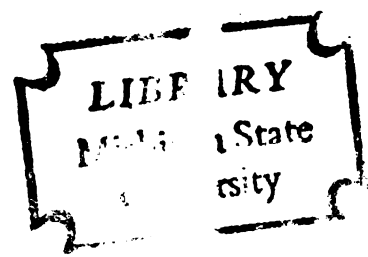


A STUDY OF THE COBLA

Thesis for the Degree of M. M.  
MICHIGAN STATE UNIVERSITY  
MARIA TERESA MILLER  
1973





## ABSTRACT

### A STUDY OF THE COBLA

By

Maria Teresa Miller

This thesis concerns the present situation of the cobla, a Catalan musical ensemble. This investigation was undertaken because of the historical significance and present possibilities of this unique ensemble; also, in view of the scarcity of information in English concerning the cobla.

By studying fourteen full scores for cobla, several reductions for piano, and recordings of sardanas, as well as symphonic compositions and folk dances--called Catalan ballets--the common usages and characteristics of the instruments and form of the scores written for the cobla were determined.

Although a substantial amount of works for cobla are folk and light in nature, many have a more ambitious artistic-musical significance. As far as can be determined, all literature for cobla is in traditional tonal language, with the single exception of a work by Robert Gerhard.



Maria Teresa Miller

The existence of different combinations of cobla and other instruments, or even of two or more coblas, opens the door, perhaps, for future works that could be written in the latest techniques.

A STUDY OF THE COBLA

By

Maria Teresa Miller

A THESIS

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

MASTER OF MUSIC

Department of Music

1973

683312

Al meu espòs, John H. Miller que admira i  
comparteix amb jo totes les facetes de la cultura  
catalana.

## ACKNOWLEDGMENTS

In appreciation to Doctor Paul O. Harder and all my professors in the Music Department for their help to me in pursuing the completion of my degree in music.

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## CHAPTER I

### HISTORY OF THE COBLA

Cobla is a Catalan word derived from the Latin copula to unite or join together.<sup>1</sup> It has been used from the Middle Ages to the present day to designate a musical ensemble that through the centuries has changed in number of components, instruments, and purpose. In a modern dictionary from Mexico<sup>2</sup> one finds the cobla defined as follows:

Cobla ... En Cataluña (España), pequeña orquesta popular formada por un flautín y un diminuto tambor (tocados ambos por un mismo ejecutante), dos tiples o tibles, dos tenores o tenoras (los cuatro instrumentos, especie de chirimías perfeccionadas, con llaves), dos trompetas, dos fiscornos, un trombón y un contrabajo de tres cuerdas. El repertorio de estas orquestas está formado en su mayor parte por las sardanas y las danzas populares catalanas.<sup>3</sup>

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<sup>1</sup>Josep Mainar and others, La Sardana, 3 vols. II:29.

<sup>2</sup>Diccionario Enciclopédico U.T.E.H.A. (Mexico: Unión tipográfica Editorial Hispano Americana, 1953), p. 251.

<sup>3</sup>Cobla. In Catalonia (Spain), small popular orchestra formed by a small flute and a little drum (both played by the same person), two tiples or tibles, two tenores or tenoras (the four instruments are types of chirimías perfected with keys), two trumpets, two fluegel-horns, a trombone and a three-string double bass. The repertoire of these orchestras is formed for the most part of the sardanas and popular Catalan dances. (All translations in this paper are by the author.)



Another definition of the cobla is found in a French dictionary:<sup>4</sup>

Cobla. Formation instrumentale très répandue en Catalogne.

Elle est constituée per le flabiol (sorte de flageolet) et le tambori (tambourin), joués par la même personne, les tibles et tenoras (instruments de la famille des hautbois) auxquels on ajoute 2 cornetinos ou trompettes, 2 fiscornes, deux trombones et une contrebasse à cordes. La cobla s'emploie spécialement pour accompagner la sardana.<sup>5</sup>

The two definitions are essentially the same; however, there is one important discrepancy. The dictionary from Mexico mentions trumpets and one trombone but no cornets. Larousse de la Musique refers to two trombones and a choice of trumpets or cornets. Also there is no mention of the number of tibles or tenoras.

According to Tractat d'Instrumentació per a cobla<sup>6</sup> the instruments included in such ensemble are as follows: flabiol, tambori, two tibles, two tenoras, two trumpets, one trombone, two fiscorns and a string bass.

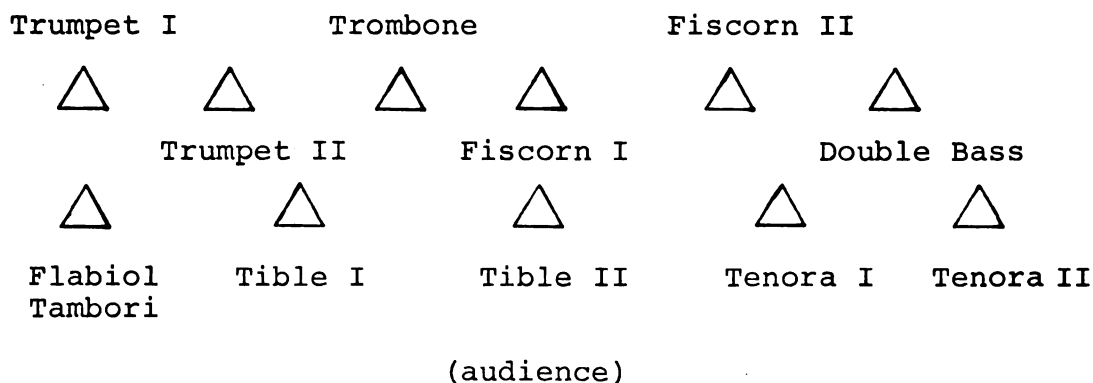
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<sup>4</sup>Larousse de la Musique (Paris: Librairie Larousse, 1957), p. 251.

<sup>5</sup>Cobla. An orchestral group very popular in Catalonia. It consists of a flabiol (a sort of flageolet) and a drum (tambourin) played by the same person, the tibles, the tenoras (instruments of the oboe family) to which are added 2 cornets or trumpets, 2 fluegelhorns, two trombones and a double bass. The cobla is principally used to accompany the sardana.

<sup>6</sup>Joaquim Serra, Tractat d'Instrumentació per a cobla (Barcelona: Gráficas Marina, S.A., 1957), p. 5.

The seating of the musicians for performing, with very few exceptions, is as follows:



The main purpose of the cobla is to provide music for the sardana,<sup>7</sup> but it is also used for concerts of other compositions, traditional folk dances, and nostalgic music of the last century.

English sources with reference to the cobla are not common. Only the 1970 edition of the Harvard Dictionary of Music has an entry for the cobla.

Cobla. (Cat.) the popular dance band of Catalonia (northeast Spain, Barcelona). It consists of pipe and tabor (fluviol i tambori), shawms, cornetts, horns, trombone and double bass. The use of pipe and tabor (formerly also bagpipes) indicates a very ancient tradition. The main dance played by the coblas is the sardana. See H. Basseler, 'Katalanische Cobla und Alta-Tanzkapelle.'

This entry again mentions cornets but no trumpets and furthermore the popular dance band in the American sense does not apply.

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<sup>7</sup>A traditional dance of the Catalan people.

In the 1968 edition of the same dictionary the cobla is not mentioned.

The traditional use in the cobla of the tambori and flabiol demonstrates without doubt that this emsemble has its roots in the Middle Ages.<sup>8</sup> The use of these two instruments by the troubadours all over Europe is well known.

It is impossible to follow, through the centuries, the different purposes for which the cobla has been employed, but documents and paintings of the Burgundian court<sup>9</sup> establish a well defined link between the cobla and the music bands used in the 15th century. Its main function was to provide music at dances and processions. A band of this kind was called an "Alta dance band,"<sup>10</sup> and its components were generally shawms, bombardas, and trombone.

In Catalonia, during the second half of the 14th century such bands were very popular in the courts. Efforts were made to recruit shawm and bombardas players from Germany and Austria.<sup>11</sup>

The tradition, in the cobla, of using the tenora as the main instrument for the melody can also be found in the alta music band of the 15th century in which the cantus

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<sup>8</sup>Jena Heinrich Bessler, "Katalanische Cobla und Alta-Tanzkapelle" in Report of the International Musicological Society Fourth Congress held at Basel June 29-July 3, 1949 (Basel: Bärenreiter-Verlag, 1949), pp. 59-69.

<sup>9</sup>Ibid.

<sup>10</sup>Ibid.

<sup>11</sup>Ibid.

firmus or main voice was retained in the bombardarda (also called teneurs).<sup>12</sup> Heinrich Bessler says that the cobla may be the only dance band in Europe which has a tenor instrument at its center point, and also that the tenora is without doubt, a descendant of the bombardarda of the 15th century. The tenora has inherited the tenor function, and it is now, as it was before, the main instrument.<sup>13</sup>

Until the beginning of the 18th century the cobla of minstrels, in the North of Catalonia, consisted of flabiol and tambori, one or two tibbles and the cornamussa (a kind of Spanish bag-pipe). It was used principally to play for the sardana dances.<sup>14</sup>

In the Roussillon (South of France) the cobla preserved the tenora until the beginning of the 19th century. The components were two tenoras, two tibbles, flabiol, tambori and trombone.<sup>15</sup>

Antoni Toron of Perpignan, in the second half of the 19th century, gives the tenora its present form,<sup>16</sup> and Pep Ventura is the one who incorporated the new tenora into the modern cobla.

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<sup>12</sup>Ibid.

<sup>13</sup>Ibid.

<sup>14</sup>Mainar, La Sardana, II:30.

<sup>15</sup>Henry Pepratx-Saisset, La Sardane (Toulouse: Imprimerie L.P., 1966), p. 20.

<sup>16</sup>Ibid., p. 9.

Records exist of different components of the cobla during the 19th century. It varies from five to ten musicians, or occasionally even more. The number and timbre of the instruments used in the ensemble were often changed. Primarily, this involved the brass but the flabiol, tambori, tenor and tible were always retained.

It is not well established when the string bass was incorporated, but by 1890 the components of the cobla were set, with one exception, as in the present form.<sup>17</sup>

The last change in instruments is the substitution of cornets for trumpets. This was done slowly by the composers. The last few decades prove that the change is permanent. In 1957 the Tractat d'Instrumentació per a cobla was published, and the cornets are not mentioned. Also, all available recent scores have trumpet parts.

Geographically, the cobla is used in Catalonia, Andorra and that part of southern France known historically as Rousillon or Catalan France.<sup>18</sup> This area has approximately six million inhabitants.

The most recent statistics available put the number of coblas at 68 in 1964<sup>19</sup> performing throughout the year for sardanas, concerts, and other musical activities.

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<sup>17</sup>Mainar, La Sardana, II:40.

<sup>18</sup>Further identification of this area may be found in Basil Collier, Catalan France (London: J. M. Dent & Sons, 1939).

<sup>19</sup>Mainar, La Sardana, II:199.

Principally, these ensembles play in open spaces : such as streets, plazas, the countryside, etc. Other performances, mainly concerts, are done in concert halls, especially during the winter.

It is impossible to estimate how many compositions are written for the cobla, but a conservative guess would be in the thousands. For the most part they are in manuscript. An attempt to preserve and catalogue all music for the cobla is done by the association L'Obra del Ballet Popular,<sup>20</sup> the address of which is Montcada 20, Barcelona.

In 1962 the Conservatory of Music in Gerona, Spain, began to teach the techniques of the tible and tenora. In the Municipal Conservatory of Music of Barcelona the typical instruments of the sardana were introduced into the curriculum in 1966. Prior to this time, all had to be learned from tutors or at private institutions.

Like the majority of professional orchestra musicians in Spain, those who play for the cobla do not make a living exclusively from it; they hold other jobs, sometimes unrelated to the field of music.

More than one attempt has been made to form a cobla dedicated exclusively to concert music, but economic problems and other obstacles have frustrated the efforts.<sup>21</sup>

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<sup>20</sup> Mainar, La Sardana, I:215.

<sup>21</sup> Ibid., II:72.



All the musicians that form the cobla have formal training in basic rudiments of music, solfeggio and instrumental techniques.

From about 1929, competitions for cobla music have been announced periodically by several groups interested in sardanas and the cobla.<sup>22</sup> These contests have rules and regulations that cover a variety of styles and forms, ranging from folk and very light to more ambitious works. Prizes in certain cases are monetary and in others are honorific only.

Many outstanding Catalan composers have dedicated their works to this ensemble. Among those of international fame are Pau Casals and Robert Gerhard.

An awareness of the determination to have good music for the cobla is shown in the code of regulation of L'Obra del Ballet Popular which contains the following statement:

. . . In reference to the music of the sardana, we will refuse messy compositions that are written with no other purpose than that of giving satisfaction to base instincts. And we urgently petition the establishment on a permanent basis of an institution pedagogical and technical in nature, where the norms of composition and form of music for the cobla will be studied in a scientific and rational manner, which without imposing criteria on the composers, will provide them with the cognition that will not allow them to write music for the cobla lacking in a minimum of sincerity and musical honesty. . . .<sup>23</sup>

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<sup>22</sup>Ibid., p. 75.

