

Pel teu amor: The Legacy of Catalan Lyric Theatre

Antoni FONT MIR

Universitat Autònoma de Barcelona and Institut del Teatre
anthonyfontmir@gmail.com

BIOGRAPHICAL NOTE: PhD candidate at the UAB, University Masters Degree in Theatre Studies at the UAB, Bachelor's Degree in Dramatic Art from the Institut del Teatre in Barcelona. He is the founding editor of Teatremusical.cat. His research and career focus on Catalan musical theatre, where he has worked professionally in most of the fields of the performing arts as an actor, director, lyrics adaptor and lighting designer.

English translation, Neil CHARLTON.

Abstract

The late 19th and early 20th centuries saw the creation of a Catalan lyric theatre that coexisted with the predominance of lyric theatre in Spanish. From the outset, the different attempts to create a Catalan lyric theatre have been led by different illustrious figures from Catalonia's musical scene, with the creation of shows and the organisation of different lyric seasons that in the end often have not the most successful. In the 1922-1923 season there was a new attempt to revive this genre at the Teatre Tívoli in Barcelona.

The show that closed that season was *Pel teu amor*, written by Josep Ribas and Miquel Poal-Aregall. It included the song "Rosó", which has transcended eras and borders and has become a very popular piece in Catalonia. This study focuses on the detailed analysis of *Pel teu amor* and examines all its songs, its plot, staging and writers as well as the repercussions until today. Moreover, it explores the history of Catalan lyric theatre, providing a new vision that breaks through the boundaries between genres.

Keywords: Catalan lyric theatre, musical theatre, cuplé, El Paral·lel, *Pel teu amor*, "Rosó", Josep Ribas, Miquel Poal-Aregall

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Introduction

We know that on 2 August 1708 at the Llotja de Mar in Barcelona, there was a chamber performance of the opera *Il più bel nome*, with a libretto attributed to Pietro Pariati and music by Antonio Caldara, and that, in 1750, a regular opera season began there. In 1850, the first zarzuela season was programmed in Barcelona. It was aimed at the working classes and came from Madrid. After a time in Barcelona, it toured through much of Catalonia. This led to different composers writing bilingual shows.

Catalan musical theatre, or lyric theatre, has been seen on Catalan stages for over one hundred and fifty years. Some of the first examples influenced by that first zarzuela season include *L'esquella de la Torratxa*, with libretto by Frederic Soler i Hubert (Serafi Pitarra) and music by Joan Sardiols Porta, premiered on 11 April 1864 at the Teatre Odeon in Barcelona; *Setze jutges*, with libretto by Manuel Angelón and music by Josep Pujadas, premiered in 1858 at the Gran Teatre del Liceu in Barcelona; and *L'Aplec del Remei*. The latter, by Josep Anselm Clavé, premiered at the Gran Teatre del Liceu in Barcelona on 30 December 1858 and is the oldest score we have of a stage work in Catalan. Hereafter we can find dates for more premieres of musical shows in Catalan with variable degrees of success and in all kinds of theatres, for example at the Teatre Novetats and at the Jardí Espanyol in Passeig de Gràcia, where, according to Francesc Curet, in around 1895 a very diverse audience enthusiastically applauded the work of Conrad Colomer. We also find dated initiatives such as the Associació Wagneriana de Barcelona, founded in 1901, dedicated to the study, analysis, dissemination and translation into Catalan of Richard Wagner's operas; and the project of the Teatre Líric Català company led by the composer Enric Morera, who, as Xosé Aviñoa says, invested his own and others' funds to put on the lyric season that began on 12 February 1901 at the Teatre Tívoli.

Within the history of Catalan musical theatre, however, we find a division mostly marked by what is cultured and what is popular. This theatrical

division that we inherited from medieval times in Catalonia has changed its meaning over the years; at that time, in the early 20th century, this line that marked the division between cultured and popular was drawn by the working social class who was beginning to have sufficient money to go to the theatre and, therefore, new performance venues were created with a significant social impact, as Jorge Uría González explains in *Lugares para el ocio. Espacio público y espacios recreativos en la Restauración española*.

We can find an example of this division in El Paral·lel, where the renowned composer Joaquim Zamacois wrote the cuplés under the name Casamoz (transposition of the letters of his surname) and also the lyricist Joan Casas i Vila, who used the penname Juan Misterio for mainstream shows and his family name for more cultured pieces that were midway between the zarzuela and opera.

Despite these divisions and the century-old records, much of this repertoire that was part of the mass popular theatre of the late 19th and early 20th centuries has fallen into oblivion; the librettos have not been re-issued and many of the scores have been lost.

Some of the attempts to create a musical theatre with a very marked ideology to differentiate itself from the Spanish zarzuela, such as *Blanquiflor*, with libretto by Adrià Gual and music by Enric Granados, premiered in 1899 at the Teatre Líric in Barcelona, “apparently” did not work; such as Enric Morera’s repeated moves to create the so-called Teatre Líric Català (1895-1908) at the Teatre Romea, the Teatre Principal and the Teatre Tívoli in Barcelona.

Despite this “apparent” failure, from those times we find titles that have taken root in Catalan stage music, such as *La Santa Espina*, a play in three acts and six scenes with libretto by Àngel Guimerà and music by Enric Morera, premiered on 19 January 1907 at the Teatre Principal in Barcelona; and *Don Joan de Serrallonga*, with libretto by Francesc Pujols i Morgades and music by Enric Morera, premiered on 7 October 1922 at the Teatre Tívoli in Barcelona. From the chronicles of the time, we can say that both shows were a success. *La Santa Espina* features a sardana familiar to all Catalans and that was banned by the two Spanish dictatorships. However, we had to wait until 2014 to have a complete sound recording by the Orquestra Simfònica del Vallès, distributed by Discmedi. We can also note that *Don Joan de Serrallonga*, despite the success achieved in 1922, has only been revived by an amateur group during the lyric season of the Foment Mataroní on 25 October 2020.

The musical theatre performed in Catalonia has not been approached or researched as a whole: the shows that are part of this genre have either been included within the history of music or within the history of theatre, and have been regarded as a sporadic phenomenon filtered between text-based theatre. Neither the history of music nor the history of theatre has regarded musical theatre as the multidisciplinary art that it is.

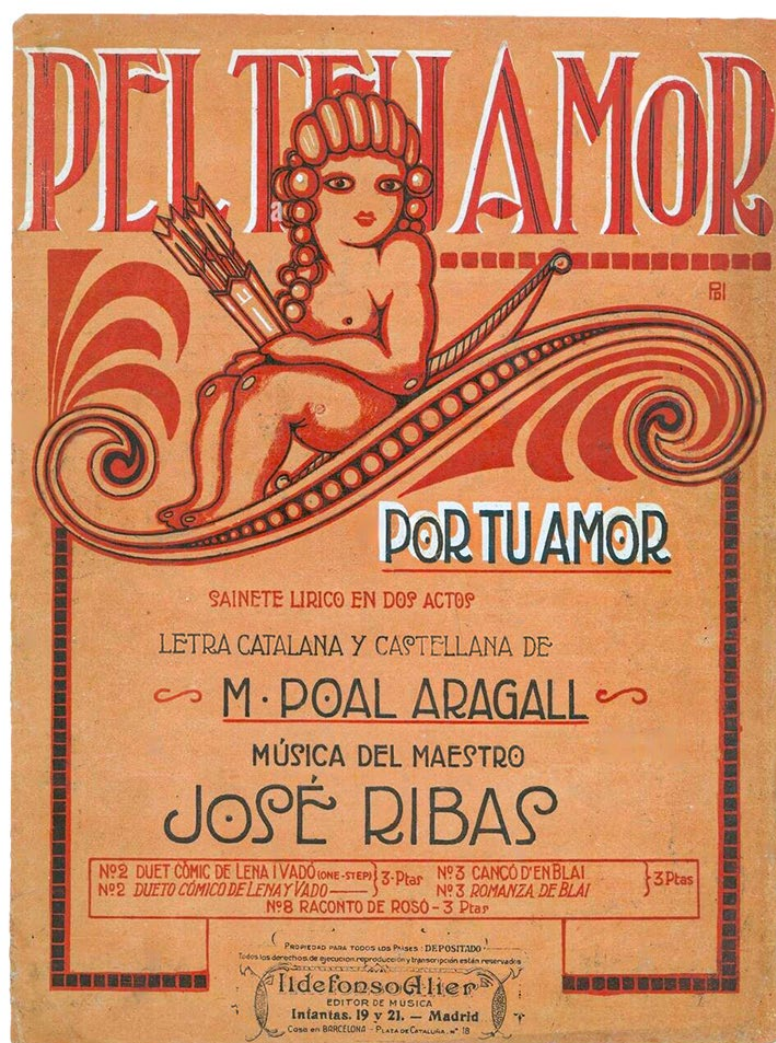
A unique case is *Pel teu amor*, premiered on 21 December 1922 at the Teatre Tívoli in Barcelona and which, according to Manuel Garcia Gargallo, PhD in Contemporary History, had a “modest reception”, with little impact.

Pel teu amor, with libretto by Miquel Poal-Aregall and music by Josep Ribas, is a unique and exceptional case in the history of Catalan musical theatre. This musical piece, which celebrated its centenary on 21 December 2022 and has not been staged again since its premiere, contains the “Cançó de Blai”, popularly known by the name “Rosó”.

This song has become very popular. A hundred years after its premiere, few people know that it comes from a musical theatre show and we have no idea what the other musical numbers in the show sounded like since the complete score was never published. “Cançó de Blai” has been passed down orally from generation to generation, readapted to the tastes, styles and fashions of each moment until becoming an immortal Catalan anthem.

Therefore, it is relevant to carry out a study to rediscover these pieces, find out what they contributed to the history of Catalan musical theatre and why, in certain environments, this theatre has been underestimated. For this reason, this research concerned with the two-act lyric show *Pel teu amor* by Miquel Poal-Aregall and Josep Ribas, which features one of the most performed songs in Catalan music, the famous “Rosó”. Despite its immense popularity and success, the other musical pieces and the plot remain lost in oblivion like so many other lyric works staged in those times.

