

**Enric Ferrer**

**CONCERT**  
**per a Fagot i**  
**Orquestra de Corda**



E612

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Ü^ -ZÖI FG  
 QÛT P^ÁÍ JëHí €GÉí FFÉ /ÖáZáã zæþ  
 QÛY ÖÁVá GÍ Gð FF

Úiã ^iæÁãzãkó[ ç^ ài^ÁGFE

Òáãk ÖŠXQ/Á~ à|ãzã }•  
 T æ/ÁQ } çæ æþ ÉÁí ÉÁÉáZÁ^ÉÇH DÚH Áíí Áí J  
 €íFGÖæ&^[] } æZãã O &ãã Bæc

ÄÄÄ

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## L'obra

El **Concert per a fagot i orquestra de corda** va ser un encàrrec del fagotista Vasil Nikolov. El vaig acabar d'escriure cap el maig de 2009. De fet, havia de ser un concert per a fagot i orquestra, però vaig creure que podria explotar millor l'instrument i les seves capacitats tímbriques i característiques pròpies del fagot segons les meves intencions, si utilitzava una orquestra de corda. D'aquesta manera crec que he pogut extreure del fagot tota la seva riquesa dinàmica i de color.

El concert consta de tres moviments. El primer moviment és un **Andantino** que conté un valset, amb el tema del qual es construeix tot el concert. Es podria dir que es una obra monotemàtica, on el tema en qüestió és utilitzat de maneres molt diferents, tant des d'un punt de vista melòdic, harmònic, i rítmic. Durant el moviment central, un **Adagio**, he volgut retre un petit homenatge a Anton Bruckner. També és remarcable el que el solista, en aquest moviment, pot emprar la respiració d'estómac per tal de fer algun passatge on hi ha frases molt llargues, sense respiracions. Durant el tercer moviment en **Allegro** es recorden detalls dels dos moviments anteriors, i sempre a partir del tema en qüestió. Es com si estiguessin en la memòria d'aquest darrer moviment, i per tant en certa mesura en condicionen l'estructura.

És un concert, d'una certa austeritat i intimisme, i al mateix temps permet al fagot desplegar-hi les seves capacitats captivadores i màgiques.

L'any 2009 Vasil Nikolov, a qui està dedicada l'obra, la va enregistrar amb l'Orquestra Simfònica de Radio Sofia, sota la meva direcció, en el CD que apareixerà properament.

**Enric Ferrer Busquets**

Terrassa, octubre de 2010

## L'autor

**Enric Ferrer** neix a Barcelona el 1958, i des de l'any 1991 viu a la ciutat de Terrassa.

El seu catàleg consta de més de 40 obres per a diverses formacions instrumentals que van des del solo fins a l'orquestra simfònica passant per la música per a cobla amb alguna incursió per la música per banda. Entre les seves composicions la música vocal es troba sovint al llarg de la seva producció, per a la qual s'ha servit de les paraules de poetes com Federico García Lorca i Àlex Susanna, i també ha col·laborat amb escriptors com Bernat Puigtobella i Antoni Perarnau. També compta amb diverses obres incidentals com cantates, dues òperes de petit format, **Els contes de Sade** i **Pentsilea** amb llibrets de Pau Guix i Feliu Formosa respectivament; així com una òpera en tres actes **El dubte de Leonora** totes estrenades. La seva primera obra reconeguda fou una **Peça per a Cobla en Sol menor** datada el 1977 que no es va estrenar fins al 2002 a Barcelona. Malgrat això podem dir que quasi tota la seva producció posterior ha estat interpretada amb assiduitat tan en sales nacionals com internacionals entre les que destaquem el Teatre Lliure de Barcelona, el Palau de la Música de València, així com a Mallorca, a Andorra, i participant en el Festival Internacional de Rosario (Argentina) i a Olomuc (Txèquia) entre d'altres.

Enric Ferrer és director del Grup de Cambra Tactum, especialitzat en la interpretació de música contemporània amb el que ha realitzat diferents gires per l'Estat Espanyol.

L'any 2009 Clivis Publicacions ha començat a incloure les obres d'Enric Ferrer al seu catàleg editorial.

