Score

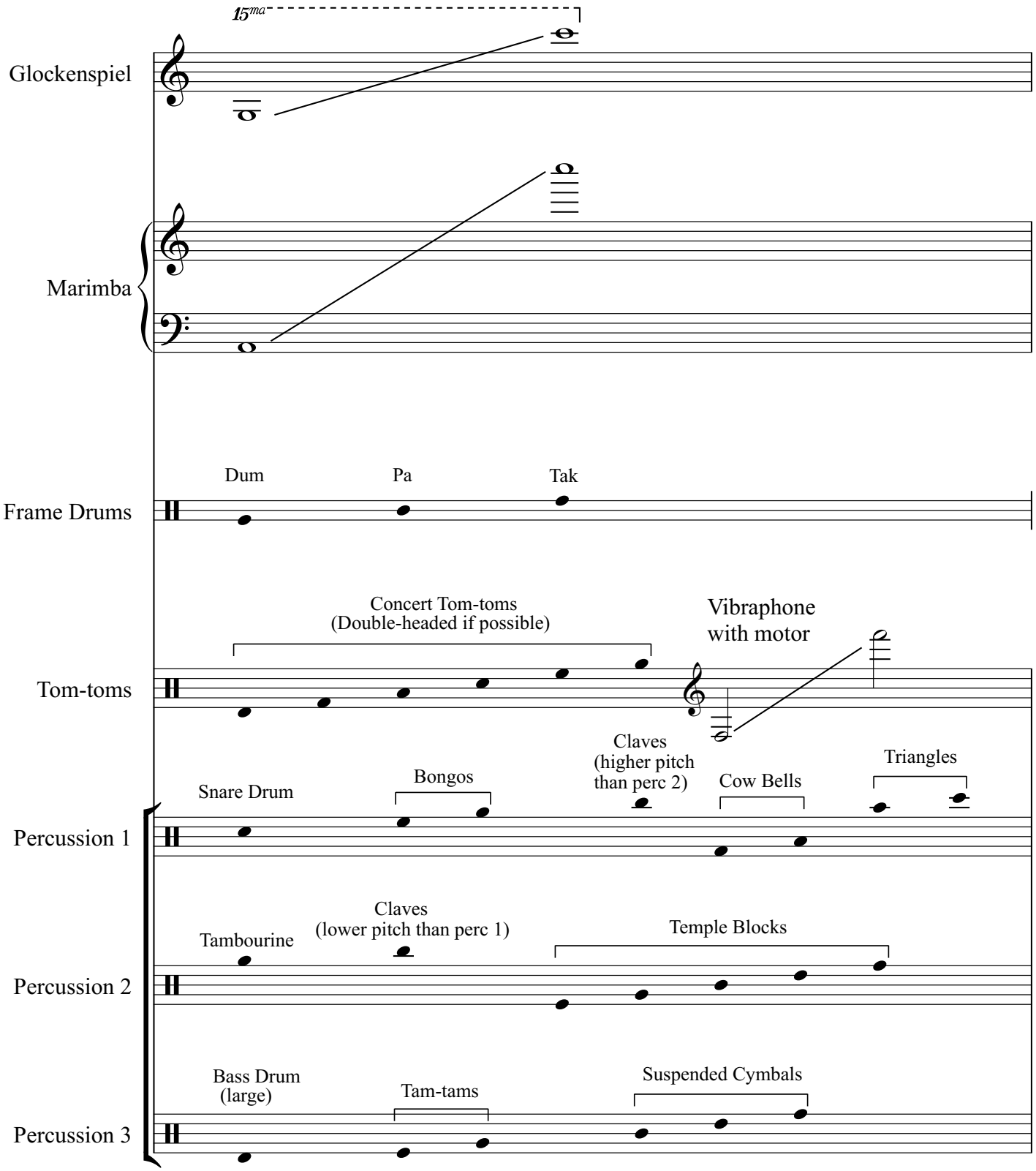
Concerto for Frame Drums and Percussion Sextet
Opus 40 (2015)

Peter Jarvis

Concerto for Frame Drums and Percussion Sextet

Peter Jarvis, Opus 42

Notation



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.

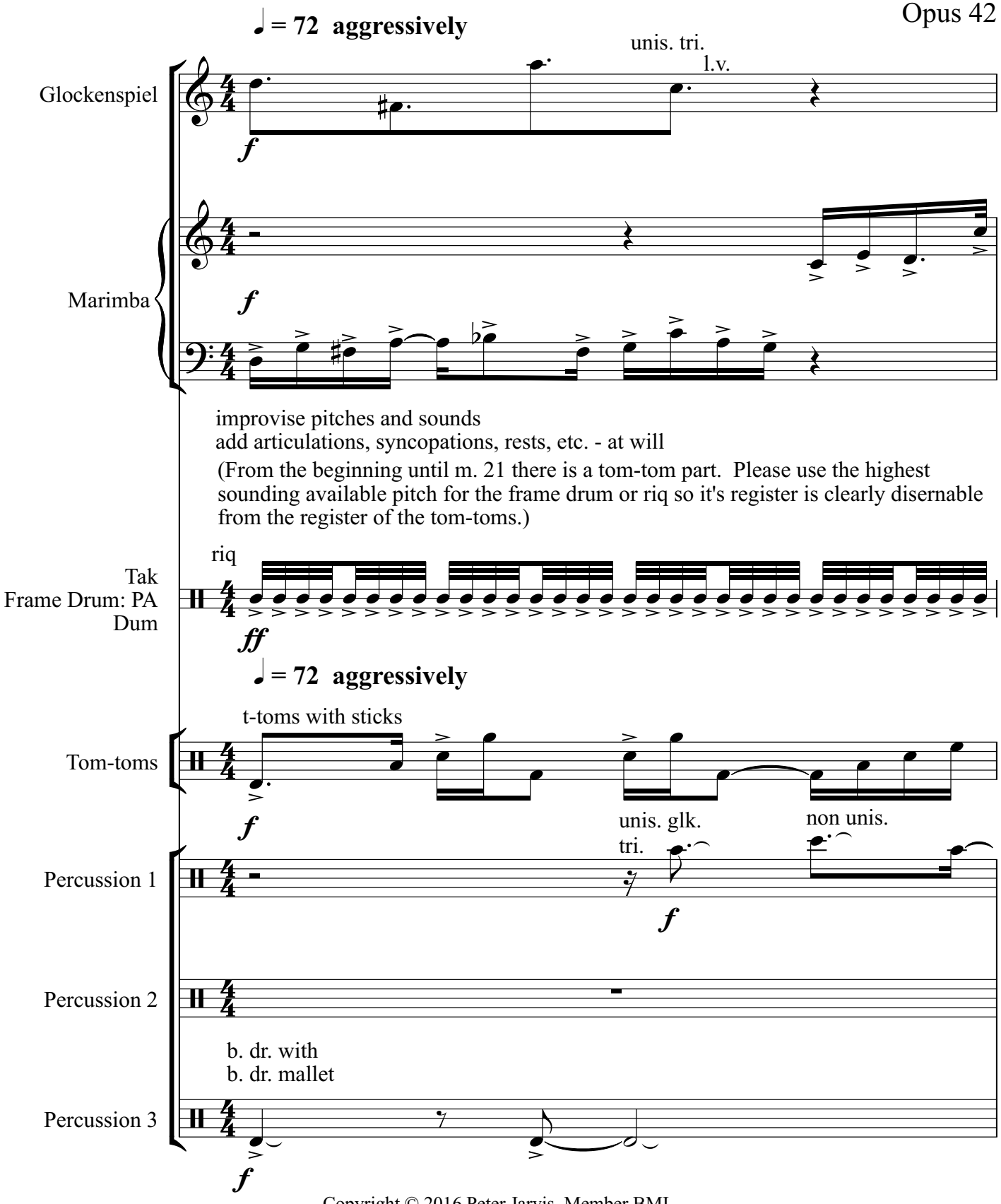
- Peter Jarvis

Full Score

To Glen Velez

Concerto for Frame Drums and Percussion Sextet

Peter Jarvis (2015-16)
Opus 42



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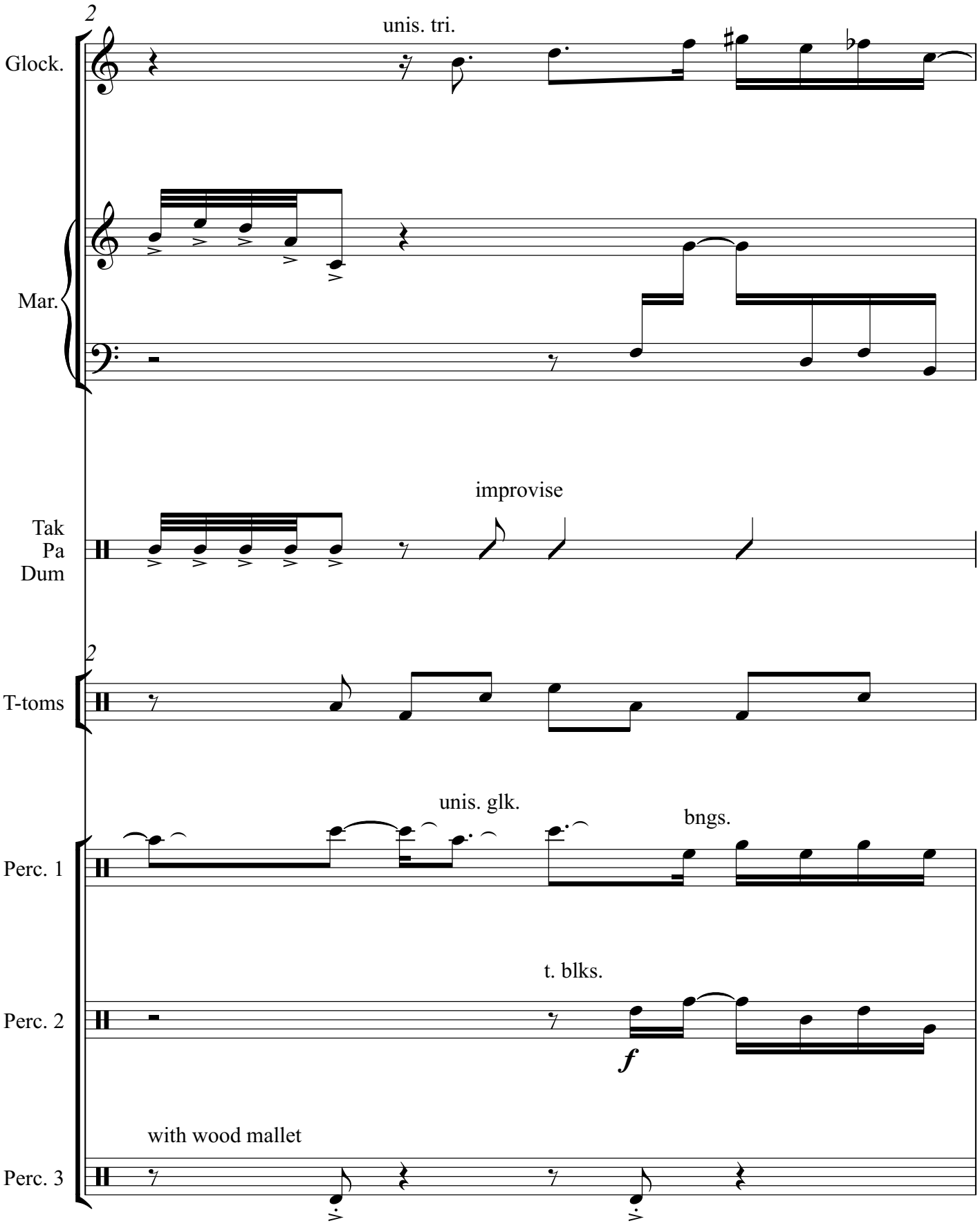
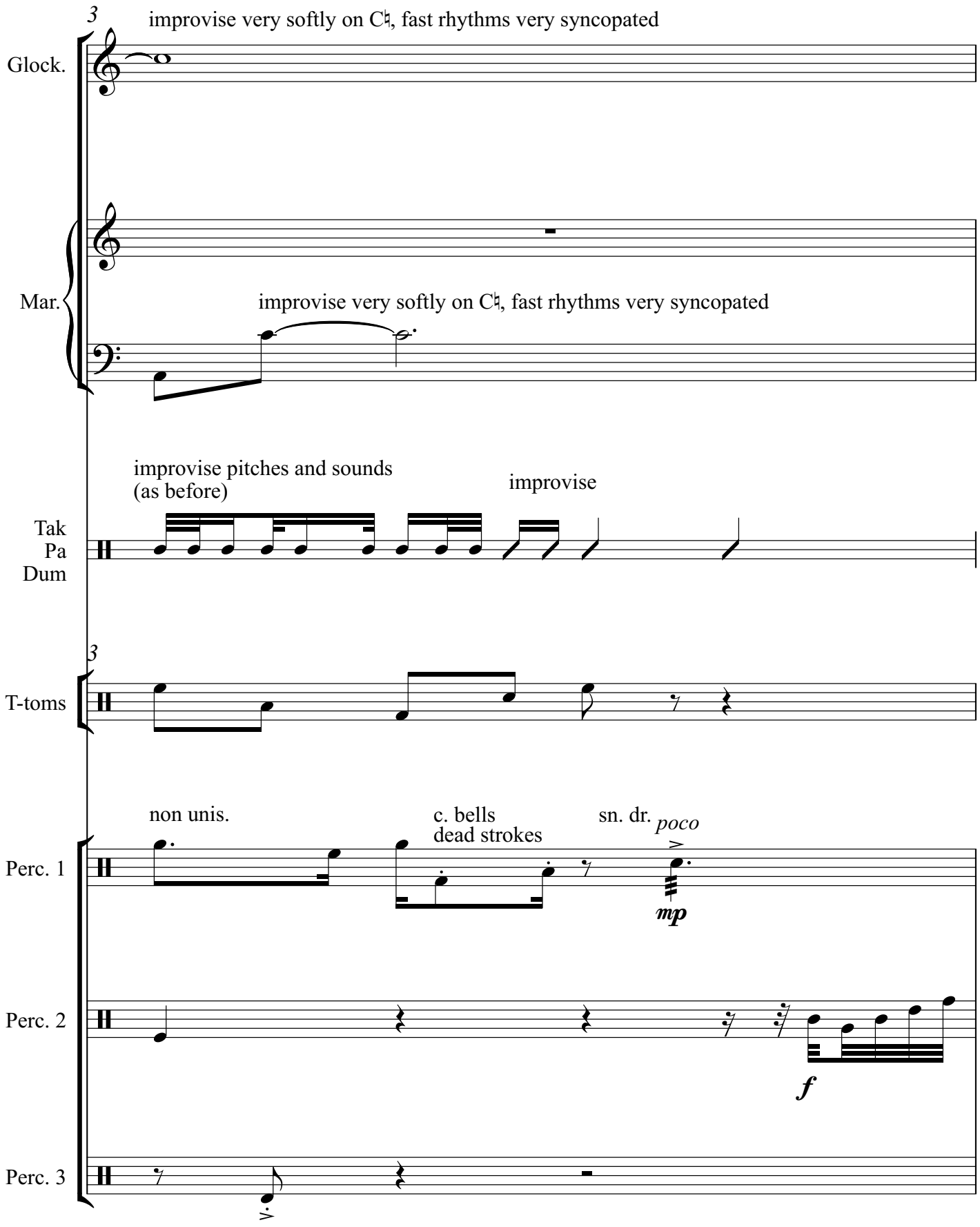
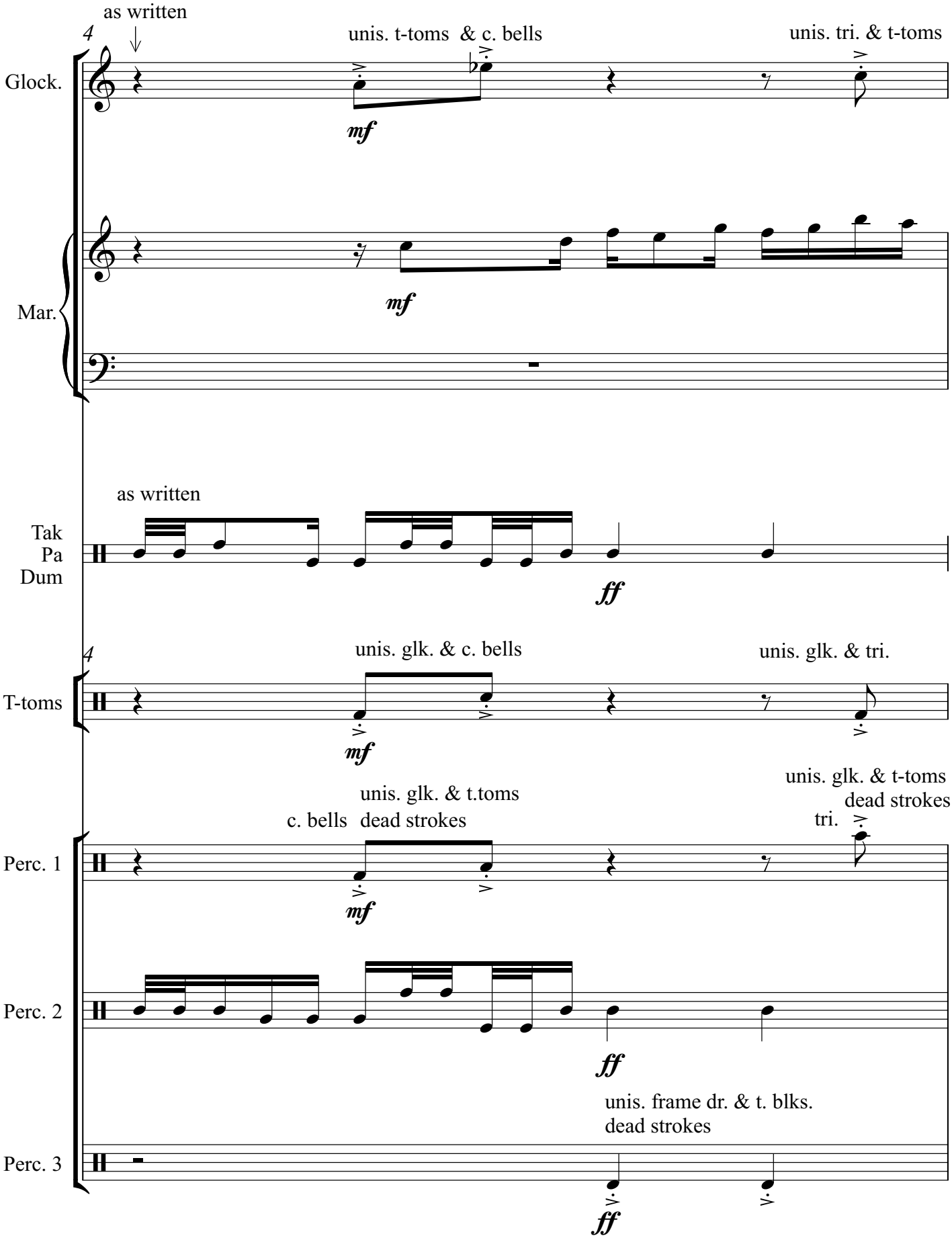
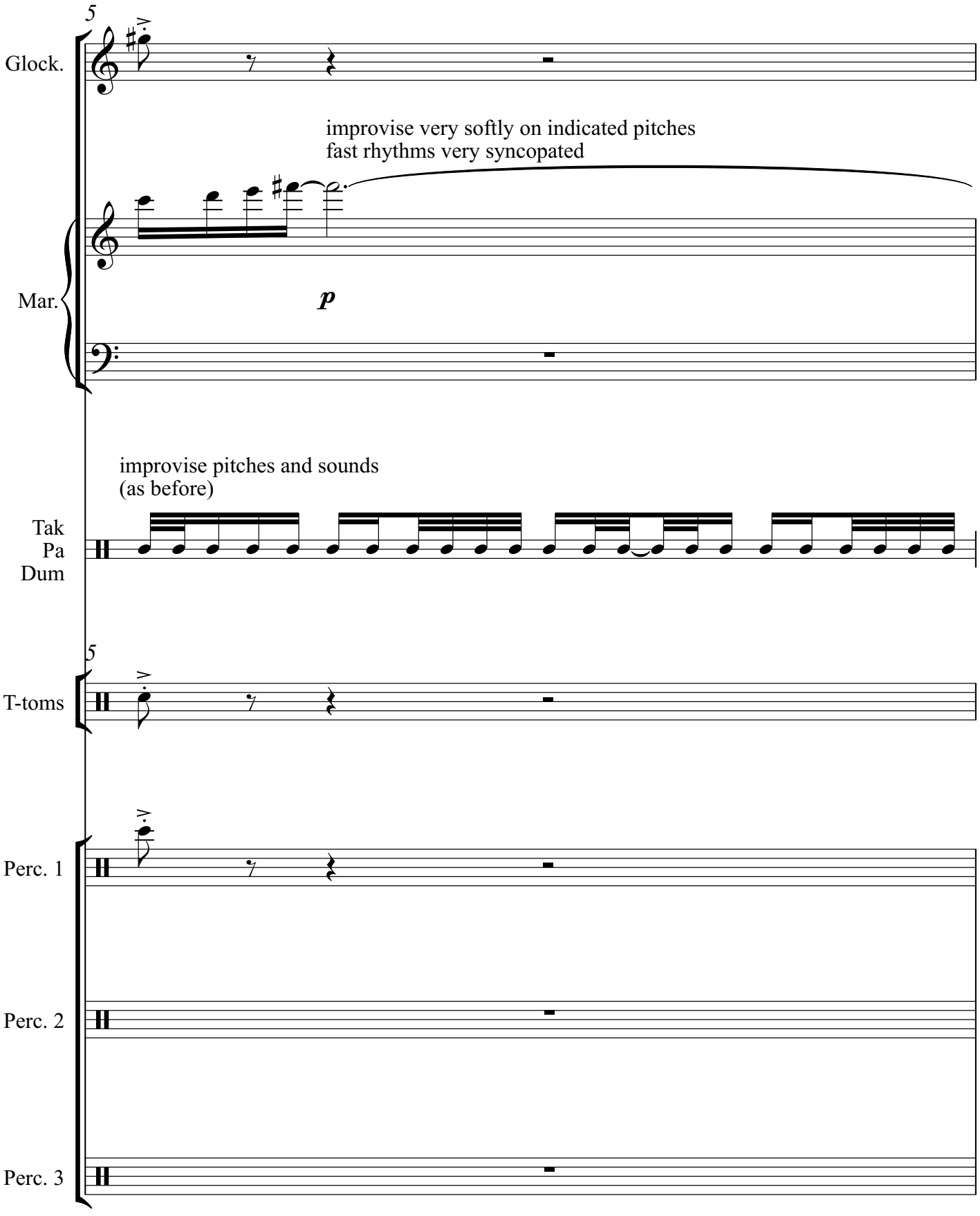
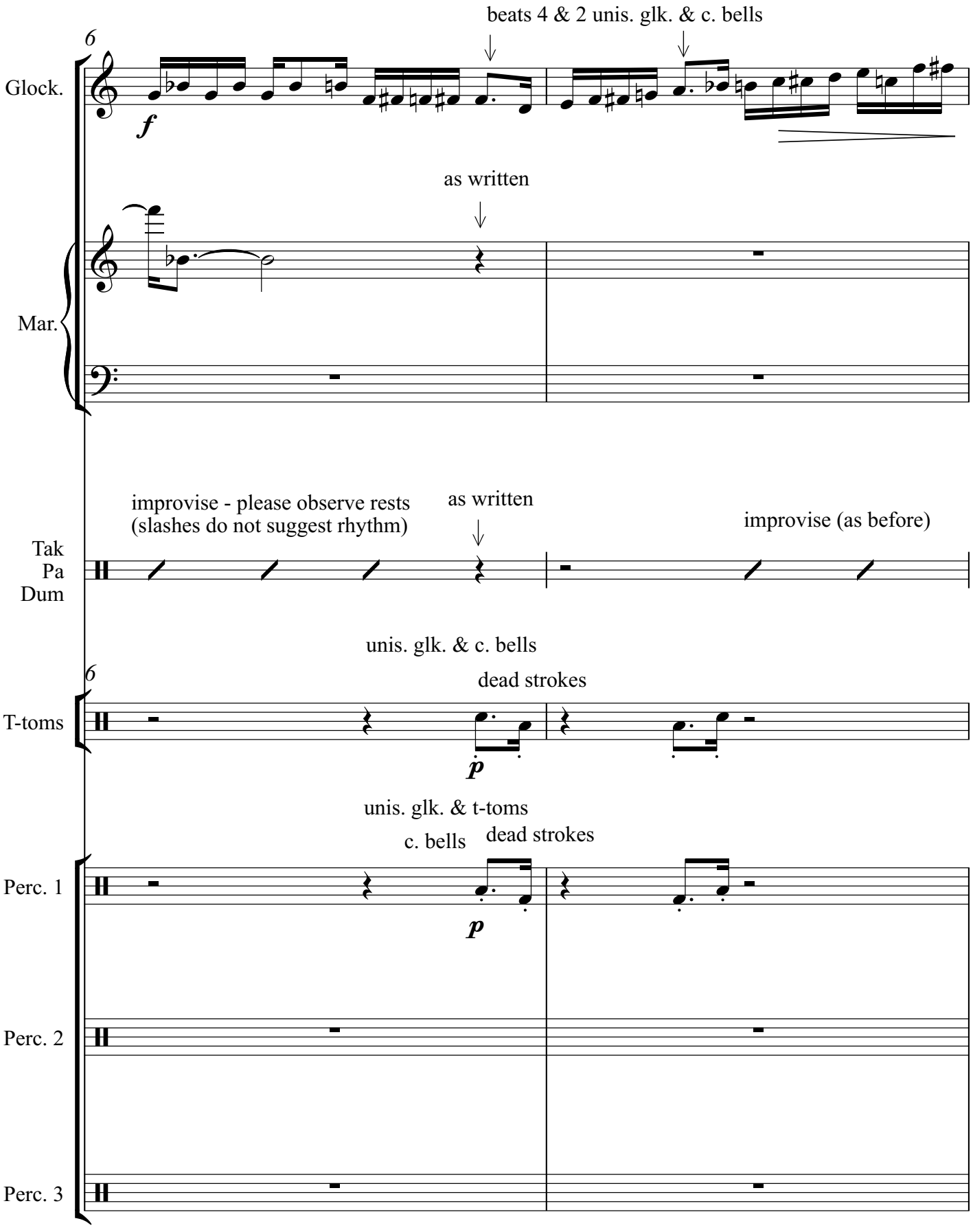
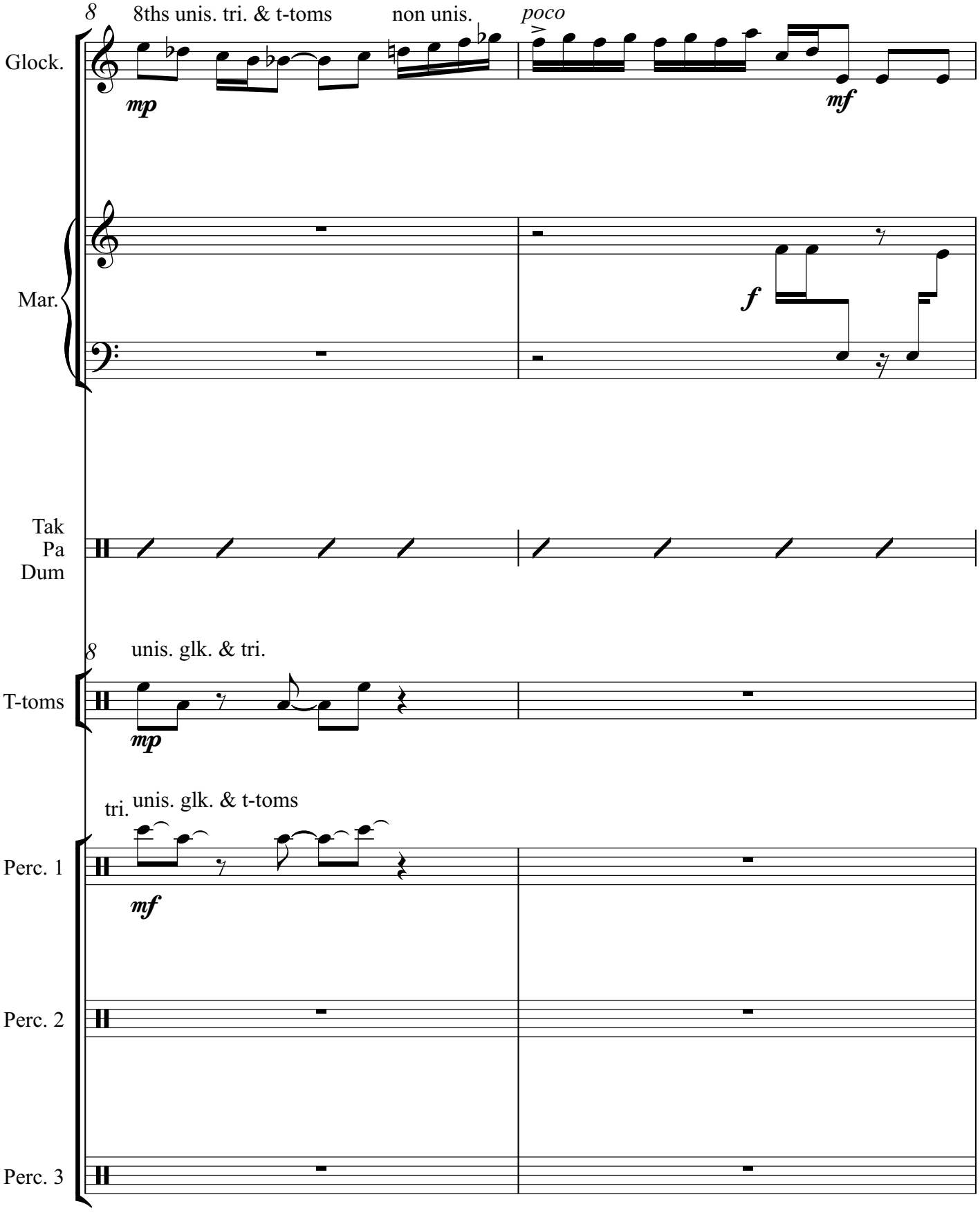

