

La nit dels contes

Cantata per a veus blanques, narrador, piano, baix, bateria
i orquestra d'iniciació al violí, violoncel, ukulele i Orff

Partitures generals

Text: Víctor Sunyol
Música: Antoni Miralpeix

1. Quina son que tinc

La nit dels contes

Text: Víctor Sunyol

Música: Antoni Miralpeix

Molt tranquil, suau, tempo rubato
♩ = 82

A
1 Amaj⁷ F#m

p
Qui - na son que tinc.

Carilló

Ukulele

Violí

Violoncel

Piano
mp
p
Red. * Red. * Red. * Red. *

Baix

Bateria

7

D E Bm⁷ A Dmaj⁷ G

Veü 1

Qui - na son que tinc. Se'm tan - quen els ulls. Se'm tan - quen els ulls. M'es *pp*

Veü 2

Car.

Uku.

Vi.

Vc.

Pno.

B.

Bt.

13

B $\flat$ A B

Veü 1

tic a-dor-mint.

Veü 2

2 Amaj⁷ F $\sharp$ m D E

mp En ca-ra he d'en-dre-çar els con-tes que hel-legit, però ja no puc més i em vull fi-car al llit. Ja en-

Car.

Uku.

p

Vi.

p Pizz.

Vc.

p

Pno.

mp

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

B.

Bt.

Plats molt suaus o shekere

pp

19

Ve u 1

Ve u 2

Car.

Uku.

Vi.

Vc.

Pno.

B.

Bt.

Bm⁷ *A* *Dmaj⁷* *G* *B^b7* *A*

dre-ça-ré de-mà, ho he ben de-ci-dit. Dei-xo els lli-bres o-berts i a-pa bo-na nit. M'es - tic a-dor - mint. En -

pp *mp*

pp *pp* *pp*

Red. * *Red.* * *Red.* * *Red.* *

pp

25

C Amaj⁷ F#m D E⁷ Bm⁷

Veu 1

mp

Qui - na son que tinc. Qui - na son que tinc. Se'm tan - quen els nu
Nu nu nu nu nu nu nu nu nu, nu nu, nu nu nu nu nu nu nu nu nu

Veu 2

ca-ra he d'en-dre-çar els con-tes que he lle-git, però ja no puc més i em vull fi - car al llit. Ja en - dre-ça-ré de-mà, ho
nu nu nu nu nu nu nu nu nu nu nu nu nu nu nu nu nu nu nu nu nu

Car.

p

Uku.

p

Vi.

p Pizz.

Vc.

p

Pno.

mp

Red. * Red. * Red. *

B.

Bt.

30

Amaj⁷ Dmaj⁷ 1st G B^b7 A

Veu 1 ulls. Se'm tan - quen els ulls. M'es - tic a - dor - mint.

Veu 2 he ben de-ci-dit. Dei-xo els lli - bres o-berts i a - pa bo-na nit. M'es - tic a - dor - mint. Nu -

Car.

Uku.

Vi.

Vc.

Pno.

B.

Bt.

35

2G, B $\flat$ 7 A D (Fer un badall suau i lent, acompanyat del gest)

Veu 1

nu. *pp* M'es - tic a-dor - mint.

Veu 2

nu nu nu nu nu. M'es - tic a-dor - mint. *pp* (Fer un badall suau i lent, acompanyat del gest)

Car.

Uku.

Vi.

Vc.

pp

Pno.

pp rit. 8va

Red. * *pp* Red. * Red. * Red. * Red. * Red. *

B.

pp

Bt.

2. Es desperta una sirena

La nit dels contes

Text: Víctor Sunyol

Música: Antoni Miralpeix

$\text{♩} = 128$

Veü

Met/Cro

Ukulele

Violí

Violoncel

Piano

Baix

Bateria

Am⁷

Arco

Arco

Ad.

The musical score is written for a 4/4 ensemble. It includes staves for Voice (Veü), Met/Cro, Ukulele, Violin (Violí), Cello (Violoncel), Piano, Bass (Baix), and Drums (Bateria). The tempo is marked as 128 beats per minute. The key signature has one sharp (F#). The Ukulele part features Am7 chords. The Violin and Cello parts are marked 'Arco'. The Piano part has a complex melodic line in the right hand and a simpler line in the left hand. The Bass part has a rhythmic line with many accents. The Drums part is mostly empty. The score ends with a double bar line and a repeat sign.

5 A Am E⁷ Am E⁷ G⁷

Veü

1. Es des-per - ta u-na si - re - na: "A - ra vull can-viar de mar. En 'quell
 Pe - ro, ai! u - na ba - le - na se l'a-ca - ba d'em - pas - sar: "Tot és

Met.

Cròtals o triangle

Uku.

Vi.

Pizz.

Vc.

Pizz.

Pno.

mf *p* *mf*

B.

Bt.

p

9 C G 1. F E⁷

Ve. u
lli - bre hi ha u - na es - ce - na, i m'hi vaig a cap - bus - sar."
fosc. Qui - na gran pe - na. A - ra

Met.

Uku.

Vi.
Arco

Vc.
Arco

Pno.

B.

Bt.

13 $2F$ E^7 (gest de menjar) Dm^6 E F^6 E^7

Veü
on ni - re a pa - rar?" Nyam, nyam I adinslapaxa ple-na, en Pinotxø'hi hatro-bat.

Met.

Uku.

Vi.

Vc.

Pno.

B.

Bt.

Pizz.

Red. * *Red.* * *Red.* * *Red.* *

19

Ve. *cresc.*

Met. *cresc.*
mp

Uku. *cresc.*
mp

Vi. *cresc.*
mp
arco

Vc. *cresc.*
mp
arco

Pno. *mp*
cresc.

B. *mp*

Bt. *pp*
cresc.

23

Ve.

Met.

Uku.

Vi.

Vc.

Pno.

B.

Bt.

The musical score for page 23 consists of eight staves. The top five staves are for Ve., Met., Uku., Vi., and Vc. The bottom three staves are for Pno., B., and Bt. The Ve. staff has four measures of whole rests. The Met. and Uku. staves have a rhythmic pattern of quarter notes and rests. The Vi. and Vc. staves have a simple harmonic line. The Pno. staff has a complex, fast-moving melody in the right hand and a steady eighth-note bass line in the left hand. The B. staff has a melodic line with some rests. The Bt. staff has a fast, rhythmic pattern of eighth notes and rests.

27 C Am E⁷ Am E⁷ G⁷

Veü
mf
 2. Mi - ra, mi-ra els bar - ru - fets, que del seu lli-bre se'n van Tots en
 Van a veu-re en Pa - tu - fet, per - que el vo - len a - ju - dar. Quan el

Met.
 Cròtals o triangle

Uku.

Vi.
Pizz.

Vc.
Pizz.

Pno.
mf *p* *mf*

B.

Bt.
p

31

C G 1. F E⁷

Veu

fi - la i be - llu - guets, Cap a on de - uen a - nar?
bou fa a - quell gran pet sur - ten

Met.

Uku.

Vi.

