

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―

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A MUNTANYA

(1924)

Poesia: J. CARNER

Música: E. TOLDRA

gracioso e semplice
p
 A lli dak de la mun -
p *mf*
 ta - nya tot el bé de Déu hi tinc: les ro - ses de qua - treen
mf
 qua - tre els cla - vells de cinc en cinc l'es - ti - ma - daa la fi - nes - tra, lo -
mf
 ve - llambles que - He - rinc; per re - mot - ge el sol que
f *p* *f*

to- cas ca - d'ho-ra un gremi da- frau; el po- Man-cre per la fres- sa, i fal-

si-na per la pau; i per gaú- di, ca- da no-vol a laes-

tés com u - na nau; per jac d'or u - na pa- llis- sa, per llà-me-

ne- ra an es- cel; per fi- nes- tra que no's tan- ca un re- tall tot blau de

a tempo

f *p*

cel.

a tempo *mf* *f* *ff*

l per cri-

poco ritenuto *a tempo*

ats quem des - per-tin un qui-qui-ri-que l'un bel.

p poco ritenuto *f* *a tempo* *mf*

p

A - lli dalt de la muntanya tant en l'aire, tot hi

ped. *

és; la ri-que-sa ben col-ga-da per qué l'ho-me la fan-gués; l'a-le-gri-a en tre fre-

ped. *

tu - res com ro - sa - da en - tres har - zers ————— la sa - lui en - tre l'o - ren - ga i la

flor de pe - ni - cal ————— a - ter - rat amb creus de - pal - ma el di - mo nien un fon -

poco pesante

f *poco pesante* *f*

dal. ————— i Nos - tre se - nyor de -

tranquillo ma a tempo

ff *p* *tranquillo ma a tempo*

vo - - ta es - ta - dant del pis da - dalt. —————

A Manuel Clusells

COCOROCOC!

En la naixença d'un noi.

(1926)

Poesia de JOSEP CARNER

Música de EDUARD TOLDRA

Moderat *mf* *Imb una gran naturalitat*

Eu . la . ria, no . ble

da . ma, es re . po . sant al llit : hi ha

vo . ra seu la fos . ca, la pau i un fe . ble

Union Musical Española
Filial de Barcelona.
Concesionario FRANCISCO MARTI.

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Toldrà

crit. Les co_ses de la ca_sa en un llengua_ge mut es

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a 7/8 time signature. The lyrics are: "crit. Les co_ses de la ca_sa en un llengua_ge mut es". The piano accompaniment is written in two staves (treble and bass clefs). The right hand features a melodic line with some grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

par_len del mis_te_ri i la dol_çò que ha dut.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a single treble clef staff with a 7/8 time signature. The lyrics are: "par_len del mis_te_ri i la dol_çò que ha dut.". The piano accompaniment is in two staves. The right hand has a melodic line with slurs and some grace notes. The left hand has a more rhythmic accompaniment with chords and moving lines.

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line is in a single treble clef staff with a 7/8 time signature. The piano accompaniment is in two staves. The right hand has a melodic line with slurs and some grace notes. The left hand has a more rhythmic accompaniment with chords and moving lines. There is a fermata over the final note of the vocal line.

mf *breu*

- Un al . tre, - diu el sos . tre - que no em se . rà cons .

mf *f* *p*

- tant . - Un al . tre, - diu la llin . da - que em dei . xa . rà can .

mf *f* *mf* *poc retintut*

a tempo

p

taut! - Ell, que m'ignora en ca-ra - dit el ro-ser i lai -

pp *quissim retintut*

- rós - es - cam - pa - ra mes ro - ses sobre un ca - bell tot

pp *quissim retintut*

a tempo

mf

ros. Dins ses hu - mi - des ni - nes me - di - ta el

a llor

p

a tempo

mf

6

energic

gis, con - tent: No tin - drà por de l'om - bra, ta -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a rest for one eighth note, followed by a quarter note 'gis', a quarter note 'con -', and a quarter note 'tent:'. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

- rà fu - gí el do - lent!

molt poc mes mogut

The second system continues the musical score. The vocal line has a rest for one eighth note, followed by a quarter note '- rà', a quarter note 'fu -', and a quarter note 'gí el do -'. The piano accompaniment continues with similar rhythmic patterns. The system includes the instruction '*molt poc mes mogut*' above the piano part. The system concludes with a double bar line and a repeat sign.

