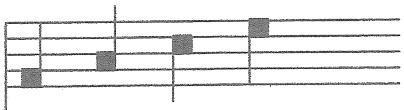
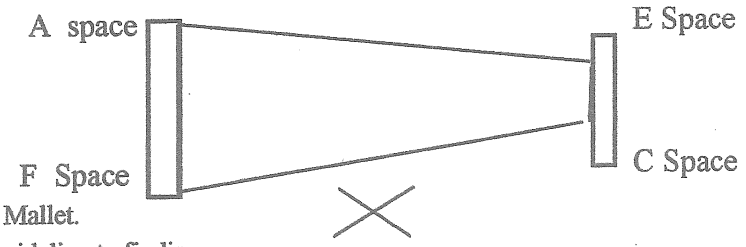
AGAPÉ

FOR MARIMBA QUARTET

AGAPE

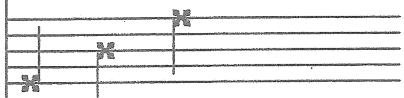
Symbol Log





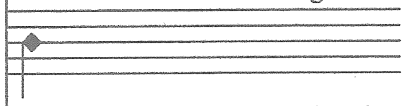
Strike side of Marimba with Resonant yarn Mallet.

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 pi is that spot adjacent to the upper register accidentals.

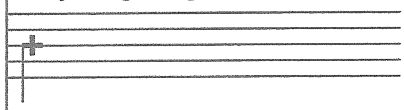


Strike Resonator tops with butt end of mallets. The three positions given indicate the open reonator spots at the bottom, middle, and top of the marimba. Only three spots are chosen. Decide which has the most resonant sound, and use those three for the piece. It will most likely differ with each marimba.

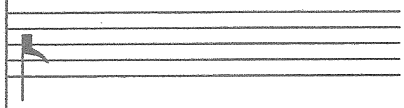
Strike the pegs which hold the marimba string. As with the Resonator strikes, choose three spots that project the most sound. While striking with the butt end of the mallet is preferable, the shaft or a rubber mallet also will do.



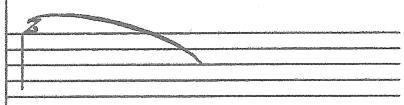
Play the given pitches on the edge of the marimba bar with the mallet shaft.



Play the given pitches directly over the nodes.



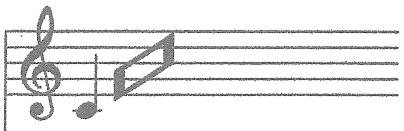
Bow the given pitches with a well-rosined bow.



Slide the butt end of the mallets across the metal reonators, 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 selesction 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.

