

Tema

Per a violí o clarinet, violoncel i piano

Para violín o clarinete, violonchelo y piano

For violin or clarinet, cello and piano

Pour violon ou clarinette, violoncelle et piano

Für Violine oder Klarinette, Violoncello und Klavier

Lluís Gàsser

Tema (Trio per a violí o clarinet, violoncel i piano)

1a edició: juny 2008

© Lluís Gàsser

© DINSIC Publicacions Musicals, S.L.

Santa Anna. 10, E 3a - 08002 Barcelona

Disseny coberta: Ludovica Mosca

Maquetació: DINSIC GRÀFIC

Imprès a: QualityImpres
Comte Güell 24-28
08028 Barcelona

Dipòsit legal: B-27769-2008

ISMN: 979-0-69210-526-8

La reproducció total o parcial d'aquesta obra per qualsevol procediment, compresa la reprogramació i el tractament informàtic, i també la distribució d'exemplars mitjançant lloguer i préstec, resten rigorosament prohibides sense l'autorització escrita de l'editor o entitat autoritzada, i estaran sotmeses a les sancions establetes per la llei.

Distribueix: DINSIC Distribucions Musicals, S.L.

Santa Anna, 10, E 3a - 08002 Barcelona

Tel. 00 34-93.318.06.05 - Fax 00 34-93.412.05.01

e-mail: dinsic@dinsic.com

www.dinsic.com - www.dinsic.es - www.dinsic.cat

TEMA (2004, 11')

La possible vigència i interès d'una obra musical crec que radica tant en les seves qualitats internes com en la seva capacitat de sintonitzar amb l'oient, amb independència de l'època en què se situen tant la creació com la seva recepció. Igualment, no seran les elevades intencions, aspiracions d'intemporalitat o de contingut estètic, filosòfic o religiós, les garanties de l'èxit de la realització musical. ¡Quantes composicions que ara valorem enormement han estat concebudes per satisfet funcions i necessitats concretes, d'intèrprets determinats, alhora que els seus autors estaven sotmesos als normals avatars dels seus dies! Però si l'obra ha esdevingut reeixida, pot traspassar les seves contingències temporals i tenir una validesa més general.

Aquestes idees les tenia presents a l'hora de considerar la possibilitat d'ofrir-vos aquest *Tema*, nascut com a peça breu per a un grup d'estudiants de música de cambra de grau mitjà del Conservatori Municipal de Música de Barcelona – la qual cosa implica unes exigències tècniques moderades i alhora un llenguatge musical assequible –, desenvolupada posteriorment i adaptada a les possibilitats d'un competent conjunt professional.

Encapçalant el primer dels tres moviments de l'obra, com a lema de la composició, figura un desig expressat per Johannes Brahms el 1896, i recollit per Arthur M. Abell: "... ser inspirat per compondre alguna cosa que estimuli i animi la humanitat ..." Em sentiria satisfet si aquest desig es complís també parcialment en aquesta composició, i t'estimulés i animés a tu, oient.

Lluís Gàsser (Barcelona, 1951) estudià música al Conservatori Superior Municipal de Música de Barcelona, a l'*Schola Cantorum* de Basilea, i es doctorà a la Universitat d'Stanford (Califòrnia). La seva activitat professional es reparteix entre la composició, la musicologia, l'ensenyament i la interpretació.

TEMA (2004, 11')

La posible vigencia e interés de una obra musical creo que radica tanto en sus cualidades internas como en su capacidad de sintonizar con el oyente, con independencia de la época en que se sitúen tanto la creación de la pieza como su recepción. Igualmente, no serán las elevadas intenciones, aspiraciones de intemporalidad o de contenido estético, filosófico o religioso, las garantías del éxito de la realización musical. ¡Cuántas composiciones que ahora valoramos enormemente han sido concebidas para satisfacer funciones y necesidades concretas, de intérpretes determinados, mientras sus autores estaban sometidos a los normales avatares de sus días! Pero si la obra ha resultado lograda, puede traspasar sus contingencias temporales y tener una validez más general.

Estas ideas las tenía presentes a la hora de considerar la posibilidad de ofreceros este *Tema*, nacido como una breve pieza para un grupo de estudiantes de música de cámara de grado medio del *Conservatori Municipal de Música* de Barcelona – lo que implica unas exigencias técnicas moderadas y a su vez un lenguaje musical asequible –, desarrollada posteriormente y adaptada a las posibilidades de un competente conjunto profesional.

Encabezando el primero de los tres movimientos de la obra, como lema de la composición, figura un deseo expresado por Johannes Brahms en 1896, y recogido por Arthur M. Abell: “...ser inspirado para componer algo que estimule y anime a la humanidad...” Me daría por satisfecho si ese deseo se cumpliese también parcialmente en esta composición, y te estimule y anime a ti, oyente.

Lluís Gàsser (Barcelona, 1951) estudió música en el Conservatori Superior Municipal de Música de Barcelona, en la *Schola Cantorum* de Basilea, y se doctoró en la Universidad de Stanford (California). Su actividad profesional se reparte entre la composición, la musicología, la enseñanza y la interpretación.

TEMA (2004, 11')

In my opinion, the possible relevance of a piece lies both in its internal qualities and in its capacity of being in tune with the listener, despite the time of its creation and reception. Likewise neither noble intentions nor aspirations of timelessness or aesthetical, philosophical or religious content will be the warrants of successful musical achievement. How many musical pieces, that we appreciate enormously nowadays, have been conceived to satisfy specific functions and needs of certain performers, while their authors were subdued to the normal ups and downs of their days! But if the piece has become a successful one, it may go beyond its temporal contingencies and achieve a more general relevance.

