

# 琉球大学学術リポジトリ

トルドラとモンポウの歌曲研究 ― 歌曲における<カタルーニャ・ルネサンス>の意味―

メタデータ	言語: 出版者: 服部洋一 公開日: 2021-12-15 キーワード (Ja): キーワード (En): 作成者: 服部, 洋一, Hattori, Yoichi メールアドレス: 所属:
URL	<a href="http://hdl.handle.net/20.500.12000/18967">http://hdl.handle.net/20.500.12000/18967</a>

# NUEVE CANCIONES POPULARES CATALANAS

## I. MATINET ME'N LLEVO JO

(1932 - 33)

E. TOLDRA

Allegretto mosso.

Ma - ti - net me'n lle - vo jo, ma - ti - net a pun - ta  
Quan a mit - ja cos - ta som, sen - toû - na veu pri - mair  
Al cim de la cos - ta som, la veig de - trás d'u - na

d'al — ba — i con - tent me'n vaig xiu — lant, dret a la cos -  
cla — ra, i me'n pe - gaun salt al cor, queés la me - vae -  
ma — ta. - Déu vos guard la dol - çaa — mor, ma - ti - na - re -

- ta so - la - na, gi - ra'm an a mi, gi - ra'm an a mi la  
- na mo - ra - da,  
- faheu es - ta - da,

ca - ra, gi - ra'm an a mi.

# NUEVE CANCIONES POPULARES CATALANAS

## II. EL PARDAL

E. TOLDRA

Allegro non troppo

1. = U - na can - ço - ne - ta no - va, ai, ———  
 2. = A - na - va de bran - caen bran - ca, ai, ———  
 3. = La se - vaa - mor n'es - taen cam - bra, ai, ———

*p*  
*ped.*

— vos la di - ré,  
 — me - na re - mor,  
 — que noen sent res,

del par - dal quan sa - cot -  
 per veu - re siho sen - ti -  
 si - noel mos - so de la

- xa - va, ai, ———  
 - ri - a, ai, ———  
 ca - sa, ai, ———

n'el to - ran - ger, ai, ai, ai,  
 la se - vaa - mor, ai, ai, ai,  
 oel tra - gi - ner, ai, ai, ai,

*pp*  
*p*  
*p*  
*ped.*

ai, ——— n'el lu - ran - ger. ———  
 ai, ——— la se - va - mor. ———  
 ai, ——— cel tra - qi - ner. ———

*mf*

*pp*

*D.C.*

*pp*

4. Per la finestra més alta  
 li'n va parlar:  
 - Les onze hores són tocades  
 ves-te a cotxar.

5. No és hora de cotxar encara,  
 vaig de camí,  
 somi fet una prometença  
 a Sant Magí.

6. Quan a Sant Magí vaig ésser  
 vaig suplicar  
 que em deixés tornâ a ma terra  
 per festejar.

7. De tres amors que en tenia  
 'quell aucellet,  
 Mariagna, Petronila  
 i Elisabet.

# NUEVE CANCIONES POPULARES CATALANAS

## III. DE MATARO VAREM VENIR

E. TOLDRA

Galmo

*mf*

De Ma-ta - ró và - rem ve - nir per un dis -  
Té la bo - ca de pin - yó, les dents molt

*p*

Ped. \*Ped. \*Ped.

-sab - - - - - tea la tar - dai a Ri - bes và - - - - - rem a - nar, - - - - -  
fi - - - - - nes i blan - ques, téels lla - vis d'un viu co - lor, - - - - -

*mf*

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

— queés ca-mi ral — de Cer - dan - ya, sols per veu - re u - na min -  
 — u - na ro - saa — ca - da gal - ta, téels lla - vis d'un — viu co -

*p*

\*Red. \*Red. \*Red. \*Red. \*Red.

- yo - na — queés fi - lla de — molt bon pa - re, sols per veu -  
 - lor. — De Ma - ta - ró và - rem ve - nir, — per un dis -

Red. \*Red. \*Red. \*Red. \*Red.

1. 2.  
 - re u - na min - yo - na. —  
 - sab — tea la tar - da. —

*pp*

\*Red.



# NUEVE CANCIONES POPULARES CATALANAS

## V. EL REI N'HA FETES FER CRIDES

E. TOLDRA

Non troppo lento.

*f*

El rei n'ha fe - tes fer cri - des — per Es -  
De - ma - nen a Don Lu - bar - do — per Ca -

*f*

- pan-yà Por-tu — gal, que tots han d'a-nàa la que - rra — per ser sol-dats de ca -  
- pi - là ge - ne — ral, ien té la mu-ller moll xi - ca — que li re-ca de dei -

*mf*

- vall, per ser sol-dats de ca - vall. —  
- xar, que li re-ca de dei - xar. —

1. 2.

