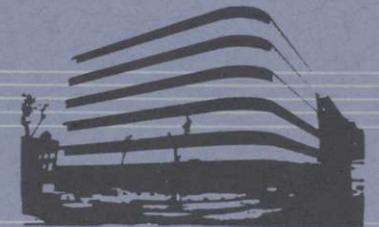


# *Tribuna de Jóvenes Compositores*

ROBERTO MOSQUERA AMENEIRO

QUINTETO CON ARPA «AIN SOPH»

DOS VIOLINES, VIOLA, VIOLONCHELO Y ARPA



Fundación Juan March

**TRIBUNA DE JOVENES COMPOSITORES / 30**



# *Tribuna de Jóvenes Compositores/30*

**ROBERTO MOSQUERA AMENEIRO**

## **QUINTETO CON ARPA «AIN SOPH»**

DOS VIOLINES, VIOLA, VIOLONCHELO Y ARPA

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, el tercero el 30 de mayo de 1984 y el cuarto el 8 de mayo de 1985.

Esta partitura fue presentada a la convocatoria de la Quinta Tribuna de Jóvenes Compositores, hecha pública en Septiembre de 1985, y fue seleccionada junto con otras cinco obras por un Comité de Lectura formado por D. Amando Blanquer, D. Claudio Prieto y D. Albert Sardá Pérez-Buñil. Su estreno tuvo lugar en el concierto celebrado en el Salón de Actos de la Fundación Juan March el 14 de mayo de 1986 interpretado por el Cuarteto Arbós y el Grupo Círculo dirigidos por José Luis Temes.

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



I. Andante.  $\text{♩} = 60$ .

Handwritten musical score for the first system, measures 1-5. The score includes staves for Violin I (V.L. I), Violin II (V.L. II), Viola (V.La.), Violoncello (V.Lc.), and Arpa (Harp).

- V.L. I:** Starts with *pizz. mf*. At measure 3, it changes to *p (III)*. At measure 4, it is marked *p. con sordina.*
- V.L. II:** Remains silent throughout the system.
- V.La.:** Starts with *pizz. mf*. At measure 3, it changes to *arco p (II)*. At measure 4, it is marked *p. con sordina.*
- V.Lc.:** Remains silent throughout the system.
- Arpa:** Starts with *mp*. At measure 3, it is marked *p. expres.*. At measure 4, it is marked *mp.*

Measure numbers 1, 2, 3, 4, and 5 are indicated at the top of the staves.

Handwritten musical score for the second system, measures 6-10. The score includes staves for Violin I (V.L. I), Violin II (V.L. II), Viola (V.La.), Violoncello (V.Lc.), and Arpa (Harp).

- V.L. I:** Starts with *p. (III) sin sord.*. At measure 7, it is marked *p. expres*. At measure 8, it is marked *mf*. At measure 9, it is marked *expres.*. At measure 10, it is marked *mf*.
- V.L. II:** Starts with *p (II)*. At measure 7, it is marked *p. expres.*. At measure 9, it is marked *mf*.
- V.La.:** Starts with *p (III)*. At measure 7, it is marked *arco pp.*. At measure 9, it is marked *mf*.
- V.Lc.:** Starts with *arco P (II) sin sord.*. At measure 7, it is marked *arco pp.*. At measure 10, it is marked *pizz. p*.
- Arpa:** Starts with *p. expres.*. At measure 7, it is marked *pp. con delicadeza.*. At measure 9, it is marked *p*.

Measure numbers 6, 7, 8, 9, and 10 are indicated at the top of the staves.

VI. I

VI. II

Vla.

Vlc.

Arpa.

Tempo I

*mf*

*p*

*Rit*

*p. al pont.*

*p. con. sorcl.*

*arco. p*

*mf. expres.*

*Rit*

*pizz. p*

*mf*

*Rel*

*Sol#*  
*F#*  
*A#*

15

VI. I

VI. II

Vla.

Vlc.

Arpa.

A tempo.

*p.*

*mf arco. (III)*

*mf arco (III)*

*pizz. p*

*mf arco (II)*

*pizz. p*

*mf arco.*

*perdendosi*

*mf. expres.*

*p.*

20

V.L. I (iv)

V.L. II

V.L.a.

V.L.c.

Arpa. *mf*

Molto Rubato.

V.L. I

V.L. II

V.L.a.

V.L.c.

Arpa. *A piacere.* *p*

Lento. (estatico)

25

V.L.I. *pp*

V.L.II *p (III)*

V.L.a. *pizz. p* *arco. mf* *cresc.* *pp*

V.L.c. *pp* *pp*

Arpa. *p* *M. 4 Fa b* *mf. cresc.*

Andante. molto espressivo.

