

# Johannes Rövenstrunck

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## 50 Katalanische Lieder (2. Buch) *50 Catalan Folksongs (Volume II)*

für Klavier / for Piano

**musicalion**

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# Johannes Rövenstrunck

## 50 Katalanische Lieder (2. Buch)/ 50 Catalan folksongs (Volume II) für Klavier solo/for piano solo (2005)

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### Bemerkungen zu diesem Werk

Die traditionelle katalanische Volksmusik erlebt in Katalonien ihren Niedergang, nachdem sie über Jahrhunderte quicklebendig gewesen ist. (Viele ihrer Melodien stammen aus dem frühen Mittelalter.) Kein katalanischer Musiker scheint sich noch für diese wunderbaren Melodien zu interessieren. Mich beschleicht hier das Gefühl, dass Unkunde und Ignoranz die Väter des Phänomens sind. Um wenigstens einige dieser Melodien der Nachwelt zu überliefern, habe ich mich entschlossen, zunächst einmal 50 Melodien zu harmonisieren und einzurichten. Zwischen Versionen vor Gesamtzahl der Diese sind über zwei Bände von Technisch gesehen schon für etwas

geeignet, vor allem als Studien für die linke Hand. Die Sätze op.59 und op.61 stellen höhere Anforderungen an die technischen Fähigkeiten des Spielers.

Die Harmonisierungen sind rein modal gehalten, da ja auch die Melodien rein modalen Ursprungs sind. Obwohl das Ohr beim ersten Eindruck „tonale“ Verhältnisse wahrzunehmen glaubt, kann nicht genug betont werden, dass es sich hier um rein modale musikalische Erscheinungsformen handelt.

Oft sind Ostinato- oder variierte Ostinato-Techniken in der Begleitung verwendet worden mit dem ausgesprochenen Ziel, die Melodien in vollem Glanz erstrahlen zu lassen.

### About this work

The traditional Catalan folkmusic is vanishing into oblivion after a vivid period which lasted for many centuries. (A lot of these melodies find their origin in the early middle-ages.) No Catalan musician seems to be interested anymore in these wonderful melodies. This is due to an insufficiently knowledge about music and a big amount of ignorance. To preserve at least some of these melodies for future generations I decided to harmonize and arrange 50 of them for piano. There are two versions of two melodies, so the amount of arrangements divided in 6 opus-

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lium progressed to play most studies for s, op.59 and the technical

The harmonisations are purely modal of character, as the melodies are themselves. There should be no misunderstanding on this point: This is modal and not tonal music!

Often Ostinato- or varied Ostinato-techniques are used in the accompaniment with the goal of letting the melodies light up in full glance.

# Cançons populars Catalanes IV op.57

## 26. LA NINA ENCANTADA

Johannes Rösenstrunck

$\text{♩} = 86$





27

*mf cresc.*

33

38

**musicalion**  
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43

*dim.* *p*

49

54

57 **3** rit.

## 27. ELS ESTUDIANTS DE TOLOSA

1. versió

1  $\text{♩} = 92$

*mf sempre*

5

**musicalion**  
click for more

10

15

20



**musicalion**

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55



59



63 rit.

dim.



## 28. EL BON CA

1 ♩=66



11



21



31

*cresc.*

41

*mf*

51

*cresc.*

60

*f*

69

*p*

79

*p*

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89

89

*cresc.*

Musical score for measures 89-97. The key signature is one sharp (F#). The score is written for piano. Measure 89 starts with a whole rest in the treble and a half note G2 in the bass. The melody in the treble consists of eighth notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, 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D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361,

## 29. LA DIDA

1  $\text{♩} = 66$

*p* *mp*

6

11 *mf* *mp*

16

21

26 *p* *mp*

**musicalion**  
click for more

The musical score is for a piece titled 'LA DIDA' in 6/8 time, with a tempo of 66 beats per minute. It consists of six systems of music, each with a piano (p) and a melodic line. The piano line is in the bass clef and features a steady eighth-note accompaniment. The melodic line is in the treble clef and features various rhythmic patterns and dynamics. The dynamics range from piano (p) to mezzo-forte (mf). A central watermark for 'musicalion' is overlaid on the score, with the text 'click for more' below it.





