


Soloist







what clarity?







Concerto for Percussion

Dave Hollinden

Instrumentation for Soloist:

Snare Drum 

6 Tom Toms (see below for tuning) 
 High-hat 
 Tambourine with head 
 Almglocken 
 2 Cowbells (large and medium) 
 2 Temple Blocks (low and high) 

2 Wood Blocks (medium and high) 
 3 Bell Plates (approx. 10", 8", 4") 
 2 Brake Drums (large and small) 
 Metal Pipe 
 Tibetan Prayer Bowl 
 Tibetan Prayer Cymbal (antique cymbal) 

Tuning: Tom Toms  **Almglocken** 

1 2 3 4 5 6

Snare Drum: Care should be taken with the snare drum so that it does not overpower the orchestra, particularly the string section at letters D and E. For the premiere, the snare was tuned to an A, and calf-skin heads and cable snares were used for a darker sound.

Bell Plates: The bell plates that I used in sounding out the piece were 10, 8 and 4 inches square. Your instruments should be close to these sizes so that the pitches are in the correct range. The smallest plate should be pitched significantly higher than the other two, more in the range of the metal pipe (a larger metal pipe may be substituted for the smallest bell plate).

While sounding out the piece, I laid the bell plates flat on bubble wrap. This resulted in a good tone with a slight amount of sustain. In addition, I found that the pitch dropped a minor third when the plate was struck near the edge as opposed to the center. This is taken advantage of at letter H, where gradual movements from center to edge of the largest bell plate are notated and a change in pitch is expected. If you choose to suspend the bell plates, damp them lightly and take care that your method for suspending them does not interfere with achieving a change in pitch when they are struck near the edge.

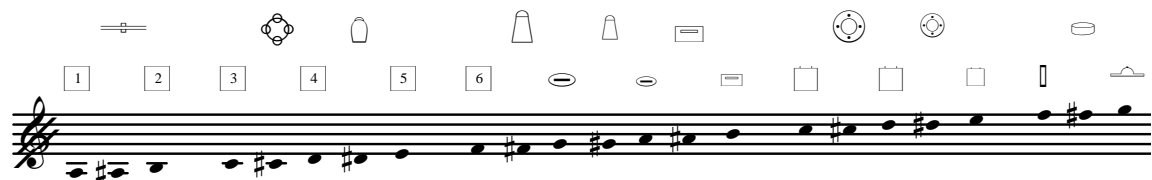
Brake Drums: The brake drums I used for experimenting were 10 and 8 inches in diameter, measured across the top. The relative pitches were a minor third apart, which is desirable in general but does not have to be precise.

Metal Pipe: Any heavy piece of pipe or solid metal will do as long as it is resonant with a nice ring and is pitched higher than the highest bell plate.

Almglocken: The almglocken should be damped fairly heavily. The sustain should be short enough so that when the almglocken is played in articulate passages along with instruments with short sustain, such as at letter M, its sustain does not cloud the passage work and seems to fit with the sustain of the other instruments.

Relative pitches: The cowbells, temple blocks and wood blocks should be chosen so that there is an ascending pitch line from f sharp to b natural in the instrument setup shown below.

Soloist Instrument Setup and Timbre Staff Notation:

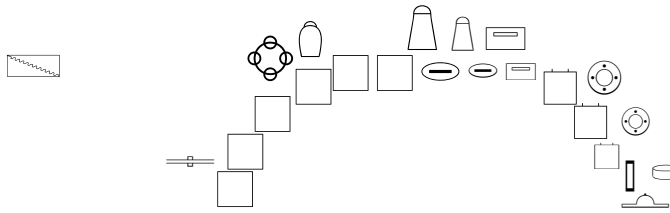


Physically arrange the instruments as shown above. The setup should resemble the black and white keys on a piano. The music is then notated as for a keyboard instrument. This notation is referred to as timbre-staff notation. It is signified in the score by a treble clef with slashes through it. There is no correspondence between notated pitch and sounding pitch, but between notated pitch and instrument location. (For more details, see Michael Udow’s “Visual Correspondence Between Notational Systems and Instrument Configurations,” Percussionist, vol. 18, no. 2 (Winter 1981) published by the Percussive Arts Society)

Note: enharmonic equivalents apply. For example, G sharp and A flat both refer to the higher of the two cowbells.

