

Score

**Concerto for Frame Drums and Percussion Sextet
Opus 40 (2015)**

Peter Jarvis

Concerto for Frame Drums and Percussion Sextet

Peter Jarvis, Opus 42

Notation

The score is written for seven parts: Glockenspiel, Marimba, Frame Drums, Tom-toms, Percussion 1, Percussion 2, and Percussion 3. The notation includes various rhythmic symbols and dynamic markings.

Glockenspiel: A single melodic line starting with a half note marked *15^{ma}* (15-measure rest), followed by a half note.

Marimba: A two-staff instrument (treble and bass clefs) with a melodic line starting with a half note, followed by a half note.

Frame Drums: A single line with three rhythmic symbols: *Dum*, *Pa*, and *Tak*.

Tom-toms: A single line with five rhythmic symbols, labeled *Concert Tom-toms (Double-headed if possible)*.

Percussion 1: A single line with five rhythmic symbols, labeled *Snare Drum*, *Bongos*, *Claves (higher pitch than perc 2)*, *Cow Bells*, and *Triangles*.

Percussion 2: A single line with five rhythmic symbols, labeled *Tambourine*, *Claves (lower pitch than perc 1)*, and *Temple Blocks*.

Percussion 3: A single line with five rhythmic symbols, labeled *Bass Drum (large)*, *Tam-tams*, and *Suspended Cymbals*.

Concerto for Frame Drums and Percussion Sextet
Peter Jarvis, Opus 42 (2015-16)

Performance Notes

Although some specific mallet choices are indicated, it should be understood that the primary concerns are clarity of articulation and appropriate sounds for the acoustical environment. Therefore, at the discretion of the conductor and/or players, mallet choices may be altered.

Frame Drums:

- Three frame drums are needed:
 - Riq
 - Tar
 - Bodhran
- The frame drums should be amplified
- If the frame drum player decides to include vocals, amplification will be required for the voice as well.

Vibraphone:

- Three pedaling indications are used:
 - Typical (bracket)
 - senza pedal
 - freely pedal
- Based on clarity of articulation and the acoustical environment, all pedaling choices are finally at the discretion of the conductor and/or vibraphonist.

Tom-toms:

If possible, please try to use double-headed drums.

- The low tom-tom pitch should sound higher than the bass drum used by percussion 3; the result is a single scale of 7 pitches from the bass drum through the highest tom-tom.

Percussion 1:

- The claves should sound a higher pitch than the claves used by percussion 2.

Percussion 2:

- The claves should sound a lower pitch than the claves used by percussion 1.
- 2 tambourines (with heads) may be used. 1 suspended and one hand held to be used interchangeably in order to best accommodate a given passage.

Percussion 3:

- The high tam-tam should sound a lower pitch than the lowest suspended cymbal; the result is a single scale of 5 pitches from the low tam-tam through the high suspended cymbal.
- The bass drum should sound a lower pitch than the lowest tom-tom used by percussion 2; the result is a single scale of 7 pitches from the bass drum through the highest tom-tom.
- Snare drum sticks, bass drum beaters, a wooden mallet and a large (preferably heavy) gong mallet will be needed. Swizzle-type sticks and a smaller gong mallet may be useful.

Program Note

Concerto for Frame Drums and Percussion Sextet is happily dedicated to Glen Velez. Approximately 5 minutes in length. I began the piece during December of 2015 and completed it on January 7, 2016.

This is my second concerto for percussion sextet with a percussion soloist. The first, from 2011, is with vibraphone solo composed for John Ferrari and this, my second is for frame drums and was composed for Glen Velez. Both pieces were composed with the New Jersey Percussion Ensemble, which silently shares the dedication.

- Peter Jarvis

Concerto for Frame Drums and Percussion Sextet

Peter Jarvis (2015-16)

Opus 42

$\text{♩} = 72$ **aggressively**

unis. tri.
l.v.

