

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.

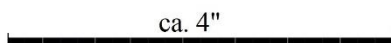
ANTÍGONA

OPUS 22

GLOSARIO DE NOTACIÓN

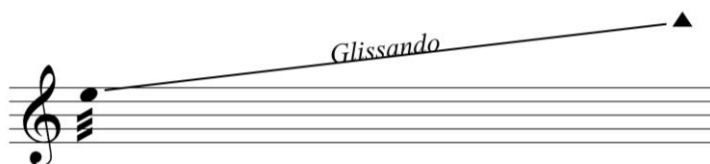


Glissando ondulado con trémolo: cada instrumentista tocará un *glissando* con trémolo, siguiendo subjetivamente la trayectoria determinada por el contorno de la línea ondulada.



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.



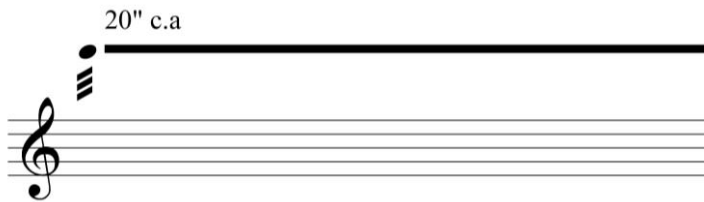
Glissando ascendente con trémolo hasta el final del mástil.

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).

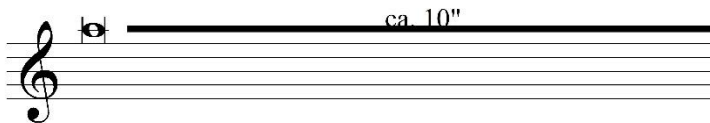
2

ca. 10"

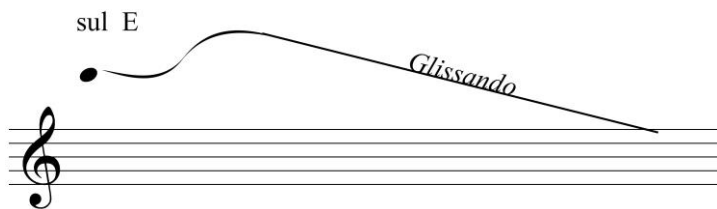
Línea temporal de ayuda para el director: Se ubica en la parte inferior de la partitura general (*score*). Se encuentra en las secciones de marcación no mensural, en medio de las indicaciones de entradas (gráfica anterior). Indica la duración en segundos entre un evento y otro.



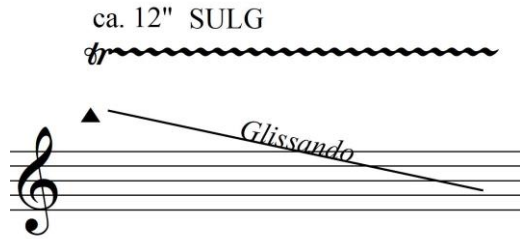
Trémolo en una altura no definida: cada instrumentista escogerá una altura no definida en la primera cuerda de su instrumento. Dicha altura no necesita ser afinada y debe ser diferente para cada uno. El sonido se debe prolongar durante la cantidad de segundos indicados.



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.

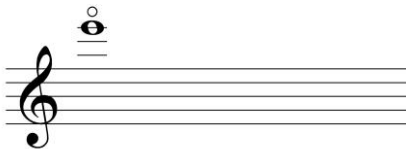


Glissando descendente con trémolo sin altura definida: debe realizarse en la cuerda indicada, partiendo de la nota más alta en dicha cuerda que cada instrumentista pueda tocar, hasta la cuerda al aire. El sonido debe durar según la cantidad de segundos indicados.

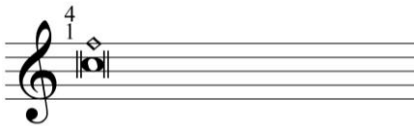
LISTA DE ARMÓNICOS EMPLEADOS EN ESTA OBRA

(como ayuda para el director)

Para violín:

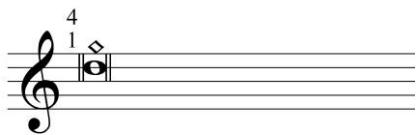


Armónico natural de MI 6: se ubica el tercer dedo por encima de la cuerda MI (V posición) sin presionar, en la nota MI 6.

