

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

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Castelló, 77. 28006 Madrid

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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

7

Vc.

Pn.

ppp

p

pp

ppp

Red.

* Red.

* Red.

Red.

Red.

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

- Violin (Vln.):** Measures 13-16. Dynamics: *pp*, *p*, *pp*.
- Viola (Vc.):** Measures 13-16. Dynamics: *pp*, *p*, *mf*. Includes a triplet in measure 15.
- Piano (Pn.):** Measures 13-16. Dynamics: *mf*, *p*, *pp*.

Measure numbers 13, 14, 15, and 16 are indicated at the beginning of their respective staves.

* Empezar siempre los pequeños grupos de fusas a tiempo.

Musical score for measures 17-20. The score is written for Violin (Vln.), Viola (Vc.), and Piano (Pn.).

- Violin (Vln.):** Measures 17-20. Dynamics: *pp*, *mf*, *p*. Includes a trill in measure 20.
- Viola (Vc.):** Measures 17-20. Dynamics: *p*, *pp*, *p*.
- Piano (Pn.):** Measures 17-20. Dynamics: *mf*.

Measure numbers 17, 18, 19, and 20 are indicated at the beginning of their respective staves.

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20

Vln. *pp* *p* *mf*

Vc. *pp* *mf* *tr*

Pn. *pp* *p*

23

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

Vc. *p* *mf*

Pn. *mf* *tr*

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* *mf* *p*

Vc. *p* *mf* *sf*

Pn. *pp* *p* *pp*

29 3 glis. tr. 3 3

Los seisillos de semicorcheas siempre un poco staccato

31

Vln. *mf*

Vc. *p*

Pn. *mf* *p* *tr*

33

Vln. *p*

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

Pn. *p* *tr* *mf*

35 *p*

Vln.

Vc.

mf *p*

3

35 *sf* *mf* *f* *mf*

Pn.

p 6 6 6 6 6 3

37 *mf* *ff* *f*

Vln.

Vc.

mf *ff* *f*

37 *f* *mf* *ff*

Pn.

6 6 6 6 6 6 *ff*

sf *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. $\underbrace{\hspace{10em}}_9$ $\underbrace{\hspace{10em}}_9$ * *Red.* *

46

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

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

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

Red. *Red.*

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

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

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

Pn. *f* *ff*

Red.

$\text{♩} = 66 \sim 69$

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

Vln. *ff* *p subito cresc. molto* *ff*

Vc. *ff* *f* *f* *tr* *tr* *tr*

Pn. *dejar resonar*

62

Vc. *pp* *pp*

66

Vc. *cantabile* *p* *mf* *mf*

68

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

Vc. 

rit. $\text{♩} = 50 \sim 52$
delicado

Vc. 

Vc. 

Vc. 

Vc. 

Vc. rit. -----

86 6 rit. -----

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

104

Vln. *ff* *pp*

Vc. *ff* *pp*

Pn. *ff* *p*

111

Vln. *pp*

Vc. *pp* *p* *pp*

Pn. *pp*

118

Vln.

Vc.

Pn.

124

Vln.

Vc.

Pn.

cantabile

glis.

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* *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 one flat (B-flat major or D minor), and 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

153

Vln. *mf*

Vc. *f*

Ph. *ff* *f* *ff*

Red.

155

Vln. *f*

Vc. *mf*

Ph. *mf* *tr* *(b.e)*

Red.

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* *f*

Vc. *mf* *mf* *tr*

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

ff *Red.* *

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 165-170. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pn.).

- Violin (Vln.):** Starts at measure 165 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, where it continues with a triplet of eighth notes.
- Viola (Vc.):** Starts at measure 165 with a forte (*f*) dynamic. It plays a dotted quarter note followed by a quarter note. The dynamic changes to fortissimo (*ff*) in measure 166, where it plays a quarter note followed by a dotted quarter note with a trill.
- Piano (Pn.):** Starts at measure 165 with a forte (*f*) dynamic. The right hand has a triplet of eighth notes. The left hand has a complex rhythmic pattern with many sixteenth notes. The dynamic changes to fortissimo (*ff*) in measure 166. There are several "Red." markings in the left hand.

Musical score for measures 167-170. The score is for Violin (Vln.) and Piano (Pn.).

Poco allegro ♩ = 68 ~ 69

- Violin (Vln.):** Starts at measure 167 with a piano (*p*) dynamic. It features a triplet of eighth notes. The dynamic changes to mezzo-forte (*mf*) in measure 168, where it has a glissando (*glis.*) and a trill. The dynamic returns to piano (*p*) in measure 169.
- Piano (Pn.):** Starts at measure 167 with a pianissimo (*pp*) dynamic. It features a triplet of eighth notes. The dynamic changes to piano (*p*) in measure 168. There are several sixteenth-note patterns with a "6" marking below them.