30

V.L.I. *arco. p molto espress.* *cresc.*

V.L.II *cresc. lento* *arco. p. molto expres* *cresc.*

V.L.a. *pizz. p* *cresc. lento* *arco p. molto expres.* *cresc.*

V.L.c. *pizz. p* *arco p. molto expres.* *mf* *cresc.*

Arpa. *Libero* *Dot* *Rit. - - - - -* *pp*

35

V.L. I

V.L. II

V.L. a.

V.L. c.

Arpa.

40

V.L. I

V.L. II

V.L. a.

V.L. c.

Arpa.

*cresc.*

*8: alta*

*8: alta*

*8: alta*

*8: alta*

*8: alta*

45

V.l. I hasta perderse el sonido p arco.p mp

V.l. II hasta perderse el sonido p arco.p mp

V.l.a. p arco.p p. espress. (II)

V.l.c. mf. (I) arco.p mp

Arpa. glis. armonico p. hasta el final agudo Rit. poco a poco mf

II: Allegro. ♩ = 132 50

V.l. I p PP arco mf pizz. ff arco. f

V.l. II p PP arco mf pizz. ff

V.l.a. arco esp. 5 mf 7 arco mf pizz. ff

V.l.c. p PP f arco

Arpa. p PP mf Dot

55

Violin I (V.l. I): *arco. mf*, *pizz. f*

Violin II (V.l. II): *arco. f*, *stacc.*, *arco*, *mf*, *pizz. f*

Viola (V.l.a): *arco. mf*, *arco. espress. intenso. mf*

Violoncello (V.l.c): *cresc.*

Arpa: *mf*, *Do#*, *Do#*, *mf*, *La b*, *Re b*, *con la vna. en la parte alta.*

Violin I (V.l. I): *arco. stacc. f*

Violin II (V.l. II): *arco. stacc. f*, *mf espress.*

Viola (V.l.a): *ff*

Violoncello (V.l.c): *arco f espress.*

Arpa: *Re b*, *Do#*, *mf*

60

V.I. I

V.I. II

V.l.a

V.l.c

Arpa

arco. p

arco. pp. vibr.

Rit. - - - - -

2/4

2/4

2/4

2/4

2/4

2/4

sin. vibr. mf cresc.

Mas vivo.

65

V.I. I

V.I. II

V.l.u.

V.l.c

Arpa

mf.

ff

poco a poco cresc.

arco

ff

f rasgado

2/4

2/4

2/4

2/4

2/4

2/4

arco

arco

70

V.l.I  
V.l.II  
V.l.a.  
V.l.c.  
Arpa

Molto Rit. <sup>p</sup>

A tempo.

V.l.I  
V.l.II  
V.l.a.  
V.l.c.  
Arpa

75  $\text{♩} = 80$

V.l. I  
V.l. II  
V.l. a.  
V.l. c.  
Arpn

*pizz. p*  
*pizz. p*  
*pizz. p*  
*pizz. p*  
*p.*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

80

V.l. I  
V.l. II  
V.l. a.  
V.l. c.  
Arpn

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*p*  
*p*  
*p*  
*pizz. vibr. mf*  
*mf*

*morendo*

libero e molto Rubato.  
♩ = 50-60

85

Violin I  
Violin II  
Viola  
Violoncello  
Arpeggio

arco pp luminoso  
arco pp con delicatezza  
arco pp intenso  
grave e profondo arco pp  
Lab sib  
pp. cristallino destando vibrar.

90

Violin I  
Violin II  
Viola  
Violoncello  
Arpeggio

oscilato  
oscilato  
oscilato

8: alta ----- 95

V.I. I f p (I) arco frotato

V.I. II f p (I) arco frotato

V.l.a. f p (III) arco frotato

V.l.c. f p (IV) arco frotato

Arp- P

8: alta -----

100

V.I. I p. profundo sobre el puente pp

V.I. II p. profundo sobre el puente pp

V.l.a. p. profundo sobre el puente pp

V.l.c. p. profundo sobre el puente pp

Arp- P

III. Adagietto.

105

Handwritten musical score for measures 105-110. The score includes staves for Violin I (V.I.), Violin II (V.II), Violin A (V.l.a.), Violin C (V.l.c.), and Arpeggio (Arpe). The music is in 6/8 time and features various dynamics and articulations.

Violin I (V.I.): *extinguendose*, *arco. p. expres.*, *mf*

Violin II (V.II): *extinguendose*, *arco. pp*, *p*

Violin A (V.l.a.): *extinguendose*, *arco. pp*, *p*

Violin C (V.l.c.): *extinguendose*, *arco pp*, *p*, *mf. expres.*

Arpeggio (Arpe): *p.*, *Fa#*, *Re#*, *La#*

110

Handwritten musical score for measures 110-115. The score includes staves for Violin I (V.I.), Violin II (V.II), Violin A (V.l.a.), Violin C (V.l.c.), and Arpeggio (Arpe). The music continues with various dynamics and articulations.

