



△

2 Fl. *f* *ff* *mf*

2 Ob. *f*

2 Cl. *f* *ff* *mf*

B. Cl. *f* *ff*

2 Fg. *f*

1 - 3 *f* *ff*

2 - 4 *f* *ff*

2 Titas. *f*

3 Tbns. *f*

Tuba. *f*

Timbales *f*

P. ride

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Vc. *f*

Cb. *f*

≡

2 Fl. *a 2* *flz* *b flz* *1.*

2 Ob. *a 2* *flz*

2 Cl. *1.*

B. Cl. *1.* *flz.*

2 Fg. *1.* *flz.*

VI. I *p*

VI. II *p*

Vla. *p*

19

2 Fl. *molto vib. 1/4 de tono*

2 Ob. *molto vib. 1/4 de tono*

2 Cl. *molto vib. 1/4 de tono*

B. Cl. *molto vib. 1/4 de tono*

2 Fg. *molto vib. 1/4 de tono*

VI. I

VI. II

Vla.



22

2 Fl. *a 2 flz.*

2 Ob. *f*

2 Cl. *a 2 flz.*

B. Cl. *f*

2 Fg. *f*

P. ride

Tom-t.

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



29

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Fg.

1 - 3

2 - 4

2 Titas.

3 Tbns.

Tuba.

Timbales

VI. I

VI. II

Vla.

Ve.

Cb.

accel.

rit.

*p*

*f*

5

32

2 Fl. *f* **SOLO AIRE** 1. *pp*

2 Cl. 1. *pp*

B. Cl. *pp* 3 3

1 - 3 a 2 *f* **SOLO AIRE**

2 - 4 a 2 *f* **SOLO AIRE**

2 Tttas. a 2 *f* **SOLO AIRE**

3 Tbns. a 3 *f* **SOLO AIRE** **AIRE**

Tuba. *f* **SOLO AIRE** **AIRE** *p*

VI. I *pp* sul pont. *pp*

VI. II *pp* sul pont. *pp* 3

Vla. *pp* sul pont. *pp* 8va

Ve. *pp* 3

Cb. *pp* IV

40  $\text{♩} = 120$

Tuba

Vc.

Cb. *Cb. solo*  
*arco* *pizz.*  
*p*

48

Pno. *f*

VI. I *pizz.*  
*f*

VI. II *pizz.*  
*f*

Vla. *f*

Vc. *f*

Cb. *f* *pizz. alla chitarra*

56

B. Cl. *p*

Mar. *p*

VI. I *arco* *3* *3* *3* *3* *p*

VI. II *arco* *3* *3* *3* *p*

Vla. *pizz.*

Vc. *arco* *3* *3* *3* *3* *p*

Cb. *arco* *p* *sul pont.* *p*

65

B. Cl.

Mar.

VI. I *arco*

VI. II *sul pont.* *p*

Vla. *sul pont.* *arco* *p*

Vc. *sul pont.* *p*

Cb.

77 (en la campana)

P.crash

Mar.

VI. I

VI. II

Vla.

Vc.

Cb.



86

Mar.

VI. I

VI. II

Vla.

Vc.

Cb.

arco

pizz alla chitarra

pizz





102

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Fg.

1 - 3

2 - 4

Tuba.

Pno.

*f*

*p*

*p*



107

2 - 4

Tuba.

Pno.

*pp*

*pp*

## II. Experimento pitagórico y monocordio

113

♩ = 60

2 Fl. *solo aire* *sfz*

2 Cl. *Aumento de vib. paralelo al cresc. de dinámica* *- 1/8 de tono* *f* *p* *- 1/8 de tono*

Tuba. *Golpe en boquilla* *ff*

Timbales *pp*

Tub. B. *p*

Vib. *f*

Pno. *8va* *9va*

VI. I *solo* *f* *p* *- 1/8 de tono* *- 1/8 de tono*

119

2 Fl. *-1/8 Fl. I* *percusivo* *ppp* *f* *ff*

2 Ob. *1.* *a2* *- 1/8 de tono* *ffp* *- 1/8 de tono*

2 Cl. *- 1/8* *p* *- 1/8*

B. Cl. *- 1/8* *p* *3*

2 Fg. *3* *p*

Tuba.

