

The Signature in the Box

Yu Oda
(2010)

General Information

Composer: Yu Oda

Title: The Signature in the Box

Year: 2010

Duration: 7'30"

Contact: odayu21@hotmail.com

Instrumentation

Vibraphone (Crotales and Mbira) - Crotales: 2 octaves, Mbira: all the necessary notes for this piece are in the rehearsal E. The performer can transpose the notes to the close key (5th up or down), depending on the available pitches on the instrument. Or, contact the composer for renting the instrument. (odayu21@hotmail.com)

Marimba - 5 octaves

piano - 6 notes indicated in the beginning are sustained throughout the piece using the middle pedal.

All the performers

Accidentals: they carry over within the measure.



Triangle fermatas: slightly expand the duration of the indicated note (the original duration x 1.3)



Diamond symbol: make "s--" sound using mouth, starting from niente to stopping at forte. The duration should be around 1 second for total and stopping the indicated position with accent. This effect is just to support the other effect presented at the same time, and this gesture should not be clear by itself; do not over act while making this gesture.

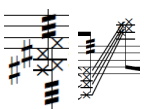
Vibraphone



Vib. mallets. Ones slightly harder than the others.



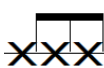
Bows. To arco.



X noteheads: use the wood parts of mallets and hit the edge of the keys. As less pitch as possible. (slide on the edge as well)



Slide: slide on the keys using the wood part of the mallets.



Large X noteheads: food stamp, using heels while keeping the toes on the ground. Low rounded sound, do not over act.

Marimba



Bamboo or wood blush



Marimba mallets: medium heavy soft



Slide on the edge using the wood part of the mallets



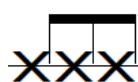
X noteheads: use the wood parts of mallets and hit the edges of the keys. As less pitch as possible



X noteheads (with blush): hit the string that connects all the keys of marimba. high - right low - left hand.



Diamond noteheads: hit the pipe (resonator) of the instrument. Hit the bigger (lower) part of the resonator.



Big X noteheads: food stamp, using heels while keeping the toes to the ground. Low rounded sound.

Piano



Black diamond noteheads: scrape the indicated string inside of the piano and let it ring.

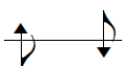


Slide (scrape horizontally) the indicated strings using a nail.



White diamond noteheads: touch the indicated string with a finger to mute the sound. Find the best position to touch, close to the edge of the string, so that sound does not lose too much value and still resonates.

* All the gestures done inside of the piano are indicated in a box



Allow note heads: exaggerated pedaling, up and down. With soft dynamics, at the end of the piece, the damper sound only.

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3
Yu Oda

$\text{♩} = 44$

Vibraphone

crotales

arco

l.v.

make s-- sound starting from niente to forte stopping at the down beat of the marked place to support the sound effect. Duration: one second before the mark, but from niente.

Marimba

slide to the highest on the edge of the keys

make s-- sound starting from niente to forte stopping at the down beat of the marked place to support the sound effect. Duration: one second before the mark, but from niente.

Piano

sustain those notes using the middle pedal throughout the piece

15^{ma}

inside of the piano: scrape/slide the strings using finger nail

slashed grace notes: as fast as possible

make s-- sound starting from niente to forte stopping at the down beat of the marked place to support the sound effect. Duration: one second before the mark, but from niente.

Ped.



$\text{♩} = \text{♩}$

small time stretch: X 1.3

Vib.

hit the string that connects the keys (wood pieces) of marimba. low-left, high-right.

small time stretch: X 1.3

Mar.

small time stretch: X 1.3

scrape the string

Pno.

The musical score consists of three staves. The top staff is for Vibraphone (Vib.) and features a melodic line with a 10/15 triplet and a 2:3 ratio. The middle staff is for Maracas (Mar.) and features a rhythmic pattern of eighth notes with accents and a 3:2 ratio. The bottom staff is for Piano (Pno.) and features a bass line with a 7/8 time signature and a 2/4 time signature. The piano part includes a section labeled "exaggerated pedalling" and a dynamic marking of *p*. The maracas part includes a dynamic marking of *mf*. The vibraphone part includes a dynamic marking of *pp*.