rit *a temps*

The third system of the musical score shows the vocal line with a rest for one eighth note, followed by a quarter note 'p', a quarter note 'a', and a quarter note 'temps'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system includes the instructions '*rit*' and '*a temps*' above the piano part. The system concludes with a double bar line and a repeat sign.

p

I en l'al - ta nit pro - fun - da

hom sent el gall co - foi que diu a les es - tre - lles:

noiant el temps

f *a temps breu*

- Co - co - ro - coc, _____ és noi!

f *a temps breu*

f *2do.* * *f* *2do.* *

CAMINS DE FADA

(1926)

Poesia de
TOMAS GARCÉS

Música de
E. TOLDRA

Vivace, non troppo.

A - mor, fa-ré-u-na pas - se - ra

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 6/8 time signature. The lyrics are "A - mor, fa-ré-u-na pas - se - ra". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 6/8 time signature. It begins with a piano (*p*) dynamic and features a second finger fingering (*2*) in the bass line.

da-munt de la mar. La pe - dra llis-ca lleu - ge - ra

The second system continues the musical score. The vocal line has lyrics "da-munt de la mar. La pe - dra llis-ca lleu - ge - ra". The piano accompaniment includes dynamics of piano (*p*), forte (*f*), and piano (*p*), along with a second finger fingering (*2*) in the bass line.

da-munt de la mar. Mon braç l'ha tor-nat a - la - da.

The third system concludes the musical score. The vocal line has lyrics "da-munt de la mar. Mon braç l'ha tor-nat a - la - da.". The piano accompaniment includes dynamics of piano (*p*), forte (*f*), and piano (*p*), along with a second finger fingering (*2*) in the bass line.

Toldra

Vo - la. Que l'on-hra mo - ra - da no si - gui xar-xa pa-

ra - da da-munt de la mar.

mf *f* *dim.*

Si la ga-vi-na s'a - cos - ta, les vi - a, brun-

p *p*

zent, Pe - dra, si 's ro - ja la pos - ta, les vi - a, brun-

p

zent. ——— No et tor-bi l'es cull. ——— Es - qui - va l'a - bra -

cresc.

ça - da fu - gi - ti - va — del do - ff. Sa - ge - ta vi - - va, ———

p

— les vi - a brun - zent, ———

f *dim.*

El mar té ca - mins de fa - da, ——— blanc i ro - sa a -

p *p*

mor. — Els te - ia la pe-dra a - la - da — blanc i ro - sa a -

mor. — Ves - hi, peu nu, — ro - sa ve - ra. O -

reig da-munt la pas - se - ra amb la te - va ma llen - ge - ra cull fes -

tel, — a - mor. —

A Manuel Capdevila RECANÇA

(1926)

Poesia de
J. CARNER

Música de
E. TOLDRA

Moderat (dins un sentiment com d'improvització) Posant mes atenció a la lletra que no

The musical score consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Moderat' with the instruction '(dins un sentiment com d'improvització)'. The first system begins with the vocal line: 'Qui sen - tis,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues the vocal line: 're - no - ve - llat per la brui - xaen - te - sa,'. The piano accompaniment continues with similar patterns. The third system concludes the vocal line: 'a - quell gust pre - ci - pi - tat de la jo - ve -'. The piano accompaniment ends with a final chord and a 'Ped.' (pedal) marking. There are asterisks (*) at the end of the piano accompaniment lines in the second and third systems.

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Toung

ne sa:

a temps.

Ped. *

mf plu-jai vent a-rre-mo-rat i l'a-ca-ciaen tot es-

mf Ped. * Ped. * Ped. *

creix. *ten.* *f*

clat i dei-xant per l'em pe-drat flo-ri-daes-te-sal

ten. *f* *apressant*

Ped. * Ped. * Ped. * Ped.

p *a temps* iAh, l'a-nar so-ta l'al-guat com fent-illes-co.

