

Fundación Juan March

BIBLIOTECA DE MÚSICA ESPAÑOLA CONTEMPORÁNEA

Tribuna de Jóvenes Compositores

MÀRIO ROS

EL SUEÑO DE UN EXTRAÑO
para piano, violín y violonchelo

TRIBUNA DE JÓVENES COMPOSITORES / 49

Depósito legal: M. 16.282/1998

Impresión: Ediciones Peninsular. Tomelloso, 27. 28026 Madrid.

BIBLIOTECA DE MÚSICA ESPAÑOLA CONTEMPORÁNEA

Tribuna de Jóvenes Compositores / 49

MÀRIO ROS

EL SUEÑO DE UN EXTRAÑO
para piano, violín y violonchelo



Fundación Juan March
Castelló, 77. 28006 Madrid

La *Tribuna de Jóvenes Compositores* es una actividad de la *Biblioteca de Música Española Contemporánea* creada por la Fundación Juan March y se concreta en la organización de conciertos con obras no estrenadas ni editadas de jóvenes compositores españoles, en su grabación por los servicios técnicos de RNE y en la edición de la partitura en facsímil.

MARIO ROS I VIDAL (Barcelona, 1963) compuso *El sueño de un extraño*, para piano, violín y violonchelo en 1996 por encargo de la Fundación Juan March y su estreno absoluto tuvo lugar en Madrid, en la sede de la Fundación Juan March, en el tercer concierto del *Ciclo Piano-tríos españoles siglo XX*, el 12 de noviembre de 1997, interpretado por el Gauguin Piano Trío (Ramón San Millán, violín; Alice Huang, violonchelo; Mayumi Tokugawa, piano).

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

Màrio ROS

El sueño de un extraño
para piano, violín y violonchelo

ENCARGO DE LA FUNDACION JUAN MARCH, PARA
LA "TRIBUNA DE JOVENES COMPOSITORES, 1997-98"

a Carles Guinovart

El sueño de un extraño

para piano, violín y violonchelo

Màrio Ros

1 **Molto calmo** ♩ = 50 ~ 52

Violín

Violonchelo

Piano

ppp

p

pp

p

Red.

* Red.

* Red.

Red.

7

Vc.

Pn.

ppp

Red.

* Red.

* Red.

Red.

Red.

Musical score for measures 13-16, featuring Violin (Vln.), Viola (Vc.), and Piano (Pn.).

- Measure 13:** Vln. rests; Vc. begins with a triplet of eighth notes marked *pp*; Pn. begins with a chord marked *mf*.
- Measure 14:** Vln. begins with a half note marked *pp*; Vc. continues with a half note marked *p*; Pn. continues with a half note marked *pp*.
- Measure 15:** Vln. continues with a half note marked *p*; Vc. continues with a half note marked *mf*; Pn. continues with a half note marked *pp*.
- Measure 16:** Vln. continues with a half note marked *pp*; Vc. continues with a half note marked *mf*; Pn. continues with a half note marked *pp*.

* Empezar siempre los pequeños grupos de fusas a tiempo.

Musical score for measures 17-19, featuring Violin (Vln.), Viola (Vc.), and Piano (Pn.).

- Measure 17:** Vln. begins with a half note marked *pp*; Vc. begins with a half note marked *p*; Pn. begins with a half note marked *mf*.
- Measure 18:** Vln. continues with a half note marked *mf*; Vc. continues with a half note marked *pp*; Pn. continues with a half note marked *mf*.
- Measure 19:** Vln. continues with a half note marked *p* and a trill marked *tr*; Vc. continues with a half note marked *p*; Pn. continues with a half note marked *mf*.

* Empezar siempre los pequeños grupos de fusas a tiempo.

20

Vln.

Vc.

Pn.

pp

p

mf

pp

mf

pp

p

mf

tr

Detailed description: This system contains measures 20, 21, and 22. The Violin (Vln.) part starts with a rest in measure 20, then plays a half note G4 in measure 21, and a half note A4 in measure 22. The Viola (Vc.) part has a half note G3 in measure 20, a half note F3 in measure 21, and a half note E3 in measure 22. The Piano (Pn.) part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics include pp, p, and mf. A trill (tr) is marked in the Vc. part in measure 22.

