

# **Glockenspiel**

**Concerto for Frame Drums and Percussion Sextet**

**Peter Jarvis, Opus 41  
(2015-2016)**

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis, Opus 42

## Notation

The score is written for seven parts: Glockenspiel, Marimba, Frame Drums, Tom-toms, Percussion 1, Percussion 2, and Percussion 3. The notation includes various rhythmic symbols and dynamic markings.

**Glockenspiel:** A single note is marked with a *15<sup>ma</sup>* (15-measure) dynamic marking, indicated by a dashed line and a bracket.

**Marimba:** A single note is marked with a *15<sup>ma</sup>* dynamic marking, indicated by a dashed line and a bracket.

**Frame Drums:** Three notes are labeled "Dum", "Pa", and "Tak".

**Tom-toms:** A series of notes is labeled "Concert Tom-toms (Double-headed if possible)". A later note is labeled "Vibraphone with motor".

**Percussion 1:** Notes are labeled "Snare Drum", "Bongos", "Claves (higher pitch than perc 2)", "Cow Bells", and "Triangles".

**Percussion 2:** Notes are labeled "Tambourine", "Claves (lower pitch than perc 1)", and "Temple Blocks".

**Percussion 3:** Notes are labeled "Bass Drum (large)", "Tam-tams", and "Suspended Cymbals".

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**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.

**Frame Drums:**

- Three frame drums are needed:
  - Riq
  - Tar
  - Bodhran
- The frame drums should be amplified
- If the frame drum player decides to include vocals, amplification will be required for the voice as well.

**Vibraphone:**

- Three pedaling indications are used:
  - Typical (bracket)
  - senza pedal
  - freely pedal
- 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, 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, a wooden mallet 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 Frame Drums and Percussion Sextet* is happily dedicated to Glen Velez. Approximately 5 minutes in length. I began the piece during December of 2015 and completed it on January 7, 2016.

This is my second concerto for percussion sextet with a percussion soloist. The first, from 2011, is with vibraphone solo composed for John Ferrari and this, my second is for frame drums and was composed for Glen Velez. Both pieces were composed with the New Jersey Percussion Ensemble, which silently shares the dedication.

- Peter Jarvis

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis (2015-16)

Opus 42

♩ = 72 **aggressively**

1 unis. tri. l.v. unis. tri.

3 improvise very softly on C♯, fast rhythms very syncopated as written unis. c. bells & t.-toms unis. tri. & t.-toms

6 beats 4 & 2 unis. glk. & c. bells

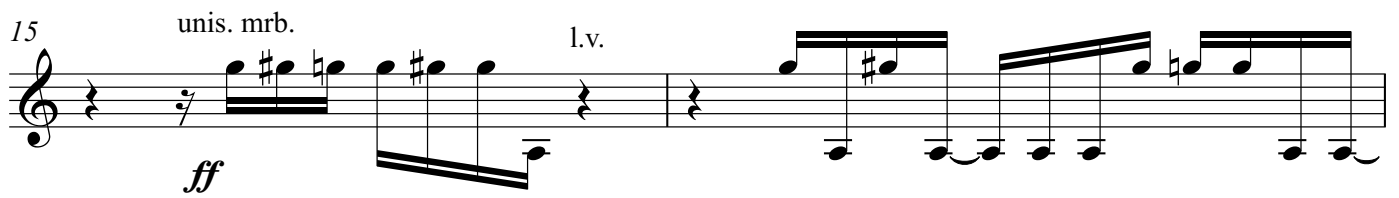
8 8ths unis. tri. & t.-toms non unis. poco

