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Haber nacido en otro tiempo

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Haber nacido en otro tiempo

(Pieza compuesta para los encuentros de composición de 2018/2019 con Francisco Coll y la Orquesta de Valencia)

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Otoño 2018 / Primavera 2019
Valencia, España

Andante $\text{♩} = 82$ Molto rubato

14.2" **3/4** **2/4** **3/4**

Flt. **ff**

Fl. **f** **ff**

Ob. **f** **ff**

Corn. Ingl. **p** **ff** *Fruell*

Cl. II **mf** **f** **f**

Cl. Bajo Sib **f** **f** **f**

Fag. **f** **mf** **f** **A2**

Cfag. **f**

Tmpas. Fa **p** **mf** **f**

Tpts. Sib **f**

Tbn. **p** **f**

Tbn. Bajo **f**

Tba. **f**

Timb. **3/4** **2/4** **3/4** **pp** **f** *triángulo*

Perc. **f**

Pno. **f** **ff** *Ord*

Arpa I **f** *Fa^b Sib Mib Lab Solb*

Vln. I **3/4** **2/4** **3/4** **ff** **Non divisi**

Vln. II **3/4** **2/4** **3/4** **ff** **Non divisi**

Vla. **Ord.** **f** **mf** **f** **ff** **Non divisi**

Vla. **Ord.** **f** **mf** **f** **ff** **Non divisi**

Vc. **f** **pizz.** **arco** **f** **A la corda** **ff**

Cb. **Divisi pizz.** **arco** **ff** **Divisi**

35 **4/4**

Flt. **mf** **f**

Fl. **mf** **f**

Ob. **f**

Corn. Ingl. **f**

Cl. I **mf** **f** a2

Cl. Bajo Sib

Fag. **f** **pp** **p** **p**

Tmpas. Fa **f**

Tpts. Sib **f** **pp**

Tbn. **f** **pp**

Tbn. Bajo **f** **pp**

Tba. **f** **pp**

4/4 **2/4** **4/4**

Perc. **mp**
Plato suspendido **p** **mf**
Triángulo

Pno. **ff** **p**

Arpa I **mf** **ff**

Vln. I **p**
ST → SP → ST
todo lo rápido posible **ff** **ppp** **ff** **ppp**

4/4 **2/4** **4/4**

Vln. I **ppp** **-SP** **tr** **pp**

Vln. II **p** **Pizz** **p**

Vln. II **p** **Pizz** **p**

Vla. **p** **f** **p**

Vc. **p** **Arco Divisi** **p**

Vc. **p** **Arco Divisi** **p**

Cb. **p** **Arco** **III**

107.1'

38 $\frac{4}{4}$

Fl. p p

Ob. mp

Corn. Ingl. mp mp

Cl. I mp

Cl. Bajo Sib mf pp

Fag. mf pp

Tmpas. Fa mp p

Tbn. p

Pno. $\frac{4}{4}$

Vln. I mf mf

Vln. I ST SP ST ppp *Todo lo rápido posible* ff mf mf

Vln. I $\frac{4}{4}$ $-SP$ pp mf

Vln. II mf mf

Vln. II mf mf

Vla. mf mf *divisi*

Vc. mf mf

Vc. mf mf

Cb. mf mf *divisi*

48

Flu.

Fl.

Cl. I

Cl. Bajo Sib

Arpa I

Vln. I

divisi

pp

Molto espressivo

mf

Vln. I

divisi

pp

Molto espressivo

mf

Vln. II

divisi

pp

Molto espressivo

mf

Vln. II

divisi

pp

Molto espressivo

mf

Vla.

Molto espressivo

pp

mf

pp

Vla.

Molto espressivo

pp

mf

pp

Vc.

pizz.

p

Vc.

pizz.

p

Cb.

pizz.

p

216,9"

