

UCLA
Contemporary Music Score Collection

Title

El sonido de una noche...

Permalink

<https://escholarship.org/uc/item/54v8h3z9>

Author

Molina V., Sebastian

Publication Date

2020

EL SONIDO DE UNA
NOCHE...

Sebastian Molina V.

2014

Besetzung

2 Flöten (Flöte 2 zu kleine Flöte)
2 Oboen (Oboe 2 zu Englischhorn)
2 Klarinetten in B
2 Fagotte



2 Hörner in F
2 Trompeten in B
3 Posaunen



Pauken (3)
4 Schlagzeugenspieler:
I.- Glockenspiel
II.- Vibraphon
III.- 1 Triangel, 1 Temple-Block, 1 gehängtes Becken
IV.- 1 Tam-tam, 1 Große Trommel.


Harfe


14 erste Geigen
12 zweite Geigen
10 Bratschen
8 Violoncelli
6 Kontrabäße


Generelle Anweisungen

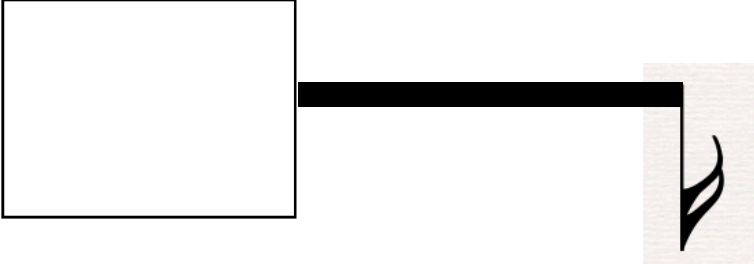
 ó  : undefinierte hohe Note

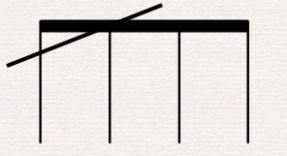
 ó  : undefinierte tiefe Note.


 : im Sechzehntel Noten teilen.

 : im Achtzehntel Noten teilen.

 : Tremolo (oder Flatterzunge).

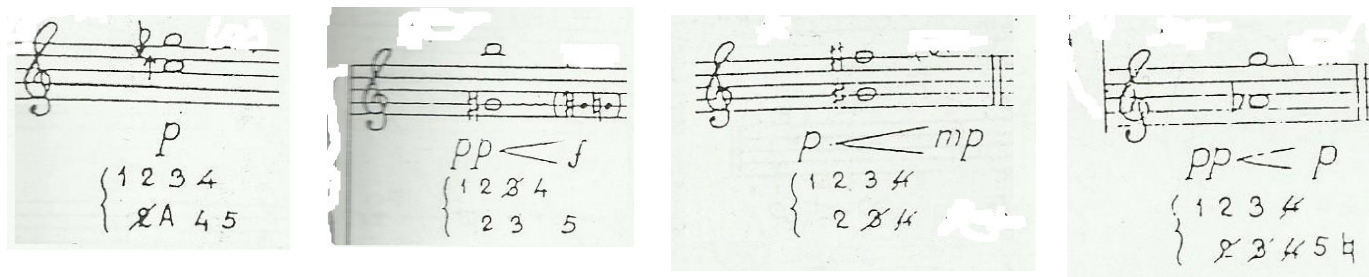
 : Der Geste in dem Quadrat undefiniert wiederholen, bis die Sechzehntelnote.

 : so schnell wie möglich spielen.

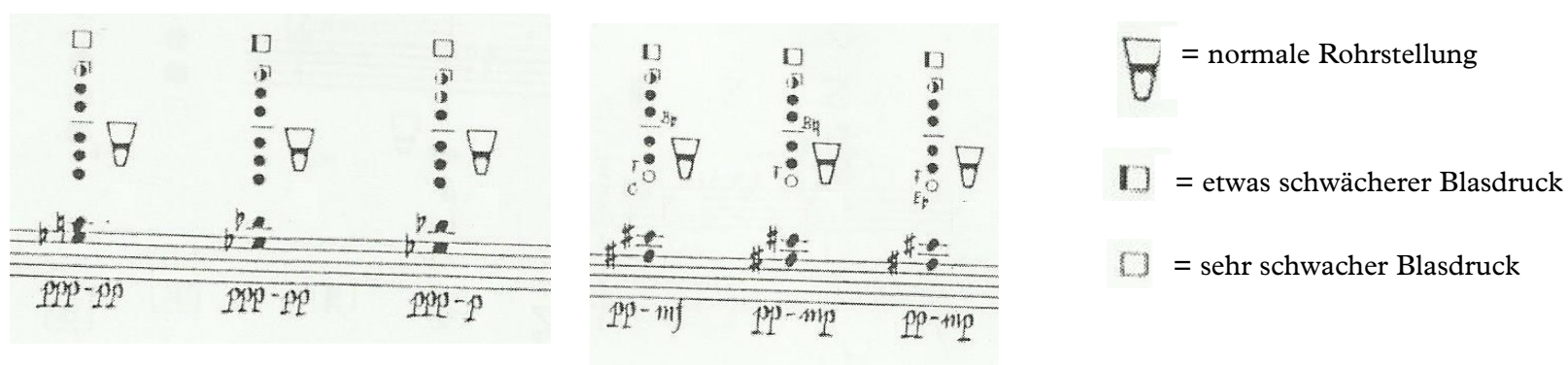
 : Mehrklang (ad libitum)

