



DOSSIER DE  
REPERTORI

PER A COBLA DE MINISTRERS



## **Dossier de repertori per a Cobla de Ministrers**

Primavera 2017

Material per al treball amb els alumnes de sac de gemecs, flabiol i tamborí, tarota en do, tarota en fa i trombó.

Els arranjaments que figuren en aquest dossier han estat elaborats pels professors de l'Aula de Sons durant el curs 2016/17, concretament per Jaume Aguza, Daniel Carbonell, Heura Gaya, Lluís Giménez, Ivó Jordà, Pere Montserrat, Pau Plana, Titus Prats, Pau Puig, Marta Pujadas i Manu Sabaté

Material d'ús intern de l'Aula de Sons

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# REPERTORI PER A COBLA DE MINISTRERS

1. Ball del Villano
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4. El Nero
5. Tin-tan
6. La rifa dels porcs
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25. Contradansa dels Gegants de Barcelona





## COM UTILITZAR AQUEST DOSSIER

Les 25 peces recollides en aquest dossier pretenen posar a l'abast dels professors de la xarxa d'escoles Aula de Sons un repertori compartit i fàcilment assequible per a la majoria d'alumnes, que en faciliti el seu intercanvi i que permeti realitzar activitats conjuntes. Són peces escollides per la seva representativitat territorial o per la seva àmplia difusió i coneixement dins els món dels instruments tradicionals pels què estan arranjades.

Els arranjaments han estat elaborats pels mateixos professors que en seran els receptors, procurant la màxima diversitat d'arreglaments, per tal que l'alumne pugui copsar també diferents maneres de treballar el repertori.

La dificultat d'establir nivells de complexitat interpretativa idèntics per a tots els instruments, sense comprometre excessivament la llibertat creativa de qui feia l'arranjament, ha comportat que s'optés per elaborar una graella on es pot trobar la referència de la dificultat de la veu de cada instrument per cada peça. Els nivells s'avaluen en una escala de l'1 al 5 en funció de la dificultat (de menys a més).

|   | <b>Flabiol</b> | <b>Sac</b> | <b>Tarota C</b> | <b>Tarota F</b> | <b>Trombó</b> |
|---|----------------|------------|-----------------|-----------------|---------------|
| 1. Ball del Villano                       | 1              | 1          | 2               | 2/3             | 2             |
| 2. Joan del Riu                           | 4              | 3          | 2               | 2               | 1/2           |
| 3. Bon Jesús                              | 3              | 2/3        | 2               | 2               | 1/2           |
| 4. El Nero                                | 2              | 2          | 2/3             | 2/3             | 2             |
| 5. Tin-Tan                                | 2              | 1/2        | 2/3             | 2/3             | 1/2           |
| 6. La rifa dels porcs                     | 1              | 1/2        | 2               | 1               | 1/2           |
| 7. Pasdoble de Sant Joan                  | 2              | 1          | 1               | 1               | 2             |
| 8. A Gironella                            | 2              | 1          | 3               | 3               | 2/3           |
| 9. La polca Pere                          | 1              | 1          | 1               | 1               | 1             |
| 10. Ball de Noces                         | 4              | 2/3        | 2/3             | 2               | 2             |
| 11. Ball del Nyitus                       | 3              | 3          | 3/4             | 3/4             | 3/4           |
| 12. Ballet de Déu                         | 4              | 3          | 4               | 4               | 3/4           |
| 13. Ball de l'Àliga de Vilafranca         | 1/2            | 2          | 2               | 3               | 3             |
| 14. Gegants de Reus (Gegants de Vilanova) | 1              | 1          | 2/3             | 2/3             | 3             |
| 15. La gaita gallega                      | 2/3            | 3          | 3               | 2/3             | 3             |
| 16. Ball de dames i vells de Tarragona    | 2              | 2          | 3               | 3/4             | 3             |
| 17. Ball rodó de Menàrguens               | 2/3            | 2/3        | 3/4             | 3/4             | 4/5           |
| 18. Ball Pla d'Alinyà                     | 4              | 4/5        | 3/4             | 3/4             | 4             |
| 19. Jota de Veremar                       | 4/5            | 4/5        | 2               | 3               | 3             |
| 20. Ballet de la Cerdanya                 | 3              | 3          | 3/4             | 4               | 2/3           |
| 21. Ball del drac de Ribes                | 4              | 5          | 4/5             | 4               | 4             |
| 22. Sardana curta de Cassà de la Selva    | 4              | 3          | 3               | 4               | 3/4           |
| 23. La Bolangera de Tarragona             | 5              | 5          | 3/4             | 4/5             | 4/5           |
| 24. Ball de la Cabreta d'Olot             | 3              | 2          | 4               | 5               | 5             |
| 25. Contradansa Gegants de Barcelona      | 5              | 5          | 5               | 5               | 5             |

