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Title

Hijo de la Luna

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Hijo de la Luna

symphonic poem

Paulina Derska

Orchestra:

2 flutes (the 2nd changes to piccolo)

2 oboes (the 2nd changes to english horn)

2 Bb clarinets (the 2nd changes to bass clarinet)

2 bassoons

2 horns in F

2 trumpets

2 trombones

tuba

6 percussion players:

4 timpani

castanets

slapstick

triangle

2 suspended cymbals

vibraphone (played with bow and mallets)

tubular bells

glockenspiel

crotals (played with bow and mallets)

tambourine

thunder sheet

temple blocks

tom toms

bass drum

piano

harp

I violins (14)

II violins (12)

violas (8)

cellos (6)

double basses (4)

Legend

Fast passages based on the scale
ord.
frull.

Flute - lip bending, obtained by changing the arrangement of the lips and jaw, and directing the flow of air in a different spot of the flute, bending back the instrument at the same time.

1/2 air
mf

Flute - fast passages between the given pitches, based on the given scale.

1/2 air
ord.
5
7
1/2 air
mp
pp

Flute - a passage on the given pitches that gradually slows down. The passages speeding up have the beams placed in the crescendo-like direction.

Flute - the pitches given in the frames have to be performed in whichever direction, which is symbolized with the wind rose. The speed of the desired figure is marked with the slanting lines, in the upper, left corner of the frame: one line - low, two - middle and three - high speed. When the marking of *rallentando* or *accelerando* appears, the figure has to be slowed down or speeded up. The comma in brackets marks the breath, that can be changed when needed. Above the whole frame, there is also a way to perform it marked: *1/2 air*, *frullato* or *ordinario*. If the figure finishes in a moment that is not obvious - like the end of the bar - then the brace explains it giving the overall duration, for example 5 crotchets.

Woodwind instruments: the slanting lines, above the thrill marking, make reference to the speed with which it has to be performed. Sometimes, the thrills have to be slowed down or speeded up, that is also marked with the slanting lines (one - low, two - medium, three - high speed). The pitch that has to be thrilled is always given in the score, as sometimes the thrilled sound is placed below the main one.



The lability of a big amplitude (up to 3/4 of the tone)



The lability of a small amplitude (up to 1/4 of the tone).

air

Air sound, marked with a changed notehead and, additionally, the 'air' mark above the note.

air waves off gradually
mp

Trumpet - letting the valves off gradually, performing the *air sound*.

Horn - the pitches joined with a slanting line have to be performed quasi *glissando* - which in the case of the horn means a cromatic passage between the given pitches, as fast as possible.

2

Timpani - the susurrus effect, obtained by rubbing the membrane of the timpani with the brushes. If the effect finishes in an ambiguous moment, the brace explains it giving the overall duration, for example 2 crotchets.

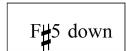
Vibraphone - *glissando* between two pitches, always performed downwards. To obtain the desired effect, the player has to play the first pitch with a hard mallet and then, closing it tight, slide on the bar stock up to playing the second pitch with a soft mallet.



Vibraphone - the *dead stroke* effect, obtained by hitting the pitch, followed by muting it almost immediately, by not lifting the mallet just after performing the hit.



Vibraphone - lifting the F# bar stock up.



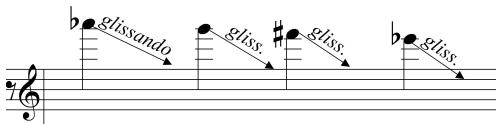
Vibraphone - the end of the previous symbol (in a different octave).



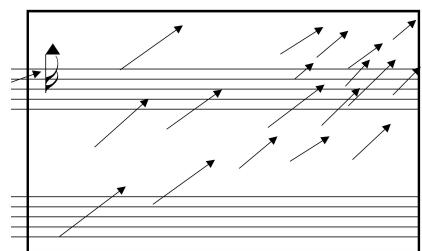
Vibraphone - the 'wow' effect, obtained by making the air above the bar stocks move even more, by waving the hands to obtain the even bigger sound vibration.



