

Variacions sobre una melodia popular catalana

*per a piano
para piano
for piano
pour piano
für Klavier*

Joaquim Homs



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Variacions sobre una melodia popular catalana

...La versió original per a piano d'aquestes variacions data de 1943... Originalment, l'obra constava d'un tema amb dotze variacions, però el compositor, aconsellat per Robert Gerhard, hi afegí tres variacions més que conduïen l'obra al preceptiu final "brillant". No obstant, l'autor, tal vegada poc convençut d'aquest final grandiloqüent, escriví en el manuscrit: "La primera versió d'aquesta obra constava només de dotze variacions i acabava dos compassos abans de la Variació XIII, on prolongava el darrer acord dos compassos més. L'autor deixa a criteri de l'interpret l'elecció d'una o altra versió"...

La melodia en què es basen les **Variacions** és una cançó de bressol popular recollida en el Cançoner de Felip Pedrell... La seva presentació a l'inici de l'obra és certament inusual i sorprenent: un contrapunt a dues veus, en octaves en registres distants i amb dinàmiques molt diferenciades, que provoca una estranya sensació de buit que contrasta amb la calidesa i expressivitat inherents a la línia melòdica. La mateixa sorpresa també la produeix la primera variació: un coral líric a tres veus en que el tema es manté invariable en la veu superior... En el transcurs de les següents variacions, les elaboracions guanyen en complexitat... Homs utilitza una gran varietat de procediments contrapuntístics per a presentar la melodia (...) valent-se d'una diversitat heterogènia de llenguatges: des de fragments que joguinegen amb la politonalitat (...) fins a una al·lusió velada a la música de Johannes Brahms en la Variació X...

Les **Variacions sobre una melodia popular catalana** foren estrenades per la pianista belga Pauline Marcelle en un concert al Palau de la Música el 30 de gener de 1944, en el què significà la primera estrena pública d'una obra d'Homs a Espanya.

Extracte de: "*Una aproximació al piano de Joaquim Homs*", per Jordi Masó.

Variaciones sobre una melodía popular catalana

...La versión original para piano de estas variaciones data de 1943...Originariamente la obra constaba de un tema con doce variaciones, pero el compositor, aconsejado por Robert Gerhard, añadió tres variaciones más que conducían la obra al preceptivo final “brillante”. Sin embargo, el autor, tal vez poco convencido de este final grandilocuente escribió en el manuscrito: “La primera versión de esta obra constaba solamente de doce variaciones y terminaba dos compases antes de la Variación XIII, prolongando el último acorde dos compases más. El autor deja a criterio del intérprete la elección de una u otra versión”...

La melodía en que se basan las *Variaciones* es una canción de cuna popular recogida en el *Cancionero* de Felip Pedrell...Su presentación al inicio de la obra es ciertamente inusual y sorprendente: un contrapunto a dos voces, en octavas en registros distantes y con dinámicas muy diferenciadas, que provoca una extraña sensación de vacío contrastando con la calidez y expresividad inherente a la línea melódica. La misma extrañeza produce la primera variación, un lírico coral a tres voces donde el tema se mantiene invariable en la voz superior...A lo largo de las siguientes variaciones las elaboraciones ganan en complejidad...Homs utiliza una gran variedad de procedimientos contrapuntísticos para presentar la melodía...valiéndose de una variopinta diversidad de lenguajes: desde fragmentos que jueguen con la politonalidad...hasta una velada alusión a la música de Johannes Brahms en la variación X...

Las *Variaciones sobre una melodía popular catalana* fueron estrenadas por la pianista belga Pauline Marcelle, en un concierto en el Palau de la Música el 30 de enero de 1944, en lo que significó el primer estreno público de una obra de Homs en España.

Extracto de: “Una aproximación al piano de Joaquim Homs”, por *Jordi Masó*.

Variations on a Catalan folk tune

The original piano version of these Variations dates from 1943...Originally, the work consisted of a theme with twelve variations, but the composer, on the advice of Robert Gerhard, added three variations more which led up to the required “brillante” finale. However, the composer, perhaps not entirely convinced by this grandiose ending, wrote in the manuscript: *“The first version of this work consists of only twelve variations and ended two bars before Variation 13, with the last chord being sustained two bars more. The composer leaves it to the judgement of the performer to decide which version to choose.”*

The melody on which the variations are based is a popular lullaby written down in the “songbook” of Felip Pedrell...The way it appears at the beginning of the work is certainly unusual and surprising: a two-part counterpoint in octaves in distant registers and with very differing dynamics, which creates a strange sensation of emptiness, contrasting with the warmth and inherent expressiveness of the melodic line. The same strangeness appears in the first variation, a lyrical three-part chorale where the theme remains unchanged in the upper part...Throughout the following variations, the elaborations become increasingly complex...Homs uses a wide variety of counterpoint procedures to present the melody...making use of a broad palette of apparently irreconcilable languages: from sections with toy with polytonality...to a veiled allusion to the music of Johannes Brahms in variation 10...

