

For Benjamin Hochman  
**Sonata Shambala**

Jesse R. Brault

**I**

Quiet, introverted. ♩ = 72

Kingdom Visions (Chaconne)

*p* *espr.* *Red.* \* *Red.* \* *sim.*

6 *Sva* - - - - -

10 *(Sva)* - - - - -

15 *loco* *poco animando* *mp* *Red.* \* *Red.* \* *Sva* - - - - -

rit. ----- **Poco animato.** ♩ = 76

(8va)-----

19

*pp*

*Red.* \* *Red.* \* *sim.*

(8va)-----

22

(8va)-----

25

*p*

(8va)-----

27

6

**poco animando**

(8va)-----

29

*cresc. poco a poco*

6

(8va)

31

6 6 6 6 6 6 6 6

loco

33

*mf*

6 6 3 3 3 3

34

6 6 3 3 3 3

35

6 6 3 3 3 3

36

Animato. ♩ = 80

*f*

6 6 3 3 3 3

Ped. \* Ped. \*

38

Red. \* Red. \* Red. \*

40

Red. \* Red. \* Red. \*

cresc.

$\text{♩} = \text{♩}$  ; a little slower, but flowing. ( $\text{♩} = 66$ )

42

ff

Red. \* Red. \* sim. \*

animando

45

Red. \* Red. \* Red. \*

Agitato.  $\text{♩} = 74$ 

48 *Sra.*

*ff* *Red.* \*

51 *loco*

*sim.* *Red.* \*

54

*Red.* \*

57

*Red.* \*

60  $\text{♩} = \text{♩}$ ; pochissimo rit. Calmo.  $\text{♩} = 68$

*sfz* *p* *espr.* *Sra.* *Red.* \*

63

sim.

65

67

69

8vb - - - - -

8vb - - - - -

71

rit. - - - - -

$\text{♩}^{3-} = \text{♩}; \text{Slower. } \text{♩} = 56$

*p dolce*

(ped. sempre)

8vb - - - - -

8vb - - - - -

Red.

74

\* Ped. \* Ped.

78

\* Ped.

81

Slower yet.  $\text{♩} = 52$

*pp molto dolce*

stringendo e agitando

*cresc. poco a poco*

*8va* -----

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

84

*(8va)* -----

\* Ped.

87

calando

*(8va)* -----

$\text{♩} = \text{♩}$ ; Steady.  $\text{♩} = 38$

*f*

*pp dolcissimo*

*(ped. sempre)*

\* Ped.

(8va) - rit. brief Extremely slow and solemn; con rubato. ♩ = 60

91

*ppp* *pp* *pp dolcissimo* *accel. molto*

*tr* *tr*

*p* *Red.*

95

*subito a tempo* *espr.* *subito a tempo* *tr* *accel. molto*

*Red.* *\* Red.* *\* Red.* *\* Red.*

97

*più espr.* *subito a tempo* *tr* *tr* *(non accel.)*

*Red.* *\* Red.* *\* Red.*

Even slower; con molto rubato.

98

*pp dolcissimo* *tr* *tr* *tr* *tr* *tr* *tr*

*Red.* *\* Red.*



100

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

5 3 5 3 7

*Red.* \* *Red.* \*

102

*pp* *tr* *tr* *Poco animato.*

*poco cresc.*

3 3 3 3 3 3 3 3

*Red.* \* *Red.* \*

104

*rit.*

*tr*

*Red.* \* *Red.* \*

106

*mp cresc.*

*tr* *tr* *tr* *tr*

5 5

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

108

*f ma cresc.*

5 5 3 6 3 6

*tr* *tr* *tr* *tr*

*Red.* \* *Red.* \* *Red.* \*

110

*più f*

3 3 3 3

6 *tr* 7 *tr*

Red.

\*

8va

111

*più cresc.*

3 5 5

5 *tr* 5 *tr*

Red.

\* Red.

