



**LES MÚSIQUES DEL
CORREFOC
DE MANRESA**

A Manresa podem presumir de tenir un patrimoni festiu ric i ben arrelat que compartim i amb el qual ens identifiquem. Un exemple ben clar n'és el Correfoc, que ha esdevingut un element clau en el cicle festiu de la ciutat. I amb el Correfoc, les seves músiques, que hi aporten un caràcter singular respecte d'altres manifestacions d'arreu. La música contribueix a crear el clima festiu i, en definitiva, forma part indissociable d'aquest element tan tradicional, popular i inserit de ple en el cicle festiu de la nostra comunitat.

Les músiques del Correfoc ja formen part del nostre patrimoni immaterial. Les reconeixem ràpidament, les cantem mentre ballem sota el foc i sonen en altres actes festius de la ciutat. Són un patrimoni de tots!

I això és gràcies a les persones que, a títol individual i a través de les entitats, amb la seva voluntat i dedicació, ho han fet possible. Aquest llibre que teniu a les mans n'és una mostra: des dels compositors fins als músics, els tabalers i els mateixos correfocaires, tots han intervengut per oferir a la ciutat les músiques que ja ens són tan pròpies. A tots ells, moltes gràcies!

Ara calia editar-les per oferir-les a tothom. Per això aquest llibre de partitures: per posar-les a l'abast dels músics, grans, joves i petits, i fer-les encara més compartides, si cal!

Joan Calmet i Piqué
Regidor de Cultura



El Correfoc de Manresa és una festa plena de singularitats. S'ha convertit en una part imprescindible del programa d'actes de la festa gran de la ciutat i els participants es compten per milers. Cadascú gaudeix el Correfoc de forma única i singular. Però el Correfoc manresà té un nexe d'unió imprescindible: les músiques. És tanta la popularitat que han adquirit les melodies que accompanyen la festa que aquesta música ha deixat de ser, només, una part imprescindible de la celebració per passar a ser un element clau del patrimoni cultural, festiu i identitari de la ciutat. És per això que des de Xàldiga estem contents del treball que s'ha fet d'enregistrar i deixar ben escrites totes les partitures de les músiques del Correfoc, que en realitat, ja són músiques de Manresa, dels manresans i de tots els Correfocaires.

Xàldiga, Taller de festes



Quan l'any 1982 se'm va proposar de fer unes composicions musicals per a una nova festa, que s'inclouria dins de la Festa Major de Manresa, em vaig sentir ple de joia i, al mateix temps, al davant d'un gran repte o d'una gran responsabilitat.

Tot i no ser conscient de la popularitat i la importància que aquest esdeveniment – el Correfoc – aniria prenent amb el pas dels anys, em vaig posar a treballar sobre aquestes músiques amb una il·lusió especial, com si pressentís que esdevindria un possible llegat cultural per a la ciutat.

La motivació que m'ha impulsat en aquesta tasca ha estat la creació d'unes músiques de festa, de festa major, de festa a la plaça, en una Mostra del Correfoc apta per a tots els ciutadans i visitants. D'aquí que el caire que he volgut donar a les músiques hagi estat festiu, popular, tradicional... tot aportant-hi unes pinzellades particulars, inevitables dins d'un procés creatiu.

Alegria, respecte al foc, gaudir d'unes danses, compartir emocions, sentir-nos de festa per fora i per dins... Això és el que he volgut transmetre amb aquestes músiques. Tant de bo que així sigui.

Lluís Toran



L'any 1998 vaig rebre l'encàrrec de realitzar uns arranjaments per les músiques del Correfoc de Manresa, la feina consistia en fer una versió per ser interpretada en directe per un grup de músics de la Unió Musical. La instrumentació era la combinació d'una base elèctrica (bateria, baix i guitarra elèctrica) per assegurar la contundència rítmica i una secció de vent (flauta, oboè, clarinet, saxos, trompetes i trombó). Em va fer molta il·lusió, doncs sóc nascut a Manresa (encara que he viscut sempre a El Pont de Vilomara) i en aquell temps no feia massa que havia acabat els estudis d'harmonia moderna i arranjaments. Sentir la meva versió en directe a la Festa Major era molt gratificant.

El 2009 em van encarregar ampliar els arranjaments per ser tocats per la Unió Musical del Bages al complet (formació de banda), aquesta vegada tenint en compte les orientacions dels compositors per crear una versió definitiva melòdicament i harmònica doncs, amb el temps, les partitures originals havien anat variant lleugerament.

Ara arriba el torn de fer arribar aquestes cançons als conservatoris i escoles de música. Trobareu una reducció per a piano i dues veus amb acompanyament de piano. Les dues veus estan escrites en les diferents claus i tonalitats per ser tocades pràcticament amb qualsevol instrument, facilitant així la formació de petits grups. Podeu canviar l'octava segons us convingui per la formació instrumental que tingueu, doncs he respectat les tonalitats originals de cada tema intentant encabir-los en les tessitures més habituals.

Agraint la confiança que durant tots aquests anys han dipositat en la meva feina tant la Unió Musical com l'Ajuntament de Manresa, espero que gaudiu tocant les cançons d'aquest recull.

Jordi González Marquès



Les Músiques del Correfoc de Manresa

Gàrgola

Música: Lluís Toran (2007). Coreografia: Montserrat Serra

Inspirada en una gàrgola de la Seu, la figura dansa a ritme monacal.

Asmodeu

Música: Lluís Toran (1997). Coreografia: Ramon Guilanyà

Conegut popularment com a Asmodeu, el Drac mostra la seva potència durant el ball.

Ball de la Víbria

Música: Lluís Toran (1983). Coreografia: Pep Solà i Joan Oliveras

La voluptuosa figura dansa de forma solemne mostrant els seus encants.

Ball del Drac

Música: Lluís Toran (1984). Coreografia: Pep Solà

La figura caragirada balla entorn de la Víbria tot intentant seduir-la.

Valset de la Víbria i el Drac

Música: Lluís Toran (1984). Coreografia: Teresa Mas, Neus Ibáñez, Joan Oliveras

La Víbria i el Drac realitzen una tendra dansa de festeig.

Mulassa, Coll-llarg i Nas de Sutge

Música: Lluís Toran (2006). Coreografia: Colla de la Mulassa

Els dracs mòbils dansen de forma entremaliada, tal i com és el seu caràcter.

Ball de Dimonis

Música: Lluís Toran (1982). Coreografia: Agustí Ros. Readaptació: Joan Oliveras i Salvador Prat

El Fogueres, Moixogants i Capgirells dansen en rotllana i de forma rítmica.

La Nova Criatura

Música: Lluís Sarró (2005). Coreògrafs: Maribel Jódar i Òscar Jódar

“Coneguda com la Tremenda, reflecteixo a l'inici de l'obra el moment en que la criatura és dins de l'ou i quan neix la música experimenta un canvi amb alegria i ritme que reflecteix els aires juganers de la nova criatura” (Lluís Sarró, autor de la música)

Ball de diablos

Música: Lluís Toran (2006). Coreografia: Maribel Jódar

Una dansa activa i divertida com no podria ser d'una altra forma per als més joves de l'entitat.

Marxa del Correfoc

Música: Lluís Toran (1982)

La Música és rítmica. Popularment coneguda com a Moscada. La multitud la balla a les places girant en sentit contrari a les agulles del rellotge.

Vacances

Música: Lluís Toran (1982).

Representa el moment d'èxtasi després de la festa. S'ha fet tant popular que s'ha adquirit com una mena d'himne no oficial de la ciutat.

Índex

1 Gàrgola - Música: Lluís Toran (2007)

Score	12
Reducció per a piano	18
Primera veu	21
Segona veu	22
Acompanyament per a piano	23
Primera veu B♭	26
Primera veu E♭	27
Primera veu Clau de fa	28
Primera veu Clau de do en tercera	29
Segona veu B♭	30
Segona veu E♭	31
Segona veu Clau de fa	32
Segona veu Clau de do en tercera	33

2 Asmodeu - Música: Lluís Toran (1997)

Score	35
Reducció per a piano	43
Primera veu	47
Segona veu	49
Acompanyament per a piano	51
Primera veu B♭	55
Primera veu E♭	57
Primera veu Clau de fa	59
Primera veu Clau de do en tercera	61
Segona veu B♭	63
Segona veu E♭	65
Segona veu Clau de fa	67
Segona veu Clau de do en tercera	69

3 Ball de la Víbria - Música: Lluís Toran (1983)

Score	72
Reducció per a piano	76
Primera veu	78
Segona veu	79
Acompanyament per a piano.	80
Primera veu B♭	82
Primera veu E♭	83
Primera veu Clau de fa	84
Primera veu Clau de do en tercera	85
Segona veu B♭	86
Segona veu E♭	87
Segona veu Clau de fa	88
Segona veu Clau de do en tercera	89

4 Ball del Drac - Música: Lluís Toran (1984)

Score	91
Reducció per a piano.	97
Primera veu	99
Segona veu	100
Acompanyament per a piano.	101
Primera veu B♭	103
Primera veu E♭	104
Primera veu Clau de fa	105
Primera veu Clau de do en tercera	106
Segona veu B♭	107
Segona veu E♭	108
Segona veu Clau de fa	109
Segona veu Clau de do en tercera	110

5 Valset de la Víbria i el Drac - Música: Lluís Toran (1984)

Score	112
Reducció per a piano.	118
Primera veu	120
Segona veu	121
Acompanyament per a piano.	122
Primera veu B♭	124
Primera veu E♭	125
Primera veu Clau de fa	126
Primera veu Clau de do en tercera	127
Segona veu B♭	128
Segona veu E♭	129
Segona veu Clau de fa	130
Segona veu Clau de do en tercera	131

6 Mulassa, Coll-llarg i Nas de Sutge - Música: Lluís Toran (2006)

Score	133
Reducció per a piano.	139
Primera veu	142
Segona veu	143
Acompanyament per a piano	145
Primera veu B♭	147
Primera veu E♭	148
Primera veu Clau de fa	149
Primera veu Clau de do en tercera	150
Segona veu B♭	151
Segona veu E♭	152
Segona veu Clau de fa	153
Segona veu Clau de do en tercera	154

7 Ball de Dimonis - Música: Lluís Toran (1982)

Score	156
Reducció per a piano.....	161
Primera veu.....	163
Segona veu.....	164
Acompanyament per a piano.....	165
Primera veu B♭	167
Primera veu E♭	168
Primera veu Clau de fa	169
Primera veu Clau de do en tercera	170
Segona veu B♭	171
Segona veu E♭	172
Segona veu Clau de fa	173
Segona veu Clau de do en tercera	174

8 La Nova Criatura - Música: Lluís Sarró (2005)

Score	176
Reducció per a piano.....	181
Primera veu.....	183
Segona veu	184
Acompanyament per a piano.....	185
Primera veu B♭	187
Primera veu E♭	188
Primera veu Clau de fa	189
Primera veu Clau de do en tercera	190
Segona veu B♭	191
Segona veu E♭	192
Segona veu Clau de fa	193
Segona veu Clau de do en tercera	194

9 Ball dels Diablons - Música: Lluís Toran (2006)

Score	196
Reducció per a piano.....	203
Primera veu.....	205
Segona veu	206
Acompanyament per a piano.....	207
Primera veu B♭	209
Primera veu E♭	210
Primera veu Clau de fa	211
Primera veu Clau de do en tercera	212
Segona veu B♭	213
Segona veu E♭	214
Segona veu Clau de fa	215
Segona veu Clau de do en tercera	216

10 Marxa del Correfoc - Música: Lluís Toran (1982)

Score	218
Reducció per a piano.	223
Primera veu	225
Segona veu	226
Acompanyament per a piano.	227
Primera veu B♭	229
Primera veu E♭	230
Primera veu Clau de fa	231
Primera veu Clau de do en tercera	232
Segona veu B♭	233
Segona veu E♭	234
Segona veu Clau de fa	235
Segona veu Clau de do en tercera	236

11 Vacances - Música: Lluís Toran (1982)

Score	238
Reducció per a piano.	244
Primera veu	246
Segona veu	247
Acompanyament per a piano.	248
Primera veu B♭	250
Primera veu E♭	251
Primera veu Clau de fa	252
Primera veu Clau de do en tercera	253
Segona veu B♭	254
Segona veu E♭	255
Segona veu Clau de fa	256
Segona veu Clau de do en tercera	257



Gàrgola

Música: Lluís Toran (2007).

Coreografía: Montserrat Serra.

Inspirada en una gàrgola de la Seu, la figura dansa
a ritme monacal.

Score

'Gàrgola'
(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Alegre (a 1)
($\text{♩} = 200$)

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

13

12

'Gàrgola' - Correfoc de Manresa

25

Treble clef, 120 BPM, 1 flat.

Bass clef, 1 flat.

Bass clef, 1 flat.

35

Treble clef, f.

Treble clef, f.

Bass clef, f.

Bass clef, f.

'Gàrgola' - Correfoc de Manresa

43

The musical score consists of four staves. The top staff is treble clef, dynamic *f*, with eighth-note patterns. The second staff is treble clef, dynamic *mp*, with dotted half notes. The third staff is bass clef, with quarter notes. The fourth staff is bass clef, with quarter notes. Measure 43 starts with a eighth-note pattern in the top staff, followed by a dotted half note in the second staff, and quarter notes in the bottom two staves. Measures 44-45 show a continuation of these patterns. Measure 61 begins with a eighth-note pattern in the top staff, followed by a dotted half note in the second staff, and quarter notes in the bottom two staves. Measures 62-63 show a continuation of these patterns. The music concludes with a final section of quarter notes in all staves.

61

The score continues with the same four staves. Measure 64 begins with a eighth-note pattern in the top staff, followed by a dotted half note in the second staff, and quarter notes in the bottom two staves. Measures 65-66 show a continuation of these patterns. The music concludes with a final section of quarter notes in all staves.



LES MÚSIQUES DEL CORREFOC DE MANRESA

'Gàrgola' - Correfoc de Manresa

Musical score for orchestra, page 103-115. The score consists of four staves (string quartet) and includes dynamic markings such as *f*, *mf*, and *p*. The score shows various musical patterns, including eighth-note chords and sixteenth-note figures.

'Gàrgola' - Correfoc de Manresa

127

f

139

v

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Alegre (a 1)

($\text{♩} = 200$)

Piano
(Reducció)

Score for the piano reduction of 'Gàrgola'. The music is in 3/4 time, key signature is one flat. The piano part consists of two staves: treble and bass. The treble staff has a dynamic marking of **f**. The bass staff has a dynamic marking of **mf**.

Measure 13. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs.

Measure 25. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs.

Measure 35. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs.

Measure 43. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs.

'Gàrgola' - Correfoc de Manresa - Piano (Reducció)

51

Musical score for piano showing measures 51-52. The score consists of two staves: treble and bass. The treble staff uses a common time signature and a key signature of one flat. The bass staff also uses common time and a key signature of one flat. Measure 51 starts with a forte dynamic. Measures 52 and 53 continue the rhythmic pattern established in measure 51.

61

Musical score for piano showing measures 61-62. The treble staff has a dotted half note followed by eighth notes. The bass staff has a dotted half note followed by eighth notes. Measures 63 and 64 continue the rhythmic pattern established in measure 61.

69

Musical score for piano showing measures 69-70. The treble staff has a dotted half note followed by eighth notes. The bass staff has a dotted half note followed by eighth notes. Measures 71 and 72 continue the rhythmic pattern established in measure 69.

77

Musical score for piano showing measures 77-78. The treble staff has a dotted half note followed by eighth notes. The bass staff has a dotted half note followed by eighth notes. Measures 79 and 80 continue the rhythmic pattern established in measure 77.

85

Musical score for piano showing measures 85-86. The treble staff has a dotted half note followed by eighth notes. The bass staff has a dotted half note followed by eighth notes. Measures 87 and 88 continue the rhythmic pattern established in measure 85.

93

Musical score for piano showing measures 93-94. The treble staff features sixteenth-note patterns with grace marks. The bass staff has eighth-note patterns. Measure 95 concludes the section. The dynamic is marked *f*.

'Gàrgola' - Correfoc de Manresa - Piano (Reducció)

103

2.

This piano score page shows measures 2 through 6. The key signature is one flat. Measure 2 starts with a dynamic of *mf*. Measures 3 and 4 show sustained notes on the bass staff. Measures 5 and 6 continue the pattern of sustained notes on the bass staff.

III

This piano score page shows measures 1 through 6 of section III. The key signature changes to no sharps or flats. Measures 1-3 feature eighth-note patterns on the treble staff. Measures 4-6 show sustained notes on the bass staff.

119

This piano score page shows measures 1 through 6. The key signature changes to one flat. Measures 1-3 feature eighth-note patterns on the treble staff. Measures 4-6 show sustained notes on the bass staff.

127

This piano score page shows measures 1 through 6. The key signature changes to one flat. Measures 1-3 feature eighth-note patterns on the treble staff. Measures 4-6 show sustained notes on the bass staff.

139

This piano score page shows measures 1 through 6. The key signature changes to one flat. Measures 1-3 feature eighth-note patterns on the treble staff. Measures 4-6 show sustained notes on the bass staff, with a dynamic marking of > at the end of measure 6.

1a Veu

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Tóran

Alegre (a 1)

($\text{♩} = 200$)

Arranjament: Jordi González Marquès

The sheet music for 'Gàrgola' (1a Veu) is written in G clef and includes sections in 3/4 and common time. The dynamics vary throughout the piece, including **f**, **mf**, and **p**. Performance instructions like **1.** and **2.** are present in the later staves. Measure numbers are indicated at the beginning of each staff: 17, 29, 43, 55, 69, 85, 93, 103, 115, 123, and 135.

2a Veu

'Gàrgola'
(Correfoc de Manresa)

Música: Lluís Toran

Alegre (a 1)
($\text{♩} = 200$)

Arranjament: Jordi González Marquès

The sheet music consists of twelve staves of musical notation for the 2a Veu part. The key signature is one flat, and the time signature is mostly common time (indicated by '4'). The tempo is marked as Alegre (a 1) with $\text{♩} = 200$. The arrangement includes dynamic markings such as **f**, **mp**, and **mf**. Measure numbers are provided at the beginning of each staff: 17, 18, 43, 61, 69, 77, 85, 93, 103, 119, 131, and 139. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes first and second endings for measures 93 and 103.

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Toran
Arranjament: Jordi González Marquès

Alegre (a 1)
($\text{♩} = 200$)

Piano (Acompanyament)

9

17

25

35

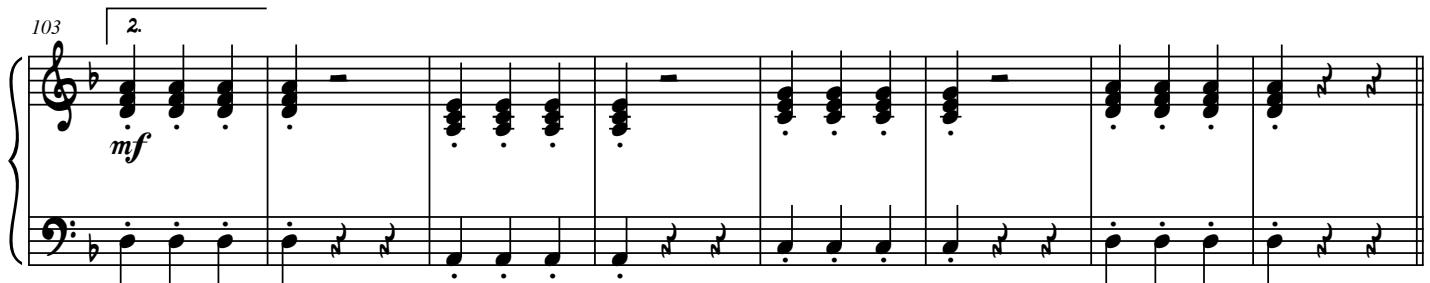
'Gàrgola' - Correfoc de Manresa - Piano (Acompanyament)

The sheet music consists of five staves of musical notation for piano, spanning from measure 43 to 91. The music is in common time and includes a key signature of one flat. The notation features various note values (eighth and sixteenth notes), rests, and dynamic markings like *f*. Measures 43 through 50 show a simple harmonic progression with sustained notes. Measures 51 to 60 introduce more complex chords and rhythmic patterns. Measures 61 to 76 continue this pattern with eighth-note chords. Measures 77 to 86 show a return to simpler eighth-note chords. The final section, starting at measure 87, includes a first ending (indicated by a bracket labeled '1.') with sixteenth-note patterns over eighth-note chords, followed by a second ending (indicated by a bracket labeled '2.') with eighth-note chords.

