

**Jesús Rodríguez Picó**

**• CONCERTO •**  
**“FESTIVAL**  
**A CERVERA”**

Orquestra de cambra



E686

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Milà i Fontanals, 14, 3r. 9a. - Tel. (34) 934 588 989

08012 Barcelona - [clivis@clivis.cat](mailto:clivis@clivis.cat)

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## L'OBRA

Per escriure aquesta obra he utilitzat tres referències; la primera prové de l'àmbit instrumental barroc, com el títol indica és una obra amb plantejament general de *Concerto (Grosso)*, amb un subtítol que explica l'origen de l'encàrrec i de l'element festiu que es troben en alguns moments de la composició. Aquesta relació amb les formes barroques es concreta en els contrastos de densitat instrumental originats entre els fragments amb un tram complex i els breus solos instrumentals.

La segona referència és la del *Toc del Bilandó*, que és un toc de campanes propi de la ciutat de Cervera, aquest breu motiu de les campanes s'utilitza en la darrera part de l'obra com un element que va impregnant tot el desenvolupament final.

En tercer lloc, encara que llunyana, hi ha una referència a les composicions, del segon període de Stravinsky com pot ser *Dumbarton Oaks*.

Aquest **Concerto** va ser l'obra encàrrec del *Primer Festival de Pasqua de Cervera 2011* i es va estrenar el 21 d'abril del mateix any, a càrrec de *L'Orquestra de Cervera-Orquestra Simfònica Julià Carbonell* dirigida per Xavier Puig.

Jesús Rodríguez Picó

## L'AUTOR

Nascut a Barcelona, Jesús Rodríguez Picó inicia el seu catàleg de composicions l'any 1976. En les primeres obres s'utilitzen alguns procediments flexibles així com les noves grafies, és l'època de les *Polisonia 1 i 2*, *Volt*, *Apsû*; també incorpora característiques que provenen del teatre musical com en la peça *Autour de la Lune*.

A partir del 1979 prescindeix de les noves grafies i compon la primera de les nombroses obres per a orquestra, *La ciutat i les estrelles*. A partir d'aquest moment les obres simfòniques es succeeixen, a vegades com a conseqüència d'encàrrecs com el *Concert núm. 1* per a clarinet i orquestra o la *Simfonia Americana* (Orquestra Nacional d'Espanya). De les obres per a orquestra destaquen també, el *Concert núm. 2* per a clarinet i orquestra, l'obra per a guitarra i cordes *Cadmos et Harmonie*, *El lleó Afamat*, *Pluja Interior* per a narrador i orquestra, *Simfonia Anàbasi* o *Danses d'Ibèria* que fou encàrrec de l'OBC.

Nombroses obres de cambra són sovint resultat de l'amistat i la col·laboració amb diferents instrumentistes com la *Sonata Colombina* per a clarinet i piano, la *Sonata Marina* per a saxòfon i piano, *Volt*, *Preludi i dansa*, *Horo* per a clarinet, *Catul canta* per a baríton, clarinet i set instruments, etc.

Al seu catàleg hi ha diverses obres que porten el títol de "Danses" (Danses d'Isaura, de Fedora, de Moriana, de Zaira, de Zora, i d'Armillà) aquestes obres de cambra suggerides pel llibre d'Italo Calvino *Le Città Invisibili*, tenen el virtuosisme i el ritme com a elements comuns.

La primera obra escènica va ser l'òpera de cambra *El paradís de les muntanyes* amb text de Miquel Desclot a partir d'Alfred Jarry, estrenada al Teatre Lliure de Barcelona l'any 1998. Posteriorment va compondre altres obres escèniques com *Hotel Occident* i *Urbs (Faula urbana)*.

Paral·lelament a la seva activitat de compositor, ha exercit la pedagogia musical com a professor de clarinet i música de cambra a diferents escoles de música i al Conservatori Professional de Música de Badalona. L'any 1987 va elaborar el projecte de l'emissora de música clàssica «Catalunya Música», de la qual va ser cap de programes fins al desembre de 1990. Un cop acabat aquest període torna a l'activitat pedagògica, afegint al catàleg nombroses obres concebudes per ser interpretades per estudiants de música; destaquen els diversos *Fragments d'estiu*, les cantates *Dissabte matí* i *El partit del segle*.

## LA OBRA

Para escribir esta obra he utilizado tres referencias; la primera proviene del ámbito instrumental barroco, como el título indica es una obra con un planteamiento general de *Concerto (Grasso)*, con un subtítulo que explica el origen del encargo y del elemento festivo que se encuentran en algunos momentos de la composición. Esta relación con las formas barrocas se concreta en los contrastes de densidad instrumental originados entre los fragmentos con un tramado complejo y breves solos instrumentales.

La segunda referencia es la del *Toc del Bilandó*, que es un toque de campanas propio de la ciudad de Cervera, el cual se utiliza en la parte final de la obra como un elemento que va impregnando todo el desarrollo final.

En tercer lugar, aunque lejana, hay una referencia a las composiciones, del segundo periodo de la música de Stravinsky como puede ser *Dumbarton Oaks*.

Este *Concerto* fue la obra de encargo del *Primer Festival de Pasqua de Cervera 2011* y se estrenó el 21 de abril de este mismo año, por la *Orquesta de Cervera-Orquesta Simfónica Julià Carbonell* dirigida por Xavier Puig.

