Score

Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49
(2016)

Concerto for Accordion and Percussion Sextet
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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.

Vibraphone:
- 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 Accordion and Percussion Sextet was completed on June 16, 2016 and is happily dedicated to William Schimmel. This is my third concerto for percussion sextet and soloist. The first, from 2011, is with vibraphone solo composed for John Ferrari, the second from 2016, is with frame drums solo composed for Glen Velez and this; my third is with accordion and was composed for William Schimmel. All three pieces were composed with the New Jersey Percussion Ensemble in mind, which silently shares the dedication.

- Peter Jarvis

Concerto for Accordion and Percussion Sextet

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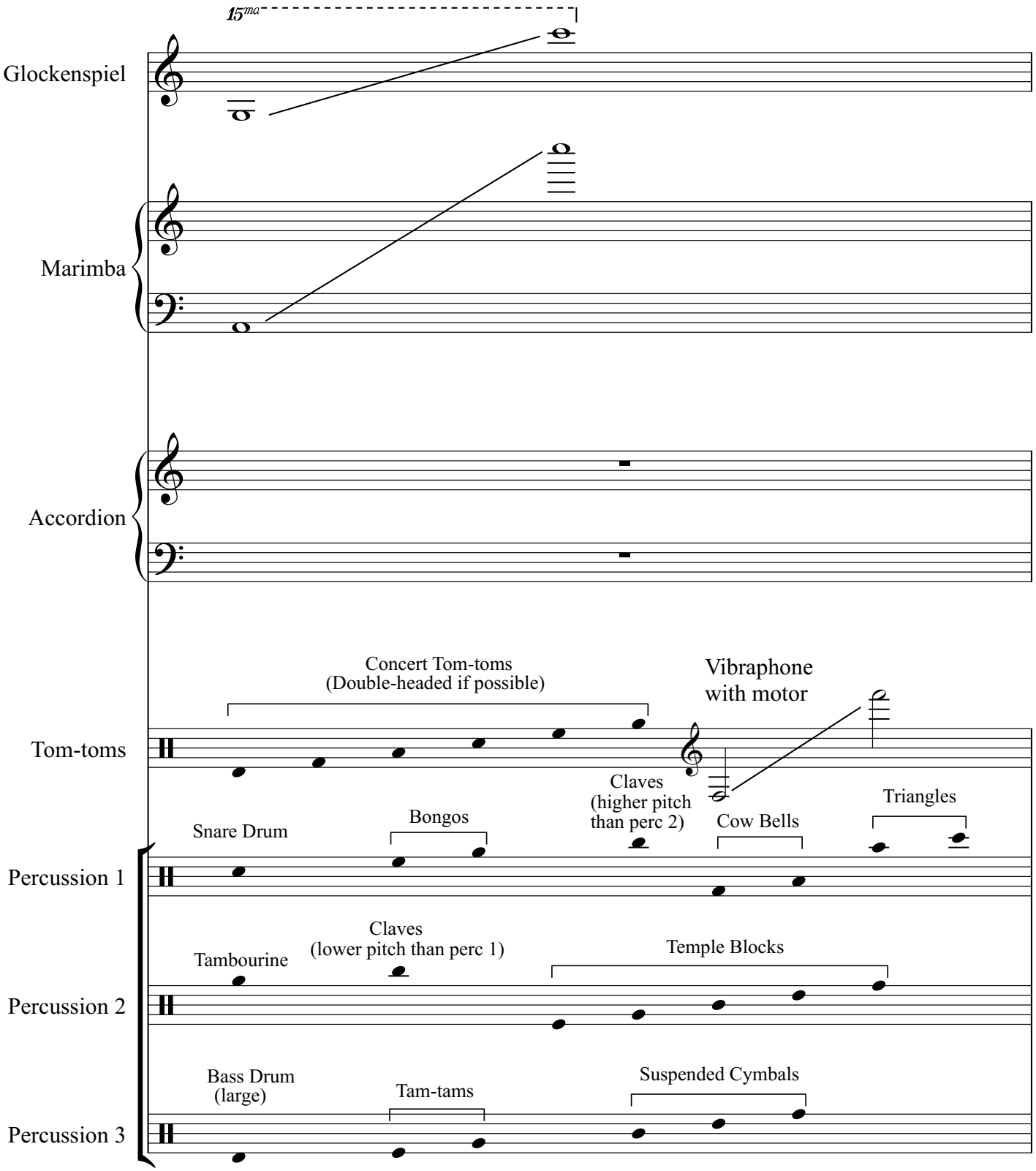
Notation



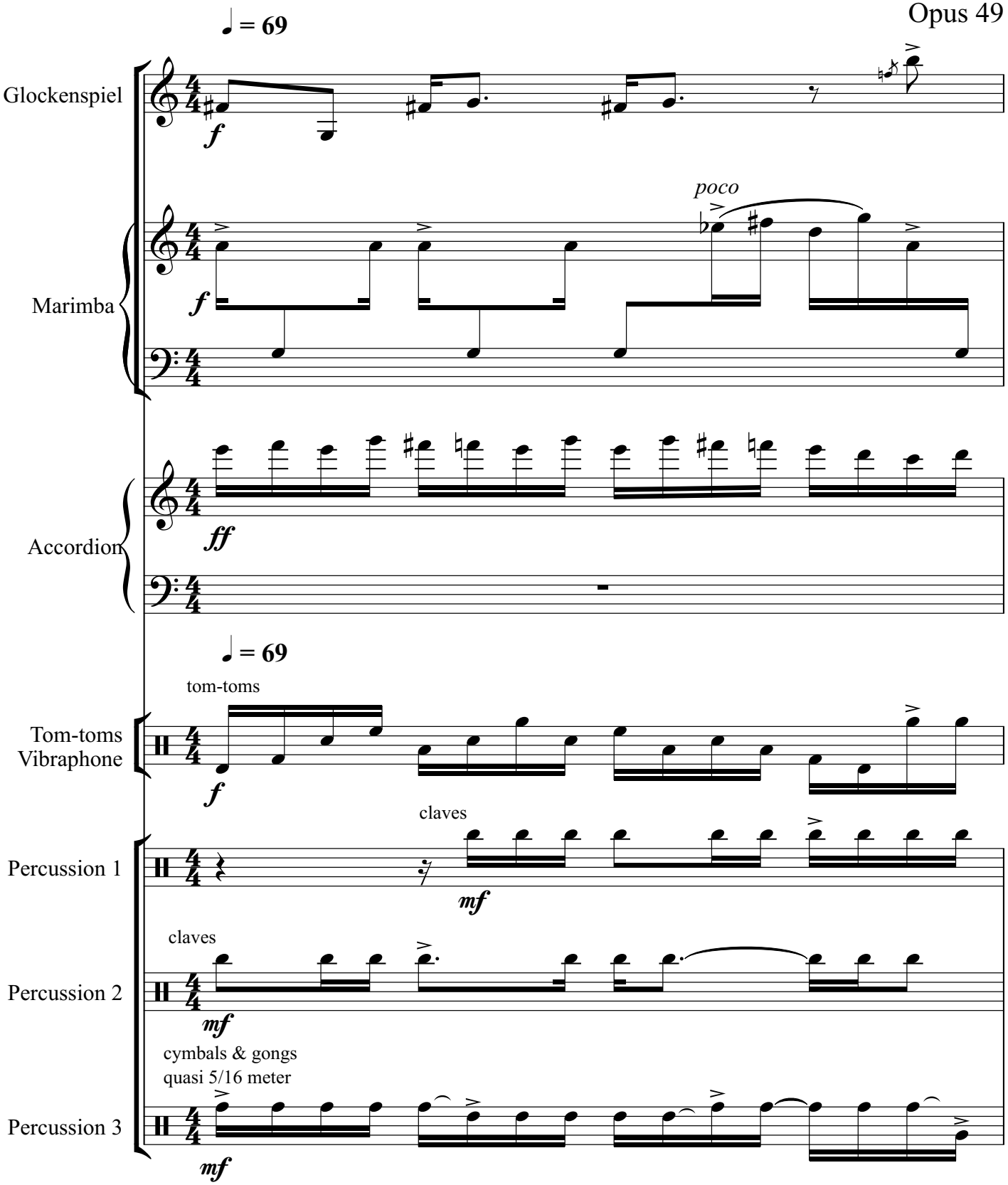
Full Score

For William Schimmel

Concerto for Accordion and Percussion Sextet

Peter Jarvis (2016)

Opus 49



Engraved by Peter Jarvis
PeterMJarvis@gmail.com

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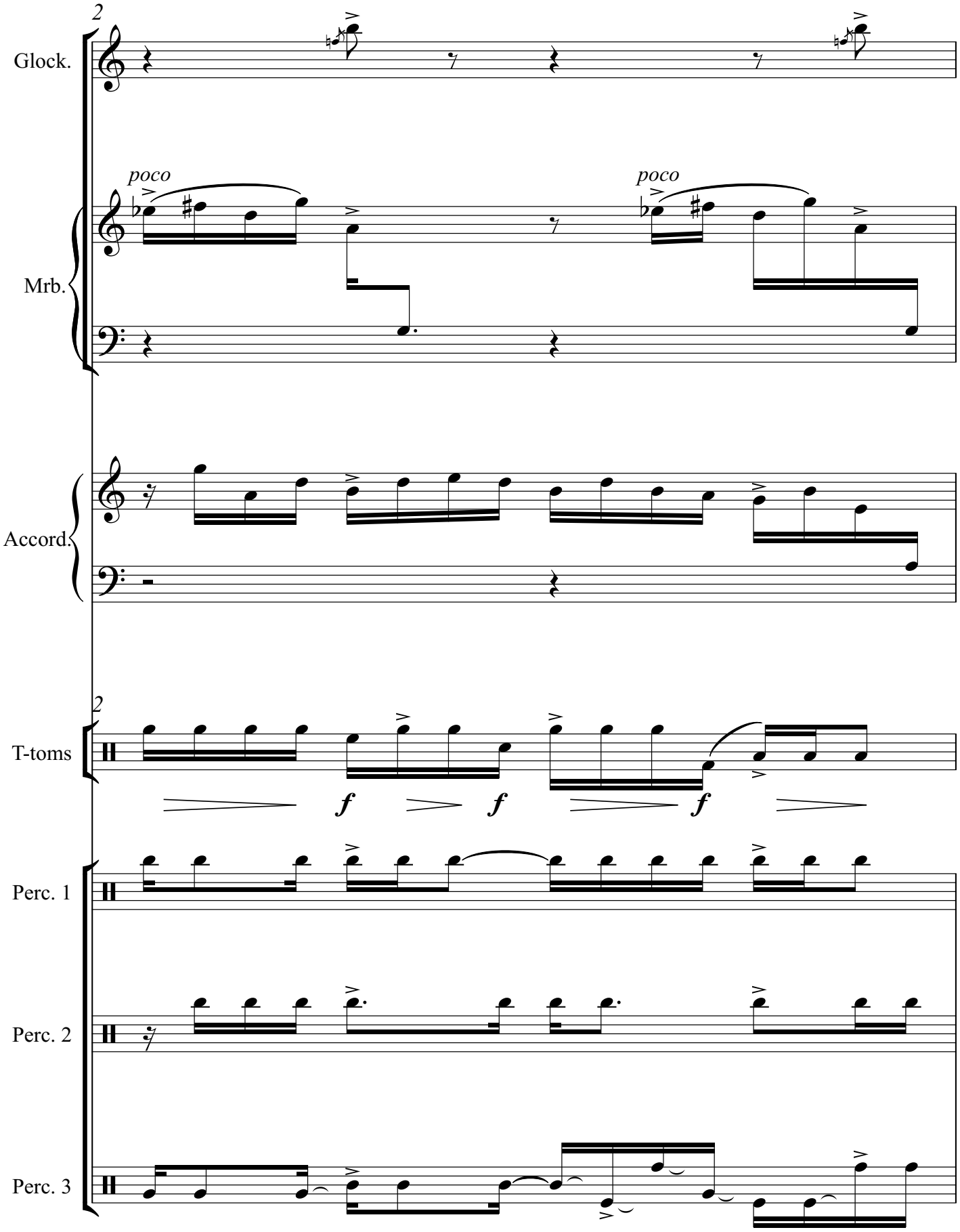
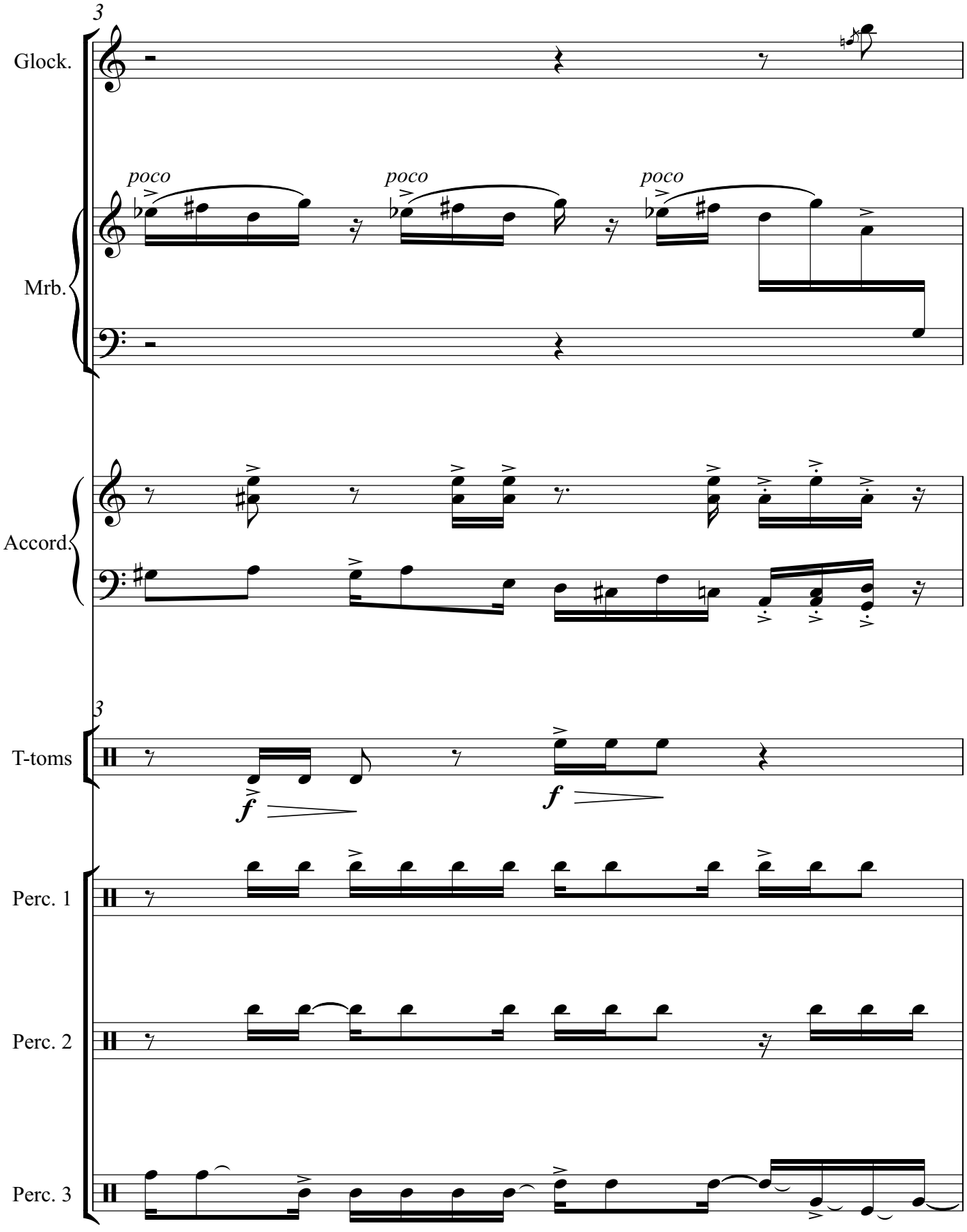
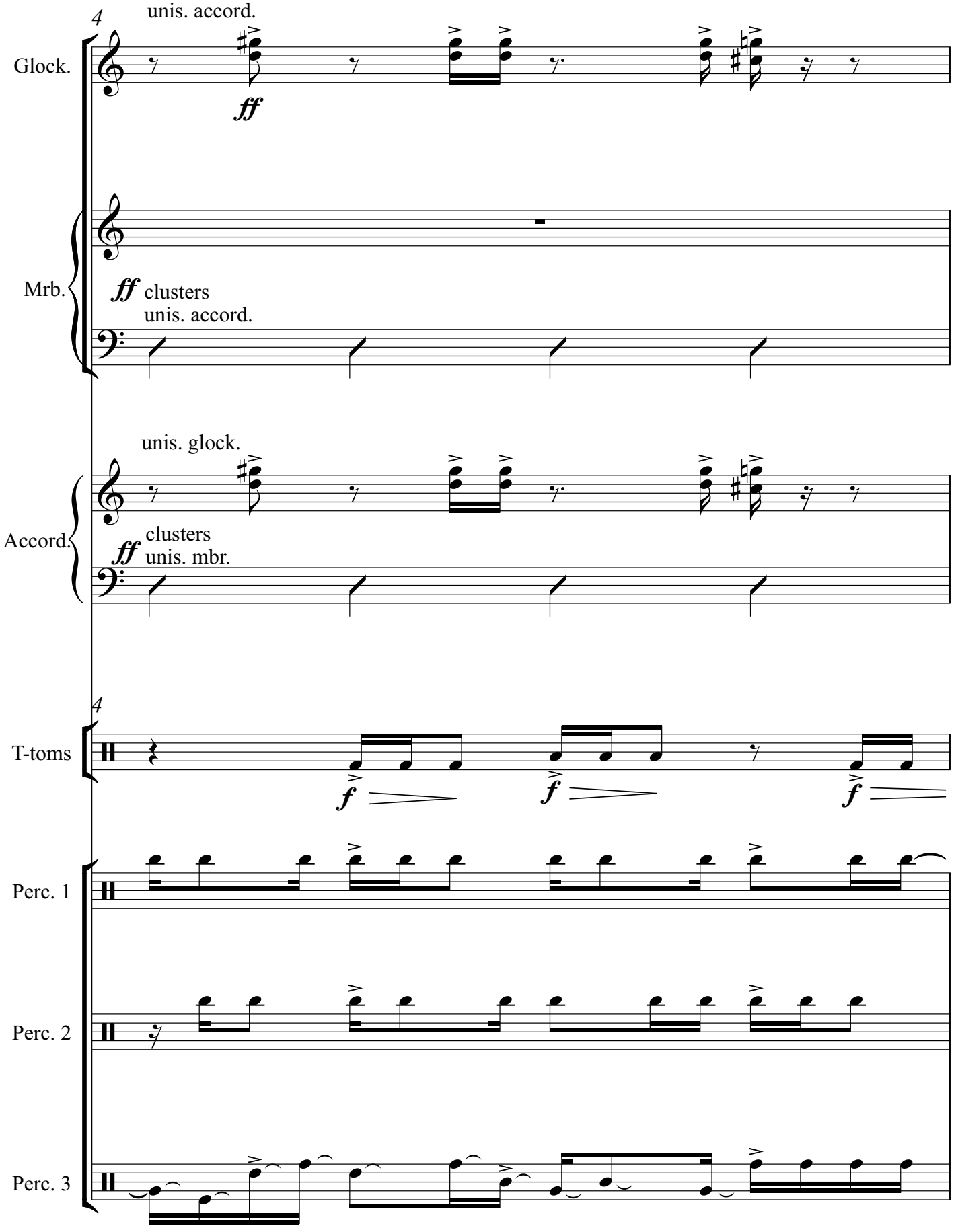
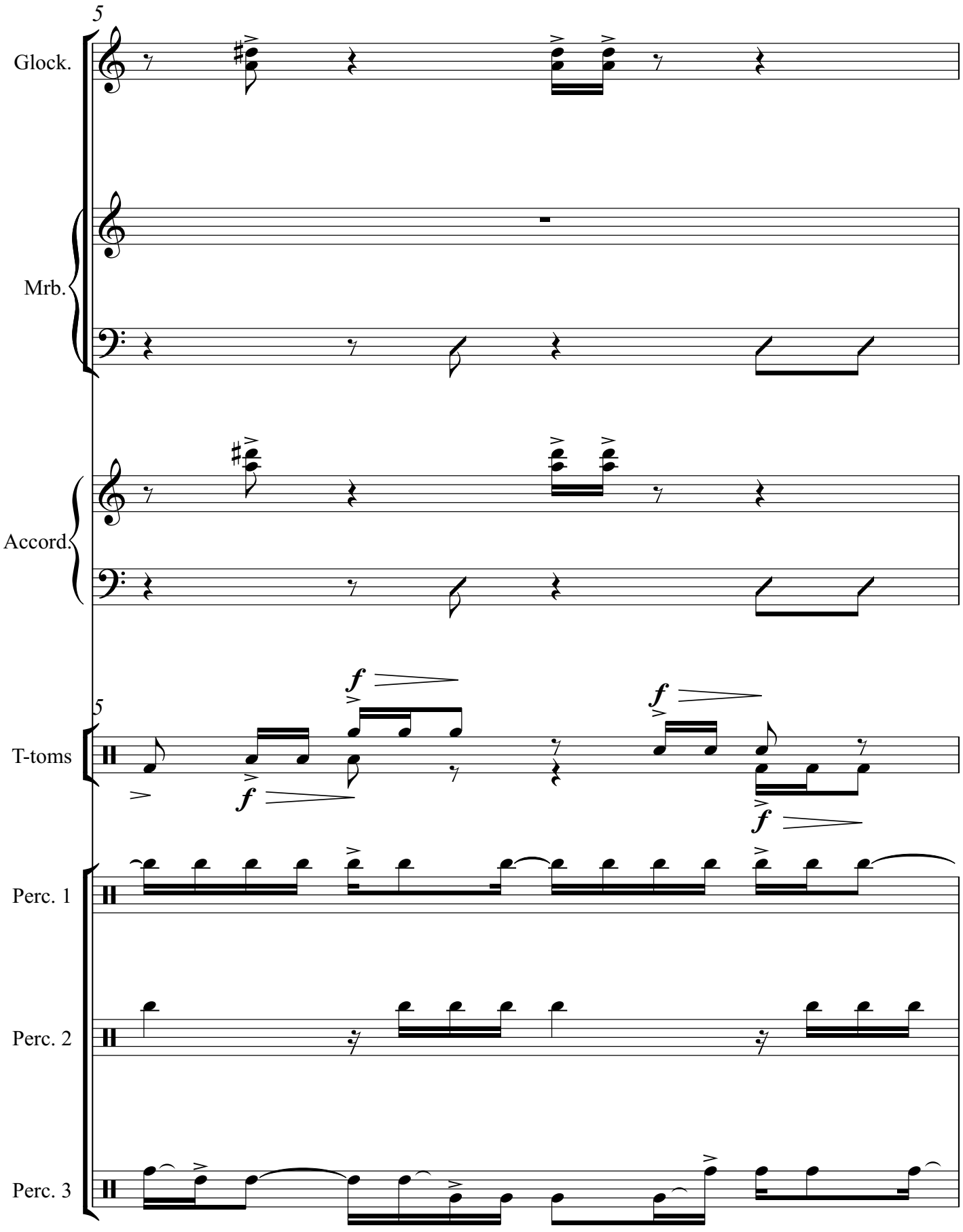
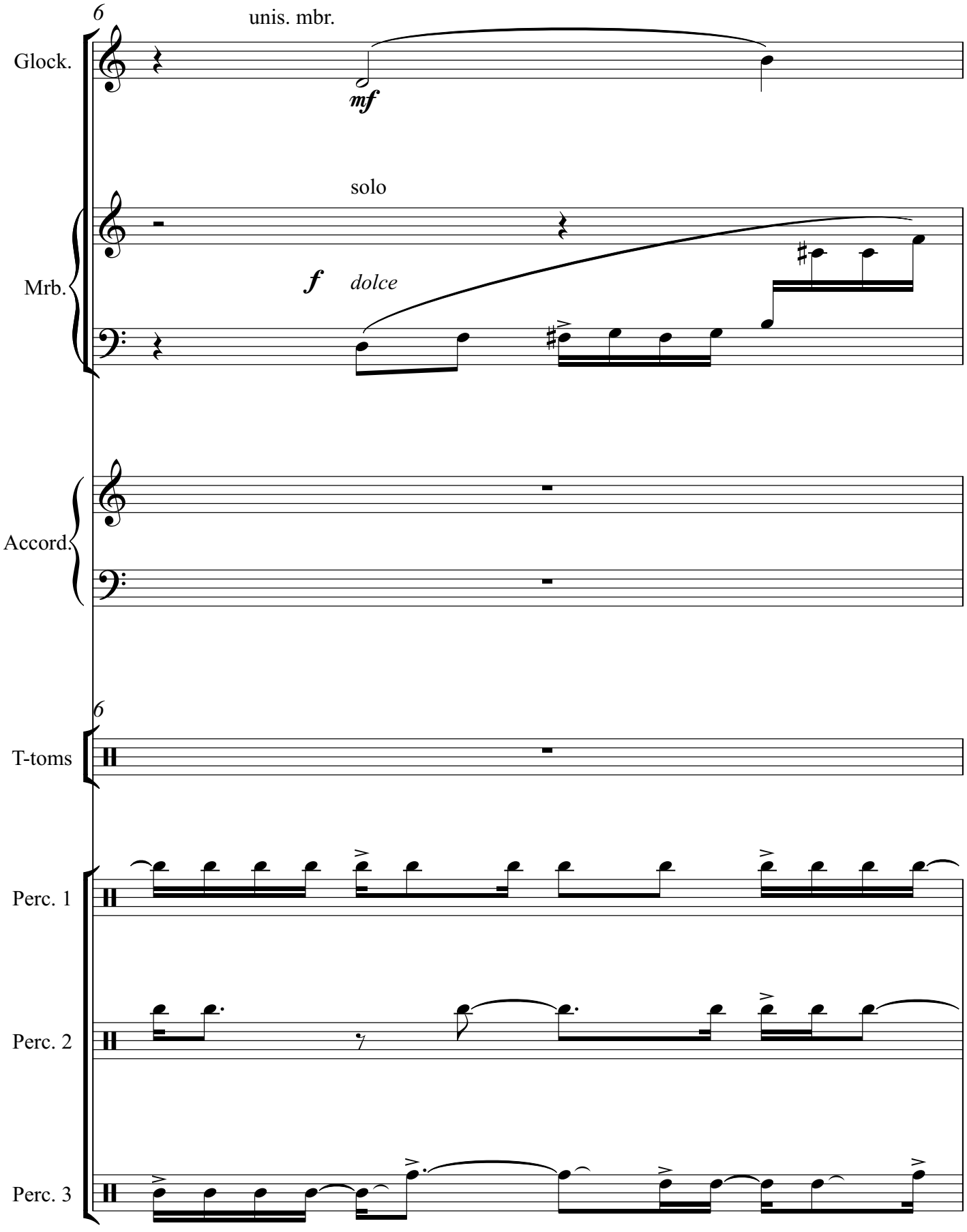
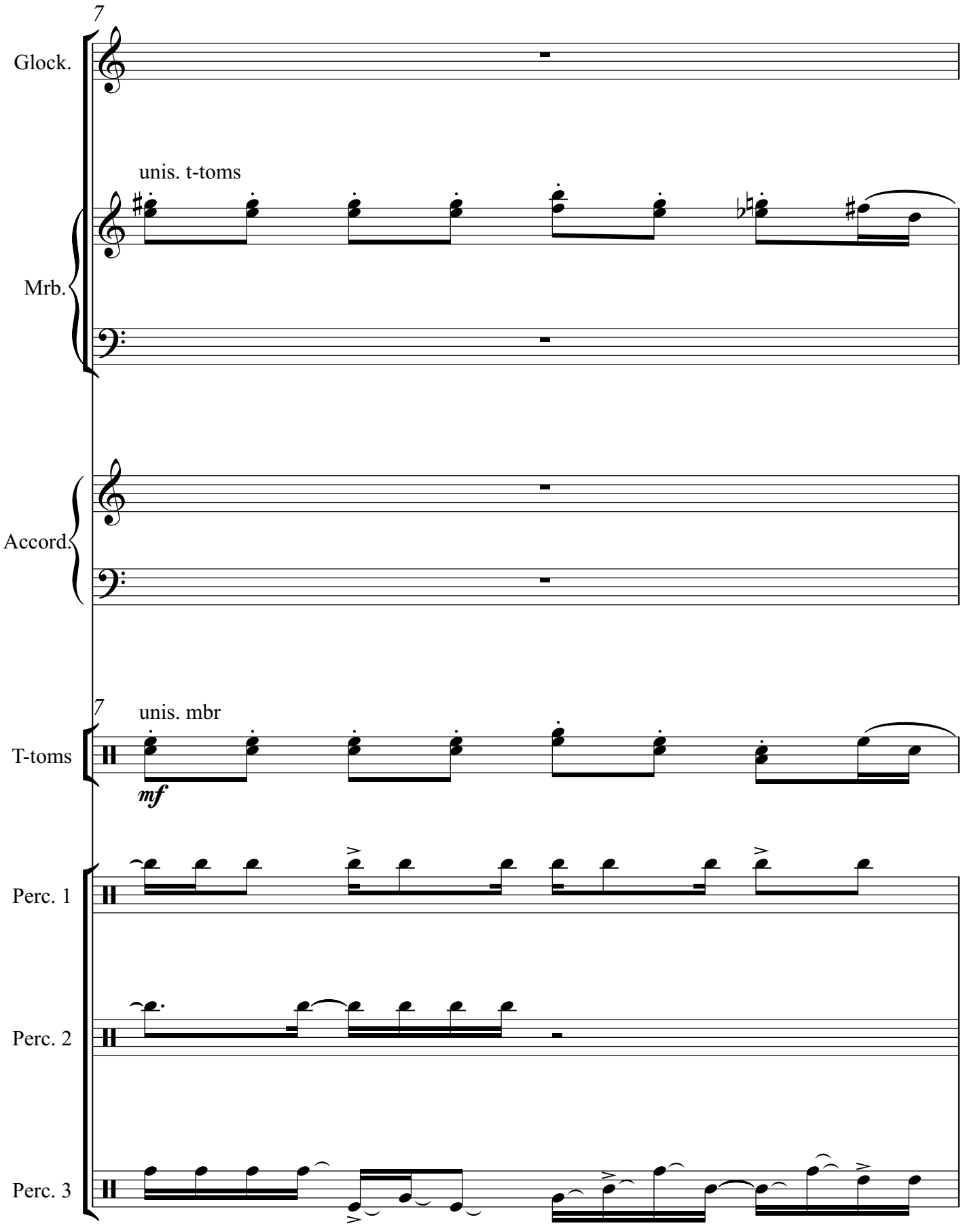