23

Vln.

Vc.

Pn.

p

mf

p

mf

mf

tr

glis.

glis.

Detailed description: This system contains measures 23, 24, and 25. The Violin (Vln.) part has a half note G4 in measure 23, a half note A4 in measure 24, and a half note B4 in measure 25. The Viola (Vc.) part has a half note G3 in measure 23, a half note F3 in measure 24, and a half note E3 in measure 25. The Piano (Pn.) part continues with complex textures, including a trill (tr) in the right hand in measure 25. Dynamics include p, mf, and tr. Glissandos (glis.) are marked in the Vln. part in measures 24 and 25.

accel.-----

Vln. *pp subito* *mf* *mf* *mf*

Vc. *f* *mf*

Pn. *f* *mf*

26 3 glis. tr. 3 3

Poco allegro ♩ = 66 ~ 69

Vln. *mf* *p*

Vc. *p* *mf* *sf*

Pn. *pp* *p* *pp*

29 3 glis. tr. 3

Los seisillos de semicorcheas siempre un poco staccato

31

Vln. *mf*

Vc. *p*

Pn. *mf* *p* *tr*

33

Vln. *p*

Vc. *glis.* *tr* *p*

Pn. *p* *tr* *mf*

35 *p*

Vln.

Vc. *mf* *p*

Pn. *sf* *mf* *f* *mf*

37 *mf* *ff* *f*

Vln.

Vc. *mf* *ff* *f*

Pn. *mf* *f* *ff*

Red. *

39

Vln. *mf*

Vc. *mf*

Pn. *f* *tr* *mf* *f* *mf* *mf*

Red. * Red. * Red. *

41

Vln. *f* *fp* *p*

Vc. *f* *ff*

Pn. *f* *ff*

Red. Red.

rit. ----- tempo I

43 $\text{♩} = 50 \sim 52$

Vln. *p*

Vc. *p* *pp*

Pn. *p* *pp*

Red. 9 9 * *Red.* *

46

Vln. *mf* *p* *tr* *tr*

Vc. *p* *fp* *p* *tr* *tr*

Pn. *p* *cresc.* *poco* *a* *poco*

Red. *Red.*

51 *tr* *b* $\underline{\underline{e}} \cdot (\underline{\underline{h}} \cdot \underline{\underline{o}})$ *tr* $\underline{\underline{\#e}} \cdot (\underline{\underline{h}} \cdot \underline{\underline{o}})$ *tr* $\underline{\underline{\#e}} \cdot (\underline{\underline{h}} \cdot \underline{\underline{o}})$

Vln. *cresc.* *poco a poco* *f*

Vc. *cresc.* *poco a poco* *f* *tr* $\underline{\underline{h}} \cdot (\underline{\underline{b}} \cdot \underline{\underline{o}})$ *tr* $\underline{\underline{h}} \cdot (\underline{\underline{b}} \cdot \underline{\underline{o}})$

Pn. *f* *ff*

Red.

$\text{♩} = 68 \sim 69$

54 *ff*

Vln. *ff*

Vc. *ff*

Pn. *mf* *f* *mf* *ff*

senza Red.

Pn.

56

sf

ff

p

Red.

3

3

Pn.

58

sf

mf

sf

mf

sf

Pn.

60

sf

sf

ff

ff

3

3

rit. ----- tempo I ♩ = 50 ~ 52

62

Vln.

Vc.

Pn.

ff *p subito cresc. molto* *ff* *tr* *f* *tr* *tr*

dejar resonar

62

66

Vc.

pp *pp*

66

68

Vc.

p *mf* *mf*

cantabile

68

$\text{♩} = 66 \sim 69$
Con cierta brusquedad

Vc. 

rit. $\text{♩} = 50 \sim 52$
delicado

Vc. 

Vc. 

Vc. 

Vc. 

Vc. rit. -----

86 6

f *mf* *f* *ff* *f* glis.

a tempo
91 ♩ = 50 ~ 52

Vln. *mf*

Vc. *mf* *f* *sf* *ff* *mf* glis. *f*

Pn. 91 *ff* *f* *mf*

94

Vln. *f* > *p*

Vc. *mf* > *p* glis. *p* < > *sf* *p* *pp* > *fp* > *pp*

Pn.

