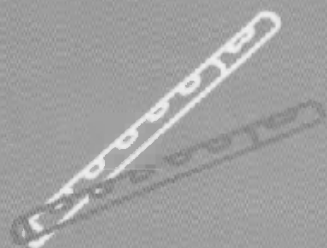
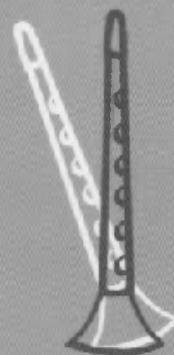


3

JUAN J. CABALLERO VIEDMA



D A C A M E R A

Per a flauta, clarinet i piano



Narcís Bonet
Salvador Brotons
Josep Lluís Guzmán

JUAN J. CABALLERO VIEDMA

Narcís Bonet, Salvador Brotons i Josep Lluís Guzmán

D A C A M E R A 3

per a flautes, clarinets i piano
para flautas, clarinetes y piano
for flute, clarinet and piano
pour flûte, clarinette et piano
für Flöte, Klarinette und Klavier

DINSIC Publicacions Musicals

PRESENTACIÓ

La nostra editorial va publicar el novembre del 1991 el primer volum de la col·lecció *Da Camera*, donant suport a una iniciativa de l'Escola de Música de Barcelona, dirigida pel Trio de Barcelona. Aquesta Escola, al seu torn, amb l'ajut financer de la Casa Agfa, havia encarregat a Mariona Vila una sèrie de peces pensades perquè els nens amb un nivell mínim d'instrument poguessin gaudir de l'experiència de fer «música de cambra» plegats.

Des de final de l'any 1991, la nostra editorial ha estat pensant a continuar aquesta col·lecció, que és deficitària, i ha estat buscant solucions financeres i funcionals per no abandonar un projecte que sembla tan necessari per als nostres petits aprenents d'instrumentista.

Finalment, després de donar-hi moltes voltes i esperonats moralment pel Departament d'Ensenyament de la Generalitat de Catalunya, hem refet el disseny de la col·lecció i ens disposem enguany a publicar el 2n i el 3r volum de la col·lecció.

Amb la col·laboració tècnica de Joan Josep Gutiérrez, professor de música de cambra i de piano a l'Escola de Música del Palau i al Conservatori de Música de Sant Cugat, la nostra editorial ha encarregat a tres compositors ben coneguts del nostre país –Narcís Bonet, Salvador Brotons i Josep-Lluís Guzmán– la creació de les petites peces que us oferim en aquests volums.

És el nostre desig anar dotant de la literatura musical adequada i necessària tots els professors i alumnes d'instrument disposats a viure la gran aventura de fer música plegats, per nodrir aquella «comprensió musical i poètica, i tota la sensibilitat artística que l'infant ja posseix, talment com un adult» –com diu Mariona Vila en la seva introducció del *Da Camera 1–*, malgrat les seves limitacions tècniques.

També és el nostre desig que aquestes músiques siguin inèdites i de compositors del nostre país, fet que volem que sigui característic de la nostra col·lecció.

Francesca Galofré
Direcció editorial

PRESENTACIÓN

Nuestra editorial publicó, en noviembre del 91, el primer volumen de la colección *Da Camera*, en apoyo a una iniciativa de la Escuela de Música de Barcelona, dirigida por el Trío de Barcelona, que a su vez, y con el apoyo financiero de la empresa Agfa, había encargado a Mariona Vila una serie de piezas pensadas para que los niños con un nivel mínimo de instrumento pudieran disfrutar de la experiencia de interpretar «música de cámara» juntos.

Desde finales del año 91 nuestra editorial se ha estado planteando continuar esta colección, ya por sí deficitaria, y ha estado buscando soluciones financieras y funcionales para no abandonar un proyecto que tan necesario parece para nuestros pequeños aprendices de instrumentista.

Finalmente, después de darle muchas vueltas, y estimulados moralmente por el Departamento de Enseñamiento de la Generalitat de Cataluña, hemos vuelto a hacer el diseño de la colección y nos disponemos, este año, a publicar estos segundo y tercer volúmenes de la colección.

Con la colaboración técnica de Joan Josep Gutiérrez, profesor de música de cámara y piano en la Escuela de Música del Palau (Barcelona) y el Conservatorio de Música de Sant Cugat (Barcelona), nuestra editorial ha encargado a tres compositores muy conocidos de nuestro país – Narcís Bonet, Salvador Brotons y Josep-Lluís Guzmán – la creación de las pequeñas piezas que les ofrecemos en estos volúmenes.