2
Glock.
poco
poco
Mrb.
Accord.
2
T-toms
f
f
f
Perc. 1
Perc. 2
Perc. 3

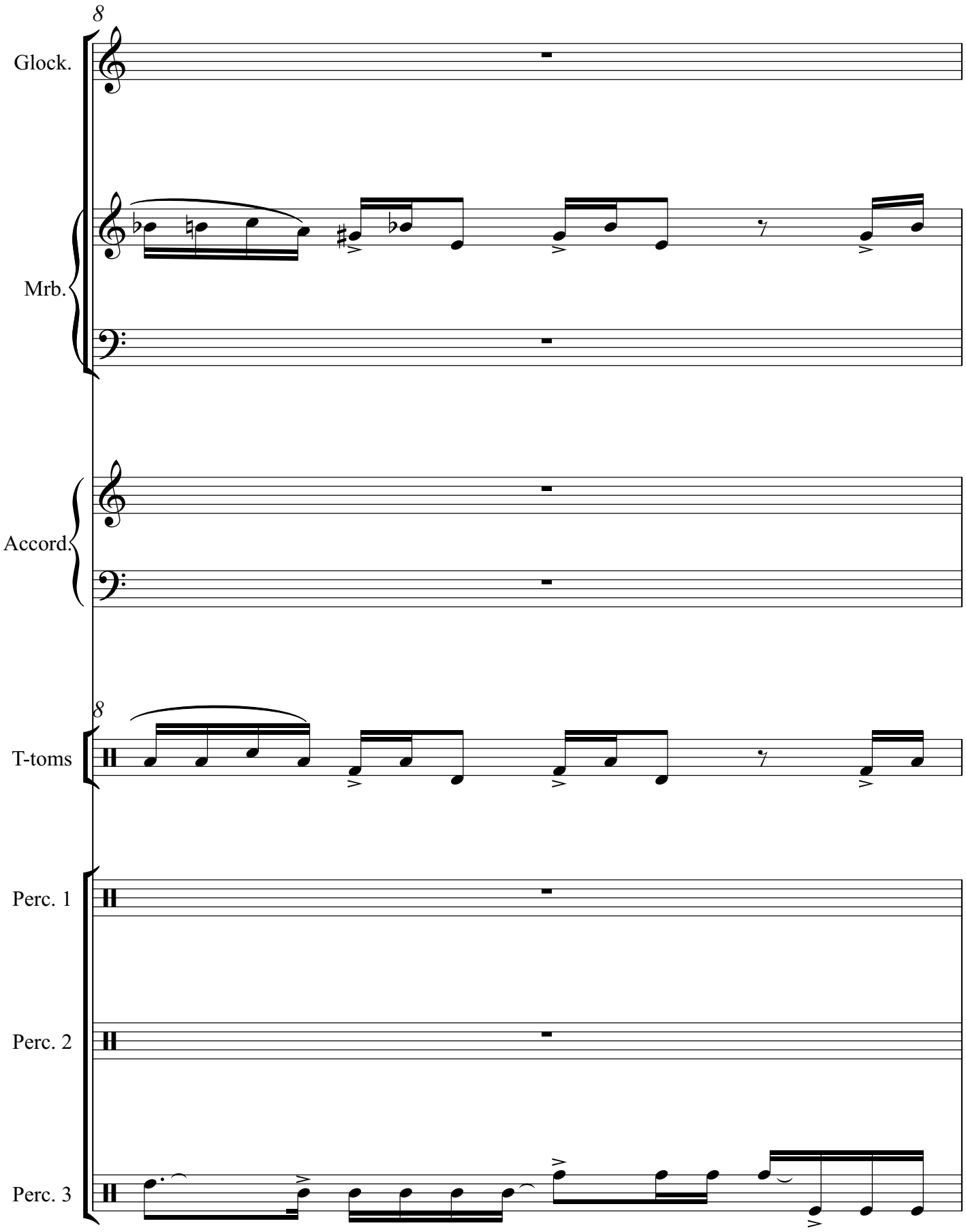

3
Glock.
poco
poco
poco
Mrb.
Accord.
3
T-toms
f
f
Perc. 1
Perc. 2
Perc. 3

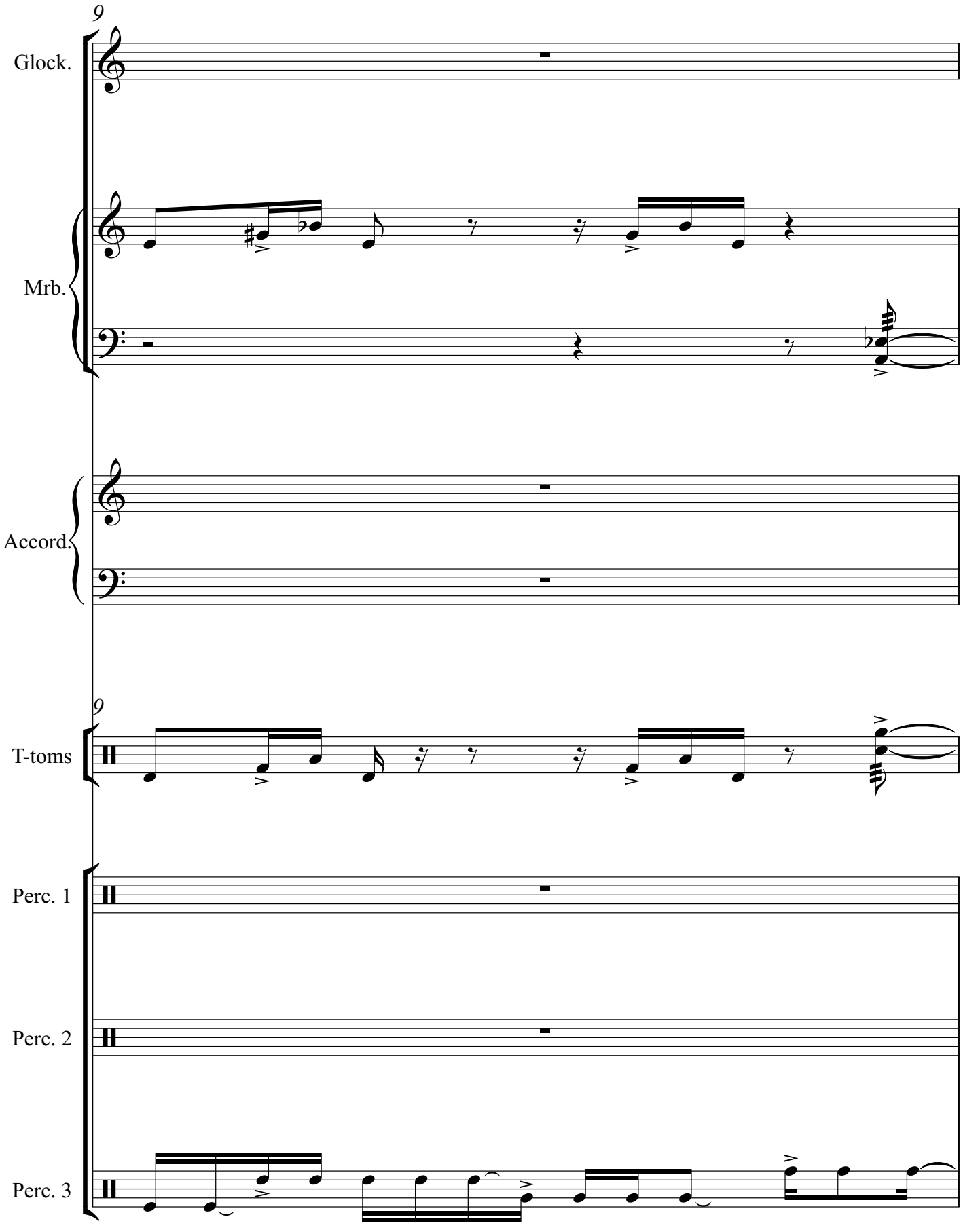

4
unis. accord.
Glock.
ff
Mrb.
ff clusters
unis. accord.
unis. glock.
Accord.
ff clusters
unis. mbr.
4
T-toms
f
f
f
Perc. 1
Perc. 2
Perc. 3

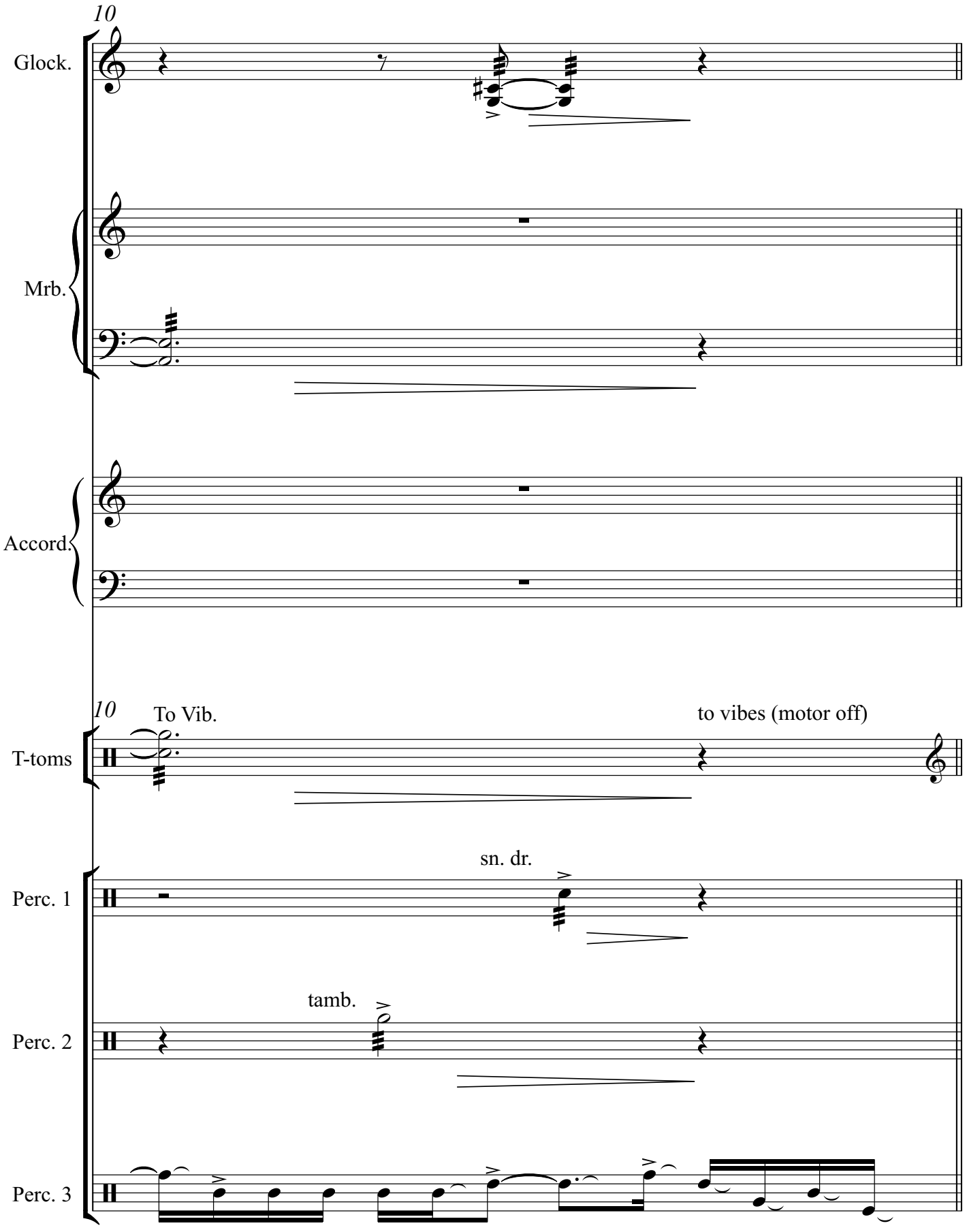

5
Glock.
Mrb.
Accord.
5
T-toms
f
f
f
f
Perc. 1
Perc. 2
Perc. 3

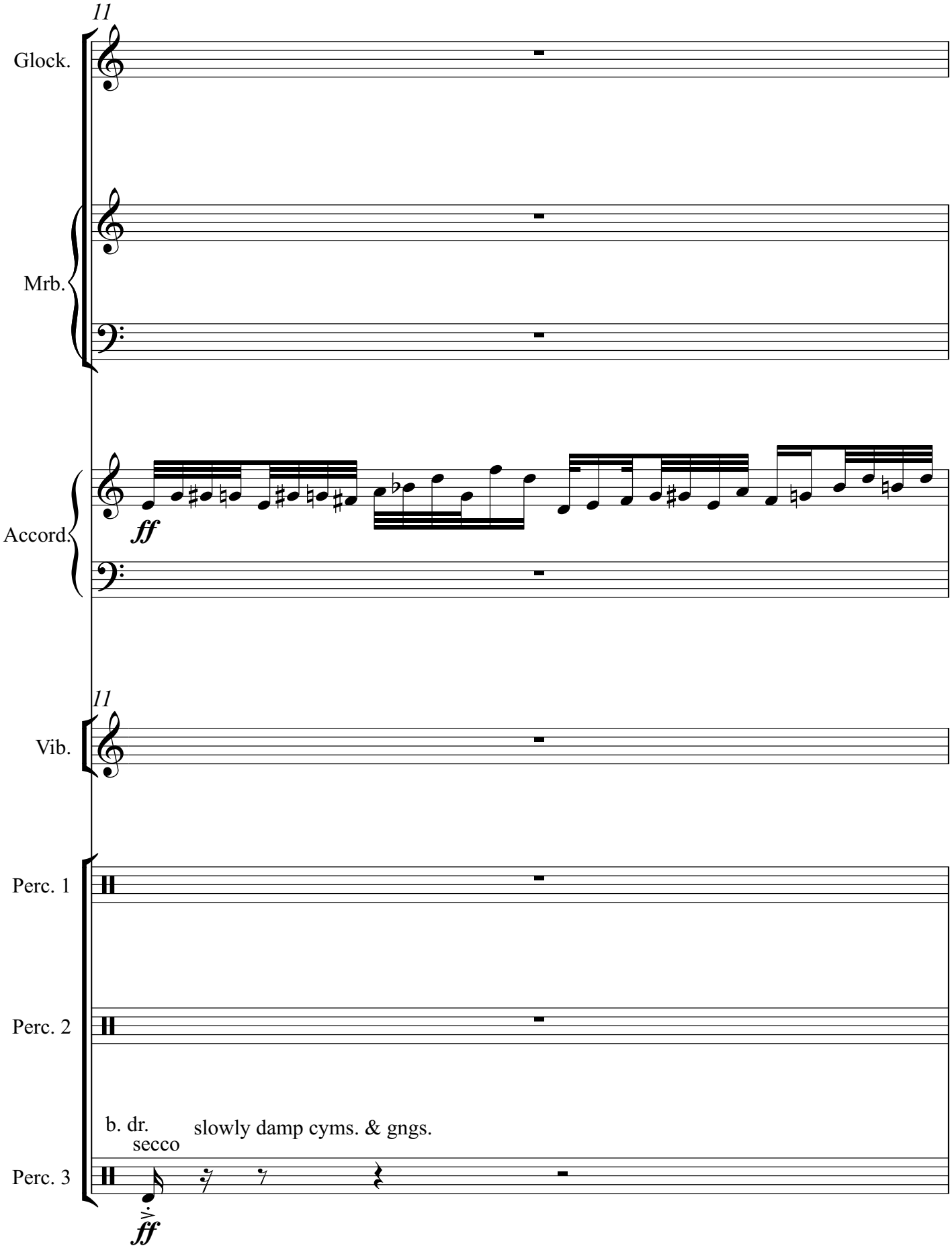

6
unis. mbr.
Glock.
mf
solo
Mrb.
f
dolce
Accord.
6
T-toms
Perc. 1
Perc. 2
Perc. 3

