

# **Stony Brook University**



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**Valanche**

*For two percussionists, Rhodes electric piano, and piano*

A Dissertation Presented

by

Sebastian Simon Armoza

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

**Music**

**(Composition)**

Stony Brook University

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**Stony Brook University**

The Graduate School

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Abstract of the dissertation

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For the past few years, my creative research has centered on the concept of *modules*- independent sound-worlds, with durations of seconds or minutes, that are linked together to create a form. *Valanche*, for two percussionists, Rhodes electric organ, and piano continues the exploration into the construction, articulation, and formal application of modules.

*Valanche* begins with high-registered, short (circa 1 to 2 seconds long) musical *gestures* separated by long silences. As the piece continues, the silences become shorter and shorter until the gestures coalesce into a complex sound mass. Once the contraction process reaches this “solid state” (about three minutes into the piece) I repeat the process but this time expanded from the three minutes (consisting of 72 gestures) to 20 minutes (consisting of 72 *expanded* gestures- the modules). The first, shorter version of the process functions as 3-minute introduction to the body of the piece which is itself the expanded version.

The main body of the piece falls into three sections and a coda. These are clearly delineated by changes in energy and activity level. The first section explores the bass register in the piano and Rhodes in an animated context. The narrative continues in the second section with a relaxed, expansive landscape characterized by a static, registrally-frozen texture of trills and tremolos. The energy level rises to its peak level in the third section with a blizzard of sound propelled by a super-saturated pitch-space driven by terraced dynamics. Finally the coda interrupts the madness of the third section with distant tremolos and twinkles in piano and Rhodes and dies out in the distance.

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## **instrumentation**

### **percussion 1**

mini chimes  
triangle (mounted on Miller Machine)  
3 suspended cymbals  
    6" splash, 10" splash, 20" ride  
5 temple blocks  
5 toms  
crotales (higher octave)  
marimba (5-octave)

### **percussion 2**

triangle (mounted on Miller Machine)  
3 suspended cymbals  
    8" splash, 12" splash, 20" ride  
log drum (4 pitches)  
3 toms (higher than percussion 1)  
crotales (higher octave)  
vibraphone (motor off)

Cymbal Rule: Cymbals should always be heard in the background. Care should always be taken so that the cymbals never overpower any other instruments. This overrules any written dynamics. Valanche is written for three cymbals. However, I encourage the percussionists to experiment with different cymbals and sizes just as long as your choices make the "cymbal rule" possible and you preserve relative high/low relationship between the two splash cymbals.

All sustaining instruments (except vibraphone) are *l.v.* unless otherwise indicated.

### **Fender Rhodes electric piano (88 keys)**

It is perfectly acceptable to substitute the Rhodes with a keyboard with a Rhodes setting. Depending on the sensitivity of the keyboard used, the player may find it necessary to use a volume pedal.

**Duration= c.20 minutes**

# Valanche

1

Sebastian Armoza  
(2009)

$\text{♩} = 80$   
 $\text{♩} = 160$  c.16 ♩s c.16 ♩s c.16 ♩s c.12 ♩s

**With great concentration**

Percussion 1: mini chimes, triangle, mini chimes, cymbals, triangle

Cymbals: Percussion 2

Log Drum

Rhodes

Piano

**10** rit. c.4 ♩s a tempo  $\text{♩} = 80$  c.7 ♩s c.5 ♩s

Cym

T. Bl.

T. T.

Cym

L. Dr.

Rhodes

Piano



c.6 ♩s   c.2 ♩s

16

Crtls

Mrb.

L. Dr.

T.T.

Vib.

*f*

*p*

*f*

*p*

*f*

*mp* (non cres)

8va

loco

5

6

3

5

loco

3

5

loco

c.6 ♩s

22

Cym

T.T.

Mrb.

L. Dr.

Vib.

*pp*

*mf*

*f*

*pp*

*p*

*f*

8va

loco

5

6

10

3

5

8va

loco



Agitated

34

Cym

T.T.

Mrb.

Cym

L. Dr.

Vib.

loco

p

f

ff

mp

8va

(loco) mp

8va

(loco)

8va



$\text{♩} = 160$   
 $\text{♩} = 80$

accel. to

Relaxed

37

T. Bl.

Mrb.

Vib.