Glockenspiel *f*

Marimba *f*

improvise pitches and sounds
add articulations, syncopations, rests, etc. - at will
(From the beginning until m. 21 there is a tom-tom part. Please use the highest sounding available pitch for the frame drum or riq so it's register is clearly discernable from the register of the tom-toms.)

riq

Tak
Frame Drum: PA
Dum

ff

$\text{♩} = 72$ **aggressively**

t-toms with sticks

Tom-toms *f*

unis. glk.
tri.

non unis.

f

Percussion 1

Percussion 2

b. dr. with
b. dr. mallet

Percussion 3 *f*

2

Glock. unis. tri.

Mar.

Tak Pa Dum improvise

T-toms

Perc. 1 unis. glk. bngs.

Perc. 2 t. blks. *f*

with wood mallet

Perc. 3

Detailed description: This page of a musical score is for a percussion ensemble. It features seven staves. The Glockenspiel (Glock.) staff is in treble clef and contains a melodic line with notes and rests, marked 'unis. tri.'. The Maracas (Mar.) are in a grand staff (treble and bass clefs) and play a rhythmic pattern of eighth notes. The Tak Pa Dum staff is in a single-line staff with a double bar line and contains a rhythmic pattern of eighth notes, marked 'improvise'. The T-toms staff is in a single-line staff with a double bar line and contains a melodic line of eighth notes. Percussion 1 (Perc. 1) is in a single-line staff with a double bar line and contains a melodic line of eighth notes, marked 'unis. glk.' and 'bngs.'. Percussion 2 (Perc. 2) is in a single-line staff with a double bar line and contains a melodic line of eighth notes, marked 't. blks.' and '*f*'. Percussion 3 (Perc. 3) is in a single-line staff with a double bar line and contains a rhythmic pattern of eighth notes, marked 'with wood mallet'. A large bracket on the left side groups the Glockenspiel, Maracas, and Percussion 1-3 staves. A '2' is written above the first staff.

3 improvise very softly on C \sharp , fast rhythms very syncopated

Glock.

Mar. improvise very softly on C \sharp , fast rhythms very syncopated

Tak Pa Dum improvise pitches and sounds (as before) improvise

T-toms

Perc. 1 non unis. c. bells dead strokes sn. dr. *poco* *mp*

Perc. 2 *f*

Perc. 3

Concerto for Frame Drums and Percussion Sextet

as written

4

Glock. unis. t-toms & c. bells unis. tri. & t-toms

mf

Mar. *mf*

as written

Tak Pa Dum *ff*

4

T-toms unis. glk. & c. bells unis. glk. & tri.

mf

Perc. 1 unis. glk. & t.toms c. bells dead strokes unis. glk. & t-toms tri. dead strokes

mf

Perc. 2 *ff*

unis. frame dr. & t. blks. dead strokes

Perc. 3 *ff*

5

Glock.

improvise very softly on indicated pitches
fast rhythms very syncopated

Mar.

p

improvise pitches and sounds
(as before)

Tak
Pa
Dum

5

T-toms

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score is for a percussion sextet. It features six staves. The first staff is for Glockenspiel (Glock.), starting with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a few notes and rests. The second staff is for Maracas (Mar.), with a treble clef and a dynamic marking of *p* (piano). It includes a melodic line with a slur and a fermata. The third staff is for Tak Pa Dum, with a double bar line at the beginning and a rhythmic pattern of eighth notes. The fourth staff is for T-toms, with a double bar line and a few notes. The fifth and sixth staves are for Percussion 1, 2, and 3, each with a double bar line. A large bracket on the left groups the Maracas and Tak Pa Dum staves. The number '5' appears at the top of the first and fourth staves.

beats 4 & 2 unis. glk. & c. bells

Glock. *f*

Mar. as written

Tak Pa Dum improvise - please observe rests (slashes do not suggest rhythm) as written improvise (as before)

T-toms unis. glk. & c. bells dead strokes *p*

Perc. 1 unis. glk. & t-toms c. bells dead strokes *p*

Perc. 2

Perc. 3

Concerto for Frame Drums and Percussion Sextet

8 8ths unis. tri. & t-toms non unis. *poco*

Glock. *mp* *mf*

Mar. *f*

Tak Pa Dum

8 unis. glk. & tri. *mp*

tri. unis. glk. & t-toms *mf*

Perc. 1

Perc. 2

Perc. 3

sfz notes
unis. glk. & claves

10

Glock.

