

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:

- 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

The score is divided into four main sections. The first section features the Glockenspiel and Marimba. The Glockenspiel part starts with a note on the second line, followed by a melodic line that rises to a note on the fifth line, which is marked with a *15^{ma}* (15th fret) and a dashed line above it. The Marimba part starts with a note on the first line, followed by a melodic line that rises to a note on the fourth line, which is marked with a *p* (piano) dynamic and a dashed line above it. The second section features the Accordion, with two staves (treble and bass clef) showing a few notes. The third section features the Percussion Sextet, with six staves. The top staff is for Tom-toms, with a bracket over the first five notes labeled "Concert Tom-toms (Double-headed if possible)" and a note on the sixth staff labeled "Vibraphone with motor". The second staff is for Percussion 1, with notes labeled "Snare Drum", "Bongos", "Claves (higher pitch than perc 2)", "Cow Bells", and "Triangles". The third staff is for Percussion 2, with notes labeled "Tambourine", "Claves (lower pitch than perc 1)", and "Temple Blocks". The fourth staff is for Percussion 3, with notes labeled "Bass Drum (large)", "Tam-tams", and "Suspended Cymbals".

Glockenspiel

For William Schimmel

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Opus 49

♩ = 69

Musical notation for measures 1-2. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first note is a quarter note G4 with a forte (*f*) dynamic. The second measure contains a dotted quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G4 with an accent (>).

3 unis. accord.

Musical notation for measures 3-4. Measure 3 begins with a quarter rest, followed by a quarter note G4 with an accent (>). Measure 4 contains a quarter rest, a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), a quarter note B4 with an accent (>), and a quarter note G4 with an accent (>). The dynamic is fortissimo (*ff*).

5 unis. mbr.

Musical notation for measures 5-6. Measure 5 starts with a quarter rest, followed by a quarter note G4 with an accent (>). Measure 6 contains a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>), followed by a quarter rest and a quarter note G4 with an accent (>). The dynamic is mezzo-forte (*mf*).

7 3

Musical notation for measures 7-8. Measure 7 contains a whole note chord consisting of G4, A4, and B4, with a triplet '3' above it. Measure 8 contains a quarter rest, a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>).

11 2 Vib.

Musical notation for measures 11-12. Measure 11 contains a whole note chord consisting of G4, A4, and B4, with a triplet '2' above it. Measure 12 contains a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4.

15 unis. accord.

mf mp mf mp mf mp

This system contains measures 15 and 16. Measure 15 starts with a treble clef and a 7/8 time signature. It features a sequence of eighth notes: G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Measure 16 continues with G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Dynamics alternate between *mf* and *mp* for each measure.

17 secco

mf p mp mp

poco

This system contains measures 17 and 18. Measure 17 begins with a treble clef and a 7/8 time signature. It contains eighth notes G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Measure 18 features a melodic phrase starting with G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Dynamics are *mf*, *p*, *mp*, and *mp* respectively. A *poco* hairpin is placed over the second measure of the system.

19

poco mp mp poco

This system contains measures 19 and 20. Measure 19 starts with a treble clef and a 7/8 time signature. It contains eighth notes G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Measure 20 continues with G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Dynamics are *poco*, *mp*, *mp*, and *poco* respectively. A *poco* hairpin is placed over the first measure of the system.

21

mp mp poco

This system contains measures 21 and 22. Measure 21 starts with a treble clef and a 7/8 time signature. It contains eighth notes G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Measure 22 continues with G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Dynamics are *mp*, *mp*, and *poco* respectively. A *poco* hairpin is placed over the second measure of the system.

23

mp mp poco

This system contains measures 23 and 24. Measure 23 starts with a treble clef and a 7/8 time signature. It contains eighth notes G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Measure 24 continues with G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Dynamics are *mp*, *mp*, and *poco* respectively. A *poco* hairpin is placed over the second measure of the system.

25

mp mp poco mp

This system contains measures 25 and 26. Measure 25 starts with a treble clef and a 7/8 time signature. It contains eighth notes G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Measure 26 continues with G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Dynamics are *mp*, *mp*, *poco*, and *mp* respectively. A *poco* hairpin is placed over the first measure of the system.

