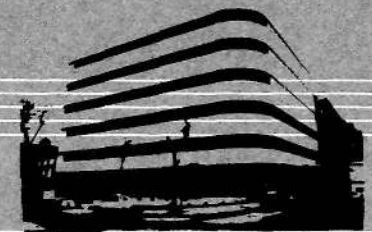


Tribuna de Jóvenes Compositores

PABLO MIYAR

ASHUR



Fundación Juan March

TRIBUNA DE JÓVENES COMPOSITORES / 25

Tribuna de Jóvenes Compositores / 25

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Fundación Juan March

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, el segundo el 18 de mayo de 1983, y el tercero el 30 de mayo de 1984.

Esta partitura fue presentada a la convocatoria de la Cuarta Tribuna de Jóvenes Compositores, hecha pública en Septiembre de 1984, y fue seleccionada junto con otras cuatro obras por un Comité de Lectura formado por D. Miguel Ángel Coria, D. Antón García Abril y D. Xavier Montsalvatge. Su estreno tuvo lugar en el concierto celebrado en el Salón de Actos de la Fundación Juan March el 8 de mayo de 1985 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.

PLANTILLA

- FLAUTA
- OBOE
- CLARINETE (en Si b)
- TROMPA (en Fa)
- FAGOT
- 2 PERCUSIONISTAS
 - Tam-tam, yunque (o en su defecto soporte de campanólogo con baqueta de triángulo), 5 Tom-toms o tambores indios, Claves, 2 Bombos (medio y grave) y un plato suspendido.

- VIOLÍN - I
- VIOLÍN - II
- VIOLA
- VIOLONCELLO
- CONTRABAJO (de 5 cuerdas)

INDICACIONES

59



Señal que debe hacer el director con la mano derecha.

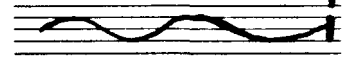
65a



Si va acompañado con letras se marcará con la mano izquierda.



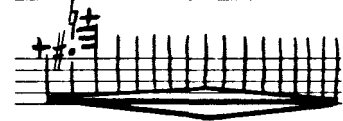
Se repetirá el bloque hasta que se acabe la línea ondulada.



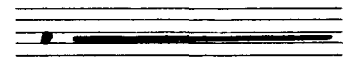
Se acabará el diseño en la nota que coincida con la señal.



Se acabará el diseño después de que el director haga la señal, pero ahora dejando terminar el bloque.



El instrumentista debe repetir el diseño un número indeterminado de veces primero acellerando y luego ritardando.



Sonido mantenido con duración aproximada.

4
4



Compases que no debe marcar el director. Los instrumentistas se sincronizarán entre ellos mismos.

ASHUR

Mit. mesopotámica. Dios supremo de la mitología asiría, cuyo nombre significa benévolo, aunque en realidad se trataba del dios de la guerra. Como dios bélico era representado montando sobre un toro desbocado. También era, como dios supremo, creador de todo lo existente.

Al pequeño Ashur

Con misterio (♩ = 60 aprox.)

FLAUTA

OBOE

CLARINETE
(en Sib)

TROMPA
(en Fa)

FAGOT

PERCUSSION I

PERCUSSION II
Bombo grave

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABAJO

5

3/4

4/4

10

claves

Perc. I

Bombo *ppp.*

Perc. II

cresc.

Vl. II

Vle.

pp.

pp.

claves
Perc. I // (pp.) cresc.

Bombo
Perc. II // (sempre ppp.)

vl. II p.

vl. p.

v.c. p.

Detailed description: This is a handwritten musical score for five instruments: Percussion I (claves), Percussion II (bombo), Violin II, Viola, and Violoncello. The score is written on five staves. Percussion I and II are in 2/4 time. The strings are in 3/4 time. The key signature has one sharp (F#) and one flat (Bb). The score is divided into four measures. Percussion I starts with a piano (pp) dynamic and a crescendo (cresc.) marking. Percussion II is marked 'sempre ppp.' (sempre pianissimo). Violin II, Viola, and Violoncello all start with a piano (p) dynamic. The notation includes various rhythmic values, slurs, and accents.

