



Fundación Juan March

Tribuna de Jóvenes Compositores

EDUARDO PEREZ MASEDA

NON SILENTE

TRIBUNA DE JÓVENES COMPOSITORES / 43

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EDUARDO PÉREZ MASEDA (Madrid, 1953), fue seleccionado en la II Tribuna de Jóvenes Compositores con su obra *Concierto para Violonchelo y Orquesta de Cámara*, escrita en 1982 y estrenada el 18 de mayo de 1983.

Non Silente ha sido escrita por encargo de la Fundación Juan March, en el marco de su Centro de Documentación de la Música Española Contemporánea, para la VII Tribuna de Jóvenes Compositores. Su estreno tuvo lugar en el concierto celebrado en el Salón de Actos de la Fundación Juan March el 25 de mayo de 1988, interpretada por miembros del Grupo Koan y del Cuarteto Arcana dirigidos por José Ramón Encinar.

Edición de 400 ejemplares que se reparten gratuitamente a compositores, críticos, investigadores, Bibliotecas y Centros especializados.

A José Luis García del Busto

PLANTILLA INSTRUMENTAL

- Clarinete en si bemol (también clarinete bajo en si bemol y clarinete en mi bemol)
- Trompa en fa
- 1 Percusionista (vibráfono, xilorimba, Glockenspiel, Gran Cassa, plato suspendido -tamaño intermedio-, claves)

- Piano
- Violín I
- Violín II
- Viola
- Violoncello
- Contrabajo

Todos los instrumentos se encuentran escritos en "do" y corresponden a sonidos reales (incluida la xilorimba), excepto contrabajo, que suena una octava inferior a lo descrito, y "Glockenspiel", que suena una octava superior.

INDICACIONES

Con carácter general:  baquetas blandas,  blaquetas duras,  blaquetas intermedias.

Duración aproximada: 14'



Grupo de notas a la máxima velocidad.

Notas de valor breve, muy cortas.



Brevísimos silencios, casi interrupción del discurso sonoro.

El resto de las indicaciones están señaladas en la página correspondiente.

"Non Silente"

Eduardo Pérez Maseda.

5

Largo ♩ = 52

ma preciso

Cte.
Tpa.
en fa

Perc. *Vibrafono*

Pf. *8ª bassa*

Vn. I
Vn. II
Vla.
Cello.
C.B.

Largo ♩ = 52

Handwritten musical score for a percussion and string ensemble. The score is divided into four measures, with measure numbers 4, 3, 4, and 10 written in boxes above the staff lines.

Top Staff (Cte.): Contains rests for all measures.

Second Staff (Tpa. en fa):

- Measure 1: *mf* (mezzo-forte), dynamic marking.
- Measure 2: *p* (piano), dynamic marking.
- Measures 3 and 4: Rests.

Third Staff (Perc.):

- Measures 1-3: Rests.
- Measure 4: *Plato susp.* (Plato suspended), *pp* (pianissimo), dynamic marking.

Fourth Staff (Pf. - 8^a bassa):

- Measure 1: *mf* (mezzo-forte), *8^a bassa*, *ped* (pedal) marking.
- Measure 2: *mf* (mezzo-forte), *"secco" preciso* (secco precise), *8^a bassa*, *ped* marking.
- Measures 3 and 4: *mf* (mezzo-forte), *8^a bassa*, *ped* marking.

Bottom Section (Vn. I, Vn. II, Vla., Cello, CB.):

- Vn. I:** *sord.* (sordina), *5* (fingerings), *gliss.* (glissando), *pp* (pianissimo), *guitar sord.* (guitar sordina).
- Vn. II:** *pp* (pianissimo), *guitar sord.* (guitar sordina).
- Vla.:** *pp* (pianissimo), *guitar sord.* (guitar sordina).
- Cello:** *mf* (mezzo-forte), *pp* (pianissimo), *5* (fingerings).
- CB. (Contra Bass):** *mf* (mezzo-forte), *p* (piano), *Pizz.* (Pizzicato), *mp.* (mezzo-piano), *arco* (arco), *3* (triplets).

