



Joaquim Serra

(1907-1957)

ROMÀNTICA

per a petita orquestra



òïí

Edició commemorativa del
naixement de
Joaquim Serra



Per a més informació sobre Joaquim Serra: <http://www.civis.cat> - <http://joaquimserra.org>

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Joaquim Serra: Romàntica, per a petita orquestra

Segons el catàleg d'obres que el mateix Joaquim Serra va escriure al llarg de la seva vida, aquesta obra per a piano i petita orquestra és l'opus número 31 i data de l'any 1928. Superar la trentena d'obres produïdes amb només 21 anys dona una idea de la facilitat d'escriptura que tenia l'autor. Fins aquell moment s'havia prodigat com a compositor de sardanes i obres lliures per a cobla, de cançons amb acompanyament de piano i havia compost també la seva primera obra cambrística: un *Trio* per a violí, violoncel i piano.

Aquesta és, doncs, la seva primera obra orquestral. Malgrat que hi ha una altra versió de l'obra, per a piano i cordes, la més reconeguda és aquesta que compta amb una orquestra gairebé mozartiana. El piano no hi té un paper solista, malgrat que en ocasions les seves intervencions són molt destacades, sinó que forma part de l'element orquestral. L'obra és, com el seu títol indica, un poema romàntic que comença amb ànim apassionat i una melodia llarga i ampla plena d'expressivitat. La part del piano, gairebé sempre en arpegis, crea un clima eteri que va portant de la mà les intervencions orquestrals, plenes de color i bon gust. La part central de l'obra abans de la reexposició del tema principal està formada per quatre intervencions solistes: primer és el violí el que dona pas al clarinet, i la flauta recull el testimoni per deixar-lo, finalment, al violoncel.

El bon gust és present al llarg de l'obra, sense excessos i sense caure en la temptació de fer sobresortir el piano per sobre del gruix orquestral.

David Puertas Esteve

Joaquim Serra i Corominas

Neix a Peralada (Alt Empordà) el 1907 i mor a Barcelona el 1957. Fill de Josep Serra i Bonal, estudià amb ell, amb Lluís Millet i amb Enric Morera. El 1923 va escriure la seva primera sardana. Va guanyar dos premis "Concepció Rabell": amb *el Trio en mi* (1926) i amb *les Variacions per a orquestra i piano* (1928), així com diferents premis dels concursos "Sant Jordi" amb *Impressions Camperoles* (1926), *La Fira*, *Glossa del ball de gitanes* i *La presó de Lleida*.

És autor d'una cinquantena de sardanes d'una qualitat extraordinària, com *La primera volada* (1921), *Infantívola* (1922), *Tendresa*, *Joiosa*, *Rocacorba* i *Apassionada*, totes escrites el 1936, etc. Dels seus poemes simfònics destaca la seva obra pòstuma *Puigsoliu*.

El 1934 fou nomenat director artístic de ràdio Associació de Barcelona. El 1948 dictà un curs d'orquestració per a cobla, que resumí en el seu *Tractat d'Instrumentació per a cobla* (1957).

Joaquim Serra: Romàntica, per a petita orquestra

Según el catálogo de obras que el mismo Joaquim Serra escribió a lo largo de su vida, esta obra para piano y pequeña orquesta es el opus número 31 y está fechada en el año 1928. Superar las treinta obras producidas con solo 21 años nos dará una idea de la facilidad de escritura que tenía el autor. Hasta aquel momento se había prodigado como compositor de sardanas y obras libres para cobla (formación de viento tradicional de Catalunya), de canciones acompañadas al piano y además había compuesto ya su primera obra de cámara: un *Trio* para violín, violoncelo y piano.

Ésta es, pues, su primera obra orquestal. Aunque existe otra versión de la obra, para piano y cuerdas, la más reconocida es la que se presenta en esta edición que cuenta con una orquesta casi mozartiana. El piano no desempeña un papel como solista, a pesar de que sus intervenciones son a menudo muy destacadas, sino que forma parte del elemento orquestal. La obra es, con su título indica, un poema romántico que empieza con ánimo apasionado y una melodía larga e intensa llena de expresividad. La parte del piano, casi siempre en arpeggios, crea un clima etéreo que conduce con maestría las intervenciones orquestales llenas de color y buen gusto. La parte central de la obra antes de la reexposición del tema principal está formada por cuatro intervenciones solistas: primero el violín da paso al clarinete, y luego la flauta recoge el testimonio para entregarlo, finalmente, al violoncelo.

El buen gusto está presente a lo largo de toda la pieza, sin excesos y sin caer en la tentación de otorgar al piano un protagonismo por encima del conjunto orquestal.

