

# **“Cent anys de sardanes”**

*Sardana dedicada al mestre “Manel Saderra i Puigferrer”  
“2n Premi” al XI Concurs de Sardanes per a Joves Compositors  
(Blanes 2008)*

**Composer:** *Carles Raya i Civit*

**Opus i Any:** *Op. 6 / 2008*

**Tiratge:** *(31 / 69 = 100)*

## **Comentari de l'autor**

Aquesta sardana ha volgut ser un petit i humil homenatge a Manel Saderra i Puigferrer en motiu del centenari del seu naixement.

Aquesta obra l'he volgut dotar amb pincelades musicals que podrien recordar a alguns recursos que el gran mestre Puigferrer va fer servir durant tota la seva carrera com a compositor de sardanes: progressions cromàtiques de séptimes disminuides (Dubte), solo de trompeta als curts (Somni), pedal a l'inici del tema dels llargs, etc...

El final de la sardana conté el mateix solo de flabiol (ara, en mode menor) amb que comença la sardana per tal de donar un sentit global i conclusiu a tota la peça. Com a petita anècdota aquesta sardana té, sumant els curts i els llargs, 100 compasos.

“*Cent anys de sardanes*”, la meva sisena sardana (Op. 6), va ser presentada, seleccionada i guanyadora del “2n Premi” al concurs de Joves Compositors de Blanes 2008, conjuntament amb “Recordants vells temps” (Op. 5) que va obtenir el “Premi Jurat Popular”.

*Carles Raya, 9 de Desembre de 2007*

# " Cent anys de sardanes "

"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)

Carles Raya (1986)

Solo

A

Flabiol

Tible I

Tible II

Tenora I

Tenora II

Trompeta I

Trompeta II

Trombó

Fiscorn I

Fiscorn II

Contrabaix

f

f

f

f

mf

f

f

mf

f

mf

pizz

arc

pizz

f

ff

f

Fl.

Tib.I

Tib.II

Ten.I

Ten.II

Tpt. I

Tpt. II

Tb.

Fisc.I

Fisc.II

Cb.

16

*f*

*f*

*mf*

*f*

*mf*

*f*

*mp*

*f*

*mp*

*f*

*Cresc ...*

*f*

*mf*

*f*

*mf*

*f*

*arc*

*pizz*

*arc*

*pizz*

*ff*

*f*

*ff*

Musical score for orchestra and choir, page 32. The score includes parts for Flute (Fl.), Trombones I (Tib.I), Trombones II (Tib.II), Tenors I (Ten.I), Tenors II (Ten.II), Trompetes I (Tpt. I), Trompetes II (Tpt. II), Bassoon (Tb.), Bassoon I (Fisc.I), Bassoon II (Fisc.II), and Cello (Cb.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns, dynamic **f**, slurs, grace notes.
- Trombones I (Tib.I) and Trombones II (Tib.II):** Playing sixteenth-note patterns, dynamics **f** and **p**, slurs, crescendos indicated by **Cresc...**, dynamic **ff**.
- Tenors I (Ten.I) and Tenors II (Ten.II):** Playing sixteenth-note patterns, dynamics **f** and **p**, slurs, crescendos indicated by **Cresc...**, dynamic **ff**.
- Trompetes I (Tpt. I) and Trompetes II (Tpt. II):** Playing eighth-note patterns, dynamics **p** and **f**, slurs, crescendos indicated by **Cresc...**, dynamic **ff**.
- Bassoon (Tb.):** Playing eighth-note patterns, dynamic **f**, slurs.
- Bassoon I (Fisc.I) and Bassoon II (Fisc.II):** Playing sixteenth-note patterns, dynamics **f** and **p**, slurs, crescendos indicated by **Cresc...**, dynamic **ff**, decrescendo indicated by **Decresc...**, dynamic **mp**.
- Cello (Cb.):** Playing eighth-note patterns, dynamic **ff** (arc), dynamic **mp**, dynamic **Cresc...**, dynamic **f**, dynamic **ff**.

The score indicates a **Solo** section for the Flute at the end of the page.

46 [B]

Fl.

Tib.I

Tib.II

Ten.I

Ten.II

Tpt. I

Tpt. II

Tb.

Fisc.I

Fisc.II

Cb.

*Solo*

*f*

*mf*

*mp*

*Solo*

*f*

*Sordina*

*f*

*mp*

*Solo*

*f*

*mp*

*mp*

*46*

*mf*

*f*

*mf*

*f*

Fl. *Majestuós* [C]

Tib.I *Majestuós*

Tib.II *Majestuós*

Ten.I *Majestuós*

Ten.II *Majestuós*

Tpt. I *Out Sordina*

Tpt. II

Tb.

