

* DOWN BY THE RIVERSIDE

Nord-amèrica

Musical score for the song "Down by the Riverside". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The notes are primarily quarter and eighth notes, with some rests and ties. The chord progression is indicated by letters above the staves: C, G7, C, C, F, C, G7, C, F, C. The piece concludes with a double bar line.

A LA "SOMBRA" D'UNA ALZINA (vals)

The musical score is written in 3/4 time and consists of eight staves. The first staff shows the beginning of the melody with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes. The piano accompaniment is shown in the following staves, primarily using block chords and dyads. The chords used are C, G7, C7, F, and C. The score includes various musical notations such as slurs, ties, and dynamic markings like z (zaccato).

Chord progression: C, G7, C, C7, F, G7, C, G7, C, C7, F, G7, C, C, C7, F, G7, C.

A LA "SOMBRA" D'UNA ALZINA (vals)

The main musical score consists of eight staves of music in 3/4 time, key of D major. The melody is written on the top staff, and the accompaniment is on the bottom staff. Chord symbols are placed above the notes. The sequence of chords is: D, A7, D, D7, G, A7, D, D, A7, D, D7, G, A7, D, D, A7, D7, G, A7, D.

TLL

The TLL section consists of two staves of music. The top staff contains a series of slanted lines representing trills, with chord symbols D, A7, C#7, and F#m above them. The bottom staff contains a series of slanted lines representing trills, with chord symbols F7, Em7, A7, and D above them.

LA MANTA AL COLL

País Valencià

First system of musical notation. It consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. Above the first staff, the chords G, D7, and G are indicated.

Second system of musical notation. It consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. Above the first staff, the chords G7, C, G, D7, and GFI are indicated.

Third system of musical notation. It consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef.

Fourth system of musical notation. It consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. Above the first staff, the chords D7 and G are indicated.

Fifth system of musical notation. It consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. Above the first staff, the chords G7, C, G, D7, and G are indicated.

(Veure la lletra a la pàgina 127)

SANS SOUCI (fox)

Max Havart

C D7

G7 C G7

1

2 C C7 F

C D7

G7 Gaug C D7

G7 C

SANS SOUCI (fox)

Max Havart

D E7

A7 D A7

2 D D7 G

D E7

A7 Aaug D E7

A7 D

Rumba de Sant Celoni

Acordió G-C

Marcel Casellas 2000

negra=180

Am G7

FM7 E7

1

2

Am G7 CMaj

1 Dm FM7 E7 2 Dm

G7 CMaj sense acord G7

CMaj D7 GMaj

2 Dm7 G7 CMaj

Rumba de Sant Celoni

Marcel Casellas 2000

negra=180

1 Bm A7

5 GM7 F#7 1

9 2 Bm A7 DMaj

13 1 Em GM7 F#7 2 Em

19 A7 DMaj sense acord A7

23 DMaj E7

28 AMaj 2 Em7 A7

33 DMaj

El testament

Em9 Am7 D7

7 B7(b9) Em9

13 C7 B7(9b) Em9

fòrmules per l'acompanyament

17 1 2

El testament

Musical notation for the first system of "El testament". The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system consists of three staves. The first staff contains measures 1-6 with chords F#m9, Bm7, and E7. The second staff contains measures 7-12 with chords C#7(b9) and F#m9. The third staff contains measures 13-16 with chords D7, C#7(9b), and F#m9.

fòrmules per l'acompanyament

Musical notation for accompaniment formulas. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system consists of one staff. The first formula (1) shows a sequence of notes: F#4, C#5, G#5. The second formula (2) shows a sequence of notes: F#4, C#5, G#5. Below the staff, there are three pairs of horizontal lines representing chords: F#m9, C#7(b9), and F#m9.