Vc.

Pno.

B.

Bt.

Arco

Arco

35 ^F 2. E⁷ (tapant-se el nas, fins al final) Dm⁶ E⁷ F⁶

Veu

tots ben dis - pa - rats Pet! Pet! S'es - cam-pen a tort i a dret i qui-na pu-dor que

Met.

Uku.

Vi.

Vc.

Pno.

B.

Bt.

40 E⁷ D

Ve. fan!

Met.

Uku.

Vi. Pizz.

Vc.

Pno.

B. *mf*

Bt.

3. Sóc la bruixa més malvada

La nit dels contes

Text: Víctor Sunyol

Música: Antoni Miralpeix

Lent, feixuc
♩ = 42

Veu

mf
Zm, zm, Zmm! (peu)

MetaHòfons

Fusta

Plats i forquilles/Bombo

Ukulele

Violí i Vcel.

Piano

Rascar directament les cordes

pp

8vb

Baix

Murmuri atonal

pp

Bateria

Murmuri esgarrafos amb els plats

pp

11 Crits, sorolls i moviments aleatoris.

V. *Zm, zm, Zmm!* (peu)

Met

Perc. Forquilles rasant plat

Uku.

Vi. Sorolls aleatoris

Pno. *f*

B.

Bt. *mf*

18 A

V. *f* "Sóc la brui - xa més mal - va - da sóc la brui - xa Ro-ba - sons.
Del meu con - te es - tic can - sa - da i vull anar a un al-tre 1.

Met *f* *mf* picant fusta

Perc. Bombo greu Forquilles com a baquetes

Uku.

Vi. *Pizz*

Pno. *f*

B. *f*

Bt. *f*

26 *cresc.*

V. *lloc. bons.* A - llà he vist ben di - bui - xa - da la ciu - tat dels u - ni -

Met. *p*

Perc.

Uku.

Vi.

Pno. *p* *mp*

B. *p*

Bt. *p* 6 6

V.
corns i a l'es - com-bra es-ca - mar - la-da me n'hi vaig en un se - gon"
mf *f*

Met.

Perc.

Uku.

Vi.

Pno.
mf *f*

Bt.
mf *f*

35

V. *f* I la brui - xa més mal - va - da es bar - re-ja amb els més bons.

Met *f* picant fusta *mf*

Perc. *f*

Uku.

Vi.

Pno. *f*

B. *f*

Bt. *f*

The musical score is for page 35 and consists of eight staves. The vocal part (V.) is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "I la brui - xa més mal - va - da es bar - re-ja amb els més bons." The vocal line starts with a forte (*f*) dynamic and ends with a natural sign on the final note. The Metropolitan (Met) part is in treble clef with a key signature of one sharp (F#). It includes the lyrics "picant fusta" and "mf". The Percussion (Perc.) part is in common time and features a series of rhythmic patterns, including a forte (*f*) dynamic. The Ukulele (Uku.) part is in treble clef with a key signature of one sharp (F#). The Violin (Vi.) part is in bass clef with a key signature of one sharp (F#). The Piano (Pno.) part is in common time and features a complex arrangement of chords and arpeggios, starting with a forte (*f*) dynamic. The Bass (B.) part is in bass clef with a key signature of one sharp (F#) and a forte (*f*) dynamic. The Bassoon (Bt.) part is in common time and features a series of rhythmic patterns, including a forte (*f*) dynamic.

B

V.

Met.

Perc.

Uku.

Vi.

Pno.

B.

Bt.

Bombo greu

ff

51

51

V.

Met.

Perc.

Uku.

Vi.

Pno.

B.

Bt.

The musical score for page 51 is written for a band. It consists of eight staves, each with a label to its left: V. (Violin), Met. (Metronome), Perc. (Percussion), Uku. (Ukulele), Vi. (Viola), Pno. (Piano), B. (Bass), and Bt. (Double Bass). The key signature is G major (one sharp, F#) and the time signature is 4/4. The Piano part is the most complex, featuring a series of chords and arpeggios in both hands. The Percussion part has a simple pattern with two crossed circles. The other parts are mostly rests.

60 C

V. *f* Jo sóc l'o - gre Men - ja - nens, i mel's men-jo tots sen - cers
amb pa - ta - tes o amb ci - grons. En un lli-bre de can

Met *f* picant fusta *mf*

Perc. *f* Forquilles com a baquetes

Uku.

Vi.

Pno. *f*

B. *f*

Bt. *f*

68 *cresc.*

V. *p* çons hi he vist tres ca - va - llers *mp* que van mun - tats en ca -

Met. *p*

Perc.

Uku.

Vi.

Pno. *p* *mp*

B. *p*

Bt. *p* 6 6

72

V. *mf* mells i se'n van cap a Bet - lem. *f* A - ra jo vull anar amb ells.

Met

Perc.

Uku.

Vi.

Pno. *mf* *f*

B. *mf* *f*

Bt. *mf* *f*

77

77

V. *f* I te - nim l'o - gre do - lent amb els reis de l'O - ri - ent.

Met *f* picant fusta *mf*

Perc.

Uku.

Vi.

Pno. *f*

B. *f*

Bt. *f*

The musical score for page 77 consists of eight staves. The vocal staff (V.) is in treble clef with a key signature of one sharp (F#) and contains the lyrics 'I te - nim l'o - gre do - lent amb els reis de l'O - ri - ent.' with a forte (f) dynamic. The metal (Met) staff is in treble clef with a key signature of one sharp, featuring a forte (f) dynamic and the instruction 'picant fusta' (sharp wood) with a mezzo-forte (mf) dynamic. The percussion (Perc.) staff is in common time and includes various rhythmic patterns. The ukulele (Uku.) staff is in treble clef with a key signature of one sharp. The violin (Vi.) staff is in bass clef with a key signature of one sharp. The piano (Pno.) staff is in grand staff (treble and bass clefs) with a key signature of one sharp and a forte (f) dynamic. The bass (B.) staff is in bass clef with a key signature of one sharp and a forte (f) dynamic. The double bass (Bt.) staff is in common time and includes various rhythmic patterns with a forte (f) dynamic.

85

Xiuxiuejos

V. *mf* Zm, zm, Zmm! Zm, zm, Zmm! *p*

Met. Fusta

Perc. Forquilles rasant els plats Es queden sols

Uku.

Vi. Sorolls aleatoris, molt fluïxos *pp*

Pno. Rascar directament les cordes

B. *p*

Bt.

4. Corre corre cap a casa

La nit dels contes

Text: Víctor Sunyol

Música: Antoni Miralpeix

$\text{♩} = 60$
accel.

