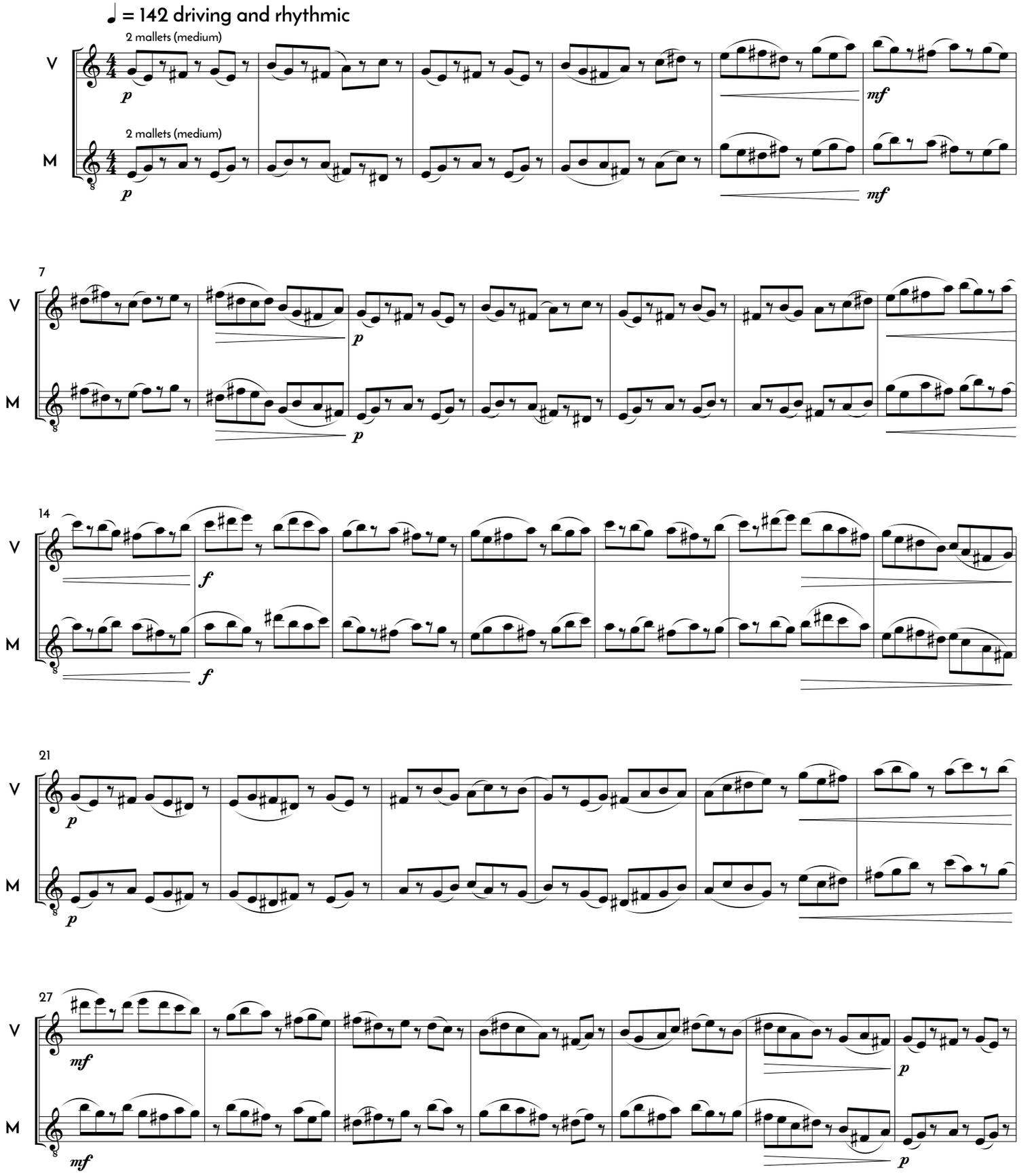
1. Closely

In **Closely**, the vibraphone and marimba are in rhythmic unison throughout. Balance between the two instruments is crucial. The marimba part is to be played one octave lower than written.



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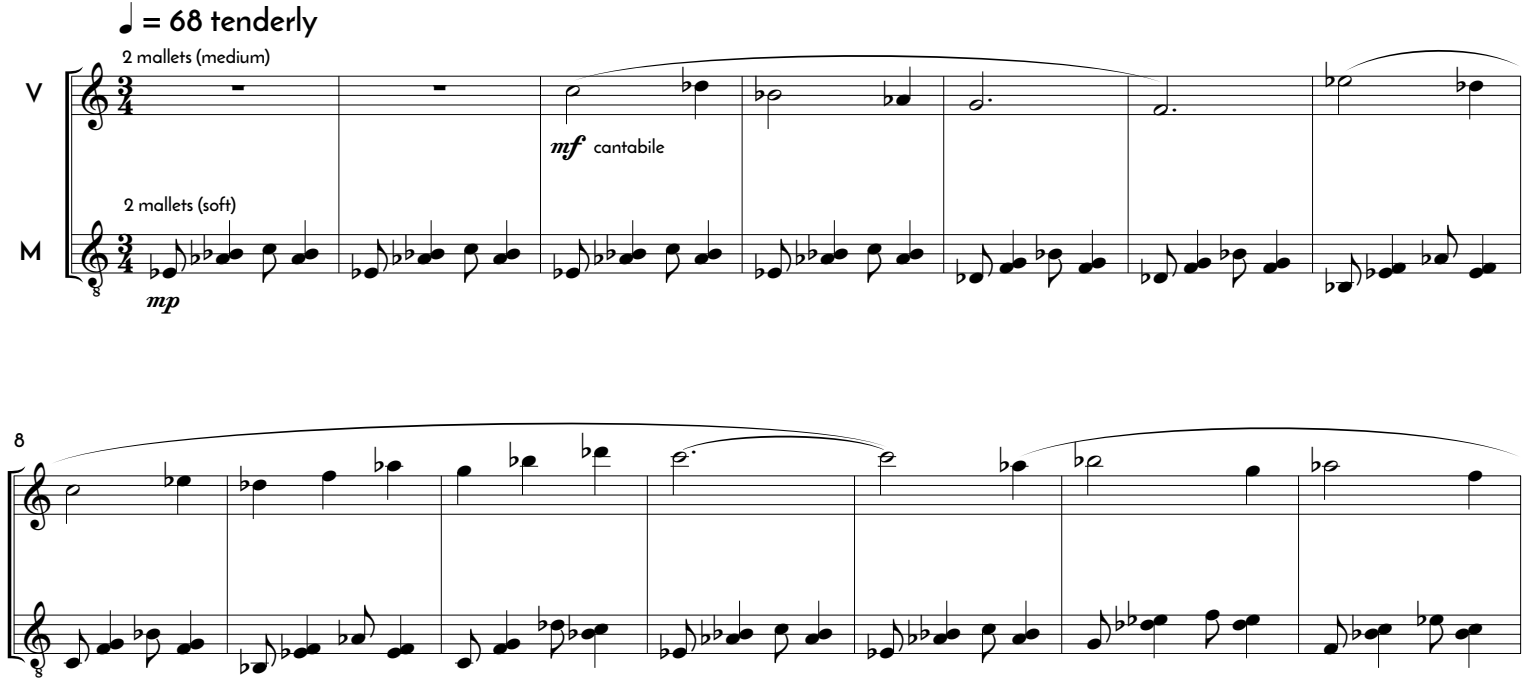
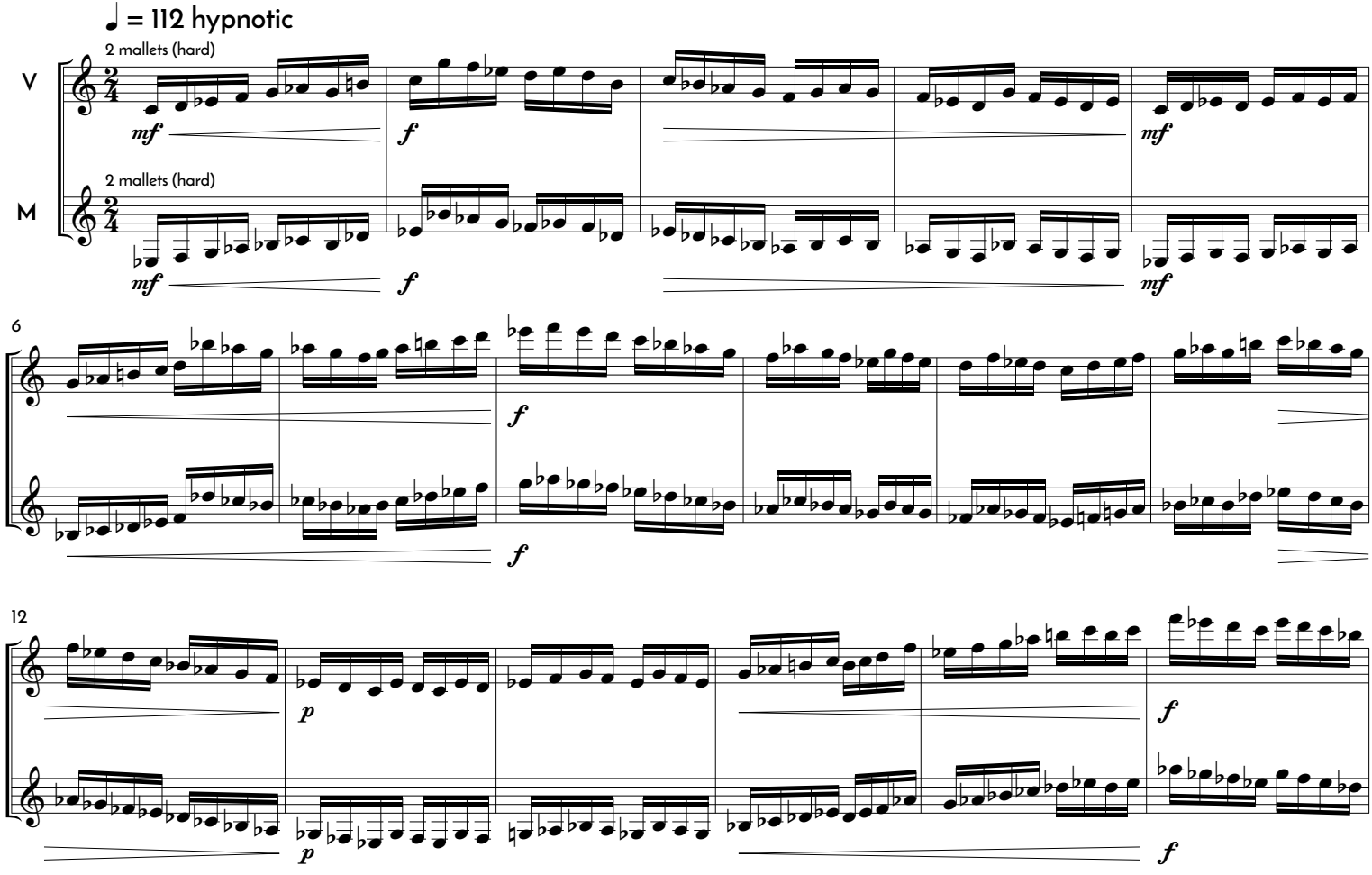
2. With Her