27 *poco*

mp poco mp

This system contains measures 27 and 28. Measure 27 starts with a treble clef and a 7/8 time signature. It contains eighth notes G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Measure 28 continues with G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Dynamics are *mp*, *poco*, and *mp* respectively. A *poco* hairpin is placed over the first measure of the system.

29

mp poco mp

This system contains measures 29 and 30. Measure 29 starts with a treble clef and a 7/8 time signature. It contains eighth notes G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Measure 30 continues with G4, A4, B4, C5, followed by a quarter rest, then G4, A4, B4, C5, followed by another quarter rest. Dynamics are *mp*, *poco*, and *mp* respectively. A *poco* hairpin is placed over the second measure of the system.

31 *mp* *poco* **7**

39 T-toms

40 T-toms

42 **6**

48 accordion cadenza (improvised) c. 60"

49 on cue *ff*

51 *ff*

53

55 **2**

57

59

61

63

65 **2**

67 unis. **ff**

69

Marimba

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Vibraphone:

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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.

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Notation

The score is divided into four main sections: Glockenspiel, Marimba, Accordion, and Percussion Sextet.

- Glockenspiel:** A single staff with a treble clef. It features a melodic line starting on a middle C (C4) and ascending to a G5 (marked *15^{ma}*), ending with a fermata.
- Marimba:** A grand staff with treble and bass clefs. It features a melodic line starting on a middle C (C4) and ascending to a G5, ending with a fermata.
- Accordion:** A grand staff with treble and bass clefs. It contains two short horizontal lines, one on the treble staff and one on the bass staff, indicating specific notes or rests.
- Percussion Sextet:** Three staves, each with a different clef (C-clef for Tom-toms, F-clef for Percussion 1, and C-clef for Percussion 2 and 3).
 - Tom-toms:** Labeled "Concert Tom-toms (Double-headed if possible)". It shows a sequence of five notes ascending in pitch.
 - Percussion 1:** Labeled "Snare Drum", "Bongos", "Claves (higher pitch than perc 2)", "Cow Bells", and "Triangles". It shows a sequence of notes corresponding to these instruments.
 - Percussion 2:** Labeled "Tambourine", "Claves (lower pitch than perc 1)", and "Temple Blocks". It shows a sequence of notes corresponding to these instruments.
 - Percussion 3:** Labeled "Bass Drum (large)", "Tam-tams", and "Suspended Cymbals". It shows a sequence of notes corresponding to these instruments.

Marimba

For William Schimmel

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Opus 49

♩ = 69

f *poco*

3

poco *ff* clusters unis. accord.

5

f dolce solo

7

unis. t-toms

9

Concerto for Accordion and Percussion Sextet - Marimba

11

2

Vib.

Musical notation for measures 11-13. Measure 11 has a fermata in both staves. Measure 12 has a vibraphone part in the treble clef. Measure 13 continues the vibraphone part.

15

Accord.

Musical notation for measures 15-17. Measure 15 has a fermata in both staves. Measure 16 has an accordion part in the treble clef. Measure 17 continues the accordion part.

18

mp *poco*

Musical notation for measures 18-19. Measure 18 has a marimba part in the treble clef starting with *mp* and *poco* markings. Measure 19 continues the marimba part.

20

mp *poco* *mp* *poco* *mp*

Musical notation for measures 20-21. Measure 20 has a marimba part in the treble clef with alternating *mp* and *poco* markings. Measure 21 continues the marimba part.

22

poco *mp* *poco* *mp* *poco*

Musical notation for measures 22-24. Measure 22 has a marimba part in the treble clef with alternating *poco* and *mp* markings. Measure 23 continues the marimba part. Measure 24 continues the marimba part.

24

mp poco mp poco

Musical notation for measures 24 and 25. The treble clef contains a melodic line with eighth notes and a slur. The bass clef contains a simple accompaniment. Dynamics are marked *mp* and *poco*.

26

mp poco mp poco mp

Musical notation for measures 26 and 27. Similar to the previous system, with a melodic line in the treble and accompaniment in the bass. Dynamics are marked *mp* and *poco*.

28

poco mp poco mp poco

Musical notation for measures 28 and 29. The treble clef has a melodic line with eighth notes and a slur. The bass clef has a simple accompaniment. Dynamics are marked *poco* and *mp*.