$\text{sfz}$

p

8va

loco

p

loco

8va

Agitated accel. to  $\text{♩} = 200$   $\text{♩} = 80$

42

T. Bl.  $\text{♩} = 200$   $\text{♩} = 80$

Mrb.  $\text{♩} = 200$   $\text{♩} = 80$

Tri.  $\text{♩} = 200$   $\text{♩} = 80$

Crtls.  $\text{♩} = 200$   $\text{♩} = 80$

*p* *loco* *f* *mp* *triangle* *vibes* *f* *mp* *pp* *loco*

*f* *p* *f* *loco* *15<sup>ma</sup>* *mp* *15<sup>ma</sup>* *pp* *loco*

*f* *p* *f* *loco* *15<sup>ma</sup>* *mp* *8<sup>va</sup>* *p*



46

*rit.* *a tempo*

Cym. *mf* *p* *triangle* *cymbals*

T. Bl. *tom toms*

Cym. *f* *log drums*

T.T. *log drums*

*mf* *f* *mf* *f*

*8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

*15<sup>ma</sup>* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

$\text{♩} = 60$   $\text{♩} = 80$  Smooth and relaxed

49

M.C./Tri triangle  
mini chimes

Cym *pp*

T.T. crotales

Mrb. *p* *f*

Cym

L. Dr. *pp* *f*

T.T.

Vib.

15<sup>ma</sup> *loco* *pp* *loco* *f*

8<sup>va</sup> *loco*

8<sup>va</sup> *pp* *loco* *f*

12



56

Cym

Cym

*pp* *mp* *f*

*pp* *mp* *f*

(15<sup>ma</sup>)

12

*pp* *mp* *f*

12

8<sup>va</sup>

*pp* *mp* *f*

10 10 10 3 3 3



59

Cym

Cym

6 6 3 6

12 12

8<sup>va</sup>

8<sup>va</sup>

10 5 10

15<sup>ma</sup> loco 8<sup>va</sup> loco

3 3 3

61

### Relaxed

Musical score for 'Relaxed' in 3/4 time. The score includes parts for Cym (Cymbal), Vib (Vibraphone), and piano accompaniment. The piano part features complex rhythmic patterns with sixteenth and thirty-second notes, often marked with 'loco' and dynamic markings like *mp*, *f*, and *p*. Pedal markings indicate 'ped sempre to ms. 82'. The vibraphone part consists of simple rhythmic patterns. The cymbal part has sparse accents.



64

### Dreamy

Musical score for 'Dreamy' in 2/4 time. The score includes parts for Cym (Cymbal), Vib (Vibraphone), and piano accompaniment. The piano part features complex rhythmic patterns with sixteenth and thirty-second notes, often marked with 'loco' and dynamic markings like *pp*, *p*, and *f*. Pedal markings indicate 'ped sempre to ms. 82'. The vibraphone part consists of simple rhythmic patterns. The cymbal part has sparse accents.



68

Mrb.

Cym

Vib.



72

Cym

Mrb.

Cym

Vib.

78  $\text{♩} = 60$

Cym  
Mrb  
Cym  
Vib

triangle  
mini chimes  
cymbals  
ppp  
ppp  
ppp  
8<sup>va</sup>  
15<sup>va</sup>



accel. to -----  $\text{♩} = 80$  More animated

84

M.C./Tri  
Cym

cymbals  
pp  
pp  
pp  
8<sup>va</sup>  
loco  
15<sup>va</sup>  
pp  
15<sup>va</sup>

88

M.C./Tri

mini chimes

triangle

Cym

Cym

(15<sup>ma</sup>)

(15<sup>ma</sup>)

(15<sup>ma</sup>)

(15<sup>ma</sup>)

*sfz*

*sfz*

91

Tri

Cym

Cym

(15<sup>ma</sup>)

(15<sup>ma</sup>)

(15<sup>ma</sup>)

(15<sup>ma</sup>)

*mf*

*mf*

*sub pp*

*p*

*p*

93  $\text{♩} = 100$

Cym *f* *pp* on the bell ord

Cym *pp*

*ff* *p* *pp* *f* *p*

*ff* *p* *pp* *f* *p* *pp*

*15<sup>ma</sup>* *8<sup>va</sup>* *loco* *8<sup>va</sup>*

96  $\text{♩} = 80$  Agitated

Cym *ff*

Cym *ff*

L. Dr. *mp*

*ff* *p* *ff* *15<sup>ma</sup>*

*ff* *p* *pp* *ff* *p*

*8<sup>va</sup>* *8<sup>va</sup>*

99

Tri

T.T.

L. Dr.

cymbals

f

f

f

6

3

3



102

Cym

T.T.