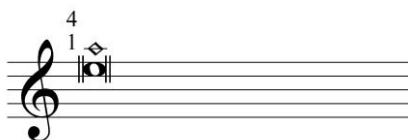


Armónico artificial de DO 7: se presiona el primer dedo en la nota DO 5, cuerda LA

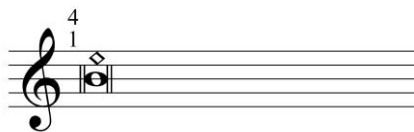
(II posición); luego, se ubica el cuarto dedo encima de la nota FA 5 sin presionar. El resultado será un DO 7 en armónico.



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.

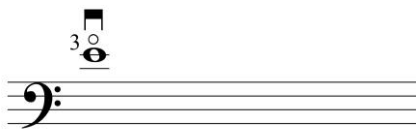


Armónico artificial de MI 7: se presiona el primer dedo en la nota MI 5, cuerda LA (IV posición); luego, se ubica el cuarto dedo encima de la nota LA 5 sin presionar. El resultado será un MI 7 en armónico.

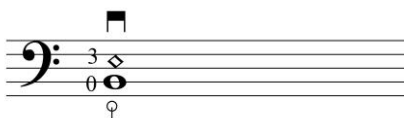


Armónico artificial de SI 6: se presiona el primer dedo en la nota SI 4, cuerda LA (I posición); luego, se ubica el cuarto dedo encima de la nota MI 5 sin presionar. El resultado será un SI 6 en armónico.

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")

A

Moderato fúnebre (♩=70)

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: Vlns. I, Vlns. II, Vlns. III, Vls. I, Vls. II, Vchs. I, Vchs. II, and Cbs. The time signature is 4/4. The tempo is Moderato fúnebre (♩=70). The score is divided into four measures. The first measure contains rests for all instruments. The second measure contains rests for all instruments. The third measure contains rests for all instruments. The fourth measure contains the following notes: Vlns. I: quarter note G4, half note A4, quarter note B4; Vlns. II: quarter note F4, half note G4, quarter note A4; Vlns. III: quarter note E4, half note F4, quarter note G4; Vls. I: quarter note G3, half note A3, quarter note B3; Vls. II: quarter note G3, half note A3, quarter note B3; Vchs. I: quarter note G3, half note A3, quarter note B3; Vchs. II: quarter note G3, half note A3, quarter note B3; Cbs.: quarter note G3, half note A3, quarter note B3. Dynamic markings include *p* and *mp*. There are accents and slurs over the notes in the fourth measure.

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

p

pp

p

poco crescendo

poco crescendo

poco crescendo

poco crescendo

poco crescendo

poco crescendo

mp

subito p

subito p

subito p

subito p

subito p

subito p

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 and fermata symbols.

Antígona Op. 22 - partitura general - página 10

E

Vlins. I
pp ca. 19''

Vlins. II
ca. 4'' *pp* ca. 15''

Vlins. III
ca. 8'' *pp* ca. 11''

Vls. I
pp ca. 8'' ca. 11''

Vls. II
pp ca. 8'' ca. 11''

Vchs. I
pp ca. 11'' ca. 8''

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

Cbs.
ca. 19''

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

Violins I: *fp*, Div. ca. 7" V

Violins II: *fp*, ca. 7" V, Div. ca. 7" V

Violins III: *fp*, ca. 7" V, Div. ca. 7" V

Violas I: *fp*, ca. 7" V, ca. 6" V

Violas II: *fp*, ca. 7" V, ca. 6" V

Violas I: *fp*, ca. 7" V, ca. 6" V

Violas II: *fp*, Unis. ca. 7" V, ca. 6" V

Cellos I: *fp*, ca. 7" V, ca. 6" V

Cellos II: *fp*, ca. 7" V, ca. 6" V

Contrabass: *fp*, ca. 7" V, ca. 6" V

1 — ca. 7" — 2 — ca. 7"

