Solo Percussion 1

The Rule of Five

Duo Concerto for Two Percussionists
and Wind Ensemble

ADAM B. SILVERMAN (2017)

2 Percussion Soloists:

Solo 1: Castanets, 5 Wood Slats, 5 Metals[1], Riq, Snare Drum with Hoop Crasher or Ribbon Crasher, Ride Cymbal, Suspended Cymbal (or multiple Cymbals), Tubular Bells, 5 High Drums + Crot-Hats[2], Glockenspiel.

Solo 2: Castanets, 5 Wood Slats, 5 Metals[1], Performer's Choice of Idiophone(s) or Membranophone(s)[3], Slit Drum, Vibraphone, 5 High Drums + Crot-Hats[2], Mark Tree, 5 Tom-toms.

[1] **5 Metals**: ex.: Gongs flat on table (muted), Almglocken rack, etc.

[2] **5 High Drums:** suggested: bongos + roto-toms (mute all)

[3] **Crot-Hats**: Five pairs of Crotales with spring between them that can be triggered with mallets.

[4] **Performer's Choice of Idiophone(s) or Membranophone(s)**: Select an instrument upon which a virtuosic solo may be improvised that is particularly suited to the skills of the soloist. Suggestions include Tambourine, Darbouka, Multi, etc. Do not use wood blocks or drums that are similar to the instruments that dominate the rest of the concerto.

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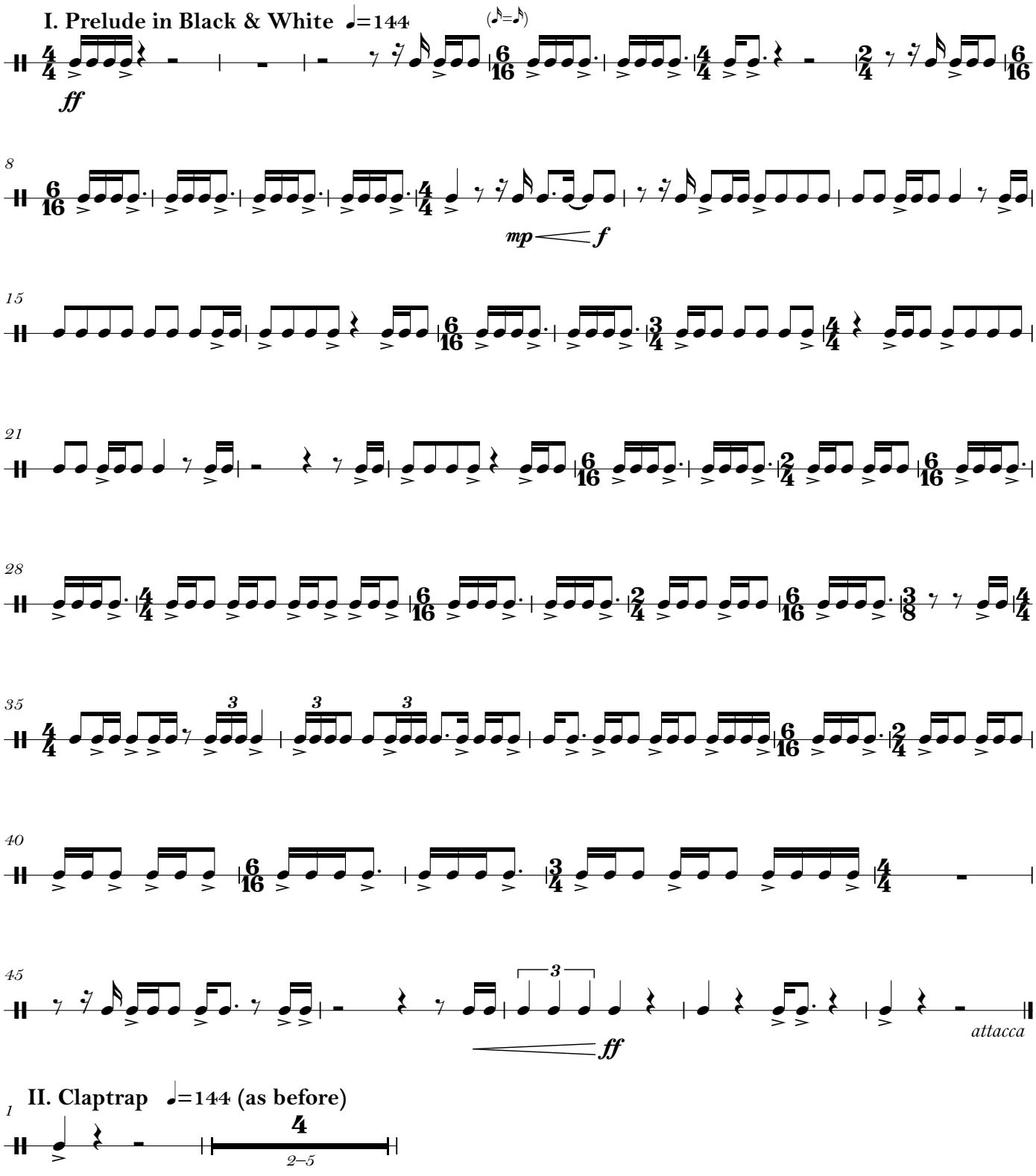
Castanets



