

Emma Wilde

Teotihuacan



'The Place Where The Gods Were Created'

For Symphony Orchestra

2016
c. 14'00
Full Score

For Symphony Orchestra:

Piccolo

2 Flutes (2nd doubling Alto Flute)

2 Oboes

Cor Anglais

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Percussion 1: Timpani

Percussion 2: Tam-tam (with metallic resonator), Suspended Cymbal (with bow), Salsa Bell.

Percussion 3: Crotales (with bow), Timbales.

Percussion 4: 2 Tom-toms, Bass Drum, Vibraphone.

Harp (with metallic resonator)

Piano

Celesta

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

Transposed Score

Notes on Notation and Performance Directions:

Tuba:

Triangle note-heads indicate air sound, mouthpiece should be removed and air sound should be produced without aiming for a definite pitch.

Timpani:

Whenever the superball is used, try to explore and investigate the different sounds that can be made by using the superball around the entire surface of the skin.

Percussion 2 (Tam-tam):

The crossed note-head indicates the use of a metallic resonator (i.e a tuning fork) which should be applied with the desired rhythm indicated.

Percussion 3 (Timbales):

The crossed note-heads indicate rim-shots, black note-heads indicate middle of drum.

Harp:

The crossed note-heads indicate the use of a metallic resonator (i.e a tuning fork) to be held against the strings that are being struck to create a resonant, rattling sound.

Piano:

+ Indicates to mute the string with the hand, aim for a very dry, percussive sound, that still retains the definite pitch.

Arrows indicate transformations from muted (+) to unmuted (o) sounds (i.e by gradually removing the hand and vice-versa).

Strings:

Arrows indicate gradual transformations between bowing techniques.

Harmonic trills are produced by trilling between the note in brackets and the indicated harmonic.

Programme Note

The name Teotihuacan means ‘the place where the Gods were created.’ Teotihuacan is an ancient Mesoamerican City, located approximately 50km from Mexico City and built between the 1st and 7th centuries A.D. It is characterized by the vast size of its monuments, laid out on geometric principles. According to writings from the 16th century, the sacrifices practiced by Moctezuma on the site attested to the persistence of beliefs, which makes Teotihuacan a sacred place of exceptional value.

Following a visit to the site in March 2016, I was particularly struck and inspired by the great size and beauty of the sites’ two main pyramids, the haunting central road ‘The Avenue of the Dead’ (so called named because the mounds on either side look like tombs) and by the fact that sacrifices were once regularly performed on the site. This is reflected in the subtitles scattered throughout the work: ‘The Pyramids of the Sun and the Moon’, ‘Tlamanaliztli (Sacrifice and Offering)’, ‘The Avenue of the Dead’, and ‘The Temple of Quetzalpapálotl’ (a rich and grand palatial temple which provided the stimulus for the works’ culmination).

Cover photo taken by the composer, 31st March 2016.

Teotihuacan

'The Place Where The Gods Were Created'
for Symphony Orchestra

'Pyramids of the Sun and the Moon'

♩=96 *Con moto*

Emma Wilde (b.1991)

This musical score is for the 'Pyramids of the Sun and the Moon' movement of the symphony 'Teotihuacan'. It is written for a full symphony orchestra and includes the following parts:

- Piccorno**: Rest
- Flute 1, 2**: Melodic line with dynamics *pp*, *p*, and *pp*. Includes fingering (1, 2) and breath marks.
- Oboe 1, 2**: Rest
- Cor Anglais**: Rest
- Clarinet in Bb**: Rest
- Bass Clarinet in Bb**: Rest
- Bassoon**: Rest
- Horn in F** (two staves): Rest
- Trumpet in Bb**: Rest
- Trombone**: Rest
- Bass Trombone**: Rest
- Tuba**: Rest
- Percussion 1: Timpani**: Rest
- Percussion 2: Tam-tam**: Rest
- Percussion 4: Crotales**: Melodic line with dynamics *p*. Includes markings: *arco*, *non arco, let ring*, and *arco*.
- Percussion 3: Tom-toms**: Rest
- Harp**: Melodic line with dynamics *p*.
- Piano**: Melodic line with dynamics *p*.
- Celesta**: Melodic line with dynamics *p*.
- Violin I**: Melodic line with dynamics *ppp*. Includes marking: *trem., con sord.*
- Violin II**: Rest
- Viola**: Rest
- Violoncello**: Rest
- Double Bass**: Rest