2
unis. tri.
Glock.
Mar.
improvise
Tak
Pa
Dum
2
T-toms
unis. glk.
bngs.
Perc. 1
t. blks.
Perc. 2
f
with wood mallet
Perc. 3

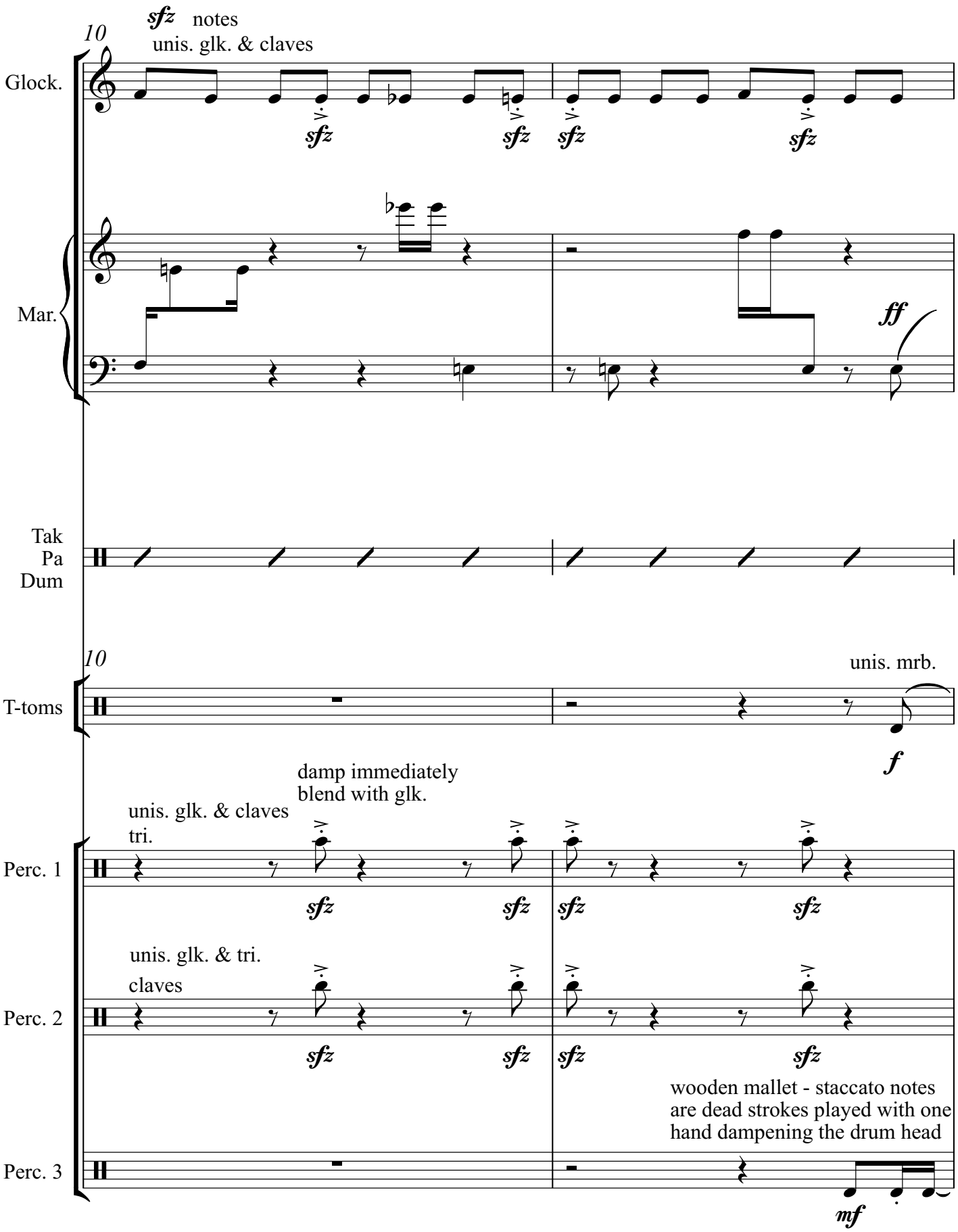

3
improvise very softly on C♮, fast rhythms very syncopated
Glock.
Mar.
improvise very softly on C♮, fast rhythms very syncopated
improvise pitches and sounds
(as before)
improvise
Tak
Pa
Dum
3
T-toms
non unis.
c. bells
dead strokes
sn. dr.
poco
mp
Perc. 1
Perc. 2
f
Perc. 3

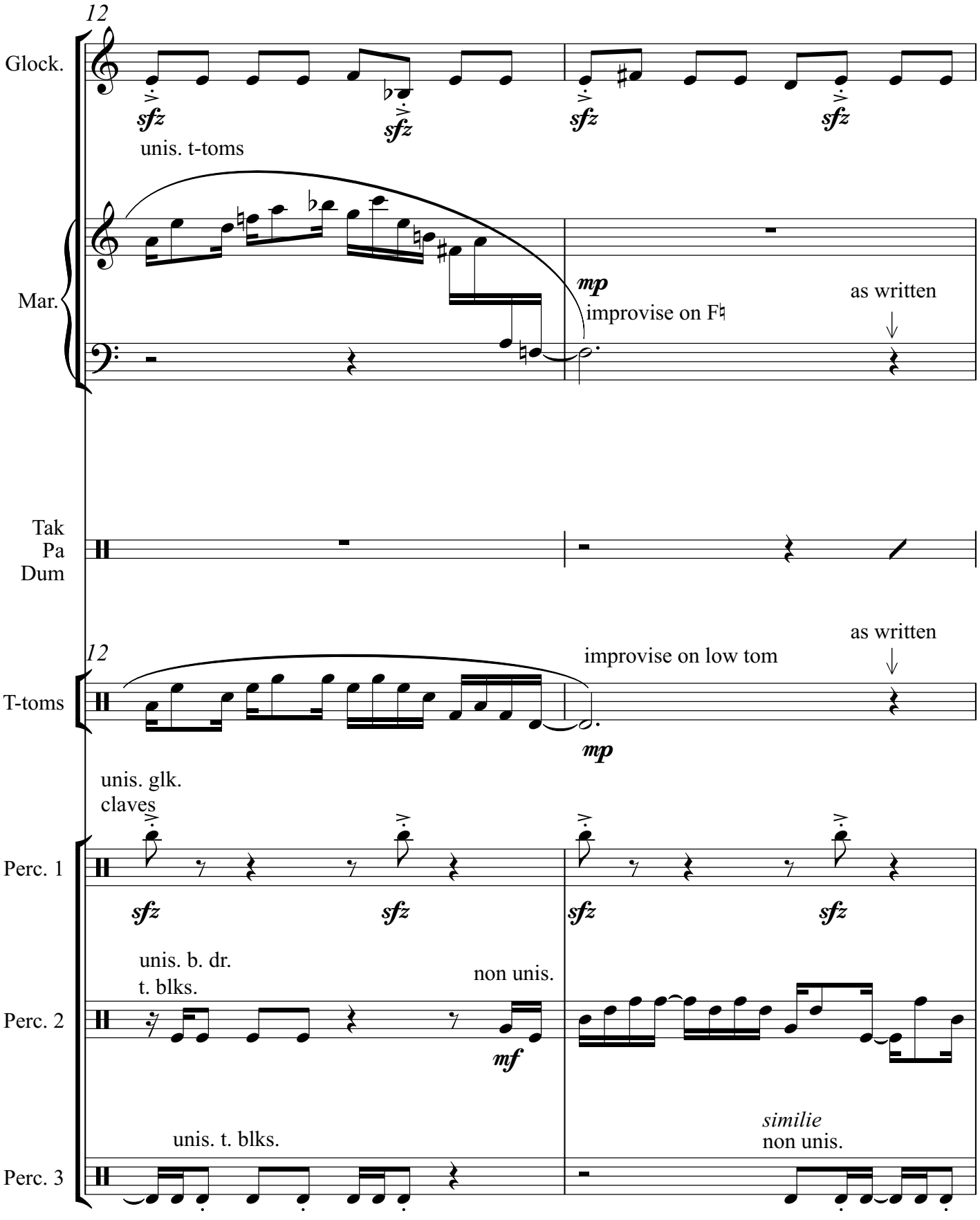

as written
4
unis. t-toms & c. bells
unis. tri. & t-toms
Glock.
mf
Mar.
mf
as written
Tak
Pa
Dum
ff
4
unis. glk. & c. bells
unis. glk. & tri.
T-toms
mf
unis. glk. & t.toms
c. bells dead strokes
unis. glk. & t-toms
dead strokes
tri.
Perc. 1
mf
Perc. 2
ff
unis. frame dr. & t. blks.
dead strokes
Perc. 3
ff

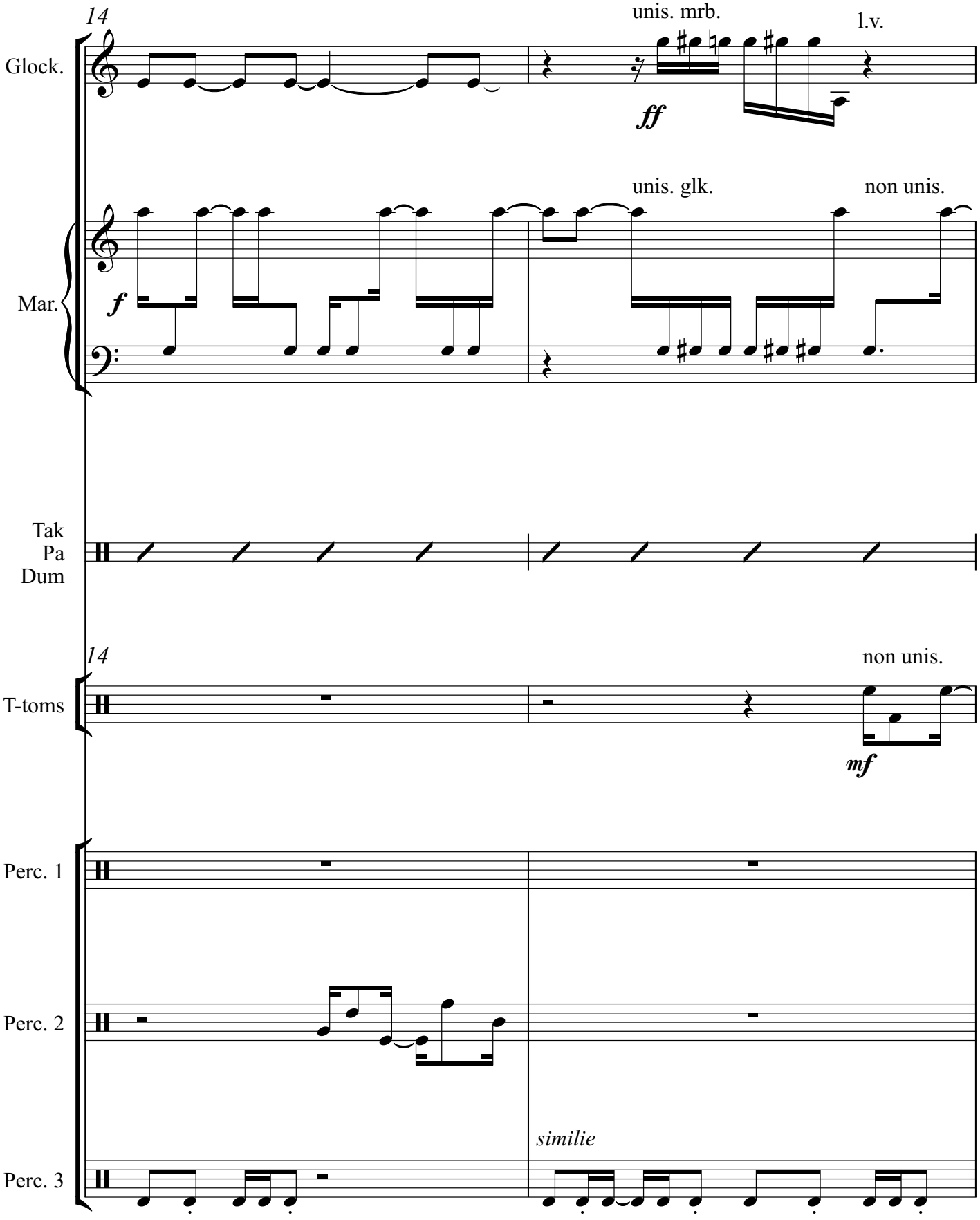

5
Glock.
improvise very softly on indicated pitches
fast rhythms very syncopated
Mar.
p
improvise pitches and sounds
(as before)
Tak
Pa
Dum
5
T-toms
Perc. 1
Perc. 2
Perc. 3

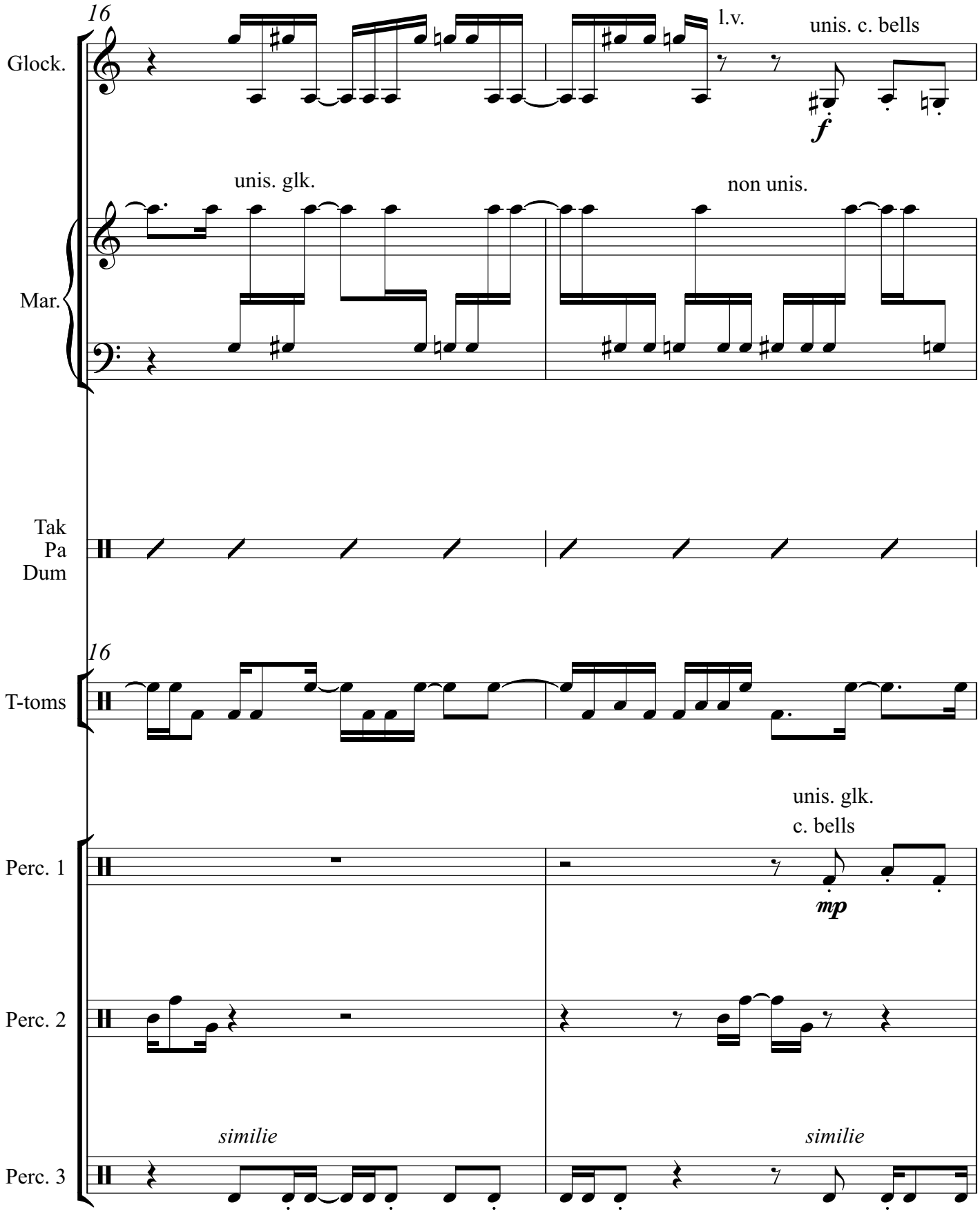

beats 4 & 2 unis. glk. & c. bells
6
Glock.
f
as written
Mar.
improvise - please observe rests
(slashes do not suggest rhythm)
as written
improvise (as before)
Tak
Pa
Dum
unis. glk. & c. bells
6
dead strokes
T-toms
p
unis. glk. & t-toms
c. bells
dead strokes
Perc. 1
p
Perc. 2
Perc. 3