## La obra

El Concierto para fagot y orquesta de cuerda fue un encargo del fagotista Vasil Nikolov. Lo terminé de escribir hacia mayo de 2009. De hecho, tenía que ser un concierto para fagot y orquesta, pero creí que podría explotar mejor el instrumento y sus capacidades tímbricas y características propias del fagot según mis intenciones, si utilizaba una orquesta de cuerda. De esta manera creo que he podido extraer del fagot toda su riqueza dinámica y de color. El concierto consta de tres movimientos. El primer movimiento es un *Andantino* que contiene un vals, el tema con el que se construye todo el concierto. Se podría decir que es una obra monotemática, donde el tema en cuestión es utilizado de maneras muy diferentes, tanto desde un punto de vista melódico, armónico, y rítmico. Durante el movimiento central, un *Adagio*, he querido rendir un pequeño homenaje a Anton Bruckner. También es remarcable que el solista, en este movimiento, puede utilizar la respiración de estómago para hacer algún pasaje donde hay frases muy largas, sin respiraciones. Durante el tercer movimiento en *Allegro* se recuerdan detalles de los dos movimientos anteriores, y siempre a partir del tema en cuestión. Es como si estuvieran en la memoria de este último movimiento, y por tanto en cierta medida condicionan su estructura.

Es un concierto, de una cierta austeridad y intimismo, y al mismo tiempo permite al fagot desplegar sus capacidades cautivadoras y mágicas.

En el año 2009 Vasil Nikolov, a quien está dedicada la obra, la grabó con la Orquesta Sinfónica de Radio Sofía, bajo mi dirección, en el CD que aparecerá próximamente.

Enric Ferrer Busquets  
Terrassa, octubre de 2010

## El autor

Nace en Barcelona el 1958, y desde 1991 vive en la ciudad de Terrassa.

Su catálogo consta de más de 40 obras para diversas formaciones instrumentales que van desde el solo hasta la orquesta sinfónica pasando por la música para cobla con alguna incursión por la música para banda. Entre sus composiciones, la música vocal se encuentra a menudo a lo largo de su producción, para la cual se ha servido de las palabras de poetas como Federico García Lorca y Àlex Susanna, y también ha colaborado con escritores como Bernat Puigobella y Antoni Perarnau. También cuenta con algunas obras incidentales como cantatas, óperas de pequeño formato como *Els contes de Sade* y *Pentsilea* con libretos de Pau Guix y Feliu Formosa respectivamente; así como una ópera en tres actos titulada *El dubte de Leonora* todas ellas estrenadas. Su primera obra reconocida fue *Peça per a Cobla en Sol menor* datada en 1977 que no se estrenó hasta el año 2002 en Barcelona. A pesar de eso podemos decir que casi toda su producción posterior ha sido interpretada con asiduidad tanto en salas nacionales como internacionales, entre las que destacamos el Teatre Lliure de Barcelona, el Palau de la Música en Valencia, así como en Mallorca, Andorra, i ha participando en los Festivales Internacionales de Rosario (Argentina) y en el de Olomuc (Txequia) entre otras.

Enric Ferrer es director del Grupo de Cámara Tactum, especializado en la interpretación de música contemporánea con el que ha realizado diferentes giras por el Estado Español.

En el año 2009 Clivis Publicacions ha empezado a incluir las obras de Enric Ferrer en su catálogo editorial.

## The work

The Concert per a fagot i orquesta de corda (Concerto for bassoon and string orchestra) was commissioned by bassoonist Vasil Nikolov. I finished writing it in May 2009. It was in fact originally intended as a concerto for bassoon and orchestra, but I felt I would be better able to exploit the instrument, and its range of tones and unique characteristics, and better achieve the desired effect, if I used a string orchestra. By doing so I think that I have been able to extract from the bassoon all its dynamic wealth and colour.

The concerto is made up of three movements. The first is an *Andantino*, which contains a waltz whose theme is used as the basis for the entire concerto. This piece could be labelled monothematic; a concerto in which a single theme is used in very different ways, melodically, harmonically and rhythmically. During the central movement, the *Adagio*, my intention was to pay small tribute to Anton Bruckner. It is also worth noting in this movement the capacity of the soloist to use deep-breathing techniques to be able to play a particular passage in which there are very long phrases, without taking a breath. During the third movement, *Allegro*, details of the two previous movements are picked out, always on the basis of the same theme. It is as if they were stuck in the mind of this last movement, and therefore to some extent determine its structure.

This is a concerto with a certain austerity and intimacy, which at the same time allows the bassoon to unleash its captivating and magical capacities.

In 2009, Vasil Nikolov, to whom this piece is dedicated, recorded it with the Radio Sofia Symphony Orchestra, under my direction. The CD will be available soon.

Enric Ferrer Busquets  
Terrassa, October 2010

## The author

Was born in Barcelona in 1958 and has lived in the city of Terrassa since 1991.