Tri

L. Dr.

temple blocks

p

f

f

pp

f

f

3

3

3

(loco)

8vb

8vb

106 Mechanical

triangle

Tri

T. Bl.

Cym

*pp*

*pp*

*p*

*p*

loco



109

Tri

T. Bl.

Cym

*f*

*mp*

*f*

*mp*

*f*

*mp*

loco

loco

loco

loco

111

Tri

T. Bl.

Cym

mp

(loco)

8<sup>va</sup>

8<sup>vb</sup>



113

Tri

T. Bl.

Cym

L. Dr.

Grave

tom toms

ff

f

pp

8<sup>va</sup>

8<sup>vb</sup>

116 Sinister

T.T. *mp* *pp*

L. Dr. *mp* *pp*

T.T.

8va

(8va)

*pp* *p* *ppp*

8va

*pp* *p*

(8va)



121

T. Bl. *f*

Mrb.

L. Dr. *f*

T.T.

(8va)

*f* *pp* *f*

(loco)

*f*

(8va)



123

Musical score for measures 123-125. The score includes parts for T. Bl., T. T., Mrb., and piano. The piano part is divided into right and left hands. Dynamics include *p* and *f*. Performance markings include *log drums*, *loco*, and *8<sup>va</sup>*. Fingerings like *5* and *10* are indicated. A double bar line is present between measures 124 and 125.

125

Musical score for measures 125-127. The score includes parts for T. Bl., T. T., Mrb., L. Dr., and piano. The piano part is divided into right and left hands. Dynamics include *pp* and *f*. Performance markings include *8<sup>va</sup>* and *loco*. Fingerings like *5* are indicated.

**128 More relaxed**

T. Bl.

Mrb.

L. Dr.

tom toms

log drums

*f*

*p*

*mf*

*f*



**131 Animated**

Mrb.

L. Dr.

Vib.

*p*

*f*

*p*

*f*

(loco)

134

Mrb. *pp* *f* *pp* *p*

Crtls

Vib. *pp* *f* *pp*

*ppp* *15<sup>ma</sup>* *pp* *f* *pp*

*p* *f* *p* *pp*

(loco)



138

Mrb. *mf*

Crtls

Vib. *p* *pp* *mf*

*p* *pp*

*p* *pp* *mf*

*p* *pp* *mf*

142 *rit.* *a tempo* **c.12 ♩s** **Grave** 21

Tri

T.T.

Mrb.

Cym

L. Dr.

Vib.

*p*

on the bell

ord

*p*

*p*

loco

*p*

*p*

**c.9 ♩s**

148

T.T.

Mrb.

Cym

Vib.

*f*

*mf*

*f*

loco

*f*

loco

152 **Lightly**

T.T. *pp*

Mrb.

Cym. *pp*

Vib. *p*

8<sup>vb</sup>

loco



157 *rit.*

T.T.

Mrb.

L. Dr. *pp*

Vib.

*ppp*

*rit.*

Trills in ms. 166-231 should always be smooth and delicate. The trilled parts should create their own separate level and be kept out of the way of the more angular structures. Unless otherwise indicated, the trills in this section should begin and end inaudibly.

*a tempo*

**Very lightly but moving**

162

Mrb. *mf* *p* crotales

Tri *mf* *p*

Vib.

168

Tri triangle *pp* crotales cymbals *p*

Mrb. *pp*

Vib. *pp*

173

Mrb.

Cym

pp sim. p p

triangle cymbals triangle

f mp f (loco)



176

Tri

Mrb.

Vib.

p p f

p sim. p p

ppp (non cres) loco mf f

mf mp f (loco)

179

Musical score for measures 179-182. The score includes parts for Cym (Cymbal), Mrb (Maracas), Vib (Vibraphone), and Piano. The time signature is 3/4. Dynamics include *pp*, *mp*, *p*, *f*, and *mp*. Articulations include *loco*, *f*, *p*, and *mp*. Performance instructions include *triangle*, *cymbals*, and *triangle*. The piano part features complex textures with triplets and sixteenth-note patterns.



183

Musical score for measures 183-186. The score includes parts for Cym (Cymbal), Mrb (Maracas), Vib (Vibraphone), and Piano. The time signature is 3/4. Dynamics include *pp*, *p*, *f*, *mp*, and *p*. Articulations include *loco*. Performance instructions include *loco*, *mp*, *p*, and *f*. The piano part features complex textures with triplets and sixteenth-note patterns.



