

**Marimba**

**Generations  
Opus 40 (2015)**

**Peter Jarvis**

**Generations (Opus 40)**  
by  
**Peter Jarvis (2015)**

**Instrumentation**

- Marimba 4 1/3 octave (low A)
- Vibraphone (motor off throughout)
- Drum Set (see notation sheet for details)
- Multi Percussion (see notation sheet for details)

**Performance Notes**

**Amplification:**

- Amplification is preferred for all 4 set ups even in “live bright” halls. It is not necessarily for volume, although it should assist in achieving precise balances. It is perfectly OK if the piece sounds “electronic” as a result of using amplification. Amplification is not at all necessary, it is simply a preference.

**General:**

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

**Mallet Instruments:**

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

**Drum Set and Multi Percussion Parts:**

- Sticks are preferred. All choices should ultimately be made according to articulation and the acoustic environment
- Gong beaters are required for the multi-player.

**Improvisation:**

- The rhythmic notation in the semi-improvised sections of the drum set and multi percussion parts should be treated as a guide line rather than an obligatory commitment.

**Program Note**

*Generations*, Opus 40 (2015) was completed on December 28, 2015 and is happily dedicated to the New Jersey Percussion Ensemble. The inspiration for the piece came from the Fifth Annual Composers Concordance Generations Concert. In May of 2015, Composers Concordance commissioned 10 pieces for the NJPE all to be premiered on a single concert in New York City. *Generations*, is designed to extend that project and it utilizes the same set up as the previous composers employed. The title comes from the Composers Concordance ongoing concert series of the same name.

- Peter Jarvis

# Generations

Peter Jarvis, Opus 40

## Notation

Marimba

Vibraphone

Motor off throughout

Drum Set

Bass Drum Fl. tom Snare Drum Rack toms high High hat open closed Ride Cym. Crash Cym.

Percussion

Temple Blocks Bongos Tamb. Claves Gongs Cow Bells Triangles

Marimba

To The New Jersey Percussion Ensemble

# Generations

Peter Jarvis (2015)

Opus 40

♩ = 80

Musical notation for measures 1-3. The piece is in 4/4 time. Measure 1 is a whole rest. Measure 2 features a marimba line starting with a half note G4 (marked *mp*) and a bass line with a half note G2 (marked *fp*). Measure 3 continues with a half note A4 (marked *f*) in the marimba and a half note G2 in the bass.

Musical notation for measures 4-5. Measure 4 has a marimba line with eighth notes G4, A4, B4, C5 (marked *sfz*) and a bass line with a half note G2. Measure 5 continues with eighth notes C5, B4, A4, G4 in the marimba and a half note G2 in the bass. A dynamic marking *sfz* is at the end of the measure. Above the staff, the text "high B naturals unis. with claves al. fine" is written with a small staff showing a single note B4.

Musical notation for measures 6-7. Measure 6 has a marimba line with eighth notes G4, A4, B4, C5 (marked *f*) and a bass line with a half note G2. Measure 7 continues with eighth notes C5, B4, A4, G4 in the marimba and a half note G2 in the bass. Dynamic markings *sfz* and *f* are present.

Musical notation for measures 8-10. Measure 8 has a marimba line with eighth notes G4, A4, B4, C5 (marked *mf*) and a bass line with a half note G2. Measure 9 continues with eighth notes C5, B4, A4, G4 in the marimba and a half note G2 in the bass. Measure 10 has a marimba line with eighth notes G4, A4, B4, C5 (marked *mf*) and a bass line with a half note G2. Above the staff, the text "unis. dr. set" is written with a small staff showing a single note B4.

Musical notation for measures 11-13. Measure 11 has a marimba line with eighth notes G4, A4, B4, C5 (marked *sfz*) and a bass line with a half note G2. Measure 12 continues with eighth notes C5, B4, A4, G4 in the marimba and a half note G2 in the bass. Measure 13 has a marimba line with eighth notes G4, A4, B4, C5 (marked *f*) and a bass line with a half note G2. Above the staff, the text "(unis. claves)" is written with a small staff showing a single note B4. Below the staff, the text "non unis." and "unis. vibes" are written above two groups of triplets.

