Glockenspiel

Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49
(2016)

Concerto for Accordion and Percussion Sextet
Peter Jarvis, Opus 49 (2016)

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:
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Tom-toms:
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Percussion 1:
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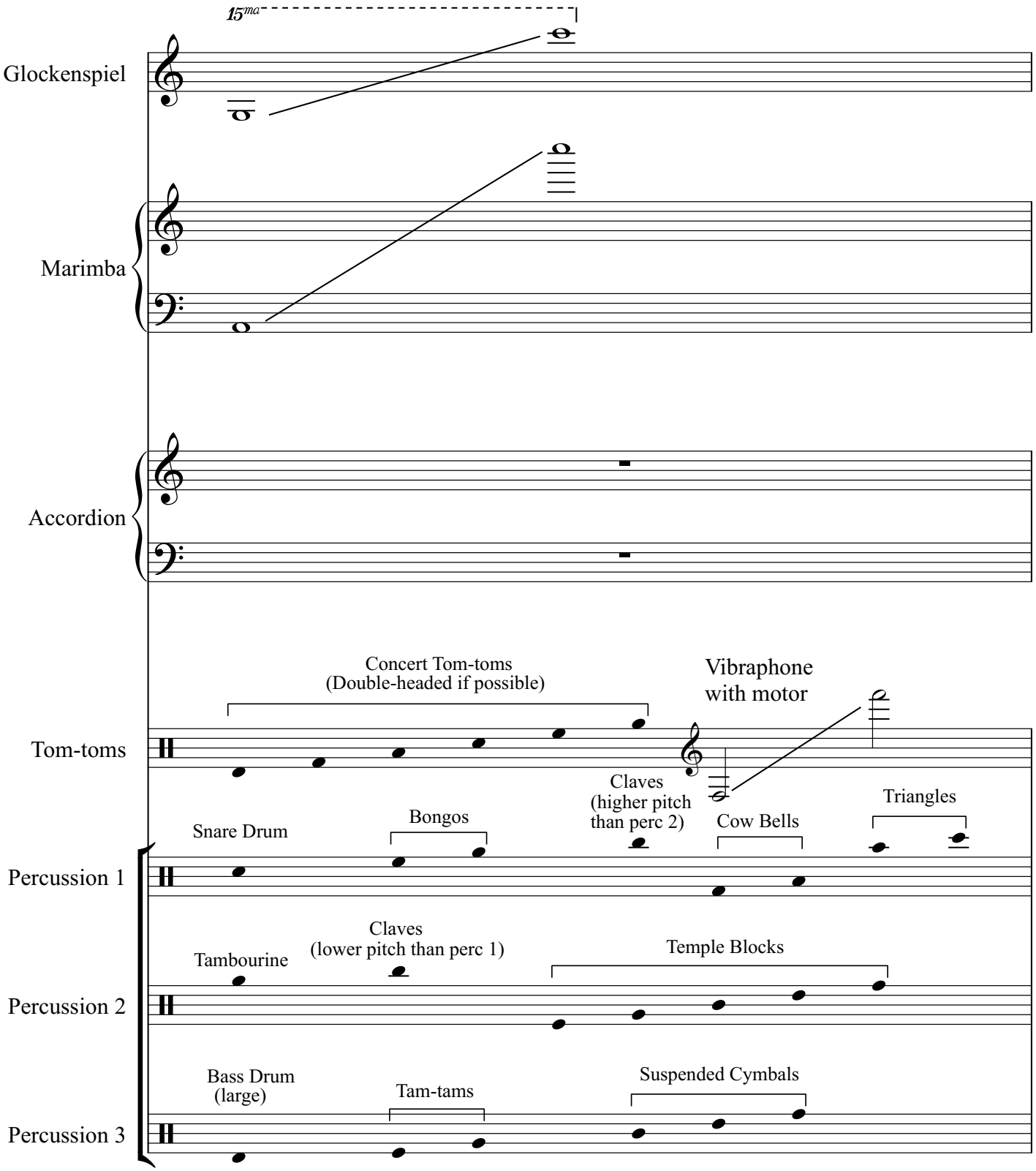
Notation



Glockenspiel

For William Schimmel

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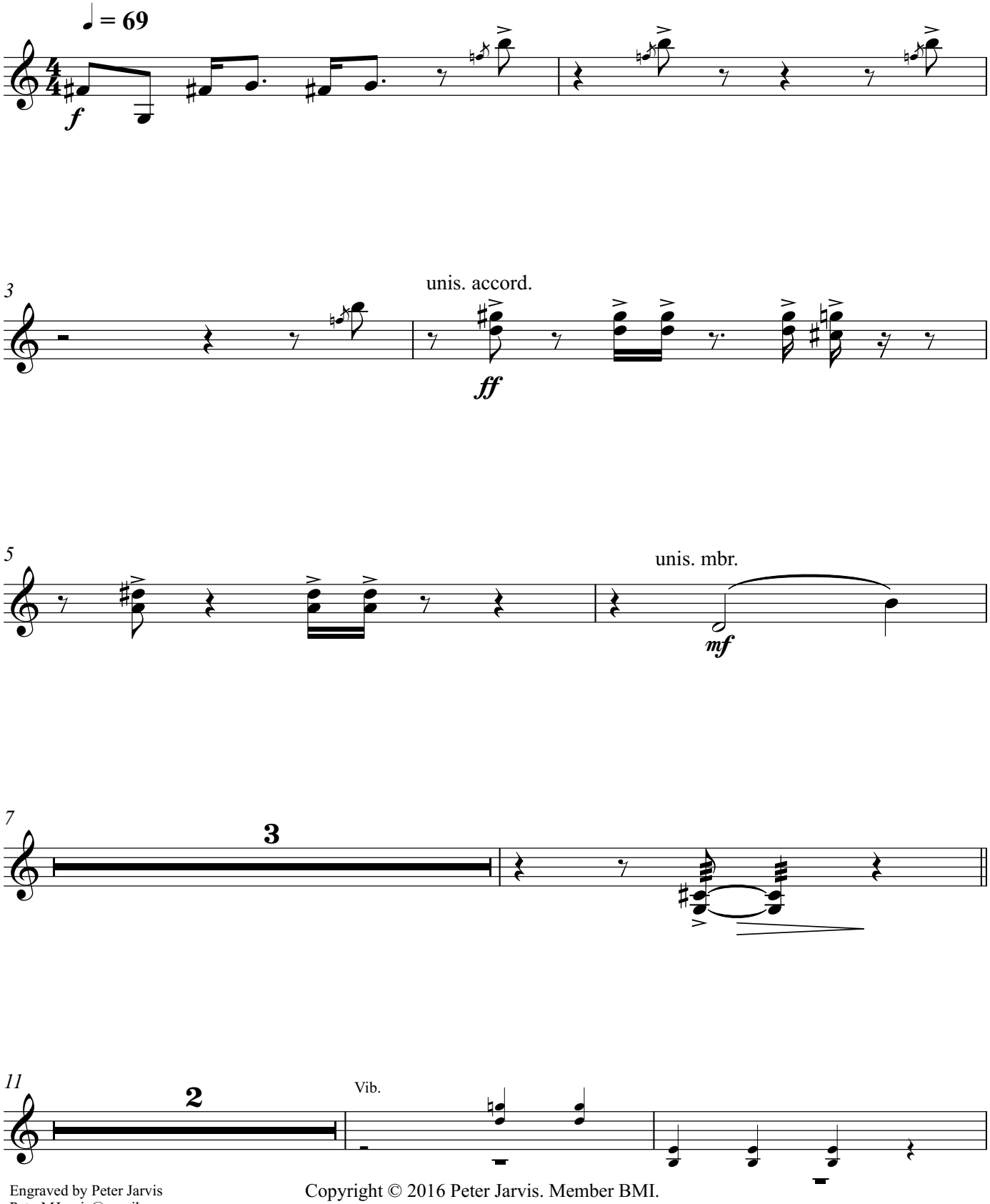
Peter Jarvis (2016)

Opus 49



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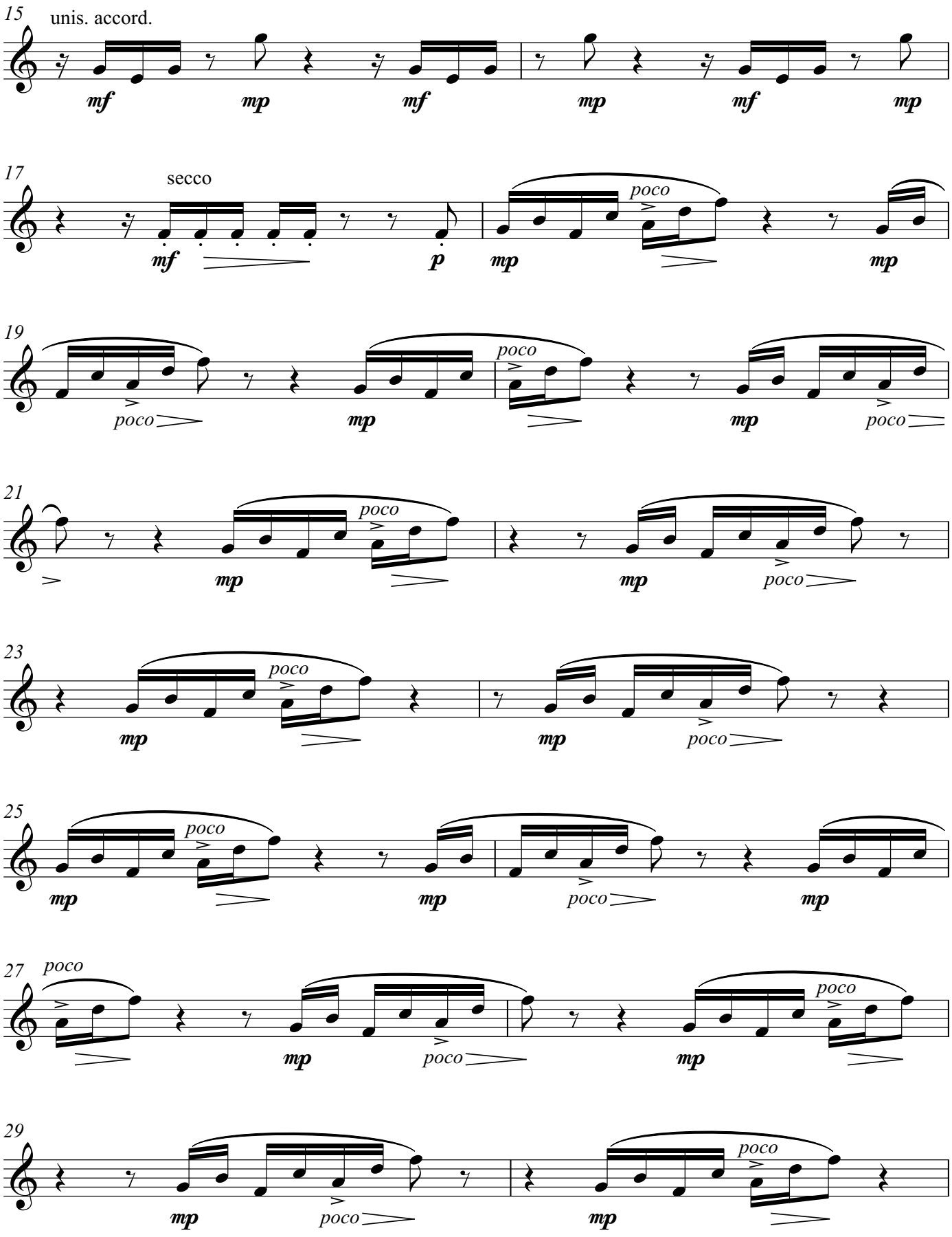
15
unis. accord.
mf
mp
mf
mp
mf
mp
17
secco
mf
p
mp
poco
mp
19
poco
mp
poco
mp
poco
21
mp
poco
mp
mp
poco
23
mp
poco
mp
mp
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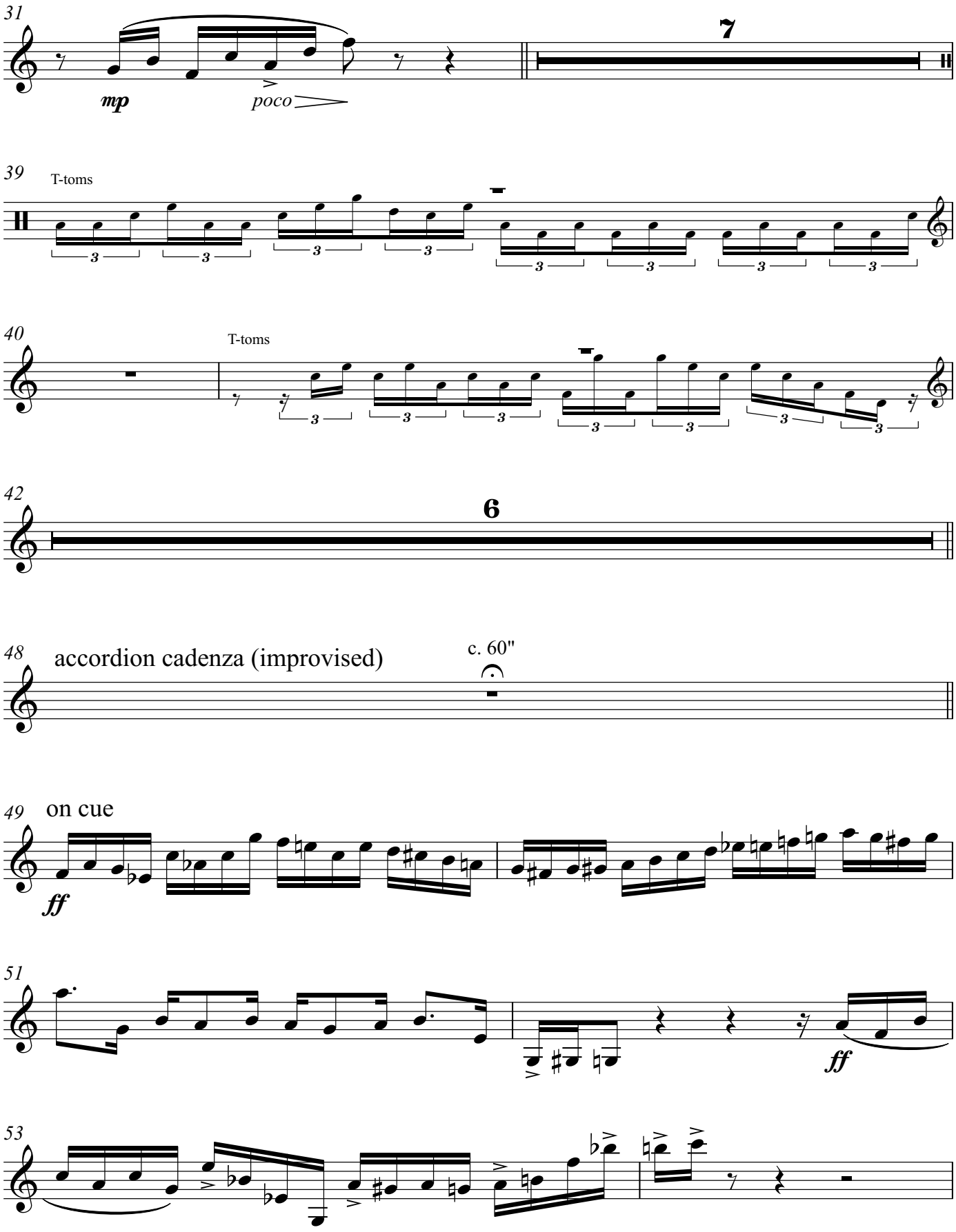
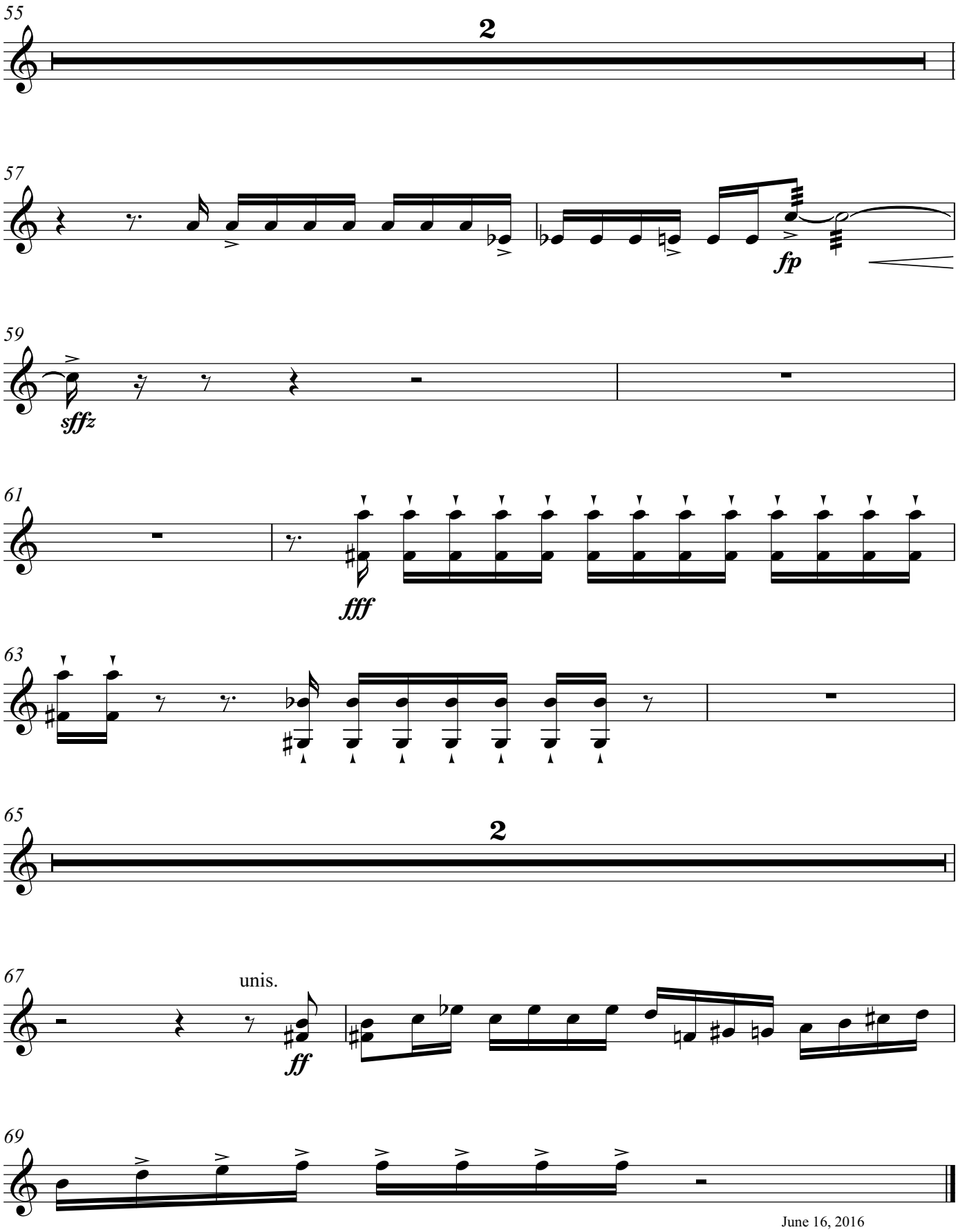
mp
poco
mp
poco