<sup>23</sup>Ibid., I:215.

A step in this direction has been made with the publication of Mètode de tenora i tible in 1950 by Josep Coll and Tractat d'Instrumentació per a cobla in 1957 by Joaquim Serra.

## CHAPTER II

### INSTRUMENTATION OF THE COBLA

For the purpose of studying their characteristics and functions within the ensemble, one should divide the instruments of the cobla into the following four small groups: (1) flabiol and tambori; (2) tenora and tible; (3) fiscorn, trumpet and trombone; and (4) the string bass.

One of the oldest instruments of the cobla, and one that always has been present through the centuries, is the flabiol. It forms with the tamboril one of many variations of pipe and tabor that can be found in many parts of Europe. It must not be confused with other types and forms of flabiols that are used on both sides of the Pyrenees. The Catalan flabiol that is played in the cobla has its proper characteristics and form.

The entry found in Marcuse's Musical Instruments is as follows:<sup>1</sup>

Flaviol, (Cat., Prov.) a small flageolet of the Pyrenees that assumes 2 forms: 1. in Andorra and the Fr. Pyrenees it is a one-hand pipe, some 16 cm. (6 in.) long, devoid of keys, with 1 fingerhole, played together with a small

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<sup>1</sup>Sibyl Marcuse, Musical Instruments (Garden City: Doubleday & Company, 1964), p. 507.

drum (tamborí), a pipe and tabor combination that has remained in use since the 13th c.; 2. in Catalonia and Roussillon it forms part of the sardana cobla. Made of ivory, with 3 front fingerholes and 2 ventholes, a rear thumbhole and 2 rear vents, plus 3 closed keys. Compass  $g^2 - g^4$ . 24 cm. (9 1/2 in.) long. In Cast. it is called flautilla; in the Basque country it lives on as chistu. Also called fabiol, flabiol, fluviol.

The description under 2 has some irregularities. The flabiol (this is the present Catalan spelling) is not made of ivory but ebony. It should not be confused with any of the Basque tabor pipes, which are large and have no keys. The two ventholes in the front can be used as fingerholes to obtain the lower pitches of which the instrument is capable. Of course, to do this, it is necessary to use both hands and take off the little plug at the end. Some flabiols have as many as five keys on the side. It is pitched on F, sounding an 11th. higher.



The keys and the knife-edges of the whistle are made of metal; the best, of German silver.<sup>2</sup> The flabiols are custom-made by private craftsmen, and in general are not sold in stores. They are not always tuned in standard pitch, and some of them need adjustments in order to be played with the other instruments of the cobla.

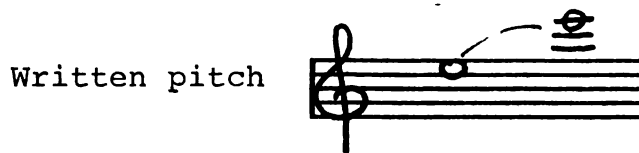
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<sup>2</sup>Anthony Baines, "Shawms of the Sardana Coblas," The Galpin Society Journal (1952), pp. 9-17.

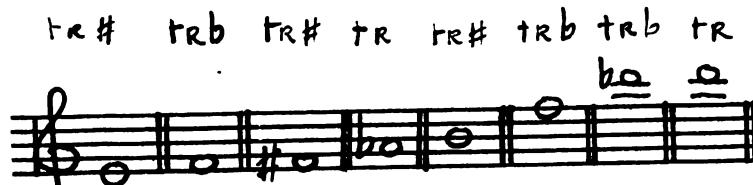
Joaquim Serra in his Tractat d'Instrumentació per a Cobla points out that the diatonic scales and arpeggios in the keys of C, F, B flat, and D major and their relative minors are easy and of excellent effect. Chromatic passages in a quick tempo are difficult to play in tune, because some of the chromatic notes are obtained covering half of the holes. Also he mentions that all slurs are good for the flabiol except certain ones that go to E flat.



The only intervals that are easy to play which go to this note are ascending perfect fourths, major and minor thirds, and major and minor seconds. The rest of the intervals in slur which go to this E flat are difficult. The following octave is also difficult:



Some trills are not possible:

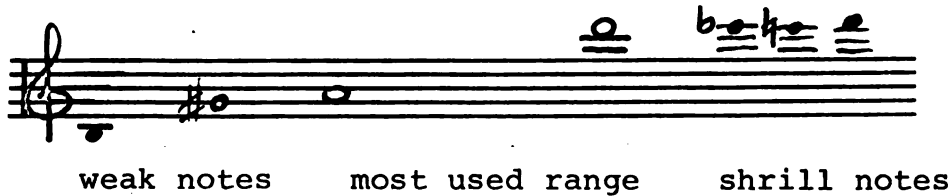


Staccato passages and combinations of staccato and short slurs are common in flabiol parts.

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<sup>1</sup>Serra, Tractat d'Instrumentació per a Cobla, p. 6.

The tone color of the flabiol is pastoral, simple and joyful. It is incapable of any nuance of expression, and in a tutti is very ineffective because it is drowned by the other instruments.

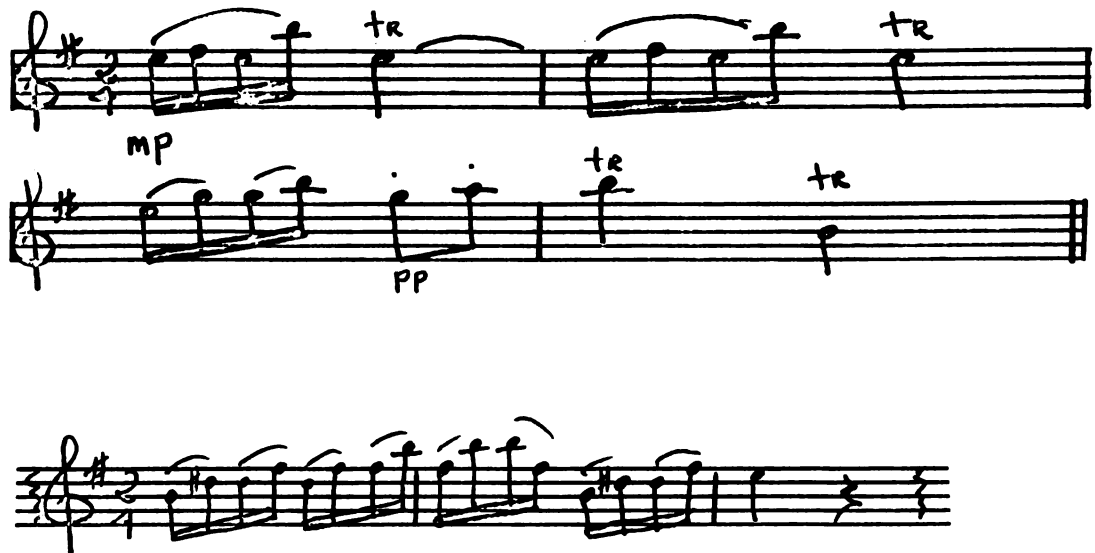


It is often used in trill passages, short, gay melodies, and as a florid counter melody to a solo instrument.

Examples.

Sant Martí del Canigó

Pau Casals





Vallgorguina

Enric Morera

Sol Ixent

Eduard Toldrà



The flabiol is essential to the sardana. It is charged, by tradition, with playing the introit to that dance and also the contrapunt, which divides certain portions of the sardana.

The history of the introit to the sardana is related to an old religious dance of the North of Catalonia, called the contrapàs, which has not survived to the present day.

Basically, the introit is always the same. It is never written in the score and its small variations depend on the player. In some instances it is played as if it had no time signature, as a joyful quick recitative (in rhythmic groupings which stress the 12th, 22nd, 32nd, and 52nd notes). At other times, the 6/8 time signature is maintained with regular stresses.

Two introits to the sardana, copied from reduced piano scores, are as follows:

L'Arch de San Martí

Pere Rigau

Piano



Camprodon

Joan Manen



The contrapunt, like the introit, is not written in the score, and its function in music for the sardana is to tell the dancers the different parts of the dance. It is two measures long with a structure pattern descending from tonic to dominant.



The melody is isorhythmic with stress on the last note. It is also a descendant of the old religious dance called contrapas.

Traditionally, the flabiol is played with the left hand, while the right hand plays the tambori with a wooden stick.

The tambori is a very small two-headed conical drum, which is suspended by a cord around the neck and rests on the forearm. The head is made of goatskin. At one time it was made entirely of wood with the membrane stretched by cords in a W design, but at present they are built like a modern small drum.

Marcuse comments as follows on the tambori:

Tambori. Cat. equivalent of tamboril; it accompanies the flaviol in coblas.<sup>4</sup>

The word tamboril, in Spanish, is used to name different sized drums throughout the northern regions of Spain. The entry that follows in the same dictionary for tamboril does not correspond to the little drum of the cobla.

Tamboril, very small cylindrical drum of Spain, with 2 laced heads and a snare; it serves to accompany the one-hand gaita or pito. Its diam. is about the same as its height. Also played on the Balearic Islands. It corresponds to the tabor.<sup>5</sup>

The tambori of the cobla does not have any snares, and is different from the one that is played with the gaita, which according to P. José Antonio de Donostia

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<sup>4</sup>Marcuse, Musical Instruments, p. 507.

<sup>5</sup>Ibid.

and Juan Tomás,<sup>6</sup> is approximately twenty inches in diameter and depth.

Invariably, the tambori part is notated under the first line of the flabiol staff. Because it is played with only one hand, the tambori has its limitations of rhythm patterns.

In the Tractat d'Instrumentació per a Cobla,<sup>7</sup> four patterns which are easy to play are given.



It is quite common in many scores not to notate the tambori part, which is left to the discretion of the player of the flabiol. This is done without any indication on the paper, and accepted as part of tradition in the music for sardanas. Nevertheless a substantial number of good composers note the tambori part quite carefully.

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<sup>6</sup>José Antonio de Donostia and Juan Tomás, "Instrumentos de música popular española," Anuario Musical, II (1947), pp. 105-52.

<sup>7</sup>Serra, Tractat d'Instrumentació per a Cobla, p. 7.

La Processó de San Bartomeu

Antoni Català

Vallgorguina

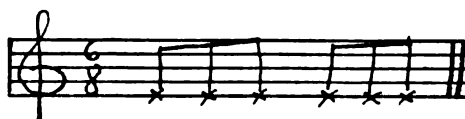
Enric Morera

St. Martí del Canigó

Pau Casals



Joaquim Serra, in his instrumentation treatise points out that the following rhythm is difficult to sustain for more than a few measures at a time.





Four shawms--two tibles and two tenoras--form the second group of the cobla.

The tible is a wooden double-reed instrument with a conical bore. It is a descendant of the 16th century tible shawm mentioned by Praetorius.<sup>8</sup> The present day tible is 22 inches long, made of jujube wood, and has modern keywork.<sup>9</sup> It has a wide reed made from cane, quite different from those of the oboe family. Baines describes it as follows:

. . . their reeds are short and triangular, and have a wider opening than any other kind of double reed. Each reed is made on a short peg-like wooden mandrel which is kept in the reed until it is to be used. The reed is then placed upon a short conical staple upon which is permanently mounted a thick wooden cylinder, the tudel, better known to wind-instrument historians by the old French term for it, pirouette. The pirouette is recessed on its upper surface to make room for the base of the reed, and the player, holding the instrument well up, almost horizontally, rests his lips against it while also gripping and controlling the reed like an oboist. With this arrangement he can keep the strong reed vibrating at its full power without his embouchure muscles quickly becoming tired.<sup>10</sup>

Detailed instructions and illustrations on how to make these reeds are found in the first pages of the method for tible and tenora of Josep Coll.<sup>11</sup>

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<sup>8</sup>Baines, "Shawms of the Sardana Coblas," p. 9.

<sup>9</sup>Joseph Coll, Mètode per tenora i tible (Cassà de la Selva: Private publication, 1950), p. 1.

<sup>10</sup>Anthony Baines, Woodwind Instruments and their History (New York: W. W. Norton & Company, Inc., 1963), p. 114.

<sup>11</sup>Coll, Mètode per tenora i tible, pp. 4-5.

The entry in Marcuses's Musical Instruments is as follows:

Tible . . . 3. tenor chirimía of N. Catalonia, prominent in the cobla (band), pitched in F, a 4th above the oboe, treated as a transposing instr., with a compass  $d^1-g^3$  written  $a^0-d^3$ . Like the tenora, the tible was modernized in the 19th c. and fitted with keywork. Played with a wide double reed recessed in a pirouette; 56 cm. (22 in.) long.<sup>12</sup>

Except for naming the tible "tenor chirimía," the above information is correct. The name tenor chirimía corresponds to the tenora (the other shawm in the cobla). Chirimía is the Spanish form of the Catalan word xirimia which was used in the past to name the tible and tenora.

As previously stated, the tible is a transposing instrument in F sounding a 4th above.

Written range:



With all chromatic intervals.

Piercing.

According to Josep Serra,<sup>13</sup> certain intervals are difficult to obtain in slur because of technical problems.

