

LA PUNTA

While dancing the “sardana” and licking an ice cream, Louis (Martinus), Suzanne (his future wife) and Tania (my wife) had the foolish idea that I, (a great lover of Spain), should write a “sardana” for wind band.

(Note: The sardana is the national dance of Catalonia and it is danced in a large ring to the accompaniment of the flabiol – a small flute played by one hand as the other beats a drum)

Once this challenge started, I had to find a title for the piece and consulted my memory as well as old photos.

It very quickly occurred to me that I had to dedicate this “sardana” to Salvador and Joan, two Catalonian friends since ...always. It is in their bar “LA PUNTA” during the holidays from 1979, that I learned to appreciate sangrias either as an aperitif or with the most regional and typical meals. Today, my children ask me in January, “When do we go back to “L’Escala”, “Will we also go and drink and eat at Joan and Salvador’s?”

Imagine that my son absolutely wanted to learn to dive in order to spring from the famous springboard fixed to the rock from the terrace of the bar “La Punta”.

In short you will understand that the love for “La Punta” and also for Joan and Salvador has become a real family tradition. Finally I can tell you that the gastronomic specialities, the warm welcome and the typical terrace of “La Punta” are highly recommended! If you are in the region don’t hesitate to enter this bar and to greet the boss from me! If you don’t find this pearl, please refer to this small text which is the slogan of the bar “La Punta”.

El que té un bon paladar sap on és el bar
LA PUNTA.

Those who have a delicate palate know where the bar
“LA PUNTA” is.

El qui es vol entaular si no ho sap ho pregunta.

Those who wish to eat and do not know where it is just ask.

LA PUNTA

C’est en «dansant» la sardane, un cornet de glace à la main (fou rire garanti) que Louis (Martinus), Suzanne (sa future femme) et Tania (ma femme) eurent l’idée (un peu fofolle) qu’il faudrait bien que moi (grand amis de l’Espagne) j’écrive un jour une sardane pour orchestre d’harmonie.

Une fois ce petit défi (vu les instruments typiques) entamé, fallait-il encore trouver un titre:

Occasion suffisante pour fouiller dans les mémoires et les vieilles photos!

Et très vite il me semblait clair que cette sardane devait obligatoirement être dédiée à Salvador et Joan, deux amis catalans depuis... toujours. C’est dans leur bar «La Punta» que j’ai, pendant mes vacances de 1979, appris à déguster les sangrias à l’heure de l’apéro et les plats locaux les plus typiques. Aujourd’hui ce sont mes enfants qui demandent déjà au mois de janvier: «Mais c’est quand papa qu’on retourne à L’Escala? Ira t’on boire et manger chez Joan et Salvador?». Imaginez vous que mon fils veut absolument apprendre à plonger, afin de se lancer à la mer du «fameux» tremplin accroché au rocher de la terrasse du bar «La Punta». Enfin vous comprenez que cet amour pour «La Punta» ainsi que pour Joan et Salvador, est devenu aujourd’hui une réelle affaire de famille.

Enfin puis-je vous confier que les qualités gastronomiques, l’accueil chaleureux et la terrasse typique de «La Punta» sont à conseiller! Si vous passez dans la région allez voir ce bar et n’hésitez pas à remettre mon bonjour au patron! Si vous ne trouvez pas cette perle, référez-vous à ce petit texte, devise du bar «La Punta»:

El que té un bon paladar sap on és el bar
LA PUNTA.

Celui qui a un bon palais, sait où se trouve le bar LA
PUNTA.

El qui es vol entaular si no ho sap ho pregunta.

Celui qui veut aller se restaurer et qui ne sait pas où c’est, il
le demande.

LA PUNTA

Onder het dansen van “de sardane”, met een heerlijk ijsje in de hand (wat een lachwekkende toestand), kwamen Louis (Martinus), Suzanne (zijn toekomstige vrouw) en Tania (mijn vrouw) op het lumineuze idee dat ik (als grote Spanje fan) toch zeker eens een sardane voor harmonie orkest moest schrijven.

Eenmaal begonnen met deze uitdaging (gezien de typische instrumenten), moest er nog een passende titel gevonden worden. Een reden temeer om oude foto’s en herinneringen op te halen.

