

“ONCE UPON A TIME...”

(2014)

for Symphony Orchestra

Edition BabelScores/Paris

ISABEL URRUTIA



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Instruments:

2 Flutes. (1^o changes to Piccolo and 2^o changes to Flute in G)
2 Oboes. (2^o changes to English Horn)
2 Clarinets in Bb. (2^o changes to Bass Clarinet)
2 Bassoons. (2^o changes to Contrabassoon)

2 Horns.
2 Trumpets in C.
3 Trombones. (2 Tenor Trombones and 1 Bass Trombone)
1 Tuba.

3 Percussionists:

Percussionist I:

1 Marimba, (4 octaves and 1 third).
2 Toms, (1 Bass Tom and 1 Medium Tom).
3 Cymbals, (High, Medium and Bass).
2 Castanets in wood, of different heights, on a percussion tablet.

Percussionist II:

1 Vibraphone.
2 Conga Drum of different heights.
1 Bass Tam-Tam, of 80 cm in diameter approx.
4 Temple-Blocks of different heights.
3 Pekinese Gongs of different heights, on a percussion tablet.

Percussionist III:

1 Glockenspiel with pedal, (it sounds two octaves higher than written).
2 Bongos of different heights.
1 Bass Drum. ("Grosse Caisse").
1 Medium Tam-Tam.
4 Wood-Blocks of different heights.

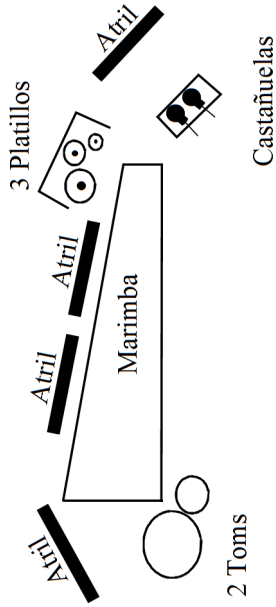
12 Violins I
10 Violins II
8 Violas
6 Violoncellos
4 Double basses

Score written in C

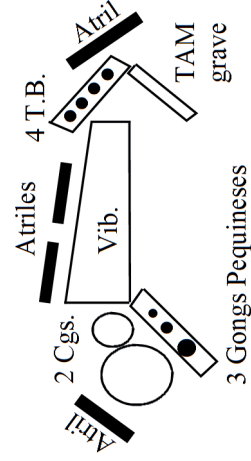
Duration: About 11 min.

DISPOSICIÓN ACONSEJADA PARA LA PERCUSIÓN

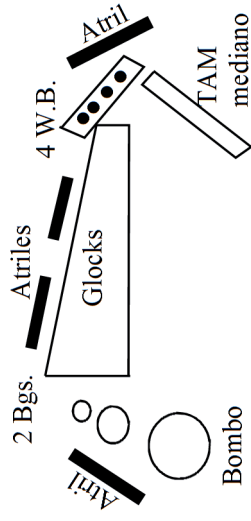
Perc. 1



Perc. 2



Perc. 3



Partitura escrita en "DO"
 Duración aproximada: 12 min.

I

♩ = 42 (♩ = 84) Poco a poco accelerando ♩ = 52 (♩ = 104)

(*) The harmonic sounds are written as if they were real notes. In the cellos, they should sound just as they are written whereas in the double basses, they should sound an octave lower than the written notes.

(**) The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians. These appoggiaturas are approximate values, but never the exact values of a demisemiquaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuscles in motion.

Tempo ♩ = 54 (♩ = 108)

Rallentando . . .

Accelerando . . .

Tempo ♩ = 54 (♩ = 108)

Poco rall. . .

Poco accel.

12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Horn 3

Horn 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Perc. 1 TOMS

Perc. 2 CONGAS

Perc. 3 BONGOS

Vln. I

Vln. II

Vlas.

Vc.

Cb.

p, *pp*, *mp*, *ppp*, *f*, *ff*, *fff*, *frull.*, *molto vibrato*, *senza vibrato*, *div.*, *arco ord.*, *arco*, *pizz.*, *arco*, *CASTANETS*, *TAM-TAM*, *TEMPLE-BLOCKS*, *WOOD-BLOCKS*, *Divisi*, *sempre p*

(accel.) $\text{♩} = 54$ ($\text{♩} = 108$)

Rallentando poco . . . a . . . poco

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Horn 1, Horn 2, Horn 3, Horn 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Perc. 1 TOMS, Perc. 2 VIBRA., Perc. 3 Glock, Vln. I (div.), Vln. II (div.), Vlas (div.), Vc. (div.), Cb. (div.)