Measure numbers 4, 3, 4, and 10 are indicated in boxes above the staff lines.

Piu Lento ♩ = 48

$\frac{5}{4}$ (3+2)

15

$\frac{4}{4}$

Piu mosso
Primo Tempo ♩ = 58

Cte.

Tpa.
en fa

Vibrafono

Perc.

Pf.

loco

Vn. I

Vn. II

Vla.

Cello.

(C.B.)

Handwritten musical score for a symphony orchestra, featuring woodwinds, percussion, piano, and strings. The score is divided into measures, with measure numbers 3, 25, 5 (3+e), 14, 24, and 30 marked in boxes at the top.

Woodwinds:

- Cte. (Clarinete):** Measures 3-5: *mp*, *a bouche+*. Measure 14: *f*. Measure 24: *ff*. Measure 30: *ff*.
- Tpa. en fa. (Fagot):** Measures 3-5: *mp*, *mf*, *p*. Measure 14: *f*. Measure 24: *ff*. Measure 30: *ff*.

Percussion (Perc.): Measures 14-30: *f*, *ff*. Includes a *Ped* (pedal) marking.

Piano (Pf.): Measures 3-5: *f*. Measure 14: *f*. Measure 24: *ff*. Measure 30: *ff*. Includes *Ped* markings.

Strings:

- Vn. I (Violin I):** Measures 3-5: *f*, *mf*. *Pizz* (pizzicato) and *arco* (arco) markings. Measure 14: *p*, *mp*. Measure 24: *mf*. Measure 30: *mf*.
- Vn. II (Violin II):** Measures 3-5: *f*, *mf*. *arco* marking. Measure 14: *p*, *mp*. Measure 24: *mf*. Measure 30: *mf*.
- Vla. (Viola):** Measures 3-5: *f*. Measure 14: *p*. Measure 24: *mf*. Measure 30: *mf*.
- Cello (Cello):** Measures 3-5: *f*. Measure 14: *p*. Measure 24: *mf*. Measure 30: *mf*.
- CB. (Contrabasso):** Measures 3-5: *f*. Measure 14: *mp*. Measure 24: *mf*. Measure 30: *f*. Includes *Pizz* marking.

Other markings: *cresc.* (crescendo), *sull. tast.* (sulle tastature), *3* (triplets), *4* (quartets), *4+4* (groupings).

Lento ♩ = 42

Handwritten musical score for orchestra, including parts for Cte, Tpa en fa, Perc, Pf, Vn.I, Vn.II, Vla, Cello, and C.B. The score is in 4/4 time and includes various dynamics, articulations, and performance instructions.

Cte: Measures 31-35. Dynamics: pp, mf, p, mp. Includes a *3/4* time signature change and *a tempo* marking.

Tpa en fa: Measures 31-35. Dynamics: (sord) mp, mp. Includes a *4/4* time signature change.

Perc: Measures 31-35. Includes *(Vibrafono)*, *Ped.*, and *a tempo* markings.

Pf: Measures 31-35. Dynamics: mp subito, mp Ped. Includes instruction: *+ golpear con el puño sobre el cordal del piano. Resonar*.

Vn.I: Measures 31-35. Dynamics: p dolce. Includes *nbr. norm.* marking.

Vn.II: Measures 31-35. Dynamics: p dolce.

Vla: Measures 31-35. Dynamics: p, mp. Includes *espressivo*, *vibr*, and *a tempo* markings.

Cello: Measures 31-35. Dynamics: mp. Includes *Pizz* and *arco* markings.

C.B.: Measures 31-35. Dynamics: p. Includes *Pizz* and *a tempo* markings.

Handwritten musical score for orchestra, featuring staves for Cte., Tpa. en fa, Perc., Pf., Vn. I, Vn. II, Vla., Cello., and CB. The score includes dynamic markings (mf, mp, f, p), tempo changes (Molto ritard., Lento $\text{♩} = 48$), and performance instructions such as "glackensp" and "(Muta a Vibrafono)". The score is divided into measures 45 and 5.