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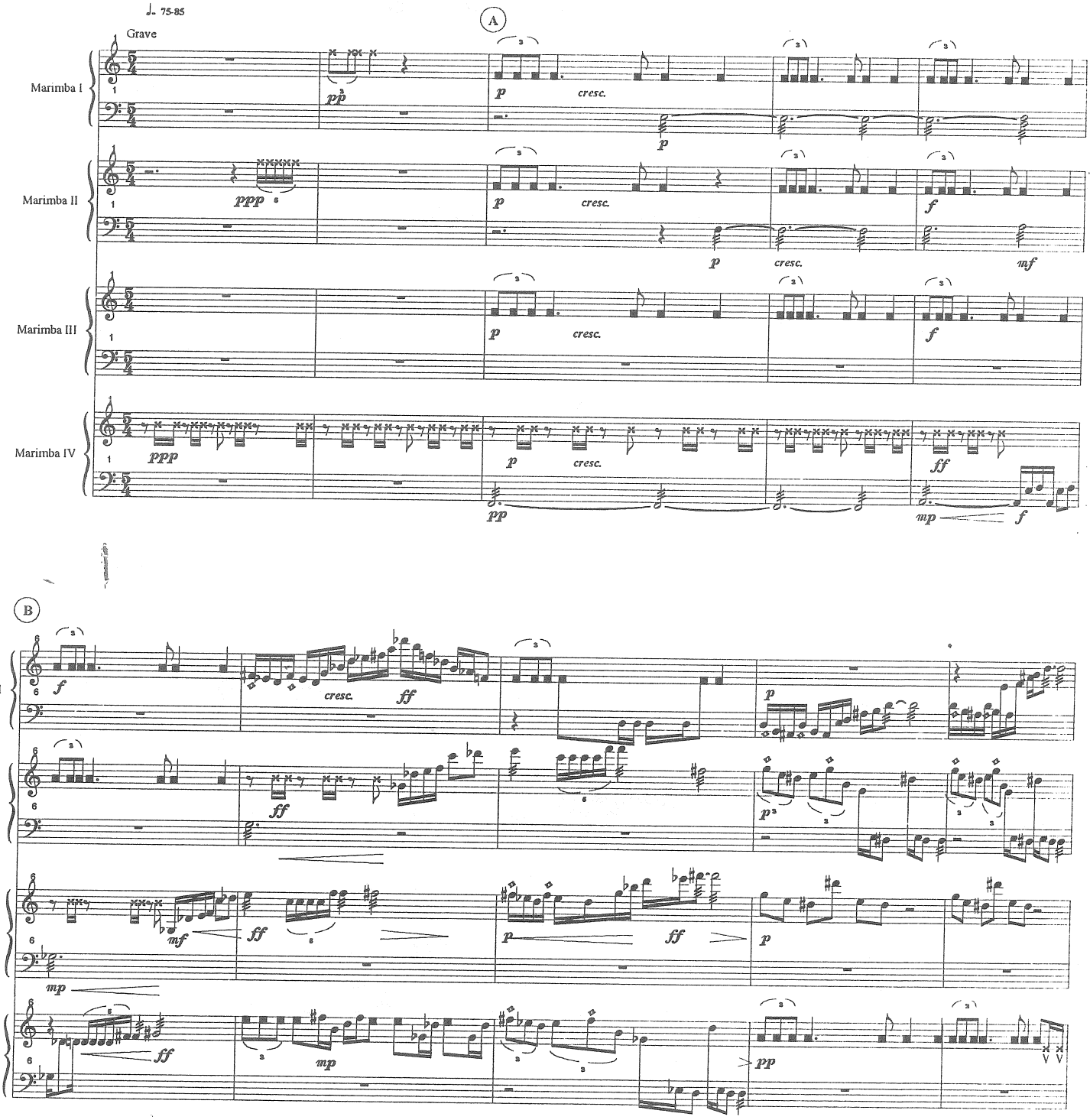
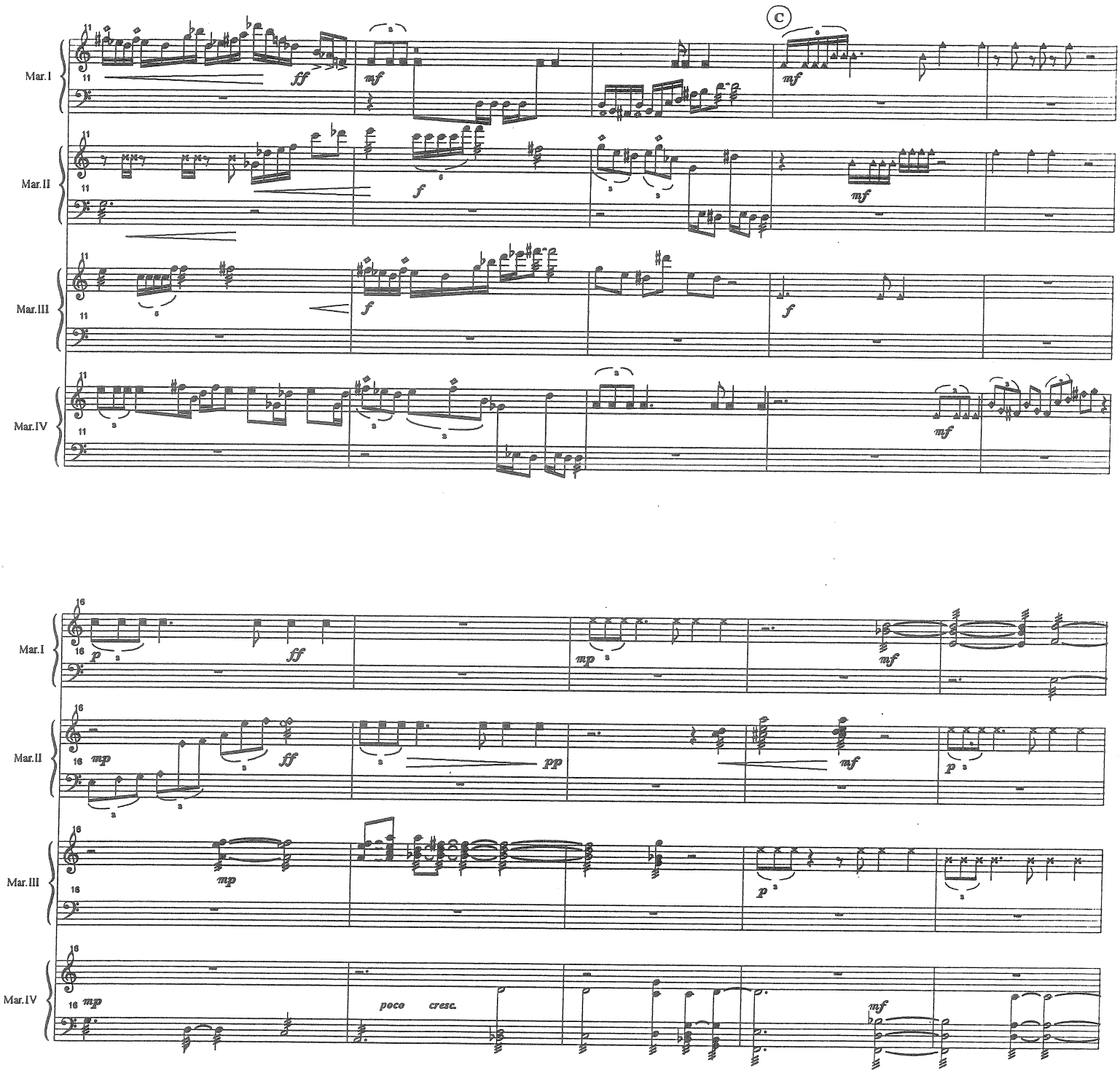
