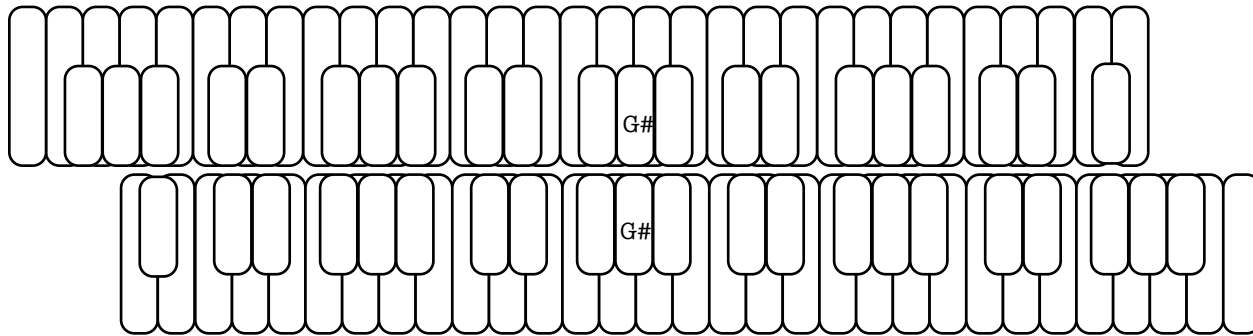


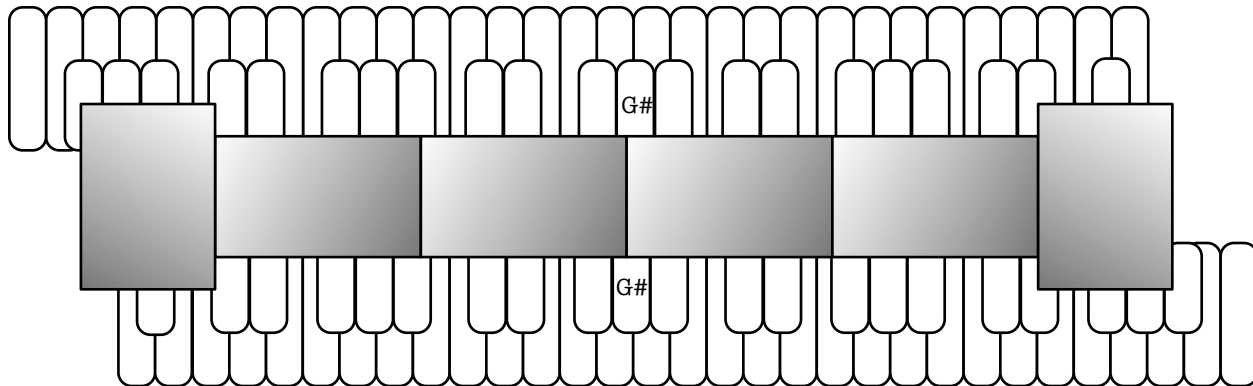
Performance Setup

Face two marimbas by aligning middle G#

Option 1: Without Music Stands



Option 2: With Music Stands



Performance Notes

- Marimba 1 uses hard mallet
- Marimba 2 uses soft mallet
- Performers move to the side of the marimbas in m. 100 - 144
- The following notations have been used for specific techniques

- + dead stroke
- ◆ hit between the node (dead spot) and the sweet spot
- ◇ hit on the node

PETER'S SHADOW

For Two Marimbas

Joo Won Park

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Program Notes

In this marimba duo, the players are asked to move in mirror image. They move in unison on two marimbas facing each other, as if they were a man and his shadow. However, like Peter Pan and his shadow, the two entities sometimes get separated, and wander around in different directions at delayed time. The sonic result of this physical relationship between the instrument and the performers is a variation and canon in symmetrical harmony.

PETER'S SHADOW

For Two Marimbas

Joo Won Park

©2006

Peter's Shadow

For Marimba Duo

JWP

♩ = 110-120

(Hard Mallet)

Marimba 1

Marimba 1 (Hard Mallet) measures 1-12. The staff shows a melodic line with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*. The bass staff is mostly empty.

(Soft Mallet)

Marimba 2

Marimba 2 (Soft Mallet) measures 1-12. The staff shows a melodic line with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*. The bass staff is mostly empty.

Mrb. 1

Mrb. 1 measures 13-22. The staff shows a melodic line with dynamic markings *p*, *mf*, *p*, *fp*, *fp*, *pp*. The bass staff has some accompaniment.

Mrb. 2

Mrb. 2 measures 13-22. The staff shows a melodic line with dynamic markings *p*, *mf*, *p*, *fp*, *fp*, *pp*. The bass staff has some accompaniment.

Mrb. 1

Mrb. 2

Mrb. 1

35

play accented notes as *ff*

Mrb. 2

35

play accented notes as *ff*

Mrb. 1

Mrb. 2

44

44

Mrb. 1

Mrb. 2

53

53

$\text{♩} = 70-80$

fp *mf* *mf* *mf* *mf* *f* *mf* *p*

mf *mf* *mf* *mf* *mf* *f* *mf* *p*

♩ = 110-120 (original tempo)

Mrb. 1

Mrb. 2

64

p *mf* *f* *p* *fp* *f*

Mrb. 1

Mrb. 2

75

p *ff* *pp* *f*

Mrb. 1

84

pp *mp* *p* *mf* *mp*

Mrb. 2

84

pp *mp* *p* *mf* *mp*

Mrb. 1

90

f *ff* *ppp* *mp*

Mrb. 2

90

f *ff* *ppp* *mp*

80-90

gradually move to the side of the lowest note

Mrb. 1

Mrb. 2

(right hand)

(left hand)

pp *mp* *mf* *fp* *fp*

109 (from node to Ord.)

Mrb. 1

Mrb. 2

fp *p*

118 play notes in treble clef on mrb 2 with left hand

Arb. 1

118 play notes in treble clef on mrb 1 with left hand

Arb. 2

rit. ----- return to normal position

127

Arb. 1

rit. ----- return to normal position

127

Arb. 2

8

$\bullet = 100-110$
8va

138

Arb. 1

fp

f

$\bullet = 100-110$

138

Arb. 2

fp

f

146

Arb. 1

p

f

p

f

p

146

Arb. 2

p

f

p

f

p

Mrb. 1

155

ff *p*

Mrb. 2

155

ff *p*

Mrb. 1

161

ff *p*

Mrb. 2

161

ff *p*

Mrb. 1

166 *f*

Mrb. 2

166 *f*

Mrb. 1

170 *fff*

Mrb. 2

170 *fff*

174

Mrb. 1

p *ff* *p*

play notes in treble clef on mrb 2

8va

174

Mrb. 2

p *ff* *p*

play notes in treble clef on mrb 1

8va

Detailed description: The image shows a musical score for two mridangas, labeled Mrb. 1 and Mrb. 2. The score begins at measure 174. Both parts are written in 8/8 time. Mrb. 1 starts with a piano (*p*) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. It reaches a fortissimo (*ff*) dynamic in the third measure and returns to piano (*p*) in the fourth measure. Mrb. 2 follows a similar pattern, starting piano (*p*), reaching fortissimo (*ff*) in the third measure, and returning to piano (*p*) in the fourth measure. In the final measure, both parts have a dynamic marking of piano (*p*). Performance instructions are provided for the final measure: 'play notes in treble clef on mrb 2' and '8va' for Mrb. 1, and 'play notes in treble clef on mrb 1' and '8va' for Mrb. 2. The notes for these instructions are written on a staff above the main musical notation.