

**J. Rodríguez Picó**

# **QUASI UNA POLKA**

**Orquestra simfònica**



E-586

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**Quasi una polka** és un divertiment simfònic escrit per Jesús Rodríguez Picó l'any 2008. L'obra és fruit d'un encàrrec de l'Orquestra Simfònica Sant Cugat i del seu director, Josep Ferré, fet amb l'ànim d'apropar el repertori contemporani al públic. Sota aquesta premissa, Rodríguez Picó s'ha plantejat l'obra com un *scherzo* simfònic en el que apareixen dos elements que n'asseguren la coherència: el ritme de polka com a base (tot i que el tractament mètric és molt lliure) i la melodia de la dansa popular catalana *El ball de la civada*. Ambdós elements hi apareixen sovint de forma llunyana, però són essencials per donar un caire divertit i alegre a l'obra, en la línia de pàgines desenfadades com les polques de Stravinsky o Xostàkovitx.

La instrumentació confereix un cert relleu a la percussió que, a part de les intervencions fins i tot humorístiques de les timbales, utilitza altres instruments (bongos, xilòfon, plat, etc.) per subratllar frases o afegir color a una obra ja de per sí rica en varietat tímbrica i amb un ritme que convida a la dansa des del primer compàs.

**David Puertas**

Músic i Periodista

### **Jesús Rodríguez Picó**

Neix l'any 1953 a Barcelona i realitza els estudis musicals al Conservatori Superior de Música del Liceu, on obté el títol de Professor Superior de Clarinet. Posteriorment amplia els estudis d'aquest instrument a França i més tard es familiaritza amb el repertori de música contemporània i col·labora, com a clarinetista amb diversos grups de cambra. Entre el 1976 i el 1990 realitza també nombrosos concerts difonent així la música per a clarinet, estrenant i enregistrant obres de compositors contemporanis.

L'any 1976 inicia la seva etapa creativa amb composicions on utilitza procediments flexibles i noves grafies, i tres anys després prescindeix d'aquesta pràctica retornant a l'escriptura convencional. La primera de les seves nombroses obres simfòniques va ser *La ciutat de les estrelles*. A partir d'aquest moment ha rebut encàrrecs per part de diverses orquestres. D'aquests encàrrecs han sorgit obres com el *Concert n. 1* per a clarinet i orquestra, o la *Simfonia Americana*, i darrerament la *Fantasia sobre l'òpera el viatge de Marlow* i les *Danses d'Ibèria*.

Compta amb una extensa obra de cambra que és el resultat de l'amistat i la col·laboració amb diferents instrumentistes en la que es reflecteix una especial preferència per les formacions amb clarinet i/o saxòfon. Entre les que en destaquen *Sonata a Colombina* per a clarinet i piano, *Sonata Marina* per a saxo i piano, o *Danses de Zaira* per a Clarinet Oboè i Fagot. També ha escrit diverses òperes de cambra com *El paradís de les muntanyes*, estrenada el 1998 i enregistrada en disc comercial per Columna Música, així com *Hotel Occident* i *Urbs*.

L'any 1987 va elaborar el projecte de l'emissora Catalunya Música i en va ser cap de programes fins al desembre del 1990. És autor del llibre *Xavier Benguerel, obra y estilo*, (2007, Idea Books).

**Quasi una polka** es un divertimento sinfónico escrito por Jesús Rodríguez Picó en el 2008. La obra es fruto de un encargo de la *Orquestra Simfònica Sant Cugat* y de su director, Josep Ferré, con ánimo de acercar el repertorio contemporáneo al público. Bajo esta premisa, Rodríguez Picó se ha planteado la obra como un *scherzo* sinfónico en el que aparecen dos elementos que aseguran su coherencia, por un lado el ritmo de polca como base, aunque el trato de la métrica sea muy libre, y por otro la melodía de la danza popular catalana *El ball de la civada*. Ambos elementos aparecen a menudo esbozados, pero son esenciales para dar a la obra un aspecto alegre y divertido, en la línea de las polcas de Stravinsky o Shostakovich, con el resultado de una música desenfadada.

La instrumentación le confiere un cierto relieve a la percusión que, a parte de las intervenciones humorísticas de los timbales, utiliza otros instrumentos como los bongos, el xilófono, plato, etc. para subrayar frases o añadir color a una obra ya de por sí rica en variedad tímbrica y con un ritmo que invita a la danza desde el primer compás.

