

"LES FADES DE HOLLYWOOD"

Oda al balaguerí Josep Carner-Ribalta, un dels primers catalans a Hollywood

MARC TIMÓN BARCELÓ (n. 1980)

Setembre de 2025

Sardana n. 62

The image displays a page from a musical score, likely for a Baroque or Classical period work, given the instrumentation and notation. The score is written for a full orchestra and vocal soloists. The instruments listed on the left are Flabiol, Tible 1, Tible 2, Tenora 1, Tenora 2, Trompeta 1 (B), Trompeta 2 (B), Trombó, Fiscorn 1, Fiscorn 2, and Contrabaix. The music is in 2/4 time. The score includes various musical notations such as triplets, slurs, and articulation marks. Dynamics like *ff*, *pp*, *mf*, and *p* are used throughout. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The overall layout is typical of a professional musical score.

14

Flab.

Tib. 1

Tib. 2

Ten. 1

Ten. 2

Tpt. 1 (B $\flat$)

Tpt. 2 (B $\flat$)

Tbó.

Fisc. 1

Fisc. 2

Cb.

14

arco

41

Flab. *mf* *ff* *f* *f*

Tib. 1 *mf* *ff* *f* *f*

Tib. 2 *mf* *ff* *f* *mp* *f*

Ten. 1 *p* *ff* *f*

Ten. 2 *p* *ff* *f* *mp* *f* *mf*

Tpt. 1 (B $\flat$) *mp* *ff* *ff* *solo* *ff* *Shake it! Estripa-ho fort, amb sense por!*

Tpt. 2 (B $\flat$) *mp* *ff* *f* *ffz* *mp*

Tbó. *mp* *ff* *f* *ffz* *mp*

Fisc. 1 *mp* *ff* *f* *ffz*

Fisc. 2 *mp* *ff* *f* *ffz* *mp*

41

Cb. *mp* *ff* *f* *arco* *ffz* *mp*

55 C

Flab. *pp* *p*

Tib. 1 *con tenerezza* *mp*

Tib. 2 *con tenerezza* *mp*

Ten. 1 *solo* *p* *romantico, molto espressivo* *mp*

Ten. 2 *pp*

Tpt. 1 (B $\flat$) *p*

Tpt. 2 (B $\flat$) *pp*

Tbó. *pp* *mp*

Fisc. 1 *pp*

Fisc. 2 *pp*

55 Cb. *pp*

69 D

Flab. *mf* *f* *mp*

Tib. 1

Tib. 2

Ten. 1 *f* *appassionato*

Ten. 2 *f*

Tpt. 1 (B $\flat$) *mf* *f*

Tpt. 2 (B $\flat$) *mf* *mf* *mf* *f*

Tbó. *mf* *mf* *f*

Fisc. 1 *mf* *mf* *mf* *f*

Fisc. 2 *mf* *f*

Cb. *mp* *f* *ff* *mp* *pizz.*

Detailed description of the musical score: The score is for measures 69 to 74. Measure 69 begins with a key signature change to D major, indicated by a 'D' in a box. The Flab. part has triplets of eighth notes marked *mf*, followed by a half note marked *f*, and ends with a half note marked *mp*. Tib. 1 and Tib. 2 play a melodic line in the first two measures. Ten. 1 and Ten. 2 have rests in the first two measures. Tpt. 1 (B $\flat$) and Tpt. 2 (B $\flat$) play a melodic line marked *mf*. Tbó. plays a melodic line marked *mf*. Fisc. 1 and Fisc. 2 play a rhythmic pattern marked *mf*. Cb. plays a rhythmic pattern marked *mp*. In measure 70, Ten. 1 and Ten. 2 enter with a melodic line marked *f* and *appassionato*. Tpt. 1 (B $\flat$) and Tpt. 2 (B $\flat$) continue their melodic line, with Tpt. 2 marked *f*. Tbó. continues its melodic line marked *mf*. Fisc. 1 and Fisc. 2 continue their rhythmic pattern marked *mf*. Cb. continues its rhythmic pattern marked *mp*. In measure 71, Ten. 1 and Ten. 2 continue their melodic line marked *f*. Tpt. 1 (B $\flat$) and Tpt. 2 (B $\flat$) continue their melodic line, with Tpt. 2 marked *mf*. Tbó. continues its melodic line marked *mf*. Fisc. 1 and Fisc. 2 continue their rhythmic pattern marked *mf*. Cb. continues its rhythmic pattern marked *mp*. In measure 72, Ten. 1 and Ten. 2 continue their melodic line marked *f*. Tpt. 1 (B $\flat$) and Tpt. 2 (B $\flat$) continue their melodic line, with Tpt. 2 marked *mf*. Tbó. continues its melodic line marked *mf*. Fisc. 1 and Fisc. 2 continue their rhythmic pattern marked *mf*. Cb. continues its rhythmic pattern marked *mp*. In measure 73, Ten. 1 and Ten. 2 continue their melodic line marked *f*. Tpt. 1 (B $\flat$) and Tpt. 2 (B $\flat$) continue their melodic line, with Tpt. 2 marked *f*. Tbó. continues its melodic line marked *f*. Fisc. 1 and Fisc. 2 continue their rhythmic pattern marked *f*. Cb. continues its rhythmic pattern marked *f*. In measure 74, Ten. 1 and Ten. 2 continue their melodic line marked *f*. Tpt. 1 (B $\flat$) and Tpt. 2 (B $\flat$) continue their melodic line, with Tpt. 2 marked *f*. Tbó. continues its melodic line marked *f*. Fisc. 1 and Fisc. 2 continue their rhythmic pattern marked *f*. Cb. continues its rhythmic pattern marked *ff*.

