

Rubricatus de Tabals, amb uns tocs de Gralla

(ball del Drac de Casablanca - Sant Boi de Llobregat)

♩ = 110

Bernat-Xavier Muixench i Maspons (2008)

Caixa

Tabal 1

Tabal 2

Bombo



8



Rubricatus

3

14

Musical score for measures 14-19. The score is written for five staves. The first four staves are in alto clef (C4 on the middle line). The fifth staff is a grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of measure 14. A triplet of eighth notes is marked with a '3' in measure 18.

20

Musical score for measures 20-23. The score is written for five staves. The first four staves are in alto clef (C4 on the middle line). The fifth staff is a grand staff (treble and bass clefs). The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in measure 21.

Rubricatus

4

24

a "B" venint de DC

1.

Musical score for measures 24-26, first ending. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The first ending is marked with a bracket and the number '1.' above the staff.

27 2.

Musical score for measures 27-30, second ending. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second ending is marked with a bracket and the number '2.' above the staff.

31 3. D.C. **B**

37 $\text{♩} = 210$

42

46

Rubricatus

6

50



54



58



Rubricatus

7

62

1.

First system of musical notation (measures 62-65). It consists of five staves. The first four staves are in alto clef (C4 on the third line), and the fifth staff is in treble clef (C4 on the first line). The music is in 3/4 time. Measure 62: All staves have a quarter rest followed by a dotted quarter note. Measure 63: All staves have a quarter rest followed by a dotted quarter note. Measure 64: All staves have a quarter rest followed by a dotted quarter note. Measure 65: All staves have a quarter rest followed by a dotted quarter note. The system ends with a repeat sign.

66

2.



Second system of musical notation (measures 66-69). It consists of five staves. The first four staves are in alto clef (C4 on the third line), and the fifth staff is in treble clef (C4 on the first line). The music is in 3/4 time. Measure 66: All staves have a quarter rest followed by a dotted quarter note. Measure 67: All staves have a quarter rest followed by a dotted quarter note. Measure 68: All staves have a quarter rest followed by a dotted quarter note. Measure 69: All staves have a quarter rest followed by a dotted quarter note. The system ends with a repeat sign.

Rubricatus

8

70

Musical score for measures 70-72. The score consists of five staves. The first four staves are in alto clef (C4 on the middle line), and the fifth staff is in treble clef. The music features a variety of note values including eighth, quarter, and half notes, as well as rests and accidentals. The key signature has one sharp (F#).

73

To Fine 1.

Musical score for measures 73-75. The score consists of five staves. The first four staves are in alto clef (C4 on the middle line), and the fifth staff is in treble clef. The music features a variety of note values including eighth, quarter, and half notes, as well as rests and accidentals. The key signature has one sharp (F#). The score concludes with a double bar line and repeat dots.

2.

The first system consists of four staves. The first staff has a bracket above it labeled '2.' indicating a second ending. The music includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests across the four staves.

The second system continues the musical piece with four staves, maintaining the rhythmic complexity established in the first system.

D.S. al Fine

The third system concludes the piece with four staves, ending with a final cadence as indicated by the 'D.S. al Fine' instruction.

Fine

The image displays a musical score for the song "The Rose Tree." It consists of five staves. The top four staves are for vocal parts, each beginning with a soprano clef (C1). The first staff has a key signature of one sharp (F#) and a common time signature (C). The first vocal part starts with a half note G4, followed by a quarter rest, then a half note A4, and continues with a series of eighth notes. The second vocal part starts with a half note G4, followed by a quarter rest, then a half note A4, and continues with a series of eighth notes. The third vocal part starts with a half note G4, followed by a quarter rest, then a half note A4, and continues with a series of eighth notes. The fourth vocal part starts with a half note G4, followed by a quarter rest, then a half note A4, and continues with a series of eighth notes. The fifth staff is for piano accompaniment, featuring a grand staff with a treble and bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The piano part starts with a half note G4, followed by a quarter rest, then a half note A4, and continues with a series of eighth notes.

Caixa

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(ball del Drac de Casablanca - Sant Boi de Llobregat)

♩ = 110

Bernat-Xavier Muixench i Maspons (2008)



8



14



19

a "B" venint de DC



26

1.

2.



31

3.

D.C.