30

mp poco

Musical notation for measures 30 and 31. The treble clef has a melodic line with eighth notes and a slur. The bass clef has a simple accompaniment. Dynamics are marked *mp* and *poco*.

32

7 7

Musical notation for measure 32. Both the treble and bass clefs contain a whole rest, with the number '7' written above and below the staff respectively. A double bar line is at the end of the measure.

Concerto for Accordion and Percussion Sextet - Marimba

39 T-toms

Musical notation for T-toms at measure 39. The staff shows a series of eighth notes grouped in triplets, with a treble clef and a double bar line at the end.

40

Musical notation for measure 40. The staff is empty, with a treble clef and a double bar line at the end.

41 T-toms

Musical notation for T-toms at measure 41. The staff shows a series of eighth notes grouped in triplets, with a treble clef and a double bar line at the end.

42

Musical notation for measure 42. The staff shows a whole note chord marked with the number 6 in both the treble and bass clefs.

48 accordion cadenza (improvised)

c. 60"

Musical notation for measure 48. The staff is empty, with a treble clef and a double bar line at the end.

49 on cue

ff

This system contains measures 49 and 50. Measure 49 is marked "on cue" and begins with a piano part in the bass clef playing a series of eighth notes, starting with a forte (*ff*) dynamic. The treble clef part has a whole rest. Measure 50 continues the piano part with eighth notes and includes a sharp sign (#) above the staff.

51

ff

This system contains measures 51 and 52. Measure 51 has a whole rest in the treble clef and a piano part in the bass clef. Measure 52 features a melodic line in the treble clef with an accent (>) and a piano part in the bass clef with a forte (*ff*) dynamic.

53

This system contains measures 53 and 54. Measure 53 has a whole rest in the treble clef and a piano part in the bass clef with accents (>) on several notes. Measure 54 has a melodic line in the treble clef with an accent (>) and a piano part in the bass clef with a whole rest.

55

2

This system contains measures 55 and 56. Measure 55 has whole rests in both staves, with a "2" above the treble clef and below the bass clef. Measure 56 has a melodic line in the treble clef with an accent (>) and a piano part in the bass clef with a whole rest.

58

fp *sffz*

This system contains measures 58 and 59. Measure 58 has a melodic line in the treble clef with an accent (>) and a piano part in the bass clef with a forte-piano (*fp*) dynamic. Measure 59 has a whole rest in the treble clef and a piano part in the bass clef with a sforzando (*sffz*) dynamic.

60

2

fff

63

65

unis.

f

67

ff

69

Accordion

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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.

- 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.

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Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49 (2016)

Notation

The score is divided into four main sections. The first section features the Glockenspiel and Marimba. The Glockenspiel part starts with a note on the second line, followed by a line indicating a 15th fret (15^{ma}) and a note on the fifth line. The Marimba part starts with a note on the first line, followed by a line indicating a 15th fret (15^{ma}) and a note on the fifth line. The second section features the Accordion. The third section features the Tom-toms, Vibraphone with motor, Claves (higher pitch than perc 2), Cow Bells, and Triangles. The fourth section features Percussion 1 (Snare Drum, Bongos), Percussion 2 (Tambourine, Claves (lower pitch than perc 1), Temple Blocks), and Percussion 3 (Bass Drum (large), Tam-tams, Suspended Cymbals).

Glockenspiel

Marimba

Accordion

Tom-toms

Vibraphone with motor

Claves (higher pitch than perc 2)

Cow Bells

Triangles

Percussion 1

Snare Drum

Bongos

Percussion 2

Tambourine

Claves (lower pitch than perc 1)

Temple Blocks

Percussion 3

Bass Drum (large)

Tam-tams

Suspended Cymbals

For William Schimmel

Concerto for Accordion and Percussion Sextet

Accordion

Peter Jarvis (2016)

Opus 49

♩ = 69

ff

2

3

4 unis. glock.

ff clusters
unis. mbr.

5

Concerto for Accordion and Percussion Sextet - Accordion

6 3

3

9 Mrb. Glock.

Mrb. Glock.

11 *ff*

ff

12 *f* unis. t. blks.

f unis. t. blks.

13 unis.

unis.

