

# *Salvador Brotons*

## *Pinzellades dalinianes*

### *Dali's brush-strokes*

*per a trombó solista i quintet de metall*  
*for trombone soloist and brass quintet*

**Op. 129**

*I. SOMNI CAUSAT PEL VOL D'UNA VESPA...  
- DREAM CAUSED BY THE FLIGHT OF A BEE...  
II. LA PERSISTÈNCIA DE LA MEMÒRIA -  
THE PERSISTENCE OF THE MEMORY  
III. NEN GEOPOLÍTIC - GEOPOLITIC CHILD  
IV. LES TEMPTACIONS DE SANT ANTONI -  
THE TEMPTATION OF ST. ANTHONY*



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## **Pinzellades dalinianes**, per a trombó solista i quintet de metall

- I. Somni causat pel vol d'una vespa...
- II. La persistència de la memòria
- III. Nen geopolític...
- IV. Les temptacions de Sant Antoni

*Pinzellades dalinianes* fou escrita durant l'estiu de 2013 a petició del magnífic trombonista Ximo Vicedo. L'espectacularitat del metall és tan extraordinària que em vaig decidir a fer una obra virtuosa pel solista però també molt integrada dins el conjunt. El quintet adquireix un gran protagonisme durant tota l'obra. És doncs, un concert per a solista “contra” un conjunt poderós i molt actiu. Per raons de color i contrast, he trobat en les creacions de Dalí la meva espurna d'inspiració. Les visions surrealistes dels seus originals quadres, donen molt de joc a diverses interpretacions i permeten tota mena de combinacions sonores.

He triat quatre composicions ben conegudes dins la immensa obra del geni dalinià per dividir l'obra en quatre moviments:

**Somni causat pel vol d'una vespa...** planteja dos discursos ben diferenciats: l'estàtic nu femení (trombó solista) vers els seus somnis agressius i ben actius (quintet), sempre alternant dos *tempi* diferents (*Calmo- Presto*). A mesura que progressa el moviment, el solista creix també en intensitat i dinamisme.

**La persistència de la memòria**, conegut popularment com “els rellotges tous”, és un quadre molt impactant per la insistència d'un temps feixuc omnipresent que va desfent la nostra existència. Sota uns efectes de *pizzicati* a temps lent, a compàs de 5/4, el solista presenta el primer tema de caràcter planyívol. La part central és una marxa creixent, creant tensió i dramatisme sempre sota un obstinat impertorbable.

**El tercer quadre**, de títol llarguíssim, és un *Scherzo* de moviment ràpid i desigual. Amb constants canvis de compàs, la música vol descriure el naixement inquiet del nou home. Tot gira, tot es mou i tot és fugaç per insinuar agitació i inestabilitat.

**Les temptacions de Sant Antoni** és un fabulós quadre amb protagonistes enfrontats: L'home contra les seves principals temptacions: Poder, sexe i fama. Com en el primer quadre, l'home està representat pel solista i el conjunt per les temptacions. Les corbes sinuoses de la part central, a temps de vals, fan al·lusió a les provocacions sexuals femenines. Tota la resta de l'obra gira entorn les figures de poder: El cavall exageradament musculat i els pesants elefants de potes llargues són descrits amb una música de ritme insistent, sempre forta, que provoca la perdició de la raça humana. Tota la part final del moviment, culmina amb un bombardeig continu que tot ho destrueix.

## **Pinzellades dalinianes (Pinceladas dalinianas), para trombón solista y quinteto de metal**

- I. Somni causat pel vol d'una vespa... (Sueño causado por el vuelo de una avispa...)
- II. La persistència de la memòria (La persistencia de la memoria)
- III. Nen geopolític... (Niño geopolítico...)
- IV. Les temptacions de Sant Antoni (Las tentaciones de San Antonio)

*Pinzellades dalinianes* fue escrita el verano de 2013 a petición del magnífico trombonista Ximo Vicedo. La espectacularidad de los metales es tan extraordinaria que decidí escribir una obra virtuosa para el solista pero también muy integrada dentro del conjunto. El quinteto adquiere un gran protagonismo durante toda la obra. Se trata pues de un concierto para solista “contra” un conjunto poderoso y muy activo. Por razones de color y contraste, he encontrado en las creaciones de Dalí mi fuente de inspiración. Las visiones surrealistas de sus cuadros, dan lugar a diferentes interpretaciones y todo tipo de combinaciones sonoras.