Veü 1

Veü 2

Veü 3

Piano

Intro, rubato, tranquil. Accelerando

pp *mf*

Baix

Bateria

8

A A tempo

$\text{♩} = 80$

(I) F Dm⁷ Gm⁹ C⁷

1 Es fa de di - a, es va fent clar. Què hi faig a - qui, què hi faig a - qui? Me n'he d'a-nar.

(II)

2 Es fa de di-

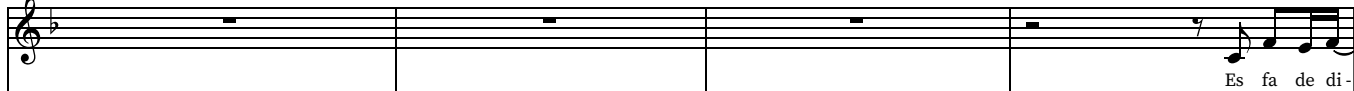
3

Pno.

B.

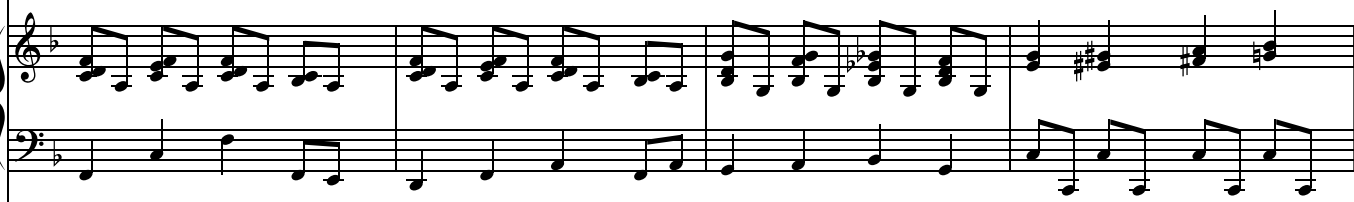
Bt.

14

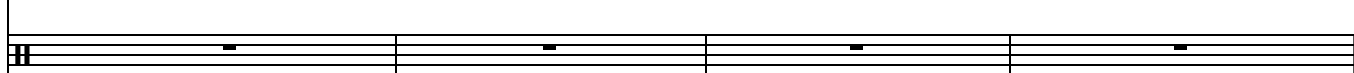
1  Es fa de di-

2  - a, es va fent clar. Què hi faig a - qui, què hi faig a - qui? Me n'he d'a-nar. Es fa de di-

3 

Pno. 

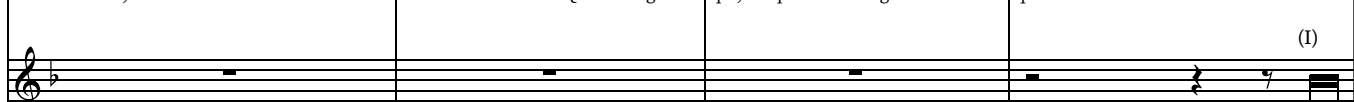
B. 

Bt. 

18

1  - a, es va fent clar. Què hi faig a - qui, què hi faig a - qui? Me n'he d'a-nar.

2  - a, es va fent clar. Què hi faig a - qui, què hi faig a - qui? Me n'he d'a-nar.

3  (I)
Cor-re

Pno. 

B. 

Bt. 

22

B

1

2

3
 cor-re cap a ca-sa, cor-re cor-re al seu lloc. Ca-das - cú cap al seu lli-bre ca-das-cú cap al seu tros. Cor-re cor-re cap a ca-sa, cor-re cor-re al seu lloc. Ca-das

Pno.

B.

Bt.

25

1
 Es fa de di - a, es va fent clar. Què hi faig a -

2

3
 cú cap al seu lli-bre ca-das-cú cap al seu tros. Cor-re cor-re cap a ca-sa, cor-re cor-re al seu lloc. Ca - das - cú cap al seu lli-bre ca-das-cú cap al seu tros. Cor-re

Pno.

B.

Bt.

28

1 *quí, què hi faig a - qui? Me n'he d'a-nar. Es fa de di - a, es va fent clar.*

2 *Es fa de di - a, es va fent clar.*

3 *(II) (I) (II)*

cor-re cap a ca-sa, cor-re cor-re al seu lloc. Ca-das - cú cap al seu lli-bre ca-das-cú cap al seu tros. Cor-re cor-re cap a ca-sa, cor-re cor-re al seu lloc. Ca - das-

Pno.

B.

Bt. *mp*

31

1 *Què hi faig a - quí, què hi faig a - qui? Me n'he d'a-nar.*

2 *Què hi faig a - quí, què hi faig a - qui? Me n'he d'a-nar.*

3 *(I) (II)*

cú cap al seu lli-bre ca-das-cú cap al seu tros. Cor-re cor-re cap a ca-sa, cor-re cor-re al seu lloc. Ca-das - cú cap al seu lli-bre ca-das-cú cap al seu tros.

Pno.

B.

Bt.

34 C

1

2

3

(I)

Cor-re

Pno.

mf

f

B.

Bt.

mp

38

1

2

3

(II) (I) (II)

cor-re cap a ca-sa, cor-re cor-re al seu lloc. Ca-das - cú cap al seu lli-bre ca-das-cú cap al seu tros. Cor-re cor-re cap a ca-sa, cor-re cor-re al seu lloc. Ca-das

Pno.

B.

Bt.

41 D

1 Es fa de di - a, es va fent clar. Què hi faig a -

2 Es fa de di - a, es va fent clar. Què hi faig a -

3 cú cap al seu lli-bre ca-das-cú cap al seu tros.

Pno. *mf*

B.

Bt. *mp*

44 CODA

1 quí, què hi faig a - quí? Me n'he d'a-nar. Es fa de di - a,

2 quí, què hi faig a - quí? Me n'he d'a-nar. Es fa de di - a,

3

Pno.

B.

Bt.

47

1

2

3

(I)

Cor-re cor-re cap a ca-sa,

rit. - - - -

p Me n'he d'a-nar.

p Me n'he d'a-nar.

rit. - - - -

Pno.

B.

Bt.

The musical score is for page 47 of a piece. It features five staves: three vocal staves (1, 2, 3), a piano accompaniment (Pno.), a bass (B.), and a double bass (Bt.). The key signature has one flat (B-flat). The vocal parts 1 and 2 have lyrics in Portuguese. The piano accompaniment has a complex, flowing melody. The bass and double bass parts are mostly rests. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *rit.* (ritardando).

5. Hem de marxar

La nit dels contes

Possible realització: 6 estrofes x 16 c. + CODA.

Estructura i narració: A(1)B(2)/ improvisació de la base (3 i 4) / A(5)B(6) / CODA

Text: Víctor Sunyol

Música: Antoni Miralpeix

$\text{♩} = 106$ A

The musical score is written for a 4/4 time signature with a tempo of 106 beats per minute. It features ten staves: Veu (Vocal), Metallòfon (Metallophone), Boomwhackers, Bongos o congas (Bongos or congas), Ukulele, Violí (Violin), Violoncel (Cello), Piano, Baix (Bass), and Bateria (Drums). The score is divided into four measures. The first measure contains rests for most instruments. The second measure features a melody for the vocal line and a chordal accompaniment for the piano and ukulele. The third measure continues the vocal melody and includes a 'Pizz' (pizzicato) instruction for the violin and cello. The fourth measure concludes the vocal phrase with a final chordal accompaniment. The bass line is a continuous eighth-note pattern. The drum line features a simple pattern of eighth notes and rests.