Al snel was mij duidelijk dat deze sardane opgedragen moest worden aan Joan en Salvador (twee Catalaanse vrienden sinds lange tijd). In hun bar leerde ik in de zomer van 1979 kostelijke Sangria en de typische lokale keuken kennen en waarderen. Nu zijn het mijn kinderen die in januari al vragen “Papa, wanneer gaan we weer naar l’Escala? Gaan we ook weer bij Joan en Salvador eten?” Stelt U zich voor, mijn zoon is vastbesloten te leren duiken, om ook van de legendarische rots van het terras van “la Punta” in de diepe zee te kunnen duiken. U hebt natuurlijk al begrepen dat wij ons verbonden voelen met “la Punta” en met Joan en Salvador, alsof het familie is.

Laat mij U verzekeren dat de bar “la Punta” qua gastronomie, maar zeker ook qua hartelijkheid en origineel rotsterras een aanrader is. Als U eens in de buurt bent moet U er zeker even een bezoekje brengen. En aarzelt U niet om de chef de groeten van mij te doen. En kunt U bar “la Punta” niet vinden, volg dan het devies van het huis:

El que té un bon paladar sap on és el bar
LA PUNTA.

Hij die een goede smaak heeft, weet waar bar LA PUNTA is.

El qui es vol entaular si no ho sap ho pregunta.

Hij die er wil gaan eten maar niet weet waar het is, vraagt
ernaar.

LA PUNTA

Eislutschend Sardane tanzend (welch verrückter Zustand) hatten Louis(Martinus), Suzanne(seine zukünftige Frau) und Tania(meine Frau) die glorreiche Idee, dass ich (als großer Spanienfan) doch sicher einmal eine Sardane für Harmonieorchester schreiben müsse.

Nach in Angriffnahme dieser Herausforderung (angesichts der eigentlich typischen Instrumente) musste für dieses Werk auch noch der passende Titel gefunden werden. Grund genug alte Fotos und Erinnerungen auszupacken.

Schnell war mir klar, dass diese Sardane unbedingt Joan und Salvador (zwei katalanischen Freunden seitjeher) gewidmet sein müsste.

In ihrer Bar lernte ich im Sommer 1979 köstliche Sangrias und die typische lokale Küche kennen und schätzen. Nunmehr sind es meine Kinder, die bereits im Januar fragen: „Papa, wann fahren wir endlich wieder nach L’Escala? Gehen wir auch wieder bei Joan und Salvador essen?“ Man stelle sich vor, dass mein Sohn unbedingt den Kopfsprung lernen möchte, um vom legendären Sprungbrett am Felsen der Terrasse der „Punta“ ins weite Meer einzutauchen. Sicher haben Sie längst verstanden, dass diese Affektion für die Bar „La Punta“, wie auch für Joan und Salvador längst zur Familienangelegenheit geworden ist.

Lassen Sie mich jedoch versichern, dass die Bar „La Punta“ tatsächlich sowohl in Sachen Gastronomie wie auch Herzlichkeit und Einzigartigkeit ihrer Felsenterrasse zu empfehlen ist. Sollten Sie einmal diese Gegend bereisen, so machen Sie ruhig einen kleinen Abstecher hierher und zögern Sie nicht, dem Chef des Hauses meine Grüße auszurichten . Sollten Sie die Bar„La Punta“ nicht finden, so handeln Sie nach der Devise des Hauses:

El que té un bon paladar sap on és el bar
LA PUNTA.

El qui es vol entaular si no ho sap ho pregunta.

Wer einen guten Geschmack hat, weiß wo die Bar „LA
PUNTA“ist.

Wer speisen möchte, aber nicht weiß, wo sie ist, der fragt
nach.

LA PUNTA

Bailando la sardana con un cucurucho de helado en la mano (qué estado loco), Louis (Martinus), Suzanne (su esposa futura) y Tania (mi mujer) tuvieron la idea gloriosa que yo (como gran amigo de España) tenía que escribir un día una sardana para una orquesta de armonía.

Después de haber emprendido este desafío (visto los instrumentos típicos) había que encontrar para esta obra el título conveniente. Razón suficiente para revolver en fotos y recuerdos viejos.

Muy rápidamente me parecía claro que esta sardana debía obligatoriamente ser dedicada a Joan y Salvador (dos amigos catalanes desde hace mucho tiempo).

En verano 1979 conocí en su bar sangrias deliciosas y la típica cocina tradicional. Ahora son mis hijos que ya preguntan en enero : ‘Papá, ¿ cuándo vamos de nuevo a Escala ? ¿ Vamos a comer también en el bar de Joan y Salvador ? ’

Imagínense que mi hijo quiere absolutamente aprender de tirarse de cabeza al mar desde el famoso trampolín que está en las rocas de la terraza del bar ‘La Punta’.