\*

(8va)

112

*ff*

3 5 3 5

5 *tr* 5 *tr*

Red.

\*

$\text{♩} = \text{♩}$ ; a little faster.  $\text{♩} = 76$

loco

113

3 3 3 3 3 3 3 3

3 3 3 3

Red.

\* Red.

\*

115

*Svb* *Red.* \* *Svb* *Red.* \*

$\text{♩} = \text{♩}$  ; più animato.  $\text{♩} = 80$

117

*subito p* 6 6 6 *Red.* \* *Red.* \* *sim.* \*

121

*cresc. poco a poco* *Sva*

125

(*Sva*)

128

*più cresc.* (*Sva*)

(8va)-----

131

*f*

**Suddenly slower.** ♩ = 60

(8va)-----

133

*p* *sub.*

*Red.* \* *Red.* \* *sim.*

(8va)-----

137

*poco rit.*

*Red.*

**A little slower.** ♩ = 56  
loco

141

*pp*

\* *Red.* \* *Red.* \*

*rit.*

144

*Tempo I. Quiet, introverted.* ♩ = 72

*pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

149 *pp* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*brief* *brief*

**Poco moderato.** ♩ = 80

153 *p* *Red.* \* *Red.* \* *Red.* \*

156 *Sva* *Red.* \* *Red.* \*

(♩ = 80)

159 *(Sva)* *pp dolce* *Red.* \* *Red.* \*

162 *(Sva)* *espr.* *loco* *p cresc.* *con ped.*

This page contains measures 166 through 179 of the musical score for 'Aggressive' by John Williams. The tempo is marked 'Aggressive. ♩ = 80'. The score is written for piano and features a variety of musical notations including triplets, trills, and dynamic markings such as *mp*, *f*, *ff*, *ffp*, and *p*. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 173. The score includes performance instructions like 'rit.' (ritardando) and 'Red.' (Reduction). The notation is complex, with many beamed notes and slurs, indicating a fast and technically demanding piece.

$\text{♩} = \text{♩}$ ; a little slower, but flowing. ( $\text{♩} = 66$ )

180 *ff cantabile*

8va

Red. \* Red. \* Red. \*

**animando**

(8va)

183

Red. \* Red. \* Red. \*

(8va)

186

Red. \* Red. \*

**Molto animato e agitato.**  $\text{♩} = 76$

(8va)

188 *ff*

loco

Red. \* Red. \* sim.





203

*sfp*

*sfp*

Red. \* Red. \*

205

*sfp*

Tempo I. ♩ = 72

*tr*

*ff*

Red. \* Red. \* Red. \*

208

*rit.*

*tr*

*espr.*

*cantabile molto*

*rit.*

Red. \* Red.

212

*molto*

*mp*

*p*

*mf espr.*

*blue*

*m.s.*

*p*

Slow. ♩ = 56

♩<sup>3</sup> = ♩; ♩ = 84; *rit.*

Red. \* Red. \* Red. \* Red.

Tempo I, ma poco meno.

216

*pp* *ppp*



## II

Warrior's Path

Vivace. ♩ = 152

221

*f* *sim.* *p sub. e dolce* *pp*

7

14

*ff sub.* *p* *pp dolcissimo*

Red.



