

Fundación Juan March

BIBLIOTECA DE MÚSICA ESPAÑOLA CONTEMPORÁNEA

*Tribuna de Jóvenes Compositores*

ISRAEL DAVID MARTÍNEZ ESPINOSA

QUARTET DE CORDES NÚMERO III

**TRIBUNA DE JÓVENES COMPOSITORES / 45**

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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.

ISRAEL DAVID MARTÍNEZ ESPINOSA (Barcelona, 1969) compuso en 1996 su *Quartet de cordes n° III* por encargo de la Fundación Juan March y su estreno absoluto tuvo lugar en Logroño, Sala Gonzalo de Berceo, en el primer concierto del *Ciclo Cuartetos españoles del siglo xx* organizado por la Fundación Juan March y Cultural Rioja, el 3 de marzo de 1997, interpretado por el Cuarteto Ibérico (Manuel Villuendas y Farhad Sohrabi, violines; Santiago Kuschevatzky, viola; Dimitri Furnadjiev, violonchelo). Los mismos intérpretes presentaron la obra en Madrid, en el Salón de Actos de la Fundación Juan March, el 5 de marzo de 1997, en el primer concierto del mencionado Ciclo.

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

♩ = 50

# I

5

vi. I

vi. II

vla.

vc.

non vibr.

pppp

10

vi. I

vi. II

vla.

vc.

non vibr.

pppp

vi. I

vi. II

vla.

vc.

*poco* *a*

vi. I

vi. II

vla.

vc.

*poco* *cresc.* *ma* *non* *accel.*

20

vi. I

vi. II

vla.

vc.

Detailed description: This system contains measures 20 through 24. The first violin (vi. I) part features a melodic line with a slur over measures 20-24 and fingerings of 2, 1, 2, 1, 2, 1. The second violin (vi. II) part has a similar melodic line with a slur. The viola (vla.) part provides harmonic support with chords and moving lines. The cello (vc.) part has a lower melodic line with a slur. The key signature has one sharp (F#).

25

vi. I

vi. II

vla.

vc.

Detailed description: This system contains measures 25 through 29. The first violin (vi. I) part has a melodic line with a slur over measures 25-29 and fingerings of 2, 1, 2, 1, 2, 1. The second violin (vi. II) part continues the melodic line with a slur. The viola (vla.) part has chords and moving lines with slurs. The cello (vc.) part has a lower melodic line with a slur. The key signature has one sharp (F#).



*sempre* *cresc.* *ma* *non* *accel.*

VI. I

VI. II

Vla.

Vc.

VI. I

VI. II

Vla.

Vc.

# II

$\text{♩} = 76$

vi. I

vi. II

vla.

vc.

vibr.  
mp

vibr.  
mp

5

vi. I

vi. II

vla.

vc.

poco

mf

mf

vibr.  
mf

10

vi. I

vi. II

vla.

vc.

15

vi. I

vi. II

vla.

vc.

vibr.

*molto espress.*  
8

vi. I  
vi. II  
vla.  
vc.

20

vi. I  
vi. II  
vla.  
vc.

*poco a poco cresc. ma non accel.* 25

vi. I

vi. II

vi. a.

vc.

vi. I

vi. II

vi. a.

vc.

30

8

8

8

v1. I

v1. II

vla.

vc.

sempre cresc.

8

8

8

35

v1. I

v1. II

vla.

vc.

*ff mp sub.*

vi. I

*mf*

vi. II

*f* *mf*

vla.

vc.

40

vi. I

vi. II

*f* *mp* *mp sub.*

vla.

*mf*

vc.

*ff mp sub.*

vi. I

vi. II

vla.

vc.

mf sub.

f sub.

f

p

Detailed description: This system contains measures 40 through 44. The first violin (vi. I) has a melodic line with slurs and dynamics of *mf sub.* and *f*. The second violin (vi. II) plays a sustained, arched accompaniment. The viola (vla.) has a rhythmic pattern with slurs and dynamics of *f sub.* and *f*. The cello (vc.) provides a bass line with a dynamic of *p*.

45

vi. I

vi. II

vla.

vc.

f

mf

8-

mf

Detailed description: This system contains measures 45 through 49. The first violin (vi. I) has a melodic line with slurs and dynamics of *f* and *mf*. The second violin (vi. II) plays a sustained, arched accompaniment with a dynamic of *mf* and a fermata-like marking '8-'. The viola (vla.) has a rhythmic pattern with slurs and a dynamic of *mf*. The cello (vc.) provides a bass line with a dynamic of *mf*.



