

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.

♩ = 142 driving and rhythmic

2 mallets (medium)

V *p* *mf*

M *p* *mf*

7

V *p*

M *p*

14

V *f*

M *f*

21

V *p*

M *p*

27

V *mf* *p*

M *mf* *p*

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.

$\text{♩} = 68$ tenderly

V 2 mallets (medium)

M 2 mallets (soft)

mf cantabile

mp

8

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.

♩ = 112 hypnotic

2 mallets (hard)

V

M

mf *f* *mf*

mf *f* *mf*

6

V

M

f

f

12

V

M

p *f*

p *f*

4. For What?

In *For What?*, the vibraphone and marimba trade the melody every two measures. The performers should work on balancing 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.

$\text{♩} = 78$ dancing

4 mallets (medium)

6

V *f* *mf* *f*

M *mf* *f* *mf*

12

V *f* *mf* *f*

M *mf* *f* *mf*

18

V *mf* *f* *mf*

M *f* *mf* *f*

24

V *f* *mf* *f*

M *mf* *f* *mf*

30

V *mf* *p* *mf*

M *f* *p* *mf* *loco*

Sub *p*

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.

♩ = 100 mysteriously

2 mallets (medium)

mf cantabile

2 mallets (soft)

p

8

15

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.

♩ = 160+ quickly

4 mallets (medium hard)

The musical score for 'All Trees' is written for vibraphone (V) and marimba (M) in 2/4 time. It consists of seven systems of music, each with a measure number at the beginning. The score is characterized by hocketed rhythms between the two instruments. The first system (measures 1-7) starts with a dynamic of *f*. The second system (measures 8-14) continues with *f*. The third system (measures 15-20) continues with *f*. The fourth system (measures 21-29) features dynamic markings of *ff*, *sub. mf*, and *ff*. The fifth system (measures 30-37) features dynamic markings of *sub. mf*, *ff*, *sub. p*, and *ff sfz*. The sixth system (measures 38-44) features dynamic markings of *sub. p* and *sub. p*. The score includes various rhythmic patterns and rests, with some measures containing multiple notes for each instrument.

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.

♩ = 68 warmly

2 mallets (medium)

V

mf cantabile

Detailed description: This system shows the first five measures of the vibraphone part. The music is written on a single staff in 5/8 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, F5, and G5, then a half note G5. The phrase concludes with quarter notes F5, E5, and D5. A slur covers the entire five-measure phrase.

M

p

4 mallets (soft)

Detailed description: This system shows the accompaniment for the first five measures. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains two chords per measure, each with a half note. The bass staff contains a rhythmic pattern of quarter notes and eighth notes. A slur covers the entire five-measure phrase.

V

11

Detailed description: This system shows the second five-measure phrase of the vibraphone part, starting at measure 11. The notation is identical to the first system, with a slur covering the phrase.

M

Detailed description: This system shows the accompaniment for the second five-measure phrase, starting at measure 11. The notation is identical to the first system, with a slur covering the phrase.

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.

♩ = 80 steady and distant
4 mallets (medium)

The musical score is presented in three systems, each with a Vibraphone (V) staff in treble clef and a Marimba (M) staff in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The Vibraphone part is marked *p* and uses 4 mallets (medium). The Marimba part is marked *mp* and uses 2 mallets (soft). The score includes measures 1-8, 9-16, and 17-24. The Marimba part features a steady ostinato pattern of chords and single notes, while the Vibraphone part carries the melody with slurs and ties.

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.

♩ = 48 slow and somewhat quirky

4 mallets (medium hard)

The musical score is presented in two systems, each with a V (Violin) staff and an M (Mallet) staff. The V staff uses a treble clef and the M staff uses a bass clef. The music is in 2/4 time and features a key signature of one sharp (F#). The V staff contains melodic lines with slurs and dynamic markings of *mf*. The M staff contains rhythmic accompaniment with dynamic markings of *pp*, *mp*, and *pp*. Measure numbers 1, 5, 9, 13, and 17 are indicated at the start of their respective systems. Fingerings and mallet techniques are specified: *mf* 1 2 R R 2 3:2 2 3. The M staff accompaniment consists of chords with a 3:2 ratio, often with a fermata over the final note of the phrase.

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.

♩ = 72 lonely and cold

4 mallets (medium)

V

mp R 1 2 L L

M

mf

8

V

M

mf

15

V

M

22

V

M

29

V

M

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.

$\text{♩} = 60$ mysteriously

4 mallets (medium hard)

V

p

mf cantabile

M

4 mallets (L.H. soft / R.H. medium)

p

1 2 2 1 etc.

5

V

M

9

V

M

13

V

M

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.

$\text{♩} = 120$ relentlessly

4 mallets (hard)

4 mallets (medium)

f

f

5

f ————— *ff* *f* ————— *ff* *ff*

9

13

f ————— *ff* *f* ————— *ff*

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.

$\text{♩} = 92$ in the pocket

2 mallets (medium hard)

V *f*

M 4 mallets (medium)

1 2 R 2 R 1 2 R 2 R 2 R

mf

5

9

13

17

V *mf*

M *f p*

26

1. 2.

14. Star Seed

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

$\text{♩} = 70$ warmly
2 mallets (medium)

mf

4 mallets (graduated)
mp

1 R 2 R 1 2 2 2

5

9

13

17

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.

♩ = 120

2 mallets (medium hard)

The musical score is presented in a grand staff format, with the upper staff (V) for the vibraphone and the lower staff (M) for the maracas. The piece is in 9/8 time, with a 5/8 measure followed by a 4/8 measure. The vibraphone part is marked *mf* and carries the melody. The maracas part is marked *p* and provides a rhythmic accompaniment. The score is divided into six systems, with measure numbers 9, 17, 25, 33, and 41 indicated at the beginning of each system. The key signature has one sharp (F#).

mf
4 mallets (medium)

p

9

17

25

33

41

The Mandela Effect

for vibraphone & marimba

Brett William Dietz

♩ = 72 steady

The musical score is written for vibraphone (V) and marimba (M) in 6/8 time. It consists of six systems of two staves each. The key signature has one sharp (F#). The tempo is marked as quarter note = 72 steady. The score begins with a dynamic of *f* (forte) and includes a section of *mp* (mezzo-piano) starting at measure 11. The vibraphone part features sustained chords and melodic lines, while the marimba part plays a rhythmic pattern of eighth notes. The score concludes with a double bar line at the end of measure 30.

31

V *mp* *f*

M *mp* *f*

35

V *mp* *f* *p*

M *mp* *f*

A

V *p*

M *p*

45

V

M

51

V

M

57

V

M

63

V

M

69

V

M

B

V

M

78

V

M

82

V

M