

BARCELONA  
5a. part Poema a Joan Baptista Basset  
sgae 12.581.980

Vicenç Salvador Torres Guerola.  
Mallorca. 1965.

Als meus germans catalans.

Presto ♩ = 184

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Timpani

Cymbals

Violin I

Violin II

Viola

Cello

Contrabass (1 to)

*agitato*

*Beethovenià*

*f*

3

3

8

Fl.

Ob.

B♭ Cl.

Bsn.

8

Hn.

8

Timp.

8

Cym.

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

3

Barcelona, 5a. part Poema a Joan Baptista Basset.

16

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

*mf*

Timp.

Cym.

Vln. I

Vln. II

Vla.

*f*

*mf*

Vc.

*mf*

*f*

Cb.

*mf*

The musical score is written in 3/4 time with a key signature of one flat. The woodwind section (Flute, Oboe, Bassoon, Clarinet) is mostly silent, indicated by rests. The Horn part (Hn.) features a melodic line starting at measure 16, marked *mf*, with triplets and slurs. The Trompan (Timp.) and Cymbals (Cym.) parts also show rests. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is active, with dynamic markings of *mf* and *f*. The Viola part has triplets and slurs. The Violoncello and Contrabass parts have slurs and triplets. The Violin I part has slurs and a *mf* marking. The Violin II part has a slur and a *mf* marking. The Viola part has triplets and a *f* marking. The Violoncello part has a *mf* marking and a slur. The Contrabass part has a *mf* marking and a slur.

The image displays a page from a musical score, specifically measures 23 through 30. The score is arranged in a system of staves for various instruments:

- Flute (Fl.):** Stays silent with whole rests.
- Oboe (Ob.):** Stays silent with whole rests.
- B♭ Clarinet (B♭ Cl.):** Stays silent with whole rests.
- Bassoon (Bsn.):** Stays silent with whole rests.
- Horn (Hn.):** Measures 23-24: A melodic line with a crescendo hairpin. Measures 25-30: Silent with whole rests.
- Timpani (Timp.):** Stays silent with whole rests.
- Cymbal (Cym.):** Stays silent with whole rests.
- Violin I (Vln. I):** Measures 23-24: Triads. Measures 25-26: *f* (forte) with a crescendo hairpin and triplet eighth notes. Measures 27-30: Triplet eighth notes.
- Violin II (Vln. II):** Measures 23-24: Notes and rests. Measures 25-30: Notes and rests, including a *f* dynamic.
- Viola (Vla.):** Measures 23-24: Notes and rests. Measures 25-30: Notes and rests, including an *mf* (mezzo-forte) dynamic.
- Violoncello (Vc.):** Measures 23-24: Notes and rests. Measures 25-26: *f* (forte) with a crescendo hairpin and triplet eighth notes. Measures 27-30: Triplet eighth notes.
- Contrabass (Cb.):** Measures 23-30: A melodic line with notes and rests.

The page concludes with the *mp* (mezzo-piano) dynamic marking centered below the bottom staff.

Barcelona, 5a. part Poema a Joan Baptista Basset.

This page of a musical score for the piece "Barcelona, 5a. part Poema a Joan Baptista Basset" contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Cymbal (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 30. The Flute part has a dynamic marking of *mp* with a hairpin indicating a slight increase. The Oboe part has *mp* and *mf* markings with a hairpin. The Bass Clarinet and Bassoon parts feature triplet markings with *mp* and *mf* dynamics. The Violin I and II parts have *mp* and *mf* markings with accents and slurs. The Viola part has *mp* and *mf* markings with triplet markings. The Violoncello part has a *mp* marking with an accent. The Contrabass part has a *mp* marking with a hairpin. The Horn, Timpani, and Cymbal parts are mostly silent in this section.

38

Fl. *mf*

Ob.

B $\flat$  Cl.

Bsn. *f*

Hn. *f*

38

Timp.

38

Cym.