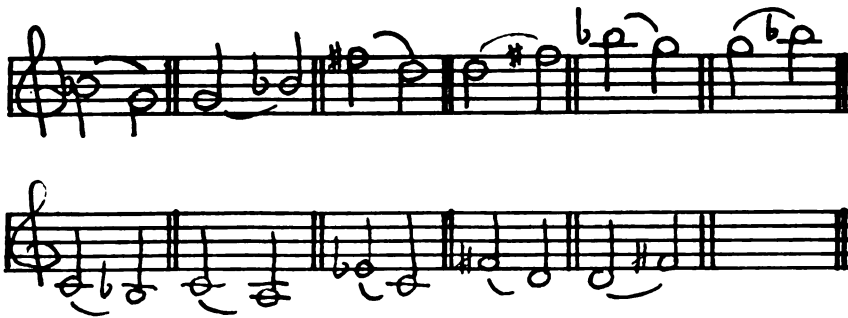
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<sup>12</sup>Marcuse, Musical Instruments, p. 516.

<sup>13</sup>Serra, Tractat d'Instrumentació per a cobla, p. 8.



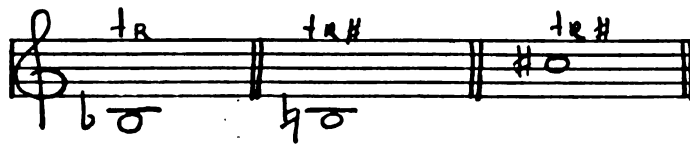
Digital difficulties:



Lip difficulties:



Trills that are not possible:



Staccato passages for the tible are very effective and precise. It is a fairly agile instrument, but in a rapid tempo (according to Serra) it is better not to go lower than C.



A description of the color timbre of the tible is given by Baines as follows:

The tiple and the tenora are by far the loudest of all our woodwind. Marsenne's shawms were almost as loud as his ringing natural trumpet; the Catalan shawms, in their *ff*, are literally as loud as the modern valved trumpet, and very stirring it is to hear, for once, a woodwind instrument possessing this real open-air sonority.<sup>14</sup>

Baines elsewhere says:

. . . their effect is of tremendously loud, full-throated oboes--the tiple the clearer and more trumpet-like, and the tenora the more sensuous and reedy.<sup>15</sup>

Serra describes the tible in this manner:

The sound of the tible is very effective to play joyful passages, and also simple and tender ones. . . . The lower notes have a very dramatic effect that a skilled composer can use in a very effective manner.<sup>16</sup>

The extreme registers cannot be played softly, but the tible, in its most used tessitura, has a full dynamic range. Second only to the tenora, the tible occupies a prominent place in the cobla. Often it is used for short melodies in response to the tenora, in duet form with each other, and as a soloist.

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<sup>14</sup>Baines, "Shawms of the Sardana Coblas," p. 15,

<sup>15</sup>Baines, Woodwind Instruments and their History, p. 115.

<sup>16</sup>Serra, Tractat d'Instrumentació per a cobla, p. 8.

Examples.

La Processó de St. Bartomeu

Antoni Català

Written pitch



La Processó de St. Bartomeu

Antoni Català



El Bac de les Ginesteras

Eduard Toldrà



Almogaverenca

Josep Grivé



The tenora is the principal instrument of the cobla. Composers, in general, have given to it a predominant role. The first tenora player is often listed just below the name of the cobla. Some of these performers, including Pep Ventura, Albert Martí, and Josep Coll, became famous virtuosi.

Together, the tenora and tible give to this Catalan music ensemble its characteristic timbre. Certain technical characteristics make it possible for these double reed instruments to occupy a predominant role and to withstand long sessions of playing. Baines describes this as follows:

The embouchure is most interesting, especially in view of the traditional textbook assumption that the reed of a shawm is totally engulfed in the mouth cavity, and beyond all control by the lips. On the tible and the tenora the player's lips are curled over the teeth and grip the reed near its

base just as on the bassoon. The pirouette provides some light extra support for the lips--not an unreasonable provision when one considers how orchestration treatises stress the necessity for giving an oboist large expanses of silence during which to recover his strength: whereas these shawms (and the ancient ones too) are blown as continuously as a cornet in a brass band, seldom finding more than eight bars or so of rest in a number. Lip control is very important in the shawm as in all woodwind. A huge dynamic range, from piano to triple fortissimo, is continually in use; this, as every woodwind player knows, involves very exact lip control, and these Catalan bandsmen are very particular about their intonation.<sup>17</sup>

Musical Instruments has this entry:

Tenora (Sp.: tenor), tenor chirimía of N. Catalonia, leading instr. of the cobla (band), shawm pitched in B flat, a tone below the oboe, with a compass  $e^0-c^3$  notated  $f\#^0-d^3$ . In the 19th c. the tenora was fitted with keywork and now has 6 fingerholes and 9 keys. The wooden body terminates in a long metal bell. A short wide double reed is recessed in the pirouette. It is 84-86 cm. (33-34 in.) long.<sup>18</sup>

The only necessary rectification of the entry is to point out that the tenora is not exclusively played in the north of Catalonia, but throughout the four Catalan provinces.

Like the tible, the tenora is usually made of jujube wood with the bell made of metal. A detailed description is given by Baines:

The bore of the tenora is throughout its wooden part about 3 mm. wider than that of an oboe. To repeat the method of description used by Eric Halfpenny in the second issue of this Journal, 5/16" diameter is reached at 2.2" from the upper end to the tube (excluding the

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<sup>17</sup>Baines, "Shawms of the Sardana Coblas," pp. 13-14.

<sup>18</sup>Marcuse, Musical Instruments, p. 516.



pirouette):  $2/3$ " at 4.4";  $7/16$ " at 6.5";  $1/2$ " at 8.3";  $9/16$ " at 11.4";  $5/8$ " at 13.8";  $11/16$ " at 17.2";  $3/4$ " at 19.1"; and  $12/16$ " at 24.0", which brings us to the end of the bottom tenon. Thence the bell begins to flare immediately, reaching 1" internal diameter at 25.1", and ending at  $4 \frac{7}{8}$ " at the bell mouth, 34.8" from the top end. These dimensions are of an instrument built to standard concert pitch (as are also those illustrated). A pitch war is still in progress between two pitches which the musicians call 'brillante' and 'normal'; some coblas play at the former, which is approximately equal to British sharp pitch (about  $a' = 452$ ), whereas others play at  $a' = 440$ , the international standard pitch.<sup>19</sup>

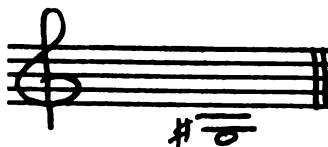
Josep Coll, first tenora of the Cobla Barcelona until his death, played a tenora made entirely of metal.

As mentioned before, the tenora is pitched in B-flat sounding a major second down.

Written pitch:



Joaquim Serra, in his Tractat d'Instrumentació per a cobla, mentions that some tenoras do not have the note

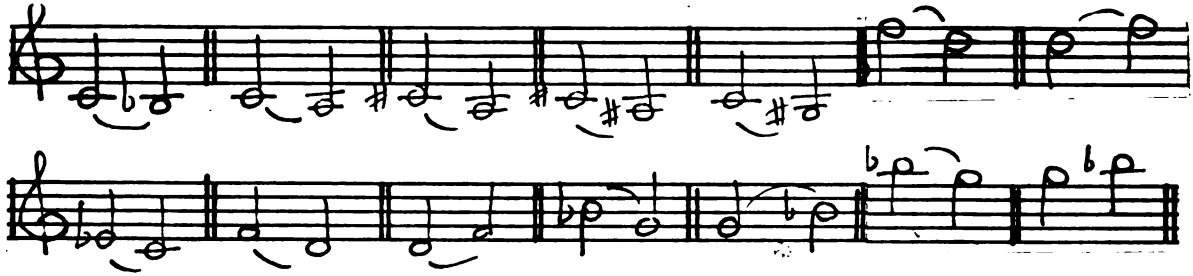


<sup>19</sup>Baines, "Shawms of the Sardana Coblas," p. 12.

<sup>20</sup>Serra, Tractat d'Instrumentació per a cobla, p. 9.

and gives examples in which certain pitches cannot be played in slur, because of difficulties in lip position or fingering.

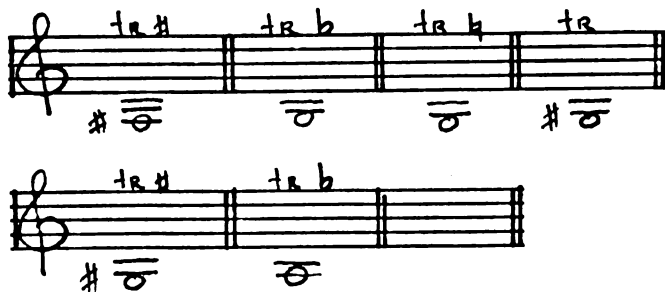
Difficult to obtain because of fingerings:



Difficult to obtain because of lips:



Trills that are not possible:

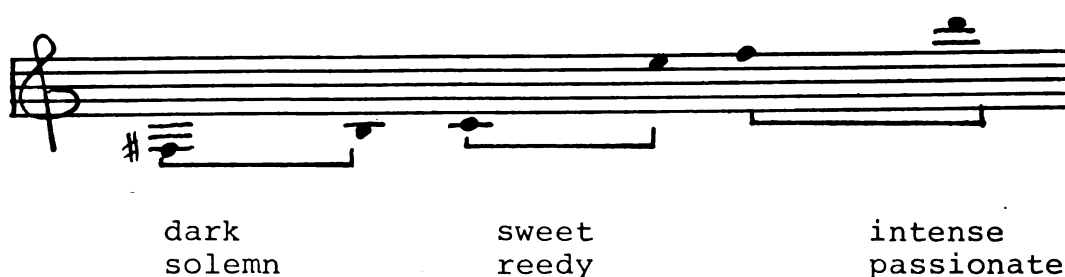


Trills that are difficult:



Staccato passages for tenora are less precise than the ones for the tible. Chromatic and diatonic scales can be performed in fast tempo.

The tenora is extremely expressive; the virtuosi of this instrument can obtain the most elaborated nuances in tone color phrasing and dynamics. Each register has its own characteristics.



Baines describes the sound of the tenora as follows:

The sound of these shawms is unbelievably exciting. Constant Lambert and de Sévérac are two discriminating musicians who have lauded it. Their effect is of tremendously loud, fullthroated oboes . . . the tenora the more sensuous and reedy. Yet on both, the players command a full dynamic range down to mezzo-piano, which the first tenora continually exploits with uninhibited abandon in the solo passages, of which he has the lion's share and delivers with a rich oboist's vibrato. The instruments have, indeed, the full expressive range of the oboe stepped up to outdoor strength, and great would be the day if ever they came to be tried in the northern countries, to add their fiery glow to the rather pallid hues of our military bands.<sup>22</sup>

Joaquim Serra comments in his book of instrumentation for the cobla that the tenora can express joy, sorrow and passion in a marvelous and unequivocal manner.<sup>23</sup> This

<sup>22</sup>Baines, Woodwind Instruments and their History, p. 115.

<sup>23</sup>Serra, Tractat d'Instrumentació per a cobla, p. 10.

could be one of the reasons why so many composers of cobla music favor this instrument for solo passages.

Examples:

Rapsodia Empordanesa

Lluís Albert



Sol Ixent

Eduard Toldrà



St. Martí del Canigó

Pau Casals

singing

dim.



La Competència

J. M. Ruera

L'adéu

J. Grivé



The only instrument of the cobla's small brass section that is not generally used in the band or orchestra is the fiscorn.

Fiscorn is the Catalan word corresponding to the Spanish fiscorno, Italian flicornio, French bugle, and English (according to Baines) flugel horn. He describes it as follows:

. . . bass flugel horns or fiscornos (this form of the word prevails locally) are rotary-(3)-valved Czechoslovak instruments in C which, held up like enormous bugles, present a curious appearance on first sight.<sup>24</sup>

The entry in Musical Instruments states:

Bass flugelhorn, Brit. name of a bugle shaped brass instrument of tenor range, pitched in C, similar to the euphonium.<sup>25</sup>

Heinrich Bessler signs an entry in Die Musik<sup>26</sup> in which he names the fiscorn tenorhorn in German. The Harvard dictionary gives tenorhorn as a translation of baritone. Some confusion in naming this instrument is evident. Adam Carse explains this problem:

The naming of these instruments has always been inconsistent and confusing, but it may be said that on the continent generally, those which are described as being basses or baritones are the equivalents of the English euphonium, and that

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<sup>24</sup>Baines, "Shawms of the Sardana Coblas," p. 11.

<sup>25</sup>Marcuse, Musical Instruments, p. 42.

<sup>26</sup>Die Musik (Basel: Bärenreiter-Verlag Kassel, 1952), p. 1518.







He does not recommend using a mute for the fiscorn. He also states that the pedal note is of good effect. Bellicose passages are not very suitable for the instrument, but slurred ones are very effective and expressive.<sup>29</sup>

Even though a certain amount of scoring for the fiscorn is for the purpose of filling in the harmony, solo lines are not rare in music for the cobla.