Illustration 1. Cover of the score of *Pel teu amor* (“Rosó”) sold by Ildefonso Alier. © Biblioteca AFM



Pel teu amor

Pel teu amor is the name of the lyric show in two acts and three scenes by Miquel Poal-Aregall and Josep Ribas. On 17 December 1922, three scenes from *Pel teu amor* were presented in the evening performance, but the complete show premiered at the Teatre Tívoli in Barcelona on 21 December 1922 and ran until 7 January 1923. It was directed by Josep Bergés.

7 January was also the day of the swansong of Josep Bergés' Catalan-Spanish lyric company and a special programme took place with *El santo de la Isidra*, *La alsaciana*, *La canción del olvido*, *La banda de trompetas*, *La mascota* and the first act of *Pel teu amor*, as published in *La Veu de Catalunya* announcing the company's seasonal farewell.

The table below details the materials that survive from *Pel teu amor*. Using them, we were able to carry out a complete analysis of the show.

Document type	Conservation	Year	Publisher	Language	Others
Libretto	MAE 81781 /SGAE BAR/B-197.1 Barcelona	1922	Ràfols	Catalan	The libretto of the show, both the sung and spoken scenes.
Libretto	Orfeó Català Documentation Centre (Emili Vendrell collection) 3.17_0061	1923	Typewritten manuscript	Spanish	Libretto with only the spoken parts translated into Spanish.
Prompt's score	SGAE Barcelona BAR/B-197.1 (orchestra materials)	1922	Handwritten score	Catalan	Voice and piano score. Work material.
Director's score	SGAE Barcelona BAR/B-197.1 (orchestra materials)	1922	Handwritten score	Catalan	Voice and piano score.
Orchestral parts	SGAE Barcelona BAR/B-197.1 (orchestra materials)	1922	Handwritten score	—	Orchestral parts for each instrument.
Complete score	SGAE Madrid MPO/1281	1922	Handwritten score	Catalan	The complete score book with voices and all orchestration.
<i>Pel teu amor</i> (song)	AFM Library Vic	1923-1925	Ildefonso Alier	Catalan and Spanish	Published score of the song "Rosó".
<i>Pel teu amor</i> (song)	AFM Library Vic	1957	Ildefonso Alier	Catalan and Spanish	Published score of the song "Rosó".
<i>Pel teu amor</i> (song)	Institut del Teatre in Barcelona Library D 223-03	2008	Editorial de Música Boileau	Catalan and Spanish	Score of the song "Rosó" published and currently sold.

Plot

Act one: OPENING. GENERAL CHORUS: The action takes place in a fishing village. It is the day of the main festival, the day to honour the patroness. The whole village wears its best clothes to attend mass, the procession and the dances. Amid the furore, the villagers tease Vadó because they tell him that he is in love with Lena, who has two suitors: Geroni the barber, who is

held in low regard by the village, and Vadó, who is very brave. Grandfather Marc tells us that ten years ago today, the Pigat group went fishing in the sea, the lightning tore the sails and the water had taken the boat when Vadó cried out to the virgin that, if she saved them from the storm, he would believe in her from now on. The virgin stopped the storm and they were able to return, so today the whole village is celebrating and Geroni, who wants to show Lena who he is, will sing a song. *COMIC DUET*: Vadó sings to Lena about everything he will be able to do if he is the chosen one. *COMIC DUET REPRISÉ*: The villagers go to see the authorities leaving the mass, except Rosó, who is busy with her son, and Blai enters. *PEL TEU AMOR*: We discover that Rosó is sad because Mateu, the child's father, fled the village after leaving Rosó pregnant. Blai is in love with her and for him it is no problem that she has a baby. Blai tells her that today, after a long time, Mateu will return to the village, but not for her, he's coming back for another woman. *BLAI AND ROSÓ DUET*: Blai and Rosó say goodbye and leave. Mateu and Cisca enter, conspiring to make Rosó say that the baby is not Mateu's son; Cisca calls Rosó and offers her a large sum of money in exchange for her forgetting about Mateu and thus buy her silence. Rosó refuses. Mateu is left alone with Rosó. *ROSÓ AND MATEU*: Rosó sees that Mateu came to deceive her and does not accept anything from him. *ROSÓ AND MATEU REPRISÉ*: Grandfather Marc enters, they argue and Mateu leaves. Blai enters and they tell him what happened and go inside the house. The square is filled with people who have left the mass and it's time for Geroni to sing his solo. *END ACT ONE*: Geroni sings very badly, the people whistle and boo and Vadó and the other villagers attack him.

Act two: *PRELUDE. MALE CHORUS AND LENA*: In an oak grove, about ten minutes from the village in front of Lena's house. She, from the window, sees the boys frolicking. Vadó is firm and determined with Lena after Geroni's ridicule. Agustinet and Angeleta tell him that if he doesn't go to mass, Lena won't want him. Lena asks about Geroni, because she is sorry that everyone makes fun of him. Lena and Vadó are left alone and he tries to tell her that he is not a religious man, but Lena is adamant. Geroni enters with a handkerchief around his jaw because of the taunts and fight during the song; even so, he doesn't give up and wants to sing again. Everyone laughs and Lena asks Vadó to apologise to Geroni, otherwise they will never speak again, and he does so out of obligation. Geroni says he can't bear it anymore and confesses that he was pretending to court Lena because she herself had asked him to see if Vadó would take the plunge and ask her to marry him. After a moment of tension all three end up friends and leave for the procession. *ROSÓ'S STORY*: Rosó enters and sees that the others are happy and she is not. Rosó talks to grandfather Marc who tells her to forget Mateu, not to worry, that the baby will have a father. *ROSÓ AND BLAI*: Blai enters and tells them that he has arranged to meet Mateu to restore Rosó's honour. Grandfather Marc and Rosó leave. Blai and Mateu are face to face. They argue and meet outside the village to put an end to this story. *MUSICAL INTERLUDE*. In the church square of the village, the procession passes with Vadó carrying the flag of the

fishermen's guild, fulfilling the promises he had made to Lena, and the villagers laugh at it. Lena enters to go to church, as does Geroni. Cisca arrives, drunk, and tells them that Mateu is fighting with another man; the people don't want her, they kick her out and enter the sacristy. It's night and grandfather Marc and Rosó are waiting. *BLAI*: Blai enters and tells them that he has stabbed Mateu. Blai must flee alone immediately. Rosó wants to go with him, but it's too risky. *INCIDENTAL*. They agree that grandfather Marc will take Rosó and her little boy with Blai, who will act as his father. Blai leaves. *FINAL CHORUS*: The fishermen's procession leaves and grandfather Marc gives thanks to the virgin.

Miquel Poal-Aregall

Miquel Poal-Aregall, journalist, novelist and playwright. He was born in 1892 in Sallent and died in 1935 in Barcelona. He worked for different publications such as *La Veu de Catalunya*, where he published theatre reviews under the penname Jordi Clar; he also worked for *Catalunya Teatral*, and contributed to the publications *Garba* and *El Diari de Sabadell*, which he edited. He wrote for the magazine *Feminal* and in 1918 published in *Un enemic del Poble* a "Manifest a la feminitat".¹ He also edited the popular collections *La Novel·la Nova* and *La Novel·la d'Ara*, focusing heavily on female characters. From 1919 to 1935 he wrote more than twenty plays that were put on in theatres in Barcelona, such as the Teatre Romea, the Teatre Espanyol, the Teatre Tívoli, the Teatre Apolo and the Teatre Coliseum Pompeia, and by different theatres in Catalonia, among them the Teatre Euterpe in Sabadell. He also premiered radio plays and published sixteen novels between 1914 and 1930 (Carreras, 1978, p. 705).

In 1922, he worked with the composer Josep Ribas on the lyrics and libretto of *Pel teu amor*. It is often said that this is Poal-Aregall's only relationship with music, but after our research (and as you can see) we can say that this is not the case. He was in contact with the poetic art of verse on numerous occasions, either through the plays he wrote, where he combined writing in verse and prose, or also through his close contact with the Catalan cuplé, as we have already explained. In addition, six of his plays include songs and he co-wrote a zarzuela with music by Josep Ribas himself.

In the titles of Poal-Aregall's plays we can see a desire to explore problems or customs to be changed. He put himself at the forefront of defence of women and their intellect, so that they could have the freedom that had been taken from them.

He also wished to change some attitudes through his theatre, even indirectly, to try to make people think about couple relationships. He wanted these forms to become popular among the bourgeois and working-class audience:² *Els paranyes de l'amor*, 1923; *Els jocs de Cupidó*, 1933; *Les verges*

1. <<https://bit.ly/48eQ39N>>.

2. It is not until 1970, with the premiere of *Company*, that Stephen Sondheim and George Furth address the problems of upper middle-class couples for the first time in the history of American musical theatre.



Illustration 2. *Manifest a la feminitat*, published in January 1918 in the magazine *Un enemic del Poble*. Full de subversió espiritual, with Joan Salvat-Papasseit as editor-in-chief. The name is inspired by the homonymous play by Henrik Ibsen.

caigudes, 1934 or *Pel teu amor*, 1922, which raises the issue of a girl who has become pregnant out of wedlock and her father wants nothing to do with her, something that for decades has completely ruined women’s lives.

“It’s a weft of sufferings / my life / and the most sinister thoughts / possess me. / My destiny has been merely / pains and sorrows / and it has bound my youth / with its chains” (Ribas and Poal- Aregall, 1922, p. 30).

The following table details Miquel Poal-Aregall’s dramatic work.