98

accel. ----- poco a poco

Vln. *mf*

Vc. *p* < > *mf*

Pn.

$\text{♩} = 68 \sim 69$

100

Vln. *f* *p*

Vc. *mf* *mf*

Pn. *mf* *p*

rit.-----

102

Vln. *f*

Vc. *f*

Pn. *mf* *f*

tempo I
Molto calmo
Estático ♩ = 50 ~ 52

The score is divided into two systems. The first system covers measures 104 to 108, and the second system covers measures 111 to 115. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 4/4 in measure 105 and remains 4/4 for the rest of the page. The Violin (Vln.) part starts at measure 104 with a forte (*ff*) dynamic and a melodic line. The Viola (Vc.) part also starts at measure 104 with a forte (*ff*) dynamic and a melodic line. The Piano (Pn.) part starts at measure 104 with a forte (*ff*) dynamic and provides harmonic support. Dynamics range from *ff* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vln. 104 *ff* *pp*

Vc. *ff* *pp*

Pn. 104 *ff* *p*

Vln. 111

Vc. *pp* *p* *pp*

Pn. 111 *pp*

118

Vln.

Vc.

Pn.

p *mf*

p *mf*

p *mf*

124

Vln.

Vc.

Pn.

cantabile

glis.

p *mf*

mf

p *mf*

p *mf*

130

Vln. *f* *p* *mf* *p*

Vc. *p*

Pn. *p*

136

Vln. *mf* *f*

Vc. *mf* *f*

Pn. *mf* *f* *mf*

141

Vln. *mf*

Vc. *p* *mf*

141

Pn. *p* *mf*

*Red. * Red. **

145

Vln. *mf* *p*

Vc. *p* *pp* *p*

145

Pn. *pp*

p *Red.*

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pn.). The score is divided into two systems, measures 148-150 and 151-153. The key signature is B-flat major (two flats). The time signature is 3/4. The Violin part features melodic lines with dynamics ranging from *mf* to *f*, including a triplet in measure 149. The Viola part provides harmonic support with dynamics from *p* to *mf*. The Piano part consists of chords and arpeggiated figures, with dynamics from *p* to *f*. There are three asterisks (*) in the piano part, corresponding to the instruction below. The score includes various musical notations such as slurs, accents, and dynamic markings.

* Empezar siempre los pequeños grupos de fusas a tiempo

Musical score for measures 153-154, featuring Violin (Vln.), Viola (Vc.), and Piano (Pn.) parts. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 153 starts with a *mf* dynamic. The Violin part has a slur over measures 153-154 and a triplet of eighth notes in measure 154. The Viola part has a *f* dynamic in measure 154. The Piano part features a *ff* dynamic in measure 153, a *f* dynamic in measure 154, and a *ff* dynamic in measure 155. The piano part includes a *Red.* (ritardando) marking in measure 154. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Musical score for measures 155-156, featuring Violin (Vln.), Viola (Vc.), and Piano (Pn.) parts. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 155 starts with a *mf* dynamic. The Violin part has a triplet of eighth notes in measure 155 and a *f* dynamic in measure 156. The Viola part has a *mf* dynamic in measure 155 and a *mf* dynamic in measure 156. The Piano part features a *mf* dynamic in measure 155, a *tr* (trill) marking in measure 155, and a *Red.* (ritardando) marking in measure 156. The score includes various musical notations such as slurs, triplets, and dynamic markings.

156

Vln. *mf* *tr*

Vc. *mf* *tr*

Pn. *Red.* *f* *

157

Vln. * *mf* *tr*

Vc. *f* *mf* *f*

Pn. *f* *mf* *f* *Red.* *

* Empezar siempre los pequeños grupos de fusas a tiempo.

159

Vln. *f*

Vc. *mf* *f* *tr*

Pn. *mf* *f* *p subito*

161

Vln. *mf* *p* *tr*

Vc. *p*

Pn. *mf* *p subito*

Red. *mf* *p* *Red.*

163

Vln. *mf* *mf* glis. glis.

