

**“ERESOINKA” (2014)**

**Concierto para txistu y orquesta**

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## **ERESOINKA Concierto para txistu y orquesta**

### **Instrumentos:**

1 txistu solista.

1 flautín.

2 flautas.

2 oboes.

1 corno inglés.

2 clarinetes en sib.

1 clarinete bajo.

2 fagotes.

1 contrafagot.

4 trompas.

3 trompetas en do.

2 trombones tenores.

1 trombón bajo.

1 tuba.

3 percusiones:

#### **Percusión I:**

1 Marimba de cuatro octavas y un tercio.

2 toms, mediano y contrabajo.

1 bombo.

2 tam-tam pequeños de diferentes alturas "ad libitum".

1 tam-tam mediano.

2 castañuelas de diferentes alturas, apoyadas sobre una mesita de percusión.

#### **Percusión II:**

1 Vibráfono.

2 congas de diferentes alturas "ad libitum".

3 gongs pequineses de diferentes alturas, apoyados sobre una mesita de percusión.

1 tam-tam grave.

4 temple-blocks de diferentes alturas "ad libitum".

#### **Percusión III:**

1 glockenspiel a pedal.

2 bongós de diferentes alturas "ad libitum".

3 platillos, agudo, medio y grave.

1 tam-tam muy grave.

4 wood-blocks de diferentes alturas "ad libitum".

12 violines I.

12 violines II.

10 violas.

8 violoncellos.

6 contrabajos.

**ESTA PARTITURA ESTA ESCRITA EN "DO". ( Score written in "do" ).**

Duración aproximada: 12 minutos.

# I

Isabel Urrutia

♩ = 42 env. (♩ = 84 env.)      Accelerando . . . poco . . . a . . . poco . . .      ♩ = 50 (♩ = 100 env.)      ♩ = ♩ = 100

Piccolo  
2 Fl.  
2 Ob.  
2 Cl.  
Cl. B.  
2 Fagot  
Cf.  
4 Cors  
3 Trompetas  
2 Trombones  
Trbn. 3º Tuba  
Percusión 1 MBA.  
Percusión 2 Vibra.  
Percusión 3 Glock  
Xistu Solista  
Vln. I  
Vln. II  
Vlas.  
Vc.  
Cb.









(\* NOTE FOR THE CONDUCTOR: The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians.

These appoggiaturas are approximate values, but never the exact values of a demisemiquaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuscles in motion.

The score is divided into several sections:

- Woodwinds:** Piccolo (Pic.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bassoon (Fg.), and Contrabassoon (Crs.).
- Strings:** Violins I and II (Vln. I div. a 6, Vln. II div. a 6), Violas (Vla. div. a 5), and Cellos/Double Basses (Vc. div. a 4, Cb. div. a 3).
- Percussion:** Percussion 1 (Mba.), Percussion 2 (Vibra.), Percussion 3 (Glock.), and a section for 'Tutti Perc.' including bag douces and bag de vibra.
- Other:** Txistu Solista and Txistu Marimba.

The score includes various musical notations such as dynamics (p, mp, mf, f, sfz, ppp), articulation (ord., s.l.t.), and performance instructions like 'Tutti Corda' and 'molto pont.'.



(Acc.)  $\text{♩} = 120$

This page of a musical score features the following parts and markings:

- Woodwinds:** Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoon, and Contrabassoon. The woodwind section is marked with *Ftzz.* and dynamic markings of *mp*, *ff*, and *mp*. The right-hand page shows *f* and *p* dynamics.
- Strings:** Violins I and II (4 parts each), Violas (4 parts), and Cellos (2 parts). The string parts include *1<sup>o</sup> solo* and *2<sup>o</sup> solo* markings, along with *ord.* (order) and dynamic markings of *mp*, *f*, and *p*.
- Percussion:** Percussion 1, 2, and 3, and a Txistu Solista. The Txistu Solista part is marked with *pp*.
- Other:** Four Cymbals (4 Crs.) and a 3-part Trumpet section (3 Trpts.).

