

Obertura de la Ópera “Tregua di Ptolemaide”

(Overture from the Opera “The Truce of Ptolemais”)

Hilarión Eslava, 1842



DÉPART DE MATHILDE ET DU ROI RICHARD POUR LA TERRE SAINTE.

La prise de Jérusalem par le Sultan Saladin avait causé la mort du Roi Alphonse III. Grégoire VII lui succède et préche
une nouvelle croisade. Châtiés dans les souverains de l'Europe se lèvent et s'unissent, et à la tête de tant de Rois marchent Richard
et Philippe Auguste. Mathilde, sœur de Richard, élevée depuis six ans à l'ombre d'un Cloître, se disposait à l'auguste cérémonie qui
suit le mariage pour toujours lorsque Guillaume, Archevêque de Egr, qui accompagnait le Roi, vint parler de la perte des Saints Lieux.
On recit bientôt dans l'âme de Mathilde des pensées nouvelles, mais non moins pieuses, sa dévotion se détache d'un caractère plus
étroit, et quoique surprise et confuse de sentir un désir dans son cœur et de prévoir un changement dans sa vie, elle avoua de rougis-



sant qu'elle souhaitait se croiser avec son frère et visiter la terre sainte, avant de briser le vœu qui devait à jamais la séparer de
monde. Cependant le moment du départ approche, Mathilde s'insure vers la porte antérieure du Cloître et porte à ce point
cha le soul, pour la première fois de sa vie, elle s'arrête, se retourne et ses timides regards semblent demander si son voyage n'est
pas de la témérité. Mathilde recule de l'Abbaye un religieux qui elle attache au front son son avec une foi ardente. Alors baissant
la main recroisée de qui elle le tenait, et disant un dernier adieu à ses timides sœurs elle sortit du Monastère, dont elle ne vis-
point sans fermer la porte se fermer sur elle.

A Paris chez Courcier l'aîné Editeur Rue de la Parcheminerie N° 6

Imprimé par Belland

Déposé à la Direction

Small Orchestra

ART: “Matilda, accompanied by her brother Richard I in armour, leaves the convent and says her farewells to the nuns before joining the Crusade”; 1814 Colour aquatint on etched lines, © The Trustees of the British Museum.
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CPE-130/6

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

Flute

Oboe 1

Oboe 2

C Clarinet 1

C Clarinet 2

Bassoon 1

Bassoon 2

C Trumpet 1

C Trumpet 2

Horn in F 1

Horn in F 2

Ophicleide or Tuba

Violin I

Violin 2

Viola

Violoncello

Contrabass

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6

Fl. *mp* *cresc.*

Ob. 1 *mp* *cresc.*

Ob. 2 *mf cresc.*

C Cl. 1 *mp* *cresc.*

C Cl. 2 *mp* *cresc.*

Bsn. 1 *mp* *cresc.*

Bsn. 2 *mf* *cresc.*

C Tpt. 1

C Tpt. 2

Horn 1 *mf* *cresc.*

Horn 2 *mf* *cresc.*

Oph. *mf* *cresc.*

Vln. I *mp* *cresc.*

Vln. 2 *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*

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10

Fl. *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

C Cl. 1 *ff p* *f*

C Cl. 2 *ff* *f*

Bsn. 1 *f* *f*

Bsn. 2 *f p* *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Horn 1 *ff p* *f* *dol.*

Horn 2 *ff p* *f* *dol.*

Oph. *ff* *f*

Vln. I *f p* *f* *p*

Vln. 2 *f p* *mf* *p*

Vla. *f p* *mf* *p*

Vc. *f p* *mf* *p*

Cb. *f p* *mf* *p*

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13

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

C Cl. 1 *f*

C Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

C Tpt. 1

C Tpt. 2

Horn 1 *f* *dol.*

Horn 2 *f* *dol.*

Oph. *f*

Vln. I *f* *p* *f* *p*

Vln. 2 *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *f* *ff*

Cb. *f*

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16

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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18

Fl. 1

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

mp

p

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22 Allegro

Fl. *ff*

Ob. 1 *ff* *mf* *ff*

Ob. 2 *ff* *mf* *ff*

C Cl. 1 *ff* *mf* *ff*

C Cl. 2 *ff* *mf* *ff*

Bsn. 1 *f* *mf* *ff*

Bsn. 2 *f* *mf* *ff*

C Tpt. 1 *mf* *ff*

C Tpt. 2 *mf* *ff*

Horn 1 *f* *mf* *p* *ff*

Horn 2 *f* *mf* *p* *ff*

Oph. *ff* *ff*

Vln. I *ff* *mf* *p* *pizz.* *arco* *ff*

Vln. 2 *ff* *mf* *p* *pizz.* *arco* *ff*

Vla. *ff* *mf* *p* *pizz.* *arco* *ff*

Vc. *f* *mf* *p* *pizz.* *arco* *ff*

Cb. *f* *mf* *p* *pizz.* *arco* *ff*

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28 *marcato*

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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38

Fl. 1

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 38 to 42. The score is for a large ensemble including woodwinds, brass, and strings. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violin, Viola, Violoncello, Contrabass) have active parts, while the brass section (Trumpet, Horn, Ophicleide) is mostly silent. The Flute and Oboe parts feature melodic lines with accents and slurs. The Clarinet and Bassoon parts have rhythmic patterns with accents. The Violin and Viola parts have melodic lines with accents and slurs. The Violoncello and Contrabass parts have rhythmic patterns with accents. The Horn and Ophicleide parts are mostly silent. The Trumpet parts are also mostly silent.