Tom-t.

Tri.

Pno. *8va* *15va*

125

2 Fl. *p*

2 Ob. *p*

2 Cl. *p*

B. Cl. *p*

2 Fg. *p*

Mar. *f* (gliss.)

Vib. *f*

Pno. *f*



128

2 Fl. *sf* *pp* *ppp*

2 Ob. *sf* *pp* *ppp*

2 Cl. *sf* *pp* *ppp*

B. Cl. *sf* *pp* *ppp*

2 Fg. *sf* *pp* *ppp*

1-3 *pp*

2-4 *pp*

Pno. *p* *8va*

VI. I *pizz.* *II* *p*

VI. II *pizz.* *II* *p*

Vla. *pizz.* *III* *p*

Vc. *pizz.* *III* *p*

Cb. *pizz.* *III* *p*

Este pasaje se interpretará rítmicamente de manera aproximada en la parte del compás que está escrita la nota

Quitar Bomba de Fa, soplar tapando en alternancia los dos orificios



139

2 Fl. *p*

2 Ob. *p*

2 Cl. *p*

B. Cl. *p*

2 Fg. *p*

Timbales

Bombo *ppp*

P.crash *ppp*  
en la campana

Tub. B.

Gong

Mar.

Vib. *f*

Pno. *f*

VI. I *pizz. gliss. arco p*

VI. II *pizz. gliss. arco p*

Vla. *f* *pizz. gliss. arco mp*

Vc. *f* *pizz. gliss. arco mp*

Cb. *f* *pizz. gliss. arco mp*

144

2 Fl. *f* *pp* *p* *ppp*

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

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

B. Cl. *f* *pp* *p* *ppp*

2 Fg. *f* *pp* *p* *ppp*

Tub. B. Baqueta blanda *ppp*

Mar. Baqueta blanda *p*

Pno. *p*

VI. I *f* *pp* *p* *ppp* II<sup>o</sup>

VI. II *f* *pp* *p* *ppp* III<sup>o</sup>

Vla. *f* *pp* *p* *ppp* III<sup>o</sup>

Vc. *f* *pp* *p* *f* *ppp* pizz. arco

Cb. *f* *pp* *p* *p* *ppp* pizz. arco

G♯=40 ; " Grande "

2 Fl. *pp* *sfz* *f* a 2

2 Ob. *p* *sfz* *f* a 2

2 Cl. *sfz* *f*

B. Cl. *sfz* *f*

2 Fg. *sfz* *f*

1 - 3 *f*

2 - 4 *f*

2 Titas. a 2

3 Tbns. *f*

Tuba. *f*

Timbales *pp* *f*

Bombo *pp*

Tom-t. *f*

G♯=40 ; " Grande "

VI. I *sfz* *pp* *pp* *mfp* *f*

VI. II *sfz* *pp* *pp* *mfp* *f* non div.

Vla. *sfz* *pp* *pp* *mfp* *f*

Vc. *sfz* *pp* *mfp* *f* non div.

Cb. *sfz* *pp* *mfp* *f* non div.







181

Tub. B.

Mar.

Vib.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*ppp*

*p*

186 (L. v.)

Tub. B.

Mar.

Vib.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*ppp*

192

Pno.

Vla.

Vc.

Cb.

*p*

*pp*

195

2 Fl. *f*

2 Ob. *f*

2 Cl. *f*

B. Cl. *f*

2 Fg. *f*

1 - 3 *mp* *mf* *f*

2 - 4 *mf* *f* a 2

2 Tttas. *f*

3 Tbns. *f* a 3 1. 2. 3.

Tuba. *f*

Timbales *pp*

Tom-t.

