

Glockenspiel

**Concerto for Vibraphone and Percussion Sextet
Opus 20 (2011-12)**

Peter Jarvis

Concerto for Vibraphone and Percussion Sextet
Peter Jarvis, Opus 20

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.

Vibraphone:

- Three pedaling indications are used:

- Typical (bracket)
- senza pedal
- pedal *ad lib.*

- 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, and if the hall is not too resonant for the concern, 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 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 Vibraphone and Percussion Sextet is dedicated to Ray DesRoches and the solo vibraphone part was written specifically for John Ferrari. Just over 5 minutes in length, the piece was composed, with many interruptions, between July of 2011 and July of 2012.

For many years I have been interested in the proliferation of literature for the vibraphone. This, my first percussion ensemble piece reflects that interest. One of my considerations while composing the piece was to provide soloists with a piece that could be used as touring repertoire. It is my hope that various university ensembles will prepare the piece and invite a soloist to join them as guest artist. This idea was inspired by the collaboration of Payton MacDonald and Robert Morris, on *Stream Runner* by Robert Morris. - Peter Jarvis

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Notation

The score is written for Glockenspiel, Marimba, Vibraphone, and three Percussion parts. The notation includes various instruments and their specific playing techniques:

- Glockenspiel:** Notation starts with a note on a staff, followed by a line indicating a glissando up to a note marked *15^{ma}* (15th fret).
- Marimba:** Notation starts with a note on a staff, followed by a line indicating a glissando up to a note marked *p* (piano).
- Vibraphone:** Notation starts with a note on a staff, followed by a line indicating a glissando up to a note marked *p* (piano). The instruction "with motor" is written above the staff.
- Tom-toms:** Notation shows a series of notes on a staff, with the instruction "Concert Tom-toms (Double-headed if possible)" written above.
- Percussion 1:** Notation shows notes on a staff, with the instruction "Snare Drum" written above. A bracket groups two notes with the instruction "Bongos". Another note is marked "Claves (higher pitch than perc 2)". A bracket groups two notes with the instruction "Triangles".
- Percussion 2:** Notation shows notes on a staff, with the instruction "Tambourine" written above. A note is marked "Claves (lower pitch than perc 1)". A bracket groups three notes with the instruction "Temple Blocks".
- Percussion 3:** Notation shows notes on a staff, with the instruction "Bass Drum (large)" written above. A bracket groups two notes with the instruction "Tam-tams". A bracket groups three notes with the instruction "Suspended Cymbals".

Glockenspiel

To Ray DesRoches

Concerto for Vibraphone and Percussion Sextet

Peter Jarvis (2011-12)

Opus 20

$\text{♩} = 63$

1 *f*

3

5 *ff*

7 *mf*

9 *mp*

10 *p* *mf* *mp*

11 *p* *f* *pp*

Concerto for Vibraphone and Percussion Sextet - Glockenspiel

32

34

35

40

42

46

47

51

mp

mp *pp* *f*

ff

mf

f

2

3

3

3

3

Detailed description: This page of a musical score for Glockenspiel contains measures 32 through 51. The music is written on a single treble clef staff. Measure 32 starts with a 5/4 time signature, followed by a 4/4 time signature. Measure 34 features a long melodic line with a slur and a fermata. Measure 35 includes a triplet of eighth notes, a double bar line with a '2' above it, and a dynamic change to *f*. Measure 40 has a melodic line with a slur. Measure 42 features a triplet of eighth notes and a dynamic change to *ff*. Measure 46 has a melodic line with a dynamic change to *mf*. Measure 47 includes a triplet of eighth notes and a double bar line with a '3' above it. Measure 51 features a melodic line with a dynamic change to *f* and several triplet markings.

Concerto for Vibraphone and Percussion Sextet - Glockenspiel

76 *poco*
mp *f*

77

78 *f* *ff*

80 *f* *ff* *sfz*

The musical score consists of four staves of music in treble clef. Measure 76 begins with a rest, followed by a melodic line starting on a flat note, moving up to a sharp note, and then down. A *poco* marking is above the staff. Dynamic markings *mp* and *f* are present. Measure 77 continues the melodic line with a slur. Measure 78 features a melodic line starting on a flat note, moving up to a sharp note, and then down, with a *f* dynamic marking at the start and *ff* at the end. Measure 80 is a complex passage with many sixteenth notes, starting with a *f* dynamic and ending with *ff* and *sfz* markings.

Woodland Park, NJ
July 15, 2012

Marimba

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Tom-toms

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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.

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- 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.

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Peter Jarvis, Opus 20

Notation

The score is written for Glockenspiel, Marimba, Vibraphone, and three Percussion parts. The notation includes various instruments and their specific playing techniques:

- Glockenspiel:** Notated in treble clef. A note is marked with a dashed line and *15^{ma}* (15th mallet).
- Marimba:** Notated in grand staff (treble and bass clefs).
- Vibraphone:** Notated in treble clef. A note is marked with the instruction *with motor*.
- Tom-toms:** Notated on a single staff with a double bar line. The instruction is *Concert Tom-toms (Double-headed if possible)*.
- Percussion 1:** Notated on a single staff with a double bar line. Includes *Snare Drum*, *Bongos*, *Claves (higher pitch than perc 2)*, and *Triangles*.
- Percussion 2:** Notated on a single staff with a double bar line. Includes *Tambourine*, *Claves (lower pitch than perc 1)*, and *Temple Blocks*.
- Percussion 3:** Notated on a single staff with a double bar line. Includes *Bass Drum (large)*, *Tam-tams*, and *Suspended Cymbals*.

Marimba

To Ray DesRoches

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Opus 20

♩ = 63

Musical notation for measures 1-3. The score is in 4/4 time. Measure 1: Bass clef, *ff marcato*. Notes: G2, F2, E2, D2. Measure 2: Bass clef, *fp*. Notes: G2, F2, E2, D2. Measure 3: Bass clef, *molto*. Notes: G2, F2, E2, D2. Treble clef is empty in all measures.

Musical notation for measures 4-5. The score is in 4/4 time. Measure 4: Bass clef, *ff marcato*. Notes: G2, F2, E2, D2. Measure 5: Bass clef, *fp*. Notes: G2, F2, E2, D2. Treble clef is empty in both measures.

Musical notation for measures 6-7. The score is in 4/4 time. Measure 6: Bass clef, *mf*. Notes: G2, F2, E2, D2. Measure 7: Bass clef, *ff marcato*. Notes: G2, F2, E2, D2. Treble clef is empty in both measures.

Musical notation for measure 8. The score is in 4/4 time. Measure 8: Treble clef, *mf*. Notes: G4, F4, E4, D4. Bass clef is empty. The measure is marked *ord.* (ordinario).

8

mf mp

5/4 5/4

Detailed description: This system contains measures 8 and 9. The upper staff is a treble clef with a whole rest in measure 8 and a half note in measure 9. The lower staff is a bass clef with a 5/4 time signature. It features a series of eighth notes with accents and slurs, starting with a *mf* dynamic and ending with a *mp* dynamic.

10

mf fp mf f fp

5/4 5/4

Detailed description: This system contains measures 10 and 11. The upper staff is a treble clef with a 5/4 time signature. It features a melodic line with slurs and accents, with dynamics *mf*, *fp*, *mf*, *f*, and *fp*. The lower staff is a bass clef with a 5/4 time signature and a whole rest.

11

fp fp

4/4 4/4

Detailed description: This system contains measures 11 and 12. The upper staff is a treble clef with a whole rest in measure 11 and a whole note in measure 12. The lower staff is a bass clef with a 4/4 time signature. It features a melodic line with slurs and accents, with dynamics *fp* and *fp*.

12

f

4/4 4/4

Detailed description: This system contains measures 12 and 13. The upper staff is a treble clef with a 4/4 time signature. It features a melodic line with slurs and accents, starting with a *f* dynamic. The lower staff is a bass clef with a 4/4 time signature and a whole rest.