*p* *f* *ff* *f*

*mf*

# NUEVE CANCIONES POPULARES CATALANAS

## VI. AI, MINYONS QUE ANEU PEL MON

E. TOLDRA

Allegro giusto

*mf*

Ai, min-  
'Neu a -  
Que jo

*f* *p*

- yons quèa - neu pel mon cer - cant els a - mos. — Ai, min - yons quèa - neu pel  
- ler - taæn - so - pe - gar - neâl - gun de ra - ro. — 'Neu a - ler - taæn - so - pe -  
n'heen - so - pe - gat un que no val gai - re — Que jo n'heen - so - pe - gat

moncer-cant els a - mos, — 'neu a - ler - taen-so — pe — gar-ne al-gun de  
 -gar-neal-gun de ra - ro, — que jo n'heèn - so - pe — gat — un que — no val  
 un que no val gai - re, — iem fa men — jar pa de — trits i en-ca-raès

ra - ro. — le - ro - rè, lo - rà, lo - rà, lo - rè - ro - rà - ra. —  
 gai - re. —  
 a - gre. —

*ppp*

\* *ppp*

# NUEVE CANCIONES POPULARES CATALANAS

## VII. SOTA EL PONT D'OR

E. TOLDRA

Allegretto tranquillo.

Si n'e - ren tres ni - ne - tes, més  
 L'al - tra cull vi - o - le - tes, més  
 Ti - rau - na pe - draa l'ai - qua, més

ai, so - tael pont d'or; l'u - na ren - la bu -  
 ai, pel fill del rei. Fill del rei pas - se -  
 a:, to - ca l'a - mor, la to - ca ben to -

- ga - da, més ai, l'al - tra l'es - ten, que més ai, l'al - tra l'es - ten. —  
 - ja - va, més ai, so - brèel pont d'or, que més ai, so - brèel pont d'or. —  
 - ca - da, més ai, del mig del cor, que més ai, del mig del cor. —

*pp*

*Red.* \* *Red.* \* *Red.* \*

\* *Red.* \* *Red.* \* *Red.* \*

\* *Red.* \* *Red.* \*

# NUEVE CANCIONES POPULARES CATALANAS

## VIII. LA QUADRILLA

E. TOLDRA

Allegro vivace

Piano introduction in G major, 2/4 time. The right hand features a continuous eighth-note melody, while the left hand provides a simple bass line with quarter notes.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: U na can ço - ne ta / Tre ta n'és d'u - na qua -

*dim.....* *pp*

Continuation of the vocal line and piano accompaniment. The lyrics are: no - va, u - na can ço - ne ta no - va, min - yons, vos la / - dri - lla, tre - ta n'és d'u - na qua - dri - lla, quees vo - li en

Conclusion of the vocal line and piano accompaniment. The lyrics are: vull can tar. / a - co - blar.

1.

2.

Per a - nar a fer — neun

ro - bo per a - nar a fer — neun ro - bo al fon - do de

l'Em — por — dà.

*ped.* \* *ped.* *ppp* \*

# NUEVE CANCIONES POPULARES CATALANAS

## IX. L'ALABAU (No t'espantis, Alabau)

E. TOLDRA

Allegretto scherzoso.

U - na can - çó ——— vull can - tar, no hiha  
 Del pas - tor de ——— can Gus - lí queen fes -  
 Tant, tant, la n'ha ——— fes - te - jat queha vin -

molt que ——— s'és dic - ta - da, ——— del pas -  
 - te - ja ——— la cri - a - da, ——— tant, tant,  
 - gut que ——— l'haen - gan - ya - da; ——— quan ai -

- lor de can Gus ti queen fes te ja  
 la n'ha fes te jal queha vin gut que  
 - xó s'ha des co bert, A la bau e

*mf* *mf*

la cri a da. No t'es pan tis, A la -  
 l'haen gan ya da.  
 raa mun tan ya.

*mf*

*poco ritenuto, per finire....*

- bau, quel teu mal noen se rà d'al - ire.

*p* *D.C.*

A Concepció Badia d' Agusti  
**LA ROSA ALS LLAVIS** (1936)

I. SI ANESSIS TAN LLUNY...

Poesia de J. SALVAT - PAPASSEIT

Música de E. TOLDRA

Tranquillo; non troppo lento

*mf*  
Sia - nes - sis tan lluny, tan lluny que no et sa -

*p*  
bés, tam - poc nin - gú sa - bri - a el meür des - tí, cap

al - tre lla - vi no em tin - dri - a pres pròamb el teu nom fa -

ri- ael meu ca - ml. Un ram de no-ies noemfo-ra con-

*mp* *mf* *sf*

hort, ni la can- çó so- ael dring de la co- pa,

*sosten.* *sf*

vai-xells de gue- rra vin- gues- sin al Port , prou hia- ni- ri- a,

*f* *sf* *dim.* *p*

- ma- ri- ner de po- pa. Si Jo po-

*p* *f* *dolce, legato*

sa - va la ban - de - raal pal ie - ra molt al - ta, t'hi veu - ri - aa -

*p* *pp* *poco sf*

datt.

