

Percussion

Conn-ected Coll-ections
Opus 30 (2014)

Peter Jarvis

Conn-ected Coll-ections
Peter Jarvis, Opus 30 (2014)

Instrumentation

- Percussion;
 - Marimba (4 octave)
 - Vibraphone
- Piano
- Electric Guitar

Performance Notes

General:

- Accidentals apply only to the register in which they appear.

Percussion:

- Pedaling for the vibraphone; according to articulation and the acoustical environment.
- Mallets according to articulation and the acoustic environment.

Piano:

- Pedaling according to articulation and the acoustic environment.

Electric Guitar:

- Without effects throughout

Program Note

Conn-ected Coll-ections, Opus 30, was completed on January 14, 2014. It is happily dedicated to the Connecticut College New Music Ensemble; Julian Gordon, Jesse Guterman and Andy Stein Zeller.

- Peter Jarvis

Percussion

Marimba and
Vibraphone (motor off)

For the Connecticut College New Music Ensemble
Julian Gordon, Jesse Guterman and Andy Stein-Zeller

Conn-ected Coll-ections

Peter Jarvis (2014)
Opus 30

♩ = 92

Marimba

Free improvisation for 2 bars: please begin very active, playing loudly. Then, slow your activity and diminuendo until the end of m. 9.

Conn-ected Coll-ections
Percussion

17

p *mp*

20

p *pp* *mp* *f* *mf*

22

ff *fff*

Free improvisation for 2 bars: please begin very active, playing loudly. Then, vary your amount of activity.

25

fffp *ff* *fff* *mf*

To Mar.

29

fff

31

To Vibes Vibes *f*

Conn-ected Coll-ections
Percussion

33 To Mar.

36 Mar.

38

40

Free improvisation for 3 bars: please begin very active, playing loudly. Then, vary amount of activity while sustaining the loud volume.

42 To Vibes **3** Vibes

46

49

Conn-ected Coll-ections
Percussion

53

p

pp

Free improvisation for 2 bars: please begin very very softly with sporadic activity. Slowly fade out during m. 57.

56

To Mar.

Space blank for page turn

Conn-ected Coll-ections
Percussion

♩ = 112 *explosive*

58 Mar.
solo

f sempre

60

62

unis. Pno.

64

unis. Pno. and Gtr.

ff sempre

66

fff
sempre

68

70

Conn-ected Coll-ections
Percussion

72

musical notation for measures 72-73. Measure 72 contains four eighth notes with accents. Measure 73 contains four eighth notes with accents and dynamic markings: *marcato*, *ord.*, and *marcato*.

74

musical notation for measures 74-75. Measure 74 contains four eighth notes with accents and dynamic markings: *ord.* and *marcato*. Measure 75 contains four eighth notes with accents and dynamic markings: *ord.* and *marcato*.

76

musical notation for measures 76-77. Measure 76 contains four eighth notes with accents and dynamic markings: *ord.* and *marcato*. Measure 77 contains four eighth notes with accents and dynamic markings: *ord.* and *marcato*.

78

musical notation for measures 78-79. Measure 78 contains four eighth notes with accents and dynamic markings: *ord.* and *marcato*. Measure 79 contains four eighth notes with accents and dynamic markings: *ord.* and *marcato*.

January 14, 2014
Woodland Park, NJ

Piano

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- Mallets according to articulation and the acoustic environment.

Piano:

- Pedaling according to articulation and the acoustic environment.

Electric Guitar:

- Without effects throughout

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Piano

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Conn-ected Coll-ections

Opus 30

♩ = 92

Musical notation for the first system, measures 1-2. The piece is in 4/4 time. The first measure (m. 1) is marked *ff* and contains a complex rhythmic pattern of eighth and sixteenth notes in both hands. The second measure (m. 2) is marked *fp* and features a more melodic line in the right hand with some grace notes, and a simpler bass line.

Musical notation for the second system, measures 3-4. Measure 3 (m. 3) is marked *ff* and includes a triplet in the right hand. Measure 4 (m. 4) also features triplets in both hands, with a crescendo hairpin leading into the measure.

Musical notation for the third system, measures 5-6. Measure 5 (m. 5) contains triplets in both hands. Measure 6 (m. 6) continues the melodic development in the right hand with a triplet, while the left hand has a more active accompaniment.

Free improvisation for 2 bars: please begin very active, playing loudly. Then, slow your activity and diminuendo until the end of m. 9.

Musical notation for the fourth system, measures 7-9. Measure 7 (m. 7) is marked *fff* and consists of a whole note chord in both hands. Measures 8 and 9 (m. 8-9) are marked with a '2' in both staves, indicating a two-measure rest for both hands, with a diminuendo hairpin over the first measure.

Conn-ected Coll-ections

Piano

10

p

Musical notation for measures 10-12. Measure 10 starts with a piano (*p*) dynamic. The right hand has a quarter rest followed by a quarter note G4 with an accent (>). The left hand has a quarter note G2 with an accent (>). Measure 11 has a quarter rest in both hands. Measure 12 has a quarter rest in the right hand and a quarter note G2 with an accent (>) in the left hand.