'Gàrgola' - Correfoc de Manresa - Piano (Acompanyament)

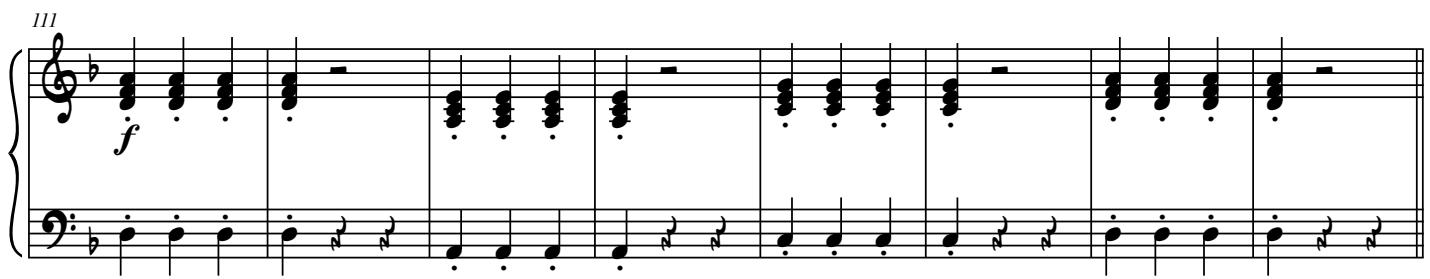
103

2.



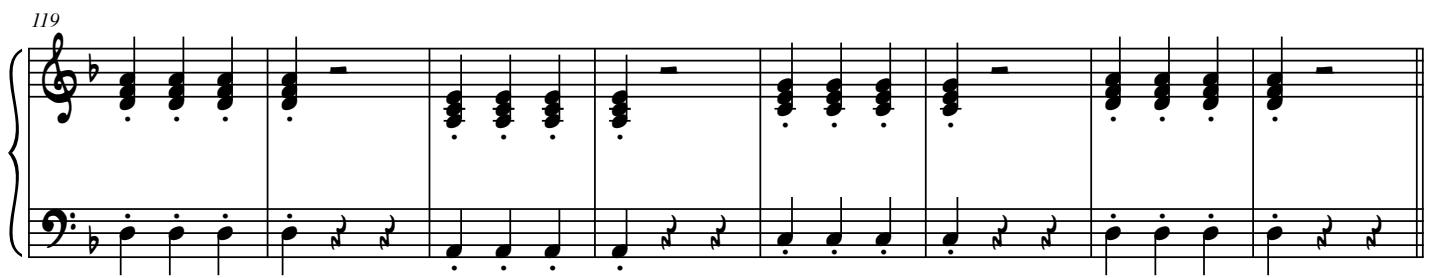
mf

III

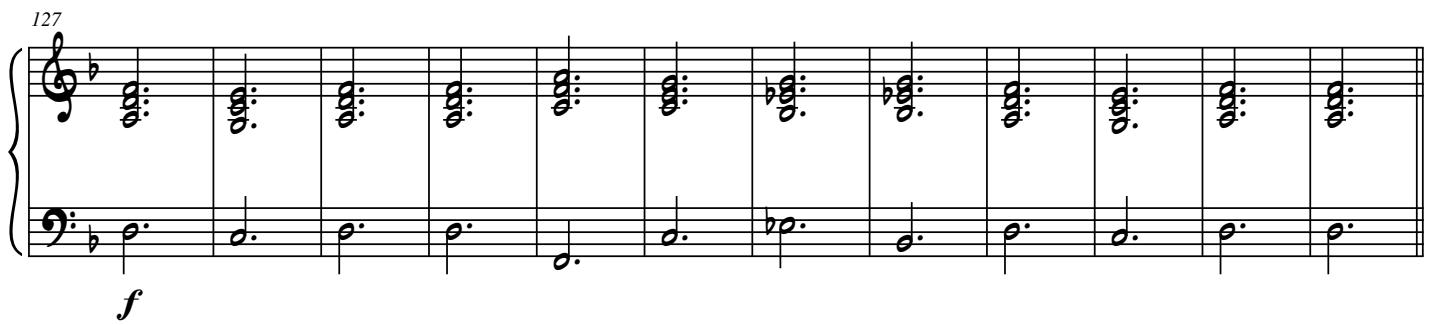


f

119



127



f

139



1a Veu B_b

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Alegre (a 1)
($\text{♩} = 200$)

The musical score consists of ten staves of music for soprano voice. The key signature is one sharp (F#). The time signature varies between common time (indicated by '4') and 3/4. The tempo is marked as 'Alegre (a 1)' with $\text{♩} = 200$. The dynamics include *f*, *mf*, and *f* again. Measure numbers 17, 29, 43, 55, 69, 85, 93, 103, 115, 123, and 135 are indicated. Measure 93 includes a first ending (1) and a second ending (2) bracketed. Measure 103 includes a repeat sign and a first ending (1) bracketed. Measures 115 through 135 show a continuation of the melody.

1a Veu Eb

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Alegre (a 1)
($\text{♩} = 200$)

A musical score for 'Gàrgola' (Correfoc de Manresa) for a single voice (Veu Eb). The score is composed of eleven staves of music, each starting with a treble clef and a key signature of one sharp (F#). The tempo is indicated as $\text{♩} = 200$. The music is labeled 'Alegre (a 1)'. The score includes dynamic markings such as *f*, *mf*, and sforzando marks. Performance instructions like '(Correfoc de Manresa)' are included. The music features various rhythmic patterns, including eighth and sixteenth note combinations, and melodic lines with slurs and grace notes. Some sections are marked with brackets and numbers 1. and 2., indicating different parts or variations.

1a Veu (Clau de Fa)

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Tóran

Alegre (a 1)

($\text{♩} = 200$)

Arranjament: Jordi González Marquès

The sheet music consists of ten staves of musical notation for a single instrument, likely a bassoon or similar woodwind instrument. The music is in common time (indicated by '4') and features a bass clef. The key signature is B-flat major (indicated by a B-flat symbol). The tempo is marked as 'Alegre (a 1)' with a note value of $\text{♩} = 200$. The arrangement is attributed to Jordi González Marquès. The music includes dynamic markings such as *f* (fortissimo), *mf* (mezzo-forte), and *p* (pianissimo). The notation includes various note heads, stems, and beams, with some notes having greater than signs above them. Measure numbers are indicated at the beginning of each staff: 17, 29, 43, 55, 69, 85, 93, 103, 115, and 123.

1a Veu (Clau de Do)

'Gàrgola'
(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Alegre (a 1)

($\text{♩} = 200$)

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is B-flat major (two flats). The time signature is 3/4 throughout. The tempo is indicated as Alegre (a 1) with $\text{♩} = 200$. The dynamic markings include *f*, *mf*, and *p*. Measure numbers are present at the beginning of each staff: 17, 29, 43, 55, 69, 85, 93, 103, 115, 123, and 135. The notation includes various note heads (circles, diamonds, crosses), stems, and beams. Some measures feature grace notes and slurs. Measures 93 and 103 are bracketed with '1' and '2' respectively, indicating two different melodic segments. Measures 115 through 135 show a continuation of the rhythmic pattern established in the previous measures.

2a Veu B_b

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Toran

Alegre (a 1)

($\text{♩} = 200$)

Arranjament: Jordi González Marquès

17 18

43

61

69

77

85

93 1.

103 2.

119

131

139

2a Veu E♭

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Toran

Alegre (a 1)
(♩ = 200)

Arranjament: Jordi González Marquès

The sheet music consists of 14 staves of musical notation for two voices in E♭ major. The key signature is one sharp (F#). The time signature varies between common time (indicated by '3/4') and 2/4. The tempo is indicated as (♩ = 200). The music is arranged for two voices, with dynamic markings such as *f*, *mp*, and *mf*. Measure numbers are provided at the beginning of each staff: 17, 18, 43, 61, 69, 77, 85, 93, 103, 119, 131, and 139. The music features various note heads, stems, and rests, with some notes having horizontal strokes above them. Measure 93 includes a bracket labeled '1' over the first half and a bracket labeled '2' over the second half of the measure. Measure 103 includes a bracket labeled '2' over the first half.

2a Veu (Clau de Fa)

'Gàrgola'

(Correfoc de Manresa)

Música: Lluís Toran

Alegre (a 1)

($\text{♩} = 200$)

Arranjament: Jordi González Marquès

17

18

43

61

69

77

85

93

103

119

131

139

2a Veu (Clau de Do)

'Gàrgola'
(Correfoc de Manresa)

Música: Lluís Toran

Alegre (a 1)
($\text{♩} = 200$)

Arranjament: Jordi González Marquès

The sheet music consists of ten staves of musical notation for a single instrument, likely a clavichord or harpsichord. The key signature is B-flat major (two flats). The time signature varies between common time (indicated by '3') and common time (indicated by '4'). The tempo is marked as 'Alegre (a 1)' with a quarter note equal to 200. The dynamics include 'f' (fortissimo), 'mp' (mezzo-forte), 'mf' (mezzo-forte), and 'ff' (fortississimo). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, with many grace notes indicated by small 'g' symbols above the main notes. The notation includes several slurs and grace notes. Measure numbers are provided at the beginning of each staff: 17, 18, 43, 61, 69, 77, 85, 93, 103, 119, and 131.



Asmodeu

Música: Lluís Toran (1997).

Coreografia: Ramon Guilanyà.

Conegut popularment com a Asmodeu, el Drac mostra la seva potència durant el ball.

Score

'Asmodeu'
(Correfoc de Manresa)

Música: Lluís Tóran
Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

Allegro $\text{♩} = 114$

5

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

9

17

25

mf

f

33

f

"Asmodeu" - Correfoc de Manresa

Allegro $\text{♩} = 228$

41

49

57

65

"Asmodeu" - Correfoc de Manresa

73

81

'Asmodeu' - Correfoc de Manresa

89

Measures 89-96 show a sequence of eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices, with harmonic changes indicated by key signatures.

97

Measures 97-104 show a sequence of eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices, with harmonic changes indicated by key signatures. Measure 104 includes dynamic markings *f* and *mf*, and first and second endings.

'Asmodeu' - Correfoc de Manresa

109

D.S.

117

f

'Asmodeu'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$

Piano (Reducció)

Allegro $\text{♩} = 114$

13

17

'Asmodeu' - Correfoc de Manresa - Piano (Reducció)

The image shows five staves of a piano score, likely for a Correfoc (catalan traditional carnival) piece titled 'Asmodeu'. The score is written in a reduced form for piano, featuring two staves: treble and bass. The music consists of measures 21 through 37. Measure 21 starts with a treble clef, a common time signature, and a key signature of one sharp (F#). Measures 22-24 follow, with a bass clef and a key signature of one sharp (F#). Measure 25 begins with a dynamic 'f' (fortissimo), a treble clef, and a key signature of one sharp (F#). Measures 26-28 continue with a bass clef and a key signature of one sharp (F#). Measure 29 begins with a treble clef, a key signature of one sharp (F#), and a bass clef. Measures 30-32 follow with a bass clef and a key signature of one sharp (F#). Measure 33 begins with a treble clef and a key signature of one sharp (F#). Measures 34-36 follow with a bass clef and a key signature of one sharp (F#). Measure 37 concludes the page with a treble clef and a key signature of one sharp (F#).

'Asmodeu' - Correfoc de Manresa - Piano (Reducció)

Allegro $\text{♩} = 228$

41

49

57

f

65

73

$\text{♩} = 228$

\S

'Asmodeu' - Correfoc de Manresa - Piano (Reducció)

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 6/8 time (indicated by a '6/8'). The key signature changes throughout the piece, including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, and G major.

- Staff 1 (Measures 81-82):** Dynamics include *f*. Measure 81 ends with a *rit.* (ritardando) and a fermata over the right hand's eighth-note pattern. Measure 82 begins with a *rit.* and ends with a *rit.*
- Staff 2 (Measures 89-90):** Dynamics include *f*. Measure 89 ends with a *rit.* and a fermata over the right hand's eighth-note pattern. Measure 90 begins with a *rit.* and ends with a *rit.*
- Staff 3 (Measures 97-98):** Dynamics include *f*. Measure 97 ends with a *rit.* and a fermata over the right hand's eighth-note pattern. Measure 98 begins with a *rit.* and ends with a *rit.*
- Staff 4 (Measures 101-102):** Dynamics include *f*. Measure 101 ends with a *rit.* and a fermata over the right hand's eighth-note pattern. Measure 102 begins with a *rit.* and ends with a *rit.*
- Staff 5 (Measures 109-110):** Dynamics include *f*. Measure 109 ends with a *rit.* and a fermata over the right hand's eighth-note pattern. Measure 110 begins with a *rit.* and ends with a *rit.*

Performance Instructions:

- Measure 81:** *rit.* (ritardando), *f*, *rit.*
- Measure 89:** *rit.* (ritardando), *f*, *rit.*
- Measure 97:** *rit.* (ritardando), *f*, *rit.*
- Measure 101:** *rit.* (ritardando), *f*, *rit.*
- Measure 109:** *rit.* (ritardando), *f*, *rit.*
- Measure 110:** *rit.* (ritardando), *f*, *rit.*
- Measure 111:** *D.S.* (Da Segno - repeat back to the beginning).

'Asmodeu'

(Correfoc de Manresa)

1a Veu

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$

1. $\text{♩} = 114$

13

17

25

33

41 Allegro $\text{♩} = 228$

49

'Asmodeu' - Correfoc de Manresa - 1a veu

The musical score consists of ten staves of music for the 1st voice of the Correfoc de Manresa. The music is written in common time and uses a treble clef. The score includes the following measures:

- Measure 57: Treble clef, dynamic *f*. The melody consists of eighth and sixteenth notes.
- Measure 65: The melody continues with eighth and sixteenth notes.
- Measure 73: Measures 73-80 are grouped by a double bar line with repeat dots. The dynamic is *f*. The melody features eighth and sixteenth notes.
- Measure 81: Measures 81-88 are grouped by a double bar line with repeat dots. The dynamic is *f*. The melody features eighth and sixteenth notes.
- Measure 89: Measures 89-96 are grouped by a double bar line with repeat dots. The melody features eighth and sixteenth notes.
- Measure 97: Measures 97-104 are grouped by a double bar line with repeat dots. The dynamic is *f*. The melody features eighth and sixteenth notes. Measure 104 ends with a first ending bracket labeled "1." followed by a second ending bracket labeled "2."
- Measure 109: Measures 109-116 are grouped by a double bar line with repeat dots. The dynamic is *f*. The melody features eighth and sixteenth notes. This section concludes with the instruction *D.S.*
- Measure 117: Measures 117-124 are grouped by a double bar line with repeat dots. The dynamic is *f*. The melody features eighth and sixteenth notes.

'Asmodeu'

(Correfoc de Manresa)

2a Veu

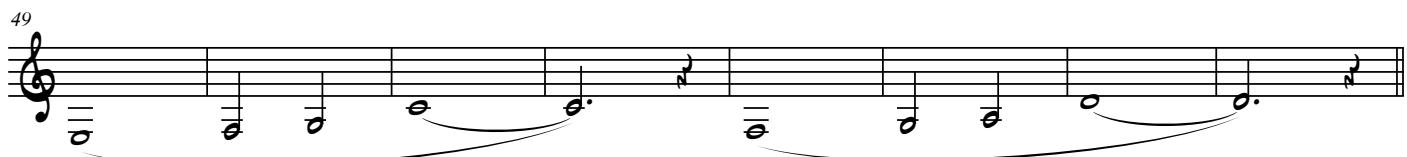
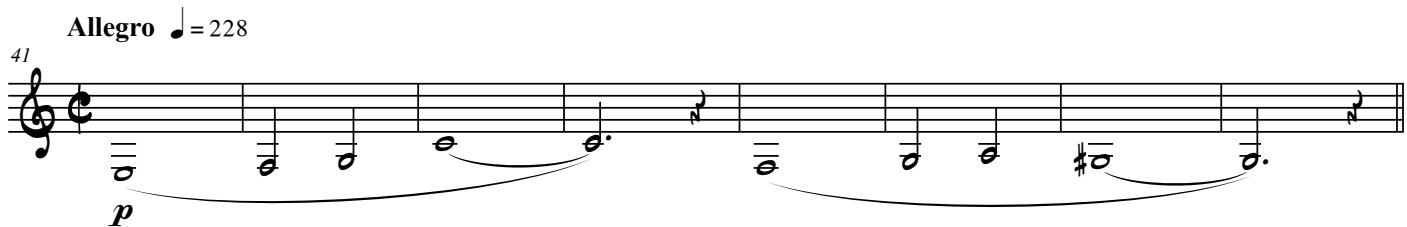
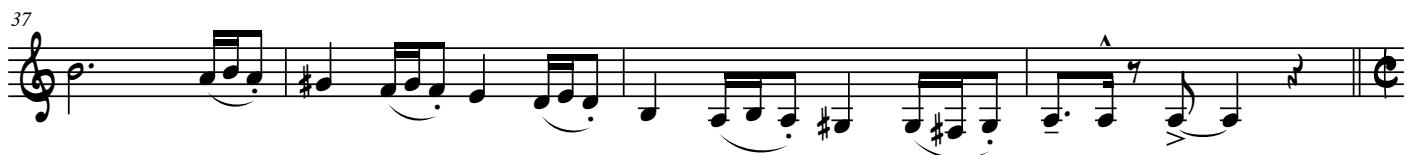
Música: Lluís Tórran