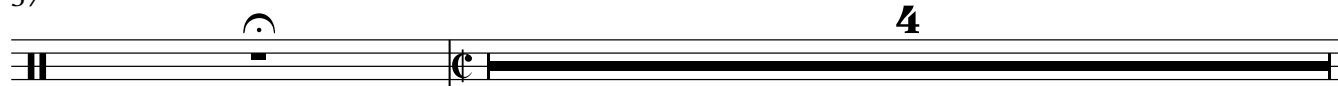
B



37

♩ = 210

4



Rubricatus
Caixa

2

42



Rubricatus de Tabals, amb uns tocs de Gralla

Tabal 1

(ball del Drac de Casablanca - Sant Boi de Llobregat)

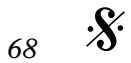
Bernat-Xavier Muixench i Maspons (2008)

♩ = 110



1.

2.



§



1.

2.



The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 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(half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half), E-78 (half), D-78 (half), C-78 (half),

Rubricatus de Tabals, amb uns tocs de Gralla

Tabal 2

(ball del Drac de Casablanca - Sant Boi de Llobregat)

Bernat-Xavier Muixench i Maspons (2008)

$\text{♩} = 110$

6

13

22

a "B" venint de DC

1. 2. 3. D.C.

32 B

$\text{♩} = 210$

6 12

51

56

61

1. 2.

66

72

To Fine 1.

The musical score is written for a single staff in treble clef. It begins with a tempo marking of 110 beats per minute and a 2/4 time signature. The first measure is a whole rest, followed by a series of eighth notes. A bracket labeled '6' spans the first six measures. The score continues with more eighth notes and a repeat sign. At measure 13, the time signature changes to common time (C). The next measure is a whole note, followed by a series of eighth notes. A bracket labeled '22' spans the next 22 measures, which include various rhythmic patterns and repeat signs. At measure 32, there is a section labeled 'B' with a tempo marking of 210 beats per minute. This section includes a series of eighth notes, a bracket labeled '6', and a bracket labeled '12'. The score continues with more eighth notes and a repeat sign. At measure 51, the time signature changes back to 2/4. The next measure is a whole note, followed by a series of eighth notes. A bracket labeled '56' spans the next 56 measures, which include various rhythmic patterns and repeat signs. At measure 61, there is a section labeled '1. 2.' with a bracket labeled '66'. The score continues with more eighth notes and a repeat sign. At measure 72, there is a section labeled 'To Fine 1.' with a bracket labeled '72'. The score ends with a double bar line.

Rubricatus

Rubralatus

2.

The musical notation for the second ending consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. This is followed by a double bar line. The second part of the ending starts with a quarter note D4, a quarter note C4, and a quarter note B3. This is followed by a quarter note A3, a quarter note G3, and a quarter note F3. The piece concludes with a quarter note E3 and a quarter note D3.

D.S. al Fine

Fine

[illegible]

Bombo

Rubricatus de Tabals, amb uns tocs de Gralla

(ball del Drac de Casablanca - Sant Boi de Llobregat)

♩ = 110

Bernat-Xavier Muixench i Maspons (2008)



11



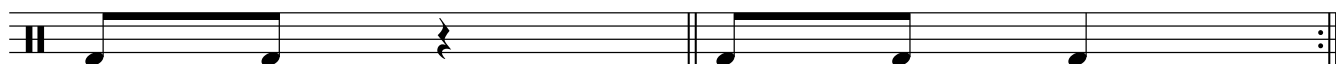
19



25

a "B" venint de DC

1.



27

2.

3. D.C.

B

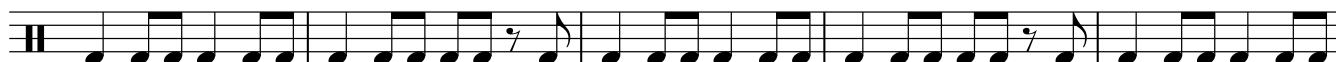


37

♩ = 210



42



47



51



55



Rubricatus
Bombo

2

59



63

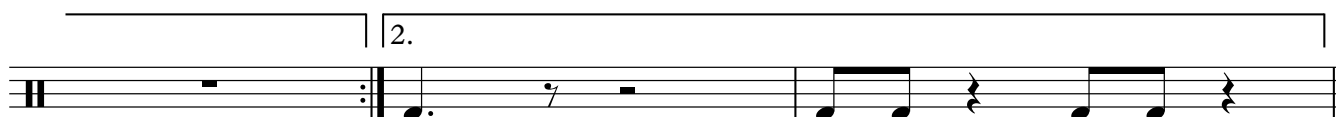


68



71

To Fine 1.



