



Nucleation

For Marimba Quartet

Ben Justis — 2017

7' 30"

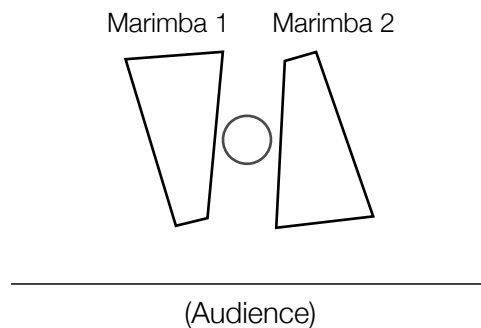
Instrumentation

Marimba 1 (4.3 octave)

Marimba 2 (5 octave)

One sizzle cymbal (large, thin, “steamy”; place between the marimbas)

Setup



Mallets

All players should use unwrapped rubber mallets (like the Vic Firth ensemble series) in a hardness appropriate for their range. The goal is to have an articulate, “bouncy” sound fit for the fast passages and rhythmic hand-offs that occur frequently in this piece. These mallets must have rattan shafts. During player four’s chorale, they should use soft yarn mallets that yield a sound with bountiful, rich sustain but no attack.

Program Notes

Nucleation: The initial process that occurs in the formation of a crystal from a solution, a liquid, or a vapour, in which a small number of ions, atoms, or molecules become arranged in a pattern characteristic of a crystalline solid, forming a site upon which additional particles are deposited as the crystal grows.

- *Encyclopædia Britannica*

For a composer biography, to browse other works, or to inquire about commissions and projects, visit benjustis.com.

Nucleation

For Marimba Quartet

Bubbling (♩ = 108)

(Free time) (Continue material in arrows for duration of dotted line.)

Player 1

Marimba 1

Player 2

Player 3

Marimba 2

Player 4

ff *fp* (Mute with leg) [8 seconds - Slow down roll greatly at your own pace until playing sparse, single notes.]

ff *fp* (Mute with leg) [8 seconds - Slow down roll greatly at your own pace until playing sparse, single notes.]

ff *fp* (Mute with leg) [8 seconds - Slow down roll greatly at your own pace until playing sparse, single notes.]

ff *fp* (Mute with leg) [8 seconds - Slow down roll greatly at your own pace until playing sparse, single notes.]

(Sizzle cym.)

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A (Not synchronized)

1 Wait 3" *f* [8 seconds - Slow down roll greatly at your own pace until playing sparse, single notes.]

2 Wait 1" *f* (Steady) [8 seconds - Slow down roll greatly at your own pace until playing sparse, single notes.]

3 Wait 2" *f* *8va* (Steady) [8 seconds - Slow down roll greatly at your own pace until playing sparse, single notes.]

4 *f* (Steady) [8 seconds - Slow down roll greatly at your own pace until playing sparse, single notes.]

B

1 M1

2 M1

3 M2

4 M2

ff *fp*

ff *fp*

ff *fp*

ff *fp*

[8 seconds - Speed up greatly at your own pace until all playing a roll. Stay soft.]

[8 seconds - Speed up greatly at your own pace until all playing a roll. Stay soft.]

[8 seconds - Speed up greatly at your own pace until all playing a roll. Stay soft.]

[8 seconds - Speed up greatly at your own pace until all playing a roll. Stay soft.]

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(Release leg suddenly)

1 M1

2 M1

3 M2

4 M2

[16 seconds - Slow down greatly at your own pace until roll becomes sparse, single notes. Press in gradually until playing dead strokes and move to nodes. *Dim.*] *n*

[16 seconds - Slow down greatly at your own pace until roll becomes sparse, single notes. Press in gradually until playing dead strokes and move to nodes. *Dim.*] *n*

[16 seconds - Slow down greatly at your own pace until roll becomes sparse, single notes. Press in gradually until playing dead strokes and move to nodes. *Dim.*] *n*

[16 seconds - Slow down greatly at your own pace until roll becomes sparse, single notes. Press in gradually until playing dead strokes and move to nodes. *Dim.*] *n*

(With wood ends of mallet shafts, played vertically.)

C

1 *pp* 3 [8 seconds - Speed up greatly at your own pace until playing a roll. *Cresc.*] *f* *n* *f* *pp*

2 *pp* 3 [8 seconds - Speed up greatly at your own pace until playing a roll. *Cresc.*] *f* *n* *f* *pp*

3 *pp* 3 [8 seconds - Speed up greatly at your own pace until playing a roll. *Cresc.*] *f* *n* *f* *pp*

4 *pp* 3 [8 seconds - Speed up greatly at your own pace until playing a roll. *Cresc.*] *f* *n* *f* *pp*

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1 *f* 3 *f* *fp* *f* *fp*

2 *f* 3 *f* *fp* *f* *fp*

3 *f* 3 *f* *fp* *f* *fp*

4 *f* 3 *f* *fp* *f* *fp*

4

M1

M2

1

2

3

4

f *fp* *f* *fp*

(x = click mallet shafts together,
z = buzz mallet shafts together)

7

M1

M2

1

2

3

4

f *p* *f* *f* *p* *f*

8

9

M1

M2

1

2

3

4

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

10

f [Continue pattern ad lib. using only these notes. Always 16th notes.]

(Sizzle cym.)

f [Continue pattern ad lib. using only these notes. Always 16th notes.]

