

Responso

(sur la mort des oiseaux)

Juan G. Batanero (2019)

Obra compuesta para la Cátedra de Composición
Manuel de Falla 2019

*"No olvidan nunca su canción los pájaros...
[...]
...prefieren olvidar dónde
dejaron su tumba en el aire."*

(Rogelio Echavarría - El Transeúnte)

Los 6 fragmentos que componen la pieza se pueden interpretar en cualquier orden.

Se debe preparar un ebow sobre el LA440 del piano, que se activará justo antes de comenzar (colocar un peso sobre la tecla o bloquear el pedal derecho) y se mantendrá hasta el final.

Al acabar el último fragmento, dejar sonar el ebow unos 30" antes de desactivarlo.

Los reguladores que no empiecen/acaben en una dinámica concreta deben empezar/acabar en lo posible al/dal niente

Si no se indica expresamente mediante alteración, los trinos son de semitono superior.

nv = non vibrato
vib = vibrato
mv = molto vibrato

Las posiciones de arco son las habituales (mst, st, ord, sp, msp, tonlos)

El efecto "seagull" es un gliss irregular de armónicos artificiales. Se consigue comenzando el gliss en una posición de armónico artificial (de 4ª) y recorriendo el mástil (en la dirección indicada) SIN CAMBIAR la separación entre los dedos 1 y 4

Los multifónicos de flauta están tomados de Artaud. Los de Clarinete en si b, de Krassnitzer, y los de Clarinete Bajo en si b de Sparnaay. Todos los multifónicos están numerados y digitados en las partes individuales.

(Partitura en Do)

7 W-T 31A (gliss.)

Fl *pp* *p* *p* *mf* *p* *pp*

Cl *sfz* *p* *pp* *pp* *mf* *pp* *pp*

Vn *mp* *p* *mp* *p* *mf* *p* *mf* *pp* *msp* *st flaut* *pp* *msp* *st flaut* *msp* *p* *p*

Vc *p* *pp* *mp* *p* *mp* *p* *mf* *p* *mf* *msp* *p* *mp* *p* *st flaut* *msp* *st* *msp* *II* *LH*

slow trans w 12th key 137 52

11 35 (gliss.)

Fl *p* *pp* *pp*

Cl *p* *mf* *p* *p* *pp* *pp* *pp*

Vn *p* *pp* *p* *pp* *st flaut* *pp* *st* *msp* *st* *ord*

Vc *pp* *p* *pp* *pp* *pp* *pp* *ord* *sp* *tr*

♩ = 78

Fl 9 *pp* *pizz.* *sfz* *p* *fp* *p* *mf*

Cl 9 *pp* *p* *sfz* *p* *mf*

Vn 9 *pp* *pp* *sfz* *pizz. vib.* *arco st.* *msp* *f* *legno* *gett* *(crini) sp*

Vc 9 *pp* *pp* *p* *st.* *msp* *pizz. Bartok*

♩ = 60

Fl 13 *f* *slap* *sfz* *ppp* *mf* *p* *p* *pp* *p* *f* *35A*

Cl 13 *f* *p* *pp* *p* *pp* *pp* *p* *76*

Vn 13 *flaut.* *mv* *pp* *pp* *pizz.* *arco st.* *gett* *alfa punta* *A* *msp* *ord* *vib.* *p*

Vc 13 *p* *A* *ord* *msp* *ord*

inmediatamente tras el ataque, presión de armónico en gliss

16 31 137

Fl *pp* *mf* *fpp* *mf* *f* *pp* *p*

Cl *p* *fpp* *p*

Vn *p* *mf* *sfz*

Vc *p* *fpp* *mf* *sfz* *mf*

tongue ram

vib mv ord msp

legno gett pizz. arco ord

50"

em

Flauta $\text{♩} = 50$

Clarinete bajo (non frull)

Violín

Violoncello sp

Fl. W.T. $\text{♩} = 60$

B.Cl. slap

Vn. A

Vc. mst—msp

legno gett p

seagull p

voice

90

sord

sp

sub

mst

Fl 12 $\text{♩} = 78$ 8A *p* *p* *p* *p*

B.Cl 12 *pp* *ppp* *p* *p* 5

Vn 12 Senza sord. *pp* *sp* 3 *mf* *nv* *mv*

Vc 12 Senza sord. ord ord—sp arco *pp* *pp* *mf* *pp* *mf* 5
 mute (air sound) transition from mute to normal LH pressure