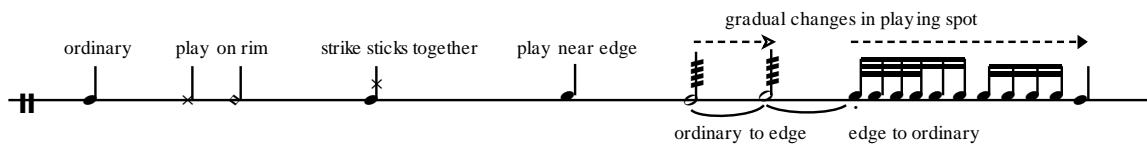
Soloist Stage Setup:

The multipercussion setup may be curved in an arc to facilitate reaching wide intervals. The snare drum should be setup apart from the rest of the instruments. There should be a clear distinction, both visually and dramatically, between performing on solo snare drum and performing on the multipercussion setup.



Performance Notes for Soloist:

1. Mallet indications are suggestions. Please choose the best mallets to suit your instruments and the performance conditions.
2. It may be desirable to create a pair of sticks that can be used interchangeably as wood snare sticks and as rubber tipped sticks, possibly by dipping the butt end of the snare sticks in liquid rubber.
3. All flams are popped (tight); all roughs are as fast as possible.
4. A vertical line between two dynamic markings (i. e., *f* | *p*) signifies an abrupt (subito) change.
5. In general, ● means to strike an instrument in the center or ordinary playing spot, ○ means to play near the edge of the instrument, and ●-----▶○ means a gradual change from one playing area to the other. For the almglocken, ● refers to the node of the instrument.
6. The following notation is used for the Snare Drum:



7. The following notation is used for the High-Hat:



I would like to thank Andrew Spencer for technical and musical help.
I give special thanks to Audra Wenzlow for moral and creative support.

C Sobering, with gravity (q = 50) A tempo

40

Vln. I Oboe Vln. I Piccolo Vln. I
n < *mf* *pp* *p*³ *mf*

Majestic, commanding

D

52

(ord.) r r l l r r r l l r r r l l r

n < *f* *n* < *f* *n* < *f* (Balance with Strings) *f* *sfp* < *f*

Vln. I
ff

54

p *f* *p*

Vln. I
 6 3

55

f *p* *f* / *p* *f*

6 3

56

accel.

pp *f* *n* < *f* *n* < *f*

57

< e = q >

n < *ff* *n* < *ff* *n* < *ff*

E q = 96 Resolute, determined

58 (stick shot)

Vln. I

60 (free hand rim shots)

Vln. I

62

Vln. I

Soloist

64

6

p f p f p

66

6

r r l l r

n f

68

r r l l r

n f

6

70

3

3

6

3

3

72

3

74

6

5

F

76

pp

3 3

78

(stick shots, moving stick on head)
edge -----> center

6 3

p f

80

3 3 6

ff

82

5

84

molto rit. - - - - -

mp ff

3/4 4/4

G $q = 44$ With great commotion

86 $\frac{4}{4}$ **fff**

87

88 (press roll)

