

**J.M. TAPIAS**

**ANTÍGONA**

OPUS 22

Para orquesta de cuerdas frotadas

**GLOSARIO**

## **PRESENTACIÓN**

“Antígona (Op. 22)” es una obra para *full* orquesta de cuerdas frotadas, inspirada en el poema del mismo nombre escrito por la doctora y poetisa medellinense Gloria María Bustamante Morales. El poema usa la figura de Antígona, personaje de la mitología griega, para simbolizar a aquellas madres que buscan a sus muertos, producto de la violencia en Colombia.

La primera versión de esta obra fue compuesta el 12 de septiembre de 2017 para un evento entre la empresa de periodismo “El Colombiano” y la Red de Escuelas de Música de Medellín (de la cual hacía parte como estudiante en aquel entonces), que consistía en musicalizar entre todos los miembros de la orquesta de la escuela de música, algunos poemas, incluyendo el de la maestra Gloria María, y estrenar dichas composiciones en el marco del XI Fiesta del Libro y La Cultura de Medellín. Mi versión del poema “Antígona”, junto con las otras obras de mis compañeros fueron estrenadas el 23 de septiembre del mismo año.

Esta segunda versión es muchísimo más extensa, más rica en materiales melódicos, texturales, armónicos, tímbricos y expresivos, los cuales forman una serie de desafíos técnicos acordes a una orquesta profesional, debido a que la he preparado para mi portafolio de grado en composición en la Universidad de Antioquia.

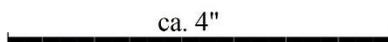
# ANTÍGONA

OPUS 22

## GLOSARIO DE NOTACIÓN

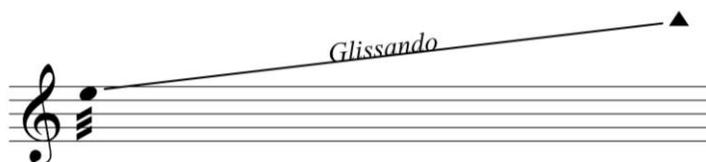


**Glissando ondulado con trémolo:** cada instrumentista tocará un *glissando* con trémolo, siguiendo subjetivamente la trayectoria determinada por el contorno de la línea ondulada.



**Barra de segundos en silencio:** cada instrumentista contará la cantidad de segundos en silencio dada por la indicación **ca. X"** ubicada encima de la barra.

**Ca:** aproximadamente.



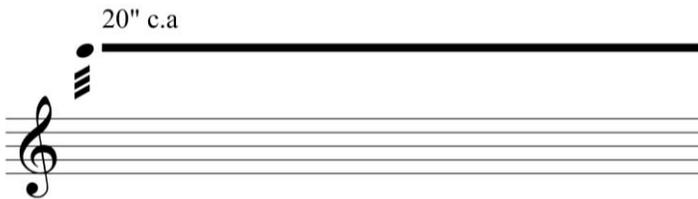
**Glissando ascendente con trémolo hasta el final del mástil.**

**Indicaciones de entradas:** aparecen tanto en la partitura del director (score) como en las partes individuales. Son usadas para indicar las entradas en las secciones de escritura no mensural. Estas indicaciones se enumeran de 1 a 5. Cuando se termina el ciclo de 1 a 5 vuelve a comenzar. El director deberá señalar estas entradas con los dedos de la mano derecha (la mano izquierda será usada como es habitual en la dirección).

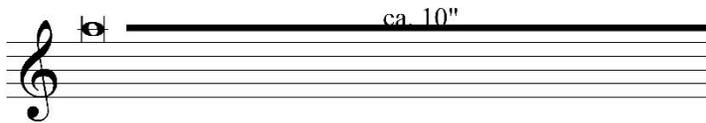
2

ca. 10"

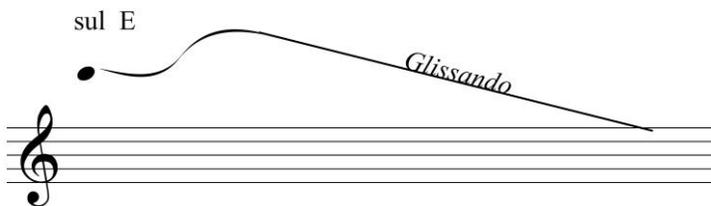
**Línea temporal de ayuda para el director:** Se ubica en la parte inferior de la partitura general (*score*). Se encuentra en las secciones de marcación no mensural, en medio de las indicaciones de entradas (gráfica anterior). Indica la duración en segundos entre un evento y otro.