Fl 16 *pp* *ppp* *p* *p* Lip pressure max

B.Cl 16 *p* *p* *mf* *mf* ord

Vn 16 *pp* seagull *mf* low Bow pressure

Vc 16 seagull *p* *mf* *f* *sp* *nv* *mv* highest pitch

Fl $\text{♩} = 60$
 B.Cl
 Vn
 Vc

Fl: f , mf , p
 B.Cl: ff , f , mf , p
 Vn: max, sord, ord, ord, sp, Senza sord., pp
 Vc: sord, max, Bow pressure, low, ord, ord, sp, Senza sord., pp

Fl $\text{♩} = 50$
 B.Cl
 Vn
 Vc

Fl: pp , ppp , W.T.
 B.Cl: p , $fppp$, p , \diamond air only
 Vn: pp , ppp
 Vc: pp , $pppp$, st, ord, sp, msp, 3

1'10"

ae

♩ = 80

Flauta

Clarinete

Violín

Violoncello

ppp *p* *ppp* *ppp* *p*

(gliss) (gliss)

st nv sp mv

st nv ord vib sp mv

ppp

ppp *p*

ppp *p*

Fl

Cl

Vn

Vc

ppp *ppp* *ppp* *p* *ppp* *ppp*

ppp *ppp* *p* *ppp* *ppp* *p* *ppp*

ppp *p* *ppp* *ppp*

nv mv (sp) mv

nv mv nv mv nv

7

Fl

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

5 6

Cl

pp

Vn

ppp *p* *ppp* *pp*

3

Vc

mv *nv*

♩ = 112

10

Fl

pp *mf*

Cl

pp *mf* *pp*

Vn

seagull seagull seagull gett

pp

Vc

seagull seagull seagull gett

pp

13

Fl *pp* *mf* *pp* *mf* *pp*

Cl *mf* *pp* *mf*

Vn *mf* *pp* *mf* sp

Vc *mf* *pp* *mf* st

16

Fl *p* *pp* *p* *pp*

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

Vn *pp* *pp* *legno* *pp* *p*

Vc *fpp* *pp* *legno* *p* *pp* *p* *pizz.*

♩ = 90

19

Fl *p* *p* *ppp*

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

Vn *pizz.* *pizz.* *p* *arco* *ppp*

Vc *arco* *legno* *RH* *sp* *st* *msp* *pizz.* *p* *L.v.*

LH *pp*

1'

Detailed description: This is a page of a musical score for a chamber ensemble. It features four staves: Flute (Fl), Clarinet (Cl), Violin (Vn), and Violoncello (Vc). The music is in 3/4 time with a tempo of quarter note = 90. The key signature has one sharp (F#). The score is divided into four measures. The Flute part starts with a sixteenth-note pattern, then a half note, and ends with a triplet. The Clarinet part has a sixteenth-note pattern, then a half note, and ends with a triplet. The Violin part starts with a sixteenth-note pattern, then a half note, and ends with a triplet. The Violoncello part has a sixteenth-note pattern, then a half note, and ends with a triplet. Dynamics range from *ppp* to *p*. Performance instructions include *pizz.*, *arco*, *legno*, *RH*, *sp*, *st*, *msp*, and *L.v.*. A large brace spans the first two measures of the Flute and Clarinet parts.

ter

♩ = 112

Musical score for Flauta, Clarinete bajo, Violín, and Violoncello. The score is in 4/4 time and features dynamic markings such as *pp*, *fpp*, *ppp*, *p*, *mf*, *f*, and *sfz*. It includes performance instructions like *max bow pressure*, *ord*, *sp*, *mv*, *legno*, *gett*, *ord*, *pizz.*, *tr*, and *tr*. The Flauta part includes a triplet of eighth notes. The Clarinete bajo part includes a triplet of eighth notes. The Violín part includes a triplet of eighth notes. The Violoncello part includes a triplet of eighth notes and a sextuplet of eighth notes.

