

Fundación Juan March

BIBLIOTECA DE MÚSICA ESPAÑOLA CONTEMPORÁNEA

Tribuna de Jóvenes Compositores

MATEO SOTO

KLAVIERTRIO

TRIBUNA DE JÓVENES COMPOSITORES / 50

BIBLIOTECA DE MÚSICA ESPAÑOLA CONTEMPORÁNEA

Tribuna de Jóvenes Compositores / 50

MATEO SOTO

KLAVIERTRIO



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.

MATEO SOTO SÁNCHEZ (Cartagena, 1972)
compuso su *Klaviertrio* 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 segundo concierto del *Ciclo Piano-tríos españoles siglo XX*, el 5 de noviembre de 1997, interpretado por el Trío Mompou (Joan Lluís Jordá, violín; Mariano Melguizo, violonchelo; Luciano G. Sarmiento, piano).

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

Klaviertrio

Mateo Soto, 1996

5

♩.40

Violin *pp* *mp*

Cello

Piano *mp*

con pedal

Detailed description: This system contains measures 1 through 10 of the piece. The Violin part begins with a *pp* dynamic and a melodic line that rises to *mp* by measure 5. The Cello part is mostly silent, with some notes appearing in measures 9 and 10. The Piano part features a complex accompaniment with chords and moving lines in both hands, marked *mp*. A *con pedal* instruction is placed below the piano part. The key signature has two flats, and the time signature is 3/4.

10

Violín

Cello *p* *mf* *f*

Piano *p* *mf* *f*

Ped.

Detailed description: This system contains measures 11 through 20. The Violin part is silent. The Cello part enters in measure 11 with a *p* dynamic and continues with a melodic line that reaches *f* by measure 18. The Piano part continues its accompaniment, marked *p*, *mf*, and *f* in the right hand, and *p*, *mf*, and *f* in the left hand. A *Ped.* instruction is at the bottom right. The key signature has two flats, and the time signature is 3/4.

30 35

Violin

Cello

Piano

mf *p* *f* *rit.*

pp *f*

tr

Violin

Cello

Piano

gliss.

al niente

sf

ff

Cluster con el antebrazo sobre las teclas blancas

al niente

sf

10''

5''

sf

gliss sul IV' p

gliss sul IV' p

10''

(10")

15"

10"

Violín

Cello

Piano

Red.

con un plectro en las cuerdas

*

5"

Violín

1 *gliss sul IV*
f

2 *f*

3 *f saltato ad lib.*

4 *f pizz. Bartók ad lib.*

5 *f sulla cassa ad lib.*

6 *f sul ponticello*

Cello

1 *f saltato ad lib.*

2 *f pizz. Bartók ad lib.*

3 *f sulla cassa ad lib.*

4 *f*

5 *f gliss sul IV*

6 *f sul ponticello*

Piano

mf

1' 30''

En cada uno de los 6 bloques hay sugerencias sobre las que violín y violonchelo improvisarán sin seguir orden alguno con la única excepción de terminar juntos en el bloque 6. Podrán repetir el mismo bloque varias veces. El piano interpretará su bloque siempre con un ritmo preciso.

crescendo al ff

Violín

Cello

Piano

10"

10"

mf < > *mf*

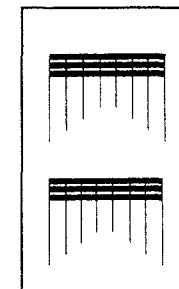
gliss. sobre las cuerdas

sf

Red. cresc...

ff Clusters ad lib. en todo el teclado

detrás del puente



10"

al niente

5''

mp

10''

dim...

Piano

8^{va}

pp una corda

Scd.

♩- 144 8^{va} *siempre*

(*gliss.*) . . .


Violín

p

Violín

Piano

Violín




Piano

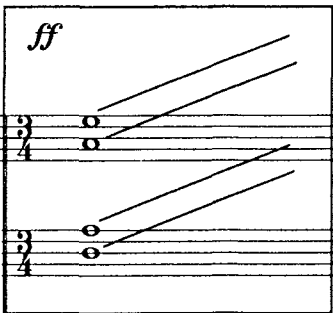
♩ = 80

*gliss. lento hacia el agudo (sul pont.
rasgando y con mucha presión)*


Violín



Cello



Piano



ff *stacc.* *simile*

ff

Sub

Violin

Cello

Piano

loco

Violin

Cello

Piano

ff

stacc.

