

Mario Milani

Xipe Totec

inno alla divinità azteca

partitura orchestrale

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(Inno alla divinità Atzecca)

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Adagio $\text{♩} = 60$

The score is written for an orchestra and includes the following parts:

- Fisarmonica 1**: Treble clef, 6/8 time signature. Starts with a whole rest, then plays a series of chords in the final measure.
- Fisarmonica 2**: Treble clef, 6/8 time signature. Starts with a whole rest, then plays a series of chords in the final measure.
- Fisarmonica 3**: Treble clef, 6/8 time signature. Starts with a whole rest, then plays a series of chords in the final measure.
- Fisarmonica 4**: Treble clef, 6/8 time signature. Starts with a whole rest, then plays a series of chords in the final measure.
- Keyboard 1**: Treble and bass clefs, 6/8 time signature. Features a melodic line in the treble and a bass line in the bass, both marked *ff*.
- Violoncello / Keyboard 2**: Bass clef, 6/8 time signature. Features a melodic line marked *ff*.
- Basso**: Bass clef, 6/8 time signature. Features a melodic line marked *ff*.
- Percussioni**: Percussion clef, 6/8 time signature. Features a rhythmic pattern marked *ff*.

The score is in 6/8 time and begins with a tempo marking of Adagio and a quarter note equal to 60 beats per minute. The key signature is two flats (B-flat and E-flat). The first four staves are for harmonicas, the next two for keyboard, and the last two for cello/bass and percussion. Dynamics include *ff* (fortissimo) and *f* (forte).

2

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./ Kb. 2

Basso

Perc.

15

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./ Kb. 2

Basso

Perc.

21

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./ Kb. 2

Basso

Perc.

25

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./ Kb. 2

Basso

Perc.

4
32

Fis. 1 *mp*

Fis. 2

Fis. 3

Fis. 4 *mp* > *mp* > *mp* > *mp* > *mp* > *mp* >

Kb. 1

Vc./ Kb. 2

Basso

Perc.

38

Fis. 1 *mf* segue

Fis. 2

Fis. 3

Fis. 4 *mp* > *mf* > *mf* > *mf* >

Kb. 1

mf

Vc./ Kb. 2

mf

Basso

mf

Perc.

mf

44

Fig. 1

Fig. 2

Fig. 3

Fig. 4

mf

Kb.1

Vc./Kb.2

Basso

Perc.

mf

mf

mf

mf

49

Fig. 1

Fig. 2

Fig. 3

Fig. 4

mf

Kb.1

Vc./Kb.2

Basso

Perc.

mf

mf

mf

mf

6
53

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

mf

f

ff

f

57

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

61

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

ff

8^{va}

triangolo

67

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

ff

8^{va}

Gliss.

piatto

87

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./ Kb. 2

Basso

Perc.

84

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./ Kb. 2

Basso

Perc.

bellow

91

Fig. 1 *mf*

Fig. 2 *mp*

Fig. 3

Fig. 4 *mf*

Kb.1 *mf* *Gliss.* *8va*

Vc./Kb.2 *mf*

Basso

Perc. *rullante bordo* *triangolo* *mf*

99

Fig. 1 *cresc.*

Fig. 2 *cresc.*

Fig. 3 *cresc.*

Fig. 4 *cresc.*

Kb.1 *(8va)* *cresc.*

Vc./Kb.2 *cresc.*

Basso

Perc.

107

Fls. 1: Treble clef, melodic line with slurs and accents. Measure 107 starts with a circled mf dynamic marking.

Fls. 2: Treble clef, sustained chords.

Fls. 3: Treble clef, sustained chords.

Fls. 4: Treble clef, sustained chords.

Kb.1: Treble and bass clefs, sustained chords and triplets in the right hand.

Vc./Kb.2: Treble and bass clefs, sustained chords.

Basso: Bass clef, sustained bass notes.

Perc.: Drum notation with 'piano' and 'ff' markings.

107 *(8va)* -----

ff

ff

ff

ff

ff

ff

ff

piano

ff

114

Fls. 1: Treble clef, melodic line with slurs and accents.

Fls. 2: Treble clef, sustained chords.

Fls. 3: Treble clef, sustained chords.

Fls. 4: Treble clef, sustained chords.

Kb.1: Treble and bass clefs, triplets and sustained chords.

Vc./Kb.2: Bass clef, sustained bass notes.

Basso: Bass clef, sustained bass notes.

Perc.: Drum notation, marked 'piano'.

114

piano

119

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

ff

f

125

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

12
137

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./
Kb.2

Basso

Perc.

136

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./
Kb.2

Basso

Perc.

fz

p

mf

mf

fz mp

144

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

152

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

mf

f

f

14
160

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./ Kb. 2

Basso

Perc.

168

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./ Kb. 2

Basso

Perc.

175

Fis. 1 *mf* *8va*

Fis. 2 *mf* *bellow*

Fis. 3

Fis. 4 *mf* *bellow*

Kb.1 *mf*

Vc./ Kb.2

Basso

Perc. *mf* *triangolo*

181

Fis. 1

Fis. 2 *8va*

Fis. 3 *mf*

Fis. 4 *mf*

Kb.1

Vc./ Kb.2

Basso

Perc.

16
187

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./
Kb. 2

Basso

Perc.

cresc.

cresc.

cresc.

cresc.

cresc.

8va

193

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb. 1

Vc./
Kb. 2

Basso

Perc.

8va

200

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

f

ff

bellow

206

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

222

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

226

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

segue

f

ff

f

f

f

20
230

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

234

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

ff

240

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

248

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Kb.1

Vc./ Kb.2

Basso

Perc.

22
257

Fis. 1

Fis. 2

Fis. 3

Fis. 4

254

Kb.1

Vc./
Kb.2

Basso

Perc.

260

Fis. 1

Fis. 2

Fis. 3

Fis. 4

Kb.1

Vc./
Kb.2

Basso

Perc.

