

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

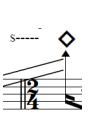
Vibraphone (Crotales and Mbira) - Crotales: 2 octaves, Mbira: all the necessary notes for this piece are in the rehearsal E. The performer can transpose the notes to the close key (5th up or down), depending on the available pitches on the instrument. Or, contact the composer for renting the instrument.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

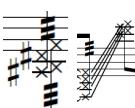
Vibraphone



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: foot stamp, using heels while keeping the toes on the ground. Low rounded sound, do not overact.

Piano



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

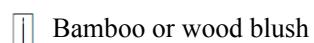


Slide (scrape horizontally) the indicated strings using a nail.



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.

Marimba



Bamboo or wood brush



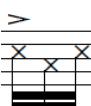
Marimba mallets: medium heavy soft



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 brush): 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: foot stamp, using heels while keeping the toes to the ground. Low rounded sound.

* 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.

The Signature in the Box (2010)

3
Yu Oda

Vibraphone

crotal 15 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} n f p slashed grace notes: as fast as possible inside of the piano: scrape/slides the strings using finger nail ♫ 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.

Vib. 6 15

Mar.

(15)

Pno.

small time stretch: X 1.3

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

small time stretch: X 1.3

mf p

small time stretch: X 1.3

scrape the string



Vib. 175 *mf* motor off

Mar.

Pno. (15) *p*

Vib. wood part of the mallets hitting position of the stick:
on the edge of the keys piano - closer to the hand
forte - closer to the edge

Mar. wood part of the mallets on the edge of the keys

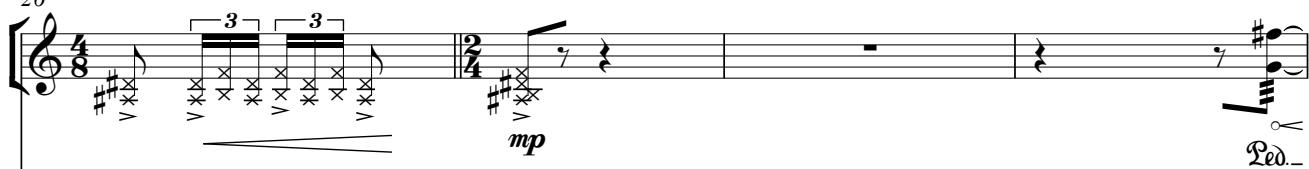
Pno. non slashed grace notes: slightly slower

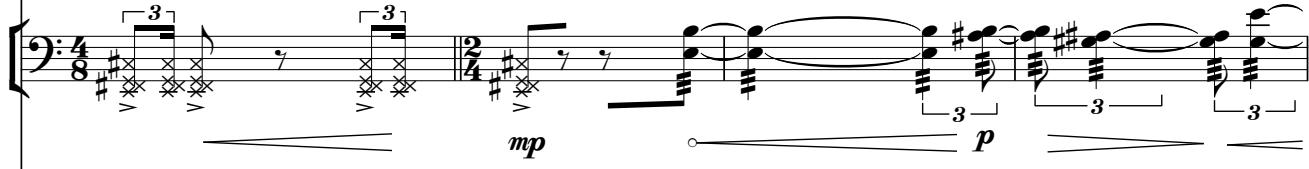
pp *mp* *pp* *mp* *mp* *pp* *mfpp*

mp *f* *mf* *mf*

6

26

Vib. 

Mar. 

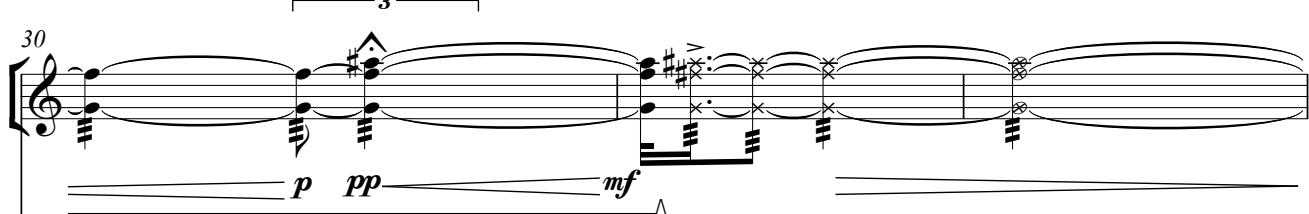
Pno. 

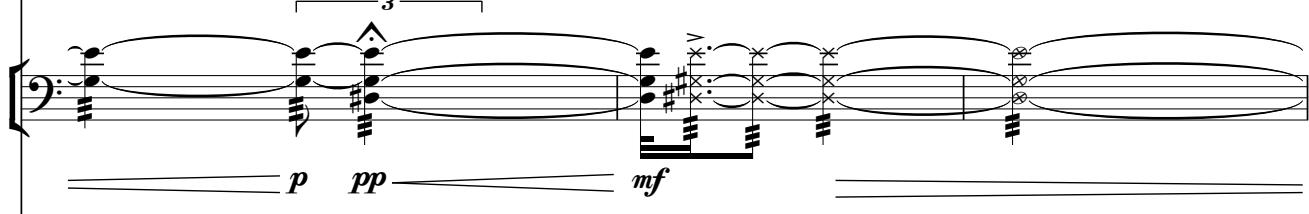
15ma

Rédo.

