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El Onceavo Cielo (The Eleventh Heaven)

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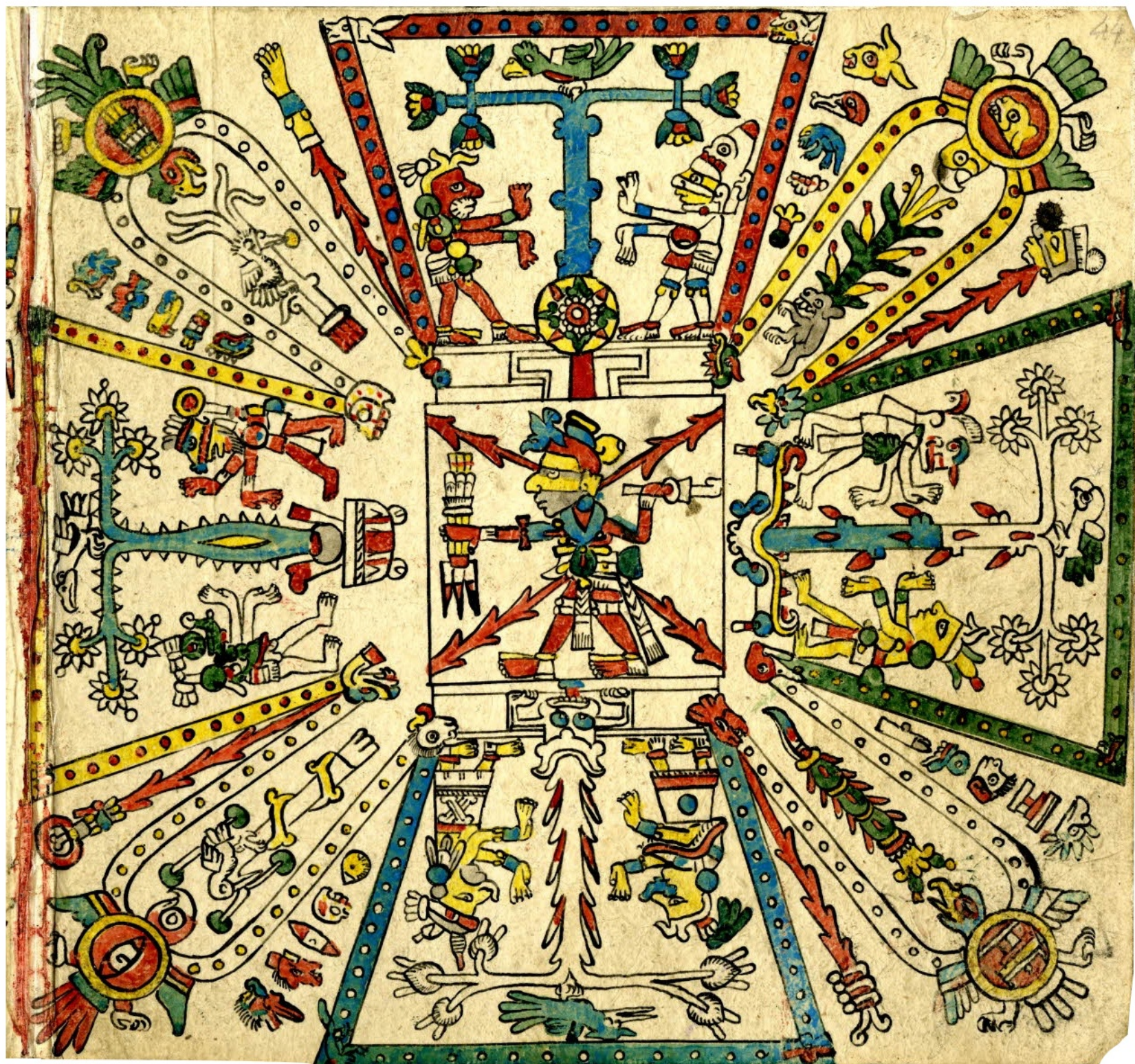
JULIÁN FUEYO

Ilhuícatl-Teotlacuauhco

EL ONCEAVO CIELO

The Eleventh Heaven
(2018)

Full Orchestra



1st page of Fejérváry-Mayer Codex: prehispanic nahua manuscript. At the center of the page stands *Xiuhtecuhtli* (Aztec god of time, fire, and heat) surrounded by the four cardinal directions. Within each cardinal direction there are two night-lords, a sacred tree, and a bird. Below this plane laid the underworld consisting of nine levels; above this plane, thirteen heavens. *Xiuhtecuhtli* and *Chantico* resided in the eleventh heaven.

