

L'Èrik i l'Alba de Castellfollit

Regal del bon amic Pere Costa als seus nés

*Marc Timón Barceló
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The musical score consists of ten staves of music, each beginning with a measure number. The notation includes various dynamics and performance instructions:

- Staff 1: *ff*
- Staff 2: *ff*, *5*, *7*, *7*
- Staff 3: *solo*, *ff*, *3*
- Staff 4: *p comico*, *ff*
- Staff 5: *f grotesco*, *2*, *10*, *f*
- Staff 6: *p subito*, *f*, *3*, *3*
- Staff 7: *f*, *ff*
- Staff 8: *f*, *6*

Tible I

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The musical score for Tible I consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *ff*
- Staff 2: *f*
- Staff 3: *ff*
- Staff 4: *f grotesco*
- Staff 5: *f*
- Staff 6: *solo*
- Staff 7: *f*
- Staff 8: *f*
- Staff 9: *ff*
- Staff 10: *tr*

The score also features several numerical markings: 4, 5, 7, 8, 12, and 6, which likely indicate fingerings or specific rhythmic patterns. The music is characterized by intricate rhythmic patterns and dynamic contrasts.

Tible II

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The musical score consists of ten staves of music, each beginning with a measure number. The dynamics and articulations are as follows:

- Staff 1: Measure 7, dynamics *ff* and *f*.
- Staff 2: Measure 10, dynamics *f* and *ff*.
- Staff 3: Measure 22, dynamics *ff* and *p comico*.
- Staff 4: Measure 30, dynamics *ff* and *p*.
- Staff 5: Measure 46, dynamics *p* and *mf*.
- Staff 6: Measure 88, dynamics *mf* and *f*.
- Staff 7: Measure 103, dynamics *f* and *ff*.
- Staff 8: Measure 112, dynamics *ff*.
- Staff 9: Measure 120, dynamics *ff*.

The score includes various musical notations such as slurs, accents, and articulation marks. The key signature is one sharp (F#) and the time signature is 2/4.

Tenora I

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The musical score for Tenora I consists of ten staves of music. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *ff*
- Staff 2: *mf dolce*
- Staff 3: *ff*
- Staff 4: *f grotesco*
- Staff 5: *solo dolce*
- Staff 6: *solo*
- Staff 7: *f*
- Staff 8: *f*
- Staff 9: *f*
- Staff 10: *ff*

The score also features several articulations and ornaments, including slurs, accents, and specific fingerings (e.g., 7, 5, 3, 4, 3, 13, 6). The piece concludes with a final flourish on the tenth staff.

Tenora II

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The musical score for Tenora II consists of ten staves of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1: *ff* (fortissimo), starting with a 7-measure rest.
- Staff 2: *ff* (fortissimo), starting with a 5-measure rest.
- Staff 3: *pp* (pianissimo), starting with a 2-measure rest.
- Staff 4: *p comico* (piano comico), starting with an 11-measure rest.
- Staff 5: *mf* (mezzo-forte), starting with an 18-measure rest.
- Staff 6: *f* (forte), starting with a 2-measure rest.
- Staff 7: *f* (forte), starting with a 6-measure rest.
- Staff 8: *f* (forte), starting with a 6-measure rest.
- Staff 9: *f* (forte), starting with a 6-measure rest.
- Staff 10: *f* (forte), starting with a 6-measure rest.

The score also includes various articulations such as accents (>), slurs, and dynamic markings like *ff*, *pp*, *p comico*, *mf*, and *f*.

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The musical score is written for Trompeta I in B \flat and consists of ten staves of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1: *ff*
- Staff 2: *mf*, *ff* (with first and second endings), *ff*
- Staff 3: *pp*, *ff*, *p comico*
- Staff 4: *fff*, *f grotesco*
- Staff 5: *p*
- Staff 6: *f*, *solo rubato*, *f*
- Staff 7: *mf súbito*, *f*
- Staff 8: *f*, *ff*
- Staff 9: *f*, *ff*
- Staff 10: *f*, *ff*

The score also features several articulations and ornaments, including accents (>), slurs, and breath marks (b). There are also numerical markings (6, 6, 4, 14, 2, 3, 5, 6) indicating specific rhythmic or structural elements.

