

SOMNI GRIS

SARDANA PER A PIANO

DE

JULI GARRETA

Suplement musical al número 4 de "NOSTRA DANSA"

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SARDANA

Juli Garreta

The musical score is written for piano in 6/8 time. It consists of seven systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The score includes various dynamics and articulations:

- System 1:** Treble clef has a *pp* dynamic. Bass clef has a *Red.* marking.
- System 2:** Treble clef has a *ff* dynamic. Bass clef has a *pp* dynamic.
- System 3:** Treble clef has a *ff* dynamic. Bass clef has a *pp* dynamic.
- System 4:** Treble clef has a *ff* dynamic. Bass clef has a *pp* dynamic.
- System 5:** Treble clef has a *ff* dynamic. Bass clef has a *pp* dynamic.
- System 6:** Treble clef has a *ff* dynamic. Bass clef has a *pp* dynamic.
- System 7:** Treble clef has a *ff* dynamic. Bass clef has a *pp* dynamic.

The score is written in a traditional style with many slurs and ties, indicating a continuous melody. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo).



JUNY

SARDANA

Juli Garreta

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JUNY

SARDANA

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DINTRE dels àmbits de la nostra terra no caldria pas un exordi com aquest; però il·lusiona els editors la idea que alguns dels exemplars d'aquesta edició s'escamparan pel món i aniran a mans de melòmans i musicòlegs de diferents països i de parles diverses. Per aquesta causa resulta adient d'explicar quina mena d'obra és la que presentem i què representen ella i el seu autor entre nosaltres i en el món de les harmonies.

Així com diríem "pavana" o bé "polonesa", JUNY és una "sardana". La sardana és una dansa viva, permanent entre nosaltres, que es balla en rotllana. L'extensió de cada composició és diferent; però la combinació dels passos de ball tradicionals sobre la successió i la repetició de les "tirades" o temps musicals ha de fer que dansaires i músics acabin just, plegats.

Les originals característiques del conjunt instrumental que interpreta les sardanes, anomenat "cobla", i l'estimació que al nostre país se sent per aquesta dansa han induït els compositors catalans — sense exceptuar els més prestigiosos — a compondre sardanes. N'esmentarem uns quants com a exemple: els mestres Botei, Casals, Català, Juncà, Lamote de Grignon, Manén, Millet, Morera, Pujol, Serra, Toldrà i Vives, entre tants d'altres.

La sardana, la cobla i l'obra musical produïda per a elles han estat elogiosament judicades diverses vegades per eminents entesos universalment coneguts. Alguns d'aquests judicis són recollits més endavant.

JULI GARRETA, l'autor de JUNY, va compondre sardanes amb personalitat i amb empena suficients per a treure de la cobla sonoritats i qualitats més plenes i riques que les habitualment assolides abans d'ell.

GARRETA i altres compositors han escrit, a més de sardanes per a cobla, altres més extenses i complexes composicions per a la mateixa formació musical, així com "sardanes" per a gran orquestra, algunes de molt valuoses.

Aquest és el cas de la present versió de la sardana JUNY per a orquestra simfònica.

COMENTARIS TÈCNICS

El mestre Kurt Schindler, en 1922, deia:

"...el plaer més gran per a mi és asseure'm al piano en el cercle del "Casal Català" de Nova-York i executar sardanes, que el jovent català, allí reunit, dansa en rodones entusiastes. La seva música atreu fins la gent d'altres races i nacions, car rebo missatges de Boston i de Washington on em diuen que vindran a Nova-York per a sentir el meu concert, en el qual seran interpretades *La Sardana de les Monges* i *L'Empordà*..."

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Igor Strawinsky, escoltant sardanes a l'Ateneu Barcelonès el 19 de març de 1924, es meravellava de sentir una sonoritat totalment nova per a ell, que n'havia escoltades tantes, i es manifestava sorprès de la construcció i del mecanisme dels instruments de la "cobla". Les composicions *Per tu ploro* i *Toc d'oració*, de Pep Ventura, el commovien per llur senzillesa i llur bella melodia. Serra Amunt, de Morera, la trobava admirable. Després d'haver escoltat *Juny*, de Juli Garreta, sorprès de la seva espon-taneïtat i de la seva tècnica, exclamava entusiasmada, gairebé com un infant: "Més Garreta! Més Garreta!"

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Richard Strauss, al Sindicat Musical de Barcelona, en 1925, referint-se a la música de les sardanes, digué:

"És la impressió més gran que he rebut en la meua vida com a oient de música. Jo em donaria per molt honorat de poder signar una partitura d'aquestes."

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Harold Bauer, manifestà en 1927:

"...La sardana! No conec pas res de semblant! La vostra dansa és una suprema harmonització dels ritmes individuals. Tradueix un desig

col·lectiu, el més noble, el més alt. No crec pas que hi hagi una expressió artística més directa, total i profunda. Té tot el de les millors danses i quelcom de molt propi que la posa per damunt d'elles. Moltes danses són nacionals per un simple procés d'adaptació: és a dir, perquè ho han esdevingut. Per això són poc del poble que se les atorga. La sardana, en canvi, vostra innatament, us resumeix i us explica. Musicalment trobo en la sardana tots els elements necessaris per a un esponent desenvolupament en el camp de la composició. La sardana pot arribar a ésser una escola amb adeptes a tot el món. És també, des d'aquest punt de vista, superior a les altres danses, les quals han entrat a la simfonia sense moure's de llur pròpia limitació. El compositor crea fora d'elles, entorn d'elles. En la sardana, per contra, hom pot anar a la simfonia des de dins, fent sardana. Veieu la diferència? Després d'escoltar Garreta formulo aquesta afirmació sense cap mena de reticència."

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Arthur Honegger deia a París l'any 1938, després d'una audició de música de "cobla", que ella "obre nous horitzons a l'harmonització".

* * *

Esmentarem, sense més detallar, que han manifestat opinions de semblant lloança sobre la sardana els mestres Weingartner, l'any 1921; Sauer, el 1923; Falla, el 1925; Schillings, Thibaud i Cortot, el 1927; Glazounow, el 1929; Charpentier, el 1930; Mengelberg, el 1934; el coreògraf Léonide Massine, el 1933, i altres mestres, crítics musicals, i personalitats destacades. Mereix potser esmentar-se que ja en 1862 algun literat estranger en parlava (Charles Davillier, en el seu llibre *L'Espagne*); que un professor de Psicologia (Georges Dwelshauvers) ha escrit sobre la nostra dansa; i, per últim, que aquesta és lloada en una obra tan universalment coneguda com *La Muntanya Màgica*, de Thomas Mann.

DENTRO de nuestro país no sería necesario este preámbulo; pero a los editores les ilusiona la idea de que algunos de los ejemplares de la presente edición se esparzan por el mundo y vayan a manos de melómanos y musicólogos de diversas naciones y de distinto idioma. Por esta causa resulta oportuno explicar qué clase de obra presentamos y qué representan, ella y su autor, entre nosotros y en la esfera de las armonías.

En el mismo orden de ideas que se dice de una composición que es una "pavana" o una "polonesa", JUNY es una "sardana". La sardana es una danza, viva y en plena permanencia en las tierras de lengua catalana. Se baila en círculo. La extensión de cada composición es diferente; pero la combinación de los pasos de baile sobre la sucesión y repetición de las "tirades" o tiempos musicales debe hacer que los danzantes y música acaben coincidiendo.

Las originales características del conjunto instrumental que interpreta las sardanas, llamado "cobla", y el aprecio en que se tiene en el país a esta danza, han inducido a los compositores catalanes — sin exceptuar los más prestigiosos — a componer sardanas. Citaremos, como ejemplo, ocho o diez: los maestros Botei, Casals, Català, Juncà, Lamote de Grignon, Manén, Millet, Morera, Pujol, Serra, Toldrà y Vives, entre muchos.

La sardana, la cobla y la obra musical producida para ellas han sido elogiosamente juzgadas, en varias ocasiones, por eminentes músicos universalmente conocidos. Algunos de esos comentarios son recogidos luego.

JULI GARRETA, el autor de JUNY, compuso sardanas con la personalidad y el empuje suficientes para obtener de la cobla sonoridades y matices más complejos y ricos que los habitualmente logrados antes que él.

GARRETA y otros compositores han escrito, por otra parte, además de sardanas para cobla, otras composiciones más extensas y complejas para la misma formación musical; así como "sardanas" para gran orquesta. Algunas, bien valiosas.

Este es el caso de la presente versión de la sardana JUNY para orquesta sinfónica.

COMENTARIOS TÉCNICOS

El maestro Kurt Schindler, en 1922, decía:

"...el mayor placer para mí es sentarme al piano en el círculo del "Casal Català" de Nueva York y ejecutar sardanas, que la juventud catalana allí reunida baila entusiastamente formando las típicas "rodonas" o corros. Su música atrae hasta las gentes de otras razas y naciones, pues recibo mensajes de Boston y Washington en los que me dicen que vendrán a Nueva York para oír mi concierto, en el cual serán interpretadas *La Sardana de les Monges* y *L'Empordà*..."

* * *

Igor Strawinsky, oyendo sardanas en el Ateneo Barcelonés el 19 de marzo de 1924, maravillábase de oír una sonoridad totalmente nueva para él, que había oído tantas, y se manifestaba sorprendido de la construcción y del mecanismo de los instrumentos de la "cobla". Las composiciones *Per tu ploro* y *Toc d'oració*, de Pep Ventura, le conmovían por su sencillez y bella melodía *Serra Amunt*, de Morera, la encontraba admirable. Después de haber oído *Juny*, de Juli Garreta, sorprendido de su espontaneidad y de su técnica, exclamaba entusiasmado, casi como un niño: "¡Más Garreta! ¡Más Garreta!".

* * *

Richard Strauss, en el Sindicato Musical de Barcelona, en 1925, refiriéndose a la música de las sardanas, dijo:

"Es la mayor impresión que he recibido en mi vida como oyente de música. Me daría por muy honrado pudiendo firmar una partitura de éstas."