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66

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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85

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C Cl. 1 *ff*

C Cl. 2 *ff*

Bsn. 1 *f*

Bsn. 2 *f*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Horn 1 *f*

Horn 2 *f*

Oph. *f*

Vln. I *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *f*

Cb. *f*

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94

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 94 to 100. The woodwind section (Flute, Oboe 1 & 2, Clarinet 1 & 2) features a melodic line with triplets and accents. The brass section (Bassoon 1 & 2, Trumpet 1 & 2, Horn 1 & 2, Ophicleide) provides a rhythmic accompaniment with various articulations. The string section (Violin I & II, Viola, Violoncello, Contrabass) supports the texture with sustained notes and rhythmic patterns. The score is written in a key signature of one flat and a common time signature.

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129

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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150

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C Cl. 1 *ff*

C Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Horn 1 *ff*

Horn 2 *ff*

Oph. *ff*

Vln. I *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

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172

Fl. 1

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 172-175. It features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Horn, Ophicleide) parts are primarily melodic, with many notes beamed together and some slurs. The strings (Violin I, Violin II, Viola, Cello, Double Bass) provide a rhythmic and harmonic foundation, with some parts featuring sixteenth-note patterns. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *p* and *f*, and articulation marks like accents and slurs.

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182

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

ff

f

Solo

ff

f

mf

p

mf

p

mf

p

mf

p

mf

p

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197

Fl. *mf cresc.* *ff* *marcato*

Ob. 1 *mf cresc.* *ff* *marcato*

Ob. 2 *mf cresc.* *ff* *marcato*

C Cl. 1 *mf cresc.* *ff* *marcato*

C Cl. 2 *mf cresc.* *ff* *marcato*

Bsn. 1 *mf cresc.* *ff* *marcato*

Bsn. 2 *mf cresc.* *ff* *marcato*

C Tpt. 1 *mf cresc.* *ff* *marcato*

C Tpt. 2 *mf* *ff* *marcato*

Horn 1 *mp* *mf cresc.* *ff* *marcato*

Horn 2 *mf cresc.* *ff* *marcato*

Oph. *mf cresc.* *ff* *marcato*

Vln. I *pizz.* *mf cresc. arco* *ff* *marcato*

Vln. 2 *pizz.* *mf cresc. arco* *ff* *marcato*

Vla. *pizz.* *mf cresc. arco* *ff* *marcato*

Vc. *pizz.* *mf cresc. arco* *ff* *marcato*

Cb. *pizz.* *mf cresc.* *ff* *marcato*

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210

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 210 to 215. It features a variety of instruments. The woodwinds (Flute, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) play melodic and harmonic lines. The brass section (Trumpets, Horns, Ophicleide) provides harmonic support and rhythmic patterns. The score includes dynamic markings such as *mf*, *f*, and *sfz*, and articulation marks like accents and slurs. The key signature is one flat (B-flat), and the time signature is 4/4.

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219

Fl. 1

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 219-224. It features a variety of instruments. The Flute (Fl. 1) and Oboe 1 (Ob. 1) parts have melodic lines with accents and slurs. The Clarinet 1 (C Cl. 1) part has a similar melodic line. The Bassoon 1 (Bsn. 1) part has a more rhythmic, eighth-note pattern. The Violin 1 (Vln. I) part has a melodic line with accents. The Violin 2 (Vln. 2) part has a rhythmic pattern of eighth notes. The Viola (Vla.) part has a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts have a rhythmic pattern of eighth notes. The Trumpets (C Tpt. 1 and 2) and Horns (Horn 1 and 2) parts are mostly silent. The Ophicleide (Oph.) part is also silent.

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238

Fl.
Ob. 1
Ob. 2
C Cl. 1
C Cl. 2
Bsn. 1
Bsn. 2
C Tpt. 1
C Tpt. 2
Horn 1
Horn 2
Oph.
Vln. I
Vln. 2
Vla.
Vc.
Cb.

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247

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

p

p

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264

Fl. *mf* 3 3

Ob. 1 *mf* 3 3

Ob. 2 *mf* 3 3

C Cl. 1 *mf* 3 3

C Cl. 2 *mf* 3 3

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Horn 1

Horn 2

Oph. *f* *mf*

Vln. I *f* *mf* 3 3

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

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273

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 273 to 282. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in C 1 (C Cl. 1), Clarinet in C 2 (C Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Cor Anglais 1 (C Tpt. 1), and Cor Anglais 2 (C Tpt. 2). The brass section includes Horn 1, Horn 2, and Ophicleide (Oph.). The string section includes Violin I (Vln. I), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play active parts, while the brass instruments are mostly silent. The score includes various musical notations such as notes, rests, dynamics (accents), and articulation marks.

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310

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

p

p^

v

A

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319

Fl. *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

C Cl. 1 *f* *p* *ff*

C Cl. 2 *f* *p* *ff*

Bsn. 1 *f* *p* *ff*

Bsn. 2 *f* *ff*

C Tpt. 1 *f* *ff*

C Tpt. 2 *f* *ff*

Horn 1 *f*

Horn 2 *f*

Oph. *f* *ff*

Vln. I *f* *p* *ff*

Vln. 2 *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Cb. *f* *p* *ff*

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331

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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341

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 341-348. It features a woodwind section with Flute, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. A brass section includes Trumpet 1, Trumpet 2, Horn 1, and Horn 2. The Ophicleide and Viola parts are also present. The string section consists of Violin I, Violin II, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as rests, notes, and dynamic markings like accents (>).

