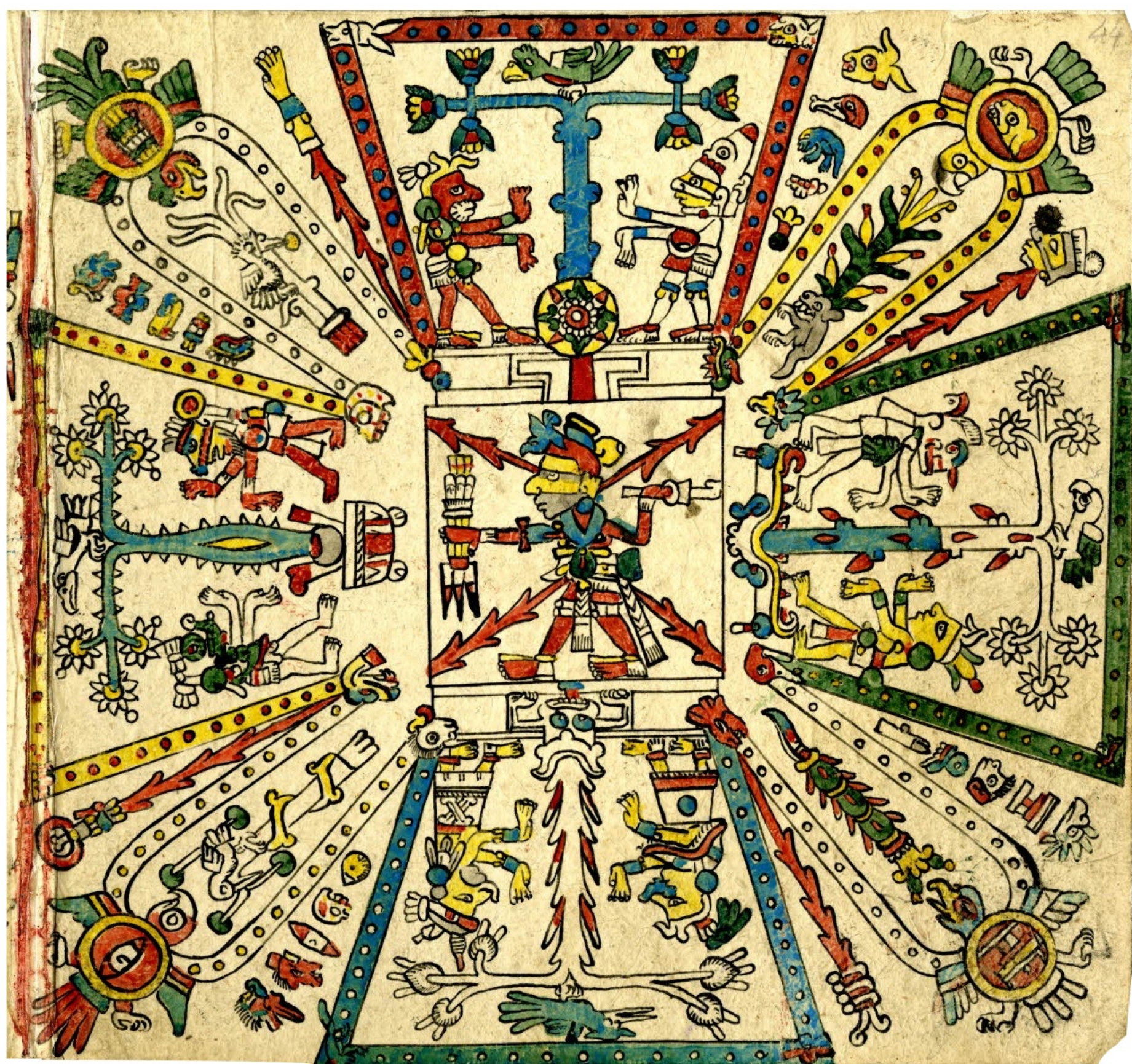


JULIÁN FUEYO

Ilhuícatl-Teotlacuauhco

ONCEAVO CIELO

Eleventh Heaven
(2019, rev. 2022)
for Full Orchestra



1st page of Fejérváry-Mayer Codex: prehispanic nahua manuscript. At the center of the page stands *Xiuhtecutli* (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. Despite being at the center (the spine) connecting all planes, *Xiuhtecutli* resides in the eleventh heaven where he lives with his female counterpart *Chantico* (goddess of volcanoes and wrath).

