

dayton hare

# Fits and Starts

*for violin and percussion quartet*

2023

# Instrumentation

**violin**

**percussion 1**

vibraphone, crotales

**percussion 2**

vibraphone

**percussion 3**

marimba

**percussion 4**

marimba, kick drum

## Program Note

The creative process is often a struggle for me. I'll sit on a piece idea for months—years, even—before finally deciding to commit it to paper. I wrestle with exactly how to get my point across, measuring the idea's unanticipated deficiencies and its surprising possibilities. When I write, I often turn a corner to find dead ends where I least expect them, and other times I round a bend to stumble across an oasis of untapped potential. It's a process of false starts and reconfigurations, but over time the work gradually emerges. *Fits and Starts* is in some ways a metaphor for that process, and in it I tried to take an idea and carry it as far as I felt it can bear before it emerges into a transformed landscape.

# Fits and Starts

for the Yale Percussion Group

Dayton Hare

$\text{♩} = 132$  Intensely focused, an anxious fixation

Violin

Vibraphone 1

Vibraphone 2

Marimba 1

Marimba 2

Kick Drum

11

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

*f*

*f*

*mf*

*ff*

*f*

*f* savagely, with a kind of violence

*mf*

20

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

30

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

The musical score is divided into two systems. The first system (measures 20-29) features a Violin (Vln) with a melodic line in 8/8, 6/8, 4/4, and 2/4 time signatures, marked with accents and a *p* dynamic. Vibraphone 1 (Vib. 1) plays chords and triplets, with dynamics ranging from *p* to *ff*. Vibraphone 2 (Vib. 2) plays a steady eighth-note pattern. Maracas 1 (Mar. 1) and Maracas 2 (Mar. 2) provide rhythmic accompaniment. The K. Dr. (K. Dr.) plays a simple eighth-note pattern. The second system (measures 30-39) continues the themes. The Vln has more complex phrasing with triplets and dynamics like *mf*, *pp*, and *f*. Vib. 1 and Vib. 2 have more active parts, with Vib. 1 reaching *f* and Vib. 2 reaching *f*. Mar. 1 and Mar. 2 continue their rhythmic roles, with Mar. 2 reaching *f* and *f* sub. The K. Dr. also has more complex patterns, including *f* and *f* sub. dynamics.



57 **A**

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

68

Vln

Crot.

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

78

Vln

Crot.

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

*p*

*mf* *ff*

*p sub.*

*p* *mf*

*p*

*p* *f*

*p* *f*

88

B

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

*mp* yearning *mf*

*pp*

*pp*

*mp* *mf*

98

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

C

108

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

*mp* *p* *mf* *ff* *pp* *mf* *mp* *ff* *pp* *mf* *f* *mf* *pp* *pp* *pp*



116

Vln

*mf* *pp* *f*

Vib. 1

*p* *f*

Vib. 2

*f* *p* *f*

Mar. 1

*f* *p* *f*

Mar. 2

*f* *p* *f*

K. Dr.

*f* *p* *f*

126

**D**

Vln

*p* *f sub.*

Vib. 1

*p* *f*

Vib. 2

*f*

Mar. 1

*p* *f* *f*

Mar. 2

*p* *f* *f*

K. Dr.

*p* *f*

[illegible]

145

Vln

Crot.

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

*mp* *ff*

*mp* *ff*

*ff*

*mf sub.*

*f*

154

Vln

To Vib.

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

163

Vln

E

Vib. 1

Vib. 2

Mar. 1

Mar. 2

K. Dr.

174

Vib. 1

Vib. 2

Mar. 1

Mar. 2

183

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

194

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

204

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

214

Vln *mp* *cresc. poco a poco*

Vib. 1 (Ped.) *p*

Vib. 2 (Ped.) *p*

Mar. 1 *p*

Mar. 2 *p*

224

Vln *mf* *f*

Vib. 1 (Ped.)

Vib. 2 (Ped.)

Mar. 1

Mar. 2

234

Vln *mf* *f* **G**

Vib. 1 (Ped.)

Vib. 2 (Ped.)

Mar. 1

Mar. 2

244

Vln *mp*

Vib. 1 (Ped.)

Vib. 2 (Ped.)

Mar. 1

Mar. 2

254

Vln

Vib. 1 (Ped.)

Vib. 2 (Ped.)

Mar. 1

Mar. 2

262

Vln *f* *ff* *p sub.*

Vib. 1 *p*

Vib. 2 *p*

Mar. 1

Mar. 2

271 H  $\text{♩} = 80$  I  $\text{♩} = 132$

Vln *ff* *ff heavy* *fp* *mf* *p* *f* *p* *pp* *mf*

Vib. 1 (Ped.) *p* *pp* *p dampen* Crot.

Vib. 2 (Ped.) *p*

Mar. 1 *ff* *f* *f* *mp*

Mar. 2 *ff* *ff heavy* *fp* *mf* *p* *f* *mf*

K. Dr. *ff* *mf*

280

Vln *f* *mp* *mf*

Crot. *mp*

Vib. 2 *mp* (Ped.)

