May-SHÉE-Ka from Atzlan
for
Full Orchestra and S.A.T.B Choir
Fall 2008

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May-SHEE-Ka from Atzlan

Score in C
Orchestration Instrumentation

2 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Clarinets
1 Bass Clarinet
2 Bassoons
1 Contra Bassoon
4 French horns
3 Trumpets
3 Trombones
1 Tuba

Percussion 1:
Glockenspiel, Xylophone, Vibraphone, Tubular Bells, Crotales

Percussion 2:
2 Timpani

Percussion 3:
Tamtam, Suspended Cymbal, Snare, Congas, Claves, Maracas

Percussion 4:
Bass Drum, Bongos, Temple, Blocks, Triangle, Lions Roar, Slapstick, Maracas

3rd 2nd Violins
Violas
Contrabassos

S.A.T.B Choir
Celesta (with 5 octaves)

Harp
Piano

Score in C

Piccolo, celesta, xylophone and Glockenspiel are sounding one octave above, and contrabassoons, and contrabassos are sounding one octave below.
May-Shee-Ka from Aztlan
for
Large Orchestra and S.A.T.B Choir

Notes For Performance

Flutes:

= trumpet sound, similar to playing a brass instrument, play with lips compressed in the hole of the mouthpiece, similar to the sound of a conch shell. (Möller)

= “breathy” play harmonics, but distribute tone produced with wide embouchure.

= less “breathy” play harmonics, but with more tone.

= flutter multiphonics; use your uvula to produce a more controlled sound that allows you to flutter the multiphonics clearly. (Krantz)

= hum or sing on given note.

= normal flutter tongue, move tongue swiftly and lightly like a flag in the oral cavity while playing written note, sounds similar to the tremolo of a bowed instrument. (Möller)

= pitch bend and / or glissando by means of loading intervals with quartertones.

= tongue pizzicato

= tongue pizzicato plus normal pitch

W. T. = whistle tone; play with an open but controlled embouchure with very low air pressure. (Krantz)

Jet = jet whistle

= key clicks
= tongue ram; close mouthpiece with the entire mouth afterward make a swift movement with the tongue against the teeth while uttering the word hot. The note in parenthesis is the note that sound a major 7th below the note played. (Möller)

= “ghost tone;” cover mouthpiece with lips insert tongue half way into embouchure hole which will produce a ghost or whisper tone” two octaves above the fingered pitch. Use the flute to amplify your mouth as opposed to your mouth amplifying the flute to create an almost whistle in the mouth. (Krantz)

+ = heavily articulated; a sharp percussive articulation more accented than normal accents

Oboe:

mctr = micro interval trill on given note (Van Cleve)

= pitch bend glissando

English Horn:

* = alternate timbre suggested fingering (Van Cleve)

** = suggested fingering for tremolos (Van Cleve)

mctr = micro interval trill on given note (Van Cleve)

Clarinets:

= hum or sing on given pitch with instrument (Rehfeldt)

Squawk = squawk on given pitch similar to a saxophone squawk

= normal flutter tongue, while playing written note

= teeth on reed; place teeth lightly on reed to produce a thin high pitch (Rehfeldt)

French Horn:

= hum or sing on given pitch with instrument (Hill)
Flute:
- flutter tongue, while playing written note

Trumpet:
- purse lips together like consonant “p”; force air between tongue and approximate a double consonant “pt.” (Hill)
- hum or sing on given pitch with instrument
- flutter tongue, while playing written note
- pitch bend glissando

Trombone:
- hum or sing on given pitch with instrument
- flutter tongue, while playing written note
- pitch bend glissando

Percussion:

Percussion 3
- Snare
- Tamtam
- Susp. Cymbal
- Maracas
- Claves
- Congas

Percussion 4
- Bass Drum
- Temple Blocks
- Slapstick
- Lions Roar
- Bongos
- Triangle
- Maracas
Medium Tamtam:

(C) = play in the center of the tamtam

(E) = play at the edge of the tamtam

-------- = maintain selected zone

--> = connected smoothly

= use the rattan of the mallets

= return to normal use of mallets

Large Suspended Cymbal: cymbal is to be suspended vertically adjacent to the tamtam at an equal level; use medium yarn mallets.

(C) = play in the center of the cymbal

(E) = play at the edge of the cymbal

-------- = maintain selected zone

--> = connected smoothly

= use the rattan of the mallets

= return to normal use of mallets

Bongos: should be mounted on a stand; use fingertips or medium yarn mallets where necessary to perform.

(T) = toe, with hand resting on head, pick up fingertips and let drop while heel is on head.

(P) = palm, whole hand to create a bass note

(S) = slap, use fingertips on rim

(M) = mute

-------- = maintain selected zone

--> = connected smoothly

Conga: use hands only

(T) = toe, with hand resting on head, pick up fingertips and let drop while heel is on head.
(P) = palm, whole hand to create a bass note

(S) = slap, use fingertips on rim

(M) = mute

-------- = maintain selected zone

→ = connected smoothly

**Bass drum:** play drum with soft yarn mallets

(C) = play at the center of drum

(E) = play at the edge of drum

**Crotales:**

= use bow to play given pitch

**Maracas:**

= swirl maraca/s on the given note value

**Voice:**

Text pronunciation:

Tl = teel
To = toe
Qu = like qu in queen

= whistle approximate given pitch

= “whistle shrill” whistle approximate pitch while moving between clear sound and shrill air sound. Similar to what happens when you smile while whistling, regulate.

= speech-like, quasi spoken

= glissando from note through to other notes or through indicated areas

**Harp:**

**P.D.L.T.** = près de la table; play given notes close to the soundboard (Blatter)

**Piano:**
= Indicate keys to be depressed silently while holding down the sostenuto pedal

= indicates the actions of the sostenuto pedal, beginning with the given notes.

Strings

= circular bowing tip of bow (Turetzky)

= circular bowing full bow

= bow directly on top of the bridge making a harsh scratch-like sound

= “Bartok pizz.” or “snap pizz.,” draw string exactly upward from the fingerboard, but use much more force than for a normal pizzicato.

= glissando from note through to other notes or through indicated areas

jeté = or “ricochet” bowing, drop bow onto the strings allowing the bow to bounce naturally. (Blatter)
similar to the sound of a conch shell