

# **SicTransit**

para dos percusionistas y piano  
*dedicada al ensemble in evidenza*

**Alevi Peña Jiménez**

**2008**

**Percussionist I set:**           Vibraphone  
                                  Glockenspiel  
                                  Four pitched brass tubes (f, g#, a, c)  
                                  Five unpitched metal tubes from low to high (upwards)  
                                  Suspended Cymbal  
                                  Triangle  
                                  Two Double Bass bows

**Percussionist II set:**       Four tom-toms from low to high (upwards)  
                                  A pair of bongos  
                                  Five woodblocks from low to high (upwards)  
                                  Kalimba (b,e,f#,g#,a,b,c#,d#,e,g#,a,b,c#)  
                                  Snare drum  
                                  Bass drum

**Piano:**                       A pair of hard wood sticks for the *cimbalom* effect. The bottom of a pair of drumsticks is allowed, if necessary.

**General Remarks:** The beaters to be used are indicated with graphic representations. Some flexibility is permitted in this matter, and the choice of the appropriate beater is left to the performer, depending on the acoustics of the hall, the recording techniques, etc.

Depending on the characteristics of the concert hall, the Kalimba must be amplified, but always in context and leveled with the rest of the instruments.

From letter G to the end, the bongos MUST be played with hands.

The setup of the percussion sets and piano in the scenery is left to the performers. The only instructions are:

the piano must be open  
the vibraphone must be as close to the piano as possible, for the best possible resonance

**durata circa 15 mins.**

# SicTransit

para dos percusionistas y piano  
pieza dedicada al ensemble in evidenza

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2008

♩ = 54

**Esplosivo**

**Vibraphone**  
motor off al fine

**Percussionist I**  
Glockenspiel  
Unpitched Metal Tubes (5)  
wooden hammers  
l.v.  
fff  
p — ff

**Percussionist II**  
Bongos  
Tom-toms  
Wood Blocks  
Bass Drum  
risonante  
mp

**Piano**  
fff l.v.  
fff l.v.  
l.v.  
pp — mf  
ben articolato  
ff  
Ped  
Ped  
Ped  
secco  
f

Time signatures: 5/8, 4/8, 6/8, 7/8, 4/8, 5/8, 7/8, 5/8.

Tempo markings: *ff*, *p*, *pp*, *mf*, *f*, *sfz*, *p*, *pp*, *mp*, *ff*, *f*.

Performance instructions: *motor off al fine*, *l.v.*, *ben articolato*, *secco*, *dead stroke*, *risonante*, *Ped*.

Complex rhythmic patterns are indicated with brackets and time signatures: 5:4, 3:2, 7:4, 9:8, 4:3, 5:6.