Nuestro deseo es el de ir dotando de la literatura musical adecuada y necesaria a todos aquellos profesores y alumnos de instrumentos dispuestos a vivir la gran aventura de interpretar música juntos, con el fin de nutrir aquella «comprensión musical y poética, así como toda la sensibilidad artística que posee ya el niño, al igual que un adulto a pesar de sus limitaciones técnicas», como afirma Mariona Vila en su introducción al *Da Camera 1*.

También es nuestro deseo que estas músicas sean inéditas y de compositores de nuestro país, hecho que queremos que sea característico de nuestra colección.

Francesca Galofré
Dirección editorial

PRESENTATION

Notre maison d'édition a publié en novembre 1991 le premier volume de la collection *Da Camera*, appuyant ainsi une initiative de l'Ecole de Musique de Barcelone, dirigée par le Trio de Barcelona, qui avait lui-même confié, avec le soutien financier de la société Agfa, à Mariona Vila un ensemble de pièces musicales spécialement conçu pour que des enfants possédant un minimum de maîtrise des instruments puissent jouir de l'expérience de faire ensemble de la musique de chambre.

Depuis la fin de l'année 1991, notre maison d'édition songe à continuer cette collection, forcément déficitaire, et recherche des solutions financières et fonctionnelles permettant de ne pas abandonner un projet qui s'avère nécessaire pour nos petits apprentis des instruments de musique.

Finalemnt, après maintes réflexions et forts du soutien moral du Département de Education de la Généralité de Catalogne, nous avons procédé à une nouvelle élaboration de la collection et cette année nous nous apprêtons à publier ces 2ème et 3ème volumes de la collection.

Avec la collaboration technique de Joan Josep Gutiérrez, professeur de musique de chambre et de piano à l'Ecole de Musique du Palau (Barcelona) et au Conservatoire de Musique de Sant Cugat (Barcelona), notre maison d'édition a confié la création des petites pièces musicales que nous vous offrons dans ces volumes à trois compositeurs bien connus dans notre pays: Narcís Bonet, Salvador Brotons et Josep-Lluís Guzmán.

Nous souhaitons mettre la littérature musicale appropriée et nécessaire à la disposition de tous les professeurs et de tous les élèves apprenant à jouer d'un instrument et qui sont disposés à vivre la grande aventure de produire ensemble de la musique, afin d'alimenter cette compréhension musicale et poétique et toute la sensibilité artistique que l'enfant possède déjà comme un adulte, malgré ses limitations techniques, - ainsi que le signale Mariona Vila dans son introduction du *Da Camera 1*.

Nous souhaitons également que ces musiques soient et proviennent de compositeurs de notre pays car, selon nous, c'est ce qui doit caractériser notre collection.

Francesca Galofré
Direction éditoriale

PRESENTATION

In November 1991 Dinsic published the first volume of the *Da Camera* collection of music composed for children to play together even in their earliest years of study of an instrument. The project was conceived at the Barcelona School of Music, directed by the Barcelona Trio, and was sponsored by Agfa. Mariona Vila was the first composer commissioned for the series.

Ever since the issue of that first volume, our intention has been to expand the collection, and we have made every effort to find a way of financing this project that is so needed by our youngsters in their early years of musical study.

Finally, after considerable discussion with the Education Department of the Generalitat (the Autonomous Government of Catalonia), where we received a great deal of encouragement, we have redesigned the collection and are ready to publish the second and third volumes.

With the technical assistance of Joan Josep Gutiérrez, Teacher of Chamber Music and piano at the Palau de la Música School of Music (Barcelona) and the Sant Cugat Conservatory (Barcelona), we have commissioned three well-known Catalan composers - Narcís Bonet, Salvador Brotons and Josep-Lluís Guzmán - to create short pieces for the volumes.

Our purpose is to continue adding to the body of music that meets the needs of all the teachers and students of instruments as they immerse themselves in the great adventure of making music together, in spite of the child's technical limitations. As Mariona Vila wrote in her introduction to *Da Camera 1*, our intention is to nurture the «musical, poetic and artistic understanding that is the child's innate possession, just as it is the adult's».

Our desire is also for the collection to consist of previously unpublished pieces, composed by our own Catalan musicians, thereby making ours a unique contribution to the body of music written for young people to play together.

