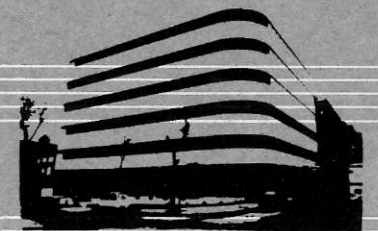


Tribuna de Jóvenes Compositores

ALBERTO GARCIA DEMESTRES

DÄMMERUNGEN OHNE DICH

PARA CUARTETO DE CUERDA



Fundación Juan March

TRIBUNA DE JOVENES COMPOSITORES / 17

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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.

DÄMMERUNGEN OHNE DICH

A Marie Christine Thomasset

I

(♩ = 44 apr.)

ALBERTO GARCIA DEMESTRES

violin 1

violin 2

viola

cel-lo

sordina

PIZZ.

rr sempre

rr

rr sempre

The musical score is written for four instruments: Violin 1, Violin 2, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as 'apr.' (allegretto) with a quarter note equal to 44 beats per minute. The score is divided into four measures. Violin 1 has a whole rest in all measures. Violin 2 starts with a half rest, then plays a triplet of eighth notes (F#, G, A) in measures 2, 3, and 4. Viola starts with a whole rest, then plays a melodic line in measures 2, 3, and 4. Cello starts with a triplet of eighth notes (F#, G, A) in measure 1, then plays a melodic line in measures 2, 3, and 4. Performance instructions include 'sordina' (mute), 'PIZZ.' (pizzicato), and 'rr sempre' (arco sempre).

Handwritten musical score for guitar, consisting of four staves. The score includes various musical notations such as dynamics (mp, mf, sf, pp), articulation (pizz., arco), and performance instructions (senza sordina, sordina). The piece is in 2/4 time and features a key signature of one sharp (F#). The notation includes slurs, accents, and dynamic markings like *mp*, *mf*, *sf*, and *pp*. Performance instructions include *senza sordina*, *sordina, arco*, *pizz.*, and *arco*. The score is divided into measures by a vertical bar line, with a measure rest in the first measure of the first staff.

Se me hizo extraña tu mañana de grises.

Handwritten musical score for a piece, likely for violin and piano. The score consists of four staves. The first staff is the Violin part, and the other three are the Piano accompaniment. The piece is marked with various dynamics and performance instructions.

- Staff 1 (Violin):** Starts with a *pizz.* (pizzicato) and *arco* (arco) marking. Dynamics range from *mf* to *mp*. Includes instructions like *arco (col legno)*, *arco (sull' tasto)*, *senza vibrare*, and *[mod. and.]*.
- Staff 2 (Piano):** Features a *pizz.* marking and *arco (col legno)*. Dynamics include *mp* and *mf*. Includes *non.* (non sostenuto) and *sull' tasto*.
- Staff 3 (Piano):** Dynamics range from *mf* to *mf*. Includes *senza vibrare* and *sull' tasto*.
- Staff 4 (Piano):** Dynamics range from *mp* to *mf*. Includes *[mod. and.]*.

The score is divided into measures with time signatures of 4/4, 3/4, and 4/4. The piece concludes with a *f* dynamic and a *<mp* marking.

Cuando vengas mañana de luto a verme,
 te enseñaré una silla vieja, carcomida.

15

(senza sordina)

(pizz.)

(vibrato)

(molto vibrato)

[modo] [mod.]

mp

sull ponticello

alla punta

PPP sempre

Por la tarde te busco con mis prismáticos,
 ¡qué cerca veo a los niños de la plaza!
 pero no te encuentro en ninguna de las horas.

22 *accelerando poco* **Tempo f**

The musical score consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *mf* and includes a *rit.* marking. The second staff is also in treble clef with the same key signature and time signature, starting with *mf* and including *arco* and *pizz* markings. The third staff is in bass clef with a key signature of one sharp and a 2/4 time signature, starting with *mf*. The fourth staff is in treble clef with a key signature of one sharp and a 2/4 time signature, starting with *mf*. The score is marked *Tempo f* and *accelerando poco*. Various dynamics such as *mf*, *f*, and *mf* are used throughout. Articulations include *arco*, *pizz*, *mod.*, and *ord.*. The score ends with a *mf* dynamic marking.

Ya se acabó. Las últimas lágrimas
derramadas entre pésame y pésame
han cerrado la ceremonia de lutos.

Handwritten musical score for a string quartet, measures 27-32. The score includes dynamic markings like *ff*, *mp*, and *f*, and performance instructions such as *(allegro)*, *(mod. And.)*, *(molto vibrato)*, *(molto legato)*, and *Falta...*. It features complex rhythmic patterns with triplets and sixteenth notes.