10 sfz notes unis. glk. & claves

12

14

15 unis. mrb. l.v. *ff*

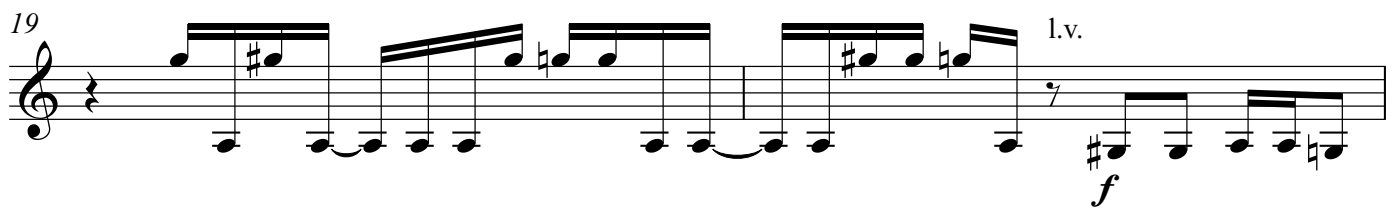


17 l.v. unis. c. bells unis. tri. *f* *ff*



18 *ff*

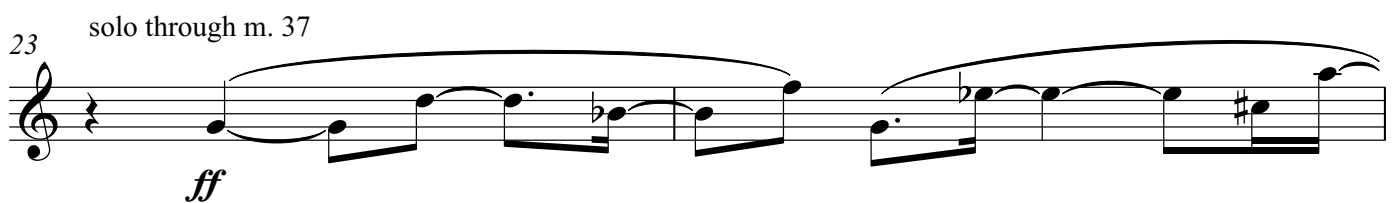
19 l.v. *f*



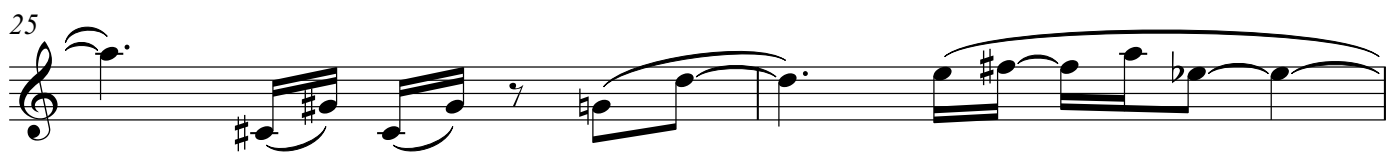
21 unis. tri. l.v. *mf* *sempre*



23 solo through m. 37 *ff*



25



27



29

31

33

35

37

open number of repeats  
proceed on cue

frame drum solo

space blank for page turn

## Concerto for Frame Drums and Percussion Sextet - Glockenspiel

39 on cue  
t. blks.

39 3 1.v. sempre *p* sempre

42 3

45 3

48 3

51 3

54 unis. t. blks. 3 1.v. *pp*

56 unis. vibes 1.v. sempre *f* sempre



58

60

62

64

68 unis. mrb., vibes, perc. dead strokes ord. unis. mrb. unis.

**Tutti**  
♩ = c. 88

72 secco al fine possibile simlie sim.

**Marimba**

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Marimba

To Glen Velez

# Concerto for Frame Drums and Percussion Sextet

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Opus 42

$\text{♩} = 72$  aggressively

First system of musical notation, measures 1-2. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics include *f* and accents.

Second system of musical notation, measures 3-4. Treble clef, 4/4 time. Bass clef, 4/4 time. Includes performance instructions for improvisation.

improvise very softly  
on C<sub>4</sub>, fast rhythms  
very syncopated

improvise very softly on  
indicated pitches fast  
rhythms very syncopated

Third system of musical notation, measures 5-6. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics include *mf* and *p*.

Fourth system of musical notation, measures 7-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Includes "as written" instruction and dynamic markings.

as written

**2**

**2**

9

*f*

9

10

Detailed description: This system contains measures 9 and 10. Measure 9 features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. Measure 10 continues this pattern with some rests and a final chord in the right hand.

11

unis. t-toms

*ff*

11

12

Detailed description: This system contains measures 11 and 12. Measure 11 has a piano introduction with a fortissimo (*ff*) dynamic. Measure 12 features a melodic line in the right hand with a slur and a fermata, labeled "unis. t-toms". The left hand has rests.

13

*mp* improvise on F#

as written

*f*

13

14

Detailed description: This system contains measures 13 and 14. Measure 13 has a piano introduction with a mezzo-piano (*mp*) dynamic and the instruction "improvise on F#". Measure 14 features a piano introduction with a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

15

unis. glk.

non unis.

unis. glk.

15

16

Detailed description: This system contains measures 15 and 16. Measure 15 features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand, labeled "unis. glk.". Measure 16 features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand, labeled "non unis.". The system ends with a piano introduction labeled "unis. glk.".

17

non unis.

17

18

Detailed description: This system contains measures 17 and 18. Measure 17 features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand, labeled "non unis.". Measure 18 features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

19 unis. glk. non unis.

21

23

25

27



29

Musical score for measures 29-30. The score is written for a grand staff (treble and bass clefs). The key signature has one sharp (F#). The melody in the treble clef consists of a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment features a steady eighth-note pattern: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

31

Musical score for measures 31-32. The treble clef melody continues with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment continues with eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. In measure 32, the bass clef has a descending eighth-note run: B2, A2, G2, F#2, E2, D2, C2, B1.

33

Musical score for measures 33-34. The treble clef has rests in both measures. The bass clef accompaniment continues with eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. In measure 34, the bass clef has a descending eighth-note run: B2, A2, G2, F#2, E2, D2, C2, B1.

35

Musical score for measures 35-36. The treble clef melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment continues with eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. In measure 36, the bass clef has a descending eighth-note run: B2, A2, G2, F#2, E2, D2, C2, B1.

37

Musical score for measures 37-38. The treble clef melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment continues with eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. In measure 38, the bass clef has a descending eighth-note run: B2, A2, G2, F#2, E2, D2, C2, B1.

38

open number of repeats  
proceed on cue

frame drum solo

Perc. 2  
on cue

3

40

*p* *sempre*

*poco*

3

3

3

3

42

*poco*

3

3

3

3

44

*poco*

*poco*

3

3

3

3

46

*poco*

3

3

3

3

48

Measures 48-49. Treble clef. Measure 48: Treble has a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) with an accent. Bass clef: triplet of eighth notes (G2, A2, B2) with an accent, then a quarter rest. Measure 49: Treble has a triplet of eighth notes (G4, A4, B4) with an accent, then a quarter rest. Bass clef: quarter rest, then a triplet of eighth notes (G2, A2, B2) with an accent.

50

Measures 50-51. Treble clef. Measure 50: Treble has a triplet of eighth notes (G4, A4, B4) with an accent, then a quarter rest. Bass clef: quarter rest, then a triplet of eighth notes (G2, A2, B2) with an accent. Measure 51: Treble has a triplet of eighth notes (G4, A4, B4) with an accent, then a quarter rest. Bass clef: quarter rest, then a triplet of eighth notes (G2, A2, B2) with an accent.

52

Measures 52-53. Treble clef. Measure 52: Treble has a triplet of eighth notes (G4, A4, B4) with an accent, then a quarter rest. Bass clef: quarter rest, then a triplet of eighth notes (G2, A2, B2) with an accent. Measure 53: Treble has a quarter rest, then a triplet of eighth notes (G4, A4, B4) with an accent. Bass clef: quarter rest, then a triplet of eighth notes (G2, A2, B2) with an accent.