31
7
mp
poco
39
T-toms
40
T-toms
42
6
48
accordion cadenza (improvised)
c. 60"
49
on cue
ff
51
ff
53



June 16, 2016
Woodland Park, New Jersey

Marimba

Concerto for Accordion and Percussion Sextet

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(2016)

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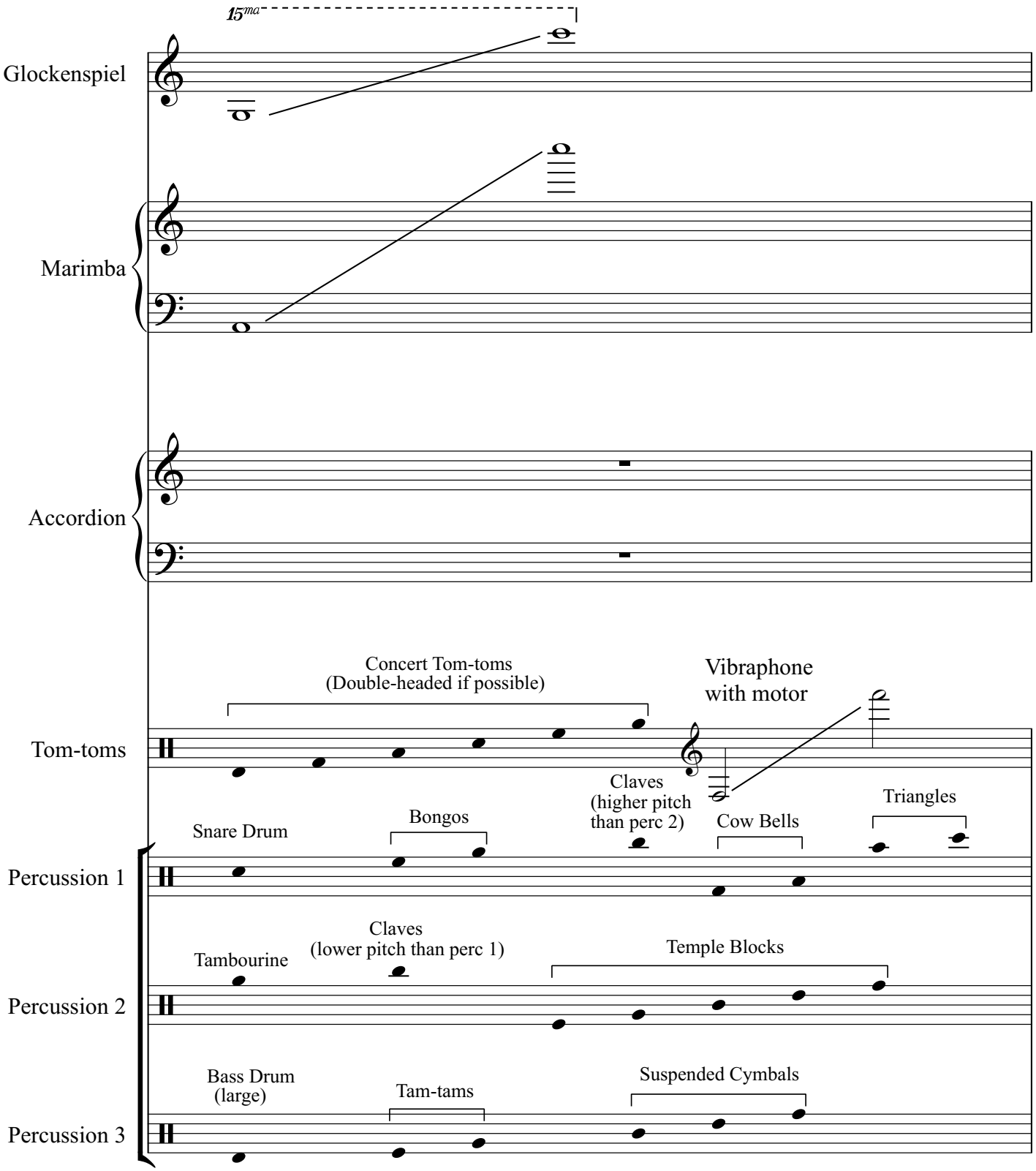
Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49 (2016)

Notation



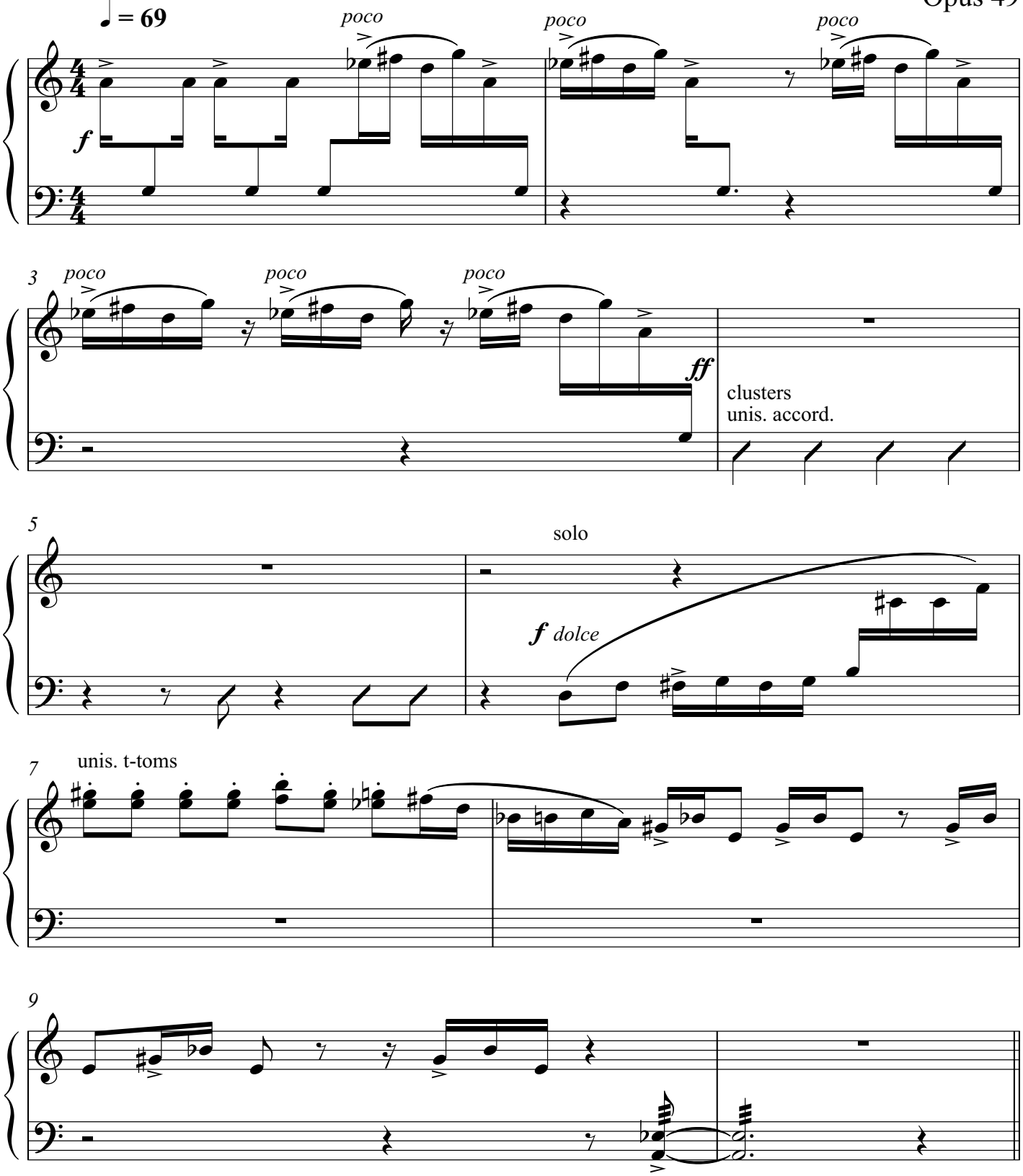
Marimba

For William Schimmel

Concerto for Accordion and Percussion Sextet

Peter Jarvis (2016)

Opus 49



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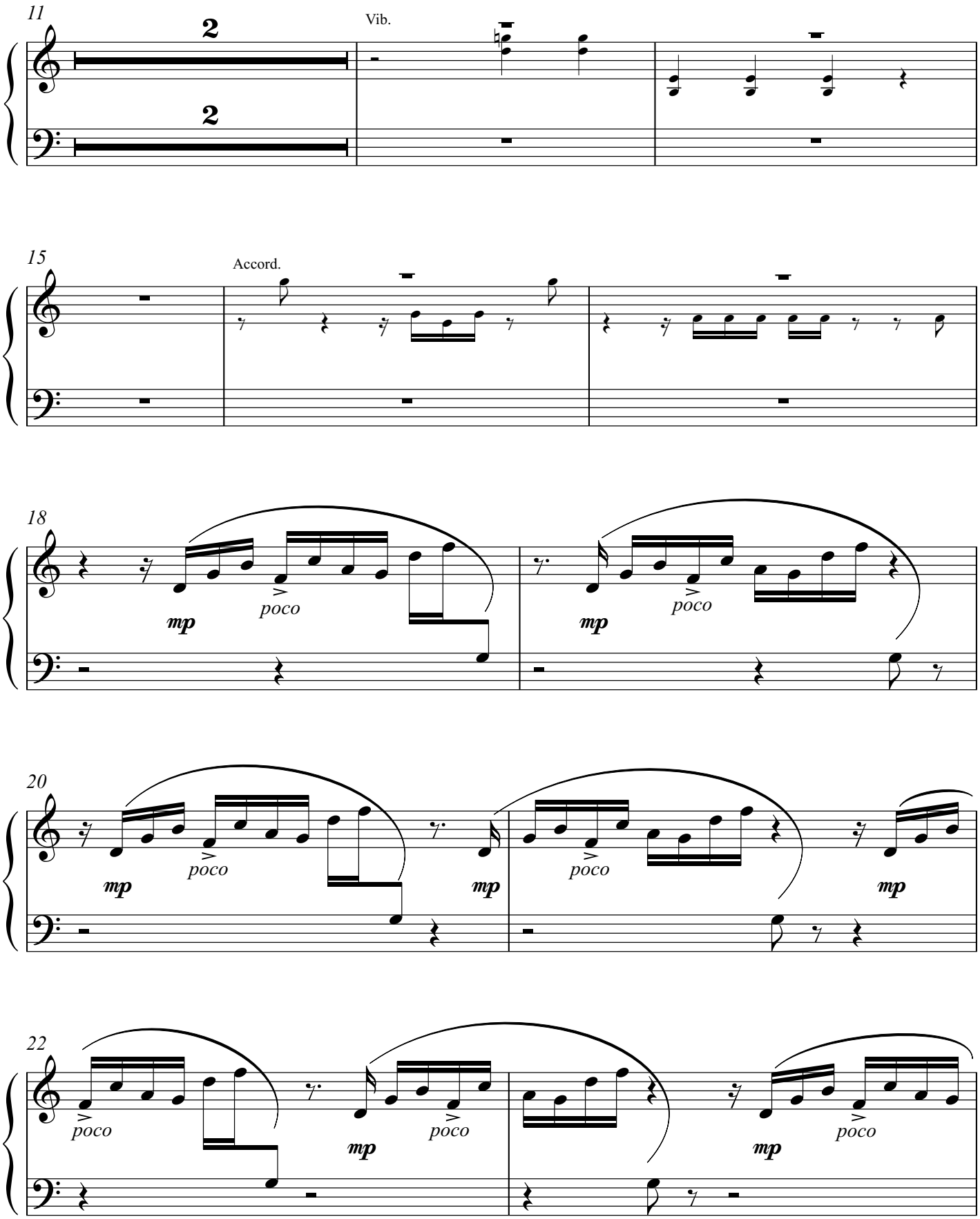
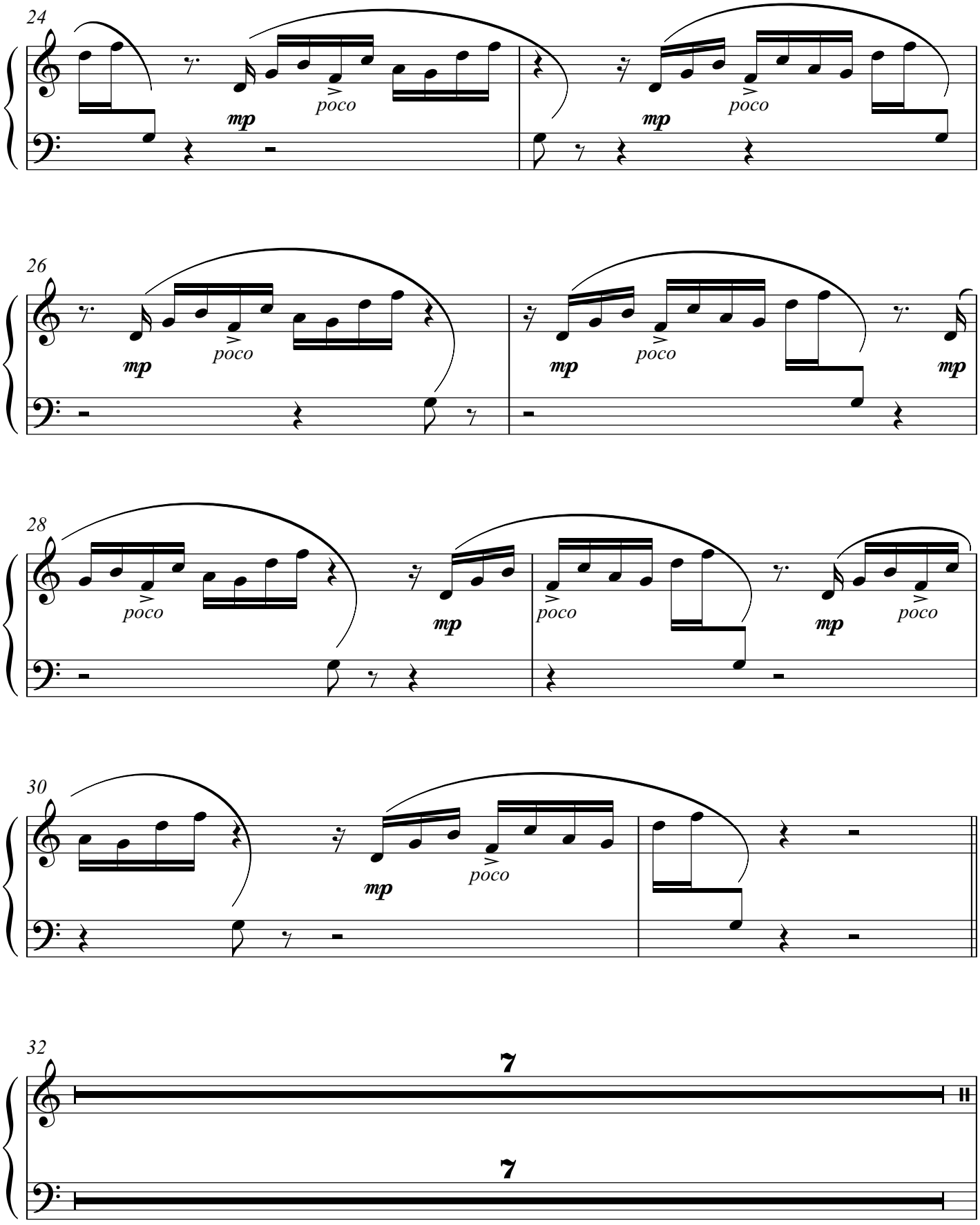

11
2
2
Vib.
15
Accord.
18
mp
poco
mp
poco
20
mp
poco
mp
poco
mp
22
poco
mp
poco
mp
poco