15 unis. glock.

mf *mp* *mf* *mp* *mf* *mp*

17 secco *mf* *p* improvise through m. 31

mf *p* 5 5

23 Glock. 3 3 Glock.

Glock. 3 3 Glock.

28 2 2 end improvisation

2 2

32 7 7

7 7

Concerto for Accordion and Percussion Sextet - Accordion

39 T-toms **3** **3** **3** **3** **3** **3** **3** **3**

40

41 T-toms **3** **3** **3** **3** **3** **3** **3**

42 **6** **6**

48 accordion cadenza (improvised) c. 60"

59 improvise clusters through downbeat of m. 64

Musical notation for measures 59 and 60. The treble clef staff contains a series of chords, each with a downward-pointing triangle below it, indicating a cluster. The dynamic marking *fff* is present. The bass clef staff is empty.

Musical notation for measures 61 and 62. The treble clef staff contains a series of chords, each with a downward-pointing triangle below it, indicating a cluster. The bass clef staff is empty.

Musical notation for measures 63 and 64. Measure 63 features a series of chords with downward-pointing triangles. Measure 64 begins with a *solo* marking and a dynamic marking of *f*. The bass clef staff is empty.

Musical notation for measures 65 and 66. The treble clef staff contains a melodic line with a *unis.* marking above it. The bass clef staff is empty.

Musical notation for measures 67 and 68. The treble clef staff contains a melodic line. The bass clef staff contains chords with a dynamic marking of *ff*.

Musical notation for measures 69 and 70. The treble clef staff contains a melodic line with accents. The bass clef staff is empty.

Tom-toms / Vibraphone

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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.

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Tom-toms
Vibraphone

For William Schimmel

Concerto for Accordion and Percussion Sextet

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Opus 49

♩ = 69

tom-toms

1 2

3 4

5 6

7 8

9 10

11

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

t-toms (sticks)

quasi 7/16 meter

mf

33

35

unis. t. blks

36

poco

poco

37

poco

mp

39

mf

40

41

pp dolce

Concerto for Accordion and Percussion Sextet - Tom toms / Vibraphone

42 *poco*
p

45 *poco*
poco

48 accordion cadenza (improvised) c. 60"
c. 60"

49 on cue t. toms
f

51 *ff*

53

55 2

57 *fp*

59 *sfz* to vibes.

61 *fff* vibes (motot off)

63

65 *f* unis. pedal freely

67 *ff*

69

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

The score is divided into four main sections:

- Glockenspiel:** A single staff with a treble clef. It features a note on the second line (G4) with a dashed line above it labeled *15^{ma}*, and a note on the fifth line (C5) with a dashed line above it.
- Marimba:** A grand staff with treble and bass clefs. It features a note on the second line (G4) and a note on the fifth line (C5).
- Accordion:** A grand staff with treble and bass clefs. It contains two rests, one on the treble staff and one on the bass staff.
- Percussion:** Five staves, each with a different clef:
 - Tom-toms:** Treble clef. Features a sequence of five notes on the second line (G4) and a note on the fifth line (C5) with a treble clef change.
 - Percussion 1:** Treble clef. Features notes on the second line (G4), third line (A4), and fourth line (B4).
 - Percussion 2:** Treble clef. Features notes on the second line (G4), third line (A4), fourth line (B4), and fifth line (C5).
 - Percussion 3:** Treble clef. Features notes on the second line (G4), third line (A4), and fourth line (B4).

Labels for Percussion parts include: Concert Tom-toms (Double-headed if possible), Snare Drum, Bongos, Claves (higher pitch than perc 2), Cow Bells, Triangles, Tambourine, Claves (lower pitch than perc 1), Temple Blocks, Bass Drum (large), Tam-tams, and Suspended Cymbals. A *Vibraphone with motor* is also indicated with a line pointing to the Percussion 1 staff.

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.

32 c. bells *mf* bngs. *mfp* sn. dr.