13

mf

4/4 4/4

Detailed description: This system contains measures 13 and 14. The upper staff is a treble clef with a 4/4 time signature. It features a melodic line with slurs and accents, starting with a *mf* dynamic. The lower staff is a bass clef with a 4/4 time signature. It features a melodic line with slurs and accents.

26

fp mf marcato

5/4

5/4

Detailed description: This system contains measures 26 and 27. Measure 26 is in 4/4 time and features a melodic line in the treble clef starting with a quarter note G4, followed by eighth notes A4, B4, and C5, and a half note B4. The bass clef has a steady eighth-note accompaniment. Measure 27 is in 5/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef continues with eighth notes. Dynamic markings include *fp* (fortissimo piano) and *mf marcato* (mezzo-forte marcato).

27

mf f

5/4

4/4

Detailed description: This system contains measures 28 and 29. Measure 28 is in 5/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef has a steady eighth-note accompaniment. Measure 29 is in 4/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef has a steady eighth-note accompaniment. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

29

mp

2

2

5/4

5/4

Detailed description: This system contains measures 30 and 31. Measure 30 is in 4/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef has a steady eighth-note accompaniment. Measure 31 is in 5/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef has a steady eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) and the number 2, indicating a second ending.

32

mp

5/4

4/4

Detailed description: This system contains measures 32 and 33. Measure 32 is in 5/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef has a steady eighth-note accompaniment. Measure 33 is in 4/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef has a steady eighth-note accompaniment. Dynamic marking includes *mp* (mezzo-piano).

35

3

p

Detailed description: This system contains measures 34 and 35. Measure 34 is in 4/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef has a steady eighth-note accompaniment. Measure 35 is in 4/4 time, with the treble clef having a half note G4 and a quarter note A4. The bass clef has a steady eighth-note accompaniment. Dynamic marking includes *p* (piano). A triplet of eighth notes is marked with a '3' above it.

46

mf

Musical notation for measures 46-47. Measure 46 features a complex rhythmic pattern in the treble clef with a dynamic marking of *mf*. The bass clef has a whole rest. Measure 47 continues the treble clef pattern, while the bass clef has a whole rest.

47

Musical notation for measures 48-49. Measure 48 has a whole rest in the treble clef and a rhythmic pattern in the bass clef. Measure 49 features a whole rest in both the treble and bass clefs, with a triplet symbol (**3**) above and below the staff.

Space blank for page turn

51

Measures 51-52. Measure 51 features a bass line with a forte (*f*) dynamic and a series of eighth notes with accents. Measure 52 continues with triplets in both staves.

52

Measures 52-53. Measure 52 continues with triplets in both staves. Measure 53 shows a transition with a forte (*ff*) dynamic in the bass line.

53

Measures 53-54. Measure 53 features a forte (*ff*) dynamic in the bass line. Measure 54 continues with a forte (*fff*) dynamic in the bass line.

55

Measures 54-55. Measure 54 features a forte (*fff*) dynamic in the bass line. Measure 55 continues with a forte (*fff*) dynamic in the bass line.

56

Measures 55-56. Measure 55 features a forte (*f*) dynamic in the bass line. Measure 56 features a forte (*f*) dynamic in the bass line and a vibraphone (*Vib.*) part in the treble staff.

62

Musical score for measures 62-63. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 62. The bass clef staff is mostly empty with a few notes in measure 63.

64

Musical score for measures 64-66. Measure 64 features a bass line with chords and dynamics *mf* and *mp*. Measure 65 has a treble staff with a melodic phrase and a *mf* dynamic. Measure 66 continues the treble staff with a *poco* marking.

67

Musical score for measures 67-69. Measure 67 has a treble staff with chords and a *p* dynamic. Measure 68 has a treble staff with chords and a *p* dynamic. Measure 69 has a treble staff with chords.

70

Musical score for measures 70-72. Measure 70 has a treble staff with a melodic phrase and a *mp* dynamic. Measure 71 has a treble staff with a melodic phrase and a *poco* marking, and a bass staff with a note and a *p* dynamic. Measure 72 has a treble staff with a melodic phrase and a *mp* dynamic, and a bass staff with a note and a *p* dynamic.

73

Musical score for measures 73-75. Measure 73 has a treble staff with a melodic phrase and a *mf* dynamic, and a bass staff with a note and a *mf* dynamic. Measure 74 has a treble staff with a melodic phrase and a *f* dynamic, and a bass staff with a note and a *f* dynamic. Measure 75 has a treble staff with a melodic phrase and a *mf* dynamic, and a bass staff with a note and a *mf* dynamic.

75

mp

poco

3

Detailed description: This system contains measures 75 and 76. The treble clef staff has whole rests in both measures. The bass clef staff has a whole rest in measure 75. In measure 76, the bass clef staff begins with a quarter rest, followed by a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. A slur covers the notes from G2 to A1. A *poco* marking is placed below the notes. The final note, G1, is part of a triplet of eighth notes, indicated by a '3' below it.

77

ord.

f marcato

subito mf

f

mf

Detailed description: This system contains measures 77 and 78. In measure 77, the treble clef staff has a quarter rest, followed by a dotted quarter note G4, an eighth note F4, and a quarter note E4. A slur covers these notes. The bass clef staff has a dotted quarter note G2, an eighth note F2, and a quarter note E2. In measure 78, the treble clef staff has a quarter rest. The bass clef staff has a dotted quarter note G2, an eighth note F2, and a quarter note E2. A slur covers these notes. A *f* marking is placed above the notes, and a *mf* marking is placed above the notes. An *ord.* marking is placed above the treble clef staff.

79

f

ff

mf

mp

Detailed description: This system contains measures 79 and 80. In measure 79, the treble clef staff has a dotted quarter note G4, an eighth note F4, and a quarter note E4. A slur covers these notes. The bass clef staff has a dotted quarter note G2, an eighth note F2, and a quarter note E2. In measure 80, the treble clef staff has a quarter rest. The bass clef staff has a dotted quarter note G2, an eighth note F2, and a quarter note E2. A slur covers these notes. A *f* marking is placed above the notes, a *ff* marking is placed above the notes, a *mf* marking is placed above the notes, and a *mp* marking is placed above the notes.

80

f

ff

ffz

Detailed description: This system contains measures 80 and 81. In measure 80, the treble clef staff has a dotted quarter note G4, an eighth note F4, and a quarter note E4. A slur covers these notes. The bass clef staff has a dotted quarter note G2, an eighth note F2, and a quarter note E2. In measure 81, the treble clef staff has a quarter rest. The bass clef staff has a dotted quarter note G2, an eighth note F2, and a quarter note E2. A slur covers these notes. A *f* marking is placed above the notes, a *ff* marking is placed above the notes, and a *ffz* marking is placed above the notes.

Vibraphone

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Tom-toms

If possible, and if the hall is not too resonant for the concern, please try to use double-headed drums.

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Percussion 1:

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- 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.