Mar.

Tak
Pa
Dum

10

T-toms

unis. mrb.

damp immediately
blend with glk.

unis. glk. & claves
tri.

sfz

unis. glk. & tri.
claves

sfz

wooden mallet - staccato notes
are dead strokes played with one
hand dampening the drum head

Perc. 1

Perc. 2

Perc. 3

ff

f

mf

12

Glock. *sfz* unis. t-toms *sfz* *sfz* *sfz*

Mar. *mp* improvise on F \sharp as written

Tak Pa Dum

T-toms 12 *mp* improvise on low tom as written

Perc. 1 unis. glk. claves *sfz* *sfz* *sfz* *sfz*

Perc. 2 unis. b. dr. t. blks. non unis. *mf* *similie non unis.*

Perc. 3 unis. t. blks.

14

Glock. unis. mrb. l.v.
ff

Mar. unis. glk. non unis.
f

Tak Pa Dum

14 T-toms non unis.
mf

Perc. 1

Perc. 2

Perc. 3 *similie*

Detailed description: This page of a musical score for a Concerto for Frame Drums and Percussion Sextet, page 10, contains seven staves. The Glockenspiel staff (Glock.) starts at measure 14 with a melodic line in treble clef, marked *ff* and *unis. mrb.* (unison mridangam), with a first ending bracket (l.v.) over the final two notes. The Maracas staff (Mar.) consists of two staves (treble and bass clefs) with a melodic line in treble clef, marked *f* and *unis. glk.* (unison ghatam), and a non-unison section marked *non unis.* The Tak Pa Dum staff shows rhythmic patterns with diagonal slashes. The T-toms staff starts at measure 14 with a melodic line in treble clef, marked *mf* and *non unis.* Percussion 1 (Perc. 1) has a rhythmic pattern with diagonal slashes. Percussion 2 (Perc. 2) has a melodic line in treble clef. Percussion 3 (Perc. 3) has a melodic line in treble clef, marked *similie* (simile).

16

Glock. *l.v.* unis. c. bells *f*

Mar. unis. glk. non unis.

Tak Pa Dum

16

T-toms

Perc. 1 unis. glk. c. bells *mp*

Perc. 2

Perc. 3 *similie* *similie*

18 unis. tri.

Glock.

Mar.

Tak
Pa
Dum

T-toms

Perc. 1

Perc. 2

Perc. 3

ff

tri. c. bells

19

Glock.

Mar.

unis. glk.

Tak Pa Dum

as written

sfz

T-toms

sfz

Perc. 1

Perc. 2

very dry (like a splash cymbal)

possible

Perc. 3

sfz

Detailed description of the musical score: The score is for page 13 of a concerto. It features seven staves. The Glockenspiel part (Glock.) starts at measure 19 with a melodic line in the treble clef and a bass line in the bass clef. The Maracas part (Mar.) is written in a grand staff with a treble clef and a bass clef, featuring a melodic line in the treble and a bass line in the bass, with the instruction 'unis. glk.' above it. The Tak Pa Dum part is a single staff with a double bar line and a slash, indicating a specific rhythmic pattern, with the instruction 'as written' above it and a dynamic marking of *sfz* below. The T-toms part is a single staff with a double bar line and a slash, indicating a specific rhythmic pattern, with a dynamic marking of *sfz* below. Perc. 1 and Perc. 2 are single staves with a double bar line and a slash, indicating they are silent. Perc. 3 is a single staff with a double bar line and a slash, indicating it is silent until measure 20, where it has a single note with a dynamic marking of *sfz*. The instruction 'very dry (like a splash cymbal)' is written above the Perc. 3 staff, and the word 'possible' is written below it.

20

Glock.

l.v.

f

non unis.

Mar.