Onceavo Cielo

Ilhuícatl-Teotlacuauhco / Eleventh Heaven

Julián Fueyo

Orchestra

Piccolo

2 Flute (2nd doubling to Piccolo)

3 Oboes

E♭ Clarinet

2 Clarinets in B♭

2 Bassoons

4 Horns in F

3 Trumpets in C (Harmon Mute)

2 Tenor Trombones (Harmon mute)

Bass Trombone

Tuba

Percussion (4 players)

Percussion 1: Xylophone, metal Güiro (mounted), Snare Drum, Glockenspiel

Percussion 2: Hi-hat, Chimes, China Suspended Cymbal, Vibraphone, Marimba

Percussion 3: Bass Drum, Maracas, Whip, China Suspended Cymbal

Percussion 4: Tam-Tam (Large), wooden Güiro (mounted), China Suspended Cymbal, Glockenspiel, Claves

Piano (doubling Celesta)

Harp

Strings

Score is written in c. All instruments are written at pitch with the exception of Piccolo, Xylophone, Glockenspiel, Celesta, and Contrabass where the usual octave(s) transpositions apply.

Duration: approx. 9:30 minutes

Performance Notes

- 1) Divisi in the Violin I should be assigned by desk. Desk 1, 3, 5... play the top stave/voice. Desk 2, 4, 6... play the bottom stave/voice. The same applies to any other string parts where page turns wouldn't otherwise allow continuous playing of both lines.
- 2) Notes tied up to a 16th note in the consequent measure should be cut-off at the downbeat of such measure and not linger.
- 3) Pitched percussion should be played with relatively harder mallets. Particularly, the Glockenspiel and Vibraphone.
- 4) Güiro (Percussion I & IV) should be mounted.
- 5) Brass: harmon mute should always be played with stem in.

Program Note

Onceavo Cielo (The Eleventh Heaven) gets its title from the eleventh strata (level) in the *Nahua* heavens/cosmogony. This is the strata where *Xiuhtecutli* (god of fire) and his female counterpart *Chantico* (goddess of wrath and volcanoes) dwell. This heaven is described as the red sky full of rays where the dying Sun and twilight reside. In Nahuatl this heaven is called *Ilhuícatl-Teotlacuauhco*, 'the heaven where the red god (is).' *Ilhuícatl*, heaven; *teotl*, god; *tlacuauhqui*, red; *co*, place.

In writing this piece I was most fascinated by *Xiuhtecutli's* role in the *Nahua* creation myth depicted in the Fejérváry-Mayer Codex, a pre-Hispanic sacred manuscript. The codex vividly portrays the four cardinal directions, sacred trees, and night lords, all encircling *Xiuhtecutli*—the god of fire. In his hand, *Xiuhtecutli* holds the 'fire of creation'—the axis that embodies time itself, weaving together the thirteen heavens, eight underworlds, and our plane of existence.

Nicknamed the 'old god,' *Xiuhtecutli's* role in Mesoamerican religion faded and transformed as Christianity and subsequent syncretisms developed during the Spanish viceroyal period. This orchestral piece reflects on 'memorability' and the transfigurative/burning force of time. Like *Xiuhtecutli*, not even gods, beliefs, or deities can escape it, as they too change, morph, and sometimes perish in time.

First Performances

Date: 09/23/2022 at Severance Hall, Severance Music Center. Cleveland OH. (Jack, Joseph and Morton Mandel Concert Hall)

Conductor: Carlos Kalmar

Orchestra: Cleveland Institute of Music Orchestra

Date: 01/19/2024 at Tucson Symphony Hall. Tucson, AZ.