Veu

f ♩ ♩ ♩ ♩ ♩ ♩
Hem de mar-xar que ja es fa

Metallòfon

Boomwhackers

Bongos o congas

Aproximació, opcional

Ukulele

Violí

Violoncel

Piano

Baix

Bateria

Dm^7 F Gm^7 A^9 Dm^7 F/C $\text{Gm}^7/\text{B}\flat$ A^7

Pizz

5

Veul
clar.

Met

Boom

Bng.

Uku.
A⁷

Vi.
Pizz

Vc.
Pizz

Pno.

Baix

Bt.

9

Veü

Met

Boom

Bng.

Uku.

Vi.

Vc.

Pno.

Baix

Bt.

O - o - o - o, o, o - o - o - o.

A⁷

A⁷

13

Veü

Met

Boom

Bng.

Uku.

Vi.

Vc.

Pno.

Baix

Bt.

Arco

Arco

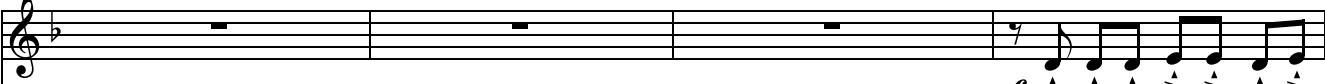
A⁷

A⁷

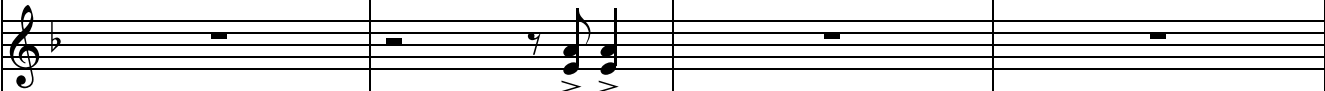
13

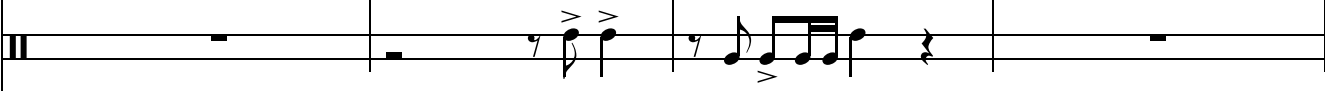
17

B

Veu  *f* $\hat{>}$ $\hat{>}$ $\hat{>}$ $\hat{>}$ $\hat{>}$ $\hat{>}$
 Hem de mar-xar que ja es fa

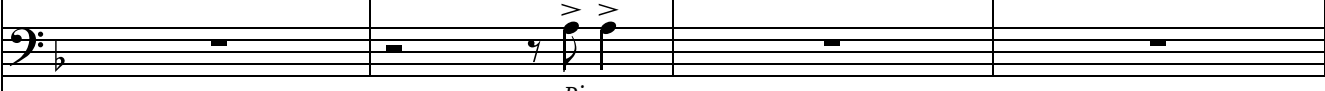
Met 

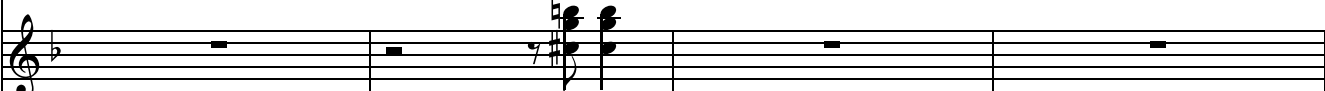
Boom 

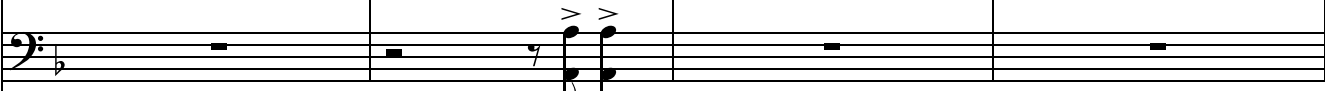
Bng. 

Uku.  *A⁷*

Vi.  *Pizz*

Vc.  *Pizz*

Pno. 

Baix 

Bt. 

21

Veul. clar.

Met.

Boom.

Bng.

Uku. A⁷

Vi. Pizz

Vc. Pizz

Pno.

Baix

Bt.

The musical score for page 21 is written for a 4/4 time signature. The instruments and their parts are as follows:

- Veul. clar.:** Treble clef, key of B-flat. The part consists of a whole note B-flat in the first measure, followed by rests in the remaining three measures.
- Met.:** Treble clef, key of B-flat. The part consists of whole rests in all four measures.
- Boom.:** Treble clef, key of B-flat. The part consists of whole rests in the first two measures, followed by a quarter note G and a quarter note F in the third measure, and a whole rest in the fourth measure.
- Bng.:** Percussion staff. The part consists of a series of eighth and sixteenth notes, including accents and a final quarter rest.
- Uku.:** Treble clef, key of B-flat. The part consists of whole rests in the first two measures, followed by a quarter note G and a quarter note F in the third measure, and a whole rest in the fourth measure. An A⁷ chord symbol is placed above the notes in the third measure.
- Vi.:** Treble clef, key of B-flat. The part consists of whole rests in the first two measures, followed by a quarter note G and a quarter note F in the third measure, and a whole rest in the fourth measure. The word "Pizz" is written below the notes in the third measure.
- Vc.:** Bass clef, key of B-flat. The part consists of a series of eighth and sixteenth notes, including accents and a final quarter rest. The word "Pizz" is written below the notes in the first measure.
- Pno.:** Grand staff (treble and bass clefs, key of B-flat). The part consists of a series of eighth and sixteenth notes, including accents and a final quarter rest.
- Baix:** Bass clef, key of B-flat. The part consists of a series of eighth and sixteenth notes, including accents and a final quarter rest.
- Bt.:** Percussion staff. The part consists of a series of eighth and sixteenth notes, including accents and a final quarter rest.

25

Veü

0 - 0 - 0 - 0, 0 - 0 - 0 - 0.

Met

Boom

Bng.

Uku. A⁷ A⁷

Vi.

Vc.

Pno.

Baix

Bt.

29

Repeteix 2 vegades més.
A la 1ª repetició, improvisacions de la base

Veuh

Met

Boom

Bng.

Uku.

Vi.

Vc.

Pno.

Baix

Bt.

Arco

Arco

A⁷

33

CODA

Ve

Met

Boom

Bng.

Uku.

Vi.

Vc.

Pno.

Baix

Bt.

The musical score for the CODA section (page 33) features nine staves. The top six staves (Ve, Met, Boom, Bng., Uku., Vi.) and the seventh staff (Vc.) contain rests throughout the four measures. The eighth staff (Pno.) has a melodic line in the right hand and a bass line in the left hand, both starting in the second measure. The ninth staff (Baix) has a continuous melodic line. The tenth staff (Bt.) has a rhythmic pattern with rests and some notes, including a triplet in the second measure.

