

Vibraphone

# Valley Spirit and Wind Master

for Flute and Vibraphone

**Allegro ritmico e pesante**

*dedicated to Due East*

**♩=155**

*The valley spirit echoes the sound...The wind master walks in the sky...*

by Jeffrey Harrington

9

*molto sostenuto*

*p*  
*p20*

9

*mp* *mf*

14

*f*

18

22

26

30

34

\*

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38

42

46

50

53

57

61

64

66 **A** *poco rubato*  
*mp*  
Ped.

69 *a tempo*  
\* Ped.

73 *poco rubato*  
*ppp*

76 \*

78 *poco rubato*  
*mp*  
Ped.

81 *a tempo* *poco rubato*  
*ppp*

86 \* Ped.

90

94 *accel.* \*

*fff*  
Ped. \* Ped.

97 \* Ped. \*

Vibraphone

**B**

100

*molto pesante e non sostenuto*

$\text{♩} = 170$

Musical staff 100-104: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth-note chords, each marked with a 'v' and a 'VI' below it, indicating vibraphone mallets. The chords are mostly dyads and triads, moving in a stepwise fashion.

105

Musical staff 105-108: Continuation of the eighth-note chordal pattern from the previous staff, maintaining the same rhythmic and articulation markings.

109

Musical staff 109-111: Continuation of the eighth-note chordal pattern, with some chords becoming more complex, including a triad with a sharp (F#).

112

Musical staff 112-115: Continuation of the eighth-note chordal pattern, showing a variety of chord voicings.

116

Musical staff 116-119: Continuation of the eighth-note chordal pattern, with some chords featuring a flat (B-flat).

120

Musical staff 120-124: Continuation of the eighth-note chordal pattern. At the end of the staff, there is a *p* dynamic marking and a *rit.* (ritardando) marking. The final chord is a dyad.

125

Musical staff 125-131: Continuation of the eighth-note chordal pattern, with some chords featuring a flat (B-flat). The chords are mostly dyads and triads.

132

$\text{♩} = 140$

Musical staff 132-135: Continuation of the eighth-note chordal pattern. The staff shows a long, sustained chordal structure with a large oval underneath, indicating a long note or a specific articulation.

134

Musical staff 134: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains four measures. The first three measures are whole rests, marked with an asterisk (\*). The fourth measure begins with a *pppp* dynamic marking and a *Led.* (Ledero) instruction. The music consists of eighth notes and chords, with a *cresc.* (crescendo) marking at the end of the staff.

140

Musical staff 140: Treble clef, key signature of two flats. The staff contains eight measures of eighth-note chords and single notes, continuing the melodic line from the previous staff.

144

Musical staff 144: Treble clef, key signature of two flats. The staff contains eight measures. The first measure is a whole rest marked with an asterisk (\*). The second measure begins with a *p* dynamic marking and a *Led.* instruction. The staff ends with another asterisk-marked whole rest.

149

Musical staff 149: Treble clef, key signature of two flats. The staff contains eight measures. The first measure is a whole rest marked with an asterisk (\*). The second measure begins with a *Led.* instruction. The staff ends with another asterisk-marked whole rest.

153

Musical staff 153: Treble clef, key signature of two sharps (F-sharp, C-sharp). The staff contains eight measures. The first measure is a whole rest marked with an asterisk (\*). The second measure begins with a *rit.* (ritardando) marking. The staff ends with another asterisk-marked whole rest.

157

Musical staff 157: Treble clef, key signature of two sharps. The staff contains eight measures. The first measure is a whole rest marked with an asterisk (\*). The second measure begins with a *Led.* instruction. A box containing the letter 'C' and the tempo marking  $\text{♩} = 130$  is placed above the staff.

162

Musical staff 162: Treble clef, key signature of two sharps. The staff contains eight measures of eighth-note chords and single notes.

167

Musical staff 167: Treble clef, key signature of two sharps. The staff contains eight measures. The first measure is a whole rest marked with an asterisk (\*). The staff ends with another asterisk-marked whole rest.

169

Musical staff 169: Treble clef, key signature of two sharps. The staff contains eight measures. The first measure is a whole rest marked with an asterisk (\*). The second measure begins with a *p* dynamic marking and a *Led.* instruction. The staff is marked with the instruction *sempre molto sostenuto e languido* (always very sustained and languid).

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Musical staff 172-175: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, often beamed together. Pedal markings (\* Ped.) are placed below the staff at measures 174 and 175.

176

Musical staff 176-179: Continuation of the melodic line from the previous staff. Pedal markings (\* Ped.) are present at measures 177, 178, and 179.

180

Musical staff 180-183: Continuation of the melodic line. Pedal markings (\* Ped.) are present at measures 181 and 182.

184

Musical staff 184-187: Continuation of the melodic line. Pedal markings (\* Ped.) are present at measures 185 and 186.