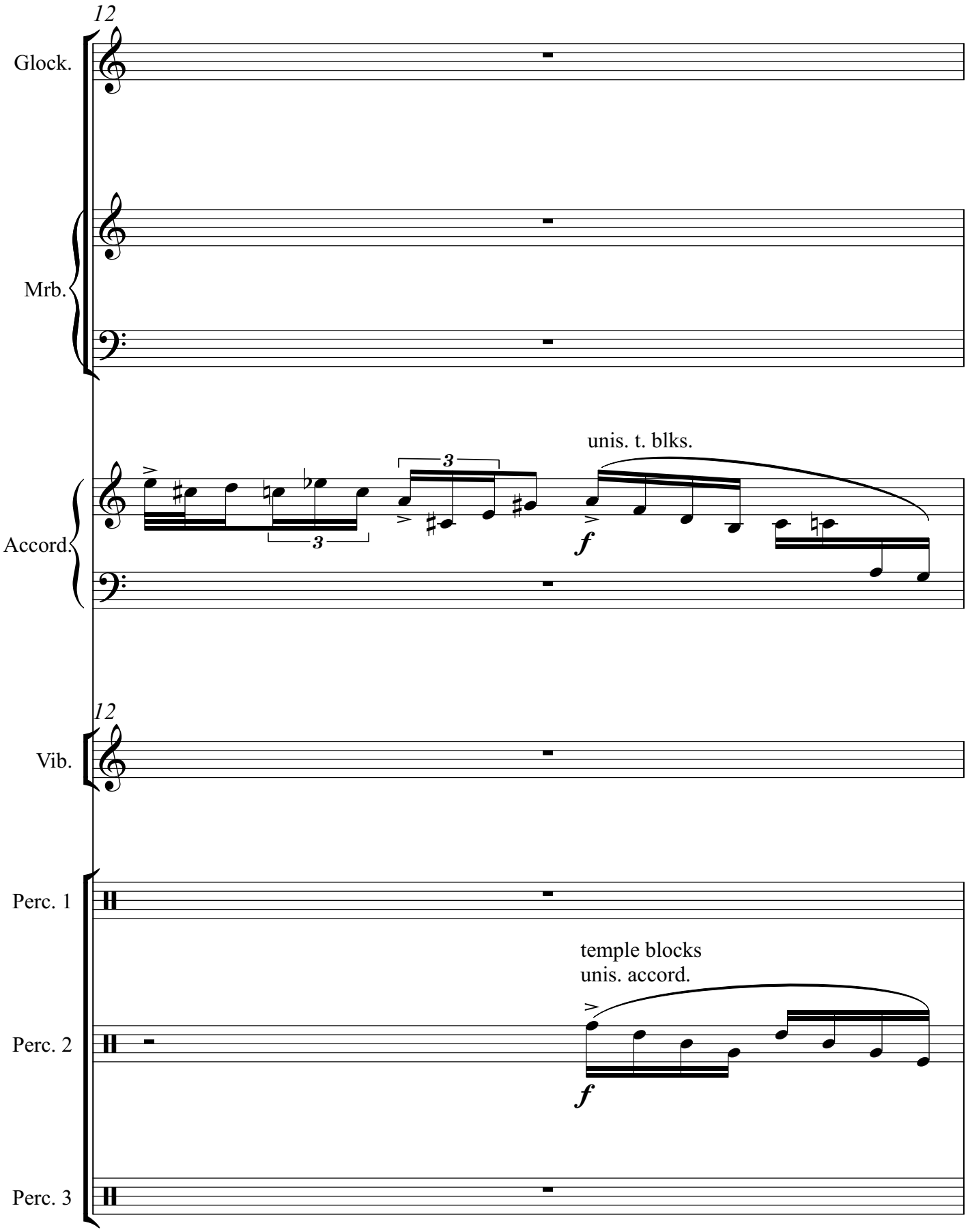

7
Glock.
unis. t-toms
Mrb.
Accord.
7
unis. mbr
T-toms
mf
Perc. 1
Perc. 2
Perc. 3

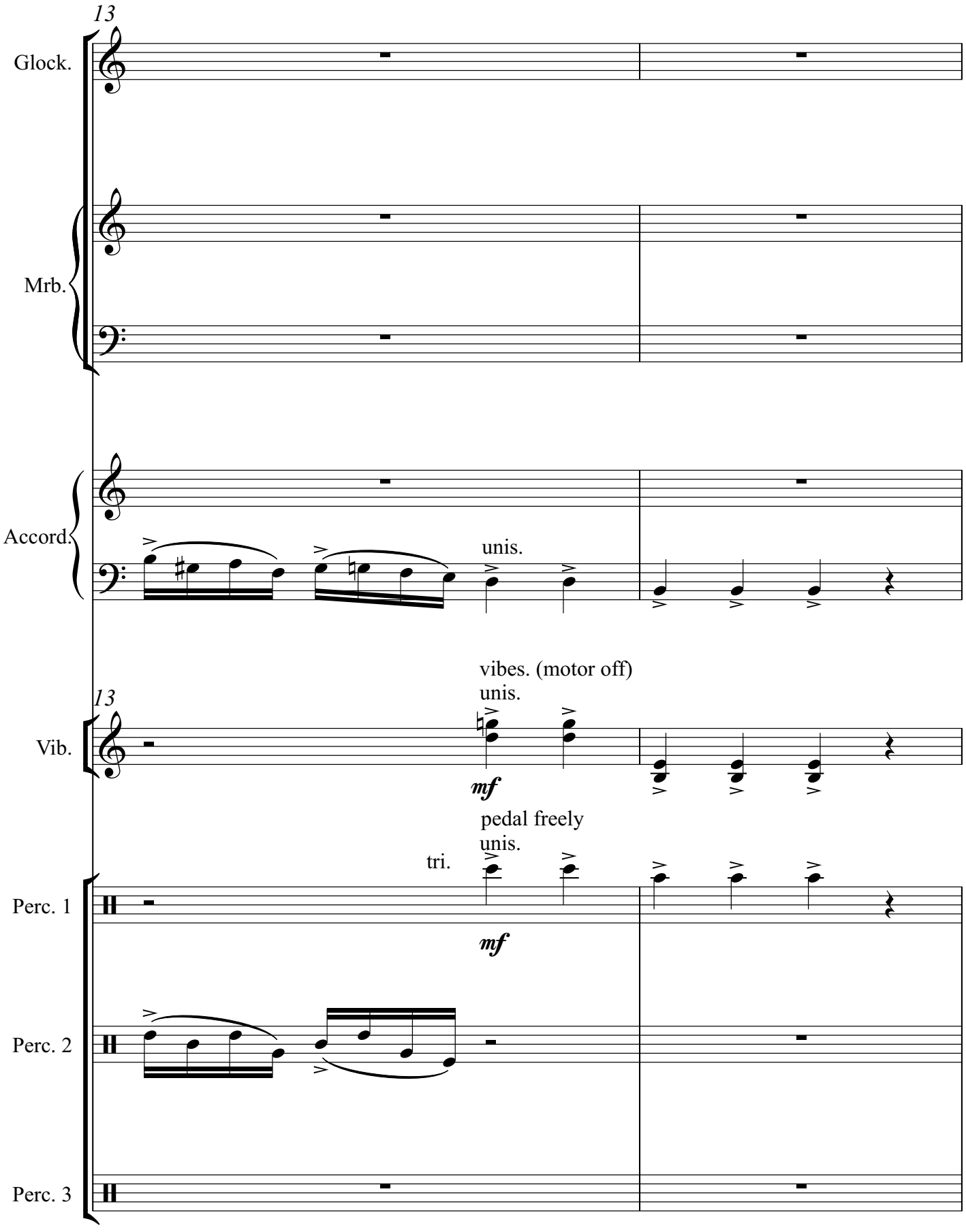

8
Glock.
Mrb.
Accord.
8
T-toms
Perc. 1
Perc. 2
Perc. 3

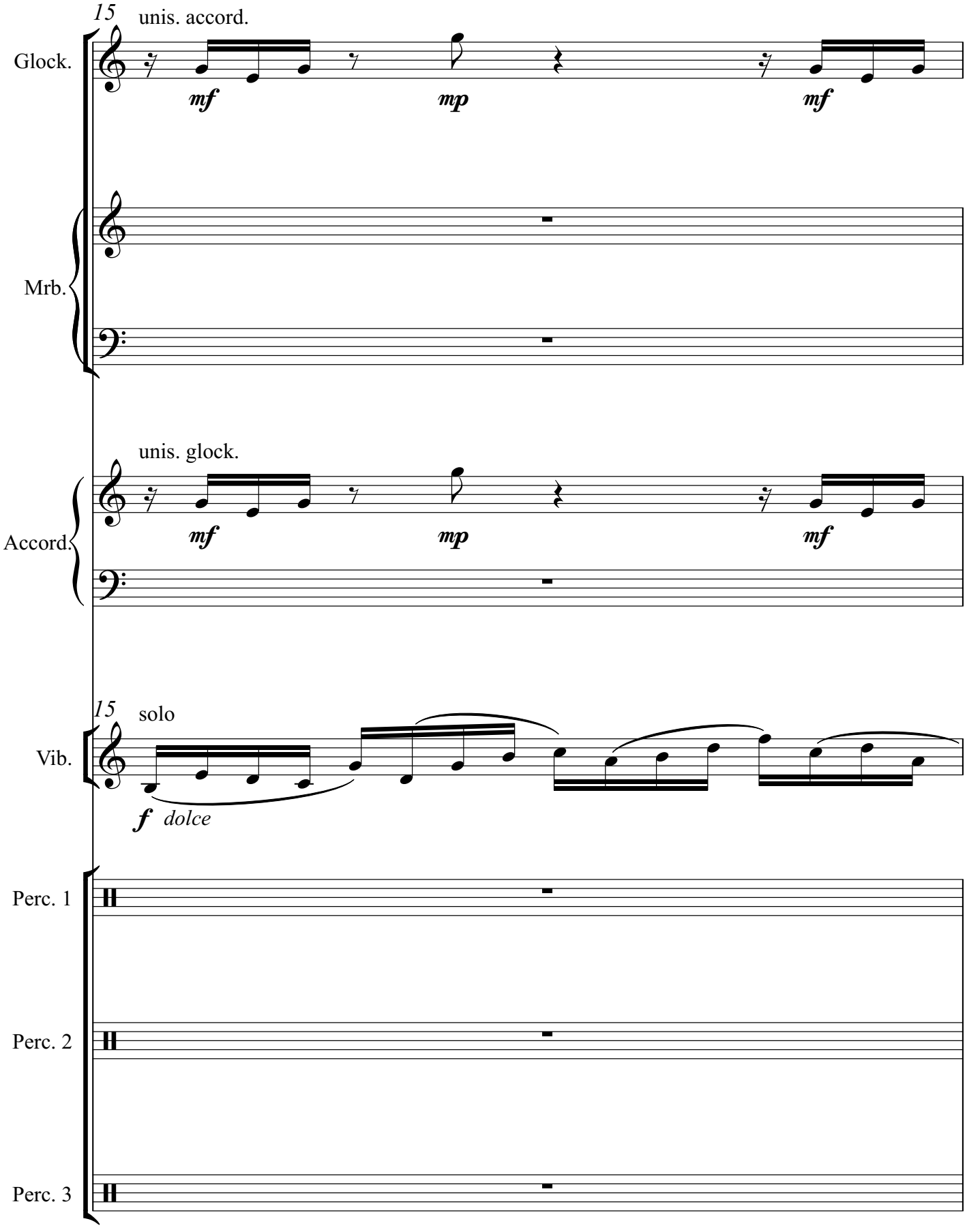

9
Glock.
Mrb.
Accord.
9
T-toms
Perc. 1
Perc. 2
Perc. 3

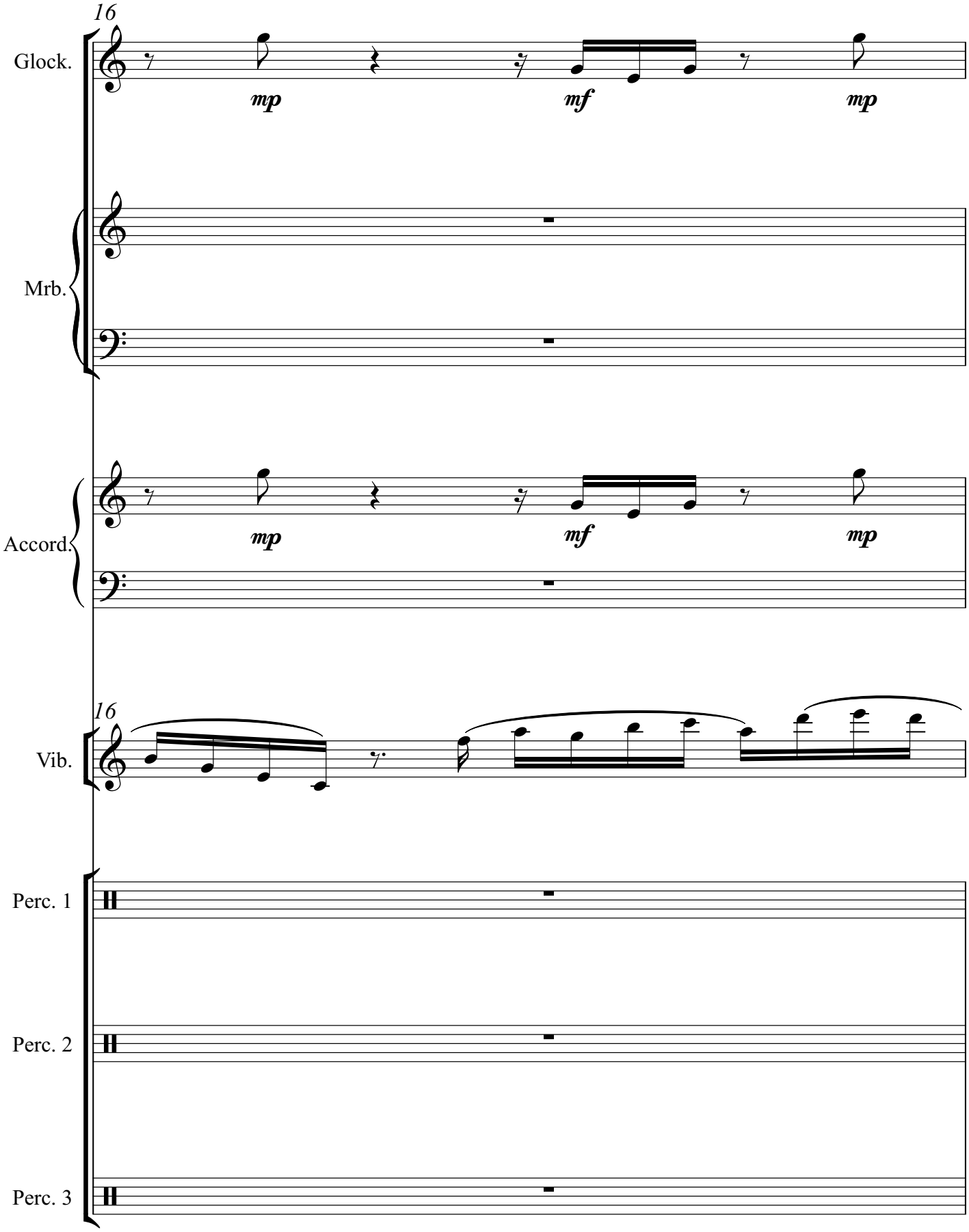

10
Glock.
Mrb.
Accord.
10
To Vib.
to vibes (motor off)
T-toms
sn. dr.
Perc. 1
tamb.
Perc. 2
Perc. 3

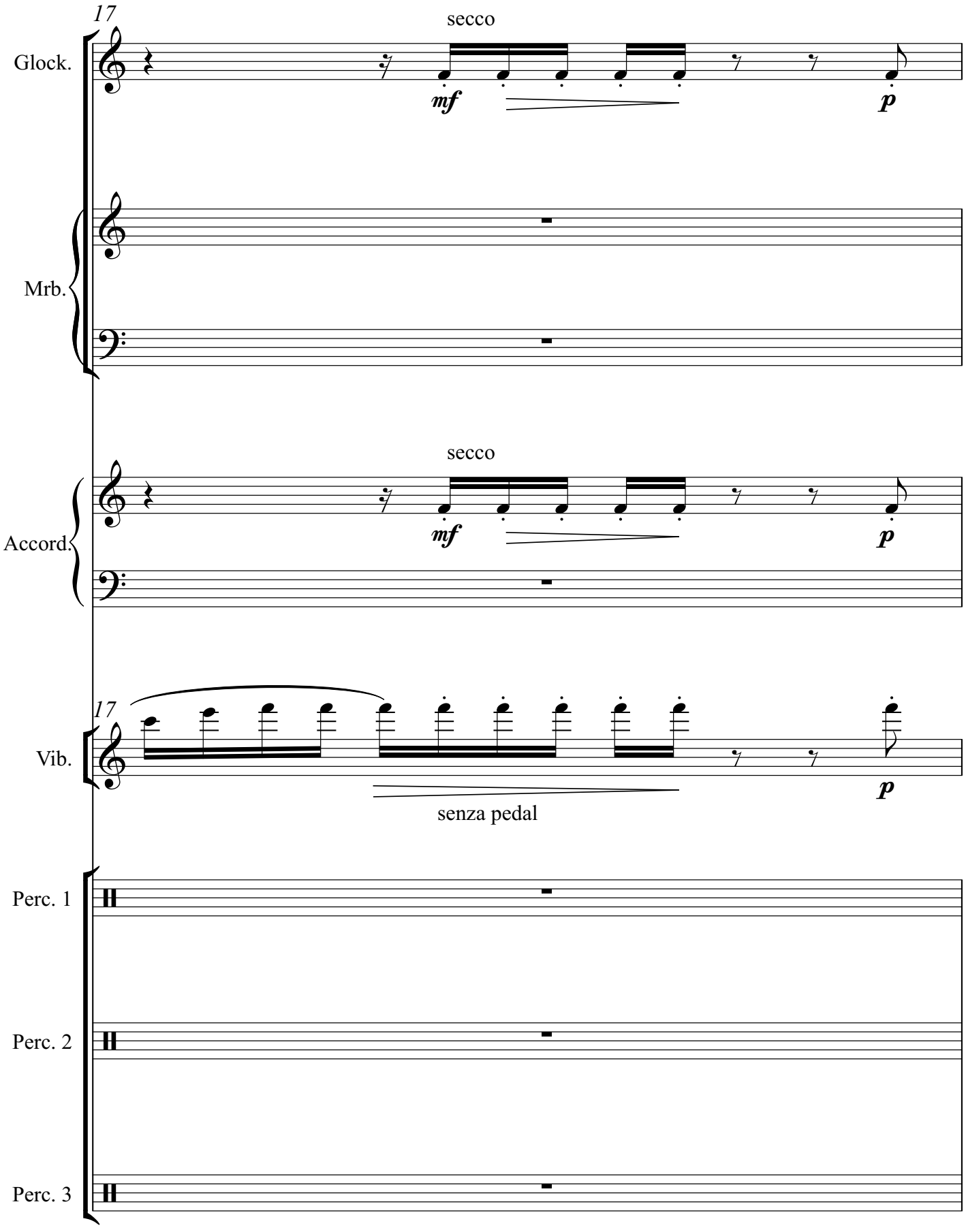

11
Glock.
Mrb.
Accord.
ff
11
Vib.
Perc. 1
Perc. 2
b. dr.
secco
slowly damp cyms. & gngs.
Perc. 3
ff

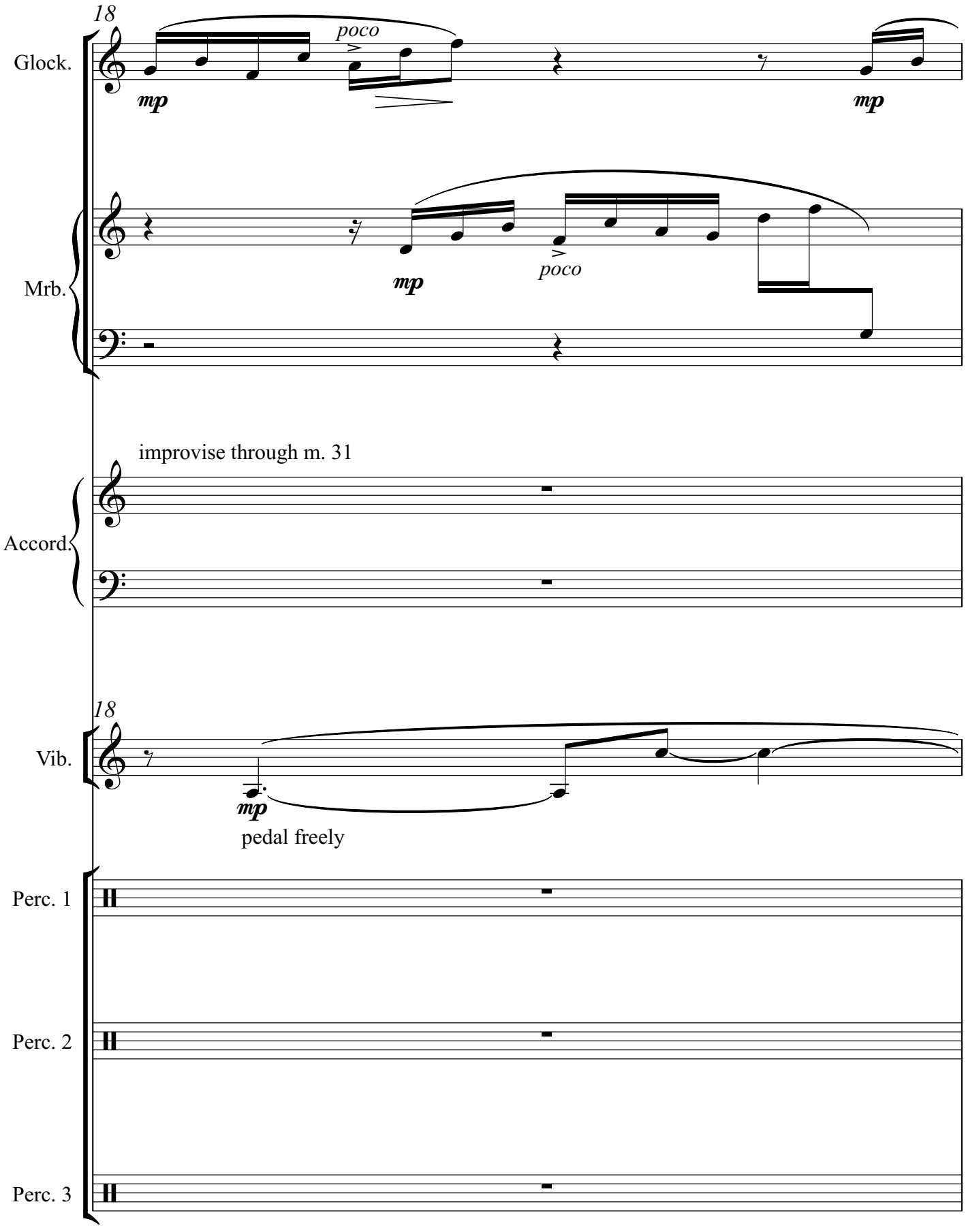

12
Glock.
Mrb.
Accord.
unis. t. blks.
f
12
Vib.
Perc. 1
temple blocks
unis. accord.
Perc. 2
f
Perc. 3

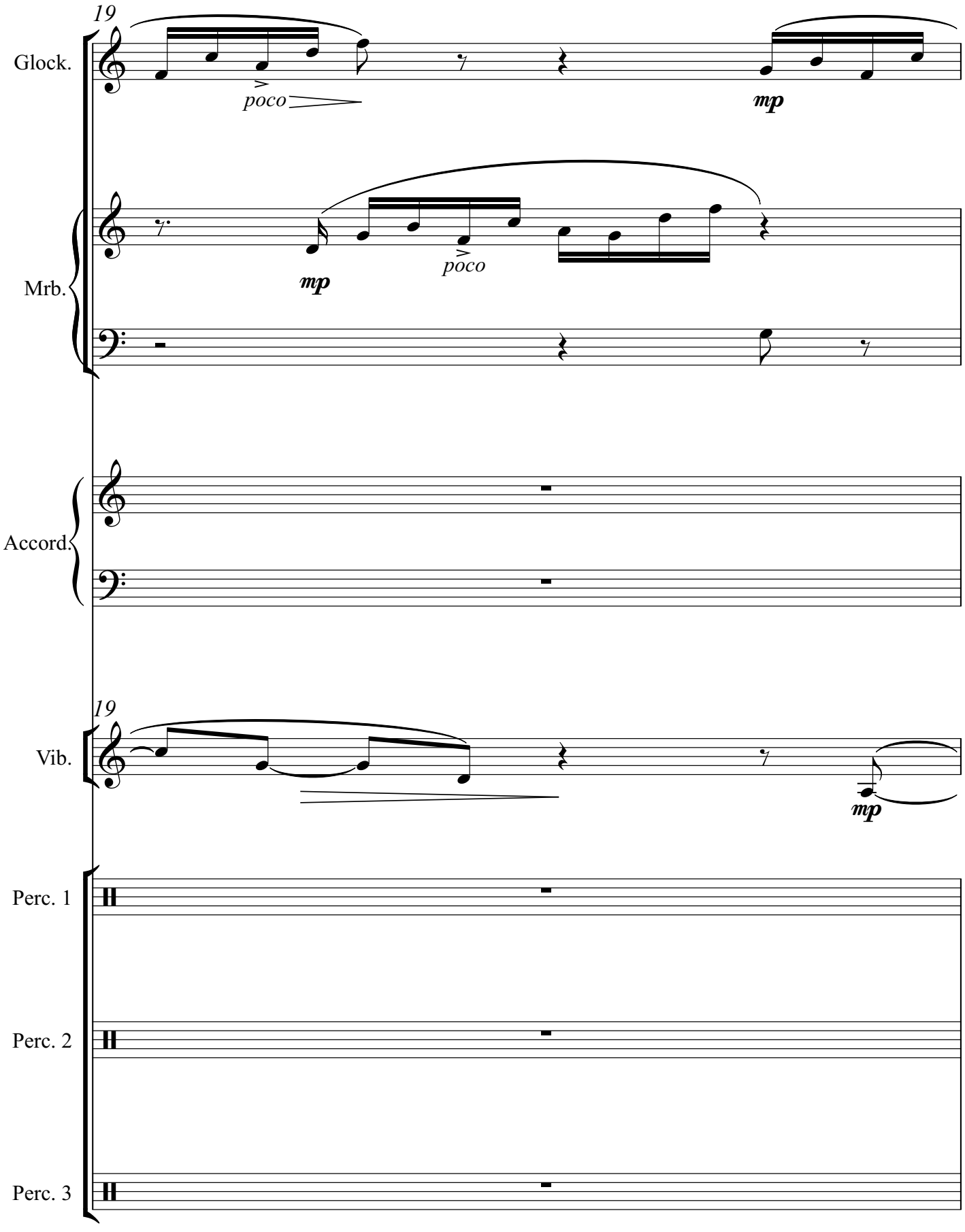

13
Glock.
Mrb.
Accord.
unis.
vibes. (motor off)
unis.
13
Vib.
mf
pedal freely
unis.
tri.
Perc. 1
mf
Perc. 2
Perc. 3

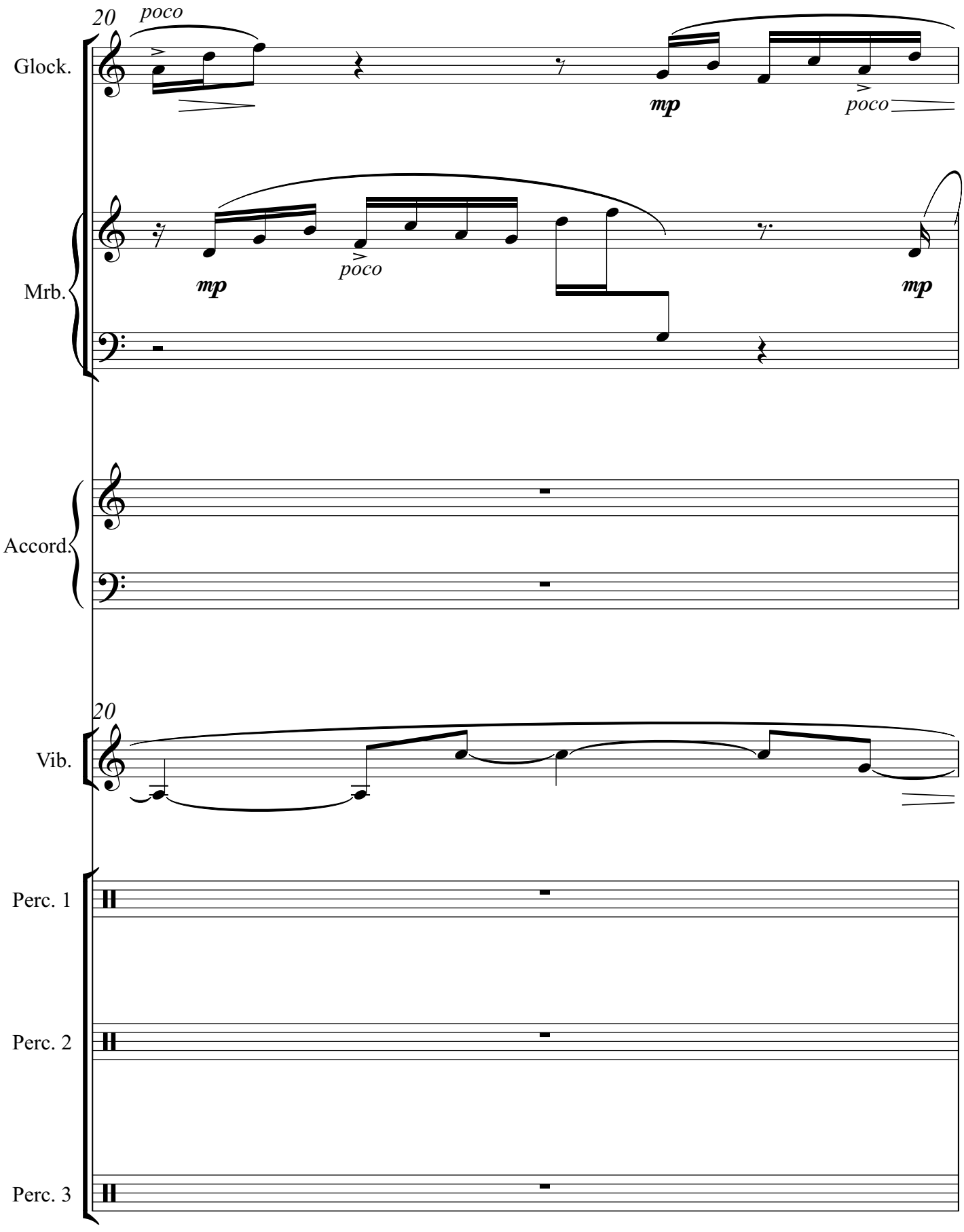

15
unis. accord.
Glock.
mf
mp
mf
Mrb.
unis. glock.
Accord.
mf
mp
mf
15
solo
Vib.
f dolce
Perc. 1
Perc. 2
Perc. 3

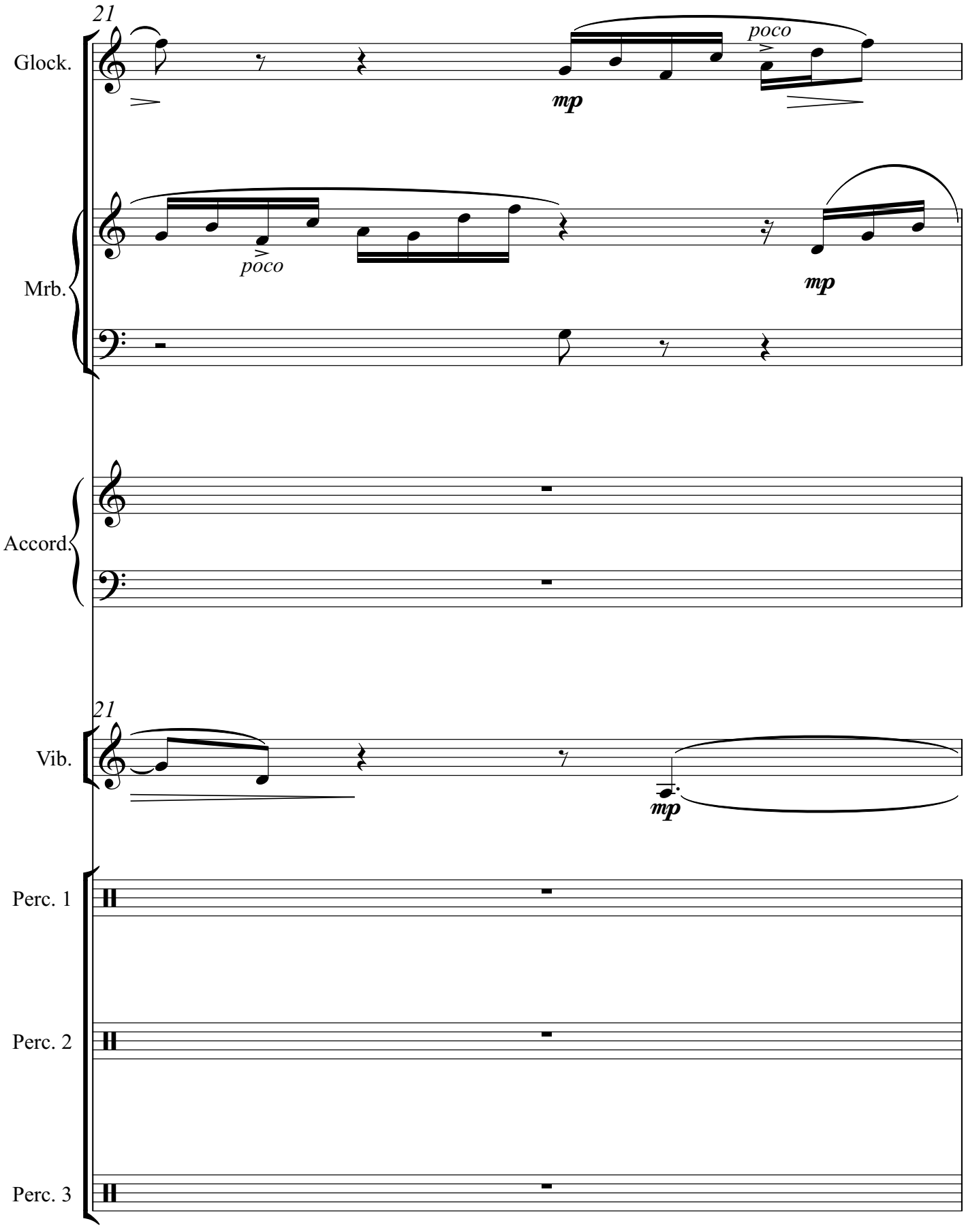

16
Glock.
mp
mf
mp
Mrb.
Accord.
mp
mf
mp
16
Vib.
Perc. 1
Perc. 2
Perc. 3

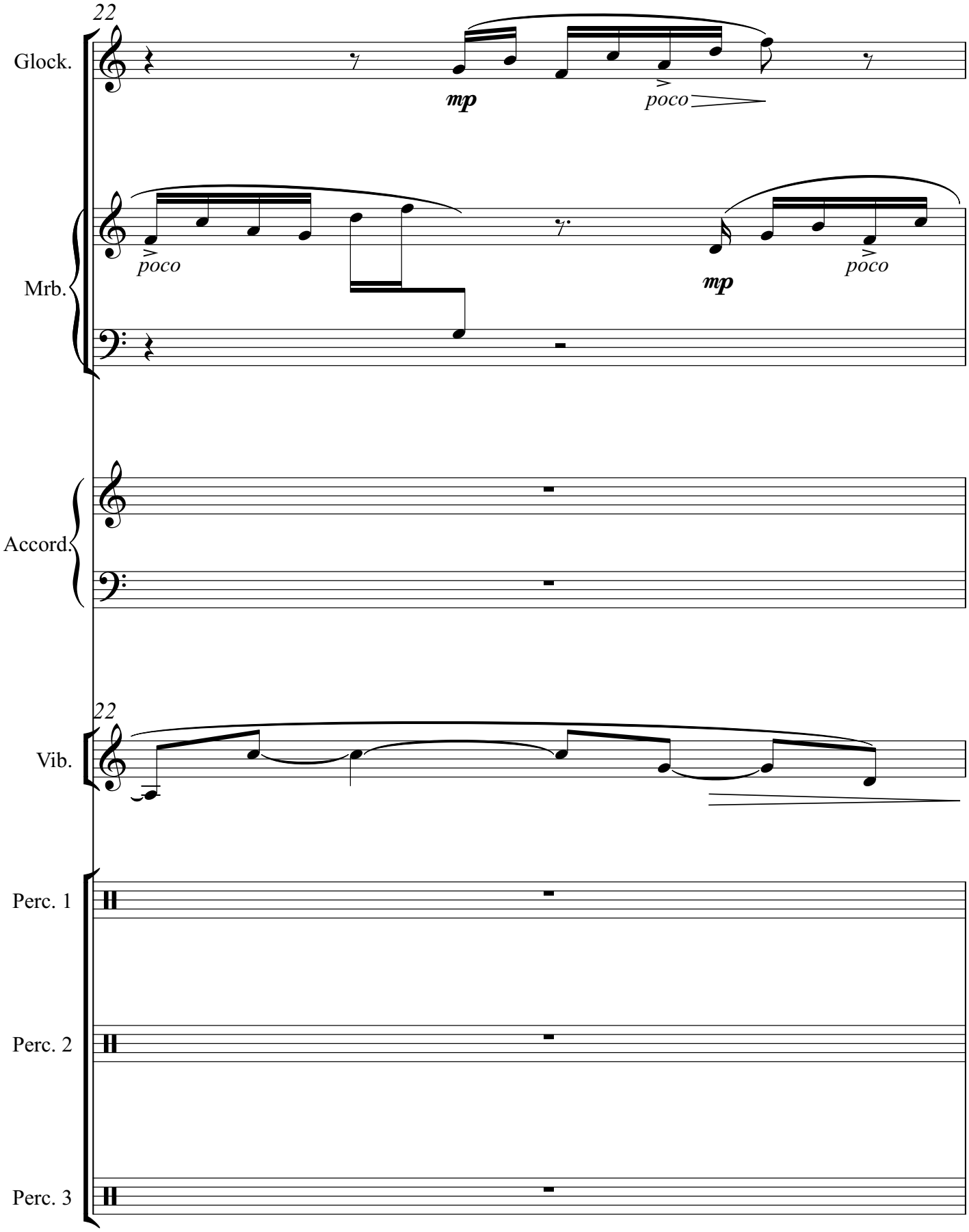

17
secco
Glock.
mf
p
Mrb.
secco
Accord.
mf
p
17
Vib.
p
senza pedal
Perc. 1
Perc. 2
Perc. 3

