

**J. Rodríguez Picó**

**S I M F O N I E S**  
**PER A INSTRUMENTS DE**  
**VENT I PERCUSSIÓ**



E638

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## **Simfonies per a instruments de vent i percussió**

L'any 1985 Albert Argudo, en aquella època director de la Banda Municipal de Barcelona, em va demanar una obra per a instruments de vent per a ser estrenada amb la seva formació. Aleshores vaig preferir escriure una obra per a instruments solistes, seleccionant alguns dels instruments de la banda simfònica.

A diferència d'altres composicions de la mateixa època vaig decidir no utilitzar elements extra-musicals, i em vaig basar com a punt de partida en una obra de Stravinsky, les *Simfonies per a instruments de vent*.

La plantilla instrumental, molt similar a l'obra d'Stravinsky, inclou també dos percussionistes amb la finalitat de donar un evident caire rítmic. El títol, a més a més de la relació quasi homònima amb la d'Stravinsky, també té una llunyana relació amb les obres del període barroc que amb el mateix nom estaven caracteritzades pel virtuosisme instrumental, les estructures breus i un caràcter molt variat.

Encara que estan escrites en un sol moviment, les **Simfonies** es divideixen en tres seccions, començant per un moviment *Moderat*, un *Intermedi lent* amb solos dels clarinets i dels fagots, i un *Scherzo* final.

Després de l'estrena el 1987 al Palau de la Música de Barcelona, l'obra ha estat revisada l'any 2009 amb motiu de la segona interpretació aquest mateix any a càrrec dels solistes de la mateixa Banda Municipal de Barcelona.

**Jesús Rodríguez Picó**

**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 conjunts especialitzats com el Grup Instrumental Català (GIC), Solars Vortices, Multimúsica, etc. Entre el 1976 i el 1990 realitza també nombrosos concerts i gravacions radiofòniques difonent així la música per a clarinet i estrenant obres de compositors contemporanis.

Les seves composicions han estat interpretades per conjunts i orquestres com Diabolus in música, Solars Vortices, Grupo Koan, Orquestra Ciutat de Barcelona, Filharmònica de Minsk, Orquesta Nacional de España, etc.

L'any 1982 guanya el premi del concurs de composició de Joventuts Musicals de Barcelona.

Paral·lelament a la seva activitat de compositor ha exercit com a professor en diversos centres d'ensenyament musical. Ha realitzat diverses col·laboracions amb la ràdio i en revistes especialitzades. Va elaborar el projecte de l'emissora Catalunya Música i en va ser cap de programes fins al desembre del 1990, en què va incorporar-se com a Delegat de Música al Departament de Cultura de la Generalitat de Catalunya. Un cop acabat aquest període ha tornat a centrar la seva activitat dins el terreny pedagògic.

## Sinfonías para instrumentos de viento y percusión

En 1985 Albert Argudo, en aquella época director de la Banda Municipal de Barcelona, me pidió una obra para instrumentos de viento para ser estrenada con su formación. Entonces preferí escribir una obra para instrumentos solistas, seleccionando algunos de los instrumentos de la banda sinfónica.

A diferencia de otras composiciones de la misma época decidí no utilizar elementos extra-musicales, y me basé, como punto de partida, en una obra de Stravinsky, las Sinfonías para instrumentos de viento. La plantilla instrumental, muy similar a la obra de Stravinsky, incluye también dos percusionistas con la finalidad de dar un evidente carácter rítmico. El título, además de la relación casi homónima con la de Stravinsky, también tiene una lejana relación con las obras del período barroco que con el mismo nombre estaban caracterizadas por el virtuosismo instrumental, las estructuras breves y un carácter muy variado. Aunque están escritas en un solo movimiento, las Sinfonías se dividen en tres secciones, empezando por un movimiento Moderado, un Intermedio lento con solos de los clarinetes y los fagotes, y un Scherzo final.

Después del estreno en 1987 en el Palau de la Música de Barcelona, la obra ha sido revisada en el año 2009 con motivo de la segunda interpretación este mismo año a cargo de los solistas de la misma Banda Municipal de Barcelona.

Jesús Rodríguez Picó

## Symphonies for wind instruments and percussion

In 1985 Albert Argudo, who at the time was conducting the Barcelona Municipal Band, asked me for a piece for wind instruments to be opened by his group. In those days I preferred to write works for soloist instruments, selecting instruments from the symphonic band.

In contrast to other compositions from the same period, I decided not to use extra-musical elements and based myself on a work by Stravinsky, *The Symphonies of Wind Instruments*.

