

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 Metals¹, Riq, Snare Drum with Hoop Crasher or Ribbon Crasher, Ride Cymbal, Suspended Cymbal (or multiple Cymbals), Tubular Bells, 5 High Drums + Crot-Hats², Glockenspiel.

Solo 2: Castanets, 5 Wood Slats, 5 Metals¹, Performer's Choice of Idiophone(s) or Membranophone(s)³, Slit Drum, Vibraphone, 5 High Drums + Crot-Hats², 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.

Solo Percussion 2

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I. Prelude in Black & White ♩=144

Castanets

ff

8

mp \leftarrow *f*

15

21

27

35

39

46

ff *attacca*

II. Claptrap ♩=144 (as before)

1

4

2-5

6 **Wood Slats**

f

10

mp *p* *f*

14 **(A)**

f subito 6

19

3 3 2 23-24

Idiophone(s) or Membranophone(s)
Tamb., Darbouka, Multi, etc. Not WB.

26 **(B)**

improvise, interacting with solo 1

33

39 **(C)**

46 **(D)**

mp

52

2 3 55-56 58-60 *mf*

(E) **Slit Drum** (or gliss with stick on tom-tom)

4 61-64 *p* *f* *p* *f*

68 **(F)** **Same instr. as reh. B**

3 70-72 *mf*

74

77-84

G

89

90-96

7

improv. with similar approach as in reh. H & I

101

H

108

115

tremolo fast to slow...

119

123-127

5

l.v.

III. The loud alarum bells $\text{♩} = 80$

Vib ● = vib mallet, ◆ = glock mallet

p **Ped.** motor on medium-slow

10 **D**

19 **J** (polyrhythm)

24

27 **ff**

33 **K** quickly to four med. bright mallets

44 **L** (bring to fore) **mf** **Ped.**

52

59

Musical notation for measures 59-65. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with triplets and slurs. The first measure has a circled 'M' above it.

66

Musical notation for measures 66-74. The music continues with triplets and slurs. The first measure has a circled 'N' above it.

75

75 **M** *p*
Red.

Musical notation for measures 75-85. The music consists of chords and rests. The first measure has a circled 'M' above it and the dynamic *p*. The word *Red.* is written below the first measure.

86

86 **N**
ff *p*

Musical notation for measures 86-96. The music consists of chords. The first measure has a circled 'N' above it. Dynamics *ff* and *p* are indicated.

97

97 **O**
mf

Musical notation for measures 97-100. The music features a rhythmic pattern with slurs and accents. The first measure has a circled 'O' above it and the dynamic *mf*.

101

101 *ff*

Musical notation for measures 101-106. The music features a rhythmic pattern with slurs and accents. The dynamic *ff* is indicated.

107

107 **P**
Red. *mf* *cresc. poco a poco*

Musical notation for measures 107-115. The music features a rhythmic pattern with slurs and accents. The first measure has a circled 'P' above it. Dynamics *Red.*, *mf*, and *cresc. poco a poco* are indicated.

116

Musical notation for measures 116-118. The music features a rhythmic pattern with slurs and accents.

119

119 *ff* *quickly to full, bright mallets* *

Musical notation for measures 119-120. The music features a rhythmic pattern with slurs and accents. The dynamic *ff* is indicated. The instruction *quickly to full, bright mallets* is written above the final measure, which ends with an asterisk.

Q
 124 *mp*

 Ped.

129

 Ped.

135

140 **R**

 2
 146-147

148 *b* gliss with glock beater

 mf p mf p

IV. Flimflam ♩=112

5 High Drums + 5 Crot-Hats (x)

mf sf mf

7

 f

12

 3

16 **S** *mf* 3

20 3

23 3 drum rim →

27 **T** *ff f* 3

31 3 3 3 3 3 3

34

37 **U** 9 38-46

Detailed description: This musical score is for Solo Percussion 2, spanning measures 16 to 46. It is written on a single treble clef staff. The piece begins at measure 16 with a circled 'S' above the staff and a dynamic marking of *mf*. The first measure contains a triplet of eighth notes. The time signature changes to 2/4 at measure 17, then to 4/4 at measure 18. Measure 19 features a circled 'S' above the staff and a dynamic marking of *mf*. Measure 20 has a circled '3' above the staff. Measure 23 includes a circled '3' above the staff and the instruction 'drum rim →' with an arrow pointing to the right. Measure 27 features a circled 'T' above the staff and dynamic markings of *ff* and *f*. Measure 31 contains several circled '3's above the staff. Measure 37 has a circled 'U' above the staff, followed by a circled '9' and a long horizontal line representing a 9-measure rest. The rest is labeled '38-46' below the staff.

47 SD **V** top ledger = ribbon crasher
ff

51

54

57

60

64 **W**
f *mf*

69

73 **X**
 2
 75-76

77 *f* 3 3

80 3 3 3 Y

83

87 Z 5 6 6 6 *f* 6

89-93

95 6 6 speed up roll *fp* 6 *ff*

V. Interlude in Color $\text{♩} = 120$

Vib $(\text{♩} = \text{♩})$

ff (*secco*) Ped. Ped.

8 Ped. Ped. Ped. Ped. *mp* *f*

14 Ped. Ped.

19 Ped.

23 Ped. Ped. Ped.

29

35 3 3 3

40

46 *ff* Ped. *attacca*

Detailed description of the musical score: The score is written for Solo Percussion 2 and consists of eight staves of music. It begins with a 'Vib' marking and a tempo of 120 beats per minute. The first staff (measures 1-7) starts in 4/4 time, moves to 6/16, then 4/4, and ends in 2/4. Dynamics include *ff* (*secco*) and *mp*. The second staff (measures 8-13) continues in 6/16, 4/4, and 2/4. The third staff (measures 14-18) is in 6/16 and 3/4. The fourth staff (measures 19-22) is in 3/4 and 4/4. The fifth staff (measures 23-28) is in 6/16, 2/4, 6/16, and 4/4. The sixth staff (measures 29-34) is in 4/4, 6/16, 2/4, 6/16, 3/8, and 4/4. The seventh staff (measures 35-39) is in 4/4 and 6/16, featuring triplet markings. The eighth staff (measures 40-45) is in 6/16, 3/4, and 4/4. The final staff (measures 46-50) is in 4/4 and concludes with a double bar line and the marking *attacca*.

VI. Chatterbox $\text{♩} = 140$

5 Metals

2

pp *ff* *pp* *ff* *pp*

9

ff *mp < ff* *pp* *ff* *ff*

AA

Mark Tree

3

16-18 *pp* sound continuously

BB

2

27-28 34-37 38-39

CC

40 Hns.

43-44 *ff*

DD

5 Metals with yarn mallets

3

46-48 *mf*

with rutes or wire brushes

51

mf

EE

54

55-57

58 (wire brushes)

mf

61

FF with yarn mallets

4

62-65

f

67

ff

70

GG with wire brushes

3

71-73

p *sf*

76

sf *sf* *sf*

80

sf

85

Mark Tree

improvise cadenza, including stacc. chokes and explosive releases

solo 1 improvises cadenza

♩=60, accel.

5 Tom-toms

87

ff

♩=140 / ♩=70, accel.

90

p

← ♩ = 6 →
♩ = 80 (in one)

93

HH

f

continue solo until cue from solo 1
(Solo 1)

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.

98

107

ff

♩=140

112

5 Metals

pp < *f* > *pp* < *ffpp*

118

120

ff *f* *ff*