

MILLENNIUM CYCLONE

By Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Piano Accompaniment	1

Attention thrill-seekers! Step aboard the *Millennium Cyclone* rollercoaster, and take off on a wild ride filled with twists, turns, ups, and downs. This piece uses repeated 16th-note figures, and dramatically contrasting dynamics delight players!



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

Millennium Cyclone is a wild, musical rollercoaster ride. The title recalls the “Millennium Force” ride at Sandusky, Ohio, and the famous wooden “Cyclone” coaster at Coney Island, NY. First, the orchestra and audience step aboard the Millennium Cyclone while a calliope plays happily in the amusement park. But then it takes off—with a driving bass line, syncopated accompaniment, and ominous melody. Listen as the coaster charges up and down with great dynamic and pitch changes. Then hear many twists and turns represented by sudden accents and dynamic contrasts, along with screeching clashes in the melody. The calliope melody returns momentarily so we can take a rather queasy breather, before the coaster takes off once again. After rocketing up and down, the ride slows to a breathless close. Please exit to the right, then come back and listen again!

NOTES TO THE CONDUCTOR

This piece will be most effective if care is taken to perform articulations as indicated, and to exaggerate dynamic contrasts. The G-major introduction (mm. 1–8) represents the happy sounds of an amusement park calliope as the riders take their seats on the coaster. After a dramatic *ritardando* (mm. 7–8), the coaster takes off with a driving pizzicato bass line and E-minor syncopated figure in the violas (mm. 9–12). Here, the new “*Suddenly Allegro*” tempo should be played as fast as possible ($\text{♩} = 126\text{--}144$), depending on students’ ability.

The main “coaster” theme is introduced in the violins (m. 13) and taken over by 2nd violins and violas (m. 21). The theme is extended (m. 29–34) with repeated 16th-note patterns. Craziness then ensues (mm. 53–56); the gliss begins on the note indicated, sliding immediately higher for two beats on 1st finger to an arbitrary high note, then back for two beats to the original pitch. Clashing chromatic lines, with a *molto ritardando* and fermata, lead to an extended re-statement of the opening calliope theme (mm. 63–76). This section represents a calmer, gentler portion of the coaster ride, with humorous—even queasy-sounding—accompaniments.

Emphasize the dynamic swells in the Coda. Another *molto ritardando* (mm. 85–86) leads to a final statement of the opening calliope theme, culminating in a tremolo fermata and final unison ‘g’ (m. 91–92—note the dramatic *fp*). Players can exit to the right, and come back on stage for another ride!

Millennium Cyclone

3

CONDUCTOR SCORE

Duration - 3:30

By Andrew H. Dabczynski (ASCAP)

Moderato (♩ = 90)

Violins
I *mf*
II *mf*

Viola
mf

Cello
mf

String Bass
mf

Piano Accompaniment
mp

Vlns.
I *mp*
II *mp*

Vla.
mp

Cello
mp

Str. Bass
mp

Pno. Accomp.
p

rit.

1 2 3 4 5 6 7 8

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[9] Suddenly allegro (♩ = 126-144)

Score for measures 9, 10, and 11. The tempo is **Suddenly allegro** (♩ = 126-144). The key signature is one sharp (F#).

Measures 9-11:

- Vlns. I & II:** *fp* (fortissimo piano), 4/4 time, starting with a half note F#4.
- Vla.:** *fp* (fortissimo piano), 4/4 time, starting with a half note F#3. In measure 11, it plays a triplet of eighth notes (F#3, G#3, A3) marked *p* (piano).
- Cello:** *fp* (fortissimo piano), *legato*, 4/4 time, starting with a half note F#3.
- Str. Bass:** *fp* (fortissimo piano), *pizz.* (pizzicato), 4/4 time, starting with a half note F#3.
- Pno. Accomp.:** *fp* (fortissimo piano), 4/4 time, starting with a half note F#3.

Measures 9, 10, and 11 are indicated at the bottom of the score.

Score for measures 12, 13, and 14. The tempo is **Suddenly allegro** (♩ = 126-144). The key signature is one sharp (F#).

