## 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 (2<sup>nd</sup> 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 1<sup>st</sup> and 7<sup>th</sup> centuries A.D. It is characterized by the vast size of its monuments, laid out on geometric principles. According to writings from the 16<sup>th</sup> century, the sacrifices practiced by Moctezuma on the site attested to the persistence of beliefs, which makes Teotihuacan a sacred place of exceptional value.

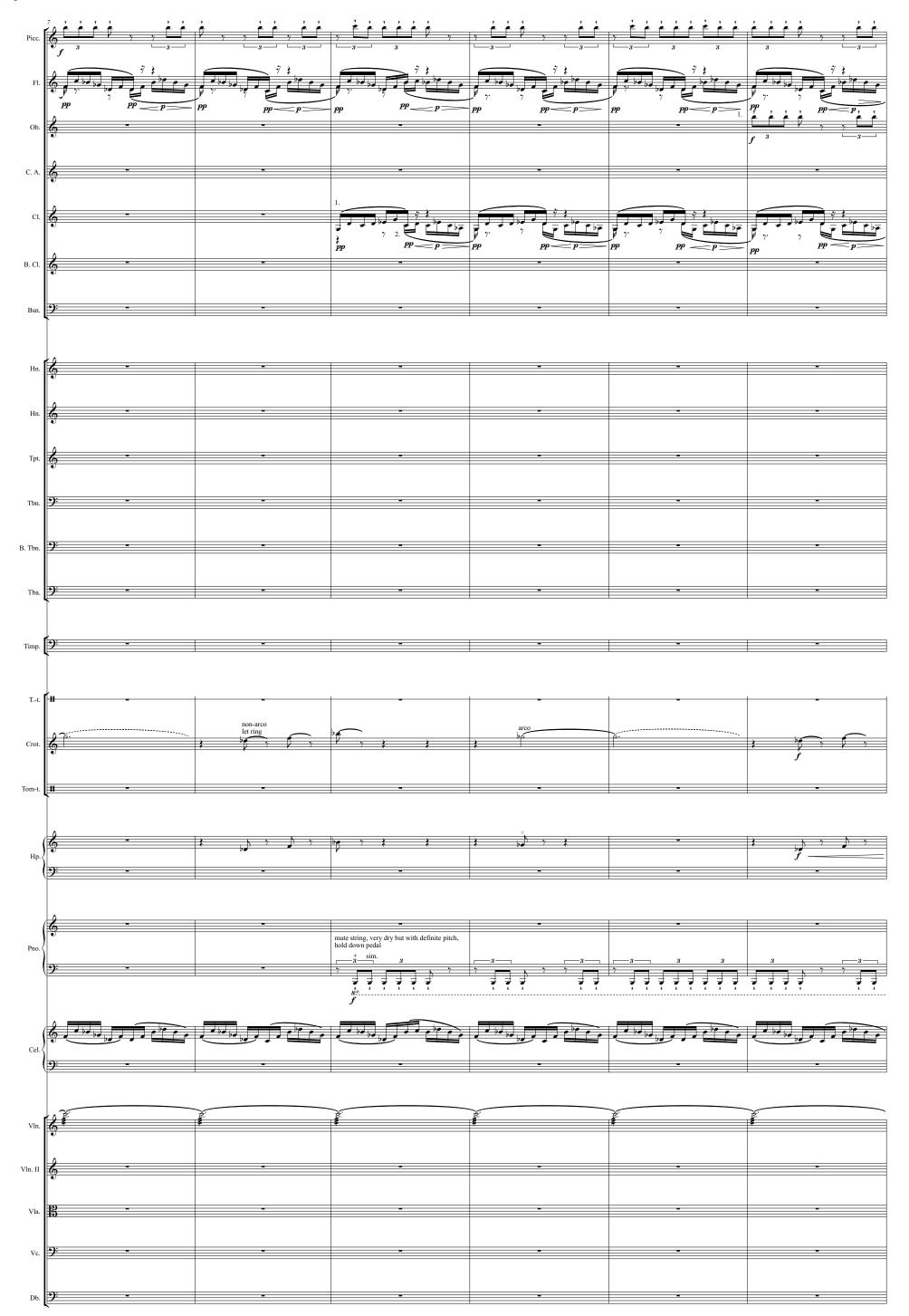
Following a visit to the site in March 2016, I was particularly struck and inspired by the great size and beauty of the sites' two main pyramids, the haunting central road 'The Avenue of the Dead' (so called named because the mounds on either side look like tombs) and by the fact that sacrifices were 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

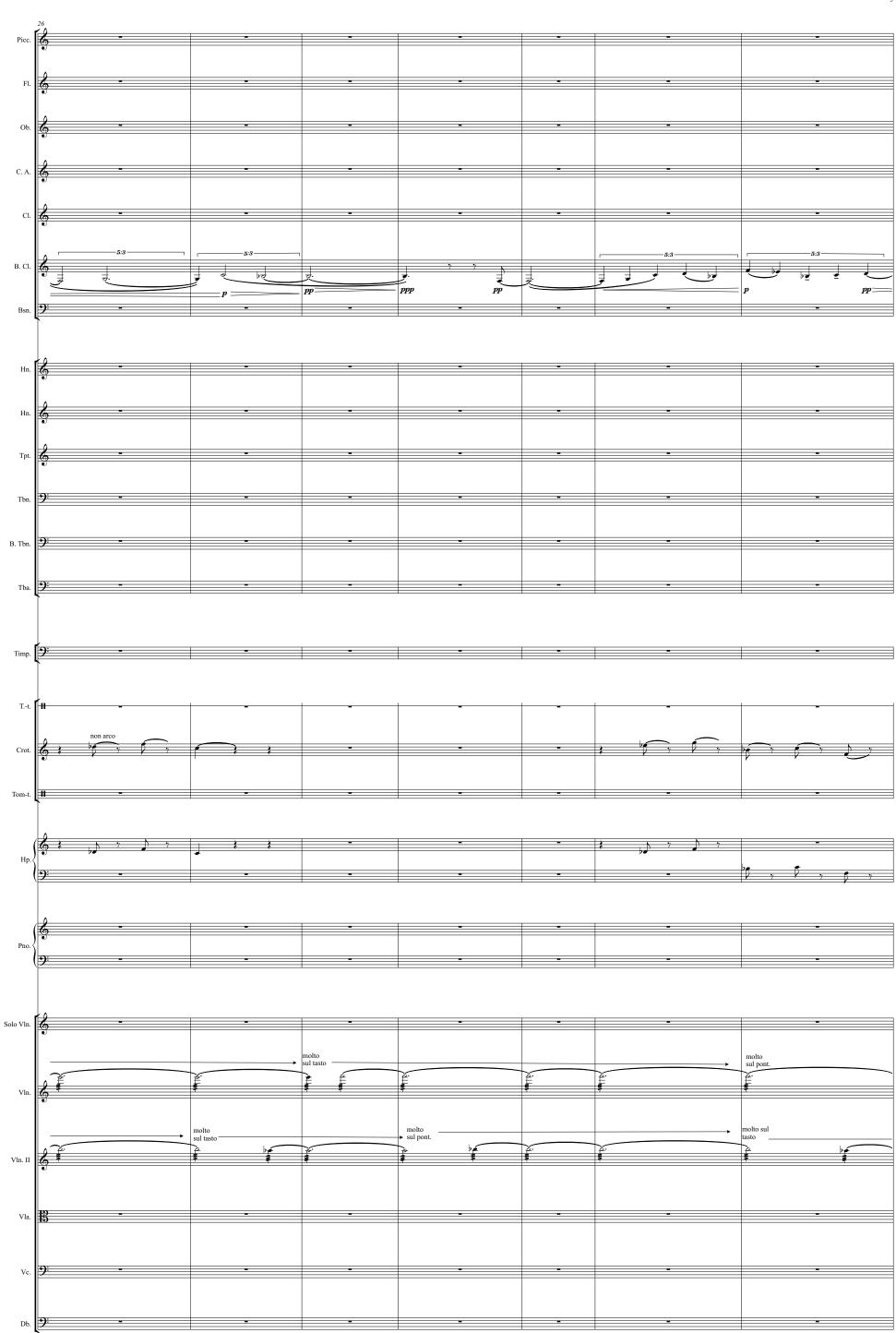
# 'Pyramids of the Sun and the Moon' **J**=96 Con moto Emma Wilde (b.1991) Horn in F Percussion 2: Tam-tam non arco, let ring





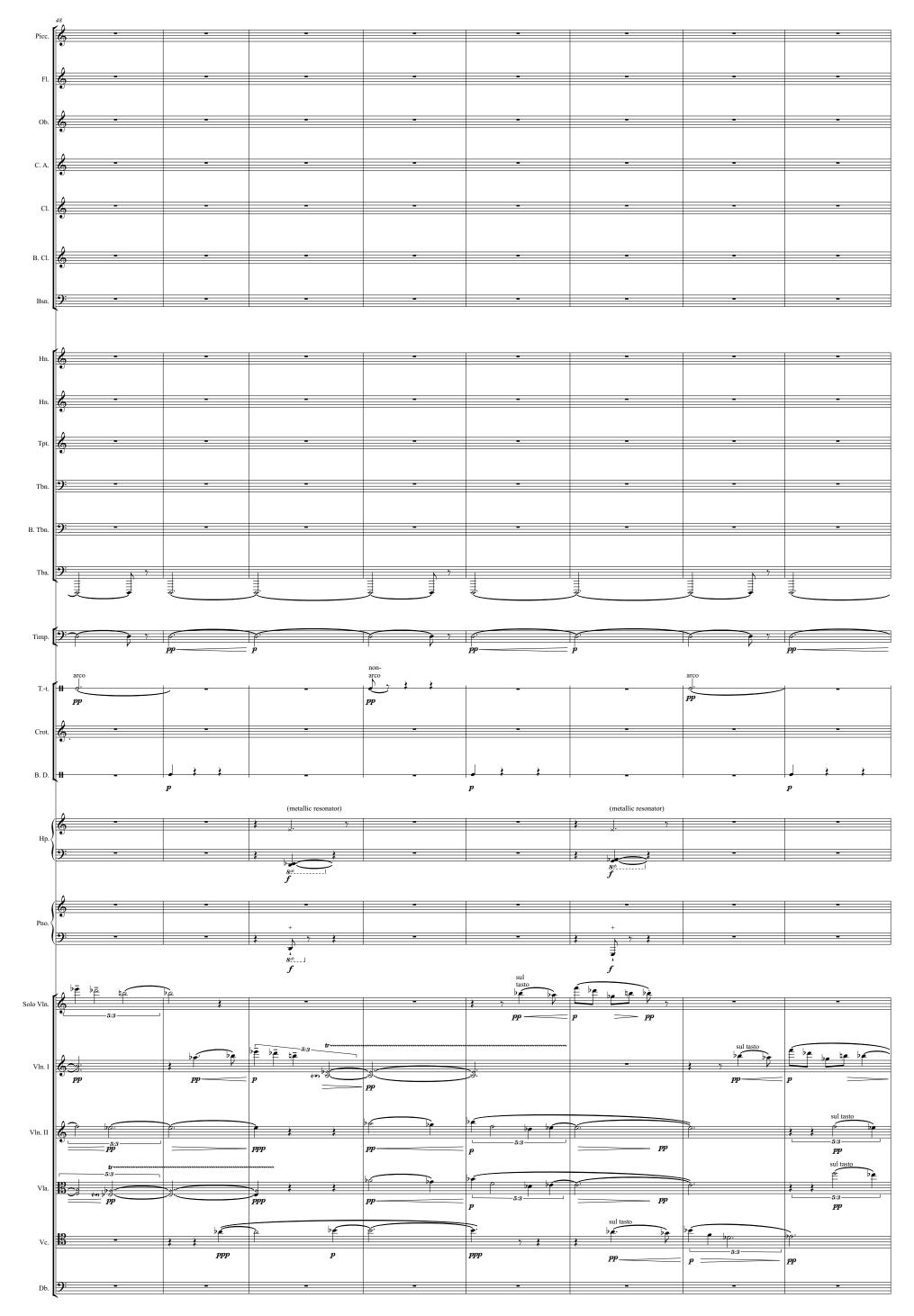
A J=48 Dolcissimo Tbn. Tba. A J=48 Dolcissimo Vln. **pp** trem., molto sul tasto Vln. II Db. **2** 

