

**Eduard Toldrà**

(1895-1962)

**La maledicció  
del comte Arnau**

**Impressió lírica per a orquestra**

Partitura / Score  
revisió de Salvador Mas



E-268



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*Correràs per monts i planes,  
per la terra que és tan gran,  
muntat en cavall de flames  
que no se't cansarà mai.  
El teu pas farà basarda  
com el pas del temporal.  
Totes les veus de la terra  
cridaran al teu voltant.  
Te diran ànima en pena  
com si fossis condemnat.*

Joan Maragall

(Del poema "El comte Arnau")

## PLANTILLA ORQUESTRAL

Piccolo  
2 Flautes  
2 Oboès  
Corn Anglès  
2 Clarinets en Si $\flat$   
Clarinet Baix en Si $\flat$   
2 Fagots  
Contrafagot

4 Trompes en Fa  
3 Trompetes en Do  
3 Trombons  
Tuba

Timbales  
Percussió (Bombo,  
Plats, Triangle,)

Violins I i II  
Violes  
Violoncels  
Contra baixos

# La maledicció del comte Arnau

Impressió lírica

Eduard Toldrà

1895-1962

Molto vivo ed agitato

Flautí

Flauta I  
II

Oboè I  
II

Corn anglès

Clarinet Si b I  
II

Clarinet baix Si b

Fagot I  
II

Contrafagot

Molto vivo ed agitato

I-II  
Trompa Fa

III-IV

I-II  
Trompeta Do

III

Trombó I  
II

Trombó III  
Tuba

Timbales

Percussió

Bombo tr

pp

Molto vivo ed agitato

I  
Violí

II

Viola

Violoncel

Contra baix

sempre ppp

(2 leggi)

pp al tallone

p

This page of a musical score includes the following parts and markings:

- Flutes:** Fl. I, Fl. II (no notation)
- Oboes:** Ob. I, Ob. II (no notation)
- Clarinets:** Cl. a. (no notation), Cl. Si b. I, Cl. Si b. II (no notation)
- Bassoons:** Fg. I, Fg. II (no notation)
- Contra Bass:** Cfg. (no notation)
- Trumpets:** Tpa. Fa (no notation), Tpta. Do I-II, Tpta. Do III (no notation)
- Tubas:** Tb. I, Tb. II (no notation), Tb. III Tuba (no notation)
- Timpani:** Timb. (no notation)
- Percussion:** Perc. (trills, *mf*)
- Violins:** Vl. I, Vl. II (no notation)
- Viola:** Vla. (no notation)
- Violoncello:** Vc. (no notation)
- Double Bass:** Cb. (no notation)

Key markings and dynamics include: *mf* (mezzo-forte), *p* (piano), *f* (forte), *tr* (trill), *div.* (divisi), and *cresc. poco a poco* (crescendo poco a poco).

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*mf* *f*

*IV.* *cresc.* *mf* *f*

*mf* *f*

*mf* *f*

*tr* *mf* *tr*

*div. IV* *f*

*tutti unis.* *f*

*f*

This musical score page, numbered 28, contains the following parts and markings:

- Flti.** Flute I and II: Part I has a first ending bracket and a dynamic marking of *f*. Part II has a dynamic marking of *f*.
- Ob.** Oboe I and II: Part II has a dynamic marking of *f* and an *a2* marking.
- C. a.** Clarinet in A: Part I has a first ending bracket and a dynamic marking of *f*.
- Cl. Si b.** Clarinet in B-flat I and II: Part I has a first ending bracket and a dynamic marking of *f*.
- Cl. b. Si b.** Clarinet in B-flat: Part II has a dynamic marking of *f*.
- Fg.** Bassoon I and II: Part II has a dynamic marking of *f* and an *a2* marking.
- Cfg.** Contrabassoon: Part II has a dynamic marking of *f*.
- I-II Tpa. Fa.** Trumpet in F I and II: Part II has a dynamic marking of *f* and an *a2* marking.
- III-IV Tpa. Do.** Trumpet in D III and IV: Part I has a dynamic marking of *f* and an *a2* marking.
- Tb. I II.** Trombone I and II: Part I has a dynamic marking of *f*.
- Tb. III Tuba.** Trombone III and Tuba: Part I has a dynamic marking of *f*.
- Timb.** Timpani: Part I has a dynamic marking of *f*.
- Perc.** Percussion: Part I has a dynamic marking of *f*.
- VI.** Violin I and II: Part I has a dynamic marking of *f* and a *div.* marking. Part II has a dynamic marking of *f* and a *div. secco* marking.
- Vla.** Viola: Part I has a dynamic marking of *f* and a *div. secco* marking.
- Vc.** Violoncello: Part I has a dynamic marking of *f*.
- Cb.** Contrabasso: Part I has a dynamic marking of *f*.