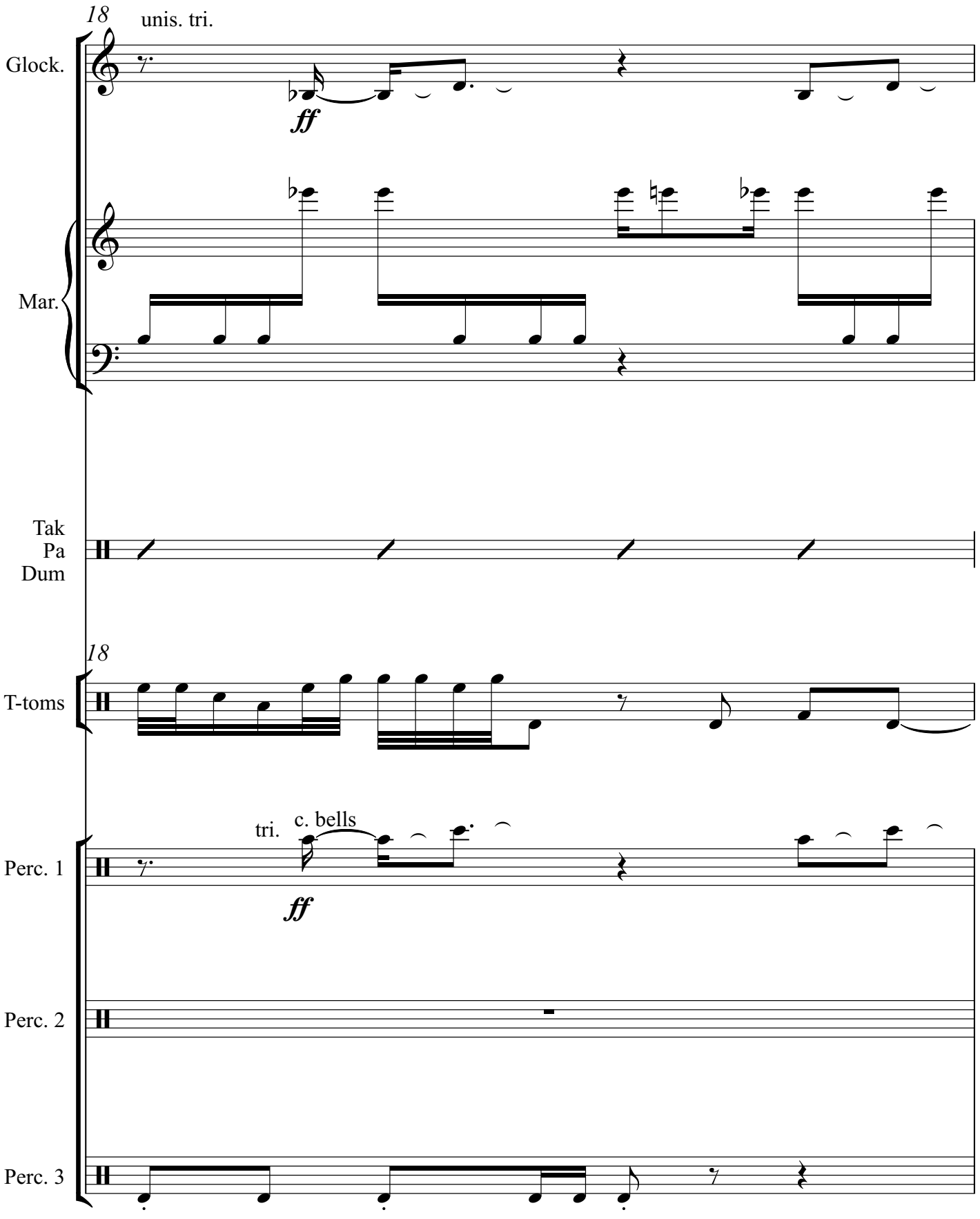

8
8ths unis. tri. & t-toms
non unis.
poco
Glock.
mp
mf
Mar.
f
Tak
Pa
Dum
8
unis. glk. & tri.
T-toms
mp
tri.
unis. glk. & t-toms
Perc. 1
mf
Perc. 2
Perc. 3

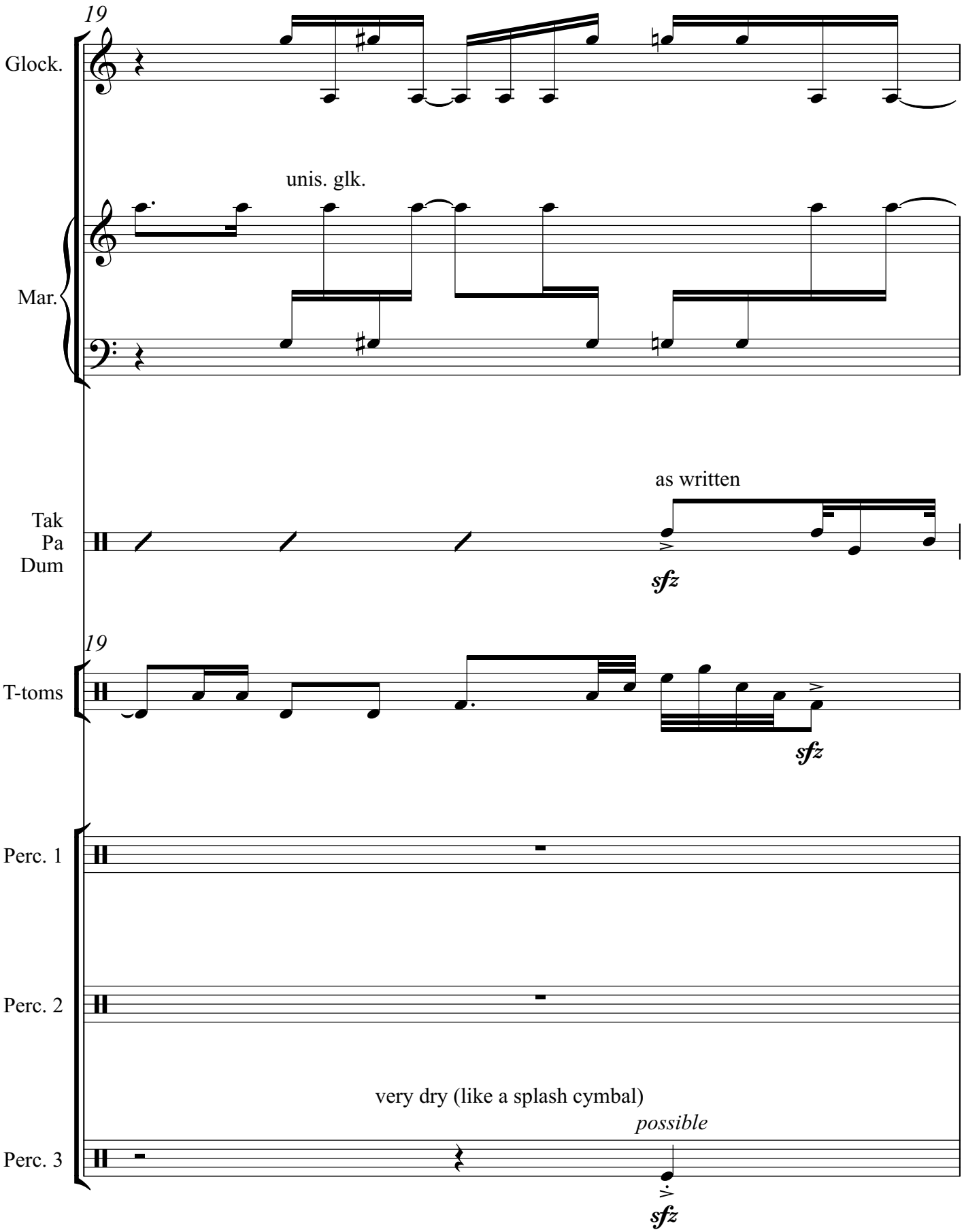

10
sfz notes
unis. glk. & claves
Glock.
sfz
sfz
sfz
sfz
Mar.
ff
Tak
Pa
Dum
10
unis. mrb.
T-toms
f
damp immediately
blend with glk.
unis. glk. & claves
tri.
Perc. 1
sfz
sfz
sfz
sfz
unis. glk. & tri.
claves
Perc. 2
sfz
sfz
sfz
sfz
wooden mallet - staccato notes
are dead strokes played with one
hand dampening the drum head
Perc. 3
mf

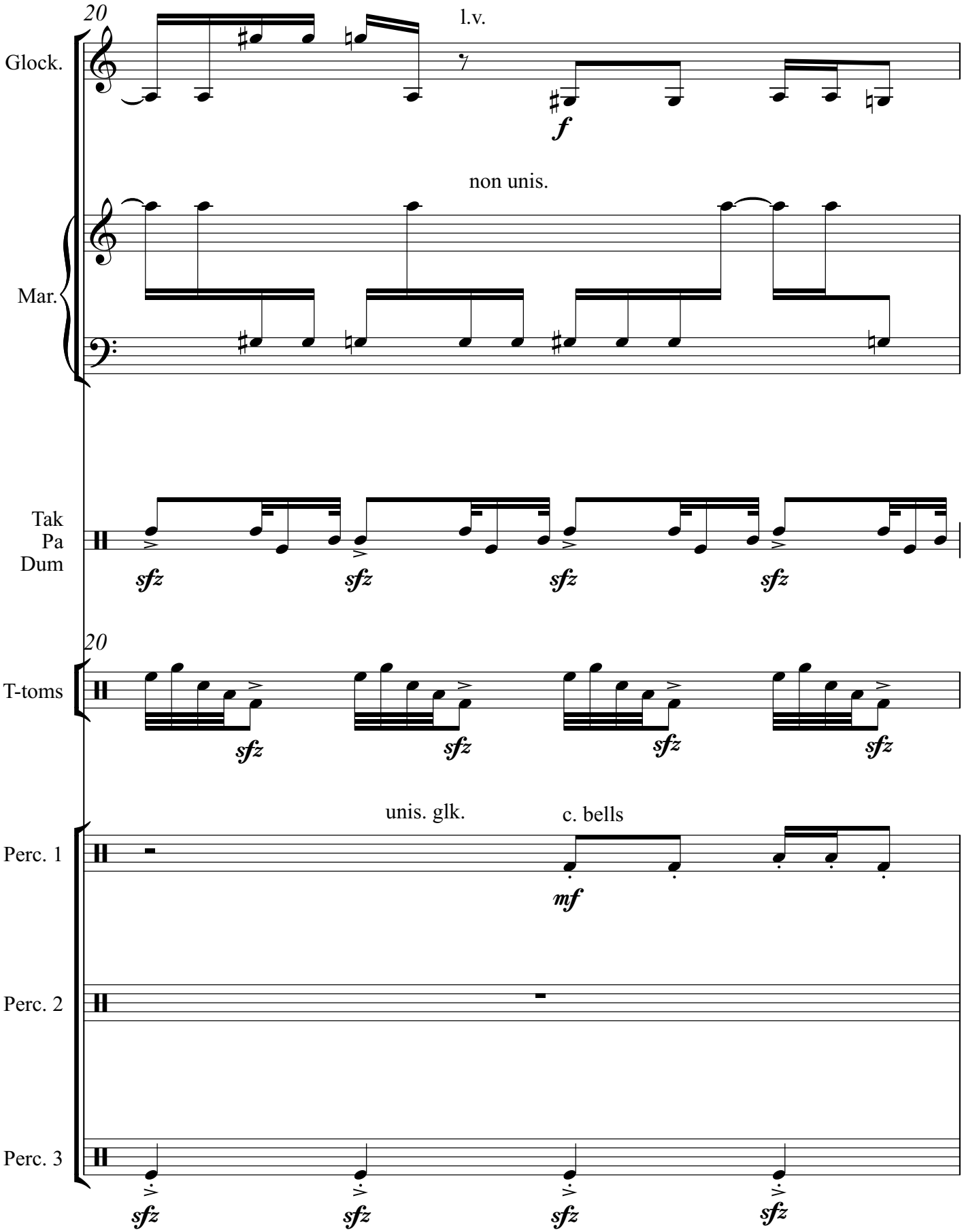

12
Glock.
sfz
sfz
sfz
sfz
unis. t-toms
Mar.
mp
improvise on F♮
as written
Tak
Pa
Dum
12
T-toms
improvise on low tom
as written
mp
unis. glk.
claves
Perc. 1
sfz
sfz
sfz
sfz
unis. b. dr.
t. blks.
non unis.
Perc. 2
mf
unis. t. blks.
similie
non unis.
Perc. 3

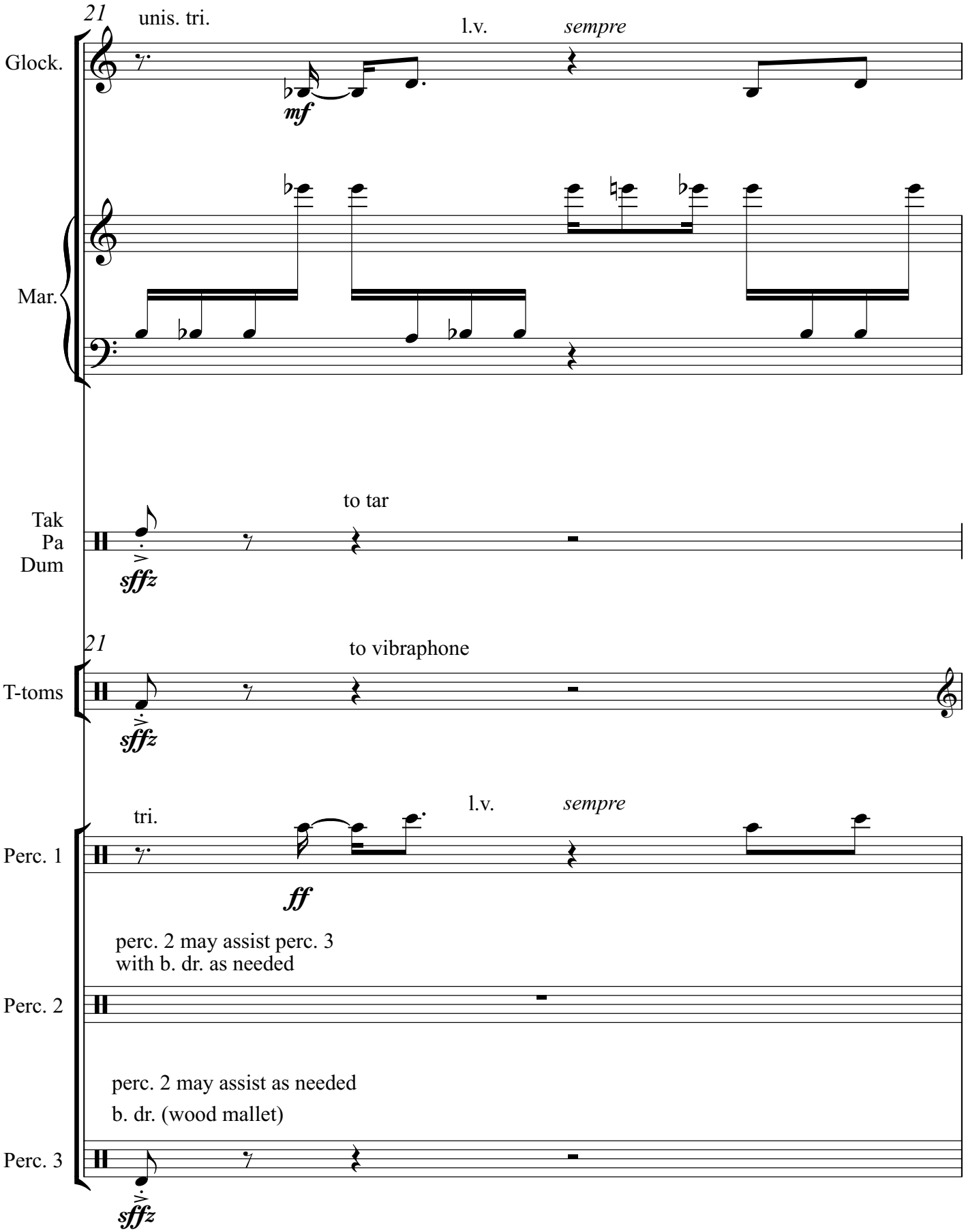

14
Glock.
unis. mrb.
l.v.
ff
unis. glk.
non unis.
Mar.
f
Tak
Pa
Dum
14
non unis.
T-toms
mf
Perc. 1
Perc. 2
similie
Perc. 3

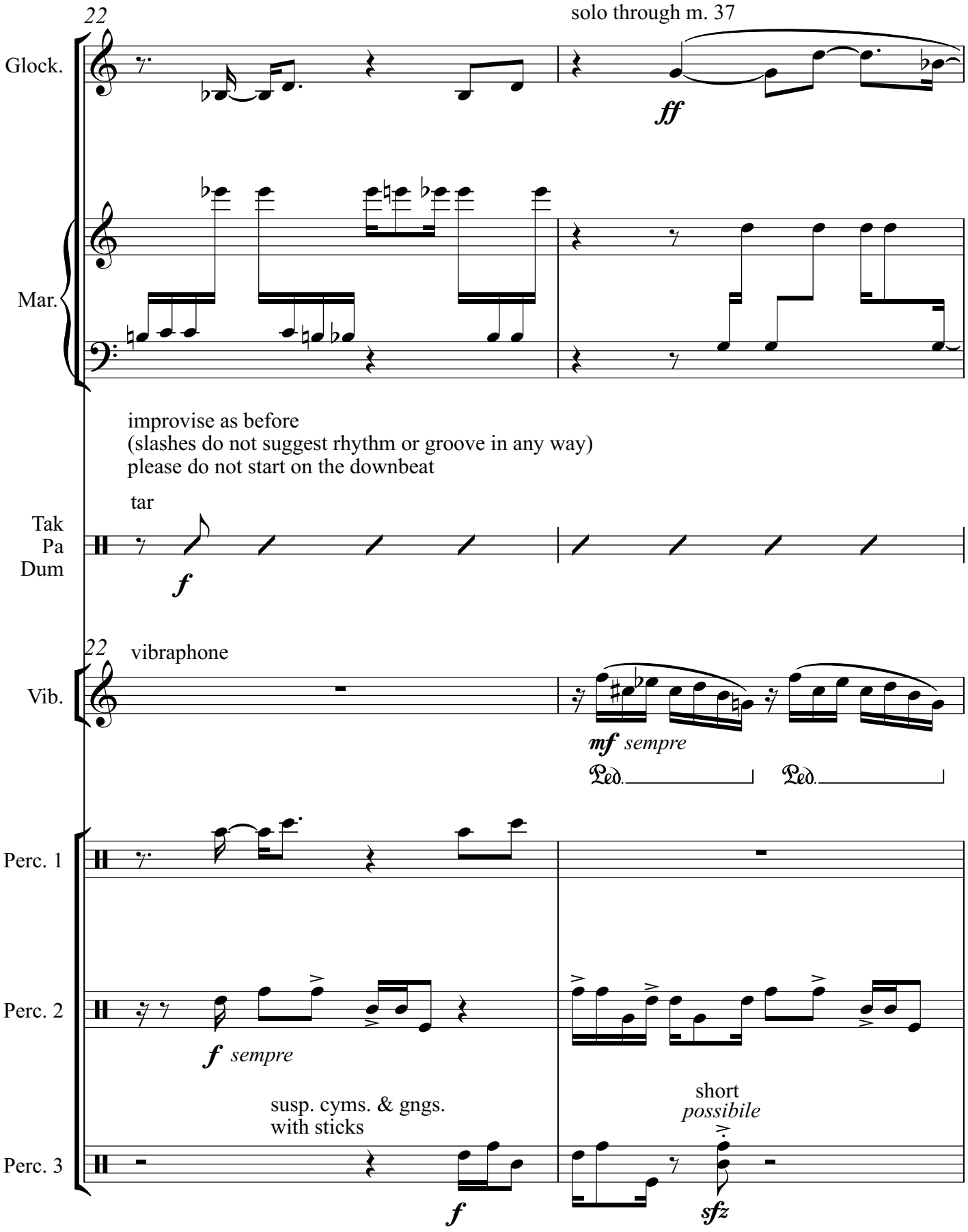

16
Glock.
l.v.
unis. c. bells
f
unis. glk.
non unis.
Mar.
Tak
Pa
Dum
16
T-toms
unis. glk.
c. bells
Perc. 1
mp
Perc. 2
similie
similie
Perc. 3

