

Pedro Ipuche Riva
(1924-1996)

Evocación
for violin and orchestra

(1971)

instrumentation:

2 flutes
2 oboes
2 clarinets in B \flat
2 bassoons (2nd doubling contrabassoon)

2 horns
1 trumpet

harp

timpani
percussion: suspended cymbal, tambourine, bass drum

solo violin

strings

world premiere: May 1972
Miguel Pritsch, violin
Orquesta Sinfónica del Sodre
Mario Benzecry, conductor

Lento molto ♩ = 66 to 69

flute

oboe

clarinet

bassoon

contrabassoon

horn 1

horn 2

trumpet

harp

timpani

percussion

solo violin

1st desk *ppp*

2nd desk *ppp*

3rd desk *ppp*

4th desk *ppp*

violin I-1

violin I-2

violin II-1

violin II-2

viola

cello

contrabass

pp espressivo

3

p

pp

2 desks

pp

ppp

div.

6

fl

ob

cl

bsn

cbsn

hn 1

hn 2

tpt

hrp

timp

perc

s-vln

vln I-1

vln I-2

vln II-1

vln II-2

vla

vc

cb

mp

pp

p < mp

1st desk
ppp subito

2nd desk
ppp

3rd desk
ppp

4th desk

unis.
mp

ppp

ppp

cresc.

2 desks
pp

poco rit. a tempo rall. assai a tempo

simile

fl

ob

cl

bsn

cbsn

hn 1

hn 2

tpt

hrp

timp

perc

s-vln

vln I

vln II

vla

vc

cb

11

pp

pp

f

mp

p

pp

mp

mp

p

pp

mp

pp

mp

pp

mp

mf

f

mp

f con espansione

ppp

tutti

p

mf

mp

f

f

tutti

p

mf

mp

f

f

p

tutti unis. pizz. arco

p

mf

mp

f

f

p

tutti unis. pizz. arco

p

mp

mf

mp

f

f

p

mp

pizz.

mp

pizz.

mp

pizz.

mp

div. arco

(arco)

f

f

p

mp

pizz.

mp

16

fl

ob

cl

bsn

cbsn

hn 1

hn 2

tpt

hrp

timp

perc

s-vln

vin I

vin II

vla

vc

cb

pp

ppp

simile

f

p

a 2

3

1. Solo

mf

mp

8a

p

ppp

mp

espressivo

pp

p

simile

mp

p

pp

p

simile

mp

p

arco

f

p

mp

arco

f

p

mp

Score for orchestra and strings, measures 16-20. The score includes parts for flute (fl), oboe (ob), clarinet (cl), bassoon (bsn), contrabassoon (cbsn), horn 1 (hn 1), horn 2 (hn 2), trumpet (tpt), harp (hrp), timpani (timp), percussion (perc), solo violin (s-vln), violin I (vin I), violin II (vin II), viola (vla), violoncello (vc), and double bass (cb). The music features complex textures with multiple triplets, dynamics ranging from *ppp* to *f*, and expressive markings like *espressivo* and *arco*. A section marked '8a' is indicated for measures 17-18. A solo part for the bassoon begins in measure 19.

21

fl *mp* *mp* *p*

ob

cl *mp* *mp* *p*

bsn *mp* *p* a 2 3

cbsn

hn 1 *mp* *p*

hn 2 *p*

tpt

hrp *mp* *mf* *p*

timp

perc

s-vln 3 *mf* *p*

vln I

vln II *pizz.* *p*

vla *pizz.* *p*

vc *pizz.* *p* arco *mp* *pizz.* *mf* arco *p* *cresc.* 3

cb *pizz.* *p* arco *mp* *pizz.* *mf* arco *p* *cresc.* 3

poco acc.