Arranjament: Jordi González Marquès

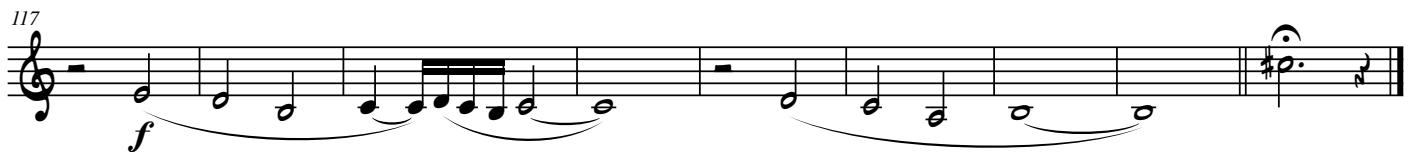
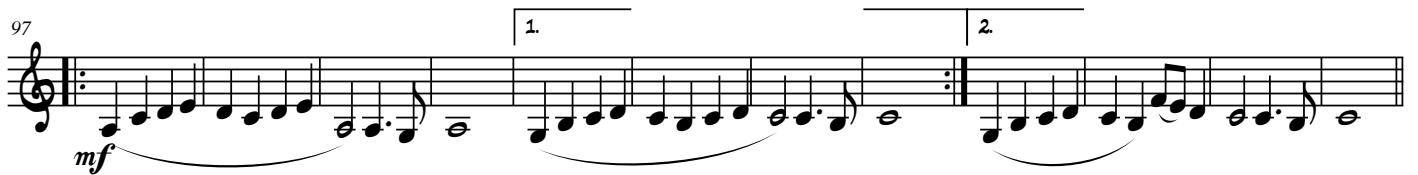
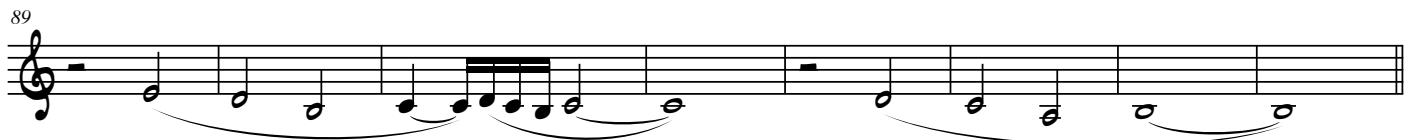
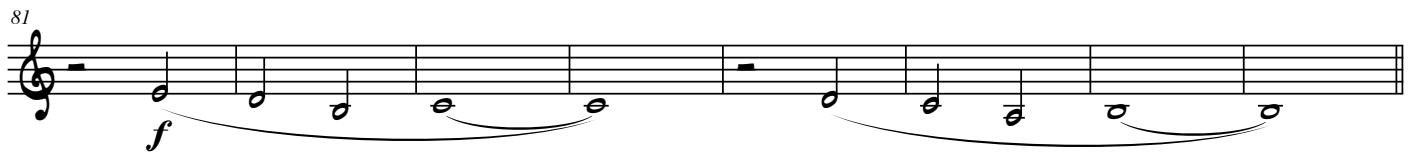
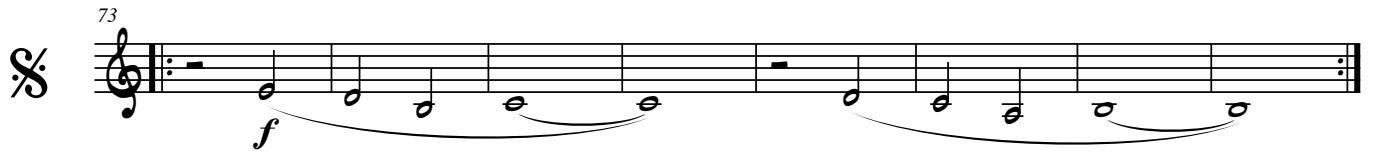
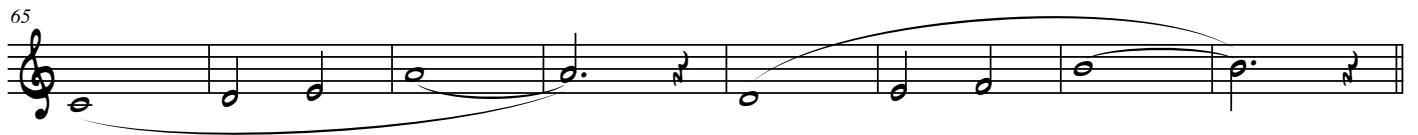
Lent $\text{♩} = 62$



Allegro $\text{♩} = 114$



'Asmodeu' - Correfoc de Manresa - 2a veu



'Asmodeu'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$

Piano
(Acompanyament)

This section shows the piano accompaniment in two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. Measure 1 consists of sustained chords. Measure 2 begins with a dynamic *mf*. The score is divided into sections labeled 1 and 2 by vertical bars.

Allegro $\text{♩} = 114$

This page contains measures 7 through 12. It features a vocal line with eighth-note patterns and a piano accompaniment with sustained chords. Measure 7 starts with a rest. Measures 8-12 show a repeating pattern of eighth-note pairs followed by a sustained chord.

This page contains measures 13 through 18. The vocal line continues with eighth-note patterns, and the piano accompaniment maintains its harmonic foundation with sustained chords.

This page contains measures 19 through 24. The vocal line and piano accompaniment patterns continue from the previous pages, maintaining the rhythmic and harmonic style established earlier.

'Asmodeu' - Correfoc de Manresa - Piano (Acompanyament)

27

27

33

f

33

37

C

C

37

Allegro $\text{♩} = 228$

41

mf

41

49

49

'Asmodeu' - Correfoc de Manresa - Piano (Acompanyament)

57

f

65

73

S

77

81

'Asmodeu' - Correfoc de Manresa - Piano (Acompanyament)

89

97

f

105

2.

109

D.S.

117

f

1a Veu B_b

'Asmodeu'
(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Lent ♩ = 62



7 Allegro ♩ = 114



13



17



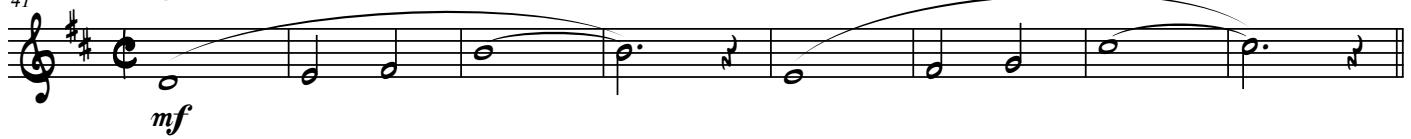
25



33



Allegro ♩ = 228



49



'Asmodeu' - Correfoc de Manresa - 1a veu Bb

57

f

65

73

f

81

f

89

97

f

109

D.S.

117

f

'Asmodeu'

1a Veu Eb

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$



7 Allegro $\text{♩} = 114$



13



17



25



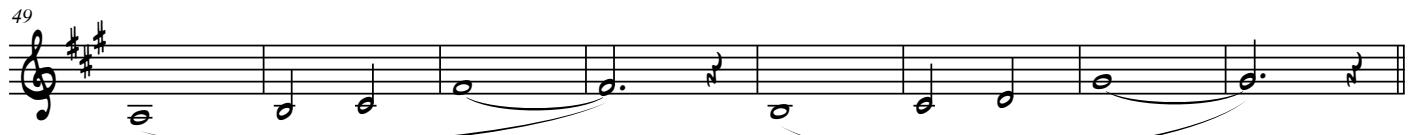
33



41 Allegro $\text{♩} = 228$



49



'Asmodeu' - Correfoc de Manresa - 1a veu Eb

The musical score consists of eight staves of music for soprano voice in Eb major, 2/4 time. The vocal line is accompanied by a piano or organ part.

- Staff 1:** Measures 57-64. Dynamics: **f**. Measure 64 ends with a repeat sign and a double bar line.
- Staff 2:** Measures 65-72. Dynamics: **f**.
- Staff 3:** Measures 73-79. Dynamics: **f**. Measure 79 ends with a repeat sign and a double bar line.
- Staff 4:** Measures 81-87. Dynamics: **f**.
- Staff 5:** Measures 89-95. Dynamics: **f**.
- Staff 6:** Measures 97-103. Dynamics: **f**. Measure 103 ends with a repeat sign and a double bar line.
- Staff 7:** Measures 105-111. Dynamics: **D.S.**
- Staff 8:** Measures 113-119. Dynamics: **f**.

Measure numbers are indicated above each staff, and dynamics are shown below the staves. Measure 103 has two endings labeled 1 and 2. Measure 105 starts with a repeat sign and a double bar line, leading to the D.S. section.

'Asmodeu'

1a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

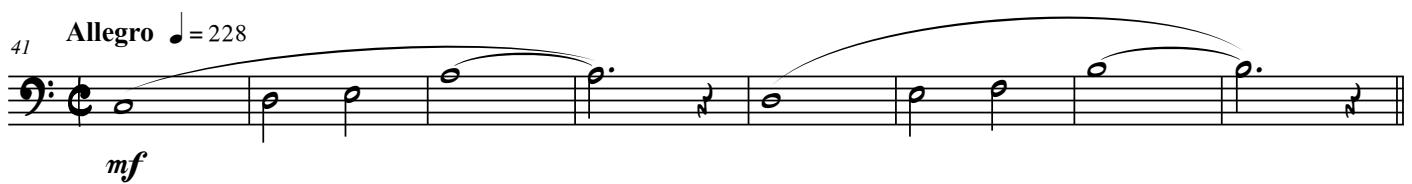
Lent $\text{♩} = 62$



7 Allegro $\text{♩} = 114$



41 Allegro $\text{♩} = 228$



49



'Asmodeu' - Correfoc de Manresa - 1a veu Clau de Fa

57

f

65

73

f

81

89

97

f

109

D.S.

117

f

'Asmodeu'

1a Veu (Clau de Do)

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$

7 Allegro $\text{♩} = 114$

13

17

25

33

41 Allegro $\text{♩} = 228$

49

'Asmodeu' - Correfoc de Manresa - 1a veu Clau de Do

57

65

73

81

89

97

109

117

f

f

f

D.S.

f

'Asmodeu'

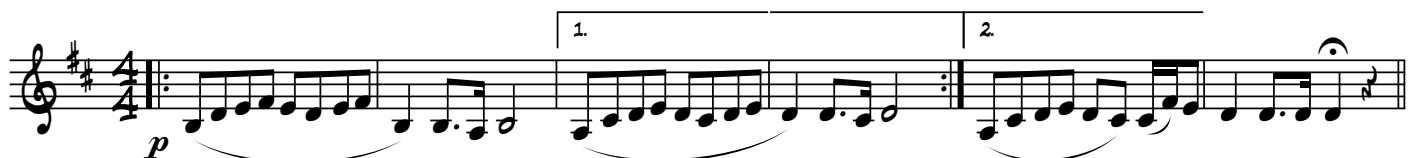
2a Veu B_b

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$



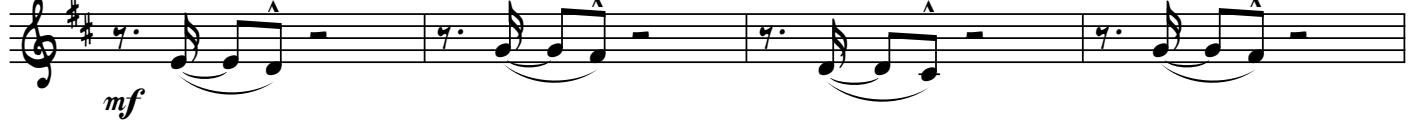
Allegro $\text{♩} = 114$



17



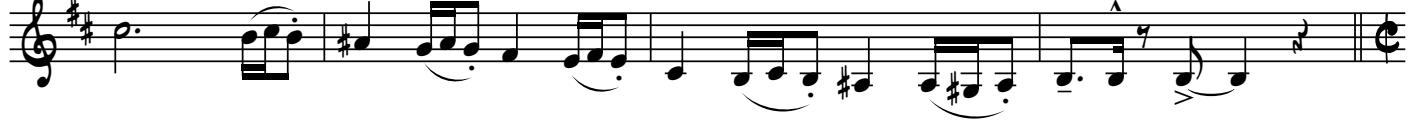
25



29



37



Allegro $\text{♩} = 228$



49



'Asmodeu' - Correfoc de Manresa - 2a veu Bb

57

65

73

81

89

97

109

117

'Asmodeu'

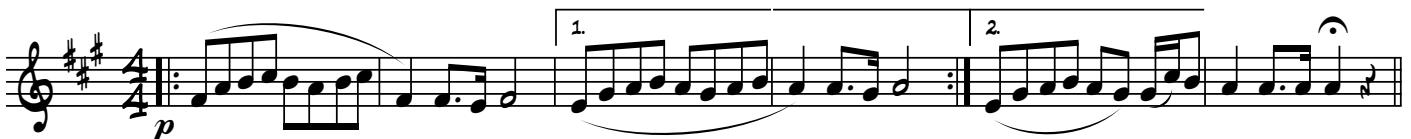
2a Veu Eb

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$



Allegro $\text{♩} = 114$



Allegro $\text{♩} = 228$



'Asmodeu' - Correfoc de Manresa - 2a veu Eb

57

65

73

81

89

97

109

117

D.S.

2a Veu (Clau de Fa)

'Asmodeu'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$

The musical score consists of eight staves of music for a single instrument, likely a recorder or flute. The first staff begins with a dynamic *p*. Measures 1 and 2 are shown with slurs and grace notes. Staff 2 starts at measure 7 with a dynamic *p*, featuring eighth-note patterns. Staff 3 starts at measure 17. Staff 4 starts at measure 25 with a dynamic *mf*. Staff 5 starts at measure 29. Staff 6 starts at measure 37. Staff 7 starts at measure 41 with a dynamic *p*. Staff 8 starts at measure 49.

Allegro $\text{♩} = 114$

7 2

17

25

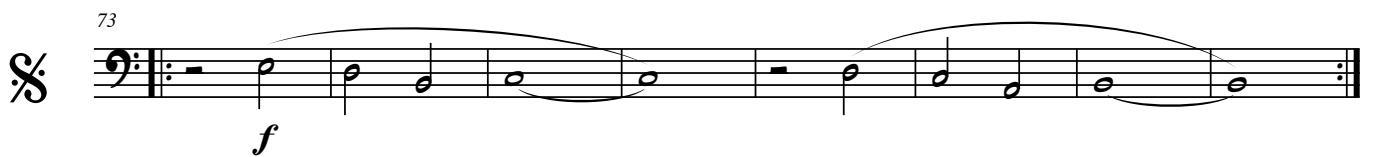
29

37

41

49

'Asmodeu' - Correfoc de Manresa - 2a veu Clau de Fa



'Asmodeu'

2a Veu (Clau de Do)

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Lent $\text{♩} = 62$

Allegro $\text{♩} = 114$

7 2

17

25 mf

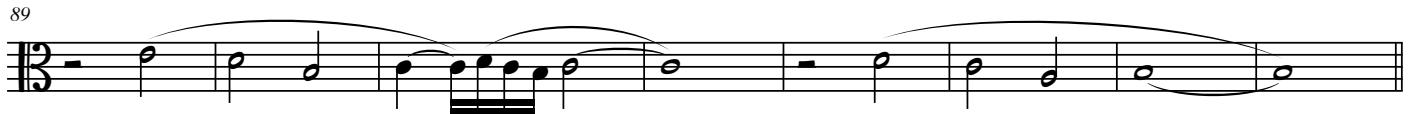
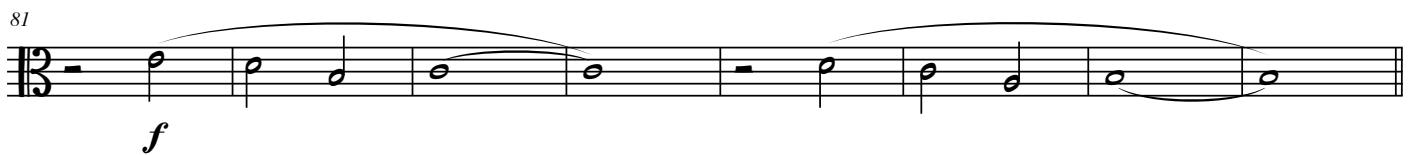
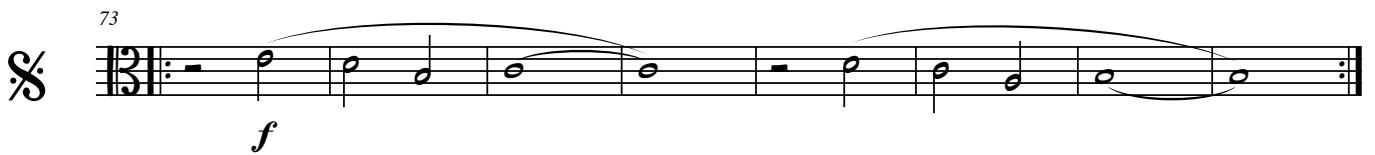
29

37

41 p

49

'Asmodeu' - Correfoc de Manresa - 2a veu Clau de Do





Ball de la Víbria

Música: Lluís Toran (1983).

Coreografia: Pep Solà i

Joan Oliveras.

La voluptuosa figura dansa de forma
solemne mostrant els seus encants.

Score

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

10

'Ball de la Vibria' - Correfoc de Manresa

Moderato (J=115)

22

f

30

73

'Ball de la Víbría' - Correfoc de Manresa

38

This section of the musical score consists of four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat. Measure 38 begins with eighth-note patterns on the treble staves and quarter notes on the bass staves. Measures 39 and 40 continue with similar patterns. Measures 41 and 42 introduce eighth-note chords on the bass staves. Measures 43 and 44 conclude the section with eighth-note patterns on all staves.

46

This section of the musical score consists of four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes to one sharp. Measure 46 begins with eighth-note patterns on the treble staves and quarter notes on the bass staves. Measures 47 and 48 continue with similar patterns. Measures 49 and 50 introduce eighth-note chords on the bass staves. Measures 51 and 52 conclude the section with eighth-note patterns on all staves.

'Ball de la Víbría' - Correfoc de Manresa

54

This section of the musical score consists of four staves of music. The top two staves are for the upper voices, and the bottom two staves provide harmonic support with a basso continuo. The music is in common time and includes various note values such as eighth and sixteenth notes, along with rests. Measure 54 concludes with a repeat sign and two endings. Ending 1 leads to measure 55, while Ending 2 leads to measure 62.

63

This section of the musical score consists of four staves of music. The top two staves are for the upper voices, and the bottom two staves provide harmonic support with a basso continuo. The music is in common time and includes various note values such as eighth and sixteenth notes, along with rests. Measure 63 concludes with a repeat sign and two endings. Ending 1 leads to measure 64, while Ending 2 leads to measure 71.

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$

Piano
(Reducció)

Measures 1-5 of the piano reduction. The music is in 2/4 time, key signature is one flat. The treble staff shows eighth-note chords and sixteenth-note patterns. The bass staff shows quarter notes and eighth-note patterns. Measure 5 ends with a fermata over the bass staff.

Measures 14-18 of the piano reduction. The music continues in 2/4 time with one flat. The treble staff features eighth-note chords and sixteenth-note patterns. The bass staff shows quarter notes and eighth-note patterns. Measure 18 ends with a fermata over the bass staff.

Moderato ($\text{♩} = 115$)

Measures 22-26 of the piano reduction. The music shifts to a faster tempo of $\text{♩} = 115$. The treble staff contains sixteenth-note patterns and eighth-note chords. The bass staff shows eighth-note chords. Measure 26 ends with a fermata over the bass staff.

Measures 30-34 of the piano reduction. The music continues at the $\text{♩} = 115$ tempo. The treble staff features sixteenth-note patterns and eighth-note chords. The bass staff shows eighth-note chords. Measure 34 ends with a fermata over the bass staff.

'Ball de la Víbria' - Correfoc de Manresa - Piano (reducció)

38

f

46

54

58

1.

2.

63

1a Veu

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$

Adagio $\text{♩} = 60$

6

14

Moderato ($\text{♩} = 115$)

22

30

38

46

54

1. 2.

63

2a Veu

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$



'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$

Piano (Acompanyament)

2/4

mf

10

2/4

Moderato ($\text{♩} = 115$)

22

f

2/4

30

2/4

'Ball de la Víbria' - Correfoc de Manresa - Piano (Acompanyament)

38

Treble clef, Bass clef, Common time, Key signature of one flat.

8th note patterns and chords.

46

Treble clef, Bass clef, Common time, Key signature of one flat.

8th note patterns and chords.

54

Treble clef, Bass clef, Common time, Key signature of one flat.

p dynamic, Section 1, Section 2.

63

Treble clef, Bass clef, Common time, Key signature of one flat.

v dynamic.