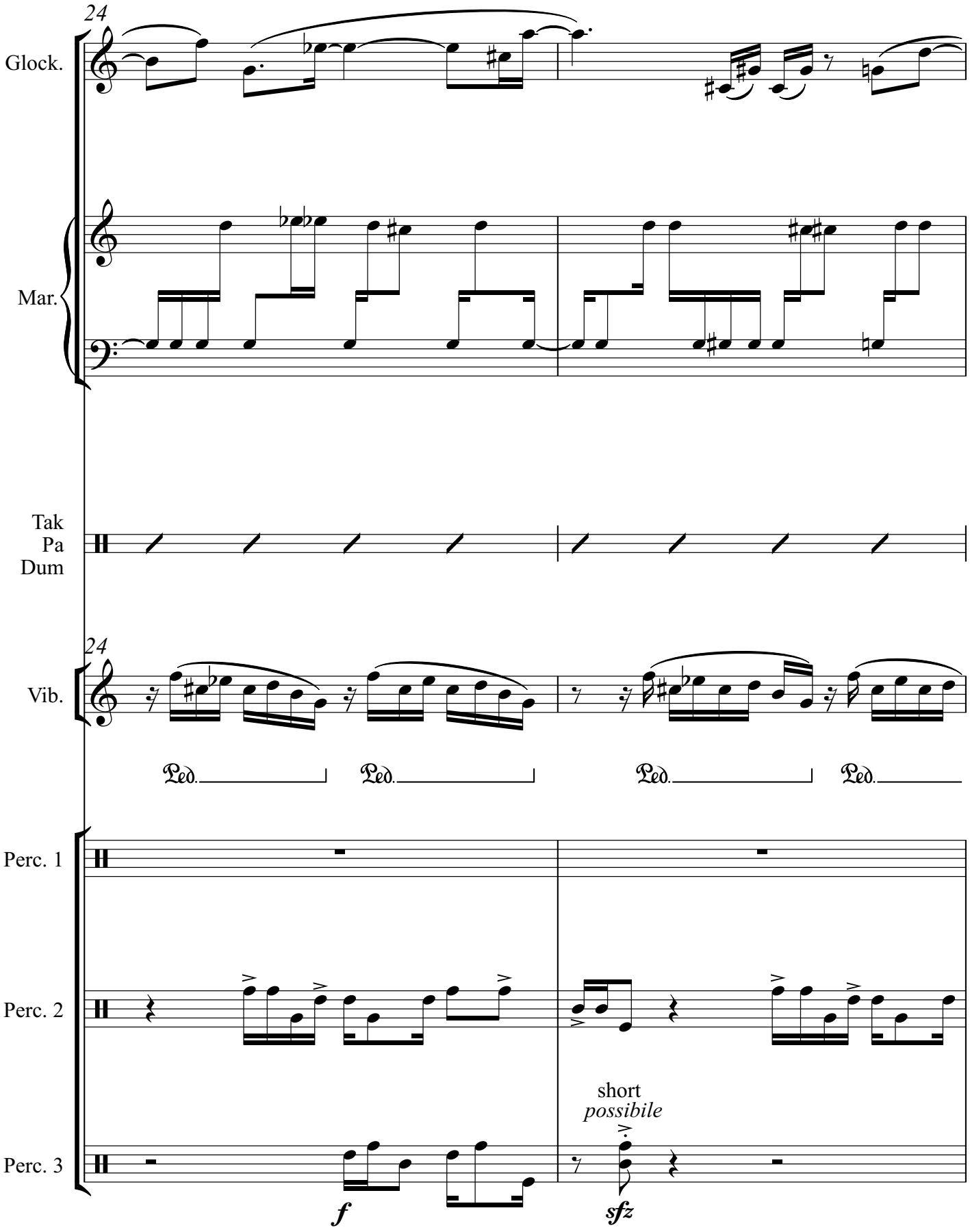

18
unis. tri.
Glock.
ff
Mar.
Tak
Pa
Dum
18
T-toms
tri.
c. bells
Perc. 1
ff
Perc. 2
Perc. 3

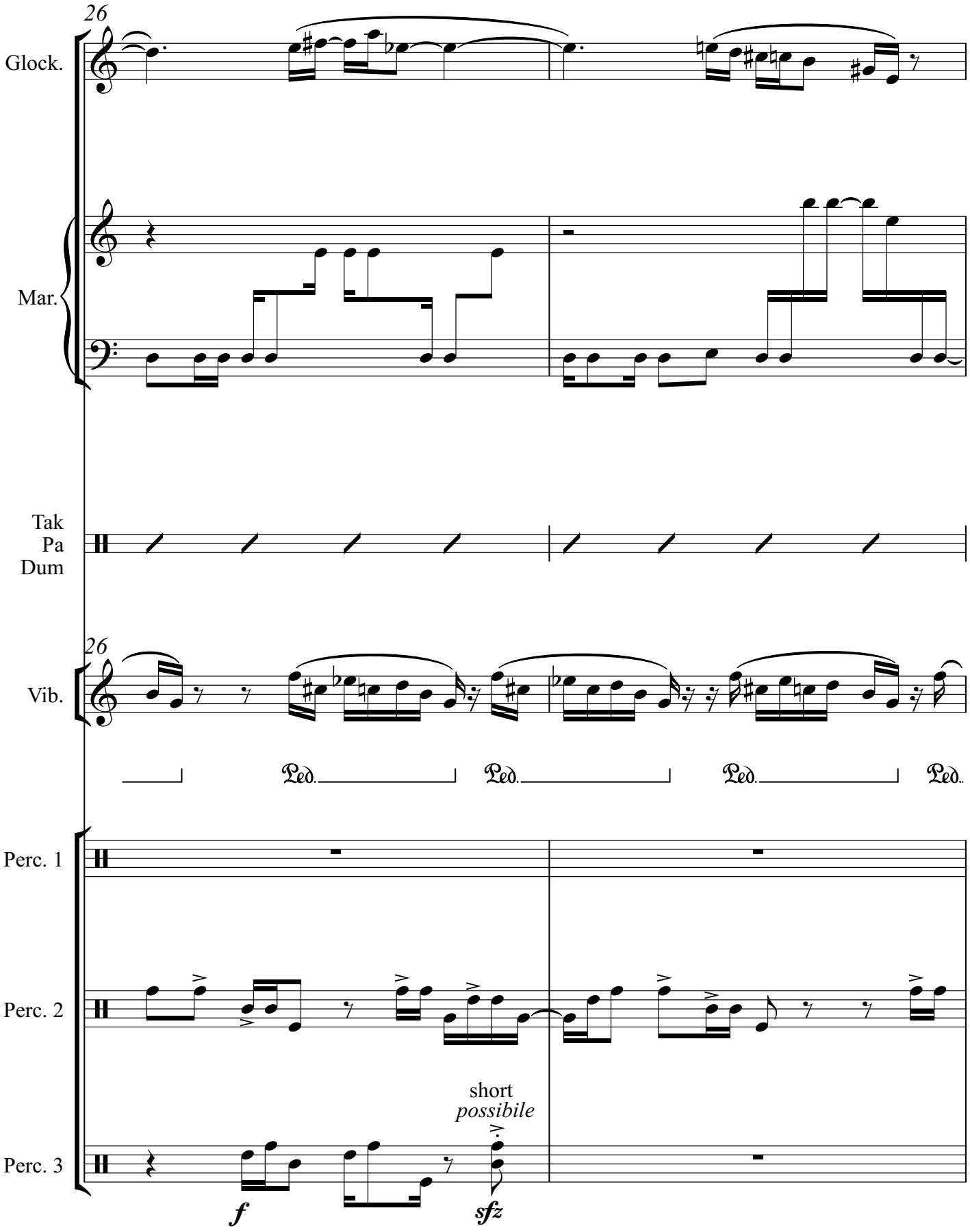

19
Glock.
unis. glk.
Mar.
as written
Tak
Pa
Dum
sfz
19
T-toms
sfz
Perc. 1
Perc. 2
very dry (like a splash cymbal)
possible
Perc. 3
sfz

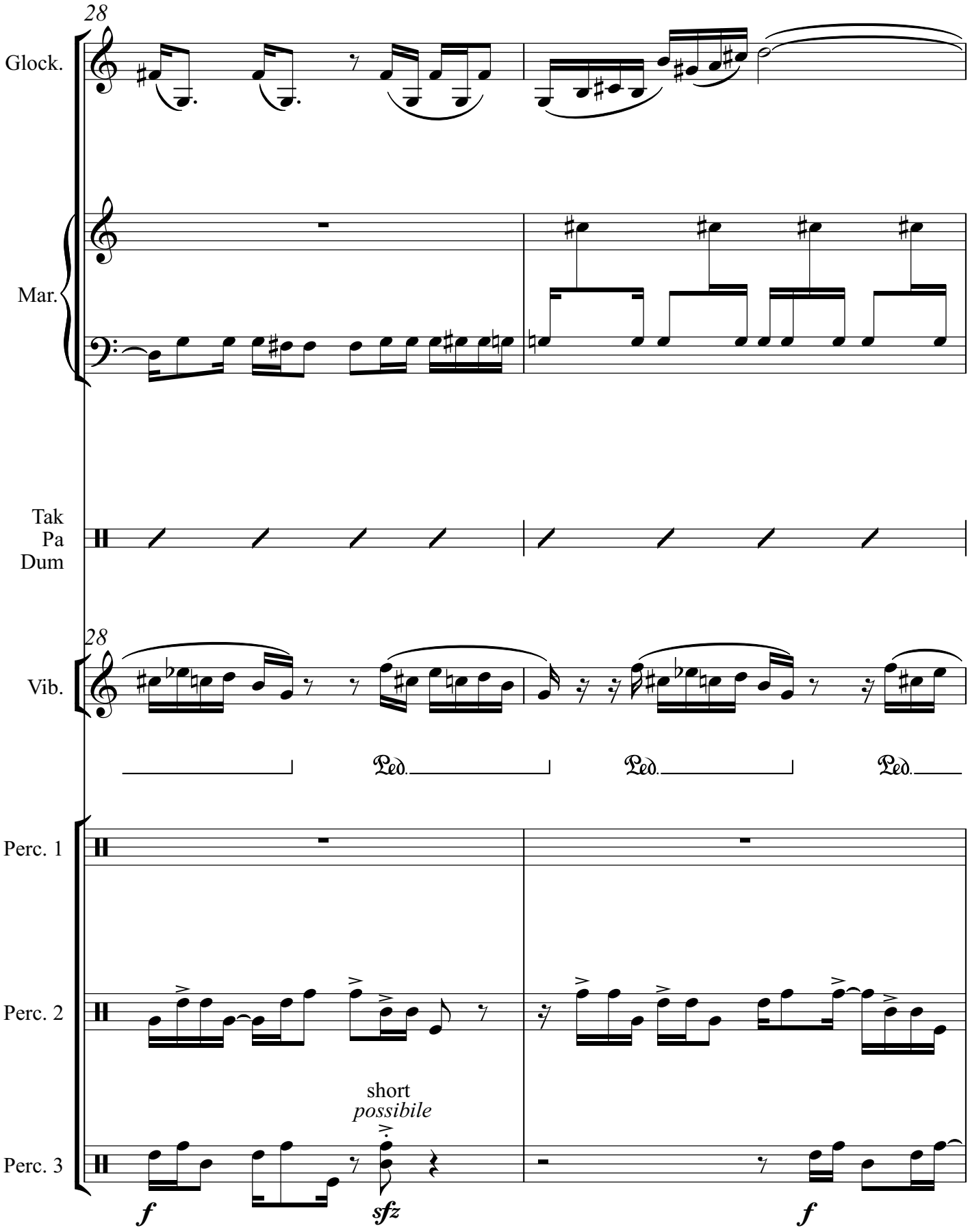

20
Glock.
l.v.
f
non unis.
Mar.
Tak
Pa
Dum
sfz
sfz
sfz
sfz
20
T-toms
sfz
sfz
sfz
sfz
unis. glk.
c. bells
Perc. 1
mf
Perc. 2
Perc. 3
sfz
sfz
sfz
sfz

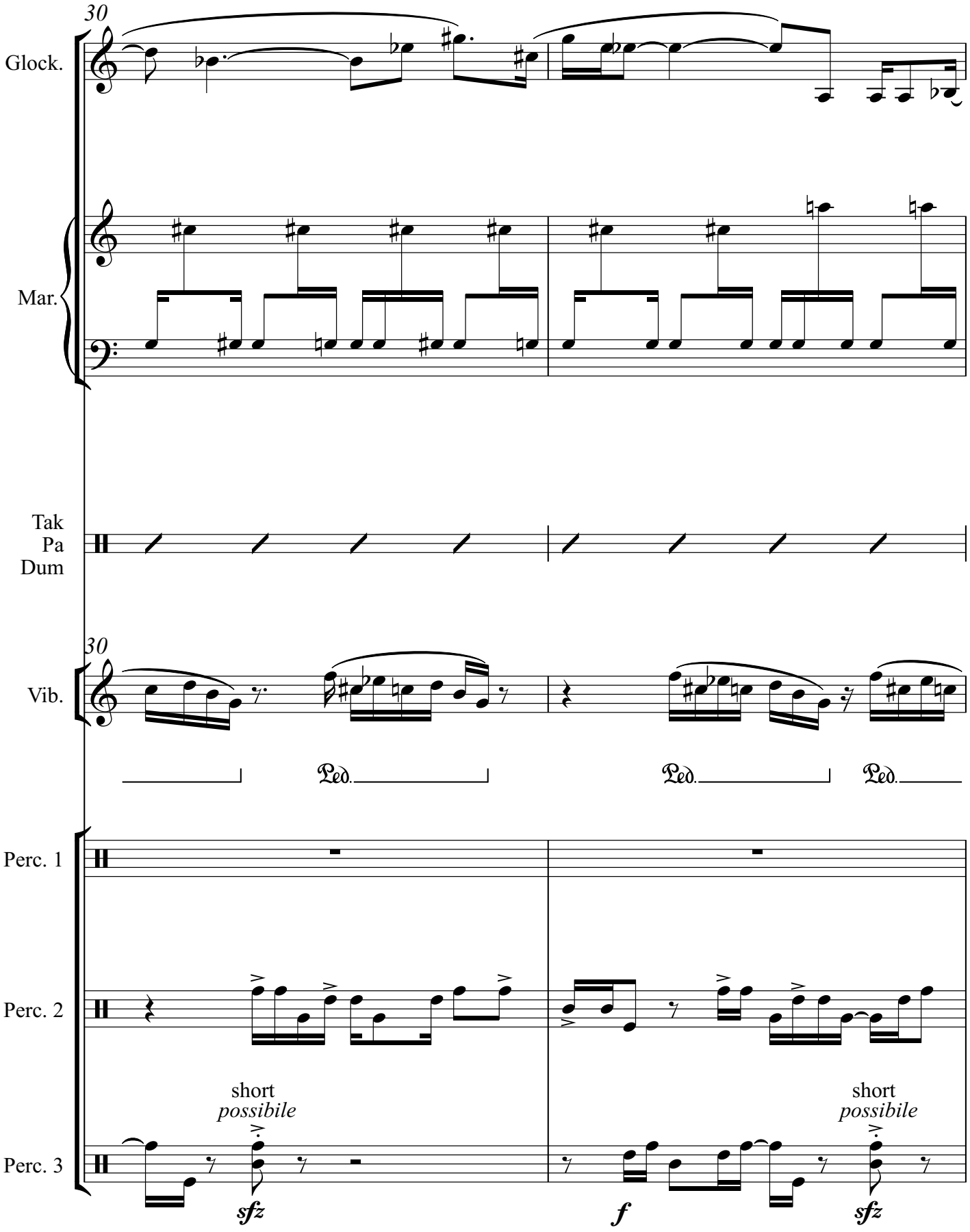

21
unis. tri.
l.v.
sempre
Glock.
mf
Mar.
to tar
Tak
Pa
Dum
sffz
21
to vibraphone
T-toms
sffz
tri.
l.v.
sempre
Perc. 1
ff
perc. 2 may assist perc. 3
with b. dr. as needed
Perc. 2
perc. 2 may assist as needed
b. dr. (wood mallet)
Perc. 3
sffz

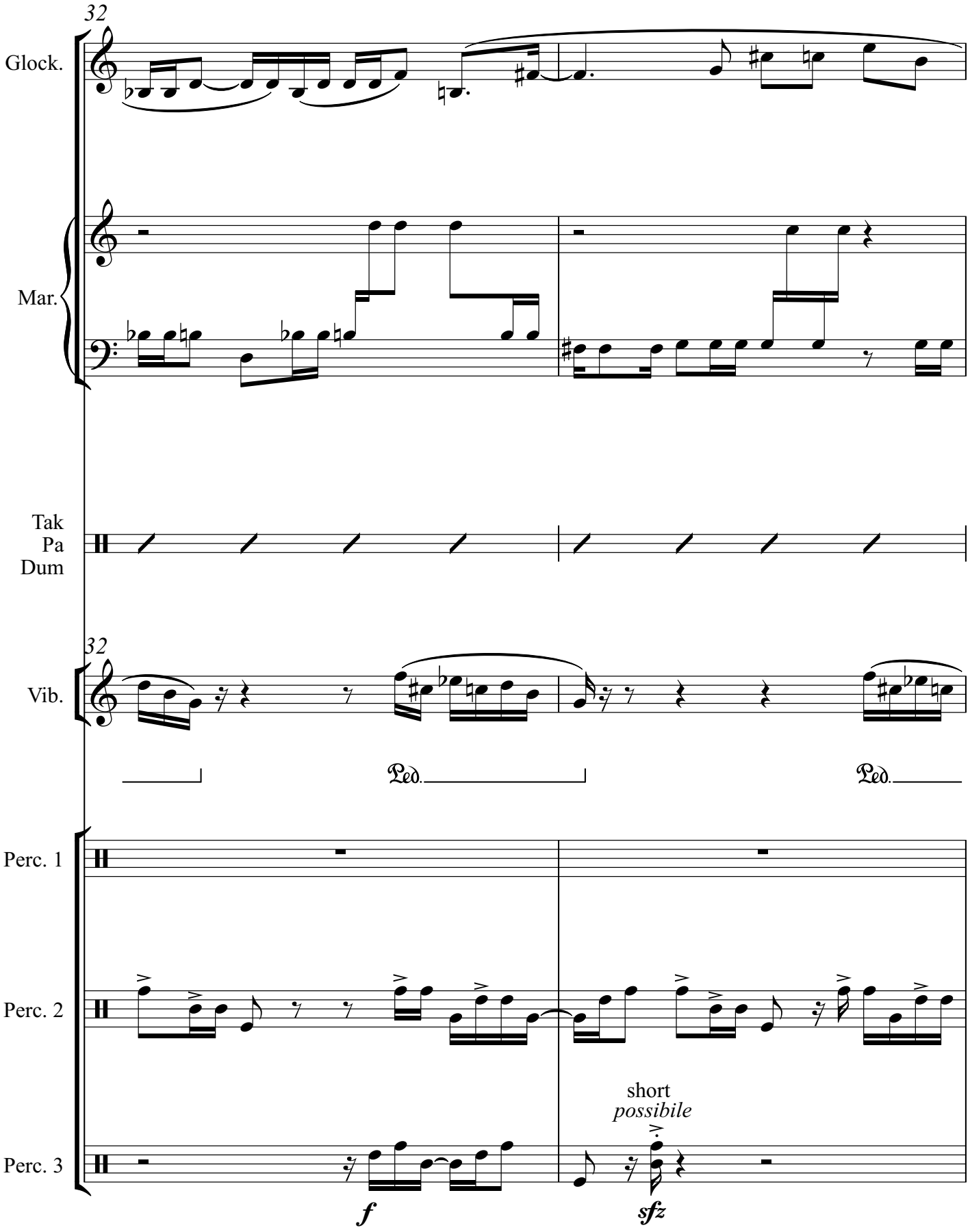

22
solo through m. 37
Glock.
ff
Mar.
improvise as before
(slashes do not suggest rhythm or groove in any way)
please do not start on the downbeat
tar
Tak
Pa
Dum
f
22
vibraphone
Vib.
mf sempre
Ped.
Ped.
Perc. 1
Perc. 2
f sempre
susp. cyms. & gngs.
with sticks
short
possibile
Perc. 3
f
sfz