Cte. $\text{♩} = 48$ *Molto ritard.* *Lento* $\text{♩} = 48$

Tpa. en fa *mf* *mp* *mf* *mp normal* *f*

Perc. *glackensp* *mf* *Molto ritard.* *(Muta a Vibrafono)*

Pf. *mf* *f* *mf* *mf*

Vn. I *f* *p* *mf* *mf*

Vn. II *f* *p* *mf* *mf*

Vla. *mf* *f* *p* *mf*

Cello. *mf* *f* *p* *mf* *mp*

CB. *mf* *mp* *mp*

Handwritten musical score for percussion and strings. The score is divided into two systems.

System 1:

- Cte. (Cymbal):** *mp*. Measures 1-4: $\frac{5}{4}$ and $\frac{4}{4}$ time signatures. Measure 5: $\frac{3}{4}$ (cont. $\text{♩} = 80$).
- Tpa. en fa (Tom-tom):** *mp*. Measures 1-4: $\frac{5}{4}$ and $\frac{4}{4}$ time signatures. Measure 5: $\frac{3}{4}$ (cont. $\text{♩} = 80$).
- Perc. (Percussion):** *Muta a Vibrafono* (Change to Vibraphone).
- Pf. (Piano):** *mf*. Measure 5 includes a *Ped.* (Pedal) marking.

System 2:

- Vn. I (Violin I):** *mf*. *Pizz.* (Pizzicato) in measures 1-3, *arco* (Arco) in measure 4. *mp* *sulla tast.* (on the keyboard) in measure 5.
- Vn. II (Violin II):** *mf*. *Pizz.* in measures 1-3, *arco* in measure 4. *mp* in measure 5.
- Vla. (Viola):** *mf*. *Pizz.* in measures 1-3, *arco* in measure 4. *mp* in measure 5.
- Cello:** *f*. *mp*. *Pizz.* in measures 1-3, *arco* in measure 4. *mf* in measure 5.
- CB. (Contrabass):** *mf*. *Pizz.* in measures 1-3, *arco* in measure 4. *mp* in measure 5.

Handwritten musical score for orchestra, featuring parts for Cte., Tpa. en fa., Perc., Pf., Vn. I, Vn. II, Vla., Cello, and CR. The score includes dynamic markings (f, mf, mp, p), articulation (accents, slurs), and performance instructions such as "giusto, preciso" and "Vibr. (Vibr.)".

Tempo: $\text{♩} = 66$ ($\text{♩} = 198$) giusto, preciso

Measure numbers: 60, 64 (2+3), 68 (3+3+2), 65

Key signature: $\text{F}\sharp$

Time signature: 4/4

Instrument parts and markings:

- Cte.:** $\text{F}\sharp$, f , p
- Tpa. en fa.:** $\text{F}\sharp$, mf , p , mf , mp
- Perc.:** (Vibr.) $\text{F}\sharp$, mf , f , Ped
- Pf.:** $\text{F}\sharp$, mf , mf , f , Ped
- Vn. I:** $\text{F}\sharp$, mp , f , non vibr. , $vibr. norm.$
- Vn. II:** $\text{F}\sharp$, mp , f , non vibr. , $vibr. norm.$
- Vla.:** $\text{F}\sharp$, mp , f , non vibr. , $vibr. norm.$
- Cello:** $\text{F}\sharp$, mp , f , non vibr. , $vibr. norm.$
- CR:** $\text{F}\sharp$, mf

Piu mosso, Subito Andantino. Ben misurato
♩ = 88 (3+2+3) (2+3+3)

Cte.
Tpa.
enfa

Perc.
Pf.

Vn. I
Vn. II
Vla.
Cello
Cb.