[3
4]

[4
4]

A handwritten musical score for a percussion ensemble and string quartet. The score is divided into four measures by vertical bar lines. Above the first and second measures are time signature boxes containing $\frac{3}{4}$ and $\frac{4}{4}$ respectively. A circled number 20 is in the top right corner. The percussion parts include:

- Perc. I (claves):** A melodic line starting in the first measure with a dynamic marking of (p) and continuing through the fourth measure with a dynamic marking of (mp) .
- Perc. II (Bombo):** A rhythmic line with a dynamic marking of (ppp) in the second measure. A dashed line indicates a change in dynamics or articulation between the first and second measures.

The string parts include:

- vl. I:** A melodic line starting in the second measure with a dynamic marking of mp and a v (accents) marking. It features several slurs and dynamic markings.
- vl. II:** A melodic line starting in the first measure with a dynamic marking of mp .
- vle.:** A melodic line starting in the first measure with a dynamic marking of mp .
- v.c.:** A melodic line starting in the first measure with a dynamic marking of mp .

The string parts are written in treble clef with a key signature of one flat (B-flat). The notation includes various note values, slurs, and dynamic markings.

Handwritten musical score for Percussion, Violins, Viola, Violoncello, and Contrabass. The score is written on five staves. The Percussion section includes Claves and Bombo. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as notes, rests, dynamics (mf, p, ppp), and articulation marks (accents, slurs).

Perc. I (Claves): *mf.*

Perc. II (Bombo): *ppp.*

Violins (V. I, V. II): *mf.*

Viola (Vle.): *mf.*

Violoncello (v.c.): *mf.*

Contrabass (c.B.): *mf.*

Cl. (en Si b): *p.*

[3]
4

[4]
4

30

Handwritten musical score for a symphony orchestra, measures 30-33. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cr. en Fa), Bassoon (Fg.), Percussion I (Perc. I) with Claves and Bumbo, Percussion II (Perc. II), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Violoncello (V.c.), and Contrabass (C.B.).

Key performance markings include *mp.*, *p.*, *cresc.*, *mp.*, *(mf.)*, *(ppp.)*, and *cresc.*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The percussion parts include specific rhythmic patterns for Claves and Bumbo.

Handwritten musical score for a full orchestra, page 7, rehearsal mark 35. The score includes parts for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Cor Anglais (Cr.), Bassoon (Fg.), Percussion I (Perc. I) with claves, Percussion II (Perc. II) with Bombo, Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (v.c.), and Double Bass (c.B.).

Key features of the score include:

- Flute (Fl.):** Melodic line with frequent accidentals (flats and naturals) and slurs. A *cresc.* marking is present above the staff.
- Oboe (ob.):** Melodic line with frequent accidentals and slurs. A *cresc.* marking is present above the staff.
- Clarinet (cl.):** Melodic line with frequent accidentals and slurs. A *cresc.* marking is present above the staff.
- Cor Anglais (Cr.):** Melodic line with frequent accidentals and slurs.
- Bassoon (Fg.):** Melodic line with frequent accidentals and slurs. A *cresc.* marking is present above the staff.
- Percussion I (Perc. I):** Rhythmic accompaniment using claves, consisting of eighth and sixteenth notes.
- Percussion II (Perc. II):** Rhythmic accompaniment using Bombo, consisting of eighth and sixteenth notes.
- Violin I (vl. I):** Melodic line with frequent accidentals and slurs. A *cresc.* marking is present above the staff.
- Violin II (vl. II):** Melodic line with frequent accidentals and slurs. A *cresc.* marking is present above the staff.
- Viola (vle.):** Melodic line with frequent accidentals and slurs. A *cresc.* marking is present above the staff.
- Violoncello (v.c.):** Melodic line with frequent accidentals and slurs. A *cresc.* marking is present above the staff.
- Double Bass (c.B.):** Melodic line with frequent accidentals and slurs. A *cresc.* marking is present above the staff.