24
mp
poco
mp
poco
26
mp
poco
mp
poco
mp
28
poco
mp
poco
mp
poco
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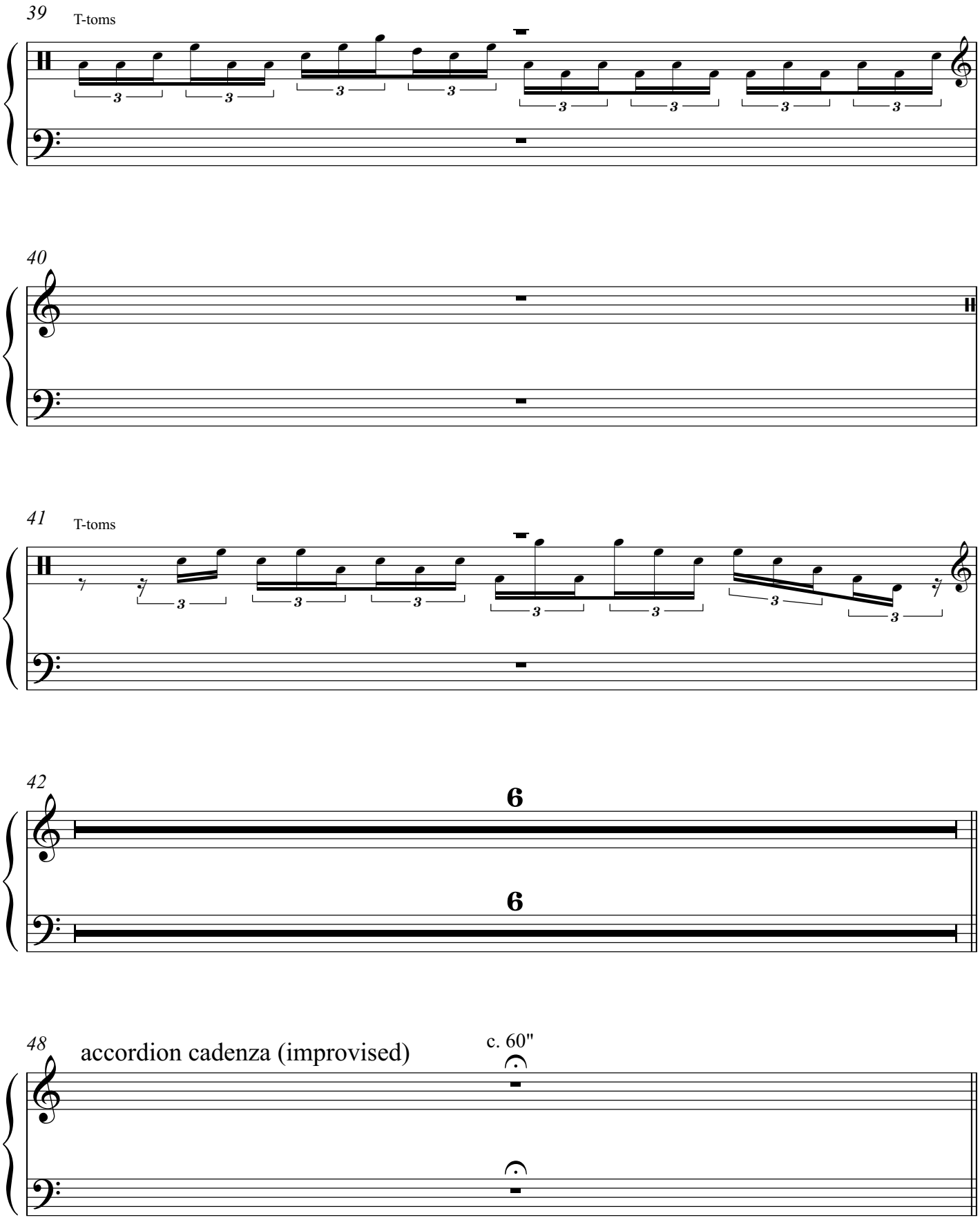
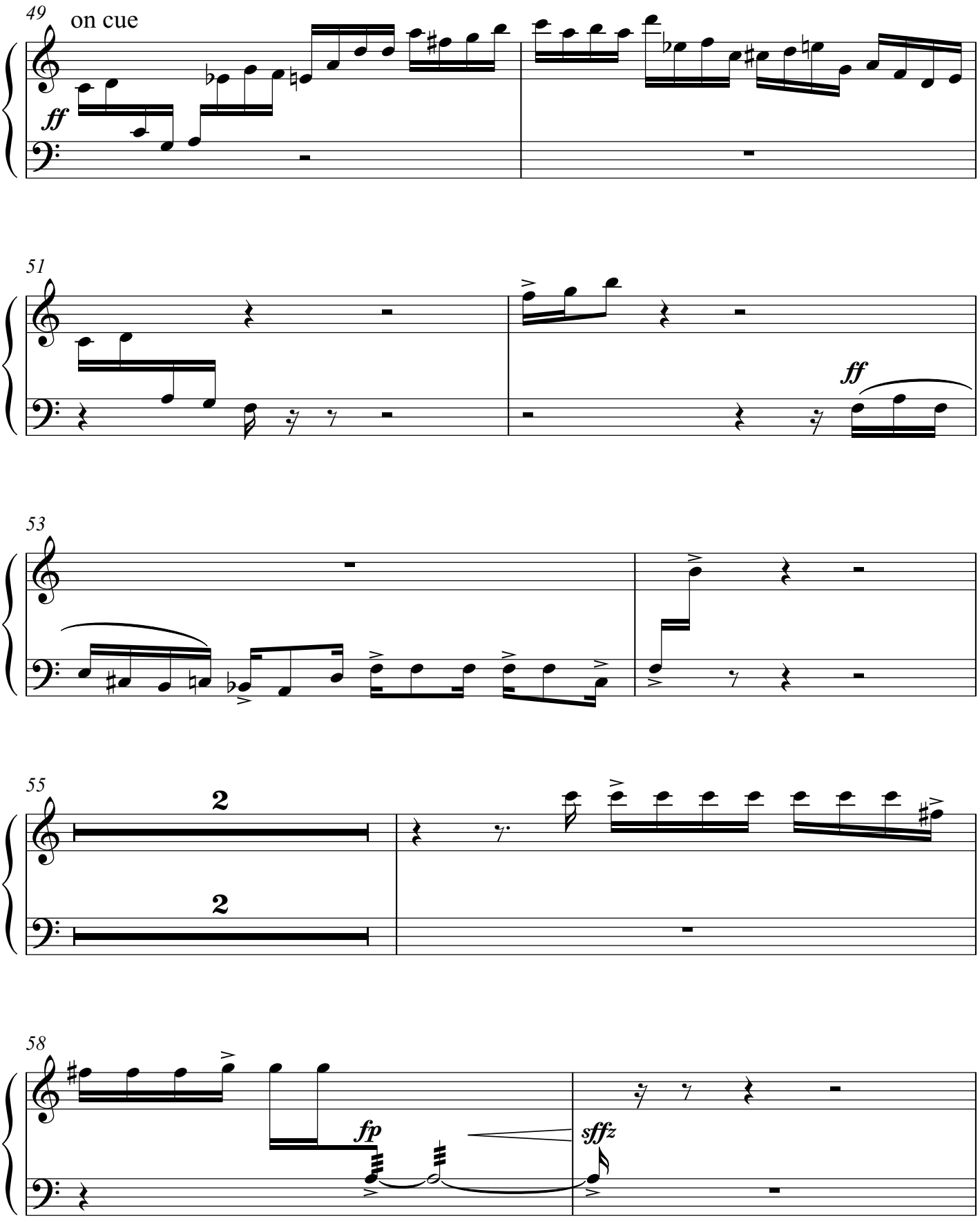
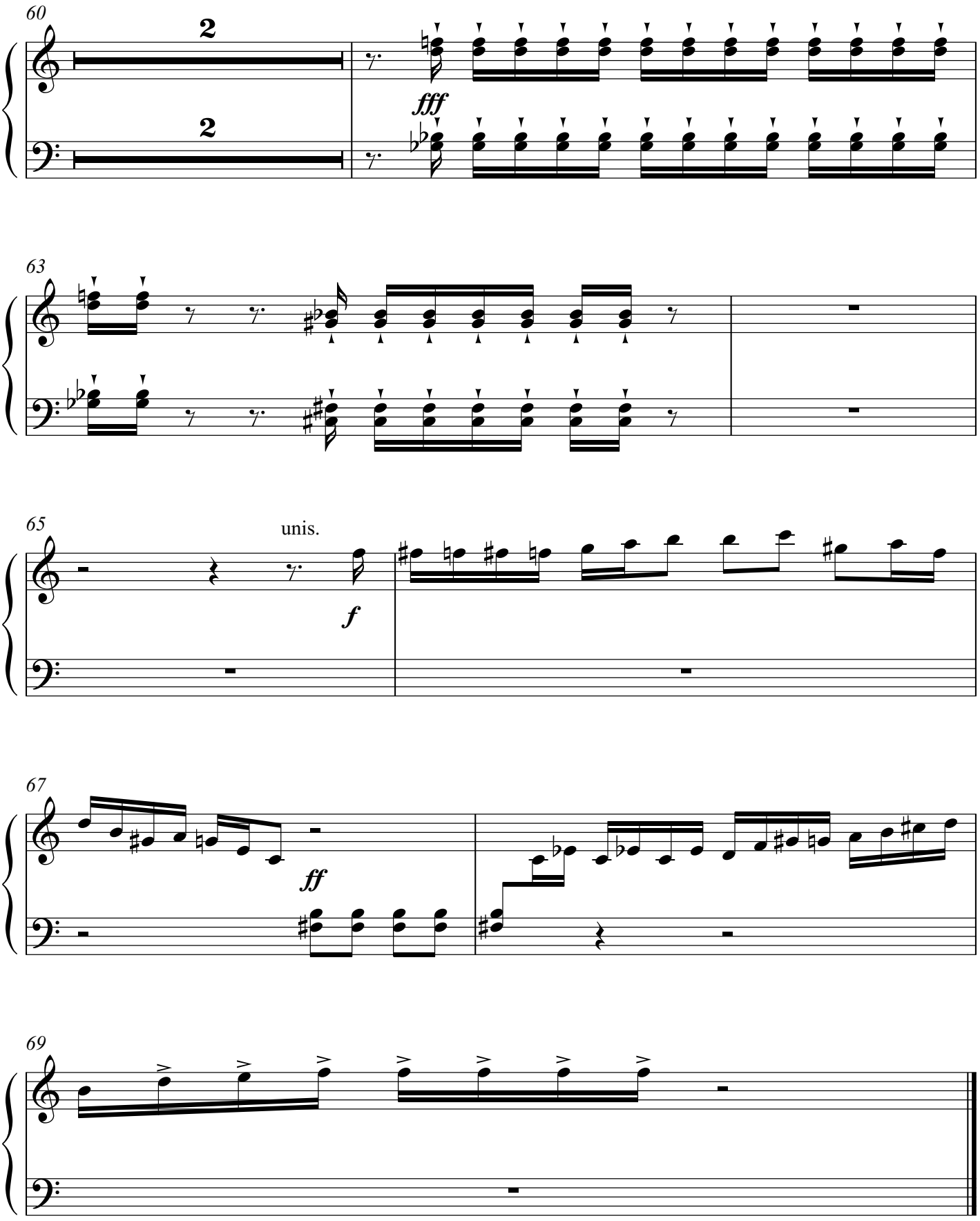
mp
poco
32
7
7


39
T-toms
40
41
T-toms
42
6
6
48
accordion cadenza (improvised)
c. 60"


49
on cue
ff
51
ff
53
55
2
2
58
fp
sffz



June 16, 2016
Woodland Park, New Jersey

Accordion

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(2016)

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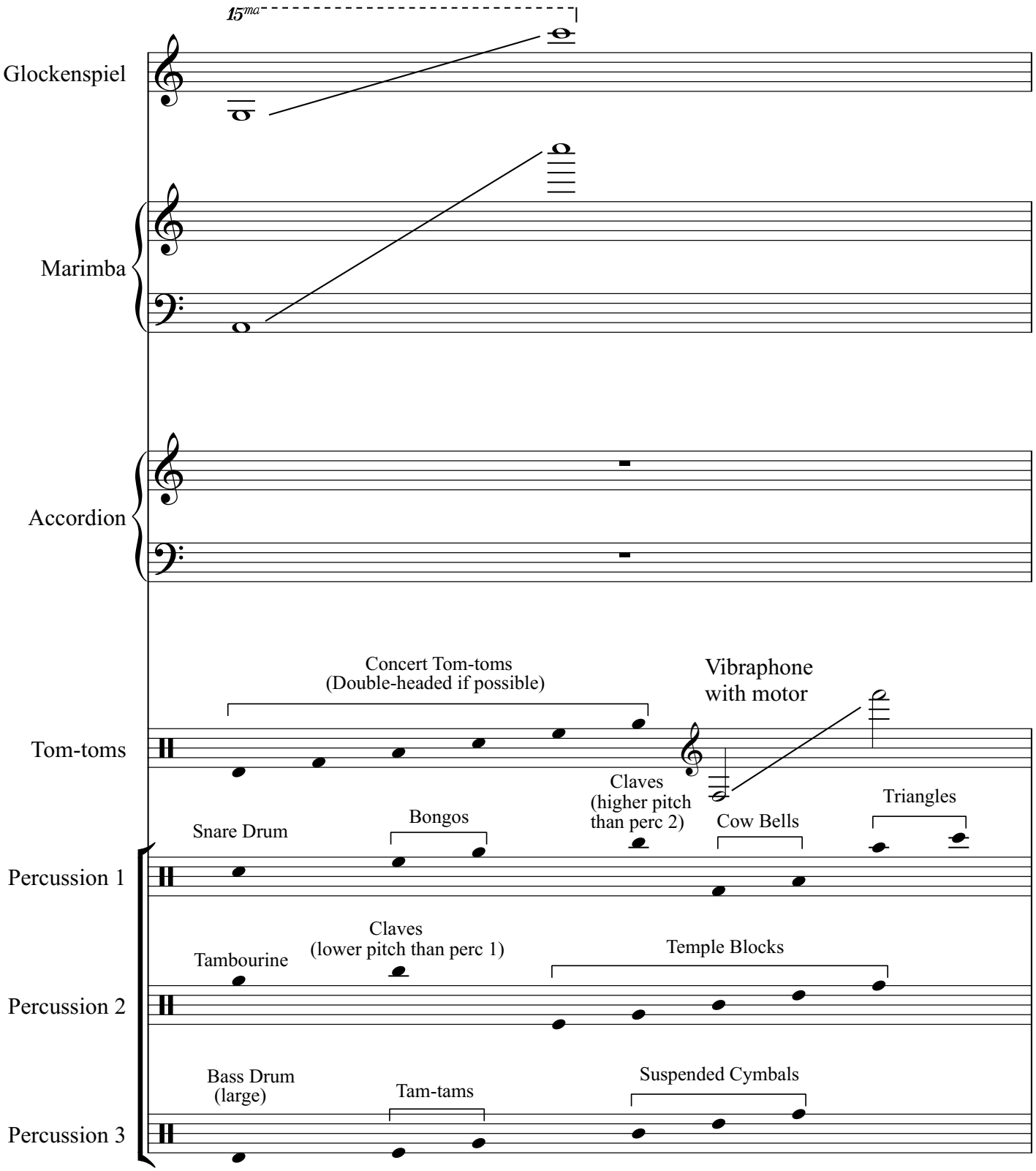

For William Schimmel

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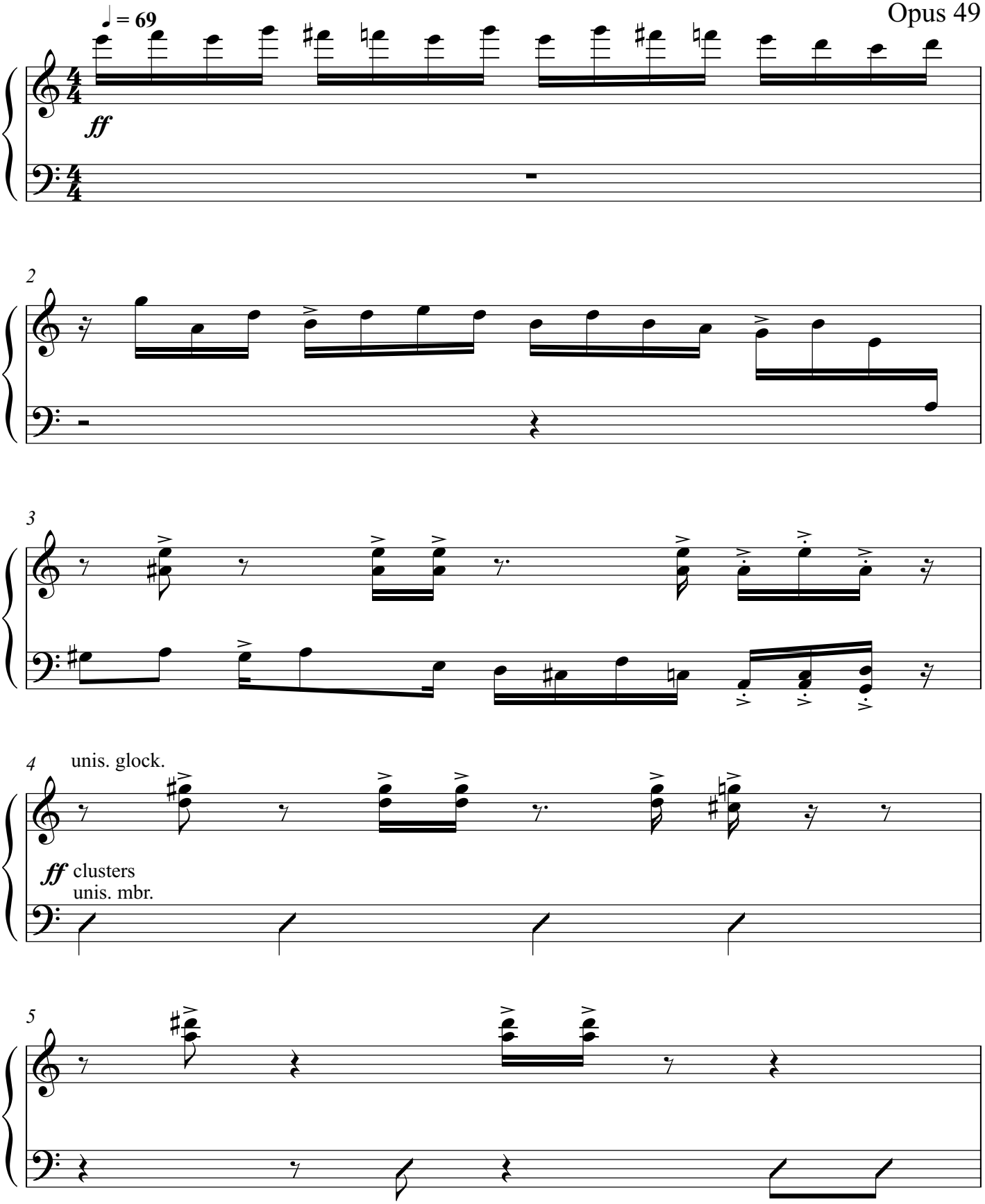
Peter Jarvis (2016)

