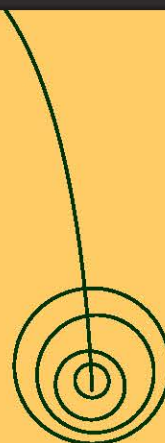


# repertori diatònic

Cèlia Vendrell - Víctor Pedrol



# [ repertori diatònic ]

Cèlia Vendrell i Víctor Pedrol  
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edició: La Diatònica, associació d'acordionistes dels Països Catalans.

portada: Albert Nardi

aquest treball es troba sota la següent llicència  
creative commons



aquest treball és d'ús intern i pedagògic  
per qualsevol comentari ens trobareu a [apunts@gorramusca.cat](mailto:apunts@gorramusca.cat)

## Pròleg

Aquest recull de repertori està pensat per a l'aprenentatge de l'acordió diatònic a tots els nivells. Hem inclòs peces que considerem que són útils pedagògicament per a aprendre la tècnica de l'acordió diatònic i també altres peces que un bon acordionista ha de tenir al seu sac de repertori.

Fem una proposta de digitació per tal d'ajudar l'alumne a entendre l'estructura de l'acordió i com enfocar aquest treball tècnic. Aquesta proposta de digitació, que trobareu a l'annex 1, es concreta en els sis llibrets de repertori per nivells.

Proposem una seqüenciació per nivells que podreu trobar a l'annex 2. Hem dividit el repertori en sis nivells progressius per tal d'orientar a l'estudiant en el recorregut òptim en l'aprenentatge.

Així mateix, hem classificat el repertori per gèneres que trobareu a l'annex 3.

Hem treballat tant amb transcripcions pròpies com amb transcripcions ja recollides en diferents llibres de repertori i recursos electrònics que trobareu citats a la bibliografia.

Per qualsevol suggeriment, no dubteu a escriure'ns.

Esperem que us sigui útil i que la manxa us acompanyi!

Cèlia Vendrell i Víctor Pedrol, primavera de 2012

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## 2 i 15 – Marxa –

Algemesí

Musical score for 'Marxa' by Algemesí, measures 1-15. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is marked with various chords: G, D7, G, G, D7, G, G, G7, and C. The score includes first and second endings for measures 10-11 and 14-15. The first ending for measure 10 is marked '1.' and the second ending is marked '2.'. The first ending for measure 14 is marked '1.' and the second ending is marked '2.'. The score ends with a double bar line.

## 10 pometes té el pomer – Cançó –

Tradicional

The musical score is written in G major (one sharp, F#) and 2/4 time. It consists of four staves of music. The melody is written in treble clef. Chords G and D7 are indicated above the notes. The score is numbered 1, 5, 9, and 13 at the beginning of each staff.

Deu pometes té el pomer  
 de deu una, de deu una,  
 deu pometes té el pomer  
 de deu una en caigué.

Si mireu el vent d'on ve  
 veureu el pomer com dansa,  
 si mireu el vent d'on ve  
 veureu com dansa el pomer.



# 38/42 – Rumba –

Carles Belda

5

9

13

17

21

25

CODA

## A la Ballarusca – Vals – Tradicional

*A la Ballarusca no es pot cantar  
perquè és privada, perquè és privada,  
a la Ballarusca no es pot cantar  
perquè és privada d'un capellà.*

Sota una alzina hi varen trobar  
una beata, una beata,  
sota una alzina hi varen trovar  
una beata i un capellà.

*A la Ballarusca...*

Aquí al poble una n'hi ha,  
que cada vespre, que cada vespre,  
Aquí al poble una n'hi ha,  
que cada vespre es va a confessar.

*A la Ballarusca...*

## A la festa – Marxa –

Vila Ayats

The musical score is written for a diatonic instrument, likely a harmonica, in 2/4 time. It consists of seven staves of music, each starting with a measure number. The key signature has one sharp (F#), and the melody is primarily in the treble clef. Chord symbols (C, G7, D7, G) are placed above the staff to indicate harmonic structure. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. A repeat sign with first and second endings is present at measure 21.

Measure numbers: 1, 6, 11, 16, 21, 26, 31.

Chord symbols: C, G7, D7, G.

First ending (1.) and Second ending (2.) are shown at measure 21.

## A la Festa (2)

Musical score for 'A la Festa (2)' in treble clef, featuring various chords and melodic lines. The score is divided into systems with measure numbers 41, 46, 51, 56, 61, and 66. Chords are indicated above the staff: D-7, C/G, G7, C, F, C7, F, C7, F, and Eb. The score includes first and second endings marked with '1.' and '2.'.

41 1. 2. C

46

51 F C7 F

56 C7

61 F Eb

66 C7 F 1. 2.

## A Vilafranca – Pasdoble –

Manel Rius

7

13

19

25

30

G

D7

G

G7

G

D7

## Adelita – Corrido –

Mèxic

6

12

18

24

30

1.

2.

1.

2.

Si Adelita se fuera con otro  
 la seguiría por tierra y por mar,  
 si por mar en un buque de guerra  
 si por tierra en un tren militar.

Si Adelita quisiera ser mi esposa,  
 y si Adelita ya fuera mi mujer,  
 le compraría un vestido de seda  
 para llevarla a bailar al cuartel.

## Adios muchachos – Tango –

Música: Julio César Sanders

Lletra: César Vedani

The musical score is written in treble clef with a 2/4 time signature. It consists of five staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. Chords are indicated above the staff: C, E7, F, and G7. The second staff starts at measure 4 and includes a first ending bracket. The third staff starts at measure 8 and includes a second ending bracket. The fourth staff starts at measure 12 and includes a third ending bracket. The fifth staff starts at measure 16 and includes a fourth ending bracket. The score concludes with a double bar line.

Adiós muchachos, compañeros de mi vida,  
 barra querida de aquellos tiempos.  
 Me toca a mí hoy emprender la retirada,  
 debo alejarme de mi buena muchachada.

Adiós muchachos, ya me voy y me resigno,  
 contra el destino nadie la talla.  
 Se terminaron para mí todas las farras,  
 mi cuerpo enfermo no resiste más.

# Água leva ó regadinho – Ball trad. – Portugal

Água leva o regadinho,	Ó blancé, blancé,
água leva o regador.	blancé da neve pura.
Enquanto rega e não rega,	Ó minha Salve Rainha,
vou falar ao meu amor.	ó minha vida doçura.

Água leva o regadinho,	Vamos dar meia volta,
água leva e vai regar.	meia volta, vamos dar.
Enquanto rega e não rega,	Vamos dar outra meia,
ao meu amor vou falar.	adiante troca o par.



# Albiztur –Fandango basc –

## Euskal Herria

The musical score is written in 3/4 time and consists of nine staves. The key signature has one sharp (F#). The score includes various chords and musical notations:

- Staff 1:** Starts with a treble clef and a 3/4 time signature. It begins with a key signature change to one sharp (F#). The first measure is marked with a boxed 'A' and an 'A-' chord. The melody features several triplet patterns. The staff ends with an 'E7' chord.
- Staff 2:** Continues the melody with triplet patterns and an 'A-' chord.
- Staff 3:** Features an 'E7' chord, followed by an 'A-' chord, and then a first/second ending section. The first ending leads back to the beginning of the staff, and the second ending leads to the next staff.
- Staff 4:** Starts with a boxed 'B' and an 'E7' chord. The melody continues with triplet patterns.
- Staff 5:** Continues the melody with triplet patterns and an 'A-' chord.
- Staff 6:** Features an 'A-' chord, followed by a first/second ending section. The first ending leads back to the beginning of the staff, and the second ending leads to the next staff.
- Staff 7:** Starts with a boxed 'C' and a 'G' chord. The melody continues with triplet patterns and an 'E7' chord.
- Staff 8:** Continues the melody with triplet patterns and an 'A-' chord.
- Staff 9:** Features an 'E7' chord, followed by a first/second ending section. The first ending leads back to the beginning of the staff, and the second ending leads to the next staff.

## Amparito Roca – Pasdoble –

Jaume Teixidor

6

11

16

21

26

31

36

## Amparito Roca (2)

41  $G$   $F$   $E$   $F$   $3$

46  $E$   $F$   $E$

51  $F$   $E$

56  $F$   $E$   $F$

61  $E$   $3$   $F$   $3$   $E$   $3$   $F$   $3$   $E$

66  $C$   $G7$

71  $C$

76  $G7$   $C$

The musical score is written for a diatonic instrument, likely a harmonica, in the key of G major. It consists of eight staves of music, each starting with a measure number. The notation includes various musical symbols: notes (quarter, eighth, and sixteenth notes), rests, accidentals (sharps and naturals), and dynamic markings (accents). Chord symbols  $G$ ,  $F$ ,  $E$ ,  $G7$ , and  $C$  are placed above specific measures. Measure 41 features a triplet of eighth notes. Measures 61 and 66 include repeat signs. The score concludes with a double bar line at the end of the eighth staff.

## Amparito Roca (3)

81 G7

86 F

91 C G7

96 C 1. E7 A- E7

101 A- D7 G D7 G

106

111 F/G G C G7 C 2.

The musical score is written for a single melodic line in treble clef. It consists of seven staves of music, each starting with a measure number (81, 86, 91, 96, 101, 106, 111). The key signature is one sharp (F#), indicating the key of D major. The time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often beamed together. There are also rests, ties, and slurs. Chord symbols (G7, F, C, E7, A-, D7, G, F/G) are placed above the staff to indicate the harmonic accompaniment. Measure 96 features a first ending bracket. Measure 111 features a second ending bracket. The score ends with a double bar line and repeat dots.

## An anglezed bonetoù ruz – An dro – Bretanya

The musical score is written for a diatonic instrument in 2/4 time. It consists of seven staves of music, each with a measure number at the beginning and a key signature change indicated by a sharp sign (#) on the second staff. The notes are as follows:

- Staff 1 (Measure 1): A- (half note), G (half note).
- Staff 2 (Measure 5): F (half note), G (half note).
- Staff 3 (Measure 9): A- (half note), G (half note).
- Staff 4 (Measure 13): F (half note), G (half note).
- Staff 5 (Measure 17): A- (half note), G (half note).
- Staff 6 (Measure 21): A- (half note), F (half note), G (half note), A- (half note).
- Staff 7 (Measure 25): F (half note), G (half note), A- (half note).

# Aquest matí em quedo al llit – Marxa – Maties Mazarico

Chords: C, F, A-, E7, A-, D7, G7

6 D7 G7 C A- F E7

12 A- D7 G7 F G7 1. 2.

18 D7 G A- D7 G D

24 D7 G E- A- D7

30 C D7 G D7 G 1. 2.

# Ball de cascavells de Cardona – Ball trad. –

Barri Segalers, Cardona, Bages

♩=80

6

12

1. 2.

♩=120

18

1. 2.

24

30

36

42

♩=♩.

48

## Ball de cercavila – Marxa –

Salàs de Pallars

The musical score is written for a diatonic instrument, likely a harmonica, in the key of G major (one sharp) and 2/4 time. It consists of four staves of music, each starting with a measure rest and a repeat sign. The notes are as follows:

- Staff 1:** G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Chords: G (above first measure), D7 (above second measure), G (above fifth measure).
- Staff 2:** D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Chords: D7 (above second measure), G (above fifth measure).
- Staff 3:** G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Chords: D7 (above second measure), G (above fifth measure).
- Staff 4:** F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter). Chords: D7 (above second measure), G (above fifth measure).

A quant veneu els ous, Tereseta, Tereseta?  
 A quant veneu els ous, Tereseta? A set sous!  
 I si són petits, Tereseta, Tereseta?  
 I si són petits, Tereseta? A tres i mig!



# Ball de l'Àliga de la Patum – Toc – Berga

A- F G C D- C/E  
 5 D- F G7 C 1. C/E 2. C/E  
 10 D- /E /D /C /D /F E7 A- E7 A- D-  
 15 E7 F 1. A- 2. A-  
 20 A- E7 A- E7 1. A- 2. A-  
 25 D- G A- E7 1. A- 2. A-  
 30 D- A- D- 1. A- 2. A-  
 35 D- G 1. A- E7 A- 2. RIT. A- E7 A-

The musical score is written for a diatonic instrument, likely a harmonica, in the key of D major. It consists of eight staves of music, each with a measure number (5, 10, 15, 20, 25, 30, 35) at the beginning. The notation includes various chords (A-, F, G, C, D-, C/E, D-, F, G7, E7, A-, D-, F, A-, E7, G, A-, D-, RIT. A-, E7) and melodic lines with slurs and repeat signs. The piece concludes with a final measure on the eighth staff.

## Ball de noces d'Arenys de Munt – Marxa – Maresme

Musical score for a march in G major, 2/4 time. The score consists of four staves of music, each with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in treble clef. Chord symbols are placed above the staff: G, D7, G, D7, G, D7, G, E7, A-, D7, G. The score includes repeat signs and a final double bar line.

5

9

13

## Ball de panderos de Vilafranca – Jota –

Penedès

Musical score for "Ball de panderos de Vilafranca – Jota" in G major, 3/8 time. The score consists of eight staves of music, with measures numbered 6, 12, 18, 24, 30, 36, and 42. The key signature is one sharp (F#). The time signature is 3/8. The score includes various chords (G, D7) and first/second endings.

Staff 1: Measures 1-5. Chords: G, D7.

Staff 2: Measures 6-11. Chords: G. First ending (measures 9-10), second ending (measures 10-11).

Staff 3: Measures 12-17. Chords: D7, G. First ending (measures 16-17).

Staff 4: Measures 18-23. Chords: D7. First ending (measures 22-23).

Staff 5: Measures 24-29. Chords: G. First ending (measures 27-28), second ending (measures 28-29).

Staff 6: Measures 30-35. Chords: D7, G. First ending (measures 34-35).

Staff 7: Measures 36-41. Chords: D7. First ending (measures 39-40), second ending (measures 40-41).

Staff 8: Measures 42-47. Chords: G, D7, G. First ending (measures 45-46), second ending (measures 46-47).

## Ball de sant Ferriol – Ball trad. – Tradicional

5

9

13

N'era un pastor que en tenia tres ovelles,  
n'era un pastor que tenia un penelló.  
*Ara ve sant Ferriol, ballarem si Déu ho vol  
el qui toca el tamborino ha perdut el flabiol.*

Jo i el pastor, que vivíem d'amorettes,  
jo i el pastor, que vivíem de l'amor.  
*Ara ve sant Ferriol, ballarem si Déu ho vol  
el qui toca el tamborino ha perdut el flabiol.*

Tots en tenim, de picor i de pessigolles,  
tots en tenim, si som vius i no ens morim.  
*Ara ve sant Ferriol, ballarem si Déu ho vol  
el qui toca el tamborino ha perdut el flabiol.*

Bé pots ballar si no tens pa i botifarra,  
bé pots ballar si no tens per manducar.  
*Ara ve sant Ferriol, ballarem si Déu ho vol  
el qui toca el tamborino ha perdut el flabiol.*

## Ball pla de Lladurs

Solsonès

5

9

13

Chords: A-, E7, A-, E7, A-, F, E7, A-, F, E7, A-

Acompanyament de nou ball pla

Chords: A-, E7, A-

# Ball pla de Sort

Pallars

The musical score is written in treble clef with a 3/4 time signature. It consists of four staves of music, each with a key signature of one sharp (F#) and a diatonic scale. The melody is composed of eighth and quarter notes, with some measures containing rests. Chords are indicated above the staff: C, F, G7, and C. The score includes repeat signs and first/second endings. The first ending is marked with a '1.' and the second ending with a '2.'. The second ending leads to a measure with a double bar line and a repeat sign. The score ends with a double bar line and a repeat sign.