12

M1

p

(Dead stroke)

[Speed up gradually until playing a roll. Synchronize with player 4.]

mp *p*

M2

p

(Dead stroke)

[Speed up gradually until playing a roll. Synchronize with player 2.]

mp *p*

18

M1

f *p* *f*

(Speed up until playing a roll. Do not synchronize. Dim.)

mp *n*

mf

M2

f *p* *f*

(Speed up until playing a roll. Do not synchronize. Dim.)

mp *n*

23

M1

p

f *fp* *f* *fp*

M2

p

f *fp* *f* *fp*

26

M1

1

2

3

M2

4

f

fp

28

M1

1

2

3

M2

4

f

fp

(11)

6

30

M1

1

2

3

M2

4

f

fp

33

M1

M2

f *fp* *f* *fp*

f *fp* *f* *fp*

36

M1

M2

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f *fp*

f *fp*

38

M1

M2

39 (On the nodes)
loco

f *mp* *f*

f *mp* *f*

f *mp* *f*

43

42

8va →

ff

M1

2

M2

3

4

46

45

loco

f *p* *f*

f *fp* *f*

f *fp* *p* *f*

M1

2

M2

3

4

48

(Not 8va)

ff

ff

ff

ff

M1

2

M2

3

4

51

Musical score for measures 51-53. The score is for four staves (1, 2, 3, 4) and includes dynamic markings such as *mf* and *ff*, and articulation like accents and slurs. Measure numbers 51, 52, and 53 are indicated at the top of the first staff.

54

Musical score for measures 54-56. The score is for four staves (1, 2, 3, 4) and includes dynamic markings such as *mf*, *ff*, and *dim. poco a poco*, and articulation like accents and slurs. Measure numbers 54, 55, and 56 are indicated at the top of the first staff.

57

Musical score for measures 57-59. The score is for four staves (1, 2, 3, 4) and includes dynamic markings such as *pp*, *f*, and *dim. poco a poco*, and articulation like accents and slurs. Measure numbers 57, 58, and 59 are indicated at the top of the first staff.

60 62 *suddenly still*

M1
2
M2
4

pp 3 3 3 (Dead stroke)
pp 3 3 3 (Dead stroke)
pp 3 3 3 (Dead stroke)
pp 3 3 3 3

8vb

65 67

M1
2
M2
4

ff *pp* 8va
Dampfen

72 74

M1
2
M2
4

(Dampfen) *ff* *pp*

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79 82

M1

M2

4

86 90

M1

M2

4

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92

M1

M2

4

$p < mf$

97 98

M1

M2

1

2

3

4

ff *pp* *ff*

ff *pp* *ff*

ff *pp*

*pp*³ *p* < *f* *pp*³

8va *8va* *8va*

3

102 106

M1

M2

1

2

3

4

pp *pp* *pp*

ff *pp*

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

8va

resonant

3

107 [Continue pattern ad lib. using only these notes. Always 16th notes.] 111

M1

M2

1

2

3

4

[Continue pattern ad lib. using only these notes. Always 16th notes.]

[Continue pattern ad lib. using only these notes. Always 16th notes.]

[Continue pattern ad lib. using only these notes. Always 16th notes.]

(Soft yarn) *pp* *mf* *espress.*

To 4 soft yarn mallets

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116

M1

M2

pp *mf*

127

135

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M1

M2

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

137

140

M1

M2

(32)

(30)

(29)

To 2 rubber mallets

n *pp* *mp* *f*

142

145

149

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153

8va →

Musical score for measures 152-154. The score is divided into two systems: M1 (Measures 1 and 2) and M2 (Measures 3 and 4). Measure 153 is marked with a circled '153' and an '8va' instruction with an arrow pointing right. Dynamics include *ff* (fortissimo) in measures 152, 153, and 154. The key signature has two flats (B-flat and E-flat).

156

loco

Musical score for measures 155-157. The score is divided into two systems: M1 (Measures 1 and 2) and M2 (Measures 3 and 4). Measure 156 is marked with a circled '156' and a 'loco' instruction. Dynamics include *f* (forte), *fp* (fortissimo piano), and *p* (piano). The key signature has two flats. A large green watermark is overlaid across the score.

158 (Not 8va)

Musical score for measures 158-160. The score is divided into two systems: M1 (Measures 1 and 2) and M2 (Measures 3 and 4). Measure 158 is marked with a circled '158' and '(Not 8va)'. Dynamics include *ff* (fortissimo) in measures 158, 159, and 160. The key signature has two flats.

161

M1

M2

164

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M1

M2

mf *ff* *dim. poco a poco*

(ff) *dim. poco a poco*

(ff) *dim. poco a poco*

167

M1

M2

pp *f* *dim. poco a poco*

pp *mp* *f* *dim. poco a poco*

pp *f* *dim. poco a poco*

pp *f* *dim. poco a poco*

170

M1

2

M2

4

172

pp

pp

pp

pp

173

M1

2

M2

4

pp

pp

pp

pp

[12 – 20 seconds - Repeat cell, removing notes at random until the texture becomes very sparse, then silent. No *dim.* or *rit.*]

[12 – 20 seconds - Repeat cell, removing notes at random until the texture becomes very sparse, then silent. No *dim.* or *rit.*]

[12 – 20 seconds - Repeat cell, removing notes at random until the texture becomes very sparse, then silent. No *dim.* or *rit.*]

[12 – 20 seconds - Repeat cell, removing notes at random until the texture becomes very sparse, then silent. No *dim.* or *rit.*]