54

Measures 54-57. Treble clef. Measure 54: Treble has a triplet of eighth notes (G4, A4, B4) with an accent, then a quarter rest. Bass clef: quarter rest, then a triplet of eighth notes (G2, A2, B2) with an accent. Measure 55: Treble has a quarter rest. Bass clef: quarter rest. Measure 56: Treble has a quarter rest. Bass clef: quarter rest. Measure 57: Treble has a whole rest with a '6' above it. Bass clef has a whole rest with a '6' below it.

63 glk.

Measures 63-65. Treble clef. Measure 63: Treble has a quarter rest, then an eighth note (G4), then a quarter rest, then an eighth note (A4), then a quarter rest, then an eighth note (B4), then a quarter rest. Bass clef: quarter rest. Measure 64: Treble has a quarter rest, then an eighth note (G4), then a quarter rest, then an eighth note (A4), then a quarter rest, then an eighth note (B4), then a quarter rest. Bass clef: quarter rest. Measure 65: Treble has a quarter rest, then an eighth note (G4), then a quarter rest, then an eighth note (A4), then a quarter rest, then an eighth note (B4), then a quarter rest. Bass clef: quarter rest.

Concerto for Frac. Drums and Percussion Sextet - Marimba

65 unis.

Musical score for measures 65-66. Measure 65 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. Measure 66 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. The dynamic is *sfz*.

67 non unis. unis. vibes., glk. perc.

Musical score for measures 67-68. Measure 67 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. Measure 68 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. The dynamic is *f*.

69 (B) (C) unis. Tutti ♩ = c. 88

Musical score for measures 69-70. Measure 69 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. Measure 70 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. The dynamic is *ff*.

71

Musical score for measures 71-72. Measure 71 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. Measure 72 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note.

73

Musical score for measures 73-74. Measure 73 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. Measure 74 features a marimba part with a dotted quarter note and an eighth note, and a bass line with a quarter note and an eighth note. The dynamic is *sfz*.

# **Frame Drums**

## **Concerto for Frame Drums and Percussion Sextet**

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## Notation

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**Glockenspiel:** A single melodic line starting with a half note marked *15<sup>ma</sup>* (15th measure), followed by a whole note.

**Marimba:** A two-staff instrument (treble and bass clefs) with a melodic line starting with a half note marked *15<sup>ma</sup>*, followed by a whole note.

**Frame Drums:** A single line with three rhythmic symbols: *Dum*, *Pa*, and *Tak*.

**Tom-toms:** A single line with five rhythmic symbols, labeled *Concert Tom-toms (Double-headed if possible)*.

**Percussion 1:** A single line with five rhythmic symbols, labeled *Snare Drum*, *Bongos*, *Claves (higher pitch than perc 2)*, *Cow Bells*, and *Triangles*.

**Percussion 2:** A single line with five rhythmic symbols, labeled *Tambourine*, *Claves (lower pitch than perc 1)*, and *Temple Blocks*.

**Percussion 3:** A single line with five rhythmic symbols, labeled *Bass Drum (large)*, *Tam-tams*, and *Suspended Cymbals*.

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**Frame Drums:**

- Three frame drums are needed:
  - Riq
  - Tar
  - Bodhran
- The frame drums should be amplified
- If the frame drum player decides to include vocals, amplification will be required for the voice as well.

**Vibraphone:**

- Three pedaling indications are used:
  - Typical (bracket)
  - senza pedal
  - freely pedal
- 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, 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.

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- 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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Opus 42

improvise pitches and sounds  
add articulations, syncopations, rests, etc. - at will

(From the beginning until m. 21 there is a tom-tom part. Please use the highest sounding available pitch for the frame drum or riq so it's register is clearly discernable from the register of the tom-toms.)

♩ = 72 **aggressively**

riq

*ff*

Engraved by Peter Jarvis  
PeterMJarvis@gmail.com

2

improvise  
*f*

3

improvise pitches and sounds  
(as before)

improvise

4

as written

*ff*

5

improvise pitches and sounds  
(as before)

improvise - please observe  
rests (slashes do not  
suggest rhythm)

as written

improvise (as before)

6

9

13

17

as written

*sfz*

20

*sfz*      *sfz*      *sfz*      *sfz*

improvise as before  
(slashes do not suggest rhythm or groove in any way)  
please do not start on the downbeat