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Vibraphone

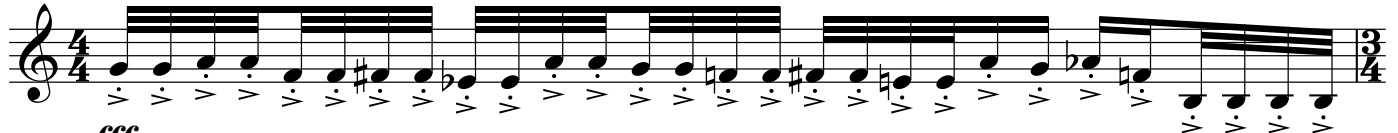
To Ray DesRoches


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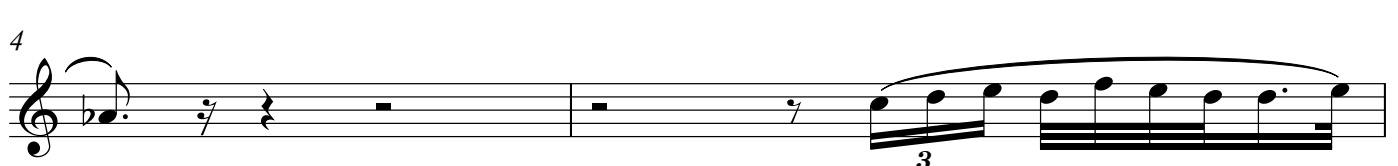
Opus 20


$\text{♩} = 63$
hard mallets
motor off

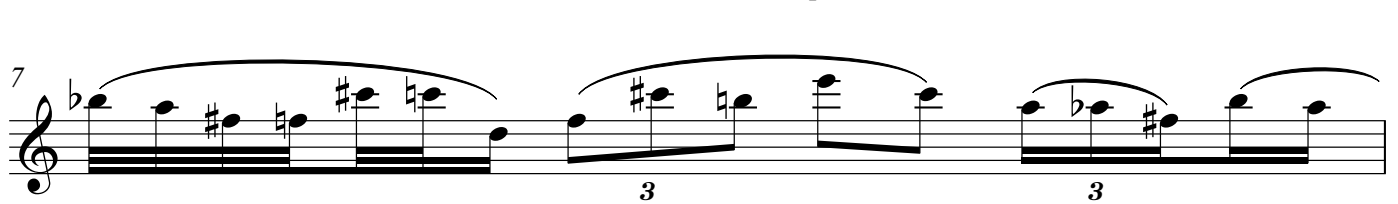
1 
fff
senza pedal


2 
mf
pedal *ad lib.*

3 
ff
senza pedal Ped. _____

4 
Ped. _____

6 
fff *f* *ff* *mf*
senza pedal Ped. _____ senza pedal Ped. _____

7 
pedal *ad lib.*

8 
senza pedal Ped. _____

Concerto for Vibraphone and Percussion Sextet - Solo Vibraphone

9 motor on (medium)

