

**Score**

**Oasis**  
**Opus 10 (2009)**

**Peter Jarvis**

# Oasis

## Peter Jarvis, Opus 10 (2009)

### Performance Notes

- A four-string electric bass is required.
- The clearest possible sound is preferred, i.e. no distortion or effects.
- The “deepest” sound that allows for clear articulation in the low register is preferred. It is however; better to sacrifice the “deep” sound quality for clarity of articulation which is absolutely essential.
- In the 32nd note passages without slurs, i.e. those in measures 10, 11, 14, 15, 19, 34, etc. please play the notes as short and dry as is possible.
- Duration c. 2’46”

### Program Note

*Oasis*, Op. 10, a solo for Electric Bass, was completed in August, 2009. I wrote the piece for and dedicated it to long-time friend Frank Eckert. Frank played bass in the first rock band I was in, c. 1975 – the band was named “Oasis” (originally “Gliss”) and consisted of Fred Aziza on lead guitar, Bob Newman on rhythm guitar and vocals, Frank on bass and me playing the drums. We would rehearse/jam endlessly in Frank’s parent’s basement in Hackensack, NJ and alternatively (however less often) in the basement at my parent’s house in Maywood, NJ. One of our favorite bands to attempt to emulate was the British heavy metal band Deep Purple. We played their music along with that of Black Sabbath, Uriah Heep, Kiss and other metal bands. Perhaps our favorite tune by Deep Purple (next to *Smoke on the Water*) was *Burn*. The primary melody in *Burn* quotes *Fascinating Rhythm* by George Gershwin and in my piece – I quote Deep Purple’s version of Gershwin’s melody. *Oasis* has been recorded for Composers Concordance Records by Max Stehr.

Many thanks to Max Stehr for input regarding practical and technical issues of electric bass playing.

- Peter Jarvis

To Frank Eckert  
**Oasis**  
For Electric Bass

Peter Jarvis (2009)  
Opus 10

♩ = 63

Electric Bass

*f* *p*

E. Bass

*mp*

E. Bass

*pp* *mp* *subito mf*

E. Bass

*p* *ff* *sfz*

E. Bass

*f* *ff* *mp*

E. Bass

*f* *poco* *ff*

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2

poco rit. . . . .  
(C) (B)

12

E. Bass

*mf*  
a tempo  
*molto* *ppp* *mp*

14

E. Bass

*fff subito*

15

E. Bass

*mp*

16

E. Bass

*mf* (*mf*)

19

E. Bass

*p*

20

E. Bass

*mf* *p* *mf*

23

E. Bass

*p* *f* *p*

30

E. Bass

*f p f mp*

34

E. Bass

*mf*

35

E. Bass

*mp ff mp*

(B $\flat$ ) (A) (C)

36

E. Bass

*ff mp ff mp ff mp ff mp f*

(B) (A) (C)

38

E. Bass

*f*

39

E. Bass

*p*

(C) (B) (A)

41

E. Bass

*f*

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4

43

E. Bass

*pp ff*

45

E. Bass

*mp* *poco* *p*

47

E. Bass

*mp* *p* *poco* *poco* *poco* *poco* *poco*

49

E. Bass

*poco* *poco* *poco* *poco*

50

E. Bass

51

E. Bass

*p* *f* *mf* *f*

52

E. Bass

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

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53

E. Bass

*mf f mf f mf f mf f*

(B) (C) (B $\flat$ ) 5

54

E. Bass

*pp*

(B)

57

E. Bass

*ppp*

lunga

Woodland Park, NJ  
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