20

*ff sub.*

*fff*

*f*

25

*f*

*cresc.*

30

*8va*

*leggero*

*ff p*

34

*f*

*p*

*8va*

*pp*

*Red.* \*

38

*f*

*pp*

*f*

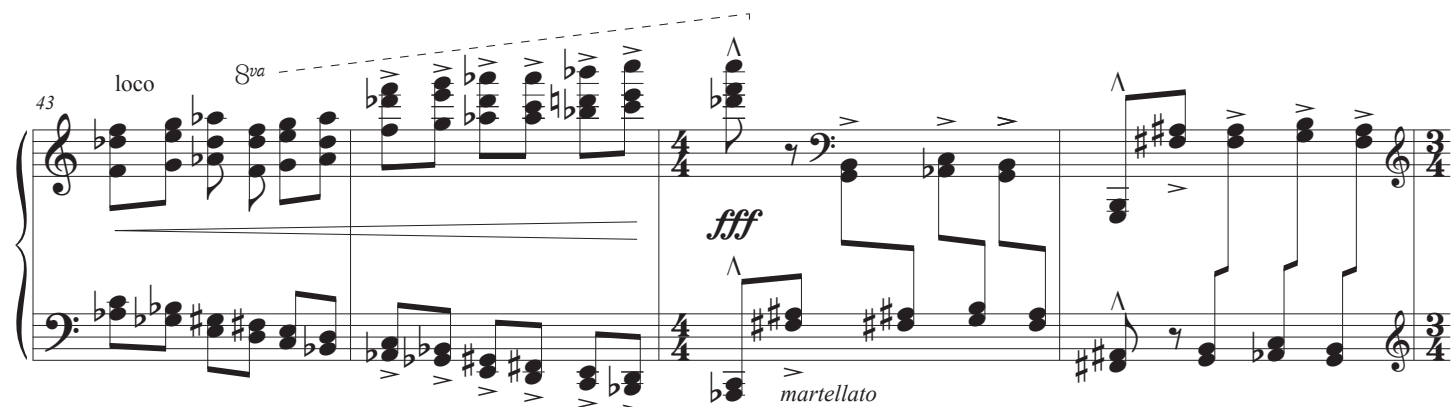
*pp cresc.*

*(loco)*

*8va*

*Red.* \*

43 *loco* *S<sup>va</sup>* *fff* *martellato*



47 *p dolce* *Red. una corda* \* *Red.* \* *Red.*



56 \* *ped. sim.*



65 *pp dolce*



73



*poco rit.* *a tempo* *8va* *espr.* *pp* *espr.* *Red.*

*88* *rit.* *a tempo* *ppp* *(ped. sempre)* *(ped. sempre)*

*93* *pp sempre* *poco espr.*

*100* *(G.P.)* *pp* *ppp* *pp* *Red.*

*107* *cresc.* *rit.* *molto cresc.* *molto rit.* *a tempo* *ff sempre* *marcato sempre* *Red.* *con ped.*

113

118

122

*ff f<sub>sub.</sub>*

126

*cresc. poco a poco*

130

The musical score consists of five systems of piano music. The first system (measures 113-117) shows a complex texture with many accidentals. The second system (measures 118-121) continues this texture. The third system (measures 122-125) introduces a new texture with a prominent bass line and a melody in the right hand. The fourth system (measures 126-129) continues this texture. The fifth system (measures 130-133) shows a change in dynamics and tempo, marked 'ff f<sub>sub.</sub>' and 'cresc. poco a poco'. The score is in G major and 4/4 time.

poco a poco accel.

134

*più f*

138

*cresc.*

*ff martellato*

*Sub*

*Red.* \* *Red.* \*

Presto.  $\text{♩} = 72$ 

142

*f only*

*(ped. sempre)*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

148

*Sva*

*sf* *sf* *(non. marcato)*

\* *Red.*

155

\* *Red.*

160

*Sua*

*sf* *sf* *sf* *p*

167

*(Sua)*

*f* *p*

174

*p*

*p*

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

181

*pp*

*pp*

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

186

*cresc.*

*cresc.*

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



[illegible]

221

*Red.* \* *Red.* \* *Red.* \* *Red.*

226

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

**molto rit.!** **Tempo I, ma poco più vivace.** ♩. = c. 106 (♩ = 160)

231

*Red.* \*

235

239

243

*p*

*con ped.*

248

*p*

*ff*

*p*

252

256

*ff*

*Ped.*

260

*fff* *martellato*

*f*

*Ped.*

264

*Sva*

*sf* *sf* *f* *sf* *sfp*

269

*sfp* *sfp* *sfp* *sfp* *sf* *ff*

*Sva*

273

*p* *Sva* *15ma*

*leggero*

275

*Sva* *15ma*

277

*f* *ff* *f*

*Sva* *15ma*

*leggero*

280 *ff* *15<sup>ma</sup>* *p* *8<sup>va</sup>*

\* Red. \*

(15<sup>ma</sup>)