This page of a musical score contains measures 13 through 18. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Tom-tom (Tom-t.), Cymbal (Crot.), Triangle (T-t.), Harp (Hp.), Piano (Pno.), Cello (Cel.), Violin (Vln.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 13 begins with a Piccolo part consisting of sixteenth-note triplets. The Flute part features a melodic line with dynamics ranging from *pp* to *p*. The Oboe part has a similar melodic line with dynamics from *pp* to *p*. The Clarinet in A part is silent. The Clarinet part has a melodic line with dynamics from *pp* to *p*. The Bass Clarinet part is silent. The Bassoon part is silent. The Horns and Trombones are silent. The Trumpet part is silent. The Tuba part is silent. The Timpani part is silent. The Tom-tom part is silent. The Cymbal part has a melodic line with dynamics from *pp* to *p*. The Triangle part is silent. The Harp part is silent. The Piano part has a melodic line with dynamics from *pp* to *p*. The Cello part has a melodic line with dynamics from *pp* to *p*. The Violin and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent.

Measure 14 continues the Piccolo part with sixteenth-note triplets. The Flute part has a melodic line with dynamics from *pp* to *p*. The Oboe part has a melodic line with dynamics from *pp* to *p*. The Clarinet in A part is silent. The Clarinet part has a melodic line with dynamics from *pp* to *p*. The Bass Clarinet part is silent. The Bassoon part is silent. The Horns and Trombones are silent. The Trumpet part is silent. The Tuba part is silent. The Timpani part is silent. The Tom-tom part is silent. The Cymbal part has a melodic line with dynamics from *pp* to *p*. The Triangle part is silent. The Harp part is silent. The Piano part has a melodic line with dynamics from *pp* to *p*. The Cello part has a melodic line with dynamics from *pp* to *p*. The Violin and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent.

Measure 15 continues the Piccolo part with sixteenth-note triplets. The Flute part has a melodic line with dynamics from *pp* to *p*. The Oboe part has a melodic line with dynamics from *pp* to *p*. The Clarinet in A part is silent. The Clarinet part has a melodic line with dynamics from *pp* to *p*. The Bass Clarinet part is silent. The Bassoon part is silent. The Horns and Trombones are silent. The Trumpet part is silent. The Tuba part is silent. The Timpani part is silent. The Tom-tom part is silent. The Cymbal part has a melodic line with dynamics from *pp* to *p*. The Triangle part is silent. The Harp part is silent. The Piano part has a melodic line with dynamics from *pp* to *p*. The Cello part has a melodic line with dynamics from *pp* to *p*. The Violin and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent.

Measure 16 continues the Piccolo part with sixteenth-note triplets. The Flute part has a melodic line with dynamics from *pp* to *p*. The Oboe part has a melodic line with dynamics from *pp* to *p*. The Clarinet in A part is silent. The Clarinet part has a melodic line with dynamics from *pp* to *p*. The Bass Clarinet part is silent. The Bassoon part is silent. The Horns and Trombones are silent. The Trumpet part is silent. The Tuba part is silent. The Timpani part is silent. The Tom-tom part is silent. The Cymbal part has a melodic line with dynamics from *pp* to *p*. The Triangle part is silent. The Harp part is silent. The Piano part has a melodic line with dynamics from *pp* to *p*. The Cello part has a melodic line with dynamics from *pp* to *p*. The Violin and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent.