El Onceavo Cielo

Ilhuícatl-Teotlacuauhco / The Eleventh Heaven

Julián Fuego

2/4 Brillante (♩ = 76) **3/4** **4/4** **2/4**

The score includes the following parts and instruments:

- Piccolo
- Flute (1, 2)
- Oboe (1, 2, 3)
- Clarinet in Eb
- Clarinet in Bb (1, 2)
- Bassoon (1, 2)
- Horn in F (1, 2, 3, 4)
- Trumpet in C (1, 2, 3)
- Trombone (1, 2)
- Bass Trombone
- Tuba
- Percussion 1 (Vibraphone, hard mallets)
- Percussion 2
- Percussion 3 (Bass Drum)
- Percussion 4 (Tam-tam)
- Piano
- Harp
- Violin I (pizz.)
- Violin II (pizz.)
- Viola (pizz.)
- Violoncello (pizz.)
- Contrabass (pizz.)

Dynamics and performance markings include *sf*, *ff*, *p*, *f*, *bell tone*, and *pizz.* (pizzicato). The score is marked with **Brillante** and includes a tempo of $\text{♩} = 76$.

Picc.
Fl. 1
2
Ob. 1
2
3
Eb Cl.
Cl. 1
2
Bsn. 1
2

Hn. 1
2
3
4
C Tpt. 1
2
3
Tbn. 1
2
B. Tbn.
Tba.

Perc. 1
2
3
4

Pno.
Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.

Fl. 1
2

1

Ob. 2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

1

2

Hn. 3
4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass Drum

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.
marcato con fuoco

sul pont.
marcato con fuoco

sul pont.
marcato con fuoco

sul pont.
marcato con fuoco

sul pont.
marcato con fuoco

sul pont.
marcato con fuoco

sul pont.
marcato con fuoco

sul pont.
marcato con fuoco

Picc.

Fl. 1
2

1

Ob. 2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1
2

1

Ob. 2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Xylophone

China Cymbal
soft mallets

Glockenspiel

f, *pp*, *ff*, *mf*, *p*, *sfz*, *ord.*, *pp sub.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz, *f*, *ff*, *pp sub.*, *ord.*

Picc.

Fl. 1
2

1
Ob. 2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1
2
3
4

Pno.

Hp.

Brillante ♩ = 76

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1
2

Ob. 1
2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Metal Guiro: mounted

Bass Drum

Tam-tam

Ratchet

Guiro

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

marcato con fuoco

Picc.
 Fl. 1
 2
 1
 Ob. 2
 3
 Eb Cl.
 Cl. 1
 2
 Bsn. 1
 2
 1
 2
 3
 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 2
 B. Tbn.
 Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for orchestral instruments. The score is divided into systems for woodwinds, brass, percussion, strings, and keyboard. Dynamics include *ff*, *sf*, *f*, and *mf subito*. Performance markings include *marcato con fuoco*. The score spans measures 37, 38, and 39.

This musical score page, numbered 40, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Eb Clarinet (Eb Cl.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horns 1-4 (Hn. 1-4), Trumpets 1-3 (C Tpt. 1-3), Trombones 1-2 (Tbn. 1-2), and Bass Trombone (B. Tbn. Tba.).
- Percussion:** Percussion 1, 2, 3, and 4 (Perc. 1-4). Percussion 1 and 2 are specifically labeled as Xylophone and Vibraphone.
- Keyboard:** Piano (Pno.) and Harpsichord (Hp.).
- Strings:** Violin I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).
- Performance Markings:**
 - ff* (fortissimo) and *sfz* (sforzando) dynamics are used throughout.
 - Triplets and sixteenth-note patterns are prominent in the woodwind and string parts.
 - Phrasing slurs and accents are used to indicate musical structure.
 - Articulation marks like *div.* (divisi) are present in the double bass part.