simile

Sub

Violín

Cello

Piano

ff

loco

stacc.

simile

ff

Detailed description: This musical score is for Violin, Cello, and Piano. The Violin and Cello parts are mostly silent, with a box highlighting a section where they play a few notes. The Piano part is active throughout, featuring a complex rhythmic pattern with various dynamics and articulations. The score is in 2/4 time and consists of two systems. The first system shows the Violin and Cello parts with a box highlighting a section where they play a few notes. The Piano part is active throughout, featuring a complex rhythmic pattern with various dynamics and articulations. The second system shows the Violin and Cello parts with a box highlighting a section where they play a few notes. The Piano part is active throughout, featuring a complex rhythmic pattern with various dynamics and articulations.

Violín

Cello

Piano

Detailed description: This musical score is for Violin, Cello, and Piano. The Violin and Cello parts are mostly silent, with a box highlighting a section where they play a few notes. The Piano part is active throughout, featuring a complex rhythmic pattern with various dynamics and articulations. The score is in 2/4 time and consists of two systems. The first system shows the Violin and Cello parts with a box highlighting a section where they play a few notes. The Piano part is active throughout, featuring a complex rhythmic pattern with various dynamics and articulations. The second system shows the Violin and Cello parts with a box highlighting a section where they play a few notes. The Piano part is active throughout, featuring a complex rhythmic pattern with various dynamics and articulations.

♩. 80

ff

Violín

Cello

Piano

♩. 132

pp

16^a

tr

8^{va}

stacc.

simile

ff

8^{va}

(pedal abierto)

Violín

Cello

Piano

loco

ff

Violin

Cello

Piano

ff

8^{va} stacc. simile

Violin

Cello

Piano

loco

sordina pp

sordina pp

♩-40

5

Violin

Cello

Piano

This musical system contains measures 5 through 9. The Violin part (top staff) begins with a whole rest in measure 5, followed by a melodic line of eighth and sixteenth notes with various accidentals (flats and naturals) and slurs. The Cello part (middle staff) plays a rhythmic accompaniment of eighth notes, also with various accidentals and slurs. The Piano part (bottom two staves) is silent, indicated by whole rests in both the treble and bass clefs.

10

Violin

Cello

Piano

15

This musical system contains measures 10 through 14. The Violin part (top staff) continues its melodic line with slurs and various accidentals. The Cello part (middle staff) continues its rhythmic accompaniment. The Piano part (bottom two staves) remains silent with whole rests. A measure number '15' is placed above the staff in the fifth measure of this system, which corresponds to measure 14 of the piece.

20

Violin

Cello

Piano

Musical score for Violin, Cello, and Piano. The score covers measures 20 to 24. The Violin part is in the upper staff, the Cello part is in the middle staff, and the Piano part is in the lower two staves. The Violin part features a melodic line with slurs and ties. The Cello part provides a harmonic accompaniment with eighth and sixteenth notes. The Piano part is silent, indicated by rests on both staves.

25

30

Violin

Cello

Piano

Musical score for Violin, Cello, and Piano. The score covers measures 25 to 30. The Violin part is in the upper staff, the Cello part is in the middle staff, and the Piano part is in the lower two staves. The Violin part continues with a melodic line. The Cello part continues with a harmonic accompaniment. The Piano part remains silent.

♩. 100 - 120 *senza sordina*

Violin

Cello

Piano

35

Violin

Cello

Piano

40

Violin

Cello

Piano

sf *mf* *ff* *mf* *mp* *sf* *pizz.* *f*

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

sf *cresc...* *mf* *mp*

tr

9 *3* *3* *5* *7*

Qda

Measures 50-54. The Violin part features a trill in measure 51 and dynamic markings from *sf* to *f*. The Cello part has triplet markings (9, 3, 3, 5, 7) and dynamics from *mf* to *mf*. The Piano part includes a *cresc...* marking and dynamics from *sf* to *mp*. A *Qda* marking is present in measure 53.

Violin

Cello

Piano

arco *mp* *pizz.* *f* *pizz.* *p* *arco* *f* *ff* *sf*

pizz. *mp* *p* *f* *arco* *f* *sf*

sf *mp* *sf* *pp* *f* *mf*

mp *sf* *pp* *f* *sf* *secco*

Measures 55-59. The Violin part starts with *arco* and *mp*, then *pizz.* and *f*, followed by *pizz.* and *p*, then *arco* and *f*, and finally *ff* and *sf*. The Cello part has *pizz.* and *mp*, then *p* and *f*, then *arco* and *f*, and finally *sf*. The Piano part includes dynamics from *sf* to *pp*, then *f* and *mf*. A *secco* marking is present in measure 59.