283 *(8<sup>va</sup>)*

285 *f* *ff* *f* *ff* *f* *ff*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

288 *f* *ff* *ff*

Red. \* Red. \* Red. \* Red. \*

291 *p dolce*

8<sup>va</sup> ↓ Red. \* Red. \*

299

Red. \* Red. \* Red. \*

308

Red. \* Red. \*

316

Red. \* Red. \* Red. \* Red.

323

poco rit. a tempo

espr. pp

\* Red. \* Red. \* Red. \*

331

Sva

rit. Sva

Red.

a tempo

337

*ppp*

(ped. sempre)

\* Red.

343

(G.P.)

\* Red.

350

(G.P.)

\* Red.

355

*rubato*

a little slower, animando poco a poco

*pp dolce*

*cresc. poco a poco*

(ped. sempre)

\* Red.

360

*p*

*più animando*

*mf*

\* Red.

365

*f*

\* Red.

369

**subito molto rit.!** **animando molto**

\* Red.

374

**Vivacissimo.** ♩ = 160

*ff*

\* Red.

379

**Lo stesso tempo.** ♩ = ♩. (♩. = 160)

♩ = 160

*p*

*ff*

\* Red.



385  $\text{♩} = 160$

*p*

\* *ped.* \*

391  $\text{♩} = 160$

*ff*

*ped.* \* *ped.* \* *ped.* \* *ped.*

397  $\text{♩} = 160$

*fff* *ff*

(*ped. sempre*)

404

*p*

411

(♩. = c. 80) **accel. molto!**

419

*f*

(ped. sempre)

**Presto** ♩. = 96

**Subito molto accel.!**

424

*ff*

*sf*

(8va) **Prestissimo** ♩ = 168

429

*ff*

*martellato*

*pp*

**Stay in tempo.**

435

*ff*

*pp*

*ff*

444 (G.P.) Più presto.  $\text{♩} = 176$

*pp* *dolce*

*con ped.*

449 *subito rit.*

453 (rit.) A tempo, lo stesso tempo. ( $\text{♩} = \text{♩}$ ;  $\text{♩} = 176$ )

*ppp* *ff*

*con ped.*

*Red.*

459 *non rit. (or very little!)*

*p sub.* *fff possibile*

*Red.* *non attacca*

## III

## Pilgrimage – Ascent – Kingdom

Gentle. ♩ = 72

464

*p*

*Red.* \* *Red.* \* *Red.* \*

Suddenly slower, a piacere. ♩ = 60

4

*espr.* *mp* 3

*Red.* \*

10

*tr* *p* *poco rit.* *tr* *rit.*

Very hesitating!

*brief*

Very slow. ♩ = 42

Poco a poco animando.

14

*dolce* *pp dolcissimo* *espr.* *poco a poco cresc.*

*Red.* \* *Red.* \* *Red.* \* *Red.*

**animando molto**

18

*p*

*Red.* \* *Red.* \* *Red.* \*

*Sub - 1*

Flowing, still animando. ♩ = 72

23

*mp* *f*

*Red.* \* *Red.* \*

**accel.** **molto accel.!** **rit.**

30

*p* *f* *ff* *m.d.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

**Subito animato.** ♩ = 88

35

*fff* *p cresc. molto* *ff*

*Red.* \*

37

*p* *cresc. molto*

*ff*

8va

Red.

\*

39

*f* *cresc.*

Red.

5/4

5/4

40

8va (both hands)

5/4

3/4

5/4

3/4

\*

Subito maestoso. ♩ = 72 (tempo I)

42

*ff*

Red.

\*

Red.

45

8va

*f*

Red.

\*

Red.

