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Concerto for the Young Adventurer.

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CONCERTO FOR THE YOUNG ADVENTURER

A Thesis

Presented to

The Faculty of the School of Music and Dance

San José State University

In Partial Fulfillment

of the Requirement for the Degree

Master of Arts

by

Mark Forrest DeSimone

December 2009

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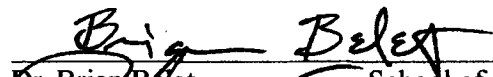
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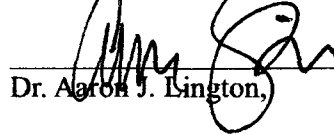
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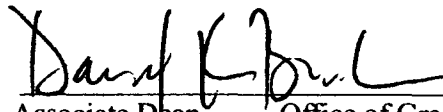
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ABSTRACT

CONCERTO FOR THE YOUNG ADVENTURER

by Mark Forrest DeSimone

Concerto for the Young Adventurer is a four-movement work written for cello, vibraphone and piano. Its themes are youthful adventure and exploration. Although the work is not programmatic in the strict sense, each movement is titled to guide the listener through a possible interpretation of the music's meaning. Each instrument is featured in several places, and all three provide supporting material when not in the spotlight. As a whole, the work is symphonic in its structure. Each movement serves its purpose in the larger picture, while all can function independently from one another. Recurring ideas link the movements together thematically and unify the work.

“Prologue” introduces the ensemble, sets the tone of the piece, introduces the harmonic and rhythmic vocabulary, and foreshadows several thematic ideas that appear prominently in later movements. The form of the movement is similar to sonata allegro, although the development section explores beyond the primary and secondary themes. This could also be considered a ternary form.

The material in “Crystal Cavern” is derived from several thematic cells presented in the beginning expository section of the movement. This movement's form is ternary. It can be seen as a free-form exploration of the motives and themes introduced in the opening section, although its modified recapitulation provides a partial sense of closure.

“Spiral Factory” is a farcical scherzo. Its pitch material comes directly from the Fibonacci Sequence, which produces a repeating pattern of 24 pitches. In that set of

pitches, every note in the 12-note chromatic scale is used, except for F sharp. As a result of this glaring omission, the composer purposefully uses F sharp as a pedal tone towards the end of the movement. The form of this movement is ternary as well. The opening and closing sections are angular declarations of the aforementioned sequence of pitches, and the middle section is based on the inverse of that sequence, although only 17 of the 24 pitches are used. In addition, the vibraphone uses the Fibonacci Sequence rhythmically – this usage will figure prominently in the final movement of the piece.

“Crackpot's Creation” begins with a limited set of pitches and rhythmic cells and builds off of these for a while, before arriving at a rhythmic representation of the Fibonacci Sequence. Next, a macabre dance-like section in 5/8 time reinterprets the opening gestures. Contrasting this is a lyrical fugal section introduced by the cello that ultimately gives way to an amalgamation of several established thematic elements. The opening material is never recapitulated in its original form, although the repeated two-note gesture is basic enough that it can be found in many places throughout the movement, and even elsewhere in the work.

DEDICATION

This thesis is dedicated to Mark, Dawn, Robert and Johnathan Griswold. When life tried to force us to grow up too quickly, the Griswolds helped my brother and me stay young and carefree.

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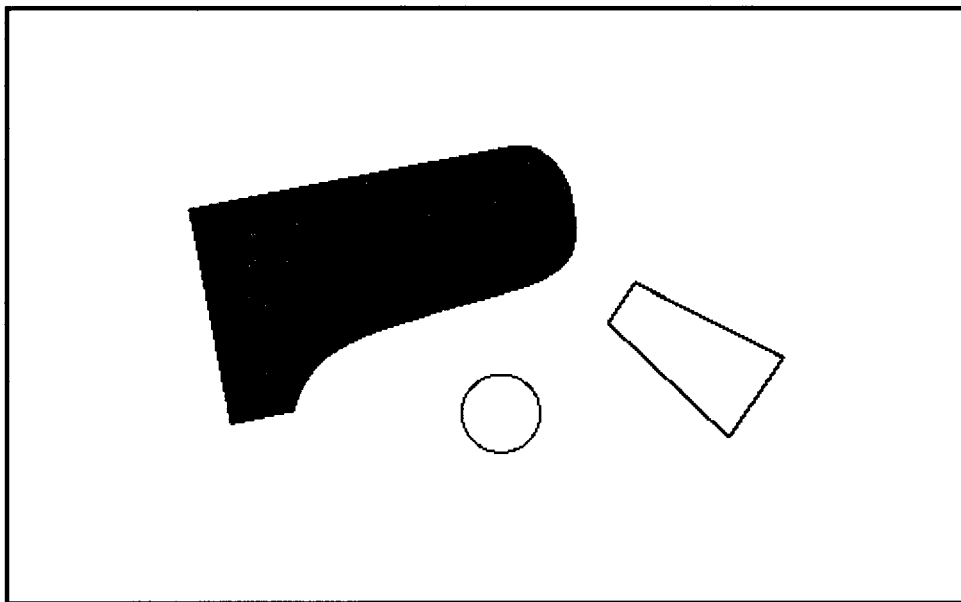
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INSTRUMENTATION

Staff 1: cello
Staff 2: vibraphone
Staves 3 and 4: grand staff - piano

PLACEMENT OF INSTRUMENTS

All players should be able to maintain eye contact with one another.