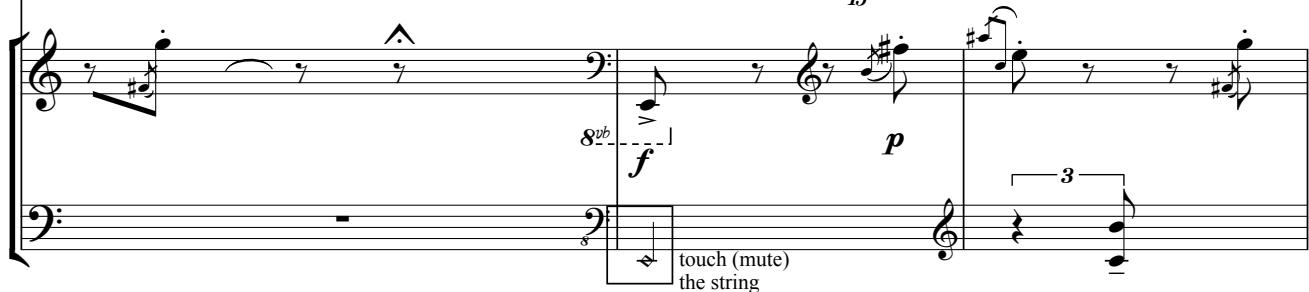


30

Vib. 

Mar. 

(15)-----1

Pno. 

15ma

f

p

touch (mute) the string

33

Vib. as fast as possible
pp

Mar. as fast as possible
= pp

Pno. (15) (lots of resonance)
mf

pp f
foot stamp
Ped.

pp f
foot stamp
mp f
Ped.

37

Vib.

Mar.

Pno. 15ma
mp

mf
Ped.

Vib.

Mar.

Pno. 15ma
mp

p mf

mf
Ped.

40

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

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

(15)

Pno. *mf*

==

44

Vib. *p* *mf* *pp* *mf* hit low range the pipe (resonator) between the keys with mallets

Mar. *p* *f* *pp*

Pno. *p* *f*

(15)

slide the wood part of the mallets
ON the keys

A

47

Vib. *mfpp* <*f* <*f* | *D* | *6*/*8* | *6*/*8* | *x*

Mar. | *3* | *3* | *3* | *3* | *I* | *3* | *3* | *p*

Pno. | *mf* | *8va* | *mf* | *6*/*8* | *mf pp p* | *6*/*8* | *mf*

crotales

Vib.

Mar. | > > > | > > > | > > > | > > > | > > >

Pno. | *8va* | *mf*

10

56₁₅

Vib. *mp* *3*

Mar. *mf* *p* *Ped.*

Pno. *8va* *mp* *mf* *f*

61₁₅

Vib. *3* *mp*

Mar. *3* *3* *3* *3* *3* *3*

Pno. *pp* *15ma*

65

Vib. *f* vib. *f* Ped.

Mar. > *f* 3 *mf* *p* = *f*

Pno. 8^{va} - | 8^{vib} - | *f* 8^{vib} *p*

69

Vib. - | 3 - | 6 - | 15# *mf*

Mar. - | 8 - | 6 - | 15# *mf* *mp*

Pno. - | 3 | 6 | 4+5/16 | 15ma - | *mf*

Pno. (8) - | 3 | 6 | 4+5/16 | 4+5/16 | *mf*

f Ped. Ped.

Musical score for Vibraphone (Vib.), Marimba (Mar.), and Piano (Pno.)

Measure 73 (Measures 1-4):

- Vib.**: Eighth-note patterns. Dynamics: f , ff .
- Mar.**: Eighth-note patterns. Dynamics: f , mp , ff . Cluster (c, c#, d, d#) at the end.
- Pno.**: Eighth-note patterns. Dynamics: f , ff .

Measure 15 (Measures 5-8):

- Vib.**: Eighth-note patterns. Dynamics: f .
- Mar.**: Eighth-note patterns. Dynamics: ff .
- Pno.**: Eighth-note patterns. Dynamics: pp .

B

B

Vib. $\frac{5}{8}$ mf p Ped.