musicalion

[click for more](#)



61 **rit.**

### 30. L'ANTONIA

1  $\text{♩} = 52$

*p* sempre

*pp* sempre

6

11

16

21 **rit.**

## 31. EL MIRACLE DE SANT JAUME

1  $\text{♩} = 52$

*p* *mp*

6

11 *cresc.*

16 *f*

21

26 *dim.* *p* *mp*

**musicalion**  
click for more

31



35



39

*cresc.*



44



48



51 *rit.*

*dim.*

*pp*



1  = 144[illegible][illegible]

**musicalion**

click for more

10

click for more

A musical score for a piano piece in D major, featuring a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of two sharps (F# and C#) and a common time signature. The music consists of several measures of notes and rests, with a prominent orange highlight over the first measure of the treble staff. The text "click for more" is written in orange above the treble staff.

14

17



**musicalion**  
click for more

40

43 rit.

### 33. ELS ESTUDIANTS DE TOLOSA

2. versió

1  $\text{♩} = 88$

*mf sempre*

**musicalion**  
click for more

3

5

8



11

14

18

21

24

27

**musicalion**  
click for more

31



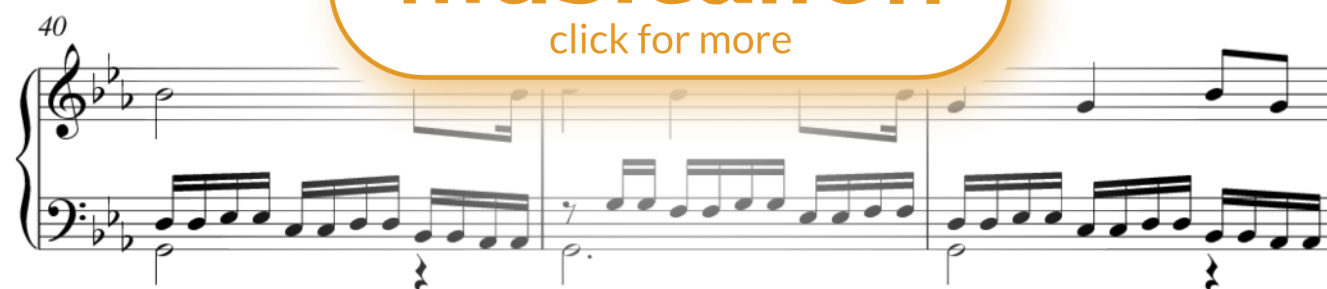
34



37



40



43



47



**musicalion**  
click for more

50

53

56

59

63 *rit.*

*dim.*

*p*

**musicalion**  
click for more

## 34. L'HOSTAL DE LA PEIRA

1  $\text{♩}=80$

*mf*

6 *f*

11

**musicalion**  
click for more

16

21 *dim.* *p* *mf*



51

56 *cresc.* *f*

61

66

71 *dim.*

76 *rit.* *mf* *dim.* *p*

**musicalion**  
click for more

## 35. LA FILLA DE CARMESÍ

Johannes Rösenstrunck

1  $\text{♩} = 68$

5

9

14

19



24



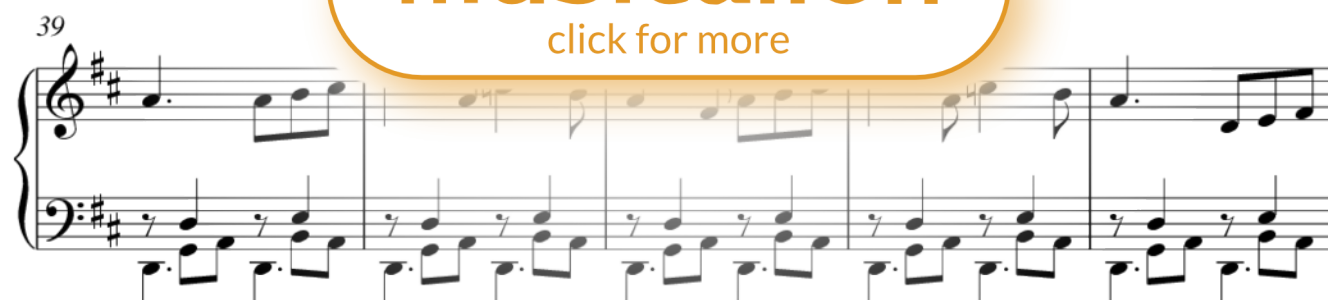
29



34



39



44



49



54

59

64

rit.