50

vi. I

vi. II

vla.

vc.

Detailed description: This system contains measures 50 through 54. The first violin (vi. I) part begins with a dynamic marking of *f* and features a melodic line with a crescendo leading to a *mp* dynamic. The second violin (vi. II) part consists of a steady eighth-note accompaniment. The viola (vla.) part also features a melodic line with a crescendo from *f* to *mp*. The violin (vc.) part has a long, sustained note in the lower register with a wide vibrato, followed by a few notes in the next measure.

55

vi. I

vi. II

vla.

vc.

Detailed description: This system contains measures 55 through 59. The first violin (vi. I) part starts with a *mp* dynamic and continues with a melodic line. The second violin (vi. II) part continues with a steady eighth-note accompaniment. The viola (vla.) part continues with a melodic line, maintaining a *mp* dynamic. The violin (vc.) part continues with a steady eighth-note accompaniment in the lower register.

# III

$\text{♩} = 100$

*pizz.*

VI. I

*p*

VI. II

*pizz.*

*p*

Vla.

*pizz.*

*p*

Vc.

*pizz.*

*p*

10

VI. I

VI. II

Vla.

Vc.

VI. I

VI. II

vla.

vc.

15

VI. I

*sempre p*

VI. II

*sempre p*

vla.

*sempre p*

vc.

*sempre p*

20

vi. I

vi. II

vla.

vc.

Detailed description: This system contains measures 20 through 24. Measure 20 is marked with a '20' and a key signature change to one flat (B-flat). The first violin (vi. I) part features a melodic line with eighth and sixteenth notes. The second violin (vi. II) part has a similar melodic line with some rests. The viola (vla.) part plays a steady eighth-note accompaniment. The cello (vc.) part provides a bass line with eighth notes and rests.

25

vi. I

vi. II

vla.

vc.

Detailed description: This system contains measures 25 through 29. Measure 25 is marked with a '25'. The first violin (vi. I) part continues its melodic line. The second violin (vi. II) part has a more active melodic line with sixteenth-note passages. The viola (vla.) part continues with eighth notes, including some slurs and dynamics markings. The cello (vc.) part maintains a consistent eighth-note accompaniment.

30

VI. I  
*sempre p*

VI. II  
*sempre p*

Vla.  
*sempre p*

Vc.  
*sempre p*

VI. I

VI. II

Vla.

Vc.

Detailed description: This page of a musical score contains two systems of staves. The first system covers measures 29 and 30. It includes staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). Each staff in the first system is marked with the dynamic *sempre p*. The second system continues the music for the same instruments. The number '30' is printed at the top right of the first system. The notation includes various rhythmic values, accidentals, and slurs.

35

vl. I

vl. II

vla.

vc.

40

vl. I

vl. II

vla.

vc.

45

Musical score for measures 45-49. The score consists of four staves: Violin I (vl. I), Violin II (vl. II), Viola (vla.), and Violoncello (vc.).

- vl. I:** Treble clef, 4/4 time. Measures 45-49 contain eighth-note patterns.
- vl. II:** Treble clef, 4/4 time. Measures 45-49 contain quarter and eighth notes, with a fermata over the final measure.
- vla.:** Alto clef, 4/4 time. Measures 45-49 contain quarter and eighth notes.
- vc.:** Bass clef, 4/4 time. Measures 45-49 contain eighth-note patterns.

50

Musical score for measures 50-54. The score consists of four staves: Violin I (vl. I), Violin II (vl. II), Viola (vla.), and Violoncello (vc.).

- vl. I:** Treble clef, 4/4 time. Measures 50-54 contain eighth-note patterns. The instruction *sempre p* is written below the staff.
- vl. II:** Treble clef, 4/4 time. Measures 50-54 contain quarter and eighth notes. The instruction *sempre p* is written below the staff.
- vla.:** Alto clef, 4/4 time. Measures 50-54 contain quarter and eighth notes. The instruction *sempre p* is written below the staff.
- vc.:** Bass clef, 4/4 time. Measures 50-54 contain eighth-note patterns. The instruction *sempre p* is written below the staff.

55

vl. I

vl. II

vla.

vc.



# IV

$\text{♩} = 40$

vi. I. *arco* *pppp*

vi. II. *arco* *pppp*

vla. *arco* *pppp* *molto espress.* *pp*

vc. *arco* *pppp*

vi. I. *pp* *molto espress.* *poco* **10**

vi. II. *pp* *molto espress.* *poco*

vla. *poco*

vc. *poco*

VI. I

VI. II

Vla.