Tak Pa Dum

sfz *sfz* *sfz* *sfz*

20

T-toms

sfz *sfz* *sfz* *sfz*

Perc. 1

unis. glk.

c. bells

mf

Perc. 2

Perc. 3

sfz *sfz* *sfz* *sfz*

Detailed description: This page of a musical score for a percussion sextet includes parts for Glockenspiel, Maracas, Tak Pa Dum, T-toms, and three Percussion parts. The Glockenspiel part (measures 20-23) features a melodic line with a dynamic of *f* and a first ending bracket. The Maracas part (measures 20-23) is marked 'non unis.' and consists of a rhythmic accompaniment. The Tak Pa Dum part (measures 20-23) has a rhythmic pattern with accents and a dynamic of *sfz*. The T-toms part (measures 20-23) has a rhythmic pattern with accents and a dynamic of *sfz*. Perc. 1 (measures 20-23) has a rest in measure 20, followed by a melodic line in measures 21-23 marked 'c. bells' with a dynamic of *mf*. Perc. 2 has a rest throughout. Perc. 3 (measures 20-23) has a rhythmic pattern with accents and a dynamic of *sfz*.

21 unis. tri. l.v. *sempre*

Glock.

Mar.

Tak Pa Dum *sffz* to tar

21 T-toms *sffz* to vibraphone

Perc. 1 tri. l.v. *sempre* ***ff***

Perc. 2 perc. 2 may assist perc. 3 with b. dr. as needed

Perc. 3 perc. 2 may assist as needed b. dr. (wood mallet) *sffz*

22 solo through m. 37

Glock.

Mar.

improvise as before
(slashes do not suggest rhythm or groove in any way)
please do not start on the downbeat

Tak
Pa
Dum

tar

22 vibraphone

Vib.

mf sempre
Ped. _____ Ped. _____

Perc. 1

Perc. 2

f sempre

susp. cyms. & gngs.
with sticks

Perc. 3

f *sfz*

24

Glock.

Mar.

Tak
Pa
Dum

Vib.

Ped. _____ Ped. _____ Ped. _____ Ped. _____

Perc. 1

Perc. 2

Perc. 3

f *sfz* short possible

Detailed description: This page of a musical score for 'Concerto for Frame Drums and Percussion Sextet' (page 17) covers measures 24-25. The Glockenspiel part features a melodic line with a long slur over measures 24-25. The Maracas part consists of a rhythmic accompaniment with eighth notes and rests. The Tak Pa Dum part shows a steady eighth-note pulse. The Vibraphone part has a melodic line with slurs and four 'Ped.' markings below it. Percussion 1 has a single note in measure 24. Percussion 2 and 3 have rhythmic patterns with accents and dynamic markings like *f* and *sfz*. A 'short possible' instruction is placed above a note in Percussion 3.

26

Glock.

Mar.

Tak Pa Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

f

sfz

short possible

Ped.

Ped.

Ped.

Ped.

Detailed description: This page of a musical score for a concerto features five staves. The Glockenspiel staff (top) has a treble clef and contains a melodic line with slurs and accidentals. The Maracas staff (second) has a grand staff with treble and bass clefs, showing a rhythmic accompaniment. The Tak Pa Dum staff (third) is a single-line staff with a double bar line and diagonal slashes indicating rhythmic patterns. The Vibraphone staff (fourth) has a treble clef and includes a melodic line with slurs and a series of 'Ped.' markings below it. The Percussion section (bottom) consists of three staves: Perc. 1 (top) has a double bar line; Perc. 2 (middle) has a double bar line and a melodic line with accents; Perc. 3 (bottom) has a double bar line and a melodic line with dynamic markings *f* and *sfz*, and the instruction 'short possible' above it.

28

Glock.

Mar.

Tak
Pa
Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

f *sfz* *f*

short possibile

Ped. Ped. Ped.

30

Glock.

Mar.

Tak
Pa
Dum

Vib.

Ped.

Perc. 1

Perc. 2

Perc. 3

short possibile

sfz

f

sfz

Detailed description of the musical score: The score is for page 20 of a concerto. It features five main parts: Glockenspiel (Glock.), Maracas (Mar.), Tak Pa Dum, Vibraphone (Vib.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The Glockenspiel part begins at measure 30 with a melodic line. The Maracas part consists of a rhythmic accompaniment. The Tak Pa Dum part shows a sequence of rhythmic strokes. The Vibraphone part has melodic lines with 'Ped.' (pedal) markings. Percussion 1 has a simple rhythmic pattern. Percussion 2 and 3 have more complex rhythmic patterns with dynamic markings like 'short possibile', 'sfz', and 'f'. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

32

Glock.