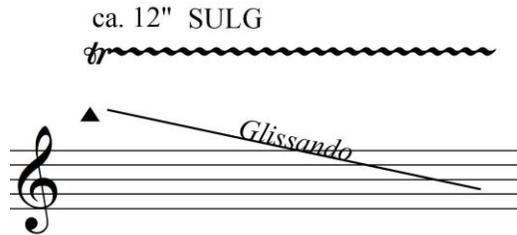
**Trémolo en una altura no definida:** cada instrumentista escogerá una altura no definida en la primera cuerda de su instrumento. Dicha altura no necesita ser afinada y debe ser diferente para cada uno. El sonido se debe prolongar durante la cantidad de segundos indicados.



**Barra de prolongación de sonido:** la nota debe prolongarse por la cantidad de segundos que indique la barra.



**Glissando ascendente y descendente sin altura definida:** cada instrumentista escogerá una altura no definida en la cuerda indicada. El *Glissando* tomará una dirección ascendente y luego descendente según la trayectoria de la línea.

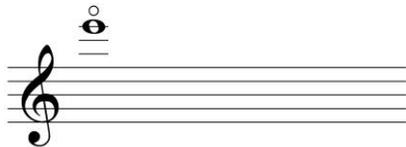


**Glissando descendente con trémolo sin altura definida:** debe realizarse en la cuerda indicada, partiendo de la nota más alta en dicha cuerda que cada instrumentista pueda tocar, hasta la cuerda al aire. El sonido debe durar según la cantidad de segundos indicados.

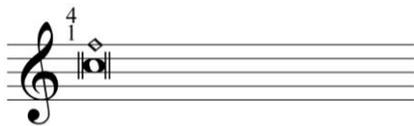
## LISTA DE ARMÓNICOS EMPLEADOS EN ESTA OBRA

(como ayuda para el director)

**Para violín:**

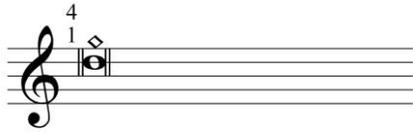


**Armónico natural de MI 6:** se ubica el tercer dedo por encima de la cuerda MI (V posición) sin presionar, en la nota MI 6.

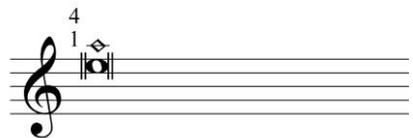


**Armónico artificial de DO 7:** se presiona el primer dedo en la nota DO 5, cuerda LA

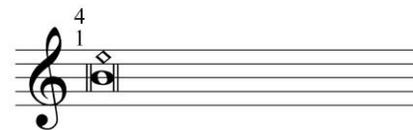
(II posición); luego, se ubica el cuarto dedo encima de la nota FA 5 sin presionar. El resultado será un DO 7 en armónico.



**Armónico artificial de RE 7:** se presiona el primer dedo en la nota RE 5, cuerda LA (III posición); luego, se ubica el cuarto dedo encima de la nota SOL 5 sin presionar. El resultado será un RE 7 en armónico.



**Armónico artificial de MI 7:** se presiona el primer dedo en la nota MI 5, cuerda LA (IV posición); luego, se ubica el cuarto dedo encima de la nota LA 5 sin presionar. El resultado será un MI 7 en armónico.

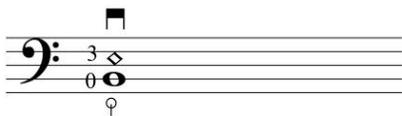


**Armónico artificial de SI 6:** se presiona el primer dedo en la nota SI 4, cuerda LA (I posición); luego, se ubica el cuarto dedo encima de la nota MI 5 sin presionar. El resultado será un SI 6 en armónico.

**Para violonchelo:**



**Armónico natural de MI 4:** se ubica el tercer dedo por encima de la cuerda LA (V posición) sin presionar, en la nota MI 4.



