

JOPLIN FETISH

marimba & piano

DAVID MORNEAU

What is scurrilously called ragtime is an invention that is here to stay. That is now conceded by all classes of musicians. That all publications masquerading under the name of ragtime are not the genuine article will be better known when these exercises are studied. That real ragtime of the higher class is rather difficult to play is a painful truth which most pianists have discovered.
— Scott Joplin, “School of Ragtime”

fet•ish – any object, idea, etc., eliciting unquestioning reverence or devotion

Duration – circa 5'

learn more about the composer at <http://5of4.com>

composed for marimbist Brenton Dunnington and pianist Leslie Howard

JOPLIN FETISH

David Morneau

Medium ($\text{♩} = 100$)

Marimba

Piano

M

P

The musical score consists of four staves. The top two staves are for Marimba and Piano, both in 2/4 time. The Marimba staff starts with a rest, followed by sixteenth-note patterns with dynamics *mp*, *mf*, and *ff*. The Piano staff follows with eighth-note chords and dynamics *f* and *mp (sub)*. The bottom two staves are for M (Marimba) and P (Piano), both in 3/4 time. The M staff features sixteenth-note patterns with dynamics *f* and *mp*. The P staff features eighth-note patterns with dynamics *f* and *p*. The score includes various performance markings like *loco* and *v*.

M

10 (8)---

f

loco

mp

6 6

f

3

This section shows two staves. The top staff is labeled 'M' and has dynamics 'f' at measure 10 and 'loco' with 'mp' at measure 11. The bottom staff is labeled 'P'. Measures 10-11 show eighth-note patterns. Measure 12 starts with a forte dynamic 'f'. Measures 13-14 show sixteenth-note patterns.

P

mp

This section shows two staves. The top staff is labeled 'P' and has a dynamic 'mp' at measure 12. Measures 12-13 show sixteenth-note patterns. Measures 14-15 show a continuation of the sixteenth-note patterns.

==

M

15

mp

f

This section shows two staves. The top staff is labeled 'M' and has a dynamic 'mp' at measure 15. Measures 14-15 show sixteenth-note patterns. Measures 16-17 show a continuation of the sixteenth-note patterns.

P

mf

ff

This section shows two staves. The top staff is labeled 'P' and has a dynamic 'mf' at measure 16. Measures 16-17 show sixteenth-note patterns. Measures 18-19 show a continuation of the sixteenth-note patterns.