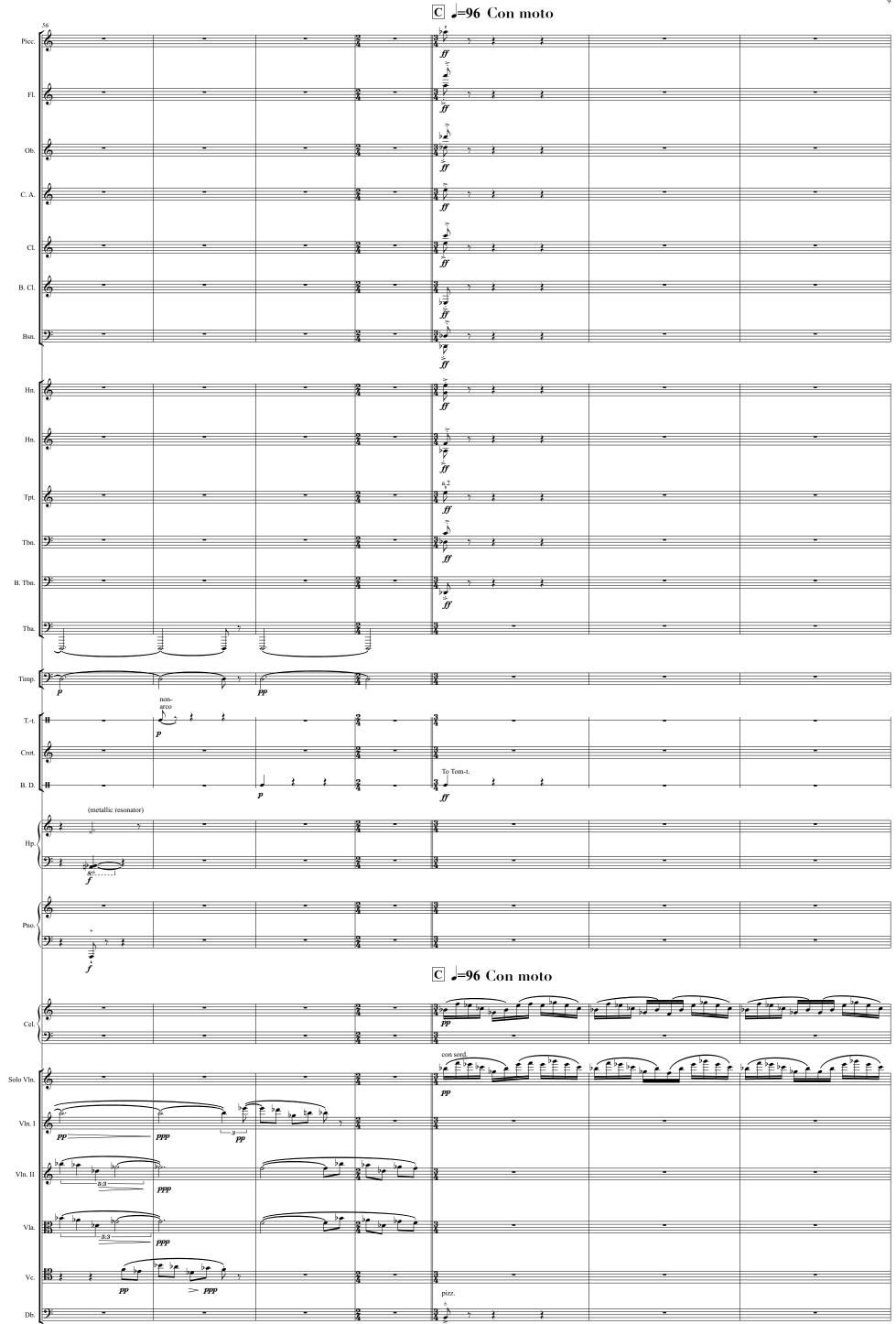
4







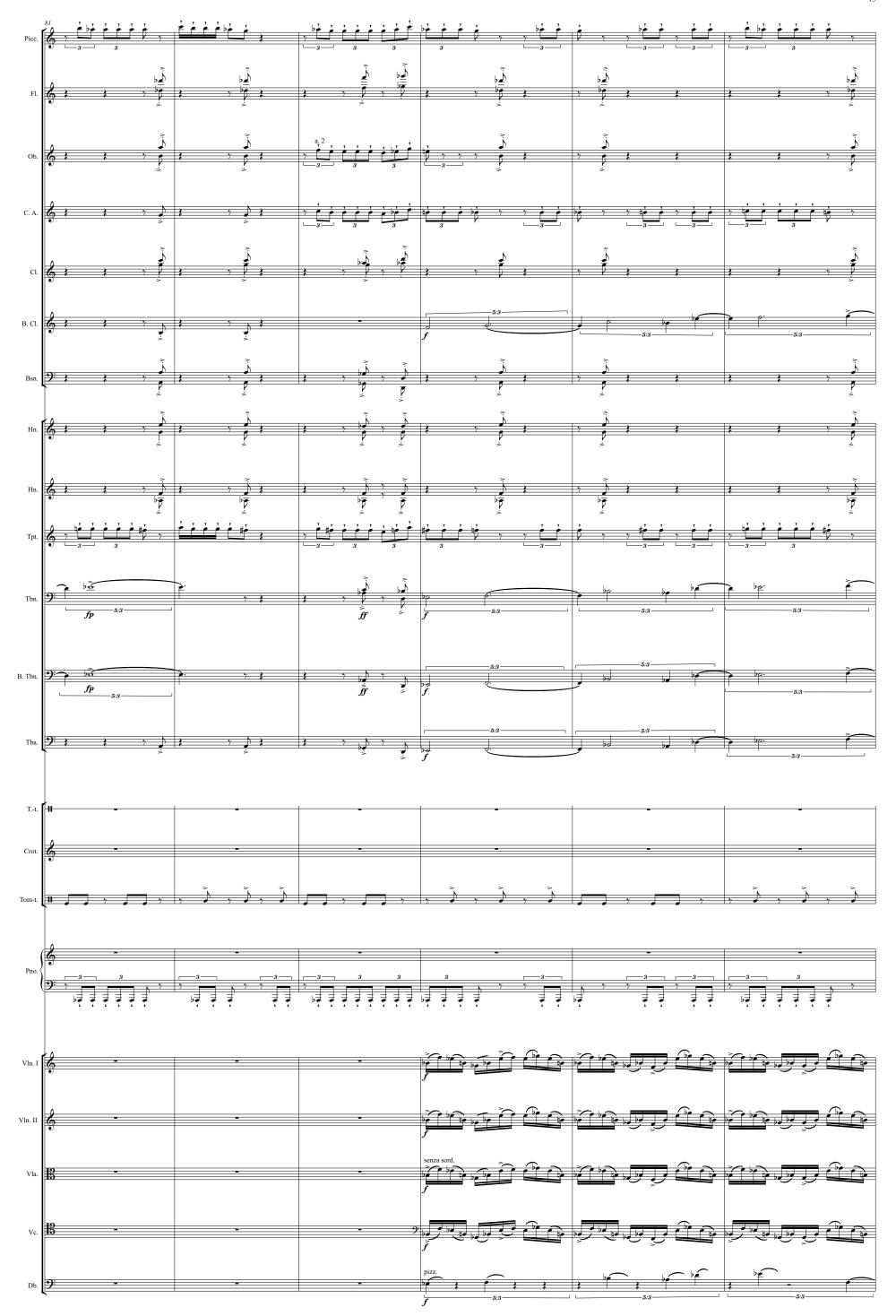




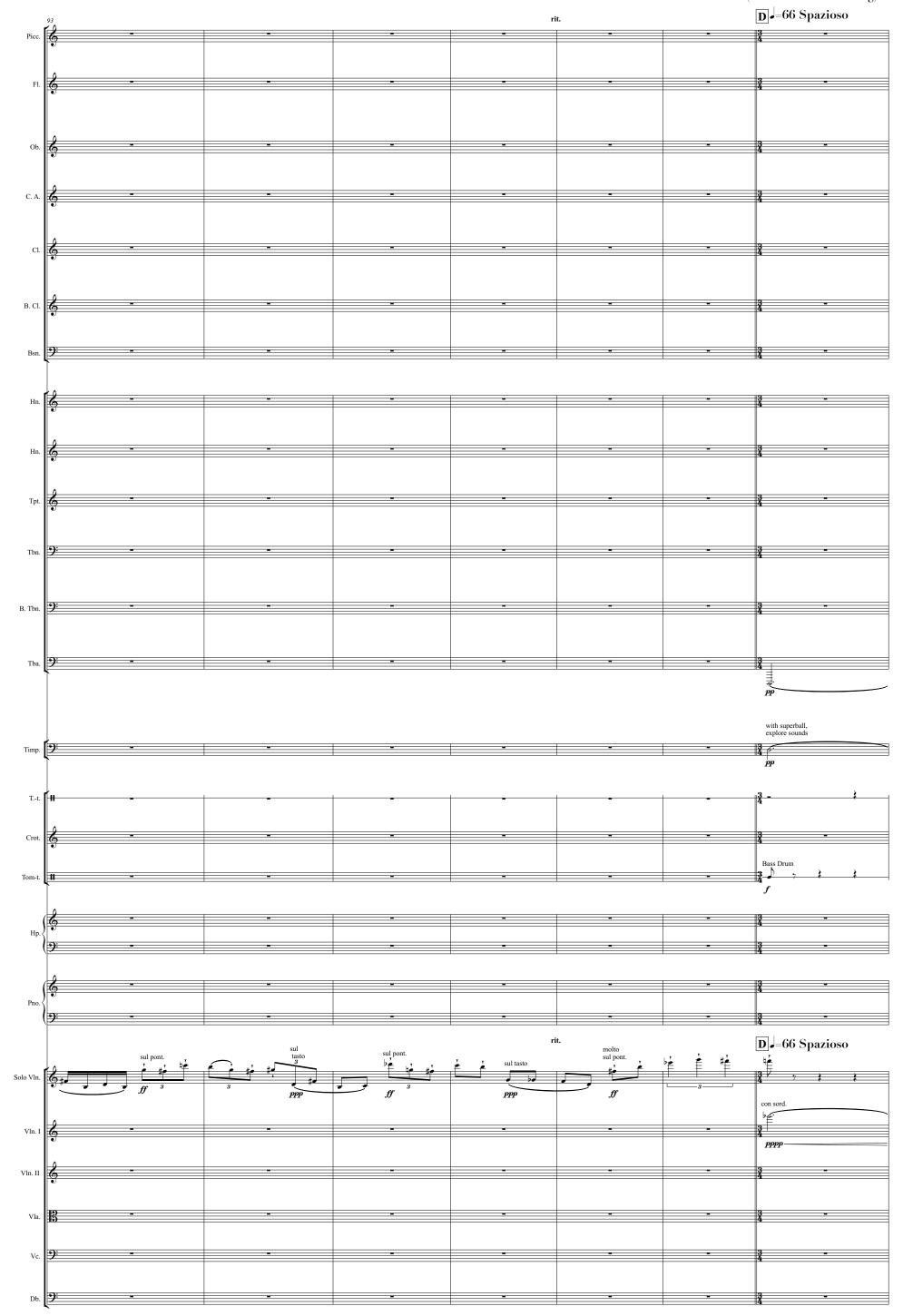


