

Barcelona

Vicenç Salvador Torres Guerola

Poema a Joan Baptista Basset 5a. part Mallorca, 1965

sgae 12.581.980

Presto ♩ = 184
agitato

Violin I *Beethovenià* **f**

Violin II

Viola

Cello

Contrabass (1 to)

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

2
14

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

*f*³

mf

mp

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*³

f

*f*³

mf

mf

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

mp

p

4
41

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *f* *f*

mp *mf* *mp*

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp* *mf* *mf* *mf*

mp

53 5

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

mf

mp

mp

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

mf

mp

66

Vln. I *pp* *p* *mp* *mf* *f*

Vln. II *pp* *p* *mp* *mf* *f*

Vla. *pp* *p* *mp* *mf*

Vc. *pp* *p* *mp* *mf* *f*

Cb. *pp* *p* *mp*

74

Vln. I *p* *mp*

Vln. II *mp* *p*

Vla. *f* *mp*

Vc. *mf* *mp*

Cb. *mf*

81 *trm* *trm* *trm* 7

Vln. I *p* *mf*

Vln. II *mf*

Vla. *p* *pp* *f* *3* *3*

Vc. *p* *pp* *mf*

Cb. *mf*

Detailed description of the first system (measures 81-87):
- Vln. I: Starts with a half note G4, rests, then a half note A4. Dynamics: *p* (with hairpins), *mf*. Articulation: *trm* (trill) over the first half note.
- Vln. II: Starts with a half note G4, rests, then a half note A4. Dynamics: *mf*.
- Vla.: Starts with a half note G3, rests, then a half note A3. Dynamics: *p*, *pp*, *f*. Features triplets of eighth notes.
- Vc.: Starts with a half note G3, rests, then a half note A3. Dynamics: *p*, *pp*, *mf*.
- Cb.: Starts with a half note G2, rests, then a half note A2. Dynamics: *mf*.
- Measure 87: Vln. I has a trill over a half note G4. Vln. II has a half note G4. Vla. has a half note G3. Vc. has a half note G3. Cb. has a half note G2.

87 *mp* *f* *f* *f* *mf* *f* *f* *mf*

Vln. I *f* *3* *3*

Vln. II *f*

Vla. *mf* *f*

Vc. *f* *3* *3*

Cb. *mf*

Detailed description of the second system (measures 87-93):
- Vln. I: Starts with a half note G4, rests, then a half note A4. Dynamics: *f*. Features triplets of eighth notes.
- Vln. II: Starts with a half note G4, rests, then a half note A4. Dynamics: *f*.
- Vla.: Starts with a half note G3, rests, then a half note A3. Dynamics: *mf*, *f*.
- Vc.: Starts with a half note G3, rests, then a half note A3. Dynamics: *f*. Features triplets of eighth notes.
- Cb.: Starts with a half note G2, rests, then a half note A2. Dynamics: *mf*.
- Measure 93: Vln. I has a trill over a half note G4. Vln. II has a half note G4. Vla. has a half note G3. Vc. has a half note G3. Cb. has a half note G2.

8
93

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

cantabile a tempo

mf

mp

p

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

108

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

trm trm

f

mf

mf

10
124

Vln. I

Vln. II

Vla.

Vc.

Cb.

p mp

p

p

p

132

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

mf

mp

139

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f*

mp *mf*

f

mf *f*

146

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *f*

p *f*

mf *p* *f*

mf *p* *f*

mf *p* *f*

pp

12
154

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *pp* *p* *mf*

mp *p*

mp

mp

Measures 12-154: Vln. I and Vln. II play a melodic line with dynamics *mp*, *pp*, and *p*. Vla. and Vc. play a rhythmic accompaniment with dynamics *mp*. Cb. plays a simple bass line. Measure 154: Vln. I and Vln. II play a melodic line with dynamics *p* and *mf*. Vla. and Vc. play a rhythmic accompaniment. Cb. plays a simple bass line.

162

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *f* *mf* *rit. p* *a tempo*

mf *f* *mf*

mf *f* *mf*

mf *mf*

mp

Measures 162-169: Vln. I and Vln. II play a melodic line with dynamics *mf*, *f*, *mf*, *rit. p*, and *a tempo*. Vla. and Vc. play a rhythmic accompaniment with dynamics *mf* and *f*. Cb. plays a simple bass line with dynamics *mp*.

170

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

178

Vln. I

Vln. II

Vla.

Vc.

Cb.

trill *trill*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf*
f *mf*
f *mf*

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf*

mf

pp *p*

202

Vln. I

Vln. II

Vla.

Vc.

Cb.

210

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf*

p *mf*

p *f* ³ ³

p *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f ³

f ³

232

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 232-238. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). Measure 232 starts with a treble clef for Vln. I and a bass clef for the other instruments. Vln. I has a triplet of eighth notes. Vln. II has a forte (f) dynamic. Vla. has a mezzo-forte (mf) dynamic. Vc. has a forte (f) dynamic. Cb. has a mezzo-forte (mf) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

239

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 239-244. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). Measure 239 starts with a treble clef for Vln. I and a bass clef for the other instruments. Vln. I has a mezzo-piano (mp) dynamic. Vln. II has a mezzo-piano (mp) dynamic. Vla. has a mezzo-piano (mp) dynamic. Vc. has a mezzo-piano (mp) dynamic. Cb. has a piano (p) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

18
247

Vln. I *f* *rit.*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

254

Vln. I

Vln. II

Vla.

Vc.

Cb.