The musical score consists of three staves. The top staff is for the Vibraphone (Vib.), the middle for Maracas (Mar.), and the bottom for Piano (Pno.).

Vibraphone (Vib.): The staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes and a 'slow down' marking. A box labeled 'vib.' is present, and a 'motor on: fast' instruction is written above the staff. A 'crotales' box is also visible. The bottom of the staff has a 'Ped.' marking and a 'mp' dynamic.

Maracas (Mar.): The staff uses a grand staff (treble and bass clefs). It contains a rhythmic pattern with a triplet of eighth notes and a 'p' dynamic. A box with a maraca icon and the text 'heavy and mallets which don't make too much of attack sound' is located above the staff. A 'ppp' dynamic is also indicated.

Piano (Pno.): The staff uses a grand staff. It features a melodic line with a triplet of eighth notes and a '2:3' time signature. A box labeled '(15)' is present. The bottom of the staff has a '3' marking.

motor off

Vib.

Mar.

Pno.

mf

mf

mf

p

p

wood part of the mallets on the edge of the keys

hitting position of the stick:
piano - closer to the hand
forte - closer to the edge

Vib.

Mar.

Pno.

pp

mp

pp

mp

pp

mp

pp

mfpp

mp

f

mf

non slashed grace notes: slightly slower

15^{ma}

26

Vib.

Mar.

Pno.

mp

p

mp

15^{ma}

p

mp

Ped.

30

Vib.

Mar.

Pno.

p *pp* *mf*

p *pp* *mf*

(15)

15^{ma}

8^{vb} *f* *p*

3

touch (mute)
the string

33 as fast as possible

Vib. *pp*

Mar. *pp*

Pno. (15)

foot stamp

pp *f*

mp *f*

mf

pp *f*

Ped.

(lots of resonance)

8^{vb}

Ped.

37

Vib.

Mar. *p* *mf*

Pno. 15^{ma} *mp*

p *mf*

8^{vb}

mf

Ped.

40

Vib.

p *mf* *mp* *mf* *dim.* -----

Mar.

mf *mp* *mf* *dim.* -----

Pno.

mf

(15)

44

Vib.

p *mf* *pp* *mf*

Mar.

p *f* *pp*

Pno.

p *f*

(15)

hit low range the pipe (resonator)
between the keys with mallets

slide the wood part of the mallets
ON the keys

A

9

47

Vib.

mfpp *f* *f*

Mar.

mf *p*

Pno.

mf *pp* *p*

mf

8va

8va

mf

51/45

crotales

Vib.

mp *<mf*

Mar.

mf

Pno.

mf

10

The musical score consists of three staves. The top staff is for the Vibraphone (Vib.), the middle for Maracas (Mar.), and the bottom for Piano (Pno.). The Vibraphone part begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with triplets and a dynamic marking of *mp* (mezzo-piano) followed by *mf* (mezzo-forte). A vibrato marking 'vib.' is present. The Maracas part uses a single treble clef and a key signature of one sharp. It includes rhythmic patterns with triplets and a dynamic marking of *mf* followed by *p* (piano). The Piano part is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a melodic line with triplets and a dynamic marking of *mf* followed by *f* (forte). A vibrato marking 'vib.' is also present. The score is marked with various dynamics and articulations, including triplets and vibrato.

Vib.

Mar.

Pno.



The musical score consists of three staves. The top staff is for the Vibraphone (Vib.), the middle for Maracas (Mar.), and the bottom for Piano (Pno.). The Vibraphone part begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The Maracas part uses a single-clef percussion notation with rhythmic patterns of eighth and sixteenth notes, some beamed together in groups of three. The Piano part has a treble and bass clef system. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). A rehearsal mark '61' is placed at the beginning of the Vibraphone staff.

65

Vib.

f

f

Ped.

vib.

Mar.

f

mf

p

f

Pno.

f

8va

8vb

8vb

p



69

Vib.

crotales

Mar.