Examples.

Castell d'Aro

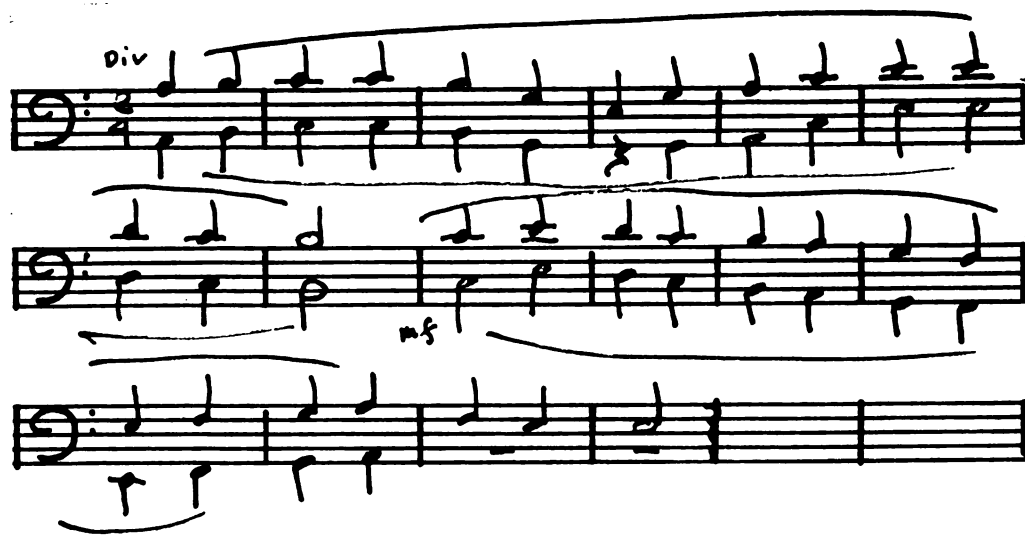
M. Cano



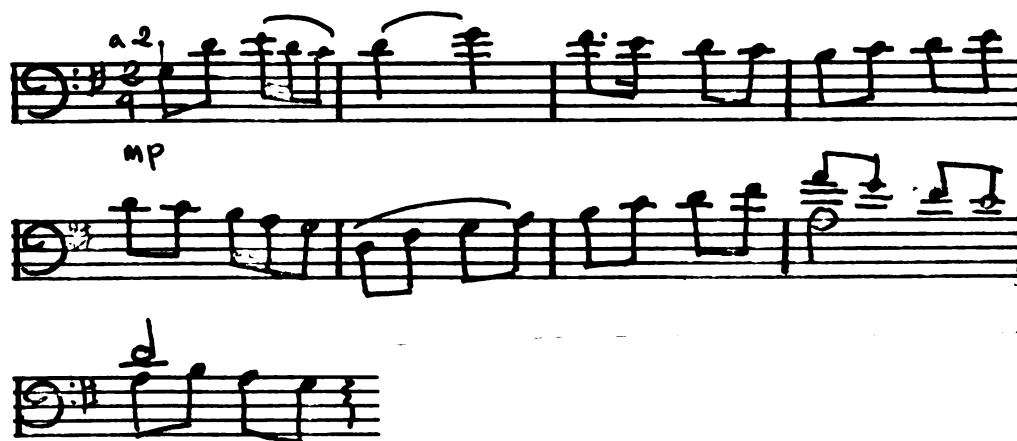
<sup>29</sup>Serra, Tractat d'Instrumentació per a cobla, pp. 13-14.

St. Martí del Canigó

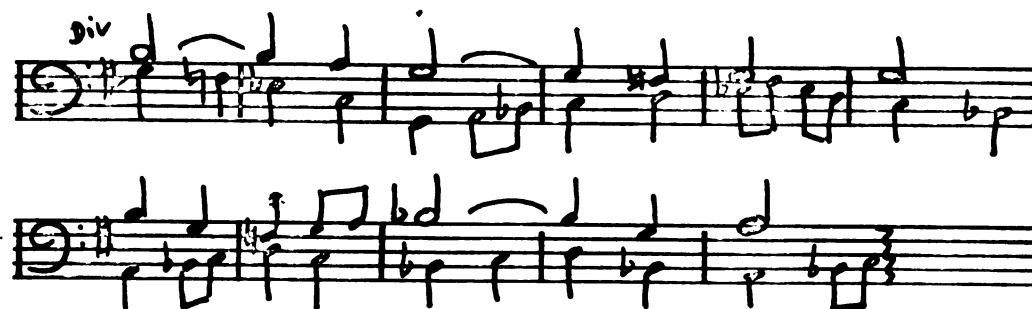
Pau Casals

Dalt les gavarres

Juli Garreta

La Processó de St. Bartomeu

Antoni Català



The trumpet in B flat is the one generally used in the cobla. All the scores examined are written for this instrument, and also the Tractat d'Instrumentació per a cobla<sup>30</sup> mentions only the B flat trumpet. Nevertheless, Baines comments as follows on the cobla trumpet:

The trumpets are standard French pattern, in either B flat or C and the valved trombone is similar, usually in B flat but sometimes in C.<sup>31</sup>

The tenor trombone used in the cobla is described by Serra<sup>32</sup> as having the same fingering and range as the fiscorn.



He points out that the fiscorn can be used in all its ranges with ease, but the trombone should not be scored lower than B flat without a great deal of care.

The same list of trills that are difficult to play on the fiscorn is also given for the trombone.

Usually the double bass played in the cobla has three strings, tuned A-D-G, but it is not uncommon to use a four-stringed one.

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<sup>30</sup>Serra, Tractat d'Instrumentació per a cobla, p. 11.

<sup>31</sup>Baines, "Shawms of the Sardana Cobla," p. 10.

<sup>32</sup>Serra, Tractat d'Instrumentació per a cobla, p. 11.



Tenora



Tible



Flabiol



Tambori



Fiscorn

### CHAPTER III

#### MUSIC FOR THE COBLA

At present, there are two distinct types of music composed for the cobla: (1) scores written primarily to provide music for dancing, and (2) scores written mainly for concerts.

Like other musical ensembles of the Renaissance and later, one of the purposes of the cobla was to provide dance music for the Catalan court. It is in this role that the populace kept the ensemble alive throughout the centuries, using it primarily for dancing the old sardana, called sardana curta.<sup>1</sup>

At the beginning of the present century, after the components had been established as eleven musicians playing twelve instruments, and the new sardana called sardana llarga<sup>2</sup> had developed, the Catalan composers found in the sardana form a vehicle for their artistic expression and, from a rhythm and tune carrier, the sardana developed to a more ambitious artistic form. Late Romanticism and a very exuberant nationalism, which in Catalonia is known as

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<sup>1</sup>This is the short sardana, which consisted of a fixed number of measures.

<sup>2</sup>Long Sardana.

Renaixença,<sup>3</sup> provide the essence that move the composers to use the sardana and the cobla to express its manifestation.

The sardana occupies the main bulk of cobla compositions. Its form is a strict binary with a rigid formula of repetitions that is religiously kept, which is as follows:

Introit      ||:A: || :B: || One measure rest || :A: || :B: ||  
Contrapunt    B  
Contrapunt    B

Both sections, in general, are harmonically closed. The A section is called curts<sup>4</sup> and the B, llargs.<sup>5</sup> As the name indicates, the A section usually is one-third to one-half shorter than the B section. The number of measures in the score studied varies between 20 and 45 measures for the A, and 51 to 155 for the B. The time signature of the sardana is always duple simple or duple compound. The so-called sardana tempo is approximately ♩ = 112 or ♩. = 112.

A complete score for cobla has only the ||:A:||:B:|| section, no introit and no contrapunts. Its repetitions are not indicated, but without exception, when the music is played for dancing, the formula of repetitions is always kept. A last chord which is called cop final<sup>6</sup> is

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<sup>3</sup>Catalan word for rebirth.

<sup>4</sup>Catalan word for shorts.

<sup>5</sup>Catalan word for longs.

<sup>6</sup>Catalan phrase for last blow.

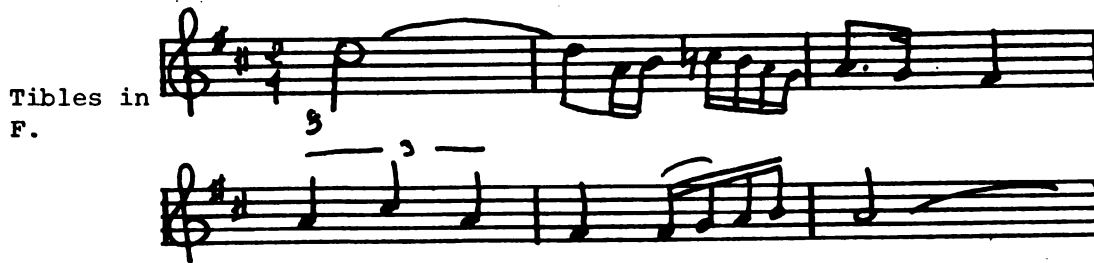
sometimes included. If the composition does not have it, the last chord is repeated on the first downbeat. This is essential to the dancer, because it is then that he changes the vertical position of his arms to a horizontal to conclude the dance.

The ability of the composer is sometimes demonstrated by imposing a ternary form over the strict binary, using themes of the A section at the end of the B.

La Processó de St. Bartomeu

A. Català

The beginning of the A section:



The last measures of the B section:





In general the beginning of the B section is in contrast to the end of the A in tone color, mood and rhythmic pulsation, giving, in that way, a hint to the dancer to know that the new section has begun.

Dalt les Gavarres

Juli Garreta

Tempo de Sardana

Flabiol  
in F.  
Tambori

Tible I  
Tible II in F

Tenora I  
Tenora II  
in B flat

Trumpet I  
Trumpet II  
in B flat

Trombone

Fiscorn I  
II

String Bass

The musical score is arranged in a system of staves. The key signature is one sharp (F#) and the time signature is 4/4. The instruments listed on the left are: Flabiol in F, Tambori, Tible I and Tible II in F, Tenora I and Tenora II in B flat, Trumpet I and Trumpet II in B flat, Trombone, Fiscorn I and II, and String Bass. The notation shows various musical symbols including notes, rests, and dynamic markings like 'p' and 'pp'.

Flabiol in F.  
Tambori

Tible I  
Tible II in F.

Tenora I  
Tenora II  
in B flat

Trumpet I  
Trumpet II  
in B flat

Trombone

Fiscorn I  
II

String Bass

In the last example, the contrast between the A and B sections consists of a change from a contrapuntal and static texture, with piano dynamics, to a fortissimo tutti in unison.

In the next one, the contrast is from a joyful melody treated in imitation to a collective rhythm in the minor mode where the brass predominates.

La Competència

J. M. Ruera

Flabiol in F  
Tambóri

Tibles I  
II  
in F.

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

String Bass

Handwritten musical score for 'La Competència' by J. M. Ruera, page 44. The score is for a full orchestra and includes parts for Flabiol in F, Tambóri, Tibles I and II in F, Tenora I and II in B flat, Trumpet I and II in B flat, Trombone, Fiscorn I and II, and String Bass. The music is written in 2/4 time with a key signature of one sharp (F#). The score is divided into four measures. The Flabiol and Tambóri parts are mostly rests. The Tibles I and II parts have some notes in the third and fourth measures. The Tenora I and II parts have more active notation, including eighth and sixteenth notes. The Trumpet I and II parts have some notes in the second and third measures. The Trombone part is mostly rests. The Fiscorn I and II parts have some notes in the second and third measures. The String Bass part has some notes in the second and third measures. There are some handwritten markings, including 's' and '8', which might be performance instructions or corrections.

Flabiol in F  
Tambori

Tible I  
II  
in F.

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

String Bass

The musical score for page 45 consists of seven staves. The first staff is for Flabiol in F and Tambori, showing a whole rest followed by a half note G4. The second staff is for Tible I and II in F, featuring a melodic line with eighth and sixteenth notes. The third staff is for Tenora I and II in B flat, with a melodic line starting on B4. The fourth staff is for Trumpet I and II in B flat, with a melodic line starting on B4. The fifth staff is for Trombone, with a melodic line starting on B3. The sixth staff is for Fiscorn I and II, with a melodic line starting on B3. The seventh staff is for String Bass, with a melodic line starting on B2. The score includes various rhythmic values, accidentals, and dynamic markings like 'pizz' and 'f'.

Flabiol in F  
Tambori

Tible I  
II  
in F.

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

String Bass

Handwritten musical score for page 46, featuring seven staves for various instruments. The notation includes notes, rests, and dynamic markings like 'p' and 'arc.'

- Flabiol in F / Tambori:** Staff 1, Treble clef, key signature of one flat (B-flat), 3/4 time. Starts with a whole note F4, followed by a half rest.
- Tible I / II in F:** Staff 2, Treble clef, key signature of one flat (B-flat), 3/4 time. Starts with a whole note F4, followed by a half rest.
- Tenora I / II in B flat:** Staff 3, Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Starts with a whole note F4, followed by a half rest.
- Trumpet I / II in B flat:** Staff 4, Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time. Starts with a whole note F4, followed by a half rest.
- Trombone:** Staff 5, Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time. Starts with a whole note F3, followed by a half rest.
- Fiscorn I / II:** Staff 6, Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time. Starts with a whole note F3, followed by a half rest.
- String Bass:** Staff 7, Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time. Starts with a whole note F2, followed by a half rest.