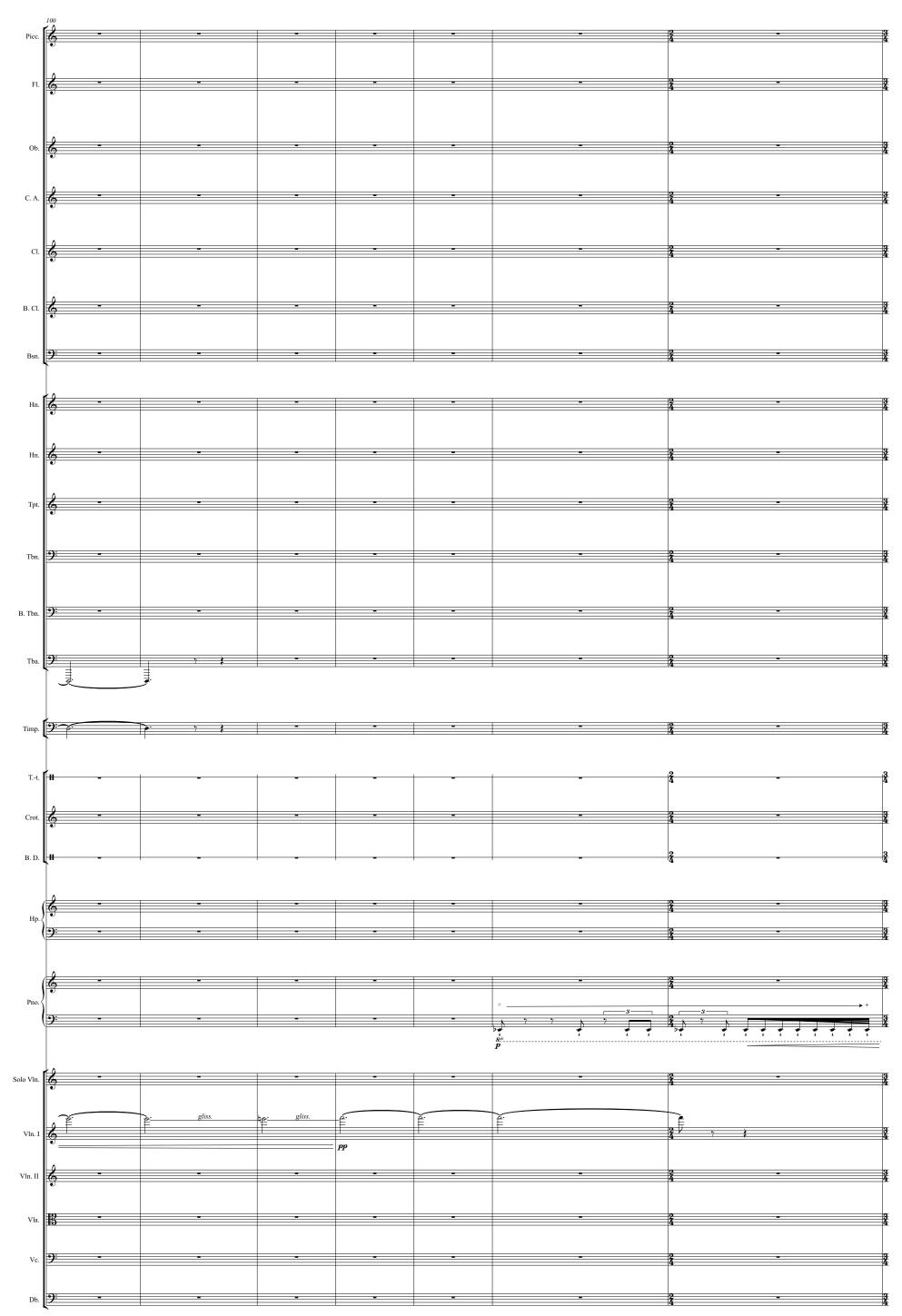


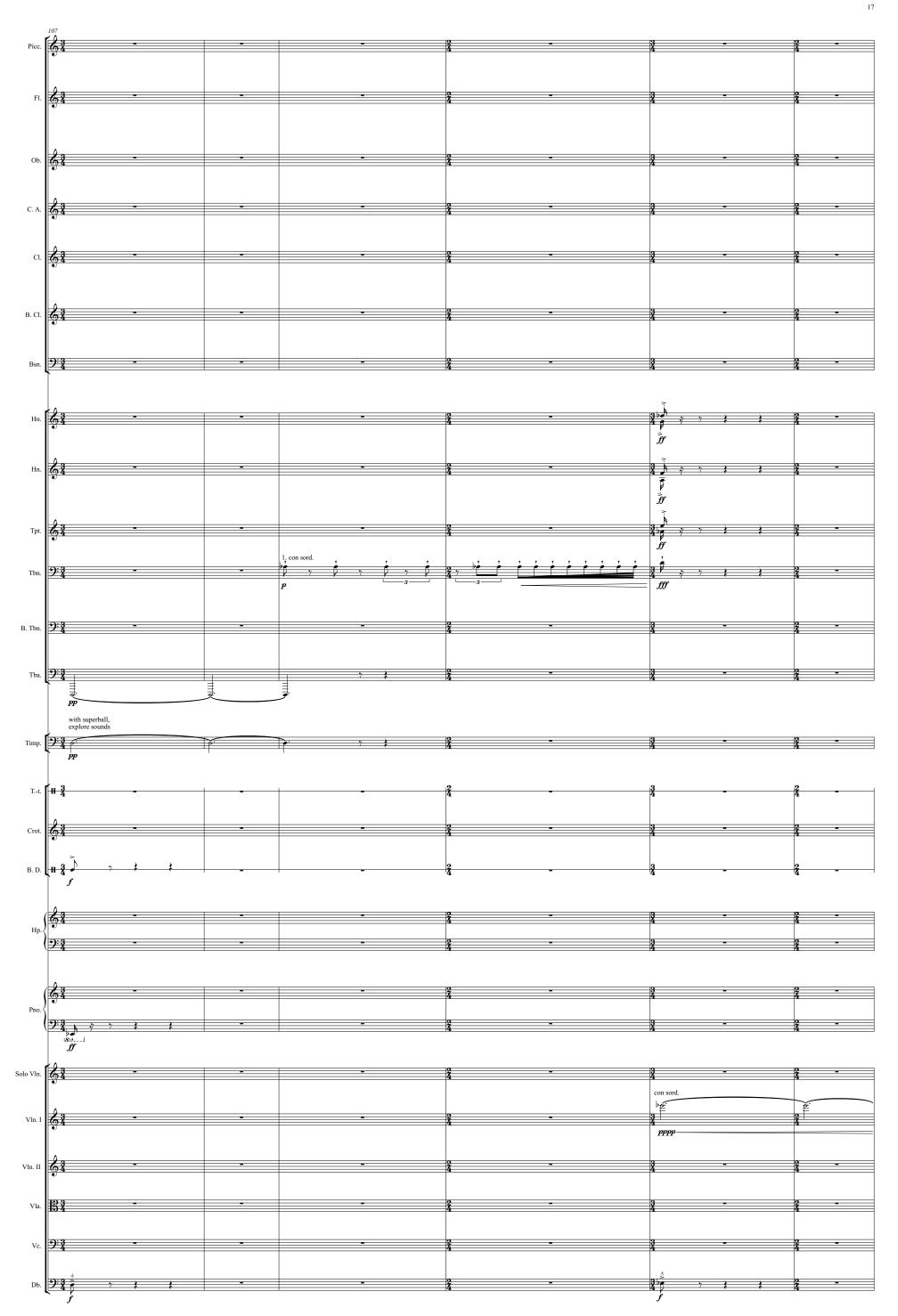




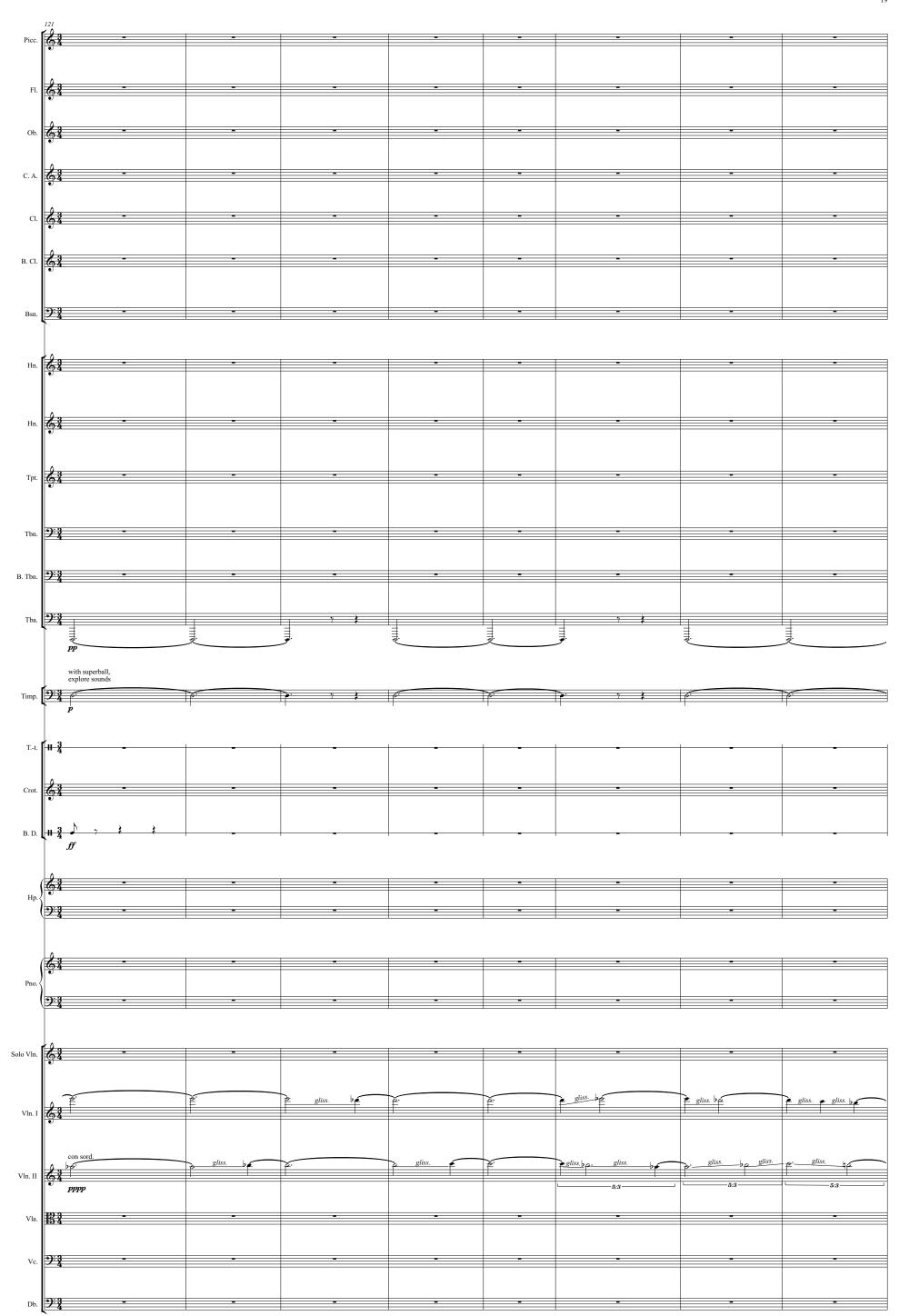