Pno. *f/p* *pp*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 195, features a full orchestral and piano arrangement. The score is divided into two systems. The first system includes staves for 2 Flutes, 2 Oboes, 2 Clarinets, Bass Clarinet, 2 Bassoons, 1-3 Violins, 2-4 Violas, 2 Trumpets, 3 Trombones, Tuba, Timbales, Tom-toms, and Piano. The second system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a 2/4 time signature and begins with a key signature of one flat. Dynamics range from *pp* (pianissimo) to *f* (forte). The piano part features a complex rhythmic pattern in the left hand, starting with a *f/p* (fortissimo/pianissimo) dynamic. The woodwinds and strings play various melodic and harmonic lines, with some instruments marked with accents and slurs.

200

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Fg.

1 - 3

2 - 4

2 Trpt.

3 Tbn.

Tuba.

Timbales

P.crash

VI. I

VI. II

Vla.

Vc.

Cb.

206  $\text{♩} = 120$

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
2 Tttas.  
3 Tbns.  
Tuba  
Timbales  
P. ride  
P. crash  
Pno.  
Ve.  
Cb.

$\text{♩} = 120$

211  $\text{♩} = 120$

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
1 - 3  
2 - 4  
2 Tttas.  
3 Tbns.  
Tuba  
Timbales  
Pno.  
Vla.  
Ve.

senza sord.



229

2 Fl. *f*

2 Ob. *f*

2 Cl. *p* *f*

B. Cl. *p* *f*

2 Fg. *f*

1 - 3 *p* *f*

2 - 4 *p* *f*

2 Tttas. *p* *f*

3 Tbns. *p* *f*

Tuba. *p* *f*

Timbales *f*

P.crash

Tom-t. *f*

Cb. *f*

235

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Fg.

1 - 3

2 - 4

2 Tttas.

3 Tbns.

Tuba.

Timbales

Bombo *f*

Tom-t.

Cb.





246

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
Pno.  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.



250

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
1 - 3  
2 - 4  
2 Titas.  
3 Tbns.  
Tuba.  
Cb.

*f*

arco

$\text{♩} = 70$

254

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

B. Cl. *ff*

2 Fg. *ff*

1-3 *ff*

2-4 *ff*

2 Titas. *ff*

3 Tbns. *ff*

Tuba *ff*

Timbales *ff*

P.crash *ff*

VI. I *ff*

VI. II *ff*

Via. *ff*

Ve. *ff*

Cb. *ff*

268

B. Cl. *fp* *ppp*

Tuba *pp*

Tub. B. *p* *pp*

Pno. *p*

### III. Hymnus de las esferas

28

279  $\text{♩} = 90$

B. Cl.  $f$

2 Tttas.  $mf$

3 Tbns.  $mf$

Timbales  $f$

VI. I  $f$

VI. II  $f$

Vla.  $f$

284

2 Fg.  $p$

2 Tttas.  $f$

3 Tbns.  $f$

Tuba.  $f$

Timbales

VI. I

VI. II

Vla.

Vc.  $p$

Cb.  $f$  pizz.

289

2 Fg.

2 Tttas.

3 Tbns.

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

arco



294

2 Fg.

2 Tttas.

3 Tbns.

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*f*

*p*

*pizz.*



300

2 Cl.

B. Cl.

2 Fg.

Tuba.

Vla.

Vc.

Cb.

*mf*

*mf*

*mp*

*f* *sonoro*

*f* *sonoro*

*f* *sonoro*

arco

*f* *sonoro*

306

2 Cl.  
B. Cl.  
2 Fg.  
Tuba.  
VI. II  
Vla.  
Cb.

313

2 Fl.  
B. Cl.  
2 Fg.  
Tuba.  
VI. I  
VI. II  
Vla.  
Ve.  
Cb.

319

2 Fl.  
2 Ob.  
B. Cl.  
2 Fg.  
Tuba.  
VI. I  
VI. II  
Vla.  
Ve.  
Cb.

325

2 Fl.  
2 Ob.  
2 Cl.  
1 - 3  
2 - 4  
2 Tttas.  
Tuba.  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.



331

2 Fl.  
2 Ob.  
2 Cl.  
1 - 3  
2 - 4  
2 Tttas.  
3 Tbns.  
Tuba.  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.