fl *mp* *p*

ob *p* *espressivo* *mp* *cresc.*

cl *mp* *p* *mp* *cresc.*

bsn *mp* *pp* *p* *cresc.* *a 2* *mp* *cresc.*

hn 1 *mp* *pp* *p*

hn 2 *mp* *pp* *p*

hrp *mf* *p*

timp *p* *ppp*

s-vln *mf* *pp*

vln I

vln II *arco* *mp*

vla *arco* *mp*

vc *mf* *p* *mp*

cb *mf* *p* *mp* *pizz.*

Allegro ♩ = 96 circa

33 8a a2

fl *f* *p*

ob *f* *p*

cl *f* *p*

bsn *f* *mp* *pp* *mp* *mf*

cbsn

hn 1 *f* *mp* *mf*

hn 2 *f* *mp* *mf*

tpt *p* *pp* *mf*

hrp

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

perc

s-vln *f*

vln I *f* *mp* *pp* *mp* *mf*

vln II *f* *mp* *pp* *mp* *mf* *p*

vla *f* *mp* *pp* *mp* *mf* *p*

vc *f* *mp* *pp* *mp* *mf* *p*

cb *f* *mp* *pp* *mp* *mf* *p*

fl

ob

cl

bsn

cbsn

hn 1

hn 2

tpt

hrp

timp

perc

s-vln

vln I

vln II

vla

vc

cb

p *cresc.* *mp* *f* *p* *cresc.* *mp* *cresc.* *f* *pizz.* *arco* *mp* *cresc.* *f* *mf* *f* *mf* *f* *mf* *f*

41 a 2

fl *ff*

ob *ff*

cl *ff*

bsn *ff*

cbsn

hn 1 *ff* *mf* *p*

hn 2 *ff* *mf*

tpt *ff* *mp* *pp*

hrp *ff*

timp *f*

perc *f*

s-vln *fff* *p* *mf*

vln I *ff* *pp*

vln II *ff* *pp* *mf* *6 simile*

vla *ff* *f* *mf energico*

vc *ff* *f* *mp ma energico*

cb *ff* *mp ma energico*

45

fl

ob

cl

bsn

cbsn

hn 1

hn 2

tp

hrp

timp

perc

s-vln

vln I

vln II

vla

vc

cb

p

mf

pizz.