(Stage Front)

Figure 1: Setup Diagram

PERFORMANCE NOTES

- Accidentals carry through the entire measure, but are octave-specific.
- Trills should begin and end on the lower (notated) pitch, unless otherwise specified with a grace note. The interval between the notes should be one whole step, unless otherwise indicated.
- The vibraphonist should make note of all mallet changes. The music calls for medium-hard mallets, medium-soft mallets and bass bow.
- Pianist and vibraphonist should follow all marked pedaling.
- All articulations should be followed as closely as possible. Pianist and vibraphonist may use pedals when necessary to execute these articulations and other expressive markings.
- Vibraphonist may use half-pedal for rapid slurs.
- Pianist may use *una corda* pedal in quiet passages, or when the tone color would be appropriate. Damper pedal must be used only when necessary.

ANALYTICAL NOTES

Mood

The mood of each movement corresponds to some of the emotional states typically found in a symphonic work. The first movement is energetic, but not stern; it sets the tone for the work. The second movement is introspective, and the most ponderous of the four. Whereas the previous movement imbues the work with energy and introduces the musical vocabulary, this movement explores atmosphere and expands the established vocabulary. The third movement is a scherzo, mocking the complexities of its theoretical foundation. The fourth movement begins with innocent playfulness, and progresses through an eccentric dance, a reflective, lyrical fugue, before returning to a darker treatment of the dance material.

Subtext

This piece is not programmatic because there is not one “correct” narrative or reading for the listener to discover. However, its title and the subtitles for each movement suggest themes and subjects that can be applied to the work, should the listener desire such input. It should be noted that these titles were given by the composer after the work's completion, and as such represent the images and ideas that came to mind as the composer began to reflect on the piece. Therefore the piece can stand as separate from the themes that the titles suggest. Following is one interpretation of the piece's subtext.

The “Prologue” begins without introduction. The listener is dropped abruptly into

the exposition, as if events in the Concerto's universe have already been set in motion. The movement deals with the energy of youth, perhaps as remembered by an adult. This reading can be taken from several musical characteristics: the lively tempo, the syncopations generated through different metric subdivisions, and melodic exploration of various modalities. Also important to this reading of the movement is that it has the strongest key centers in the work. As the listener progresses through subsequent movements of weaker tonal centers, this fact is made more and more apparent, and the listener may even feel nostalgia for the stability remembered in the introductory movement.

From the second movement, "Crystal Cavern," many interpretations may arise. A characteristic common to all (or at least many) of these interpretations will be introspectiveness. On the most basic level, this will come from the use of space; that is to say that the sparse introduction and various periods of relative stasis in this movement will contrast effectively with the extroverted nature of the preceding movement, which itself is portrayed through an abundance of rhythmic syncopation and higher rhythmic density (more notes per measure) as well as a much faster tempo. Also characteristic of this movement is an atmospheric quality that comes from the aforementioned use of space as well as the enigmatic, dissonant, cell-based melodic and harmonic content. Whereas the other three movements rely on an obvious pulse, this movement conspicuously lacks that property. The reflective nature of this movement could be seen as representative of a phase in a person's life in which contemplation of oneself is

common.

Following the reflective second movement is the scherzo “Spiral Factory.” In terms of rhythmic vocabulary and a sense of playfulness, this movement may seem similar to the “Prologue.” But a sense of sarcasm, even mockery, is new here. The movement begins with a round built on an angular exposition of an eccentric and seemingly complex melody (based upon the Fibonacci Sequence), the presentation of which is not softened for ease of assimilation. This initially gives a hint that the music to come will be theoretically complex; austere and cerebral. However, after just one nearly identical repetition of the melody, the pitch material is inverted and truncated from 24 notes to 17. Furthermore, it is colored rhythmically to produce a melody that is very different in character. In fact, the melody outlines the blues scale used frequently in jazz. The resulting melody is simple in comparison to its predecessor, and is presented in an almost cartoonish character. This is the shortest movement of the piece; it contains the least amount of themes and thematic development. As a scherzo is typically reminiscent of a joke or game, one can ultimately infer that the movement makes a joke out of the cerebral introductory melody.

