

“MadUren malkoak”

(“MadU's tears”)

(2016)

for mezzosoprano, clarinet/ bass clarinet, violin, viola, violoncello and piano

ISABEL URRUTIA

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I

Isabel Urrutia

$\text{♩} = 50$ Comme una lamentation, comme un gémissement

son normal
senza vibrato

b. chiusa

Voix *I* boca chiusa 3:2 (b. c.) 3:2 3:2 3:2 3:2 (b. c.) 3:2 (b. c.) 3:2 3:2 Li 3:2 3:2 3:2 3:2

Replique: "la" de l'Alto

Cl. B. 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Vi. 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Alto s.l.t. 3:2 ord. 3:2 3:2 3:2 3:2 3:2

Vc. 7:8 7:8 7:8 7:8 7:8 7:8 7:8

Piano 7:8 7:8 7:8 7:8 7:8 7:8 7:8

ppp *p* *ppp* *pp* *mp* *pp* *p* *pp* *mp* *pp* *p*

ppp *pp* *ppp* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

tenuto

son normal (senza vibrato) (Toujours comme une lamentation)

Li Li LÉi LEi Li - i b. chiusa

Voix (b. c.) *mf* *p* *mp* *pp* *p* *mf* (*mf*) *mf* *p*

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

VI. *mp* *mf* *p*

Alto s.l.t. *p* ord. (II) *p* *gliss.* *mf* *p*

Vc. s.l.t. → ord. (ord.) → sul pont *pp* (*pp*) *mf* *p*

Piano (Ped. ten.) *pp* *mp* tenuto

poco ... a ... poco ... accel. ...


♩ = 60

poco ... a ... poco ... rall. ...

Tempo

♩ = 50

son normal (senza vibrato)

(*)  = Appoggiatures avant du temps

(s.v.)

Voix

15 *p* *mf* *p* (*) *p* *f* *molto* *long.* Replique: "Fa#" du Vc. *f*

Li LE - È j KO Ò j Li - i LE j Li - i

Cl. B.

f *long.*

VI.

(I) *ppp* *f* *pp* *long.*

Alto

(II) *pp* *f* *pp* *long.*

Vc.

(sul pont) → ord. → s.l.t. *gliss.* *p* *mf* *pppp* *f* *pp* *long.*

Piano

f *ppp* *long.* *long.* *f* *(ten.)*

poco ... a ... poco ... rallentando ...

♩ = 40 Comme une berceuse

son normale, senza vibrato

poco vibrato

(Rappel: comme une lamentation)

Li LE j Li LE-È j

b. chiusa

Li LE j Li LE j Li LE j Li Ri Li Ri KO j KO j Li Ri LE j

Voix

mp *(mp) < f* *mp* *(mp)* *mp* *mf* *mp* *f*
molto espressivo, très doux (comme une berceuse)

Cl. B.

VI.

Alto

Vc.

Piano

poco ... a ... poco ... accel ... → **♩ = 46**

(Rappel: comme une berceuse) *poco a poco accel.* →

Voix
 Li LEiLi LEj Li Ri KOi KOi Li-LEiLi LEjLi-LEi KOiKOi *poco vibrato*
 Li-LEiLi LEj Li Ri *(Rappel: comme une berceuse)*

Cl. B.
 Ftzg. 5:4 *pp* *poco* *poco* *poco* *poco*

VI.
(pp sempre) *(pp)*

Alto
 alla punta sul pont *pp* *(pp)*

Vc.
(pp sempre) ("re" à rien) *(pp)* 7:8 *(pp)*

Piano
f *pp* *pp* *f*

(accel. ...) → ♩ = 50

accel. ... poco ... a ... poco ... → ♩ = 56 **Comme sopra, son normal**

Li - LE_i Li - Ri

boca chiusa

mf *pp* *p* *mf*

5:4 5:4 5:4 5:4 5:4 5:4 5:4 3:2

poco *poco* *poco*

5:4 (*pp* sempre) 5:4 3:2

(*pp* sempre) 3:2

(*pp* sempre) 7:8 3:2

pp *pp* *mp* (*mp*) *f* *ten.*

(toujours comme une lamentation)

Voix

34

Li LE-Ei KO -O_i *poco vibrato* LE_i KO-O_i Li_i

Cl. B.

VI.

Alto

Vc.