Musical score for the first system, measures 1-8. It features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The bass line includes a dynamic marking of *f* and a first ending bracket labeled *a2*. The upper staves contain various melodic and harmonic lines.

Musical score for the second system, measures 9-16. This system includes a tuba part with the instruction *(Tuba) con brio* and *(Tb. III) con brio*. The piano accompaniment continues with dynamic markings of *f* and *mf*. A first ending bracket labeled *a2* is present in the upper staves.

Musical score for the third system, measures 17-18. It features a tuba part with a trill marked *tr* and dynamic markings of *f* and *mf*.

Musical score for the fourth system, measures 19-24. This system includes a piano part with dynamic markings of *ff* and *mf*, and a string part with *arco* and *pizz.* markings. The piano part includes instructions like *al tallone* and *div.* The string part includes *unis.* markings.

Flti.  
Fl. I II  
Ob. I II  
C. a.  
Cl. Si b I II  
Cl. b. Si b  
Fg. I II  
Cfg.

Woodwind section score including Flutes (Flti.), Flutes I and II (Fl. I II), Oboes I and II (Ob. I II), Clarinet in A (C. a.), Clarinet in B-flat I and II (Cl. Si b I II), Clarinet in B-flat (Cl. b. Si b), Bassoon I and II (Fg. I II), and Cymbals (Cfg.).

I-II  
Tpa. Fa  
III - IV  
I-II  
Tpta. Do  
III  
Tb. I II  
Tb. III  
Tuba

Brass section score including Trumpets I and II (I-II Tpa. Fa), Trumpets III and IV (III - IV Tpta. Do), Trumpets I and II (I-II Tpta. Do), Trombone III (III Tb. I II), Trombone I and II (Tb. I II), and Tuba III (Tb. III Tuba). Includes performance instructions like *f*, *cresc.*, and *a2*.

Timb.  
Perc.  
I  
VI.  
II  
Vla.  
Vc.  
Cb.

Percussion and String section score including Timpani (Timb.), Percussion (Perc.), Violins I and II (I VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Includes performance instructions like *mf*, *f*, *ff*, *arco*, *pizz.*, *div.*, *unis.*, and *Triangle tr*.

*poco più ampio* *a tempo*

*poco più ampio* *a tempo*

*poco più ampio* *a tempo*

poco più ampio

a tempo

poco più ampio

Flti. Fl. I II Ob. I II C. a. Cl. Si b I II Cl. b. Si b Fg. I II Cfg.

poco più ampio

a tempo

poco più ampio

I-II Tpa. Fa III-IV I-II Tpta. Do III Tb. I II Tb. III Tuba

secco

secco

Timb. Perc.

poco più ampio

a tempo

poco più ampio

I VI. VI. II Vla. Vc. Cb.

This musical score page, numbered 182, contains the following parts and staves:

- Flti.** Flute (I and II)
- Ob.** Oboe (I and II)
- C. a.** Clarinet in A
- Cl. Si b** Clarinet in B-flat (I and II)
- Cl. b. Si b** Clarinet in B-flat
- Fg.** Bassoon (I and II)
- Cfg.** Contrabassoon
- I-II Tpa. Fa** Trumpet in F (I and II)
- III - IV** Trumpet (III and IV)
- I-II Tpta. Do** Trumpet in D (I and II)
- III** Trumpet (III)
- Tb. I II** Trombone (I and II)
- Tb. III** Trombone (III)
- Tuba** Tuba
- Timb.** Timpani
- Perc.** Percussion
- I VI.** Viola (I)
- II VI.** Viola (II)
- Vla.** Violin
- Vc.** Violoncello
- Cb.** Contrabasso

The score includes various musical notations such as dynamics (*mf*, *f*), articulation (*acc.*, *div.*), and performance instructions like *a2* and *1.* with accents.

First system of musical notation, featuring a grand staff with five staves. The music includes dynamic markings such as *f* and *p*, and articulation like accents and slurs. A first ending bracket is present in the second staff.

Second system of musical notation, continuing the grand staff. It features complex melodic lines with slurs and first, second, and third ending brackets. Dynamic markings include *f* and *p*.