5

10

15

## Bella ciao – Cançó – Itàlia

Una mattina mi son svegliato  
o bella ciao, bella ciao, bella ciao ciao ciao  
una mattina mi son svegliato  
e ho trovato l'invasor.

O partigiano portami via  
o bella ciao, bella ciao, bella ciao ciao ciao  
o partigiano portami via  
che mi sento di morir.

E se io muoio da partigiano  
o bella ciao, bella ciao, bella ciao ciao ciao  
e se io muoio da partigiano  
tu mi devi seppellir.

E seppellire lassù in montagna  
o bella ciao, bella ciao, bella ciao ciao ciao  
e seppellire lassù in montagna  
sotto l'ombra di un bel fior.

E le genti che passeranno  
o bella ciao, bella ciao, bella ciao ciao ciao  
e le genti che passeranno  
mi diranno: che bel fior!

È questo il fiore del partigiano  
o bella ciao, bella ciao, bella ciao ciao ciao  
è questo il fiore del partigiano  
morto per la libertà.

# Beti eskamak kentzen – Biribilketa –

Euskal Herria

Chords: D7, G, D7, G, D7, G, D7, G, G7, C, G, D7, G, C, G, D7, G, G7.

## Entrada

Chords: G, C, D7, G.

## Coda

Chords: D7, G.



## Bolero de l'amor – Bolero – Mallorca

1

3

6

9

12

14

Chord symbols: C, G7, A-, D7, G

## Bolero de santa Maria – Bolero – Mallorca

1. 2. D7 G

4 G D7

8 1. 2. D7 G

12 D7 G D7 G

16 D7 G 1. 2. D7 G

20 D7 G G

24 D7 G D7 G 1. 2. 2.

## Bolero de ses dues voltes – Bolero –

Pep Toni Rubio

3

6

9

12

G

A-

D7

3

## Bolero de ses dues voltes (2)

15

18

21

24

27

Chords: G, C, D7, A-, E-, C, D7, G

Triplets: 3

Measure numbers: 15, 18, 21, 24, 27

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff starts at measure 15 and ends at measure 17. The second staff starts at measure 18 and ends at measure 20. The third staff starts at measure 21 and ends at measure 23. The fourth staff starts at measure 24 and ends at measure 26. The fifth staff starts at measure 27 and ends at measure 29. Chords are indicated above the staff: G, C, D7, A-, E-, C, D7, G. Triplets are indicated by a '3' over a group of notes.

# Bolero mallorquí – Bolero – Mallorca

3

6

9

12

15

1, 2.

3.

## Bon dia Elionor – Sardana curta –

5 9 13 17

C G7 C G7 F C G7 C F D7 G7 C G7 F C G7 C

1. 2.

Bon dia Elionor  
 aquí vinc per a dir-vos  
 lo que el meu cor suspira  
 per vostra mà d'amor.

Molta fortuna heu feta  
 si vos voleu casar amb mi  
 sereu estimadeta  
 molt ben apreciadeta  
 i jo no penso mentir.

## Borrèia daus amoròs – Borreia de 3 temps – Occitània

5

13

21

Chords: D7, G

Chords: G, D7, G, D7, G

Chords: D7, G, D7, G

Chords: G, D7, G, D7, G

First ending: 1.

Second ending: 2.

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 3/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The second staff begins with a repeat sign and a key signature change to D major (two sharps). The melody continues with quarter notes D4, E4, F#4, G4, A4, B4, C5, and D5. The third staff begins with a repeat sign and a key signature change to D major. The melody continues with quarter notes D4, E4, F#4, G4, A4, B4, C5, and D5. The fourth staff begins with a repeat sign and a key signature change to D major. The melody continues with quarter notes D4, E4, F#4, G4, A4, B4, C5, and D5. The score includes various chords (D7, G) and first/second endings.

## Borrèia de Roïat – Borreia de 3 temps – Auvèrnha, Occitània

The musical score is written for a diatonic instrument, likely a harmonica, in the key of G major (one sharp) and 3/8 time. The melody is presented in five systems of staves, each with guitar chords indicated above the notes. The first system (measures 1-5) includes chords G, A-, D7, and G. The second system (measures 6-9) includes A-, D7, and two first endings (1. and 2.) with a G chord. The third system (measures 10-13) includes A-, D7, and G chords. The fourth system (measures 14-17) includes A-, D7, and a first ending (1.) with a G chord. The fifth system (measures 18-21) includes a second ending (2.) with a G chord, followed by D7, G, D7, and G chords. The piece concludes with a final G chord.



## Bourrée croissée – Borreia –

Estructura: ABAC

The musical score is written for a diatonic instrument in G major (one sharp) and 8/8 time. It consists of three systems, each containing three staves. The first system is labeled with a circled 'A' and measures 1 through 8. The second system is labeled with a circled 'B' and measures 9 through 16. The third system is labeled with a circled 'C' and measures 17 through 24. The structure is ABAC, with the first system (A) and third system (C) being identical. The second system (B) is the contrasting section. Chords G and D7 are indicated above the staff at measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line at the end of the third system.

## Bourrée des grandes poteries – Borreia – França

The musical score is written for a diatonic accordion in G major (one sharp) and 8/8 time. It consists of four staves of music, each containing two measures. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff is marked with a '4' at the beginning. The third staff is marked with an '8' at the beginning. The fourth staff is marked with a '12' at the beginning. The score includes several accidentals and ornaments, specifically 'G' and 'D7' markings above the notes. The music is a traditional Bourrée, characterized by its 8/8 time signature and simple, rhythmic melody.

# Bruno – Rumba –

Carles Belda

5

9

13

17

21

25

3

3

3

## Bruno (2)

29 D- F

33 E7 A-

37 D- G

41 C F

45 D- F E7 A-

The musical score for 'Bruno (2)' is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff (measures 29-32) features a D- chord, a half note D4, a quarter note E4, a quarter note F#4, and a triplet of eighth notes G4, A4, B4. The second staff (measures 33-36) features an E7 chord, a half note E4, a quarter note F#4, a quarter note G4, and a triplet of eighth notes A4, B4, C5. The third staff (measures 37-40) features a D- chord, a half note D4, a quarter note E4, a quarter note F#4, and a triplet of eighth notes G4, A4, B4. The fourth staff (measures 41-44) features a C chord, a half note C4, a quarter note D4, a quarter note E4, and a triplet of eighth notes F#4, G4, A4. The fifth staff (measures 45-48) features a D- chord, a half note D4, a quarter note E4, a quarter note F#4, and a triplet of eighth notes G4, A4, B4. The score concludes with a final chord of D-.

## Cada dia al dematí – Cançó –

W.A. Mozart

5

9

13

Cada dia al dematí  
 canta el gall quiquiriquí [x2]  
 i la gent mig adormida  
 es desperta de seguida,  
 cada dia al dematí  
 canta el gall quiquiriquí.

Quan tres oques van al camp,  
 la primera va al davant [x2]  
 la segona va al darrera  
 i després ve la tercera,  
 quan tres oques van al camp  
 la primera va al davant

## Carnaval de Lanz – Ball trad. –

Euskal Herria

Lantzeko Inauteria

The musical score is written in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The first staff contains the following notes and chords: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Above the staff are the chords G, E-, D7, G, and G. The second staff contains the following notes and chords: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Above the staff is the chord D7. The third staff contains the following notes and chords: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Above the staff are the chords E-, D7, G, and D7. The fourth staff contains the following notes and chords: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Above the staff are the chords G, D7, and G. The fifth staff contains the following notes and chords: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Above the staff are the chords G, D7, and G. The sixth staff contains the following notes and chords: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Above the staff are the chords G, D7, and G. The seventh staff contains the following notes and chords: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Above the staff are the chords G, D7, and G. The score includes a repeat sign with first and second endings. The first ending is marked '1.' and the second ending is marked '2.'.

## Carnaval de Lanz (2)

The musical score is written for a diatonic instrument, likely a harmonica, in the key of G major (one sharp). It consists of four staves of music, each starting with a measure rest and a key signature change to G major. The staves are numbered 36, 41, 44, and 48. Above the staves, there are chord markings: C, D7, and G above the first staff; C, D7, and G above the second staff; C and G7 above the third staff; and C, G7, and C with a double bar line and a repeat sign above the fourth staff. The melody is composed of eighth and sixteenth notes, with some rests and a final double bar line at the end of the fourth staff.

Txiki, txiki, txikia  
 ikusten naiz kalean.  
 Haunditzen haunditzen,  
 hasi naiz haunditzen  
 txikia izanik  
 asko maite zaitut nik.

## Cercle de gala – Marxa –

Perepau Ximenis

Intro F C G A-

5 A- C G D

9 A- C G A-

13 G F C D E

17 F C G A-

21 A- D  
Per acabar

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff is an 'Intro' with notes corresponding to the chords F, C, G, and A-. The second staff starts at measure 5 with chords A-, C, G, and D. The third staff starts at measure 9 with chords A-, C, G, and A-. The fourth staff starts at measure 13 with chords G, F, C, D, and E. The fifth staff starts at measure 17 with chords F, C, G, and A-. The sixth staff starts at measure 21 with chords A- and D, followed by the instruction 'Per acabar'.



## Cielito lindo – Vals –

Quirino Mendoza

De la sierra morena,  
 cielito lindo, vienen bajando,  
 un par de ojitos negros,  
 cielito lindo, de contrabando.

*Ay, ay, ay, ay, canta y no llores  
 Porque cantando se alegran,  
 cielito lindo, los corazones.*

Pájaro que abandona,  
 cielito lindo, su primer nido,  
 si lo encuentra ocupado,  
 cielito lindo, bien merecido.

Ese lunar que tienes,  
 cielito lindo, junto a la boca,  
 no se lo des a nadie,  
 cielito lindo, que a mí me toca.

De tu casa a la mía,  
 cielito lindo, no hay más que un paso,  
 ahora que estamos solos,  
 cielito lindo, dame un abrazo.

Una flecha en el aire,  
 cielito lindo, lanzó cupido,  
 y como fue jugando,  
 cielito lindo, yo fui el herido.

## Contrapàs de Torroella de Montgrí

The image displays a musical score for a piece titled "Contrapàs de Torroella de Montgrí". The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. It consists of ten staves of music, each beginning with a measure number. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. There are two instances of a "7" above a group of notes on the first staff, indicating a septuplet. The score is presented in a clean, black-and-white format.

7

6

14

22

30

38

46

54

62

70

78

86

94

102

110

118

126

134

141

148

## Conxinxina – Ball trad. –

Dinamarca

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves of music, each starting with a measure number (1, 3, 5, 7) and a common time signature 'C'. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff: G7 appears in measures 1, 3, 5, and 7. Measures 4 and 6 contain accidentals (A- and D-) indicating a temporary change in the key signature. The score ends with a double bar line and repeat dots in the final measure of the fourth staff.

## Corrandes de Beget –Glosa –

5

9

1.

2.

Si voleu ballar corrandes  
 jo us en cantaré deu mil,  
 que les duc a la butxaca  
 lligadetes amb un fil.

Si voleu ballar corrandes  
 no aneu pas a Sabadell,  
 que està ple de nenes maques  
 i us faran posar vermell.

## Correbous – Marxa –

Llibre d'orgue de Calaf

4

8

12

16

20

24

Chords: G, D7, F, G7

## Cotula – Polca –

Santiago Jiménez, Jr.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano, using a treble clef and a key signature of one sharp (F#). The time signature is 4/4.

The score is divided into four systems, each containing a single staff. The first system starts with a treble clef and a key signature of one sharp. The second system begins with a measure rest labeled "5". The third system begins with a measure rest labeled "9". The fourth system begins with a measure rest labeled "13".

The guitar part is characterized by a repeating eighth-note pattern in the first four measures of each system, followed by a series of chords and a final measure with a whole note. The piano part is a simple harmonic accompaniment, primarily consisting of chords and single notes.

Chord symbols are indicated above the staff: G, D7, and G. The score includes a double bar line with repeat dots at the end of the first system, and a double bar line with repeat dots at the end of the fourth system. A first ending bracket labeled "1." and a second ending bracket labeled "2." are present in the fourth system.

The score concludes with an "Intro" section, which is a short melodic phrase in the piano part, marked with a treble clef and a key signature of one sharp.

## Cueta – Pasdoble – Mon Cardona

Sheet music for the piece "Cueta – Pasdoble – Mon Cardona". The score is written in treble clef, key of G major (one sharp), and 2/4 time. It consists of six staves of music, with measure numbers 6, 12, 18, 24, and 30 indicated at the start of their respective staves. Chord symbols are placed above the notes: G, D7, G, G, A-, D7, G, A-, D7, G, C, D7, G, E7, A-, D7, G, D7, G. The piece features a repeating first and second ending structure at measures 12-13 and 30-31.



## Cúmbia del diatònic – Rumba –

Robert Santiago

Musical score for "Cúmbia del diatònic – Rumba" by Robert Santiago. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music, each with a measure number on the left. Chord symbols are placed above the notes. The music features a mix of eighth and sixteenth notes, with some measures containing triplets or rests. The score ends with a double bar line on the seventh staff.

Chord symbols: G, C, G, D7, G, G, G7, C, D7, G, E7, A-, D7, G, G, DC a ♯, G, D7, G.

## Dansa de les espies – Ball trad. –

País Valencià

4

9

13

# Dansa de Macedònia – Ball trad. – Macedònia

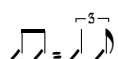
5

9

13

## Die woaf – Ball trad. –

Àustria



Sheet music for "Die woaf" in 3/4 time, featuring a single melodic line in treble clef. The piece is in G major and consists of 13 measures.

Measures 1-4: Melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, and F#4. Chord: C.

Measures 5-8: Melodic line starting on E4, moving up stepwise to G4, then down to F#4, E4, and D4. Chord: G7.

Measures 9-12: Melodic line starting on B3, moving up stepwise to D4, then down to C4, B3, and A3. Chord: C.

Measure 13: Melodic line starting on G3, moving up stepwise to A3, then down to G3. Chord: G7.

## Djacko kolo – Ball trad. – Balcans

1. 2.

6

10

1. 2.

6

10

1. 2.

# Dynamo horo – Ball trad. – Bulgària

A- G C G A-  
 5 1. 3. 2. 4. G C G A-  
 10 1. 3. 2. G  
 14 A G A G  
 18 A G A G A  
 22 A- C G A- C G A- C G 1. 2.  
 27 A- G A- 1. 2. A-  
 32 C G C G A- C G C 1. 2. G A- C G A-

## El gall negre – Vals –

Agustí de Pallerols

8

16

24

32

40

48

56

## El gegant del pi – Cançó – Tradicional



El gegant del pi  
ara balla, ara balla,  
el gegant del pi  
ara balla pel camí.

El gegant de la ciutat  
ara balla, ara balla,  
el gegant de la ciutat  
ara balla pel terrat.

## El Gall Negre

El dia de Cinquagesma  
a Solanell vàrem anar,  
i un gall negre va sortir a la porta  
que ens volia fer agafar.

Fora d'aquí, fora d'aquí, fora d'aquí  
si no voleu venir al rosari,  
Fora d'aquí, fora d'aquí, fora d'aquí  
si al rosari no voleu venir.

