

**Vibraphone**

**An Engine Powered Band  
Opus 38 (2015)**

**Peter Jarvis**

**An Engine Powered Band**  
**Music by Peter Jarvis, Opus 38 (2015)**  
**Poetry by Jacob Miller**

**Instrumentation**

- Vibraphone
- Piano
- Electric Bass
- Soprano

**Performance Notes**

**Amplification:**

- Amplification is preferred for all 4 musicians even in “live bright” halls. 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” as a result.
- Ultimately, the amplification should be according to the acoustical environment. My thoughts on amplification can be treated as a suggestion, not a requirement. And, if amplification is not available it is perfectly alright to proceed with a given performance.

**General:**

- Accidentals apply only to the register in which they appear and are cancelled at the bar line in the traditional manner.

**Percussion:**

- Unless specifically indicated, pedaling for the vibraphone should be according to articulation and the acoustical environment.
- Mallets according to articulation and the acoustic environment.
- A bow is required.
- Motor off throughout.

**Piano:**

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

**Text:**

Whenever possible, the text as written by Jacob Miller, and which appears in that format in this score, should appear in the printed program.

**Program Note**

*An Engine Powered Band* was completed on September 11, 2015. It is dedicated to two of my friends and colleagues; Lori Fredrics and Phred Mileski. In this quartet I set Jacob Miller's poem *Engine*. I admire Miller's work a great deal; this is my second experience setting his poetry. It speaks to me in a musical way, making the task of setting it to music a simple pleasure.

- Peter Jarvis

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by  
Jacob Miller

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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,  
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the darkness was thick as a coma  
when the digging paused,  
    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.

Vibraphone

To Lori Fredrics and Phred Mileski

# An Engine Powered Band

For Vibraphone, Piano, Electric Bass and Soprano

Jacob Miller

Peter Jarvis (2014)

Opus 33

♩ = 88

*f* *poco* *mf* 5

*mp* *p* 3

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

*f* *poco* 3

*mf* *f* *poco* *Ped.*

*mp* *mf* *poco* *Ped.*

13 col. bass

*mp* *p*

Detailed description: Musical staff for measure 13. It begins with a treble clef and a key signature of one sharp (F#). The first half of the measure contains a quarter note G4, a quarter rest, and a quarter note A4. The second half contains a quarter rest, a quarter note B4, and a quarter note C5. Dynamics are *mp* and *p*.

15 unis.

*mp* *p*  
*senza pedal*

Detailed description: Musical staff for measure 15. It begins with a treble clef and a key signature of one sharp (F#). The first half of the measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second half contains a quarter note C5, a quarter note B4, and a quarter note A4. Dynamics are *mp* and *p*. The instruction *senza pedal* is written below the staff.

17 non unis.

*mf* *f* *ff*  
*Ped.*

Detailed description: Musical staff for measure 17. It begins with a treble clef and a key signature of one sharp (F#). The first half of the measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second half contains a quarter note C5, a quarter note B4, and a quarter note A4. Dynamics are *mf*, *f*, and *ff*. The instruction *Ped.* is written below the staff.

19

*poco* *f* *mf* *senza pedal*

Detailed description: Musical staff for measure 19. It begins with a treble clef and a key signature of one sharp (F#). The first half of the measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second half contains a quarter note C5, a quarter note B4, and a quarter note A4. Dynamics are *poco*, *f*, and *mf*. The instruction *senza pedal* is written below the staff.

21

*p* *senza pedal*

Detailed description: Musical staff for measure 21. It begins with a treble clef and a key signature of one sharp (F#). The first half of the measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second half contains a quarter note C5, a quarter note B4, and a quarter note A4. Dynamics are *p*. The instruction *senza pedal* is written below the staff.

24

*senza pedal* **2**

Detailed description: Musical staff for measure 24. It begins with a treble clef and a key signature of one sharp (F#). The first half of the measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second half contains a quarter note C5, a quarter note B4, and a quarter note A4. Dynamics are *senza pedal*. A large number **2** is written above the staff.

27 Sop.

but lat - er, by night,

Detailed description: Musical staff for measure 27. It begins with a treble clef and a key signature of one sharp (F#). The first half of the measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second half contains a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics "but lat - er, by night," are written below the staff.

## An Engine Powered Band - Vibraphone

29

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

31

*mf*

33

*ff*  
pedal freely

35

*f*  
senza pedal Ped. | Ped. | Ped.

37

*f*  
Ped. | senza pedal pedal freely

39

senza pedal

41

*f* sempre  
pedal as needed

43

*ff*  
Ped. \_\_\_\_\_

45

*sfz* *sfz* *fff* *sempre*  
Ped. \_\_\_\_\_ *senza pedal* Ped. \_\_\_\_\_

47

hand damp each note \_\_\_\_\_ to bow

*ff* *sempre*  
Ped. \_\_\_\_\_

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,

55

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

An Engine Powered Band - Vibraphone

56 arco

*poco mp*  
*p*  
Ped. \_\_\_\_\_

59

to mallets tutti ord.  
*mf* *poco*  
Ped. \_\_\_\_\_

61 non unis.