89

90

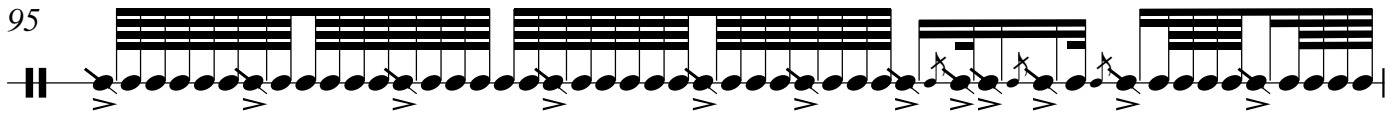
91

92

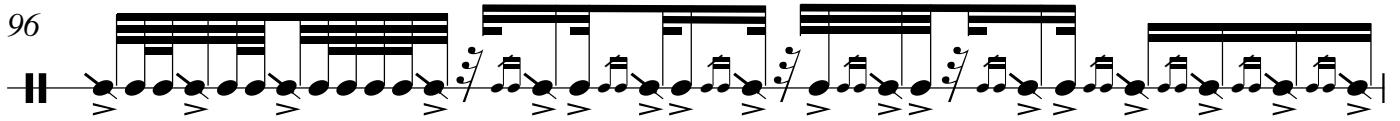
93

94

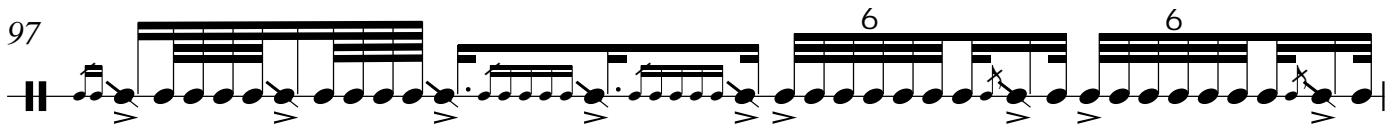
95



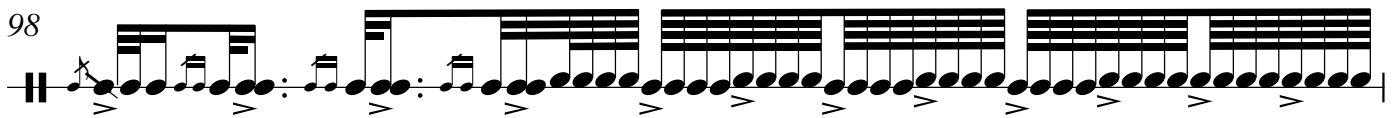
96



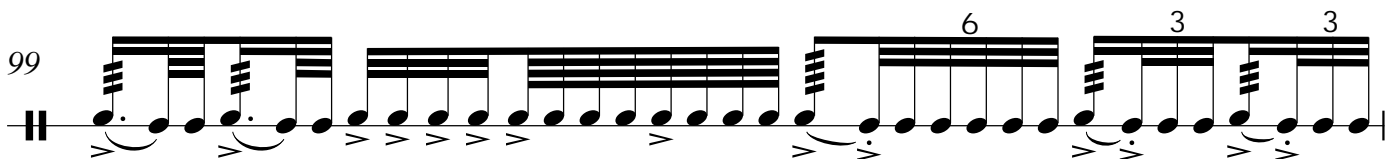
97



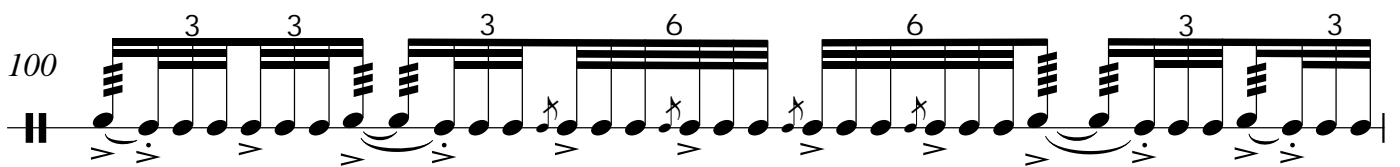
98



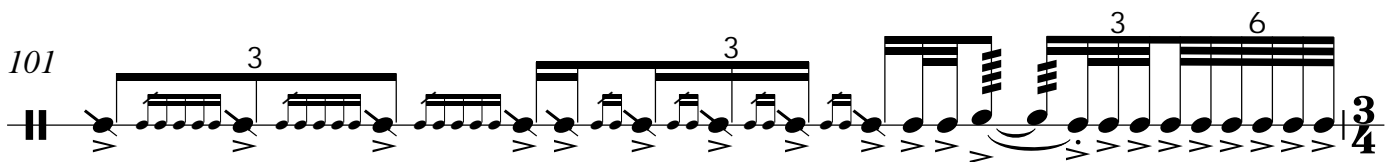
99



100



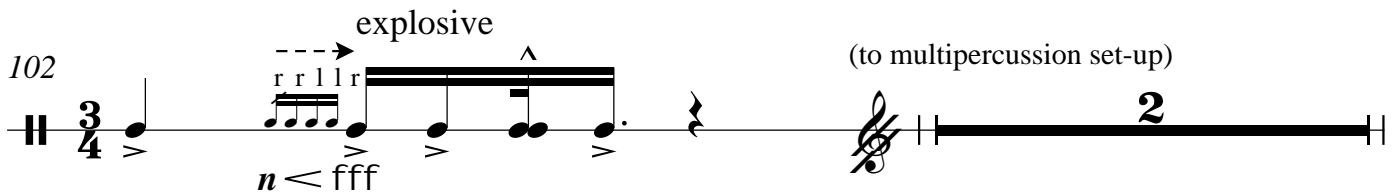
101



102

explosive

(to multipercussion set-up)



Soloist

rit. - - - - - | **H** q = 32 Spent, vulnerable

105 medium felt mallets legato, expressive

DB. pizz. 3 3 n mp p mf p mf pp

108

3 mp 5 p 7

110

mf 3 p 10

111

mf 6 p 6

112

mf 6 5 3 p 3 3 5 mf pp

115 Delicate (very light metal beaters)

p mp p mf p p mf 3 5 3 mp

117

p mf p mf 3 p mf

119

n mf 6 7 3 p 3 6 mf 3

121

p mp p p

123 bow

3 mf pp 6 mf 3 p mf p mf

126 **J** q = 44 Sober, solemn

5 3 3 7 16

136 **K** q = 88 Bracing, with a sudden burst of energy

Trumpet

7 3 11 3 5 16

141 (5 e triplets)

5 3 3 3 3

146 **L** q = 88 wood sticks (solo)

3 ff 6 3 16

148

6 6 16

150

9 7 16

152

3 6 9 16

155

5 2 16

160 M rubber mallets, or rubber tipped wood sticks

ff p

Detailed description: This block contains the first staff of music, starting at measure 160. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 7/16 to 5/4, then 7/16, then 2/4, then 7/16, and finally 4/4. The notation includes a triplet of eighth notes in the 5/4 measure, a dynamic marking of *ff* (fortissimo) with an accent (>) in the first 7/16 measure, and a dynamic marking of *p* (piano) in the final 4/4 measure. A box labeled 'M' is positioned above the staff.

165

6

Detailed description: This block contains the second staff of music, starting at measure 165. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4, then 2/4, and finally 4/4. The notation includes a sextuplet of eighth notes in the 3/4 measure and various accents (>) throughout the piece.

