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Title

Eucaristías

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David López Luna.

EUCARISTÍAS.

For voice and ensemble:

Flute, Bb clarinet, violin, viola, violoncello, contrabass and 2 percussionists:
(vibraphone, suspended cymbal, tam tam (shared) and gran cassa (shared)).

2016-2017.

Based on the poem:

Eucaristías del impuro

From José Agustín Solórzano.

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Guides to performance.

General.

The notation in the segments without bars is not proportional. The director will cue the numbers and arrows.

In those segments, there are implicit silences not written in the score, if an arrow signals an empty space of your staff, no actions are played.

The silences between parentheses in those segments are just to keep proportion with an implicit pulse.

A solid line implies continuity on a pitch or pitches or in the activity indicated in a boxed text.

Whispered: The players should whisper the given text. The moment to do so is indicated with an x note head. This should be performed as if you were praying.

Cracked sound: This kind of sound is open to be interpreted personally by every player. If a player can't approximate to his/her own idea of what a cracked sound should be in his/her own instrument, is welcome to use other resources.

Woodwinds:

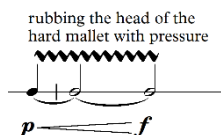


Indicate the amount of airstream.



The flutist have a passage without note heads. Pitches are indeterminate, but a line of register is drawn. All this section should be played with a lot of airstream, but varying accordingly to the register and dynamics.

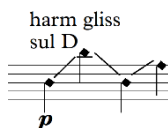
Percussions:



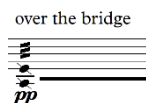
The "vibrato line" is used to indicate a continued and slow movement. This could be circular or undulated.

Strings:

A polygonal solid figure is used to indicate changes in the bow pressure.



Harmonic glissando: a diamond note head is used for rhythmic purposes.



A note head traversed by a line is used to indicate playing above the bridge.

Voice:

An x note head notation is used to indicate speaking voice, however, variations or fluctuations according to the nature or the dramatism of the lyrics are expected

Eucaristías

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Slow, freely (♩ ≈ 40)

Flauta: *ff* frull. *p*

Clarinete en Sib: *ff* slap *mf* keyclick

Vibráfono: *f* hard mallet *p* l. v. *muta a gran cassa*

Percusión 2: *p* *f* tam tam wirebrush

Violín 1: *f*

Viola: *f*

Violonchelo: *f*

Contrabajo: *f*

3 **4** **5** **1**

Fl.: *pp* frull.

Cl.: *mf*

Perc. 1.: *pp* G. C. rubbed superball

Perc. 2.: *pp* rubbed superball (change to arco) *l. v.*

Vln. 1: *pp* pizz. without pressure over the bridge *pp*

Vla.: *pp* pizz. without pressure over the bridge *pp*

Vc.: *p* soft plectro

Cb.: *p* wire brush (or ricochet over 2 strings)

1 2 3 4 5 2

Fl. *frull* *p* *frull* *pp* *frull* *mp* *frull* *mf* *keyclick*

Cl. *slap+pitched sound* *f* *mf*

(G.C.) Perc. 1. *sfz* *pp l. v.* *pp* (change to wirebrush)

Perc. 2. *arco* *pp* *MUTA A SUSPENDED CYMBAL (WIREBRUSH)* *SUSP. CYM. wirebrush* *pp* *pizz.* *pp*

Vln. 1 *without pressure over the bridge* *pp* *pizz.* *without pressure over the bridge* *pp* *pizz.* *pp*

Vla. *without pressure over the bridge* *p* *pizz.* *pp* *without pressure over the bridge* *p* *pizz.* *pp*

Vc. *plectro* *p* *plectro* *p*

Cb. *wire brush* *p*

1 2 3 4 5 3 1 2

Fl. *p* *sfz*

Cl. *f* *pp* *mf* *Vibraphone motor on*

(G.C.) Perc. 1. *wirebrush* *f* *pp* *mf* *muta a Vib.* *Vibraphone motor on*

(Susp Cym.) Perc. 2. *f* *wirebrush* *p* *(change to hard mallet)* *hard mallet* *f* *p* *f* *p* *MUTA A TAM TAM (Wirebrush)*