6. Bon dia

La nit dels contes

Text: Víctor Sunyol

Música: Antoni Miralpeix

$\text{♩} = 65$

Veu 1

Veu 2

Carilló/Cròtals

Ukulele

Violí

Violoncel

Piano

Baix

Bateria

6

1

2

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

The musical score for page 6, system 2, consists of nine staves. The first six staves (1, 2, Car., Uk, Vi., Vc.) are for vocal and instrumental parts that are currently silent, each containing a whole rest. The seventh staff is for the Piano (Pno.), which has musical notation in both hands. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A mezzo-forte (*mf*) dynamic marking is placed above the piano staff. The eighth staff is for the Bassoon (B.), and the ninth staff is for the Trombone (Bt.), both of which are also silent, containing whole rests.

13 A

1

2

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

Bon di - a,

p

pizz
p

p

20

1

2

bon di - a que bé que he dor - mit. En - ca-ra és molt d'ho-ra tinc temps de lle - gir

cròtals o triangle agut

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

The musical score is arranged in a system with eight staves. The first staff (1) is a vocal line with a treble clef and a whole rest. The second staff (2) is a vocal line with a treble clef, containing the lyrics 'bon di - a que bé que he dor - mit. En - ca-ra és molt d'ho-ra tinc temps de lle - gir'. The third staff (Car.) is for Carillon or Triangle, with a treble clef and a whole rest. The fourth staff (Uk.) is for Ukulele, with a treble clef and a whole rest. The fifth staff (Vi.) is for Violin, with a treble clef and a whole rest. The sixth staff (Vc.) is for Violoncello, with a bass clef and a whole rest. The seventh staff (Pno.) is for Piano, with a grand staff (treble and bass clefs) and a whole rest. The eighth staff (B.) is for Bassoon, with a bass clef and a whole rest. The ninth staff (Bt.) is for Bass Trombone, with a bass clef and a whole rest.

28

B C^9 Em^7 E^7 A^9 Dm^7

1 Bon di - a, bon di - a que bé que he dor - mit. En -

2 Dm^9 G^7 Bon di - a, bon di - a que bé que he dor -

Car.

Uk

Vi.

Vc.

Pno. *mf*

B.

Bt.

34

1

ca-ra és molt d'ho - ra tinc temps de lle - gir Bon di - a,

2

mit. En - ca - ra és molt d'ho - ra tinc temps de lle - gir Bon

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

p

pizz
p

p

pp

G⁷ *C* *Dm⁹ G⁷* *C*

ca-ra és molt d'ho - ra tinc temps de lle - gir Bon di - a,

mit. En - ca - ra és molt d'ho - ra tinc temps de lle - gir Bon

p

pizz
p

p

pp

G⁷ *C* *Dm⁹ G⁷* *C*

40

1 bon di - a que bé que he dor - mit. En - ca - ra és molt

2 di - a, bon di - a que bé que he dor - mit. En -

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

The musical score is arranged in a grand staff format. It includes two vocal parts (1 and 2) with lyrics in Catalan. The instrumental parts include Car. (Carillon), Uk. (Ukulele), Vi. (Violin), Vc. (Violoncello), Pno. (Piano), B. (Bass), and Bt. (Bateria/Drums). The Pno. part features complex chordal textures. The Bt. part includes various percussion symbols like 'x' and 'o' over note heads, and dynamic markings like '>' and '<'. The B. part has a melodic line with some accidentals. The Vi. and Vc. parts have sparse, mostly whole-note or half-note figures. The Uk. and Car. parts have simple rhythmic patterns. The vocal parts have lyrics in Catalan: 'bon di - a que bé que he dor - mit. En - ca - ra és molt' for part 1 and 'di - a, bon di - a que bé que he dor - mit. En -' for part 2.

45

1 *G*⁷ C *Dm*⁹ *G*⁷ **D**

d'ho - ra tinc temps de lle - gir

2 ca - ra és molt d'ho - ra tinc temps de lle - gir

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

mp

50

1

2

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

The musical score is for page 50 and consists of eight staves. The first six staves (1, 2, Car., Uk, Vi., Vc.) are for vocal and instrumental parts, all of which are currently silent, indicated by whole rests. The seventh staff is for the Piano (Pno.), which has a treble and bass clef. It contains a complex melodic and harmonic line. The eighth staff is for the Bass (B.), which has a bass clef and contains a few notes. The ninth staff is for the Bassoon (Bt.), which has a bass clef and is currently silent, indicated by whole rests. The Pno. part includes a 'Red.' marking and a flower symbol.

56

1

2

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

pp

The musical score for measures 56-61 is written for a large ensemble. The staves are arranged vertically. The first six staves (1, 2, Car., Uk, Vi., Vc.) contain rests for the first six measures. The Piano (Pno.) part begins in measure 56 with a complex melodic line. The Bass (B.) and Trombone (Bt.) parts have specific rhythmic patterns. The Trombone part includes dynamic markings like 'pp' and 'f'.

62

1

2

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

The musical score for measures 62-65 is as follows:

- Measures 62-65:** All staves (1, 2, Car., Uk., Vi., Vc.) contain whole rests.
- Piano (Pno.):**
 - Measure 62: Treble clef has a triad of F4, A4, C5; Bass clef has a triad of F3, A2, C3.
 - Measure 63: Treble clef has a descending eighth-note line (G4, F4, E4); Bass clef has a half-note chord (F3, A2).
 - Measure 64: Treble clef has a descending eighth-note line (D4, C4, B3); Bass clef has a half-note chord (F3, A2).
 - Measure 65: Treble clef has a descending eighth-note line (A3, G3, F3); Bass clef has a half-note chord (F3, A2).
- Bass (B.):**
 - Measure 62: Half note F2.
 - Measure 63: Half note G2.
 - Measure 64: Half note A2.
 - Measure 65: Half note B2.
- Bass Trombone (Bt.):**
 - Measures 62-65: Percussion notation with 'x' marks on the staff, indicating hits. There are accents (>) on measures 62, 63, 64, and 65.

66

E

1

Bon di - a, bon di - a que

2

Bon di - a, bon

Car.

p

Uk

p

Vi.

pizz
p

Vc.

p

Pno.

mf

B.

Bt.

mp *pp*

70

1
bé que he dor - mit. En - ca - ra és molt d'ho - ra tinc

2
di - a que bé que he dor - mit. En - ca - ra és molt

Car.

Uk

Vi.

Vc.

Pno.

B.

Bt.

The musical score is arranged in a system with eight staves. The first two staves are for vocal parts 1 and 2. The third staff is for Car. (Carillon). The fourth staff is for Uk. (Ukulele). The fifth staff is for Vi. (Violin). The sixth staff is for Vc. (Violoncello). The seventh staff is for Pno. (Piano), showing both treble and bass clefs. The eighth staff is for B. (Bass). The ninth staff is for Bt. (Batterie), showing various drum notations including snare, cymbal, and tom-tom.