Vc. *p* *mf*

Pn. *p* *tr* *mf*

Ped. *Ped.*

164

Vln. *mf* glis.

Vc. *p* *mf*

Pn. *p* *mf*

Ped. *Ped.*

Musical score for measures 165-169. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pn.).

- Violin (Vln.):** Measure 165 starts with a forte (*f*) dynamic. It features a trill on a dotted quarter note, followed by a triplet of eighth notes. The dynamic changes to fortissimo (*ff*) in measure 166, which also contains a triplet of eighth notes. The piece concludes in measure 169 with a trill on a dotted quarter note.
- Viola (Vc.):** Measure 165 begins with a forte (*f*) dynamic. The dynamic shifts to fortissimo (*ff*) in measure 166. The part ends in measure 169 with a trill on a dotted quarter note.
- Piano (Pn.):** Measure 165 starts with a forte (*f*) dynamic. The piano part is characterized by sixteenth-note patterns, with several triplets of eighth notes. The dynamic changes to fortissimo (*ff*) in measure 166. The piece ends in measure 169 with a trill on a dotted quarter note.

Red. Red. Red. Red. Red. Red. *

Poco allegro ♩ = 68 ~ 69

Musical score for measures 167-171. The score is for Violin (Vln.) and Piano (Pn.).

- Violin (Vln.):** Measure 167 starts with a piano (*p*) dynamic and a second ending bracket (*II*). The dynamic changes to mezzo-forte (*mf*) in measure 168, which includes a glissando (*glis.*) marking. The dynamic returns to piano (*p*) in measure 170, which features a trill on a dotted quarter note.
- Piano (Pn.):** Measure 167 begins with a pianissimo (*pp*) dynamic. The piano part consists of sixteenth-note patterns, with several sextuplets of sixteenth notes. The dynamic changes to piano (*p*) in measure 168. The piece concludes in measure 171 with a forte (*f*) dynamic.

Los seisillos de semicorcheas siempre un poco staccato

This musical score page contains three systems of music for Violin (Vln.), Viola (Vc.), and Piano (Pn.).

System 1 (Measures 169-170):
- **Vln.:** Measure 169 starts with a wavy line above the staff. The melody features a triplet of eighth notes (mf) and another triplet of eighth notes in measure 170.
- **Vc.:** Measure 169 is a whole rest. Measure 170 contains a triplet of eighth notes (p) and a triplet of eighth notes (p) with a fingering 'IV' below.
- **Pn.:** Measure 169 has a triplet of eighth notes (mf) in the right hand and a triplet of eighth notes (p) in the left hand. Measure 170 features a triplet of eighth notes (p) in the right hand with a trill (tr) and a fingering '(i-o)', and a triplet of eighth notes (mf) in the left hand.

System 2 (Measures 171-172):
- **Vln.:** Measure 171 has a wavy line above the staff. The melody consists of eighth notes (p) in measure 171 and a whole rest in measure 172.
- **Vc.:** Measure 171 has a wavy line above the staff. The line includes glissando markings (glis.) and a trill (tr) with a fingering '(i-o)' in measure 172.
- **Pn.:** Measure 171 has a wavy line above the staff. The right hand has a triplet of eighth notes (p) and a triplet of eighth notes (p) in measure 172. The left hand has a triplet of eighth notes (p) and a triplet of eighth notes (p) in measure 172.

173

Vln. *p* *mf*

Vc. *mf* *mf*

Pn. *f* *p* *sf* *mf* *f* *sf*

175

Vln. *ff* *f*

Vc. *ff* *f*

Pn. *sf* *f* *tr* *f*

This musical score page contains three systems of music for Violin (Vln.), Viola (Vc.), and Piano (Pn.).

System 1 (Measures 177-180):
- **Vln.:** Measures 177-180. Dynamics: *mf*, *f*, *mf*.
- **Vc.:** Measures 177-180. Dynamics: *mf*, *f*, *mf*.
- **Pn.:** Measures 177-180. Includes a trill (*tr*) in the right hand and triplets in both hands. Dynamics: *mf*, *f*.
- **Tempo/Performance:** *Red.* (Ritardando) markings are present at the beginning and end of the system.