70 I

Fl. *p*

Ob. *mf*

Corn. Ingl. *mf*

Cl. I *f*

Cl. Bajo Sib *p*

Fag. *mf* *p*

Cfag. *mf* *p*

Tmpas. Fa *p* *mf* *p*

Mar. *mf* *p*

Pno. *p* *ff* *f* *p* *ff*

Vln. I *ppp* *f* *ppp* *f*

Vln. I *ppp* *f* *ppp* *f*

Vln. I *ppp* *f* *ppp* *f*

Vln. I *ppp* *f* *ppp* *f*

Vln. II *f*

Vln. II *f*

Vln. II *f*

Vln. II *f*

Vln. II *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

2/4 3/8 3/4

2/4 3/8 3/4

Solo
Moltissimo espressivo

Tutti

This page of a musical score, numbered 26, covers measures 92 to 100. The score is for a full orchestra and string ensemble. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 92-93 are rests. Measure 94 has a melodic line starting with a *mf* dynamic.
- Flute II (Fl. II):** Measures 92-93 have a melodic line with a *mf* dynamic, followed by a *pp* section. Measures 94-100 have a rhythmic pattern with a *mf* dynamic.
- Oboe (Ob.):** Measures 92-93 have a melodic line with a *mf* dynamic, followed by a *pp* section. Measures 94-100 have a rhythmic pattern with a *mf* dynamic.
- Cornet in G (Corn. Ingl.):** Measures 92-93 have a melodic line with a *mf* dynamic, followed by a *pp* section. Measures 94-100 have a rhythmic pattern with a *mf* dynamic.
- Clarinet in Bb (Cl. I):** Measures 92-93 have a melodic line with a *mf* dynamic, followed by a *pp* section. Measures 94-100 have a rhythmic pattern with a *mf* dynamic.
- Clarinet in Bb Bass (Cl. Bajo Sib):** Measures 92-93 have a melodic line with a *mf* dynamic. Measures 94-100 have a rhythmic pattern with dynamics of *f* and *ff*.
- Bassoon (Fag.):** Measures 92-93 have a melodic line with a *mf* dynamic. Measures 94-100 have a rhythmic pattern with dynamics of *f* and *ff*.
- Contrabassoon (Cfag.):** Measures 92-93 are rests. Measures 94-100 have a rhythmic pattern with a *ff* dynamic.
- Timpani (Timpas. Fa):** Measures 92-93 have a melodic line with dynamics of *mf* and *p*. Measures 94-100 have a rhythmic pattern with dynamics of *f* and *ff*.
- Trombone (Tbn.):** Measures 92-93 are rests. Measures 94-100 have a rhythmic pattern with dynamics of *p* and *f*.
- Timpani (Timp.):** Measures 92-93 are rests. Measures 94-100 have a rhythmic pattern with dynamics of *p* and *f*.
- Piano (Pno):** Measures 92-93 are rests. Measures 94-100 have a rhythmic pattern with a *ff* dynamic.
- Arpa I:** Measures 92-93 are rests. Measures 94-100 have a rhythmic pattern with a *f* dynamic.
- Violin I (Vln. I):** Measures 92-93 have a melodic line with a *mf* dynamic, marked *Arco*. Measures 94-100 have a rhythmic pattern with a *ff* dynamic, marked *Non divisi*.
- Violin II (Vln. II):** Measures 92-93 have a melodic line with a *mf* dynamic, marked *Molto espressivo* and *div.*. Measures 94-100 have a rhythmic pattern with a *ff* dynamic, marked *Non divisi*.
- Viola (Vla.):** Measures 92-93 are rests. Measures 94-100 have a rhythmic pattern with a *ff* dynamic, marked *Non divisi*.
- Violoncello (Vc.):** Measures 92-93 have a melodic line with a *mf* dynamic. Measures 94-100 have a rhythmic pattern with a *ff* dynamic.
- Contrabass (Cb.):** Measures 92-93 have a melodic line with a *mf* dynamic, marked *arco*. Measures 94-100 have a rhythmic pattern with a *ff* dynamic.

307.4'

Flu. *ff*

Fl. *ff* A²

Ob. *ff* A²

Corn. Ingl. *ff*

Cl. I *ff* A²

Cl. Bajo Sib. *ff*

Fag. *ff*

Cfag. *f*

Tmpas. Fa *f*

Tpts. Sib. *f*

Tbn. *f*

Tbn. Bajo *f*

Tba. *f*

Timb. *ff*

Perc. *f*

Pno. *ff*

Arpa I *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

La Si Do# F# G#

103 **2/4** **4/4**

Corn. Ingl. *mp*

Cl. I *mp*

Fag. *p* *mp* *pp*

Pno. **2/4** **4/4** *mp*

Arpa I *mp* *Mib*

Vln. I *mp*

Vln. II *p* *Divisi*

Vln. II *p* *Divisi*

Vla. *mf*

Vc. *mf*

Cb. *mf* *Pizz.*

329.5' 105' 31

Fl. *p*

Ob. *mf*

Corn. Ingl. *mf*

Cl. I *p*

Cl. Bajo Sib *p*

Fag. *p* *mf* *p*

Cfag. *mf* *p*

Tmpas. Fa *p* *mf* *p*

Mar. *mf* *p*

Pno. *p* *ff* *f* *p*

Arpa I *f* *p* Sol#

Vln. I *ppp* *f* Solo *Moltissimo espressivo*

Vln. I *ppp* *f* Solo *Moltissimo espressivo*

Vln. I *ppp* *f* Solo *Moltissimo espressivo*

Vln. I *ppp* *f* Solo *Moltissimo espressivo*

Vln. II *f*

Vln. II *f*

Vln. II *f*

Vln. II *f*

Vln. II *f*

Vln. II *f*

Vla. *f*

Vc. *f*

4/4 2/4 3/8 1/4

401.0'

121

3/4

4/4

2/4

Flt.

Fl.

Ob.

Corn. Ingl.