Taula 1 Nivell de dificultat del repertori per instrument



# 1. Ball del Villano

Del llibre A MITJES. Quadern de repertori per a sac i tamborino

Popular

Arr. H. Gaya i M. Pujadas

Musical score for the first section of 'Ball del Villano'. The score consists of five staves: Sac de gemecs, Flabiol, Tarota Fa, Tarota Do, and Trombó. The music is in 2/4 time. The first four staves play a continuous eighth-note pattern. The Trombó staff has sustained notes with fermatas.

Continuation of the musical score for 'Ball del Villano'. The score continues with the same five instruments: Sac, Flabiol, Tarota Fa, Tarota Do, and Trombó. The music starts at measure 10. The first four staves play a continuous eighth-note pattern. The Trombó staff has sustained notes with fermatas. The score includes measure numbers 10, 1., and 2.

## 2. Joan del riu

Popular  
Arr. H. Gaya

*L. = 100*

This musical score consists of five staves. From top to bottom: 'Sac de gemecs', 'Flabiol', 'Tarota Fa', 'Tarota Do', and 'Trombó'. The 'Sac de gemecs' and 'Flabiol' staves begin with a single note followed by a sixteenth-note pattern. The 'Tarota Fa' staff has a continuous eighth-note pattern. The 'Tarota Do' staff has a continuous sixteenth-note pattern. The 'Trombó' staff has a continuous eighth-note pattern. Measure numbers 10 and 11 are indicated above the staves.

10      2.      1.      2.

This musical score continues from the previous section. It consists of five staves: 'Sac', 'Fbl.', 'Tar.Fa', 'Tar.Do', and 'Tbn.'. The 'Sac' and 'Fbl.' staves have continuous eighth-note patterns. The 'Tar.Fa' staff has a continuous sixteenth-note pattern. The 'Tar.Do' staff has a continuous eighth-note pattern. The 'Tbn.' staff has a continuous eighth-note pattern. Measure numbers 10 and 11 are indicated above the staves.

### 3. Bon Jesús

*Melodia recollida a Mallorca del vell xeremier Antoni Palou de la Torre*

Popular  
Arr. M. Pujadas

$\text{♩} = 120$

1. 2.

Sac de gemecs

Flabiol

Tarota Fa

Tarota Do

Trombó

This musical score consists of five staves. The top four staves are in common time (indicated by a 'C') and the bottom staff is in bass clef. The first four staves begin with a quarter note followed by a repeat sign. The fifth staff begins with a half note followed by a repeat sign. The music is divided into two sections, labeled '1.' and '2.', indicated by vertical brackets at the end of each section. The instruments listed on the left are: Sac de gemecs, Flabiol, Tarota Fa, Tarota Do, and Trombó.

11

1. 2.

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

This musical score consists of five staves. The top four staves are in common time (indicated by a 'C') and the bottom staff is in bass clef. The first four staves begin with a half note followed by a repeat sign. The fifth staff begins with a half note followed by a repeat sign. The music is divided into two sections, labeled '1.' and '2.', indicated by vertical brackets at the end of each section. The instruments listed on the left are: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn.

## 4. El nero

Popular  
Arr. M. Pujadas

$\text{♩} = 60$

Sac de gemecs

Flabiol

Tarota Fa

Tarota Do

Trombó

9

D.C.

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

## 5. Tin-Tan

Popular  
Arr. P. Plana

Musical score for the first section of Tin-Tan, featuring five staves:

- Sac de gemecs (Treble clef, C key signature)
- Flabiol (Treble clef, C key signature)
- Tarota Fa (Treble clef, C key signature)
- Tarota Do (Treble clef, C key signature)
- Trombó (Bass clef, C key signature)

The score consists of two systems separated by double bar lines. Measures 1-4 are followed by a repeat sign and measures 5-8.

Musical score for the second section of Tin-Tan, featuring five staves:

- Sac (Treble clef, C key signature)
- Fbl. (Treble clef, C key signature)
- Tar.Fa (Treble clef, C key signature)
- Tar.Do (Treble clef, C key signature)
- Tbn. (Bass clef, C key signature)

The score consists of three systems separated by double bar lines. Measure numbers 4, 8, and 3 are indicated above the staff.

## 6. La rifa dels porcs

Popular  
Arr. P. Plana

$\text{J.} = 50$

Musical score for the first section of "La rifa dels porcs". The score consists of five staves: Sac de gemecs, Flabiol, Tarota Fa, Tarota Do, and Trombó. The key signature is common time (indicated by a '3'). The tempo is marked as J. = 50. The music features eighth-note patterns and rests.