Musical score for Fl, b-Cl, Vn, and Vc. The score is in 4/4 time and features dynamic markings such as *p*, *mf*, *f*, *sfz*, and *p*. It includes performance instructions like *pizz.*, *ord*, *sp*, *legno*, *gett*, *ord*, *pizz.*, *arco*, *sp*, *tr*, and *tr*. The Fl part includes a triplet of eighth notes. The b-Cl part includes a triplet of eighth notes. The Vn part includes a triplet of eighth notes. The Vc part includes a triplet of eighth notes.

10

Fl *p* *mf* *fpp* *p* *sfz* *p* *cantabile* *p* *mf*

b-Cl *p* *cantabile* *p* *mf*

Vn *arco* *sp* *p* *p* *ord* *flaut* *sfz* *ppp* *sp* *p* *pizz.* *arco* *pp*

Vc *ord* *pizz.* *arco* *ord* *vib* *sp* *ord* *vib* *mf* *p*

14

Fl *f* *f* *ppp* *vib* *bisbigl*

b-Cl *f* *f* *f* *ff* *pp*

Vn *ord* *f* *f* *fpp* *sfz* *f* *ff*

Vc *ord* *f* *f* *fpp* *f* *st*

$\text{♩} = 96$

Fl 17 mf f ppp $\text{♩} = 78$

b-Cl 17 mf ff pp

Vn 17 pizz. arco mf p ord sp p fpp ff f ord nv pp

Vc 17 st ord sp pp ff f

Fl 20 ppp p ppp pp ppp pp pp pp pp pp

b-Cl 20 slap f slap f fpp ppp ppp

Vn 20 bow pressure low max vib mv sim extremely slow bow, irregular "cracking" sounds no pitch! f

Vc 20 pizz. arco lv f ppp f pizz. mv fpp ppp ppp

W.T.

nam

♩ = 60

(air/sound)

W.T

(keys)

keys only *p*

(air/sound) *p* 90

(keys) *mf* *p* *mp*

legno ord sp

gett 7 6 5

ord 5 st ord sp

muted strings *pp*

7

legno ord sp

gett 7 ord st

ord sp msp 7 sp

muted strings *pp*

6 5 7 6

3

pp 7 6 *p* 5 *pp* 7 *p* 6

3 t.o.r. *pp* 7 6

keys only

3 msp st (crini) gett *pp* 7 6 *p* *pp* 7 6

ord msp ord st

3 5 6 *p* *pp* *p* *p*

seagull

♩ = 78

5

pp *mf*

(air with sound)

5

ppp *mf*

5

pp

(in paradisum)

5

(seagull)

Detailed description: This system contains measures 5 and 6. It features four staves. The top staff is in treble clef with a piano (*pp*) dynamic, transitioning to mezzo-forte (*mf*) in measure 6. The second staff is in bass clef with a pianissimo (*ppp*) dynamic, transitioning to *mf*. The third staff is in treble clef with a *pp* dynamic. The fourth staff is in bass clef with a *pp* dynamic. A diamond-shaped symbol with a line above it is labeled '(air with sound)'. A dashed line with a line above it is labeled '(in paradisum)'. A line with a line above it is labeled '(seagull)'. Measure numbers 5 and 6 are indicated at the start of their respective staves. Trills and triplets are present in the second and third staves.

7

pp *mf* *pp*

7

mf *pp*

7

mf

7

mf

Detailed description: This system contains measures 7 and 8. It features four staves. The top staff is in treble clef with a *pp* dynamic, transitioning to *mf* in measure 8, and then *pp* at the end of the system. The second staff is in treble clef with a *mf* dynamic. The third staff is in bass clef with a *mf* dynamic, transitioning to *pp*. The fourth staff is in bass clef with a *mf* dynamic. Measure numbers 7 and 8 are indicated at the start of their respective staves. Trills and triplets are present in the top and bottom staves.