Pno.

(8)

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

8^{va} 15^{ma}

4+5 16 4+5 16 4+5 16

Ped.

73

Vib.

f *ff*

(8)

Mar.

f *mp* *ff* *pp*

cluster (c, c#, d, d#)

Pno.

f *ff* *pp*

15^{ma}

15^{ma}

8^{vb}

f *ff*

Ped.

B

77

Vib.

mf *p* *mf*

Ped.

Mar.

f *p*

15^{ma}

Pno.

(8)

f *mf*

mf

81

Vib.

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

Mar.

f *mp*

(15)

Pno.

mp *f* *mf* *mf*

85

Vib.

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

Mar.

mf

(15)

8va

Pno.

f *mf*

cresc.

Vib. 90

Mar.

Pno. (8)

Vib. 95

Mar.

Pno. (8)

dim.

ff *mp* *mf* *p*

pp *ff* *mp* *mf*

(no pedal change!! l.v.)

15

Vib. *100* *pp*

Mar. *p* *f*

Pno. *p* *f*

C

Vib. *103* *f* *f* *mf* *p* *mf*

Mar. *mf* *f*

Pno. *f* *p* *f* *mp* *pp* *f* *mp*

Ped.

107

Vib.

p

mp

random notes as fast as possible

Mar.

mp

mf

Pno.

(8)

mf

mp

110

Vib.

mf

f

Mar.

f

Pno.

8va

114

Vib.

mf

f

motor on: fast

slow down

Mar.

pp

mf

Pno.

mp

ff

mp

ff

mp

119

Vib.

motor off

5

5

mp *f* *mp*

Mar.

3

3

f *p* *f*

(15)

Pno.

3

3

mf *mp* *mf* *mp*

123

Vib.

3

f *mp* *ff* *p*

Red.

Mar.

ff

(15)

Pno.

3

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

The musical score for 'The Great Wall' by John Adams is presented in three staves. The top staff is for Vibraphone (Vib.), the middle for Maracas (Mar.), and the bottom for Piano (Pno.).

Vibraphone (Vib.): The staff begins at measure 126. It features a melodic line with a triplet of eighth notes. The dynamics are marked as *mf*, *p*, *pp*, *mp*, *mf*, *fp*, and *ff*. The texture is dense with many beamed notes and rests.

Maracas (Mar.): The staff begins with a rest. It features a rhythmic pattern of eighth notes. The dynamics are marked as *pp*, *mp*, *mf*, *fp*, and *ff*. The texture is dense with many beamed notes and rests.

Piano (Pno.): The staff begins with a rest. It features a melodic line with a quintuplet of eighth notes. The dynamics are marked as *mf*, *p*, and *f*. The texture is sparse with few notes and rests.



The musical score consists of three staves. The top staff is for Vibraphone (Vib.), the middle for Maracas (Mar.), and the bottom for Piano (Pno.). The Vibraphone part begins with a measure marked 131 and a 'rubato' instruction. It features a triplet of eighth notes in the right hand, with a 'crotales' box above it and a 'f' dynamic. The Maracas part has a 'f' dynamic and a 'pp' dynamic. The Piano part includes a 'ff' dynamic and a 'mp' dynamic. The score is written in 3/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

D

142

Vib.

Mar.

Pno.

pp *mf* *pp*

p *mf* *mp* *mf*

mf *p* *mf* *mp*

(15)

mp

8^{vb}

147

Vib.

Mar.

Pno.

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

cresc.

mp

p

8^{vb} 8^{va}

(pedal down all the way)

*mf**cresc.*

Vib. 153

Mar.

Pno.

f *mp* *f*

mp

Ped.

poco rit.

Vib. 160

Mar.

Pno.

mf

Ped.

E

23

165

Vib. *fff* 8" 4" Mbira 52

Mar. *fff* 3" 4" *mp* 2" 4" *f*

Pno. 4" 10" *ff* (8)

==

166

Vib.

Mar.

Pno. *p* (8)

==

167

Vib.

Mar.

Pno.