Generations - Marimba

13

(unis. claves)  $\text{mf}$   $\text{f}$  non unis.

18

$\text{mf}$

20

(unis. claves)  $\text{f}$

22 non unis.

$\text{mf}$   $\text{ff}$

24

$\text{f}$

27 **2** Dr.

30 Dr.

33 **f**

35 unis. drum set  
dead stoke

37 non unis.  
ord. **mf** sempre **f** sempre

39

*ff*

Musical notation for measures 39 and 40. Measure 39 features a treble clef with a sharp key signature and a bass clef with a sharp key signature. The treble staff has a dynamic marking of *ff*. Measure 40 continues the melodic line in the treble and has a fermata over the final note.

41

*ff*

Musical notation for measures 41, 42, and 43. Measure 41 has a dynamic marking of *ff*. Measure 42 has a fermata over the final note. Measure 43 has a fermata over the final note and a *v* (accents) marking under the notes.

44

dead stroke

ord.

*sfz* *f*

Musical notation for measures 44 and 45. Measure 44 has a dynamic marking of *sfz* and a *dead stroke* instruction above the treble staff. Measure 45 has a dynamic marking of *f* and an *ord.* (order) instruction above the treble staff.

46

Musical notation for measures 46 and 47. Both measures feature a long slur spanning across the two staves, indicating a continuous melodic line.

48

*ff*

Musical notation for measures 48 and 49. Measure 48 has a dynamic marking of *ff*. Both measures feature a long slur spanning across the two staves.

50

*fff*

Musical notation for measures 50 and 51. Measure 50 features a treble clef with a 7/8 time signature and a *fff* dynamic marking. A long slur covers the first two measures. The bass clef has a whole rest in measure 50 and a half note in measure 51.

52

*mf*

Musical notation for measures 52 and 53. Measure 52 has a treble clef with a 7/8 time signature and a *mf* dynamic marking. A slur covers the first two measures. The bass clef has a half note in measure 52 and a whole rest in measure 53.

54

*f* *poco*

Musical notation for measures 54 and 55. Measure 54 has a treble clef with a *f* dynamic marking. A slur covers the first two measures. The bass clef has a half note in measure 54 and a half note in measure 55. A *poco* marking is present in measure 55.

56

dead stroke *sffz*

Musical notation for measure 56. The treble clef has a quarter note with a *sffz* dynamic marking and a 'dead stroke' annotation. The bass clef has a whole rest.



**Vibraphone**

**Generations  
Opus 40 (2015)**

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by  
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**Instrumentation**

- Marimba 4 1/3 octave (low A)
- Vibraphone (motor off throughout)
- Drum Set (see notation sheet for details)
- Multi Percussion (see notation sheet for details)

**Performance Notes**

**Amplification:**

- Amplification is preferred for all 4 set ups even in “live bright” halls. It is not necessarily for volume, although it should assist in achieving precise balances. It is perfectly OK if the piece sounds “electronic” as a result of using amplification. Amplification is not at all necessary, it is simply a preference.

**General:**

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

**Mallet Instruments:**

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

**Drum Set and Multi Percussion Parts:**

- Sticks are preferred. All choices should ultimately be made according to articulation and the acoustic environment
- Gong beaters are required for the multi-player.

**Improvisation:**

- The rhythmic notation in the semi-improvised sections of the drum set and multi percussion parts should be treated as a guide line rather than an obligatory commitment.

**Program Note**

*Generations*, Opus 40 (2015) was completed on December 28, 2015 and is happily dedicated to the New Jersey Percussion Ensemble. The inspiration for the piece came from the Fifth Annual Composers Concordance Generations Concert. In May of 2015, Composers Concordance commissioned 10 pieces for the NJPE all to be premiered on a single concert in New York City. *Generations*, is designed to extend that project and it utilizes the same set up as the previous composers employed. The title comes from the Composers Concordance ongoing concert series of the same name.

- Peter Jarvis

# Generations

Peter Jarvis, Opus 40

## Notation

Marimba

Vibraphone

Motor off throughout

Drum Set

Bass Drum Fl. tom Snare Drum Rack toms high High hat open closed Ride Cym. Crash Cym.