Opus 49



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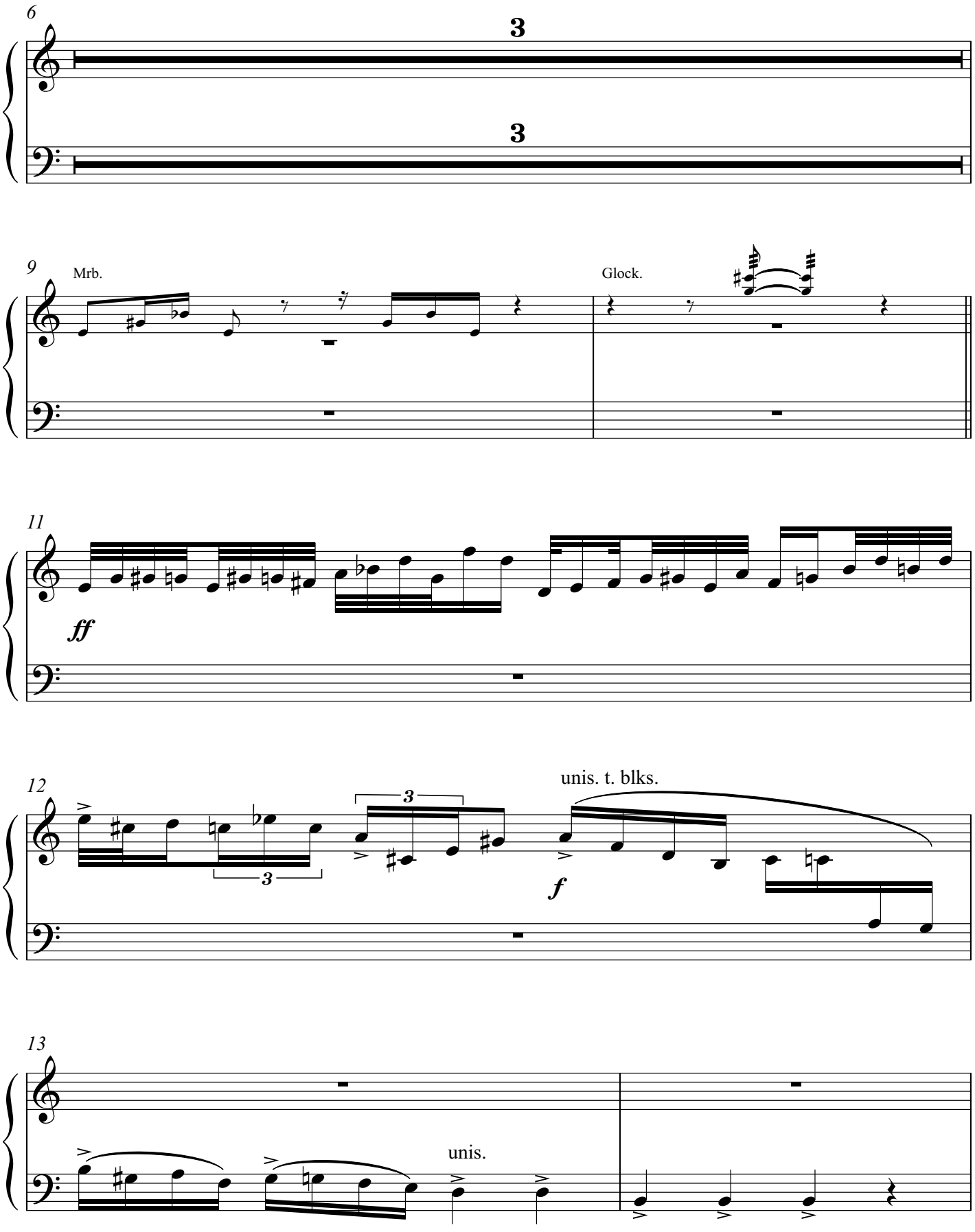
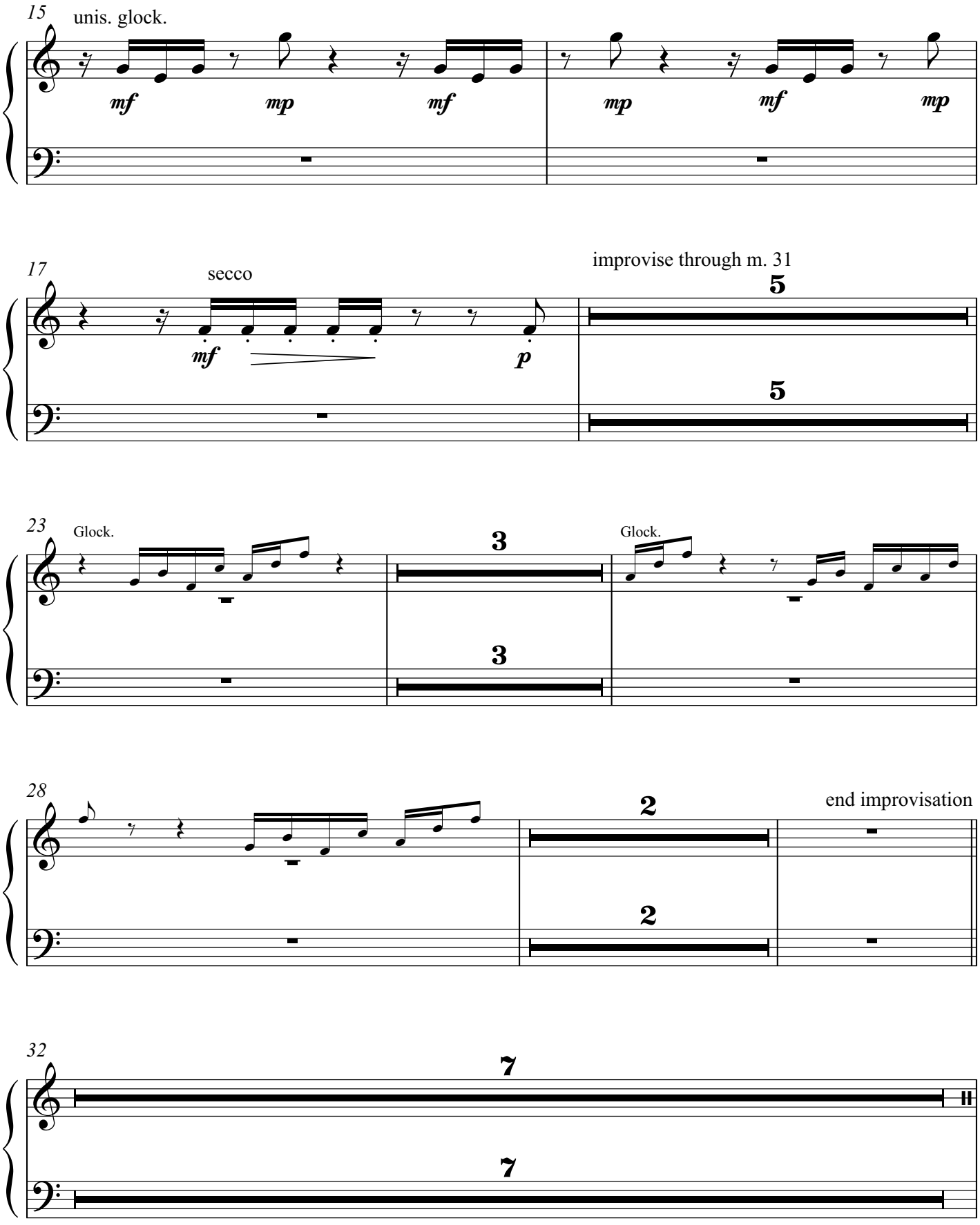
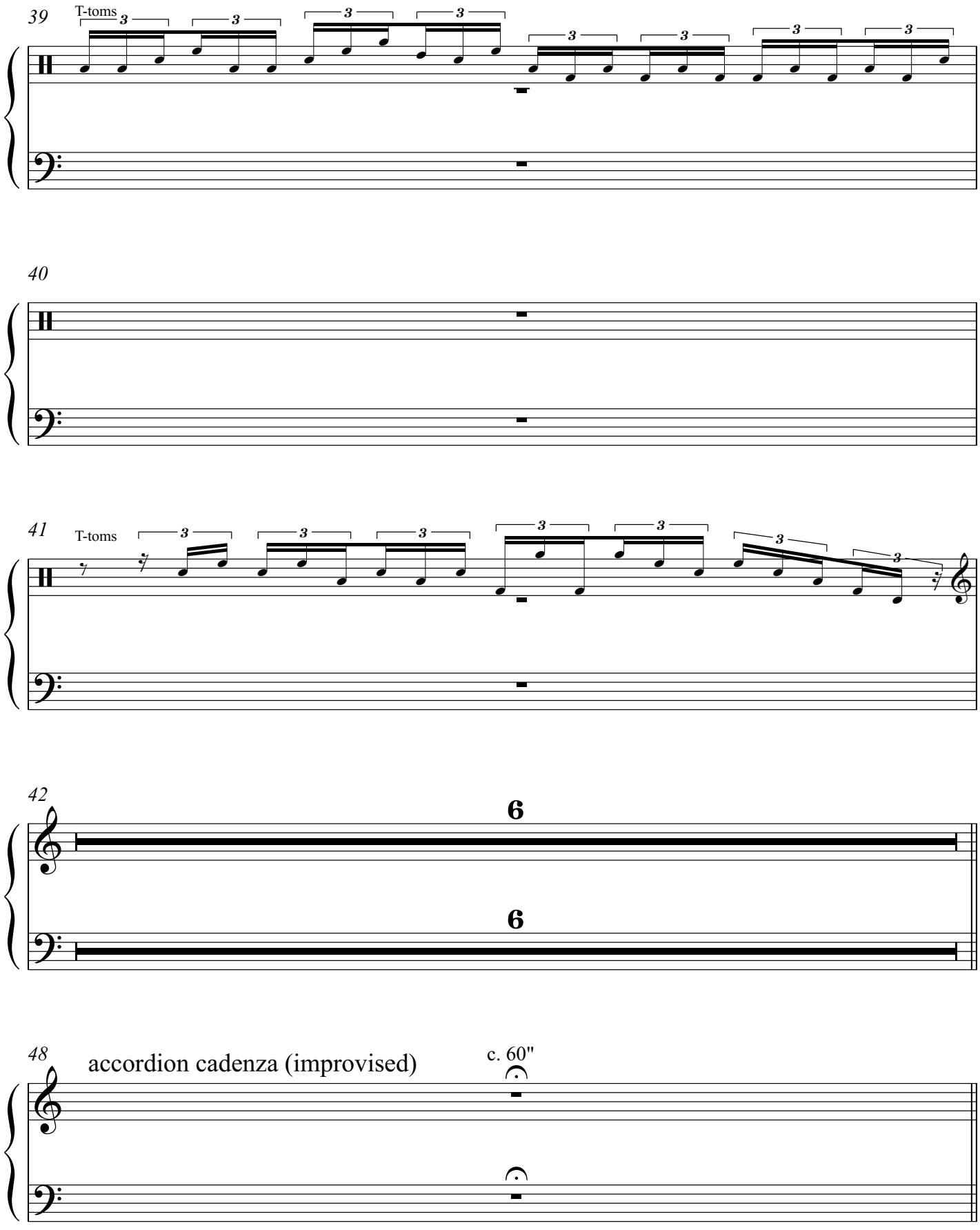
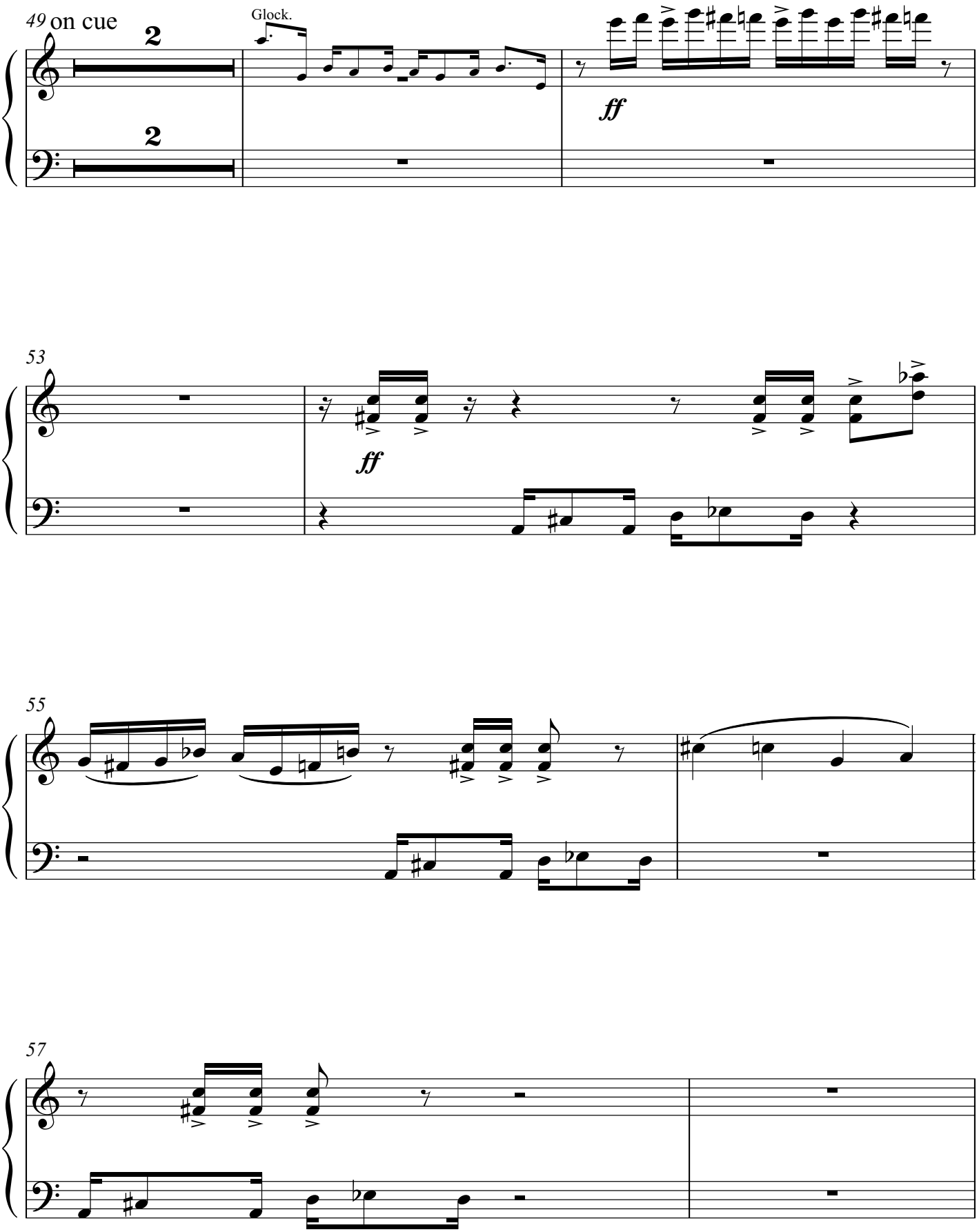
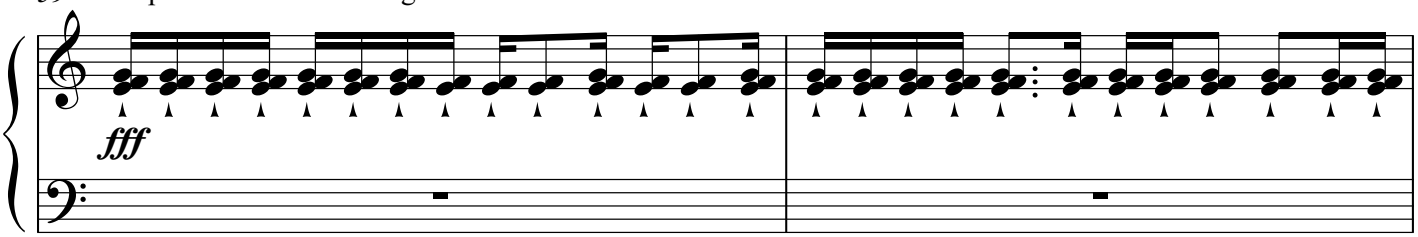

6
3
3
9
Mrb.
Glock.
11
ff
12
unis. t. blks.
3
3
f
13
unis.


15
unis. glock.
mf
mp
mf
mp
mf
mp
17
secco
mf
p
improvise through m. 31
5
5
23
Glock.
3
3
Glock.
28
2
2
end improvisation
32
7
7


39
T-toms
40
41
T-toms
42
6
6
48
accordion cadenza (improvised)
c. 60"


49 on cue
2
2
Glock.
ff
53
ff
55
57

59 improvise clusters through downbeat of m. 64



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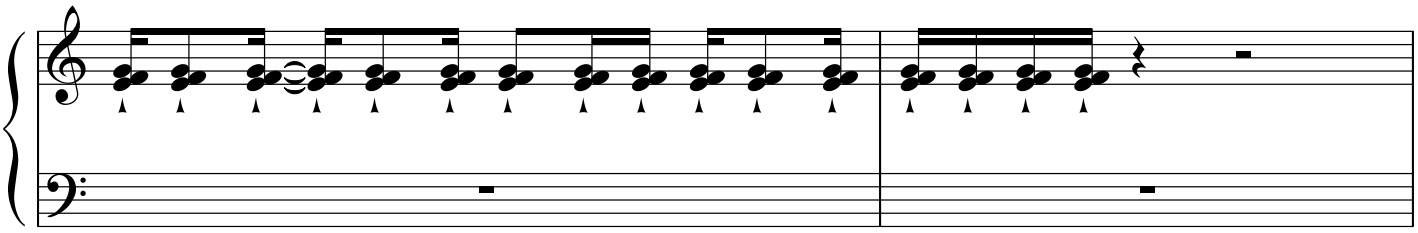
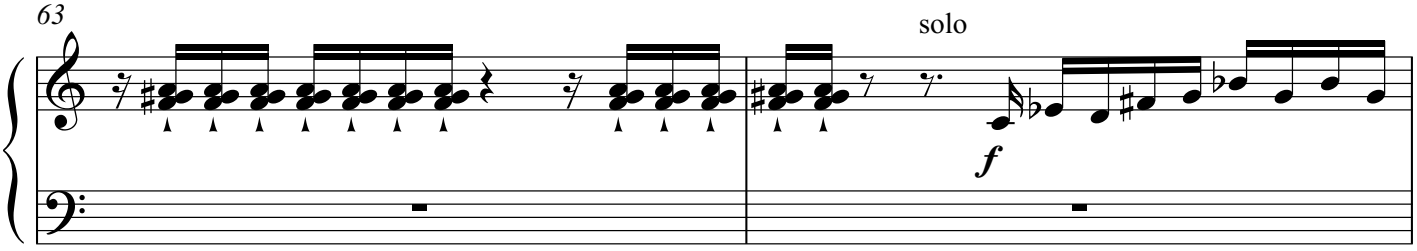
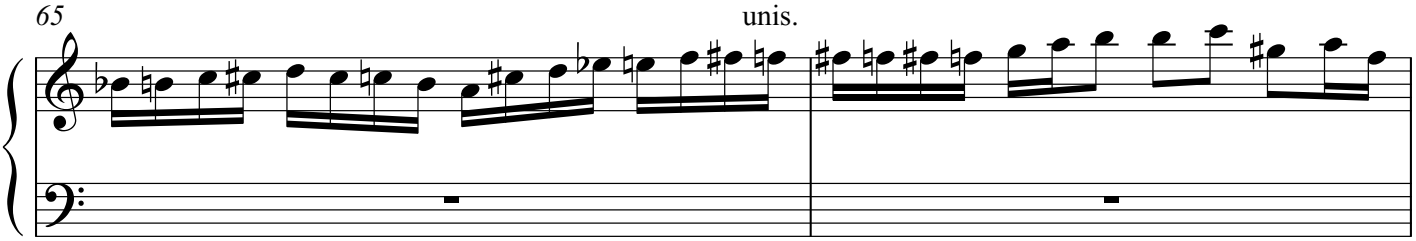


63 solo



65 unis.