Mehrklänge für Flöten, Oboen und Klarinetten:

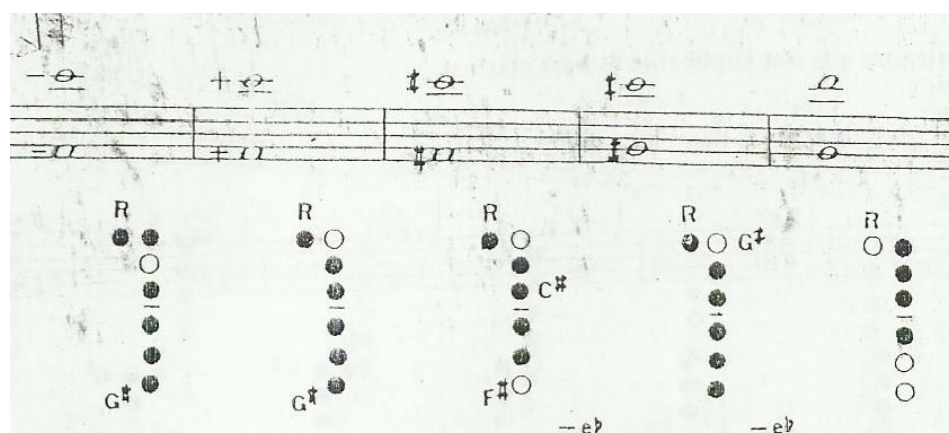
Flöten:



Oboen:



Klarinetten:



*Der Interpret kann den Mehrklang auswählen, den für ihn bequem sein könnte. Es wäre ideal, den Mehrklang so *piano* wie möglich, spielen.

El sonido de una noche...

Sebastian Molina V.
2014

$\frac{4}{4}$ = 40-60 aprox.

A

This musical score is for a symphony orchestra and includes the following parts:

- Flautas:** Flauta 1 and Flauta 2. Flauta 1 has dynamics *ppp* to *p* and a complex melodic line with *sfp* and *f* markings.
- Oboes:** Oboe 1 and Oboe 2. Oboe 1 has dynamics *p* and *mf*.
- Clarinetes:** Clarinete en Si \flat 1 and Clarinete en Si \flat 2.
- Fagots:** Fagot 1 and Fagot 2.
- Cornos:** Corno en Fa 1 and Corno en Fa 2.
- Trompetas:** Trompeta en Si \flat 1 and Trompeta en Si \flat 2. Trompeta en Si \flat 1 has dynamics *mf* and *ppp*, and includes the instruction "con sord."
- Trombones:** Trombón 1, Trombón 2, and Trombón 3.
- Timbales:** Timbales.
- Percusión:** Glockenspiel (I), Vibráfono (II), Triángulo y Temple Block (III), Platillo suspendido, Tam-tam (IV), and Gran cassa.
- Arpa:** Arpa.
- Cuerdas:** Violines I (1-6, 7-10, 11-14), Violines II (1-6, 7-12), Violas (1-4, 5-7, 8-10), Violoncellos (1-4, 5-8), and Contrabajos.

The score is in 4/4 time with a tempo of approximately 40-60 bpm. It features a variety of dynamics from *ppp* to *f*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic texture. The string section has a consistent accompaniment pattern. The score includes performance instructions such as "con sord." and "soltar poco a poco el pedal".

Fl. 1 *f* *ppp*

Fl. 2 *f* *ppp*

Ob. 1 *ppp(possible)* *p* *mp* *ppp*

Ob. 2 *ppp* *p*

Cl. 1 *ppp(possible)* *p*

Cl. 2 *ppp* *p* *mp* *ppp*

Fag. 1

Fag. 2

Cno. 1

Cno. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timb.

I Glock. *mp* *p* *mp*

II Vib. *mp* *ped.*

III Tri. y Temp. B.

P. sus.

IV Tm-tm

G.C.

Arpa *mf* *pp* *p* *mp*

Vlins. I 1 *ppp*

2 *ppp*

3 *ppp*

Vlins. II 1 *ppp*

2 *ppp*

Vlas. 1

2

3

Vcs. 1

2

Cb.

mi ♭, fa ♯, sol ♭, la ♯
re ♯, do ♯, si ♯

gliss. *gliss.* *gliss.* *glissando a piacere*

Fl. 1 *pp*

Fl. 2

Ob. 1 *sfp* *f* *ppp*

Ob. 2 *f* *ppp* *pp*

Cl. 1 *f* *ppp* *pp*

Cl. 2 *sfp* *pp*

Fag. 1

Fag. 2

Cno. 1 *p* *ppp* *ppp (possible)*

Cno. 2

Tpt. 1 *ppp (possible)* *mf* *ppp*

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timb. *ppp* *p* *ppp*

I Glock. *pp* *mp* *ppp*

II Vib. *pp* *mp* *ppp*

III Perc. Tri. y Temp. B. P. sus.