Percussion

Temple Blocks Bongos Tamb. Claves Gongs Cow Bells Triangles

Vibraphone

To The New Jersey Percussion Ensemble

# Generations

Peter Jarvis (2015)  
Opus 40

♩ = 80

motor off throughout

*mf*  
Ped. [ ]

*f*  
Ped. [ ]

5

*f*  
Ped. [ ]

*f*  
Ped. [ ]

unis. cow bells  
dead stroke

9 non unis.  
ord.

*ff*  
Ped. [ ]

Space blank for page turn.

Generations - Vibraphone

11 *mf* *f* unis. mbr. *f*

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

13 non unis. *mf*

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

15 *f*

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

17 *f* poco *f*

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

19 *mf*

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

21

Ped. Ped. Ped. Ped.

23

*f* Ped. Ped.

25

Ped.

27

*mp* Ped. Ped. Ped. Ped. Ped.

29

Ped. Ped. Ped. Ped.

31

Ped.

Generations - Vibraphone

33

*f*  
senza pedal

36

*mf*  
senza pedal

39

pedal freely

41

*ff*

43

dead stroke  
*sfz*

45 ord.

*f*  
Ped. \_\_\_\_\_ | Ped. \_\_\_\_\_ | Ped. \_\_\_\_\_ | Ped. \_\_\_\_\_ | Ped. \_\_\_\_\_

47

*ff*

Ped. Ped. Ped. Ped.

49

*fff*

Ped. Ped. Ped. Ped.

51

Ped. Ped. Ped.

53

*mf*

pedal freely al fine

55

*f*

*poco*

*poco*

dead stroke

*sffz*



**Drum Set**

**Generations  
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**Instrumentation**

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- Vibraphone (motor off throughout)
- Drum Set (see notation sheet for details)
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## Notation

Marimba

Vibraphone

Motor off throughout

Drum Set

Bass Drum Fl. tom Snare Drum Rack toms high High hat open closed Ride Cym. Crash Cym.

Percussion

Temple Blocks Bongos Tamb. Claves Gongs Cow Bells Triangles

Drum Set

To The New Jersey Percussion Ensemble

# Generations

Peter Jarvis (2015)  
Opus 40

♩ = 80

unis. multi perc.

Musical notation for measures 1-6. The piece is in 4/4 time. Measure 1 starts with a dynamic of *f*. Measure 6 ends with a dynamic of *fp*. The notation includes various rhythmic patterns and accents.

Musical notation for measures 7-8. Measure 7 is marked with a '3' above it. Measure 8 is marked with a '2' above it. The notation includes a long rest in measure 8 and a dynamic of *f* at the end.

Musical notation for measures 9-10. Measure 9 is marked with a '7' above it. The notation includes a dynamic of *f* and the instruction 'non unis.' above measure 10.

Musical notation for measures 11-12. Measure 11 is marked with a '9' above it. The notation includes the instruction 'unis. perc.' above measure 11 and 'non unis.' above measure 12. A dynamic of *f* is indicated.

Musical notation for measures 13-14. Measure 13 is marked with an '11' above it. The notation includes the instruction 'R.S.' above measure 13 and dynamics of *mf* and *mp*.

Musical notation for measures 15-23. Measure 15 is marked with a '13' above it. The notation includes the instruction 'improvise pitches through m. 23' above measure 15 and 'ord.' above measure 16. Dynamics of *f* and *mf* are indicated, along with triplet markings.

15



Musical notation for measure 15, featuring a triplet of eighth notes repeated four times.

16



Musical notation for measure 16, featuring a triplet of eighth notes repeated three times.

as written improvise pitches, add accents, ties, articulations and rests at your discretion.  
17 R.S. ord.



Musical notation for measure 17, starting with a triplet of eighth notes marked *mf*.

19 chords as written through m. 23



Musical notation for measure 19, featuring chords and eighth notes, marked *f* and *mf*.

21



Musical notation for measure 21, featuring eighth notes and chords.

23



Musical notation for measure 23, ending with a triplet of eighth notes marked R.S.

27

fill-like (improvise as before)  
ord.



Musical notation for measure 27, featuring eighth notes and rests, marked *f*.

