

Glockenspiel

Concerto for Horn and Percussion Sextet

**Peter Jarvis, Opus 54
(2016)**

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Peter Jarvis, Opus 54 (2016)

Performance Notes

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- Glockenspiel:** Notation with a 15^{ma} (15th measure) indicated by a dashed line.
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Glockenspiel

For John Clark

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Opus 54

$\text{♩} = 80$

unis. *poco ff* *f* non unis. 3

4 unis. dead strokes *mf* *p*

6 *f*

8 unis. dead strokes *mf* *mf* *f* 3

10 *mf* 3

11 2 unis. mrb. *ff* unis. *poco ff*

16 12 t.-toms

30

ff

32

p *mf*

33

f

unis.
clusters - any pitches - very dissonant

35

f

38

as written

mf

39

ffp *ff*

unis.

43

t.-toms and hn.
improvisation

10

mr. enters
on the and of 1

unis. mrb.

mf *f*

quasi 7/4 meter
beginning on beat 4
(with vibes)

55

beat 4 of quasi 7/4

mf *f* *mf*

58

mf *f* *mf*

60

mf *f* *mf* *mf*

62

end
quasi 7/4

4

f *mf*

67 Hn.

Hn.

Concerto for Horn and Percussion Sextet - Glockenspiel

69 *mf* *3* *mp* unis. hn.

71 unis. on notated pitch *p* *mp* rit.

meno mosso ♩ = 72
unis. through m. 79
as written

73 *p*

76 *mp* *3*

poco rit. *tempo primo* (♩ = 80)

79 *pp* 8 mrb. & hn. improvisation

88 t. blks.

89 *f*

91 *poco rit.* ... ♩ = 88 *2* *f* *3*

95 *ff* *lunga*

Marimba (Low A)

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Marimba

For John Clark

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$\text{♩} = 80$

unis.
poco

poco

unis. hn.

Musical notation for measures 1-2. The score is in 4/4 time. The upper staff (treble clef) contains the marimba part, and the lower staff (bass clef) contains the horn part. Measure 1 features a marimba melody starting with a forte (*ff*) dynamic and a *poco* marking. Measure 2 features a horn melody starting with a forte (*f*) dynamic and a *poco* marking. A slur spans across both measures, connecting the marimba and horn parts.

unis. hn. (quarter note triplet)

Musical notation for measures 3-4. The score is in 4/4 time. The upper staff (treble clef) contains the marimba part, and the lower staff (bass clef) contains the horn part. Measure 3 features a marimba melody consisting of a quarter note triplet, starting with a forte (*f*) dynamic. Measure 4 features a marimba melody consisting of a quarter note triplet, starting with a forte (*f*) dynamic. A slur spans across both measures.

unis.
dead strokes

Musical notation for measures 5-6. The score is in 4/4 time. The upper staff (treble clef) contains the marimba part, and the lower staff (bass clef) contains the horn part. Measure 5 features a marimba melody consisting of a quarter note, starting with a mezzo-forte (*mf*) dynamic. Measure 6 features a marimba melody consisting of a quarter note triplet, starting with a forte (*f*) dynamic. A slur spans across both measures.

unis. hn. (C \sharp)

unis. hn. (C \sharp)

unis. hn. (C \sharp)

Musical notation for measures 7-8. The score is in 4/4 time. The upper staff (treble clef) contains the marimba part, and the lower staff (bass clef) contains the horn part. Measure 7 features a marimba melody consisting of a quarter note triplet, starting with a forte (*f*) dynamic. Measure 8 features a marimba melody consisting of a quarter note triplet, starting with a forte (*f*) dynamic. A slur spans across both measures.

Musical notation for measures 9-10. The score is in 4/4 time. The upper staff (treble clef) contains the marimba part, and the lower staff (bass clef) contains the horn part. Measure 9 features a marimba melody consisting of a quarter note triplet, starting with a forte (*f*) dynamic. Measure 10 features a marimba melody consisting of a quarter note triplet, starting with a mezzo-forte (*mf*) dynamic. A slur spans across both measures.

Concerto for Horn and Percussion Sextet - Marimba

11

2

2

unis. glock.

random articulations on the notated pitches

ff

15

12

12

unis. *poco*

ff

hn. improvisation beginning at m. 18

28

t.-toms

ff

31

unis. hn.

ff

34

f

3

3

unis.