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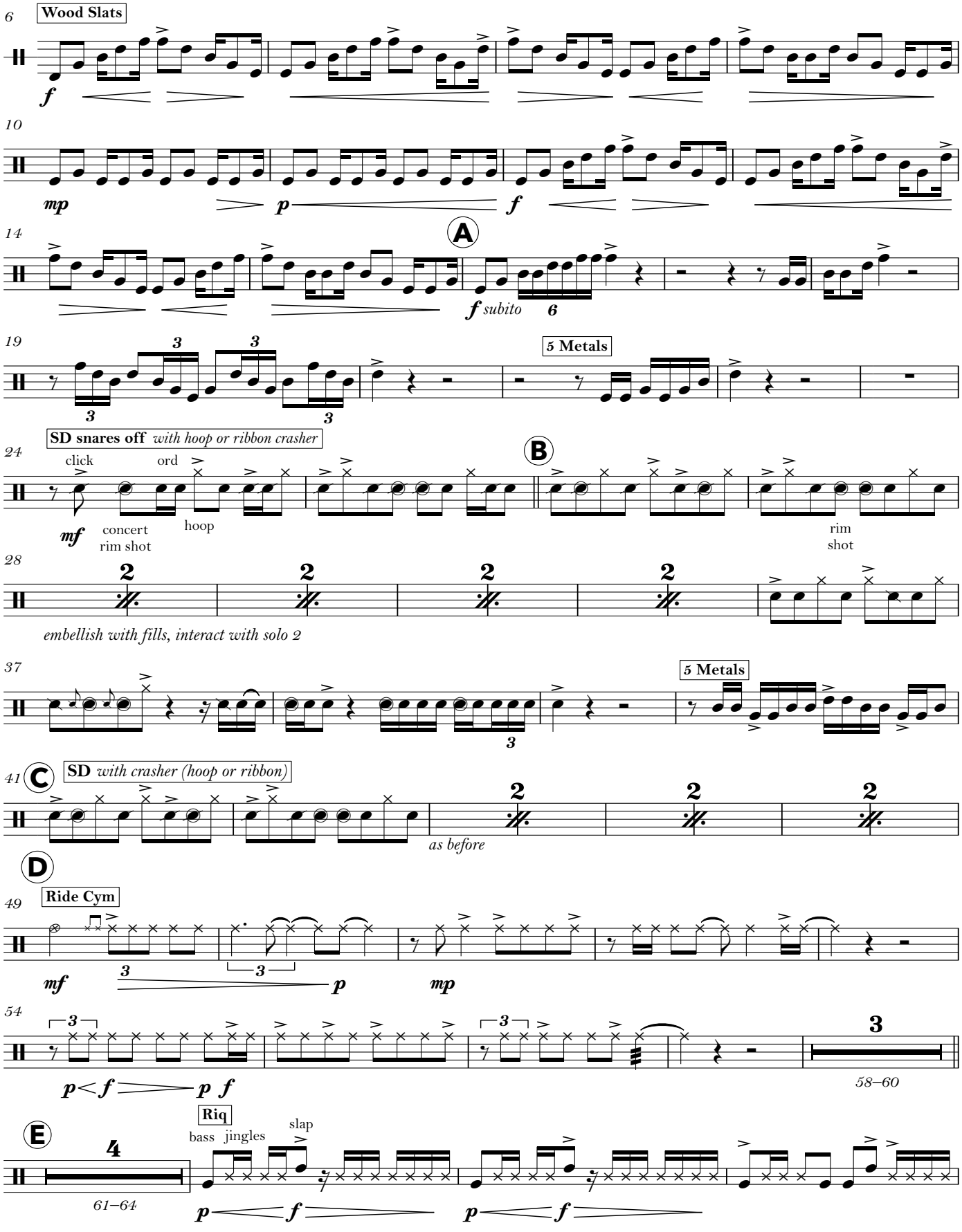