48

Picc. *mp* (14)

Fl. 1 *ff* (14) *p* *mp* (14)

Fl. 2 *mp* (14)

Ob. 1 *f* (10) *p*

Ob. 2 *mp* (16) *pp*

C. 1 *mp* *p* *f* *p*

Cl. 1 *mp* *p* *f* *p*

Cl. 2 *mp* (14) *pp*

Cl. B. *f* *molto* (12) *pp*

2 Fg. *p* *f* *p*

4 Crs. (sord.) *p* *mf* *pp*

3 Trpts. (sord.) *pp* *mf*

2 Trbns. (sord.) *pp* *mf*

Trbn. 3<sup>a</sup> Tuba (sord.) *mp*

Perc. 1 "col" Txistu MBA. *p*

Perc. 2 Vibra. *p* *mf* *p* *mp*

Perc. 3 Glock. *p* *mf* *p* *mf*

Txistu Solista *p* *ff*

Vln. I *ff* *p* *mp* *ff* *mp* *f* *mp* *f*

Vln. II (1<sup>a</sup>) *ff* *p* *mp* *ff* *mp* *f* *mp* *f*

Vln. II (2<sup>a</sup>) *ff* *p* *mp* *ff* *mp* *f* *mp* *f*

Vlas. (1<sup>a</sup>) *ff* *p* *mp* *ff* *mp* *f* *mp* *f*

Vlas. (2<sup>a</sup>) *ff* *p* *mp* *ff* *mp* *f* *mp* *f*

Vc. *ff* *p* *mp* *ff* *mp* *f* *mp* *f*

Ch. div. a 6 *mp* *f* *p* *mp* *ff*

5+6 (1-1)

8





♩ = ♩ (♩ = 50 env.)

Rallentando . . . poco . . . a . . . poco . . .

74

Picc. 2 Fl. 2 Ob. C.I. 2 Cl. Cl. B. 2 Fg. Cfg. 4 Crs. 3 Trpts. 2 Trbns. Trbn. 3<sup>a</sup> Tuba Perc. 1 Mba. Perc. 2 Vibra. Perc. 3 Glock. Txistu Solista

Vln. I (div. a 6) Vln. II (div. a 6) Vlas. (div. a 5) Vc. (div. a 4) Cb. (div. a 3)

(Rall. . . poco . . . a . . . poco . . .)

♩ = 42 env.

79

Picc. *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

2 Fl. *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

2 Ob. *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

C.I. *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

2 Cl. *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

Cl. B. *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

2 Fg. *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

Cfg. *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

4 Cr. 1-2 *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

3-4 *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp*

3 Trpts. 1-2 *pp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

3 *pp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

2 Trbns. *pp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Trbn. 3<sup>a</sup> *pp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Tuba *pp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Perc. 1 Mba. *ppp* *mp* *pp*

Perc. 2 Vibra. *ppp* *mp* *pp*

Perc. 3 Glock. *mf* *p* *mf* *pp*

Txistu Solista *ppp* *pp* *pp*

Vin. I 1-2 *mp*

3-4 *mp*

5-6 *p*

7-8 *p*

9-10 *p*

11-12 *p*

Vin. II 1-2 *p*

3-4 *p*

5-6 *p*

7-8 *p*

9-10 *pp*

11-12 *pp*

Vias. 1-2 *pp*

3-4 *pp*

5-6 *pp*

7-8 *pp*

9-10 *pp*

Vc. 1-2 *ppp*

3-4 *ppp*

5-6 *ppp*

7-8 *ppp*

9-10 *ppp*

Cb. 1-2 *ppp*

3-4 *ppp*

5-6 *ppp*









(acc. poco à poco)

♩ = 69 env.