Measures 12-14:

- Vlns. I & II:** *mp* (mezzo-piano), *legato*, 4/4 time, starting with a half note F#4. In measure 14, they play a half note F#4 marked *mf* (mezzo-forte).
- Vla.:** *mp* (mezzo-piano), *legato*, 4/4 time, starting with a half note F#3. In measure 14, it plays a half note F#3 marked *mp*.
- Cello:** *mp* (mezzo-piano), *legato*, 4/4 time, starting with a half note F#3. In measure 14, it plays a half note F#3 marked *mp*.
- Str. Bass:** *mp* (mezzo-piano), *legato*, 4/4 time, starting with a half note F#3. In measure 14, it plays a half note F#3 marked *mp*.
- Pno. Accomp.:** *mp* (mezzo-piano), 4/4 time, starting with a half note F#3. In measure 14, it plays a half note F#3 marked *mp*.

Measures 12, 13, and 14 are indicated at the bottom of the score.

4 V V V

17

Vlns. I *mp*

Vlns. II *mp*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. Accomp. *p*

15 16 17

Vlns. I *mf*

Vlns. II *mf*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Pno. Accomp. *mp*

18 19 20

Score for measures 21-23, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Pno. Accomp.

Vlns. I & II: Vlns. I plays a melodic line with accents. Vlns. II provides harmonic support.

Vla.: Violoncello part, playing a sustained harmonic line.

Cello: Cello part, playing a sustained harmonic line.

Str. Bass: String Bass part, playing a sustained harmonic line.

Pno. Accomp.: Piano accompaniment, playing a sustained harmonic line.

Measures 21, 22, and 23 are shown. Dynamics include *mp*, *mf*, and *f*. A *legato* marking is present for the Cello part.

Score for measures 24-26, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Pno. Accomp.

Vlns. I & II: Vlns. I plays a melodic line with accents. Vlns. II provides harmonic support.

Vla.: Violoncello part, playing a sustained harmonic line.

Cello: Cello part, playing a sustained harmonic line.

Str. Bass: String Bass part, playing a sustained harmonic line.

Pno. Accomp.: Piano accompaniment, playing a sustained harmonic line.

Measures 24, 25, and 26 are shown. Dynamics include *mp*, *mf*, and *p*. A *legato* marking is present for the Cello part.

Score for Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), Piano Accompaniment (Pno. Accomp.), and Percussion (Perc.).

Measures 27-29 are shown. The score includes dynamic markings (*mp*, *f*, *mf*) and articulation marks (*arco*, *V*).

Measures 27, 28, and 29 are indicated at the bottom of the score.

Score for Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano Accompaniment (Pno. Accomp.).

Measures 30-32 are shown. The score includes articulation marks (*V*).

Measures 30, 31, and 32 are indicated at the bottom of the score.

Score for measures 33-35, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Pno. Accomp.

Measures 33-35 show a transition from *fp* (fortissimo piano) to *f* (fortissimo) dynamics. The Pno. Accomp. part includes a *mf* (mezzo-forte) dynamic in measure 35.

Measures 33, 34, and 35 are marked at the bottom of the score.

Score for measures 36-38, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Pno. Accomp.

Measures 36-38 show a transition from *p* (piano) to *mp* (mezzo-piano) and *mf* (mezzo-forte) dynamics. The Pno. Accomp. part includes a *p* (piano) dynamic in measure 36 and a *mp* (mezzo-piano) dynamic in measure 37.

Measures 36, 37, and 38 are marked at the bottom of the score.

Score for Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), Piano Accompaniment (Pno. Accomp.), and Percussion (Perc.).

The score is divided into two systems, each containing staves for Vlns. I & II, Vla., Cello, Str. Bass, and Pno. Accomp. The key signature is one sharp (F#).

System 1 (Measures 39-41):

- Vlns. I & II:** Play a rhythmic pattern of eighth notes. Vln. II has a *mp* dynamic marking.
- Vla.:** Plays a rhythmic pattern of eighth notes. Dynamic is *mp*.
- Cello & Str. Bass:** Play a rhythmic pattern of eighth notes. Dynamic is *mp*.
- Pno. Accomp.:** Plays a rhythmic pattern of eighth notes. Dynamic is *p*.