The subtext in the final movement is that once lost, the innocence of youth cannot be found again. The listener can perceive this through the form of the movement. The child-like melodic vocabulary and playful rhythmic syncopations are delivered and developed in the beginning of the piece, and alluded to in later passages, which would suggest that this is important thematic material, and will return, based on the format of

previous movements as well as formal conventions established in many other classical compositions. However, the material does not return, save for a small glimpse preceding the final section. Instead, what returns is the metrically lopsided dance section, which in its first incarnation was emotionally ambiguous, but now is characterized in a much more sinister manner. The rhythmic representation of the Fibonacci sequence [Example 1] in this movement depicts a broadening of the scope of time – this represents the changing perception of time that occurs as one gets older.

Example 1: Overlapping Rhythmic Representations of Both Increasing and Decreasing Fibonacci Sequence, Cello

Form

On the largest scale, the concerto resembles a symphonic work, as detailed above. Examining the forms of each movement reveals that they all utilize rounded forms. The first three movements can be seen as having a ternary ABA form. The two outer movements share an additional similarity in that further subdivisions can be made of the first two sections. Thus, the form for the “Prologue” is *abcdca*, where *ab* comprises

A, *cdc* comprises B, and the last A is missing its *b* section. The form for "Crackpot's Creation" is similar: *ab* is A, *cdc* is B, and the listener will likely expect a return to the A section, based on the precedent set by the three preceding movements as well as formal convention. Instead, the recapitulation is absent.

Index of Important Thematic Cells

Further in-depth formal analysis of the large-scale structure of this piece is possible, but a different focus would be more beneficial to a performer or scholar. This is due to the fact that much of the thematic material is derived from small generative cells. A cell may be defined as the smallest thematic element used in a composition. It may be composed of rhythm alone, or it may also include melody and/or harmony. In this composition, the composer defines each cell in terms of both its rhythm and melodic shape. Mutations are very common with pitch material, and less common with the rhythmic components. None of the movements are built exclusively with this technique, but the second movement is quite dependent upon its four cells, labeled as A, B, C, and D in Example 9 below, and all movements contain some use of thematic cells.

Following is an index of the important cells used in the composition. Note the appearance of some cells in several movements; this helps to unify the work as a whole. These cross-movement references are very important in their unifying functions because of the stark contrasts in character between each movement. Even within each movement these cells serve a similar function. This is most apparent in the fourth movement, which has many stylistically contrasting sections.

Notably absent from the examples and figures below are complete themes. These are more easily found than the cells, so they are not exemplified here. However, they are very important to this work's structure and should not be overlooked nor deemed of secondary importance to the thematic cells. Also note that the cells shown below appear in many forms, and may be overlooked in some cases. Therefore, performers of this piece should be aware that these cells can appear quite distinct from the following examples. Nonetheless, such references should be known to performers. Any of the following examples that are not explained are included for the sake of completeness. Finally, all of the following examples represent each cell in its initial appearance.

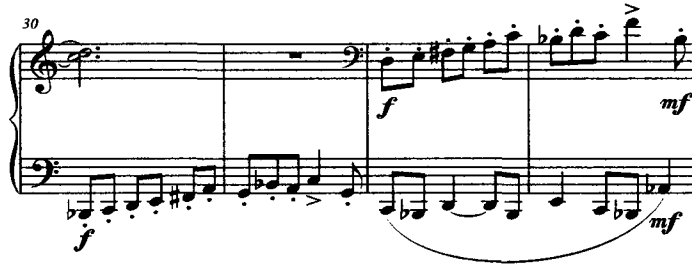
“Prologue”

Example 2: Cell A in Cello, Cell B in Piano L.H.

Example 3: Cell C in Piano L.H.; Reappears in Movement 2 as Cell D



Example 4: Cell D in Vibraphone, Characterized by Re-articulated Pedal Tone; Similar Gestures Appear Prominently in Movement 4, Vibraphone



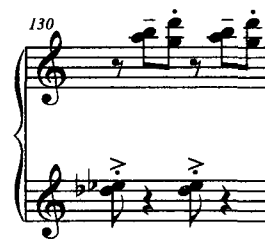
Example 5: Cell E, First in Piano L.H. then R.H.



Example 6: Decreasing Arithmetic Sequence in Cello, Related to a Rhythmic Representation of Fibonacci Sequence Occurring in Movements 3 and 4



Example 7: Cell F, Piano



Example 8: Piano Foreshadows Opening of "Crackpot's Creation"

“Crystal Cavern”

Moderato $\text{♩} = 90$

A

f *mp* *p* *pp* sul G sul D sul C

B

Rubato

Adagio $\text{♩} = 56$

11

mf *n* Piano Cue *sfz* *mf* 3 3

mp C *sfz* D *mf* 3

Detailed description: The score is divided into two main sections. The first section, marked 'Moderato' with a tempo of quarter note = 90, contains measures 1-10. It features a bass line with dynamics *f*, *mp*, *p*, and *pp*, and markings for 'sul G', 'sul D', and 'sul C'. A piano part includes dynamics *p* and *pp*. Section 'A' is marked with a box, and section 'B' is indicated by a dashed line. The second section, marked 'Rubato' and 'Adagio' with a tempo of quarter note = 56, starts at measure 11. It features a bass line with dynamics *mf* and *n*, and a piano part with dynamics *mp*, *sfz*, and *mf*. Section 'C' is marked with a box, and section 'D' is also marked with a box. The piano part in the second section includes triplets and a crescendo.