Slightly more animated

187

Crtls

Vib.

*pp*

*pp*

*p*

*mp*

*pp*

*pp*

*p*

*pp*

*p*



191

Mrb.

Tri.

Crtls

*mf*

*p*

*mf*

*mp*

*mf*

*mf*

*p*

*mp*

*mf*

*mp*

195

Mrb. *pp* *mp* *mp* *f* *mp*

L. Dr. *p* *pp* *mp*

Vib. *p*

*8<sup>va</sup>* *loco* *8<sup>va</sup>* *loco* *8<sup>va</sup>*

*mp* *p* *mp* *p* *mf* *mf*

*8<sup>va</sup>* *8<sup>va</sup>*



**Agitated**

198

Mrb. *f*

L. Dr. *p* *mp*

*8<sup>va</sup>* *8<sup>va</sup>*

*f* *mp*

*15<sup>ma</sup>* *f* *p (non cres)*

202 **Light and smooth**

Mrb. *pp* *mf*

L. Dr.

Vib. *pp* *mf*

*mf* *pp* *mf*

*f* *mf* *mf*

8<sup>va</sup>

15<sup>ma</sup>

3

6

8<sup>va</sup>

Detailed description: This musical score for measures 202-205 is titled 'Light and smooth'. It features five staves: Mrb., L. Dr., Vib., and two piano staves. The Mrb. part starts with a triplet of eighth notes and a triplet of sixteenth notes, followed by a melodic line with slurs and accents. The Vib. part has a dotted line for the first two measures and then a melodic line with slurs and accents. The piano parts have complex textures with slurs, accents, and dynamic markings like *f* and *mf*. There are also performance instructions like *pp* and *mf* with hairpins. Fingering numbers 3, 6, and 8 are indicated.



206 **Expansive**

Mrb. *mf* *pp* *ppp* *p*

Vib. *mf* *pp* *ppp* *p*

*mf* *pp* *sub ppp* *fp* *f*

*mf* *ppp* *p* *f*

8<sup>va</sup>

8<sup>va</sup>

5

8<sup>va</sup>

Detailed description: This musical score for measures 206-209 is titled 'Expansive'. It features five staves: Mrb., Vib., and three piano staves. The Mrb. and Vib. parts have long, sweeping melodic lines with slurs and accents, and dynamic markings ranging from *mf* to *ppp*. The piano parts have complex textures with slurs, accents, and dynamic markings like *fp* and *f*. There are also performance instructions like *sub ppp* and *p*. Fingering numbers 5 and 8 are indicated.

212

Mrb.

Vib.

Musical score for measures 212-214. The score is for Mrb. (Maracas), Vib. (Vibraphone), and Piano. The key signature has one sharp (F#) and the time signature is 3/4. The Mrb. part starts with a dynamic of *p* and ends with *f*. The Vib. part starts with *mf*. The Piano part has a right-hand part starting with *p* and a left-hand part starting with *p*. There are various dynamics and articulations throughout, including *mf*, *f*, *pp*, and *loco*. There are also some markings like *8<sup>th</sup>* and *8<sup>th</sup>*.



215

Mrb.

Vib.

Musical score for measures 215-217. The score is for Mrb. (Maracas), Vib. (Vibraphone), and Piano. The key signature has one sharp (F#) and the time signature is 3/4. The Mrb. part starts with a dynamic of *f* and ends with *pp*. The Vib. part starts with *p* and ends with *mf*. The Piano part has a right-hand part starting with *f* and a left-hand part starting with *pp*. There are various dynamics and articulations throughout, including *mp*, *f*, *pp*, and *loco*. There are also some markings like *8<sup>th</sup>* and *10*.

218

T.T.

Mrb.

Vib.

ord

trill

mp

p

222

Tri

T.T.

Mrb.

L. Dr.

Vib.

triangle

tom toms

log drums

pp

mf

p

mf

pp

mf

mf

mf

f

pp

mf

pp

mf

pp

mf

pp

mf

f

pp

mf

pp

mf

pp

mf

f

pp

mf

pp

mf

pp

mf

f

pp

mf

pp

mf

pp

mf

f

Abruptly mechanical

228

Tri

Mrb.

Cym

Vib.

*mp*

*f*

*ff*

cymbals



232

Cym

Cym

triangle

cymbals

*ppp*

*ppp*

choke cymbal with free hand

**234** **Increasingly wild**

Cym

Cym

*ff*

*ff*

*ff*

*ff*

*ff*



**236**

Cym

Cym

*loco*

*loco*

*loco*

*loco*

*loco*

237

Tri. cymbals triangle

Cym.

