

Songs of Youth

A song cycle for baritone or bass and marimba

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

Text and Music by Mark Feezell / DrFeezell.com

1. Wandering

Baritone *mp* *mf* *f*

mp *mf* *f* *mp subito*

med. rub. mallets

mp *mf* *f* *mp subito*

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

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

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

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

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*

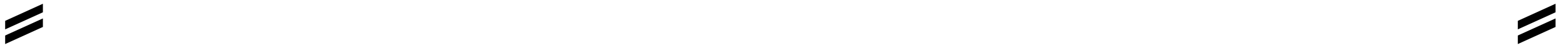
39 *rubato*

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

rubato

45 ♩=128

Musical score for measures 45-52. The top staff is a bass line with rests and time signature changes (2/4, 5/4, 6/4, 10/8, 4/4, 5/4, 4/4). The bottom staff is a treble line with notes, rests, and dynamic markings (ff). The tempo is marked ♩=128.



53 *f* *p subito* *f subito*

Whist-ling, smack- ing, laugh - ing joy and fear and_ tremb ling. Wan - der in the great place,

f *p subito* *f subito*

Musical score for measures 53-60. The top staff is a vocal line with lyrics and dynamic markings (*f*, *p subito*, *f subito*). The middle staff is a treble piano accompaniment with notes and dynamic markings (*f*, *p subito*, *f subito*). The bottom staff is a bass piano accompaniment with notes and dynamic markings (*f*, *p subito*, *f subito*).

59

mf

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



molto accel.

ff

fff

63

sun - set with your o - pen arms!

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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
December 1998