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351 **Piu mosso**

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

f *ff*

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362

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

ff

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372

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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382

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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392

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Horn 1

Horn 2

Oph.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 46, contains measures 392 through 395. The score is for a large ensemble and is written in a key signature of two sharps (D major or F# minor). The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (C Cl. 1), Clarinet 2 (C Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Horn 1, Horn 2, Ophicleide (Oph.), Violin I (Vln. I), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Oboe, Clarinet, and Violin parts feature intricate sixteenth-note passages. The Bassoon, Trumpet, Horn, Ophicleide, Violoncello, and Contrabass parts play a steady, rhythmic accompaniment of quarter notes. The Oboe and Clarinet parts have rests for the first three measures before entering in measure 394. The score concludes with a double bar line and repeat dots at the end of measure 395.

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Flute

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff [3-5] mp cresc. ff

11 f f f

16 mp

20 ff [24-26] ff **Allegro marcato**

29

38 [38-40] [45-48] cresc.

53 ff

63

70 [74-75] mf **ritard.**

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79 *dim.* *a tempo* *f*

90 *ff*

101 [107-114] *f*

117

127

137 [139-142] *ff* [147-150] *ff*

154 *ff*

165

176 [182-185] [188-199]

200 *mf cresc.* *ff* *marcato*

211 [217-219]

222 [224-227]

235 [235-236]
f

244

249 *mf* *ritard.*

258 *a tempo*
3 [259-261] *mf*

270 3 [270-273] *mf*

280 8 [284-291] *f*

294 [294-297] *f*

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300

311

[316-319]
f

322

[324-327]
ff

334

344

354

Piu mosso
f *ff*

368

ff

382

391

[394-397]

Oboe 1

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff *p* *cresc.* *dim.* *mp* *cresc.* *ff* *f* *mp* *ff* *mf* *ff* *ff* *cresc.* *ff* *mf*

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78 *ritard.*
dim. **10** *a tempo*
[82-91] *ff* 3 3 \lfloor 3 \lfloor 3 \lfloor

96

105 8 [107-114] *f*

120 3 3 \lfloor 3 \lfloor 3 \lfloor

129

137 4 [139-142] *ff* 4 [147-150] *ff*

152

162 *ff*

171 4 [182-185]

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186 *b* *p* *p* **12** *mf* *cresc.* *ff* *marcato*

209 *p* **6** [217-222]

223 *cresc.*

232 *f*

241 *p*

247 **2** [251-252] *mf*

254 *p* *ritard.* *a tempo* **9** [260-268] *mf* **3**

271 **3** **3** **3**

280 **8** [284-291] *f*

294

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301

311

[316-319] *f*

322

[324-327] *ff*

334

344

353

Piu mosso

f *ff*

368

ff

382

390

[394-397]

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Oboe 2

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

The musical score for Oboe 2 is written in a single staff with a key signature of one flat (B-flat) and a common time signature (C). The piece begins with a **Larghetto** tempo. The first system (measures 1-11) features a **ff** dynamic, followed by a six-measure rest [3-8] with a **mf** dynamic and a *cresc.* marking, then continues with **ff** dynamics. The second system (measures 12-17) starts with a **f** dynamic. The third system (measures 18-26) includes a two-measure rest [20-21] with **ff** dynamics, followed by **mf** dynamics and another two-measure rest [25-26]. At measure 27, the tempo changes to **Allegro** with a *marcato* marking and a **ff** dynamic. The fourth system (measures 27-36) continues with **ff** dynamics. The fifth system (measures 37-65) features an 18-measure rest [38-55] with **ff** dynamics. The sixth system (measures 66-73) continues with **ff** dynamics. The seventh system (measures 74-98) includes a **ritard. a tempo** marking and a four-measure rest [74-77] with **ff** dynamics, followed by a four-measure rest [78-81] and a ten-measure rest [82-91]. The eighth system (measures 99-114) features an eight-measure rest [107-114]. The final system (measures 115-122) continues with **f** dynamics.

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124

134

145

157

168

180

207 *marcato*

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217 **18**
 [217-234] *f*

242

248 *ritard.* *a tempo*
 [251-254] [255-258] [259-268] *mf*

270

279 **8**
 [284-291] *f*

294

303

310 **4**
 [316-319]

320 *f* **4**
 [324-327]

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328

ff

337

ff

347

f **Piu mosso**

359

ff *ff*

374

ff

387

ff

394

4 *ff*

[394-397]

C Clarinet 1

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff [3-5] mp > cresc.

10 ff p f f

15 f

20 mp ff mf [25-26]

27 ff *Allegro marcato*

37

49 2 cresc. f ff

63

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74 **2** *ritard.* *dim.* *a tempo* **3**

[74-75] *mf* *f*

86 *ff*

97

107 **8** *f*

[107-114]

124

135 *p* *ff*

144 *p* *ff*

155 *ff*

168

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182 **4** *b* *p* *p* **12** *mf* *cresc.* *ff* *marcato*
[182-185] [188-199]

209

217

228 **2** *cresc.* *f*
[230-231]

240

247 *mf*

253 *ritard.* *a tempo* *mf* 3 3

263 3 3 3 3 3 3

273

283 **8** *f*
[284-291]

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300

311

320

330

340

349

Piu mosso

364

380

389

[394-397]

C Clarinet 2

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

Musical staff 1-10: Treble clef, key signature of one flat, common time. Dynamics: *ff*, *mp*, *cresc.*, *ff*. Performance markings: accents (>), slurs, and a triplet of eighth notes marked '3' with '[3-5]' below.

Musical staff 11-16: Treble clef, key signature of one flat, common time. Dynamics: *f*. Performance markings: accents (>), slurs, and a slur over a group of notes.

Musical staff 17-23: Treble clef, key signature of one flat, common time. Dynamics: *ff*, *mf*. Performance markings: accents (>), slurs, and a slur over a group of notes marked '2' with '[20-21]' below.

Musical staff 24-33: Treble clef, key signature of one flat, common time. Tempo: **Allegro marcato**. Dynamics: *ff*. Performance markings: accents (>), slurs, and a slur over a group of notes marked '2' with '[25-26]' below.

