

## 2.1 NO EN VOLEM CAP Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 140$

1  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

2  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

1  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

2  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

5

1  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

2  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

9

1  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

2  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

13

1  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

2  $\text{Bass clef, 2/4 time, 2 flats}$   $\text{Finger 1: } \text{B}, \text{ Finger 2: } \text{A}, \text{ Finger 3: } \text{G}, \text{ Finger 4: } \text{F}$

## 2.2 VOLEM PA AMB OLI Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 140$

Measures 1-3: Bassoon 1 (part 1) starts with a grace note followed by eighth-note pairs. Bassoon 2 (part 2) enters with a sustained note. Measure 3 ends with a fermata over the bassoon 1 part.

Measure 4: Bassoon 1 continues its eighth-note pattern. Bassoon 2 plays a sustained note.

Measure 5: Bassoon 1 begins a new rhythmic pattern with sixteenth-note pairs. Bassoon 2 plays a sustained note.

Measure 6: Bassoon 1 continues its sixteenth-note pattern. Bassoon 2 plays a sustained note.

Measure 9: Bassoon 1 begins a new rhythmic pattern with sixteenth-note pairs. Bassoon 2 plays a sustained note.

Measure 10: Bassoon 1 continues its sixteenth-note pattern. Bassoon 2 plays a sustained note.

Measure 13: Bassoon 1 begins a new rhythmic pattern with sixteenth-note pairs. Bassoon 2 plays a sustained note.

## 2.3 HAVANA Do (BB, TB)

Mètode 2. Canillo's Band Tocant (ACUCA)

♩ = 120

The musical score consists of two staves of bassoon/tuba parts. The top staff is labeled '1' and the bottom staff is labeled '2'. Both staves are in 4/4 time, B-flat major, and have a key signature of two flats. The music is divided into measures by vertical bar lines. Measure numbers are indicated above the staff at various points: 1, 5, 9, 13, 17, 21, and 25. Measure 1 starts with a dotted half note followed by eighth notes. Measures 5 and 9 show eighth-note patterns. Measures 13, 17, and 21 feature sixteenth-note patterns. Measures 25 and 29 conclude with eighth-note patterns.

## 2.4 TEQUILA Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 130$

1  
2

5  
1  
2

9  
1  
2

13  
1  
2

17  
1  
2

21  
1  
2

# 2.5 EL CAVALL CAMINA ENDAVANT Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 150$

1  
2

4

1  
2

6

1  
2

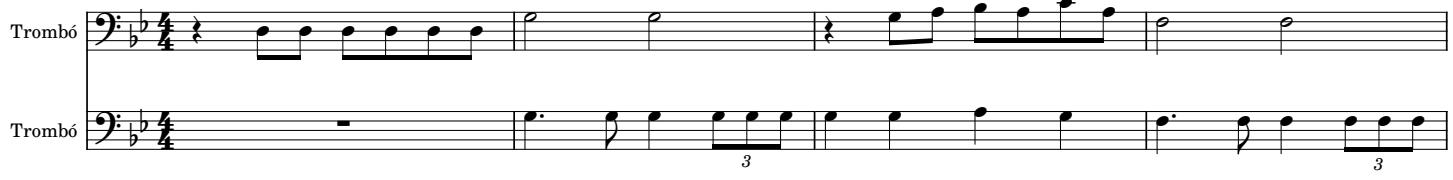
10

1  
2

## 2.6 Andorrans Tots Bona Gent Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 80$

Trombó 

Trombo 

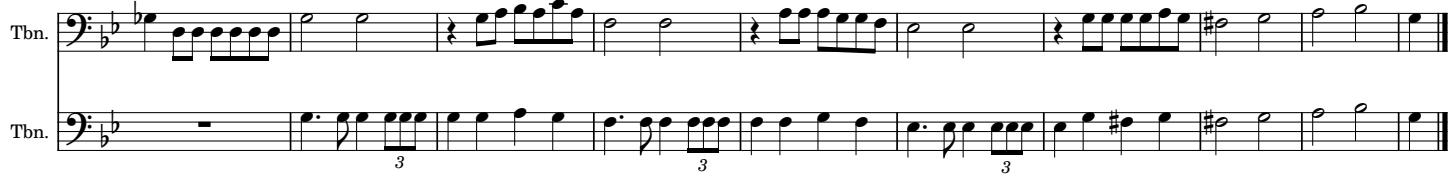
Tbn. 

