
UMFE - SYMPHONIA

LES ŒUVRES SYMPHONIQUES
DES GRANDS MAÎTRES ESPAGNOLS

JOAQUIN TURINA

TRES ARIAS

I

ROMANCE

II

EL PESCADOR

III

RIMA

Transcription et Arrangement de
FRANCIS SALABERT

UNION MUSICALE FRANCO-ESPAGNOLE
PARIS

TRES ARIAS

op. 26

Piano Conducteur
(Direction)

JOAQUIN TURINA
arr. par
FRANCIS SALABERT

Durée { I - 5'
II - 4'
III - 2'

I ROMANCE

Moderato (♩=66)

Vib. Horn (Cor)

Durée
5'

Wood (Bois)
Horn (Cor)
Arpa
Viola
ou Cello
Basses

Fl.
Cl.
Violon Solo
Br. (Cuv.)
Arpa
Cymb.

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RÉSERVÉS POUR TOUTS PAYS Y COMPRIS
LA SUÈDE LA NORVÈGE ET LE DANEMARK

1 *All^{to} mosso* (72 = ♩)

Str. (Cord.)

p

Timp.

Arpa

Wood (Bois)

f TUTTI

Drums (Batt.)

2

Von Solo

Cl. Solo

Cl. II M.G.

Fl. Von I ou Cello

pp

Arpa

Cello

Timbres

Solo

Von Solo

Horns (Corns) Cl.

Ron Arpa

Cello

3 Von Solo

esp.

Vns

Str. (Cord.)

p

Timp.

Wood (Bois)

Arpa

Tutti sans Trb.

sostenuto

Drums (Batt.)

Trb.

Vns Viola

pp

Fl.

p

Cl.

Timp.

4

Arpa Cl. I-II

pp

Drums (Batt.)

First system of the musical score. It features a single melodic line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The melodic line has a few notes with slurs.

Drums (Batt.)

Second system of the musical score. It continues the piano accompaniment and the melodic line. A triplet of eighth notes is marked with a '3' above it in the melodic line.

Third system of the musical score. It includes a new part for Oboe (Ob.) with a triplet of eighth notes marked with a '3' above it. The piano accompaniment continues. The word 'Bon' is written below the bass staff.

Bon

Fourth system of the musical score. It includes a new part for Flute (Fl.) with a triplet of eighth notes marked with a '3' above it. The piano accompaniment continues. The word 'Fl.' is written above the flute staff.

5 Fl. Gn (Ob.)
pp

Str. (Cord.)
pp

Horn (Cor) ou Trb.
Timp. ou C. B.
PIZZ.

Ob.

Poco meno
Wood (Bois)

6 Cl. Solo
mf molto espr.

Trp. I-II
Horn (Cor)

Str. (Cord.)
p sub. Cello
Timp.

G. C.
C. B.

Horns (Cors)
Trp. I-II

Yns

Ob.

Cello

Fl. Ob.

Cl. Trp.

Wood (Bois)

Trb. Cymb.

Trb. Horns (Cors)

Horns (Cors)
Cl. Bⁿ
Celli

Trb.

7

Lento

Cello Solo

p

f

Cello C. B.

Cl. I-II Bⁿ

pp

Horn (Cor) ou Cello
Ven II, Arpa

pp

sf poco

pp écho

8 Moderato

VBS Horn (Cor)

Viola *p* 6 6 6

Bassoon Bon

en cédant **Lentamente**

VBS

p avec émotion

Str. (Cord.)

Wood (Bois) Horns (Cors) Arpa *pp*

Timp. **PIZZ.** **PIZZ.**

Ob. ou Fl.

Str. (Cord.)

Wood (Bois) Horns (Cors)

Horns (Cors) Arpa

9

Cl. Viola *p* 3 3 3

Arpa Solo Timbre

Bon

Fl. *cresc.* *f* *cresc.*

Trp. I-II

PIANO - CONDUCTEUR (Direction)

Horns (Corns)
ou Cello

(echo)
Trp. I-II
Cl. I-II

Ob. ou Cl.

Str. (Cord.)
p Arpa

Arpa

10

Arpa

Wood (Bois)
Horns (Corns)
Trp

Cl. I-II
Horn (Cor)
Timp.

Arpa
C.B. Pizz.

Vpn Solo

Str. (Cord.)

Arpa Horns (Corns)
Cl. I-II

Ob. ou Cello

Trb.

Vns (sans harm.)

Arpa Solo

Horns (Corns)

Timp. on C.B.

II

EL PESCADOR

Andantino mosso quasi all^{to} (89:♩) *Ob. ou Cl.*

Durée 4'

Von II Cello
Bob Horns (Corns)
pp M.H.