74 CODA
rit. -----

1
temps de lle - gir Bon di - a !
p

2
d'ho - ra tinc temps de lle - gir *p* Bon di - a !

Car.

Uk

Vi.

Vc.

pp

Pno.

p

p

B.

p

Bt.

mp

Detailed description: This is a musical score for page 14, measures 74 through 78. The score is written for a vocal ensemble (two voices) and a chamber orchestra. The vocal parts, labeled 1 and 2, have lyrics in French. Voice 1 sings 'temps de lle - gir Bon di - a !' and Voice 2 sings 'd'ho - ra tinc temps de lle - gir Bon di - a !'. The instrumental parts include Carillon (Car.), Ukulele (Uk.), Violin (Vi.), Viola (Vc.), Piano (Pno.), Bass (B.), and Bassoon (Bt.). The Carillon, Ukulele, Violin, and Viola parts are mostly rests. The Piano part has a melody in the right hand and accompaniment in the left hand. The Bass and Bassoon parts have a melody. The score is marked with dynamics like *p*, *pp*, and *mp*. There is a CODA section starting at measure 76, marked with a dashed line and 'rit.'. The score ends with a double bar line at measure 78.

7. Estic al·lucinat !

La nit dels contes

Text: Víctor Sunyol

Música: Antoni Miralpeix

$\text{♩} = 120$

Veu

1.Es-tic al· lu - ci -
2.Es-tà tot fet mal-

Perc. corporal

pp Genolls Mà

Met.

Ukulele

Violí

Violoncel

Piano

Scherzando

p *pp*

Baix

pp

Bateria

13 Cm B Cm Mi $\flat$ (2^a veu opcional)

Veu
 jat! No hi ha res al seu lloc. El con - te de pi - ra - tes es -
 co-la, no en vull sa-ber res més.

Perc.

Met

Uku.

Vi.

Vc.

Pno.

B.

Bt.

p *pp* *p* *pp*

arco

> > > >

18

Fm Cm Gm Cm

Veü

tà tot ple de fa - des a dins de la ba - le - na tam -

Perc.

(en cas d'Orff diatònic fer només la nota diatònica)

Met

Uku.

Vi.

Vc.

Pno.

B.

Bt.

22 D⁷ G

Veü

bé hi ha u - na si - re - na,

Perc.

Genolls

p mà

Met

Uku.

Vi.

mf pizz

Vc.

mf pizz

Pno.

f

B.

Bt.

26

cresc. C Cm

Veu. *pp* Hi ha els reis de l'O - rient amb

Perc. *pp*

Met. *pp*

Uku.

Vi.

Vc. *pp* arco

Pno. *pp*

B. *pp*

Bt. *ppp* *cresc.*

29

Fm⁶

Veü

lo - gre Men - ja nens *p* i tots el bar - ru - fets són amb en pa - tu - fet. *mf* La

Perc.

Met

Uku.

Vi.

Vc.

Pno.

B.

Bt.

pp arco

p

pp

32 Gm

Veu
brui - xa Ro - ba - sons viu amb els u - ni - corns, *f* hi

Perc.

Met
mp

Uku.

Vi.

Vc.
mp

Pno.
mf
mf

B.
mf

Bt.
mp

34

Ve. *D⁷9* *G⁷*

ha la Ca-put - xe - ta al lli - bre de la Hei - di. *ff* Hem per - dut la xa - ve - ta, no

Perc.

Met. *mf* *f*

Uku. *mf* *f*

Vi. *mf* *pizz*

Vc. *mf* *f*

Pno. *f* *ff*

B. *f* *ff*

Bt. *mf* *f*

37

Ve. hi ha qui ai - xò s'ho cre - gui: *mf* Pa pa-ra pa-pa -

Perc.

Met.

Uku.

Vi.

Vc.

Pno. *p* *pp*

B.

Bt. *ff*

42 D Cm A $\flat$ E $\flat$ B $\flat$ G⁷

Veu
 pa, pa pa-ra pa-pa - pa, pa pa-ra pa-pa - pa pa pa-ra pa-pa - pa, Es - tà tot bar - re -

Perc.
 G
 mp M

Met
 mp

Uku.
 p

Vi.
 p $\overline{\sigma}$

Vc.
 p pizz

Pno.
 mf

B.
 mf

Bt.
 mp

47 Cm (Esbufec)

Veü jat, no hi ha res al seu lloc! *p* Buf!

Perc.

Met

Uku.

Vi.

Vc.

Pno. *p* *pp*

B.

Bt.

8. Catacrac, catacrec (General)

La nit dels contes

Text: Víctor Sunyol

Música: Antoni Miralpeix

♩ = 160

Veu 1

Veu 2

Carilló cromàtic i/o ukulele

Xilòfon i/o boomwhackers

Timbales i/o metàl·lics

Ukulele

Violí

Violoncel

Piano

Baix

Bateria

8va
Carilló

The musical score is written for a 4/4 time signature with a tempo of 160 beats per minute. It features ten staves for different instruments and voices. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. The instruments and their parts are as follows:

- Veu 1**: Treble clef, mostly rests.
- Veu 2**: Treble clef, mostly rests.
- Carilló cromàtic i/o ukulele**: Treble clef, mostly rests, with a final note in the 8th measure marked '8va Carilló'.
- Xilòfon i/o boomwhackers**: Treble clef, playing a rhythmic pattern of eighth notes in measures 2-5.
- Timbales i/o metàl·lics**: Bass clef, mostly rests.
- Ukulele**: Treble clef, mostly rests.
- Violí**: Treble clef, mostly rests.
- Violoncel**: Bass clef, playing a rhythmic pattern of eighth notes in measures 2-5.
- Piano**: Grand staff (treble and bass clefs), playing a complex accompaniment with chords and moving lines.
- Baix**: Bass clef, mostly rests, with a few notes in the 8th measure.
- Bateria**: Percussion staff, mostly rests.

1. *Ca-ta-cràc ca-ta-cràc*

2.

Car.

Xil./Boom

Tim/Met

Uku.

Vi.

Vc.

Pno.

B.

Bt.

16 A

1 cresc.

2

Car

Xil./Boom

Tim/Met

Uku. F⁹ C⁷

Vi.

Vc.

Pno.

B.

Bt.

cresc, cresc

ar - re-glem el des-ma nec.

ca - ta-crec ca - ta

20

1

croc, croc,

que tot-hom va-gi al seu lloc.

Ca - ta -croc ca - ta -

2

Car

Xil./Boom

Tim/Met

Uku.

F⁹

Vi.

Vc.

Pno.

B.

Bt.

24 B

1 cric, cric, a-bans no es fa - ci de nit. Ca - ta - cric ca - ta -

2 Ca-ta-croc ca - ta - cric, cric, a-bans no es fa - ci de nit.

Car

Xil./Boom

Tim/Met

Uku. F^9 C^7

Vi. pizz

Vc. pizz

Pno.

B.

Bt.