19

Picc. *mp* *mf* *mf sfz* *p* *mf*

2 Fl. *mp* *mf* *mf sfz* *p* *mf*

2 Ob. *mp* *mf* *mf sfz* *p* *mf*

C. I. *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

2 Cl. *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

Cl. B. *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

2 Fg. *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

Cfg. *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

4 Cors. *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

3 Trpts. *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

2 Trbns. *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

Trbn. 3<sup>a</sup> *Ftzz.* *f* *p* *mf* *pp* *mp* *mf*

Perc. 1  
2 Toms *p*

Perc. 2  
Vibra. *pp* *mp* *pp*

Perc. 3  
Glock. *pp* *mp* *pp*

Txistu Solista *mp* *mf* *mp* *mf sfz* *p* *mf*

Vin. I  
1 a 4 *p* *pp* *mf*

5 a 8 *p* *pp* *mf*

9 a 12 *p* *pp* *mf*

Vin. II  
1 a 4 *p* *pp* *mf*

5 a 8 *p* *pp* *mf*

9 a 12 *p* *pp* *mf*

Vlas.  
1 a 5 *f* *mf* *p*

6 a 10 *f* *mf* *p*

Vc.  
1-2 *f* *mf* *p*

3-4 *f* *mf* *p*

5-6 *f* *mf* *p*

7-8 *f* *mf* *p*

Cb.  
1-2 *f* *mf* *p*

3-4 *f* *mf* *p*

5-6 *f* *mf* *p*

(\*) Les notes en harmoniques sonnent ou sont écrites *pp* *mf*



(Acc.)  $\text{♩} = 76 \text{ env.}$  Rall. poco à poco

Picc. 2 Fl. 2 Ob. C. I. 2 Cl. Cl. B. 2 Fg. Cfg. 4 Cors. 3 Trpts. 2 Trbns. Trbn. 3<sup>o</sup> Tuba Perc. 1 2 Toms Perc. 2 Congas Perc. III Wood-Blocks Txistu Solista Vln. I Vln. II Vlas. Vc. Cb.

sur le fût 3:2 mp sur le fût 3:2 mp sur le fût 3:2 mp Tams Pequeños bag douces pp Cymbals bag douces pp Solo 5:4 mp mf molto esprezivo 5:4

efecto sordina contra el atril 1<sup>o</sup> pp p pp

1+2 unis. (\*) sul pont mp

Pour tous les instruments  
 (\*) Les notes en harmoniques, doivent sonner là ou elles sont écrites.  
 (sauf pour la Contrebasse que sonne 8<sup>e</sup> basse)



(\* ) Bois et cuivres, mesures 40, 41, 42 et 43 exagérer les cresc. et diminuendi de la polyphonie dynamique.

Acc. →  $\text{♩} = 80$  Rall. → De plus en plus Calme! →  $\text{♩} = 60$  env.

The score is a page from a symphony orchestra score, showing measures 40, 41, 42, and 43. The tempo is marked as 'Rall.' and the dynamics range from 'pp' to 'ff'. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoons, Trumpets, Trombones, Percussion (Toms, Vibraphone, Glockenspiel, Solista), Violins I and II, Violas, Cellos, and Double Basses. The score is written in 4/4 time and includes various musical notations such as dynamics, articulation, and performance instructions.

Key performance instructions include:

- Acc. →  $\text{♩} = 80$  Rall. → De plus en plus Calme! →  $\text{♩} = 60$  env.
- bag dures MBA.
- bag de Vibra. Vibra.
- bag de glock. Glock.
- Apagar las resonancias poco a poco "ad lib."
- trino lento
- 1+2 unis.















Rallentando . . . poco . . . a . . . poco . . .  $\text{♩} = 50 (\text{♩} = 100)$

(accel. . .)

(rall. . .)

(accel. . .)