Violin I (V.I.): *mf*, *expres.*

Violin II (V.II): *p*

Violin A (V.l.a.): *p.*, *p.*

Violin C (V.l.c.): *mf expres.*, *p*, *pp.*

Arpeggio (Arpe): *p.*, *Re b*, *Fa b*, *Do b*, *Fa#*, *p. expres.*

115

V.I. I

V.I. II

V.l.a

V.l.c

Arpeg.

*p. expr.*

*cresc.*

*p*

*p.p.*

*p.p.p.*

*pizz. p*

*arco. p*

*pp*

*pp*

*ppp*

2

120

V.I. I

V.I. II

V.l.a

V.l.c

Arpeg.

*mf*

*arco. mf*

*arco. mf*

*pizz. mf*

*arco. mf*

*pizz. mf*

*arco. mf*

*mp. expres.*

*L+*

*mf*

A tempo.

Handwritten musical score for the first system, featuring five staves: V.l.t., V.l.ii, V.l.a., V.l.c., and Arpa. The score includes dynamic markings such as *pp*, *p*, *mf*, *ppp*, and *f*. Performance instructions include *acelerando* and *ff trom. acelerando*. The music is written in a key with one sharp (F#) and a 3/8 time signature.

Rit - - - - - P

125

A tempo.

Handwritten musical score for the second system, starting at measure 125. It features five staves: V.l.t., V.l.ii, V.l.a., V.l.c., and Arpa. The score includes dynamic markings such as *mf*, *f*, *mf expres.*, *arco. batuto mf*, *arco. pizz. f*, and *con legno. f*. Performance instructions include *acelerando*, *ff*, and *con legno. f*. The music is written in a key with one sharp (F#) and a 3/8 time signature.

Las S. b.

130 *Larghetto.*

Violin I: *legno ff*, *arco p*, *f*, *p*, *f*, *p*

Violin II: *legno ff*, *arco p*, *f*, *p*, *f*, *p*

Viola: *legno ff*, *arco p*, *f*, *p*, *f*, *p*

Violoncello: *legno ff*, *arco p*, *f*, *p*, *f*, *p*, *mf expres*

Arpa: *p. cresc.*, *ff*, *sol#*, *p*

135

Violin I: *arco batuto p*, *sonido amplio mf*, *arco batuto mp*

Violin II: *arco batuto p*, *sonido amplio mf*, *arco batuto mp*

Viola: *arco batuto p*, *sonido amplio mf*, *p. expres. intimo*, *arco batuto mp*

Violoncello: *mf. intenso*, *f*, *vibrato*, *arco batuto mp*

Arpa: *mf*, *Re b*, *Do#*, *La b*, *Mi#*, *Fa#*, *mp.*, *acelerando - -*

140

Un poco mas rapido.

Handwritten musical score for measures 140-144. The score includes staves for Violin I (V.I.), Violin II (V.II), Viola (V.l.a), Violoncello (V.l.c), and Arpeggio (Arp.).

- V.I.:** Features rapid sixteenth-note passages with triplets and quintuplets. Dynamics include *stacc. mf* and *cresc.*
- V.II:** Similar to V.I., with *stacc. mf* and *cresc.* markings.
- V.l.a:** Plays chords with *ff vibrato* and *no vibr.* markings.
- V.l.c:** Features sixteenth-note patterns with *stacc. mf* and *cresc.* markings.
- Arp.:** Provides harmonic support with chords and triplets, marked *mf*.

Tempo instruction: *poco a poco accelerando.*

145

Handwritten musical score for measures 145-149. The score includes staves for Violin I (V.I.), Violin II (V.II), Viola (V.l.a), Violoncello (V.l.c), and Arpeggio (Arp.).

- V.I.:** Rapid sixteenth-note passages with triplets and quintuplets.
- V.II:** Similar to V.I., with *con legno f* marking.
- V.l.a:** Chords with *con legno f* marking.
- V.l.c:** Features sixteenth-note patterns with *ff espress.*, *f*, and *ff* markings.
- Arp.:** Chords with triplets, marked *con legno f*.

Tempo instruction: *dimiu*

IV. Lento. ♩ = 56

150

Musical score for measures 150-154. The score is in 4/4 time and includes staves for Violin I (V.l.I), Violin II (V.l.II), Viola (V.l.a), Violoncello (V.l.c), and Arpa (Arp.).