Miquel Poal-Aregall, dramatic work					
Title	Year	Premiered at	Publisher	With sung parts	MAE reg. number
<i>L'amor vigila</i>	1918	Teatre Romea	Ràfols	–	35810
<i>El xicot tímid</i>	1919	Teatre Romea	Ràfols	–	99991
<i>La dolça veu</i>	1919	Teatre Romea	Llibreria Millà	–	52638
<i>Ànimes nues</i>	1920	Sabadell	Llibreria Millà	–	36468
<i>Pati d'hospici</i>	1921	–	–	2 songs	81401
<i>Una dona en comandita</i>	1921	Spanish	Typewritten	–	53333
<i>José Santpere</i>	1922	Spanish	Alfa	–	126778
<i>Pel teu amor</i>	1922	Teatre Tívoli	Ràfols	With music by Josep Ribas	81781
<i>Paranys de l'amor</i>	1923	Teatre Comèdia	Llibreria Millà	–	16099
<i>La cotxereta</i>	1926	–	Typewritten	There are songs on pages 10 and 18	47766

Title	Year	Premiered at	Publisher	With sung parts	MAE reg. number
<i>Estudiantina</i>	1927	–	Typewritten	Zarzuela with music by Josep Ribas	57745
<i>Casa't, mamà!</i>	1933	Ràdio Associació de Catalunya	Llibreria Millà	–	3694
<i>Lluna de mel</i>	1933	Representada per Catalunya	Llibreria Millà	–	16098
<i>Els jocs de Cupidó</i>	1934	Ràdio Associació de Catalunya	Typewritten	–	66765
<i>La Gloriosa</i>	1934	Teatre Apolo	Llibreria Millà	–	132344
<i>La taverna dels valents, o El secret de la Miquela</i>	1934	Teatre Apolo	Typewritten	With music by Pasqual Godes	93600
<i>Les verges caigudes</i>	1935	Teatre Apolo	Llibreria Millà	It is not mentioned in the li-bretto, but Act 4 is set in a cabaret	3698
<i>La desgràcia de la sort</i>	1935	Coliseu Pompeia	Llibreria Millà	–	3693
<i>El perill del divorci</i>	1936	Premiered by the Quadre escènic Mossèn Cinto	Llibreria Millà	–	3697
<i>La famosa condició</i>	–	–	Typewritten	–	58344
<i>Un marit que no té preu</i>	–	–	Typewritten	–	72219
<i>Si tens la dona guapa</i>	–	–	Typewritten	–	91399

Josep Ribas i Gabriel

Josep Ribas i Gabriel, Catalan theatre composer. He was born in 1882 in the town of Gràcia and died in 1934 in Barcelona. His production is largely unknown and we must assume that he made his living by writing songs and dance music. He is the musician who created “Rosó”, one of the best remembered Catalan songs of the last hundred years, but does not have an entry in the *Gran Enciclopèdia Catalana* or the *Gran Enciclopèdia de la Música Catalana*. His dramatic work includes *Fígaro*, *El gall de Ripoll*, 1921; *Primavera*, *Pel teu amor*, 1922; *La tuna de Alcalá*, 1926 and *L'Estudiantina*, 1927.

The following table details Josep Ribas' dramatic work.

Josep Ribas, dramatic work			
Title	Year	Lyricist	SGAE register
<i>Fígaro</i>	–	–	*
<i>El gall de Ripoll</i>	1921	Enric Lluelles	BAR/B - 196
<i>Primavera</i>	–	–	*

* *Fígaro* and *Primavera* do not appear in the SGAE archive, but different newspaper articles or archives such as Portal Sardanista or the Biblioteca Virtual of the Diputació de Barcelona do cite these two works, lost today, as being created by Josep Ribas.

Title	Year	Lyricist	SGAE register
<i>Pel teu amor</i>	1922	Miquel Poal-Aregall	BAR/B-197.1 (orchestra materials) MPO/1281 (score)
<i>La tuna de Alcalá</i>	1926	Luis Tejedor and Francisco de la Cruz	BAR/T-134
<i>L'Estudiantina</i>	1927	Miquel Poal-Aregall	MMO/5042

His greatest success was, without a doubt, *Pel teu amor*. The tenor Emili Vendrell premiered the show and popularised it to this day. In the world of sardanas, *El gall de Ripoll* is remembered, which, like *La Santa Espina de Morera*, crossed the borders of musical theatre and became popular. Even in the parts surviving from *El gall de Ripoll* we can find arrangements for the instruments for *cobla*, the musical ensemble that performs sardanas.

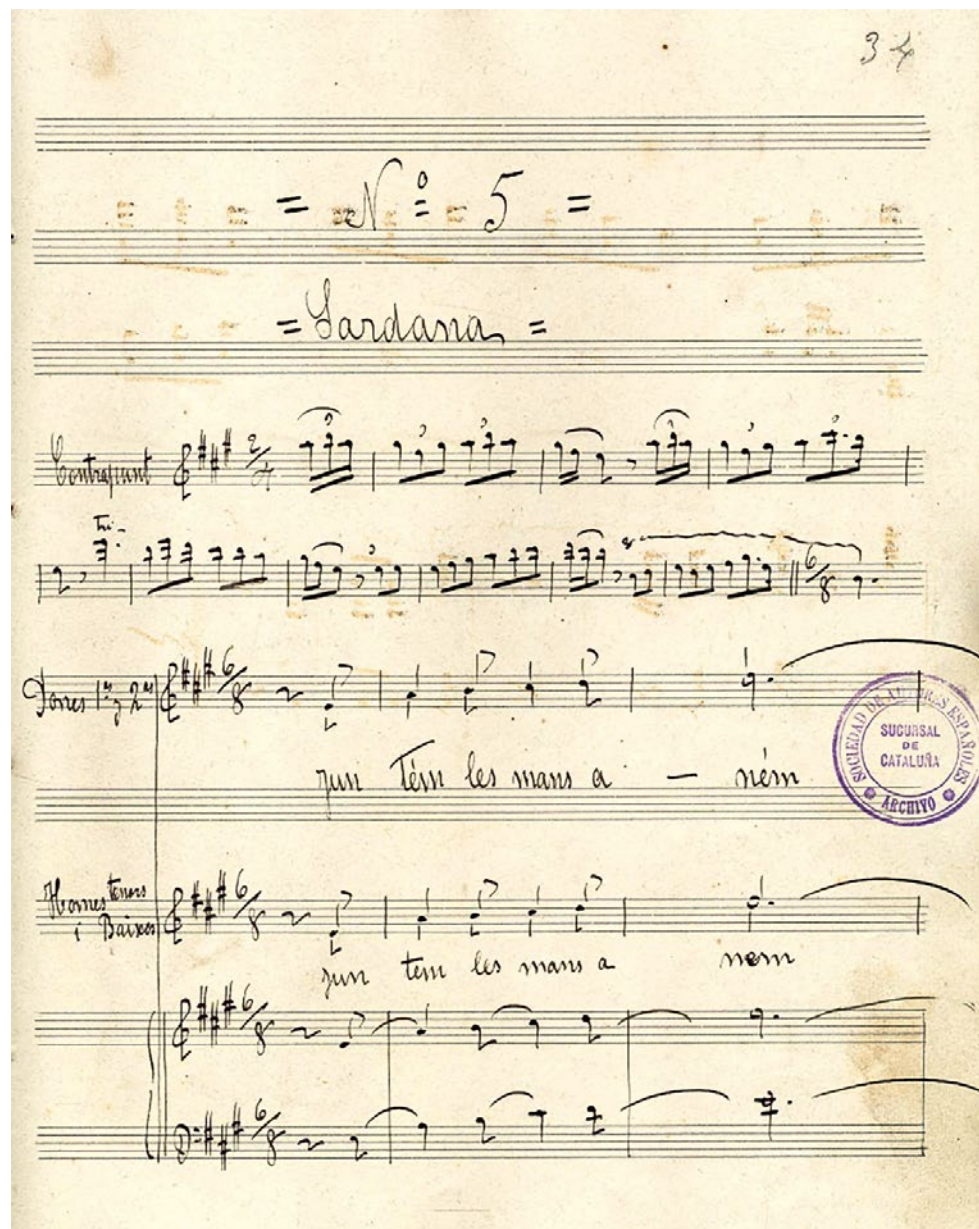


Illustration 3. Number 5 of *El gall de Ripoll*, by Josep Ribas, which was performed outside the theatre.
© SGAE Documentation Centre and Archive: BAR/B-196

Josep Bergés

Director and actor of *Pel teu amor* and impresario of the Catalan and Spanish Companyia Lírica.

Josep Bergés i Olivé, known as Pepe Bergés, began as a comic tenor at the Teatre Espanyol in Barcelona in 1895. His artistic career was linked, as the lead actor and director, to the first period of the Teatre Còmic, dedicated almost exclusively to operetta and zarzuela (Molner and Albertí, 2012, p. 49).

In September 1921 Pepe Bergés and Josep Santpere set up a theatre company with which they performed, at the Teatre Novetats, *L'home de les set vegades*, and at the Teatre Espanyol, *L'hotel dels gemecs*. In March 1922 they enjoyed great success with *Baixant de la Font del Gat*, *La severa*, *A l'ombra de Montjuïc* and *El Barander* (Pigrau, 2002, p. 45).

Pepe Bergés, known as “El rei del Paral·lel”, also participated in directing many of the shows by Josep Santpere (Villescà, 1931: 59).

Everything indicated that, in the autumn of 1922, the revival of Catalan lyric theatre with Josep Bergés's company with the Spanish and Catalan Companyia Lírica at the Teatre Tívoli was really happening, as reflected by the artistic direction, entrusted to Josep Pujols and Enric Morera and an outstanding cast of artists that included Josep Bergés, who did the stage directing, and Emili Sagi Barba, Josefina Buatto, Empar Ferrándiz, Miquel Pedrola, Lluís Zanón, Miquel Sirvent and Lluís Alcalà, with the debut of Emili Vendrell (Curet, 1967, p. 418).

The next table details the shows, with the musicians and lyricists who were part of the new lyric season at the Teatre Tívoli in Barcelona from October 1922 to January 1923. Under the direction of Josep Bergés. This has been compiled from *El Diluvio*, *El Gráfico*, *La Veu de Catalunya*, *La Publicidad*, *La Vanguardia*, *L'Esquella de la Torratxa*, *Marinada* and *Papitu*.