Jesús Rodríguez Picó

## EL AUTOR

Nacido en Barcelona, Jesús Rodríguez Picó inicia su catálogo de composiciones en 1976. En sus primeras obras utiliza algunos procedimientos flexibles así como nuevas grafías. En esta época compone *Pollsonia 1 y 2*, *Volt*, *Apsú*; también incorpora características que provienen del teatro musical como en *Autour de la Lune*.

A partir de 1979 prescinde de las nuevas grafías, y es a partir de este año cuando surge la primera de las numerosas obras para orquesta, *La ciutat i les estrelles*. A partir de este momento las obras para orquesta se suceden, a veces como consecuencia de encargos como son el *Concierto n.º 1* para clarinete y orquesta o la *Sinfonía Americana* (encargo de la Orquesta Nacional de España). De las obras para orquesta destacan además, el *Concierto n.º 2* para clarinete y orquesta, la obra para guitarra y cuerdas *Cadmos et Harmonie*, *El lleó afamat (El león hambriento)*, *Pluja Interior (Lluvia interior)* para narrador y orquesta, *Simfonia Anàbasi* y *Dances d'Ibèria*, obra encargo de la Orquesta Sinfónica de Barcelona Nacional de Catalunya (OBC).

Las numerosas obras de cámara son a menudo resultado de la amistad y colaboración con diferentes instrumentistas, por ejemplo la *Sonata Colombina* para clarinete y piano, *Sonata Marina* para saxofón y piano, *Volt*, *Preludi i dansa*, *Horo* para clarinete solo, *Catul canta* para barítono, clarinete i siete instrumentos, etc.

Varias son las obras que llevan por título el término "Danza" (*Dances d'Isaura*, *de Fedora*, *de Moriana*, *de Zaira*, *de Zora*, y *Dances d'Armilla*) estas obras de cámara han surgido de la lectura del libro de Italo Calvino *Le Città Invisibili*, y tienen el virtuosismo y el ritmo como elementos comunes.

La primera obra escénica fue la ópera cámara *El paradís de les muntanyes* (El paraíso de las Montañas) con texto de Miquel Desclot a partir d'Alfred Jarry, y fue estrenada en el Teatre Lliure de Barcelona en 1998. Posteriormente ha compuesto otras obras de este género como son *Hotel Occident* y *Urbs (Faula urbana)*.

Paralelamente a la actividad de compositor, ha ejercido la pedagogía musical como profesor de clarinete y música de cámara en diferentes escuelas de música y en el Conservatorio Profesional de Música de Badalona. En 1987 elaboró el proyecto de la emisora de radio de música clásica «Catalunya Música», de la cual fue jefe de programas hasta Diciembre de 1990. Finalizado este periodo vuelve a la actividad pedagógica, añadiendo al catálogo numerosas obras concebidas para ser interpretadas por los estudiantes de música: destacan varios *Fragments d'estiu (Fragmentos de verano)*, y las cantatas *Dissabte matí (Mañana de Sábado)* i *El partit del segle (El partido del siglo)*.

## THE WORK

When composing this piece I drew on three reference points, the first of which being Baroque instrumental music. As the title would suggest, the piece takes the general format of a *Concerto (Grasso)* while its subtitle points towards the origin of the commission and the festive element that can be found at certain moments of the composition. This relationship with Baroque-inspired forms can be seen in the contrasts in instrumental density between the fragments with a complex framework and the brief instrumental solos.

The second reference is that of *Toc del Bilandó*, which is the sound of bells typical of the city of Cervera. This short bells motif is used in the latter part of the piece as the element underlying the whole of the finale.

Thirdly, though to a lesser extent, there are allusions to compositions from Stravinsky's second period such as *Dumbarton Oaks*.

This *Concerto* was commissioned for the first Cervera Easter Festival in 2011 and was debuted on 21 April that same year by the Cervera orchestra, *Orquesta Simfónica Julià Carbonell*, led by Xavier Puig.

Jesús Rodríguez Picó

## THE AUTHOR

Born in Barcelona, Jesús Rodríguez Picó began composing in 1976. In his first works, he made use of a number of flexible techniques and new musical notations. This is the period in which he composed of *Pollsonia 1 and 2*, *Volt*, *Apsú*. He also incorporated resources typical of musical theatre, for example in his *Autor de la Lune*.

From 1979 onwards he renounced the new musical notations, composing the first of many works for orchestra, *La ciutat i les estrelles*. A slew of works for symphony orchestra followed, sometimes as the result of a commission as with his *Concert num. 1* for clarinet and orchestra and *Simfonia Americana* (Spanish National Orchestra). Other notable works for orchestra include his *Concert num. 2* for clarinet and orchestra; the piece for guitar and strings, *Cadmos et Harmonie*; *El lleó Afamat*; *Pluja Interior* for narrator and orchestra; *Simfonia Anàbasi*; and *Dances d'Ibèria*, which was commissioned by Barcelona Symphony Orchestra (OBC). Many of his chamber works were the result of his friendship and collaboration with various instrumentalists, including the *Sonata Colombina* for clarinet and piano; the *Sonata Marina* for saxophone and piano; *Volt*; *Preludi i dansa*; *Horo* for clarinet and piano; *Catul canta* for baritone, clarinet and seven instruments, etc.