In the next example, the main contrast between sections is in the instrumental color and character. The A section finishes with a brilliant energetic melody in tutti and the B begins only with brass in a reflective choral mood.

La Processó de St. Bartomeu

A. Catalá

Flabiol in F  
Tambori

Tible I  
II  
in F.

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

String Bass

Flabiol in F  
Tambori

Tible I  
II  
in F.

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

String Bass

Handwritten musical score for page 48, featuring seven staves of music. The staves are for Flabiol in F/Tambori, Tible I/II in F, Tenora I/II in B flat, Trumpet I/II in B flat, Trombone, Fiscorn I/II, and String Bass. The music is written in a system with four measures. The Flabiol and Tible parts have a key signature of one sharp (F#) and a common time signature. The Tenora, Trumpet, and Trombone parts have a key signature of two flats (Bb, Eb). The Fiscorn and String Bass parts have a key signature of one sharp (F#). The Trombone part has a common time signature. The String Bass part has a common time signature. The music is handwritten and includes various notes, rests, and bar lines. A handwritten 'te' with a wavy line is above the first measure of the Flabiol staff.

Flabiol in F.  
Tambori

Tible I  
II  
in F.

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

Double Bass

One of the characteristics of the dance is that the dancer must know the number of measures that the sardana has, because he needs to adjust his steps to them in accordance with the rule that the dance in certain repetitions must begin and end with the left foot: the number of measures is never announced by the musicians; this would be an insult, and the dancers must count from the beginning.



With a good sense of rhythm and a sharp ear they must distinguish the A section from the B, the number of measures in each, and readjust their steps.

It is due to this peculiarity of the dance, that the internal structure of the A and B sections are built. In general, the composer strived to give the A and B sections their own personality so that the dancer would not be confused. Certain sardanas called reversses<sup>7</sup> exist, and are composed with the purpose of confusing the dancer between the A and the B sections. It is a challenge to find where one ends and the other begins. Such sardanas are only played occasionally in contests. It proved impossible to obtain a score of this type for study at the present time.

Apart from maintaining the length and the clear definition of the A and B sections, the composer is free to use any thematic, contrapuntal, and harmonic technique available, which, as far as can be said, has been until now in the traditional system.

The use of melodic themes is as unlimited as the composer's imagination. The majority of sardanas have their melodic roots in Catalan folk melodies, but many can be mentioned that are not of folk origin. There is one in particular that has as its main theme a Mozart melody. The name of this sardana is La meva filleta by Narcis Paulis.

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<sup>7</sup>Catalan word for backward.

Usually the B section has much more melodic material than the A, commonly two or three melodic themes.

A prevalent rhythm in the sardana form, which Besseler calls Catalan changing rhythm,<sup>8</sup> consists of:



This type of rhythm and other variants are not kept on a regular basis but recur sporadically.

El Bac de Les Ginesteres

E. Toldrà

A section

Flabiol in F  
Tambori

Tible I  
II  
in F.

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

Double Bass

<sup>8</sup>Besseler, "Katalanische Cobla und Alta-Tanskapelle,"  
p. 68.

La Competència

J. M. Ruera

## B section

Tible I  
II  
in F

Trumpet I  
II  
in B flat

Trombone

Fiscorn

Sol Ixent

E. Toldrà

## B section

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

Double Bass

Dalt les Gavarres

Juli Garreta

## B section

Flabiol in F  
Tambori

Tible I  
II  
in F

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Trombone

Fiscorn I  
II

Double Bass

Even though this rhythm is considered to be one of those characteristic of the dance and has been carried over from the old contrapàs and the sardana curta, some composers do not use it. More than a few sardanas could be mentioned that do not have it.

Another rhythm, more commonly associated with the dance, but even less representative, is the pattern



repeated for a few measures normally in the B section as a rhythmic pulse to a melody.

St. Martí del Canigó

Pau Casals

Tenora I  
II  
in B flat

Trombone

Fiscorn I  
II

Tenora I  
II  
in B flat

Trombone

Fiscorn I  
II

Vallgorguina

E. Morera

Tenora I  
II  
in B flat

Trumpets I  
II  
in B flat

Fiscorn I  
II

Double Bass

Handwritten musical score for the first system of 'Vallgorguina'. The score is written on four staves. The top staff is for Tenora I and II in B flat, showing a melodic line with eighth and sixteenth notes. The second staff is for Trumpets I and II in B flat, featuring a rhythmic pattern of eighth notes. The third staff is for Fiscorn I and II, also with a rhythmic pattern of eighth notes. The bottom staff is for the Double Bass, showing a simple rhythmic pattern of eighth notes. A small number '8' is written below the first measure of the Tenora staff.

Tenora I  
II  
in B flat

Trumpet I  
II  
in B flat

Fiscorn I  
II

Double Bass

Handwritten musical score for the second system of 'Vallgorguina'. The score is written on four staves. The top staff is for Tenora I and II in B flat, showing a melodic line with eighth and sixteenth notes. The second staff is for Trumpet I and II in B flat, featuring a rhythmic pattern of eighth notes. The third staff is for Fiscorn I and II, also with a rhythmic pattern of eighth notes. The bottom staff is for the Double Bass, showing a simple rhythmic pattern of eighth notes.

According to Serra<sup>9</sup> the tonalities most suitable for cobla are C, G, F, B flat and E flat major and their relative minors. The harmonic language of the sardana music for cobla has a wide range, from the simple IV-V-I to the more elaborated harmonies of the beginning of this century.

It should be pointed out that sardana music is composed for a people who like to dance: not a select group of the elite, but one including a wide range of all social strata. In consequence, no experimentation in non-tonal music has been accepted yet.

The use of elaborated harmonies or simple ones does not indicate periods, but only the composer's taste, ability and knowledge of music. The two following sardanas were written a few years apart during the first quarter of this century, one by the conductors of the Philharmonic Orchestra of Barcelona, and the other by a fiscorn player in one of the coblas.

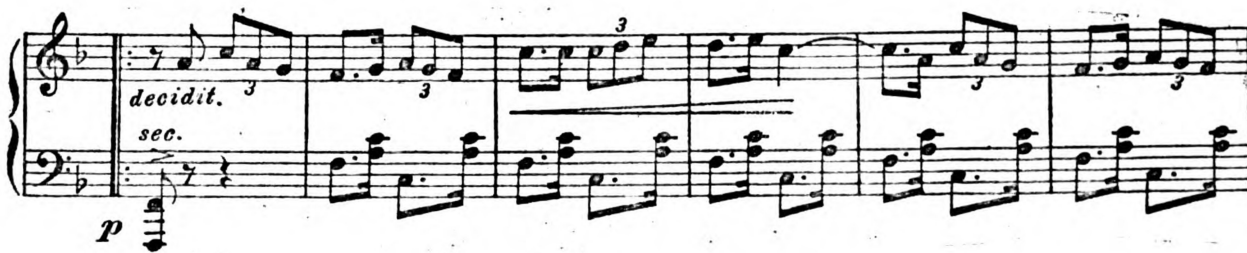
### Continuïtat

V. Bou

Piano reduction



<sup>9</sup> Serra, Tractat d'Instrumentació per a cobla, p. 41.







This page of musical notation, numbered 59, contains five systems of piano music. The notation is written for piano, with a grand staff (treble and bass clefs) for each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are present throughout, including *Energico.* (Energic), *f* (forte), and *ff* (fortissimo). The notation also includes various musical symbols such as slurs, ties, and accents. The overall style is that of a classical piano score, with a focus on rhythmic complexity and dynamic contrast.

El Bac de les Ginesteres

E. Toldrà

Handwritten musical score for "El Bac de les Ginesteres" by E. Toldrà, page 60. The score is divided into two systems, each with seven staves for Flab., Tib., Ten., Tpts., Trb., Fisc., and D.B. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "p".

**System 1:**

- Flab.:** Treble clef, 6/8 time signature. Mostly rests.
- Tib.:** Treble clef, 6/8 time signature. Mostly rests.
- Ten.:** Treble clef, 6/8 time signature. Melodic line with notes and rests.
- Tpts.:** Treble clef, 6/8 time signature. Harmonic accompaniment.
- Trb.:** Treble clef, 6/8 time signature. Harmonic accompaniment.
- Fisc.:** Treble clef, 6/8 time signature. Harmonic accompaniment.
- D.B.:** Bass clef, 6/8 time signature. Harmonic accompaniment.

**System 2:**

- Flab.:** Treble clef, 6/8 time signature. Melodic line with notes and rests.
- Tib.:** Treble clef, 6/8 time signature. Melodic line with notes and rests.
- Ten.:** Treble clef, 6/8 time signature. Melodic line with notes and rests.
- Tpts.:** Treble clef, 6/8 time signature. Harmonic accompaniment.
- Trb.:** Treble clef, 6/8 time signature. Harmonic accompaniment.
- Fisc.:** Treble clef, 6/8 time signature. Harmonic accompaniment.
- D.B.:** Bass clef, 6/8 time signature. Harmonic accompaniment.

Dynamic markings include "f" (forte) and "p" (piano). The score is written in ink on aged paper.



Handwritten musical score for page 61, featuring two systems of staves for various instruments. The instruments listed on the left are Flab., Tib., Ten., Tpts., Trb., Fisc., and D.B. The score includes dynamic markings such as *ff*, *mf*, and *f marcato*. The notation is handwritten and includes various musical symbols, including notes, rests, and articulation marks. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The score is written on a single page, with the page number 61 at the top center.

**System 1 (Measures 1-8):**

- Flab.:** Measures 1-4 have whole notes with triplets. Measures 5-8 have eighth notes.
- Tib.:** Measures 1-4 have quarter notes. Measures 5-8 have eighth notes.
- Ten.:** Measures 1-4 have quarter notes. Measures 5-8 have eighth notes.
- Tpts.:** Measures 1-4 have quarter notes. Measures 5-8 have eighth notes.
- Trb.:** Measures 1-4 are rests. Measures 5-8 have eighth notes.
- Fisc.:** Measures 1-4 have quarter notes. Measures 5-8 have eighth notes.
- D.B.:** Measures 1-4 have quarter notes. Measures 5-8 have eighth notes.

**System 2 (Measures 9-16):**

- Flab.:** Measures 9-16 are rests.
- Tib.:** Measures 9-16 have eighth notes.
- Ten.:** Measures 9-16 have eighth notes.
- Tpts.:** Measures 9-16 have eighth notes.
- Trb.:** Measures 9-16 have eighth notes.
- Fisc.:** Measures 9-16 have eighth notes.
- D.B.:** Measures 9-16 have eighth notes.



Flab.

Tib.

Ten.

Tpts.

Trb.

Fisc.

D.B.

Flab.

Tib.

Ten.

Tpts.

Trb.

Fisc.

D.B.



Handwritten musical score for the first system, measures 1 through 8. The instruments listed on the left are Flab., Tib., Ten., Tpts., Trb., Fisc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten *mf* marking is present above the Flab. staff in measure 1. The bottom of the system features a double slash indicating a section break.

Handwritten musical score for the second system, measures 9 through 16. The instruments listed on the left are Flab., Tib., Ten., Tpts., Trb., Fisc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten *expressivo* marking is present above the Ten. staff in measure 13. The bottom of the system features a double slash indicating a section break.



Flab. *f*

Tib. *pp*

Ten.

Tpts. *p*

Trb. *sf* *p*

Fisc. *sf* *plu*

D.B. *sf* *p*

*dolce*

Flab. *mf* *p* *f*

Tib.

Ten.

Tpts.

Trb.

Fisc.

D.B. *cres* *rit*

Flab. 11

Tib.

Ten.

Tpts.

Trb.

Fisc.

D.B.

Flab.

Tib.

Ten.

Tpts.

Trb.

Fisc.

D.B. *arc*



Flab.

Tib.

Ten.

Tpts.

Trb.

Fisc.

D.B.

Flab.

Tib.

Ten.

Tpts.

Trb.

Fisc.

D.B.

Together with the music for dancing, the arrangements for cobla of old Catalan folk dance tunes should be included. Those dances are not participatory, but are performed for an audience and some of them are choreographed for stage. They should not be confused with the sardana, which as a dance is never performed for an audience.

Such arrangements are skillfully done in traditional tonal language, and have three or four repetitions of the melody with different instrumental arrangements, sometimes done in variation style. Ordinarily they are not called folk dances, but Catalan ballets. It has not been possible to study any scores, but the following records--Alhambra MCP 10033, Columbia SCGE 81015, and Columbia SGAE C. 7012--make up a good selection.

The second group of music for cobla is, as already stated, the compositions to be performed in concerts held in open space or concert halls. Such compositions developed from the sardana music. As the sardana for choir and cobla began to be written and the music for the Catalan ballet also developed, the composers began to be aware of the possibilities of writing music for cobla with less restricted form. At the same time certain sardanas, because of more elaborated music language, were less popular with the dancers, and began to be performed only for listening.