Vib.

loco  $8^{va}$   $8^{vb}$  loco *mf*



239 **Molto serio**

Cym.

T. Bl. tom toms

T. T. log drums

*mp* *f* *mf* *loco*  $15^{ma}$  *mf* *f* *loco*  $15^{mb}$



242

T. Bl.

L. Dr.

tom toms

8<sup>va</sup> loco

8<sup>va</sup> (loco)

15<sup>ma</sup>

8<sup>va</sup>



245

Cym

Mrb.

Cym

15<sup>ma</sup>

loco

p

f

8<sup>va</sup>

8<sup>va</sup>

15<sup>ma</sup>

5

248 **Agitated**

Musical score for measures 248-250. The score includes parts for Cym (Cymbal), Mrb (Maracas), T.T. (Tom-toms), Vib (Vibraphone), and piano accompaniment. The tempo is marked 'Agitated'. The key signature has one sharp (F#) and the time signature is 5/4. The piano part features complex rhythmic patterns with triplets and quintuplets, and dynamic markings such as *f* and *15<sup>ma</sup>*.



251

Musical score for measures 251-254. The score includes parts for Mrb (Maracas), Vib (Vibraphone), and piano accompaniment. The tempo is 'Agitated'. The key signature has one sharp (F#) and the time signature is 5/4. The piano part features complex rhythmic patterns with triplets and quintuplets, and dynamic markings such as *f* and *8<sup>va</sup>*.

255

Mrb.

Tri.

Vib.

loco

15<sup>ma</sup>

ff



258

Mrb.

Vib.

loco

15<sup>ma</sup>

8<sup>va</sup>

8<sup>vb</sup>

loco

260 *accel. to* ..... ♩ = 100

Mrb. *f*

Vib. *f*



262 ♩ = 80

Mrb.

Vib. *ff*

Playful

264

Mrb.

Vib.

(loco)

*mp*

*ff*

*mp*



266

Mrb.

Vib.

*mp*

269

Mrb.

L. Dr.

8<sup>ub</sup>-----



271

Cym

T. Bl.

L. Dr.

tom toms

Grave

*p* *sfz* *f*

*mp* *sfz* *f*

*mp* *sfz* *f*

loco

loco

loco

273

Cym

T.T.

log drums

tom toms

*pp*

*pp*

*pp*

*sf*

8<sup>th</sup>

8<sup>th</sup>



277

Cym

T.T.

loco

loco

loco

10

8<sup>th</sup>

8<sup>th</sup>

8<sup>th</sup>

279

Cym *ppp*

L. Dr. *sfz* tom toms *ppp*



282

$\text{♩} = 100$  Wild but precise

Tri *mp*

Mrb. *ff*

L. Dr.

Vib. *ff*



285

Tri *mp*

Mrb. *ff* *f* *ff*

Crtls *mp* *mf*

*pp* (non cres) *ff*

*loco*



288

$\text{♩} = 80$

Cym *mf*

Mrb.

Cym *mf*

Vib.

*pp* *mf*

*pp* (loco) *mf*

291

Cym

*f*

*mf*

*ff*

Cym

*ff*

*mf*

*ff*

(loco)



$\text{♩} = 120$  Sinister

294

Mrb.

*pp*

Cym

*pp*

L. Dr.

*pp*

*sempre secco*

*pp* *sempre secco*

297

Mrb.

L. Dr.

*f*

*f*

*f*

*f*

(8<sup>th</sup>)

(8<sup>th</sup>)

(8<sup>th</sup>)



299

Mrb.

L. Dr.

*pp*

*f*

*pp*

(8<sup>th</sup>)

(8<sup>th</sup>)

(8<sup>th</sup>)

301

Mrb.

L. Dr.

*pp*

*f*

10



303

Mrb.

L. Dr.

Crtls

*p*

*p*

*loco*

*loco*

*p*

306

Mrb.

L. Dr.

*ff*

*ff*

*ff*

*loco*

*loco*

10



308

Mrb.

Crtls

*loco*

*loco*

*loco*

*loco*

5



316

Cym

Mrb.