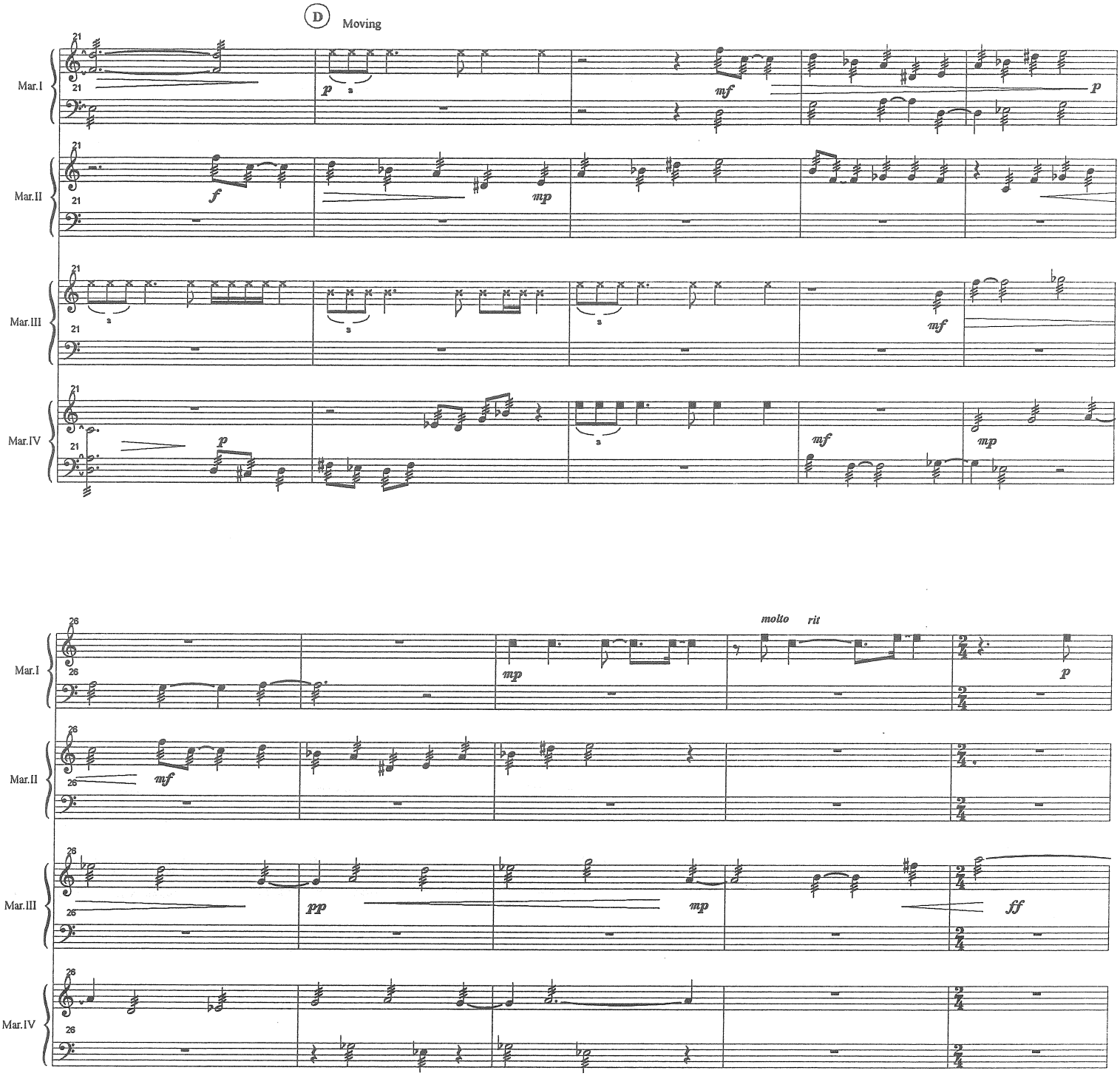
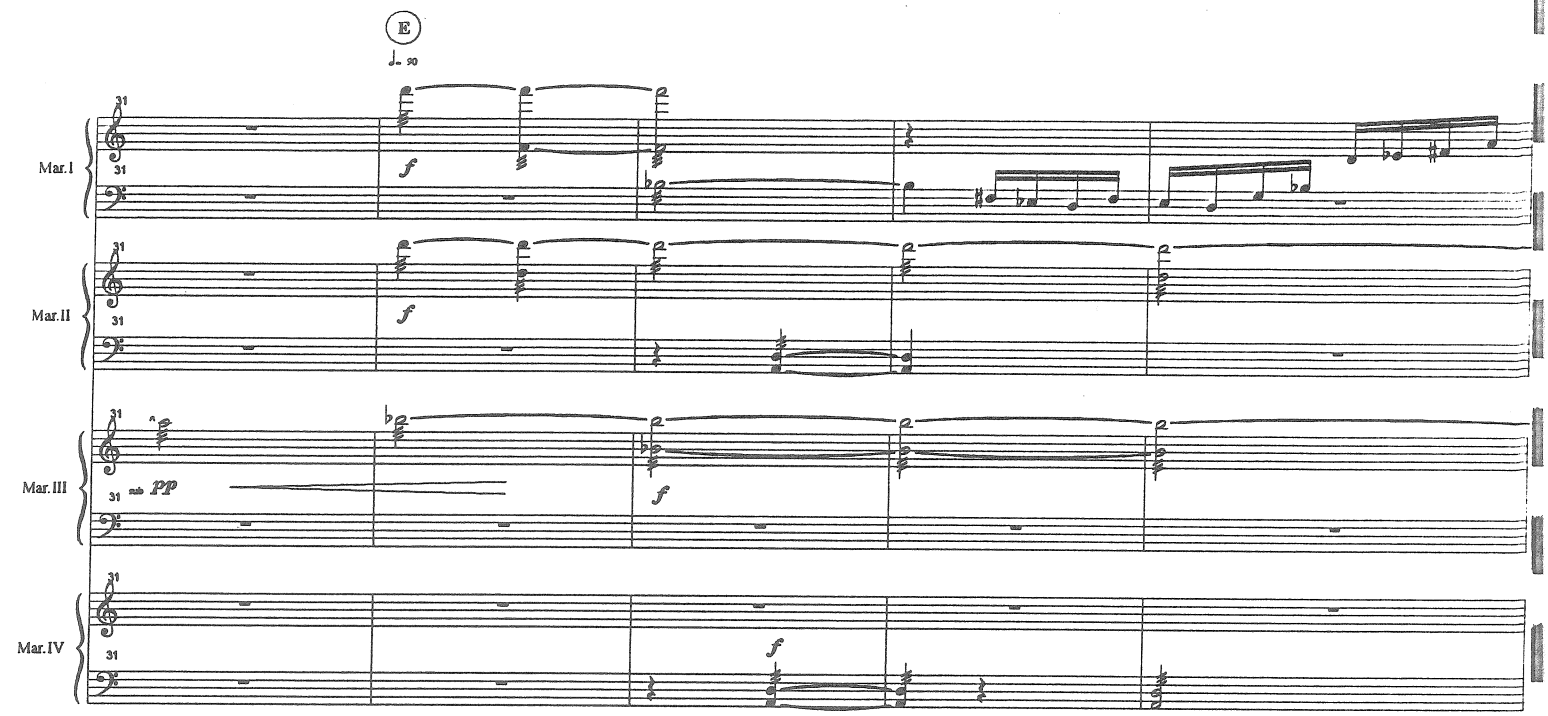
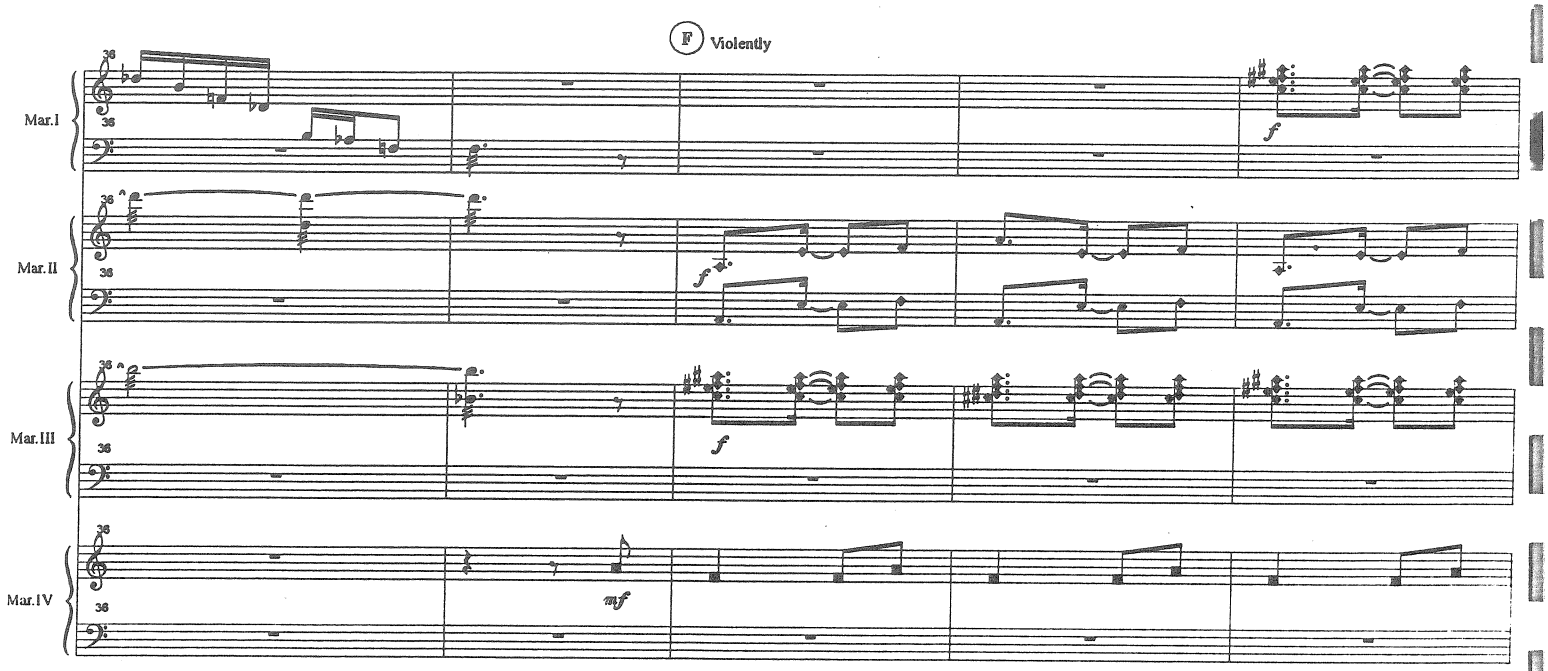
AGAPE