Piano

(mf) *ff sfz* *mf* *f* *mp* *ff sfz*

ord. *ff sfz*

ord. *ff sfz*

ord. *ff sfz*

()* *mp* *f* *(loco)* *mf* *ff*

(*) Rappel: Appogiatures avant du temps

poco ... a ... poco ... rallentando ... ♩ = 46

boca chiusa

Voix 39 *poco vibrato* KO *3:2* Ōj LE-Ēj *f* KOj KO Ōj *pp*

Cl. B. *f* *pp*

Vi. *gliss.* *gliss.* *mf* *pizz.* *ff*

Alto *gliss.* *gliss.* *mf* *pizz.* *ff*

Vc. *gliss.* *gliss.* *mf* *pizz.* *ff*

Piano *p* *mf* *f*

*
Enlever peu à peu la pedale

II

♩. = 112

(*) (Voix blanche)

staccatissimo
MA-RA MA

MA-RA NE i

MA-RA-MA MA-RA-MA NE i

(Staccatissimo sempre)
MA-RA-MA-NE i-MA

"Enfant"

Voix

"Femme"

(*) Dialogue entre un enfant et sa mère. Il faut faire deux timbres différents pour différencier les deux personnages.

quasi legato

Li-Ri-KO i Li-Ri-KO i

Li Ri KO i Li-Ri

Cl. en Sib

VI.

Alto

Vc.

Piano

p < *mf*

p < *mf*

p < *mf*

mp

f

p

p < *mf*

p < *mf*

p < *mf*

mf > *p*

mp

mf < *f*

p

mf

mp < *mf*

mp < *mf*

p < *mp*

mf

ff

Cl. Batt.

pizz.

arco

Cl. Batt.

arco ord.

pizz.

mf

(*mf*)

(*mf*)

mp

mf

f

ff

Ped. *

Ped. *

Ped. *

(*) Ped. *

(*) Appoggiatures avant du temps

poco rallentando

Tpo. ♩ = 112

10

MA RA-MA NE i MA-MA MA-RA NE i MA-RA MA-MA MA -MA KO i MA-RA NE i MA-RA MA-MA

"Enfant" *mp* *f* *f* *mf* *mp* *ff*

Voix

KO i LE i KO -O i Li Ri KO i LE i KO - O i KO i LE i KO -O i KO - O i

"Femme" *p* *p* *mf* *mf* *p* *mp*

Cl. en Sib *mp* *mf* *mp* *mf* *mp*

VI. *p* *mf* *f* *f* *f*

Alto *p* *f* *f* *f* *f*

Vc. *p* *f* *mp* *mf* *f* *f*

Piano *p* *mp* *(mp)* *mf* *f*

Ped. tenuto *Ped.** *Ped.** *Ped.**

Tempo Subito

♩. = 100

18 NE i NE i MA-RA NE i MA-RA MA-MA KO i LE i KO - O i Li-Ri KO i MA-RA NE i Li Ri KO i MA-MA MA-RA NE i MA-RA NE i

"Enfant" *mp* *mp* *f* *mp* *mf* *espressivo*

Voix

"Femme" *mf* *f* *mp* *p*

Cl. en Sib *f* *mp* *(mp)*

Vi. *mf* *f* *mp* *mf* *mp*

Alto arco *mp* *f* *mp* *mf* *mp*

Vc. pizz. (pizz.) arco sul pont. ord. *mf* *mf* *f* *mp* *(mp)*

Piano *mf* *f* *mf* *f* *mf*

Ped. * 8va Ped. * Ped. tenuto

MA- RA _____ Li-Ri Li-LEi NEi MA-RA NEi MA - RA _____ LEi Li - Ri NEi MARA NEi MA - RA

"Enfant" Voix

"Femme" Voix

Cl. en Sib

Vi.

Alto

Vc.

Piano

26

Li-Ri LEi Li-LEi Li-Ri KOi

Li - Ri LEi LiLEi Li-Ri KOi

Li-Ri KOi NEi MA-RA-MA

slap

slap

arco sul pont. → s.l.t.

sul pont.

pizz. ord.

arco sul pont.

sul pont.

ord.

arco ecrasé sul pont.

sul pont. → s.l.t.

ord. (#)

ff sffz

Ped. *

f 8^{vb} sffz

f 8^{vb} sffz

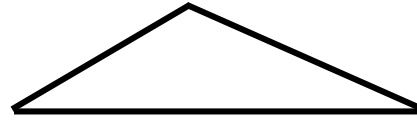
f 8^{vb} sffz

Ped. *

Ped. *

Tempo

♩ = 69 à 72



Staccatissimo
MA - MA-RANE i MA

MA - MA MA-RA NE i MA-RANE i Li - Ri MA-RANE i NE i Li - Ri

Voix

35 (mf) 39 (5+5+5) 40 (mf) f

Cl. en Sib

15 16 (5+5+5) p < f mf p < mf f > mp

Vi.