Conductor: Jose Luis Gomez

Orchestra: Tucson Symphony Orchestra

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Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Eb Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

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 *ff* Xylophone

Perc. 2 *ff*

Perc. 3 Bass Drum *f*

Perc. 4 Tam-tam *mp*

Pno. *ff*

Hp. *ff*

Vln. I *mf subito*

Vln. II *mf subito*

Vla. *mf subito*

Vc. *mf subito*

Cb. *sfz* sul pont. *ord. div.*

Picc. *sf*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *staccatissimo, con fuoco* *f*

Ob. 2 *ff* *staccatissimo, con fuoco* *f*

Ob. 3 *ff* *staccatissimo, con fuoco* *f*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *staccatissimo, con fuoco* *f*

Bsn. 2 *ff* *staccatissimo, con fuoco* *f*

Hn. 1 *con fuoco* *sf* *(con fuoco)* *(sf)*

Hn. 2 *con fuoco* *sf* *(con fuoco)* *(sf)*

Hn. 3 *con fuoco* *sf* *(con fuoco)* *(sf)*

Hn. 4 *con fuoco* *sf* *(con fuoco)* *(sf)*

C Tpt. 1 *sf* *p sub.* *ff* *con fuoco* *sf* *(con fuoco)* *(sf)*

C Tpt. 2 *p* *ff* *con fuoco* *mf* *f* *ff* *(con fuoco)*

C Tpt. 3 *ff* *con fuoco* *f* *ff* *(con fuoco)*

Tbn. 1 *f* *ff* *p* *con fuoco* *sf* *(con fuoco)* *ff*

Tbn. 2 *f* *ff* *p* *con fuoco* *sf* *(con fuoco)* *ff*

B. Tbn. *f* *ff* *p* *con fuoco* *sf* *(con fuoco)* *ff*

Perc. 1 *Snare Drum* *(rim)* *p* *ff* *mf* *ff* *p*

Perc. 2 *staccatissimo, tightly closed* *Hi-hat* *snare drum mallets* *ff* *p* *ff*

Perc. 3 *Whip* *ff* *mf*

Perc. 4 *Tam-tam* *snare mallet: hit on the side (thin edge) of the Tam-tam* *ff*

Pno. *più f* *f* *sempre* *8^{va}*

Hp. *f* *sempre* *8^{va}*

Vln. I *più f* *p sub.* *ff* *sempre feroce*

Vln. II *più f* *mf sub.* *ff* *sempre feroce*

Vla. *sfz* *mf sub.* *ff* *sempre feroce*

Vc. *sfz* *mf sub.* *ff*

Cb. *sfz* *mf sub.* *ff*



Picc. *mp* *ff* *mf*

Fl. 1 *mf* *ff* *f*

Fl. 2 *ff* *f*

1 *fp*

Ob. 2 *fp*

3 *mf* *f*
arco, marcato con fuoco

E♭ Cl. *fp*

Cl. 1 *f* *mf*

Cl. 2 *mf* *sfz* *sfz* *f*

Bsn. 1 *fp*

Bsn. 2 *fp*

Hn. 1 *ffp*

Hn. 2 *mf* *ff* *ffp*

Hn. 3 *ffp*

Hn. 4 *ffp*

C Tpt. 1 *ffp*

C Tpt. 2 *mf* *ff* *ffp*

C Tpt. 3 *ff* *ffp*

Tbn. 1 *f*

Tbn. 2 *fp*

B. Tbn. *fp*

Tba. *fp*

Perc. 1 *ff* *mf* *ff* *mf*

Perc. 2 *mf* *ff* *mf*

Perc. 3 Bass Drum *mf* *p* *ff* *ord. heavy, large mallet* *p*

Perc. 4 *ff* *f* *pp cresc. poco a poco*

Pno. *f* *mf sub.* *f*

Hp. *f*

Vln. I *f* *marcato con fuoco* *ff*

Vln. II *f* *marcato con fuoco* *ff*

Vla. *f* *marcato con fuoco* *ff*

Vc. *ff sempre feroce* *ff* *sul pont. marcato con fuoco*

Cb. *ff sempre feroce* *ff* *sul pont. marcato con fuoco*

Picc. *mp* *f* *ff*

Fl. 1 *p*

Fl. 2 *p*

1 *f* *ff*

Ob. 2 *fp* *ff*

3 *fp* *ff*

E♭ Cl. *fp* *ff*

Cl. 1 *f* *ff*

Cl. 2 *p* *f* *ff*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *fp* *ff*

C Tpt. 2 *fp* *ff*

C Tpt. 3 *fp* *ff*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 *ff* *p* *ff*