His catalogue comprises over 40 works for various instrumental groups ranging from solo performances to symphonic orchestras with music for the *cobla* (traditional Catalan brass band) with the occasional foray into band music. Amongst his compositions, vocal music appears throughout the length of his career, employing the words of poets such as Federico García Lorca and Àlex Susanna, and has also collaborated with writers such as Bernat Puigobella and Antoni Perarnau. He also composed several incidental pieces such as cantatas, two small-scale operas, *Els contes de Sade* (Sade's tales) and *Pentsilea* (Penthesilea) with librettos by Pau Guix and Feliu Formosa respectively; as well as an opera in three acts entitled *El dubte de Leonora* (Leonora's doubt), all of which have been performed. His first recognised work was *Peça per a Cobla en Sol menor* (Piece for Cobla in G minor), dating back to 1977, although it was not officially performed until 2002 in Barcelona. Nevertheless, we can say that nearly all his later work has been performed regularly in concert halls in Spain and all over the world, in the Teatre Lliure in Barcelona, the Palau de la Música in Valencia, in Majorca, Andorra, in the International Festival of Rosario (Argentina) and in Olomuc (Czech Republic), amongst others.

Enric Ferrer is the director of the Tactum Chamber Group and is specialised in performing contemporary music, having carried out several tours around the Spanish state.

Clivis Publicacions started including the works of Enric Ferrer in its publishing catalogue in 2009.

Andantino ma non troppo  $q \gg \text{ff}$

Fagotto ? C

Violini I & C P  $\frac{3}{4}$  #ce #ce ce W

Violini II & C 0 #ce . bce ce ce #ce ce nce ce

Viola B C p ce ce ce ce ce b ce ce bce j

Violoncelli ? C F ce ce #ce nge w

Contrabbassi ? C 0 ce ce ce ce

quasi  $\hat{f}$

? bce ce ce ce

5

&

&

B ce ce 0

? ce ce ce bce . ce

? p

? p

CONCERT PER A FAGOT - ENRIC FERRER

Musical score for the first system, measures 10-13. The score is written for a bassoon and a piano. The bassoon part features a melodic line with various dynamics including *f*, *F*, and *f*. The piano accompaniment includes chords and melodic fragments in the right and left hands, with dynamics *p* and *f*. The bassoon part has a question mark above the first measure. The piano part has a *pizz.* marking in the right hand at measure 12.

Musical score for the second system, measures 14-17. The score continues for the bassoon and piano. The bassoon part has a question mark above the first measure and features a melodic line with dynamics *p* and *p*. The piano accompaniment includes chords and melodic fragments in the right and left hands, with dynamics *f*, *p*, *P*, and *p*. The bassoon part has a question mark above the first measure. The piano part has a *p* marking in the right hand at measure 17.



25

Musical score for measures 25-26. The score is written for five staves. The top staff has a treble clef and a common time signature (C). It begins with a question mark and a dynamic marking of *p*. The second staff has a bass clef and a common time signature (C), starting with a measure rest. The third staff has a bass clef and a common time signature (C), starting with a measure rest and a *tutti* marking. The fourth and fifth staves have treble clefs and common time signatures (C), both starting with a measure rest. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some slurs and dynamic markings.

27

Musical score for measures 27-28. The score is written for five staves. The top staff has a treble clef and a common time signature (C), starting with a measure rest. The second staff has a bass clef and a common time signature (C), starting with a measure rest. The third staff has a bass clef and a common time signature (C), starting with a measure rest. The fourth staff has a treble clef and a common time signature (C), starting with a measure rest and an *arco* marking. The fifth staff has a treble clef and a common time signature (C), starting with a measure rest. The music continues with various note values, slurs, and dynamic markings.



Musical score for Bassoon and Piano, measures 29-31. The score is written for Bassoon (B) and Piano (P). The Bassoon part starts with a question mark and a dynamic marking of *f*. The Piano part includes a *più f* marking and a dynamic marking of *f*. The score features various musical notations including slurs, accents, and a triplet in the Bassoon part. The key signature has one sharp (F#).

Musical score for Bassoon and Piano, measures 32-34. The score is written for Bassoon (B) and Piano (P). The Bassoon part starts with a question mark and a dynamic marking of *f*. The Piano part includes a dynamic marking of *f*. The score features various musical notations including slurs, accents, and a quintuplet in the Bassoon part. The key signature has one sharp (F#).