Musical staff 34-57: Treble clef, key signature of one flat, common time. Dynamics: *cresc.*. Performance markings: accents (>), slurs, and a slur over a group of notes marked '15' with '[38-52]' below.

Musical staff 58-65: Treble clef, key signature of one flat, common time. Dynamics: *f*, *ff*. Performance markings: accents (>), slurs, and a slur over a group of notes.

Musical staff 66-71: Treble clef, key signature of one flat, common time. Performance markings: accents (>), slurs, and a slur over a group of notes.

Musical staff 72-91: Treble clef, key signature of one flat, common time. Performance markings: accents (>), slurs, and a slur over a group of notes. Tempo markings: *ritard.* (4/4), *a tempo* (10/10). Measure groupings: '[74-77]', '[78-81]', '[82-91]'.

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92 *ff* 3 3 3 3

102 8 [107-114] *f*

117 3

126 3 3 3

135 *p*

142 *ff* *p*

151 *ff*

160 *ff*

170

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182 **4** **12** *mf* *cresc.* *ff* *marcato*
 [182-185] [188-199]

Musical staff 182-199. It begins with a 4-measure rest, followed by a 12-measure rest. The music starts with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. The tempo is marked 'marcato'. The key signature has one flat (B-flat). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

209 **15**
 [217-231]

Musical staff 209-231. It begins with a 15-measure rest. The music starts with a mezzo-forte (mf) dynamic. The key signature has one flat (B-flat). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

232 *cresc.* *f*

Musical staff 232-240. It begins with a crescendo (cresc.) marking and a forte (f) dynamic. The key signature has one flat (B-flat). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

241

Musical staff 241-246. The key signature has one flat (B-flat). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

247 *ritard.* **4** **4**
 [251-254] [255-258]

Musical staff 247-258. It features a ritardando (ritard.) marking and a 4-measure rest. The key signature has one flat (B-flat). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

259 *a tempo* **10** *mf* 3 3 3 3
 [259-268]

Musical staff 259-268. It begins with an 'a tempo' marking and a 10-measure rest. The dynamic is mezzo-forte (mf). The key signature has two sharps (F# and C#). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

277 **8**
 [284-291]

Musical staff 277-291. It begins with an 8-measure rest. The key signature has two sharps (F# and C#). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

292 *f*

Musical staff 292-299. The dynamic is forte (f). The key signature has two sharps (F# and C#). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

300 3 3 3 3

Musical staff 300-308. The key signature has two sharps (F# and C#). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

309

Musical staff 309-316. The key signature has two sharps (F# and C#). The staff contains various rhythmic values including eighth and sixteenth notes, some with accents (>).

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316

p *f* *p*

325

ff

334

344

353

Piu mosso

f *ff*

368

ff

383

391

4
[394-397]

Bassoon 1

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff [3-5] mp cresc.

10 f f f f

16 f p f

23 **Allegro marcato** mf [25-26] ff

33 p [39-40]

44 cresc.

55 ff

67 mf

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78 *ritard.*
dim. *a tempo*
9 *f*

[82-90]

Detailed description: This musical staff begins at measure 78 with a bass clef and a key signature of one flat. It starts with a *ritard.* and *dim.* marking. The first few measures contain eighth notes, followed by a double bar line. At measure 82, there is a section bracketed [82-90] with a *f* dynamic. The music resumes with a *a tempo* marking and a '9' above the staff, indicating a 9-measure phrase. The notation includes eighth notes, quarter notes, and a half note.

96 *mf*

Detailed description: This musical staff starts at measure 96. It continues with eighth notes and quarter notes. The dynamic is marked *mf* at the end of the staff. The key signature remains one flat.

108 *f*

Detailed description: This musical staff starts at measure 108. It features a series of eighth notes. The dynamic is marked *f* at the end of the staff.

118

Detailed description: This musical staff starts at measure 118. It continues with eighth notes and quarter notes.

128

Detailed description: This musical staff starts at measure 128. It features eighth notes and quarter notes, ending with a half note.

139 *p* *ff* *p*

Detailed description: This musical staff starts at measure 139. It features eighth notes with accents (^) and dynamic markings *p*, *ff*, and *p*. There are also 'v' markings above some notes.

149 *ff*

Detailed description: This musical staff starts at measure 149. It features eighth notes with accents (^) and a *ff* dynamic. The key signature changes to two flats (B-flat major) at measure 154.

159 *ff*

Detailed description: This musical staff starts at measure 159. It features eighth notes with accents (^) and a *ff* dynamic. The key signature remains two flats.

171

Detailed description: This musical staff starts at measure 171. It features eighth notes with accents (^) and a *p* dynamic. The key signature remains two flats.

184 **2** **2** **8** *ff*
 [184-185] [188-189] [192-199] *mf* *cresc.*

Musical staff 184-199. It begins with a bass clef and a key signature of one flat. The staff contains several measures with rests and notes. Above the staff, there are dynamic markings: *mf* and *cresc.*. Above the first measure, there is a '2' with an accent (>) and a bracketed measure range [184-185]. Above the second measure, there is another '2' with an accent (>) and a bracketed measure range [188-189]. Above the third measure, there is an '8' with an accent (>) and a bracketed measure range [192-199]. The staff ends with a double bar line and a *ff* marking.

207 *marcato*

Musical staff 207. It begins with a bass clef and a key signature of one flat. The staff contains several measures with notes and rests. Above the staff, there is a *marcato* marking.

217 **2** *ff*
 [218-219]

Musical staff 217. It begins with a bass clef and a key signature of one flat. The staff contains several measures with notes and rests. Above the staff, there is a '2' with an accent (>) and a bracketed measure range [218-219]. The staff ends with a *ff* marking.