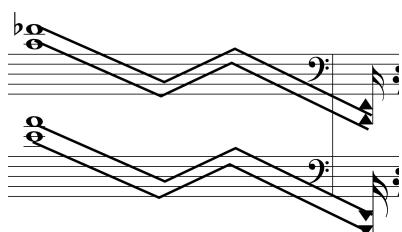
Harp - the cluster hit in the strings, in the lowest register of the instrument.



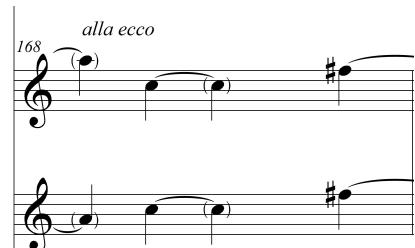
Harp - fast glissandos, as far down, as possible, starting from the given pitches.



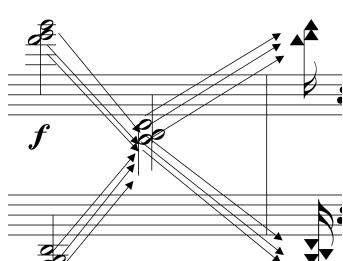
Harp and the strings - fast and short glissandos upwards.



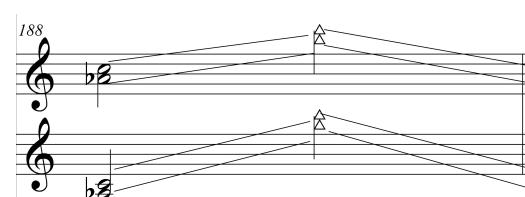
Harp - *glissando* in a shape given by the lines, up to the lowest possible sound in such a short time.



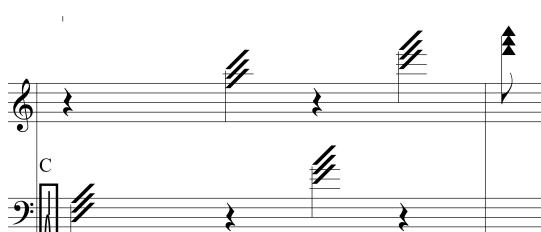
Harp - the echo effect, obtained by repeating the pitches given in the brackets with lower dynamics.



Harp - *glissando*, in which both of the hands meet in the middle register and after that come back to the positions from which they have started.



Harp - *glissando* that takes a half note up to the highest pitch possible to obtain in this time.



Harp - one crotchet glissandos, starting in the register approximately marked by the given pitches.



Harp - to put the tuning fork in the C2 or C1 string and place it on the body of the instrument.



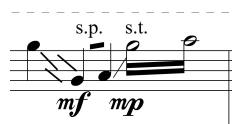
Harp - to pluck the strings with the nail.



Harp - to stop the pedal in the middle between two given pitches, to obtain the buzzing sound of the stopped strings.



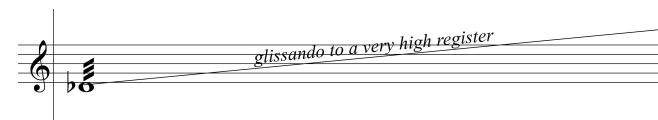
Strings - the slanting lines above the tremolando stand for speeding it up or slowing down. In some parts of the score, the instruments perform the classical tremolandos - when one line between the notes means the slowest and three lines the fastest tremolando, in the other parts however, the tremolandos have to be gradually slowed or speeded up, which is symbolized with the slanting lines.



Strings - the three lines stand for a *glissando* not performed simultaneously by all of the players from the group.



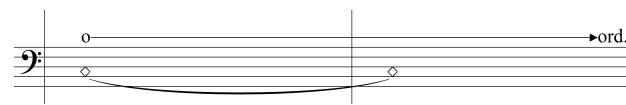
Strings - tremolando between the given pitch and its' harmonics, two octaves above.



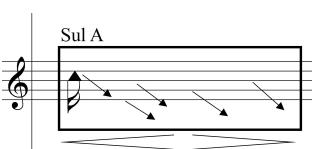
Strings - a *glissando* performed tremolo, up to the highest pitch possible in the given time.