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The musical score is written for Trompeta II en B \flat and consists of 11 staves of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1: *ff* (fortissimo)
- Staff 2: *mf* (mezzo-forte)
- Staff 3: *ff* (fortissimo)
- Staff 4: *p comico* (piano comico), *fff* (fortississimo), *f grottesco* (f marcato grottesco)
- Staff 5: *p* (piano), *f* (forte), *mf* (mezzo-forte)
- Staff 6: *f* (forte)
- Staff 7: *p súbito* (piano súbito)
- Staff 8: *f* (forte)
- Staff 9: *ff* (fortissimo)

The score also features several articulations and ornaments, including accents, slurs, and specific fingerings (e.g., 6, 5, 2, 3, 2, 3, 6). The piece concludes with a final flourish on the 11th staff.

Trombó

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12 *ff*

24 *mp dolce* *mf*

40 *ff* *ff*

48 *p comico* *fff*
Gliss *Gliss* *Gliss* *Gliss* *Gliss* *Gliss* *Gliss* *Gliss*

63 *f grotesco* *p*
2 2 6

83 *f* *mf*

93 *f* *f* 3 3 3 3 5

108 *p súbito* *f*

118 *f* *ff* 2 6

Fiscorn I

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The musical score is written for Fiscorn I in a 2/4 time signature. It consists of ten staves of music, each beginning with a measure number. The score includes various dynamics such as *mp dolce*, *mf*, *ff*, *fff*, *f grotesco*, *p*, *f*, *mf*, *p súbito*, and *f*. Articulations like accents (>) and slurs are used throughout. Fingerings are indicated by numbers 1-5. The score concludes with a double bar line and repeat dots.

18 *mp dolce*

40 *mf* *fff* *f grotesco* *p* *ff* *solo*

59 *fff* *f* *mf*

69 *f*

83 *mf* *f* *p súbito*

95 *f* *f*

108 *f* *ff*

118 *f* *ff*

Fiscorn II

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12 *ff*

22 *mp dolce* *mf* 5

40 *ff* 3 3 3 *ff*

57 *fff solo* *f grottesco* 2 *p*

67 2 *mf* *f*

81 *mf*

93 6 *f* *fff*

110 *p súbito* *f* *f*

120 *ff* 6

Detailed description: This is a musical score for Fiscorn II, consisting of ten staves of music. The score is written in bass clef with a 2/4 time signature. It begins with a key signature of one sharp (F#) and a common time signature. The music is characterized by a variety of dynamics and articulations. The first staff (measures 1-11) starts with a forte (ff) dynamic. The second staff (measures 12-21) features a mezzo-piano (mp) dolce dynamic, followed by a mezzo-forte (mf) dynamic. The third staff (measures 22-39) includes a mezzo-forte (mf) dynamic and a five-measure phrase. The fourth staff (measures 40-56) contains a fortissimo (ff) dynamic, triplets, and a fortissimo (ff) dynamic. The fifth staff (measures 57-66) features a fortississimo (fff) solo dynamic, a fortissimo (f) grottesco dynamic, and a piano (p) dynamic. The sixth staff (measures 67-80) includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The seventh staff (measures 81-92) starts with a mezzo-forte (mf) dynamic. The eighth staff (measures 93-109) features a forte (f) dynamic, a fortississimo (fff) dynamic, and a piano (p) subito dynamic. The ninth staff (measures 110-119) includes a forte (f) dynamic and a fortissimo (ff) dynamic. The tenth staff (measures 120-129) features a fortissimo (ff) dynamic and a six-measure phrase.