Mar. $\frac{5}{8}$ f p

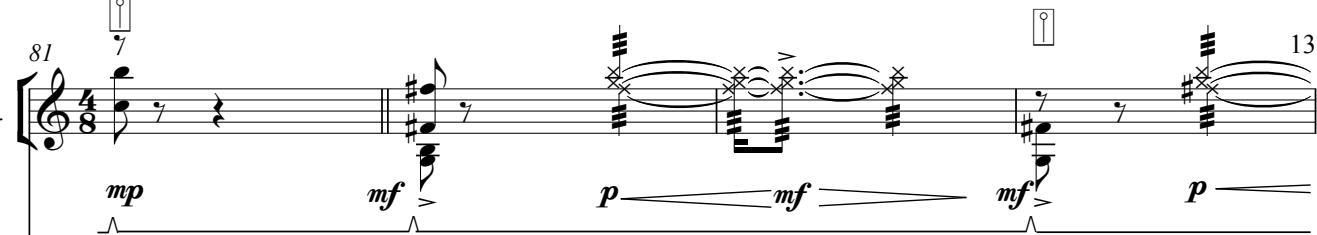
Pno. $\frac{5}{8}$ f mf

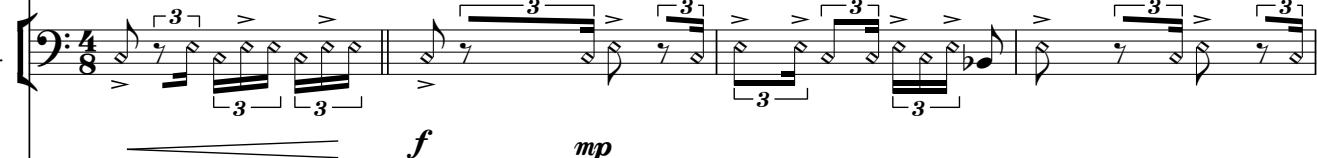
15ma-

(8) f mf

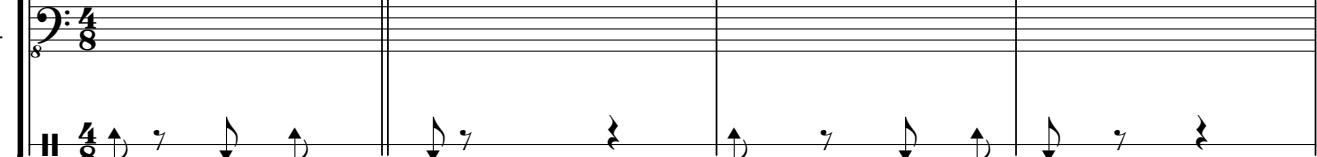
$\frac{5}{8}$ mf

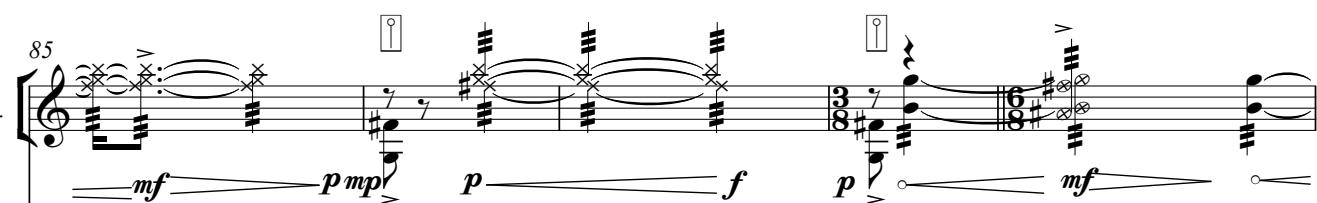
Detailed description: The image shows a page from a musical score. At the top left is a large letter 'B' in a box. The first system starts with a vibraphone part in 5/8 time, dynamic 'mf', followed by a dynamic 'p' and a 'Ped.' instruction. The second system starts with a marimba part in 5/8 time, dynamic 'f', followed by a dynamic 'p'. The third system starts with a piano part in 5/8 time, dynamic 'f', followed by a dynamic 'mf'. A dashed horizontal line labeled '15ma-' separates the first three systems from the fourth. The fourth system begins with '(8)' above the piano staff, dynamic 'f', followed by 'mf'. The piano staff continues with a dynamic 'mf'.

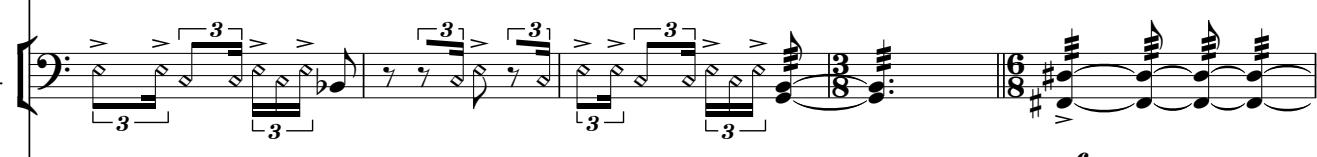
Vib. 

 Mar. 

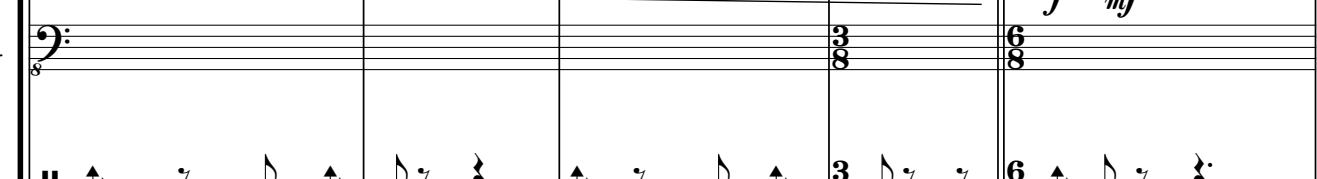
 (15) 

 Pno. 

Vib. 

 Mar. 

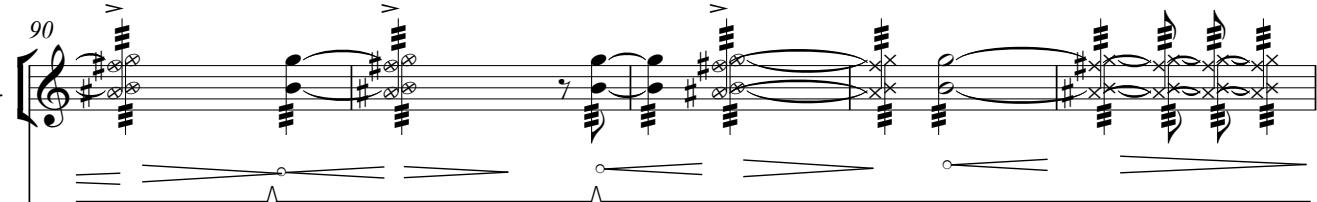
 (15) 

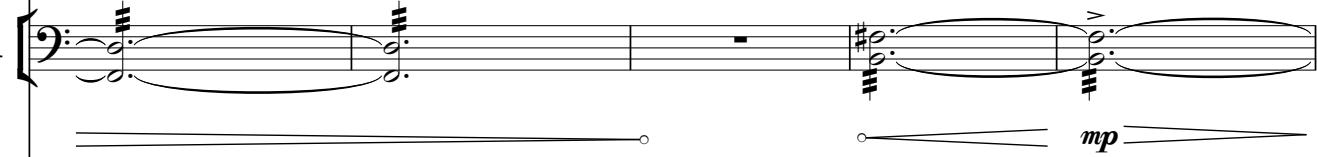
 Pno. 

14

90

cresc.

Vib. 

Mar. 

(8) 

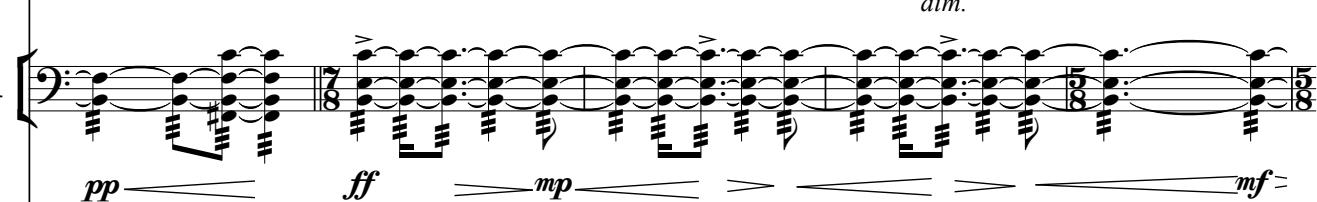
Pno. 