1922 lyric season at the Teatre Tívoli in Barcelona under the direction of Josep Bergés			
	Title	Composer	Librettist
1	<i>Don Joan de Serrallonga</i>	Enric Morera	Francesc Pujols (basat en l'obra de Víctor Balaguer)
2	<i>La capa tot ho tapa</i>	–	–
3	<i>Nit de reis</i>	Enric Morera	Apel·les Mestres
4	<i>La Baldiron</i>	Enric Morera	Àngel Guimerà
5	<i>La Santa Espina</i>	Enric Morera	Àngel Guimerà
6	<i>El castell dels tres dragons</i>	Enric Morera	Serafí Soler (Pitarra)
7	<i>L'ou com balla</i>	Josep M. Torrents	Eugeni Duch i Salvat
8	<i>L'esquella de la Torratxa</i>	Joan Sariols	Frederic Soler (Pitarra)
9	<i>Pasqua Florida o Les caramelles</i>	Càndida Pérez	Rosend Llurba
10	<i>El somni de la innocència</i>	Urbà Fando	Conrad Colomer

	Title	Composer	Librettist
11	<i>Bohemios</i>	Amadeu Vives	Guillermo Perrín i Miguel de Palacios
12	<i>Molinos de viento</i>	Luna Luis	Pascual Frutos
13	<i>Los cadetes de la reina</i>	Pablo Luna	Julián Moyrón
14	<i>El pájaro azul</i>	Rafael Millán	Antonio López Monís
15	<i>La Dogaresa</i>	Rafael Millán	Antonio López Monís
16	<i>La banda de trompetes</i>	Tomàs López Torregrosa	Carlos Arniches
17	<i>Maruxa</i>	Amadeu Vives	Luis Pascual Frutos
18	<i>Retorn</i>	Josep Sancho Marroco	Miquel Roger
19	<i>Pel teu amor</i>	Josep Ribas	Miquel Poal-Aregall
20	<i>El santo de la Isidra</i>	Tomàs López Torregrosa	Carlos Arniches
21	<i>La alsaciana</i>	Jacinto Guerrero	José Ramos Martín
22	<i>El Guitarrico</i>	Manuel Fernández de la Puente	Luis Pascual Frutos
23	<i>La canción del olvido</i>	Guillermo Fernández-Shaw Iturralde	Federico Romero Sarachaga
24	<i>La tempestad</i>	Ruperto Chapí	Miguel Ramos Carrión
25	<i>Somni de Manon</i>	–	–
26	<i>Que és gran Barcelona</i>	Juan Antonio Martínez	Manolo Fernández

Cast

The cast of *Pel teu amor* included ten top performers of the time who used to work with Josep Bergés' lyric company. The following table details the names of the characters in the show, their age according to the writer — which did not always coincide with the age of the performer —, the names and surnames of the actors and actresses, and the tessitura of each one. This information has been compiled from the show's libretto and different theatre programmes from Josep Bergés' company.

Character	Character's Age	Actor	Tessitura
Rosó	25 years	Josefina Bugatto	Soprano
Lena	20 years	Pepita Fontdevila	Soprano (tiple)
La Cisca	60 years	Assumpció Paricio	Mezzo/contralt
Angeleta	19 years	Senyora Mas*	Contralt

* Ha estat impossible trobar el nom de la senyora Mas per completar el repartiment. En els llibrets i molts programes de mà de l'època tan sols figura el cognom i ni al material de l'obra que es conserva a l'SGAE o al MAE, no hi consta cap nom dels intèrprets, i en les nombroses obres estrenades per la Companyia Lírica catalana i castellana, no hi consta aquesta actriu, cosa que no passa amb la resta d'intèrprets.

Character	Character's Age	Actor	Tessitura
Blai	23 years	Emili Vendrell	Tenor
Mateu	28 years	Domènec Masanés	Baríton
L'avi Marc	80 years	Josep Bergés	Tenor i actor còmic
Vadó	30 years	Lluís Teixidor	Baríton
Geroni	27 years	Miquel Pedrola	Baríton
Agustinet	17 years	Artur Balot	Baríton/tenor

In addition to the main characters, the cast is complemented by men, women, and boys and girls who appear in the chorus sections (Poal-Aregall, 1922, p. 2; Morera, Pujols and Balaguer, 1922, pp. 1-4).

The music

Pel teu amor contains stage music that completely matches what the scene demands; hence there is a variety of musical genres. It includes cuplé, serenade, choral singing, incidental music, Catalan popular music, and arias.

The instrumental part of *Pel teu amor* was performed by the orchestra of the Sindicat Musical de Catalunya, which participated in the shows of Josep Bergés' company. From the research carried out in the archive of the Societat General d'Autors i Editors (SGAE) we can say that it was performed live by a minimum of 25 musicians. We say minimum because it was also common for two musicians to play the same score (Morera, Pujols and Balaguer, 1922, pp. 1-4).

As we have explained in the table on page 5, the scores of the show are kept in the SGAE headquarters in Barcelona and Madrid. In Barcelona, the director's libretto survives, which is a shorter version of the piece for piano and voice; it is the oldest sheet music book surviving from the show, as it contains musical numbers that only appear in this one and that are no longer in the prompt's copy, which is also kept at the SGAE headquarters in Barcelona. As a working document, the prompt's copy is written quickly and less clearly than the director's book. The instrumental parts of the show are also clear with a bound book for each instrument. With the particularity that the musical number 11B is written on a separate sheet, which leads us to think that it is a last-minute change in the show. The headquarters of the SGAE in Madrid held the general score, a book with clean, clear writing and without modifications, probably the last score book scores written of those that survive.

The next table details the orchestral ensemble of *Pel teu amor*, based on the parts that are preserved in the SGAE in Barcelona and Madrid. Thanks to this score we have discovered that the arrangement included trumpets and bassoon, since the parts for these instruments are not in the Barcelona register.

String	Wood	Brass	Percussion
Violin I	Piccolo	Trumpet I	Small drums
Violin I	Flute	Trumpet I	Chinese box
Violin II	Oboe	Trumpet II	Triangle
Violin I	Clarinet in Bb I	Trumpet in Bb I	Bass drum
Viola	Clarinet in Bb II	Trumpet in Bb II	Cymbals
Cello	Fagot	Trombone I	-
Double bass	-	Trombone II	-
Harp	-	Trombone III	-

Therefore, the company consisted of 35 live performers plus the chorus, along with the creative, directing and technical team. It was, without doubt, what we today call a theatrical blockbuster.³

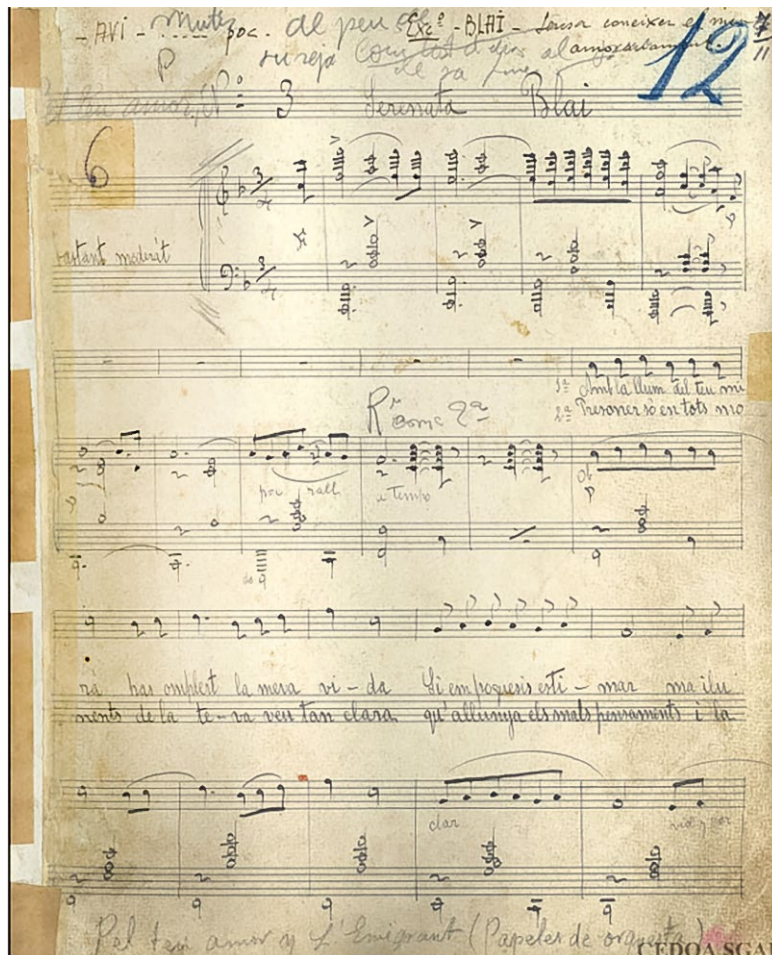


Illustration 4. An example of the scores for voice and piano of *Pel teu amor*, by Josep Ribas (prompt's part). © SGAE Documentation Centre and Archive: MPO/1281

3. Figures for the most recent big theatre productions seen in Catalonia: *Sweeney Todd* (1995): 18 actors and 13 musicians; *Mar i cel* (2014): 20 actors and 12 musicians; *Scaramouche* (2016): 18 actors and 10 musicians; *La jaula de las locas* (2018): 12 actors and 8 musicians; *Company* (2022): 14 actors and 15 musicians.

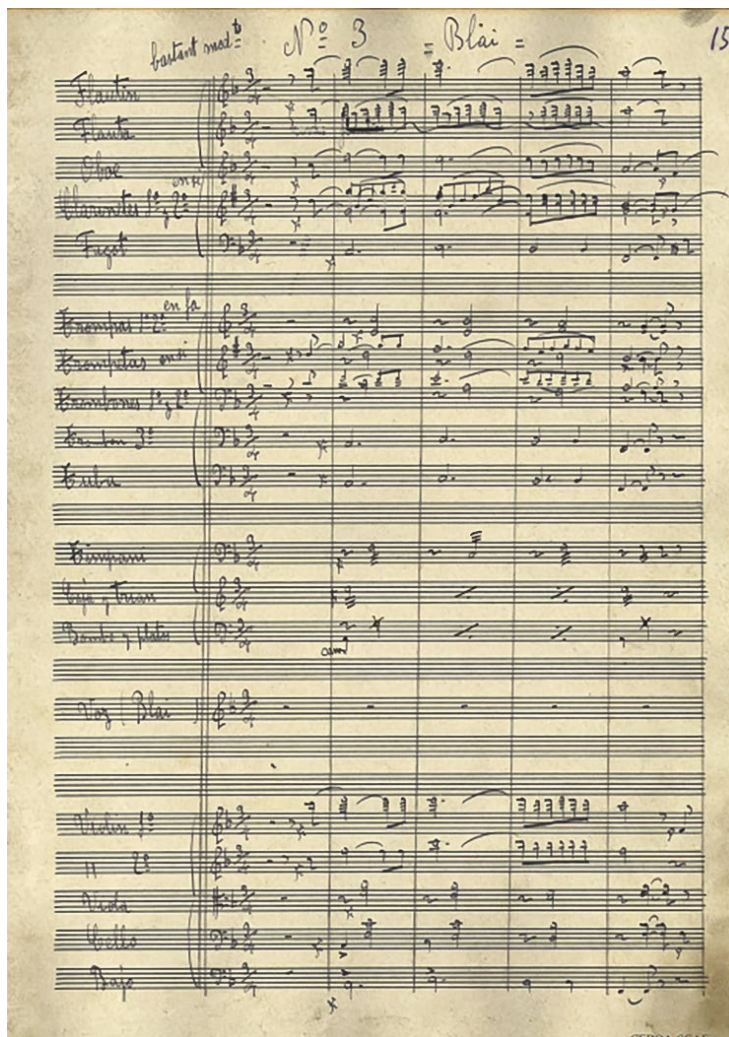


Illustration 5. A sample of the orchestral score of *Pel teu amor*, by Josep Ribas.
© SGAE Documentation Centre and Archive: BAR/B-197.1