In his musical catalogue there are various works bearing the title 'Dances' (*Dances d'Isaura*, *de Fedora*, *de Moriana*, *de Zaira*, *de Zora* and *d'Armilla*). These chamber pieces inspired by Italo Calvino's *Le Città Invisibili* ('The Invisible City') have virtuosity and rhythm in common.

His first scenic work was the chamber opera *El paradís de les muntanyes*, with text by Miquel Desclot and based on a play by Alfred Jarry. It was debuted at the Teatre Lliure in Barcelona in 1998. The composer then went on to write other scenic works, such as *Hotel Occident* and *Urbs (Faula urbana)*.

Parallel to his activity as a composer, he spent some time teaching the clarinet and chamber music at various music schools and at the Badalona Professional Conservatory of Music. In 1987 he worked on a project run by classical music radio station *Catalunya Música*, where he was head of programming until December 1990. Following this stint in radio, he returned to music teaching, adding a number of pieces designed to be played by learners to his musical catalogue, including *Fragments d'estiu*, and the cantatas *Dissabte matí* and *El partit del segle*.

# CONCERTO "FESTIVAL A CERVERA"

per a orquestra de cambra

Jesús Rodríguez Picó

♩ = ca. 104

Flauto  
*ff*

Oboe  
*ff*

Clarinetto (in sib)  
*ff*

Fagotto  
*ff*

Timpani  
*mf* *f*

Piano  
*mf* *ff*

Violini I  
*ff*

Violini II  
*ff*

Viole  
*ff* *f* *ff*

Violoncelli  
*ff* *f* *ff*

Contrabbassi  
*f* *pizz.*

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4

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Fg. *ff* *f*

Timp. *mf*

Pno.

VI. I *ff* *f*

VI. II *ff* *f*

Vle. *ff* *f*

Vc. *ff* *f*

Cb. *f*

7

*ff*

*ff*

*ff*

*ff*

*f* *mf*

*f*

*f*

6

6

7

*ff*

*ff*

*ff*

*ff*

*f*

arco

*f*

E686

9

Fl.

Ob.

Cl.

Fg.

Timp.

Pno.

VI. I

VI. II

Vle.

Vc.

Cb.

*f*

*ff*

*f*

*f*

*f*



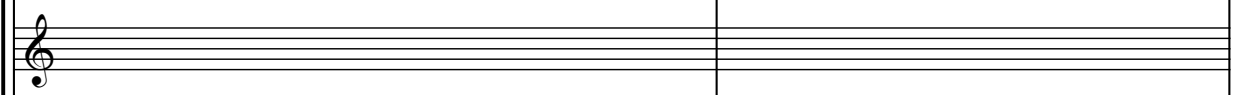
Musical staff system 1, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. A whole note 'c' is written on the first staff.

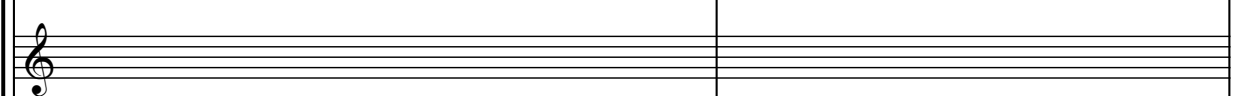
Musical staff system 2, consisting of one bass clef staff. The time signature is 2/4. A whole note 'c' is written on the staff.

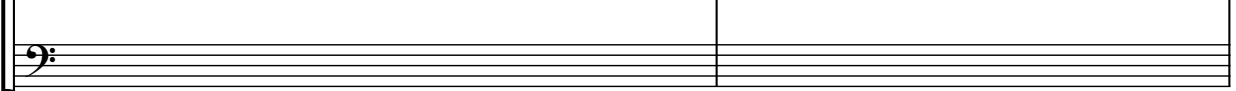
Musical staff system 3, consisting of a grand staff with a treble clef on top and a bass clef on the bottom. The time signature is 2/4. A whole note 'c' is written on the treble staff.

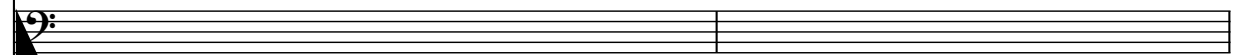
Musical staff system 4, consisting of five staves. The top two are treble clef, the middle one is alto clef, and the bottom two are bass clef. The time signature is 2/4. A whole note 'c' is written on the first treble staff.


Fl. 


Ob. 

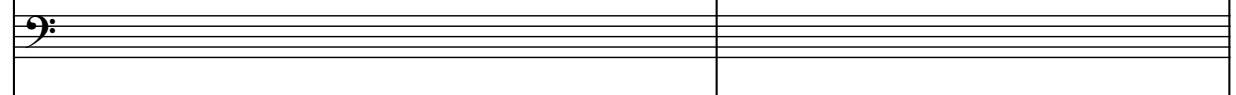
Cl. 

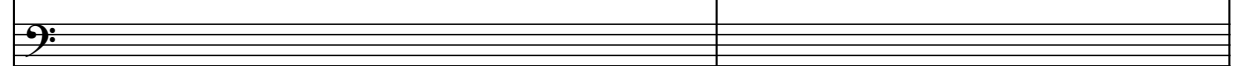
Fg. 

Timp. 

Vi. II 

Vle. 

Vc. 

Cb. 

