

Marimba
(4 1/3 Octave – Low A)

Engine

Music by Peter Jarvis, Opus 33 (2014)

Poem by Jacob Miller

Engine
Peter Jarvis, Opus 33 (2014)

Instrumentation

- Marimba (4 1/3 octave – Low A)
- Vibraphone
- Soprano
- Double Bass

Performance Notes

Amplification:

- Amplification is preferred for all 4 musicians. Even in “live”, “bright” halls, amplification is desired. It is not necessarily for volume, although it should assist in achieving precise balances. The amplification is more for a blend of sound; it is perfectly OK if the piece sounds “electronic.”

- Lack of amplification should never preclude performance. Ultimately, the amplification should be according to the acoustical environment and the above may be treated as a suggestion, not a requirement.

General:

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

Percussion:

- Unless specifically indicated, pedaling for the vibraphone should be according to articulation and the acoustical environment.

- Marimba and vibraphone: Mallets according to articulation and the acoustic environment.

- Both percussion players require a bow.

Text:

Whenever possible, the text as written by Jacob Miller should appear in the printed program.

Program Note

The title for *Engine* comes from a poem of the same name by Jacob Miller. When I was asked, by Max Stehr, on behalf of this ensemble, I happily agreed to the commission and immediately contacted friend and colleague Jacob Miller, an American poet from New York. Jacob and I discussed my vision for the project and I asked him to send a few poems for me to read. After reading several of his poems I decided to set *Engine*.

I have worked extensively with Max and April; I appreciate the commission and look forward to hearing their music making, together with that of Amanda DoBoer and Robert Borrows.

- Peter Jarvis

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by
Jacob Miller

First,
the voice of a shovel,
 then the clods of mud
pummeled the coffin.

But there was no
 barrage of words
about the soul after—
 only that shovel
coughing into soil.

The sky started out stoned today,
 with rain scribbling
 in too much light,
but later, by night,
the darkness was thick as a coma
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 as if for a period or a comma.

Later still,
 the engine began,
 recalled what was felt—
 a light mist
 breathing across a field,
the overgrown grass hugging one's legs.

And outside the cemetery,
 life stretched for sleep,
 cried cries that glimmered
 like a promising thought
 then faded
 in the back of a throat,
anticipating the extinction of a bulb.

Marimba

Engine

For Marimba, Vibraphone, Soprano and Double Bass

Jacob Miller

Peter Jarvis (2014)

Opus 33

♩ = 88

Musical notation for measures 1-2. The piece is in 4/4 time. Measure 1 features a treble clef with a half note G4, a quarter note F#4, and a quarter rest, followed by a whole rest. The bass clef has a quarter rest, a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. A triplet of eighth notes (G2, F#2, E2) is marked *poco*. Measure 2 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, followed by a whole rest. The bass clef has a quarter note G2, a quarter note F#2, and a quarter note E2, followed by a whole rest. A triplet of eighth notes (G2, F#2, E2) is marked *poco*. Dynamics include *f* in the first measure and *mf* in the second measure.

Musical notation for measures 3-4. Measure 3 has a treble clef with a whole rest and a bass clef with a quarter rest, followed by a whole rest. Dynamics include *mp*. Measure 4 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, followed by a whole rest. The bass clef has a quarter note G2, a quarter note F#2, and a quarter note E2, followed by a whole rest. Dynamics include *pp*.

Musical notation for measures 5-6. Measure 5 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a whole rest. The bass clef has a whole rest. Dynamics include *p*. Measure 6 has a treble clef with a half note G4, a quarter note F#4, and a quarter note E4, followed by a whole rest. The bass clef has a whole rest.

Musical notation for measures 7-8. Measure 7 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, followed by a quarter rest, a quarter note D4, and a quarter note C4. The bass clef has a whole rest. Dynamics include *mf* and *f*. Measure 8 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, followed by a whole rest. The bass clef has a whole rest. A quintuplet of eighth notes (G4, F#4, E4, D4, C4) is marked *f*.

22

p

p

25

S.

but lat - er, by night,

29

the dark - ness

mp

31

p

2

2

34

Vib.

5

3

3

35 *ff*

3

5

3

Detailed description: This system contains measures 35 and 36. Measure 35 begins with a treble clef and a 7/8 time signature. It features a piano part starting with a forte fortissimo (*ff*) dynamic. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. Measure 36 continues the melodic line with a quintuplet of eighth notes. The bass line is mostly silent, with a few notes in measure 36. A fermata is placed over the final note of measure 36.

37 *f*

Detailed description: This system contains measures 37 and 38. Measure 37 has a treble clef and a 7/8 time signature. It features a piano part with a forte (*f*) dynamic. The melody is marked with accents and includes a slur over a group of notes. Measure 38 continues the melodic line with a fermata over the final note. The bass line is mostly silent.