The score is written in a single system with multiple staves. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The *cresc.* markings indicate a gradual increase in volume across the woodwinds and strings.

[2/4]

[3/8]

[4/4]

Handwritten musical score for a symphony orchestra. The score is divided into three measures by vertical bar lines. Above the first three measures are time signature boxes: [2/4], [3/8], and [4/4]. Above the fourth measure is a circled number 40. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Cr. (Cornet), Fg. (Fagott), Perc. I (Tamtam), Perc. II (2 Bombs (medio) and (grave)), Vr. I (Violin I), Vr. II (Violin II), Vla. (Viola), v.c. (Violoncello), and c.b. (Contrabbasso). The notation includes various notes, rests, and dynamic markings such as *f.*, *ppp.*, and *f.*. There are also some handwritten annotations like "Tam-tam." and "2 Bombs (medio) (grave)".

Fl.

ob.

cl.

Cr.

Fg.

2 Bombos

Perc. II

Vl. I

Vl. II

Vle.

v.c.

c.B.

più f.

This page contains a handwritten musical score for measures 47 through 51. The score is arranged in a system with ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (ob.), Clarinet (cl.), Cor (Cr.), and Bassoon (Fg.). The bottom five staves are for strings and percussion: Percussion I (Perc. I), Percussion II (Perc. II), Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (v.c.), and Contrabass (c.B.).

Key features of the score include:

- Flute (Fl.):** Features a melodic line with various ornaments (accents, slurs) and dynamic markings such as *piu f.* and *f.*
- Oboe (ob.):** Features a melodic line with dynamic markings such as *piu f.* and *f.*
- Clarinet (cl.):** Features a melodic line with dynamic markings such as *piu f.* and *f.*
- Cor (Cr.):** Features a melodic line with dynamic markings such as *piu f.* and *f.*
- Bassoon (Fg.):** Features a melodic line with dynamic markings such as *piu f.* and *f.*
- Percussion I (Perc. I):** Labeled *yungve* and *2 Bombos f.*, featuring a rhythmic pattern of eighth notes.
- Percussion II (Perc. II):** Features a rhythmic pattern of eighth notes.
- String Staves (vl. I, vl. II, vle., v.c., c.B.):** Feature a rhythmic pattern of eighth notes with various accidentals and dynamic markings.

The score is written in a single system with five measures. The notation includes various musical symbols such as notes, rests, slurs, accents, and dynamic markings.

55

Handwritten musical score for a symphony orchestra, page 11, rehearsal mark 55. The score includes parts for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Cor Anglais (Cr.), Fagotto (Fg.), Percussion I (Perc. I) with *Yunque*, Percussion II (Perc. II) with *2 Bombos*, Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (v.c.), and Contrabasso (c.B.). The music is written in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are numerous accidentals (sharps and flats) and dynamic markings throughout the score. The percussion parts are marked with a double bar line and a specific instrument name.

pesante

59

(2 veces 7/2)

60

61

Fl.

ob.

cl.

cr.

Fg.

Perc. I
Yunque

Perc. II
2 Bombo

vl. I

vl. II

vle.

v.c.

c.B.

pesante

5 tom-toms

f. (sala)

f.

f.

(♩ = 138)

pesante

Handwritten musical score for Percussion I and II, and other instruments.

62 **63** **64** **65**

FR. *port.*

cl. *port.*

cl. *port.*

Fg. *port.*

Perc. I *tem-tens*

Perc. II *pp.* *mf.* *pp.*

plato suspendido (J = 138)

(J = 44)

e.B. *mp.* *mt.* *pt.*

Score details: The score is written on five systems of staves. The first system contains staves for Flute (FR.), Clarinet (cl.), and Flute/Guitar (Fg.). The second system contains Percussion I (Perc. I) and Percussion II (Perc. II). The third system contains a staff for Euphonium/Bass (e.B.). The score includes various musical notations such as notes, rests, and dynamic markings. A dashed line labeled "(1 vez)" spans from measure 63 to 64. A wavy line for Perc. I is labeled "tem-tens". Perc. II has a section labeled "plato suspendido (J = 138)". The e.B. staff has a section labeled "(J = 44)".