David Puertas Esteve

Joaquim Serra

Nace en Peralada (Alt Empordà) en 1907 y muere en Barcelona en 1957. Hijo de Josep Serra i Bonal, estudió con él, con Lluís Millet y Enric Morera. En 1923 escribe su primera sardana. Ganó dos premios "Concepció Rabell": con *Trio en mi* (1926) y con *Variacions per a orquestra i piano* (1928), así como diferentes premios de los concursos "Sant Jordi" con la obra *Impressions Camperoles* (1926), *La Fira*, *Glossa del ball de gitanes* y *La presó de Lleida*.

Es autor de unas cincuenta sardanas de una calidad extraordinaria, como *La primera volada* (1921), *Infantívola* (1922), *Tendresa*, *Joiosa*, *Rocacorba* y *Apassionada*, todas escritas 1936, etc. De sus poemas sinfónicos destaca , su obra póstuma titulada *Puigsoliu*.

En 1934 fue nombrado director artístico de radio Associació de Barcelona. En 1948 dictó un curso de orquestación para cobla, que resumió en su *Tractat d'Instrumentació per a cobla* de 1957.

Joaquim Serra: *Romàntica*, for small orchestra

According to the catalogue that Joaquim Serra did of his own work during his life time, this piece of work for piano and orchestra figures as Opus number 31 and is dated 1928. To exceed the production of thirty pieces in only 21 years shows the author's gift for writing. Up until that moment he had been known as a composer for *sardanas* (Catalan folk dance) and freestyle popular songs, as well as popular songs accompanied by piano and had also composed his first chamber piece: a *Trio* for violin, viola and piano.

This is, therefore, his first orchestral piece. Even though there is another version (for piano and strings) this is the most well known and played with a Mozart style orchestra. The piano does not have a soloist part, in spite of appearing notoriously, but becomes part of the orchestral element. This work as described by its title is a romantic poem starting with passionate spirit and with a long and wide melody full of expressivity. The piano part, nearly always in arpeggios, creates an ethereal climate leading to the orchestral interventions, full of colour and good taste. The central part, before re-exposing the main theme, consists of four soloist interventions: the first is the violin which gives way to the clarinet; the flute collects the testimony to pass it on finally to the cello.

The piece is full of good taste without excesses and most of all not falling into the temptation of making the piano outstand the thickness of the orchestra.

David Puertas Esteve

Joaquim Serra

Was born in Peralada (Alt Empordà) in 1907 and died fifty years later in Barcelona. The son of Josep Serra i Bonal, he studied with his father, Lluís Millet and Enric Morera and he wrote his first *sardana* (a typical Catalan dance) in 1923. He won two "Concepció Rabell" awards, for *Trio en mi* (1926) and *Variacions per a orquestra i piano* (1928), in addition to various prizes at the "Sant Jordi" competitions, specifically for *Impressions Camperoles* (1926), *La Fira*, *Glossa del ball de gitanes* and *La presó de Lleida*.

He wrote approximately fifty outstanding *sardanas*, such as *La primera volada* (1921), *Infantívola* (1922), *Tendresa*, *Joiosa*, *Rocaborba* and *Apassionada* (all in 1936). Serra's posthumous piece of work, *Puigsoliu* was the best of his symphonic poems.

In 1934, he was appointed artistic director of the *Associació de Barcelona* radio station. He gave a course on orchestration for brass bands in 1948, which he summarised in his book, *Tractat d'Instrumentació per a cobla* (Instrumentation for brass bands) in 1957.

Agitato

Flauto I *p*

Flauto II *p*

Oboe

Clarinetto I *p*
in Sib

Clarinetto II *p*

Fagotto *p*

Corno I

in Fa

Corno II *p*

Timpani/
Triangolo *p*
SI - RE

Piano *p*
legato

Violini I *p*
Agitato
passionato

Violini II

Viole *p*

Violoncelli *p*
arco

Contrabassi *p*
arco

6

Fl. I
Fl. II
Ob.
Cl. I
in Sib
Cl. II
Eg.
Cor. I
in Fa
Cor. II
Timp./
Trgl.
Pno.
VI. I
VI. II
Vle.
Vc.
Cb.

cresc.
cresc.
p cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.
cresc.