IV Tm-tm *p* *lv.* G.C. *p* *lv.*

Arpa *Sva* *mi ♯, fa ♯, sol ♯, la ♯*
re ♯, do ♯, si ♯

Vlns. I 1 *p* *ppp*
2 *p* *ppp*
3 *p* *ppp*

Vlns. II 1 *p* *ppp*
2 *p* *ppp*

Vlas. 1 *f*
2 *f*
3 *f*

Vcs. 1 *f*
2 *f*
Cb. *f*

21

FL. 1 *f* *ppp* *f* *ppp* *sfp*

FL. 2

Ob. 1 *f* *ppp* *p* *ppp* *pp*

Ob. 2 *pp* *sfp*

Cl. 1 *f* *ppp* *sfp* *f*

Cl. 2

Fag. 1 *sfp*

Fag. 2 *p*

Cno. 1 *p* *ppp*

Cno. 2

Tpt. 1 *con sord.* *ppp* *p* *f* *ppp* *f* *(con sord.)* *p*

Tpt. 2 *ppp* *p* *f* *ppp* *f* *sfp*

Tbn. 1 *con sord. flatt.* *f* *ppp* *pp* *senza sord.* *pp*

Tbn. 2 *con sord. flatt.* *f* *ppp* *pp* *senza sord.* *pp*

Tbn. 3 *con sord. flatt.* *f* *ppp* *pp* *senza sord.* *pp*

Timb.

Perc. I Glock. *p* *p* *p*

II Vib. *p* *p*

III Tri. *ppp* *p*

Temp. B. *p*

P. sus.

IV Tm-tm *p* *p* *baq. tam-tam* *p*

G.C.

Arpa *mp* *ppp* *mi b, la #* *do #*

Vln. I (1) solo *ppp* *tutti* *p*

Vlns. I 1 *p* *(c)* *p*

2 *p* *(c)* *p*

3 *p* *(c)* *p*

Vln. II (1) solo *f* *ppp* *tutti* *p*

Vlns. II 1 *gliss.* *mf* *ppp* *ord.* *p*

2 *gliss.* *mf* *ppp* *ord.* *p*

Vla. (1) solo *pp* *tutti* *p*

Vlas. 1 *f* *p*

2 *f* *p*

3 *f* *p*

Vc. (1) solo *mf* *f* *ppp* *tutti sul pont.* *gliss.* *pp*

Vcs. 1 *gliss.* *mf* *ppp* *gliss.* *pp*

2 *gliss.* *mf* *ppp* *gliss.* *pp* *IV* *gliss.* *pp*

Cb. *mf* *ppp* *pp*

This page of a musical score, numbered 6, begins at measure 26. It features a large orchestral ensemble including:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a *pp* dynamic marking at measure 28.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a *pp* dynamic marking at measure 26. Ob. 2 has a *pp* marking at measure 26 and a performance instruction "muta a Corno inglese" at measure 28.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 has a *pp* marking at measure 26. Cl. 2 has a *pp* marking at measure 26.
- Bassoons:** Fag. 1 and Fag. 2. Fag. 1 has a *ppp* marking at measure 26. Fag. 2 has a *f* marking at measure 26 and a *ppp* marking at measure 27.
- Horns:** Cno. 1 and Cno. 2. Cno. 2 has a *mf* marking at measure 26 and a *ppp* marking at measure 27.
- Trumpets:** Tpt. 1 and Tpt. 2. Tpt. 2 has a *ppp* marking at measure 27.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3. Tbn. 1 has a *ppp* marking at measure 26. Tbn. 2 and Tbn. 3 have *ppp* markings at measure 26.
- Percussion:** Divided into four groups:
 - I: Glock. (Glockenspiel) with *p* and *mf* markings.
 - II: Vib. (Vibraphone) with *mf* and *pp* markings.
 - III: Tri. y Temp. B. (Triangle and Tom-toms), P. sus. (Suspended Cymbal), with *pp*, *mf*, and *pp* markings.
 - IV: Tm-tm (Tom-toms), G.C. (Gong/Cymbal).
- Arpa (Harp):** Includes performance instructions like "cerca de la tabla" and "en la campana".
- Violins:** Vln. I (1) solo and Vlns. I (1, 2, 3). Vln. I (1) solo has a *ppp* marking at measure 26. Vlns. I (1, 2, 3) have *ppp* markings at measure 26.
- Violas:** Vln. II (1) solo and Vlns. II (1, 2). Vln. II (1) solo has a *ppp* marking at measure 26. Vlns. II (1, 2) have *ppp* markings at measure 26.
- Violoncelli and Contrabass:** Vcs. (1, 2) and Cb. Vcs. 1 and 2 have *gliss.* markings. Cb. has a *ppp* marking at measure 26.

C

The score is arranged in a standard symphonic layout. At the top, the woodwind section includes Flutes (1 & 2), Oboe 1, Cor Anglais, Clarinets (1 & 2), Bassoons (1 & 2), and Timpani. The percussion section (Perc.) includes Glockenspiel, Vibraphone, Triangle and Tom-toms (with suspended cymbal), and Gong/Cymbal. The Arpa (Harp) part includes a vocal line with lyrics: la b, si b, la b, do #, la b, do b, la b, la b, sol b, la b. The string section (Vlns. I & II, Vclas., and Vcs.) is positioned at the bottom. Dynamic markings range from *ppp* to *f*. Performance instructions include *sfz*, *mf*, *pp*, *p*, *mf*, *ppp*, *f*, and *sf*. The woodwinds also include instructions such as *muta a Piccolo*, *flatt.*, and *gliss.*. The Percussion section includes *l.v.* and *normal* markings. The strings include *ord.* and *sul pont.* markings. The score is marked with a **C** time signature.

