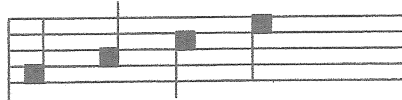


# AGAPÉ

FOR MARIMBA QUARTET

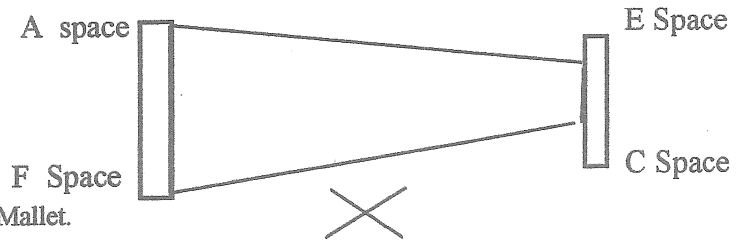
# AGAPE

## Symbol Log



Strike side of Marimba with Resonant yarn Mallet.

Indicated spots in given diagram are a guideline to finding the most resonant spot on the side. Sounds similar to Four Log Drums. The X indicates player's position. The lowest sounding pitch is that adjacent to the lowest NATURAL octave of the marimba. The highest sounding pitch is that spot adjacent to the upper register accidentals.



Strike Resonator tops with butt end of mallets. The three positions given indicate the open resonator spots at the bottom, middle, and top of the marimba. Only three spots are chosen. Decide which has the most resonant sound, and use those three for the piece. It will most likely differ with each marimba.



Strike the pegs which hold the marimba string. As with the Resonator strikes, choose three spots that project the most sound. While striking with the butt end of the mallet is preferable, the shaft or a rubber mallet also will do.



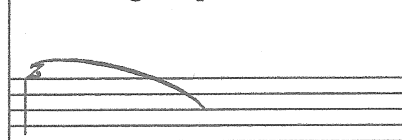
Play the given pitches on the edge of the marimba bar with the mallet shaft.



Play the given pitches directly over the nodes.



Bow the given pitches with a well-rosined bow.

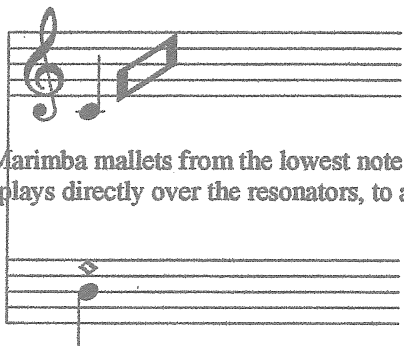


Slide the butt end of the mallets across the metal resonators, from the top to the bottom.



Slide the butt end of the mallets across the metal resonators, from the bottom to the top.

# AGAPE



Slide Marimba mallets from the lowest note indicated to the highest point of the symbol. Use a circular motion which plays directly over the resonators, to achieve maximum sound production. It is a type of circular gliss.

Slap Marimba Shaft Across the bar, creating a loud SNAPPING sound. It sounds similar to the Fingersnapping of a violist.

## OTHER PERFORMANCE NOTES:

The parts are not arranged in any order. Each player is equal. Player IV utilizes a Marimba with a Low F. The others may use a standard 4 1/3 octave model. The marimbists should be placed in a rather large arc, with a distance of at least a yard and a half between instruments. Mallet selection has not been specified, although Sfz mallets are highly recommended. Also, much switching between butt ends and heads of mallets is required, therefore, it may be easier for players to keep the outer mallets turned shafts out during certain passages.

# AGAPE

J. 75-85

Grave

(A)

Musical score for Marimba I, II, III, and IV, section A. The score is in 5/4 time and marked "Grave". It features four staves, each with a treble and bass clef. Marimba I starts with a *pp* dynamic and a triplet of eighth notes. Marimba II starts with a *ppp* dynamic and a triplet of eighth notes. Marimba III starts with a *p* dynamic and a triplet of eighth notes. Marimba IV starts with a *ppp* dynamic and a triplet of eighth notes. The score includes dynamics such as *pp*, *p*, *cresc.*, *f*, and *mf*, along with triplet markings and a circled letter "A" above the first measure of Marimba I.

(B)

Musical score for Marimba I, II, III, and IV, section B. The score is in 6/8 time and marked "Grave". It features four staves, each with a treble and bass clef. Marimba I starts with a *f* dynamic and a triplet of eighth notes. Marimba II starts with a *ff* dynamic and a triplet of eighth notes. Marimba III starts with a *mf* dynamic and a triplet of eighth notes. Marimba IV starts with a *ff* dynamic and a triplet of eighth notes. The score includes dynamics such as *f*, *cresc.*, *ff*, *mp*, *p*, and *pp*, along with triplet markings and a circled letter "B" above the first measure of Marimba I.

Mar. I

11 *ff* *mf* *mf* **C**

Mar. II

11 *f* *mf*

Mar. III

11 *f* *f*

Mar. IV

11 *mf*

Mar. I

16 *ff* *mp* *mf*

Mar. II

16 *mp* *ff* *pp* *mf* *p*

Mar. III

16 *mp* *p*

Mar. IV

16 *mp* *poco cresc.* *mf*

(D) Moving

Mar. I  
21  
*p* *mf* *p*

Mar. II  
21  
*f* *mp*

Mar. III  
21  
*mf*

Mar. IV  
21  
*p* *mf* *mp*

Mar. I  
26  
*mp* *p* *molto rit*

Mar. II  
26  
*mf*

Mar. III  
26  
*pp* *mp* *ff*

Mar. IV  
26

(E)

♩ = 90

Mar. I

Mar. II

Mar. III

Mar. IV

(F) Violently

Mar. I

Mar. II

Mar. III

Mar. IV

41

Mar.I

41

pp

Mar.II

41

pp

Mar.III

41

pp

Mar.IV

41

pp

46

Mar.I

46

fff

Mar.II

46

p

f

Mar.III

46

p

f

Mar.IV

46

fff

Ⓞ



51

Mar. I

51

Mar. II

51

Mar. III

51

Mar. IV

51

*f*

*mp*

*f*

*mp*

56

Mar. I

56

Mar. II

56

Mar. III

56

Mar. IV

56

(H)

*ff*

*f*

*mp*

*ff*

*f*

*mp*

*pp*

*mp*

*ff*

*f*

*mp*

Ethereal

Mar. I

61

61

mp

Mar. II

61

61

mp

Mar. III

61

61

Mar. IV

61

61

Mar. I

66

66

Mar. II

66

66

Mar. III

66

66

mp

Mar. IV

66

66

mf

1

Mar. I *mp* *mf*

Mar. II *f*

Mar. III *p* *mf*

Mar. IV *f*

Mar. I *mp*

Mar. II *p*

Mar. III *mp*

Mar. IV *f*

J

Mar. I

Mar. II

Mar. III

Mar. IV

Mar. I

Mar. II

Mar. III

Mar. IV

(K)

Mar. I  
91  
91  
pp accel

Mar. II  
91  
91  
pp accel

Mar. III  
91  
91  
pp f accel

Mar. IV  
91  
91  
f accel

(L) Excitedly

96  
96  
96  
96  
mf f

96  
96  
96  
96  
mf f

96  
96  
96  
96  
mf f

96  
96  
96  
96  
mf f

The image shows a musical score for four maracas, labeled Mar. I, Mar. II, Mar. III, and Mar. IV. Each part is written on a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in a 2/4 time signature. Mar. I and Mar. IV have a *fff* dynamic marking in the final measure of their respective parts. Mar. II and Mar. III have a *mf* dynamic marking in the final measure. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also articulation marks such as accents and slurs. The page number -11- is located at the bottom center.