

LLORENÇ
BALSACH

mÚSICA-mÀGICA

per a flauta, clarinet, piano,
percussió, violí i violoncel



Edicions la mà de guido

ISBD(PM)

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L'autor va pensar d'incorporar en l'escenari, amb els intèrprets, una actuació en viu del màgic Hausson, a qui està dedicada l'obra. La música es va compondre pensant i veient aquesta actuació i per tant l'espectacle màgic i la música estan, doncs, íntimament entrellaçats.

Malgrat això, l'autor permet interpretar la part musical independentment de la part teatral.

Existeix un vídeo de l'espectacle màgic el qual pot ser útil, bé per recrear l'espectacle sencer o bé perquè es projecti durant la interpretació musical.

Amb la col·laboració de la Fundació Autor
Con la colaboración de la Fundación Autor



Per l'obtenció de les partitures posar-se en contacte amb l'editorial

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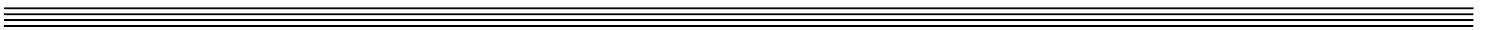
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mÚSICA-mÀGICA

♩ = 81

Musical score for Flauta, Clarinet, Piano, Percussió, Violí, and Violoncel. The score is in 3/4 time with a tempo of 81. The Flauta part starts with a half note G4 (marked *f*), followed by eighth notes G4, A4, B4, and C5 (marked *mf*), and ends with a half note G4 (marked *f*). The Clarinet part starts with a half note G3 (marked *f*), followed by eighth notes G3, A3, B3, and C4 (marked *mf*), and ends with a half note G3 (marked *f*). The Piano part consists of a half note G3 (marked *f*) in the bass clef. The Percussió part consists of a half note G3 (marked *f*) in the bass clef. The Violí part starts with a half note G4 (marked *f*), followed by eighth notes G4, A4, B4, and C5 (marked *f*), and ends with a half note G4 (marked *f*). The Violoncel part starts with a half note G3 (marked *f*), followed by eighth notes G3, A3, B3, and C4 (marked *mf*), and ends with a half note G3 (marked *f*).

7

Musical score for Fl, Cl, pno, Perc., vl, and cello. The score is in 3/4 time with a tempo of 140 (piu mosso). The Fl part starts with a half note G4 (marked *f*), followed by eighth notes G4, A4, B4, and C5 (marked *f*), and ends with a half note G4 (marked *f*). The Cl part starts with a half note G3 (marked *f*), followed by eighth notes G3, A3, B3, and C4 (marked *f*), and ends with a half note G3 (marked *f*). The pno part consists of a half note G3 (marked *mf*) in the bass clef. The Perc. part consists of a half note G3 (marked *ff*) in the bass clef. The vl part starts with a half note G4 (marked *f*), followed by eighth notes G4, A4, B4, and C5 (marked *f*), and ends with a half note G4 (marked *f*). The cello part starts with a half note G3 (marked *f*), followed by eighth notes G3, A3, B3, and C4 (marked *mf*), and ends with a half note G3 (marked *f*).

13

Musical score for measures 13-18. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part has a melodic line with eighth and sixteenth notes. The Percussion part features a rhythmic pattern with eighth notes and rests. The Violin and Cello parts provide harmonic support with quarter and eighth notes.

19

Musical score for measures 19-24. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part continues with a melodic line. The Percussion part has a similar rhythmic pattern. The Violin and Cello parts continue their harmonic accompaniment.

25

Musical score for measures 25-30. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part features a complex melodic line with many accidentals and slurs. The Clarinet part has a more rhythmic, dotted-note pattern. The Percussion part is labeled 'xilophon' and includes a dynamic marking of *f*. The Violin and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

31

Musical score for measures 31-36. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part continues with its complex melodic line. The Clarinet part has a rhythmic pattern with slurs. The Percussion part includes a dynamic marking of *f*. The Violin and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

37 ♩ = 70

Fl

Cl

pno

Perc.

vl

clo

42

Flauta

Fl

Cl

pno

Perc. vibrafon

vl

clo

55

Fl *mf*

Cl *mf*

pno

Perc. *mp* campanes *pp* *mf*

vi *ff* *f*

cdo arco *mf* *f*

59

Fl *mf*

Cl

pno *mf* legato

Perc.

vi *mf*

cdo

64

Musical score for measures 64-68. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part features a melodic line with a dynamic marking of *f* (forte) and a slur. The Clarinet part has a dynamic marking of *mf* (mezzo-forte). The Piano part consists of a complex rhythmic accompaniment. The Percussion part is silent. The Violin part has a dynamic marking of *f*. The Cello part has a dynamic marking of *mf*.