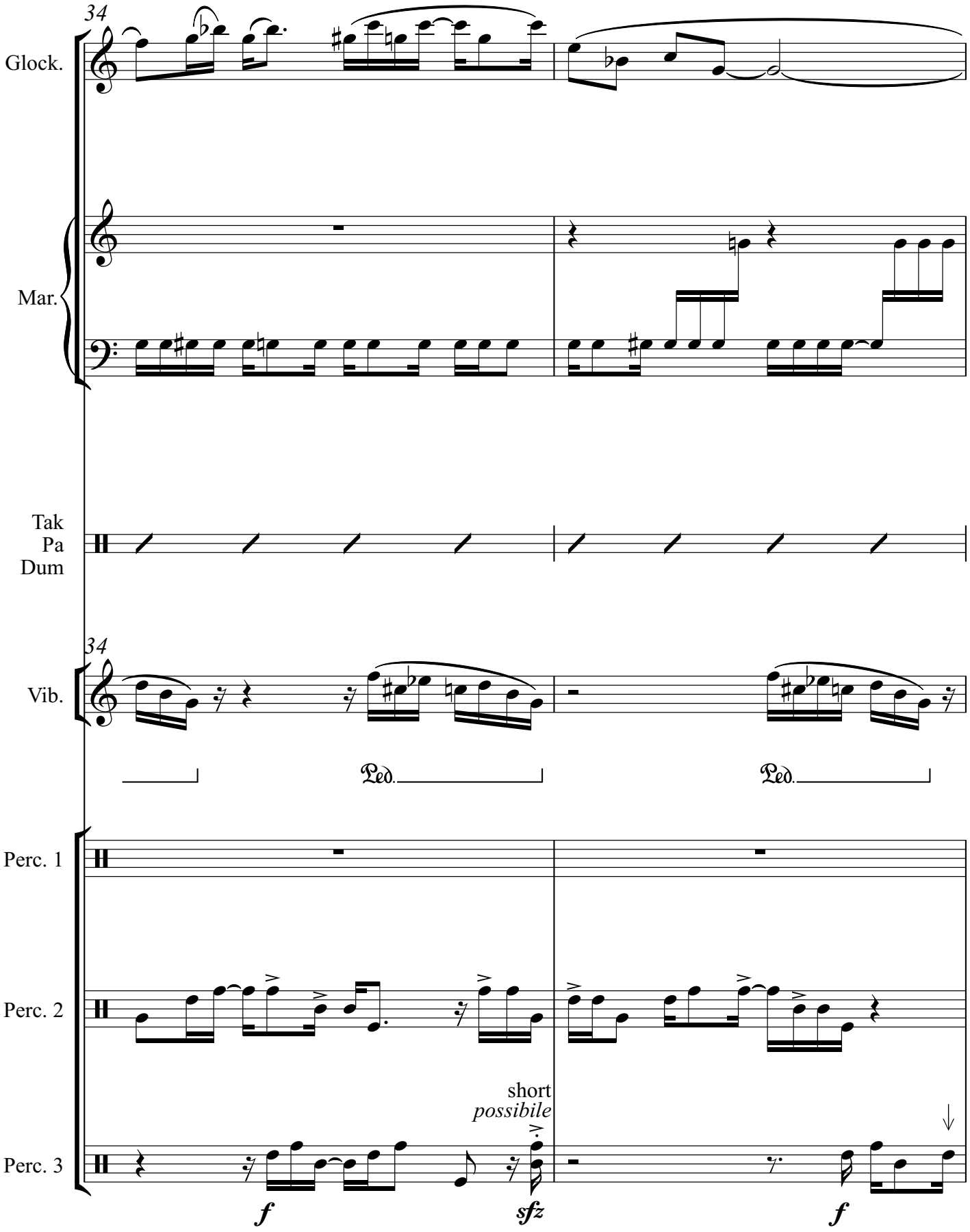

24
Glock.
Mar.
Tak
Pa
Dum
24
Vib.
Ped.
Ped.
Ped.
Ped.
Perc. 1
Perc. 2
short
possibile
Perc. 3
f
sfz

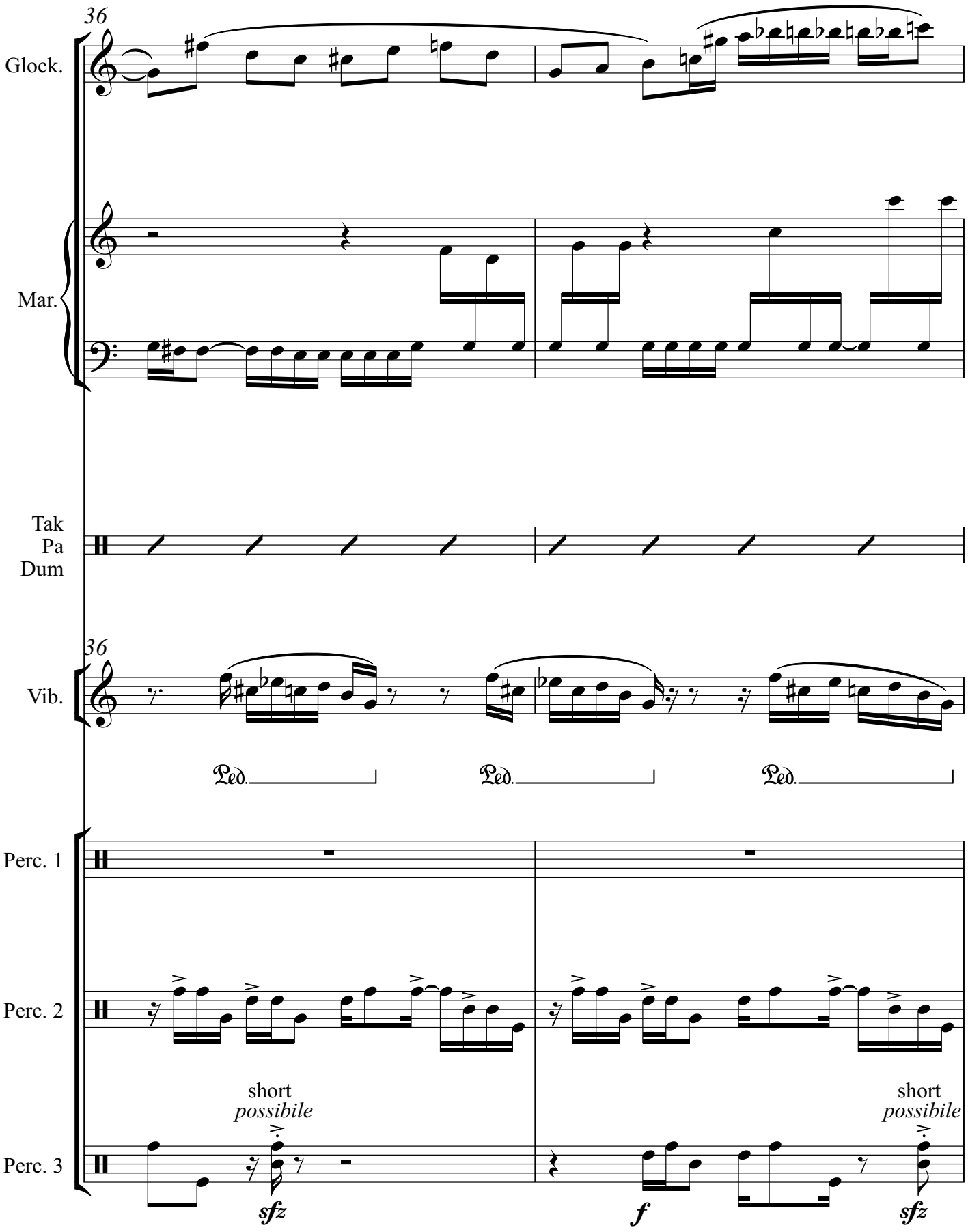

26
Glock.
Mar.
Tak
Pa
Dum
26
Vib.
Ped.
Ped.
Ped.
Ped.
Perc. 1
Perc. 2
short
possibile
Perc. 3
f
sfz

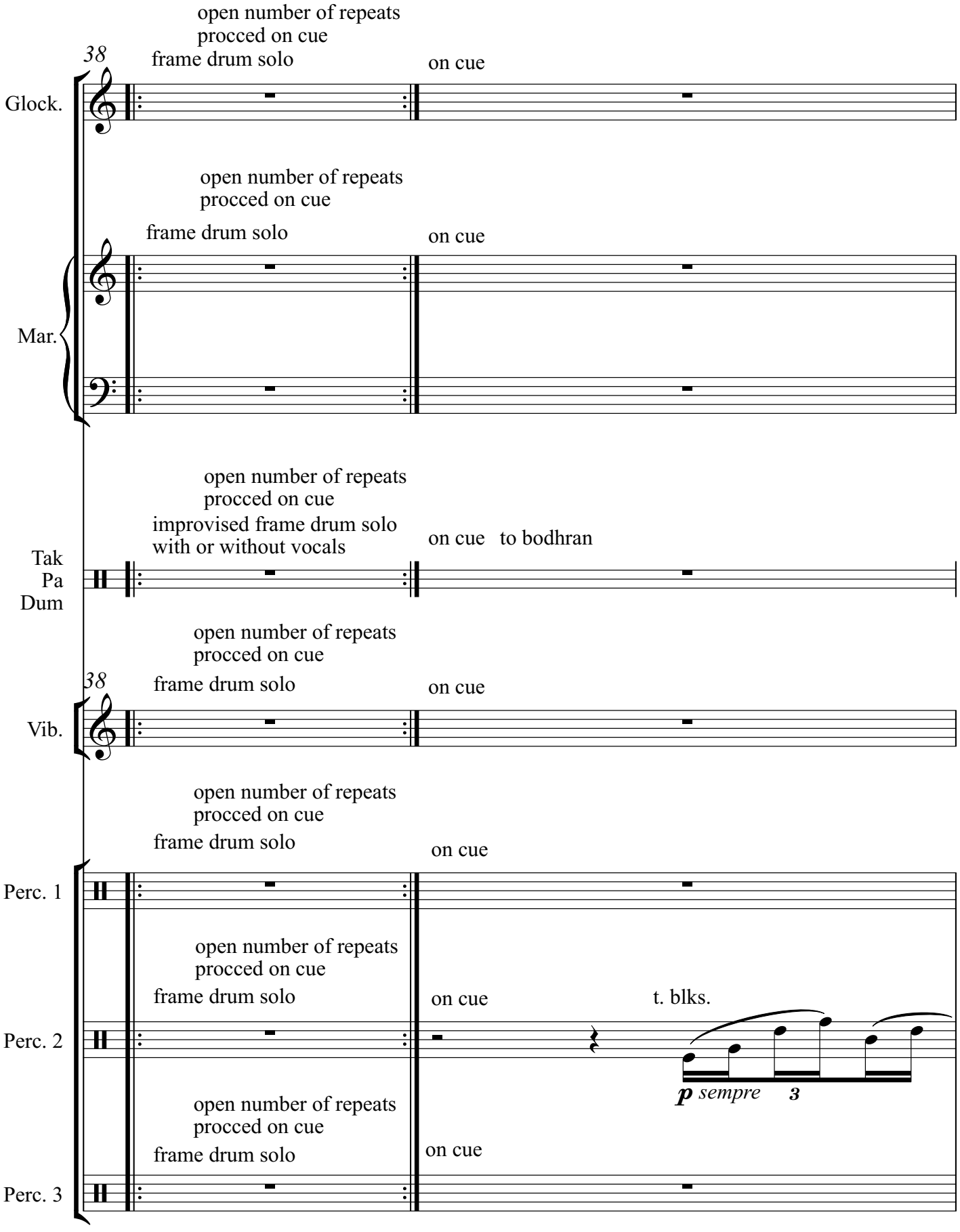

28
Glock.
Mar.
Tak
Pa
Dum
28
Vib.
Ped.
Ped.
Ped.
Perc. 1
Perc. 2
short
possibile
Perc. 3
f
sfz
f

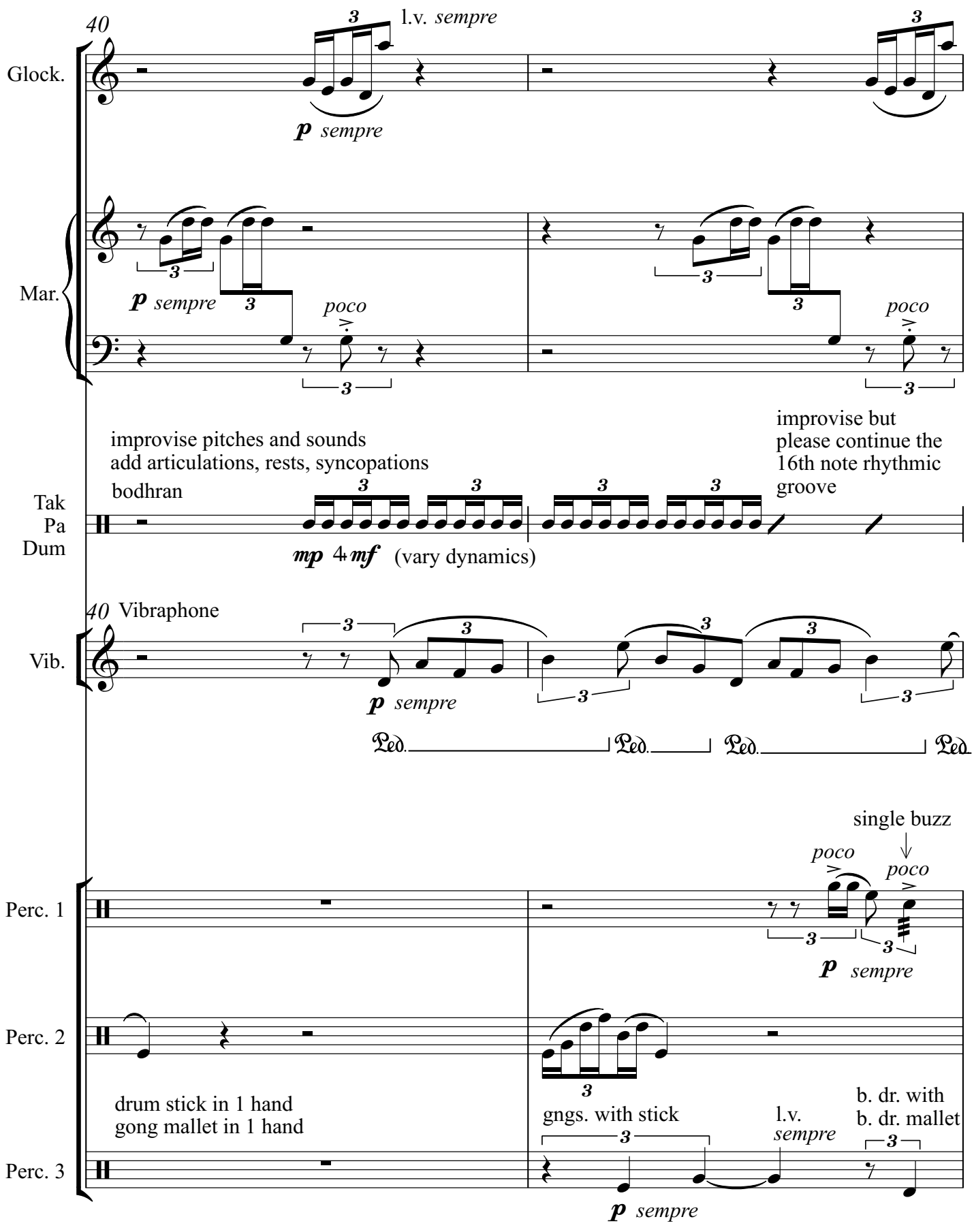

30
Glock.
Mar.
Tak
Pa
Dum
30
Vib.
Ped.
Ped.
Ped.
Perc. 1
Perc. 2
short
possibile
short
possibile
Perc. 3
sfz
f
sfz

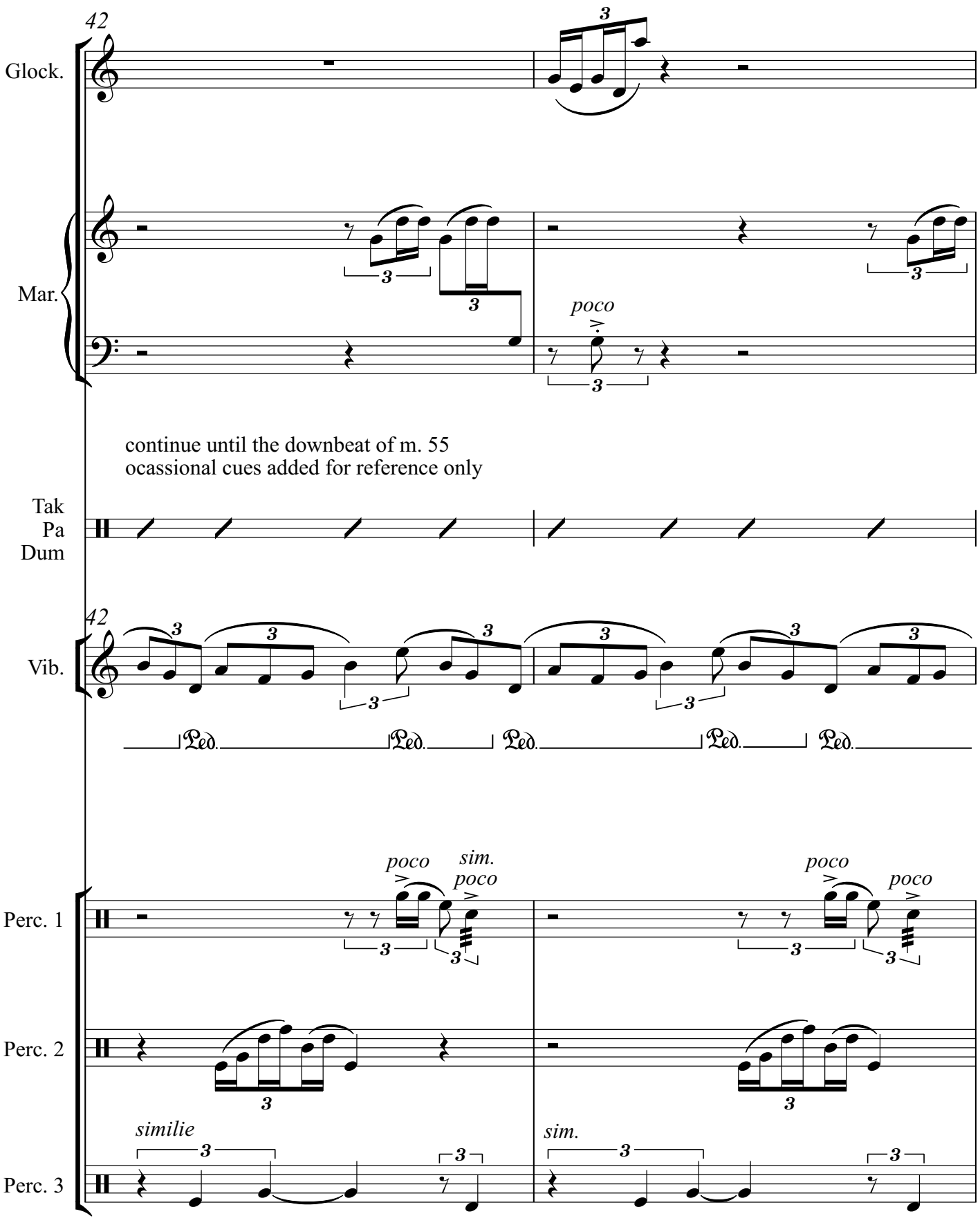

32
Glock.
Mar.
Tak
Pa
Dum
32
Vib.
Ped.
Ped.
Perc. 1
Perc. 2
short
possibile
Perc. 3
f
sfz

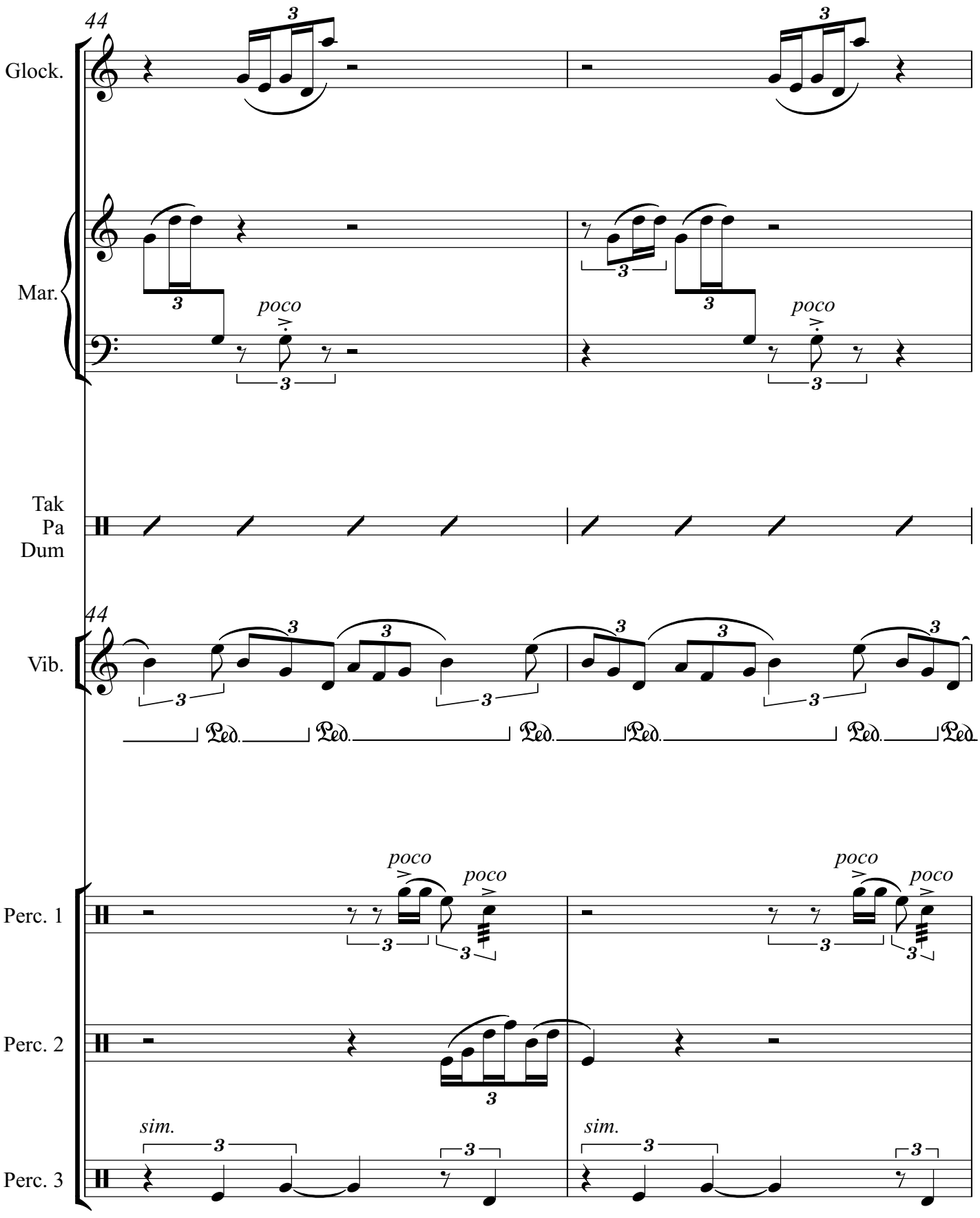

34
Glock.
Mar.
Tak
Pa
Dum
34
Vib.
Ped.
Ped.
Perc. 1
Perc. 2
short
possibile
Perc. 3
f
sfz
f

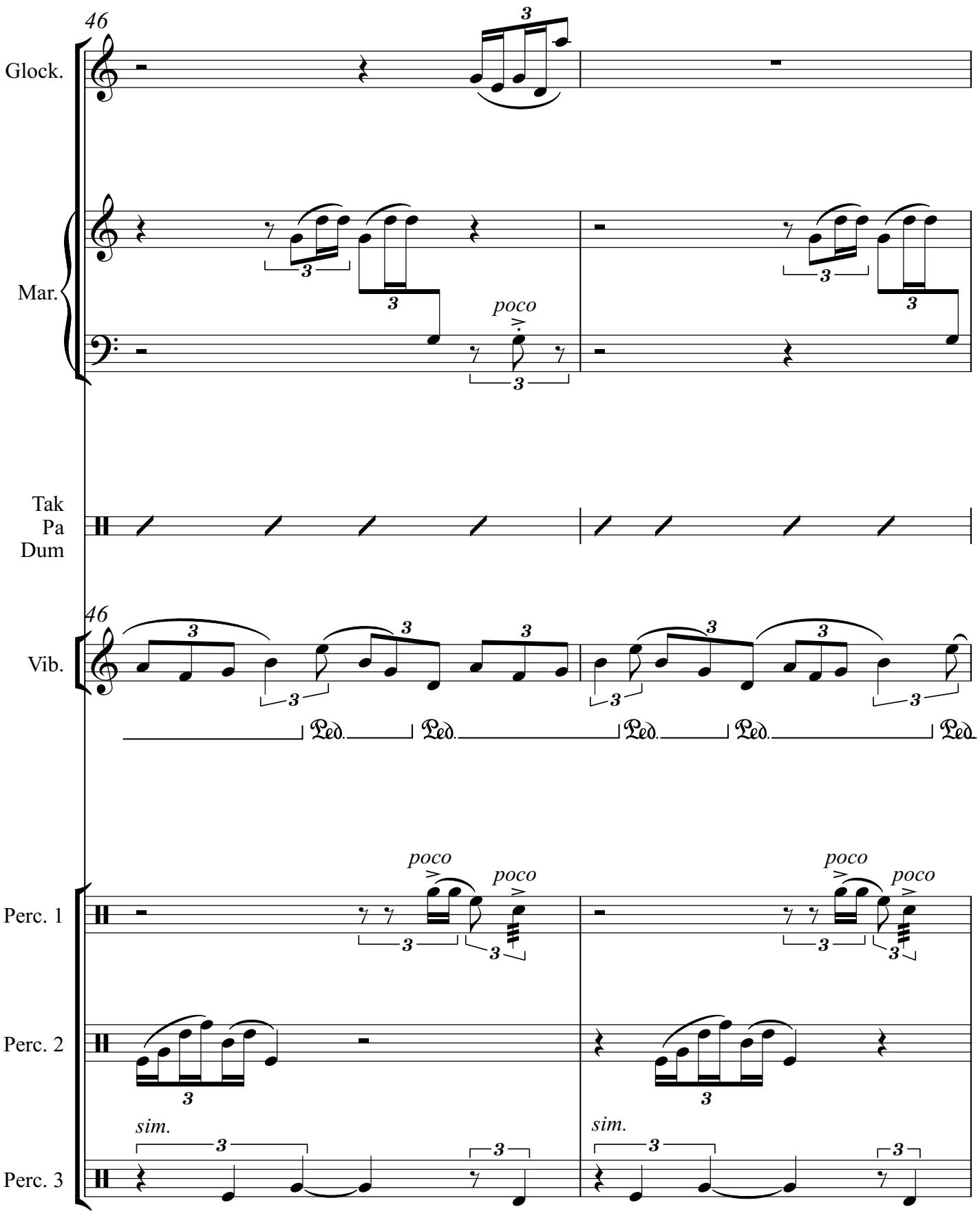

36
Glock.
Mar.
Tak
Pa
Dum
36
Vib.
Ped.
Ped.
Ped.
Perc. 1
Perc. 2
short
possibile
short
possibile
Perc. 3
sfz
f
sfz

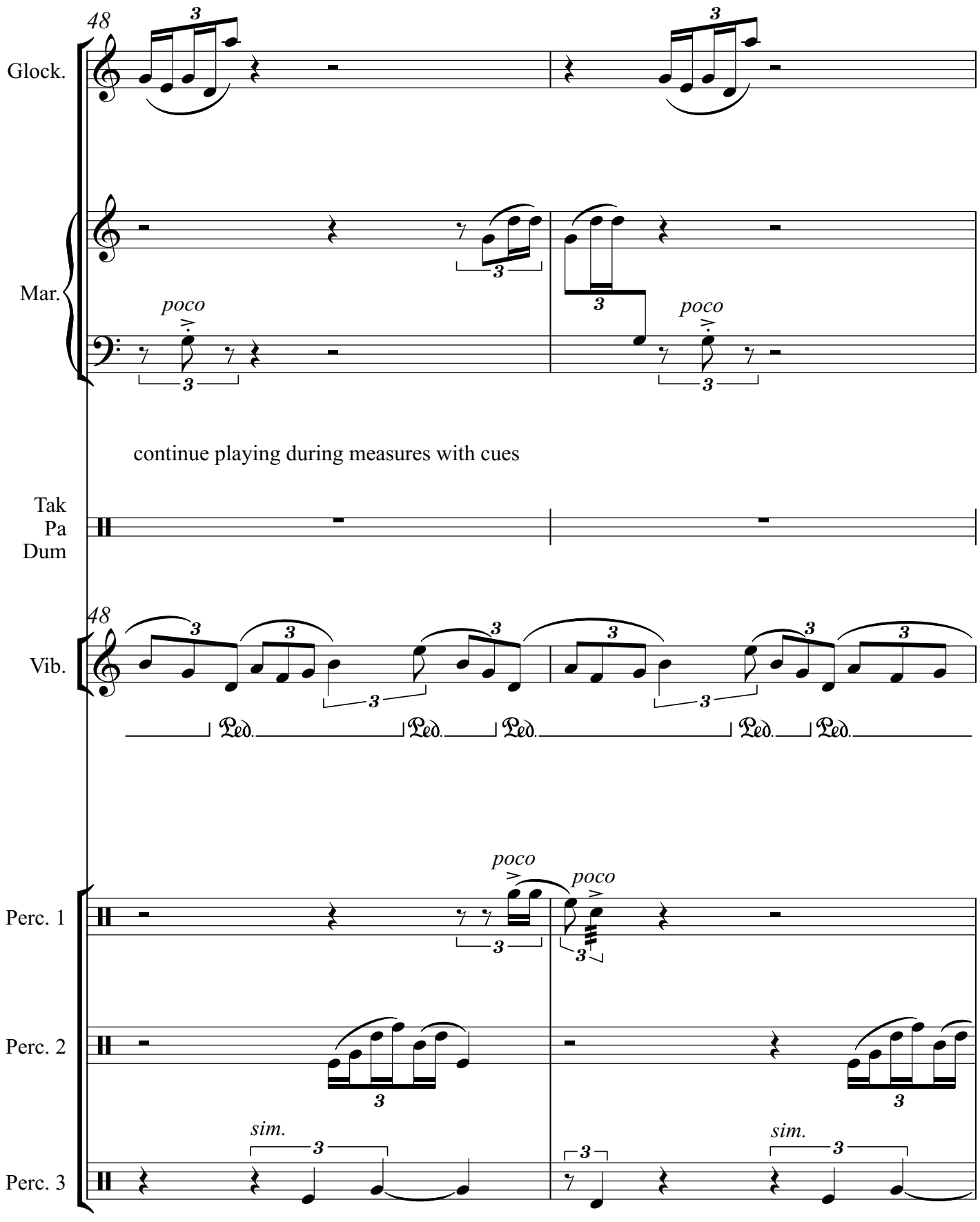

38
Glock.
open number of repeats
procced on cue
frame drum solo
on cue