ord. 8va (5+5+5) p f mf > p 4:3 mp (mp) f mf 3:2

Alto

(tr) poco pont. (5+5+5) pizz. f mp arco 4:3 mf mp < mf f > mp 4:3 < mf

Vc.

sul pont. pp s.l.t. (5+5+5) C.L.B. p < mp mf arco ord. (mf) < f > mp 4:3

Piano

pp p 8va (5+5+5) p < f p 4:3 mp mf (loco) f > mp 4:3

Ped. * Ped. tenuto Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Staccatissimo

MA - MA-RA NE_i MA-MA

MA-RA NE_i MA - RA MA MA[>]

Ossia:

MA-RA NE_i MA - RA MA MA[>]

Voix

Cl. en Sib

VI.

Alto

Vc.

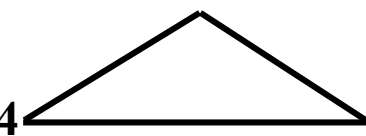
Piano

(♩ = 69 à 72)
Tempo sans rigueur

Subito

Chef

♩ = 84



boca chiusa

Voix 44

Solo MA-RA NE i MA-RA MA- MA NE i MA NE i MA MA NE i MA NE i-MA NE i NE i MA- MA

f

Cl. en Sib

Suivre la voix

mf *f*

molto

à 3

f

VI.

Suivre la voix

mf *f*

sciolto

f les accents toujours "en dehors"

Alto

Suivre la voix

mf *f*

pizz.

arco

à 3

mp

pizz.

Vc.

Suivre la voix

mf *f*

à 3

sciolto

f

Piano

Suivre la voix

mf *f*

Ped. *

8^{vb} | Ped. tenuto

à 3

mp

47

Voix

Cl. en Sib

VI.

Alto

Vc.

Piano

Clarinette change à Clarinette Basse

The musical score consists of six staves. The top staff is for the Voice, which has a whole rest for the duration. The second staff is for the Clarinet in Bb, which changes to Bass Clarinet at measure 51. The third staff is for Violin I, starting with a forte (f) dynamic and ending with a fortissimo (f sub.) dynamic. The fourth staff is for the Alto, alternating between arco and pizzicato (pizz.) dynamics. The fifth staff is for the Violoncello, starting with a forte (f) dynamic and ending with a fortissimo (f sub.) dynamic. The sixth staff is for the Piano, starting with a mezzo-piano (mp) dynamic. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

51

Voix

Cl. B.

Vi.

Alto

Vc.

Piano

f *fff* *f* *fff* *fff* *fff*

(tr) (b) (IV) (IV)

Ped. tenuto

Detailed description of the musical score: The score is for measures 51 through 58. The Voix part consists of rests. The Cl. B. part starts with rests and then enters with a melodic line starting at measure 54, marked *f* and *fff*. The Vi. part has a melodic line starting at measure 54, marked *f* and *fff*. The Alto part has a melodic line starting at measure 54, marked *fff*, with trills and breath marks. The Vc. part has a melodic line starting at measure 54, marked *f* and *fff*. The Piano part has a complex accompaniment with trills and breath marks, marked *fff* and including a *Ped. tenuto* instruction.

Subito

♩ = 100

Replique: "Mib"
de la Clarinette Basse

Chef (♩ = 50)

(comme un souvenir lointain)

Solo 54

Voix: NE i NE i MA MA NE i MA NE i MA NE i NE i MA MA

Voix: Replique: "sol" du VI. + Vc. MA-RA NE i MA-RA MA-MA

Voix: "col" VI. + Vc. Li LE i Li LE i Li LE i Li Ri

Cl. B.: Suivre la voix

VI.: Suivre la voix

Alto: Suivre la voix

Vc.: Suivre la voix

Piano: Suivre la voix

Cl. B.: (* = Appoggiatures avant du temps)

VI.: s.l.t. poco legno

Vc.: poco pont

Piano: "col" Clarinette Basse

Replique: "sol" du VI. + Vc.