3/4 4/4

Picc.

Fl. 1 2

Ob. 1 2 3

E♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn. Tba.

Perc. 1 2 3 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *pp* *f* *pp sub.*

China Cymbal soft mallets *p sfz mf sffz f*

3/4 4/4

4/4 Misterioso ♩ = 50

Picc. Fl. 1 2 Ob. 2 3 Eb Cl. Cl. 1 2 Bsn. 1 2

Hn. 1 2 3 4 C Tpt. 1 2 3 Tbn. 1 2 B. Tbn. Tba.

Perc. 1 2 3 4

Pno.

Hp.

4/4 Misterioso ♩ = 50
con sord.; transparent (different 4 note bowing per person)

Vln. I Vln. II Vla. Vc. Cb.

Picc.

Fl. 1
2

Ob. 1
2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2
China Cymbal

Perc. 3
Bass Drum

Perc. 4

Pno.

Hp.

Vln. I
non. vibrato, transparent

Vln. II
non. vibrato, transparent

Vla.

Vc.

Cb.
pizz.
f

n

pp

p

mf

mp

p

pp

f

l.v.

5

Picc.

Fl. 1
2

1
Ob. 2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

1
Hn. 2
3
4

C Tpt. 1
C Tpt. 2
C Tpt. 3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non. vibrato transparent

pp

pp

3/4

2/4

2/4

rall.

accel. **4/4** Tempo

rall.

3/4

A tempo ♩ = 58

4/4

Picc.
Fl. 1
2
1
Ob. 2
3
Eb Cl.
Cl. 1
2
Bsn. 1
2

Hn. 1
2
3
4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
2
B. Tbn.
Tba.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Celesta solo
Pno.
Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.

Fl. 1
2

1

Ob. 2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

Hn.
1
2
3
4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1
2

B. Tbn.
Tbn.

harmon mute (stem in) p slow to fast

f mf p

f p

f p p < f

f p p < f p < mf > p < mf

f p p < f

f p p pp p > pp < mf

Perc. 1

Perc. 2

Perc. 3

Perc. 4

China Cymbal snare drum mallets mf

Tam-tam f

scrape side with metal mp

Pno.

Hp.

Piano f p f p

f mf

mf 5

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont. pp

pp

pp

pp

pp

pp

pp

pp

pp

pp pizz. p

Picc.

Fl. 1 2

Ob. 1 2 3

E♭ Cl.

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn. Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Score for orchestral instruments. The page is numbered 22 at the top left and 77 in a box at the top left. The instruments are listed on the left: Picc., Fl. 1 & 2, Ob. 1 & 2, Eb Cl., Cl. 1 & 2, Bsn. 1 & 2, Hn. 1, 2, 3 & 4, C Tpt. 1, 2 & 3, Tbn. 1 & 2, B. Tbn., Perc. 1, 2, 3 & 4, Pno., Hp., Vln. I & II, Vla., Vc., and Cb. The score spans five measures from measure 77 to 81. The Bsn. 1 & 2 part features a long note in measure 77 starting with a *pp* dynamic and ending in measure 78 with a *f* dynamic. The C Tpt. 1 part has a long note in measure 78 starting with a *mp sempre* dynamic. The Tbn. 1 & 2 parts feature repeated patterns of notes with *pp < mf* dynamics and *harmon mute* markings. The B. Tbn. part has notes in measures 78, 79, and 81 with dynamics *mf* and *p*, and a *a. 2* marking in measure 79. The Pno. part has a complex rhythmic pattern in the right hand and a simpler one in the left hand. The Hp. part has notes in measures 77, 79, and 81. The Cb. part has notes in measures 77, 79, and 81. The other instruments are mostly silent.