Francesca Galofré
President of Dinsic

EINLEITUNG

Im November 1991 erschien in unserem Verlag der erste Band der Reihe *Da Camera*. Mit dieser Veröffentlichung schlossen wir uns damals einer Initiative der vom Trio de Barcelona geleiteten Musikschule Barcelona an, die ihrerseits wiederum - von Agfa finanziell unterstützt - bei Mariona Vila eine Reihe kleinerer Kammermusikstücke in Auftrag gegeben hatte, um ihren jungen Musikschülern so ab einer minimalen Beherrschung des jeweiligen Instruments das einmalige Erlebnis eines gemeinsamen Musizierens ermöglichen zu können.

Die Fortführung dieser von sich aus defizitären Reihe war für uns seit Ende 1991 zu einem unserer großen Anliegen geworden. Und so galt es denn, nach finanziellen und funktionellen Lösungen zu suchen, um dieses für unsere angehenden Instrumentalisten so wichtige Projekt nicht einfach wieder begraben zu müssen.

Angespornt vom katalanischen Unterrichtsministerium, entschlossen wir uns schließlich nach langem Hin und Her zu einer formellen Umgestaltung der Reihe und wollen so in diesem Jahr die Bände 2 und 3 veröffentlichen.

Mit der technischen Unterstützung von Joan Josep Gutiérrez, Professor für Kammermusik und Klavier an der Musikschule des Palau de la Música Catalana (Barcelona) und am *Konservatorium* von Sant Cugat (Barcelona), hat unser Verlag bei drei bekannten Komponisten unseres Landes - Narcís Bonet, Salvador Brotons und Josep-Lluís Guzmán - die kleinen Stücke in Auftrag gegeben, die wir in diesen neuen Bänden vorstellen wollen.

Unser Wunsch ist es, Lehrern und Schülern das adäquate und erforderliche Material an die Hand zu geben, damit sie das große Abenteuer eines gemeinsamen Musizierens erleben können. In ihrer Einführung zu Band 1 der Reihe *Da Camera* sprach Mariona Vila vom «musikalischen und poetischen Verständnis, der künstlerischen Empfänglichkeit, die das Kind genauso besitzt wie der Erwachsene», und gerade hier ist es, wo wir - trotz aller technischen Beschränkungen - nährend eingreifen wollen.

Ein weiteres Anliegen ist es für uns, stets bislang unveröffentlichte Werke von Komponisten unseres Landes vorzustellen, und diesen Umstand wollen wir zu einem unverwechselbaren Wesenszug dieser Reihe werden lassen.

Francesca Galofré
Verlagsdirektion

Larghetto
*aspre i dolorós **

1.

J. Ll. Guzmán

Flauta

Piano

f *mp* *mf*

Salta a CODA

8

mp *mf* *p* *mp*

* Bitter, sorrow-laden

16 *piu mosso* *lleuger i manyac**

mf *piu mosso* *lleuger i manyac** (b)

24 *poco rit. ...* *Primo tempo* CODA *poco rit. ...*

p *f*

poco rit. ... *Primo tempo* CODA *poco rit. ...*

p *f* *mf*

* Light and gentle

2.

J. Ll. Guzmán

Tempo di menuetto

Flauta

mf
(p)

Piano

mp
(pp)

8

Fine

Fine

mf

mf

17

sfz

sfz

sfz

3

Da Capo
senza ripetizione

25

f

mf

Da Capo
senza ripetizione

3.

Moderato

(1a vegada pno. sol) *

J. Ll. Guzmán

"per a un bell cant de Benjamí Audet"

Flauta *mf*

Clarinet en Si \flat *mp* *mf* *decresc.*

Piano *mp* *mf* *decresc.*

1a (a CODA) 2a

10 *p* *mp* *decresc.* Da Capo i salta a CODA**

p *mf* *decresc.* Da Capo i salta a CODA**

p *mf* *decresc.*

* The first time, piano only / ** Da Capo and go to CODA

19 CODA *poco rit. ...*

The musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a *mp* dynamic and features a melodic line with dotted rhythms. The second staff is a piano accompaniment in treble clef with a key signature of one sharp, starting with a *p* dynamic. The third and fourth staves are a grand piano accompaniment in treble and bass clefs, respectively, starting with a *mp* dynamic. The word "CODA" is written above the third staff. Dynamic markings include *mp*, *mf*, and *p*. The tempo marking *poco rit. ...* appears at the top right and bottom right of the score. The piece concludes with a final chord in the piano part.

4.

Pregó * ♩=132

N. Bonet

Flauta

Clarinet en Si \flat

Piano

8

* Opening Speech

15 *8va* *loco*

mf *mp*

mf *mp* *p* *poco rit.*

22

pp *p* *mp* *f*

pp *p* *mp* *f*

5.

