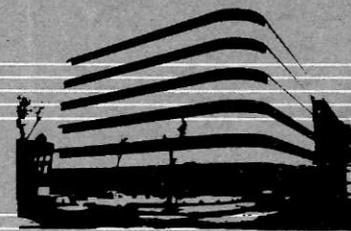


Tribuna de Jóvenes Compositores

JOSEP LLUIS GUZMAN I ANTICH
DOS POEMES D'EMILY DICKINSON

PER A MEZZOSOPRANO I CONJUNT DE CAMBRA



Fundación Juan March

TRIBUNA DE JOVENES COMPOSITORES / 18

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La *Tribuna de jóvenes compositores* es una actividad de la Fundación Juan March que se concreta en la organización de conciertos con obras no estrenadas ni editadas de compositores españoles menores de treinta años, en su grabación y en la edición de la partitura en facsímil.

El primero de estos conciertos se celebró en el Salón de Actos de la Fundación el 26 de mayo de 1982 y el segundo el 18 de mayo de 1983.

Esta partitura fue presentada a la convocatoria de la Tercera Tribuna, hecha pública en Septiembre de 1983, y fue seleccionada junto con otras cinco obras por un Comité de Lectura formado por Carmelo A. Bernaola, Tomás Marco y Josep Soler. Su estreno tuvo lugar en el concierto celebrado en el Salón de Actos de la Fundación Juan March el 30 de Mayo de 1984 interpretado por el Grupo Koan dirigido por José Ramón Encinar.

Edición de 300 ejemplares que se reparten gratuitamente a compositores, críticos, investigadores, Bibliotecas y Centros especializados.

DOS POEMES D'EMILY DICKINSON

Dedicat a la meva filla Ariadna
Guzmánantich i Simó.

Largo (♩=60 aprox)

Abaixa, oh mont, les tanques.

The musical score is written for a full orchestra and a mezzo-soprano. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Clarinet in B-flat (Clar. sib.), Bassoon (Fag.), Trombone in F (Tromba in fa), Piano (pno.), Mezzo-soprano (Mezzo), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in common time (C) and begins with a tempo marking of Largo (♩=60 aprox). The key signature has one flat (B-flat). The vocal line, written for Mezzo, enters in the third measure with the lyrics "A. bai-xa, oh Mont, les tan-gues!". The vocal line is marked with *pp* (pianissimo) for the first two notes and *p* (piano) for the rest of the phrase. The instrumental parts for Violin I, Violin II, Viola, Violoncello, and Contrabass also feature *p* markings in the final measure. The piano part has a *pp* marking in the first measure. The score is handwritten and shows some corrections and markings.

FL. *P. delicat.*
 Clar. *b.*
 Fag. *P.*
 Trompe
 pro *dolce mp.*
 Trombe *P. mp. P.*
 Els folcs so-ten ve-nir can-sats (4) quan ja no
 Vl. I *mp. P.*
 Vl. II *mp. P.*
 Vla. *mp. P.*
 Vc. *P. mp. P.*
 Cb. *P. L. mp. P.*

poco accel.

Adagio (♩ = 69 approx)

15

Fl.

Clar. sib

Fag

Trompa F

pn.

Mezzo

Vl. I

Vl. II

Vla.

Vc.

Cb.

ma - da, cop des nees tan se - gun; ete ma - ssa a - prop

mp

mf.

p.

mp.

p.

mp.

amb sord.

sul tasto

amb sord.

sul tasto

amb sord.

sul tasto

(senza sord.)

amb sord.

sul tasto

mf.

p.

sul tasto

Handwritten musical score for a symphony orchestra and voice. The score includes staves for Flute (Fl.), Clarinet in B-flat (Clar. sib.), Bassoon (Fag.), Trumpet (Trompa F), Piano (pno.), Mezzo-soprano (Mezzo), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The lyrics are "per- que pu - quem cer- car- te". The score shows dynamics like *p*, *pp*, and *mf*, and includes a rehearsal mark "20" at the top right.

Fl.

Clar. s.b.

Fag.

Trampa F

pne.

Mezzo

mp. *molto rit*

i ma-ssa ten-dra per par-lar de tu

Vl. I

Vl. II

Vlb.

Vc.

Cb.