La muerte ya está sola.

32 *Priz.* *accelerando* *Tempo 1*

Handwritten musical score for four staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff is marked "Priz." and "accelerando". The second staff has "Priz." and "arco" markings. The third staff has "Priz." and "arco" markings. The fourth staff has "Priz. (arco)" and "arco" markings. The score is divided into measures with time signatures of 2/8, 2/4, and 5/4. Dynamic markings include *mf*, *f*, and *cresc.* (crescendo).

El recuerdo perenne de su sonrisa ausente
 en el intento diario de lo eterno.

Sola.

¿Eternidad?.

Muerte.

Handwritten musical score for guitar, starting at measure 36. The score is written on four staves in 7/8 time. It features various musical notations including triplets, slurs, and dynamic markings such as "usc. molto", "mf", "mp", "pizz.", and "usc.". The piece is divided into sections labeled "III", "IIc", and "IVc". The notation includes chords, single notes, and complex rhythmic patterns.

Descubrir a cada instante la esencia,
 única en su soledad infinita,
 una y otra vez,
 hasta que ni él mismo la recuerde
 en el olvido diario de lo eterno

El luto en el corazón

¿Corazón?

Muerte.

Handwritten musical score for a string quartet, featuring four staves with various dynamics, articulations, and performance instructions. The score is written in 2/4 time and includes the following markings:

- Staff 1 (Violin I):** *mf sempre*, *arco*, *mf*, *pizz.*, *mf cresc. molto*, *arco*.
- Staff 2 (Violin II):** *mf*, *mf*, *mf cresc.*, *arco*.
- Staff 3 (Viola):** *mf > mp*, *mf*, *mf*, *mf molto legato*, *arco IVc*.
- Staff 4 (Cello):** *mf molto legato*, *mf*, *mf*, *pizz.*, *pp*.

Additional markings include *II y III sulla 2^a corda*, *III sulla 4^a corda*, *III molto legato*, and *III* (fingerings). The score concludes with a double bar line and a *pp* dynamic marking.

Entre la blancura obligada,
 el silencio andaluz de mediodía,
 el movimiento constante de su ir y venir,
 y la incertidumbre de vida
 en el recuerdo diario de lo eterno.

Un minuto de silencio

¿Silencio?

Muerte.

Handwritten musical score for a string quartet, measures 46-51. The score is written on four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features various musical notations including dynamics (pp, mp, mf, f), articulation (pizzicato, arco), and performance instructions like "Falt..." and "mp fin sulla dissona". The music is in 4/4 time and ends with a C-clef on the final measure.

En sus labios, un beso se pierde en el vacío,
 la última señal de amor, olvidado
 en el pensamiento diario de lo eterno.

Lejos de la luz donde te vistes.

¿Luz?

Muerte.

51

al legno [mod.] [mod.]
 mp mf crescendo
 al legno [mod. ad.]
 mp mf mp
 al legno [mod. ad.]
 mf mp
 al legno [mod. ad.]
 mf pp subito mf ff

al legno (mod.) [mod.]
 mf mf mp
 al legno [mod. ad.]
 mf mf
 al legno [mod.]
 mf ff

al legno [mod. ad.]
 mf mf
 al legno [mod.]
 mf ff

Tu ausencia consciente, constante,
 como esas ausencias de siempre,
 se me hace eterna en la espera diaria.

Entre tantas horas no sé dónde buscarte.

¿Tiempo?

Muerte.

55

pp subito *cresc. molto* *pp subito* *mp* *mf*

(mod) and. *pp* *cresc. molto* *pp subito* *mf* *mf* *mf* *mf* *mf*

pp subito *cresc. molto* *pp subito* *mf* *mf* *mf* *mf* *mf*

(mod) and. *molto vite, quasi scale* *(mod) and.* *pp subito* *mf* *mf* *mf* *mf* *mf*

pp subito *glis molto lento e* *pp subito* *mf* *mf* *mf* *mf* *mf*

crescendo molto

Por la tarde voy a la playa,
y encerrado en mi costumbre
discuto con las gaviotas si hoy vendrás.

En mi mentira diaria de lo eterno
veo como vienes
bañada en la desnudez total de los atardeceres.
Y quedo absorto en lo infinito
hasta que llega mi hora de la vida.

60 arco e legno (♭) mod. and. Pizz Pizz Pizz (Pizz) andina (♭)

arco e legno mod. and. Pizz arco - 3

arco e legno mod. and. Pizz

arco e legno mod. and. Pizz (avec la main gauche) [mod. and.] arco

f fff ppp ppp ppp ppp ppp ppp

¿Vida?
¿Muerte?