9

mf pp

pp mf

mf pp

pp mf

12

$\text{♩} = 50$

fpp f

ppp f pp mf

fpp f pp mf

> ppp f pp f

16

mf *f*

W.T

(keys)

◆ —◇ air only

16

3

p *ppp* *mf*

ord — sp

16

f *p* *pp*

seagull

ord — sp — ON bridge (tonlos)

16

pp *mf* *p*

1'

Responso
sur la mort des oiseaux

Re

Juan G. Batanero (2019)

Flauta

$\text{♩} = 60$

pp *p* *mf* *p*

5

pp *pp* *mf* *pp* *p*

keys 3

w-T (whistle tone)

9

31A

p *mf* *p* *pp* *p* *pp*

(gliss.)

13

pp *p* *p* *p* *p*

(gliss.)

16

pp *pp* *mf*

keys

qui

Fl $\text{♩} = 90$

mf *<pp>* *f* *p* *mf* *f* *p*

tongue ram

$\text{♩} = 50$ $\text{♩} = 78$

6 178A 58B2 32A1 35A pizz.

mf *mp* *mf* *mp* *p* *pp* *sfz* *p*

11 $\text{♩} = 60$ 5D

fp *p* *mf* *f* *sfz* *ppp* *mf* *p* *p* *pp*

slap

15 35A 31 tongue ram

p *f* *pp* *mf* *fpp* *mf* *f* *pp* *p*

tongue ram

ae

Flauta

♩ = 80

3

ppp p ppp ppp 5 5 p

4

6 ppp ppp ppp 3 p ppp ppp 3

7

p ppp ppp 5 p 6 ppp pp

11

pp mf pp

14

mf pp mf pp

16

p pp p pp

19

♩ = 90

p p ppp

ter

Flauta $\text{♩} = 112$

pp *fpp* *ppp* *p* *mf*

6 *pizz.*

p *mf* *f* *p* *p* *mf*

11 *cantabile* $\text{♩} = 96$

fpp *p* *sfz* *p* *p* *mf* *f* *mf*

15 *vib.* *bisbigl.*

f *ppp* *mf* *f*

18 $\text{♩} = 78$

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

23 W.T.

pp *ppp*

nam

♩ = 60

(air/sound)

W.T

(keys)

pp

7 6

4

p *pp* *p* *pp*

5 7 6

♩ = 78

6

mf *pp* *mf*

7 6 5

8

mf *pp* *mf*

3 3 3

11

pp *f pp*

3 3 3 3

♩ = 50

15

f *mf* *f* W.T (keys)

Detailed description: This musical score is for a piece titled 'nam' in 4/4 time. It consists of five staves of music. The first staff begins with a tempo marking of ♩ = 60 and includes a wavy line labeled 'W.T' (Wind Tremolo) and a bracketed section labeled '(air/sound)'. The second staff starts at measure 4 with a tempo change to ♩ = 78 and features dynamic markings of *p*, *pp*, and *p*. The third staff continues the piece with *mf* and *pp* dynamics. The fourth staff includes triplets and ends with *mf*. The fifth staff starts at measure 11 with *pp* and *f pp* dynamics, also featuring triplets. The final staff begins at measure 15 with a tempo of ♩ = 50 and includes dynamics of *f*, *mf*, and *f*, along with 'W.T' and '(keys)' markings.

Responso
sur la mort des oiseaux

Re

(Bb - Clarinet)

Juan G. Batanero (2019)

Clar

parte transportada

♩ = 60

Trills and triplets are indicated with 'tr' and '3' above the notes. Dynamics range from ppp to mf.

4

keys

Trills and triplets are indicated with 'tr' and '3' above the notes. Dynamics range from ppp to sfz.

8

slow trans w 12th key

137

52

Dynamic markings include p, pp, and mf.

11

35

(gliss.)

Dynamic markings include p, mf, and pp. A glissando is indicated with '(gliss.)' above the notes.

14

Dynamic markings include p and pp.

17

keys

Dynamic marking is mf.

