

SOMETHING LIKE A TOCCATA

For Solo Marimba and Percussion Quintet

Tomasz Arnold

Instrumentation:

- 1. Solo marimba**
- 2. Vibraphone + Log Drums** (alt. Congas)
- 3. Xylophone + Wood Blocks**
- 4. Percussion 1** - Cymbals: Cash, Ride, Hi-hat, 2 Chinese Gongs, Wind Gong
- 5. Percussion 2** - Snare Drum, Bongos
- 6. Percussion 3** - Floor tom, Kick BD, Concert BD, Large Tam-tam.

Dedicated to Michael Burritt

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Something Like a Toccata

For Solo Marimba and Percussion Quintet

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Robust ♩ = 130

Solo Marimba

Wood blocks

Xylophone

Log Drums

Vibraphone

Percussion 1
(crash, ride, hi-hat,
2 chinese gongs, wind gong)

Percussion 2
(snare dr, bongos)

Percussion 3
(floor tom, kick BD,
concert BD, large tam tam)

Mar.

L. Dr.

Perc. 1

Perc. 2

Perc. 3

f

mp

(crash cymbal, hit with the stick,
roll with the marimba mallets, when possible)

f

(snare drum)

f (tam-tam, with tam tam mallet
when possible)

mf

4

5

pp *mp*

(wind gong,
medium soft mallet
when possible)

mp

(floor tom) *mp*

5

7

Mar.

L. Dr.

Perc. 1

(hi-hat, with stick)

Perc. 2

Perc. 3

pp $\triangleleft$ *mp*

mp

pp $\triangleleft$ *mp*

10

Mar.

L. Dr.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

13

Mar.

WB.

L. Dr.

Perc. 1

Perc. 2

Perc. 3

mp

mp

p $\leftarrow$ *mf*

ff

f

mf

16

Mar.

WB.

L. Dr.

Perc. 1

Perc. 2

Perc. 3

f

ff

mf

mp

mp

p $\leftarrow$ *mf*

(bongos, with sticks)

mp

19

Mar.

WB.

L. Dr.

Perc. 1

Perc. 2

Perc. 3

mf sub. *f* *mf*

p $\triangleleft$ *mf* *mp*

22

Mar.

WB.

L. Dr.

Perc. 1

Perc. 2

Perc. 3

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

mp *p* $\triangleleft$ *mf*

25

Mar. *ff* *pp*

WB.

L. Dr. *f* *pp*

Perc. 1 *mf* *pp*

Perc. 2 *f* *pp*

Perc. 3 *mp* *pp* *mp*

27

Mar. *p*

Vib. *ppp* *ℓeō.*

29

Mar. *mp* *mf*

Vib. *p* (*ℓeō.*)

Perc. 3

31

Mar.

Xyl.

Vib.

Perc. 3

f *ff* *f* *mf* *f* *mf*

(Rel.)

34

Mar.

Xyl.

Perc. 1

Perc. 2

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

snare off

5

38

Mar.

WB.

Xyl.

L. Dr.

Perc. 1

Perc. 2

Perc. 3

mp

mp < f

mp

f

42

Mar.

WB.

Xyl.

L. Dr.

Perc. 1

Perc. 2

Perc. 3

mf

p *f*

mp

mf

mp

45

Mar.

Xyl.

L. Dr.

Vib.

Perc. 1

Perc. 2

Perc. 3

The musical score for measures 45-48 is arranged in a system with six staves. The Maracas (Mar.) staff uses a treble clef and a key signature of one flat, with a melodic line featuring accents and slurs. The Xylophone (Xyl.) staff also uses a treble clef and one flat, playing a rhythmic accompaniment with chords and single notes. The Left Drums (L. Dr.) staff is in 2/4 time, with a pattern of eighth and sixteenth notes, marked with *mp* and *f*. The Vibraphone (Vib.) staff is in treble clef, playing a melodic line with a *mf* dynamic. The three Percussion (Perc.) staves are in 2/4 time. Perc. 1 uses a snare drum and a tom, with a *mf* dynamic. Perc. 2 uses a snare drum and a tom, with a *mp* and *f* dynamic. Perc. 3 uses a snare drum and a tom, with a *mp* and *f* dynamic.

49

Mar.

WB.

Xyl.

L. Dr.

Vib.

Perc. 1

Perc. 2

Perc. 3

ff

f

mp $\leftarrow$ *f*

mf

(high chinese gong)

mp

mf

mp

52

Mar.

WB.

Xyl.

L. Dr.

Vib.

Perc. 1

Perc. 2

Perc. 3

mp < *f*

mf

mp < *f*

mp

55

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

ff

p

f

pp

f

pp

pp

Red.

snare on

58

Mar.

Vib.

mp

mf

p

mp

(Red.)

61

Mar.

Vib.

(Red.)

Red.

64

Mar.

Vib.

mf

mp

(Red.)

67

Mar.

Vib.

mf

70

Mar.

Vib.

Perc. 1

Perc. 3

f

mp

mf

(concert bass drum,
hard bass drum mallet)

Flowing ♩ = 120

73

Vib.

Perc. 1

Perc. 3

mp

pp < *mp*

mp

(ride cymbal)

76

Vib.

Perc. 1

Perc. 2

Perc. 3

p

mp > *pp*

mp

79

Vib.

Perc. 1

Perc. 2

Perc. 3

pp < *mp*

82

Vib.

Perc. 1

Perc. 2

Perc. 3

mf

mf

p < *mf*

mf

86

Mar.

Vib.

Perc. 1

Perc. 2

Perc. 3

ff

f

mp

mp

mf

89

Mar.

Vib.

