

UCLA

Contemporary Music Score Collection

Title

form is emptiness

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form is emptiness
for orchestra

orchestra

2 flutes piccolo [Picc.]
 2 flutes [Fl.]
 3 oboes [Ob.]
 english horn [C. Ing.]
 2 clarinets in Eb [Eb Cl.]
 2 clarinets in Bb [Bb Cl.]
 bass clarinet [Cl. B]
 contrabass clarinet [Cb. Cl.]
 3 bassoons [Fg.]
 contrabassoon [Cfg.]

4 horns in F [Cor.]
 3 trumpets in Bb [Bb Tpt.]
 3 trombones [Tbn]
 tuba [Tba.]

percussion:

1: timpani [Timb.] (32"), bamboo chimes, chajchas
 2: timpani [Timb.](32"), crystal chimes, chajchas, bongos
 3: thunder sheet [P.Met.]
 4: bass drum [G. Cassa]

Piano [Pno.]

24 violins [Vlins.]
 8 violas [Vlas.]
 8 cellos [Vcs.]
 8 basses [Cbs.]

*transposing instruments will be written as such

notation

strings

all violins strings must be tuned one semitone lower:

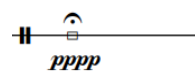
IV: f#
 III: c#
 II: g#
 I: d#



scratch

silent fingering

articulate notes without the bow



produce airy sounds muting the string or passing the bow through the body of the instrument

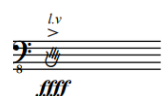
piano

with fingers, without accents

play passing the fingers through the strings

with nails

turn the hand and play passing the nails through the strings



hit with the palm of the hand the lowest register of the strings

brass

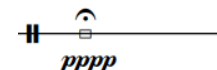
growl

as frullato but with a more indeterminate result

softone mute [s.m]