Viola con Sord.

Arpa
C.B.
Timp.

1 *Von I*
p esp.

Fl. ou Cello
pp
(rcho)

Cl. I-II
non arp.

Wood (Bois)

Viola ou Cello

Horns Cors

Arpa Solo

Ob.

Trp. Sourd.
Ob. ou Cello

Arpa Solo

Timp.

Arpa Timp.

Cello

C.B.

2

Cl
p
Ob. ou Fl.
esp. Viola
Horns (Cors)
Cello
p Str. (Cord.)
Bon
C.B.
Arpa
Timp.

3

Cello Solo
pp
p esp.
Fl. ou Cl.
Arpa Solo
pp
Fl. ou Cello

Timbres
Cl.
Horns (Cors)

accel.
Fl.
cresc.

4 a Tempo

en cédant

Ob. ou Cello

dim.

Vrs

Trb.

Ob. ou Cello

p *resp.*

Horn (Cor)
ou Cello

Cello
C.B.

Wood
(Bois)

Fl. Horns (Corns)
Vrs Pizz.

Vrs Arco

Horns (Corns)

Bon
Viola *p* Solo
Basses Arpa Cl. II

5 von I Cl.

en cédant

Fl. Ob.

Str. (Cord.)

C.B.

Cello

Br.
(Quiv.)

Vrs Or.

Von II
Viola

Trp. II Cl. II

sostenuto

6

Trp. ou Cello

Cl. I-II

Fl. Ob.

Cymb. Timp.

Viola Bon

Vns

Basses

Horns (Corns)

Trp.

Cl. I-II

Fl. Ob.

Wood (Bois) Soli

Str. (Cord.) *trem.*

Trb.

dim.

dim.

Cl. ou Cello

Ob.

Fl. *8va*

p

Trb.

Horns (Corns)

Arpa

p

7

Trb.

ff

Tutti

ff

Vns Ob.

Br. (Cuiv.)

Cl. I-II

ff

C.B.

Fl. Von II

dim.
Horns (Cors)

8 *p esp.* von I

Ob.

Cl. I-II

Wood (Bois)

non arp.

Viola ou Cello

Horns (Cors)

Trp. Sourd. Ob. ou Cello Arpa Solo

Arpa Timp.

C. B.

9 *rit.* *a Tempo*

sf *p* *pp*

Ob.

Fl.

p Str. (Cord.)
Bou

en cédant

ppp *morendo*

ppp Vns Fl. Cl. I-II
Timbres
Arpa

Str. (Cord.)
Arpa
pppp *morendo*

U. M. F. E. 1190

III RIMA

Allegro molto mod^{to} (132 = ♩)

Vou I
Wood
(Bois)

Tutti sans (Timp.)
ff con brio

Durée
2'

Timp. ou C.B.

1

Fl.
Ob. Cl.

Str. (Cord.)

Br. (Guiv.)

Timp.

Horns (Corns)

Trp.

Pizz.

Trb.

2

Von I-II

p

Wood (Bois)

dim. Br. (Cuiv.)

dim. Cello

p Viola

C. B. Pizz.

Viola 8^{va} *pp*

Trp. Horn (Cor)

dim.

Trp. II Trp.

Pizz. Timp.

3

Cl. ou Cello

p

Str. (Cord.)

pp

Bon ou Trb.

Von I Trp.

pp

Cl. I Von II

Cl. II Viola ou Cello

pp Bon

Basses

cresc.

cresc.

Musical score for Piano-Conductor (Direction). The score is written for a piano and includes various orchestral instruments. The key signature is B-flat major (two flats). The tempo is marked *rit. molto* (very slow). The score is divided into four systems.

System 1: Features a piano introduction with a *ff* (fortissimo) dynamic. The woodwinds (Wood/Bois) enter with a *4* measure rest. The strings play a rhythmic pattern.

System 2: The woodwinds continue with a *4* measure rest. The strings play a rhythmic pattern. The piano part includes a *Pizz.* (pizzicato) section for the timpani (Timp.).

System 3: The piano part includes a *cresc.* (crescendo) section. The woodwinds and strings play a rhythmic pattern. The piano part includes a *Tutti sans Timp.* (Tutti without timpani) section.

System 4: The piano part includes a *cresc.* (crescendo) section. The woodwinds and strings play a rhythmic pattern. The piano part includes a *Gymb. (Roul. cresc.)* (Gymnastic (Rolling crescendo)) section.

The score concludes with a *rit. molto* marking and a *sempre Tutti* (always Tutti) instruction for the timpani.