Vln. 1 *without pressure over the bridge* *ord.* *pizz.* *p* *without pressure over the bridge* *ord.*

Vla. *without pressure over the bridge* *p* *(full overpressure)*

Vc. *pizz.* *mf* *pizz.* *mf* *arco* *(arco)* *mf*

Cb. *without pressure over the bridge* *p* *ord* *without pressure* *ord* *without pressure* *ord.*

A

Adagio

3

Fl. $\downarrow$ 3 $\downarrow$ 4 sfz p

Cl. mf ppp p

Vib. hard mallet p normal mallet $in\ rilievo\ l.\ v.\ sempre$

Perc. 2. TAM TAM p wirebrush $f\ l.\ v.$ (change to superball)

Vln. 1 without pressure molto sul pont $\rightarrow$ ord. sfz pp **A** Adagio without pressure sul tasto

Vla. arco p harm gliss sul D

Vc. f p

Cb. p

Cl. 5 $come\ un'eco$

Vib. p $l.\ v.$ $l.\ v.$

(tamtam) Perc. 2. rubbed superball p $f\ l.\ v.$ **MUTA A GRAN CASSA (Wirebrush)**

Voice mf mp p 3 mf
chi lin llo gui pi o - las por_ ma - na - da

Vln. 1 without pressure sul tasto pp overpressure $mf\ sfz\ sfz\ p$

Vla. sul tasto (full overpressure) p f p

Vc. without pressure sul pont (full overpressure) p f p

Cb. $mf\ p$ sfz

B Lento, libero, senza misura

Fl. *mf* *pp* 3

Cl. *f* *pp* 3 *sfz* *p*

Vib. *mp* *pp* l. v. sempre 3 3 3 3 3 3 *f subito*

Perc. 2. **G. C.** Sweeping wirebrush slowly with both hands *p sempre* **MUTA A SUSP. CYM. (arco)**

Voice si - len - cio__ pro - fun - do *mf* mù - si - ca del ol - vi - do **B**

Vln. 1 *mf* *pp* Lento, libero, senza misura

Vla. *mf* sul tasto sul pont. *p* cantabile 3 *p in rilievo*

Vc. *mf* *p*

Cb. sul pont. *p* *f* *p* without pressure sul pont. *pp*

2 **3** **4**

Fl. *mf* *fp*

Cl. *sim* *sim* *mf*

Vib. *p* *l. v.* **MUTA A TAM TAM**

Perc. 2. *rogando* *p* *Susp. Cym. arco* *p* *mf*

Voz per dó na nos a tus her ma nos hi jos tu yos por la sal y la es pu ma por la pro fun di dad va na de nues tros o jos

Vln. 1 *p* *mf* *Improvise freely after this cue. The pitch range should stay in the lower register.* *from p to mf as limit*

Vla. *p in rilievo*

Vc. *pp* *p* *mf* *p*

Cb. *sim.* *sfzpp*

5

1

Fl.

Cl.

(tam tam)
Perc. 1.

(susp. Cym.)
Perc. 2.

Voz

Vln. 1

Vla.

Vc.

Cb.

p *sim* *mf* *p*

cantabile *3*

MUTA A VIBRAPHONE

ppp *mf* *l. v.*

pp *mf* *pp*

per dó na nos a tus hi jos pa dres tu yos por be ber tu nom bre pa ra a cer car nos a tus cos tas sin el si len cio e xac to

sim. *ord.* *p* *sfz* *p*

mf *in rilievo*

1 2 3 4 5 2

Cl.

Perc. 1.

Perc. 2.

Voz

Vln. 1

Vla.

Vc.

Cb.

sfzpp *sfzpp* *p sempre*

Vibraphone

Gran cassa

MUTA A TAM TAM (wirebrush)

f *pp* *mp* *f* *f l. v.*

pa ra a brir tu vien tre y pa rir te el mar si-len - cio que ru - ge

end of the first improvisation. attac.