cloth mute that absorbs sound, always use it covered*

*if this type of mute is not available it can be replaced for a similar one

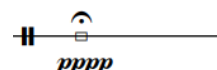


air sound, almost without pitch

woodwinds

W.T

whistle tone



air sound, almost without pitch

la forma es el vacío

angeles rojas

Enérgico ♩ = 72

4
4

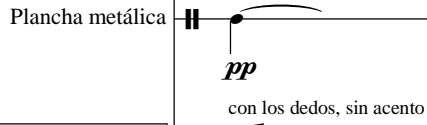
5
4

2
4

Timpani



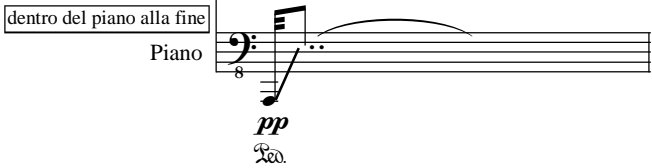
Plancha metálica



con los dedos, sin acento

dentro del piano alla fine

Piano

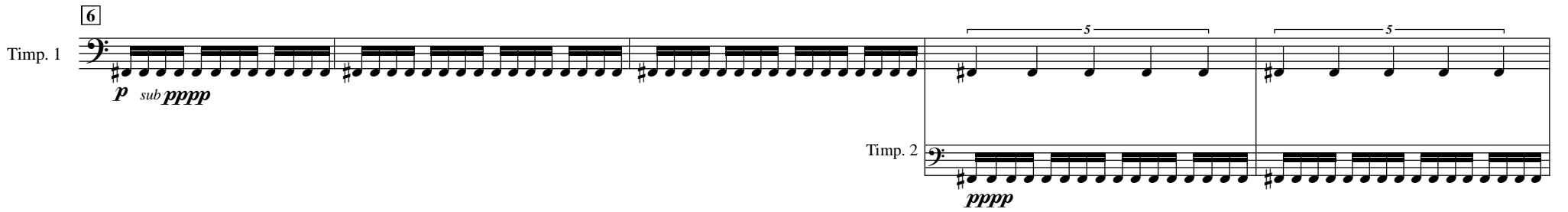


3
4

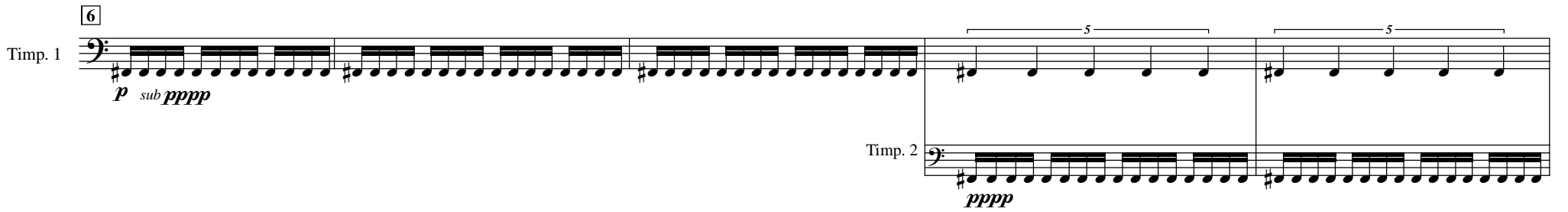
4
4

6

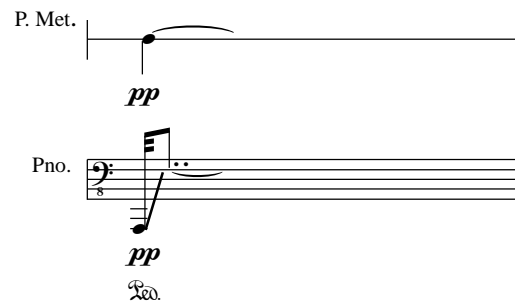
Timpani 1



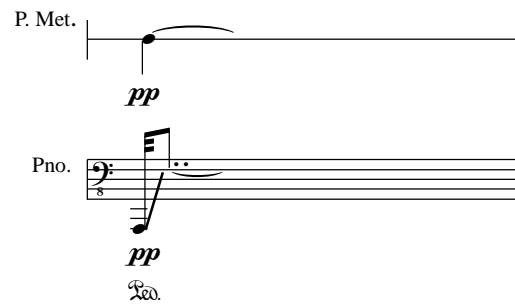
Timpani 2



P. Met.



Pno.



