

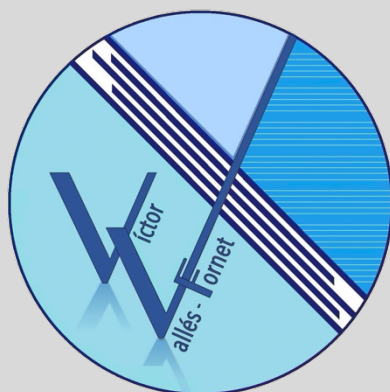
Víctor Vallés Fornet (1984)

SONATA PARA PIANO Y BOMBARDINO EN MI (2008)

per a piano i bombardí

para piano y bombardino

for piano & euphonium



A Sònia Vallés i Joan Mont pel seu fantàstic enregistrament.



Víctor Vallés Fornet (1984) nace en El Verger (Alicante) e inicia los estudios de trompeta en la banda de su pueblo natal. Pronto se traslada al conservatorio "Tenor Cortis" de Denia (Alicante) donde termina el Grado Medio estudiando con profesores como Vicent Alberola.

En 2008 finaliza el Grado Medio de piano en el conservatorio "Josep Climent" de Oliva (Valencia) estudiando con profesoras como Patricia Gasquet y amplía sus estudios con Marisa Blanes.

Ese mismo año obtiene el título Superior de Composición y Premio Extraordinario Fin de Carrera en el Conservatorio Superior de Música "Joaquín Rodrigo" de Valencia, estudiando con profesores como Ramon Ramos, Gregorio Jiménez, Enrique Sanz, César Cano, Emilio Calandín, Francisco Tamarit y Manuel Añón entre otros.

Realiza cursos de análisis y composición con Ivan Nonmick, Agustín Charles, Leonardo Balada, Bishoff... y de dirección con Jose Rafael P. Vilaplana y Joan Espinosa.

Obras suyas han sido programadas en Festivales como *Synthèse 2008 de Bourges* (Francia), *IV Jornadas de Música Contemporánea* (Córdoba -Argentina-), *Jornadas cuadrafónicas* Universidad de Quilmes (Argentina), *Zeppelin 08* (Barcelona), *Llocs de Pas 09* (Barcelona), *Punto de Encuentro 2007* y *Punto de Encuentro 2008* (Festival Nacional organizado por la AMEE -Asociación de Música Electroacústica Española-) *Primavera Electroacústica en Valencia 2007* y *Primavera Electroacústica en Valencia 2008* (Valencia), *Conciertos A LA PALAU* (Valencia), *Ondara Fa Música de Cambra 2006* y *Ondara Fa Música de Cambra 2007* (Ondara -Alicante-) *Conferències a Gata de Gorgos* (Gata de Gorgos -Alicante) y *Gaudim de la Música a la Casa de la Cultura 09* -Concierto monográfico de su repertorio camerístico-.

Obras suyas están registradas en Cd como en el *60 Aniversario de la Música Concreta* (Cd publicado por la AMEE en el que para celebrar el 60 aniversario de la primera obra de Música Concreta (*Etude aux chemins de fer* - Pierre Schaeffer- se encargaron obras a los socios) y editadas en partitura en las editoriales Alpuerto y Brotons & Mercadal.

Actualmente compagina su actividad docente en las Escuelas de música de Castelló de Rugat, la Nucía y "Joventuts Musicals de la Vall d'Albaida" (como profesor de piano, lenguaje musical y conjunto instrumental) con las clases de dirección con Jose Rafael Vilaplana y su continua actividad compositiva.

SONATA PARA PIANO Y BOMBARDINO EN MI

El título contiene un paralelismo con el *Concierto para piano y orquesta en Sol* de Maurice Ravel. En su *Concierto*, Ravel no añade un "adjetivo" a la tonalidad, ya que utiliza esa nota como centro tonal de toda la obra, pero no se podría calificar como Mayor ni menor... sinó que durante la obra pasa por diferentes modos (al igual que en la presente obra).

Sonata para piano y bombardino en Mi, está dividida en cuatro movimientos. **Prólogo** -es un tiempo introductorio en el que aparecen y se superponen todos los temas de la obra en un ambiente cálido y tranquilo-. **Allegro enérgico** -contrasta con el tiempo introductorio en tempo y carácter y, funciona como primer movimiento de la obra-. **Íntimo y lento** -es el segundo movimiento de la obra, es el más melódico de toda y está muy influenciado por el bellissimo *Claro de Luna* de Claude Debussy-. **Finale** -tercer y último movimiento de la obra, tiene un gran contraste con el tiempo anterior en tempo y carácter y, es el único en el que aparece la melodía en modo jónico (el equivalente al Mayor en la distribución de tonos y semitonos) lo que le da mayor grandiosidad al final.

Sonata para piano y bombardino en Mi

Victor Vallés Fornet (1984)

Prólogo

Lento y rubato

Bombardino

Piano

1

p *mp*

1

p

1

mp

Detailed description: This system contains the first nine measures of the 'Prólogo'. The Bombardino part (top staff) begins with a whole rest, followed by a melodic line starting on measure 1 with a dynamic of *p*, which increases to *mp* by measure 3. It features a triplet of eighth notes in measure 3 and another triplet in measure 9. The Piano part (middle staves) consists of a series of chords, starting with a dynamic of *p*. The lower Piano part (bottom staff) features a steady eighth-note accompaniment starting on measure 1 with a dynamic of *mp*.

Bdino.

Pno.

10

mp *mp*

10

10

Detailed description: This system contains measures 10 through 18. The Bdino. part (top staff) continues the melodic line from the previous system, starting on measure 10 with a dynamic of *mp*. It includes a triplet of eighth notes in measure 11 and another triplet in measure 15. The Piano part (middle staves) continues with chords, starting on measure 10 with a dynamic of *mp*. The lower Piano part (bottom staff) continues with the eighth-note accompaniment, starting on measure 10 with a dynamic of *mp*.

2

Bdino.

19

mf

Pno.

19

p

pp

una corda

poco rit.

a tempo

19

28

Bdino.

mp

Pno.

28

poco rit.

a tempo

trés cordes

28

32

Bdino.

Pno.

32

32

Bdino. 34

Pno. 34

3

Bdino. 36

Pno. 36

rit.

Bdino. 38

Pno. 38

8va

poco rubato

p

a tempo

5

4
40

Poco piu mosso

Bdino.

Pno.

mf

mf

poco rit.

a tempo

43

Bdino.

Pno.

49

Bdino.

Pno.

f

mp

mp

Bdino. 55 *f*

Pno. 55 *f*

Bdino. 60 *mp*

Pno. 60 *mp*

dejar que se apague el sonido de forma natural.

Bdino. 64 *mp*

Bdino. 67 *mp*

Pno. 71 *p* *pp* *ppp*

una corda

ped.

I - Allegro energético

Bdino.

mf 3

Pno.

mf

Bdino.

7

3 3

f

Pno.

7

3 3

mf

Bdino.

13

3 3 3

Pno.

13

3 3 3

Bdino.

17

mf

Pno.

17

3 3

Bdino. 21

Pno. 21

Bdino. 25

f *mf* 3 3 3 3

Pno. 25

Bdino. 29

f *mp* *cantabile* *mf*

Pno. 29

Bdino. 35

3

Pno. 35

41

Bdino. *mf* *p* *mf*

Pno. *mf* *mp* *mf*

46

Bdino.

Pno.

51

Bdino. *mp* *poco rit.* *a tempo*

Pno. *f*

55

Bdino. *mf*

Pno. *sfz* *sfz* *sfz* *sfz*

Bdino. 58

Pno. 58

sfz sfz sfz sfz sfz

Bdino. 61

Pno. 61

sfz sfz

Bdino. 65

Pno. 65

Bdino. 68

Pno. 68

fp fp

10

Bdino.

Pno.

74

Pno.

poco rit.

77

Bdino.

f *Lento* *p* *3* *cresc.* *3* *mf* *3* *cresc.* *3* *rit.*

poco a poco accel.

77

Pno.

dejar que se apague el sonido de forma natural

78

Bdino.

ff *3* *mp* *poco rit.*

79

Bdino.

Tempo di Cadenza (rubatissimo)

Pno.

p *mp* *poco a poco accel.*

Pno.

82

mf

Detailed description: This system contains measures 82, 83, and 84. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in measure 83.

Pno.

85

f *mf* *p*

poco a poco rit. - -

Detailed description: This system contains measures 85, 86, and 87. The right hand features chords with accents, and the left hand continues with eighth notes. Dynamics are *f* in measure 85, *mf* in measure 86, and *p* in measure 87. The instruction *poco a poco rit. - -* is written below the staff.

Pno.

88

pp *Lento* *p* *cresc.*

poco a poco accel.

Detailed description: This system contains measures 88, 89, and 90. Measure 88 has a *pp* dynamic. Measure 89 is marked *Lento*. Measure 90 has a *p* dynamic and a *cresc.* marking. The instruction *poco a poco accel.* is written below the staff.

Pno.