Example 9: Exposition of Cells A, B, C and D

“Spiral Factory”

Theoretical Note

This movement is based on a 24-pitch tone-row [Figure 2] derived from the Fibonacci Sequence, shown with pitch class information in Figure 3. To keep the values of the sequence below 12, the math function “Modulus” is used. This function divides a number X by a divisor Y and provides the remainder, called the modulus. X represents the Fibonacci number; for example, the eighth term's value is 21. Y is the number of pitches in the Western chromatic scale, 12. Dividing 21 by 12 will yield 1, remainder 9. The Modulus is therefore 9, which is the pitch A, which is used to represent this term in the sequence.

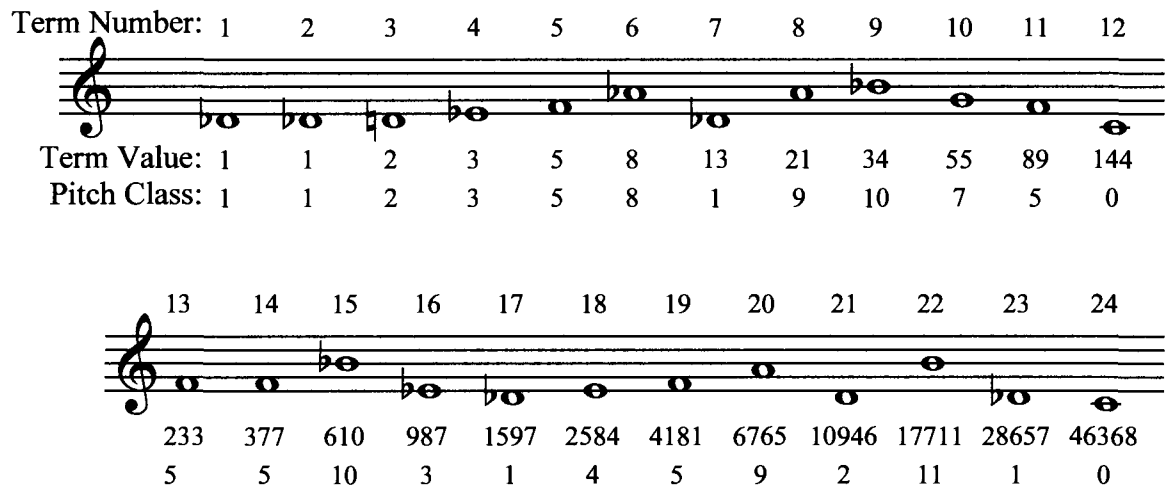


Figure 2: Fibonacci Sequence Mapped to Pitch Class System (Basis of First Theme)

In generating this tone row, the composer discovered that there is a repeating pattern of 24 pitch values inherent in the Fibonacci Sequence when mapped to the

chromatic scale. The pattern can be seen to repeat in Figure 10. Some pitch classes occur more frequently than others. This provides D flat Major as a sort of tonal center because D flat and F are the two most common pitches, and the D flat major triad is arpeggiated in terms 5, 6 and 7. The cyclical nature of the row means that between the last note of the row and the first there is a leading tone resolution in D flat Major. D flat and F occur 5 times each; C, D, E flat, A, and B flat all occur twice; E, G, A flat and B each occur only once. The row visits all notes except for F sharp/G flat, so near the conclusion of the movement the composer includes an ostinato on this omitted pitch.

Term Number	Term Value	Term Value Modulus 12	Interval-class Inverse Of Term Value Mod 12	Term Number	Term Value	Term Value Modulus 12	Interval-class Inverse Of Term Value Mod 12
0	0	0	0				
1	1	1	11	25	75025	1	11
2	1	1	11	26	121393	1	11
3	2	2	10	27	196418	2	10
4	3	3	9	28	317811	3	9
5	5	5	7	29	514229	5	7
6	8	8	4	30	832040	8	4
7	13	1	11	31	1346269	1	11
8	21	9	3	32	2178309	9	3
9	34	10	2	33	3524578	10	2
10	55	7	5	34	5702887	7	5
11	89	5	7	35	9227465	5	7
12	144	0	0	36	14930352	0	0
13	233	5	7	37	24157817	5	7
14	377	5	7	38	39088169	5	7
15	610	10	2	39	63245986	10	2
16	987	3	9	40	102334155	3	9
17	1597	1	11	41	165580141	1	11
18	2584	4	8	42	267914296	4	8
19	4181	5	7	43	433494437	5	7
20	6765	9	3	44	701408733	9	3
21	10946	2	10	45	1134903170	2	10
22	17711	11	1	46	1836311903	11	1
23	28657	1	11	47	2971215073	1	11
24	46368	0	0	48	4807526976	0	0

Figure 3: Table of Fibonacci Sequence Values and Corresponding Pitch Class

The second theme, shown in Example 10 in this movement, is built upon the first seventeen pitches in the inversion of this row.