The vibraphone carries the melody in **With Her**. The marimba player must always accompany the singing melody of the vibraphone. The marimba part is to be played one octave lower than written.



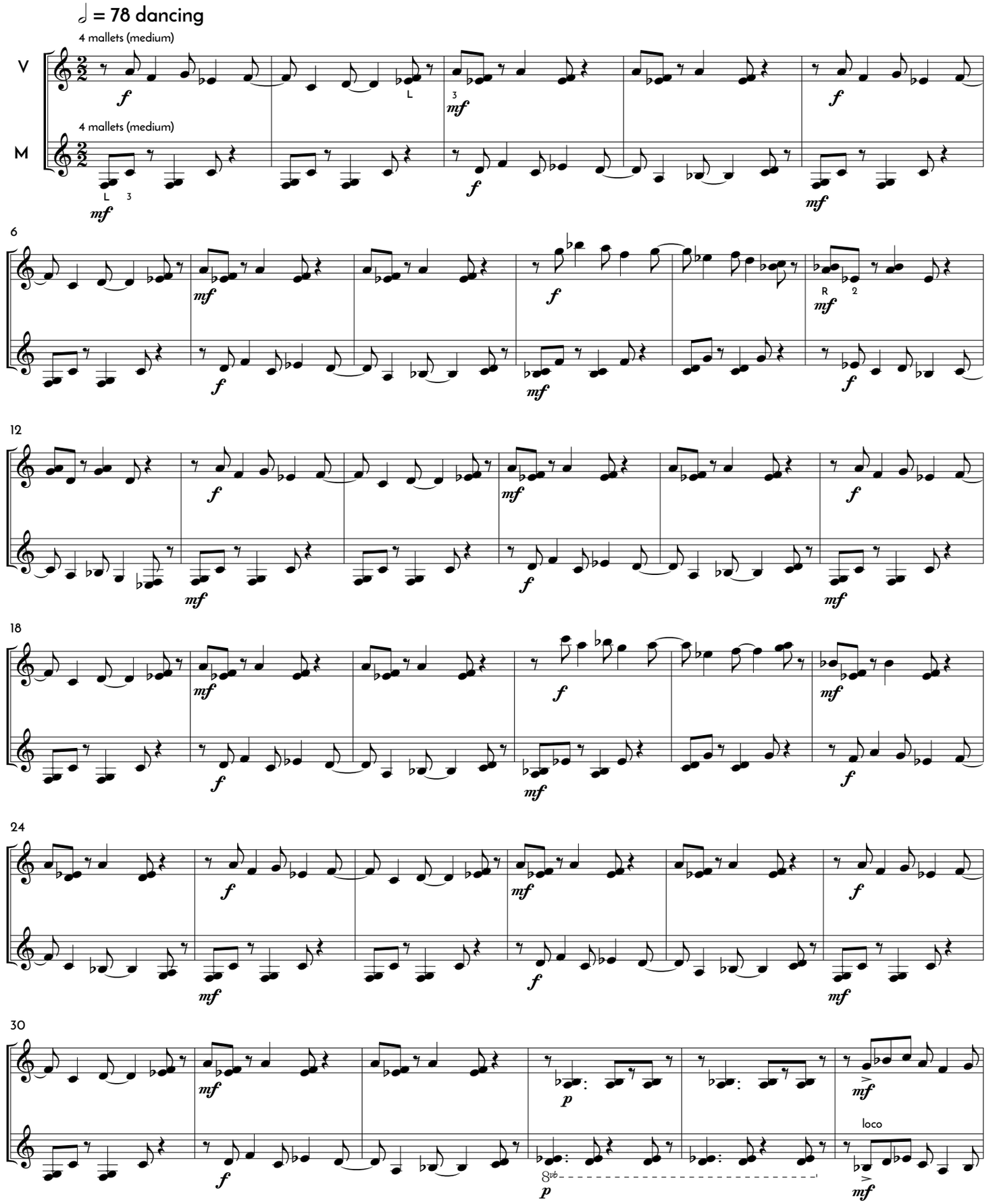
3. Magnetic Blood

Magnetic Blood is composed as a *moto perpetuo* (a fast instrumental passage made up of notes of equal length). Both the vibraphone and marimba players should focus on the dynamics and swells in order to achieve a perfect balance.



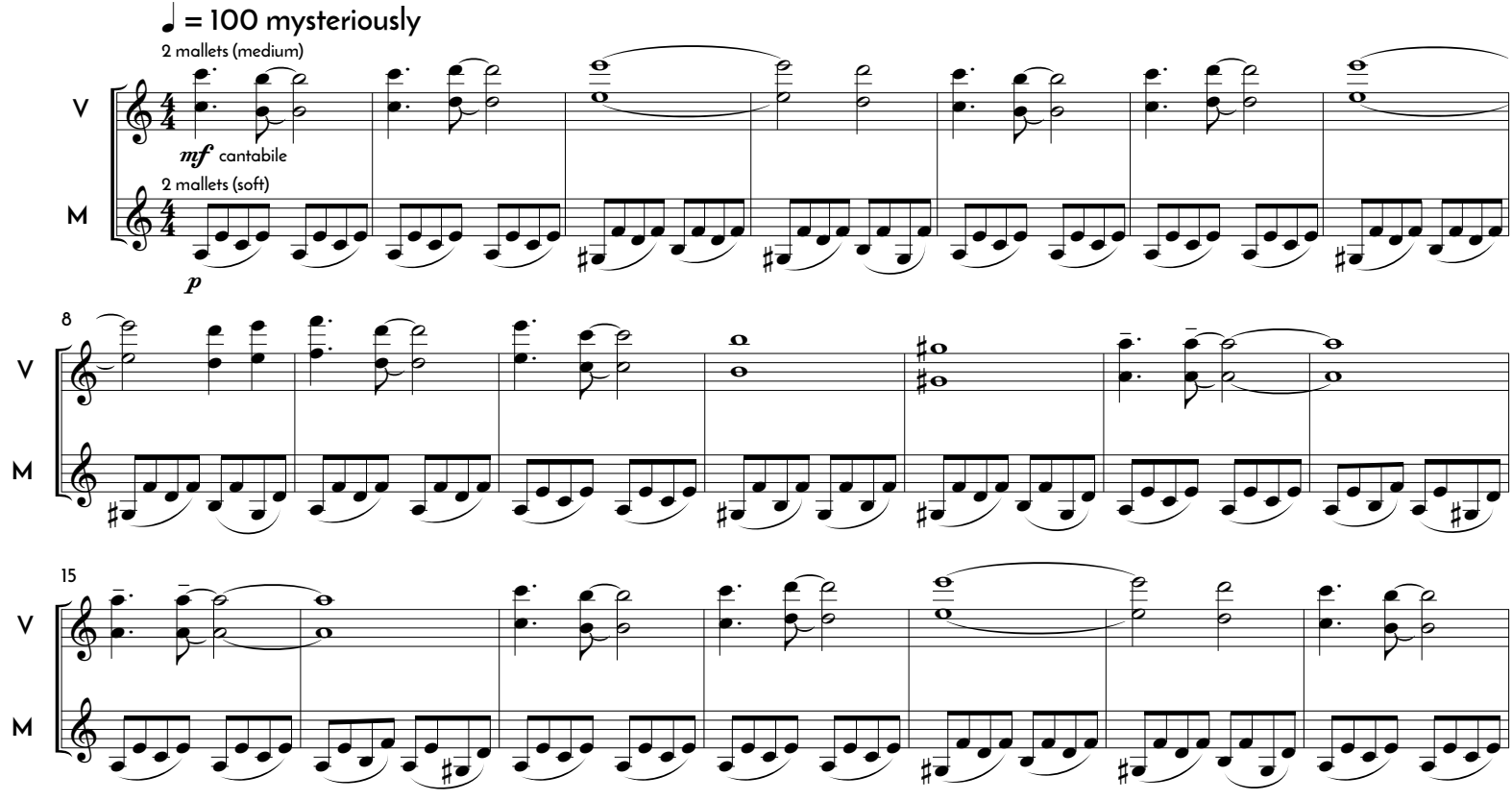
4. For What?