♩ = 68

♩ = 58

**Vib.** *ff* *pp* *sfz* *p* *Ped* *ff*

**Perc. I**  
U.M.T. *f*  
Tri. *ff*

**Perc. II**  
W. Bl. *ff* *pp*  
S. D. without snares *mp*  
B. D. *p*

**Pno.** *f* *fff* *pp* *ff* *ff* *mf* *sfz* *f* *sfz* *Ped* *mp* *ff* *Ped* *ff*

9 15 18 24 30 36 42 48 54 60 66 72 78 84 90 96 102 108 114 120 126 132 138 144 150 156 162 168 174 180 186 192 198 204 210 216 222 228 234 240 246 252 258 264 270 276 282 288 294 300 306 312 318 324 330 336 342 348 354 360 366 372 378 384 390 396 402 408 414 420 426 432 438 444 450 456 462 468 474 480 486 492 498 504 510 516 522 528 534 540 546 552 558 564 570 576 582 588 594 600 606 612 618 624 630 636 642 648 654 660 666 672 678 684 690 696 702 708 714 720 726 732 738 744 750 756 762 768 774 780 786 792 798 804 810 816 822 828 834 840 846 852 858 864 870 876 882 888 894 900 906 912 918 924 930 936 942 948 954 960 966 972 978 984 990 996 1002 1008 1014 1020 1026 1032 1038 1044 1050 1056 1062 1068 1074 1080 1086 1092 1098 1104 1110 1116 1122 1128 1134 1140 1146 1152 1158 1164 1170 1176 1182 1188 1194 1200 1206 1212 1218 1224 1230 1236 1242 1248 1254 1260 1266 1272 1278 1284 1290 1296 1302 1308 1314 1320 1326 1332 1338 1344 1350 1356 1362 1368 1374 1380 1386 1392 1398 1404 1410 1416 1422 1428 1434 1440 1446 1452 1458 1464 1470 1476 1482 1488 1494 1500 1506 1512 1518 1524 1530 1536 1542 1548 1554 1560 1566 1572 1578 1584 1590 1596 1602 1608 1614 1620 1626 1632 1638 1644 1650 1656 1662 1668 1674 1680 1686 1692 1698 1704 1710 1716 1722 1728 1734 1740 1746 1752 1758 1764 1770 1776 1782 1788 1794 1800 1806 1812 1818 1824 1830 1836 1842 1848 1854 1860 1866 1872 1878 1884 1890 1896 1902 1908 1914 1920 1926 1932 1938 1944 1950 1956 1962 1968 1974 1980 1986 1992 1998 2004 2010 2016 2022 2028 2034 2040 2046 2052 2058 2064 2070 2076 2082 2088 2094 2100 2106 2112 2118 2124 2130 2136 2142 2148 2154 2160 2166 2172 2178 2184 2190 2196 2202 2208 2214 2220 2226 2232 2238 2244 2250 2256 2262 2268 2274 2280 2286 2292 2298 2304 2310 2316 2322 2328 2334 2340 2346 2352 2358 2364 2370 2376 2382 2388 2394 2400 2406 2412 2418 2424 2430 2436 2442 2448 2454 2460 2466 2472 2478 2484 2490 2496 2502 2508 2514 2520 2526 2532 2538 2544 2550 2556 2562 2568 2574 2580 2586 2592 2598 2604 2610 2616 2622 2628 2634 2640 2646 2652 2658 2664 2670 2676 2682 2688 2694 2700 2706 2712 2718 2724 2730 2736 2742 2748 2754 2760 2766 2772 2778 2784 2790 2796 2802 2808 2814 2820 2826 2832 2838 2844 2850 2856 2862 2868 2874 2880 2886 2892 2898 2904 2910 2916 2922 2928 2934 2940 2946 2952 2958 2964 2970 2976 2982 2988 2994 3000

12  $\frac{4}{8}$   $\frac{5:4}{\text{Ped}}$

Vib.  $\text{pppp}$   $\text{f}$   $\text{p}$   $\text{f}$   $\text{sffz}$   $\text{pp}$   $\text{f}$   $\text{mf}$   $\text{Ped}$   $\text{Ped}$

Glock.  $\text{f}$

Bongos  $\text{f}$   $\text{ff}$   $\text{sfz}$   $\text{p}$   $\text{sfz}$   $\text{f}$   $\text{f}$   $\text{p}$

Tom-t.  $\text{f}$   $\text{p}$   $\text{p}$   $\text{sfz}$   $\text{f}$   $\text{f}$   $\text{p}$

W. Bl.  $\text{ff}$   $\text{mf}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Perc. I

Perc. II

Pno.  $\text{sffz}$   $\text{sffz}$   $\text{fff}$   $\text{sffffz}$   $\text{martellato}$   $\text{fff}$   $\text{sffffz}$   $\text{f}$   $\text{mp}$   $\text{f}$   $\text{mf}$   $\text{Ped}$   $\text{Ped}$

$\text{f} = 48$  ( $\text{f} = 96$ )

