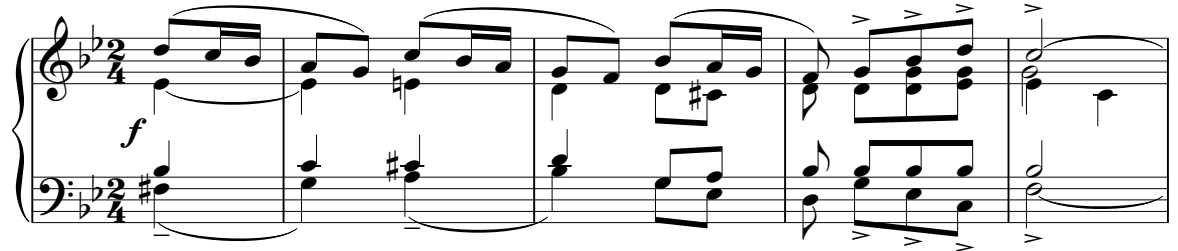


Caramelles 2015

Lletra: Mn. Carles Riera

Valentí Miserachs, 2015

Allegretto, festiu



mf

Flo-reix un temps, amb gran es - clat de vi - da i llum i o - cells al prat re - fi - len dins de ca - da ar -

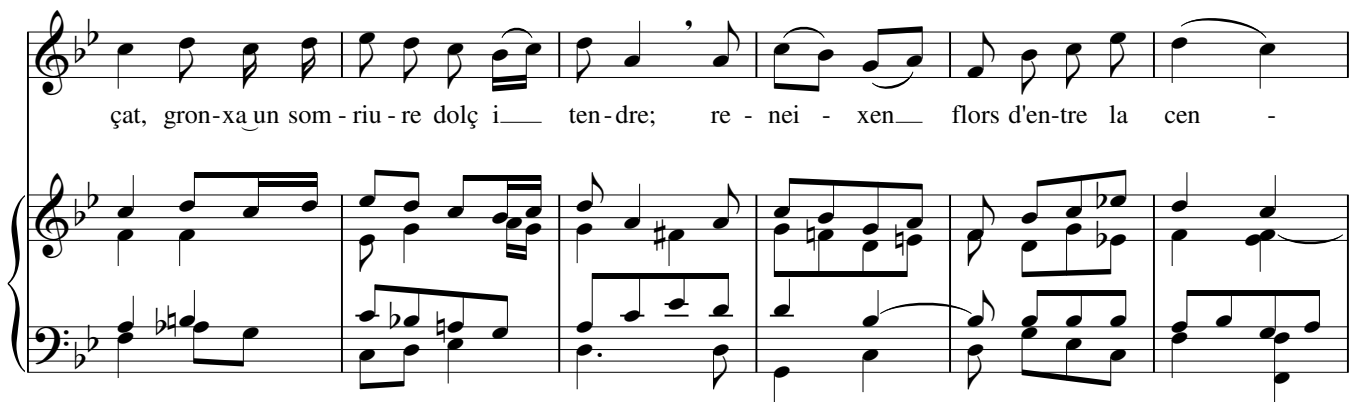


bre - da amb ai - res nous de lli - ber - tat tei - xint el cant amb fil de se - da. I al vent d'a - vui, es - pe - ran -

f



çat, gron - xa un som - riu - re dolç i ten - dre; re - nei - xen flors d'en - tre la cen -



dra. Flo-reix un temps de pri-ma

ve-ra! que ba-lan ce-gi la se-nye-ra, que ens mo-gui sem-pre... l'a-mis-tat; un po-ble an-

tic sap dei-xar en-re-re l'o-di i la bre-ga del pas-sat. Des-de la vall a la cin-gle-ra bro-ten als

lla-vis can-ta-re-lles... ja són a-quí les ca-ra-me-lles!

f
I ho diu el cor, ho diu de grat: Je-sús és

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line at the start of the fifth measure.

allarg...

viu, res-sus-ci - tat, I ho diu el cor, ho diu de grat: Je-sús és viu, res - sus - ci - tat!

The second system continues the musical score. It is marked *allarg...* (ritardando). The vocal line features a melodic line with slurs and accents, including a fermata over a half note G4. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line.