The instrumental group is very similar to that of Stravinsky's work and also includes two percussionists with the aim of lending a clear rhythmic aspect. In addition to its almost homonymous relationship with Stravinsky's work, the title similarly has a distant relationship with works from the Baroque period. The pieces that shared this name were characterised by instrumental virtuosity, short structures and a very varied nature.

Although they are written in a single movement, the *Symphonies* are divided into three sections, beginning with a *Moderato* movement, a slow *Intermedio* featuring solos by the clarinets and bassoons and a final *Scherzo*. After the official opening performance in 1987 in the Barcelona *Palau de la Música* (Music Hall), the work was revised in 2009 to mark a second performance (in 2009), delivered by the soloists of the very same Barcelona Municipal Band.

Jesús Rodríguez Picó

**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 en calidad de clarinetista con diversos conjuntos especializados como el Grup Instrumental Català (GIC), Solars Vortices, Multimúsica, etc.

Entre 1976 y 1990 realiza también numerosos conciertos y grabaciones radiofónicas, difundiendo así la música para clarinete y estrenando obras de compositores contemporáneos.

Sus composiciones han sido interpretadas por conjuntos y orquestas como Diabolus in Musica, Solars Vortices, Grupo Koan, Orquesta Ciudad de Barcelona, Filarmónica de Minsk, Orquesta Nacional de España, etc.

En 1982 gana el premio del concurso de composición de Juventudes Musicales de Barcelona.

Paralelamente a su actividad como compositor ha ejercido como profesor en varios centros de enseñanza musical. Ha realizado diversas colaboraciones con la radio y en revistas especializadas. Elaboró el proyecto de la emisora Catalunya Música, donde sostuvo el cargo de jefe de programas hasta diciembre de 1990, en que se incorporó como Delegado de Música en el Departamento de Cultura de la Generalitat de Catalunya. Despues de este período se ha centrado de nuevo en el campo de la pedagogía.

**Jesús Rodríguez-Picó:** Was born in Barcelona in 1953. Studied music at the *Conservatori Superior de Música del Liceu*, where he obtained the qualification of *Professor Superior de Clarinet*. Afterwards, he broadened his studies of the instrument in France, and later familiarised himself with the repertory of contemporary music, collaborating in his capacity as clarinettist with a number of specialist ensembles, such as the *Grup Instrumental Català* (GIC), *Solars Vortices*, and *Multimúsica*. Between 1976 and 1990 he gave numerous concert and recorded a great number of pieces for the radio, thereby spreading knowledge of pieces for clarinet to a wider audience and premiering the works of contemporary composers.

His own compositions have been interpreted by a number of ensembles and orchestras, such as *Diabolus in música*, *Solars Vortices*, *Grupo Koan*, *Orquestra Ciutat de Barcelona*, the Minsk Philharmonic and the Spanish National Orchestra.

In 1982 he won the award for composition in the contest *Joventuts Musicals De Barcelona*. In addition to his activities as a composer, he has taught in a variety of musical education centres. He has also taken part in a variety of radio programmes and collaborated with specialist magazines. He was one of the chief architects of the radio station *Catalunya Música*, and was its Head of Programming until December 1990, when he was appointed Head of Music at the Department of Culture of the *Generalitat de Catalunya*, Catalonia's autonomous government. Following this, he has returned to his work in the field of teaching.

**Allegro moderato**

Piccolo

Flauti I-II

Oboi I-II

Corno inglese

Clarinetto I  
(in si ♭)

Clarinetto II  
(in si ♭)

Clarinetto III  
(in si ♭)

Clarinetto basso  
(in si ♭)

Fagotti I-II

Corni I-III  
(in F)

Corni II-IV  
(in F)

Tromba I  
(in C)

Tromba II  
(in C)

Tromba III  
(in C)

Trombone I

Trombone II

Trombone III

Tuba

Timpani

Percussione I

Percussione II

A musical score for orchestra and percussion. The score is divided into two systems by a thick vertical bar. The left system consists of 12 staves, each with a dynamic marking: Piccolo (fff), Flauti I-II (fff), Oboi I-II (fff), Corno inglese (f), Clarinetto I (fff), Clarinetto II (fff), Clarinetto III (fff), Clarinetto basso (f), Fagotti I-II (f), Corni I-III (fff), Corni II-IV (fff), Tromba I (fff), and Tromba II (fff). The right system also has 12 staves: Tromba III (fff), Trombone I (f), Trombone II (fff), Trombone III (fff), Tuba (f), Timpani (f), Percussione I (fff), and Percussione II (fff). The score includes various dynamics like crescendos, decrescendos, and accents. The instrumentation includes Piccolo, Flauti I-II, Oboi I-II, Corno inglese, Clarinetto I (in si ♭), Clarinetto II (in si ♭), Clarinetto III (in si ♭), Clarinetto basso (in si ♭), Fagotti I-II, Corni I-III (in F), Corni II-IV (in F), Tromba I (in C), Tromba II (in C), Tromba III (in C), Trombone I, Trombone II, Trombone III, Tuba, Timpani, Percussione I, and Percussione II.