$\frac{6}{8}$   $\frac{5}{16}$   $\frac{9}{16}$   $\frac{3:2}{\text{Ped}}$   $\frac{5:4}{\text{Ped}}$   $\frac{11:8}{\text{Ped}}$   $\frac{3:2}{\text{Ped}}$   $\frac{6:4}{\text{Ped}}$   $\frac{3:2}{\text{Ped}}$

$\frac{9:8}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{7:4}$   $\frac{6:4}$   $\frac{7:4}$   $\frac{5:4}$   $\frac{10:9}$   $\frac{9:8}$   $\frac{5:4}$

$\frac{5:4}$   $\frac{3:2}$   $\frac{15:12}$   $\frac{7:4}$   $\frac{5:4}$

**Perc. I** Vib.

16

*mp* *mf* *pp* *f* *mp* *pp*

Ped

3:2<sup>♯</sup> 6:4<sup>♯</sup> 10:6 5:3<sup>♯</sup> 9:10<sup>♯</sup>

**Perc. II**

Bongos

Tom-t.

S. D.

B. D.

*ff* *pp* *mf* *ppp* *mp* *pp* *ppp* *f* *pppp*

*mp* *p* *f*

5:4 10:9<sup>♯</sup> 7:4<sup>♯</sup> 10:8 13:12 5:4 4:3<sup>♯</sup> 6:4 7:4 10:8

**Pno.**

*ff* *pp*

Ped

11:9<sup>♯</sup> 12:9<sup>♯</sup> 11:10<sup>♯</sup> 14:9<sup>♯</sup> 13:9<sup>♯</sup> 12:10<sup>♯</sup>

rall.

$\text{♩} = 68$

rall.

Perc. I

Vib.

Musical notation for Vibraphone (Vib.) with measures 19-22. The staff shows a melodic line with various accidentals and dynamics. Above the staff, time signatures are indicated: 9:10, 8:10, 8:10, and 7:10. Dynamics range from *ff* to *pp*. A repeat sign is at the end of the staff.

Bongos

Musical notation for Bongos. Measure 19 has a rest. Measure 20 starts with a *ff* dynamic and a note with a 'risonante' (resonant) marking. Measures 21 and 22 have rests.

Tom-t.

Musical notation for Tom-toms (Tom-t.). Measure 19 has a rest. Measure 20 has a *pppp* dynamic and a note with a 'risonante' marking. Measures 21 and 22 have rests.

Perc. II

S. D.

Musical notation for Snare Drum (S. D.). Measures 20-22 feature a complex rhythmic pattern of rimshots. Time signatures 3:2, 6:4, 7:4, and 5:4 are indicated above the staff. Dynamics range from *sffz* to *pppp*. A 'risonante' marking is present.

B. D.

Musical notation for Bass Drum (B. D.). Measures 20-22 feature a rhythmic pattern. A box labeled 'edge' points to a note, and an arrow labeled 'center' points to another. Dynamics range from *pp* to *ff*.

Pno.

Musical notation for Piano (Pno.) with measures 19-22. The staff shows a complex melodic and harmonic line with various accidentals and dynamics. Above the staff, time signatures are indicated: 11:10, 9:10, 9:10, and 8:10. Dynamics range from *ff* to *pp*. A repeat sign is at the end of the staff.