Measure 17 continues the Piccolo part with sixteenth-note triplets. The Flute part has a melodic line with dynamics from *pp* to *p*. The Oboe part has a melodic line with dynamics from *pp* to *p*. The Clarinet in A part is silent. The Clarinet part has a melodic line with dynamics from *pp* to *p*. The Bass Clarinet part is silent. The Bassoon part is silent. The Horns and Trombones are silent. The Trumpet part is silent. The Tuba part is silent. The Timpani part is silent. The Tom-tom part is silent. The Cymbal part has a melodic line with dynamics from *pp* to *p*. The Triangle part is silent. The Harp part is silent. The Piano part has a melodic line with dynamics from *pp* to *p*. The Cello part has a melodic line with dynamics from *pp* to *p*. The Violin and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent.

Measure 18 continues the Piccolo part with sixteenth-note triplets. The Flute part has a melodic line with dynamics from *pp* to *p*. The Oboe part has a melodic line with dynamics from *pp* to *p*. The Clarinet in A part is silent. The Clarinet part has a melodic line with dynamics from *pp* to *p*. The Bass Clarinet part is silent. The Bassoon part is silent. The Horns and Trombones are silent. The Trumpet part is silent. The Tuba part is silent. The Timpani part is silent. The Tom-tom part is silent. The Cymbal part has a melodic line with dynamics from *pp* to *p*. The Triangle part is silent. The Harp part is silent. The Piano part has a melodic line with dynamics from *pp* to *p*. The Cello part has a melodic line with dynamics from *pp* to *p*. The Violin and Violin II parts are silent. The Viola part is silent. The Violoncello part is silent. The Double Bass part is silent.

A ♩=48 *Dolcissimo*

19

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *pp* *p* *pp*

Bsn. *f* *ff*

Hn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *p* *ff*

T.-t. *p* *f*

Crot. *ff* *p*

Tom-t. *ff*

Hp. *ff* *p*

Pno. *ff* *p* *loco*

A ♩=48 *Dolcissimo*

Solo Vln. *pp* *trem., molto sul tasto* *molto sul pont.*

Vln. *pp* *trem., molto sul tasto* *molto sul pont.*

Vln. II *pp*

Vla. *f*

Vc. *f*

Db. *f*

26

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. T-t. Cro. Tom-t. Hp. Pno. Solo Vln. Vln. Vln. II Vla. Vc. Db.

The musical score for page 26 includes the following parts and markings:

- B. Cl. (Bass Clarinet):** Features a melodic line with slurs and dynamic markings: *p*, *pp*, *ppp*, *pp*, *p*, and *pp*. It includes five triplet markings labeled "5:3".
- Cro. (Cymbal):** Marked "non arco" with a rhythmic pattern.
- Vln. (Violins):** Both Vln. I and Vln. II parts feature long, sweeping slurs with dynamic markings: "molto sul tasto" and "molto sul pont.".

48

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. T.-t. Croc. B. D. Hp. Pno. Solo Vln. Vln. I Vln. II Vla. Vc. Db.

arco *pp* non-arco *pp* arco *pp*

(metallic resonator) *f* (metallic resonator) *f*

f *f*

sul tasto *pp* *p* *pp* sul tasto *pp* *p*

pp *pp* *p* *pp* sul tasto *pp* *p*

pp *ppp* *pp* *p* *pp* sul tasto *pp* *p*

pp *ppp* *p* *pp* sul tasto *pp* *p*

ppp *p* *ppp* sul tasto *pp* *p*

C ♩=96 Con moto

56

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *p* *pp*

T.-t. *p* non-arco

Crot. *p*

B. D. *p* *ff* To Tom-t.

Hp. *f* (metallic resonator)

Pno. *f*

C ♩=96 Con moto

Cel. *pp*

Solo Vln. *pp* con sord. *pp*

Vln. I *pp* *ppp* *pp*

Vln. II *ppp*

Vla. *ppp*

Vc. *pp* *ppp*

Db. *pp* *ff* pizz.

