

Songs of Youth

A song cycle for baritone or bass and marimba

Text and music by Mark Feezell

Songs of Youth is a cycle of seven songs for baritone or bass and marimba. A five-octave, concert grand marimba is preferred, but the songs may also be performed on a quality four-octave marimba. Performers may elect to perform individual songs independently or the entire cycle in sequence (approximately 19-23 minutes).

The following timings are approximate:

1. Wandering (4:17)
2. The Bumblebee (1:40)
3. Wondering (3:23)
4. California Lullaby (4:00)
5. Summer-soon Storm (2:25)
6. Apart (3:40)
7. The Resonance of Memory (1:43)

The form of the cycle is generally palindromic, with the fourth song functioning as the center for the piece. This means that songs 1/7, 2/6, and 3/5 correspond in subject matter (contrasting but related topics) and principal tonal center (generally identical). The primary exception to this pattern is intentional: the last song doesn't return to the opening tonal center of the cycle, just as we never fully return to our youth. For further explanation of the use of palindromic/symmetrical formal units and bipolar tonal axes, see writing by and about the twentieth-century composer Béla Bartók.

Most of the marimba writing is admittedly not appropriate for a beginner. Even the fourth song, though not technically challenging, is musically demanding. All songs except for the second and seventh require four mallets. The sections in which the vocalist and the marimbist perform together demand rhythmic and tempo precision from both performers. Sections where one performer performs alone may be treated more flexibly. At all times, the drama of the texts should be the focal point of the performance.

Mark Feezell
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Written for Dr. Nick Petrella, Marimbist and Markus Lloyd, Baritone
Premiered November 21, 1998, Texas Christian University, Fort Worth, Texas

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1. Wandering

Baritone

Marimba

mp *mf* *f*

mp *mf* *f* *mp subito*

mf *poco rit.* *a tempo* *f* *non accel.*

mf *poco rit.* *a tempo* *f* *mf subito* *mf subito*

I heard it, I heard it, I heard it in the wide pla- ces.

Stars played out. a cross their bree-zy cours- es, fix-ing paths of light!—

10

19 ♩ = 62

mf

Old de-bris of yes - ter- day.—

p *mp*

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

simile



23

mf

Wan - der watch - ing where the riv - er runs,— new green

mp subito *mf*

27

fp *mf*

wash- ing the_ great plain. Tend-rils ris - ing, reach - ing, find - ing paths of light and life_ and

fp *fp* *mf* *fp* *fp*

32

f *p*

love. Not I, a song, new rhyme, old tune. Not I, old

f *fp* *ff* *mf* *pp*

39

rubato

tune. Fix - ing paths of light and life and love. And love.

rubato 3 3

45 $\text{♩} = 128$

Musical score for measures 45-52. The bass staff is mostly empty with rests. The treble staff contains a melody with various time signatures (2/4, 5/4, 6/4, 10/8, 4/4, 5/8, 4/4) and dynamic markings including *ff* and $\text{♩} = 128$. The melody features eighth and sixteenth notes, some with accents and slurs.



53

Musical score for measures 53-60. The bass staff contains a melody with lyrics: "Whist-ling, smack ing, laugh - ing joy and fear and_ tremb ling. Wan - der in the great place,". The treble staff contains a complex accompaniment with various time signatures (4/4, 10/8) and dynamic markings including *f*, *p subito*, and *f subito*. The bass staff of the piano part contains rests and some chords.

59

mf

an o - pen space to catch the ho - ney-suck - le

63

molto accel.

ff *fff*

sun - set with your o - pen arms!

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2. Wandering

♩ = 110

2 articulate mallets

Marimba

f *mf* *mf subito*

mp *mf subito*

simile *mp*

mp *simile*

mf subito *mp*

mf subito *mf*

I was search-ing for a rock I dropped in - to the stream, watch-ing squir-rels run and wish-ing I could eat ice cream. There was a

tum - ble, jum-ble bum-ble - bee, but I did-n't see. I was count-ing clouds go by and won-d'ring how things grow. All the time I

did - n't know there was a tum - ble, jum- ble, not-a-ver-y-hum- ble, makes-a lit-tle-mum - ble bum-ble-bee star-ing

33

right at me.