29

fill-like (improvise as before)

as written



Musical notation for measure 29, featuring eighth notes and rests, marked *f* and *sfz*.

32 fill-like (improvise as before)

*f*

34 improvise pitches, etc. as before

*mf*

36 as written unis. mbr. improvise pitches, etc. as before non unis.

*f* *mf*

38 as written

**2**

R.S. *ff* secco *sim.* ord.

R.S. ord. *fp* *sfz* *f*

*ff* ord.

48

musical notation for measures 48-49, featuring various drum symbols (asterisks, crosses, circles) and dynamic markings *v* and *fff*.

50

musical notation for measures 50-51, featuring various drum symbols and dynamic markings *f*.

52

fill-like (improvise pitches, etc. as before)

musical notation for measures 52-53, featuring various drum symbols and dynamic markings *mf*.

54

as written R.S.

musical notation for measures 54-55, featuring a continuous eighth-note pattern and dynamic markings *f*.

56

ord.

secco

musical notation for measures 56-57, featuring a continuous eighth-note pattern and dynamic markings *sffz*.

December 28, 2015  
Woodland Park, New Jersey

**Multiple Percussion**

**Generations  
Opus 40 (2015)**

**Peter Jarvis**



**Generations (Opus 40)**  
by  
**Peter Jarvis (2015)**

**Instrumentation**

- Marimba 4 1/3 octave (low A)
- Vibraphone (motor off throughout)
- Drum Set (see notation sheet for details)
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**Performance Notes**

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- Mallets according to articulation and the acoustic environment.

**Drum Set and Multi Percussion Parts:**

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**Improvisation:**

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## Notation

Marimba

Vibraphone

Motor off throughout

Drum Set

Bass Drum Fl. tom Snare Drum Rack toms high High hat open closed Ride Cym. Crash Cym.

Percussion

Temple Blocks Bongos Tamb. Claves Gongs Cow Bells Triangles

# Generations

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Opus 40

♩ = 80

unis. drum set

dead stroke on cow bell

*f* *mp* *fp*

claves unis. with mbr.  
high B naturals al fine.

3

*f*

unis. vibes  
play with claves  
dead strokes

7

*f* *mf*

tri. beaters  
on edge of gongs  
non unis.

unis. dr. set

gong beater  
ord.

(unis. mbr.)

9

*mp* *mf* *f*

non unis.

3

(unis. mbr.)

12

*mp* *mf*

(unis. mbr.)

4

17

*f*

Generations - Multi Percussion

improvise pitches through m. 30  
feel free to add accents, articulations, syncopations and rests  
non unis.

23

Musical staff for measure 23. It begins with a rest, followed by a quarter note with an accent and a dynamic marking of *mf*. The rest of the measure consists of eighth notes with accents.

25

Musical staff for measure 25. It contains a continuous eighth-note pattern with accents throughout the measure.

27

Musical staff for measure 27. It contains a continuous eighth-note pattern with accents throughout the measure.

29

Musical staff for measure 29. It features eighth notes with accents and a triplet of eighth notes at the end. A dynamic marking of *sfz* is placed below the triplet. An annotation "dead stroke as written" with a downward arrow points to the final note of the triplet.

31

Musical staff for measure 31. It starts with a dynamic marking of *ff mf*. The first five eighth notes are marked *poco* and have accents. The last three eighth notes are marked *ord.* and *poco*. The measure ends with a dynamic marking of *f*.

33

improvise pitches, etc. as before

Musical staff for measure 33. It begins with a rest, followed by eighth notes with accents.

35

Musical staff for measure 35. It begins with a rest, followed by eighth notes with accents.

37

as written

Musical staff for measure 37. It contains eighth notes with accents, ending with a double bar line and a sharp sign.

40 *secco sim. secco sim.*  
*ff*

43 *dead stroke*  
*fp sfz*

45 *single buzz strokes*  
*f*

47 *sim.*  
*ff*

49 *sim.*  
*fff*

51 *sim.*

53 fill-like (improvise pitches, etc. as before)

*mf*

55 stick on edge of gong al fine damp damp damp *secco*  
*f ff sfz*