63

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *pp*

B. Cl.

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*
a, 2

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

T.-t.

Crot. *p* arco non arco, let ring

Tom-t.

Hp. *p*

Pno. *p* loco

Cel.

Solo Vln. trem., sul pont. *ppp*

Vln. I *ppp*

Vln. II

Vla.

Vc.

Db.

69

Picc. *ff*

Fl. 1. Solo *pp* *5.3* *p*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff* *pp* *2. pp*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

T.-t.

Crot. *p* non arco, let ring *pp*

Tom-t.

Hp. *p*

Pno. *ff* *sim.* *3*

Solo Vln. *pp* senza sord. con molto vib.

Vln. I

Vln. II

Vla. *pp* con sord.

Vc.

Db.

75

Picc. *ff* 3

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. con sord., a. 2 *ff* 3

Tbn. senza sord. *p* 5:3

B. Tbn. senza sord. *p* 5:3

Tba. *f*

T.-t.

Crot. 5:3

Tom-t. Tom toms *f*

Hp. *p*

Pno. *ff* + sim. 3

Solo Vln. *molto appassionato* 5:3 *poco f* 5:3 *p* 5:3

Vln. I

Vln. II

Vla. *f*

Vc.

Db.

81

Picc. *3* *3* *3* *3* *3* *3*

Fl. *v-y*

Ob. *v-y* *2* *3* *3* *3* *3*

C. A. *v-y* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Cl. *v-y*

B. Cl. *f* *5:3* *5:3* *5:3*

Bsn. *v-y*

Hn. *v-y*

Hn. *v-y*

Tpt. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Tbn. *fp* *5:3* *ff* *f* *5:3* *5:3* *5:3*

B. Tbn. *fp* *5:3* *ff* *f* *5:3* *5:3* *5:3*

Tba. *f* *5:3* *5:3* *5:3*

T-t.

Crot.

Tom-t.

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vln. I *f*

Vln. II *f*

Vla. *f* *senza sord.*

Vc. *f*

Db. *f* *pizz.* *5:3* *5:3* *5:3*

'Tlamanalitzli'
(Sacrifice and Offering) 15

D ♩ = 66 Spazioso

rit.

93

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. T.-t. Croc. Tom-t. Hp. Pno. Solo Vln. Vln. I Vln. II Vla. Vc. Db.

with superball, explore sounds

Bass Drum

con sord.

pp *pp* *f* *ppp* *pppp*

ff *ppp* *ff* *ppp* *ff*

sul pont. *ff* 3 sul tasto 3 *ppp* sul pont. *ff* 3 sul tasto 3 *ppp* molto sul pont. *ff* 3

rit.

D ♩ = 66 Spazioso

100

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. T-t. Croc. B. D. Hp. Pno. Solo Vln. Vln. I Vln. II Vla. Vc. Db.

Measures 100-104. The score includes parts for Piccolo, Flute, Oboe, Clarinet in A, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpet, Trombone, Baritone Trombone, Tuba, Timpani, Snare Drum, Bass Drum, Harp, Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 2/4 time. The Piano part features a melodic line starting at measure 102 with a dynamic of *p*. The Violin I part has *gliss.* markings and a *pp* dynamic. The Tuba and Timpani parts have specific rhythmic markings.

107

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. T.-t. Crot. B. D. Hp. Pno. Solo Vln. Vln. I Vln. II Vla. Vc. Db.

1. con sord.
p

pp

with superball, explore sounds

ff

ff

f

ff

pppp

f

113

Picc. *ff* 7

Fl. a. 2 *ff* 7

Ob. a. 2 *ff* 7

C. A. *ff* 7

Cl. a. 2 *ff* 7

B. Cl. *ff* 7

Bsn. a. 2 *ff* 7

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

T.-t. *pp* (metallic resonator)

Crot.