Violas and cellos - gradually finishing the sound by the players, always after a quaver, in the given moments, marked by the numbers (8 - the 8th viola player, 7 - the 7th, etc). Finally, the sound is performed only by the two last players, that finish it with a harmonic. The whole effect is to be performed *diminuendo*, to obtain the quieter, almost echo-like sound.



Cellos and double basses - changing from the harmonic to the ord. sound gradually.



Cellos and violas - fast glissandos downwards, on the string given above.

tutto legato

Strings - for quite a long time, the parts should be performed only *legato*. The end of it is marked in the score with *fine tutto legato* words.



The highest possible pitch.



The lowest possible pitch.

molto vibrato
Sliding 1 finger

Double basses - after this marking, the whole part should be performed with only one finger that slides to the next pitches. It is marked additionally with the lines, that stand for glissandos, between the next pitches. The end of this articulation is marked with the *ord.* word.

The instrumentalist playing the vibraphone needs to have two double bass bows to his disposal, together with a rosin to be able to produce a good sound. The vibraphone part should be performed with the pedal, but the pedalisation is free to be decided by the player, unless it is given in the score. The instrumentalist playing the crotals also needs to have a bow to his disposal.

It is a transposing score. The whole piece lasts 11 minutes.

Hijo de la Luna is a symphonic poem. It consists of only one part, but it is possible to observe different stages that are connected with the story from an old Gypsy legend about the Goddess of Moon.

It is a story of a Gypsy woman that decides to go to the mountains to beg the Moon Goddess to help her marry a Gypsy man from another tribe. The Moon agrees but asks for the woman's first-born child as payment. The woman accepts the offer and, as a result she gets to celebrate the wedding with her beloved man. After the child is born, his skin is the whitest white and his eyes are grey, even though both of the parents have dark skin and dark eyes. Of course, it is because it is the Goddess' son, not the Gypsy's. Unfortunately, the man presumes that the baby is not his and stabs his wife to death in a fit of rage. He takes the child and flees into the wild, where he abandons the child to die.

The epilogue adds that the baby is said to live happily ever after with the Moon as his mother. When the child cries, the Moon wanes to cradle and comfort him.

The story, because of its' charm and dreamlike atmosphere, encouraged me to depict it musically. The musical poem can be divided into different stages, based on the legend: the introduction of the kingdom of the Moon; the appearance of the Gypsy woman; the deal the two women make together; the Gypsy wedding with all the pairs dancing and swirling around, interrupted three times by the Goddess reminding about the pact; the birth of the weird child up to the cruel murder in the end. Both of the worlds - the Moon and the Gypsy one - have their own harmonic, rhythmical and coloristic characteristics and the element that links them - the Child - is the mix of the chosen features.

Hijo de la Luna

I. $\text{♩} = 60$

Flute 1

Piano

Harp

Violin I

Violin solo

II

Trgl.

Pno.

Hp.

Vln. I

Vln. II

19

Fl. 1

Hn. 1

Vib.

Pno.

19 8

Hp.

1

2

3

4

Vln. I

mp

p

Vln. II 2

3

This musical score page contains six staves of music. From top to bottom: Flute 1 (empty staff), Horn 1 (empty staff), Vibraphone (empty staff), Piano (empty staff), Double Bass (two staves, one for bassoon and one for cello), and Violin section I (four staves). Measures 19 and 19 8 are shown. Measure 19 starts with rests for most instruments. Horn 1 enters with a dynamic **p** at measure 19. Vibraphone and Piano enter with dynamic **p** at measure 19 8. Double Bass (Horn 1) has a dynamic **p** at measure 19 8. Violin section I (Vln. I) has dynamics **mp** and **p** at measures 1 and 4 respectively. Violin section II (Vln. II) has dynamics **p** and **p** at measures 1 and 4 respectively. Measure 19 8 ends with a dynamic **p**.

Fl. 1 28

p < *mp* *p*

Fl. 2 28

p <> *p*

B♭ Cl. 1

Hn. 1 28

p < *o*

Cmpnlli

Vib.