Mar.

Tak
Pa
Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

f

sfz

*short
possibile*

Ped.

34

Glock.

Mar.

Tak Pa Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

f *sfz* *f*

short possibile

Ped.

Ped.

↓

Detailed description: This page of a musical score for a Concerto for Frame Drums and Percussion Sextet, page 22, contains six staves. The Glockenspiel (Glock.) staff at the top features a melodic line starting at measure 34, with a slur over measures 35-36 and a fermata over measure 37. The Maracas (Mar.) staff has a rhythmic accompaniment in the bass clef, with some notes in the treble clef. The Tak Pa Dum staff shows a steady rhythmic pattern of diagonal slashes. The Vibraphone (Vib.) staff has a melodic line with slurs and fermatas, and two 'Ped.' markings with horizontal lines below. Percussion 1 (Perc. 1) has a simple rhythmic pattern. Percussion 2 (Perc. 2) has a rhythmic pattern with accents. Percussion 3 (Perc. 3) has a rhythmic pattern with dynamic markings *f*, *sfz*, and *f*, and a 'short possibile' marking with a downward arrow. The score is written in a common time signature.

36

Glock.

Mar.

Tak
Pa
Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

Ped.

short possibile

sfz

f

sfz

Detailed description: This page of a musical score for 'Concerto for Frame Drums and Percussion Sextet' (page 23) covers measures 36-38. The Glockenspiel part features a melodic line with a trill-like ending. The Maracas part consists of a rhythmic accompaniment with a melodic line in the treble and a bass line in the bass. The Tak Pa Dum part is a simple rhythmic pattern. The Vibraphone part has a melodic line with three pedal markings. Percussion 1 is silent. Percussion 2 and 3 have rhythmic patterns with dynamic markings like *sfz* and *f*, and the instruction *short possibile*.

Concerto for Frame Drums and Percussion Sextet

38
 Glock. frame drum solo on cue
 open number of repeats
 proceed on cue

Mar. frame drum solo on cue
 open number of repeats
 proceed on cue

Tak Pa Dum improvised frame drum solo on cue to bodhran
 with or without vocals
 open number of repeats
 proceed on cue

Vib. frame drum solo on cue
 open number of repeats
 proceed on cue

Perc. 1 frame drum solo on cue
 open number of repeats
 proceed on cue

Perc. 2 frame drum solo on cue
 open number of repeats
 proceed on cue
 t. blks.
p sempre 3

Perc. 3 frame drum solo on cue
 open number of repeats
 proceed on cue

40 Glock. *p sempre* l.v. *sempre*

Mar. *p sempre* *poco*

Tak Pa Dum *mp 4 mf* (vary dynamics) improvise pitches and sounds add articulations, rests, syncopations bodhran improvise but please continue the 16th note rhythmic groove

40 Vibraphone *p sempre* Ped.

Perc. 1 *poco* *poco* *p sempre* single buzz

Perc. 2 drum stick in 1 hand gong mallet in 1 hand *3* *gngs. with stick* *l.v. sempre* *b. dr. with b. dr. mallet*

Perc. 3 *p sempre*

42

Glock.

Mar.

Tak
Pa
Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

continue until the downbeat of m. 55
occasional cues added for reference only

poco

poco *sim. poco* *poco* *poco*

similie *sim.*

Detailed description: This page of a musical score for a percussion sextet includes parts for Glockenspiel, Maracas, Tak Pa Dum, Vibraphone, and three Percussion players. The score is in 4/4 time and begins at measure 42. The Glockenspiel part has a triplet of eighth notes in the second measure. The Maracas part features triplet eighth notes in both the first and second measures, with a *poco* dynamic marking in the second measure. The Tak Pa Dum part consists of a steady eighth-note pattern. The Vibraphone part plays a melodic line of eighth notes with triplet markings and includes five *Ped.* (pedal) markings. Percussion 1 has a triplet of eighth notes in the second measure with *poco* and *sim. poco* markings. Percussion 2 has a triplet of eighth notes in the first measure with a *similie* marking. Percussion 3 has a triplet of eighth notes in the first measure with a *sim.* marking.