* * *

Harold Bauer manifestó en 1927:

"...¡La sardana! ¡No conozco nada parecido! Vuestra danza es una suprema armonización de los ritmos individuales. Traduce un deseo colec-

tivo, el más noble, el más alto. No creo que haya una expresión artística más directa, total y profunda. Tiene todo lo de las danzas mejores y algo muy propio que la sitúa por encima de ellas. Muchas danzas son nacionales por un simple proceso de adaptación, es decir, por transformación. Por esto al pueblo que las adopta no le pertenecen absolutamente. La sardana, en cambio, innatamente vuestra, os resume y os explica. Musicalmente encuentro en la sardana todos los elementos necesarios para un floreciente desenvolvimiento en el campo de la composición. La sardana puede llegar a ser una escuela con adeptos en todo el mundo. Es también, bajo este punto de vista, superior a las demás danzas, las cuales han entrado en la sinfonía sin moverse de su propia limitación. El compositor crea fuera de ellas, en torno a ellas. En la sardana, por contra, puede irse a la sinfonía desde dentro, haciendo sardana. ¿Veis la diferencia? Después de oír a Garreta formulo esta afirmación sin reticencia alguna."

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Arthur Honegger decía en París el año 1938, después de una audición de música de "cobla", que ella "abre nuevos horizontes a la armonización."

* * *

Citaremos, sin otros detalles, que han manifestado opiniones de semejante encomio sobre la sardana los maestros Weingartner, el año 1921; Sauer, el 1923; Falla, el 1925; Schillings, Thibaud y Cortot, el 1927; Glazounow, el 1929; Charpentier, el 1930; Mengelberg, el 1934; el coreógrafo Léonide Massine, el 1933, y otros maestros, críticos musicales y personalidades destacadas. Merece acaso citarse que ya en 1862 algún literato extranjero hablaba de la sardana (Charles Davillier, en su libro *L'Espagne*); que un profesor de Psicología (Georges Dwelshauvers) ha escrito sobre nuestra danza; y, finalmente, que ésta es exaltada en una obra tan universalmente conocida como *La Montaña Mágica*, de Thomas Mann.

Si la présente édition de "JUNY" ne devait pas franchir les limites de notre terre catalane, ce préambule serait parfaitement superflu. Mais les éditeurs ont l'espoir que quelques exemplaires s'en répandront à travers le monde et viendront entre les mains d'amateurs et de musicologues de pays et de parlers divers. C'est pourquoi il nous a paru utile d'expliquer ici la nature et le genre de cette œuvre, et aussi ce qu'elle et son auteur représentent à nos yeux ainsi que dans le monde des harmonies.

De même qu'on dit "pavane", ou "polonaise", de même nous dirons que JUNY est une "sardane".

La sardane est une danse, encore et toujours vivante chez nous, qui ressemble à une ronde: chaque composition peut différer de longueur, la combinaison des figures ou pas traditionnels n'en est pas moins fixe, commandée par la succession et répétition des "tirades" ou temps musicaux, et si impérativement que danseurs et musiciens doivent finir exactement en même temps.

Les caractéristiques originales de l'ensemble instrumental nommé "cobla", interprète ordinaire de la sardane, et aussi l'amour que porte notre pays à cette danse, ont poussé les compositeurs catalans, sans en excepter les plus prestigieux, à composer des sardanes. N'en mentionnons que les plus grands exemples: Botei, Casals, Català, Juncà, Lamote de Grignon, Manén, Millet, Morera, Pujol, Serra, Toldrà et Vives, parmi tant d'autres.

Sardane, cobla, ainsi que les œuvres musicales par elles suscitées, ont été, à maintes reprises, favorablement et même élogieusement accueillies par d'éminents connaisseurs d'universelle renommée: on trouvera plus loin quelques-unes de leurs appréciations.

Quant à JULI GARRETA, l'auteur de JUNY, il a apporté dans la composition des sardanes une telle fougue qu'il est parvenu à faire rendre à la cobla des sonorités infiniment plus riches, variées et profondes que celles qu'avaient pu atteindre ses prédécesseurs.

GARRETA et bien d'autres compositeurs ont écrit, en plus de sardanes pour la cobla, des œuvres plus vastes et plus complexes orchestrées spécialement pour cet ensemble musical, de même que des sardanes pour grand orchestre: certaines de celles-ci sont vraiment remarquables. Tel est le cas de la présente édition de JUNY, sardane pour grand orchestre symphonique.

COMMENTAIRES TECHNIQUES

Le maître Kurt Schindler disait en 1922:
 "...mon plaisir le plus grand est de m'asseoir au piano du "Casal Català" de New-York et d'y jouer des sardanes que la jeunesse qui s'y trouve réunie danse en rondes enthousiastes. Leur musique séduit même les autres peuples, car je reçois de Boston ou de Washington des lettres m'annonçant que l'on viendra écouter à New-York mon concert au cours duquel seront interprétées *La Sardana de les Monges* et *L'Empordà*..."

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Igor Strawinski, ayant au l'occasion d'écouter des sardanes, le 19 Mars 1924, à l'"Ateneu Barcelonès", s'émerveillait d'entendre des sonorités tout à fait nouvelles pour lui qui en avait pourtant écouté tant, et se déclara surpris de la construction et du mécanisme des instruments de la "cobla". Les œuvres *Per tu ploro* et *Toc d'oració*, de Pep Ventura, l'émerurent par leur simplicité et leur belle mélodie. *Serra Amunt*, de Morera, lui parut admirable. Après avoir entendu *Juny*, de Juli Garreta, surpris de sa spontanéité et de sa technique, il s'écria, enthousiasmé, presque comme un enfant: "Encore du Garreta. Encore du Garreta."

* * *

Richard Strauss, au "Sindicat Musical" de Barcelone, en 1925, disait, en faisant allusion à la musique des sardanes:

"C'est l'impression la plus forte que j'aie reçue dans ma vie, en ma qualité d'auditeur de musique. Je me tiendrais pour fort honoré de pouvoir signer la partition d'une sardane."

* * *

Harold Bauer, en 1927, s'exprimait ainsi:
 "...la sardane. Je ne connais rien de semblable. Votre danse est l'harmonisation suprême des rythmes individuels. Elle traduit la plus noble, la plus haute des aspirations collectives. Je ne crois pas qu'il existe une expression artistique plus directe, totale et profonde. Elle contient le

meilleur de toutes les danses et en outre quelque chose qui lui est propre, et qui la place au-dessus d'elles. Beaucoup de danses ne sont nationales que par un processus d'adaptation, parce qu'elles le sont devenues; c'est pourquoi elles évoquent peu de chose du peuple qui les a adoptées. La sardane, au contraire, est vôtres d'une façon innée, elle vous résume et vous explique. Musicalement, je trouve dans la sardane tous les éléments nécessaires à un splendide développement dans le domaine de la composition. La sardane peut parvenir à être une école, avec des adeptes dans le monde entier. De ce point de vue, encore, elle est supérieure aux autres danses, qui sont entrées dans la symphonie sans sortir de leurs limites propres. Le compositeur crée autour d'elles, en dehors d'elles. Dans la sardane, par contre, on peut aller à la symphonie depuis l'intérieur, en continuant à écrire des sardanes. Vous voyez la différence? Après avoir entendu Garreta, je formule cette appréciation sans la moindre réticence."

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Arthur Honegger disait à Paris en 1938, après une audition de musique de "cobla", qu'elle "ouvre de nouveaux horizons à l'harmonisation."

* * *

Nous mentionnerons, sans y insister plus longuement, que des opinions aussi élogieuses sur la sardane ont été exprimées par les maîtres Weingartner en 1921; Sauer en 1923; Falla en 1925; Schillings, Thibaud et Cortot en 1927; Glazounow en 1929; Charpentier en 1930; Mengelberg en 1934, par le chorégraphe Léonide Massine en 1933, ainsi que par d'autres maîtres, critiques musicaux et personnalités notoires. Il convient peut-être de mentionner qu'en 1862 un écrivain français, Charles Davillier, parlait de la sardane dans son livre sur l'Espagne; qu'un professeur de psychologie, Georges Dwelshauvers, a écrit des réflexions pertinentes sur notre danse; et qu'enfin, celle-ci est décrite avec des éloges dans une œuvre aussi mondialement connue que *La Montagne Magique*, de Thomas Mann.

WITHIN the boundaries of our country no foreword is necessary. But the Editors hope that some copies of this work will spread abroad and be read by foreign musical people, either professional or dilettante. Then, it is very suitable to explain this work and to describe it and what the author represent for us and in the sphere of Harmony.

The same as we should say "pavane" or "polonaise" JUNY (which means June) is a "sardana". The Sardana is a live and permanent dance in Catalonia, its original country. When danced, it resembles a revolving ring. Although its duration may be different in every composition, traditional movements of the sardana are combined along their succession and repetition, so that musicians and dancers finish altogether, at the same time.

Both the particular characteristics of its typical band, called in this case "cobla", and the love of our people for this dance, have stimulated Catalan composers—even the most celebrated—to create sardanas. As an example, we shall name: Botei, Casals, Català, Juncà, Lamote de Grignon, Manén, Millet, Morera, Pujol, Serra, Toldrà and Vives among many others.

Eminent and widely known musicians have praised sardana and cobla, and the music produced for them as well. We quote some of these comments later on, by separate.

JULI GARRETA, the author of JUNY, composed sardanas with such a personality and strength that by mastering typical instruments of the cobla he attained new sonorities—richer and more varied—which had been never obtained before him. GARRETA, like other Catalan composers, wrote other compositions for cobla. These compositions are longer and more complex and we even find sardanas—some very much worthy—to be played by grand orchestra.

This is the case of the present version of the sardana JUNY for Symphony Orchestra.

TECHNICAL COMMENTARIES

Composer Kurt Schindler, said in 1922: "...my greatest pleasure is to seat at the piano of New York "Casal Català" to play sardanas. Catalan youths meeting there, dance them in enthusiastic rings. Their music attracts even people of other races and countries. I have received letters from Boston and Washington telling me they will come to New York to hear my concert in which *La Sardana de les Monges*, *L'Empordà* and others will be played..."