Cym

L. Dr.

*fff*

*fff*

*fff*

*fff*

*f*

*f*

(8<sup>va</sup>)

(8<sup>va</sup>)

319

Cym

Cym

Piano Cadenza

Lightly

*pp*

10

323

Piano

*ff*

*p*

*ff*

*ppp*

3

5

3

324 Agitated 49

Piano

*pp* *f* *ff*

*loco*

8<sup>va-</sup>

325 Lightly

*pp* *f* *pp* *f*

8<sup>va-</sup>

327 Agitated

*staccato*

*mp* *mf* *ff*

8<sup>va-</sup>

330 (loco)

*mf* *loco*

8<sup>va-</sup>

333 Light and transparent

*ff* *mp* *p* *pp* *pp*

8<sup>va-</sup>

337

*mp* *pp* *pp*

8<sup>va-</sup>

341

*sub p* *p* *pp* *p* *mp* *p*

8<sup>va-</sup>



Animated

Musical score for measures 345-347. Measure 345 starts with a piano (pp) dynamic and a 15<sup>ma</sup> fingering. Measure 346 features a piano (p) dynamic, a piano-piano (pp) dynamic, and a forte (f) dynamic. Measure 347 includes a piano-piano (pp) dynamic and a forte (f) dynamic. The score includes various fingering techniques such as 10<sup>th</sup>, 8<sup>va</sup>, and 15<sup>ma</sup>, and articulation like 'loco'.

Musical score for measures 348-349. Measure 348 features a piano-piano (pp) dynamic and a forte (f) dynamic. Measure 349 includes a mezzo-piano (mp) dynamic, piano-piano (pp) dynamic, mezzo-forte (mf) dynamic, and forte (f) dynamic. The score includes various fingering techniques such as 10<sup>th</sup>, 8<sup>va</sup>, and 15<sup>ma</sup>, and articulation like 'loco'.

Musical score for measures 350-351. Measure 350 features a piano-piano (pp) dynamic and a forte (f) dynamic. Measure 351 includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The score includes various fingering techniques such as 10<sup>th</sup>, 8<sup>va</sup>, and 15<sup>ma</sup>, and articulation like 'loco'.

Musical score for measures 352-354. Measure 352 starts with a forte (f) dynamic and a piano-piano (pp) dynamic. Measure 353 features a piano-piano (pp) dynamic and a forte (f) dynamic. Measure 354 includes a piano-piano (pp) dynamic and a forte (f) dynamic. The score includes various fingering techniques such as 10<sup>th</sup>, 8<sup>va</sup>, and 15<sup>ma</sup>, and articulation like 'loco'.

Musical score for measures 355-357. Measure 355 starts with a forte (ff) dynamic and a piano-piano (pp) dynamic. Measure 356 features a piano-piano (pp) dynamic and a forte (ff) dynamic. Measure 357 includes a piano-piano (pp) dynamic and a forte (ff) dynamic. The score includes various fingering techniques such as 10<sup>th</sup>, 8<sup>va</sup>, and 15<sup>ma</sup>, and articulation like 'loco'.

Grave

Musical score for measures 358-360. Measure 358 starts with a forte (ff) dynamic and a piano-piano (pp) dynamic. Measure 359 features a piano-piano (pp) dynamic and a forte (ff) dynamic. Measure 360 includes a piano-piano (pp) dynamic and a forte (ff) dynamic. The score includes various fingering techniques such as 10<sup>th</sup>, 8<sup>va</sup>, and 15<sup>ma</sup>, and articulation like 'loco'.

♩ = 160  
♩ = 80 Energetic

360

Mrb.

T.T.

Vib.

*ff*

*ff*

*pp ff*

*ff*

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

(loco)



364

Mrb.

T.T.

Vib.

loco

loco

loco

15<sup>ma</sup>

loco

8<sup>va</sup>

8<sup>va</sup>

366

Mrb.

Vib.

6

5

6

6

5

8<sup>va-1</sup>

12

(loco)

loco

12

12



367 Intense

Mrb.

Vib.

*mf*

*loco*

*p*

*mf*

*mf*

*pp*

3

3

3

3

5

(loco)

12

10

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

3

loco

3

9

10

6

369

Mrb.