Pno. 28.8

* *Ad.* * ***

Hp. 28

Vln. I 1

p

Vln. I 2

mp

Vln. I 3

mp

Vln. I 4

mp

p

Vln. II 2 1

Vln. II 2 2

Vln. II 2 3

Div.
molto vibrato

Vle

Vc. 1/2 air
accelerando
p 1/2 air
accelerando
p *mp*

pp *mp* *pp*

pizz. >

mp

36

Fl. 1 *1/2 air* () *rall.* *To piccolo* *Piccolo*

Fl. 2 *p* *mp*

B♭ Cl. 1 *mp* *pp* *mp*

B. Cl. *cantabile* *molto espress.* *mp*

Bsn. 1 *pp* *mp* *pp*

Hn. 1 *p*

Trgl. *mp*

Vib.

T.B.

36 8

Pno. *mp*

36

Hp. *mp*

1

Vln. I *mp* *p* *pont.* *mp*

2

Vln. II *p* *mp* *pont.* *mp*

3

4

Vln. I *pont.* *mp* *p*

1

Vln. II *p*

2

Vln. I *p* *pont.* *ord.* *p*

3

Vle. *mp* *mp*

2

Vc. *mp*

Fl. 1

Picc.

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Crt.

Pno.

Hp.

Vln. I

Vln. II 2

Vle

Vc.

ord. ()

p

mp

mf

ord.

p

arco

p

p

ord.

p

pont.

mp

pont.

mp

pont.

mp

p

ord.

p

p

p

p

molto vibrato
Sliding 1 finger

mf

mf

frull.

Fl. 1 46 ord. () rall. *mp*

Picc.

B♭ Cl. 1 vib. *f* *mp* *mf* *mp* *mp* *mf* *f*

B. Cl.

Bsn. 1 vib. *mf* *mp* *mf* *mp* *mf* *mf* *f*

Bsn. 2 *mp*

Hn. 1 46 *mp*

Cmpnlli *p*

Pno. 46 8 *mp*

Hp. 46 *mf* *mp* *mf* *mp*

Vln. I 1 *mp* pont. *mp* pont. *mp* pont. *ord.* *p*

Vln. II 2 *p* pont. *mp* pont. *mp* pont. *ord.* *p*

Vle 2 *f* *mf* *mp* *mf* *f*

Vc. arco *mf*

16

Fl. 1
Ob. 1
E. Hn.
2 Cl.
B. Cl.
Bsn. 1
Bsn. 2
2 Hn.
Tbn. 1
Tim.
Cmpnlli
Pno.
Hp.
Vln. I
Vln. II 2
Vle.
Vc.
Cb.

Fast passage based on the scale **II.**

2nd to bass clarinet **I**

vib.
vib.
vib.
vib.
vib.
vib.
vib.
pizz.
pizz.
molto vibrato
lamentoso

pont.

70

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *dolce* *b*
p *mp* *p* *mp* *p*

E. Hn. *dolce* *mf*

B♭ Cl. 1 *mp* *mf* *pp* *mf* *pp*

B♭ Cl. 2 *mf* *pp* *mf* *pp*

2 Hn. *a 2 air* *mf*

C Tpt. 1 *dolce* *mf* *mp* *mf* *mp*

Vib. *Slow motor on Mallets* *p* *xylo*

Hp. *dolce legato* *mp* *xylo*

s.t. Div. in 3 (A A G)

1 *subito p* *mp* *p* *mp*

2 *subito p* *mp* *p* *mp*

Vln. I s.t. Div. in 3 (C C B)

3 *subito p* *mp* *p*

4 *subito p* *mp* *p*

Vln. II

Vle arco *molto legato* *flautando* *poco s.p.* *mp* *p* *mp*

Vc. Solo *molto vibrato* *mf* *pizz. alla chitarra* *(non arp.)* *(non arp.)* *mp* *p*

Vc. *mp*

Cb. *p*

75

Fl. 1 *frull.* *ord.*

Fl. 2 *frull.* *ord.*

Ob. 1

E. Hn.

B♭ Cl. 1 *mf* *pp*

B♭ Cl. 2 *mf* *pp*

2 Hn.

C Tpt. 1 *mf* *mf* *mp* *ord.* I.

Cmpnlli *p*

Vib. *sim.*

* Leo. * Leo. * Leo. * Leo.