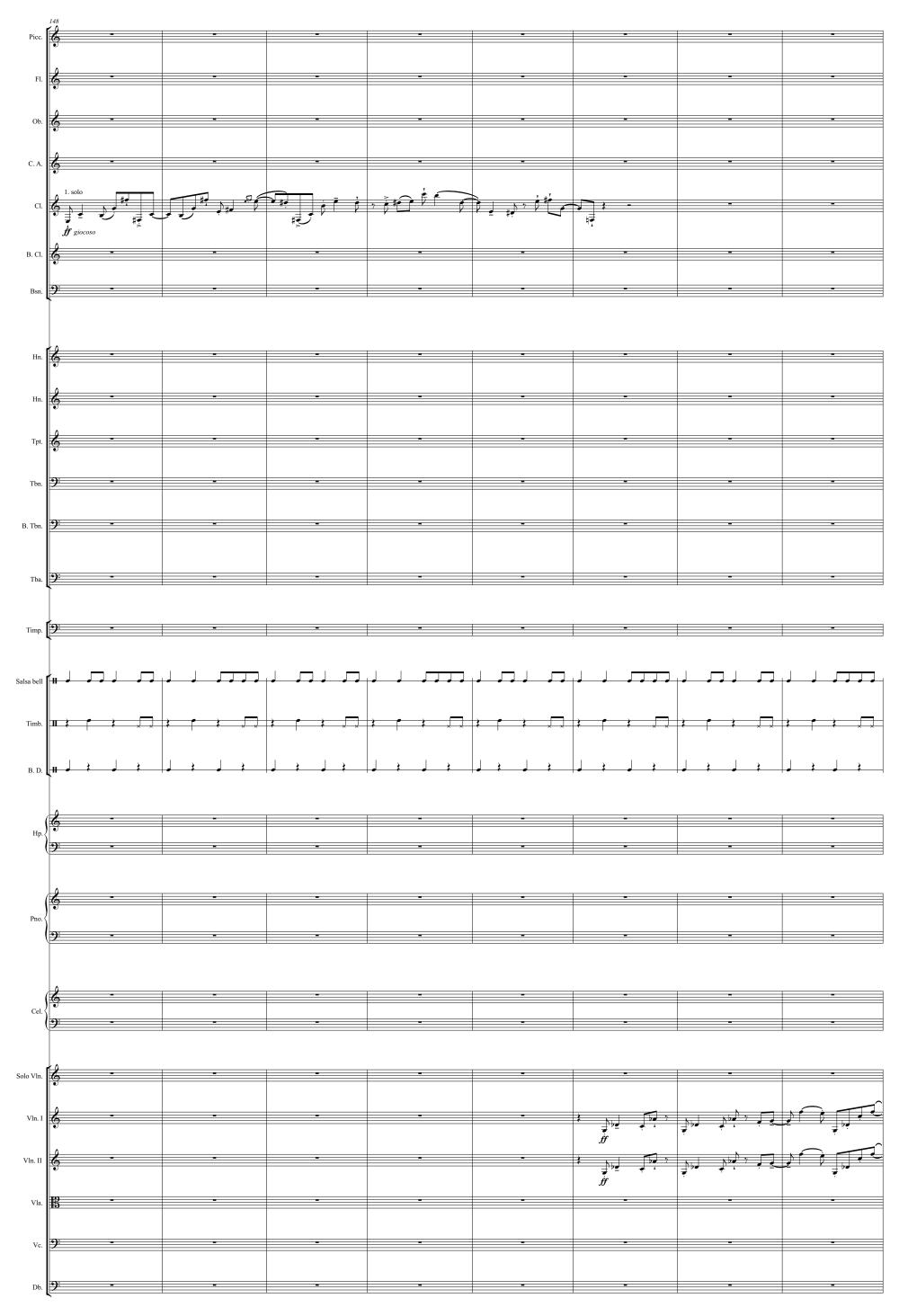


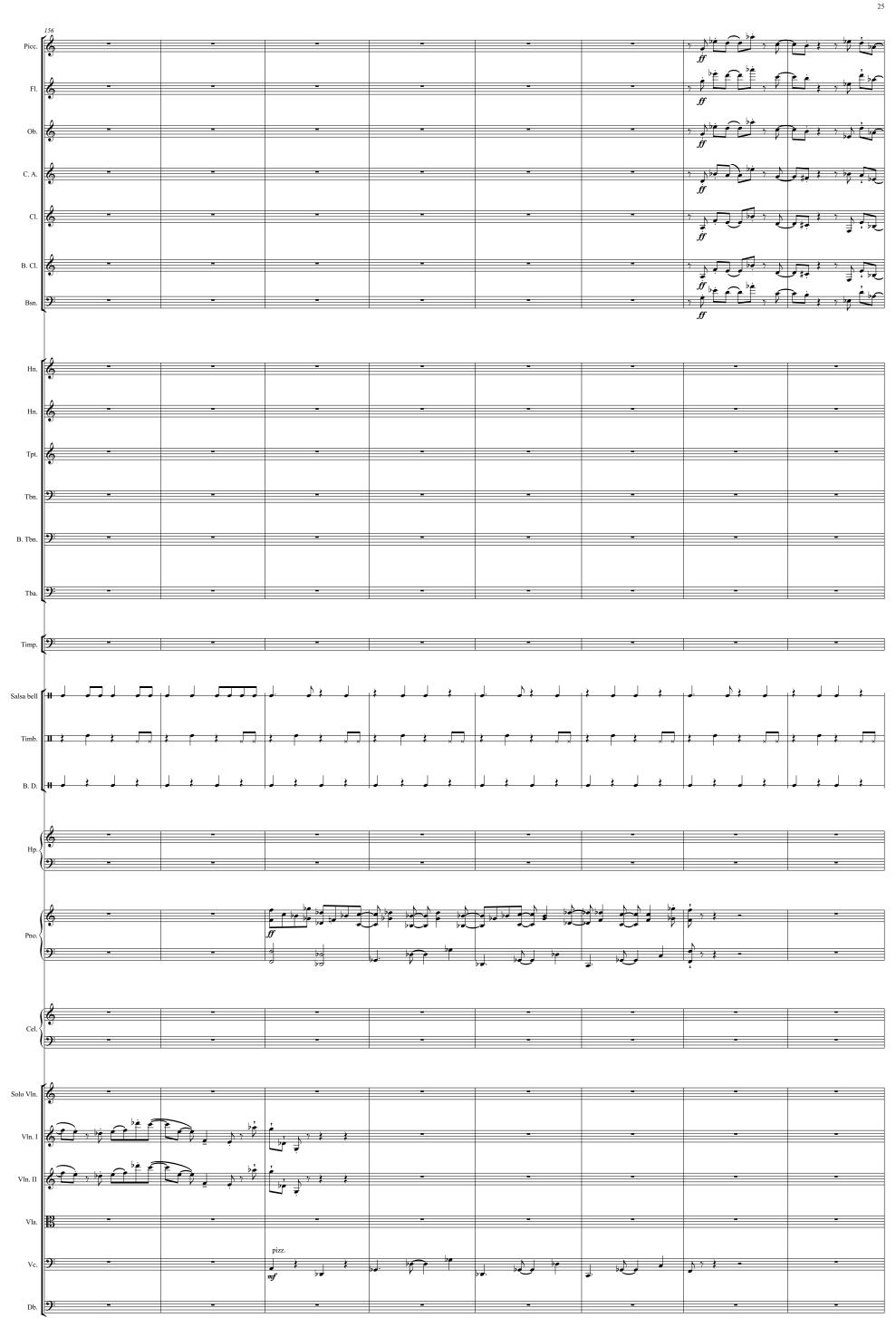


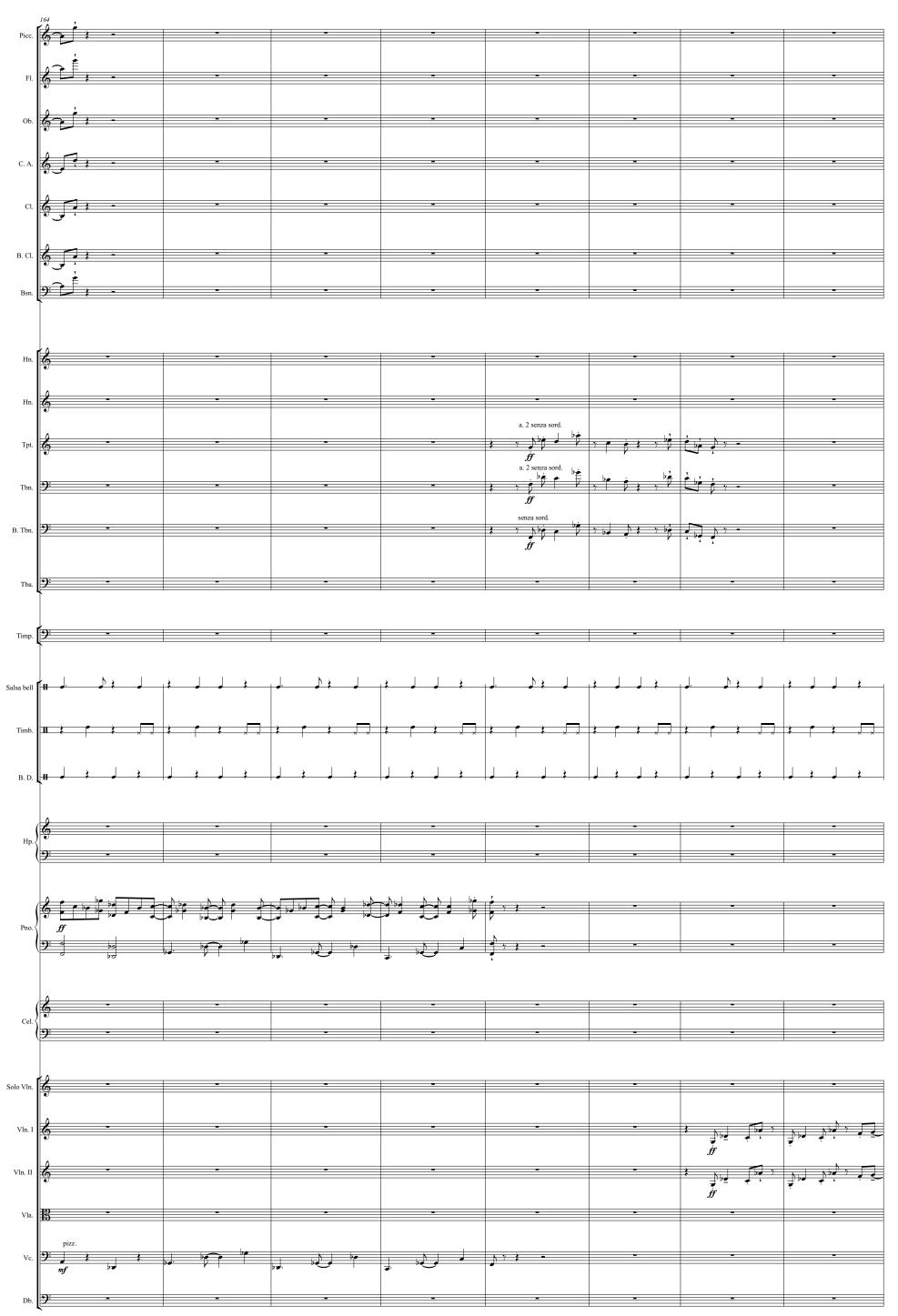