Contrabaix

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The musical score is written for a double bass in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music, with measure numbers 14, 26, 40, 55, 74, 88, 102, and 117 indicated at the beginning of their respective staves. The score includes various performance instructions such as *pizz.*, *ff*, *mf*, *mp*, *mp dolce*, *p*, *p comico*, *arc*, *fff*, *f grotesco*, *f*, *mf*, *f*, *sfz*, *arc*, *p súbito*, *f*, *ff*, *arc*, and *pizz.*. It also features dynamic markings like *4* and *2* for accents, and articulation marks like *>* and *>>*. The score concludes with a double bar line and repeat dots.

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The musical score is arranged in ten staves, each with a specific instrument label on the left. The key signature is two sharps (F# and C#) and the time signature is 2/4. The score begins with a double bar line and a repeat sign. The first staff, Flabiol, starts with a *ff* dynamic and features a melodic line with eighth-note patterns and slurs. The second staff, Tibles I and II, also start with *ff* and play a similar melodic line. The third staff, Tenora I and II, start with *ff* and play a rhythmic pattern of eighth notes. The fourth staff, Trompeta I en Bb and II en Bb, start with *ff* and play a rhythmic pattern of eighth notes with accents. The fifth staff, Trombó, starts with *ff* and plays a rhythmic pattern of eighth notes with accents. The sixth staff, Fiscorn I and II, start with *ff* and play a rhythmic pattern of eighth notes with accents. The seventh staff, Contrabaix, starts with *ff* and plays a rhythmic pattern of eighth notes with accents. The score concludes with a final cadence.

Flabiol *ff*

Tibles I *ff*

Tibles II *ff*

Tenora I *ff*

Tenora II *ff*

Trompeta I en B \flat *ff*

Trompeta II en B \flat *ff*

Trombó *ff*

Fiscorn I *ff*

Fiscorn II *ff*

Contrabaix *ff* *pizz.*

This musical score page contains ten staves for various instruments. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 10, indicated by a '10' above the first staff. The instruments and their parts are as follows:

- Flab. (Flute):** Measures 10-11 feature a rapid sixteenth-note run. From measure 12 onwards, the part is mostly rests.
- Tible I (Piccolo):** Measures 10-11 feature a sixteenth-note run. From measure 12 onwards, the part is mostly rests. A dynamic marking of *f* appears in measure 18.
- Tible II (Piccolo):** Measures 10-11 feature a sixteenth-note run. From measure 12 onwards, the part is mostly rests. A dynamic marking of *f* appears in measure 18.
- Ten. I (Trumpet):** Measures 10-11 feature a sixteenth-note run. From measure 12 onwards, the part is mostly rests. A dynamic marking of *mf dolce* appears in measure 16.
- Ten. II (Trumpet):** Measures 10-11 feature a sixteenth-note run. From measure 12 onwards, the part is mostly rests.
- B^b Tpt. I (Trumpet):** Measures 10-11 feature a dotted quarter note pattern. From measure 12 onwards, the part is mostly rests.
- B^b Tpt. II (Trumpet):** Measures 10-11 feature a dotted quarter note pattern. From measure 12 onwards, the part is mostly rests. A dynamic marking of *mf* appears in measure 18.
- Tbó (Tuba):** Measures 10-11 feature a dotted quarter note pattern. From measure 12 onwards, the part is mostly rests. A dynamic marking of *mp dolce* appears in measure 16, and *mf* appears in measure 18.
- Fisc. I (Baritone):** Measures 10-11 feature a dotted quarter note pattern. From measure 12 onwards, the part is mostly rests. A dynamic marking of *mp dolce* appears in measure 16, and *mf* appears in measure 18.
- Fisc. II (Baritone):** Measures 10-11 feature a dotted quarter note pattern. From measure 12 onwards, the part is mostly rests. A dynamic marking of *mp dolce* appears in measure 16, and *mf* appears in measure 18.
- Cb. (Cello):** Measures 10-11 feature a dotted quarter note pattern. From measure 12 onwards, the part is mostly rests. A dynamic marking of *mp dolce* appears in measure 16, and *mf* appears in measure 18.