Sac de gemecs

Flabiol

Tarota Fa

Tarota Do

Trombó

Musical score for the second section of "La rifa dels porcs". The score consists of five staves: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The key signature changes to common time (indicated by a '3'). The music features eighth-note patterns and rests. The section ends with a repeat sign and two endings: ending 1 continues the pattern, while ending 2 provides a contrasting section.

8

1.

2.

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

## 7. Pasdoble de Sant Joan

Popular  
Arr. P. Montserrat

Musical score for the first section of "Pasdoble de Sant Joan". The score consists of five staves: Sac de gemecs, Flabiol, Tarota Fa, Tarota Do, and Trombó. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The music is divided into measures by vertical bar lines. The vocal parts (Sac de gemecs, Flabiol) play eighth-note patterns. The Tarota parts play sixteenth-note patterns. The Trombó part plays eighth-note patterns.

Musical score for the second section of "Pasdoble de Sant Joan". The score consists of five staves: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The key signature changes to B-flat major (two flats). The music is divided into measures by vertical bar lines. The vocal parts (Sac, Fbl.) play eighth-note patterns. The Tarota part (Tar.Fa) plays sixteenth-note patterns. The Trombó part (Tbn.) plays eighth-note patterns. The section ends with a repeat sign and two endings: ending 1 continues with eighth-note patterns, while ending 2 begins with a single note followed by a repeat sign.

## 8. A Gironella

Popular  
Arr. M. Pujadas

Musical score for the first section of "A Gironella". The score consists of five staves:

- Sac de gemecs (treble clef, 3/4 time): Starts with a dotted half note followed by eighth notes.
- Flabiol (treble clef, 3/4 time): Eighth notes.
- Tarota Fa (treble clef, 3/4 time): Sixteenth-note patterns.
- Tarota Do (treble clef, 3/4 time): Sixteenth-note patterns.
- Trombó (bass clef, 3/4 time): Eighth notes.

Musical score for the second section of "A Gironella", starting at measure 8. The score consists of five staves:

- Sac (treble clef, 3/4 time): Eighth notes.
- Fbl. (treble clef, 3/4 time): Eighth notes.
- Tar.Fa (treble clef, 3/4 time): Sixteenth-note patterns.
- Tar.Do (treble clef, 3/4 time): Sixteenth-note patterns.
- Tbn. (bass clef, 3/4 time): Eighth notes.

17

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

This section contains five staves. The first three staves (Sac, Fbl., Tar.Fa.) have treble clefs and eighth-note patterns. The fourth staff (Tar.Do.) has a treble clef and sixteenth-note patterns. The fifth staff (Tbn.) has a bass clef and quarter-note patterns. Measure 17 starts with eighth notes for all parts. Measures 18-21 show more complex rhythmic patterns, including sixteenth-note figures in the lower voices.

22

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

This section continues with the same five staves. The patterns remain consistent with the previous section, featuring eighth-note patterns in the upper voices and sixteenth-note patterns in the bass voice (Tbn.). The bassoon part (Fbl.) has sustained notes in measure 22.

28

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

This section concludes with the same five staves. The patterns continue with eighth-note figures in the upper voices and sixteenth-note figures in the bass voice. The bassoon part (Fbl.) has sustained notes in measure 28.

## 9. La polca Pere

Popular  
Arr. P. Montserrat

$\text{♩} = 180$

Musical score for the first section of 'La polca Pere'. The score consists of five staves: Sac de gemecs (treble clef), Flabiol (treble clef), Tarota Fa (treble clef), Tarota Do (treble clef), and Trombó (bass clef). The time signature is 2/4 throughout. The tempo is indicated as  $\text{♩} = 180$ . The instruments play a simple, rhythmic pattern of eighth and sixteenth notes.

Musical score for the second section of 'La polca Pere', starting at measure 13. The score includes five staves: Sac (treble clef), Fbl. (treble clef), Tar.Fa (treble clef), Tar.Do (treble clef), and Tbn. (bass clef). The time signature changes to 3/4 for the first two measures. The instruments play a more complex pattern with eighth and sixteenth notes, including some grace notes and slurs. The section ends with a repeat sign and two endings: ending 1 continues in 3/4, while ending 2 changes to 2/4.