66 $\left\{ \begin{array}{l} 4 \\ 4 \end{array} \right\}$

66 a

67

Cr. $\left(\dot{=} \text{C}_2 52 \right)$
 mf.
 3
 3
 3

tom-toms
 Perc. I ///
 mp. (sub.)

vl. I $\left[\begin{array}{l} 4 \\ 4 \end{array} \right] (\dot{=} 44)$
 vl. II p.
 p. #
 p.
 C.B.

70

Handwritten musical score for the first system, measures 68-70. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trombones (Tb.), and Tom-toms. The Flute part starts with a $\frac{4}{4}$ time signature and a *mf.* dynamic. The Clarinet and Bassoon parts also feature *mf.* dynamics. The Trombone part includes a *mf.* dynamic and a *tom-toms* instruction. The Tom-toms part is marked with a wavy line and *mf.* dynamic. The music consists of eighth and sixteenth notes with various articulations and fingerings.

Handwritten musical score for the second system, measures 71-74. The score includes staves for Violins (Vl. I, Vl. II), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The Violin parts are marked with *mf.* dynamics. The Viola, Violoncello, and Contrabass parts also feature *mf.* dynamics. The music consists of eighth and sixteenth notes with various articulations and fingerings.

16 $\leftarrow 1'' \rightarrow$ 73

Fl. $\leftarrow 1'' \rightarrow$ 73

74 75 76 77 ($\downarrow = 138$)

ob.

cl.

Fl. $f.$ $\leftarrow 1'' \rightarrow$ 74 75 76 77 ($\downarrow = 138$)

ob. $f.$ $\leftarrow 1'' \rightarrow$ 74 75 76 77 ($\downarrow = 138$)

cl. $f.$ $\leftarrow 1'' \rightarrow$ 74 75 76 77 ($\downarrow = 138$)

($\downarrow = ca 52$)

Corr. $(mf.)$ 3

3

Fg. $f.$ $\leftarrow 1'' \rightarrow$ 74 75 76 77 ($\downarrow = 138$)

tom-toms

Perc. I

Perc. II ($\downarrow = 138$)

vr. I

vr. II

vle.

v.c.

c.B.

78 79 80 81 ← - - - (2 veces) - - -

FP.

ob.

cl.

Fg.

Perc. I

Perc. II

plato suspendido

P mp p

vl. I

vl. II

vcl.

v.c.

c.B.

pizz. # ±

pizz. b ±

pizz. f

pizz. b ±

pizz. f

f.

1" - - -

solo

mf. sub.

(tutti cuerda
♩ = 138)

mf.

mf.

mf.

(5 veces) mf.

mf. (7 veces)

mf.

8"

82

11"

83

(♩ = 40)

(2 veces)

Handwritten musical score for strings, measures 82-83. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabajo. Measure 82 begins with a piano (*p*) dynamic and a tempo marking of $(♩ = 138)$. Measure 83 features a tempo change to $(♩ = 40)$ and includes markings for *mp* and *(2 veces)*. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for woodwinds, measures 82-83. The score includes staves for Flute I, Flute II, Clarinet, Violoncello, and Contrabajo. Measure 82 begins with a piano (*p*) dynamic and a tempo marking of $(♩ = 138)$. Measure 83 features a tempo change to $(♩ = 40)$ and includes markings for *arco*, *mp*, and multiple *(veces)* markings: *(3 veces)*, *(5 veces)*, *(4 veces)*, *(2 veces)*, and *(3 veces)*. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for an orchestral section, page 19. The score includes parts for Flute (Fl.), Clarinet (cl.), Bassoon (Fg.), Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (v.c.), and Contrabasso (c.b.).

