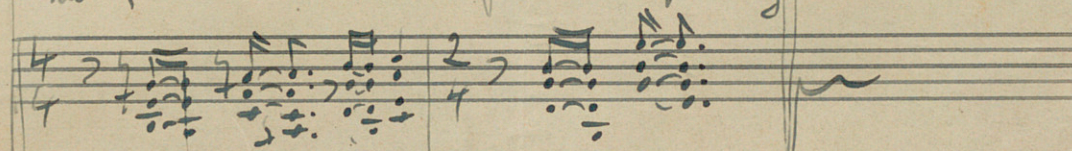
1a Impromptu - Poesia C. Lindgren.



A neu al cor del bosch veu tant d'una



moda no veu ball dels pins entre doquidior en tant.



XIV Rabell 1935

Entre pages 36

Nisa = " Ave maris stella "

Kyrie

A handwritten musical score on two staves. The title 'Kyrie' is written in a large, stylized cursive script on the left. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a melody with various note values including quarter, eighth, and half notes, some beamed together. The second staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and half notes. The notation is fluid and characteristic of 18th or 19th-century manuscript writing.

[illegible]

Full Rabell

N: 5

N: 3
G major
G major

Missa de la Mare de Deu de Montserrat

Lema

Alegories

Andante

J. $\text{F}\sharp\text{F}\sharp$

T. $\text{F}\sharp\text{F}\sharp$

B. $\text{F}\sharp\text{F}\sharp$

Orgue

Andante $3/4$

Nº 9

XIII Canon Rabata

entregue 6 mais

Lema "Fata pulchra"

Missa "Cum iubilo"
a tres voces mixtas
i orque

Con lentezza

Soprano

Tenor

Basso

Orgue

legato p

n. 4

XIII Con Rabell
int. y. de 27 mayo

Grave e sosten.

Lento.

N. 1
Lema : " Te lucis ante terminum "

Con-Rabul
ent-gat H/ulool

Missa in honorem S. V. Mariae

*Tribus vocibus inaequalibus, organo comitante et
choro univocali alternatiu.*

*Lema: Verge Santa, Verge Pia.
solus el motu d'un goig popular*

N.º 6

Kyrie

Pocapoc

Nois
I. *rit.* $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\frac{9}{4}$

Leurs $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\frac{9}{4}$

Païson $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\frac{9}{4}$

Pocapoc

Orgue

ret $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ $\frac{9}{4}$ *a temps*