Vib.

ff



### Driving

371

T. Bl.

T. T.

pp

fff

sub pp

fff

continue eighth-note pedaling to ms 376

373

T. Bl.

T. T.

8va

(loco)

10

5

6

3

6

3

8va

3

3

10

10

10

3



375

Restrained

T. Bl.

T. T.

pp

p

p

f

sub

pp

f

sub

pp

10

12

12

6

3

10

10

10

376

Cym. *pp*

Cym. *pp*

Vib. *pp*

The musical score for measures 376-377 features three staves: Cym. (Cymbal), Vib. (Vibraphone), and Piano. The Cym. and Vib. staves are in treble clef with a 7/8 time signature, while the Piano part is in bass clef with a 3/8 time signature. The Cym. part begins with a rest followed by a sixteenth-note triplet at *pp*. The Vib. part starts with a quarter rest followed by a sixteenth-note triplet at *pp*. The Piano part is highly rhythmic, featuring sixteenth-note patterns, triplets, and sixteenth-note runs in both hands. It includes dynamic markings of *pp* and a *loco* section. A double bar line with a repeat sign is present at the start of the system.

378

Cym. *mf*

Cym. *f*

Vib. *f*

Vib. *pp*

Piano *f*

Piano *pp*

The musical score for measures 378-379 continues with the Cym. and Vib. staves in treble clef with a 7/8 time signature, and the Piano part in bass clef with a 3/8 time signature. The Cym. part features a *mf* dynamic followed by a *f* dynamic. The Vib. part starts with a *f* dynamic and includes a *pp* section. The Piano part is complex, with *f* and *pp* dynamics, and includes a *loco* section. A double bar line with a repeat sign is present at the start of the system.

380

Cym *pp* *ff*

Vib. *f* *pp* *fff*

*f* *pp* *15<sup>ma</sup>*

*f* *pp* *8<sup>va</sup>*

*f* *pp* *6* *3* *5* *8<sup>va</sup>* *6*

loco

loco



382

Cym *Serioso*

Mrb. *sfz*

Vib. *15<sup>ma</sup>* *sfz*

*fff* *12* *12* *3* *sfz* *pp* *5* *8<sup>va</sup>*

*fff* *3* *sfz* *pp* *6* *10* *8<sup>va</sup>*

*8<sup>va</sup>*

*8<sup>va</sup>*

384

Mrb.

Vib.

*p*

*p*

*mf*

*pp*

5

3

6

8<sup>b</sup>

10

12

(8<sup>b</sup>)

*p*

*mf*

*pp*

6

5

3

5

(8<sup>b</sup>)



386

Mrb.

Vib.

*sfz*

*sfz*

*fff*

*sfz*

*fff*

5

5

10

6

10

6

3

6

10

3

6

(8<sup>b</sup>)

(8<sup>b</sup>)

*loco*





392 **Restrained**

Cym 3/4 3/8 4/4

T.T. 3/4 3/8 4/4

Cym 3/4 3/8 4/4

L. Dr. 3/4 3/8 4/4

pp f pp mf

f p



394

Cym 4/4 2/4

T.T. 4/4 2/4

Cym 4/4 2/4

L. Dr. 4/4 2/4

pp p

f ff pp

pp

396

Driving

60

Cym 2/4 3/4 4/4

T.T. 2/4 3/4 4/4

Mrb. 2/4 3/4 4/4

Cym 2/4 3/4 4/4

Crtls. 2/4 3/4 4/4

Vib. 2/4 3/4 4/4

Sub 2/4 3/4 4/4

Sub 2/4 3/4 4/4

*mf* *ff* *pp* *mp* *loco* *sub* *ff* *pp* *loco*



398

Cym 4/4 3/4 4/4

Mrb. 4/4 3/4 4/4

Cym 4/4 3/4 4/4

Crtls. 4/4 3/4 4/4

Vib. 4/4 3/4 4/4

Sub 4/4 3/4 4/4

Sub 4/4 3/4 4/4

*mf* *f* *p* *f* *p*



403 Light and transparent

Tri  $\text{||} \frac{1}{8}$   $\frac{2}{4}$   $\frac{3}{4}$

Crtls *mp*  $\frac{3}{4}$

Vib.  $\frac{3}{4}$

*pppp* *pp* *8<sup>va</sup>* *loco*

*pppp* *loco* *10* *(loco)* *10* *5*



406

Tri  $\text{||} \frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Crtls  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Vib.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

*p* *15<sup>va</sup>* *loco* *f* *ff*

*15<sup>va</sup>* *loco* *f* *ff* *5*





417

Musical score for measures 417-420. The score includes parts for Cym (Cymbal), T.T. (Tom-tom), L. Dr. (Low Drum), and Piano. The piano part is written in two systems, with the right hand in treble clef and the left hand in bass clef. Measure 417 features a 3-measure triplet in the T.T. part and a 6-measure triplet in the L. Dr. part. Measure 418 has a 3-measure triplet in the T.T. part and a 6-measure triplet in the L. Dr. part. Measure 419 has a 3-measure triplet in the T.T. part and a 6-measure triplet in the L. Dr. part. Measure 420 has a 3-measure triplet in the T.T. part and a 6-measure triplet in the L. Dr. part. The piano part includes various ornaments and dynamics such as *sf* and *loco*.