46

arco

mp

mp

Example 10: Inverted and Truncated Fibonacci-based Pitch Sequence (Second Theme), Vibraphone and Cello

1 1 2 3 5 8 13

p

f

Example 11: Rhythmic Representation of Fibonacci Sequence, Vibraphone

115

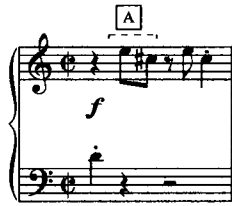
8 5 3 2 1 1

f

mp

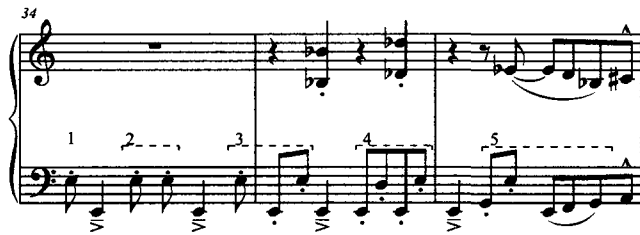
Example 12: Rhythmic Representation of Fibonacci Sequence, Piano

“Crackpot's Creation”



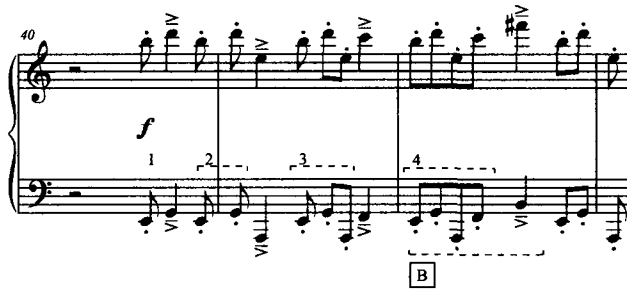
A musical score snippet for the piano introduction of "Crackpot's Creation". It features a treble and bass clef with a forte (*f*) dynamic. A boxed letter 'A' is positioned above a specific melodic phrase in the right hand, which consists of a quarter rest followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5.

Example 13: Opening Gesture and Cell A



Musical notation for Example 13, starting at measure 34. The bass line contains a sequence of notes with numbered fingerings: 1 (C4), 2 (D4), 3 (E4), 4 (F4), and 5 (G4). The right hand has a melodic line with a slur over the final two measures.

Example 14: Increasing Arithmetic Sequence, Piano L.H.



Musical notation for Example 14, starting at measure 40. The bass line shows an increasing arithmetic sequence of notes with fingerings 1, 2, 3, and 4. The right hand features chords with Roman numerals IV and V above them, indicating an increasing harmonic sequence.

Example 15: Increasing Arithmetic Sequence Builds to Introduction of Cell B, Piano

52 C

mf

Example 16: Beginning of Cell C, Rhythmic Representation of Fibonacci Sequence, Cello

90

Example 17: Cell D, Analogous to Cell D From “Prologue,” Vibraphone

Concerto for the Young Adventurer

for Cello, Vibraphone, and Piano

Mark DeSimone

Master's Thesis

I. Prologue

Energetic, Dancing $\text{♩} = 144$

Cello

Vibraphone

Piano

f

medium-hard mallets

f

f

7

pizz.

arco

13

Musical score for measures 13-18. The score is written for four staves: two for the upper system (bass and treble clefs) and two for the lower system (bass and treble clefs). The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mp* and *f*. There are also some slurs and accents.

19

Musical score for measures 19-25. The score is written for four staves: two for the upper system (bass and treble clefs) and two for the lower system (bass and treble clefs). The key signature is two flats. The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f*, *ff*, *p*, and *mp*. There are also some slurs and accents. The word "pizz" is written above the first staff in measure 24.

26

Musical score for measures 26-32. The score is written for four staves: two for the upper system (bass and treble clefs) and two for the lower system (bass and treble clefs). The key signature is two flats. The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f*. There are also some slurs and accents. The word "arco" is written above the first staff in measure 26.

33

mf *f*

40

Proudly

mf *f*

47

Sweetly

mf *mf* *mf*

54

Musical score for measures 54-59. The score consists of three staves: a bass staff, a treble staff, and a grand staff (treble and bass). The key signature has two sharps (F# and C#), and the time signature is 2/4. The bass staff begins with a dynamic marking of *p* and ends with *f*. The treble staff has a dynamic marking of *f*. The grand staff features complex rhythmic patterns with many sixteenth notes.

