

Josep Garcia Gago

(1921-1999)

Tríptic Romàntic Pàg. 5

- I. Schumanniana
- II. Berceuse
- III. Impaciència

Solemnial Pàg. 16

Rondó Giocoso Pàg. 18

Preludi Op. 7 Pàg. 26

Per a Piano



E677

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sample

L'AUTOR

Conseqüent amb la seva àmplia formació acadèmica i fidel a la seva pròpia sensibilitat musical, el mestre Josep Garcia Gago, (Bembibre del Bierzo (Lleó), 1921 - Barcelona, 1999), ens ha deixat escrites un seguit d'obres musicals tant pianístiques com cambrístiques i per a conjunt instrumental i cor.

Sens dubte la més difosa és la *Suite de Cambra* que revela un domini extraordinari tant de la ciència i l'art de l'harmonia com del contrapunt, –no endebades fou professor d'aquestes matèries en el Conservatori Superior Municipal de Barcelona durant més de trenta anys.

L'OBRA

Avui presentem un seguit de petites obres pianístiques escrites entre 1955 i 1957, d'una inspiració noble i serena que, conservant el seu propi estil personal, reflecteixen en cadascuna el sabor i l'aroma de l'època o el caràcter escollits, així com el valor –anava a dir audàcia- de ser original. Originalitat que consisteix en la recerca d'actualitzar les normes tardoromàniques a les tendències musicals de la segona meitat del segle XX. Normes que s'enlairen, per dret propi, a la categoria de tècnica i estètica de la bellesa en els estils de tots els temps.

Sense pretensions transcendents, aquestes obres per a per a piano alguna d'elles no exemptes de dificultat, especialment la intitolada "Impaciència" dins el Tríptic Romàntic, són avui una lliçó de veritable música, per la claredat de les seves línies melòdiques, per la fluïdesa del desenvolupament temàtic i l'harmoniosa estabilitat de la seva arquitectura.

Josep M. Garcia Plaja,
Musicòleg



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EL AUTOR

Consecuente con su amplia formación académica y fiel a su propia sensibilidad musical, el maestro Josep García Gago, (Bembibre del Bierzo (León), 1921 - Barcelona, 1999), nos ha dejado escritas una serie de obras musicales tanto pianísticas como camerísticas y para conjunto instrumental y coro. Sin duda la más difundida es la *Suite de Cámara* que revela un dominio extraordinario tanto de la ciencia y el arte de la armonía como del contrapunto, no en vano fue profesor de estas materias en el Conservatorio Superior Municipal de Barcelona durante más de treinta años.

LA OBRA

Hoy presentamos una serie de pequeñas obras pianísticas escritas entre 1955 y 1957, de una inspiración noble y serena que, conservando su propio estilo personal, reflejan en cada una el sabor y el aroma de la época o el carácter elegidos, así como el valor -iba a decir audacia- de ser original. Originalidad que consiste en la búsqueda de actualizar las normas tardorománticas a las tendencias musicales de la segunda mitad del siglo XX. Normas que se elevan, por derecho propio, a la categoría de técnica y estética de la belleza en los estilos de todos los tiempos.

Sin pretensiones trascendentales, estas obras para piano, alguna de ellas no exentas de dificultad, especialmente la titulada «Impaciencia» en el Tríptico Romántico, son hoy una lección de verdadera música, por la claridad de sus líneas melódicas, por la fluidez del desarrollo temático y la armoniosa estabilidad de su arquitectura.

Josep M. García Plaja
Musicólogo

THE AUTHOR

Fruit of his extensive academic training, and faithful to his unique musical sensibilities, musical maestro Josep Garcia Gago (Bembibre del Bierzo (León), 1921 – Barcelona, 1999) left us with a whole series of his musical works written for piano, chamber orchestra, instrumental ensembles and choir. Undoubtedly the most widely-known piece is the *Suite of Chamber*, which reveals his extraordinary command of both the science and art of harmony and counterpoint, –not for nothing was he professor of these subjects for over thirty years at the *Barcelona Conservatori Superior Municipal*.