# 10. Ball de noces

Popular  
Arr. H. Gaia

Sac de gemecs

Flabiol

Tarota Fa

Tarota Do

Trombó

8

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

# 11. Ball del Nyitus

Popular  
Arr. I. Jordà

Musical score for the first section of 'Ball del Nyitus'. The score consists of six staves: Sac de gemecs, Flabiol, Tamborí, Tarota Fa, Tarota Do, and Trombó. The key signature is common time (indicated by '2'). The first three staves (Sac de gemecs, Flabiol, Tamborí) play eighth-note patterns. The Tarota Fa staff uses eighth-note pairs. The Tarota Do staff uses eighth-note pairs. The Trombó staff uses eighth-note pairs.

Musical score for the second section of 'Ball del Nyitus'. The score consists of six staves: Sac, Fbl., Tamb., Tar.Fa, Tar.Do, and Tbn. The key signature changes to common time (indicated by '2'). The first two measures (labeled 1.) show the Sac and Fbl. staves resting. The Tamb. staff plays eighth-note pairs. The Tar.Fa staff plays eighth-note pairs. The Tar.Do staff plays eighth-note pairs. The Tbn. staff plays eighth-note pairs. Measures 3 and 4 (labeled 2.) show the Sac and Fbl. staves resting. The Tamb. staff plays eighth-note pairs. The Tar.Fa staff plays eighth-note pairs. The Tar.Do staff plays eighth-note pairs. The Tbn. staff plays eighth-note pairs. A rehearsal mark 'Mantenir bordons' is placed above the Tamb. staff in measure 4.

15

Sac Fbl. Tamb. Tar.Fa Tar.Do Tbn.

1. 2.

22

Sac Fbl. Tamb. Tar.Fa Tar.Do Tbn.

1. 2.

30

Sac Fbl. Tamb. Tar.Fa Tar.Do Tbn.

D.C.

1. 2.

# 12. Ballet de Déu

*Ball Pla i Corranda*

Popular  
Arr. I. Jordà

**A**

( $\text{J} = 104$ )

Sac de gemecs

Flabiol

Tarota Fa

Tarota Do

Trombó/Fiscorn

1.

2.

This section consists of five staves. The first four staves are in common time (indicated by '3') and the last staff is in bass clef common time (indicated by '4'). The instruments are: Sac de gemecs (wooden box), Flabiol (double reed woodwind), Tarota Fa (single reed woodwind), Tarota Do (single reed woodwind), and Trombó/Fiscorn (bassoon). The music starts with eighth-note patterns. The section ends with a repeat sign and two endings: ending 1 leads back to section B, while ending 2 continues the melody.

**B**

10

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn./Fis.

D.C. ( $\text{J} = 104$ )

Corranda

This section begins at measure 10. It features five staves: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn./Fis. The first two staves have grace notes and trills. The section concludes with a dynamic instruction 'D.C.' (Da Capo) followed by the tempo 'J = 104' and the title 'Corranda'.

21

*Solo de tamborí*

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn./Fis.

*Segueixen els bordons*

33

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn./Fis.

42

1. 2.

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn./Fis.

# 13. Ball de l'Àliga de Vilafranca

Popular  
Arr. P. Puig

Musical score for measures 7-8:

- Sac de gemecs: Starts with a rest, followed by eighth-note patterns.
- Flabiol: Starts with a rest, followed by eighth-note patterns.
- Tarota Fa: Starts with a rest, followed by eighth-note patterns.
- Tarota Do: Starts with a rest, followed by eighth-note patterns.
- Trombó: Starts with a rest, followed by eighth-note patterns.

Musical score for measures 7-8:

- Sac: Eighth-note patterns.
- Fbl.: Eighth-note patterns.
- Tar.Fa: Eighth-note patterns.
- Tar.Do: Eighth-note patterns.
- Tbn.: Eighth-note patterns.

14

Sac  
Fbl.  
Tar.Fa.  
Tar.Do.  
Tbn.

This section consists of five staves. The first three staves (Sac, Fbl., Tar.Fa.) play eighth-note patterns. The Tar.Do. staff has eighth-note patterns with occasional sixteenth-note grace notes. The Tbn. staff plays sustained notes with occasional eighth-note grace notes.

21

Sac  
Fbl.  
Tar.Fa.  
Tar.Do.  
Tbn.

This section continues the pattern established in measure 14. The instruments play eighth-note patterns, with the Tbn. staff providing harmonic support.

28

Sac  
Fbl.  
Tar.Fa.  
Tar.Do.  
Tbn.

This section begins with a melodic line from the Tar.Fa. instrument. Measures 28-30 show a repeating eighth-note pattern. Measures 31-32 introduce a new rhythmic pattern. The score concludes with two endings: ending 1 leads back to a previous section, while ending 2 provides a final cadence.