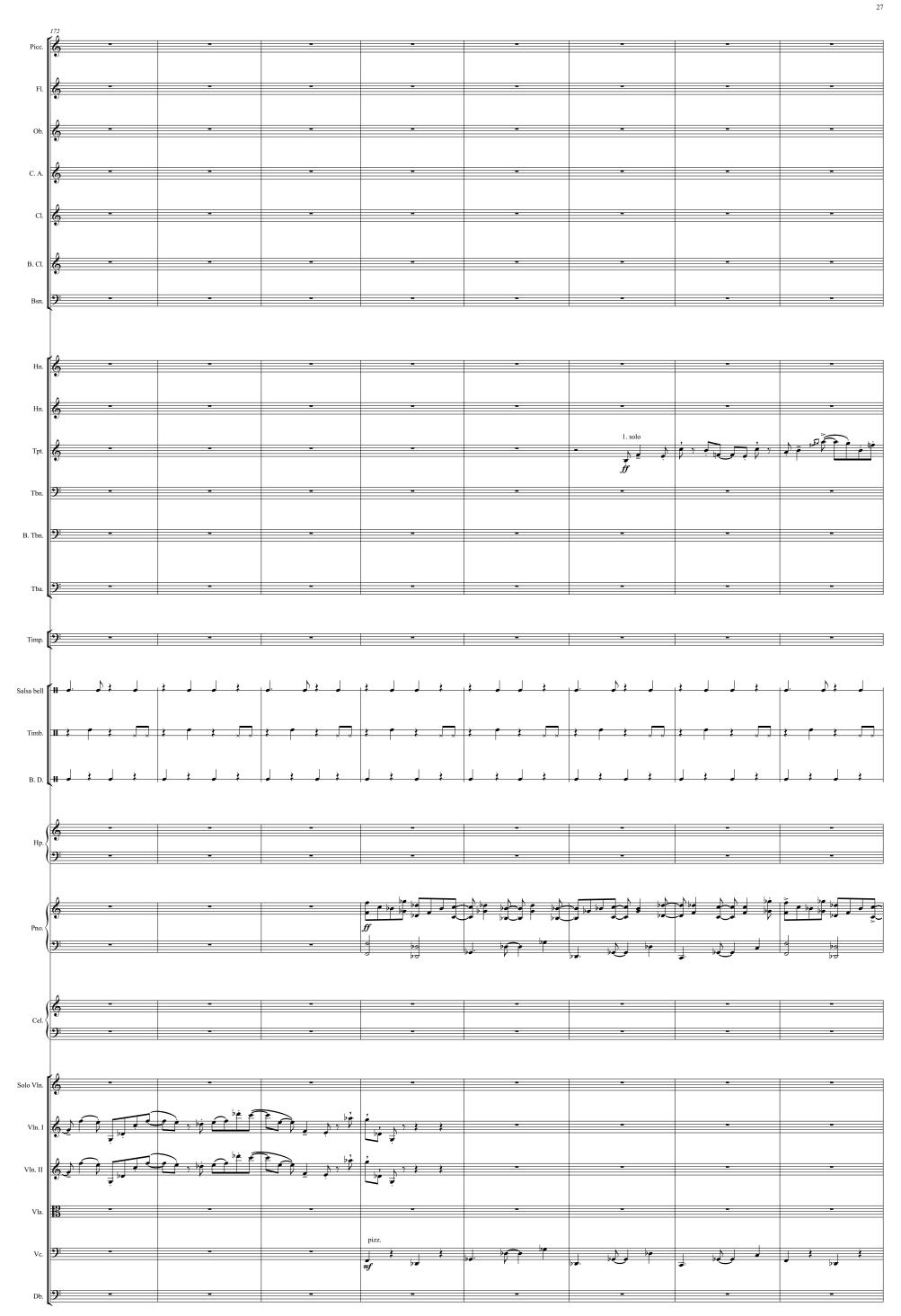


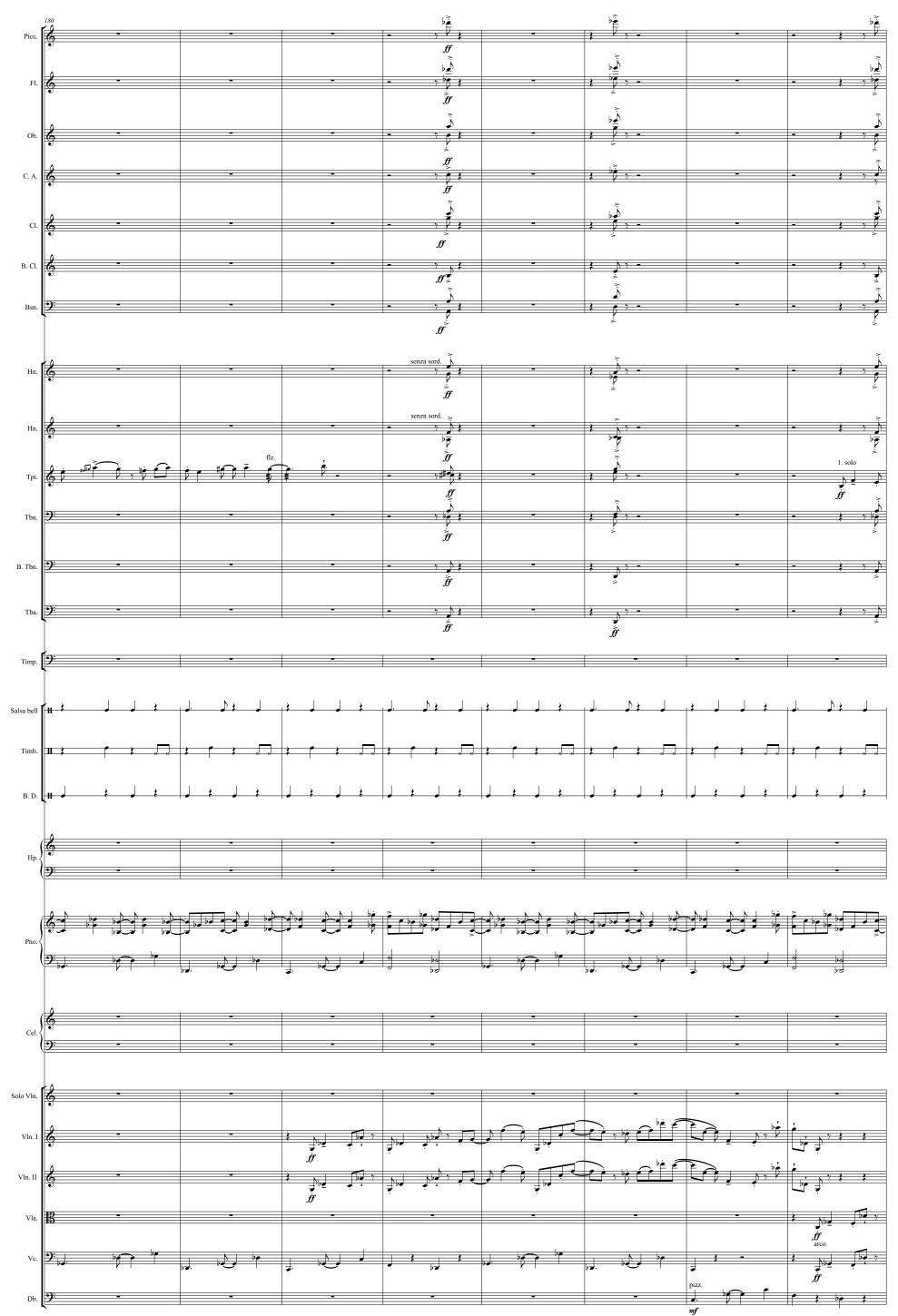


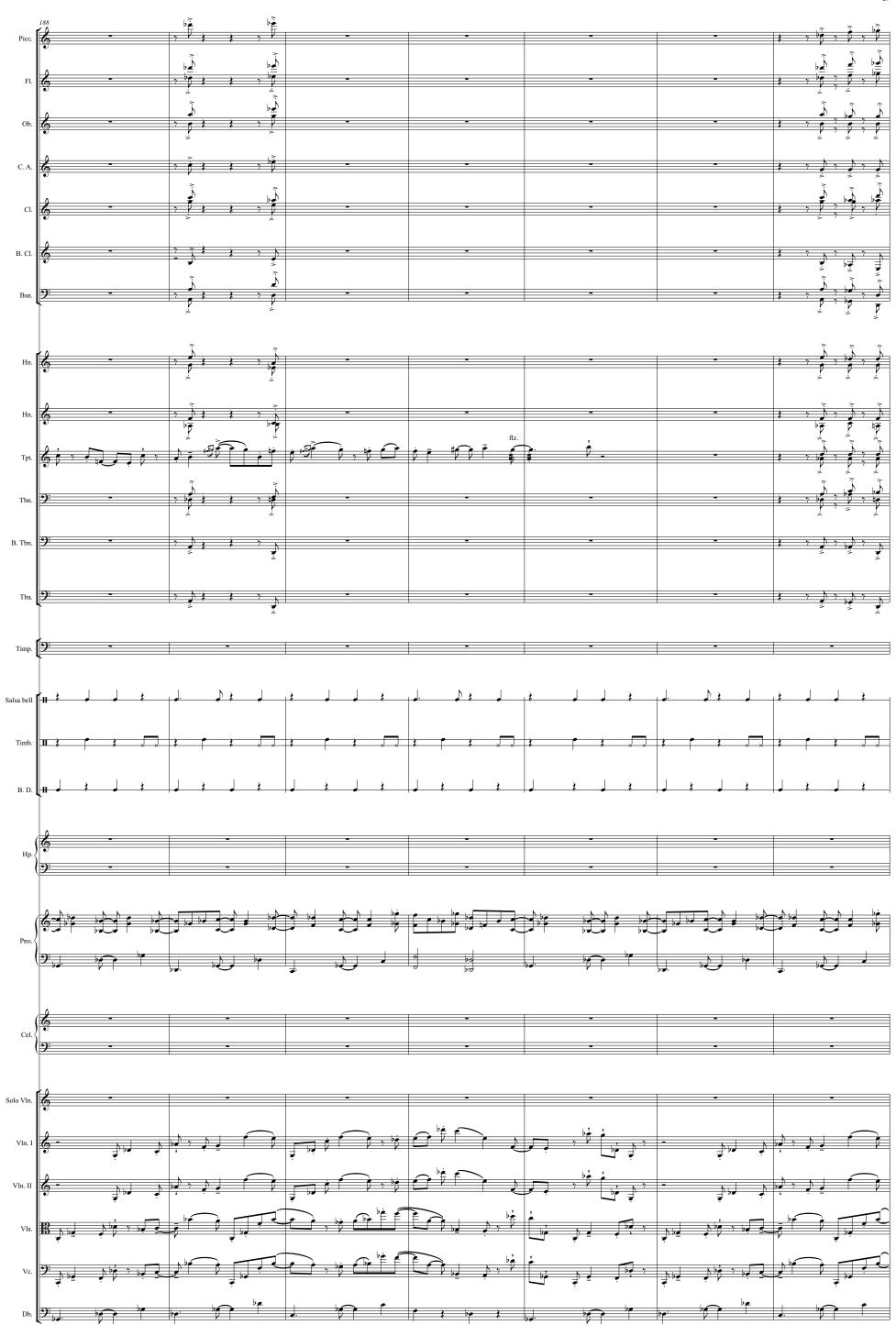