### Quasi immobile

Tempo: ♩ = 46

Tempo: ♩ = 38

**Perc. Vib.** 23

**Bongos** ben misurato *ppp*

**Tom-t.**

**Perc. II** S. D. *ff* *p*

**B. D.** *sffz* *f*

**Pno.**

14:16

9:8 9:8 9:8 9:8 19:16 8:6 23:20

7:4

15:16

17:16

*ff* *ff*

*l.v.*



# Distinto

♩ = 72

**Perc. I** Vib. **26** **6/8** **5:4** **7/16** **6/8** **3:2** **5:4** **9:8** **6/8** **7:4** **5/8**

*fff* *fff* *Ped.*

**Perc. II** B. D. *ppppp*

**Pno.** **6/8** **7/16** **6/8** **6/8** **5/8** *ppp* *ppp* *f* *ffffz* *cortissimo*

*Ped.* *pppppp*

**Perc. I** Vib. **31** **5/8** **3/16** **4/8** **5/16** **3/16** **16:12** **3/8** **13/16**

*fffz* *fff* *Ped.* *fff*

**Perc. II** Tom-t. *pppp* *mp*

**Pno.** **5/8** **3/16** **4/8** **5/16** **3/16** **15:12** **3/8** **13/16**

*ffffz* *ffffz* *fff* *fff* *fff*

*Ped.*

♩ = 96      ♩ = 72

# Molto espressivo

**A** ♩ = 68

**Perc. I**

U.M.T. **13** **16** *f* *p* *mf* *ff* *mp* *f* *f* *p* *mf* *sfz* *pp* *ff* **6** **16**

Cym. *f* *ff* *f* *sfz* *f* *ff*

Tri. *f* *ff* *f* *sfz*

Bongos *f* *ff* *p* *sfz* *p* *ff* *f* *sfz* *p* *ff* *fff*

Tom-t. *f* *sfz* *f* *sfz* *fff*

**Perc. II**

W. Bl. *sfz* *p < f* *fff* *p* *f* *ppp* *f* *f* *sfz* *fff*

S. D. *sfz* *sfz* *sfz* *fff*

B. D. *sfz* *p* *pp* *fff*

**Pno.**

**13** **16** *pizz.* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* **6** **16**

The Bartók pizz. means the action of pluck the indicated string(s) so hard, that the vibration becomes distorted. (metallic sound).

*gliss. with finger tips directly on strings.*

Ped.

Estatico

a ♩ = 58

39

**6**  
**16**

Vib.

Glock.

**Perc. I**

U.M.T.

Tri.

Bongos

Tom-t.

**Perc. II**

W. Bl.

S. D.

**6**  
**16**

**3**  
**16**

**6**  
**16**

**7**  
**16**

**4**  
**16**

**Pno.**

aproximate range of gliss.

pizz.

gliss.

fff

f

ff

ff

pp

ff

mf

pp

ff

sffz

sffz

7:4

7:4

7:4

3:2 7:6 9:8

3:2 7:6

mp

10

**B**

$\text{♩} = 124$

$\text{♩} = 132$

$\text{♩} = 68$

**4**  
**16**

**3**  
**16**

**5**  
**16**

**7**  
**16**

Vib.

Perc. I

Glock.

S  
I  
L  
E  
N  
Z  
I  
O  
  
A  
S  
S  
O  
L  
U  
T  
O

W. Bl.

Perc. II

Kal.

B. D.

Pno.

**4**  
**16**

*cortissimo*  
**3**  
**16**

**5**  
**16**

**7**  
**16**

14:12

5:4

7

*ff*

*p*

*pp*

*sffz*

*pp*

*sffz*

*sffz*

*f*

*una corda*

*ff*

*pp*

10:8

5:4

14:12

51

Vib. (two double bass arco l.v.)

Perc. I Cym. arco (on edge) l.v.

Perc. II Tom-t. B. D. 9:6, 3:2, 4:3, 6:4, 5:4, 7:4

Pno. tre corde

ppp sffz pp f p mf p

Ped

56

Vib. l.v.

Perc. I P.M.T. Ped ppp

Cym. p

Bongos secco

Perc. II Kal. sffz

B. D. mfz

Pno. cimb. mfz p

mp sfz p

cimb. mfz p

9:8

f

12

l.v.