It is due to these circumstances that, during approximately the last thirty years, literature for cobla-- as a chamber ensemble for concert--has begun to accumulate.

Experiments combining the cobla with other instruments have been carried out. Also, some composers score their works for two or more coblas. A list compiled from La Sardana,<sup>10</sup> however incomplete it may be, illustrates the literature available.

Glosses<sup>11</sup> for one cobla:

Els fadrins de Sant Boi  
El Maridet  
Cants de Mallorca  
Els estudiants de Tolosa  
L'hereu Riera  
El Ball de Gegants  
Catarina d'Alió  
Ballet de Deu  
Moixiganga de Sitges  
L'hermosa Antonia  
Cançó de lladre  
L'adéu  
Gracieta  
Dansa de Fadrins  
En Pere Galleri  
Els gegans de Vilanova  
Nadala  
L'eixida de Tàrraga  
Tradició

Frances Pujol  
 Francesc Pujol  
 Francesc Pujol  
 Francesc Pujol  
 Josep S. Marraco  
 Josep S. Marraco  
 Antoni Català  
 Antoni Català  
 Antoni Català  
 Antoni Juncà  
 Antoni Juncà  
 Joseph Grivé  
 J. Blanch i Reynals  
 Joaquim Serra  
 Joaquim Serra  
 Eduard Toldrà  
 Francesc Basil  
 Lluís Moreno  
 Josep Gravalosa

Glossa for two coblas:

La reina i el trobador

F. Martínez Comín

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<sup>10</sup>Mainar, La Sardana, II:69-71.

<sup>11</sup>Catalan word for variations.

## Suites:

Tres impresions per a cobla  
Impresions camperoles  
Retaula bergueda  
Cinc peses en forma de suite  
Miniatures  
Colonico  
Suite pairal  
Suite Catalana  
Suite Montblanquina  
La Roureda  
Suite en tres temps

Augustí Borgunyó  
 Joaquim Serra  
 Rafael Ferrer  
 Francesc Basil  
 Francesc Alió  
 Lluís Moreno  
 R. Suriol  
 Josep Maria Pla  
 Bonastre  
 Agustí Borgunyó  
 Marimon

## Suite for two coblas and timpani:

Suite number I

Josep Maria Bernat

## Symphonic Poems:

El pastor de la Cortada  
Idil·li entre campanes  
La preso de Lleida  
Pugsoliu  
Remor de festa a la pineda  
Set jorns  
Festa  
La Vall d'Aran

J. Sancho Marraco  
 Cassia Casademont  
 Joaquim Serra  
 Joaquim Serra  
 M. Casas i Bell  
 Tomàs Gil  
 Narcís Bonet

## Symphonic poems for three coblas:

Tardó i Primavera  
La maledicció del Conte Arnau

Josep M. Tarrides  
 Eduard Toldrà

## Symphonic compositions:

El timbaler del Bruc (3 coblas)  
Empordaneses  
Almogaverenca (2 coblas and  
timpani)  
Tres impresions de la vida de  
l'Escala  
La fira  
La filadora  
Rapsodia Empordanesa (2 coblas  
and timpani)  
San Ramon de Penyafort

Josep M. Vila  
 Josep Grivé

Josep Grivé

Augustí Borgunyó  
 Joaquim Serra  
 Francesc Alió

Lluís Albert  
 Bonastre

Madrigal en forma de sardana  
Festa a la ciutat  
Serenata lamentable d'un  
galan desdenyat

Xavier Montselvatge  
 Martínez Comín

Francesc Pujol

Cobla and other instruments:

Rapsodia (cobla and piano)  
Retaula Nadalenc (cobla, oboe,  
 bassoon, and percussion)  
Fra Garí (cobla and harp)  
Cantada de Cap d'any (3 coblas  
 and chorus)  
Sant Jordi triunfant (cobla  
 and chorus)

Manuel Orta

Emili Salut  
 Martínez Comín

Francesc Pujol

Francesc Pujol

Sardanas for two or more coblas:

La nina i el moliner  
Narcisa  
Esplendorosa  
Primaverat  
La competencia (3 coblas)

Joaquim Serra  
 Sancho Marraco  
 Francesc Pujol  
 Joaquim Serra  
 Josep M. Ruera

Apart from the works already mentioned, the best of the sardana compositions are also performed in concerts with the repetitions reduced to A A, B B.

With the exception of a sardana written by Robert Gerhart, all these compositions are written in tonal style. The Gerhart sardana was performed only once in 1928. Its première was a scandal in the concert hall of Barcelona. The majority of critics and public protested, and it has never been performed again. It was not possible to obtain the score for this composition, which according to Lluís Albert<sup>12</sup> was written in serial technique.

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<sup>12</sup>Mainar, La Sardana, II:82.

All the scores for cobla are in manuscript. The only music that has been published consists of reduction or arrangements of sardanas. Obtaining copies of scores of concert music for coblas proved to be somewhat difficult. It has been possible to study only five of them. They are L'Adéu, glossa for one cobla y Josep Grivé; Almogaverenca sardana for two coblas and timpani by the same author; Narcisa (1959), sardana for two coblas and timpani by Sancho Marraco; Rapsodia Empordanesa (1957) for two coblas and timpani; and Puigsoliu (1957), small poem for one cobla by Joaquim Serra.

The forms of all five vary in accordance to their own characteristic which molds, to a certain degree, the mood of the piece.

Themes, rhythm, and harmony in the two sardanas are traditional, but because they are scored for two coblas and timpani, they are not typical.

In Narcisa the coblas are scored for an antiphonal effect. Instructions are given to have the coblas in two separated groups.

In the sardana Almogaverenca, the two coblas are mixed together and written in the score as a homogenic group. The longest last approximately seven minutes, without counting repetitions. All of them are single movement works.

The tambori has not been scored in any of these compositions. In the two sardanas, and the rhapsody, this omission might be motivated by the use of the timpani. In the other two, the absence of any notation for tambori could be a mistake of the copyist. It is impossible, without the original, to make a judgment.

A brief analysis of the melodic lines seems to indicate that in all of them, Catalan folk material is the source or the inspiration.

Rhythmically, the only one that does not fall into the usual rhythmic patterns in music for cobla is the rhapsody. A very slow tempo in the opening measures, frequent meter changes, and accents on weak beats offer a somewhat refreshing novelty in music for cobla.

The harmonic language of all the compositions is tonal with different degrees of color and functional progressions. Where there is scoring for timpani the instruments are tuned to tonic and dominant, and only two are used.

Of all five, the most striking is the rhapsody, which makes use of two coblas in a homogenic way and exploits them to the fullest to obtain complete harmonies in the woodwinds, and also in the brass.

Tible I  
 Tible II  
 in F.  
 Tible I  
 Tible II  
 Tenora I  
 Tenora II  
 in B flat  
 Tenora I  
 Tenora II

Mute  
 Trumpet I  
 Trumpet II  
 in B flat  
 mockingly  
 Mute  
 p  
 mockingly

Also, in this piece, even the tempo and the changing mode, F major F minor, B flat major B flat minor, give to the composition a progressive character; the use of traditional themes makes it unmistakably Catalan, or what can be recognized as characteristic of cobla music.

The only recording of a work that has been available for study is of the poem for one cobla, Puigsoliu by Joaquim Serra, the score of which follows.



*Allegro*

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is written for a page numbered 74. It begins with a tempo marking of *Allegro*. The score is organized into staves for the following instruments: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The key signature is one flat (B-flat), and the time signature is 2/4. The Flabiol, Tibles, Tenoras, Trombone, and D. B. parts consist of whole rests throughout the visible measures. The Trumpets and Fiscorns parts have melodic lines. The Trumpet I part starts with a *mp* (mezzo-piano) dynamic marking. The Fiscorn I part also starts with a *mp* dynamic marking. The Trumpet II and Fiscorn II parts have whole rests. The Trombone part has whole rests. The D. B. part has whole rests.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flabiol**: A single staff with a treble clef, showing a series of rests.
- Tibles**: Two staves, I and II, with treble clefs. Staff I has a melodic line starting with a half note, followed by quarter notes. Staff II has a similar line, with a *pp* marking at the beginning.
- Tenoras**: Two staves, I and II, with treble clefs. Staff I has a melodic line with a *p* marking and a *cresc.* marking. Staff II has a series of rests.
- Trumpets**: Two staves, I and II, with treble clefs. Staff I has a melodic line with a *p* marking. Staff II has a similar line, with a *pp* marking at the beginning.
- Trombone**: A single staff with a bass clef, showing a series of rests.
- Fiscorns**: Two staves, I and II, with bass clefs. Both staves show a series of rests.
- D. B.**: A single staff with a bass clef, showing a series of rests.

Dynamic markings include *pp* (pianissimo) and *f* (forte). A *cresc.* (crescendo) marking is present in the Tenoras I staff.

①

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol part has a circled '1' above it. The Tibles and Tenoras parts have 'I' and 'II' labels. The Trumpets and Fiscorns parts have 'I' and 'II' labels. The Trombone part has a 'mp' marking. The Fiscorns part has a 'mp' marking. The D. B. part has a 'mp' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol staff has a single note. The Tibles I staff has a melodic line with a 'p' dynamic marking and a 'f' marking. The Tibles II staff has a melodic line with a 'p' dynamic marking. The Tenoras I and II staves have melodic lines with 'p' dynamic markings. The Trumpets I and II staves have rests. The Trombone staff has a melodic line with a 'p' dynamic marking. The Fiscorns I and II staves have rests. The D. B. staff has a melodic line with a 'p' dynamic marking and a 'f' marking.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a single system with multiple staves. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol staff has a treble clef and contains whole rests. The Tibles I staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The Tibles II staff has a treble clef and contains whole rests. The Tenoras I staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The Tenoras II staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The Trumpets I staff has a treble clef and contains whole rests. The Trumpets II staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The Trombone staff has a bass clef and contains a melodic line with eighth and sixteenth notes, including a section marked 'Solo'. The Fiscorns I staff has a bass clef and contains whole rests. The Fiscorns II staff has a bass clef and contains whole rests. The D. B. staff has a bass clef and contains whole rests.

Flabiol

Tibles I

Tibles II

Tenoras I

Tenoras II

Trumpets I

Trumpets II

Trombone

Fiscorns I

Fiscorns II

D. B.

The musical score is arranged in ten staves. The first staff is for Flabiol, starting with a circled '2' and a 'trun' marking. The next two staves are for Tibles (I and II). The following two staves are for Tenoras (I and II). The next two staves are for Trumpets (I and II). The seventh staff is for Trombone. The eighth and ninth staves are for Fiscorns (I and II). The final staff is for D. B., which includes an 'arc' marking. The notation includes various note values, rests, and dynamic markings.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is written for a variety of instruments. The Flabiol part features a melodic line with a trill. The Tibles and Tenoras parts provide a rhythmic accompaniment. The Trumpets and Trombone parts have a 'Solo' marking. The Fiscorns and D. B. parts have a 'Pizz' (pizzicato) marking. The score is written in a 4/4 time signature and includes various musical notations such as notes, rests, and dynamic markings.

Flabiol ③

I

Tibles

II

I

Tenoras *cantant*

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.



Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

mp

mf

④

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol part begins with a circled '4' above it. The Tibles and Tenoras parts have a 'mf' dynamic marking. The Trumpets part has a 'mf' dynamic marking. The Trombone part has a 'mf' dynamic marking. The Fiscorns part has a 'mf' dynamic marking. The D. B. part has a 'mf' dynamic marking. The score is written in a single system with multiple staves for each instrument.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The notation includes various note values, rests, and dynamic markings. Notable markings include 'solo' above the Trumpets I staff, 'pizz' (pizzicato) above the D. B. staff, and 'arco' (arco) above the D. B. staff. The score is written in a single system, with each instrument having its own staff or a pair of staves for the Tibles and Tenoras.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

*mus. Cilla*

*mus. Tenor*

*Pizz!*

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The Flabiol staff is mostly empty. The Tibles and Tenoras staves have a double bar line in the second measure. The Trombone staff has a 'p' (piano) dynamic marking in the third measure. The Fiscorns and D. B. staves have a 'Pizz!' (pizzicato) marking in the final measure. Handwritten annotations 'mus. Cilla' and 'mus. Tenor' are present on the Tibles II and Tenoras II staves respectively.

Flabiol

I

Tibles

II

Tenoras

I

II

Trumpets

I

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flabiol**: A single staff with a treble clef, showing a melodic line with some grace notes.
- Tibles**: Two staves, labeled I and II. Staff I has a treble clef and a melodic line. Staff II has a treble clef and a wavy line, possibly indicating a tremolo or a specific texture.
- Tenoras**: Two staves, labeled I and II. Staff I has a treble clef and a melodic line. Staff II has a treble clef and a wavy line, similar to the Tibles II staff.
- Trumpets**: Two staves, labeled I and II. Both have a treble clef and a melodic line with some rests.
- Trombone**: A single staff with a bass clef, showing a melodic line with some rests.
- Fiscorns**: Two staves, labeled I and II. Both have a bass clef and a melodic line with some rests.
- D. B.**: A single staff with a bass clef, showing a melodic line with some rests.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *ppp*). The time signature is not explicitly shown, but the notation suggests a common time or a similar meter.