Hp. *xylo* *B♯ C♯ D E♯*

Vln. I 1 2 3 4

Vln. II 1 2 3 4

Vle

Vc. Solo *mp* *(non arp.)*

Vc. *(non arp.)* *mp* *p* *mp*

Cb.

poco a poco accel. *vib.*

crescendo

III.

W

fr

Fl. 1
Fl. 2
Ob. 1
E. Hn.
Bb Cl. 1
Bb Cl. 2
2 Bsn.
2 Hn.
C Tpt. 1
Tbn. 1
Timp.
Crt.
Cmpnlli
Vib.
T.B.
Hp.
1
2
3
4
1
2
3
Vln. I
Vln. II
Vla.
Vcl. Solo
Vcl.
Cb.

81
82
83

87

Fl. 1 *frull.*

Fl. 2 *To piccolo*

Ob. 1

Ob. 2

B♭ Cl. 1 *frull.*

B♭ Cl. 2 *frull.*

2 Bsn.

2 Hn. *I.* *frull.*

2 Tpt.

Tbn. 1

87

Tim. *mf*

87

Crt.

Cmpnlli

Vib. *con pedale*

T.B.

87

Hp. *f*

(8^{va}) *poco s.p.* *poco s.t.* *poco s.p.* *poco s.t.* *poco s.p.* *poco s.t.* *poco s.p. ord.*

1 *mf*

2 *poco s.p.* *poco s.t.*

3 *mf*

4 *poco s.p.*

Vln. I *poco s.p.* *poco s.t.* *poco s.p.* *poco s.t.* *poco s.p.* *poco s.t.* *poco s.p. ord.*

1 *mf*

2 *poco s.p.* *poco s.t.* *poco s.p.* *poco s.t.* *poco s.p.* *poco s.t.* *poco s.p. ord.*

Vln. II *poco s.p.* *poco s.t.* *poco s.p.* *poco s.t.* *poco s.p.* *poco s.t.* *poco s.p. ord.*

Vle *ord.*

Vc. *Sul C*

Cb. *mf*

(♩ = 90) *a tempo*

Fl. 1 *f*
Picc. *f*
Ob. 1 *f*
Ob. 2 *frull.*
B♭ Cl. 1 *f* *mp*
B♭ Cl. 2 *f* *mp*
2 Bsn. *f* *mp*
2 Hn. *frull.* *mp* *p*
2 Tpt. *f*
Tbn. 1 *f*
Tim. *f*
Cast. *mp*
Trgl. *f*
Crt. *f*
Cmpnlli *f* *mf* *mp*
Vib. *f*
T.B.
Hp. *f* *mf* *mp* *3* *morendo poco a poco s.t.*
Vln. I 1 *ff* *p* *morendo poco a poco s.t.*
2 *ff* *p* *morendo poco a poco s.t.*
3 *ff* *p* *morendo poco a poco s.t.*
4 *ff* *p*
1 *ff* *p*
Vln. II 2 *ff* *p* *morendo poco a poco s.t.*
3 *ff* *p*
Vle. *ff* *pizz.* *mf*
Vc. *ff* *mp* *p* *mf*
Cb. *ff* *mf*

IV. ♩ = 110

97

24

Fl. 1

Picc.

Ob. 1

E. Hn.

B♭ Cl. 1

B. Cl.

2 Bsn.

2 Hn.

2 Tpt.

Timp.

Cast.

Tamb.

T. Bl.

Pno.

Hp.

Fl. 1 f mf

Picc. f mf

2 Ob. f mf

B♭ Cl. 1 f mf

B♭ Cl. 2 a 2 a 2 a 2 a 2

2 Bsn. f mf

2 Hn. mf

2 Tpt. f

2 Tbn. f

Timp. mf

Cast. f

Tamb. f

T. Bl. mf f

Pno. f mf

Hp. f glissando f glissando f D E♭ F♯

Vln. I mf f

Vln. II mf f

Vle. mf f

Vc. mf f

Cb. f

A detailed musical score for orchestra and piano, spanning two pages. The top half (page 117) includes parts for Flute 1, Piccolo, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Timpani, Castanets, Tambourine, Trombone, Horn, Piano, Violin 1, Violin 2, Cello, and Bass. The bottom half (page 118) includes parts for Violin 1, Violin 2, Cello, and Bass. The score features various dynamics like *mf*, *f*, and *p*, and performance instructions such as trills and grace notes. Measure numbers 117 and 118 are indicated at the top of each page.