The Flute part begins with a $b+$ marking. A section of the score is marked with $(\text{♩} = 40)$ (2 veces), indicating a tempo change. The Clarinet part has a $(\text{♩} = 40)$ marking. The Violin I, Violin II, and Viola parts have a $(\text{♩} = 138)$ marking. The Violoncello and Contrabasso parts have a $(\text{♩} = 40)$ marking.

The score features various musical notations, including notes, rests, and dynamic markings. The Flute part includes a $b+$ marking. The Clarinet part includes a $(\text{♩} = 40)$ marking. The Violin I, Violin II, and Viola parts include a $(\text{♩} = 138)$ marking. The Violoncello and Contrabasso parts include a $(\text{♩} = 40)$ marking.

84 (*)

85

-(2 veces y 1/2)-

Fl.

cl.

cr.

Fg.

Perc. I

vl. I

vl. II

vle.

v.c.

c.B.

(*) El director debe marcar después de que la Flauta termine el diseño por 2ª vez.

86

87

4/4

3/4

2/4

90

4/4



Cr.

tom-toms.

Perc. I

claves

Perc. II

vi. I

arco

(♩ = 152 approx) v

vi. II

(♩ = 44)

Str.

mf.

1" → 93 94 95 96 $\left. \begin{matrix} 3 \\ 4 \end{matrix} \right\}$

Tom-toms

Perc. I

2" $\left(\begin{matrix} \cdot \\ \cdot \end{matrix} \right)$ $\left(\text{♩} = 138 \right)$
claves

Perc. II

VL. I $\left(\text{♩} = 152 \text{ approx.} \right)$ \flat \pm

3	2
4	4

V.C. $\left(\text{♩} = 152 \text{ approx.} \right)$ \flat

C.B.

100

101 (♩ = 152 approx.)

2
4

3
4

Fl. *f.*

Ob. *f.*

Cl. *f.*

Ev. *f.* (♩ = 52)

Fg. *f.*

Perc. I *ton-toms.*

mp. sub.

vi I

v.c.

c.b.

Fl. 2
4

ob.

cl. 105

Fg.

Perc I
tam-toms

v. I

v. II *f.* *arco*

v. c.

e. b.

Fl.

ob.

cl.

mf.

mp.

mp. cresc.

mp. cresc.

Perc. I

mf.

con tutta forza

vl. I

vl. II

vle.

v.c.

c.B.

mf.

cresc.

mf.

arco

mf.

mf. 5 cresc.

mf. cresc.

mf. cresc.

← 2" → 112

113

ob. mp. ($\text{♩} = 138$) 2''

p

Perc. I

2''

← 2" → 114 (♩ = 138 approx.)

Handwritten musical score for orchestra. The score is divided into measures by vertical bar lines, with time signatures indicated above the staves: 4/4, 2/8, 5/8, 4/4, 2/8, and 12/8. The instruments and parts include:

- ob.** (Oboe): Two staves at the top, showing melodic lines with accents and dynamics like *mf*.
- Fl.** (Flute): A single staff on the left, showing a melodic line with a slur and a fermata.
- vi. II** (Violin II): A staff in the lower middle, playing a rhythmic accompaniment with dynamics *p* and *mf*.
- vi.** (Violin I): A staff below Violin II, also playing a rhythmic accompaniment with dynamics *p* and *mf*.
- v.c.** (Viola): A staff below Violin I, playing a rhythmic accompaniment with dynamics *mp* and *mf*.
- c.b.** (Cello): A staff at the bottom, playing a rhythmic accompaniment with dynamics *mp* and *mf*.

The score includes various musical notations such as slurs, accents (>), and dynamic markings (*p*, *mp*, *mf*). The tempo is indicated as approximately 138 beats per minute.