In **For What?**, the vibraphone and marimba trade the melody every two measures. The performers should work on balacing the tune and accompaniment throughout. The "B" section of the piece features unison lines and hocketed figures. Here, the two players require an equal balance.



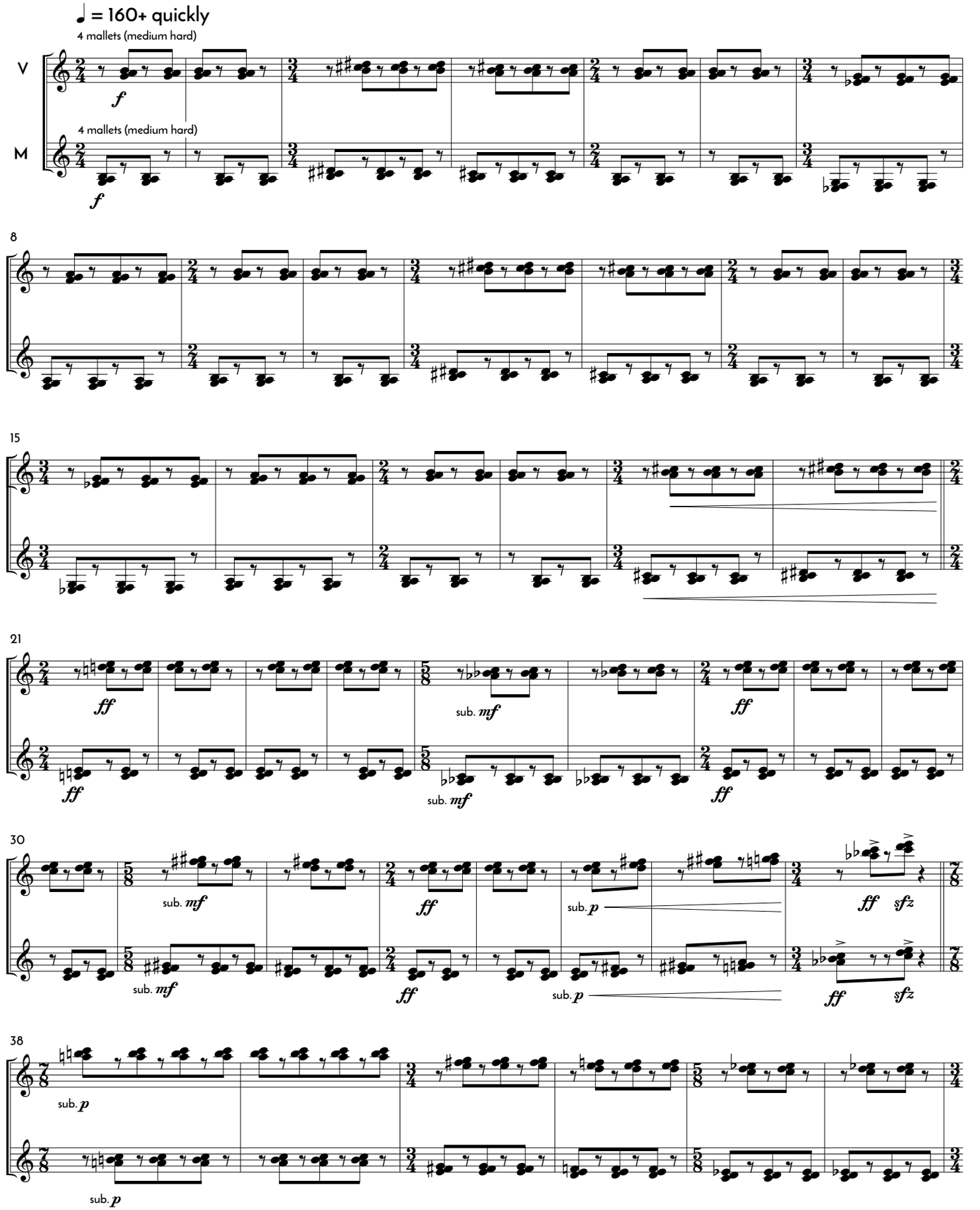
5. Darkness

Overall, the compositional process of **Darkness** is simple. The vibraphone carries the melody and the marimba is the accompaniment. The performers should work on achieving this balance throughout the piece.



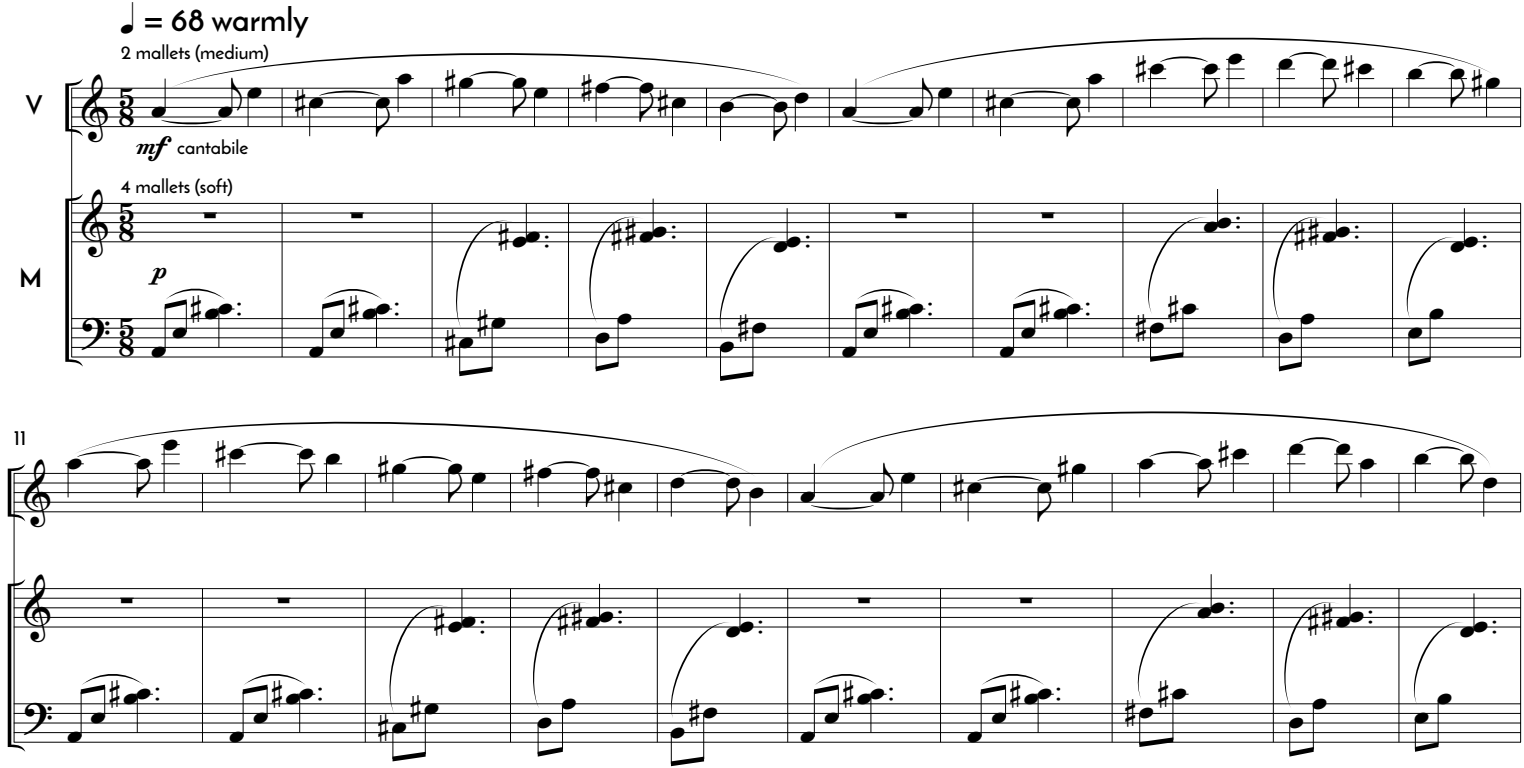
6. All Trees

All Trees is made up of hocketed rhythms between the vibraphone and marimba. The volume level between the instruments should be the same.