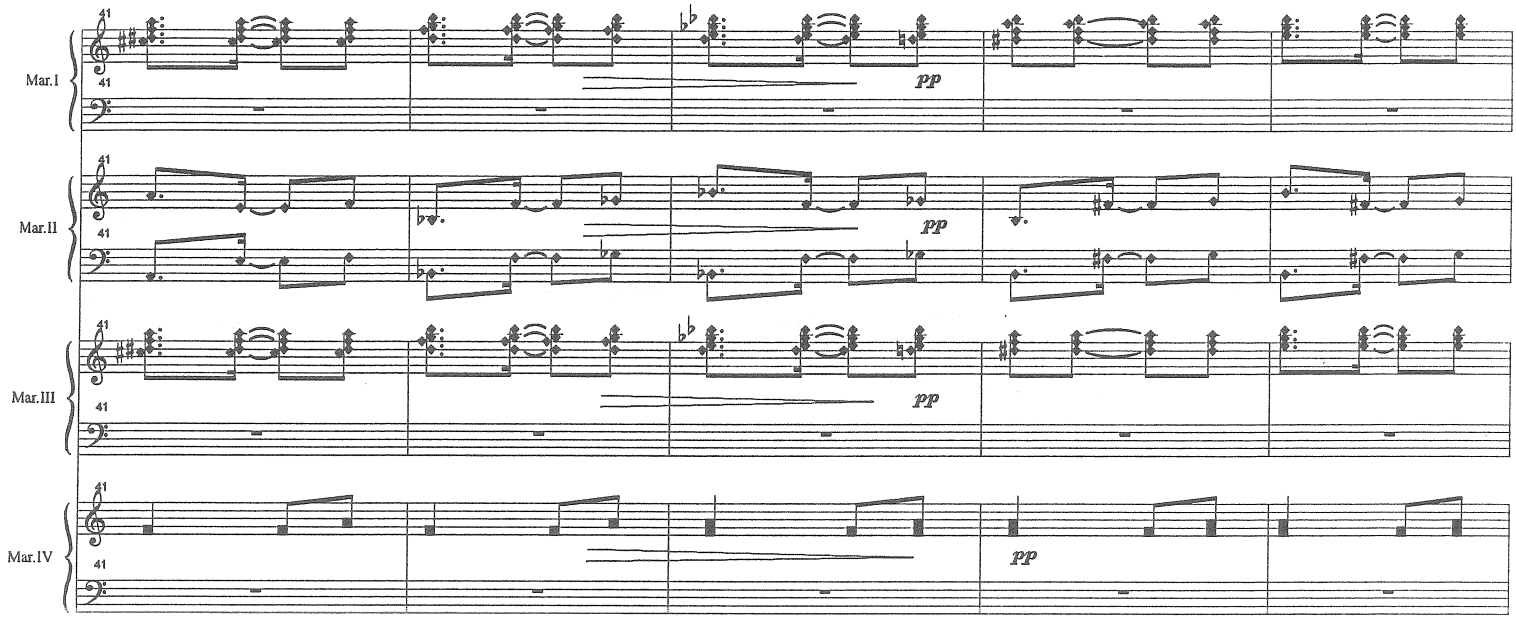

♩= 75-85
Grave
A
Marimba I
Marimba II
Marimba III
Marimba IV
B
Mar.I
Mar.II
Mar.III
Mar.IV

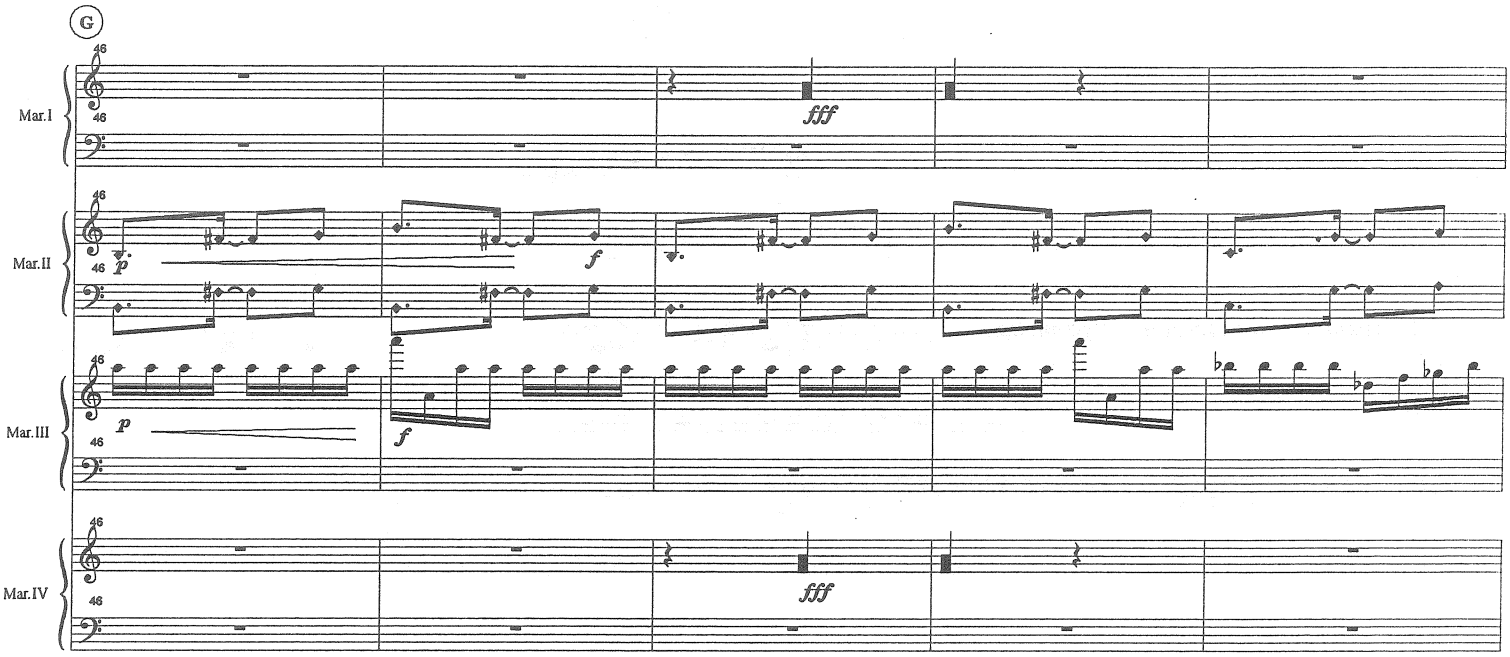

Mar.I
Mar.II
Mar.III
Mar.IV
C
ff
mf
f
p
mp
pp
poco cresc.