arco

mp marcato

50

fl *pp* *ff* *mf*

ob *pp* *ff* *mf*

cl *a 2* *mp < f > p* *f* *ff* *mf*

bsn *II to contrabassoon* *mf* *ff* *f marcato*

cbsn *mf* *ff* *f marcato*

hn 1 *p* *mp* *p* *f* *ff* *f marcato*

hn 2 *mp* *f* *p*

tpt *p* *mf* *f* *pp*

hrp *ff* *f*

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

perc *bass drum* *mp* *pp*

s-vln *f* *p* *f* *ff* *pp*

vln I *arco* *f* *ff* *mp*

vln II *arco* *p* *f* *p* *ff* *mp*

vla *arco* *p* *f* *p* *ff* *f marcato*

vc *p* *f* *p* *ff* *f marcato*

cb *pizz.* *arco* *pizz.* *arco* *f* *ff* *f marcato*

55

fl *mp* *cresc.* *mf* *mp*

ob *mp* *mf* *mf* *mp*

cl *mp* *p* *f* *p* *mp*

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

cbsn *mf* *f* *p* *f* II to bassoon

hn 1 *mp* *p* *f*

hn 2 *mp* *p* *f*

tpt

hrp *mf* *f*

timp

perc

s-vln *mf* *energico*

vln I *p* *mp* *p* *f*

vln II *p* *mp* *p* *f* *unis.*

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

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

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

60

fl *mf* *f* *p* *a2*

ob *mf* *f* *p* *a2*

cl *mf* *f* *p* *a2*

bsn *mf* *f* *p* *mp*

cbsn

hn 1 *mf* *f* *p*

hn 2 *mf* *f* *p* *mp*

tpt *mf* *p* *mp*

hrp

timp *mp* *mp*

perc

s-vln *f* *mp* *cresc. poco a poco*

vln I *mf* *f* *mp* *div.*

vln II *mf* *f* *mp*

vla *mf* *f* *p*

vc *mf* *f* *p*

cb *mf* *f* *p*

rall. poco a poco rall. assai a tempo

70

fl *a2* *p* *ff* *12*

ob *ff*

cl *a2* *I* *mp* *p* *ff* *12*

bsn *a2* *mp* *p* *I. tacet* *pp* *mp* *mf* *ff* *a2*

cbsn

hn 1 *p* *mp* *mf* *p* *ff*

hn 2 *p* *mp* *mf* *p* *ff*

tpt *p* *mf* *pp* *ff*

hrp *8va* *8a* *en Lab, Sib, Do, Reb, Mib, Fa, Sol* *p* *ff*

timp *ff*

perc *tambourine* *ppp* *ff*

s-vln *mf* *pp* *mp* *f* *6* *mf* *f*

vln I *mf* *p* *pp* *ff* *14*

vln II *p* *mp* *pizz.* *arco* *mf* *p* *ff*

vla *pp* *mp* *pizz.* *arco* *mf* *p* *ff*

vc *pp* *mp* *pizz.* *arco* *mf* *p* *ff*

cb *pp* *mp* *pizz.* *arco* *mf* *p* *ff*

76

fl

ob

cl

bsn

cbsn

hn 1

hn 2

tpt

hrp

timp

perc

s-vln

vln I

vln II

vla

vc

cb

bouchez +

bouchez +

3 3 3 3

ppp simile

ppp simile

ppp simile

ppp

pp

p

mp

mf

pp

p

mp

mf

pp

p

mp

mf

ppp

pp

p

mp

mf

8

82 rall. poco a poco

fl *f* *a2* *cresc.* *3* *fff* *a2*

ob *f* *a2* *cresc.* *3* *fff*

cl *f* *a2* *cresc.* *3* *fff* *a2* *f* *p*

bsn *f* *a2* *cresc.* *3* *fff* *a2* *f* *p*

cbsn *f* *p*

hn 1 *f* *3* *fff*

hn 2 *f* *3* *fff*

tpt *f* *cresc.* *3* *fff*

hrp *fff* *f* *8a*

timp *cymbal* *f* *bass drum* *fff* *f* *p*

perc *f* *fff* *f* *p* *8a*

s-vln *fff* *fff* *f* *8a*

vln I *f* *fff* *fff* *fff* *fff* *fff* *fff*

vln II *f* *fff* *fff* *fff* *fff* *fff* *fff*

vla *f* *fff* *fff* *fff* *fff* *fff* *f*

vc *f* *fff* *fff* *fff* *fff* *fff* *f*

cb *f* *fff* *fff* *fff* *fff* *fff* *f*

rall. molto a tempo

rall. poco a poco

90

fl

ob

cl

bsn

cbsn

hn 1

hn 2

tpt

hrp

timp

perc

s-vln

vln I

vln II

vla

vc

cb

a 2

mp doloroso

p

a 2

mp doloroso

p

I

mp doloroso

p

8a

pp

ppp

ppp

ppp

mf

p

mf

mp doloroso

p

mp doloroso

p

mp doloroso

p

mp doloroso

p

pizz

mp

p

♩ = 84 circa

poco rall.

♩ = 76 circa

rall.

fl

ob *ppp* *p* *pp*

cl *pp* *ppp*

bsn I II to contrabassoon *ppp*

cbsn *ppp*

hn 1 *pp*

hn 2 *pp*

tpt *ppp*

hrp *p* *p* *ppp*
let vibrate
8a

timp *ppp* *ppp*

perc *ppp* *ppp*

s-vln *p* legato ed espressivo *pp* dolce

vln I *p* *pp* *ppp* div.

vln II *pp* *p* *pp* *ppp* div. unis. div.

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

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

cb *p* *pp* *ppp* arco

112 $\text{♩} = 72$ **rall. poco a poco** **morendo** $\text{♩} = 56 \text{ to } 60$ **rall. poco a poco**

fl

ob

cl

bsn

cbsn

ln 1

ln 2

tpt

hrp

8a

timp

perc

bass drum

s-vln

vln I-1

vln I-2

vln II

vla

vc

cb

rall. poco a poco morendo
(♩ = 66 to 69)

♩ = 84 circa rall ♩ = 72

fl

ob

cl

bsn

cbsn

hn 1

hn 2

tpt

hrp

timp

perc

s-vln

vln I-1

vln I-2

vln II

vla

vc

cb

mp

p

ppp

f patetico

3

mp

(mp)

p

sord.

sus. cym.

let vibrate

let vibrate

a la memoria de
Carlos Estrada