16

16

*mf*

*f*

*f*

*mf*

16

arco

*f*

arco

*f*

arco

*f*

*f*

*f*

*f*

E686

19

Fl. *f* *mf* *f*

Ob. *f* *mf*

Cl. *p* *f*

Fg. *p* *f*

Timp.

Pno. *f*

VI. I *ff* *p* *ff*

VI. II *ff* *p* *ff*

Vle. *f*

Vc. *mf* *f*

Cb. *mf* *f* pizz.

22

*p*

*mf*

*ff*

*dim.*

*f*

22

*dim.*

*f*

*dim.*

*f*

*arco*

*f*

E686

25

Fl.

Ob.

Cl.

Fg.

*f cresc.*

Timp.

*cresc.*

Pno.

*cresc.*

25

VI. I

*mf* *f* *cresc.*

VI. II

*mf* *f* *cresc.*

Vle.

*cresc.*

Vc.

*cresc.*

Cb.

*cresc.*

29

Violin I: *f*, *mf*

Violin II: *f*, *mf*

Viola: *f*, *mf*

Cello: *fff*, *f*, *mf*

Double Bass: *fff*, *f*, *mf*

Piano: *fff*, *ff*

Violin I (2nd system): *fff*

Violin II (2nd system): *fff*

Viola (2nd system): *fff*, *mf*

Cello (2nd system): *fff*, *mf*

Double Bass (2nd system): *fff*, *f*, *pizz.*

E686

33

Fl.

Ob.

Cl.

Fg.

Timp.

Pno.

VI. I

VI. II

Vle.

Vc.

Cb.

*f*

*p*

3



36

Musical score for the first system, measures 36-39. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature has one sharp (F#). The first staff has a fermata over the first measure. The second staff has a triplet of eighth notes in the first measure, marked *f*. The third staff has a triplet of eighth notes in the first measure, marked *dim.*. The fourth staff has a triplet of eighth notes in the first measure, marked *dim.*. The dynamics *mf* and *p* are indicated in the second and third measures. The first staff has a fermata over the last measure, marked *f*. The second staff has a fermata over the last measure, marked *f*. The third and fourth staves have a fermata over the last measure, marked *mf* and *p* respectively.

Musical score for the second system, measures 36-39. The score is written for two staves, both in treble clef. The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature has one sharp (F#). The first staff has a fermata over the first measure. The second staff has a fermata over the first measure, marked *f*. The first staff has a fermata over the last measure, marked *mf*. The second staff has a fermata over the last measure.

36

Musical score for the third system, measures 36-39. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature has one sharp (F#). The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure. The fourth staff has a fermata over the first measure. The fifth staff has a fermata over the first measure. The dynamics *f* and *dim.* are indicated in the second and third measures. The first staff has a fermata over the last measure, marked *f*. The second staff has a fermata over the last measure, marked *f*. The third staff has a fermata over the last measure, marked *dim.*. The fourth staff has a fermata over the last measure, marked *dim.*. The fifth staff has a fermata over the last measure, marked *dim.*. The word *arco* is written above the fifth staff in the second measure.



Musical score for measures 43-45. The score is in 3/4 time and consists of five staves. The first staff is a treble clef with a whole rest. The second staff is a treble clef with a whole rest, followed by a melodic line starting in measure 44 with dynamics *mf*, *f*, and *p*. The third staff is a treble clef with a whole rest, followed by a melodic line starting in measure 44 with dynamics *f*. The fourth staff is a bass clef with a whole rest, followed by a melodic line starting in measure 44 with dynamics *f*. The fifth staff is a bass clef with a whole rest.

Musical score for measures 43-45. The score is in 3/4 time and consists of six staves. The first staff is a treble clef with a melodic line starting in measure 43 with dynamics *p*. The second staff is a treble clef with a melodic line starting in measure 43 with dynamics *p*. The third staff is a bass clef with a melodic line starting in measure 43 with dynamics *p*. The fourth staff is a bass clef with a melodic line starting in measure 43 with dynamics *p*. The fifth staff is a bass clef with a melodic line starting in measure 43 with dynamics *p*. The sixth staff is a bass clef with a melodic line starting in measure 43 with dynamics *p*.

46 *rit.*  $\text{♩} = \text{ca. } 176$

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *pp*

Fg. *mf* *f*

Timp.

Pno.

46 *rit.*  $\text{♩} = \text{ca. } 176$

VI. I *f* *p*

VI. II *f* *p*

Vle. *f* *p*

Vc. *p*

Cb. *mf*

50

*f*

*p*

*mf*

*f*

50

*pp*

*f*

E686



61

*p*

*p*

*p*

*f*

*p*

61

*p*

*p*

*p*

*p*

*p*

*p*

EC886

67

Fl. *ff*

Ob.

Cl.

Fg. *ff*

Timp. *f*

Pno.

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*



73

ff mf ff mf f ff

mf

73

fff fff fff arco ff arco ff

CONCERTO "FESTIVAL A CÉRVERA" - JESÚS RODRÍGUEZ PICÓ

Musical score for measures 78-81 of the Concerto "Festival a Cervera" by Jesús Rodríguez Picó. The score is arranged in a system with the following parts:

- Fl.** (Flute): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *mf* at the start of measure 81.
- Ob.** (Oboe): Measures 78-81. The instrument is silent (indicated by a whole rest).
- Cl.** (Clarinet): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *ff* at the start of measure 81.
- Fg.** (Bassoon): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *ff* at the start of measure 81.
- Timp.** (Timpani): Measures 78-81. Measure 78 has a dynamic of *f*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *f* at the start of measure 81.
- Pno.** (Piano): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *ff* at the start of measure 81.
- VI. I** (Violin I): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *ff* at the start of measure 81.
- VI. II** (Violin II): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *ff* at the start of measure 81.
- Vle.** (Viola): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *ff* at the start of measure 81.
- Vc.** (Violoncello): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *ff* at the start of measure 81.
- Cb.** (Contrabasso): Measures 78-81. Measure 78 has a dynamic of *ff*. A crescendo hairpin spans measures 79 and 80, leading to a dynamic of *ff* at the start of measure 81.