mf
Ped. _____ | Ped. _____ | Ped. _____

12

f
mf
Ped. _____ | Ped. _____ | Ped. _____

14

f
pedal *ad lib.*
Ped. _____ | Ped. _____ | Ped. _____

15

Ped. _____ | Ped. _____ | Ped. _____

17 motor off

mp *fp*
senza pedal
Ped. _____ | Ped. _____ | Ped. _____

18

mf *mp* *mf* *sf*
Ped. _____ | Ped. _____ | senza pedal

19

poco *poco* *poco*
sf *sf* *sf*
subito *mp*
Ped. _____ | Ped. _____

20

ff

Ped. _____ Ped. _____ senza pedal

21

3/4

22

mp

Ped. _____ Ped. _____

24

f

Ped. *ad lib.*

25

4/4

26

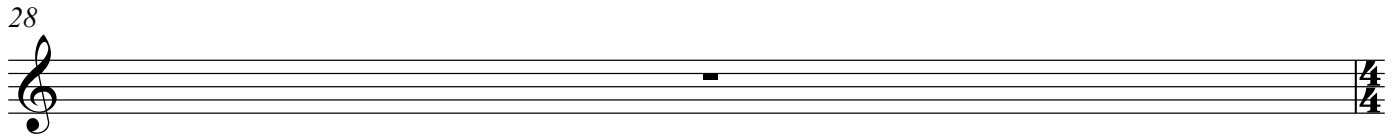
mf

Ped. _____ Ped. _____ Ped. _____


27

Ped. _____

28

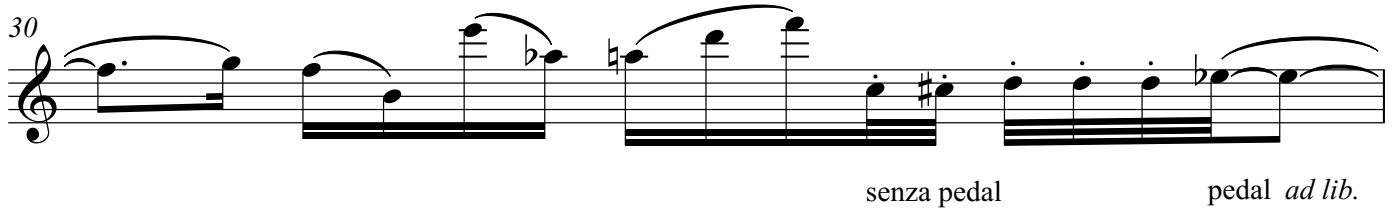


29



f
pedal *ad lib.*

30

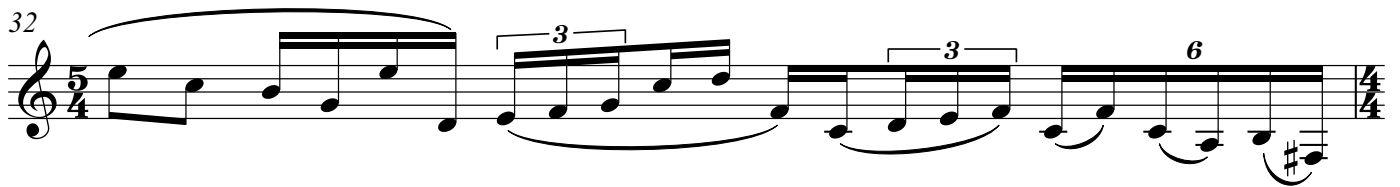


senza pedal pedal *ad lib.*

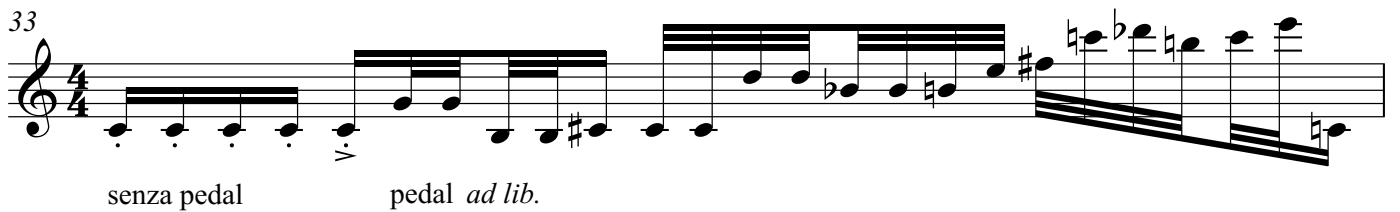
31



32

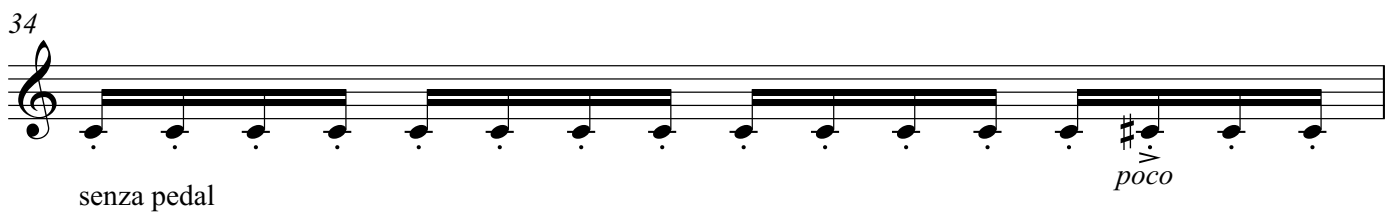


33



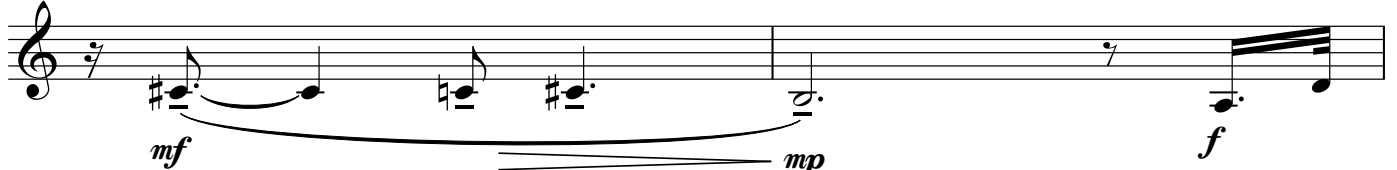
senza pedal pedal *ad lib.*

34



senza pedal *poco*

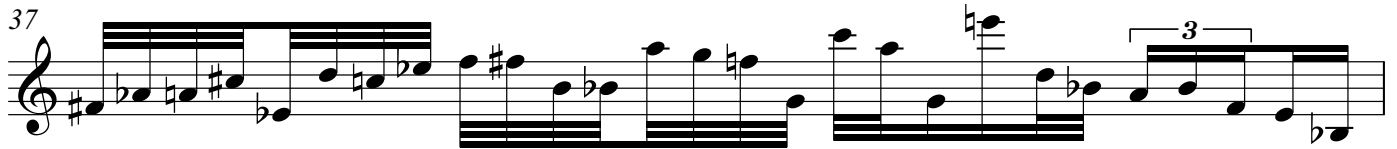
35



mf *mp* *f*
pedal *ad. lib.*

Detailed description: This musical staff shows measure 35. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a half note G#4, a quarter note A4, and a quarter note B4. A slur covers these three notes, with a dynamic marking of *mf* below. This is followed by a quarter rest, a quarter note G#4, and a quarter note F#4. A slur covers these two notes, with a dynamic marking of *mp* below. The measure ends with a quarter note G#4. A dynamic marking of *f* is placed below the final note. The instruction "pedal *ad. lib.*" is written below the staff.

37



Detailed description: This musical staff shows measure 37. It features a complex rhythmic pattern with sixteenth and thirty-second notes. The key signature remains one sharp. The measure concludes with a triplet of eighth notes: G#4, A4, and B4.

38



ff
senza pedal

Detailed description: This musical staff shows measure 38. It continues the complex rhythmic pattern from the previous measure. The measure ends with a triplet of eighth notes: G#4, A4, and B4. A dynamic marking of *ff* is placed below the final note. The instruction "senza pedal" is written below the staff.

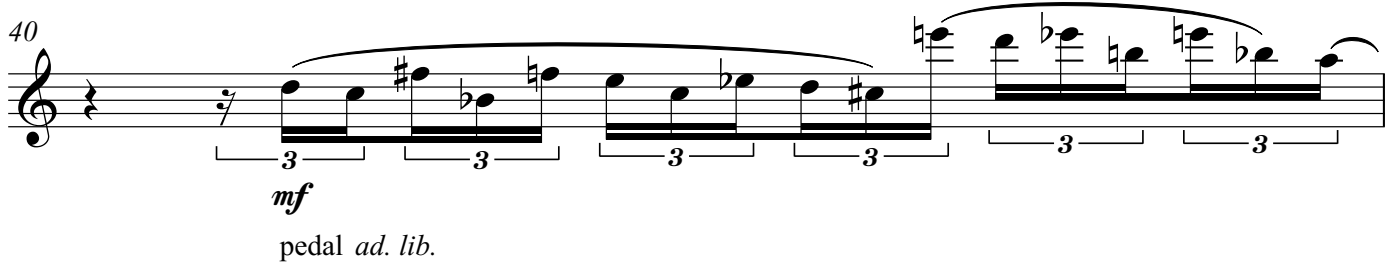
39



fff *f*
Ped. Ped.

Detailed description: This musical staff shows measure 39. It begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. A dynamic marking of *fff* is placed below. This is followed by a quarter rest, a quarter note G#4, and a quarter note F#4. A dynamic marking of *f* is placed below. The measure ends with a triplet of eighth notes: G#4, A4, and B4. The instruction "Ped." is written below the staff, with a bracket under the final triplet.

40



mf
pedal *ad. lib.*

Detailed description: This musical staff shows measure 40. It begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. A dynamic marking of *mf* is placed below. This is followed by a quarter rest, a quarter note G#4, and a quarter note F#4. A dynamic marking of *mf* is placed below. The measure ends with a triplet of eighth notes: G#4, A4, and B4. The instruction "pedal *ad. lib.*" is written below the staff.

41



Detailed description: This musical staff shows measure 41. It begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G#4, and a quarter note F#4. The measure ends with a triplet of eighth notes: G#4, A4, and B4.

42



mp

Detailed description: This musical staff shows measure 42. It begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G#4, and a quarter note F#4. A dynamic marking of *mp* is placed below. The measure ends with a quarter note G#4.

44 motor on (medium)

mf

Detailed description: This block contains the first line of musical notation for measure 44. It is written on a single treble clef staff. The tempo is marked 'motor on (medium)'. The dynamics are marked 'mf'. The notation features a series of eighth notes with vibrato marks, some of which are beamed together. There are also some longer notes with vibrato marks.

45

ff

Detailed description: This block contains the second line of musical notation for measure 45. It is written on a single treble clef staff. The dynamics are marked 'ff'. The notation shows a series of eighth notes with vibrato marks, followed by a few longer notes with vibrato marks.

47

f

Detailed description: This block contains the third line of musical notation for measure 47. It is written on a single treble clef staff. The dynamics are marked 'f'. The notation features a series of eighth notes with vibrato marks, some of which are beamed together. There are also some longer notes with vibrato marks.

48

ff motor off *f* pedal *ad lib.*

Detailed description: This block contains the fourth line of musical notation for measure 48. It is written on a single treble clef staff. The dynamics are marked 'ff' at the beginning and 'f' later in the measure. The tempo is marked 'motor off'. The notation shows a series of eighth notes with vibrato marks, followed by a few longer notes with vibrato marks. A bracket under the later notes is labeled 'pedal ad lib.'.

50

Detailed description: This block contains the fifth line of musical notation for measure 50. It is written on a single treble clef staff. The notation features a series of eighth notes with vibrato marks, some of which are beamed together. There are also some longer notes with vibrato marks.

51

Detailed description: This block contains the sixth line of musical notation for measure 51. It is written on a single treble clef staff. The notation features a series of eighth notes with vibrato marks, some of which are beamed together. There are also some longer notes with vibrato marks.

52

Detailed description: This block contains the seventh line of musical notation for measure 52. It is written on a single treble clef staff. The notation features a series of eighth notes with vibrato marks, some of which are beamed together. There are also some longer notes with vibrato marks. At the end of the line, there are four groups of three notes beamed together, each with a '3' underneath, indicating triplets.

53

54

ff

56

mf
pedal *ad lib.*

57

p
mf
pedal *ad lib.*

58

f
senza pedal

59

60

Concerto for Vibraphone and Percussion Sextet - Solo Vibraphone

61 *motor on*
mf
pedal *ad lib.*

62 Ped.

63 Ped. Ped.

64 Ped. Ped. *mf* Ped.

66 Ped. senza pedal Ped.

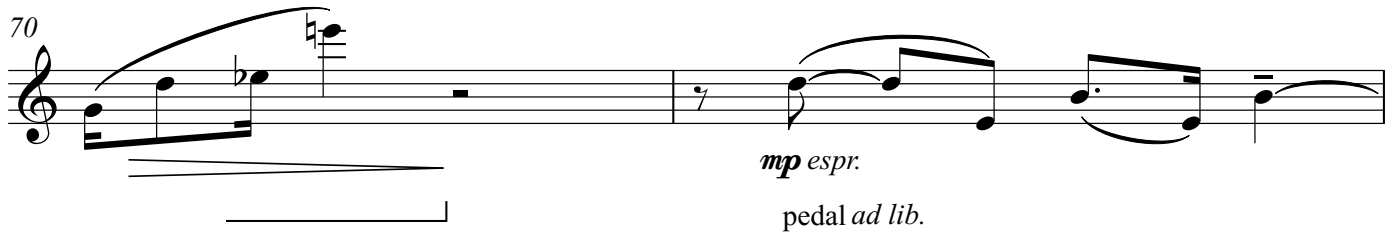
67 *mp* senza pedal Ped.

