

DJINN

MARIMBA

I. Pandora

JOHN PSATHAS

$\text{♩} = 110$

mp

[2]*

* [3-bar loop]

[3]

[4]

[5]

[6]

[7]

[8]

[9]

A $(\text{♩} = \text{♩})$

[2]*

B

[3]

* [4-bar loop]

[4]

C

44 [5]

50 (♩ = ♪) **D**

55 [2] *

* [3-bar loop]

60 **E**

65 [2] *

* [4-bar loop]

71 [3]

77 [5] **F**

84 **G**

dim. poco a poco a niente

89

2. Labyrinth

$\text{♩} = 102$

(3+2+2)

A

f fp mp f

16

B

p mf $dim.$

31

$\text{♩} = 76$ **C**

pp pp f mp

48

D

f (3+2)

(\times = sticks on bars)

$f > mf > mp > p >$

59

E

f pp pp $poco$ $molto$ pp mf p

66

f $molto$ f p f p **F** $\text{♩} = 102$ mf

(on beat)

sub.

The score is written for piano and bass. It consists of six systems of music, labeled A through F. System A (measures 1-15) features a piano part with complex rhythms and dynamics ranging from forte (f) to mezzo-piano (mp). System B (measures 16-30) continues the piano part with a decrescendo (dim.) and includes a triplet. System C (measures 31-47) is primarily a bass line with dynamics from pianissimo (pp) to mezzo-piano (mp). System D (measures 48-58) returns to the piano part with a forte (f) dynamic and includes a triplet and a section with 'sticks on bars' (marked with an 'x'). System E (measures 59-65) features a piano part with dynamics from forte (f) to pianissimo (pp) and includes a triplet. System F (measures 66-72) concludes with a piano part featuring a decrescendo (molto) and dynamics from forte (f) to mezzo-forte (mf). The tempo is marked as quarter note = 102, except for system C which is marked as quarter note = 76.

74 Musical notation for measures 74-85. The piece starts in 2/4 time and changes to 3/4. It features a complex melodic line with many triplets and slurs. A 'G.P.' (Grave) marking is present in measure 80. The key signature has one flat.

86 Musical notation for measures 86-95. The piece continues with various time signatures including 3/8, 2/4, 3/4, and 4/4. It contains several triplet markings and slurs. The key signature remains one flat.

96 Musical notation for measures 96-103. The piece features a dense texture with many triplets and slurs. A 'G' marking is present in measure 97. The time signatures include 4/4, 2/4, 3/8, 3/4, and 2/4.

104 Musical notation for measures 104-117. The piece continues with complex rhythmic patterns and slurs. A 'H' marking is present in measure 105. Dynamics include *pp* and *f*. The time signatures include 2/4, 3/8, 3/4, 5/8, 2/4, 3/4, 2/4, and 3/4.

118 Musical notation for measures 118-128. The piece features a complex melodic line with many triplets and slurs. A 'J' marking with '(3+2+2)' is present in measure 119. The time signatures include 3/4, 7/16, 6/16, 2/4, 6/16, and 3/4.

129 Musical notation for measures 129-138. The piece continues with complex rhythmic patterns and slurs. A 'K' marking is present in measure 130. Dynamics include *p* and *pp*. The time signatures include 3/4, 3/8, 3/4, 4/4, and 3/4.

139 **L**

mf

146 **M**

cresc. *f* *più f*

153

sfz *sfz* *più f*

159 **N**

sfz

165 **P**

172 **Q** **R**

180 **S**

190 **T**

200 **U** 4:3 4:3 3 3

ff *sfz*

210 **V** *fff*

225 **W**

237 **X** *p* *mp sub.* 2 2

(Page left blank to allow page-turns)

3. Outdreaming the Genie

♩ = 168

f mp *p* (E#) *sim.*

8 *f* *mp* *pp* *f* **A**

15 *ff* *mp* *f* **B**

24 *mf* **C**

32 *cresc.* *ff* *f*

39 *ff* **D**

The musical score is written for a single melodic line on a treble clef staff. It begins in 4/4 time with a tempo of 168 beats per minute. The key signature consists of four sharps (F#, C#, G#, D#). The piece is marked with various dynamics: *f* (forte), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). Performance instructions include accents, slurs, and a *sim.* (sostenuto) marking. The score is divided into sections labeled A, B, C, and D. Section A (measures 8-14) features a dynamic range from *f* to *pp*. Section B (measures 15-23) includes triplets and a dynamic range from *ff* to *f*. Section C (measures 24-31) shows a change in time signature to 2/4 and then 4/4, with triplets and a dynamic range from *mf* to *f*. Section D (measures 32-39) includes a *cresc.* (crescendo) marking and a dynamic range from *ff* to *f*. The score concludes with a final *ff* dynamic.

45

sfz *poco*

50

($\overset{-3-}{\text{♪}} = \text{♪}$) [E] ♩ = 126

ff *mp*

55

[F]

[F]

61

[G]

[G]

68

[G]

74

[H]

[H]

79

Musical score for measures 79-84. The piece is in G major (one sharp) and 3/4 time. Measures 79-84 feature a complex rhythmic pattern with eighth and sixteenth notes. Measure 84 contains a first ending bracket labeled 'I' and a triplet of eighth notes.

85

Musical score for measures 85-90. Measure 85 includes the instruction *più f*. Measure 89 features a fortissimo (*sfz*) dynamic marking. The music continues with eighth and sixteenth notes.

90

Musical score for measures 90-95. Measure 90 includes a fortissimo (*sfz*) dynamic marking. Measure 95 features a fortissimo (*f*) dynamic marking and a triplet of eighth notes. A second ending bracket labeled 'II' is present at the end of the system.

96

Musical score for measures 96-101. Measure 96 includes the instruction *mf cresc.*. The music consists of eighth and sixteenth notes with various articulations.

102

Musical score for measures 102-107. Measure 102 includes a triplet of eighth notes. Measure 107 features a fortissimo (*ff*) dynamic marking. A key signature change to D major (two sharps) is indicated by a box labeled 'K' above the staff.

108

Musical score for measures 108-113. The music continues with eighth and sixteenth notes in D major, maintaining the fortissimo (*ff*) dynamic.

114 **L** ♩ = 84 (E#) *p* *sim.*
mf *sfz* (dead stroke)

120 **M** ♩ = 168 *ff* *f*

126 *mf* *mf* *mp* *pp* *f* *ff* *ff* *mf poco dim.* *p* *mp*

135 *f* *mf* **N**

143 **O**

149 **P**

154 **Q** *8va*

159 *loco*

8va

165 (8)

170 (8)

4:3

3

mf

ff

175

4:3

3

mf

cresc.

185 (T) ♭ = 126

3

sfz

mf

ff

190 (U)

(e)

ff

196 V

203

209 W

più f (f) (f) (f) (f)

215 X

(f) (f) cresc.

221 Y

cresc. sempre

227

232 **Z**
p constant gradual cresc. **AA** mp (cresc.)

237 mf (cresc.)

243 f cresc. **BB**

248 ff

252

255 **CC** ♩ = 63 (half speed) accel. molto sempre
mf cresc.

263 (♩ = 168) **DD** ♩ = 84 (half speed) molto accel. **EE** ♩ = 84 (half speed) molto accel.
f cresc.

272 *ff*

277 *♩ = 168* **FF**

282 *8va* **GG**

287 *loco* **HH**

292 *8va* **II**

297 **(8)**

302 **(8)**

307 **III** **(8)** *loco*