120

121

121 a

121 b

121 c

121 d

cl. *p.*

fg. *p.*

ob. *p.*

Fl. *p.*

cr. *p.*

v.c. *dim.* 5" 2" 2" 2"

c.B. *dim.* 5" 2" 2" 2"

(*) El v.c. y el c.B. deben ir juntos con el ritmo perfectamente establecido, oponiéndose a la flexibilidad del resto de los instrumentos.

122 123 124 125 126

Fl. *pp'*

ob.

cl.

Cr.

Fg.

Perc. II // Bombo grave Ca 1" *ppp'*

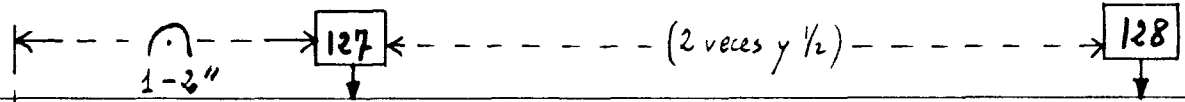
vi. I *p'* *part. 1*

vi. II *p'* *part. 1*

vle. *p'* *part. 1*

v.c. *mp.* *arco b.* *libera*

c.B.



(♩ = 138)

5 tom-toms

Perc. I //

p.

v.c.

arco (♩ = 44)

p.

129

130

Cri. $\text{♩} = 52$
 $p.$
 3
 3
 3
 $\text{♩} = 138$
 $mp.$
 3
 3
 3

The Clarinet I part is written in treble clef with a key signature of one sharp (F#). It begins at measure 129 with a quarter note G4, followed by a quarter note A4 with an accent (>). A triplet of eighth notes (B4, C5, D5) follows. A large drum roll is indicated by a horizontal line with vertical strokes. The piece then continues with a quarter note E5, a quarter note F#5, and a quarter note G5. A triplet of eighth notes (A5, B5, C6) is marked with an accent (>). The piece concludes at measure 130 with a quarter note D6, a quarter note E6, and a quarter note F#6, each marked with an accent (>). The tempo is marked as $\text{♩} = 52$ and $\text{♩} = 138$.

Perc. I *ton-tons*
 \leftarrow $\text{♩} = 138$ \rightarrow
 3" claves 5"
 Perc. II $p.$
 2 2 2
 2"

The Percussion I part features a wavy line labeled "ton-tons" above the staff. Below the staff, there are two measures of notation. The first measure contains a half note with a circled "3" above it, a dashed line, and a circled "5" above it. The second measure contains a half note with a circled "2" above it. The Percussion II part is written below Percussion I and consists of two measures of quarter notes, each marked with a circled "2" above it. The first measure is marked with a dynamic of $p.$. The tempo is marked as $\text{♩} = 138$.

C.B. *accelerando ad. lib. poco a poco* - - -

The C.B. part consists of a single staff with a wavy line. The instruction "accelerando ad. lib. poco a poco" is written above the staff, followed by a dashed line.

131 (x)

ca 4"

(♩ = ca 102)

Fl. *mp.*

cl.

Tom-toms

Perc. I

plato suspendido

Perc. II

(d = 37 aprox.)

Vl. I *mf.* *acelerando poco a poco*

(♩ = 138)

ca 6"

(d = 37 aprox.)

V.c. *mf.* *acelerando poco a poco*

C.B.

(x) Desde aqui al 132 el director siempre marcara' el compás al vl. I y v.c.

131 a

Fl. *ca 1"* *ca 1" b+* *ca 1"*

Cl. *3* *3* *(J=52)* *ca 2"* *mp*

Perc. I *tom-toms*

VL. I *(J=60)* *mp*

Vle. *etc. (8 veces)* *etc. (10 veces)*

V.C.

C.B.