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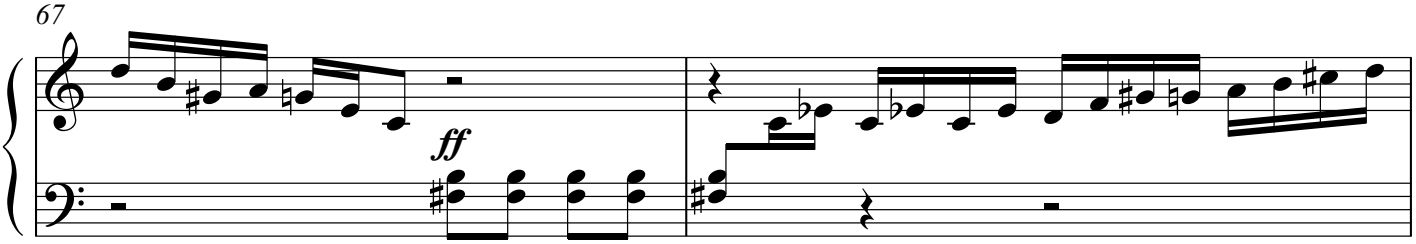

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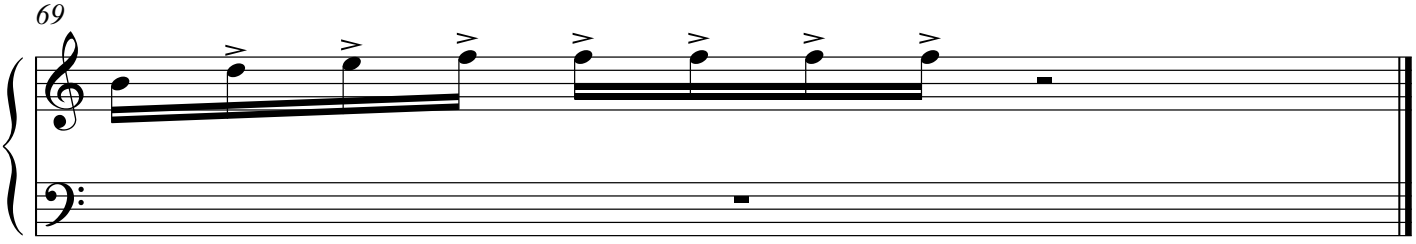

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Tom-toms / Vibraphone

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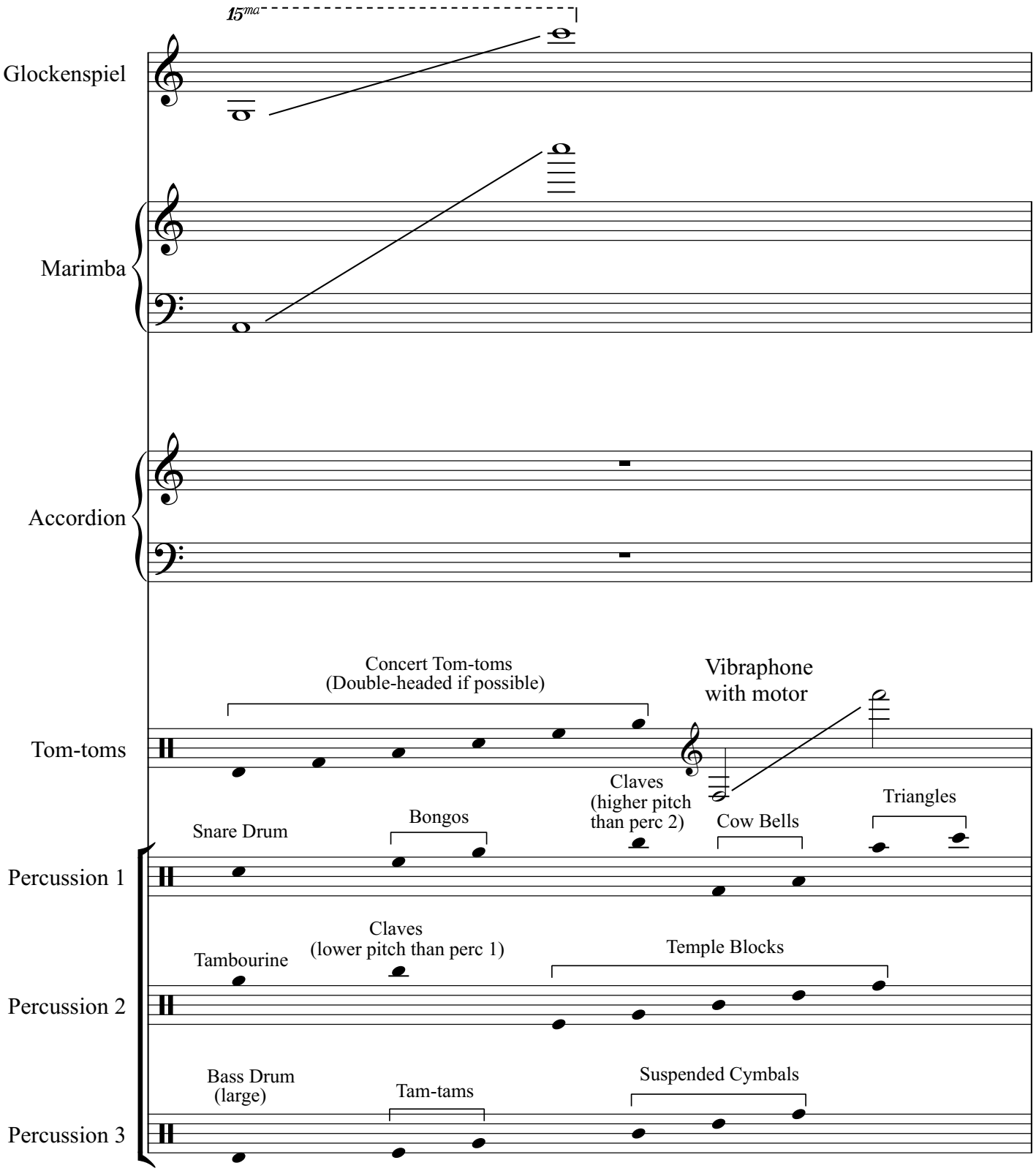


Tom-toms
Vibraphone

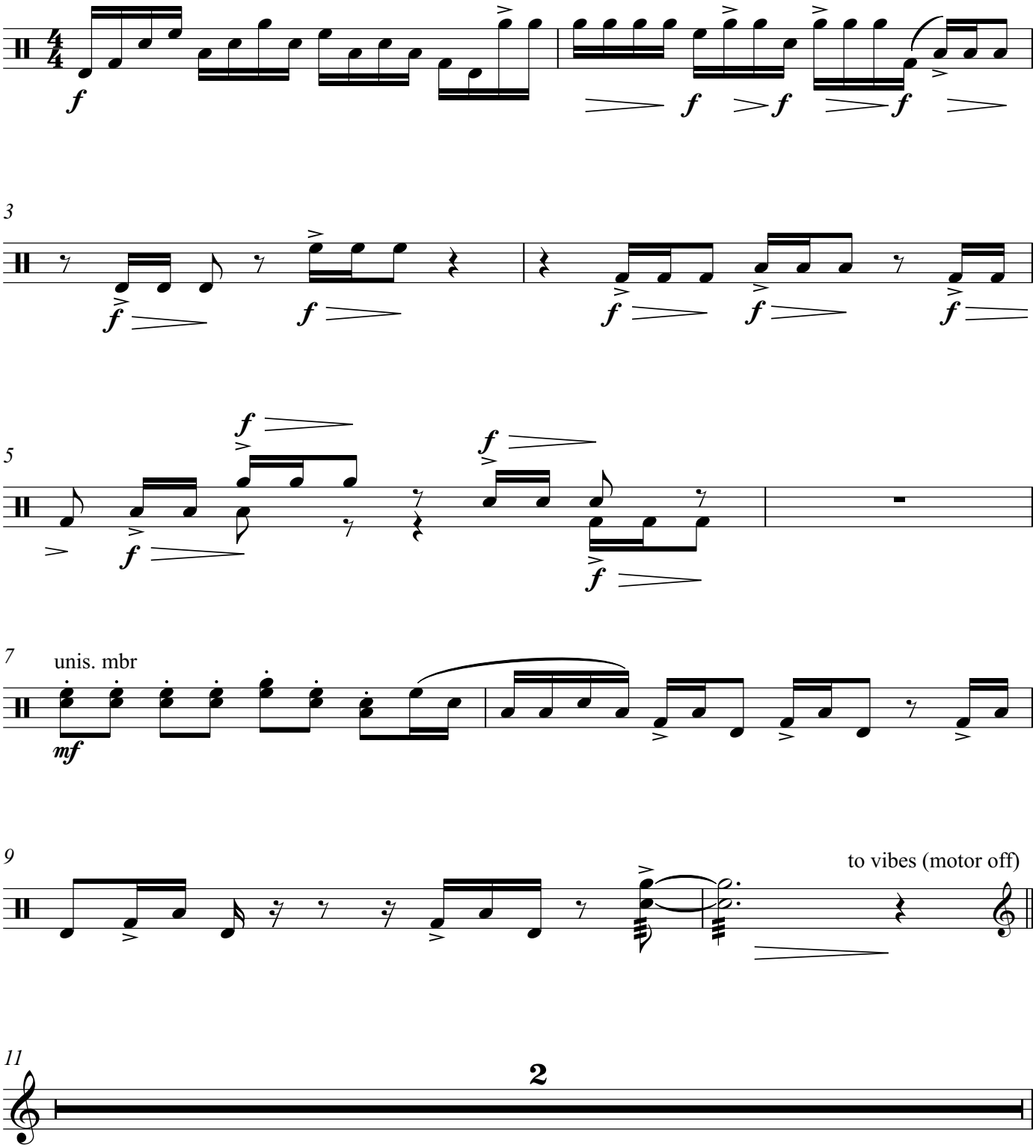
For William Schimmel

Concerto for Accordion and Percussion Sextet

Peter Jarvis (2016)
Opus 49

♩ = 69

tom-toms



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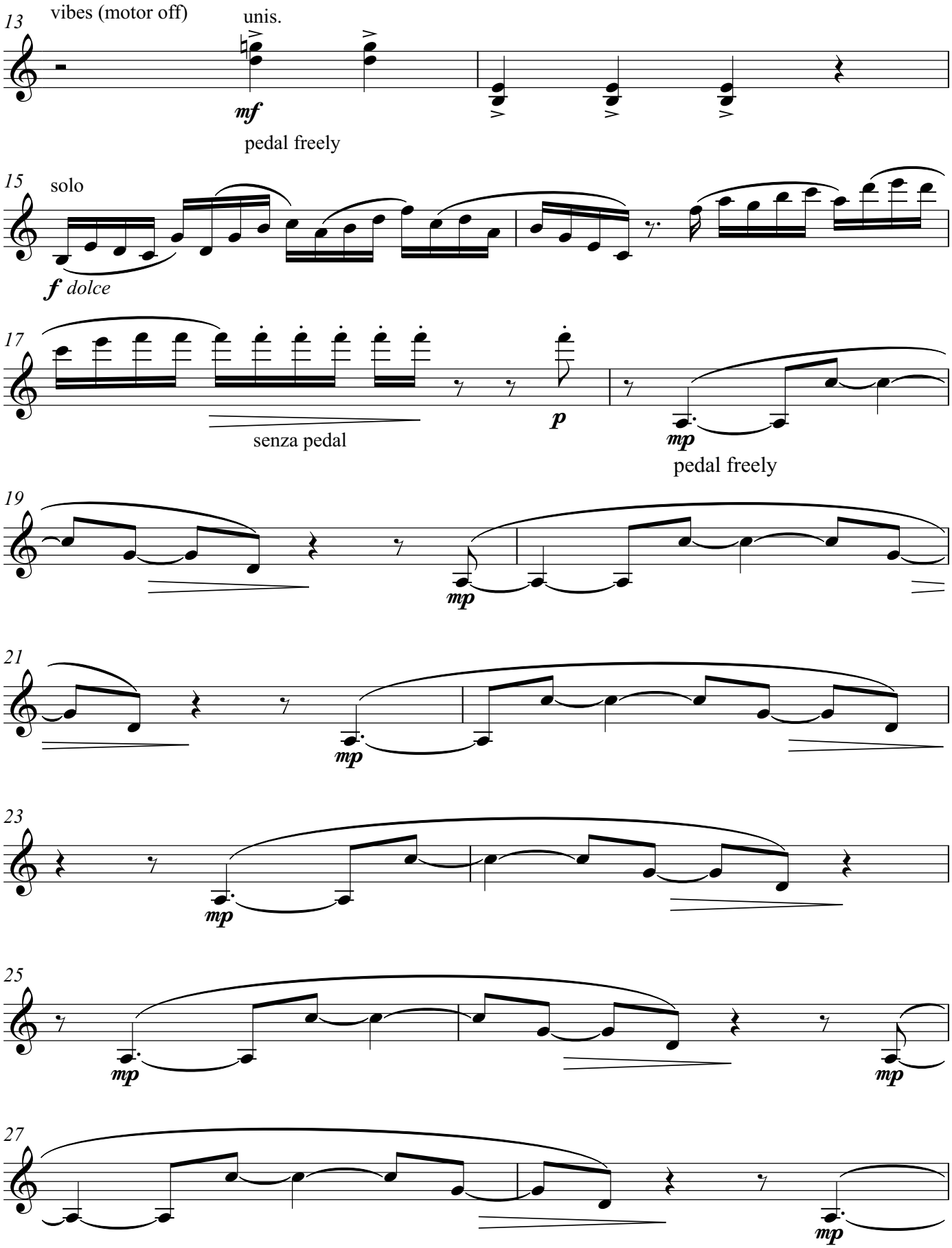
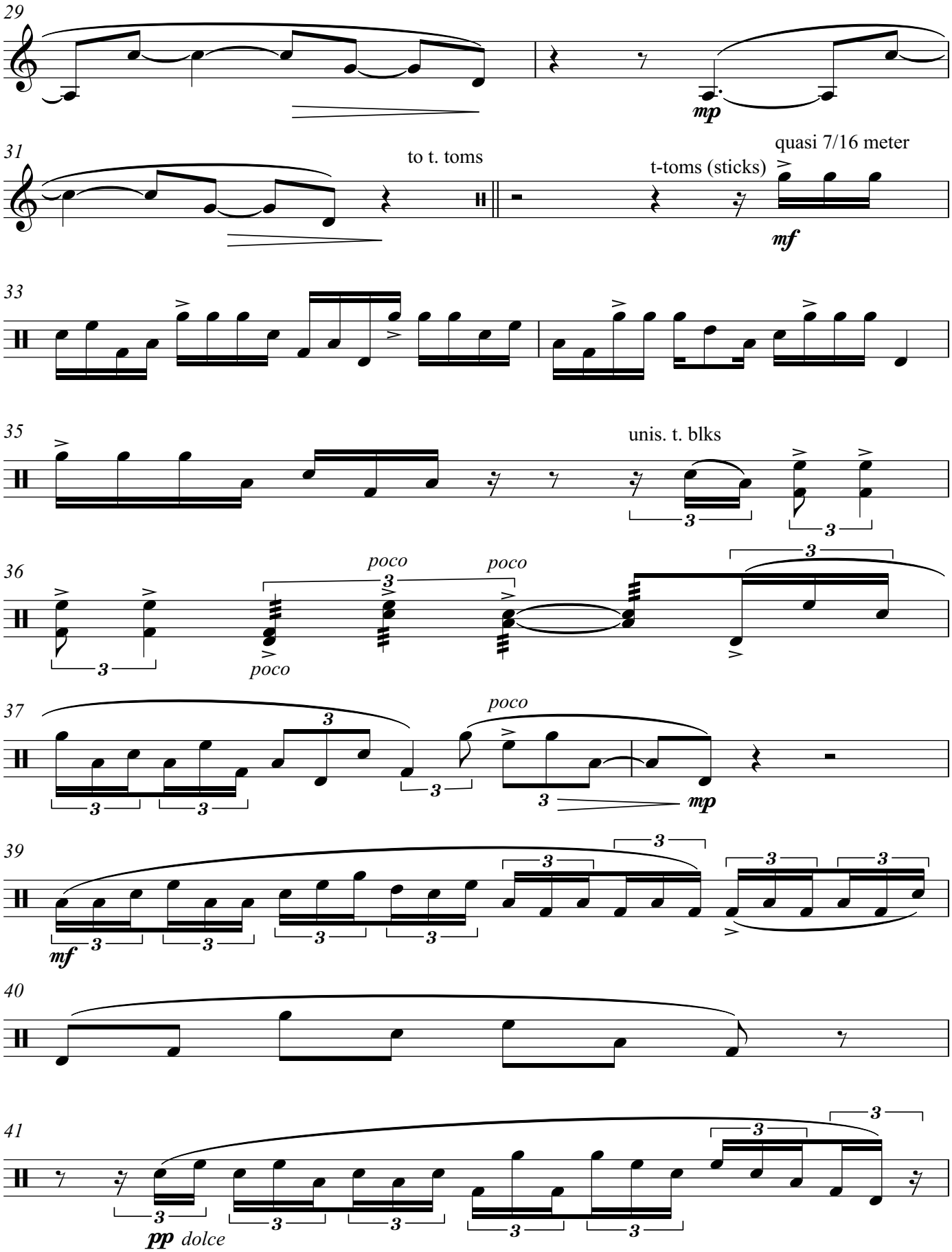
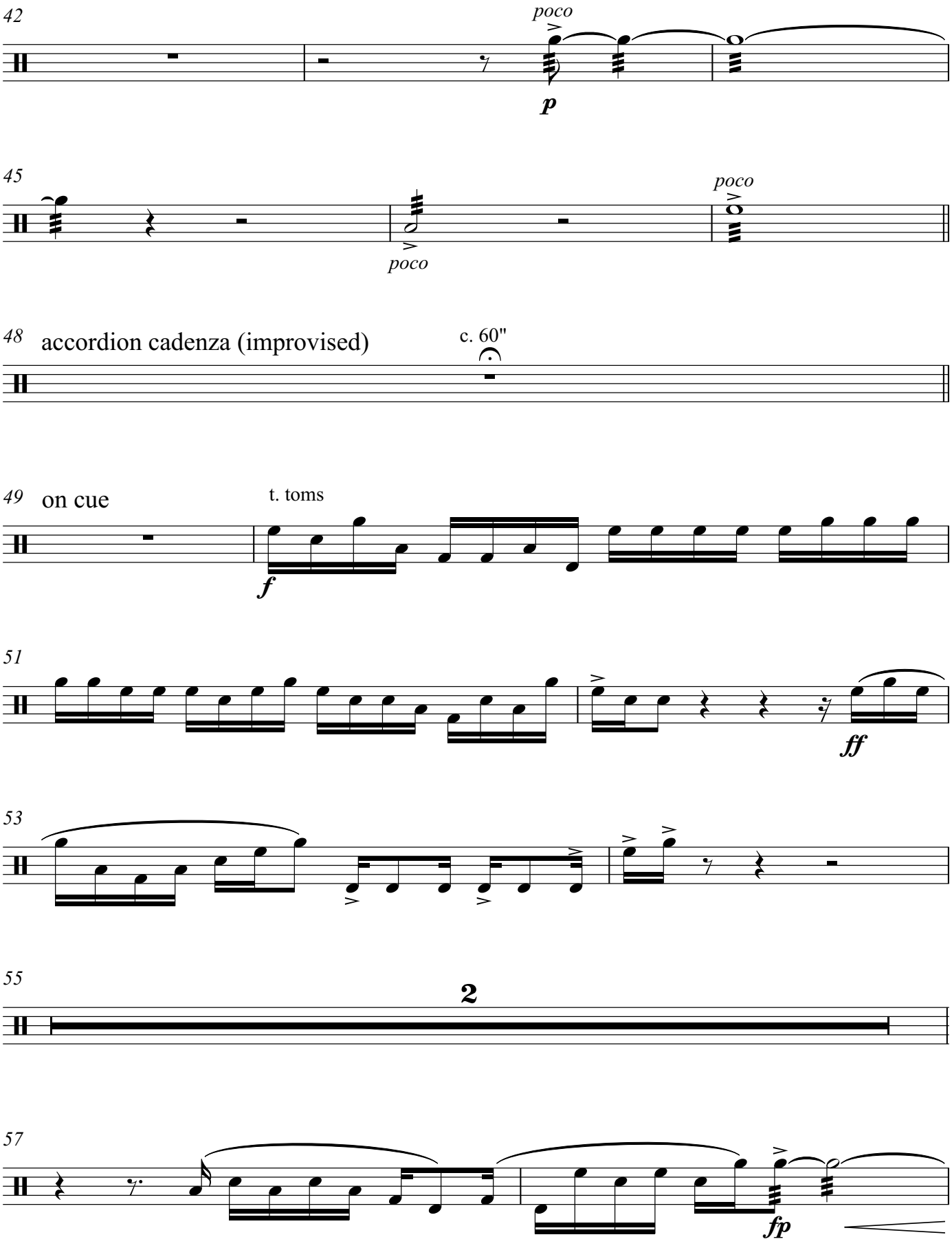
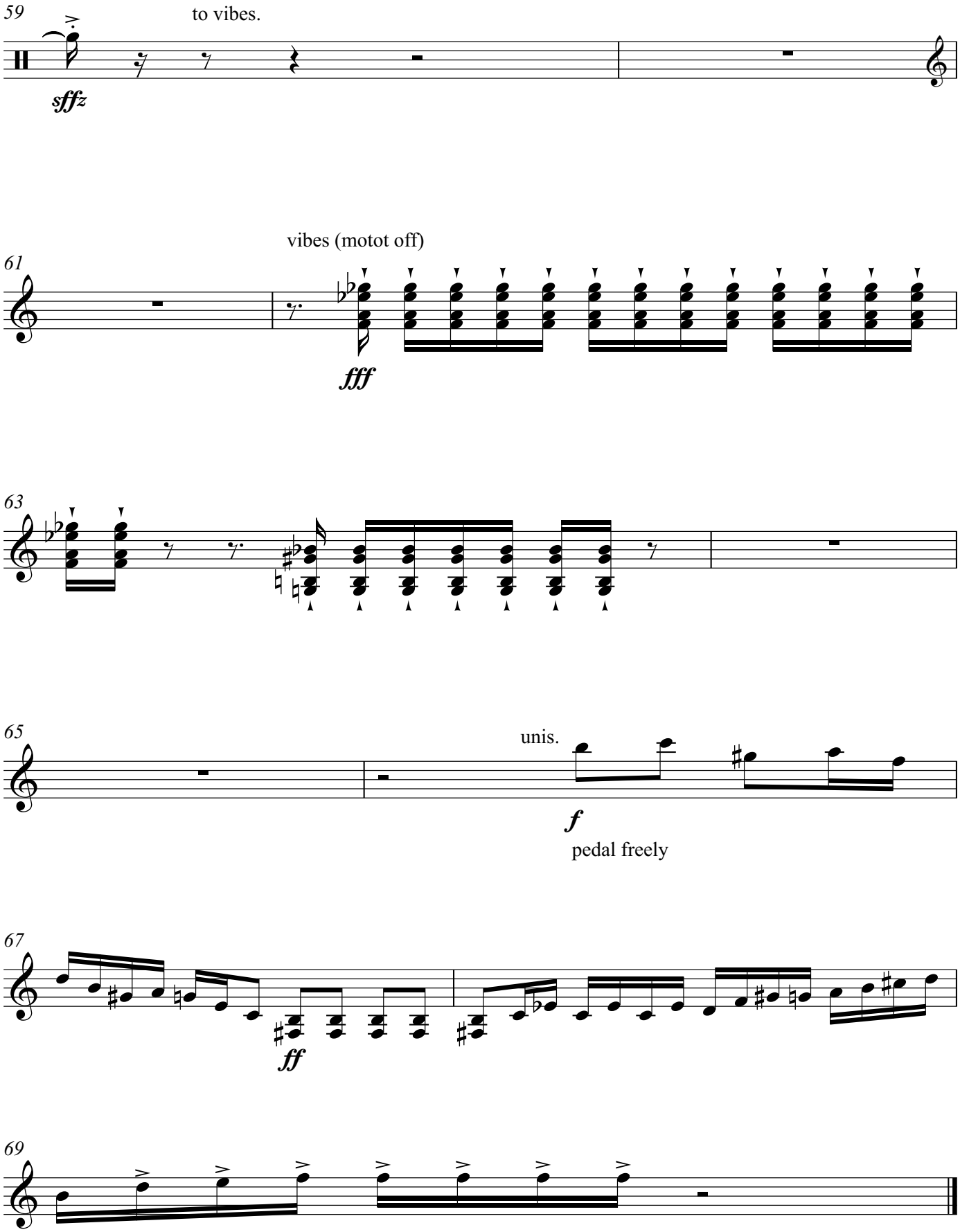

