
Stacy Garrop

Jarba, Mare Jarba

for SSAATTBB Saxophone Choir

Originally commissioned by Chanticleer, San Francisco, CA in 2014.
Saxophone octet arrangement dedicated to Christopher Creviston
and the Arizona State University Saxophone Studio.

Instrumentation

While *Jarba, Mare Jarba* has been scored for saxophone octet, multiple performers can play each part in order to best utilize a saxophone choir.

Performance Notes

Accidentals remain in effect throughout the bar, only in the octave shown.

All **grace notes** are to be played before the beat.

Slides and **bends** last the entire duration of the indicated note. In contrast, **portamenti** occur only right before the indicated pitch.

All **trills** are to be trilled a minor 2nd higher than the indicated pitch.

The score calls for **vocalizations** to be made by various performers. Please do these loudly, to project over the saxophones.

The **duration** of *Jarba, Mare Jarba* is approximately 4'.

Program Notes

Jarba, Mare Jarba is a popular traditional Hungarian-Romani folk song. Its text speaks of the longing to return to one's homeland.

Translation of *Jarba, Mare Jarba*

Green grass, tall grass, I would like to go home,
but I cannot, because I have sworn not to.

Tall grass, green grass – oh, that I cannot go home!

My mother has left the village; she left the hut empty,
Adorned with leaves but full of poverty.

Tall grass, green grass – oh, that I cannot go home!

Tall grass, green grass – I would like to go home.
but I cannot, because I have sworn not to.

Transposed Score

Duration: about 4'

Originally commissioned by Chanticleer, San Francisco, CA in 2014.
Saxophone octet arrangement dedicated to Christopher Creviston
and the Arizona State University Saxophone Studio.

Jarba, Mare Jarba

Traditional Hungarian-Romani Folksong

STACY GARROP
2018

♩ = 72 *Very freely; with longing*

TUTTI: Lip
bend up to pitch.

TUTTI: Fall at
end of fermata.

Poco Rit.

The musical score is arranged for an eight-member saxophone octet. The parts are: Soprano Sax 1, Soprano Sax 2, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax 1, and Baritone Sax 2. The score is written in 4/4 time, with a tempo of 72 beats per minute. The key signature is one flat (B-flat). The piece begins with a dynamic of *p* (piano) and features a series of dynamic changes: *mp* (mezzo-piano) and *p* (piano) in the first four measures, *mp* (mezzo-piano) and *p* (piano) in the next four measures, *mf* (mezzo-forte) and *p* (piano) in the following four measures, and finally *fp* (fortissimo) and *p* (piano) in the last four measures. Performance instructions include 'TUTTI: Lip bend up to pitch.' for the first four measures, 'TUTTI: Fall at end of fermata.' for the fifth measure of the second system, and '*Poco Rit.*' (Poco Ritardando) for the final measures. The score includes various musical notations such as slurs, accents, and fermatas.

A ♩ = 152 (♩ = 76) *Brisk, strict tempo; feisty, with a rugged, gruff feel*

9

S1 *mp* *Port.*

S2 *mp* *Port.*

A1 *p* *pp*

A2 *p* *pp*

T1 *pp*

T2 *Loud, wild call*
Ai! Ai! Ai!

B1 *mp* *pp*

B2 *Loud, wild call*
Ai! Ai! Ai!

15

S1 *Low & loud* **B**
Uh! Uh! *mp*

S2 *Low & loud*
Uh! Uh! *mp*

A1

A2

T1 *Low & loud*

T2 Uh! Uh! *p*

B1 *Low & loud*

B2 Uh! Uh! *p*

43

S1

S2

A1

A2

T1

T2

B1

B2

Slide

ff

Slide

ff

Slide

ff

f *ff*

Slide

ff

f *ff*

f *ff*

f *ff*

Abrupt stop Freeze

F ♩ = 72 *Very freely; with longing*

49

S1

S2

A1

A2

T1

T2

B1

B2

p *mp*

p *mp*

p *mp*

p *mp*

mp *mf*

p *mp*

p *mp*

p *mp*

Bend

3 *3* *mf*

Solo: play as if singing, with a pleading, wailing, gruff quality. Use growls, fluttertongues, etc.