3
4

4
4

3
4

2
4

4
4

11

Timpani 1



Timpani 2



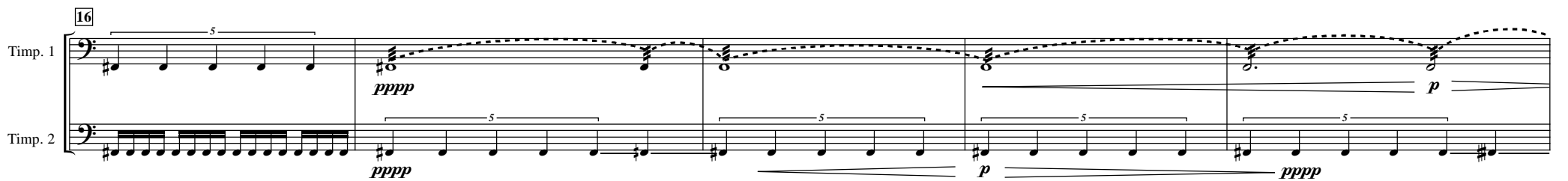
5
4

4
4

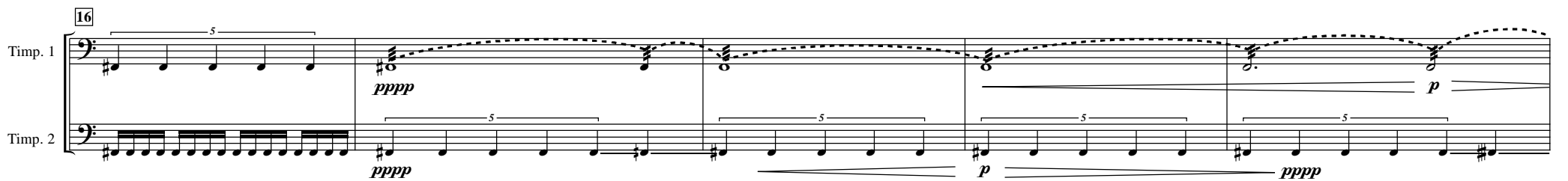
5
4

16

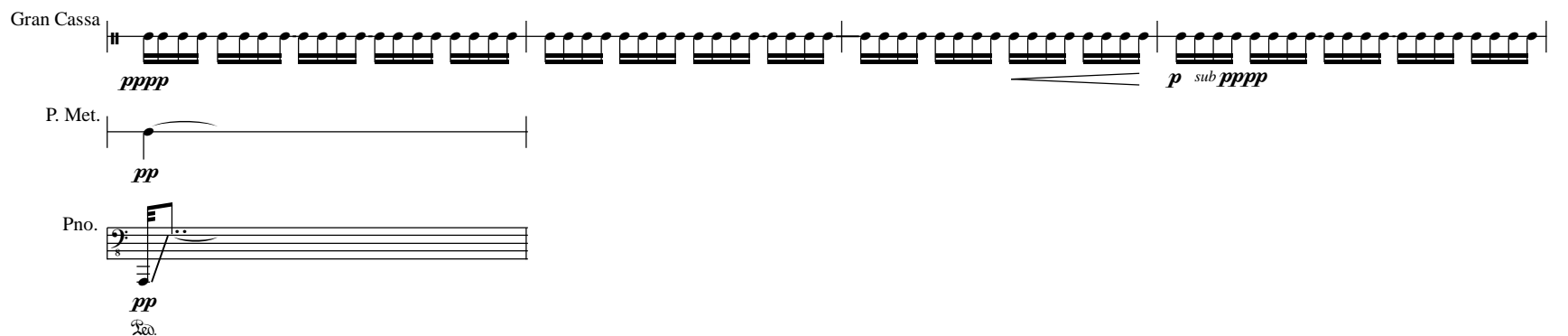
Timpani 1



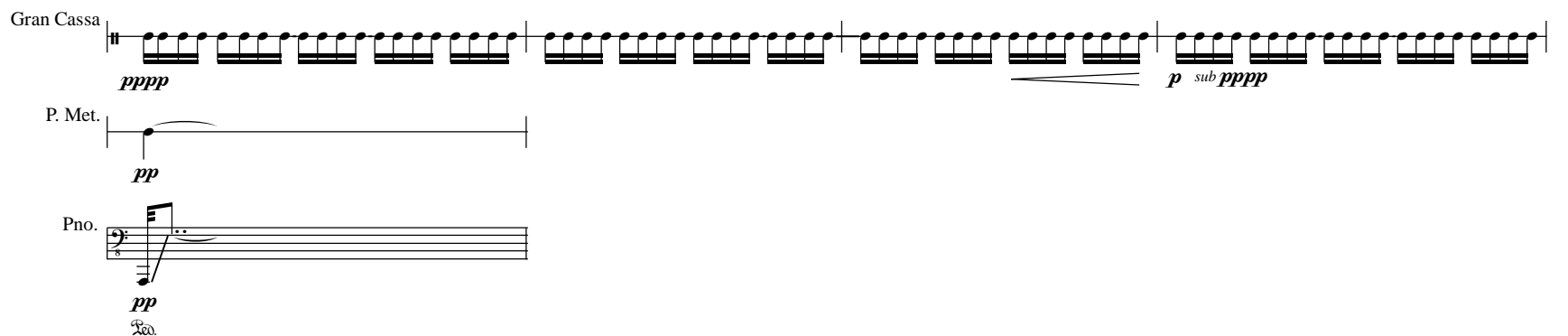
Timpani 2



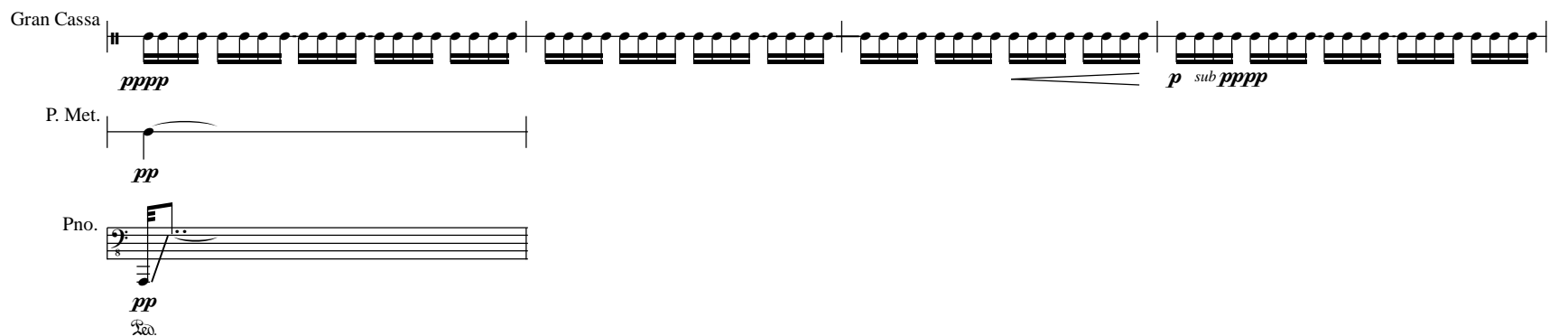
Gran Cassa



P. Met.



Pno.



4
4

2
4

21

Timp. 1 *pppp*

Timp. 2 *p*

G. Cassa *p*

P. Met. *p*

Pno. *p*



4
4

2
4

4
4

3
4

26

Timp. 1 *p sub pppp*

Timp. 2 *pppp p sub pppp*

G. Cassa *ppp p*

P. Met. *p*

Pno. *p*

Cbs. 1 - 2 *pppp*

Cbs. 3 - 4 *pppp*

Cbs. 5 - 6 *pppp*

Cbs. 7 - 8 *pppp*

4
4

5
4

3
4

4
4

31

Timp. 1 *pppp*
 Timp. 2 *p*
 G. Cassa *pppp*
 Cbs. 1-2 *mp > ppp*
 Cbs. 3-4 *mp > ppp*
 Cbs. 5-6 *mp > ppp*
 Cbs. 7-8 *mp > ppp* *sub ppp*