188

Musical staff 188-192: A change in mood and dynamics. A box containing the letter 'D' is placed above the staff at measure 188. The dynamics are marked 'p' (piano). Pedal markings (\* Ped.) are present at measures 188 and 191.

193

Musical staff 193-197: Continuation of the melodic line in the new mood. Pedal markings (\* Ped.) are present at measures 196 and 197.

198

Musical staff 198-202: Continuation of the melodic line. Pedal markings (\* Ped.) are present at measures 199 and 201.

203

*con malinconia*

Musical staff 203-207: Continuation of the melodic line. Pedal markings (\* Ped.) are present at measures 204 and 206.

208

Musical staff 208-212: Continuation of the melodic line. Pedal markings (\* Ped.) are present at measures 209 and 211.

213

Musical staff 213-217: Continuation of the melodic line. Pedal markings (\* Ped.) are present at measures 214 and 216.

218

Musical staff 218-222: Continuation of the melodic line. Pedal markings (\* Ped.) are present at measures 219 and 221.

\* Ped.

223

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7

Musical staff for measures 223-225. The staff contains a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music features a melodic line in the upper voice and a complex accompaniment in the lower voice consisting of chords and eighth notes. A pedaling instruction (\* Ped.) is located at the end of the staff.

226

Musical staff for measures 226-227. The staff continues the melodic and accompanimental lines from the previous staff. A pedaling instruction (\* Ped.) is located at the end of the staff.

228

Musical staff for measures 228-231. The staff continues the melodic and accompanimental lines. A pedaling instruction (\* Ped.) is located at the end of the staff.

232

Musical staff for measures 232-235. The staff continues the melodic and accompanimental lines. A pedaling instruction (\* Ped.) is located at the end of the staff.

236

Musical staff for measures 236-239. The staff continues the melodic and accompanimental lines. A dynamic marking of *mp* (mezzo-piano) is placed below the staff. An acceleration marking *accel.* is placed above the staff. A pedaling instruction (\* Ped.) is located at the end of the staff.

240

Musical staff for measures 240-243. The staff continues the melodic and accompanimental lines. A pedaling instruction (\* Ped.) is located at the end of the staff.

244

Musical staff for measures 244-246. The staff continues the melodic and accompanimental lines. A dynamic marking of *f* (forte) is placed below the staff. A pedaling instruction (\* Ped.) is located at the end of the staff.

247

Musical staff for measures 247-249. The staff continues the melodic and accompanimental lines. A tempo marking of  $\text{♩} = 155$  is placed above the staff. A dynamic marking of *f* (forte) is placed below the staff. A pedaling instruction (\* Ped.) is located at the end of the staff.

250

Musical staff for measures 250-252. The staff continues the melodic and accompanimental lines. A dynamic marking of *ff* (fortissimo) is placed below the staff. A pedaling instruction (\* Ped.) is located at the end of the staff.

\*

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253  
Ped. \* Ped.

259 **E** *giocoso ma un poco misterioso*  
*p* \* Ped.

264 *non sostenuto*  
*ff* \*

268 *non sostenuto*  
Ped. \* *ff*

272

275

279

283

287 *pp*  
Ped.

290 *p*

293

Musical notation for measures 293-294. The key signature is three sharps (F#, C#, G#). The music consists of eighth-note triplets. Measure 293 has three triplets. Measure 294 has three triplets. The piece concludes with a double bar line, a dynamic marking of *ff*, and an asterisk (\*).

295

Musical notation for measures 295-297. Measure 295 begins with a half rest, followed by eighth-note triplets. Measure 296 features a dynamic marking of *sfz* and a fermata over a half note. Measure 297 contains two eighth-note triplets. A dynamic marking of *p* and a fermata are placed below the first triplet. The piece ends with a double bar line.

298

Musical notation for measures 298-301. Each of these four measures contains two eighth-note triplets. The piece concludes with a double bar line, a dynamic marking of *ff*, an asterisk (\*), and a fermata symbol (^).

302

Musical notation for measures 302-305. Each of these four measures contains two eighth-note triplets. A dynamic marking of *p* and a fermata are placed below the first triplet of measure 302. The piece ends with a double bar line.

306

Musical notation for measures 306-309. Each of these four measures contains two eighth-note triplets. Measure 306 has a dynamic marking of *ff* and an asterisk (\*). Measure 307 has a dynamic marking of *p*. Measure 308 has a dynamic marking of *f* and an asterisk (\*). Measure 309 has a dynamic marking of *p*. The piece ends with a double bar line.

310

Musical notation for measures 310-312. Each of these three measures contains two eighth-note triplets. Measure 310 has a dynamic marking of *f* and an asterisk (\*). Measure 311 has a dynamic marking of *f*. Measure 312 has a dynamic marking of *f*. The piece ends with a double bar line.

313

Musical notation for measures 313-315. Measure 313 begins with a dynamic marking of *mf* and a fermata over a half note. A box containing the letter 'F' is placed above the first measure. Measures 314 and 315 are whole rests. The piece ends with a double bar line.