82

mf *cresc.* *f* *f*

*p*

*mf*

82

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*mf* *cresc.* *ff*

*pizz.* *mf* *cresc.*

E686

87

Fl. *ff*

Ob.

Cl. *ff*

Fg. *ff*

Timp. *p*  $\longleftarrow$  *f*

Pno. *ff*

87

VI. I

VI. II

Vle.

Vc.

Cb. *ff*

*arco* *ff*

Detailed description of the musical score: The score is for measures 87-90. The Flute part starts with a fortissimo (ff) dynamic and has a rest in measures 88-90. The Oboe part has rests throughout. The Clarinet part starts with a fortissimo (ff) dynamic and plays a melodic line in measures 88-90. The Bassoon part has a fortissimo (ff) dynamic and plays a rhythmic accompaniment. The Timpani part has a crescendo from piano (p) to fortissimo (f) in measures 88-90. The Piano part has a fortissimo (ff) dynamic and plays a complex rhythmic pattern with triplets. The Violin I and II parts play a melodic line with slurs. The Viola part plays a rhythmic accompaniment. The Violoncello part plays a rhythmic accompaniment. The Contrabass part has a fortissimo (ff) dynamic and plays a rhythmic accompaniment, with the instruction 'arco' above it in measure 90.

91

91

*f* *ff*

*f* *ff*

3

3

91

91

*f* *cresc.* *ff dim.* *mf*

*f* *cresc.* *ff dim.* *mf*

*dim.* *mf*

*dim.* *mf*

*dim.* *mf*

95

Fl.

Ob.

Cl.

Fg.

Timp.

Pno.

95

VI. I

VI. II

Vle.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*pizz.*

*f*

*fff*

*fff*

*fff*

*fff*

*ff*

100

Musical score for five staves, measures 100-104. All staves contain whole rests.

Musical score for one staff, measures 100-104. The staff contains whole rests.

Musical score for piano, measures 100-104. Treble and bass clefs with key signature of three sharps. Treble clef has a fermata over the first measure. Bass clef has a fermata over the first measure.

100 *alla corda*  
*ff*

Musical score for four staves, measures 100-104. Each staff starts with "100 *alla corda*" and "*ff*". The staves contain rhythmic patterns with slurs and accents.

E686

105

Fl.

Ob.

Cl.

Fg.

Timp.

Pno.

105

VI. I

VI. II

Vle.

Vc.

Cb.

*dim.*

*mf*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

*mf*



111

*mf*  $\curvearrowright$  *f* *dim.* *f*

111

*dim.* *ppp* *dim.* *ppp* *dim.* *ppp* *dim.* *ppp*

116

Fl. *mf*  $\text{mf} \text{---} f$

Ob. *mf*  $\text{mf} \text{---} f$

Cl. *f*

Fg. *p*

Timp.

Pno.

VI. I *f* pizz.

VI. II *f* pizz.

Vle. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

120

*f*

*mf*

120

*arco*  
*ff*  
*arco*  
*ff*  
*arco*  
*ff*  
*arco*  
*f*

Musical score for measures 125-129. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Timpani (Timp.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 125-129:

- Fl.:** Rests in measures 125-127. In measure 128, a quarter note G4 with a sharp sign is marked *f*. In measure 129, a quarter note A4 with a sharp sign is marked *f*.
- Ob.:** Rests in all measures.
- Cl.:** Rests in measures 125-126. In measure 127, a quarter note G4 with a sharp sign is marked *f*. In measure 128, a quarter note A4 with a sharp sign is marked *f*. In measure 129, a quarter note B4 with a sharp sign is marked *mf*.
- Fg.:** Rests in all measures.
- Timp.:** Bass clef. Measure 125: quarter notes G2, A2. Measure 126: quarter notes B2, C3. Measure 127: quarter notes D3, E3. Measure 128: quarter notes F3, G3. Measure 129: quarter notes A3, B3.
- Pno.:** Rests in all measures.
- VI. I:** Treble clef. Measure 125: quarter notes G4, A4. Measure 126: quarter notes B4, C5. Measure 127: quarter notes D5, E5. Measure 128: quarter notes F5, G5. Measure 129: quarter notes A5, B5.
- VI. II:** Treble clef. Measure 125: quarter notes G4, A4. Measure 126: quarter notes B4, C5. Measure 127: quarter notes D5, E5. Measure 128: quarter notes F5, G5. Measure 129: quarter notes A5, B5.
- Vle.:** Alto clef. Measure 125: quarter notes G4, A4. Measure 126: quarter notes B4, C5. Measure 127: quarter notes D5, E5. Measure 128: quarter notes F5, G5. Measure 129: quarter notes A5, B5.
- Vc.:** Bass clef. Measure 125: quarter notes G2, A2. Measure 126: quarter notes B2, C3. Measure 127: quarter notes D3, E3. Measure 128: quarter notes F3, G3. Measure 129: quarter notes A3, B3.
- Cb.:** Bass clef. Rests in all measures.