The musical score consists of ten staves for various instruments and a vocal line. The instruments are Flute (Fl.), Clarinet in B-flat (Clar. sib.), Bassoon (Fag.), Trumpet in F (Trampa F), Piano (pno.), Mezzo (Mezzo), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Oboe (Ob.). The score includes musical notation with notes, rests, and dynamic markings such as *p*, *mp*, and *mf*. There are also performance instructions like *arco in modo ard.* and *L 3 -*. The lyrics for the Mezzo part are: *p. di-gueu-me fins on sal-ta la clo-re-dat del di-ta*.

3
4
3
4
3
4
3
4
3
4

Fl.

Clar. s.b.

Fag.

Trampo F

pno.

Mezzo
mf. *l'o qui no ho ra s'a - dorm*
el qui *tei - xi - a* *l'am - pla - de del cel blau.*
mf. f.

Vl. I
mf.

Vl. II
mf. mp.

Vla.
mf. mp.

Vc.
mf. mp.

Cb.
mf. (* Millor Mib) mp. Pizz mf. arco mp.

[poco rit.]

Andante (♩ = 100 approx)

25 llunyà

Fl. *poco rit.*

Oboe. *mp.*

Fog. *mf.* *mp.* *mf.* *mp.* *p.* *pp.* *mf.*

Trampa *mp.* *p.* *pp.* *ppp.* *mp.*

pno. *mf.* *mp.* *p.* *pp.* *mf.* *mf.*

Mezzo *mf.* *mp.* *p.* *pp.* *mf.* *mf.*

Vl. I *mp.* *mf.* *mp.* *p.* *pp.* *mf.*

Vl. II *mp.* *mf.* *mp.* *p.* *pp.* *mf.*

Vb. *mp.* *mf.* *mp.* *p.* *pp.* *mf.*

Vc. *mp.* *mf.* *mp.* *p.* *pp.* *mf.*

Cb. *mf.* *mp.* *mf.* *mp.* *p.* *pp.* *mf.*

Pizz. *(Pizz)*

Ped. *sempre*

Es - cri -

Handwritten musical score for orchestra and voice, page 13. The score includes parts for Flute, Clarinet in B-flat, Bassoon, Trumpet, Piano, Mezzo-soprano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Mezzo-soprano part includes the lyrics: "viv quon-tes no-tes ex-ta-siat re-fi-la,". The score features various dynamics such as *mp*, *mf*, *f*, *p*, and *pp*, along with musical notations like slurs, accents, and a fermata. A rehearsal mark "30" is present at the top of the page.

Andagio (♩ = 66 approx)

50

ppp rit *molto rit*

Fl.

Clar. Sib

Fag.

Trompa F

pno

Mezzo

VL I

VL II

Vla.

Vc.

Cb.

p *pp* *p* *mp.* *mp.*

ppp *pp* *p* *mf.* *p* *mp.* *mp.* *mp.*

Handwritten musical score for measures 18-21. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Measures 18-21, dynamics *mf.*, *mf.*, *mf.*, *mp.*
- Clar. Sib.** (Clarinet in B-flat): Measures 18-21, dynamics *mf.*, *mf.*, *mf.*, *mp.*
- Fag.** (Bassoon): Measures 18-21, dynamics *p.*, *mp.*, *mf.*, *mp.*
- Trampo** (Trumpet): Measures 18-21, dynamics *mp.*, *mf.*, *mf.*, *mp.*
- pno.** (Piano): Measures 18-21, dynamics *mp.*, *mf.*, *mf.*, *mp.*
- Mezzo** (Mezzo-soprano): Measures 18-21, dynamics *mp.*, *mf.*, *mf.*, *mp.*
- Vl. I** (Violin I): Measures 18-21, dynamics *mf.*, *mf.*, *mf.*, *mp.*
- Vl. II** (Violin II): Measures 18-21, dynamics *mf.*, *mf.*, *mf.*, *mp.*
- Vla.** (Viola): Measures 18-21, dynamics *mp.*, *mf.*, *mf.*, *mp.*
- Vc.** (Violoncello): Measures 18-21, dynamics *p.*, *mp.*, *mf.*, *mp.*
- Cb.** (Contrabass): Measures 18-21, dynamics *p.*, *mp.*, *mf.*, *mp.*

The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark 'H' is present at the beginning of measure 18. A measure number '05' is written above the Flute staff in measure 21. The bottom of the page features a large 'P.' marking.

Fl.

Clar. sib.

Bog.

Trompa

pno.