* * *

In spite of having heard plenty of new sonorities, Igor Strawinsky on March 19th of 1924, was deeply amazed on listening to a new one in a concert at "Ateneu Barcelonès". He was pleasantly struck by the construction and mechanism of the "cobla" instruments. The compositions *Per tu ploro* and *Toc d'oració* of Pep Ventura moved him for their simplicity and beautiful melody. He also found Morera's *Serra Amunt* admirable. After having heard *Juny* by Juli Garreta, surprised to the quick by its spontaneity and technique, he exclaimed enthusiastically, almost as a child: "More Garreta! More Garreta!"

Richard Strauss, during his visit to Barcelona in 1925, said at the "Sindicat Musical" referring to Sardana music: "It is the greatest impression I have ever had as a music hearer. I should be very honoured if I could sign a score of this sort."

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Harold Bauer stated in 1927: Sardana! I know nothing likening! Your dance is a supreme harmonization of individual rhythms. It brings out a collective desire: the most honourable, the highest. I do not believe to exist any artistic expression more direct, total and deep. Sardana has everything best of other dances and something of its very own which places it above them. Many dances become national through a simple process of adaptation, in other words, because they have become so; they belong very little to the people which assimilates them. On the contrary, the sardana is yours from birth, it depicts you, it explains you. I find in the sardana all the necessary conditions for a wide development in the composition field. Your dance may even become an school with adepts all over the world. From this point of view, it is superior to the other

dances, too, which have entered Symphony form without exceeding their own limits. In the latter, the composers create around them, out of them, while in the sardana it is possible to go to the Symphony from its inside, i.e., making sardanas. Do you realize the difference? After hearing Garreta's work I assert so without any hesitation.

* * *

Arthur Honegger, said in Paris in 1908 after a Cobla Music concert: "It opens new horizons to harmonization."

We shall mention, in short, that the following composers have expressed their opinions in the like: Weingartner in 1921; Sauer in 1923; Falla in 1925; Schillings, Thibaud and Cortot in 1927; Glazounow in 1929; Charpentier in 1930; Mengelberg in 1934; the Ballet Master Léonide Massine in 1933 and other musicians, musical critics and eminent personalities. Perhaps it is worth while to quote that in 1862, a foreign writer wrote about it (Charles Davillier in his book *L'Espagne*); that a Psychology professor (Georges Dwelshauvers) has treated this theme and, at last, that our dance is praised in a world-wide known book: Thomas Mann's *The Magic Mountain*.

INNERHALB unseres Landes wäre ein gleiches Vorwort überflüssig. Aber den Verlegern begeistert die Idee, dass einige Exemplare dieser Auflage sich in der Welt verbreiten und in die Hände der Musikliebhaber und Musiker verschiedener Staaten und Sprachen geraten werden. Aus diesem Grunde ist es angebracht die Art dieses Werkes zu erklären und was dieses und der Komponist für uns und der Harmoniewelt bedeuten.

Auf die gleiche Art wie wir "Pavane" oder "Polonaise" sagen, ist JUNY eine "Sardana". Die Sardana ist ein lebendiger Tanz, unter uns bleibend, die im Kreis getanzt wird. Die Spieldauer jeder Komposition ist verschieden aber die Verbindung der traditionellen Tanzschritte, je nach der Folge und Wiederholung der "tirades" oder Musiksätze, müssen zu einem gemeinsamen Ende zwischen Tänzer und Musik führen.

Die originellen Eigenschaften der instrumentalen Gruppe "cobla" genannt, welche die "Sardanes" spielt und die Sympathie die man in unserem Lande für diesen Tanz aufbringt, haben die katalanischen Komponisten dazu geführt — einschliesslich die hervorragendsten — "Sardanes" zu komponieren. Als Beispiel seien anschliessend einige davon erwähnt: Botei, Casals, Català, Juncà, Lamote de Grignon, Manén, Millet, Morera, Pujol, Serra, Toldrà und Vives und noch viele andere.

Die "Sardana", die "cobla" und die für sie geschriebenen Musikwerke sind durch hervorragende Kenner von Weltruf wiederholt gelobt worden. Einige dieser Urteile sind nachher gesammelt worden.

JULI GARRETA, der Komponist von JUNY schrieb "Sardanes" mit Persönlichkeit und notwendigem Impuls um von der "cobla" vollere und reichere Klänge und Eigenschaften als die seiner Vorgänger zu erzielen.

GARRETA und andere Komponisten haben, ausser den "Sardanes" für "cobla" noch andere, ausführlichere Kompositionen für die gleiche Musikgruppe geschrieben, sowie "Sardanes" für grosse Orchester, einige davon äusserst wertvoll.

Dies ist in dieser Ausführung der "Sardana" JUNY für grosses Symphonieorchester der Fall.

TECHNISCHE KOMMENTARE

Kurt Schindler sagte 1922:

"... das grösste Vergnügen für mich ist im "Casal Català" (Katalanisches Haus) in New York am Klavier zu sitzen und "Sardanes" zu spielen welche die dort versammelte Katalanische Jugend begeistert im Kreise tanzt. Ihre Musik zieht selbst das Volk anderer Rassen und Länder an. Erhalte sogar Meldungen von Boston und Washington wo man mir mitteilt, dass die Leute nach New York kommen werden, um meinem Konzert beizuwohnen, in welchem die *Sardana de les Monges* und *L'Empordà* gespielt werden."

* * *

Während Igor Strawinsky am 19 März 1924 im "Ateneu Barcelonès" "Sardanes" hörte, wunderte er sich, eine für ihn vollkommen neue Klangfülle zu hören, er hätte zwar viele andere gehört und war überrascht über den Bau und Mechanismus der Instrumente der "Cobla". Die Kompositionen wie *Per tu ploro* und *Toc d'oració* von Pep Ventura begeisterten ihn wegen ihrer Einfachheit und herrlichen Melodie. *Serra Amunt* von Morera fand er ausgezeichnet. Nachdem er *Juny* von Juli Garreta gehört hatte, überrascht über seine Art und Technik, sagte er begeistert, gleich einem Jüngling: "Noch mehr Garreta, noch mehr Garreta!"

* * *

Richard Strauss sagte 1925 im Musiker Syndikat in Barcelona, in welchem er über die Musik der "Sardanes" sprach: "Es ist des grösste Eindruck meines Lebens, als Musikhörer. Ich wäre glücklich, wenn ich die Ehre hätte solch eine "Sardana" Partitur zu unterschreiben."

* * *

Harold Bauer erklärte 1927:

"... die "Sardana"! Ich kenne nichts ähnliches! Euer Tanz ist eine höchste Harmonisation der individuellen Rhythmen. Sie drückt einen gemeinsamen Wunsch aus, den edelsten und höchsten. Ich glaube kaum,

dass es einen direkteren, total und tieferen artistischen Ausdruck gibt. Es enthält alles aus den besten Tänzen und es hat sogar Leute welche die "Sardana" über alle anderen Tänze setzen. Viele dieser Tänze sind, aus einem einfachen Aufnahmeprozess heraus, national geworden, d.h. weil es sich so ereignet hat. Deswegen können sie kaum dem Volke gehören der sie adoptiert. Die "Sardana" dagegen, ganz euch, fasst euch zusammen und spricht zu euch. Vom musikalischen Standpunkt heraus, finde ich in der "Sardana" alle notwendigen Elemente für eine glänzende Entwicklung auf dem Kompositionsgebiet. Die "Sardana" kann es zu einer eigenen Schule bringen, mit Anhängern in der ganzen Welt. Sie ist, aus diesem Standpunkt heraus, den anderen Tänzen überlegen, die in die Symphonie eingetreten sind ohne sich von ihrer eigenen Begrenzung zu bewegen. Der Komponist schafft ausserhalb dieser, um diese. Bei der "Sardana" dagegen, kann man von innen zur Symphonie gelangen, indem man "Sardanes" macht. Seht ihr den Unterschied? Nachdem ich Garreta gehört habe, kann ich ohne weiteres diese Behauptung machen.

* * *

Arthur Honegger sagte im Jahre 1938 in Paris, nach einem Konzert für "cobla", dass "diese Musik der Harmonisation neue Horizonte öffnet".

* * *

Erwähnen wir nun, ohne weiter einzugehen, dass sich noch folgende Persönlichkeiten lobend über die "Sardana" ausgesprochen haben: Weingartner, im Jahre 1921; Sauer 1923; Falla 1925; Schillings, Thibaud und Cortot 1927; Glazounow 1929; Charpentier 1930; Mengelberg 1934; Léonide Massine 1933; und andere Direktoren, Musikkritiker und hervorragende Persönlichkeiten. Es ist vielleicht erwähnenswert, dass schon 1862 einige ausländische Literaten über sie sprachen (Charles Davillier, in seinem Buch *L'Espagne*); dass ein Psychologie Professor (Georges Dwelshauvers) über unseren Tanz geschrieben hat; und dass sie zuletzt in dem weltberühmten Werk wie *Der Zauberberg* von Thomas Mann, gelobt wird.



JULI GARRETA

JUNY

SARDANA

dances, too, which have entered Symphony form without exceeding their own limits. In the latter, the composers create around them, out of them, while in the sardana it is possible to go to the Symphony from its inside, i.e. making sardanas. Do you realise the difference? After hearing Carreta's work I assert so without any hesitation.

Arthur Honegger, said in Paris in 1928 after a Celtic Mass concert: "It opens new horizons to harmonisation."

We shall mention, in short, that the following composers have expressed their opinion in the like: Weingartner in 1921; Sauer in 1923; Falla in 1925; Schillings, Thibaud and Cortot in 1927; Glazounov in 1929; Charpentier in 1930; Mengelberg in 1934; the Ballet Master Léonide Massine in 1933 and other musicians, musical critics and eminent personalities. Perhaps it is worth while to quote that in 1862, a foreign writer wrote about it (Charles Davillier in his book *L'Espagne*); that a Psychology professor (Georges Delsauniers) has treated this theme and, at last, that our dance is praised in a world-wide known book: Thomas Mann's *The Magic Mountain*.

INNERHALB unseres Landes wäre ein gleiches Vorwort überflüssig. Aber der Verfasser begreift die Idee, dass einige Exemplare dieser Auflage sich in der Welt verbreiten und in die Hände der Musikwissenschaftler und Musiker verschiedener Staaten und Sprachen geraten werden. Aus diesem Grunde ist es notwendig, die Bedeutung der Sardana zu erklären und was dieses und der Komponist für uns und der Harmonikwelt bedeutet.