68 *mp*
pedal *ad lib.*

69



70



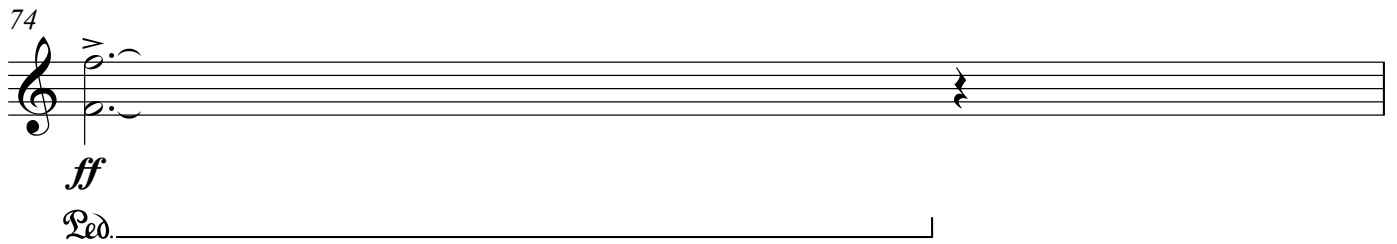
mp espr.
pedal *ad lib.*

72



mf

74



ff
Ped.

Space blank for page turn

75

mf
pedal *ad lib.*

76

mp

77

motor off

f
senza pedal

78

Ped. _____ Ped. _____ Ped. _____

79

f
Ped. *ad lib.*

80

ff *sffz*

Tom-toms

**Concerto for Vibraphone and Percussion Sextet
Opus 20 (2011-12)**

Peter Jarvis

Concerto for Vibraphone and Percussion Sextet
Peter Jarvis, Opus 20

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.

Vibraphone:

- Three pedaling indications are used:

- Typical (bracket)
- senza pedal
- pedal *ad lib.*

- 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, and if the hall is not too resonant for the concern, 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 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 Vibraphone and Percussion Sextet is dedicated to Ray DesRoches and the solo vibraphone part was written specifically for John Ferrari. Just over 5 minutes in length, the piece was composed, with many interruptions, between July of 2011 and July of 2012.

For many years I have been interested in the proliferation of literature for the vibraphone. This, my first percussion ensemble piece reflects that interest. One of my considerations while composing the piece was to provide soloists with a piece that could be used as touring repertoire. It is my hope that various university ensembles will prepare the piece and invite a soloist to join them as guest artist. This idea was inspired by the collaboration of Payton MacDonald and Robert Morris, on *Stream Runner* by Robert Morris. - Peter Jarvis

Concerto for Vibraphone and Percussion Sextet

Peter Jarvis, Opus 20

Notation

The score is written for Glockenspiel, Marimba, Vibraphone, and three Percussion parts. The notation includes various instruments and their specific playing techniques:

- Glockenspiel:** Notated in treble clef. A note is marked with a dashed line and *15^{ma}* (15th mallet).
- Marimba:** Notated in grand staff (treble and bass clefs).
- Vibraphone:** Notated in treble clef. A note is marked with *with motor*.
- Tom-toms:** Notated on a single staff with a double bar line. A bracket above the staff is labeled *Concert Tom-toms (Double-headed if possible)*.
- Percussion 1:** Notated on a single staff with a double bar line. Includes *Snare Drum*, *Bongos*, *Claves (higher pitch than perc 2)*, and *Triangles*.
- Percussion 2:** Notated on a single staff with a double bar line. Includes *Tambourine*, *Claves (lower pitch than perc 1)*, and *Temple Blocks*.
- Percussion 3:** Notated on a single staff with a double bar line. Includes *Bass Drum (large)*, *Tam-tams*, and *Suspended Cymbals*.

Tom-toms

To Ray DesRoches

Concerto for Vibraphone and Percussion Sextet

♩ = 63

Tom-toms
snare drum sticks

Peter Jarvis (2011-12)
Opus 20

1

ff

Measure 1: 4/4 time signature. The staff contains a sequence of eighth notes with accents and dynamic markings. The first measure is marked *ff*.

3

Measure 3: Continuation of the eighth-note pattern with accents and dynamic markings.

5

Measure 5: Continuation of the eighth-note pattern with accents and dynamic markings. A slur covers the final two notes, marked *f*.

7

Measure 7: Continuation of the eighth-note pattern with accents and dynamic markings. A slur covers the final two notes, marked *f*.

8

Measure 8: Continuation of the eighth-note pattern with accents and dynamic markings. A slur covers the final two notes, marked *mf*.

9

Measure 9: Continuation of the eighth-note pattern with accents and dynamic markings. A slur covers the final two notes, marked *p*. The time signature changes to 5/4.

10

Measure 10: Continuation of the eighth-note pattern with accents and dynamic markings. A slur covers the final two notes, marked *mf*. The time signature changes to 5/4.

11

mp

Detailed description: This system contains measures 11 and 12. Measure 11 features a melodic line with eighth notes and a dynamic marking of *mp*. Measure 12 continues the melodic line with eighth notes and includes a *V* marking above the staff.

13

pp *n* **3**

Detailed description: This system contains measures 13 and 14. Measure 13 has a dynamic marking of *pp* and a *n* marking below the staff. Measure 14 consists of a single note with a triplet bracket above it and a dynamic marking of *n*.

18

mp

Detailed description: This system contains measures 18 and 19. Measure 18 starts with a rest followed by a melodic line with eighth notes and a dynamic marking of *mp*. Measure 19 contains a single note.

20

2 **2** Vib.

Detailed description: This system contains measures 20 and 21. Measure 20 has two measures of rests, each with a '2' above it. Measure 21 features a melodic line with eighth notes, a dynamic marking of *Vib.*, and a *V* marking above the staff.

25

mf *p*

Detailed description: This system contains measures 25 and 26. Measure 25 has a melodic line with eighth notes and a dynamic marking of *mf*. Measure 26 has a melodic line with eighth notes and a dynamic marking of *p*.

27

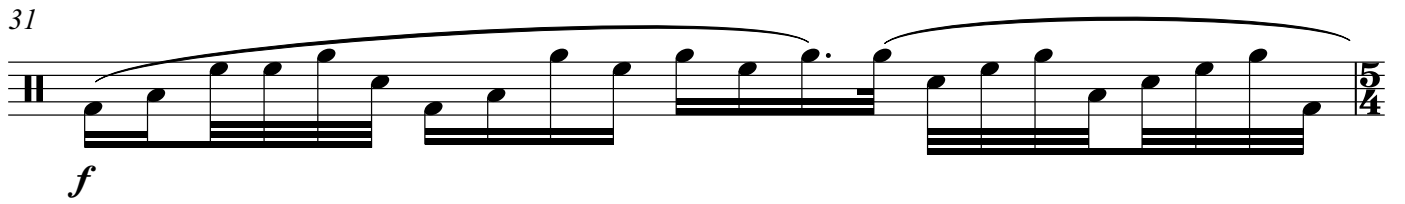
mf **3** **3** **3** **3**

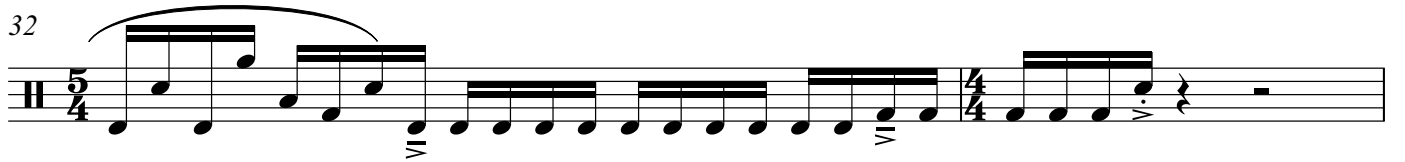
Detailed description: This system contains measures 27 and 28. Measure 27 has a melodic line with eighth notes and a dynamic marking of *mf*. Measure 28 features a melodic line with eighth notes, each with a triplet bracket above it, and a dynamic marking of *mf*.