228 *cresc.*

Musical staff 228. It begins with a bass clef and a key signature of one flat. The staff contains several measures with notes and rests. Above the staff, there is a *cresc.* marking. At the end of the staff, there are several notes with 'A' written below them.

240 *ritard.*
4 **4**
 [251-254][255-258]

Musical staff 240. It begins with a bass clef and a key signature of one flat. The staff contains several measures with notes and rests. Above the staff, there is a *ritard.* marking. Above the last two measures, there are '4' markings. Below the staff, there is a bracketed measure range [251-254][255-258].

259 *a tempo*
9 *f* *mf*
 [259-267]

Musical staff 259. It begins with a bass clef and a key signature of two sharps. The staff contains several measures with notes and rests. Above the staff, there is an *a tempo* marking. Above the first measure, there is a '9' with an accent (>) and a bracketed measure range [259-267]. The staff has dynamic markings *f* and *mf*.

277 *mf*

Musical staff 277. It begins with a bass clef and a key signature of two sharps. The staff contains several measures with notes and rests. The staff has a *mf* dynamic marking.

288 *f*

Musical staff 288. It begins with a bass clef and a key signature of two sharps. The staff contains several measures with notes and rests. The staff has a *f* dynamic marking.

297 *mf*

Musical staff 297. It begins with a bass clef and a key signature of two sharps. The staff contains several measures with notes and rests. The staff has a *mf* dynamic marking.

306

Musical staff 306. It begins with a bass clef and a key signature of two sharps. The staff contains several measures with notes and rests.

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316

325

335

347

359

376

388

Bassoon 2

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

6
[3-8]
ff *mf* *cresc.* *f p* *f*

12
f *f* *f*

20
p *f* *mf* **2**
[25-26]

27
Allegro
ff *marcato*

37
7
[39-45]
cresc.

54
ff

67
4 **4** **9**
ritard. *a tempo*
[74-77] [78-81] [82-90]

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91

101

113

123

133

147

162

173

190 **8** *mf* *cresc.* *ff* *marcato*

210 *ff* *marcato* **7** *mf* *cresc.* [218-224]

226 *cresc.*

238 **4** [251-254]

255 *ritard.* *a tempo* **4** **9** *f* *mf*

276 *mf*

287 *f*

297 *mf*

307 **4** [316-319]

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320

f *ff*

4

[324-327]

334

f

346

f *ff*

Piu mosso

359

ff *ff*

376

388

C 1 Trumpet 1

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

Allegro marcato

ritard. a tempo

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139 **4** **4**
 [139-142] *ff* [147-150] *ff*

155 **4** **4** **4** **4**
 [155-158] *ff* [168-171]

174 **2**
ff [188-189]

190 **8** *f* [192-199] *mf* *cresc.* *ff* *marcato*

210 **2** **21**
 [210-211] [217-237]

242 *ritard.* **4** **4**
 [251-254] [255-258]

259 *a tempo* **10**
 [259-268] *mf*

277 **8**
 [284-291] *f*

295 *mf*

306

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316 **4** **4**

[316-319] *f* *ff*

333

347 **Piu mosso**

f *ff*

364

ff

381

393

C Trumpet 2

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff **8** [3-10] **f**

14 [20-21]

Allegro

mf **3** [24-26] **ff** **2** [31-32]

33 **20** [38-57] **f** **ff**

63 **ritard.** **4** [74-77] **4** [78-81]

a tempo

10 [82-91] **mf**

101 **9** [106-114] **mf**

120

131 **4** [139-142]

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143 *ff* **4** **4** [147-150] *ff* [155-158]

160 *ff* **4** [168-171] >

178 *ff* **2** **8** [188-189] *f* [192-199] > *mf*

201 > > > > > *ff* *marcato* **2** [210-211] >

215 **21** [217-237] > > > > > >

248 > > *ritard.* *a tempo* **4** **4** **10** [251-254] [255-258] [259-268] *mf*

273 **2** [274-275]

284 **8** [284-291] *f*

300 *mf*

310 **4** [316-319] *f*

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324 **4**
[324-327] *ff*

341

355 **Piu mosso**

370

383

394

Horn in F 1

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff >> [3-8] mf cresc. ffP f

12 *dol.* f *dol.*

16 f p

Allegro marcato

22 f mf p ff

31

41 12 *cresc.* ff

[42-53]

65 *ritard.* 4 4 [74-77] [78-81]

82 **a tempo** 10 f [82-91]

99

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107

mf *f*

116

mf

126

135

ff [139-142] *ff* [147-150]

151

ff

164

ff

177

[184-186] *Solo* *ff* *f*

192

mf *mp* *mf* *cresc.*

204

ff *marcato*

214

12 [221-232]

233 *cresc.*

246 *ritard.* **4** **4** *a tempo* **33**

[251-254] [255-258] [259-291]

292 *f* **20** *f*

[300-319]

321 **12** **8**

[324-335] [341-348]

352 *Piu mosso* *f* > > > > > > *ff* >

368 > > > > > > *ff*

383

394

Horn in F 2

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

Musical notation for measures 1-11. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a *ff* dynamic and includes accents (>>). A first ending bracket labeled '6' and '[3-8]' spans measures 4-8. Dynamics include *mf*, *cresc.*, *ffp*, and *f*. There are also hairpins (>) and slurs.

Musical notation for measures 12-16. Dynamics include *dol.*, *f*, and *dol.*. There are slurs and accents.

Musical notation for measures 17-23. Dynamics include *f*, *p*, *f*, and *mf*. There are slurs, accents, and hairpins (>>).