1a Veu B_b

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$

The sheet music consists of ten staves of musical notation for a single voice part. The key signature is one sharp (F#). The time signature varies between 2/4 and common time. The tempo changes from Adagio ($\text{♩} = 60$) to Moderato ($\text{♩} = 115$). Measure numbers are indicated at the beginning of each staff: 1, 6, 14, 22, 30, 38, 46, 54, and 63. Measure 54 includes a first ending (1.) and a second ending (2.). Measure 63 concludes with a fermata and a greater than sign (>).

1a Veu E_b

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordí González Marquès

Adagio ♩ = 60

Moderato ($\text{\textit{d}} = 115$)

1
2
3
4
5
6
14
22
30
38
46
54
63

1a Veu (Clau de Fa)

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$

Musical score for 'Ball de la Víbria' in Adagio tempo. The score consists of two staves. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a quarter note. Measure numbers 1 and 6 are indicated above the staves. Dynamics include *mf* and a crescendo line.

Continuation of the musical score in Adagio tempo. The first staff shows eighth-note patterns. The second staff begins with a quarter note. Measure number 6 is indicated above the staves. A dynamic *f* is shown at the end of the second staff.

Continuation of the musical score in Adagio tempo. The first staff shows eighth-note patterns. The second staff begins with a quarter note. Measure number 14 is indicated above the staves. A dynamic *f* is shown at the end of the second staff.

Transition to Moderato tempo ($\text{♩} = 115$). The score consists of two staves. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a quarter note. Measure number 22 is indicated above the staves.

Continuation of the musical score in Moderato tempo. The first staff shows eighth-note patterns. The second staff begins with a quarter note. Measure number 30 is indicated above the staves.

Continuation of the musical score in Moderato tempo. The first staff shows eighth-note patterns. The second staff begins with a quarter note. Measure number 38 is indicated above the staves.

Continuation of the musical score in Moderato tempo. The first staff shows eighth-note patterns. The second staff begins with a quarter note. Measure number 46 is indicated above the staves.

Continuation of the musical score in Moderato tempo. The first staff shows eighth-note patterns. The second staff begins with a quarter note. Measure number 54 is indicated above the staves. The score includes a repeat sign and endings 1 and 2.

Final section of the musical score in Moderato tempo. The first staff shows eighth-note patterns. The second staff begins with a quarter note. Measure number 63 is indicated above the staves. A dynamic *>* is shown at the end of the second staff.

1a Veu (Clau de Do)

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$



2a Veu B_b

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio ♩ = 60

The musical score consists of eight staves of music for two voices. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is Adagio (♩ = 60) for the first section and Moderato (♩ = 115) for the second section. The score includes dynamic markings such as *mp* (mezzo-forte) and *mf* (mezzo-forte). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes slurs and grace notes. The score is divided into sections by measure numbers (e.g., 6, 14, 22, 30, 38, 46, 54, 63) and includes endings (1. and 2.) at the end of the piece.

2a Veu Eb

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$



2a Veu (Clau de Fa)

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$

Music score for the first section of 'Ball de la Víbria'. The score consists of two staves of music for a single instrument. The first staff starts with a measure in 2/4 time, followed by a repeat sign and another 2/4 measure. The second staff begins with a measure in 4/4 time. The tempo is Adagio with a quarter note equal to 60. Dynamics include *mp* (mezzo-forte) and *mf* (mezzo-forte).

Continuation of the musical score. The first staff continues with a measure in 4/4 time. The second staff begins with a measure in 4/4 time, followed by a measure in 2/4 time with a fermata over the second measure.

Continuation of the musical score. The first staff begins with a measure in 2/4 time. The second staff begins with a measure in 4/4 time, followed by a measure in 2/4 time with a fermata over the second measure. The tempo changes to *Moderato* with a quarter note equal to 115.

Continuation of the musical score. The first staff begins with a measure in 2/4 time. The second staff begins with a measure in 4/4 time, followed by a measure in 2/4 time with a fermata over the second measure.

Continuation of the musical score. The first staff begins with a measure in 2/4 time. The second staff begins with a measure in 4/4 time, followed by a measure in 2/4 time with a fermata over the second measure.

Continuation of the musical score. The first staff begins with a measure in 2/4 time. The second staff begins with a measure in 4/4 time, followed by a measure in 2/4 time with a fermata over the second measure.

Continuation of the musical score. The first staff begins with a measure in 2/4 time. The second staff begins with a measure in 4/4 time, followed by a measure in 2/4 time with a fermata over the second measure.

Continuation of the musical score. The first staff begins with a measure in 2/4 time. The second staff begins with a measure in 4/4 time, followed by a measure in 2/4 time with a fermata over the second measure. The section ends with a repeat sign and two endings:

1. $\text{♩} = 115$

2. $\text{♩} = 115$

Final section of the musical score. The first staff begins with a measure in 2/4 time. The second staff begins with a measure in 4/4 time, followed by a measure in 2/4 time with a fermata over the second measure.

2a Veu (Clau de Do)

'Ball de la Víbria'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Adagio $\text{♩} = 60$

13 2/4 $\text{B} \flat$ Adagio $\text{♩} = 60$ *mp*

The musical score begins with a treble clef, a key signature of one flat, and a time signature of 2/4. The tempo is Adagio with a quarter note equal to 60. The dynamic is *mp*. The music consists of a single melodic line on a five-line staff.

6 13 2/4 $\text{B} \flat$

The score continues with the same key signature and time signature. The dynamic changes to *mf*. The music consists of a single melodic line on a five-line staff.

14 13 2/4 $\text{B} \flat$ *mf*

The score continues with the same key signature and time signature. The dynamic changes to *mf*. The music consists of a single melodic line on a five-line staff.

22 13 2/4 *Moderato* ($\text{♩} = 115$)

The score changes to a moderate tempo with a quarter note equal to 115. The dynamic remains *mf*. The music consists of a single melodic line on a five-line staff.

30 13 2/4

The music continues at the moderate tempo. The dynamic remains *mf*. The music consists of a single melodic line on a five-line staff.

38 13 2/4

The music continues at the moderate tempo. The dynamic remains *mf*. The music consists of a single melodic line on a five-line staff.

46 13 2/4

The music continues at the moderate tempo. The dynamic remains *mf*. The music consists of a single melodic line on a five-line staff.

54 13 2/4 1 2

The music continues at the moderate tempo. The dynamic remains *mf*. The music consists of a single melodic line on a five-line staff. The score includes a first ending (1) and a second ending (2).

63 13 2/4

The music concludes with a final section at the moderate tempo. The dynamic remains *mf*. The music consists of a single melodic line on a five-line staff.



Ball del Drac

Música: Lluís Toran (1984).

Coreografia: Pep Solà.

La figura caragirada balla entorn de la Víbria
tot intentant seduir-la.

Score

'Ball del Drac'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Moderato (♩ = 115)

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

p

mf

9

f

mf

'Ball del Drac' - Correfoc de Manresa

17

This section contains two staves of musical notation. The top staff consists of a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes with dynamic markings like p , $p\cdot$, mf , and f . The bottom staff has a bass clef, a key signature of one flat, and a common time signature. It includes eighth and sixteenth note patterns with dynamic markings like 3 and (b) .

25

This section contains two staves of musical notation. The top staff starts with a common time signature and a dynamic p , followed by a measure in 2/4 time with a dynamic o , and then a measure in 6/8 time with a dynamic f . The bottom staff follows a similar pattern with time signature changes between 3/4, 2/4, and 6/8, and dynamic markings like 3 , (b) , and f .

Allegro (♩ = 115)

31

39

"Ball del Drac" - Correfoc de Manresa

47

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

56

1. 2.

1. 2.

1. 2.

1. 2.

64

Treble clef, one flat, quarter note = 120.

mf

f

72

To Coda

Treble clef, one flat, quarter note = 120.

80

D.S. al Coda

Coda

89

96

'Ball del Drac'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)

Piano
(Reducció)

p

p

p

f

Allegro ($\text{J.} = 115$)

S

S

'Ball del Drac' - Correfoc de Manresa - Piano (Reducció)

Musical score page 1. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 47 starts with eighth-note patterns in the treble staff and quarter notes in the bass staff. Measures 48-50 show eighth-note patterns in both staves. Measures 51-53 continue the eighth-note patterns. Measures 54-56 show eighth-note patterns in the treble staff and quarter notes in the bass staff.

Musical score page 2. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measures 57-60 show eighth-note patterns in the treble staff and quarter notes in the bass staff. Measures 61-64 continue the eighth-note patterns.

Musical score page 3. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measures 65-68 show eighth-note patterns in the treble staff and quarter notes in the bass staff. Measures 69-72 continue the eighth-note patterns.

Musical score page 4. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measures 73-76 show eighth-note patterns in the treble staff and quarter notes in the bass staff. Measures 77-80 continue the eighth-note patterns. The text "To Coda" is written above the staff.

Musical score page 5. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measures 81-84 show eighth-note patterns in the treble staff and quarter notes in the bass staff. Measures 85-88 continue the eighth-note patterns. The text "D.S. al Coda" is written above the staff.

The coda section begins at measure 89. It consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The coda ends with a final cadence.

1a Veu

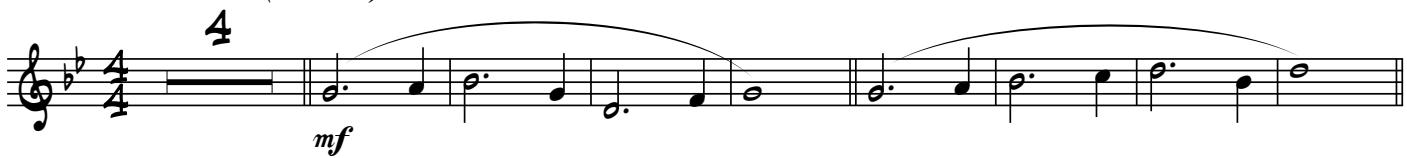
'Ball del Drac'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)



'Ball del Drac'

2a Veu

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)



'Ball del Drac'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Moderato ($\text{♩} = 115$)

Piano (Acompanyament)

The musical score consists of six staves of music. The first staff is for the piano, labeled 'Piano (Acompanyament)', in common time, treble clef, and a key signature of one flat. It features a dynamic of p and eighth-note patterns with '3' below them. The subsequent staves are for a solo instrument, likely a fife or flute, in common time, treble clef, and a key signature of one flat. The dynamics change from p to mf . Measures 13 through 19 show chords changing between G minor, A major, and B major. Measures 25 through 31 show a transition to Allegro tempo ($\text{♩.} = 115$), indicated by a '31' above the staff, with a dynamic of f .

'Ball del Drac' - Correfoc de Manresa - Piano (Acompanyament)

39

47

56

68

To Coda

80

D.S. al Coda

Coda

89

'Ball del Drac'

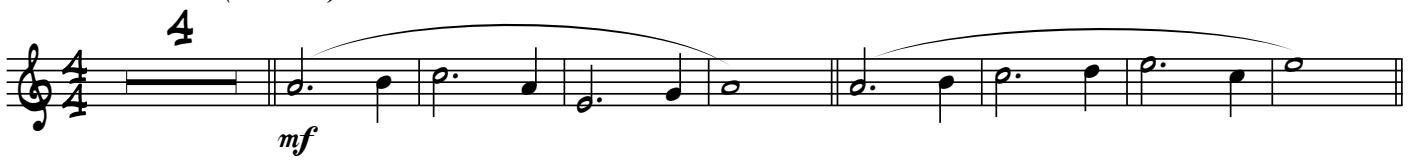
1a Veu B_b

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)



Allegro ($\text{J.} = 115$)



Coda



1a Veu E

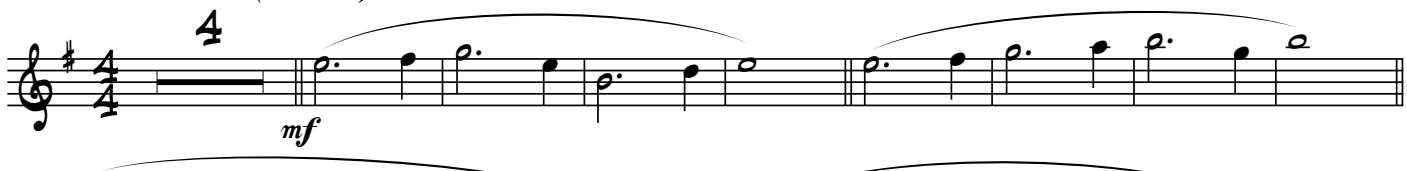
'Ball del Drac'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)



Allegro ($\text{J.} = 115$)



Coda



'Ball del Drac'

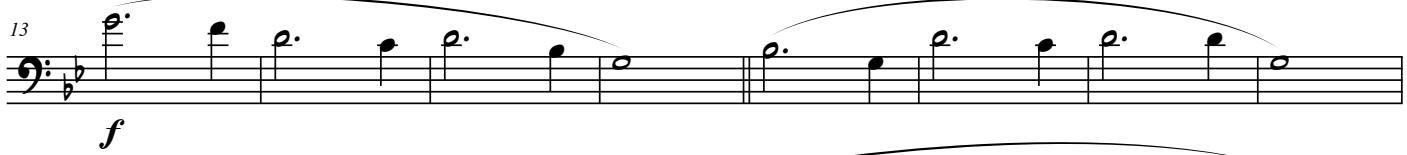
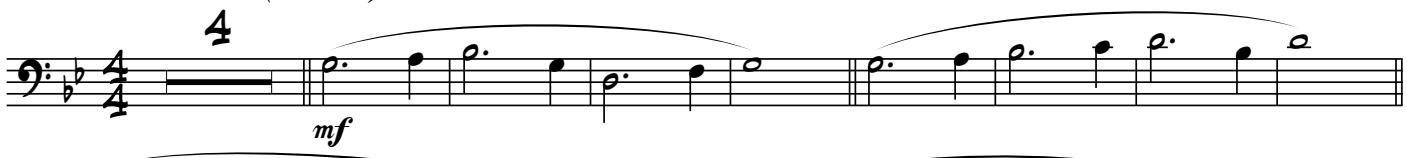
1a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)



Allegro ($\text{J.} = 115$)



'Ball del Drac'

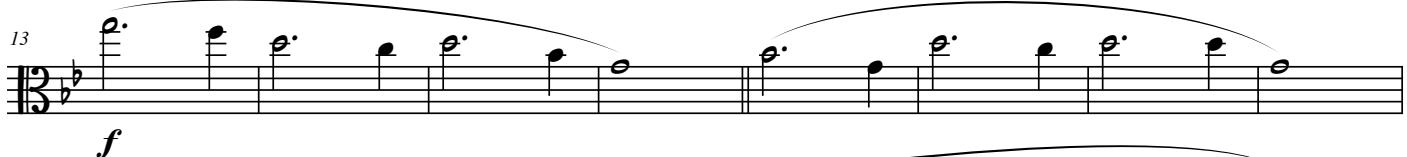
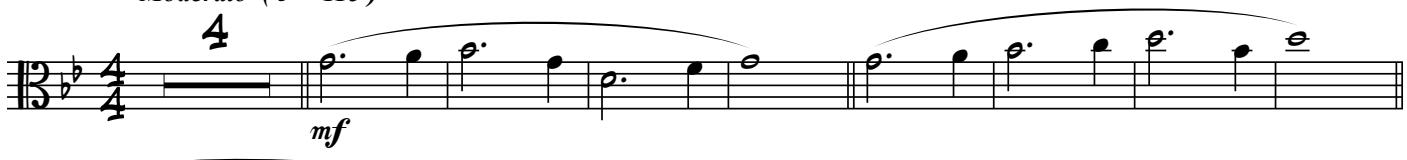
1a Veu (Clau de Do)

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)



Allegro ($\text{J.} = 115$)



2a Veu B_b

'Ball del Drac'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)



Allegro ($\text{J.} = 115$)



Coda



'Ball del Drac'

2a Veu E,

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Moderato ($\text{♩} = 115$)

4 4 4

mf

17

mf 3 3 3

25

mf

Allegro ($\text{♩.} = 115$)

31 2 2

mf

39 2 2

47 1. 2.

56

64 *mf*

72 *To Coda*

80 1. 2. *D.S. al Coda*

Coda

89

'Ball del Drac'

(Correfoc de Manresa)

2a Veu (Clau de Fa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)



17



25



Allegro ($\text{J.} = 115$)

$\frac{3}{1}$



39



47



56



64



72



80



Coda



2a Veu (Clau de Do)

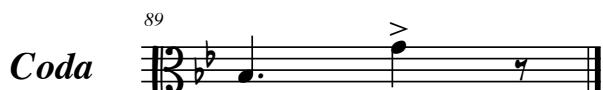
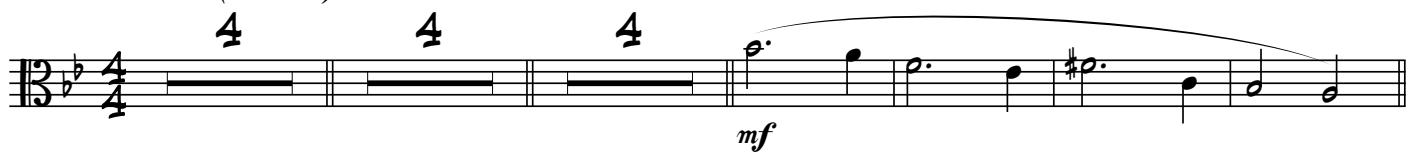
'Ball del Drac'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Moderato ($\text{J} = 115$)





Valset de la Víbria i el Drac

Música: Lluís Toran (1984).

Coreografía: Teresa Mas, Neus Ibáñez, Joan Oliveras.

La Víbria i el Drac protagonitzen una tendra dansa de festeig.

'Valset de la Víbria i el Drac'

Score

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)



Musical score for the piano reduction (Piano Reducció) in 3/4 time. It features harmonic changes between G major, B minor, and E major. Dynamics include *f*.

Musical score for the piano accompaniment (Piano Acompanyament) in 3/4 time. It provides harmonic support with sustained notes and chords. Dynamics include *f*.

Musical score for the piano accompaniment in 3/4 time. It features eighth-note patterns and sustained notes. Dynamics include *f*.

Musical score for the piano accompaniment in 3/4 time. It features eighth-note patterns and sustained notes. Dynamics include *mf*.

Musical score for the piano accompaniment in 3/4 time. It features eighth-note patterns and sustained notes. Dynamics include *mf*.

Musical score for the piano accompaniment in 3/4 time. It features eighth-note patterns and sustained notes. Dynamics include *mf*.

'Valset de la Vibria i el Drac' - Correfoc de Manresa

17

25

To Coda

33

This section contains three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 33-36 feature eighth-note patterns with various dynamics like forte and piano. Measures 37-40 introduce chords and sustained notes, with the bass line providing harmonic support.

41

This section continues with three staves of musical notation. The top staff shows a melodic line with eighth and sixteenth notes. Measures 42-44 focus on rhythmic patterns in the middle and bass staves. Measures 45-48 return to harmonic chords, with the bass line providing a steady foundation.

'Valset de la Víbria i el Drac' - Correfoc de Manresa

49

This section of the musical score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. Measure 49 begins with eighth-note patterns in common time. Measure 50 introduces a key change to G major (two sharps) and features sixteenth-note patterns. Measure 51 continues with sixteenth-note patterns. Measure 52 concludes with a return to the original key signature.

53

This section begins with a treble clef staff. Measures 53 and 54 feature eighth-note patterns. Measure 55 shows a transition with a single eighth note followed by a rest. Measure 56 concludes with a melodic line. The text "D.S. al Coda" is positioned to the right of the music in measure 56.

57

The musical score consists of two systems of music. The first system, starting at measure 57, has a treble clef, common time, and a key signature of one sharp. It features two staves: the top staff has eighth-note patterns with dynamic markings *f* and *mf*, and the bottom staff has quarter-note patterns. The second system, labeled 'Coda', begins with a treble clef, common time, and a key signature of one sharp. It also has two staves: the top staff shows eighth-note chords with dynamic *f*, and the bottom staff shows quarter-note chords. Measures 63 through 68 continue the melodic and harmonic patterns established in the Coda.