Perc. 1

Perc. 2

Perc. 3

mp *pp*

92

Mar.

Vib.

Perc. 1

Perc. 2

Perc. 3

open close with pedal

mp *pp* *mp*

98

Mar.

Vib.

Perc. 1

Perc. 2

Perc. 3

mf

101

Mar.

Vib.

Perc. 1

Perc. 2

Perc. 3



104

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

mf

mp

mp

mp

f

p

f

f

mp

mp

108

Mar.

Xyl.

Vib.

(Reo.)

Perc. 1

Perc. 2

Perc. 3

111

Mar.

Xyl.

Vib.

(Reo.)

Perc. 1

Perc. 2

Perc. 3

mp *pp*

113

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

mp

pp < mp

Double bar line

116

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

Double bar line

118

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

p *mp* *f* *mf*

120

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

mf *p* *mp* *mf*

accel.....

122

Mar. *f*

Xyl. *f*

Vib. *f*

Perc. 1 *mp*

Perc. 2 *mf* *f*

Perc. 3 *mf* *ff*

124 ♩ = 140

Mar. *ff*

Xyl. *ff*

Vib. *ff*

Perc. 1 *ff* (chinese gongs high - low) *mf* *ff*

Perc. 2 *mf* *ff*

Perc. 3 *mf* *ff* (kick bass drum, with stick)

127

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

130

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

133

Mar. *mf* *f*

Xyl. *mf*

Vib. *mf*

136

Mar. *mf* *rall.*

Xyl. *p*

Vib. *p*

139

Mar. $\text{♩} = 130$

Xyl.

Vib. *mp*

142 rall.....

Mar.

Xyl.

Vib.

Perc. 1

mp

mf

145 **poco rubato** ♩ = 120

Mar.

Vib.

Perc. 1

Perc. 3

f

mf

mp

mp

mp

148

Mar.

Vib.

mp

mf

p

mp

151

Mar.

f

mp

Vib.

(Ped.)

p

154

Mar.

mp *mf* *mp* *mf*

accel.

Vib.

(Ped.)

..... Pedantic ♩ = 120

157

Mar.

ff mp sub.

WB.

p

Perc. 1

mp

160

Mar.

WB.

Xyl.

Perc. 1

Perc. 2

pp $\triangleleft$ *mp*

mp *p*

p

163

Mar.

WB.

Xyl.

Perc. 1

Perc. 2

Perc. 3

pp $\triangleleft$ *mp*

mp *p*

p

pp $\triangleleft$ *mp*

p $\triangleleft$ *mp*

f

166

Mar. *mp*

WB.

Xyl.

Vib. *p*

Perc. 1 *mp p*

Perc. 2 *p*

Perc. 3 *p*

169

Mar. *mf p f* $\text{♩} = 220$

L. Dr. *mp mf*

Vib. *p* *mp*

Perc. 1 *pp* *p*

Perc. 2 *pp mp* *p*

Perc. 3 *p mp* *p*

172 ♩ = 120

Mar. *mp*

WB.

Xyl.

Vib.

Perc. 1 *pp*

Perc. 3 *p*

175 ♩ = 220

Mar. *mf* *p* *f*

L. Dr. *mp* *mf*

Vib. *p* *Red.*

Perc. 1 *p* *pp*

Perc. 2 *pp* *mp* *pp* *mp* *p*

Perc. 3 *p* *mp* *p*

178 $\text{♩} = 120$

Mar. *mp*

WB. *p*

Vib. *mp* *p*

Perc. 1 *p*

Perc. 2

Perc. 3

181 $\text{♩} = 220$

Mar. *f* *mp*

WB. *p*

Xyl. *p*

Vib. *mp* *Leg.*

Perc. 1 *pp*

Perc. 2 *p*

Perc. 3 *p*

♩ = 120

184

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

p

mf

187

Mar.

Xyl.

Vib.

mp

Red.

191 $\text{♩} = 220$

Mar.

Xyl.

Vib.

(Xeo.) *mf*

Perc. 1 *pp*

Perc. 2 *p*

Perc. 3 *p*

195 $\text{♩} = 120$

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

200 $\text{♩} = 220$

Mar. *mp* *p* *mp*

Xyl. *pp*

Vib. *p* *pp*

Red. _____

204 $\text{♩} = 120$

Mar. *p*

Xyl.

Vib.

209 *Freely, rubato* $\text{♩} = 72$

Mar. *pp* *p*

Xyl. *p*

214

Mar. *mp* *mp* *p*

p

217

Mar.

mp

p

mp

220

Mar.

p

mp

non rubato ♩ = 110

Vib.

p

mod.

223

Mar.

Xyl.

ppp

pp

Vib.

226

Mar.

Xyl.

Vib.

Fast D'n'B ♩ = 220

229

Mar.

mf *ff* *mf*

Xyl.

p *f* *p*

Vib.

mp *f* *mp*

232

Mar.

Xyl.

Vib.

235

Mar.

Xyl.

Vib.

Perc. 1

f mp

238

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

mf

mf

Double bar line

241

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

f

f

Double bar line

244

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

ff

mf

f

f mp

mf

mf

247

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

250

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

253

1.

2.

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

ff

ff

ff

f

f

f

256

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

259

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

ff

mf

f

f mp

mf

mf

262

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

265

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

ff

ff

ff

f

f

f

268

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

271

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

274

Mar.

ff

Xyl.

mf

Vib.

f

Perc. 1

f mp

Perc. 2

mf

Perc. 3

mf

277

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

280

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

ff

f

f

f

283

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

286

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

289

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

292

Mar.

Xyl.

Vib.

Perc. 1

Perc. 2

Perc. 3

fff

fff

fff

fff

fff

fff