

EN RAMÓN DE SANT LLORENÇ

Sardana dedicada a Ramón Martínez i Galimany.

Estrenada a Sant Llorenç d'Hortons el 18 de juny del 2011

Xavier Forcada i Carreras

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EN RAMON DE SANT LLORENÇ

Xavier Forcada i Carreras

The first system of the musical score includes the following parts and staves:

- Habioli**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3) and is numbered 1 through 7.
- 1er. Tible**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. It follows a similar eighth-note pattern with triplet markings (3).
- 2ón. Tible**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. It follows the same eighth-note pattern with triplet markings (3).
- 1er. Tenora**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3).
- 2ón. Tenora**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. It follows the same eighth-note pattern with triplet markings (3).
- 1er. Trompeta**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3).
- 2ón. Trompeta**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3).
- 3er. Trompeta**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3).
- Trombó**: Bass clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3).
- 1er. Fiscorn**: Bass clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3).
- 2ón. Fiscorn**: Bass clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3).
- C. Baix**: Bass clef, 2/4 time, starting with a forte (*f*) dynamic. It features eighth-note patterns with triplet markings (3).

Abiol 9 10 11 12 13 14

mf

1er. Tible

mf

2ón. Tible

mf

1er. Tenora

2ón. Tenora

mf

1er. Trompeta

mf

2ón. Trompeta

mf

3er. Trompeta

mf

Trombó

mf

1er. Fiscorn

mf

2ón. Fiscorn

mf

C. Baix

PIZZ

mf

The musical score continues from measure 16 to 23. The instrumentation includes:

- Flautabiol**: Measures 16-17 have notes; measures 18-23 are rests.
- 1er. Tible**: Measure 16 has a half note G4; measures 17-20 are rests; measures 21-23 have a half note E4.
- 2ón. Tible**: Measures 16-17 have a half note D4; measure 18 has a quarter rest; measures 19-20 have a half note G4; measures 21-23 have a half note E4.
- 1er. Tenora**: Measure 16 is a whole rest; measure 17 starts a "solo" section with a half note D4; measures 18-23 continue with eighth-note patterns.
- 2ón. Tenora**: Measures 16-17 have a half note D4; measure 18 has a quarter rest; measures 19-20 have a half note G4; measures 21-23 have a half note E4.
- 1er. Trompeta**: Measures 16-17 have a half note D4; measure 18 has a quarter rest; measures 19-20 have a half note G4; measures 21-23 are rests.
- 2ón. Trompeta**: Measures 16-17 are rests; measure 18 has a quarter note D4; measures 19-20 have a half note G4; measures 21-23 have eighth-note patterns.
- 3er. Trompeta**: All measures (16-23) are whole rests.
- Trombó**: Measures 16-17 have a half note B2; measures 18-23 have eighth-note patterns starting from B2.
- 1er. Fiscorn**: Measures 16-17 have eighth-note patterns; measures 18-23 have eighth-note patterns starting from B2.
- 2ón. Fiscorn**: Measures 16-17 have eighth-note patterns; measures 18-23 are whole rests.
- C. Baix**: Measures 16-17 have eighth-note patterns; measures 18-23 have eighth-note patterns starting from B2.

Dynamics include *mf*, *mp*, *p*, and *f*. A rehearsal mark **A** is placed at the beginning of measure 17.

Flautista

1er. Tible

2ón. Tible

1er. Tenora

2ón. Tenora

1er. Trompeta

2ón. Trompeta

3er. Trompeta

Trombó

1er. Fiscorn

2ón. Fiscorn

C. Baix

25

26

27

28

29

30

31

32

33

mp

f

mp

f

f

mf

mp

f

mf

mp

f

p

f

mf

mp

mf

f

p

PIZZ

p

f

PIZZ

[illegible]

The image displays a page from a musical score, likely for the 1997 film "The English Patient". The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The page is numbered 43 at the top left, with measures 43 through 50 indicated by numbers at the top of the staves. The instruments listed on the left are: 1er. Tible (First Flute), 2ón. Tible (Second Flute), 1er. Tenora (First Trombone), 2ón. Tenora (Second Trombone), 1er. Trompeta (First Trumpet), 2ón. Trompeta (Second Trumpet), 3er. Trompeta (Third Trumpet), Trombó (Trombone), 1er. Fiscorn (First Horn), 2ón. Fiscorn (Second Horn), and C. Baix (Cello/Bass). The score features various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The C. Baix part includes specific performance instructions: "P" (Pizzicato) and "ARC" (Arco). The overall layout is professional, with clear instrument labels and musical notation.