He escogido cuatro composiciones muy conocidas dentro de la vasta producción del genio daliniano para dividir la obra en cuatro movimientos:

**Somni causat pel vol d'una vespa...** plantea dos discursos muy diferenciados: el estático desnudo femenino (trombón solista) contrapuesto a sus sueños agresivos y muy activos (quinteto), alternando siempre dos *tempi* diferentes (*Calmo- Presto*). A medida que avanza el movimiento, el solista también crece en intensidad y dinamismo.

**La persistència de la memòria**, conocido popularmente como “los relojes blandos”, es un cuadro muy impactante por su insistencia en un tiempo pesado y omnipresente que va deshaciendo nuestra existencia. Bajo unos efectos de *pizzicati* a tiempo lento, a compás de 5/4, el solista presenta el primer tema de carácter lastimero. La parte central es una marcha creciente, creando tensión y dramatismo, siempre bajo un *obstinato* imperturbable.

**El tercer cuadro**, de título larguísimo, es un *Scherzo* de movimiento rápido y desigual. Con cambios constantes de compás, la música describe el nacimiento inquieto del nuevo hombre. Todo gira, todo se mueve y todo es fugaz para insinuar agitación e inestabilidad.

**Les temptacions de Sant Antoni** es un cuadro fabuloso con protagonistas contrapuestos: El hombre contra sus principales tentaciones: Poder, sexo y fama. Como en el primer cuadro, el hombre está representado por el solista y el conjunto por las tentaciones. Las curvas sinuosas de la parte central, a *tempo* de vals, quieren sugerir las provocaciones sexuales femeninas. El resto de la obra gira alrededor de las figuras de poder: El caballo exageradamente musculado y los pesados elefantes de patas largas están descritos con una música de ritmo insistente, siempre fuerte, que provoca la perdición de la raza humana. La parte final del movimiento, culmina con un bombardeo continuo que todo lo destruye.

# Pinzellades dalinianes (*Dali's brush-strokes*)

Escrit a petició de  
Ximo Vicedo, a qui va dedicat

## I- Somni causat pel vol d'una vespa...

(*Dream caused by the flight of a bee...*)

Salvador Brotons Op. 129



**Calm**  $\text{♩} = 54$  **Presto**  $\text{♩} = 168$  **Calm**

**Trombone solo**  
*p ben legato* *pp non espress.* *p*

**Tromba 1 (in C)**  
*p sord.*

**Tromba 2 (in C)**  
*p sord.*

**Corno (in F)**

**Trombone**

**Tuba**  
*p*

**6** **Presto** **Calm**

**Tbn. solo**  
*pp* *p statico, sognante*

**Tb. 1**  
*mf*

**Tb. 2**  
*mf*

**Cor.**  
*mp sord.*

**Tbn.**  
*mf*

**Tuba**  
*mp*

**10** **Presto**

**Tbn. solo**  
*pp senza sord.*

**Tb. 1**  
*p senza sord.* *f*

**Tb. 2**  
*p senza sord.* *f*

**Cor.**  
*p senza sord.* *mf* *f*

**Tbn.**  
*p* *f*

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

14

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*frull.* *pp*

*ff* *frull.*

*ff*

*frull.* *ff*

*ff*

*ff*

18 Calmo

Presto

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*p* *statico, sognante*

*pp*

*mf* *f*

*mf* *f*

*p* *statico*

*pp*

*mf*

*mf*

24

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*ff* *mf* *f*

*ff* *mf* *f*

*ff* *mf*

*f* *ff* *mf* *f*

*f* *ff* *mf*

Calmo

28

Tbn. solo *pp* *p* *mp*

Tb. 1 *ff* *f secco*

Tb. 2 *ff* *f secco*

Cor. *f* *ff* *f secco*

Tbn. *ff* *f secco*

Tuba *f* *ff* *f secco*

34

Tbn. solo *mf* *f* *f espress.*

Tb. 1 *mf* *f* *f* *ff*

Tb. 2 *mf* *f* *f* *ff*

Cor. *mf* *mp < f* *f* *ff* *mf*

Tbn. *fp* *f* *fp* *f* *ff*

Tuba *fp* *f* *fp* *f* *ff*

Presto

40

Tbn. solo *p* *pp* *sord.*

Tb. 1 *p* *sord.*

Tb. 2 *p*

Cor. *p* *p* *sord.*

Tbn. *mf* *p*

Tuba *mf* *p*

46

Musical score for measures 46-50. The score includes parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. Measure 46 starts with a *p* dynamic. Measure 47 has a *mf* dynamic. Measure 48 is marked *senza sord.* and *p*. Measure 49 is marked *senza sord.* and *p*. Measure 50 is marked *senza sord.* and *p*.