**David Puertas**  
Músico y Periodista

**Jesús Rodríguez Picó:** Nace en Barcelona en 1953 y realiza los estudios musicales en el Conservatorio Superior de Música del Liceo, donde obtiene el título de Profesor Superior de Clarinete. Posteriormente amplía los estudios de este instrumento en Francia y más tarde se familiariza con el repertorio de música contemporánea y colabora como clarinetista con diversos grupos de cámara. Entre 1976 y 1990 realiza también numerosos conciertos difundiendo así la música para clarinete, estrenando y grabando obras de compositores contemporáneos.

En 1976 inicia su etapa creativa con composiciones donde utiliza procedimientos flexibles y nuevas grafías y tres años después prescinde de esta práctica retornando a la escritura convencional. La primera de sus numerosas obras sinfónicas fue *La ciutat de les estrelles*. A partir de este momento ha recibido encargos por parte de diversas orquestas. Producto de estos encargos han surgido obras como el *Concierto n.º1* para clarinete y orquesta, o la *Sinfonía Americana*, y últimamente la *Fantasia sobre l'òpera el viatge de Marlow* y las *Danses d'Ibèria*.

Cuenta con una extensa obra de cámara que es el resultado de la amistad y la colaboración con diferentes instrumentistas donde se refleja una especial preferencia por las formaciones con clarinete y/o saxofón. Entre las que destacan *Sonata a Colombina* para clarinete y piano, *Sonata Marina* para saxo y piano, o *Danses de Zaira* para Clarinete, Oboe y Fagot. También ha escrito diversas óperas de cámara como *El paradís de les muntanyes*, estrenada y grabada en disco comercial por Columna Música, además de *Hotel Occident* y *Urbs*.

En 1987 elaboró y llevó a cabo el proyecto de la emisora de radio Catalunya Música de la que fue director de programas hasta Diciembre de 1990. Es autor del libro *Xavier Benguerel, obra y estilo*, (2007, Idea Books).

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**Quasi una polka** is a bit of symphonic fun written by Jesús Rodríguez Picó in 2008. The piece is the fruit of a commission from the Orquestra Simfònica Sant Cugat and its director, Josep Ferré, which was made with the aim of bringing the contemporary repertoire closer to the public. With this premise, Rodríguez Picó set out upon the work as a symphonic *scherzo* in which two elements are present which ensure coherence: the polka rhythm at the base (although the metric treatment is quite free) and the melody of the Catalan folk dance *El ball de la civada* (The oat dance). Both elements appear often in a distant manner, but are essential in order to give the work a fun and happy air, in the same line as the polkas free of anger from Stravinsky or Dimitri Shostakovich. The instrumentation confers a certain importance on the percussion which besides the rather humorous intervention of the drums, also uses other instruments (bongos, xylophone, plate, etc.) to emphasize phrases or add color to a piece which is already rich in pitch variety and whose rhythm is of a dance from the first bar.

**David Puertas**  
Musician and Journalist

### **Jesús Rodríguez Picó**

He was born in Barcelona in 1953 and studied music at the *Conservatori Superior de Música del Liceu*, where he obtained the title of Senior Professor of the Clarinet. After that he continued his study of this instrument in France and later became familiar with a repertoire of contemporary music and played the clarinet in various chamber music groups. Between 1976 and 1990 through his performances in numerous concerts he made music for the clarinet more widely known, debuting and recording works by contemporary composers.

The year 1976 saw the beginning of his creative stage with compositions in which he used flexible procedures and new manners of notation. Three years after he dispensed with this practice and returned to conventional notation. The first of his numerous symphonic works was *La ciutat de les estrelles* (The city of stars). From that moment on he received commissions from various orchestras. From these commissions arose works like the *Concert n. 1* for clarinet and orchestra, and the *Simfonia Americana* (American Symphony), and more recently the *Fantasia sobre l'òpera El viatge de Marlow* (A fantasy about the opera Marlow's Journey) and the *Danses d'Ibèria* (Dances of Iberia).

Picó has an extensive chamber music oeuvre which is the result of his friendship and collaboration with different instrumentalists in which he displays a special preference for groups with clarinet and/or saxophone. Among these the *Sonata a Colombina* for clarinet and piano stands out along with the *Sonata Marina* for saxophone and piano, and the *Danses de Zaira* for clarinet, oboe and bassoon. He also wrote various chamber works such as *El paradís de les muntanyes* (The paradise of the mountains), which debuted in 1998 and was recorded to be released on disk by Columna Música, as well as *Hotel Occident* and *Urbs*.

In 1987 Picó drew up the project for the Catalunya Música broadcast and was head of programs until December 1990. He is the author of the book *Xavier Benguerel, obra y estilo* (Xavier Benguerel, his work and style), (2007, Idea Books).