84 E

Flab. *mp* *mf* *mf*

Tib. 1 *p*

Tib. 2 *p*

Ten. 1

Ten. 2 *mp*

Tpt. 1 (B $\flat$) *mp* *mf* *mf*

Tpt. 2 (B $\flat$) *mp* *mp*

Tbó. *mp*

Fisc. 1 *p* *mf* *mp*

Fisc. 2 *p* *mf* *mp*

84 Cb. *p*

97

Flab.

Tib. 1

Tib. 2

Ten. 1

Ten. 2

Tpt. 1 (B $\flat$)

Tpt. 2 (B $\flat$)

Tbó.

Fisc. 1

Fisc. 2

97

Cb.

mf *ff*

mp *ff*

p *ff*

f *ff*

p *ff*

f *ff*

mp *ff*

f *ff*

mf *ff*

mf *ff*

arco pizz.

ff

108

Flab.

Tib. 1

Tib. 2

Ten. 1

Ten. 2

Tpt. 1 (B $\flat$)

Tpt. 2 (B $\flat$)

Tbó.

Fisc. 1

Fisc. 2

108

Cb.

arco 3

The musical score for measures 108-112 is written for a large ensemble. The instruments are arranged in a vertical stack: Flab., Tib. 1, Tib. 2, Ten. 1, Ten. 2, Tpt. 1 (B $\flat$), Tpt. 2 (B $\flat$), Tbó., Fisc. 1, Fisc. 2, and Cb. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, triplets, and rests. Phrasing slurs are used to group notes across measures. Dynamic markings include accents (>) and a fortissimo (f) marking. The Cb. part includes an 'arco' marking above a triplet. The score is divided into two systems, with measure 108 starting at the top and measure 112 at the bottom.

119 G

in rilievo

Flab.

fff

Tib. 1

fff molto appassionato, quasi rubato

Tib. 2

fff molto appassionato, quasi rubato

Ten. 1

fff molto appassionato, quasi rubato

Ten. 2

fff molto appassionato, quasi rubato

Tpt. 1 (B $\flat$)

fff molto appassionato, quasi rubato

Tpt. 2 (B $\flat$)

fff molto appassionato, quasi rubato

Tbó.

fff molto appassionato, quasi rubato

Fisc. 1

fff molto appassionato, quasi rubato

Fisc. 2

fff molto appassionato, quasi rubato

119 pizz.

Cb.

fff molto appassionato, quasi rubato

arco

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Sardana n. 62

Saragana n. 62

15 *ff* *pp* *ff* [A] *mf* *ff* [B]

29 *ff* *mp* *mf* [C]

42 *ff* *f* *f* [D]

57 *pp* *p* *mf* [E]

77 *f* *mp* *mp* [F]

91 *mf* *mf* *ff* [G]

106 *fff*

119 *in rilievo*

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ff

3

3

3

pp

ff

15

3

dolce

mf

ff

32

3

1.

2.

4

mf

3

ff

f

3

47

2

f

2

C

12

con tenerezza

D

13

E

mp

p

86

3

3

99

2

F

mf

3

3

3

3

ff

117

G

fff

molto appassionato, quasi rubato

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ff

3

3

3

pp

ff

15

3

dolce

mf

ff

32

3

1.

2.

4

mf

ff

f

3

48

2

12

con tenerezza

13

mp

f

mp

p

3

88

3

p

103

F

ff

119

G

fff molto appassionato, quasi rubato

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14

23 [B] 5

46 3 6 [C] solo

66 7 [D] 7 [E] 17

103 [F] ff

117 [G] fff molto appassionato, quasi rubato

ff *pp* *ff* *p* *mp* *ff* *f* *p* *romantico, molto espressivo* *f* *appassionato* *f* *ff* *molto appassionato, quasi rubato*

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ff

pp

ff

15

ff

p

mp

ff

32

p

p

ff

f

47

mp

f

mf

pp

f

80

mp

p

102

ff

119

fff molto appassionato, quasi rubato

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Sardana n. 62

ff

mf

ff

14

mf

dolce

p

ff

33

1. 2.

3

2

4

solo

ff

Shake it! Estripa-ho fort, amb sense por!

55

10

p

mf

f

83

2

2

2

2

4

mp

mf

mf

102

f

ff

116

3

3

fff

molto appassionato, quasi rubato

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ff

pp

12 [A] ff

p

dolce

p

27 4 ff

1. 2. 3 p ff mp ff

45 f

2 8 [C] pp

72 mf

mf

mf

f

mp

89 2 mp

mp

[F] ff

105 3

119 [G] fff

molto appassionato, quasi rubato

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Sardana n. 62

14

31

45

63

83

102

118

ff

pp

f

mf

mp

sffz

pp

mf

f

f

ff

fff molto appassionato, quasi rubato

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Sardana n. 62

14

30

45

63

83

101

116

ff

pp

ff

p

mf

mp

ff

f

sffz

pp

mf

mf

mf

f

p

mf

mp

mf

ff

fff molto appassionato, quasi rubato

A

B

C

D

E

F

G

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[illegible]

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Sardana n. 62

16

arco

33

49

67

83

101

117

pizz.

ff

mp

ff

p

mf

ff

p

mp

ff

f

mp

f

ff

mp

p

ff

arco

3

3

3

3

pizz.

ff

arco

3

3

pizz.

ff

molto appassionato, quasi rubato