Mar. 1 *sim.*

Mar. 2 *p* *f* *mf*

K. Dr.

289

Vln

Crot.

Vib. 2

Mar. 1

Mar. 2

K. Dr.

*f* *mp* *mf* *f*

Ped.

*pp* *f* *mf* *pp*

298

Vln

Crot.

Vib. 2

Mar. 1

Mar. 2

K. Dr.

*mp* *mf* *f* *mp* *mf*

Ped.

*f* *mf* *pp* *f* *mf*



307

Vln

Crot.

Mar. 1

Mar. 2

K. Dr.

316

Vln

Crot.

Vib. 2

Mar. 1

Mar. 2

K. Dr.

325

Vln

*f* *p sub.* *f* *p sub.* *f* *p sub.*

Crot.

Vib. 2

(Ped.) Ped.

Mar. 1

*p sub.*

Mar. 2

*f* *p sub.*

K. Dr.

*p sub.*

335

Vln

*f* *mp* *p* *f* *mp* *p*

Crot.

Vib. 2

Ped.

Mar. 1

Mar. 2

*pp* *f* *p* *pp* *f* *p*

K. Dr.

The image displays a musical score for a piece titled "Fits and Starts", specifically measures 325 through 335. The score is arranged for a six-piece ensemble: Violin (Vln), Crotonal (Crot.), Vibraphone 2 (Vib. 2), Maracas 1 (Mar. 1), Maracas 2 (Mar. 2), and Keyboard Drum (K. Dr.). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The Violin part features a melodic line with dynamic markings of *f* (forte) and *p sub.* (pianissimo subito). The Crotonal part provides a rhythmic accompaniment with accented eighth notes. The Vibraphone 2 part includes sustained chords with a "Ped." (pedal) marking. The Maracas 1 and 2 parts consist of rhythmic patterns, with Maracas 2 also featuring dynamic markings of *f*, *p*, and *pp* (pianissimo). The Keyboard Drum part maintains a steady rhythmic pulse. The score is divided into two systems, with measures 325-334 in the first system and measures 335-344 in the second system.

345

Vln

Crot.

Vib. 2

Mar. 1

Mar. 2

K. Dr.

*f*

Ped.

*pp*

[illegible]

364

Vln

*mf* *p* *mf*

Vib. 1

*mf* Crot. Vib. *mf* Ped.

Vib. 2

*mf* *mf* Ped.

Mar. 1

*mf* *p sub.* *mf*

Mar. 2

*mf* *p* *mf*

K. Dr.

373

Vln

*f*

Vib. 1

(Ped.) *f* Ped.

Vib. 2

(Ped.) *f* Ped.

Mar. 1

*f*

Mar. 2

*f*

383 J

Vln *ff*

Crot.

Vib. 1 *pp* *pp* *f* *p*

Vib. 2 *pp* *p* *f*

Mar. 1 *ff* *pp* *f* *p*

Mar. 2 *pp* *f* *p*

392

Vln

Vib. 1 *f* *pp* *p* *f* *p*

Vib. 2 *p* *f* *pp* *p* *f* *p* *f*

Mar. 1 *f* *pp* *f* *p* *mf*

Mar. 2 *f* *pp* *f* *p* *mf*

[illegible]

425

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

432

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

439

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

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

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

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

446

Vln

*p* *ff* *p* *ff* *p* *pp*

Vib. 1

*ff* *p* *ff* *pp* as smooth as possible

Vib. 2

(Ped.) *mp*

Mar. 1

*ff* *p* *ff* *p* *ff* *pp* as smooth as possible

Mar. 2

*f* *p*

452

Vln

*p* *pp* somewhat airy flautando

Vib. 1

*pp* as smooth as possible

Vib. 2

*p*

Mar. 1

*p*

Mar. 2



458

Vln

Crot.

Vib. 1

Vib. 2

Mar. 1

Mar. 2

464

Vln

Vib. 1

Vib. 2

Mar. 1

Mar. 2

*pp*

*p*

*pp*

*pp*

*mp*

*mf*

*p*

Vib.

To Crot.

*pp*

*p*

*mf*

*mp*

*mf*

*p*

*pp* as smooth as possible

470

Vln

Crot.

Vib. 2

Mar. 1

Mar. 2

K. Dr.

poco rit. ....

**M**  $\text{♩} = \text{♩}$  pizz.

*pp*

*mp*

*n p drifting gently, w/ a push-pulling feel*

*pp*

*pp*

477

Vln

Crot.

Mar. 1

Mar. 2

K. Dr.

arco

*p simply, sadly*

arco

*pp*

484

Vln

Crot.

Vib. 2

pp  
Ped.

Mar. 1

Mar. 2

K. Dr.

491

Vln

Crot.

Vib. 2

Mar. 1

Mar. 2

K. Dr.