*p* *pp*

A Concepció Badia d' Agusti  
**LA ROSA ALS LLAVIS**

II. MOCADOR D'OLOR.

Poesía de J. SALVAT - PAPASSEIT

Música de E. TOLDRA

Assai vivace

*p* *leggero ma espressivo* *f*

*p cresc.* *f*

*f* *dim.* *p*

*m.g.* *pp* *p*

*m.g.* *p*

Mo - ca - dor d'o - lor que la te - - va

*mf*

si - - na a - cos - ta - vaal cor:

com queet sap l'en - yor \_\_\_\_\_ ier

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "com queet sap l'en - yor \_\_\_\_\_ ier". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

sap la pell fi - na, \_\_\_\_\_ tre - mo - la - d'a -

The second system continues the vocal line and piano accompaniment. The lyrics are "sap la pell fi - na, \_\_\_\_\_ tre - mo - la - d'a -". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

mor. \_\_\_\_\_

*p* *cresc.* \_\_\_\_\_ *f*

The third system features a vocal line with the word "mor." and a piano accompaniment. The piano accompaniment includes dynamic markings of *p* (piano), *cresc.* (crescendo), and *f* (forte).

*p*

The fourth system shows the piano accompaniment continuing. It includes a dynamic marking of *p* (piano) and features a more active bass line.

Mo-ca-dor d'o-lor fra-gant ta-ron-

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The lyrics are "Mo-ca-dor d'o-lor fra-gant ta-ron-". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a prominent B-flat note in the left hand.

gi-na com li bat el

This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef and the lyrics "gi-na com li bat el". The piano accompaniment continues with the same rhythmic pattern, featuring a B-flat note in the bass line.

cor!

This system shows the vocal line with a treble clef and the lyrics "cor!". The piano accompaniment includes a section with chords in the right hand and a bass line with a B-flat note in the left hand.

*f* *pp*

This system shows the piano accompaniment with a treble clef and a bass clef. It features a dynamic marking of *f* (forte) and *pp* (pianissimo). The piano part includes a section with chords in the right hand and a bass line with a B-flat note in the left hand.

# A Concepció Badia d'Agusti LA ROSA ALS LLAVIS

## III. I EL SEU ESCUARD...

Poesia de J. SALVAT - PAPASSEIT

Música de E. TOLDRA

Andantino

*poco agitato*

*f*      *f*      *meno f*

*più tranquillo*

*mf*      *p*      *pp*

*Tempo giusto.*      (*andantino*)

*mf*

l'el seu es - guard da - munt el meu es - guard sóc pre - so -

*p*

ner que la vull pre-so-ne-ra:

*mf*

*p*

*p*

*dolce legato*

a-quest ma-

*pp*

tí queu-na flor m'ha po-sat li de-iaai-xí, baix, bai-

*f*

xet, a l'o - re - lla: \_\_\_\_\_

*calmo p*

*pp*

su - trels teus ulls, \_\_\_\_\_ és un bes el quem

*pp* *mf* *p*

*molto sosten.* *a tempo un poco agitato*

*f* *mf*

plau.

*Più tranquillo* *in tempo*

*mf* *p* *pp*

*p* *p* *p*

A Concepció Badia d'Agustí  
**LA ROSA ALS LLAVIS**

IV. I EL VENT DEIXAVA DINTRE LA ROSELLA...

Poesía de J. SALVAT - PAPASSEIT

Música de E. TOLDRA

Mosso, leggiero.

*p*

*cresc.*

*f mf*

*mf p*

*dim.*

*p*

*pp*

*mf*

I el vent — dei - xa - va

din - tre la - ro - se - lla      gra - nets - de blat      com - es - pur - nes de

sol,      iel vent      dei -

*p*      *f*

xa - va din - tre la ro - se - lla      gra - nets de blat,

*meno forte*      *p*

com es - pur - nes de sol.

*cresc.*      *f*

First system of musical notation. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (grand staff). The key signature is one sharp (F#). The piano part features a rhythmic accompaniment of eighth notes in the right hand and a more complex bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. It consists of three staves. The piano part continues with the eighth-note accompaniment. Dynamics include *sempre forte* and *dim.* (diminuendo).

Third system of musical notation. It consists of three staves. The piano part features a change in texture with sustained chords in the right hand and a moving bass line. Dynamics include *p* (piano).