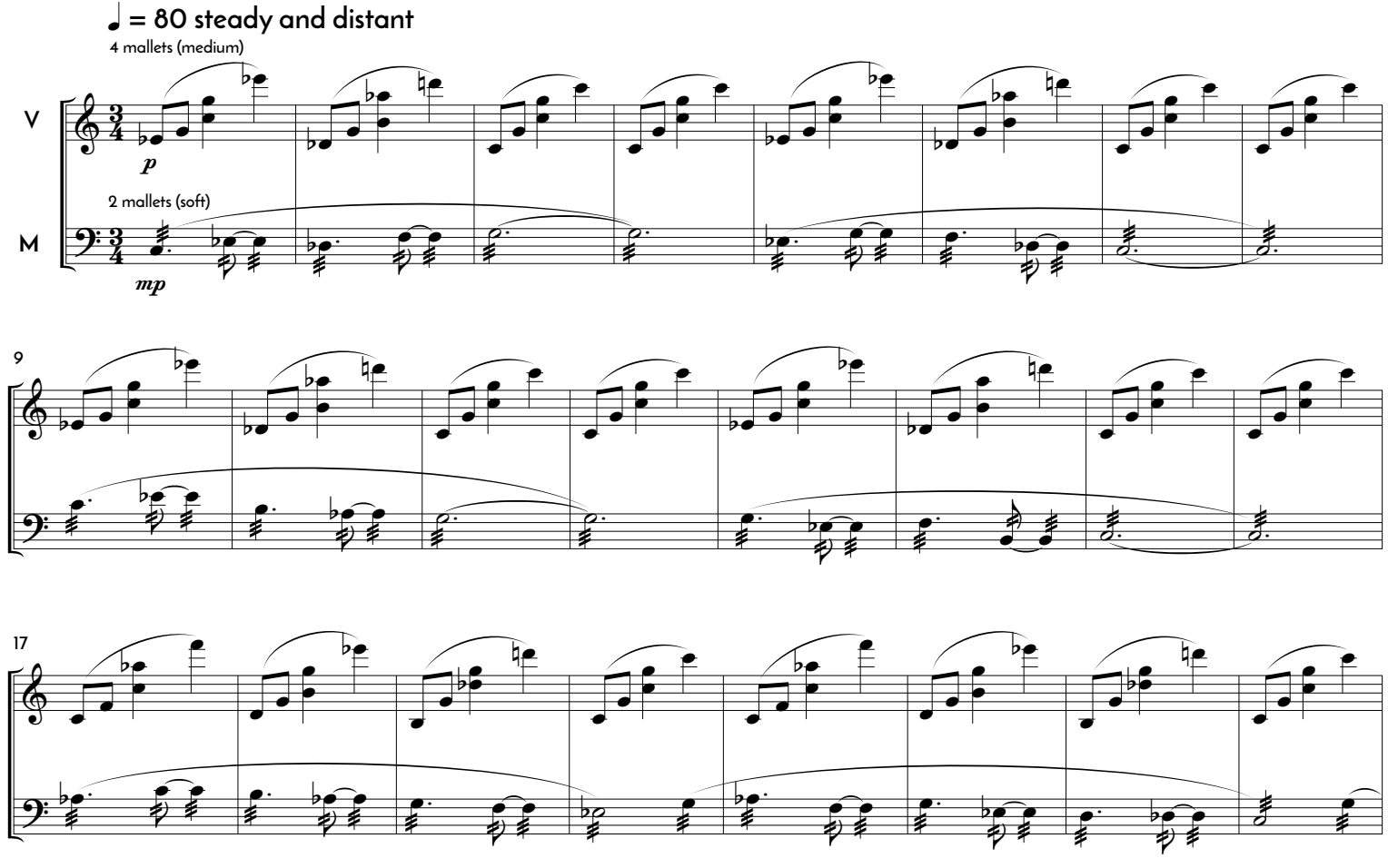
7. Nine Years Ago

In **Nine Years Ago**, the vibraphone carries the melody and should play as if singing a lullaby. The piece is in 5/8 meter and the phrases are 5 measures in length.



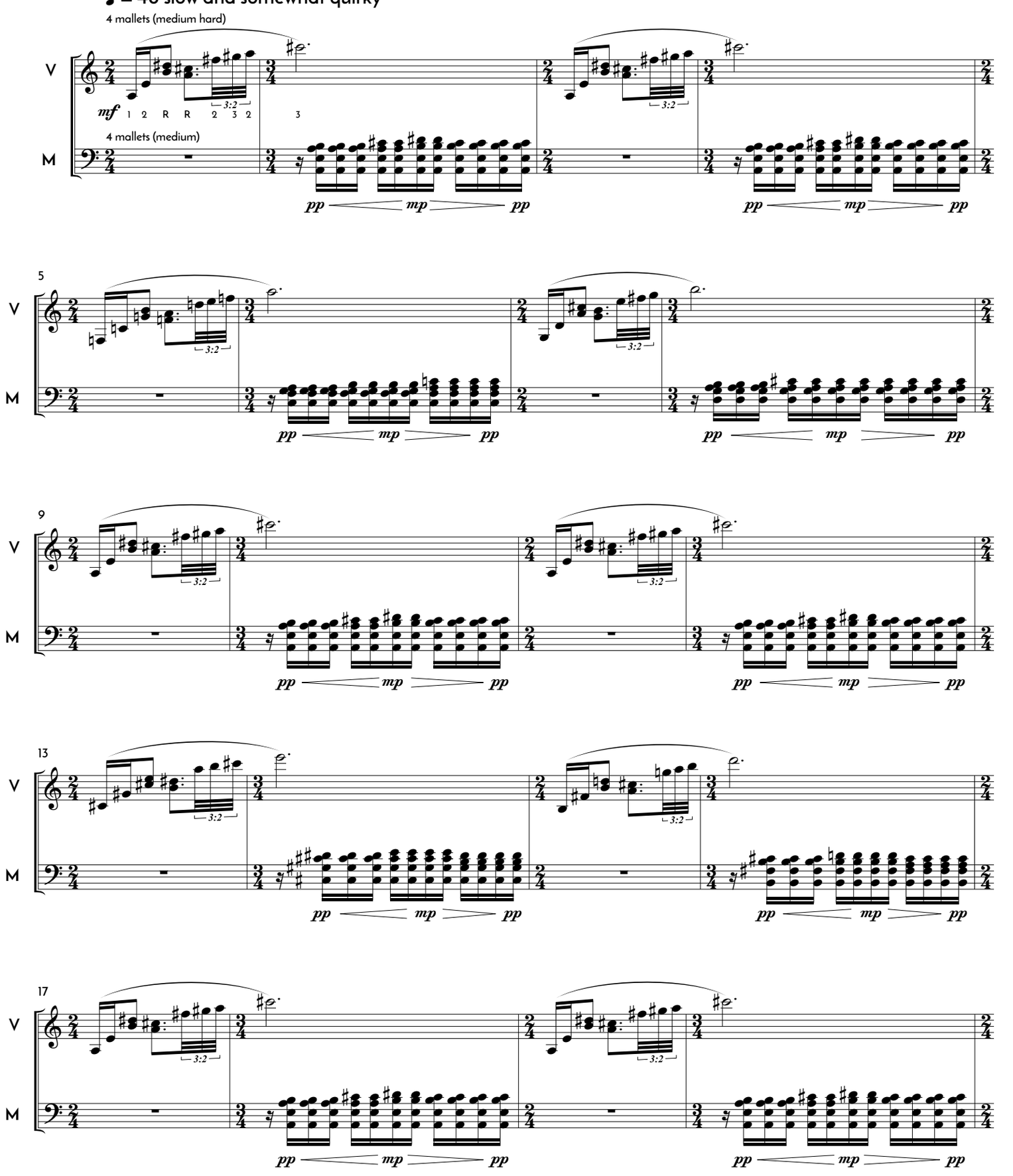
8. Dark Moon

The marimba carries the melody in **Dark Moon**. The performers should play as legato as possible. The vibraphone ostinato must remain steady and its volume should be softer than the marimba.



