

Gemma

estrenada per la Cobla Sabadell el 10 de Juliol de 2005 a Premià de Dalt

Raül Vázquez

The musical score is written for a 2/4 time signature in a key with two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Flabiol:** Starts with a *mf* dynamic, followed by a *p* section, and ends with a *f* section. It features a triplet of eighth notes in the final measure.
- Tible I & II:** Both parts are marked *Solo* and *mf*. They play a melodic line with triplets and are joined by a *f* dynamic in the final measure.
- Tenora I & II:** Both parts are marked *f* and play a melodic line with triplets, joined by a *f* dynamic in the final measure.
- Trompeta I & II:** Both parts are marked *mf* and *f*. They play a melodic line with accents and are joined by a *f* dynamic in the final measure.
- Trombó:** Marked *mf* and *p*, it plays a rhythmic accompaniment with accents, joined by a *f* dynamic in the final measure.
- Fiscorn I & II:** Both parts are marked *mf* and *p*, playing a rhythmic accompaniment with accents, joined by a *f* dynamic in the final measure.
- Contrabaix:** Marked *mp* and *p*, it plays a rhythmic accompaniment with accents, joined by a *f* dynamic in the final measure. It includes *pizz* (pizzicato) and *arc* (arco) markings.

This musical score page, numbered 2, features seven staves for various instruments. The Flute (Fl.) staff begins at measure 17 with a *mf* dynamic and includes a *curts* section followed by a *largo* section starting at measure 24. The Flute part is characterized by intricate triplet patterns and a *f* dynamic in the *largo* section. The Tibes (Tib. I and II) staves mirror the Flute's melodic lines with similar triplet figures. The Tenors (Ten. I and II) staves provide harmonic support with sustained notes and some triplet patterns. The Trumpets (Tpt. I and II) and Trombone (Tb.) staves play rhythmic accompaniment, often using triplets and accents. The Fagots (Fisc. I and II) staves also feature triplet patterns and accents. The Cello (Cb.) staff includes a *pizz* (pizzicato) section starting at measure 24, playing a rhythmic accompaniment. The score is marked with various dynamics including *mf*, *f*, and *mp*, and includes performance instructions like *curts* and *largo*. A *Solo* marking is present for the Tenor I part in the final measures.

This musical score page contains ten staves for various instruments. The key signature is B-flat major (two flats) and the time signature is 4/4. Measure 33 is marked with a box containing the letter 'A'. The instruments and their parts are as follows:

- Fl.** (Flute): Rests throughout the passage.
- Tib. I & II** (Tibetans): Tib. I has a melodic line starting in measure 37 with dynamics *p* and *mp*. Tib. II is silent.
- Ten. I & II** (Tenors): Ten. I has a melodic line with dynamics *mf* and a *Solo* marking in measure 41. Ten. II has a rhythmic accompaniment with dynamics *mp*.
- Tpt. I & II** (Trumpets): Tpt. I has a rhythmic accompaniment with dynamics *p* and *mp*. Tpt. II is silent.
- Tb.** (Tuba): Rhythmic accompaniment with dynamics *p* and *mp*.
- Fisc. I & II** (Fiscals): Fisc. I has a melodic line with dynamics *mf* and a *Solo* marking, featuring triplets. Fisc. II has a rhythmic accompaniment with dynamics *p*.
- Cb.** (Cornet): Rhythmic accompaniment with dynamics *p*.