Musical notation for measures 24-35. The tempo changes to **Allegro** with a *marcato* marking. Dynamics include *p* and *ff*. There are slurs and accents.

Musical notation for measures 36-57. A second ending bracket labeled '12' and '[42-53]' spans measures 42-53. Dynamics include *cresc.*. There are slurs and accents.

Musical notation for measures 58-71. Dynamics include *ff*. There are slurs, accents, and hairpins (>).

Musical notation for measures 72-95. The tempo changes to *ritard.* and then *a tempo*. There are first ending brackets labeled '4' and '[74-77]', '4' and '[78-81]', and '10' and '[82-91]'. Dynamics include *f*. There are slurs and accents.

Musical notation for measures 96-100. Dynamics include *f*. There are slurs and accents.

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107

mf *f*

116

mf

126

135

4 *ff* *ff*

[139-142] [147-150]

152

ff

165

179

16 *mf* *cresc.* *ff*

[184-199]

207

marcato

217

12 *cresc.*

[221-232]

239

4

[251-254]

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255 *ritard.*
4 *a tempo* 33

[255-258] [259-291] *f*

297

20 12

[300-319] *f* [324-335] *f*

338

8 *Piu mosso*

[341-348] *f* > > > > >

361

ff > > > > > > *ff*

377

389

Ophicleide (or other bass brass instrument)

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

13

23

Allegro marcato

33

64

ritard. a tempo

91

101

119

128

Detailed description of the musical score: The score is written for Ophicleide in bass clef, 2/4 time, and the key of B-flat major. It begins with a **Larghetto** tempo. The first system (measures 1-12) starts with a forte (**f**) dynamic and includes accents (>>) and a sixteenth-note triplet (measures 3-8). The second system (measures 13-22) continues with **f** dynamics and includes a sixteenth-note triplet (measures 20-21) and a fortissimo (**ff**) dynamic. The third system (measures 23-32) is marked **Allegro marcato** and features a forte (**f**) dynamic, a triplet (measures 24-26), and a fortissimo (**ff**) dynamic. The fourth system (measures 33-63) includes a fortissimo (**ff**) dynamic and a 20-measure rest (measures 38-57). The fifth system (measures 64-90) is marked *ritard. a tempo* and includes a fortissimo (**f**) dynamic, a 4-measure rest (measures 74-77), a 4-measure rest (measures 78-81), and a 9-measure rest (measures 82-90). The sixth system (measures 91-100) starts with a forte (**f**) dynamic. The seventh system (measures 101-118) includes an 8-measure rest (measures 107-114). The eighth system (measures 119-127) continues the rhythmic pattern. The ninth system (measures 128-136) concludes the piece with a final note in measure 136.

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139

[139-142] *ff* [147-150] *ff*

155

ff

167

179

[184-185] [188-189] *f* [192-199] *mf* *cresc.*

201

ff *marcato* [210-211]

214

[217-237]

245

[251-254] [255-258] [259-267] *ritard.* *a tempo*

268

f *mf*

277

[284-291]

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292



301



310



323



335



347



359



375



388



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Violin I

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff *cresc.* *p* *dim.* *mp*

8 *cresc.* *f p* *f*

12 *p* *f* *p*

15 *f* *p* *f* *p* *f*

18 *p* *ff*

23 *mf* *p* *ff* **Allegro** *arco* *marcato*

30

38 *2* [42-43]

49 *cresc.*

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2

60 *ff*

68

73 *mf* *ritard.* *dim.* *a tempo* *f*

84 *ff*

94

103 *f*

110 *f*

118

125

133

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139

p *ff* *p*

149

ff

158

ff

168

ff

176

ff 2 [184-185]

186

6 [188-193] *mf* *p* *pizz.*

200

arco *mf* *cresc.* *ff* *marcato*

212

p

220

2 [221-222]

228

cresc.

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Musical score for a single melodic line, measures 237-310. The score is written in treble clef with a key signature of one flat (B-flat). The piece begins at measure 237 with a half note G4, followed by a series of eighth and sixteenth notes. Measure 244 features a series of eighth notes with accents. Measure 249 includes a dynamic marking of *mf* and a *ritard.* instruction. Measure 258 starts with *a tempo* and *mf*, followed by triplet markings. Measure 267 continues with triplet markings. Measure 276 features a series of eighth notes with accents. Measure 284 begins with a dynamic marking of *p* and ends with *f*. Measure 293 continues with eighth notes and accents. Measure 301 includes triplet markings. Measure 310 concludes with a half note G4.

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316

p *f* *p*

326

ff

335

ff

345

ff

353

Piu mosso

f *ff*

362

ff

372

ff

381

ff

389

ff

395

ff

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Violin 2

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

8

12

15

18

24

34

47

59

ff *p* *cresc.* *dim.* *mp*

cresc. *f* *p* *mf*

p *mf* *p*

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

p *ff* *mf*

pizz. *arco* *marcato* *ff*

cresc. *f*

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74 *mf* *ritard. dim.* *a tempo* *mf*

87 *ff*

98 *f*

109 *f*

118 *mf*

128 *p*

140 *ff* *p*

151 *ff*

163 *ff*

173

Detailed description of the musical score: The score is written on a single staff in G minor (one flat). It begins at measure 74 with a mezzo-forte (*mf*) dynamic. The first section (measures 74-86) is marked *ritard. dim.* and features a melodic line with several slurs and accents. At measure 87, the tempo returns to *a tempo* and the dynamic increases to fortissimo (*ff*). The piece continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate, reaching fortissimo (*f*) at measures 98 and 109, mezzo-forte (*mf*) at measure 118, and piano (*p*) at measure 128. The final section (measures 140-173) features a return to fortissimo (*ff*) and includes breath marks (v) and accents (A) above the notes. The score concludes at measure 173.