Third system of musical notation, primarily consisting of a single bass staff with a tremolo effect indicated by a wavy line and the marking *tr pp*.

Fourth system of musical notation, featuring a grand staff with five staves. It includes dynamic markings like *ff*, *p*, and *pp*, and performance instructions such as *unis.*, *div.*, and *pizz.*

Fltt. I II

Fl. I II

Ob. I II

C. a. Solo mf

Cl. Si b I II

Cl. b. Si b Solo mf

Fg. I II

Cfg.

I-II

Tpa. Fa

III - IV

I-II

Tpta. Do

III

Tb. I II

Tb. III Tuba

Timb.

Perc.

I VI.

II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 198, contains staves for various instruments. The top section includes Flute I and II (with dynamics *p* and *p*), Clarinet in A (Solo, *mf*), Clarinet in B-flat (Solo, *mf*), Bassoon I and II (with dynamics *mf*), and Cymbal. The middle section includes Trumpets I-II, Trumpets 3-4, Trumpets in D I-II, and Trombones I, II, and III (Tuba). The bottom section includes Timpani, Percussion, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a single system with multiple staves per instrument.

The first system of the musical score consists of eight measures. It features a grand staff with five staves. The top staff contains a melodic line with first endings marked '1.'. The second and third staves contain piano accompaniment with a mezzo-piano (*mp*) dynamic. The fourth staff contains a melodic line with a mezzo-piano (*mp*) dynamic. The fifth staff contains a bass line with a piano (*p*) dynamic. The bottom staff is empty.

The second system of the musical score consists of eight empty staves, indicating a section where the music is not present or has been omitted.

A single musical staff containing a wavy line, likely representing a tremolo or a specific performance instruction.

The third system of the musical score consists of eight measures. It features a grand staff with five staves. The top staff contains a melodic line. The second staff contains a piano accompaniment with a piano (*p*) dynamic and a *div.* (divisi) marking. The third and fourth staves contain bass lines with a piano (*p*) dynamic.



This musical score page contains measures 216 through 220. The instruments and parts are as follows:

- Flti.** Flute I and II
- Ob.** Oboe I and II
- C. a.** Clarinet in A
- Cl. Si b** Clarinet in B-flat I and II
- Cl. b. Si b** Clarinet in B-flat I and II
- Fg.** Bassoon I and II
- Cfg.** Bassoon I and II
- I-II Tpa. Fa** Trumpet I and II in F
- III-IV** Trumpet III and IV
- I-II Tpta. Do** Trumpet I and II in D
- III** Trumpet III
- Tb. I II** Trombone I and II
- Tb. III Tuba** Trombone III and Tuba
- Timb.** Timpani
- Perc.** Percussion (Plat and Bombo)
- VI.** Violin I and II
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabasso

Key musical markings and dynamics include:

- mf cresc. molto** (mezzo-forte, crescendo molto)
- f** (forte)
- ff** (fortissimo)
- pp** (pianissimo)
- ad lib.** (ad libitum)
- secco** (staccato)
- ff sempre** (fortissimo sempre)
- unis.** (unisono)
- div.** (divisi)
- arco** (arco)
- Plat (màneg al Plat)** (Plat (maneuver at Plat))
- Bombo** (Bombo)

Measure 216 features a first ending marked '1.' in the woodwinds. Measure 217 includes a '3' triplet in the bassoon and a '3' triplet in the bassoon. Measure 218 has a '3' triplet in the bassoon. Measure 219 includes a '3' triplet in the bassoon and a '3' triplet in the bassoon. Measure 220 includes a '3' triplet in the bassoon and a '3' triplet in the bassoon.

The musical score is arranged in three systems. Each system consists of a grand staff (treble and bass clefs) and a single bass clef staff. The music is written in a minor key, indicated by the presence of flats. The dynamics are consistently marked as *ff sempre* throughout the piece. Performance markings include *a 2* in the second system and *v* (accents) in the third system. The notation includes various rhythmic values, slurs, and ties. The first system covers measures 1 through 6, the second system covers measures 7 through 12, and the third system covers measures 13 through 18. The piece concludes with a final chord in the 18th measure.