**Armónico artificial de SI 4:** se presiona el tercer dedo en la nota SI 2, cuerda RE (II posición); luego, se ubica el tercer dedo encima de la nota MI 3 sin presionar. El resultado será un SI 4 en armónico.

# ANTÍGONA

J.M. TAPIAS

(Op. 22)

## PARTITURA GENERAL

Tutti  
c.a 14"

Violines I  
Glissando  
*p* *ff*  
c.a 14"

Violines II  
Glissando  
*p* *ff*  
c.a 14"

Violines III  
Glissando  
*p* *ff*  
c.a 14"  
SUL A

Violas I  
Glissando  
*p* *ff*  
c.a 10"  
SUL A

Violas II  
Glissando  
*p* *ff*  
c.a 10"  
SUL A

Violinchelos I  
ca. 4" Tutti c.a 10" *p* poco a poco crescendo *ff*  
arcos libres  
Glissando

Violonchelos II  
ca. 4" c.a 10" *p* poco a poco crescendo *ff*  
arcos libres  
Glissando

Contrabajos  
ca. 4" c.a 10" *p* poco a poco crescendo *ff*  
arcos libres  
Glissando

ca. 4" 1 ca. 10" 2 ca. 4"

Antígona Op. 22 - partitura general - página 2

Violins I: ca. 7" *pp*

Violins II: ca. 7" *pp*

Violas I: ca. 7" *pp*

Violas II: ca. 7" *pp*

Violonchinos I: *SULC* > ca. 7" *mf* poco a poco decresc. *p*

Violonchinos II: *SULC* > ca. 7" *mf* poco a poco decresc. *p*

Cello: *SULD* ca. 7" *mf* poco a poco decresc. *p*

Timing diagram: 3 (ca. 7") 4 (ca. 5") 5 (ca. 5") 1 (ca. 5") 2 (ca. 5")

54

**A**

Moderato fúnebre (♩=70)

Violins I

Violins II

Violins III

Viols. I

Viols. II

Vchs. I

Vchs. II

Cbs.

*p*

*mp*

*p*

*p*

*p*

*p*

*p*

**B**

Violins I: *poco crescendo*, *mf*, *pp* → *p*

Violins II: *poco crescendo*, *mf*, *pp* → *p*

Violins III: *poco crescendo*, *mf*

Viola I: *poco crescendo*, *mf*, *pp* → *p*

Viola II: (rest)

Violonchinos I: (rest)

Violonchinos II: *poco crescendo*, *mf*, *pp*

Cello: *poco crescendo*, *mf*, *pp*

Performance instructions: *Div.*, *Unis.*

Time signatures: 5/4, 7/4, 4/4



**C**

Vlns. I

Vlns. II

Vlns. III

Vls. I

Vls. II

Vchs. I

Vchs. II

Cbs.

*pp*

*poco crescendo*

*mp*

*p*

*pp*

*poco crescendo*

*subito p*

*p*

*poco crescendo*

*poco crescendo*

*p*

*poco crescendo*

Antígona Op. 22 - partitura general - página 7

The musical score for page 7 of Antígona Op. 22 features the following instruments and markings:

- Vlns. I:** Treble clef, 7/4, 4/4, 3/4, 5/4 time signatures. Dynamics include *f*.
- Vlns. II:** Treble clef, 4/4, 4/4, 4/4, 4/4 time signatures. Markings include *crescendo*.
- Vns. III:** Treble clef, 4/4, 4/4, 4/4, 4/4 time signatures. Markings include *mf* and *crescendo*.
- Vls. I:** Bass clef, 7/4, 4/4, 4/4, 4/4 time signatures. Markings include *crescendo*.
- Vls. II:** Bass clef, 7/4, 4/4, 4/4, 3/4, 5/4 time signatures. Markings include *p* and *crescendo*.
- Vchs. I:** Bass clef, 4/4, 4/4, 4/4, 4/4, 4/4 time signatures. Markings include *mp* and *crescendo*.
- Vchs. II:** Bass clef, 4/4, 4/4, 4/4, 4/4 time signatures. Markings include *subito p* and *crescendo*.
- Cbs.:** Bass clef, 4/4, 4/4, 4/4, 4/4, 4/4 time signatures. Markings include *mp* and *crescendo*.

Additional markings include *Div.* for the second cello and various triplet figures (marked with '3') in the first and second cellos.