39 *f*

Detailed description: This system contains measures 39 and 40. Measure 39 has a treble clef and a 7/8 time signature. It features a piano part with a forte (*f*) dynamic. The melody is marked with accents and includes a slur over a group of notes. Measure 40 continues the melodic line with a fermata over the final note. The bass line is mostly silent.

41 *sfz sfz*

Detailed description: This system contains measures 41 and 42. Measure 41 has a treble clef and a 7/8 time signature. It features a piano part with a sforzando (*sfz*) dynamic. The melody is marked with accents and includes a slur over a group of notes. Measure 42 continues the melodic line with a fermata over the final note. The bass line is mostly silent.

43 *ff*

Detailed description: This system contains measures 43 and 44. Measure 43 has a treble clef and a 7/8 time signature. It features a piano part with a forte fortissimo (*ff*) dynamic. The melody is marked with accents and includes a slur over a group of notes. Measure 44 continues the melodic line with a fermata over the final note. The bass line is mostly silent.

45

sfz sfz fff sempre

47

ff to bow

49 s.

La - ter still, the en - gin be - gan, re - called

51

what was felt a light mist

53

breath - ing a - cross a field,

Engine - Marimba Low A

55

the ov - er - grown grass hug - ging one's

arco *mp*
poco

Detailed description: This system contains measures 55 and 56. Measure 55 features a melodic line in the treble clef with lyrics underneath. Measure 56 shows the continuation of the melodic line and the start of an arpeggiated accompaniment in the bass clef. Dynamics include *mp* and *poco*.

57

mallets

(B)

p *pp*

arco

Detailed description: This system contains measures 57 and 58. Measure 57 includes a graphic notation for mallets and dynamic markings *p* and *pp*. Measure 58 shows the continuation of the arpeggiated accompaniment in the bass clef, marked *arco*.

59

unis. mallets

mf *poco*

Detailed description: This system contains measures 59 and 60. Measure 59 has a melodic line in the treble clef. Measure 60 continues the melodic line with a *poco* marking. Dynamics include *mf*.

61

dead stroke

non unis. *mp*

mf

Detailed description: This system contains measures 61 and 62. Measure 61 features a melodic line in the treble clef with the instruction *non unis.* and dynamic *mp*. Measure 62 continues the melodic line with dynamic *mf* and the instruction *dead stroke*.

63

ord.

mp

Detailed description: This system contains measures 63 and 64. Measure 63 has a melodic line in the treble clef with the instruction *ord.* and dynamic *mp*. Measure 64 continues the melodic line.

65

p *pp*

67 s.

And out - side the cem - e - ter - ry,

69

cem - e - ter - ry the cem - e - ter - y out - side the

71

cem - e - ter - ry and out - side the cem - e - ter - y

73

life stretch - - - ed for sleep,

Engine - Marimba Low A

75

mp

78

S.

an ti - ci - pa - ting the ex - tinc - tion

81

$\text{♩} = \text{c. } 104$

of a bulb.

2

84

f *ff* *ffz*

86

Vib.

2

89 *unis. vib.*
f

91 *poco* *unis. vib. & db.*
poco *ff*

93 *fff*

95

97

Vibraphone

Engine

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 the engine began,
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 breathing across a field,
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And outside the cemetery,
 life stretched for sleep,
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Vibraphone

Engine

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Jacob Miller

Peter Jarvis (2014)

Opus 33

♩ = 88

f *poco* *mf* 5

mp *p* 3

mp *mf*
Ped. Ped. Ped. senza pedal

poco *f*

mf *poco* *f*
Ped.

mp *poco* *mf*
Ped.

Engine - Vibraphone

29

the dark - ness was thick as a co - ma when the dig - ging

31

p

33

ff
pedal freely

35

senza pedal Ped. Ped. Ped.

37

f pedal freely
senza pedal

39

senza pedal

41

f sempre
pedal as needed

Engine - Vibraphone

43

ff
Ped. _____

45

sfz *sfz* *fff* *sempre*
Ped. _____ *senza pedal* Ped. _____

47

hand damp each note _____ to bow

ff *sempre*
Ped. _____

49 s.

ff *sempre*
Ped. _____

La - ter still, the en - gin be - gan, re - called

51

ff *sempre*
Ped. _____

what was felt a light mist

53

ff *sempre*
Ped. _____

breath - ing a - cross a field,

55

ff *sempre*
Ped. _____

the ov - er - grown grass hug - ging one's

Engine - Vibraphone

56 arco

poco mp
p
Ped. _____

59 unis. mallets

mf *poco*
Ped. _____

61 non unis.

mp *mf*
Ped. _____

64

mp *p* *pp*
Ped. _____

75 s.

cried cries that glim - mered like a prom - is - ing thought then fad - ed in the back of a throat, an -

80

ti - ci - pa - ting the ex - tinc - tion of a bulb.

pp
pedal freely

♩ = c. 104

83

mp *mf*
senza pedal

Engine - Vibraphone

85 solo until m. 90, unis. mar.

ff Ped. _____ | *sfz* *mf* senza pedal

87

pedal freely *mp*

89 unis. mar.

f Ped. _____ | Ped. _____

senza pedal

91 poco unis. mar. & db.