51

Musical score for measures 51-55. The score includes parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. Measure 51 has a *f* dynamic. Measure 52 has a *p* dynamic. Measure 53 has a *f* dynamic. Measure 54 has a *f* dynamic. Measure 55 has a *f* dynamic.

56

Musical score for measures 56-60. The score includes parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. Measure 56 has a *mf* dynamic. Measure 57 has a *f* dynamic. Measure 58 has a *mf* dynamic. Measure 59 has a *mf* dynamic. Measure 60 has a *mf* dynamic.



61

Musical score for measures 61-65. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has two flats. Measure 61 features a Tbn. solo with a forte (*f*) dynamic. Measures 62-65 show the rest of the brass section joining in with various dynamics including *f*, *p*, and *mf*.

66

Musical score for measures 66-71. The score continues with the same brass section. Measure 66 features a Tbn. solo with a forte (*f*) dynamic. Measures 67-71 show the rest of the brass section with dynamics ranging from *mf* to *ff*.

72

Musical score for measures 72-76. The score continues with the same brass section. Measure 72 features a Tbn. solo with a fortissimo (*fff*) dynamic. Measures 73-76 show the rest of the brass section with dynamics ranging from *ff* to *fff*.

# II- La persistència de la memòria

Pinzellades dalinianes.S. Brotons

(The persistence of memory)

Lento pesante  $\text{♩} = 46$

Tbn. solo *p espress.*

Tb. 1 *pp*

Tb. 2 *pp*

Cor.