This musical score page, numbered 27, covers measures 44 and 45. It is divided into several parts: Glock., Mar. (Maracas), Tak Pa Dum (Frame Drums), Vib. (Vibraphone), Perc. 1, Perc. 2, and Perc. 3. The Glock. part features a melodic line with a triplet of eighth notes in measures 44 and 45. The Mar. part consists of two staves; the upper staff has a triplet of eighth notes in measure 44, and the lower staff has a triplet of eighth notes with an accent and a *poco* marking in measures 44 and 45. The Tak Pa Dum part shows a rhythmic pattern of eighth notes with diagonal slashes. The Vib. part has a melodic line with a triplet of eighth notes in measures 44 and 45, with *ped.* markings below. Perc. 1 has a rhythmic pattern with a triplet of eighth notes and an accent in measures 44 and 45, with *poco* markings above. Perc. 2 has a melodic line with a triplet of eighth notes in measure 44. Perc. 3 has a rhythmic pattern with a triplet of eighth notes in measures 44 and 45, with *sim.* markings above.

46

Glock. Musical notation for Glockenspiel, featuring a triplet of eighth notes in the second measure.

Mar. Musical notation for Maracas, featuring triplets of eighth notes in the first and third measures, and a triplet of quarter notes in the second measure marked *poco*.

Tak Pa Dum Musical notation for Tak Pa Dum, consisting of a series of diagonal slashes representing rhythmic patterns.

Vib. Musical notation for Vibraphone, featuring a continuous stream of triplet eighth notes across the entire section, with *Ped.* markings.

Perc. 1 Musical notation for Percussion 1, featuring triplets of eighth notes in the second and fourth measures, marked *poco*.

Perc. 2 Musical notation for Percussion 2, featuring triplets of eighth notes in the first and third measures, marked *sim.*

Perc. 3 Musical notation for Percussion 3, featuring quarter notes and eighth notes in the first and third measures, marked *sim.*

50

Glock.

Mar.

Tak
Pa
Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 30 of the Concerto for Frame Drums and Percussion Sextet features the following parts and details:

- Glockenspiel (Glock.):** Two measures of music, each containing a triplet of eighth notes.
- Maracas (Mar.):** Two measures of music. The first measure contains two triplet eighth notes. The second measure contains two triplet eighth notes, with a *poco* marking above the first note.
- Tak, Pa, Dum:** A percussion line consisting of two measures of rhythmic slashes.
- Vibraphone (Vib.):** Two measures of music, each containing a triplet of eighth notes. Pedal markings (*Ped.*) are placed below the first and last notes of each triplet.
- Percussion 1 (Perc. 1):** Two measures of music. The first measure contains two triplet eighth notes with *poco* markings above them. The second measure contains two triplet eighth notes with *poco* markings above them.
- Percussion 2 (Perc. 2):** Two measures of music. The first measure contains a single eighth note. The second measure contains a triplet of eighth notes.
- Percussion 3 (Perc. 3):** Two measures of music. The first measure contains a triplet of eighth notes. The second measure contains a triplet of eighth notes with a *sim.* marking above them.

52

Glock.

Mar.

Tak
Pa
Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 31 of the Concerto for Frame Drums and Percussion Sextet includes the following parts and details:

- Glock.**: Treble clef, starting at measure 52 with a triplet of eighth notes.
- Mar.**: Treble and Bass clefs. Treble part features triplets of eighth notes. Bass part has a triplet of eighth notes with an accent and the marking *poco*.
- Tak Pa Dum**: Frame drum part with rhythmic slashes on a single staff.
- Vib.**: Treble clef, starting at measure 52 with a continuous eighth-note triplet pattern. Pedal points (Ped.) are indicated below the staff.
- Perc. 1**: Treble clef, featuring triplets of eighth notes with accents and the marking *poco*.
- Perc. 2**: Treble clef, featuring triplets of eighth notes.
- Perc. 3**: Treble clef, featuring triplets of eighth notes with the marking *sim.*

54 unis. t. blks. l.v. *pp*

Glock.

