


Jeffrey Ryan
Two-by-Four
Chamber Concerto for Marimba

Performance notes:

Performance time: ca. 12 minutes.

 note ends with a breath accent for winds; no bow change for strings.

 give note a slight rhythmic and dynamic stress.

Glissandi begin immediately upon sounding initial pitch.

Other specific performance notes, if necessary, are given in the part.

Programme note for Two-by-Four.

Two-by-Four is a chamber concerto for marimba soloist and eight accompanying players. The title refers both whimsically to the wooden bars of the marimba and to the division of the ensemble into two groups of four players each. It also alludes to the idea of a “two-by-four” as a foundation in construction. Whether in music or in architecture, these building blocks provide the scaffolding around which the rest of the work is fashioned. Here, this skeleton is represented by the high sustained string sound.

With a nod to classical concerto form, **Two-by-Four** is a single-movement work comprised of three main sections, plus an introduction and two cadenzas. The opening clarinet motive generates the basic intervallic resources for the piece, and leads into the slow introduction, which sets in motion the subtle and gradual colour changes that develop through the whole work. The woodwinds and brass foreshadow upcoming elements. The marimba then leads directly into the first (unaccompanied) cadenza, which also encapsulates elements of the later sections. The cadenza segues into the first main section—a slow movement that gradually builds in intensity over a large arch, then subsides into the second cadenza, which is accompanied by the sustained strings and clarinet. The cadenza is frequently interrupted by staccato outbursts from the flute, which the marimba and clarinet eventually join. This leads into the second movement, which is a bluesy moderato, and which proceeds directly into the finale. This concluding *presto* features rapid-fire solo passages, representing the culminating transformation of the opening motive.

Two-by-Four is dedicated to percussionist Steven Wassmansdorf, with thanks for his advice, patience, and enthusiasm. **Two-by-Four** was premiered in Cleveland, Ohio, in January 1993, with soloist Steven Wassmansdorf, conducted by the composer.

Marimba

Two-by-Four

Chamber Concerto for Marimba

Jeffrey Ryan

♩ = 104
Restlessly

med. yarn mallets
at node

to centre → centre to node → node to centre →

1

pppp p pppp

10

p pppp p pppp p

17

pppp p pppp p pppp p

22

p pppp p pppp p pppp

26

p pppp p ff pp mp

31

pp mf f mp ff mp ff sfp

35

fff

senza misura 5-6" repeat pattern molto rit.

38

pp ppp p

(ord.) quasi rubato

45

ppp, *p* > *ppp* < *p* *ppp*, *p* 3

50

ppp 3 *node, centre* *node, centre (ord.)* *gl.* *mf* *ppp* *mf* > *p* > *ppp* *mf* > *p* *gl.* *sfp* *ff*

56

f *ff* *f* *ff* *f*

59

f poss. 3 3 *sfp* 5 6 6

61

ff 3 3 *accel.* 3 3 3 3 *sfp*

63

A tempo sub. (♩ = 80) 3 *fff* *f* 3

65

f 7 *dead stroke* 3

3 B $\text{♩} = 60$

67 *f* *n.* *mf* *mp* *p*

71 *ppp sempre* *Searchingly* 2

75 2

79

82

85 *sim.*

88

91 C *senza cresc.!* 3

med. yarn mallets
espr.

97 $p < mf > p$

100 $ppp < mf > p$

103 $mf > ppp < p$

106 $mf sfz < mf$

108 $p < f$ $fff ppp$ f mf sub.

111 (2) (4) (2)

116 (2) (2) (2)

122 (2) (3) (4)

127 p pp ppp **E**

131 *n.* **ff** *n.* **ff** *p*

136 **ff** *f* *p*

138 *pppp* *n.* **ff** *p* *f* *f*

141 *p* **ff** *p* *f* **ff**

143 *L R** *f* poss.

147

*Indicated mallets provide for a colour difference on individual notes—a rounder sound with the soft mallets and a more pointed sound with the hard mallets. Soloist may use other mallets which achieve the same effect.

stems up = R
stems down = L

153 *mf* **ff** **ff** sempre

157

160

163

166

169

172

175

178

181

184

(turn page with left hand)

187 *(p)*
f *sim.*

191 *mf*

194

197 *f* *sim.*

201

205 *J* *♩ = 156 Sprinting* *sim. 16ths* (2) (3) (1) (2) (3) (4)
mf *f* *mf*

213 (1) (2) (3) (4) (5) (6) (7)
f *mf* *f* *mf*

222 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *ff*

227 *K*
mf

Musical score for marimba, measures 230-266. The score is written in treble clef with a key signature of one sharp (F#). The music consists of a series of eighth-note patterns, often grouped in pairs or fours with slurs. Measure 245 features a double bar line with a '2' above it, indicating a two-measure rest. Measure 255 includes three slurred notes labeled (1), (2), and (3). Measure 261 includes six slurred notes labeled (4), (5), and (6), followed by a dynamic marking of *ff*. Measure 266 ends with a dynamic marking of *fff* and an accent mark (^) over the final note. A large, diagonal watermark reading 'Perusal Copy' is overlaid across the center of the page.