B. D.

Hp. *f*

Pno. *ff* *p*

Solo Vln.

Vln. I *gliss.* *pp* *gliss.*

Vln. II

Vla.

Vc.

Db.

129

Picc. *ff* 7

Fl. *ff* 7

Ob. *ff* 7

C. A. *ff* 7

Cl. *ff* 7

B. Cl. *ff* 7

Bsn. *ff* 7

Hn. a2 *gliss.*

Hn. *gliss.*

Tpt.

Tbn. a. 2 *gliss.* 1 *p*

B. Tbn. *gliss.*

Tba.

Timp.

T.-t. (metallic resonator) *pp*

Crot.

B. D. *p* *ff*

Hp. *ff*

Pno.

Solo Vln. *saltando* *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

134

Picc. *ff* *p*

Fl. *ff* *pp* *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff* *pp* *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *p* *ff* *gliss.*

Hn. *ff* *gliss.*

Tpt. *ff*

Tbn. *ff* *gliss.*

B. Tbn. *ff* *gliss.*

Tba. *pp* *ff* *pp* *ff*

blow air (remove mouthpiece)

Timp.

T.-t. *pp* (metallic resonator)

Crot.

B. D. *pp* *f* *pp* *f*

Hp. *ff*

Pno. *ff* *p* *ff*

Solo Vin. *ff* *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

139

Picc. *ff* *pp* *ff* *pp* *ff*

Fl. *ff* *pp* *ff* *pp* *ppp* *ff*

Ob. *ff* *ff* *ff*

C. A. *ff* *ff* *ff*

Cl. *ff* *pp* *ppp* *ff*

B. Cl. *ff* *ff* *ff*

Bsn. *ff* *ff* *ff*

Hn. -

Hn. -

Tpt. -

Tbn. 1. *con sord.* *pp* *ff* *gliss.* 1. *pp* *ff* *gliss.*

B. Tbn. *ff* *gliss.* *ff*

Tba. *pp* *ff* *blow air (remove mouthpiece)*

Timp. *ppp*

T.-t. *ppp* (metallic resonator)

Crot. -

B. D. -

Hp. *ff*

Pno. *p* *ff* *p*

Solo Vln. *ff* saltando

Vln. I -

Vln. II -

Vla. -

Vc. -

Db. -

E ♩=96 Molto Ritmico

rit.

143

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

C. A. *f* *ff*

Cl. *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *ff* *gliss.*

Hn. *ff* *gliss.*

Tpt. *f* *a. 2*

Tbn. *ff* *a. 2* *gliss.*

B. Tbn. *ff* *gliss.*

Tba.

Timp. *f*

T.-t. *mf* Salsa bell

Crot. *p* Timbales

B. D. *p* Bass Drum

Hp.

Pno.

E ♩=96 Molto Ritmico

rit.

Solo Vln. *f* *ff* *sul pont.*

Vln. I *f* *ff* *senza sord., sul pont.*

Vln. II *f* *ff* *senza sord., sul pont.*

Vla. *f* *ff* *arco, sul pont.*

Vc. *p* *f* *sul pont.*

Db. *p* *f* *arco, sul pont.*

148

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Salsa bell. Timb. B. D. Hp. Pno. Cel. Solo Vln. Vln. I Vln. II Vla. Vc. Db.

1. solo
ff giocoso

ff

ff

156

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Salsa bell

Timb.

B. D.

Hp.

Pno. *ff*

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc. *mf* pizz.

Db.

164

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn.

Hn. Hn. Tpt. Tbn. B. Tbn. Tba.

Timp.

Salsa bell Timb. B. D.

Hp.

Pno.

Cel.

Solo Vln. Vln. I Vln. II Vla. Vc. Db.

a. 2 senza sord.
ff

a. 2 senza sord.
ff

senza sord.
ff

ff

mf pizz.