131 b

FP. *b+* *b+* *c3 1"* *cresc.* *V* *+ #* *-* *+ #* *-* *b+* *+ b* *b.*

ob. *ca 2"* *cresc.* *ca 6"*

Cl. *ca 2"* *cresc.*

Cr. *cresc.*

(♩ = 130 approx.)
 (3 veces) *mf. cresc.* *acelerando* *ad. lib.* 3 3

tom-toms

Perc. I

Vl. I *cresc.*

Vl. II *cresc.*

Vle. *cresc.* etc. (10 veces) etc. (6 veces)

V.c. *cresc.*

c.B. *cresc.*

Handwritten musical score for page 35, featuring multiple staves for various instruments and percussion.

Flute (Fl.): Melodic line with various accidentals (flats, naturals, sharps) and articulation marks. Includes a tempo marking $(\text{♩} = 104)$ and a dynamic marking *mf. cresc.* with a crescendo hairpin.

Oboe (Ob.): Melodic line starting with a dynamic marking *mf. cresc.* and a crescendo hairpin.

Clarinet (Cl.): Melodic line with accidentals and articulation marks.

Cor Anglais (Cr.): Melodic line with a series of notes and rests.

Fagotto (Fg.): Melodic line with a wavy line indicating a tremolo or similar effect.

Percussion (Perc. I & II): Percussion staves with rhythmic patterns. Perc. II includes a marking $(\text{♩} = 80)$ *yunque* and a dynamic marking *mf. cresc.* with a crescendo hairpin. A marking $3''$ is also present.

Violin I (Vp. I): Melodic line with a wavy line indicating a tremolo.

Violin II (Vp. II): Melodic line with a wavy line indicating a tremolo.

Viola (Vle.): Melodic line with rhythmic patterns and a marking *(2 veces)*.

Violoncello (v.c.): Melodic line with a wavy line indicating a tremolo.

Contrabasso (c.B.): Melodic line with a wavy line indicating a tremolo.

132 ← Ca. 2" → 133

134 (♩ = Ca 60)

135

Handwritten musical score for a symphony orchestra, spanning measures 132 to 135. The score is divided into two systems by a double bar line.

System 1 (Measures 132-133):

- Flute (Fl.):** Melodic line with dynamics *f.* and *f.*
- Oboe (ob.):** Melodic line with dynamics *f.* and *f.*
- Clarinet (cl.):** Melodic line with dynamics *f.* and *f.*
- Trumpet (Cr.):** Rhythmic pattern with dynamics *f.*
- Trombone (Fg.):** Melodic line with dynamics *f.*
- Percussion I (Perc. I):** Labeled "tam-toms", melodic line with dynamics *f.*
- Percussion II (Perc. II):** Labeled "yunque" and "tam-tam", melodic line with dynamics *f.* and *ff.*
- Violin I (vl. I):** Melodic line with dynamics *f.*
- Violin II (vl. II):** Melodic line with dynamics *f.*
- Viola (vle.):** Melodic line with dynamics *f.*
- Violoncello (v.c.):** Melodic line with dynamics *f.*
- Double Bass (c.B.):** Melodic line with dynamics *f.*

System 2 (Measures 134-135):

- Flute (Fl.):** Melodic line with dynamics *f.*
- Oboe (ob.):** Melodic line with dynamics *f.*
- Clarinet (cl.):** Melodic line with dynamics *f.*
- Trumpet (Cr.):** Rhythmic pattern with dynamics *f.*
- Trombone (Fg.):** Melodic line with dynamics *f.*
- Percussion I (Perc. I):** Labeled "2 Bombas", melodic line with dynamics *f.*
- Percussion II (Perc. II):** Labeled "plato suspendido", melodic line with dynamics *p.*
- Violin I (vl. I):** Rhythmic accompaniment with dynamics *f.*
- Violin II (vl. II):** Rhythmic accompaniment with dynamics *f.*
- Viola (vle.):** Rhythmic accompaniment with dynamics *f.*
- Violoncello (v.c.):** Rhythmic accompaniment with dynamics *f.*
- Double Bass (c.B.):** Rhythmic accompaniment with dynamics *f.*

Additional markings include "8" above the first measure, "4" above the second measure, and "4/4" above the first measure of the second system. A dashed line labeled "Ca. 2''" spans from measure 132 to 133. A circled measure number "135" is placed above the final measure.