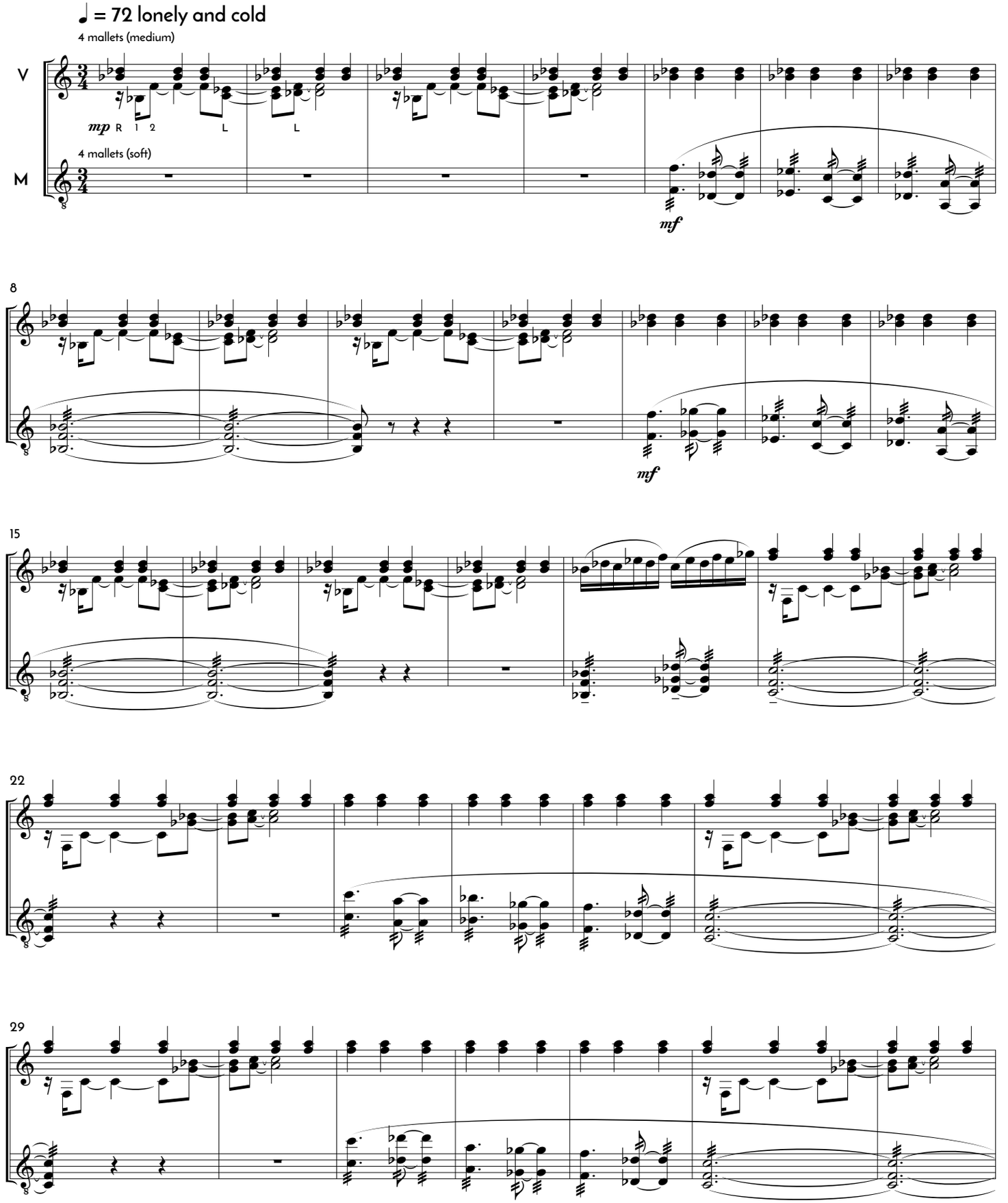
9. All One To Me

All One To Me is compositionally set up as a "question and answer" or "call and response." The players should try not to over-balance one another and should strive for a unified sound.



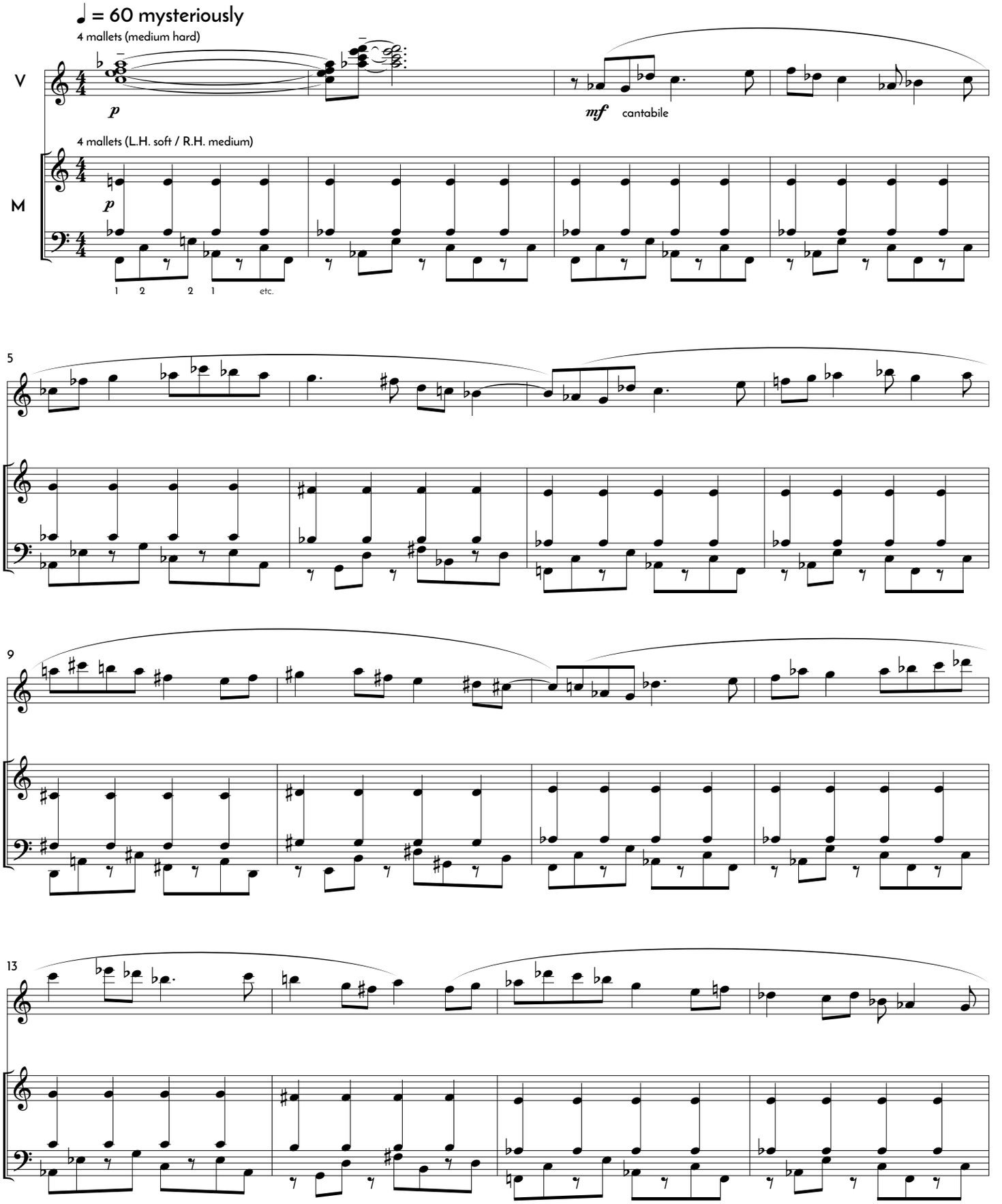
10. Headstone

In **Headstone**, the vibraphone ostinato must remain steady and focused. The marimba melody should be flowing and legato throughout. The marimba part is to be played an octave lower than written.



