

Mikael Birchmeier-Epprecht

La forma del tiempo

para orquesta

(2025)



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Instrumentación

Flauta travesa

Oboe

2 Clarinetes en Sib

Fagot

Corno en Fa

2 Trompetas en Sib

Trombón

Tuba

Timpani

Percusión (3 ejecutantes):

1: Triángulo

Platillos

Glockenspiel

2: Caja

Platillos

Pandereta

Glockenspiel

3: Glockenspiel

Gran Cassa

Cuerdas

La partitura está en Do

Duración: *c.* 3:30

Alteraciones

Las alteraciones, aplican a la octava escrita, y solo por el compás completo. El uso de alteraciones de cortesía no implica una relajación de esta regla en alguna otra parte.

Nota de programa

La forma del tiempo nació como una exploración musical del flujo inconsciente. Contiene elementos de la tradición musical folclórica chilena y de la música de la Antigua Grecia, incluyendo una cita del *Coro de Orestes*, una de los pocos fragmentos de música griega antigua que han llegado hasta nuestros días.

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Musical score for orchestra and percussion, page 15. The score includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in B-flat, Trombone, Tuba, Timpani, Glockenspiel, Triangle, Tambourine, Castanets, Maracas, Large Bass Drum, and Harp. The score shows various musical patterns and dynamics, including dynamic markings like *mf*, *mp dolce*, *p*, and *pp*.

8

Fl.

Ob.

Cl. en Sib

Fgt.

Timp.

P.

Cj.

GC

Arp. D: B: #

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

Fa#, Re

=

13 B

Fl.

Ob.

Cl. en Sib

Fgt.

Timp.

P.

GC

Arp.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

mp dolce

mp dolce

tutti

div.

mp dolce

div.

mp dolce

tutti

mp dolce

19

C

Fl.

Ob.

Cl. en Sib

Fgt. *p* *cresc. - - -* *mf*

Crn. en Fa *mp*

Timp. Sol#, Do, Mi**b**

Pand. *p* *tr*

P. *tr*

GC

Arp. G# A**#**
C**#**

Vn. 1

Vn. 2 tutti

Vla. *mf*

Vc. *div.* *cresc. - - -* *mf*

Cb. *cresc. - - -* *mf*

25

Fl.

Ob.

Cl. en Sib

Fgt.

Timp. *pp dim.*

Glock.

P.

GC

Arp.

Vn. 1

Vn. 2

div.

Vla.

Vc.

Cb.

This section consists of six staves of musical notation. The top four staves (Flute, Oboe, Clarinet in Sib, Bassoon) play eighth-note patterns. The Timp. and Glock. staves have dynamic markings *pp dim.*. The Arp. staff shows eighth-note chords. The bottom two staves (Vn. 1, Vn. 2) play eighth-note patterns. The Vla. staff has a dynamic marking *div.*. The Vc. and Cb. staves provide harmonic support with sustained notes.

rit. — [D] $\text{♩} = 56$

31

Fl.

Ob.

Cl. en Sib

Fgt.

Glock.

Trgl.

Arp.

Vn. 1

Vn. 2

pizz.

Vla.

Vc.

Cb.

This section starts with a ritardando indicated by 'rit.' followed by a tempo change to [D] $\text{♩} = 56$. The Flute, Oboe, Clarinet in Sib, Bassoon, and Timp. play eighth-note patterns. The Arp. staff shows eighth-note chords with some grace notes. The Vn. 1 and Vn. 2 staves play eighth-note patterns. The Vla. staff has 'pizz.' markings. The Vc. and Cb. staves provide harmonic support with sustained notes.

39

Glock.

Trgl.

Arp.

Vn. 1

Vn. 2 pizz.

Vla.

Vc.

Cb.

==

45

Glock.

Arp. E \flat

Vn. 1 pp

Vn. 2

Vla.

Vc.

Cb.

E poco a poco animato

Fl. #poco a poco cresc.

Ob.

Cl. en Sib

Fgt. #poco a poco cresc.

Crn. en Fa

Tpt. en Sib

Tbn.

Tba.

Trgl.

P.

GC *pp*

Vn. 1 *pizz.*

Vn. 2

Vla. *div.*

Vc.

Cb.

This section of the score spans measures 51 to 56. It features a variety of instruments: Flute, Oboe, Clarinet in C, Bassoon, Trombone, Tuba, Bass Drum, Violin 1 (pizzicato), Violin 2, Viola (divisi), Cello, and Double Bass. The dynamics transition from piano to a gradual crescendo, indicated by the instruction "poco a poco cresc." above the Flute and Bassoon parts. The Flute and Bassoon also play eighth-note patterns. The Violin 1 part includes pizzicato markings. The bassoon has sustained notes with grace notes. The bassoon and double bass provide harmonic support with sustained notes and eighth-note patterns.

F

Fl. *mp*

Ob.

Cl. en Sib *mp*

Fgt. *mf*

Crn. en Fa

Tpt. en Sib

Tbn.

Tba.

GC *pizz.*

Vn. 1 *mf*

Vn. 2

Vla.

Vc.

Cb.

This section spans measures 57 to 62. The instrumentation remains the same: Flute, Oboe, Clarinet in C, Bassoon, Trombone, Tuba, Bass Drum, Violin 1 (pizzicato), Violin 2, Viola, Cello, and Double Bass. The dynamic starts at mezzo-forte (mf) for Flute, Clarinet, Bassoon, and Bass Drum. The dynamic then shifts to crescendo across different sections of the orchestra. The Flute, Bassoon, and Bass Drum continue their eighth-note patterns. The Violin 1 part uses pizzicato. The bassoon and double bass provide harmonic support with sustained notes and eighth-note patterns. The overall effect is a dynamic build-up from mezzo-forte to a strong crescendo.

63

Fl. (cresc.) rit. e cresc. molto sostenuto $\frac{9}{8}$

Ob. (cresc.) f cresc. $\frac{9}{8}$

Cl. en Sib (cresc.) f cresc. $\frac{9}{8}$

Fgt. (cresc.) f cresc. $\frac{9}{8}$

Crn. en Fa (cresc.) f cresc. $\frac{9}{8}$

Tpt. en Sib (cresc.) f cresc. $\frac{9}{8}$

Tbn. (cresc.) f cresc. $\frac{9}{8}$

Tba. (cresc.) f cresc. $\frac{9}{8}$

Tim. f cresc. $\frac{9}{8}$

Cj. pp cresc. $\frac{9}{8}$

GC pp cresc. $\frac{9}{8}$

Arp. gliss. libre f cresc. $\frac{9}{8}$

Vn. 1 (cresc.) f cresc. $\frac{9}{8}$

Vn. 2 (cresc.) f cresc. $\frac{9}{8}$

Vla. (cresc.) f cresc. $\frac{9}{8}$

Vc. (cresc.) f cresc. $\frac{9}{8}$

Cb. (cresc.) f cresc. $\frac{9}{8}$

74

Fl. dolce *p*

Ob.

Cl. en Sib *dim.*

Fgt.

Timp. *pp* *molto dim.* *l. v.*

Glock.

Trgl.

GC *pp*

Arp. Bb *arpeggio lento, libre* *l. v.*

Vn. 1 arco *p dim.* *al niente*

Vn. 2 *(dim.) al niente* *p dim.* *al niente*

Vla. *(dim.) al niente* *p dim.* *al niente*

Vc. *(dim.) al niente* *p dim.* *al niente*

Cb. *(dim.) al niente* *p dim.* *al niente*