

Ball dels Gegants de la Ciutat de Barcelona

(*Ball Protocol·lari*)

Bernat-Xavier Muixench i Maspons (1994)

Veu Tarota i Percussions: Quim Soler

$\text{♩} = 90$

Gralla 1

Gralla 2

Tarota

Timbal

Timbal Fondo

8

Els Gegants de la Ciutat

15

3

Musical score for measures 15-21. The system consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features a melody in the upper staves and a bass line in the lower staff. The key signature is one flat (B-flat). The time signature is 3/4. The melody in the upper staves consists of eighth and quarter notes. The bass line in the lower staff features a mix of quarter and eighth notes, with some rests.

22

Musical score for measures 22-28. The system consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music continues the melody from the previous system. The melody in the upper staves is more active, with more eighth notes. The bass line in the lower staff remains relatively simple, with quarter and eighth notes.

29

Musical score for measures 29-35. The system consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music continues the melody from the previous system. The melody in the upper staves features a mix of quarter and eighth notes, with some rests. The bass line in the lower staff is more active, with more eighth notes and some rests.

Els Gegants de la Ciutat

4

36

43

50

Els Gegants de la Ciutat

54

5

First system of music, measures 54-57. It features three staves for vocal parts and two staves for piano accompaniment. The vocal parts consist of three staves (treble clef) with various melodic lines. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

58

Second system of music, measures 58-60. It continues the vocal and piano parts from the first system. The vocal parts show more complex melodic development, and the piano accompaniment maintains its rhythmic pattern.

61

Third system of music, measures 61-64. It continues the vocal and piano parts. The vocal parts show further melodic development, and the piano accompaniment maintains its rhythmic pattern.

65

65

66

67

68

69

$\text{♩} = 110$

69

70

71

72

73

74

75

75

76

77

78

82

1.

This block contains the musical notation for measures 82 through 88, labeled as the first ending. It consists of four staves: three treble clefs and one bass clef. The music is in 2/4 time. Measures 82-88 feature a rhythmic melody in the treble staves, with the right hand playing eighth and sixteenth notes, and the left hand providing a steady bass line of eighth notes. A repeat sign is at the beginning of measure 82, and a first ending bracket spans measures 86-88.

89

2.

rit.

This block contains the musical notation for measures 89 through 95, labeled as the second ending. It consists of four staves: three treble clefs and one bass clef. Measures 89-95 continue the rhythmic melody from the first ending. A second ending bracket spans measures 91-95. The tempo marking 'rit.' (ritardando) is placed above measure 93, with a dotted line extending to the end of the section. The music concludes with a double bar line at the end of measure 95.

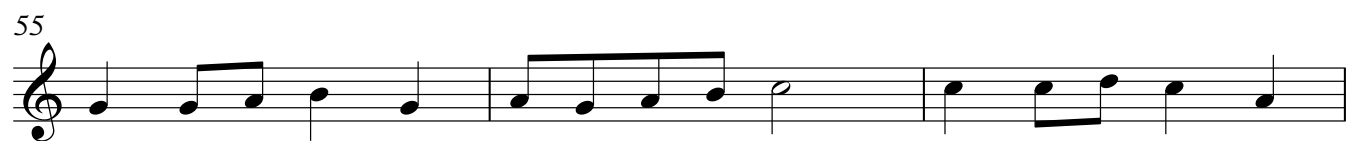
Gralla 1

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Gralla 1

2

70

♩=120

76

76 

82

87

87 1. 2.

91

rit. _ _ _ _ _

Gralla 2

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10

20

29

3

40

50

55

58

61

66

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Gralla 2

2

70

$\text{♩} = 120$



76



82



87



91



rit.