*pp*

*pp*

340  $\text{♩} = 60$

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

B. Cl. *ff*

2 Fg. *ff*

1 - 3 *ff*

2 - 4 *ff*

2 Titas. *ff*

3 Tbns. *ff*

Tuba. *ff*

Pno. *ff* *pp*

8va

15va

$\text{♩} = 60$

VI. I *p espress.*

VI. II *p espress.*

Vla. *pp*

Vc. *pp*

Cb. *pp*



351

Timbales *pp*

VI. I

VI. II *pp*

Vla. *pp*

Vc. *p espress.* *ppp* *non div.* *p espress.* *pp*

Cb. *pp*



362

Timbales

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

Score for measures 362-366. The Pno. part features a melodic line with dynamics *pp*, *sfz*, and *pizz.*. The VI. I and VI. II parts have *pizz.* and *f* markings. The Vla. part has *f* and *pizz.* markings. The Vc. and Cb. parts are mostly sustained notes.



367

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Fg.

2 Tttas.

3 Tbn.

Tuba.

Pno.

VI. II

Vla.

Vc.

Cb.

Score for measures 367-371. The woodwind section (Fl., Ob., Cl., Fg.) and strings (Tttas., Tbn., Tuba, Vc., Cb.) have various dynamics including *p*, *pp*, and *mf*. The VI. II part has *marcato* and *pizz.* markings. The Vla. part has *marcato* and *pizz.* markings. The Vc. part has *marcato* and *pizz.* markings. The Cb. part has *marcato*, *pizz.*, and *arco* markings.

375  $\text{♩} = 90$

2 Fl. *f* *sempre f*

2 Ob. *sempre f*

2 Cl. *sempre f*

1-3 *sempre f*

2-4 *sempre f*

2 Tttas. *f* *sempre f*

3 Tbns. *sempre f*

Tuba. *sempre f*

Vib. *sempre f*

Cb.  $\text{♩} = 90$  *sempre f*

389

2 Fl.

2 Ob.

2 Cl.

1-3

2-4

2 Tttas.

3 Tbns.

Tuba.

Tub. B. *f*

Vib. *f*

Pno. *f*

VI. I *pizz.* *sempre f*

VI. II *pizz.* *sempre f*

Vla. *pizz.* *sempre f*

Ve. *pizz.* *sempre f*

Cb. *sempre f*

403

2 Fl.

2 Cl.

Tuba.

Tub. B.

Vib.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

*sempre p*

*f*

*arco*

*sempre p*

*arco*

*sempre p*

*arco*

*sempre p*

*arco*

*sempre p*



416

2 Fl.

2 Cl.

Tuba.

Vib.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

*pp*

*ppp*

*arco*

430  $\text{♩} = 90$

Timbales

VI. I

VI. II

Vla.

Vc.

Cb.

435

B. Cl.

Timbales

VI. I

VI. II

Vla.

Vc.

Cb.

pizz. mano izda.

*pp*

*p*

pizz.

*p*

439

2 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Fg.

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*p*



446

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
2 Titas.  
3 Tbns.  
Tuba.  
Timbales  
Tom-t.  
VI. I  
VI. II  
Vla.  
Ve.  
Cb.

Detailed description: This block contains the musical score for measures 446 and 447. The score is for a large orchestra. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play a complex rhythmic pattern of eighth notes with frequent triplets. The brass section (Trumpets, Trombones, Tuba) provides harmonic support with chords and moving lines. The percussion section (Timbales, Tom-tom) has a specific rhythmic role. The key signature has two flats, and the time signature is 4/4. Measure 447 features a dynamic marking of *ff* (fortissimo) for the strings.

448

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
2 Titas.  
3 Tbns.  
Tuba.  
Timbales  
Tom-t.  
VI. I  
VI. II  
Vla.  
Ve.  
Cb.