28

1

cruc, cruc,

quino hitor-ni és un

rit. -----

recitat

Ca-ta-cruc, ca-ta crac, ja esta tot ben ar-re

2

Ca-ta-cric ca - ta - cruc, cruc,

quino hi tor-ni és un

recitat

Ca-ta-cruc, ca-ta - crac, ja esta tot ben ar-re

Car

Xil./Boom

Tim/Met

Uku.

F⁹

Vi.

Vc.

Pno.

B.

Bt.

33 $\text{♩} = 100$ Amb swing i lent C

1
glat. Ca-ta-crac ca-ta - crec, crec ar-re-blem el des-ma - nec. ca-ta-crec ca-ta -

2
glat.

Car

Xil./Boom

Tim/Met

Uku. F^9 C^7

Vi.

Vc.

Pno.

B.

Bt. Caixa picant aros. Ritmes claquès

p

[illegible]

42 D

Vocal 1: cric, cric, a-bans no es fa-ci de nit. Ca-ta-cric ca-ta-

Vocal 2: Ca-ta-croc ca-ta - cric, cric, a-bans no es fa-ci de nit.

Car: (Carillon part)

Xil./Boom: (Xylophone/Booms part)

Tim/Met: (Timpani/Metal part)

Uku.: (Ukulele part, chords F9 and C7 indicated)

Vi.: (Violin part, *pizz* indicated)

Vc.: (Violoncello part, *pizz* indicated)

Pno.: (Piano part)

B.: (Bass part)

Bt.: (Bass Drum part, triplets and accents indicated)

46

♩ = 150 Sense swing

1
cruc, cruc,
qui no hi tor - ni és un ruc.
Ca-ta-crec!

2
Ca - ta-cric ca - ta - cruc, cruc,
qui no hi tor - ni és un ruc.
es-pe -

Car

Xil./Boom

Tim/Met

Uku.

Vi.

Vc.

Pno.

B.

Bt.

50 E

1 accel. - - - - -

ca - ta-croc! ca - ta-cric! ca - ta-cruc! Ca - ta-crec! ca - ta-croc!

2 accel. - - - - -

tec! cop de roc! nyic, nyic, nyic! tu - ru - rut! es - pe - tec! cop de

Car accel. - - - - -

Xil./Boom accel. - - - - -

Tim/Met accel. - - - - -

Uku. accel. - - - - -

Vi. accel. - - - - -

Vc. accel. - - - - -

Pno. accel. - - - - -

B. accel. - - - - -

Bt. accel. - - - - -

55

1 ca - ta-cric! ca - ta-cruc! *ff* Ca - ta-cruc! Ar - re - glat!

2 roc! nyic, nyic, nyic! tu - ru - rut! *ff* Ar - re - glat!

Car

Xil./Boom

Tim/Met

Uku.

Vi.

Vc.

Pno.

B.

Bt. *ff*

Detailed description: This musical score page contains measures 55 through 58. It features two vocal parts, 1 and 2, and a variety of instruments. Part 1 has lyrics: 'ca - ta-cric!', 'ca - ta-cruc!', 'Ca - ta-cruc!', and 'Ar - re - glat!'. Part 2 has lyrics: 'roc!', 'nyic, nyic, nyic!', 'tu - ru - rut!', and 'Ar - re - glat!'. The instruments include Car (Carnegie), Xil./Boom (Xylophone/Boom), Tim/Met (Timpani/Metal), Uku. (Ukulele), Vi. (Violin), Vc. (Violoncello), Pno. (Piano), B. (Bass), and Bt. (Baton). The score includes various musical notations such as notes, rests, dynamics (ff), and articulation marks.

La nit dels contes

Música: Antoni Miralpeix

Musical score for the piece "L'Esperanza" by Joan Sureda. The score is written for a full ensemble, including vocal parts and various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 106 beats per minute.

The instruments and parts included are:

- Veu (Vocal)
- Xilòfon (Xylophone)
- Metal / Car. (Metal / Carillon)
- Ukulele
- Violí (Violin)
- Violoncel (Cello)
- Piano
- Baix (Bass)
- Bateria (Drums)

The score shows the first four measures of the piece. The tempo is marked as 106. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as rests, notes, chords, and dynamic markings (p, f, sfz, pizz.).

5

Veul

Xil.

Met/Car

Uku.

Vi.

Vc.

Pno.

B.

Bt.

The musical score is for a 10-piece ensemble. The instruments are: Veul, Xil., Met/Car, Uku., Vi., Vc., Pno., B., and Bt. The score is in 4/4 time and has a key signature of one sharp (F#). The Pno. part is written for grand staff. The Bt. part is written in a single staff with a key signature change to one sharp and one flat (F# and Bb) in the final measure.

8

Veul. Xil. Met/Car. Uku. Vi. Vc. Pno. B. Bt.

f No sé

This musical score page contains measures 8 and 9 of a composition. The key signature is one sharp (F#). The score is arranged for a vocal soloist (Veul.), xylophone (Xil.), mellophone or cartone (Met/Car.), ukulele (Uku.), violin (Vi.), viola (Vc.), piano (Pno.), bassoon (B.), and tuba (Bt.). Measure 8 features a vocal entry with the lyrics "No sé" and a forte (*f*) dynamic. The piano part has a complex, rapid sixteenth-note melody in the right hand and a simpler bass line in the left hand. The tuba part includes rests marked with 'x'.

A 10

Em⁷ **Am⁹** **Em**

Ve. pas elque hapassat. Pot - ser ho hesomiat, o ésque a - na - va mal fixat: En mar - xar aquest matí tot es-

Xil.

Met/Car.

Uku.

Vi. *mf*

Vc.

Pno.

B.

Bt. *mp*

14

Am⁷ Em

ta - va tra - bucat els d'a - llà e - renaquí. Per o ara es - tà la mar de bé. No sé com ha po - gutser, quiha es

Xil.

Met/Car

Uku.

Vi.

Vc.

Pno.

B.

Bt.

18 **B** Cmaj⁷ BminMaj⁷ Cmaj⁷ BmMaj⁷ C Bm

Veü. tat l'en - dre-ça - dor. que bé, ja no he de pa - tir. Sur-to de l'ha - bi-ta - ció a bus-
mf

Xil.

Met/Car. *mp*

Uku.

Vi. *Arco p*

Vc. *p Arco*

Pno. *mp*

B. *mp*

Bt.

24

C B C

Ve. car la bi-ci - cle - ta.

Xil.

Met/Car

Uku. Em⁷/G. Celleta⁷è trast

Vi. pizz.

Vc. pizz.

Pno. 8^{va}

B.

Bt. mf

28

28

Veul

Xil.

Met/Car

Uku.

Vi.

Vc.

Pno.

B.

Bt.

sfz.