420

Musical score for measures 420-423. The score includes parts for Cym (Cymbal), T.T. (Tom-tom), L. Dr. (Low Drum), and Piano. The piano part is written in two systems, with the right hand in treble clef and the left hand in bass clef. Measure 420 features a 6-measure triplet in the T.T. part and a 6-measure triplet in the L. Dr. part. Measure 421 has a 6-measure triplet in the T.T. part and a 6-measure triplet in the L. Dr. part. Measure 422 has a 6-measure triplet in the T.T. part and a 6-measure triplet in the L. Dr. part. Measure 423 has a 6-measure triplet in the T.T. part and a 6-measure triplet in the L. Dr. part. The piano part includes various ornaments and dynamics such as *sf* and *loco*.



423 66

Cym

T.T.

Cym

L. Dr.

ffff

ffff

ffff

ffff



426

Cym

T.T.

Mrb.

Cym

L. Dr.

loca

8vb

8vb

8vb

429

Cym triangle cymbals triangle

T.T.

Cym

L. Dr.

Vib.

loco

loco

432

Cym cymbals

**Violent**

Cym

L. Dr.

loco

loco

loco



439

Cym

T.T.

Tri

L. Dr.

*pp*

*fpp* like an echo

cymbals

*pp*

*fpp* like an echo

442

Tri

Crtls

Vib.

triangle

marimba

*pp*

*p*

*pp*

*mp*

*pp*

*mp*

*pp*

445

T. Bl. *p*

Crtls *p*

Cym *p* *pp* *mp* *pp*

Crtls *p* (triangle) (cymbals)

The score for measures 445-450 includes parts for Tuba (T. Bl.), Cymbals (Cym), and Piano. The Tuba part has a dynamic marking of *p*. The Cymbals part has dynamic markings of *p*, *pp*, *mp*, and *pp*, with specific instructions for triangle and cymbals. The Piano part is divided into two systems, each with a treble and bass clef. The first system has a dynamic marking of *mp* and includes a 5-measure phrase. The second system has a dynamic marking of *mp* and includes a 6-measure phrase.



450

Mrb. *pp* *p*

Cym *p*

Vib. *pp* *p*

The score for measures 450-455 includes parts for Mellophone (Mrb.), Cymbals (Cym), Vibraphone (Vib.), and Piano. The Mellophone part has dynamic markings of *pp* and *p*. The Cymbals part has a dynamic marking of *p*. The Vibraphone part has dynamic markings of *pp* and *p*. The Piano part is divided into two systems, each with a treble and bass clef. The first system has a dynamic marking of *mp* and includes a 3-measure phrase. The second system has a dynamic marking of *mp* and includes a 5-measure phrase.

455 **Slightly more animated**

Tri *mp* *cymbals* *pp* *triangle*

Cym *mp* *pp*

*mf* *pp*

*mf* *loco*



457

Ctrls

Ctrls *pp*

Vib. *pp*

*p* *pp* *p*

*p* *pp* *p*

460

T. Bl. *pp*

Ctrls

Vib.

*pp*

*mp*

*pp*

*pp*

*mp*

*loco*

464

Cym

T.T.

Cym

L. Dr.

Vib.

*pp*

*pp*

*mf*

*pp*

*pp*

*pp*

*pp*

*p*

*15<sup>ma</sup>*

469

marimba Sweeping

Crtls

Cym

Vib.

*p*

triangle

cymbals

*p*

*8<sup>va</sup>*

*3*

*3*

loco



474

Cym

Mrb.

Cym

Vib.

*8<sup>va</sup>*

loco

*8<sup>va</sup>*



479

Cym

Mrb.

Vib.

8<sup>va</sup> - loco

cres.

5:4

8<sup>va</sup> - loco

cres.

8<sup>va</sup> - loco

cres.

8<sup>va</sup> - loco

482

Ctrls

Mrb.

Vib.

8<sup>va</sup> - loco

15<sup>ma</sup> - loco

8<sup>va</sup> - loco

8<sup>va</sup> - loco

8<sup>va</sup> - loco

5:4

6