Perc. 2 *p* *ff*

Perc. 3 *f* *ff*

Perc. 4 *f* *ff* *f*

Chimes *mf*

Pno. *molto articolato* *piu. f* *sfz* *f*

Hp. *f* *ff*

Vln. I *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc. *ord. ma con fuoco* *sfz* *sfz* *sfz*

Cb. *ord. ma con fuoco* *sfz* *sfz* *sfz*

27 28 29 30

ff

Picc. *mf*

Fl. 1
2

Ob. 1
2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

ff 5

ff 5

ff 5

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba. *f*

Perc. 1 Metal Guiro: mounted

Perc. 2

Perc. 3 Bass Drum *f* Tam-tam *lv.* Ratchet

Perc. 4 Guiro

Pno. *ff*

Hp.

Vln. I *sfz* *marcato con fuoco*

Vln. II *sfz* *marcato con fuoco*

Vla. *sfz* *marcato con fuoco*

Vc. *ff*

Cb. *f*



Misterioso ♩ = 48

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.

Glockenspiel or Crotales
bowed *L.v.*

Xylophone

Vibraphone
soft mallets

Celesta

una corda

Misterioso ♩ = 48

8va con sord; transparent (different 4 note bowing per person)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1
2

1
p

Ob. 2
3
pp

E♭ Cl.

Cl. 1
2
pp

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.
pp *p*

Perc. 1

Perc. 2
* China Cymbal *
pp *mp*

Perc. 3

Perc. 4

Pno.

Hp.
pp (L.v.) *mf* (L.v.) *mf*

Vln. I
div. non. vibrato, transparent
mp > *pp* *p* > *pp*

Vln. II
pp sempre non. vibrato, transparent
mp > *pp* *p* > *pp*

Vla.
non. vibrato, transparent
mp > *pp* *p* > *pp*

Vc.
mp > *pp* *p* > *pp*

Cb.
solo, pizz.
p

3/4

2/4

rall.

accel. **4/4** Tempo rall.

3/4 A tempo ♩ = 54

4/4

Picc.

Fl. 1
2

1

Ob. 2
3

E♭ Cl.

Cl. 1
2

Bsn. 1
2

1
2

Hn. 3
4

1
2
3

C Tpt. 2

1
2

Tbn. 1
2

B. Tbn.
Tba.

Tba.
mp *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

China S. Cymbal
snare drum mallets

pp *mp* *pp* *mp*

Celesta solo

Pno.

To Pno.

p

Hp.

p

3/4

2/4

rall.

accel. **4/4** Tempo rall.

3/4 A tempo ♩ = 54

4/4

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

p
p
solo, pizz.

Picc.

Fl. 1
2

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.

harmon mute (stem in) *p*

f *mf* *p*

f *p*

p < f *p* *f* *p < f* *p* *pp < mf > p < mf* *sfz*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

China S. Cymbal snare drum mallets *mf*

Tam-tam *f*

scrape side with metal *mp*

Pno.

Piano *f* *p* *f* *p*

Hp.

f *mf* *mf* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sul pont.

pp sul pont.

pp sul pont.

pp sul pont.

pp sul pont.

pp tutti, pizz.

pp *mp* *p* *p*

Picc.

Fl. 1
2

Ob. 2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

pp

tr

p

mf

pp

pp

Hn. 1
2
3
4

C Tpt. 1
2
3

Tbn. 1
2

B. Tbn.
Tba.

f

p

sfz

p < f

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

scrape

f

Bass Drum

p

Pno.

Hp.

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. div.

tutti

sim.

p

poco accel.

Picc.

