

Daugherty, Michael (b. 1954) – Motor City Tryptich [sic] (2000)

### III. Rosa Parks Boulevard

B  $\text{♩} = 66$   
 III. solo  
 $\text{mp}$  *espr.*

C I. *solo, blues-like, soulful*  
 $\text{mf}$  *espr.*

D  $\text{gl.}$   
 $\text{cresc.}$   
 $\text{rit.}$  *gl. vib.*  
 $\text{ff}$

**E** ♩ = 56  
*solo plunger mute*      *gl.*      *+ gl.*      *vib.\**

II.      *mf* *espr.*      \*all vibrato are slide vibrato (jazz style)

5      *gl.*      *vib.*      *gl.*      *+ gl.*      *fall*      *gl.*      *gl.*      *vib.*

9      *gl.*      *fall*      *gl.*      *gl.*      *vib.*

12      *vib.\**      *gl.*      *fall*      *gl.*      *gl.*      *gl.*      *gl.*

\*all vibrato are slide vibrato (jazz style)

16      *vib.*      *gl.*      *fall*      *gl.*      *gl.*      *gl.*

**F** Piu mosso  $d=66$

I.

**f**

vib.

vib.

vib.

rit. -

dim.

mp

$\text{♩} = 132$

[corrected rhythm from score]  
stacc.

stacc.

$mp$  cresc.

stacc.

$mp$

cresc.

$mp$

cresc.

$G$

$ff$

$ff$

$ff$

I - 6       $\text{♩} = 56$

III.      *gl.*      *gl.*      *vib.*      *gl.*      *vib.*

*ff*      *gl.*      *gl.*      *vib.*      *gl.*      *fall*

**I** ♩ = 66 *solo, Blues, rougher sound* vib.

vib. **J**

*solo, Blues, rougher sound*

Musical score for two bass staves:

- Top Staff:** Starts with a single note. Followed by a dynamic ***ff*** (fortissimo) with grace notes. The measure ends with a fermata over the last note.
- Bottom Staff:** Starts with a sustained note. Followed by a rhythmic pattern of eighth and sixteenth notes. The measure ends with a fermata over the last note.

Measure markings: The first measure has a fermata over the note. The second measure has a fermata over the note. The third measure has a fermata over the note. The fourth measure has a fermata over the note.

Dynamic markings: The first measure has a dynamic ***ff***. The second measure has a dynamic ***gl.*** (leggiero). The third measure has a dynamic ***gl.*** (leggiero). The fourth measure has a dynamic ***gl.*** (leggiero).

Rhythmic markings: The first measure has a grace note. The second measure has a grace note. The third measure has a grace note. The fourth measure has a grace note.

*rit.* - - - - -       $\text{♩} = 66$  > - - - - -

6      6

*ffpp*      *ff pp*      *ff pp*

*ff pp*      *ff pp*      *ff pp*

*ff pp*      *ff pp*

- - - - -      K       $\text{♩} = 86$

*ff pp*

*ff pp*

*ff pp*

**R**  $\text{♩} = 56 (\text{♩}=\text{♪}) (\text{♩} = 112)$       *accel.*

**S**  $\text{♩} = 86 (\text{♩}=\text{♪})$

gl.

*gl.*

*simile*

*gl.*

*simile*

*vib.*

*vib.*

**U** ♩ = 56

*slide vib.*

*simile vib.*

*vib.*

*mf* *espr.*

c

c

c

c

*vib.*

*vib.*

*vib.*

*vib.*

*slide vib.*

*simile vib.*

*vib.*

*mf* *espr.*

c

c

c

c

*vib.*

*vib.*

*vib.*

*vib.*

*slide vib.*

*simile vib.*

*vib.*

*gl.*

c

c

c

c

Musical score for vibraphone parts V and W. The score consists of two systems of four measures each. Each measure features a sustained note on the first beat followed by a sixteenth-note pattern on the second beat. Measure 1: Part V starts with a sustained note followed by a sixteenth-note pattern. Part W starts with a sixteenth-note pattern followed by a sustained note. Measures 2-3: Both parts follow a similar pattern of sustained notes and sixteenth-note patterns. Measure 4: Both parts end with sustained notes. Measure 5: Both parts start with sustained notes followed by sixteenth-note patterns. Measure 6: Both parts end with sustained notes. Measure 7: Both parts start with sustained notes followed by sixteenth-note patterns. Measure 8: Both parts end with sustained notes.

**Y** ♩ = 56 Rubato

I.

ff espr.

3

dim.

gl.

pp

fff