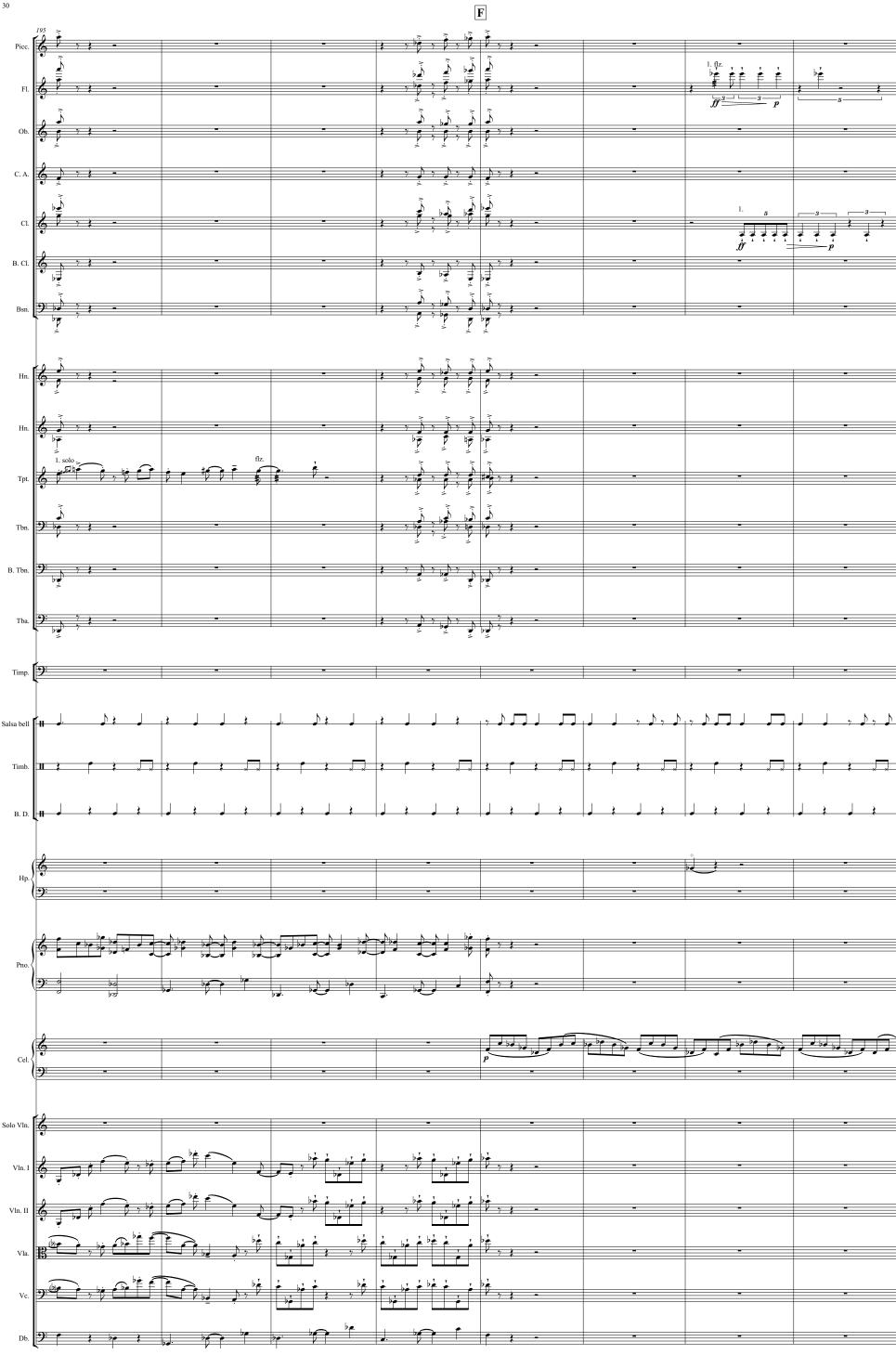




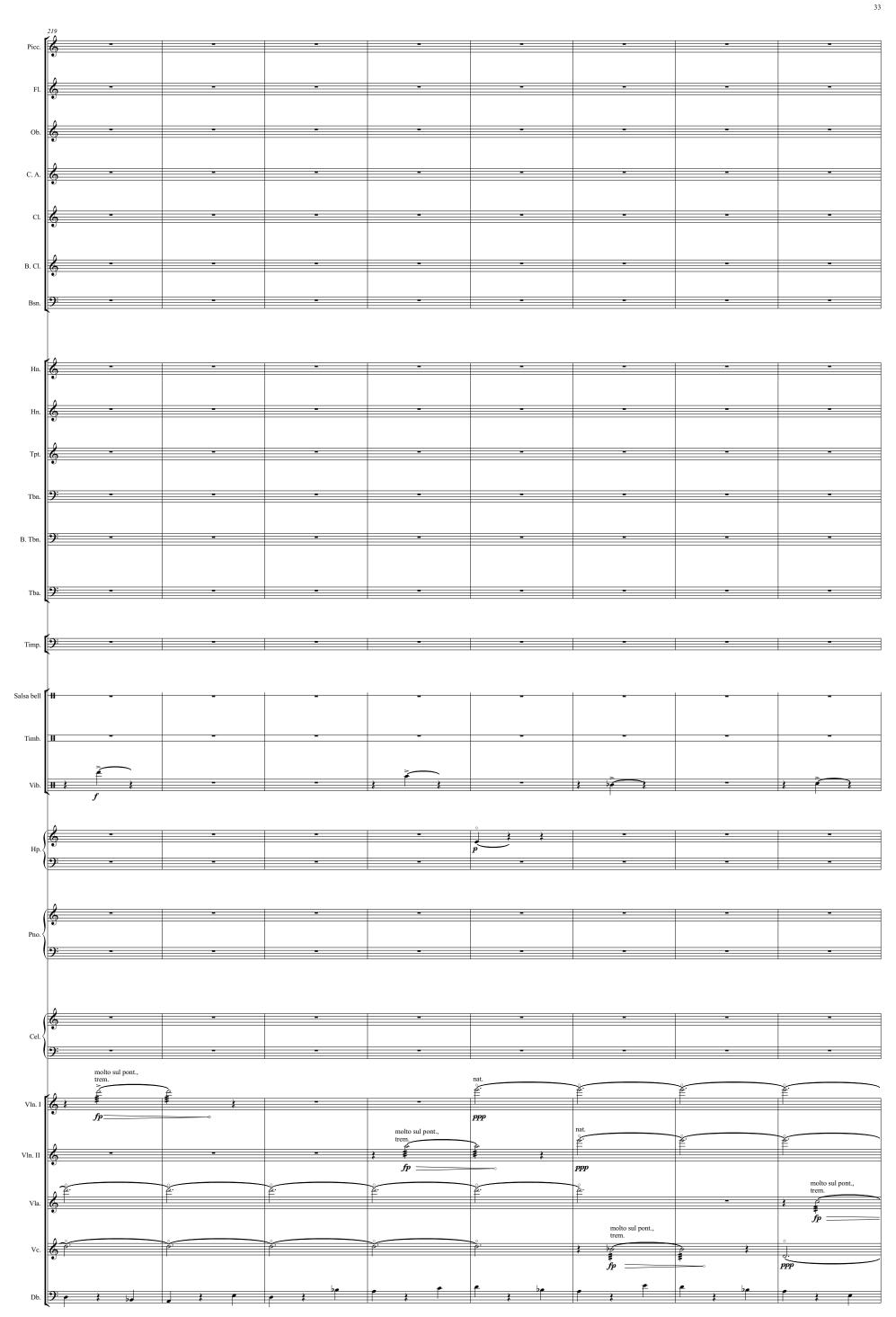


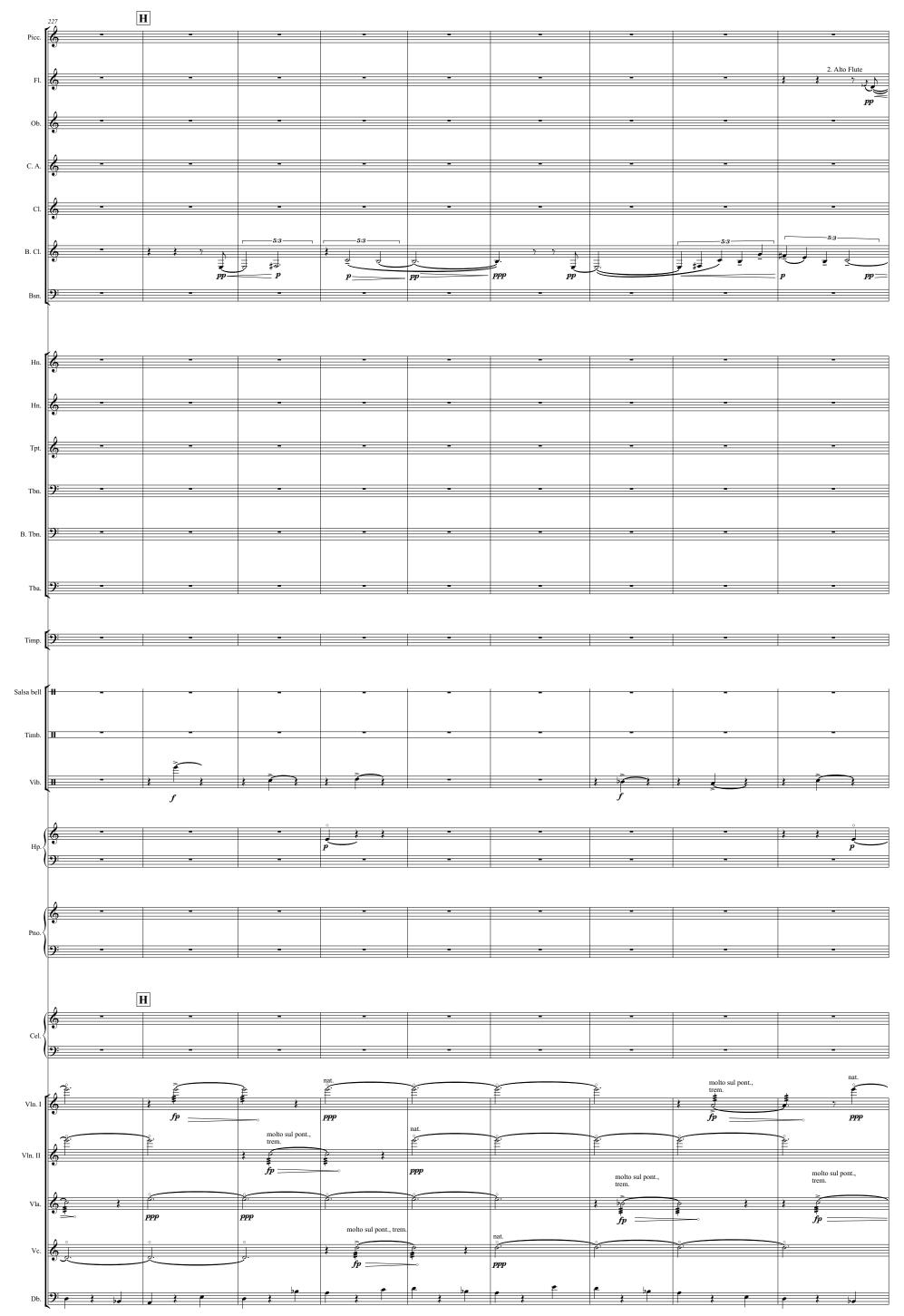