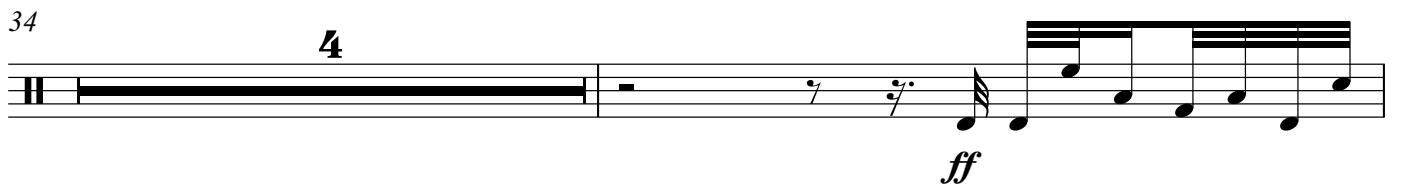
29

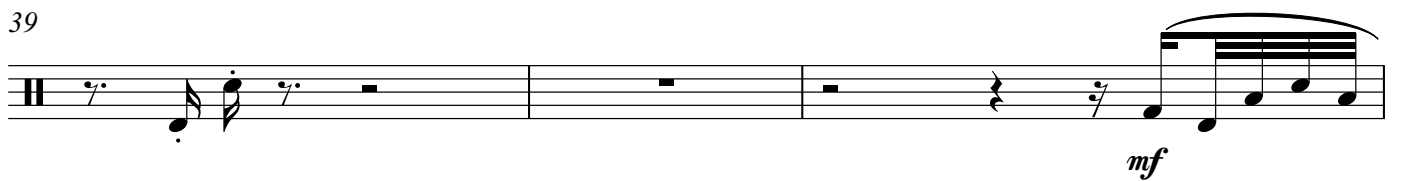
f *mp* *fp* *mp*

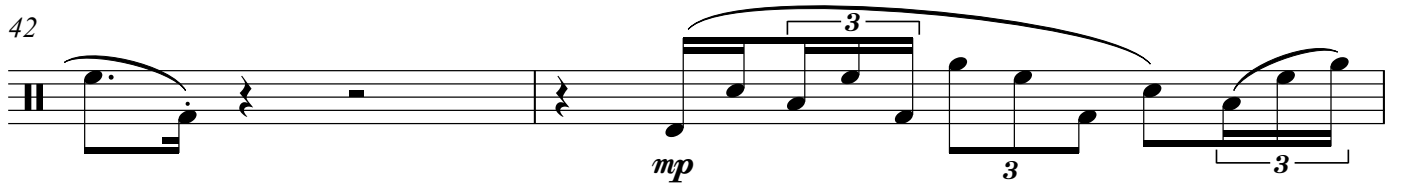
Detailed description: This system contains measures 29 and 30. Measure 29 has a melodic line with eighth notes, a dynamic marking of *f*, and a triplet bracket above it. Measure 30 has a melodic line with eighth notes and dynamic markings of *mp*, *fp*, and *mp*.

31  *f*

32  *mf*

34  *ff*

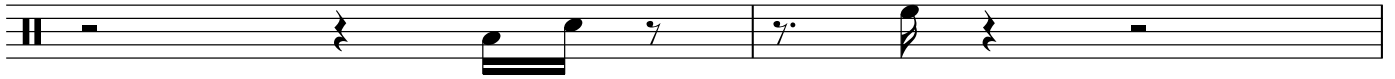
39  *mf*

42  *mp*

44  *mf* *f*

46  *mf sempre*

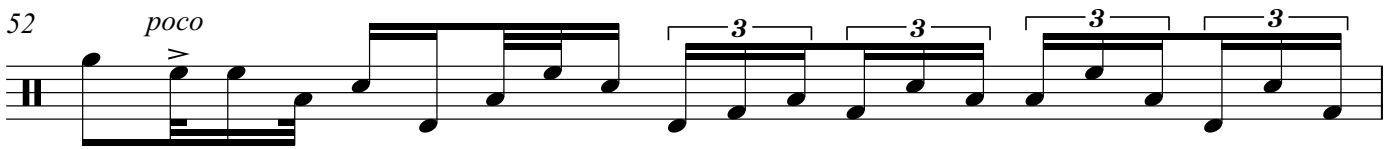
49



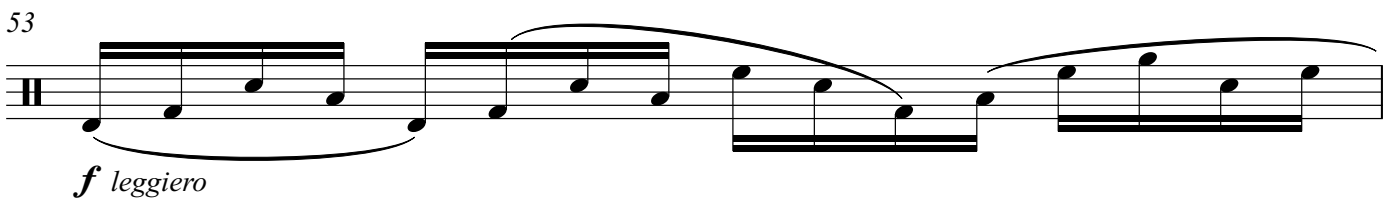
51



52



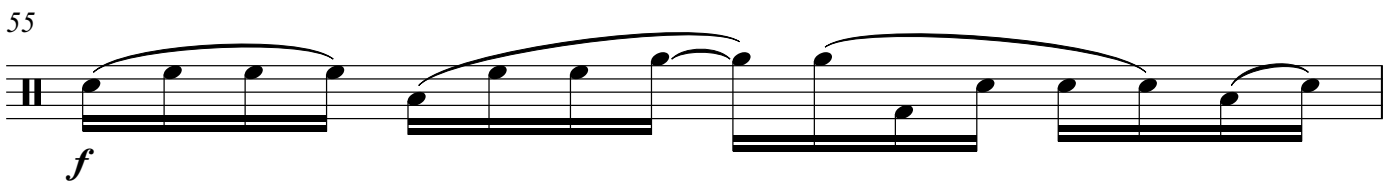
53



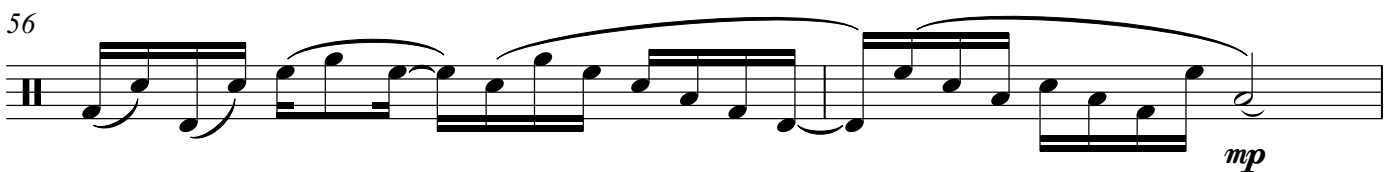
54



55



56



58

Musical notation for measure 58. The staff begins with a double bar line and a whole rest. After a fermata, there is a measure rest. The music then begins with a triplet of eighth notes, marked with a dynamic of *f*.

59

Musical notation for measure 59. The staff begins with a double bar line and a whole rest. The music consists of several eighth notes, including a triplet of eighth notes, and ends with a measure rest.

60

Musical notation for measure 60. The staff begins with a double bar line and a whole rest. The music consists of eighth notes, with the instruction "with fingers" above the staff and "poco" above a note. The dynamic is marked as *mp sempre*.

61

Musical notation for measure 61. The staff begins with a double bar line and a whole rest. The music consists of eighth notes, with a slur over a group of notes and a dynamic of *poco*.

62

Musical notation for measure 62. The staff begins with a double bar line and a whole rest. The music consists of eighth notes, with a dynamic of *poco*.

63

Musical notation for measure 63. The staff begins with a double bar line and a whole rest. The music consists of eighth notes, with a slur over a group of notes and a dynamic of *mp*.