38

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description of the musical score: This page of a musical score for 'Barcelona, 5a. part Poema a Joan Baptista Basset' contains measures 38 through 44. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Cymbal (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features various dynamics and articulations. The Flute part begins with a *mf* dynamic and includes a trill. The Bassoon part has a *f* dynamic. The Horn part has a *f* dynamic. The Violin I part has a *f* dynamic. The Violin II part has a *f* dynamic. The Viola part has a *f* dynamic. The Violoncello and Contrabass parts have a *f* dynamic. The score includes various articulations such as trills, slurs, and accents. The page number 6 is at the top left, and the title 'Barcelona, 5a. part Poema a Joan Baptista Basset.' is at the top center. The measure numbers 38, 39, 40, 41, 42, 43, and 44 are indicated at the beginning of each staff.

Barcelona, 5a. part Poema a Joan Baptista Basset.

45

Fl.

3

3

3

Ob.

*mp*

B♭ Cl.

Bsn.

*> mf*

Hn.

45

3

45

Timp.

45

Cym.

45

Vln. I

3

*mp*

Vln. II

*mp*

3

3

Vla.

3

*mf*

Vc.

*mp*

Cb.

*mp*

Barcelona, 5a. part Poema a Joan Baptista Basset.

This page of a musical score contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Cymbal (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 53. The Flute and Bassoon parts feature triplet markings. The Bassoon part includes a trill. Dynamic markings include *f*, *mf*, *mp*, and *mf*. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).



61

Fl. *f* *mp*

Ob. *f* *mp* *mf*

B $\flat$  Cl. *f* *mf* *mp* *mf*

Bsn. *f*

Hn. *mf*

61

Timp. *mp* *mf*

61

Cym.  $\otimes$

61

Vln. I *f* *mf* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *mf* *mf*

Cb. *mf* *mp*

69

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Timp.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mf*

*f*

*mp*

*mp*

*mp*



83

Fl. *p* *mp* *mf*

Ob. *mp* *mf*

B $\flat$  Cl.

Bsn.

83

Hn.

83

Timp.

83

Cym.

83

Vln. I *mp* *mf* *f*

Vln. II *p* *mp*

Vla. *mp* *f*

Vc. *p* *mp*

Cb. *p* *mp*

Detailed description of the musical score: This page of the score, numbered 12, is for the piece 'Barcelona, 5a. part Poema a Joan Baptista Basset'. It features ten staves for various instruments. The Flute (Fl.) part begins at measure 83 with a dynamic of *p*, which increases to *mp* and then *mf*. The Oboe (Ob.) part also starts at measure 83 with *mp* and reaches *mf*. The Bassoon (Bsn.) and Horn (Hn.) parts are mostly silent, with the Horn playing a triplet of eighth notes at the end of the page. The Trumpet (Timp.) and Cymbal (Cym.) parts are also silent. The Violin I (Vln. I) part features a triplet of eighth notes in measure 84, with dynamics *mp*, *mf*, and *f*. The Violin II (Vln. II) part has a triplet of eighth notes in measure 84, with dynamics *p* and *mp*. The Viola (Vla.) part has a triplet of eighth notes in measure 84, with dynamics *mp* and *f*. The Violoncello (Vc.) part has a triplet of eighth notes in measure 84, with dynamics *p* and *mp*. The Contrabass (Cb.) part has a triplet of eighth notes in measure 84, with dynamics *p* and *mp*. The score includes various articulations such as accents and slurs.

91 *tr*

Fl. *mf* *f*

Ob. *mf* *f*

B $\flat$  Cl. *mf* *f*

Bsn.

Hn. 3 3

Timp. *mf*

Cym.

Vln. I 3 3

Vln. II *mf* *f*

Vla. 3 3

Vc. *mf* *f*

Cb.









122

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

122

Timp.

122

Cym.

122

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *mf*

*mp*

*f* *f* *f*

*mf*

3 3 3 3

130 *rit.* *a tempo*

Fl. *mp*

Ob.

B♭ Cl. *mf*

Bsn.

Hn.

130 *f* 3 3

Cym.

130 *f* *cantabile* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 130 to 135. The score is for a symphony orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trompan (Timp.), and Cymbal (Cym.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 130 with a 'rit.' (ritardando) marking. The Flute part starts with a melodic line in the treble clef, marked 'mp'. The B♭ Clarinet part also has a melodic line, marked 'mf'. The Trompan part features a rhythmic pattern of eighth notes, marked 'f', with triplet markings. The Cymbal part has a single cymbal stroke in measure 131. The Violin I part has a melodic line, marked 'mf', with a 'cantabile' marking. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern. The Contrabass part has a rhythmic pattern. The score ends at measure 135 with a 'V' marking.