dim.

p

musicalion

[click for more](#)

### 36. ELS FADRII

1

♩=138

*p*

*mf*

simile

8

15

3

22



29

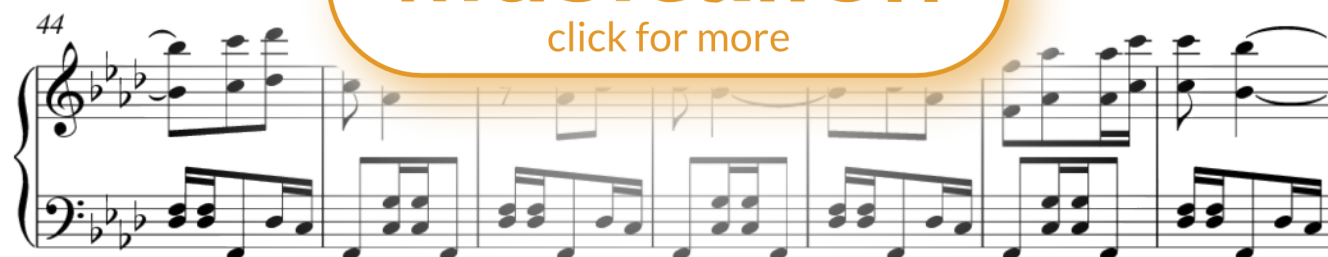


*cresc.*

36



44



51



58



*dim.*

65

*p*

71

*mf*

77

*musicalion*  
click for more

83

89

*3* *rit.*

94

*dim.* *pp*

## 37. EL DESEMBRE CONGELAT

1  $\text{♩} = 80$

*sempre mf*

6

11

17

23

28

**musicalion**  
click for more

The image displays a musical score for a piece titled '37. EL DESEMBRE CONGELAT'. The score is written for piano, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The tempo is marked as quarter note = 80. The score is divided into systems, with measures 1, 6, 11, 17, 23, and 28 indicated at the beginning of each system. The first system starts with a 'sempre mf' (mezzo-forte) marking. The music consists of a continuous bass line in the left hand and a more melodic line in the right hand. A large, semi-transparent orange oval with the text 'musicalion' and 'click for more' is overlaid on the middle of the score, specifically over measures 11 and 17.

32



37



43



48



52



56





61



66 rit.



### 38. LA DAMA D'ARAGÓ

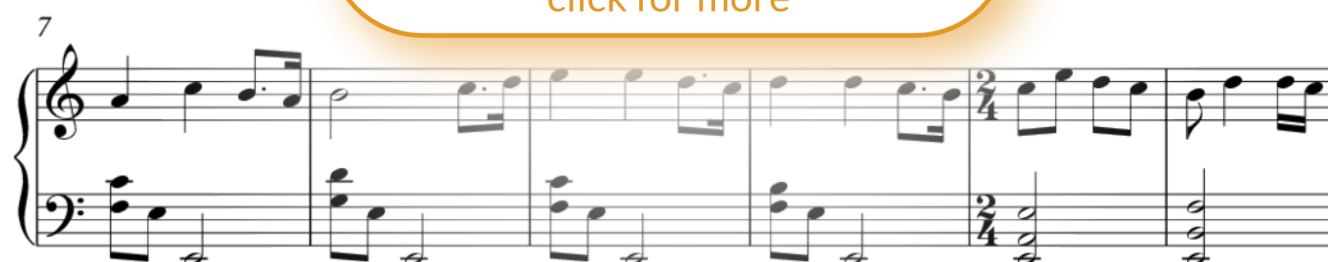
1  $\text{♩} = 52$

*p dolce*

*mp*



7



13



19







musicalion

click for more

### 39. L'ESTUDIANT DE VIC



7

10

13

16

19

22



42 *rit.*

*p*

#### 40. CAMELLES

1  $\text{♩} = 96$

*mp*

*p*

6

*mp*

*p*

11

*p*

16

*p*

21 *mf*

*p*

*mf*

26

26

31

31

36

36

41

41

46

46

51

51

56

60

rit.