13
vibes (motor off)
unis.
mf
pedal freely
15
solo
f dolce
17
senza pedal
p
mp
pedal freely
19
mp
21
mp
23
mp
25
mp
mp
27
mp


29
mp
31
to t. toms
quasi 7/16 meter
t-toms (sticks)
mf
33
35
unis. t. blks
36
poco
poco
poco
37
poco
mp
39
mf
40
41
pp dolce


42
poco
p
45
poco
poco
48
accordion cadenza (improvised)
c. 60"
49
on cue
t. toms
f
51
ff
53
55
2
57
fp



June 16, 2016
Woodland Park, New Jersey

Percussion 1

Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49
(2016)

Concerto for Accordion and Percussion Sextet
Peter Jarvis, Opus 49 (2016)

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

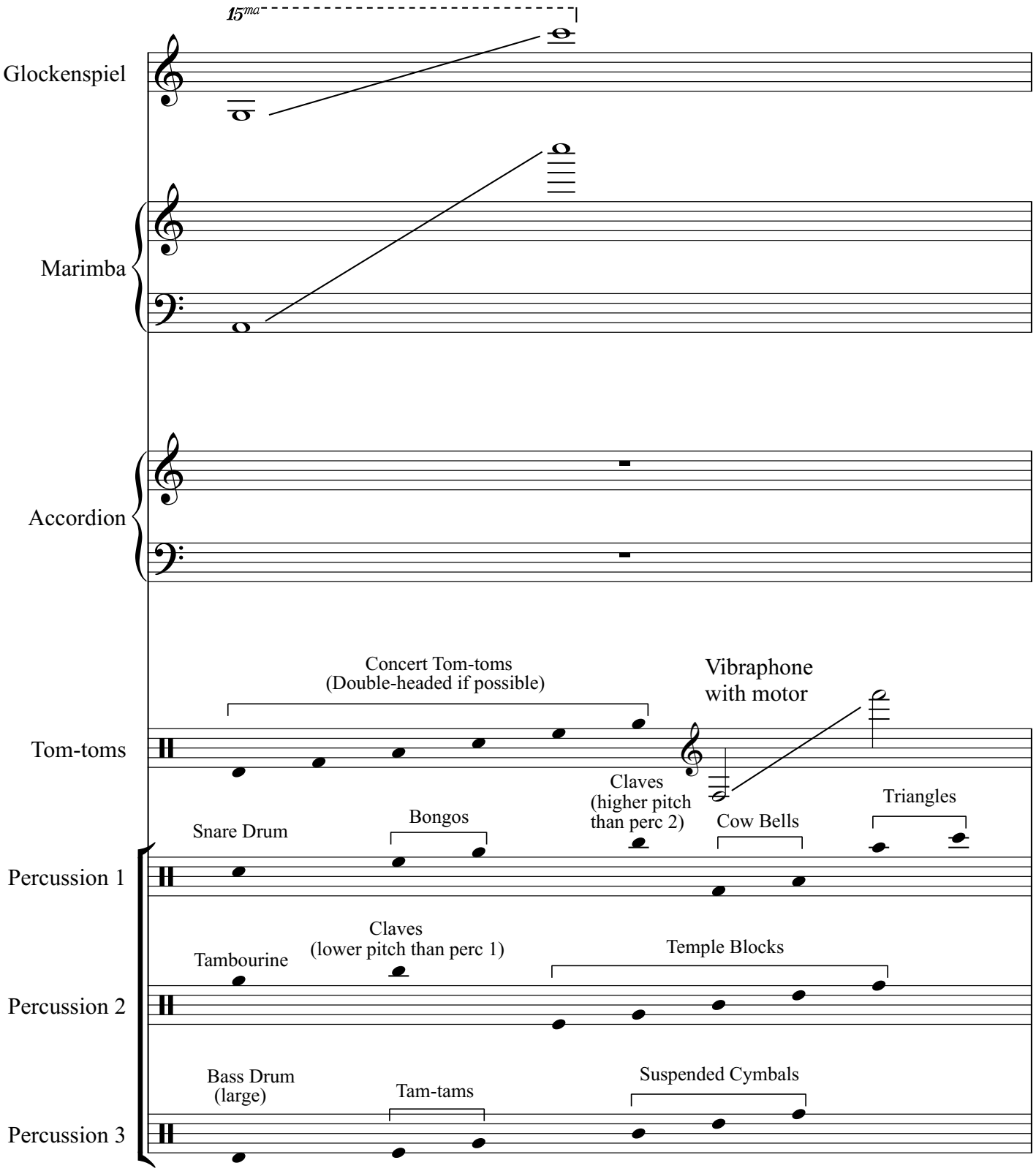
Concerto for Accordion and Percussion Sextet was completed on June 16, 2016 and is happily dedicated to William Schimmel. This is my third concerto for percussion sextet and soloist. The first, from 2011, is with vibraphone solo composed for John Ferrari, the second from 2016, is with frame drums solo 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

Peter Jarvis, Opus 49 (2016)

Notation



Percussion 1

For William Schimmel

Concerto for Accordion and Percussion Sextet

Peter Jarvis (2016)
Opus 49

♩ = 69

claves

mf

3

5

7

2

sn. dr.

11

2

tri. unis.

mf

15

14

29

Glock.

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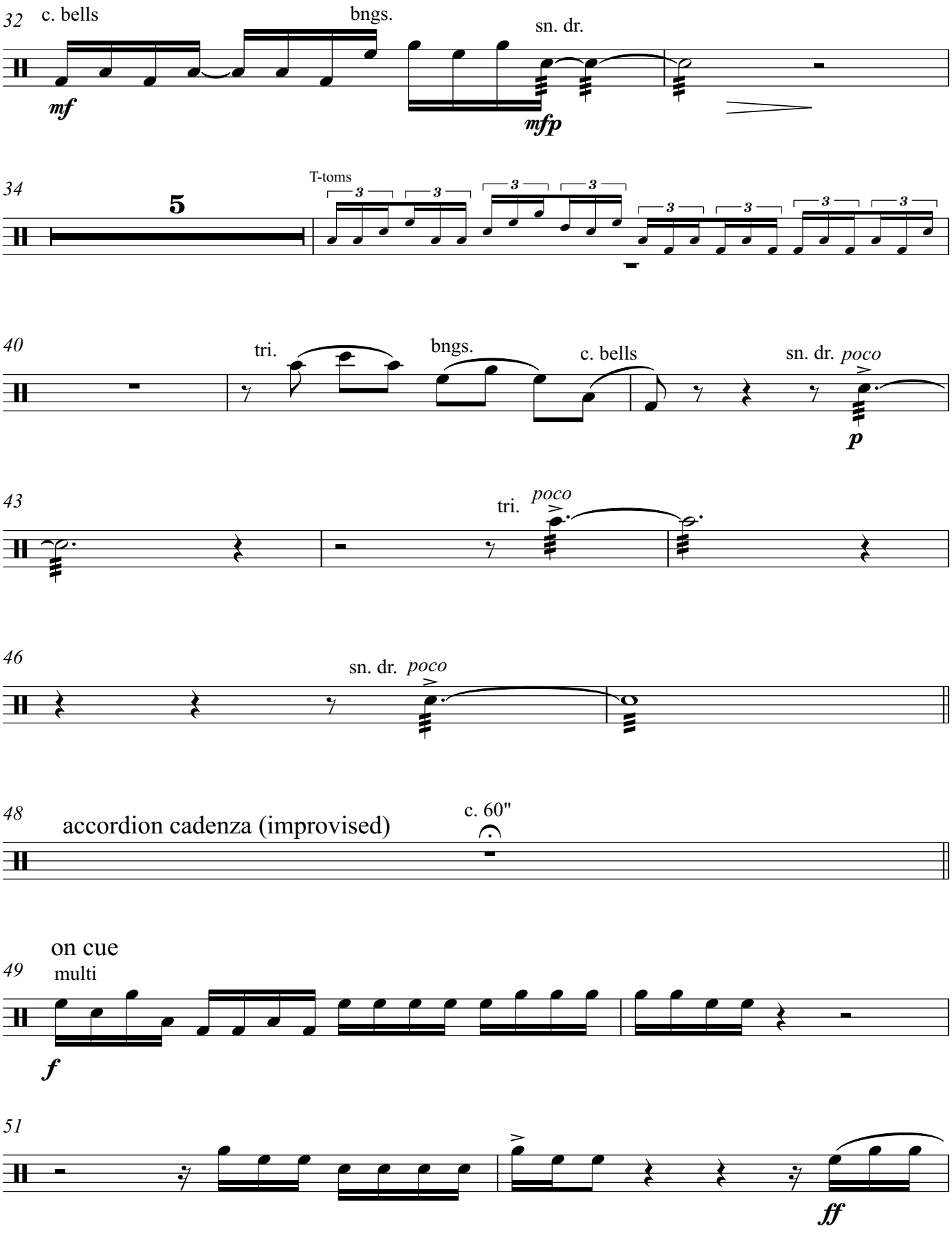
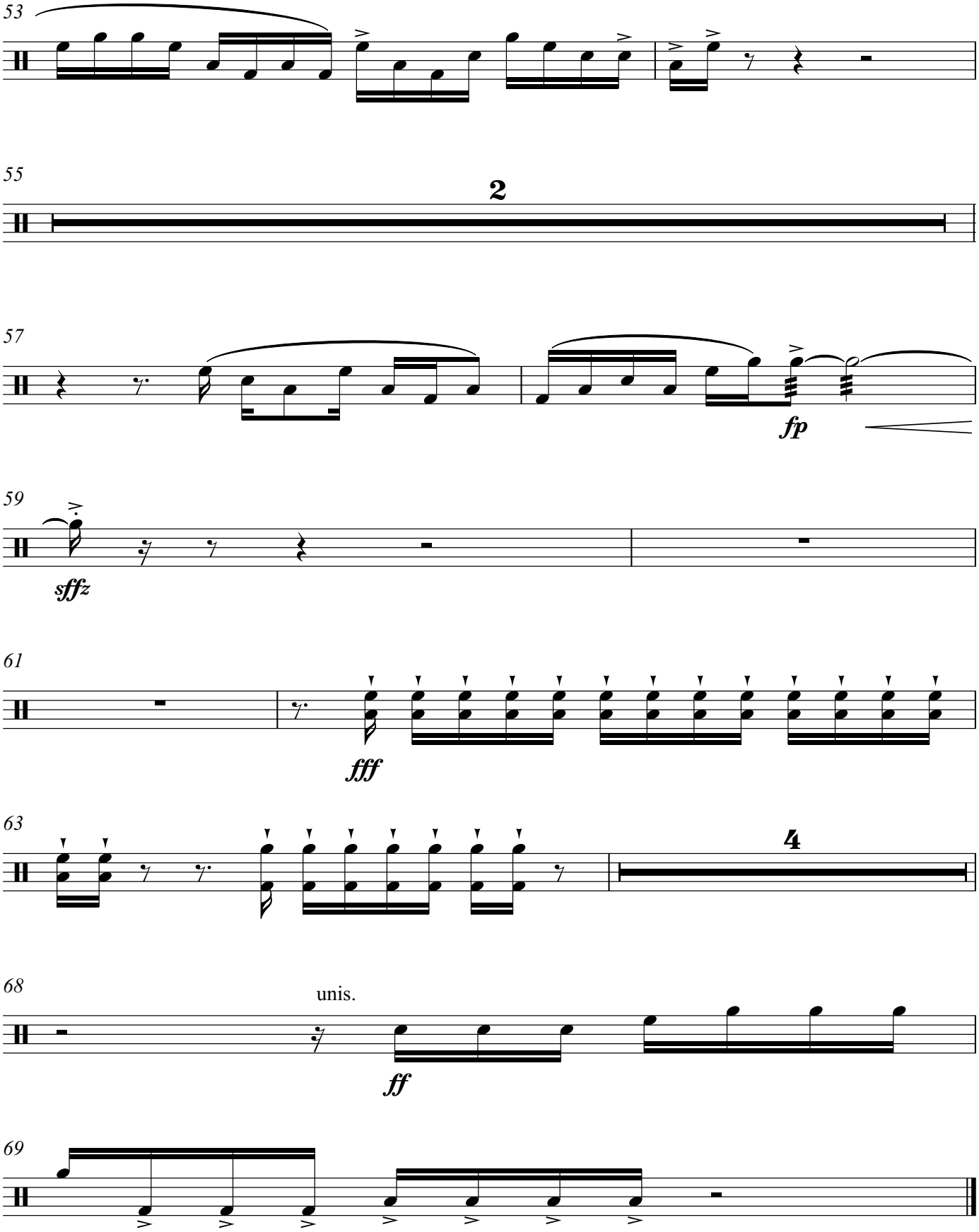

32
c. bells
bngs.
sn. dr.
mf
mfp
34
5
T-toms
40
tri.
bngs.
c. bells
sn. dr. poco
p
43
tri. poco
46
sn. dr. poco
48
accordion cadenza (improvised)
c. 60"
49
on cue
multi
f
51
ff



June 16, 2016
Woodland Park, New Jersey

Percussion 2

Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49
(2016)

Concerto for Accordion and Percussion Sextet
Peter Jarvis, Opus 49 (2016)

Performance Notes

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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.
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Program Note