13  
16

Vib. *f* *pppp* *sfffz* *sfffz* Ped

Glock. *ff*

P.M.T. *f* *p* 7:4

Detailed description: This block contains the musical notation for Percussion I. The Vibraphone part starts with a dynamic of *f*, then drops to *pppp* and rises to *sfffz*. A *sfffz* dynamic is also present in the second measure. A *sfffz* dynamic with a 'Ped' (pedal) marking is in the fourth measure. The Glockenspiel part has a *ff* dynamic in the sixth measure. The P.M.T. part has a *f* dynamic in the fifth measure and a *p* dynamic in the seventh measure, with a 7:4 time signature change.

Perc. I

Bongos

Perc. II

Kal.

8:7 7:4

*sfffz* *pp*

Detailed description: This block shows the notation for Bongos and Kalimba. The Bongos part has a *sfffz* dynamic in the second measure and a *pp* dynamic in the third measure. The Kalimba part has two 5:4 time signature changes in the sixth and seventh measures, with a *ff* dynamic in the sixth measure.

5:4 5:4

*ff*

Detailed description: This block shows the notation for the Kalimba, featuring two 5:4 time signature changes and a *ff* dynamic.

Pno.

13  
16

*sfffz* *ff* 3:2 *f* *sffz* Ped Ped

Detailed description: This block contains the musical notation for the Piano. It starts with a *sfffz* dynamic in the second measure. In the fourth measure, there is a *ff* dynamic with a 3:2 time signature change and a 'Ped' marking. In the fifth measure, there is a *f* dynamic with a 3:2 time signature change and a 'Ped' marking. In the sixth measure, there is a *sffz* dynamic.



# Espansivo

$\text{♩} = 72$

14

**D** \*

**Perc. I**

Vib.  $\frac{3}{16}$   $\frac{4:3}{16}$   $\frac{3:2}{16}$   $\frac{5:4}{16}$   $\frac{3}{16}$

P.M.T. (continue with vib. mallets)  $\frac{7:4}{16}$   $\frac{5:4}{16}$   $\frac{9:8}{16}$   $\frac{5:4}{16}$   $\frac{7:8}{16}$   $\frac{5:4}{16}$   $\frac{7:8}{16}$

U.M.T.  $\frac{7:4}{16}$   $\frac{5:4}{16}$   $\frac{9:8}{16}$   $\frac{5:4}{16}$   $\frac{7:8}{16}$   $\frac{5:4}{16}$   $\frac{7:8}{16}$

**Perc. II**

Bongos  $\frac{5:4}{16}$   $\frac{7:4}{16}$   $\frac{5:4}{16}$   $\frac{9:8}{16}$   $\frac{5:4}{16}$   $\frac{9:8}{16}$

Tom-t.  $\frac{5:4}{16}$   $\frac{3:2}{16}$   $\frac{9:8}{16}$   $\frac{5:4}{16}$   $\frac{6:4}{16}$   $\frac{9:8}{16}$

W. Bl.  $\frac{5:4}{16}$   $\frac{3:2}{16}$   $\frac{9:8}{16}$   $\frac{5:4}{16}$   $\frac{6:4}{16}$   $\frac{9:8}{16}$

S. D.  $\frac{7:4}{16}$   $\frac{3:2}{16}$   $\frac{3:2}{16}$   $\frac{9:8}{16}$   $\frac{5:4}{16}$   $\frac{6:4}{16}$   $\frac{9:8}{16}$

B. D.  $\frac{7:4}{16}$   $\frac{3:2}{16}$   $\frac{3:2}{16}$   $\frac{9:8}{16}$   $\frac{5:4}{16}$   $\frac{6:4}{16}$   $\frac{9:8}{16}$

**Pno.**

$\frac{3}{16}$   $\frac{3:2}{16}$   $\frac{10:8}{16}$   $\frac{9:8}{16}$   $\frac{7:4}{16}$   $\frac{7:6}{16}$   $\frac{6:5}{16}$

alternate hands for tremolo

Ped.  $\frac{5:4}{16}$   $\frac{9:8}{16}$   $\frac{10:8}{16}$   $\frac{9:8}{16}$   $\frac{7:4}{16}$   $\frac{7:6}{16}$   $\frac{6:5}{16}$