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*

53

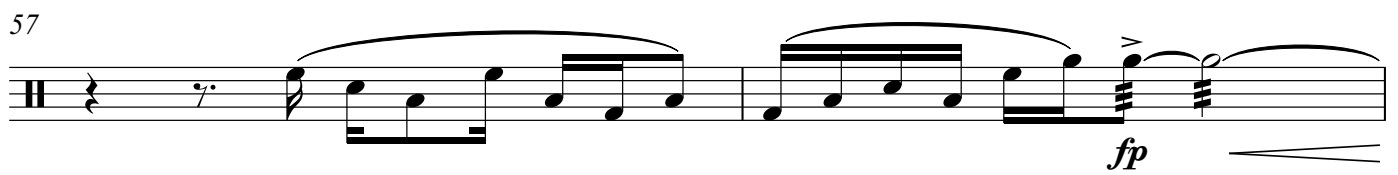


55

2

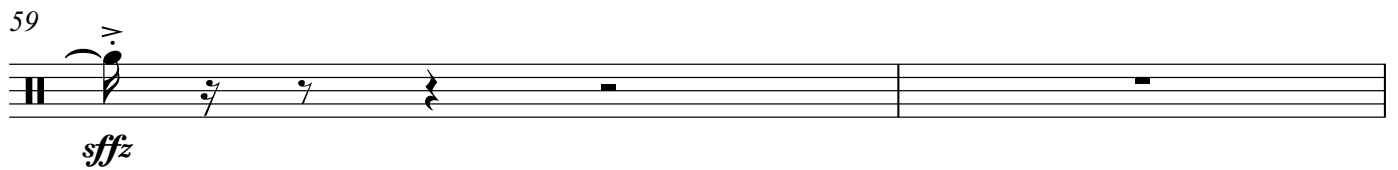


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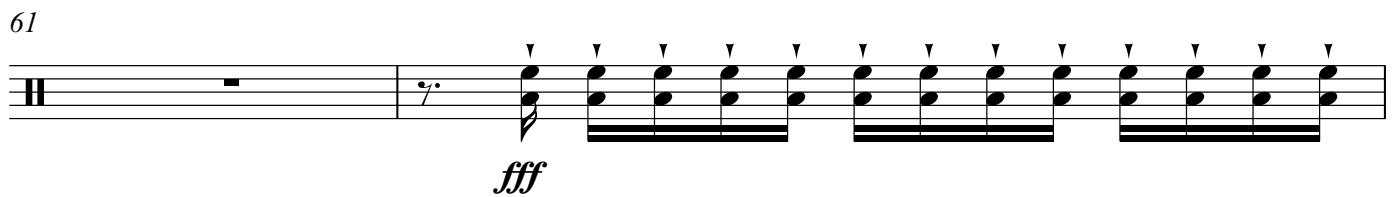
fp

59



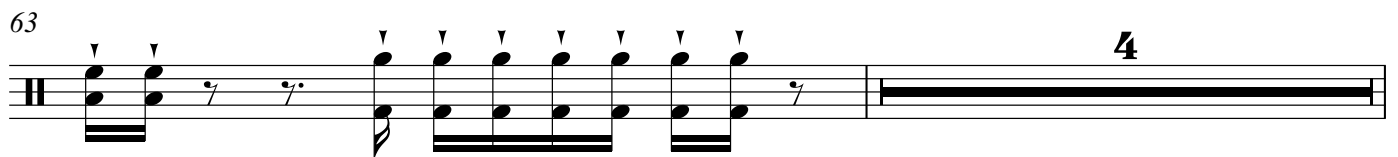
sfz

61



fff

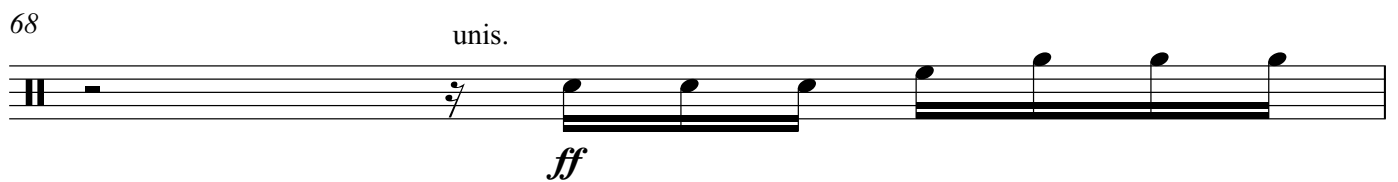
63



4

68

unis.



ff

69



Percussion 2

Concerto for Accordion and Percussion Sextet

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(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

The score is divided into four main sections: Glockenspiel, Marimba, Accordion, and Percussion Sextet.