The *Variacions sobre una melodia popular catalana* were premiered by the Belgian pianist Pauline Marcelle, in a concert at the Palau de la Música on 30th January 1944, in what was the first public performance of a work by Homs in Spain.

Summary of: “An introduction to Homs’ piano works”, by *Jordi Masó*
(English translation by *Paul Jutsum*)

Variacions sobre una melodia popular catalana

Joaquim Homs
(1906-2003)

MA - Larghetto ♩ = 72

The musical score is written for piano and features four systems of music. Each system consists of a treble staff and a bass staff. The key signature is two sharps (F# and C#). The time signature is 3/4. The tempo is marked 'MA - Larghetto' with a tempo of 72 beats per minute. The first system starts with a mezzo-forte (mf) dynamic in the treble and piano-piano (pp) in the bass. The second system has a mezzo-forte (mf) dynamic in the treble. The third system has a mezzo-forte (mf) dynamic in the treble. The fourth system has a mezzo-forte (mf) dynamic in the treble. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Var. I - Poco più mosso ♩ = 84

The first system of musical notation for 'Var. I - Poco più mosso' is written for piano in 3/4 time. It consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef and the same key signature. The music features a series of chords and single notes, with a 'poco rit.' (poco ritardando) marking in the middle. The system ends with a double bar line and a repeat sign.

The second system of musical notation continues the piece. It features a change in time signature from 3/4 to 2/4, indicated by a double bar line and a new time signature. The music continues with chords and single notes, maintaining the 'poco più mosso' tempo.

The third system of musical notation continues the piece. It features a change in time signature from 2/4 to 3/4, indicated by a double bar line and a new time signature. The music continues with chords and single notes, maintaining the 'poco più mosso' tempo.

The fourth system of musical notation continues the piece. It features a change in time signature from 3/4 to 2/4, indicated by a double bar line and a new time signature. The music continues with chords and single notes, maintaining the 'poco più mosso' tempo.

The fifth system of musical notation continues the piece. It features a change in time signature from 2/4 to 3/4, indicated by a double bar line and a new time signature. The music continues with chords and single notes, maintaining the 'poco più mosso' tempo.

Var. II - Animato ♩ = 126

First system of musical notation for Var. II - Animato. It features a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, many grouped in triplets. There are slurs and accents. A 'r. h. m. d.' marking is present above a triplet in the bass staff.

Second system of musical notation for Var. II - Animato. It continues the piece with similar rhythmic patterns of eighth and sixteenth notes, including triplets and slurs. The system ends with a double bar line and a 2/4 time signature.

Third system of musical notation for Var. II - Animato. It includes tempo markings 'rit.' and 'a tempo'. The music features eighth and sixteenth notes with triplets and slurs. The system ends with a double bar line and a 2/4 time signature.

Fourth system of musical notation for Var. II - Animato. It includes tempo markings 'rit.' and 'a tempo'. The music features eighth and sixteenth notes with triplets and slurs. The system ends with a double bar line and a 2/4 time signature.

Fifth system of musical notation for Var. II - Animato. It includes tempo markings 'rit.' and 'a tempo'. The music features eighth and sixteenth notes with triplets and slurs. The system ends with a double bar line and a 2/4 time signature.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass staff accompaniment is: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), D3 (quarter), B2 (quarter), G3 (quarter). The score is divided into two systems by a double bar line. The first system contains the first six measures, and the second system contains the last two measures. The key signature and time signature are consistent throughout.

The musical score for 'The Rose Tree' is presented in two systems. The first system is in 2/4 time, featuring a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass clef part consists of a half note G3. The second system is in 3/4 time, indicated by a double bar line and a new time signature. The treble clef part continues the melody with a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. The bass clef part consists of a half note G3 and a quarter note A3. The score is labeled 'm. s.' (melody) and 'l. h.' (left hand) on the right side.