137

52

35

Fingering diagrams for measures 137, 52, and 35, showing finger positions on the keys.

qui

Clar. parte transportada

♩ = 90

slap

f *f* *p* *pp* *p < mf* *mf* *p < mf* *pp*

6 9 76 5

♩ = 50

pp *mp* *p* *pp* *p* *sfz*

78

12 9 5 76 137

♩ = 60

p > *< mf* *f >* *p* *pp* *p* *pp* *pp* *p* *p* *fpp*

17

p

acabar el cresc bruscamente
tapando con la lengua

◇ air
◆ sound

em

Bass Cl
parte transportada

♩ = 50

(non frull)

slap

fpp < *p* > *fpp* < *p* > < *pp* > *mf* >

7

voice

90

♩ = 60

voice

78

p *mf* sub

pp

13

ppp < *p* > *p* < *p* > *p* *p* *mf* <

Lip pressure
ord — max

19

♩ = 60

t.o.r.

5

3

♩ = 50

ff *f* *mf* *p*

22

◇ air only

p *fppp* < *p* >

la voz (cc.8-9,11) está notada en si b (sonido real: si b)

t.o.r. = teeth on reed. Movimiento libre intentando seguir la rítmica (imitación de la flauta)

ae

Clarinet

♩ = 80

(gliss) (gliss)

ppp ppp p ppp ppp

5

♩ = 112

p ppp ppp p ppp pp

11

mf pp mf pp

15

mf ppp p pp p pp p

♩ = 90

20

air

keys

ppp p

(disociación rítmica de la acción del aire y de las llaves)

ter

Bass Clar

♩ = 112

fpp *p* *ppp* *p* *fpp* *p* *mf* *p*

7

slap

3

5

mf *f* *p* *p* *p*

cantabile

3

p

12

♩ = 96

5

5

mf *f* *f*

16

3

90

5

5

3

f *ff* *pp* *mf* *ff* *ppp*

♩ = 78

20

slap

slap

f *f* *fpp* *ppp* *ppp*

nam



Bass Cl

$\text{♩} = 60$

(air/sound)

keys only *p*

(keys) *mf*

p *mp*

7 6 5 90

t.o.r. teeth on reed: picado en torno a la nota indicada

3

pp

keys only *p*

7 6 5

$\text{♩} = 78$

(air with sound)

5

ppp

mf *mf*

3 3 3 3

10

pp *mf* *ppp* *f* *pp* *mf*

$\text{♩} = 50$

3

16

3

p *ppp* *mf*

air only

Responso
sur la mort des oiseaux

Re

Juan G. Batanero (2019)

Violin

$\text{♩} = 60$

gett. 5

seagull

pp

pp

p seagull

4

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

7

st flaut

msp

mp *p* *mp* *p* *mf* *p* *mf*

pp

10

st flaut

msp

st flaut

st msp st ord

p *p* *p* *pp* *p* *pp* *pp*

14

sp

ord

tr

6

tr

A

5

p *p* *p* *pp* *pp*

16

ord

msp

ord

p *ppp* *ppp*

qui

Violin

♩ = 90

arco ord

pizz.

arco sp

legno gett

pp *p* *f* *mf* *p* *mf* *p*³

5

♩ = 50

ord

msp

sp

p *p* *pp* *p* *p*

9

♩ = 78

ord

pizz. vib

arco st

msp

legno gett

(crini) sp

flaut.

pizz.

pp *pp* *sfz* *f* *p* *pp*

14

♩ = 60

gett alla punta

arco st

msp

ord vib

vib

p *mf* *p* *p* *p*

18

mv

ord

msp

mf *sfz*

em

Violín

$\text{♩} = 50$

ppp *ppp* *pp*

6

$\text{♩} = 60$ sp

pp *pp* *p*

$\text{♩} = 78$

12 Senza sord. sp

pp *mf* *pp*

$\text{♩} = 60$

17

low Bow pressure max

mf *p* *pp* *pp*

22

ppp

ae

Violin $\text{♩} = 80$

st — sp
nv — mv

ppp ppp p

5

(sp) mv

ppp ppp ppp pp

$\text{♩} = 112$

9

seagull seagull

gett

pp

13

mf pp mf

sp

mf pp mf

16

legno

pizz.

pp pp p pp p

pp pp p pp p

$\text{♩} = 90$

20

pizz.