- Glockenspiel:** A single staff with a treble clef. It features a melodic line starting on a middle C and ascending to a note marked *15^{ma}* (15th harmonic), indicated by a dashed line and a fermata.
- Marimba:** A grand staff with treble and bass clefs. It features a melodic line starting on a low C and ascending to a note marked *p* (piano).
- Accordion:** A grand staff with treble and bass clefs. It contains two short horizontal lines, one on each staff, indicating specific notes or rests.
- Percussion Sextet:** Three staves, each with a different clef (C-clef for Tom-toms, F-clef for Percussion 1, and C-clef for Percussion 2 and 3).
 - Tom-toms:** Labeled "Concert Tom-toms (Double-headed if possible)". It shows a sequence of five notes ascending in pitch.
 - Percussion 1:** Labeled "Snare Drum", "Bongos", "Claves (higher pitch than perc 2)", "Cow Bells", and "Triangles". It shows a sequence of notes corresponding to these instruments.
 - Percussion 2:** Labeled "Tambourine", "Claves (lower pitch than perc 1)", and "Temple Blocks". It shows a sequence of notes corresponding to these instruments.
 - Percussion 3:** Labeled "Bass Drum (large)", "Tam-tams", and "Suspended Cymbals". It shows a sequence of notes corresponding to these instruments.

Percussion 2

For William Schimmel

Concerto for Accordion and Percussion Sextet

Peter Jarvis (2016)

Opus 49

♩ = 69

claves

mf

3

5

7

2

tamb.

11

t. blks.

unis. accord.

f

14

15

29

Glock.

32 t. blks.

Musical staff 32: Treble clef, two staves. The upper staff contains a melodic line with eighth notes and quarter notes. The lower staff contains a bass line with eighth notes. The dynamic marking *mf* is placed below the first measure.

33

Musical staff 33: Treble clef, two staves. The upper staff contains a melodic line with eighth notes and quarter notes. The lower staff contains a bass line with eighth notes.

34

Musical staff 34: Treble clef, two staves. The upper staff contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff contains a bass line with eighth notes.

35

Musical staff 35: Treble clef, two staves. The upper staff contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff contains a bass line with eighth notes. The dynamic marking *mf* is present. The instruction "unis. t. toms" is written above the staff, with a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

36

Musical staff 36: Treble clef, two staves. The upper staff contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff contains a bass line with eighth notes. The dynamic marking *poco* is written below the staff. A triplet of eighth notes is marked with a "3" above it.

37

Musical staff 37: Treble clef, two staves. The upper staff contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff contains a bass line with eighth notes. The dynamic marking *poco* is written above the staff. A triplet of eighth notes is marked with a "3" above it.

38

Musical staff 38: Treble clef, two staves. The upper staff contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff contains a bass line with eighth notes. The dynamic marking *mp* is written below the staff. A triplet of eighth notes is marked with a "3" above it. The instruction "tamb." is written above the staff, and the dynamic marking *fp* is written below the staff.

39

Musical staff 39: Treble clef, two staves. The upper staff contains a melodic line with eighth notes and quarter notes, featuring accents (>) and slurs. The lower staff contains a bass line with eighth notes. The dynamic marking *mf* is written below the staff. The instruction "t. blks." is written above the staff. A triplet of eighth notes is marked with a "3" above it.

40

Musical notation for measure 40. The staff contains two lines of music. The upper line features two groups of eighth notes, each beamed together and marked with a '3' (triplets). The lower line features two groups of eighth notes, also beamed together and marked with a '3'. Above the first triplet is the instruction 'tamb.' with an accent (>). Above the second triplet is the instruction 't. blks.' with an accent (>). The word 'dolce' is written below the second triplet.

41

Musical notation for measure 41. The staff contains two lines of music. The upper line has a single eighth note followed by a quarter note. The lower line has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The instruction 'pp dolce' is written below the first triplet.