# QUASI UNA POLKA

Jesús Rodríguez Picó

*♩ = ca. 100*

Flauto I-II

Oboe I-II

Clarinetto I-II (in Sib)

Fagotto I-II

Corno I-III (in Fa)

Corno II (in Fa)

Tromba I-II (in Do)

Trombone I-II

Trombone III

Tuba

Timpani

Percussione I

Percussione II

*mf*

*ca. 100*

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

*f*

6

Fl. I-II *ff* *a 2*

Ob. I-II

Cl. I-II *ff* *a 2*

Fg. I-II *ff* *p* *mf* *f*

Cr. I-III *f*

Cr. II *f*

Tr. I-II

Tbne. I-II

Tbne. III

Tuba *mf*

Timp.

Perc. I

Perc. II

6

VI. I *ff*

VI. II *ff*

Vle. *ff*

Vc. *ff* *mf cresc.*

Cb. *ff* *mf cresc.*

13

*f* *ff* *ff*

1° 1° 1° a 2

*f* *f* *mf* *f* *p*

1° 1° 1°

13

*f* *cresc.* *ff* *ff* *ff* *ff*

1° 1° 1°

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

Timp.

Perc. I

Perc. II

3 Tom tom soft sticks

VI. I

VI. II

Vlc.

Vc.

Cb.



26

1°

*f cresc.*

*ff*

(4)

a 2

*ff*

*f*

*f*

Bongos  
soft sticks

*f*

Caisse claire

*mf cresc.*

*f*

26

*cresc.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

33

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

Timp.

Perc. I

Perc. II

33

unis.

VI. I

VI. II

Vle.

Vc.

Cb.

*f* *cresc.* *f* *ff*

*f* *cresc.* *f* *ff*

*f* *cresc.* *f* *ff*

*f* *cresc.* *f* *ff*

*f* *ff*

*f* *ff*

40

*f* *ff* *ff*

Bongos *f* C. cl. *p* *cresc.*

40

*f* *ff* *f* *ff* *f* *ff*

47

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

ff

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

f ff

Timp.

Perc. I

Perc. II

f

47

VI. I

VI. II

Vle.

Vc.

Cb.

ff arco

ff

A system of four musical staves. The top staff is a treble clef. The second staff is a treble clef. The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. All staves are empty.

A system of four musical staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef. The bottom staff is a bass clef. All staves are empty.

A system of three musical staves. The top staff is a bass clef. The middle staff is a grand staff (treble and bass clefs). The bottom staff is a grand staff (treble and bass clefs). All staves are empty.

A system of five musical staves. The top staff is a treble clef. The second staff is a treble clef. The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a bass clef. The bottom staff is a bass clef. All staves are empty.

61

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

Timp.

Perc. I

Perc. II

61

VI. I

VI. II

Vle.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*mf* *cresc.*

*mf* *cresc.*

*ff*

*mf* *cresc.*

*ff*

*mf* *cresc.*

68

*cresc. f* *ff* *ff dim.* *dim.* *ff* *dim.*

*f* *f* *mf* *f* *p* *f* *p* *f*

68

*ff* *dim.* *f* *cresc.* *ff* *dim.* *f* *cresc.* *ff* *dim.* *ff* *dim.* *ff* *dim.*

75

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

Timp.

Perc. I

Perc. II

75

VI. I

VI. II

Vle.

Vc.

Cb.

*f*

*mf*

*f*

*p*

*mf*

*mf*

*p*

*p*

*p*

*mf*

Gran cassa

Piatto sospeso

soft sticks

Detailed description: This is a page of a musical score for orchestra, covering measures 75 to 81. The score is divided into two systems. The first system includes woodwinds (Flute I-II, Oboe I-II, Clarinet I-II, Bassoon I-II), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and percussion (Tympani, Gran cassa, Piatto sospeso, and soft sticks). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions like 'soft sticks' for the Piatto sospeso. The key signature has one sharp (F#) and the time signature is 4/4. The page number '16' is located at the bottom left.



Musical score system 1, measures 1-6. It consists of four staves: two treble clefs and two bass clefs. All staves contain whole rests.

Musical score system 2, measures 1-6. It consists of four staves: two treble clefs and two bass clefs. The first two measures are empty. In measure 3, the bass clef staves begin with a half note G2 (marked *mf*) and a quarter note G2. In measure 4, the bass clef staves play a quarter note G2, a quarter note F2, and a quarter note E2. In measure 5, the bass clef staves play a quarter note D2, a quarter note C2, and a quarter note B1. In measure 6, the bass clef staves play a quarter note A1 and a quarter note G1 (marked *mf*).