184 **2** **6** *pizz.* *arco*
[184-185] [188-193] *mf* *p* *mf* *cresc.*

Musical staff 184-193. It begins with a treble clef and a key signature of one flat. The first measure (184) contains a whole note chord with a '2' above it. The second measure (185) is a whole rest. The third measure (186) contains a whole note chord with a '6' above it. The fourth measure (187) is a whole rest. The fifth measure (188) contains a half note chord with a 'p' dynamic. The sixth measure (189) contains a half note chord with a 'mf' dynamic. The seventh measure (190) contains a half note chord with a 'pizz.' marking. The eighth measure (191) contains a half note chord with a 'p' dynamic. The ninth measure (192) contains a half note chord with a 'mf' dynamic. The tenth measure (193) contains a half note chord with a 'cresc.' marking. The staff continues with a double bar line and a key signature change to two sharps.

204 *marcato*
ff *f*

Musical staff 204-213. It begins with a treble clef and a key signature of two sharps. The first measure (204) contains a whole note chord with a 'ff' dynamic. The second measure (205) contains a whole note chord with a 'marcato' marking. The third measure (206) contains a whole note chord with a 'f' dynamic. The fourth measure (207) contains a whole note chord with a 'f' dynamic. The fifth measure (208) contains a whole note chord with a 'f' dynamic. The sixth measure (209) contains a whole note chord with a 'f' dynamic. The seventh measure (210) contains a whole note chord with a 'f' dynamic. The eighth measure (211) contains a whole note chord with a 'f' dynamic. The ninth measure (212) contains a whole note chord with a 'f' dynamic. The tenth measure (213) contains a whole note chord with a 'f' dynamic.

216

Musical staff 216-226. It begins with a treble clef and a key signature of two sharps. The first measure (216) contains a whole note chord. The second measure (217) contains a whole note chord. The third measure (218) contains a whole note chord. The fourth measure (219) contains a whole note chord. The fifth measure (220) contains a whole note chord. The sixth measure (221) contains a whole note chord. The seventh measure (222) contains a whole note chord. The eighth measure (223) contains a whole note chord. The ninth measure (224) contains a whole note chord. The tenth measure (225) contains a whole note chord. The eleventh measure (226) contains a whole note chord.

227 *cresc.*

Musical staff 227-236. It begins with a treble clef and a key signature of two sharps. The first measure (227) contains a whole note chord. The second measure (228) contains a whole note chord. The third measure (229) contains a whole note chord. The fourth measure (230) contains a whole note chord. The fifth measure (231) contains a whole note chord. The sixth measure (232) contains a whole note chord. The seventh measure (233) contains a whole note chord. The eighth measure (234) contains a whole note chord. The ninth measure (235) contains a whole note chord. The tenth measure (236) contains a whole note chord.

239

Musical staff 239-254. It begins with a treble clef and a key signature of two sharps. The first measure (239) contains a whole note chord. The second measure (240) contains a whole note chord. The third measure (241) contains a whole note chord. The fourth measure (242) contains a whole note chord. The fifth measure (243) contains a whole note chord. The sixth measure (244) contains a whole note chord. The seventh measure (245) contains a whole note chord. The eighth measure (246) contains a whole note chord. The ninth measure (247) contains a whole note chord. The tenth measure (248) contains a whole note chord. The eleventh measure (249) contains a whole note chord. The twelfth measure (250) contains a whole note chord. The thirteenth measure (251) contains a whole note chord. The fourteenth measure (252) contains a whole note chord. The fifteenth measure (253) contains a whole note chord. The sixteenth measure (254) contains a whole note chord.

255 *ritard.* *a tempo*
mf

Musical staff 255-264. It begins with a treble clef and a key signature of two sharps. The first measure (255) contains a whole note chord with a 'ritard.' marking. The second measure (256) contains a whole note chord with a 'ritard.' marking. The third measure (257) contains a whole note chord with a 'ritard.' marking. The fourth measure (258) contains a whole note chord with a 'ritard.' marking. The fifth measure (259) contains a whole note chord with a 'ritard.' marking. The sixth measure (260) contains a whole note chord with a 'ritard.' marking. The seventh measure (261) contains a whole note chord with a 'ritard.' marking. The eighth measure (262) contains a whole note chord with a 'ritard.' marking. The ninth measure (263) contains a whole note chord with a 'ritard.' marking. The tenth measure (264) contains a whole note chord with a 'ritard.' marking.

265 *f* *mf*

Musical staff 265-275. It begins with a treble clef and a key signature of two sharps. The first measure (265) contains a whole note chord with a 'f' dynamic. The second measure (266) contains a whole note chord with a 'f' dynamic. The third measure (267) contains a whole note chord with a 'f' dynamic. The fourth measure (268) contains a whole note chord with a 'f' dynamic. The fifth measure (269) contains a whole note chord with a 'f' dynamic. The sixth measure (270) contains a whole note chord with a 'f' dynamic. The seventh measure (271) contains a whole note chord with a 'f' dynamic. The eighth measure (272) contains a whole note chord with a 'f' dynamic. The ninth measure (273) contains a whole note chord with a 'f' dynamic. The tenth measure (274) contains a whole note chord with a 'f' dynamic. The eleventh measure (275) contains a whole note chord with a 'f' dynamic.

276 *p*

Musical staff 276-286. It begins with a treble clef and a key signature of two sharps. The first measure (276) contains a whole note chord with a 'p' dynamic. The second measure (277) contains a whole note chord with a 'p' dynamic. The third measure (278) contains a whole note chord with a 'p' dynamic. The fourth measure (279) contains a whole note chord with a 'p' dynamic. The fifth measure (280) contains a whole note chord with a 'p' dynamic. The sixth measure (281) contains a whole note chord with a 'p' dynamic. The seventh measure (282) contains a whole note chord with a 'p' dynamic. The eighth measure (283) contains a whole note chord with a 'p' dynamic. The ninth measure (284) contains a whole note chord with a 'p' dynamic. The tenth measure (285) contains a whole note chord with a 'p' dynamic. The eleventh measure (286) contains a whole note chord with a 'p' dynamic.

