

## PERFORMANCE NOTES

In the first movement, please make sure not to rush; it is the casual pace that makes the music so cute.

The vibraphone part in Movements 1 and 3 is intentionally staccato and unpedaled in several places; this is important for the phrasing and complements the xylophone part. In movement 3, do not pedal any sixteenth notes unless slurred.

The vibraphone stick dampening in the slow movement is **very important!**

While the piece is scored for two marimbas, the parts easily fit together on one marimba; as a matter of fact, it was originally arranged with only one marimba in mind. When the two players are on one marimba, they rarely overlap, and any overlap is workable as long as the players are good friends.

In the vibraphone part at rehearsal number 7 of the last movement, the sticking for the double octaves is not as hard as it looks. Double-stick the last note of the measure with the first note of the following measure using the right hand, allowing the left hand to catch the bottom note. You can be remarkably accurate with those notes after just a couple of slow-and-accelerating metronome sessions by glancing to the left just before that note; the right hand is staying in the same place with a repeated pattern and knows what it is doing.

Please see <http://www.khach-22.com> for more information and for links to streaming audio of the entire piece.