

# *Songs of Youth*

*A song cycle for baritone or bass and marimba*

Text and music by Mark Feezell / DrFeezell.com

*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*

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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 *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

32

*f* *p*

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

39

*rubato*

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

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, 5/8, 4/4). The bottom staff is a treble line with notes, rests, and dynamic markings (ff). The tempo is marked ♩=128.



53

*f* Whist-ling, smack- ing, laugh - ing joy *p subito* and fear and\_ tremb ling. *f subito* Wan - der in the great place,

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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## 2. The Bumblebee

Marimba  $\text{♩} = 110$   
2 articulate mallets

*f* *mf*

10 *mp* *mf subito*

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

*simile* *mp*

19 *mp* *simile*

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

*mf subito* *mp*

27 *mf subito*

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

*mf*

33

right at me. Then I moved too close-too bad-'cause then the bum-ble - bee was mad!\_\_\_

*p* *mp* *mf*

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,

*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

$\text{♩} = 62$  *mp* *mf* *p*

Baritone

$\text{♩} = 62$   
*ossia 8va, med. or 2-tone mallets*

Marimba

*mf* *mp* *mf* *p*

10  $\text{♩} = \text{♩}$  *mf* verse 1 and 2, *mp* verse 3

1. Why does the rain stick on the glass? Why is green the color 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 always 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 people want me in their game, or

*mf* verse 1 and 2, *mp* verse 3

15 1.2.  $\text{♩} = \text{♩}$  3.  $\text{♩} = \text{♩}$

why can't snails go very fast? I wonder will they just be ashamed?  
 why is the bull-frog so fat? I wonder

1.2.  $\text{♩} = \text{♩}$  *ossia 8va* 3.

*mf* *mp*

19 *mf* **Maestoso** ♩ = 54

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

*mf* **Maestoso** ♩ = 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

♩ = 72

(baritone tacet; if using 4-octave, play 8va throughout)

Marimba

pp p pp p pp p mp

10

mf mp mf mp f fmp mf mp

20

f mf f ff sub. mp mf f

30

*mf* *f* *mf* *f* *ff* *fff sub. mp*

40

*mf* *mp* *f* *sub. mp* *pp* *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**  $\text{♩} = 134$   
*f* marcato

**Marimba**  $\text{♩} = 134$   
*f* marcato  
roll only if marked, *l.v. sempre*

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!

*mp sub.* *f sub.* *fp* *f* *p* *f sub.* *fp* *f* *mf* *mp sub.* *mf* *mp sub.*

23 *mf* *mp*

Sum-mer-soon storm,

*mf* *mp sempre*

29

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

*mf* *mp*

35 *mf*

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

*mf*

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

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

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

*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, salty fresh, a kick-ing horse with a bite to fight, what a 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

*mf*  $\text{♩} = 48$

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

*mf*  $\text{♩} = 48$

soft or 2-tone mallets  
unmeasured tremolos throughout



11 *sempre tenuto*

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

more articulate mallets

22

*mp* *mf*  $\text{♩} = 60 \text{ subito}$  *rall.*

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

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

*mp* *mf*

28

$\text{♩} = 56$  *molto rit.* *f* *mp subito*  $\text{♩} = 45$  *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.*  $\text{♩} = 45$  *accel. poco a poco to arrive at twice the tempo (m. 43)* *p*

*f* *mp subito* *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.

*mp* *pp* *p*

52 *mp* *mf*

*mp* *mf*

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

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

*molto rit.*

*subito a tempo* (♩=60)

92 ♩=60 *subito*

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

*molto rit.*

*a tempo*

*mf subito*

95

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

End here if performing song individually.

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Very freely,  
like a spiritual

## 7. The Resonance of Memory

1 *boca chiusa*  $\text{♩} = 60$  *normale mf*

Baritone

Marimba *f*  $\text{♩} = 60$  1.v. roll (unmeasured) F octave throughout song *ppp*

So ma-ny days passed a-way\_\_

10 *f*

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 1.v. 1.v. 1.v. *mf*