5
4

3
4

4
4

36

Timp. 1 *pppp*
 Timp. 2 *p* *ppp*
 G. Cassa *pppp*
 P. Met. *mp*
 Pno. *mp*
 Vlc. 1-2 *ppp* *sul pont.* *ord.* *sul pont.* *ord.*
 Vlc. 3-4 *ppp* *sul pont.* *ord.*
 Vlc. 5-6 *ppp* *sul pont.* *ord.*
 Vlc. 7-8 *ppp* *sul pont.* *ord.*
 Cbs. 1-2 *mp* *sub ppp* *mp* *pp* *mp* *pp* *mp* *pp* *mf sub pp* *mp* *pp*
 Cbs. 3-4 *mp > ppp* *mp* *pp* *mp* *pp* *mp* *sub pp* *mp* *pp* *mf sub pp* *mp*
 Cbs. 5-6 *> ppp* *mp* *pp* *mp* *sub pp* *mp* *pp* *mf sub pp* *mp* *pp* *mp* *pp*
 Cbs. 7-8 *ppp* *mp* *ppp* *mp* *pp* *mp* *pp* *mf sub pp* *mp* *pp* *mf sub pp*

2
4

4
4

2
4

4
4

41

Score for measures 41-45. Instruments include Timp. 1, Timp. 2, G. Cassa, Vcs. 1-2, Vcs. 3-4, Vcs. 5-6, Vcs. 7-8, Cbs. 1-2, Cbs. 3-4, Cbs. 5-6, and Cbs. 7-8. The score features various dynamics such as *pp*, *mf*, *mp*, and *ppp*, along with performance instructions like *sul pont.* and *ord.*. Measure 41 includes triplets and quintuplets. Measure 45 ends with a double bar line.

≡

2
4

4
4

3
4

46

Score for measures 46-50. Instruments include Timp. 1, Timp. 2, G. Cassa, Vcs. 1-2, Vcs. 3-4, Vcs. 5-6, Vcs. 7-8, Cbs. 1-2, Cbs. 3-4, Cbs. 5-6, and Cbs. 7-8. The score features various dynamics such as *pp*, *mf*, *mp*, and *ppp*, along with performance instructions like *sul pont.* and *ord.*. Measure 46 includes a *pppp* instruction for the P. Met. (Percussion Mallet). Measure 50 ends with a double bar line.

51

This page contains the musical score for measures 51 through 55. The instruments and their parts are as follows:

- Timp. 1:** Bass clef, 4/4 time signature. Part 1: Continuous eighth-note pattern, *pp*. Part 2: Sustained notes with dynamics *pp*, *mp*, and *pp*.
- G. Cassa:** Treble clef, 4/4 time signature. Part: Quarter notes with dynamics *pp*.
- P. Met.:** Treble clef, 4/4 time signature. Part: Sustained notes with dynamics *mp* and *pppp*.
- Pno.:** Bass clef, 4/4 time signature. Part: Sustained notes with dynamics *mp*.
- Vlas. 1-2, 3-4, 5-6, 7-8:** Treble clef, 4/4 time signature. Part: Sustained notes with dynamics *ppp* and *fff*.
- Vcs. 1-2, 3-4, 5-6, 7-8:** Bass clef, 4/4 time signature. Part: Sustained notes with dynamics *p*, *ord.*, and *sul pont.*.
- Cbs. 1-2, 3-4, 5-6, 7-8:** Bass clef, 4/4 time signature. Part: Sustained notes with dynamics *f*, *sub p*, and *p*.

56

This musical score page contains measures 56 through 60. It features a percussion section at the top and a string section below. The percussion section includes two Tom Tom (Timp.) parts, a Gong/Cassa (G. Cassa), and four Vibraphone (Vlas.) parts. The string section consists of four Violoncello (Vcs.) parts and four Contrabasso (Cbs.) parts. The score is written in bass clef with a key signature of one sharp (F#). The percussion parts include complex rhythmic patterns with slurs and dynamic markings such as *mp* and *pp*. The string parts feature melodic lines with dynamic markings ranging from *ppp* to *fff*, and include performance instructions like *sul pont.* and *ord.* with arrows indicating the direction of the bow or stick. The G. Cassa part has a dotted line indicating a sustained sound with dynamic markings *mp* and *pp*. The Vlas. parts have *ppp* markings and some have *fff* markings. The Vcs. and Cbs. parts have dynamic markings *p*, *f*, and *sub p*.

61

Tbn. 1 *softone mute*
ppp *fpp*

Tbn. 2 *softone mute*
ppp *f* *pp* *mp* *pp*

Tbn. 3 *softone mute*
ppp *mp* *pp* *fpp*

Tba. *mute*
ppp *pp*

Timp. 1 *5* *5* *3*

Timp. 2 *5* *5*

G. Cassa

P. Me *mp*

Pnc *mp*

Vlas. 1-2 *ppp*

Vlas. 3-4 *ppp*

Vlas. 5-6 *ppp*

Vlas. 7-8 *ppp*

Vcs. 1-2 *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.*

Vcs. 3-4 *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

Vcs. 5-6 *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

Vcs. 7-8 *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.*

Cbs. 1-2 *p* *f* *sub p* *f* *sub p* *f* *p* *f* *sub p* *f* *p* *f* *sub p*

Cbs. 3-4 *f* *sub p* *f* *p* *f* *sub p* *f* *p* *f* *sub p* *f* *p* *f* *sub p*

Cbs. 5-6 *f* *p* *f* *sub p* *f* *p* *f* *sub p* *f* *p* *f* *sub p* *f* *p*

Cbs. 7-8 *sub p* *f* *p* *f* *sub p* *f* *sub p* *f* *p* *f* *sub p* *f* *p* *f* *sub p*