*I un gall negre va sortir a la porta  
mig en camisa, mig en camisa,  
i un gall negre va sortir a la porta  
mig en camisa, que ens va dir:*

Si no voleu marxar  
espereu-vos-hi una miqueta,  
si no voleu marxar  
la justícia us hi en traurà.

*I un gall negre...*

Nosaltres teníem raó,  
vàrem fer una gran resistència,  
nosaltres teníem raó  
però el gall negre tenia el bastó.

*I un gall negre...*



## El gitanillo – Vals –

Del repertori dels Violinistas de Acumuer, Aragón

Chords: A-, G, E-, A-, D-, G, /C /D /E F, E7, A-, 1. 2. G, A7, D-, C, F, E7, A-, G7, C, F, E7, A-, 1. 2. D-, A-, E7, A-, D-, A-, E7, A-, G, C, D7, A-, C, D7, G, D7, 1. 2.

## El meu capell té tres puntes – Vals – Itàlia

acord baix

6

12

El meu capell té tres puntes  
tres puntes té el meu capell.  
Si no tingués les tres puntes  
no seria el meu capell.

Il mio cappello ha tre punte  
ha tre punte il mio cappello.  
Se non avesse tre punte  
non sarebbe il mio cappello.

## El patumaire 'Sangre y arena' – Pasdoble –

De la Patum de Berga

8 E7 D- A- E7 A- E7 A- E7

14 A- E7 A- D- E7

20 A- E7 A- E7 A-

26 E7 A- F E7

32 A- G F

38 E7 A- D7 G

43 C F D- E7

## El patumaire (2)

Chords: A-, F, E7, A-, F, E7, C, G7, C, C/G, G7, C, G7, C, G7.

Ornaments: 3.

Measure numbers: 53, 58, 63, 68, 72.

First ending (1.) and Second ending (2.) are indicated at the bottom of the score.

## El poll i la puça – Cançó –

*El poll i la puça  
es volen casar.  
Com ens casarem  
si no tenim pa?  
Respon la formiga  
des del formiguer:  
-Avant, avant les noces,  
de pa jo en duré!*

*El poll i la puça  
es volen casar.  
De pa ja en tenim,  
vi, com ho farem?  
Respon el mosquit  
des del fons del celler:  
-Avant, avant les noces,  
de vi jo en duré!*

*El poll i la puça  
es volen casar.  
De vi ja en tenim  
carn, com ho farem?  
Respon la guineu  
des del galliner:  
-Avant, avant les noces,  
de carn jo en duré!*

*El poll i la puça  
es volen casar.  
De carn ja en tenim,  
però qui tocarà?  
Ja en respon el grill  
que és bon sonador:  
-Avant, avant les noces,  
que jo tocaré!*

*El poll i la puça  
es volen casar.  
Músic ja en tenim  
però qui ballarà?  
Respon el gripau  
que és bon ballador:  
-Avant, avant les noces,  
que jo ballaré!*

*El poll i la puça  
ja es poden casar  
i tots els amics  
ho estan celebrant.*

## El rogle – Ball trad. –

Areny de Noguera

## Els nens del Pireu – Τα παιδιά του Πειραιά

Απ' το παράθυρό μου στέλνω  
 ένα δύο και τρία και τέσσερα φιλιά  
 που φτάνουν στο λιμάνι  
 ένα και δύο και τρία και τέσσερα πουλιά  
 Πώς ήθελα να είχα ένα και δύο  
 και τρία και τέσσερα παιδιά  
 που σαν θα μεγαλώσουν όλα  
 θα γίνουν λεβέντες για χάρη του Πειραιά.

Όσο κι αν ψάξω, δεν βρίσκω άλλο λιμάνι  
 τρελή να με 'χει κάνει, όσο τον Πειραιά  
 Που όταν βραδιάζει, τραγούδια μ' αραδιάζει  
 και τις πενιές του αλλάζει, γεμίζει από παιδιά.

Από την πόρτα μου σαν βγω  
 δεν υπάρχει κανείς που να μην τον αγαπώ  
 και σαν το βράδυ κοιμηθώ, ξέρω πως  
 ξέρω πως, πως θα τον ονειρευτώ  
 Πετράδια βάζω στο λαιμό, και μια χά-  
 και μια χά-, και μια χάντρα φυλακτό  
 γιατί τα βράδια καρτερώ, στο λιμάνι σαν βγω  
 κάποιον άγνωστο να βρω.

Όσο κι αν ψάξω...

## Els nens del Pireu – Τα παιδιά του Πειραιά

Grècia

Musical score for "Els nens del Pireu" (Τα παιδιά του Πειραιά) in G major, 2/4 time. The score consists of eight staves of music. Chords G7, F, and C are indicated above the staff. The piece ends with a double bar line and a repeat sign.

## Els nyitús – Ball trad. –

Sant Julià de Vilatorrada

5

10

14



## Els plens de la Patum – Toc –

Berga

Musical score for "The Rose Tree" in 2/4 time. The score is written for a treble and bass staff. The key signature is one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The score includes a repeat sign at the beginning and a double bar line at the end. Chords are indicated above the staff: C, G7, C, G7, G, D7, G, D7, G. The bass line consists of a simple accompaniment pattern.

## En avant blonde – Vals –

França

The musical score is written in treble clef with a 3/4 time signature. It consists of four staves of music, each containing a single melodic line. The notes are as follows:

- Staff 1: Measures 1-4. Notes: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter). Chord markings: A- above measure 1, G above measure 3.
- Staff 2: Measures 5-8. Notes: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). Chord markings: F above measure 5, G above measure 6, A- above measure 8.
- Staff 3: Measures 9-12. Notes: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Chord marking: G above measure 10.
- Staff 4: Measures 13-16. Notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter). Chord markings: F above measure 13, G above measure 14, A- above measure 16.

## Enlai dins lo ribatèu – Borreia de 3 temps – Lemosin, Occitània

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of five staves of music. The melody is diatonic and features a repeating pattern of eighth and sixteenth notes. Chords G and D7 are indicated above the staff at various points. The score includes first and second endings, marked with '1.' and '2.' respectively. The first ending leads back to the beginning of the piece, and the second ending leads to the final chord.

Enlai, dins lo ribatèu  
li a 'na lebre, li a 'na lebre  
enlai, dins lo ribatèu  
li a 'na lebre que li beu.

vei, vei, vei li dons passar  
tu que ses bon chaçaïre  
vei, vei, vei li dons passar  
beieu tu le tuara.

# Entrada dels gladiadors – Marxa – Julius Fučík

5

9

13

17

21

25

29

Chords: G, D7, F#, A7, Bb, A7, D

## Era pòlka piquè – Polca – Valh d'Aran

Musical score for 'Era pòlka piquè – Polca – Valh d'Aran' in 2/4 time. The score is written for a diatonic instrument, likely a tin whistle, and consists of four staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes measure numbers 1, 5, 9, and 13. Chord markings 'C' and 'G7' are placed above the staves. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes some grace notes. The piece concludes with a double bar line at the end of the fourth staff.

1 C G7

5 C G7 C

9 G7 C G7

13 C G7 C G7 C

## Eres perdiueta – Glosa – Terres de l'Ebre

Eres perdiueta, eres perdiueta, que piques i voles.  
 Eres més bonica, eres més bonica que totes les dones.  
 Eres perdiueta. eres perdiueta, que voles i piques.  
 Eres més bonica, eres més bonica que totes les xiques.

Xiquetes si voleu novio,  
 fareu lo que jo vos dic.  
 Al primer xic que vos parle,  
 agarreu-lo del melic.

Et vull, et vull, et vull i et voldré.  
 Perquè eres bonica i amb tu em casaré.  
 Et vull, et vull, et vull i et voldré.  
 Perquè eres bonica i amb tu em casaré.

## Es caulets – Marxa – Valh d'Aran

Es caulets quan son geladi  
toti se'n deishen d'anar [x2].  
Toti se'n deishen d'anar  
atau hèn es bères hiles  
quan passen de maridar,  
quan passen de maridar.

Eth dia que jo'm marida  
non harà ne hired ne calor [x2].  
Non harà ne hired ne calor  
poiran dèder ath nòm deth diable  
que n'a trapat la sason,  
que n'a trapat la sason.

Guarda l'ac quan va tà missa  
guarda l'ac ath caminar [x2].  
Guarda l'ac ath caminar  
e se ara no t'agrade  
jamès plus t'agradarà,  
jamès plus t'agradarà.

Dus audeths sus ua espiga  
non se pòden sostener [x2].  
Non se pòden sostener  
dus gojats damb ua hilha  
non se pòden divertir,  
non se pòden divertir.

## Es jaleo de Ferreries – Jota –

Menorca

Adaptació de la Jota Estudiantina de la sarsuela El Postillón de la Rioja.

(A) G D7  
 4 G  
 8 C  
 12 D7 G  
 16 1. 2. (B)  
 20 D7  
 24 G  
 28 D7



# Es jaleo (2)

32 G 21f. D7 (1)

37 (2) G

41 D7

45 G 1. 2. G

50 (3) D7

54 G

58 D7

62 G D7 G

Detailed description: The image shows a musical score for a piece titled 'Es jaleo (2)'. The key signature is one sharp (F#), indicating G major. The score is written on a single staff in treble clef. It consists of eight lines of music, each starting with a measure number (32, 37, 41, 45, 50, 54, 58, 62). Above the staff, guitar chords are indicated: G, 21f., D7, (1), (2), G, D7, G, 1., 2., G, (3), D7, G, D7, G. Some measures contain diatonic scale runs. There are also some non-standard notations like '21f.' and circled numbers (1, 2, 3) which might refer to fingerings or specific techniques. The score ends with a double bar line at measure 62.

## Escotisha del monge – Xotis – Occitània

Musical score for 'Escotisha del monge – Xotis – Occitània'. The score is written in treble clef with a key signature of one flat (B-flat). It consists of four staves of music, each with a measure rest above it. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The score includes various chords (A-, E7, A-, D7, G, C, G7) and a repeat sign with first and second endings. The first ending is marked '1.' and the second ending is marked '2.'.

Chords: A-, E7, A-, D7, G, C, E7, A-, D7, G7, C, 1. A-, 2., C, G7, C, G7, C, 1., 2.

# Etxebitarte – Fandango basc–

Euskal Herria

Chords: A-, D-, E7, G, C

Measure numbers: 6, 12, 18, 24, 30

First and second endings are marked at measures 12-13 and 30-31.

## Eztia – Arin-arina –

Euskal Herria

5 10 14 19 24

G D7 G D7 G D7 G

1. 2. 1. 2.

# Fandango nou – Fandango – Mallorca

Intro F E7

4 A- E7

8 A- D- E7

12 A- D- E7 F#

17 D- G7 C

23 F G7 C

29 G7

35 C /C /D /E F E7 D#

# Fandango pollencí – Fandango – Mallorca

E7 A- E7  
 6 A- D- E7 A- D-  
 12 E7 /G G7 C  
 18 /C /D /E F D- G7  
 24 C D7 G  
 30 G7 C /C /D /E F  
 36 E7 A- D- E7  
 42 A- D- E7 D- E7 A-

## Forró do seu Zezú – Baião –

Arlindo dos oito baixos

5

10

14

18

23

Chord symbols: C, F, G7

Measure numbers: 5, 10, 14, 18, 23

First and second endings are marked with 1. and 2.

## Franches connexions – Madison –

Jean Michel Corgeron

Chords: A-, A-/E, A-/C, A-, F, G, G/D, G/B, G, E7, D-, D-/A, D-, D-/A, A-, A-/E, A-/C, A-, E7, E7, E7, A-

Measure numbers: 5, 10, 14, 18

First ending: 1.

Second ending: 2.

per acabar



## Gala de Campdevàrol – Ball trad. –

Musical score for a traditional ballad, written in treble clef, key of G major (one sharp), and 3/4 time. The score consists of four staves, each containing a line of music with corresponding chords indicated above the notes.

**Staff 1:** Chords: G, D7, G. The melody starts on G4, moves to A4, B4, then to the next line on C5, D5, E5, and ends on D5.

**Staff 2:** Chord: D7. The melody continues from D5, moves to C5, B4, A4, then to the next line on G4, F#4, E4, and ends on D4 with a repeat sign.

**Staff 3:** Chords: A-, D7, G. The melody starts with a repeat sign on D4, moves to E4, F#4, G4, then to the next line on A4, B4, C5, and ends on B4.

**Staff 4:** Chords: D7, G. The melody starts on A4, moves to B4, C5, then to the next line on D5, E5, F#5, and ends on E5 with a repeat sign.

# Galop infernal – Marxa – Jacques Offenbach

A musical score for a guitar solo in G major, 2/4 time. The score consists of eight staves of music, each starting with a measure number (1, 5, 10, 14, 19, 25, 29, 33). Chord symbols are placed above the notes: D7, G, C, G, D7, G, A-, D7, G, D7, G, A-, D7, G, D7, G, A-. The melody features eighth and quarter notes, often beamed together. There are repeat signs with first and second endings at measures 8-9, 13-14, and 33-34. The piece concludes with three full chords (G, D7, G) in the final measure.

## Garrotín – Glosa –

Lleida

Al garrotín, al garrotan  
De la vera, de la vera de St. Joan. [x2]

Sabadell és capital  
del Vallès Occidental  
de les terres catalanes  
i del món en general.

## Gegants de Morella – Toc –

Els Ports - País Valencià

6

11

16

22

28

Chords: C, G7, F

Repeat signs: First ending (1.), Second ending (2.)

The musical score is written on a single treble clef staff in 7/8 time. It consists of six lines of music. The first line starts with a C chord, followed by a G7 chord, and ends with a C chord. The second line starts with a C chord, followed by a G7 chord, and ends with a C chord. The third line starts with a G7 chord, followed by a C chord, and ends with a G7 chord. The fourth line starts with a C chord, followed by a G7 chord, and ends with a C chord. The fifth line starts with a F chord, followed by a C chord, and ends with a C chord. The sixth line starts with a G7 chord, followed by a C chord, and ends with a C chord. There are two first ending (1.) and second ending (2.) markings in the third and sixth lines.

# Gerakina

Grècia

5

9

13

1.

2.

## Hassapiko apro

Grècia

5

9

13

17

21

A- E7 A- E7 A- G C E7 A- G C E7 A-

# Hassapiko nostàlgic

Manos Hadjidakis

4

8

12

16

20

A-

D-

G7

A-

E7

F

C

A-

E7

A-

E7

A-

3

3

3

3

3

2

1.

2.

1.

2.

# Hegi – Salt –

## Euskal Herria

Musical score for "Hegi – Salt – Euskal Herria". The score is written in treble clef, 2/4 time. It consists of eight staves of music. Chords are indicated by letters above the staff: C, F, G7, C/G, and F. The melody is written in a diatonic style with eighth and sixteenth notes. The score includes repeat signs and first/second endings.



## Himne de Riego – Marxa –

Himne de la 2a República Espanyola

Chords: G, A-, D7, G, A-, D7, G, G, C, G, D7, G, C, G, A-, D7, G, E-, D7, A-, D7, G, D7, A-, D7, G.

Measure numbers: 5, 10, 14, 18, 22.

First ending: 1. (measures 11-12), 2. (measures 13-14).

# Himne del Barça – Cançó – Manuel Valls

5

9

13

17

21

25

## Ikusi mendizaleak – Marxa – Euskal Herria

8

14

20

27

Ikusi mendizaleak  
baso eta zelaiak,  
mendi tontor gainera  
igon behar dogu.  
Ez nekeak, ezta bide txarrak  
gora, gora Euskalerria.  
Gu euskaldunak gara  
Euskalerrikoak.