36 muta a Flauta 2

Picc. (fl. 2) *sfp* *f* *sfp* *f* *ppp* *p*

Fl. 1. *sfp* *f* *sfp* *f* *ppp* *p*

Ob. 1. *sfp* *f* *sfp* *f* *ppp* *p*

Cor. i. *sfp* *f* *sfp* *f* *ppp* *p*

Cl. 1. *sfp* *f* *sfp* *f* *ppp* *p*

Cl. 2. *mf* *ppp* *f* *sfp* *f* *ppp* *p*

Fag. 1. *mf* *ppp* *f* *p* *ppp*

Fag. 2. *mf* *ppp* *f* *p* *ppp*

Cno. 1. *ppp* *mf* *p* *ppp*

Cno. 2. *ppp* *mf* *p* *ppp*

Tpt. 1. *sfp* *f* *pp* *ppp*

Tpt. 2. *sfp* *f* *pp* *ppp*

Tbn. 1. *pp* *ppp* *p* *ppp*

Tbn. 2. *pp* *ppp* *f* *ppp*

Tbn. 3. *pp* *ppp* *p* *ppp*

Timb. *ppp* *gliss.*

I Glock. *ppp* *mf* *f* *p* *sfp* *f* *p* *sfp*

II Vib. *mf* *f* *p* *sfp* *f* *p* *sfp*

III Tri. y Temp. B. *mp* *p* *ppp*

IV Tm-tm G.C. *pp* *ppp* *p* *ppp*

Arpa *ppp* *mf* *p* *ppp* *gliss.* *gliss.* *gliss.* *gliss.* *glissando a piacere*

Vlns. I *p* *ppp* *mf* *ppp* *p* *ppp* *ppp*

Vlns. II *p* *f* *p* *ppp* *ppp* *p* *ppp*

Vla. (1) solo *f* *ppp* *pp* *ppp* *ff*

Vlas. *f* *ppp* *p* *ppp* *ppp* *mf* *ppp*

Vc. (1) solo *f* *ppp* *pp* *ppp* *ff* *ppp*

Vcs. *p* *mf* *pp* *ppp* *ord.* *ppp*

Cb. *f* *p*

Annotations: *mf*, *f*, *sfp*, *ppp*, *p*, *pp*, *pp*, *ppp*, *gliss.*, *glissando a piacere*, *mi ♯, sol ♯ do ♯*, *arco legno batt.*, *arco normal*, *solo*, *III (♯)*, *IV (♯)*, *III (♯)*, *II (♯)*, *I (♯)*, *ord.*, *Tutti*, *gliss.*, *V gliss.*

This page of a musical score, page 9, features a variety of instruments and dynamic markings. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, and a Timpani player. The brass section consists of Trumpets 1 and 2, Trombones 1, 2, and 3, and a Muted Timpani player. The percussion section includes Glockenspiel, Vibraphone, Triangle and Tambourine, Suspended Cymbal, and Gong/Cymbal. The harp and string sections are also present, with specific performance instructions like *bouché*, *ouvert*, and *con sord.* for the strings. Dynamics range from *ppp* to *f*, and articulations include *tr* and *gliss.*

D

FL. 1
ppp *mf* *ppp sfp* *p* *ppp sfp sfp*

FL. 2
sfp *mf* *ppp sfp* *p* *ppp sfp sfp*

Ob. 1
ppp sfp *ppp sfp* *p* *ppp sfp sfp*

Ob. 2
sfp *sfp* *sfp* *ppp sfp sfp*

Cl. 1
ppp sfp *sfp* *sfp* *ppp sfp sfp*

Cl. 2
sfp *sfp* *p* *ppp sfp sfp*

Fag. 1
p *ppp sfp* *sfp* *ppp sfp sfp*

Fag. 2
p *ppp sfp* *sfp* *ppp sfp sfp*

Cno. 1
p *ppp sfp* *p* *ppp sfp sfp*

Cno. 2
p *ppp sfp* *p* *ppp sfp sfp*

Tpt. 1
p *ppp sfp* *f* *ppp sfp*

Tpt. 2
p *ppp sfp* *f* *ppp sfp*

Tbn. 1
p *ppp sfp* *p mf* *ppp sfp*

Tbn. 2
p *ppp sfp* *p mf* *ppp sfp*

Tbn. 3
p *ppp sfp* *p mf* *ppp sfp*

Timb.

I Glock. *ppp* *ppp* *mf* *ppp sfp*

II Vib. *ppp* *ppp* *mf* *ppp sfp*

III Tri. y Temp. B.
P. sus.