Fl. 1
2

1
Ob. 2
3

E♭ Cl.
Cl. 1
2

Bsn. 1
2

1
2
3
4
Hn.

1
2
3
C Tpt.

1
2
Tbn.

B. Tbn.
Tba.

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

Pno.

Hp.

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

pp

f

trill: slow to fast

mp sempre

harmon mute

pp < mf

p

mf

p

mf


mf

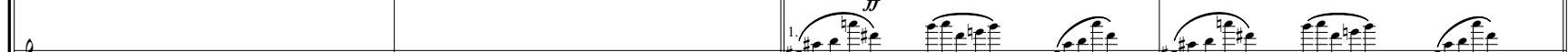
p

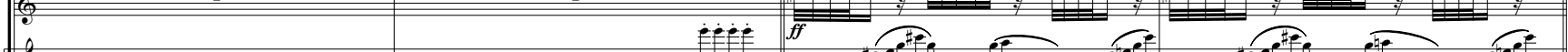
mf


f


mf


Picc. 


Fl. 1 

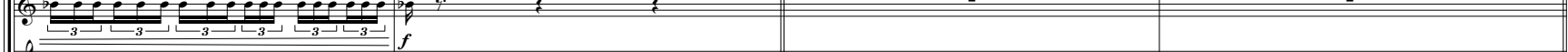
Fl. 2 


Ob. 1 


Ob. 2 


Ob. 3 


E♭ Cl. 


Cl. 1 


Cl. 2 

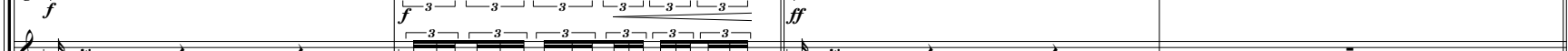
Bsn. 1 


Bsn. 2 


Hn. 1 


Hn. 2 


Hn. 3 


Hn. 4 


C Tpt. 1 


C Tpt. 2 

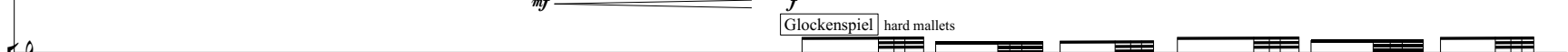
C Tpt. 3 


Tbn. 1 


Tbn. 2 

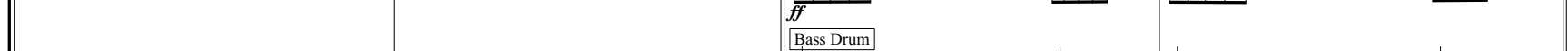
B. Tbn. 


Tba. 


Perc. 1 


Perc. 2 


Perc. 3 


Perc. 4 


Pno. 


Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

95 96 97 98

Picc. *mp*

Fl. 1 *mp*

Fl. 2

1 *mp*

Ob. 2 *mp*

3 *mp*

E♭ Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2

1

2

Hn. 3

4

1

C Tpt. 2

3

Tbn. 1

Tbn. 2

B. Tbn. Tba.

Perc. 1 *mp sub.*

Perc. 2 *mp sub.*

Perc. 3 Bass Drum *mp sub.*

Perc. 4 *mp sub.*

Pno. *f* *mp sub.*

Hp. *f* *mf*

Vln. I *f* *mp sub.*

Vln. II *f* *mp sub.*

Vla. *f* *mp sub.*

Vc. *f*

Cb. *f*

Picc. *mf* *f* *f cresc.*

Fl. 1 *mf* *f cresc.*

Fl. 2 *mf* *f cresc.*

Ob. 1 *mf* *f cresc.*

Ob. 2 *mf* *f cresc.*

Ob. 3 *mf* *f cresc.*

E♭ Cl. *mf* *f cresc.*

Cl. 1 *mf* *f cresc.*

Cl. 2 *mf* *f cresc.*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 (harmon mute) *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 *f* *f cresc.*

Perc. 2 *f* *f cresc.*

Perc. 3 *f* *f cresc.*

Perc. 4 *f* *f cresc.*

Pno. *cresc.* *f* *f cresc.*

Hp. *f* *f cresc.*

Vln. I *mf* *f cresc.*

Vln. II *mf* *f cresc.*

Vla. *mf* *mp sub.* *mf* *f cresc.*

Vc. *mf* *mf* *f cresc.*

Cb. *mf* *f cresc.*

Picc. *ff*

Fl. 1 *ff*

Fl. 2

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *mf*

E♭ Cl. *ff*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

C Tpt. 1 *p*

C Tpt. 2 *open*

C Tpt. 3 *open*

Tbn. 1 *p*

Tbn. 2 *open*

B. Tbn. *p*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3

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

Pno.