21

to tar      tar

*sffz*      *f*

24

28



32



36

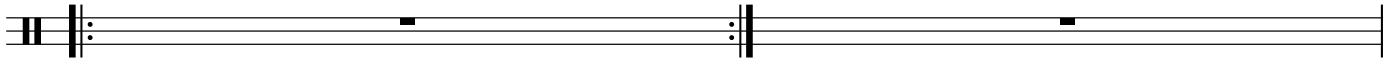


open number of repeats  
proceed on cue

38

improvised frame drum solo  
with or without vocals

on cue to bodhran



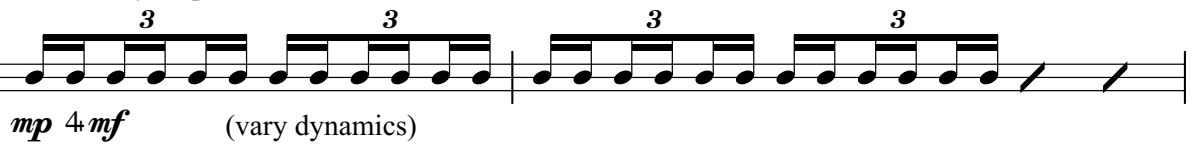
open number of repeats  
proceed on cue

improvise pitches and sounds  
add articulations, rests, syncopations

improvise but  
please continue the  
16th note rhythmic  
groove

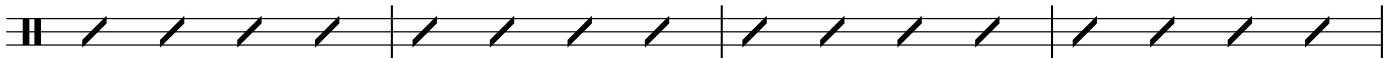
40

bodhran

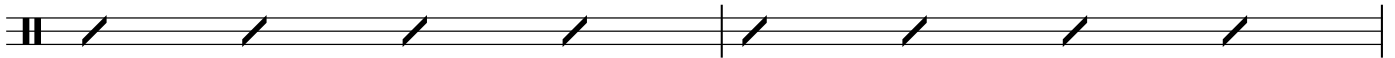


continue until the downbeat of m. 55  
occasional cues added for reference only

42



46



Concerto for Frame Drums and Percussion Sextet - Riq, Tar and Bodhran

continue playing during measures with cues

48 t. blks.

50

continue playing until the downbeat of m. 55

54 Glock.

mf to riq possibile

56 riq possibile (if there is not enough time to switch to theriq, please continue to play the bodhran al fine)

*f* delectately

60

64

unis. mrb., perc 1, 2 & 3  
b. dr. dead stroke

*sfz*

66

sim. sim. sim. sim.

*sfz sfz sfz sfz*

69 unis.  $\text{♩} = \text{c. } 88$   
as written al fine  
*sfz* *ff*

71

72

73

74 *sfz*

January 7, 2016  
Woodland Park, New Jersey

# **Tom-toms & Vibraphone**

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(2015-2016)**

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis, Opus 42

## Notation

The score is divided into seven staves, each representing a different instrument or group of instruments. The notation is as follows:

- Glockenspiel:** A single treble clef staff. It begins with a whole note on G4, followed by a slanted line indicating a glissando up to a whole note on G5. A dashed line above the staff is labeled "15<sup>ma</sup>".
- Marimba:** A grand staff with treble and bass clefs. It begins with a whole note on C3, followed by a slanted line indicating a glissando up to a whole note on C5.
- Frame Drums:** A single staff with a double bar line. It contains three whole notes labeled "Dum", "Pa", and "Tak".
- Tom-toms:** A single staff with a double bar line. It contains five whole notes, with a bracket above them labeled "Concert Tom-toms (Double-headed if possible)".
- Percussion 1:** A single staff with a double bar line. It contains five whole notes: "Snare Drum", "Bongos", "Claves (higher pitch than perc 2)", "Cow Bells", and "Triangles".
- Percussion 2:** A single staff with a double bar line. It contains five whole notes: "Tambourine", "Claves (lower pitch than perc 1)", and "Temple Blocks".
- Percussion 3:** A single staff with a double bar line. It contains five whole notes: "Bass Drum (large)", "Tam-tams", and "Suspended Cymbals".

**Concerto for Frame Drums and Percussion Sextet**  
**Peter Jarvis, Opus 42 (2015-16)**

**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.

**Frame Drums:**

- Three frame drums are needed:
  - Riq
  - Tar
  - Bodhran
- The frame drums should be amplified
- If the frame drum player decides to include vocals, amplification will be required for the voice as well.

**Vibraphone:**

- Three pedaling indications are used:
  - Typical (bracket)
  - senza pedal
  - freely pedal
- 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, 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, a wooden mallet 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 Frame Drums and Percussion Sextet* is happily dedicated to Glen Velez. Approximately 5 minutes in length. I began the piece during December of 2015 and completed it on January 7, 2016.

This is my second concerto for percussion sextet with a percussion soloist. The first, from 2011, is with vibraphone solo composed for John Ferrari and this, my second is for frame drums and was composed for Glen Velez. Both pieces were composed with the New Jersey Percussion Ensemble, which silently shares the dedication.

- Peter Jarvis

Tom-toms

To Glen Velez

Vibraphone (motor off throughout)

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis (2015-16)

Opus 42

♩ = 72 **aggressively**

t-toms with sticks

1

3

unis. glk. & c. bells

mf

unis. glk. & tri.

5

unis. glk. & c. bells

dead strokes

p

8

unis. glk. & tri.

2

unis. mrb.

mp

f

12

improvise on low tom

as written

mp

15 non unis.  
*mf*

Musical notation for measures 15 and 16. Measure 15 starts with a rest, followed by a series of eighth notes. Measure 16 continues with eighth notes and a quarter note. The dynamic is *mf*.

17

Musical notation for measures 17 and 18. Measure 17 features a rhythmic pattern of eighth notes. Measure 18 continues with eighth notes and a quarter note.

19 *sfz*

Musical notation for measures 19 and 20. Measure 19 has eighth notes. Measure 20 features a quarter note followed by a group of eighth notes with an accent (>) and a dynamic of *sfz*.

20 to vibraphone  
*sfz sfz sfz sfz sffz*

Musical notation for measures 20, 21, and 22. Measure 20 has four groups of eighth notes, each with an accent (>) and a dynamic of *sfz*. Measure 21 has a quarter note with an accent (>) and a dynamic of *sffz*. Measures 22 and 23 are rests. The instruction "to vibraphone" is written above measure 20.

23 vibes.  
*mf* *sempre*  
Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

Musical notation for measures 23 and 24. Measure 23 has a quarter note with an accent (>) and a dynamic of *mf*, followed by eighth notes. Measure 24 continues with eighth notes. Pedal markings (Ped.) are shown below the notes with horizontal lines.

24  
Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

Musical notation for measures 24 and 25. Measure 24 has eighth notes. Measure 25 has eighth notes. Pedal markings (Ped.) are shown below the notes with horizontal lines.