Tbn. *come un pizz.* *pp*

Tuba *pp*

*agitando un poco*

5 Tbn. solo *mf* *mf* *più f*

Tb. 1 *mp* *p* *mp*

Tb. 2 *mp* *p* *mp*

Cor. *pp* *mp* *p* *mp*

Tbn. *pp* *pp* *pp* *pp*

Tuba *mp* *mp* *p* *mp*

*tornando al*

*a tempo*

*Più mosso*  $\text{♩} = 54$

9 Tbn. solo *mf*

Tb. 1 *p* *p*

Tb. 2 *p* *p*

Cor. *ord.* *in rilievo* *p* *pp* *p*

Tbn. *mp* *p* *pp* *pp*

Tuba *p* *pp*

13

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*mp cantabile*

*f*

*pp*

*p*

17

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*pp*

*pp*

*p ben tenuto*

20

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*mp in rilievo*

*mf*

*cresc. sempre*

*p*

*poco a poco cresc.*

*mf*

*p*

*poco a poco cresc.*

*mf*

*p*

*poco a poco cresc.*

*mf*

*mp*

*mf*

23

Tbn. solo *f* *ff*

Tb. 1 *poco f* *f* *f* *f* *ff*

Tb. 2 *poco f* *f* *f* *f* *ff*

Cor. *poco f* *f* *f* *f* *ff* *meno f*

Tbn. *poco f* *f* *f* *f* *ff*

Tuba *poco f* *f* *f* *f* *ff* *secco*

26

Tbn. solo *meno f* *mf* *p* *pp*

Tb. 1 *mf* *mp* *mettere sord.*

Tb. 2 *mf* *mp* *mettere sord.*

Cor. *mp* *p* *p* *pp*

Tbn. *mf* *mp* *p* *pp*

Tuba *mf* *mp* *p* *p*

Lento pesante  $\text{♩} = 46$

30

Tbn. solo *pp* *sord.* *mp*

Tb. 1 *pp* *sord.* *come un pizz.*

Tb. 2 *pp* *come un pizz.*

Cor. *ppp* *espress.*

Tbn. *ppp* *mettere sord.* *pp*

Tuba *ppp* *pp*

12

34

Tbn. solo *mp* *come un pizz.* *mp* *ord.*

Tb. 1 *ord.* *come un pizz.* *ord.*

Tb. 2 *ord.*

Cor. *mf* *via sord.*

Tbn. *via sord.*

Tuba *mp*

37

*agitando un poco* *tornando al*

Tbn. solo *mf* *senza sord.* *più f* *mf*

Tb. 1 *p* *mp* *p*

Tb. 2 *p* *mp* *p*

Cor. *p* *mp* *ord.* *p*

Tbn. *senza sord.* *mp* *mp* *p*

Tuba *p* *mp* *p*

41

*a tempo*

Tbn. solo *pp*

Tb. 1 *p*

Tb. 2 *p*

Cor. *pp* *bouché* *ppp*

Tbn. *pp* *pp* *come un pizz.* *pp* *come un pizz.*

Tuba *pp* *pp* *pp*

# III- Nen geopolític...

Pinzellades dalinianes.S. Brotons

Vivace  $\text{♩} = \text{ss}$

$\text{♩} = \text{♩}$  (Geopolitic child...)

Tbn. solo

Tb. 1 *sord. wa-wa*  
*pp mormorando e misterioso*  
*sord. wa-wa*

Tb. 2 *pp mormorando e misterioso*

Cor. *sord.*  
*pp mormorando e misterioso*

Tbn. *pp mormorando e misterioso*

Tuba *sord.*  
*pp mormorando e misterioso*

4  $\text{♩} = \text{♩}$  *sempre*

Tbn. solo

Tb. 1 *pp*

Tb. 2 *pp*

Cor. *pp*

Tbn. *pp*

Tuba *pp*

7

Tbn. solo

Tb. 1 *pp*

Tb. 2 *pp*

Cor. *pp*

Tbn. *pp*

Tuba *pp*

10

Musical score for measures 10-14. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat), and the time signature is common time (C). The Tbn. solo part is mostly silent, with a short passage starting at measure 14. The other parts have various dynamics: *mp* (measures 10-11), *p* (measures 12-14), and *pp* (measures 13-14). There are also *pp* markings in measures 10 and 11. The Cor. part has a sixteenth-note figure in measure 13. The Tbn. and Tuba parts have a rhythmic pattern in measure 10.

15

Musical score for measures 15-18. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat), and the time signature is common time (C). The Tbn. solo part has a sixteenth-note figure in measure 15. The other parts have various dynamics: *pp* (measures 15-16), *p* (measures 17-18), and *pp* (measures 18-19). There are also *pp* markings in measures 15 and 16. The Cor. part has a sixteenth-note figure in measure 15. The Tbn. and Tuba parts have a rhythmic pattern in measure 15.

19

Musical score for measures 19-23. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat), and the time signature is common time (C). The Tbn. solo part has a sixteenth-note figure in measure 19. The other parts have various dynamics: *pp* (measures 19-20), *p* (measures 21-22), and *pp* (measures 23-24). There are also *pp* markings in measures 19 and 20. The Cor. part has a sixteenth-note figure in measure 19. The Tbn. and Tuba parts have a rhythmic pattern in measure 19.

24

Tbn. solo  
Tb. 1  
Tb. 2  
Cor.  
Tbn.  
Tuba

*p*  
*p*  
*p*  
*p*  
*p*  
*p*

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*senza sord.*

28

Tbn. solo  
Tb. 1  
Tb. 2  
Cor.  
Tbn.  
Tuba

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

*senza sord.*  
*p*  
*senza sord.*  
*p*  
*p*  
*p*

33

Tbn. solo  
Tb. 1  
Tb. 2  
Cor.  
Tbn.  
Tuba

*p*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*p*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*