Tbn. 

Tbn. 

Tbn. 

Tbn. 

Tbn. 

## 2.7 LA GRANDALLA Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 90$

1

2

9

$\text{♩} = 90$

1

2

17

25

33

## 2.8 OH WHEN THE SAINTS Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 130$   
x 3 cops

1

2

9

1

2

17

1

2

26

1

2

## 2.9 PASSI-HO BÉ Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 140$

1  
2

1  
2

6

1  
2

1  
2

11

1  
2

1  
2

16

1  
2

1  
2

## 2.10 És més tard (del que creus) Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

5 |: C. 6 |: C. 7 |: C. 8 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

9 |: C. 10 |: C. 11 |: C. 12 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

13 |: C. 14 |: C. 15 |: C. 16 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

1 |: C. 2 |: C. 3 |: C. 4 |:

## 2.11 LA MOTO Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 140$

1

2

6

1

2

10

1

2

14

1

2

## 2.12 ALEGRIA (ÉS FESTA MAJOR) Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

**A**

$\text{♩} = 140$

**B**

5

**C**

9

**D**

13

17

**E**

21

25

3.

# 1.16 MI GRAN NOCHE Do (TB, BB)

Mètode 1. Canillo's Band Tocant (ACUCA)

**A**

1. **1**: Bass clef, 4/4 time, key signature of one flat. Dynamics: **mf**. Measure 1: Two eighth notes. Measure 2: One eighth note followed by a sixteenth-note pattern. Measure 3: A sixteenth-note pattern. Measure 4: A sixteenth-note pattern.

2. **2**: Bass clef, 4/4 time, key signature of one flat. Dynamics: **mf**. Measure 1: Three eighth notes. Measure 2: A sixteenth-note pattern. Measure 3: A sixteenth-note pattern. Measure 4: A sixteenth-note pattern.

5

1. **1**: Bass clef, 4/4 time, key signature of one flat. Measure 5: A sixteenth-note pattern. Measure 6: A sixteenth-note pattern. Measure 7: A sixteenth-note pattern. Measure 8: A sixteenth-note pattern.

2. **2**: Bass clef, 4/4 time, key signature of one flat. Measure 5: A sixteenth-note pattern. Measure 6: A sixteenth-note pattern. Measure 7: A sixteenth-note pattern. Measure 8: A sixteenth-note pattern.

9

1. **1**: Bass clef, 4/4 time, key signature of one flat. Measure 9: A sixteenth-note pattern. Measure 10: A sixteenth-note pattern. Measure 11: A sixteenth-note pattern. Measure 12: A sixteenth-note pattern.

2. **2**: Bass clef, 4/4 time, key signature of one flat. Measure 9: A sixteenth-note pattern. Measure 10: A sixteenth-note pattern. Measure 11: A sixteenth-note pattern. Measure 12: A sixteenth-note pattern.

13

1. **1**: Bass clef, 4/4 time, key signature of one flat. Measure 13: A sixteenth-note pattern. Measure 14: A sixteenth-note pattern. Measure 15: A sixteenth-note pattern. Measure 16: A sixteenth-note pattern.

2. **2**: Bass clef, 4/4 time, key signature of one flat. Measure 13: A sixteenth-note pattern. Measure 14: A sixteenth-note pattern. Measure 15: A sixteenth-note pattern. Measure 16: A sixteenth-note pattern.

**B**

17

1. **1**: Bass clef, 4/4 time, key signature of one flat. Measure 17: A sixteenth-note pattern. Measure 18: A sixteenth-note pattern. Measure 19: A sixteenth-note pattern. Measure 20: A sixteenth-note pattern.

2. **2**: Bass clef, 4/4 time, key signature of one flat. Measure 17: A sixteenth-note pattern. Measure 18: A sixteenth-note pattern. Measure 19: A sixteenth-note pattern. Measure 20: A sixteenth-note pattern.

## 2.17 BELLA CIAO Do (TB, BB)

Mètode 2. Canillo's Band Tocant (ACUCA)

$\text{♩} = 140$

1 2

6

poco accel.

10

14

18

23

27

31