

3 cançons mediterrànies

Toni Tudurí

1.- Terra adoptiva del meu esperit

Musical score for measures 1-8. The score is in 3/4 time with a key signature of one sharp (F#). It features five staves: Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Cello (Cell.), and Contrabass (Cntr.). The Clavichord (Clv.) part is shown in two staves at the bottom. The music begins with a melodic line in the Violin 1 and Cello, supported by the Viola and Clavichord. The Contrabass part starts with a low register accompaniment.

Musical score for measures 9-12. This section continues the musical themes established in the first system. It includes staves for Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Cello (Cell.), Contrabass (Cntr.), and Clavichord (Clv.). The Clavichord part features more complex textures, including chords and arpeggiated figures. The overall texture remains consistent with the previous measures.

Toni Tudurí (C) Novembre 2019

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24

Sopr. Te - - - rra a-dop - ti - - - va, la te - - - rra dels meus —

14

VI.1

14

VI.2

14

Vla.

14

Cell.

14

Cntr.

14

Clv.

14

21

Sopr. fills A - cull meu pre - sent — i fu - tur A - cull meu pre - sent i fu - tur

21

VI.1

21

VI.2

21

Vla.

21

Cell.

21

Cntr.

21

Clv.

21

28

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

36

Sopr.

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

Te -

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43

Sopr. rra a-dop - ti - - - va, la te - - - rra dels meus fills A - cull meu

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

50

Sopr. pre-sent i fu - tur Cims al - tius a - ra can - sats

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

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The image displays a musical score for three Mediterranean songs. The score is arranged in a standard orchestral format with the following parts:

- Soprano (Sopr.):** Carries the vocal line with lyrics: "e - tern crei - xe - ment Camps d'o - li - ve - res, e - tern crei - xe - ment".
- Violins (Vl.1, Vl.2):** Play melodic lines in the upper register.
- Viola (Vla.):** Provides harmonic support and counter-melody.
- Cello (Cell.) and Contrabass (Cntr.):** Form the bass line with rhythmic patterns.
- Clavichord (Clv.):** Provides harmonic accompaniment with chords and arpeggios.

The score is divided into two systems. The first system covers measures 69 to 74, and the second system covers measures 75 to 80. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

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82

Sopr. Te - - - rra a - - - dop - ti - - - va,

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

88

Sopr. - te-rra dels meus fills A - cull meu - - - sent A - cull el

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

3 cançons mediterrànies

84
Sopr. meu pre-sent i fu - tur Cims al - tius i_al-ho - ra can-

94
Vl.1
Vl.2
Vla.
Cell.
Cntr.

94
Clv.

101
Sopr. sats Camps d'o - li - ve - res, e - tern crei - xe - ment Cims al - tius

101
Vl.1
Vl.2
Vla.
Cell.
Cntr.

101
Clv.

Detailed description: This is a musical score for a vocal and instrumental ensemble. It consists of two systems of staves. The first system covers measures 84 to 94, and the second system covers measures 101 to 111. The vocal line (Soprano) has lyrics in Catalan. The instrumental parts include Violin 1 and 2, Viola, Cello, Contrabass, and Piano. The score is in the key of D major and 8/4 time. The lyrics are: 'meu pre-sent i fu - tur Cims al - tius i_al-ho - ra cansats Camps d'o - li - ve - res, e - tern crei - xe - ment Cims al - tius'. The piano part features complex chordal textures and arpeggiated figures.

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108

Sopr. i al-ho - ra can - sats Te - rra a - dop - ti - va, la te - rra dels meus

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

116

Sopr. fills

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

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10

Sopr. *Fine* Vull ser el teu fill, més no

123

VI.1

123

VI.2

123

Vla.

123

Cell.

123

Cntr.

123

Clv.

123

130

Sopr. puc Niu vaig cre - ar i d'a - mor —

130

VI.1

130

VI.2

130

Vla.

130

Cell.

130

Cntr.

130

Clv.

130

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The image shows a musical score for a vocal and instrumental ensemble. It consists of two systems of staves. The first system starts at measure 136 and the second at measure 143. The vocal line (Soprano) has lyrics in Catalan. The instrumental parts include Violin 1 and 2, Viola, Cello, Contrabass, and Piano. The score is in G major and 4/4 time. The vocal line features a melodic line with some rests and a final flourish. The instrumental parts provide harmonic support with various rhythmic patterns and textures. The piano part includes chords and arpeggiated figures.