Cúmbia de plats i cassoles

Marcel Casellas / 2002

1 C G7

6 C

11 A7 Dmin7 F C

16 G7 C F tornada C G7

21 C F C G7 C

Cúmbia de plats i cassoles

Marcel Casellas / 2002

D A7

6 D 3

11 B7 Emin7 G D 3

16 A7 D tornada G D A7

21 D G D A7 D

*ALL OF ME (fox-swing)

Simons / Marks

Cmaj⁷ **E⁷**
A⁷ **Dm**
E⁷ **Am**
D⁷ **Dm⁷** **G⁷**
Cmaj⁷ **E⁷**
A⁷ **Dm**
F **Fm** **Cmaj⁷Em⁷** **A⁷**
Dm⁷ **G⁷** **C⁶ (E^bdim Dm⁷ G⁷)**

LAMPARITO ROCA

J. Texidor (Arr. XC)

Musical notation for the first system on page 10. The melody line is in treble clef with a key signature of two flats and a 2/4 time signature. The bass line is in bass clef. The dynamic marking is *f* and the instruction is *N.C.*

Musical notation for the second system on page 10. The melody line is in treble clef. The bass line is in bass clef with chords: G, Ab, G, Ab⁵, G, G⁷, Cm, G⁷, Cm, G⁷.

Musical notation for the third system on page 10. The melody line is in treble clef. The bass line is in bass clef with chords: Cm, G⁷, Cm, G⁷, Cm, G⁷.

Musical notation for the fourth system on page 10. The melody line is in treble clef. The bass line is in bass clef with chords: Cm, Cm B^b7, E^b, B^b7, E^b, B^b7.

Musical notation for the fifth system on page 10. The melody line is in treble clef. The bass line is in bass clef with chords: E^b, B^b7, E^b, B^b7, E^b, B^b7, G, A^b/G.

Musical notation for the first system on page 11. The melody line is in treble clef. The bass line is in bass clef with chords: G, A^b/G, G.

Musical notation for the second system on page 11. The melody line is in treble clef. The bass line is in bass clef with chords: G, A^b/G, G, A^b/G.

Musical notation for the third system on page 11. The melody line is in treble clef. The bass line is in bass clef with chords: G, A^b/G, G, A^b/G.

Musical notation for the fourth system on page 11. The melody line is in treble clef. The bass line is in bass clef with chords: A^b/G, G, A^b/G, G.

Musical notation for the fifth system on page 11. The melody line is in treble clef. The bass line is in bass clef with chords: A^b/G, G, F^m7, G, F^m7, G.

GARROTÍN DE LLEIDA

El Segrià

introducció

G7 C

C

G7 C G7 etc. C

una versió d'estrofa improvisada

C G7 C

G7 C G7

F7 G7 ¹C

G7 C G7

C ²C

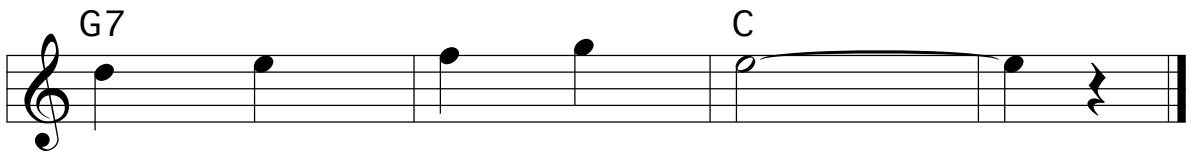
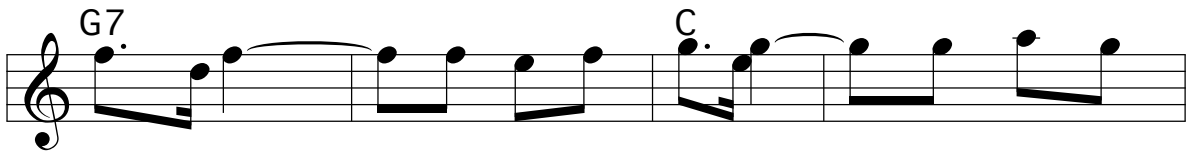
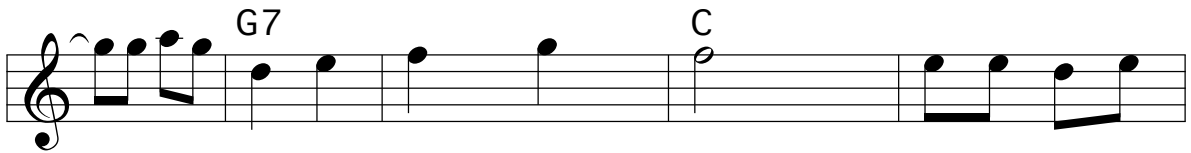
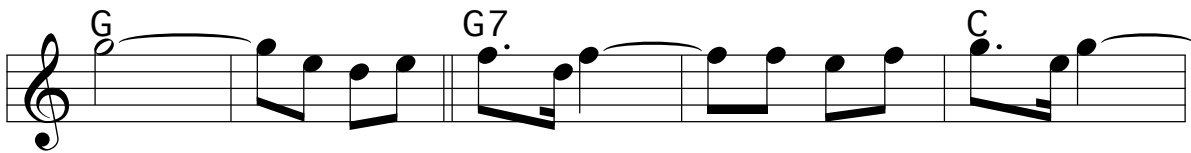
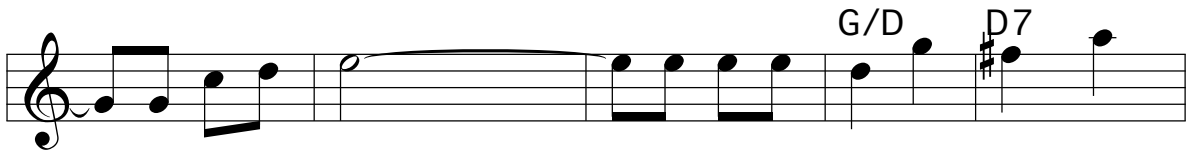
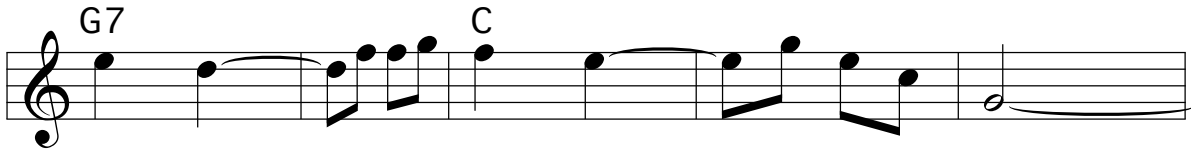
JOTA DE VEREMAR