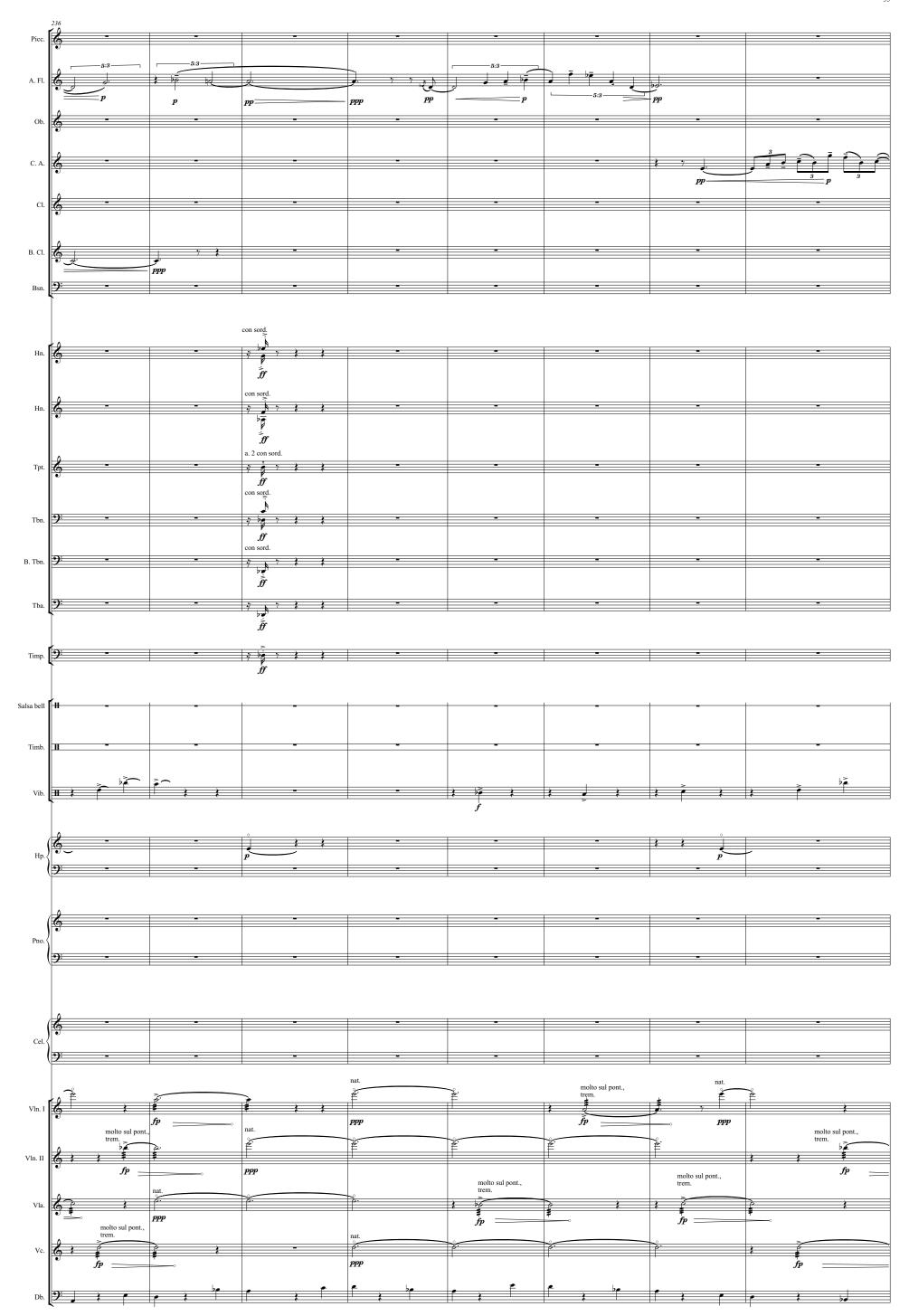


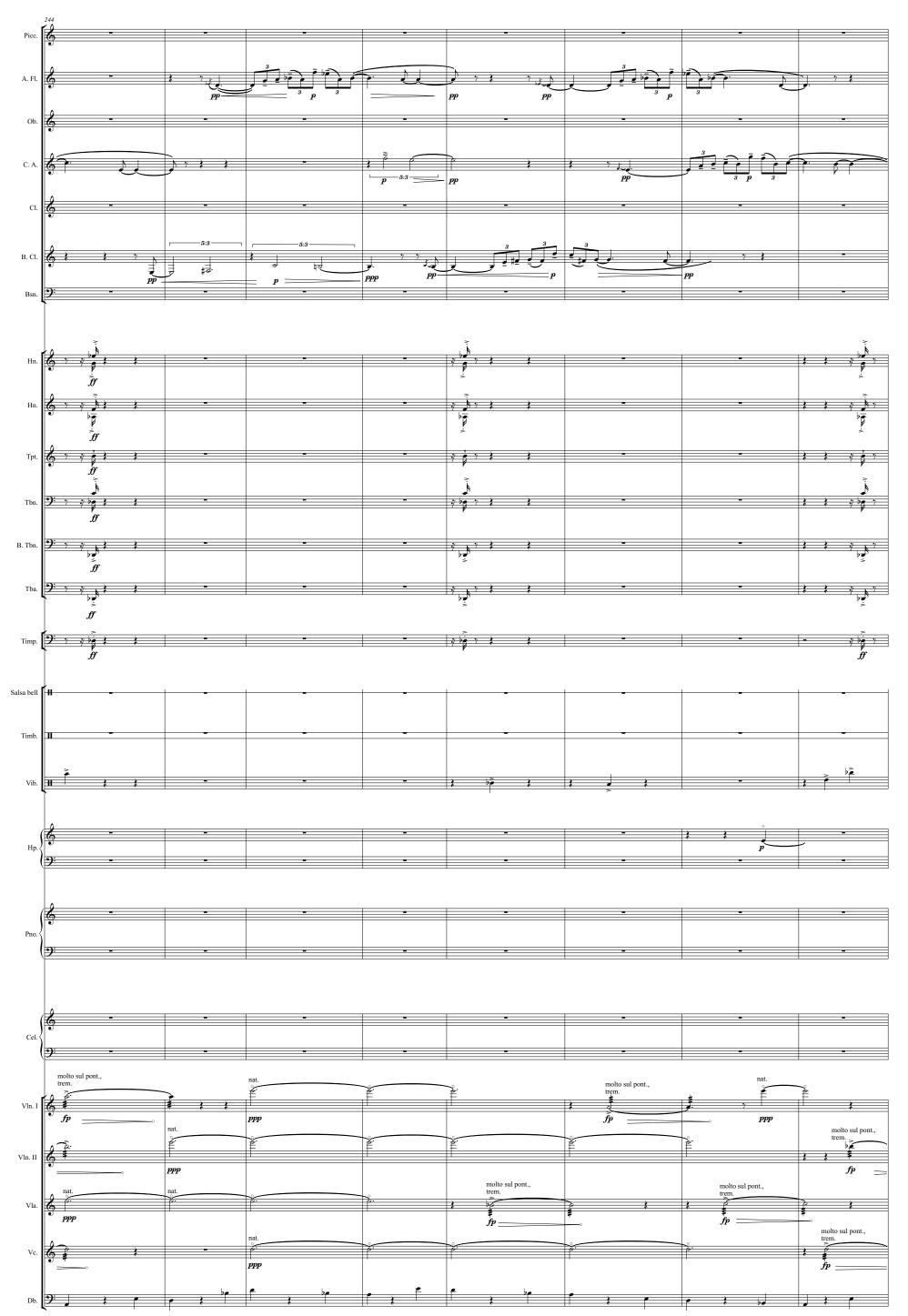


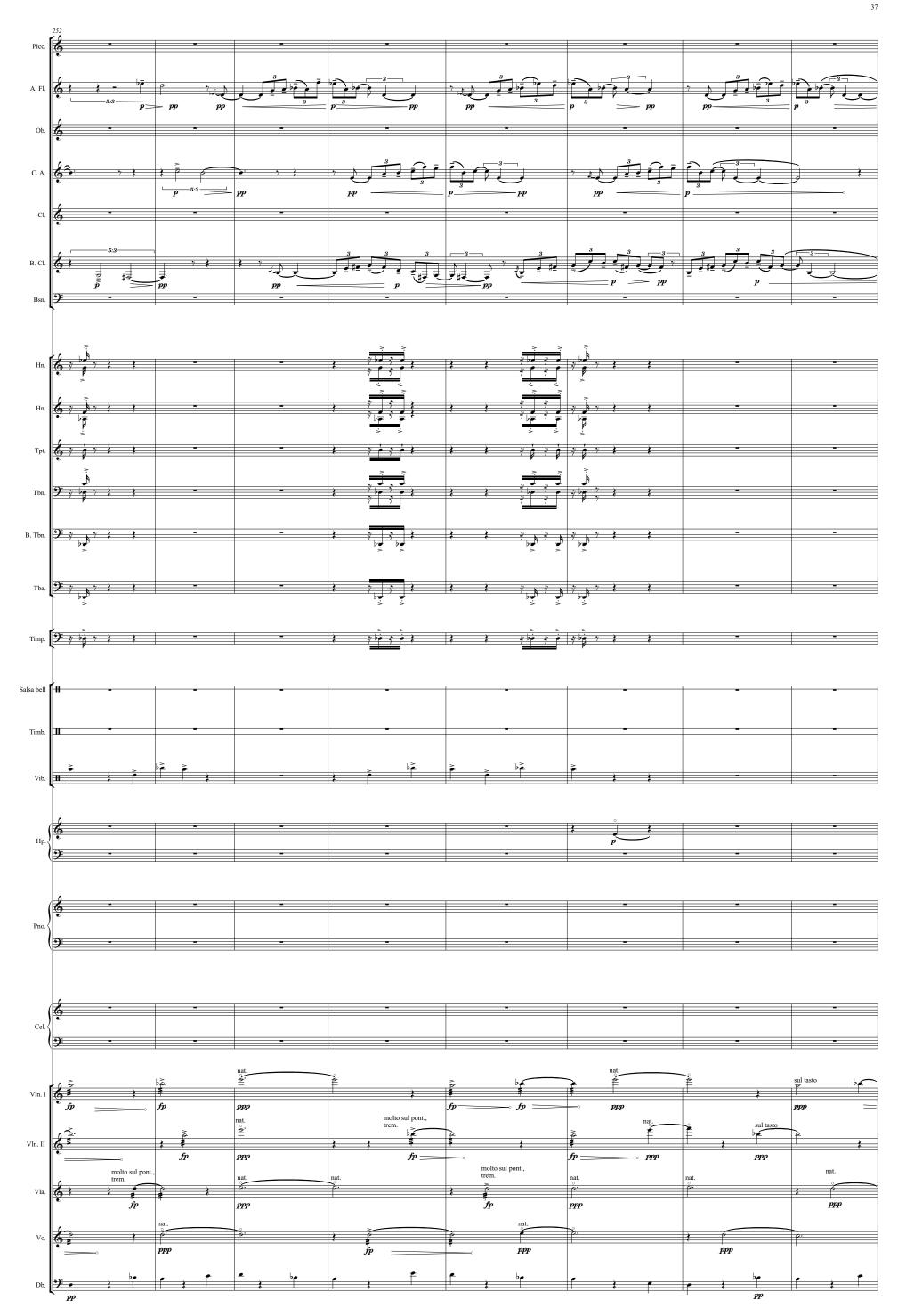