Hemen mendi tontorrean  
euskal lurren artean  
begiak zabaldurik  
bihotza erreta.  
Hain ederra, hain polita da ta,  
gora, gora Euskalerria.  
Gu euskaldunak gara  
Euskalerrikoak.

## Introit – Sardana –



## Jan petit – Cançó – Occitània

The musical score is written in treble clef with a 3/4 time signature. It consists of three staves of music. The first staff starts with a treble clef and a key signature of one flat (B-flat). The melody is written in a diatonic style. Above the staff, there are chord markings: A- (first measure), E7 (second measure), and A- (third measure). A first ending bracket labeled '1.' spans the last two measures of the first staff. The second staff begins with a measure marked '5' and a second ending bracket labeled '2.' spanning the first two measures. Above this staff, there are chord markings: A- (first measure), D- (second measure), E7 (third measure), A- (fourth measure), and D- (fifth measure). The third staff begins with a measure marked '9' and a chord marking E7 above the first measure. The melody continues across the staff, ending with a final measure marked 'A-' above it.

Jan Petit que dansa,  
dab lo rei de França,  
Jan Petit que dansa,  
sab pas çò que dansa.  
*dab lo pè, pè, pè,*  
*dab lo dit, dit, dit...*  
Atau que dansa Jan Petit!

*dab lo cuol*  
*dab lo ventre*  
*dab lo pitre*  
*dab l'esquina*  
*dab las gautas*  
*dab lo nas*  
*dab lo cap*  
*dab lo coide*  
*amb la man*  
*dab lo pè*  
*dab lo dit*

## Java musette

Transcripció: Yann Dour

The musical score for "Java musette" is written in 3/4 time and features a diatonic pedal point on A. The score is organized into seven staves, each containing a line of music with various chords and ornaments.

- Staff 1:** Starts with a key signature of one sharp (F#) and a common time signature. The first measure is marked with a double bar line and a repeat sign. The melody consists of eighth notes with accents. Chords A- and E7 are indicated above the staff. A triplet of eighth notes is marked with a '3' at the end.
- Staff 2:** Continues the melody with eighth notes and accents. Chord A- is indicated above the staff.
- Staff 3:** Continues the melody with eighth notes and accents. Chord D- is indicated above the staff.
- Staff 4:** Continues the melody with eighth notes and accents. Chords A- and E7 are indicated above the staff. A first ending bracket labeled '1.' spans the last two measures, which end with a double bar line and a repeat sign. Chord /E is indicated above the first ending.
- Staff 5:** Continues the melody with eighth notes and accents. Chords A- and /G are indicated above the staff. A second ending bracket labeled '2.' spans the first two measures, which end with a double bar line and a repeat sign. Chord C is indicated above the first ending.
- Staff 6:** Continues the melody with eighth notes and accents. Chords E7, D-, and A- are indicated above the staff. A first ending bracket labeled '1.' spans the last two measures, which end with a double bar line and a repeat sign. Chord E7 is indicated above the first ending.
- Staff 7:** Continues the melody with eighth notes and accents. Chords A- and /G are indicated above the staff. A second ending bracket labeled '2.' spans the first two measures, which end with a double bar line and a repeat sign. Chord E7 is indicated above the first ending. The melody concludes with a triplet of eighth notes marked with a '3'.

## Jig de Tony Hall – Giga – Irlanda

5

9

13

16

Chords: G, C, D7, E-, G

First Ending: 1.

Second Ending: 2.

## Jo en tinc un oncle a l'Havana – Havanera – Tradicional

Jo en tinc un oncle a l'Havana  
que té un ingeni, fillets de Déu,  
avui per demà que mori,  
massa que tardi, tot serà meu.

Mireu noieta, obriu bé els ulls,  
deixeu-vos de modes i vanitats,  
busqueu-vos un jove que sigui  
senzill i pobre, però honrat.

*I allavores partits per aquí  
i allavores partits per allà  
i allavores la carbonera  
la carbonera també en voldrà.*



# Joan del Riu – Marxa – Rosselló

Joan del Riu n'és arribat  
amb un pot de confitura;  
Joan del Riu n'és arribat  
amb un pot de raïmat.

*N'ha portat un violon  
per fer ballar les minyones,  
n'ha portat un violon  
per fer ballar tot el món.*

Joan del Riu n'és arribat  
amb una carga de monines;  
Joan de Riu n'és arribat  
amb una carga d'escarbats.

*N'ha portat...*

Joan del Riu n'és arribat  
amb una bóta de vi ranci,  
Joan del Riu n'és arribat  
amb una bóta de moscat.

*N'ha portat...*

## Jota amorosa

Mallorca

(A) G D7  
 5 G 1. 2.  
 10 (B) D7  
 14 G 1. 2.  
 19 (C) D7  
 23 G 1. 2. DC  
 28 (C) Sortida G D7 G  
 32 D7 G D7 G

## Jota de veremar

Mallorca

Musical score for *Jota de veremar* (Mallorca). The score is in 3/4 time, key of G major (one sharp), and consists of six staves of music. It includes various musical notations such as treble clef, key signature, time signature, and dynamic markings. Chord symbols G, D7, and C are placed above the staff. A first ending bracket labeled "1." and a second ending bracket labeled "2." are present. A section labeled "Sortida" is marked at measure 20. The score ends with a double bar line at measure 28.

## Katiuixa – Cançó –

Matvei Blanter

*Fischia il vento n'és la versió italiana*

Fischia il vento e infuria la bufera,  
scarpe rotte e pur bisogna andar  
a conquistare la rossa primavera  
dove sorge il sol dell'avvenir.

Ogni contrada è patria del ribelle,  
ogni donna a lui dona un sospir,  
nella notte lo guidano le stelle  
forte il cuore e il braccio nel colpir.

Se ci coglie la crudele morte,  
dura vendetta verrà dal partigian;  
ormai sicura è già la dura sorte  
del fascista vile traditor.

Cessa il vento, calma è la bufera,  
torna a casa il fiero partigian,  
sventolando la rossa sua bandiera;  
vittoriosi e alfin liberi siam.

## Korobusha – Ball trad.–

Rússia

Musical score for "Korobusha – Ball trad." in E7 and A- modes. The score is written in treble clef with a key signature of one sharp (F#). The melody is primarily in E7 mode, with A- mode sections indicated by the chord symbols. The score consists of six staves, each containing a line of music. The first staff starts with E7 and A- chords. The second staff starts with A- and includes a repeat sign. The third staff starts with E7 and includes a repeat sign with two endings. The fourth staff starts with E7 and A- chords. The fifth staff starts with A- and includes a repeat sign. The sixth staff starts with A- and E7 chords. The score ends with a double bar line.

Chord symbols: E7, A-, /A /G /F /E, D-.

Measure numbers: 7, 13, 18, 24, 30, 36.

Repeat signs and endings: 1., 2.

## Korobusha (2)

The musical score for 'Korobusha (2)' is written for a diatonic instrument, likely a harmonica, in a single system. It consists of six staves of music, each containing a measure of a whole note. The notes are: Staff 1: E4, G4, A4, B4, C5, D5, E5, F5; Staff 2: E4, G4, A4, B4, C5, D5, E5, F5; Staff 3: E4, G4, A4, B4, C5, D5, E5, F5; Staff 4: E4, G4, A4, B4, C5, D5, E5, F5; Staff 5: E4, G4, A4, B4, C5, D5, E5, F5; Staff 6: E4, G4, A4, B4, C5, D5, E5, F5. The score is marked with 'E7' and 'A-' above the first and second measures of each staff. The key signature is one sharp (F#), and the time signature is 4/4.

5

9

13

17

21

# L'amo de son Carabassa – Fandango – Menorca

1  $E7$   $A-$   $/A /G /F$   $E7$   
 7  $A-$   $/A /G /F$   $E7$   $A-$   $E7$   
 13  $A-$   $E7$   $A-$   
 19  $G$   $F$   $E$   $C$   $G7$   
 25  $C$   $C/G$   $C$   $C/G$   $G7/D$   $G7$   
 31  $F$   $E7$   $A-$   $G$   $F$   
 37  $E7$   $E7$   $A-$   $/A /G /F$   
 43  $E7$   $A-$   $/A /G /F$   $E7$   $A-$

## L'Empordà – Sardana –

Enric Morera

Musical score for L'Empordà – Sardana – by Enric Morera. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of eight staves of music, each with a measure number and a key signature change. The key signature changes are: C (first staff), G7 (second staff), F (third staff), G7 (fourth staff), C (fifth staff), G7 (sixth staff), F (seventh staff), and G7 (eighth staff). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'f' and 'p'. The score ends with a double bar line and a repeat sign.



## L'Empordà (2)

56

63

70

77

84

91

98

105

F

G

C

G7

C

G7

C

G7

C

D7

C

G7

C

A-

E7

A-

G7

C

F

G7

C

F

G7

C

The musical score is written on a single staff in treble clef. It consists of eight lines of music, each starting with a measure number. The key signature has one sharp (F#). The time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals. Chord symbols (F, G, C, G7, D7, A-, E7) are placed above the staff at specific measures. The piece concludes with a double bar line at measure 105.

## L'espardenyal – Vals-jota –

Del rep. de J.M. Elies, *Lo Mestret*

Chords: G, D7, G, D7, G, D7, C, G, D7, G, D7, G.

Measure numbers: 8, 17, 25, 33, 41, 49, 56.

First ending: 1. (measures 41-42), 2. (measures 41-42).

# L'estaca – Vals –

Lluís Llach

Chords: A-, E7, A-, E7, D-, E7, A-, F, E7, A-, 1. 2. G, F, E7, A-, D-, A-, A-, /A /G /F E7, A-, 1. 2.

Measure numbers: 7, 13, 20, 26, 32

Time signature: 3/4

Key signature: One sharp (F#)

## L'Estapera – Ball trad. –

Terrassa, Vallès

1 5 9 13 17 21

F G7 C F G7 C F G7 C F G7 C

## L'hereu Riera – Ball trad.—

Per a Sant Antoni grans balles hi ha.  
Per a Sant Maurici tot el poble hi va.

Perdonin senyores que me n'haig d'anar,  
que la meva amada a la mort n'està.

*Tra la-ra-la, tra-la-ra-la, tra la-ra-la-là*  
*Tra la-ra-la, tra-la-ra-la, tra la-ra-la-là.*

-Déu vos guard, Maria, Maria, com va?  
-Per a mi, Riera, molt malament va.

N'hi van tres donzelles són de l'Empordà,  
l'una diu a l'altra: I a tu, qui et traurà?

Se' n gira d' esquena, a l'església se'n va.  
Davant d'un Sant Cristo se 'n va agenollar.

Anem donzelletes, anem a ballar,  
que l'Hereu Riera ens hi farà entrar.

-Senyor, que m'ajudi si em vol ajudar,  
que em torni l'amada que a la mort n'està.

La primera dansa la'n treu a ballar,  
la segona dansa la nova arribà.

Al cap dels nou dies Maria es llevà,  
a les tres setmanes es varen casar.

## L'olivaire – Vals –

5

9

13

17

21

25

29

## La Balanguera – Cançó –

Amadeu Vives (música) i Joan Alcover (lletra)

6

11

16

21

26

La Balanguera misteriosa,  
com una aranya d'art subtil,  
buida que buida sa filosa,  
de nostra vida treu el fil.  
Com una parca bé cavil·la  
teixint la tela del demà  
*La Balanguera fila, fila,*  
*la Balanguera filarà.*

Girant l'ullada cap enrere  
guaita les ombres de l'avior,  
i de la nova primavera  
sap on s'amaga la llavor.  
Sap que la soca més s'enfila  
com més endins pot arrelar  
*La Balanguera fila, fila,*  
*la Balanguera filarà.*

De tradicions i d'esperances  
tix la senyera pel jovent  
com qui fa un vel de nuiances  
amb cabelleres d'or i d'argent.  
De la infantesa que s'enfila  
de la vellesa que se'n va.  
*La Balanguera fila, fila,*  
*la Balanguera filarà*

## La Bolangera

La Bolangera té un tupí  
sense foc el fa bullir, [x2]  
Fica-li foc i bullirà,  
la Bolangera ballarà [x2].

La Bolangera a la putput  
li diu que duga el seu menut, [x2]  
i quan els té a tots rostits  
la Bolangera pega crits [x2].

La Bolangera a una perdiu  
li diu que duga el seu niu, [x2]  
Quan al seu forn els ha ficats  
la Bolangera els ha menjats [x2].

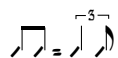
La Bolangera té un colom  
que se l'ha endut a dins del forn, [x2]  
quan se l'ha fet molt ben rostit  
la Bolangera fa un xiulit [x2].

La Bolangera té un setrill  
per a fregir-los a tots dins, [x2]  
i en vore que els té ben plegats  
la Bolangera ha rebentat [x2].

La Bolangera té un tupí  
sense foc el fa bullir, [x2]  
Fica-li foc i bullirà,  
la Bolangera s'alçarà [x2].



# La ciapa russa – Masurca – Mauricio Martinotti



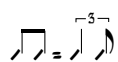
Musical score for "La ciapa russa – Masurca" by Mauricio Martinotti. The score is written in treble clef, key of G major (one sharp), and 3/4 time. It consists of five staves of music, with measures numbered 1 through 17. Chord symbols are placed above the staff: G, A-7, D7, and G. The score includes various musical notations such as eighth notes, quarter notes, and triplets. A first ending bracket labeled "1." spans measures 5 to 8, and a second ending bracket labeled "2." spans measures 9 to 12. The score concludes with a double bar line and repeat dots.

## La discreta – Masurca –

Stéphane Delicq

A- E7 A- C  
 5 D- A- D- E7  
 9 A- E7 A- C  
 13 D- A- E7 A-  
 17 D- A-  
 21 D- F 1. /E  
 24 A- F 2. /E A-

# La Faurilha – Masurca – Occitània



Musical score for La Faurilha – Masurca – Occitània, featuring a 3/4 time signature and a key signature of one sharp (F#).

The score is written in treble clef and consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The second staff starts with a measure rest for 4 measures. The third staff includes first and second endings. The fourth staff begins with a measure rest for 12 measures. The fifth staff starts with a measure rest for 16 measures and includes first and second endings.

Chord markings above the staff include C, G7, F, and C. The score concludes with a double bar line.

## La galeta – Rumba –

Núria Lozano

4

8

12

16

20

24

1.

2.

A-

D-

/G

C

E

F

E

C

C/E

F

E7

A-

G7

C

C/E

F

E7

A-

## La java bleue

Vincent Scotto

5

10

15

20

25

30

Chords: F, C7, F, Bb, F, C7, A7, D-, G7, C7, D-, C7, F, C7, F, Bb, F, D, G-, F, D7, G7, C7.

## La java bleue (2)

35 1. 2. 3 F1

40 C7 F

45 C7 F 3 A

50 D- G7 C7 F

55 C7 F C7 F C7

60 F C7 F C7

66 F G7 C D C A L A F1

## La lambada

Brasil

4 A- D- G7 C

8 G A- D-

12 G A-

15 C

17 A- C

19 D- G A-

23 D- G A-

## La luna dins l'aiga – Xotis –

Occitània

1. 2.