Detailed description: This is a page of a musical score, page 6, for an orchestral piece. The score is written for various instruments and includes dynamic markings. The instruments listed on the left are Flute I and II, Oboe, Clarinet I (in Sib), Clarinet II, Bassoon, Horn I (in Fa), Horn II, Timpani/Trigon, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes. The Flutes, Clarinets, Bassoon, and Horn II parts have a simple melodic line consisting of quarter notes. The Violoncello and Contrabass parts have a similar simple melodic line. The Violin I part has a more active line with eighth notes. The dynamic markings include *cresc.* (crescendo) and *p* (piano).

11

mf *cresc.* *f*

mf *cresc.* *f*

f

11

f

FL. I

FL. II

Ob.

Cl. I
in Sib

Cl. II

Eg.

Cor. I
in Fa

Cor. II

Timp./
Trgl.

Pno.

(sempre legato)

VI. I

VI. II

Vle.

Vc.

Cb.

Musical score system 1, measures 1-5. The system includes five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The first staff has a dynamic marking of *p* and a slur over measures 1-2. The second staff has a dynamic marking of *mp* and a slur over measures 4-5. The third staff has a dynamic marking of *mp* and a slur over measures 4-5. The fourth staff has a dynamic marking of *mp* and a slur over measures 4-5. The fifth staff has a dynamic marking of *mp* and a slur over measures 4-5.

Musical score system 2, measures 6-10. The system includes five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The first staff has a dynamic marking of *p* and a slur over measures 6-7. The second staff has a dynamic marking of *mp* and a slur over measures 9-10. The third staff has a dynamic marking of *mp* and a slur over measures 9-10. The fourth staff has a dynamic marking of *mp* and a slur over measures 9-10. The fifth staff has a dynamic marking of *mp* and a slur over measures 9-10.

Musical score system 3, measures 11-15. The system includes five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The first staff has a dynamic marking of *p* and a slur over measures 11-12. The second staff has a dynamic marking of *mp* and a slur over measures 14-15. The third staff has a dynamic marking of *mp* and a slur over measures 14-15. The fourth staff has a dynamic marking of *mp* and a slur over measures 14-15. The fifth staff has a dynamic marking of *mp* and a slur over measures 14-15.

Musical score system 4, measures 16-20. The system includes five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The first staff has a dynamic marking of *p* and a slur over measures 16-17. The second staff has a dynamic marking of *mp* and a slur over measures 19-20. The third staff has a dynamic marking of *mp* and a slur over measures 19-20. The fourth staff has a dynamic marking of *mp* and a slur over measures 19-20. The fifth staff has a dynamic marking of *mp* and a slur over measures 19-20.

FL. I

FL. II

Ob.

Cl. I

Cl. II

Fg.

This block contains the first six staves of the orchestral score. Each staff is a five-line musical staff with a key signature of one sharp (F#) and a common time signature (C). The staves are labeled on the left as FL. I, FL. II, Ob., Cl. I, Cl. II, and Fg. The Cl. I and Cl. II staves are grouped together with a brace on the left. The staves are currently empty, showing only the clefs and key signatures.

Cor. I

Cor. II

This block contains the next two staves of the orchestral score, labeled Cor. I and Cor. II. Both staves are five-line musical staves with a key signature of one sharp (F#) and a common time signature (C). The staves are currently empty, showing only the clefs and key signatures.

Timp./ Trgl.

Pno.

This block contains the next two staves of the orchestral score. The first staff is labeled Timp./ Trgl. and is a five-line musical staff with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled Pno. and consists of two five-line musical staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The staves are currently empty, showing only the clefs and key signatures.

VI. I

VI. II

Vle.

Vc.

Cb.

This block contains the final five staves of the orchestral score. Each staff is a five-line musical staff with a key signature of one sharp (F#) and a common time signature (C). The staves are labeled on the left as VI. I, VI. II, Vle., Vc., and Cb. The staves are currently empty, showing only the clefs and key signatures.

Musical score system 1, measures 31-34. The system consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The key signature is two sharps (F# and C#). The music features a melodic line in the upper staves and a supporting bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are accents and slurs throughout.

Musical score system 2, measures 35-38. The system consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The key signature is two sharps. The music continues with melodic and bass lines. Dynamics include *f* and *mf*. A marking *m. s.* (more sostenuto) is present in the lower staves.

Musical score system 3, measures 39-42. The system consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The key signature is two sharps. The music features a melodic line in the upper staves and a supporting bass line. Dynamics include *f* and *mf*. Performance markings include *arco*, *div.* (divisi), and *pizz.* (pizzicato). There are also slurs and accents.

E475

36 4

Fl. I

Picc. *Piccolo muta in Flauto II*

Ob.

Cl. I
in Sib

Cl. II

Eg.

Cor. I
in Fa

Cor. II

Timp./
Trgl.

Pno.