*Galop de cortesia** $\text{♩} = 112$

N. Bonet

The musical score is arranged in five systems. The first system contains Flute I and Flute II staves. The second system contains Clarinet I and Clarinet II staves. The third system contains the Piano part, consisting of two staves. The Flute I part features a melodic line with eighth-note patterns, starting with a forte (*f*) dynamic. The Flute II part provides harmonic support with chords and rests. The Clarinet I part mirrors the Flute I melody, while the Clarinet II part plays a rhythmic accompaniment. The Piano part features a bass line with eighth-note patterns and chords, also starting with a forte (*f*) dynamic. The score concludes with a 'Fine' marking in each part.

* Literally, the Courtly Run (this is a traditional Catalan dance)

D. C. al Fine

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in treble clef and contains a bass line with whole notes and half notes, including a sharp sign (#) in the third measure.

D. C. al Fine

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in treble clef and contains a bass line with whole notes and half notes, including a sharp sign (#) in the third measure.

D. C. al Fine

The third system of music consists of two staves. The upper staff is in bass clef with a common time signature. It contains a melodic line with whole notes and half notes, including a sharp sign (#) in the third measure. The lower staff is in bass clef and contains a bass line with whole notes and half notes, including a sharp sign (#) in the third measure.

6. Curts de sardana

Temps de Sardana * ♩=108

S. Brotons

Flauta I

Flauta II

Clarinet I
en Si \flat

Clarinet II
en Si \flat

Piano

* The rhythm of the sardana (a traditional Catalan dance)

This musical score consists of three systems of staves. The first system has two staves, the second has two staves, and the third has a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a 3/4 time signature. Measure 9 is marked with a piano (*p*) dynamic. The first staff of the first system features a triplet of eighth notes. The second staff of the first system has a forte (*f*) dynamic. The first staff of the second system has a mezzo-forte (*mf*) dynamic, and the second staff of the second system has a forte (*f*) dynamic. The first staff of the third system has a mezzo-forte (*mf*) dynamic, and the second staff of the third system has a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

18

pp *p* *f*

mf *p* *f* *f* *f*

18

mp *p* *f* *mf*

Detailed description: The image shows a musical score for a piano piece, spanning measures 18 to 23. The score is divided into two systems. The first system (measures 18-23) consists of four staves. The top staff is a treble clef with a melodic line, featuring dynamics *pp*, *p*, and *f*. The second staff is a treble clef with a bass line, featuring dynamics *p* and *f*. The third staff is a treble clef with a melodic line, featuring dynamics *mf*, *p*, and *f*. The fourth staff is a treble clef with a bass line, featuring dynamics *p* and *f*. A triplet is marked in measure 21. The second system (measures 18-23) consists of two staves (treble and bass clef). The top staff is a treble clef with a melodic line, featuring dynamics *mp*, *p*, *f*, and *mf*. The bottom staff is a bass clef with a bass line, featuring dynamics *p*, *f*, and *mf*.

27

p *ff*

p *ff*

p *mp* *ff*

p *ff*

27

pp *cresc.* *f*

ff

Detailed description: The image shows a musical score for a piano piece, spanning measures 27 to 34. The score is divided into two systems. The first system consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The first staff begins with a dynamic marking of *p* and a *ff* marking later. The second staff also begins with *p* and has a *ff* marking. The third staff starts with *p* and *mp* (with a triplet of eighth notes), and ends with *ff*. The fourth staff starts with *p* and ends with *ff*. The second system consists of two staves, both in grand staff notation (treble and bass clefs). The first staff begins with *pp* and a *cresc.* marking, followed by *f*. The second staff begins with *ff* and features a triplet of eighth notes. The score concludes with repeat signs and first/second endings in the final measures of both systems.

7. Cant de les granotes

Moderato grotesco ♩=108

S. Brotons
Extret del conte musical "Liliana" del mateix autor

The musical score is written for Clarinet in Bb and Piano. It consists of two systems of staves. The first system includes the Clarinet part (treble clef, 2/4 time) and the Piano part (bass clef, 2/4 time). The Clarinet part begins with a rest for four measures, then plays a melodic line starting on G4, moving to A4, Bb4, and C5, with a dynamic marking of *mf* and the instruction *ben articolato*. The Piano part features a rhythmic accompaniment of eighth notes with a dynamic marking of *f* and the instruction *staccatissimo*. The second system starts at measure 8 and continues the musical material. The Clarinet part has a dynamic marking of *mp* and the instruction *ben articolato*. The Piano part has dynamic markings of *f* and *mp*.