Antígona Op. 22 - partitura general - página 8

**D**

**Vlins. I**  
*ff*  
Div. V

**Vlins. II**  
*ff*  
Div. V

**Vlins. III**  
*ff*  
Div. V

**Vls. I**  
*ff*  
Div. V

**Vls. II**  
*f*  
V

**Vchs. I**  
*f*  
crescendo  
3

**Vchs. II**  
*f*  
Div. V

**Cbs.**  
*f*  
crescendo  
3

Antígona Op. 22 - partitura general - página 9

The musical score is arranged in a system of eight staves. The instruments and their parts are as follows:

- Vlns. I:** Treble clef. Starts with a whole note chord. Dynamics: *fff* (measures 1-2), *p* (measures 3-4). Performance instruction: *SULE* with a *Glissando* line.
- Vlns. II:** Treble clef. Starts with a whole note chord. Dynamics: *fff* (measures 1-2), *p* (measures 3-4). Performance instruction: *SULE* with a *Glissando* line.
- Vlns. III:** Treble clef. Starts with a whole note chord. Dynamics: *fff* (measures 1-2), *p* (measures 3-4). Performance instruction: *SULE* with a *Glissando* line.
- Vls. I:** Bass clef. Starts with a whole note chord. Dynamics: *fff* (measures 1-2), *p* (measures 3-4). Performance instruction: *SUL A* with a *Glissando* line.
- Vls. II:** Bass clef. Starts with a whole note chord. Dynamics: *fff* (measures 1-2), *mp* (measure 3), *p* (measure 4).
- Vchs. I:** Bass clef. Features a triplet of eighth notes. Dynamics: *fff* (measures 1-2), *mp* (measure 3), *p* (measure 4).
- Vchs. II:** Bass clef. Starts with a whole note chord. Dynamics: *fff* (measures 1-2), *mp* (measure 3), *p* (measure 4).
- Cbs.:** Bass clef. Features a triplet of eighth notes. Dynamics: *fff* (measures 1-2), *mp* (measure 3), *p* (measure 4).

Time signatures 5/4 and 6/4 are indicated in the first two measures of the Vlns. I and Vlns. II staves. A vertical dashed line is present between measures 3 and 4.

Antígona Op. 22 - partitura general - página 10

**E**

Vlins. I *pp* ca. 19" *n*

Vlins. II ca. 4" *pp* ca. 15" *n*

Vns. III ca. 8" *pp* ca. 11" *n*

Vls. I ca. 8" ca. 11" *pp*

Vls. II ca. 8" ca. 11" *pp*

Vchs. I ca. 11" ca. 8" *pp*

Vchs. II Div. ca. 11" ca. 8" *pp*

Cbs. ca. 19"

1 — ca. 4" — 2 — ca. 4" — 3 — ca. 3" — 4 — ca. 3" — 5 — ca. 5"

The image displays a page of a musical score for 'Antígona Op. 22', page 11. It features eight staves for different instruments: Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vns. III), Violas I (Vls. I), Violas II (Vls. II), Violas III (Vchs. I), Violas IV (Vchs. II), and Cellos (Cbs.). The score is divided into two measures by a vertical dashed line. Each staff begins with a dynamic marking of *fp* (fortissimo piano). Above the staves, there are performance markings including 'Div.' (divisi), 'ca. 7"' (approximately 7 seconds), and 'ca. 6"' (approximately 6 seconds). A 'V' symbol is placed above the staves in both measures. At the bottom of the page, there are two circled numbers, 1 and 2, with a horizontal line connecting them. The text 'ca. 7"' is written below the line between the two circles.

Antígona Op. 22 - partitura general - página 12

Vlns. I  
*fp* ca. 7" V *ppp* ca. 7" V

Vlns. II  
*fp* ca. 7" V Unis. ca. 7" V *ppp*

Vlns. III  
*fp* ca. 7" V ca. 7" V *ppp*

Vls. I  
*fp* ca. 6" V *pp* ca. 6" V

Vls. II  
*fp* ca. 6" V *pp* ca. 6" V

Vchs. I  
*fp* ca. 6" V *pp* ca. 6" V

Vchs. II  
*fp* ca. 6" V *pp* ca. 6" V

Cbs.  
*fp* ca. 6" V *pp* ca. 6" V

3 ca. 6" 4 ca. 6"