System 1 (Measures 136-142):

Soprano: vaig om - plir vaig om - plir me-di-te-rrà -

System 2 (Measures 143-149):

Soprano: - nea tam - bé n'ets Mai un fill se - ré, pe - rò em

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The musical score is arranged in systems. The first system (measures 149-155) includes:

- Soprano:** Melody with lyrics: "cui - des com si ho fos ser un fill teu".
- Violins (Vl.1, Vl.2):** Violin 1 has a melodic line with triplets. Violin 2 has a similar melodic line.
- Viola (Vla.):** Accompaniment with chords and some melodic fragments.
- Cello (Cell.):** Accompaniment with chords and melodic fragments.
- Contrabass (Cntr.):** Accompaniment with chords and melodic fragments.
- Piano (Clv.):** Accompaniment with chords and melodic fragments.

The second system (measures 156-162) includes:

- Soprano:** Melody with lyrics: "pe - rò em cui - - - des com si ho fos". Ends with "D.C. al Fine".
- Violins (Vl.1, Vl.2):** Violin 1 has a melodic line. Violin 2 has a similar melodic line.
- Viola (Vla.):** Accompaniment with chords and some melodic fragments.
- Cello (Cell.):** Accompaniment with chords and melodic fragments.
- Contrabass (Cntr.):** Accompaniment with chords and melodic fragments.
- Piano (Clv.):** Accompaniment with chords and melodic fragments.

2.- Cançó del pescador desolat pel futur

VI.1
VI.2
Vla.
Cell.
Cntr.

7 *pizz.*

Sopr.

7 Co - - - - - lors ab-

VI.1
VI.2
Vla.
Cell.
Cntr.

7 *tr.* *tr.*

13
Sopr.

13 sents buids de _ vi - da Sen-to la te-va mú - si - ca quan làn-gui-daque

VI.1
VI.2
Vla.
Cell.
Cntr.

13 *tr.* *tr.*

The image shows a musical score for a piece titled '2.- Cançó del pescador desolat pel futur'. The score is written for a chamber ensemble consisting of Violin I (VI.1), Violin II (VI.2), Viola (Vla.), Cello (Cell.), and Contrabass (Cntr.), along with a Soprano (Sopr.). The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into three systems. The first system (measures 1-6) features a 'pizz.' (pizzicato) instruction. The second system (measures 7-12) includes trills (tr.) in the Violin I part. The third system (measures 13-18) contains the vocal line with lyrics in Catalan. The lyrics are: 'sents buids de _ vi - da Sen-to la te-va mú - si - ca quan làn-gui-daque'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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19
Sopr. n'ès Co - - - - - lors ab - sents buids de -

19
VI.1

19
VI.2

19
Vla.

19
Cell.

19
Cntr. arco pizz.

25
Sopr. vi - da

25
VI.1

25
VI.2

25
Vla.

25
Cell.

25
Cntr.

30
Sopr. Pa - tei - xo el teu do -

30
VI.1

30
VI.2

30
Vla.

30
Cell.

30
Cntr.

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37

Sopr. lor in - te - rior A - li - ens — po - blen — el teu fons En si - len - ci a - vi -

VI.1

VI.2

Vla. *tr* *tr*

Cell.

Cntr.

43

Sopr. sa - ves

VI.1

VI.2

Vla.

Cell.

Cntr.

48

VI.1

VI.2

Vla.

Cell.

Cntr.

3 cançons mediterrànies

The image displays a musical score for three Mediterranean songs. The score is arranged in systems, each containing staves for Soprano, Violin 1, Violin 2, Viola, Cello, and Contrabass. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are in Catalan: "Co - - - - - lors ab - sents", "Co - lors ab - sents Sen - to la", and "te - va - - - - mú - si - ca". The score includes various musical notations such as notes, rests, and a triplet in the Violin 1 part. Measure numbers 16, 54, 60, and 66 are indicated at the beginning of their respective systems.

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3 cançons mediterrànies

73 *Fine* 17

Sopr. Ge - ne-ro - si - tat mal - en - te - sa

73

VI.1

73

VI.2

73

Vla.

73

Cell.

73

Cntr.

80

Sopr. In - cons-cient ia - va - ri - ciós - sen - se à - ni -

80

VI.1

80

VI.2

80

Vla.

80

Cell.

80

Cntr.

84

Sopr. ma Pa - ra - dís pot - ser i - nes-go-ta - ble Pa - ra - dís pot -

84

VI.1

84

VI.2

84

Vla.

84

Cell.