**Dynamic markings:** *ppp*, *ff*, *p*, *fff*, *pp*, *ff*, *fff*, *pp*, *mf*, *f*, *ppp*, *f*, *p*, *f*, *mp*, *f*, *ff*, *mfz*, *p*, *f*, *pp*, *mf*, *ff*, *p*, *mf*, *mf*, *mf*, *sffz*, *pp*, *f*, *sfz*, *sfz*, *sfz*, *pp*, *f*, *pp*, *pp*, *fff*, *sffz*, *p*, *fff martellato*, *pp*





b

**Perc. I**  
Vib.  
U.M.T.

**Perc. II**  
Bongos  
W. Bl.

**Pno.**

**Perc. I**  
Vib.

**Perc. II**  
Kal.  
B. D.

**Pno.**

with guitar pick (hard)

Fermo e inespessivo

♩ = 60

3" \*

17  
7  
16

**Perc. I** Vib. **E** 87 *pppppp* (14)

**Perc. II** Bongos Tom-t. *pppppp* (13)

**Pno.** *pppppp* (7) muted with left hand

transpose the given pitches a fifth lower  
move left (muting) & right hand (playing) at the same time. Always muted.

7  
16

As fast and as regular as possible  
*non crescendo*  
*non diminuendo*

\* Wait the three seconds absolutely motionless and keep playing position. Enter to letter F in an explosive way, like a spasm.

# Esplosivo

$\text{♩} = 62$

**Perc. I** Vib. **18** **95** **7/16** **F** *ff* *Ped*

**Perc. II** Bongos Tom-t. *p* *Ped*

**Pno.** **7/16** **fff** *Ped*

**Perc. I** Vib. **97** *f* *mf*

**Perc. II** Bongos Tom-t. *f*

**Pno.** *Ped*

99 19

**Perc. I** Vib. *mp* Ped. *mfz* *p* *mf*

Bongos *9:8* *9:8* *9:8* *5:4* *3:2* *5:4* *6:4*

**Perc. II** Tom-t. W. Bl.

**Pno.** *mp* *f* *7:4* *3:2* *ff* *3:2* *p* *mp* *Ped.* *Ped.*

103

**Perc. I** Vib. *sffz*

**Perc. II** W. Bl. *f* *f*

**Pno.** *mf* *7:5* *7:5* *5:4* *3:2* *7:5* *sffz*

# Espansivo

$\text{♩} = 44$

20

**Perc. I**

Vib. *f*

Glock. *sffz*

Cym. *f* *fff* *l.v.*  
gliss. from bell to edge with triangle beater.

Tri. *sffz*

**Perc. II** W. Bl. *sffz* *mp* *sffffz* *mf*

**Pno.** *f* *sffz* *sffz* *sffz*

107

5:4 3:2

Detailed description: This page of a musical score, numbered 20, is titled 'Espansivo' with a tempo marking of a quarter note equal to 44. It features three main parts: Percussion I, Percussion II, and Piano. Percussion I includes Vibraphone (Vib.), Glockenspiel (Glock.), Cymbal (Cym.), and Triangle (Tri.). Percussion II includes Wood Block (W. Bl.). The Piano (Pno.) part is written for grand piano. The score begins at measure 107. The Vibraphone part starts with a forte (*f*) chord. The Glockenspiel and Triangle parts play a rhythmic pattern of eighth notes, marked *sffz*. The Cymbal part has a glissando from the bell to the edge with a triangle beater, marked *f* and *fff*, with a first ending (*l.v.*) indicated. The Wood Block part starts with a *sffz* chord, followed by a melodic line with a 5:4 and 3:2 ratio, marked *mp*, and ends with a *sffffz* chord marked *mf*. The Piano part features a forte (*f*) chord in the right hand and a corresponding bass line, with *sffz* markings in both hands.