Antígona Op. 22 - partitura general - página 13

**Vlns. I**  
 SULG ca. 12"  
 Unis.  
*ff*  
 Glissando  
 ca. 8"

**Vlns. II**  
 > arcs libres  
*ff*  
 ca. 20"

**Vns. III**  
 ca. 4"  
 Unis. SULG c.a 10"  
*ff*  
 Glissando  
 ca. 6"

**Vls. I**  
 ca. 6"  
 SULD c.a 10"  
 Glissando  
 ca. 4"

**Vls. II**  
 Div. arcs libres  
*ff*  
 ca. 20"  
 pp

**Vchs. I**  
 ca. 8"  
 SULG ca. 12"  
*ff*  
 Glissando  
 pp

**Vchs. II**  
 Div. arcs libres  
*ff*  
 ca. 20"  
 pp

**Cbs.**  
 ca. 20"

**Fingerings Diagram:**  
 5 — ca. 4" — 1 — ca. 2" — 2 — ca. 2" — 3 — ca. 4" — 4 — ca. 2" — 5 — 1 — ca. 4" — ca. 2"

Adagietto misterioso (♩ = 65)

**F**

The musical score is arranged in a system with the following parts from top to bottom: Vln. S, Vlns. I, Vlns. II, Vlns. III, Vls. I, Vls. II, Vchs. I, Vchs. II, and Cbs. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is Adagietto misterioso with a quarter note equal to 65 beats per minute. The score begins with a first ending bracket labeled 'F' over the first measure. The Vln. S part starts with a half note G4, followed by a half note A4, and then rests. The Vlns. I and Vlns. II parts play a sustained half note G4. The Vlns. III part has a whole rest. The Vls. I and Vls. II parts play a sustained half note G2. The Vchs. I and Vchs. II parts have whole rests. The Cbs. part plays a half note G2, followed by a half note A2, and then rests. The score includes dynamic markings such as *mf*, *pp*, and *mp*, and performance instructions like 'Sul tasto' and 'arcos libres'. There are also some markings that look like 'V' with a checkmark, possibly indicating breath marks or accents. The first ending bracket 'F' covers the first measure, and there are some markings at the end of the system that look like 'V' with a checkmark.

The image displays a page of a musical score for 'Antígona Op. 22', page 15. The score is arranged in a standard orchestral format with nine staves. From top to bottom, the staves are labeled: Vln. S (Violin Solo), Vlns. I (Violins I), Vlns. II (Violins II), Vns. III (Violas III), Vls. I (Violas I), Vls. II (Violas II), Vchs. I (Violas/Celli I), Vchs. II (Violas/Celli II), and Cbs. (Cello/Double Bass). The Vln. S and Cbs. staves feature melodic lines with slurs and dynamic markings such as  $\text{fz}$  and  $\text{p}$ . The Vlns. I and Vls. II staves play sustained, arched notes. The Vlns. II, Vns. III, Vchs. I, and Vchs. II staves are mostly silent, indicated by rests. The Vlns. I and Vls. II staves have a '3' written vertically above the staff at the end of the page, and the Vchs. I staff has a '4' written vertically above the staff at the end of the page. The bottom of the page shows some dynamic markings and slurs for the Cbs. staff.

This page of the musical score for Antígona Op. 22 features nine staves. The instruments and their parts are as follows:

- Vln. S:** Violin Soloist, Treble clef, 4/4 time signature. It features a melodic line with slurs and accents, marked with a *V* above the staff.
- Vlns. I:** Violins I, Treble clef, 4/4 time signature. It plays a sustained note with a *p* dynamic marking.
- Vlns. II:** Violins II, Treble clef, 4/4 time signature. It plays a sustained note with a *p* dynamic marking.
- Vns. III:** Violins III, Treble clef, 4/4 time signature. It plays a sustained note.
- Vls. I:** Violas I, Bass clef, 4/4 time signature. It features a melodic line with slurs and accents, marked with a *V* above the staff.
- Vls. II:** Violas II, Bass clef, 4/4 time signature. It plays a sustained note with a *p* dynamic marking.
- Vchs. I:** Violonchinos I, Bass clef, 4/4 time signature. It plays a sustained note.
- Vchs. II:** Violonchinos II, Bass clef, 4/4 time signature. It plays a sustained note.
- Cbs.:** Cello, Bass clef, 4/4 time signature. It features a melodic line with slurs and accents, marked with a *V* above the staff.