15

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is written for page 88. It features ten staves, each representing a different instrument. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol staff has a circled number 5 above it and handwritten notes 'trun' above the staff. The Tibles and Tenoras staves have a circled number 5 above them. The Trumpets and Trombone staves have a circled number 5 above them. The Fiscorns and D. B. staves have a circled number 5 above them. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is written for page 89. It features ten staves, each representing a different instrument. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The Flabiol and Tibles staves show a series of rests. The Tenoras I staff has a melodic line starting with a 'p' dynamic, followed by a 'smu' annotation and a slur. The Trumpets II staff has a series of rests. The Trombone staff has a series of rests. The Fiscorns I and II staves have a series of rests. The D. B. staff has a series of rests. The score includes dynamic markings such as 'p' (piano), 'pp' (pianissimo), and 'cresc' (crescendo). The key signature is one sharp (F#).



Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is written for a page numbered 90. It features seven staves, each representing a different instrument. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The Flabiol staff has a treble clef and a key signature of one sharp (F#). It begins with a 'p' (piano) dynamic and has two 'trun' markings above the first and fourth measures. The Tibles and Tenoras staves have a treble clef and a key signature of one sharp. The Trumpets and Trombone staves have a treble clef and a key signature of one sharp. The Fiscorns and D. B. staves have a bass clef and a key signature of one sharp. The D. B. staff begins with a 'p' dynamic and has an 'arco' marking above the fifth measure. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, f). The overall layout is clean and professional, typical of a musical score.

Flabiol

I  
Tibles

II

I  
Tenoras

II

I  
Trumpets

II

Trombone

I  
Fiscorns

II

D. B.

The musical score is written for a page numbered 91. It features seven staves, each representing a different instrument. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol staff has a circled number 6 above it. The Tibles I staff has a dynamic marking of 'p' and the word 'expressiu' written below it. The Tenoras I staff has a dynamic marking of 'p' and a slur over the first few notes. The Trumpets I staff has a dynamic marking of 'p' and a slur over the first few notes. The Trombone staff has a dynamic marking of 'p' and a slur over the first few notes. The Fiscorns I staff has a dynamic marking of 'p' and a slur over the first few notes. The D. B. staff has a dynamic marking of 'p' and a slur over the first few notes. The score includes various musical notations such as notes, rests, and slurs.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The notation includes various clefs (soprano, alto, tenor, bass), key signatures (one sharp, one flat), and time signatures (4/4). The Flabiol part is in the soprano clef. The Tibles I part is in the alto clef. The Tibles II part is in the alto clef. The Tenoras I part is in the tenor clef. The Tenoras II part is in the tenor clef. The Trumpets I part is in the soprano clef. The Trumpets II part is in the soprano clef. The Trombone part is in the tenor clef. The Fiscorns I part is in the bass clef. The Fiscorns II part is in the bass clef. The D. B. part is in the bass clef. The score shows a variety of musical symbols, including notes, rests, and dynamic markings.

Flabiol

7

*trun*

*trun*

*mp*

I

Tibles

*mp*

II

I

Tenoras

*mp*

II

I

Trumpets

II

Trombone

*p*

I

Fiscorns

*p*

II

D. B.

*pp*

*p*

Detailed description: This is a page of a musical score, page 93. It contains staves for several instruments: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The Flabiol staff has a circled number 7 and two 'trun' markings with slurs. Tibles I has a melodic line with a slur and a 'mp' dynamic. Tenoras I has a similar melodic line with a slur and 'mp' dynamic. Trumpets I and II have rests. Trombone has a melodic line with a slur and 'p' dynamic. Fiscorns I and II have complex rhythmic patterns with slurs and 'p' dynamics. D. B. has a simple melodic line with a slur and 'pp' dynamic. The score is written in a single system with a common time signature.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

*arco*

The musical score is arranged in a single system with multiple staves. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol part has two measures with a 'hum' annotation. The Tibles and Tenoras parts have two staves each. The Trumpets and Trombone parts have two staves each. The Fiscorns part has two staves. The D. B. part has one staff with an 'arco' annotation. The score is written in a single system with multiple staves. The Flabiol part has two measures with a 'hum' annotation. The Tibles and Tenoras parts have two staves each. The Trumpets and Trombone parts have two staves each. The Fiscorns part has two staves. The D. B. part has one staff with an 'arco' annotation.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

*trun*

*Ref*

*poco rit.*

*Pizz*

*arco*

This is a handwritten musical score for page 95. The score is arranged in a system with ten staves, each labeled with an instrument name on the left. The instruments are: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The notation is in a single system, with measures separated by vertical bar lines. Above the Flabiol staff, there are handwritten markings: "trun" (twice) and "Ref". Above the Trumpets staff, there is a "poco rit." marking. Above the Trombone staff, there is a "P" marking. Above the Fiscorns staff, there is a "P" marking. Above the D. B. staff, there are "Pizz" and "arco" markings. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P" (piano). The score is written in a clear, legible hand.

⑧ Poco meno mosso

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

Poco meno mosso

*2 dolc.*

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a single system with ten staves. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol staff has a whole rest. The Tibles I staff has a whole rest. The Tibles II staff has a whole rest. The Tenoras I staff has a melodic line starting with a sharp sign and a dynamic marking of 'mp'. The Tenoras II staff has a whole rest. The Trumpets I staff has a whole rest. The Trumpets II staff has a melodic line starting with a sharp sign and a dynamic marking of 'p'. The Trombone staff has a melodic line starting with a sharp sign and a dynamic marking of 'p'. The Fiscorns I staff has a melodic line starting with a sharp sign and a dynamic marking of 'p'. The Fiscorns II staff has a melodic line starting with a sharp sign and a dynamic marking of 'p'. The D. B. staff has a melodic line starting with a sharp sign and a dynamic marking of 'p'.



9

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in ten staves. The first staff is for Flabiol, followed by two staves for Tibles (I and II), two for Tenoras (I and II), two for Trumpets (I and II), one for Trombone, two for Fiscorns (I and II), and one for D. B. The music is in 4/4 time. A circled '9' is written above the Flabiol staff. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as notes, rests, and slurs.

Flabiol

Tibles

Tenoras

Trumpets

Trombone

Fiscorns

D. B.

Handwritten musical score for page 99, featuring ten staves for various instruments. The notation includes notes, rests, and dynamic markings like 'p'.

- Flabiol**: Staff 1, measures 1-4.
- Tibles I**: Staff 2, measures 1-4.
- Tibles II**: Staff 3, measures 1-4.
- Tenoras I**: Staff 4, measures 1-4.
- Tenoras II**: Staff 5, measures 1-4.
- Trumpets I**: Staff 6, measures 1-4.
- Trumpets II**: Staff 7, measures 1-4.
- Trombone**: Staff 8, measures 1-4.
- Fiscorns I**: Staff 9, measures 1-4.
- Fiscorns II**: Staff 10, measures 1-4.
- D. B.**: Staff 11, measures 1-4.

Flabiol

I

Tibles

II

Tenoras

I

II

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The Flabiol part (top) features two trills marked 'trun'. The Tibles parts (I and II) are mostly rests. The Tenoras parts (I and II) have a melodic line with a 'dim.' marking. The Trumpets part (II) has a melodic line. The Trombone part has a melodic line. The Fiscorns parts (I and II) have a melodic line. The D. B. part has a melodic line.

rit... (10) Tempo primo

Flabiol

I

Tibles

II

rit...

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

Pizz

mf

The musical score is arranged in a system of staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The Flabiol staff begins with a 'rit...' marking. The Tibles I staff has a melodic line starting in the second measure. The Tenoras I staff also has a melodic line starting in the second measure. The Trumpets I staff has a melodic line starting in the second measure. The Trombone staff has a melodic line starting in the second measure. The Fiscorns I and II staves have melodic lines starting in the second measure. The D. B. staff has a melodic line starting in the second measure. The score includes a tempo change from 'rit...' to '(10) Tempo primo' at the beginning of the second measure. Dynamic markings include 'mf' (mezzo-forte) and 'Pizz' (pizzicato) in the D. B. staff.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol part consists of whole notes. The Tibles and Tenoras parts feature more complex rhythmic patterns with eighth and sixteenth notes. The Trumpets part has a dynamic marking of 'mf' and a crescendo hairpin. The Trombone part is mostly whole notes. The Fiscorns part includes a dynamic marking of 'p' and a crescendo hairpin. The D. B. part has a dynamic marking of 'p' and a crescendo hairpin.

Flabiol

Tibles

Tenoras

Trumpets

Trombone

Fiscorns

D. B.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flabiol:** A single staff with a treble clef, showing a melodic line with some rests.
- Tibles:** Two staves, labeled I and II. Staff I has a treble clef and a melodic line. Staff II has a bass clef and a supporting line.
- Tenoras:** Two staves, labeled I and II. Both have a treble clef. Staff I has a melodic line with some rests. Staff II has a supporting line.
- Trumpets:** Two staves, labeled I and II. Both have a treble clef. Staff I has a melodic line with some rests. Staff II has a supporting line.
- Trombone:** A single staff with a bass clef, showing a melodic line with some rests.
- Fiscorns:** Two staves, labeled I and II. Both have a treble clef. Staff I has a melodic line with some rests. Staff II has a supporting line.
- D. B. (Double Bass):** A single staff with a bass clef, showing a melodic line with some rests.

The score includes various musical symbols such as notes, rests, beams, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). The notation is in a historical style, possibly from a 16th or 17th-century manuscript.

Flabiol

I

Tibles

II

Tenoras

I

II

Trumpets

I

II

Trombone

I

Fiscorns

II

D. B.

The image shows a handwritten musical score for page 104. The score is arranged in a vertical stack of staves, each labeled with an instrument name on the left. The instruments are: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The Flabiol staff begins with a dynamic marking 'mf' and has handwritten annotations '(AA)', 'trun', and 'trun' above it. The Tibles and Tenoras staves have handwritten annotations 'unus Tible 1o' and 'unus Tenor 1o' respectively. The Trumpets, Trombone, Fiscorns, and D. B. staves also contain musical notation. The score is written in a clear, legible hand, with some corrections and markings visible.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is written for a variety of instruments. The Flabiol part has two measures with a 'trun' annotation above the staff. The Tibles part has two staves, I and II, with I playing a melodic line and II playing a sustained harmonic accompaniment. The Tenoras part also has two staves, I and II, with I playing a melodic line and II playing a sustained harmonic accompaniment. The Trumpets part has two staves, I and II, with I playing a melodic line and II playing a sustained harmonic accompaniment. The Trombone part has one staff with a melodic line and a 'solo' annotation above the staff. The Fiscorns part has two staves, I and II, with I playing a melodic line and II playing a sustained harmonic accompaniment. The D. B. part has one staff with a melodic line and an 'arco' annotation above the staff.



Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments are listed on the left, with their respective parts written on staves to the right. The Flabiol part is on a single staff. The Tibles part consists of two staves, labeled I and II. The Tenoras part also consists of two staves, labeled I and II. The Trumpets part consists of two staves, labeled I and II. The Trombone part is on a single staff. The Fiscorns part consists of two staves, labeled I and II. The D. B. (Double Bass) part is on a single staff. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp* and *arco*.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'tr' (trill) and 'Pizz' (pizzicato). The Flabiol part has a trill at the end. The Tibles and Tenoras parts have a 'Pizz' marking at the beginning. The Trumpets and Trombone parts have a 'Pizz' marking at the beginning. The Fiscorns and D. B. parts have a 'Pizz' marking at the beginning. The score is written in a style typical of 16th or 17th-century manuscript notation.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

*tr*

*Solo*

*Solo*

*duco*

The musical score is written for a variety of instruments. The Flabiol part begins with a trill (tr). The Tibles and Tenoras parts are marked with I and II. The Trumpets and Trombone parts are marked with I and II. The Fiscorns and D. B. parts are marked with I and II. The score includes several handwritten annotations: 'tr' for trill, 'Solo' for solo passages, and 'duco' for a specific musical technique. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a single system with ten staves. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol staff has a 'trun' marking above a long note. The Tibles I staff has a 'mj' marking below a long note. The Trumpets I staff has a 'P' marking below a long note. The Trombone staff has a 'P' marking below a long note. The Fiscorns I staff has a 'P' marking below a long note. The D. B. staff has a 'Pizz' marking above a long note. The music is written in a single system with multiple staves. The Flabiol part has a 'trun' marking. The Tibles part has a 'mj' marking. The Trumpets part has a 'P' marking. The Trombone part has a 'P' marking. The Fiscorns part has a 'P' marking. The D. B. part has a 'Pizz' marking.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol part begins with a melodic line in the first staff, marked with a 'm' dynamic. The Tibles parts (I and II) are mostly rests. The Tenoras parts (I and II) have rests, with a 'cantant' marking and a melodic phrase in the first Tenora I staff towards the end. The Trumpets (I and II) play a melodic line with slurs. The Trombone part plays a melodic line with slurs and a 'Pizz' marking. The Fiscorns (I and II) have rests. The D. B. part plays a melodic line with slurs and a 'Pizz' marking.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flabiol**: A single staff with a treble clef, showing a series of rests.
- Tibles**: Two staves, labeled I and II, both with treble clefs and showing rests.
- Tenoras**: Two staves, labeled I and II, both with treble clefs. Staff I contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. Staff II contains rests.
- Trumpets**: Two staves, labeled I and II, both with treble clefs and a key signature of one sharp (F#). Both staves show rests.
- Trombone**: A single staff with a bass clef, showing rests followed by a few notes in the final measures.
- Fiscorns**: Two staves, labeled I and II, both with bass clefs. Staff I contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. Staff II contains rests.
- D. B.**: A single staff with a bass clef, showing rests followed by a few notes in the final measures.