Detailed description: This musical score page contains measures 28, 29, and 30. The key signature is one sharp (F#). The instruments and their parts are as follows:
- **Veul**: Treble clef, rests in all three measures.
- **Xil.**: Treble clef, measures 28 and 30 have whole notes; measure 29 has a quarter note G4, quarter note A4, eighth note G4, and eighth note F#4.
- **Met/Car**: Treble clef, eighth notes in pairs. Measure 28: G4, A4. Measure 29: G4, A4. Measure 30: G4, A4. All notes have an accent (>).
- **Uku.**: Treble clef, chords. Measure 28: G4, A4, B4. Measure 29: G4, A4, B4. Measure 30: G4, A4, B4.
- **Vi.**: Treble clef, rests in measures 28 and 29; measure 30 has a quarter note G4 with an accent (>).
- **Vc.**: Bass clef, eighth notes in pairs. Measure 28: G3, A3. Measure 29: G3, A3. Measure 30: G3, A3.
- **Pno.**: Grand staff. Right hand: Measure 28 has a half note chord G4, A4, B4 with *sfz.* and an accent (>). Measure 29 has a half note chord G4, A4, B4 with an accent (>). Measure 30 has a sixteenth-note triplet ascending scale starting on G4, with accents (>) on each note. Left hand: Measure 28 has a half note chord G3, A3, B3. Measure 29 has a half note chord G3, A3, B3. Measure 30 has a sixteenth-note triplet descending scale starting on G4, with accents (>) on each note.
- **B.**: Bass clef, eighth notes with accents (>). Measure 28: G3, A3, B3, C4. Measure 29: G3, A3, B3, C4. Measure 30: G3, A3, B3, C4.
- **Bt.**: Bass clef, eighth notes. Measure 28: G3, A3, B3. Measure 29: G3, A3, B3. Measure 30: G3, A3, B3, C4.
- **Other**: A double bar line is present at the end of measure 30.

31 D

Veu *f* Però mi -

Xil.

Met/Car

Uku.

Vi.

Vc.

Pno.

B.

Bt.

Detailed description of the musical score: The score is for measures 31, 32, and 33. The key signature is G major (one sharp). The time signature is 4/4. The instruments and their parts are: Veu (Vocal), Xil. (Xylophone), Met/Car (Metal/Cymbal), Uku. (Ukulele), Vi. (Violin), Vc. (Violoncello), Pno. (Piano), B. (Bassoon), and Bt. (Double Bass). Measure 31: Veu has a whole rest, then a half note G4 and a quarter note A4, with the lyrics 'Però mi -'. Xil. has a half note G4, a quarter note A4, and a half note G4. Met/Car has a half note G4, a quarter note A4, and a half note G4. Uku. has a half note G4, a quarter note A4, and a half note G4. Vi. has a half note G4, a quarter note A4, and a half note G4. Vc. has a half note G4, a quarter note A4, and a half note G4. Pno. has a complex arpeggiated figure in the right hand and a bass line in the left hand. B. has a half note G4, a quarter note A4, and a half note G4. Bt. has a half note G4, a quarter note A4, and a half note G4. Measure 32: Veu has a whole rest. Xil. has a half note G4, a quarter note A4, and a half note G4. Met/Car has a half note G4, a quarter note A4, and a half note G4. Uku. has a half note G4, a quarter note A4, and a half note G4. Vi. has a half note G4, a quarter note A4, and a half note G4. Vc. has a half note G4, a quarter note A4, and a half note G4. Pno. has a complex arpeggiated figure in the right hand and a bass line in the left hand. B. has a half note G4, a quarter note A4, and a half note G4. Bt. has a half note G4, a quarter note A4, and a half note G4. Measure 33: Veu has a whole rest. Xil. has a half note G4, a quarter note A4, and a half note G4. Met/Car has a half note G4, a quarter note A4, and a half note G4. Uku. has a half note G4, a quarter note A4, and a half note G4. Vi. has a half note G4, a quarter note A4, and a half note G4. Vc. has a half note G4, a quarter note A4, and a half note G4. Pno. has a complex arpeggiated figure in the right hand and a bass line in the left hand. B. has a half note G4, a quarter note A4, and a half note G4. Bt. has a half note G4, a quarter note A4, and a half note G4.

34

Veu.
 rant de tras - can - tó men - tre la por - ta pas - sa - va he tin -

Xil.

Met/Car.

Uku.

Vi.
mf Pizz.

Vc.
 Pizz.

Pno.

B.

Bt.
mp

36

Veü

gut la sen - sa - ció que hi ha - vi - a qui em mi - ra - va amb un

Xil.

Met/Car

Uku.

Vi.

Vc.

Pno.

B.

Bt.

The musical score is for a piece in G major (one sharp) and 4/4 time. It consists of nine staves. The top staff is for the voice (Veü) with lyrics in Catalan: "gut la sen - sa - ció que hi ha - vi - a qui em mi - ra - va amb un". The second staff is for the xylophone (Xil.). The third staff is for the metallophone/carillon (Met/Car). The fourth staff is for the ukulele (Uku.). The fifth staff is for the violin (Vi.). The sixth staff is for the viola (Vc.). The seventh staff is for the piano (Pno.), which has a complex accompaniment with chords and moving lines in both hands. The eighth staff is for the bass (B.). The ninth staff is for the bass drum (Bt.).

38

Veü

ai-re benbur-le - ta i som - riures de pilet: Desd'un llibre quehi ha obert, en Mer - lí la Campa-ne - ta, ella amb

Xil.

Met/Car

Uku.

Vi.

Vc.

Pno.

B.

Bt.

The musical score is for page 38 of a piece. It features a vocal line (Veü) and several instrumental parts. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line has lyrics in Catalan: "ai-re benbur-le - ta i som - riures de pilet: Desd'un llibre quehi ha obert, en Mer - lí la Campa-ne - ta, ella amb". The instrumental parts include a xylophone (Xil.), metal/cymbal (Met/Car), ukulele (Uku.), violin (Vi.), cello (Vc.), piano (Pno.), bass (B.), and a percussion instrument (Bt.). The score is written for a full ensemble.

42

E

Veü

la se - va va - re - ta i ell amb tú - ni - ca i bar - ret sa-lu - dant amb la ma - ne - ta ja m'es-

Xil.

Met/Car

mp

Uku.

Vi.

Arco
p

Vc.

p
Arco

Pno.

mp

B.

mp

Bt.

CODA
♩ = 50

48 rit.

Veü. *tan pi - cant l'u - llet.*

Xil. rit.

Met/Car. rit. *8va mp*

Uku. rit.

Vi.

Vc.

Pno. *8va p*

B. rit.

Bt. rit.

54

F

E

E/D#

E/D

A/C#

E/B

Veü

mf No sé pas el que ha pas-sat. Pot - ser ho he somi - at, o és que a

Xil.

Met/Car

Uku.

Vi.

pp
pizz

Vc.

Pno.

mf

mf

Red. * *Red.* * *Red.* *

p

Bt.

mp

62

A

E/G#

F#sus4

F#

B

Veü

na - va mal fi - xat: En mar - xar a - quest matí tot es -

Xil.

Met/Car

Uku.

Vi.

Vc.

Pno.

B.

Bt.

Red.

*

Red.

*

Red.

*

66

A E/G# rit. B⁹ E

Veul. ta - va tra - bu - cat i a - ra es - tà tot ar - re - glat.

Xil.

Met/Car.

Uku.

Vi.

Vc.

Pno.

B.

Bt.