

MERCÈ TORRENTS

**TRES
EXPRESSIONS**

- I. L'Alegria de viure
- II. Meditació
- III. Tema i Variacions

Per a Piano



E566



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Les **Tres expressions per a piano** s'inspiren en el recull inèdit de poemes "Ombra de Foc", de Mercè Corretja, que inclou, per exemple, el següent poema:

*La meua veu neix del silenci. / S'omple d'herbes, de fulles, / de pinassa,
d'arena, de flors, / d'argila, d'arbres i fruites. / S'aixeca i creix / i és un bosc de
veus, / de misteriosa vitalitat que es desperta / i es revela, potent, enèrgica /
i molt íntima: / la meua pròpia meravella.*

Pel que fa a la música, la primera expressió és d'estil neoimpressionista i expressa el sentiment de la poesia: **L'alegria de viure**. La segona, titulada **Meditació**, ens convida a la introspecció. La tercera, **Tema amb variacions** evoca un antic cant dedicat a Déu, l'origen del qual es perd en el temps.

El títol "Ombra de Foc" dóna nom també al disc de llarga durada que vaig enregistrar amb la discogràfica Picap que, a més de les tres expressions, conté diverses composicions més per a piano dedicades al mateix recull de poemes i dues cançons sobre poemes de Salvador Espriu.

Mercè Torrents

Octubre de 2009

Mercè Torrents neix a Barcelona, filla del notable violoncel·lista i promotor musical català Joan Torrens i Maymir, del qual rep la seva innata facilitat creativa. Estudia la carrera de piano al Conservatori del Liceu de Barcelona amb el mestre Pere Vallribera, obtenint les màximes qualificacions. Autodidacta en composició, rep el mestratge de Cristòfor Taltabull. Per la seva obra obté la felicitació dels mestres Eduard Toldrà, Ricard Lamote de Grignon, Joaquim Zamacois i darrerament de Joan Guinjoan.

Ha compostat obres per a piano, per a grups instrumentals de diversa formació, per a orquestra de cambra i per a cobla. Ha musicat per a cor i per a veu solista i piano la poesia de diferents poetes catalans, com són, Josep Carner, Salvador Espriu, Pere Quart, Miquel Martí Pol, i J. V. Foix del qual rebé el seu goig i entusiasme per la seva musicalitat.

De Salvador Espriu ha musicat el *Llibre de Sinera* (1968) en forma d'oratori, també l'obra *Final del Laberint*, en forma de cants espirituals, també *Pell de Brau* (1983) així com altres poemes esparços; i del poeta Miquel Martí Pol ha musicat la *Primera Part* del llibre *Els Bells Camins*, per a veu i piano i la *Segona Part*, amb il·lustracions musicals per a piano i recitador.

Han interpretat la seva obra els cantants: Mercè Bibiloni, Francesca Callao, Assumpta Serra, Anna Ricci, Ma. Àngels Sarroca, Núria Feliu, Dolors Lafitte, Marina Rossell, Núria Batlle, Dolors Martí, Anton Carrera i Celdoni Fonoll, així com la Coral Càrmina.

Compta amb diversos enregistraments i des del 1989 és membre de l'Associació Catalana de Compositors.

Tres expressions per a piano (Tres expresiones para piano) se inspiran en la recopilación inédita de poemas "Ombra de Foc" (Sombra de Fuego) de Mercè Corretja, que incluye, entre otros, el siguiente poema:

*Del silencio nace mi voz. / Se llena de hierbas, hojas, /
agujas de pino, arena, flores, / arcilla, árboles y frutas. /
Se eleva, crece / y es un bosque de voces, / de misteriosa
vitalidad que despierta / y se revela, potente, enérgica
/ y muy íntima: / mi propia maravilla.*

En cuanto a la música, la primera expresión es de estilo neoimpresionista y expresa el sentimiento de la poesía: **La alegría de vivir**. La segunda, titulada **Meditació** (Meditación) nos invita a la introspección. La tercera, **Tema amb variacions** (Tema con variaciones) evoca un antiguo canto dedicado a Dios, cuyo origen se pierde en el tiempo.