317

Musical staff 317: Treble clef, key signature of three sharps (F#, C#, G#). The staff begins with a whole rest, followed by a half note G#4, a quarter note F#4, and a quarter note E4. The piece then continues with a series of eighth notes: D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, 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A-146, G#-146, F#-146, E-146, D-146, C#-146, B-147, A-147, G#-147, F#-147, E-147, D-147, C#-147, B-148, A-148, G#-148, F#-148, E-148, D-148, C#-148, B-149, A-149, G#-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G#-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G#-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G#-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G#-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G#-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G#-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G#-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G#-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G#-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G#-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G#-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G#-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G#-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G#-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G#-164, F#-164, E-164, D-164, C#-164, B-165, A-165, 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F#-184, E-184, D-184, C#-184, B-185, A-185, G#-185, F#-185, E-185, D-185, C#-185, B-186, A-186, G#-186, F#-186, E-186, D-186, C#-186, B-187, A-187, G#-187, F#-187, E-187, D-187, C#-187, B-188, A-188, G#-188, F#-188, E-188, D-188, C#-188, B-189, A-189, G#-189, F#-189, E-189, D-189, C#-189, B-190, A-190, G#-190, F#-190, E-190, D-190, C#-190, B-191, A-191, G#-191, F#-191, E-191, D-191, C#-191, B-192, A-192, G#-192, F#-192, E-192, D-192, C#-192, B-193, A-193, G#-193, F#-193, E-193, D-193, C#-193, B-194, A-194, G#-194, F#-194, E-194, D-194, C#-194, B-195, A-195, G#-195, F#-195, E-195, D-195, C#-195, B-196, A-196, G#-196, F#-196, E-196, D-196, C#-196, B-197, A-197, G#-197, F#-197, E-197, D-197, C#-197, B-198, A-198, G#-198, F#-198, E-198, D-198, C#-198, B-199, A-199, G#-199, F#-199, E-199, D-199, C#-199, B-200, A-200, G#-200, F#-200, E-200, D-200, C#-200, B-201, A-201, G#-201, F#-201, E-201, D-201, C#-201, B-202, A-202, G#-202, F#-202, E-202, D-202, C#-202, B-203, A-203, G#-203, F#-203, 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D-222, C#-222, B-223, A-223, G#-223, F#-223, E-223, D-223, C#-223, B-224, A-224, G#-224, F#-224, E-224, D-224, C#-224, B-225, A-225, G#-225, F#-225, E-225, D-225, C#-225, B-226, A-226, G#-226, F#-226, E-226, D-226, C#-226, B-227, A-227, G#-227, F#-227, E-227, D-227, C#-227, B-228, A-228, G#-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G#-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G#-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G#-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G#-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G#-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G#-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G#-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G#-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G#-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G#-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G#-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G#-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G#-241, F#-241, E-241, D-241, 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B-261, A-261, G#-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G#-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G#-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G#-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G#-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G#-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G#-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G#-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G#-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G#-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G#-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G#-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G#-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G#-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G#-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G#-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G#-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G#-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G#-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G#-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G#-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G#-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G#-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G#-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G#-285, F#-285, E-285, D-285, C#-28

353

*sfz* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

357

*sfz* *Ped.*

361

*sfz*

364

**G** \* *Ped.*

367 *molto sostenuto*

*sfz* \* *Ped.* *p*

373 *accel.* . . . . .

*sfz*

379 . . . . . ♩ = 170

*sfz* *fff* \*

385

*Ped.* \* *Ped.* \*

389

*molto pesante e ritmico*

Musical notation for measures 389-392. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The notation features a treble clef and a series of chords and single notes, many of which are marked with a 'VI' and a slur, indicating a specific playing technique. The overall texture is dense and rhythmic.

393

Musical notation for measures 393-396. The notation continues with a series of chords and single notes, maintaining the rhythmic and textural characteristics of the previous measures. The 'VI' markings and slurs are prominent throughout the passage.

397

Musical notation for measures 397-400. The notation shows a continuation of the rhythmic pattern with various chordal textures and single notes. The 'VI' markings and slurs are used to indicate specific articulation points.

400

Musical notation for measures 400-403. The notation features a series of chords and single notes, with the 'VI' markings and slurs continuing to define the playing style.

404

Musical notation for measures 404-407. The notation shows a continuation of the rhythmic pattern with various chordal textures and single notes. The 'VI' markings and slurs are used to indicate specific articulation points.

408

Musical notation for measures 408-410. The notation features a series of chords and single notes, with the 'VI' markings and slurs continuing to define the playing style. The final measure of this system is marked with *sffz*.

411

Musical notation for measures 411-414. The notation features a series of chords and single notes, with the 'VI' markings and slurs continuing to define the playing style. The first measure of this system is marked with *sffz*, and the final measure is also marked with *sffz*.