CONCERT PER A FAGOT - ENRIC FERRER

First system of the musical score. The top staff is the bassoon part, starting with a dynamic marking of *f* and a fermata. It features a melodic line with a five-measure rest and a trill. The piano accompaniment consists of three staves: the first two are grand staff (treble and bass clefs) and the third is a bass clef staff. The piano part includes a five-measure rest and a trill. The bottom two staves are empty, marked with question marks and a *bw* (basso continuo) marking.

Second system of the musical score. The top staff is the bassoon part, starting with a dynamic marking of *p* and a fermata. It features a melodic line with a five-measure rest and a trill. The piano accompaniment consists of three staves: the first two are grand staff (treble and bass clefs) and the third is a bass clef staff. The piano part includes a five-measure rest and a trill. The bottom two staves are empty, marked with question marks and a *bw* (basso continuo) marking.





Musical score for measures 53-58. The score is written for five staves. The first staff is a single line with a question mark at the beginning. The second and third staves are grouped by a brace on the left. The fourth and fifth staves are also grouped by a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *fz*. The key signature has one sharp (F#).

Musical score for measures 63-68. The score is written for five staves. The first staff is a single line with a question mark at the beginning. The second and third staves are grouped by a brace on the left. The fourth and fifth staves are also grouped by a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *F*, *P*, and *tutti*. The key signature has one sharp (F#). Performance instructions include *rit.*, *a tempo*, and *arco*.

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69 *f*  
*più f*  
*f*

*molto libero*  
*meno mosso*  
*p* *f*  
76

? *rit.* *noe* *q >> 0* *accel.* **Tempo di valse** *q >> 1<sup>00</sup>* *dolce*

81

*pizz.* *pizz.*

*p* *F* *p* *F*

*solo* *dolce* *tutti*

? *libero*

87

*pizz.*

*p* *F* *p* *F*

? arco *p*

? arco *p*

5  
*a tempo*

94

&

&

B

?

?



Musical score for Bassoon, measures 100-106. The score is written on five staves. The first staff has a question mark above it. The second staff has a treble clef and a double bar line with an ampersand (&). The third staff has a bass clef and a double bar line with an ampersand (&). The fourth staff has a question mark above it. The fifth staff has a question mark above it. The music consists of eighth and sixteenth notes, some beamed together. There are dynamic markings 'f' and 'f' with accents. The key signature has one sharp (F#).

Musical score for Bassoon, measures 107-114. The score is written on five staves. The first staff has a question mark above it. The second staff has a treble clef and a double bar line with an ampersand (&). The third staff has a bass clef and a double bar line with an ampersand (&). The fourth staff has a question mark above it. The fifth staff has a question mark above it and the word 'arco' above it. The music consists of eighth and sixteenth notes, some beamed together. There are dynamic markings 'f', 'più f', and 'leggero'. The key signature has one sharp (F#).

First system of the musical score, measures 110-112. The top staff features a melodic line with a question mark above the first measure, a slur over measures 110-111, and a dynamic marking 'F' at the end of measure 112. The piano accompaniment consists of six staves: two grand staves (treble and bass clef) and four individual staves. The grand staves contain complex rhythmic patterns, while the individual staves provide harmonic support with various note values and rests.

Second system of the musical score, measures 113-115. The top staff begins with a question mark, followed by a dynamic marking 'p' and a slur over measures 113-114. The piano accompaniment continues with six staves, including a triplet in the fifth staff of measure 115. The notation includes various note values, rests, and dynamic markings throughout the system.

Tempo I  $q \gg \text{ff}$

Musical score for the first system, measures 116-119. The score is for a Bassoon (B) and Piano (P). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Tempo I' with a dynamic range from  $q$  to  $\text{ff}$ . The score includes various dynamics such as *rit.*, *p*, *pp*, *W*, *pizz.*, and *arco*. The bassoon part features a melodic line with slurs and accents, while the piano accompaniment consists of rhythmic patterns and chords. Measure 116 starts with a *rit.* marking and a question mark. Measure 117 has a *p* dynamic. Measure 118 has a *pp* dynamic. Measure 119 has a *W* dynamic.

Musical score for the second system, measures 120-123. The score is for a Bassoon (B) and Piano (P). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Tempo I' with a dynamic range from  $q$  to  $\text{ff}$ . The score includes various dynamics such as *p*, *pp*, *W*, *p*, *pp*, *arco*, and *ff*. The bassoon part features a melodic line with slurs and accents, while the piano accompaniment consists of rhythmic patterns and chords. Measure 120 starts with a *p* dynamic and a question mark. Measure 121 has a *pp* dynamic. Measure 122 has a *W* dynamic. Measure 123 has a *pp* dynamic.

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