

THE TRAVELING CARNIVAL

CONCERTO FOR VIBRAPHONE

BY
JOE PORTER

VERSION FOR STRINGS,
DRUMSET AND PERCUSSION



PORTER
PUBLICATIONS

THE TRAVELING CARNIVAL

CONCERTO FOR VIBRAPHONE

BY
JOE PORTER

VERSION FOR STRINGS, DRUMSET AND PERCUSSION

Program Notes

Growing up, a traveling carnival would annually come to my home town. I found it fascinating with all of the rides, games and tricks. For some, the event is full of thrills and smiles, and for others it is scary and disappointing. I was also intrigued by the Carnies, I wondered if the life of the Carnie was happy, sad or dark. In this Concerto, I try to capture some of the main elements of the Traveling Carnival.

The vibraphone is a perfect instrument for capturing these elements. The piece begins with the soloist bowing the vibraphone, imitating the mystique of the Carnival. In the second movement, *The Sad Clown*, the vibraphonist has an expressive part, trying to capture the emotions of the poor Clown. In Movements I and III, *Opening Night*, and *Rides, Games and Trickery*, the vibraphonist has virtuosic parts, dazzling the audience and capturing some of the thrills of the rides and tricks of the Carnival.

In writing a concerto for vibraphone, I wanted to utilize some of the musical language of the roots of the vibraphone, in Jazz and later in Latin-Jazz. The Drumset is added to capture the feel of jazz music and to add an exciting layer to the composition. *The Traveling Carnival* combines elements of Jazz, Latin, Rock and Classical music.

The piece is mainly through-composed with the exception of a solo vamp in Mvt I, where the vibraphonist freely improvises, much like how a jazz combo solos over the head of a tune. The drumset part is also played freely, just like a jazz drummer.

Opening Night pays tribute to one of the most common forms used in jazz, the 12-bar blues, but in the minor mode. The movement has many twists and turns, switching gears from Swing to Samba and mixed metre to Afro-Cuban 12/8, all imitating the variety and excitement of the Opening Night at

the Carnival. The vibraphonist starts and ends the piece in the dark key of F minor, imitating the behind scenes of the Carnival, and anticipating the next movement, *The Sad Clown*.

In the second movement, I felt it necessary to quote the famous Clown Song, "Entrée Des Gladiateurs" by Ernest Wilhelm Julius Fucík. The piece wasn't originally composed for Carnivals or Circuses, but later it became famous as it was played for the entrance of the clowns. I use it in the *The Sad Clown*, to help imitate the clown going crazy, hearing the song in his head. Meanwhile, the drumset player resembles the contemplative thoughts of the clown, playing a funeral march-like snare drum part. The Cello and Contrabass have a corky pizzicato part, resembling the outside acting face of the clown, and the Vibraphone and upper Strings portray the Clowns emotions.

The third movement begins with the vibraphonist imitating kids running around playfully. As their adventure unfolds, the piece develops with the rides and games they try. The kids are interrupted when they see the circus part of the show. The vibraphonist cadenza resembles a flashy circus act, ending with rapid arpeggios up and down the instrument. The movement develops with many events and twists, leading up to the climactic ending where a customer tries a rigged game but can't overcome the trickery of the Carnie. The Carnie plays tormenting music to anger the customer. The customer grows with rage and a fight emerges. The piece ends with both happy and disappointed customers and employees.

Joe Porter – July, 2012

THE TRAVELING CARNIVAL

CONCERTO FOR VIBRAPHONE

BY
JOE PORTER

VERSION FOR STRINGS, DRUMSET AND PERCUSSION

Performance Notes

The Drumset part of this concerto is not to be taken literally. The player should approach the music as a roadmap and feel free to embellish and enhance the music, much like a jazz combo drummer. However, special attention should be raised to never over balance the Strings and Vibraphone.

In the solo vamp in movement I, there is an optional trading fours with the drumset. If any of the Strings would also like to solo, that is fine as well.

In Movement II, the Contrabass are required to play with an extension. The extension is highly preferred, however If the players do not have the extension the pitches below their range may be played up the octave. Also, in the second movement I have left the dynamics of the violins and violas fairly blank. The idea is to match the intensity of the soloist at all times, creating a freer environment for the soloist to shape phrases.

The approximate length of the piece is 19 minutes.

The Traveling Carnival - Concerto for Vibraphone

Score

I - Opening Night

Joe Porter

Version for Strings, Drumset and Percussion

Freely, *Rubato* $\text{♩} = 60-70$

Two bows
Motor on

(x) = Strike with wood or plastic ends of bows

Vibraphone

9
RH to single mallet, strike (♦) with rattan

16
LH to two mallets

23
rit. - - - - -
accel. - - - - -
5

28
Moderato
f p p cresc. f p

33
f p f p

37
Moderato
rit. - - - - -
f p p mf

42
accel. - - - - -
f p p
cresc.

D. S. (Play)
pp

2 **A** Groovin, Swing (♩ = 120) Opening Night

Vib. *f*

Vla. *f*
pizz.