## La Maria de les trenes – Sardana –

Josep Saderra

The musical score is written in 2/4 time. It begins with a key signature of one flat (Bb). The first staff contains measures 1-7, with chords G7, G7, G7, and F indicated above. The second staff (measures 8-15) includes chords F, G7, and G7. The third staff (measures 16-23) includes chords F-, G7, G7, and A- G7. The fourth staff (measures 24-31) features a repeat section with first and second endings, marked with 1. and 2. The fifth staff (measures 32-39) includes chords F, G7, and F. The sixth staff (measures 40-47) includes chords G7 and C. The seventh staff (measures 48-55) includes chords G7, C, and D7. The piece concludes with a final chord of D7.

## La Maria de les trenes (2)

56 G D7 G D7

64 G D7 G

72 D7 G D7

80 G D7 G A7

88

94 D7 G

100 D7 G D7

106 G D7 G D7

llargs curts

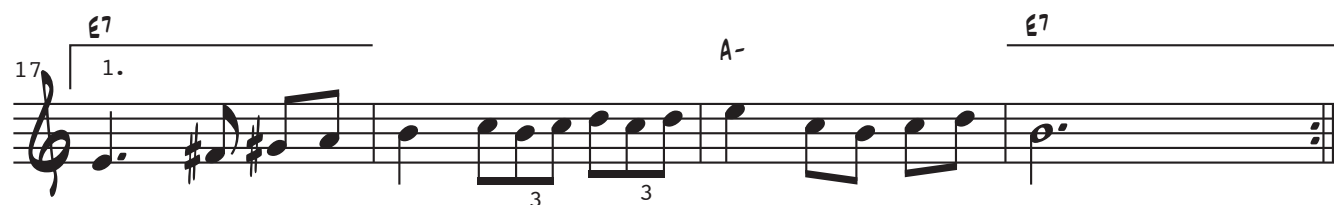
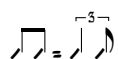
Detailed description: This is a musical score for a piece titled 'La Maria de les trenes (2)'. It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The score is divided into measures, with measure numbers 56, 64, 72, 80, 88, 94, 100, and 106 indicated at the start of their respective lines. Chord symbols (G, D7, A7) are placed above the staff to indicate harmonic accompaniment. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. Some notes are marked with an asterisk (\*), possibly indicating specific articulation or performance techniques. The score concludes with a double bar line and a repeat sign. The final two measures are labeled 'llargs' (long) and 'curts' (short), suggesting a variation in the ending.

# La Moixeranga – Toc – Algemesí



## La partida – vals – Veneçuela

# La principessa – Masurca – Mauricio Martinotti



## La punyalada – Tango –

Musical score for "La punyalada" in 2/4 time. The score consists of seven staves of music, each with a key signature of one sharp (F#) and a common time signature of 2/4. The melody is written in treble clef. The chords are indicated by letters above the staff: A-, E7, A7, D-, A-, E7, A-, A, B-, E7, A, B-, E7, A, D-, A-, E7, A-. The score includes repeat signs and first/second endings.

Staff 1: Measures 1-6. Chords: A-, E7.

Staff 2: Measures 7-13. Chords: A-, A7, D-, A-. First ending.

Staff 3: Measures 14-20. Chords: E7, A-, E7, A-. Second ending.

Staff 4: Measures 21-25. Chords: A, B-, E7.

Staff 5: Measures 26-31. Chords: A, B-. First ending.

Staff 6: Measures 32-36. Chords: E7, A.

Staff 7: Measures 37-42. Chords: D-, A-, E7, A-. Second ending.

## La vielha – Polca –

The musical score is written for a diatonic instrument, likely an accordion, in 2/4 time. It consists of four staves of music, each starting with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with frequent beamed sixteenth notes creating a lively, polka-like feel. Chords are indicated by letters above the staff: C, G7, F, and G7. The score includes repeat signs (double bar lines with dots) and first/second endings (marked 1. and 2.). The first ending leads back to an earlier part of the piece, while the second ending concludes the piece with a final chord and a double bar line.

5

10

14

## Le temps sur l'étang – Masurca / Vals a 5 –

Philippe Plard

Chords indicated in the score:

- Staff 1: A-, G, C, A-
- Staff 2: F, G, E7, A- (1.), A- (2.)
- Staff 3: G, A-, C, C/D, E7, G
- Staff 4: A-, E7, A- (1.), A- (2.)
- Staff 5: A-, G, C, A-
- Staff 6: F, G, E7, A- (1.), A- (2.)
- Staff 7: G, A-, C, C/D, E7, G
- Staff 8: A-, E7, A- (1.), A- (2.)



## Les fonts del Segre – Vals –

Josep Lizandra

4

8

12

16

20

23

C

F

G7

1.

2.

A-

F

E-

E-

2.

C

F

C

## Libiam ne' lieti calici – Vals –

Giuseppe Verdi

7

14

21

27

33

40

47

53

Chords: C, G7, F

Repeat signs: 1., 2.

# Limbo rock – Calipso –

Billy Strange i Jon Sheldon

4

8

12

Every limbo boy and girl  
All around the limbo world  
Gonna do the limbo rock  
All around the limbo clock  
Jack be limbo, Jack be quick  
Jack go unda limbo stick  
All around the limbo clock  
Hey, let's do the limbo rock

Limbo lower now  
Limbo lower now  
How low can you go

First you spread your limbo feet  
Then you move to limbo beat  
Limbo ankolimboneee,  
Bend back like a limbo tree  
Jack be limbo, Jack be quick  
Jack go unda limbo stick  
All around the limbo clock  
Hey, let's do the limbo rock

la la la...

Get yourself a limbo girl  
Give that chic a limbo whirl  
There's a limbo moon above  
You will fall in limbo love  
Jack be limbo, Jack be quick  
Jack go unda limbo stick  
All around the limbo clock  
Hey, let's do the limbo rock

Don't move that limbo bar  
You'll be a limbo star  
How low can you go

## Lo brisa-pè

Occitània

3

8

G D7 G

1. 2.

1. 2.

-Ont te'n vas, te'n vas Jan Maria  
 ont te'n vas, te'n vas de bon matin?  
 -Me'n vau a la vila cercar una filha  
 quand tòrni a l'ostal soi piètre coma un gal.

-Ont te'n vas, te'n vas Jan Maria  
 ont te'n vas, te'n vas de bon matin?  
 -Me'n vau a la picina nadar ambe la cosina  
 ne tòrni a l'ostal fièr coma un perdigal.

Ont te'n vas, te'n vas Jan Maria  
 ont te'n vas, te'n vas de bon matin?  
 -Me'n vau a la nòça faire la bamòcha  
 quand tòrni a l'ostal soi magre coma un gal.

# Mariana – Salt – Gasconha

The musical score is written in treble clef and consists of five staves. The first staff contains a single melodic line. The second staff begins with a measure rest (C) and is followed by a series of eighth and sixteenth notes. The third staff includes a first ending (1.) and a second ending (2.). The fourth staff features a G7 chord and a measure rest (C). The fifth staff includes a G7 chord and a measure rest (C), followed by a first ending (1.) and a second ending (2.).

## Marieta cistellera – Sardana curta –

The musical score is written for a diatonic instrument in 8/8 time. It consists of two systems, each with four staves. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. Chords G7 and F are indicated above the staff. The second system continues the melody and includes first and second endings. The score is marked with measure numbers 5, 10, and 14. The notation includes repeat signs and a final double bar line.

5 10 14

G7 G7 F G7

1. 2. 1. 2.

## Marusia – Ball trad. –

Ucraïna

5

9

13

17

21

25

## Marusia (dobles veus)

Musical score for Marusia (dobles veus), featuring a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The score consists of seven staves, each containing a sequence of notes and rests. Above the staff, there are three pairs of eighth notes with stems pointing upwards, followed by a series of chords labeled with letters: D-, A-, E, A-, D-, A-, E, A-, D-, A-, E, A-, G, C, D-, A-, D-, A-, E, A-, D-, A-, E, A-. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score ends with a double bar line.



## Marxa d'en Comare

Josep Jordana

The musical score is written for a diatonic instrument, likely a harmonica, in 2/4 time. It consists of eight staves of music, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29). The melody is primarily composed of eighth and quarter notes, with some rests and ties. Chords are indicated above the staff: C (C major), G7 (G dominant seventh), and F (F major). The score includes repeat signs (double bar lines with dots) and first/second endings (marked 1. and 2.). The key signature is one sharp (F#), and the time signature is 2/4.

## Marxa del Baridà

Josep Lizandra

Som d'aquí. són d'allà  
som la gent del Baridà  
Per fer gresca al primer crit  
i els darrers a tornar al llit.

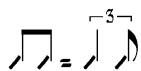
Ai noia noia, no em diguis que no.  
que tu no vols ballar amb mi aquesta nit,  
Ai noi noi noi, no et dic pas que no  
Que prou m'agrada la cançó.

## Marxa dels Falcons

Vilafranca del Penedès

## Masurca de sent Andiol

Provença - Occitània



5

10

14

1.

2.

3

G

E-

A-

D7

G

E-

A-

/D

G

G

/D

E-

A-

D7

G

E-

A-

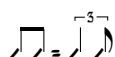
/D

G

G

# Maxurca del ball de gitanes de Castellar

Castellar del Vallès



Chords and measures indicated in the score:

- Staff 1: G7 (measures 1-2), C (measures 3-4), G7 (measures 5-6), F (measures 7-8)
- Staff 2: C (measures 9-10), G7 (measures 11-12), C (measures 13-14)
- Staff 3: G7 (measures 15-16), D- (measures 17-18), G7 (measures 19-20)
- Staff 4: C (measures 21-22), E7 (measures 23-24), A- (measures 25-26)
- Staff 5: F (measures 27-28), C (measures 29-30), G7 (measures 31-32), C (measures 33-34), G (measures 35-36)
- Staff 6: D7 (measures 37-38), G (measures 39-40), C (measures 41-42), G (measures 43-44)
- Staff 7: D7 (measures 45-46), G (measures 47-48), G7 (measures 49-50), C (measures 51-52)
- Staff 8: G7 (measures 53-54), F (measures 55-56), C (measures 57-58), G7 (measures 59-60), C (measures 61-62)

## Melodia romanesa

del repertori d'Akiva Ben Horin

Chords: A- D- G C E7

5 A- D- G E7 A-

9 A- C E- E7

13 D- A- F E7 A-

# Nans nous de la Patum – Toc –

Berga

5

10

14

19

24

1.

2.

1.

2.

## Nans vells de la Patum – Toc – Berga

Musical score for 'Nans vells de la Patum – Toc – Berga'. The score is written in treble clef, 3/4 time, and consists of 33 measures. The key signature is one flat (B-flat). The score is divided into eight systems, each starting with a measure number (5, 10, 15, 19, 24, 29, 33). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and repeat signs. Chord symbols (F, G7, D-) are placed above the staff at specific measures. The score includes first and second endings, indicated by '1.' and '2.' above the staff. The final measure (33) ends with a double bar line.

Chord symbols: F, G7, D-.

Measure numbers: 5, 10, 15, 19, 24, 29, 33.

First and second endings are marked with '1.' and '2.' above the staff.



# Neska zaharrak – Arin-arina –

Euskal Herria

The musical score is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The chords indicated above the staff are G and D7. The score includes various musical notations such as triplets (marked with a '3'), first and second endings (marked with '1.' and '2.'), and repeat signs (double bar lines with dots). The piece concludes with a final chord on the sixth staff.

## Nyacres – Glosa –

Empordà

Musical score for Nyacres – Glosa – Empordà, written in treble clef and 2/4 time. The score consists of four staves, each containing a melodic line with various chords indicated above the notes.

Staff 1: Measures 1-4. Chords: C, G7, C.

Staff 2: Measures 5-8. Chords: F, C, F, C, G7.

Staff 3: Measures 9-12. Chords: C, G7, C, G7, C.

Staff 4: Measures 13-16. Chords: G7, C, G7, C. The final measure (16) features a long note with a slur over it, followed by a double bar line.

## Paquito el xocolatero – Pasdoble –

G. Pascual

The musical score is written in treble clef, 2/4 time. It consists of 32 measures, divided into eight staves of four measures each. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and triplets. Dynamic markings include 'f' (forte) and 'c' (crescendo). The score is marked with measure numbers 5, 10, 15, 20, 25, and 30. The first measure is marked with a 'c' (crescendo). The score ends with a double bar line.

## Paquito xocolatero (2)

35

40

45

50

55

60

65

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music, each starting with a measure number (35, 40, 45, 50, 55, 60, 65). The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). Above the staves, there are letters (G, C, F, E) and numbers (3) indicating specific notes or measures. The music is characterized by its diatonic nature and includes several triplet markings.

# Paquito xocolatero (3)

70 F

75 C

80 G

85 C

90 F

96 1. 2.

## Pasoble d'en Tosquiets

Àngel León, Tosquiets

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of eight staves of music. The key signature is one sharp (F#), indicating the key of D major. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together in groups. Chord symbols are placed above the staff at specific points: A- (first staff), F, G, E7, A- (first staff); D-, C, G, F, E7 (second staff); A-, E7, A- (third staff); G, F, E7 (fourth staff); C, G7 (fifth staff); C (sixth staff); C7, F (seventh staff); and C, G7, C (eighth staff). The piece concludes with a double bar line and repeat dots.

## Pasdoble de l'Estevet Ubach

Musical score for Pasdoble de l'Estevet Ubach, featuring a single melodic line in treble clef. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, and 30 indicated. Chords are marked above the staff: C, D-, G7, F, G7, C, A-, D-, G7, C, F, G7, C. The score includes first and second endings (1. and 2.) and a final double bar line.

## Passi-ho bé – Marxa –

Musical score for 'Passi-ho bé – Marxa' in 2/4 time, featuring a diatonic melody and various chords.

The score is written on six staves, each containing a line of music. The key signature is one flat (B-flat), and the time signature is 2/4.

Chords and markings above the staves include:

- Staff 1: **A** (first ending),  $\text{C}$
- Staff 2:  $\text{G}^7$ ,  $\text{C}$ ,  $\text{C}^7$
- Staff 3:  $\text{F}$ ,  $\text{C}$ ,  $\text{G}^7$ ,  $\text{C}$
- Staff 4: **B** (second ending),  $\text{G}^7$ ,  $\text{C}$ ,  $\text{G}^7$
- Staff 5:  $\text{C}$ ,  $\text{G}^7$ ,  $\text{C}$
- Staff 6:  $\text{F}$ ,  $\text{G}^7$ ,  $\text{C}$  (1.),  $\text{C}$  (2.)

Measure numbers 5, 11, 17, 23, and 29 are indicated at the beginning of their respective staves. The score includes first and second endings at the final measure of the sixth staff.



# Patim – Vals –

Carles Belda

Chord progression for "Patim – Vals –" by Carles Belda:

Chords: D-, D-/A, D-, D-/A, G-, C, C/E, F, A7

Measure numbers: 9, 18, 26, 34, 42, 50, 58

Chord progression for measures 9-17: D-, D-/A, D-, D-/A, G, A7, D-, 1., 2.

Chord progression for measures 18-25: D-, D-/A, D-, D-/A, D-, E, A7, A7/E

Chord progression for measures 26-33: D-, D-/A, D-, D-/A, E, A7, D-

Chord progression for measures 34-41: C, C/E, F, A7, D-, D-/A

Chord progression for measures 42-49: C, C/E, F, A7, D-

Chord progression for measures 50-57: C, C/E, F, A7, D-, D-/A

Chord progression for measures 58-65: C, C/E, F, A7, D, F, A, D-

rit.