60

Musical score for measures 60-63. The score consists of three staves: a bass staff, a treble staff, and a grand staff. The key signature has two sharps, and the time signature is 2/4. The bass staff has dynamic markings of *mp* and *mf*. The treble staff has markings of *mp*, *ppp*, and *f*. The grand staff has markings of *p < f* and *mf*. The music includes a variety of note values and rests.

64

Musical score for measures 64-67. The score consists of three staves: a bass staff, a treble staff, and a grand staff. The key signature has two sharps, and the time signature is 2/4. The bass staff has a dynamic marking of *f* and the instruction *pizz.* above it. The treble staff has a dynamic marking of *p*. The grand staff has markings of *p* and *f*. The music features complex rhythmic patterns and articulation marks.

70 arco

mp *mp* *p* *sf*

75 arco

sf *pp* *p* *mf* *mf*

81 Fade away

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

94

pizz arco

ff *f* *p* *f* *p* *f*

100

abruptly light

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

105

pizz lightly

p *sfz* *p* *sfz* *p* *sfz* *p*

115 arco

pp *ff* *mp* *ff* *mp* *ff* *mp* *ff*

pp *mp* *ff*

pp *mp* *ff*

ff

121

ff *p* *ff* *ff*

p *ff*

p *ff*

Gua...

129

fp *f*

p

p

Gua...

v

135

6 7

(S^{ma}) *(loco)* *p* *ppp*

141

pp *ppp* *ppp* *ppp*

147

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

153

Musical score for measures 153-158. The score is written for three staves: Bass, Treble, and Piano. The key signature has one flat (B-flat). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *ff* (fortissimo). There are also accents and slurs throughout the passage.

159

Musical score for measures 159-164. The score is written for three staves: Bass, Treble, and Piano. The key signature has one flat (B-flat). The time signature is 3/4. The music continues with complex rhythmic patterns. Dynamics include *ff* (fortissimo). There are accents and slurs throughout the passage.

165

Musical score for measures 165-170. The score is written for three staves: Bass, Treble, and Piano. The key signature has one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns. Dynamics include *p* (piano), *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). There are accents and slurs throughout the passage.

171

ff

This musical score consists of four staves. The top staff is in bass clef and contains a melodic line with a wavy hairpin above it, followed by a series of notes with accents. The second staff is in treble clef and contains a melodic line with a slur over the first two measures, followed by notes with accents. The third staff is in treble clef and contains a melodic line with a slur over the first two measures, followed by notes with accents. The bottom staff is in bass clef and contains a melodic line with a slur over the first two measures, followed by notes with accents. A dynamic marking of *ff* is placed above the second staff. The piece concludes with a double bar line.

II. Crystal Cavern

Moderato $\text{♩} = 90$

f *mp* *p* *pp* sul A sul D sul G sul C

p *pp*

p

10 Rubato Adagio $\text{♩} = 56$

mf *n* Piano Cues *sfz* *mf* *sfz* *mf*

14

abrupt cutoff

mp ff

f ff

p f

8va

3

3

Detailed description: This system contains measures 14 through 18. It features a bass line, a treble line, and a grand staff. The bass line starts with a whole note chord, followed by a half note chord, and ends with a triplet of eighth notes marked 'abrupt cutoff'. The treble line has a triplet of eighth notes, followed by a half note chord, and ends with a triplet of eighth notes. The grand staff has a piano part starting with a piano (p) dynamic and a forte (f) dynamic. An '8va' marking is present above the first measure of the grand staff.

19

freely

f

10

7

Detailed description: This system contains measures 19 and 20. The bass line is marked 'freely' and 'f'. It features a complex rhythmic pattern with a 10-measure phrase and a 7-measure phrase. The treble and grand staff lines are empty.

21

f

3

3

f

cresc.

Detailed description: This system contains measures 21 through 24. The bass line has a triplet of eighth notes, followed by a half note chord, and ends with a triplet of eighth notes. The treble line has a half note chord, followed by a half note chord, and ends with a half note chord. The grand staff has a piano part starting with a forte (f) dynamic and a crescendo (cresc.) marking.

24 14
piu mosso $\text{♩} = 76$

cresc. *ff* *ff* *p*
cresc. *ff* *p*
ff *6* *6*

30

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

36

mp *f*
n *mf* *ff* *ppp*
p *mf* *pp* *f*
mf

39 Piano Cue (top note) Mischievous

pp

p

like chimes

f

pp

42

ppp

45 arco

arco

n

mp

f

mp

49

mp *mf* *rit.*

3ma espressivo (loco) *rit.* *mf*

52 Adagio $\text{♩} = 56$

f *mp* *cresc. poco a poco* *10*

f *mp* *cresc. poco a poco*

56

ff *ff* *15ma*

60

f
mf
mf

65

rit. *Lento* ♩ = 46 *passionately*

pp
pp
mf
pp

69

rit. *Attaca*

pp
pp
pp
rit.
Attaca
Attaca
Attaca

III. Spiral Factory

Scherzo - Lightly $\text{♩} = 104$

The first system of the musical score consists of three staves. The top staff is a single bass clef staff. The middle staff is a single treble clef staff. The bottom staff is a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Scherzo - Lightly' with a quarter note equal to 104. The first staff begins with a rest, followed by a measure of eighth notes marked 'arco' and 'f'. The middle staff begins with a measure of eighth notes marked 'f'. The bottom staff begins with a measure of eighth notes marked 'f'. The system concludes with a measure of eighth notes marked 'f'.