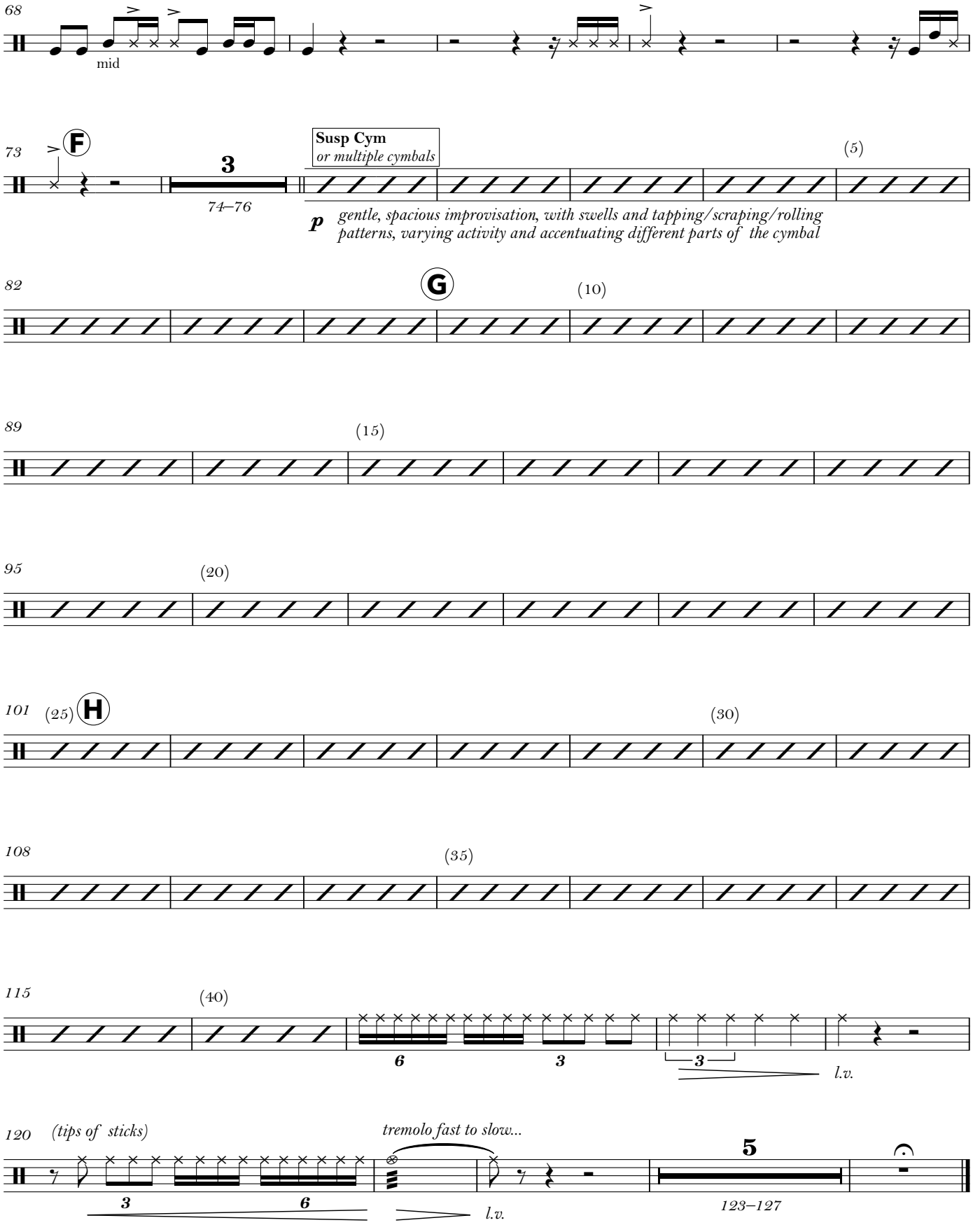
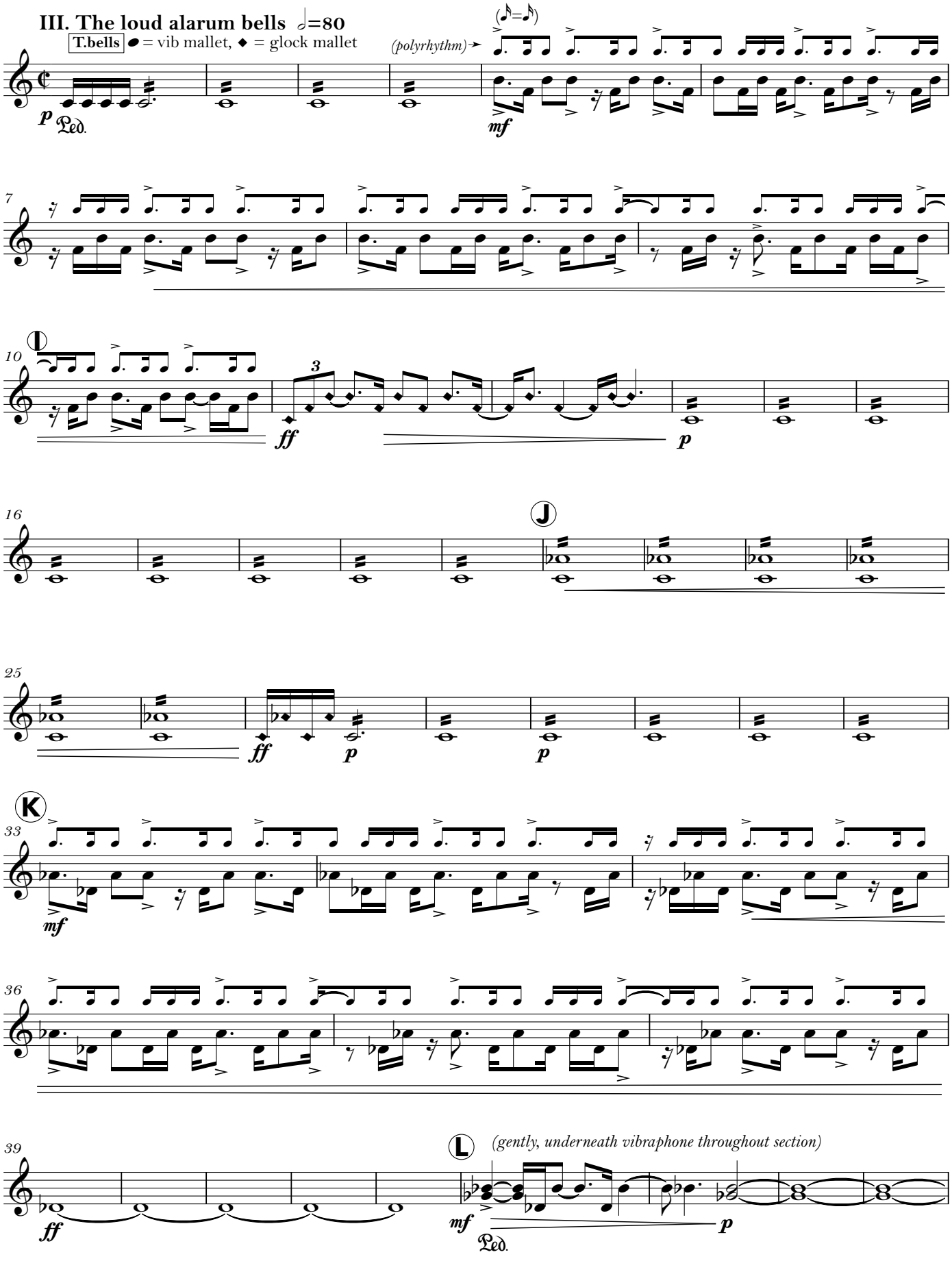
Edition: May 7, 2018