ff *p*

Ped. *

me - sa, *apressant* *a temps* *f* d'un so - net mig co - men -

çat en l'em bri - a - gue - sa *p* *mf* *f* Lamb pa - rai gua fo - ra -

dat i la llu - na pel fo - rat *un poc ample* *f* *ff* i ri - ent a mon cos - *un poc ample*

tat u - na no - iaen - ce - sa! *a temps* *f* *mf*

Qui sen - tis,

p * Ped

re - no - ve - hat per la brui - xaen - te - sa,

a quell gust pre - ci - tat de la jo - ve - ne

mes tranquil *a temps*

* Ped * Ped * Ped

sa.

sen retenir *pp* *PPP*

* Ped * Ped * Ped

A Montserrat Salvadó
CANÇO DE L'OBLLIT

(1927)

Poesia de T. GARCÉS

Música de E. TOLDRA

Non troppo lento

Boi - re - ta del ma -
ti es - cam - pa't u - na mi - ca; es - bo - rra el tu - ró
verd, a - ma - ga la ma - si - a, les ca - nyes del ca -

mf un poco mosso

mi i l'om-bra de l'et-xi-da. Boi-re-ta del ma-

mf un poco mosso

p a tempo

ti me-lan-gi-o-sai ten-dral A-tu-ra l'o-rat-ol,

pp poco a poco cresc. a tempo

ped *

mf poquissimo rit.

a-lu-nya la pi-ne-da, i mu-lla, mar en-dins les co-fes i la

mf poquissimo rit.

p a tempo ben piano; espressivamente intimo.

ve-la. Boi-re-ta del ma-ti em-

pp a tempo

molto espressivo

hoi - - ra'm la mi - ra - da. *p* És dol - ça com l'o-

blit. A - déu la vi - nya cla - ra!

Que lluny l'a - lè del mar *3 p* i els brucs de la mun - *f*

ta - nya! *p*

A Concepció Patxot
ANACREONTICA

Poesía de
C. ARDERIU

(1927)
Música de
E. TOLDRA

Un poco mosso.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "Un di-aA-mor" are written below the notes. The middle staff is the piano accompaniment, starting with a piano (*p*) dynamic and a melody of eighth notes. The bottom staff is the piano accompaniment, also starting with a piano (*p*) dynamic and a melody of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics "ai frist, per tot sem-pre hiha no-ses —" are written below the notes. The middle staff is the piano accompaniment, starting with a piano (*p*) dynamic and a melody of eighth notes. The bottom staff is the piano accompaniment, also starting with a piano (*p*) dynamic and a melody of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics "dis-tret noha - vi - a vist — l'a - be - llaen - tre les" are written below the notes. The middle staff is the piano accompaniment, starting with a piano (*p*) dynamic and a melody of eighth notes. The bottom staff is the piano accompaniment, also starting with a piano (*p*) dynamic and a melody of eighth notes. The system concludes with a piano (*p*) dynamic marking.

ro - ses ————— *f* ial dit va ser fi - blat —————

brev. per - què amb ba - rro - e - ri - a l'ha - vi - a des - per -

-tat. A - mor en - fo - lle - it

creix.

pi - ca de peus i plo - ra ————— *p* no veu nin - gú a la

vo - ra i vo - lai co - me prest a la gen - til Ci -

- te - ra que sem - pre A - mor es - pe - ra.

Oh

ma - re, só per - dut! li diu: Ai, las, joem

mo - ro! Noem re - nyis per - què plo - ro, que

m'ha pi - cat al dit a - quell ser ben pe - tit ar - mat de fi - blai

mf

a - les quea - be — lla, per mon dol, ne diu el cam - pe -

p

-rol. ————— A -

Dolce

f

- mor, ai - xò noés rê; e - lla res - pon, i

P *mf*

què, a - quest fi - blar d'a - be - lla si pen - ses en a -

P *cresc.*

- que - lla fe - ri - da que so - freix qui ton dar - dell fe -

mf espress. *curt.* *p* *Calmo* *p*

- reix.

mf a tempo. *p* *poco rit.* *a tempo.* *rit.*

Gráficas Ume, S. A. - Castillo Pinero, 8 - Madrid (20)

A Joaquim Montoriol CANÇO INCERTA

(1927)