Por fin comprende que este amor para el bar ‘La Punta’ y también para Joan y Salvador se ha cambiado en un asunto de familia.

Puedo aseguraros que la cualidad gastronómica, la cordialidad y la unicidad de la terraza en las rocas están recomendables. Si un día pasan por esta región, no olviden de visitar este bar y de saludar también al jefe de la parte mía. Si no encontrarían el bar ‘La Punta’ tienen que actuar según el lema de la casa :

El que té un bon paladar sap on és el bar
LA PUNTA.

El qui es vol entaular si no ho sap ho pregunta.

El que tiene un buen gusto, sabe donde está el bar
‘LA PUNTA’.

El que quiere tomar algo pero no sabe donde está, lo
pregunta.

LA PUNTA

Music by Pascal DEVROYE

Wind Band

Cadenza *(Short)* *Tempo de Sardane (♩ = 108)*

Piccolo
mf *1st one player à déf. Piccolo* *ff*

1st & 2nd Flutes
mf *ff*

1st & 2nd Oboes
ff

Bassoon
ff

E♭ Clarinet
ff

1st B♭ Clarinet
ff

2nd B♭ Clarinet
ff

3rd B♭ Clarinet
ff

Bass Clarinet
ff

1st & 2nd Alto Sax.
ff

Tenor Sax.
ff

Baritone Sax.
ff

1st & 2nd B♭ Trumpets
ff

3rd B♭ Trumpet
ff

1st & 2nd F Horns
ff

3rd & 4th F Horns
ff

1st & 2nd C Trombones
ff

3rd C Trombone
ff

B♭ Euphonium
ff

C Bass
ff

High Bongo
(Piccolo) *ff*

mf *With maximum tension*
Hard stick



Picc. *p* *mf* 1st c

FL *p* *mf*

Ob. *p*

Bsn. *p*

E♭ Cl. *p*

B♭ Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bar. Sax. *p*

B♭ Trps. *p*

F Hrns. *p*

C Trbs. *p*

B♭ Euph. *p*

C Bass *p*

Bongo *p*

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tr **A**

Picc. *p*

FL. *tr*

Ob. *1st solo*
mf

Bsn. *mf*

A

Eb Cl. *p*

Bb Cl. *two players*
p

B. Cl. *two players*
p

A

Alto Sax.

Ten. Sax.

Bar. Sax.

1st one player **A** *straight mute à déf. 1st Oboe*

Bb Trps. *mf*

F Hrns.

C Trbs.

Bb Euph.

C Bass *St. B. (à déf. Bb Bass one player)*

Bongo

A



Picc. 19 *tr*

Fl. 19 *1st à déf. Picc.* *tr*

Ob. 19

Bsn. 19 *mf solo*

E♭ Cl. 19

B♭ Cl. 19

B. Cl. 19

Alto Sax. 19 *1st* *p*

Ten. Sax. 19 *à déf. Bassoon* *mf*

Bar. Sax. 19

B♭ Trps. 19

F Hrns. 19

C Trbs. 19

B♭ Euph. 19

C Bass 19

Bongo 19

Picc. 26 *tr*

Fl. 26 *Ist à déf. Picc.* *tr*

Ob. 26

Bsn. 26

Eb CL. 26

Bb CL. 26

B. CL. 26

Alto Sax. 26

Ten. Sax. 26

Bar. Sax. 26

Bb Trps. 26

F Hrns. 26

C Trbs. 26

Bb Euph. 26

C Bass 26

Bongo 26



Picc. 33 *mf* 3 3 3 3 3

Fl. 33 *mf* 1st à déf. Picc. 3 3 3 3 3

Ob. 33

Bsn. 33

E♭ Cl. 33

B♭ Cl. 33

B. Cl. 33

Alto Sax. 33

Ten. Sax. 33

Bar. Sax. 33

B♭ Trps. 33

F Hrns. 33

C Trbs. 33

B♭ Euph. 33

C Bass 33

Bongo 33

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This page of a musical score contains staves for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Eb Clarinet (Eb Cl.), Bb Clarinet (Bb Cl.), B Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Bb Trumpets (Bb Trps.), F Horns (F Hrns.), C Trumpets (C Trbs.), Bb Euphonium (Bb Euph.), C Bass, and Bongo.