42

Musical notation for measure 42. The staff contains two lines of music. The upper line has a quarter rest, followed by a quarter note with an accent (>), and then a half note with an accent (>). The lower line has a quarter rest, followed by a quarter note with an accent (>), and then a half note with an accent (>). The instruction 'poco' is written above the first note, and 'p' is written below the first note. The instruction 'tamb.' is written above the first note.

45

Musical notation for measure 45. The staff contains two lines of music. The upper line has a quarter rest, followed by a quarter note with an accent (>), and then a half note with an accent (>). The lower line has a quarter rest, followed by a quarter note with an accent (>), and then a half note with an accent (>). The instruction 'poco' is written above the first note, and 'tamb.' is written above the first note. The instruction 'poco' is written above the second note.

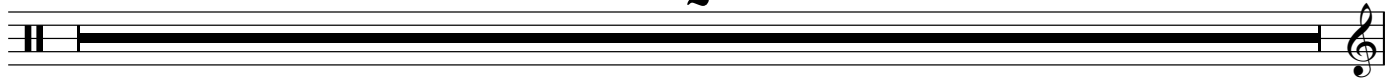
48

Musical notation for measure 48. The staff contains two lines of music. The upper line has a quarter rest, followed by a quarter note with an accent (>), and then a half note with an accent (>). The lower line has a quarter rest, followed by a quarter note with an accent (>), and then a half note with an accent (>). The instruction 'poco' is written above the first note, and 'tamb.' is written above the first note. The instruction 'poco' is written above the second note. The text 'accordion cadenza (improvised)' is written to the left of the staff. The text 'c. 60"' is written above the staff.

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49 on cue

2



51 t. blks.



53



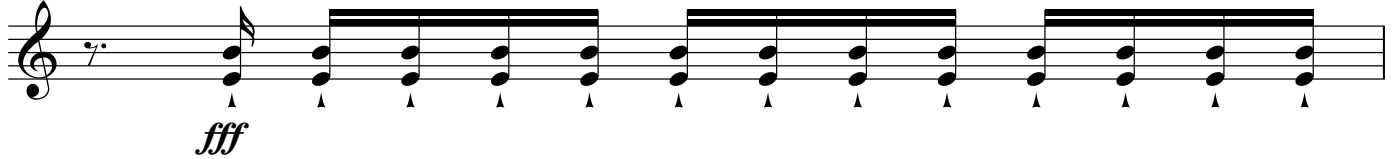
55



58



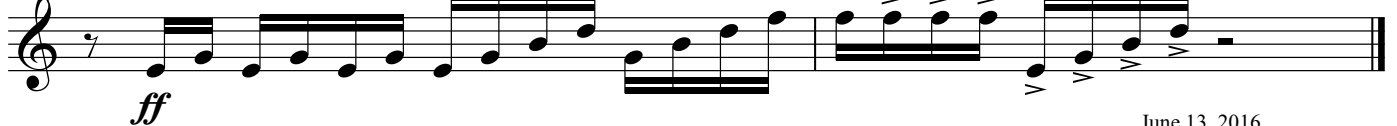
62



63



68 unis.



Percussion 3

Concerto for Accordion and Percussion Sextet

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(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.

- 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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Concerto for Accordion and Percussion Sextet

Peter Jarvis, Opus 49 (2016)

Notation

The score is divided into four main sections. The first section features the Glockenspiel and Marimba. The Glockenspiel part starts with a note on the second line, followed by a line indicating a 15th fret (15^{ma}) and a note on the first space. The Marimba part starts with a note on the first space, followed by a line indicating a 15th fret and a note on the first space. The second section features the Accordion. The third section features the Tom-toms, Vibraphone with motor, Claves (higher pitch than perc 2), and Triangles. The fourth section features Percussion 1 (Snare Drum, Bongos, Claves (lower pitch than perc 1), Cow Bells, and Triangles), Percussion 2 (Tambourine, Claves (lower pitch than perc 1), and Temple Blocks), and Percussion 3 (Bass Drum (large), Tam-tams, and Suspended Cymbals).