Auf die gleiche Art wie wir "Pavane" oder "Tänzer" sagen, ist die Sardana eine "Tänzerin". Die Sardana ist ein lebendiger Tanz, unter uns bleibend, die im Kreis getanzt wird. Die Spieler der "Cobla" sind verschieden, aber die Verbindung der traditionellen Tanzschritte, je nach der Folge und Wiederholung der "Cobla" oder Musikgruppe, müssen zu einem gemeinsamen Ende zwischen Tänzer und Musik führen.

Die originellen Eigenschaften der instrumentalen Gruppe "Cobla", welche die "Sardanes" spielt und die Sympathie die man in unserem Lande für diesen Tanz empfindet, haben die katalanischen Komponisten dazu geführt — einschliesslich die hervorragendsten — "Sardanes" zu komponieren. Als Beispiel seien einige wenige davon erwähnt: Botet, Casals, Català, Juncà, Lamote de Grignon, Marín, Milà, Morera, Pons, Serra, Toldrà und Vives und noch viele andere.

Die "Sardana", die "cobla" und die für sie geschriebenen Musikwerke, die durch hervorragende Kenner von Welttruf wiederholt gelobt worden. Einige dieser Urteile sind nachher anzuführen.

JULI GARRETA, der Komponist von JUNY schreibt "Sardanes" mit Feinsinnlichkeit und notwendigem Impuls um von der "cobla" vollere und reichere Klänge und Eigenheiten als die seiner Vorgänger zu erzielen.

GARRETA und andere Komponisten haben, wenn der "Sardanes" für "cobla" noch andere, ausdrucksvollere Kompositionen für die gleiche Musikgruppe geschrieben, sowie "Sardanes" für grosse Orchester, einige davon unsere wertvoll.

Dies ist in dieser Ausführung der "Sardanes" JUNY für grosse Symphonieorchester der Fall.

TECHNISCHE KOMMENTARE

Kurt Schindler sagte 1922:

"... das grösste Vergnügen für mich ist im "Casal Català" (Katalanisches Haus) in New York am Klavier zu sitzen und "Sardanes" zu spielen welche die dort versammelte katalanische Jugend begeistert im Kreis tanzt. Ihre Musik zieht selbst das Volk anderer Rassen und Länder an. Erhalte sogar Meldungen von Boston und Washington wo man mir mitteilt, dass die Leute nach New York kommen werden, um meinen Konzert beizuwohnen, in welchem die *Sardans de les Monges* und *l'Ensemble pordà* gespielt werden."

Während Igor Strawinsky am 19 März 1924 im "Ateneu Barcelonès" "Sardanes" hörte, wunderte er sich, eine für ihn vollkommen neue Klangfülle zu hören, er hätte zwar viele andere gehört und war überrascht über den Bau und Mechanismus der Instrumente der "Cobla". Die Kompositionen wie *Per tu ploro* und *Toc d'oració* von Pep Ventura begeisterten ihn wegen ihrer Einfachheit und herrlichen Melodie. Serra i Juny von Morera fand er ausgezeichnet. Nachdem er Juny von Juli Garreta gehört hatte, überrascht über seine Art und Technik, sagte er begeistert, gleich einem Jüngling: "Noch mehr Garreta, noch mehr Garreta!"

Richard Strauss sagte 1925 im Musiker Syndikat in Barcelona, in welchem er über die Musik der "Sardanes" sprach: "Es ist der grösste Eindruck meines Lebens, als Musikhörer. Ich wäre glücklich, wenn ich die Ehre hätte solch eine "Sardana" Partitur zu untersuchen."

Harold Bauer erklärte 1927:

"... die "Sardana"! Ich kenne nichts Ähnliches! Euer Tanz ist die höchste Harmonisation der individuellen Rhythmen. Sie haben einen gemeinsamen Wunsch aus, den edelsten und höchsten. Ich glaube daran."

Das ist einem deutschen Leser ein höchst seltsamer Ausdruck gibt. Es enthält alles was der katalanische Tanz ist, hat sogar Leute welche die "Sardanes" über alle anderen Tänze setzen. Viele dieser Tänze sind, aus einem anderen Ansehenspunkt heraus, national geworden, d.h. weil es sich so eignet hat. Der katalanische Tanz ist dem Volke gehören der sie schenken. Die "Sardanes" streben, wenn auch, fast auch zusammen und sprich es auch. Vom musikalischen Standpunkt herans, finde ich in der "Sardana" alle notwendigen Elemente für eine glänzende Entwicklung auf dem Kompositionsfeld. Die "Sardana" kann es zu einer eigenen Schule bringen, als Anhänger in der ganzen Welt. Sie ist, aus diesem Standpunkt heraus, den anderen Tänzen überlegen, die in die Symphonie einströmen und also mit der sehr eigenen Begrenzung zu bewegen. Der Komponist selbst, Garreta, hat, um diese. Bei der "Sardana" können wir uns mit dem katalanischen Symphonie gelangen, indem von "Sardanes" mehr ist als ein Lied. Nachdem ich Carreta gehört habe, habe ich mich selbst eine Behauptung machen.

Arthur Honegger, sagte in Jahre 1928 in Paris, nach einem Konzert für "cobla": "Der Tanz hat der Harmonisation neue Horizonte öffnet".

Erklären wir nun, ohne weiter umzugehen, dass sich noch folgende Empfehlungen Johann Sebastian Bach die "Sardanes" ausgesprochen haben: Weingartner im Jahre 1921; Sauer 1923; Falla 1925; Schillings, Thibaud und Cortot 1927; Glazounov 1929; Charpentier 1930; Mengelberg 1934; Léonide Massine 1933, und andere berühmten Musikkritiker und hervorragende Persönlichkeiten. Es ist vielleicht erwähnenswert, dass schon 1862 einige ausländische Autoren über die Sardanes (Charles Davillier, in seinem Buch *L'Espagne*), dass ein Psychologie Professor (Georges Delsauniers) über Sardanes geschrieben hat; und dass sie zuletzt in dem weltberühmten Werk von Dr. Zauberg von Thomas Mann, gelobt wird.



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JUNY

SARDANA

Juli Garreta

Instrumentació d'ENRIC CASALS

Temps de Sardana (♩.=112)

Musical score for "La Sardana Popular" by Juli Garreta, arranged by Enric Casals. The score is for a full orchestra and includes the following instruments:

- PICCOLO
- FLAUTI I, II
- OBOI I, II
- CORNO ANGL.
- CLARINETTI (Si b) I, II
- FAGOTTI I, II
- CORNI I. y II., III. y IV.
- TROMBE (Do) I, II, III
- TROMBONI I, II, III
- TUBA
- TIMPANI
- TAMBURINO
- VIOLINO I, II
- VIOLA
- VIOLÓNCELO
- BASSO

The score is written in 6/8 time and features a variety of musical notations, including dynamics (ff), articulation (accents), and phrasing (slurs). The woodwinds and brass sections play a prominent role in the melody, while the strings provide a harmonic foundation.

"La Sardana Popular"

Alfonso XII - 43. Barcelona - España

Drets reservats per tot arreu.

Picc. A

Fl.

Ob.

C. A.

Cl. Solo *p*

Fg. *p*

Cor.

Tr.

Trb.

Tuba

Timp. *p*

T. picc.

Viol. *espress.* *p* *espres* *p*

Viola *p*

V. cel *vibrant* *ff* *p*

Bs. *p*

[illegible]

Picc. *p* *tr b* *ff* *1^a* *2^a*

Fl. *mf* *p* *pp* *ff*

Ob. *Solo* *mf* *p* *pp* *ff*

C. A. *ff*

Cl. *Solo* *mf* *p* *ff*

Eg. *p* *mf* *pp* *ff*

Cor. *p* *pp* *a 2* *ff*

Tr. *pp* *a 2* *ff*

Trb. *pp* *a 2* *ff*

Tuba *p* *ff*

Timp. *p*

T. picc. *dim.* *pizz.* *arco* *p*

Viol. *pizz.* *arco* *p*

Viola *pizz.* *arco* *p*

V. cel. *pizz.* *arco* *p*

Bs. *pizz.* *p*

Picc. *f*

Fl. *f*

Ob. *f*

C.A. *f*

Cl. *f*

Fg. *f*

Cor. *f* a 2

Tr. *f* a 2

Trb. *f*

Tuba

Timp.

T. picc. $\text{||} \frac{2}{4}$

Viol.

Viola

Vcel.

Bs.

C

Picc. Fl. Ob. C.A. Cl. Fg. Cor. Tr. Trb. Tuba Timp. T. picc. Viol. Viola Vcel. Bs.

Rehearsal mark C. The score includes woodwinds (Piccolo, Flute, Oboe, Clarinet in A, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Tuba, Timpani, and T. Piccolo), strings (Violin, Viola, Violoncello, and Bass), and woodwinds. The woodwinds play a rhythmic pattern of eighth notes and quarter notes, often in triplets. The strings play a more complex, flowing melody. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). There are two "Solo" markings for the Clarinet in A and Clarinet.

D

Picc.

Fl.

Ob.

C. A.

Cl.

Fg.

Cor.

Sord.

Tr.

Trb.

Tuba

Timp.

T. picc.

Viol.

Viola

Vcel.

Bs.

p

mf

pp

pizz.

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl., Ob., C.A., Cl., Fg., Cor., Tr., Trb., Tuba, Timp., T. picc., Viol., Viola, Vcel., and Bs. The score is in 2/4 time, as indicated by the time signature. The key signature is one flat (B-flat). The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *espres.* (espressivo). There are also performance instructions like "Solo" and "Fora Sordina". The score is written in a standard musical notation with staves for each instrument. The page number "9" is visible in the top right corner.

E

Picc. *p*

Fl. *p*

Ob. *mf* *p cresc.*

C.A. *p cresc.* Solo *f*

Cl. *cresc.* *mp*

Fg. *p* *mp*

Cor. *a 2* *p*

Tr. *p*

Trb. *p*

Tuba *p*

Timp. *p*

T.picc. *8*

Viol. *espres.* *p* *f* *dim.* *p*

Viola *espres.* *p* *f*

Vcel. *p*

Bs. *mp* *pp*

Picc.