# 14. Ball dels Gegants de Reus

*Ball dels Gegants de Vilanova i la Geltrú*

Popular  
Arr. M. Pujadas

Musical score for the first section of 'Ball dels Gegants de Reus'. The score consists of five staves: Sac de gemecs (treble clef), Flabiol (treble clef), Tarota Fa (treble clef), Tarota Do (treble clef), and Trombó (bass clef). The time signature is 2/4 throughout. The music features eighth-note patterns and rests.

Musical score for the second section of 'Ball dels Gegants de Reus'. The score consists of five staves: Sac (treble clef), Fbl. (treble clef), Tar.Fa (treble clef), Tar.Do (treble clef), and Tbn. (bass clef). The time signature changes to 3/4 at measure 7. The music features eighth-note patterns and rests.

14

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

This section starts with measures 14-17 where each instrument plays eighth-note patterns. Measures 18-19 show sustained notes followed by rests. Measure 20 begins with a dynamic *s*.

20

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

Measure 20 features sustained notes and rests. Measure 21 has eighth-note patterns. Measures 22-23 show sustained notes. Measure 24 has eighth-note patterns. Measure 25 concludes with a dynamic *tr*.

26

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

Measure 26 has sustained notes. Measures 27-28 feature eighth-note patterns with dynamics *s tr*. Measures 29-30 show eighth-note patterns. Measure 31 concludes with a dynamic *tr*.

## 15. La gaita gallega

Arr. J. Aguza

Musical score for the first section of "La gaita gallega". The score consists of five staves, each representing a different instrument:

- Sac de gemecs (Treble clef, 3/4 time)
- Flabiol (Treble clef, 3/4 time)
- Tarota Fa (Treble clef, 3/4 time)
- Tarota Do (Treble clef, 3/4 time)
- Trombó (Bass clef, 3/4 time)

The music begins with a common time signature and transitions to 3/4 time at measure 8. The instruments play simple rhythmic patterns of eighth and sixteenth notes.

Musical score for the second section of "La gaita gallega". The score continues with the same five instruments and instrumentation as the first section:

- Sac (Treble clef)
- Fbl. (Treble clef)
- Tar.Fa (Treble clef)
- Tar.Do (Treble clef)
- Tbn. (Bass clef)

This section begins at measure 7. The Tarota Fa and Tarota Do parts have rests in measures 7 and 8. The Trombó part has a sustained note from measure 7 to measure 9. Measures 10 and 11 feature eighth-note patterns for all instruments.

17

1. | 2.

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

26

1. | 2.

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

35

1. | 2.

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

# 16. Ball de dames i vells de Tarragona

Popular

Arr. O. Prats i D. Carbonell

Sac de gemecs

Flabiol

Tarota Fa

Tarota Do

Trombó

7

Sac

8

Fbl.

Tar.Fa

Tar.Do

Tbn.

13

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

This section contains five staves of musical notation. The first two staves (Sac and Fbl.) feature sixteenth-note patterns. The third staff (Tar.Fa.) has eighth-note pairs. The fourth staff (Tar.Do.) has eighth notes. The fifth staff (Tbn.) has quarter notes. Measure 13 ends with a repeat sign and a '8' above the staff, indicating a repeat of the previous section.

19

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

This section contains five staves of musical notation. The first two staves (Sac and Fbl.) feature sixteenth-note patterns. The third staff (Tar.Fa.) has eighth-note pairs. The fourth staff (Tar.Do.) has eighth notes. The fifth staff (Tbn.) has quarter notes. Measure 19 ends with a repeat sign and a '8' above the staff, indicating a repeat of the previous section.

25

D.C.

Sac

Fbl.

Tar.Fa.

Tar.Do.

Tbn.

This section contains five staves of musical notation. The first two staves (Sac and Fbl.) feature sixteenth-note patterns. The third staff (Tar.Fa.) has eighth-note pairs. The fourth staff (Tar.Do.) has eighth notes. The fifth staff (Tbn.) has quarter notes. The section concludes with a 'D.C.' (Da Capo) instruction at the end of measure 25.

# 17. Ball rodó de Menàrguens

Popular

Arr. O. Prats i D. Carbonell

$\text{J} = 90$

Musical score for the first section of "Ball rodó de Menàrguens". The score consists of five staves: Sac de gemecs, Flabiol, Tarota Fa, Tarota Do, and Trombó. The key signature is common time (indicated by a '2'). The tempo is marked as  $\text{J} = 90$ . The instruments play a repetitive pattern of eighth and sixteenth notes.

Musical score for the second section of "Ball rodó de Menàrguens". The score consists of five staves: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The key signature changes to common time (indicated by a '2'). The score includes two endings: 1. and 2. The first ending ends with a repeat sign. The second ending begins with the instruction "A la segona a contratemps". The instruments play a more complex pattern of eighth and sixteenth notes.