138

Fl.

Ob.

B♭ Cl.

Bsn.

138

Hn.

138

Timp.

138

Cym.

138

Vln. I

Vln. II

*mf*

Vla.

Vc.

Cb.

148

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

148

Timp.

148

Cym.

148

Vln. I

*from from*

*f*

Vln. II

*f*

Vla.

*mf*

Vc.

*mf*

Cb.

158

Fl.

Ob.

B $\flat$  Cl.

Bsn.

mp

158

Hn.

158

Timp.

158

Cym.

158

Vln. I

*p mp*

Vln. II

*p p*

Vla.

*p mf*

Vc.

*p mp*

Cb.

*mp*

167

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Timp.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*< mf*

*p*

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

*f*

*mf*

*mp*

*mf*

*mf*

175

Fl.

Ob.

B♭ Cl. *trm*

Bsn. *mp*

Hn.

Timp.

Cym.

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc. *f*

Cb. *f*

*f* *mf* *p*

*mf* *p* *f*

*f* *mf* *p* *f*

*f* *mf* *p* *f*

*p*

184

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

184

Timp.

184

Cym.

184

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*pp*

*p*

*mp*

*mp*



194 *trm*

Fl. *mf* < *f* > *mf* rit. *a tempo*

Ob.

B♭ Cl.

Bsn.

Hn. *mf* < *f* > *mf*

Timp. *p*  $\overset{3}{\curvearrowright}$  *mp* < *mf*  $\overset{3}{\curvearrowright}$  *p*  $\overset{3}{\curvearrowright}$

Cym.  $\otimes$

Vln. I *trm* *mf* < *f* > *mf* *p* *trm* *pp* <

Vln. II *mf* < *f* > *mf*

Vla. *mf* < *f* > *mf*

Vc. *mf* < *f* > *mf* *trm* >

Cb.

204

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

204

204

Timp.

204

Cym.

204

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mf*

*mf*

*p*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mp*

3

214

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Timp.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*  $\triangleleft$  *mf*  $\triangleleft$  *f*

*p*  $\triangleleft$  *mp*  $\triangleleft$  *mf*  $\triangleleft$  *f*

*p* *trm* *trm* *mp*  $\triangleleft$  *f*

*mf*  $\triangleleft$  *f*

*mf*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *mf*

3

224  
Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.  
Hn.  
Timp.  
Cym.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*pp*  
*pp*  
*mf*  
*mf*  
*mf*  
*pp*  
*p*

234

Fl.

Ob.

B♭ Cl.

Bsn.

234

Hn.

234

Timp.

234

Cym.

234

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

244

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

244

Timp.

244

Cym.

244

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

254

Fl.

Ob.

B $\flat$  Cl.

Bsn.

254

Hn.

*mf*

3

3

3

254

Timp.

254

Cym.

254

Vln. I

*p* *mf*

*fz*

Vln. II

*p* *mf*

Vla.

*p* *f*

3

3

Vc.

*p* *mf*

Cb.

262

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

262

Timp.

262

Cym.

262

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* <sup>3</sup>

*f* <sup>3</sup>

*p* <sup>3</sup> *mp* *mf*

*mp*

*f* <sup>3</sup>

*f*

*f* <sup>3</sup>

*f* <sup>3</sup>



270

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf* *mf<sup>3</sup>*

Bsn. *mf*

Hn. *mf*

Timp. *f* *mf*

Cym. *mf*

Vln. I *mf* *mp* *mf*

Vln. II *mp* *mf* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp*

Cb. *p* *mp*

277

Fl. *f* 3

Ob. *f* *trm*

B $\flat$  Cl. *f* 3

Bsn. *f* 3

Hn. *f* 3

Timp.

Cym. \*

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Vc. *mf* *f*

Cb. *mf*

*mf*

285 *rit.*

Fl. *grm* 3

Ob.

B $\flat$  Cl. 3

Bsn. *f*

Hn. 3

Timp. *f* 3

Cym. \* ⊗

Vln. I *f* 3

Vln. II

Vla. 3

Vc.

Cb.