Mar.
open number of repeats
procced on cue
frame drum solo
on cue
Tak
Pa
Dum
open number of repeats
procced on cue
improvised frame drum solo
with or without vocals
on cue to bodhran
38
Vib.
open number of repeats
procced on cue
frame drum solo
on cue
Perc. 1
open number of repeats
procced on cue
frame drum solo
on cue
Perc. 2
open number of repeats
procced on cue
frame drum solo
on cue
t. blks.
p sempre 3
Perc. 3

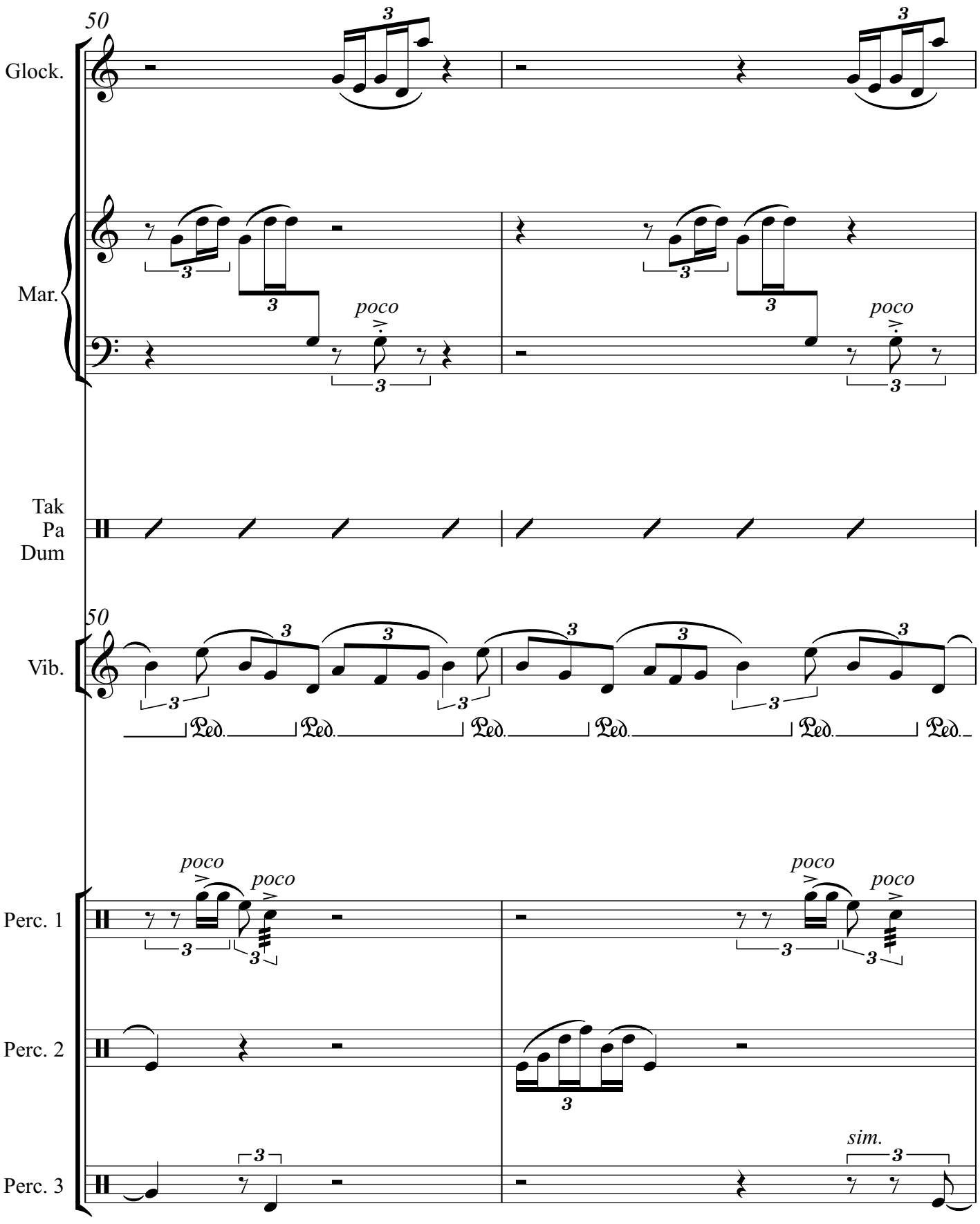

40
Glock.
l.v. sempre
p sempre
Mar.
p sempre
poco
improvise pitches and sounds
add articulations, rests, syncopations
bodhran
Tak
Pa
Dum
mp 4 mf (vary dynamics)
improvise but
please continue the
16th note rhythmic
groove
40 Vibraphone
Vib.
p sempre
Ped.
Perc. 1
single buzz
poco
poco
p sempre
Perc. 2
drum stick in 1 hand
gong mallet in 1 hand
gngs. with stick
l.v.
sempre
b. dr. with
b. dr. mallet
Perc. 3
p sempre

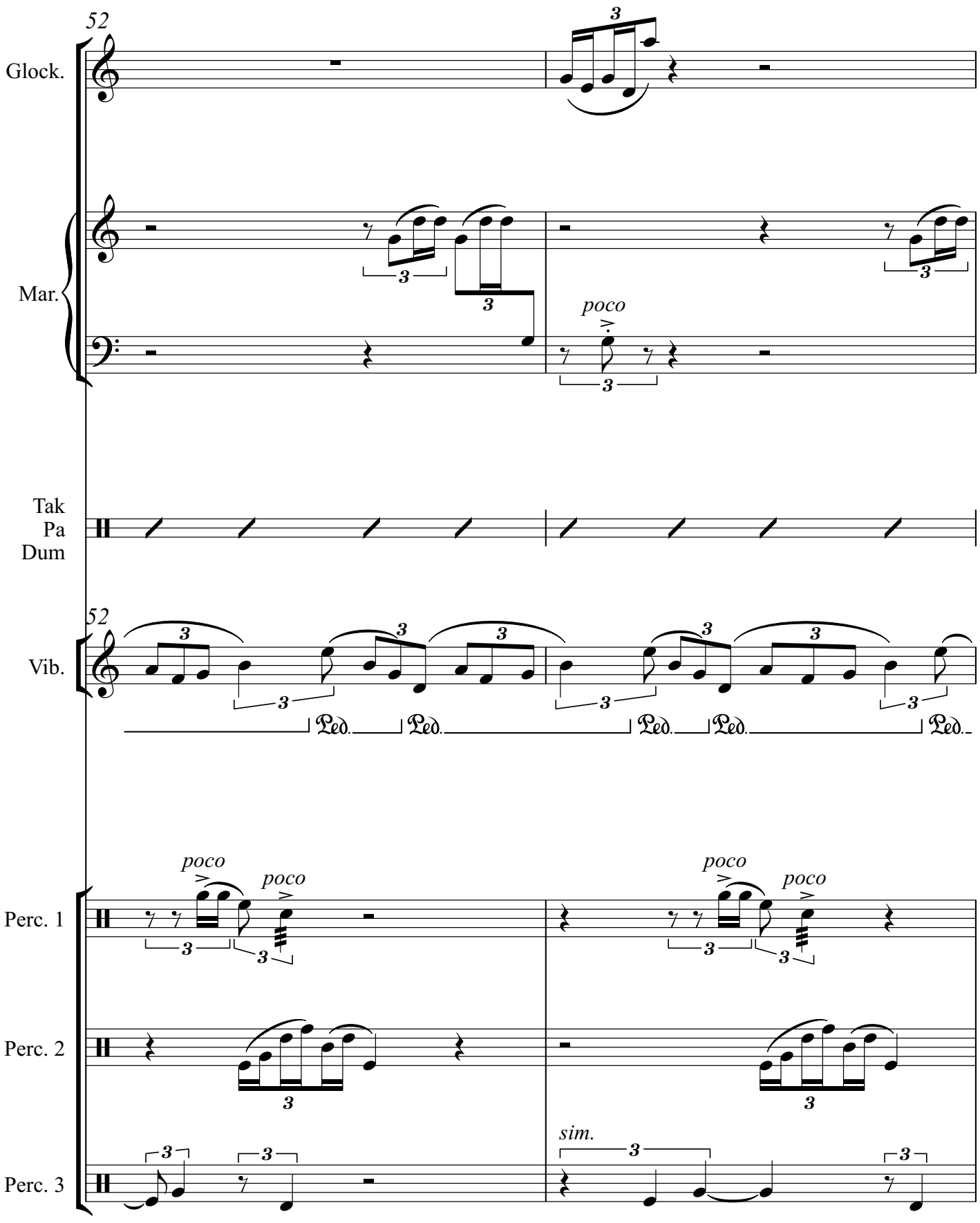

42
Glock.
Mar.
poco
continue until the downbeat of m. 55
ocassional cues added for reference only
Tak
Pa
Dum
42
Vib.
Ped.
Ped.
Ped.
Ped.
Ped.
poco
sim.
poco
poco
poco
Perc. 1
Perc. 2
similie
sim.
Perc. 3