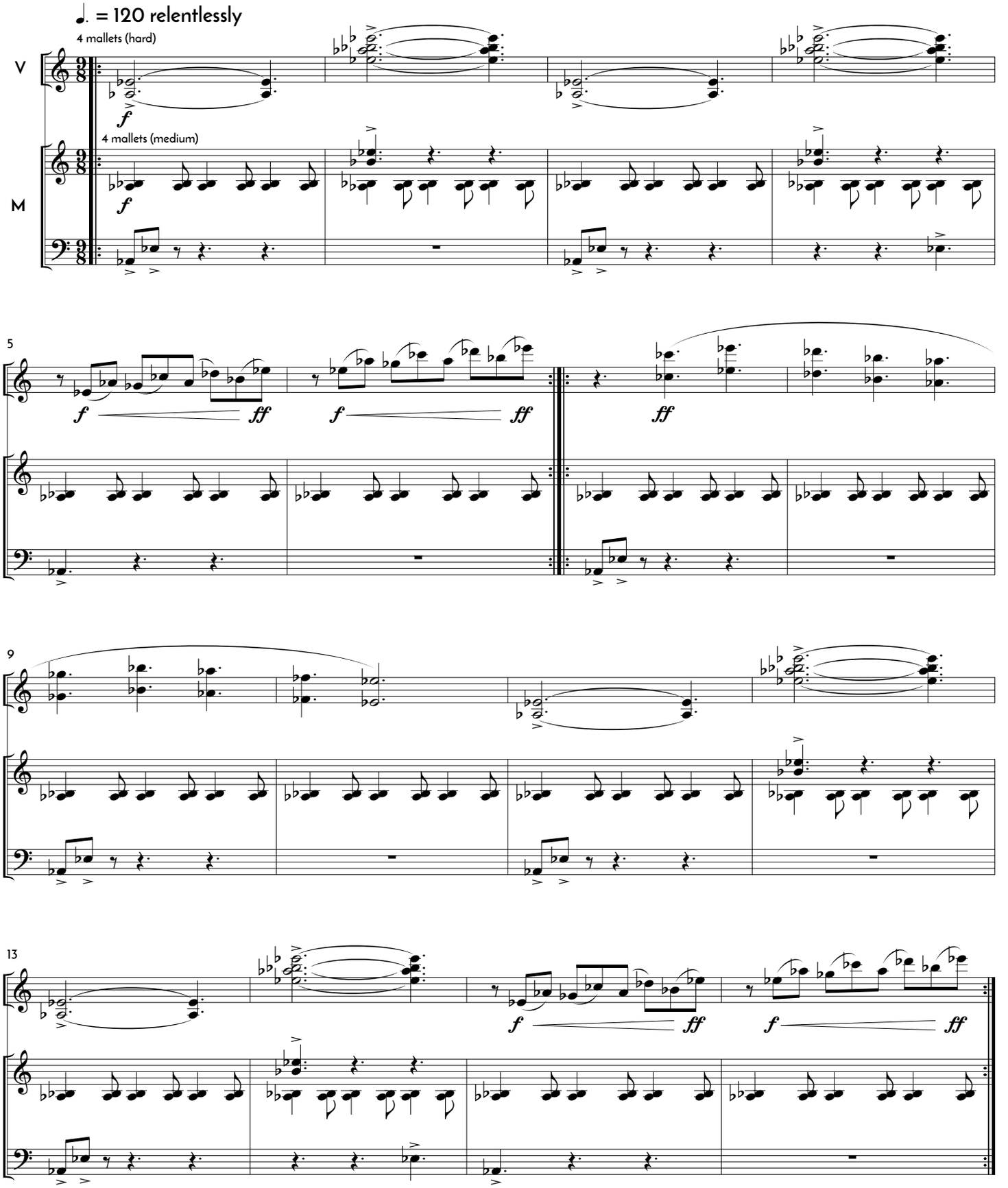
11. Eleventh

Eleventh is a ballad for the vibraphone. The quarter notes in the right hand of the marimba part should be played smoothly. The performers can experiment with rubato if they wish.



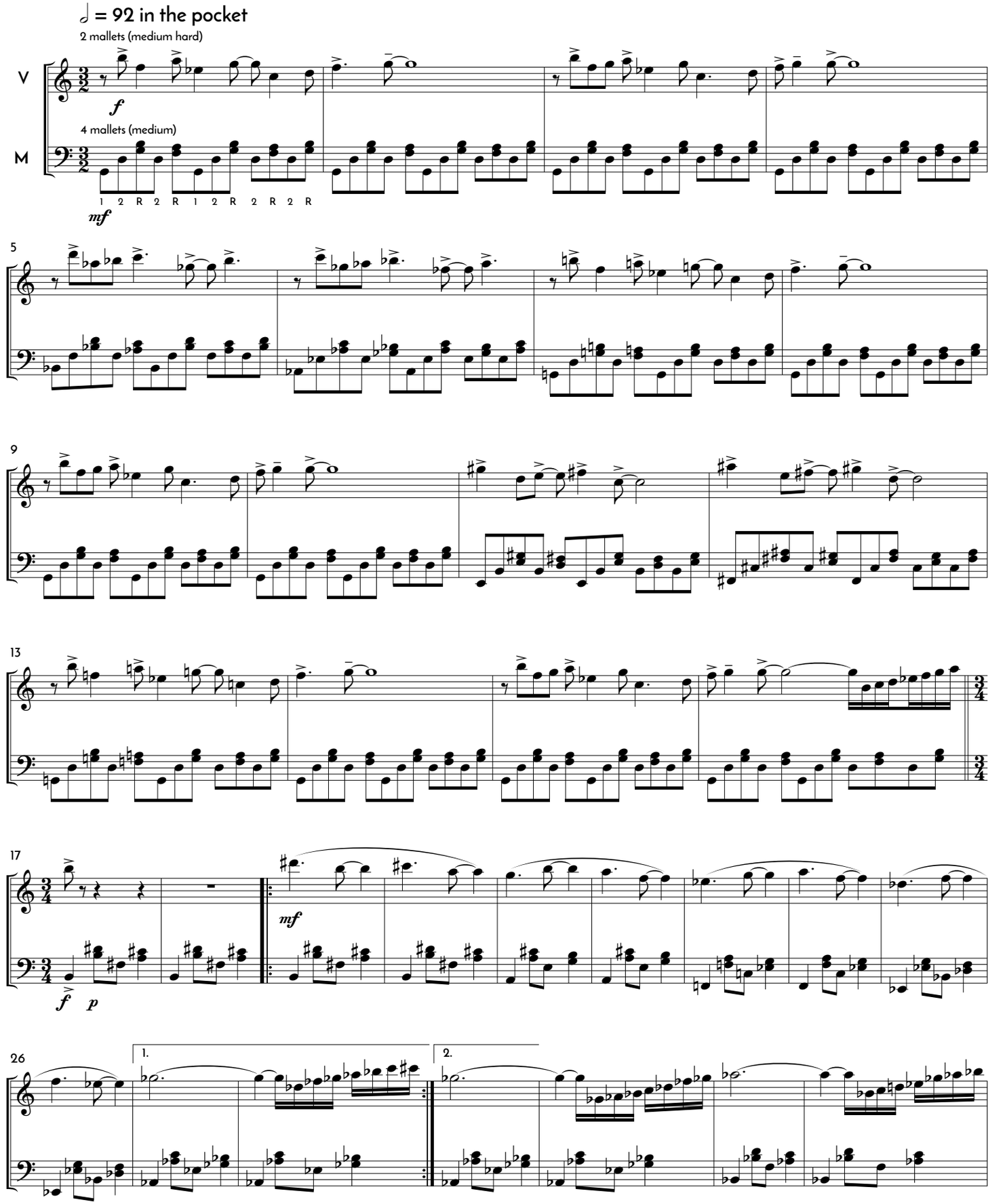
12. Holmium 67

Both parts of **Holmium 67** should be played with great energy. The major second double verticals in the marimba part drive the piece forward. The vibraphone part carries the melody.