Vc. *mf*
pizz.

Cb. *mf*

D. S. *mf*

Perc *mf*
Cabasa

Vib.

Vla.

Vc.

Cb.

D. S.

Perc

Opening Night

B Groovin Straight, Double Time Samba Feel

Vln. I *f*

Vln. II *f*

Vc. arco *mf*

Cb. arco *mf*

D. S. *mf*

Perc *mf*

60

60 *Low Surdo (x = muted hand stroke, regular note: strike)*

2 3 4 5 6 7

Vln. I

Vln. II

Vc.

Cb.

D. S.

Perc

67

67

8 9 10 11 12

H

Vib. *mf*

Vc. *mf*

Cb. *mf*

Vib. *mf*

Vc. *mf*

Cb. *mf*

151

Vib. *mf*

Vc. *mf*

Cb. *mf*

155

159

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

rit. ----- *rit.* -----

I **Freely, Rubato** ♩ = 60-70

Two bows

(x) = Strike with wood or plastic ends of bows

mf

Vib.

Vla.

Vc.

Cb.

164 (Large Tam-Tam) L.V.

Perc

(Concert Bass Drum) *mp*

170

Vib.

L.V.

The Traveling Carnival - Concerto for Vibraphone

Score

II - The Sad Clown

Joe Porter

Version for Strings, Drumset and Percussion

Quarkey and Molto Expressive (♩ = 100)

Float above the Strings

A Motor on, mallet dampen as necessary

Musical score for the first system, measures 1-8. The score includes parts for Vibraphone, Violin I, Violin II, Viola, Cello, Contrabass, Drum Set, and Percussion. The Vibraphone part begins with a triplet of eighth notes (G4, A4, B4) on measure 8, marked with a forte (f) dynamic and a slur. The strings play a sustained chord, with dynamics ranging from piano (p) to mezzo-piano (mp). The Drum Set part features a military-style roll of double strokes, marked with a forte (f) dynamic and a slur. The Percussion part includes Tam Tam and Concert B.D. (Bass Drum) parts, marked with a piano (p) dynamic and a slur. The score is in 4/4 time and includes various performance instructions such as "Shape with soloist" and "Military (all rolls double strokes) (Preferably played on a large military drum)".

Musical score for the second system, measures 9-12. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Contrabass (Cb.), and Drum Set (D. S.). The Vibraphone part continues with a triplet of eighth notes (C5, D5, E5) on measure 9, marked with a forte (f) dynamic and a slur. The strings play a sustained chord, with dynamics ranging from piano (p) to mezzo-piano (mp). The Drum Set part features a military-style roll of double strokes, marked with a forte (f) dynamic and a slur. The Percussion part includes Tam Tam and Concert B.D. (Bass Drum) parts, marked with a piano (p) dynamic and a slur. The score is in 4/4 time and includes various performance instructions such as "Shape with soloist" and "Military (all rolls double strokes) (Preferably played on a large military drum)".

Musical score for measures 14-17. The score includes staves for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Double Bass (D. S.). The Vibraphone part features a melodic line with grace notes and a dense rhythmic pattern of sixteenth notes. The strings provide harmonic support with sustained notes and a steady bass line.



Musical score for measures 18-21. The score includes staves for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Double Bass (D. S.). The Vibraphone part features a melodic line with grace notes and a dense rhythmic pattern of sixteenth notes, including triplets and a quintuplet. The strings provide harmonic support with sustained notes and a steady bass line.

The Sad Clown

B

3

Musical score for measures 21-25. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Double Bass (D. S.).

- Vib.:** Measures 21-25. Measure 21 features three triplet eighth notes. Measures 22-25 show a melodic line with a fermata over the final measure.
- Vln. I:** Measures 21-25. Measure 21 has a whole note. Measures 22-25 are mostly rests with a hairpin crescendo starting in measure 22.
- Vln. II:** Measures 21-25. Measure 21 has a whole note. Measures 22-25 are mostly rests with a hairpin crescendo starting in measure 22.
- Vla.:** Measures 21-25. Measure 21 has a whole note. Measures 22-25 are mostly rests with a hairpin crescendo starting in measure 22.
- Vc.:** Measures 21-25. Measure 21 has a whole note. Measures 22-25 feature a melodic line with a hairpin crescendo starting in measure 22. A dynamic marking of *f* is present at the end of measure 25.
- Cb.:** Measures 21-25. Measure 21 has a whole note. Measures 22-25 feature a melodic line with a hairpin crescendo starting in measure 22. A dynamic marking of *f* is present at the end of measure 25.
- D. S.:** Measures 21-25. Measure 21 has a whole note. Measures 22-25 feature a rhythmic pattern of eighth notes with a hairpin crescendo starting in measure 22. A dynamic marking of *p* is present at the end of measure 25.

Musical score for measures 26-30. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Double Bass (D. S.).