The score includes a section marker **G** in a box above the Vln. S staff. Dynamic markings include *p* (piano) and *V* (accents). Time signatures are consistently 4/4.

The image displays a page of a musical score for 'Antígona Op. 22', page 17. The score is arranged in a standard orchestral format with ten staves. The instruments and their parts are as follows:

- Vln. S** (Violin Solo): Starts with a melodic line in the first measure, then rests. A box with the letter 'H' is positioned above the staff.
- Vlns. I** (Violins I): Play a rhythmic accompaniment of eighth notes in the first two measures, then a melodic line. Dynamics include *f* and *mf*. A 'Tutti' marking is present.
- Vlns. II** (Violins II): Play a rhythmic accompaniment of eighth notes in the first two measures, then a melodic line. Dynamics include *mf*.
- Vns. III** (Violas III): Rests throughout the page.
- Vls. I** (Violas I): Play a melodic line in the first two measures, then a melodic line. Dynamics include *mf*.
- Vls. II** (Violas II): Play a rhythmic accompaniment of eighth notes in the first two measures, then a melodic line. Dynamics include *mf*.
- Vchs. I** (Violonchinos I): Rests in the first two measures, then a melodic line. Dynamics include *f*.
- Vchs. II** (Violonchinos II): Rests throughout the page.
- Cbs.** (Cello): Play a melodic line in the first two measures, then a melodic line. Dynamics include *mf*.

The score features several time signature changes: 6/4, 4/4, and 2/4. It includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *f*). A box with the letter 'H' is located above the Vln. S staff in the first measure.

I

Vlins. I

Vlins. II

Vlins. III

Vls. I

Vls. II

Vchs. I

Vchs. II

Cbs.

*p*

*mf*

*p*

*pp*

*p*

Unis.

V

This musical score page features eight staves for various instruments. The top staff, Vlns. I, is in treble clef and shows a melodic line with dynamic markings of *mf* and a *V* (vibrato) marking. The second staff, Vlns. II, is in treble clef and contains sustained chords. The third staff, Vns. III, is in treble clef and features a simple melodic line with a *V* marking. The fourth staff, Vls. I, is in bass clef and contains sustained chords with a *pp* dynamic marking. The fifth staff, Vls. II, is in bass clef and contains sustained chords with a *pp* dynamic marking. The sixth staff, Vchs. I, is in bass clef and contains sustained chords. The seventh staff, Vchs. II, is in bass clef and contains sustained chords with a *pp* dynamic marking and a *V* marking. The eighth staff, Cbs., is in bass clef and contains sustained chords. The score is divided into five measures, with time signatures alternating between 4/4 and 6/4.

**J**

Vln. S  
Vlins. I  
Vlins. II  
Vns. III  
Vcls. I  
Vcls. II  
Cbs.

*mf*  
*ffp*  
*mf*  
*ppp*  
*ppp*  
*pp*  
*pp*  
*fp*  
*fp*  
*fp*  
*fp*  
*fp*  
*fp*

*mf*  
*pp*  
*ppp*  
*ppp*  
*pp*  
*pp*  
*fp*  
*fp*  
*fp*  
*fp*  
*fp*

Div.  
Div.  
Div.  
Div.

V  
V  
V  
V

**K** Moderato fúnebre (♩=70)

Vln. S  
*ffp* *mf*

Vlins. I  
*fp*  
Div.

Vlins. II  
*f*  
Unis.  
*pp*

Vlns. III  
*f*  
Unis.

Vls. I  
*f*

Vls. II  
*ppp* *pp*

Vchs. I  
*ppp*  
Div.

Vchs. II  
*ppp*

Cbs.

