

ADVENTURES OF HAROLD

SOLO VIBRAPHONE

WITH CROTALES

2017

HEATHER GILLIGAN

WRITTEN FOR MY FRIEND, CHRIS SWIST

BASED ON THE CHILDREN'S BOOK
"HAROLD AND THE PURPLE CRAYON"
BY CROCKET JOHNSON

FOR PERUSAL ONLY

NOTES ABOUT THE PIECE

THIS PIECE IS A MUSICAL INTERPRETATION OF CROCKETT JOHNSON'S ILLUSTRATIONS IN THE CHILDREN'S BOOK, "HAROLD AND THE PURPLE CRAYON."

THE BOXED NUMBERS IN THE SCORE CORRESPOND WITH PAGE NUMBERS IN THE BOOK. THE PUBLICATION DOES NOT CONTAIN PAGE NUMBERS; HOWEVER, THE FIRST PAGE OF WRITING, WHICH SHOWS HAROLD DRAWING A SINGLE PURPLE LINE AND LOOKING UP, SHOULD BE CONSIDERED PAGE 1. EVERY INDIVIDUAL PAGE IS A NEW NUMBER, WITH THE EXCEPTION OF PAGES 48 AND 49, WHICH EACH CONTAIN A DOUBLE-PAGE SPREAD. PAGE 48 IS THE FIRST FULL DOUBLE-PAGE CITY SCAPE, AND PAGE 49 IS THE SECOND FULL DOUBLE-PAGE CITY SCAPE.

DURING PERFORMANCE, THE ILLUSTRATIONS SHOULD BE PROJECTED ON A SCREEN, WITHOUT THE ACCOMPANYING TEXT. NO WORDS SHOULD APPEAR ON THE SCREEN, ONLY HAROLD AND HIS DRAWINGS. A SECOND PERSON IS REQUIRED TO TURN THE PAGES OF THE PROJECTION ACCORDING TO THE INDICATIONS IN THE SCORE.

THE SCORE ALTERNATES BETWEEN METERED AND FREE SECTIONS. A DOUBLE BARLINE ALWAYS SEPARATES METERED AND UNMETERED SECTIONS.

THE MAJORITY OF METERED SECTIONS DEFAULT TO A METRONOME MARK OF ♩ = 132. THE EXCEPTION IS AT 25, WHERE THE TEMPO IS LOWERED TO ♩ = 90.

THE UNMETERED SECTIONS SHOULD BE RELAXED AND UNHURRIED. TAKE YOUR TIME WITH THE BOWED CROTALES.

IN GENERAL, EACH TIME A ROLLED NOTE APPEARS, IT SHOULD BE ROLLED USING ONE HAND, WITH MALLETS ABOVE AND BELOW THE BAR. THIS ROLLED NOTE REPRESENTS HAROLD'S PURPLE LINE. THE BOWED CROTALE REPRESENTS THE MOON. EACH TIME THE BOWED CROTALE SOUNDS, HAROLD IS LOOKING UP AT THE MOON.

ADVENTURES OF HAROLD

Freely and without meter until p. 2

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1 5-10"

2 RH Bowed *p*

3 RH Freely *mp* 5-10"

4 LH roll, two mallets, above and below the bars *p* With pedal

5 Bowed *p*

6 *f*

7 LH, Struck *mp*

8 Bowed *p*

mf *f* *p* *n*

The score consists of two staves: Crotales (top) and Vibraphone (bottom). Measures 1-3 are marked with boxed numbers 1, 2, and 3. Measure 1 has a 5-10" marking. Measure 2 is marked "RH Bowed" with a dynamic of *p*. Measure 3 is marked "RH Freely" with a dynamic of *mp* and a 5-10" marking. Measure 4 is marked "LH roll, two mallets, above and below the bars" with a dynamic of *p* and "With pedal". Measures 5-6 are marked with boxed numbers 5 and 6. Measure 5 is marked "Bowed" with a dynamic of *p*. Measure 6 has a dynamic of *f*. Measures 7-8 are marked with boxed numbers 7 and 8. Measure 7 is marked "LH, Struck" with a dynamic of *mp*. Measure 8 is marked "Bowed" with a dynamic of *p*. Dynamics *mf*, *f*, *p*, and *n* are indicated with slurs across the bottom staff.

Tempo primo

♩ = 132

9

10 Bring out top melody

p *mp* *mf*

11

p *mf*

12

mp *f*

♩ = ♩

13

14

15

16

17

mp

18

mf

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19 *f* 20 *mf* *mp*

21 *p* *Bowed* 22

Repeat ostinato as necessary!

rit. 23 24 *Struck* 25 ♩ = 90

rit. 23 24 25 ♩ = 90

p *Dry* *mf*

26 27 *f*

28 29 *mf* *mp* *mf*

30 *f*

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Freely and without meter,
like the beginning

4

31 *p* **Bowed**

31 *mp* **Freely**

p **With pedal**

32 **Bowed** 33

32 *mp* **Bowed** 33 *p* 34 *mp*

accel. 34

accel. 34 *mp*

35 *f*

35 *f*

36 *mf* **As fast as cleanly possible** 37

36 *mf* **As fast as cleanly possible** 37

38 **molto rit.** 39 40 ♩ = 60

mf

41 42 43

44 45 Bowed 46 **Tempo primo** (♩ = 132)

mp

47

48 **Bring out top melody**

f

49

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50

mp *f* *mf*

51 52

mp

53

p

Bowed *p* 54

54 *mp* Freely *mf*

55 Bowed 56

55 *mp* *p* *mp*

57 58

mp *p* *mp*