*mp* *mf*  
Ped. \_\_\_\_\_

64

*mp* *p* *pp* 8  
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

83

*mp* *mf*  
senza pedal



85 *ff* *ffz* *mf* solo until m. 90  
Ped. \_\_\_\_\_ senza pedal

87 *mp*  
pedal freely

89 *f* unis. pno.  
senza pedal Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

91 *poco* unis. pno. & bass  
Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ *poco* *poco* *ff*  
Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

93 *fff*  
Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

95 *senza pedal* Ped. \_\_\_\_\_

97 Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

**Piano**

**An Engine Powered Band  
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**Program Note**

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Later still,  
    the engine began,  
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And outside the cemetery,  
    life stretched for sleep,  
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        in the back of a throat,  
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Piano

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Jacob Miller

Peter Jarvis (2015)

Opus 38

♩ = 88

*f* *mf* *poco*

Ped. Ped. Ped.

3 *mp* *pp* *p*

6 *mf* *f* *pedal freely*

9 *mf* *poco* *p* *f* *pedal freely*

3 *p* *pedal freely*

Engraved by Peter Jarvis  
PeterMJarvis@gmail.com

An Engine Powered Band - Piano

11

5 3

*mp* *mf*

senza pedal poco Ped.

13

*mf poco* *p*

Ped.

15

3

*mp* *p*

senza pedal

17

*mf* *f* *ff*

pedal freely Ped.

19

*ffp* *mf*

Ped. Ped. Ped.

21

*mf*

Ped. Ped. Ped.

23

*p*

Ped. Ped. Ped.

26

Sop.

but lat - er, by night,

An Engine Powered Band - Piano

29

the dark - ness

*mp*

31

*mf*

2

2

34 Vibes

5

3

3

35

3

5

3

*ff*

*pedal freely*

37

*f*

Ped. \_\_\_\_\_



39

*f*

*pedal freely*

41

*sfz* *sfz*

43

*ff*

*Ped.*

45

*sfz* *sfz* *fff sempre*

*Ped.* *Ped.*

47

*ff*

*Ped.* *Ped.* *Ped.*

## An Engine Powered Band - Piano

49 Sop.

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

52

a light mist breath - ing a - cross a field,

55

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

*mp*  
*poco*

(B)

57

*p* *pp*

60

unis.  
vibes

*mf* *poco* *mp* *mf*

63

ord.

*mp*

66

*p* *pp*

Sop.

And out - side the

68

cem - e - ter - ry, —

cem - e - ter - ry — the cem - e - ter - y —

70

— out - side the

cem - e - ter - ry — and

72

out - side — the cem - e - ter - y — life stretch - ed for sleep,

An Engine Powered Band - Piano

75

*mp*

*pedal freely*

(C)

78

Sop.

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

81

$\text{♩} = \text{c. } 104$

of a bulb.

**2**

**2**

*f*

*pedal freely*

85

*ff*

*sfz*

**2**

**2**

Ped. \_\_\_\_\_

88

Vib.

90 unis. vibs

*f*

Ped. Ped. Ped. Ped.

92 poco unis. vibs & bass

*poco* *poco* *ff*

Ped. Ped. Ped. Ped. Ped.

94

*fff*

Ped. Ped. senza pedal

96

Ped. Ped. Ped. Ped. Ped.

98

Ped. Ped. Ped.

**Electric Bass**

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**Peter Jarvis**

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Electric Bass

To Lori Fredrics and Phred Mileski

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Jacob Miller

Peter Jarvis (2015)

Opus 38

$\text{♩} = 88$

Measures 1-5: *f*, *poco*, *mf*, *f*. Includes a triplet of eighth notes and a slur over a phrase.

Measures 6-7: *mp*, *p*. Includes a slur and a fermata.

Measures 8-9: *mf*, *f*. Includes a slur and a triplet of eighth notes.

Measures 10-11: *f*. Includes a slur and a triplet of eighth notes.

Measures 12-14: *mp*, *p*. Includes a triplet of eighth notes.

Measure 15: *f*. Includes a slur.

An Engine Powered Band - Bass Guitar

17

*mfp* *f* *f*

Musical notation for measures 17-18. Measure 17 starts with a rest, followed by a quarter note G#2 with an accent (>). Measure 18 contains a quarter note F2 with an accent (>), a quarter note E2 with an accent (>), a quarter note D2 with an accent (>), a quarter rest, and a quarter note G#2 with an accent (>). Dynamics are *mfp* at the start, *f* under the first note of measure 18, and *f* under the last note of measure 18.

19

*mp*

Musical notation for measures 19-22. Measure 19 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), a quarter note E2 with an accent (>), and a quarter note D2 with an accent (>). Measure 20 has a quarter note C2 with a flat (b) and an accent (>), followed by a quarter rest. Measure 21 has a whole rest with a '2' above it. Measure 22 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), and a quarter note E2 with an accent (>). Dynamics are *mp* at the end of measure 22.