Cor. 1
Cor. 2
Cor. 3
Cor. 4

Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Timp. 1
Timp. 2

G. Cassa

P. Met.
Pno.

Vlas. 1-2
Vlas. 3-4
Vlas. 5-6
Vlas. 7-8

Vcs. 1-2
Vcs. 3-4
Vcs. 5-6
Vcs. 7-8

Cbs. 1-2
Cbs. 3-4
Cbs. 5-6
Cbs. 7-8

76

Cl. B. *mf* *ppp* *mfppp* *mf* *pp* *mf* *pp* *mf*

Cb. Cl. *pp*

Fl. 1 *mfppp* *pp* *mfppp* *mf* *pp*

Fl. 2 *mf* *ppp* *mf* *ppp* *mf* *pp* *mf* *pp*

Fl. 3 *mf* *ppp* *mf* *ppp* *mf* *pp* *mf* *pp*

C.Fg. *pp*

Cor. 1 *fff* *pp* *fff*

Cor. 2 *fff* *pp* *fff*

Cor. 3 *fff* *pp* *fff*

Cor. 4 *fff* *pp* *fff*

Tbn. 1 *f* *pp* *f* *pp* *f* *p* *f* *p*

Tbn. 2 *< f* *pp* *f* *pp* *f* *pp* *f* *p* *f* *p*

Tbn. 3 *f* *pp* *fpp* *fp* *f*

Tba. *p*

Timp. 1 *p*

Timp. 2 *p*

G. Cassa *p*

P. Met. *f*

Pno. *f*

Vlas. 1-2 *pp* *fff* *p*

Vlas. 3-4 *pp* *fff* *p*

Vlas. 5-6 *pp* *fff* *p*

Vlas. 7-8 *pp* *fff* *p*

Vcs. 1-2 *mp* *f* *mp* *f* *mf* *ff* *mf* *ff* *mf*

Vcs. 3-4 *f* *mp* *f* *mp* *f* *mf* *ff* *mf* *ff* *mf*

Vcs. 5-6 *mp* *f* *mp* *f* *mp* *ff* *mf* *ff* *mf*

Vcs. 7-8 *f* *mp* *f* *mp* *f* *mf* *ff* *mf* *ff*

Cbs. 1-2 *ord.* *sul pont.* *ord.* *mf* *sul pont.* *ord.* *sul pont.* *ord.*

Cbs. 3-4 *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.*

Cbs. 5-6 *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.*

Cbs. 7-8 *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *mf*

81

Cl. B. *pp* *mfpp* *mf* *pp* *f* *p* *fp*

Cb. Cl. *p*

Fl. 1 *mf* *pp* *mf* *pp* *fp* *f* *p* *f* *p* *f*

Fl. 2 *mf* *pp* *fp* *f* *p* *fp*

Fl. 3 *mf* *pp* *mf* *pp* *f* *p* *fp* *f* *p*

Cfg. *p*

Cor. 1 *p* *fff* *mp* *fff*

Cor. 2 *p* *fff* *mp* *fff*

Cor. 3 *p* *fff* *mp* *fff*

Cor. 4 *p* *fff* *mp* *fff*

Tbn. 1 *f* *p* *fp* *without mute* *fff* *mp* *fff* *mp* *fff* *mp*

Tbn. 2 *f* *p* *f* *p* *without mute* *fff* *mp* *fff* *mp* *fff* *mp*

Tbn. 3 *p* *f* *p* *f* *p* *without mute* *fff* *mp* *fff* *mp* *fff* *mp*

Tba. *mp* *without mute* *fff* *mp* *fff* *mp*

Timp. 1 *mp*

Timp. 2 *mp*

G. Cassa *< mf* *p* *mp*

P. Met. *ff*

Pno. *ff*

Vlas. 1-2 *fff* *mp* *fff*

Vlas. 3-4 *fff* *mp* *fff*

Vlas. 5-6 *fff* *mp* *fff*

Vlas. 7-8 *fff* *mp* *fff*

Vcs. 1-2 *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vcs. 3-4 *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vcs. 5-6 *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vcs. 7-8 *mf* *ff* *mf* *ff* *mf* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Cbs. 1-2 *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

Cbs. 3-4 *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

Cbs. 5-6 *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

Cbs. 7-8 *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.*

86

Cl. B. *f p mp ff mp ff mp* frull.

Cb. Cl. *mp* frull.

Fl. 1 *p f p ff mp ff mp* frull.

Fl. 2 *f p ff mp ff mp* frull.

Fl. 3 *f p ff mp ff mp* frull.

Clar. in F *mp* frull.