172

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Salsa bell. Timb. B. D. Hp. Pno. Cel. Solo Vln. Vln. I Vln. II Vla. Vc. Db.

1. solo
ff

ff

pizz.
mf

180

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff* senza sord.

Hn. *ff* senza sord.

Tpt. *ff* flz. *ff* 1. solo

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Salsa bell.

Timb.

B. D.

Hp.

Pno.

Cel.

Solo Vln.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* arco

Vc. *ff*

Db. *mf* pizz.

188

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Salsa bell

Timb.

B. D.

Hp.

Pno.

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

flz.

F

195

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Salsa bell. Timb. B. D. Hp. Pno. Cel. Solo Vln. Vln. I Vln. II Vla. Vc. Db.

1. *ff* *flz.* *p* 3 3 5

1. *ff* *p* 5 3 3 3

1. solo *flz.*

p

Detailed description: This page of a musical score covers measures 195 to 200. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in A, Clarinet, Bass Clarinet, Bassoon, Horns (two parts), Trumpets (two parts), Trombones (two parts), and Tuba. The brass section includes Timpans, Salsa bell, Timpani, and Bongos. The keyboard section includes Harp and Piano. The string section includes Solo Violin, Violins I and II, Viola, Violoncello, and Double Bass. The score is in a key with one flat (B-flat major or F minor) and a 4/4 time signature. Measure 195 is marked with a '195' and a 'y' above the Piccolo staff. Measure 200 contains complex passages for the Flute and Clarinet, with dynamic markings of *ff* and *p*, and articulation like *flz.* and *1.* The strings play a rhythmic accompaniment throughout.

203

Picc. *p* *ff* *ff* *pp* *f* *p*

Fl. *ff* *p* *pp*

Ob.

C. A.

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

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba. *ff* *p* *p*

blow air, remove mouthpiece

blow air, remove mouthpiece

Tim.

Salsa bell

Timb.

B. D. To Vib.

Hp.

Pno. *f*

Cel. *p*

Solo Vln. *ff* *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

'The Avenue of the Dead'

G ♩=48 Lamentando

210

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Salsa bell. Timb. Vib. Hp. Pno. Cel. Vln. I Vln. II Vla. Vc. Db.

pp *f* *p* *p* *pizz.* *p* *molto sul pont., trem.* *fp* *ppp*

Vibraphone (with slow motor on)

The musical score is arranged in a standard orchestral layout. It begins with a rehearsal mark at measure 210. The woodwind section includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns, Trumpets, Trombones, Baritone Trombone, and Tuba. Percussion includes Timpani, Salsa Bell, and Timbale. The vibraphone part is marked 'with slow motor on'. The keyboard section includes Harpsichord and Piano. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp*, *f*, *p*, *ppp*, and *fp*, along with performance instructions like 'molto sul pont., trem.' and 'pizz.'. The music is in a 3/4 time signature and a G major key signature.

219

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Tba. Timp. Salsa bell. Timb. Vib. Hp. Pno. Cel. Vln. I Vln. II Vla. Vc. Db.

molto sul pont., trem. *fp*

ppp nat.

molto sul pont., trem. *fp* *ppp* nat.

molto sul pont., trem. *fp* *ppp*

molto sul pont., trem. *fp* *ppp*

H

227

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Salsa bell

Timb.

Vib.

Hp.

Pno.

H

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

236

Picc.

A. Fl. *p* *p* *pp* *ppp* *pp* *p* *pp*

Ob.

C. A. *pp* *p*

Cl.

B. Cl. *ppp*

Bsn.

Hn. *ff* con sord.

Hn. *ff* con sord.

Tpt. *ff* a. 2 con sord.

Tbn. *ff* con sord.

B. Tbn. *ff* con sord.

Tba. *ff*

Timp. *ff*

Salsa bell

Timb.

Vib. *f*

Hp. *p* *p*

Pno.

Cel.