Cl. I

Cl. Bajo Sib

Fag.

Cfag.

Tmpas. Fa

Tpts. Sib

Tbn.

Tbn. Bajo

Tba.

3/4

4/4

2/4

Timb.

Perc.

Pno.

Arpa I

Vln. I

3/4

4/4

2/4

Vln. II

Vln. II

Vla.

Vc.

Non div.

Cb.

123

2/4 **3/4** **4/4** **4/4**

Flt. *ff*

Fl. *ff*

Ob. *f*

Corn. Ingl. *f*

Cl. I *f*

Cl. Bajo Sb. *f*

Fag. *f*

Cfag. *f*

Tmpas. Fa. *f*

Tpts. Sb. *f*

Tbn. *f*

Tbn. Bajo *f*

Tba. *f*

2/4 **3/4** **4/4** **4/4**

Timb. *ff*

Perc. *f*

Pno. *ff*

Arpa I *ff*

Vln. I *p*

Vln. II *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

4^{12.7} **4/4** **E**

Fl. **4/4** **3/4** **3/8** **3/4**

Mar. **4/4** **3/4** **3/8** **3/4**

Pno.

Arpa I

Vln. I *p*

Vln. I *p*

Vln. I *p*

Vln. II **4/4** **3/4** **3/8** **3/4** Ord. Solo *ppp*

Vln. II *pp* Non divisi *Pizz* *gliss.* *mf* *pp* Col legno *-SP* *pp*

Vln. II *-SP* *pp* *pppp*

Vln. II *-SP* Col legno *pp*

Vln. II *-SP* *gliss.* *gliss.* *pp* *-SP* *ppp*

Vla. *pp* *3*

Vla. *-SP* Col legno *pp*

421.1'

130

3/8

4/4

This page of a musical score contains 12 staves, each representing a different instrument or section. The staves are labeled on the left as follows: Fl. (Flute), Cl. I. (Clarinet I), Vln. I. (Violin I), Vln. I. (Violin I), Vln. I. (Violin I), Vln. II. (Violin II), Vln. II. (Violin II), Vln. II. (Violin II), Vln. II. (Violin II), Vln. II. (Violin II), Vla. (Viola), Vla. (Viola), Vc. (Violoncello), Vc. (Violoncello), Vc. (Violoncello), and Vc. (Violoncello). The score is divided into three measures by vertical bar lines. The first measure is in 3/8 time, and the second measure is in 4/4 time. The third measure is in 4/4 time. The tempo is marked as 130. The dynamics are marked as *pp* (pianissimo), *mp* (mezzo-piano), and *ppp* (pianississimo). The *Sostenuto* marking is present in the Vln. II staves. The *Uno per voz* marking is present in the Vla. staves. The Vc. staves have a *g* marking. The Fl. and Cl. I. staves have a *pp* marking. The Vln. I. staves have a *pp* marking. The Vln. II. staves have a *pp* marking. The Vla. staves have a *pp* marking. The Vc. staves have a *mp* marking. The score is written in treble clef for the Fl., Cl. I., Vln. I., and Vla. staves, and in bass clef for the Vln. II., Vc., and the bottom Vln. I. staff. The Fl. and Cl. I. staves have a *pp* marking. The Vln. I. staves have a *pp* marking. The Vln. II. staves have a *pp* marking. The Vla. staves have a *pp* marking. The Vc. staves have a *mp* marking. The score is written in treble clef for the Fl., Cl. I., Vln. I., and Vla. staves, and in bass clef for the Vln. II., Vc., and the bottom Vln. I. staff. The Fl. and Cl. I. staves have a *pp* marking. The Vln. I. staves have a *pp* marking. The Vln. II. staves have a *pp* marking. The Vla. staves have a *pp* marking. The Vc. staves have a *mp* marking.

Cl. I

Tmpas. Fa.

Vln. I

Vla.

Vla.

Vc.

Vc.

Vc.

Vc.

Cb.

Molto sostenuto

ppp

ppp

ppp

ppp

Molto sostenuto III

pp

Detailed description: This is a page of a musical score for a symphony orchestra. It features six staves: Clarinet I (Cl. I), Timpani and Snare Drum (Tmpas. Fa.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Cl. I staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A measure rest is present. The Vln. I staff has a treble clef, one sharp, and 4/4 time. It contains a long, sustained note with a slur and the marking 'Molto sostenuto'. The Vla. staves have a bass clef, one sharp, and 4/4 time, with measure rests. The Vc. staves have a bass clef, one sharp, and 4/4 time. The first Vc. staff has a long note with a slur and 'ppp'. The second Vc. staff has a long note with a slur and 'ppp'. The third Vc. staff has a long note with a slur and 'ppp'. The Cb. staff has a bass clef, one sharp, and 4/4 time. It has a long note with a slur and 'ppp'. At the bottom right, there is a marking 'Molto sostenuto III' and 'pp'.