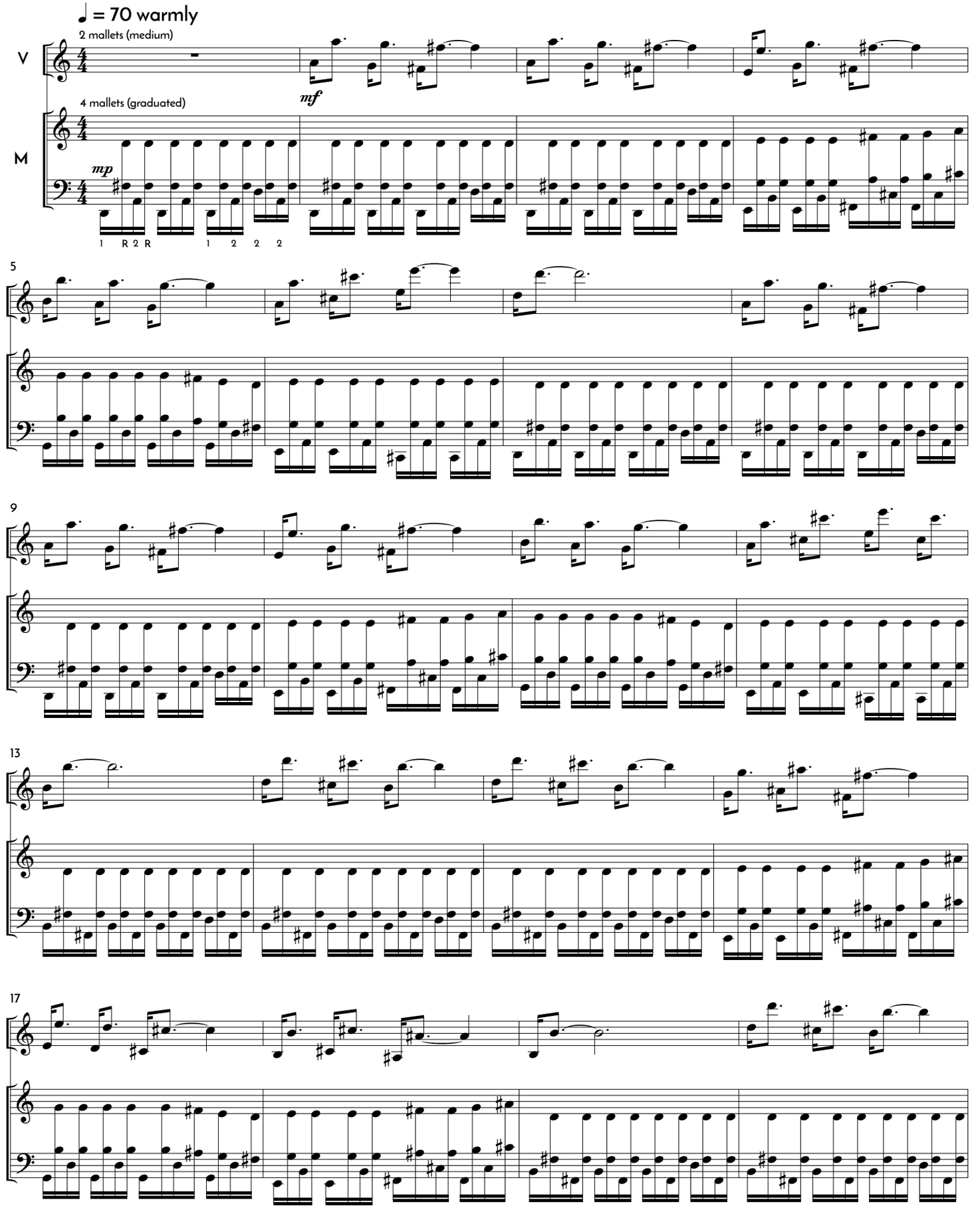
13. Page of Coins

Page of Coins should be played with lots of groove. The vibraphone player can experiment with pedaling in order to bring out the melody in the A and B sections.



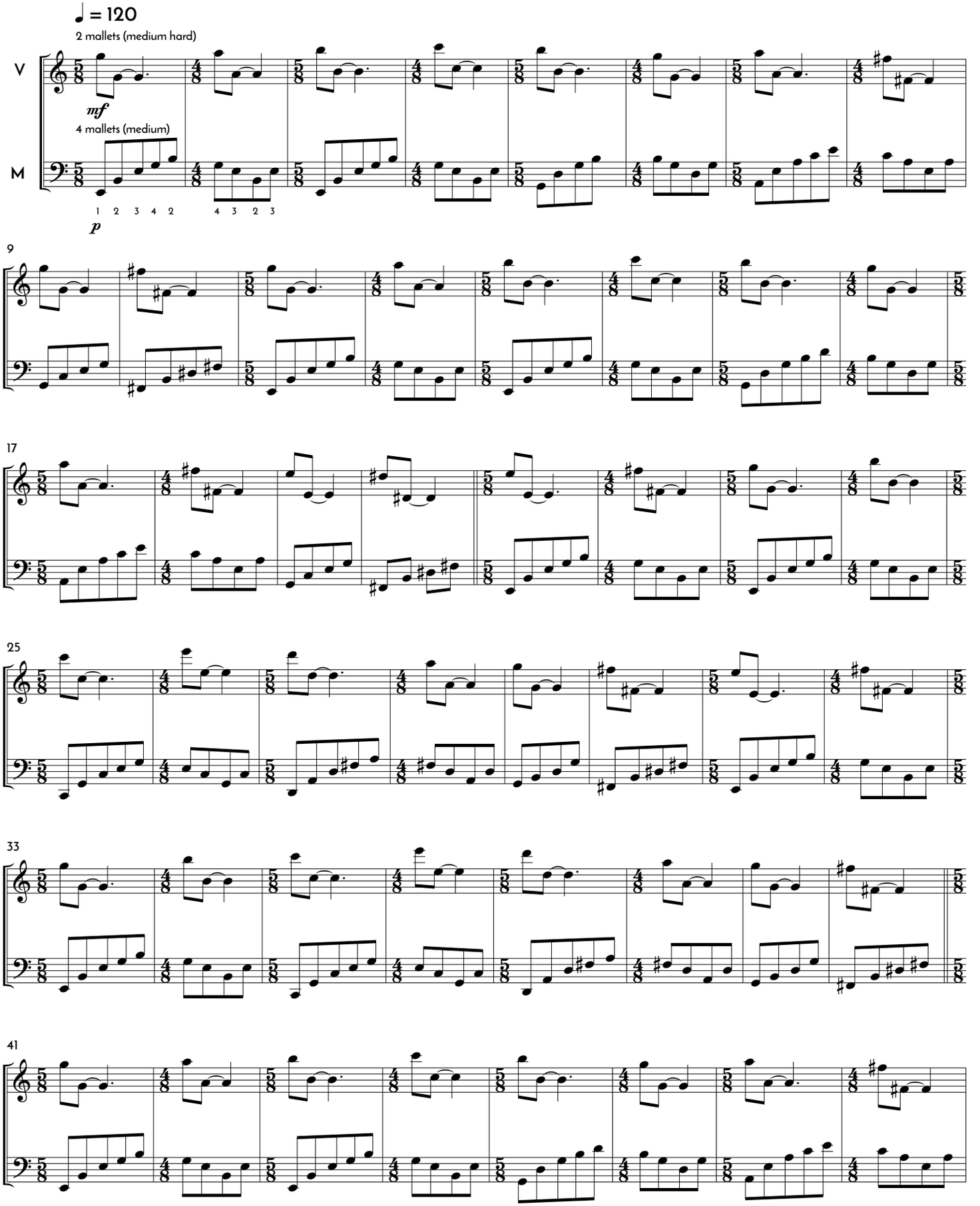
14. Star Seed

Star Seed is a simple tune played by the vibraphone. The marimba part should accompany the melody throughout.



15. Beginning the End

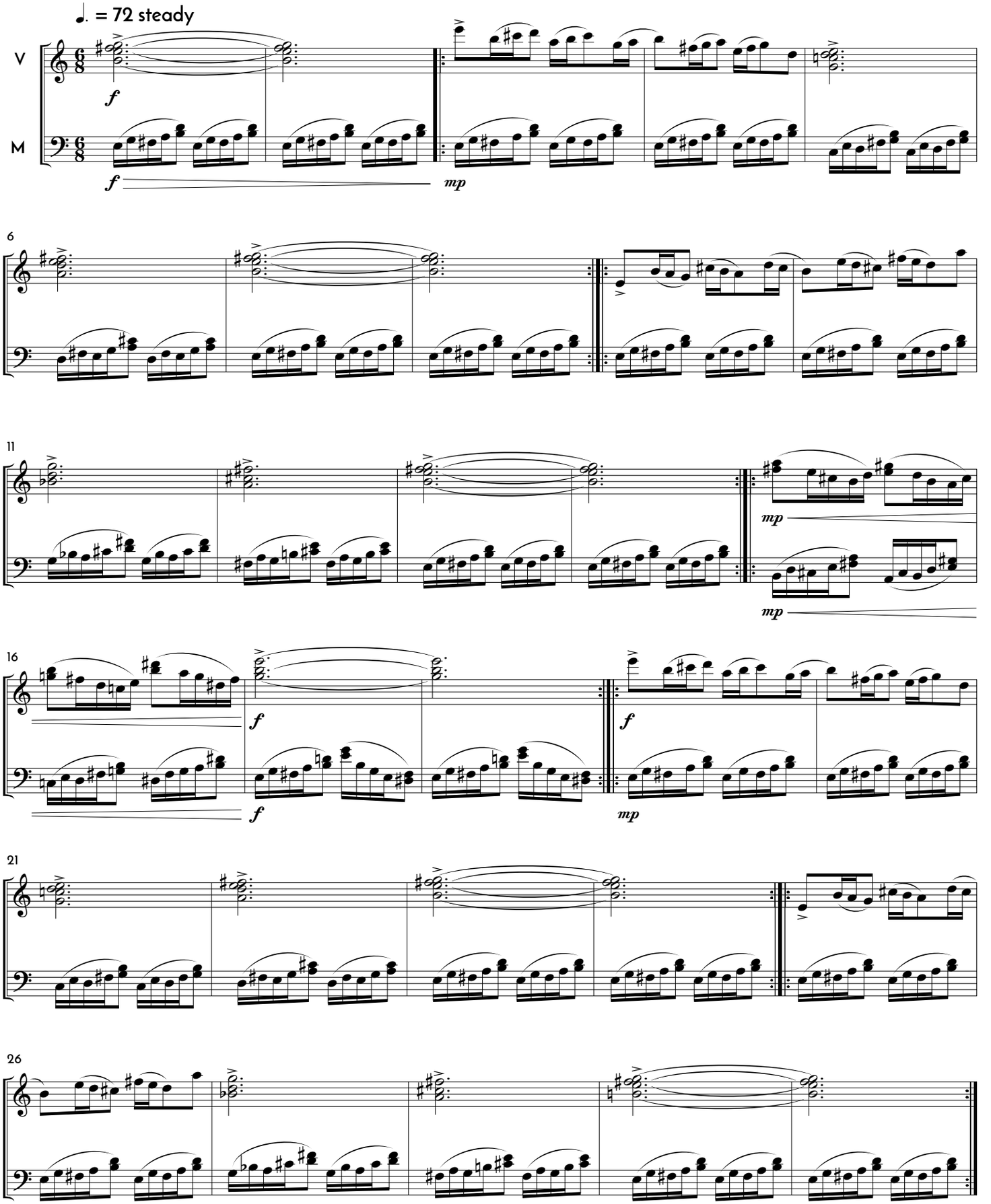
In **Beginning the End**, the performers should first get used to the rhythm of the piece. The feel is in nine with a 5/8 measure followed by a 4/8. The vibraphone carries the melody.