Fisc.I

Fisc.II

Cb. *arc*

60

61

Musical score for orchestra and choir, page 74, measures 1-10. The score includes parts for Flute (Fl.), Trombones I (Tib.I), Trombones II (Tib.II), Tenor I (Ten.I), Tenor II (Ten.II), Trompete I (Tpt. I), Trompete II (Tpt. II), Bassoon (Tb.), Bassoon I (Fisc.I), Bassoon II (Fisc.II), and Cello/Bass (Cb.). The music features dynamic markings such as *f*, *mf*, *mp*, *p*, and *Cresc...*. Measure 1 starts with a forte dynamic (*f*) for the Flute. Measures 2-3 show a transition with *mf* for Trombones I and II, followed by *mp* and *p* dynamics. Measures 4-5 continue with *p* dynamics and crescendos indicated by *Cresc...*. Measures 6-7 show a return to *f* dynamics for Trombones I and II. Measures 8-9 show a transition with *mf* for Trombones I and II, followed by *p* and *Cresc...* dynamics. Measure 10 concludes with a forte dynamic (*f*) for Trombones I and II.

Musical score for orchestra and choir, page 86, section E. The score includes parts for Flute (Fl.), Trombones I (Tib.I), Trombones II (Tib.II), Tenor I (Ten.I), Tenor II (Ten.II), Trompete I (Tpt. I), Trompete II (Tpt. II), Bassoon (Tb.), Bassoon I (Fisc.I), Bassoon II (Fisc.II), and Cello (Cb.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns with dynamic ***ff***. A melodic line begins at measure 86.
- Trombones I (Tib.I) and Trombones II (Tib.II):** Playing eighth-note patterns with dynamic ***ff***.
- Tenor I (Ten.I) and Tenor II (Ten.II):** Playing eighth-note patterns with dynamic ***ff***.
- Trompete I (Tpt. I) and Trompete II (Tpt. II):** Playing eighth-note patterns with dynamic ***ff***.
- Bassoon (Tb.):** Playing eighth-note patterns with dynamic ***ff***.
- Bassoon I (Fisc.I) and Bassoon II (Fisc.II):** Playing eighth-note patterns with dynamic ***ff***.
- Cello (Cb.):** Playing eighth-note patterns with dynamic ***ff***, marked **pizz.** Measures 86-87 show **arc** markings over the bassoon parts.

Section E begins with a melodic line from the Flute. The section ends with a forte dynamic ***ff*** followed by a soft dynamic ***mf***.

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Carles Raya (1986)

*"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)*

*Solo*

*f*

**A**

**B**

**C** *Majestuos*

**D**

**E**

*Solo*

*f*

*f*

*f*

*ff*

*f*

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(Titatge: 31 / 69 = 100)

**" Cent anys de sardanes "**

Carles Raya (1986)

*"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)*

The musical score is composed of ten staves of music for a band. The key signature changes throughout the piece, including G major, F# major, and B major. Dynamics such as *f*, *p*, *Cresc...*, *Majestuós*, *ff*, *mf*, *mp*, and *ff* are indicated. Performance instructions like *>*, *3*, and *>>>* are also present. The score is divided into sections labeled A, B, C, D, and E.

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**" Cent anys de sardanes "**

Carles Raya (1986)

*"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)*

The musical score is composed of five staves of music for a band. The first staff starts with a dynamic ***f***. The second staff begins at measure 19. The third staff starts at measure 32. The fourth staff begins at measure 46, with the instruction ***Majestuós***. The fifth staff starts at measure 68. Measures 46 through 86 are grouped under section **E**. Various dynamics are indicated throughout, including ***f***, ***mf***, ***p***, **Cresc ...**, ***ff***, and accents. Measure 46 also features a crescendo. Measure 86 concludes with a dynamic ***ff***.

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(Titatge: 31 / 69 = 100)

Tenor I

# "Cent anys de sardanes"

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"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)

5 *f* A

20 *f* B

32 *p* *Cresc...* C

42 *mf* D

63 *p* *Cresc...* E

81 *ff* *Majestuós* C

87 *Solo*

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## Tenora II

## **" Cent anys de sardanes "**

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*"2n Premi ex aequo"* al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first staff begins at measure 5, starting with a dynamic ***f***. The second staff begins at measure 25, with dynamics ***mf***, ***f***, and ***f***. The third staff begins at measure 36, with dynamics ***p*** and ***Cresc...***, followed by a dynamic ***ff***. The fourth staff begins at measure 50, with dynamics ***mp*** and ***Majestuos***, followed by a dynamic ***ff***. The fifth staff begins at measure 76, with dynamics ***f***, ***p***, ***3***, ***Cresc...***, ***3***, and ***ff***. Each staff includes various articulations like slurs, grace notes, and dynamic markings like ***>***, ***3***, and ***A***, ***B***, ***C***, ***D***, and ***E***.