35 clusters - any pitches - very dissonant

Two staves of music. The upper staff contains a series of chords, each with an accent (>) above it. The lower staff contains whole rests. A dynamic marking of *f* is placed in the first measure.

37

as written

Two staves of music. The upper staff has a whole rest in measure 37, followed by a melodic line in measure 38. The lower staff has whole rests in both measures. A dynamic marking of *mf* is placed in measure 38.

39

unis. >

Two staves of music. Measures 39 and 40 feature chords in the upper staff with accents (>) and dynamic markings of *ffp*. Measures 41 and 42 feature chords in the upper staff with accents (>) and a dynamic marking of *ff*. The lower staff has whole rests in measures 39 and 40, and chords with accents (>) in measures 41 and 42.

43

t.-toms & hn. improvisation

10

Two staves of music. Both staves are filled with a solid black bar, indicating a 10-measure improvisation for tom-toms and horn. A '10' is written above the upper staff and below the lower staff.

53

unis. glock.

Two staves of music. The upper staff contains a melodic line starting with an accent (>) and a dynamic marking of *mf*. The lower staff has whole rests in both measures.

Concerto for Horn and Percussion Sextet - Marimba

quasi 7/4 meter
beginning on
4th beat

55

60 glock.

end quasi 7/4
non unis.

63

67 hn.

70

unis. hn.

random articulations
on notated pitch.

rit.

p *mp*

unis. through m. 79
as written

73 **meno mosso** ♩ = 72

Musical score for measures 73-75. Treble clef has quarter notes G4, A4, B4, C5. Bass clef has quarter notes G3, A3, B3, C4. Dynamics include piano (*p*).

Musical score for measures 76-78. Treble clef has a long slur over measures 76-77, then a triplet of eighth notes in measure 78. Bass clef has eighth notes. Dynamics include mezzo-piano (*mp*).

poco rit. **tempo primo** (♩ = 80)

mbr. improvisation
hn. enters in m. 81 **8**

Musical score for measures 79-80. Treble clef has eighth notes. Bass clef has a wavy line for marimba and a bar for horn. Dynamics include pianissimo (*pp*).

88 t. blks. enter on downbeat
end improvisation

Musical score for measures 88-89. Treble clef has a wavy line. Bass clef has a wavy line and a single note in measure 89. Dynamics include forte (*f*).

90 **solo** **poco rit.**

Musical score for measures 90-92. Treble clef has quarter notes with slurs. Bass clef has eighth notes. Dynamics include mezzo-forte (*mf*).

92 ♩ = 88

2

2

f

95

97

ff

lunga

lunga

Horn in F

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Glockenspiel

Marimba

Horn in F

Tom-toms

Percussion 1

Percussion 2

Percussion 3

written score in c

15^{ma}

15^{mb}

Concert Tom-toms
(Double-headed if possible)

Vibraphone
with motor

Claves
(higher pitch
than perc 2)

Claves
(lower pitch than perc 1)

Snare Drum

Bongos

Cow Bells

Triangles

Tambourine

Temple Blocks

Bass Drum
(large)

Tam-tams

Suspended Cymbals

Horn in F

For John Clark

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$\text{♩} = 80$
unis. *poco* *poco* *poco* unis. mbr. unis.

ff *f* *f* *mf*

3 non unis. *f*

5 unis. cym. 3 non unis. 3 *f*

7 unis. mbr. non unis. *f*

8 unis. mbr. unis. mbr. *mf* *f*

9 non unis. 3 *f*

10 *f* *mf* *f*

12

mf *ff*

14

3 unis.

f *ff* *poco* *poco* *poco*

16

2 11 free improvisation silence at 3rd beat

2 *11*

31

p *mf*

33

unis. mrb.

f *ff*

space blank for page turn

35 *ff*

36 *f*

38 *f*

40 *fff*

41 *fff* possibile

hand stop with flutter tongue
unis.

42

hand stop with flutter tongue t.-toms improvisation join t.-toms improvisation mbr. enters on the and of 1

2 8

end improvisation

54 as written 8 mrb.

63 *ff*

65

67 *mf*

69 *mf* *unis.*

71 *rit. meno mosso* ♩ = 72 *p* *mp dolce*

75

77 *mf* *poco rit. tempo primo* ♩ = 80

79 *p* *join mrb. improvisation anytime after m. 80*

88 t. blks. enter on downbeat end improvisation as written **2** poco rit. . . .