IV Tm-tm
G.C. *p*

Arpa *ppp* *ppp* *ppp* *mf*

Vlns. I 1 *sfp* *p* *mf*
2 *ppp* *p* *mf*
3 *ppp* *p* *mf*

Vln. II (1) solo *ppp* *ppp* *ff* *gliss.* *gliss.* *ppp sf p*

Vlns. II 1 *ppp* *ppp* *ff* *ppp sf p*
2 *ppp* *ppp* *ff* *ppp sf p*

Vla. (1) solo *ppp* *ppp* *ff* *ppp* *ppp sf p*

Vlas. 1 *ppp* *ppp* *ff* *ppp sf p*
2 *ppp* *p* *f* *ppp sf p*
3 *ppp* *p* *f* *ppp sf p*

Vcs. 1 *sf p* *p* *f* *ppp* *p*
2 *sf p* *p* *f* *ppp* *p*

Cb. *ppp* *p* *f* *ppp* *p*

54

The score is organized into systems for each instrument group:

- Flutes (Fl. 1 & 2):** Flute 1 has a solo part starting at measure 54. Dynamics range from *ppp* to *f*.
- Oboes (Ob. 1 & 2):** Both oboes play similar parts with dynamics from *sf* to *f*.
- Clarinets (Cl. 1 & 2):** Clarinet 2 has a solo part starting at measure 54. Dynamics range from *f* to *ppp*.
- Bassoons (Fag. 1 & 2):** Bassoon 2 has a solo part starting at measure 54. Dynamics range from *f* to *ppp*.
- Saxophones (Cno. 1 & 2):** Saxophone 2 has a solo part starting at measure 54. Dynamics range from *ppp* to *f*.
- Trombones (Tbn. 1, 2, 3):** Trombone 2 has a solo part starting at measure 54. Dynamics range from *ppp* to *f*.
- Trumpets (Tpt. 1 & 2):** Trumpet 2 has a solo part starting at measure 54. Dynamics range from *ppp* to *f*.
- Timpani (Timb.):** Provides rhythmic accompaniment with dynamics from *mf* to *pp*.
- Percussion (Perc.):** Includes Glockenspiel, Vibraphone, Triangle, Snare Drum, Cymbals, Gong, and Chimes.
- Arpa:** Harp accompaniment with dynamics from *f* to *ppp*.
- Violins (Vlns. I & II):** Violin I (1) has a solo part starting at measure 54. Dynamics range from *ppp* to *f*.
- Violas (Vlas.):** Violin II (1) has a solo part starting at measure 54. Dynamics range from *ppp* to *f*.
- Cellos and Double Basses (Vcs. 1 & 2, Cb.):** Provide the bass line with dynamics from *p* to *ppp*.

Performance instructions include *Tutti* markings and specific articulation like *bouché* and *ouvert* for the saxophones.

58

Fl. 1 *p* *mf* *p* *sfp* *sfp* *p*

Fl. 2 *p* *mf* *p* *sfp* *sfp* *p*

Ob. 1 *sfp* *sfp* *sfp* *sfp* *sfp* *f*

Ob. 2 *p* *mf* *ppp* *sfp* *sfp* *sfp*

Cl. 1 *p* *mf* *ppp* *sfp* *sfp* *f*

Cl. 2 *p* *sfp* *sfp* *sfp* *sfp* *sfp*

Fag. 1 *p* *mf* *sfp* *sfp* *sfp*

Fag. 2 *p* *mf* *sfp* *sfp* *sfp*

Cno. 1 *ouvert* *p* *mf* *sfp* *sfp*

Cno. 2 *ouvert* *p* *mf* *ppp* *sfp*

Tpt. 1 *ppp* *sfp* *sfp* *sfp* *f* *p*

Tpt. 2 *ppp* *sfp* *sfp* *sfp* *f* *p*

Tbn. 1 *p* *mf* *sfp*

Tbn. 2 *p* *mf* *sfp*

Tbn. 3 *p* *mf* *ppp*

Timb. *p* *mf* *pp*

Perc. I Glock. *p* *mf* *f* *p* *sfp* *p*

Perc. II Vib. *mf* *sfp* *sfp* *p* *f* *p*

Perc. III Tri. y Temp. B. *mf* *p* *mf* *p* *mf* *p* *f* *p*

Perc. IV P. sus. *mf* *p* *mf* *p* *mf* *p* *f* *p*

Perc. IV Tm-tm *mf* *p* *mf* *p* *mf* *p* *f* *p*

Perc. IV G.C. *p* *pp* *mf* *pp*

Arpa *mf* *mf* *mf* *f*

Vlins. I 1 *ppp* *sf p* *sf p* *sf p* *p* *sf p*

Vlins. I 2 *ppp* *sf p* *sf p* *sf p* *p* *sf p*

Vlins. I 3 *ppp* *p* *mf* *p* *gliss.* *mf* *p* *f*

Vlins. II 1 (ord.) *p* *mf* *p* *p* *gliss.* *mf* *p* *f*

Vlins. II 2 (ord.) *p* *mf* *p* *p* *gliss.* *mf* *p* *f*

Vlas. 1 *p* *p* *ppp* *sf p*

Vlas. 2 *ppp* *p* *ppp* *sf p*

Vlas. 3 *p* *ppp* *sf p*

Vcs. 1 *ppp* *sf p* *sf p* *p*

Vcs. 2 *ppp* *sf p* *sf p* *p*

Cb. *p* *mf* *p*

fa # re # re # l.v. mi #, fa #, sol #, la # re # cerca de la tabla fa # re # la # ord. la #

Musical score for page 14, measures 62-65. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba, Timpani), percussion (Glockenspiel, Vibraphone, Triangle, Snare, Cymbals), strings (Violins I, Violins II, Violas, Cellos), and harp. Dynamics range from ppp to f.