Fl.

Ob.

G. A.

Cl.

Fg.

Cor.

Tr.

Trb.

Tuba

Timp.

T.picc.

Viol.

Viola

Vcel.

Bs.

pizz.

arco

Solo

p

mf

This page of a musical score is for a symphony orchestra, featuring woodwinds, brass, and strings. The score is in 2/4 time and includes various dynamics and performance markings.

Woodwinds:

- Picc.** (Piccolo): Rests in the first system, then plays a melodic line starting in the second system with a *tr* (trill) and *mf* (mezzo-forte) dynamic.
- Fl.** (Flute): Rests in the first system, then plays a melodic line starting in the second system with a *tr* and *mf* dynamic.
- Ob.** (Oboe): Rests in the first system, then plays a melodic line starting in the second system with a *mf* dynamic.
- C.A.** (Clarinet in A): Rests in the first system, then plays a melodic line starting in the second system with a *mp* (mezzo-piano) dynamic.
- Cl.** (Clarinet in B-flat): Rests in the first system, then plays a melodic line starting in the second system with a *mp* dynamic.

Brass:

- Fg.** (Fagotto): Rests in the first system, then plays a melodic line starting in the second system with a *mp* dynamic.
- Cor.** (Corni): Rests in the first system, then plays a melodic line starting in the second system with a *f* (forte) dynamic.
- Tr.** (Trombe): Rests in the first system, then plays a melodic line starting in the second system with a *f* dynamic.
- Trb.** (Tromboni): Rests in the first system, then plays a melodic line starting in the second system with a *mf* dynamic.
- Tuba**: Rests in the first system, then plays a melodic line starting in the second system with a *mf* dynamic.
- Timp.** (Timpani): Rests in the first system, then plays a melodic line starting in the second system with a *p cresc.* (piano crescendo) marking.
- T.picc.** (Tromba Piccolo): Rests in the first system, then plays a melodic line starting in the second system with a *p cresc.* marking.

Strings:

- Viol.** (Violini): Rests in the first system, then plays a melodic line starting in the second system with a *mf* dynamic and a *cresc.* (crescendo) marking.
- Viola**: Rests in the first system, then plays a melodic line starting in the second system with a *mf* dynamic and a *cresc.* marking.
- Vcel.** (Violoncelli): Rests in the first system, then plays a melodic line starting in the second system with a *mf* dynamic and a *cresc.* marking.
- Bs.** (Bassi): Rests in the first system, then plays a melodic line starting in the second system with a *mf* dynamic and a *cresc.* marking.

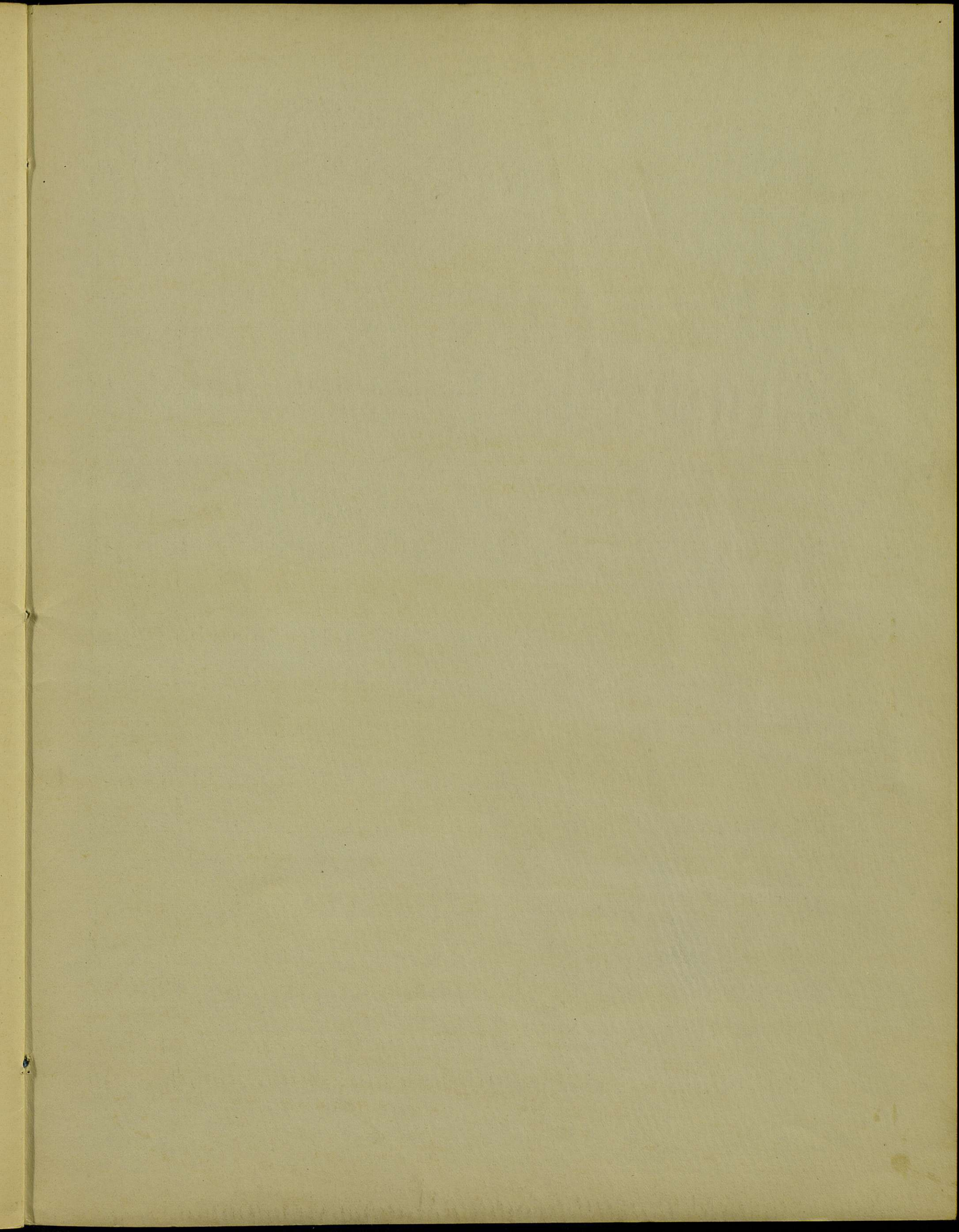
Performance Markings:

- mf** (mezzo-forte): Marked for Picc., Fl., Ob., C.A., Cl., Fg., Cor., Tr., Trb., Tuba, Viol., Viola, Vcel., and Bs.
- mp** (mezzo-piano): Marked for Picc., Fl., Ob., C.A., Cl., Fg., Cor., Tr., Trb., Tuba, Viol., Viola, Vcel., and Bs.
- f** (forte): Marked for Cor., Tr., Trb., Tuba, Viol., Viola, Vcel., and Bs.
- p cresc.** (piano crescendo): Marked for Timp. and T.picc.
- poc a poc** (poco a poco): Marked for Timp. and T.picc.

Picc. Fl. Ob. C. A. Cl. Fg. Cor. Tr. Trb. Tuba Timp. T. picc. Viol. Viola Vcel. Bs.

The musical score is written for a large orchestra. The instruments listed on the left are: Picc., Fl., Ob., C. A., Cl., Fg., Cor., Tr., Trb., Tuba, Timp., T. picc., Viol., Viola, Vcel., and Bs. The score is in 2/4 time. The key signature has one flat (Bb). The music features various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), and *tr* (trill). The Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Cor Anglais, Trumpet, Trombone, Tuba, and Timpani parts are all playing. The Violin, Viola, Violoncello, and Bass parts are also playing. The score is written for a large orchestra.

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The instruments listed on the left are Picc., Fl., Ob., C. A., Cl., Fg., Cor., Tr., Trb., Tuba, Timp., T. picc., Viol., Viola, Vcel., and Bs. The score is written in 6/8 time, as indicated by the time signature at the bottom of the Timp. staff. The music is in G major, with one sharp (F#) on the treble clef. The score is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13. The first system includes measures 1 through 12, and the second system includes measures 13 through 24. The score includes various musical notations such as notes, rests, and dynamic markings. A forte (f) marking is present in the Timp. staff at measure 10. The score also includes a first ending (1a) and a second ending (2a) at the end of the piece. The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves and the strings in the lower staves. The Picc. and T. picc. are at the top, followed by the woodwinds (Fl., Ob., C. A., Cl., Fg.), then the brass (Cor., Tr., Trb., Tuba), then the percussion (Timp.), and finally the strings (Viol., Viola, Vcel., Bs.) at the bottom. The score is written in a clear, legible font, and the notation is precise and detailed. The overall appearance is that of a professional musical score, likely from a 19th or 20th-century composer.



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SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Piccolo

Temps de Sardana

The musical score for Piccolo is written in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is marked 'Temps de Sardana'. The score consists of ten staves of music. The first staff begins with a forte (ff) dynamic. The second staff continues the melody. The third staff includes section markers 'A' and 'B' with measures 9 and 14 indicated, and a piano (p) dynamic. The fourth staff has a forte (f) dynamic. The fifth staff continues the melody. The sixth staff includes section markers 'C' and 'D' with measures 14 and 19 indicated, and a forte (f) dynamic. The seventh staff includes section marker 'E' with a piano (p) dynamic. The eighth staff includes section marker 'F' with a mezzo-forte (mf) dynamic. The ninth staff continues the melody. The tenth staff includes first and second endings (1ª and 2ª) and a forte (f) dynamic.



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Temps de Sardana

SARDANA per a gran Orquestra

Instrumentació ENRIC CASALS

Flauto I^o

The musical score for Flauto I is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The first staff starts with a forte (*ff*) dynamic. The score includes various musical notations such as slurs, ties, triplets, and trills. Section markers A, B, C, D, E, and F are placed above the staves. Measure numbers 4, 8, 11, 14, and 10 are indicated. Dynamics like *mf*, *p*, and *pp* are used throughout. The piece concludes with first and second endings marked 1^a and 2^a.