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal line has the lyrics: "no-més per dir com és la bo-ca d'E-lla: —". The piano part includes dynamics *intimamente*, *poco ritenuto*, and *in tempo*.

*Meno mosso*

*mf*

*pp*

*p*

com la neu ro - sa als pics quan surt el sol.

*ten.*

*Tpo. primo*

*p*

*molto leggiero*

*mf*

*p*

*pp*

*senza rit.*

A Concepció Badia d'Agustí  
**LA ROSA ALS LLAVIS**

V. SERE A TA CAMBRA AMIGA

Poesia de J. SALVAT · PAPASSEIT

Música de E. TOLDRA

Andante

*p*

*pp*

*p*

*pp*

*p*

*poco lib.*

*p*

Se - réa ta cam - bra a -

mi - ga, que nin - gú no ho sa - rà,

*p*

Cu - pi - dell a la por - ta m'o bri - rà i tan - ca -

*mf* *pp* *sosten.*

*a tempo*  
rà.

*espress.* *sf*

*f poco rubato*  
En - tre - na - li - at i des - tre se - rà

*cresc.* *fp*

*giusto*

Ell quiet pren- drà \_\_\_\_\_

*p*

*dolce*

*p* 3 3

*sotto voce.*

I si Tu ets te - me - ro - sa,

*p*

*sosten.*

*mf*

*sosten.*

noet dei- xa - rà cri- dar.

*tempo giusto*

*p*

3 3

3 3

A Concepció Badia d' Agostí  
**LA ROSA ALS LLAVIS**

VI. VISCA L' AMOR

Poesia de J. SALVAT - PAPASSEIT

Música de E. TOLDRA

*Allegro vivace*

*p*

*mf*

*Ped.*

*gioioso, ma intimo*

Vis - ca l'a - mor que m'ha do - nat l'a - mi - ga fres - cai po - ll - da

*pp*

com un maig con - tent! vis - ca l'a - mor, vis - ca l'a -

*mf*

mor, l'he cri - da - dai ve - ni - - a,

*p* *pp*

This system contains the first two staves of music. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. It begins with a rest, followed by the lyrics "mor, l'he cri - da - dai ve - ni - - a,". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The right hand starts with a piano (*p*) dynamic and features a melodic line with slurs. The left hand provides a rhythmic accompaniment with chords and moving lines. A piano-piano (*pp*) dynamic marking is present in the right hand.

to - tag - ra blan - ca com un glop de llet.

*f*

This system contains the next two staves of music. The vocal line continues with the lyrics "to - tag - ra blan - ca com un glop de llet." and ends with a double bar line. The piano accompaniment continues with the right hand in a treble clef and the left hand in a bass clef. A forte (*f*) dynamic marking is present in the right hand. The time signature changes from 3/4 to 2/4 at the end of the system.

*sf* *p*

This system contains two staves of piano accompaniment. The right hand is in a treble clef and features a melodic line with slurs and a triplet of eighth notes. The left hand is in a bass clef and features a rhythmic accompaniment with slurs. Dynamics include *sf* (sforzando) and *p* (piano).

Vis - ca là -

*3*

This system contains two staves of piano accompaniment. The right hand is in a treble clef and features a melodic line with slurs and a triplet of eighth notes. The left hand is in a bass clef and features a rhythmic accompaniment with slurs. A triplet of eighth notes is marked with a "3" above it. The system concludes with the lyrics "Vis - ca là -".

mor que m'ha do - nat l'a - mi - ga fres - cai po - li - da

còm un maig con - tent.

*molto dim.*

*gioioso*

Vis - ca l'a - mor que m'ha do - nat l'a - mi - ga que - lla tam - hées de -

li - a. Vis - ca l'a - mor:

This system contains the first two staves of music. The vocal line (top staff) begins with a melodic phrase in G-flat major, marked with a fermata over the first two notes. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' above it in the vocal line and the piano accompaniment.

un poco rit. la vo -

*ff un poco rit.*

*f*

This system contains the third and fourth staves. The vocal line continues with a melodic phrase, marked with a fermata. The piano accompaniment features a triplet of eighth notes. The tempo marking *un poco rit.* is placed above the vocal line. The dynamic marking *ff un poco rit.* is placed below the piano accompaniment. The system concludes with a dynamic marking *f* below the piano accompaniment.

li - ai - l'he - pres.

*ff a tempo*

*a tempo*

This system contains the fifth and sixth staves. The vocal line continues with a melodic phrase, marked with a fermata. The piano accompaniment features a triplet of eighth notes. The tempo marking *a tempo* is placed above the vocal line. The dynamic marking *ff a tempo* is placed below the piano accompaniment.

This system contains the seventh and eighth staves. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' above it in the piano accompaniment.