Woodwinds:
Fl. 1, Fl. 2: *ppp*
Ob. 1, Ob. 2: *p*, *mf*, *ppp*
Cl. 1, Cl. 2: *p*, *mf*, *ppp*
Fag. 1, Fag. 2: *p*

Brass:
Tpt. 1, Tpt. 2: *mf*, *p*, *ppp*
Tbn. 1, Tbn. 2, Tbn. 3: *p*
Timb.: *f*, *ppp*

Percussion:
I Glock.: *f*, *ppp*
II Vib.: *p*, *f*, *ppp*
III Tri., y Temp. B., P. sus.: *f*, *ppp*
IV Tm-tm, G.C.: *f*, *ppp*

Strings:
Arpa: *p*, *mf*
Vlns. I: *p*, *ppp*, *mf*
Vlns. II: *p*, *ppp*, *mf*, *ppp*
Vlas.: *p*, *mf*, *ppp*
Vcs.: *ppp*
Cb.: *p*, *ppp*

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Cno. 1

Cno. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timb.

I

Glock.

II

Vib.

Perc.

III

Tri. y Temp. B.

P. sus.

IV

Tm-tm

G.C.

mi ♭, fa ♯, la ♭
do ♯, si ♭

campana

baq. blanda

baq. tam-tam l.v.

borde

campana

borde

8va

gliss.

gliss. a piacere

la ♯ sol ♯
si ♯

E

Vlins. I

1

2

3

Vlins. II

1

2

Vlas.

1

2

3

Vcs.

1

2

Cb.

col legno batt.

col legno batt.

col legno batt.

col legno II batt.

Fl. 1 *p* *ppp*

Fl. 2 *ppp*

Ob. 1 *p* *ppp*

Ob. 2 *f* *p*

Cl. 1 *p* *ppp*

Cl. 2 *ppp* *f* *p*

Fag. 1 *p* *ppp*

Fag. 2

Cno. 1 *p* *ppp*

Cno. 2 *bouché* *f*

Tpt. 1 *senza sord.* *f* *sfp* *f*

Tpt. 2 *con sord.* *p* *ppp*

Tbn. 1 *f*

Tbn. 2

Tbn. 3 *f*

Timb.

I Glock. *mf* *p* *f* *p* *ppp*

II Vib. *mf* *p* *f* *p* *ppp*

III Tri. y Temp. B. *campana*

P. sus. *ppp*

IV Tm-tm *baq. trino G.C.* *p*

G.C.

Arpa *gliss.* *gliss. a piacere* *mf* *mi ♯—mi♭* *si ♯—si ♭* *do ♯* *do ♯* *si ♭* *do ♯* *l.v.* *ppp*

Vlins. I *col legno batt.* *f* *ppp* *p*

Vlins. II *ord.* *f* *ppp*

Vlas. *arco normal* *f* *ppp*

Vcs. *f* *ppp* *f* *p*

Cb. *f* *ppp* *f* *p*

74

Fl. 1 *sfp* *sfp* *pp*

Fl. 2 *sfp* *sfp* *pp*

Ob. 1 *sfp* *sfp* *pp*

Ob. 2 *ppp* *sfp* *pp*

Cl. 1 *sfp* *pp*

Cl. 2 *ppp* *f* *pp*

Fag. 1 *p* *ppp* *p*

Fag. 2 *p* *ppp* *p*

Cno. 1 *sfp* *p*

Cno. 2 *ouvert.* *p* *ppp* *p*

Tpt. 1 *p* *pp* *mp* *ppp*

Tpt. 2 *p* *ppp* *p*

Tbn. 1 *p* *ppp*

Tbn. 2 *p* *ppp*

Tbn. 3 *p* *ppp*

Timb. *mf* *pp* *mf* *pp* *p* *mf*

I Glock. *f* *sfp*

II Vib. *sfp* *tr*

III Perc. *Tri.* *Temp. B.* *campana* *baq. dura* *l.v.* *mp* *pp* *mf* *p*

IV *Tem-tm* *G.C.* *l.v.* *mp* *pp* *p*

Arpa

Vlns. I *arco normal* *ppp* *sf p* *f* *p* *mf*

Vlns. II *arco normal* *ppp* *sf p* *p* *ppp*

Vlas. *arco normal* *ppp* *sf p* *p* *ppp*

Vcs. *arco normal* *ppp* *f* *p* *ppp*

Cb. *f* *pp* *ppp*

This page of the musical score (page 78) includes the following parts and markings:

- Flutes (Fl. 1, 2):** Flute 1 has dynamics *f*, *sfp*, and *f*. Flute 2 has dynamics *f* and *f*.
- Oboes (Ob. 1, 2):** Oboe 1 has dynamics *f* and *sfp*. Oboe 2 has dynamics *f*, *sfp*, and *sfp*.
- Clarinets (Cl. 1, 2):** Clarinet 1 has dynamics *f*, *sfp*, and *sfp*. Clarinet 2 has dynamics *f*, *sfp*, and *sfp*.
- Fagots (Fag. 1, 2):** Bassoon 1 has dynamics *ppp* and *f*. Bassoon 2 has dynamics *ppp* and *p*.
- Cor Anglais (Cno. 1, 2):** Cor Anglais 1 has dynamics *ppp* and *f*. Cor Anglais 2 has dynamics *ppp* and *pp*. Both parts include the instruction "bouché" and "flatt. ouvert (o)".
- Trumpets (Tpt. 1, 2):** Trumpet 1 has dynamics *ppp* and *p*. Trumpet 2 has dynamics *ppp* and *p*.
- Trombones (Tbn. 1, 2, 3):** Trombone 1 has dynamics *p*. Trombone 2 has dynamics *p*. Trombone 3 has dynamics *p*.
- Timpani (Timb.):** Dynamics include *p*, *mf*, *ppp*, and *pp*. Includes instructions for "borde" and "centro".
- Percussion (Perc.):**
 - Glockenspiel (Glock.):** Dynamics *sfp* and *sfp*.
 - Vibraphone (Vib.):** Dynamics *ppp*, *sfp*, and *sfp*.
 - Triangle (Tri.):** Dynamics *ppp* and *mf*.
 - Snare Drum (P. sus.):** Dynamics *p* and *mf*.
 - Tam-tam (Tm-tm):** Dynamics *p* and *mf*.
 - Gong (G.C.):** Dynamics *p* and *mf*.
- Harp (Arpa):** Dynamics *mf* and *p*. Includes notes "mi ♯, fa ♯" and "si ♯".
- Violins (Vlins. I, II):** Violin I has dynamics *ppp* and *p*. Violin II has dynamics *f*, *sfp*, and *sfp*.
- Violas (Vlas.):** Dynamics *p* and *ppp*.
- Violoncelles (Vcs.):** Dynamics *f*, *ppp*, and *p*. Includes instructions "(ord.)" and "sul pont.".
- Double Bass (Cb.):** Dynamics *ppp* and *f*.

This page of the musical score, page 19 of 82, contains the following parts and markings:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a *flatt.* marking. Fl. 2 has a *flatt.* marking. Dynamics include *f* and *ppp*.
- Oboes:** Ob. 1 and Ob. 2. Dynamics include *ppp* and *f*.
- Clarinets:** Cl. 1 and Cl. 2. Dynamics include *ppp* and *f*.
- Bassoons:** Fag. 1 and Fag. 2. Dynamics include *ppp*.
- Horns:** Cno. 1 and Cno. 2. Dynamics include *f*.
- Trumpets:** Tpt. 1 and Tpt. 2. Dynamics include *ppp* and *mf*.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3. Dynamics include *ppp*.
- Timpani:** Timb. Dynamics include *f*.
- Percussion:**
 - I Glock.
 - II Vib.
 - III Tri. y Temp. B. (Triangle/Tam-tam) with dynamics *mf* and *p*.
 - III P. sus. (Snare)
 - IV Tm-tm (Tam-tam)
 - IV G.C. (Cymbals) with dynamics *p*, *f*, and *ppp*.
 - Arpa (Arpa)
- Violins:** Vlns. I (3 parts) and Vlns. II (2 parts). Dynamics include *ppp*, *f*, and *p*.
- Violas:** Vlas. (3 parts). Dynamics include *ppp*, *f*, and *ppp*.
- Celli:** Vcs. (2 parts) and Cb. (Cello). Dynamics include *mf*, *ppp*, *f*, and *p*. Includes markings like *sul pont.* and *ord.*

F

86

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fag. 1
Fag. 2
Cno. 1
Cno. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timb.
I Glock.
II Vib.
III Tri. y Temp. B.
P. sus.
IV Tm-tm
G.C.

F

Vlns. I
1
2
3
Vlns. II
1
2
Vlas.
1
2
3
Vcs.
1
2
Cb.

92 (a)

Fl. 1 *ppp* *f* *ppp* *sf* *sf* muta a Piccolo

Fl. 2 *ppp* *f* *ppp* *sf* *sf*

Ob. 1 *f* *sf* *sf* muta a Corno inglés

Ob. 2 *f* *sf* *sf*

Cl. 1 *ppp* *f* *sf* *sf* *sf*

Cl. 2 *ppp* *f* *sf* *sf* *sf*

Fag. 1 *f* *ppp* *f* *sf* *sf* *sf*

Fag. 2 *f* *ppp* *f* *sf* *sf* *sf*

Cno. 1 *bouché* *bouché* *sf* *sf* *sf* *bouché*

Cno. 2 *ouvert.* *sf*

Tpt. 1 *f* *sf*

Tpt. 2 *f* *sf*

Tbn. 1 *p* *ppp*

Tbn. 2 *p* *ppp*

Tbn. 3 *f* *ppp* *p* *ppp*

Timb. *ppp* *p* *borde*

I Glock. *sf* *sf*

II Vib. *p* *mf* *ppp* *sf* *sf*

Perc. III Tri. y Temp. B. *triangulo* *p* *f*

IV P. sus. *p* *ppp*

IV Tm-tm *ppp* *mf* *ppp*

G.C. *ppp* *mf* *ppp*

Arpa

Vln. I (1) solo *ppp* *solo* *col legno batt.* *mf* *ff* *III* *(III)*

Vlns. I 1 *ppp* *p* *ppp*

Vlns. I 2 *ppp* *p* *ppp*

Vlns. I 3 *ppp* *p* *ppp*

Vlns. II 1 *ppp* *p* *ppp*

Vlns. II 2 *ppp* *p* *ppp*

Vlas. 1 *sf p* *sf p* *p*

Vlas. 2 *sf p* *sf p* *p*

Vlas. 3 *sf p* *sf p* *p*

Vc. (1) solo *f* *ppp* *f* *sul pont.* *p* *solo* *col legno batt.* *mf* *ff*

Vcs. 1 *f* *ppp* *f* *sul pont.* *p*

Vcs. 2 *f* *ppp* *f* *sul pont.* *p*

Vcs. 3 *f* *ppp* *f* *sul pont.* *p*

Cb. *ppp* *f* *p*

Picc. (Fl. 2)

Fl. 1

Ob. 1

Cor. i.