System 2 (Measures 180-181):
- **Vln.:** Measures 180-181. Dynamics: *f*, *fp*, *ff*. Includes sextuplets in the right hand.
- **Vc.:** Measures 180-181. Dynamics: *f*.
- **Pn.:** Measures 180-181. Includes a trill (*tr*) in the right hand and a triplet in the left hand. Dynamics: *ff*.
- **Tempo/Performance:** *Red.* (Ritardando) markings are present at the beginning and end of the system.

rit. $\text{♩} = 50 \sim 52$

182

Vln. *p* *mf* *p* *mf*

Vc. *p* *mf* *pp*

Pn. *p* *pp*

Red. * *Red.* *

185

Vln. *pp* *mf* *cresc. poco a poco*

Vc. *p* *mf* *cresc. poco a poco*

Pn. *p* *cresc. poco a poco*

Red. *Red.*

189 $\text{♩} = 66 \sim 69$

Vln. *f* *ff*

Vc. *f* *ff*

Pn. *f* *ff* *mf*

Red. *ff* *senza Red.*

192

Vln. *f*

Vc. *f*

Pn. *f* *ff*

Red. *Red.* *Red.* *Red.* *Red.*

This musical score page contains three systems of music for Violin (Vln.), Viola (Vc.), and Piano (Pn.).

System 1 (Measures 194-195):
- **Vln.:** Measure 194 is a whole rest. Measure 195 begins with a piano (*p*) dynamic, followed by a half note G4, a quarter note A4, and a half note B4. The dynamic changes to mezzo-forte (*mf*) for the final half note.
- **Vc.:** Measure 194 is a whole rest. Measure 195 begins with a piano (*p*) dynamic, followed by a half note G3, a quarter note A3, and a half note B3.
- **Pn.:** Measure 194 features a triplet of eighth notes in the right hand (G4, A4, B4) and a triplet of eighth notes in the left hand (G3, A3, B3). Measure 195 continues with a melodic line in the right hand and accompaniment in the left hand, with dynamics ranging from *p* to *f*.

System 2 (Measures 196-197):
- **Vln.:** Measure 196 is a whole rest. Measure 197 begins with a mezzo-forte (*mf*) dynamic, followed by a half note G4, a quarter note A4, and a half note B4. The dynamic changes to forte (*f*) for the final half note. The instruction *pizz.* (pizzicato) is written above the staff, and *arco* (arco) is written above the staff for the final half note.
- **Vc.:** Measure 196 is a whole rest. Measure 197 begins with a mezzo-forte (*mf*) dynamic, followed by a half note G3, a quarter note A3, and a half note B3.
- **Pn.:** Measure 196 features a melodic line in the right hand and accompaniment in the left hand, with a mezzo-forte (*mf*) dynamic. Measure 197 continues with a melodic line in the right hand and accompaniment in the left hand, with a forte (*f*) dynamic.

198

Vln. *ff* *pizz.* *mf* *rit.* *arco* *pp*

Vc. *ff* *pizz.* *p* *arco* *pp*

Pn. *mf* *p* *pp*

tempo I
Molto calmo
Estático ♩ = 50 ~ 52

200

Vln. *ppp* *p*

Vc. *ppp* *p*

Pn. *pp* *p*

206

Vln.

Vc.

206

Pn.

210

Vln.

Vc.

210

Pn.

215

Vln. *flautando* *pp* *p* *8va.* *mod. ord.*

Vc. *pp*

Pn. *mf* *pp* *p*

220

Vln. *fp*

Vc. *p*

Pn. *fp* *p* *mf*

225

Vln.

Vc.

Pn.

mf

mf

mf

f

Red.

228

Vln.

Vc.

Pn.

accel. ———— ♩ = 68 ~ 69

f

f

f

Red.

Musical score for measures 230-231. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pn.).

- Vln.:** Measure 230 starts with *mf*. Measure 231 starts with *pp*.
- Vc.:** Measure 230 starts with *mf*. Measure 231 starts with *pp*. Includes a triplet in measure 231.
- Pn.:** Measure 230 starts with *pp*. Measure 231 starts with *p*. Includes triplets and sixteenth-note patterns.