This page of a musical score, numbered 233, contains the following instruments and parts:

- Flti.** (Flute) - Part I
- Fl.** (Flute) - Parts I and II
- Ob.** (Oboe) - Parts I and II
- C. a.** (Clarinet in A)
- Cl. Si b** (Clarinet in B-flat) - Parts I and II
- Cl. b. Si b** (Clarinet in B-flat)
- Fg.** (Bassoon) - Parts I and II
- Cfg.** (Contrabassoon)
- I-II** (Trumpet in F) - Part I
- Tpa. Fa** (Trumpet in F)
- III - IV** (Trumpet in F) - Part II
- I-II** (Trumpet in D) - Part I
- Tpta. Do** (Trumpet in D)
- III** (Trumpet in D) - Part II
- Tb. I II** (Trombone) - Parts I and II
- Tb. III** (Trombone) - Part III
- Tuba**
- Timb.** (Timpani)
- Perc.** (Percussion)
- I** (Violin) - Part I
- VI.** (Violin) - Part II
- II** (Violin) - Part II
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score includes various musical notations such as notes, rests, and dynamic markings like *a2*.

This page contains a musical score for the piece 'LA MALEDICCIÓN DEL COMTE ARNAU'. The score is arranged in three systems, each with five staves. The first system consists of a grand staff (treble and bass clefs) and three additional staves. The second system also features a grand staff and three additional staves, with the first staff of the grand staff containing a first ending bracket labeled 'a2'. The third system includes a grand staff and three additional staves, with the first staff of the grand staff containing a first ending bracket labeled 'a2'. The music is written in a key signature of two flats and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Flti.

Fl. I II

Ob. I II

C. a.

Cl. Si b I II

Cl. b. Si b

Fg. I II

Cfg.

I-II Tpa. Fa

III - IV

I-II Tpta. Do

III

Tb. I II

Tb. III Tuba

Timb.

Perc.

I VI II

Vla.

Vc.

Cb.

*f*

*ff*

*a<sup>2</sup>*

*III.*

*III.*

*a<sup>2</sup>*

*unis. v*

*unis. v*

*pizz*

gener 1930

## L'Autor

Eduard Toldrà (Vilanova i la Geltrú, Garraf, 1895 - Barcelona, 1962) estudià a partir del 1906 a l'Escola Municipal de Música de Barcelona, especialment amb Lluís Millet i Antoni Nicolau. L'any 1912 debutà com a violinista a l'Ateneu de Barcelona. El mateix any fundà el Quartet Renaixement amb Josep Recasens, violí, Lluís Sánchez, viola, i Antoni Planàs, violoncel, formació que tingué un decenni d'existència. Es perfeccionà, pensionat per l'ajuntament de Barcelona, a París, Berlín i Viena. Fou professor de violí i de direcció d'orquestra a l'Escola Municipal de Música. Com a director actuà al capdavant de l'Orquestra d'Estudis Simfònics, i quan l'any 1944 fou formada l'Orquestra Municipal de Barcelona en fou nomenat director. Les seves obres simfòniques més destacades són la Suite en mi major (1919), Empúries, sardana de concert (1926), obra amb la qual guanyà el premi Sant Jordi (1926) del Foment de la Sardana de Barcelona, i la suite La filla del marxant (1934), que havia estat pensada per al drama en tres actes d'Adrià Gual, que restà inèdita. En el camp de la música de cambra compongué el Quartet de corda en do menor (1914) i Vistes al mar, obra per a quartet de corda, premi Fundació Rabell (1920), estrenada l'any següent; Sis sonets, per a violí i piano (1922), premi Fundació Patxot de l'any 1921. Escriví música per a cobla: Les danses de Vilanova, premi Fundació Patxot (1920), La maledicció del comte Arnau, per a tres cobles i timbales (1926), i trenta-cinc sardanes, de les quals es destaquen Sol ponent (1917), Lluna plena (1921), Sol ixent (1922), Caterina d'Alió (1922), Camperola (1923), Cantallops (1931) i Vilanovina (1946). És autor de l'òpera còmica El giravolt de maig. És també autor de cançons originals, algunes de les quals han adquirit una gran popularitat. Amb text de J. Carner compongué La rosa, deu cançons, de les quals es destaquen Canticel (1923) i Cançó incerta (1927). També escriví música amb texts de Tomàs Garcés: L'ombra del lle-doner (1923), Cançó de l'amor que passa (1925), Camins de fada (1926), Cançó de l'oblit (1927); i de Josep Maria de Sagarra: Les garbes dormen al camp (1923), Vinyes verdes vora el mar (1924), Cançó de vela (1926) i el cèlebre Romanç de Santa Llúcia (1924). Compongué música per al cicle de sis cançons per a veu i orquestra La rosa als llavis (1935), de Salvat-Papasseit, i poemes de Lope de Vega, Garcilaso, Quevedo i d'altres. Estrenà al Liceu la versió escènica de l'Atlàntida, de Falla-Halffter, l'any 1961. Entre els seus enregistraments es destacà El sombrero de tres picos, amb l'Orchestre National Française, que guanyà l'any 1958 el Grand Prix du Disque de l'Académie Charles Cros.