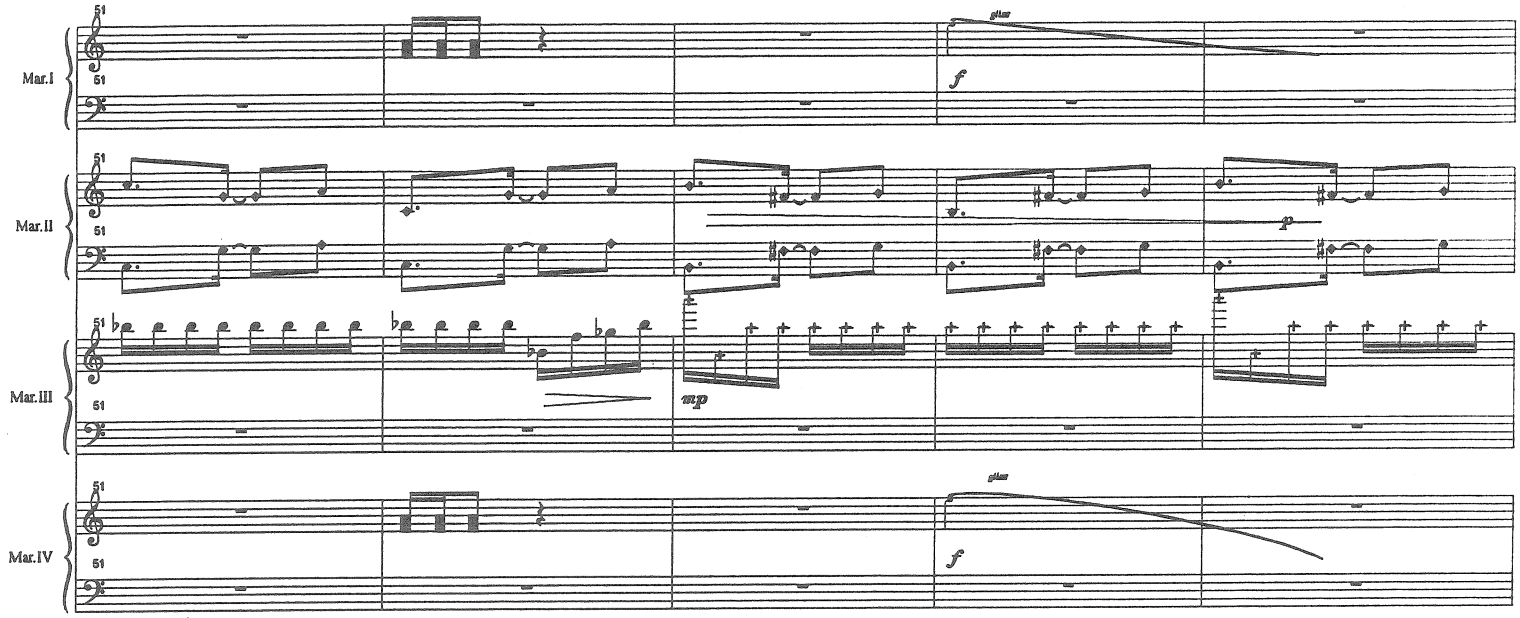

D
Moving
Mar.I
Mar.II
Mar.III
Mar.IV
molto rit

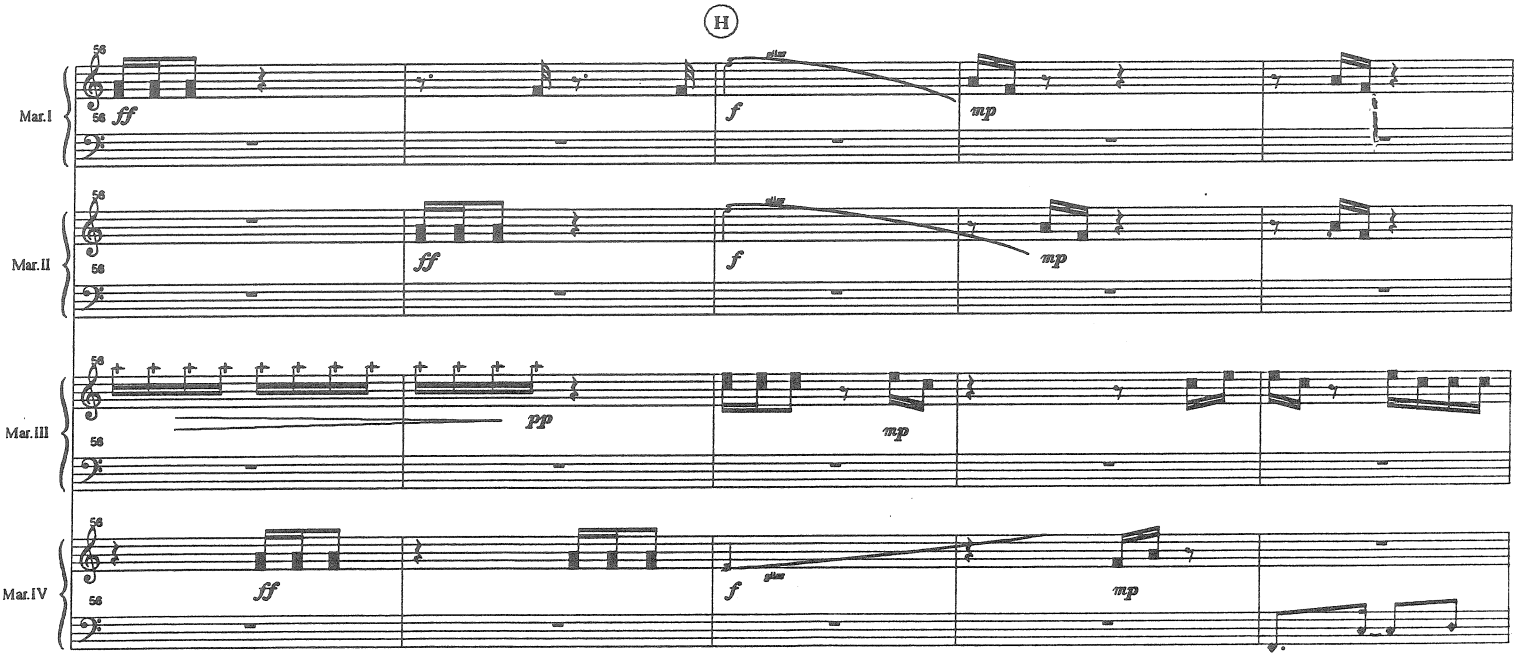

E
♩= 90
Mar.I
Mar.II
Mar.III
Mar.IV
31
f
sub PP

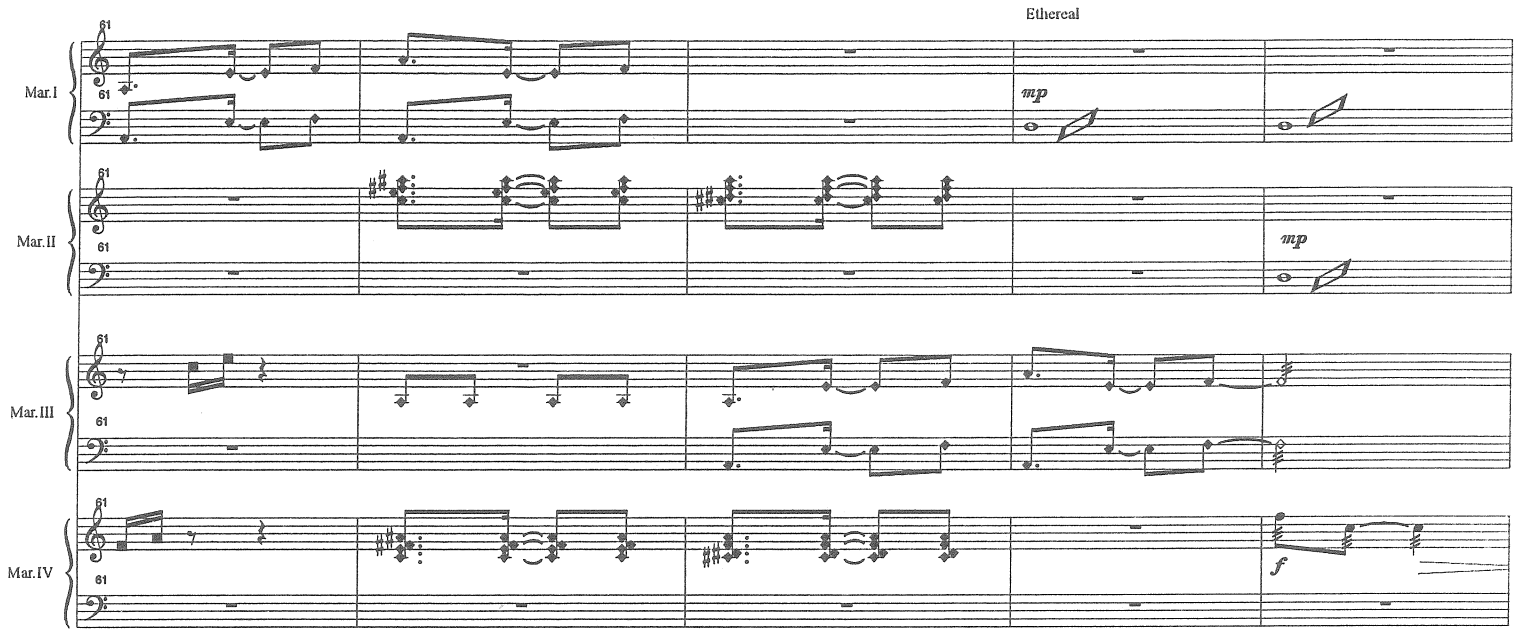

F Violently
Mar.I
Mar.II