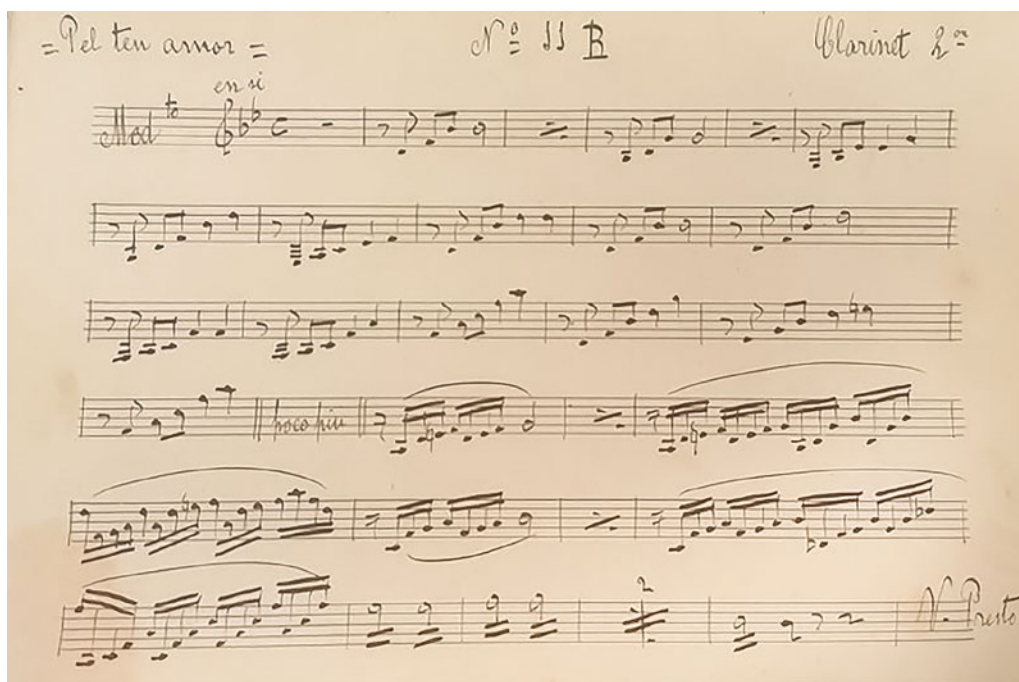


Illustration 6. Number 11B is an instrumental piece that does not appear in any score book and we find it directly in some separate sheets. © SGAE Documentation Centre and Archive: MPO/1281.

Comparing the different librettos and scores that survive, we have compiled the following table, where we set out the musical numbers that were part of the show with all the instrumental parts and reprises, the characters who performed it, the musical cue, changes, cuts, and numbers removed. This table gives us a complete and objective view of how the show was structured in 1922.

Title	Characters	Musical cue	Others
Introduction and no. 1 General chorus	Mixed chorus of men women and youths	Start of performance. No.1 followed by the introduction.	In the general score there is a mark to raise the curtain and it tells us that the two songs follow each other.
No. 2 Lena and Vadó	Lena and Vadó	VADÓ: Per tu fins fora capaç de... LENA: De què?... VADÓ: Doncs de...	This is one of the three musical numbers published by Ildefonso Alier between 1923 and 1925 and is entitled "Lena and Vadó comic duet".
No. 2 (reprise)	Lena and Vadó	VADÓ: Vatua; teniu raó, padrí.	The final part was repeated until the characters left the stage.
No. 3 Blai	Blai	BLAI: Com tot els dies al peu de la seva finestra l'ella no veu el meu enamorament!	This is one of the three musical numbers published by Ildefonso Alier between 1923 and 1925 under the name "Cançó de Blai" ("Rosó") and which became the best-known song of the show. The score has been reissued three times.
No. 4 "L'emigrant"	-	-	Number removed. This musical number is "L'emigrant" by Amadeu Vives and Jacint Verdaguer. There is no reference to characters or musical cue and it only appears in the director's score, which seems to be the first. It is no longer included in the prompt's score and the orchestrated score.
No. 4 Rosó and Blai	Blai and Rosó	ROSÓ: Pobre Blai! BLAI: Escolta, Rosó:	Duet of the two lead characters in which they declare their love but come up against their personal situations.
No. 5 Rosó and Mateu	Mateu and Rosó	CISCA: I sa teua promesa? Es diners... MATEU: Ja us diré: aneu-se'n ara.	The director's, prompt's and orchestral score specify that the duet is between Rosó and Andreu and not Mateu. In the Catalan version there is no character called Andreu. But in the Spanish version Mateu is called Andreu. This suggests that in Catalan they changed his name and in Spanish they called him Andreu. In the version of the libretto in Spanish this name does not appear.
No. 5b (reprise)	Instrumental	Immediately after no. 5.	For Mateu to leave the stage.
No. 6 First finale	Men's chorus and Geroni	UN NOI: Mare, jo no ho veig.	A number that closes the act with Geroni's long-awaited song.
No. 6b prelude to act II	Instrumental	Immediately after no. 6.	It is not written in any of the librettos. There is a note that says: 'Per preludi de l'acte 2n es toca el núm. 2 com a segona'.
No. 7 Men's chorus	Men's chorus and Lena	After the prelude of act II.	This number is not in the libretto of the Spanish version.

Title	Characters	Musical cue	Others
No. 8 Rosó's story	Rosó	ROSÓ: Les hores de tristesa hi són amuntegades i en canvi les d'alegria...	This is one of the numbers published by Ildefonso Alier between 1923 and 1925, and critics highlighted Josefina Bugatto's performance.
No. 9 Rosó and Blai	Blai and Rosó	AVI: Mentrestant reposaré ses cames...	A duet between the two lead characters in which in the prompt's score there are many notes about how to work the phrasing.
No. 10	–	–	It does not exist in any of the scores but in the published libretto, on page 27, there is a musical interlude before the second scene. So number 10 was probably an instrumental reprise.
No. 11 Blai	Blai	BLAI: Ja t'he ven-jat, Rosó.	In the Spanish version of the libretto, this number is not included. In the notes on the other scores, we see that one of the three stanzas was cut.
No. 11B	Instrumental	–	This number does not appear in any of the score books. It is written on a separate sheet for each of the instruments and is loose.
No. 12 Ladies chorus	Female chorus	AVI: Jo mateix, jo mateix la portaré as teus braços.	It is the most vocal number, <i>a cappella</i> , and marks the end of the show.
No. 13	–	–	Probably there was a reprise of some of the iconic songs that was repeated during the curtain call.

The libretto

The published libretto cost 50 cents. On the cover we find the name of the theatre where it was performed, Teatre Tívoli, and then, preceding the title *Pel teu amor*, the phrase: “Every day the greatest success of Catalan lyric theatre”. It then tells us that it has two acts and three scenes, and mentions that it is an original work by Miquel Poal-Aregall with music by Josep Ribas. It also includes the names of the two leads: Emili Vendrell and Josefina Bugatto. On the first pages we find a photograph of Poal-Aregall and Ribas and the reference to the date of the premiere: “This show was premiered with great success at the Teatre Tívoli in Barcelona on the night of 21 December 1922.”

The libretto contains the spoken parts and the sung parts. Every time there is a sung part it is introduced by the word “MUSIC” in capital letters. The spoken parts are clear and understandable to both the reader and performer, but the writing of the sung text is not. By studying in detail the score where the lyrics also appears, we discover that the writing of the sung parts in the libretto is not very accurate and not faithful to the 1922 staging. There are verses that do not appear and, when there are parts where two characters sing simultaneously, this is not indicated. It feels as if these parts were written one after the other, giving a false perception of what the scene was like; in other cases, verses are missing and the repetitions typical of a musical lyric are also omitted. When checking other librettos of the time we see that this lack of care with the sung lyrics was the general tone in Spain, something that did not happen, for example, with American librettos, or those of the Associació Wagneriana de Barcelona, which were more precise.

The following table provides an example of how the text is included within the published libretto and how it should appear so that the reader, the performer, the technicians and the director could read and work on it accurately:

Published libretto	Sung	
<p>Rosó: Adéu, pensa eternament amb el meu agraïment. Canta dins meu la tristesa no podent ser atesa la gran passió que sent per mi. Fosa és en mi l'alegria ma vida daria per dir-te que sí. Canta dins meu la tristesa no podent ser atesa la passió que sent el meu cor pel meu pobre amor.</p> <p>BLAI: Canta dins meu la tristesa al veure incompresa la gran passió que tinc per tu. Fosa és en mi l'alegria ton cor, Rosó mia ma joia s'enduu <i>[missing: Canta dins meu la tristesa]</i> veient que incompresa serà la passió del meu cor per tu mon amor.</p>	<p>Rosó: Adéu, pensa eternament amb el meu agraïment. Canta dins meu la tristesa no podent ser atesa la gran passió que sent per mi. Fosa és en mi l'alegria ma vida daria per dir-te que sí. Canta dins meu la tristesa no podent ser atesa la passió que sent el meu cor pel meu pobre amor.</p>	<p>BLAI: Canta dins meu la tristesa al veure incompresa la gran il·lusió que tinc jo per tu. Fosa és en mi l'alegria ton cor, Rosó mia ma joia s'enduu. Canta dins meu la tristesa veient que incompresa la passió del meu cor per tu mon amor.</p>

On the other hand, the stage directions of the libretto are very precise, both with regard to the staging and the movements and reactions of the actors and actresses. Let's look at two examples, one for the description of the scene and the other referring to the performance.