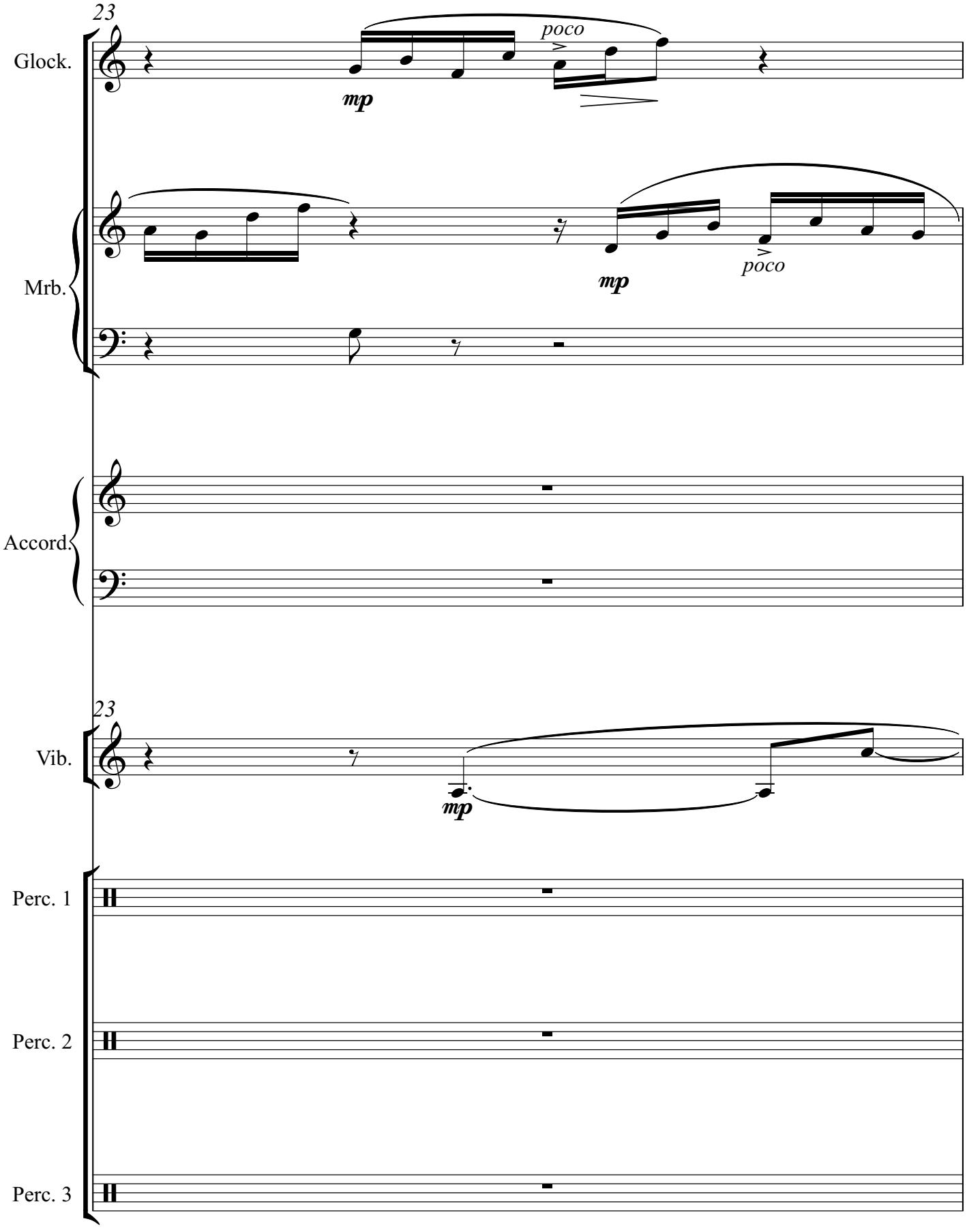

18
Glock.
poco
mp
mp
Mrb.
mp
poco
improvise through m. 31
Accord.
18
Vib.
mp
pedal freely
Perc. 1
Perc. 2
Perc. 3

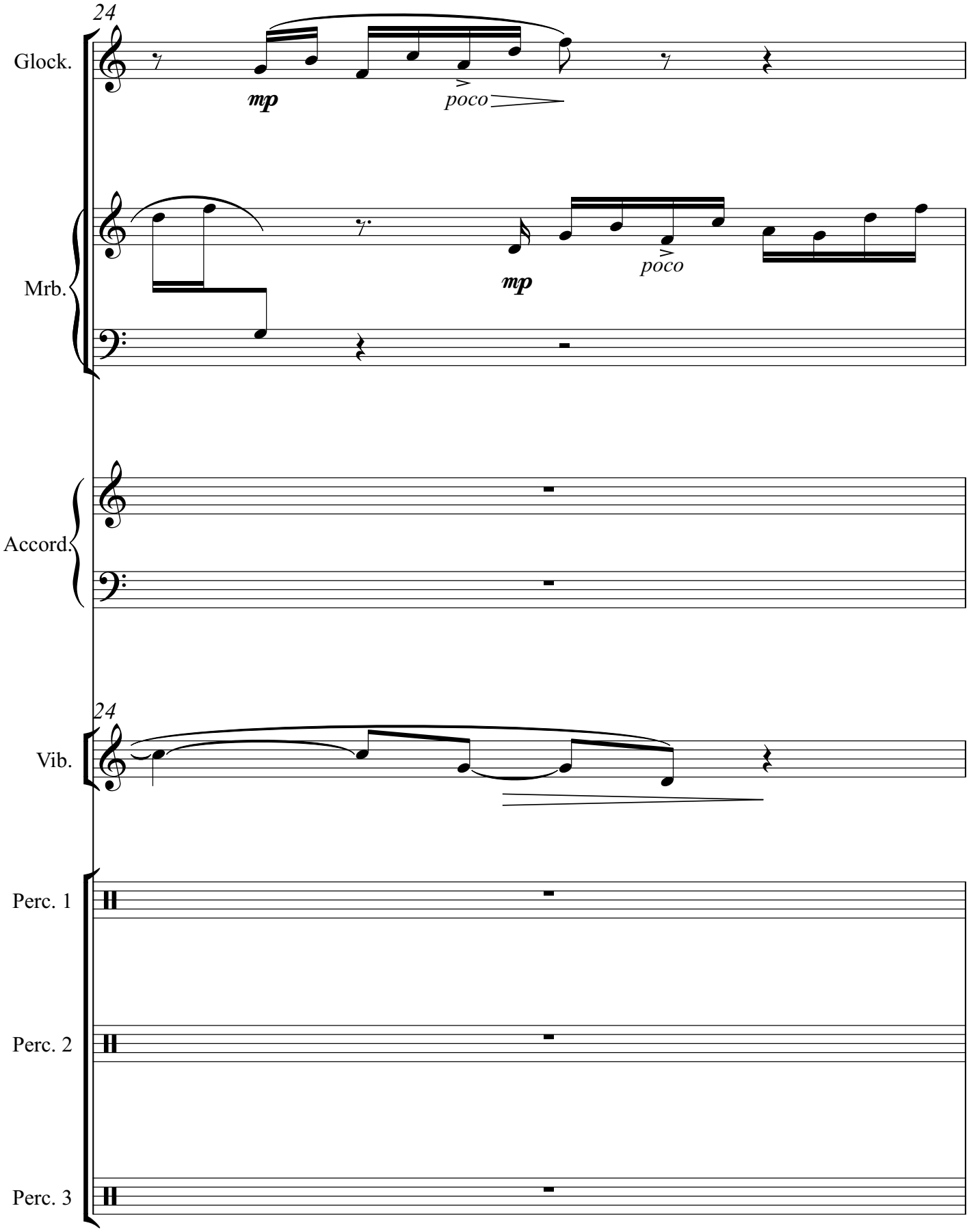

19
Glock.
poco
mp
Mrb.
mp
poco
Accord.
19
Vib.
mp
Perc. 1
Perc. 2
Perc. 3

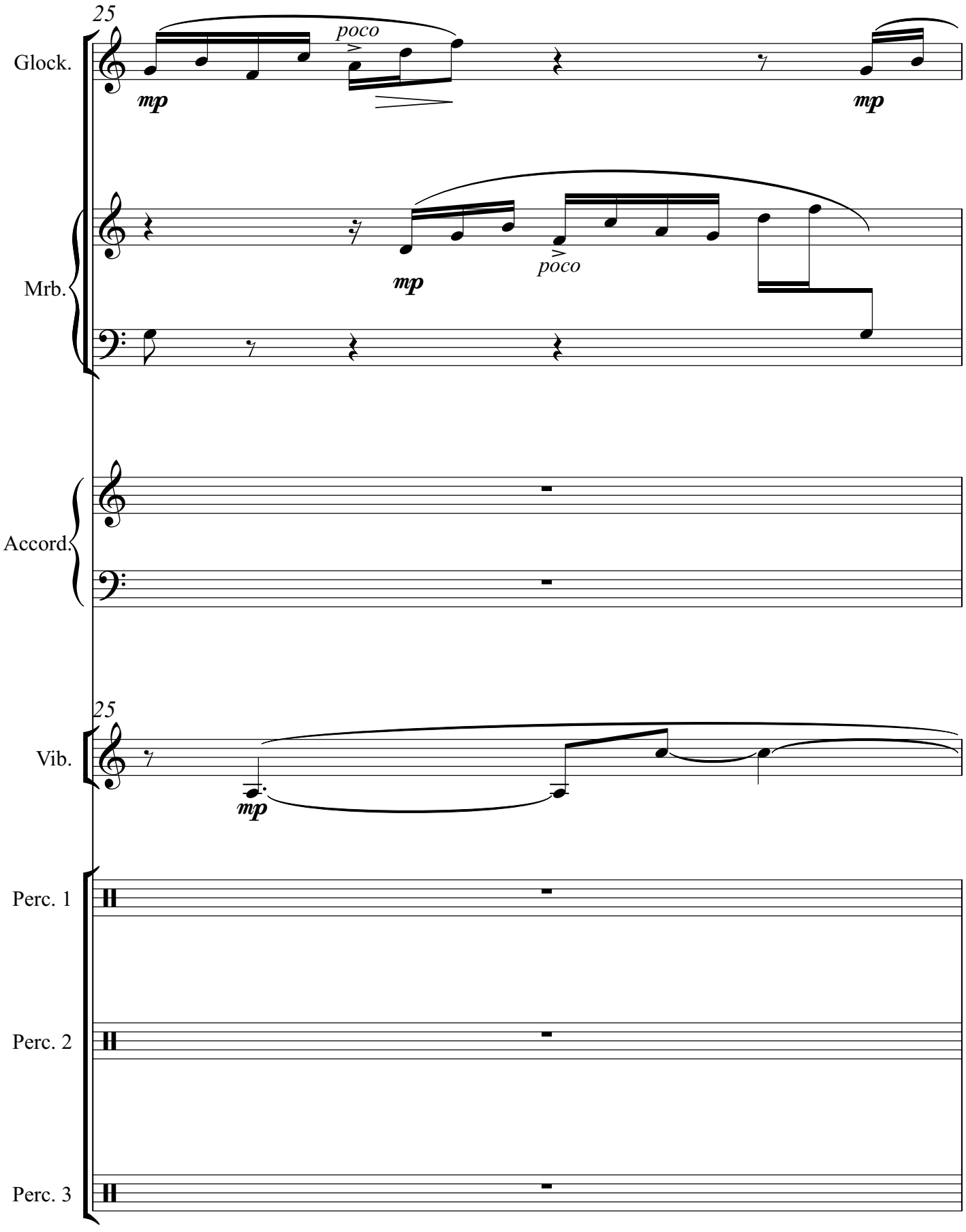

20
poco
Glock.
mp
poco
Mrb.
mp
poco
mp
Accord.
20
Vib.
Perc. 1
Perc. 2
Perc. 3

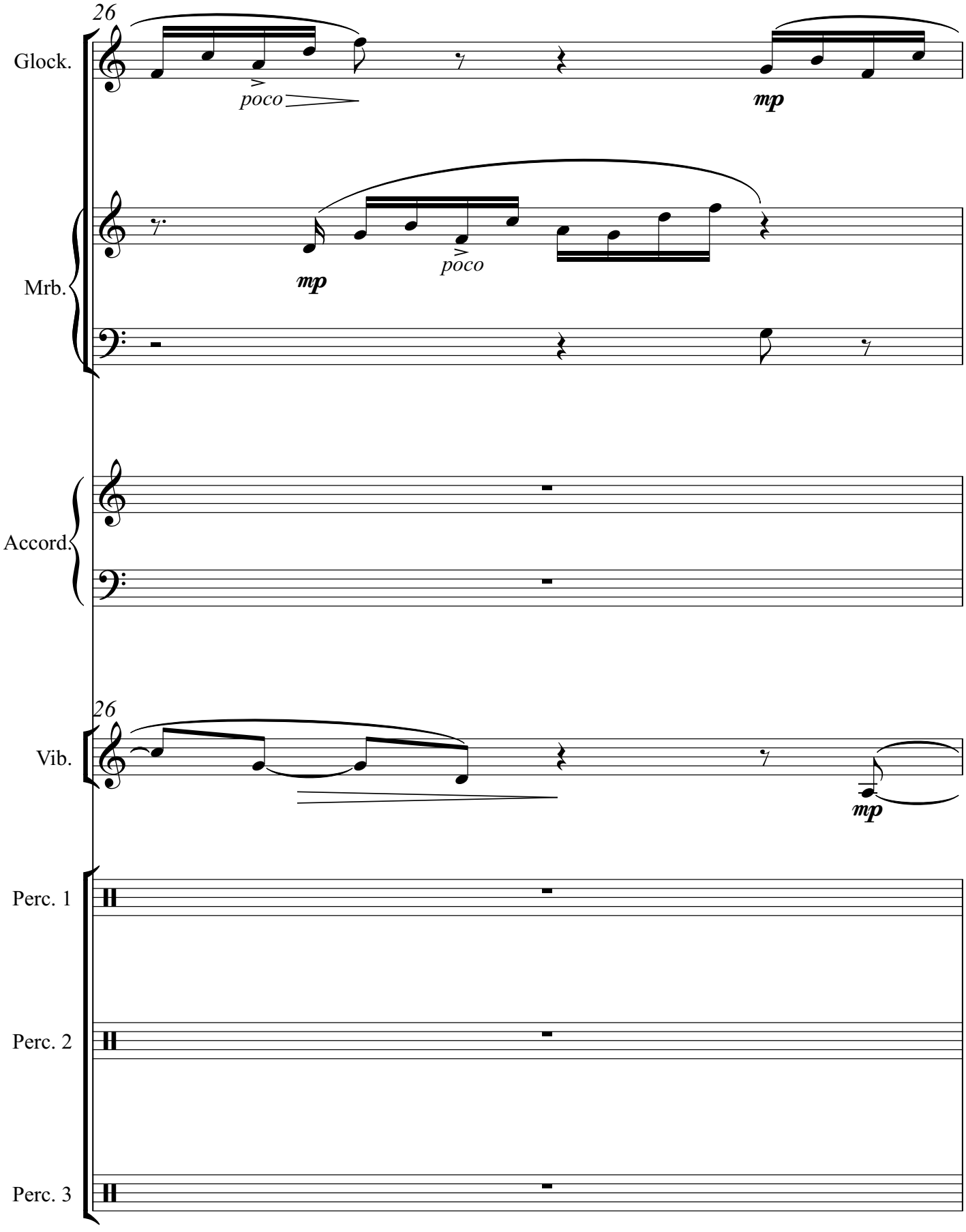

21
Glock.
mp
poco
poco
Mrb.
poco
mp
Accord.
21
Vib.
mp
Perc. 1
Perc. 2
Perc. 3

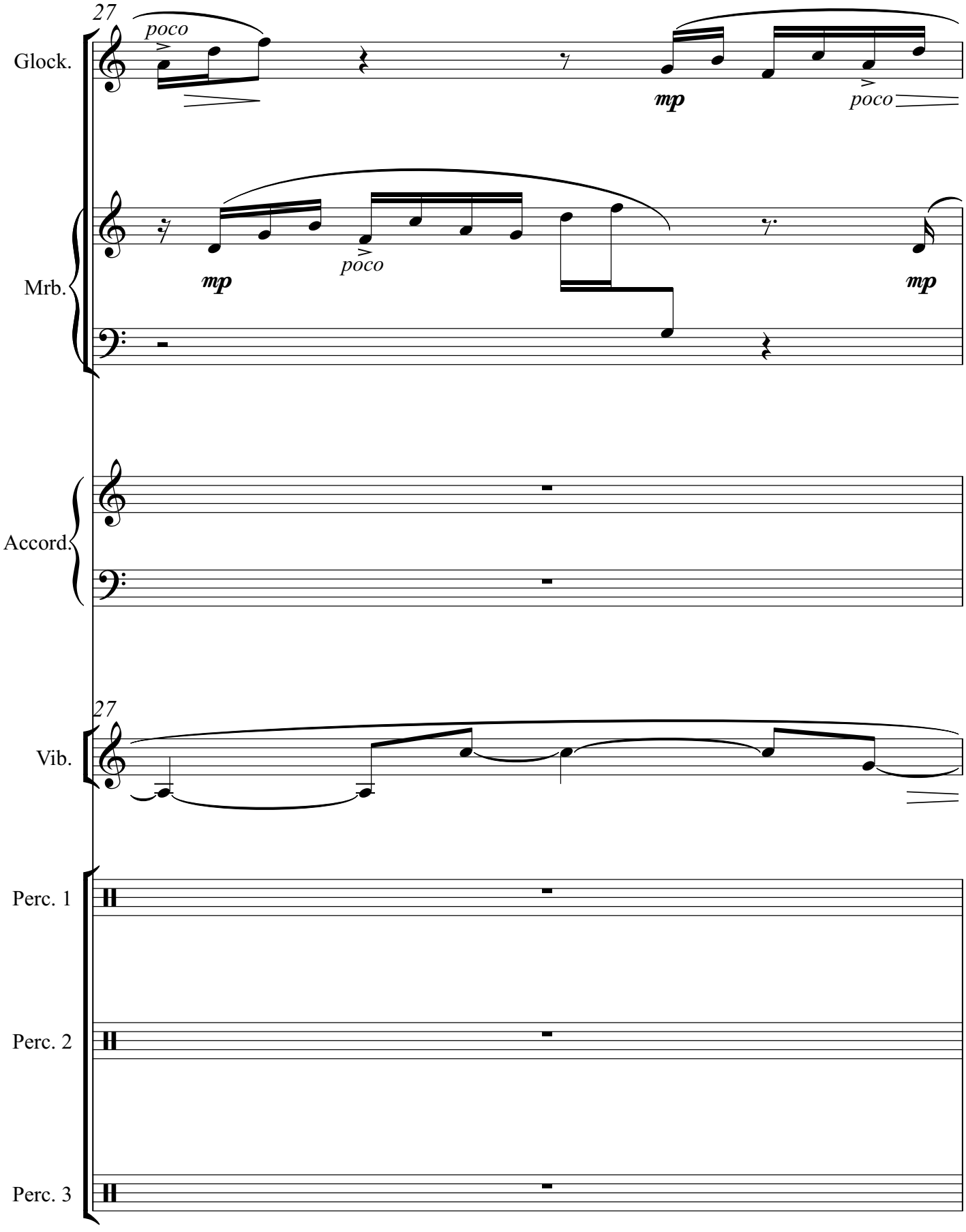

22
Glock.
mp
poco
Mrb.
poco
mp
poco
Accord.
22
Vib.
Perc. 1
Perc. 2
Perc. 3

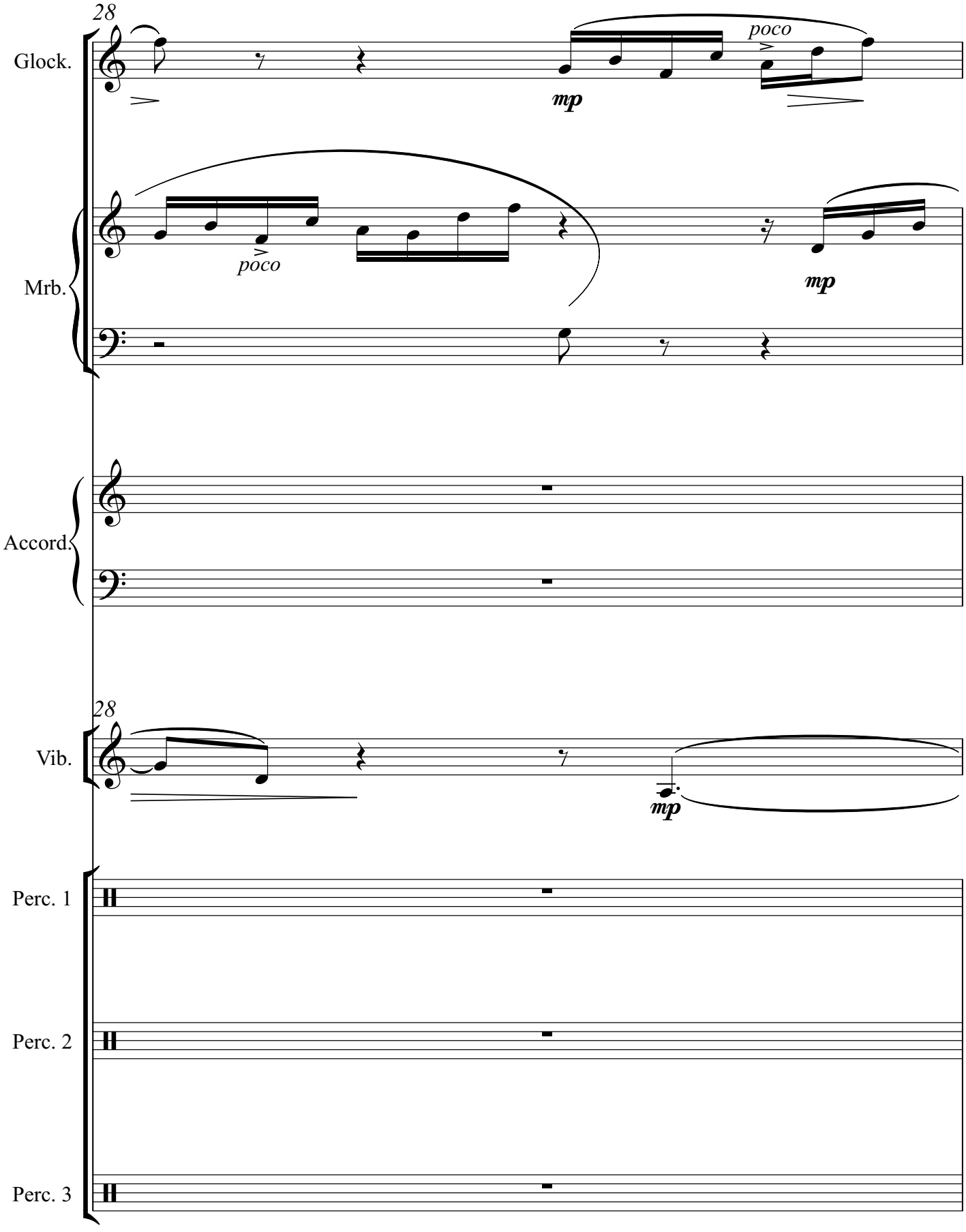

23
Glock.
poco
mp
Mrb.
mp
poco
Accord.
23
Vib.
mp
Perc. 1
Perc. 2
Perc. 3

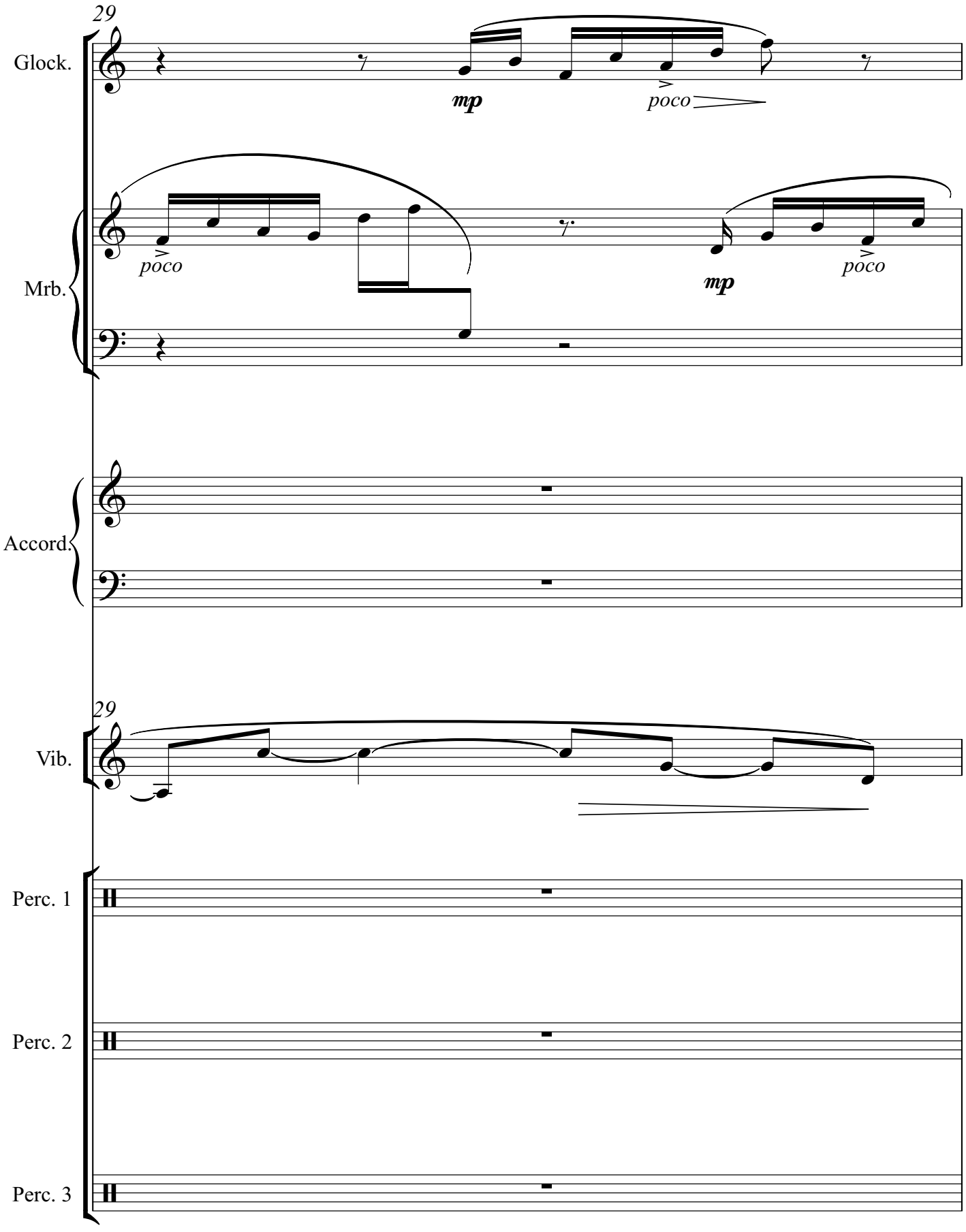

24
Glock.
mp
poco
Mrb.
mp
poco
Accord.
24
Vib.
Perc. 1
Perc. 2
Perc. 3

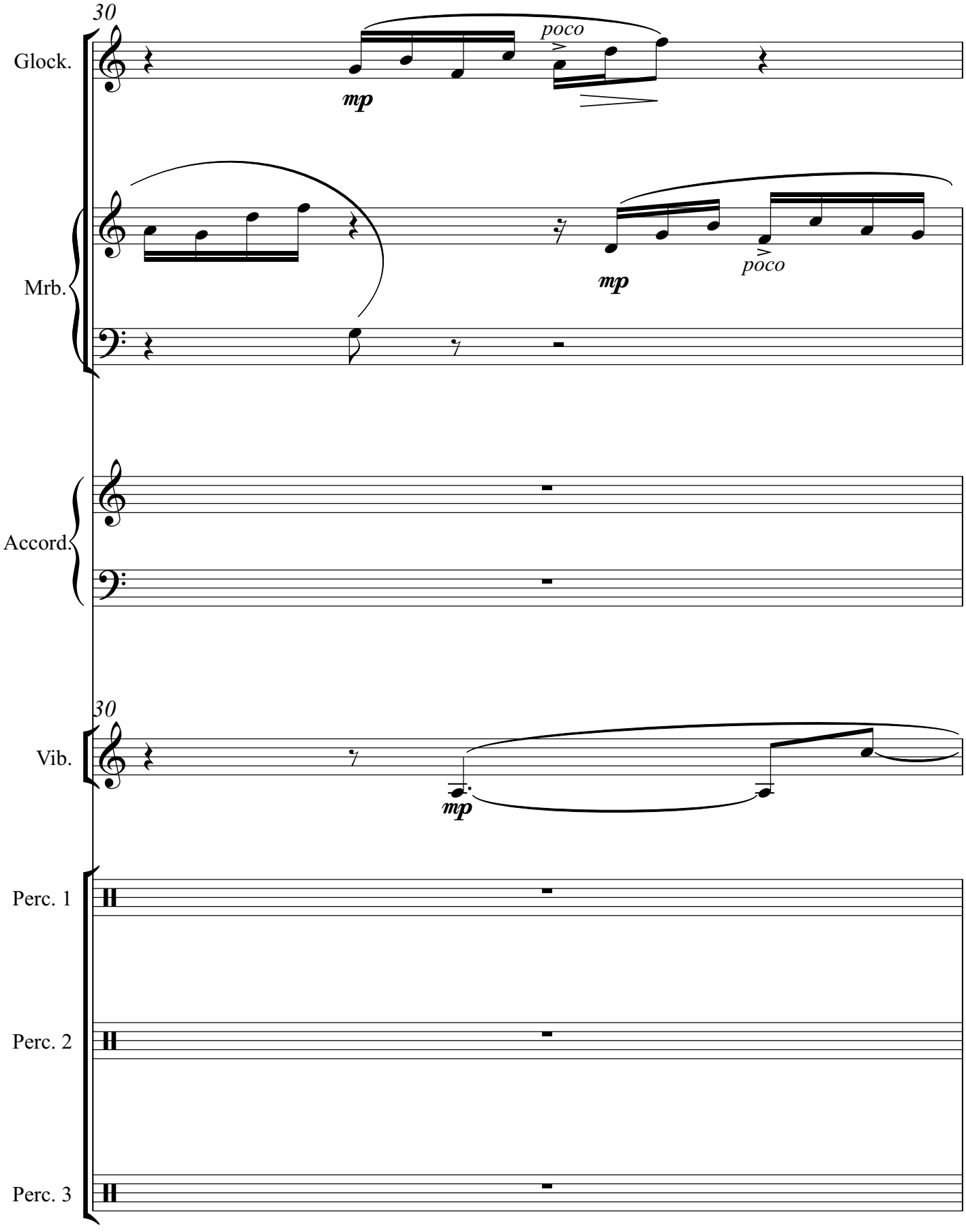

25
Glock.
poco
mp
mp
Mrb.
mp
poco
Accord.
25
Vib.