Subito Lento ♩ = 42

Subito Più mosso ♩ = 72

Subito, a tempo ♩ = 72

Largo ♩ = 48

40

Handwritten musical score for a symphony orchestra, featuring staves for Cte., Tpa-en fa, Perc., Pf, Vn. I, Vn. II, Vla., Cello, and CB. The score is divided into four measures, each with a 4/4 time signature. The tempo markings are Subito Lento (♩ = 42), Subito Più mosso (♩ = 72), Subito, a tempo (♩ = 72), and Largo (♩ = 48). The score includes various dynamics (pp, p, mf, f, ff, mp, mp subito, p subito) and performance instructions such as 'sulla tast', 'arco', 'pizz', 'vibr. norm.', and 'son. norm.'. A box containing the number '40' is present in the first measure. The bottom left corner shows the page number '-16-'.

3 (♩=48) 4 45 (cont. ♩=48) (Mut. a Ge. in F#b)

Cte. *mp* *p*
Tpa. en fa *p.* *pp.*
Gran Cassa
Perc. *pp.* *p.* *mp.* *p.* *mp.* *p.* *pp.*
Pf. *mp.* *Ped* + *pp.* *Ped*
Vn. I *mp.* *sull. tast.* *sulla tast. dolce* *mf.* *pp.*
Vn. II *mp.* *sull. tast.* *sulla tast. dolce* *mf.* *pp.*
Vla. *mp.* *p.*
Cello. *mp.* *p.* *Pizz.* *pp.* *mp.* *Vivo.* *sull. tast.* *p.* *Vivo.* *sull. tast.* *pp.*
CB. *p.* *pp.* *mp.* *mp.* *p.* *pp.*

12^{va}

Cte.

Tpa. en fa
+ (bouché)
f mf

(Xilon.)
Perc.
mf f
3 L3
(continuar hasta finalizar los A2^{va})

Pf.
mf mf mf
2 ped + 2 ped + 2 ped

Vn. I
arco 3 piz f ff

Vn. II
piz arco piz ff piz

Vla.
piz ff piz sempre non vibrato P f

Cello.
non vibrato P f

C.B.
* (Muy rapido) (rapido) (moderato)

4^{va} 8^{va} 9^{va} (te basso 10^{va})
son normale. f ff

(cont. J. = 69) *Poco ritard...* *A tempo* *Largo* $\text{♩} = 50$ *Piu Mosso, a tempo* $\text{♩} = 69$ *Muta a Glockenspiel* *(Glockens.)*

Cte. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tpa. en fa *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Pf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vn. I *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vn. II *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cello. *f* *f* *f* *f* *f* *f* *f* *f*

CB *f* *f* *f* *f* *f* *f* *f* *f*

tallone *ff* *ff* *ff* *ff* *ff* *ff* *ff*

non vibr. *pos norm.* *vibr. norm.* *arco* *Pizz.*

Ped. *Ped.*

mf *mp* *mp* *mp* *mp* *mp* *mp* *mp*

pp.

2/4 *Molto accel... fino* = 66 (Andante) 3/4 *b.p.* 4/4 155 5/4 4/4

Cte. *mp* *mf* *poco f*

Tpa. en fa

(motore) *Muta a fram lassa.*

Perc. *p.*

Pf. *mf* *mf* *mf* *pp.* *Ped*

non tremoll Pizz

Vn. I *mp* *Pizz.*

Vn. II *mp.*

Vla. *mp* *f* *mf* *mf* *Pizz* *Pizz*

Cello. *p.* *mf* *mf* *mf* *Pizz* *Pizz* *mp* *mp*

C.B. *mf* *mf* *mp*

Subito Più Mosso
 ♩ = 80

Calderón *Primo Tempo*
 Largo *Largo* ♩ = 52

Cte.
 Tpa. en fa
 Perc.
 Pf.
 Vn. I
 Vn. II
 Vla.
 Cello.
 C.B.