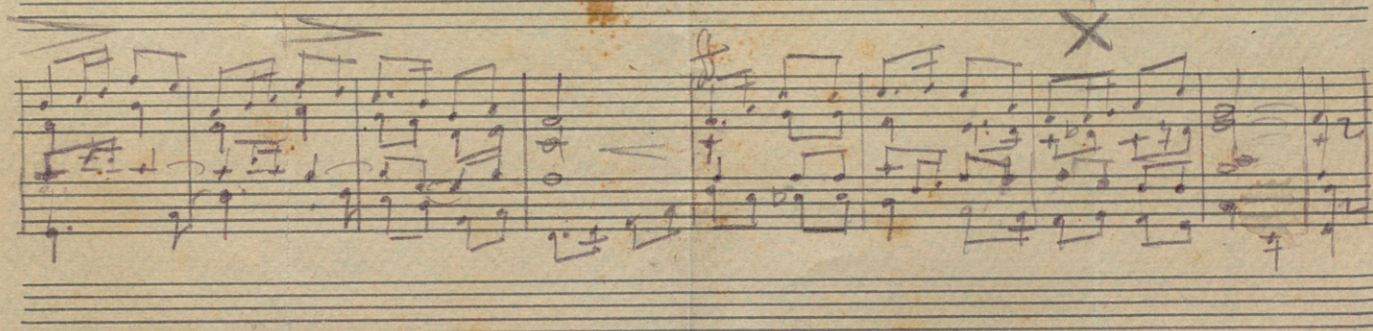
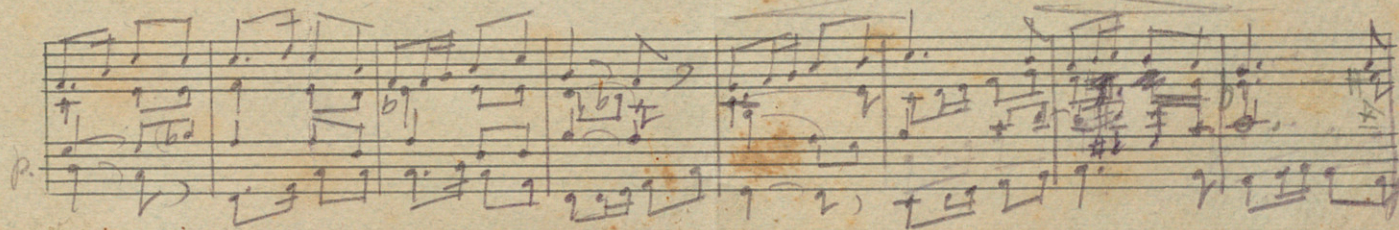
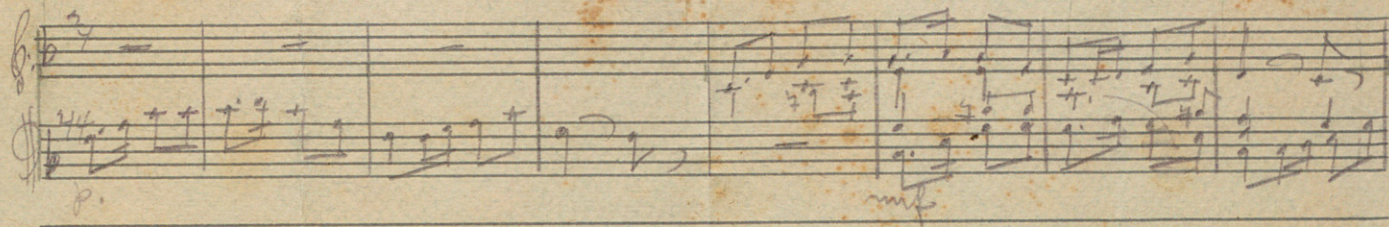
etc