mp
Perc. 1
Perc. 2
Perc. 3

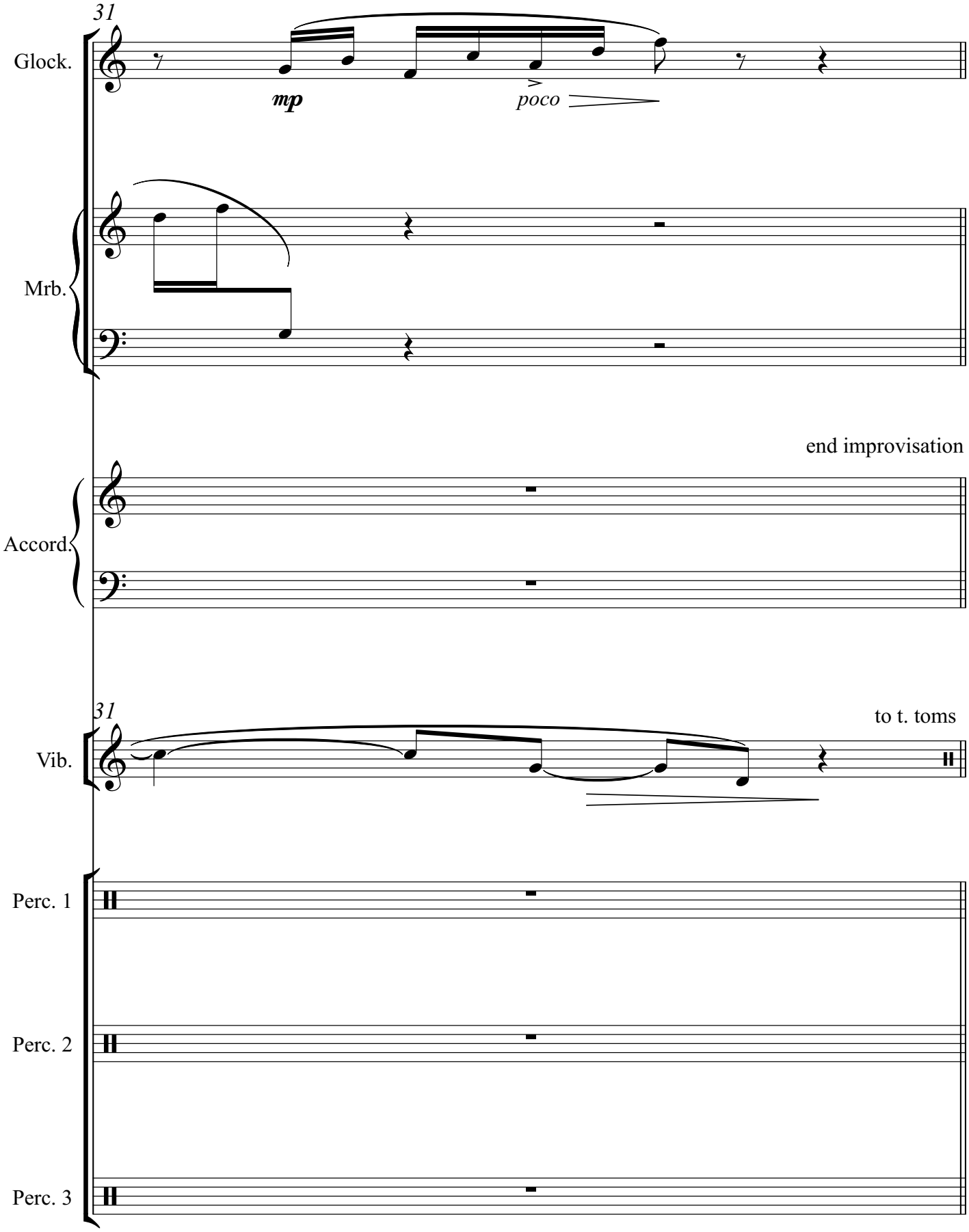

26
Glock.
poco
mp
Mrb.
mp
poco
Accord.
26
Vib.
mp
Perc. 1
Perc. 2
Perc. 3

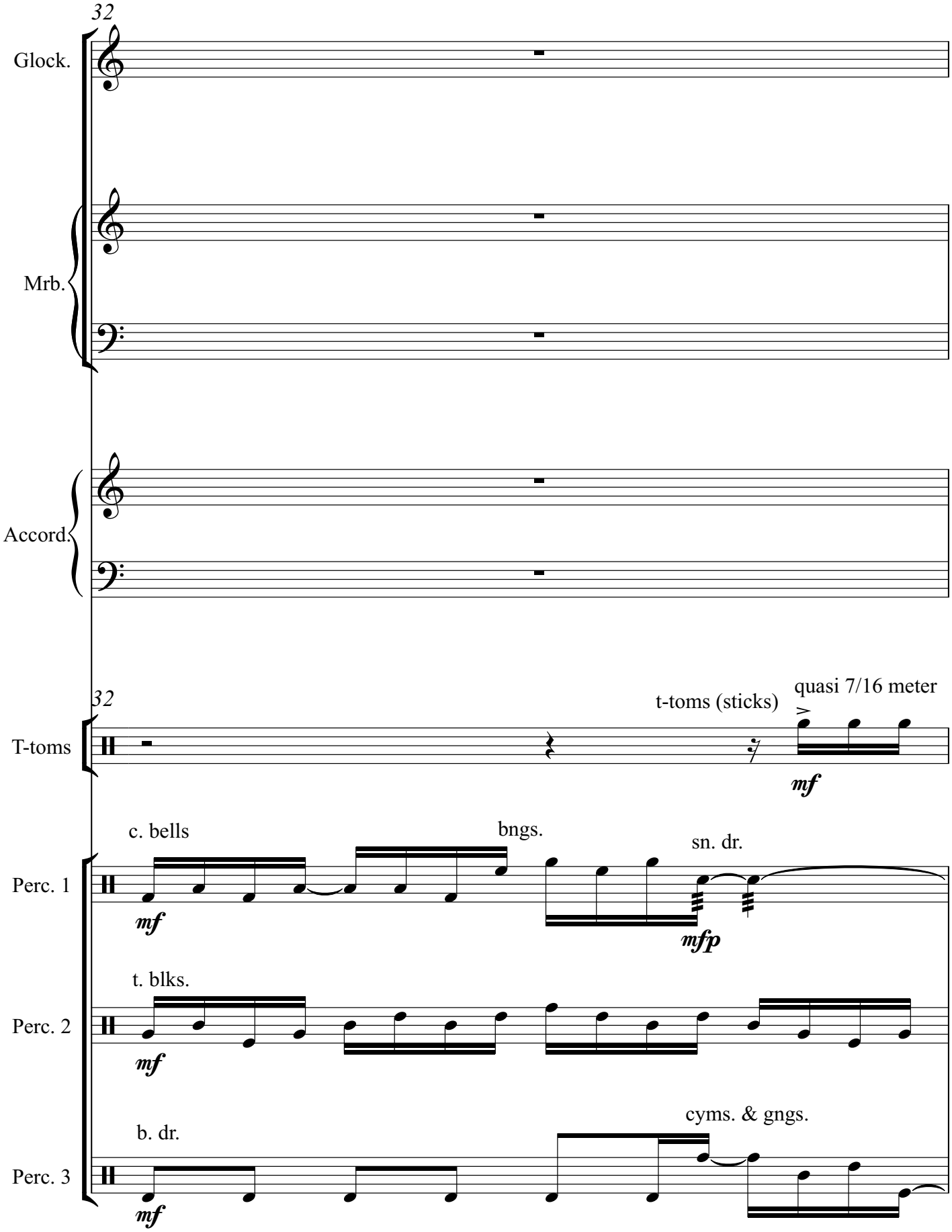

27
poco
Glock.
mp
poco
Mrb.
mp
poco
mp
Accord.
27
Vib.
Perc. 1
Perc. 2
Perc. 3

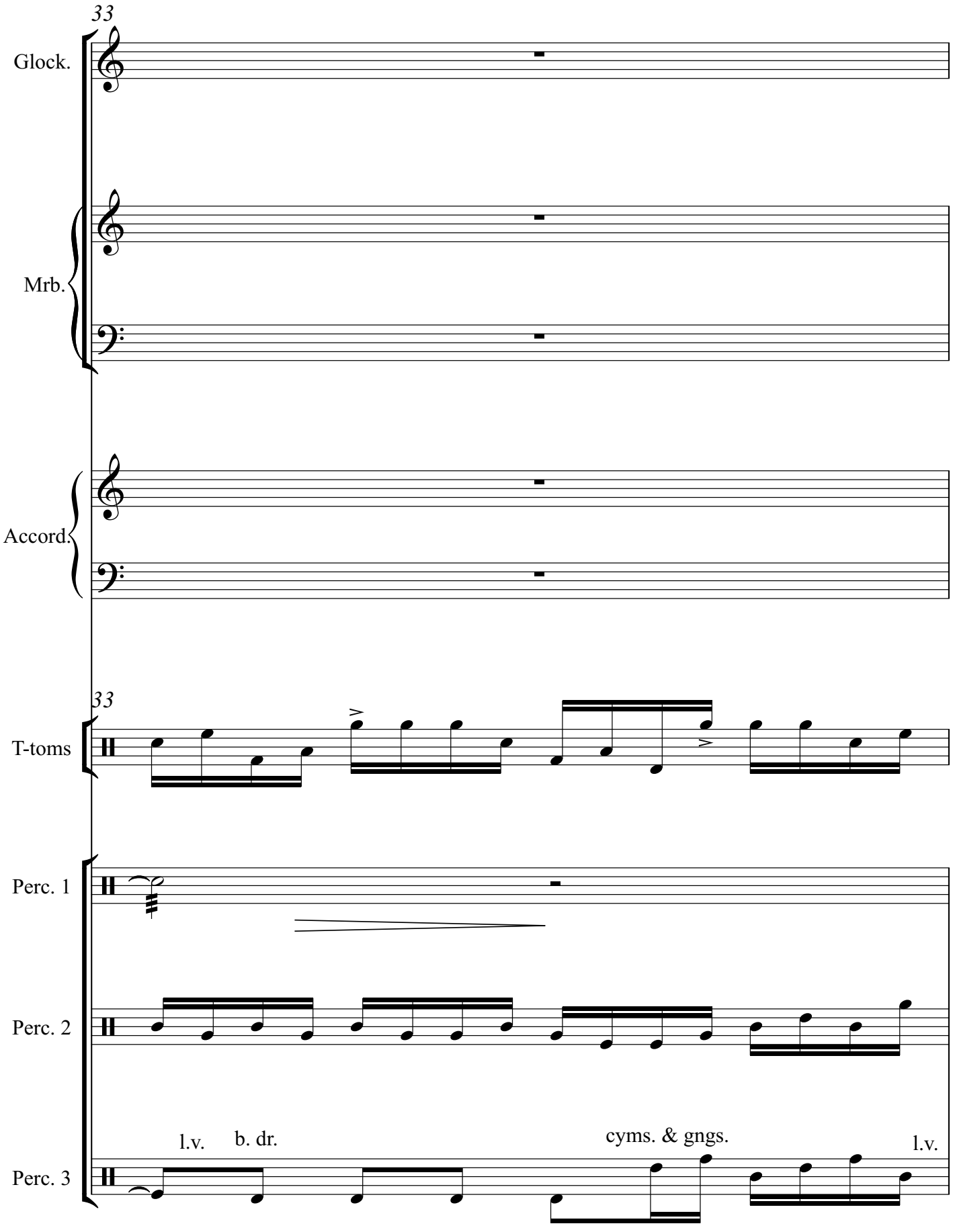

28
Glock.
mp
poco
poco
Mrb.
poco
mp
Accord.
28
Vib.
mp
Perc. 1
Perc. 2
Perc. 3

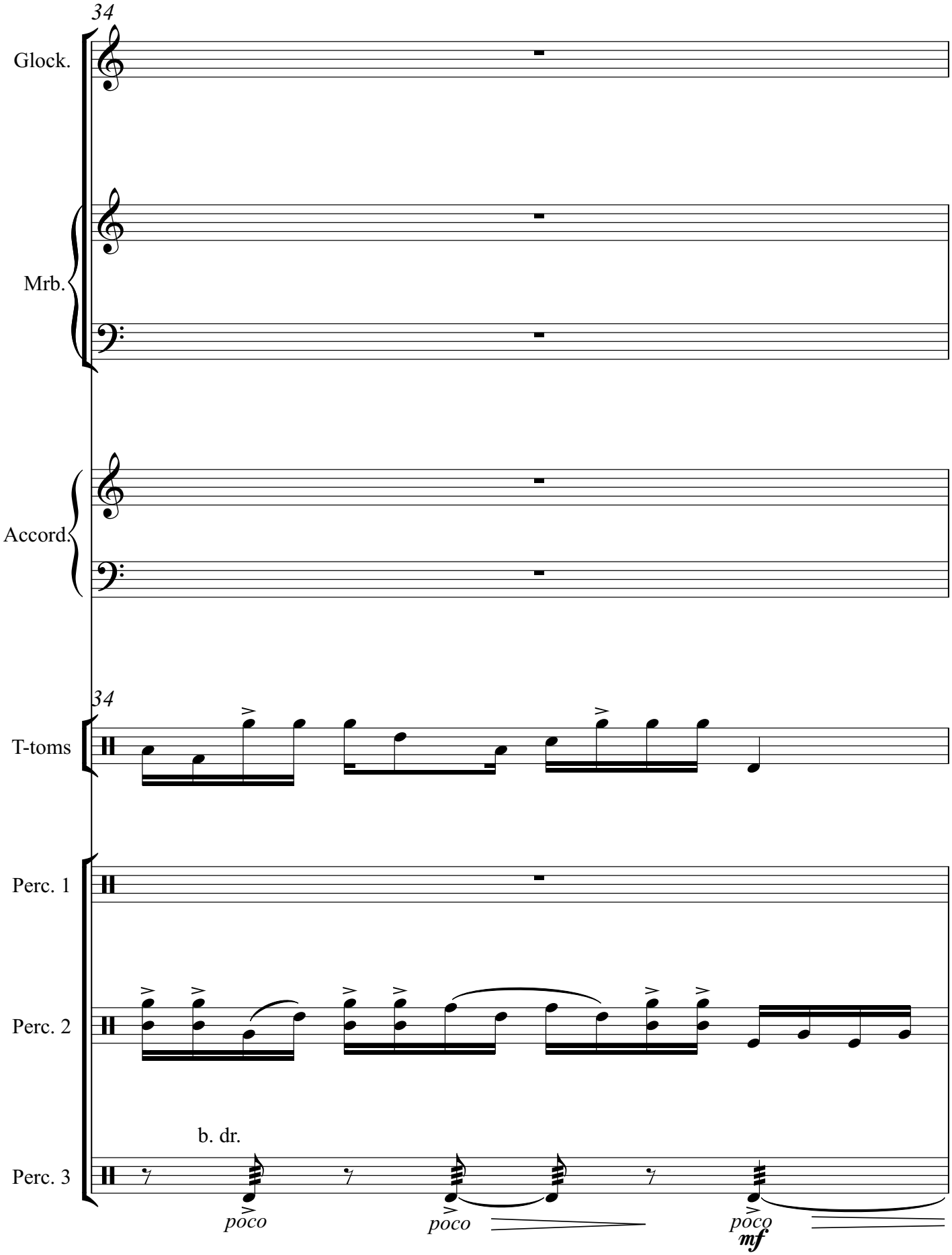

29
Glock.
mp
poco
Mrb.
poco
mp
poco
Accord.
29
Vib.
Perc. 1
Perc. 2
Perc. 3

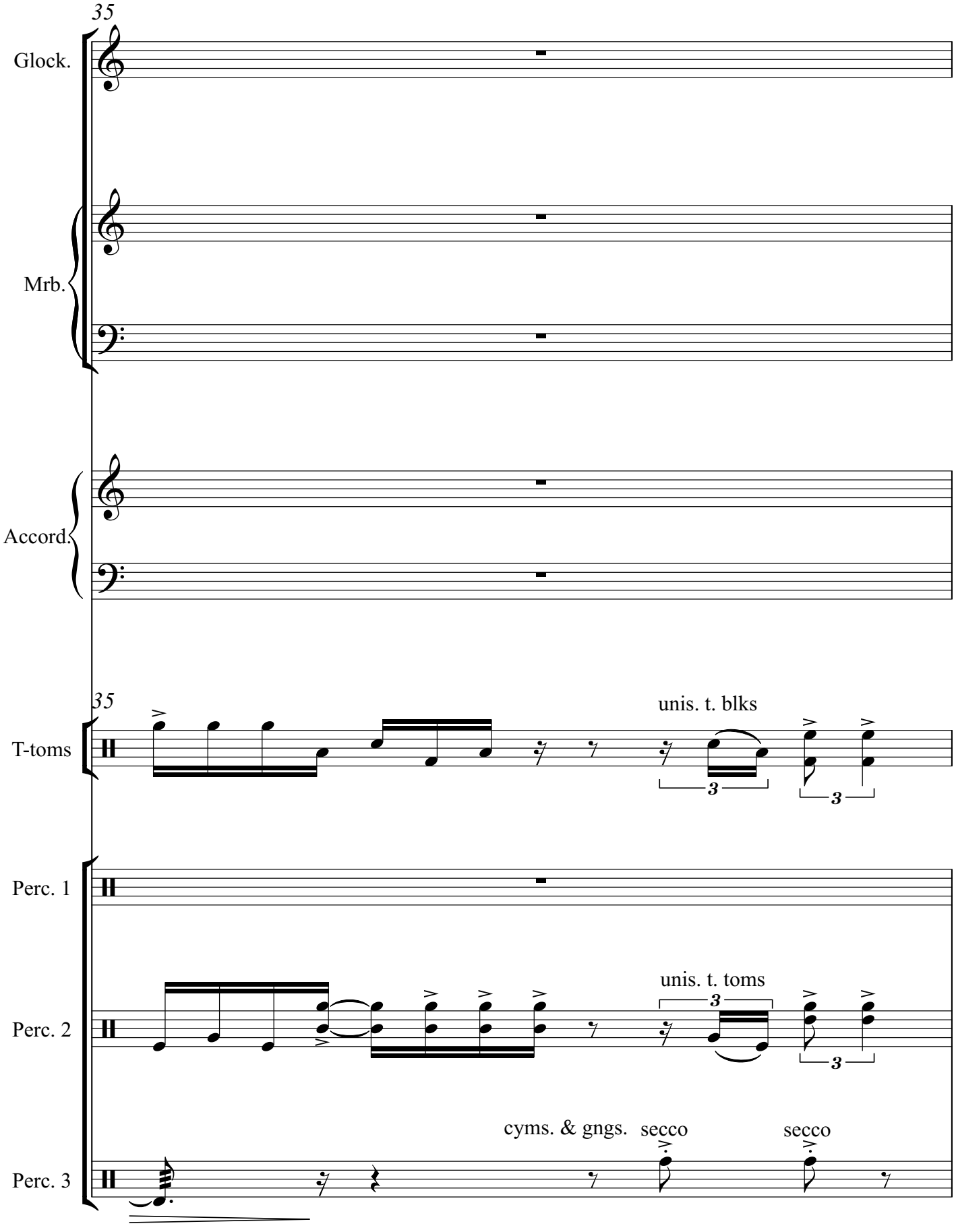

30
Glock.
poco
mp
Mrb.
mp
poco
Accord.
30
Vib.
mp
Perc. 1
Perc. 2
Perc. 3

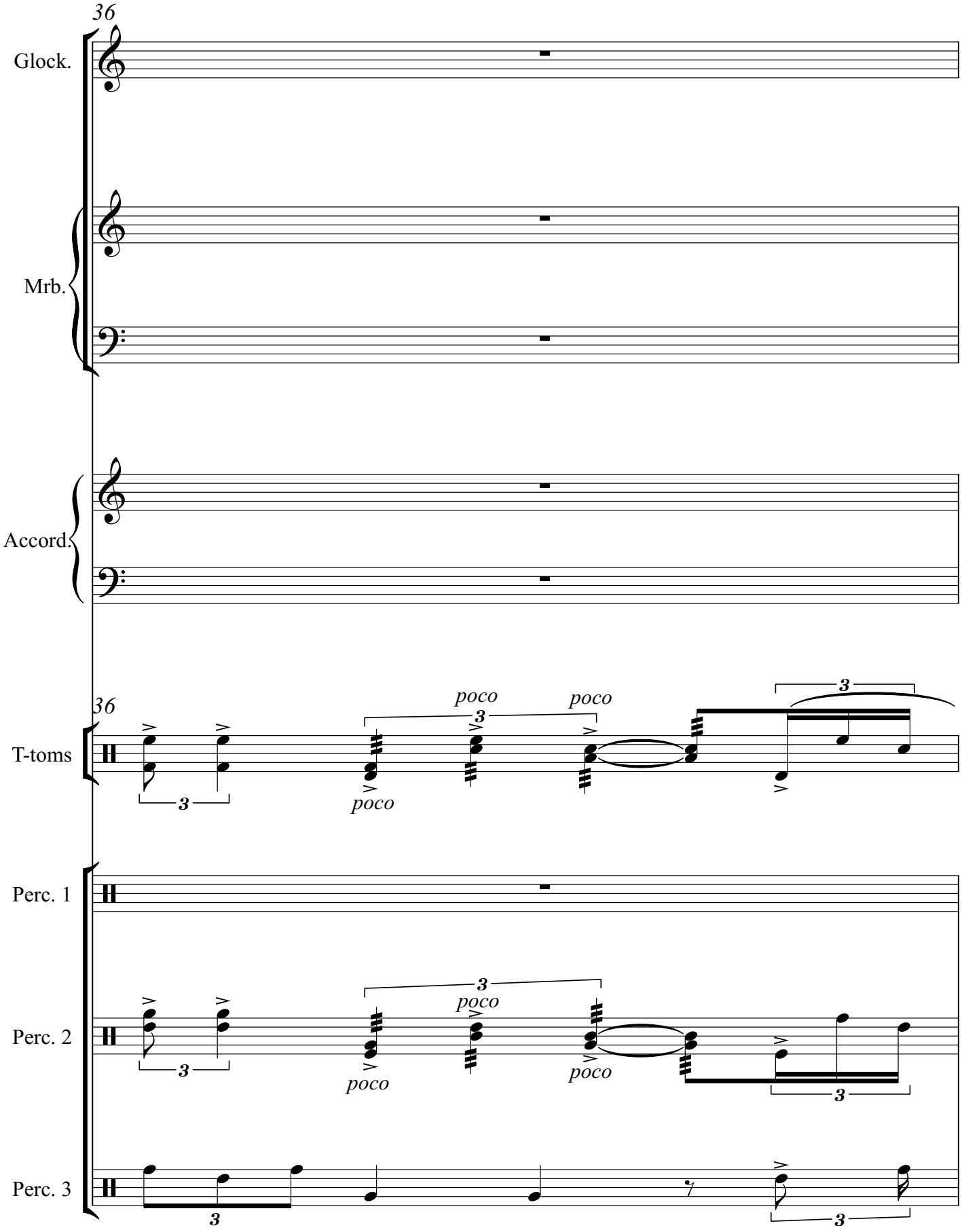

31
Glock.
mp
poco
Mrb.
end improvisation
Accord.
31
to t. toms
Vib.
Perc. 1
Perc. 2
Perc. 3

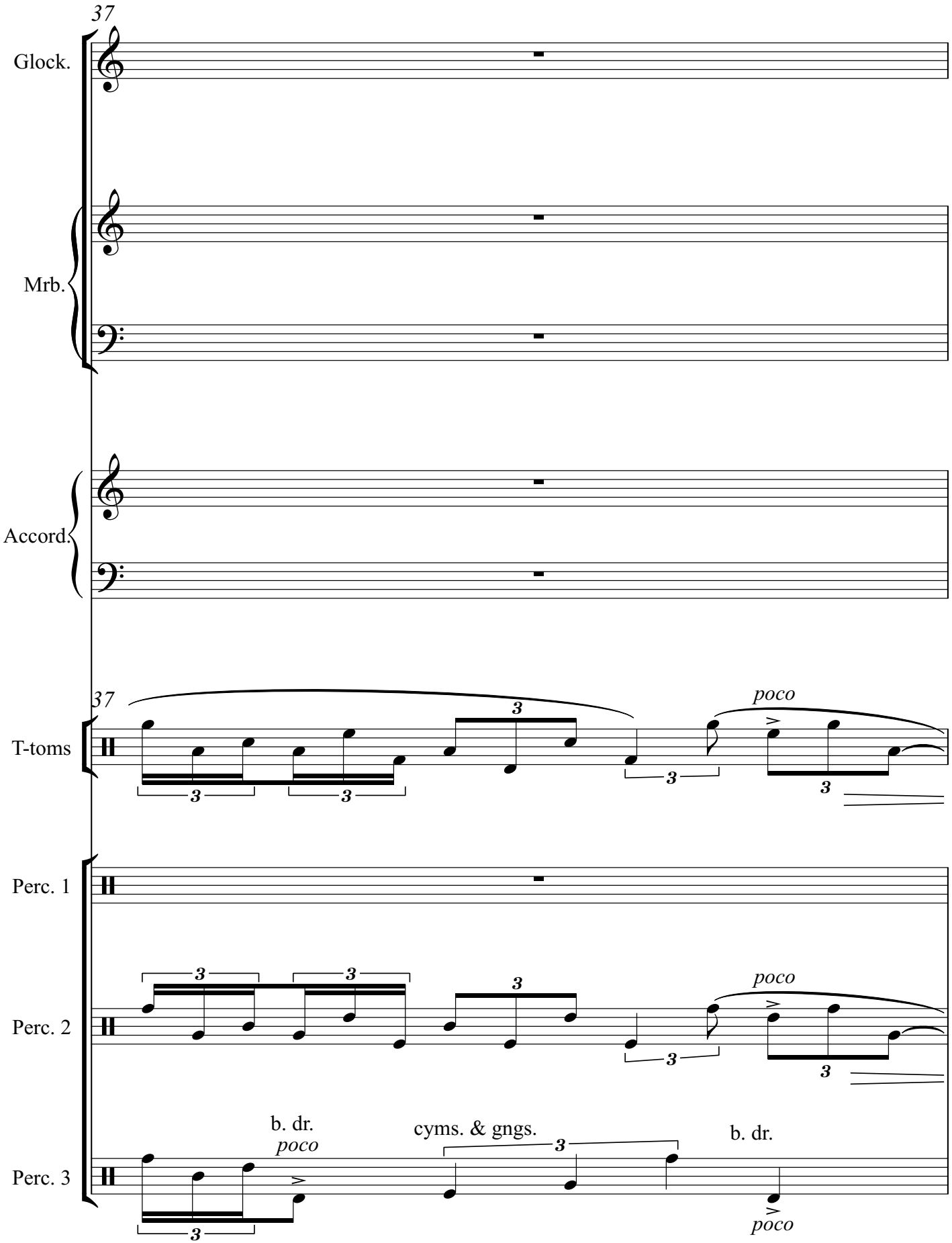

32
Glock.
Mrb.
Accord.
32
t-toms (sticks)
quasi 7/16 meter
T-toms
mf
c. bells
bngs.
sn. dr.
Perc. 1
mf
mfp
t. blks.
Perc. 2
mf
b. dr.
cyms. & gngs.
Perc. 3
mf