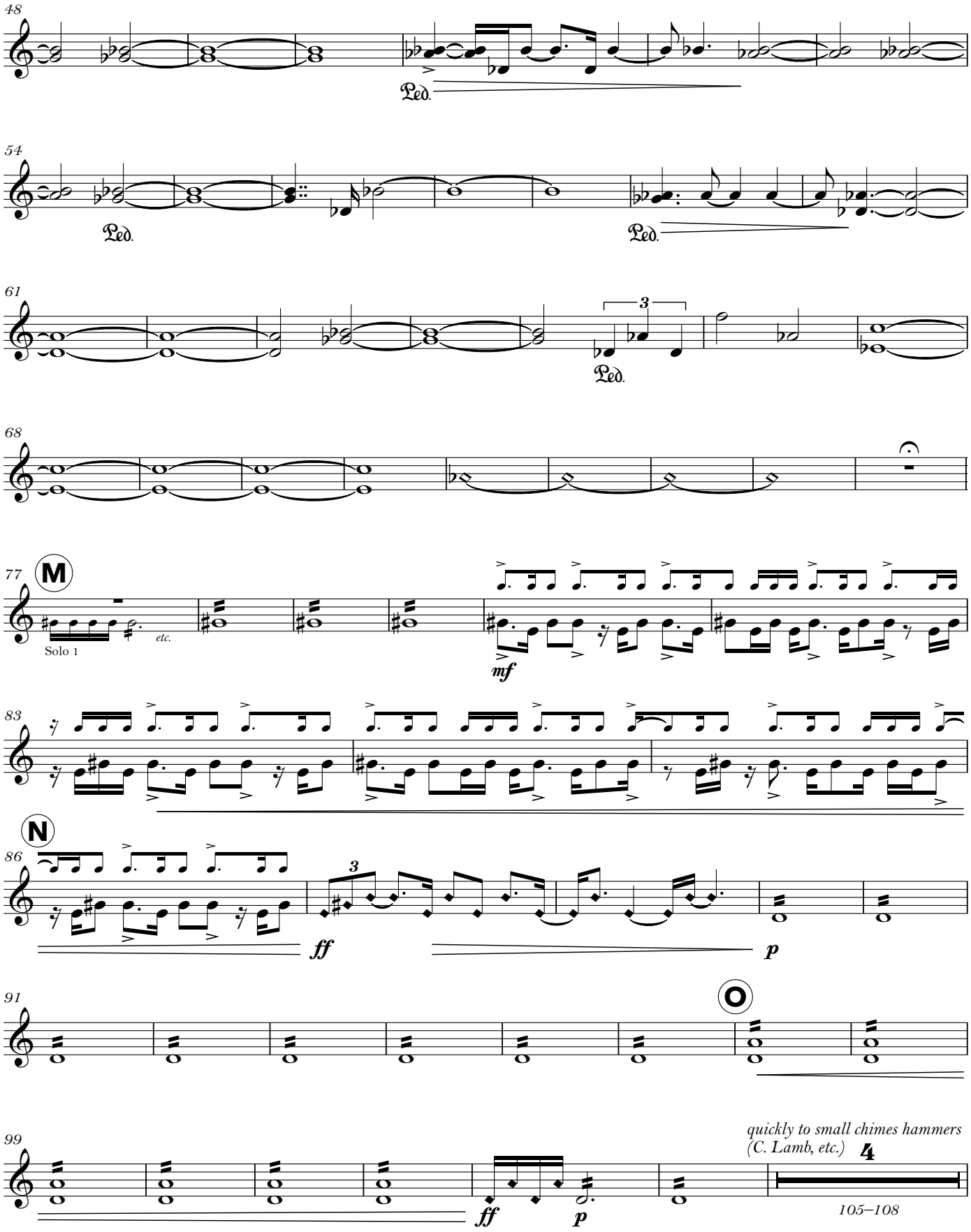

6
Wood Slats
f
10
mp
p
f
14
A
f subito
6
19
3
3
3
3
5 Metals
24
SD snares off with hoop or ribbon crasher
click
ord
mf
concert
rim shot
hoop
B
rim
shot
28
2
2
2
2
embellish with fills, interact with solo 2
37
5 Metals
3
41
C
SD with crasher (hoop or ribbon)
2
2
2
as before
D
49
Ride Cym
mf
3
3
p
mp
54
3
3
p < f
p f
3
58–60
E
4
61–64
Riq
bass jingles
slap
p
f
p
f