The second system of the musical score consists of three staves. The top staff is a single bass clef staff. The middle staff is a single treble clef staff. The bottom staff is a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The system begins with a measure of eighth notes marked 'f'. The top staff begins with a measure of eighth notes marked 'f'. The middle staff begins with a measure of eighth notes marked 'f'. The bottom staff begins with a measure of eighth notes marked 'f'. The system concludes with a measure of eighth notes marked 'f'.

12

Musical score for measures 12-17. It consists of three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom grand staff (bass and treble clefs). The music features complex rhythmic patterns with many accents and slurs. A dynamic marking of *p* is present at the end of measure 17.

18 Vibraphone Cue

(play)

Musical score for measures 18-24. It consists of three staves. The top two staves are in treble clef and contain a dense, rhythmic pattern of notes, with a dynamic marking of *f* appearing in measure 20. The bottom staff is in bass clef and contains a simpler melodic line. A dynamic marking of *f* is also present at the end of measure 24.

25

Musical score for measures 25-30. It consists of three staves. The top two staves are in treble clef and contain a rhythmic pattern similar to the previous section. The bottom staff is in bass clef and contains a melodic line with a dynamic marking of *f* at the end of measure 30. A second ending bracket is visible at the end of the bottom staff.

31

pizz.

mp

mf *pp ff*

2

2

8va

1.v.

37

arco

f

pizz.

p

p *f*

f *p*

44

arco

mp

p

mp

52

52

ff *p*

ff *mf*

ff *p*

53 54 55 56 57 58

Detailed description: This system contains measures 52 through 58. It features four staves: a bass staff, a treble staff, a grand staff (bass and treble), and a separate bass staff. The music is in a minor key with a key signature of two sharps (F# and C#). Measure 52 starts with a bass line of eighth notes and a treble line of eighth notes. Dynamic markings include *ff* and *p*. Measure 53 has a treble line with a *ff* dynamic and a grand staff with a *mf* dynamic. Measure 54 has a grand staff with a *ff* dynamic and a separate bass staff with a *p* dynamic. Measures 55-58 continue with complex rhythmic patterns and dynamics.

59

59

mf

p *mp*

mp *p* *f*

60 61 62 63 64

Detailed description: This system contains measures 59 through 64. It features four staves: a bass staff, a treble staff, a grand staff (bass and treble), and a separate bass staff. Measure 59 has a bass line with a *mf* dynamic. Measure 60 has a treble line with a *p* dynamic and a grand staff with a *mp* dynamic. Measure 61 has a grand staff with a *p* dynamic and a separate bass staff with a *mp* dynamic. Measure 62 has a grand staff with a *f* dynamic and a separate bass staff with a *p* dynamic. Measures 63-64 continue with complex rhythmic patterns and dynamics.

65

65

p *f*

p *f*

p *f*

66 67 68 69 70

Detailed description: This system contains measures 65 through 70. It features four staves: a bass staff, a treble staff, a grand staff (bass and treble), and a separate bass staff. Measure 65 has a bass line with a *p* dynamic and a grand staff with a *f* dynamic. Measure 66 has a treble line with a *p* dynamic and a grand staff with a *f* dynamic. Measure 67 has a grand staff with a *p* dynamic and a separate bass staff with a *f* dynamic. Measures 68-70 continue with complex rhythmic patterns and dynamics.

70

Musical score for measures 70-76. The score is written for three staves: Bass, Treble, and Grand Staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex melodic line in the bass staff, a more rhythmic line in the treble staff, and a piano accompaniment in the grand staff. A dynamic marking of *f* (forte) is present in the bass staff at measure 70 and in the treble staff at measure 75. The piece concludes with a double bar line at the end of measure 76.

77

Musical score for measures 77-82. The score is written for three staves: Bass, Treble, and Grand Staff. The key signature has one sharp (F#) and the time signature is 3/4. The music continues from the previous system. A dynamic marking of *f* (forte) is present in the bass staff at measure 77 and in the treble staff at measure 82. The piece concludes with a double bar line at the end of measure 82.

83

Musical score for measures 83-88. The score is written for three staves: Bass, Treble, and Grand Staff. The key signature has one sharp (F#) and the time signature is 3/4. The music continues from the previous system. The bass staff features a dense, rhythmic pattern of eighth notes. The treble and grand staff parts are more sparse, with some rests. The piece concludes with a double bar line at the end of measure 88.