Fl. 1: *p*, *ff*, *p*, *pp*, *ppp*
 Fl. 2: *p*, *ff*, *p*, *pp*, *ppp*
 Ob. 1: *p*, *ff*, *p*, *pp*, *ppp*
 Ob. 2: *p*, *ff*, *p*, *pp*, *ppp*
 Cl. 1: (real values) *ff*, *p*, *pp*, *ppp*
 Cl. 2: (real values) *ff*, *p*, *pp*, *ppp*
 Bsn. 1: *ff*, *p*, *pp*, *ppp*
 Bsn. 2: *mf*, *ff*, *pp*, *ppp*
 Horn 1: *mp*, Senza sord., *ff*, sord., *pp*, (sord.) *pp*
 Horn 2: *mp*, Senza sord., *ff*, sord., *ppp*, (sord.) *pp*
 Horn 3: *mp*, Senza sord., *ff*, sord., *pp*
 Horn 4: *mp*, Senza sord., *ff*, sord., *pp*
 Tpt. 1: *mp*, *ff*, *pp*
 Tpt. 2: *mp*, *ff*, *pp*
 Tbn. 1: *mp*, *ff*, *pppp*, (sord.) *pp*
 Tbn. 2: *mp*, *ff*, *pppp*, (sord.) *pp*
 Tbn. 3: *mp*, *ff*, *pppp*
 Perc. 1 TOMS: *mp* bag moyennes, *ff* MBA (*), (MBA), bag douces, *pp*
 Perc. 2 VIBRA.: bag moyennes, *ff*, Ped. ten., TAM-TAM avec superball, *pppp*
 Perc. 3 Glock: bag de Glocks, *ff*, (Glock) (*), Ped. ten., Grosse Caisse, bag de timbale, *ppp*
 Vln. I (div.): *mf*, *ff*, *f*, *pp*
 Vln. II (div.): *mf*, *ff*, *f*, *pp*
 Vlas (div.): (1-2) 1^o Vla, *mf*, *ff*, *f*, *mp*, (3-4) 2^o Vla, *mp*, 4^o Vla, tutti divisi a 2, *p*, s.l.1, ORD, *mp*
 Vc. (div.): (1-2) 1^o Vc., *mf*, *ff*, *f*, *mp*, (3-4) 2^o Vc., *mp*, 4^o Vc., *p*, (5-6) 3^o Vc., *mp*, 6^o Vc., *p*
 Cb. (div.): *mf*, *ff*, *f*, *mp*, 1^o Cb., *mp*, 2^o Cb., *p*, 3^o Cb., tutti divisi a 2, *p*, 4^o Cb., *pp*, 5^o Cb., *pp*

(*) The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization.

47

Fl. 1 *f* *p* (real values) *f* (relative values) *p*

Fl. 2 *f* *p* *f* (13) *p*

Ob. 1 (*) (6) *f* *p* (13) (14) *p*

Ob. 2 (*) (6) *f* (real values) *f* (relative values) *p*

Cl. 1 (*) (6) *f* (13) (14) *p*

Cl. 2 (*) (6) *f* (13) (14) *p*

Bsn. 1 *f*

Bsn. 2 *f*

Horn 1

Horn 2

Horn 3 (*) (6) *mf* (5) *mf* *pp*

Horn 4 (*) (6) *mf* (5) *mf* *pp*

Tpt. 1 (*) (6) *mf* *mf* *pp*

Tpt. 2 (*) (6) *mf* *mf* *pp*

Trbn. 3 *mf*

Tuba *mf* 3:2

Perc. 1 MBA

Perc. 2 VIBRA.

Perc. 3 Glock

Vln. I (div. a 2) 1^o solo (*) 1^o solo ord. *mp* 3:2 *f* *p* *pp* (14)

Vln. I 2^o solo (*) 2^o solo ord. *mp* 3:2 *f* *p* *pp* (13)

Vln. II 1^o solo (*) 1^o solo ord. *mp* 3:2 *f* *p* *pp* (14)

Vln. II 2^o solo (*) 2^o solo ord. *mp* 3:2 *f* *p* *pp* (13)

Vlas. ORD (unis.) 1^o solo *f* *mp* 3:2 *f* *p* *pp* (14)

Vlas. 2^o solo ord. *mp* 3:2 *f* *p* *pp* (13)