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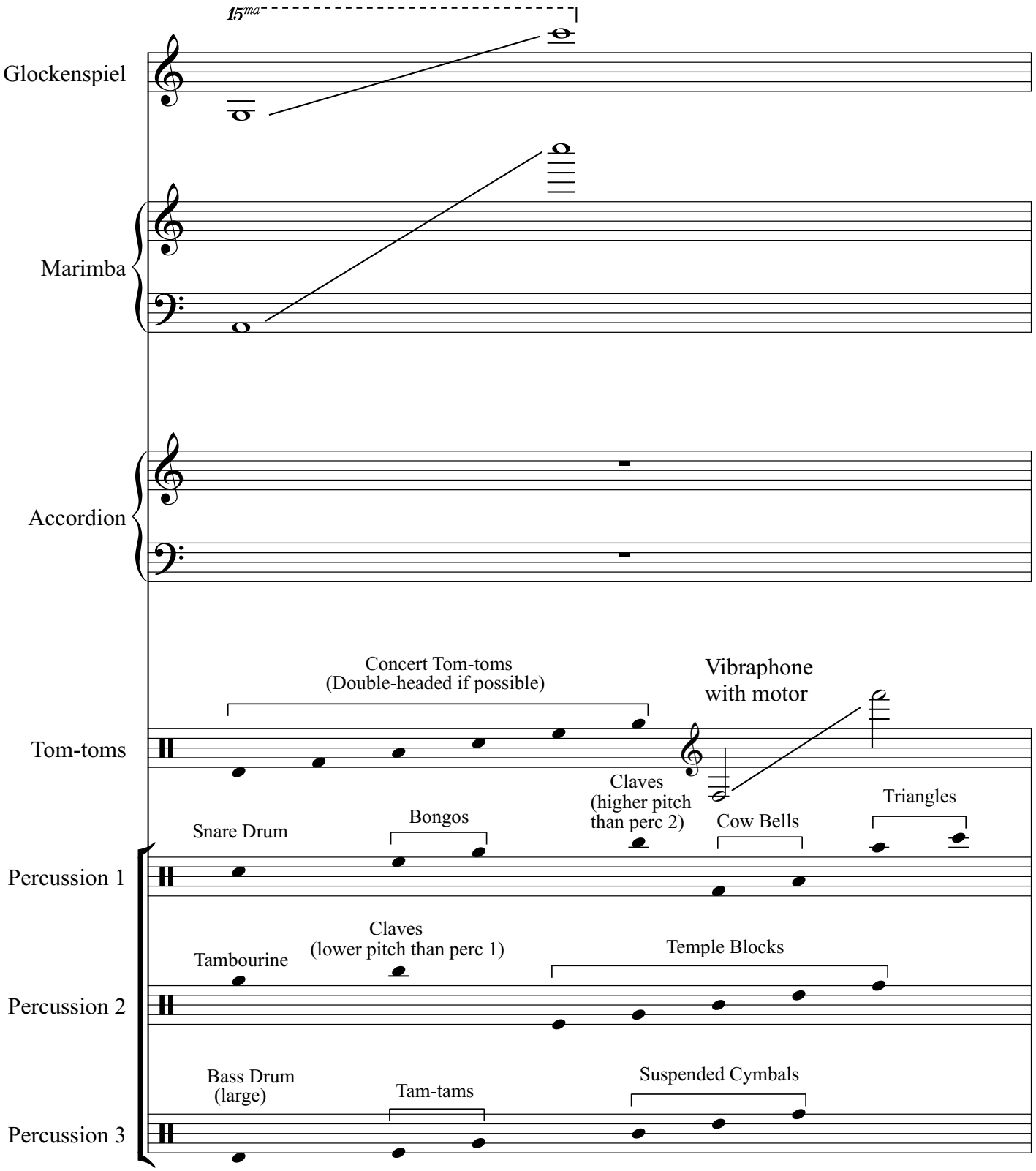
- Peter Jarvis

Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49 (2016)

Notation

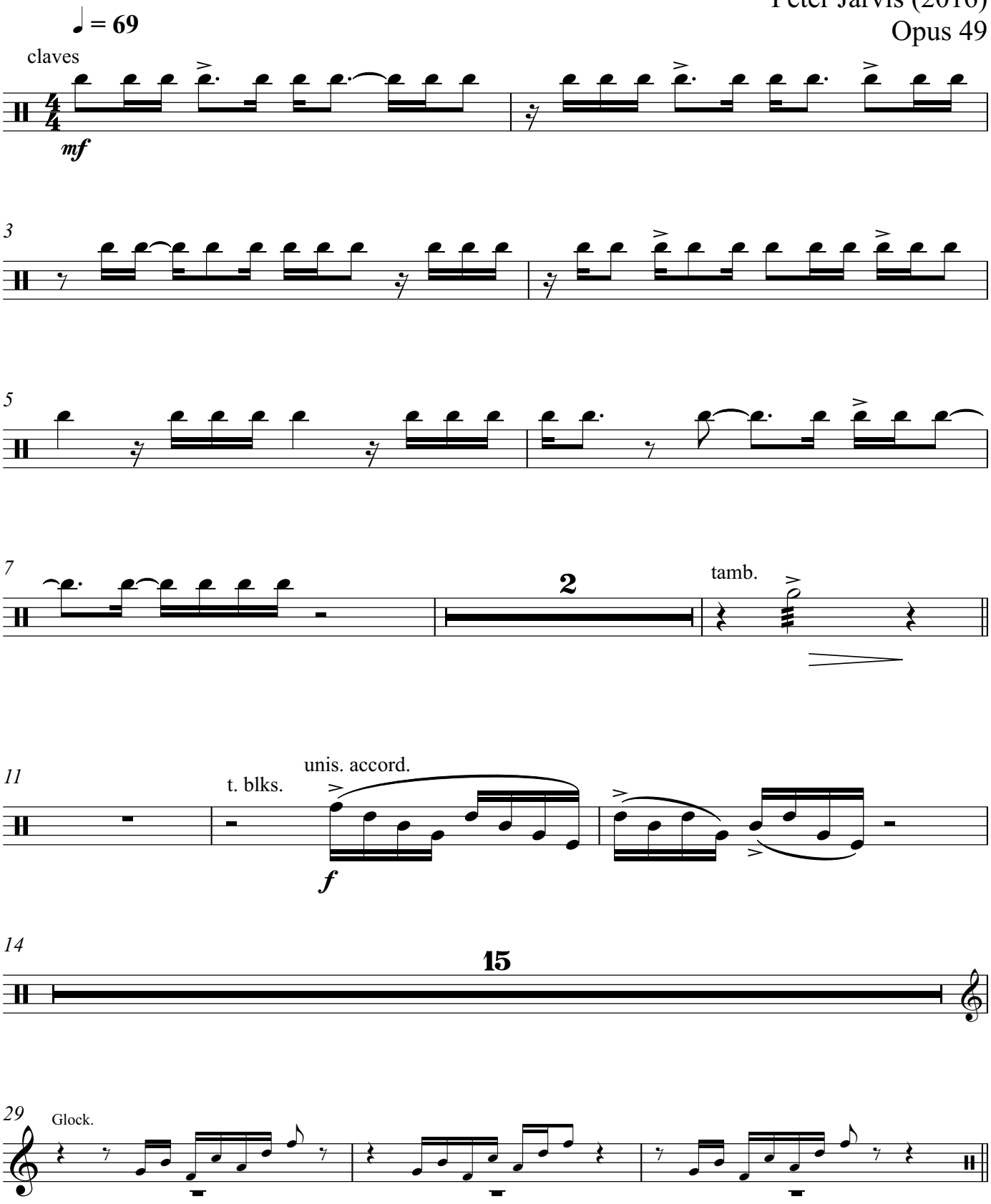


Percussion 2

For William Schimmel

Concerto for Accordion and Percussion Sextet

Peter Jarvis (2016)
Opus 49



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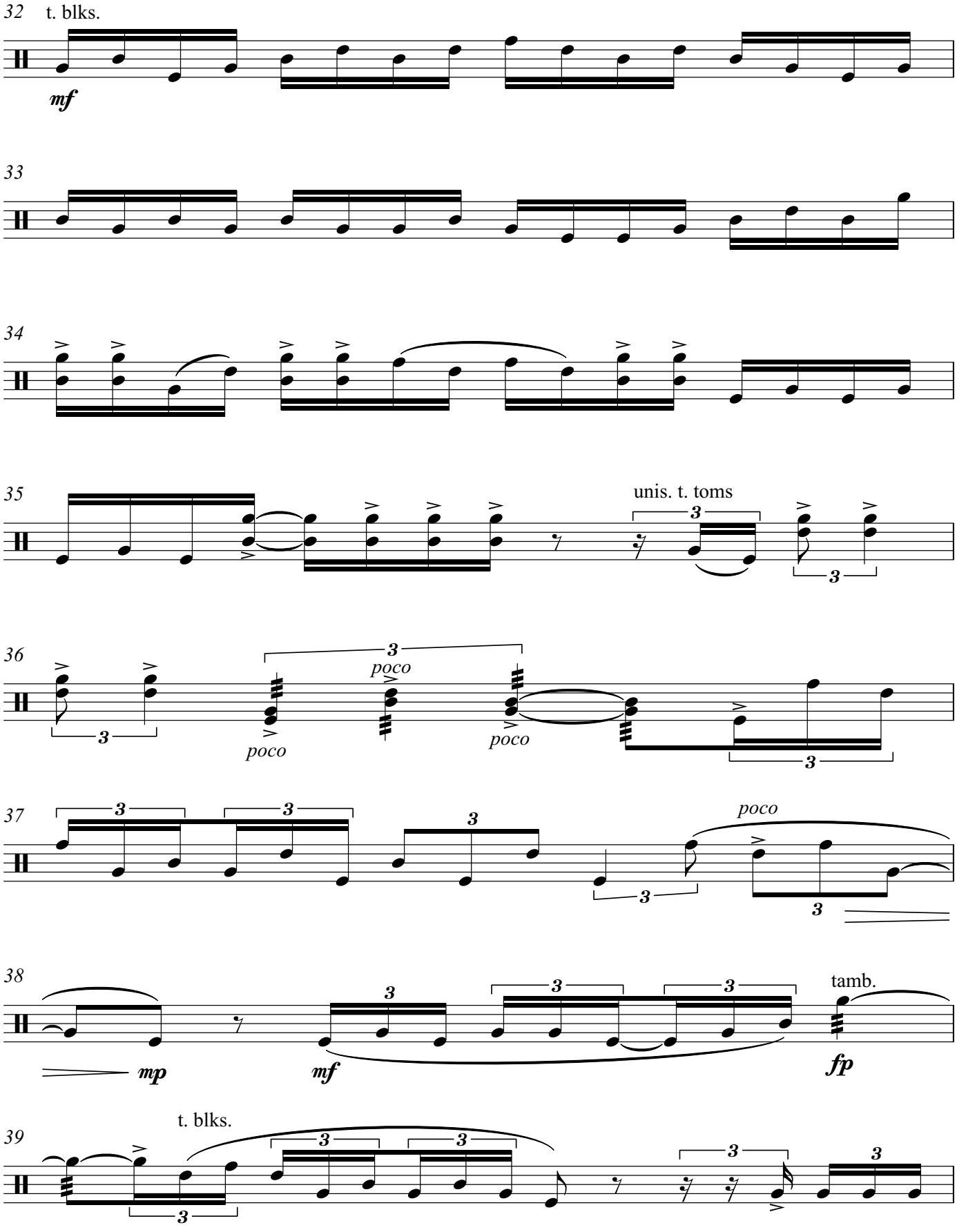
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t. blks.
mf
33
34
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unis. t. toms
3
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3
36
3
poco
poco
poco
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37
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fp
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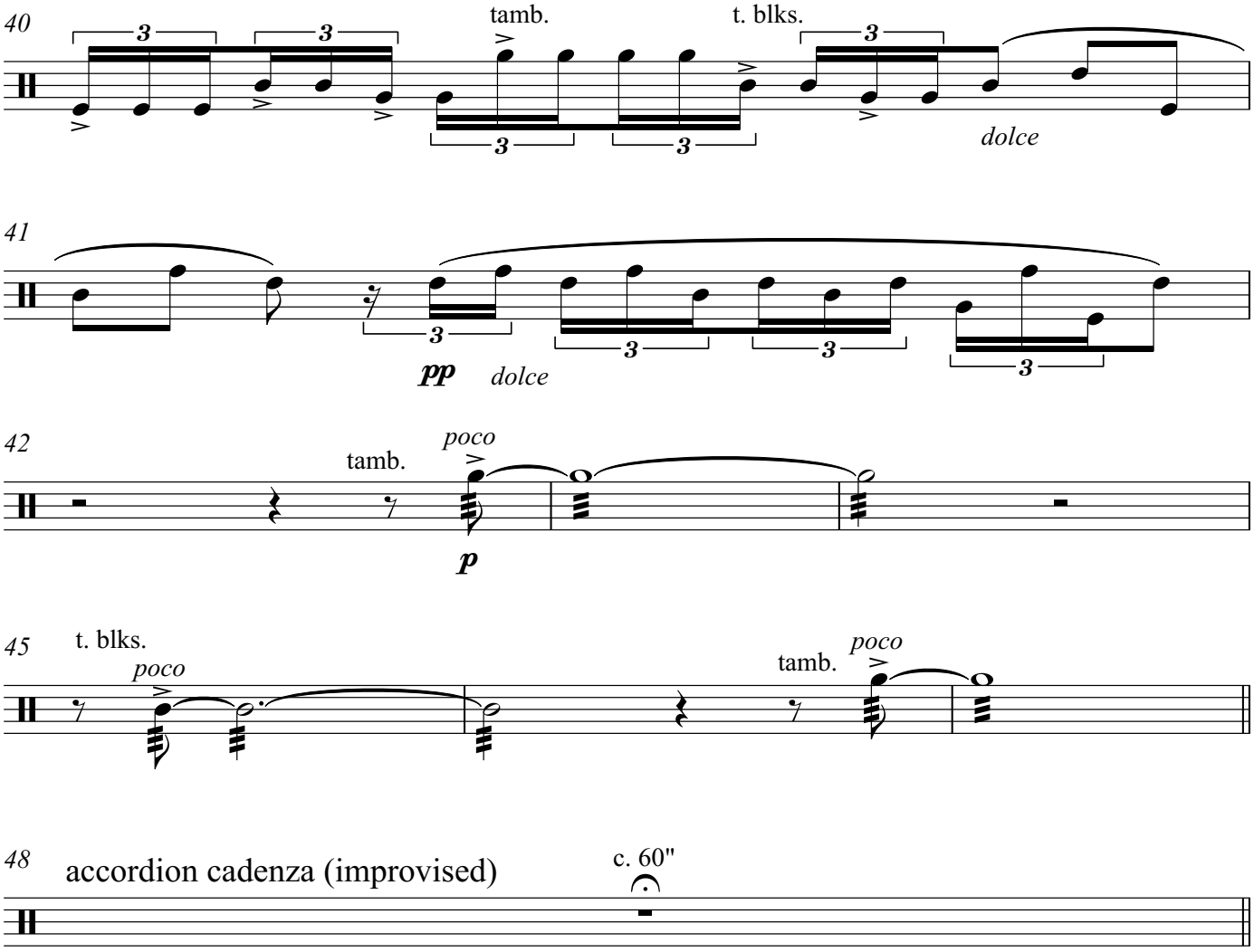

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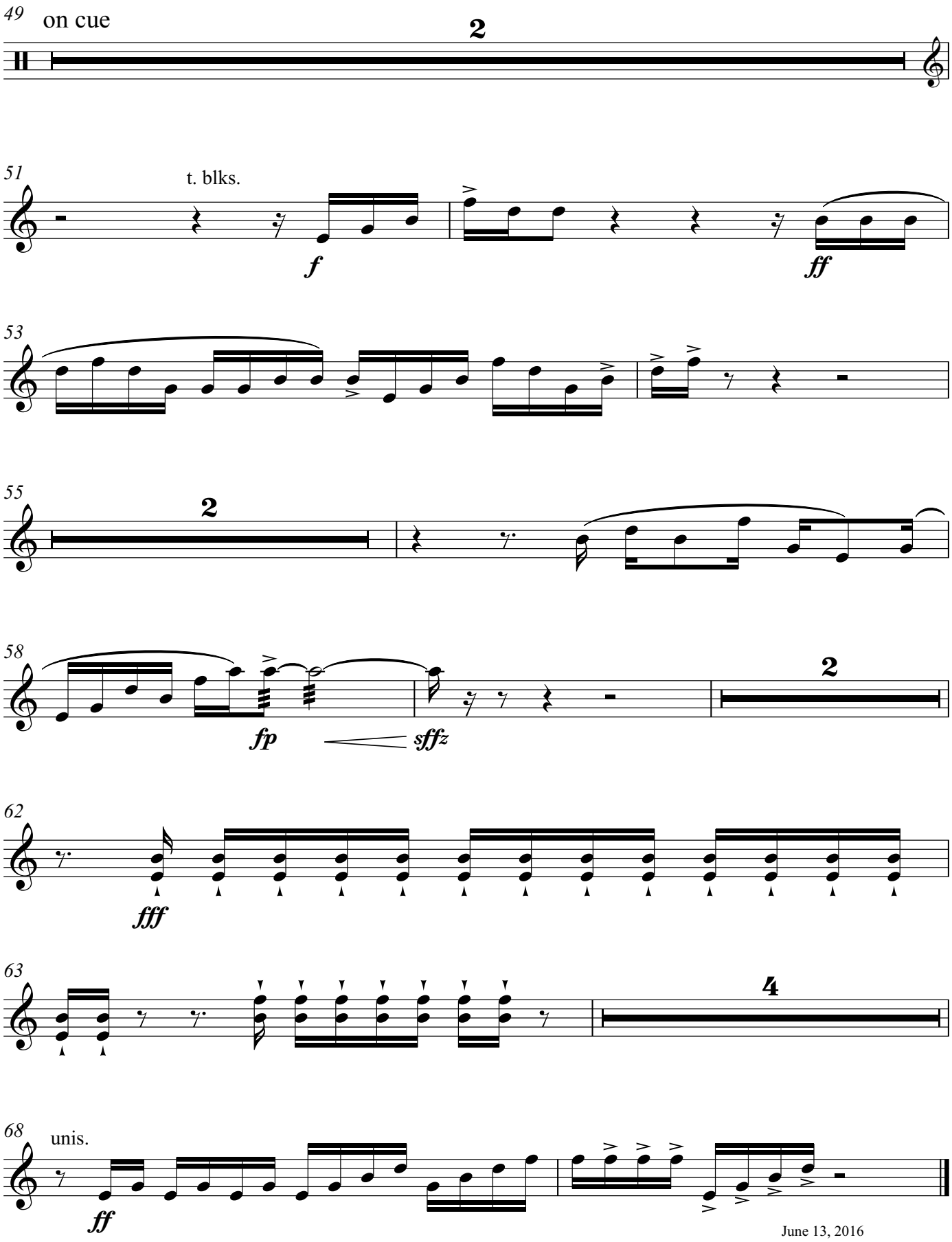

June 13, 2016
Woodland Park, New Jersey

Percussion 3

Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49
(2016)

Concerto for Accordion and Percussion Sextet
Peter Jarvis, Opus 49 (2016)

Performance Notes

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Vibraphone:
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Tom-toms:
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Percussion 1:
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- 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.

