

Experimental Suite for Marimba Duet (Four-hand)

I. Two-Part Invention*

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Driving ♩=170

player 1
Marimba
player 2

* Noteheads marked as an "x" should be muffled by holding on mallet steady or with a finger
The symbols "+" and "o" correspond to closed and open articulation,
with closed referring to striking hard and keeping the mallet in place to muffle

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

20 *sub. p* *fp* *f* *ff*

21 *molto cresc.* *fp* *ff*

II. Adagio (6 Mallet)*

23 **Slowly** ♩=72 *mp* *chime-like* *bring out melody*

28 *f* *fluidly* 6

* Three mallets per player. The sticking is not precise, but using two mallets in the RH is suggested. Faster passages suited for less mallets can be played either by dropping a mallet or by holding the third mallet sturdily above the other.

31

3

34

*ppp (muffled hits) **

smoothly, but driving

*aleatoric patterns on tremolo***

mf

F-G

35

mf

F-G

L.H

L.H

37

mf

F-G

F - Gb

40

molto cresc.

F - Gb

molto cresc.

42

E-F#

ff

E-F#

switch to top

* The third stick is played between the pitches, such that it muffles the sound

** Played in time with rhythmic indications, but alternating freely between the pitch selections

44 *sub. p* *sub. f*

8va *sub. p* *sub. f*
D-F-F#

46 *warmly* *strictly*

C-D, below D and F#

3 *warmly* C-D, below D and F# *strictly* 8va *strictly*

48 *bring out bottom part* *cresc. poco a poco*

B-C-D *cresc. poco a poco*

bring out bottom part *cresc. poco a poco*
B-C-D *cresc. poco a poco*

50 *Dramatically* *fff*

Bb-C-D *fff*

Dramatically *fff*
Bb-C-D *fff*

53 *molto cresc.* *mf* *simply*

molto cresc. *mf* *simply* *remain on top*

molto cresc. *mf* *simply*
molto cresc. *mf* *simply* *remain on top*

III. Interlude - Retrograde Canon

57 **Playfully** ♩=60

f

f

60

p

p

63

molto cresc.

switch positions

65

molto cresc.

pp

p

68

molto cresc. al fine

molto cresc. al fine

70

remain in positions, as in mvt. I

sfz

sfz

IV. Finale

72 **Brightly** ♩=90

mp

75

f marcato

f marcato

78

8va

81 (8)

sub. p lightly

sub. p lightly

f

84

8va

passionately

86 (8)

pp delicately *mf non marcato*

pp delicately *mf non marcato*

88

fp *mp* *mf non marcato*

fp *mp* *mf non marcato*

91

fp *mp smoothly* *cresc.*

fp *mp smoothly* *cresc.*

94

sub. p cresc.

sub. p cresc.

97

playfully, not too loud *decresc.*

playfully, not too loud *decresc.*

A D F# B

100

mf
non marcato

mf
non marcato

D E B



103

f

f



107

F-G
pp

3



110

fp

fp

fp

fp

fp

5

5

5

5

fp

fp

fp

fp

10/4

10/4

repeat as necessary ***

111

free glissando up and down

f *pp* *f*

f *pp* *f*

p

*** Section operates as a cadenza.
 While one player glissandos freely, the other chooses material to play freely.
 The players should switch roles frequently but not predictably.
 Repeat at least three times but no more than eight.
 Not all material needs to be played and does not have to be verbatim.
 The section ends when player one transitions into the line below.



112

cresc. *f* *ff*

f *pp* *ff*

flowing, dynamically

flowing, dynamically

114

Musical score for measures 114-116. The right hand features a complex, multi-voice texture with many beamed notes, while the left hand plays a steady eighth-note accompaniment. The key signature changes from one sharp to two flats at the end of the system.

117

Musical score for measures 117-118. The right hand continues with dense, beamed notes, and the left hand maintains the eighth-note accompaniment. The key signature remains two flats.

119

Musical score for measures 119-120. Measure 119 contains a dense texture of beamed notes. Measure 120 features a change in texture with fewer notes and includes the instruction *intensely* in both hands. Fingerings 5 and 6 are indicated for specific notes.

121

Musical score for measures 121-123. Measure 121 has a very dense texture of beamed notes with the instruction *driving no ritard*. Measure 122 continues this texture. Measure 123 features a change in texture with fewer notes and includes the instruction *driving no ritard* and the word *stiffa* written vertically.