Mezzo

VL. I

VL. II

VL.

Vc.

Cb.

60

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

i quants vi- st- ges fe- ia la tor- tu- ga

Handwritten musical score for a symphony orchestra and vocal soloist. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Starts with a *mf.* dynamic. A pero accel marking is written above the staff in the third measure.
- Clar Sib** (Clarinet in B-flat): Starts with a *f.* dynamic, then changes to *mp.* in the second measure.
- Kg.** (Kornet): Starts with a *mp.* dynamic in the third measure.
- Trompo** (Trumpet): Starts with a *mp.* dynamic in the second measure.
- pno.** (Piano): No notation is present in this section.
- Mezzo** (Mezzo-soprano): The vocal line with lyrics: "i quan-tes to- sses ha be-gut lo- be- lla". Dynamics range from *mp.* to *mf.*
- VL. I** (Violin I): Starts with a *mp.* dynamic in the second measure.
- VL. II** (Violin II): Starts with a *mp.* dynamic in the second measure.
- Vla.** (Viola): Starts with a *mp.* dynamic in the second measure.
- Vc.** (Violoncello): Starts with a *mp.* dynamic in the second measure.
- Cb.** (Contrabasso): Starts with a *mp.* dynamic in the second measure.

The score spans five measures. The first measure contains the initial instrumental entries and the vocal line. The second measure continues the instrumental textures. The third measure features the pero accel marking. The fourth and fifth measures conclude the section with sustained instrumental lines and the vocal line.

75 poco rit

Fl.

Ob. Sib

Fag.

Trampa F.

prn. H
Sord.
p
Ped. mf. mp

Mezzo
Ped. mf.
i Qui

Vl. I

Vl. II

Vla.

Vc.

Cb.

Fl.

Clar. Sib.

Fag.

Trompa

pno

senza sord.

mf.

Mezzo

l'arc de Sant Mar-ti

els seus es-treps po-

Vl. I

mf.

Vl. II

mf.

Vla.

mf.

Vc.

mf.

Cb.

mf.

- Tempo -

90

rit.

Allegro (♩=120)

Fl. *mf.* *f.* *mf.* *mp.* *p.*

Clar. Sib *mf.* *f.* *mf.* *mp.* *p.*

Fg. *mf.* *f.* *mf.* *mp.* *p.*

Tromp. *mf.* *f.* *mp.* *mf.* *p.* *mp.* *p.*

prnc.

Mezzo *- it?* *ff.* *? Quins*

Ul. I

Ul. II

Vla.

Vc. *mf.* *f.* *mf.* *mp.* *arco* *p.*

Cb. *f.* *mf.* *mp.* *p.*

molto rit ----- *Andante* (♩ = 80)

Fl. *ff.* *mp.*

Clar. Sib *ff.*

Fag. *ff.* *mp.*

Tromp. F. *ff.* *mp.*

pno. *mf.* *Ped.*

Mezzo *P*
 dits sø- ben pol- sør

VL I *ff.* *mp.*

VL II *ff.* *mp.*

Vla. *ff.* *mp.*

Vc. *ff.* *mp.*

Cb. *ff.* *mp.*

poco rit

(3'') *quasi allegro* (♩ = 112 aprox)

Handwritten musical score for orchestra and voice. The score is divided into three measures. The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (Clar. Sib.), Bassoon (Fag.), Trombone (Trampo F), Piano (pno), Mezzo-soprano (Mezzo), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key markings and dynamics include:

- mp.* (mezzo-piano) for Clarinet, Bassoon, and Mezzo.
- p.* (piano) for Flute, Clarinet, Bassoon, Violoncello, and Contrabass.
- ppp* (pianissimo) for Violoncello.
- f.* (forte) for Bassoon and Violoncello.
- f.* (forte) for Mezzo.

The Mezzo-soprano part includes the lyrics: *les-ta-lac-ti-to*.

Tempo markings include *poco rit* and *quasi allegro* (♩ = 112 aprox). A rehearsal mark *(3'')* is present above the second measure. A tempo marking *100* is written above the Flute staff in the second measure.

The score shows complex rhythmic patterns and dynamic changes across the measures, with some parts of the piano and strings appearing to be heavily scribbled over in the first measure.

poco a poco rit.

Fl.
f. mp. f.

Clar. sib.
f. mp. f.

Fag.
mp. f.

Tromba
f.

pno.