28

Fl. 1 Picc. 2 Ob. 2 Cl. Bsn. 1 Bsn. 2 2 Hn. 2 Tpt. 2 Tbn. Timp. Cast. T. Bl. Gr. C. Pno. Hp.

Vln. I Vln. II Vle. Vc. Cb.

Fl. 1: 3/4 time, 6 measures, dynamic *mf*. Picc.: 3/4 time, 6 measures, dynamic *mf*. 2 Ob.: 3/4 time, 6 measures, dynamic *mf*. 2 Cl.: 3/4 time, 6 measures, dynamic *mf*. Bsn. 1: 3/4 time, 6 measures, dynamic *mf*. Bsn. 2: 3/4 time, 6 measures, dynamic *f mf*. 2 Hn.: 3/4 time, 6 measures, dynamic *mp*, dynamic *mf*. 2 Tpt.: 3/4 time, 6 measures, dynamic *mf*, dynamic *f*. 2 Tbn.: 3/4 time, 6 measures, dynamic *mf*, dynamic *f*. Timp.: 3/4 time, 6 measures, dynamic *mf*, dynamic *f*, dynamic *mf*. Cast.: 3/4 time, 6 measures, dynamic *mf*, dynamic *f*. T. Bl.: 3/4 time, 6 measures, dynamic *mf*. Gr. C.: 3/4 time, 6 measures, dynamic *mf*, dynamic *f*. Pno.: 3/4 time, 6 measures. Hp.: 3/4 time, 6 measures, dynamic *f*.

Vln. I: 3/4 time, 6 measures, dynamic *mf*. Vln. II: 3/4 time, 6 measures, dynamic *mf*. Vle.: 3/4 time, 6 measures, dynamic *mf*. Vc.: 3/4 time, 6 measures, dynamic *mf*. Cb.: 3/4 time, 6 measures, dynamic *f*.

Musical score for orchestra and piano, page 125. The score includes parts for Flute 1, Picc., Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, 2 Trombones, 2 Trumpets, Timpani, Castanets, Trombone, Clarinet, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score features complex rhythmic patterns and dynamic markings such as *f*, *mf*, and *p*. The piano part is prominent, particularly in the lower half of the page.

V. $\text{♩} = 55$

Fl. 1 *f* *mf* *p*
 Picc. *f* *mf*
 2 Ob. *subito p*
 2 Cl. *subito p* II *mf* *p*
 2 Bsn. *subito p*
 129 air
 2 Hn. *p* *mp* *p* *mp* *p* *mp* *p*
 Timp. *subito p* *mf* *mp*
 Cast. *mp*
 Trgl. *mf*
 Cmpnlli *mp*
 Vib. *mf*
 T.B. *mf*
 Tamb. *mp*
 T. Bl. *mf*
 Pno. *mf*
 Hp. *mf*
 Vln. I 1 *mf* poco s.p.
 2 *mf* poco s.p.
 3 *mf* poco s.p.
 4 *mf* poco s.p.
 Vln. II 1 *mp* poco s.p.
 2 *mp* Sul C
 Vle. *f* arco 6. 5. 4. 3. 2 stay
 Vcl. *molto vibrato* 6. 5.
 Cb. *p*

Musical score for orchestra and piano, page 138. The score includes parts for Flute 1, Picc., 2 Ob., 2 Cl., 2 Bsn., 2 Hn., 2 Tpt., 2 Tbn., Timpani, Castanets, Tambourine, Triangle, Gr. C., Pno., Hp., Vln. I, Vln. II, Vle., Vcl., and Cb. The score features a complex arrangement of instruments with various dynamics and performance instructions. The piano part is prominent, particularly in the lower half of the page.