Do this cue, repeat a few times ignoring the pulse of the others and then improvise freely. The pitch range should stay in the lower register,

p *accelerando* *from p to mf as limit*

p *f* *mf* *pp*

1 2 3 4

Cl. *f*

Vib. *p* *mp* *mf* *p*

Voz
pa dre nues tro hi jo nues tro no nos de jes ca er en tu nom bre sin la ten ta ción de la car ne

Vln. I *p* *f*

Vla. *end of the first improvisation. morendo.*

Vc. *over the bridge* *pp*

Cb. *mf* *mf* *arco* *pp*



C

Adagio

Fl. *p*

Cl. *p*

Vib. *l. v.* *f* *p* *p*

Voz
gui chi pi llo lin

Vln. I *without pressure sul tasto* *ppp*

Vla. *mf*

Vc. *harm gliss on D* *p*

Cb. *p*

Fl. *(frull)* *f*

Cl. *(t)* *sfzpp* *slap+sound* *sfzpp* *p*

G.C. Perc. 1. *f* *l.v.* *(t)* *pp* **MUTA A VIB.**

Perc. 2. *Susp. Cym. soft mallet* *pp* *mp* *mf* *l.v.* *mp* *3*

Voz *a ca lla en tu piel las len guas de nues tra car ne* *si nues tra voz es a gua* *llé va la a tu re ga zo y cú ra la*

Vln. 1 *f*

Vla. *(muted)* *sfz* *(full overpressure)*

Vc. *mf*

Cb. *f* *f*

1 *colla voce* *jet* *libero* *nat.* **Adagio** *p*

Fl. *colla voce* *jet* *libero* *nat.* **Adagio** *p*

Cl. *p* *mp (in rilievo)*

Perc. 1. *Vibraphone* *mp* *l.v. sempre*

Susp. Cym. *(change to hard mallet)*

Perc. 2. *pp* *f* *l.v.*

Voz *de la pa la bra cú ra la pa ra con e lla lí brar nos de to do lo de ci ble y lo in de ci ble* *la* *piel* *del po-e* *ma*

Vln. 1 *p* *ff* **Adagio** *ppp* *sul tasto* *3*

Vla. *pp* *pp*

Vc. *f*

Cb. *colla voce* *mf* *mf*

Cl. *p* 3 *mf* 3 *pp* *mf* 3 *pp* *p* 3 *pp*

Vib. *p* *mf* *whispering* *aliméntanos* *p* l.v.

Voice *la san gre del po - e - ma la es-pi - na del po - e - ma la car-ne del po - e - ma la*

Vln. I *mp* *pp* *sul tasto*

Vla. *mp* *mf* *p* *p* 3 *pp* *whispering* *aliméntanos*

Vc. *mf* 3 *whispering* *aliméntanos*

Cb. *whispering* *aliméntanos*



Fl. *bisbigliando* *sim.* *sim.* (whispered into the mouthpiece) *permitenos olvidar nuestra voz y nuestro nombre*

Cl. *sfz* *pp* *sfz* *p* (whispered) *permitenos olvidar nuestra voz y nuestro nombre*

Vib. *mp* l.v. *pp* *p* l.v. *sempre* *pp* (whispered) *permitenos olvidar nuestra voz y nuestro nombre*

Perc. 2. *p* *rubbing the head of the hard mallet with pressure*

Voice *sed del po - e - ma la ca-sa del po - e - ma el ver-de a zul del po - e - ma.*

Vln. I *p* *p* *pp* (whispered) *permitenos olvidar nuestra voz y nuestro nombre*

Vla. *pp < mp* *in rilievo* *f* *f* *overpressure* *overpressure* (whispered) *permitenos olvidar nuestra voz y nuestro nombre*

Vc. *p < in rilievo* *pp* *mf* (whispered) *permitenos olvidar nuestra voz y nuestro nombre*

Cb. *p* (whispered) *permitenos olvidar nuestra voz y nuestro nombre*

F

Cl. *frull.* *p* *3* *frull.* *p* *6* *frull.* *3* *frull.* *6* *mf* *p* *6*

Perc. 1. **from this point, improvise with all your available instruments, from a slow movement to frenzy**

Perc. 2. **from this point, improvise freely only in the suspended cymbal, starting from your last gesture, never going above the overall sonority**

p *triste, crescendo*
 permítenos
 olvidar
 nuestra voz y
 nuestro nombre

acalla en tu piel
 las lenguas de
 nuestra carne

si nuestra voz es
 agua, llévala
 a tu regazo
 y cúrala

de la
 palabra
 librala

Vln. 1 **F** *mf* *pp* *mf*

Vc. **from this point, improvise freely taking any given element in the piece as starting point. Go to your lower register from a slow to a frenzy movement from *p* to *mf* as limit**

do this cue and then improvise freely doing something alike, you can change parameters, but the tremolo should remain and the pitch range should be going up.