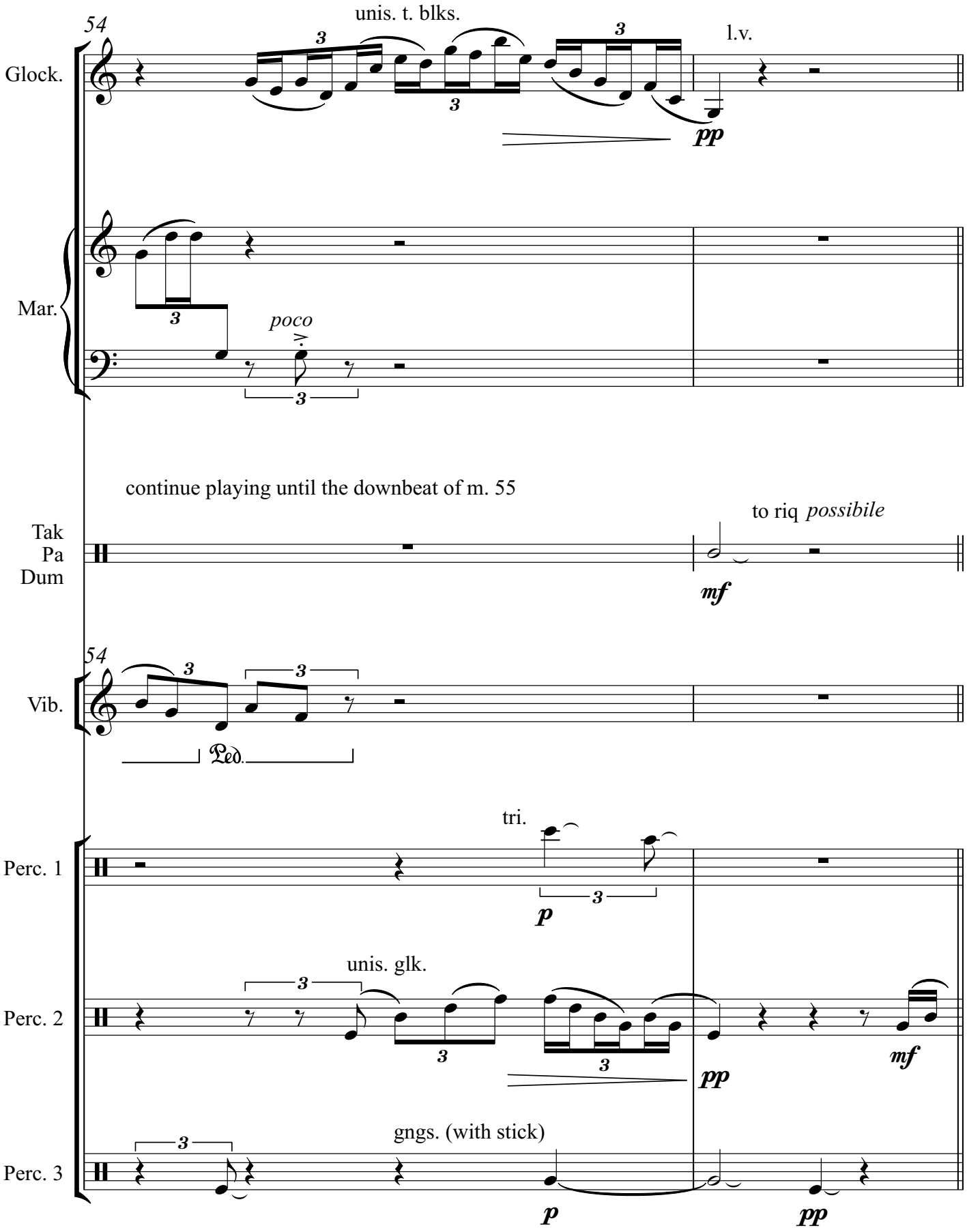

44
Glock.
Mar.
poco
Tak
Pa
Dum
44
Vib.
Ped.
poco
Perc. 1
Perc. 2
sim.
Perc. 3

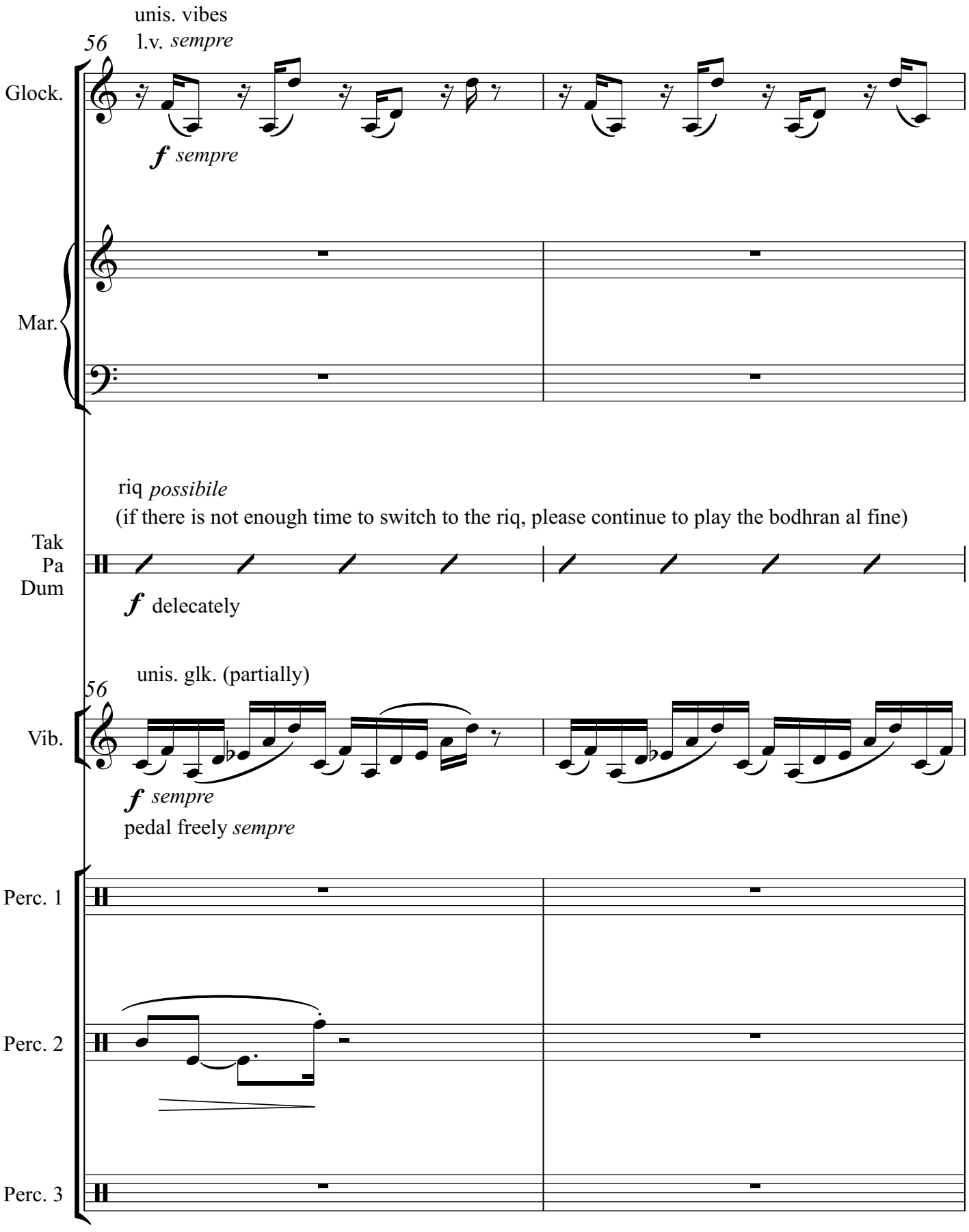

46
Glock.
Mar.
poco
Tak
Pa
Dum
46
Vib.
Ped.
Ped.
Ped.
Ped.
Ped.
poco
poco
poco
poco
Perc. 1
Perc. 2
sim.
sim.
Perc. 3

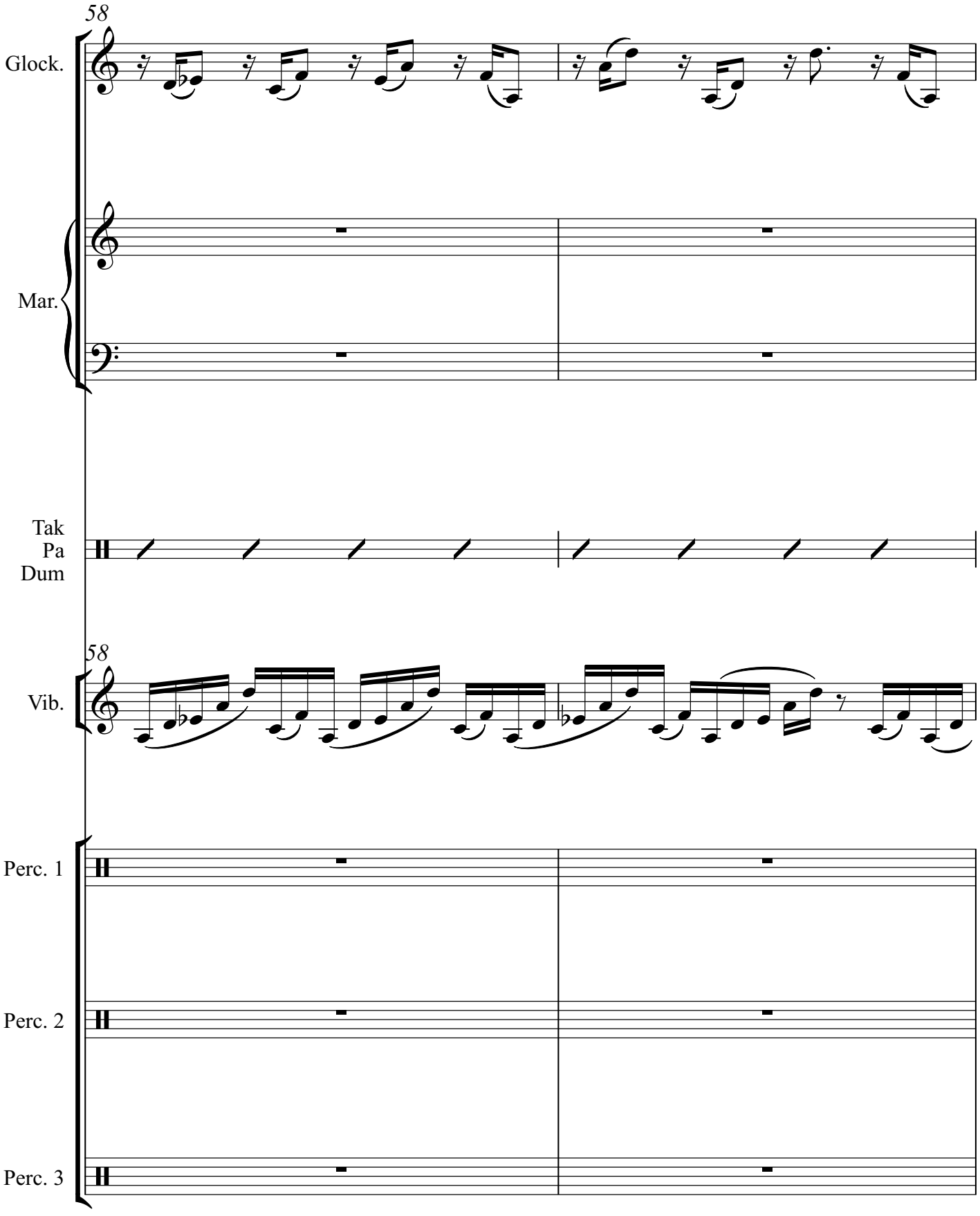

48
Glock.
Mar.
poco
poco
continue playing during measures with cues
Tak
Pa
Dum
48
Vib.
Ped.
poco
poco
Perc. 1
Perc. 2
sim.
sim.
Perc. 3

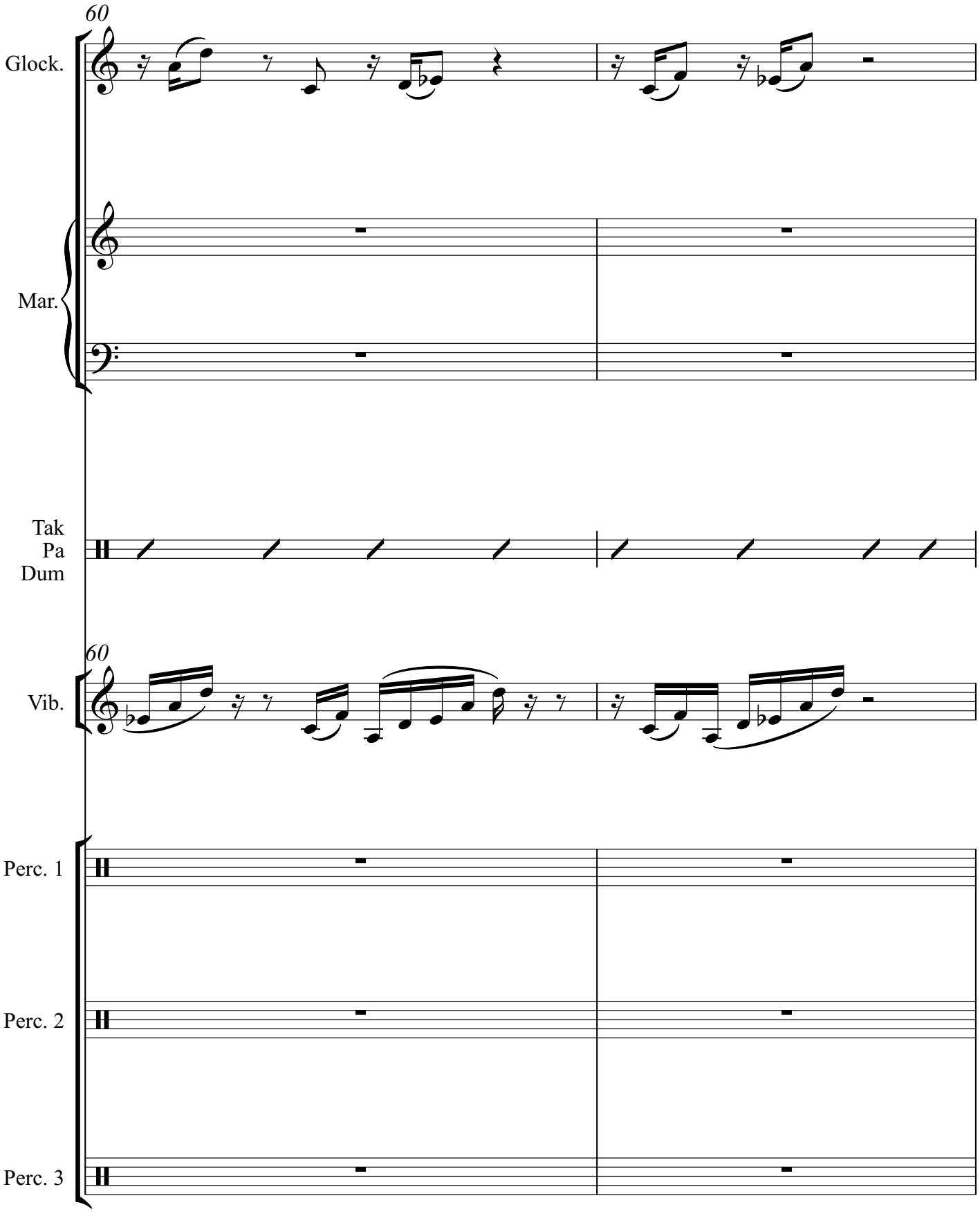

50
Glock.
Mar.
poco
Tak
Pa
Dum
50
Vib.
Ped.
poco
Perc. 1
Perc. 2
Perc. 3
sim.

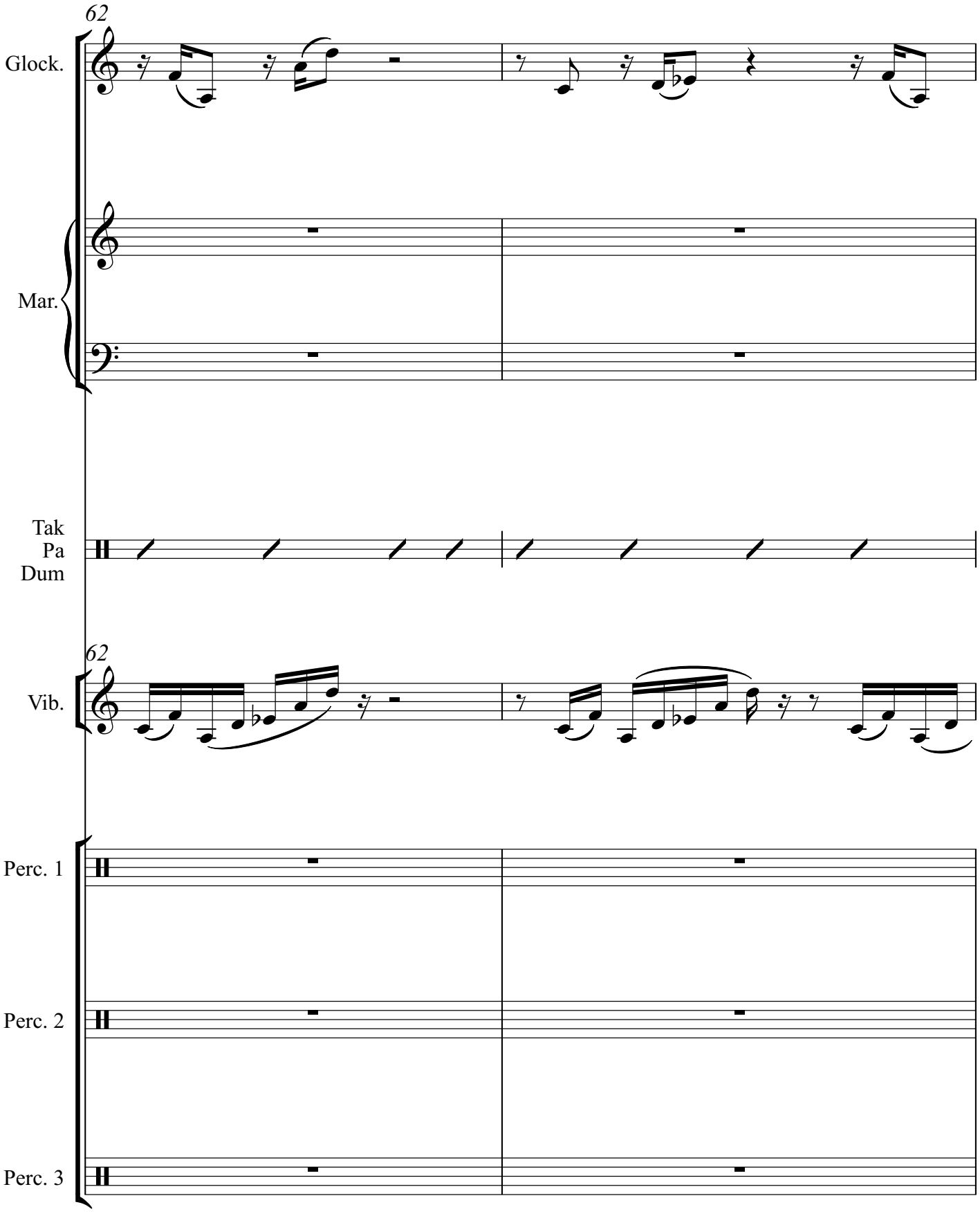

52
Glock.
Mar.
poco
Tak
Pa
Dum
52
Vib.
Ped.
Ped.
Ped.
Ped.
Ped.
poco
poco
poco
poco
Perc. 1
Perc. 2
sim.
Perc. 3

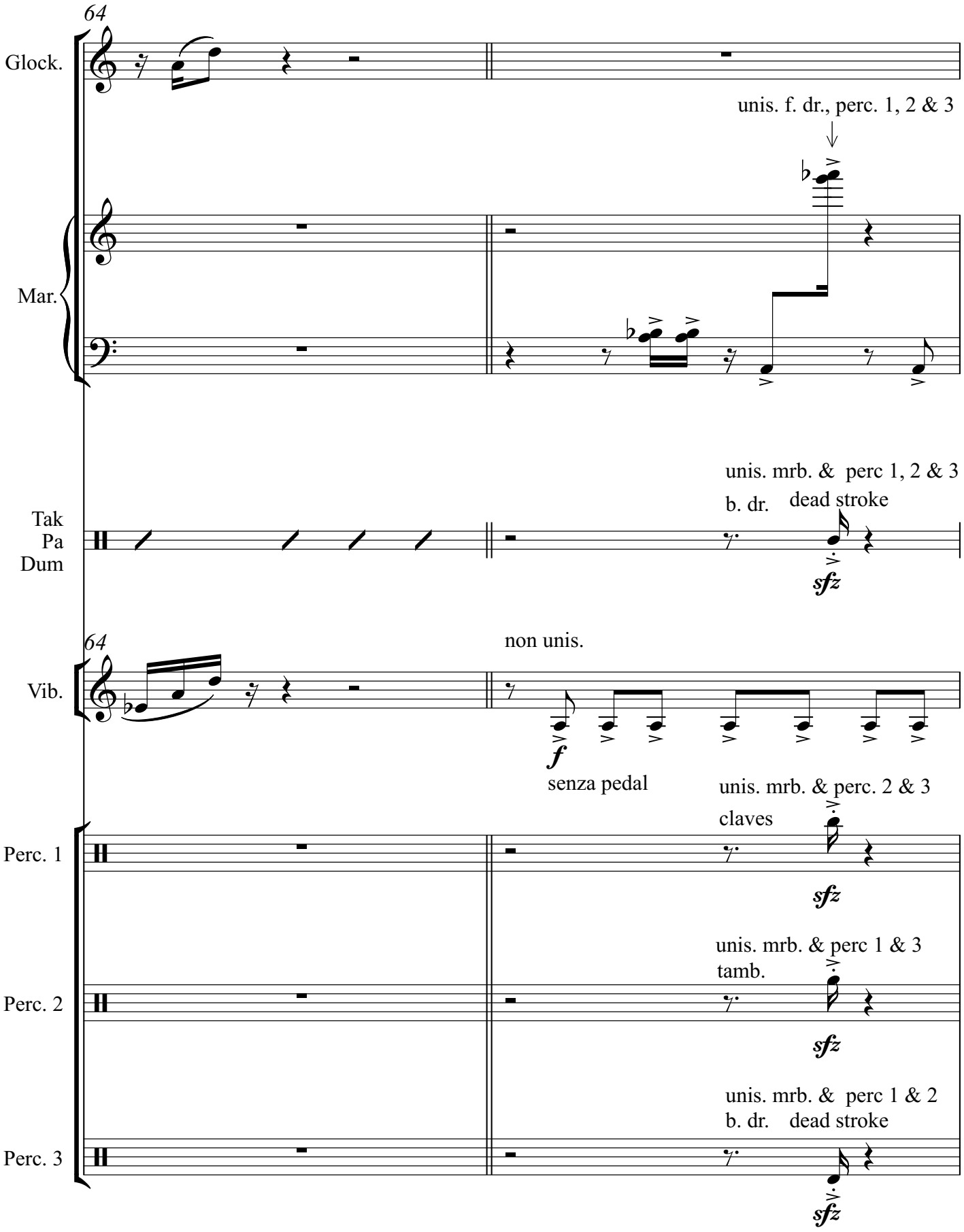

54
unis. t. blks.
l.v.
Glock.
pp
Mar.
poco
continue playing until the downbeat of m. 55
to riq possibile
Tak
Pa
Dum
mf
54
Vib.
Ped.
tri.
Perc. 1
p
unis. glk.
Perc. 2
pp
mf
gngs. (with stick)
Perc. 3
p
pp

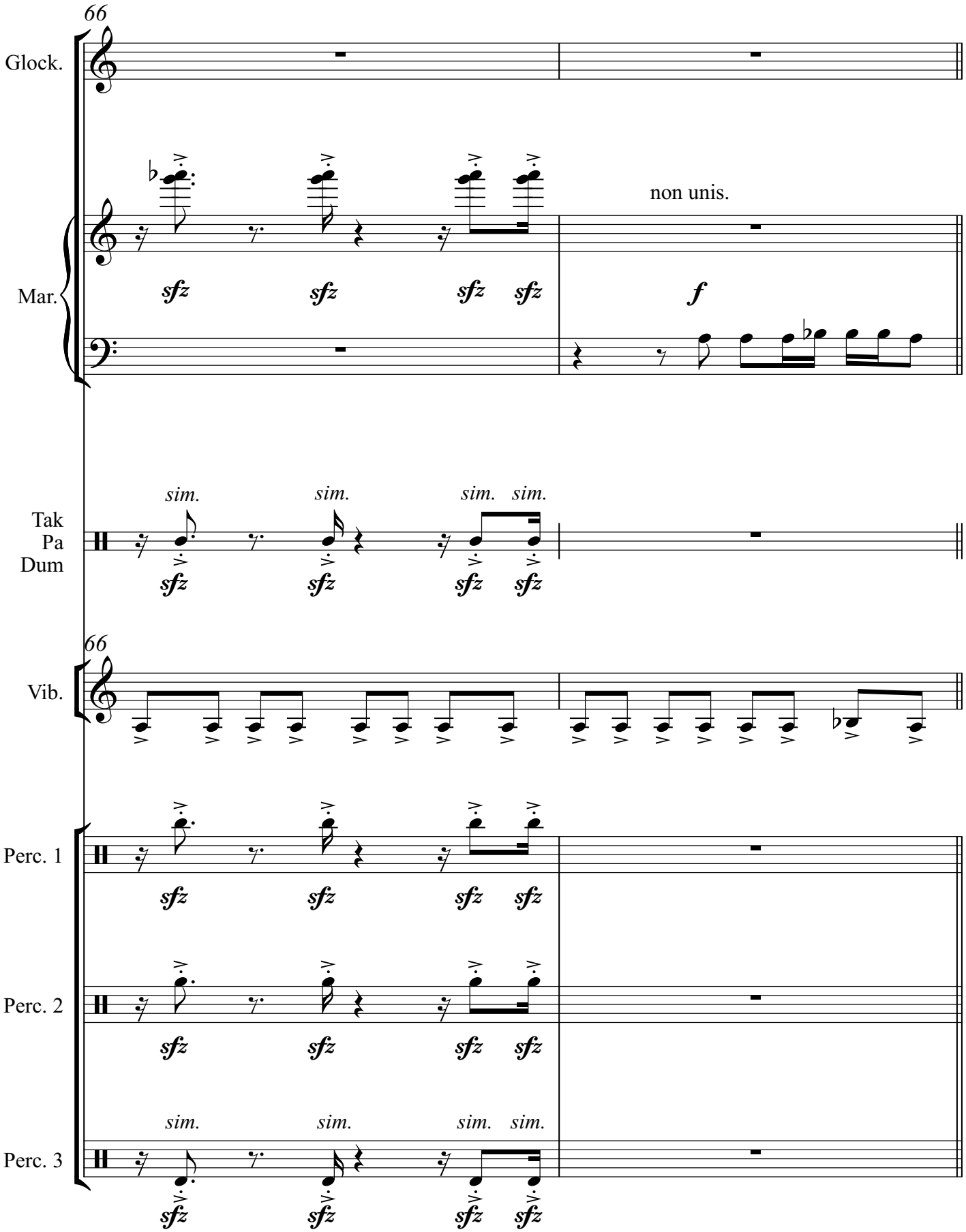

unis. vibes
l.v. sempre
56
Glock.
f sempre
Mar.
riq possibile
(if there is not enough time to switch to the riq, please continue to play the bodhran al fine)
Tak
Pa
Dum
f delecately
unis. glk. (partially)
56
Vib.
f sempre
pedal freely sempre
Perc. 1
Perc. 2
Perc. 3