dim.

p

p

#### 41. ELS TRES TAMBORS

1

$\text{♩} = 84$

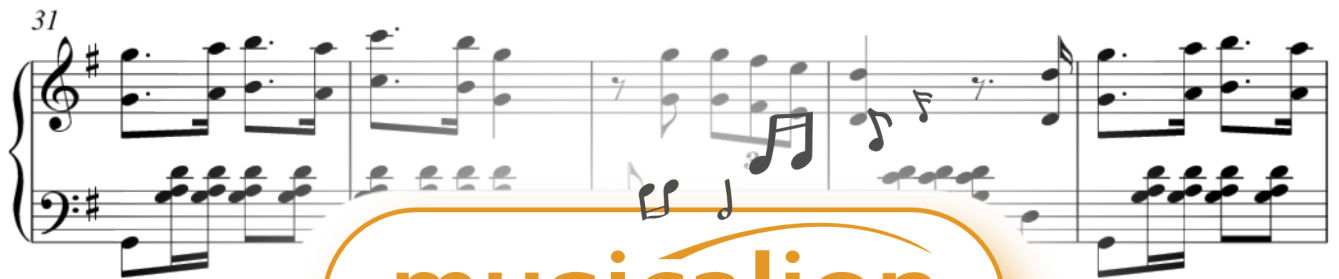
*sempre f*

6

11

16





**musicalion**  
click for more



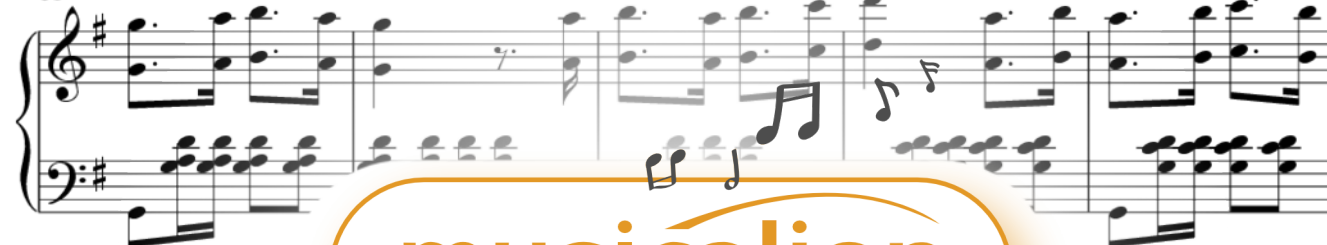
40



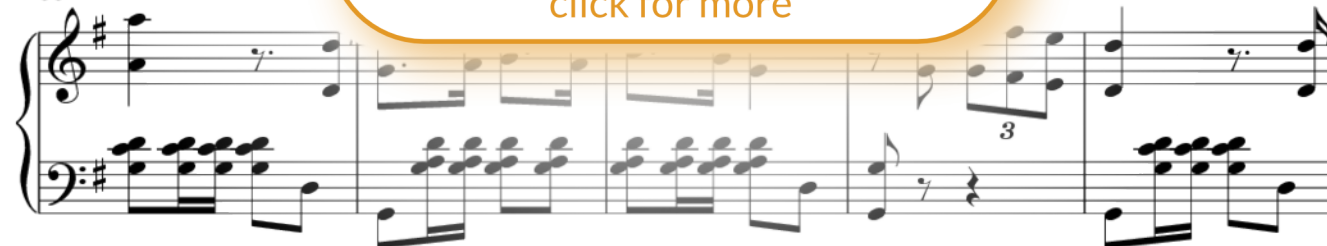
56



61



66



71



76

rit.