A detailed musical score for orchestra and piano, page 146. The score is divided into two systems. The top system includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, 2nd Clarinet, 2nd Bassoon, 2nd Horn, 2nd Trumpet, 2nd Trombone, Timpani, Castanets, Cymbals, Tambourine, Triangle, Gr. C., Piano, and Double Bass. The bottom system includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score features various dynamic markings such as *f*, *mf*, *mp*, and *glissando*. Measure numbers 146, 147, and 148 are indicated at the beginning of each system. The music consists of multiple staves with black note heads and stems, with some staves having vertical bar lines and others having horizontal bar lines.

154

Fl. 1

p

1/2 air

air

Fl. 2

p

1/2 air

To piccolo

2 Ob.

p

frull.

2 Cl.

ord.

ord.

mp

mf

2 Bsn.

2 Hn.

f

2 Tbn.

f

Tim.

mp

mf

f

Cast.

Vib.

T.B.

Hp.

8va

glissando

mf

poco s.p.

S. Vln.

Vln. I 1

molto s.p.

poco s.p.

p

Vln. I 2

molto s.p.

poco s.p.

p

Vln. II 1

molto s.p.

poco s.p.

p

Vln. II 2

molto s.p.

poco s.p.

p

Vle.

molto s.p.

poco s.p.

p

Vc.

molto s.p.

poco s.p.

p

37

158

Fl. 1 *mf*

Picc.

2 Ob. *mp*

Reed on

2 Cl. *f* *ord.*

2 Bsn. *frull.*

2 Hn. *mf*

2 Tpt. *sub p*

2 Tbn. *subito p*

Tim. *mf*

Cast. *mf*

Crt. *mp*

Vib.

Tamb.

T. T. *mf*

Gr. C. Superball

Hp. *mf* *f* F A♭

S. Vln. *rall.*

vn. I 1 *molto s.p.*

vn. I 2 *f* *sub p*

vn. II 1 *f* *sub p*

Vle. 2 *f* *sub p*

Vc. *mf*

Cb. *mf*

Musical score page 58, measures 163-164. The score includes parts for Flute 1, Piccolo, 2nd Oboe, 2nd Clarinet, 2nd Bassoon, 2nd Horn, 2nd Trombone, 2nd Bass Trombone, Timpani, Tambourine, Triangle, Gr. Cymbal, Bassoon, 1st and 2nd Inflated Instruments, 1st and 2nd Bassoon, Violin I, Violin II, Viola, and Cello. Measure 163 starts with Flute 1 and 2nd Oboe playing eighth-note patterns. The bassoon parts feature eighth-note chords with grace notes. Measure 164 begins with a dynamic change and continues with various rhythmic patterns and dynamics, including forte and piano markings.

Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

2 Hn.

2 Tpt.

2 Tbn.

Tim.

Frusta

T. T.

Gr. C.

Pno.

Hp.

Vln. I

Vln. II

Vle

Vcl.

Cb.

40

171 Fl. 1

Picc.

2 Ob.

2 Cl.

2 Bsn.

171 2 Hn.

2 Tpt.

2 Tbn.

Tim.

Frusta

T. T.

Gr. C.

178 Pno.

Hp.

171 Vln. I

2 f

1 f

Vln. II

2 f

Vle

f

Vc.

Cb.

Fl. 1 *ff* *frull.*

Picc. *ff* *mf*

2 Ob. *ff* *mf* *ord.* *frull.* *mf* *Reed off*

2 Cl. *ff* *mp* *mf* *ord.* *mf* *Reed off*

2 Bsn. *ff* *mf* *frull.*

2 Hn. *ff* *frull.*

2 Tpt. *ff* *frull.*

2 Tbn. *ff* *frull.* II

Tuba *ff*

Tim. *ff* *mf* *ff* *frull.*

Cym. *f* *d.s.*

Vib. *f* *F#5 up*

T.B. *f*

T. T. *ff*

Pno. *ff*

Vln. I *ff* *col legno battuto ricc.* *ord. arco* *mf* *poco a poco s.p.*

Vln. I *ff* *col legno battuto ricc.* *ord. arco* *mf*

Vln. II *ff* *Sul A* *ord. arco* *mf* *Sul A*

Vln. II *ff* *col legno battuto ricc.* *ord. arco* *mf* *Sul A*

Vle *ff* *ord. arco* *mf* *mf*

Vc. *ff* *col legno battuto ricc.* *ord. arco* *mf* *mf*

Cb. *ff*

184

Fl. 1 air

Picc.