26  
\_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

Musical notation for measures 26 and 27. Measure 26 has eighth notes. Measure 27 has eighth notes. Pedal markings (Ped.) are shown below the notes with horizontal lines.

28

Concerto for Frame Drums and Percussion Sextet - T-toms, Vibraphone

40

*p* sempre

Ped. Ped. Ped. Ped.

42

Ped. Ped. Ped. Ped. Ped.

44

Ped. Ped. Ped. Ped. Ped.

46

Ped. Ped. Ped. Ped. Ped.

48

Ped. Ped. Ped. Ped. Ped.

50

Ped. Ped. Ped. Ped. Ped.

52

Ped. Ped. Ped. Ped. Ped.

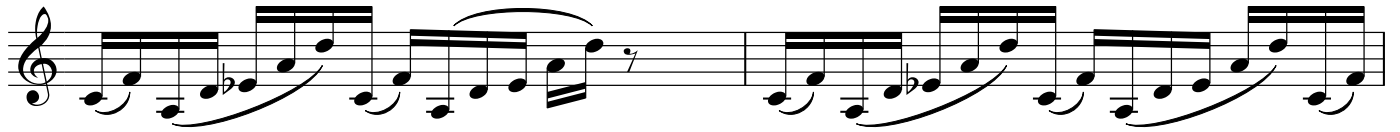
54

Ped.

space blank for page turn

unis. glk. (partially)

56

*f* semprepedal freely *sempre*

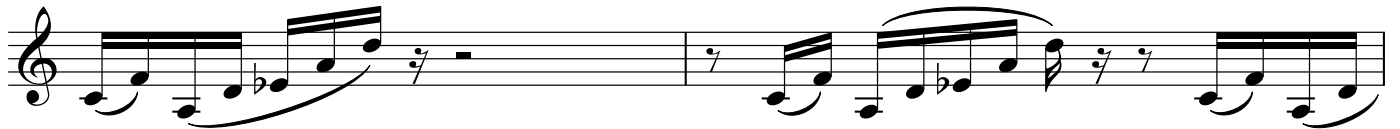
58



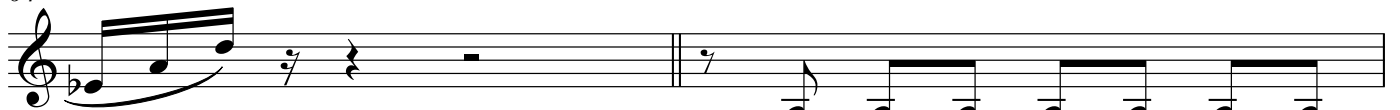
60



62



64



non unis.

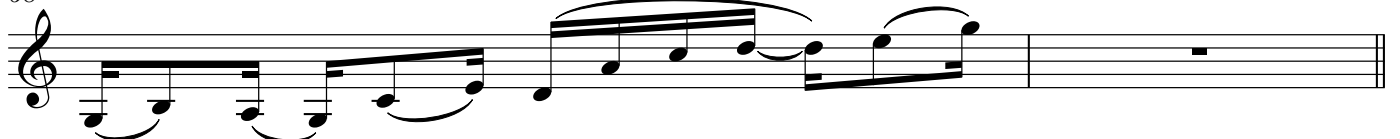
*f*

senza pedal

66



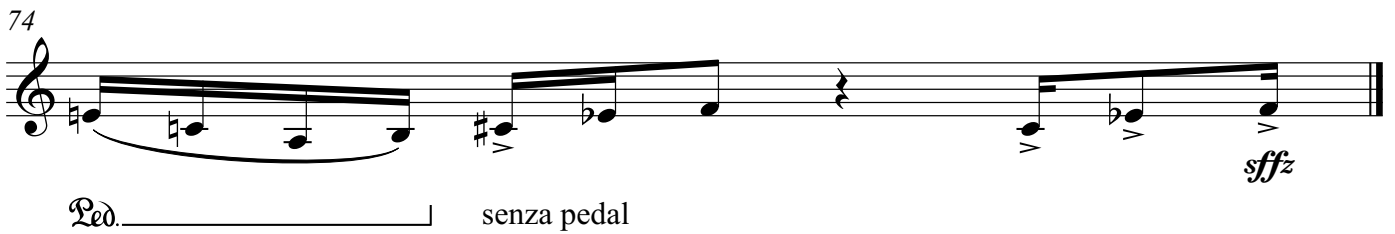
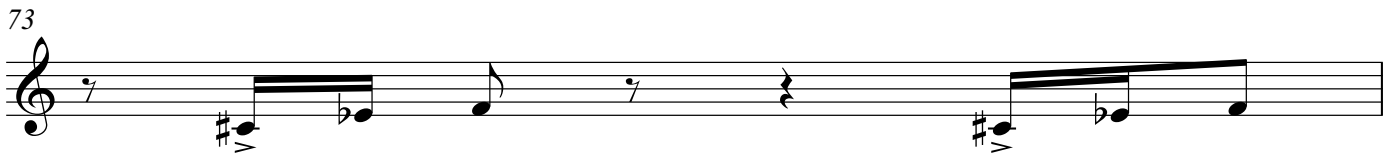
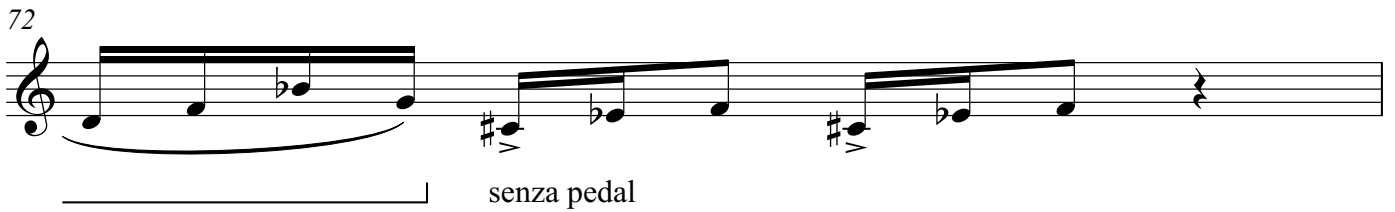
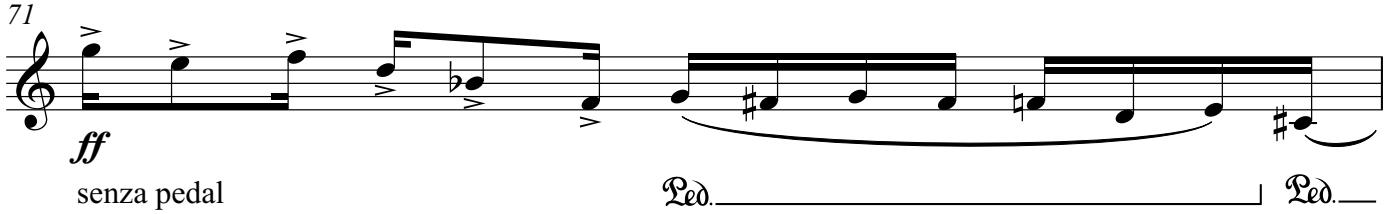
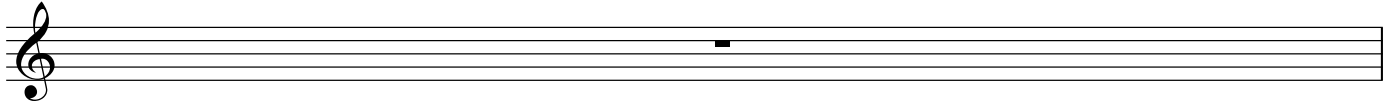
68