Maestoso

♩ = 52

The score is divided into two systems. The first system includes Glockenspiel (Glock.), P.M.T., U.M.T., and Triangle (Tri.). The second system includes Percussion II (S.D.) and Piano (Pno.).

**System 1:**

- Glock.**: Starts at measure 112. Features a 4:5 interval and a 9:8 interval. Dynamics include *sffz* and *fff*. A 6/8 time signature change occurs at the end of the system.
- P.M.T.**: Features a *fff* dynamic.
- U.M.T.**: Features a *fff* dynamic and a dynamic change from *p* to *f* at the end.
- Tri.**: Features a 4:5 interval and a *sffz* dynamic.

**System 2:**

- Perc. II S.D.**: Features dynamics of *ppp*, *mf*, *pp*, and *fff*.
- Pno.**: Features dynamics of *ffff* and *fffffz*. Includes a 4:5 interval and a 13:12 interval. A 6/8 time signature change occurs at the end of the system.

117

P.M.T.

Perc. I

U.M.T.

Cym.

Bongos

Tom-t.

Perc. II

W. Bl.

Kal.

Pno.

The score is divided into five measures. Percussion I (U.M.T.) features complex rhythmic patterns with dynamic markings *p*, *f*, *fff*, *mp*, *ff*, *sfzz*, *f*, and *ff*. Percussion II (W. Bl.) has patterns with dynamics *p*, *f*, and *ff*. Bongos and Tom-toms have various dynamics including *mf*, *mp*, *f*, *sfz*, *p*, *mf*, *ff*, and *fff*. The Piano part includes a *pizz.* marking and dynamics *mf*, *p < f*, and *sfzz*. Time signatures include 6:4, 11:8, 7:4, 3:2, 5:4, 7:4, 5:4, 12:8, 7:4, 10:8, and 6:4.



122

Perc. I

P.M.T.

U.M.T.

Perc. II

Bongos

Tom-t.

Pno.

*pp* *f* *ff* *pp* *f* *sfz* *f* *ff* *pp* *f* *sfz* *f* *ff* *mp* *ff* *p* *f* *ord.* *pizz.*

5:4 7:4 6:4 5:4 9:8 10:8 7:4 10:8 5:4 5:4 11:8 6:4 9:8 7:8 10:8 9:8 12:8 6:4 3:2 7:4 9:8 3:2 6:4

C

C

# Irato

♩ = 58

24

Pno.

Musical score for measures 125-126. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *fff*. The bass staff begins with a dynamic marking of *fff*. Above the treble staff, time signatures are indicated: 6:4, 10:8, 10:8, 6:4, 7:4, 13:8, 14:8, 11:8, and 9:8. Above the bass staff, time signatures are indicated: 5:4, 9:8, 6:4, 2:3, 9:8, 7:4, 5:4, 3:2, 3:2, 5:4, 5:4, and 11:8. Pedal markings (Ped) are present under the bass staff. A double bar line is located between measures 125 and 126.

Pno.

Musical score for measures 127-128. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *ff*. The bass staff begins with a dynamic marking of *fff*. Above the treble staff, time signatures are indicated: 13:10, 7:4, 3:2, 3:2, 5:4, 6:4, 5:4, and 3:2. Above the bass staff, time signatures are indicated: 9:8, 5:4, 7:4, 9:7, 17:16, 4:6, 7:4, 5:4, 3:2, 3:2, and 7:4. Pedal markings (Ped) are present under the bass staff. A double bar line is located between measures 127 and 128.

Pno.

Musical score for measures 129-130. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *sffz*. The bass staff begins with a dynamic marking of *sffz*. Above the treble staff, time signatures are indicated: 5:4, 5:4, 7:4, 3:2, 4:3, and 8:6. Above the bass staff, time signatures are indicated: 9:8, 8:6, 5:4, 5:4, 3:2, 5:4, and 3:2. Pedal markings (Ped) are present under the bass staff. A double bar line is located between measures 129 and 130.