92 ♩ = 88 **2** t.-toms **3**

95 **3** *ff*

97 *ff* *lunga* *n*

August 5, 2016
Woodland Park, New Jersey

Vibraphone / Tom - toms

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Glockenspiel

Marimba

Horn in F

Tom-toms

Percussion 1

Percussion 2

Percussion 3

written score in c

15^{ma}

15^{mb}

Concert Tom-toms
(Double-headed if possible)

Vibraphone
with motor

Claves
(higher pitch
than perc 2)

Triangles

Snare Drum

Bongos

Claves
(lower pitch than perc 1)

Temple Blocks

Tambourine

Bass Drum
(large)

Tam-tams

Suspended Cymbals

Vibraphone & Tom-toms

For John Clark

Concerto for Horn and Percussion Sextet

Peter Jarvis (2016)

Opus 54

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MJJarvis@gmail.com

$\text{♩} = 80$

The musical score consists of five staves, each representing a different part of the vibraphone or tom-toms:

- Staff 1:** Measures 1-5. Starts with a whole rest, then quarter notes with accents. Dynamics include *poco ff*, *poco*, and *f* leading to *mf*.
- Staff 2:** Measures 3-5. Features triplet eighth notes with accents, followed by a measure with a **2** marking.
- Staff 3:** Measures 6-7. Includes eighth notes with accents, a whole note with an accent and a dot, and a measure with a **2** marking.
- Staff 4:** Measures 9-11. Starts with a whole rest, followed by eighth notes, and ends with a whole rest and a **2** marking.
- Staff 5:** Measures 14-16. Includes eighth notes with accents and a triplet, followed by quarter notes with accents and a *poco* marking.

Concerto for Horn and Percussion Sextet - Vibraphone and Tom - Toms

16

t.-toms

Musical staff for measures 16-17. Measure 16 starts with a rest, followed by a triplet of eighth notes. Measure 17 continues with eighth notes. A dynamic marking *f* is placed below the first note of measure 17.

18

Musical staff for measures 18-19. Measure 18 begins with a dynamic marking *mf subito*. Measures 18 and 19 feature eighth notes with accents. The word *poco* is written above the staff in measures 18, 19, and 20.

20

Musical staff for measures 20-21. Measure 20 contains eighth notes, and measure 21 contains a triplet of eighth notes.

22

Musical staff for measures 22-23. Measure 22 contains eighth notes, and measure 23 contains eighth notes with accents.

24

Musical staff for measures 24-25. Measure 24 features eighth notes with triplets. Measure 25 features eighth notes with accents.

26

Musical staff for measures 26-27. Measure 26 features eighth notes with triplets. Measure 27 features eighth notes with accents. A dynamic marking *f* is placed below the staff in measure 27.

28

Musical staff for measures 28-29. Measure 28 features eighth notes with accents. Measure 29 features eighth notes with accents. A dynamic marking *ff* is placed below the staff in measure 28. The word *unis.* is written above the staff in measure 28, and *to vibes* is written above the staff in measure 29.

30 vibes unis.

f

35 clusters - any pitches - very dissonant

f

36

f

37 as written unis.

f Ped. Ped.

38

mf

39 to t. - toms

ff Ped.

40

ff

Concerto for Horn and Percussion Sextet - Vibraphone and Tom - Toms

41 unis. t.-toms

ff

43 t.-toms improvisation 2

hn. joins t.-toms improvisation 8

end improvisation

mr. enters on the and of 1

54 to vibes (motor on)

vibes (motor on)

downbeat of quasi 7/4 with glock.

ff

Ped.

57

Ped.

60

end quasi 7/4

Ped.

63 motor off

6

hn.

3 3 3

70

(motor off) unis. rit.

p mp

meno mosso ♩ = 72

unis. through m. 79
as written

73

p

76

mp

poco rit. **tempo primo** (♩ = 80)

mr. & hn. improvisation

8

79

pp

88 t. blks.

89

f

to t.-toms 1 m. rest

poco rit. ♩ = 88

91

t.-toms

f

Measure 91: Percussion staff with a double bar line at the beginning. The notation starts with a quarter rest, followed by a series of eighth notes with accents (>) and a dynamic marking of *f*. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

93

mf

Measure 93: Percussion staff with a double bar line at the beginning. The notation starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a triplet of eighth notes (C5, B4, A4) and a quarter note G4, all under a slur. The dynamic marking is *mf*.