¡Vida y Muerte!

que la muerte ya está sola.

Handwritten musical score for a string quartet, measures 67-70. The score is in G major and 3/4 time, with a key signature of one sharp (F#) and a common time signature of 3/4. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is marked "arco" and "molto legato". Dynamics range from *mp* to *ppp*. The piece concludes with a "pendente" marking in the final measure. Performance instructions include "senza sordina" for all instruments.

Ya se acabó. Las últimas lágrimas
derramadas entre pésame y pésame
han cerrado la ceremonia de lutos.

¡Blind!

se me quedaron los ojos apoyados en tus labios.

||

Handwritten musical score for Violin 1, Violin 2, Viola, and Cello. The score is in 4/4 time, with a tempo marking of $\text{♩} = 66$ and a rehearsal mark 72. The music is marked *molto legato* and includes dynamic markings such as *mp*, *mf*, *mfz*, and *poco sf*. The score is divided into four measures, with a 3/4 time signature change in the second measure. The Viola and Cello parts include the instruction *perdersene*.

violin 1

violin 2

viola

cel-lo

molto legato

mp *mf* *mfz* *poco sf*

perdersene

perdersene

perdersene

The musical score is handwritten and consists of four staves. The first staff is the treble clef, and the other three are bass clefs. The piece starts at measure 78. The first staff has a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The first staff has a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The second and third staves have a bass clef and a key signature of one sharp (F#). The time signature is 2/4. The fourth staff has a bass clef and a key signature of one sharp (F#). The time signature is 2/4. The score includes dynamic markings (mf, pp, p, mf, cresc. poco), articulation (pizz., arco), and performance directions (with G, solo, penderencia). The piece ends with a final measure in the fourth staff marked **pp** *usc. molto*.

En mi oscuridad, los nombres que ya no me dices
suenan más adentro, casi eternos

-Verklärte Nacht-

como el recuerdo perenne de mis ojos
en su olvido íntimo.

86 *arco*

Violin I: *pp*, *mf*, *f*, *mp*

Violin II: *pp*, *pizz.*, *f*, *mp*

Viola: *pp*, *pizz.*, *f*, *mp*, *pp* *meno. poco*

Cello/Double Bass: *mf* *>* *mp*, *pp*, *f*, *mp*

Handwritten notes: *molto pizato*, *molto sf*

Al atardecer paseo en mi silencio
 la torturadora imagen de los ojos rotos
 que esparcidos por todos mis sentimientos puros
 me hacen gritar los nombres (que nunca sabré)
 en la pesadilla infinita de mi sueño.

Handwritten musical score for voice and piano. The score is written on five staves. The first staff is the vocal line, starting at measure 94. The second and third staves are the piano accompaniment. The fourth staff contains the lyrics and dynamic markings. The fifth staff is the bass line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp*, *mf*, and *mf*. Performance instructions include *senza vibrare*, *[modo ord.]*, *rit. accel.*, *Tempo*, *molto esp.*, *molto sf*, *molto legato*, and *pend.*. The time signature changes from 3/4 to 2/4.

Ich habe deine Augen im Wald verloren.

101 Tempo

f

mp

mf

rit.

pp subito

Tempo

f

mp

mf

rit.

Tempo

f

mp

mf

rit. and Tempo

pp subito

mf

f

mp

pp subito

mf

Aquí, donde a todo momento
 se escucha el rumor de las olas
 que hablan de mil juegos de cobre
 intento recordar algún juego de olvido,
 los pájaros no cantan, no hay pájaros,
 pero el cielo es de un azul hipnótico.

108 *arco*

mf *dim. pp* *f*

arco *mf* *pp* *f* *mf* *mf*

mf *dim. poco a poco* *pp* *cresc. molto* *f* *pp* *cresc. molto*

mf *dim. poco a poco* *pp* *cresc. molto* *f* *pp* *f*

Las voy tirando al mar y les sonrio, y me sonrien.

Handwritten musical score for four staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff is marked *mp* and *sordina*. The second staff is marked *mp* and *sordina*. The third staff is marked *mp* and *cresc. molto*. The fourth staff is marked *mp* and *molto espansivo*. The score is divided into measures with time signatures 2/4, 3/4, and 4/4.

■ S

■ O

■ P

■ H

■ I

■ E

122 *molto legato*

mp *mp*

molto legato *mp*

sotto voce *mp* *[modo]* *nd.* *morendo*

mp *mp*

molto legato *mp*

Albini
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