

Melting

for Vibraphone and Guitar

Leilei Tian

1998

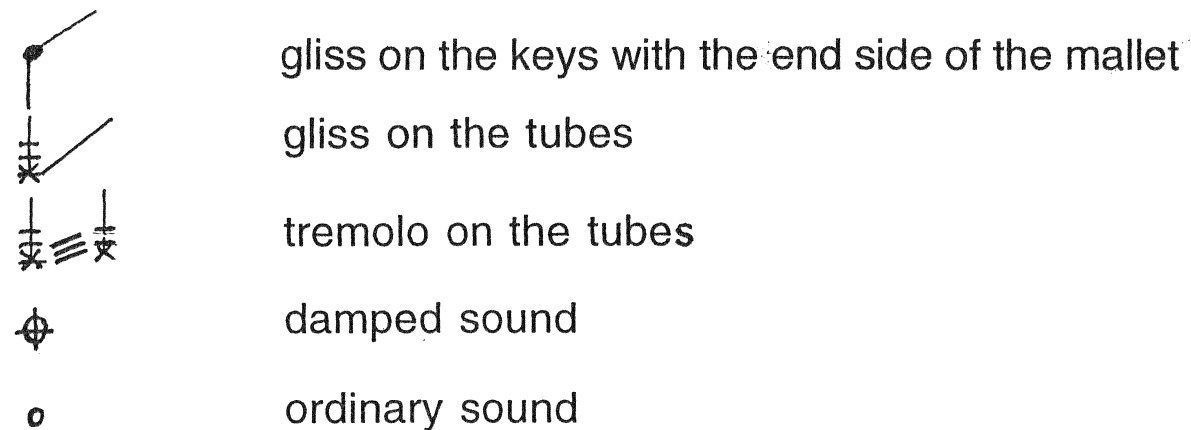
Notation

Vibraphone

Bar 1-56 use hard mallets

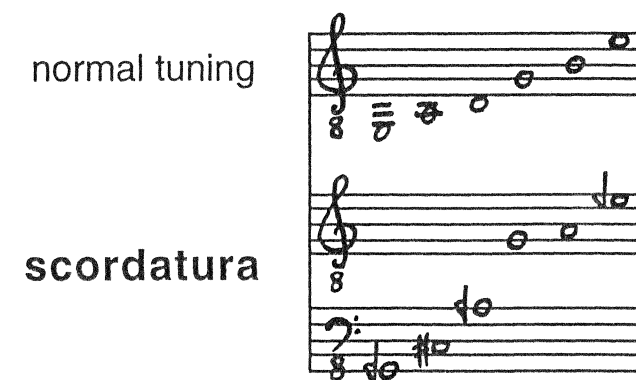
57-95 use ordinary mallets

96-end use soft mallets



Guitar:

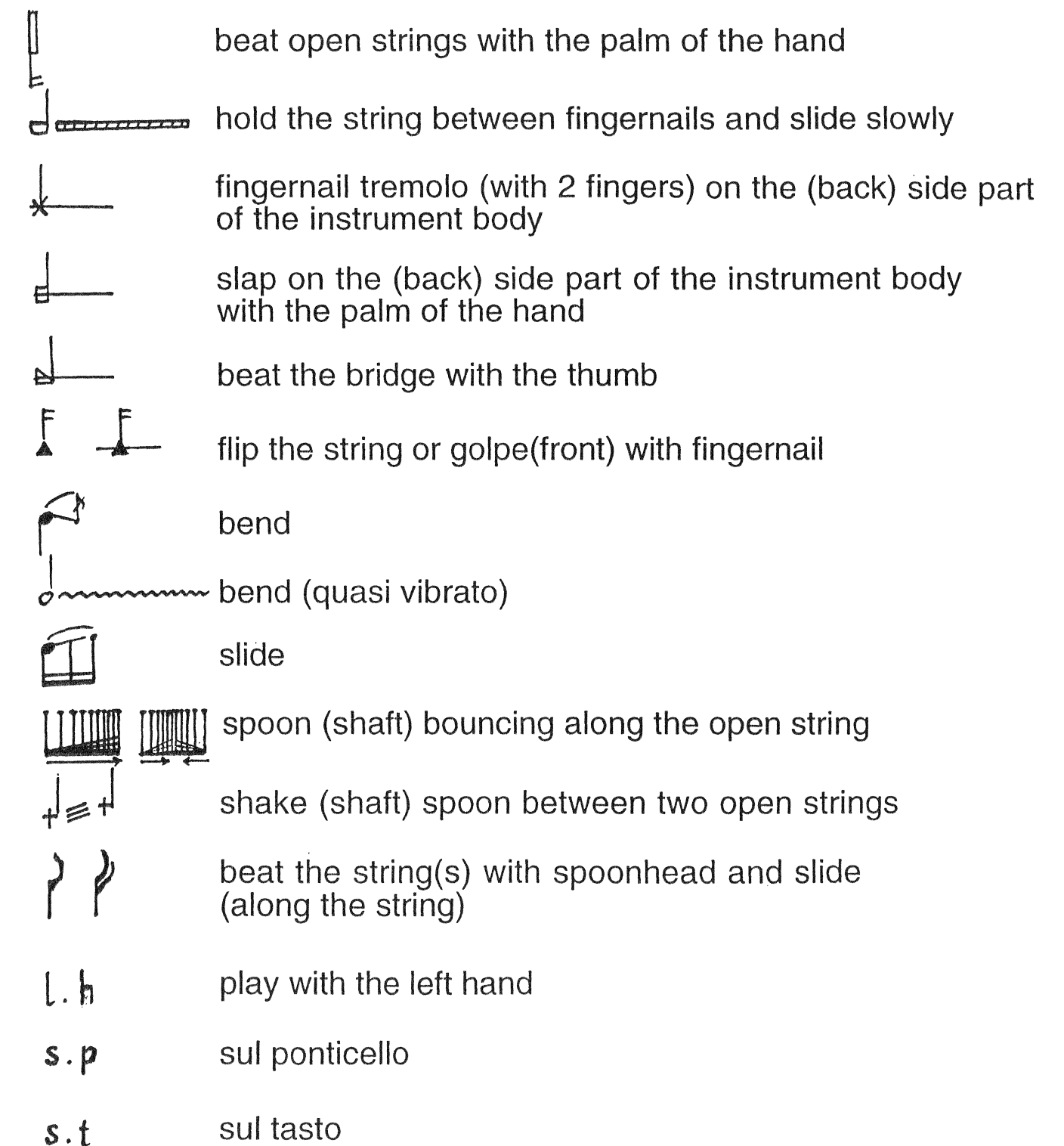
Tuning of the Guitar(scordatura):



Preparation for Bar 1-56:

put a piece of normal copy paper (ca12cm x 5cm) between the strings where they ends (near the bridge) to make out a kind of dry sound, but pitches still should be able to be perceived.

Guitar (continued)



Melting

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$\bullet = 70$
use the hard mallets

Vibraphone

Guitar
(Real sound)
(Transposed)

ff *mp* *ff* *mp* *ff* *mf* *ff*

*) put a paper between the strings

Vib

G.t

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

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

s.p — ord

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20

Vib

20

G.t

20

ff

mf

ff

ff sempre

mf

f

f sempre

5

6

6

3

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

51

Vib

p

3

3

6

7

ff

G.t.

51

51

51

p *f* *p*

p *f* *mp*

fff *ff*

without measure
presto possible ad lib

*1),

56

Vib

sfz *mp* *ff* *p* *f* *mp* *ff* *mp* *ff* *mp* *ff* *p*

56

G.t.

56

56

fff

*2)

*1) Caesuras, very short pause (about half second)
*2) Caesuras, longer pause (about one second)

Vib

G.t

ff *mp* *ff* *mp* *ff* *mp* *mp*

ff *mp* *ff* *fff* *mp* *ff* *mp*

⑤ ④ ③ ① ① ② ⑤ ① ② ② ⑥ ③ ⑤ ③ ② ① ② ③ ④ ④ ⑤ ⑥ ⑤ ④

Vib

G.t

ff *mp* *ff* *f* *p* *ff* *p_{sub}*

fff

Vib

G.t

playing on the body

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

poco rit.

poco rit.

p sfz

p

Vib

G.t

playing on the body

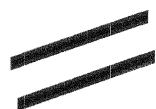
p *f* *mp* *mf* *pp*

ancora rit.

ancora rit.

take off the paper

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

[illegible]

The musical score for "The Wind" by Maurice Strakosky is presented in a three-staff format. The top staff is for the Vibraphone (Vib), the middle staff is for the Guitar (G.t), and the bottom staff is for a solo line. The time signature is 3/8. The score is divided into 12 measures. The Vibraphone part features a melodic line with various ornaments and dynamics. The Guitar part provides harmonic support with chords and arpeggios. The solo line includes a series of notes with dynamic markings and articulation.

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