THE WORK

What we are presenting here is a series of short pieces for piano written between 1955 and 1957 which, from a noble and serene inspiration and in keeping with his unique personal style, reflect the flavour of the age or genre being featured, as well as the quality –not to mention, audacity– of being original. An originality lying in the efforts to update the rules of late-Romanticism with the musical trends of the second half of the twentieth century; rules which have risen, in their own right, to the ranks of the most technically and aesthetically beautiful styles of all time.

J. Garcia Gago, autumn of 1956 Without making any great pretensions, today these pieces for piano (some of which are not without their areas of difficulty, particularly the *Romantic Triptych, Impatience*) constitute a lesson in real music, for the clarity of their melodies, the fluidity with which their themes are developed and the harmonious stability of their architecture.

Josep M. Garcia Plaja
Musicologist



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TRÍPTIC ROMÀNTIC

Josep Garcia Gago
(1921 - 1999)

I. Schumanniana

Andante mosso $\text{♩} = 60$

Piano

The first system of music is in 2/4 time, marked 'Andante mosso' with a tempo of 60 quarter notes per minute. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. A slur covers the first four measures.

5

The second system continues the piece, starting at measure 5. The melodic and harmonic patterns from the first system are maintained, with a slur spanning the first four measures of this system.

9

The third system continues the piece, starting at measure 9. The melodic and harmonic patterns are consistent with the previous systems, with a slur spanning the first four measures.

13

The fourth system continues the piece, starting at measure 13. The melodic and harmonic patterns are consistent with the previous systems, with a slur spanning the first four measures.

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17

mf

Musical score for measures 17-20. The piece is in B-flat major (one flat) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

21

Musical score for measures 21-24. The right hand continues the melodic line with eighth notes, and the left hand maintains the accompaniment. The dynamics remain consistent with the previous system.

25

cresc. *ed affrettando*

Musical score for measures 25-28. The right hand continues the melodic line, and the left hand provides accompaniment. The dynamics are marked *cresc.* (crescendo) and *ed affrettando* (and accelerating). The tempo and volume increase towards the end of the system.

29

f *rit.*

Musical score for measures 29-32. The right hand continues the melodic line, and the left hand provides accompaniment. The dynamics are marked *f* (forte) and *rit.* (ritardando). The tempo and volume decrease towards the end of the system.

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33 *a tempo*

p

This system contains measures 33 to 36. The music is in a 2/4 time signature with a key signature of one flat (B-flat). It features a piano (*p*) dynamic. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A slur covers the entire system.

37 *rit.*

p

This system contains measures 37 to 40. The tempo is marked *rit.* (ritardando). The music continues in the same key and time signature. The right hand's melodic line concludes with a fermata over the final note. The left hand continues with its accompaniment. A slur covers the entire system.

II. Berceuse

Teneramente mosso

sempre p

This system contains measures 1 to 4 of the 'Berceuse' section. The time signature is 2/4 and the key signature is one flat. The dynamic is *sempre p* (piano throughout). The right hand has a simple, flowing melody, and the left hand has a rhythmic accompaniment of chords. A slur covers the entire system.

5

This system contains measures 5 to 8. The music continues in the same key and time signature. The right hand's melody and the left hand's accompaniment are consistent with the previous system. A slur covers the entire system.

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9

Musical score for measures 9-12. The piece is in B-flat major (one flat) and 3/4 time. The right hand features a melodic line with a long slur over measures 9-12. The left hand provides harmonic support with chords and single notes, including a triplet of eighth notes in measure 10. Dynamics markings include piano (p) and crescendo/decrescendo hairpins.

13

Musical score for measures 13-16. The right hand continues the melodic line with a slur. The left hand features a triplet of eighth notes in measure 14. Dynamics markings include piano (p) and crescendo/decrescendo hairpins.

17

Musical score for measures 17-20. The right hand has a melodic line with a slur. The left hand has a steady accompaniment of eighth notes. Dynamics markings include piano (p) and crescendo/decrescendo hairpins.

21

Musical score for measures 21-24. The right hand has a melodic line with a slur. The left hand has a steady accompaniment of eighth notes. Dynamics markings include piano (p) and crescendo/decrescendo hairpins.

mostra - muestra
sample