40

Flab. *p comico* *f grotesco*

Tible I *f grotesco*

Tible II *p comico*

Ten. I *f grotesco*

Ten. II *p comico*

B♭ Tpt. I *p comico* *fff* *f grotesco*

B♭ Tpt. II *p comico* *fff* *f grotesco*

Tbó *p comico* *fff* *f grotesco* *Glissando* *Glissando* *Gliss.* *Gliss.*

Fisc. I *fff* *f grotesco* 3

Fisc. II *fff* *f grotesco* 3

Cb. *p comico* *fff* *f grotesco*

Flab. *50* *3*

Tible I *3*

Tible II

Ten. I *3* *3* *solo* *dolce*

Ten. II

B \flat Tpt. I *50* *p*

B \flat Tpt. II *p*

Tbó *Glissando* *Glissando* *Gliss.* *Glissando* *Glissando* *Glissando* *Glissando* *Glissando* *Glissando*

Fisc. I *3* *3* *3* *p* *solo* *mf*

Fisc. II *3* *3* *3* *p* *solo* *mf*

Cb. *50*

59 Flab. *tr*

Tible I *f* *solo* *f*

Tible II *p*

Ten. I *f* *solo* *f*

Ten. II *p*

B \flat Tpt. I 59

B \flat Tpt. II *p* *f* *mf*

Tbo *p* *f* *mf*

Fisc. I *f* *mf*

Fisc. II *f* *mf*

Cb. 59 *arc* *p* *f* *pizz.* *mf*

81

Flab. *f* 3

Tible I 3

Tible II *mf* *mf*

Ten. I 3

Ten. II *mf* *mf*

B♭ Tpt. I *f* *f* 3

B♭ Tpt. II *f* 3

Tbó *f* 3 3

Fisc. I *f* *f* 3

Fisc. II *f* *sfz*

Cb. 81 *arc* *f* *sfz* *pizz.*

90

Flab. *p súbito*

Tible I

Tible II

Ten. I

Ten. II

B♭ Tpt. I *solo rubato*
mf súbito *f*

B♭ Tpt. II *p súbito* *f*

Tbo *p súbito* *f*

Fisc. I *p súbito* *f*

Fisc. II *p súbito*

Cb. *p súbito* *f*

Detailed description: This page of a musical score, numbered 10, features ten staves. The top staff is for Flab. (Flute), starting at measure 90 with a triplet of eighth notes, followed by a melodic line with a *p súbito* dynamic and a long phrase ending in *ff*. The Tible I and Tible II staves are mostly silent, with Tible II having a few notes in the first two measures. The Tenor I and II staves also have some initial notes. The B♭ Trumpet I staff begins with a triplet and a *solo rubato* instruction, with dynamics *mf súbito* and *f*. The B♭ Trumpet II staff has a triplet and dynamics *p súbito* and *f*. The Trombone staff has two triplets and dynamics *p súbito* and *f*. The First Clarinet staff has a triplet and dynamics *p súbito* and *f*. The Second Clarinet staff has a *p súbito* dynamic. The Contrabass staff has a triplet and dynamics *p súbito* and *f*. The score is in a key with one sharp (F#) and a common time signature.

Flab. ¹⁰⁰ *f*

Tible I *f*

Tible II *f*

Ten. I *f*

Ten. II *f*

B♭ Tpt. I ¹⁰⁰ *f*

B♭ Tpt. II *f*

Tbo *f*

Fisc. I *f*

Fisc. II *f*

Cb. ¹⁰⁰ *arc* *pizz.* *f*

Detailed description of the musical score: This page contains ten staves of music for various instruments. The Flute (Flab.) and Piccolo (Fisc. I) parts feature rapid sixteenth-note passages, with the Flute starting at a dynamic of 100. The Trumpets (B♭ Tpt. I and II) and Trombone (Tbo) parts play rhythmic patterns, with the Trumpets and Trombone also marked with a dynamic of 100. The Tenors (Ten. I and II) play a steady eighth-note accompaniment. The Clarinets (Fisc. I and II) and Contrabass (Cb.) parts provide harmonic support, with the Cb. part including an 'arc' (arco) section and a 'pizz.' (pizzicato) section. Dynamics of *f* (forte) are used throughout the score to indicate loud passages.