5/4 160
 (franc. cassa)
 pp mf
 cresc. - - -
 loco
 3 mf
 4+ 3
 ff
 Calderón Largo
 Muta a Vibrafono
 pp.
 280
 mp.
 280
 mp.
 Pizz. arco
 mf
 cresc. - - - f.
 mf f

165

Cte.

Tpa.
en fa

Perc.

Pf.

Vn. I

Vn. II

Vla.

Cello.

[C.B.]

-30-

The musical score consists of the following parts and markings:

- Cte. (Cymbals):** Sustained notes on a single staff.
- Tpa. en fa (Tom-tom):** Sustained notes on a single staff.
- Perc. (Percussion):** Sustained notes on a single staff.
- Pf. (Piano):**
 - Right hand: Sustained chords with dynamic markings *mf* and *mp*.
 - Left hand: Rhythmic patterns with notes and rests, dynamic markings *mf* and *mp*.
- Vn. I, Vn. II, Vla. (Violins and Viola):** Sustained notes on their respective staves.
- Cello. (Cello):**
 - Performance instructions: *Pizz*, *arco*, *vibr. normale.*
 - Dynamic markings: *mp*, *f*, *mp*.
- [C.B.] (Double Bass):**
 - Performance instruction: *sempre mp.*
 - Dynamic markings: *mp*.

espressivo vibrato

vibr. normale.

sempre mp.

mp.

mp.

6 175 *Poco meno mosso* $\text{♩} = 76$ 9 12 8 4 *stesso tempo* $\text{♩} = 76$ 180

Cte. *mf* *f* *mp*

Tpa
en fa *mf* *mp*

Perc. *(Vibrat)* *Ped.* *mp* *Ped.* *f* *Ped.*

Pf *f*

Vn. I *mf* *mp* *pp.*

Vn. II *mf* *mp* *pp.*

Vla. *mf* *mp*

Cello. *f* *mf* *f* *f* *ff* *mp*
Pizz *Pizz arco* *vibrato* *(arco)*

C.B. *f* *f* *f* *f* *f* *mp*

Cte.
 Tpa.
 en fa
 Perc.
 Pf.
 Vn. I
 Vn. II
 Vla.
 Cello.
 CB.

Più lento $\text{♩} = 42$
 poco rall...
 Al tempo ($\text{♩} = 42$)

210

mf Ped
 meno f
 p. mf + ped
 mf Ped
 mf Ped
 sulla tast.
 mf non vibrato
 meno f
 p. mf non vibrato
 mf
 mf pos norm.
 P. sul pontic.
 mf
 mf Pizz Pizz Pizz Pizz
 sul pontic. arco
 pp. mf
 pos. norm.
 kibr. normale
 pp. mp

A tempo (♩ = 42)

Cte.

Tpa.
en fa

Perc.

Pf.

Vn. I

Vn. II

Vla.

Cello.

[Cb.

Handwritten musical score for various instruments. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instruments are: Cte. (Cymbals), Tpa. en fa (Tom-tom in F), Perc. (Percussion), Pf. (Piano), Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), Cello., and [Cb. (Double Bass).

Key markings and annotations include:

- Cte.:** *p*, *mp*, *p*. Dynamic markings.
- Tpa. en fa:** *f*, *mp*. Dynamic markings.
- Perc.:** *p*, *mp*, *Ped*. Dynamic markings and pedal indications.
- Pf.:** *mp*, *mf*, *mp*. Dynamic markings.
- Vn. I:** *p*, *mp*, *p*. Dynamic markings. Annotations: *poco sul pontic...*, *pos. normale*.
- Vn. II:** *p*, *mp*, *p*. Dynamic markings. Annotations: *pos. norm*, *non vibrato*, *tremollare*.
- Vla.:** *f*, *mp*, *p*. Dynamic markings. Annotation: *a non tremollare*.
- Cello.:** *f*, *mp*, *p*. Dynamic markings. Annotation: *vibr. norm.*
- [Cb.:** *pp*, *pp*, *mp*, *p*. Dynamic markings.

Madrid. Enero - Marzo 1988

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