- V.l.I:** Starts with a whole rest, then plays a melodic line with dynamics *p* and *mp*.
- V.l.II:** Plays a melodic line with dynamics *pp* and *p*. Includes the instruction *arco p. ultimo.*
- V.l.a:** Plays a melodic line with dynamics *arco pp* and *pp*.
- V.l.c:** Plays a melodic line with dynamics *arco pp* and *pp*.
- Arp-:** Plays a bass line with dynamics *p* and *pp*. Includes the instruction *sol. b.*

155

Musical score for measures 155-159. The score is in 4/4 time and includes staves for Violin I (V.l.I), Violin II (V.l.II), Viola (V.l.a), Violoncello (V.l.c), and Arpa (Arp.).

- V.l.I:** Plays a melodic line with dynamics *pp. molto expres.* and *p. expres.*. Includes the instruction *p. cou sordina.*
- V.l.II:** Plays a melodic line with dynamics *pp. molto expres.* and *pp*. Includes the instruction *cou sord. p.*
- V.l.a:** Plays a melodic line with dynamics *ppp.* and *pp*. Includes the instruction *p. su sord. molto expres.*
- V.l.c:** Plays a melodic line with dynamics *ppp.* and *pp*. Includes the instruction *p. molto expres.*
- Arp-:** Plays a bass line with dynamics *pp* and *p*. Includes triplets.





Handwritten musical score for Violins I, II, Viola, Violoncello, and Arpa. The score is written on five staves. The top four staves are for Violins I (V.I.), Violins II (V.I.II), Viola (V.l.a), and Violoncello (V.l.c). The bottom staff is for Arpa. The notation includes notes, rests, and dynamic markings. The Arpa part has a melodic line with notes labeled 'Mib' and 'mi8:alta'. The Violin parts have notes with stems and beams. The Viola and Violoncello parts have notes with stems and beams. The Arpa part has notes with stems and beams. The score is written in a single system with a dashed line below it.

*R. S. T. M.*

31. VII. 1985.

# *Tribuna de Jóvenes Compositores*

## *Títulos publicados*

- 1 **Aracil Avila**, Alfredo  
Sonata nº 2 ("Los Reflejos")
- 2 **Balboa Rodríguez**, Francisco Manuel  
Pequeña cantata profana sobre un fragmento de  
Leconte de Lisle.
- 3 **Casablanca Domingo**, Benet  
Quartet sense nom.
- 4 **Fernández Guerra**, Jorge  
Tres noches
- 5 **Guajardo Torres**, Pedro  
Anaglyphos
- 6 **Núñez Pérez**, Adolfo  
Sexteto para siete
- 7 **Roig-Francolí Costa**, Miguel Angel  
Concierto en Do
- 8 **Seco de Arpe**, Manuel José  
Piezas musicales para la tarde
- 9 **Armenteros González**, Eduardo  
Estructuras simétricas
- 10 **Berea Florez**, José Manuel  
Quinteto con clarinete
- 11 **García Pistolesi**, Juan  
Ricercare a quattro
- 12 **Macías Alonso**, Enrique X.  
Souvenir nº 1 pour neuf instruments
- 13 **Pagán Santamaría**, Juan Antonio  
Sinfonía de cámara nº 1
- 14 **Pérez Maseda**, Eduardo  
Concierto para Violoncello y orquesta  
de cámara
- 15 **Casablanca Domingo**, Benet  
D'Humanal fragment
- 16 **Durán-Loriga Martínez-Correcher**, Jacobo  
Dos piezas para diez instrumentistas:  
Nocturno y Divertimento
- 17 **García Demestres**, Alberto  
Dammerungen ohne Dich
- 18 **Guzmán i Antich**, Josep Lluís  
Dos poemas D'Emily Dickinson
- 19 **Martínez Izquierdo**, Ernest  
Quartet de Corda
- 20 **Roldán Samiñán**, Ramón  
Diálogos
- 21 **Galán Bueno**, Carlos Pablo  
Grito del silencio, Op. 16:  
Cantata al ser humano
- 22 **López de Guereña**, Francisco Javier  
Quinteto para una espera imposible
- 23 **López López**, José Manuel  
Septeto
- 24 **Llanas Rich**, Albert  
Impresions per a veu i quartet de cordes
- 25 **Miyar**, Pablo  
Ashur
- 26 **Cano Forrat**, César  
Los perpetuos comienzos
- 27 **Charles Soler**, Agustín  
Per a Lola
- 28 **Fuente Charfolé**, José L. de la  
Tozzie
- 29 **Martínez Izquierdo**, Ernest  
Dúo para Viola
- 30 **Mosquera Ameneiro**, Roberto  
Quinteto con Arpa "Ain Soph"
- 31 **Sanz Vélez**, Esteban  
Sonata para grupo de cámara

# *Tribuna de Jóvenes Compositores*

# 30



Fundación Juan March  
Castelló, 77. 28006-Madrid