Dynamic markings such as *p* (piano) are visible below the Trombone, Fiscorns, and D. B. staves.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flabiol**: A single staff with a treble clef, showing a series of rests.
- Tibles**: Two staves, labeled I and II. Staff I has a treble clef and contains a melodic line starting with a half note, followed by eighth notes, and a dynamic marking of *mp*. Staff II has a treble clef and contains rests.
- Tenoras**: Two staves, labeled I and II. Staff I has a treble clef and contains a melodic line starting with a half note, followed by eighth notes, and a dynamic marking of *mp*. Staff II has a treble clef and contains rests.
- Trumpets**: Two staves, labeled I and II. Both staves have a treble clef and contain a melodic line starting with a half note, followed by eighth notes, and a dynamic marking of *mp*.
- Trombone**: A single staff with a bass clef, containing a melodic line starting with a half note, followed by eighth notes, and a dynamic marking of *mp*.
- Fiscorns**: Two staves, labeled I and II. Both staves have a bass clef and contain a melodic line starting with a half note, followed by eighth notes, and a dynamic marking of *mp*.
- D. B.**: A single staff with a bass clef, containing a melodic line starting with a half note, followed by eighth notes, and a dynamic marking of *mp*.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in a single system with multiple staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. The Flabiol part is a single staff with a long rest. The Tibles part has two staves, with the first staff containing a melodic line and the second staff being a rest. The Tenoras part has two staves, both with rests. The Trumpets part has two staves, both with melodic lines. The Trombone part has a single staff with a melodic line. The Fiscorns part has two staves, both with melodic lines. The D. B. part has a single staff with a melodic line. The score is written in a single system with multiple staves. The Flabiol part is a single staff with a long rest. The Tibles part has two staves, with the first staff containing a melodic line and the second staff being a rest. The Tenoras part has two staves, both with rests. The Trumpets part has two staves, both with melodic lines. The Trombone part has a single staff with a melodic line. The Fiscorns part has two staves, both with melodic lines. The D. B. part has a single staff with a melodic line.



Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is arranged in ten staves. The first staff is for Flabiol, marked with a mezzo-forte (mf) dynamic. The second staff is for Tibles I, marked with a mezzo-forte (mf) dynamic. The third staff is for Tibles II, marked with a mezzo-forte (mf) dynamic. The fourth staff is for Tenoras I, marked with a mezzo-forte (mf) dynamic. The fifth staff is for Tenoras II, marked with a mezzo-forte (mf) dynamic. The sixth staff is for Trumpets I, marked with a mezzo-forte (mf) dynamic. The seventh staff is for Trumpets II, marked with a mezzo-forte (mf) dynamic. The eighth staff is for Trombone, marked with a mezzo-forte (mf) dynamic. The ninth staff is for Fiscorns I, marked with a mezzo-forte (mf) dynamic. The tenth staff is for Fiscorns II, marked with a mezzo-forte (mf) dynamic. The eleventh staff is for D. B., marked with a mezzo-forte (mf) dynamic. The score includes various musical symbols such as notes, rests, and dynamic markings.

Flabiol

*rit*

(12) *Poco meno*

I

Tibles

II

I

Tenoras

II

*Rit...*

I

Trumpets

II

Trombone

*Rit...*

I

Fiscorns

II

D. B.

*arco*

The musical score is written for a full orchestra. The instruments are listed on the left: Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The Flabiol part starts with a rest, followed by a note marked 'rit'. The Tibles and Tenoras parts have melodic lines with rests. The Trumpets and Trombone parts have melodic lines with rests. The Fiscorns and D. B. parts have melodic lines with rests. The score is divided into two systems by a double bar line. The first system ends with a measure marked 'rit'. The second system begins with a measure marked '(12) Poco meno'. The D. B. part has a measure marked 'arco'.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The image shows a page of a musical score for various instruments. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The score is written on multiple staves. The Flabiol part is on a single staff. The Tibles and Tenoras parts are on two staves each, with the first staff labeled I and the second labeled II. The Trumpets, Trombone, Fiscorns, and D. B. parts are also on two staves each, with the first staff labeled I and the second labeled II. The score includes musical notation such as notes, rests, and slurs. The instruction 'sempre marcat' is written below the Trumpets, Trombone, Fiscorns, and D. B. parts. The Flabiol part has a key signature of one sharp (F#) and a time signature of 4/4. The Tibles and Tenoras parts have a key signature of one sharp (F#) and a time signature of 4/4. The Trumpets, Trombone, Fiscorns, and D. B. parts have a key signature of one sharp (F#) and a time signature of 4/4.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is written for a variety of instruments. The Flabiol part is in the treble clef with a key signature of one sharp (F#). The Tibles and Tenoras parts are in the treble clef with a key signature of one sharp (F#). The Trumpets and Trombone parts are in the treble clef with a key signature of one sharp (F#). The Fiscorns and D. B. parts are in the bass clef with a key signature of one sharp (F#). The score is in 4/4 time. The Flabiol part has a final flourish. The Tibles and Tenoras parts have a final flourish. The Trumpets and Trombone parts have a final flourish. The Fiscorns and D. B. parts have a final flourish.

Flabiol

13 *Meno mosso*

*Poco rit*

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

The musical score is written for a variety of instruments. The Flabiol part begins with a wavy line and a circled number 13, followed by the tempo marking 'Meno mosso'. The Tibles part has a 'Poco rit' marking. The Tenoras part has a 'Solo' marking. The Trumpets, Trombone, Fiscorns, and D. B. parts are also included. The score is written in a single system with multiple staves.

Flabiol

I

Tibles

II

I

Tenoras

II

I

Trumpets

II

Trombone

I

Fiscorns

II

D. B.

*Rit*

*tr*

*trms - Tenor*

*Rit*

The musical score is arranged in a system of staves. The instruments listed on the left are Flabiol, Tibles (I and II), Tenoras (I and II), Trumpets (I and II), Trombone, Fiscorns (I and II), and D. B. (Double Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations include 'Rit' (Ritardando) above the Flabiol staff, 'tr' (trill) above the Flabiol staff, 'trms - Tenor' (trills - Tenor) above the Tenoras II staff, and 'Rit' (Ritardando) above the D. B. staff. The score is written in a single system, with the instruments grouped together.

A brief thematic analysis of Puigsoliu is as follows:

Form: A-B-A', Coda

Tonality: D Aeolian and Harmonic minor.

The A section begins with Theme I, which is the unified element of the piece. It is in D Aeolian, and even though it has a fast rhythm, its mood is introspective. It is four measures long, with a three-measure extension. The trumpet and fiscorn present it at the octave. A complementary phrase follows, stated by the woodwinds. After Theme I is repeated using a v-VI of the Aeolian scale as a deceptive cadence, an amplification of the complementary phrase follows, stated by the woodwinds pausing in a half cadence in A minor with no third.

An episode begins at rehearsal number two using elements of Theme I.

Theme II appears four measures before rehearsal number three, also in D Aeolian. This second theme is in contrast to the first, it being very lyrical and expressive. The tenora introduces it, followed by the tible. At rehearsal number four, an episode based on Theme I begins which lasts eight measures. With the exception of the trumpet, all instruments participate in this episode. Theme III is introduced by trumpet and trombone at the octave. It is joyful and energetic with a style very common in sardana music. It uses D Aeolian and harmonic

minor scales. A return to Theme I, stated in the woodwinds with a perfect authentic cadence in D minor, concludes this section.

A one-measure link precedes the B section which begins at rehearsal number five. This section starts with a change of mode and a five-measure prelude before Theme I is introduced. This theme is pastoral in nature; it is presented by the tenora over a static D major chord given by the brass. The same theme is repeated, transposed a perfect fourth higher over a static G major-major seventh chord. The theme is manipulated and becomes a short episode which returns to D minor. It cadences in B-flat, but the cadence is extended by the sonorities of G minor-minor seventh chord and G-sharp diminished-minor seventh chord. A small codetta with a half cadence on a C major-minor seventh chord prepares the next theme of Section B.

Theme II, in F major is introduced by the tenora in a slow tempo. It is twelve measures long and could be subdivided into sections of three measures each. It has the flavor of an old Catalan folk tune; it tonicizes B-flat and it is presented twice. It ends with an extended cadence in F major.

Section A' begins at rehearsal ten with an episode based on Theme I of the A section in A Aeolian. If it could be possible to consider sonata form for this piece, this episode could be called a development, with momentary



tonicization of B-flat major, C major and A Aeolian. Theme III appears as it was used in the first A section. This episode--or development--finishes with the restatement of Theme I, the unified element, on D Aeolian as it was a few measures before rehearsal three. It could be called a recapitulation. Theme II is restated as it was in the first A. The episode that follows is exact, too. The only difference is the extended cadence which resolves in a D major chord with a perfect cadence. This D major chord is used as an elision to begin the coda. The theme of the coda begins at rehearsal number 12, and is the same as Theme II in the B section. This section has a slower tempo, the theme is transposed and it has a solemn mood. It finishes with a plagal cadence in D major at rehearsal number 13, which is extended ten measures by several embellishment sonorities of minor-minor seventh, and major-major seventh chords, resting finally in a D major chord.

## Diagram of the Preceding Analysis

## Section A.

- Theme I. (a, b, a', b') D Aeolian. Half cadence in a minor 7. Measures 1-43.
- Episode. A minor, D minor. Measures 44-65.
- Theme II. D minor, F major, B-flat major. Measures 66-85.
- Episode. B-flat. Measures 86-93.
- Theme III. D Aeolian and harmonic minor scales. Measures 94-112.
- Theme I. D minor. Perfect authentic cadence. Measures 113-119.

## Section B.

- Prelude. D major. Measures 121-125.
- Theme B-I. D major. Measures 126-142.
- Episode. B major, D minor, half cadence on C major-minor seventh chords. Measures 142-174.
- Theme B-II. F major, B-flat major, authentic cadence in F major, Measures 175-210.

## Section A'.

- Episode. (development) B-flat major, C major, A Aeolian. Measures 211-240.
- Theme III. D Aeolian and harmonic minor. Measures 241-267.
- Theme I. D minor. Measures 268-277.
- Theme II. D minor, F major. Measures 278-290.
- Episode. B-flat and D minor, perfect cadence in D major. Measures 291-311.
- Coda. D major, plagal cadence in D major. Measures 312-340.

## CHAPTER IV

### CONCLUSION

The purpose of the present study has been to acquire and share with others the basic information needed to write music for cobla, and to focus attention on one of the most viable musical expressions in Spain, which is somewhat neglected or overlooked in the international world of music.

Possibilities of using the cobla for contemporary music language are numerous. The search for uniqueness of sound by the contemporary composer could be fulfilled with the remarkable tone color of the tenora and tible. Also the availability and flexibility for combining this singular ensemble with other instruments, plus the extreme national and professional pride of its musicians, make a ready combination for the composer who is willing to use it.

During the last decade, arguments have been made judging the cobla as an obsolete ensemble. Some present Catalan composers alienate themselves from it, feeling that it is too limited, and can only be used as a folk expression.

This does not seem to this writer to be a valid judgment. The fact that the repertoire for cobla does

not have the most recent innovative techniques of composition does not imply that it is not suitable for them, only that the composers have not utilized it. Artists through the centuries have produced high quality works with the possibilities at hand and their ingenuity. The cobla is there for those who are willing or able to use it as a vehicle of contemporary artistic musical expression. The opportunity exists; if it is to be grasped by the composer of Catalan, Spanish, or some other nationality, only time will tell.

Two quotations from Mainar's book La Sardana seem appropriate at this time.

Ateneu Barcelonés. 19 marc 1924- Recepció a Strawinsky amb un recital de sardanas dels millors autors, de Pep Ventura a Morera i Garreta. El mestre, entre sorpres i meravellat, al final reclama més obres: Garreta, més Garreta!<sup>1</sup>

Es el mejor empacte rebut com a oient de música. Em donaria per molt honorat de firmar una partitura com aquestes.

Richard Strauss (1927)<sup>2</sup>

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<sup>1</sup>Ateneu Barcelonés, 19 March 1924. Reception for Stravinsky and a recital of sardanas by the best authors, from Pepe Ventura to Morera and Garreta. The master, between surprise and wonder, at the end requests more works: "Garreta, more Garreta!"

<sup>2</sup>It is the greatest impact I have received in hearing music. It would give me a great honor to sign a score like these.

Richard Strauss (1927)

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