69

Musical score for measures 69-73. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part has a dynamic marking of *f*. The Clarinet part has a dynamic marking of *f*. The Piano part has a dynamic marking of *f*. The Percussion part features a vibraphone part with a dynamic marking of *mf* (mezzo-forte). The Violin part is silent. The Cello part has a dynamic marking of *f*.

74

Fl

Cl *mf*

pno

Perc. *mp*

vl

clo

79

Fl *mf* *f*

Cl *f*

pno *mp*

Perc. *f* vibrafon

vl *f*

clo *f*

84

Fl

Cl

pno

Perc.

vl

clo

mf

mf

mp

f

f

8va

89

Fl

Cl

pno

Perc.

vl

clo

mp

mf

Temple Block

f

mf

mf

94

Fl Piccolo *f*

Cl *f*

pno *mf*

Perc. Temple Block *f*

vi *cresc.* *f*

clo *mp* *cresc.* *f*

imitant al violoncel

99

Fl

Cl *f*

pno

Perc.

vi

clo

104

Fl

Cl

pno

Perc. Triangle(s)

vl

clo

108

Fl dolce

Cl dolce

pno dolce

Perc. Temple Block dolce

vl dolce

clo dolce

Flauta

p subito

mp

p

p subito

p subito

114

Fl *f*

Cl *cresc.* *meno f*

pno *mf*

Perc. Temple Block

vl *cresc.* *meno f*

clo *meno f*

119

Fl *f*

Cl *f* *8va*

pno *f*

Perc. *plat*

vl *f*

clo *f*

123

Fl

Cl

pno

Perc. xilirimba

vl

clo

128

Fl

Cl

pno

Perc. campanes

vl

clo

134

Fl

Cl

pno

Perc.

vl

clo

139

♩ = 93 (♩ = ♩)

Fl

Cl
Clarinet baix

pno

Perc.
timbals

vl

clo
pizz

145

Fl

Cl

pno

Perc.

vl

clo

mf

151

Fl

Cl

pno

Perc.

vl

clo

f

arco

col legno

157

Musical score for measures 157-162. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part features a melodic line with a dynamic marking of *f*. The Clarinet part has a melodic line with a dynamic marking of *f*. The Piano part has a rhythmic accompaniment with a dynamic marking of *mf*. The Percussion part has a rhythmic accompaniment. The Violin and Cello parts have rhythmic accompaniments.

163

Musical score for measures 163-168. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part features a melodic line with a dynamic marking of *f* and a trill marked with a '4'. The Clarinet part has a melodic line with a dynamic marking of *f*. The Piano part has a rhythmic accompaniment with a dynamic marking of *pp* and a dynamic marking of *mf*. The Percussion part has a rhythmic accompaniment. The Violin and Cello parts have rhythmic accompaniments.

169

Fl

Cl

pno

Perc.

vl

cdo

mf --- *p*

glock.

ff

175

Fl

Cl

pno

Perc.

vl

cdo

mf

vibrafon

mf

f

mf

f

193

Fl *f*

Cl *f* *piu f*

pno *mp* *p* *mf* *p*

Perc.

vl *mf*

clo *f* arco

199

Fl *mp subito*

Cl

pno *mf* *p subito*

Perc. *mf* *p* timbals

vl *f* *mp*

clo *mp*

205

poco rit.

Fl

Cl

pno

Perc.

vi

clo

mf

clarinet

f

gliss.

vibrafon

mf

mf

mf

211

Fl

Cl

pno

Perc.

vi

clo

217

Fl

Cl

pno

Perc.

vl

clo

f

f

mf
pizz

f

224

Fl

Cl

pno

Perc.

vl

clo

f

mf

mf

f

mf

arco

sense aixecar l'arc de les cordes

231

Fl

Cl

pno

Perc.

vl

clo

mf

f

Tempo Block

Red.

*

238

Fl

Cl

pno

Perc.

vl

clo

mf

f

glock.

245

Musical score for measures 245-251. The score includes parts for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vl), and Cello (cdo). The Flute part features a melodic line with dynamics *p* and *f*. The Clarinet part has a melodic line with dynamics *mf* and *f*. The Piano part is mostly silent. The Percussion part has a rhythmic pattern with dynamics *mf* and *f*. The Violin part has a melodic line with dynamics *f*. The Cello part has a bass line with dynamics *f*.