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(Titatge:  $31 / 69 = 100$ )

Trompeta I

# " Cent anys de sardanes "

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A 3

15 *mf*

32 *f* *mf* *Cresc...* *f*

46 *p* *Cresc...* *3* *3* *ff* *4*

B *Solo* *4* *Sordina* *4* *Out Sordina*

C *f Solo* *f* *2*

D *4* *3* *3* *Cresc...* *3* *ff* *E*

89 *p* *Cresc...* *3* *3* *3* *mp* *< ff*

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(Titatge: 31 / 69 = 100)

Trompeta II

# "Cent anys de sardanes"

Carles Raya (1986)

"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)

17

32 Cresc... f mf 3 3 mp 3 ff 3 mf

44 B 3 4 3 mp 3 3 C

63 7 mf > > > f > > >

78 D 3 3 3 p Cresc... 3 ff

88 E 3 3 3 3 3 3

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(Titatge: 31 / 69 = 100)

Trombó

# "Cent anys de sardanes"

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"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)

The musical score consists of five staves of music for Trombone. The key signature changes frequently, including sections in A major, B minor, C major, D major, E major, and F major. The time signature also varies, notably with a section in 6/8 at measure 32. The score includes dynamic markings such as *mf*, *f*, *mf*, *Cresc...*, *> f*, *> mp*, *> p*, *Cresc...*, *ff*, and *mp*. Articulation is indicated by various slurs and grace notes. Measure numbers 16, 32, 52, 70, and 86 are marked. Measure 86 concludes with a tempo marking of *(Titatge: 31 / 69 = 100)*. The score is annotated with letters A through E above specific measures: A is above measure 16, B is above measure 32, C is above measure 52, D is above measure 70, and E is above measure 86.

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(Titatge: 31 / 69 = 100)

**" Cent anys de sardanes "**

Carles Raya (1986)

*"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)*

**1** *mf* < *f* > *mf*  
**16** *Cresc...* *f* *mf* > *mp* > *f* *3*  
**32** *f* *p* *3* *3* *3* *3* *Cresc...* *f* > *ff* *Decresc...* *mp*  
**46** **B** *Solo* *f* > *4* *6* > *4* *C*  
**70** *mf* > *4* *mf* > *p* *3* *3* *Cresc...*  
**85** *ff* **E** > *mp* < *ff*  
(Titatge: 31 / 69 = 100)

**" Cent anys de sardanes "**

Carles Raya (1986)

*"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)*

The musical score consists of five staves of music for Fiscorn II. The first staff starts at measure 18 with a dynamic of *mf*, followed by *f*, *mf*, and *Cresc...*. Measure 32 begins with *f*, followed by *p* with a 3 overline, *Cresc...*, *ff*, and *mp*. Measure 50 starts with a 4 overline, followed by a 2 overline, *mf*, and *ff*. Measure 74 begins with *f*, followed by *mf*, *p*, *Cresc...*, and *ff*. Measure 88 begins with *E* (Em), followed by *ff*.

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(Titatge: 31 / 69 = 100)

Contraix

# " Cent anys de sardanes "

Carles Raya (1986)

"2n Premi ex aequo" al XIè Concurs de Sardanes per a Joves Compositors (Blanes 2008)

The musical score consists of five staves of music for Contrabass. The first staff starts with a dynamic of **f** and includes markings for **pizz**, **arc**, and **ff**. The second staff begins at measure 14 with **Cresc...** and **ff**. The third staff starts at measure 32 with **ff** and **mp**. The fourth staff begins at measure 46 with **B** and **mf**. The fifth staff starts at measure 58 with **arc** and **C**. The sixth staff begins at measure 74 with **D** and **f**. The seventh staff starts at measure 88 with **E** and **pizz**. Various dynamics such as **ff**, **f**, **mf**, **mp**, and **ff** are used throughout the piece. Performance instructions like **pizz**, **arc**, and **3** (indicating triplets) are also present. Measure numbers 14, 32, 46, 58, 74, and 88 are indicated above the staves.

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