LA \flat - Mi \flat

36 4

VI. I

VI. II *unis. arco*

Vle.

Vc.

Cb. *pizz.*

41

f *f* *f* *f* *f* *p*

f *f* *f* *f* *f* *f*

41

IV c. -----

f *p* *p* *p* *p* *p*

46

Fl. I

Fl. II

Ob.

Cl. I
in Sib

Cl. II

Eg.

Cor. I
in Fa

Cor. II

Timp./
Trgl.

Pno.

46

VI. I

VI. II

Vle.

Vc.

Cb.

5

51

Triangolo

Timpani

5

51

56

Fl. I

Fl. II

Ob.

Cl. I

in Sib

Cl. II

Eg.

Cor. I

in Fa

Cor. II

Timp./ Trgl.

Pno.

56

VI. I

VI. II

Vle.

Vc.

Cb.

61

61

pp

61

61

61

pp

pp

66

6

Fl. I *p* *cresc.*

Fl. II *mp* *cresc.*

Ob. *mp* *cresc.*

Cl. I *p* *cresc.*

in Sib

Cl. II *mp* *cresc.*

Fg. *mp* *cresc.*

Cor. I *mp* *cresc.*

in Fa

Cor. II

Timp./ Trgl. *p* *cresc.*

Pno. *p* *cresc.*

66

6

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Vle. *p* *cresc.*

Vc. *arco* *mf* *cresc.*

Cb. *pizz.* *p* *cresc.*

71

f

f

f

71

arco Un violino solo
Il resto unis *f*

mf

f

f

f

f

arco

f

f

76 *rit.*

Fl. I

Fl. II

Ob.

Cl. I

in Sib

Cl. II

Eg.

Cor. I

in Fa

Cor. II

Timp./ Trgl. RE - FA

Pno.

76 *rit.*

VI. I

VI. II

Vle.

Vc.

Cb.

7

81

a tempo

Musical score system 1, measures 81-85. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). The music is mostly rests, with a melodic line in the third staff starting at measure 81. This line includes a piano (*p*) dynamic marking and a hairpin crescendo. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Musical score system 2, measures 81-85. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). All staves contain rests.

Musical score system 3, measures 81-85. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). The music is mostly rests, with a melodic line in the bottom staff starting at measure 81. This line includes a piano (*p*) dynamic marking and a hairpin crescendo. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

7

a tempo

81

Musical score system 4, measures 81-85. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). The music is mostly rests, with melodic lines in the top two staves starting at measure 81. These lines include a piano (*p*) dynamic marking and a hairpin crescendo. The notes in the top staff are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The notes in the second staff are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

8

86

rit. *a tempo*

Fl. I

Fl. II

Ob.

Cl. I

in Sib

Cl. II

Fg.

Cor. I

in Fa

Cor. II

Timp./ Trgl.

Pno.

pp

8

86

rit. *a tempo*

Vi. I

Vi. II

Vle.

Vc.

Cb.

pp

91 *rit.*

Musical score for the first system, measures 91-95. The upper staff contains a melodic line with a long slur and a *rit.* marking at the end. The lower staves are empty.

Musical score for the second system, measures 96-100. All staves are empty.

Musical score for the third system, measures 101-105. The upper staff has a single note with an accent mark, followed by rests. The lower staves are empty.

91 *rit.*

Musical score for the fourth system, measures 106-110. The upper staff contains a melodic line with a *rit.* marking at the end. The lower staves are empty.

Musical score system 1, measures 1-5. It consists of five staves. The first three staves have treble clefs and key signatures of one sharp (F#), two sharps (F#, C#), and three sharps (F#, C#, G#) respectively. The fourth and fifth staves have treble clefs and a key signature of three sharps (F#, C#, G#). Each staff begins with a whole rest.

Musical score system 2, measures 1-5. It consists of three staves. The first two staves have treble clefs and key signatures of three sharps (F#, C#, G#) and two sharps (F#, C#) respectively. The third staff has a bass clef and a key signature of two sharps (F#, C#). Each staff begins with a whole rest.

Musical score system 3, measures 1-5. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). Each staff begins with a whole rest.

Musical score system 4, measures 1-5. It consists of five staves. The first two staves have treble clefs and key signatures of one sharp (F#) and two sharps (F#, C#) respectively. The third and fourth staves have bass clefs and key signatures of two sharps (F#, C#) and one sharp (F#) respectively. The fifth staff has a bass clef and a key signature of one sharp (F#). Each staff begins with a whole rest. A fermata is present in the second-to-last staff, starting in the fourth measure and extending through the fifth.