Coda

63

The continuation of the musical score starts at measure 63. It maintains the same two-staff format and key signature as the Coda. The top staff continues the eighth-note chord pattern, while the bottom staff continues the quarter-note chord pattern. The score concludes with a final cadence in measure 68.

67

Treble clef
Bass clef

71

Treble clef
Bass clef

'Valset de la Víbria i el Drac'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

Piano
(Reducció)

This is the piano reduction score for the waltz. It consists of two staves. The top staff is in treble clef, 3/4 time, and dynamic f. The bottom staff is in bass clef, 3/4 time. The music begins with a forte dynamic (f).

9

This is the beginning of the musical score. The top staff shows a melodic line with eighth-note pairs and sixteenth-note patterns. The bottom staff shows harmonic chords.

17

This section continues the melodic line and harmonic progression established in the previous measures.

25

This section continues the melodic line and harmonic progression established in the previous measures.

To Coda

33

This is the coda section of the musical score, continuing the melodic line and harmonic progression established in the previous measures.

'Valset de la Víbria i el Drac' - Correfoc de Manresa - Piano (Reducció)

41

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns.

49

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The music includes a dynamic instruction 'D.S. al Coda' on the right side.

57

Coda

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to no sharps or flats. The dynamic 'f' is indicated in the middle of the page. The music features a series of eighth-note chords.

63

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns.

71

This page contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). The dynamic 'f' is indicated in the middle of the page. The music features a series of eighth-note chords.

'Valset de la Víbria i el Drac'

1a Veu

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

Sheet music for 'Valset de la Víbria i el Drac' for 1a Veu. The music is in 3/4 time, treble clef, and F major. It consists of eight staves of musical notation with various dynamics and performance instructions like 'To Coda' and 'D.S. al Coda'. The first staff starts with a dynamic 'f'.

1a Veu

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

1 2 3 4 5 6 7 8

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

Coda 51 52 53 54 55 56 57

61 62 63 64 65 66 67 68

71 72 73 74 75 76 77 78

To Coda

D.S. al Coda

'Valset de la Víbria i el Drac'

2a Veu

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

The sheet music consists of ten staves of musical notation for the 2a Veu part. The music is in 3/4 time, with a key signature of one sharp (F#). The tempo is indicated as $\text{♩} = 165$. The arrangement includes sections for 'To Coda' and 'D.S. al Coda'. The score begins with a dynamic *f* and includes various dynamics such as *mf*, *p*, and *p.* Measure numbers 9, 17, 25, 34, 41, 49, 57, and 67 are marked above the staves. The 'Coda' section starts at measure 57, with a dynamic *mf*. The final dynamic is *f* at measure 121.

'Valset de la Víbia i el Drac'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

Piano
(Acompanyament)

3/4

f

9

mf

17

25

To Coda

33

'Valset de la Víbria i el Drac' - Correfoc de Manresa - Piano (Acompanyament)

41

49

D.S. al Coda

Coda

57

63

67

'Valset de la Víbria i el Drac'

1a Veu Bb

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

Sheet music for 'Valset de la Víbria i el Drac' for 1a Veu Bb. The music is in 3/4 time, key of Bb major. It consists of ten staves of musical notation with various dynamics and performance instructions.

1a Veu Bb

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

1. **Staff 1:** Dynamics: *f*. Measure numbers: 1-8.

2. **Staff 2:** Measure numbers: 9-16.

3. **Staff 3:** Measure numbers: 17-24.

4. **Staff 4:** Measure numbers: 25-32.

5. **Staff 5:** Measure numbers: 33-40. Performance instruction: *To Coda*.

6. **Staff 6:** Measure numbers: 41-48.

7. **Staff 7:** Measure numbers: 49-56. Performance instruction: *D.S. al Coda*.

8. **Staff 8:** Measure numbers: 57-64. Performance instruction: *Coda*.

9. **Staff 9:** Measure numbers: 65-72.

10. **Staff 10:** Measure numbers: 73-80.

'Valset de la Víbria i el Drac'

1a Veu Eb

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

1a Veu Eb

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

17

25

To Coda

D.S. al Coda

Coda

125

'Valset de la Víbria i el Drac'

1a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

9

17

25

33

To Coda

39

D.S. al Coda

Coda

57

63

71

'Valset de la Víbria i el Drac'

(Correfoc de Manresa)

1a Veu (Clau de Do)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

1a Veu (Clau de Do)

Vals ($\text{♩} = 165$)

Música: Lluís Toran
Arranjament: Jordi González Marquès

17

25

33

To Coda

39

49

D.S. al Coda

Coda

57

63

71

'Valset de la Víbria i el Drac'

2a Veu B_b

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals (♩ = 165)

The musical score for 'Valset de la Víbria i el Drac' for 2a Veu B_b is presented in eight staves:

- Staff 1:** Treble clef, 3/4 time, key signature of one sharp. Dynamics: *f*. Measure numbers: 1-8.
- Staff 2:** Treble clef, 3/4 time, key signature of one sharp. Measure number: 9. Dynamics: *mf*.
- Staff 3:** Treble clef, 4/4 time, key signature of one sharp. Measure number: 17. Dynamics: *mf*.
- Staff 4:** Bass clef, 3/4 time, key signature of one sharp. Measure number: 25. Dynamics: *mf*.
- Staff 5:** Treble clef, 3/4 time, key signature of one sharp. Measure number: 34. Dynamics: *To Coda*.
- Staff 6:** Treble clef, 3/4 time, key signature of two sharps. Measure number: 41. Dynamics: *mf*.
- Staff 7:** Treble clef, 3/4 time, key signature of one sharp. Measure number: 49. Dynamics: *D.S. al Coda*.
- Staff 8:** Treble clef, 3/4 time, key signature of one sharp. Measure number: 57. Dynamics: *mf*.
- Staff 9:** Treble clef, 3/4 time, key signature of one sharp. Measure number: 67. Dynamics: *f*.

'Valset de la Víbria i el Drac'

2a Veu Eb

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

The musical score consists of eight staves of music for 2a Veu Eb. The key signature is E major (no sharps or flats). The time signature varies between common time (indicated by '3') and 4/4. The tempo is marked as Vals ($\text{♩} = 165$). The score includes dynamic markings such as *f*, *mf*, and *p*. Measure numbers are provided at the beginning of each staff: 1, 9, 17, 25, 34, 41, 49, and 67. The music features various note patterns, including eighth and sixteenth notes, and rests. The score concludes with a coda section starting at measure 57.

To Coda

D.S. al Coda

Coda

'Valset de la Víbria i el Drac'

2a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

9 3
mf

17 4

25 3

34 To Coda

41

49 D.S. al Coda

Coda 57

67

130 f

'Valset de la Víbria i el Drac'

2a Veu (Clau de Do)

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Vals ($\text{♩} = 165$)

Sheet music for 'Valset de la Víbria i el Drac' for 2a Veu (Clau de Do). The music is in 3/4 time, 3 sharps, and includes sections for 'To Coda' and 'D.S. al Coda'. Various dynamics like *f*, *mf*, and *p* are indicated throughout the piece.

Measure 1: *f*

Measure 9: *mf* (start of section 3)

Measure 17: *mf* (start of section 4)

Measure 25: *mf* (start of section 3)

Measure 34: *To Coda*

Measure 41: *mf*

Measure 49: *D.S. al Coda*

Measure 57: *mf*

Measure 67: *f*



Mulassa, Coll-llarg i Nas de Sutge

Música: Lluís Toran (2006).
Coreografia: Colla de la Mulassa.

Els dracs mòbils dansen de forma entremaliada, d'acord amb el seu caràcter.

Score

'Mulassa, Coll-llarg i Nas de Sutge'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

9

'Mulassa, Coll-llarg i Nas de Sutge' - Correfoc de Manresa

19

This section of the musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, starting with eighth-note patterns and transitioning to sixteenth-note patterns. The bottom staff uses a bass clef and also has a key signature of one sharp. It contains five measures of music, primarily featuring eighth-note patterns.

27

This section of the musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains eight measures of music, starting with eighth-note patterns and transitioning to sixteenth-note patterns. The bottom staff uses a bass clef and also has a key signature of one sharp. It contains seven measures of music, primarily featuring eighth-note patterns.

37

51

59

This section of the musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C') and A major (indicated by a sharp sign). The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 59 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns. Measure 60 begins with eighth-note pairs in the bass staff. Measures 61-66 continue with similar patterns, with measure 66 concluding with a half note in the bass staff.

67

This section of the musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C') and A major (indicated by a sharp sign). The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 67 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns. Measure 68 is mostly blank (rests). Measures 69-74 continue with similar patterns, with measure 74 concluding with a half note in the bass staff.

75

mf

87

137

99

The musical score for 'Mulassa, Coll-llarg i Nas de Sutge' shows four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time, indicated by a 'C' at the beginning of each staff. Measure 99 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 100 and 101 continue with similar patterns. Measures 102 and 103 show more complex rhythms, including sixteenth-note patterns and eighth-note pairs. Measures 104 and 105 conclude the section with eighth-note pairs and sixteenth-note patterns.

III

The musical score for 'Mulassa, Coll-llarg i Nas de Sutge' shows four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time, indicated by a 'C' at the beginning of each staff. Measure 106 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 107 and 108 continue with eighth-note pairs. Measures 109 and 110 show sixteenth-note patterns. Measures 111 and 112 conclude the section with eighth-note pairs and sixteenth-note patterns.

'Mulassa, Coll-llarg i Nas de Sutge'

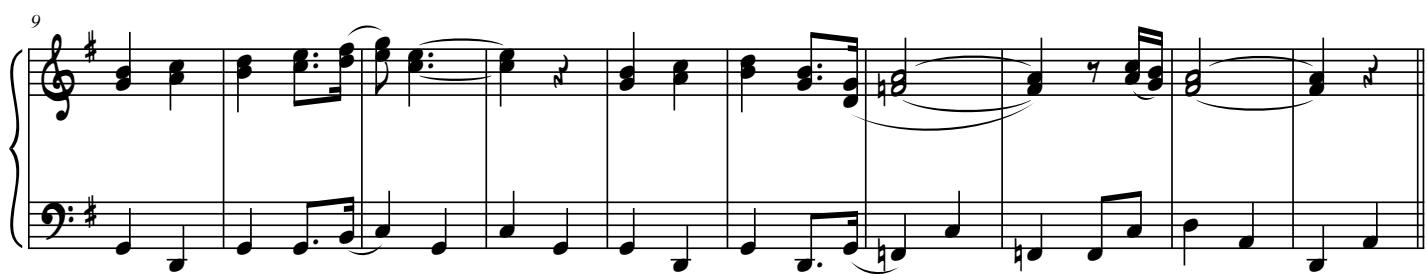
(Correfoc de Manresa)

Música: Lluís Toran

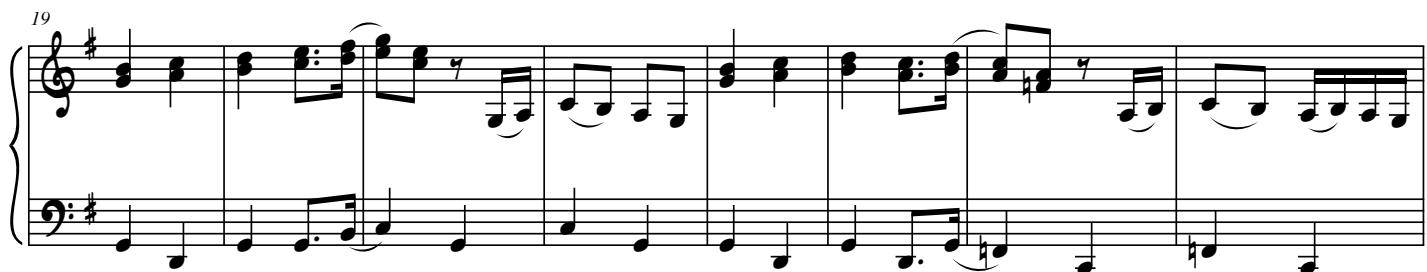
Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

Piano
(Reducció)



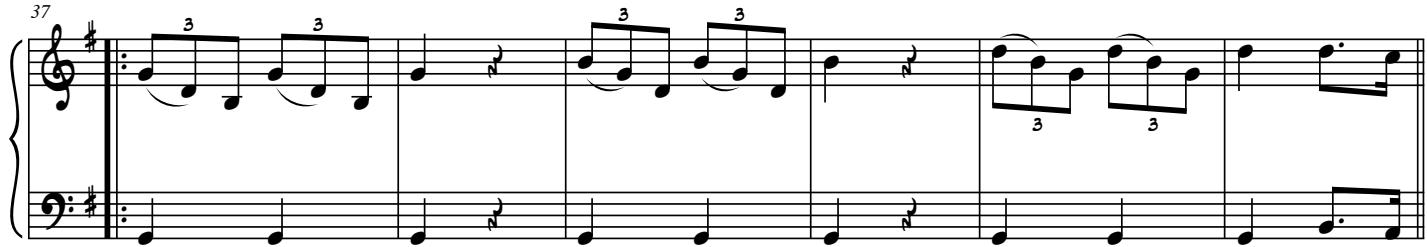
Musical score for piano reduction. The score consists of two staves: treble and bass. The key signature is one sharp (F#). The time signature is 2/4. Measure 1 starts with a forte dynamic (f) in the treble staff. Measures 2-4 show a continuation of the melodic line with eighth-note patterns. Measure 5 begins a new section with eighth-note chords in the treble staff.



Continuation of the musical score. Measure 19 continues the eighth-note chord pattern from the previous section. Measures 20-22 show a transition with eighth-note chords and sixteenth-note patterns. Measure 23 begins a new section with eighth-note chords in the treble staff.



Continuation of the musical score. Measure 27 continues the eighth-note chord pattern from the previous section. Measures 28-30 show a transition with eighth-note chords and sixteenth-note patterns. Measure 31 begins a new section with eighth-note chords in the treble staff.



Continuation of the musical score. Measure 37 starts with a treble clef and a key signature of one sharp (F#). The measure consists of eighth-note chords in the treble staff, with some notes grouped by brackets and some by vertical stems. Measures 38-40 continue this pattern. Measures 41-43 show a transition with eighth-note chords and sixteenth-note patterns. Measure 44 begins a new section with eighth-note chords in the treble staff.

'Mulassa, Coll-llarg i Nas de Sutge' - Correfoc de Manresa - Piano (Reducció)

43

A musical score page for piano, featuring two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. The music consists of eighth and sixteenth note patterns, with some notes connected by horizontal lines. Measure 43 concludes with a half note on the top staff.

51

A continuation of the musical score from measure 43. The top staff maintains a treble clef and common time, with a key signature of one sharp. The bottom staff maintains a bass clef and common time, with a key signature of one sharp. The music continues with eighth and sixteenth note patterns, with measure 51 ending on a half note on the top staff.

59

A continuation of the musical score from measure 51. The top staff maintains a treble clef and common time, with a key signature of one sharp. The bottom staff maintains a bass clef and common time, with a key signature of one sharp. The music features eighth and sixteenth note patterns, with measure 59 ending on a half note on the top staff.

67

A continuation of the musical score from measure 59. The top staff maintains a treble clef and common time, with a key signature of one sharp. The bottom staff maintains a bass clef and common time, with a key signature of one sharp. The music consists of eighth and sixteenth note patterns, with measure 67 ending on a half note on the top staff.

75

A continuation of the musical score from measure 67. The top staff maintains a treble clef and common time, with a key signature of one sharp. The bottom staff maintains a bass clef and common time, with a key signature of one sharp. The music features eighth and sixteenth note patterns, with measure 75 ending on a half note on the top staff.

'Mulassa, Coll-llarg i Nas de Sutge' - Correfoc de Manresa - Piano (Reducció)

83

Two staves for piano. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music consists of eighth and sixteenth note patterns.

91

Two staves for piano. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music includes eighth and sixteenth note patterns with some grace notes.

99

Two staves for piano. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music features eighth and sixteenth note patterns with dynamic markings like forte and piano.

107

Two staves for piano. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music includes eighth and sixteenth note patterns with a first ending bracketed section.

117

Two staves for piano. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music features eighth and sixteenth note patterns with a second ending bracketed section and a final dynamic marking.

'Mulassa, Coll-llarg i Nas de Sutge'

1a Veu

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

'Mulassa, Coll-llarg i Nas de Sutge'

2a Veu

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

The musical score consists of ten staves of music for the 2nd voice. The key signature is one sharp, and the time signature is mostly common time (indicated by '2'). The tempo is Allegro, with a note value of $\text{♩} = 120$. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Measure numbers are provided at the beginning of each staff: 9, 21, 34, 43, 51, 59, 83, 91, 99, and 111. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes a section starting at measure 111 with two endings labeled 1 and 2.

'Mulassa, Coll-llarg i Nas de Sutge'

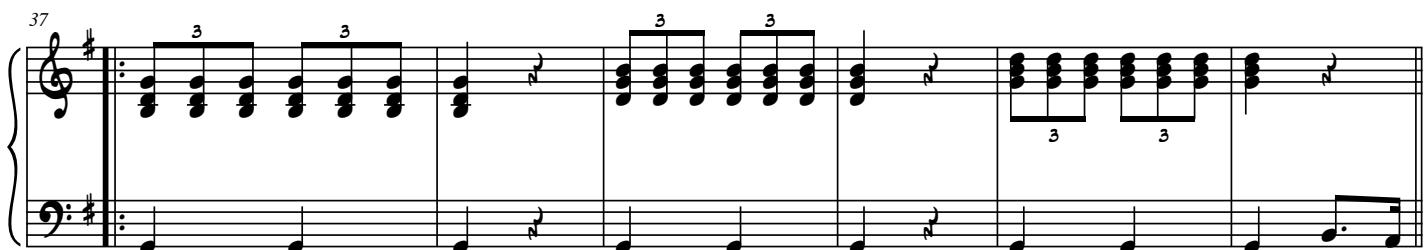
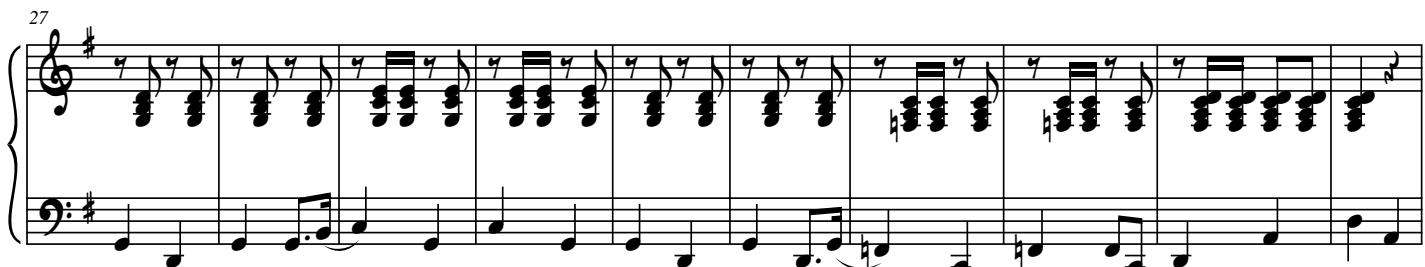
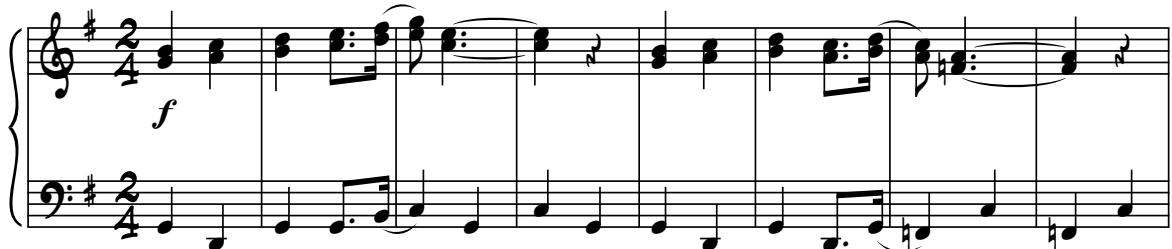
(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

Piano
(Acompanyament)



'Mulassa, Coll-llarg i Nas de Sutge' - Correfoc de Manresa - Piano (Acompanyament)

43

This musical score page shows the beginning of a piece for piano accompaniment. The top staff (treble clef) consists of a series of eighth-note chords. The bottom staff (bass clef) consists of quarter notes and eighth-note pairs. The music is in common time and has a key signature of one sharp.