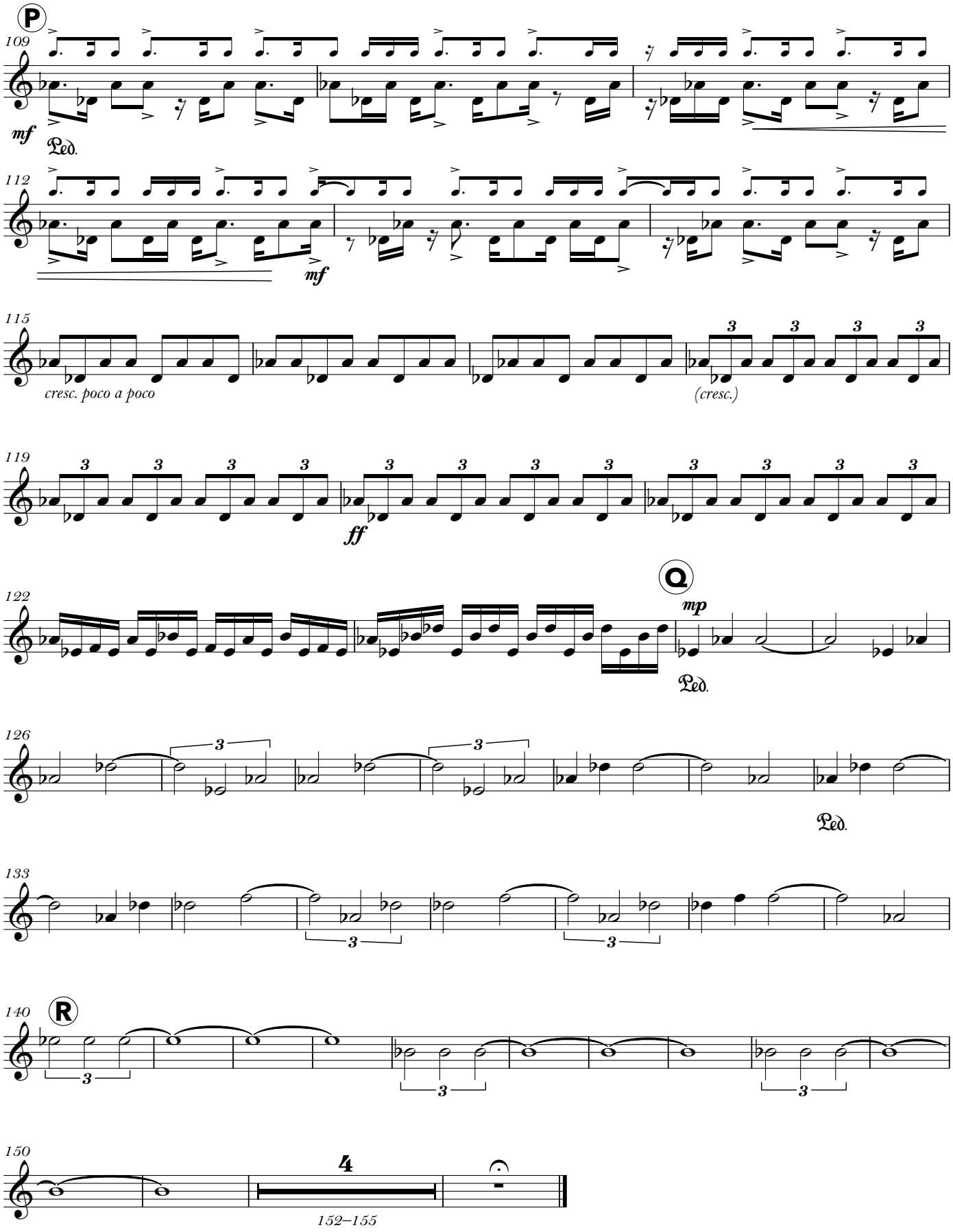

68
mid
73
F
3
74–76
Susp Cym
or multiple cymbals
(5)
p
gentle, spacious improvisation, with swells and tapping/scraping/rolling patterns, varying activity and accentuating different parts of the cymbal
82
G
(10)
89
(15)
95
(20)
101
(25)
H
(30)
108
(35)
115
(40)
6
3
3
l.v.
120
(tips of sticks)
tremolo fast to slow...
3
6
l.v.
5
123–127