40

Tbn. solo  
*f* *ff* *ff*

Tb. 1  
*f* *f*

Tb. 2  
*fp* *fp* *fp* *f* *fp* *fp*

Cor.  
*fp* *ff* *fp* *f* *f* *ff*

Tbn.  
*fp* *fp* *fp* *fp* *fp* *fp* *fp*

Tuba  
*fp* *fp* *fp* *ff* *fp* *fp* *ff*

44

Tbn. solo  
*ff*

Tb. 1  
*f* *f* *f* *f*

Tb. 2  
*fp* *fp* *fp* *f* *f* *f*

Cor.  
*fp* *ff* *f* *f* *f* *f*

Tbn.  
*fp* *fp* *fp* *f* *f* *f*

Tuba  
*fp* *fp* *fp* *ff* *ff*

49

Tbn. solo  
*p*

Tb. 1  
*f* *f* *f* *f*

Tb. 2  
*f* *f* *f* *f*

Cor.  
*f* *f* *f* *f* *p*

Tbn.  
*f* *f* *f* *f*

Tuba  
*p*

55

Musical score for measures 55-58. The score is for a brass ensemble with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4 to common time (C). The Tbn. solo part has a melodic line with slurs. The Tb. 1 and Tb. 2 parts have a rhythmic pattern starting with a rest and a quarter note, marked with a piano (*p*) dynamic. The Cor., Tbn., and Tuba parts are mostly rests.

59

Musical score for measures 59-61. The score is for a brass ensemble with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat). The time signature changes from 2/4 to 5/4 to 3/2 to common time (C). The Tbn. solo part has a complex rhythmic pattern with slurs. The Tb. 1 and Tb. 2 parts have a rhythmic pattern starting with a rest and a quarter note, marked with a piano (*p*) dynamic. The Cor. part has a rhythmic pattern starting with a rest and a quarter note, marked with a piano (*p*) dynamic. The Tbn. part has a rhythmic pattern starting with a rest and a quarter note, marked with a piano (*p*) dynamic. The Tuba part is mostly rests.

62

Musical score for measures 62-65. The score is for a brass ensemble with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat). The time signature changes from common time (C) to 3/2 to 7/8. The Tbn. solo part has a melodic line with slurs, marked with a piano (*p*) dynamic. The Tb. 1 and Tb. 2 parts have a rhythmic pattern starting with a rest and a quarter note, marked with a piano (*p*) dynamic. The Cor. part has a rhythmic pattern starting with a rest and a quarter note, marked with a piano (*p*) dynamic. The Tbn. part has a rhythmic pattern starting with a rest and a quarter note, marked with a piano (*p*) dynamic. The Tuba part has a rhythmic pattern starting with a rest and a quarter note, marked with a piano (*p*) dynamic.

67

Musical score for measures 67-70. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one sharp (F#) and the time signature is 7/8. The music features a dynamic range from *mp* to *f*. The Tbn. solo part has a melodic line with a crescendo. The Tuba part has a rhythmic accompaniment. The Cor. part has a melodic line with a crescendo. The Tbn. and Tb. parts have a rhythmic accompaniment. The Tbn. solo part has a melodic line with a crescendo. The Tuba part has a rhythmic accompaniment. The Cor. part has a melodic line with a crescendo. The Tbn. and Tb. parts have a rhythmic accompaniment.

71

Musical score for measures 71-74. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one sharp (F#) and the time signature is 6/8. The music features a dynamic range from *mf* to *f*. The Tbn. solo part has a melodic line with a crescendo. The Tuba part has a rhythmic accompaniment. The Cor. part has a melodic line with a crescendo. The Tbn. and Tb. parts have a rhythmic accompaniment. The Tbn. solo part has a melodic line with a crescendo. The Tuba part has a rhythmic accompaniment. The Cor. part has a melodic line with a crescendo. The Tbn. and Tb. parts have a rhythmic accompaniment.

75

Musical score for measures 75-78. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one sharp (F#) and the time signature is 3/4. The music features a dynamic range from *p* to *ff*. The Tbn. solo part has a melodic line with a crescendo. The Tuba part has a rhythmic accompaniment. The Cor. part has a melodic line with a crescendo. The Tbn. and Tb. parts have a rhythmic accompaniment. The Tbn. solo part has a melodic line with a crescendo. The Tuba part has a rhythmic accompaniment. The Cor. part has a melodic line with a crescendo. The Tbn. and Tb. parts have a rhythmic accompaniment.