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

Vln. S
mf
Sul tasto
pp
arcos libres

Vlns. I
pp
Sul tasto
pp
arcos libres

Vlns. II
pp
Sul tasto
pp
arcos libres

Vlns. III

Vlns. I
pp
Sul tasto
pp
arcos libres

Vlns. II
pp
Sul tasto
pp
arcos libres

Vchs. I

Vchs. II

Cbs.
mp

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

- Vln. S:** Violin Solo, Treble clef. Features melodic lines with slurs and accents, and dynamic markings like mf and f .
- Vlns. I:** Violins I, Treble clef. Plays a sustained, arched accompaniment.
- Vlns. II:** Violins II, Treble clef. Plays a sustained, arched accompaniment.
- Vns. III:** Violas III, Treble clef. Contains rests throughout the page.
- Vls. I:** Violas I, Bass clef. Plays a sustained, arched accompaniment.
- Vls. II:** Violas II, Bass clef. Plays a sustained, arched accompaniment.
- Vchs. I:** Violonchinos I, Bass clef. Contains rests throughout the page.
- Vchs. II:** Violonchinos II, Bass clef. Contains rests throughout the page.
- Cbs.:** Cellos, Bass clef. Features melodic lines with slurs and accents, and dynamic markings like mf and f .

At the end of the page, there are large vertical numbers '3' and '4' on the Vln. S and Vls. II staves, indicating a 3/4 time signature change.

This page of the musical score for Antígona Op. 22, page 16, features nine staves for various instruments. The staves are labeled as follows from top to bottom: Vln. S, Vlns. I, Vlns. II, Vns. III, Vls. I, Vls. II, Vchs. I, Vchs. II, and Cbs. The music is written in 4/4 time, with a key signature of one flat (B-flat). The score includes several dynamic markings, including *p* (piano) and *V* (crescendo). A section marked with a box containing the letter 'G' begins in the fourth measure. The Vln. S part features a melodic line with slurs and accents. The Vlns. I and Vlns. II parts have sustained notes and some tremolos. The Vls. I and Vls. II parts have sustained notes and some tremolos. The Vchs. I and Vchs. II parts have sustained notes. The Cbs. part has a melodic line with slurs and accents.

I

Violins I (Vl. I): Treble clef, 4/4 time. Starts with a piano (*p*) dynamic. Features a melodic line with slurs and accents. A first ending bracket labeled **I** covers the final two measures, where the dynamic changes to mezzo-forte (*mf*).

Violins II (Vl. II): Treble clef, 4/4 time. Starts with a piano (*p*) dynamic. Features a melodic line with slurs and accents. A first ending bracket labeled **I** covers the final two measures, where the dynamic changes to piano (*p*).

Violins III (Vl. III): Treble clef. Remains mostly silent, with a few notes in the final measure.

Viola I (Vla. I): Bass clef, 4/4 time. Starts with a piano (*p*) dynamic. Features a melodic line with slurs and accents. A first ending bracket labeled **I** covers the final two measures, where the dynamic changes to pianissimo (*pp*).

Viola II (Vla. II): Bass clef, 4/4 time. Starts with a piano (*p*) dynamic. Features a melodic line with slurs and accents. A first ending bracket labeled **I** covers the final two measures, where the dynamic changes to piano (*p*).

Violonchinos I (Vch. I): Bass clef, 4/4 time. Starts with a piano (*p*) dynamic. Features a melodic line with slurs and accents. A first ending bracket labeled **I** covers the final two measures, where the dynamic changes to piano (*p*).

Violonchinos II (Vch. II): Bass clef. Remains mostly silent, with a few notes in the final measure.

Cello (Cbs.): Bass clef, 4/4 time. Features a melodic line with slurs and accents. A first ending bracket labeled **I** covers the final two measures, where the dynamic changes to piano (*p*).

The musical score for page 19 of Antígona Op. 22 is arranged in a system of eight staves. The instruments and their parts are as follows:

- Vlns. I:** Violin I, Treble clef. It features melodic lines with slurs and accents, alternating between 4/4 and 6/4 time signatures. Dynamic markings include *mf*.
- Vlns. II:** Violin II, Treble clef. It plays a rhythmic accompaniment with slurs and accents, alternating between 4/4 and 6/4 time signatures.
- Vns. III:** Viola III, Treble clef. It plays a simple harmonic accompaniment with slurs and accents.
- Vls. I:** Violoncello I, Bass clef. It plays a rhythmic accompaniment with slurs and accents, alternating between 4/4 and 6/4 time signatures. Dynamic markings include *pp*.
- Vls. II:** Violoncello II, Bass clef. It plays a rhythmic accompaniment with slurs and accents, alternating between 4/4 and 6/4 time signatures. Dynamic markings include *pp*.
- Vchs. I:** Double Bass I, Bass clef. It plays a simple harmonic accompaniment with slurs and accents, alternating between 4/4 and 6/4 time signatures.
- Vchs. II:** Double Bass II, Bass clef. It plays a simple harmonic accompaniment with slurs and accents, alternating between 4/4 and 6/4 time signatures. Dynamic markings include *pp*.
- Cbs.:** Contrabass, Bass clef. It plays a simple harmonic accompaniment with slurs and accents, alternating between 4/4 and 6/4 time signatures.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *pp*). The time signature alternates between 4/4 and 6/4 throughout the piece. The overall texture is a combination of melodic lines and rhythmic accompaniment.

J

Vln. S
ffp *mf*

Vlns. I
mf

Vlns. II
ppp

Vlns. III
ppp

Vlns. I
pp *ppp*

Vlns. II
pp *fp*

Vcls. I
fp

Vcls. II
pp *fp*

Cbs.
fp

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

Div. *Div.* *Div.* *Div.*

V *V* *V* *V*

K Moderato fúnebre (♩=70)

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Vln. S:** Treble clef, 6/4 time signature. Dynamics: *ffp* (first measure), *mf* (fourth measure). Includes hairpins for crescendo and decrescendo.
- Vlns. I:** Treble clef, 4/4 time signature. Dynamics: *fp*. Includes a *Div.* (divisi) marking.
- Vlns. II:** Treble clef, 4/4 time signature. Dynamics: *f*. Includes a *Unis.* (unison) marking and a *pp* dynamic in the later part of the score.
- Vns. III:** Treble clef, 4/4 time signature. Dynamics: *f*. Includes a *Unis.* marking.
- Vls. I:** Bass clef, 4/4 time signature. Dynamics: *f*. Includes a *Unis.* marking.
- Vls. II:** Bass clef, 6/4 time signature. Dynamics: *ppp* and *pp*. Includes hairpins and a *Div.* marking.
- Vchs. I:** Bass clef, 4/4 time signature. Dynamics: *ppp*. Includes a *Div.* marking.
- Vchs. II:** Bass clef, 4/4 time signature. Dynamics: *ppp*. Includes a *Div.* marking.
- Cbs.:** Bass clef, 4/4 time signature. Dynamics: *mf*. Includes a *mf* dynamic at the bottom of the page.

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

- Vln. S:** Violin Soloist, Treble clef, 3/4 time signature, rests throughout.
- Vlns. I:** Violins I, Treble clef, 4/4 time signature, starts with a *p* dynamic and a *poco crescendo* marking.
- Vlns. II:** Violins II, Treble clef, 4/4 time signature, starts with a *p* dynamic and a *poco crescendo* marking.
- Vns. III:** Violins III, Treble clef, 4/4 time signature, starts with a *p* dynamic and a *poco crescendo* marking.
- Vls. I:** Violas I, Bass clef, 4/4 time signature, starts with a *mp* dynamic and a *poco crescendo* marking.
- Vls. II:** Violas II, Bass clef, 3/4 time signature, rests throughout.
- Vchs. I:** Violonchinos I, Bass clef, 4/4 time signature, rests throughout.
- Vchs. II:** Violonchinos II, Bass clef, rests throughout.
- Cbs.:** Cellos, Bass clef, 4/4 time signature, starts with a *poco crescendo* marking.

Time signature changes occur at the beginning of measures 4, 5, and 7. The score includes dynamic markings (*p*, *mp*) and performance instructions (*poco crescendo*) for the string sections.

L

Div. Unis.