136 (simile)

138

139 (simile)

37

Handwritten musical score for measures 136, 138, and 139. The score is divided into three systems, each containing multiple staves for different instruments and percussion.

System 1 (Measures 136-137):

- Fl.**: Flute part with a melodic line and an 8va marking.
- ob.**: Oboe part with a melodic line and an 8va marking.
- cl.**: Clarinet part with a melodic line.
- Cr.**: Cor Anglais part with a melodic line.
- Fg.**: Bassoon part with a melodic line.
- Perc. I**: Percussion I, including 2 Boms (bombs) and plato susp. (plato suspended).
- Perc. II**: Percussion II.
- VI. I, II, III, IV, V, VI, C.B.**: String parts (Violins I, Violins II, Violas, Violas, Cellos, Double Basses).

System 2 (Measure 138):

- Measures 136 and 137 are repeated with a vertical dashed line between them.
- Fl.**: Flute part with a melodic line.
- ob.**: Oboe part with a melodic line.
- cl.**: Clarinet part with a melodic line.
- Cr.**: Cor Anglais part with a melodic line.
- Fg.**: Bassoon part with a melodic line.
- Perc. I**: Percussion I, including 2 Boms and Bomo medio.
- Perc. II**: Percussion II, including tam-tam.
- VI. I, II, III, IV, V, VI, C.B.**: String parts.

System 3 (Measure 139):

- Measures 138 and 139 are repeated with a vertical dashed line between them.
- Fl.**: Flute part with a melodic line and an 8va marking.
- ob.**: Oboe part with a melodic line and an 8va marking.
- cl.**: Clarinet part with a melodic line.
- Cr.**: Cor Anglais part with a melodic line.
- Fg.**: Bassoon part with a melodic line.
- Perc. I**: Percussion I, including 2 Boms and Bomo medio.
- Perc. II**: Percussion II, including tam-tam.
- VI. I, II, III, IV, V, VI, C.B.**: String parts.

Additional markings include dynamics (f, p, mp), articulation (accents), and performance instructions like "Libero" and "ca 2''".

139 a

pp'

pp'

pp'

pp'

ca 2"

pp'

mf.

mp.

Fl. (18)

ob.

cl.

cr.

Handwritten musical notation for woodwinds. Flute (Fl.) has a dynamic marking of pp' and a circled '18'. Oboe (ob.), Clarinet (cl.), and Cor Anglais (cr.) all have pp' dynamics. The Flute part includes a circled '18' and a dynamic marking of pp'.

Fg.

Handwritten musical notation for Bassoon (Fg.). It features a series of notes with flats, followed by a measure with a fermata and the marking 'ca 2"'. The dynamics are pp', mf., and mp. There is also a circled '3' under a triplet of notes.

vl. I

vl. II

vle.

v.c.

c.B.

Handwritten musical notation for strings. Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (v.c.), and Contrabasso (c.B.) all have pp' dynamics. The notation consists of horizontal lines with some initial notes and stems.

140 *Meno mosso*

140 α

Fl. $\frac{2}{4}$ 8° *mp.*

Ob. *mp.*

Cl. *mp.*

Fg.

mp.

Vle. $\frac{8}{8}$ $(b+)$ *mp.*

V.C. $\frac{8}{8}$ (\circ) *mp.*

141

141 a

142 (senza tempo)

143

Handwritten musical notation for measures 141, 141a, 142, and 143. Measure 142 is marked "senza tempo" and includes dynamics "pp" and "p".

Handwritten musical notation for a section starting with a triplet and "dim." marking, followed by a "p" dynamic marking.

Handwritten musical notation for Percussion II, including "Bombo medio" and dynamic markings "pp", "mp", and "pp".

Handwritten musical notation for Violin I, Violin II, and Viola, including "sord." and "port." markings.

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Madrid, Diciembre - 1984

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