79

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*p* *mf*

*mf* *mf*

*f* *p* *quasi f*

*mf* *p* *mp* *mf*

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

85

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*f* *ff* *ff*

*fp* *fp* *fp* *f*

*fp* *ff* *fp* *f*

*fp* *fp* *fp* *f*

*fp* *fp* *f* *ff* *fp* *f*

89

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*ff* *f* *ff*

95

Tbn. solo  
*f* > *mf* > *mp* > *poco f* > *mf* > *mp* >

Tb. 1  
*mettere sord. wa-wa*

Tb. 2  
*mettere sord. wa-wa*

Cor.  
*mettere sord.*

Tbn.  
*mettere sord.*

Tuba  
*pp*

100

Tbn. solo  
*sord.*  
*pp*

Tb. 1  
*pp mormorando e misterioso*  
*sord. wa-wa*

Tb. 2  
*pp mormorando e misterioso*

Cor.  
*sord.*

Tbn.  
*pp mormorando e misterioso*

Tuba  
*mettere sord.*

104

Tbn. solo  
*ppp* *via sord.*  
*(stroke on the mouthpiece with the hand)*

Tb. 1  
*pp* *ppp* *pp* *via sord.*

Tb. 2  
*pp* *ppp* *pp* *via sord.*

Cor.  
*ppp mormorando e misterioso* *pp* *via sord.*

Tbn.  
*sord.* *ppp* *pp* *via sord.*

Tuba  
*ppp mormorando e misterioso* *pp* *via sord.*

# IV- Les temptacions de Sant Antoni

Pinzellades dalinianes.S. Brotons

Maestoso deciso ♩ = 92

(The temptation of St Anthony)

senza sord. *ff* *vigoroso* (senza dim.) *secco* (breve)

Tbn. solo

Tb. 1 *ff* *senza sord.* (senza dim.) *ff* *secco* (breve)

Tb. 2 *ff* *senza sord.* (senza dim.) *ff* *secco* (breve)

Cor. *ff* *senza sord.* (senza dim.) *ff* *secco* (breve)

Tbn. *ff* *senza sord.* (senza dim.) *ff* *secco* (breve)

Tuba *ff* *senza sord.* (senza dim.) *ff* *secco*

5

Tbn. solo *ff*

Tb. 1 *ff*

Tb. 2 *ff*

Cor. *ff*

Tbn. *ff*

Tuba *ff*

8

Tbn. solo *f*

Tb. 1 *poco f* *mp* *leggero e marcato*

Tb. 2 *f* *mp* *leggero e marcato*

Cor. *f* *mp* *leggero e marcato*

Tbn. *f* *mp* *leggero e marcato*

Tuba *mp* *leggero e marcato*

11

Musical score for measures 11-14. The score is for a brass ensemble consisting of Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 11 starts with a dynamic of *f*. Measure 12 has a dynamic of *mp*. Measure 13 has a dynamic of *poco f*. Measure 14 has a dynamic of *poco f*. The Cor. part is marked *mp leggero e marcato*.

15

Musical score for measures 15-17. The score is for a brass ensemble consisting of Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 15 has a dynamic of *ff*. Measure 16 has a dynamic of *f*. Measure 17 has a dynamic of *f*. The Cor. part is marked *più f*.

18

Musical score for measures 18-21. The score is for a brass ensemble consisting of Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 18 has a dynamic of *mp*. Measure 19 has a dynamic of *ff*. Measure 20 has a dynamic of *mf*. Measure 21 has a dynamic of *p*. The Cor. part is marked *fp*.

22

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*mp* *in rilievo*

*p* *accomp.*

*mp* *in rilievo*

*p* *accomp.*

*mp* *in rilievo*

*p* *accomp.*

*mp* *in rilievo*

*p* *accomp.*

27

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*mf* *in rilievo*

*p*

*mf*

*mp*

*mf*

*poco f* *in rilievo*

*mf*

*mp*

*mf*

31

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*f*

*poco f*

*poco f*

*poco f*

*f*

*ff*

*ff*

*ff*

*f* *meno f*

*poco f* *f*

*ff*

*ff*

*f* *meno f*



35

Tbn. solo *meno f* *mf*

Tb. 1 *pp*

Tb. 2 *pp*

Cor. *mf*

Tbn.

Tuba *mf* *pp*

40 *sempre*

Tbn. solo *p* *sensuale*

Tb. 1 *sinuoso* *f* *pp*

Tb. 2 *sinuoso* *f* *pp*

Cor.

Tbn.

Tuba *sinuoso* *f* *pp*

45

Tbn. solo *f* *mf* *p*

Tb. 1 *f* *mf* *p*

Tb. 2 *f* *mf* *p*

Cor.

Tbn.