I had these ideas in mind when I was considering the possibility of offering you this *Tema*, which was born as a short piece for a group of intermediate level chamber music students of the *Conservatori Municipal de Música de Barcelona* – a fact which implies both moderate technical exigency and an easy musical language – and was subsequently developed and adapted to the possibilities of a competent professional ensemble.

Heading the first of the piece's three movements, as a motto of the piece, figures a wish expressed by Johannes Brahms in 1896, which was compiled by Arthur M. Abell: “... being inspired to compose something that stimulates and encourages mankind...” I would be satisfied if this wish would also be partly accomplished in this piece and would stimulate and encourage you, listener.

Lluís Gàsser (Barcelona, 1951) studied music at the *Conservatori Superior Municipal de Música* of Barcelona, at the *Schola Cantorum* of Basel, and took his doctoral degree at the Stanford University of California. His professional activity includes composing, musicological research, teaching and performance.

Tema

Trio per a violí o clarinet, violoncel i piano

*...ser inspirat per compondre alguna cosa
que estimuli i animi la humanitat...*

(Johannes Brahms:
Entrevista amb en Arthur M. Abell, 1896)

I

Lluís Gàsser

Allegretto Moderato $\text{♩} = 60$

Violí

Violoncel

Piano (quasi maestoso) $\text{♩} = 60$

mf

mp

Vl.

Vcl.

Pno $\text{♩} = 60$

f

mf

Vl.

Vcl.

Pno $\text{♩} = 60$

crescendo

mf *espr.*

II. Mesto

Mesto $\text{♩} = 52$

Violí

Violoncel

Piano

Vl.

Vcl.

Pno

Vl.

Vcl.

Pno

III. Moderato cantabile

Moderato cantabile ♩ = 60

Violí
Violoncel
Piano

Vl. 5
Vcl. 5
Pno 5

poco crescendo

f

c
c
c

Vl. 9
Vcl. 9
Pno 9

p

mf *espressivo* *f* *mf*

mp

p

*La idea inicial d'aquest moviment (cc. 11-14) es basa en un breu fragment del ballet de Sergei Prokofiev *The tale of the stone flower*

Tema

Per a violí o clarinet, violoncel i piano

Para violín o clarinete, violonchelo y piano

For violin or clarinet, cello and piano

Pour violon ou clarinette, violoncelle et piano

Für Violine oder Klarinette, Violoncello und Klavier

Lluís Gàsser

Violí

Violí

Tema

Trio per a violí o clarinet, violoncel i piano

I

Lluís Gàsser

Allegretto Moderato $\text{♩} = 60$

2

Tema

Per a violí o clarinet, violoncel i piano

Para violín o clarinete, violonchelo y piano

For violin or clarinet, cello and piano

Pour violon ou clarinette, violoncelle et piano

Für Violine oder Klarinette, Violoncello und Klavier

Lluís Gàsser

Violoncel

Tema

Trio per a violí o clarinet, violoncel i piano

Violoncel

I

Lluís Gàsser

Allegretto Moderato ♩ = 60

A musical score for page 14, system 3. The bass clef is on the leftmost staff. The first measure starts with a bass note followed by a fermata over a dotted half note. The second measure begins with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The third measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The fourth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The fifth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The sixth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The seventh measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The eighth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The ninth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The tenth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The eleventh measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The twelfth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The thirteenth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The fourteenth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The fifteenth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The sixteenth measure starts with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp. The sixteenth measure ends with a bass note followed by a sixteenth-note pattern: a note, a rest, a sharp, another note, a rest, a sharp.

19

poco cresc.

Musical score for piano, page 24. The score shows a melodic line in the bass clef, starting with eighth-note pairs. It features several grace notes and slurs. Dynamic markings include **f**, **mf**, and **poco a poco crescendo**.

A musical score for piano, showing system 29. The score consists of two staves. The left staff is in bass clef, and the right staff is in treble clef. The key signature changes from one sharp to three sharps. The music features eighth-note patterns with various slurs and grace notes.

38

mp poco cresc.

The musical score shows a bass line on a single staff. The first measure consists of two eighth notes. The second measure starts with a sixteenth-note pattern (two groups of three) followed by a sixteenth-note pattern with a sharp sign (two groups of three). Measures 3 and 4 show similar patterns with sharp signs. Measures 5 and 6 show patterns with sharp signs. Measures 7 and 8 show patterns with sharp signs. The bassoon part includes slurs and dynamic markings: *mp* (measures 1-2), *poco cresc.* (measures 1-2), and *mp* (measures 3-8).

Tema

Per a violí o clarinet, violoncel i piano

Para violín o clarinete, violonchelo y piano

For violin or clarinet, cello and piano

Pour violon ou clarinette, violoncelle et piano

Für Violine oder Klarinette, Violoncello und Klavier

Lluís Gàsser

Clarinet (sib)

Clarinet

Tema

Trio per a violí o clarinet, violoncel i piano

I

Lluís Gàsser

Allegretto Moderato $\text{♩} = 60$

The sheet music consists of ten staves of musical notation for Clarinet. The first staff starts at measure 2 with a dynamic of *mf*. Measures 7 through 11 show a transition with a crescendo. Measure 16 features a melodic line with slurs and grace notes. Measures 21 and 26 continue the rhythmic pattern. Measure 31 includes dynamics *f*, *fp*, and *f*. Measures 36 and 42 conclude the piece with specific dynamics: *f esspr.*, *mp poco cresc.*, and *fp*.