_____ | Ped. _____ | Ped. _____ | Ped. _____ | Ped. _____ | *fff* Ped. _____ | Ped. _____

93

_____ | Ped. _____ | Ped. _____ | *fff* Ped. _____

95

_____ | senza pedal _____ | Ped. _____

97

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

Double Bass

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Double Bass

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Opus 33

♩ = 88

1
pizz. *poco*
f 3 *mf* 3 3

3
mp *p* 2 *mp* *mf*

7
arco *mf* *f* *mf*

9
pizz. arco *f*

11
5 3

13
mf *poco* 3 *p*

Engine - Double Bass

31 *pizz.* **2** *arco* *p* *ff*

35 *sffz* *sffz* *ff*

37 *pizz.* *arco* *f*

39 **3**

41 *pizz.* *sffz* *sffz* *sffz*

43 *sffz* *sffz* *sffz* *sffz*

45 *arco* *sffz* *sffz* *fff* *sempre*

47 *ff*

Engine - Double Bass

49

as before (mm.26-29)

Musical notation for measure 49 in bass clef. It consists of three measures of music with rests. A bracket above the first two measures indicates they are to be played "as before (mm.26-29)". The dynamic marking *pp - p sempre* is centered below the staff.

52

pizz.

Musical notation for measure 52 in bass clef. It consists of three measures. The first measure has a rest. The second measure begins with a pizzicato (*pizz.*) chord. The third measure continues with a descending eighth-note scale. The dynamic marking *pp* is centered below the staff.

54

as before

Musical notation for measure 54 in bass clef. It consists of three measures of music with rests. A bracket above the first two measures indicates they are to be played "as before". The dynamic marking *pp - p sempre* is centered below the staff.

56

arco

Musical notation for measure 56 in bass clef. It consists of three measures. The first measure has a rest. The second measure begins with an arco note, marked *poco mp*. The third measure continues with a note, marked *p*. The dynamic marking *poco mp* is positioned below the first measure, and *p* is below the second measure.

59

unis.

poco

Musical notation for measure 59 in bass clef. It consists of three measures. The first measure has a rest. The second measure begins with a note, marked *mf*. The third measure continues with a note, marked *poco mf*. The dynamic marking *mf* is centered below the staff, and *poco* is above the third measure.

61

non unis. (Ab)
arco

Musical notation for measure 61 in bass clef. It consists of three measures. The first measure has a rest. The second measure begins with a note, marked *mp*. The third measure continues with a note, marked *mp*. The dynamic marking *mp* is centered below the staff.

63

pizz.

Musical notation for measure 63 in bass clef. It consists of three measures. The first measure has a note, marked *mf*. The second measure has a rest. The third measure begins with a pizzicato (*pizz.*) chord, marked *mp*. The dynamic marking *mf* is centered below the first measure, and *mp* is below the third measure.

65

arco

pizz.

Musical notation for measure 65 in bass clef. It consists of three measures. The first measure has a note, marked *p*. The second measure has a rest. The third measure begins with a pizzicato (*pizz.*) chord, marked *pp*. The dynamic marking *p* is centered below the first measure, and *pp* is below the third measure.

83

Musical staff for measure 83, bass clef. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *f* is placed below the first note.

85

Musical staff for measure 85, bass clef. The staff contains a series of eighth notes with slurs and accents. Dynamic markings of *ff* and *sffz* are placed below the notes. A measure rest with the number 4 is shown at the end of the staff.

Vib.

Musical staff for measure 90, treble clef. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *ff* is placed below the notes.

91

Musical staff for measure 91, treble clef. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *ff* is placed below the notes. The text "unis. vib. & mar." is written above the staff. A measure rest with the text "poco" and *ff* is shown at the end of the staff.

93

Musical staff for measure 93, bass clef. The staff contains a series of eighth notes with slurs and accents. A dynamic marking of *fff* is placed below the notes.

95

Musical staff for measure 95, bass clef. The staff contains a series of eighth notes with slurs and accents.

97

Musical staff for measure 97, bass clef. The staff contains a series of eighth notes with slurs and accents.