(comme un souvenir lointain)

8^{vb} mp Ped. ten.

pp mp mf p (p) mf

mp pp mf p mf

ppp sempre

pp mf

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

ff

pp

mf

p

mf

60

Voix (Soprano): (comme un souvenir lointain) MA-RA NE i MA RA MA-MA MA RA MA NE i MA-MA

Voix (Alto): ("col" Vl. + Vc.) Li-Ri KO i - KO i Li - Ri LE i Li LE i Li LE i Li Ri KO i

Cl. B. *pp* *mp* *pp*

Vl. ("col" la voix) *ppp* sempre *mf* poco pont

Alto s.l.t. poco legno *ppp* sempre

Vc. ("col" la voix) *pp* *mf* *pp* *ppp* sempre

Piano (8) *mf* *mp* *p* *mp* (*mp*) (*mp*) *pp* (*pp*)

Accel. . . . poco . . . a . . . poco . . .

64

Voix MA RA NE_i MA-RA MA-MA MA-RA-MA NE_i NE_i MA-MA NE_i MA NE_i MA NE_i NE_i MA- MA

Voix Li LE_i Li LE_i LE_i KO_i KO_i

Cl. B. *mf* *gliss.*

Vi. *pp*

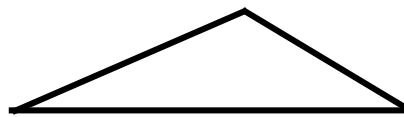
Alto *(ppp sempre)*

Vc. *(ppp sempre)* (s. l. t.) arco ord. *(ppp)* *(*) gliss.* *(bb)* *(*) gliss. aussi la petite note du trille*

Piano *mp* *mf* *pp*

(8)

♩ = 84



Voix 67

Cl. B. à 3

VI. à 3

Alto 8^{va}

Vc. (tr)

Piano à 3

71

Voix

Cl. B.

VI.

Alto

Vc.

Piano

The score consists of six staves. The top staff (Voix) contains a series of eighth notes with stems pointing down. The second staff (Cl. B.) features a melodic line with slurs and dynamic markings *p* and *mp*. The third staff (VI.) shows a complex melodic line with slurs, dynamics *p* and *ff*, and a trill marked with a wavy line and a flat sign. The fourth staff (Alto) has a melodic line with slurs and dynamics *p* and *mp*. The fifth staff (Vc.) includes a trill with a wavy line and a flat sign, followed by a glissando marked *gliss.*, and dynamic markings *f sub.* and *p*. The bottom staff (Piano) features a complex melodic line with slurs, dynamics *f* and *p*, and a trill marked with a wavy line and a flat sign. Vertical dashed lines indicate structural divisions between measures.

(8)

p

mp

p

ff

p

mp

gliss.

f sub.

p

f sub.

f

p

Subito

♩ = 100 env.

Replique: "re#" du piano NE i NE i MA MA NE i MA NE i MA NE i MAMA

74

Voix

Cl. B.

VI.

Alto

Vc.

Piano

p *f sub.* *p* *f sub.* *p* *f sub.*

(p) *f sub.* *p* *f* *p* *f*

p *f sub.* *p* *f sub.*

p *f sub.* *p* *f sub.*

f sub. *(f)* *(f)*

staccatissimo *(secco)* *(secco)*

S/P secco S/P S/P Ped. *

Detailed description of the musical score: The score is for a piece titled 'Subito' with a tempo of 100 envelopes per minute. It begins at measure 74. The key signature has one sharp (F#). The time signature starts as 4/8 and changes to 4/4 at the end. The instruments and their parts are: Voice (melody), Clarinet Bb (with trills and dynamics), Viola (with complex rhythmic patterns and dynamics), Alto (with trills and dynamics), Violoncello (with trills and dynamics), and Piano (with staccatissimo and secco markings). The lyrics are 'Replique: "re#" du piano NE i NE i MA MA NE i MA NE i MA NE i MAMA'. The score includes various musical notations such as trills, slurs, and dynamic markings like *p*, *f*, *f sub.*, *molto*, *staccatissimo*, and *secco*.

Subito

♩ = 40 env.

Tempo sans rigueur. Libero. Selon la fantasia de l'interprète.

80 NE i

Voix

Li - Ri Li Ri KO i LE i Li - Ri LE i KO O i A i NE i

poco mp très doux *poco mp* *poco mp* *poco mp*
comme une lamentation

Cl. B.

pp → s.l.t.

Vi.

pp → s.l.t.

Alto

pp → s.l.t.

Vc.

pp

Piano

pp

Ped. Enlever peu à peu la pedale

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