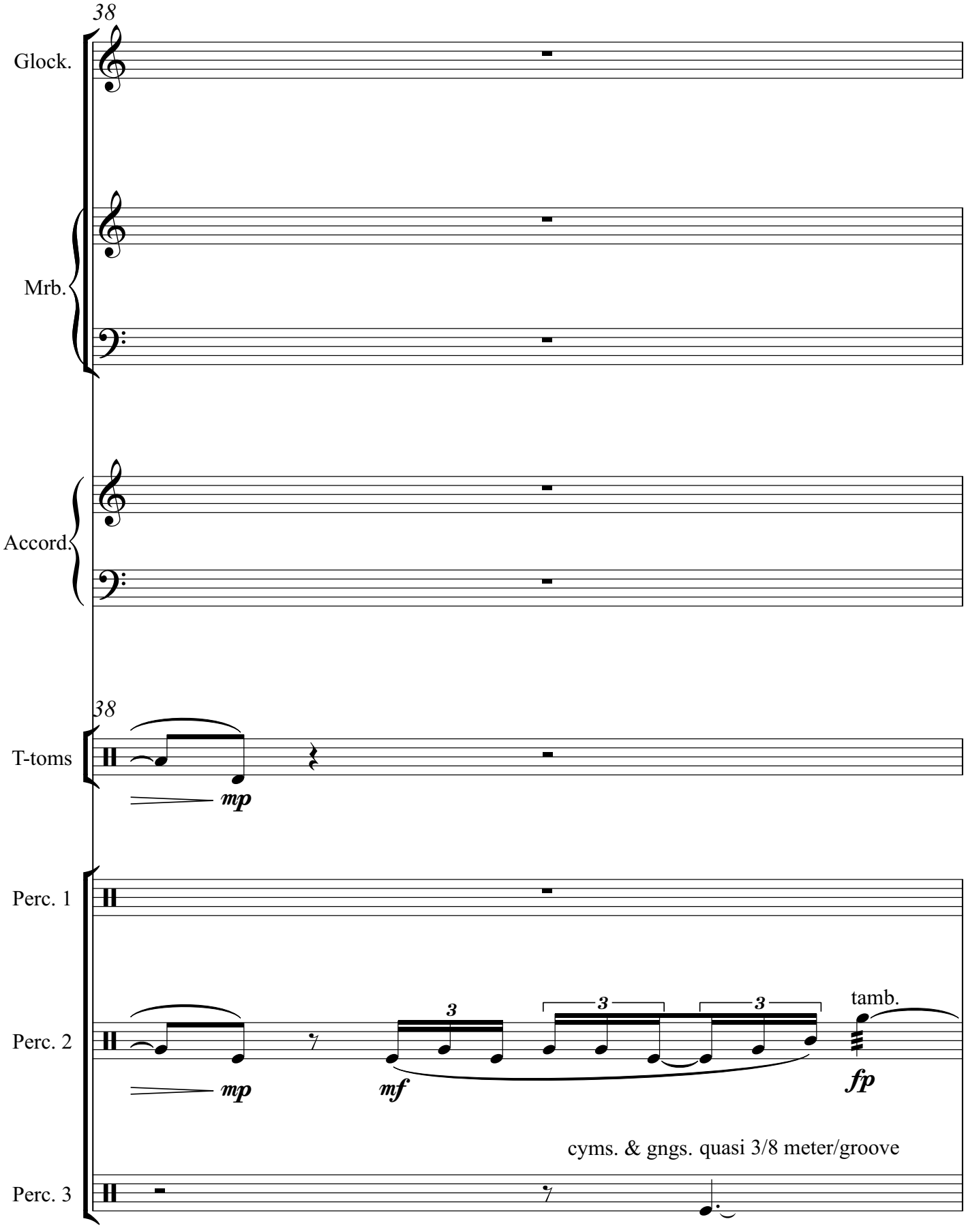

33
Glock.
Mrb.
Accord.
33
T-toms
Perc. 1
Perc. 2
l.v.
b. dr.
cyms. & gngs.
l.v.
Perc. 3

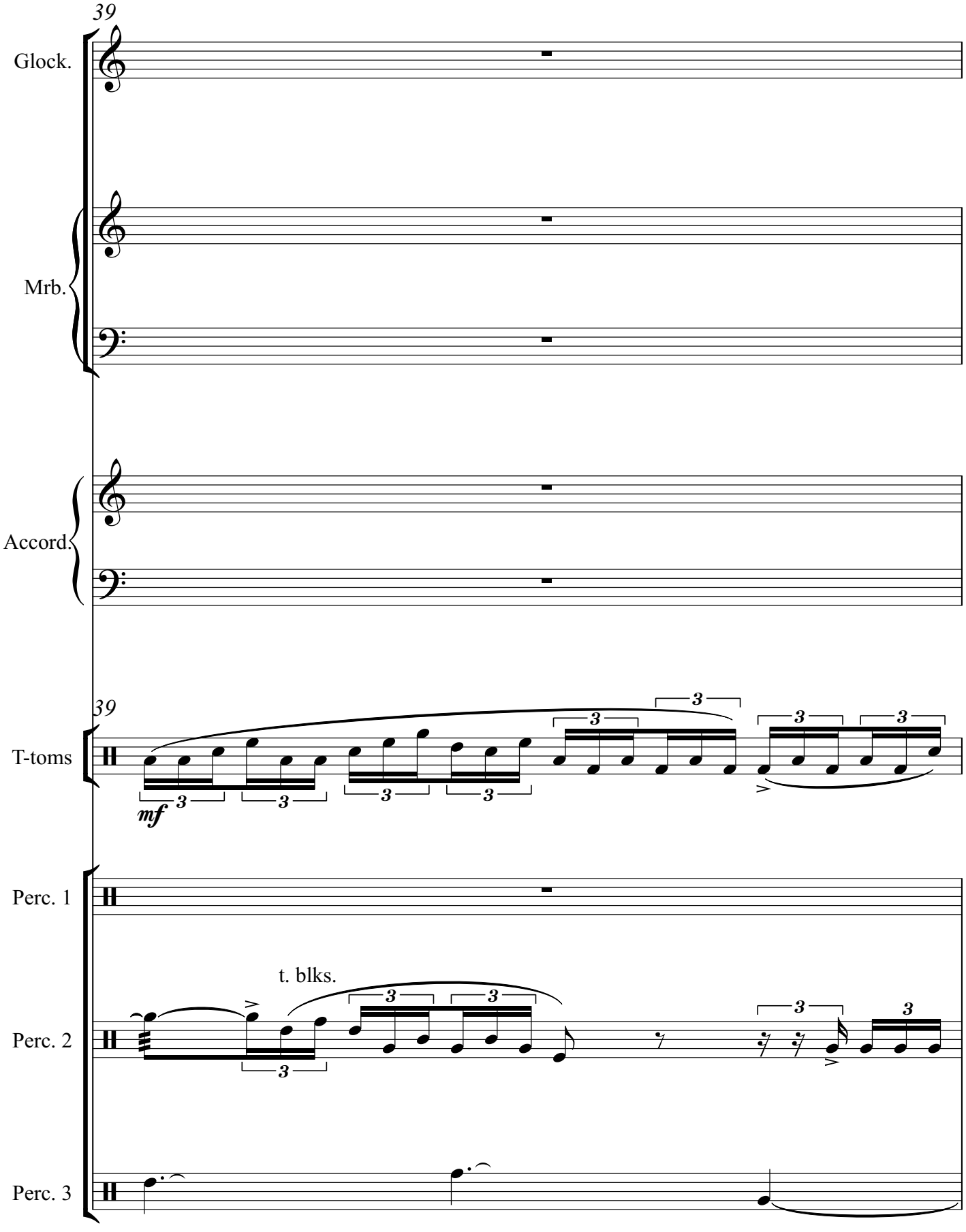

34
Glock.
Mrb.
Accord.
34
T-toms
Perc. 1
Perc. 2
b. dr.
Perc. 3
poco
poco
poco
mf

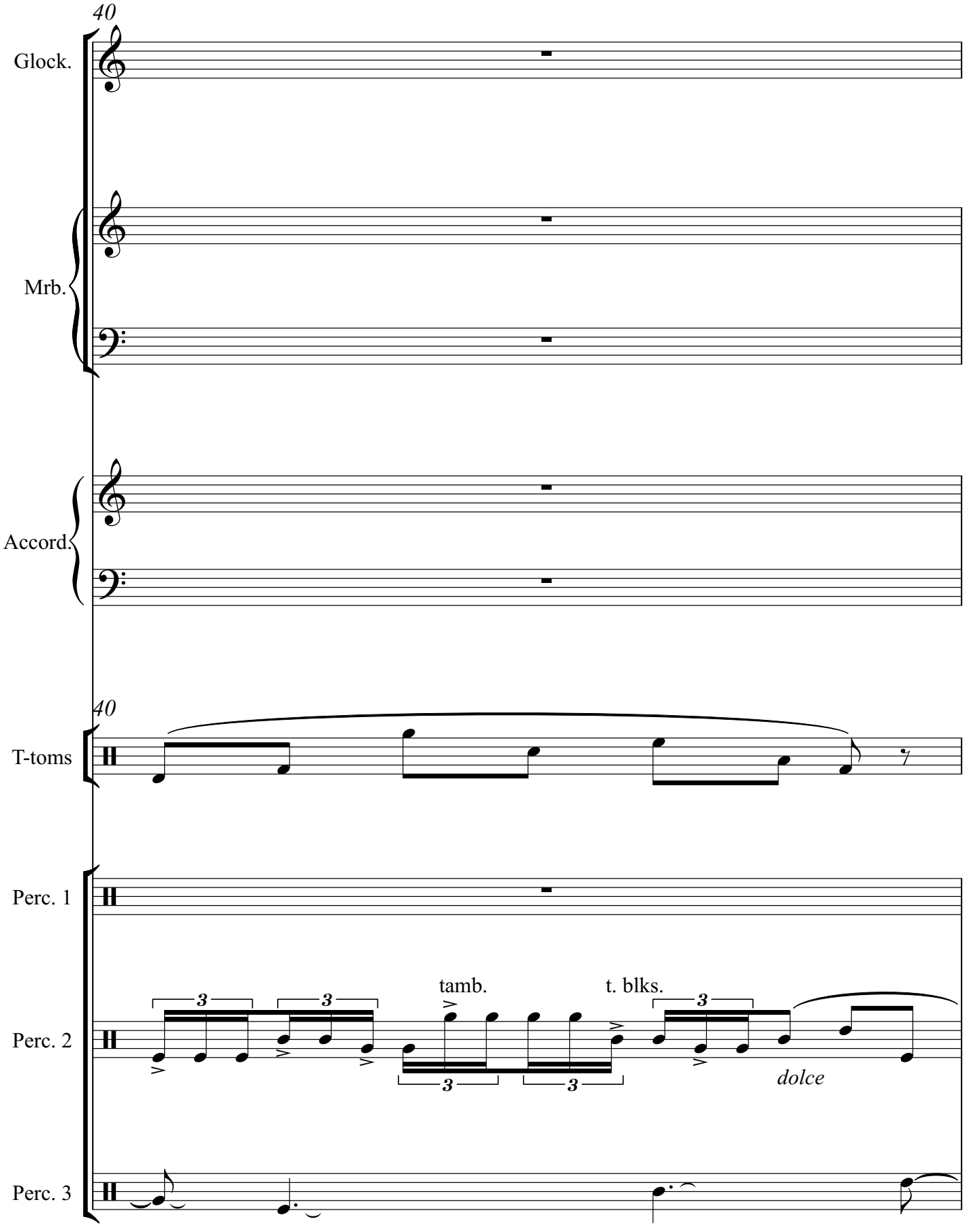

35
Glock.
Mrb.
Accord.
35
T-toms
unis. t. blks
Perc. 1
Perc. 2
unis. t. toms
Perc. 3
cyms. & gngs.
secco
secco

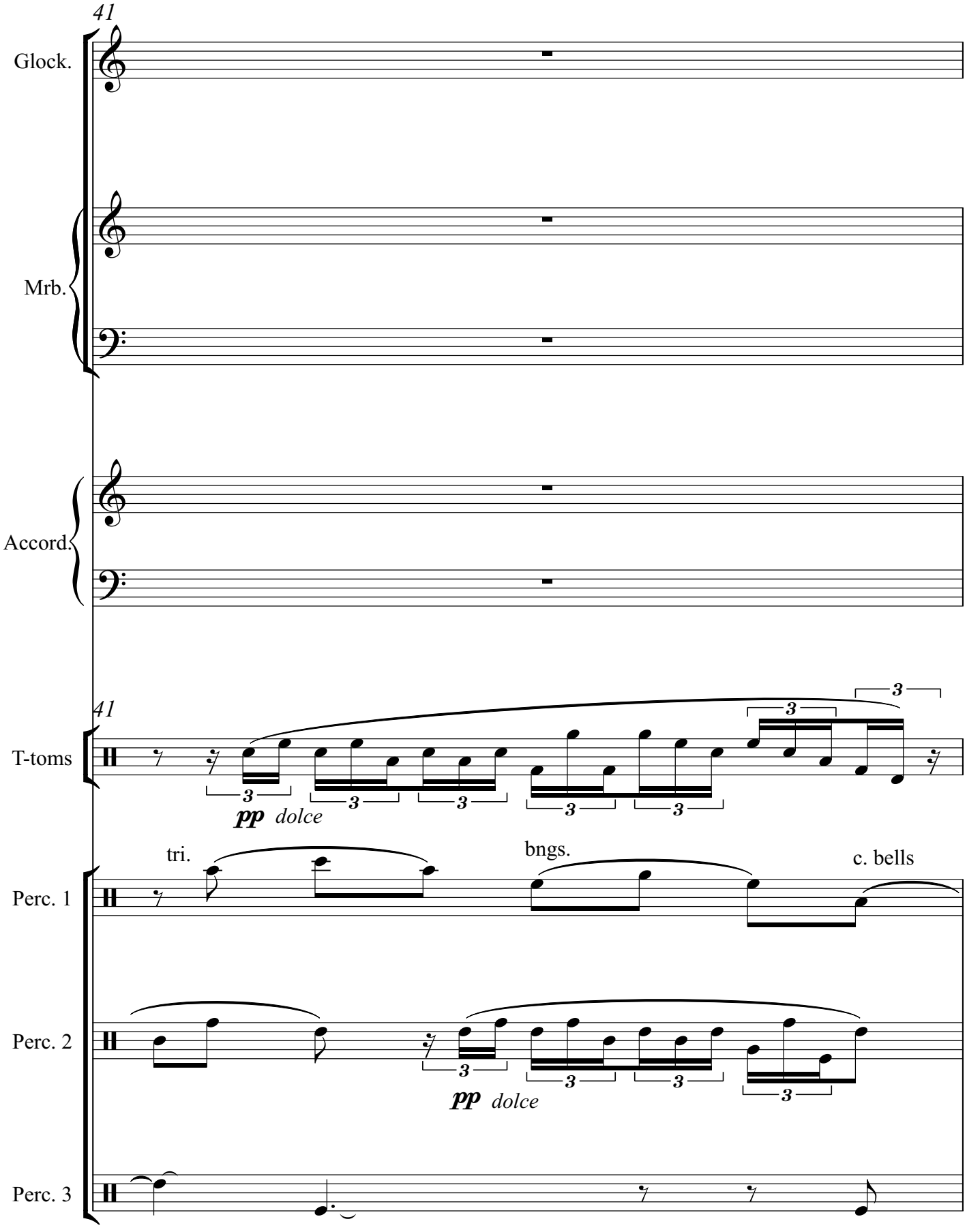

36
Glock.
Mrb.
Accord.
36
T-toms
poco
poco
poco
poco
Perc. 1
Perc. 2
poco
poco
poco
Perc. 3

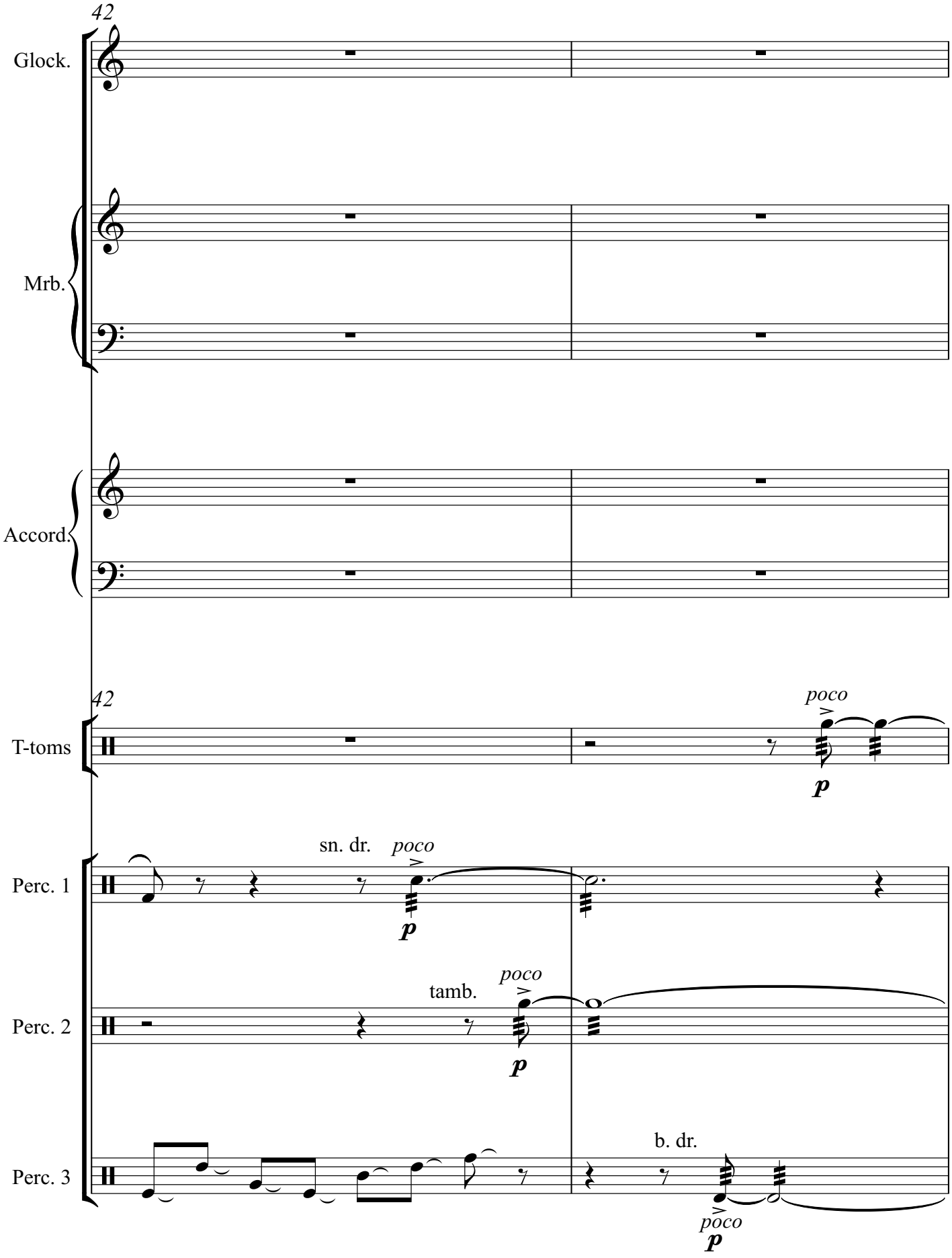

37
Glock.
Mrb.
Accord.
37
T-toms
poco
Perc. 1
Perc. 2
poco
b. dr.
poco
cyms. & gngs.
b. dr.
Perc. 3
poco

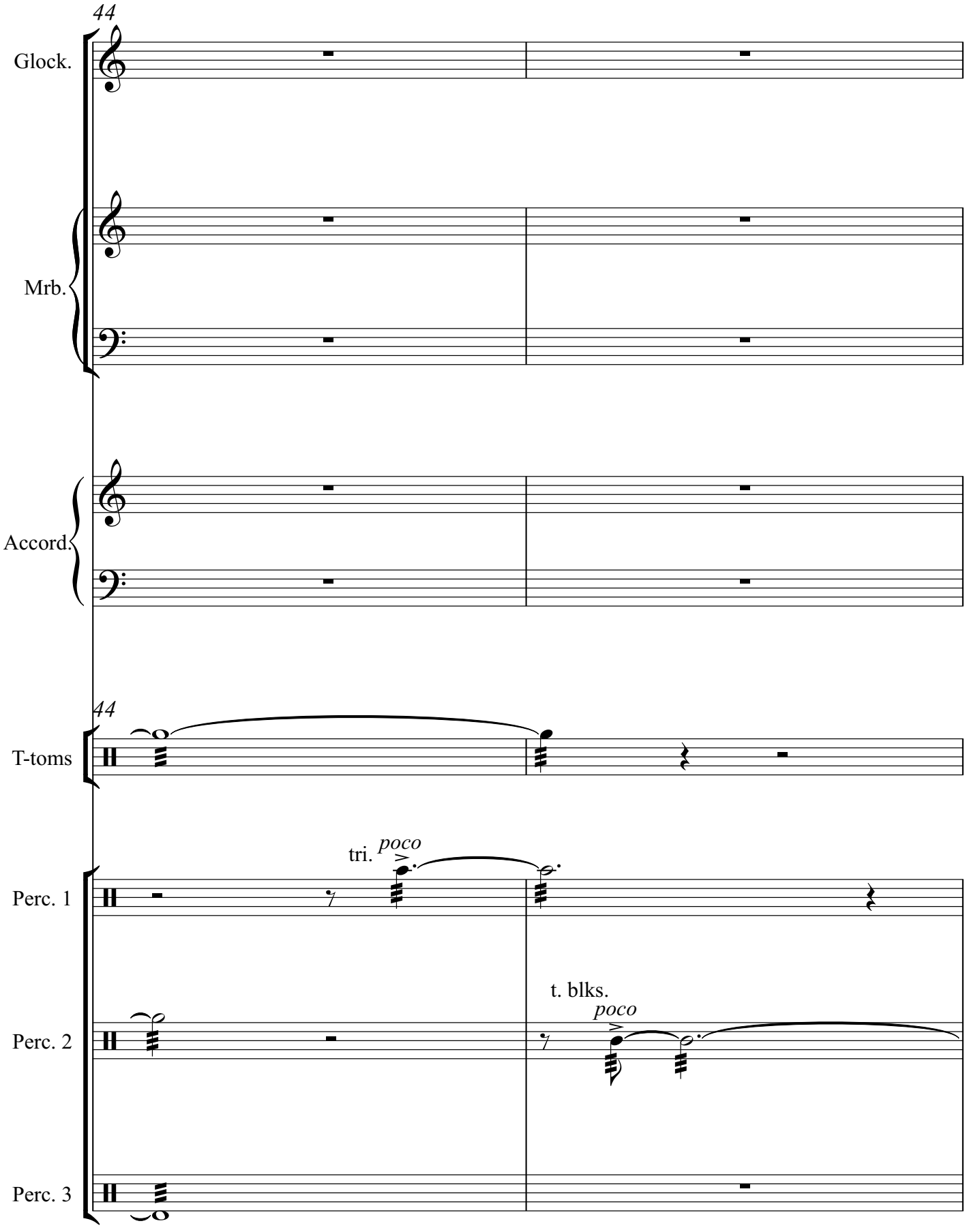

38
Glock.
Mrb.
Accord.
38
T-toms
mp
Perc. 1
Perc. 2
mp
mf
3
3
3
tamb.
fp
cyms. & gngs. quasi 3/8 meter/groove
Perc. 3

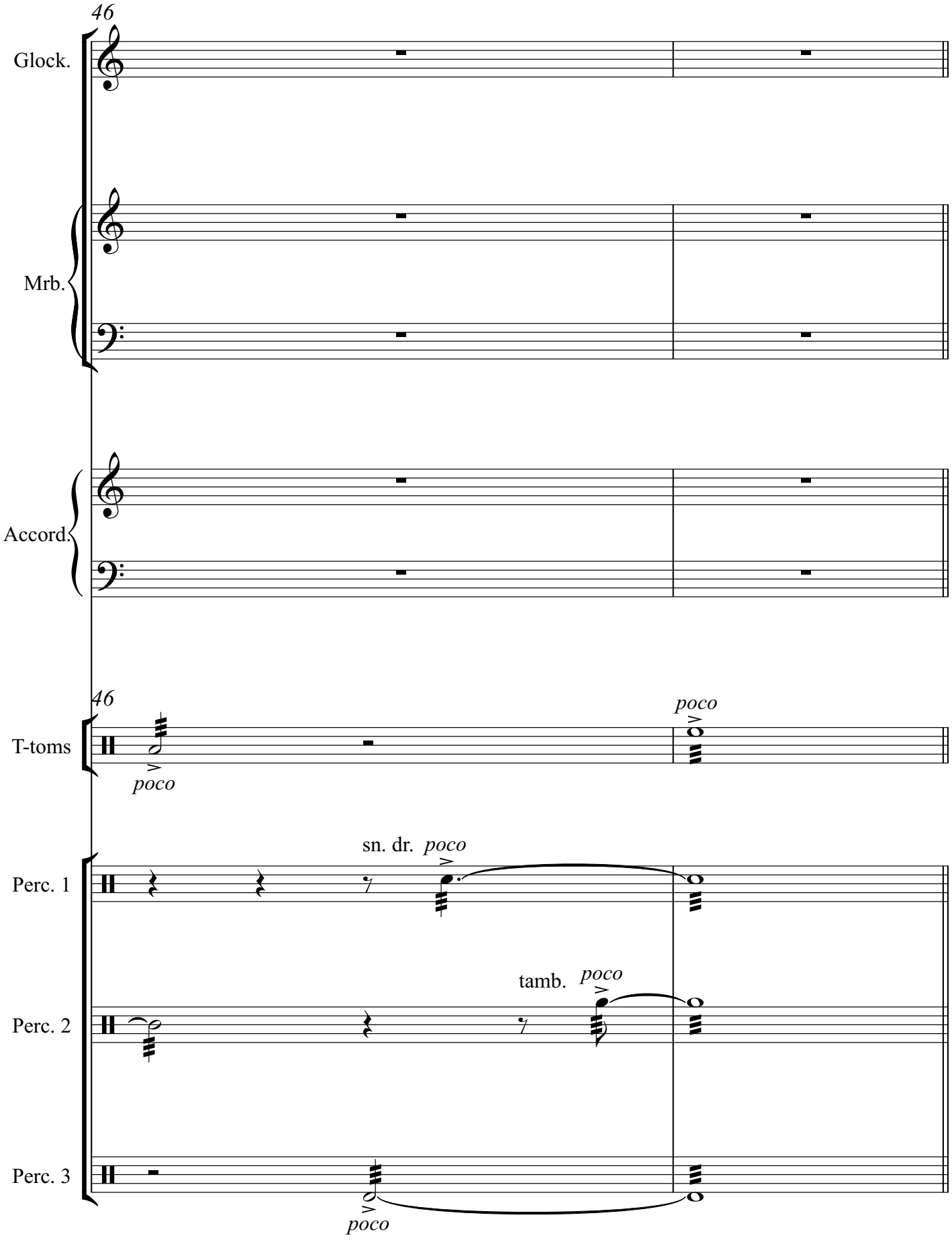

39
Glock.
Mrb.
Accord.
39
T-toms
mf
Perc. 1
t. blks.
Perc. 2
Perc. 3

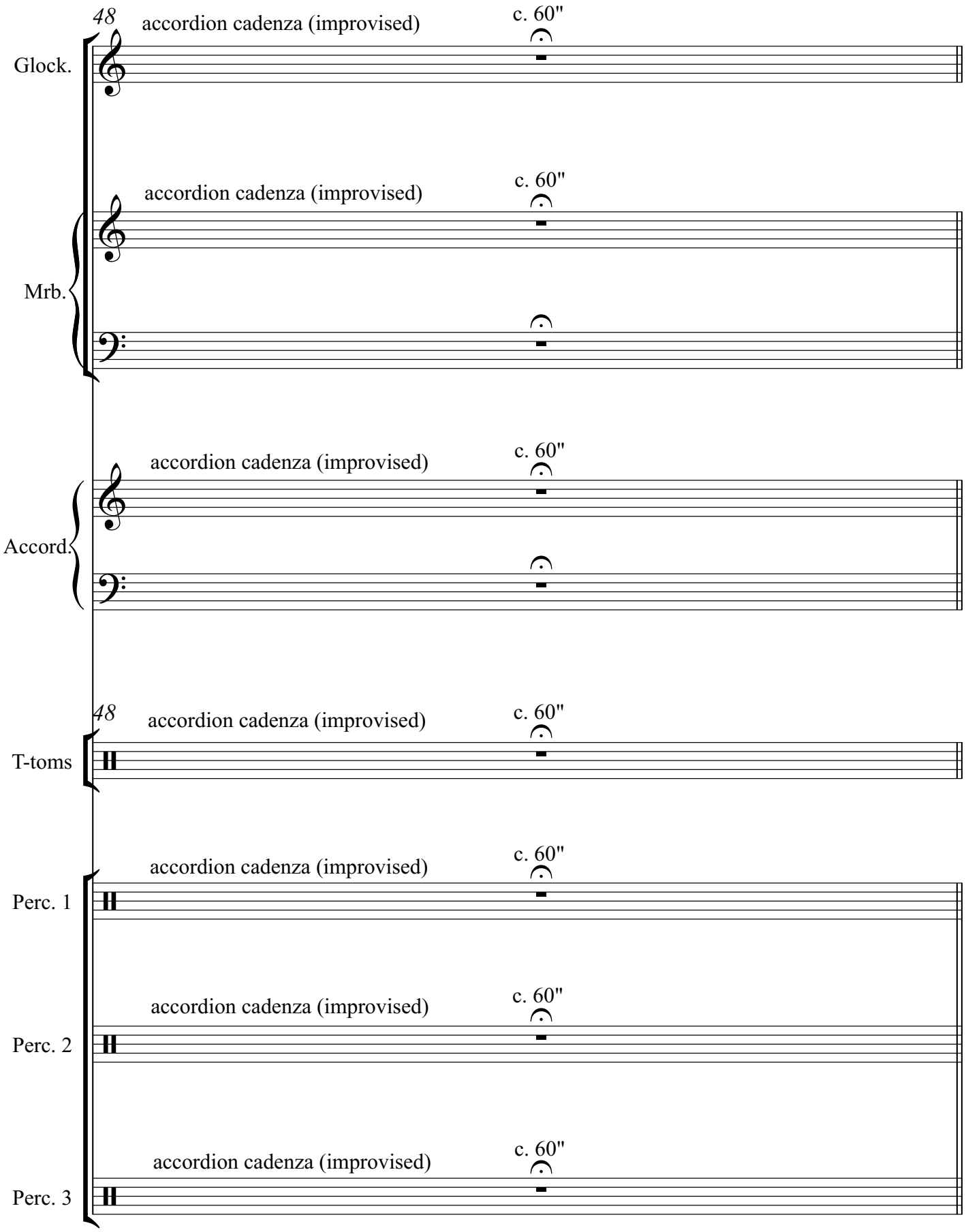