Hp.

Vln. I *rfz*

Vln. II *ord.* *rfz*

Vla. *ord.* *rfz*

Vc. *ord.* *rfz*

Cb. *rfz*

Maestoso luminoso $\text{♩} = 66$

Picc. *ff*

Fl. 1 *Piccolo* *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 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 *ff*

Perc. 2

Perc. 3

Perc. 4

Celesta

Pno. *ff*

Hp. *ff*

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

Vln. II *ff*
div. molto arco

Vla. *ff*
alla corda, molto arco
wide trem.

Vc. *ff*
alla corda, molto arco

Cb. *ff*

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

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.

4

3

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

3

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

Cb. *p*

Picc. -

Fl. 1 2 -

1 - start trills from upper note
mf sfz sfz

Ob. 2 3 -

E♭ Cl. -

Cl. 1 2 -

Bsn. 1 2 - start trills from upper note
mf sfz sfz

Hn. 1 2 3 4 -

C Tpt. 1 2 3 - mp mf f mf

Tbn. 1 2 - 1. mf f a 2 mf

B. Tbn. Tba. - mf

Perc. 1 -

Perc. 2 - Chimes mf

Perc. 3 - Bass Drum Lv. f Lv.

Perc. 4 - China Cymbal f Lv. f

Pno. -

Hp. - ff

Vln. I - mf sfz sfz sul pont.

Vln. II - mf sfz sfz sfz

Vla. - mf sfz sfz sfz

Vc. - mf sul. pont. sfz sfz

Cb. - mf

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

1 *pp*

Ob. 2 *pp*

3 *pp*

E♭ Cl. *ff*

Cl. 1 *pp*

2 *ff*

Bsn. 1 *pp*

2 *pp*

1 *pp*

2 *pp*

3 *pp*

4 *pp*

C Tpt. 1 *f*

2 *pp*

3 *pp*

Tbn. 1 *pp*

2 *pp*

B. Tbn. *pp*

Tba. *pp*

Perc. 1 *f*

Perc. 2 *ff*

Perc. 3 *f-p* *f-mp* *f-mf* *ff*

Perc. 4 *f*

Pno.

Hp. *ff*

Vln. I *ff* *pp sub.* *ff* *non divisi*

Vln. II *ff* *pp sub.* *ff* *non divisi*

Vla. *ff* *pp sub.* *ff* *pizz.* *arco*

Vc. *sfz* *ff* *pizz.* *arco*

Cb. *sfz* *ff* *arco*

This page of the musical score (page 128) features a variety of instruments. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1, 2, and 3), Eb Clarinet, Clarinets (1 and 2), Bassoons (1 and 2), Horns (1, 2, 3, and 4), C Trumpets (1, 2, and 3), Trombones (1 and 2), and Baritone Trombone. The percussion section consists of four parts, with Percussion 3 and 4 specifically labeled as Bass Drum and Tam-tam. The keyboard section includes Piano and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with dynamic levels such as *sf*, *ff*, *mf*, and *f*. It includes complex rhythmic patterns, including triplets and sixteenth-note runs, and features a key signature change to one sharp (F#) in the lower half of the page.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eb Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

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*

Perc. 1 *ff* (Xylophone)

Perc. 2 *ff* (Vibraphone)

Perc. 3 *ff*

Perc. 4 *ff*

Pno. *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Picc. *mp* *ff* *mf* *p*