Mar.III
Mar.IV
36
f
mf

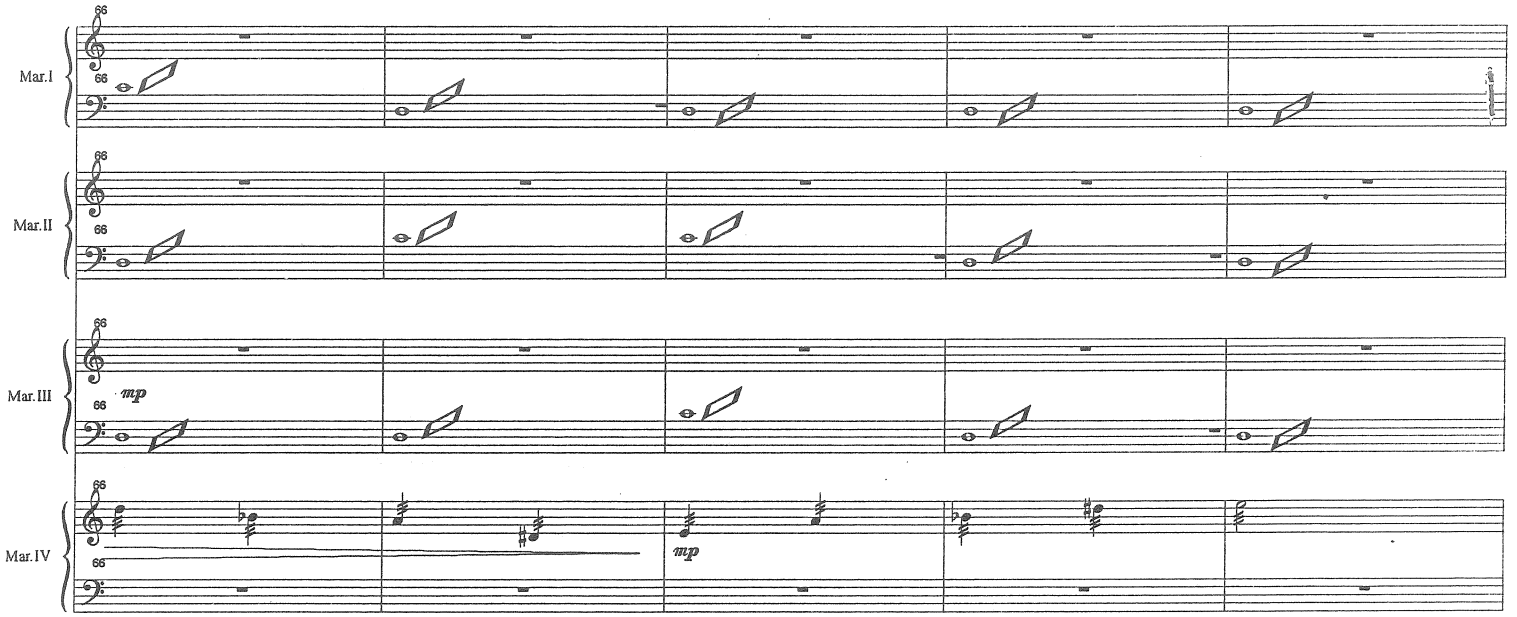

Mar.I
Mar.II
Mar.III
Mar.IV
41
pp

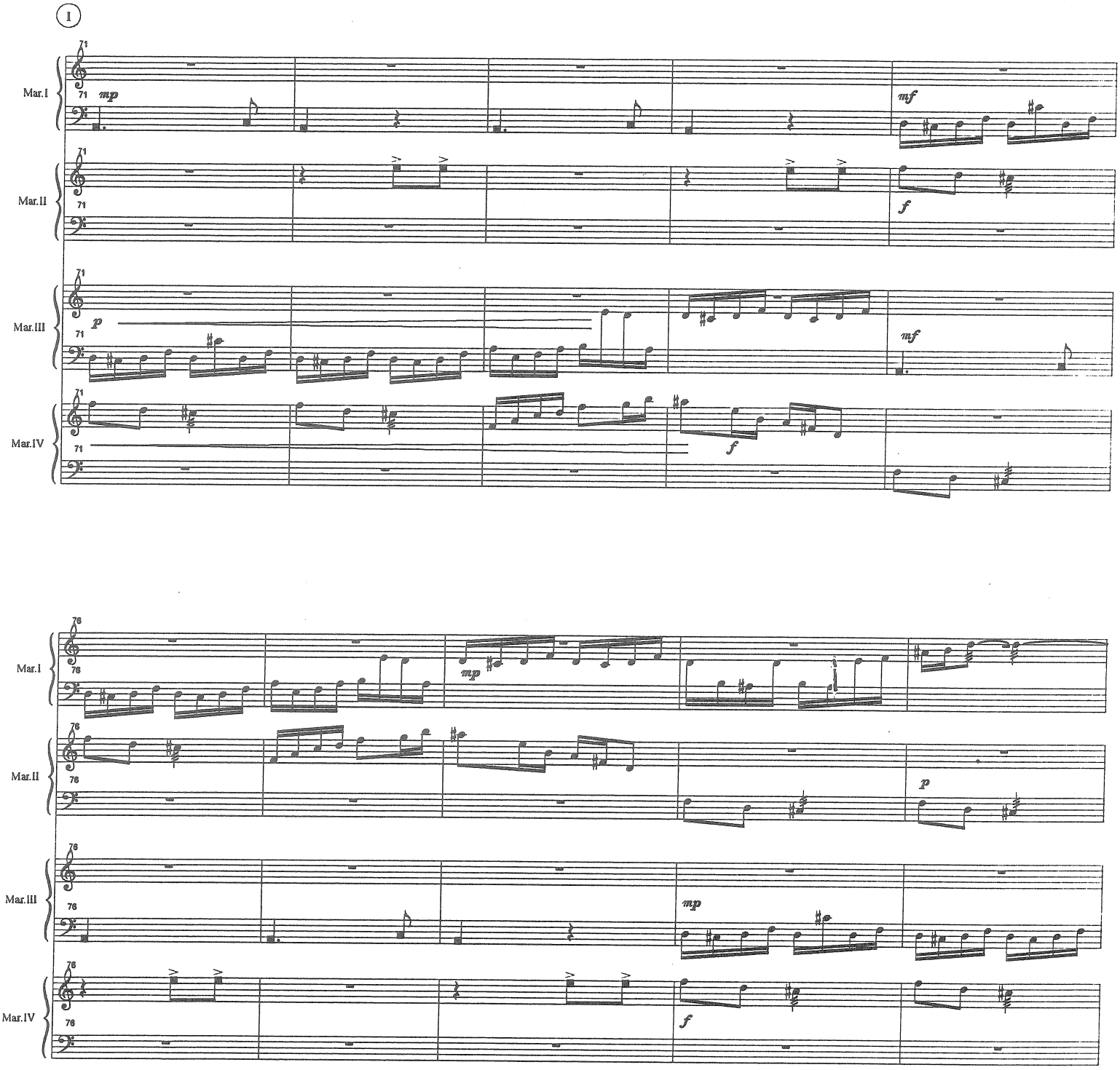

G
Mar.I
Mar.II
Mar.III
Mar.IV
46
fff
p
f

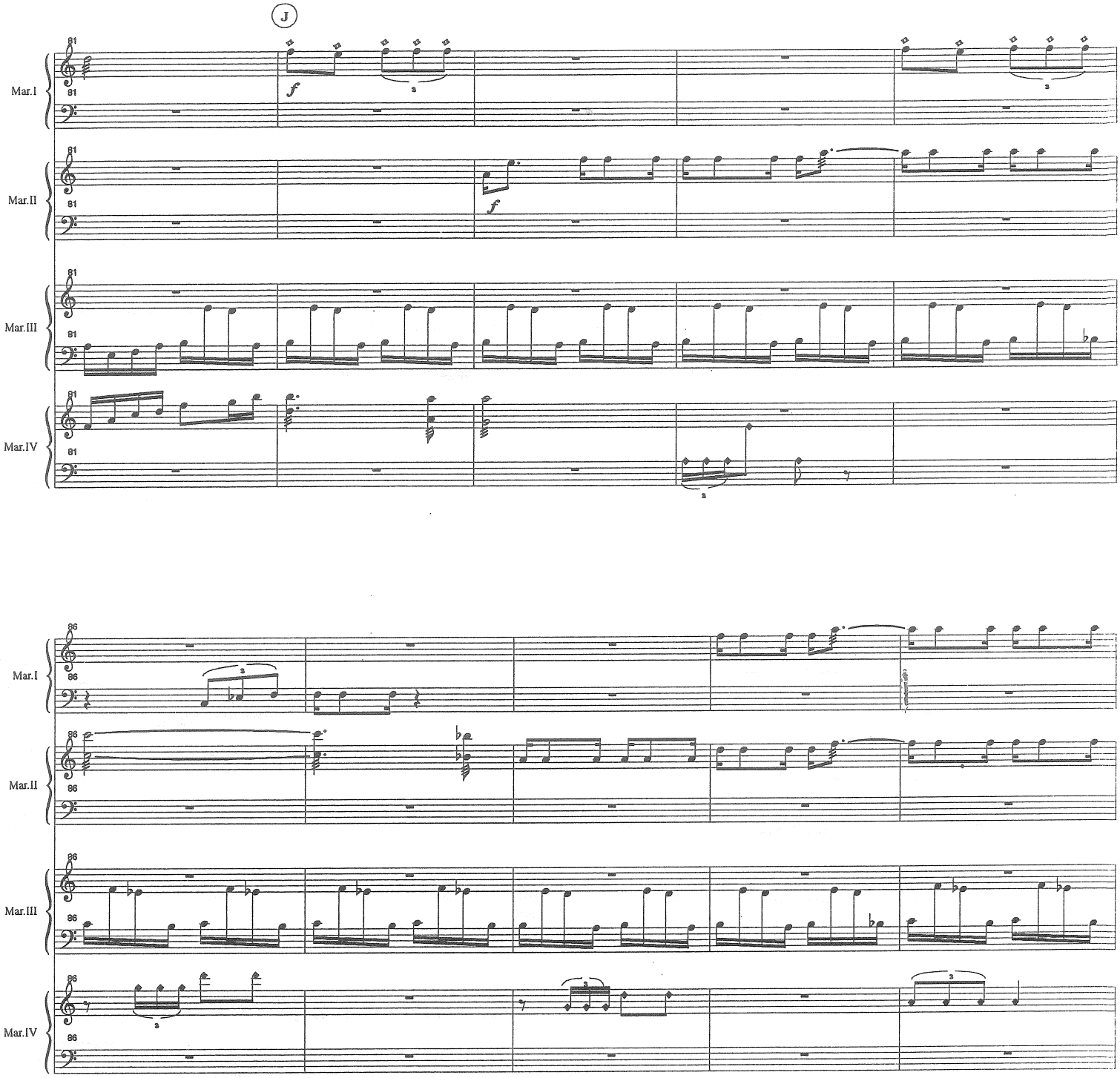

Mar.I
Mar.II
Mar.III
Mar.IV