65

Musical notation for measure 65. The staff begins with a double bar line and a whole rest. The music consists of eighth notes, with a slur over a group of notes and a dynamic of *mf*.

67 with fingers *p* 4

72 Glock.

74 with sticks *f* 3 *ff* *mp*

75 *mf* *leggiero* *p*

77 *mf* 3

78 *f*

79 *f*

80 *ff* *sffz*

Percussion 1

**Concerto for Vibraphone and Percussion Sextet
Opus 20 (2011-12)**

Peter Jarvis

Concerto for Vibraphone and Percussion Sextet
Peter Jarvis, Opus 20

Performance Notes

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Vibraphone:

- Three pedaling indications are used:

- Typical (bracket)
- senza pedal
- pedal *ad lib.*

- 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, and if the hall is not too resonant for the concern, 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 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 Vibraphone and Percussion Sextet is dedicated to Ray DesRoches and the solo vibraphone part was written specifically for John Ferrari. Just over 5 minutes in length, the piece was composed, with many interruptions, between July of 2011 and July of 2012.

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Concerto for Vibraphone and Percussion Sextet

Peter Jarvis, Opus 20

Notation

The score is written for Glockenspiel, Marimba, Vibraphone, and three Percussion parts. The notation includes various instruments and their specific playing techniques:

- Glockenspiel:** Notation starts with a note on a staff with a dashed line above it labeled *15^{ma}*. A slur indicates a rising melodic line.
- Marimba:** Notation starts with a note on a staff. A slur indicates a rising melodic line.
- Vibraphone:** Notation starts with a note on a staff with the instruction *with motor*. A slur indicates a rising melodic line.
- Tom-toms:** Notation shows a series of notes on a staff with the instruction *Concert Tom-toms (Double-headed if possible)*.
- Percussion 1:** Notation shows notes on a staff with the instructions *Snare Drum*, *Bongos*, *Claves (higher pitch than perc 2)*, and *Triangles*.
- Percussion 2:** Notation shows notes on a staff with the instructions *Tambourine*, *Claves (lower pitch than perc 1)*, and *Temple Blocks*.
- Percussion 3:** Notation shows notes on a staff with the instructions *Bass Drum (large)*, *Tam-tams*, and *Suspended Cymbals*.

27

Claves

mf

Detailed description: This staff shows measures 27 and 28. Measure 27 is in 5/4 time and contains a melodic line with notes G4, A4, Bb4, C5, D5, E5, F#5, G5, and a whole rest. Measure 28 is in 4/4 time and contains a whole rest followed by a single eighth note G4. The dynamic is *mf*.

29

Sn. Dr. Bngs.

mp

Detailed description: This staff shows measures 29 and 30. Measure 29 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest. Measure 30 is in 4/4 time and contains a bongos pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. The dynamic is *mp*.

30

Triangles secco Sn. Dr.

mf *sfz* *fp* *> n*

Detailed description: This staff shows measures 30, 31, and 32. Measure 30 is in 4/4 time and contains a triangle pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 31 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest. Measure 32 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest. The dynamic is *mf* for the triangle, *sfz* for the snare drum, and *fp* for the snare drum. The dynamic is *> n* for the snare drum.

33

Bngs. Tri.

mp *> p* *p* *pp*

Detailed description: This staff shows measures 33, 34, 35, and 36. Measure 33 is in 4/4 time and contains a bongos pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 34 is in 4/4 time and contains a triangle pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 35 is in 4/4 time and contains a triangle pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 36 is in 4/4 time and contains a triangle pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. The dynamic is *mp* for the bongos, *> p* for the triangle, *p* for the triangle, and *pp* for the triangle.

37

Sn. Dr. R. S. R. S.

f

Detailed description: This staff shows measures 37, 38, 39, 40, and 41. Measure 37 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 38 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 39 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 40 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 41 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. The dynamic is *f*.

42

Vib. Sn. Dr. ord.

mp *mf*

Detailed description: This staff shows measures 42 and 43. Measure 42 is in 4/4 time and contains a vibraphone pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 43 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. The dynamic is *mp* for the vibraphone and *mf* for the snare drum.

44

f *mp* *> n*

Detailed description: This staff shows measures 44 and 45. Measure 44 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 45 is in 4/4 time and contains a snare drum pattern: a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. The dynamic is *f* for the snare drum, *mp* for the snare drum, and *> n* for the snare drum.

Sn. Dr. and Bngs.

46 *poco* *poco* *poco* *poco*

mp

Musical staff for measures 46-47. Measure 46 starts with a snare drum roll (indicated by a double bar line with a slash) and continues with a series of eighth notes. The dynamic is *mp*. The word *poco* is written above the staff with an accent (>) over each measure.

47

Musical staff for measure 47, continuing the eighth-note pattern from the previous measure.

48

Musical staff for measure 48, continuing the eighth-note pattern.

49 *poco*

ff *sfp*

Musical staff for measure 49. The dynamic is *mp*. The word *poco* is written above the staff with an accent (>) over the first measure. The dynamic changes to *ff* and then *sfp* in the latter part of the measure.

50

mf

Musical staff for measure 50. The dynamic is *mf*. The measure begins with a snare drum roll (indicated by a double bar line with a slash).

51 *poco* *poco*

Musical staff for measure 51. The word *poco* is written above the staff with an accent (>) over each measure.

52

ff *f*

Musical staff for measure 52. It begins with a triplet of eighth notes, indicated by a '3' above the notes. The dynamic is *ff*. The word *Claves* is written above the staff with an accent (>) over the first note. The dynamic changes to *f* for the second note.

56

Tri.

mp p

2

60

Bngs.
with fingers

mp

61

Tri.

Bngs.
with fingers

mp

62

63

Tri.

Claves

mp

65

Tri.

p

2

70

Tri.

p pp

3

Sn. Dr.

ff > mp >

75

Tri.

pp

Percussion 2

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Opus 20 (2011-12)**

Peter Jarvis

Concerto for Vibraphone and Percussion Sextet
Peter Jarvis, Opus 20

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- Typical (bracket)
- senza pedal
- pedal *ad lib.*

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Tom-toms

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- 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 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 Vibraphone and Percussion Sextet is dedicated to Ray DesRoches and the solo vibraphone part was written specifically for John Ferrari. Just over 5 minutes in length, the piece was composed, with many interruptions, between July of 2011 and July of 2012.

For many years I have been interested in the proliferation of literature for the vibraphone. This, my first percussion ensemble piece reflects that interest. One of my considerations while composing the piece was to provide soloists with a piece that could be used as touring repertoire. It is my hope that various university ensembles will prepare the piece and invite a soloist to join them as guest artist. This idea was inspired by the collaboration of Payton MacDonald and Robert Morris, on *Stream Runner* by Robert Morris. - Peter Jarvis

Concerto for Vibraphone and Percussion Sextet

Peter Jarvis, Opus 20

Notation

The score is written for Glockenspiel, Marimba, Vibraphone, and three Percussion parts. The notation includes various instruments and their specific playing techniques:

- Glockenspiel:** Notated in treble clef. A note is marked with a dashed line and *15^{ma}* (15th mallet).
- Marimba:** Notated in grand staff (treble and bass clefs).
- Vibraphone:** Notated in treble clef. A note is marked with *with motor*.
- Tom-toms:** Notated on a single staff with a double bar line. A bracket above the notes is labeled *Concert Tom-toms (Double-headed if possible)*.
- Percussion 1:** Notated on a single staff with a double bar line. Includes *Snare Drum*, *Bongos*, *Claves (higher pitch than perc 2)*, and *Triangles*.
- Percussion 2:** Notated on a single staff with a double bar line. Includes *Tambourine*, *Claves (lower pitch than perc 1)*, and *Temple Blocks*.
- Percussion 3:** Notated on a single staff with a double bar line. Includes *Bass Drum (large)*, *Tam-tams*, and *Suspended Cymbals*.