## 42. SANT RAMON DE PENYAFORT

1  $\text{♩} = 144$  la melodia sempre *mp*  
sempre *p*

6

10

15

19

23

musicalion  
click for more

copy-us 1356/2

26



29



32



35



38



41



**musicalion**

[click for more](#)

43 rit.

### 43. NA TONINA MIR JA ESTÁ

1 ♩=56

*sempre p*

3

**musicalion**  
click for more

5 la melodia ben marcato

7

10

10

12

12

14

14

17

17

19

19

21

21

musicalion

click for more

23

3

26

29

musicalion

click for more

32

35

rit.



## 44. EL PASTORET

Johannes Rösenstrunck

1  $\text{♩} = 116$

5 *p* *mf* 3

10

16

21

27 *p*



32 *mf*

37

42

47

52 *p*

57 *mf*

62

*p.*

67

*p.*

72

*p.*

77

*p.*

82

*p.*

85 **rit.**

*p.*

## 45. CAPITELLO

1 ♩=132



16

Musical score for measures 16-18. The treble clef staff features a melody with eighth and sixteenth notes, including a sharp sign. The bass clef staff provides a steady accompaniment of eighth notes.

19

Musical score for measures 19-21. The treble clef staff continues the melodic line with eighth notes. The bass clef staff maintains the eighth-note accompaniment.

22

Musical score for measures 22-24. The treble clef staff includes a dynamic marking of *mf* and a fermata over a measure. The bass clef staff continues the accompaniment. A large, semi-transparent orange watermark with the text "musicalion" and "click for more" is overlaid on the center of the page.

25

Musical score for measures 25-27. The treble clef staff features a melodic line with eighth notes and a sharp sign. The bass clef staff continues the eighth-note accompaniment.

28

Musical score for measures 28-30. The treble clef staff continues the melodic line with eighth notes and a sharp sign. The bass clef staff maintains the eighth-note accompaniment.



44

46

48

musicalion

click for more

51

54

rit.

56

## 46. LA BONA MARE DE DÉU

1  $\text{♩}=66$  *mf*

*p*

6

11 *3* *3*

**musicalion**  
click for more

16 *f* *cresc.* *mf*

21

26 *3* *3* *3*

The musical score is for a piece titled '46. LA BONA MARE DE DÉU'. It is written in 2/4 time with a key signature of two sharps (D major). The tempo is marked as quarter note = 66. The score is in piano format, showing both the right and left hands. The right hand often plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include piano (p), mezzo-forte (mf), and forte (f). There are also accents and triplets indicated. A watermark for 'musicalion' is present in the center of the page.



31 *mf*

*dim.* *p*

36 *p*

41

46 *cresc.*

51 *f* *mf*

55

60

64

rit.

dim.

*p*

# 47. L'AIMADOR

1

$\text{♩} = 84$

*p*

*mf*

**musicalion**  
click for more

6

12

*cresc.*

*f*

17

*dim.* *mf* *p*

*dim.* *p*

22

*mf*

27

**musicalion**  
click for more

*cresc.*

33

*f* *mf* *dim.* *p*

*f* *dim.* *p*

38

*mf*

43

43

49

49

*cresc.* *f* *dim.* *dim.*

54

54

*mf* *p*

**musicalion**  
click for more

59

59

*p*

62

62

*rit.* *p*

## 48. EL CAMP DE TARRAGONA

1  $\text{♩} = 152$

*mf*

9

17

25

*dim.*

33

*p*

41

**musicalion**  
click for more

49

*cresc.*

57

*f*

65

73

*p subito*

81

*rit.*

#### 49. LES TRES XIQUETES

*l* ♩=110

*p*

4 *mf*

7

10

14

17





37



40 rit.