Mallorca

The musical score for "Jota de Veremar" consists of seven staves of music in treble clef. The first staff begins with a C chord and contains a repeat sign. The second staff features a G7 chord. The third staff includes a C chord and a first ending bracket labeled "1.". The fourth staff starts with a second ending bracket labeled "2." and includes an F chord. The fifth staff shows C and G7 chords. The sixth staff has a first ending bracket labeled "1. C". The seventh staff has a second ending bracket labeled "2. C".

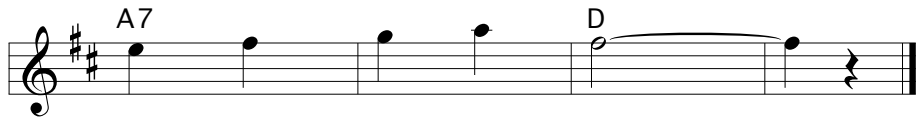
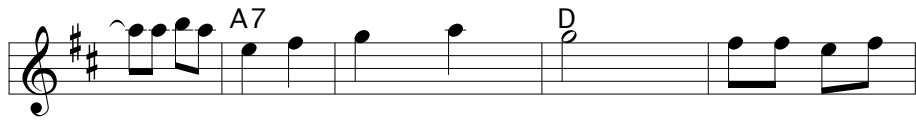
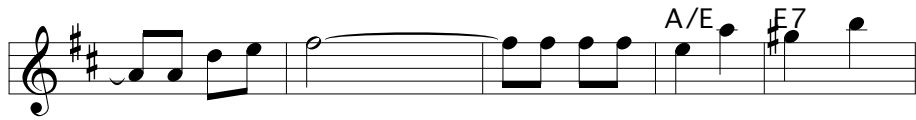
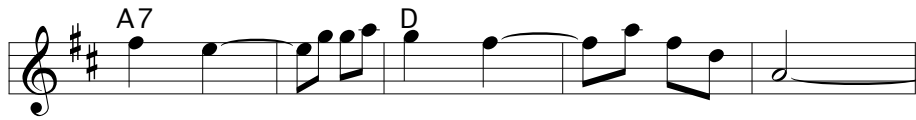
TOC DEL VERMUT (pasdoble)

Tradicional



TOC DEL VERMUT (pasdoble)

Tradicional



LES RONDES DEL VI

Joan Soler - Jaume Arnella

A C % % G7 E7

1. No va-gis a la mar a en-co-ma - nar les pe-nes, no va-gis a la
 2. Vo - ra, vo - ra del port hi_a_u - na ve - lla ta - ver-na, vo - ra, vo - ra del

6 Am G7 1. C 2. C B C C7 F

mar, les ai - gües en van ple - nes. - - - - - Lai - la - rà, la - rai la - rà,
 port, un bar de ma - la - - - - - mort.