Glockenspiel

Marimba

Accordion

Tom-toms

Vibraphone with motor

Claves (higher pitch than perc 2)

Triangles

Percussion 1

Snare Drum

Bongos

Claves (lower pitch than perc 1)

Cow Bells

Triangles

Percussion 2

Tambourine

Claves (lower pitch than perc 1)

Temple Blocks

Percussion 3

Bass Drum (large)

Tam-tams

Suspended Cymbals

Percussion 3

For William Schimmel

Concerto for Accordion and Percussion Sextet

♩ = 69

cymbals & gongs
quasi 5/16 meter

Peter Jarvis (2016)

Opus 49

1

mf

2

3

4

5

6

7

8

Musical staff 8: Percussion part. It begins with a double bar line. The staff contains a series of notes and rests. There are two accents (v) above notes. The staff ends with a double bar line.

9

Musical staff 9: Percussion part. It begins with a double bar line. The staff contains a series of notes and rests. There are two accents (v) above notes. The staff ends with a double bar line.

10

Musical staff 10: Percussion part. It begins with a double bar line. The staff contains a series of notes and rests. There are two accents (v) above notes. The staff ends with a double bar line.

11 *secco* slowly damp cyms. & gngs.

ff **17**

Musical staff 11: Percussion part. It begins with a double bar line. The staff contains a few notes and rests, followed by a long rest. The staff ends with a double bar line.

29 Glock.

Musical staff 29: Glockenspiel part. It begins with a treble clef and a double bar line. The staff contains a series of notes and rests. The staff ends with a double bar line.

30

Musical staff 30: Glockenspiel part. It begins with a treble clef and a double bar line. The staff contains a series of notes and rests. The staff ends with a double bar line.

31

Musical staff 31: Glockenspiel part. It begins with a treble clef and a double bar line. The staff contains a series of notes and rests. The staff ends with a double bar line.

Concerto for Accordion and Percussion Sextet - Percussion 3

32 b. dr. cyms. & gngs.
mf

33 l.v. b. dr. cyms. & gngs. l.v.

34 b. dr. *poco* *poco* *poco* *mf*

35 cyms. & gngs. secco secco

36 b. dr. cyms. & gngs. b. dr. *poco* *poco*

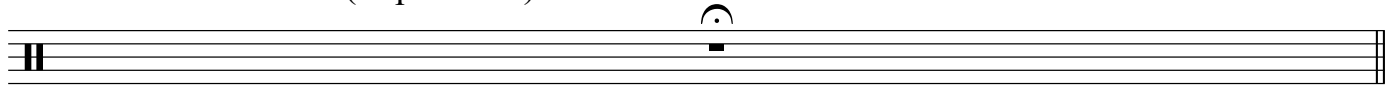
38 quasi 3/8 meter/groove cyms. & gngs.

41 b. dr. *poco* *p*

44 *poco*

48 accordion cadenza (improvised)

c. 60"



49 on cue

cyms. & gngs.



52 b. dr.

cyms. & gngs.

l. v.

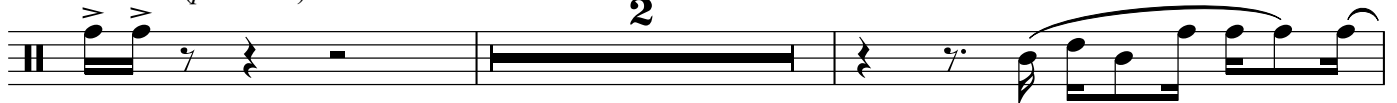
b. dr.

cyms. & gngs.



54 secco (possibile)

2



58

l. v.

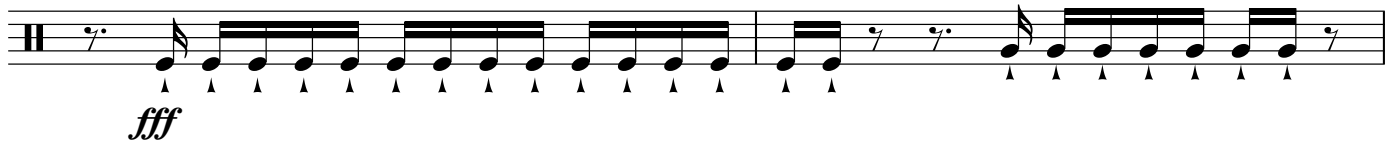
secco

2



62

secco sempre



64

3

unis. b. dr.

cyms. & gngs.



69

damp (possibile)