III. The loud alarum bells ♩=80

T.bells ● = vib mallet, ◆ = glock mallet

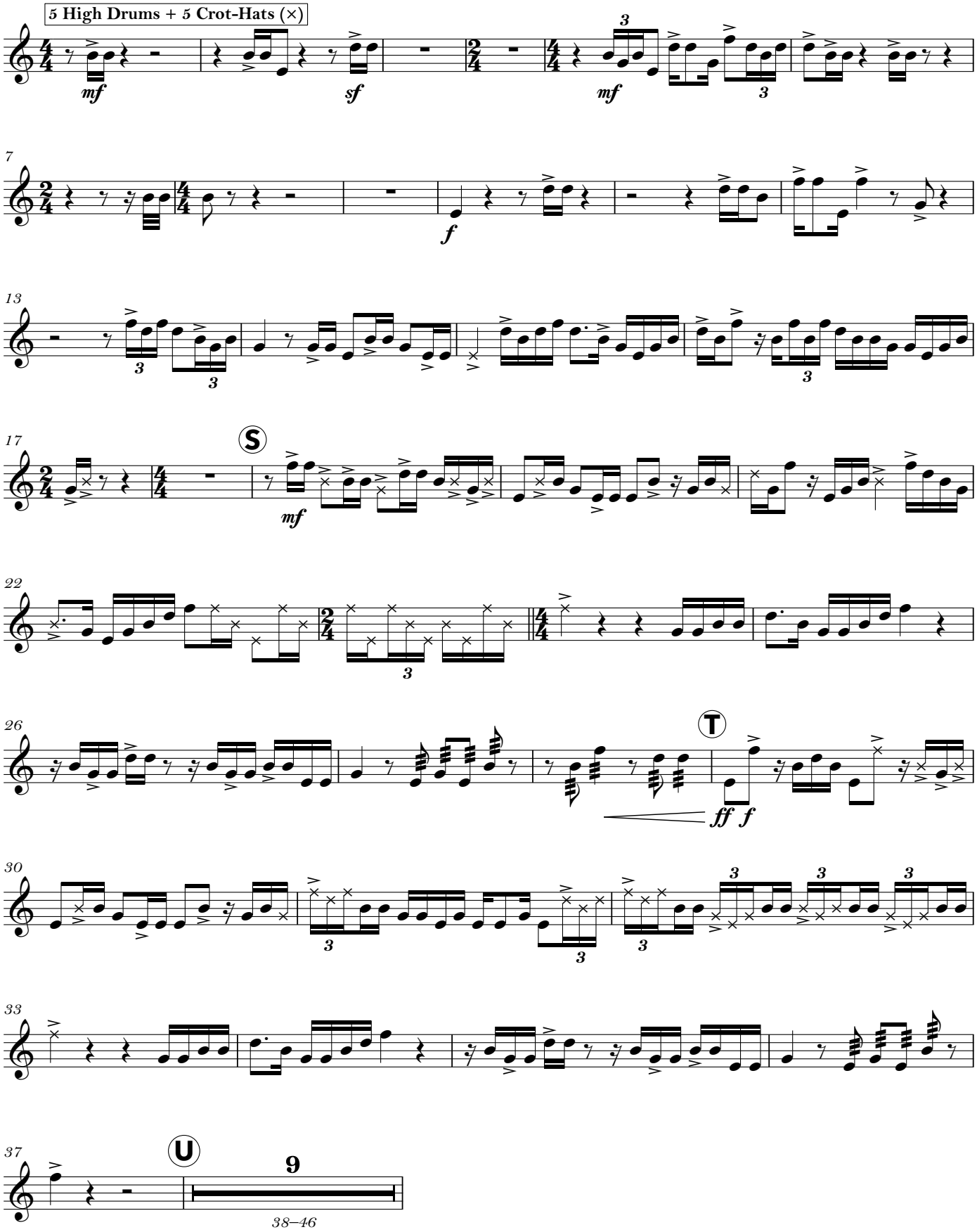


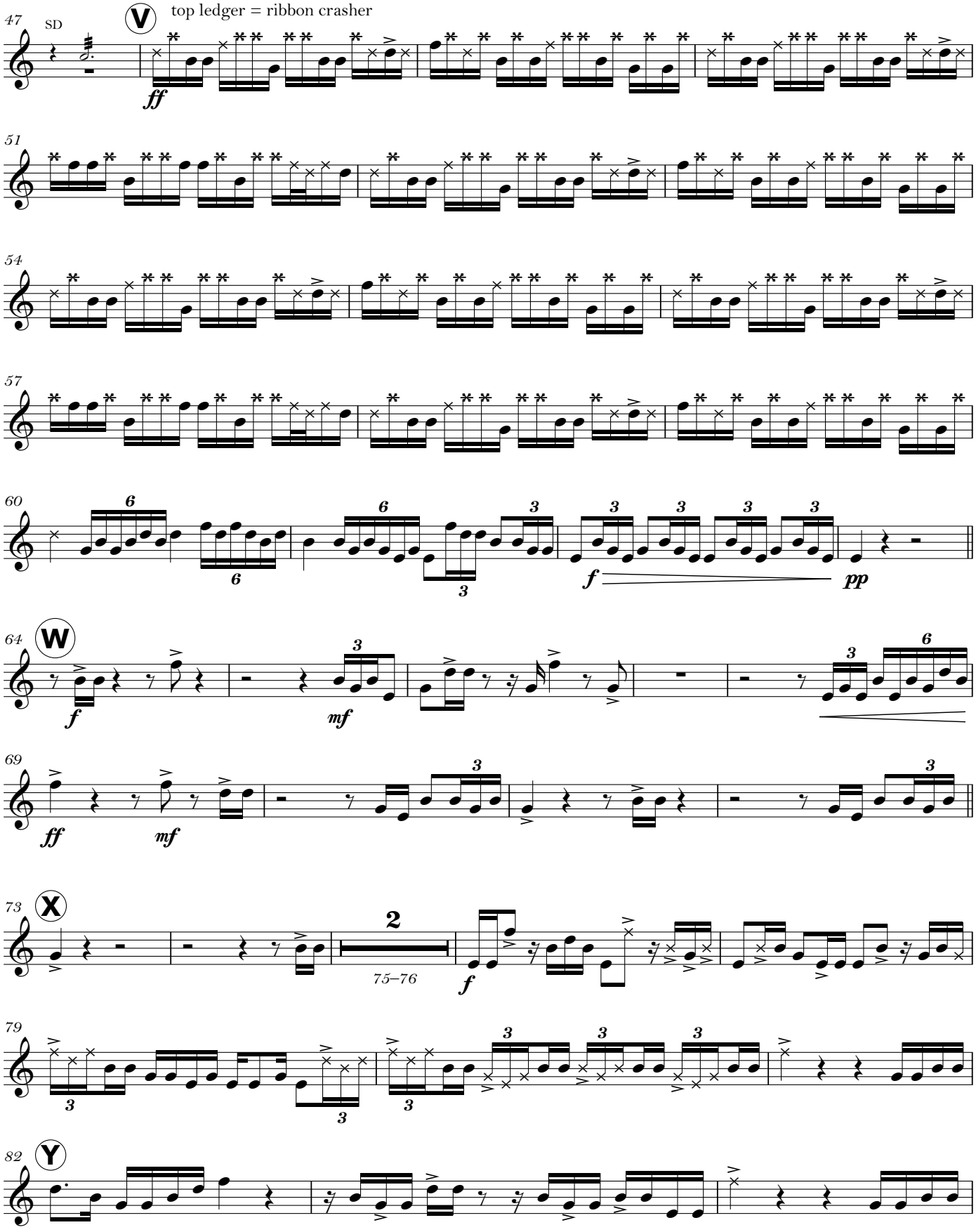

48
Ped.
54
Ped.
Ped.
61
3
Ped.
68
77
M
Solo 1
etc.
mf
83
N
86
3
ff
p
91
O
99
ff
p
quickly to small chimes hammers
(C. Lamb, etc.)
4
105–108

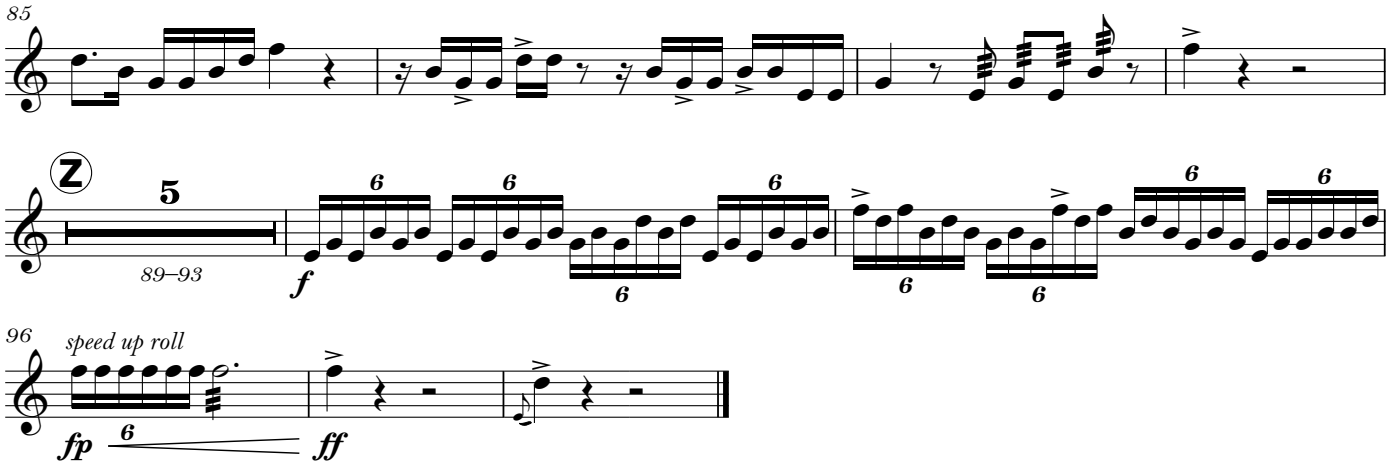

P
109
mf
Ped.
112
mf
115
cresc. poco a poco
(cresc.)
119
ff
Q
122
mp
Ped.
126
Ped.
133
140
R
150
4
152–155

