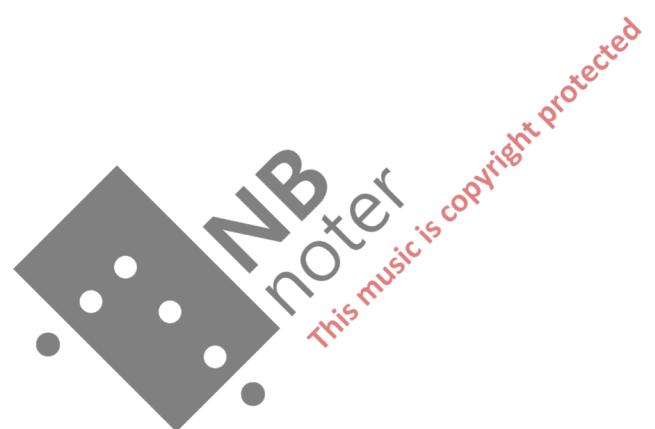
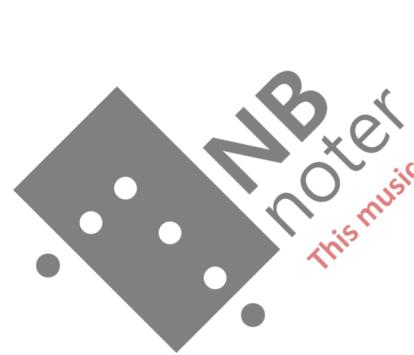


MARK ADDERLEY

Mechanics

Marimba solo





NB
noter

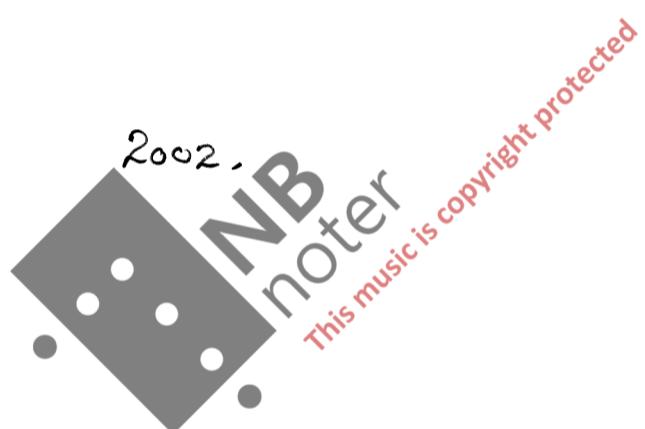
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MECHANICS

for solo marimba

Commissioned by Eirik Rande

with funds provided by
Fond for Ryd og Bilde

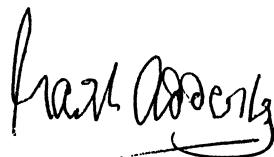


Mechanics I.

The composition of Mechanics I, for solo marimba, coincided with my listening to the music of Conlon Nancarrow. The effect this had was to rekindle my interest in layers of rhythms and tempi. I am interested in the ability one has to be able to listen to several different things at the same time, however, this interest poses special problems when dealing with solo instruments. The problems of polyphony have here to be dealt with by indirect means, for example, by presenting layers adjacent to each other rather than on top of each other.

Because of the marimba's obvious limitation of only having maximum four mallets to play with and no opportunity for any real sustain, this instrument poses a considerable challenge to the composer's creativity and technical ingenuity.

I like to put into motion short, mechanical processes which are almost immediately interrupted as soon as they are about to become established and predictable. This variety compensates for the rigidity of the instrument and keeps the Ear alert.



A handwritten signature in black ink, appearing to read "Mark Adderley".

MARK ADDERLEY
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0272 Oslo
Tlf. 22 44 36 69

* combination of
tremolo & trill
rising & falling
as indicated.

* * * dead stroke

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as *p*, *pp*, *ff*, and *f*, as well as articulations like *>* and *sf*. Time signatures change frequently, including measures 18 and 19 which are 9:2. Measure 26 starts with a dynamic of *f*. Measure 27 contains a measure number 16 and a dynamic of *ff*. Measure 30 starts with a dynamic of *ff*. Measure 31 ends with a dynamic of *mf*. Measures 18 through 23 are grouped by a bracket under the first staff. Measures 24 through 29 are grouped by a bracket under the second staff. Measures 30 through 35 are grouped by a bracket under the third staff. Measures 36 through 41 are grouped by a bracket under the fourth staff. Measures 42 through 47 are grouped by a bracket under the fifth staff. Measures 48 through 53 are grouped by a bracket under the sixth staff.

34

 38

 43

 46

 50

 52

54

f

b

6:5

6:7

subito ff

short *

senza misura

poco ff

61

62

mf

f

ritardando

short

12

12

ff

f

f

71

9

9

f

f = b

1

pp

* Tremolo one hand holding two mallets vertically as pictograph suggests.
** dampen top line of notes with fingers.

*** dampen top line of notes with finger; press down on note to be struck or
**** dampen note to be struck or

*** dampen individual notes as indicated.

* + dampen, o. ord.

** play intervening notes between D & F; continue tremolo and whilst moving down; quasi glissando.

97

101 *rallentando*
 103 *a tempo*
 104
 107
 109
 113
 116

NMI 16-linjer

R.A. 13120/83.

117

 f
 subito

 f

 120

 p

 pp

 123

 125

 p

 ff

 b

 ff

 b

 ff

 b

 f

 b

 poco rit.

 a tempo

 b

 ff

132

134

136

138

141

144

146

150

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