System 1: Four staves (treble and bass clefs) for a four-part vocal or instrumental setting.

System 2: A single bass clef staff.

System 3: Two staves (treble and bass clefs) with a large black triangle covering the first staff.

System 4: A single treble clef staff.

System 5: A single treble clef staff.

System 6: A single alto clef staff.

System 7: A single bass clef staff.

System 8: A single bass clef staff.

CONCERTO "FESTIVAL A CÉRVERA" - JESÚS RODRÍGUEZ PICÓ

135

Fl. *f* *mf* *rit.*

Ob. *mf*

Cl. *mf*

Fg. *f*

Timp.

Pno.

VI. I 135 *mf* *rit.*

VI. II *mf*

Vle. *mf*

Vc. *f* *dim.*

Cb. *f*

140  $\text{♩} = \text{ca. } 60$  *espress.*

*espress.*  
*pp*  
*f*  
*mf*  
*mf*  
*espress.*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*pizz.*

140  $\text{♩} = \text{ca. } 60$

*dim.*  
*p*  
*mf*  
*dim.*  
*p*  
*mf*  
*dim.*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*pizz.*

144

Fl. *f*

Ob.

Cl.

Fg. *f*

Timp.

Pno.

VI. I

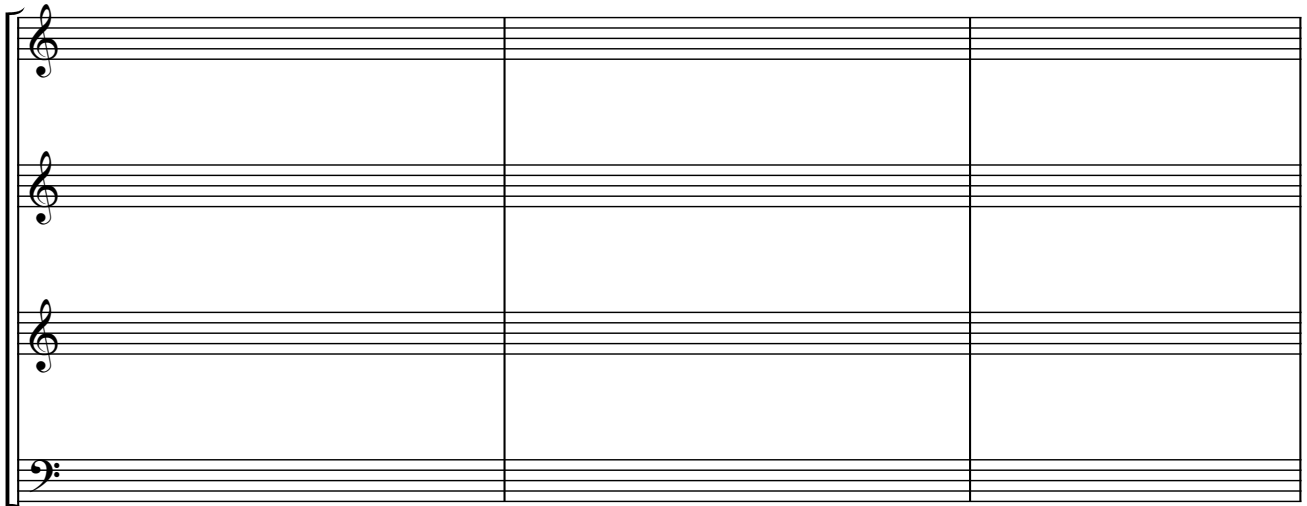
VI. II

Vle.

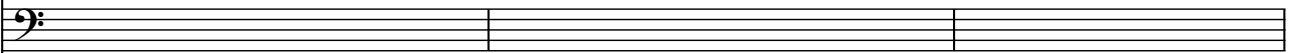
Vc.

Cb.