16

1. | 2.

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

25

1. | 2.

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

33

1. | 2.

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

## 18. Ball Pla d'Alinyà

Popular  
Arr. H. Gaya

Musical score for five instruments:

- Sac de gemecs (Treble clef, 3/4 time)
- Flabiol (Treble clef, 3/4 time)
- Tarota Fa (Treble clef, 3/4 time)
- Tarota Do (Treble clef, 3/4 time)
- Trombó (Bass clef, 3/4 time)

The score consists of two systems of music. The first system starts with a common beginning for all instruments, followed by a repeat sign and a section for each instrument. The second system follows a similar pattern.

Musical score for five instruments:

- Sac (Treble clef, 3/4 time)
- Fbl. (Treble clef, 3/4 time)
- Tar.Fa (Treble clef, 3/4 time)
- Tar.Do (Treble clef, 3/4 time)
- Tbn. (Bass clef, 3/4 time)

The score consists of three systems of music. The first system starts with a common beginning for all instruments, followed by a repeat sign and a section for each instrument. The second system follows a similar pattern. The third system begins with a section for the Tbn. instrument.

18

||2.

*Corranda*

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

26

1.

||2.

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

33

1.

||2.

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

# 19. Jota de Veremar

Popular de Mallorca  
Transcripció Pep T. Rubio  
Arr. J. Aguza

$J = 140$

%

The musical score consists of five staves. The top staff is for 'Sac de gemecs' in treble clef, 3/4 time, with a tempo of  $J = 140$ . The second staff is for 'Flabiol' in treble clef, 3/4 time. The third staff is for 'Tarota Fa' in treble clef, 3/4 time. The fourth staff is for 'Tarota Do' in treble clef, 3/4 time. The bottom staff is for 'Trombó' in bass clef, 3/4 time. A double bar line with a repeat sign is positioned between the first two measures. Measures 1 through 4 are shown, followed by a repeat sign.

6

1. 2.

*accel. ....*

*accel. ....*

The musical score continues with five staves. The top staff is for 'Sac' in treble clef. The second staff is for 'Fbl.' in treble clef. The third staff is for 'Tar.Fa' in treble clef. The fourth staff is for 'Tar.Do' in treble clef. The bottom staff is for 'Tbn.' in bass clef. Measure 6 begins with a treble clef. Measures 1 and 2 are shown, separated by a double bar line. The section concludes with a repeat sign and two endings. The first ending leads to a section marked 'accel. ....'. The second ending leads to another section marked 'accel. ....'.

12

Sac Fbl. Tar.Fa Tar.Do Tbn.

*To Coda 1.*

This section shows five staves for Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The music consists of eighth-note patterns. Measure 12 ends with a repeat sign and a double bar line, leading into the Coda.

18

||2.||

D.S. al Coda

Φ

Sac Fbl. Tar.Fa Tar.Do Tbn.

This section starts with a repeat sign and a double bar line. It includes a dynamic instruction 'D.S. al Coda' and a key signature change to Φ (F major). The music continues with eighth-note patterns, ending with a final cadence.

23

Sac Fbl. Tar.Fa Tar.Do Tbn.

This section begins with a new measure number 23. The music consists of six measures of eighth-note patterns for each instrument, followed by a final measure where all parts rest.

## 20. Ball pla de la Cerdanya

Popular  
Arr. P. Puig

Musical score for the first section of "Ball pla de la Cerdanya". The score consists of five staves: Sac de gemecs (treble clef), Flabiol (treble clef), Tarota Fa (treble clef), Tarota Do (treble clef), and Trombó (bass clef). The time signature is 3/4 throughout. The music begins with a common time section followed by a repeat sign and a 3/4 section. The instruments play eighth-note patterns.

Musical score for the second section of "Ball pla de la Cerdanya". The score continues with the same five instruments: Sac (treble clef), Fbl. (treble clef), Tar.Fa (treble clef), Tar.Do (treble clef), and Tbn. (bass clef). The time signature changes to 6/8 at measure 6. The music is divided into two parts: 1. and 2., separated by a double bar line with repeat dots. The instruments play eighth-note patterns.

12

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

This section contains five staves of musical notation for the instruments Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The music consists of six measures. Measures 12-14 feature eighth-note patterns. Measure 15 begins with a measure rest followed by eighth-note patterns. Measure 16 starts with a measure rest, then has eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{p}$ . Measure 17 concludes with eighth-note patterns.