arco sp

p ppp

p ppp

ter

♩ = 112

max bow pressure
ord — sp
mv

ord sp

ord — sp
tr

Violín

p *f* *fpp* *ppp* *p* *mf*

6

ord pizz. pizz. arco pizz. arco sp

p *mf* *f* *f* *p* *sfz* *p* *p*

♩ = 96

ord flaut. sp pizz. arco ord 5 ord — sp

p *sfz* *ppp* *p* *mf* *pp* *f* *f* *fpp* *sfz*

16

pizz. arco ord — sp

f *ff* *mf* *p* *p* *fpp* *ff* *f*

♩ = 78

ord low — max — sim
nv — vib — mv

no pitch! extremely slow bow,
irregular "cracking" sounds

pp *f*

24

nam

♩ = 60

legno
gett

ord — sp — ord — st — ord — sp

muted strings

pp

msp — st

(crini)
gett

pp *p* *pp*

♩ = 78

pp *mf* *pp*

mf *pp*

♩ = 50

ord

fpp *f* *pp* *mf* *f*

sp

seagull

> p *pp*

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Re

Juan G. Batanero (2019)

Violoncello

$\text{♩} = 60$
pizz.
arco
seagull

mf *pp* *p* *pp* *p*

5 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *mp* *p* *mf*

8 *p* *mf* *p* *mp* *p* *pp*

12 *p* *pp* *pp* *p* *p* *p*

15 *pp* *pp* *p* *p*

17 *ppp* *ppp*

st flaut msp st msp
II LH II
ord sp
ord

qui

♩ = 90

Cello

pizz. Bartok
f

arco
sp
f

legno
gett
3
mf

(crini)
p

♩ = 50

5

legno
p

(crini)
sp
mf

gett
3
p

msp
p

ord
p

msp
p

sp
p

♩ = 78

9

ord
pp

pp

p

st
p

msp
p

pizz. Bartok
p

ord—sp
p

levantar el cuarto dedo
antes del final del gliss

♩ = 60

14

p

ord—msp—ord
p

msp
p

inmediatamente tras el ataque,
presión de armónico en gliss

17

sp
fpp

legno
gett
mf

pizz.
sfz

arco
ord
mf

em

Cello

♩ = 50
sp
ord
p 3
p 3
pp

6

mst — msp
ord
ord — 5 — sp
sord
♩ = 60 sp
sp — mst
legno
gett
p
p seagull
p

12

♩ = 78
Senza sord.
ord
ord — sp
arco
seagull
mute
(air sound)
transition from mute
to normal LH pressure
pp
pp
pizz.
mf
pp
5
p

17

♩ = 60
♩ = 50
sp
nv — mv
highest pitch
sord
Bow pressure
max — low
ord
ord — sp
Senza sord.
p
mf
f
p
pp
pp
pp

22

st — ord — sp — msp
pppp
3

ae

♩ = 80

st nv st nv ord vib sp mv nv mv nv mv

Cello

ppp

5

nv mv nv mv nv

♩ = 112

9

seagull seagull gett

pp

13

mf *pp* *mf* st

16

msp mst legno pizz. arco legno sp

fpp *pp* *p* *pp* *p* LH

♩ = 90

20

st msp pizz. l.v.

pp *p*

(disociación rítmica de la acción de M.D. y M.I.)

ter

Cello

$\text{♩} = 112$ pizz. mv. (arco) legno gett ord ord sp

sfz *mf* *mf* *ppp* *p* *mf*

6 pizz. arco pizz. arco ord pizz. arco

mf *p* *f* *p* *p* *p*

11 ord vib sp ord vib ord sp

$\text{♩} = 96$

mf *p* *p* *f* *f* *fpp*

16 3 st st ord sp 3

f *pp* *ff* *f*

19 $\text{♩} = 78$ pizz. arco pizz. mv. arco

f *ppp* *f* *fpp*

24

nam

♩ = 60

legno ord sp ord st ord sp msp sp
gett 7

Cello

pp
muted strings

6 5 7 6 7

ord msp ord st

3 5

p *p* *p* *p*

seagull

♩ = 78

(in paradisum)

5

(seagull)

mf

8

3

ppmf

♩ = 50

12

ppp *f* *pp* *f* *pp* *mf*

ord—

sp ON bridge (tonlos)

17

p