

Tres Impromptus *per a piano*

para piano
for piano
pour piano
für Klavier

Joaquim Homs

TRES IMPROMPTUS per a piano

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Tres impromptus per a piano

...Els primers **Tres impromptus** de 1955 formen una unitat molt equilibrada i coherent... La primera peça, un *Larghetto* de forma ternària amb parts extremes tranquil·les i una secció central més animada, contrasta amb la segona, un *Vivace* esmunyedís i vertiginós de principi a fi; amb l'impromptu número 3, torna la calma i la serenitat, aquí de manera encara més palesa que en l'impromptu número 1: una placidesa sostinguda durant tota la peça, fins i tot en el noble clímax final. En conjunt, no trobem, en aquest primer impromptu, cap intenció del compositor de trencar amb la tradició... Aquesta postura d'Homs de no desdenyar els mecanismes de la tradició persisteix en els impromptus números 2 i 3. El segon, fidel reproducció del clàssic *scherzo* —del qual en conserva no només el característic compàs, sinó també la presència d'un *trio* central de temps més tranquil—, és remarcable per alguns passatges que exigeixen una agilitat notable de l'interpret. L'impromptu número 3, reflexiu i plàcid de principi a final, ofereix un contrast considerable.

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

Els **Tres impromptus** constitueixen veritables improvisacions basades en la constant rotació de les dotze notes, seguint una tècnica serial dodecatònica pròpia de l'autor, adaptada a les seves exigències expressives.

Joaquim Homs

Tres impromptus per a piano

...Los primeros *Tres impromptus* de 1955, forman una unidad muy equilibrada y coherente... La primera pieza, un *Larghetto* de forma ternaria con partes extremas tranquilas y una sección central más animada, contrasta con la segunda, un *Vivace* escurridizo y vertiginoso de principio a fin; con el *Impromptu* núm. 3 vuelve la calma y la serenidad aquí, aún más acusadas que en el *Impromptu* núm. 1, una placidez sostenida a lo largo de toda la pieza, incluso en el noble clímax final. En conjunto no hallamos en este primer *impromptu* ninguna intención del compositor de romper con la tradición... Esta postura de Homs de no desdeñar los mecanismos de la tradición persiste en los *impromptus* núm. 2 y núm. 3. El segundo, trasunto del clásico scherzo -del cual mantiene no sólo el característico compás ternario sino la presencia de un *trío* central, de tempo más tranquilo-, es remarcable por algunos pasajes que exigen una notable agilidad del intérprete. El *Impromptu* núm. 3, reflexivo y plácido de principio a fin ofrece un considerable contraste.

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

Los Tres impromptus constituyen verdaderas improvisaciones basadas en la constante rotación de series de doce notas siguiendo una técnica serial dodecatónica propia del autor, adaptada a sus exigencias expresivas.

Joaquim Homs

Three impromptus for piano

The first 3 *Impromptus* of 1955 form a very balanced and coherent unity...The first piece, *Larghetto*, in ternary form with an extremely tranquil outer section and a more animated middle section, contrasts with the second: a *Vivace* that is fleeting and extremely fast throughout. With the *Impromptu n° 3* we return to a calmness and serenity that is even more intense than in the first *Impromptu*: a sustained calm throughout the piece, even in the noble final climax...In all, we do not find in this first *Impromptu* any intention on the part of the composer to break with tradition...

This position of Homs not to scorn traditional techniques persists in the *Impromptus n° 2* and *n° 3*. The second, a carbon copy of the classical *Scherzo* –where not only the traditional ternary bar is maintained but also the presence of a central *Trio* in slower time –is remarkable for some passages which demand particular agility from the performer. The *Impromptu n° 3*, reflective and peaceful from beginning to end, provides considerable contrast.

Summary of: “An introduction to Homs’ piano works”, by *Jordi Masó*.

English translation by *Paul Jutsum*

*The **Three impromptus** are true improvisations based on the constant rotation of series of twelve-notes following the author own’s usage of twelve-note technique, one that is suitable to its own expressive demands.*

Joaquim Homs

Tres Impromptus per a piano

I

Joaquim Homs
(1906-2003)

Larghetto $\text{♩} = 54$

The musical score is written for piano and consists of four systems of music. The first system is marked 'Larghetto' with a tempo of 54 beats per minute. It features a treble and bass staff with various dynamics including *sf*, *f*, and *mf*. The second system includes a measure marked with a circled 9 and a dynamic of *p*. The third system is marked 'm. i.' and features a dynamic of *mf*. The fourth system starts with a circled 16 and a tempo change to 'Agitato' with a tempo of 80 beats per minute. It includes a dynamic of *mp* and features more complex rhythmic patterns.

II

Vivace ♩ = 160

First system of the musical score. The treble clef staff begins with a forte (*f*) dynamic and a series of eighth notes. The bass clef staff has a mezzo-piano (*mp*) dynamic. The system concludes with a piano (*p*) dynamic and a *poco rit.* (slightly ritardando) marking.

Second system of the musical score. It features a mezzo-forte (*mf*) dynamic in the treble clef staff and a piano (*p*) dynamic in the bass clef staff. The system includes a *poco rit.* marking and a *deciso a tempo* (decisive, at tempo) instruction.

Third system of the musical score. The treble clef staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic with the instruction *dolce e legato con moto* (sweet and legato with motion). The bass clef staff has an *8va* (octave) marking. The system ends with a forte (*f*) dynamic and a *deciso* (decisive) marking. A circled number 15 is placed above the final measure.

Fourth system of the musical score. The treble clef staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The bass clef staff has a mezzo-forte (*mf*) dynamic. The system concludes with a forte (*f*) dynamic and a *deciso* (decisive) marking.

Fifth system of the musical score. The treble clef staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The bass clef staff has a mezzo-forte (*mf*) dynamic. The system includes a *deciso* (decisive) marking and a circled number 22 above the final measure.

III

Andante ♩ = 69

First system of the musical score for 'III'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The tempo is Andante with a quarter note equal to 69 beats per minute. The first measure has a piano (*p*) dynamic. The melody in the treble clef features a half note G#4, a half note A#4, and a half note B4, all tied across measures. The bass clef has a half note G#2, a half note A#2, and a half note B2, also tied across measures. There are slurs and accents throughout the system.

Second system of the musical score. The treble clef continues the melody with a half note C#5, a half note D#5, and a half note E5. The bass clef has a half note C#3, a half note D#3, and a half note E3. A forte (*sf*) dynamic is marked in the treble clef, with the instruction 'in rilievo' (in relief) written below it. There are slurs and accents throughout the system.

Third system of the musical score. The treble clef has a half note F#5, a half note G#5, and a half note A5. The bass clef has a half note F#3, a half note G#3, and a half note A3. A piano (*p*) dynamic is marked in the treble clef, and a 'dolce' (sweet) marking is written below the treble clef. There are slurs and accents throughout the system.

16 Poco più mosso, senza rigore ♩ = 80

Fourth system of the musical score. The treble clef has a half note G#4, a half note A#4, and a half note B4. The bass clef has a half note G#2, a half note A#2, and a half note B2. A 'melodia in rilievo' (melody in relief) marking is written below the treble clef. There are slurs and accents throughout the system.

Fifth system of the musical score. The treble clef has a half note C#5, a half note D#5, and a half note E5. The bass clef has a half note C#3, a half note D#3, and a half note E3. There are slurs and accents throughout the system.