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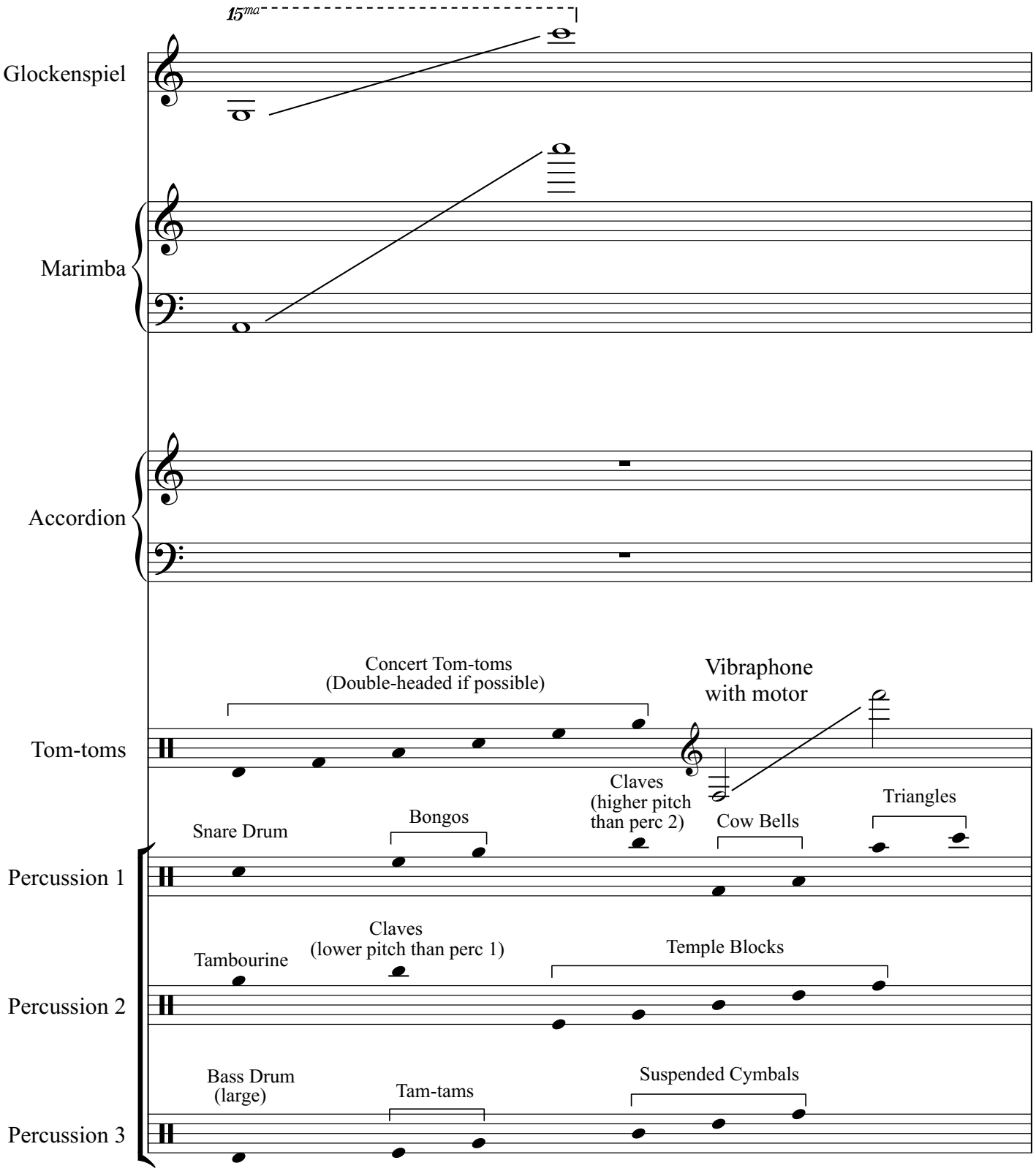
Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49 (2016)

Notation



Percussion 3

For William Schimmel

Concerto for Accordion and Percussion Sextet

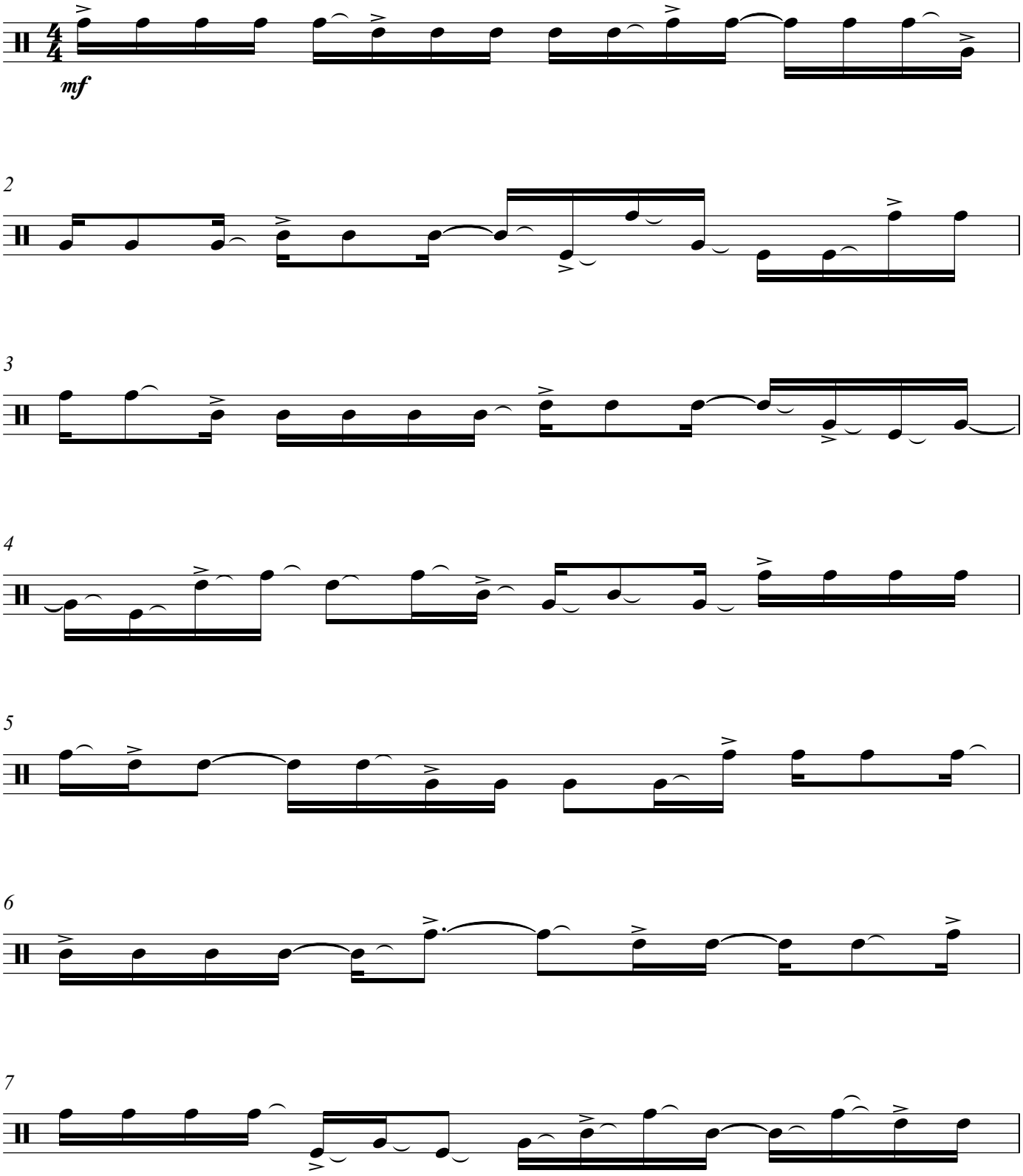
♩ = **69**

cymbals & gongs

quasi 5/16 meter

Peter Jarvis (2016)

Opus 49



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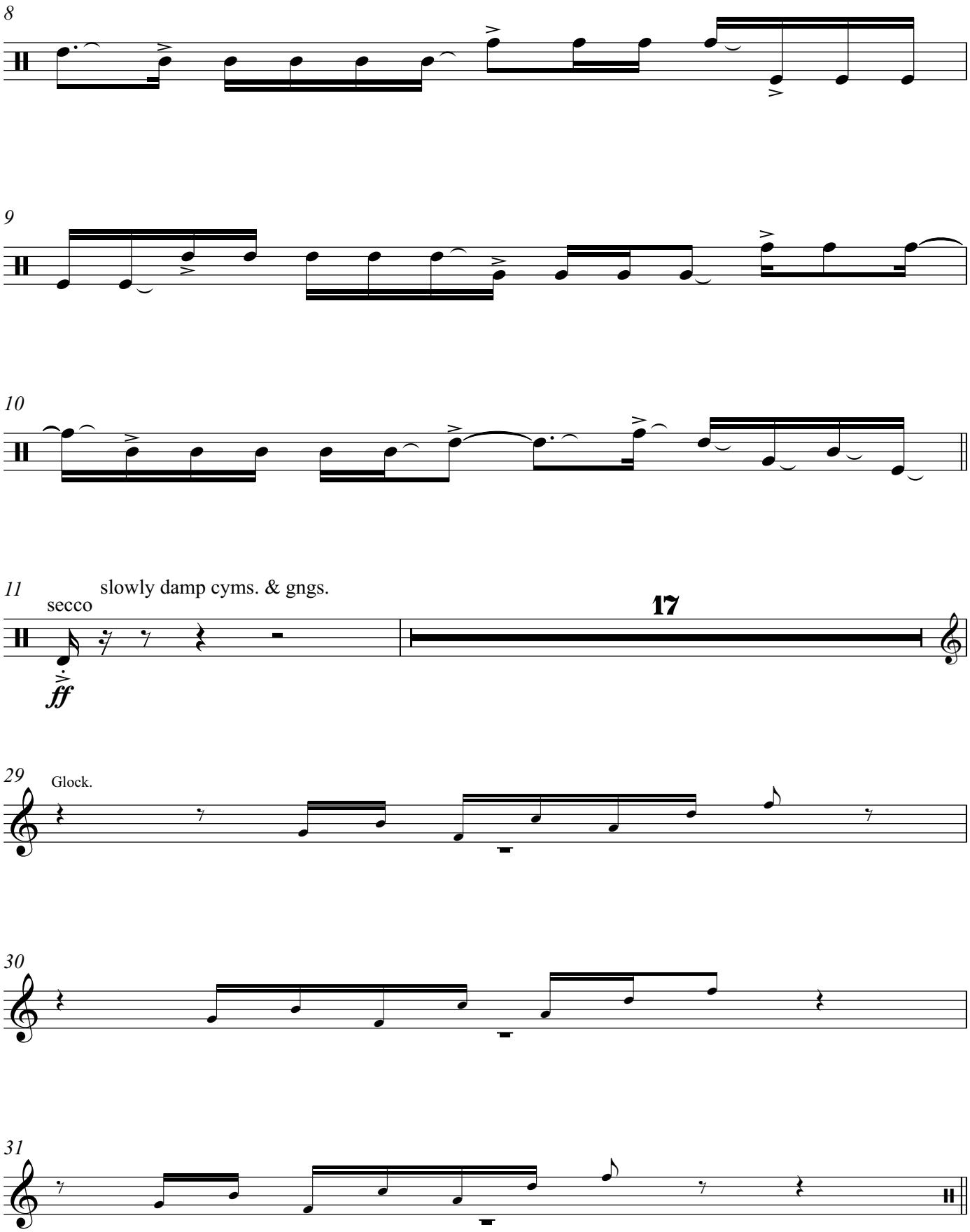
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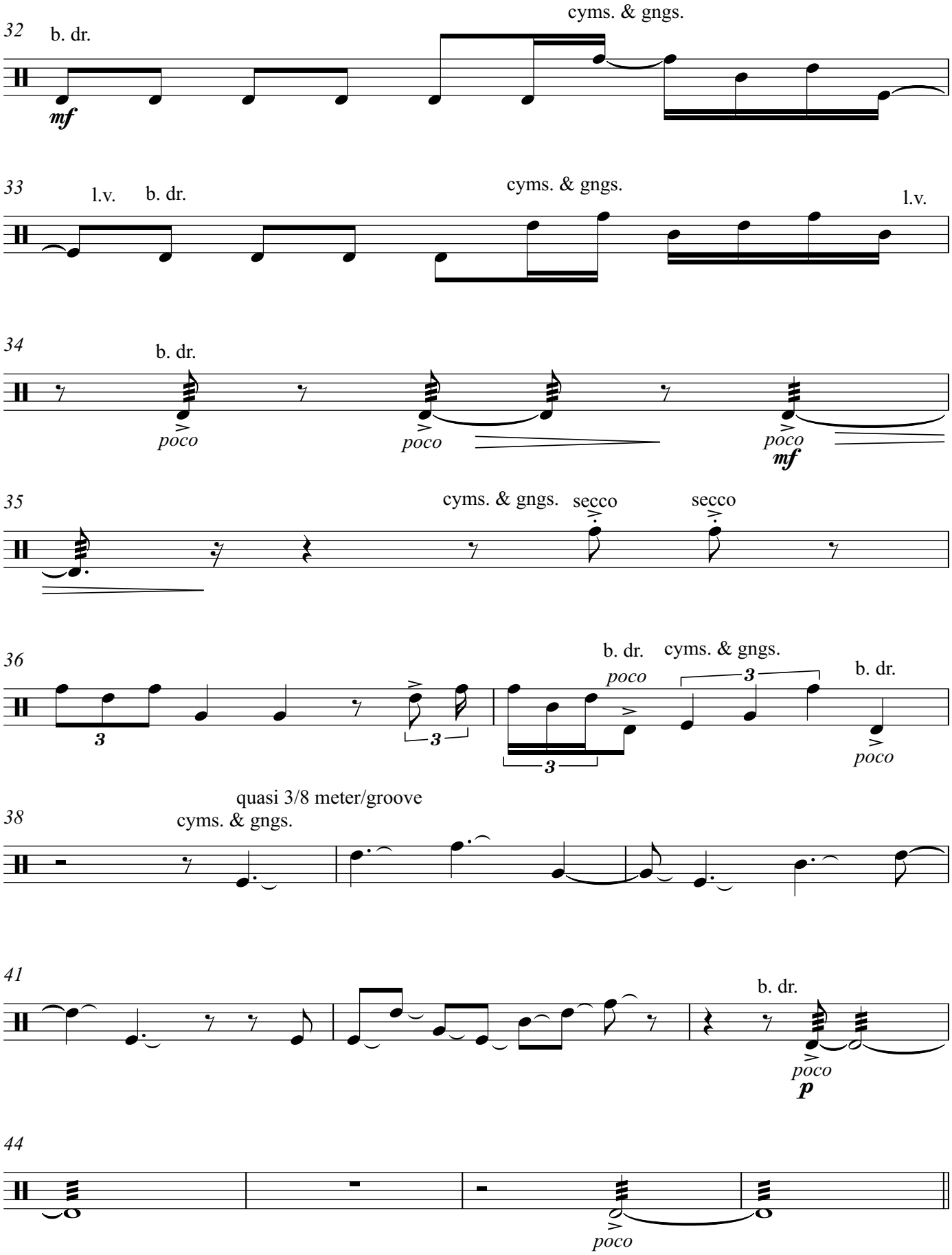
9
10
11
secco
slowly damp cyms. & gngs.
17
ff
29
Glock.
30
31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poco
poco
mf
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cyms. & gngs.
secco
secco
36
b. dr.
poco
cyms. & gngs.
b. dr.
poco
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quasi 3/8 meter/groove
cyms. & gngs.
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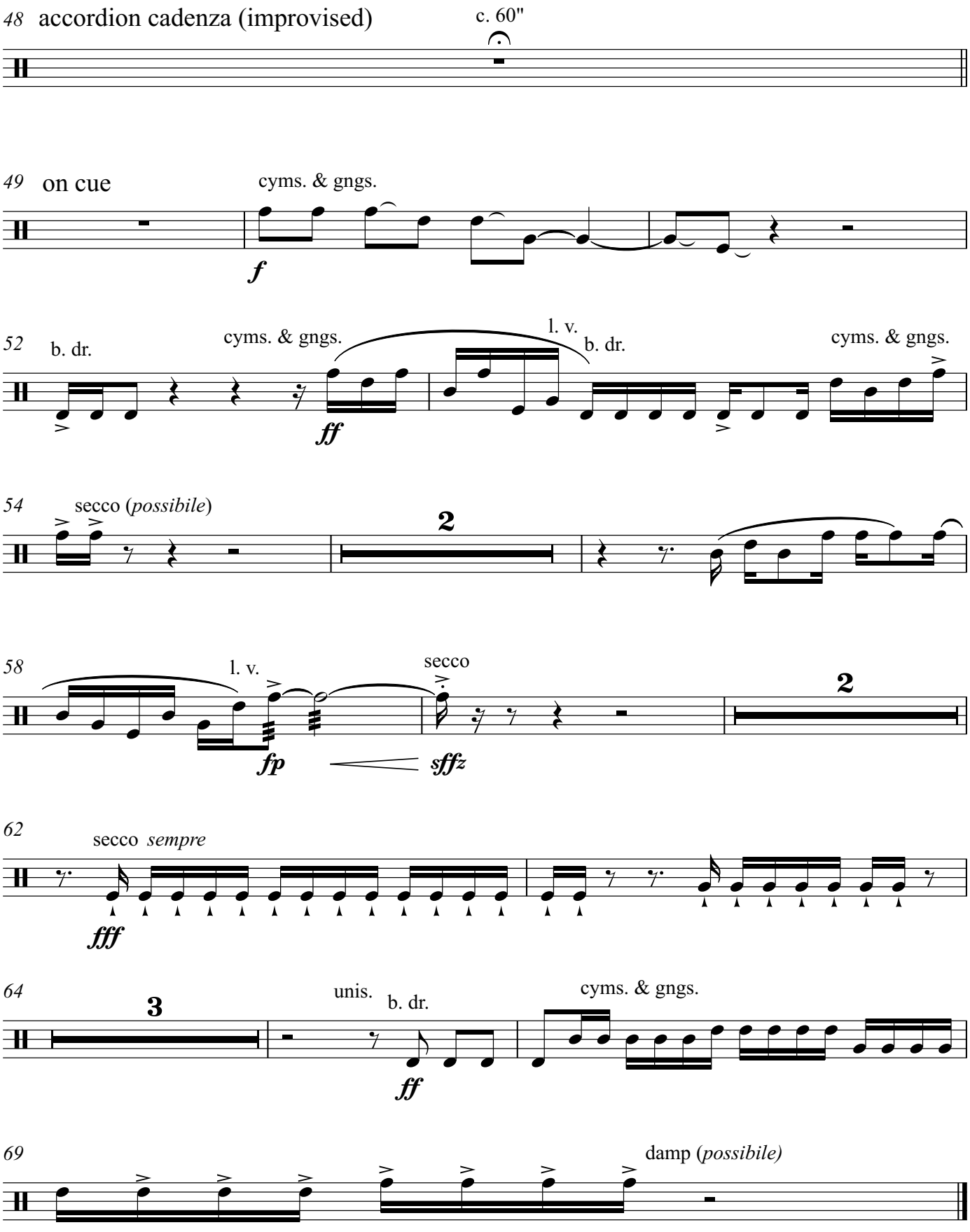
poco
p
44
poco



June 16, 2016
Woodland Park, New Jersey