Example 1:

“The scene in an oak grove about ten minutes from the village. On one side, there is a house that is supposed to be LENA’s. It is mid-afternoon on the same day of the previous act. When the curtain goes up, different groups are seen having fun and going out on the village. LENA is at the window; the chorus sings the following:” (Ribas and Poal-Aregall, 1922, p. 19).

Example 2:

“ROSÓ (Distressed) And Blai has not returned... And it’s almost night, Oh, grandfather! (She throws herself around his neck crying) [...]

ROSÓ: (Looking to one side) Grandfather... It’s him, he’s coming, Blai... Blai...

GRANDFATHER: It was meant to be this way! Meant to be.

(Blai enters through one of the porticoes: his clothes are dishevelled; he holds a handkerchief in one hand that covers a wound. When he enters, he naturally throws himself upon ROSÓ and all he can say is):” (Ribas and Poal-Aregall, 1922, p. 30).

Staging

We know little about the staging. Due to the extensive programming of lyric works that existed at the Teatre Tívoli and that we have shown in the table “1922 lyric season at the Teatre Tívoli in Barcelona under the direction of Josep Bergés” (p. 11-12), the show *Pel teu amor* reused the set of *Retorn*⁴ premiered on the night of 18 December 1922, three days before the premiere of *Pel teu amor*. The Catalan newspaper *La Veu de Catalunya* described this event as follows:

“The company did not build a new set and used the same stage elements from *Retorn*, giving us the feeling that we were attending the second part of Roger’s play” (Sunday 24 December, p. 12).

If we compare the initial stage directions of the two shows we can see the similarities described by the two writers:

From the manuscript of *Retorn*:

“The scene represents a small square. In the background is the sea, forming a beautiful bay and fringed, in the distance, by fine mountains. To the left, in the foreground, an old house. To the right [...] oars, medium-sized chairs” (Roger, 1922: 7).

From the libretto of *Pel teu amor*:

“A square in a fishing village. To the left the village house. [...] On the right a kind of tavern, chairs outside; tables” (Ribas and Poal-Aregall, 1922, p. 3).

These two stage directions allow us to affirm that the scenography of the show was made up of painted curtains and small props such as tables and chairs.

The costumes were traditional and of the time, since the action took place in the present day of 1922. As the writer tells us at the beginning of the libretto, you could see the costumes of a fishing village, the clothes that were worn at major festivals, and the garlands to decorate the village with damasks on the balconies, banners and pennons of the processions.

“Dressed in the typical festival attire that fishermen usually wear; the women are also well dressed” (Ribas and Poal-Aregall, 1922, p. 3).

The electric lighting reflected the two settings of the show: a clear daytime light for the first act and the first scene of the second act. A sunset for the second scene of the second act:

“It is dusk on the same day as the two scenes; when the action begins it is not dark, but at the end of the scene, the stars twinkle like eyes” (Ribas and Poal-Aregall, 1922, p. 27).

4. The libretto of *Retorn* is by Miquel Roger i Crosa and the music is by Josep Sancho Narraco.

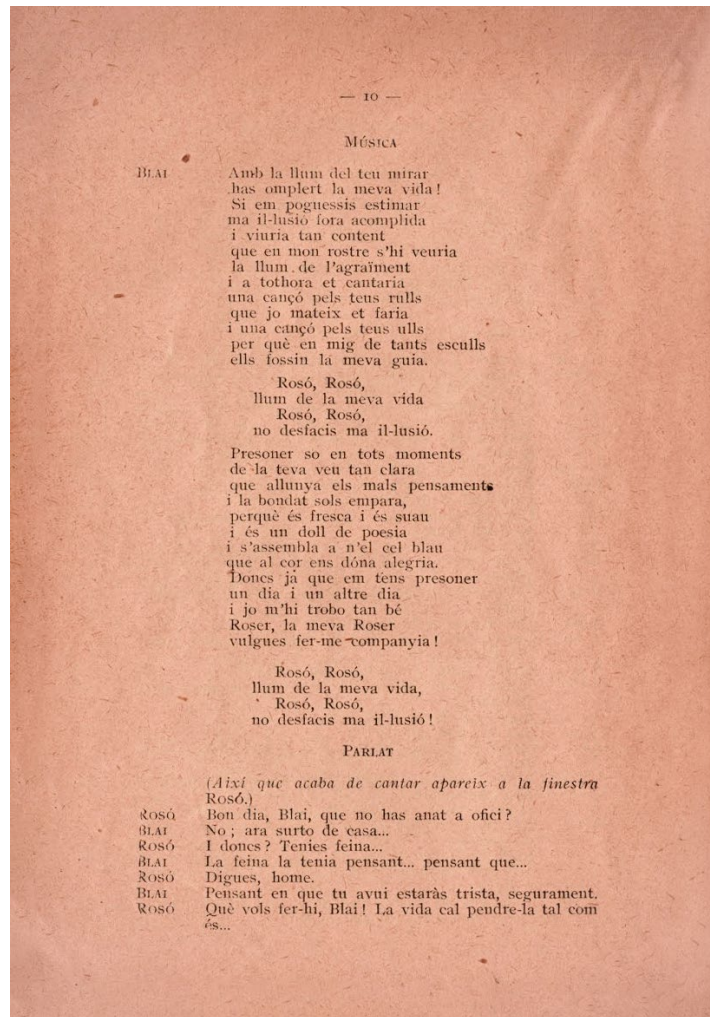


Illustration 7. Fragment of the libretto of *Pel teu amor* published by Publicacions Ràfols in October-November 1922. © Biblioteca AFM

Reception

We have repeatedly found that the show had a “modest reception”. It is worth qualifying this not entirely true information. The reviews and chronicles agree on the warm and emotional reception it received from the audience, with special mention of the leads and the writers.

“It was performed by an inspired comic duet, in the first act and a sentimental romance sung masterfully, with art and exquisite diction, by Mr. Vendrell, who received a great and well-deserved ovation. Other numbers were also warmly applauded and especially ‘an aria’ which Mrs. Bugatto imbued with emotion, adding nuances to undeniable success. For both artists and the writers there was applause in abundance, being forced to stand in the proscenium many times at the end of each of the acts. The performance, as a whole, was well done, especially Ms. Capdevila and Mr. Pedrila” (*El Día Gráfico*, 23 December 1922).

“The performance by Josefina Bugatto – how beautiful she was with her hair dishevelled! – and by Emili Vendrell contributed to the enthusiasm” (*La Veu de Catalunya*, 24 December 1922, p. 12).

“Poal-Aregall’s prose and verses have such style and quality that other writers of the ‘zarzuela’ would be envious” (*La Veu de Catalunya*, 24 December 1922, p. 12).

We believe that the main problem faced by *Pel teu amor*, as pointed out by some newspapers at the time, was that it was premiered on the night of 22 December, just before Christmas, and if we add the Christmas events and concerts to the theatre’s already full double programming, there was a saturation that meant that the productions could not stand out.

“It is a great pity that this show has been premiered at the end of the unfortunate season, which due to the lack of foresight by the directors, has been a failure that for a long time will hinder the development of our lyric theatre” (*El Día Gráfico*, 23 December 1922).

Legacy

“Rosó” (“Cançó de Blai”) is a unique case in the history of Catalan music and theatre.

Without any doubt the biggest impact that *Pel teu amor* has left is number 3. A serenade originally called “Cançó de Blai”, which has gone down in history under the name “Rosó” and which for a hundred years each generation has made their own, adapting it to the fashion and musical styles of every moment and with dozens of recordings.

Albert Puig says that the song was born in the Mestres family’s restaurant El Canari de la Garriga in Carrer Roger de Llúria in Barcelona, during a dinner between the painter Ramon Casas, the tenor Emili Vendrell and the writers of the show. This would suggest that perhaps the song might have been written before, a common practice of the time, or that the whole show was created there. The truth is that, at least for the time being, beyond the rumours, we have not found any document to substantiate this claim. It is true that in 1919 the restaurant El Canari de la Garriga, located at number 23 of Carrer Roger de Llúria in Barcelona, was a meeting place for personalities of the time. We only find this rumour in publications that do not credit or document the sources, such as *El cançoner de tothom, les 150 cançons catalanes de la nostra vida* by Albert Puig and Roger Padilla, where “Rosó” falls within the label of traditional songs (Puig and Padilla, 2013, pp. 210-213).

Recordings

The next table is the result of the first academic research undertaken into number 3 of the musical *Pel teu amor*, popularly known as “Rosó”. These 51 official recordings brought together for the first time prove that this piece of music is, to this day, the most recorded Catalan musical theatre song in history. The main artists and the best-known voices of each generation have made a version of it and adapted it to the fashions of the moment, proof of its resistance and adaptability.