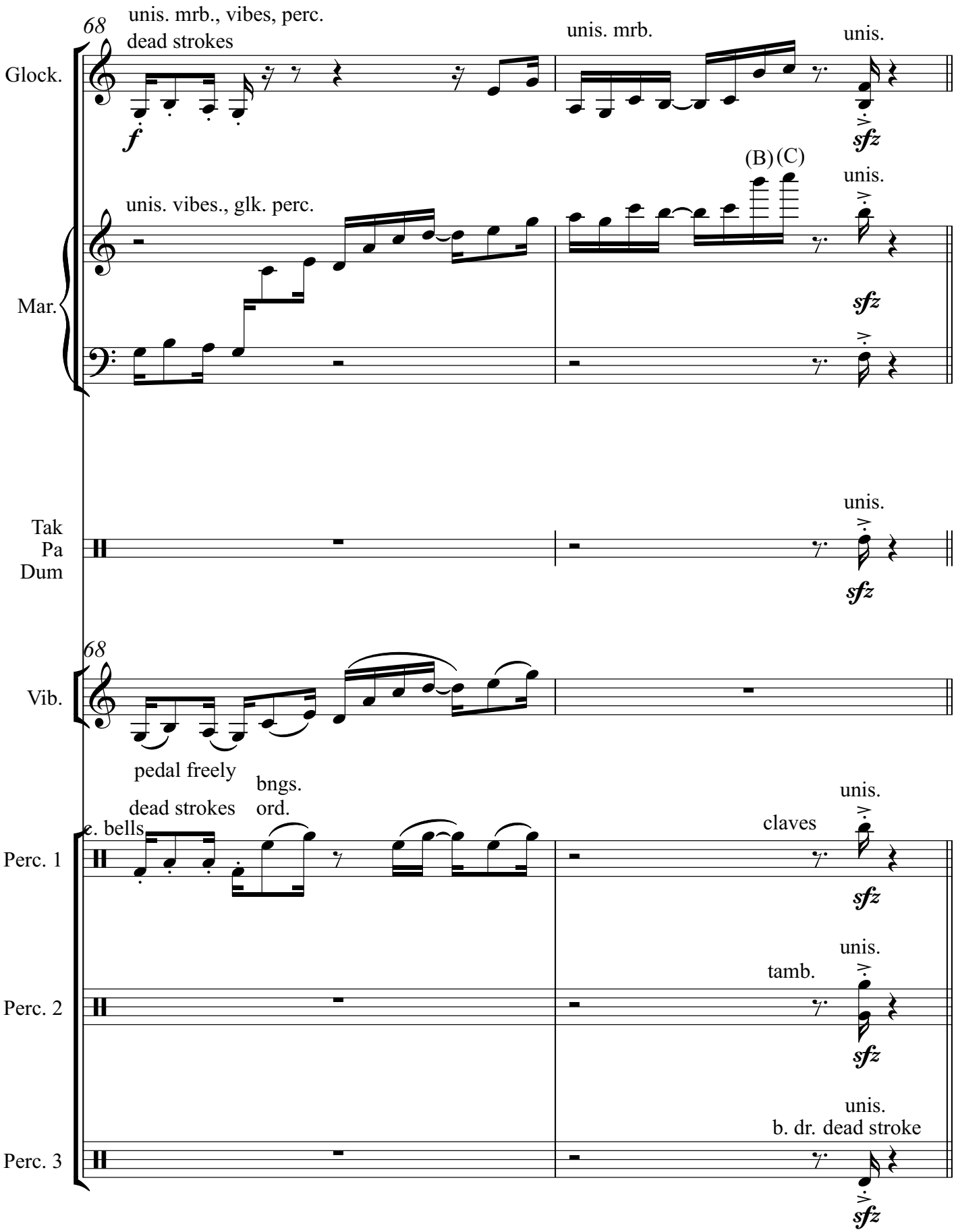

58
Glock.
Mar.
Tak
Pa
Dum
58
Vib.
Perc. 1
Perc. 2
Perc. 3

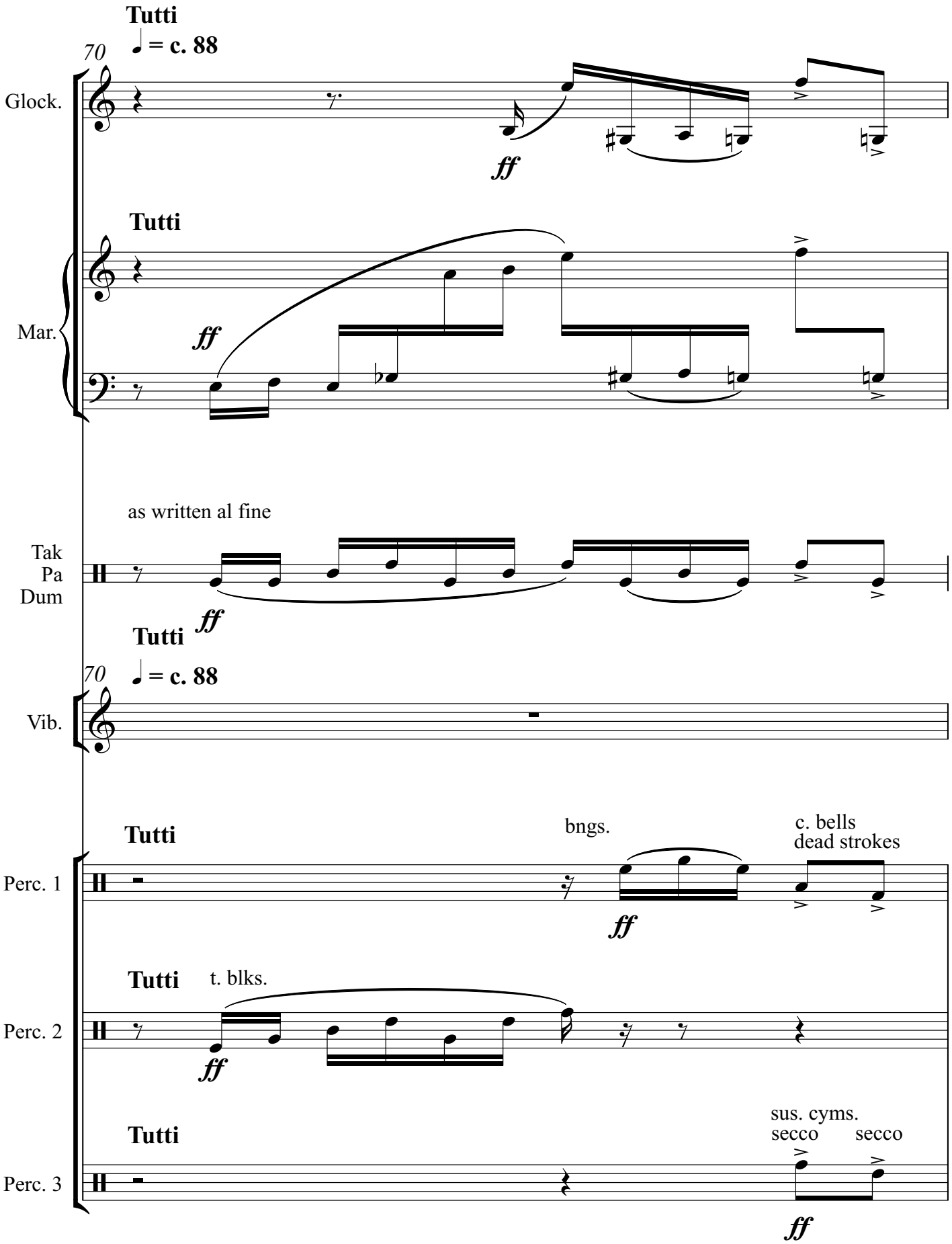

60
Glock.
Mar.
Tak
Pa
Dum
60
Vib.
Perc. 1
Perc. 2
Perc. 3

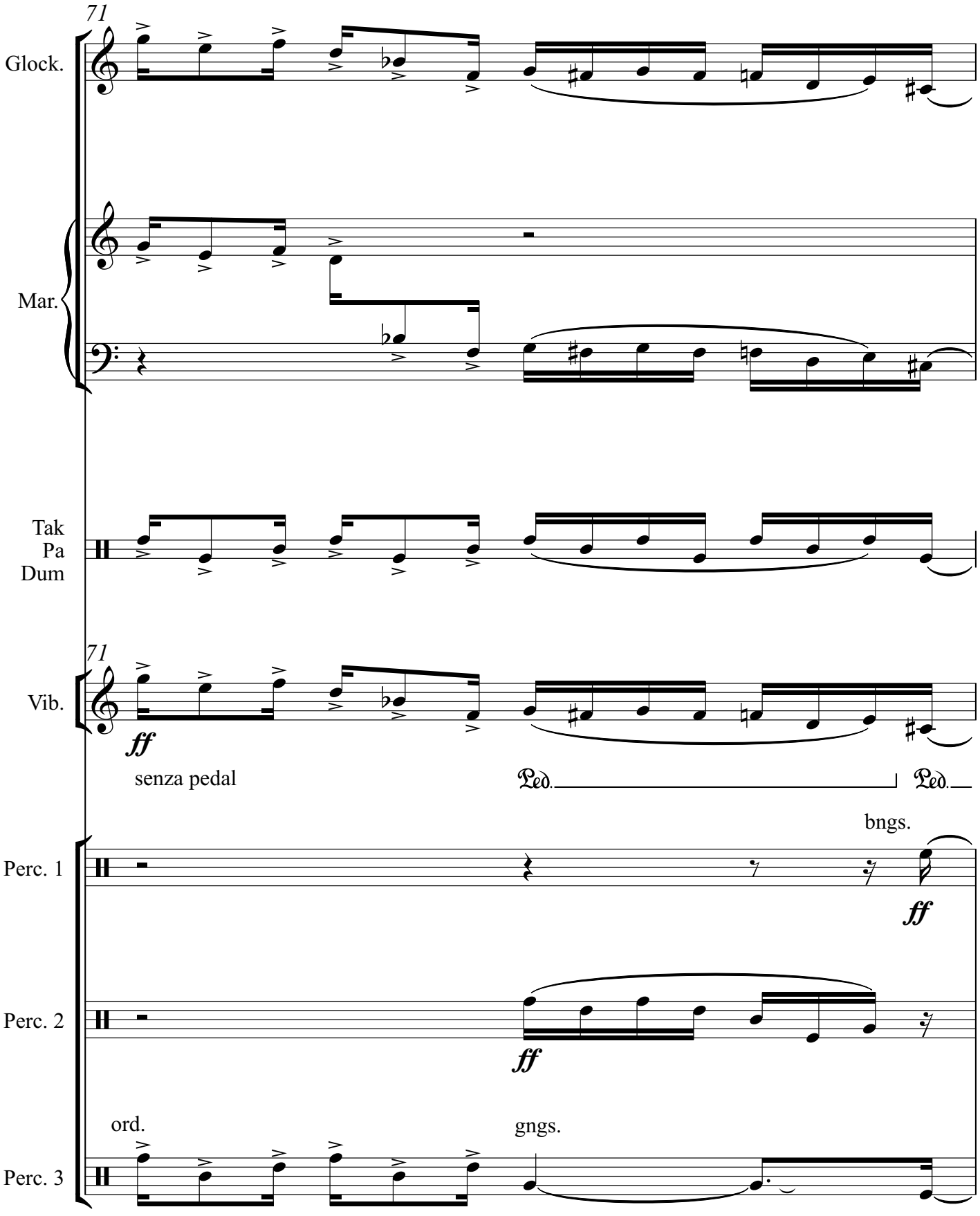

62
Glock.
Mar.
Tak
Pa
Dum
62
Vib.
Perc. 1
Perc. 2
Perc. 3

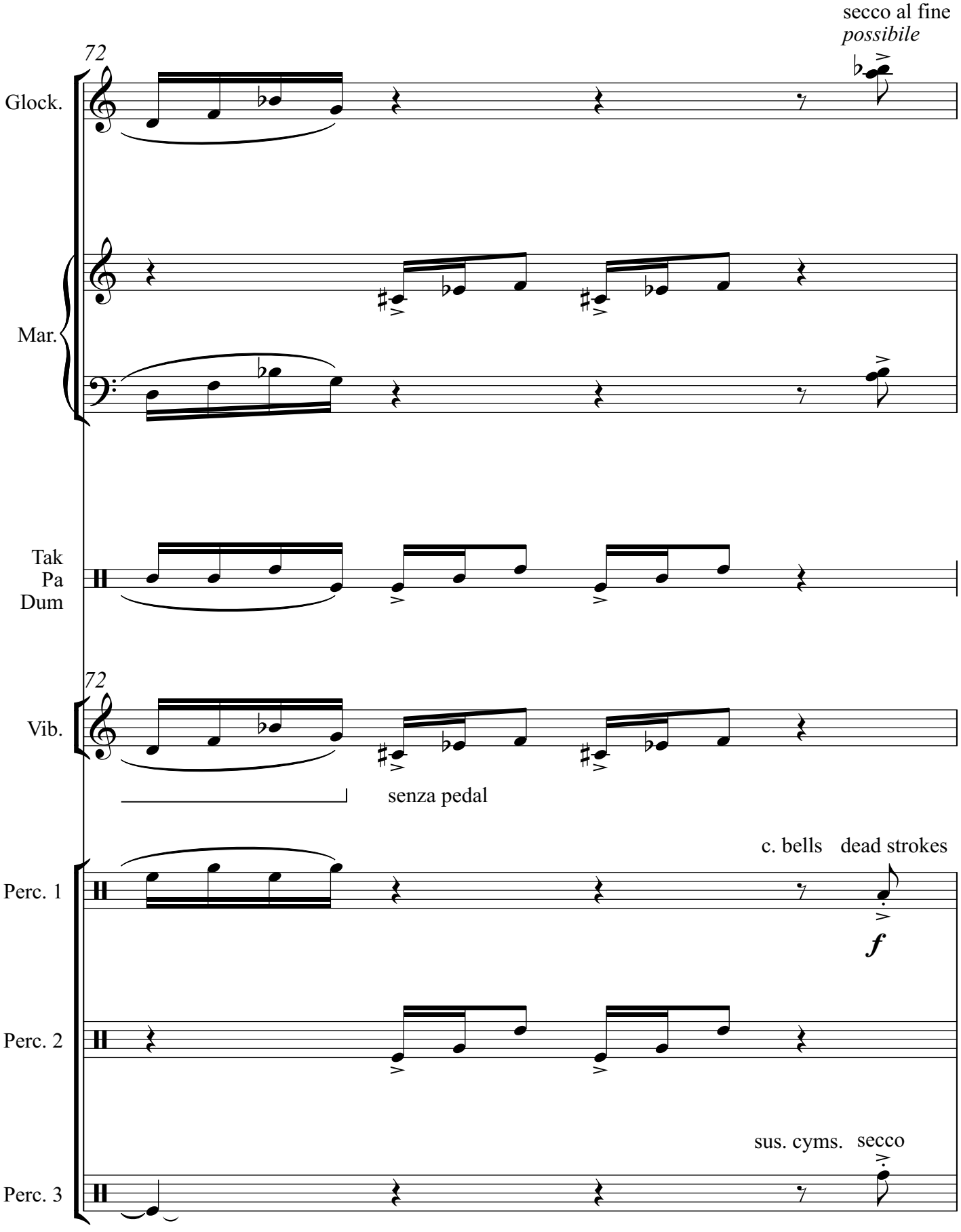

64
Glock.
unis. f. dr., perc. 1, 2 & 3
Mar.
unis. mrb. & perc 1, 2 & 3
b. dr. dead stroke
Tak
Pa
Dum
sfz
64
non unis.
Vib.
f
senza pedal
unis. mrb. & perc. 2 & 3
claves
Perc. 1
sfz
unis. mrb. & perc 1 & 3
tamb.
Perc. 2
sfz
unis. mrb. & perc 1 & 2
b. dr. dead stroke
Perc. 3
sfz

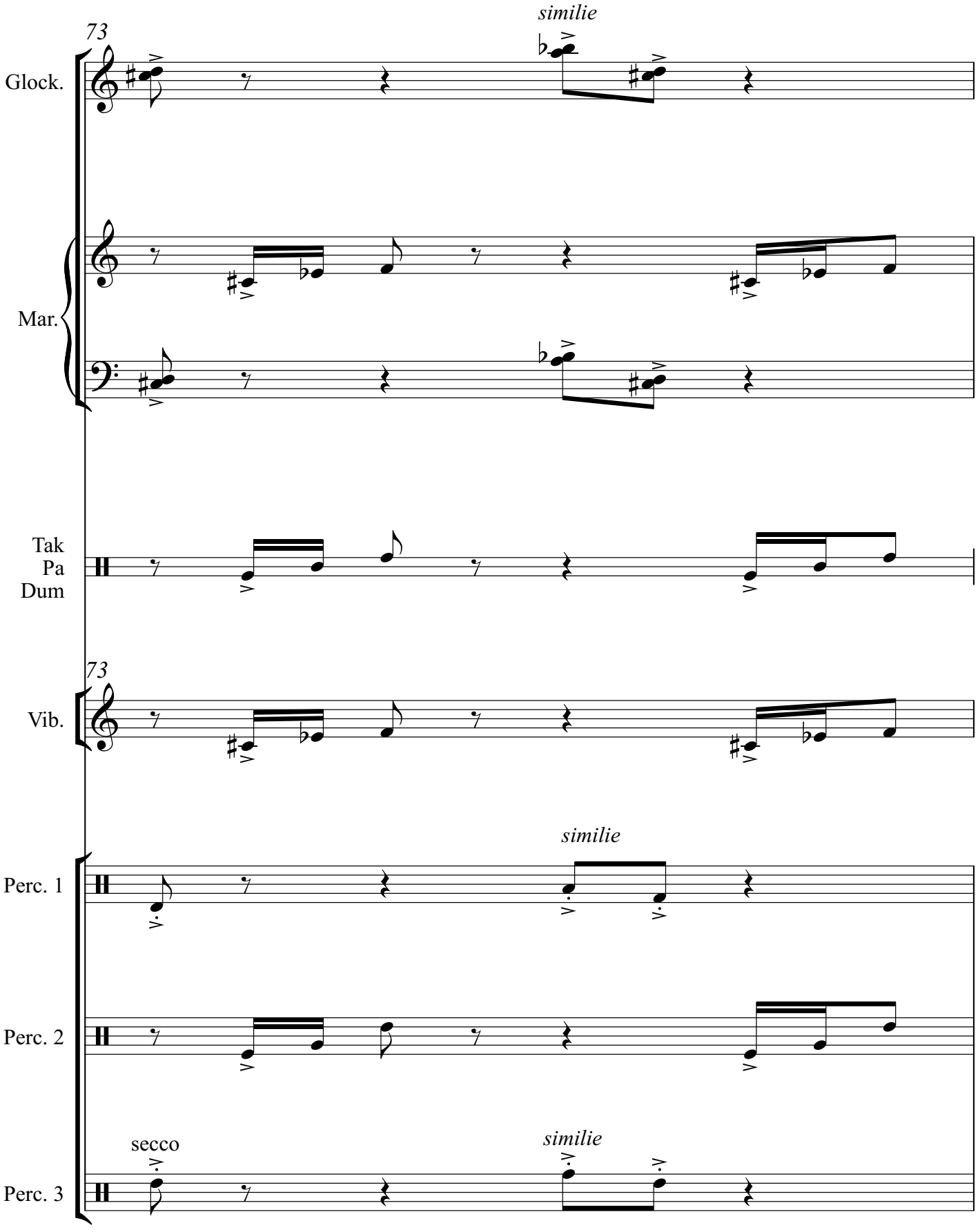

66
Glock.
Mar.
non unis.
sfz
f
Tak
Pa
Dum
sim.
66
Vib.
Perc. 1
Perc. 2
Perc. 3

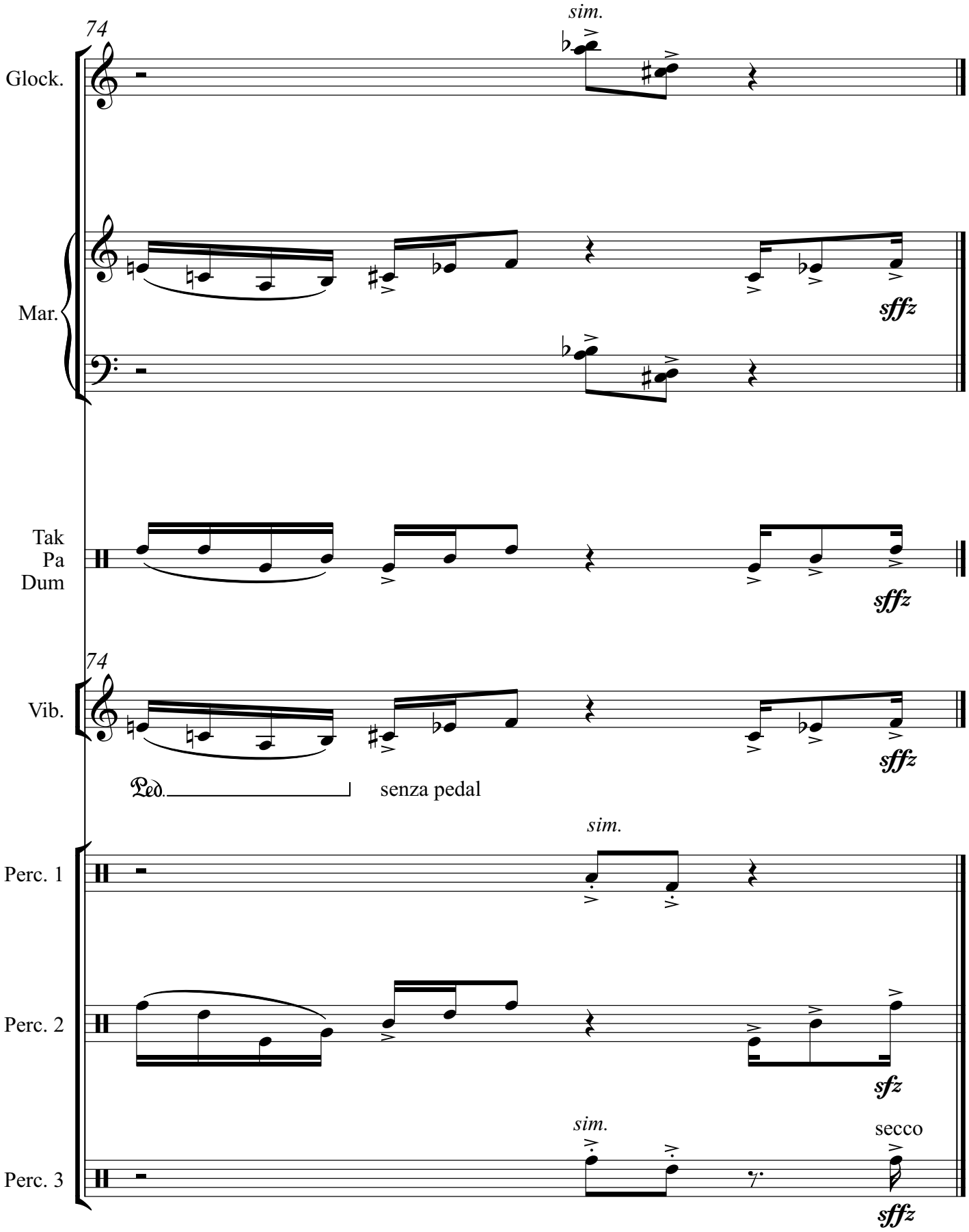

68
unis. mrb., vibes, perc.
dead strokes
unis. mrb.
unis.
Glock.
f
sfz
(B) (C)
unis.
unis. vibes., glk. perc.
Mar.
sfz
unis.
Tak
Pa
Dum
sfz
68
Vib.
pedal freely
bngs.
ord.
dead strokes
e. bells
unis.
claves
Perc. 1
sfz
unis.
tamb.
Perc. 2
sfz
unis.
b. dr. dead stroke
Perc. 3
sfz


Tutti
70
♩ = c. 88
Glock.
ff
Tutti
Mar.
ff
as written al fine
Tak
Pa
Dum
ff
Tutti
70
♩ = c. 88
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
71
Vib.
ff
senza pedal
Ped.
Ped.
bngs.
Perc. 1
ff
Perc. 2
ff
ord.
gngs.
Perc. 3


secco al fine
possibile
72
Glock.
Mar.
Tak
Pa
Dum
72
Vib.
senza pedal
c. bells dead strokes
Perc. 1
f
Perc. 2
sus. cyms. secco
Perc. 3


73
similie
Glock.
Mar.
Tak
Pa
Dum
73
Vib.
similie
Perc. 1
Perc. 2
secco
similie
Perc. 3



January 7, 2016
Woodland Park, New Jersey