51

This page continues the piano accompaniment. The top staff maintains its eighth-note chordal pattern. The bottom staff's bass line becomes more active, featuring eighth-note pairs and quarter notes.

59

The piano accompaniment continues with a steady eighth-note chordal pattern in the top staff. The bass line in the bottom staff remains active with eighth-note pairs and quarter notes.

67

The piano accompaniment continues with eighth-note chords in the top staff and active bass line in the bottom staff.

75

The piano accompaniment concludes with eighth-note chords in the top staff and active bass line in the bottom staff.

'Mulassa, Coll-llarg i Nas de Sutge' - Correfoc de Manresa - Piano (Acompanyament)

83

Treble Clef, Key Signature: B-flat, Tempo: 76 BPM

Bass Clef, Key Signature: B-flat, Tempo: 76 BPM

91

Treble Clef, Key Signature: B-flat, Tempo: 76 BPM

Bass Clef, Key Signature: B-flat, Tempo: 76 BPM

99

Treble Clef, Key Signature: C-sharp, Tempo: 76 BPM

Bass Clef, Key Signature: C-sharp, Tempo: 76 BPM

109

Treble Clef, Key Signature: C-sharp, Tempo: 76 BPM

Bass Clef, Key Signature: C-sharp, Tempo: 76 BPM

117

Treble Clef, Key Signature: C-sharp, Tempo: 76 BPM

Bass Clef, Key Signature: C-sharp, Tempo: 76 BPM

'Mulassa, Coll-llarg i Nas de Sutge'

(Correfoc de Manresa)

1a Veu B_b

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro (♩ = 120)

'Mulassa, Coll-llarg i Nas de Sutge'

1a Veu E_b

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

The sheet music consists of 11 staves of musical notation for a single voice (1a Veu E♭). The key signature is A major (no sharps or flats). The time signature is mostly common time (indicated by '4'). The tempo is Allegro (indicated by a dynamic 'f'). Measure numbers are provided at the beginning of each staff: 13, 23, 37, 47, 59, 67, 75, 83, 99, and 111. The music features various note values including eighth and sixteenth notes, with several grace notes and slurs. Measure 111 includes two endings, labeled '1.' and '2.', separated by a double bar line.

'Mulassa, Coll-llarg i Nas de Sutge'

(Correfoc de Manresa)

1a Veu (Clau de Fa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

f

13

23

37

47

59

67

75

83

99

111

'Mulassa, Coll-llarg i Nas de Sutge'

(Correfoc de Manresa)

1a Veu (Clau de Do)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

13

23

37

47

59

67

75

83

99

111

'Mulassa, Coll-llarg i Nas de Sutge'

(Correfoc de Manresa)

2a Veu B_b

Música: Lluís Toran

Arranjament: Jordi González Marqués

Allegro (♩ = 120)

1

2

3

4

5

6

7

8

9

10

11

'Mulassa, Coll-llarg i Nas de Sutge'

2a Veu E♭

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

mf

2

3

3

3

3

3

16

mf

1.

2.

'Mulassa, Coll-llarg i Nas de Sutge'

2a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

The musical score consists of 11 staves of music for the 2a Veu (Clau de Fa). The key signature varies between G major (indicated by a sharp sign) and F# minor (indicated by a sharp sign and a flat sign). The time signature is mostly common time (indicated by a '4'). The tempo is Allegro, with a tempo marking of $\text{♩} = 120$. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Measure numbers are present at the beginning of each staff: 1, 9, 21, 34, 43, 51, 59, 83, 91, 99, and III. Measure 99 begins with a first ending (1) and measure III begins with a second ending (2), separated by a double bar line with repeat dots.

'Mulassa, Coll-llarg i Nas de Sutge'

(Correfoc de Manresa)

2a Veu (Clau de Do)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)



Ball de Dimonis

Música: Lluís Toran (1982).

Coreografia: Agustí Ros. Readaptació: Joan Oliveras i Salvador Prat.

Els Fogueres, Moixogants i Capgirells dansen en rotllana i de forma rítmica.

Score

'Ball de Dimonis'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro (♩ = 120)

1a Veu

2a Veu

Piano
(Reducció)

Piano
(Acompanyament)

6

'Ball de Dimonis' - Correfoc de Manresa

10

14

"Ball de Dimonis" - Correfoc de Manresa

19

f

mf

f

24

f

28

Musical score for measures 28-31. The score consists of four staves. The top two staves show melodic lines with eighth-note patterns. The bottom two staves show harmonic bass lines. Measure 28 starts with a treble clef, common time, and a key signature of one sharp. Measure 29 begins with a bass clef. Measure 30 continues with a bass clef. Measure 31 begins with a treble clef.

32

Musical score for measures 32-35. The score consists of four staves. The top two staves show melodic lines with eighth-note patterns. The bottom two staves show harmonic bass lines. Measure 32 ends with a dynamic 'f'. Measure 33 begins with a bass clef. Measure 34 continues with a bass clef. Measure 35 begins with a treble clef.

'Ball de Dimonis' - Correfoc de Manresa

36

40

'Ball de Dimonis'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

Piano
(Reducció)

This section shows the piano reduction for measures 1 through 5. The treble and bass staves are shown. Measure 1 starts with a forte dynamic (f) in 4/4 time. Measures 2 and 3 feature eighth-note patterns in the bass. Measures 4 and 5 show eighth-note chords in the treble and sixteenth-note patterns in the bass.

This section shows the piano reduction for measures 6 through 10. The treble and bass staves are shown. Measures 6 and 7 continue the eighth-note and sixteenth-note patterns from the previous section. Measures 8 and 9 show eighth-note chords in the treble. Measure 10 concludes with a series of eighth-note chords in the treble.

This section shows the piano reduction for measures 11 through 15. The treble and bass staves are shown. Measures 11 and 12 feature eighth-note chords in the treble. Measures 13 and 14 show eighth-note chords in the treble. Measure 15 concludes with a series of eighth-note chords in the treble.

This section shows the piano reduction for measures 16 through 20. The treble and bass staves are shown. Measures 16 and 17 feature eighth-note chords in the treble. Measures 18 and 19 show eighth-note chords in the treble. Measure 20 concludes with a series of eighth-note chords in the treble.

This section shows the piano reduction for measures 21 through 25. The treble and bass staves are shown. Measures 21 and 22 feature eighth-note chords in the treble. Measures 23 and 24 show eighth-note chords in the treble. Measure 25 concludes with a series of eighth-note chords in the treble.

'Ball de Dimonis' - Correfoc de Manresa - Piano (Reducció)

24

Two staves of piano music. The top staff is in treble clef and shows a sequence of eighth-note chords. The bottom staff is in bass clef and shows a sequence of quarter notes.

28

Two staves of piano music. The top staff shows eighth-note chords with grace notes. The bottom staff shows quarter notes.

32

Two staves of piano music. The top staff shows eighth-note chords with grace notes. The bottom staff shows quarter notes.

36

f

Two staves of piano music. The top staff is in G major (two sharps) and the bottom staff is in E major (one sharp). Both staves show eighth-note patterns.

40

Two staves of piano music. The top staff is in G major (two sharps) and the bottom staff is in E major (one sharp). The top staff ends with a dynamic instruction "Uah!!!".

'Ball de Dimonis'

1a Veu

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{J} = 120$)

Arranjament: Jordi González Marquès

1a Veu

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{J} = 120$)

14

19

24

28

32

36

40

Uah!!!

2a Veu

'Ball de Dimonis'

(Correfoc de Manresa)

Allegro ($\text{J} = 120$)

Música: Lluís Toran

Arranjament: Jordi González Marquès

The musical score for 'Ball de Dimonis' 2a Veu is composed of eight staves of music. The tempo is Allegro ($\text{J} = 120$). The score includes dynamics such as *f* and *mf*, and performance instructions like 'Uah!!!'. The music features various rhythmic patterns and note values, typical of a folk or traditional piece.

1. **Staff 1:** Starts with a dynamic *f*. Measures 4-10 show a repeating pattern of eighth and sixteenth notes. Measure 11 begins with *mf*.

2. **Staff 2:** Measures 10-14 show a continuous eighth-note pattern with some rests.

3. **Staff 3:** Measures 14-19 show a eighth-note pattern with slurs and grace notes.

4. **Staff 4:** Measures 19-24 show a eighth-note pattern with slurs and grace notes.

5. **Staff 5:** Measures 24-28 show a eighth-note pattern with slurs and grace notes.

6. **Staff 6:** Measures 28-32 show a eighth-note pattern with slurs and grace notes.

7. **Staff 7:** Measures 32-36 show a eighth-note pattern with slurs and grace notes.

8. **Staff 8:** Measures 36-40 show a eighth-note pattern with slurs and grace notes, ending with a dynamic *f* and the instruction 'Uah!!!'.

'Ball de Dimonis'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro (♩ = 120)

Piano (Acompanyament)

1

6

10

14

18

'Ball de Dimonis' - Correfoc de Manresa - Piano (Acompanyament)

24

Treble clef, 7/8 time signature. Bass clef, 2/4 time signature.

28

Treble clef, 7/8 time signature, dynamic 'mf'. Bass clef, 2/4 time signature.

32

Treble clef, 7/8 time signature, dynamic 'mf'. Bass clef, 2/4 time signature.

36

Treble clef, 7/8 time signature, dynamic 'f'. Bass clef, 2/4 time signature.

40

Treble clef, 7/8 time signature, dynamic 'f'. Bass clef, 2/4 time signature. Vocal part: Uah!!!

'Ball de Dimonis'

1a Veu B_b

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{♩} = 120$)

Arranjament: Jordi González Marquès

1a Veu B_b

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 120$)

14

19

24

28

32

36

Uah!!!

'Ball de Dimonis'

1a Veu Eb

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{J} = 120$)

Arranjament: Jordi González Marquès

1

6

14

19

24

28

32

36

40

Uah!!!

'Ball de Dimonis'

1a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{J} = 120$)

Arranjament: Jordi González Marquès

1a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{J} = 120$)

1

f

6

14

f

19

24

28

32

f

36

40

Uah!!!

1a Veu (Clau de Do)

'Ball de Dimonis'

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{J} = 120$)

Arranjament: Jordi González Marquès

The musical score is composed of eight staves of music for a single instrument, likely a clavinet or keyboard instrument, in 3/4 time and Allegro tempo ($\text{J} = 120$). The score includes dynamic markings such as *f*, *ff*, and *ff*, and performance instructions like "Uah!!!". The music consists of eighth and sixteenth note patterns, with some notes having stems pointing upwards and others downwards. The score is divided into measures by vertical bar lines.

2a Veu B_b

'Ball de Dimonis'

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{♩} = 120$)

Arranjament: Jordi González Marquès

The musical score consists of ten staves of music for two voices. The vocal parts are labeled "2a Veu B_b". The music is in 4/4 time, with a key signature of one sharp (F#). The tempo is Allegro ($\text{♩} = 120$). The score includes dynamics such as *f*, *mf*, and *f*. Performance markings include slurs, grace notes, and fermatas. The vocal parts are labeled "2a Veu B_b".

1 4

10

14

19

24

28

32

36

40

Uah!!!

2a Veu Eb

'Ball de Dimonis'

(Correfoc de Manresa)

Allegro ($\text{J} = 120$)

Música: Lluís Toran

Arranjament: Jordi González Marquès

4

10

14

19

24

28

32

36

40

Uah!!!

2a Veu (Clau de Fa)

'Ball de Dimonis'

(Correfoc de Manresa)

Allegro ($\text{J} = 120$)

Música: Lluís Toran

Arranjament: Jordi González Marquès

The musical score consists of eight staves of music for a single instrument (2a Veu). The key signature changes frequently, indicated by various sharps and flats. Measure numbers are provided at the beginning of each staff: 4, 10, 14, 19, 24, 28, 32, 36, and 40. Dynamics such as *f* (fortissimo) and *mf* (mezzo-forte) are also indicated. The music features a variety of rhythmic patterns, including eighth and sixteenth note figures, and includes several melodic motifs. The score concludes with a final dynamic marking of *f* followed by a sustained note and the text "Uah!!!".

2a Veu (Clau de Do)

'Ball de Dimonis'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{J} = 120$)

The sheet music for 'Ball de Dimonis' (2a Veu) is arranged in 3/4 time. It features eight staves of musical notation, each with a dynamic marking (f or mf) and a performance instruction (e.g., >, >>, >>>). The music includes various note heads, stems, and rests, with some notes having horizontal dashes or dots. The notation is typical of traditional folk music, with some unique symbols like the '>' and '>>' markings.

1 4
10
14
19
24
28
32
36
40

f *mf*
Uah!!!



La Nova Criatura

Música: Lluís Sarró (2005).
Coreògrafs: Maribel Jódar i Òscar Jódar.

“Coneguda com la ‘Tremenda’ a l’inici de l’obra reflecteix el moment en què la criatura és dins de l’ou i, quan neix, la música experimenta un canvi amb alegria i ritme que mostra els aires juganers de la nova criatura”

Lluís Sarró

Score

'La Nova Criatura'

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

This section contains the first two systems of the musical score. It includes four staves: 1a Veu, 2a Veu, Piano (Reducció), and Piano (Acompanyament). The tempo is indicated as 'Lent' with a quarter note equal to 65. The vocal parts (1a Veu and 2a Veu) sing eighth-note patterns with dynamic markings 'f' and 'mf'. The piano parts provide harmonic support with sustained notes and eighth-note chords.

6

This section continues the musical score from measure 6. It features four staves: 1a Veu, 2a Veu, Piano (Reducció), and Piano (Acompanyament). The vocal parts (1a Veu and 2a Veu) continue their eighth-note patterns. The piano parts (Reducció and Acompanyament) maintain their harmonic support with sustained notes and eighth-note chords.

'La Nova Criatura' - Correfoc de Manresa

'Rock-Swing' ($\text{J} = 120$)



12

f

18

mf

f

'La Nova Criatura' - Correfoc de Manresa

22

28

34

The musical score consists of two systems of music. The top system starts at measure 34. It features two staves: the upper staff has a treble clef and the lower staff has a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note patterns. Measure 34 ends with a repeat sign and two endings. Ending 1 continues the eighth-note patterns. Ending 2 begins with a dynamic 'f' (fortissimo) and introduces a new rhythmic pattern where each note is followed by a sixteenth note. The bottom system starts at measure 39. It also has two staves: treble and bass. The bass staff contains sustained notes and eighth-note patterns. The treble staff features eighth-note patterns with grace notes indicated by small '7' symbols above the stems.

39

The bottom system continues from measure 39. The bass staff shows sustained notes and eighth-note patterns. The treble staff shows eighth-note patterns with grace notes. The music concludes with a final dynamic marking 'f' (fortissimo).

43

1.
2.

48

1.
2.

'La Nova Criatura'

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

Piano
(Reducció)

Measures 1-3 of the piano reduction. The music is in 4/4 time, key signature is B-flat major. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a harmonic bass line. Measure 3 ends with a dynamic *mf*.

Measures 4-7 of the piano reduction. The music continues in 4/4 time, B-flat major. The top staff features eighth-note patterns with grace notes. The bottom staff provides harmonic support. Measure 7 ends with a dynamic *Rit.*

'Rock-Swing' ($\text{♩} = 120$)

Measures 8-13 of the piano reduction. The tempo changes to 'Rock-Swing' at $\text{♩} = 120$. The top staff uses eighth-note patterns with triplets indicated by '3'. The bottom staff provides harmonic support. Measure 13 ends with a dynamic *f*.

Measures 14-18 of the piano reduction. The tempo remains 'Rock-Swing' at $\text{♩} = 120$. The top staff uses eighth-note patterns with triplets indicated by '3'. The bottom staff provides harmonic support. Measure 18 ends with a dynamic *f*.

'La Nova Criatura' - Correfoc de Manresa - Piano (Reducció)

22

28

34

39

43

48

'La Nova Criatura'

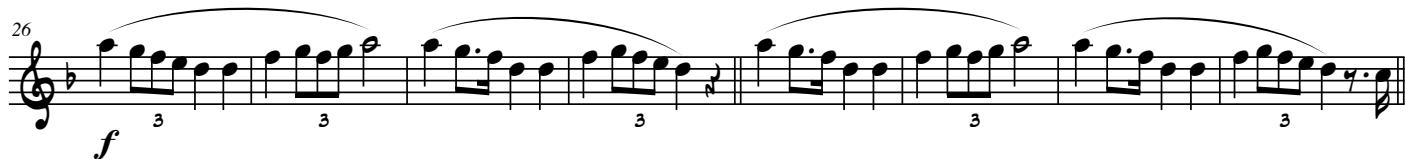
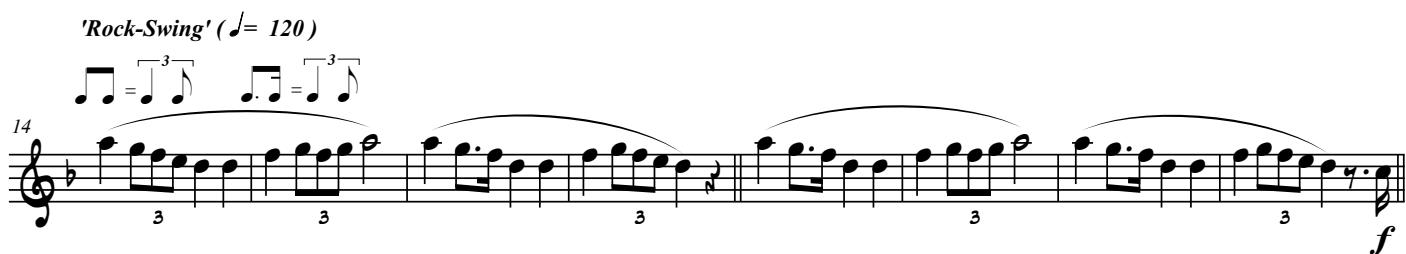
1a Veu

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$



'La Nova Criatura'

2a Veu

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

8

14

18

22

26

34

38

43

48

'La Nova Criatura'

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

Piano
(Acompanyament)

4

'Rock-Swing' ($\text{♩} = 120$)

14

18

'La Nova Criatura' - Correfoc de Manresa - Piano (Acompanyament)

22

4

4

32

f

39

o

43

1.

2.

48

1.

2.