15 \oplus al repetir salta al $\%$ *

f \oplus al repetir salta al $\%$ *

ff *staccatissimo* *p*

22

f *p* *f* *f* *p* *f* *p*

p *f* *p* *f* *p* *p*

* \oplus at repeat go to $\%$

29

f *mf* *ff*

f *pp* *ff*

36

secco *gliss.* (#)

Nivells de dificultat de la col·lecció ***Da Camera***

Da Camera 1: Per a violins, violoncel i piano a 4, 6 i 8 mans
Mariona Vila
Nivell: 3r.-4rt. curs de Grau Elemental
11 peces

Da Camera 2: Per a clarinets i flutes
Narcís Bonet, Salvador Brotons i
Josep-Lluís Guzmán
Nivell: 2n.-3r. curs de Grau Elemental
11 peces

Da Camera 3: Per a flutes, clarinets i piano
Narcís Bonet, Salvador Brotons i
Josep-Lluís Guzmán
Nivell: 2n.-3r. curs de Grau Elemental
7 peces

Degrees of difficulty of the ***Da Camera*** collection

Da Camera 1: For violins, violincello and piano for 4, 6 and 8 hands
Mariona Vila
Level: 3rd-4th course of the Elementary Stage
11 pieces

Da Camera 2: For clarinets and flutes
Narcís Bonet, Salvador Brotons and
Josep-Lluís Guzmán
Level: 2nd-3rd course of the Elementary Stage
11 pieces

Da Camera 3: For flutes, clarinets and piano
Narcís Bonet, Salvador Brotons and
Josep-Lluís Guzmán
Level: 2nd-3rd course of the Elementary Stage
7 pieces

Narcís Bonet, Salvador Brotons i Josep Lluís Guzmán

D A C A M E R A 3

per a flautes, clarinets i piano
para flautas, clarinetes y piano
for flute, clarinet and piano
pour flûte, clarinette et piano
für Flöte, Klarinette und Klavier

JUAN J. CABALLERO VIEDMA

Flauta I

DINSIC Publicacions Musicals

1.

Larghetto
*aspre i dolorós**

Salta a
CODA

* Bitter, sorrow-laden / ** Light and gentle

2.

Tempo di menuetto

3.

Moderato

"per a un bell cant de Benjami Audet"

(1a vegada pno. sol) *

* The first time, piano only / ** Da Capo and go to CODA

4.

Pregó* $\text{♩} = 132$

* Opening Speech

5.

Galop de cortesia * $\text{♩} = 112$

Musical score for *Galop de cortesia* in 2/4 time, marked *f*. The score consists of four staves of music. The first staff starts at measure 1 and ends at measure 5. The second staff starts at measure 6 and ends at measure 11, marked *Fine*. The third staff starts at measure 12 and ends at measure 17, marked *D. C. al Fine*. The music features a rhythmic pattern of eighth and sixteenth notes with various dynamics and articulation marks.

* Literally, the Courtly Run (this is a traditional Catalan dance)

6. Curts de sardana

*Temps de Sardana** $\text{♩} = 108$

Musical score for *Temps de Sardana* in 2/4 time, marked *p*. The score consists of four staves of music. The first staff starts at measure 8 and ends at measure 13, marked *p* and *ff*. The second staff starts at measure 14 and ends at measure 21, marked *mf* and *pp*. The third staff starts at measure 22 and ends at measure 28, marked *p* and *f*. The fourth staff starts at measure 29 and ends at measure 34, marked *ff*. The music features a rhythmic pattern of eighth and sixteenth notes with various dynamics and articulation marks.

*The rhythm of the sardana (a traditional Catalan dance)

Narcís Bonet, Salvador Brotons i Josep Lluís Guzmán

D A C A M E R A 3

per a flautes, clarinets i piano
para flautas, clarinetes y piano
for flute, clarinet and piano
pour flûte, clarinette et piano
für Flöte, Klarinette und Klavier

JUAN J. CABALLERO VIEDMA

Flauta II

DINSIC Publicacions Musicals

5.

Galop de cortesia * ♩ = 112

Musical score for *Galop de cortesia*. The first staff (measures 1-7) features a treble clef, 2/4 time signature, and a dynamic marking of *f*. It consists of eighth notes with stems pointing down, each followed by a quarter rest. A trill-like ornament is shown above the first note. The second staff (measures 8-14) starts with a measure rest, followed by a half note, a quarter note, and a half note, all with stems pointing down. The key signature changes to one sharp (F#) at measure 10. The piece ends with a double bar line and the instruction "D. C. al Fine".