Violín

Cello

Piano

60

f

pizz. *arco*

p *mf* *f* *mp*

f *p* *mf* *f* *f*

f *tr* *p* *mf* *f* *sf*

ff *p*

Violín

Cello

Piano

65

mf *tr* *ff*

mp *mf* *ff*

mf *mf* *f* *ff*

8va

70

meno mosso

Violin

Cello

Piano

mp *p*

mp

rit.

tr

Ped.

75

a tempo

Violin

Cello

Piano

f *mp* *f* *sf* *mp* *sf* *mf* *p*

mp *f* *mf* *mf* *mp* *mf*

sf *mf* *sf* *mf* *mp*

Ped. cresc...

3 *5* *7* *3* *6*

pizz. *arco*

Violin

Cello

Piano

80

Violin

Cello

Piano

85

Violin

Cello

Piano

90

p *f* *ff* *f*

p *f* *ff* *f*

mp *p* *sf* *ff* *f*

Violin

Cello

Piano

tr

pizz

f *p* *f* *f*

f *p* *mf*

f *sf* *mp*

95

Violin

Cello

Piano

mp *mf* *pizz.* *arco* *mp* *mf* *f* *sf* *f*

pizz. *arco* *mp* *mf* *f* *f*

sf *mp* *secco* *sf* *mp* *f* *f*

100

Violin

Cello

Piano

sf *mp* *sf* *mf* *mp* *sf* *sf*

mp *sf* *mf* *mf*

mf *sf* *mf* *f*

tr *cresc...*

105

Violin

Cello

Piano

f *sf* *f* *mf*

<ff *f* *f* *mf* *f*

sf *f* *sf* *mf*

110

più vivo

Violin

Cello

Piano

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

125

Violin

Cello

Piano

p *mf* *ff* *mf* *f*

tr *pizz* *arco* 3

8va *tr* *8va*

mf *ff* *sf* *sf* *f*

8va

mf

Detailed description: This system of musical notation covers measures 125 through 130. It features three staves: Violin (top), Cello (middle), and Piano (bottom). The key signature has one flat (B-flat). Measure 125 shows a melodic line in the Violin and Cello, with the Piano providing harmonic support. Measure 126 includes a trill in the Violin and a dynamic shift to *mf*. Measure 127 features a forte (*ff*) dynamic in the Violin and Cello, with a trill in the Violin. Measure 128 has a *mf* dynamic in the Violin and Cello, with a *pizz* (pizzicato) instruction in the Violin. Measure 129 shows a *f* dynamic in the Violin and Cello, with a *pizz* instruction in the Violin. Measure 130 concludes with a *mf* dynamic in the Violin and Cello, and a *mf* dynamic in the Piano. Various performance markings such as *tr* (trill), *pizz* (pizzicato), and *arco* (arco) are present.

130

Violin

Cello

Piano

f *mf*

mp *p* *f* *mf* *f*

Detailed description: This system of musical notation covers measures 130 through 135. It features three staves: Violin (top), Cello (middle), and Piano (bottom). The key signature has one flat (B-flat). Measure 130 shows a *f* dynamic in the Violin and Cello. Measure 131 has a *mf* dynamic in the Violin and Cello. Measure 132 features a *mp* dynamic in the Piano. Measure 133 has a *p* dynamic in the Piano. Measure 134 shows a *f* dynamic in the Piano. Measure 135 concludes with a *mf* dynamic in the Piano. The Violin and Cello parts are mostly rests in this system.

135

Violín

Cello

Piano

tr

rit.

rit.

8va

mf

sf

Cartagena, Diciembre 1996

Tribuna de Jóvenes Compositores

Títulos 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 nº 1 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
Impresions 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
Trío 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.
Trío 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.*

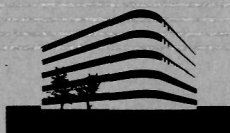
*En el campo musical organiza
regularmente ciclos de conciertos monográficos, recitales didácticos para jóvenes
(a los que asisten cada curso más de 25.000 escolares),
conciertos en homenaje a destacadas figuras, aulas de reestrenos,
encargos a autores y otras modalidades.*

*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

50



Fundación Juan March