Con el mismo título "Ombra de Foc" grabé un disco de larga duración con la discográfica Picap que, además de las tres expresiones, contiene varias composiciones más para piano dedicadas a "Ombra de Foc" y dos canciones sobre poemas de Salvador Espriu.

Mercè Torrents

Octubre 2009

Mercè Torrents nace en Barcelona, hija del notable violoncelista y promotor musical catalán Joan Torrens i Maymir, del cual recibe su innata facilidad creativa. Estudia la carrera de piano en el Conservatorio del Liceo de Barcelona con el maestro Pere Vallribera, obteniendo las máximas calificaciones. Autodidacta en composición, recibe la maestría de Cristófor Taltabull. Por su obra obtiene la felicitación de los maestros Eduard Toldrà, Ricard Lamote de Grignon, Joaquim Zamacois y últimamente de Joan Guinjoan.

Ha compuesto obras para piano, para grupos instrumentales de diversa formación, para orquesta de cámara y para còbla. Ha musicado para coro y para voz solista y piano la poesía de diferentes poetas catalanes, como son, Josep Carner, Salvador Espriu, Pere Quart, Miquel Martí Pol, y J. V. Foix del cual recibió testimonio de alegría y entusiasmo por la musicalidad de sus composiciones.

De Salvador Espriu ha musicado el *Llibre de Sinera* (1968) en forma de oratorio, también la obra *Final del Laberint*, en forma de cantos espirituales, también *Pell de Brau* (1983) así como otros poemas dispersos; y del poeta Miquel Martí Pol ha musicado la *Primera Parte* del libro *Els Bells Camins*, para voz y piano y la *Segunda Parte*, con ilustraciones musicales para piano y recitador.

Han interpretado su obra los cantantes: Mercè Bibiloni, Francesca Callao, Assumpta Serra, Anna Ricci, Ma. Àngels Sarroca, Núria Feliu, Dolors Lafitte, Marina Rossell, Núria Battle, Dolors Martí, Anton Carrera y Celdoni Fonoll, así como la Coral Càrmina.

Cuenta con diversas grabaciones y desde 1989 es miembro de la Asociación Catalana de Compositores.

Tres expressions per a piano (Three expressions for piano) is based on unedited poems from "Ombra de Foc" (Fire Shadow) by Mercè Corretja. One of the poems is as following:

*My Voice comes from the Silence. / It is filled with Herbs,
Leaves, / Pine Needles, Sand and Flowers. / It rises, It
grows, / and it becomes a Forest of Voices, / Of mysterious
Vitality that awakens, / and it reveals itself powerful,
vigorous, / and very intimate: / my own Wonder.*

About the music, the first expression is a neo-impressionist composition. It expresses the feeling of the poems: **L'Alegria de viure** (the joy of live). The second one, **Meditació** (meditation) is an invitation to introspection. The third one, **Tema amb variacions** (subject and variations) evokes an old song dedicated to God, of a very remot origin.

With the same title "Ombra de Foc" I recorded a long play with Picap, that includes other piano compositions inspired in those poems and two songs with lyrics by Salvador Espriu.

Mercè Torrents

October 2009

Mercè Torrents was born in Barcelona, she was daughter of the known Catalan cellist and music promoter Joan Torrens i Maymir, from who she inherits the great creativity. She studies piano in the Conservatoire of the "Liceo de Barcelona" with maestro Pere Vallribera and she gets the best qualifications. Self-taught in composition, she receives, however, teaching from Cristófor Taltabull. Her works have received the acknowledgement from maestros Eduard Toldrà, Ricard Lamote de Grignon, Joaquim Zamacois and most recently Joan Guinjoan.