Tuba *f* *mf* *p*

50

Tbn. solo *f*

Tb. 1 *f sempre accomp.*

Tb. 2 *f sempre accomp.*

Cor. *f*

Tbn. *f accomp.*

Tuba *f sempre accomp.*

*poco f*

*poco f*

54

Tbn. solo *p mp pp*

Tb. 1 *p sensuale*

Tb. 2 *mf pp*

Cor. *p*

Tbn. *p*

Tuba *p*

59

Tbn. solo *mp f mf*

Tb. 1 *in rilievo f mf p*

Tb. 2

Cor. *f mf p*

Tbn. *f mf p*

Tuba *f mf p*

64

Musical score for measures 64-68. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The time signature changes from 3/4 to 6/8, then back to 3/4, and finally to 6/8. Dynamics include *f*, *poco f*, *mf*, and *ff in rilievo*. The Tbn. solo part has a *f* dynamic. The Tuba part has a *f* dynamic. The Cor. part has a *f* dynamic. The Tbn. part has a *f* dynamic. The Tuba part has a *f* dynamic.

69

Musical score for measures 69-72. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The time signature changes from 3/4 to 6/8, then back to 3/4, and finally to 6/8. Dynamics include *mf*, *p*, and *pp*. The Tbn. solo part has a *mf* dynamic. The Tuba part has a *p* dynamic. The Cor. part has a *mf* dynamic. The Tbn. part has a *p* dynamic. The Tuba part has a *p* dynamic.

73

Musical score for measures 73-76. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The time signature changes from 3/4 to 6/8, then back to 3/4, and finally to 6/8. Dynamics include *p*, *mp*, and *mf*. The Tbn. solo part has a *p* dynamic. The Tuba part has a *p* dynamic. The Cor. part has a *mp* dynamic. The Tbn. part has a *p* dynamic. The Tuba part has a *p* dynamic.

77 *accelerando al*

*più accel. al*

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

81 **Maestoso deciso** ♩ = 92

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

84

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

87

Musical score for measures 87-89. The score is for a brass ensemble consisting of Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are *f* for Tbn. solo and *mp* *leggero e marcato* for the other instruments. The Tbn. solo part features a melodic line with accents and slurs. The other instruments play rhythmic patterns of eighth and sixteenth notes.

90

Musical score for measures 90-92. The score is for a brass ensemble consisting of Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are *poco f* for Tbn. solo, *poco f* for Tbn., and *più f* for Cor. and Tuba. The Tbn. solo part continues with a melodic line. The other instruments play rhythmic patterns, with the Cor. and Tuba parts showing a slight increase in dynamics.

93

Musical score for measures 93-95. The score is for a brass ensemble consisting of Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are *ff* for Tbn. solo, *f* for Tb. 1, Tb. 2, and Tbn., and *fp* for Cor. and Tuba. The Tbn. solo part features a melodic line with a crescendo. The other instruments play rhythmic patterns, with the Cor. and Tuba parts showing a decrease in dynamics.

96

Musical score for measures 96-98. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked *ff* (fortissimo). Measure 96 shows a solo line for Tbn. solo and rhythmic patterns for the other instruments. Measure 97 continues the rhythmic patterns. Measure 98 features a melodic line for Tbn. solo and sustained chords for the other instruments.

Tbn. solo  
*ff*

Tb. 1  
*ff*

Tb. 2  
*ff*

Cor.  
*ff*

Tbn.  
*ff*

Tuba  
*ff*

99

Musical score for measures 99-101. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked *ff* (fortissimo). Measure 99 shows a solo line for Tbn. solo and rhythmic patterns for the other instruments. Measure 100 continues the rhythmic patterns. Measure 101 features a melodic line for Tbn. solo and sustained chords for the other instruments.

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

102

Musical score for measures 102-104. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked *fff marcatisimo* (fortissimissimo marcatisimo). Measure 102 shows a solo line for Tbn. solo and rhythmic patterns for the other instruments. Measure 103 continues the rhythmic patterns. Measure 104 features a melodic line for Tbn. solo and sustained chords for the other instruments.

Tbn. solo  
*ff*

Tb. 1  
*fff marcatisimo*

Tb. 2  
*fff marcatisimo*

Cor.  
*fff marcatisimo*

Tbn.  
*fff marcatisimo*

Tuba  
*fff marcatisimo*

105

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*ff*

*ff*

*ff*

*ff*

*ff*

108

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*molto marcato*

*ff secco*

*ff secco*

*ff secco*

*ff secco*

*ff secco*

111

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*