The score begins at measure 40. The Piccolo and Flute parts feature triplet patterns. The woodwind section includes various melodic lines, with dynamics such as *mf*, *leggiero*, *all*, and *Play*. The Bb Euph. part is marked *p* and *one player*. The Bongo part is marked *mf*. The score concludes with a *mf* dynamic.



B

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B

E♭ Cl. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

B

Alto Sax. *mf*

Ten. Sax. *mf*

Bar. Sax. *mf*

B

B♭ Trps. *mf* *Play open 1st & 2nd* *à2* *3rc*

F Hrns. *mf*

C Trbs. *mf*

B♭ Euph. *all*

C Bass *all*

Bongo

B

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This page of a musical score, numbered 13, features 17 staves for various instruments. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E-flat Clarinet (Eb Cl.), B-flat Clarinet (Bb Cl.), B Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), B-flat Trumpets (Bb Trps.), French Horns (F Hrns.), C Trumpets (C Trbs.), B-flat Euphonium (Bb Euph.), C Bass, and Bongo. The score is written in a key signature of two flats and a common time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *sfz*. Specific performance instructions include *acc2* and *sfz*. Trill ornaments are indicated by a '3' in a box above notes in the Piccolo, Oboe, Bassoon, and B-flat Trumpets parts. The Bongo part is written on a single-line staff with a 5/4 time signature. The page number '54' is printed at the beginning of each staff.



Picc. 61 *mf* C

Fl. 61 *mf*

Ob. 61 *mf* *1st solo* *f* 3-

Bsn. 61 *mf*

E♭ Cl. 61 *mf* C

B♭ Cl. 61 *f* *à déf. 1st Oboe* *two p* 3-

B. Cl. 61 *mf*

Alto Sax. 61 *f* *mf* *à d*

Ten. Sax. 61 *mf* *f* *mf* *à d*

Bar. Sax. 61 *mf* *f* *mf*

B♭ Trps. 61 *mf* *à 2* C

F Hrns. 61 *mf* *f*

C Trbs. 61 *f* *mf*

B♭ Euph. 61 *f* *mf* *tr*

C Bass 61 *mf* *f* *mf*

Bongo 61 *f* *mf* C

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Picc. 68

Fl. 68

Ob. 68

Bsn. 68 *soli*
f

E♭ Cl. 68

B♭ Cl. 68 *two players*
à def. Bassoon

B. Cl. 68 *f*

Alto Sax. 68

Ten. Sax. 68

Bar. Sax. 68

B♭ Trps. 68

F Hrns. 68

C Trbs. 68

B♭ Euph. 68

C Bass 68

Bongo 68

Detailed description: This page of a musical score, numbered 15, contains 17 staves for various instruments. The Piccolo, Flute, Eb Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bb Trumpets, F Horns, Bb Euphonium, and C Bass parts are mostly silent, indicated by whole rests. The Oboe, Bassoon, and Bb Clarinet parts feature melodic lines with triplets. The Bassoon part is marked 'soli' and 'f'. The Bb Clarinet part is marked 'two players à def. Bassoon'. The C Trumpets and C Trombones parts play a rhythmic pattern of eighth notes. The Bongo part plays a steady eighth-note pattern.



Picc. 75

FL 75

Ob. 75 +2nd *f*

Bsn. 75

E♭ Cl. 75

B♭ Cl. 75 *two players à déf. 2nd Oboe* *f*

B. Cl. 75

Alto Sax. 75

Ten. Sax. 75

Bar. Sax. 75

B♭ Trps. 75 *1st one player straight mute* *f*

F Hrns. 75

C Trbs. 75

B♭ Euph. 75

C Bass 75

Bongo 75

Detailed description: This is a page of a musical score for a symphony orchestra and percussion. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Bass) sections are shown with various musical notations including triplets, slurs, and dynamic markings such as *f* (forte). The percussion part includes Bongo. The page number 75 is indicated at the beginning of each staff. A watermark for 'www.hafabramusic.com' is visible on the right side of the page.