6

Picc. *fff*

Fl. I-II *fff*

Ob. I-II *fff*

Cr. i.

Cl. I *fff*

Cl. II *fff*

Cl. III *fff*

Cl. b.

Fg. I-II *f* *cresc.* *ff*

a 2 *tr*

Cr. I-III *mf* *sffz* *sffz* *mf sffz* *mf*

Cr. II-IV *mf* *sffz* *sffz* *mf sffz* *mf*

Tr. I *p* *cresc.* *f*

Tr. II *p* *cresc.* *f*

Tr. III *p* *cresc.* *f*

Trbne. I *f*

Trbne. II *f*

Trbne. III *f*

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

Perc. I *mf* *cresc.* *ff*

Perc. II

11

a 2

fff

fff

fff

mf

tr.<sup>(e)</sup>

fff

tr.<sup>(e)</sup>

fff

tr.<sup>(e)</sup>

fff

cresc.

a 2 tr. ff

f cresc. ff

sffz

sffz

cresc.

cresc.

mf

mf

**Maestoso**

15

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II

*a 2*

*ff*

*fff*

*fff*

*fff*

*fff*

*fff*

*mf sub.*

*mf sub.*

*ff*

*ff*

*ff*

*mf*

*p*

*mf*

**Caisse claire**

**Gran cassa**

A detailed musical score page, numbered 21 at the top left. The score consists of ten staves of music. The first two staves are treble clef, the next two are bass clef, and the remaining six are bass clef. The music includes various dynamic markings such as *f*, *ff*, *fff*, *p*, *mfp*, *mf*, *mf sub.*, *sord.*, and *cresc.*. There are also performance instructions like "3" over groups of three notes and "a 2". The notation includes standard musical symbols like quarter and eighth notes, as well as rests and accidentals. The page is filled with dense musical information, typical of a complex piece of classical or contemporary music.

27

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II

*a 2*

*fff*

*f*

*solo*

*3*

*a 2*

*f*

*p*

*mf*

*3*

*senza sord.*

*senza sord.*

*senza sord.*

*Xilofono hard stick*

*mf*

*p*

*f*

31

The musical score consists of two main sections. The top section, starting at measure 31, features six staves for the orchestra and one staff for the piano. The orchestra includes two violins, two violas, and cello/bass. The violins play eighth-note patterns, while the violas, cello/bass, and piano provide harmonic support. The bottom section features four staves for the piano. The right hand plays eighth-note chords, and the left hand provides harmonic support. The score is written on a grid of measures, with various musical markings such as dynamics and articulations.



## 39 Allegro

a 2

Tim. solo

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45

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Bongos

cresc.

ff

Toms

ff p sub. < ff

p

f

p

f

mf

gliss. >

a 2

b ♫ sff

a 2

b ♫ mf < f >

3

mf

50

a 2

I.

*ff*

*ff*

*fff*

*fff*

*fff*

*fff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*4 Temple blocks soft stick*

*hard stick*

*pp*

*f*

*mf*

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55

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II

ff

a 2

p ff

ff

p ff

p ff

ff

p mf

p mf

p cresc.

p cresc.

p cresc.

p cresc.

ff

p f

ff

59

a 2

*mf cresc.*

*p ff*

*gliss.*

*f*

*gliss.*

*f*

*gliss.*

*f*

*p ff*

*f*

E638

63

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II

Timpani

67

This musical score page contains six staves of music for various instruments. The top two staves are for Toms, showing eighth-note patterns with '3' below them. The next two staves are for Bongos, featuring eighth-note patterns with 'v' below them. The bottom two staves are for Bass, with eighth-note patterns. Dynamics like ff, ff, fff, and mf are indicated throughout. The bass staff includes a 'solo >' instruction and a 'Bongos soft stick' note. The page number '67' is at the top left.