* Literally, the Courty Run (this is a traditional Catalan dance)

6. Curts de sardana

Temps de Sardana * ♩ = 108

Musical score for *Temps de Sardana*. The first staff (measures 1-17) starts with a measure rest, followed by a quarter note, a quarter note, and a quarter note, all with stems pointing down. A trill-like ornament is shown above the first note. The dynamic marking is *f*. The second staff (measures 18-28) starts with a measure rest, followed by a quarter note, a quarter note, and a quarter note, all with stems pointing down. A trill-like ornament is shown above the first note. The dynamic marking is *p*. The third staff (measures 29-35) starts with a measure rest, followed by a quarter note, a quarter note, and a quarter note, all with stems pointing down. A trill-like ornament is shown above the first note. The dynamic marking is *ff*.

* The rhythm of the sardana (a traditional Catalan dance)

Narcís Bonet, Salvador Brotons i Josep Lluís Guzmán

D A C A M E R A 3

per a flutes, clarinets i piano
para flautas, clarinetes y piano
for flute, clarinet and piano
pour flûte, clarinette et piano
für Flöte, Klarinette und Klavier

JUAN J. CABALLERO VIEDMA

Clarinet en Si \flat I

DINSIC Publicacions Musicals

5.

*Galop de cortesia** $\text{♩} = 112$

Musical score for *Galop de cortesia* in G major, 2/4 time. The score consists of three staves of music. The first staff contains measures 1 through 5. The second staff begins at measure 6 and includes the instruction "Fine" above the staff. The third staff begins at measure 12 and includes the instruction "D. C. al Fine" above the staff. The music features a rhythmic pattern of eighth and sixteenth notes with dotted rhythms.

* Literally, the Courty Run (this is a traditional Catalan dance)

6. Curts de sardana

*Temps de Sardana** $\text{♩} = 108$

Musical score for *Temps de Sardana* in G major, 2/4 time. The score consists of four staves of music. The first staff contains measures 1 through 11, with a four-measure rest at the beginning and a three-measure rest at the end. The second staff begins at measure 12 and includes dynamic markings *mf*, *ff*, and *mf*, along with a two-measure rest. The third staff begins at measure 22 and includes dynamic markings *p*, *f*, *p*, and *mp*, along with triplet markings. The fourth staff begins at measure 29 and includes a *ff* dynamic marking. The music features a characteristic sardana rhythm with eighth and sixteenth notes.

*The rhythm of the sardana (a traditional Catalan dance)

7. Cant de les granotes

Moderato grottesco ♩ = 108

4

mf *ben articolato*

10

16 Θ al repetir salta al $\%$ *

f *p* *f*

23

p *f* *f* *p* *f*

28

p *f* *mf* *ff*

2

$\%$

35

Detailed description: The musical score is written on a single treble clef staff in 2/4 time. It begins with a four-measure rest marked with a '4'. The first staff contains measures 4 through 9, featuring a melody with slurs and dynamic markings of *mf* and *ben articolato*. The second staff contains measures 10 through 15. The third staff starts at measure 16 with a dynamic of *f*, followed by a repeat sign and a first ending bracket. A second ending bracket starts at measure 23, with dynamics *p*, *f*, *f*, *p*, and *f*. The fourth staff contains measures 28 through 34, with dynamics *p*, *f*, *mf*, and *ff*. It includes a first ending bracket and a second ending bracket. The fifth staff contains measures 35 through 40, ending with a double bar line.

* Θ at repeat go to $\%$

Narcís Bonet, Salvador Brotons i Josep Lluís Guzmán

D A C A M E R A 3

per a flutes, clarinets i piano
para flautas, clarinetes y piano
for flute, clarinet and piano
pour flûte, clarinette et piano
für Flöte, Klarinette und Klavier

JUAN J. CABALLERO VIEDMA

Clarinet en Si \flat II

DINSIC Publicacions Musicals

5.

Galop de cortesia * ♩ = 112

f

8 *Fine* *D. C. al Fine*

* Literally, the Courty Run (this is a traditional Catalan dance)

6. Curts de sardana

Temps de Sardana * ♩ = 108

7 *pp* *mf* *f*

17 *p* *p* *f*

2

27 *p* *ff*

*The rhythm of the sardana (a traditional Catalan dance)