She has composed pieces for piano, for instrumental groups of different composition, for chamber orchestra and for "còbla". She has put music, both for choral and soloist voice and piano, to the poems of several Catalan poets such as Josep Carner, Salvador Espriu, Pere Quart, Miquel Martí Pol and J. V. Foix, this last one expressing his gratitude and enthusiasm for the musicality of his compositions.

She has put music to Salvador Espriu's poem "Llibre de Sinera" (1968) by means of an oratorio, to the work "Final del Laberint" by means of gospel and also to "La Pell de Brau" (1983), as well as to other poems. She has also put music to the First Part of the Miquel Martí Pol's book "Els Bells Camins" by means of voice and piano, and to the Second Part by means of musical illustrations for piano and recitative.

Her work has been performed by singers such as Mercè Bibiloni, Francesca Callao, Assumpta Serra, Anna Ricci, M^a. Àngels Sarroca, Núria Feliu, Dolors Lafitte, Marina Rossell, Núria Battle, Dolors Martí, Anton Carrera and Celdoni Fonoll, and also by the Choral Càrmina.

She has recorded several discs and as of 1989 she is a member of the Catalan Association of Composers.

TRES EXPRESSIONS

per a piano

Mercè Torrents

I. L'ALEGRIA DE VIURE

Allegro

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It begins with a forte (f) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes. A bracket under the first two measures of the lower staff is labeled "simile".

The second system of the musical score continues from the first. It consists of two staves in the same key signature and time signature. The music maintains the rhythmic pattern of eighth and sixteenth notes.

The third system of the musical score continues from the second. It consists of two staves in the same key signature and time signature. The music maintains the rhythmic pattern of eighth and sixteenth notes. The number "11" is written above the first measure of the upper staff. The number "E:566" is written vertically at the end of the system.

16

Musical score for measures 16-20. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The music is in a 2/4 time signature.

21

Musical score for measures 21-25. The system consists of two staves. The upper staff continues the melodic line from the previous system. In measure 24, there is a dynamic marking *f* (forte) with a hairpin crescendo leading to it. The lower staff continues the bass line. The music is in a 2/4 time signature.

26

Musical score for measures 26-30. The system consists of two staves. The upper staff has dynamic markings *A* (accrescendo) in measures 27 and 28. The lower staff continues the bass line. The music is in a 2/4 time signature. The word *simile* appears below the lower staff in measures 26 and 30.

31

Musical score for measures 31-35. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The music is in a 2/4 time signature.

36

36

37

38

39

40

41

41

42

43

43

44

cresc.

45

45

46

47

48

49

f

E566

50

1.

56

2.

59

senza pedale

65

70

Musical score for measures 70-74. The piece is in 2/4 time with a key signature of two flats (Bb and Eb). The right hand starts with a treble clef and a common time signature (& C), which changes to 2/4. The left hand starts with a bass clef and a common time signature (& C), which changes to 2/4. The music consists of eighth and sixteenth notes, with some accents and a fermata at the end of measure 74.

75

Musical score for measures 75-79. The right hand has a treble clef and a common time signature (& C). The left hand has a bass clef and a common time signature (& C). The music features a dynamic marking of *f* (forte) starting in measure 76. There are repeat signs at the end of measures 75 and 79. The word *simile* is written below the left hand in measure 78.

80

Musical score for measures 80-84. The right hand has a treble clef and a common time signature (& C). The left hand has a bass clef and a common time signature (& C). The music features a dynamic marking of *p* (piano) starting in measure 81. There is a first ending bracket in measure 80 and a second ending bracket in measure 84. The word *senza ped.* is written below the left hand in measure 84.

85

Musical score for measures 85-89. The right hand has a treble clef and a common time signature (& C). The left hand has a bass clef and a common time signature (& C). The music features a dynamic marking of *P* (pianissimo) starting in measure 85. There are accents and slurs throughout the passage. The word *cresc.* (crescendo) is written below the right hand in measure 87. The word *senza ped.* is written below the left hand in measure 85.

E566

90

simile

95

f

100

senza ped.

105

