

Ramon Humet

*1968

Petites catàstrofes

for percussion
2009-2010

Obra dedicada a Juanjo Guillem, amb amistat i gratitud

Petites catàstrofes (Small disasters)

Work dedicated to Juanjo Guillem, with friendship and gratitude

Time of duration

- I. 2 minutes 14 seconds
- II. 1 minute 30 seconds
- III. 2 minutes
- IV. 1 minute 44 seconds
- V. 2 minutes 20 seconds

Total : ca. 10 minutes

Performance notes

Petites catàstrofes (Small disasters) is a work for percussion divided in different movements that can be performed independently and in any order. The different movements are written for a set of 3 instruments –all played by the same percussionist-, with the following scheme: the lowest line indicates de low instrument, and the highest line indicates the highest one. It is possible to use any kind of instrument -preferably membranophones- and to change the instrumentation of each movement. Although the work is written for solo percussionist, it can be played by a percussion ensemble in unisone. In this case, it is possible to choose a free instrumentation that can give a rich colour palette, following the indications and the spirit of each movement. An example of instrumental combination could be: 3 taikos (I), 3 congas (II), 2 djembes and darabouka (III). In some sections, there is the indication of *canon*, to be performed when more than one player is available.

Programme note

Petites catàstrofes (Small disasters) is a piece of small dimensions where I explore the desintegration of gesture and rhythm through a minimum instrumentation. The intention is to achieve the maximum intensity with minimum number of elements. For this reason, the main parameter of the piece is rhythm. This work is also an exaltation of the energy and strength of percussion –particularly those of the dedicatee of the work, the great percussionist Juanjo Guillem-, where the scenic and plastic sense of the gesture draws and modeles the passing of time. *Small disasters* is dedicated to Juanjo Guillem, with friendship and gratitude.

Biography

Ramon Humet (b. Barcelona, 1968) is composer and engineer. He has done his basic musical training with Gerry Weil and Harriet Serr in Caracas (Venezuela). Later, he took master classes with British composer Jonathan Harvey, and attended music technology courses at Ircam as well as with composers such as Tristan Murail and Salvatore Sciarrino. Currently, he studies shakuhachi with shihan Horacio Curti.

He has won the Olivier Messiaen International Composition Prize created on an initiative of Maestro Kent Nagano and the XXIV Queen Sofia Composition Prize. Also he has received commissions from Montreal Symphony Orchestra, Barcelona Symphony Orchestra, CDMC, ACDA, Calouste Gulbenkian Foundation, National Auditorium of Madrid, Phonos Foundation, Neopercusion, Torroella Festival, Pocket Opera Festival, Fundación Autor and Caixa Catalunya Foundation.

His orchestral music has been conducted by Roberto Minczuk, Jacques Lacombe, Jean-François Rivest, Adrian Leaper, Eiji Oue, José Ramón Encinar, Pablo González, Manel Valdivieso, Rubén Gimeno and Juan José Olives, with orchestras such as Montreal Symphony Orchestra, Orchestra of Comunidad de Madrid, RTVE Orchestra, Barcelona Symphony Orchestra and Chamber Orchestra of Auditorium of Zaragoza (OCAZ). His music is published by Tritó Edicions (www.trito.es). More information: www.ramonhumet.com

Petites catàstrofes

I

Ramon Humet

Energico $\bullet = 60$

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is 'Energico' with a quarter note equal to 60 beats per minute. The dynamics are marked as *ppp* with hairpins leading to *ffsfz* and *sfz sfz*.

7

Musical notation for measures 7-10. The dynamics are marked as *ppp* leading to *fff*, and *p with humour* leading to *ffsfz sfz* and *sfz sfz*. A five-fingered scale is indicated with a '5' and a slur.

Meccanico ($\bullet = 60$)

11

Musical notation for measures 11-13. The tempo is 'Meccanico' with a quarter note equal to 60 beats per minute. The dynamics are marked as *f*, *mf*, *f*, and *mf*. There are accents and slurs throughout.

14

Musical notation for measures 14-16. The dynamics are marked as *f* and *mf*. There are five-fingered scale passages indicated with '5' and slurs.

$\bullet = 75$ poco espressivo

17

Musical notation for measures 17-19. The tempo is 'poco espressivo' with a quarter note equal to 75 beats per minute. The dynamics are marked as *pp* and *mf*. There are triplets and slurs.

20

Musical notation for measures 20-22. The dynamics are marked as *f* and *p*. There are triplets and five-fingered scale passages indicated with '5' and slurs.

$\bullet = \text{ca. } 94$ dolce espressivo

23

Musical notation for measures 23-25. The tempo is 'dolce espressivo' with a quarter note equal to approximately 94 beats per minute. The dynamics are marked as *mf*, *p*, *f*, *pp subito*, *f*, and *p*. There are five-fingered scale passages and triplets.

26

f p

29

poco a poco accelerando

f fp fmf

(poco a poco accel.)

32

f fp f fp f

(poco a poco accel.)

35

fp f fp f fp f

(accel.)

39

(accel.) → ♩ = 180

42

ff mf

tutta la forza

46

ff fff sfz

[134"]