pedal freely

**Tutti**

70 ♩ = c. 88



January 7, 2016  
Woodland Park, New Jersey



# **Percussion 1**

## **Concerto for Frame Drums and Percussion Sextet**

**Peter Jarvis, Opus 41  
(2015-2016)**

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis, Opus 42

## Notation

The score is written for seven parts: Glockenspiel, Marimba, Frame Drums, Tom-toms, Percussion 1, Percussion 2, and Percussion 3. The notation includes various rhythmic symbols and dynamic markings.

**Glockenspiel:** A single note is marked with a dashed line and the text "15<sup>ma</sup>".

**Marimba:** A single note is marked with a dashed line and the text "15<sup>ma</sup>".

**Frame Drums:** Three notes are labeled "Dum", "Pa", and "Tak".

**Tom-toms:** A series of notes is labeled "Concert Tom-toms (Double-headed if possible)". A later note is labeled "Vibraphone with motor".

**Percussion 1:** Notes are labeled "Snare Drum", "Bongos", "Claves (higher pitch than perc 2)", "Cow Bells", and "Triangles".

**Percussion 2:** Notes are labeled "Tambourine", "Claves (lower pitch than perc 1)", and "Temple Blocks".

**Percussion 3:** Notes are labeled "Bass Drum (large)", "Tam-tams", and "Suspended Cymbals".

**Concerto for Frame Drums and Percussion Sextet**  
**Peter Jarvis, Opus 42 (2015-16)**

**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.

**Frame Drums:**

- Three frame drums are needed:
  - Riq
  - Tar
  - Bodhran
- The frame drums should be amplified
- If the frame drum player decides to include vocals, amplification will be required for the voice as well.

**Vibraphone:**

- Three pedaling indications are used:
  - Typical (bracket)
  - senza pedal
  - freely pedal
- 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, 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, a wooden mallet 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 Frame Drums and Percussion Sextet* is happily dedicated to Glen Velez. Approximately 5 minutes in length. I began the piece during December of 2015 and completed it on January 7, 2016.

This is my second concerto for percussion sextet with a percussion soloist. The first, from 2011, is with vibraphone solo composed for John Ferrari and this, my second is for frame drums and was composed for Glen Velez. Both pieces were composed with the New Jersey Percussion Ensemble, which silently shares the dedication.

- Peter Jarvis



Concerto for Frame Drums and Percussion Sextet - Percussion 1

17 unis. glk. c. bells tri.

*mp* *ff*

20 unis. glk. c. bells tri. l.v. sempre

*mf* *ff*

22 **15**

38 open number of repeats proceed on cue on cue t. blks.

frame drum solo

*p*

40 single buzz

*poco* *poco* *poco* *sim. poco*

*p* *sempre*

43 *poco* *poco* *poco* *poco*

45 *poco* *poco* *poco* *poco*

47

Musical notation for measures 47 and 48. Measure 47 contains two triplet eighth notes, each marked with *poco* and an accent (>). Measure 48 contains two triplet eighth notes, also marked with *poco* and an accent (>).

49

Musical notation for measures 49 and 50. Measure 49 contains two triplet eighth notes, each marked with *poco* and an accent (>). Measure 50 contains two triplet eighth notes, also marked with *poco* and an accent (>).

51

Musical notation for measures 51 and 52. Measure 51 contains two triplet eighth notes, each marked with *poco* and an accent (>). Measure 52 contains two triplet eighth notes, also marked with *poco* and an accent (>).

53

Musical notation for measures 53 and 54. Measure 53 contains two triplet eighth notes, each marked with *poco* and an accent (>). Measure 54 contains a triplet eighth note marked with *poco* and an accent (>), followed by a triplet eighth note marked with *p* and a trill (tri.) above it.