Fl. 1 *mf* *ff* *f* *p*

Fl. 2 *ff* *f* *p*

Ob. 1 *fp* *ff*

Ob. 2 *fp* *arco, marcato con fuoco* *ff*

Ob. 3 *mf* *f*

E♭ Cl. *fp*

Cl. 1 *f*

Cl. 2 *mf* *sfz* *sfz* *f* *p*

Bsn. 1 *fp* *ff*

Bsn. 2 *fp* *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *ff-p* *ff*

C Tpt. 2 *ff* *ff-p* *ff*

C Tpt. 3 *f*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

B. Tbn. *fp* *ff*

Tba. *fp* *ff*

Perc. 1 *mf* *ff* *mf*

Perc. 2 *p* *ff* *p*

Perc. 3 *ord. heavy, large mallet* *pp cresc. poco a poco*

Perc. 4 *ord.* *f* *pp cresc. poco a poco*

Pno. *f sub.* *ff*

Hp. *f*

Vln. I *(pizz.)* *f* *arco, marcato con fuoco* *ff*

Vln. II *(pizz.)* *f* *arco, marcato con fuoco* *ff*

Vla. *(pizz.)* *arco, sul pont. marcato con fuoco* *ff*

Vc. *arco, sul pont. marcato con fuoco* *ff*

Cb. *arco, sul pont. marcato con fuoco* *ff*

This page of a musical score, numbered 161, features a variety of instruments. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1, 2, and 3), Eb Clarinet, Clarinets (1 and 2), and Bassoons (1 and 2). The brass section consists of Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Trombones (1 and 2), and a Bass Trombone. The percussion section is divided into four parts, with specific instruments like Crotales and Claves indicated. The keyboard section includes Piano and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics range from fortissimo (ff) to piano (p), with accents and slurs used for phrasing. The page is divided into two systems, with the first system ending at measure 161 and the second system beginning at measure 162.

Picc.
 Fl. 1
 2
 1
 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
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

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.*

Tba.

Perc. 1 *Xylophone*
hard mallets
ff

Perc. 2 *ff*

Perc. 3 *Bass Drum*

Perc. 4 *Tam-tam*

Pno.

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *arco*

Picc. *ff*
 Fl. 1 2
 1 *ff*
 Ob. 2 3
 Eb Cl. *ff*
 Cl. 1 2
 Bsn. 1 2
 Hn. 1 2 3 4
 C Tpt. 1 2 3
 Tbn. 1 2 *ff*
 B. Tbn. Tba. *ff*
 Perc. 1 2 3 4
 Pno. *ff*
 Hp. *ff*
 Vln. I *sf-mf* *div.*
 Vln. II *sf-mf*
 Vla. *sf-mf*
 Vc. *sf-mf* *arco*
 Cb. *sf-mf* *arco*

4/4 7/8 4/4

Picc. *ff*

Fl. 1 2

1 *mf* *f* *fff* *ff*

Ob. 2 3 *f* *fff* *ff*

E♭ Cl. *mf* *f* *fff* *ff*

Cl. 1 2 *fff* *ff*

Bsn. 1 2

Hn. 1 2 3 4 *ff* *fff* *ff*

C Tpt. 1 2 3 *mf* *f* *fff* *ff*

Tbn. 1 2

B. Tbn. Tba.

Perc. 1 2 3 4 *f* *sfz* *f*

Pno.

Hp. *ff*

Vln. I *sf-mf*

Vln. II *sf-mf*

Vla. *sf-mf*

Vc. *sf-mf*

Cb. *sf-mf*

sf-mf

174

3/4 **Maestoso luminoso** ♩ = ♩, ♩ = 66

4/2

233

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 *ff*

Bsn. 2 *ff*

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*

Perc. 2 *f*

Perc. 3 *ff*

Perc. 4 *fff*

Perc. 1 Chimes *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Celesta *ff*

Pno. *ff*

Hp. *ff*

3/4 **Maestoso luminoso** ♩ = ♩, ♩ = 66

4/2

233

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

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

Vla. *ff* *alla corda, molto arco* *wide trem.*

Vc. *ff* *alla corda, molto arco* *wide trem.*

Cb. *ff*

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