



Bagatelle num. 1

for Piano

Josep Maria Guix

Per al jove pianista Víctor Braojos,
amb afecte i agraïment per la seva implicació en la meva música.

Nota de programa:

Quan en Víctor va proposar-me compondre una obra per acompanyar un programa centrat en el Beethoven tardà, vaig acceptar el repte amb la certesa que escriuria una pàgina breu i sense pretensions: no es pot competir amb un geni, solament resta la possibilitat de no fer massa el ridícul.

El meu punt de partença van ser les darreres bagatel·les beethovenianes, un testament pianístic sorprenent, en el qual la sofisticació va de la mà d'una certa ingenuïtat, la discontinuïtat conviu amb la gosadia, i el registre agut i el contrast centren sovint el discurs musical.

La meva intenció va ser adoptar, també, una certa actitud naïf: partir d'un joc simple i molt limitat (sis notes) i intentar explorar i, sobretot, suggerir algunes implicacions que, al meu entendre, amagava el material (colors harmònics, xocs mètrics, ritmes de superfície). No res més, no res menys.

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Nota de programa:

Cuando Víctor Braojos me propuso la composición de una nueva obra para completar un programa configurado alrededor del último Beethoven, acepté el reto con la certeza de que escribiría una pieza breve, desprovista de pretensiones, puesto que no se puede competir con un genio -la única posibilidad es intentar no quedar demasiado en ridículo.

El punto de partida fueron las últimas bagatelas del compositor de Bonn, un testamento pianístico sorprendente, en el que la sofisticación compite con una cierta dosis de ingenuidad, el atrevimiento abre la puerta a lo discontinuo, y el registro agudo y el contraste centran el discurso musical.

Mi primera intención fue, asimismo, adoptar un carácter naïf: partir de un juego simple y muy limitado (seis notas), e intentar explorar -y sobre todo sugerir- algunas implicaciones que escondía el material empleado (colores armónicos, choques métricos, ritmos de superficie). Nada más, nada menos.

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"Upon Six Notes"

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$\text{♩} = 87$ / $\text{♩} = 174$

Piano

pp *p*

Red.

7

molto rit. ----- *a tempo*

Pno.

mp *pp*

Red.

14

Pno.

mp *pp* *p* *pp* *ppp*

Red.

20

$(\text{♩} = \text{♩})$ *like a delay*

Pno.

p *pp* *f* *mp*

Red.

25

mp *pp*

Pno.

ppp

29

Pno.

mp *p*

(*Red.*)

34

small notes always as a background

Pno.

pp *mf* *p*

(*Red.*)

36

Pno.

mf *pp*

(*Red.*)

38

Pno.

f *mp*

(*Red.*)

40

Pno.

p

f *mp*

Sed.

42

Pno.

p *pp*

f *mf*

Sed.

44

Pno.

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

like a delay *like a delay*

Sed.

46

Pno.

pp *mf* *p*

Sed.

48

Pno.

pp *f* *p*

Sed.

50

Pno.

p *pp*
f *mf* *mf*

Red.

Detailed description: This system contains measures 50 and 51. Measure 50 starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand plays a series of eighth notes, while the left hand plays a bass line of quarter notes. Measure 51 begins with a pianissimo (*pp*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The right hand continues with eighth notes, and the left hand has a bass line with a *mf* dynamic. A *Red.* (Reduction) symbol is placed below the first measure.

52

Pno.

p *pp*
f *mp*

Red.

like a delay of the previous measure

Detailed description: This system contains measures 52 and 53. Measure 52 starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Measure 53 begins with a pianissimo (*pp*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. The right hand continues with eighth notes, and the left hand has a bass line. A *Red.* (Reduction) symbol is placed below the first measure. The instruction *like a delay of the previous measure* is written above the second measure.

54

Pno.

p *pp*
f *mp*

Red.

like a delay of the previous measure

Detailed description: This system contains measures 54 and 55. Measure 54 starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Measure 55 begins with a pianissimo (*pp*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. The right hand continues with eighth notes, and the left hand has a bass line. A *Red.* (Reduction) symbol is placed below the first measure. The instruction *like a delay of the previous measure* is written above the second measure.

56

Pno.

p *pp*
f *mp*

Red.

like a delay of the previous measure

Detailed description: This system contains measures 56 and 57. Measure 56 starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Measure 57 begins with a pianissimo (*pp*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. The right hand continues with eighth notes, and the left hand has a bass line. A *Red.* (Reduction) symbol is placed below the first measure. The instruction *like a delay of the previous measure* is written above the second measure.

58

Pno.

p *pp*
f *mf*

Red.

Detailed description: This system contains measures 58 and 59. Measure 58 starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Measure 59 begins with a pianissimo (*pp*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The right hand continues with eighth notes, and the left hand has a bass line. A *Red.* (Reduction) symbol is placed below the first measure.