This page of a musical score contains measures 49 through 56. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 49-56. Starts with a rest, then enters at measure 50 with a *f* dynamic. It has a first ending bracket labeled 'B' over measures 50-52 and a second ending bracket labeled 'C' over measures 53-54. Dynamics include *f*, *mf*, and *mp*.
- Tibulines (Tib. I, II):** Measures 49-56. Tib. I has a *f* dynamic at measure 50 and *mp* dynamics at measures 53-54, with 'Soli' markings above. Tib. II has a *p* dynamic at measure 49 and *f* dynamics at measures 50-52, with *mp* dynamics at measures 53-54 and 'Soli' markings above.
- Tenors (Ten. I, II):** Measures 49-56. Ten. I has a *f* dynamic at measure 50 and a triplet of eighth notes at measure 54. Ten. II has a *f* dynamic at measure 50 and *mp* dynamics at measures 54-55.
- Trumpets (Tpt. I, II):** Measures 49-56. Both parts have a *p* dynamic at measure 49 and *f* dynamics at measures 50-52, with *p* dynamics at measures 53-54.
- Trombone (Tb.):** Measures 49-56. Has a *f* dynamic at measure 50 and *mp* dynamics at measures 54-55.
- Fagot (Fisc. I, II):** Measures 49-56. Fisc. I has a *mf* dynamic at measure 49 and *f* dynamics at measures 50-52, with a triplet of eighth notes at measure 54. Fisc. II has a *p* dynamic at measure 49 and *f* dynamics at measures 50-52.
- Cello (Cb.):** Measures 49-56. Has a *p* dynamic at measure 49 and *f* dynamics at measures 50-52, with *pizz* and *arc* markings at measure 54 and *mp* dynamics at measure 55.

66

Fl.

Tib.I

Tib.II

Ten.I

Ten.II

Tpt. I

Tpt. II

Tb.

Fisc.I

Fisc.II

Cb.

sfz

f

Solo

pizz

arc

f

pizz

Measures 66-75. The score is in 3/4 time with a key signature of two flats. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *sfz* (sforzando) and *f* (forte). Performance instructions include *Solo* for the flute and *pizz* (pizzicato) for the cello. The score is arranged in a standard orchestral layout with woodwinds, brass, and strings.

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1 1

f

19

curts llargs

3 3 3 3 3 3 3

28

A 1 6 B

p

53

f

2

63

C *Soli*

mp

72

f

82

D

f

91

llargs curts

f

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1 1

19

32 Solo A

48 Solo B

57 C

72

82 D

92 llargs curts

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

curts llargs

3 3 3

7

4 3

Gemma

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1 1

19 curts llargs

29 A mp

41 B 8 C 4 sfz

69 3 f

82 D f

91 llargs 3 curts

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1 0 4

mf *f*

23 *f* 3 3 3 3 3

33 [A] 8 *p* *mp* [B] 8

57 *f* 2 *p* *sfz* [C]

69 *f* 3 3 3

79 3 3 3 3 *f* [D]

90 *ff* 3 3 llargs curts

Trompeta II

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1 0 4

23 curts llargs

33 [A] 1 6 [B] p f

58 2 [C] p sfz

69 f

79 [D] f

89 4 4 3 3 llargs curts ff

Gemma

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The musical score is written for Trombone in 2/4 time. It consists of eight staves of music. The key signature has two flats (Bb and Eb). The score includes various dynamics such as *mf*, *p*, *f*, *mp*, and *ff*. Articulations include accents, slurs, and breath marks. There are also repeat signs with first and second endings. Specific markings include 'llargs' (long) and 'curts' (short). Measure numbers 12, 24, 33, 57, 67, 78, and 89 are indicated at the start of their respective staves. Rehearsal marks A, B, C, and D are placed above the staves. The score concludes with a double bar line and repeat sign.

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13 *mf* *p* *curts*

24 *f* *llargs* 3 3 3 3 3 3 3 3 **A** 7

40 *Solo* *mf* *mf* **B**

51 *mf*

61 3 4 4 *f* **C**

77 *sfz* *f* **D** *llargs* *curts*

89 *f* *llargs* *curts* *f*

Gemma

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12 *mf* *p*

23 *f* *curts* *llargs*

33 *p* *f* *p*

51 *f*

61 *sfz* *f*

78 *f*

89 *f* *llargs* *curts*

2

3

4

8

4

4

3

3

3

3

4

4

A

B

C

D

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The musical score is written for Contrabaix in 2/4 time. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *mp*, *p*, *f*, *mp*, *sfz*, and *f*. Performance techniques like *pizz* (pizzicato) and *arc* (arco) are indicated. There are also markings for *curts* (short) and *llargs* (long). The score features several measures with a slash and a '4', indicating a four-measure rest. Four first endings are marked with boxes labeled A, B, C, and D. The piece concludes with a double bar line and repeat signs.