*mf*

Score for Antígona Op. 22, page 22. The score is written for a string ensemble and includes the following parts:

- Vln. S:** Violin Solo, Treble clef, 3/4 time signature.
- Vlns. I:** Violins I, Treble clef, 4/4 time signature. Dynamics: *p*, *poco crescendo*.
- Vlns. II:** Violins II, Treble clef, 4/4 time signature. Dynamics: *p*, *poco crescendo*.
- Vns. III:** Violins III, Treble clef, 4/4 time signature. Dynamics: *p*, *poco crescendo*.
- Vls. I:** Violas I, Bass clef, 4/4 time signature. Dynamics: *mp*, *poco crescendo*.
- Vls. II:** Violas II, Bass clef, 3/4 time signature.
- Vchs. I:** Violonchinos I, Bass clef, 4/4 time signature.
- Vchs. II:** Violonchinos II, Bass clef, 4/4 time signature.
- Cbs.:** Cellos, Bass clef, 4/4 time signature. Dynamics: *poco crescendo*.

The score features a complex rhythmic structure with multiple time signatures (3/4, 4/4, 5/4, 7/4) and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *poco crescendo*. The Vln. S part is mostly silent, while the other string parts play sustained notes with various articulations and dynamics.

**L**

Div. Unis.

Vlns. I *mf* *pp* *p* *poco crescendo*

Vlns. II *mf* *pp* *p* *poco crescendo*

Vlns. III *mf* *p poco crescendo*

Vls. I *mf* *pp* *p* *poco crescendo*

Vls. II *p poco crescendo*

Vchs. I

Vchs. II

Cbs. *mf* *pp* *poco crescendo* Div.

**M** *con solemnidad*

Div. Unis.

Vlns. I *mf* *p*

Vlns. II *mf* *p*

Vlns. III *mf*

Vls. I *mf* *pp*

Vls. II *mf*

Vchs. I *pp*

Vchs. II *mf*

Cbs. *mf* *pp*

This musical score page features seven staves for a string ensemble. The instruments are labeled on the left as Vlns. I, Vlns. II, Vlns. III, Vls. I, Vls. II, Vchs. I, Vchs. II, and Cbs. The music is written in 3/4 time and includes various dynamics and articulations. The Vlns. I staff begins with a *mp* dynamic and features a *v* (accents) above the final measure. The Vlns. III staff has a *p* dynamic. The Vchs. II staff has a *p* dynamic and a *v* above the first measure. The Cbs. staff has a *v* above the first measure and a *subito p* dynamic at the end. The score includes several measures with rests and complex rhythmic patterns, with some measures containing large numbers (3, 4, 5, 6) above the staff, possibly indicating fingerings or specific performance instructions.

**N**

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vlins. I**: Violins I, Treble clef, 4/4 time. Starts with a whole note chord, followed by a dynamic marking *p* and a hairpin crescendo.
- Vlins. II**: Violins II, Treble clef, 4/4 time. Starts with a whole note chord, followed by a dynamic marking *p* and a melodic line.
- Vns. III**: Violins III, Treble clef, 4/4 time. Starts with a whole note chord, followed by a dynamic marking *p* and a melodic line.
- Vls. I**: Violas I, Bass clef, 4/4 time. Starts with a whole note chord, followed by a dynamic marking *p* and a melodic line.
- Vls. II**: Violas II, Bass clef, 4/4 time. Starts with a whole note chord and remains silent for the rest of the page.
- Vchs. I**: Cellos I, Bass clef, 4/4 time. Starts with a whole note chord, followed by a dynamic marking *p* and a melodic line. Includes the instruction "arcos libres" above the staff.
- Vchs. II**: Cellos II, Bass clef, 4/4 time. Starts with a whole note chord, followed by a dynamic marking *p* and a melodic line. Includes the instruction "arcos libres" below the staff.
- Cbs.**: Contrabass, Bass clef, 4/4 time. Starts with a melodic line.

The score is marked with a dynamic of *p* (piano) and includes the instruction "arcos libres" (arco libero) for the Cello I and Cello II parts.

The image displays a page of a musical score for the opera *Antígona*, Op. 22, page 27. The score is arranged in a standard orchestral format with the following parts from top to bottom: Violins I (Vlns. I), Violins II (Vlns. II), Violas III (Vlns. III), Violins I (Vls. I), Violins II (Vls. II), Violonchinos I (Vchs. I), Violonchinos II (Vchs. II), and Cello (Cbs.).