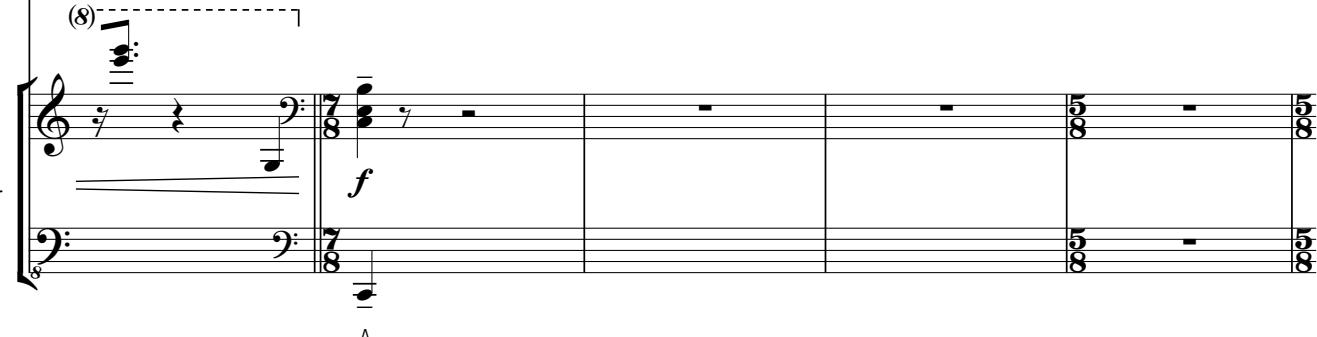
||

95

dim.

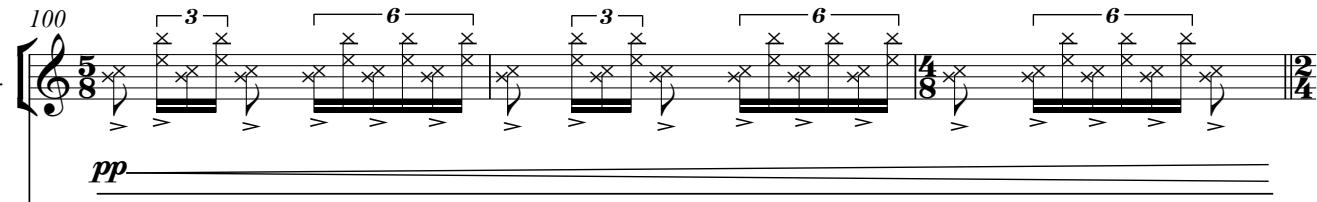
Vib. 

Mar. 

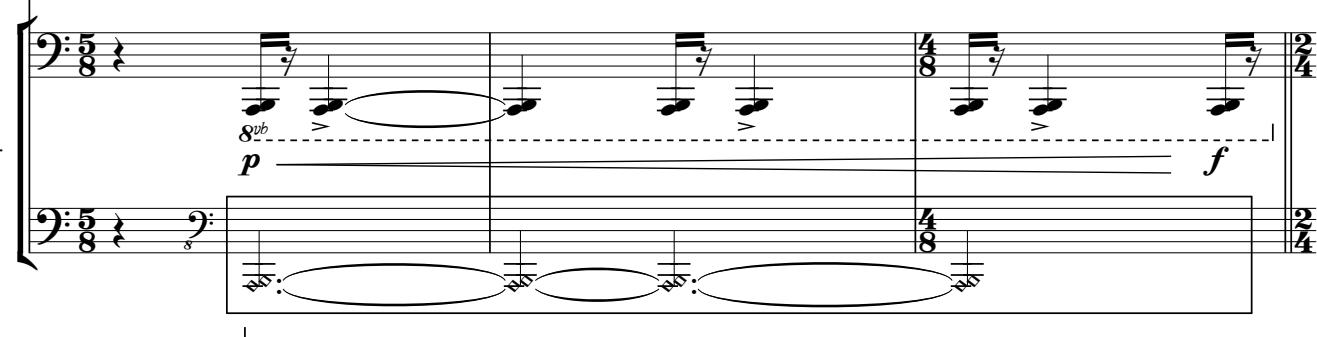
(8) 

(no pedal change!! l.v.)