167

6 3

f

Detailed description: This block contains the third staff of music, starting at measure 167. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 2/4 to 4/4, then 5/16, and finally 5/4. The notation includes a sextuplet of eighth notes in the 4/4 measure and a triplet of eighth notes in the 5/4 measure. A dynamic marking of *f* (forte) is present in the final 5/4 measure. A horizontal line is drawn below the staff.

170 Violins Trumpets Solo 3

f

Detailed description: This block contains the fourth staff of music, starting at measure 170. It features a treble clef and a key signature of one flat (Bb). The time signature changes from 4/4 to 5/16, then 7/16, then 2/4, and finally 5/4. The notation includes a 'Solo' marking and a triplet of eighth notes in the final 5/4 measure. A dynamic marking of *f* (forte) is present in the final 5/4 measure.

177 N

mp sub.

Detailed description: This block contains the fifth staff of music, starting at measure 177. It features a treble clef and a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4, then 4/4, and finally 5/8. The notation includes several triplets of eighth notes and a dynamic marking of *mp sub.* (mezzo-piano, *subito*) in the final 5/8 measure. A box labeled 'N' is positioned above the staff.

179

Musical notation for measures 179-181. Measure 179: Treble clef, key signature of one sharp (F#), 5/8 time signature, eighth notes, triplet of eighth notes. Measure 180: Treble clef, key signature of one sharp (F#), 2/4 time signature, sixteenth notes, triplet of sixteenth notes. Measure 181: Treble clef, key signature of one sharp (F#), 5/4 time signature, eighth notes, triplet of eighth notes, dynamic marking *f*.