## Perdiueta novelleta – Glosa –

Cantada per Carme Salades, Organyà

The musical score is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a common time signature 'C' and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with a G7 chord indicated above the staff. The second staff starts at measure 5 and includes a first ending (1.) and a second ending (2.). The third staff starts at measure 10 and includes a G7 chord. The fourth staff starts at measure 14 and also includes a first ending (1.) and a second ending (2.).

Perdiueta novelleta  
que a la muntanya canteu.  
Baixeu a la terra plana  
i als tristos aconsoleu.

A l'amo d'aquesta casa  
un do li vull demanar.  
Si em vol donar una filla  
que aquest any em vull casar.

Boniqueta en sou minyona  
tant amb llum com sense llum.  
Pareixeu una roseta  
collida en el mes de juny.

No demano la més xica  
ni tampoc la més gran.  
Com sóc mosso de soldada  
prendré la que em donaran.

No canto per la més xica  
ni tampoc per la més gran.  
Canto per la mitjancera  
que és flor del romeral.

## Pericon de l'Estevet Sastre

7

12

17

21

25

31

1.

2.

## Polca d'en Lizandra

Josep Lizandra

Polca d'en Lizandra by Josep Lizandra. The score is written in 2/4 time and consists of four staves. The first staff starts with a common time signature 'C' and a G7 chord. The second staff starts with a measure rest '5' and a G7 chord. The third staff starts with a measure rest '9', an F chord, and a G7 chord. The fourth staff starts with a measure rest '13', an F chord, and a G7 chord. The score ends with a double bar line.

## Polca d'ours

Occitània

The musical score for "Polca d'ours" is written in 2/4 time and consists of four staves of music. The melody is diatonic and features a sequence of notes: A, G, A, G, A, G, A, G, A, F, G, A. The notes are marked with letters above the staff: A- (half note), G (quarter note), A- (half note), G (quarter note), A- (half note), G (quarter note), A- (half note), G (quarter note), A- (half note), F (quarter note), G (quarter note), and A- (half note). The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The melody is written in a single system with four staves, each containing a measure of music. The notes are marked with letters above the staff: A- (half note), G (quarter note), A- (half note), G (quarter note), A- (half note), G (quarter note), A- (half note), G (quarter note), A- (half note), F (quarter note), G (quarter note), and A- (half note). The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The melody is written in a single system with four staves, each containing a measure of music.

## Pòlca de Mirapéis

Occitània

Two staves of musical notation for the piece "Pòlca de Mirapéis". The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains measures 1 through 5, with a repeat sign at the end of measure 5. Above the staff, the chords G and D7 are indicated. The second staff contains measures 6 through 10, with a repeat sign at the end of measure 10. Above the staff, the chords G and D7 are indicated. The notation includes eighth and sixteenth notes, rests, and repeat signs.

## Polca del ball de gitanes de St. Celoni

Vallès

Musical score for "Polca del ball de gitanes de St. Celoni" in G major, 2/4 time. The score consists of eight staves of music. Chords and accidentals are indicated above the notes.

Staff 1: Measures 1-6. Chords: G, D7.

Staff 2: Measures 7-12. Chords: G, D7.

Staff 3: Measures 13-18. Chords: G, E- (with double flat on E).

Staff 4: Measures 19-24. Chords: A- (with double flat on A), E- (with double flat on E), G, D7, G.

Staff 5: Measures 25-30. Chords: E- (with double flat on E), A- (with double flat on A), E- (with double flat on E), G, D7.

Staff 6: Measures 31-36. Chords: G, D7, G, G7, C, G7.

Staff 7: Measures 37-42. Chord: C.

Staff 8: Measures 43-48. Chords: G7, F, C, G7, C.

## Polca doudlebska

Txèquia

Chords indicated: G, D7, G F1, D7, G, D7, G.

Measure numbers: 5, 10, 15, 23, 31, 39.

First ending: 1. (measures 10-11), 2. (measures 10-11).

Second ending: 217. (measures 10-11).



## Polca piqué 1

Acord  
Baix

G D7

5

G G  
1. 2.

10 D7

14 G G  
1. 2.

## Polca piqué 2

The musical score for "Polca piqué 2" is written in G major (one sharp) and 2/4 time. It consists of four staves, each containing four measures of music. The first staff begins with a repeat sign. Chord symbols G, D7, and G are placed above the first, third, and fourth measures of the first staff, and above the second, fourth, and fifth measures of the second staff. The third and fourth staves also feature D7 and G chord symbols above their respective measures. The score concludes with a double bar line and repeat dots at the end of the fourth staff.

## Pop goes the weasel – Giga – Anglaterra

Half a pound of tuppenny rice,  
half a pound of treacle.  
that's the way the money goes,  
Pop! goes the weasel.

Every night when I get home  
the monkey's on the table,  
take a stick and knock it off,  
Pop! goes the weasel.

# Quan arriba el bon Temps – Sardana curta –

Daniel Violant

1. 2.

1. 2.

1. 2.

1. 2.

contrapunt

A- E7

## Reel irlandès

A-

G

3 A- G A- G A-

6 A- G A- 1.

9 G A- F 2. E- A-

## Rondèu de Samatan

Gasconha, Occitània

Sheet music for the song "Rondèu de Samatan" in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. The melody is written in treble clef. Chord symbols G and D7 are placed above the staff. The piece concludes with a first ending (1.) and a second ending (2.).

5

9

1. 2.

# Rondèu de suber Albèrt

Gasconha, Occitània

## Rondèu de Trinhac

Occitània

1 A- G

3 A- G E-

5 A- G

7 A- G E-

9 C G D C

11 E- F G A-

13 C G D C

15 E- F G A-



## Rumba de Camilo

Camilo Ronzano. Aragó

4

8

12

16

21

## Rumba de Picasso

Marcel Casellas

1 G D7

5 G

9 C E A

13 D7 G D7 G

17 C E D7 G

21 C E D7 G

## Sans souci – Fox –

Max Havart

5

10

15

20

25

31

Chord symbols: D7, G, C, D7, G, A7, D7, G, G7, C, G, A7, D7, G, A7, D7, G, G, C, G, D7.

## Sans souci (2)

37 *G* *D7* *E-7*

43 *A7* *D* *D-7* *G+* *C*

49 *D7* *G7* *C* *G7* 1.

55 *C* 2. *C7* *F* *C*

61 *D7* *G7* *C*

67 *D7* *G7* *C* *C7*

73 *F-b* *C* *C* *G7* *C*

The musical score is written for guitar in G major (one sharp). It consists of seven staves of music. The first staff (measures 37-42) features a diatonic pedal point on G, with chords G, D7, and E-7. The second staff (measures 43-48) continues the pedal point with chords A7, D, D-7, G+, and C. The third staff (measures 49-54) includes a first ending (1.) with a repeat sign. The fourth staff (measures 55-60) includes a second ending (2.) with a repeat sign. The fifth staff (measures 61-66) continues the pedal point with chords D7, G7, and C. The sixth staff (measures 67-72) includes a C7 chord. The seventh staff (measures 73-78) concludes the piece with a F-b chord and a final C7 chord.

## Sardana curta de Calaf

Alta Segarra

Chords: G D7 G A- D7 G

5 D7 G A- D7 G G

10 E- A- G D E-

15 A- G D E- E-

1. 2.

## Scottish du stockfish – Xotis –

Ad Vielle que Pourra

Nous étions partis pour pêcher du hareng,  
 hissez les voiles et serrez les haubans,  
 nous étions partis pour pêcher du hareng,  
 adieu ma femme et à nous les Grands Bancs.

Adieu ma femme et mes enfants,  
 pensez à moi, moi qui vous aimait tant!  
 adieu ma mère et mes parents,  
 priez pour moi car il est encore temps!

Un soir de tempête, de vague et de grand vent,  
 voilà-t-y pas qu’j’entends des hurlements.  
 c’était l’Capitaine qu’était dev’nu dément,  
 un nœud coulant mit fin à son tourment.

On me dit alors: prends donc le commandement  
 de not’ vaisseau en proie aux éléments.  
 j’m’agrippe à la barre, jette un coup d’œil au sextant,  
 on y arrivera, j’vous en fais le serment !

## Ses corregudes – Marxa – Mallorca

## Set salts – Salt –

Zazpi jauzi – Euskal Herria

Sèt sauts – Occitània

9

17

25

33

41

	Occitan	Euskera
1	un	bat
2	dos	bi
3	tres	hiru
4	quatre	lau
5	cinc	bost
6	sièis	sei
7	sèt	zazpi



# Swannanoa waltz – Vals –

Rayna Gellert

## Talijansza

Goran Bregović

Musical score for "Talijansza" by Goran Bregović. The score is written in treble clef, 3/4 time, and consists of 37 measures. The key signature is one flat (B-flat). The score includes various chords and melodic lines, with some measures containing triplets.

Chords and melodic lines are indicated above the staff:

- Measures 1-4: E7, A-
- Measures 5-8: E7
- Measures 9-12: A-
- Measures 13-16: D-
- Measures 17-20: E7, A-
- Measures 21-24: D-, A-, E7, A-
- Measures 25-28: F, C
- Measures 29-32: F, D-, A-, Bb
- Measures 33-36: F, G-, C, F

## Tarantella maggiore-minore

F. Giannattasio

Musical score for Tarantella maggiore-minore by F. Giannattasio. The score is in 8/8 time and consists of 32 measures. It features a diatonic pedal point (pedrol) and a vendrell (trill). The key signature is one sharp (F#). The score is divided into sections A, B, C, and D. Section A (measures 1-8) starts with a key signature change to one sharp. Section B (measures 9-16) continues the melody. Section C (measures 17-24) introduces a new melody. Section D (measures 25-32) features a key signature change to two sharps (F# and C#). The score includes various chords (A-, E7, G, D7) and a key signature change at measure 25.

## Tarantel·la maggiore-minore (2)

Musical score for Tarantel·la maggiore-minore (2), measures 37 to 66. The score is written in treble clef with a key signature of one sharp (F#). The melody is accompanied by chords and includes repeat signs and first/second endings.

Measures 37-40: Chords E, D7, G.

Measures 41-44: Chords D7, G.

Measures 45-48: Chords D7, G.

Measures 49-52: Chords D7, G.

Measures 53-56: Chords F, E7, A-, E7.

Measures 57-60: Chords A-, G (1. ending), G (2. ending).

Measures 61-64: Chords G, D7, G.

Measures 65-66: Chords D7, G (1. ending), G (2. ending).

## Tarantella zingaresca

Itàlia

1. G D7 G

5. D7 1. G 2. G

10. D7 G

15. D7 1. G 2. G

20. D7 G

25. D7 1. G 2. G

29. D7 G

33. D7 1. G 2. G

## Toc de castells

The musical score for 'Toc de castells' is written in treble clef with a key signature of one sharp (F#). The piece is divided into measures, with measure numbers 4, 7, 11, 15, 18, and 22 marked at the beginning of their respective lines. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) and a trill (marked with a trill symbol and 'tr.'). A repeat sign is present in measure 11. The score concludes with a final measure in 2/4 time.

## Toc de castells (2)



## Toc de vermut – Marxa –

Sheet music for "Toc de vermut – Marxa" in 2/4 time. The score is written on a single treble clef staff and consists of 32 measures. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chords are indicated by letters above the staff: C (C major), G7 (G dominant seventh), D7 (D dominant seventh), and G (G major). The score is divided into six systems, with measure numbers 6, 12, 18, 23, and 28 marking the beginning of each system. The piece concludes with a double bar line at the end of the 32nd measure.



## Tocates instrumentals de jota

País Valencià

The musical score is written for a diatonic instrument, likely a diatonic harp or similar, in the key of G major (one sharp) and 3/4 time. It consists of six systems, each with two staves. The first system is marked with a circled 'A' and a 'G7' chord. The second system is marked with a circled 'B' and a 'G7' chord. The third system is marked with a circled 'C' and a 'G7' chord. The fourth system is marked with a circled 'D' and a 'G7' chord. The fifth system is marked with a circled 'E' and a 'G7' chord. The sixth system is marked with a circled 'F' and a 'G7' chord. The score includes various musical notations such as eighth notes, quarter notes, and triplets.

## Tocates de jota (2)

The musical score is divided into three systems, each consisting of two staves. The first system is in E major (indicated by a box with 'E'), the second in F major (indicated by a box with 'F'), and the third in G major (indicated by a box with 'G'). Each system begins with a key signature box and a repeat sign. The first staff of each system contains a key signature box, a repeat sign, and a G7 chord symbol. The second staff of each system contains a key signature box, a repeat sign, and a G7 chord symbol. The music is written in 3/4 time and features eighth and sixteenth notes, triplets, and slurs.

# Tocates de jota (3)

First system of musical notation for the first piece. It consists of two staves. The top staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The first measure is marked with a circled '1'. The melody features eighth and sixteenth notes, with a fermata over the final measure. The bottom staff continues the melody with similar rhythmic patterns, ending with a double bar line.

Second system of musical notation for the first piece. It consists of two staves. The top staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The first measure is marked with a circled '1'. The melody features eighth and sixteenth notes, with a fermata over the final measure. The bottom staff continues the melody with similar rhythmic patterns, ending with a double bar line.

Third system of musical notation for the first piece. It consists of two staves. The top staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The first measure is marked with a circled '1'. The melody features eighth and sixteenth notes, with a fermata over the final measure. The bottom staff continues the melody with similar rhythmic patterns, ending with a double bar line.

## Tres i tres – Cançó – Cançó

Musical score for "Tres i tres – Cançó – Cançó". The score is written in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of 23 measures across 10 staves. The melody is written in a diatonic style. The score includes repeat signs and first/second endings. Chord symbols E-, A-, D-, G-, and C- are placed above the first, fourth, seventh, tenth, and thirteenth measures respectively. The piece ends with a double bar line and repeat dots.

Tres i tres i tres fan nou  
 nou i tres fan dotze.  
 Dotze i tretze vint-i-cinc  
 ai vés qui ho diria.

## Tri maligorn – An dro – Bretanya

Two systems of musical notation for the piece 'Tri maligorn – An dro – Bretanya'. The first system consists of a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music, with chords G, D7, G, and D7 written above. The bass staff contains a continuous eighth-note accompaniment. The second system is marked with a '5' at the beginning of the treble staff. It also consists of a treble staff and a bass staff. The treble staff contains four measures of music, with chords G, D7, G, and D7 written above. The bass staff continues the eighth-note accompaniment.

# Tzadik katamar – Ball trad. – Israel

1. 2. 1. 2.

צָדִיק כְּתָמָר יִפְרָח כְּאֶרֶז בְּלִבָּנוֹן יִשְׁגָּה.  
 שְׁתוּלִים בְּבֵית יי. בְּחֲצֹרוֹת אֱלֹהֵינוּ יִפְרִיחוּ.  
 עוֹד יִנוּבּוֹן בְּשִׁיבָה דְּשָׁנִים וְרַעֲנָנִים יִהְיוּ.  
 לְהַגִּיד כִּי יֵשֶׁר יי צוּרֵי וְלֹא עוֹלָתָהּ בּוֹ

# Un soir – Vals – Auvèrnhia

Musical score for "Un soir – Vals – Auvèrnhia" in 3/4 time. The score is written for a diatonic instrument and includes various chords and repeat signs.

Chords indicated above the staff:

- Measures 1-4: C, G7, C, E-
- Measures 5-8: A-, D-, E-, G/D, C
- Measures 9-12: G, D-, F (1st ending), F
- Measures 13-16: G, G7, A, D7, G (2nd ending)
- Measures 17-20: G7, C, G7, A-, E-
- Measures 21-24: F, G7, C, G7
- Measures 25-28: A-, E-, F, G7, C

The score includes repeat signs and first/second endings at measures 12 and 16.