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

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

Vlns. III *mf* *p poco crescendo*

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

Vla. II *p poco crescendo*

Vchs. I

Vchs. II

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

This musical score page for Antígona Op. 22, page 25, features seven staves. The top staff is for Violins I (Vlns. I) in treble clef, with a 3/4 time signature and a *mp* dynamic marking. The second staff is for Violins II (Vlns. II) in treble clef. The third staff is for Violins III (Vlns. III) in treble clef, with a *p* dynamic marking. The fourth staff is for Violas I (Vls. I) in bass clef. The fifth staff is for Violas II (Vls. II) in bass clef, with a 3/4 time signature. The sixth staff is for Violas I (Vchs. I) in bass clef. The seventh staff is for Violas II (Vchs. II) in bass clef, with a *p* dynamic marking. The bottom staff is for the Cello (Cbs.) in bass clef, with a *subito p* dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

N

Vlins. I

Vlins. II

Vlns. III

Vls. I

Vls. II

Vchs. I

Vchs. II

Cbs.

p

p

p

p

arcos libres

arcos libres

The image displays a page of a musical score for 'Antígona Op. 22', page 27. The score is arranged in a grand staff format with the following instruments and parts from top to bottom:

- Vlins. I** (Violins I): Treble clef, mostly rests, with a dynamic of *p* at the end.
- Vlins. II** (Violins II): Treble clef, starting with a dynamic of *p* and a hairpin crescendo to *mp*.
- Vns. III** (Violas III): Treble clef, playing a melodic line with a dynamic of *mp*.
- Vls. I** (Violins I): Bass clef, playing a melodic line with a dynamic of *mp*.
- Vls. II** (Violins II): Bass clef, mostly rests, with a dynamic of *mf* at the end.
- Vchs. I** (Violas I): Bass clef, playing a melodic line with a dynamic of *mf*.
- Vchs. II** (Violas II): Bass clef, mostly rests, with a dynamic of *mp* at the end.
- Cbs.** (Cellos): Bass clef, playing a melodic line with a dynamic of *p* and a hairpin crescendo to *mp*.

A circled letter 'O' is positioned above the Vlins. I staff in the final measure. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

This page of the musical score for Antígona Op. 22 features eight staves. The top three staves are for Violins I, II, and III, all in treble clef. The bottom five staves are for Violas I and II, Violas I and II, Cellos, and Contrabass, all in bass clef. The score is in 4/4 time and includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A key signature change to one flat is indicated by a double bar line with a flat sign. The piece concludes with a double bar line and repeat dots. Performance instructions include hairpins for dynamics and 'V' markings above notes, likely indicating breath marks for woodwinds or specific articulation for strings.

P Poco più

Vlins. I *mf*

Vlins. II *mf*

Vns. III *mp*

Vls. I *mp*

Vls. II *mp*

Vchs. I *mf*

Vchs. II *mp*

Cbs. *mp*

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.

T

arcos libres *rallentando*

Vlms. I *pp* *poco crescendo*

Vlms. II *pp* *poco crescendo*

Vns. III *poco crescendo*

Vls. I *poco crescendo*

Vls. II *poco crescendo*

Vc. S *poco crescendo*

Vchs. I *ppp* *arcos libres* *poco crescendo*

Vchs. II *ppp* *arcos libres* *poco crescendo*

Cbs. *pp* *poco crescendo*

The musical score is for page 34 of 'Antígona Op. 22'. It features a 5/4 time signature and a 'T' time signature box at the top left. The instruments are arranged in a standard orchestral layout: Violins I and II, Viola III, Violas I and II, Violoncello Solista (Vc. S), Violonchelos I and II (Vchs. I and II), and Contrabasso (Cbs.). The score is divided into four measures. The first measure is marked with a 'T' in a box. The second measure is marked 'arcos libres'. The third measure is marked 'rallentando'. Dynamics include 'pp' for Violins I and II, 'ppp' for Violonchelos I and II, and 'poco crescendo' for most other instruments. The Viola III part has a 'poco crescendo' marking. The Violoncello Solista part has a 'poco crescendo' marking. The Violonchelos I and II parts have 'arcos libres' markings. The Contrabasso part has a 'pp' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

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 or bass clef, a key signature of one flat, and a common time signature. The notation consists of a solid black line on the staff, indicating a sustained note or a specific performance instruction. Above each staff, the instruction 'arcos libres' is written. In the middle of each staff, the duration '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, Vls. II, and Vchs. I; *mf* for Vc. S; and *p* for Vchs. II and Cbs. At the end of each staff, a fermata-like symbol is placed above the line, and a dynamic marking *n* is written at the end of the staff. The entire score is enclosed in a double-line border.