Mezzo
mf.
i per es- tar se- gur (4)

VL. I
f. mp. f.

VL. II
f. mp. f.

Vla.
f. mp. f.

Vc.
mp. f.

b.
f.

Andante (♩=92)

Fl. *mp.* *mf.*

Clar. Sib. *mf.*

Fag. *mf.*

Tromp. *mf.*

Pno. *mf.* *Ped.* *furioso 55.*

Mezzo *f.* *qui comp- te les mo- ne- des de la* *rit?*

Vl. I *mf.* *mp.*

Vl. II *mf.* *mp.*

Vla. *f.* *sub pont.* *mf.* *sub pont.* *mf.*

Vc. *mf.* *mf.* *sub pont.*

Cb. *mf.* *mf.*

38 (4)

Andante (1=80)

rit - - - - -

105

Fl.

Clar. Sib

Fag.

Tromba F.

pn.

Mezzo

vl. I

vl. II

vla

Vc.

Cb.

p.

f.

ff.

Pizz.

arco (sord)

Ped.

(*) (4)

Andante

140

Fl.

Clar. Sib

Fag.

Tramp. F.

pn.

Hr.

VI I

VI II

VIa

Vc.

Cb.

sord.

sord. dolciss.

sul tasto

PPPP

PP

dolciss. PP

PP sul tasto

P.

p.

mf

mp.

mf.

mp.

mf.

mf.

mf.

145

rit



Handwritten musical score for a symphony orchestra and vocal soloist. The score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Rests throughout the system.
- Ob. sib.** (Oboe in Sib): Rests until measure 4, then plays a melodic line starting on a low note, moving up to a higher note in measure 5. Dynamics: *p*, *mp*.
- Fag.** (Bassoon): Rests throughout the system.
- Trompa F.** (Trumpet in F): Rests throughout the system.
- pno.** (Piano): Rests throughout the system.
- Mezzo** (Mezzo-soprano): Rests throughout the system.
- VL I** (Violin I): Starts with a quarter note, followed by a triplet of eighth notes marked *mf*. Then a half note, a quarter note, and a half note. Dynamics: *mf*, *p*.
- VL II** (Violin II): Starts with a quarter note, followed by a half note, and a quarter note. Dynamics: *mf*, *p*.
- Vla.** (Viola): Starts with a quarter note, followed by a half note, and a quarter note. Dynamics: *mp*, *mf*, *p*.
- Vc.** (Violoncello): Starts with a quarter note, followed by a half note, and a quarter note. Dynamics: *mf*, *mf*, *mp*.
- Cb.** (Cello): Rests throughout the system.

Measure 4 is marked with a *rit* (ritardando) and a dashed line extending to the end of the system. The score includes various dynamics such as *mf*, *p*, and *mp*. There are also some handwritten annotations and a large flourish at the bottom right.

18-12-83 Sebaldell

ABAIXA, OH MORT, LES TANQUES

*Abaixa, oh Mort, les tanques!
Els folcs solen venir
cansats, quan ja no belen
i acaba el seu camí.*

*És la teva la nit mes encalmada,
cap clos no és tan segur;
ets massa a prop perquè puguem cercar-te
i massa tendra per parlar de tu.*

LA CLAROR DEL PONENT PORTEU-ME EN UNA TASSA

*La claror del ponent porteu-me en una tassa,
compteu les guerres del matí i digueu-me
quanta rosada hi cau;
digueu-me fins on salta la claredat del dia
i a quina hora s'adorm el qui teixia
l'amplada del cel blau.*

*Escriviu quantes notes, extasiat, refila,
entre la meravella de les branques,
el pit-roig que ara arriba, encara nou;
i quants viatges feia la tortuga
i quantes tasses ha begut l'abella,
embriaga de rou.*

*¿Qui a l'arc de Sant Martí els seus estreps posava
i qui mena, tan dòcils, les esferes
amb aquells joncs d'un blau mig esvaït?
¿Quins dits saben polsar l'estalactita,
i, per estar segur que ja no queden deutes,
qui compta les monedes de la nit?*

*¿Qui va bastir, menuda, aquesta casa
i va deixar tan closes les finestres,
que l'esperit en la foscor s'està?
¿Qui me'n traurà, un dia de gran festa,
amb unes ales per fugir i amb pompa
que ni goses pensar?*

Traducció: Marià Manent

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