Los seisillos de semicorcheas siempre un poco staccato

Musical score for measures 232-233. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pn.).

- Vln.:** Measure 232 starts with *pizz.* and *p*. Measure 233 starts with *p*.
- Vc.:** Measure 232 starts with *p*. Measure 233 starts with *fp*. Includes a triplet in measure 232.
- Pn.:** Measure 232 starts with *mf*. Measure 233 starts with *p*. Includes triplets and sixteenth-note patterns.

234

Vln. arco *p* *mf*

Vc. *p* pizz. *p*

Pn. *pp* *p* *mf* *sf*

6 6 6 6 6

236

Vln. *p* pizz. *mf* arco *p*

Vc. arco *p*

Pn. *mf* *tr* *p* *sf*

6 6 3 3 3 3 3 3 3 3

238

Vln. *mf* *pizz.* *arco* *p*

Vc. *mf* *p* *mf*

Pn. *p* *tr* *mf*

238

238

238

240

Vln. *fp* *mf* *fp*

Vc. *p* *mf* *fp*

Pn. *mf* *f* *mf*

240

240

240

242

Vln.

Vc.

Pn.

mf *p*

fp

f *p subito* *tr*

3 6 3 3

3 3

3 6

3 6

Detailed description: This system contains measures 242 and 243. The Violin part (Vln.) starts with a whole note, followed by a half note, and then a quarter note. The Violoncello part (Vc.) has a half note followed by a quarter rest. The Piano part (Pn.) features a complex texture with sixteenth-note patterns, triplets, and a trill in the right hand. Dynamics include *mf*, *p*, *fp*, *f*, and *p subito*. The key signature has one flat, and the time signature is 2/4.

244

Vln.

Vc.

Pn.

p *mf*

mf

p *f* *sf*

3 3

6 6 6 6

Detailed description: This system contains measures 244 and 245. The Violin part (Vln.) has a continuous eighth-note melody. The Violoncello part (Vc.) has a half-note melody with some slurs. The Piano part (Pn.) continues with sixteenth-note patterns and triplets. Dynamics include *p*, *mf*, *f*, and *sf*. The key signature has one flat, and the time signature is 2/4.

246

Vln.

Vc.

Pn.

248

Vln.

Vc.

Pn.

250

Vln. *mf*

Vc. *mf*

Pn. *mf*

ff *senza Red.*

252

Vln. *f* *ff* *mf*

Vc. *f* *ff* *mf*

Pn. *f* *ff* *p*

Red. *Red.* *Red.* *Red.* *

254

Vln. *p* *mf*

Vc. *p* *mf*

Pn. *sf* *mf* *sf*

256

Vln. *mf* *f*

Vc. *mf* *f*

Pn. *8va* *sf* *f* *ff*

258

Vln. *mf*

Vc. *mf*

Pn. *mf* *ff* *f*

260

Vln. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Pn. *ff* *fff*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

Red.