[illegible]

60 61 62 63 64 65 66 67 68

8

1er. Tible

2ón. Tible

1er. Tenora

2ón. Tenora

1er. Trompeta

2ón. Trompeta

3er. Trompeta

Trombó

1er. Fiscorn

2ón. Fiscorn

C. Baix

cant

mp

mf

p

ARC

Detailed description: This is a page of a musical score, measures 60 through 68. The instruments and parts are arranged vertically: 8 (flute), 1er. Tible (snare drum), 2ón. Tible (snare drum), 1er. Tenora (soprano), 2ón. Tenora (alto), 1er. Trompeta (trumpet), 2ón. Trompeta (trumpet), 3er. Trompeta (trumpet), Trombó (trombone), 1er. Fiscorn (baritone), 2ón. Fiscorn (baritone), and C. Baix (bass). The key signature has one sharp (F#). The 1st Tenor part includes vocal lines with the word 'cant' and dynamic markings like 'mf'. The 1st Trumpet part has a 'mf' marking in measure 61 and a 'p' marking in measure 67. The 2nd Trumpet part has a 'p' marking in measure 63. The Trombone part has a 'mp' marking in measure 63 and a 'mf' marking in measure 65. The 1st Baritone part has a 'p' marking in measure 61, a 'mf' marking in measure 62, and a 'p' marking in measure 67. The 2nd Baritone part has a 'p' marking in measure 63. The Bass part has an 'ARC' marking in measure 67 and a 'p' marking in measure 68. The 8 part has a 'p' marking in measure 67. The 1st Tible part has a 'p' marking in measure 67. The 2nd Tible part has a 'p' marking in measure 67. The 3rd Trumpet part has a 'p' marking in measure 67. The 1st Baritone part has a 'p' marking in measure 67. The 2nd Baritone part has a 'p' marking in measure 67. The Bass part has a 'p' marking in measure 67.

Violini I 70 71 72 73 74 75 76 77 **D**

1er. Tible

2ón. Tible

1er. Tenora

2ón. Tenora

1er. Trompeta

2ón. Trompeta

3er. Trompeta

Trombó

1er. Fiscorn

2ón. Fiscorn

C. Baix

mp

p

mf

solo

pizz

9

78 Abiol 79 80 81 82 solo 83 tr 84 85

1. Abiol

1er. Tible

2ón. Tible

1er. Tenora

2ón. Tenora

1er. Trompeta

2ón. Trompeta

3er. Trompeta

Trombó

1er. Fiscorn

2ón. Fiscorn

C. Baix

mp

p

mp

tr

[illegible]

94 Abiol 95 96 97 98 99 100 101

1. *ff* *f*

1er. Tible

2ón. Tible

1er. Tenora

2ón. Tenora

1er. Trompeta

2ón. Trompeta *ff* *f*

3er. Trompeta

Trombó

1er. Fiscorn *ff* *f*

2ón. Fiscorn

C. Baix

Flaut

103 104 105 106 107 108

1er. Tible

2ón. Tible

1er. Tenora

2ón. Tenora

1er. Trompeta

2ón. Trompeta

3er. Trompeta

Trombó

1er. Fiscorn

2ón. Fiscorn

C. Baix

ff *f* *fff* *f*

The musical score for 'The Rose Tree' is presented in five systems of a single melodic line in treble clef, 2/4 time. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a forte (f) dynamic and a triplet of eighth notes. The second system includes a mezzo-forte (mf) dynamic and a section marked 'A' starting at measure 9. The third system features a mezzo-forte (mf) dynamic and sections marked 'B' (measures 17-18) and 'C' (measure 18). The fourth system includes a mezzo-forte (mp) dynamic, a solo section, a trill (tr), and a section marked 'E' (measure 24). The fifth system begins with a fortissimo (ff) dynamic and ends with a double bar line. The score is numbered 33 x 59 x 75.

Musical score for "The Rose Tree" in 2/4 time. The score consists of eight staves of music. The first staff begins with a piano introduction marked *f* (forte). The second staff is marked *mf* (mezzo-forte). The third staff is marked *mp* (mezzo-piano). The fourth staff is marked *f* (forte). The fifth staff is marked *mp* (mezzo-piano). The sixth staff is marked *mp* (mezzo-piano). The seventh staff is marked *f* (forte). The eighth staff is marked *f* (forte). The score includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

3 3

f *mf*

4 A *mp* *mp* *p*

p *f* 2 B *mp*

6 1 C *mf* *mf* *p*

7 solo 1 D *mf* *mf* *p*

6 E *mf* *f* *ff* *f*

33 x 59 x 75

3er. Trompeta

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3

f

mf

5 A 17

mp

B 17 C

mf

mf

14 D 13

mf

f

E

33 x 59 x 75

3 3

f *mf*

2 *p*

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

mf *p* *cant* *mf*

7 *mf* *solo* *p* *mf* *p* *mf* *1* *D* *5* *mf*

mf *mp* *p*

f *ff* *ff* *f*

33 x 59 x 75

33 x 59 x 75

The musical score is written for Físcorn in 2/4 time, featuring various dynamics and articulations. The score is organized into six staves. The first staff begins with a forte (f) dynamic and includes a first ending bracket labeled 'A'. The second staff continues with piano (p) and mezzo-forte (mf) dynamics, featuring a second ending bracket labeled 'B'. The third staff includes a piano (p) dynamic and a first ending bracket labeled 'C'. The fourth staff features a piano (p) dynamic and a first ending bracket labeled 'D'. The fifth staff includes a mezzo-forte (mf) dynamic and a first ending bracket labeled 'E'. The sixth staff concludes the piece with a forte (f) dynamic and a final double bar line. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings (f, mf, p, mp) and articulation marks (accents, slurs).

Xavier Forcada i Carreras

ARC PIZZ

f *mf*

ARC ARC PIZZ

p *p*

PIZZ

f *mp*

ARC ARC PIZZ ARC

p *p*

PIZZ

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

ARC

mf *f*

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