40
Glock.
Mrb.
Accord.
40
T-toms
Perc. 1
tamb.
t. blks.
Perc. 2
dolce
Perc. 3

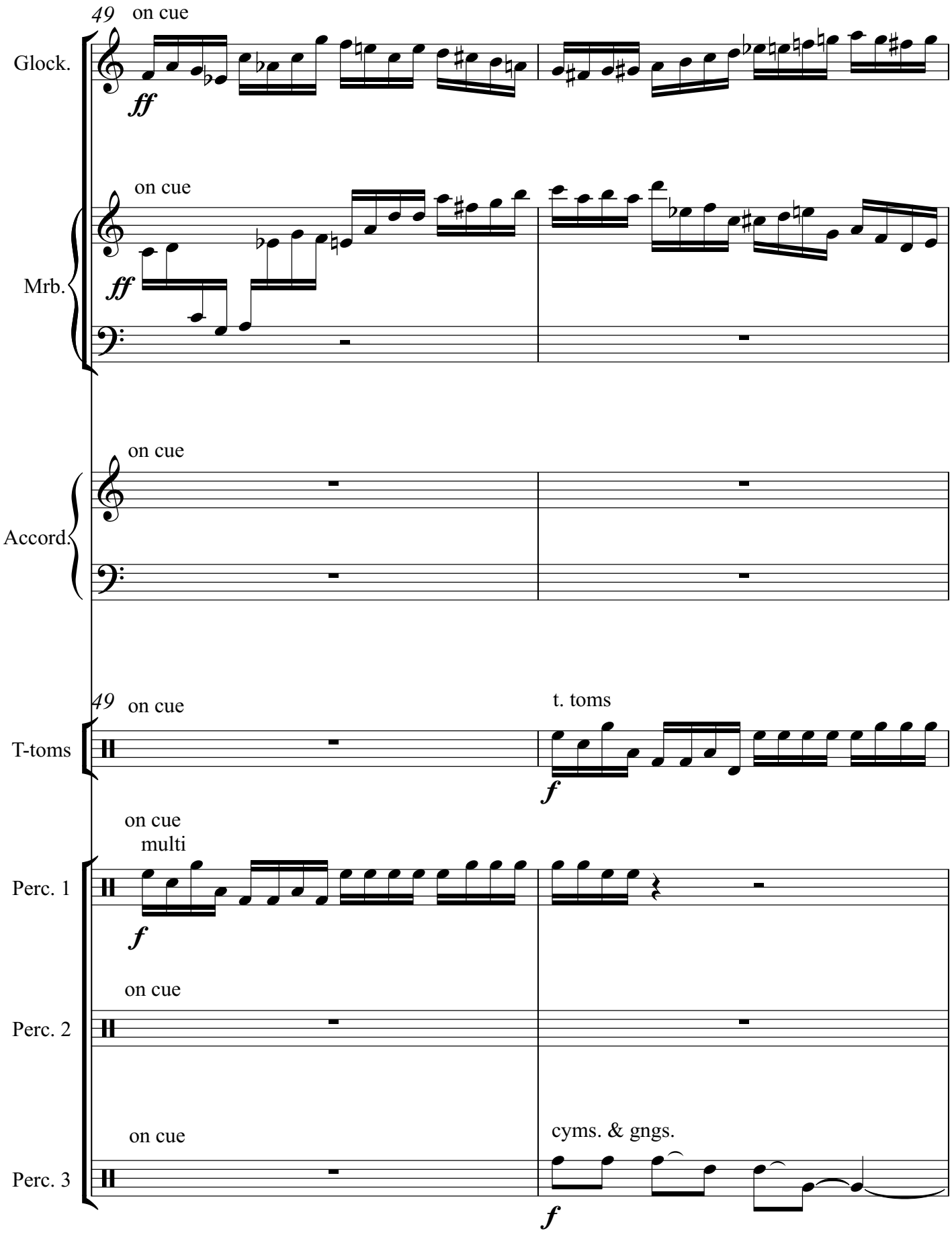

41
Glock.
Mrb.
Accord.
41
T-toms
pp dolce
tri.
bngs.
c. bells
Perc. 1
Perc. 2
pp dolce
Perc. 3

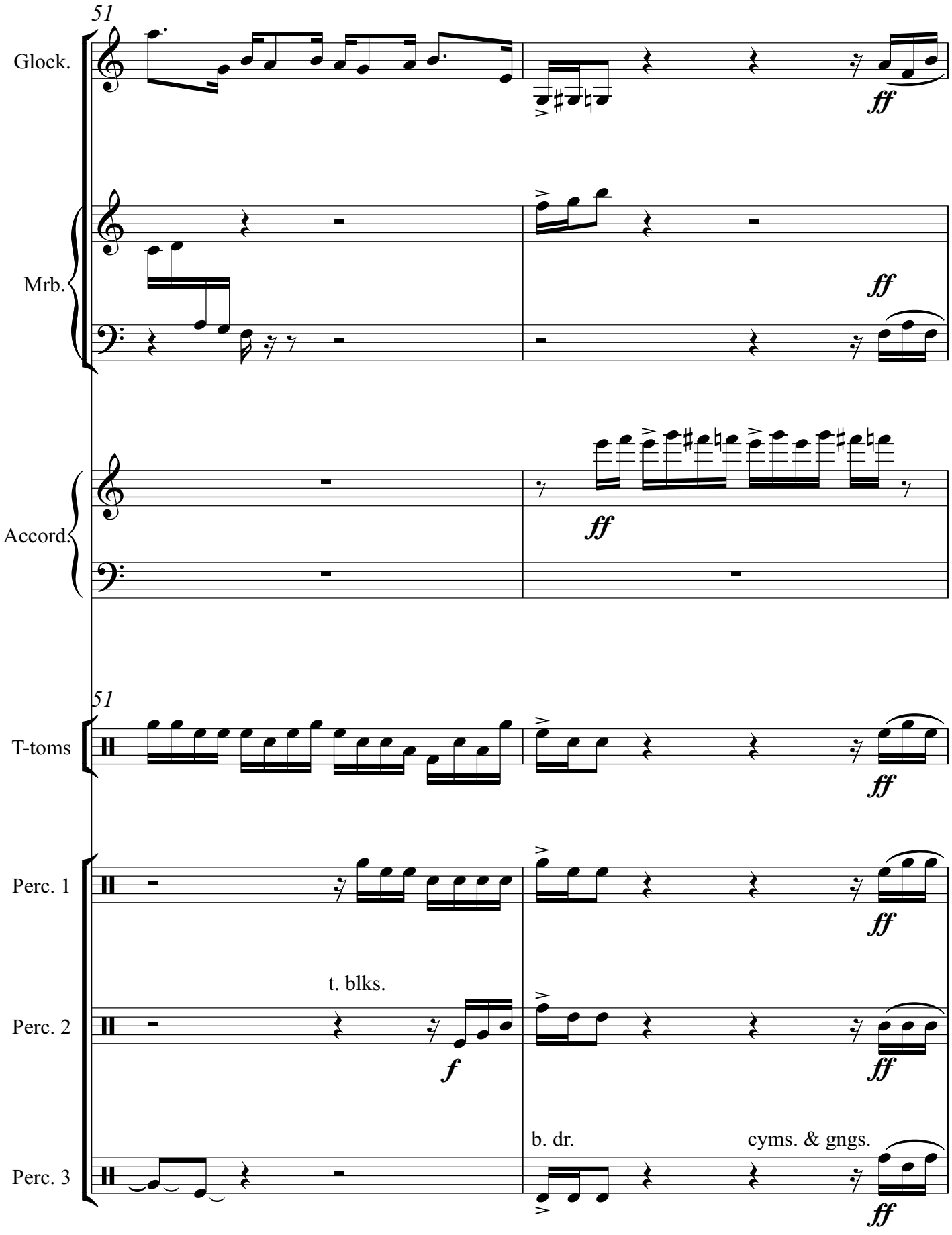

42
Glock.
Mrb.
Accord.
42
T-toms
poco
p
sn. dr.
poco
p
Perc. 1
tamb.
poco
p
Perc. 2
b. dr.
poco
p
Perc. 3

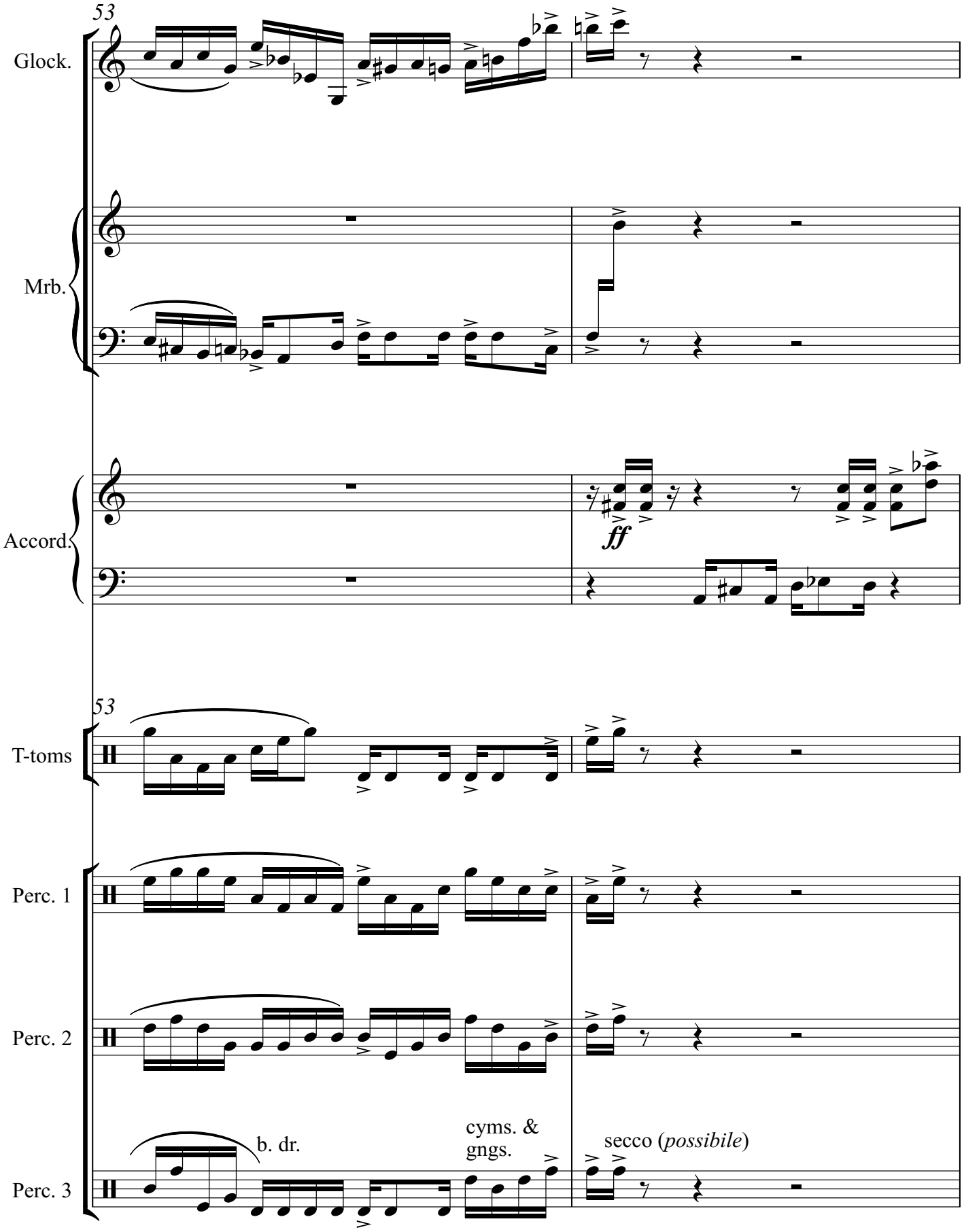

44
Glock.
Mrb.
Accord.
44
T-toms
tri.
poco
Perc. 1
t. blks.
poco
Perc. 2
Perc. 3

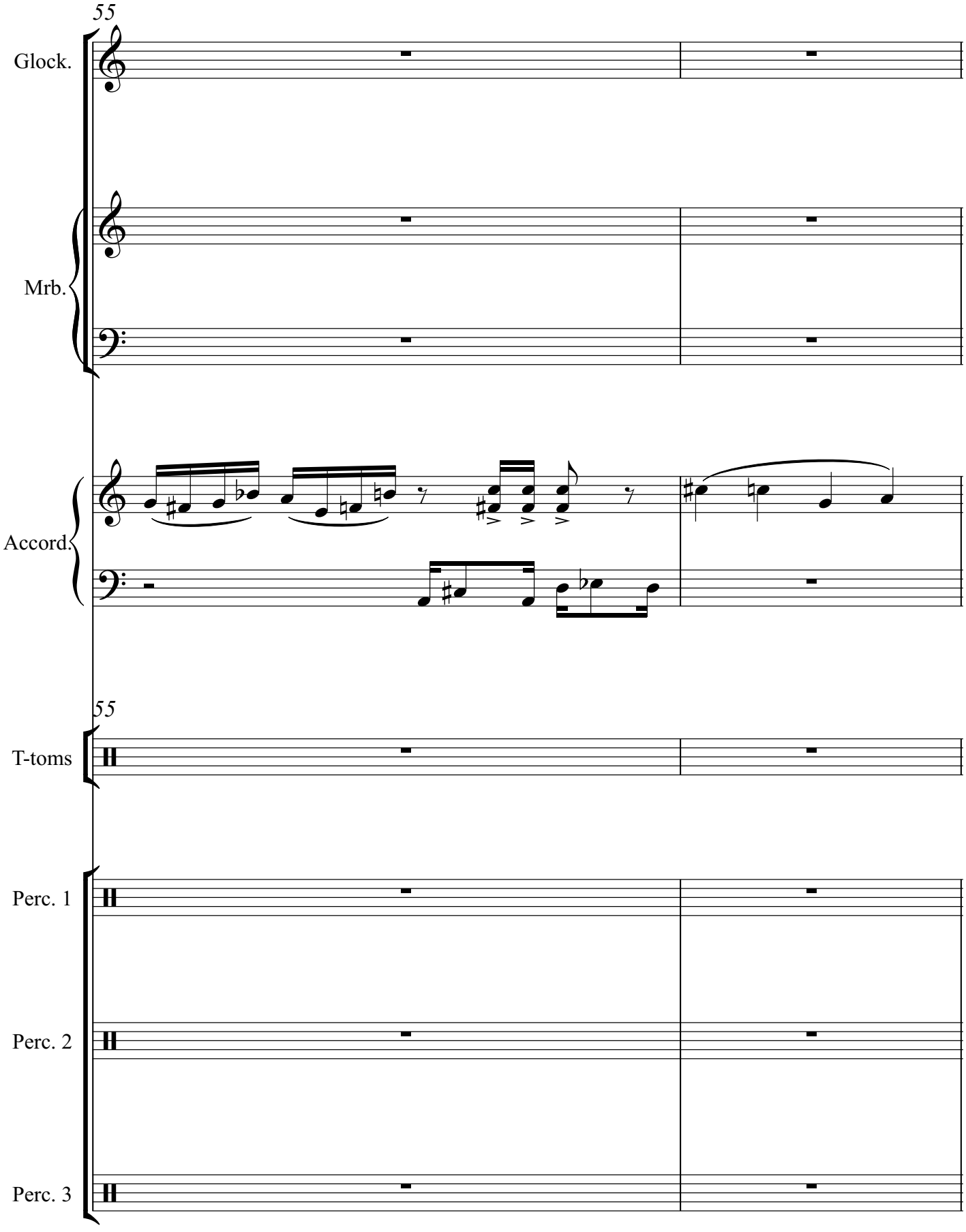

46
Glock.
Mrb.
Accord.
46
T-toms
poco
poco
sn. dr. poco
Perc. 1
tamb. poco
Perc. 2
Perc. 3
poco

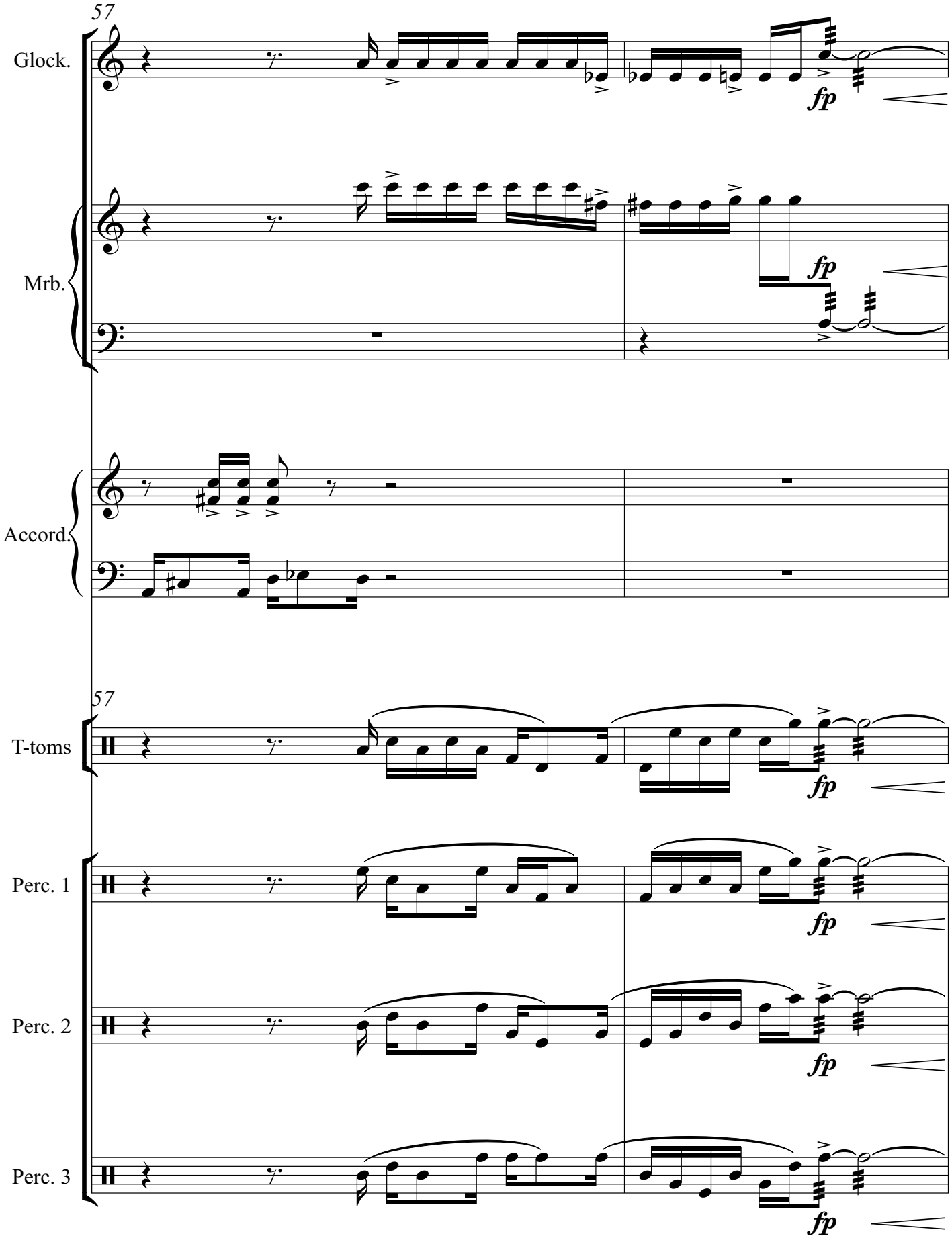

48
accordion cadenza (improvised)
c. 60"
Glock.
accordion cadenza (improvised)
c. 60"
Mrb.
accordion cadenza (improvised)
c. 60"
Accord.
48
accordion cadenza (improvised)
c. 60"
T-toms
accordion cadenza (improvised)
c. 60"
Perc. 1
accordion cadenza (improvised)
c. 60"
Perc. 2
accordion cadenza (improvised)
c. 60"
Perc. 3

