

# *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*



Apartat de Correus 37  
08190 Sant Cugat del Vallès

Tel.: 93 - 674 31 74  
Fax: 93 - 675 46 72

editorial@brotonsmercadal.com  
www.brotonsmercadal.com

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© Disseny gràfic original: Birgit Euler

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Apartat de Correus 37  
08190 Sant Cugat del Vallès (Barcelona)  
Tel.: 93 - 674 31 74 Fax: 93 - 675 46 72  
e-mail: [editorial@brotonsmercadal.com](mailto:editorial@brotonsmercadal.com)  
<http://www.brotonsmercadal.com>

## **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 memoria (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



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

**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** **Calmo**

**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

Tbn. solo *p* *mf*

Tb. 1 *senza sord.* *p*

Tb. 2 *senza sord.* *p*

Cor. *p*

Tbn. *senza sord.* *p*

Tuba *p*

51

Tbn. solo *f* *p*

Tb. 1 *f*

Tb. 2 *f*

Cor. *mf* *f* *f*

Tbn. *f*

Tuba *mf* *f* *f*

56

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

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

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

Cor. *mf*

Tbn. *mf* *f*

Tuba *mf* *f*

8



61

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

Tb. 1 *f* *p*

Tb. 2 *f* *p*

Cor.

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

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

66

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

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

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

Cor. *mp* *ff*

Tbn. *f* *ff* *f*

Tuba *f* *ff*

72

Tbn. solo *ff* *ff*

Tb. 1 *ff* *ff*

Tb. 2 *ff* *ff*

Cor. *ff* *ff*

Tbn. *ff* *ff*

Tuba *ff* *ff*

# 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*

*p*

*pp*

*mf*

6/4

17

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*pp*

*p ben tenuto*

6/4

20

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*mp in rilievo*

*mf*

*cresc. sempre*

*p*

*poco a poco cresc.*

*p*

*poco a poco cresc.*

*p*

*poco a poco cresc.*

*p*

*poco a poco cresc.*

*mp*

*mf*

6/4

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 *pp* *ppp* *pp*

12

34

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

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

Tb. 2 *ord.* *come un pizz.* *ord.*

Cor. *mf* *via sord.*

Tbn. *via sord.*

Tuba *mp*

*agitando un poco*

*tornando al*

37

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

Tb. 1 *p* *senza sord.* *mp* *p*

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

Cor. *p* *come un pizz.* *mp* *ord.* *p*

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

Tuba *p* *mp* *p*

*a tempo*

41

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 ensemble 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). Measure 10: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *mp*. Cor. is silent. Tbn. and Tuba play eighth notes, starting with *mp*. Measure 11: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *mp*. Cor. is silent. Tbn. and Tuba play eighth notes, starting with *mp*. Measure 12: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *mp*. Cor. is silent. Tbn. and Tuba play eighth notes, starting with *mp*. Measure 13: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *p*. Cor. plays a sixteenth-note figure, starting with *p*. Tbn. and Tuba play eighth notes, starting with *p*. Measure 14: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *p*. Cor. plays a sixteenth-note figure, starting with *p*. Tbn. and Tuba play eighth notes, starting with *p*.

15

Musical score for measures 15-18. 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), and the time signature is common time (C). Measure 15: Tbn. solo plays a sixteenth-note figure, starting with *p*. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba are silent. Measure 16: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *pp*. Cor. is silent. Tbn. and Tuba are silent. Measure 17: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *pp*. Cor. is silent. Tbn. and Tuba are silent. Measure 18: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *pp*. Cor. plays a sixteenth-note figure, starting with *p*. Tbn. and Tuba play eighth notes, starting with *p*.

19

Musical score for measures 19-22. 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), and the time signature is common time (C). Measure 19: Tbn. solo plays a sixteenth-note figure, starting with *p*. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba are silent. Measure 20: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *pp*. Cor. is silent. Tbn. and Tuba are silent. Measure 21: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *p*. Cor. is silent. Tbn. and Tuba are silent. Measure 22: Tbn. solo is silent. Tb. 1 and 2 play quarter notes, starting with *p*. Cor. plays a sixteenth-note figure, starting with *p*. Tbn. and Tuba play eighth notes, starting with *p*.

24

Musical score for measures 24-27. 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. Measure 24: Tbn. solo has a sixteenth-note pattern starting with a dynamic of *p*. Tb. 1 and 2 have quarter notes, with Tb. 1 starting at *p* and Tb. 2 at *p*. Cor. has eighth notes at *p*. Tbn. and Tuba have quarter notes at *p*. Measure 25: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba continue with quarter notes. Measure 26: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba continue with quarter notes. Measure 27: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 have quarter notes at *mf*. Cor. has eighth notes at *mf*. Tbn. and Tuba have quarter notes at *mf*. The instruction "senza sord." is written above the Tbn. part in measure 25.

