

Moments musicals 1

Per a piano

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Moments musicals 1

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Moments musicals 1 és un conjunt de deu peces per a piano sol creades a partir de diferents fonts d'inspiració. Així, els sentiments, la natura o el ritme són alguns dels temes a partir dels quals es desenvolupa aquest recull ple d'harmonies suggerents i melodies enganxoses que, a través de la seva senzillesa, traspren una bellesa diàfana que es tradueix en una interpretació atractiva i una escolta planera.

En totes les peces, el material temàtic es presenta de forma senzilla i evoluciona fins a obligar l'intèrpret a utilitzar tots els recursos al seu abast per desplegar tota l'expressivitat i romanticisme propis del piano. A més, en molts passatges la música s'impregna d'un caràcter descriptiu molt sugeridor on s'aprecia la influència de la música de cinema o els musicals en l'autor.

Tomàs Simón

Moments musicals 1 (Momentos Musicales 1) es un conjunto de diez piezas para piano solo creadas a partir de diferentes fuentes de inspiración. Así, los sentimientos, la naturaleza o el ritmo son algunos de los temas a partir de los cuales se desarrolla esta recopilación llena de armonías sugerentes que, a través de su sencillez, destilan pureza y evolucionan hasta obligar al intérprete a utilizar todos los recursos a su alcance para desplegar toda la expresividad y romanticismo propios del piano. Además, en muchos pasajes la música se impregna de un carácter descriptivo muy sugeridor donde se aprecia la influencia de la música de cine o los musicales en el autor.

Tomàs Simón

Moments musicals 1 is a set of ten pieces for solo piano composed on the basis of a range of sources of inspiration. As a result, feelings, nature or rhythm are just some of the subjects underpinning this compilation imbued with evocative harmonies and memorable melodies, exuding a diaphanous beauty that results in an appealing performance and makes for easy listening on account of its simplicity.

The subject matter is conveyed in a simple fashion in all pieces and develops to the point of compelling the performer to avail himself of all available techniques in order to portray the fullest degree of expressiveness and romanticism the piano can deliver. What is more, the music is shrouded in a highly redolent temperament in many excerpts, where the influence of film music and musicals on the composer becomes apparent.

Tomàs Simón

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Onades

Calmat ♩ = 74

5

9

13

17

Beguine

Temps de Beguine ♩ = 100

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts at measure 1 and ends at measure 10. The second system starts at measure 11 and ends at measure 19. The notation includes treble and bass staves, with dynamics like *mp* (mezzo-forte) and *mf* (mezzo-forte). Measure 11 introduces a key change to E-flat major. Measure 19 introduces a key change to G major. Measures 11 through 19 feature a recurring eighth-note pattern in the bass line.

Perseverança

Constant ♩ = 100

The sheet music consists of six staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The dynamic instruction 'mf' is given. The first measure contains a single note. The second measure has a bass line of eighth notes and a treble line consisting of eighth-note pairs with a fermata over the second note. The third measure features a treble line of eighth-note pairs with a fermata over the second note, and a bass line of eighth-note pairs. The fourth measure is identical to the third. The fifth measure begins with a treble line of eighth-note pairs, followed by a bass line of eighth-note pairs. The sixth measure continues with a treble line of eighth-note pairs and a bass line of eighth-note pairs. The seventh measure starts with a treble line of sixteenth-note pairs, followed by a bass line of eighth-note pairs. The eighth measure has a treble line of eighth-note pairs with a fermata over the second note and a bass line of eighth-note pairs. The ninth measure begins with a treble line of eighth-note pairs with a fermata over the second note, followed by a bass line of eighth-note pairs. The tenth measure continues with a treble line of eighth-note pairs and a bass line of eighth-note pairs. The eleventh measure starts with a treble line of eighth-note pairs, followed by a bass line of eighth-note pairs. The twelfth measure has a treble line of eighth-note pairs with a fermata over the second note and a bass line of eighth-note pairs. The thirteenth measure begins with a treble line of eighth-note pairs, followed by a bass line of eighth-note pairs. The fourteenth measure continues with a treble line of eighth-note pairs and a bass line of eighth-note pairs. The fifteenth measure starts with a treble line of eighth-note pairs with a fermata over the second note, followed by a bass line of eighth-note pairs. The sixteenth measure has a treble line of eighth-note pairs with a fermata over the second note and a bass line of eighth-note pairs.