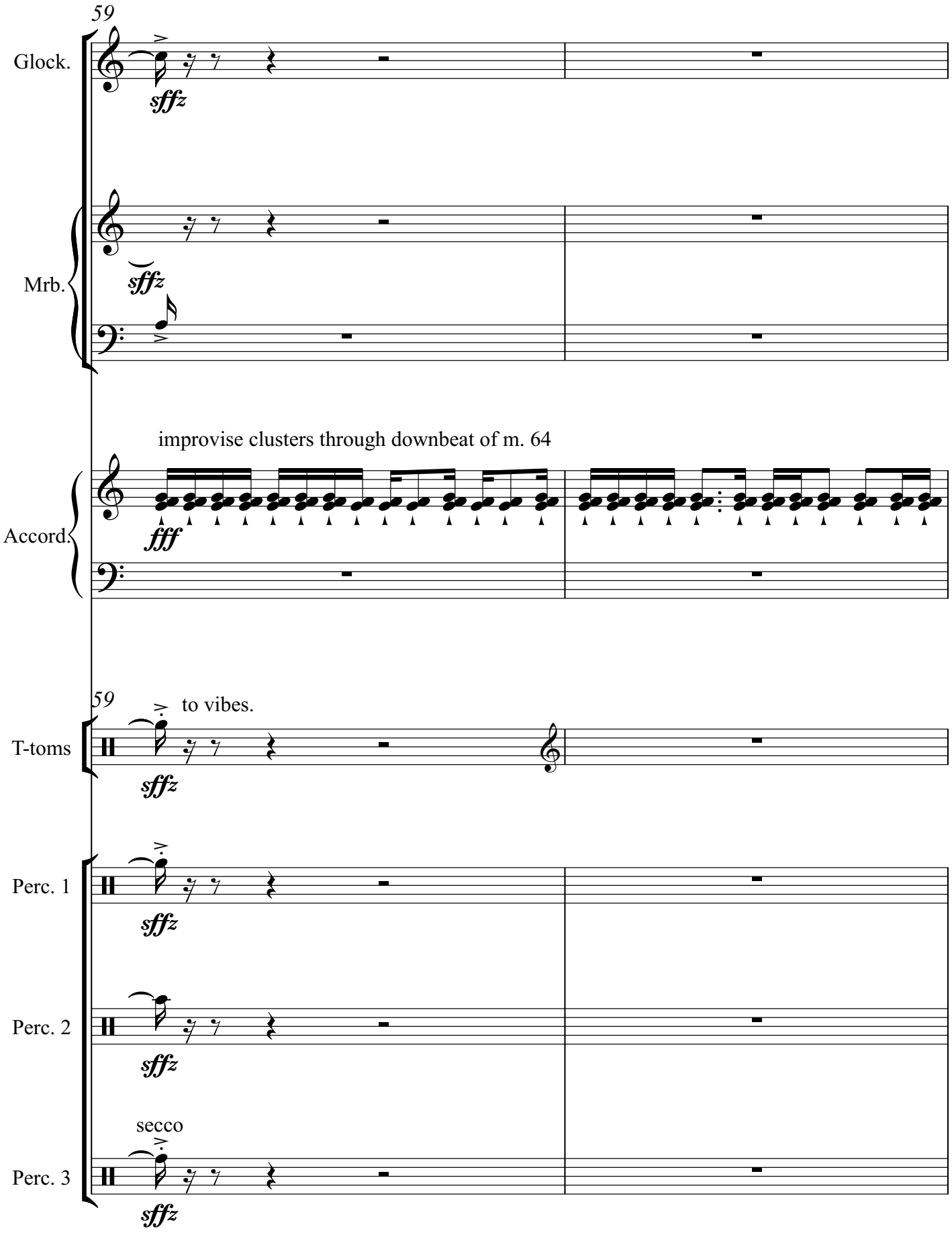

49
on cue
Glock.
ff
on cue
Mrb.
ff
on cue
Accord.
49
on cue
t. toms
T-toms
f
on cue
multi
Perc. 1
f
on cue
Perc. 2
on cue
cyms. & gngs.
Perc. 3
f

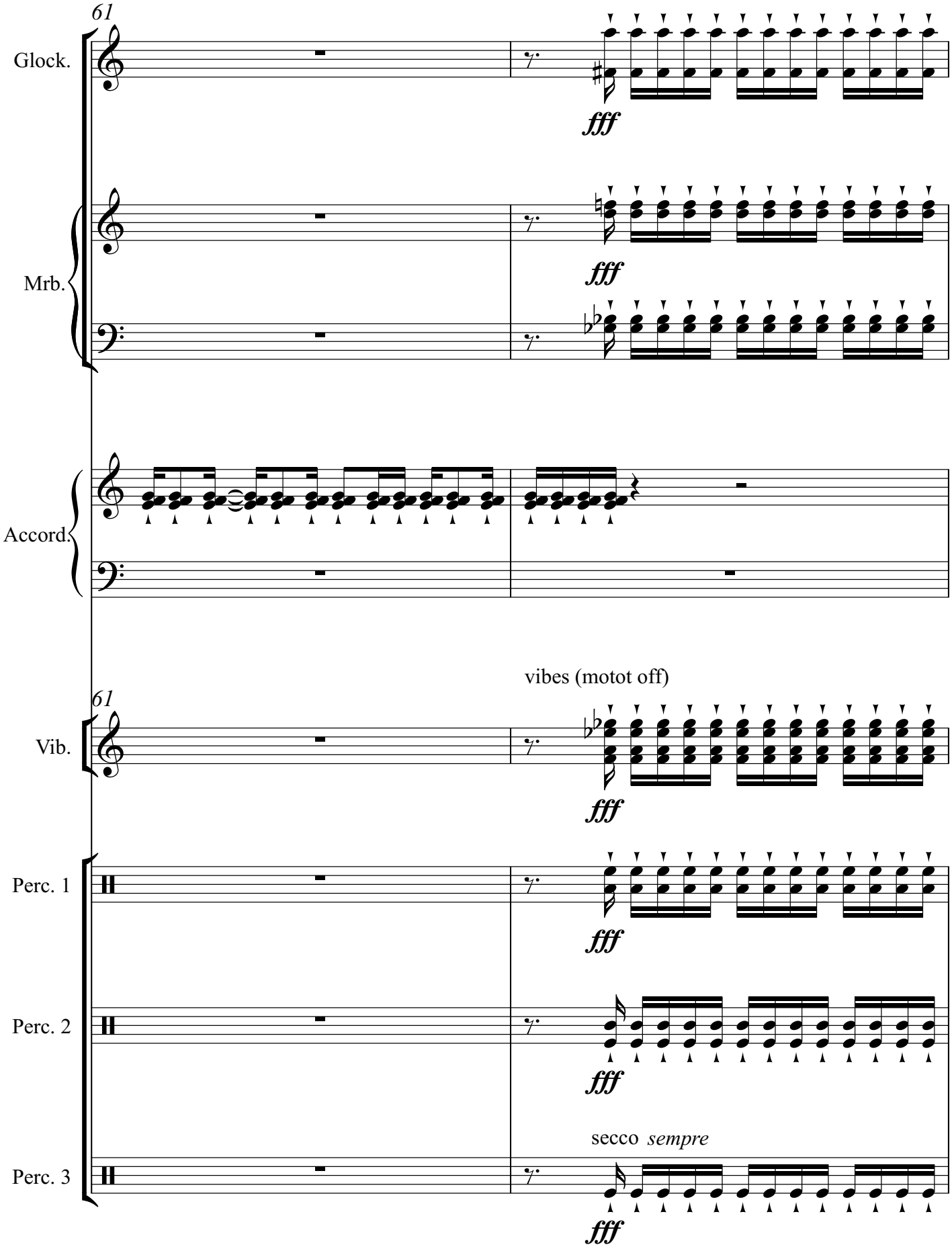

51
Glock.
ff
Mrb.
ff
Accord.
ff
51
T-toms
ff
Perc. 1
ff
t. blks.
Perc. 2
f
ff
b. dr.
cyms. & gngs.
Perc. 3
ff

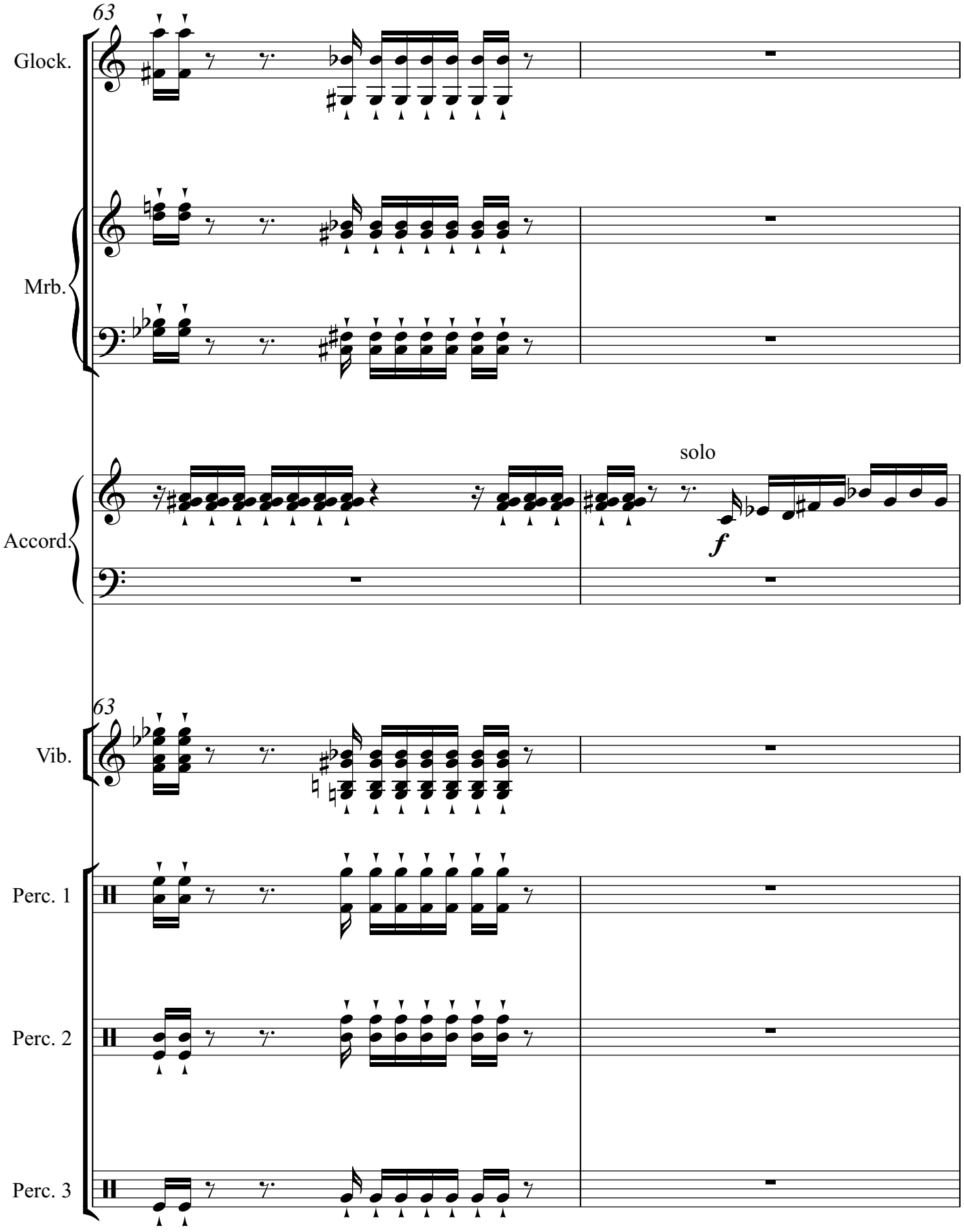

53
Glock.
Mrb.
Accord.
ff
53
T-toms
Perc. 1
Perc. 2
b. dr.
cyms. &
gngs.
secco (possibile)
Perc. 3

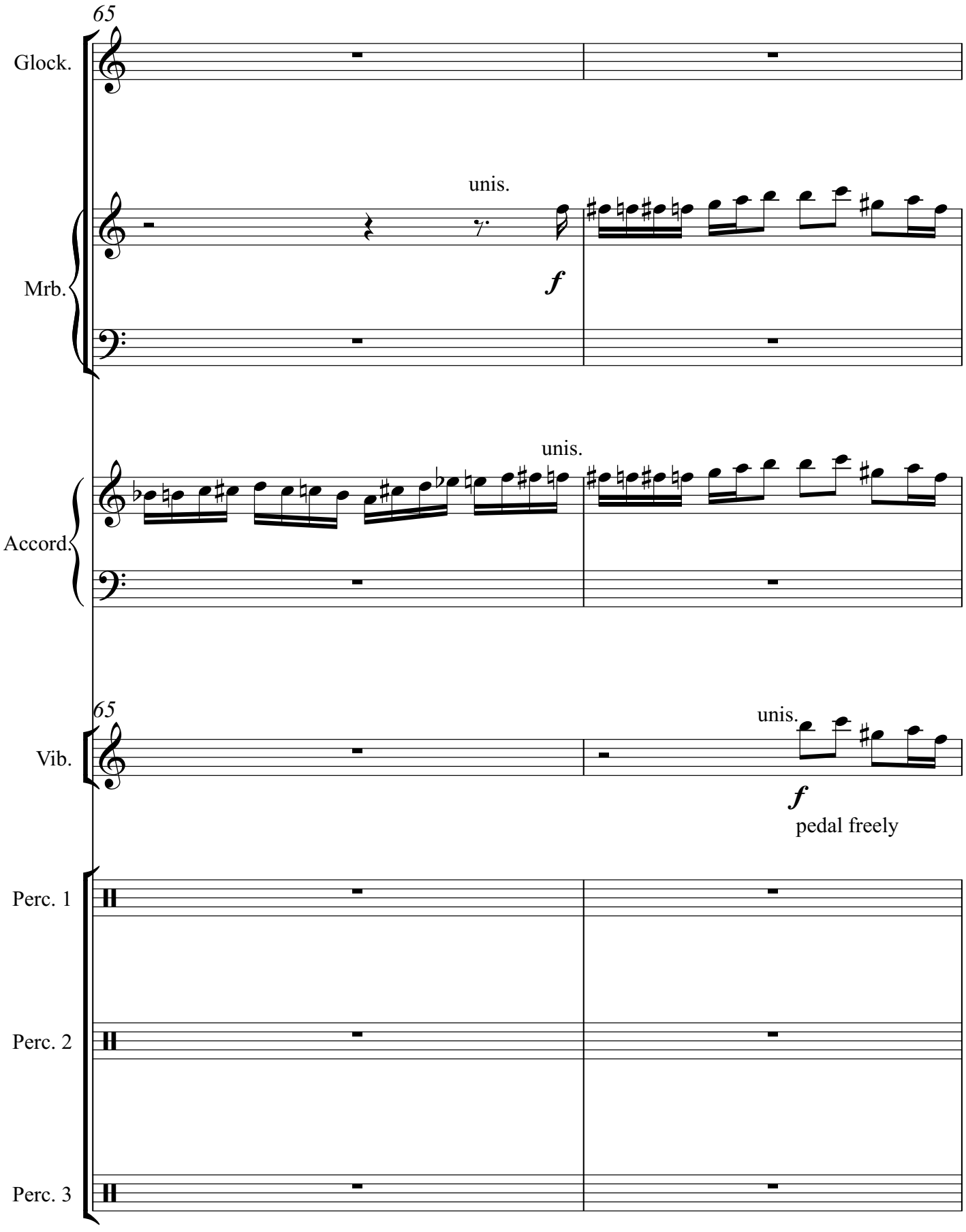

55
Glock.
Mrb.
Accord.
55
T-toms
Perc. 1
Perc. 2
Perc. 3

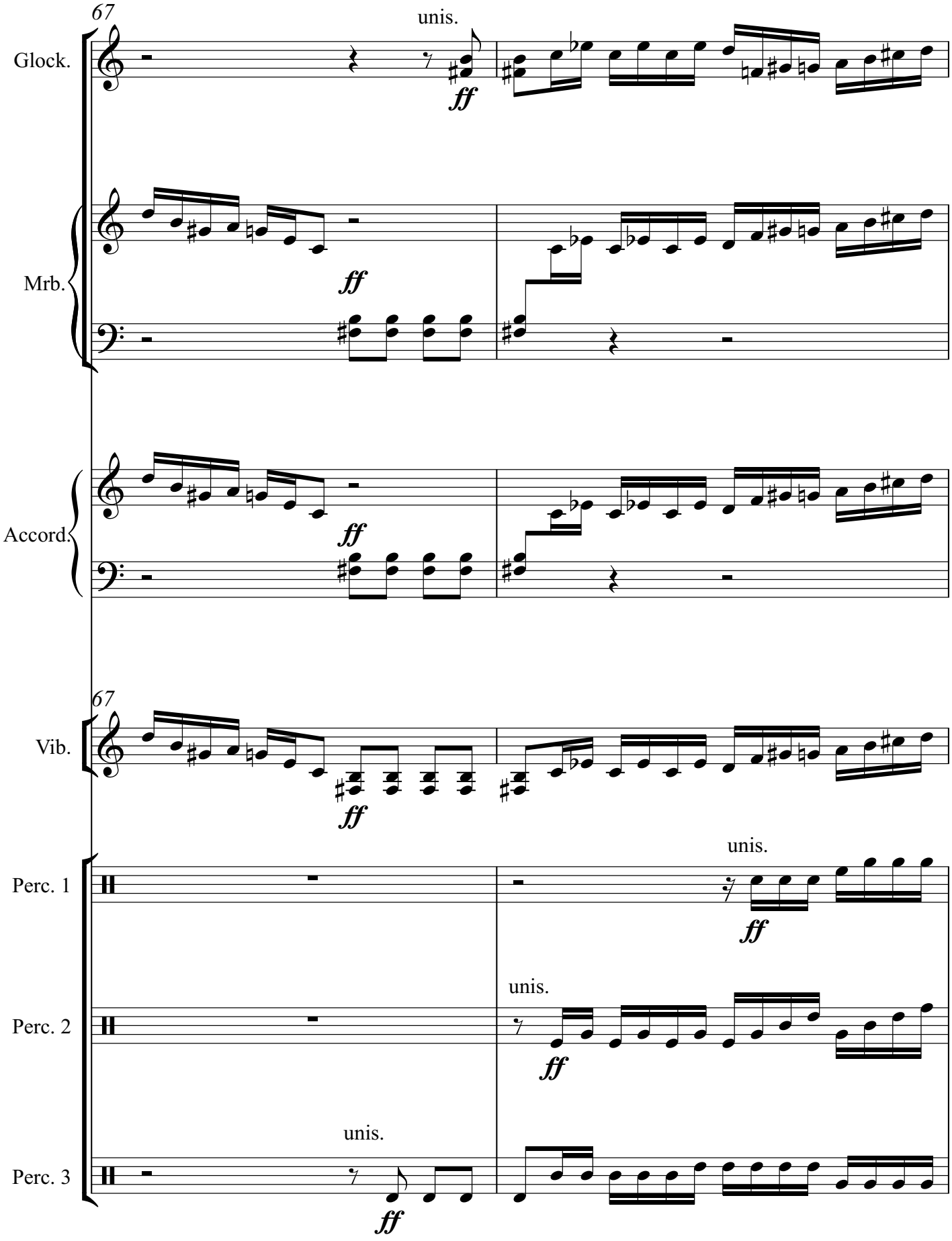

57
Glock.
fp
Mrb.
fp
Accord.
57
T-toms
fp
Perc. 1
fp
Perc. 2
fp
Perc. 3
fp

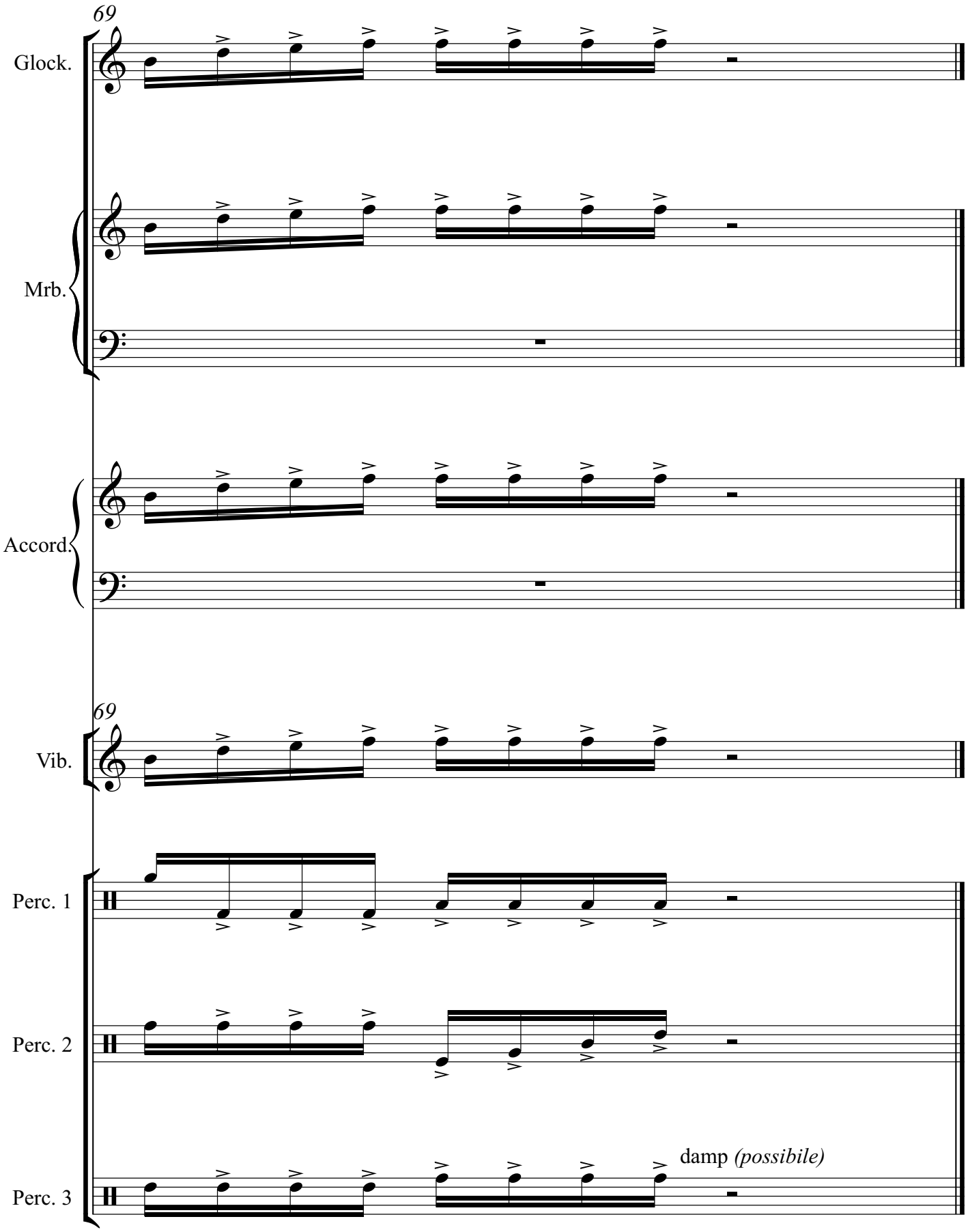

59
Glock.
sffz
Mrb.
sffz
improvise clusters through downbeat of m. 64
Accord.
fff
59
to vibes.
T-toms
sffz
Perc. 1
sffz
Perc. 2
sffz
secco
Perc. 3
sffz


61
Glock.
fff
Mrb.
fff
Accord.
vibes (motot off)
61
Vib.
fff
Perc. 1
fff
Perc. 2
fff
secco sempre
Perc. 3
fff


63
Glock.
Mrb.
solo
f
Accord.
63
Vib.
Perc. 1
Perc. 2
Perc. 3


65
Glock.
unis.
Mrb.
f
unis.
Accord.
65
Vib.
unis.
f
pedal freely
Perc. 1
Perc. 2
Perc. 3


67
unis.
Glock.
ff
Mrb.
ff
Accord.
ff
67
Vib.
ff
unis.
Perc. 1
ff
unis.
Perc. 2
ff
unis.
Perc. 3
ff



June 16, 2016
Woodland Park, New Jersey