

David Puertas

DIVERTIMENT DE NADAL

SOBRE TEMES POPULARS

Per a Orquestra de Corda



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Divertiment de Nadal per a orquestra de corda

Algú amb molta fe cristiana i un cert sentit poètic va dir que la música occidental sorgeix de la primera Nit de Nadal. El que cantaven els àngels seria l'origen de tota la música culta occidental, i les lloances dels pastors haurien donat lloc a la música popular. El místic San Juan de la Cruz ja en feia aquesta subtil distinció: "*Los hombres decían cantares / los ángeles melodías*"

Com que els àngels encara ens queden lluny (i que per molt temps sia) els he manllevat unes melodies i hi he jugat una estona. Així és com ha sorgit aquest **Divertiment de Nadal per a orquestra de corda** on hi trobareu *Les dotze van tocant*, *La Mare de Déu*, *Ara ve Nadal*, *Sant Josep i la Mare de Déu* i *El timbaler* (amb un joc sobre el famós *Bolero* que el meu germà Oriol m'ha deixat en préstec). L'obra està dedicada a la meua orquestra domèstica formada per la Laura, el Ferran, la Glòria i la Joana.

David Puertas

Notes sobre l'autor

David Puertas Esteve, fill i germà de músics, va néixer a Barcelona l'any 1969. Ha estudiat flauta travessera, flabiol i composició al Conservatori Superior Municipal de Música de Barcelona i al Conservatori Superior del Liceu. També és Llicenciat en Ciències de la Informació per la Universitat Autònoma de Barcelona.

Com a compositor ha estat guardonat en diferents certàmens dedicats a la música tradicional i popular: Premi Mollet amb *Sardana Modal*, Premi Pallars amb *Ball de Gegants de La Pobla de Segur*, Premi Figueres amb *Ball dels Gegants Dalí i Gala*, etcètera. Entre els nombrosos encàrrecs que ha rebut destaca l'harmonització d'*El cant dels ocells* per a quartet de corda en motiu de la presentació del Forum de les Cultures-2004 a l'Ajuntament de Barcelona, obra que ha editat Clivis Publicacions.

Ha estat productor del programa radiofònic "Fes ta Festa" de Ràdio 4 i responsable de documentació musical de l'Orquestra Simfònica de Barcelona i Nacional de Catalunya. Actualment és professor de música de l'Institut Can Puig de Sant Pere de Ribes.

És autor del llibre "Música encreuada... Els enigmes musicals" i de 5 llibres de Sidokus (el Sudoku musical) conjuntament amb el seu germà Bernat. Tres d'ells editats per Clivis Publicacions i els altres dos s'han publicat en alemany a Schott Musik Verlag.

Divertiment de Nadal para orquesta de cuerda
Sobre temas populares de Navidad

Alguien con mucha fe cristiana y un cierto sentido poético dijo que la música occidental surge de la primera Nochebuena. Lo que cantaban los ángeles sería el origen de toda la música culta occidental, y las alabanzas de los pastores habrían dado lugar a la música popular. El místico San Juan de la Cruz ya había hecho esta sutil distinción: *"Los hombres decían cantares / los ángeles melodías"*

Aunque los ángeles están todavía algo lejos (y que sea por mucho tiempo) les he pedido prestadas unas melodías y he jugado con ellas un rato. Así es como ha surgido este *"Divertiment de Nadal" para orquesta de cuerda* donde encontraréis las canciones *Les dotze van tocant, La Mare de Déu, Ara ve Nadal, Sant Josep i la Mare de Déu y El tamborilero* (con un juego sobre el famoso ritmo del *Bolero* que me ha prestado mi hermano Oriol). La obra está dedicada a mi orquesta doméstica formada por Laura, Ferran, Glòria y Joana.

David Puertas

Notas sobre el autor

David Puertas Esteve, hijo y hermano de músicos, nació en Barcelona en el año 1969. Ha estudiado flauta travesera, flabiol y composición en el Conservatorio Superior Municipal de Música de Barcelona y en el Conservatorio Superior del Liceo. También es Licenciado en Ciencias de la Información por la Universidad Autónoma de Barcelona.

Como compositor ha sido galardonado en diferentes certámenes dedicados a la música tradicional y popular: Premio Mollet con *Sardana Modal*, Premio Pallars con *Ball de Gegants de La Pobla de Segur*, Premio Figueres con *Ball dels Gegants Dalí i Gala*, etcétera. Entre los numerosos encargos que ha recibido destaca la armonización de *El cant dels ocells* para cuarteto de cuerda con motivo de la presentación del Fórum de las Culturas-2004 en el Ayuntamiento de Barcelona, obra que ha editado Clivis Publicacions.

Como intérprete ha formado parte de diferentes formaciones instrumentales como la Coblà Mediterrània, el grupo de música minimalista Air Ensemble o la Coblà de Cambra de Catalunya y ha colaborado con grupos de música tradicional como Ràdio Kuartet o Els Cosins del Sac y con la Orquesta Sinfónica de Barcelona y Nacional de Catalunya. Ha grabado más de 40 CD con flabiol, flauta travesera, flauta dulce y flautas exóticas. Desde 1996 acompaña con el flabiol a los Gigantes de la Ciudad de Barcelona.

Ha sido productor del programa radiofónico "Fes ta Festa" de Ràdio 4 i responsable de documentación musical de la Orquesta Sinfónica de Barcelona y Nacional de Catalunya. Actualmente es profesor de música del Instituto Can Puig de Sant Pere de Ribes.