262

Vln. *mf*

Vc. *mf*

Pn. *mf*

3 6 6 6

264

Vln. *sf* *mf* *f* *f*

Vc. *sf* *mf* *f* *f*

Pn. *f* *f* *f* *f*

fff

3 6 6 3 6 3 3

Tribuna de Jóvenes Compositores

Titulos publicados

- 1 **Aracil Ávila**, Alfredo
Sonata nº 2 ("Los Reflejos")
- 2 **Balboa Rodríguez**, Francisco Manuel
Pequeña cantata profana sobre un fragmento de
Leconte de Lisle
- 3 **Casablancas Domingo**, Benet
Quartet sense nom
- 4 **Fernández Guerra**, Jorge
Tres noches
- 5 **Guajardo Torres**, Pedro
Anaglyphos
- 6 **Núñez Pérez**, Adolfo
Sexteto para siete
- 7 **Roig-Francolí Costa**, Miguel Ángel
Concierto en Do
- 8 **Seco de Arpe**, Manuel José
Piezas musicales para la tarde
- 9 **Armenteros González**, Eduardo
Estructuras simétricas
- 10 **Berea Flórez**, José Manuel
Quinteto para clarinete
- 11 **García Pistolesi**, Juan
Ricercare a quattro
- 12 **Macías Alonso**, Enrique X.
Souvenir nº1 pour neuf instruments
- 13 **Pagán Santamaría**, Juan Antonio
Sinfonía de cámara nº 1
- 14 **Pérez Maseda**, Eduardo
Concierto para violoncello y orquesta de cámara
- 15 **Casablancas Domingo**, Benet
D'Humanal fragment
- 16 **Durán-Lóriga Martínez-Correcher**, Jacobo
Dos piezas para diez instrumentistas:
Nocturno y Divertimento
- 17 **García Demestres**, Alberto
Dammerungen ohne Dich
- 18 **Guzmán i Antich**, Josep Lluís
Dos poemas D'Emily Dickinson
- 19 **Martínez Izquierdo**, Ernest
Quartet de corda
- 20 **Roldán Samiñán**, Ramón
Diálogos
- 21 **Galán Bueno**, Carlos Pablo
Grito del silencio, Op. 16:
Cantata al ser humano
- 22 **López de Guereña**, Francisco Javier
Quinteto para una espera imposible
- 23 **López López**, José Manuel
Septeto
- 24 **Llanas Rich**, Albert
Impresiones per a veu i quartet de cordes
- 25 **Miyar, Pablo**
Ashur
- 26 **Cano Forrat**, César
Los perpetuos comienzos
- 27 **Charles Soler**, Agustín
Per a Lola
- 28 **Fuente Charfolé**, José L. de la
Tozzie
- 29 **Martínez Izquierdo**, Ernest
Dúo para viola
- 30 **Mosquera Ameneiro**, Roberto
Quinteto con arpa "Ain Soph"
- 31 **Sanz Vélez**, Esteban
Sonata para grupo de cámara
- 32 **Flores Muñoz**, Antonio José
Soledad sucesiva
- 33 **Galán Bueno**, Carlos Pablo
Veintiuno -Op. 21-. El vivir de un latido
- 34 **Graus Ribas**, Josep Oriol
Sense tu
- 35 **Llamas Rich**, Albert
BXR6
- 36 **Macías Alonso**, Enrique
Morgengesang II
- 37 **Muñoz Rubio**, Enrique
Trio para flauta, viola y guitarra
- 38 **Rueda Azcuaga**, Jesús
Yam
- 39 **Viaño Martínez**, Xoan Alfonso
Preludio y postludio a Cabalum
- 40 **Aracil Ávila**, Alfredo
Dos glosas
- 41 **Armenteros González**, Eduardo
Galería de objetos fantásticos
- 42 **Fernández Guerra**, Jorge
Paraíso
- 43 **Pérez Maseda**, Eduardo
Non silente
- 44 **Roig-Francolí Costa**, Miguel Ángel
Diferencias y fugas para cuarteto de cuerda
- 45 **Martínez Espinosa**, Israel David
Quartet de cordes número III
- 46 **Martínez Arévalo**, Manuel Ignacio
Mosaico para castillo. Homenaje al Maestro
para cuarteto de cuerda
- 47 **Jurado**, Pilar
Cuarteto de cuerda número 2
- 48 **Sánchez-Verdú**, José M.
Trio II
- 49 **Ros**, Mário
El sueño de un extraño
- 50 **Soto**, Mateo
Klaviertrio

*La Fundación Juan March,
creada en 1955, es una institución con finalidades culturales y científicas.*

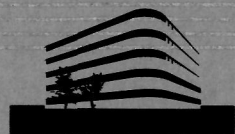
*En el campo musical organiza
regularmente ciclos de conciertos monográficos, recitales didácticos para jóvenes
(a los que asisten cada curso más de 25.000 escolares),
conciertos en homenaje a destacadas figuras, aulas de reestrenos,
encargos a autores y otras modalidades.*

*Su actividad musical se extiende a diversos lugares de España.
En su sede de Madrid tiene abierta a los investigadores una
Biblioteca de Música Española Contemporánea.*

BIBLIOTECA DE MÚSICA ESPAÑOLA CONTEMPORÁNEA

Tribuna de Jóvenes Compositores

49



Fundación Juan March