Then I moved too close-too bad-'cause then the bum-ble - bee was mad!_____

p *mp* *mf*

p *mp* *mf*

7

43

_____ A tum - ble, jum - ble, not-a-ver-y-hum-ble, makes-a - lit-tle-mum - ble, fum-ble,grum-ble, real-ly-wants-to-rum-ble,

_____ moving ahead

_____ moving ahead

f subito *mf*

f subito *mf*

49

hope I don't a-stum-ble, Oh, I'm gon-na crum - ble bum-ble - bee _____ fly-ing af - ter me! Bzzzzz!

f subito *ff*

f subito *ff*

(sing-no marimba)
Bzzzzz!

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3. Wondering

mp *mf* *p*

♩ = 62

Baritone

♩ = 62
ossia 8va, med. or 2-tone mallets

Marimba

mf *mp* *mf* *p*

I won-der why the clouds are high, and where the but-ter flies-can I go to where I'm thinking of, or is it just i-mag-in ing?

10 *♩ = ♩* *mf* verse 1 and 2, *mp* verse 3

1. Why does the rain stick on the glass? Why is green the co - lor for the grass? Where did the wind go when it passed? And
 2. Why does the mouse run from the cat? Why does grand - dad al - ways wear a hat? Why is a cave the place for bats? And
 3. Why does the sun give way to rain? Why is grand - ma in so much pain? Will peo ple want me in their game, or

mf verse 1 and 2, *mp* verse 3

15 *1.2.* *♩ = ♩* *3.*

why can't snails go ve - ry fast? I won - der will they just be a - shamed?
 why is the bull - frog so fat? I won - der

1.2. *♩ = ♩* *ossia 8va* *3.*

mf *mp*

19 $\text{♩} = \text{♩}$ *mf* **Maestoso** $\text{♩} = 54$

I won-der why the clouds are high, and where the but-ter flies - can I go to where I'm

mf **Maestoso** $\text{♩} = 54$

25 *f* *mp* *p*

think-ing of, or is it just i-mag-in - ing? or is it just i - mag - in - ing?_____

f *mp* *p*

(*ossia 8va*)

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4. California Lullaby for Marimba

Music by Mark Feezell

♩ = 72
(baritone tacet)

Marimba

pp p pp p pp p mp p

15 mp p pp p mp

30 p pp p pp p mp

45

mf *mp* *p* *mp*

58

ossia 8va

pp *ppp* *pp* *ppp* *mp* *pp sub.* *ppp* *p* *pp* *n*

Spoken by vocalist immediately before marimba begins:
Black and brim-full of windy rain,
and ice chunked out to break, and...

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5. Summer-soon Storm

Baritone

Marimba

9

17

mf marcato

f

f (sung)

f

roll only if marked, l.v. sempre

dolce mp sub.

f sub.

fp

f

p

f sub.

fp

f

mf

mp sub.

mf

mp sub.

fire sparked out to burn. Stat-ing, not ask - ing, mov-ing, not hes-i-tat-ing, run-ning, not

walk - ing, wash-ing old deb-ris of yes - ter-day gul-ly-dirt down, gul-ly-dirt down, gul-ly-dirt down in-to the sea.

A storm with win-ter_ on its breath, and sum - mer at its back, bring the flo - wers down!

23 *mf* *mp*

Sum-mer-soon storm,

29

sum-mer-soon, to bring the flo - wers soon storm, sum-mer-soon storm,

35 *mf*

sum-mer-soon storm to bring the flo - wers down, to bring the flo - wers down,

The musical score is written for a vocal part and piano accompaniment. It is in the key of B-flat major (one flat) and 4/4 time. The tempo is marked 'mp' (moderato). The score is divided into three systems, each starting with a double bar line. The first system (measures 23-28) shows the vocal line entering with 'Sum-mer-soon storm,' and the piano accompaniment. The second system (measures 29-34) continues the vocal line with 'sum-mer-soon, to bring the flo - wers soon storm, sum-mer-soon storm,' and the piano accompaniment. The third system (measures 35-40) shows the vocal line with 'sum-mer-soon storm to bring the flo - wers down, to bring the flo - wers down,' and the piano accompaniment. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