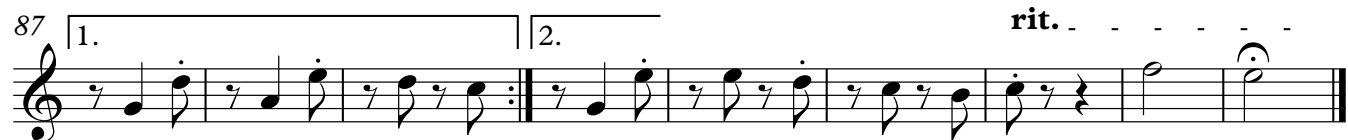
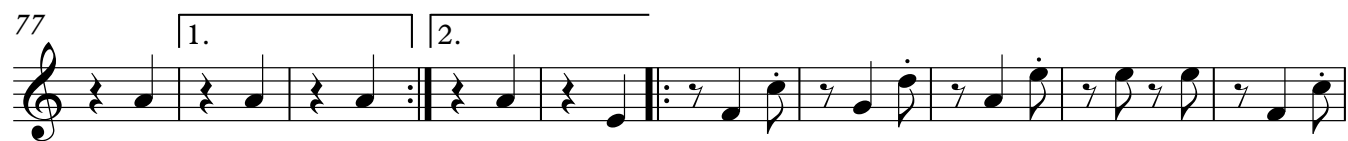
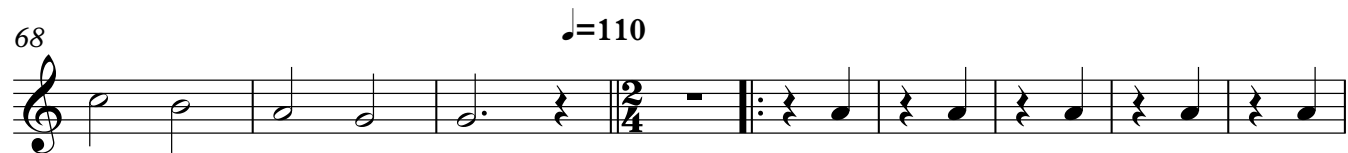
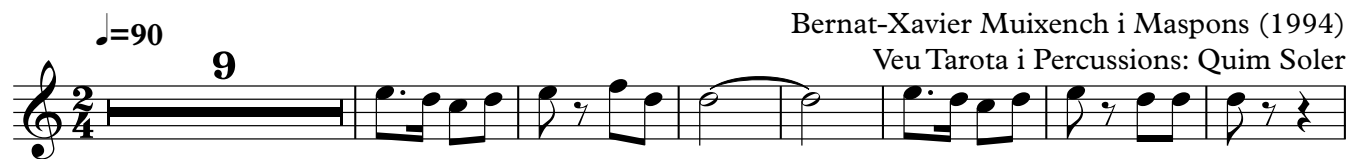
Tarota

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Timbal

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8

15

22

29

36

43

50

53

57

61

4/4

Ball dels Gegants de la Ciutat de Barcelona

2

Timbal

65



69



75



82



89



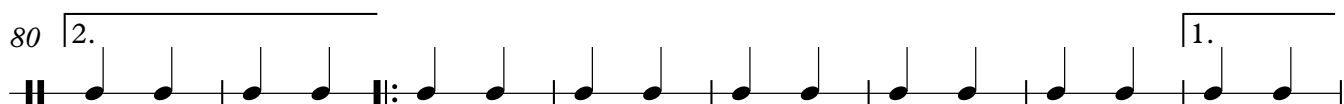
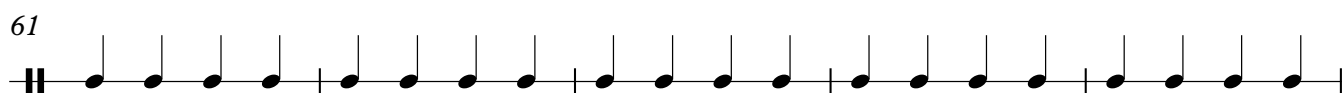
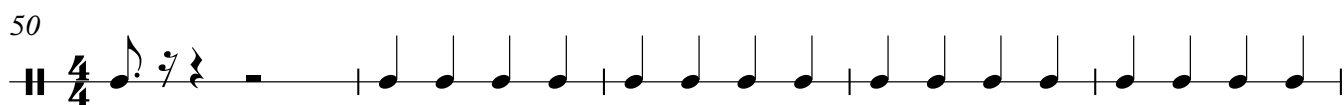
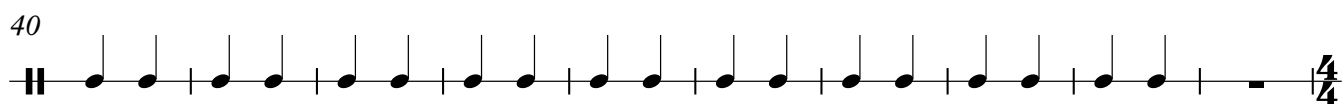
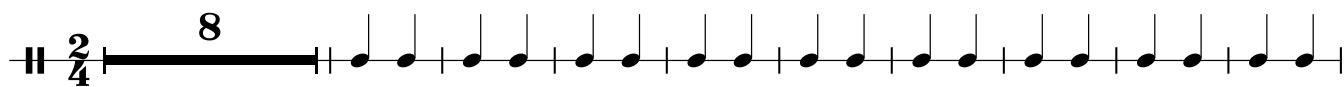
Timbal Fondo

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2

Timbal Fondo