51
f
p
mp

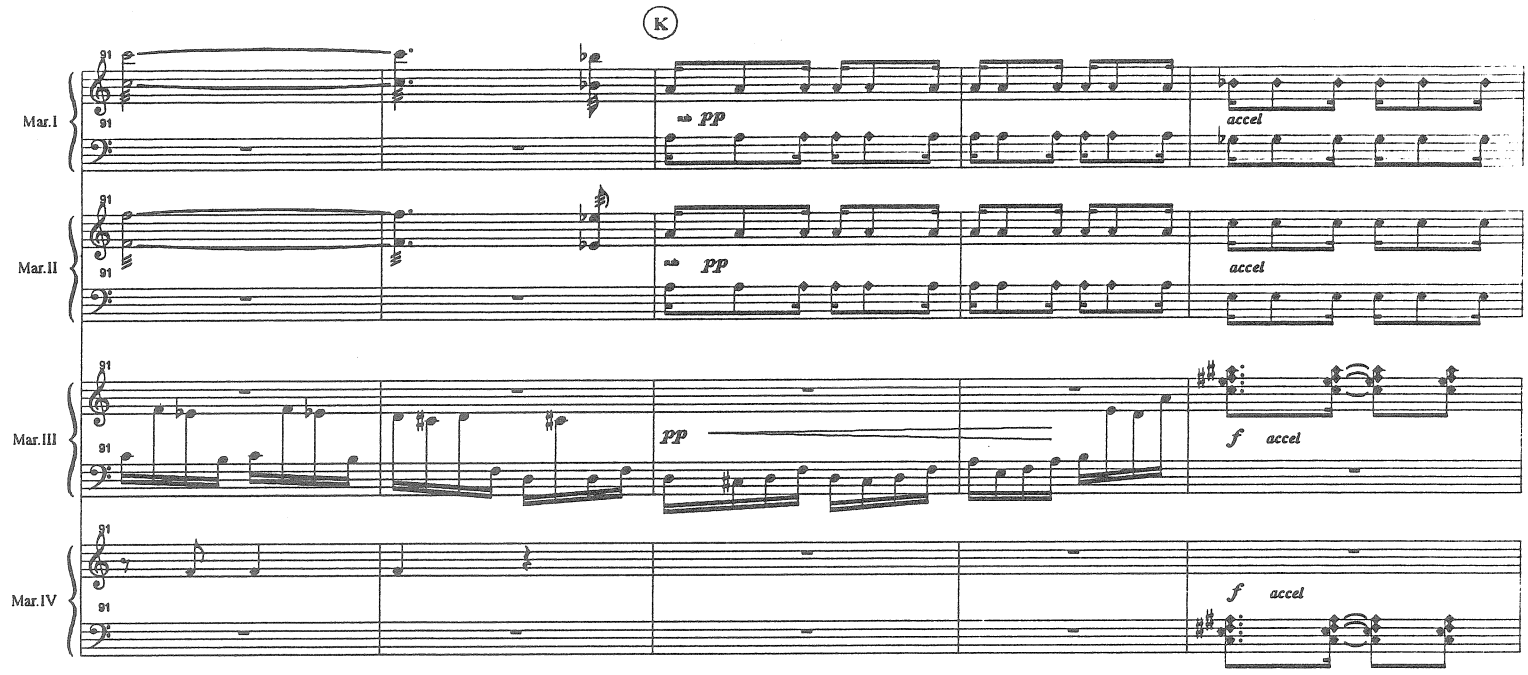

H
Mar.I
Mar.II
Mar.III
Mar.IV
56
ff
f
mp
pp

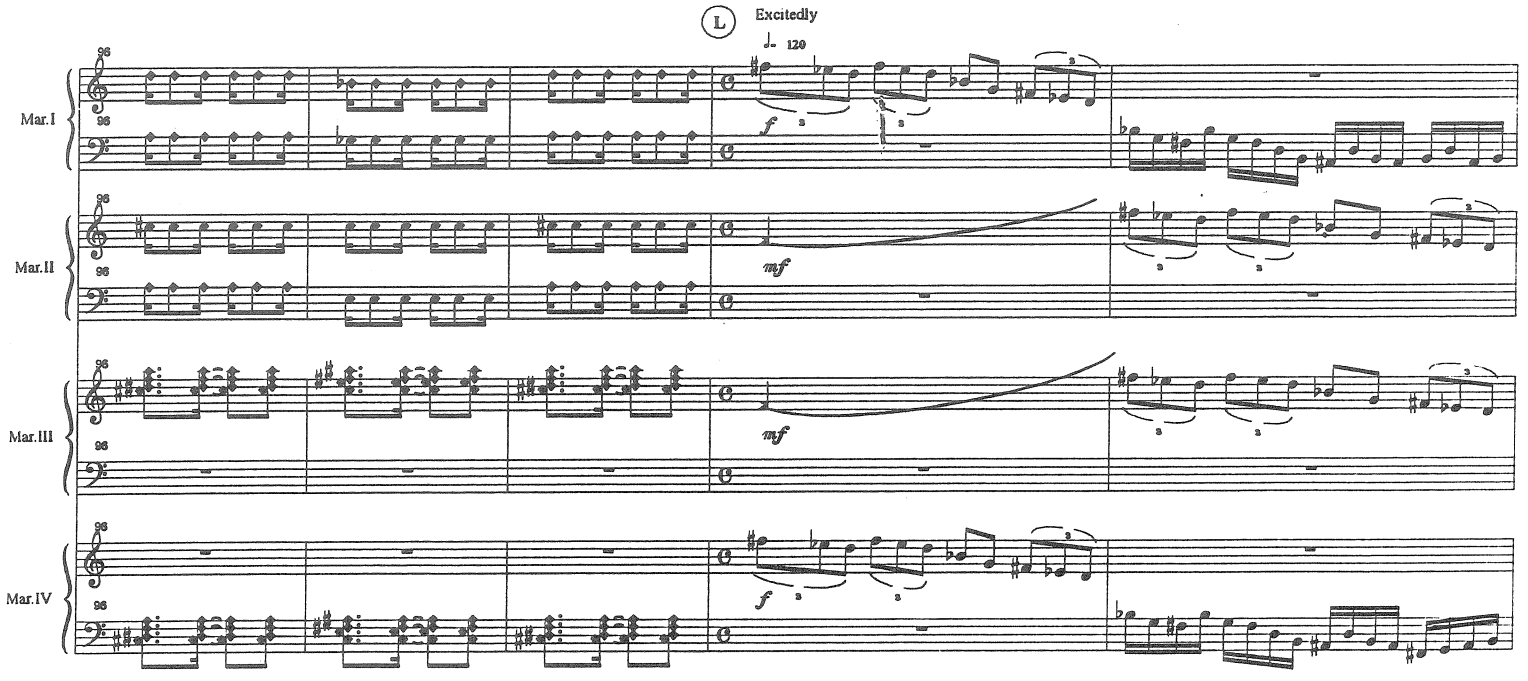

Ethereal
61
Mar.I
Mar.II
Mar.III
Mar.IV
mp
mp
f

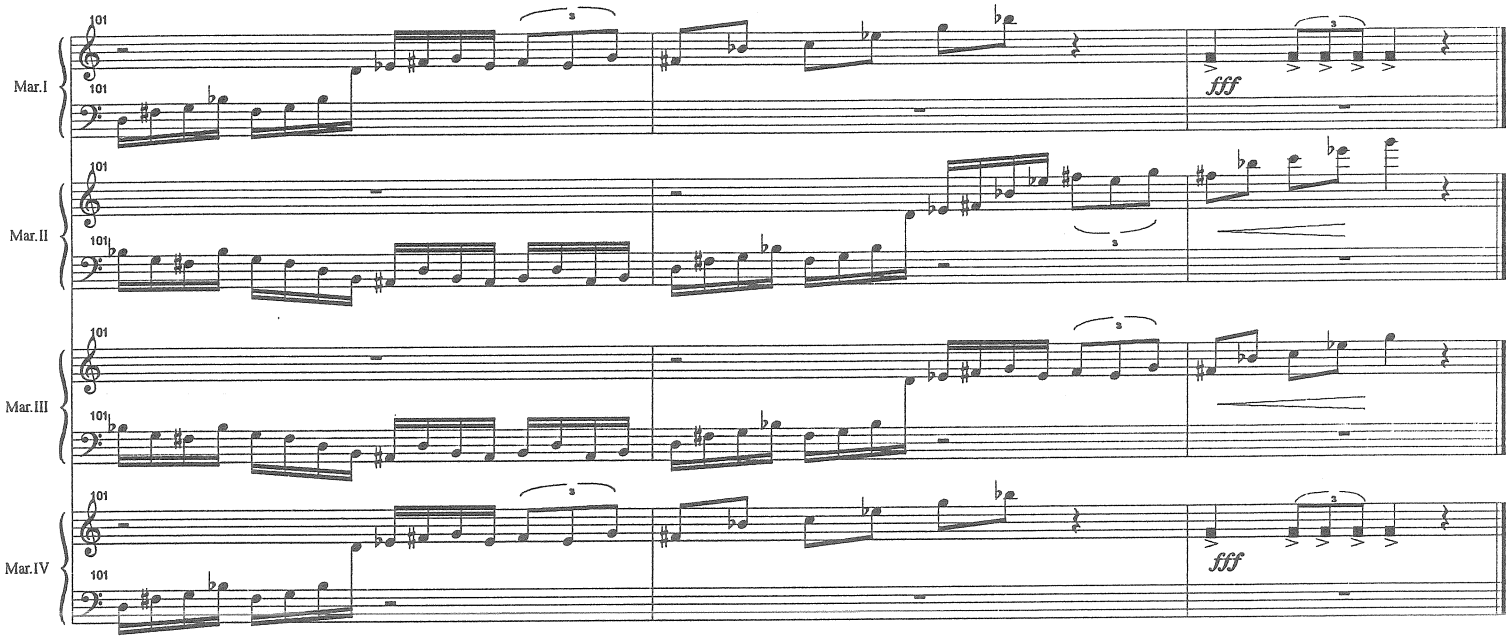

66
Mar.I
Mar.II
Mar.III
Mar.IV
mp
mp


I
71
Mar.I
Mar.II
Mar.III
Mar.IV
mp
mf
f
p
76


J
81
Mar.I
Mar.II
Mar.III
Mar.IV
f
86


K
Mar.I
Mar.II
Mar.III
Mar.IV
91
pp
accel
f
accel


L
Excitedly
♩. 120
Mar.I
Mar.II
Mar.III
Mar.IV
96
f
mf


Mar.I
Mar.II
Mar.III
Mar.IV
fff
fff