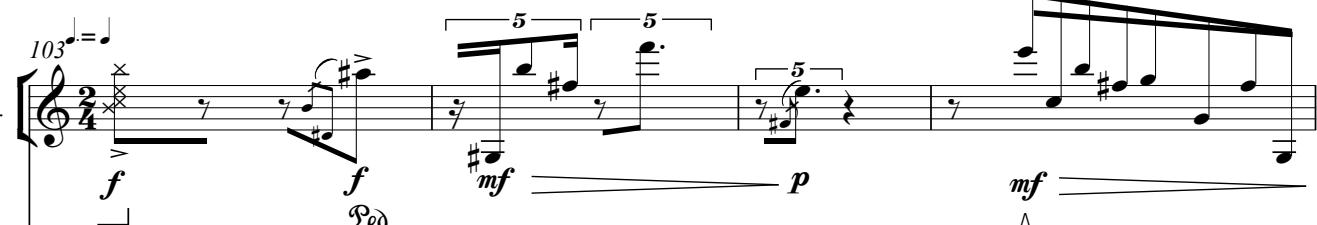
15

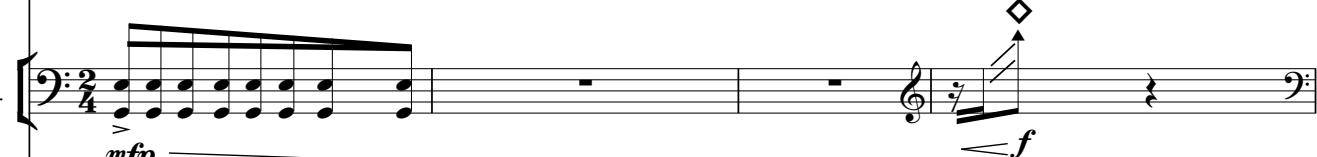
Vib. 100 

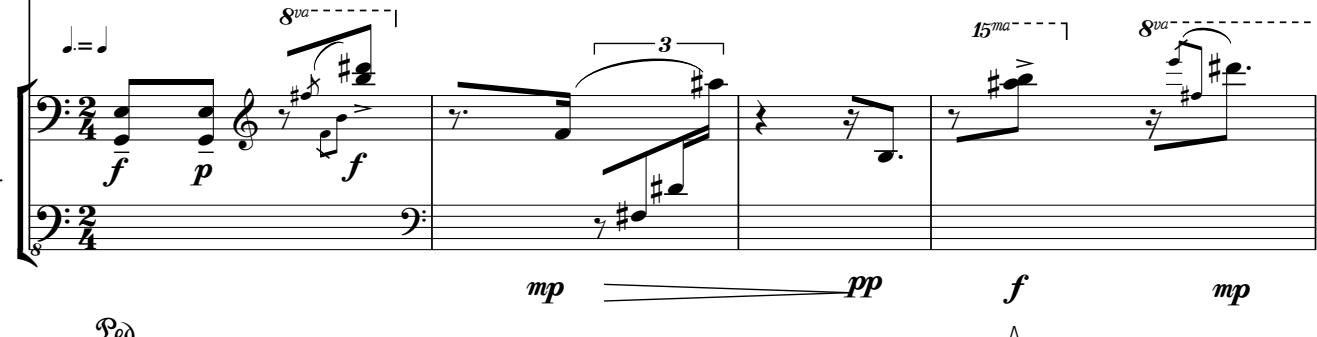
Mar. 

Pno. 

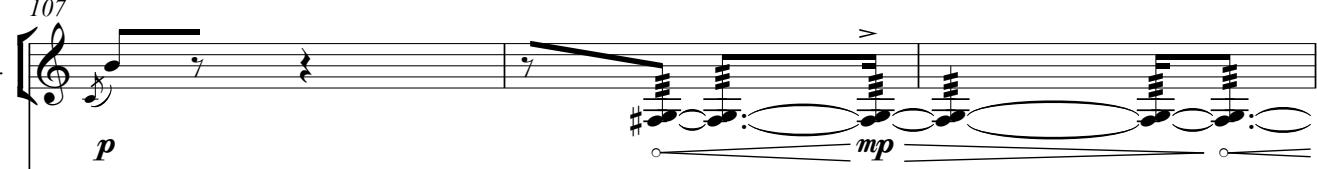
C

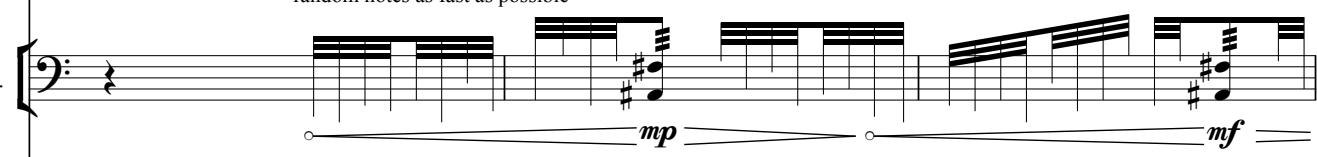
Vib. 103 

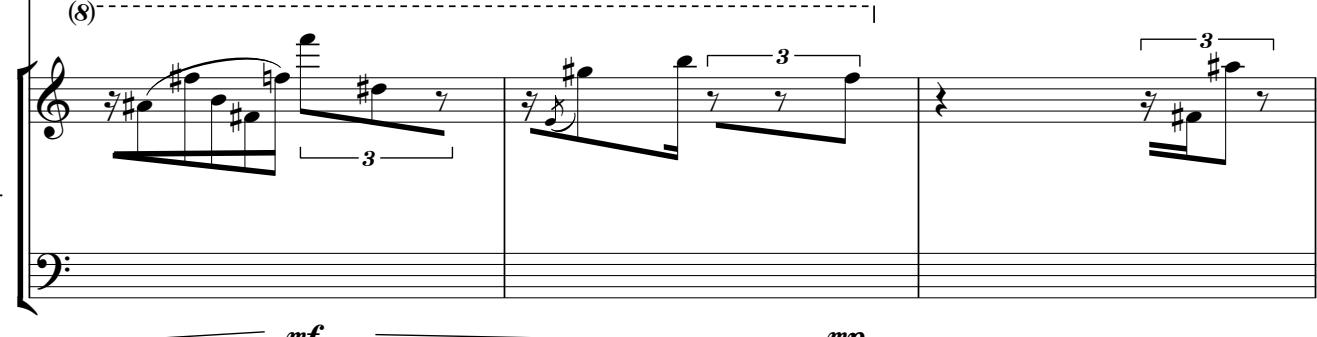
Mar. 

Pno. 

107

Vib. 

Mar. 

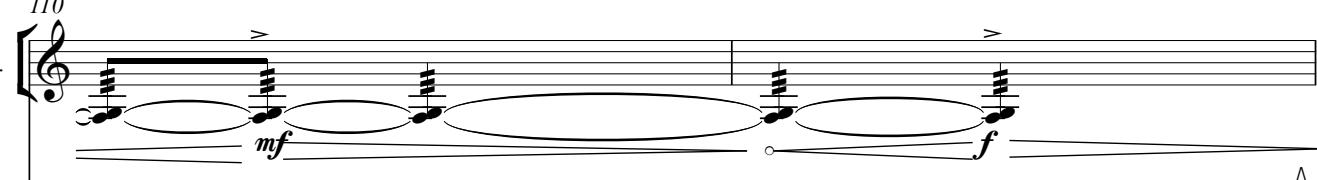
Pno. 