Picc. _____

Fl. 1
2
pp _____ *mf* _____ *p* _____

1
pp _____ *mf* _____ *p* _____

Ob. 2
3 _____

E♭ Cl. _____

Cl. 1
2 _____

Bsn. 1
2 _____ *p* _____

Hn. 1
2
3
4 _____

C Tpt. 1 _____

C Tpt. 2
pp *mf* _____

C Tpt. 3
pp *mf* _____

Tbn. 1
2 _____

B. Tbn.
Tba. *a. 2* _____ *mf* _____ *f* _____ *mf* _____

Tuba _____ *mf* _____

Perc. 1 _____

Perc. 2 _____

Perc. 3 _____ *mp* _____

Perc. 4 _____

Pno. _____

Hp. _____

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

Cb. _____

Picc. Fl. 1 2 Ob. 1 2 3 Eb Cl. Cl. 1 2 Bsn. 1 2 Hn. 1 2 3 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 2 B. Tbn. Tba. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Pno. Hp. Vln. I Vln. II Vla. Vc. Cb.

pp *mf* *p* *f* *p*
mf *f* *mf* *mp* *f*
f
 Marimba hard mallets
f
 senza sord. ord.
 sul pont. ord.
pp *f* *p*
 ord. v.
 ord. senza sord. *pp* *f* *p*
 ord. senza sord. *pp* *f* *p*
 ord. senza sord. *pp* *f* *p*
 ord. senza sord. *pp* *f* *p*
p *f*

90 Più mosso ♩ = 63

Picc.

Fl. 1
2

1

Ob. 2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

91 Più mosso ♩ = 63

Vln. I

Vln. II

Vla.

Vc.

Cb.

Più mosso ♩ = 66

Più mosso ♩ = 69

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3

E♭ Cl.

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. Tba.

Perc. 1 Glockenspiel hard mallets *ff*

Perc. 2 Vibraphone hard mallets *ff*

Perc. 3 Bass Drum *f*

Perc. 4

Pno. *ff*

Hp. *f*

Più mosso ♩ = 66

Più mosso ♩ = 69

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f*

Picc.

Fl. 1 2

1

Ob. 2 3

E♭ Cl.

Cl. 1 2

Bsn. 1 2

1 2 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn. Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *f cresc.* *ff*

Fl. 1 *f cresc.* *ff*

2 *f cresc.* *ff*

1 *f cresc.* *ff*

Ob. 2 *f cresc.* *ff*

3

E♭ Cl.

Cl. 1

2

Bsn. 1

2

1

2

Hn. 3

4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

2

B. Tbn. Tba.

Perc. 1 *f cresc.* *ff*

Perc. 2 *f cresc.* *ff*

Perc. 3 *f* *cresc.*

Perc. 4

Pno. *f cresc.*

Hp. *f* *cresc.*

Vln. I *f cresc.*

Vln. II *f cresc.*

Vla. *f cresc.*

Vc. *f cresc.*

Cb. *f cresc.*

4/4

3 Maestoso luminoso $\text{♩} = 66$

4/2

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

Fl. 1 *ff* *3* *3*

Fl. 2 *ff* *3* *3*

1 *ff* *3* *3*

Ob. 2 *ff*

3 *ff*

E♭ Cl. *ff*

Cl. 1 *ff* *3* *3*

Cl. 2 *ff*

Bsn. 1

2

Hn. 1 *p* *f*

2 *p* *f*

3 *p* *f*

4 *p* *f*

C Tpt. 1 *p* *f*

C Tpt. 2 *open* *p* *f*

C Tpt. 3 *open* *p* *f*

Tbn. 1 *p* *f*

2 *p* *f*

B. Tbn. *p* *f*

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 **China Cymbal** *f* *p* *f* *soft mallets*

Pno. *ff* *7* *7* *7* *7* *7*

Hp. *ff* *5* *5* *5* *5* *5*

4/4

3 Maestoso luminoso $\text{♩} = 66$

4/2

Vln. I *ord.* *ff* *5* *5* *5* *5* *5*

Vln. II *ord.* *ff* *5* *5* *5* *5* *5*

Vla. *ord.* *ff* *5* *5* *5* *5* *5*

Vc. *ord.* *ff* *5* *5* *5* *5* *5*

Cb. *ord.* *ff*

div. alla corda, molto arco

div. molto arco

alla corda, molto arco wide trem.

4/2

3/8

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

4/2

3/8

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1
2

Ob. 1
2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Ob. 3
 Eb Cl.
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.

Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Pno.
 Hp.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

4/2

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *pp*

Ob. 3 *pp*

E♭ Cl. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *pp*

C Tpt. 2 *pp*

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. Tba.

Perc. 1 *pp*

Perc. 2

Perc. 3

Perc. 4

Pno. *pp*

Hp. *p*

4/2

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

Cb. *p*

33

Picc.

Fl. 1
2

Ob. 1
2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

Hr. 1
2
3
4

C Tpt. 1
C Tpt. 2
C Tpt. 3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1
2

1
2

Ob. 1
2

E♭ Cl.

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1
2
3
4

Pno.

Hp.

Vln. I
II

Vla.

Vc.
ord.

Cb.
ord.

pp, *ff*, *sfz*, *sf*, *f*, *f-p*, *f-mp*, *f-mf*, *pp sub.*, *non divisi*, *pizz.*, *arco*

Picc.
 Fl. 1
 2
 1
 Ob. 2
 3
 Eb Cl.
 Cl. 1
 2
 Bsn. 1
 2

Hn. 1
 2
 3
 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 2
 B. Tbn.
 Tba.

Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Bass Drum
 Tam-tam *l.v.*

Metal Guiro: mounted
 Ratchet
 Guiro
 Xylophone

Pno.
 Hp.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc.
 Fl. 1
 2
 1
 Ob. 2
 3
 Eb Cl.
 Cl. 1
 2
 Bsn. 1
 2
 1
 2
 3
 4
 Hn.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 2
 B. Tbn.
 Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 126, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Piano, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *L.v.* (Larghetto vivace).

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1

Tbn. 2

B. Tbn. Tba.

Perc. 1 Xylophone *ff*

Perc. 2 Vibraphone *ff*

Perc. 3

Perc. 4

Pno.

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

Cb.

Picc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1 2

1

Ob. 2 3

E♭ Cl.

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn. Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

China Cymbal

snare drum mallets

ff *p* *ff* *pp sub.*

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. II

Vla.

Vc.

Cb.

4/4

2/4

3/4

Picc.

Fl. 1
2

1

Ob. 2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

1
2
3
4

Hn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Snare Drum

p < *ff*

p < *ff*

mf < *ff*

p < *ff*

mf < *ff*

Perc. 2

Hi-hat

ff

p < *ff*

Perc. 3

Perc. 4

snare mallet: hit on the side of Tam-tam

Tam-tam

ff

ff

Pno.

Hp.

4/4

2/4

3/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1
2

1

Ob. 2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

1

2

Hn. 3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

8va
Ped

Hp.

8va

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1
2

Ob. 2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
C Tpt. 2
C Tpt. 3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Pno.

Hp.

Vln. I
Vln. II

Vla.

Vc.
Cb.

Glockenspiel hard mallets
Vibraphone

146 147 148 149

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. 1
2

Ob. 1
2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

Perc. 1
2
3
4

Pno.

Hp.

Vln. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. II

Vla.

Vc.

Cb.



Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.



Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.
 Fl. 1
 2
 1
 Ob. 2
 3
 Eb Cl.
 Cl. 1
 2
 Bsn. 1
 2
 1
 2
 3
 4
 Hn.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 2
 B. Tbn.
 Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 157, featuring Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, Piano, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *ff*, *pp*, *p*, and *ff*. The page number 157 is in the top left, and the page number 45 is in the top right. The time signature 4/4 is in the top right.



Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1

Tbn. 2

B. Tbn. *a 2.*

Perc. 1 *Xylophone hard mallets ff*

Perc. 2 *ff*

Perc. 3

Perc. 4

Pno. *8va*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *arco*

Picc. *ff*

Fl. 1
2

1 *ff*
mf 3 3 3 *ff*

Ob. 2
3

E♭ Cl. *ff*
mf 3 3 3 *ff*

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1 *ff*
mf 3 3 3 *ff*

C Tpt. 2 *ff*
mf 3 3 3 *ff*

C Tpt. 3 *ff*
mf 3 3 *ff*

Tbn. 1
2 *ff*

B. Tbn.
Tba. *ff*

Perc. 1

Perc. 2

Perc. 3 *f*

Perc. 4 *sfz* *f* *sfz*

Pno.