System 2 (Measures 42-44):

- Vlns. I & II:** Play a rhythmic pattern of eighth notes. Vln. II has a *mf* dynamic marking.
- Vla.:** Plays a rhythmic pattern of eighth notes. Dynamic is *mf*.
- Cello & Str. Bass:** Play a rhythmic pattern of eighth notes. Dynamic is *mf*.
- Pno. Accomp.:** Plays a rhythmic pattern of eighth notes. Dynamic is *mp*.

Measures 42, 43, and 44 are marked at the bottom of the system.

45

Vlns. I *mf*

Vlns. II *mf* arco

Vla. *mp*

Cello *mp* pizz.

Str. Bass *mp*

Pno. Accomp. *mf*

45 46

Vlns. I *p sub.*

Vlns. II *p sub.*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. Accomp.

47 48

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

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

49 50

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

p *p* *p* *p* *p* *p*

51 52

53

Vlns. I 4 p f p f

Vlns. II 4 p f p f

Vla. 1* f p f

Cello 1* f p f

Str. Bass f p f p f p f

Pno. Accomp. 53 f p f p f p f

53 54 55 56

*Slide 1st finger as high as possible and back again on G string

**Slide 1st finger as high as possible and back again on D string

molto rit.

Vlns. I f $dim.$

Vlns. II 2 f $dim.$

Vla. f $dim.$

Cello f $dim.$

Str. Bass f $dim.$

Pno. Accomp. mf $dim.$

57 58

Vlns.

59 60 61 62

Vlns.

63 Moderato (♩ = 90)

63 64 65 66 67

Str. Bass

Pno.
Accomp.

71

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

68 69 70 71 72

p *cresc.* *p* *cresc.* *p* *cresc.* *pp* *cresc.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

73 74 75 76 77

cresc. *f* *rit.* *f* *mf* *rit.* *accel.* *mf* *rit.* *accel.*

79 Allegro (♩ = 126-144)

Vlns. I & II

Vla.

Cello

Str. Bass

Pno. Accomp.

fp

fp

fp legato

fp pizz.

fp

78 79 80

79 Allegro (♩ = 126-144)

Vlns. I & II

Vla.

Cello

Str. Bass

Pno. Accomp.

mp

legato

mp

legato

p

81 82 83

Score for measures 84-86, featuring Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano Accompaniment (Pno. Accomp.).

Measures 84-86 are marked with *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes dynamic markings (*mf*, *mp*, *p*) and articulation marks (accents, slurs).

Measures 84, 85, and 86 are indicated at the bottom of the staves.

Score for measures 87-89, featuring Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano Accompaniment (Pno. Accomp.).

Measures 87-89 are marked with *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes dynamic markings (*mf*, *mp*, *p*) and articulation marks (accents, slurs).

Measures 87, 88, and 89 are indicated at the bottom of the staves.

Vlns.
I
II

Vla.

Cello

Str. Bass

Pno. Accomp.

90 91 92

mp
mf
mf
legato
mp sub.
mp
f
mf
mf

Vlns.
I
II

Vla.

Cello

Str. Bass

Pno. Accomp.

93 94 95

mf
mp
mp
p
p
p
mf
mp
p

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

mf

mf

mp

96

97

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

p

mf

p

mf

p

mf

mf

pp

mp

98

99

I Vlns. *p* *f*

II Vlns. *p* *f*

Vla. *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

Pno. Accomp. *pp* *mf*

100 101

I Vlns. *p* *f* *molto rit.*

II Vlns. *p* *f*

Vla. *p* *f*

Cello *p* *f*

Str. Bass *p* *f* *molto rit.*

Pno. Accomp. *pp* *mf*

102 103

105 Moderato (♩ = 90)

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Pno. Accomp. *p*

104 105 106

105 Moderato (♩ = 90)

Vlns. I *rit.* *fp* *f*

Vlns. II *rit.* *fp* *f*

Vla. *rit.* *fp* *f*

Cello *rit.* *fp* *f*

Str. Bass *rit.* *fp* *f*

Pno. Accomp. *rit.* *fp* *f*

107 108 109 110