4

21

M {

P }

8

mf

loco

28

M {

P }

f

6

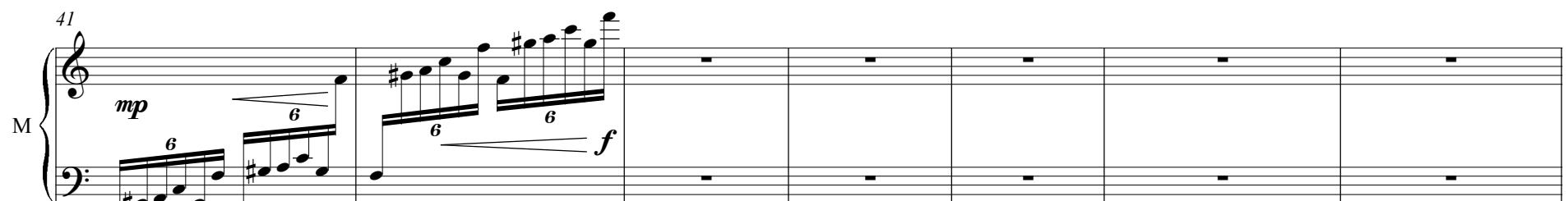
6

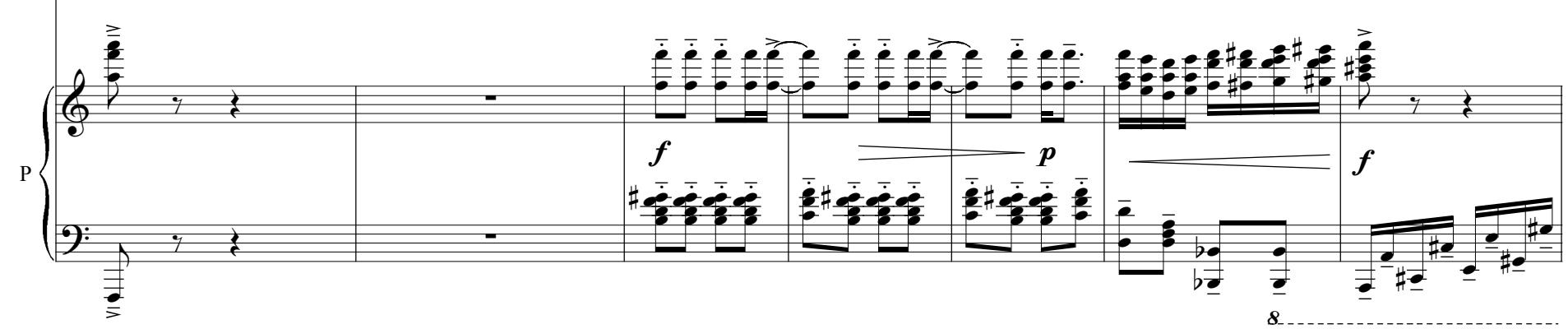
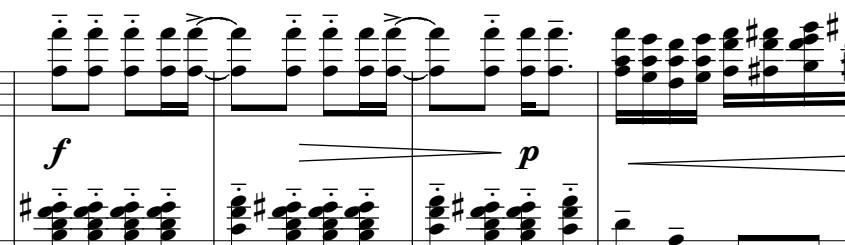
35

M {  } 

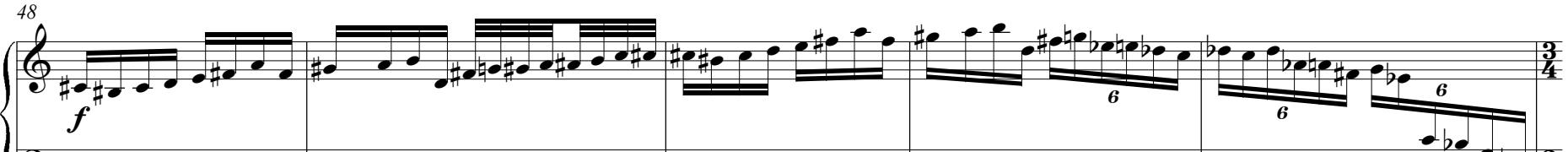
P {  } 

41

M {  } 

P {  } 
Vl 

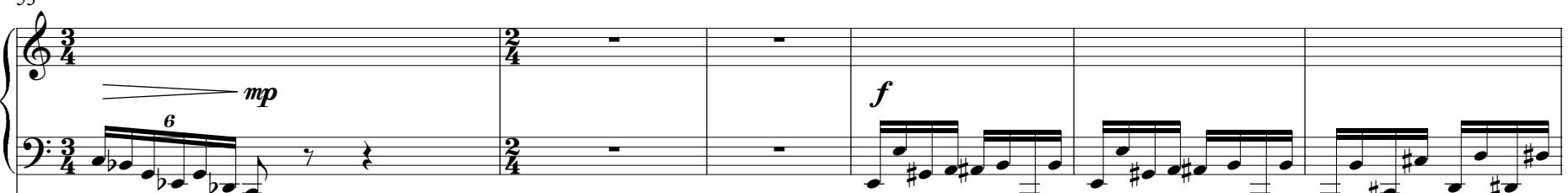
6 48

M {  3/4

P {  3/4

(8) (f)

53

M {  2/4 - - -

P {  2/4 - - -

8 - - - loco

mp f mp mf p f

(8) loco

59

M {

ff

mp

6

-

-

-

8

P {

loco

mp

-

-

-

≡

65

M {

f

ff

-

-

-

P {

mf

ff

-

-

-

69

M

P

p

rit.

p

rit.