13

mf *poco* *p*

Musical notation for measures 13-14. Measure 13 features a half note G2 with an accent (>) in the right hand and a half note G2 with an accent (>) in the left hand. Measure 14 contains two measures of eighth-note triplets in both hands, marked *poco*. The right hand triplet starts on G4, and the left hand triplet starts on G2. The piece concludes with a piano (*p*) dynamic.

15

f

Musical notation for measures 15-16. Measure 15 has a half note G2 with an accent (>) in the right hand and a half note G2 with an accent (>) in the left hand. Measure 16 features a half note G4 with an accent (>) in the right hand and a half note G2 with an accent (>) in the left hand. The piece concludes with a forte (*f*) dynamic.

17

mp

(F) (E)

Musical notation for measures 17-18. Measure 17 has a half note G4 with an accent (>) in the right hand and a half note G2 with an accent (>) in the left hand. Measure 18 has a half note G4 with an accent (>) in the right hand and a half note G2 with an accent (>) in the left hand. The piece concludes with a mezzo-piano (*mp*) dynamic.

19

p *pp* *mp*

Musical notation for measures 19-20. Measure 19 has a half note G4 with an accent (>) in the right hand and a half note G2 with an accent (>) in the left hand. Measure 20 features a half note G4 with an accent (>) in the right hand and a half note G2 with an accent (>) in the left hand. The piece concludes with a mezzo-piano (*mp*) dynamic.

Piano

21

f *mf* *ff*

23

fff *ffp*

Free improvisation for 2 bars: please begin very active, playing loudly. Then, vary your amount of activity.

26

ff *fff* *mf*

29

fff

31

f *mp*

Conn-ected Coll-ections

Piano

33

f

36

ff

3

3

(F#)

38

3

3

40

(F)

Free improvisation for 3 bars: please begin very active, playing loudly. Then, vary amount of activity while sustaining the loud volume. **3**

41

fff

3

Piano

45

Musical notation for measures 45-47. Measure 45 starts with a *fff* dynamic. Measures 46 and 47 continue with *fff* and *f* dynamics. The notation includes treble and bass staves with various notes, rests, and slurs.

48

Musical notation for measures 48-50. Measure 48 includes a chord marked (D) in the bass staff. Measure 49 has a *mf* dynamic. Measure 50 ends with a *p* dynamic. The notation includes treble and bass staves with various notes, rests, and slurs.

51

Musical notation for measures 51-53. Measure 51 has a *mp* dynamic. Measure 52 has a *p* dynamic. Measure 53 ends with a *p* dynamic. The notation includes treble and bass staves with various notes, rests, and slurs.

54

Musical notation for measures 54-55. Measure 54 has a *pp* dynamic. Measure 55 has a *pp* dynamic. The notation includes treble and bass staves with various notes, rests, and slurs.

Free improvisation for 2 bars: please begin very very softly with sporadic activity. Slowly fade out during m. 57.

(F#)

56

Musical notation for measures 56-57. Both measures are completely blank, indicating a period of free improvisation. The notation includes treble and bass staves.

♩ = 112 *explosive*

58

2

2

Perc.

62

unis. Mar.

f sempre

64

unis. Mar. and Gtr.

ff sempre

66

sempre *fff*

68

Piano

70

Musical notation for measures 70 and 71. The piece is in piano. Measure 70 features a complex rhythmic pattern with eighth and sixteenth notes in both hands, including slurs and accents. Measure 71 continues this pattern with some melodic lines in the right hand.

72

Musical notation for measures 72 and 73. Measure 72 has a similar rhythmic texture to the previous measures. Measure 73 is marked with *marcato* and *ord.* (order), indicating a change in articulation and dynamics.

74

Musical notation for measures 74 and 75. Measure 74 is marked with *ord.* and *marcato*. Measure 75 continues with *ord.* and *marcato* markings, showing a consistent rhythmic and articulative style.

76

Musical notation for measure 76. This measure features a more melodic line in the right hand with a wide intervallic leap, while the left hand provides a steady accompaniment.

77

Musical notation for measures 77 and 78. Measure 77 returns to a complex rhythmic pattern. Measure 78 concludes the section with a final cadence in both hands.

Electric Guitar

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Electric Guitar

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$\text{♩} = 92$

ff *fp*

ff 3 5

5 3

Free improvisation for 2 bars: please begin very active, playing loudly. Then, slow your activity and diminuendo until the end of m. 9.

fff 2

p

mf *poco* 3 3 *p*

f

Conn-ected Coll-ections
Electric Guitar

17

p *mp*

20

p *pp* *mp* *f* *mf*

22

ff *fff*

Free improvisation for 2 bars: please begin very active, playing loudly. Then, vary your activity.

25

fff *ff* *fff* *mf*

29

fff

31

f *mp* *f*

34

ff

Conn-ected Coll-ections
Electric Guitar

37

39

Free improvisation for 3 bars: please begin very active, playing loudly. Then, vary amount of activity while sustaining the loud volume. **3**

41

45

48

51

Free improvisation for 2 bars: please begin very very softly with sporadic activity. Slowly fade out during m. 57. **2**

55

♩ = 112 *explosive*

58

Conn-ected Coll-ections
Electric Guitar

unis. Mar. and Pno.

64



66



sempre fff

68



70



72




marcato *ord.* *marcato*

74



ord. *marcato* *ord.*

76



78