'La Nova Criatura'

1a Veu Bb

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

f

8

'Rock-Swing' (♩ = 120)

14

f

22

26

f

34

39

43

48

187

'La Nova Criatura'

1a Veu E_b

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

f



'Rock-Swing' ($\text{♩} = 120$)

$\begin{array}{c} \text{♪} \\ \text{—} \end{array} = \begin{array}{c} \text{—} \\ \text{—} \end{array}$ $\begin{array}{c} \text{♪} \\ \text{—} \end{array} = \begin{array}{c} \text{—} \\ \text{—} \end{array}$



'La Nova Criatura'

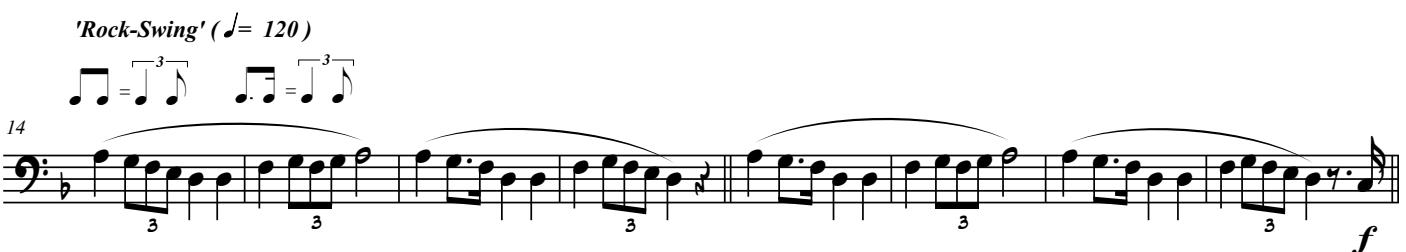
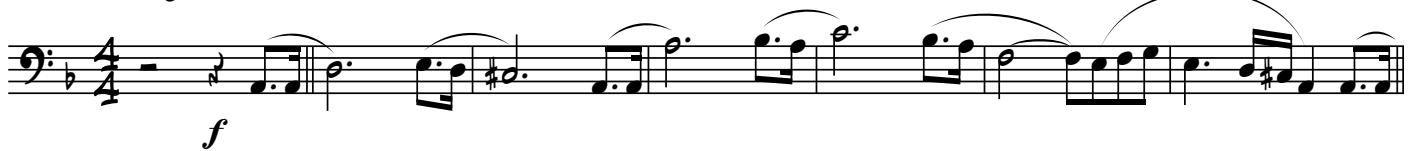
(Correfoc de Manresa)

1a Veu (Clau de Fa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$



'La Nova Criatura'

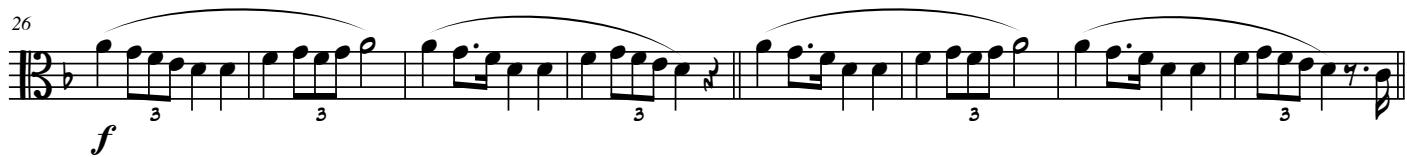
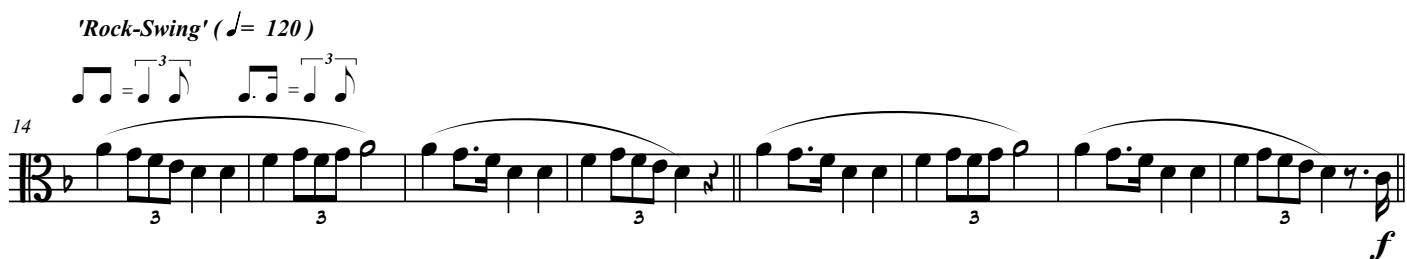
(Correfoc de Manresa)

1a Veu (Clau de Do)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$



'La Nova Criatura'

2a Veu B_b

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

The sheet music consists of 12 staves of musical notation for a single voice part. The key signature is one sharp (F#). The time signature varies throughout the piece, indicated by the letter 'B' with a subscript 'b' at the beginning of each staff. The tempo is marked as 'Lent' with $\text{♩} = 65$. The dynamic marking 'mf' appears in several staves. Measure 14 includes a 'Rock-Swing' tempo instruction with $\text{♩} = 120$. Measure 26 features dynamics 'f' and 'mf'. Measures 38 and 43 show rhythmic patterns with eighth and sixteenth notes. The score concludes with a final dynamic marking 'mf'.

'La Nova Criatura'

2a Veu Eb

(Correfoc de Manresa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

8

'Rock-Swing' ($\text{♩} = 120$)

14

18

22

26

34

38

43

48

'La Nova Criatura'

(Correfoc de Manresa)

2a Veu (Clau de Fa)

Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$

The sheet music consists of 12 staves of music for bass clef. The first staff is marked 'Lent' with $\text{♩} = 65$ and dynamic *mf*. The second staff begins at measure 8 with dynamic *mf*. Measure 14 starts with a tempo change to "'Rock-Swing'" ($\text{♩} = 120$). Measures 18 and 22 show eighth-note patterns with '3' above them, indicating triplets. Measures 26 and 34 feature dynamic changes from *f* to *mf*. Measures 38 and 43 show eighth-note patterns with '^' above them. Measure 48 concludes the piece.

'La Nova Criatura'

2a Veu (Clau de Do)

(Correfoc de Manresa)

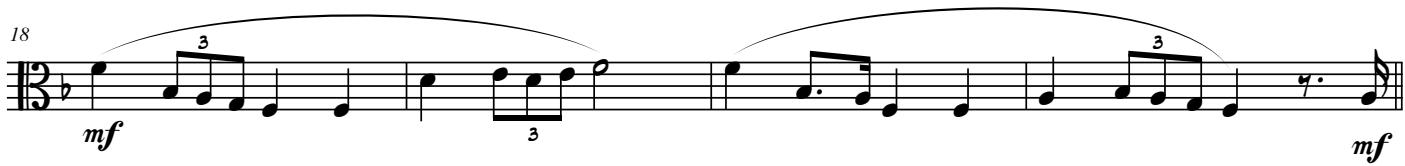
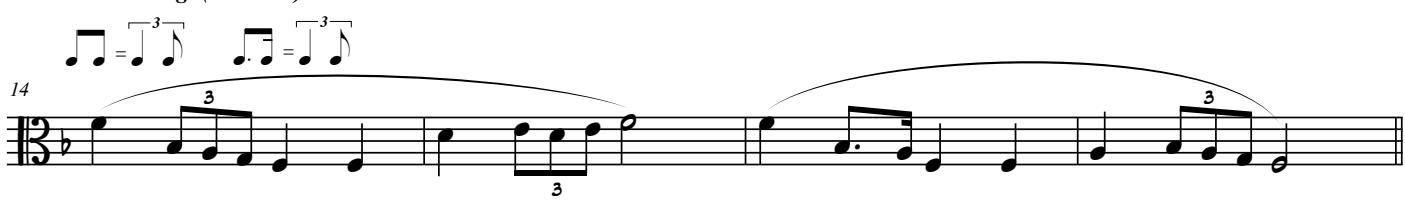
Música: Lluís Sarró

Arranjament: Jordi González Marquès

Lent $\text{♩} = 65$



'Rock-Swing' ($\text{♩} = 120$)





Ball de Diablons

Música: Lluís Toran (2006).

Coreografia: Maribel Jódar.

Una dansa activa i divertida, com no podria ser d'una altra forma, per als més joves de l'entitat.

Score

'Ball dels Diablons'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 126$)

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

12

20

Musical score for measures 20-24. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. Measures 20-22 show eighth-note patterns with sixteenth-note grace notes. Measure 23 begins with a forte dynamic. Measure 24 concludes with a melodic line and a bass line.

29

Musical score for measures 29-33. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. Measures 29-31 show eighth-note patterns with sixteenth-note grace notes. Measures 32-33 show eighth-note chords with sixteenth-note grace notes.

37

tr

tr

tr

45 1.

f

1.

mf

1.

1.

1.

1.

1.

1.

1.

53

This section of the musical score consists of four staves of music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature changes frequently, including G major, E minor, A major, D major, and C major. Measure 53 starts with a quarter note in G major. Measures 54-55 show eighth-note patterns. Measures 56-57 feature eighth-note chords. Measures 58-59 continue with eighth-note chords. Measure 60 concludes with a sixteenth-note pattern.

61

This section of the musical score continues with four staves of music. The time signature remains common time (C) for the top two staves and 2/4 for the bottom two. The key signature shifts through various modes, including E minor, A major, D major, and C major. Measure 61 begins with a eighth-note pattern. Measures 62-63 show sixteenth-note patterns. Measures 64-65 feature eighth-note chords. Measures 66-67 continue with eighth-note chords. Measure 68 concludes with a sixteenth-note pattern.

71

f

mf

2.

2.

2.

2.

79

2.

2.

2.

2.

89

102

113

This page contains four staves of musical notation. The top two staves are soprano and alto voices in treble clef. The bottom two staves are bass and tenor voices in bass clef. The music consists of eighth and sixteenth note patterns. Measure numbers 113 through 116 are present above the staves.

121

This page contains four staves of musical notation. The top two staves are soprano and alto voices in treble clef. The bottom two staves are bass and tenor voices in bass clef. The music includes eighth and sixteenth note patterns, with measure numbers 121 through 124 indicated above the staves. Measures 121 and 122 feature first endings (1.) and second endings (2.). Measures 123 and 124 also feature first and second endings.

'Ball dels Diablons'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 126$)

Piano
(Reducció)

This is the first page of a piano reduction score. It features two staves: a treble clef staff above and a bass clef staff below. The music is in 2/4 time. The tempo is Allegro (♩ = 126). The dynamic is f (fortissimo) at the beginning. The score consists of six measures of music.

This is the second page of the piano reduction score. It continues the musical piece from the previous page. The score consists of six measures of music.

This is the third page of the piano reduction score. It continues the musical piece from the previous pages. The score consists of six measures of music.

This is the fourth page of the piano reduction score. It continues the musical piece from the previous pages. The score consists of six measures of music.

This is the fifth page of the piano reduction score. It continues the musical piece from the previous pages. The score consists of six measures of music.

This is the sixth page of the piano reduction score. It continues the musical piece from the previous pages. The score consists of six measures of music.

'Ball dels Diablons' - Correfoc de Manresa - Piano (Reducció)

71 2.

79

89

99

109

121

'Ball dels Diablos'

1a Veu

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 126$)

12

20

29

45 1.

f

61

71 2.

f

82

95

105

113

121

205

2a Veu

'Ball dels Diablos'

(Correfoc de Manresa)

Música: Lluís Tóran

Allegro ($\text{♩} = 126$)

Arranjament: Jordi González Marquès

2

f

12

20

29

41

tr

mf

1.

53

67

79

90

102

113

121

200

'Ball dels Diablos'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 126$)

Piano (Acompanyament)

This page shows the piano accompaniment for the first section of the piece. It consists of two staves: a treble staff and a bass staff. The treble staff starts with a dynamic of **f**. The bass staff has a steady eighth-note pattern. The music is in 2/4 time.

12

This page begins the main melody. The treble staff starts with a dynamic of **mf**. The bass staff provides harmonic support with sustained notes. The music is in 2/4 time.

24

This page continues the melody. The treble staff features eighth-note patterns and sixteenth-note grace notes. The bass staff provides harmonic support. The music is in 2/4 time.

33

This page continues the melody. The treble staff features eighth-note patterns and sixteenth-note grace notes. The bass staff provides harmonic support. The music is in 2/4 time.

41

This page continues the melody. The treble staff features eighth-note patterns and sixteenth-note grace notes. The bass staff provides harmonic support. The music is in 2/4 time.

53

This page continues the melody. The treble staff features eighth-note patterns and sixteenth-note grace notes. The bass staff provides harmonic support. The music is in 2/4 time.

'Ball dels Diabllons' - Correfoc de Manresa - Piano (Acompanyament)

The sheet music consists of six staves of musical notation for piano, spanning from measure 61 to 121. The music is in common time and includes various key signatures (G major, A minor, E major, D major, C major, G major). The notation features a mix of eighth and sixteenth notes, with some measures containing rests. Measure 61 shows a series of eighth-note chords in G major. Measures 71 and 83 show eighth-note chords in A minor and E major respectively. Measures 95 through 109 show eighth-note chords in D major. Measure 121 concludes with a dynamic instruction 'v' and a fermata over the final note.

'Ball dels Diablons'

1a Veu B_b

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro (♩ = 126)

12

20

29

45

61

71

82

95

105

113

121

209

'Ball dels Diablos'

1a Veu Eb

(Correfoc de Manresa)

Música: Lluís Tóran

Allegro (♩ = 126)

Arranjament: Jordi González Marquès

12

20

29

45

61

71

82

95

105

113

210

'Ball dels Diablons'

1a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 126$)

12

20

29

45

61

71

82

95

105

113

121

'Ball dels Diablos'

1a Veu (Clau de Do)

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{♩} = 126$)

Arranjament: Jordi González Marquès

The musical score consists of 13 staves of music for the first voice (Clave de Do). The key signature is common time (indicated by '12'). The tempo is Allegro (indicated by '♩ = 126'). The music is arranged in two sections, labeled 1 and 2, separated by a bracket. The score includes various musical markings such as dynamic changes (e.g., f, tr), articulations, and performance instructions. The score begins with a forte dynamic (f) and ends with a fermata over the last note.

1a Veu (Clau de Do)

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

Allegro ($\text{♩} = 126$)

12

20

29

45 1

f

61

71 2

f

82

95

105

113

121

212

2a Veu B_b

'Ball dels Diablos'

(Correfoc de Manresa)

Música: Lluís Tóran

Allegro ($\text{♩} = 126$)

Arranjament: Jordi González Marquès

The musical score consists of 12 staves of music for two voices. The key signature is A major (no sharps or flats). The time signature is mostly common time (indicated by '4'). The tempo is Allegro (indicated by 'Allegro' and a tempo marking of $\text{♩} = 126$). The score includes dynamic markings such as *f*, *tr*, *1.*, *mf*, *2.*, and *1. 2.*. Measure numbers are present at the beginning of several staves: 2, 12, 20, 29, 41, 53, 67, 79, 90, 102, 113, and 213. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are labeled '2a Veu B_b' and '2a Veu B_a'.

2a Veu Eb

'Ball dels Diablos'

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{♩} = 126$)

Arranjament: Jordi González Marquès

The sheet music consists of ten staves of musical notation for the 2nd Voice (Eb). The key signature is two sharps, and the time signature is mostly common time (indicated by '2'). The tempo is Allegro, with a note value of $\text{♩} = 126$. The music is divided into sections by measure numbers (e.g., 2, 12, 20, 29, 41, 53, 67, 79, 90, 102, 113, 121) and sections (e.g., 1, 2, 1. tr.). Various dynamics are indicated throughout, such as *f*, *mf*, and *tr*.

2a Veu (Clau de Fa)

'Ball dels Diablos'

(Correfoc de Manresa)

Música: Lluís Tóran

Allegro ($\text{♩} = 126$)

Arranjament: Jordi González Marquès

The musical score consists of ten staves of music for a single bass clef line. The tempo is Allegro ($\text{♩} = 126$). The key signature changes throughout the piece, including G major, A major, and E major. Various dynamics are indicated, such as *f*, *tr*, *mf*, and measure numbers 1 and 2. Performance instructions like '2' above the staff are also present.

Measure numbers visible include 2, 12, 20, 29, 41, 53, 67, 79, 90, 102, 113, and 215.

2a Veu (Clau de Do)

'Ball dels Diablons'

(Correfoc de Manresa)

Música: Lluís Toran

Allegro ($\text{♩} = 126$)

Arranjament: Jordi González Marquès

The sheet music consists of 12 staves of musical notation for a single instrument. The key signature varies throughout the piece, including B-flat major, A major, and G major. The time signature is mostly common time (indicated by '2'). The tempo is Allegro (indicated by 'f'). The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *tr* (trill), *mf* (mezzo-forte), and *mf* (mezzo-forte). Measure numbers are provided at the beginning of each staff: 12, 20, 29, 41, 53, 67, 79, 90, 102, 113, and 121. The score concludes with a page number '216' at the bottom center.

Marxa del Correfoc

Música: Lluís Toran (1982).

La música és rítmica. Popularment coneguda com a 'Moscada'. La multitud la balla a les places girant en sentit contrari de les agulles del rellotge.



Score

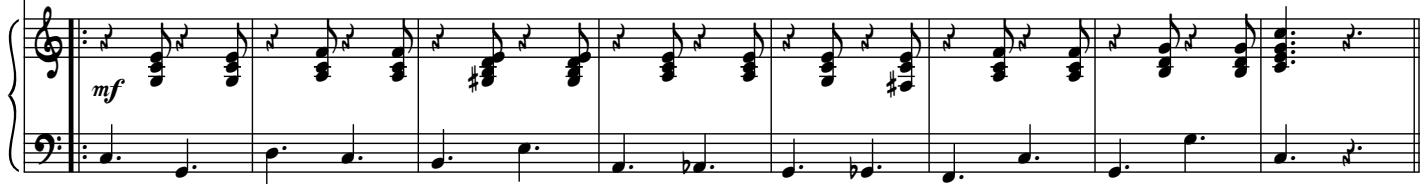
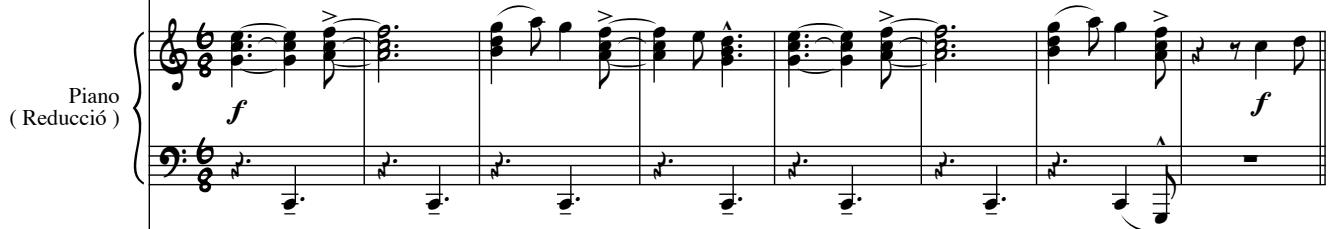
'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

$\text{♩} = 120$



'Marxa del Correfoc' - Correfoc de Manresa

The musical score is divided into two systems. Each system contains four staves, likely representing different instruments or voices. The first system (measures 17-24) features a mix of eighth and sixteenth notes. The second system (measures 25-32) shows more complex patterns, including eighth-note pairs and sixteenth-note groups. Measure numbers 17, 25, and 32 are explicitly marked at the beginning of their respective systems.

'Marxa del Correfoc' - Correfoc de Manresa

33

f

mf

f

1. 2.

1. 2.

1. 2.

42

'Marxa del Correfoc' - Correfoc de Manresa

50

58

'Marxa del Correfoc' - Correfoc de Manresa

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). It contains six measures of music, ending with a dynamic marking consisting of a diagonal line and a greater-than symbol (>). The bottom staff uses a bass clef and a key signature of one sharp (F#). It also contains six measures of music, ending with a dynamic marking consisting of a diagonal line and a greater-than symbol (>). Both staves feature various note heads, stems, and rests. Measures 1-3 show eighth-note patterns, while measures 4-6 show sixteenth-note patterns. Measures 7-9 show eighth-note patterns again.