Concerto for Vibraphone and Percussion Sextet

Peter Jarvis (2011-12)

Opus 20

$\text{♩} = 63$

Tambourine

4/4 3/4 4/4

fp *n*

fp *n* *fp* *n*

7 Temple Blocks Tamb. *mp* *fp* *n* *mp* *ff*

10 *mf* *poco*

12 *poco* *poco* T. Blks. *mp* *mf*

14 Tamb. 3 T. Blks. *mp* *n* *mf*

19 2 4 *p*

26 Vib.

28 T. Blks. Claves T. Blks.

30

31 Tamb. T. Blks.

36 T. Blks.

39

43 Tamb.

45 T. Blks.

Musical staff 45: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *mf* at the beginning and *f* at the end. There are accents over the first and third notes of the first measure.

46

Musical staff 46: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *mp* at the beginning.

47

Musical staff 47: Treble clef, 2/4 time signature. The staff contains a series of eighth notes.

48

Musical staff 48: Treble clef, 2/4 time signature. The staff contains a series of eighth notes.

49

Musical staff 49: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *ff* at the end.

51

Musical staff 51: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *f* at the beginning. There are triplets indicated by a '3' over the notes.

53

Musical staff 53: Treble clef, 2/4 time signature. The staff contains a series of eighth notes with a dynamic marking of *ff* at the beginning. There are accents over the notes. A '2' is written above the first measure. The word 'Claves' is written above the staff, and there are two notes with accents and a dynamic marking of *f*. The final note has a dynamic marking of *mf*.

Concerto for Vibraphone and Percussion Sextet - Percussion 2

57 **3** Tamb. with fingers *mp*

61

64 Claves *mp* *p* **3** T. Blks. *p*

69

74 Tamb. ord. *ff* *> mp* *> pp*

77 T. Blks. *mf* **3** Claves *f* *mf*

79 T. Blks. *mf*

80 *f* *ff* *sffz*

Percussion 3

**Concerto for Vibraphone and Percussion Sextet
Opus 20 (2011-12)**

Peter Jarvis

Concerto for Vibraphone and Percussion Sextet
Peter Jarvis, Opus 20

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.

Vibraphone:

- Three pedaling indications are used:

- Typical (bracket)
- senza pedal
- pedal *ad lib.*

- 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, and if the hall is not too resonant for the concern, 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 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 Vibraphone and Percussion Sextet is dedicated to Ray DesRoches and the solo vibraphone part was written specifically for John Ferrari. Just over 5 minutes in length, the piece was composed, with many interruptions, between July of 2011 and July of 2012.

For many years I have been interested in the proliferation of literature for the vibraphone. This, my first percussion ensemble piece reflects that interest. One of my considerations while composing the piece was to provide soloists with a piece that could be used as touring repertoire. It is my hope that various university ensembles will prepare the piece and invite a soloist to join them as guest artist. This idea was inspired by the collaboration of Payton MacDonald and Robert Morris, on *Stream Runner* by Robert Morris. - Peter Jarvis

Concerto for Vibraphone and Percussion Sextet

Peter Jarvis, Opus 20

Notation

The score is written for Glockenspiel, Marimba, Vibraphone, and three Percussion parts. The notation includes various instruments and their specific playing techniques:

- Glockenspiel:** Notation starts with a note on a staff, followed by a line indicating a glissando up to a note marked *15^{ma}* (15th fret).
- Marimba:** Notation starts with a note on a staff, followed by a line indicating a glissando up to a note marked *p* (piano).
- Vibraphone:** Notation starts with a note on a staff, followed by a line indicating a glissando up to a note marked *p* (piano). The instruction "with motor" is written above the staff.
- Tom-toms:** Notation shows a series of notes on a staff, with the instruction "Concert Tom-toms (Double-headed if possible)" written above.
- Percussion 1:** Notation shows notes on a staff, with the instruction "Snare Drum" written above. Further notes are marked "Bongos" and "Claves (higher pitch than perc 2)".
- Percussion 2:** Notation shows notes on a staff, with the instruction "Tambourine" written above. Further notes are marked "Claves (lower pitch than perc 1)" and "Temple Blocks".
- Percussion 3:** Notation shows notes on a staff, with the instruction "Bass Drum (large)" written above. Further notes are marked "Tam-tams" and "Suspended Cymbals".

Concerto for Vibraphone and Percussion Sextet

Peter Jarvis (2011-12)

Opus 20

♩ = 63

Bass Drum

4

7

Tam-tams and Suspended Cymbals

B. Dr.

9

secco

12

Sus. Cyms.

B. Dr.

14

T.-tam

Sus. Cym. secco

19

secco secco secco

2

4

26 Vib.

28 ord. T.-tams and Sus. Cyms.

30 damp secco secco B. Dr.

32 Sus. Cyms. and T.-tams ord. B. Dr.

37 T.-tams and Sus. Cyms. secco ord.

41 B. Dr.

44 Sus. Cym. secco secco

46 secco Sus. Cyms., T.-tams and B. Dr. ord. secco ord. secco ord.

mp *mf sempre* secco secco

Detailed description: This system contains measures 46, 47, and 48. Measure 46 starts with a half rest followed by a quarter note with a staccato accent. Measure 47 contains a sequence of eighth notes with staccato accents. Measure 48 continues with eighth notes and a final quarter note with a staccato accent. Dynamics include *mp*, *mf sempre*, and *secco*. The instruction 'Sus. Cyms., T.-tams and B. Dr.' is positioned above the staff, with 'ord.' indicating ordinary playing for the latter two instruments.

49 secco ord. secco ord.

f *ff* secco secco

Detailed description: This system contains measures 49, 50, and 51. Measure 49 begins with a half rest followed by a quarter note with a staccato accent. Measure 50 features eighth notes with staccato accents. Measure 51 continues with eighth notes and a final quarter note with a staccato accent. Dynamics include *f*, *ff*, and *mf*. The instruction 'Sus. Cyms., T.-tams and B. Dr.' is positioned above the staff, with 'ord.' indicating ordinary playing for the latter two instruments.

52 secco ord.

f *f*

Detailed description: This system contains measures 52, 53, and 54. Measure 52 starts with a half rest followed by a triplet of eighth notes with staccato accents. Measure 53 contains eighth notes with a slur. Measure 54 features eighth notes with staccato accents. Dynamics include *f*. The instruction 'Sus. Cyms., T.-tams and B. Dr.' is positioned above the staff, with 'ord.' indicating ordinary playing for the latter two instruments.

55

mf leggiero *mp*

Detailed description: This system contains measures 55, 56, and 57. Measure 55 starts with a half rest followed by eighth notes with a slur. Measure 56 continues with eighth notes and a slur. Measure 57 features eighth notes with a slur. Dynamics include *mf leggiero* and *mp*.

58 2 Sus. Cyms., T.-tams and B. Dr. with sticks

mp sempre

Detailed description: This system contains measures 58, 59, and 60. Measure 58 is a whole rest. Measure 59 and 60 consist of eighth notes with staccato accents. Dynamics include *mp sempre*. The instruction 'Sus. Cyms., T.-tams and B. Dr.' is positioned above the staff, with 'with sticks' indicating the playing technique.

61

Detailed description: This system contains measures 61 and 62. Both measures consist of eighth notes with staccato accents.

63 B. Dr. beaters possibile

poco mp *mf*

Detailed description: This system contains measures 63, 64, and 65. Measure 63 consists of eighth notes with staccato accents. Measure 64 features eighth notes with a slur. Measure 65 starts with a half rest followed by a quarter note with a staccato accent. Dynamics include *poco mp* and *mf*. The instruction 'B. Dr. beaters' is positioned above the staff, with 'possibile' indicating the playing technique.

65 **2** Sus. Cyms., T.-tams and B. Dr. with sticks B. Dr. beaters

mp *p* *poco p*

69 with sticks

pp *mp*

71 B. Dr. beaters

poco p *pp*

74

ff *mp* *pp*

77 Sus. Cyms. and T.-tams with sticks al fine

mf *mp*

79 secco secco secco secco

f *ff* *sffz*