IV. Flimflam ♩=112

5 High Drums + 5 Crot-Hats (×)

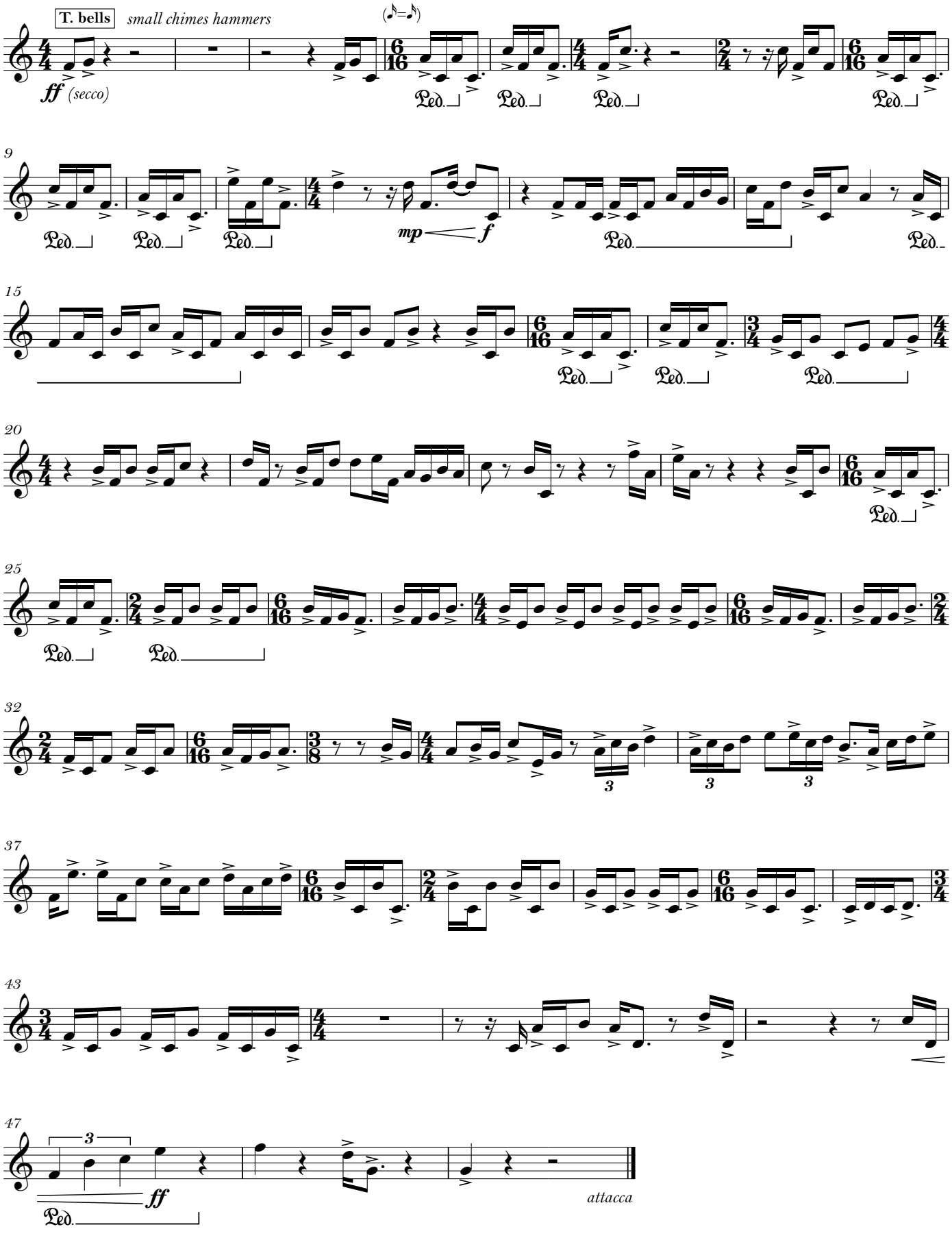


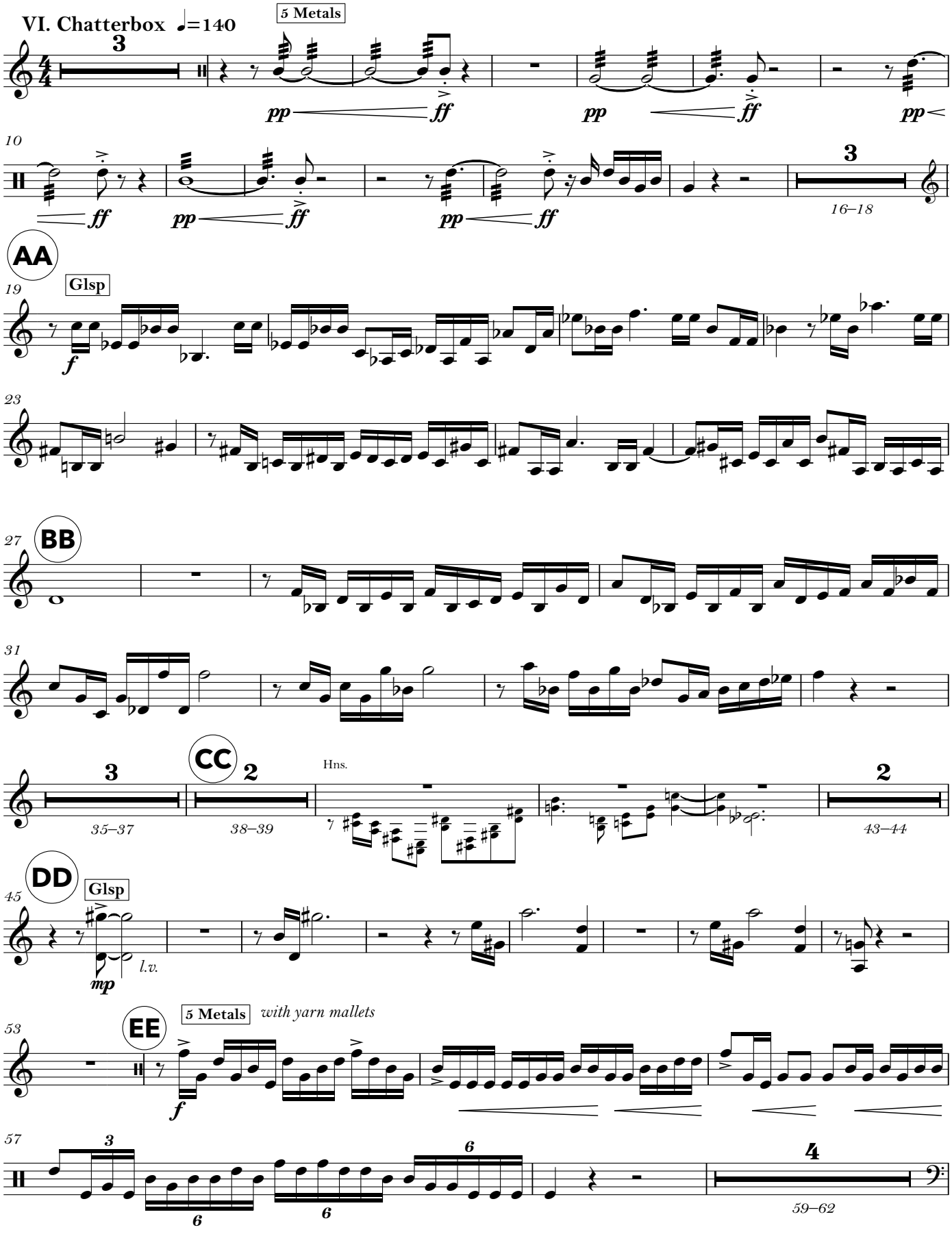

47
SD
V
top ledger = ribbon crasher
ff
51
54
57
60
6
3
f
pp
64
W
mf
69
ff
mf
73
X
2
75–76
79
82
Y

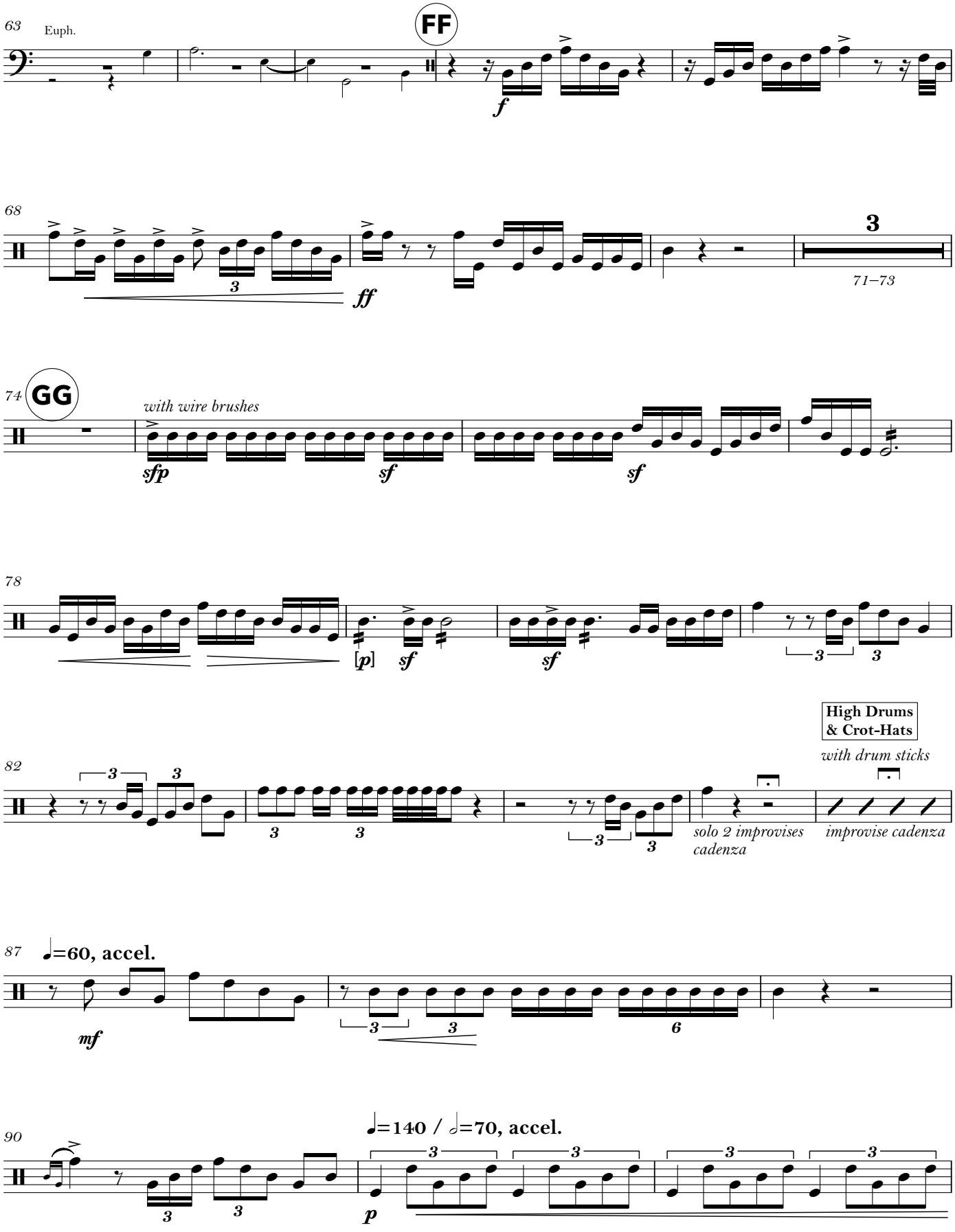

85
Z
5
89–93
f
96
speed up roll
fp
ff

V. Interlude in Color ♩=120

T. bells *small chimes hammers*




VI. Chatterbox ♩=140
5 Metals
pp
ff
10
16–18
AA
Glsp
19
f
23
BB
27
31
CC
Hns.
35–37
38–39
43–44
DD
Glsp
45
mp
l.v.
EE
5 Metals
with yarn mallets
53
f
57
59–62


63
Euph.
FF
f
68
ff
3
71–73
74
GG
with wire brushes
sfp
sf
sf
78
[p]
sf
sf
3
3
82
High Drums
& Crot-Hats
with drum sticks
3
3
3
3
3
3
solo 2 improvises
cadenza
improvise cadenza
87
♩=60, accel.
mf
3
3
6
90
♩=140 / 𝅗𝅥=70, accel.
3
3
p
3
3
3
3

93

HH

← 𝅗𝅥 = 𝅗𝅥. →

𝅗𝅥.= 80 (in one)

f

Continue in this spirit ad libitum 1-2 minutes, adding fills and building to climax. Contrast the 3/4 and 6/8 polyrhythm and frequently extend patterns to obscure the bar line. Take turns leading the drum duet and imitate patterns from your duo-partner.

97 *To end drum cadenza...*

ff

107

𝅘𝅥=140

[ff]

111

5 Metals

pp *f*

117

ffpp

120

ff f *ff*