Vc.

*molto espress.*

*p*

*poco*

15

VI. I

VI. II

Vla.

Vc.

*molto espress.*

vi. I *mp*

vi. II *mp*

vla. *mp*

vc. *mp*

*poco*

Detailed description: This system contains measures 1 through 19. The Violin I part (vi. I) starts with a dynamic marking of *mp* and is marked *molto espress.* with a hairpin crescendo. The Violin II (vi. II), Viola (vla.), and Violoncello (vc.) parts also begin with *mp*. The Viola part has a dynamic marking of *f* at the beginning. The Violoncello part has a dynamic marking of *mp*. The Violin I part has a dynamic marking of *poco* at the end of the system. The music consists of a melodic line with slurs and accents, and a bass line with slurs and accents.

20

vi. I *mp*

vi. II *mp*

vla. *mp*

vc.

Detailed description: This system contains measures 20 through 23. The Violin I (vi. I) and Violin II (vi. II) parts start with a dynamic marking of *mp*. The Viola (vla.) part also starts with *mp*. The Violoncello (vc.) part is present but has no notes in these measures. The music consists of a melodic line with slurs and accents, and a bass line with slurs and accents.

25

vi. I

vi. II

vla.

vc.

This system contains measures 24 and 25. The Violin I staff has a melodic line with a slur and a crescendo hairpin in measure 24. The Violin II staff has a more active melodic line with slurs. The Viola staff has a melodic line with slurs. The Violoncello staff has a bass line with slurs and a decrescendo hairpin in measure 25.

vi. I

vi. II

vla.

vc.

This system contains measures 24 and 25. The Violin I staff has a melodic line with a slur and a mezzo-forte (mf) dynamic marking in measure 24. The Violin II staff has a melodic line with slurs and a mezzo-forte (mf) dynamic marking in measure 24. The Viola staff has a melodic line with a slur and a decrescendo hairpin in measure 24. The Violoncello staff has a bass line with slurs and a mezzo-forte (mf) dynamic marking in measure 24.

30

vl. I

vl. II

vla.

vc.

vl. I

vl. II

vla.

vc.

35

vl. I

vl. II

vla.

vc.

40

This musical score page contains two systems of music for string instruments. The first system, starting at measure 35, includes staves for Violin I (vl. I), Violin II (vl. II), Viola (vla.), and Violoncello (vc.). The second system, starting at measure 40, includes staves for Violin I (vl. I), Violin II (vl. II), Viola (vla.), and Violoncello (vc.). The notation features various rhythmic values, including eighth and sixteenth notes, and rests, often grouped with slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number - 25 - is located in the top right corner.

vi. I

vi. II

vla.

Vc.

45

This system contains measures 41 through 44. It features four staves: Violin I (vi. I), Violin II (vi. II), Viola (vla.), and Violoncello (Vc.). The Violin I and II parts are in treble clef with a key signature of one sharp (F#). The Viola and Violoncello parts are in bass clef with the same key signature. The music includes various melodic lines, some with slurs and accents, and dynamic markings such as *fff* (fortissimo) and *ff* (fortissimo). A measure number '45' is printed above the first staff of the second system.

vi. I

vi. II

vla.

Vc.

45

This system contains measures 45 through 48. It features the same four staves as the previous system: Violin I (vi. I), Violin II (vi. II), Viola (vla.), and Violoncello (Vc.). The Violin I and II parts are in treble clef with a key signature of one sharp (F#). The Viola and Violoncello parts are in bass clef with the same key signature. The music continues with melodic and harmonic development, including slurs and dynamic markings. A measure number '45' is printed above the first staff of this system.

50

vi. I  
vi. II  
vla.  
vc.

This system contains measures 50 through 54. The first violin (vi. I) part features a melodic line with eighth-note patterns and slurs. The second violin (vi. II) part provides harmonic support with similar rhythmic patterns. The viola (vla.) part has a more complex texture with slurs and ties. The cello (vc.) part consists of a steady eighth-note bass line.

55

60

vi. I  
vi. II  
vla.  
vc.

This system contains measures 55 through 60. Measure 55 is marked with a '55' above the first violin staff. Measure 60 is marked with a '60' above the first violin staff. The first violin (vi. I) part continues its melodic line, ending with a fermata and a 'c' marking above the final note. The second violin (vi. II) part features a series of chords with slurs. The viola (vla.) part has a melodic line with slurs. The cello (vc.) part continues its eighth-note bass line.



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