28

Musical score for measures 28-32. 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. Measure 28: Tbn. solo has a sixteenth-note pattern at *mf*. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba have quarter notes at *mf*. Measure 29: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba continue with quarter notes. Measure 30: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba continue with quarter notes. Measure 31: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba continue with quarter notes. Measure 32: Tbn. solo is silent. Tb. 1 and 2 have quarter notes at *p*. Cor. is silent. Tbn. and Tuba have quarter notes at *p*. The instruction "senza sord." is written above the Tbn. part in measure 32.

33

Musical score for measures 33-37. 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. Measure 33: Tbn. solo has a sixteenth-note pattern at *p*. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba have quarter notes at *ff*. Measure 34: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 have quarter notes at *pp*. Cor. has quarter notes at *ff*. Tbn. and Tuba have quarter notes at *pp*. Measure 35: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba have quarter notes at *p*. Measure 36: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 are silent. Cor. is silent. Tbn. and Tuba have quarter notes at *mp*. Measure 37: Tbn. solo continues with a sixteenth-note pattern. Tb. 1 and 2 are silent. Cor. has quarter notes at *mf*. Tbn. and Tuba have quarter notes at *mf*.



40

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

Tb. 1  
*f* *f*

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

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

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

Cor.  
*fp* *ff* *f*

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

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

49

Tbn. solo  
*p*

Tb. 1  
*f*

Tb. 2  
*f*

Cor.  
*f* *p*

Tbn.  
*f*

Tuba  
*p*

55

Musical score for measures 55-58. 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). 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 followed by a quarter note, marked with a *p* dynamic. The Cor., Tbn., and Tuba parts are mostly rests.

59

Musical score for measures 59-61. 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). 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 many sixteenth notes. The Tb. 1 and Tb. 2 parts have a rhythmic pattern starting with a rest followed by a quarter note, marked with a *p* dynamic. The Cor., Tbn., and Tuba parts have various rhythmic patterns, with the Tbn. part marked with a *p* dynamic.

62

Musical score for measures 62-65. The score is for a brass section with parts for Tbn. solo, Tb. 1, Tb. 2, Cor., Tbn., and Tuba. The key signature has 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 *p* dynamic. The Tb. 1 and Tb. 2 parts have a rhythmic pattern starting with a rest followed by a quarter note, marked with a *p* dynamic. The Cor., Tbn., and Tuba parts have various rhythmic patterns, with the Tbn. part marked with a *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 starts with a *mp* dynamic and moves to *mf* and then *f*. The Tuba part starts with *mp* and moves to *mf*. The Cor. part has a *mp* dynamic. The Tb. 1 and Tb. 2 parts enter in measure 69 with a *mf* dynamic and move to *f* in measure 70.

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 starts with a *mf* dynamic and moves to *f*. The Tbn. part starts with a *mf* dynamic and moves to *f*. The Cor. part enters in measure 73 with a *f* dynamic. The Tuba part enters in measure 73 with a *f* dynamic.

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 starts with a *ff* dynamic. The Tb. 1, Tb. 2, Cor., Tbn., and Tuba parts start with a *p* dynamic and move to *ff* in measure 76. The Tbn. solo part has a *ff* dynamic throughout.

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. *pp*

Tbn.  
*pp* mormorando e misterioso

Tuba  
 mettere sord.

104

Tbn. solo  
*ppp* *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.  
 6 6 *ppp* mormorando e misterioso  
 via sord. *pp*

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

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

# 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

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*f*

*mp*

*mp* *leggero e marcato*

*poco f*

*poco f*

15

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*ff*

*f*

*f*

*più f*

*f*

*più f*

*f*

18

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

*mp*

*ff*

*ff*

*ff*

*fp*

*ff*

*mf*

*p*

*ff*

*ff*

*f*

*p*

*fp*

*ff*

*mf*

*p*

23

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*

*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.

Tbn. *f accomp.*

Tuba *f sempre accomp.*

*poco f*

*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*, *pp*, and *mp*. 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). Measure 87: Tbn. solo (bass clef) has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *f*. Tb. 1 (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *mp* *leggero e marcato*. Tb. 2 (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *mp* *leggero e marcato*. Cor. (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *mp* *leggero e marcato*. Tbn. (bass clef) has a rhythmic pattern of eighth notes. Dynamics: *mp* *leggero e marcato*. Tuba (bass clef) is silent. Measure 88: Tbn. solo has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *f*. Tb. 1 has a rhythmic pattern of eighth notes. Dynamics: *f*. Tb. 2 has a rhythmic pattern of eighth notes. Dynamics: *mp*. Cor. has a rhythmic pattern of eighth notes. Dynamics: *mp* *leggero e marcato*. Tbn. has a rhythmic pattern of eighth notes. Dynamics: *mp* *leggero e marcato*. Tuba is silent. Measure 89: Tbn. solo has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *f*. Tb. 1 has a rhythmic pattern of eighth notes. Dynamics: *mp*. Tb. 2 has a rhythmic pattern of eighth notes. Dynamics: *mp*. Cor. has a rhythmic pattern of eighth notes. Dynamics: *mp* *leggero e marcato*. Tbn. has a rhythmic pattern of eighth notes. Dynamics: *mp* *leggero e marcato*. Tuba is silent.