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This musical score page, numbered 17, features a variety of instruments. The Piccolo and Flute parts begin with a measure marked '82' and include a dynamic marking of *f* and an *à2* instruction. The Oboe and Bassoon parts also start at measure 82 and feature triplet markings. The Eb Clarinet, Bb Clarinet, and B. Clarinet parts include *f* dynamics and triplet markings, with the Bb and B. Clarinets also marked *ff* and *Play*. The Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts include *ff* dynamics and *Play* markings. The Bb Trumpets part includes a *f* dynamic and a *2nd & 3rd* instruction. The F Horns part includes a *f* dynamic. The C Trumpets part includes a *ff* dynamic and an *à2* instruction. The Bb Euphonium part includes *ff* and *all* markings. The C Bass part includes a *ff* dynamic. The Bongo part includes a *f* dynamic. The score is written in a key signature of two flats and a 4/4 time signature.



Picc. *ff* **D**

Fl. *ff* *p* **D**

Ob. *ff*

Bsn. *ff*

E♭ Cl. *ff* *p* **D**

B♭ Cl. *ff* *p* **D**

B. Cl. *ff* **D**

Alto Sax. *ff* *Play* *pp* *à déf. Hrns* **D**

Ten. Sax. *ff* *pp* *à déf. Hrns*

Bar. Sax. *ff* *pp* *à déf. Hrns*

B♭ Trps. *ff* *open 1st & 2nd* *3rd* *ff* **D** *pp*

F Hrns. *ff* *à2* *ff* *pp* **D** *pp*

C Trbs. *ff*

B♭ Euph. *ff*

C Bass *ff* *pp*

Bongo *ff* *pp* **D**

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Picc. 96

Fl. 96

Ob. 96 *p*

Bsn. 96

Eb Cl. 96

Bb Cl. 96

B. Cl. 96

Alto Sax. 96

Ten. Sax. 96

Bar. Sax. 96

Bb Trps. 96 *à déf. Oboes one player* *p*

F Hrns. 96

C Trbs. 96 *p*

Bb Euph. 96

C Bass 96

Bongo 96



Picc. 103 *p* *f* *tr*

Fl. 103 *f* *tr*

Ob. 103 *mf* *f*

Bsn. 103 *f*

E♭ Cl. 103 *p* *f* *tr*

B♭ Cl. 103 *mf* *f*

B. Cl. 103 *f*

Alto Sax. 103 *Play* *f*

Ten. Sax. 103 *Play* *f*

Bar. Sax. 103 *Play* *f*

B♭ Trps. 103 *Play all* *mf* *f*

F Hrns. 103 *f*

C Trbs. 103 *f*

B♭ Euph. 103 *f*

C Bass 103 *f*

Bongo 103 *f*

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E

Picc. 110 *ff*

Fl. 110 *ff*

Ob. 110 *ff*

Bsn. 110 *ff*

E *ff*

Eb Cl. 110 *ff*

Bb Cl. 110 *ff*

B. Cl. 110 *ff*

E *acc*

Alto Sax. 110 *ff*

Ten. Sax. 110 *ff*

Bar. Sax. 110 *ff*

E *ff*

Bb Trps. 110 *ff*

F Hrns. 110 *ff*

C Trps. 110 *ff*

Bb Euph. 110 *ff*

C Bass 110 *ff*

Bongo 110 *ff*

E



Picc. 116

FL 116

Ob. 116

Bsn. 116 *mf*

E♭ Cl. 116

B♭ Cl. 116 *mf*

B. Cl. 116 *mf*

Alto Sax. 116 *mf*

Ten. Sax. 116 *mf*

Bar. Sax. 116 *mf*

B♭ Trps. 116 *mf*

F Hrns. 116 *mf*

C Trbs. 116 *mf*

B♭ Euph. 116 *mf*

C Bass 116 *mf*

Bongo 116 *mf*

The image shows a page of a musical score for a large ensemble. It contains 16 staves, each representing a different instrument. The instruments listed are Piccolo, Flute, Oboe, Bassoon, E♭ Clarinet, B♭ Clarinet, B Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, B♭ Trumpets, French Horns, C Trumpets, B♭ Euphonium, C Bass, and Bongo. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The music is in a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. There are several triplet markings (indicated by a '3' in a bracket) in the Piccolo, Flute, B♭ Clarinet, B Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, B♭ Trumpets, and Bongo parts. The page number 116 is written at the beginning of each staff.

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Picc.
 122

Fl.
 122

Ob.
 122

Bsn.
 122

Eb Cl.
 122

Bb Cl.
 122

B. Cl.
 122

Alto Sax.
 122

Ten. Sax.
 122

Bar. Sax.
 122

Bb Trps.
 122

F Hrns.
 122

C Trbs.
 122

Bb Euph.
 122

C Bass
 122

Bongo
 122

ff