## Valse à Ollu

Alain Ollu

The musical score is written for a diatonic harmonica in 3/4 time, featuring a single melodic line on a treble clef staff. The key signature is one flat (B-flat major or D minor). The piece consists of 13 measures, organized into four systems. Chord symbols (A-, F, G, E-) are placed above the staff to indicate the harmonic structure. The melody is characterized by eighth and sixteenth notes, with a repeat sign at the end of the first system. The final system includes a first and second ending, with the second ending leading back to the beginning of the piece.

Measure 1: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 2: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 3: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 4: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 5: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 6: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 7: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 8: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 9: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 10: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 11: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 12: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Measure 13: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
First ending: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).  
Second ending: A- (quarter note), F (quarter note), G (quarter note), E- (quarter note).



Yann Tiersen

1 D- A- D- A-

5 F C F C

9 D- A- D- A-

13 F C F C

17 D- A- D- A-

21 F C F C

25 D- A- D- A-

29 F C F C

## Vals d'Amélie (2)

The musical score for 'Vals d'Amélie (2)' is written for a diatonic instrument, likely a harmonica, in treble clef. The piece is in 3/4 time and consists of 57 measures. The notation includes various musical symbols such as chords, melodic lines, and rests. The score is divided into seven systems, each starting with a measure number (33, 37, 41, 45, 49, 53, 57). Above the staff, there are labels for chords: D- and A- in measures 33, 37, 41, 45, 49, and 57; and F and C in measures 34, 38, 42, 46, 50, and 54. The piece concludes with a double bar line at the end of measure 57.

## Valse triste

The musical score for "Valse triste" is written in 3/4 time and features a diatonic harmonica melody. The score is divided into five systems, each with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a slow, waltz-like tempo and a melancholic mood.

The score includes the following measures and chord markings:

- Measures 1-8: Chord markings A- and G.
- Measures 9-16: Chord markings F, G, and E-.
- Measures 17-24: Chord markings A- and G.
- Measures 25-32: Chord markings F, G, and E- (first ending).
- Measures 33-36: Chord markings E- (second ending) and A-.

The score concludes with a double bar line and repeat signs at the end of the final system.

## Valset valencià

País Valencià

9

17

26

G7

C

G7

C

1. 2.

1. 2.

1. 2.

5

10

15

1. 2.

1. 2.

C G7

## Xotis d'en Jaumet Xic

Measures 1-13 of the musical score for Xotis d'en Jaumet Xic. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: G (measures 1-2), D7 (measures 3-4), G (measures 5-6), D7 (measures 7-8), G (measures 9-10), and G7 (measures 11-12). Measure 13 ends with a double bar line and repeat dots.

Measures 14-18 of the musical score for Xotis d'en Jaumet Xic. The score is written in treble clef with a key signature of one sharp (F#). The melody consists of quarter notes. Chord symbols are placed above the staff: G (measure 14), D7 (measure 15), G (measure 16), G7 (measure 17), and C (measure 18). Measure 19 starts with a new line of music, with chord symbols C (measure 19), G7 (measure 20), C (measure 21), D7 (measure 22), and G (measure 23).

## Xotis mexicà

## Annex 1 - Propostes de digitació per a l'acordió diatònic

Tal i com defineix el seu nom, l'acordió diatònic disposa les notes seguint l'escala diatònica. Cada botó és bisonor.

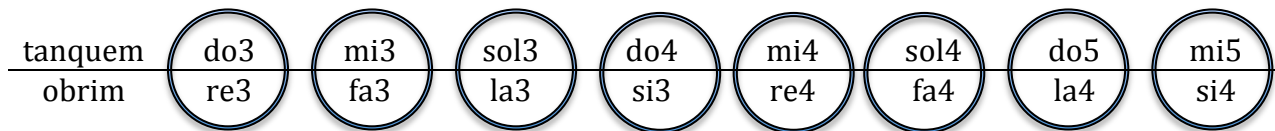
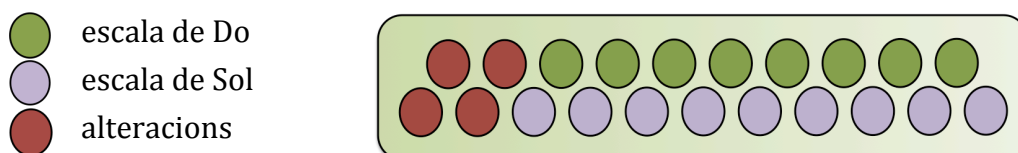
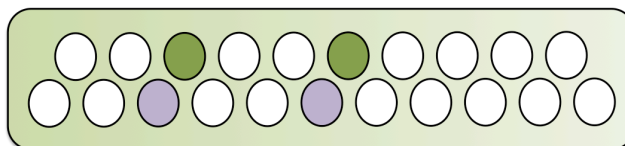


fig. 1 Disposició de les notes en l'escala de Do major. Com podem observar, les relacions entre octaves són diferents.

L'estructura més comuna és la d'un acordió de dues fileres afinades entre elles en una relació de 4a justa com ara sol-do. Les notes que no formen part d'aquestes escales les situem a un extrem del teclat.

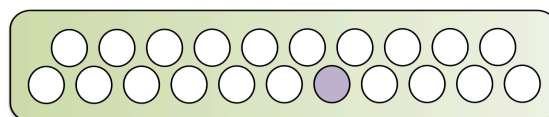


A partir d'aquest esquema definim quatre **botons de referència** que són el do3 i el do4 a la tonalitat de do i el sol2 i el sol3 a la tonalitat de sol.



Definim també quatre **posicions bàsiques** a partir d'aquets botons de referència. Les anomenem do3, do4, sol2 i sol3, que és la nota que trobem si tanquem la manxa. Per situar la mà en aquesta posició col·loquem l'índex en un dels botons de referència i la resta de dits en els botons continus. El dit polze no el fem servir per accionar botons ja que el necessitem per establir l'acordió si volem tocar amb una bona sonoritat.

En el cas que canviem de posició mentre estem tocant anomenarem la nova posició per la nota on tindrem situat el dit índex.



posició de si

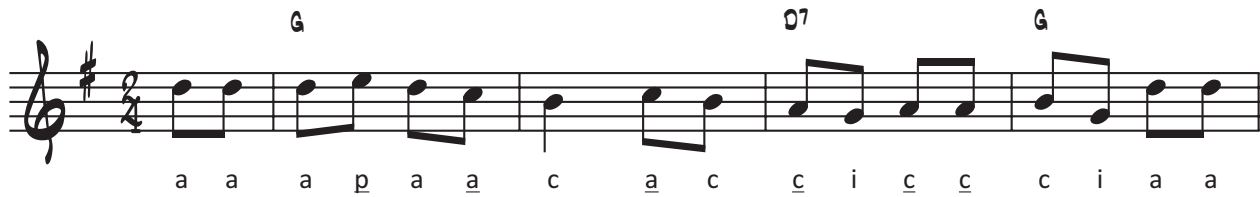
En aquesta secció anomenem els dits per la inicial del nom: índex (i), cor (c) anular (a) i petit (p). A més a més, quan la manxa sigui obrint aquesta lletra estarà subratllada.

### Melodies sense desplaçament

Són melodies que podem tocar sense necessitat de canviar la posició bàsica amb la que hem decidit tocar la cançó. Utilitzem una sola fila mentre busquem les notes obrint i tancant la manxa i en cap cas els dits canvien de botó.



10 pometes té el pomer. Situem l'índex a la posició de sol3 i comencem la tonada amb el dit anular.

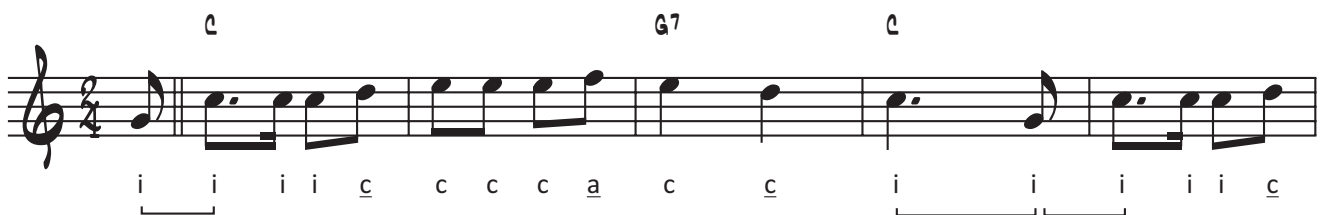


Si toquem la cançó en la tonalitat de do en la posició do4 la digitació és la mateixa però canvia si ho fem a les octaves greus.

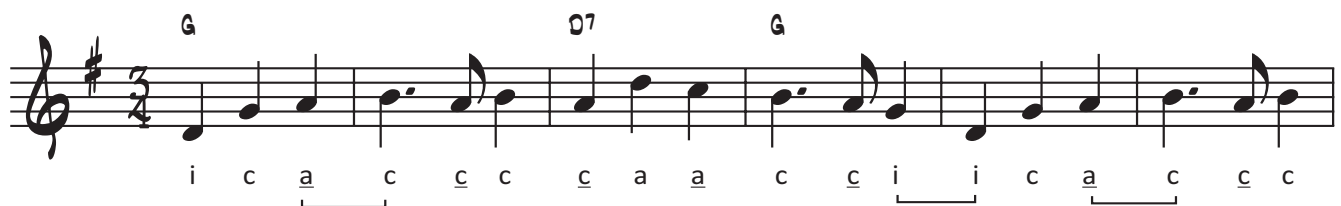
### Desplaçament en una fila

Comencem tocant a una posició i ens desplacem a la posició del costat. Hem de tenir en compte on som i on volem anar.

- *El ball de la civada*. La tocarem a l'octava superior. Comencem a la posició de sol3 (atenció! estem en la tonalitat de do) i anem a la posició de do4.



- *Gala de Campdevàrol*. Passem de re3 a sol3.



- *Tocata de Jota*. Comencem a la posició de do3 i entre el mi i el fa canviem a la posició de mi3.



**Doble desplaçament**

Podem desplaçar-nos dues posicions en un sol moviment amunt o avall.

*Carnaval de Lanz.*

i c a c c a p c i a c c a p

**Creuament**

Cada dit té assignat dos botons (un a cada filera) de tal forma que la mà no es desplaça per la botonera verticalment. En aquest cas podem buscar la direcció de la manxa que coincideixi amb l'acord o bé la que vagi millor per la digitació o el fraseig.

*Jota amorosa.*

a i c c i a i c c i a c a c i i c c

*Himne de Riego.*

i i c i a c c c c a i a a a i c a a a i c a c i i

**Manxa canviada per fraseig**

De vegades anem a buscar una o diverses notes en un sentit diferent al de l'acord que hi hauria d'haver per tal d'executar el passatge amb més continuïtat.

*Ball del cercavila de Salàs.* El mi del primer compàs el fem obrint i així la frase queda més lligada.

c a p a i a i c a i c c i c c i

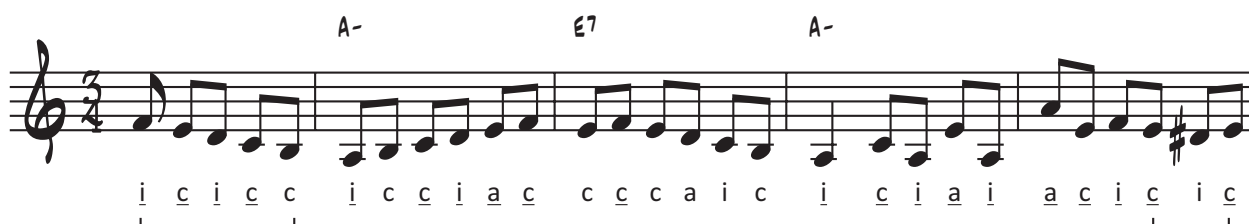
### Desplaçament en dues files

A l'octava superior podem desplaçar-nos verticalment pel teclat pivotant amb els dits índex i anular però si ens desplaçem per l'octava inferior normalment ens desplaçarem pivotant amb els dits índex i cor.

*Ball del cercavila de Salàs.* Desplaçament a l'octava superior. Comencem a la posició de si i anem a la de sol.



*La partida.* Desplaçament a l'octava inferior.



### Rebot

Si hem de digitar el mateix botó diverses vegades seguides podem anar canviant de dit i així sonarà més nítid. Les combinacions poden ser índex-cor o cor-anular. És important acabar el rebot a la posició d'arribada.

*Ball de panderos de Vilafranca.* El punt d'arribada del primer rebot és un mi tancant amb el dit cor.



Una forma de trobar la digitació d'un rebot és buscar primer la digitació sense doblar la nota i després doblant-la.

*El Rogle.*



### Terceres

La digitació de les tercers la farem respectant la posició on ens trobem.

*Xotis d'en Jaumet Xic.*

ca ca ca ca ca ca ic ca ip ip ip ip ip ca ip ip ip ip ip ca ca ic ca ca ic

### Sextes i octaves

Hi ha tantes formes de digitar les sextes i les octaves com acordionistes. Proposo de fer servir l'índex-anular tancant i índex-petit obrint com a regla general quan toquem botons de la mateixa filera. Podeu mirar l'article sobre tercers i sextes del número 1 de LA BOTONERA.

*Dus. Sextes*

c c i i i ip ic ip c c i i c a a c a c c

*La Galeta. Octaves*

ia ia ia ip ip ip ip ica ica ica

### Alteracions

Per anar a buscar les alteracions ho farem amb els dits índex i anular encara que de vegades ens trobem obligats a fer altres digitacions.

*Amparito Roca.*



*Libiam ne' lieti calici.*



### Pedals

Els pedals els digitarem pivotant amb el mateix dit.

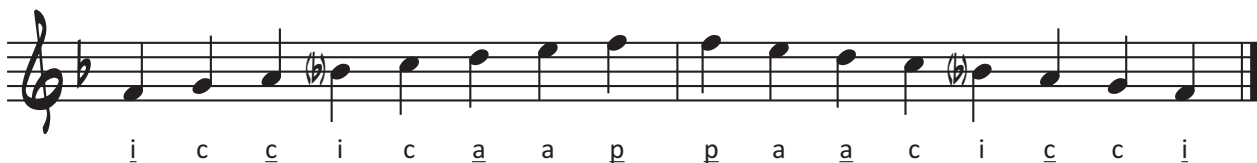
*Es Jaleo.* En aquest cas pivotem sobre l'índex.



### Digitacions en tonalitat poc usuals

Les tonalitats poc usuals també tenen uns patrons més o menys estables. Si els busques els trobaràs!

Digitació bàsica de Fa Major. La podem buscar bàsicament a la fila de dins.



Digitació bàsica de Re Major. La podem buscar bàsicament obrint la manxa.