Poesia: J. CARNER

Música: E. TOLDRA

Comodamente mosso

delitadamente
p
A-quest ca-

p ben legato

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a whole rest followed by a half rest, then a quarter rest, and finally a quarter note 'A' followed by a quarter note 'c' and a quarter note 'a'. The bottom staff is the piano accompaniment, starting with a piano introduction of four measures. The first two measures are chords, and the last two are a quarter note 'A' followed by a quarter note 'c' and a quarter note 'a'. Dynamics include *p* and *ben legato*.

mi tan fi, tan fi, qui sap on me - na! — Es a la vi-la és al

Detailed description: This system contains the third and fourth staves. The vocal line continues with quarter notes 'mi', 'tan', 'fi', 'tan', 'fi', a half note 'qui', a quarter note 'sap', a quarter note 'on', a half note 'me - na!', a whole rest, a quarter note 'Es', a quarter note 'a', a quarter note 'la', a quarter note 'vi-la', a quarter note 'és', and a quarter note 'al'. The piano accompaniment continues with chords and moving lines. Dynamics include *p*.

dolce
pi de la ca - se - na? — Un lli - ri blau,

mf *pp súbito*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with quarter notes 'pi', 'de', 'la', a half note 'ca - se - na?', a whole rest, a quarter note 'Un', a quarter note 'lli - ri', and a quarter note 'blau,'. The piano accompaniment continues with chords and moving lines. Dynamics include *mf* and *pp súbito*.

co - lor de cel; diu: vi - na, vi - na!

cresc.

Pe - rò: no pas - sis! diu in

pp subito

ritard. ten. mf a tempo.

vel de te - ra - nvi na. Se - rá dre - ce - ra del go -

pp ritard. *pp a tempo.*

ten.

ped. *

ritard. p a tempo.

so - ros - so - lain - gra - ta o bé un ca - mí d'e - na - mo.

pp *ritard.* *p a tempo.*

ritard. *mf* *a tempo.*

rat, ——— col - gat de ma - - ta? Es un re -

ritard. *senza rigore*

cer per a dor - mir qui pas - sa pe - na? ——— A - quest ca - mi tan fi, tan

a tempo.

à, ——— qui sap on me - na? ———

ben legato

Qui sap si trist o som - ri - ent a - cull a l'hos - te? ———

qui sap si mor sob- ta- da- ment so- ta la bro- ta?

Poquissimo più calmo
 Qui sa-brá mai a-quest ca- mi a quem con- vi- da!

ten. . . . tempo giusto.
 l'és ca- miin- cert ca- da ma- tí, n'és ca- da vi- dal

senza ritard.
pp

CANÇÓ DE PASSAR CANTANT

Poesía de
J. M.^a DE SAGARRA

(1927)
Música de
E. TOLDRA

Assai animato. (♩. = ♩.)
mf *sense entretenir.*

Si ve l'a-bril tre-mo-lant iel ven-

-tet que no re-po-sa - iel per-fum de Di-jous Sant, no-ia, no cu-llis la

ro-sa; pas-sa can-lant. ————— Si les

tram - pes van pi - cant, si te - nen ves - lils de fes - ta - la ge - gan - ta iel ge -

-gant, no - ia, no llen - cis gi - nes - ta; pas - sa can - tant. —

Si la gent plo - ri - que - jant ca -

-mi - naamb la vis - ta bai - xa, — si va la creu en - da - vant,

poco rit. *f* *alegrement.*

no - ia, no quai - tis la cai - xa, — pas - sa can - tant. —

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a minor key, marked with a dynamic of *f* and the instruction *alegrement.* The piano accompaniment starts with a *p* dynamic and includes a fermata over a chord. The system concludes with a *f* dynamic marking.

p

Si l'es - co - met un ga - lant, tot ten - dre - sa, tot de -

The second system continues the musical score. The vocal line starts with a rest followed by a melodic phrase marked with a dynamic of *p*. The piano accompaniment features a series of chords and a melodic line in the bass. The system ends with a *f* dynamic marking.

ten. *f* *decidido. a tpo.*

-li - ris, de - fa - llint i sos - pi - rant, — no l'es - col - tis ni te'l

The third system of the musical score includes a vocal line with two slurs marked with a '2' and a *ten.* marking. The piano accompaniment has a *ten.* marking and a dynamic of *mf* with the instruction *a tpo.* The system concludes with a *f* dynamic marking.