Vc. ORD (unis.) 1^o solo *f* *mp* 3:2 *f* *p* *pp*

Vc. 2^o solo *mp* 3:2 *f* *p* *pp*

Cb. (ORD) (unis.) *f* *mp* 3:2 *f* *p* *pp*

69

Picc. *ff* *p*

Fl. 2 *ff* *p*

2 Obs. *ff* *p*

2 Cls. *mp* *ff* *p*

Bassoon 1-2 *ff* *ff* *p*

Horn 1 *ff* *ff* *p*

Horn 2 *ff* *ff* *p*

2 Trpts. *pp* *f* *pp*

Tbn. 1-2 *f* *pp* *pp*

Tbn. 3 Tuba *mp* *p* *pp*

Perc. 1 Castanets *mp* *f* *mf*

Perc. 2 4 Temple-Blocks *mp* *f* *mf*

Perc. 3 Wood-Blocks *mp* *f* *mf*

Toms *secco* *mf*

Congas *secco* *mf*

Grosse Caisse *secco* *mf*

Vln. I (div. a 6) *f* *ff* *pp* *ff*

Vln. II (div. a 5) *mp* *f* *ff* *mf* *ff*

Vla. (div. a 4) *mp* *f* *ff* *ff*

Vc. (div. a 3) *f* *ff* *ff*

Cb. (div. a 2) *f* *ff*

al tallone *ff*

al tallone *ff*

al tallone *ff*

al tallone *ff*

This page contains the musical score for measures 79 through 112. The score is divided into several sections:

- Woodwinds:** Piccolo (Picc.), Flute 2 (Fl. 2), Oboe 2 (2 Obs.), Clarinet 2 (2 Cls.), Bassoon 1-2, Horns 1-2, Horns 3-4, Trumpets 2 (2 Trpts.), Trombone 2 (2 Tbn.), Trombone 3 (Tbn. 3), and Tuba.
- Strings:** Violin I (Vln. I, divided into groups of 6), Violin II (Vln. II, divided into groups of 5), Viola (Vlas., divided into groups of 4), Violoncello (Vc., divided into groups of 3), and Contrabass (Cb., divided into groups of 2).
- Other:** Percussion 1 (Perc. 1 MBA), Percussion 2 (Perc. 2 VIBRA.), and Percussion 3 (Perc. 3 Glock.).

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff*, *p*, *pp*, and *f* are used throughout. Performance instructions include *pizz. pont.* (pizzicato ponticello) and *stacc.* (staccato). The tempo marking at the top right is *Rallentando poco . . . a . . . poco*. The page number 12 is centered at the bottom.

(Rall. . . poco . . . a . . . poco . . .)

♩ = 54

84

Picc.

Fl. 1, 2

2 Obs.

2 Cls.

Bassoon 1-2

Horns 1-2

Horns 3-4

2 Trpts.

2 Tbn.

Tbn. 3

Tuba

Perc. 1
MBA

Perc. 2
VIBRA.

Perc. 3
Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

19

Fl. 1 *p* *p* *mf* sub *ff* sub *mf*

Fl. 2 *p* *p* *mf* sub *ff* sub *mf*

Ob. 1 *p* *p* *mf* sub *ff* sub *mp*

English Horn *mp* *f* *ff* sub *mp*

Cl. 1 *p* *f* *mf* sub *ff* sub *mf*

Bass Cl. *p* *f* *mf* sub *ff* sub *mf*

Bsn. 1 *p* *f* *ff* sub

Bsn. 2 *p* *f* *ff* sub

Horn 1 (sord.) *p* *mp* *mf* sub *ppp*

Horn 2 (sord.) *p* *mp* *mf* sub *ppp*

Horn 3 (sord.) *p* *mp* *mf* sub *ppp*

Horn 4 (sord.) *p* *mp* *mf* sub *ppp*

Tpt. 1 (sord.) *p* *pp* *mf* sub *p*

Tpt. 2 (sord.) *pp* *mf* sub *p*

Tbn. 1 (sord.) *p* *mf* *pp* *mf* sub

Tbn. 2 (sord.) *p* *mf* *pp* *mf* sub

Tbn. 3 (sord.) *mp* *f* *mp* *mf* sub

Tuba (sord.) *mp* *f* *mp* *mf* sub

Perc. 1 MBA (bag douces) *pp* *p* *mp* *f*

Perc. 2 VIBRA (bag de vibra) *pp* *p* *mp* *f*

Perc. 3 GLOCK (bag de glock) *pp* *p* *mp* *f*

Vln. I 1 *mp* *mf* *fff* *mf* *ff* sul pont.

Vln. I 3 *mp* *mf* *fff* *mf* *ff* sul pont.

Vln. I 5 *mp* *mf* *fff* *mf* *ff* sul pont.

Vln. I 7 *mp* *mf* *fff* *mf* *ff* sul pont.

Vln. I 9 *mp* *mf* *fff* *mf* *ff* sul pont.

Vln. I 11 *mp* *mf* *fff* *mf* *ff* sul pont.