88

88

f

legato

f

This system contains measures 88 through 93. It features three staves: a bass staff, a treble staff, and a grand staff (treble and bass). The music is in 3/4 time. Measures 88-90 show a complex rhythmic pattern with eighth and sixteenth notes. Measure 91 has a dynamic marking of *f*. Measure 92 has a *legato* marking. Measure 93 has a dynamic marking of *f* and a second ending bracket.

94

94

2

2

2

2

2

2

2

3

4

5

6

7

2

5

9

This system contains measures 94 through 100. It features three staves: a bass staff, a treble staff, and a grand staff. The music is in 3/4 time. Measures 94-100 show a complex rhythmic pattern with eighth and sixteenth notes. There are several dynamic markings of *f* and *legato*. There are also several fingerings indicated by numbers 2, 3, 4, 5, 6, 7, 2, 5, and 9.

101

101

3

2

2

2

13

This system contains measures 101 through 106. It features three staves: a bass staff, a treble staff, and a grand staff. The music is in 3/4 time. Measures 101-106 show a complex rhythmic pattern with eighth and sixteenth notes. There are several dynamic markings of *f* and *legato*. There are also several fingerings indicated by numbers 3, 2, 2, 2, and 13.

107

2 3 4 5 6

with piano
mp *f*

with vibraphone
mp *f*

114

7 8

sfz *sfz* *mp*

mp *f* *mp*

mp *f* *mp*

121

gliss.

(gliss.)

gliss.

gliss.

IV. Crackpot's Creation

Light and Lively $\text{♩} = 100$
 pizz.

f *p* *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p* *f*

arco

p *f* *mp* *sfz* *sfz*

arco

f *p* *f* *mp* *sfz* *sfz*

Sostenuto

p *mf* *f* *mp* *sfz*

16

pizz. arco

Musical score for measures 16-21. The score consists of three systems. The first system has a bass line starting with a pizzicato (pizz.) instruction and an arco instruction. It features a triplet of eighth notes. The second system continues the triplet pattern. The third system shows a piano accompaniment with chords and moving lines in both hands.

22

pizz. arco

Musical score for measures 22-27. The score consists of three systems. The first system has a bass line with a triplet of eighth notes and a forte (f) dynamic. It includes a pizzicato (pizz.) and arco instruction. The second system continues the triplet pattern. The third system shows a piano accompaniment with chords and moving lines in both hands.

28

pizz.

Musical score for measures 28-33. The score consists of three systems. The first system has a bass line with a triplet of eighth notes and a sforzando (sffz) dynamic. It includes a pizzicato (pizz.) instruction. The second system continues the triplet pattern. The third system shows a piano accompaniment with chords and moving lines in both hands.

35 arco

42 sul D sul A

47 pizz. arco

53

mp

mp

60

pizz. arco

mp *f* *sub. ff* *mp*

mp *f* *sub. ff* *mp*

mp *f* *sub. ff* *mp*

66

f *p*

f *f*

mf

74

Musical score for measures 74-83. The system includes a grand staff with three staves: a top staff (treble clef), a middle staff (bass clef), and a bottom staff (bass clef). The top staff contains a melodic line with various notes and rests, including a dynamic marking of *sfz*. The middle and bottom staves contain a rhythmic accompaniment consisting of eighth notes and chords. The key signature has one sharp (F#).

84

Musical score for measures 84-92. The system includes a grand staff with three staves: a top staff (treble clef), a middle staff (bass clef), and a bottom staff (bass clef). The top staff contains a melodic line with various notes and rests, including a dynamic marking of *sfz*. The middle and bottom staves contain a rhythmic accompaniment consisting of eighth notes and chords. The key signature has one sharp (F#).

93

Musical score for measures 93-102. The system includes a grand staff with three staves: a top staff (treble clef), a middle staff (bass clef), and a bottom staff (bass clef). The top staff contains a melodic line with various notes and rests, including a dynamic marking of *f*. The middle and bottom staves contain a rhythmic accompaniment consisting of eighth notes and chords. The key signature has one sharp (F#). A dashed line is present at the bottom of the system.

102

(8^{va})

110

sul D
8^{va}

ff *l.v.* *p*

ff *p*

ff *p*

(8^{va})

116

cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

(8^{va})

123

Andante $\text{♩} = 72$

ff *p*

ff

ff

129

f *mf*

1.v. Soft Mallets

f *mf*

mp

136

mp

1.v.

mp

mp

147

p *mp*

156

p

163

accel. non crescendo *pizz.* *mp*

accel. non crescendo *medium-hard mallets* *mp*

accel. non crescendo *mp*

170 $(\text{♩} = 160)$ Tempo Primo $\text{♩} = 100$

sf *sf* *sfz* *sf* *sfz* *sfz*

177 arco

sf

184 pizz.

sfz

191 arco pizz.

ff sfz sfz sfz sfz sfz sfz sfz

IV IV IV IV

V V V V

V V V V

V V V V