18

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

This section contains five staves of musical notation for the instruments Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The music consists of six measures. Measures 18-20 feature eighth-note patterns. Measure 21 begins with a measure rest followed by eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{p}$ . Measure 22 concludes with eighth-note patterns.

23

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

This section contains five staves of musical notation for the instruments Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The music consists of six measures. Measures 23-25 feature eighth-note patterns. Measure 26 begins with a measure rest followed by eighth-note patterns with dynamic markings like  $\text{f}$  and  $\text{p}$ . Measure 27 concludes with eighth-note patterns.

# 21. Ball del drac de Ribes

*Del seguici festiu de Sant Pere de Ribes*

Blas Coscollar  
Arr. Ll. Giménez

$\text{♩} = 90$

Musical score for five instruments: Sac de gemecs, Flabiol, Tarota Fa, Tarota Do, and Trombó. The score consists of five staves. The first four staves are in common time (indicated by a '4') and the last staff is in 2/4 time (indicated by a '2'). The key signature is one flat. The music features various rhythmic patterns, including eighth and sixteenth note groups, and rests.

Musical score for five instruments: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The score consists of five staves. The first four staves are in common time (indicated by a '4') and the last staff is in 2/4 time (indicated by a '2'). The key signature is one flat. The music continues the rhythmic patterns established in the first section.

11

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

16 *J. = 90*

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

22

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

## 22. Sardana curta de Cassà de la Selva

Popular  
Arr. D. Carbonell i M. Pujadas

Musical score for the first section of the Sardana, featuring five staves: Sac de gemecs, Flabiol, Tarota Fa, Tarota Do, and Trombó. The music is in 6/8 time, key signature of one flat. The score consists of two measures followed by a repeat sign and two more measures.

Sac de gemecs: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Flabiol: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Tarota Fa: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Tarota Do: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Trombó: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Musical score for the second section of the Sardana, continuing from the first section. The score includes five staves: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The music is in 6/8 time, key signature of one flat. The score consists of two measures followed by a repeat sign and two more measures.

Sac: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Fbl.: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Tar.Fa: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Tar.Do: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

Tbn.: Starts with a dotted half note, followed by eighth notes. Measures 2 and 4 start with quarter notes.

9

1.

2.

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

13

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

17

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

## 23. La Bolangera de Tarragona

Popular  
Arr. D. Carbonell

Musical score for measures 1-8. The score consists of five staves: Sac de gemecs, Flabiol, Tarota Fa, Tarota Do, and Trombó. The key signature is B-flat major (two flats). Measure 1: Sac de gemecs and Flabiol play eighth-note patterns. Tarota Fa and Tarota Do play sixteenth-note patterns. Trombó rests. Measure 2: All instruments play eighth-note patterns. Measure 3: All instruments play sixteenth-note patterns. Measures 4-8: Instruments play eighth-note patterns.

Musical score for measures 9-17. The score consists of five staves: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The key signature is B-flat major (two flats). Measure 9: Sac and Fbl. play eighth-note patterns. Tar.Fa and Tar.Do play sixteenth-note patterns. Tbn. rests. Measure 10: All instruments play eighth-note patterns. Measures 11-17: Instruments play sixteenth-note patterns.

Musical score for measures 18-25. The score consists of five staves: Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The key signature is B-flat major (two flats). Measure 18: All instruments play eighth-note patterns. Measures 19-25: Instruments play sixteenth-note patterns.

26

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

This section starts with two measures of silence for most instruments. Measure 27 begins with eighth-note patterns on Tar.Fa and Tar.Do. Measure 28 continues these patterns. Measures 29-30 show Tar.Fa and Tar.Do playing eighth-note pairs. Measures 31-32 show Tar.Fa and Tar.Do playing eighth-note pairs. Measure 33 concludes with Tar.Fa and Tar.Do playing eighth-note pairs.

34

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

This section starts with eighth-note patterns on Tar.Fa and Tar.Do. Measures 35-36 continue these patterns. Measures 37-38 show Tar.Fa and Tar.Do playing eighth-note pairs. Measures 39-40 show Tar.Fa and Tar.Do playing eighth-note pairs. Measure 41 concludes with Tar.Fa and Tar.Do playing eighth-note pairs.

43

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

This section starts with eighth-note patterns on Tar.Fa and Tar.Do. Measures 44-45 continue these patterns. Measures 46-47 show Tar.Fa and Tar.Do playing eighth-note pairs. Measures 48-49 show Tar.Fa and Tar.Do playing eighth-note pairs. Measure 50 concludes with Tar.Fa and Tar.Do playing eighth-note pairs. The score includes endings 1.3. and 4.

51

Sac: eighth-note patterns. Fbl.: eighth-note patterns. Tar.Fa: sixteenth-note patterns. Tar.Do: rests. Tbn: rests.