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). Measure 90: Tbn. solo (bass clef) has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *f*. Tb. 1 (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *f*. Tb. 2 (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *f*. Cor. (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *poco f*. Tbn. (bass clef) has a rhythmic pattern of eighth notes. Dynamics: *poco f*. Tuba (bass clef) has a rhythmic pattern of eighth notes. Dynamics: *poco f*. Measure 91: Tbn. solo has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *f*. Tb. 1 has a rhythmic pattern of eighth notes. Dynamics: *f*. Tb. 2 has a rhythmic pattern of eighth notes. Dynamics: *f*. Cor. has a rhythmic pattern of eighth notes. Dynamics: *poco f*. Tbn. has a rhythmic pattern of eighth notes. Dynamics: *poco f*. Tuba has a rhythmic pattern of eighth notes. Dynamics: *poco f*. Measure 92: Tbn. solo has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *f*. Tb. 1 has a rhythmic pattern of eighth notes. Dynamics: *f*. Tb. 2 has a rhythmic pattern of eighth notes. Dynamics: *f*. Cor. has a rhythmic pattern of eighth notes. Dynamics: *più f*. Tbn. has a rhythmic pattern of eighth notes. Dynamics: *più f*. Tuba has a rhythmic pattern of eighth notes. Dynamics: *più f*.

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). Measure 93: Tbn. solo (bass clef) has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *ff*. Tb. 1 (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *f*. Tb. 2 (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *f*. Cor. (treble clef) has a rhythmic pattern of eighth notes. Dynamics: *f*. Tbn. (bass clef) has a rhythmic pattern of eighth notes. Dynamics: *f*. Tuba (bass clef) has a rhythmic pattern of eighth notes. Dynamics: *f*. Measure 94: Tbn. solo has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *ff*. Tb. 1 has a rhythmic pattern of eighth notes. Dynamics: *ff*. Tb. 2 has a rhythmic pattern of eighth notes. Dynamics: *ff*. Cor. has a rhythmic pattern of eighth notes. Dynamics: *fp*. Tbn. has a rhythmic pattern of eighth notes. Dynamics: *fp*. Tuba has a rhythmic pattern of eighth notes. Dynamics: *fp*. Measure 95: Tbn. solo has a melodic line starting on G2, moving to A2, B2, and then a series of eighth notes. Dynamics: *ff*. Tb. 1 has a rhythmic pattern of eighth notes. Dynamics: *ff*. Tb. 2 has a rhythmic pattern of eighth notes. Dynamics: *ff*. Cor. has a rhythmic pattern of eighth notes. Dynamics: *fp*. Tbn. has a rhythmic pattern of eighth notes. Dynamics: *fp*. Tuba has a rhythmic pattern of eighth notes. Dynamics: *fp*.

96

Musical score for measures 96-98. The score is for a brass ensemble consisting of 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 features a Tbn. solo with a melodic line, while the other instruments play rhythmic patterns. Measures 97 and 98 continue the ensemble's rhythmic accompaniment.

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 ensemble consisting of 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 features a Tbn. solo with a melodic line, while the other instruments play rhythmic patterns. Measures 100 and 101 continue the ensemble's rhythmic accompaniment.

Tbn. solo

Tb. 1

Tb. 2

Cor.

Tbn.

Tuba

102

Musical score for measures 102-104. The score is for a brass ensemble consisting of 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 features a Tbn. solo with a melodic line, while the other instruments play rhythmic patterns. Measures 103 and 104 continue the ensemble's rhythmic accompaniment.

Tbn. solo  
*fff marcatisimo*

Tb. 1  
*fff marcatisimo*

Tb. 2  
*fff marcatisimo*

Cor.  
*fff marcatisimo*

Tbn.  
*fff marcatisimo*

Tuba  
*fff marcatisimo*

105

Tbn. solo

Tb. 1 *ff*

Tb. 2 *ff*

Cor. *ff*

Tbn. *ff*

Tuba *ff*

108

Tbn. solo *molto marcato*

Tb. 1 *ff secco*

Tb. 2 *ff secco*

Cor. *ff secco*

Tbn. *ff secco*

Tuba *ff secco*

111

Tbn. solo *fff*

Tb. 1 *fffpp* < *fff*

Tb. 2 *fffpp* < *fff*

Cor. *ff ffp* < *fff*

Tbn. *fffpp* < *fff*

Tuba *fffpp* < *fff*