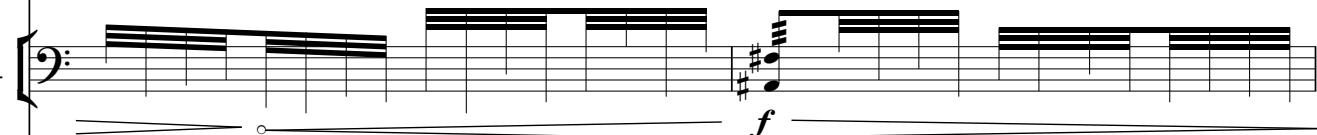
(8)

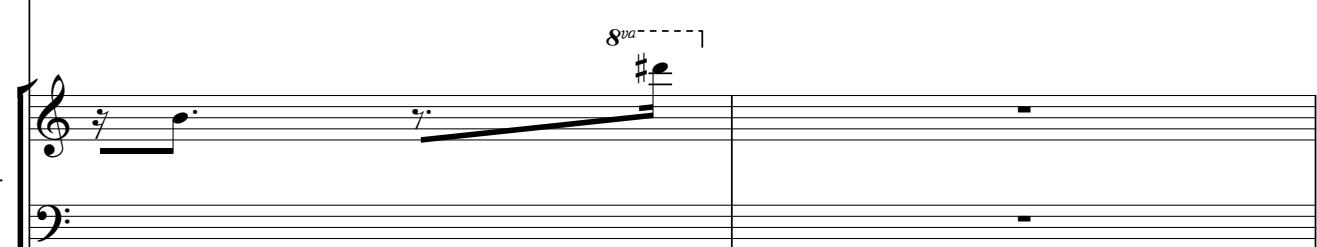
random notes as fast as possible



110

Vib. 

Mar. 

Pno. 

rubato

17

112

Vib. *pp* *mf* *mp*

Mar. *f* *p* *pp*

Pno.

15ma

f *pp* *mp*

==

114

Vib. *mf* *f* *ped.*

motor on: fast

slow down

Mar. *pp* *mf*

(15)

Pno. *mp* *ff* *mp* *ff* *mp*

119

Vib. motor off 5 5 mp f mp

Mar. 3 f p 3 f (15)

Pno. 3 3 3 = mf mp mf mp

==

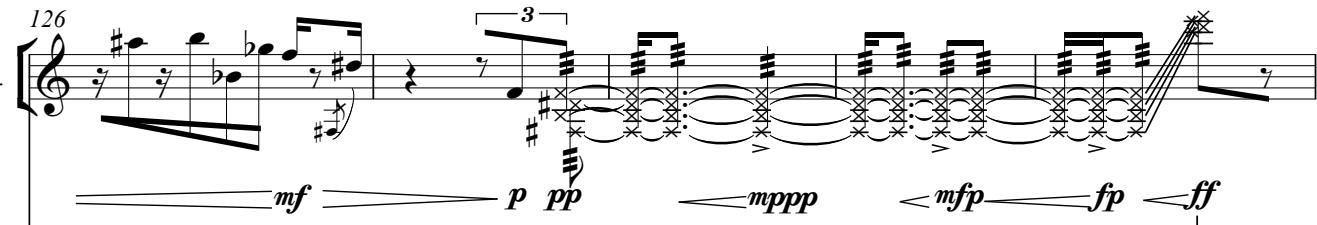
123

Vib. f mp ff p Ped.

