

# *Ritmes I, II, III i IV*

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

*Antoni Besses*

Ritmes I, II, III i IV

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Els *Ritmes I, II, III i IV* van ser escrits entre els anys 1977 i 1981. Entenc que formen un grup compacte quant a concepte i complementació d'escriptura i de conceptes musicals. Peces que es poden situar com a veritables estudis rítmics i que es construeixen dins l'especulació que em suggereix el fascinant món de les infinites variants que conformen l'ordenació del moviment, és a dir, el ritme. El ritme és tan important com el so perquè la música existeixi. Sembla, doncs, que és tan senzill com jugar amb la combinació d'aquests dos elements per entrar en el misteriós món musical. Aquest "joc" és, però, més profund i transcendent del que sembla. En aquestes peces jo només em deixo portar per la força de les variants: igualtat-desigualtat, simetria-asimetria, previsió-sorpresa, etc., que formen part de la pròpia naturalesa rítmica. El camp del so i la ressonància –que són tan propis i exclusius d'un instrument com el piano– i la gamma inacabable de colors que es poden obtenir són també presents en aquests *Ritmes*, ja que per mi és la fusió d'aquests conceptes el que m'ajuda i el que m'impulsa a seguir uns camins i unes idees que siguin vàlids i que plasmin una paleta rítmico-sonora aplicable en un instrument de caràcter tan específicament evocador com és el piano.

Antoni Besses

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Los *Ritmes I, II, III, IV* fueron escritos entre los años 1977 y 1981. Entiendo que forman un grupo compacto cuanto a concepto y complementación de escritura y de conceptos musicales. Piezas que se pueden situar como verdaderos estudios rítmicos y que se construyen dentro de la especulación que me sugiere el fascinante mundo de las infinitas variantes que conforman la ordenación del movimiento, es decir, el ritmo. El ritmo es tan importante como el sonido para que la música exista. Parece, pues, que es tan sencillo como jugar con la combinación de estos dos elementos para entrar en el misterioso mundo musical. Este "juego" es, sin embargo, más profundo y trascendente de lo que parece. En estas piezas yo solo me dejo llevar por la fuerza de las variantes: igualdad-desigualdad, simetría-asimetría, previsión-sorpresa, etc., que forman parte de la propia naturaleza rítmica. El campo del sonido y la resonancia –que son tan propios y exclusivos de un instrumento como el piano– y la gama inacabable de colores que se pueden obtener son también presentes en estos *Ritmes*, ya que para mi es la fusión de estos conceptos lo que me ayuda y lo que me impulsa a seguir unos caminos y unas ideas que sean válidos y que plasmen una paleta rítmico-sonora aplicable a un instrumento de carácter tan específicamente evocador como es el piano.

Antoni Besses

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The works *Ritmes* (Rhythms) I, II, III and IV were written between the years 1977 and 1981. They conform a whole both in concept, and complementation of the writing and musical concepts. These pieces may be regarded as true rhythmic studios, constructed in the speculation suggested by the fascinating, infinite variants conforming the ordering of movement - i.e. rhythm. Rhythm is as important as sound for music to exist. Thus, it seems that combining them is as hard as it gets to enter the mysterious land of music. This *game* is, however, more transcendent and profound than it may seem. In these pieces, I am only driven by the force of the opposites; evenness-unevenness, symmetry-asymmetry, expectation-surprise, etc. that conform the very nature of rhythm. Sound and resonance - as proper and exclusive to the piano as they are -, and the infinite range of possible colours to be produced are also present in these *Ritmes*. It is the fusion of these concepts what helps me and impels me to follow paths and ideas that are valid and that deliver a sonorhythmic palette applicable to an instrument of such a specifically evocative character instrument as the piano.

Antoni Besses



## Quadre de símbols - *Cuadro de símbolos* - Symbol chart



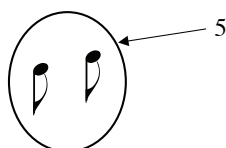
Indica grup de notes molt ràpid  
*Indica grupo de notas muy rápido*  
 Indicates fast note group



*accelerando*



*rallentado*



Repetició de seqüència i nombre  
*Repetición de secuencia y número*  
 Repeat sequence and number



Pausa - espai (sonor o no)  
*Pausa - espacio (sonoro o no)*  
 Pause - space (with or without sound)



Compartiments dintre dels quals es conserven les alteracions, davant dels dubtes  
*Compartimiento dentro del que, ante la duda, se conservan las alteraciones*  
 Compartments in which alterations are to be maintained

***s.p.***

Sense pedal  
*Sin pedal*  
 Without/no pedal

—— ——— Pedal

# Ritmes

Antoni Besses

## I

A Guillermina Coll

Viu (fugitiu i misteriós)

First system of the musical score. It consists of a grand staff with a treble and bass clef. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with a half note and a quarter note. The bass staff begins with a *s.p.* (sotto piano) dynamic and contains a bass line with a half note and a quarter note. There are slurs and ties across measures, and a *s.p.* marking appears again in the bass staff.

Second system of the musical score. The treble staff continues the melody, marked *més tumultuós* (more tumultuous). The bass staff features a more active line, marked *sf* (sforzando). A wavy line indicates a tremolo or rapid oscillation. A *sempre 8vb* (always 8va) marking with a dashed arrow indicates an octave transposition for the bass line.

Third system of the musical score. The bass staff continues with a complex, rhythmic pattern, marked *ossia* (or). A *8vb* marking with a dashed arrow indicates an octave transposition. The system ends with a double bar line and a repeat sign.

Fourth system of the musical score. The tempo is marked *(més lent)* (more slow). The bass staff features a melodic line with a *8vb* marking and a dashed arrow. A large arrow points to the right, indicating a continuation or a specific performance instruction. The system ends with a wavy line and a *f* (forte) dynamic marking.

First system of the musical score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with a fermata at the end. The lower staff is in bass clef and contains a bass line. Dynamics include *8vb* (octave below), *sff* (sforzando fortissimo), and *8vb* with a dashed line indicating a sustained octave.

Second system of the musical score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with a fermata at the end. The lower staff is in bass clef and contains a bass line. Dynamics include *8vb*, *sff*, and *ped.* (pedal).

Third system of the musical score. It consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. Dynamics include *ff* (fortissimo), *f* (forte), *mp* (mezzo piano), and *sff*.

Fourth system of the musical score. It consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. Dynamics include *f*, *mp*, and *ffff* (fortississimo).

Fifth system of the musical score. It consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. Dynamics include *p leggiero* (piano, lightly), *p* (piano), and *8va* (octave above) with a dashed line indicating a sustained octave. The tempo marking *Poc més lent* (a little slower) is present at the beginning of the system.