13 % G7 % 1. C 2. C

lai - la - rà, la - rai la - rà. lai - la rà

1. No vagis a la mar
 a encomanar les penes,
 no vagis a la mar,
 les aigües en van plenes.
 2. Vora, vora del port
 hi ha una vella taverna,
 vora, vora del port,
 un bar de mala mort.

*Lailarà, larai larà,
 lailarà, larai larà (bis)*

3. Una bóta de rom
 i una altra d'aiguardent,
 una bóta de rom
 i molta olor de gent.
 4. No siguis sol a beure
 ni sol a rumiar,
 no siguis sol a beure
 que el vi et condemnarà.

5. El primer brindis va
 per companys i companyes,
 el segon anirà
 pels qui els han crescut banyes.
 6. El tercer, libació
 a la salut dels pobres,
 no és amb mala intenció
 deixar al burgès les sobres.

7. Atents, amics, encara:
 al següent got de vi
 beneirem la mare
 que a tots ens va parir.
 8. La copa que fa cinc
 pel gran Pare Noè,
 la copa que fa sis
 pels diables del cafè.

9. Quan el sis serà buit
 maleirem l'infern,
 la copa que fa vuit
 el clero i el govern.
 10. El got de comiat
 el cantarem tots junts,
 el got de comiat,
 un rèquiem pels difunts.

EL TIO CALIU (Havanera)

El Baix Vinalopó

♩ = 100

C ♯ G7 C

Es diu que el tio Ca liu és un gan dul que no tre - ba - lla, que en

C ♯ G7 C

se nya les xi que tes a to car en la ron - da - lla. Di

G7 C G7 C

- ne ³ ers, di - ne ³ ers, i a pro fi tar - les to o tes, di

G7 C G7 C

- ne ³ ers, di - ne ³ ers, com fan els bo ti guers.

(Una possible reharmonització)

Dm7 G7 C Bm7(b5) E7(b9) Am7 C7

Fmaj7 Bb9 Dm7 G7 C

Dm7 G7 Bb7 A7 Dm7 G7 E7 Am7

Dm7 G7 Bb7 A7 Dm7 G7 C

CANT DE MAULETS

V. Torrent / X. Caffarena

J = 132

C G7 G7 C7 C

C F C

G7

1.

2. G7 C C7 C7 F C7

Bb F C7 F

Ei - xiu tois de ca - sa que la fes ta bull, feu

C7 Bb F C7 F

dol vos de na - ta i co - ques de bull. Po - ti - nen - teu fus - tes i em blan - qui - nen

C7 Bb F C7 F

murs per que Car - les d'Aus - tria ha ju - rat els murs.

C G7 G7 C C7

F C7 Bb F C7 F C7 F

En - ra - mende

F C7 Bb F C7 F C7 F

mur - ta pla - ocs i car - rers, a - bas - tu de pu - les xa - vals xi - quets. Acla - riu la go - ta amb

C7 F Bb F C7 F

vi mosca - tall, que no hi ha qui pa - re el pas dels man - dets!

F C7

Vine Pi - la -

F C7 Bb F F C7 F

re - ta que et pe - que un sac - só els pei - xosa i l'ai - gna i els a - mos al clot.

C7 F C7 3 3 F C7 F C7 F

I sino l'em - pa - ra el Nostre Se - nyor, ta - laren la cu - ra a Fe - lipe Bor - bó

G7

1. 2. G7 C C7

C7 F C7 Bb F

Si l'orat - ges gi - ra en mal dels man - dets, vin - dran al - tres di - es que

C7 Bb F C7 F

bu - le bon vent. Quan més curt ens hi guen, més pe - rill un -

C7 Bb F C7 F

dran. Pas - sen - me la bo - ta i se - guin to - cant.

C G7 G7 C

C F C

1. 2. G7 C

CODA C Am E7 Am Am