60

Sac: eighth-note patterns. Fbl.: rests. Tar.Fa: sixteenth-note patterns. Tar.Do: sixteenth-note patterns. Tbn: eighth-note patterns.

68

Sac: eighth-note patterns. Fbl.: rests. Tar.Fa: sixteenth-note patterns. Tar.Do: sixteenth-note patterns. Tbn: sixteenth-note patterns.

## 24. Ball de la Cabreta d'Olot

Popular  
Arr. Ll. Giménez

$\text{J} = 100$

Sac de gemecs

Flabiol

Tarota Fa

Tarota Do

Trombó

10

8

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

19

Sac  
Fbl.  
Tar.Fa.  
Tar.Do.  
Tbn.

This section starts with measures 19-21 where each instrument plays eighth-note patterns. Measures 22-23 show Tar.Fa. and Tar.Do. playing sixteenth-note patterns. Measures 24-25 show Tar.Fa. and Tar.Do. continuing their sixteenth-note patterns while Tbn. plays eighth-note patterns.

26

Sac  
Fbl.  
Tar.Fa.  
Tar.Do.  
Tbn.

This section starts with measures 26-28 where each instrument plays eighth-note patterns. Measures 29-30 show Tar.Fa. and Tar.Do. playing sixteenth-note patterns. Measures 31-32 show Tar.Fa. and Tar.Do. continuing their sixteenth-note patterns while Tbn. plays eighth-note patterns.

35

Sac  
Fbl.  
Tar.Fa.  
Tar.Do.  
Tbn.

This section starts with measures 35-37 where each instrument plays eighth-note patterns. Measures 38-39 show Tar.Fa. and Tar.Do. playing sixteenth-note patterns. Measures 40-41 show Tar.Fa. and Tar.Do. continuing their sixteenth-note patterns while Tbn. plays eighth-note patterns.

45

Sac Fbl. Tar.Fa Tar.Do Tbn.

This musical score page contains five staves for the instruments Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The measure number 45 is at the top left. The first two staves (Sac and Fbl.) have treble clefs and 8th note stems pointing down. The Tar.Fa staff has a treble clef and 16th note heads. The Tar.Do staff has a treble clef and 8th note stems pointing up. The Tbn. staff has a bass clef and 16th note heads. Measures 45-8 show various rhythmic patterns including eighth and sixteenth notes.

54

Sac Fbl. Tar.Fa Tar.Do Tbn.

This musical score page contains five staves for the instruments Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The measure number 54 is at the top left. The first two staves (Sac and Fbl.) have treble clefs and 8th note stems pointing down. The Tar.Fa staff has a treble clef and 16th note heads. The Tar.Do staff has a treble clef and 8th note stems pointing up. The Tbn. staff has a bass clef and 16th note heads. Measures 54-57 show various rhythmic patterns including eighth and sixteenth notes.

61

Sac Fbl. Tar.Fa Tar.Do Tbn.

This musical score page contains five staves for the instruments Sac, Fbl., Tar.Fa, Tar.Do, and Tbn. The measure number 61 is at the top left. The first two staves (Sac and Fbl.) have treble clefs and 8th note stems pointing down. The Tar.Fa staff has a treble clef and 16th note heads. The Tar.Do staff has a treble clef and 8th note stems pointing up. The Tbn. staff has a bass clef and 16th note heads. Measures 61-64 show various rhythmic patterns including eighth and sixteenth notes.

# 25. Contradansa dels Gegants de Barcelona

Popular  
Arr. I. Jordà

$\text{♩} = 120$

Fm Gb7

Sac de gemecs

Flabiol

Tarota Fa

Tarota Do

Trombó

9 F Bb C7 F D7 Gm7 C7

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

16

F C7sus4 F6 | 1. 2. | C C/Bb Am7 Ab7 Gsus4 C

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

*f* *mf*

23

C/Bb Am7 G | 1. 2. | C C7 F Bb

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

30

C7 F D7 Gm7 C7 | 1. 2. | F C7sus4 F C C/Bb

Sac  
Fbl.  
Tar.Fa  
Tar.Do  
Tbn.

*f* *mf*

38

Sac Am7 Ab7 Gsus4 C C/Bb Am7 G C C C7 F

Fbl.

Tar.Fa

Tar.Do

Tbn.

*f* *mf*

46

Bb C7 F D7 Gm7 C7 F C7sus4

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

*f*

*mf*

*f*

*mf*

53

F6 Ab7 G7 C6 G7 C

Sac

Fbl.

Tar.Fa

Tar.Do

Tbn.

*s*

*f*

*f*

*f*



