

Suite per a piano

Para piano

For piano

Pour piano

Für Klavier

Jordi Parramon

Suite per a piano

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El primer que es pot dir d' aquesta SUITE, que acull Preludi, Ricercare, Air i Ciaccona, és que el seu nom no és metafòric o evocador sinó que descriu la tècnica compositiva amb la que està escrita: els quatre moviments tenen un tractament contrapuntístic i responen al principi formal que anuncien.

Pel que fa al llenguatge , ja fa uns quants anys que el compositor defineix la seva obra com a tonal. No com un suposat exercici d'estil en que algú torna a un determinat moment de la història de la música (o fa una peça didàctica, o incidental) sinó com a resultat d'una reflexió interior en la qual hi entra com a subjecte tot el llegat del que definim com a música occidental.

La tonalitat seria doncs, la condició necessària per a escriure música ara i aquí.

Per al compositor, finalment, fer música avui, respon a la voluntat de no renunciar a la vivència sentimental de l' activitat compositiva.

L'obra va ser estrenada pel pianista José Alfonso Álvarez.

Jordi Parramon i Peralta

Lo primero que se puede decir de esta SUITE, que acoge Preludio, Ricercare, Air y Ciaccona, es que su nombre no es metafórico o evocador sino que describe la técnica compositiva con la que está escrita: los cuatro movimientos tienen un tratamiento contrapuntístico y responden al principio formal que anuncian.

En cuanto al lenguaje, hace ya varios años que el compositor define su obra como tonal. No como un supuesto ejercicio de estilo en el que alguien vuelve a un determinado momento de la historia de la música (o hace una pieza didáctica , o incidental) sino como el resultado de una reflexión interior en la que entra como sujeto todo el legado de lo que definimos como música occidental.

La tonalidad sería, pues, la condición necesaria para escribir música aquí y ahora.

Para el compositor, finalmente, hacer música hoy, responde a la voluntad de no renunciar a la vivencia sentimental de la actividad compositiva.

La obra fue estrenada por el pianista José Alfonso Álvarez.

Jordi Parramon i Peralta

The first thing to say about this Suite, made up of the movements Prelude, Ricercare, Air and Ciaccona, is that their names are neither metaphoric nor a simple evocation. Instead, they offer a true description of the compositional technique used to write the Suite: the four movements have a counterpoint relationship and follow the formal principles they announce through their titles.

Regarding the musical language, I have defined my work as tonal for many years now. Not an apparently stylistic exercise in which a musician returns to a specific moment in the history of music (or writes a didactic or incidental piece), but the result of an internal reflection on the legacy of everything we define as Western classical music.

Thus, I consider tonality to be the necessary condition to write music in the here and now. For me, as a composer, writing music today corresponds to my will to not give up on the emotional experiences linked to the action of composing.

The Suite was first performed in public by the pianist José Alfonso Álvarez.

Jordi Parramon i Peralta

PRELUDI

Jordi Parramon

The musical score for "Preludi" by Jordi Parramon is composed of five staves of music. The first staff begins with a tempo of $\text{♩} = 66$. It features two treble clef staves, with the top one in 2/4 time and the bottom one in 3/4 time. The notation includes sixteenth-note patterns and dynamic markings such as *mp* (mezzo-forte) and *legato sempre*. The second staff starts at measure 5 and continues the melodic line with similar sixteenth-note patterns and dynamic markings. The third staff begins at measure 9, maintaining the same two-staff format and musical style. The fourth staff starts at measure 13, with the key signature changing to one sharp (F# major). The fifth staff begins at measure 17, continuing the piece's characteristic sixteenth-note patterns across all staves.

RICERCARE

Jordi Parramon

d = 60

1

mf

2

mf

3

4

5

6

7

8

9

10

11

12

13

14 rit. *p* *a tempo* *mf*

15

16

17

18

19

20

21

Dedicada al Manel, la Carme i a la Maria

AIR

Jordi Parramon

The musical score consists of four staves of piano music. The top staff is in treble clef, G major, common time, dynamic *p*, tempo $\text{♩} = 40$. The second staff is in bass clef, C major, common time, dynamic *p*. The third staff is in treble clef, G major, common time, dynamic *f*. The fourth staff is in treble clef, G major, common time, dynamic *mf*. Measure 1 starts with eighth-note pairs in the treble and bass staves. Measures 2-3 show eighth-note pairs with grace notes. Measure 4 begins with a bass line. Measure 5 (8va) shows eighth-note pairs in the treble staff. Measure 9 (loco) shows eighth-note pairs in the treble staff. Measure 12 shows eighth-note pairs in the treble staff.

Dedicada al Josep Navarro, home de teatre

CIACCONA

Jordi Parramon

The musical score consists of five staves of music for piano, arranged in two systems. The first system starts at measure 1 (measures 1-14) and ends at measure 15. The second system starts at measure 15 and ends at measure 19. The key signature changes frequently, including C major, G major, F# major, D major, and A major. The tempo is indicated as $\text{♩} = 50$ for the first system and $\text{♩} = 66$ for the second system. Dynamics include *p*, *mp*, *mf*, and *f*. Measure numbers 1, 6, 11, 15, and 19 are marked above the staves. Measure 1 begins with a dynamic *p* and a tempo of $\text{♩} = 50$. Measures 6-10 show a transition with a dynamic *mp*. Measures 11-14 feature eighth-note patterns. Measure 15 begins with a dynamic *mf* and a tempo of $\text{♩} = 66$. Measures 16-19 conclude with a dynamic *f*.