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Instrumentació ENRIC CASALS

Flauto 2º Temps de Sardana



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Instrumentació ENRIC CASALS

Oboe 1^o

Temps de Sardana

The musical score for Oboe 1 is written in 6/8 time and consists of 14 measures. The score is divided into several sections labeled A through F. Section A (measures 1-4) begins with a forte (ff) dynamic and includes a triplet. Section B (measures 5-8) features a mezzo-forte (mf) dynamic and a solo section. Section C (measures 9-10) includes a mezzo-forte (mf) dynamic and a solo section. Section D (measures 11-12) features a mezzo-forte (mf) dynamic and a solo section. Section E (measures 13-14) includes a mezzo-forte (mf) dynamic, a solo section, and a crescendo (cresc.) marking. Section F (measures 15-16) includes a mezzo-forte (mf) dynamic and a solo section. The score also includes various musical notations such as triplets, slurs, and dynamic markings.



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Oboe 2^o Temps de Sardana.

ff

mf

p *pp* *f* *f*

mf *f*

p *cresc.* *mf*

mf

mf

1^a 2^a

1^a 2^a



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Corno Anglés

Instrumentació ENRIC CASALS

Temps de Sardana

The musical score is written for the English Horn (Corno Anglés) in 6/8 time. It begins with a *ff* dynamic and a key signature of one flat. The score consists of ten staves of music. Key features include:

- First staff: Starts with a *ff* dynamic, followed by a series of eighth and sixteenth notes, including triplets.
- Second staff: Continues the melodic line with triplets and rests.
- Third staff: Features a *mf* dynamic and a triplet of eighth notes.
- Fourth staff: Marked with *f*, it includes first and second endings (1^a and 2^a) and a 2/4 time signature change.
- Fifth staff: Continues the melodic development with a triplet.
- Sixth staff: Labeled 'Solo', it features a *f* dynamic and a 6-measure rest.
- Seventh staff: Includes a *f* dynamic, a 3-measure rest, and a key signature change to two flats.
- Eighth staff: Labeled 'Solo', it features a *f* dynamic and a 3-measure rest.
- Ninth staff: Includes a *p* dynamic, a 6-measure rest, and a 4-measure rest.
- Tenth staff: Concludes with first and second endings (1^a and 2^a).



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Clarinettes I.

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Instrumentació ENRIC CASALS

Temps de Sardana

The musical score is written for Clarinettes I in G major (one sharp) and 6/8 time. It begins with a *ff* dynamic and a repeat sign. The score includes several sections labeled A, B, C, D, E, and F. Section A is marked 'Solo' and 'p'. Section B has dynamics *mf*, *f*, and *mp*. Section C is marked 'Solo' and *f*. Section D is marked *mf*. Section E is marked *f*, *p*, and *cresc.*. Section F is marked *mf*. The score also includes various musical notations such as triplets, slurs, and repeat signs. The final section includes first and second endings marked '1^a' and '2^a'.



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Instrumentació ENRIC CASALS

Clarinetto II.

Temps de Sardana



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Fagotto I. Temps de Sardana

The musical score for Fagotto I. is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. The piece is in the tempo of a Sardana. The score includes various dynamics such as *ff* (fortissimo), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). It also features articulations like slurs, accents, and breath marks. Section markers A, B, C, D, E, and F are placed above the staff to indicate different parts of the piece. Rehearsal marks with numbers (3, 9, 5, 14, 10, 2, 6, 3, 6) are used to denote specific measures. The score concludes with first and second endings (1^a and 2^a) marked above the final measures.



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Fagotto II.

Intrumentació ENRIC CASALS

Temps de Sardana

The musical score for Fagotto II is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a 6/8 time signature and a *ff* dynamic. The second staff has a *p* dynamic and a section marker 'A'. The third staff has a *mf* dynamic and a section marker 'B'. The fourth staff has a *p* dynamic, a *pp* dynamic, and a *ff* dynamic, with first and second endings marked '1^a' and '2^a'. The fifth staff has a *f* dynamic. The sixth staff has a *f* dynamic and a section marker 'C'. The seventh staff has a *f* dynamic and a section marker 'D'. The eighth staff has a *p* dynamic and a section marker 'E'. The ninth staff has a *p* dynamic and a section marker 'F'. The tenth staff has a *ff* dynamic and a section marker 'F'. The score includes various musical notations such as slurs, ties, and articulation marks.



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Corni I. (in Fa)

Instrumentacio ENRIC CASAL

Temps de Sardana



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Corno II.

Temps de Sardana

The musical score for Corno II consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a forte (*ff*) dynamic. It includes a repeat sign and a triplet of eighth notes. The second staff features a 3/8 time signature, a piano (*p*) dynamic, and section markers A and B. The third staff has a 3/8 time signature, a piano (*p*) dynamic, and a triplet of eighth notes. The fourth staff includes first and second endings (1^a and 2^a), a 2/4 time signature, and a forte (*f*) dynamic. The fifth staff has a 2/4 time signature, a piano (*p*) dynamic, and a section marker C. The sixth staff includes a section marker D, a piano (*p*) dynamic, and a forte (*f*) dynamic. The seventh staff has a 2/4 time signature, a piano (*p*) dynamic, and a section marker E. The eighth staff includes a section marker F, a forte (*f*) dynamic, and a section marker G. The ninth staff has a 2/4 time signature, a forte (*ff*) dynamic, and a section marker H. The tenth staff includes first and second endings (1^a and 2^a), a 6/8 time signature, and a forte (*f*) dynamic.



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASAL

Corno III

Temps de Sardana

The musical score for Corno III consists of ten staves. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It starts with a forte (ff) dynamic and includes triplet markings. The second staff contains section markers 'A' and 'B', with a 9-measure rest and a piano (p) dynamic. The third staff has a 8-measure rest, piano (p) dynamics, and first/second endings (1^a, 2^a) leading to a 2/4 time signature. The fourth staff is in 2/4 time, starting with a forte (f) dynamic. The fifth staff includes section marker 'C' and a 14-measure rest. The sixth staff, marked 'D', features a piano (p) dynamic and a tenuto mark. The seventh staff, marked 'E', starts with a mezzo-forte (mf) dynamic and ends with a piano (p) dynamic and a 6/8 time signature. The eighth staff, marked 'F', includes a 19-measure rest, a 'Soli' instruction, and a forte (f) dynamic. The ninth staff begins with a forte (ff) dynamic and a 2/4 time signature. The tenth staff concludes with first/second endings (1^a, 2^a) and a 6/8 time signature.



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Corno IV

Instrumentació ENRIC CASAL

Temps de Sardana

The musical score for Corno IV consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Temps de Sardana' and the dynamics start with 'ff'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). Section markers A, B, C, D, E, and F are placed above the staves. The score concludes with first and second endings (1^a and 2^a) in a 2/4 time signature.



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Tromba I (in Do)

Temps de Sardana

ff

A 9 B 14

1^a 2^a

pp f f

C 13 Sordina Solo D

mf

Fora Sordina

E 22 F 5

mf ff ff

1^a 2^a



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ELLRIC CASALS

Tromba II.

Temps de Sardana

ff

pp *f* *f*

1^a *2^a*

C *13* *Sordina* *Solo* *D* *mf*

Fera sordina *3*

E *19* *F* *5* *tr* *mf*

ff *f*

1^a *2^a*



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Tromba III. (in Do)

Instrumentació ENRIC CASALS

Temps de Sardana

The musical score for Tromba III. (in Do) is written on seven staves. The key signature is one flat (Bb) and the time signature is 6/8. The score begins with a double bar line and a repeat sign, followed by a *ff* dynamic marking. The first staff contains a series of eighth and quarter notes, with triplets indicated by a '3' under the notes. The second staff continues the melody, featuring a section labeled 'A' with a measure count of 9, followed by a section labeled 'B' with a measure count of 16. The third staff starts with a section labeled '2a' and a *f* dynamic marking. The fourth staff continues the melody, with a section labeled 'C' and a measure count of 14. The fifth staff begins with a section labeled 'D' and a measure count of 14, followed by a section labeled 'E' with a measure count of 3, and then a section labeled 'F' with a measure count of 7. The sixth staff continues the melody, with a *f* dynamic marking and a trill (tr) indicated above the first note. The seventh staff concludes the piece with a section labeled '1a' and a section labeled '2a'.

LA SARDANA POPULAR

Alfonso XII-43. Barcelona.

Drets reservats per tot arreu.



JUNY

Trombone I.

SARDANA per a gran Orquestra

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

Tacet *ad lib.*

The musical score for Trombone I is written in bass clef with a key signature of one flat (Bb). It begins with a 6/8 time signature and a *ff* dynamic. The score includes various musical notations such as notes, rests, and slurs. Section markers A, B, C, and D are placed above the staff. Rehearsal marks with numbers 9, 14, 4, 3, 6, 22, and 14 are also present. Dynamics include *ff*, *p*, *mf*, and *f*. The score concludes with first and second endings (1^a and 2^a) and a final 3/4 time signature.



JUNY

Trombone II.

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Temps de Sardana

Tacet *ad lib.*

The musical score for Trombone II is written in bass clef with a key signature of one flat (B-flat). The time signature is 6/8. The score begins with a *ff* dynamic and a *Tacet ad lib.* instruction. It includes several section markers: A (measure 9), B (measure 14), C (measure 15), D (measure 16), E (measure 19), and F (measure 20). The score features various musical notations, including notes, rests, and dynamics such as *ff*, *pp*, *p*, and *mf*. There are also first and second endings marked 1^a and 2^a.

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JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Trombone III.

Temps de Sardana

Tacet *ad lib.*

The musical score for Trombone III is written in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. The score begins with a *ff* dynamic and a *Tacet ad lib.* instruction. The first staff contains a series of eighth and sixteenth notes, some beamed together. The second staff includes section markers A and B, with measures 9 and 15 indicated. The third staff features first and second endings (1^a and 2^a), section markers C and D, and measures 12 and 15. The fourth staff has a series of rests marked with 'X'. The fifth staff includes section marker F, measures 3 and 22, and a *mf* dynamic. The sixth staff has a *ff* dynamic and a series of eighth notes. The seventh staff has a series of eighth notes. The eighth staff includes first and second endings (1^a and 2^a), measures 3 and 15, and a *mf* dynamic.