2 Ob.

2 Cl.

2 Bsn.

2 Tbn.

184

Tim.

Trgl.

Crt.

Cmpnlli

Vib.

T.B.

184

Pno.

184

Hp.

poco a poco s.p.

1

Vln. I

2

Div.

molto s.p.

molto s.p.

Sul G

ff

D_b F

D_b F

molto s.p.

Div.

molto s.p.

molto s.p.

1

Vln. II

Div. a 3

molto s.p.

molto s.p.

Sul A

Sul D

ff

ff

molto s.p.

Vle

Div.

molto s.p.

Sul A

Sul D

ff

ff

molto s.p.

Vc.

molto s.p.

Sul G

Sul C

ff

ff

ord.

molto vibrato ord.

molto vibrato ord.

Sliding 1 finger
molto vibrato

Cb.

190

Fl. 1
Picc.
2 Ob.
2 Cl.
2 Bsn.

190

2 Hn.
2 Tpt.
2 Tbn.
Trgl.
Crt.
Cmpnlli
Vib.
T.B.
Pno.

190

Hp.

1
2
Vln. I
3
4
1
Vln. II 2
3
Vle
2
Vc.
Cb.

Motor on

Motor off

8va-

Sul A

ff

f

Sul A

Sul D A

46 *crescendo poco a poco accel.*

194

Fl. 1
Picc.
2 Ob.
2 Cl.
2 Bsn.

ord.
ord.
Reed on

2 Hn.
2 Tpt.
2 Tbn.
Tuba

1/2 air.
1/2 air.
1/2 air.
1/2 air.

Timp.

Crt.
Cmpnlli
Vib.
T.B.
Gr. C.

Pno.

194

Hp.

accelerando tremolando

194

Vln. I
Vln. II 2
Vle.
Vcl.
Cb.

1
2
3
4
1
2
3
1
2
3

glissando to a very high register
glissando to a very high register

accelerando tremolando
accelerando tremolando
accelerando tremolando
accelerando tremolando
accelerando tremolando
accelerando tremolando
accelerando tremolando

Sul G D A

ord. b
ord. b
ord. b

48

Fl. 1
Picc.
2 Cl.
2 Bsn.

2 Hn.
2 Tbn.
Trgl.
Crt.
Vib.
T.B.
Pno.

Hp.

Vln. I
Vln. II
Vla. Solo
Vle
Vcl.
Cb.

201

201

Mallets

201

201

1

2

3

4

1

2

3

4

1

2

3

pont.
vibrato
flautando

ord.

ord.

VII. ♩ = 90

49

furioso sempre crescendo e poco a poco accelerando al fine al ♩=120

Fl. 1 207 ♩

Picc. ♩

2 Ob. ♩

B♭ Cl. 1 ♩

B♭ Cl. 2 ♩

2 Bsn. ♩

2 Hn. 207 ♩

2 Tpt. ♩

2 Tbn. ♩

Tuba ♩

Tim. 207 ♩

Cym. ♩

T.B. ♩

Gr. C. ♩

Hp. 207 ♩

Vln. I ♩

Vln. II ♩

Vle. ♩

Vc. ♩

Cb. ♩

A page from a musical score, page 50, featuring a dense arrangement of instruments. The score includes parts for Flute 1, Piccolo, 2nd Oboe, Bassoon 1, Bassoon 2, 2nd Bassoon, 2nd Horn, 2nd Trombone, Tuba, Timpani, Cymbals, Tambourine, Lastra, Gr. C., Piano, Double Bass, Violin 1, Violin 2, Viola, and Cello. The music is set in common time (indicated by '2/4') and consists of four measures. Measures 1-3 show various instruments playing sustained notes or simple patterns with dynamic markings like *mf*, *f*, *ff*, and *fff*. Measure 4 begins with a dynamic of *frull.* for the brass section. The piano part has a dynamic of *dampen*. The double bass part includes a dynamic of *ff* and a marking '8va--'. The strings (Violin 1, Violin 2, Viola, Cello) play sustained notes throughout the page.