Cor. 1 *mf* *ff* *p* growl

Cor. 2 *mf* *ff* *p* growl

Cor. 3 *mf* *ff* *p* growl

Cor. 4 *mf* *ff* *p* growl

Tbn. 1 *ff mp ff mf ff mf* growl

Tbn. 2 *ff mp ff mf ff mf* growl

Tbn. 3 *ff mp ff mf ff mf* growl

Tbn. 4 *mf* growl

Timp. 1 *mf* *f*

Timp. 2 *mf* *f*

G. Cassa *mf* *f*

P. Met. *ff*

Pno. *ff*

Vlns. 1-3 *ppp* 15^{ma}

Vlns. 4-6 *ppp* 15^{ma}

Vcl. 1-2 *mf* *ff* *f*

Vcl. 3-4 *mf* *ff* *f*

Vcl. 5-6 *mf* *ff* *f*

Vcl. 7-8 *mf* *ff* *f*

Vcl. 1-2 *ff f*

Vcl. 3-4 *ff f*

Vcl. 5-6 *ff f*

Vcl. 7-8 *ff f*

Cbs. 1-2 *ff* sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord.

Cbs. 3-4 *ff* sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord.

Cbs. 5-6 *ff* sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord.

Cbs. 7-8 *ff* sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord.

3
4

5
4

92

1 25" 2

Picc. 1 *pp*

Picc. 2 *pp*

Maderas *f*

Metales *f*

Pezuñas *f*

Cort. Bamboo *f*

Vlns 1-3

Vlns. 4-6

Vlns. 1-2 *ppp*

Violines *f*

Violas *f*

Cellos *f*

Contrabajos *f*

silent fingering

A tempo ♩ = 60

Senza Misura

3
4

10" 22" 1 2

Picc. 1

Picc. 2

Maderas *f*

Metales *f*

Pezuñas *f*

Cort. Bamboo *f*

Vlns 1-3

Vlns. 4-6

Vlns. 7-9 *ppp*

Vlns. 10-12 *ppp*

Vlns. 1-2

Vlns. 3-4 *ppp*

A tempo ♩ = 60

2
4

6
4

Senza Misura

21"

102

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Maderas

Metales

Pezuñas

Cort. Bamboo

Vlins. 1-3

Vlins. 4-6

Vlins. 7-9

Vlins. 10-12

Violines

Vlas. 1-2

Vlas. 3-4

Violas

Cellos

Contrabajos

23"

105

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Vlins. 1-3

Vlins. 4-6

Vlins. 7-9

Vlins. 10-12

Vlas. 1-2

Vlas. 3-4

A tempo ♩ = 60

Senza Misura

3/4 4/4

25"

Picc. 1 *mp*

Picc. 2 *pp*

Fl. 1 *mp* *pp*

Fl. 2

Maderas *f*

Metales *f*

Pezuñas *f*

Cort. Cristal *f*

Vlins. 1-3

Vlins. 4-6

Vlins. 7-9

Vlins. 10-12

Vlins. 13-15 *ppp*

Vlins. 16-18 *ppp*

Violines *f*

Vlas. 1-2

Vlas. 3-4

Vlas. 5-6 *ppp*

Violas *f*

Vcs. 1-2 *ppp*

Cellos *f*

Contrabajos *f*

A tempo ♩ = 60

2
4

3
4

Senza Misura

27"

The score is divided into two main sections: **A tempo** (♩ = 60) and **Senza Misura**. The **A tempo** section is in 2/4 time, while **Senza Misura** is in 3/4 time. The **Senza Misura** section is marked with a 27-second duration. Vertical dashed lines indicate the start and end of various instrumental parts.

Instrumental Parts:

- Picc. 1:** Starts at measure 1 with *mf*, then *p* at measure 4, and *p* at measure 8.
- Picc. 2:** Starts at measure 1 with *p*.
- Fl. 1:** Starts at measure 5 with *mp*.
- Fl. 2:** Starts at measure 1 with *pp*.
- Maderas:** Starts at measure 1 with *f*.
- Metales:** Starts at measure 1 with *f*.
- Cort. Bamboo:** Starts at measure 1 with *f*.
- Bongos:** Starts at measure 1 with *f*.
- Vlins. 19-21:** Starts at measure 1 with *ppp*.
- Vlins. 22-24:** Starts at measure 1 with *ppp*.
- Vlas. 7-8:** Starts at measure 1 with *ppp*.
- Vcs. 3-4:** Starts at measure 1 with *ppp*.
- Vcs. 5-6:** Starts at measure 1 with *ppp*.
- Cellos:** Starts at measure 1 with *f*.
- Contrabajos:** Starts at measure 1 with *f*.

The **Vlins. 1-3**, **Vlins. 4-6**, **Vlins. 7-9**, **Vlins. 10-12**, **Vlins. 13-15**, **Vlins. 16-18**, **Vlas. 1-2**, and **Vlas. 5-6** staves are currently blank.