252

Musical score for measures 252-258. The score includes parts for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vl), and Cello (cdo). The Flute part has a melodic line with dynamics *f*. The Clarinet part has a melodic line with dynamics *mf* and *f*. The Piano part has a melodic line with dynamics *piu mf*. The Percussion part has a rhythmic pattern with dynamics *f* and *mf*. The Violin part has a melodic line with dynamics *mf* and *piu mf*. The Cello part has a bass line with dynamics *mf* and *piu mf*.

259

Musical score for measures 259-265. The score includes parts for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part begins with a rest and then plays a melodic line starting at measure 260 with a forte (*f*) dynamic. The Clarinet part plays a rhythmic pattern of eighth notes in measures 259-260, then rests. The Piano part is silent. The Percussion part has a rest until measure 260, then plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Violin part plays a melodic line starting at measure 260 with a mezzo-forte (*mf*) dynamic. The Cello part plays a rhythmic pattern of eighth notes in measures 259-260, then rests, and then plays a melodic line starting at measure 260 with a forte (*f*) dynamic.

266

Musical score for measures 266-272. The score includes parts for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vi), and Cello (cdo). The Flute part has a rest until measure 271, then plays a melodic line starting at measure 272 with a forte (*f*) dynamic. The Clarinet part plays a rhythmic pattern of eighth notes in measures 266-270, then rests, and then plays a melodic line starting at measure 271 with a mezzo-forte (*mf*) dynamic. The Piano part is silent. The Percussion part is silent. The Violin part plays a melodic line starting at measure 266 with a forte (*f*) dynamic, then a melodic line starting at measure 271 with a mezzo-forte (*meno f*) dynamic. The Cello part plays a rhythmic pattern of eighth notes in measures 266-270, then rests, and then plays a melodic line starting at measure 271 with a mezzo-forte (*mf*) dynamic.

273

Musical score for measures 273-280. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vl), and Cello (cdo). The Flute part features a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Piano part is mostly silent, with a few notes in the right hand at the end of the section. The Percussion part includes vibraphone and glockenspiel parts, with dynamics *ff* and *f*. The Violin and Cello parts have a steady melodic accompaniment.

281

Musical score for measures 281-288. The score includes staves for Flute (Fl), Clarinet (Cl), Piano (pno), Percussion (Perc.), Violin (vl), and Cello (cdo). The Flute part starts with a rest and then enters with a melodic line. The Clarinet part has a melodic line with a slur. The Piano part has a complex accompaniment with slurs and dynamics *mf*. The Percussion part is mostly silent, with a final *ff* accent. The Violin and Cello parts have a steady melodic accompaniment.

289

Fl

Cl

pno

Perc.

vl

clo

294

Fl

Cl

pno

Perc.

vl

clo

timbals

Altres músiques inèdites publicades:

- J. Pla** (1728-1762): *Sonata a Tres núm. 16* (2 flautes, oboès o violins i baix continu).
- F. Mariner** (?-1789): *Tocata* (per a instrument de tecla).
- J. Fàbrega** (?-1791): *Simfonia en do major* (2 flautes, 2 oboès, 2 trompes i cordes).
- R. Carnicer** (1789-1855): *Sonata núm. 6* per a orgue o piano.
- P. Tintorer** (1814-1891): *Dotze grans estudis* per a piano.
- N. Guanyabens** (1826-1889): *El no veure't morir* per a veu i piano.
- N. Manent** (1827-1887): *La marxa del rei don Joan I* per a piano.
- P. Pardàs** (1829-1897): *Somnis daurats* per a piano.
- J. B. Pujol** (1835-1898): *Roses i perles* per a piano.
- J. Garcia Robles** (1835-1910): *Baladeta, Romiatge* per a veu i piano. *Serenata* per a piano.
- J. Biscarri** (1837-1877): *Teresa* per a veu i piano.
- J. Ribera i Miró** (1839-1921): *Rosa d'amor* per a veu i piano.
- F. Pedrell** (1841-1922): *Cant del matí* (violí, violoncel, harmonium i piano). *Gallarda* (orquestra de corda). *Courante* (orquestra de corda).
- C. Cuspinera** (1842-1899): *Gelosia* per a veu i piano.
- C. Martínez i Imbert** (1843-1919): *Homenatge a Velázquez* per a piano.
- C. Candi** (1844-1911): *Pilar* per a veu i piano.
- F. Sánchez i Gabagnach** (1845-1918): *Rima, Son mos amics* per a veu i piano.
- J. Rodoreda** (1851-1922): *La filanera* per a veu i piano.
- M. Rodríguez** (1855-1919): *Full d'àlbum* per a piano.
- F. Alió** (1862-1908): *Barcarola* per a piano.
- E. Morera** (1865-1942): *Queixa i dansa* (orquestra de corda). *Melangia* (orquestra de corda). *Andante Religios* (orquestra de corda). *Quartet en si* (quartet o orquestra de corda). *Desolació* (quartet de corda). *Records Campestres* (oboè i orquestra). *Elegia* (violoncel i piano).
- J. Pahissa** (1880-1969): *Pastoral* (violoncel i piano). *Nocturn* (violoncel i piano). *Coral i Aria* (violí i violoncel). *Dos corals d'enyorament* (quartet—o orquestra—de violoncels).
- J. Massià** (1890-1969): *El pla de les papallones, Apunts, Scherzo, El gorg negre, Dansa catalana, Rondalla, Pastoral, Ocell de pedra* (piano)
- M. Blancafort** (1897-1987): *Sardana Simfònica* (orquestra amb tenora)
- R. Lamote de Grignon** (1899-1962): *Monocromies* (orquestra de corda). *Lent expressiu* (orquestra de corda). *Suite a l'antiga* (orquestra de corda). *Quatre petites pastorals* (orquestra de cambra). *Impromptu* (violoncel i piano). *Goya* (conjunt de cambra). *Quatre estances de Kayyam* (cant i orquestra). *Tres cants magiars* (piano i orquestra de corda). *Paisatges llunyans* (cor de veus blanques). *Tres cançons de bon humor* (cor de veus blanques).
- T. Borràs** (1923): *Scherzo per Trio op. 121 nùms. 1 i 2* (clarinet, corno di bassetto i piano). *Cinc Miniatures* (quartet de clarinets). *Torrent* (quartet flautes de bec).
- J. M. Mestres Quadreny** (1929): *Duets per a instruments de vent* (flautí, flauta, flauta en sol, oboè, clarinet, corno di bassetto, trompa)(2 Vol.). *Quintet de la nit i del dia* (família de clarinets). *Antiodes* (orquestra). *Cap entre parèntesi* (quartet de flautes de bec). *Sonades del vell record nou* (quintet de metall). *Concert Equinoccial* (grup de percussió). *Sonades de la calor del foc* (conjunt instrumental).
- N. Bonet** (1933): *Missa in Epiphania Domine* (cor a cappella).
- J. Soler** (1935): *Segon Trio* (violí, violoncel i piano). *Quintet per a clarinet i cordes*
- Ll. Balsach** (1953): *Cara cosa, Olis d'olímpia, Tres palíndroms per a cor* (cor a cappella). *Paralàlia de paralaués* (veu i piano). *Eleu* (flauta). *I due ubriachi* (violí i violoncel). *Suite gàstrica* (piano). *Ritmes d'Ultramar* (dos pianos). *De Caldetes a Mojà* (guitarra, piano i percussió). *Dues melodies distants* (clarinet). *La negra, lliscosa* (clarinet i piano). *Peça gomosa* (guitarra). *Dental* (dues guitarres). *Visions grotesques* (orquestra). *Quatre dibuixos per a guitarra i cordes*. *Trio per a cordes*. *Tres converses per a 10 instruments*.
- J. Rodríguez Picó** (1953): *A bao a qu* (flauta, clarinet, saxofon, violoncel i percussió). *Dances d'Isaura* (flauta, oboè i clarinet (o fagot)). *Segon Nocturn* (clarinet i orquestra de corda). *Ubú coronat* (flauta, clarinet, violí, violoncel).
- G. Villanueva** (1953): *30 Estudis* per a guitarra. *Suite en sol major* (violí—o flauta—i guitarra)
- J. Ll. Guzmán** (1954): *Dos poemes de Miguel Hernández* (cor a cappella).
- M. Roger** (1954): *Inventio, Per a Liliana, Set de Set* (piano). *"Patinnazo"* (flauta). *Trilogia* (trio de corda). *Blanca Quartet* (quartet de corda). *Quintet de vent núm. 1* (quintet de vent).
- J. M. Pladevall** (1956): *Soliloqui* (violoncel).
- B. Casablancas** (1956): *És per la ment...* (veu i piano). *Poema* (viola o clarinet i piano).
- P. Casas** (1957): *Casiana VII* (guitarra). *Suite* (orquestra de corda). *Serenata* (quintet de vent).
- A. Llanas** (1957): *Contexto V* (quartet de saxofons).
- E. Ferrer** (1958): *Simfonia per a orquestra de corda*.
- J.C. Martínez** (1959): *Quatre poemes per a orquestra* (soprano, bariton, cor i orquestra). *Dos poemes per a quintet de vent*. *Diàleg* (guitarra i orquestra).
- O. Briche** (1976): *Andante* (viola i 13 instruments).