	Year	Performer	Album title	Record company	Style
1	1923	Emili Vendrell	<i>Pel teu amor - Cançó de taverna</i>	Odeon SO 2930 - 153.012	The first recording made by the performer who premiered the song.
2	1927-1933	Conxita Supervía	<i>Les nostres veus retrobades (vol. 10)</i>	Aria Recording S.L. Ref. 1017. B-37.270-97	First version with a female voice
3	1958	Gaietà Renom	<i>Cayetano Renom</i>	Alhambra EMGE 70381	With the Renom orchestra.
4	1958	Emili Vendrell	<i>L'emigrant</i>	Regal SEDL 19035	Classic version with the voice of Emili Vendrell.
5	1960	Carlo Del Monte	<i>Rosó (Pel teu amor)</i>	La Voz de su Amo 7EPL 13537.	Classic version with a new orchestration performed by Carlo del Monte.
6	1963	Emili Vendrell (fill)	<i>A Emili Vendrell</i>	Belter 5067	Classic version performed by Emili Vendrell (junior).
7	1964	Gaietà Renom	<i>Cayetano Renom</i>	Discophon 27376	Classic version performed by Gaietà Renom.
8	1965	Rudy Ventura	<i>Pel teu amor</i>	Vergara 383 SUC	Instrumental version with trumpet playing the vocal melody.
9	1965	Duo Radiant's	<i>Duo Radiant's</i>	Zafiro Z-E 671	Pop version.
10	1966	Manué i els seus dinàmics	<i>Tenora 66</i>	Edigsa EP 45 RPM	Version with the <i>tenora</i> . Electric guitar and synthesiser play the vocal melody.
11	1966	Emili Vendrell	<i>El inolvidable Emili Vendrell</i>	Regal del grup EMI B. 35 093	Classic version performed by Emili Vendrell.
12	1967	Orquestra Maravella	<i>rapsòdia catalana / rapsòdia mallorquina / balls d'andorra</i>	Gravaciones Canigó: CA-4	Instrumental orchestral version.
13	1968	Orquestra Maravella	<i>Catalunya canta</i>	Canigó CANI 4-S	Instrumental version.
14	1969	Ramon Calduch	<i>Pel teu amor Rosó</i>	Ekipo S.A.	Classic version sung by Ramon Calduch.
15	1969	Gaietà Renom	<i>Cayetano Renom Pel teu amor y otros</i>	Columbia C 7016	Classic version with the male voice of Gaietà Renom.
16	1970	Emili Vendrell (Fill)	<i>Cançons Catalanes</i>	Orlador 10185	Classic version with the voice of Emili Vendrell (junior).
17	1975	Luis Aguilé	<i>A Catalunya</i>	Ariola Eurodisc89582-I	Classic version with male voice.
18	1976	Luis Aguilé	<i>Passa amb nosaltres aquest Nadal Pel teu amor (Rosó)</i>	Ariola 17347 A	Sung version with male voice included in a Christmas rec-ord.
19	1977	Rudy Ventura	<i>Rudy Ventura Catalunya, avui</i>	Olympto L-598	Instrumental version with the trumpet playing the solo vocal melody.
20	1977	Dyango	<i>Slalom</i>	Ariola 28.435 - I	Sung version with male voice with synthesiser, drums and guitar.
21	1977	Orquestra Maravella	<i>Catalunya canta - Poema catalanesc</i>	Zafiro S.A ZL-223	Instrumental version.
22	1978	Diversos (Emili Vendrell)	<i>Som catalans</i>	Impacto EL-458	Record with Salomé, Emili Vendrell, Nova Gent, Cobla Barcelona and Cobla Municipal Ciutat de Barcelona.

	Year	Performer	Album title	Record company	Style
23	1981	Eduard Giménez	<i>Eduard Giménez Cançons catalanes</i>	Columbia SCLL 14119	Classic version with male voice.
24	1982	Dyango	<i>Dyango en català</i>	EMI Music Spain S.A.	Male vocal version with synthesiser, guitar, piano and percussion.
25	1988	Ramon Calduch	<i>Pel teu amor (Rosó) Ramon Calduch</i>	Divucsa	Classic version with the voice of Ramon Calduch.
26	1991	Josep Carreras	<i>Souvenirs</i>	Sony Classical SK48 155	Version with orchestra and male classical voice.
27	1991	Josep Carreras	<i>José Carreras sings Catalan Songs</i>	Sony Music SK 47177	Version with the Gran Teatre del Liceu orchestra conducted by Joan Casas.
28	1993	Moncho	<i>Moncho Paraules d'amor</i>	Edicions musicals Horus 42.019	4/4 time signature version with instruments and synthesiser.
29	1995	Terra Endins	<i>Terra Endins 10</i>	Música Global 20395/3 GI-1281-95	Version with male voice adapting it to the style of <i>havaneres</i> .
30	1999	Mont Plans	<i>Chaise Longue</i>	Zanfonia, SL B-18866-99	Piano version and female voice.
31	1999	Lucky Guri	<i>En directe, Mari Pau, Les nostres cançons</i>	TVC Disc B-16038-99	Piano version and male voice with piano variations by Lucky Guri.
32	2002	Port Bo	<i>Pessigolleig al cor</i>	Picap (PIC910236 02) 8425845902364	Version for male voice and guitar with backing vocalists in the refrain.
33	2002	Marina Rossell	<i>Marina Rossell Cap al cel</i>	World Village/ Harmonia Mundi WV 498003	Version with female voice accompanied by piano, percussion, guitar and bass.
34	2002/ 2007	Jaume Aragall	<i>Jaume Aragall Pel teu amor</i>	Discmedi DM-725-02 8424295027252	With the Orquestra Simfònica de Barcelona i Nacional de Catalunya conducted by Salvador Brotons.
35	2003	Marina Rossell i Santiago Auserón	<i>Marina Rossell Marítim</i>	World Village WV 498004	Duet version with female and male voice accompanied by piano, percussion, guitar and bass.
36	2004	Orquestra Maravella	<i>Orquestra Maravella som i serem</i>	Picap (PIC910382 02) 8425845903835	4/4 time signature version in male and female vocal duet.
37	2005	Orquestra Montgrins	<i>Festa Major amb els Montgrins</i>	Discmedi (DM 4091 02) 8424295040916	4/4 time signature version with male voice.
38	2005	La Principal de la Bisbal	<i>La Principal de la Bisbal en concert</i>	Audiovisuals Sarrià 2005-01-12	Classic version with 4 male and female voices.
39	2006	Port Bo	<i>Port Bo 40 anys - Licor de Bolenera - Rom d'aranya</i>	Picap DM 91047303 B-2792929-2006.	Male vocal version with backing vocalists, and a cello, piano, guitar and percussion arrangement.
40	2007	Marina Rossell	<i>Clàssics catalans, Marina Rossell</i>	World Village Harmonia Mundi WV 498023	Duet version with female and male voice accompanied by piano, percussion, guitar and bass.
41	2008	Veus de Mallorca	<i>Veus de Mallorca. Cançons tradicionals d'avui</i>	Tumbet Music	Version with electronic keyboard, male voices and 4/4 time signature.
42	2008	Orquestra Maravella	<i>Orquestra Maravella en concert</i>	Picap B-35916-2008 910672-02	Version with 4 voices, two male and two female, with backing vocalists.

	Year	Performer	Album title	Record company	Style
43	2008	Emili Vendrell	<i>Los años mundanos - Melodías populares en la España del 900 (1910-1936)</i>	Discos Lollipop S.L. 2008 Marfer	Three compilation records with 60 songs, including Emili Vendrell's version.
44	2008	Josep Carreras	<i>Mediterranean Passion</i>	Sony BGM Music Entertainment 88697 38155 2	Version with orchestra and classical male voice.
45	2009	Cobla Orquestra Montgrins	<i>125 anys... montgrinejant</i>	Picap B-30655-2009 910855	4/4 time signature version with piano and male voice with a backing vocalist in the refrain.
46	2011	Cobla Catalana d'Havaneres	<i>Les nostres Havaneres</i>	Open Records 2011-11-20	Version with voice and ac-cordion accompaniment.
47	2013	Roger Reyes	<i>Roger Reyes Grandes éxitos</i>	Pròpia	Classic symphonic male voice version.
48	2014	Obeses	<i>La Marató diu molt de tu. Malalties del cor</i>	TVC Disc B-24162-2014	Version with rock band and voice featuring an electric guitar solo and in A major.
49	2020	Carles & Sofia	<i>Carles & Sofia piano duo Encores</i>	Kns Classical 2020-04-14	Instrumental piano duet.
50	2021	Obeses	<i>El ressorgiment de l'Atlàntida</i>	Música Global Discogràfica S.L.	Live recording with rock band, <i>cobla</i> and mixed chorus.
51	2022	Roger Berruezo & Marc Sambola	<i>Rosó, Pel teu amor [La versió del centenari]</i>	Teatremusical.cat	Voice and guitar version performed by Roger Berruezo and Marc Sambola. The music video was recorded at the Teatre Tívoli in Barcelona, one hundred years after the premiere of <i>Pel teu amor</i> , and the lyrics of the song is the original without modifications.

All recordings cited are legally registered. If we add the recordings without the SGAE's consent, we reach around one hundred.

The song "Rosó"

The score of "Rosó" tells us that it is a serenade⁵ written in ternary time signature, in F major.

Knowing the definition of a serenade, we can identify Josep Ribas as a stage composer, in other words, a musical dramatist. Thus, the choice of musical style is no accident, but fits perfectly with the scene, as you can see from the notes that precede the famous song. We must not forget that this is the first appearance of the male protagonist on stage and that, by singing a serenade to her, he informs the audience, aware of this definition, about what has happened and Blai's romantic intentions towards Rosó.

"(Soon after BLAI enters, all goodness and full of nobility, goes to the house on the right, and says:)

BLAI: Every day, under her window, and she doesn't notice I am in love!" (Ribas and Poal-Aregall, 1922, pp. 9-10).

5. "Vocal composition accompanied by one or more instruments or exclusively instrumental, intended to be performed outdoors and at night in order to honour a person or for romantic purposes" (Robert, Torras and Vidal, 2002, p. 1410).

The structure of the “Cançó de Blai”

The song obeys the following structure: two stanzas of four heptasyllabic verses + one stanza of five heptasyllabic verses + one refrain that twice combines a verse of four syllables + one hexasyllable. This same structure is repeated by adding one more refrain.

The next table shows the original lyrics in Catalan and its adaptation to Spanish used in some concerts.