Vln. I *fp* *ppp* *fp* *ppp* *fp* *ppp*

Vln. II *fp* *ppp* *fp* *ppp* *fp* *ppp*

Vla. *ppp* *fp* *fp*

Vc. *fp* *ppp* *fp*

Db.

nat. molto sul pont., trem. nat. molto sul pont., trem. nat. molto sul pont., trem. nat. molto sul pont., trem.

260

I

Picc.

A. Fl. To Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn. senza sord. *ff*

Hn. senza sord. *ff*

Tpt. senza sord. *ff*

Tbn. senza sord. *ff*

B. Tbn. senza sord. *ff*

Tba. senza sord. *ff*

Timp. *ff*

Salsa bell.

Timb.

Vib.

Hp. *pp*

Pno.

Cel. I

Solo Vln.

Vln. I nat. *ff* molto sul pont., trem. *ppp* nat. *ff* molto sul pont., trem.

Vln. II nat. *ff* molto sul pont., trem. *ppp* nat. *ff* molto sul pont., trem.

Vla. *ff* molto sul pont., trem.

Vc. nat. *ppp* *ff* molto sul pont., trem.

Db. *ppp* *ff* molto sul pont., trem.

'The Temple of Quetzalpapálotl'

269 **J** ♩=96 Molto Ritmico

Picc.

Fl. 1.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Salsa bell

Timb.

B. D.

Hp.

Pno.

J ♩=96 Molto Ritmico

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

277

Picc. *p* *ff* *flz.*

Fl. *ff* *pp* 1. *flz.*

Ob.

C. A.

Cl. 1. *ff* *p* *pp* *p*

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba. *p* *f* blow air, remove mouthpiece

Timp.

Salsa bell

Timb.

B. D.

Hp.

Pno. *pp*

Cel.

Solo Vln. *ff* *saltando*

Vln. I

Vln. II

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

Db.

K

293

Picc. *ff* 3

Fl.

Ob.

C. A.

Cl. *f* 1. 7 2.

B. Cl.

Bsn. *f* 7 2.

Hn. *ff*

Hn.

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Salsa bell

Timb.

B. D.

Hp.

Pno. *ff* 3

K

Cel.

Solo Vln.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* arco, sul pont.

Vc. *ff* arco, sul pont.

Db.

301

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A.

Cl. *ff*

B. Cl.

Bsn. *ff*

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba. *flz.* *f* *ff* *f* *p*

Timp.

Salsa bell

Timb.

B. D.

Hp.

Pno.

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

L ♩=48 Misterioso

Picc. *7*

Fl. *7*

Ob. *7*

C. A. *7*

Cl. *7*

B. Cl. *7*

Bsn. *7*

Hn. *p* *ff*

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

B. Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *p* *ff*

Salsa bell *ff*

Timb.

B. D. *f*

Hp.

Pno. *p* *f*

L ♩=48 Misterioso

Cel.

Solo Vln.

Vln. I *pp* *trem., molto sul tasto* *pp*

Vln. II *pp* *trem., molto sul tasto* *pp* *molto sul pont. b*

Vla.

Vc.

Db.

317

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Salsa bell

Timb.

B. D.

Hp.

Pno.

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

molto sul pont.

molto sul tasto

molto sul tasto

molto sul pont.

325

This page of a musical score, numbered 46 and starting at measure 325, features a variety of instruments. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba, Timpani) sections are prominent, with many parts marked *ff* (fortissimo). The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) and Solo Violin are also marked *ff*. The percussion section includes Salsa bell, Timpani, and B. D. (Bass Drum), all marked *f*. The piano (Pno.) and celesta (Cel.) parts are present but mostly silent. The score includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and dynamic markings like *f*, *ff*, *flz.*, and *gliss.*. Measure numbers 325 through 330 are indicated at the top of the staves.

338

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba. flz.
Timp.
Salsa bell
Timb.
B. D.
Hp.
Pno.
Cel.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Db.