Key features of the score include:

- Violins I:** A whole rest is followed by a half note in the final measure, marked *p*. A circled letter 'O' is positioned above the staff.
- Violins II:** Starts with a half note marked *p*, followed by a crescendo leading to a half note marked *mp*.
- Violas III:** Features a melodic line with a crescendo leading to a half note marked *mp*.
- Violins I (lower):** Plays a melodic line with a crescendo leading to a half note marked *mp*.
- Violins II (lower):** Remains silent until the final measure, where it plays a half note marked *mf*.
- Violonchinos I:** Starts with a half note marked *p*, followed by a melodic line with a crescendo leading to a half note marked *mf*.
- Violonchinos II:** Remains silent until the final measure, where it plays a half note marked *mp*.
- Cello:** Starts with a half note marked *p*, followed by a melodic line with a crescendo leading to a half note marked *mp*.

Dynamic markings (*p*, *mp*, *mf*) and crescendo/decrescendo hairpins are used throughout to indicate volume changes. The circled 'O' likely indicates a specific performance instruction or a section marker.

This page of the musical score for Antígona Op. 22 features the following instruments and parts:

- Vlns. I:** Violin I, Treble clef, starting with a *p* dynamic.
- Vlns. II:** Violin II, Treble clef.
- Vlns. III:** Violin III, Treble clef.
- Vls. I:** Viola I, Bass clef, mostly rests.
- Vls. II:** Viola II, Bass clef, playing a melodic line with *V* (Vibrato) markings.
- Vchs. I:** Violoncello I, Bass clef, playing a melodic line with *V* markings.
- Vchs. II:** Violoncello II, Bass clef, playing a melodic line with *mp* dynamic and *V* markings.
- Cbs.:** Contrabass, Bass clef, playing a melodic line with *mp* dynamic and *V* markings.

The score includes dynamic markings (*p*, *mp*), vibrato markings (*V*), and time signature changes from 4/4 to 5/4 and back to 4/4.

**P** Poco piú

Vlns. I *mf*

Vlns. II *mf*

Vlns. III *mp*

Vls. I *mp*

Vls. II *mp*

Vchs. I *mf*

Vchs. II *mp*

Cbs. *mp*



This page of the musical score for *Antígona Op. 22* features eight staves: Violins I, II, and III; Violas I and II; Cellos I and II; and Contrabass. The score is divided into four measures. The first measure is in 6/4 time, the second in 5/4, and the fourth in 6/4. Dynamics range from *ff* (fortissimo) to *p* (piano). The Violin I, II, and III parts include *Glissando* markings and *Unis.* (unison) instructions. The Viola I and II parts include *Div.* (divisi) markings. The Cello I and II parts include *Div.* markings. The Contrabass part includes *Div.* markings. The score is written in a key signature of one flat (B-flat).

**R** c.a 20"

Vlins. I *pp* c.a 20"

Vlins. II *pp* c.a 20"

Vlins. III *pp* c.a 20"

Vls. I *pp* c.a 20"

Vls. II *pp* c.a 20"

Vchs. I *mf* poco a poco decresc. *p*

Vchs. II *mf* poco a poco decresc. *p*

Cbs. *mf* poco a poco decresc. *p*

1 ca. 5" 2 ca. 5" 3 ca. 5" 4 ca. 5"

64

S

Meno e sereno (♩=75)

Vlns. I

Vlns. II *pp*

Vlns. III *pp*

Vls. I *pp*

Vls. II *pp*

Vc. S *mf espress.*

Vchs. I

Vchs. II

Cbs.



Antígona Op. 22 - partitura general - página 35

The image displays a page of a musical score for page 35 of 'Antígona Op. 22'. It features nine staves, each representing a different instrument or section. The staves are labeled on the left as follows: Vlns. I, Vlns. II, Vns. III, Vls. I, Vls. II, Vc. S, Vchs. I, Vchs. II, and Cbs. Each staff begins with a treble clef for the first six staves and a bass clef for the last three. Above each staff, the instruction 'arcos libres' is written. In the middle of each staff, 'ca. 20"' is indicated. At the beginning of each staff, a dynamic marking is present: *p* for Vlns. I, Vlns. II, Vns. III, Vls. I, and Vls. II; *mf* for Vc. S; and *p* for Vchs. I, Vchs. II, and Cbs. At the end of each staff, a fermata is shown above the staff line, and a dynamic marking *n* is placed at the end of the staff line. The entire score is enclosed in a large rectangular frame.