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

Piano (Reducció)

$\text{♩} = 120$

9

17

25

33

'Marxa del Correfoc' - Correfoc de Manresa - Piano (Reducció)

The sheet music consists of six staves of musical notation for piano, arranged in two systems. The top system starts at measure 42 and ends at measure 58. The bottom system starts at measure 62 and ends at measure 70. The music is in common time and uses a key signature of one sharp (F#). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs. The bass staff provides harmonic support with sustained notes and chords.

1a Veu

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

$\text{♩} = 120$

9

17

25

33

42

50

58

66

2a Veu

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

$\text{♩} = 120$

Musical score for the 2nd voice (2a Veu) of the song 'Marxa del Correfoc'. The score consists of eight staves of music. The first staff starts with a dynamic 'f' (fortissimo). The second staff begins at measure 9. The third staff begins at measure 17. The fourth staff begins at measure 25. The fifth staff begins at measure 33. The sixth staff begins at measure 42. The seventh staff begins at measure 50. The eighth staff begins at measure 58. The music is in common time (indicated by '6/8' in the first staff) and features various note values including eighth and sixteenth notes, with some grace notes and rests.

Continuation of the musical score for the 2nd voice. The second staff continues from measure 9. The third staff continues from measure 17. The fourth staff continues from measure 25. The fifth staff continues from measure 33. The sixth staff continues from measure 42. The seventh staff continues from measure 50. The eighth staff continues from measure 58. The music remains in common time (6/8).

Continuation of the musical score for the 2nd voice. The second staff continues from measure 9. The third staff continues from measure 17. The fourth staff continues from measure 25. The fifth staff continues from measure 33. The sixth staff continues from measure 42. The seventh staff continues from measure 50. The eighth staff continues from measure 58. The music remains in common time (6/8).

Continuation of the musical score for the 2nd voice. The second staff continues from measure 9. The third staff continues from measure 17. The fourth staff continues from measure 25. The fifth staff continues from measure 33. The sixth staff continues from measure 42. The seventh staff continues from measure 50. The eighth staff continues from measure 58. The music remains in common time (6/8).

Continuation of the musical score for the 2nd voice. The second staff continues from measure 9. The third staff continues from measure 17. The fourth staff continues from measure 25. The fifth staff continues from measure 33. The sixth staff continues from measure 42. The seventh staff continues from measure 50. The eighth staff continues from measure 58. The music remains in common time (6/8). A section ending is indicated with a bracket labeled '1.' and '2.'.

Continuation of the musical score for the 2nd voice. The second staff continues from measure 9. The third staff continues from measure 17. The fourth staff continues from measure 25. The fifth staff continues from measure 33. The sixth staff continues from measure 42. The seventh staff continues from measure 50. The eighth staff continues from measure 58. The music remains in common time (6/8).

Continuation of the musical score for the 2nd voice. The second staff continues from measure 9. The third staff continues from measure 17. The fourth staff continues from measure 25. The fifth staff continues from measure 33. The sixth staff continues from measure 42. The seventh staff continues from measure 50. The eighth staff continues from measure 58. The music remains in common time (6/8).

Continuation of the musical score for the 2nd voice. The second staff continues from measure 9. The third staff continues from measure 17. The fourth staff continues from measure 25. The fifth staff continues from measure 33. The sixth staff continues from measure 42. The seventh staff continues from measure 50. The eighth staff continues from measure 58. The music remains in common time (6/8).

Continuation of the musical score for the 2nd voice. The second staff continues from measure 9. The third staff continues from measure 17. The fourth staff continues from measure 25. The fifth staff continues from measure 33. The sixth staff continues from measure 42. The seventh staff continues from measure 50. The eighth staff continues from measure 58. The music remains in common time (6/8). A section ending is indicated with a bracket labeled '1.' and '2.'.

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

$\text{♩} = 120$

Piano (Acompanyament)

8

16

25

'Marxa del Correfoc' - Correfoc de Manresa - Piano (Acompanyament)

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts at measure 33 and ends at measure 58. The second system starts at measure 66. The music is in common time and uses a key signature of one sharp (F#). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and a crescendo symbol (>). Measures 33-37 show eighth-note chords in the treble clef staff. Measures 38-42 show eighth-note chords in the bass clef staff. Measures 43-47 show eighth-note chords in the treble clef staff. Measures 48-52 show eighth-note chords in the bass clef staff. Measures 53-57 show eighth-note chords in the treble clef staff. Measure 58 shows eighth-note chords in the bass clef staff. The second system begins at measure 66, continuing the eighth-note chord patterns established in the first system.

1a Veu B_b

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

♩ = 120

The musical score consists of ten staves of music for a single voice part, likely a soprano or alto. The key signature is G major (one sharp). The time signature varies between common time and 6/8. The tempo is indicated as ♩ = 120. The dynamic is generally forte (f), except for some sections where it is piano (p) or mezzo-forte (mf). The vocal line features various rhythmic patterns, including eighth-note pairs, sixteenth-note figures, and sustained notes. The score includes measure numbers (e.g., 1, 9, 17, 25, 33, 42, 50, 58, 66) and section markers (1. and 2.). The vocal range spans several octaves, with some high notes requiring a vocal break (indicated by a brace and a short line).

1a Veu Eb

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

♩ = 120

The musical score consists of eight staves of music for the first voice in Eb major. The tempo is indicated as ♩ = 120. The score begins with a dynamic of *f*. The key signature changes from G major (one sharp) to D major (two sharps) at measure 9. Measures 17 through 33 show a transition with sixteenth-note patterns. Measures 42 through 50 feature eighth-note patterns. Measures 58 through 66 conclude the piece with eighth-note patterns.

1a Veu (Clau de Fa)

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

$\text{♩} = 120$

The musical score consists of eight staves of music for a single voice, written in Clave de Fa. The tempo is indicated as $\text{♩} = 120$. The dynamics include **f** (fortissimo) at the beginning of the first staff. Measure numbers are placed above the staves: 9, 17, 25, 33, 42, 50, 58, and 66. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, with some measures containing rests and grace notes.

1a Veu (Clau de Do)

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

♩ = 120



9



17



25



33



42



50



58



66



2a Veu B_b

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

$\text{♩} = 120$

Musical score for 'Marxa del Correfoc' (2a Veu B_b). The score consists of eight staves of music. The first staff starts with a dynamic *f*. The second staff begins at measure 9. The third staff begins at measure 17. The fourth staff begins at measure 25. The fifth staff begins at measure 33. The sixth staff begins at measure 42. The seventh staff begins at measure 50. The eighth staff begins at measure 58. The score is in common time and uses a treble clef.

Continuation of the musical score from page 1. The score continues with measures 9 through 16. The dynamic changes to *mf* at the end of the page.

Continuation of the musical score from page 2. The score continues with measures 17 through 24.

Continuation of the musical score from page 3. The score continues with measures 25 through 32.

Continuation of the musical score from page 4. The score continues with measures 33 through 40. A section ending is indicated with a bracket labeled "1." and "2." followed by a repeat sign.

Continuation of the musical score from page 5. The score continues with measures 41 through 48.

Continuation of the musical score from page 6. The score continues with measures 49 through 56.

Continuation of the musical score from page 7. The score continues with measures 57 through 64.

Continuation of the musical score from page 8. The score continues with measures 65 through 72. A section ending is indicated with a bracket and a repeat sign.

2a Veu Eb

'Marxa del Correfoc'

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

$\text{♩} = 120$



'Marxa del Correfoc'

2a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Toran

Arranjament: Jordi González Marquès

$\text{♩} = 120$

Measures 1-8: Treble clef, 6/8 time, key signature of one sharp. Dynamics: **f** at the beginning, **mf** at the end. The music consists of eighth-note patterns with various slurs and grace notes.

Measures 9-16: Treble clef, 6/8 time, key signature of one sharp. The music continues with eighth-note patterns, including some grace notes and a change in rhythm.

Measures 17-24: Treble clef, 6/8 time, key signature of one sharp. The pattern of eighth-note groups remains consistent throughout this section.

Measures 25-32: Treble clef, 6/8 time, key signature of one sharp. The music features eighth-note patterns with grace notes and a mix of quarter and eighth note endings.

Measures 33-40: Treble clef, 6/8 time, key signature of one sharp. The pattern of eighth-note groups continues, leading into a repeat sign and a section labeled "1." and "2." with a dynamic instruction "Aumentar" below it.

Measures 41-48: Treble clef, 6/8 time, key signature of one sharp. The music consists of eighth-note patterns with grace notes.

Measures 49-56: Treble clef, 6/8 time, key signature of one sharp. The pattern of eighth-note groups continues.

Measures 57-64: Treble clef, 6/8 time, key signature of one sharp. The music features eighth-note patterns with grace notes.

Measures 65-72: Treble clef, 6/8 time, key signature of one sharp. The pattern of eighth-note groups continues, ending with a dynamic instruction "Aumentar" below the staff.

'Marxa del Correfoc'

2a Veu (Clau de Do)

(Correfoc de Manresa)

Música: Lluís Tóran

Arranjament: Jordi González Marquès

$\text{♩} = 120$

The sheet music consists of ten staves of musical notation. The first staff starts with a dynamic *f*. The second staff begins at measure 9. The third staff begins at measure 17. The fourth staff begins at measure 25. The fifth staff begins at measure 33. The sixth staff begins at measure 42. The seventh staff begins at measure 50. The eighth staff begins at measure 58. The ninth staff begins at measure 66. The notation includes various note heads (circles, crosses, etc.), stems, and rests. Measure 33 includes a first ending (1.) and a second ending (2.). Measures 66 and 67 include a dynamic *mf*.



Vacances

Música: Lluís Toran
(1982).

Representa el moment d'èxtasi després de la festa. S'ha fet tan popular que s'ha convertit en una mena d'himne no oficial de la ciutat.

Score

'Vacances'

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

1a Veu

2a Veu

Piano (Reducció)

Piano (Acompanyament)

$\frac{8}{8}$

14

Treble clef
Bass clef
Treble clef
Bass clef

22

Treble clef
Bass clef
Treble clef
Bass clef

'Vacances' - Correfoc de Manresa

30

f

To Coda

38

f

'Vacances' - Correfoc de Manresa

The musical score consists of four staves of music, likely for a band or orchestra. The staves are arranged vertically. The top two staves are in treble clef, the bottom left is in bass clef, and the bottom right is also in bass clef. Measure numbers 46 and 54 are visible at the beginning of each section. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings like accents and slurs. The instrumentation is implied by the multiple staves, suggesting a multi-part composition.

62

70

'Vacances' - Correfoc de Manresa

78

D.S. 2 vegades i Coda

86

Coda

'Vacances'

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

Piano (Reducció)

The sheet music consists of six staves of musical notation for piano. Staff 1 (measures 1-5) shows a treble clef, 2/4 time, dynamic f, and a bass clef. Staff 2 (measures 6-10) shows a treble clef, 3/4 time, and a bass clef. Staff 3 (measures 11-15) shows a treble clef, 3/4 time, and a bass clef. Staff 4 (measures 16-20) shows a treble clef, 3/4 time, and a bass clef. Staff 5 (measures 21-25) shows a treble clef, 3/4 time, and a bass clef. Staff 6 (measures 26-30) shows a treble clef, 3/4 time, and a bass clef. The music features various chords, including major and minor chords with sharps and flats, and includes slurs and dynamic markings like f.

1

2

3

4

5

6

14

22

30

38

To Coda

'Vacances' - Correfoc de Manresa - Piano (Reducció)

46

54

62

70

78

D.S. 2 vegades i Coda

Coda

86

'Vacances'

1a Veu

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

1

6

14

22

30 To Coda

46

58

70

78 D.S. 2 vegades i Coda

Coda

246

2a Veu

'Vacances'

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

The musical score consists of ten staves of music for the 2nd voice. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are provided at the start of each staff.

- Staff 1:** Measure 1 (f), Measure 6, Measure 14, Measure 22, Measure 30, Measure 42, Measure 54, Measure 66, Measure 78, Measure 86.
- Measure 1:** Allegro, $\text{♩} = 130$. Dynamics: **f**, **mf**.
- Measure 6:** Includes a tempo change to **>**.
- Measure 14:** Includes a tempo change to **>**.
- Measure 22:** Includes a tempo change to **>**.
- Measure 30:** Measures 2, 2, 2, To Coda.
- Measure 42:** Measure 3, **>**.
- Measure 54:** Includes a tempo change to **>**.
- Measure 66:** Measures 3, 3, 3.
- Measure 78:** Measures 3, 3, 3, D.S. 2 vegades i Coda.
- Coda:** Measure 86.

'Vacances'

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

Piano (Acompanyament)

1

f

6

mf

14

22 3 3 3

30

To Coda

'Vacances' - Correfoc de Manresa - Piano (Acompanyament)

46

54

62

70

78

D.S. 2 vegades i Coda

Coda

86

'Vacances'

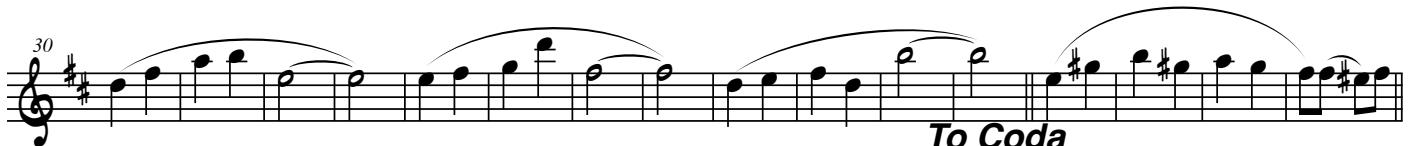
1a Veu B♭

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro ♩ = 130



To Coda



D.S. 2 vegades i Coda

Coda



'Vacances'

1a Veu Eb

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$



'Vacances'

1a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

1

6

14

22

30

46

58

70

78

86

To Coda

D.S. 2 vegades i Coda

Coda

1a Veu (Clau de Do)

'Vacances'

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

The musical score consists of 11 staves of music for a bassoon or similar instrument. The key signature changes frequently, starting with one sharp and moving through various keys including C major, G major, D major, A major, E major, B major, F# major, C major, G major, D major, and finally ending in E major. The time signature also varies, primarily between common time and 2/4 time. The score includes dynamic markings such as *f*, *p*, and *p* (pianissimo). Measure numbers are indicated above the staff at the beginning of each section: 1, 6, 14, 22, 30, 46, 58, 70, 78, and 86. The section from measure 30 to 46 is labeled "To Coda". Measures 78 and 86 both have three "3" under them, indicating a triplets instruction. The final section is labeled "Coda".

'Vacances'

2a Veu B♭

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro ♩ = 130

1

6

14

22

30 2 To Coda

42 3

54

66

78 D.S. 2 vegades i Coda

Coda 86

'Vacances'

2a Veu Eb

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordí González Marquès

Allegro ♩ = 130

2
4

A musical score for piano, showing two measures of music. The key signature is A major (three sharps). Measure 14 starts with a half note, followed by a sixteenth-note pattern of B, C-sharp, D, E, F-sharp, G, A, B. Measure 15 starts with a half note, followed by a sixteenth-note pattern of B, C-sharp, D, E, F-sharp, G, A, B.

A musical score for piano, page 10, showing measures 22 and 23. The key signature is A major (three sharps). Measure 22 starts with a half note followed by a eighth-note triplet. Measure 23 begins with a half note, followed by a eighth-note triplet, a quarter note, and a eighth-note triplet.

Musical score for piano, page 10, system 3, measure 42. The key signature is A major (two sharps). The measure consists of six eighth-note chords: (F#-A-C#), (F#-A-C#), (F#-A-C#), (F#-A-C#), (F#-A-C#), and (F#-A-C#). The first three chords have a fermata over them. The dynamic is forte (f) for the first three chords and piano (p) for the last three. Measure 43 begins with a single eighth note (C#) followed by a fermata.

A musical score for piano, showing a single staff of music. The key signature is A major (two sharps). The measure begins with a half note, followed by a sixteenth-note pattern of two groups of four notes each, separated by a breve rest. This pattern repeats three times. The measure ends with a half note, followed by a sixteenth-note pattern of two groups of four notes each, separated by a breve rest.

A musical score for piano, page 10, system 66. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). The music features a melodic line in the treble clef staff, with eighth-note patterns, grace notes, and slurs. Measure numbers 3, 3, 3 are printed below the staff.

'Vacances'

2a Veu (Clau de Fa)

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

1

f

6

14

22

30 2 2 To Coda

42 3

54

66

78 3 3 3 D.S. 2 vegades i Coda

Coda 86

'Vacances'

2a Veu (Clau de Do)

(Correfoc de Manresa)

Música: Lluís Torà

Arranjament: Jordi González Marquès

Allegro $\text{♩} = 130$

1

6

14

22

30 2

2 To Coda

42 3

54

66

78 D.S. 2 vegades i Coda

Coda 86

La **Quants Band** és la formació que toca les músiques en directe. L'any 1998 es va aconseguir reunir un conjunt de músics manresans. Dos dels fundadors, Ruth Matamala i Miquel Vilalta, es van posar en contacte amb Lluís Toran, que va cedir les partitures originals, i Jordi González, que en va fer l'adaptació per a la nova banda. Les músiques van agafar un nou caire amb l'afegit dels arranjaments per a teclat, obra de Lluís Sarró, a partir del 2000. La formació es va convertir en una secció de la Unió Musical del Bages, que ha garantit la seva continuïtat i, en definitiva, la presència de música en directe a la Mostra.

Músics: teclat: Lluís Sarró; baix: Gerard Martínez; guitarra: Martí Cordón; bateria: Jordi Fontanet; oboè: Guillem Vilar; flauta: Susana Jaén; clarinets: Laia Meritxell Toses i Manel Pascual; saxo alt: Montse Caparrós; saxo tenor: Jordi Lladó; trompetes: Josep Ignasi Garcia i Sergi Marquilles; trombó: Joan Ramón Quirante; clarinet baix: Miquel Vilalta; gralles: Alba Logan, Andreu Cano i Marc Comaposada

I els **Tabalers de Xàldiga** accompanyen el Correfoc i la Mostra amb la imprescindible percussió, que forma part indestriable de la festa.

Agraïments:

El primer agraïment, per als compositors, per la seva creació, però també pel seu interès i la seva bona disposició en la difusió.

A **Jordi Gonzalez** pel seu treball continuat en el temps en els arranjaments, que ha fet possible posar a l'abast dels intèrprets aquestes melodies.

A **Miquel Vilalta**, per la seva persistència i el treball tenaç que ha fet per mantenir vives les músiques del Correfoc durant molts anys.

A **Carles Jódar**, per la seva voluntat i bon fer, que han fet possible l'aparició del CD i del llibre que teniu a les mans.

Als **músics i tabalers**.

A **Joan Cayuela**, per la seva disponibilitat.

Als membres de **Xàldiga** i, en especial, a **Jordi Chavarría, Gemma García i Albert Maestro**.

També a tots els que en canteu les melodies ballant al Correfoc, a la Mostra, a la dutxa o al carrer o als que les toqueu amb els vostres instruments fent-les encara més vives... Aquestes músiques ja són de tots!

Juliol 2014

Gàrgola
Asmodeu
Ball de la Víbria
Ball del Drac
Valset de la Víbria i el Drac
Mulassa, Coll-llarg i Nas de Sutge
Ball de Dimonis
La Nova Criatura
Ball dels Diablocs
Marxa del Correfoc
Vacances

Textos de Carles Jódar
Fotografies de Genís Sáez

Amb la col·laboració de:

