

Música Catalana Contemporània de Cambra

Clivis Publicacions / Associació Catalana de Compositors

CLUSTER

Guitarra

Vicenç Acuña

Amors joi mi renovella

Vicenç Acuña i Requejo

Va néixer a Huelva el 21 de setembre de 1946.

Als set anys cantava a l'Escolania de la Mercè (Barcelona) i als deu ingressà a la secció infantil de l'Orfeó Català.

Estudià solfeig, piano i clarinet al Conservatori Superior Municipal de Barcelona i hi obtingué els títols de professor de solfeig, composició i direcció d'orquestra. L'estiu de 1974 assistí a un curs de direcció d'orquestra a Salzburg.

El 30 de setembre de 1970, a Molins de Rei, s'interpretà per primera vegada una obra seva: L'Orfeó Pàtria, dirigit per Josep López Esparbé, cantà *Cançó de Bressol*

L'estiu de 1972 assolí els primers guardons com a compositor a Sagunto i Torreveja. Seguiren molts d'altres premis dels quals destaquem: Premi València de música de càmera (1973), Dia Internacional de Canto Coral (1973), Premio Asturias (1978), Premi Enric Morera, ex-aequo (1980), medalles d'or als premis Ciudad Ibagué de Colombia i el Premi Antoni Soler de la Generalitat de Catalunya (1983) amb l'obra *Assaig de Càntic en el Temple*, que s'estrenà el 1987.

Es, també, compositor d'obres per a cobla.

Vicenç Acuña Requejo

Nació en Huelva el 21 de septiembre de 1946.

A los siete años cantaba en la Escolanía de la Mercè (Barcelona) y a los diez ingresó en la sección infantil del Orfeó Català.

Estudió solfeo, piano y clarinete en el Conservatorio Superior Municipal de Barcelona, donde obtuvo los títulos de profesor de solfeo, composición y dirección de orquesta. En verano de 1974 asistió, en Salzburgo, a un curso de dirección de orquesta.

El 30 de septiembre de 1970, en Molins de Rei, se interpretó por primera vez una obra suya: el Orfeó Pàtria cantó *Cançó de Bressol*, dirigida por Josep López Esparbé.

En 1972 obtuvo sus primeros galardones como compositor, en Sagunto y Torreveja. Siguiéron otros muchos premios, entre los cuales destacamos: Premio Valencia de música de cámara (1973), Día Internacional del Canto Coral (1973), Premio Asturias (1978) Premio Enric Morera, ex-aequo (1980), medallas de oro en los premios Ciudad Ibagué, de Colombia, y en el Premio Antoni Soler de la Generalitat de Catalunya (1983), con la obra *Assaig de Càntic en el Temple*, que se estrenó en 1987.

Es, también, compositor de obras para cobla.

Vicenc Acuña i Requejo

Was born in Huelva on 21st. September 1946.

By the age of seven, he was singing in the Escolania de la Mercè (Barcelona) and when he was ten, he became a member of the children's section of the Orfeó Català.

He studied solfeggio, piano and clarinet at the Barcelona Conservatory and qualified as a teacher of solfeggio, composition and orchestral conducting. In the summer of 1974 he attended an orchestral conducting course in Salzburg.

On 30th September 1970, in Molins de Rei, his work was given its first performance in public: the Orfeó Pàtria song *Cançó de Bressol* conducted by Josep López Esparbé.

In the summer of 1972 Acuña received his first awards as a composer in Sagunto and Torreveja distinctions would follow of which the following are worthy of mention here: the Valencia Chamber Music Prize (1973); the International Choral Music Day Prize (1973); the Asturias Prize (1978); the Enric Morera Prize, ex aequo (1980); and Gold Medals from the city of Ibagué, Colombia, and from the Prize Antoni Soler, from the Generalitat of Catalonia (1983) for the work *Assaig de Càntic en el Temple* performed for the first time in 1987.

He also composes works for cobla.

Amors joi mi renovella

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BIBLIOTECA

Vicenç Acuña (1946)

Pavana

(♩ = 50)

ff *rit.* *f*

p *crescendo*

f *p*

crescendo

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking 'f' is present below the staff, with a slur underneath it.

Musical staff 2: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, continuing the piece.

Musical staff 3: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 4: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. There are some markings below the staff, possibly indicating fingerings or breath marks.

Musical staff 5: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. There are some markings below the staff, possibly indicating fingerings or breath marks.

Musical staff 6: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 7: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. The piece concludes with a double bar line. Dynamic markings 'crescendo' and 'poco rit.' are present.

crescendo

poco rit.

Gallarda

(♩ = 100)

The musical score for "Gallarda" consists of seven staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked as quarter note = 100. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff ends with a piano (*p*) dynamic. The third staff includes a mezzo-forte (*mf*) dynamic. The fourth staff begins with a forte (*f*) dynamic. The fifth staff starts with a piano (*p*) dynamic. The sixth staff continues with a piano (*p*) dynamic. The seventh staff concludes with a *Crescendo* marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some measures containing triplets. The key signature changes to one flat (Bb) in the second staff and remains there for the rest of the piece.

Crescendo

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A dynamic marking of *f* is present below the staff.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking of *f* is present below the staff.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking of *ff* is present below the staff.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a bass line with chords. Dynamic markings of *p* and *mf* are present below the staff.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking of *Crescendo* is present below the staff.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking of *ff* is present below the staff.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a bass line with chords. A dynamic marking of *Poco rit.* is present above the staff.