Musical score system 3, measures 1-6. It consists of three staves: a bass clef staff, a piano staff, and a guitar staff. The bass clef staff contains a series of chords: Bb2, Bb2, Bb2, Bb2, Bb2. The piano staff contains rests in measures 1-4, followed by a quarter note G2 in measure 5 and a quarter note F2 in measure 6. The guitar staff contains a quarter note G2 in measure 1, followed by rests in measures 2-4, and a whole note C in measure 5.

Musical score system 4, measures 1-6. It consists of four staves: two treble clefs and two bass clefs. All staves contain chords: Bb2, Bb2, Bb2, Bb2.

Fl. I-II  
 Ob. I-II  
 Cl. I-II  
 Fg. I-II

Cr. I-III  
 Cr. II  
 Tr. I-II  
 Tbn. I-II  
 Tbn. III  
 Tuba

Timp.  
 Perc. I  
 Perc. II

VI. I  
 VI. II  
 Vlc.  
 Vc.  
 Cb.

95

*ff*

1<sup>a</sup> solo  
*ff*

*ff*

*ff*

*ff*

*mf*

*f*

*p* ————— *f*

95

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

unis.

100

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

*f*

*f cresc.*

*ff*

*f*

*f cresc.*

*ff*

*f*

*f*

*ff*

a2

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

*f*

*f*

*f*

1° solo

*f*

*f*

*f*

*f*

*f*

*f*

Timp.

Perc. I

Perc. II

*cresc.*

*f*

Xilofono

*f*

100

VI. I

VI. II

Vle.

Vc.

Cb.

*pizz.*

*ff*

*ff*

*ff*

*ff*

arco

*ff*

div. *tr*

System 1: Four staves (Treble and Bass clefs). The first two staves are in G major (one sharp), and the last two are in B-flat major (two flats). The first two staves have a 3/4 time signature, and the last two have a 2/4 time signature.

System 2: Six staves. The first two are in G major (one sharp), and the last four are in B-flat major (two flats). The first two staves have a 3/4 time signature, and the last four have a 2/4 time signature.

System 3: Three staves. The first two are in G major (one sharp), and the third is in B-flat major (two flats). The first two staves have a 3/4 time signature, and the third has a 2/4 time signature.

System 4: Five staves. The first two are in G major (one sharp), and the last three are in B-flat major (two flats). The first two staves have a 3/4 time signature, and the last three have a 2/4 time signature.

111

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

Timp.

Perc. I

Perc. II

111

VI. I

VI. II

Vlc.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 22, starting at measure 111. The score is arranged in systems. The first system includes Flutes I-II, Oboes I-II, Clarinets I-II, Bassoons I-II, Cor Anglais I-III, Cor Anglais II, Trumpets I-II, Trombones I-II, Trombone III, and Tuba. The second system includes Timpani, Percussion I, and Percussion II. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic values, dynamics (e.g., *mf*, *f*), and articulation marks (e.g., accents, staccato). The page number '111' is written above the first measure of the first system and above the first measure of the third system.

116

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

*ff*

*f* *cresc.* *f* *cresc.* *ff*

*f* *cresc.* *ff*

*f* *cresc.* *ff*

*f* *cresc.* *ff*

*f* *cresc.* *ff*

Gran cassa

*mf* *cresc.* *f*

*mf* *cresc.* *f*

116

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

*f cresc.* *ff*

123

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

Timp.

Perc. I

Perc. II

123

VI. I

VI. II

Vlc.

Vc.

Cb.



Musical score system 1, measures 130-135. It features a piano (p) part in the bass clef and a violin (v) part in the treble clef. The piano part has a dynamic marking of *f* starting in measure 134. The violin part has a dynamic marking of *f* in measure 134 and a second ending marked *a 2* in measure 135.

Musical score system 2, measures 130-135. It features a piano (p) part in the bass clef and a violin (v) part in the treble clef. The piano part has a dynamic marking of *f* in measure 130 and *ff* in measure 134. The violin part has a dynamic marking of *f* in measure 134 and *ff* in measure 135. A first ending marked *1°* is present in the piano part in measure 134.

Musical score system 3, measures 130-135. It features a piano (p) part in the bass clef and a violin (v) part in the treble clef. The piano part has a dynamic marking of *mf* in measure 130. The violin part is mostly silent in this system.

Musical score system 4, measures 130-135. It features a piano (p) part in the bass clef and a violin (v) part in the treble clef. The piano part has a dynamic marking of *f* in measure 134. The violin part has a dynamic marking of *f* in measure 134.

Fl. I-II

Ob. I-II

Cl. I-II

Fg. I-II

Cr. I-III

Cr. II

Tr. I-II

Tbne. I-II

Tbne. III

Tuba

Timp.

Perc. I

Perc. II

VI. I

VI. II

Vle.

Vc.

Cb.

Poco meno mosso

144

Poco meno mosso

144

E586