## Annex 2 – Classificació per gèneres

### An dro

An anglezed bonetoù ruz  
Tri maligorn

### Arin-arina

Eztia  
Neska zaharrak

### Baião

Forró do seu zezú

### Ball pla

Ball pla de Lladurs  
Ball pla de Sort

### Ball tradicional d'arreu

Carnaval de Lanz (Euskal Herria)  
Conxinxina (Dinamarca)  
Dansa de Macedònia  
Die woaf (Àustria)  
Djacko kolo (Balcans)  
Dynamo horo (Bulgària)  
Gerakina (Grècia)  
Hassapiko apro (Grècia)  
Hassapiko nostàlgic  
La petite boîte (Rússia)  
Lo brisa-pè (Occitània)  
Marusia (Ucraïna)  
Água leva ó regadinho (Portugal)  
Talijsan (Bosnia)  
Tzadik katamar (Israel)

### Ball tradicional dels Països

#### Catalans

Ball de cascavells de Cardona  
Ball de Sant Ferriol  
Dansa de les espies  
El rogle  
Els Nyitus  
Gala de Campdevàrol  
L'estapera  
L'hereu Riera

### Biribilketa

Beti eskamak kentzen  
Ikusi mendizaleak

### Bolanger

La Bolanger

### Bolero

Bolero de l'amor  
Bolero de ses dues voltes  
Bolero de Santa Maria  
Bolero mallorquí

### Borreia

Bourrée croissée  
Bourrée des grandes poteries

### Borreia de tres temps

Borrèia daus amoròs  
Borrèia de Roiat  
Enlai dins lo ribatèu

### Calipso

Limbo rock

### Cançó

10 pometes té el pomer  
Bella ciao (Itàlia)  
Cada dia al dematí  
El gegant del pi  
El poll i la puça  
Els nens del Pireu (Grècia)  
Himne del Barça  
Jan petit (Occitània)  
Katiuixa (Ucraïna)  
La Balanguera  
Tres i tres

### Corrido

Adelita

### Fandango

Fandango nou  
Fandango pollencí  
L'amo de son Carabassa

### Fandango basc

Albztur  
Etxebitarte

### Fox

Sans souci

### Giga

Jig de Tony Hall  
Pop goes the weasle

### Glosa

Corrandes de Beget  
Eres perdiueta  
Garrotín  
Nyacres  
Perdiueta novelleta

### Havanera

Jo en tinc un oncle a l'Havana

### Java

Java musette  
La java bleue

### Jota

Ball de panderos de Vilafranca  
Es jaleo de Ferreries  
Jota amorosa  
Jota de veremar  
Tocates instrumentals de jota

### Lambada

La lambada

### Madison

Franches connexions

**Marxa**

2 i 15

A la festa

Aquest matí em quedo al llit

Ball de cercavila

Ball de nocs d'Arenys de

Munt

Cercle de gala

Correbous

Entrada dels gladiadors

Es caulets

Galop infernal

Himne de Riego

Joan del Riu

Marxa d'en Comare

Marxa del Baridà

Marxa dels Falcons

Passi-ho bé

Ses corregudes

Toc de vermut

**Masurca**

La ciapa russa

La discrette

La faurilha

La principessa

Le temps sur l'étang

Masurca de Sent Andiol

Maxurca del ball de gitanes de

Castellar del Vallès

Varsovienne

**Pasoble**

A Vilafranca

Amparito Roca

Cueta

El patumaire

Paquito el xocolatero

Pasoble d'en Tosquiets

Pasoble de l'Estevet Ubach

**Pericon**

Pericon de l'Estevet Sastre

**Polca**

Cotula

La vielha

Polca d'en Lizandra

Polca d'ours

Pòlca de Mirapéis

Polca de Sant Celoni

Polca doudlebska

**Polca piqué**

Era pòlca piqué

Polca piqué 1

Polca piqué 2

**Reel**

Reel irlandès

**Rondeu**

Rondèu de Samatan

Rondèu de suber Albèrt

Rondèu de Trinhac

**Rumba**

38/42

Bruno

Cúmbia del diatònic

La galeta

Rumba de Camilo

Rumba de Picasso

**Salt**

Hegi

Mariana

Set salts

**Sardana**

Introit

L'Empordà

La Maria de les trenes

**Sardana curta**

Bon dia Elionor

Marieta cistellera

Quan arriba el bon temps

Sardana curta de Calaf

**Tango**

Adiós muchachos

La punyalada

**Tarantel·la**

Tarantella maggiore-minore

Tarantella zingaresca

**Toc**

Ball de l'Àliga de la Patum

Els Plens de la Patum

Gegants de Morella

La moixeranga

Nans nous de la Patum

Nans vells de la Patum

Toc de castells

**Vals**

A la Ballarúsca

Cielito lindo

El gall negre

El gitanillo

El meu capell té tres puntes

En avant blonde

L'estaca

L'oliveira

La partida

Les fonts del Segre

Libiam ne' lieti calici

Patim

Swannanoa waltz

Un soir

Vals d'Amélie

Valse à Ollu

Valse triste

**Vals-jota**

L'espardenyal

Valset valencià

**Vals a 5**

Le temps sur l'étang

**Xotis**

Escotisha del monge

La luna dins l'aiga

Melodia romanesa

Scotish du Stockfish

Xotis d'en Jaumet Xic

Xotis mexicà

### Annex 3 – Classificació per nivells

Les columnes de la dreta de cada taula són autoavaluatives. Quan toques una mica la dreta (D), pots marcar mitja creu ( / ) i quan et surti bé completes la creu (x). Fes el mateix procés amb la E d'esquerra i també amb la P de públic quan ja l'hagis tocat davant de gent.

#### Nivell I

<ul style="list-style-type: none"> <li>Tècnica d'una fila C i G</li> <li>Introducció a la tècnica de creuar</li> <li>Introducció a la tonalitat de La menor</li> <li>Compassos 3/4 i 2/4 i 4/4</li> </ul>				
	D	E	P	
1. Cada dia al dematí				
2. 10 pometes té el pomer				
3. El gegant del pi				
4. El poll i la puça				
5. L'hereu Riera				
6. Polca d'en Lizandra				
7. L'olivaire				
8. Polca piqué 1				
9. El meu capell té tres puntes				
10. Polca piqué 2				
11. Marxa del Baridà				
12. Marxa d'en Comare				
13. Tri maligorn				
14. Gala de Campdevànol				
15. A la Ballarusca				
16. Lo brisa-pè				
17. Die woaf				
18. Set salts				
19. Ball de cercavila				
20. Ball de noces				
21. La Faurilha				
22. Es caulets				
23. An anglezed bonetoù ruz				
24. Polca d'ours				
25. En avant blonde				
26. Ball pla de Sort				
27. Cotula				
28. Els Nyitus				
29. Jan petit				
30. Passi-ho bé				
31. Perdiueta novelleta				
32. Pòlca de Mirapéis				
33. Varsoviennne				
34. Conxinxina				

#### Nivell II

<ul style="list-style-type: none"> <li>Consolidació tècnica creuant</li> <li>Tonalitat de La menor amb el sol#</li> <li>Introducció al compàs 6/8</li> <li>Dobles veus amb tercers</li> </ul>				
	D	E	P	
1. Jota de veremar				
2. Les fonts del Segre				
3. Ball de St. Ferriol				
4. El gall negre				
5. Xotis d'en Jaumet Xic				
6. Bourrée croissée				
7. Bourrée des grandes poteries				
8. Jota amorosa				
9. Cueta				
10. Marieta cistellera				
11. Beti eskamak kentzen				
12. L'estaca				
13. La principessa				
14. Etxebitarte				
15. Neska zaharrak				
16. Bolero de Sta. Maria				
17. 2 i 15				
18. Pop goes the weasel				
19. Bella ciao				
20. Valse triste				
21. Valse à Ollu				
22. Era pòlka piqué				
23. Els Plens de la Patum				
24. Masurca de Sent Andiol				
25. La luna dins l'aiga				
26. Ball de cascavells de Cardona				
27. Un soir				
28. Scottish du Stockfish				
29. La ciapa russa				
30. Katiusha				
31. Corrandes de Beget				
32. Nyacres				
33. Xotis mexicà				



## Nivell III

<ul style="list-style-type: none"> <li>Consolidació compàs 6/8</li> <li>Alteracions sol# i do#</li> </ul>				
	D	E	P	
1. L'espardenyal				
2. L'estapera				
3. Polca doudlebska				
4. Pasdoble de l'Estevet Ubach				
5. Joan del Riu				
6. Bon dia Elionor				
7. Carnaval de Lanz				
8. Sardana curta de Calaf				
9. Hegi				
10. Nans vells de la Patum				
11. L'amo de son Carabassa				
12. Escotisha del monge				
13. Valset valencià				
14. Lo canari				
15. Cielito lindo				
16. Himne de Riego				
17. Tzadik katamar				
18. Hassapiko nostàlgic				
19. Mariana				
20. A Vilafranca				
21. Quan arriba el bon temps				
22. El rogle				
23. Primavera				
24. Toc de vermut				
25. La discrette				
26. Limbo Rock				
27. Himne del Barça				
28. Galop infernal				
29. Nans nous de la Patum				
30. La Balanguera				
31. Adelita				
32. Eres perdue				
33. Talijansza				
34. La Bolangera				
35. Eztia				
36. Enlai dins lo ribatèu				
37. Borrèia de Roïat				
38. Borrèia daus amoròs				

## Nivell IV

<ul style="list-style-type: none"> <li>Rumbes</li> <li>Alteracions re# i la#</li> </ul>				
	D	E	P	
1. Ball de panderos de Vilafranca				
2. Tocates instrumentals de jota				
3. Tarantel·la maggiore-minore				
4. Ball pla de Lladurs				
5. Rondeu de trinchac				
6. Tres i tres i tres				
7. Aquest matí em quedo al llit				
8. Bolero de l'amor				
9. Cúmbia del diatònic				
10. Albiztur				
11. Melodia romanesa				
12. Água leva ó regadinho				
13. La vielha				
14. Marxa dels Falcons				
15. Els nens del Pireu				
16. Cercle de gala				
17. Bolero mallorquí				
18. Correbous				
19. Rumba de Camilo				
20. Djacko kolo				
21. Franches connexions				
22. Libiam ne' lieti calici				
23. Ball de l'Àliga de la Patum				
24. La Moixeranga				
25. Pericon de l'Estevet Sastre				
26. Jo en tinc un oncle a l'Havana				
27. Garrotín				
28. Introit de sardana				
29. Pasdoble d'en Tosquiets				
30. Korobusha				
31. Rondèu de Samatan				
32. Rondèu de suber Albèrt				

## Nivell V

<ul style="list-style-type: none"> <li>Tots els tons</li> <li>Ritmes d'amalgama</li> </ul>				
		D	E	P
1.	Fandango nou			
2.	La galeta			
3.	38/42			
4.	Jig de Tony Hall			
5.	Reel irlandès			
6.	Bruno			
7.	Fandango pollencí			
8.	Polca del ball de gitanes de St. Celoni			
9.	Ses corregudes			
10.	Ikusi mendizaleak			
11.	Rumba de Picasso			
12.	Swannanoa waltz			
13.	La lambada			
14.	Java musette			
15.	El gitanillo			
16.	Dansa de les espies			
17.	Gerakina			
18.	Hassapiko apro			
19.	Dansa de Macedònia			
20.	Gegants de Morella			
21.	L'Empordà			
22.	Vals d'Amélie			
23.	La partida			
24.	Sans souci			
25.	La punyalada			
26.	Le temps sur l'étang			
27.	Forró do seu zezú			

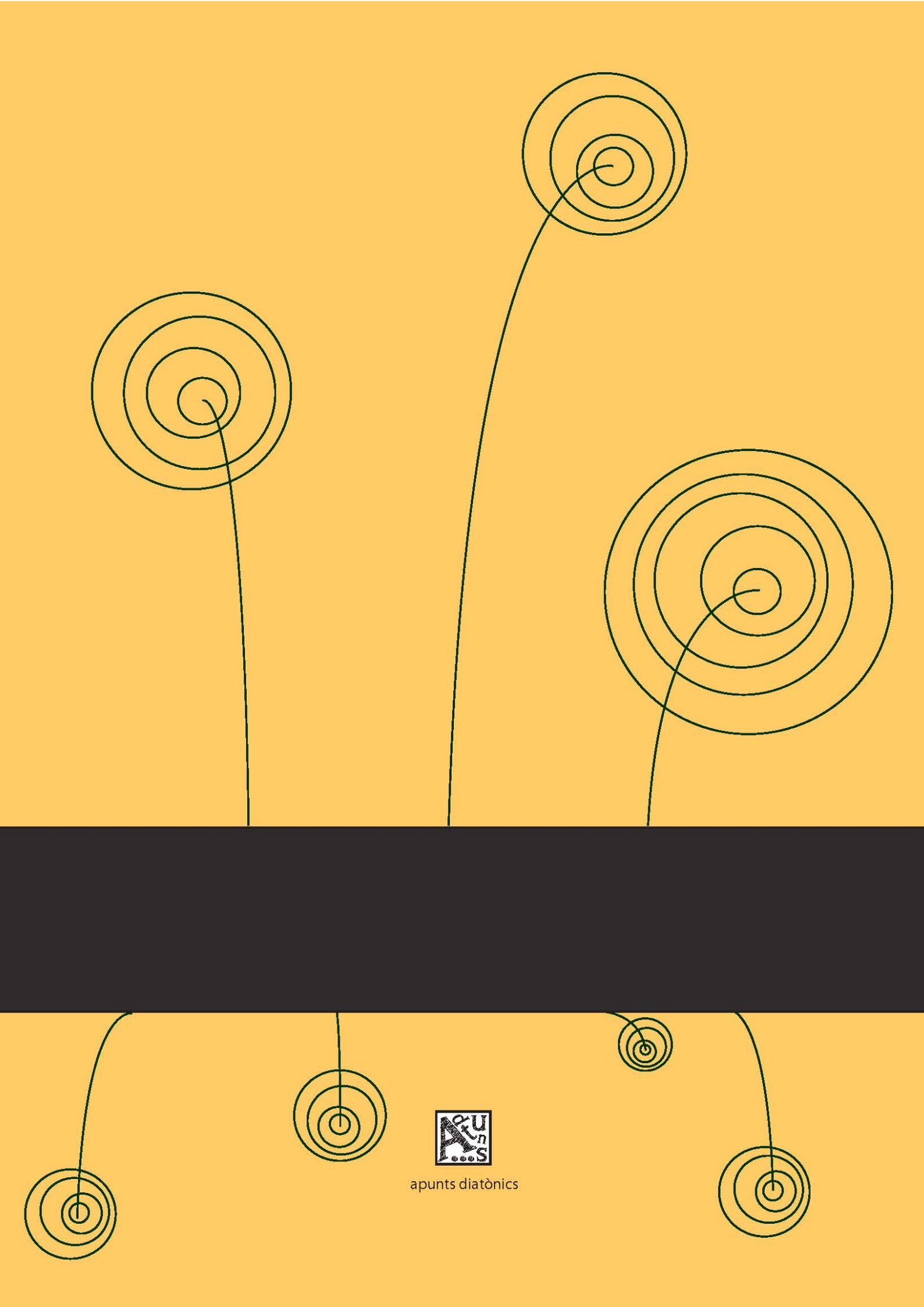
## Nivell VI

<ul style="list-style-type: none"> <li>Grans obres</li> </ul>				
		D	E	P
1.	Es jaleo de Ferreries			
2.	Maxurca del ball de gitanes de Castellar del Vallès			
3.	Bolero de ses dues voltes			
4.	El patumaire			
5.	Amparito Roca			
6.	Toc de Castells			
7.	Marusia			
8.	Dynamo Horo			
9.	A la festa			
10.	Paquito xocolatero			
11.	La Maria de les trenes			
12.	Contrapàs de Torroella			
13.	Patim			
14.	La java bleue			
15.	Entrada dels gladiadors			

Vídeo didàctic disponible a  
[www.gorramusca.cat](http://www.gorramusca.cat)

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apunts diatònics