94

Measure 94: Percussion staff with a double bar line at the beginning. The notation starts with a quarter note G4, a quarter note A4, and a quarter note B4, all under a slur. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4, also under a slur. The measure ends with a triplet of eighth notes (G4, F4, E4) under a slur.

95

Measure 95: Percussion staff with a double bar line at the beginning. The notation starts with a triplet of eighth notes (G4, F4, E4) under a slur, followed by a quarter note D4, a quarter note C4, and a quarter note B3, all under a slur. This is followed by a quarter note A3, a quarter note G3, and a quarter note F3, all under a slur.

96

f

Measure 96: Percussion staff with a double bar line at the beginning. The notation starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all under a slur. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4, all under a slur. The dynamic marking is *f*.

97

ff

lunga

Measure 97: Percussion staff with a double bar line at the beginning. The notation starts with a quarter note G4, a quarter note A4, and a quarter note B4, all under a slur. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4, all under a slur. The dynamic marking is *ff*. The measure ends with a quarter rest, followed by a quarter rest, and a quarter rest. The word *lunga* is written above the staff with a fermata over a quarter rest.

Percussion 1

Concerto for Horn and Percussion Sextet

**Peter Jarvis, Opus 54
(2016)**

Concerto for Horn and Percussion Sextet
Peter Jarvis, Opus 54 (2016)

Performance Notes

Accidentals apply only to the register in which they appear and are cancelled at the barline in the traditional manner.

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 / Tom-toms:

- Based on clarity of articulation and the acoustical environment, all pedaling choices are finally at the discretion of the conductor and/or vibraphonist.
- 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 August 5, 2016 and is dedicated to the phenomenal horn player and all-round musician/composer John Clark. This is my fourth 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, the third from 2016, is with accordion solo composed for William Schimmel and this; my fourth is with horn and was composed for John Clark. All four pieces were composed with the New Jersey Percussion Ensemble in mind.

- Peter Jarvis

Concerto for Horn and Percussion Sextet

Peter Jarvis, Opus 54 (2016)

Notation

The score is written for Glockenspiel, Marimba, Horn in F, and three Percussion parts. The Glockenspiel and Marimba parts feature a melodic line with a 15^{ma} (15th measure) bracket. The Horn in F part is written in common time (c) and includes a 15^{mb} (15th measure) bracket. The Percussion parts are divided into three sections: Percussion 1 (Snare Drum, Bongos, Claves (higher pitch than perc 2), Cow Bells, Triangles), Percussion 2 (Tambourine, Claves (lower pitch than perc 1), Temple Blocks), and Percussion 3 (Bass Drum (large), Tam-tams, Suspended Cymbals). The Tom-toms part includes Concert Tom-toms (Double-headed if possible) and a Vibraphone with motor.

Glockenspiel

Marimba

Horn in F

Tom-toms

Percussion 1

Percussion 2

Percussion 3

written score in c

15^{ma}

15^{mb}

Concert Tom-toms
(Double-headed if possible)

Vibraphone
with motor

Claves
(higher pitch
than perc 2)

Triangles

Claves
(lower pitch than perc 1)

Temple Blocks

Suspended Cymbals

Snare Drum

Bongos

Cow Bells

Tam-tams

Bass Drum
(large)

Percussion 1

For John Clark

Concerto for Horn and Percussion Sextet

Peter Jarvis (2016)

Opus 54

unis. $\text{♩} = 80$
poco *poco* *poco* *poco* *poco* *poco* *poco* *poco*
bngs. **2** unis.
ff *mf*

5 unis. dead strokes
c. bells *mf* > *p* unis. ord. *mf* *f*
bngs. *mf* *f*

8 unis. dead strokes
c. bells *mf* *secco* unis. ord. *mf* *f*
bngs. *mf* *f* sn. dr. *f*
secco *mf* < >

11 drs. & c. bells non unis. *mf*

13 tri. unis. *ff* *ff*
bngs. *poco* *poco* *poco* *poco*

16 drs. & c. bells non unis. *f*

18 *mf subito* *poco* *poco* *poco*
poco *poco* *poco*

20 *poco*
3 *poco*
3

22

24 *sn. dr. unis.* *bngs.*

26 *claves non unis. poco*
mf *f* *sfz* *mf*

28 *f* *sfz* *ff* *fff*
drs., claves & c. bells play with claves unis. *silence at 3rd beat*