55

Musical notation for measure 55, which consists of a whole rest followed by a whole note marked with the number 6.

63

Musical notation for measures 63 and 64. Measure 63 is marked "Glock." and contains a quarter note, a quarter rest, and a quarter note. Measure 64 contains a quarter note, a quarter rest, and a quarter note.

65 unis. mbr. & perc. 2 & 3  
claves

*sfz sfz sfz sfz sfz*

68 c. bells dead strokes bngs. ord. Tutti  
claves

*sfz sfz sfz*

70 **Tutti** ♩ = c. 88  
bngs. c. bells dead strokes bngs.

*ff ff ff*

72 c. bells dead strokes *similie*

*f f f*

74 *sim.*

*sim.*



## **Percussion 2**

### **Concerto for Frame Drums and Percussion Sextet**

**Peter Jarvis, Opus 41  
(2015-2016)**

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis, Opus 42

## Notation

The score is written for seven parts: Glockenspiel, Marimba, Frame Drums, Tom-toms, Percussion 1, Percussion 2, and Percussion 3. The notation includes various rhythmic symbols and dynamic markings.

**Glockenspiel:** A single note is marked with a dashed line and the text "15<sup>ma</sup>".

**Marimba:** A single note is marked with a dashed line and the text "15<sup>ma</sup>".

**Frame Drums:** Three notes are labeled "Dum", "Pa", and "Tak".

**Tom-toms:** A series of notes is labeled "Concert Tom-toms (Double-headed if possible)". A later note is labeled "Vibraphone with motor".

**Percussion 1:** Notes are labeled "Snare Drum", "Bongos", "Claves (higher pitch than perc 2)", "Cow Bells", and "Triangles".

**Percussion 2:** Notes are labeled "Tambourine", "Claves (lower pitch than perc 1)", and "Temple Blocks".

**Percussion 3:** Notes are labeled "Bass Drum (large)", "Tam-tams", and "Suspended Cymbals".

**Concerto for Frame Drums and Percussion Sextet**  
**Peter Jarvis, Opus 42 (2015-16)**

**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.

**Frame Drums:**

- Three frame drums are needed:
  - Riq
  - Tar
  - Bodhran
- The frame drums should be amplified
- If the frame drum player decides to include vocals, amplification will be required for the voice as well.

**Vibraphone:**

- Three pedaling indications are used:
  - Typical (bracket)
  - senza pedal
  - freely pedal
- 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, 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, a wooden mallet and a large (preferably heavy) gong mallet will be needed. Swizzle-type sticks and a smaller gong mallet may be useful.

## **Program Note**

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- Peter Jarvis

Percussion 2

To Glen Velez

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis (2015-16)

Opus 42

♩ = 72 **aggressively**

t. blks.

3

5

10

12

14

17

assist perc. 3 by playing the b. dr. note in m. 21 as needed

perc. 3  
b. dr. (wood mallet)  
dead stroke

3

22

Musical staff 22: A single staff with a treble clef and a 3/4 time signature. It begins with a double bar line and a fermata. The notation consists of eighth and sixteenth notes, some with accents (>) and some with grace notes (~). The dynamic marking *f sempre* is written below the staff.

24

Musical staff 24: A single staff with a treble clef and a 3/4 time signature. It begins with a double bar line and a fermata. The notation consists of eighth and sixteenth notes, some with accents (>) and some with grace notes (~).

26

Musical staff 26: A single staff with a treble clef and a 3/4 time signature. It begins with a double bar line and a fermata. The notation consists of eighth and sixteenth notes, some with accents (>) and some with grace notes (~).

28

Musical staff 28: A single staff with a treble clef and a 3/4 time signature. It begins with a double bar line and a fermata. The notation consists of eighth and sixteenth notes, some with accents (>) and some with grace notes (~).

30

Musical staff 30: A single staff with a treble clef and a 3/4 time signature. It begins with a double bar line and a fermata. The notation consists of eighth and sixteenth notes, some with accents (>) and some with grace notes (~).

32

Musical staff 32: A single staff with a treble clef and a 3/4 time signature. It begins with a double bar line and a fermata. The notation consists of eighth and sixteenth notes, some with accents (>) and some with grace notes (~).

34

Musical staff 34: A single staff with a treble clef and a 3/4 time signature. It begins with a double bar line and a fermata. The notation consists of eighth and sixteenth notes, some with accents (>) and some with grace notes (~).

36

Musical staff 36: A single staff with a treble clef and a 3/4 time signature. It begins with a double bar line and a fermata. The notation consists of eighth and sixteenth notes, some with accents (>) and some with grace notes (~).

plenty of time for page turn

Concerto for Frame Drums and Percussion Sextet - Percussion 2

open number of repeats  
proceed on cue

38

frame drum solo

on cue

t. blks.

Musical staff 38: Frame drum solo section. It begins with a repeat sign. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them. The notes are marked *p sempre* and the triplet is labeled with a '3' below it.

40

Musical staff 40: Continuation of the triplet pattern. The first measure contains a quarter note G4. The second measure contains a whole rest. The third measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The fourth measure contains a quarter note G4. The fifth measure contains a whole rest.

42

Musical staff 42: Continuation of the triplet pattern. The first measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The second measure contains a quarter note G4. The third measure contains a whole rest. The fourth measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The fifth measure contains a quarter note G4.

44

Musical staff 44: Continuation of the triplet pattern. The first measure contains a whole rest. The second measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The third measure contains a quarter note G4. The fourth measure contains a whole rest. The fifth measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it.

46

Musical staff 46: Continuation of the triplet pattern. The first measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The second measure contains a quarter note G4. The third measure contains a whole rest. The fourth measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The fifth measure contains a quarter note G4.