Hp. *ff*

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff*

Vc. *ff* div. arco

Cb. *ff* arco

Picc. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Fl. 1 2

1 *mf* *ff*

Ob. 2 3

E♭ Cl. *mf* *ff*

Cl. 1 2

Bsn. 1 2

Detailed description: This block contains the musical notation for measures 166, 167, and 168 for the Piccolo and Woodwind sections. The Piccolo part starts in 4/4 time, changes to 7/8 time at the beginning of measure 167, and returns to 4/4 time at the start of measure 168. The Flute 1 and 2 parts have rests in measure 166 and play a melodic line in measure 167, marked *mf*, before resting again in measure 168. The Oboe 2 and 3 parts have rests throughout. The E♭ Clarinet part has rests in measure 166 and plays a melodic line in measure 167, marked *mf*, before resting in measure 168. The Clarinet 1 and 2 parts have rests throughout. The Bassoon 1 and 2 parts have rests throughout.

Hn. 1 2 3 4

C Tpt. 1 2 3

Tbn. 1 2

B. Tbn. Tba.

Detailed description: This block contains the musical notation for measures 166, 167, and 168 for the Horn and Trumpet sections. The Horn 1-4 parts have rests in measure 166 and play a sustained melodic line in measure 167, marked *ff*, before resting in measure 168. The Trumpet 1-3 parts have rests in measure 166 and play a melodic line in measure 167, marked *mf*, before resting in measure 168. The Trombone 1 and 2 parts have rests throughout. The Baritone and Tuba parts have rests throughout.

Perc. 1 2

Perc. 3 4

Pno.

Hp.

Detailed description: This block contains the musical notation for measures 166, 167, and 168 for the Percussion and Keyboard sections. Percussion 1 and 2 parts have rests in measure 166 and play a melodic line in measure 167, marked *mf*, before resting in measure 168. Percussion 3 and 4 parts have rests throughout. The Piano part has rests throughout. The Harp part has rests throughout.

Vln. I $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 166, 167, and 168 for the String section. The Violin I and II parts have rests in measure 166 and play a melodic line in measure 167, marked *ffz*, before resting in measure 168. The Viola part has rests throughout. The Violoncello part has rests in measure 166 and plays a melodic line in measure 167, marked *ffz*, before resting in measure 168. The Contrabass part has rests in measure 166 and plays a melodic line in measure 167, marked *ffz*, before resting in measure 168.

169

3/2 **Maestoso luminoso** ♩ = ♩, ♩ = 66

4/2

49

Picc. *ff* *col.*

Fl. 1 *ff* *col.*

Fl. 2 *ff* *col.*

Ob. 1 *ff* *col.*

Ob. 2 *ff* *col.*

Ob. 3 *ff* *col.*

E♭ Cl. *ff* *col.*

Cl. 1 *ff* *col.*

Cl. 2 *ff* *col.*

Bsn. 1 *ff* *col.*

Bsn. 2 *ff* *col.*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1 *f* *ff* *col.*

Perc. 2 *f* *ff* *col.*

Perc. 3 *ff* *col.*

Perc. 4 *ff* *col.*

Pno. *ff* *col.*

Hp. *ff* *col.*

3/2 **Maestoso luminoso** ♩ = ♩, ♩ = 66

4/2

49

Vln. I *ff* *col.* *div. alla corda, molto arco*

Vln. II *ff* *col.* *div. alla corda, molto arco*

Vla. *ff* *col.* *div. alla corda, molto arco*

Vc. *ff* *col.* *div. alla corda, molto arco*

Cb. *ff* *col.*

3/8

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2

4/2

3/8

Hr. 1

Hr. 2

Hr. 3

Hr. 4

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Celesta *ff*

Pno. *ff*

Hp. *ff*

3/8

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

4/2

3/8

3/4 4/2

Picc. *ff*

Fl. 1 2 *ff*

Ob. 2 3 *ff*

E♭ Cl. *ff*

Cl. 1 2 *ff*

Bsn. 1 2

Hn. 1 2 3 4

C Tpt. 1 2 3 *ff*

Tbn. 1 2 *ff*

B. Tbn. Tba. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Celesta

Pno. *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*