- Vib.:** Measures 26-30. Measure 26 has a whole note. Measures 27-30 feature a melodic line with a hairpin crescendo starting in measure 27. Triplet markings are present over measures 27, 28, and 30.
- Vln. I:** Measures 26-30. Measure 26 has a whole note. Measures 27-30 are mostly rests.
- Vln. II:** Measures 26-30. Measure 26 has a whole note. Measures 27-30 are mostly rests.
- Vla.:** Measures 26-30. Measure 26 has a whole note. Measures 27-30 are mostly rests.
- Vc.:** Measures 26-30. Measure 26 has a whole note. Measures 27-30 feature a melodic line.
- Cb.:** Measures 26-30. Measure 26 has a whole note. Measures 27-30 feature a melodic line.
- D. S.:** Measures 26-30. Measure 26 has a whole note. Measures 27-30 feature a rhythmic pattern of eighth notes with a hairpin crescendo starting in measure 27. Triplet markings are present over measures 27, 28, and 30.

31

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D. S.



35

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D. S.

Percussion

C

Quote of the Clown Song "Entrée Des Gladiateurs" by Ernest Wilhelm Julius Fucík

mf Secco

Improvise taxi-horn, siren, slide whistle and vibraslap or anything clowny! Be tasteful!

2

Rides, Games and Trickery

14

149

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D. S.

Perc.

153

O Driving!

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D. S.

Perc.

f

f

f

arco

f

arco

f (Bass Tones on High Conga)

mf (Low Surdo)

Musical score for measures 157-160. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), Contrabass (Cb.), Double Bass (D. S.), and Percussion (Perc.). The Vibraphone part features a continuous sixteenth-note pattern. The strings play a rhythmic accompaniment with eighth notes. The percussion part includes a steady eighth-note pattern and a series of rests marked with a slash and a vertical line.

Musical score for measures 161-164. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Viola (Vc.), Contrabass (Cb.), Double Bass (D. S.), and Percussion (Perc.). A dynamic marking of **ff** (fortissimo) is present at the beginning of the section. The Vibraphone part features a melodic line with a crescendo. The strings play a rhythmic accompaniment with eighth notes and accents. The percussion part includes a steady eighth-note pattern and a series of rests marked with a slash and a vertical line. A dynamic marking of **f** (forte) is present at the beginning of the section. A note in the Percussion part is marked with a box containing the letter **P**.

Rides, Games and Trickery

165

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D. S.

Perc

mf

Q Game Over "Tormenting" (♩ = 125)

f

170

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D. S.

Perc

ff

p pizz.

ff

p pizz.

ff

p pizz.

ff

p pizz.

ff

p pizz.

f (Low Surdo)

f (Bass Tone on Low Conga)

p (Bongos)

f (Choke)

f (Choke)

p

p

Rides, Games and Trickery

176

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D. S.

Perc

181

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D. S.

Perc

rit.

R Angry customer building with rage!

Slightly Faster

Short Cadenza on E7
(Fast Arpeggios)

The musical score is arranged in a standard orchestral format with the following parts and details:

- Vib. (Vibraphone):** Treble clef, 4/4 time. Chords: (E/F), (F/G#), (G/A#), (A/C), (A#/C#). Dynamics: *ppp* *cresc.* to *f*. Includes a *rit.* section and a *Short Cadenza on E7 (Fast Arpeggios)*.
- Vln. I (Violin I):** Treble clef, 4/4 time. Chords: (E/F), (F/G#), (G/A#), (A/C), (A#/C#). Dynamics: *ppp* *cresc.* to *f*. Starts at measure 186.
- Vln. II (Violin II):** Treble clef, 4/4 time. Chords: (G#/A), (A/C), (B/C#), (C/D#), (C#/E). Dynamics: *ppp* *cresc.* to *f*.
- Vla. (Viola):** Bass clef, 4/4 time. Chords: (G#/A), (A/C), (B/C#), (C/D#), (C#/E). Dynamics: *ppp* *cresc.* to *f*.
- Vc. (Violoncello):** Bass clef, 4/4 time. Chords: (G#/A), (A/C), (B/C#), (C/D#), (C#/E). Dynamics: *ppp* *cresc.* to *f*.
- Cb. (Contrabass):** Bass clef, 4/4 time. Chords: (G#/A), (A/C), (B/C#), (C/D#), (C#/E). Dynamics: *ppp* *cresc.* to *f*.
- D. S. (Double Bass):** Bass clef, 4/4 time. Dynamics: *ppp* *cresc.* to *f*. Starts at measure 186.
- Perc. (Percussion):** Bass clef, 4/4 time. Includes *Suspended Cymbal + Low Surdo Roll (may sneak in the sus. roll in bar 2 or 3)*. Dynamics: *ppp* *cresc.* to *f*. Starts at measure 186.

Rides, Games and Trickery

On Cue
(♩ = 120)

195

Vib. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

D. S. *ff* (Choke)

Perc *f* (Tam-Tam) *mf* (Only B.D is rolled) (Concert B.D) *f*