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Tuba Temps de Sardana.

10 A 9 B 15

1^a 2^a 12 C 15 D 14

3 E 22 F 7

1^a 2^a

p

mf

LA SARDANA POPULAR
Alfonso XII 43. Barcelona.

Drets reservats per tot arreu.



JUNY

Timpani

SARDANA per a gran Orquestra

Juli Garreta

Instrumentacio ENRIC CASALS

Temps de Sardana

Sheet music for Timpani, featuring measures 1 through 22, including first and second endings (1^a, 2^a), and dynamic markings (p, f, ff, cresc.).

Measure numbers: 11, 7, 14, 12, 15, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 3, 22, 6, 12.

Section markers: A, B, C, D, F.

Dynamic markings: *p*, *f*, *ff*, *cresc.*

First and second endings: 1^a, 2^a.



JUNY

Timpani

SARDANA per a gran Orquestra

Juli Garreta

Instrumentacio ENRIC CASALS

Temps de Sardana

11 A 7 B 14

1^a 2^a 12 C 15 D 1

2 3 4 5 6 7 8 9 10

3 22

F

6 1^a 2^a

p *cresc.* *ff* *f*

JUNY

Juli Garreta

Violino I.

SARDANA per a gran Orquestra

Instrumentació ENRIC CASALS

Temps de Sardana

[illegible]



JUNY

Juli Garreta

Violino I.

SARDANA per a gran Orquestra

Instrumentació ENRIC CASALS

Temps de Sardana

Violino I. score for the first system, featuring measures 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



JUNY

Juli Garreta

Violino I.

SARDANA per a gran Orquestra

Instrumentació ENRIC CASALS

Temps de Sardana

11 A 3 *p* *espres.* *vibrant* 2 *p*

B *p* *p* *mf* 5

pizz. *arco* *p*

12 C *mf*

4 D 10

mf 2 6/8

E 6/8 *p* *f* *dim.* *p*

pizz.

arco *p* 2 *mf* *cresc.* F

5 3 3

1^a 2^a



JUNY

Juli Garreta

Violino I.

SARDANA per a gran Orquestra

Instrumentació ENRIC CASALS

Temps de Sardana

11 A 3 p espres. vibrant

B p p mf 5

pizz. arco p

12 C mf

4 D 10

mf 2 6/8

E p f dim. p

pizz.

arco p mf cresc.

5

1^a 2^a



JUNY

Juli Garreta

Violino I.

SARDANA per a gran Orquestra

Instrumentació ENRIC CASALS

Temps de Sardana

11 A 3 *p* *espres.* *vibrant* 2 *p*

B *p* *p* *mf* 5

pizz. *arco* *p*

12 C *mf*

4 D 10

mf 2 6/8

E *p* *f* *dim.* *p*

pizz.

arco *p* 2 *mf* *cresc.* F

5 3 3

1^a 2^a



JUNY

Juli Garreta

Violino I.

SARDANA per a gran Orquestra

Instrumentació ENRIC CASALS

Temps de Sardana

11 A 3 p espres. vibrant

B p p mf

pizz. arco p

12 C mf

4 D 10

E p f dim. p

pizz.

arco p mf cresc.

5

1^a 2^a



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Violino II.

Instrumentació ENRIC CASALS

Temps de Sardana

11 A *espres.* *p* *mp* 4

B *espres.*

pizz. 2 *arco* *p*

12 C *mf*

4 D 10 *mf*

f 2 *espres.* E 6 8 *p*

pizz. *arco* *p*

mf F 5

ff 3 3

3 3 3 1^a 2^a



JUNY

SARDANA per a gran Orquestra.

Violino II.

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

11 A *espres.* *p* *mp* 4

B *espres.*

2 *pizz.* 2 *arco* *p*

12 C *mf*

4 D 10 *mf*

f 2 *espres.* E 6 *p*

pizz. *arco* *p*

mf F 5

ff 3 3 3

1^a 2^a



JUNY

SARDANA per a gran Orquestra

Violino II.

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

Violino II. musical score for the piece "JUNY" (Sardana) by Juli Garreta, arranged by Enric Casals. The score is written for Violino II and includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, ff), articulation (accents, staccato), and performance instructions (espres., pizz., arco). The score is divided into sections labeled A, B, C, D, E, and F, with measures numbered 11, 12, 4, 10, 6, and 5 respectively. The key signature is one flat (B-flat) and the time signature is 6/8. The score concludes with first and second endings marked 1ª and 2ª.



JUNY

SARDANA per a gran Orquestra

Violino II.

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

Violino II. musical score for the SARDANA per a gran Orquestra by Juli Garreta, arranged by Enric Casals. The score is in 6/8 time and consists of 12 measures.

The score is divided into sections A, B, C, D, E, and F, with measures numbered 11, 12, 10, 4, 6, and 5 respectively.

Key markings and dynamics include:

- espres.* (espressivo)
- p* (piano)
- mp* (mezzo-piano)
- pizz.* (pizzicato)
- arco* (arco)
- mf* (mezzo-forte)
- f* (forte)
- ff* (fortissimo)
- 1^a* and *2^a* (first and second endings)

The score includes various musical notations such as slurs, ties, and dynamic markings.



JUNY

SARDANA per a gran Orquestra

Violino II.

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

Violino II. musical score for the piece "JUNY" (Sardana) by Juli Garreta, arranged by Enric Casals. The score is written for Violino II and includes various musical notations such as notes, rests, dynamics (p, mp, mf, ff), articulation (pizz., arco), and repeat signs. The piece is in 6/8 time and consists of 11 measures. The score is divided into sections labeled A, B, C, D, E, and F. Section A starts with a key signature of one flat and a time signature of 6/8. Section B is marked "espres.". Section C is marked "mf". Section D is marked "mf". Section E is marked "p". Section F is marked "mf". The score concludes with a double bar line and a repeat sign.



JUNY

SARDANA per a gran Orquestra

Violino II.

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

Violino II. musical score for the piece "JUNY" (Sardana) by Juli Garreta, arranged by Enric Casals. The score is written for Violino II and includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, ff), articulation (pizz., arco), and repeat signs. The piece is in 6/8 time and consists of several sections labeled A, B, C, D, E, and F. The score is written on ten staves.

Section A: 11 measures, *espres.*, *p*, *mp*.

Section B: *espres.*

Section C: 12 measures, *mf*.

Section D: 10 measures, *mf*.

Section E: 6 measures, *p*.

Section F: 5 measures, *mf*, *ff*.

Other markings include *pizz.*, *arco*, *f*, *ff*, and first/second endings.



JUNY

SARDANA per a gran Orquestra

Violino II.

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

Violino II. musical score for the piece "JUNY" (Sardana) by Juli Garreta, arranged by Enric Casals. The score is written for Violino II and includes various musical notations such as notes, rests, dynamics (p, mp, mf, ff), articulation (accents, staccato), and performance instructions (pizz., arco). The piece is in 6/8 time and consists of 11 measures. The score is divided into sections A, B, C, D, E, and F, with measure numbers 11, 12, 4, 10, 6, and 5 respectively. The key signature is one flat (B-flat).

Section A: 11 measures, starting with a repeat sign and a 11-measure rest, followed by a melodic line with dynamics *p* and *mp*, and an *espres.* marking.

Section B: *espres.* marking, followed by a melodic line with accents.

Section C: 12 measures, starting with a repeat sign and a 12-measure rest, followed by a melodic line with dynamics *mf*.

Section D: 4 measures, followed by a 10-measure rest, then a melodic line with dynamics *mf*.

Section E: 6 measures, starting with a repeat sign and a 6-measure rest, followed by a melodic line with dynamics *p* and an *espres.* marking.

Section F: 5 measures, starting with a repeat sign and a 5-measure rest, followed by a melodic line with dynamics *ff* and triplets.

Additional markings include *pizz.* (pizzicato) and *arco* (arco) for specific measures.



JUNY

SARDANA per a gran Orquestra

Violino II.

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

Violino II. musical score for the piece "JUNY" (Sardana) by Juli Garreta, arranged by Enric Casals. The score is written for Violino II and includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, ff), articulation (accents, staccato), and performance instructions (pizz., arco). The score is divided into sections labeled A, B, C, D, E, and F, with measures numbered 11, 12, 4, 10, 6, and 5 respectively. The key signature is one flat (B-flat), and the time signature is 6/8. The score concludes with first and second endings.



JUNY

SARDANA per a gran Orquestra

Viola

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

11 A

5 B

p

pizz.

arco

p

12

C

mf

4 D pizz.

1 2 3 4 5 6 7

p

8 9 10

arco

mf

f espres.

E

2

6

f

pizz.

arco

p

F

6

mf

ff

f

1^a

2^a

3



JUNY

SARDANA per a gran Orquestra

Viola

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

11 A

5 B

p

pizz.

arco

p

12

C

mf

4

D pizz.

1 2 3 4 5 6 7

8 9 10

arco

mf

f espres.

E

2

6

pizz.

arco

p

F

6

mf

ff

1^a

2^a

3



JUNY

SARDANA per a gran Orquestra

Viola

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

11 A

5 B

p

pizz.

arco

p

12

C

mf

4 D pizz.

1 2 3 4 5 6 7

p

8 9 10

arco

mf

f espres.

E

2

6

f

pizz.

arco

p

F

6

mf

ff

f

1^a

2^a

3



JUNY

SARDANA per a gran Orquestra

Viola

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Temps de Sardana

Instrumentació ENRIC CASALS

11 A

5 B

p

pizz.

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p

12

C

mf

4 D pizz. 1 2 3 4 5 6 7

p

8 9 10 arco

mf

f espres.

E

2

6

pizz.

arco

p

F

6

mf

ff

f

1^a

2^a

3



JUNY

SARDANA per a gran Orquestra

Viola

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

11 A

5 B

p

pizz.

arco

p

12

C

mf

4 D pizz. 1 2 3 4 5 6 7

p

8 9 10 arco

mf

f espres.

E

2 6

f

pizz.

arco

p

F

6

mf

ff

f

1^a

2^a

3



JUNY

SARDANA per a gran Orquestra

Viola

Juli Garreta

Temps de Sardana

Instrumentació ENRIC CASALS

11 A

5 B

p

pizz.

arco

p

12

C

mf

4 D pizz. 1 2 3 4 5 6 7

p

8 9 10 arco

mf

f espres.