N. 5- III C. Rabel

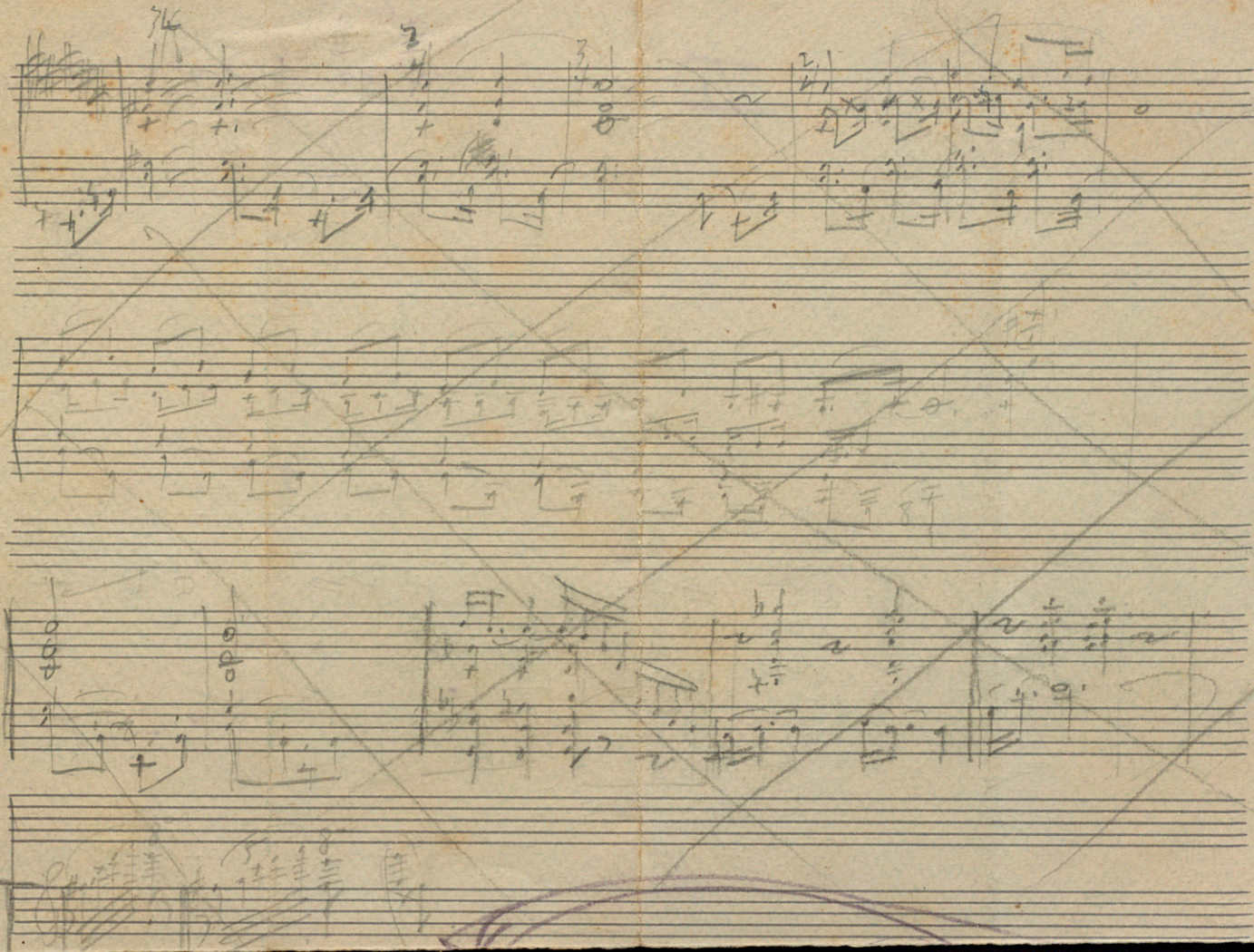
Dr. Joan Salvat

III

Lema:
"Jornadas Cecilianas"



Secretaria del Círculo Catalá



XI *Conc.*
Rabell

Tempo

*Inte per a
Arpa*

Tempo: Dixi

u. 8

etc.

andante sostenuto

Prelude.

Lemma: Schürar-me

Handwritten musical score for a two-staff piece. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 6/8 time. The key signature has one sharp (F#). The tempo is 'andante sostenuto'. The piece is titled 'Prelude.' and has a lemma 'Schürar-me'. The score consists of 8 measures. The first measure has a forte (ff) dynamic. The notation includes various note values, rests, and slurs.

VIII Cincin Rabell 1927

N. H.

Lema: = Ofrena =

N 2

Handwritten musical score for five staves, labeled V.1, V.2, Violon, Violoncello, and Double Bass.

V.1: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a quarter note in the third measure.

V.2: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a quarter note in the third measure.

Violon: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a quarter note in the third measure.

Violoncello: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a quarter note in the third measure.

Double Bass: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes in the first measure, followed by a half note and a quarter note in the second measure, and a quarter note in the third measure.

The score is written on five staves, with the first four staves labeled V.1, V.2, Violon, and Violoncello, and the fifth staff labeled Double Bass. The notation is handwritten and includes various musical symbols such as clefs, key signatures, and note values.

Robert

Cur

VII

Lema: =Poema=

N. 8

Handwritten musical score for a string quartet, featuring Violin I (V1), Violin II (2), Viola (Vla.), and Cello (Cello). The score is written on five staves, with the first two staves for Violins, the third for Viola, and the last two for Cello. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The score is divided into measures by vertical bar lines. The handwriting is in brown ink on aged paper.

VII. C. Rabell
etc.

Branca 5 abril - comedia lirica em 2 actos e 2 quadros - Tema: "Patria"

Aug 1931

Moderat

No 1.

Handwritten musical score for a symphony orchestra. The score is written on a single page with multiple staves. The instruments listed on the left are: Flautas (Flutes), Oboe, Clarinetos (Clarinets), Fagot (Bassoon), Trompas (Trumpets), Trombones, Contrabajos (Double Basses), Violins, Viola, Violonchelos (Violoncellos), and Contrabaixos (Double Basses). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). The notation is in a cursive, handwritten style.

Antegat 12 may 1982