287 *f*

Musical staff 287-295. It begins with a treble clef and a key signature of two sharps. The first measure (287) contains a whole note chord with a 'f' dynamic. The second measure (288) contains a whole note chord with a 'f' dynamic. The third measure (289) contains a whole note chord with a 'f' dynamic. The fourth measure (290) contains a whole note chord with a 'f' dynamic. The fifth measure (291) contains a whole note chord with a 'f' dynamic. The sixth measure (292) contains a whole note chord with a 'f' dynamic. The seventh measure (293) contains a whole note chord with a 'f' dynamic. The eighth measure (294) contains a whole note chord with a 'f' dynamic. The ninth measure (295) contains a whole note chord with a 'f' dynamic.

296 *mf*

Musical staff 296-305. It begins with a treble clef and a key signature of two sharps. The first measure (296) contains a whole note chord with a 'mf' dynamic. The second measure (297) contains a whole note chord with a 'mf' dynamic. The third measure (298) contains a whole note chord with a 'mf' dynamic. The fourth measure (299) contains a whole note chord with a 'mf' dynamic. The fifth measure (300) contains a whole note chord with a 'mf' dynamic. The sixth measure (301) contains a whole note chord with a 'mf' dynamic. The seventh measure (302) contains a whole note chord with a 'mf' dynamic. The eighth measure (303) contains a whole note chord with a 'mf' dynamic. The ninth measure (304) contains a whole note chord with a 'mf' dynamic. The tenth measure (305) contains a whole note chord with a 'mf' dynamic.

306

318

329

341

351

Piu mosso

362

373

384

393

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Viola

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff
p
cresc.
dim.
mp

8
cresc.
f p
mf

12
p
mf
p

15
mf
p
mf
p
f
p

20
pizz.
ff
mf
p

26
Allegro
arco marcato
ff

37

48
cresc.
ff

61

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75 *mf* *ritard.* *dim.* *a tempo* *mf*

87 *ff*

98 *mf*

110 *f*

121 *mf*

132 *p* *ff*

144 *p* *ff*

156 *ff*

171

182 *p* *mf* *pizz.*

[184-185] [188-193]

200 *arco* *mf* *cresc.* *ff* *marcato*

213

225 *cresc.*

238

252 *ritard.* *a tempo* *mf*

263 *f* *mf*

273

284 *mf* *f*

295 *mf*

306

316

p *f* *p*

327

ff

339

353

Piu mosso

f *ff*

363

ff

373

383

392

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Violoncello

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto *legato*

8

14

21

Allegro *arco marcato*

27

38

49

63

80

a tempo

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91 *f*

102 *mf*

114 *f* *mf*

125

136 *p* *ff* *p*

148 *ff*

160

172 *mf* *cresc.*

187 *mf* *p* *pizz.* *arco* *mf* *cresc.*

206 *ff* *marcato*

217

228 *cresc.*

242 *ritard.*

258 *a tempo*

270

282 *mf* *f*

294

305

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316

Musical notation for measures 316-326. The key signature is one sharp (F#). The piece starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The notation includes various rhythmic values and articulation marks such as accents and slurs.

327

Musical notation for measures 327-339. The key signature is one sharp (F#). The piece starts with a fortissimo (*ff*) dynamic. The notation includes various rhythmic values and articulation marks such as accents and slurs.

340

Musical notation for measures 340-351. The key signature is one sharp (F#). The notation includes various rhythmic values and articulation marks such as accents and slurs.

352

Piu mosso

Musical notation for measures 352-367. The key signature is one sharp (F#). The piece starts with a forte (*f*) dynamic and moves to a fortissimo (*ff*) dynamic. The tempo marking "Piu mosso" is indicated above the staff. The notation includes various rhythmic values and articulation marks such as accents and slurs.

368

Musical notation for measures 368-379. The key signature is one sharp (F#). The piece starts with a fortissimo (*ff*) dynamic. The notation includes various rhythmic values and articulation marks such as accents and slurs.

380

Musical notation for measures 380-392. The key signature is one sharp (F#). The notation includes various rhythmic values and articulation marks such as accents and slurs.

393

Musical notation for measures 393-404. The key signature is one sharp (F#). The notation includes various rhythmic values and articulation marks such as accents and slurs.

Contrabass

Obertura de la Ópera "Tregua di Ptolemaide"

Hilarión Eslava, 1842

Larghetto

ff *p cresc.* *dim.* *mp*

9 *cresc.* *f p* *mf* *p* *f*

15 *f* *p* *f* *p* *f* *p*

22 *f* *mf* *p* *ff* *pizz.* *Allegro* *arco* *marcato*

29

40 *cresc.* [42-43]

54 *ff*

68 *ritard. dim.* *a tempo* *mf* *mf*

84

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91 *f*

102 *mf*

114 *f* *mf*

125

136 *p* *ff* *p*

148 *ff*

160

172 *2* *>* *[184-185]* *>*

187 *6* *pizz.* *arco* *mf* *cresc.* *>* *>* *>* *>* *>*

206 *ff* *marcato*

217 *cresc.*

[221-222]

231

244 *ritard.*

259 *a tempo*

mf *f* *mf*

270

281

mf *f*

293

304

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316

p *f* *p*

327

ff

340

352

Piu mosso

f *ff*

368

ff

383

f

394

f