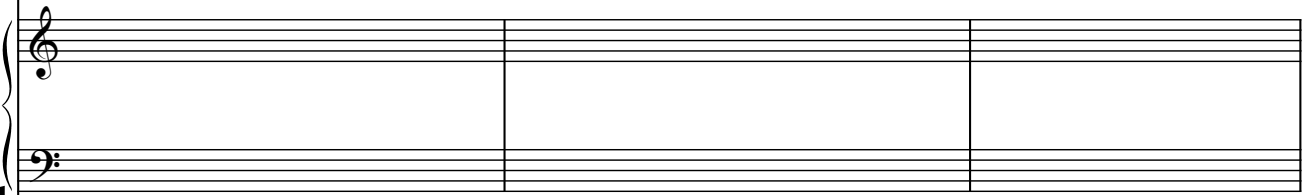




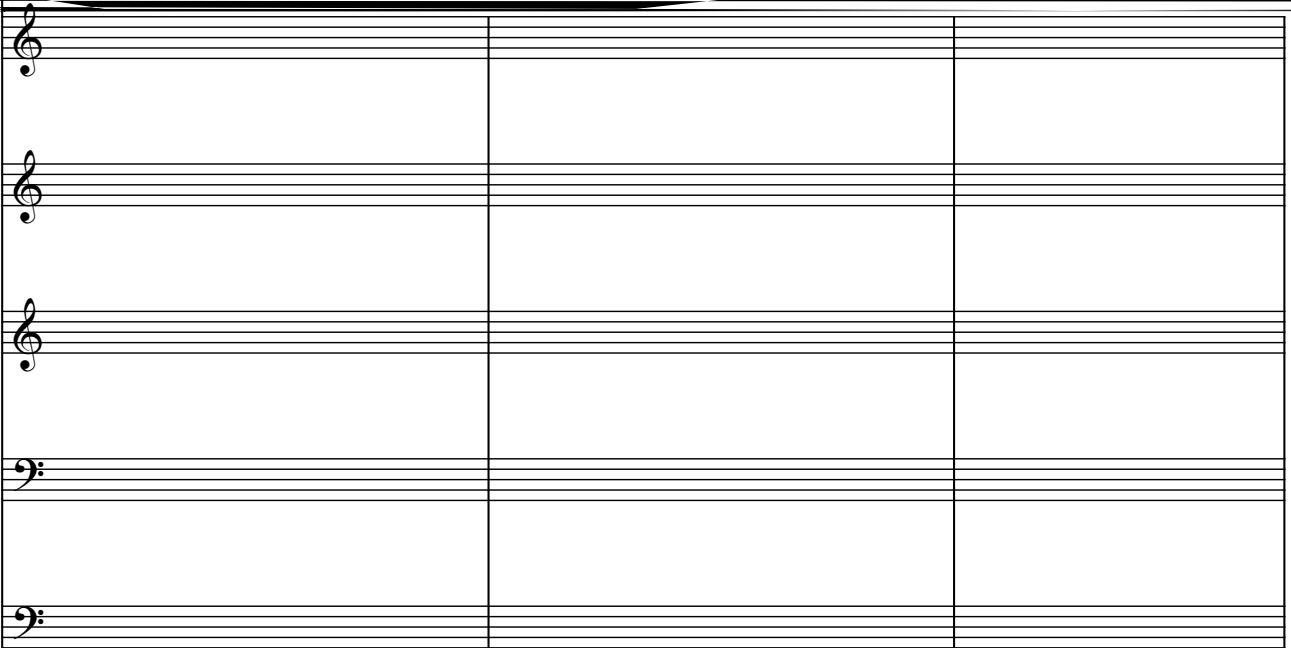
A system of four musical staves. The top three staves are grouped by a brace on the left and each begins with a treble clef. The bottom staff begins with a bass clef. The system is divided into three measures by vertical bar lines.



A single musical staff with a bass clef, divided into three measures by vertical bar lines.



A system of two musical staves. The top staff begins with a treble clef and the bottom staff begins with a bass clef. They are grouped by a brace on the left. The system is divided into three measures by vertical bar lines.



A system of six musical staves. The top three staves are grouped by a brace on the left and each begins with a treble clef. The bottom three staves are grouped by a brace on the left and each begins with a bass clef. The system is divided into three measures by vertical bar lines.

151

Fl.

Ob.

Cl.

Fg.

Timp.

Pno.

151

VI. I

VI. II

Vle.

Vc.

Cb.

*mf*

*f*

*p*

154

Musical score for the first system, measures 154-156. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes in measure 154, marked *mf* and *f*. The middle and bottom staves are empty.

Empty bass staff.

Musical score for the second system, measures 154-156. The system consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both staves are empty.

154

Musical score for the third system, measures 154-156. The system consists of four staves. The top three staves are empty. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line starting with a *pizz.* (pizzicato) marking, marked *p* and *dim.*. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line marked *mf*.

E686

157

*accel.*  
*tr*  
*mf*

Fl.

Ob.

Cl.

Fg.

Timp.

Pno.