Detailed description: This block contains the musical score for measures 448 and 449. The orchestration continues with the same woodwind and string parts. The brass section has a more active role in measure 449. The percussion section includes Timbales and Tom-tom. The key signature remains two flats. Measure 449 features a dynamic marking of *ff* (fortissimo) for the strings.

450

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
2 Tttas.  
3 Tbns.  
Tuba.  
Tom-t.  
VI. I  
VI. II  
Vla.  
Ve.  
Cb.

Detailed description: This block contains the musical score for measures 450 and 451. It features 14 staves for various instruments: 2 Flutes, 2 Oboes, 2 Clarinets, Bass Clarinet, 2 Bassoons, 2 Trumpets, 3 Trombones, Tuba, Tom-tom, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is characterized by dense triplets and sixteenth-note patterns across most parts. The key signature has one flat, and the time signature is 4/4.

452

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
2 Tttas.  
3 Tbns.  
Tuba.  
Timbales  
P. ride  
P. crash  
Tom-t.  
VI. I  
VI. II  
Vla.  
Ve.  
Cb.

*ff*

Detailed description: This block contains the musical score for measures 452 and 453. The instrumentation is similar to the previous block but includes Timbales, P. ride, and P. crash. Measures 452 and 453 feature complex rhythmic patterns with many triplets. In measure 453, there are prominent *ff* (fortissimo) markings for the 2 Trumpets, 3 Trombones, and Tuba. The score concludes with a double bar line and repeat signs.

456

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

B. Cl. *ff*

2 Fg. *ff*

1 - 3 *ff*

2 - 4 *ff*

2 Titas. *ff*

3 Tbns. *ff*

Tuba. *ff*

Timbales *ff*

P. ride

Gong *ff*

Vib. *ff*

Pno. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



461 *accel.*

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
1 - 3  
2 - 4  
2 Tttas.  
3 Tbns.  
Tuba.  
P. ride  
P. crash

*ritard.* *accel.*

VI. I  
VI. II  
Vla.  
Vc.  
Cb.

463

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
1 - 3  
2 - 4  
2 Tttas.  
3 Tbns.  
Tuba.  
P. ride  
P. crash

VI. I  
VI. II  
Vla.  
Ve.  
Cb.

Detailed description: This system of musical notation covers measures 463 to 465. It features a woodwind section with parts for 2 Flutes, 2 Oboes, 2 Clarinets, Bass Clarinet, 2 Bassoons, 1-3 Trumpets, 2-4 Trombones, 2 Trumpets in the distance, 3 Trombones, and Tuba. The percussion section includes P. ride and P. crash. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained chords, while the strings have a rhythmic pattern of eighth notes with triplets. The percussion parts are mostly rests.

465 **molto accel.**

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
1 - 3  
2 - 4  
2 Tttas.  
3 Tbns.  
Tuba.

VI. I  
VI. II  
Vla.  
Ve.  
Cb.

Detailed description: This system of musical notation covers measures 465 to 467. It features a woodwind section with parts for 2 Flutes, 2 Oboes, 2 Clarinets, Bass Clarinet, 2 Bassoons, 1-3 Trumpets, 2-4 Trombones, 2 Trumpets in the distance, 3 Trombones, and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained chords, while the strings have a rhythmic pattern of eighth notes with triplets. The percussion parts are mostly rests. The tempo marking 'molto accel.' is present at the beginning of the system.

467

2 Fl.  
2 Ob.  
2 Cl.  
B. Cl.  
2 Fg.  
1 - 3  
2 - 4  
2 Tttas.  
3 Tbns.  
Tuba.  
Timbales  
Tom-t.  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 467 and 468. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, and Bassoons) and the brass section (Trumpets, Trombones, Tuba, and Timpani) primarily play sustained chords and melodic fragments, with some instruments like the Flutes and Oboes having a melodic line in measure 468. The string section (Violins I and II, Viola, and Violoncello) plays a rhythmic pattern of eighth notes in triplets. The percussion section (Tom-toms) plays a steady, rhythmic pattern. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

