

Homenatge al poeta Joan Margarit

Cicle de cançons
per a veu, violoncel i piano

Albert Guinovart

Text: Joan Margarit

Dedicada a Ferran Albrich

La casa

Andante
♩ = 80

Bariton

Violoncel

B.

Vc.

no tro - ba - rà nin - gú: sos - tres on

Ens pro - te - geix i

guar - da el que hem si - gut. A - llò — que mai

pp

p

mf

p

mf

mp

p

arco

mp

p

14

B. *pp*

hem dei - xat mi - ra - des de do - lor,

Vc. *pp*

17 *mf* *f*

B. *mf* *f*

veus que han que-dat, ca - lla - des, en els murs.

Vc. *mf* *f*

20

B. *mf*

La ca - sa or - ga - nit - za el seu fu - tur o -

Vc. *mf* *f* *mf*

Dos poemes marins

per a veu, violoncel i piano

Salvador Brotons

2023

I. En un petit port

Text: Joan Margarit

Moderato $\text{♩} = 72$

The musical score is arranged in three systems. The first system includes the Baritone part (B.) and the Piano accompaniment (Piano). The Baritone part begins with a rest, followed by the vocal line starting at measure 5. The Piano part starts with a forte dynamic (*ff*) and includes the instruction *ple i ampul·lós*. The second system continues the vocal line with the lyrics: "El mar d'hi - vern, quan bu - fa tra - mun - ta - na," and includes the instruction *mf poco marcate* for the Cello (Vc.) part. The Piano part continues with *meno f* and *più accomp.*. The third system continues the vocal line with the lyrics: "en - tra i col - pe - ja amb for - ça els pan - ta - lans." and includes the instruction *f* for the Cello part. The Piano part continues with *mf*. The score includes various musical notations such as dynamics, articulation, and performance instructions like *espress. tenue*, *ple i ampul·lós*, *poco marcate*, *più accomp.*, and *meno f*. There are also markings for *8va - -* and *Reo.* with asterisks.

II. Experiència d'una pàtria

Salvador Brotons

Text: Joan Margarit

Lento $\text{♩} = 54$

B.

Vc.

5 *p* *íntim i suau, quasi recitant*

B. So - ta la tar-da ra-diant d'es-tiu ____ es-ca-là-vem les ro-ques ____ vo-ra el mar, ____

Vc.

9 *p*

B. jo ____ a - ma-gant el ver-ti - gen, ____ or-gu-llós de

Vc.

13 *mp* *p* *mp* *accel. un poco*

B. *la com-pli-ci-tat amb el meu pa - re. Però lla - vors va tre-pit - jar a-quell*

Vc. *p*

Allegro incisivo ♩ = 126

17 *f* (sempre 2+2+3)

B. *niu.*

Vc. *f* *f* *pizz.* *agressiu*

17 *f* *stacc. molto* *com picades de vespes*

21

B.

Vc. *arco* *f* *mp* *sul ponticello*

21 *f*

Poble perdut

Albert Guinovart

Text: Joan Margarit

$\text{♩} = 80$

The musical score is presented in three systems, each with three staves: Bass (B.), Vocal (Vc.), and Piano (P.). The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked as quarter note = 80.

System 1 (Measures 1-5):
The Bass staff contains whole rests. The Vocal staff has whole rests for the first four measures, followed by a half note G4 in the fifth measure, marked *p*. The Piano part begins with a *p* dynamic, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

System 2 (Measures 6-10):
The Bass staff contains whole rests. The Vocal staff has a half note G4 in measure 6, a half note A4 in measure 7, a half note B4 in measure 8, a quarter rest in measure 9, and a quarter note G4 in measure 10. Dynamics range from *mf* to *f*. The Piano part continues with a melodic line in the right hand and accompaniment in the left hand, with dynamics matching the vocal line.

System 3 (Measures 11-14):
The Bass staff contains whole rests. The Vocal staff has a half note G4 in measure 11, a half note A4 in measure 12, a half note B4 in measure 13, and a half note C5 in measure 14. Dynamics range from *p* to *f*. The Piano part features a complex texture with triplets in both hands and a melodic line in the right hand.

A tempo

15 rit.

B.

Vc.

p

p

Adagio

♩ = 60

19 *p*

B.

Com si els e-xas-pe-rés la cla-re-dat del di-a que co-men-ça,

Vc.

pp

p

p

24 *mf*

B.

més que can-tar, els o-cells cri-den al-ho-ra.

Vc.

mp

mf

pizz.

Record d'un camp

Albert Guinovart

Text: Joan Margarit

Adagio
♩ = 60

Vc.

mp *mf*

p *mf*

A tempo

B.

6 *mp*

E-ra u-na vi-nya an-ti-ga al peu d'un mar-ge co-bert per un de-sor-dre d'es-bar-

Vc.

p

mp

p

B.

9 *f*

zers i bar-dis-ses. En ne-te-jar-lo, va que-dar a la vis-ta alt i se-

Vc.

mf *f* *mf*

f

mf *f* *mf*

ES FA FOSC

Jordi Domènech

Text: Joan Margarit

I. Autopista

Lent (♩ = 60)

Baríton

Violoncel

Piano

B.

Vc.

Es fa fosc i se sent en el cot-xe la veu gra - va-da de Ne-ru - da re - ci - tar els seus po -

7

19

mf

8^{va}

ppp

f

p

ad lib.

a tempo

8

B.

e - - - - -

8^{va}

19

p

9

B.

mes. En-tre roncs ca-mions

p

Vc.

pp *p*

7

f *f* *mf*

pp

12

B.

la llum dels fars va_en - din - sant - se_en la plu - ja

animando

Vc.

animando

p *f*

8^{va}

II. Els morts

Enèrgic (♩ = 110)

mf sec *ad lib.*

B. *mf sec* *ad lib.*

Els tres cops dels pal-mells da-munt del mur: un, dos, tres: pi-ca pa-

Vc.

5 *a tempo* *mf*

B. *mf*

ret. ens llan - cem en-da-vant men-tre res - so - nen i ens a - tu-

Vc. *pizz.*

ff *mf*

ff *mf*

8^{va}

9 *cresc.*

B. *cresc.*

rem mi-rant l'es-que - na de la Mort, que es gi - ra molt de-pres - sa per sor-

Vc. *cresc.*

cresc.

(8^{va})

12

B. 

Vc. 



15

B. 

Vc. 



18

B. 

Vc. 



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PROTECTED PART