157

*pizz.*  
*mf* *f* *mf* *accel.*  
*f*

VI. I

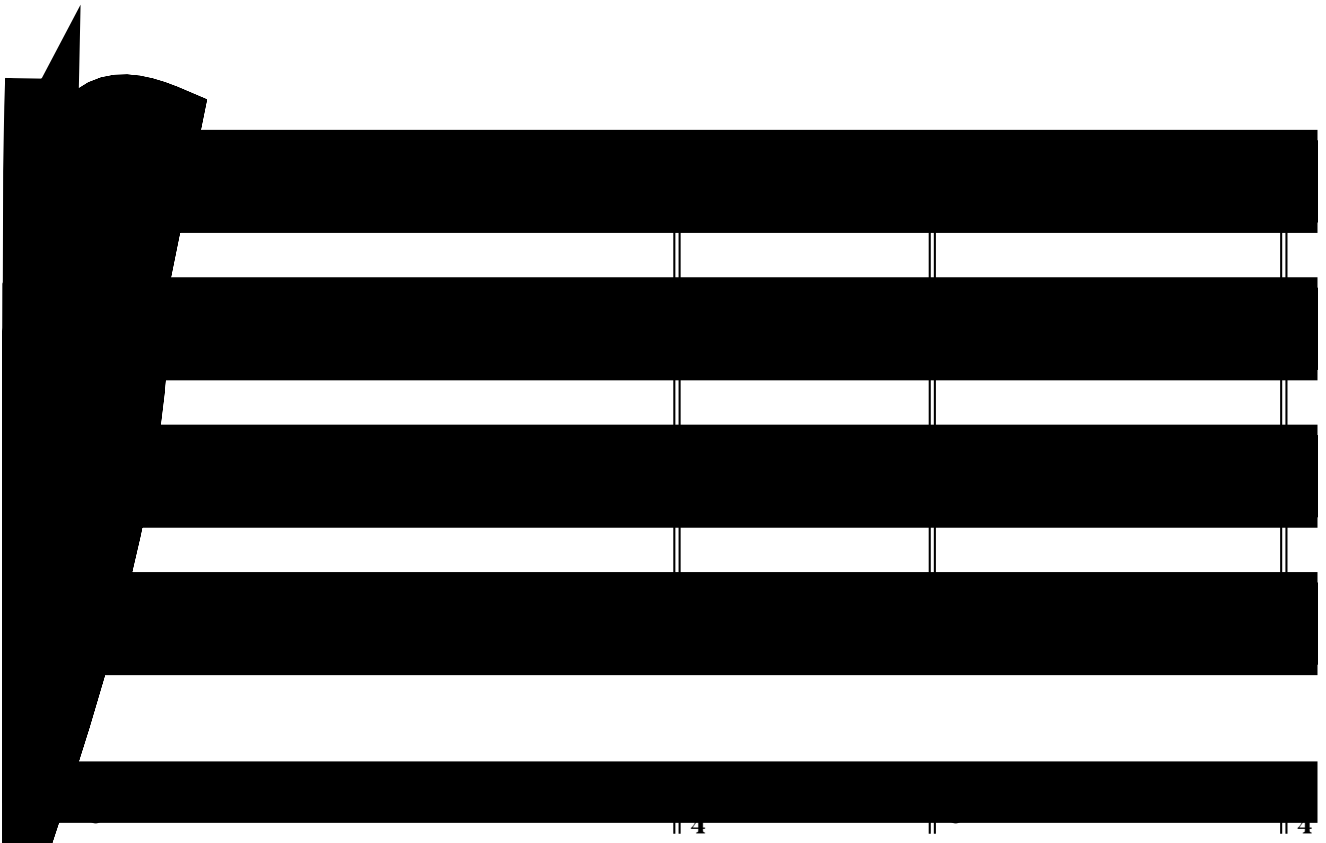
VI. II








Vle.

Vc.

Cb.

*pp*



 c	3/4	c	3/4
 c	3/4	c	3/4
 c	3/4	c	3/4
 c	3/4	c	3/4
 c	3/4	c	3/4
 c	3/4	c	3/4
 c	3/4	c	3/4

164

Fl.

Ob.

Cl.

Fg.

Timp.

Pno.

164

VI. I

VI. II

Vle.

Vc.

Cb.

ff

ff

ff

ff

168

*f* *ff* *f* *ff*

(b)

168

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

*f* *arco* *f*

3

E686

Musical score for measures 172-174. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Timpani (Timp.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 172: Flute and Oboe play a melodic line with slurs. Clarinet and Bassoon are silent. Timpani is silent. Piano is silent. Violin I and II play a rhythmic pattern with *ff* dynamics. Viola, Violoncello, and Contrabass play a similar rhythmic pattern.

Measure 173: Flute and Oboe continue their melodic line. Clarinet and Bassoon are silent. Timpani is silent. Piano is silent. Violin I and II continue their rhythmic pattern with *ff* dynamics. Viola, Violoncello, and Contrabass continue their rhythmic pattern.

Measure 174: Flute and Oboe play a melodic line. Clarinet and Bassoon play a chordal accompaniment with *f* dynamics. Timpani plays a single note with *mf* dynamics. Piano plays a melodic line with *f* dynamics and a *legato* marking. Violin I and II play a melodic line with *f* dynamics. Viola, Violoncello, and Contrabass play a rhythmic pattern with *f* dynamics.



175

*f* *ff* *f*

*f*

175

*ff* *ff* *ff*

E686

178

Fl.

Ob.

Cl.

Fg.

Timp.

Pno.

178

VI. I

VI. II

Vle.

Vc.

Cb.

181

*accel.*

Musical score for measures 181-184, first system. It consists of five staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom three staves are for a piano. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first two staves have rests. The third and fourth staves begin with a forte (*f*) dynamic and feature melodic lines with accents and slurs. The fifth staff has rests. The piece concludes with a piano (*p*) dynamic marking.

Piano accompaniment for measures 181-184. It consists of two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part features block chords and some melodic fragments, ending with a forte (*f*) dynamic marking.

181

*accel.*

Musical score for measures 181-184, second system. It consists of five staves. The top two staves are for a string quartet. The bottom three staves are for a piano. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first two staves feature rapid sixteenth-note passages starting with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to a mezzo-forte (*mf*) dynamic. The third and fourth staves have a forte (*f*) dynamic and feature rhythmic patterns. The fifth staff has a piano (*p*) dynamic marking.

EC686

185 **Tempo di vals** ♩ = ca. 132

Fl. *mf* *f* *mf*

Ob.

Cl. *mf* *f*

Fg. *mf* *f > mf* *f > mf* *f > mf*

Timp. *mf*

Pno. *mf*

185 **Tempo di vals** ♩ = ca. 132

VI. I *mf* *f > mf* *f > mf* *f > mf*

VI. II *mf* *f > mf* *f > mf* *f > mf*

Vle. *mf* *f > mf* *f > mf* *f > mf*

Vc. *f* *pizz.*

Cb. *f* *pizz.*