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Cno. 1

Cno. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timb.

mf

p

f

ppp

centro

borde

I Glock.

II Vib.

III Tri. y Temp. B.

P. sus.

IV Tm-tm

G.C.

mf

f

ppp

l.v.

Arpa

mi ♮, sol ♭, la ♭
do ♮

mi ♭, sol ♮, la ♯
do ♯

l.v.

mf

Vln. I (1) solo

Tutti arco normal

ff

mf

ppp

Vlins. I

1

2

3

mf

ppp

Vln. II (1) solo

(Tutti)

solo

mf

ppp

Vlins. II

1

2

mf

ppp

Vla. (1) solo

solo

pp

ff

Vlas.

1

2

3

mf

ppp

Vc. (1) solo

mf

ff

p

Tutti

Vcs.

1

2

Cb.

mf

ppp

ppp

(sul pont.)

ond.

102

Picc. (Fl. 2) *sfp*

Fl. 1

Ob. 1 *sfp*

Cor. i. *sfp*

Cl. 1 *sfp*

Cl. 2 *sfp*

Fag. 1

Fag. 2

Cno. 1 *sfp*

Cno. 2

Tpt. 1 *sfp* senza sord.

Tpt. 2 *sfp*

Tbn. 1

Tbn. 2

Tbn. 3

Timb.

I Glock. *l.v.*

II Vib. *l.v.*

III Perc.

- Tri. y Temp. B.
- P. sus. *p* *f* *p* *f* *ppp*

IV Perc.

- Tm-tm
- G.C.

Arpa *f* *sf* *f*

Vlns. I *p* *ppp*

Vln. II (1) solo *f* *ppp sub.* *f* *Tutti* *mf*

Vlns. II *p* *ppp* *ppp* *mf*

Vla. (1) solo *ppp* *ppp* *f* *ppp*

Vlas. *sf p* *f* *p* *ppp*

Vcs. *sf p* *f* *p* *ppp*

Cb. *sf p* *f* *p* *ppp*

mi ♯, sol ♯, la ♯
do ♯, si ♯

mi ♯, fa ♯, sol ♯

campana → borde → campana → borde → campana

III (ord.) sul pont. *ppp* *f* *ppp*

III (ord.) sul pont. *ppp* *f* *ppp*

II

Picc. (Fl. 2)

Fl. 1

Ob. 1

Cor. i.

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Cno. 1

Cno. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timb.

Perc.

I Glock.

II Vib.

III Tri. y Temp. B. P. sus.

IV Tm-tm G.C.

Arpa

Vln. I (1) solo

Vlns. I 1 2 3

Vln. II (1) solo

Vlns. II 1 2

Vla. (1) solo

Vlas. 1 2 3

Vcs. 1 2

Cb.

112

Picc. (Fl. 2)
Fl. 1
Ob. 1
Cor. i.
Cl. 1
Cl. 2
Fag. 1
Fag. 2
Cno. 1
Cno. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timb.
I Glock.
II Vib.
III Tri. y Temp. B.
P. sus.
IV Tm-tm
G.C.
Arpa
Vln. I (1) solo
Vlns. I
Vln. II (1) solo
Vlns. II
Vla. (1) solo
Vlas.
Vcs.
Cb.

ppp
f
sfp
p
mf
ppp
ped.
f
normal
f
gliss.
mf
ppp
f
sol # mi # mi #
fa #
si #
gliss. a piacere
ppp
Tutti I
p
mf
ppp
mf
ppp
mf
ppp
ppp
ppp
f p
f p
f p
f p
f p
tr
tr
tr
tr
tr
ppp
ppp
ppp
ppp
ppp
ppp

normal
f
temple block
f
campana
f
normal
f
(soltar poco a poco el pedal)
borde
gliss. a piacere
normal
f

117

Picc. (Fl. 2)
Fl. 1
Ob. 1
Cor. i.
Cl. 1
Cl. 2
Fag. 1
Fag. 2

Cno. 1
Cno. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3

Timb.
p *mf* *p*

centro → borde

I Glock.
p Lv. l.v.

II Vib.
p *mf* *p* Lv. l.v.

Perc. III Tri.
y Temp. B.
p *mf* *p*

P. sus.
p *mf* *p*

borde → campana

IV Tm-tm
G.C.
p *mf* *p*

centro → borde

Arpa
p *mf* *p*

mi ♮, fa ♯, sol ♯
do ♯, si ♯

Lv. l.v.

Vlns. I
1
2
3
ppp *mf* *rit.*

Vlns. II
1
2
ppp *mf*

Vlas.
1
2
3
f *ppp*

Vcs.
1
2
f *ppp*

Cb.
f *ppp*