182

Musical notation for measures 182-184. Measure 182: Treble clef, key signature of one sharp (F#), 4/4 time signature, eighth notes, dynamic marking *mp sub.*. Measure 183: Treble clef, key signature of one sharp (F#), 2/4 time signature, sixteenth notes, triplet of sixteenth notes, dynamic marking *f*. Measure 184: Treble clef, key signature of one sharp (F#), 7/16 time signature, eighth notes, triplet of eighth notes, dynamic marking *f*.

185

Musical notation for measures 185-186. Measure 185: Treble clef, key signature of one sharp (F#), 3/4 time signature, eighth notes, dynamic marking *f*. Measure 186: Treble clef, key signature of one sharp (F#), 7/16 time signature, eighth notes, dynamic marking *f*.

187

Musical notation for measures 187-188. Measure 187: Treble clef, key signature of one sharp (F#), 7/16 time signature, eighth notes, dynamic marking *f*. Measure 188: Treble clef, key signature of one sharp (F#), 9/16 time signature, eighth notes, dynamic marking *f*.

189

Musical notation for measures 189-190. Measure 189: Treble clef, key signature of one sharp (F#), 11/16 time signature, eighth notes, dynamic marking *f*. Measure 190: Treble clef, key signature of one sharp (F#), 5/16 time signature, eighth notes, triplet of eighth notes, dynamic marking *f*. A fermata is placed over the final note of measure 190.

193 P hard yarn mallets (solo)

ff > mf p

197

199 solo

mf

201 Q Playful

mf

205 solo

210

214 solo

p mf

217

p sub.

219 R solo, in unison with clarinet

mf

221

mf pp mf

224 **S**

2 solo 3 3 3

mf

229

233

(ripple roll)

p

237 **T** Apprehensive, distressed

ff

241 **Murky**

3 5 soft yarn mallets

Cellos pp mf

252

p mf p mf p

255

p mf p mf p mf

258 **U** Anxious, demanding

Strings

265

272

Vln. I, II 6

275

Timpani

278 **V** Persistent, determined

wood sticks

ff

283

288

291

293

295

298

301

W Mischievous, teasing
rubber mallets or rubber coated wood sticks

305

Tpt. con sord.

308

311

314

318

X

322

2 wood sticks 6

ff

326 **Y** Puzzled

6 6 6 6

328 **Alarmed**

6 6

331 **Z** q = 108 Spirited

f

333

9 3

16 4

336

7 9

16 16

p f

339

3 3 3

3 15

4 16

342 **AA**

4 3

7 5

16 16

ff

353

11

16

359

Musical notation for measures 359-361. The piece is in G major. Measure 359 is in 11/16 time, featuring a melodic line with eighth and sixteenth notes. Measure 360 continues this line. Measure 361 is in 3/4 time, concluding the phrase with a quarter note.

362 **BB** Precise, confident

Musical notation for measures 362-364. Measure 362 is in 3/4 time with a steady eighth-note pattern. Measure 363 continues this pattern. Measure 364 is in 2/4 time, ending with a quarter note.

365

Musical notation for measures 365-367. Measure 365 is in 4/4 time with a dotted quarter note. Measure 366 is in 5/4 time with a dotted quarter note. Measure 367 is in 3/4 time with a quarter note.

368

Musical notation for measures 368-369. Measure 368 is in 4/4 time with a steady eighth-note pattern. Measure 369 is in 11/16 time, continuing the eighth-note pattern.

370

Musical notation for measures 370-374. Measure 370 is in 4/4 time with a steady eighth-note pattern. Measure 371 is in 2/4 time with a steady eighth-note pattern. Measure 372 is in 9/16 time with a dotted quarter note. Measure 373 is in 3/8 time with a dotted quarter note. Measure 374 is in 4/4 time with a quarter note.

375

Musical notation for measures 375-376. Measure 375 is in 4/4 time with a dotted quarter note. Measure 376 is in 7/4 time with a dotted quarter note, followed by sixteenth-note triplets.

377

Musical notation for measures 377-378. Measure 377 is in 4/4 time with a dotted quarter note, followed by a cadenza. Measure 378 is in 5/4 time with a dotted quarter note, followed by sixteenth-note triplets. The piece ends with a double bar line.