



Roger Myers

Arrangeur, Compositeur, Directeur, Professeur

États-Unis

A propos de l'artiste

J'ai été par écrit et arrangements musicaux pour plus de 30 ans, principalement pour l'église. J'ai enseigné la musique (école publique, école privée, & collège niveau) pour quelques années avant de devenir un pasteur dans une église locale. La plupart de mon écriture et des arrangements a été pour percussion ensemble, mais j'ai également composé ou arrangé pour ensemble d'instruments à vent, ensemble de cuivres, d'une chorale, solo et en petit groupe vocal, et les petits groupes instrumentaux (p. ex. flûte, trompette, violon, trombone; tous à différents niveaux de compétence) pour activer les musiciens qui sont à la disposition de quelque chose à jouer ensemble. J'ai également écrire exercices, petits duos, et autres bits pour mes élèves afin de les aider dans leur propre développement de compétences.

Composition et arrangements musicaux est ma façon de vous détendre et je l'apprécie beaucoup.

A propos de la pièce

Titre:	Away in a Manger
Compositeur:	Murray, James Ramsey
Arrangeur:	Roger Myers
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Instrumentation:	Marimba
Style:	Noel

Roger Myers sur [free-scores.com](http://www.free-scores.com)

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Away in a Manger

Intermediate Marimba Solo
(with optional prepared mallet)

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Away in a Manger

Marimba

Traditional

$\text{♩} = 110-120$

mf

See note for opt.
prepared mallet

p

4

7

10

13

16

[* If using a prepared mallet then use mallet 2 only from here to bar 32 except beat 3 in bar 24]

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Away in a Manger - Marimba Solo

20

Musical notation for measures 20-23. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth notes and rests, while the left hand provides a bass line with quarter notes and eighth notes. Dynamic markings include accents (>) and a *mf* marking at the start of measure 24.

24

Musical notation for measures 24-27. The right hand continues with chords and eighth notes. The left hand has a rhythmic pattern of eighth notes. Dynamic markings include *f* (forte) and *mp* (mezzo-piano) with first and second endings indicated by '1' and '2' and 'etc.'. Accents (>) are used throughout.

28

Musical notation for measures 28-31. The right hand has a melodic line with quarter notes and eighth notes. The left hand continues with eighth notes. The piece concludes this section with a 5/4 time signature change.

32

Musical notation for measures 32-34. The right hand features a melodic line with quarter notes and eighth notes. The left hand has a steady eighth-note accompaniment. Dynamic markings include *mf* and *p* (piano). First and second endings are marked with '1', '2', and 'etc.'.

35

Musical notation for measures 35-37. The right hand has a melodic line with quarter notes and eighth notes. The left hand continues with eighth notes. Accents (>) are used throughout.

Away in a Manger - Marimba Solo

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and a key signature of three sharps (F#, C#, G#). The time signature is 4/4.

- System 1 (Measures 38-40):** Measures 38 and 39 feature a melodic line in the treble clef with accents (>) and a steady eighth-note accompaniment in the bass clef. Measure 40 shows a change in the bass clef accompaniment.
- System 2 (Measures 41-43):** Measures 41 and 42 continue the melodic and accompaniment patterns. Measure 43 introduces a new bass clef accompaniment.
- System 3 (Measures 44-46):** Measure 44 features a melodic line with a slur. Measures 45 and 46 continue the melodic and accompaniment patterns.
- System 4 (Measures 47-50):** Measures 47 and 48 continue the melodic and accompaniment patterns. Measure 49 includes a dynamic marking of mf and a fermata over the treble clef staff. Measure 50 concludes the piece with a final note in the bass clef.

(opt. one hand roll)

NOTE: Mallet number one may be prepared by loosely wrapping the mallet head with plain newsprint, a sheet of typing paper, or attaching small bells to the mallet shaft. When preparing mallet number one in this manner the performer should follow the sticking suggested in the score in order to obtain the greatest effect from the special sound thus produced.