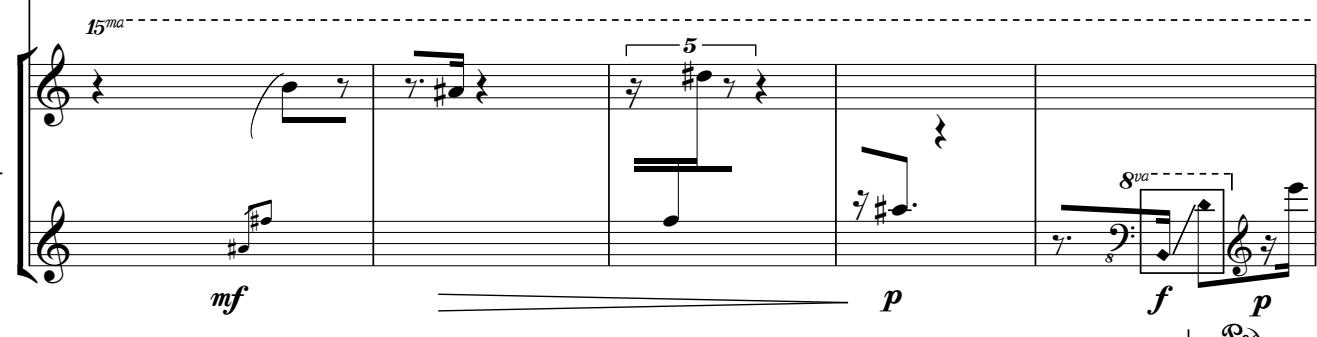
Mar. < ff

(15) |

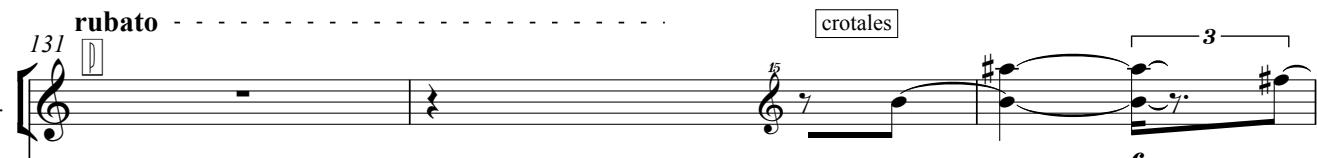
Pno. f p f mp f ppp

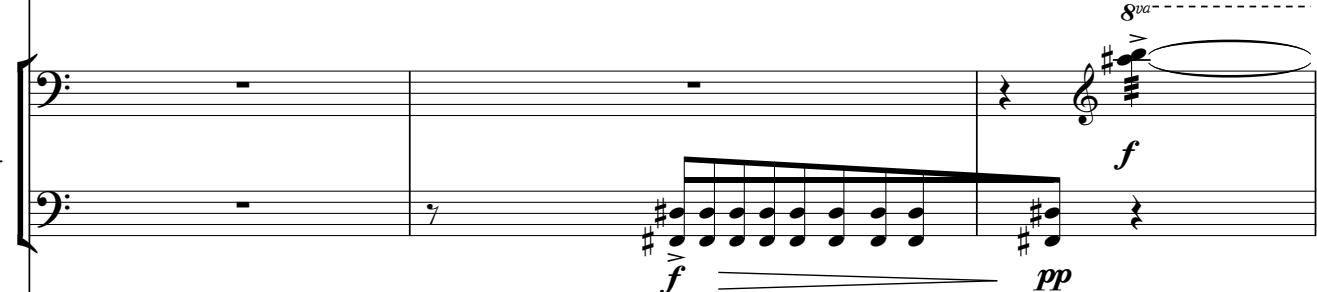
Vib. 126 

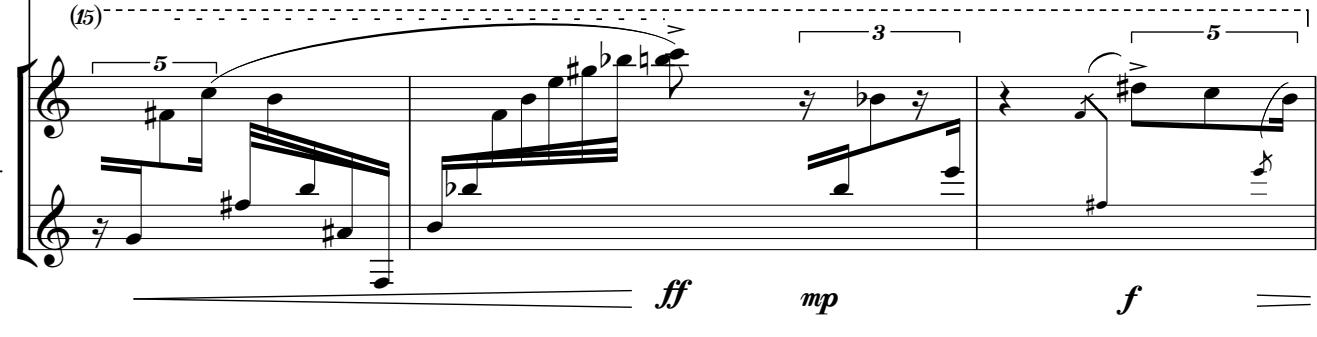
Mar. 

Pno. 15ma 

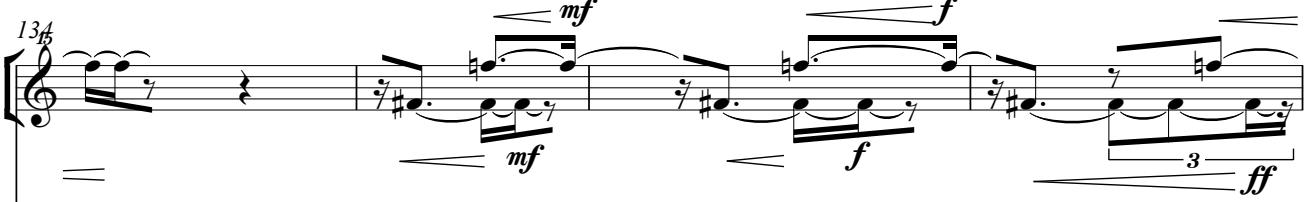
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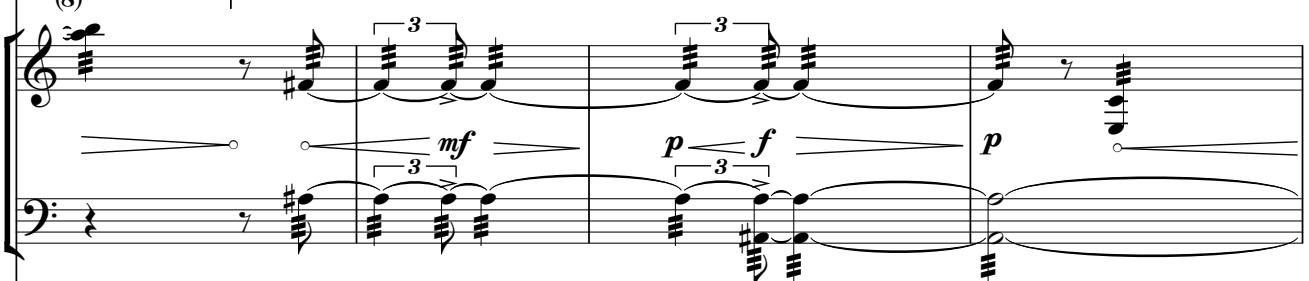
Vib. 131 **rubato** 

Mar. 