Original lyrics in catalan*	Adaptation to spanish
Amb la llum del teu mirar Has omplert la meva vida! Si em poguessis estimar Ma il·lusió fora complida	Al mirarte y comprender Que tu amor vida me diera En las redes del querer Sentí el alma prisionera.
I viuria tan content Que a mon rostre s'hi veuria La llum del agraïment I a tothora et cantaria	Y tan solo una ilusión Tuve al ser tu prisionero Convencer tu corazón De lo mucho que te quiero
Una cançó pels teus rulls Que jo mateix et faria I una cançó pel teus ulls Perquè enmig de tants esculls Els fossin la meva guia	Si me dejas y te vas La ilusión queda vencida No te puedo ofrecer más Pues la vida que me das Te la pago con mi vida
Rosó, Rosó, Llum de la meva vida Rosó, Rosó, No desfasis ma il·lusió	Canción de amor De ensueño y esperanza / En sueño y esperanza Canción de amor No te troques en dolor / No rompas mi ilusión
Presoner so en tots moments De la teva veu tan clara Que allunya els mals pensaments I la bondat sols ampara	Si no acierta mi canción A decirte cosas bellas Es porque mi corazón E stá tan celoso de elles
Perquè és fresca i és suau I és un doll de poesia I s'assembla a n'el cel blau Que al cor ens dona alegria.	Que no quiere consentir Lo que él presume agravios Y en un callado sufrir Le van rezando mis labios
Doncs ja que em tens presoner Un dia i un altre dia I jo m'hi trobo tan bé Roser, la meva Roser Vulgues fer-me companyia!	Te rezan una oración Que es blanca como el armiño Y en momentos de pasión Mi boca y mi corazón Se disputan tu cariño.
Rosó, Rosó Llum de la meva vida Rosó, Rosó No desfasis ma il·lusió!	Canción de amor De ensueño y esperanza / En sueño y esperanza Canción de amor No te troques en dolor / No rompas mi ilusión
Rosó, Rosó, Llum de la meva vida	Canción de amor / En sueño y esperanza De ensueño y esperanza
Rosó, Rosó No desfasis ma il·lusió!	Canción de amor No te troques en dolor / No rompas mi ilusión

* In this table, the spelling of the original text has been maintained.

Popularisation

The song quickly became a hugely popular anthem. This popularity is reflected in the *Yellow Manifesto* from 1928, just six years after its premiere. Starting with Àngel Guimerà, whose plays they denounced as they saw them as examples of the stagnation of Catalan bourgeois theatre through naturalism. The *Manifesto* also sarcastically mentions the little boys who sing *Rosó, Rosó...*, which had been popularised by Emili Vendrell, and in which they characterised a cultural traditionalism anchored in popular tastes (Minguet, 2004, pp. 42-43).

Transmission

The libretto of *Pel teu amor* was only published once in 1922 by Publicacions Ràfols, located at 119 Passeig de Gràcia, Barcelona. The score for song number 3 was published between 1925 and 1935 by Ildefonso Alier editor, 17 Plaça de Catalunya / 31 Ronda Universitat. There is a 1957 reissue published by Ildefonso Alier's widow and children in Calle del Carmen in Madrid and by Editorial Boileau in 2008, with a reprint in 2015. Therefore, the song was passed down from generation to generation in written form until these publications were out of print, and then continued to spread by oral transmission, either through recordings or as a popular song. It is exactly the same case that has happened to the Catalan cuplés that were sung in El Paral·lel for which, despite being published at the time, it is currently very difficult to find the scores or editions of the texts.

Therefore, throughout these hundred years we have found significant changes in the lyrics of “Rosó” due to its oral transmission. See some examples in the table:

Original lyrics	Modified lyrics	Performer
Si em poguessis estimar Ma il·lusió fora complida,	Si em volguessis estimar Ma il·lusió fora complida,	Josep Carreras
Una cançó pel teus rulls Que jo mateix et faria I una cançó pels teus ulls,	Una cançó pels teus ulls Que jo mateix et faria Una cançó pels teus ulls,	Marina Rossell, Jaume Aragall, Carlo del Monte, Josep Carreras, Els Mongrins say “ulls” instead of “rulls”. Marina Rossell has eliminated the “i”.
Els fossin la meva guia,	Fossin ells la meva guia,	Josep Carreras. The text has been turned around to avoid the cross-accent.
Presoner so en tot moment,	Presoner en tots moments,	Marina Rossell, Jaume Aragall, Josep Carreras and Orquestra Maravella have modified the “so” and some sing “en tot moment” in plural.
I s'assembla a n'el cel blau.	I/que s'assemblen al cel blau.	Jaume Aragall, Carlo del Monte and Josep Carreras have modified the verse by changing the “i” to “que”.

Another curious fact, which is typical of oral transmission, is the imitation by many performers of Emili Vendrell in the word *poesia*. Vendrell pronounces the letter /e/ as an /e/ ‘tancada’ [poeziə] and all the versions recorded shortly thereafter have this same pronunciation.

Inspiration

In researching the song, we came across a score of *Mar plana; melodia per a cello i piano, 1901*. This piece is by Juli Garreta (1875-1925), one of the most outstanding sardana composers. Garreta composed a movement of 120 beats in E flat major for piano and cello dedicated to his friend Bonaventura Dini, a renowned cellist and tenor who was first cello of the Gran Teatre del Liceu and in Pau Casals’ orchestra, and actively participated in the Associació Musical de Barcelona and the festivals of the Associació Wagneriana (Garreta, 2016, p. 1).

The fact is that the melody played by the cello in *Mar plana* coincides in melody and metric with the refrain of number 3 “Cançó de Blai”, to be precise the verses: “...só, ...só / Llum de la meva vi...”, eight very iconic notes in the song, as they are the refrain.

What we do not know is if it is a quote, plagiarism, a tribute to such a great Catalan musician or coincidence.

Adaptability of the musical form

Ribas’ original composition is written in 3/4 time signature, which, in the field of cultured music, is not at all surprising; it is full of different time signatures, from 3/4 to 4/4, 6/8, 12/8 or others that are much more complex; that is to say, unique to this music.

When popular music standardised its musical forms in the mid-20th century, among all these time signatures that had been cultivated, there is one that ends up taking centre stage: the 4/4 time signature.

When defining the mass popular song genre of ‘pop’, the 4/4 time signature is standardised as the most common, the most recurring and the most used by composers of this style of music. We could say that it is established as a kind of canon and, unconsciously, pushed by the pressure of this canonisation, we feel the signature of 4/4 as more “normal”, as more familiar, even as more comforting ahead of others.

Hence, surprisingly, the melody of the song “Rosó”, which was initially in a 3/4 time signature, ends up mutating, in some versions, with small variations, and adapts to a 4/4 time signature, the most usual in the field of pop music. This is why many non-lyric singers, more from the field of song, end up adjusting it to this more conventional format within this type of repertoire.

Conclusions

Pel teu amor picks up the impact of the so-called Catalan lyric theatre that had preceded it and brings it closer to a new mass audience following the concept of total art of bringing together different artistic expressions on stage, both those directly linked to staging as well as artistic disciplines related to theatrical and musical writing. The former is about visually rich stage scenes with painstaking staging: meticulous costumes, spectacular lighting effects and a live orchestra. Theatrical and musical writing means the libretto and the score. The sum of all of them becomes the multidisciplinary fusion that is sung theatre, otherwise known as musical theatre.

That last season (1922-1923) which ended with *Pel teu amor* showed a change of direction in Catalan lyric theatre. Without the need to lower artistic quality, Catalan lyric theatre realised the need to interest, attract and reach a large audience that, for a few years, could see the range of stage shows located in Avinguda del Paral·lel in Barcelona which was in full bloom and where different stage genres coexisted: revue, zarzuela, vaudeville, text-based, gesture, comedy and dramas, among others. For this reason, the programming of that season incorporated legends, short stories, Catalan classics, Spanish classics, premieres, revivals and farces. It is not at all surprising that that programme at the Teatre Tívoli looked for references in El Paral·lel since, for the first time in Catalan lyric theatre, there was the gaze of a stage artistic director, Josep Bergés, actor, singer and director who dominated the different disciplines. Catalan lyric theatre finally had a figure interested both in theatre and music, since Bergés was in permanent contact with stars of Catalan theatre such as Josep Santpere, and with zarzuela and operetta companies.

Thus, creating a show of quality, but attractive to the audience, was without any doubt paramount to design a successful season of Catalan and Spanish lyric theatre at the Teatre Tívoli.

While it is true that the show *Pel teu amor* has not been programmed over the years, like the vast majority of Catalan theatrical works, both lyric and of other genres, the song “Rosó” in December 2022 celebrated the hundredth anniversary of its success. The *Yellow Manifesto* already cited it in 1928: “We DENOUNCE the psychology of little girls who sing: ‘Rosó, Rosó’..., We DENOUNCE the psychology of little boys who sing: ‘Rosó, Rosó...’”, which confirms that in 1928 it was already a mass audience song, and the thread continues until 2022 (with a difference of one hundred years). Obeses, a contemporary rock quartet, has made it their own, and with a make-over they perform it in front of a heterogeneous audience that unites in a single chant shouting: *Rosó, Rosó, llum de la meva vida*.

We have not found any other song in Catalan stage music that, for a hundred years, has survived from generation to generation and has readjusted to the styles of each era by being recorded dozens of times. Not even the legendary sardana *La Santa Espina*, whose versions for the Holy Week processions in Seville or some rock versions are known, cannot equal “Rosó”, a song that has been able to adapt to the aesthetics of each historical moment.

Even if we go outside the field of Catalan stage music, it will be difficult to find a piece in Catalonia that meets these requirements, with the exception of popular or traditional songs.

In a conversation with the editor and musical manager of Casa Beethoven in Barcelona, Jaume Doncos, he himself told us that the score of “Rosó” is, without doubt, the bestselling Catalan song without a political or patriotic tone.

Once the show is placed within the chronology of Catalan musical theatre, we can say that, despite the popularity of the song “Rosó”, *Pel teu amor* has not left a mark on the collective memory because it was in limbo between cultured and popular theatre. We deduce that this separation in the case of Catalan lyric theatre was not a good choice and that is why the entire show has not had the opportunity to be reinterpreted over the years. We can determine this by the great ignorance that still exists today about our lyric repertoire. The fact of wanting to make it so elitist meant that it did not interest the new audience (the social working class that was beginning to have some purchasing power) and, on the other hand, the bourgeois audience looked down on it to preserve its status. It is no surprise that the Catalan people do not know the Catalan lyric theatre repertoire or do not feel that it is theirs. Perhaps for this reason it has been so complicated to discover how it was staged, that what we know about it has been from references in the chronicles of the time and thanks to them we have been able to document that it was staged with a pre-used set. Everything tells us that, like most pieces of Catalan lyric theatre, which were shows with many performers and used to be unprofitable financially speaking, cuts had to be made where possible.

We must highlight the mastery of the stage genre by the writers and the perfect communion of lyrics and music to create a musical dramaturgy suited to the characters where the most important thing is the show, which brings together the artistic disciplines. Each discipline at the service of the stage in search of the total work of art.

As Jacint Verdaguer says: “Lyrics are the hanger of music, and no more” (Arboix, 2015).



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