# Esplosivo, irato e maestoso

G

This musical score is divided into two systems. The first system covers measures 130 to 137, and the second system covers measures 131 to 138. The instruments are Percussion I (Vibraphone), Percussion II (Bongos), and Piano (Pno.).

**System 1 (Measures 130-137):**

- Perc. I (Vib.):** Starts at measure 130 with a *ff* dynamic and a Pedal. It features a melodic line with various rhythmic groupings: 11:8, 3:2, 9:8, 5:4, and 3:2. Measure 137 ends with a 25-measure rest.
- Perc. II (Bongos):** Starts at measure 131 with a *ff* dynamic. It features a rhythmic pattern with groupings of 9:8, 5:4, 6:4, 6:4, and 9:8.
- Pno.:** Starts at measure 130 with a *ff* dynamic and a Pedal. It features a complex melodic line with groupings of 10:8, 10:8, 3:2, 9:8, 9:8, 7:6, and 5:4.

**System 2 (Measures 131-138):**

- Perc. I (Vib.):** Starts at measure 131 with a melodic line and groupings of 7:4, 3:2, 5:3, and 5:4.
- Perc. II (Bongos):** Continues with a rhythmic pattern and groupings of 6:4, 5:4, 7:4, 9:8, and 13:8.
- Pno.:** Continues with a melodic line and groupings of 5:4, 4:3, 13:12, 9:8, and 6:5. A Pedal is indicated at the end of the system.

**d Meccanico**

26

**Perc. I** Vib. *marcato* *f* 132

**Perc. II** Bongos *f*

**Pno.** *f*

4"

Silenzio Assoluto  
(keep playing position)

134

**Perc. I** Vib. *marcato* *f*

**Perc. II** Bongos *f*

**Pno.** *f*

9"

Silenzio Assoluto  
(keep playing position)

**Perc. I** Vib. *marcato* *ff* 136 27 **2.5"**

**Perc. II** Bongos *ff* **Silenzio Assoluto**  
**(keep playing position)**

**Pno.** *ff* **Silenzio Assoluto**  
**(keep playing position)**

**Perc. I** Vib. *marcato* *pp* 138 **11"**

**Perc. II** Bongos *pp* **Silenzio Assoluto**  
**(keep playing position)**

**Pno.** *pp* **Silenzio Assoluto**  
**(keep playing position)**

28

Perc. I

Vib.

*marcato*  
 140  
*f*  
 9:8 9:8 9:8 10:8 10:8 11:8

Musical notation for Percussion I (Vibraphone) in treble clef. The piece starts at measure 28 with a tempo of 140. The music is marked *marcato* and *f*. It consists of six measures with the following time signatures: 9:8, 9:8, 9:8, 10:8, 10:8, and 11:8. The notes are eighth notes with various accidentals.

Perc. II

Bongos

*f*  
 6:4 5:4 7:4 9:8 13:8 12:8

Musical notation for Percussion II (Bongos) in a bongo clef. The piece starts at measure 28 with a dynamic of *f*. It consists of six measures with the following time signatures: 6:4, 5:4, 7:4, 9:8, 13:8, and 12:8. The notation includes various rhythmic patterns and rests.

Pno.

*marcato*  
*f*  
 10:8 10:8 10:8 11:8 11:8 13:8

Musical notation for Piano (Pno.) in grand staff. The piece starts at measure 28 with a dynamic of *f* and a *marcato* marking. It consists of six measures with the following time signatures: 10:8, 10:8, 10:8, 11:8, 11:8, and 13:8. The notation includes complex rhythmic patterns and accidentals.

10"



**Silenzio Assoluto**  
 (keep playing position  
 ten seconds completely  
 motionless. Then relax  
 position.)