

Hand [RK] Ice
for Dane Krich

Marimba

Patrick Alexander 2005

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General Overview/Directions

1. The composition is divided into three main sections: A (mm. 1-24), B (mm. 25-71), and the return of A (mm. 72-88). Each section is characterized by constant interruption of musical lines. Section A features loud, rapidly descending figures spliced between more soft, tranquil moments. There are also smooth lyrical gestures inserted into the section as well (to foreshadow section B). The extreme high and low ranges of the marimba are used in juxtaposition of each other throughout both statements of the A-section as well as section B (as portrayed with the very high B-natural and the very low C-natural). These two notes are used to create layers that reflect the timbre of the instrument's octaves. The return of section A features the same basic musical concepts as its initial appearance.

The tempo of both A-sections is relative. The nature of the gestures allows for a certain flexibility and *rubato* as long as the contrast between the rapid figures and the moments of pause are properly portrayed. The pulse is inaudible to the listeners due to the fluctuating nature of the music.

The middle portion of the work is characterized by a smooth, even-rhythm *ostinato* in the bass layered under lyrical melodic fragments in the treble line. Also incorporated into this section (to continue the concept of interruption and splicing) are notated accelerating/decelerating gestures played on a single note. These figures should be played at a tempo faster than that indicated for the *ostinato*.

A clearer portrayal of the tempo and meter should be heard in the performance of section B. The notated accelerandos/deccelerandos do not need and will not have as strict a feeling of tempo.

2. The notated accelerating/decelerating figures (as seen below) in section B will begin slow (when the flags are single) and speed up (as the flags become several). The opposite pattern (starting fast and then slowing down) is also found in this section. The figure below should begin slow, speed up towards the middle, and then slow back down again. The correct number of articulated pitches must be observed in all of these segments.

Faster (and a little free)

The image shows a musical staff with a single note. Above the note, there is a dynamic marking of *sfz* and a fermata. Below the note, there are dynamic markings of *f*, *p*, *f*, and *pp* with arrows indicating the progression. The note is marked with a *tr* (trill) and a *tr* (trill) symbol. The staff is numbered 29 in the bottom left corner.

3. The grace notes heard in every section are to be played as fast as possible. They should proceed the beat as much as possible (but will not necessarily be audible in the given context of flexibility).
4. The stems marked with are tremolos and should be played in the traditional manner.
5. This composition is 12-tone based. These tones were placed into chords that spanned the entire range of the marimba and then divided between the two clefs. Accidentals apply only to the clef they are in and are rewritten in each measure to ensure clarity. Below are the chords which are labeled by their corresponding section.

The image shows a musical score with two staves (treble and bass clef) and a grand brace on the left. The score is divided into three sections: Section A, Section B, and Section C. Section A is further divided into two sub-sections: (mm. 1-10) and (mm. 11-24). Section B is (mm. 25-71). Section C is divided into two sub-sections: (mm. 72-78) and (mm. 79-88). The chords are represented by notes on the staves, with accidentals indicating the 12-tone scale.

6. Dynamic markings and articulations are very specific to individual notes. These must be observed at all times. They are very critical in conveying the concept of contrast (between register, tempo, loudness, character, timbre, and harmony).