30 *tri. unis.*
ff

33 *bngs. unis.*
ff *f* **2**

Concerto for Horn and Percussion Sextet - Percussion 1

37 unis. vives
 tri. *f* damp

39 tri. unis. *ff* secco

41 sn. dr. unis. *ff* t.-toms and hn. improvisation **10**

53 mrb. unis. *ff* claves

56 **7** hn. **3**

65 unis. t.-toms through m. 79
 tri. *f*

67 damp (on 2nd beat) damp (on downbeat) **3**
mf

72 rit. meno mosso ♩ = 72 *p*

76

mp

3

79

poco rit. tempo primo (♩ = 80)

pp

8

88

t. blks. enter on downbeat

drs. & c. bells unis.

mf < *f*

91

poco rit. ♩ = 88

2

94

f

2

97

sn. dr. unis.

ff

lunga

ff

lunga

Percussion 2

Concerto for Horn and Percussion Sextet

**Peter Jarvis, Opus 54
(2016)**

Concerto for Horn and Percussion Sextet
Peter Jarvis, Opus 54 (2016)

Performance Notes

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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 / Tom-toms:

- Based on clarity of articulation and the acoustical environment, all pedaling choices are finally at the discretion of the conductor and/or vibraphonist.
- 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

Concerto for Horn and Percussion Sextet

Peter Jarvis, Opus 54 (2016)

Notation

The score is written for Glockenspiel, Marimba, Horn in F, and three Percussion parts. The notation includes various instruments and their specific playing techniques.

Glockenspiel: Notation includes a 15^{ma} (15th measure) and a note with a stem and a flag.

Marimba: Notation includes a 15^{mb} (15th measure) and a note with a stem and a flag.

Horn in F: The score is written in common time (c). The notation includes a 15^{mb} (15th measure) and a note with a stem and a flag.

Percussion 1: Includes Snare Drum, Bongos, Claves (higher pitch than perc 2), Cow Bells, and Triangles.

Percussion 2: Includes Tambourine, Claves (lower pitch than perc 1), and Temple Blocks.

Percussion 3: Includes Bass Drum (large), Tam-tams, and Suspended Cymbals.

Tom-toms: Concert Tom-toms (Double-headed if possible) and Vibraphone with motor.

Percussion 2

For John Clark

Concerto for Horn and Percussion Sextet

Peter Jarvis (2016)

Opus 54

♩ = 80

4

t. blks. unis.

poco *poco* *poco*

ff

unis.

f *mf*

4

unis.

mf

unis. dead strokes

mf *p*

unis. ord.

mf

7

f

unis.

mf

tamb.

f

11

t. blks. non unis.

mf

3

13

unis.

ff

unis.

poco *poco* *poco*

ff

16

non unis.

f

tamb. w/mallets

fp

18

t. blks.

mf

poco *poco*

poco *poco*

20

claves *f* tamb. *f*

23

unis. claves *f*

26

non unis. *mf* *f* *poco* *sfz* *mf*

28

f *sfz* *ff* *fff* unis. play with claves silence at 3rd beat

30

2 unis. *ff* *f*

35

3 t. blks. *mf*

39

ff unis. *ff*

t. - toms & hn.

43 improvisation

4 4

53 *mrb.* **3**

57 **6** *hn.* **3**

65 **7** *rit. meno mosso* $\text{♩} = 72$ **4**

77 *Hn.* **3** **3** *poco rit.*

80 *tempo primo* $\text{♩} = 80$ **8** *t. blks.* *mf*

89 *f* *poco rit.*

92 $\text{♩} = 88$ **2** *t. blks.* *f*

96 *unis.* *lunga* *ff*

Percussion 3

Concerto for Horn and Percussion Sextet

**Peter Jarvis, Opus 54
(2016)**

Concerto for Horn and Percussion Sextet
Peter Jarvis, Opus 54 (2016)

Performance Notes

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Vibraphone / Tom-toms:

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- If possible, please try to use double-headed drums.
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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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- Peter Jarvis

Concerto for Horn and Percussion Sextet

Peter Jarvis, Opus 54 (2016)

Notation

The score is written for Glockenspiel, Marimba, Horn in F, and three Percussion parts. The Glockenspiel and Marimba parts feature a melodic line with a 15^{ma} (15th measure) bracket. The Horn in F part is written in common time (c) and includes a 15^{mb} (15th measure) bracket. The Percussion parts are divided into three sections: Percussion 1 (Snare Drum, Bongos, Claves (higher pitch than perc 2), Cow Bells, Triangles), Percussion 2 (Tambourine, Claves (lower pitch than perc 1), Temple Blocks), and Percussion 3 (Bass Drum (large), Tam-tams, Suspended Cymbals). The Tom-toms part includes Concert Tom-toms (Double-headed if possible) and a Vibraphone with motor.