Toms

Bongos soft stick

*E638*

72

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

a 2      *gliss. >*  
*f*      *fff*

Cr. II-IV

a 2      *mf* < *f*

Tr. I

Tr. II

Tr. III

Trbne. I

*f*

Trbne. II

*f*

Trbne. III

*f*

Tuba

Perc. I

*ff* ————— *p* ————— *ff*      *mf*      *cresc.*      *ff*      *p* ————— *f*      *p* ————— *ff* ————— *mf*

Perc. II

*f*      *p* ————— *ff*      *f*      *p* ————— *ff* ————— *f*      *p* ————— *ff* ————— *f*

77

*rit.*

dim.

*p*

*dim.*

*p*

*dim.*

*p*

*f* *mf*

*mf* < *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p* *mf* dim.

Gran cassa

*gliss.*

81  Adagio

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I  >*p*  >

Cl. II  >*p* 

Cl. III  >*p* 

Cl. b. 

Fg. I-II 

Cr. I-III 

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I        

Perc. II         

Musical score page 87, featuring six staves of music. The top two staves are treble clef, the third staff is bass clef, and the bottom three staves are bass clef. Measure 1 consists of six empty measures. Measure 2 begins with a single note on the first staff. Measures 3-6 show various rhythmic patterns, including eighth and sixteenth notes, with dynamics *mf* and *p*. Measure 7 shows a sixteenth-note pattern on the first staff with dynamic *mf*, followed by a measure of rests with dynamic *p*.

92

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II

Dynamic markings: >*p*, *mf*, *p*, *f*, *I.*, *p*, *mf*, *p*, *p*, *mf*, *p*, *p*, *mf*, *ppp*.

*rit.*

Musical score page 97, measures 1 through 10. The score consists of ten staves. Measures 1-3 are blank. Measure 4 begins with a melodic line in the soprano staff, marked *mf*. Measures 5-6 continue this line, with dynamics *mf* and *f*. Measure 7 starts with a bassoon-like line marked *mf*, followed by a piano-like line marked *mf*. Measures 8-9 are blank. Measure 10 concludes with a bassoon-like line marked *mf*.

Measure 1: Blank

Measure 2: Blank

Measure 3: Blank

Measure 4: Melodic line in soprano staff, *mf*

Measure 5: Melodic line in soprano staff, *mf*

Measure 6: Melodic line in soprano staff, *f*

Measure 7: Bassoon-like line, *mf*; piano-like line, *mf*

Measure 8: Blank

Measure 9: Blank

Measure 10: Bassoon-like line, *mf*

## Scherzo *tr*~~~~~

**Scherzo** *tr*

103

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II

Musical score page 16, measures 11-12. The score consists of ten staves. Measures 11 (left) and 12 (right) are shown. Measure 11 starts with a treble clef, followed by two blank staves. Measure 12 begins with a treble clef, followed by two blank staves. The next section starts with a treble clef, followed by two blank staves. The vocal line (measures 11-12) consists of eighth-note patterns: measure 11 has a dotted eighth note followed by a sixteenth note, and measure 12 has a sixteenth note followed by a dotted eighth note. The piano accompaniment includes dynamic markings like *mf*, *f*, *ff*, and *p*. The vocal part ends with a fermata over the second note of measure 12. The page number 16 is at the bottom right.

mf

a 2 solo

**ff**

Musical score page 16, measures 16-20. The score consists of ten staves. Measures 16-18 show woodwind entries with grace notes and sixteenth-note patterns. Measure 19 features a dynamic *p* and sustained notes. Measure 20 includes dynamic markings *ff*, *ff*, and *ff*, and a Maracas part.

Measures 16-18: Woodwind entries with grace notes and sixteenth-note patterns.

Measure 19: Dynamic *p* and sustained notes.

Measure 20: senza sord. solo, dynamic *ff*, Maracas, dynamic *ff*.

119

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II

123

a 2

I.

*f*

*senza sord.*

*a 2*

*senza sord.*

*f*

*f*

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128

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II

131

This musical score page contains ten staves of music. The top two staves feature treble clef and dynamic markings *f* and *a 2*. The third staff uses a bass clef. The fourth staff has a treble clef and includes a sixteenth-note figure with a '6' below it. The fifth staff uses a bass clef. The sixth staff has a treble clef. The seventh staff uses a bass clef. The eighth staff has a treble clef. The ninth staff uses a bass clef. The tenth staff uses a bass clef. The bottom staff is a piano keyboard representation.

135

*rit.*

Picc.

Fl. I-II

Ob. I-II

Cr. i.

Cl. I

Cl. II

Cl. III

Cl. b.

Fg. I-II

Cr. I-III

Cr. II-IV

Tr. I

Tr. II

Tr. III

Trbne. I

Trbne. II

Trbne. III

Tuba

Perc. I

Perc. II