E

2

6

f

pizz.

arco

p

F

6

mf

ff

f

1^a

2^a

3



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Violoncelo

Temps de Sardana

A

10 *f* 3 *p*

5 *B* *mf* 2

2 *pizz.* *arco* *p*

12 *C* *mp*

5 *D* 1 2 3 4 5 6 *p*

7 8 9 10 *mf* 2

E 6 8 *p* 4 *pizz.* 8

arco *p*

3 *F* 6 *ff* *f*

1^a 2^a



JUNY

SARDANA per a gran Orquestra

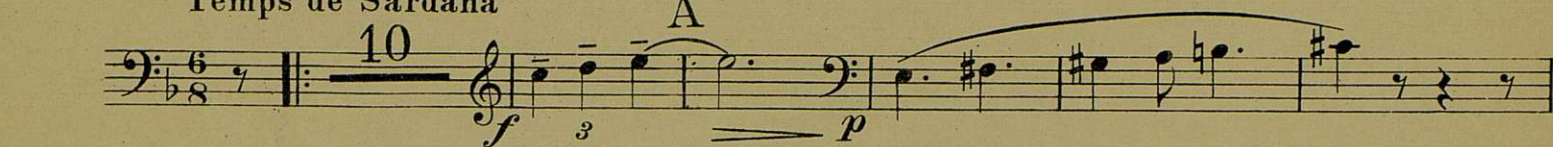
Juli Garreta

Instrumentació ENRIC CASALS

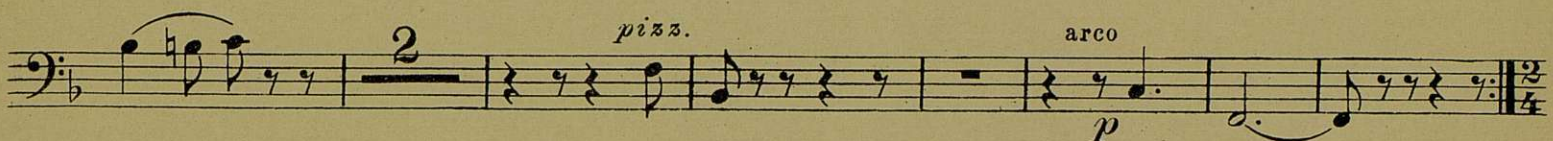
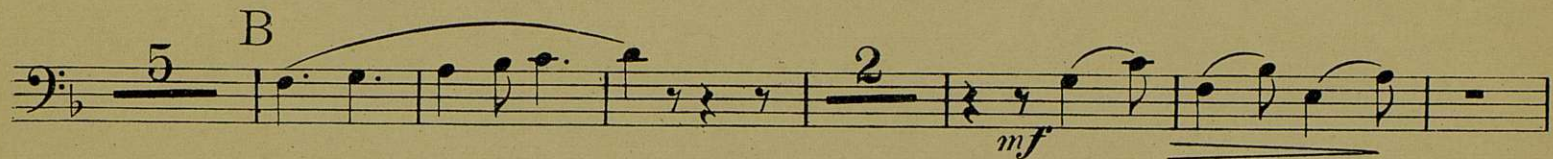
Violoncelo

Temps de Sardana

A



B



C



D



E



F





JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentació ENRIC CASALS

Violoncelo

Temps de Sardana

A

10

f *3* *p*

B

5 2

mf

pizz. *arco*

2 *p*

C

12

mp

D

5 1 2 3 4 5 6

p

7 8 9 10

mf

E

6 8

p

4 *pizz.* 8

arco

p

F

3 6

ff *f*

1^a 2^a

6 8

3 *>* *>* *>*



JUNY

SARDANA per a gran Orquestra

Basso

Juli Garreta

Instrumentacio ENRIC CASALS

Temps de Sardana

Sheet music for Bassoon (Basso) part of the SARDANA per a gran Orquestra, composed by Juli Garreta and arranged by Enric Casals. The music is in 6/8 time and consists of several measures, including sections labeled A, B, C, D, E, and F.

Section A: Measures 1-5. Key signature: one flat (B-flat). Time signature: 6/8. Dynamics: *p* (piano). Section B: Measures 6-10. Key signature: one flat. Time signature: 6/8. Dynamics: *p* (piano), *pizz.* (pizzicato). Section C: Measures 11-15. Key signature: one flat. Time signature: 6/8. Dynamics: *p* (piano), *pizz.* (pizzicato). Section D: Measures 16-20. Key signature: one flat. Time signature: 6/8. Dynamics: *f* (forte), *pizz.* (pizzicato), *arco* (arco). Section E: Measures 21-25. Key signature: one flat. Time signature: 6/8. Dynamics: *mp* (mezzo-piano), *pp* (pianissimo). Section F: Measures 26-30. Key signature: one flat. Time signature: 6/8. Dynamics: *ff* (fortissimo).



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentacio ENRIC CASALS

Basso

Temps de Sardana

Sheet music for Bassoon (Basso) in 6/8 time, featuring sections A through F and a final section with first and second endings.

A 11 *p* 5

B 8 *pizz.* *p*

pizz. 2 *p* 12 **C** 15

D 11 *pizz.* *f* *arco* *f* 2

E 6 8 *mp* 4 *pp*

pizz.

F 3 7 *ff*

1.^a 2.^a



JUNY

SARDANA per a gran Orquestra

Juli Garreta

Instrumentacio ENRIC CASALS

Basso

Temps de Sardana

Sheet music for Bassoon (Basso) part, featuring sections A through F, with various musical notations including rests, notes, and dynamics.

A 11 *p* 5

B 8 *pizz.* *p*

C 2 *pizz.* *p* 12 15

D 11 *f* *pizz.* *arco* *f* 2

E 6 8 *mp* 4 *pp*

F 3 7 *ff*

1^a 2^a



JUNY

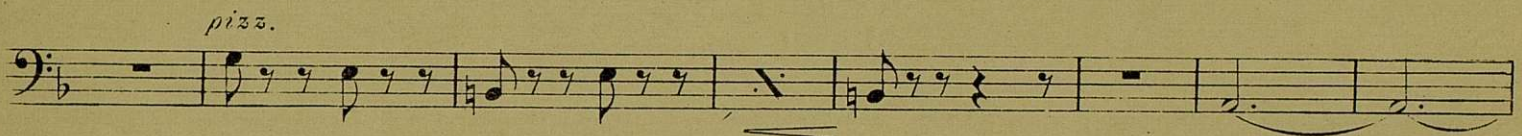
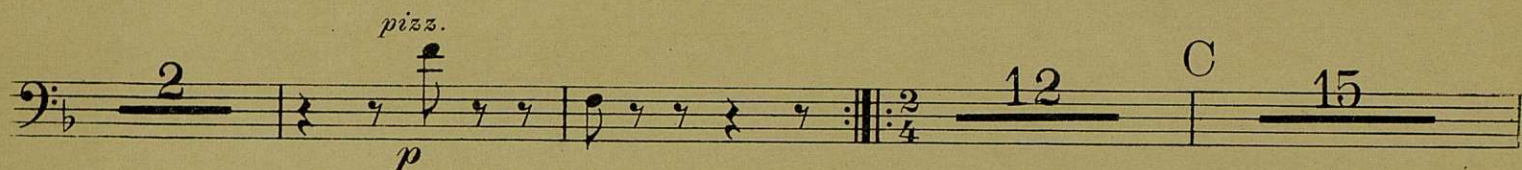
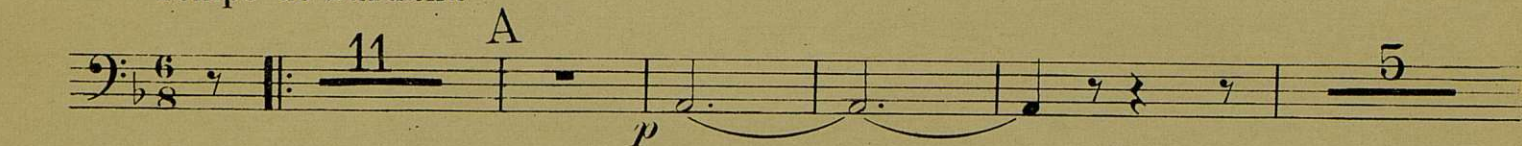
SARDANA per a gran Orquestra

Basso

Juli Garreta

Instrumentacio ENRIC CASALS

Temps de Sardana





JUNY

SARDANA per a gran Orquestra

Basso

Juli Garreta

Instrumentacio ENRIC CASALS

Temps de Sardana

Sheet music for Bassoon (Basso) part of the SARDANA per a gran Orquestra by Juli Garreta. The music is in 6/8 time and consists of several sections labeled A through F.

Section A: Starts with a key signature of one flat (Bb) and a 6/8 time signature. The first measure is a whole note, followed by a half note, and then a quarter note. The section ends with a whole note. The tempo is marked *p*.

Section B: Continues with a half note, a quarter note, and a half note. The section ends with a whole note. The tempo is marked *pizz.* and *p*.

Section C: Starts with a key signature change to two flats (Bb, Eb) and a 2/4 time signature. The first measure is a whole note, followed by a half note, and then a quarter note. The section ends with a whole note. The tempo is marked *p*.

Section D: Starts with a key signature change to one flat (Bb) and a 2/4 time signature. The first measure is a whole note, followed by a half note, and then a quarter note. The section ends with a whole note. The tempo is marked *f* and *arco*.

Section E: Starts with a key signature change to one flat (Bb) and a 6/8 time signature. The first measure is a whole note, followed by a half note, and then a quarter note. The section ends with a whole note. The tempo is marked *mp* and *pp*.

Section F: Starts with a key signature change to one flat (Bb) and a 2/4 time signature. The first measure is a whole note, followed by a half note, and then a quarter note. The section ends with a whole note. The tempo is marked *ff*.

The music concludes with a key signature change to one flat (Bb) and a 6/8 time signature. The final measure is a whole note, followed by a half note, and then a quarter note. The tempo is marked *1^a* and *2^a*.