Vln. II 1 *mp* *mf* *fff* *mf* *ff*

Vln. II 3 *mp* *mf* *fff* *mf* *ff*

Vln. II 5 *mp* *mf* *fff* *mf* *ff*

Vln. II 7 *mp* *mf* *fff* *mf* *ff*

Vln. II 9 *mp* *mf* *fff* *mf* *ff*

Vla. 1 + 2 unis. *mp* *mf* *fff* *mf* *ff*

Vla. 3 + 4 unis. *mp* *mf* *fff* *mf* *ff*

Vla. 5 a 8 unis. molto vibrato "col Horn 4" *mp* *mf* *fff* *mf* *ff*

Vc. 1-2 unis. *mp* *mp* sempre *fff* sub

Vc. 3-4 unis. *mp* *mp* sempre *fff* sub

Vc. 5-6 unis. *mp* *mp* sempre *fff* sub

Cb. (tutti unis) detaché *mf* *mp* sempre *fff* sub

A tempo $\text{♩} = 50$ *Molto rallentando* $\text{♩} = 108$ subito Tempo

Tutti

This page contains the musical score for page 28 of an orchestral work. The score is divided into several sections:

- Woodwinds:** Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Horn 1-4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, 3), and Tuba.
- Brass:** Horns (Horn 1-4), Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2, 3), and Tuba.
- Strings:** Violins I (Vln. I, div. a 2), Violins II (Vln. II, div. a 2), Violas (Vla., div. a 2), Violoncellos (Vc., div. a 2), and Contrabasses (Cb., div. a 2).
- Percussion:** Cymbals, TAM-TAM, Grave, and Grosse Caisse.

The score includes various musical notations such as dynamics (e.g., *ff*, *mf*, *f*, *p*, *ppp*), articulation (accents, slurs), and performance instructions like *ad lib* and *breathing*. A *Tutti* marking is present at the top right. The tempo changes from *A tempo* ($\text{♩} = 50$) to *Molto rallentando* and then to *subito Tempo* ($\text{♩} = 108$). The page number '38' is visible in the top left corner of the score area.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Horn 1
 Horn 2
 Horn 3
 Horn 4
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 TOMS
 Perc. 2
 VIBRA
 Perc. 3
 GLOCK
 Vln. I
 Vln. I
 Vln. II
 Vln. II
 Vla.
 Vla.
 Vc.
 Vc.
 Cb.

53

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Horn 3

Horn 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Perc. 1
MBA

Perc. 2
VIBRA

Perc. 3
GLOCK

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

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Accel. . . .

$\text{♩} = 120$

Tpo. $\text{♩} = 108$

staccato

89

Picc. *mp* *mf* *ff* long *f*

Fl. 2 *mp* *mf* *ff* long

2 Ob. *mp* *mf* *ff* long

2 Cl. *mp* *mf* *ff* long

2 Bsn. *mf* *ff* long

Horn 1-2 *mf* *ff* long

Horn 3-4 *mf* *ff* long

2 Tpts. *mp* *mf* *ff* long

Tbn. 1 *mf* *ff* long

Tbn. 2 *mf* *ff* long

Tbn. 3 *mf* *ff* long

Tuba *mf* *ff* long

Perc. 1
2 Toms *f* Cymbal grave avec balais de Jazz *pp* long Cymbals bag douces *pp*

Perc. 2
Congas TAM grave avec balais de Jazz *pp* long *mp*

Perc. 3
Bongos TAM moyenne avec balais de Jazz *mp* long *f*

Vln. I
(div. a 6) *mf* *ff* *p* sul pont.

Vln. II
(div. a 5) *mf* *ff* *p* sul pont.

Vlas. *mf* *ff* *p* ORD. sul pont. div. a 4

Vc. *mf* *ff* *p* ORD. sul pont. div. a 3

Cb. *mf* *ff* *p* s.l.t. sul pont. long div. a 3 s.l.t. 3+4

Accelerando . . . poco . . . a . . . poco . . . $\text{♩} = 120$

Accelerando . . . ad . . . libitum . . . long

This page of the musical score, numbered 98, features a complex orchestration. The woodwind section includes Piccolo, Flute 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, and Tuba. The percussion section includes Cymbals, Gong, Bongos, and various Tam-tams (TAM bajo, TAM grave, TAM moyenne). The string section consists of Violins I and II (divided into groups of 6 and 5), Violas (divided into groups of 4), Violoncellos (divided into groups of 3), and Contrabasses (divided into groups of 3). The score is marked with dynamic levels such as *pp*, *f*, *mf*, *mp*, and *ff*, and includes performance instructions like "full" and "long". The tempo is set at $\text{♩} = 120$, with a section marked "ad libitum" and "long".

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