**Freely ($\text{♩}=40$)
CADENZA**

76

M

P

pp

p

pp

Freely ($\text{♩}=40$)

$\frac{3}{4}$ $\frac{5}{8}$

$\frac{3}{4}$ $\frac{5}{8}$

84

M { *p* (sub) *mp*

P { *mp* (sub)

mf

p (sub)

86

M { *f* *mp*

P { *f* *mp* (sub)

10 89

M { *in time (♩=40)*

M { *in time (♩=40)*

P { *freely*

P { *freely CADENZA*

3

96

M {

P { *f (sub)*

P { *ff*

ff

98

M {

M }

8

P {

P }

101

M {

M }

f

p

mf

6

P {

P }

12 104

M { *p* *6* *6* *mp* *6*

P { *f* *6* *accel.* *=p* *f*

==

accel.

6

6

mp *6*

6

f

6

6

accel.

=p

f

109

M { *mf* *6* *6* *f* *6* *ff*

P { - - - - - *ff*

Tempo I

Tempo I

6

6

f

6

ff

ff

Tempo I

Tempo I

ff

M

P

(8)

14

M

P

loco

131

M

P

(8)

mf

ff

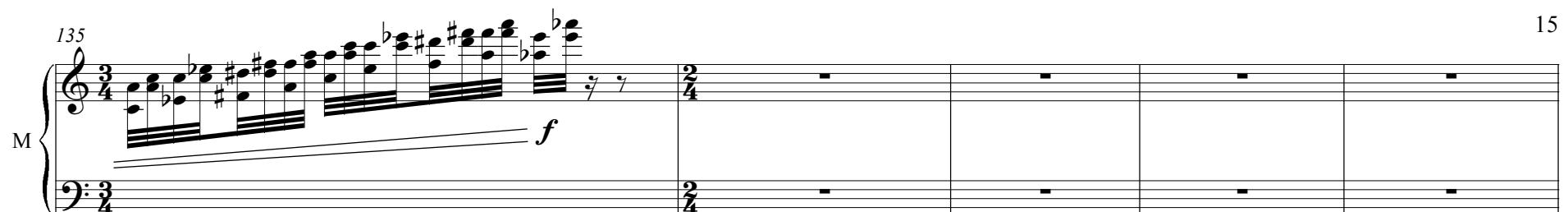
p

loco

p

This image shows two pages of a musical score. The top section (page 14) starts at measure 126 with a treble clef, a key signature of one sharp, and common time. It features two staves: M (top) and P (bottom). Staff M has sixteenth-note patterns with grace notes. Staff P has eighth-note chords. Measure 131 begins with a treble clef, a key signature of one sharp, and common time. It continues the patterns from staff M and introduces a new pattern for staff P. The bottom section (page 131) starts with a treble clef, a key signature of one sharp, and common time. It features two staves: M (top) and P (bottom). Staff M has sixteenth-note patterns. Staff P has eighth-note chords. Measures 8 and 131 conclude with endings, indicated by dashed lines and circled numbers.

135

M {   }

P {  }

==

140

M {  }

P {  }

8.....

16

147

M { 3
2

P { 2
2

(8)----- loco b \flat

151

M { b \flat
2

P { 2
2

M

P

156

17

6

6

M

P

162

6

6

6

6

Musical score for piano and orchestra, page 18, measures 167-170. The score consists of two systems. The top system, labeled 'M', features two staves: treble and bass. The treble staff has a key signature of one flat, and the bass staff has a key signature of three flats. Measure 167 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measures 168-169 continue this pattern with some variations in note heads. Measure 170 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. The bottom system, labeled 'P', features two staves: treble and bass. The treble staff has a key signature of one flat, and the bass staff has a key signature of three flats. Measures 167-169 show mostly sustained notes or simple patterns. Measure 170 features a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 171 concludes the section.