

MOV—Move Over Variations

after the Janis Joplin classic
for mallet quartet

CLIFF CREGO

♩ = 137 (constant throughout)

vibraphone I

The musical score for vibraphone I consists of six variations, labeled A through F, each on a separate staff. The tempo is constant at 137 beats per minute. Variation A starts with a glissando and a forte (f) dynamic. Variation B features a mezzo-forte (mf) dynamic. Variation C includes changes in time signature (3/8, 2/4, 3/8, 7/8, 3/8, 4/4) and dynamics (mf, ff sec). Variation D begins with a forte (f) dynamic and a fermata. Variation E is marked 'sempre pesante' and includes dynamics of f and ff. Variation F includes dynamics of f and ff. The score includes various musical notations such as slurs, accents, and dynamic markings.

G

ff

H

ff

J

f

K

L

ff

(3/4)

mf f

ff mf

M

f

(7/8) **N**

mp

mf mp p

O (2/4 | 3/4) ff

P mf (pedal) f

mf ff

Q f ff

mf f

R ff mf

f

S ff

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vibraphone I

The musical score for vibraphone I consists of six variations, labeled A through F, each on a separate system of two staves. The tempo is constant at 137 beats per minute. The score includes various dynamics and articulations:

- Section A:** Starts with a *f* dynamic and the instruction "(with two mallets: sempre pesante)". It transitions to a *p meno* dynamic.
- Section B:** Features a *f* dynamic throughout.
- Section C:** Includes a *f* dynamic, a *mf* dynamic, and a *ff* dynamic with a *sec* (sforzando) marking.
- Section D:** Starts with a *p* dynamic and a *subito* marking, then continues with a *p* dynamic.
- Section E:** Features a *f* dynamic, a *ff* dynamic, and another *f* dynamic.
- Section F:** Features a *f* dynamic, a *ff* dynamic, and another *f* dynamic.

G

Musical staff for section G, first line. It begins with a treble clef and a 7/8 time signature. The notation includes quarter notes, eighth notes, and chords. A dynamic marking of *f* (with Marimba I) is present.

Musical staff for section G, second line. It continues the melodic and harmonic material from the first line.

Musical staff for section G, third line. It features a *ff* dynamic marking and includes a slur over a group of notes.

H

Musical staff for section H, first line. It starts with a treble clef and a common time signature. The notation includes chords and a dynamic marking of *ff*.

I

Musical staff for section I, first line. It continues the melodic line with a dynamic marking of *f*.

J

Musical staff for section J, first line. It features a melodic line with a dynamic marking of *mp*.

K

Musical staff for section K, first line. It includes triplet markings (3) and a *(pedal)* instruction.

Musical staff for section K, second line. It continues the triplet markings and includes a slur.

L

Musical staff for section L, first line. It features a dynamic marking of *ff* and includes a change in time signature to 3/8.

(3/4)

Musical staff for section L, second line. It includes dynamic markings of *mf*, *f*, and *ff*, and a change in time signature to 4/4.

Musical staff for section L, third line. It continues the melodic and harmonic material with dynamic markings of *ff* and *mf*.

M

Musical staff for section M, first line. It features a dynamic marking of *f* and a *simile* instruction.

Musical staff for section M, second line. It continues the melodic and harmonic material with a slur.

(7/8)

N

mp

mf *mp* *p* *mf* <

(TUUTI: without accent)

6 6 6

O

(2/4 | 3/4)

f *ff*

P

mf *f* *mf* (pedal)

3 3

mp *ff*

Q

f *ff*

mf *f* *mf*

R

ff *mf* *f*

mf

S

p *ff*

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marimba I

Section A: *f* (gliss) 2

Section B: *f* simile sempre marcato

Section C: *f* *mf* *ff* sec

Section D: *p* subito *mf* *p*

Section E: *f* *ff* *f*

Section F: *f* *ff* *f* *ff*

G

f

H

ff

J

f

K

L

ff

(3/4)

f *p subito* *f* *ff*

ff *p subito*

M₁

mf (constant)

8 (7/8) 9 (constant) **N**

mp

O (2/4 | 3/4)

f *ff* *mf*

P

f *p subito* *mf*

simile

mf

Q

mf *f* *ff*

f *p subito* *mf*

R

f *ff* *p subito*

mf

S

mf *ff*

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marimba II

Section A: *f* (gliss) $\text{♩} = 137$ (constant throughout)

Section A continuation

Section B: *f*

Section B continuation

Section B continuation

Section C: *mf*, *ff* *sec*

Section D: *f* (optinal: add ocatve higher)

Section D continuation

Section E: *f*, *ff*, *f*

Section E continuation

Section F: *f*, *ff*, *f*, *ff*

Section F continuation

G

ff

H

ff

J

mp f subito p

K

f

L

ff

(3/4)

p ff

ff p

M

f