48

Musical staff 48: Continuation of the triplet pattern. The first measure contains a whole rest. The second measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The third measure contains a quarter note G4. The fourth measure contains a whole rest. The fifth measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it.

50

Musical staff 50: Continuation of the triplet pattern. The first measure contains a quarter note G4. The second measure contains a whole rest. The third measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The fourth measure contains a quarter note G4. The fifth measure contains a whole rest.

52

Musical staff 52: Continuation of the triplet pattern. The first measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The second measure contains a quarter note G4. The third measure contains a whole rest. The fourth measure contains a triplet of eighth notes (G4, A4, B4) with a slur above them, labeled with a '3' below it. The fifth measure contains a quarter note G4.

54 unis. glk.  
3 3 3 *pp* *mf*

56 6

63 Glk.

65 unis. mbr. & perc 1 & 3  
tamb. *sfz* *sfz* *sfz* *sfz* *sfz*

67 c. bells & bngs.

**Tutti**

♩ = c. 88

69 unis. *sfz* *ff*  
tamb. t. blk.

71 *ff*

73



## **Percussion 3**

### **Concerto for Frame Drums and Percussion Sextet**

**Peter Jarvis, Opus 41  
(2015-2016)**

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis, Opus 42

## Notation

The score is written for seven parts: Glockenspiel, Marimba, Frame Drums, Tom-toms, Percussion 1, Percussion 2, and Percussion 3. The notation includes various rhythmic symbols and dynamic markings.

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**Frame Drums:** Three notes are labeled "Dum", "Pa", and "Tak".

**Tom-toms:** A series of notes is labeled "Concert Tom-toms (Double-headed if possible)". A later note is labeled "Vibraphone with motor".

**Percussion 1:** Notes are labeled "Snare Drum", "Bongos", "Claves (higher pitch than perc 2)", "Cow Bells", and "Triangles".

**Percussion 2:** Notes are labeled "Tambourine", "Claves (lower pitch than perc 1)", and "Temple Blocks".

**Percussion 3:** Notes are labeled "Bass Drum (large)", "Tam-tams", and "Suspended Cymbals".

**Concerto for Frame Drums and Percussion Sextet**  
**Peter Jarvis, Opus 42 (2015-16)**

**Performance Notes**

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**Frame Drums:**

- Three frame drums are needed:
  - Riq
  - Tar
  - Bodhran
- The frame drums should be amplified
- If the frame drum player decides to include vocals, amplification will be required for the voice as well.

**Vibraphone:**

- Three pedaling indications are used:
  - Typical (bracket)
  - senza pedal
  - freely pedal
- 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, 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, a wooden mallet and a large (preferably heavy) gong mallet will be needed. Swizzle-type sticks and a smaller gong mallet may be useful.

## **Program Note**

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- Peter Jarvis

Percussion 3

To Glen Velez

# Concerto for Frame Drums and Percussion Sextet

Peter Jarvis (2015-16)

Opus 42

$\text{♩} = 72$  aggressively

b. dr. with  
b. dr. mallet

with wood mallet

*f*

unis. frame dr. & t. blks.

4 dead strokes **3** glk.

*ff*

wooden mallet - staccato notes  
are dead strokes played with one  
hand dampening the drum head

9

*mf*

12 unis. t. blks.

*similie*  
non unis.

14 *similie*

16 *similie* *similie*

18 very dry (like a splash cymbal)  
*possible*

*sfz*

Concerto for Frame Drums and Percussion Sextet - Percussion 3

perc. 2 may assist by playing this b. dr. note as needed

b. dr. (wood mallet)

20

Musical staff 20: Percussion 3 part, measures 20-21. The staff shows a sequence of notes with accents and sfz markings.

22

susp. cyms. & gngs.  
with sticks

short  
possibile

Musical staff 22: Percussion 3 part, measures 22-23. The staff shows notes with f and sfz markings.

24

short  
possibile

Musical staff 24: Percussion 3 part, measures 24-25. The staff shows notes with f and sfz markings.

26

short  
possibile

Musical staff 26: Percussion 3 part, measures 26-27. The staff shows notes with f and sfz markings.

28

short  
possibile

Musical staff 28: Percussion 3 part, measures 28-29. The staff shows notes with f and sfz markings.

30

short  
possibile

short  
possibile

Musical staff 30: Percussion 3 part, measures 30-31. The staff shows notes with sfz and f markings.

32

short  
possibile

Musical staff 32: Percussion 3 part, measures 32-33. The staff shows notes with f and sfz markings.

34

short  
possibile

Musical staff 34: Percussion 3 part, measures 34-35. The staff shows notes with f and sfz markings, and a downward arrow.

36

short  
possibile

short  
possibile

Musical staff 36: Percussion 3 part, measures 36-37. The staff shows notes with sfz and f markings.

Concerto for Frame Drums and Percussion Sextet - Percussion 3

38

on cue  
t. blks.

3

40

drum stick in 1 hand  
gong mallet in 1 hand

gngs. with stick

l.v.  
sempre

b. dr. with  
b. dr. mallet

*p* sempre

3

42

*similie*

*sim.*

3

44

*sim.*

*sim.*

3

46

*sim.*

*sim.*

3

48

*sim.*

*sim.*

3

50

*sim.*

3

52

*sim.*

3

54 gngs. (with stick)

*p* *pp*

56

**6** glk.

64 unis. mbr. & perc 1 & 2  
b. dr. dead stroke

*sfz*

66 *sim.* *sim.* *sim.* *sim.*

*sfz* *sfz* *sfz* *sfz*

68 c. bells & t. blks. unis.  
b. dr. dead stroke

*sfz*

**Tutti**

70  $\text{♩} = \text{c. } 88$  sus. cyms. secco secco ord. gngs.

*ff*

72 sus. cyms. secco secco *similie*

74 *sim.* secco

*sfz*