91

Tempo Primo *mf* *cresc.* *f*

Detailed description: This system contains measures 91 and 92. Measure 91 has a *mf* dynamic and a *cresc.* marking. Measure 92 has a *f* dynamic. The instruction *Tempo Primo* is written above the staff.

Bdino.

93

ff *6*

Pno.

cresc. *ff*

Detailed description: This system contains measures 93 and 94. The bassoon part (Bdino.) has a *ff* dynamic and a *6* (sixteenth notes) marking. The piano part (Pno.) has a *cresc.* marking in measure 93 and a *ff* dynamic in measure 94.

II - Íntimo y lento

Pno. *p*

Bdino. *mp*

Pno. *mp*

Bdino. *mf*

Pno. *mf*

Bdino. *f* *p*

Pno. *f* *mp*

molto rit.

The score is written for Piano (Pno.) and Bassoon (Bdino.) in 6/8 time. It consists of four systems of music. The first system shows the Pno. part with a piano (*p*) dynamic and the Bdino. part with a mezzo-piano (*mp*) dynamic. The second system continues with the Pno. part at *mp* and the Bdino. part at *mf*. The third system features the Pno. part at *mf* and the Bdino. part at *f*, with a dynamic shift to *p* for the Bdino. in the latter half. The fourth system concludes with the Pno. part at *f* and *mp*, and the Bdino. part at *mp*, marked *molto rit.* (very slow). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 5, 4, 8va).

17

Bdino.

Pno.

a tempo

mp

p

21

Bdino.

Pno.

p

mp

26

Bdino.

Pno.

poco a poco cresc.

accel.

31

Bdino.

Pno.

mf a tempo

mp

Bdino.

36

mp

2

2

Pno.

36

p

mp

Bdino.

40

2

mf

mp

Pno.

40

mp

mf

8va

Bdino.

44

p

2

Pno.

44

mp

p

2

51

Bdino.

Pno.

dejar que se apague el
sonido de forma natural.

59 Cadenza

Bdino.

mp

66

Bdino.

p

66

Pno.

mp

una corda

74

Bdino.

ppp

74

Pno.

pp

79

Pno.

ppp

poco rit.

p

III - Finale

♩ = 90

Bdino. *mf* *f*

Pno. *mf* *sfz* *sfz* *f*

Bdino. *mf*

Pno. *mf* *mp*

Bdino. *mf*

Pno. *mf*

Bdino.

Pno.

Bdino. 17 *p* *mp*

Pno. 17 *p*

Bdino. 20 *mf*

Pno. 20 *mp* *mf* *8va*

Bdino. 23 *f* *mf*

Pno. 23 *f* *mf*

Bdino.

Pno.

26

Bdino.

Pno.

30

p

Bdino.

Pno.

34

f *ff*

8va-

ff

Bdino.

Pno.

38

mf

15ma-

mf

Bdino.

Pno.

42

mp

Bdino.

Pno.

46

rit.

Bdino.

Pno.

50

mp

a tempo

8va

Bdino.

Pno.

56

p

mp

Bdino.

61

mf f

Pno.

61

mf f

Bdino.

64

> ff fff

8^{va}

64

ff rit. fff

Sonata para piano y bombardino en Mi

Prólogo

Victor Vallés Fornet (1984)

Lento y rubato

1 4 *p* *mp*

11 *mp* *mp*

19 *mf* *mp*

34 *mf* *Poco piu mosso*

44 *f*

51 *mp* *mp*

58 *f* *mp*

64 *mp*

67 *mp* 6

I - Allegro energético

3 *mf*

10 *f* *mf*

16 *mf*

Musical staff 16-21: Bass clef, 7/8 time signature. Measures 16-21. Measure 16 has two triplet markings. Dynamic *mf* is centered below the staff.

22 *f* *mf*

Musical staff 22-26: Bass clef, 7/8 time signature. Measures 22-26. Measure 22 has a triplet marking. Dynamic *f* is below measures 22-24, and *mf* is below measures 25-26. A hairpin crescendo is shown above the staff.

27 *f* *mp* *capabile*

Musical staff 27-32: Bass clef, 7/8 time signature. Measures 27-32. Measures 27-29 have triplet markings. Dynamic *f* is below measures 27-29, and *mp* is below measures 30-32. The word *capabile* is written above the staff with a slur.

33 *f* *mp* **2**

Musical staff 33-41: Bass clef, 7/8 time signature. Measures 33-41. Measures 33-35 have triplet markings. Dynamic *f* is below measures 33-35, and *mp* is below measures 36-41. A fermata is placed over the final measure, which contains a **2**.

42 *mf* *p* *mf*

Musical staff 42-46: Bass clef, 7/8 time signature. Measures 42-46. Dynamic *mf* is below measures 42-43, *p* is below measures 44-45, and *mf* is below measure 46.

47 *mp* *poco rit.* **3**

Musical staff 47-53: Bass clef, 7/8 time signature. Measures 47-53. Measure 47 has a triplet marking. Dynamic *mp* is below measures 47-52, and *poco rit.* is below measure 53. A fermata is placed over the final measure, which contains a **3**.

54 *a tempo* *mf*

Musical staff 54-58: Bass clef, 7/8 time signature. Measures 54-58. Measure 54 has a triplet marking. Dynamic *a tempo* is below measure 54, and *mf* is below measures 55-58.

59 **4**

Musical staff 59-65: Bass clef, 7/8 time signature. Measures 59-65. Measure 59 has a triplet marking. A fermata is placed over the final measure, which contains a **4**.

67 *fp* *fp*

Musical staff 67-70: Bass clef, 7/8 time signature. Measures 67-70. Measures 67-68 have triplet markings. Dynamic *fp* is below measures 67-68 and 69-70. Trills are marked above measures 69-70.

71 **3**

Musical staff 71-76: Bass clef, 7/8 time signature. Measures 71-76. Measure 71 has a triplet marking. A fermata is placed over the final measure, which contains a **3**.

77 *Cadenza* *f* *p* *cresc.* *poco a poco accel.* *mf* *cresc.* *rit.* **3**

Musical staff 77-86: Bass clef, 7/8 time signature. Measures 77-86. Measure 77 has a triplet marking. Dynamic *f* is below measure 77, *p* below measure 78, *cresc.* below measures 79-80, *poco a poco accel.* below measures 81-82, *mf* below measure 83, *cresc.* below measures 84-85, and *rit.* below measure 86. A fermata is placed over the final measure, which contains a **3**.

78 *ff* *mp* *poco rit.* **10** *Lento* *accel.* *ff* **6**

Musical staff 78-87: Bass clef, 7/8 time signature. Measures 78-87. Measure 78 has a triplet marking. Dynamic *ff* is below measure 78, *mp* below measure 79, *poco rit.* below measures 80-81, a fermata with **10** below measure 82, *Lento* below measure 83, *accel.* below measure 84, *ff* below measure 85, and a fermata with **6** below measure 86.

II - Íntimo y lento

Musical score for 'II - Íntimo y lento' in bass clef. The score consists of seven staves of music. The first staff begins with a measure number '5' and a dynamic marking of *mp*. The second staff starts at measure 11 with a dynamic of *mf*, followed by a crescendo to *f* and a decrescendo to *p*, ending with a dynamic of *mp*. The third staff starts at measure 21 with a dynamic of *p*, followed by a decrescendo to *mp*. The fourth staff starts at measure 37 with a dynamic of *mp*, followed by a decrescendo to *mf* and a decrescendo to *mp*. The fifth staff starts at measure 45 with a dynamic of *p*, followed by a decrescendo to *mp*. The sixth staff is labeled 'Cadenza' and starts at measure 59 with a dynamic of *mp*. The seventh staff starts at measure 68 with a dynamic of *p*, followed by a decrescendo to *ppp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

III - Finale

Musical score for 'III - Finale' in bass clef. The score consists of four staves of music. The first staff begins with a tempo marking of $\text{♩} = 90$ and a dynamic marking of *mf*, followed by a decrescendo to *f*. The second staff starts at measure 5 with a dynamic of *mf*. The third staff starts at measure 11 with a dynamic of *mf*. The fourth staff starts at measure 16 with a dynamic of *mp*, followed by a decrescendo to *mp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

21 *mf* *f* *mf*

27 *p*

34 *f* *ff*

40 *f* 6 3

53 *p* *mp*

61 *mf* *f* *ff* *rit.* *fff*

Detailed description: This is a musical score for a bass clef instrument, likely a double bass or electric bass. The score is divided into six systems, each starting with a measure number. The first system (measures 21-26) features a mix of eighth and sixteenth notes with dynamic markings of *mf*, *f*, and *mf*. The second system (measures 27-33) continues with similar rhythmic patterns and includes a *p* marking. The third system (measures 34-39) shows a transition to a more active eighth-note pattern with *f* and *ff* dynamics. The fourth system (measures 40-52) includes a sixteenth-note triplet, a sixteenth-note sextuplet, and a sixteenth-note triplet, with a *f* dynamic. The fifth system (measures 53-60) features a triplet of eighth notes and a *p* dynamic, followed by a *mp* marking. The final system (measures 61-66) concludes with a crescendo from *mf* to *ff*, a *rit.* (ritardando) marking, and a final *fff* (fortississimo) dynamic.