



Page 10 - Boxes enclosing the Violin and Vibraphon parts:

- 1) The boxes with the circled numbers - The notes within the box are repeated in order and occur the number of times indicated by the number. The first box is played five times before playing the next box. The next two boxes are played three times each and the last box is played once before playing measure 79 in time.



- 2) Notes are played as fast as possible and grouped by the stems/beams.



- 3) (Brackets) - sections which are not in measure time.

- 4) After the second bracket, the performers (violin and vibraphone) agree on the downbeat of the first measure in the second system. One of the performers may give the downbeat.

Pages 12&13 (first system) - Time is suspended and only general time relationships are maintained.

All instruments follow the instrument playing whole-notes (first the violin, then vibes, and finally the piano). Grace-notes are always played within the duration of the note to which they are tied. Filled notes, when they occur singly, are played as fast as possible. Filled notes played as octaves (piano) are approximately half the duration of the whole-notes which occur in the same general area (p12: end of first system and throughout second system, p13: beginning of first system). **Boxes** indicate the notes within the box are repeated as many times as the performer (individually) wishes. Beaming/Stemming indicate grouping (phrasing) of pitches. Dotted lines in the piano part indicate simultaneously played pitches. **Rests** are not notated, but are very important. Silence must be used often and may be inserted between any events (pitches groups by beaming/stems or seen as gestures). **Dynamics** are varied. The changes in dynamics is extreme and often, and occur within as well as between events (even though no crescendo or diminuendo marks are notated. Changes are always sudden and extreme. **Timbral** changes are left up to each performer, but the intent is that the types and amount of variation are numerous.

Vibraphone

- 1) Choice of mallets is determined by the performer. Dynamics are prime consideration. Similar sections should use similar mallets.
- 2) When notes are longer than a quarter-note and a trill is not indicated, the following technique is used:
Once the note is begun, the handle of the mallet is placed lightly on the vibrating bar, but is not moved. The vibrating bar repeatedly hits the stationary handle of the mallet.
- 3) The sustain pedal may be used at other places than indicated in the score.
- 4) **Pages 4&19** (first systems) - the sextuplet following the pitch "F":
any six notes within the established style may be played. However, the direction of pitch indicated (upward) is maintained.

Piano

- 1) Grace-notes are played within the value of the pitch to which they are tied.
- 2) When the piano is basically accompanying the vibraphone (pages 8, 9, & 11 are an example), the chords are not played straight rhythmically as notated. The feeling is that the beat is being 'pushed' slightly faster, but the pulse is not allowed to increase.

All Instruments

Some trills are lengthy throughout the score and should be maintained until the tied-pitch ends.