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## El Autor

Eduard Toldrà (Vilanova i la Geltrú, Garraf, 1895 - Barcelona, 1962) estudió a partir de 1906 en la Escuela Municipal de Música de Barcelona, especialmente con Lluís Millet y Antoni Nicolau. En 1912 debutó como violinista en el Ateneu de Barcelona. El mismo año fundó el Cuarteto Renacimiento con Josep Recasens, violín, Luis Sánchez, viola, y Antonio Planàs, violonchelo, formación que tuvo un decenio de existencia. Se perfeccionó, pensionado por el ayuntamiento de Barcelona, en París, Berlín y Viena. Fue profesor de violín y de dirección de orquesta en la Escuela Municipal de Música. Como director actuó al frente de la Orquesta de Estudios Sinfónicos, y cuando en 1944 fue formada la Orquesta Municipal de Barcelona fue nombrado director. Sus obras sinfónicas más destacadas son la Suite en mi mayor (1919), Empúries, sardana de concierto (1926), obra con la que ganó el premio Sant Jordi (1926) del Fomento de la Sardana de Barcelona, y la suite La filla del marxant (1934), que había sido pensada para el drama en tres actos de Adrià Gual, que quedó inédita. En el campo de la música de cámara compuso el Cuarteto de cuerda en do menor (1914) y Vistas al mar, obra para cuarteto de cuerda, premio Fundación Rabell (1920), estrenada el año siguiente; Seis sonetos, para violín y piano (1922), premio Fundación Patxot del año 1921. Escribió música para cobla: Las danzas de Vilanova, premio Fundación Patxot (1920), La maledicció del comte Arnau, para tres coblas y timbales (1926), y treinta y cinco sardanas, de las que se destacan Sol ponent (1917), Lluna plena (1921), Sol ixent (1922), Caterina d'Alió (1922), Camperola (1923), Cantallops (1931) i Vilanovina (1946). Es autor de la ópera cómica El giravolt de maig. Es también autor de canciones originales, algunas de las cuales han adquirido una gran popularidad. Con texto de J. Carner compuso La rosa, diez canciones, de las cuales se destacan Canticel (1923) y Cançó incerta (1927). También escribió música con textos de Tomàs Garcés: L'ombra del lledoner (1923), Cançó de l'amor que passa (1925), Camins de fada (1926), Cançó de l'oblit (1927); y de Josep Maria de Sagarra: Les garbes dormen al camp (1923), Vinyes verdes vora el mar (1924), Cançó de vela (1926) y el célebre Romanç de Santa Llúcia (1924). Compuso música para el ciclo de seis canciones para voz y orquesta La rosa en los labios (1935), de Salvat-Papasseit, y poemas de Lope de Vega, Garcilaso, Quevedo y otros. Estrenó en el Liceu la versión escénica de la Atlántida, de Falla-Halfffter, en 1961. Entre sus grabaciones se destacó El sombrero de tres picos, con la Orchestre National Française, que ganó en 1958 el Grand Prix du Disque de la Académie Charles Cros.

([www.encyclopedia.cat](http://www.encyclopedia.cat))

## The Author

Eduard Toldrà (Vilanova i la Geltrú, Garraf, 1895 - Barcelona, 1962) studied starting from the 1906 in the Municipal School of Music of Barcelona, especially with Luis Millet and Antoni Nicolau. The year 1912 debuted as violinist in the Athenaeum of Barcelona. The same year it founded the Quartet Rebirth with Luis Recasens, violin, L.Sánchez, violates, and A.Planas, violonchelo, formation that had an existence decade. It was perfected, pensioned by the city council of Barcelona, in Paris, Berlin and Vienna. It was violin professor and of orchestra's address in Music's Municipal School. As director it acted in head of the Orchestra of Symphonic Studies, and when the year 1944 the Municipal Orchestra from Barcelona was formed director he was named. He is author of many symphonic works for orchestra and cobla (formation musical Catalan). It is considered one of the most important musicians in Catalunya and Spain in the 20th century.