84

Cntr.

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The image displays a musical score for three Mediterranean songs, arranged in three systems. Each system includes a vocal line (Soprano) and five instrumental lines (Violin 1, Violin 2, Viola, Cello, and Contrabass). The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are in Catalan.

System 1 (Measures 86-92):
Soprano: ser i - nes-go-ta - - - ble i - nes - go - ta -
Violin 1: 89
Violin 2: 89
Viola: 89
Cello: 89
Contrabass: 89

System 2 (Measures 93-99):
Soprano: ble E - nyo - roquells temps en
Violin 1: 93
Violin 2: 93
Viola: 93
Cello: 93
Contrabass: 93

System 3 (Measures 100-106):
Soprano: quee - res res-pec - ta - - - da *D.C. al Fine*
Violin 1: 100
Violin 2: 100
Viola: 100
Cello: 100
Contrabass: 100

Additional markings include *arco* above the Cello part at measure 100 and *pizz.* below the Contrabass part at measure 106.

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3.-Flor de sal i d'altres aromes

Musical score for measures 1-9. The score is in 3/4 time with a key signature of one sharp (F#). The instruments are VI.1, VI.2, Vla., Cell., Cntr., and Clv. The first staff (VI.1) has a melodic line starting with a quarter note G4. The second staff (VI.2) has a melodic line starting with a quarter rest. The third staff (Vla.) has a melodic line starting with a quarter note G2. The fourth staff (Cell.) has a melodic line starting with a quarter rest. The fifth staff (Cntr.) has a melodic line starting with a quarter rest. The sixth staff (Clv.) has a piano accompaniment starting with a quarter note G4. The score ends with a fermata over the final measure.

Musical score for measures 10-17. The score is in 3/4 time with a key signature of one sharp (F#). The instruments are VI.1, VI.2, Vla., Cell., Cntr., and Clv. The first staff (VI.1) has a melodic line starting with a quarter note G4. The second staff (VI.2) has a melodic line starting with a quarter note G4. The third staff (Vla.) has a melodic line starting with a quarter note G2. The fourth staff (Cell.) has a melodic line starting with a quarter note G2. The fifth staff (Cntr.) has a melodic line starting with a quarter note G2. The sixth staff (Clv.) has a piano accompaniment starting with a quarter note G4. The score ends with a fermata over the final measure.

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20

17

Sopr. Vius re - cords d'in - fan - te - sa Co - lors d'al - gali sa - li - tre! al vol - tant Co - lors

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

24

Sopr. d'al - gali sa - li - tre! al vol - tant

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

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30

Sopr. Vius re - cords d'in-fan - te - sa Co - lors d'al-gali sa - li - tre al vol - tant sa - li - tre al vol -

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

38

Sopr. tant Pi - ssa - rra des - fe - ta al Nord

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

3 cançons mediterrànies

22
43

Sopr. ma - - - rès al Sud Com més en -

45

VI.1

45

VI.2

45

Vla.

45

Cell.

45

Cntr.

8

45

Clv.

51

Sopr. fo - ra més a - prop més a - prop

51

VI.1

51

VI.2

51

Vla.

51

Cell.

51

Cntr.

8

51

Clv.

58

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

64

Sopr.

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

Vius re - cords — d'in - fan - te - sa Co - lors d'al - gali sa - li - tre! al vol -

71

Sopr. tant Pi - - - ssa - - - rrali ma - rès Com més en - fo - ra

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

79

Sopr. més a - prop

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

Musical score for measures 87-95. The score is for a string quartet and a double bass. The instruments are VI.1, VI.2, Vla., Cell., and Clv. The key signature is one sharp (F#) and the time signature is 4/4. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked above the final note of the VI.1 part in measure 95.

Musical score for measures 96-104. The score includes a Soprano (Sopr.) part and the string quartet (VI.1, VI.2, Vla., Cell., Clv.). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has the lyrics: *Fine* Mar i cel nas - cuts a - bra - çats mar i. The string parts continue with their respective rhythmic patterns.

104

Sopr. cel — Te-rra ver - me - lla tes - ti - mo - ni en el temps — Blanc — i

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

111

Sopr. ver a - ger - me - nats mar — i cel mar i cel —

VI.1

VI.2

Vla.

Cell.

Cntr.

Clv.

119

Sopr.

119

119

119

119

119

119

Clv.

126

Sopr.

Mar i cel nas cuts a bra çats *D.C. al Fine*

126

126

126

126

126

126

Clv.