41 *mp sub.* *sempre*

sum-mer-soon storm. Cra-zy flo-wers spack-led o'er the sky, (or is it the earth?)

mp *mf* *sempre*
(roll only if marked)

48

bound we are to this old dirt, but we will fly. Spring is good 'cause sum-mer-soon storms wash

55 *mp sub.* *mf sub.* *f sub.* *ff*

down our win - ter mush. Flo-wers come quick - ly when we wait - How long? How much? How late? This

mp sub. *mf sub.* *f sub.*

61 *f sub.* *ff*

wind I know, this gale I taste blows fresh in from the Far - off Place.

ff

67 *mp sub.* *mf* *ff* *mf sub.*

Just right, sal ty fresh, a kick-ing horse with a bite to fight, whata night! sum-mer-soon storm to bring

ff sempre *mf sub.*

73 *mp sub.* *f* *mf* *mp*

— the flo - wers bring the flo - wers Cra-zy flo-wers spack-led o'er the sky, sum-mer-soon storm.

mp sub. *f* *mf* *mp*

80 *poco rit.* *p* *molto rit.*

sum-mer-soon soon...

poco rit. *pp* *molto rit.*

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6. Apart

$\text{♩} = 48$ *mf*

Miss-ing you, _____ miss-ing you, you are here. _____ Your voice is in the wil-low- top, _____ the wil-low- top..

$\text{♩} = 48$ *mf*

soft or 2-tone mallets
unmeasured tremolos throughout

sempre tenuto

mp *mf* *mp* *mf* *mp* *f* *mf < f > mp*

more articulate mallets

22

mp *mf* $\text{♩} = 60$ subito

Soon I will taste your lush embrace and kiss your sun - ny cheek a - gain. How

accel. arpeggios, maintain tempo $\text{♩} = 60$ subito

mp *mf* *rall.* *rall.*

28

$\text{♩} = 56$ *molto rit.* *f* *mp subito* *accel. poco a poco to arrive at twice the tempo (m. 43)* *p*

sweet to drink of you be - yond the span of wait-ing here, wait-ing here. Like the sun-light stream-ing I will come for you, —

$\text{♩} = 56$ *molto rit.* *f* *mp subito* *accel. poco a poco to arrive at twice the tempo (m. 43)* *p*

35 *mp* *mf* *f*

like the moon - light beam - ing I will search for you,_____ held in diz - zy dream - ing I will run to you_____

mp *mf* *f*

43 *mp* *subito* $\text{♩} = 90$ $\text{♩} = 170-180$

by stand - ing still.

$\text{♩} = 90$ $\text{♩} = 170-180$ no break *mp* *pp* *p*

52 *mp* *mf*

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

wa-ters can - not quench love. not quench love. wa-ters can - not quench love. Ma-ny wa-ters can - not quench love.

f *mp subito* *mf* *f*

69 *mp sempre* *mf* *f*

wa-ters can - not Ma-ny wa-ters quench love. wa-ters can - not quench love. Ma-ny wa-ters can

f sempre

76 *ff* *mp*

not quench love. Ma-ny wa-ters can - not quench love. held in diz - zy dream - ing. I will run!

ff *fff* *mp subito* evenly

84 *f subito*

Like the sun-light stream-ing I will come for you, — like the moon-light beam-ing I will search for you,

f subito

92 ♩=60 *subito*

molto rit.

subito a tempo (♩=60)

Your voice — is in the wil-low- top, — the

mf subito

95

mp

p

End here if performing song individually.

wil - low- top, — that weeps, — that weeps, — that weeps — to call me home. —

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**Very freely,
like a spiritual**

7. The Resonance of Memory

normale mf

1 *boca chiusa* *f* *roll (unmeasured) F octave throughout song* *ppp* *l.v.* *=60*

So ma-ny days passed a-way__

10 Si-lenc-es, the years, they ne-ver stay - Where have they gone to, those things I thought I knew? Oh, Lord, let me love this day,

17 *mp* *f subito* *mp* *f* let me take it, let me turn it, let me learn it I could ne - ver earn it, Oh, Lord,

23 *mf* *mp* *p* Oh, Lord, aren't we al - ways chil - dren to you?

(stop F octave) *soft mallets ossia 8va* *l.v.* *l.v.* *l.v.* *mf*