D.S. al Fine



Fine

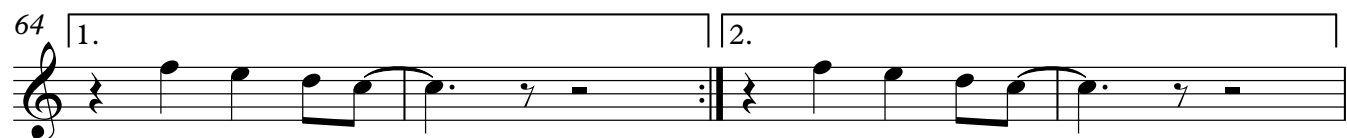
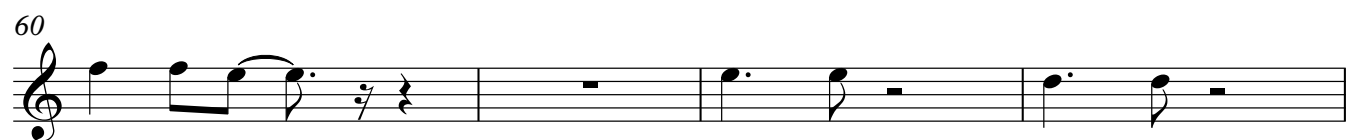
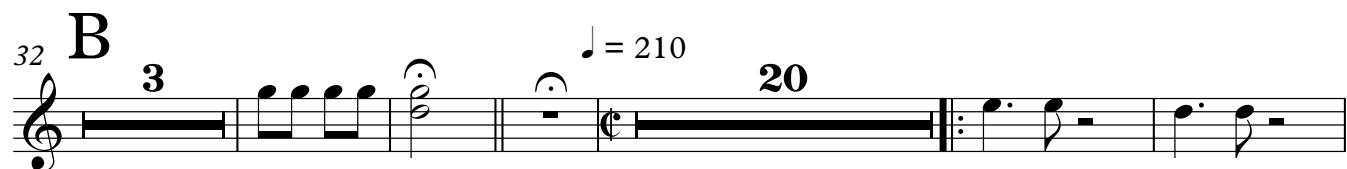
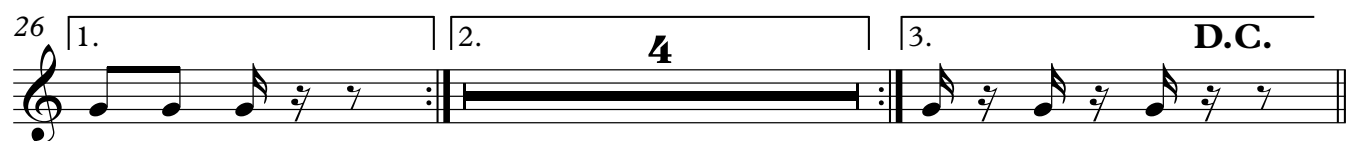


Gralla 1

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Gralla 2

Rubricatus de Tabals, amb uns tocs de Gralla

(ball del Drac de Casablanca - Sant Boi de Llobregat)

Bernat-Xavier Muixench i Maspons (2008)

$\text{♩} = 110$

17

21 *a "B" venint de DC*

26 1. 2. 4 3. D.C.

32 B 3 $\text{♩} = 210$ 20

59

64 1. 2.

68 §

72 To Fine 1.

2. 7 D.S. al Fine

Fine 2

The musical score is written for a single staff in treble clef, 2/4 time. It begins with a tempo marking of quarter note = 110. The first system contains measures 17-20, with a repeat sign at measure 17. The second system contains measures 21-24, with a repeat sign at measure 21. The third system contains measures 26-29, with first, second, and third endings, and a double bar line with 'D.C.' (Da Capo). The fourth system contains measures 32-35, with a key signature change to B major (indicated by a 'B' and a sharp sign), a tempo change to quarter note = 210, and a 3-measure rest followed by a 20-measure rest. The fifth system contains measures 59-63. The sixth system contains measures 64-67, with first and second endings. The seventh system contains measures 68-71, with a repeat sign at measure 68. The eighth system contains measures 72-75, with a 'To Fine' marking and a first ending. The ninth system contains measures 76-79, with a second ending, a 7-measure rest, and a 'D.S. al Fine' (Da Segno al Fine) marking. The tenth system contains measures 80-83, with a 'Fine' marking and a 2-measure rest.