Mar. *poco*

continue playing until the downbeat of m. 55

Tak Pa Dum *mf* to riq *possibile*

54 *Ped.*

Perc. 1 *tri.* *p*

Perc. 2 unis. glk. *pp* *mf*

Perc. 3 gngs. (with stick) *p* *pp*

56 unis. vives
l.v. *sempre*

Glock. *f sempre*

Mar.

riq *possibile*
(if there is not enough time to switch to the riq, please continue to play the bodhran al fine)

Tak
Pa
Dum *f delectately*

56 unis. glk. (partially)
f sempre
pedal freely *sempre*

Perc. 1

Perc. 2

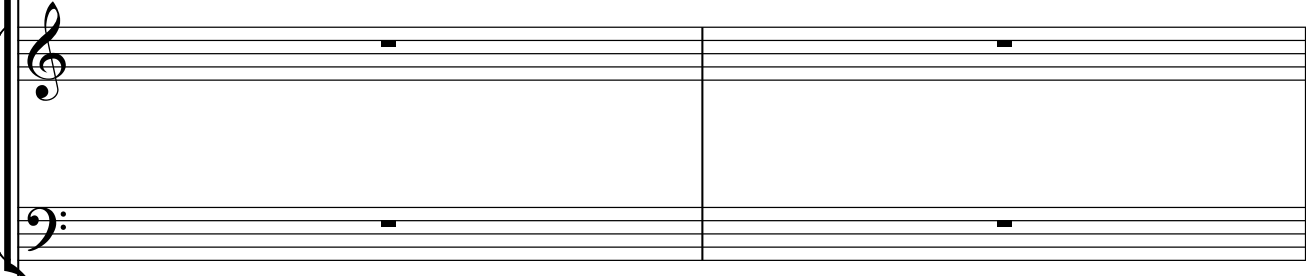
Perc. 3

58

Glock.



Mar.



Tak
Pa
Dum



58

Vib.



Perc. 1



Perc. 2



Perc. 3



Detailed description: This page of a musical score for 'Concerto for Frame Drums and Percussion Sextet' contains measures 58-61. The Glockenspiel part features a rhythmic pattern of eighth notes with a dotted quarter note. The Maracas part is silent. The Tak Pa Dum part shows a steady eighth-note pulse. The Vibraphone part has a melodic line with eighth-note runs and a grace note. Percussion parts 1, 2, and 3 are silent.

60

Glock.

Mar.

Tak
Pa
Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 35 of the Concerto for Frame Drums and Percussion Sextet features the following parts and notation:

- Glockenspiel (Glock.):** Treble clef, 6/8 time signature. The tempo is marked *60*. The notation includes eighth and sixteenth notes with beams, some with accents, and rests.
- Maracas (Mar.):** Treble and bass clefs. The staff contains several whole rests.
- Tak, Pa, Dum:** A single staff with rhythmic markings consisting of vertical lines and slanted slashes.
- Vibraphone (Vib.):** Treble clef, 6/8 time signature. The tempo is marked *60*. The notation includes eighth and sixteenth notes with beams, some with accents, and rests.
- Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3):** Each part has a staff with a double bar line at the beginning and several whole rests.

Concerto for Frame Drums and Percussion Sextet

62

Glock.

Mar.

Tak
Pa
Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

Detailed description: This musical score page contains five staves. The top staff is for Glockenspiel (Glock.), featuring a melodic line with eighth and sixteenth notes, some with grace notes. The second staff is for Maracas (Mar.), consisting of two empty staves. The third staff is for Tak Pa Dum, showing a rhythmic pattern of diagonal slashes. The fourth staff is for Vibraphone (Vib.), with a melodic line similar to the Glockenspiel but with more complex rhythmic patterns and slurs. The bottom three staves are for Percussion 1, 2, and 3, each starting with a double bar line and a fermata, indicating they are silent for this passage.

64

Glock.

Mar.

Tak Pa Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

unis. f. dr., perc. 1, 2 & 3

b. dr. dead stroke

sfz

64

non unis.

f

senza pedal

unis. mrb. & perc. 2 & 3
claves

sfz

unis. mrb. & perc 1 & 3
tamb.

sfz

unis. mrb. & perc 1 & 2
b. dr. dead stroke

sfz

66

Glock.

Mar.