mi - ris; pas - sa can - tant. — Siu - na

The fourth system of the musical score features a vocal line with a *f* dynamic marking and the instruction *f*. The piano accompaniment includes a *f* dynamic marking and a melodic line in the bass. The system ends with a *f* dynamic marking.

ve - lla xiu - xe-jant l'au - qu-rau - na ma - laes-tre-lla iel diu queset mar-ci-ran a-quest

ai - res de pon - ce - lla ————— ia - ques - ta gal - ta tan

dolcissimo.

p

be-lla no du - ra - rà niun ins - tant, no - ia, riu - ten de la

mf

pp *mf*

ve - lla, pas - sa can - tant, pas - sa can - tant! —————

f *un poco ampio.*

ff

PLATXÈRIA

(1927)

Poesia de J. SALVAT · PAPASSEIT

Música de EDUARDO TOLDRA

Leggiero grazioso

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Dol- çaa- mi-". The piano accompaniment starts with a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo and mood are indicated as "Leggiero grazioso".

p Dol- çaa- mi-

p scherzando

p

The second system continues the vocal line with the lyrics "gue- ta ju- guem a fet, o a co- rret- ge- ta o a bell in- dret." The piano accompaniment provides a steady accompaniment with chords and moving lines in both hands.

gue- ta ju- guem a fet, o a co- rret- ge- ta o a bell in- dret.

The third system concludes the vocal line with the lyrics "Dol- çaa- mi- gue- ta no tin- guis por:". The piano accompaniment features a dynamic shift from piano to forte and includes a tempo change to "un poco rit.". The system ends with a fermata over the final note of the vocal line.

un poco rit.

p Dol- çaa- mi- gue- ta no tin- guis por:

p *un poco rit.* *p*

f

curt. cresc. poco a poco

ni he d'a-Mun- yar- me men cap ra - có fer- te ma - li - cles o bé! dis-

curt.

cresc. poco a poco

tret si a càs et cre-mes oets a l'in - dret on hea-ma - ga - da la te-va flor:

p

mf

rall.

— si tu ets ma - nya - ga, — jo se - ré bo.

poco rit.

a temps.

m.e.

breu

a temps.

schertando

Dol - ça a-mi - gue - ta tor-nem al joc, la te-vaes-

p

cresc.

ca - la fa - rà de toc. _____ Si tu m'a -

poco a poco

tra - pesno et be - sa - ré, si jo tra - tra - po per - do - na - ré que no m'es ti - mis. _____

express. *un poco rit.*

..... Ja em som - riu - ras. _____ Si et cau la tre - na _____

pp *un poco rit.* *breu*

a tempo

— jo et fa - ré el llaç. _____

m.e. *a tempo* *p* *cresc.* *f sec.*

A Maxim de Rysikoff
DIVENDRES SANT

(1929)

Poesía de
J. CARNER

Música de
E. TOLDRA

Lentament

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo marking is "Lentament". The vocal line begins with a rest, followed by the lyrics "L'o - rat - ge s'a - dor mis - sa id". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and triplets. A dynamic marking of *p* (piano) is present, and the word *simile* is written above the piano part.

Musical score for the second system. The vocal line continues with the lyrics "cel és a - pa - gat" followed by a long horizontal line, and then "o - cells de la bar -". The piano accompaniment continues with the same rhythmic pattern as the first system.

Musical score for the third system. The vocal line continues with the lyrics "dis - sa no des - vet lleu" followed by a long horizontal line, and then "l'A - mat" followed by another long horizontal line. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

cres - - - - *cen* - - - - *do* - - - -

Els po-bres ulls son las - sos - quan l'ho-ra bal - xaes

poco - - - - *a* - - - - *poco*

fon - ihan fa - ti - gat sos bra - ços tots -

els pe-cats del mon. *f* La Num *poco più*

se n'és a - na - da del ros - tre san - go - nent; Sa

simile

jo-ven-tut pas - sa - da com u - na ro - ssal vent

poc marcat

mf

molt intim

Clo - ï - a les par - pe - Mes al

p

vagament

cap de - munt - d'un rost; de ca - ra a les es - tre - Mes

3

— cla - vat en u - na post

disminuint *pp*

L'o - rat - ge s'a - dor - mis - sa tel cel es a - pa - gat.

simile

O - cells de la bar - dis - sa no desvetlléu l'A -

mat.

pp *ppp*