27

Picc. *mf* *molto* *pppp*

2 Fl. *mf* *molto* *pppp*

Ob. 1 *mf* *molto* *pppp*

Ob. 2 *mf* *molto* *pppp*

Cl. *mf* *pass.*

Cl. 1 *mf* *molto* *pppp*

Cl. 2 *mf* *molto* *pppp*

Cl. B. *mf* *pass.* (\*) Imperceptible breathing "ad lib"

2 Flg. *mf* *pass.*

Cfg. *mf* *pass.*

4 Cms. 1-2 *mf* *pass.* 3-4 *mf* *pass.*

3 Trpts. 1-2 *mf* *pass.* 3 *mf* *pass.*

2 Trbns. *mf* *pass.*

Trb. 3<sup>a</sup> Tuba *mf* *pass.*

Perc. 1 TOM Contrabasse *mf* *pppp*

Perc. 2 Tam Grave *mf* *pp*

Perc. 3 Cymbals (bag douces) *mf*

Txistu Solista *ppp* *p* *mp* *mf* *p*

Vln. I (div. a 2) *mf* *ppp* *pp* (\*) *pp* (\*) The harmonic sounds should sound just as they are written

Vln. II (div. a 2) *mf* *ppp* *pp* (\*) *pp* (\*) The harmonic sounds should sound just as they are written

Vies. (div. a 2) *mf* *ppp* *pp* (\*) *pp* (\*) The harmonic sounds should sound just as they are written

Vc. (div. a 2) *mf* *p* *pp* (\*) *pp* (\*) The harmonic sounds should sound just as they are written

Cbs. (div. a 2) *mf* *pppp* *pppp*













Accel. . . poco . . . a . . . poco . . .  $\text{♩} = 120$  Tutti  $\text{♩} = 100$  Accelerando . . .

8/

Picc. (m.v.) *mp* *mf* *ff*

Fl. 1 (m.v.) *mp* *mf* *ff*

Fl. 2 (m.v.) *mp* *mf* *ff*

Ob. 1 (m.v.) *mp* *mf* *ff*

Ob. 2 (m.v.) *mp* *mf* *ff*

Cl. (m.v.) *mp* *mf* *ff*

Cl. 1 (m.v.) *mp* *mf* *ff*

Cl. 2 (m.v.) *mp* *mf* *ff*

Cl. B. (m.v.) *mp* *mf* *ff*

2 Fg. (m.v.) *mp* *mf* *ff*

Cfg. (m.v.) *mp* *mf* *ff*

1 (m.v.) *mp* *mf* *ff*

2 (m.v.) *mp* *mf* *ff*

3 (m.v.) *mp* *mf* *ff*

4 (m.v.) *mp* *mf* *ff*

3 Trpts. (m.v.) *mp* *mf* *ff*

1-2 (m.v.) *mp* *mf* *ff*

3 (m.v.) *mp* *mf* *ff*

Trbn. 1 (m.v.) *mp* *mf* *ff*

Trbn. 2 (m.v.) *mp* *mf* *ff*

Trbn. 3 (m.v.) *mp* *mf* *ff*

Tuba (m.v.) *mp* *mf* *ff*

Perc. 1 TAM-TAM Moyome TOMS MBA

Perc. 2 (Pekinese Gongs) CONGAS VIBRA

Perc. 3 (Cymbals) BONGOS GLOCK

Txistu Solista

Vln. I (m.v.) *mp* *mf* *ff*

Vln. II (m.v.) *mp* *mf* *ff*

Vcl. (m.v.) *mp* *mf* *ff*

Vc. (m.v.) *mp* *mf* *ff*

Cbs. (m.v.) *mp* *mf* *ff*

Fig. *mf* *f*

Tutti

Senza sord.

ped.

div. a 4

div. a 2

(non dir.)



Accelerando . . . poco . . . a . . . poco . . .  $\text{♩} = 120$  Accelerando . . . ad . . . libitum . . . long

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. Cl. 1 Cl. 2 Cl. B. Fg. 1 Fg. 2 Ctr. 1 2 3 4 3 Trpts. 2 3 Trbn. 1 Trbn. 2 Trbn. 3 Tuba Perc. 1 2 Petits Tams Pekinese Gongs bug douces (TAM grave) TAM moyenne TAM très grave Txistu Solista Vln. I (div. a 6) Vln. II (div. a 6) Vlas. (div. a 5) Vc. (div. a 4) Cbs. (div. a 3)







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