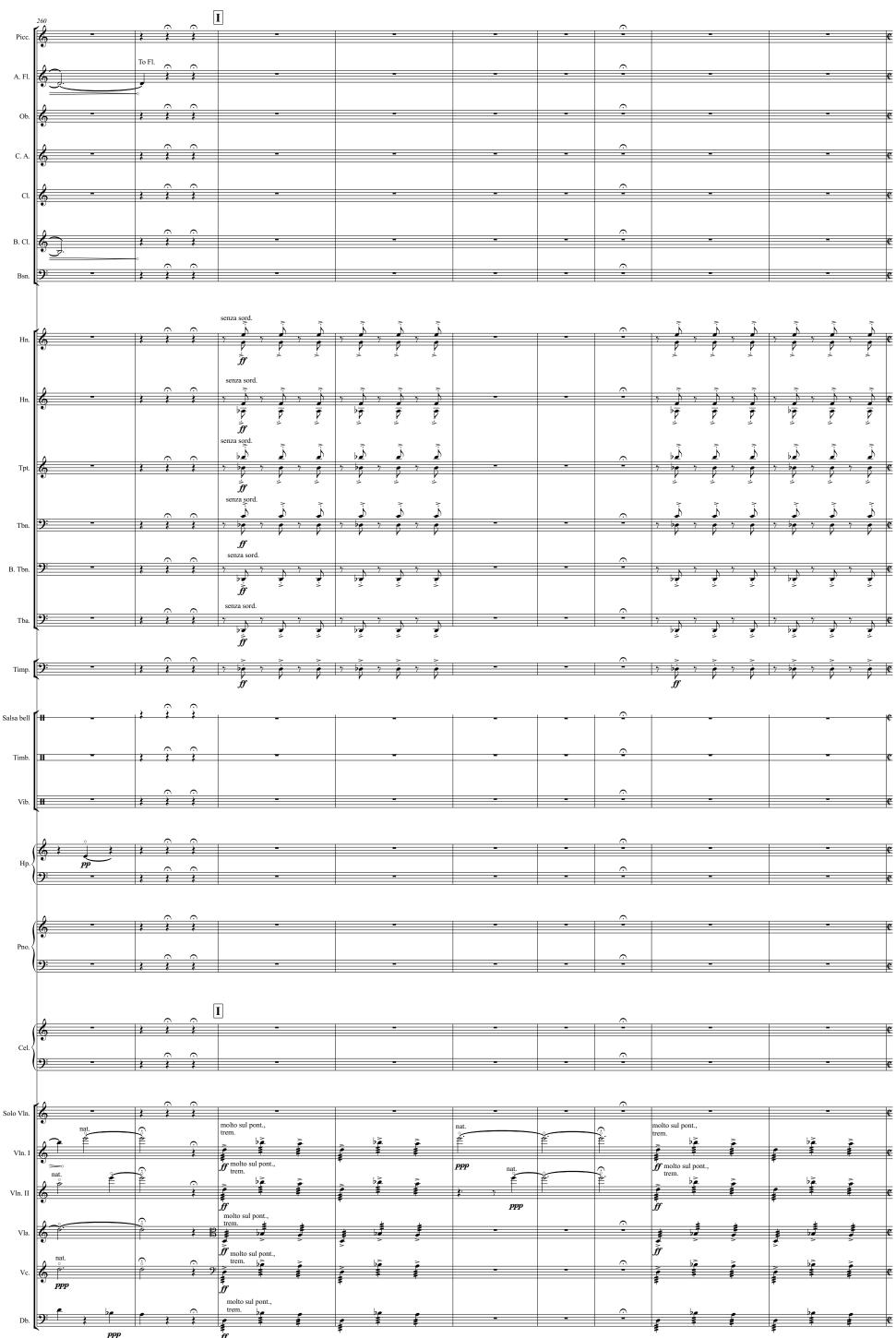


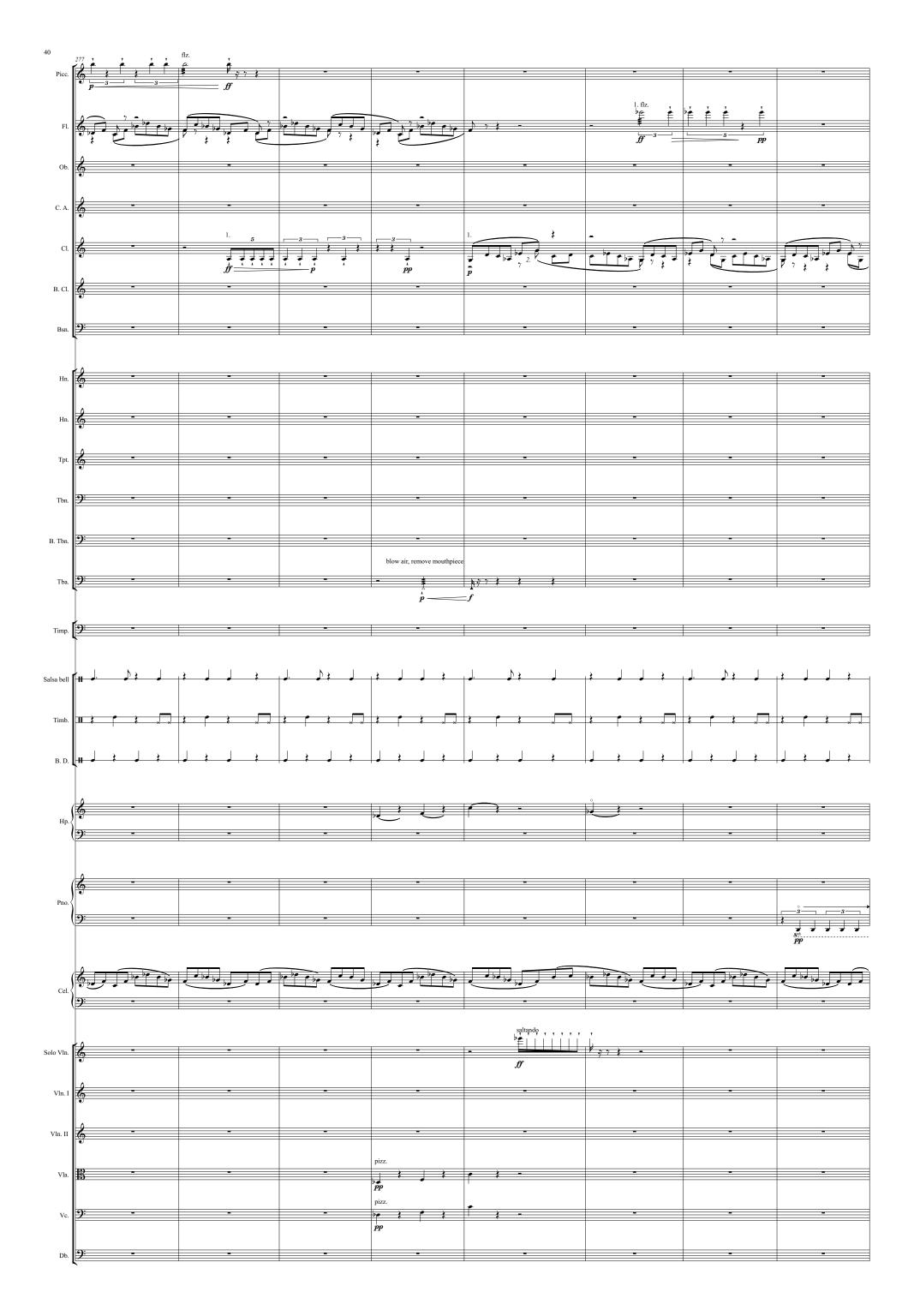














**K** 42 B. Cl. ff j j Vln. I Vln. II

0