=

Cl. *colla voce* *sfz* *p* *6* *sfz* *mf* *p* *6* *mf*

Perc. 1.

Perc. 2.

Voice *Vocal fry (mf)* *nat* *poco a poco dramático*
 ah a-cá na-dié cree en el mar na-ció en sus o jos a-ran-ca-dos cuan-do que-re-mos-llo-rar

Vln. 1 *pp* *f*

Vla. **from this point, improvise freely taking elements from the voice, and working on them to frenzy**

Vc.

Cb. **from this point improvise freely, listening to the overall sound and taking any element from it. Go to your lower register from a slow to a frenzy movement**

1

Cl. *ppp subito* *f* *8va*

Perc. 1. *pp subito, crescendo*

Perc. 2. *pp subito, crescendo*

Voice *pp (casi susurrando)* *p* *f*

nos a cer-ca-mos a la o-ri-lla del a-gua___ nos a-cer-ca-mos y nos e-cha-mos y nos e-cha-mos fla-mas en los o-jos___ ven-ga a nos tu cuer-po

Vln. 1 *pp subito, crescendo*

Vla. *pp subito, crescendo*

Vc. *pp subito, crescendo*

Cb. *pp subito, crescendo*

1 2 3 4

Cl. *fff*

Perc. 1. *ff*

Perc. 2. *ff*

Voice *accelerando* *fff*

ven-ga a nos tu cuer-po i-nún-da-nos con tu sa-via pues u-na pa-la-bra tu-ya___ bas-ta - rá pa-ra sa-nar mi muer - te

Vln. 1 *frenetic* *fff*

Vla. *frenetic* *fff*

Vc. *frenetic* *fff*

Cb. *frenetic* *fff*

G**1**

1 2 3 4 1 2 3

cracked sound

pp

cracked sound

pp

G. C.
rubbed superball

arco

pp

l. v.

arco

p

l. v.

MUTA A TAMTAM
(superball)

TAM TAM
rubbed superball

p

como para si misma, triste, confundida y enferma.

Alguien vino a dejarnos en Pichilinguillo

nos puso la palabra como anzuelo

y anduvimos con ella adoloridos días enteros

nos ardía la boca

el aire nos ahogaba

nos dolía la palabra con la que andábamos

en la que andábamos

G

cracked sound

pp

cracked sound

p

cracked sound

p

cracked sound

pp

4 5 1

Frull.

keyclick

pp

G.C.

Perc. 1.

Tamtam

Perc. 2.

sfzp

f

pp

voice

lí bra nos de la pa la bra pa ra lí brar nos del si len cio

dé ja nos sin la vi da pa ra cu rar nos de la muer te

y así nos sentábamos a la mesa

masticábamos la carne

H

pizz.

pp

without pressure over the bridge

pizz.

pp

without pressure over the bridge

plectro

p

mf

p

pp

Fl. *pp* *f* *p* *p*

Cl. *frull.* *p* *pp* *p* *ppp* *in lontananza*

Vib. *mf* *p* *p (l.v. sempre)*

T.-t. *p* *p* *pp* *pp*

Voz *mf* *p* *pp* *ppp* *dolcissimo, come litania*
gui llo po - e - si - a - a - gua de la

Vln. 1 *p* *ppp* *muted echo*

Vla. *p* *pp* *mf* *ppp* *dolcissimo, come litania*
(pp) in rilievo

Vc. *p* *p* *ppp*

Cb. *p* *p* *without pressure over the bridge*

Fl. *rall.*

Cl. *pp*

Vib. *pp* *ppp*

Voz *pppp*
luz li-bra-nos de la pa-la - bra a - gua del ai-re li-bra-nos de la pa-la - bra a-gua de la san - gre. li - bra - nos

Vln. 1 *rall.*

Vla. *morendo.*