A tempo ♩ = 60

Senza Misura

2
4

29"

The musical score is organized into two systems separated by a vertical dashed line. The first system includes the Piccolo (Picc. 1 and Picc. 2), Eb. Cl. 1 and Eb. Cl. 2, Maderas, Metales, Cort. Bamboo, and Cort. Cristal. The second system includes Vlns. 1-3, Vlns. 4-6, Vlns. 7-9, Vlns. 10-12, Vlns. 13-15, Vlns. 16-18, Vlns. 19-21, Vlns. 22-24, Vlas. 1-2, Vlas. 3-4, Vlas. 5-6, Vlas. 7-8, Vcs. 1-2, Vcs. 3-4, Vcs. 5-6, Vcs. 7-8, Cbs. 1-2, and Cbs. 3-4. The score includes various dynamics such as p, pp, mp, mf, and ppp, and includes performance markings like 'f' and 'ppp'.

A tempo ♩ = 60

Senza Misura

3
4

31"

1 2 3 4 5 6 7 8 9 10 11

Picc. 1 *mp*

Picc. 2 *pp*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *ppp*

Ob. 2 *ppp*

Ob. 3 *ppp*

C. Ing. *ppp*

E♭ Cl. 1 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *ppp*

Maderas *f*

Metales *f*

Pezuñas *f*

Cort. Bamboo *f*

Vlins 1-3

Vlins 4-6

Vlins 7-9

Vlins 10-12

Vlins 13-15

Vlins 16-18

Vlins 19-21

Vlins 22-24

Vlas. 1-2

Vlas. 3-4

Vlas. 5-6

Vlas. 7-8

Vcs. 1-2

Vcs. 3-4

Vcs. 5-6

Vcs. 7-8

Cbs. 1-2

Cbs. 3-4

Cbs. 5-6 *ppp* III

Cbs. 7-8 *ppp* IV

A tempo ♩ = 60

Senza Misura

2
4

12"

Ob. 1

Ob. 2

Ob. 3

C. Ing.

Maderas

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Metales

Cort. Bamboo

Bongos

G. Cassa

Pno.

Vlins. 1-3

Vlins. 4-6

Vlins. 7-9

Vlins. 10-12

Vlins. 13-15

Vlins. 16-18

Vlins. 19-21

Vlins. 22-24

Vlas. 1-2

Vlas. 3-4

Vlas. 5-6

Vlas. 7-8

Vcs. 1-2

Vcs. 3-4

Vcs. 5-6

Vcs. 7-8

Cbs. 1-2

Cbs. 3-4

Cbs. 5-6

Cbs. 7-8

24"

1 2 3 4 5 6 7 8 9 10 11

Picc. 1
w.t.
ppp

Picc. 2
w.t.
ppp

Fl. 1
w.t.
ppp

Fl. 2
w.t.
ppp

G. Cassa
f

Pno.
l.v.
f

Vlins. 1-3
15^{ma}
I
ppp

Vlins. 4-6
15^{ma}
I
ppp

Vlins. 7-9
15^{ma}
II
ppp

Vlins. 10-12
15^{ma}
II
ppp

Vlins. 13-15
8^{va}
III
ppp

Vlins. 16-18
8^{va}
III
ppp

Vlins. 19-21
8^{va}
IV
ppp

Vlins. 22-24
8^{va}
IV
ppp

Vlas. 1-2
15^{ma}
I
ppp

Vlas. 3-4
8^{va}
II
ppp

Vlas. 5-6
8^{va}
III
ppp

Vlas. 7-8
8^{va}
IV
ppp

8
4

3
4

C

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Cl. B.

Cb. Cl.

Fg. 1

Fg. 2

Fg. 3

Cfg.

Tbn. 1
soffone mute

Tbn. 2
soffone mute

Tbn. 3
soffone mute

Tba.
mute

Timp. 1

Timp. 2

G. Cassa

Pno.
Lv
mf
scd

Vlins. 10-12

Vlins. 13-15

Vlins. 16-18

Vlins. 19-21

Vlins. 22-24

Vlas. 1-2

Vlas. 3-4

Vlas. 5-6

Vlas. 7-8

Vcs. 1-2

Vcs. 3-4

Vcs. 5-6

Vcs. 7-8

Cbs. 1-2

Cbs. 3-4

Cbs. 5-6

Cbs. 7-8

6
4

5
4

This page of a musical score contains two systems of measures, labeled 6-4 and 5-4. The instruments are arranged as follows:

- Picc. 1, Picc. 2: Piccolo parts, mostly rests.
- Fl. 1, Fl. 2: Flute parts, mostly rests.
- Cl. B., Cb. Cl.: Clarinet parts, playing a melodic line with dynamics *mp* and *f*.
- Fig. 1, Fig. 2, Fig. 3, Cfg.: Bassoon parts, playing a melodic line with dynamics *mp* and *f*.
- Tbn. 1, Tbn. 2, Tbn. 3, Tbn.: Trombone parts, playing a melodic line with dynamics *mp* and *f*.
- Timp. 1, Timp. 2: Timpani parts, playing a rhythmic pattern.
- Vlins 1-3, Vlins 4-6, Vlins 7-9, Vlins 10-12, Vlins 13-15, Vlins 16-18, Vlins 19-21, Vlins 22-24: Violin parts, mostly rests.
- Vlas 1-2, Vlas 3-4, Vlas 5-6, Vlas 7-8: Viola parts, mostly rests.
- Vcs. 1-2, Vcs. 3-4, Vcs. 5-6, Vcs. 7-8: Violoncello parts, playing a melodic line with dynamics *mp* and *ppp*. Includes markings for *ord.* and *sul pont.*
- Cbs. 1-2, Cbs. 3-4, Cbs. 5-6, Cbs. 7-8: Double Bass parts, playing a melodic line with dynamics *mp* and *ppp*. Includes markings for *ord.* and *sul pont.*

6
4

Musical score for page 24, measures 6 and 4. The score includes parts for Piccolo 1 & 2, Flute 1 & 2, Oboe 1, 2, & 3, Cor Anglais, Bass Clarinet 1 & 2, Clarinet in Bb, Clarinet in C, Bassoon 1, 2, & 3, Contrabassoon, Cor Anglais 1, 2, 3, & 4, Trombone 1, 2, 3, & 4, Tympani 1 & 2, Gong/Cassa, Piano, Violins 1-3, Violins 4-6, Violins 7-9, Violins 10-12, Violins 13-15, Violins 16-18, Violins 19-21, Violins 22-24, Viola 1-2, Viola 3-4, Viola 5-6, Viola 7-8, Violoncello 1-2, Violoncello 3-4, Violoncello 5-6, Violoncello 7-8, Double Bass 1-3, and Double Bass 4-5. The score features various dynamics such as ppp, mf, and f, and includes performance markings like 'rit.' and 'rit. poco'.

4
4

7
4

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
C. Ing.
B♭ Cl. 1
B♭ Cl. 2
Cl. B.
Ch. Cl.
Fg. 1
Fg. 2
Fg. 3
Cfg.
Cor. 1
Cor. 2
Cor. 3
Cor. 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Timp. 1
Timp. 2
G. Cassa
Pno.
Vlns. 1-3
Vlns. 4-6
Vlns. 7-9
Vlns. 10-12
Vlns. 13-15
Vlns. 16-18
Vlns. 19-21
Vlns. 22-24
Vcl. 1-2
Vcl. 3-4
Vcl. 5-6
Vcl. 7-8
Cb. 1-2
Cb. 3-4
Cb. 5-6
Cb. 7-8

3
4

8
4

Picc. 1
Picc. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
C. Ing.
B. Cl. 1
B. Cl. 2
Cl. B.
Cb. Cl.
Fig. 1
Fig. 2
Fig. 3
Ctg.
Cor. 1
Cor. 2
Cor. 3
Cor. 4
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn.
Timp. 1
Timp. 2
Vlins. 1-3
Vlins. 4-6
Vlins. 7-9
Vlins. 10-12
Vlins. 13-15
Vlins. 16-18
Vlins. 19-21
Vlins. 22-24
Vlas. 1-2
Vlas. 3-4
Vlas. 5-6
Vlas. 7-8
Vcs. 1-2
Vcs. 3-4
Vcs. 5-6
Vcs. 7-8
Cbs. 1-2
Cbs. 3-4
Cbs. 5-6
Cbs. 7-8

2 9
4 4

This page of a musical score, numbered 27, contains the following parts and markings:

- Woodwinds:** Picc. 1, Picc. 2, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, C. Ing., Bb-Cl. 1, Bb-Cl. 2, Cl. B., Ch. Cl., Fg. 1, Fg. 2, Fg. 3, Cor. 1, Cor. 2, Cor. 3, Cor. 4.
- Brass:** Bb-Tpt. 1, Bb-Tpt. 2, Bb-Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4.
- Timpani:** Timp. 1, Timp. 2.
- Violins:** Vlns. 1-3, Vlns. 4-6, Vlns. 7-9, Vlns. 10-12, Vlns. 13-15, Vlns. 16-18, Vlns. 19-21, Vlns. 22-24, Vlns. 1-2, Vlns. 3-4, Vlns. 5-6, Vlns. 7-8.
- Violas:** Ves. 1-2, Ves. 3-4, Ves. 5-6, Ves. 7-8.
- Cellos/Double Basses:** Chs. 1-2, Chs. 3-4, Chs. 5-6, Chs. 7-8.

Key performance markings include *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando). Specific instructions for the strings include *senza sord.* (without mutes) and *sul pont.* (sul ponticello).

Senza Misura

D

30"

Maderas *pppp*

Metales *pppp*

Timp. 1 *fff*

Timp. 2 *fff*

G. Cassa *fff*
lv

Pno. *fff*

Violines *pppp*

Violas *pppp*

Cellos *pppp*

Contrabajos *pppp*