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 (G4, A4, B4) marked *mf*. Measure 170 continues with a triplet of eighth notes (B4, C5, D5) and a final quarter note (E5).
- **Vc.:** Measure 169 is a whole rest. Measure 170 features a descending eighth-note line (G3, F3, E3, D3, C3) marked *p*, ending with a triplet of eighth notes (B2, A2, G2) marked *p* and a Roman numeral IV below the staff.
- **Pn.:** Measure 169 has a treble clef with a triplet of eighth notes (G4, A4, B4) marked *mf* and a bass clef with a triplet of eighth notes (G3, F3, E3) marked *p*. Measure 170 has a treble clef with a triplet of eighth notes (B4, C5, D5) marked *mf* and a bass clef with a triplet of eighth notes (G3, F3, E3) marked *f*. A trill (tr) is indicated above the treble clef staff.

System 2 (Measures 171-172):
- **Vln.:** Measure 171 has a wavy line above the staff. The melody consists of quarter notes (G4, A4, B4, C5) marked *p*. Measure 172 is a whole rest.
- **Vc.:** Measure 171 has a wavy line above the staff. The bass line features glissandos (glis.) on G3 and F3. Measure 172 has a trill (tr) above the staff and a triplet of eighth notes (B2, A2, G2) marked *p*.
- **Pn.:** Measure 171 has a wavy line above the staff. The bass line features a trill (tr) above the staff and a triplet of eighth notes (G3, F3, E3) marked *p*. Measure 172 has a wavy line above the staff. The bass line features a triplet of eighth notes (G3, F3, E3) marked *p* and a triplet of eighth notes (B2, A2, G2) marked *mf*. A Roman numeral 6 is written below the staff.

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*

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. Starts with a *mf* dynamic, followed by *f* and *mf*.
- **Vc.:** Measures 177-180. Starts with a *mf* dynamic, followed by *f* and *mf*.
- **Pn.:** Measures 177-180. Features a tremolo (*tr*) in the right hand and chords in the left hand. Dynamics include *mf* and *f*. Includes markings for *Red.* and ** Red.*

System 2 (Measures 180-181):
- **Vln.:** Measures 180-181. Starts with a *f* dynamic, followed by *fp* and *ff*. Includes markings for *Red.* and ** Red.*
- **Vc.:** Measures 180-181. Starts with a *f* dynamic.
- **Pn.:** Measures 180-181. Features a tremolo (*tr*) in the right hand and chords in the left hand. Dynamics include *ff*. Includes markings for *Red.* and ** Red.*

182 rit. = 50 ~ 52

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* *mf* *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, ending with a mezzo-forte (*mf*) dynamic.
- **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 (F#4, G4, A4) in the right hand and a triplet of eighth notes (F#3, G3, A3) in the left hand, both marked *p*. Measure 195 continues with various rhythmic patterns and dynamics, including *mf* and *f*.
- **Tempo/Style:** The piece is in 2/4 time. A tempo marking of *And.* (Andante) is present below the piano part.

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, ending with a forte (*f*) dynamic. The instruction *pizz.* (pizzicato) is written above the staff, and *arco* (arco) is written below the staff.
- **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 mezzo-forte (*mf*) dynamic. Measure 197 features a forte (*f*) dynamic.
- **Tempo/Style:** The piece is in 2/4 time.

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.

Measures 206-209. Violin part: Measure 206 is a whole rest. Measure 207 starts with a half note G4 (p), followed by a sixteenth-note triplet (A4, B4, C5) and a quarter note D5 (p). Measure 208 continues with a quarter note E5 (pp), a quarter note F5 (pp), and a quarter note G5 (pp). Measure 209 has a quarter note A5 (pp) and a quarter note B5 (pp). Violoncello part: Measure 206 is a whole rest. Measure 207 has a half note G2 (p). Measure 208 has a half note F2 (p). Measure 209 has a half note E2 (p).

206

Pn.

Measures 206-209. Piano part: Measure 206 has a half note G4 (p) and a half note F4 (pp). Measure 207 has a half note E4 (pp) and a half note D4 (pp). Measure 208 has a half note C4 (pp) and a half note B3 (pp). Measure 209 has a half note A3 (pp) and a half note G3 (pp).

210

Vln.

Vc.

Measures 210-213. Violin part: Measure 210 has a whole note G4 (p). Measure 211 has a whole note F4 (p). Measure 212 has a whole note E4 (p). Measure 213 has a whole note D4 (mf). Violoncello part: Measure 210 has a whole note G2 (p). Measure 211 has a whole note F2 (p). Measure 212 has a whole note E2 (p). Measure 213 has a whole note D2 (mf).

210

Pn.

Measures 210-213. Piano part: Measure 210 has a half note G4 (p) and a half note F4 (p). Measure 211 has a half note E4 (p) and a half note D4 (p). Measure 212 has a half note C4 (p) and a half note B3 (p). Measure 213 has a half note A3 (mf) and a half note G3 (mf).

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

239

240

240

Vln. *fp* *mf* *fp*

Vc. *p* *mf* *fp*

Pn. *mf* *f* *mf*

240

241

242

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.

262

Vln. *mf*

Vc. *mf*

Pn. *mf*

264

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

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

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

fff

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- 48 **Sánchez-Verdú**, José M.
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