Es autor del libro "Música encreuada... Els enigmes musicals" y de diversos volúmenes de Sidokus (el Sudoku musical) conjuntamente con su hermano Bernat. Todos ellos editados por Clivis Publicacions.

Divertiment de Nadal for string orchestra
Based on popular Christmas themes

Somebody with a lot of Christian faith and certain poetic feeling said that western music comes from the first Christmas Evening celebration. What the angels sang would be the origin of all western classical music, and the praise of the shepherds would be the origin of popular music. The mystic Saint John of the Cross had already made this subtle distinction: "Men sang songs/angels melodies"

Since angels are still far away (and may that be for a long time) I have borrowed some melodies and have fiddled with them for a little while. And this is how this *"Divertiment de Nadal" for string orchestra* came to be. In it you may find "Les dotze van tocant", "La Mare de Déu", "Ara ve Nadal", "Sant Josep i la Mare de Déu" and "El timbal" (with a variation on the famous Bolero that my brother Oriol has lent me). This piece is dedicated to my domestic orchestra formed by Laura, Ferran, Gloria and Joana.

David Puertas

Author's notes

David Puertas Esteve, son and brother of musicians, was born in Barcelona in the year 1969. He studied flute, tabor pipe and composition at the Council's Superior Conservatory of Music of Barcelona and also the Superior Conservatory of the Opera House "El Liceu". He has also a BA in Information Science by the Autonomous University of Barcelona.

He has been awarded several times as a composer, in different competitions to do with traditional and popular music: the Mollet award for *Sardana Modal*, the Pallars award for *Ball de Gegants de La Pobla de Segur*, the Figueres award for *Ball dels Gegants Dalí i Gala*, etc. One has to mention, among his many commissions, the harmonization for *El Cant dels ocells* for string quartet for the presentation of the Forum of Cultures 2004 for Barcelona's Town Hall, piece which has been edited by Clivis Publicacions.

He has been producer for the Ràdio 4 programme "Fes ta Festa" and has been responsible for musical documentation for the Symphonic Orchestra of Barcelona as well as the National Orchestral of Catalonia.

Today he teaches music at the Institute of Can Puig in Sant Pere de Ribes.

He is the author of the book *Música encreuada. Els enigmes musicals* and 5 Sidoku books (musical Sudoku) together with his brother Bernat. Three of these books have been published by Clivis Publicacions and the other two have been published in German by Schott Musik Verlag.

Violino I

Violino II

Viola

Violoncello

Contrabasso

Violino I	
Violino II	
Viola	
Violoncello	
Contrabasso	

16 *Dolce*

mf

mf

mf

mf

mf

23 *Più mosso*

p

p

p

mp

mp

p

mp

31 *A tempo*

p

p

mp

mp

pizz.

A musical score system consisting of five staves. The staves are arranged vertically. The top two staves are treble clefs, the middle staff is an alto clef, and the bottom two are bass clefs. A thick black horizontal line is drawn across the first staff, extending from the first line to the first space. The rest of the staves are empty.

60

Musical score for measures 60-65. The score is written for piano with five staves: two grand staves (treble and bass) and three bass staves. The key signature has one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked *mf* (mezzo-forte) in measures 60-65. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

66

Musical score for measures 66-72. The score is written for piano with five staves: two grand staves (treble and bass) and three bass staves. The key signature has one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked *sub. p* (subito piano) in measures 66-72. The right hand continues the melodic line, and the left hand plays a rhythmic accompaniment of eighth notes.

73

Musical score for measures 73-78. The score is written for piano with five staves: two grand staves (treble and bass) and three bass staves. The key signature has one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked *f* (forte) in measures 73-78. The right hand plays a melodic line with eighth and sixteenth notes, and the left hand plays a rhythmic accompaniment of eighth notes.

80

Musical score for measures 80-86. The score is written for piano and consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom one is a grand staff (bass clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). The piece concludes with a final cadence in measure 86.

87

Musical score for measures 87-92. The score is written for piano and consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom one is a grand staff (bass clef). The music begins with a few notes in measure 87 and then continues with a series of empty staves, indicating a section of the score that is not present in this image.

102

109

115

Musical score for piano, measures 120-123. The score is written for a grand piano with two treble staves and two bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of four measures. The first two staves (treble clef) play a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The third staff (bass clef) plays a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. The fourth staff (bass clef) plays a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. The first measure of the first two staves has a fermata over the final note. The second measure of the first two staves has a fermata over the final note. The third measure of the first two staves has a fermata over the final note. The fourth measure of the first two staves has a fermata over the final note.

132

Musical score for measures 132-135. The score consists of five staves: two grand staves (treble and alto) and three bass staves. The music includes eighth-note patterns in the upper staves and a steady eighth-note accompaniment in the lower staves.

136

Adagio molto ♩ = 40

Musical score for measures 136-140. The score consists of five staves. Measures 136-137 show melodic lines in the upper staves and accompaniment in the lower staves. From measure 138, the upper staves are silent, and the lower staves play a melodic line marked *mf pesante*.

141

Deciso ♩ = 90

Musical score for measures 141-144. The score consists of five staves. Measures 141-143 are mostly silent in the upper staves. In measure 144, the lower staves play a melodic line marked *p* with accents.