## 50. L'ULL DE BOU

1 ♩=144



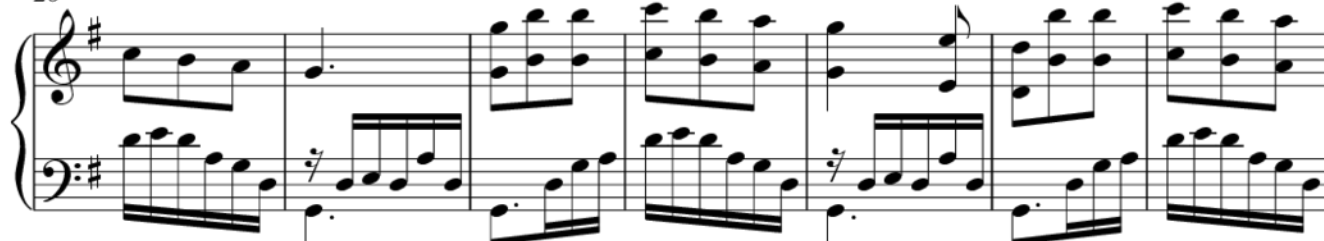
7



13



20



27

*cresc.*

34

*f*  
*mf*

41

48

*dim.*

55

*p*

61

*mf*

64

67



Musical score for measures 67-72. The key signature has one sharp (F#) and one flat (Bb). The melody in the right hand features a series of eighth-note chords and single notes, while the left hand provides a steady eighth-note accompaniment.

73



Musical score for measures 73-78. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment.

79



Musical score for measures 79-84. The right hand features a melodic line with some grace notes. The left hand continues with the eighth-note accompaniment.

85



Musical score for measures 85-90. The right hand has a melodic line. The left hand includes dynamic markings: *cresc.* (crescendo) and *mf* (mezzo-forte).

91



Musical score for measures 91-96. The right hand features a series of eighth-note chords. The left hand continues with the eighth-note accompaniment.

97



Musical score for measures 97-102. The right hand continues with eighth-note chords. The left hand maintains the eighth-note accompaniment.



musicalion

[click for more](#)

136 rit.



## 51. PORTAL DE BETLEM

1  $\text{♩} = 63$

*p sempre*



3

**musicalion**  
click for more

(la melodia ben marcato)



5



7

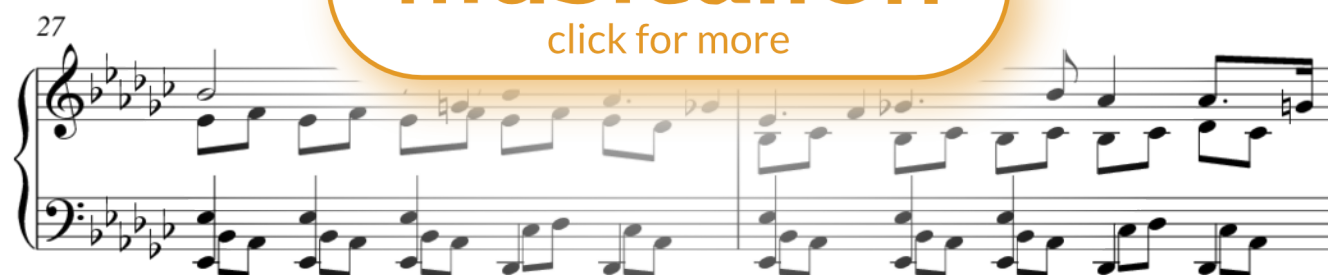






**musicalion**  
click for more





## 52. FESTEJADOR PRESUMIT

1  $\text{♩} = 152$ 

5



9



13



18



22



26



29



32



35



38



41



musicalion

[click for more](#)



*Type:* Sheet music

*Título:* [Canciones catalanas \(50\), 2. Libro](#)

*Compositor:* [Johannes Rövenstrunck](#)

*Época:* Música viva

*Tema:* .Misceláneas

*Categoría:* Piezas sueltas

*Dificultad:* Mittel

*Instrumentación Grupo:* Teclado solo

*Arrangement:* Piano

*Instrumentación:* Piano = Pno(1)

excelente música folclórica catalana, refinadamente arreglada en distintos grados de dificultad