\*

48

*dim.* *mf*

*8va* -----

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*poco agitando*

52

*p* *rit.* *f* *Slow.* ♩ = 60 *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *8va* ----- *Red.* \*

Tempo I, but a little slower.

57

*pp* (*ped. sempre*)

*Red.* \* *Red.* \*

63

*Red.* \* *Red.* \* *Red.* \*

69 *8va* *ppp* *Red.*

Quiet, introverted. ♩ = 62. (Like the first movement.)

76 *dolcissimo* *espr.* *Red.*

81 *poco animando* *pp* *Red.*

86 *rit.* *Andante comodo. ♩ = 72* *cantabile* *mp* *mf* *Red.*

92 *dim.* *Red.*



Stay in tempo.

poco accel.

Subito accel. molto.

99

*p* *cresc.*

Presto.  $\text{♩} = 92$ 

107

*fp* *f*

*Red.*

112

*8va* *sf* *sf*

*Red.*

119

*8va* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

126

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

131

*sf* 3

Red. \* Red. \* Red. \* Red. \*

stringendo

136

*p* *ff* *sf p*

Red. \* Red. \* Red. \* Red. \*

Prestissimo  $\text{♩} = 100$

141

*ff* *sf*

Red. \* Red. \* Red. \* Red. \*

(8va) -

147

*sf* *cresc.*

Red. \* Red. \* Red. \* Red. \*

15<sup>ma</sup> -----  $\text{♩} = \text{♩}$ ; stay in tempo.

153

*fff* *martellato* *dim. molto*

\* Red.

158

*p dolce* *legato sempre* *loco*

*Sub* *3*

\* Red.

*poco a poco animando*

163

*cresc. poco a poco*

\*

167

*Sub* *3* *Sub* *3* *Sub* *3* *Sub* *3*

*Red.* \* *Red.* \* *Red.*

171 *loco* *f*

*8va* *8va* *8va* *8va*

*Red.* *Red.* *Red.*

175 *cresc.* *animando ancora.* *♩ = 108*

*8va* *8va* *8vb*

*Red.* *Red.*

179 *loco* *ff* *sfz*

*8vb* *8va* *8vb*

*Red.* *Red.*

182 *♩ = 116 ; animando ancora.*

*Red.*

**molto animando!**

186

Red.

\* Red.

188

$\text{♩} = 144$  ; animando ancora.  
*legato sempre*

8va - - - - -

\* Red.

\* Red.

\*

(8va) - - - - -

191

Red.

\* Red.

\* Red.

\*

8va - - - - -

194

Red.

\* Red.

\* Red.

\*

**Veloce possibile.**

**Cadenza ad libitum. Senza misura.\***

The image shows a musical score for a piece titled "The Rose Tree". The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, some with accents, and a few measures with triplets. The bottom staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes, some with accents, and a few measures with triplets. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and performance instructions like *Sva*, *tr*, and *accel.*. The piece concludes with a double bar line.

\* = Please feel free (obligated?) to improvise upon these motives and others from the rest of the work.

204

*Sva*

*tr*

*ff*

*f*

205

*Sva*

*tr*

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

206

*tr*, *tr*, *tr*, *tr*

*p*

*Hesitating.*

*dim.*

*Patient.* ♩ = 44

*pp dolce*

*Sob*

*Red.*

209

*poco agitando*

*tr*

*cresc.*

*f*

*loco*

*Red.*

213 *agitando* *calmando* *rit.\*\** *a tempo*

*cresc.* *ff dim.* *mf* *p* *pp*

*dolce espr.* *dim. poco a poco*

*rit.\*\** *molto\*\** ♩ = 44

*ppp* *dim.* *pppp*

*Ped.* \*

NYC 7/22/18 \*

\*\* = The trills during these *ritardandi* should naturally slow down and flow organically into the rhythms which follow.

For my dearest friend Benjy.  
Your support, care, and inspiration have immeasurably made my life better.  
September 2018