23

*mp*

Musical notation for measures 23-27. Measure 23 has a whole rest with a '3' above it. Measure 24 has a quarter rest. Measure 25 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), a quarter note E2 with an accent (>), and a quarter note D2 with an accent (>). Measure 26 has a quarter note C2 with a flat (b) and an accent (>), a quarter note B1 with an accent (>), a quarter note A1 with an accent (>), and a quarter note G1 with an accent (>). Measure 27 has a quarter note F2 with an accent (>), a quarter note E2 with an accent (>), and a quarter note D2 with an accent (>). Dynamics are *mp* at the end of measure 27.

28

*mf* *p*

Musical notation for measures 28-30. Measure 28 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), and a quarter note E2 with an accent (>). Measure 29 has a quarter rest. Measure 30 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), and a quarter note E2 with an accent (>). Dynamics are *mf* at the start and *p* under the first note of measure 30.

31

*p* *ff*

Musical notation for measures 31-34. Measure 31 has a quarter note G#2 with an accent (>), a quarter rest, and a quarter note G#2 with an accent (>). Measure 32 has a whole rest with a '2' above it. Measure 33 has a quarter rest. Measure 34 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), and a quarter note E2 with an accent (>). Dynamics are *p* at the start and *ff* at the end.

35

*sfz* *sfz* *ff*

Musical notation for measures 35-36. Measure 35 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), and a quarter note E2 with an accent (>). Measure 36 has a quarter note D2 with an accent (>), a quarter note C2 with a flat (b) and an accent (>), a quarter note B1 with an accent (>), and a quarter note A1 with an accent (>). Dynamics are *sfz* at the start, *sfz* under the first note of measure 36, and *ff* at the end.

37

*f*

Musical notation for measures 37-38. Measure 37 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), and a quarter note E2 with an accent (>). Measure 38 has a quarter note D2 with an accent (>), a quarter note C2 with a flat (b) and an accent (>), a quarter note B1 with an accent (>), a quarter note A1 with an accent (>), a quarter note G1 with an accent (>), a quarter note F2 with an accent (>), a quarter note E2 with an accent (>), a quarter note D2 with an accent (>), a quarter note C2 with a flat (b) and an accent (>), a quarter note B1 with an accent (>), a quarter note A1 with an accent (>), a quarter note G1 with an accent (>), a quarter note F2 with an accent (>), a quarter note E2 with an accent (>), and a quarter note D2 with an accent (>). Dynamics are *f* at the start.

39

*mf*

Musical notation for measures 39-40. Measure 39 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), a quarter note E2 with an accent (>), a quarter note D2 with an accent (>), a quarter note C2 with a flat (b) and an accent (>), a quarter note B1 with an accent (>), a quarter note A1 with an accent (>), and a quarter note G1 with an accent (>). Measure 40 has a quarter note G#2 with an accent (>), a quarter note F2 with an accent (>), and a quarter note E2 with an accent (>). Dynamics are *mf* at the end.

41

Musical staff 41: Bass line with eighth notes and accents. The staff contains two measures. The first measure has a sequence of eighth notes with accents (>) and slurs. The second measure has three eighth notes with accents (>) and slurs, each marked with *sfz*.

43

Musical staff 43: Bass line with quarter notes and accents. The staff contains two measures. The first measure has a quarter note with an accent (>) and slur, marked with *sfz*. The second measure has a quarter note with an accent (>) and slur, marked with *sfz*. The third measure has a quarter note with an accent (>) and slur, marked with *sfz*. The fourth measure has a quarter note with an accent (>) and slur, marked with *sfz*.

45

Musical staff 45: Bass line with quarter notes and accents. The staff contains two measures. The first measure has a quarter note with an accent (>) and slur, marked with *sfz*. The second measure has a quarter note with an accent (>) and slur, marked with *sfz*. The third measure has a quarter note with an accent (>) and slur, marked with *fff sempre*. The fourth measure has a quarter note with an accent (>) and slur, marked with *fff sempre*.

48

Musical staff 48: Bass line with quarter notes and accents. The staff contains two measures. The first measure has a quarter note with an accent (>) and slur, marked with *ff*. The second measure has a quarter note with an accent (>) and slur, marked with *ff*.

Space blank for page turn.

## An Engine Powered Band - Bass Guitar

50

*mp* *p*

52

*pp* *mp*

55

*poco mp* *p*

58

*tutti* *poco* *mf*

61

*mp* *mf*

64

*mp* *p* *pp*

67 Sop.

And out side the cem-e-ter ry, — 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 — life stretch - ed for sleep,

75 *mp* **4**

82 ♩ = c. 104 *f*

85 *ff* *sffz* **4**

90 Vib.

92 unis. vibes & pno. *poco ff*

94 *fff*

96

98