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# Mercurial Tendencies II: Marbled Cobalt

For Solo Vibraphone

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Jon Fielder

**Program Note**

*Mercurial Tendencies II: Marbled Cobalt* is the second of a series of pieces that explore extremes; stasis and chaos, predictability and surprise. The title references an almost synesthetic quality I have wherein I've always associated the timbre of the vibraphone with the color blue, particularly cobalt. The marbled portion comes from the visual quality of marbled patterns, two disparate components swirling together to form a composite whole.

*Mercurial Tendencies II: Marbled Cobalt* was composed in 2018 in Oakland, CA and was premiered in Kearny, NE by Tony Donofrio in 2020.

# Mercurial Tendencies II - Marbled Cobalt

for solo vibraphone

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$\text{♩} = 68$

*mf* Ped. *mp*

3 *mf* *p*

5 *mf* *p* *f* *p* *sfz*

7 *mf* *f* *mf*

10  $(\text{♩} = 102)$  gradual fade in from nothing *ppp* *mf*

13 *f* *p* hold until all sound dies away

16 *delicately* *mp* *f* *p* D.S.

like an abrupt outburst of energy



32 *f* Ped. \_\_\_\_\_

33 Ped. \_\_\_\_\_  
 Ped. \_\_\_\_\_  
 Ped. \_\_\_\_\_  
 (Equal to 7:8 quintuplet in previous bar)  
 Ped. \_\_\_\_\_  
 (gradually apply pedal)

36  $\text{♩} = 120 (\text{♩} = \text{♩})$  *fp* *f* *mp* *f* *a tempo* *p*  
 Ped. \_\_\_\_\_

39 *violent outburst* *f* *p* *mf* Ped. \_\_\_\_\_

42 *p* 5 Ped. \_\_\_\_\_

44 *mf* 6 3 7:8 3 *f* Ped. \_\_\_\_\_

47  $\text{♩} = 60$  *quasi-ripple roll* *mp* *f* 7:4 5 *p* *mf* Ped. \_\_\_\_\_

50  $(\text{♩} = 60)$   $\overbrace{3}$   $\overbrace{5}$  *a tempo*  $\overbrace{6}$  *f* *pp*  
 Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

53  $\overbrace{7:8}$   $\overbrace{3}$   $\overbrace{5}$  *f* *fp*  
 Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

55  $\overbrace{5}$  *f* *mf* *p* *pp*  
 Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

58 *extremely violent outburst*  $\overbrace{3}$   $\overbrace{13:12}$   $\overbrace{5}$  *fp* *f*  
*f*  $\overbrace{13:12}$  Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

60  $\overbrace{5}$  *fp* *f*  $\overbrace{6:5}$   $\overbrace{5}$   $\overbrace{3}$   
 Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

62  $\overbrace{3}$   $\overbrace{5}$   $\overbrace{6}$  *p* *f* *another outburst*  $\overbrace{11:8}$   $\overbrace{3}$   $\overbrace{3}$   
 Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

65  $\overbrace{7:6}$   $\overbrace{5}$   $\overbrace{3}$   $\overbrace{5:4}$   $\overbrace{3}$  *p* *f* *fp*  
 Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

66 *pp* *delicately* *p* *f* (no ped.) *suddenly loud and intense*

70 *p* Ped. *f*

72 *f* *p* *ff* *mp* Ped.

76 *f* *pp* Ped.

79 *extremely aggressive* *f* *p* *mf* *p* *f* *mp* *p* *pp*

81 *mp* *p* *pp*

84 *mp* *f* *mp* *p* *pp*

Maximally violent push through end of the piece

88

*ff*

3

5

5

3

3

3

89

3

5

6

7:6

14:12

5:4

6:4

Ped.

Ped.

90

6:4

5:4

3:2

5:4

*fp*

*ff*

as if the final note was abruptly cut off

hold pause for 3-5 seconds

Detailed description: The image shows three staves of musical notation. Staff 88 (top) is in 4/4 time, starting with a *ff* dynamic. It contains several triplet and quintuplet markings. Staff 89 (middle) continues the melody with various time signature changes indicated by brackets: 7:6, 14:12, 5:4, and 6:4. It includes a 'Ped.' (pedal) marking. Staff 90 (bottom) starts with a *fp* (fortissimo piano) dynamic, followed by a *ff* dynamic. It also features time signature changes: 6:4, 5:4, 3:2, and 5:4. The final measure of staff 90 has a note with a fermata and a bracket indicating a 'hold pause for 3-5 seconds' with the instruction 'as if the final note was abruptly cut off'.