Tak Pa Dum

Vib.

Perc. 1

Perc. 2

Perc. 3

sfz *sfz* *sfz* *sfz* *f*

sim. *sim.* *sim.* *sim.*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

sim. *sim.* *sim.* *sim.*

sfz *sfz* *sfz* *sfz*

non unis.

68 unis. mrb., vibes, perc.
dead strokes

Glock.

f

unis. mrb.

unis.

sfz

unis. vibes., glk. perc.

Mar.

(B)(C)

unis.

sfz

Tak Pa Dum

unis.

sfz

68

Vib.

pedal freely

dead strokes

e. bells

bngs. ord.

claves

unis.

sfz

Perc. 1

unis.

tamb.

sfz

Perc. 2

unis.

b. dr. dead stroke

Perc. 3

sfz

Tutti
♩ = c. 88

Glock.

Tutti
ff

Mar.

as written al fine

Tak Pa Dum

Tutti *ff*

Vib.

Tutti bngs. c. bells dead strokes

Perc. 1

ff

Tutti t. blks.

Perc. 2

ff

Tutti sus. cyms. secco secco

Perc. 3

ff

71

Glock.

Mar.

Tak
Pa
Dum

Vib.

ff
senza pedal

Ped. Ped.

Perc. 1

ff

Perc. 2

ff

ord.

Perc. 3

gngs.

*secco al fine
possibile*

72

Glock.

Mar.

Tak Pa Dum

Vib.

72

senza pedal

Perc. 1

c. bells dead strokes

f

Perc. 2

Perc. 3

sus. cyms. secco

Detailed description: This page of a musical score contains six staves. The Glockenspiel staff (Glock.) has a treble clef and a melodic line starting at measure 72 with a slur over the first three notes (G4, A4, Bb4) and a final note (Bb4) with an accent. The Maracas staff (Mar.) has a grand staff with treble and bass clefs; the treble part has notes G#4, Ab4, Bb4, G#4, Ab4, Bb4, and the bass part has notes G3, Ab3, Bb3, G3, Ab3, Bb3. The Tak Pa Dum staff has a single line with a treble clef and a rhythmic pattern of eighth notes. The Vibraphone staff (Vib.) has a treble clef and a melodic line similar to the Glockenspiel, with a slur over the first three notes and a final note with an accent. The Percussion 1 staff (Perc. 1) has a single line with a treble clef and a rhythmic pattern, with a final note marked 'c. bells dead strokes' and a dynamic of 'f'. The Percussion 2 staff (Perc. 2) has a single line with a treble clef and a rhythmic pattern. The Percussion 3 staff (Perc. 3) has a single line with a treble clef and a rhythmic pattern, with a final note marked 'sus. cyms. secco'. The number '72' is written at the beginning of the Glockenspiel and Vibraphone staves.

73

Glock.

similie

Mar.

Tak Pa Dum

Vib.

Perc. 1

similie

Perc. 2

Perc. 3

secco

similie

74

Glock.

sim.

Mar.

sffz

Tak Pa Dum

sffz

Vib.

sffz

Ped. _____ senza pedal

Perc. 1

sim.

Perc. 2

sffz

Perc. 3

sim. *secco*

sffz

Detailed description: This page of a musical score contains five systems of staves. The first system is for Glockenspiel (Glock.), with a treble clef and a measure rest followed by a melodic phrase starting at measure 74, marked *sim.* The second system is for Maracas (Mar.), with a grand staff (treble and bass clefs) and a melodic line starting at measure 74, marked *sffz*. The third system is for Tak Pa Dum, with a single staff and a melodic line starting at measure 74, marked *sffz*. The fourth system is for Vibraphone (Vib.), with a treble clef and a melodic line starting at measure 74, marked *sffz*; it includes a pedal instruction 'Ped.' with a line extending to the end of the phrase, followed by 'senza pedal'. The fifth system contains three percussion parts: Perc. 1 (single staff, melodic line starting at measure 74, marked *sim.*), Perc. 2 (single staff, melodic line starting at measure 74, marked *sffz*), and Perc. 3 (single staff, melodic line starting at measure 74, marked *sim.* and *secco*, and *sffz* at the end).