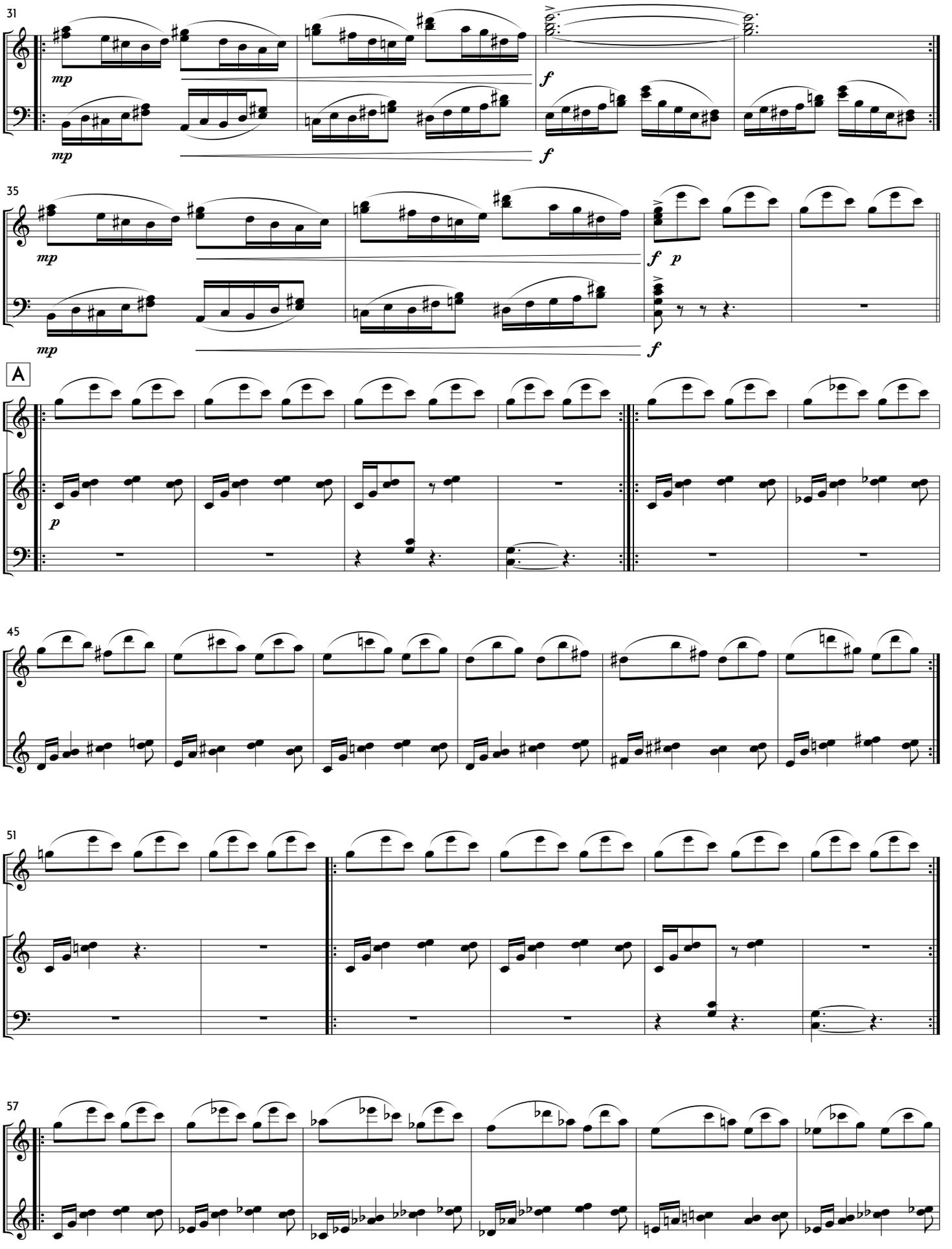


The Mandela Effect

for vibraphone & marimba

Brett William Dietz

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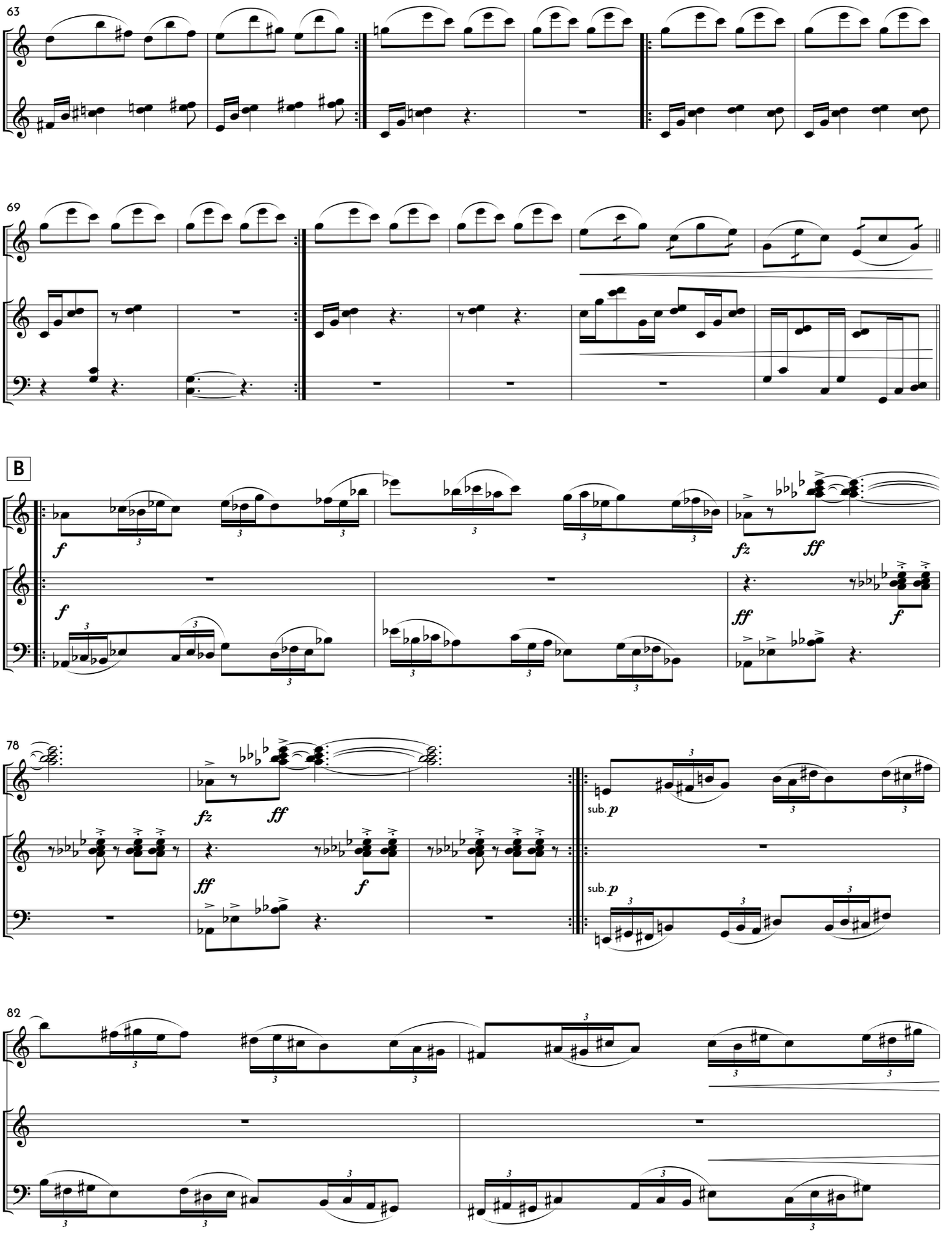
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