Pno. (15) 

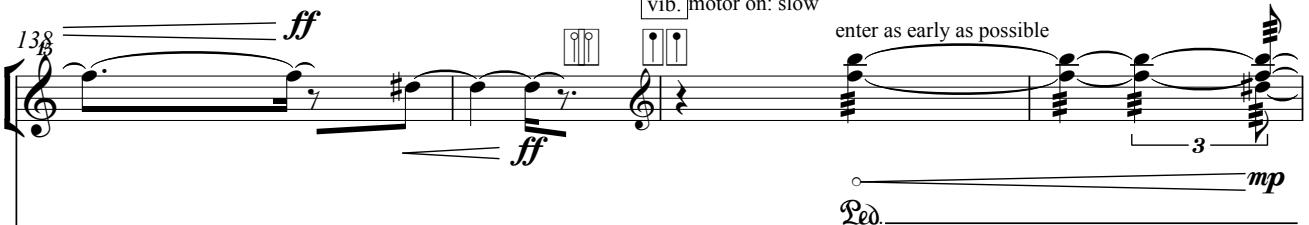
134

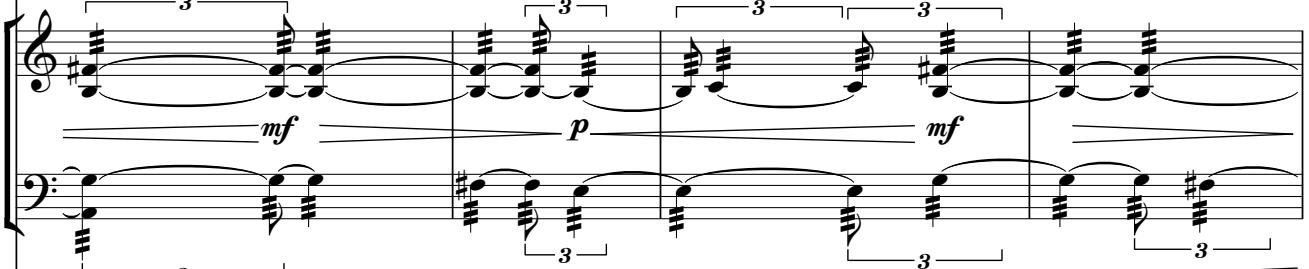
Vib. 

Mar. (8) 

Pno. 



138 

Mar. 

Pno. 

D

21

142

Vib. *pp* *mf* *pp*

Mar. *p* *mf* *mp* *mf*
mf *p* *mf* *mp*

(15) *3* *5*

Pno. *mp*

147

Vib. *mf* *p* *mf* *p* *mf*

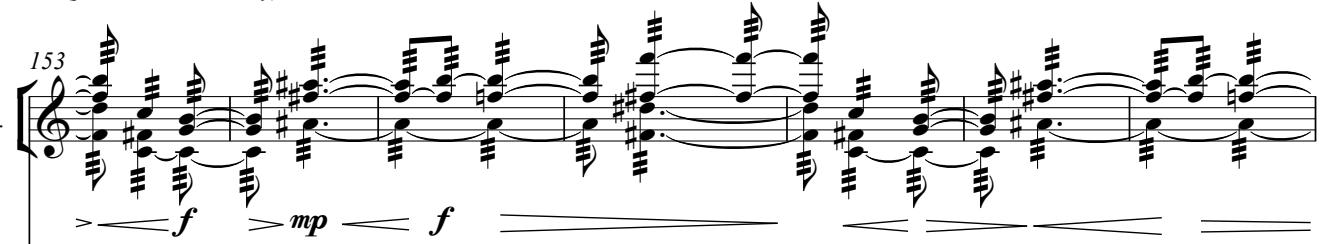
Mar. *mp* *cresc.*

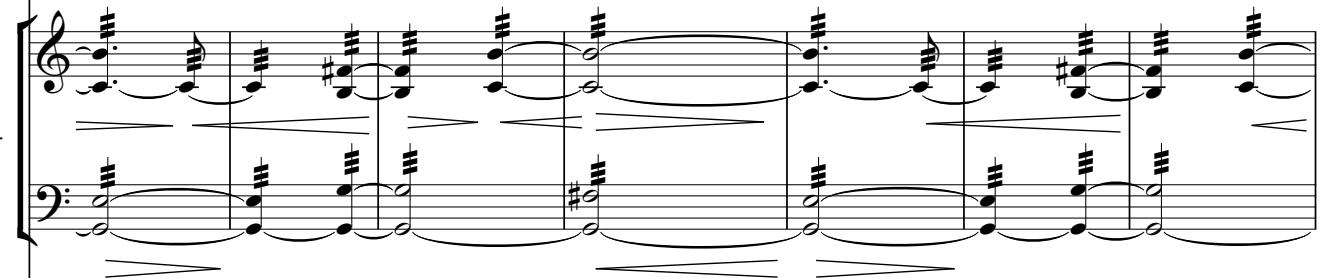
Pno. *p* *8vb* *8va* *p*

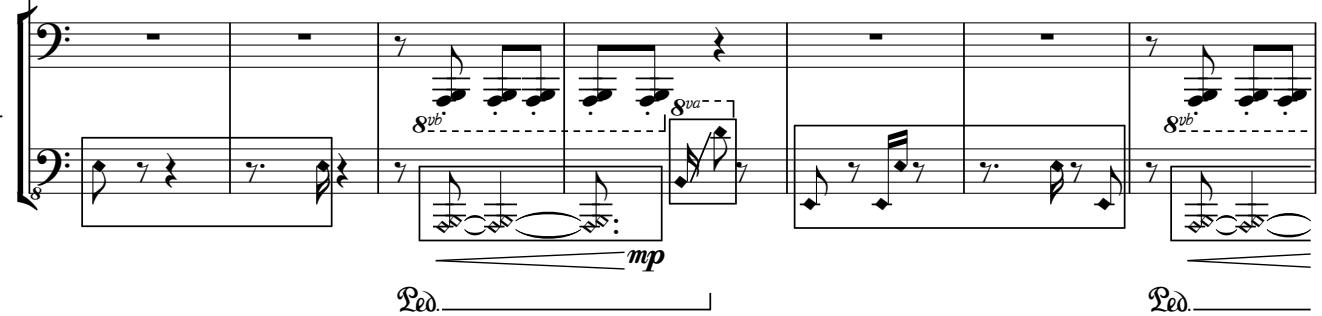
(pedal down all the way)

cresc.

153

Vib. 

Mar. 

Pno. 



160

Vib. 

Mar. 

Pno. 

E

165

Vib. 8" = *fff*

4" Mbira

Mar. 3" 4" 2" 4"

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

23

166

Vib.

Mar.

Pno. (8)

p

167

Vib.

Mar.

Pno.