Glockenspiel

Marimba

Horn in F

Tom-toms

Percussion 1

Percussion 2

Percussion 3

written score in c

15^{ma}

15^{mb}

Concert Tom-toms
(Double-headed if possible)

Vibraphone
with motor

Claves
(higher pitch
than perc 2)

Triangles

Snare Drum

Bongos

Claves
(lower pitch than perc 1)

Temple Blocks

Tambourine

Bass Drum
(large)

Tam-tams

Suspended Cymbals

Percussion 3

For John Clark

Concerto for Horn and Percussion Sextet

Peter Jarvis (2016)

Opus 54

$\text{♩} = 80$

unis. secco *poco* cym. *ff* secco *poco* secco *poco* non unis. b. dr. *f* *mf*

4 cyms. & t.-tams unis. secco *mf* unis. hn. *f* b. dr. *p* unis. secco cyms. *mf*

7 secco *f* unis. secco secco *mf* unis. *mf* 3

10 b. dr. *f* non unis. cyms. b. dr. *mf*

13 t.-tam unis. *ff* cym. unis. *ff* *poco* *poco* *poco*

16 b. dr. non unis. cyms & t.-tams *f* l.v. b. dr.

18 b. dr. *mf* subito *poco* *poco* *poco* *poco*

20

Musical notation for measure 20, featuring a treble clef and a single staff. The notation includes a triplet of eighth notes, a quarter note, and another triplet of eighth notes. Above the first triplet is a slur and the number '3'. Above the second triplet is a slur and the number '3'. The text 'b. dr.' is positioned above the staff.

22

Musical notation for measure 22, featuring a treble clef and a single staff. The notation consists of a series of eighth notes. The text 'b. dr.' is positioned above the staff. Dynamic markings *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f* are placed below the notes.

24

Musical notation for measure 24, featuring a treble clef and a single staff. The notation consists of quarter notes with accents. The text 'unis.' is positioned above the staff. The text 'secco sempre' is positioned below the staff.

26

Musical notation for measure 26, featuring a treble clef and a single staff. The notation consists of quarter notes with accents. The text 'cyms. & t. - tams non unis.' is positioned above the staff. Dynamic markings *fp*, *fp*, *fp*, *mf*, *mf* are placed below the notes.

28

Musical notation for measure 28, featuring a treble clef and a single staff. The notation consists of quarter notes with accents. The text 'bd., t.-tam & cym. ord.' is positioned above the staff. The text 'unis.' is positioned above the staff. The text 'cym.' is positioned above the staff. The text 'b. dr.' is positioned above the staff. The text 'silence at 3rd beat' is positioned above the staff. Dynamic markings *sfz*, *f*, *sfz*, *f*, *sfz*, *f*, *ff*, *fff* are placed below the notes.

30

Musical notation for measure 30, featuring a treble clef and a single staff. The notation consists of a quarter note with an accent. The text 't.-tam unis.' is positioned above the staff. The dynamic marking *f* is placed below the note.

33

Musical notation for measure 33, featuring a treble clef and a single staff. The notation consists of quarter notes with accents. The text 'b. dr. unis.' is positioned above the staff. The dynamic marking *ff* is placed below the first note. A double bar line is followed by a thick black bar with the number '2' above it.

Concerto for Horn and Percussion Sextet - Percussion 3

37 cym. unis. vibes t.-tam non unis. damp b. dr. unis.

40 secco cym. b.dr. unis.

43 t.-toms & hn. improvisation 10 mrb.

54 9 hn.

64

66 unis. tri. through m. 79 t.-tams damp mf

69 damp (on downbeat) 3 rit..... meno mosso ♩ = 72

74 p

77

poco rit. tempo primo (♩ = 80)

79

mrb. & hn.
improvisation

8

88

t. blks. enter
on downbeat
b. dr. non unis.

91

poco rit. ... ♩ = 88

cyms., t.-tams

3

f

3

96

b. dr.

lunga