

Piano

lead

Duet for Piano and Percussion

Dave Hollinden

Approximate duration:
12 minutes

Percussion Instrumentation and Notation

Bass Drum Chinese Tom (play on rim) large wood block glass wind chimes marc tree
 low mid high

large tamtam Chinese opera gong sizzle cymbal medium crash cymbal small crash cymbal scrape dome

Performance Notes:

All dynamic markings are relative to the balance of the ensemble. Care should be taken so that the percussion music does not overpower the piano music.

In the sections with no bar lines, accidentals apply only to the notes they immediately precede, except for the case of repeated notes, where the accidentals carry through.

lead and Platinum were composed as a set of pieces to be performed together with no break in between. They may also be performed separately as individual pieces.

Commissioned by Sole Nero
Jessica Johnson, piano and Anthony Di Sanza, percussion

lead

Dave Hollinden

q = 36 **unsettled**

Percussion

Piano

mp legato

U.C. sempre →

Detailed description: This system shows the beginning of the 'unsettled' section. The Percussion part is in 6/4 time and features a simple rhythmic pattern of quarter notes. The Piano part consists of two staves. The right hand plays a melodic line with a slur and a fermata over the first two measures, marked *mp legato*. The left hand plays a bass line with a fermata over the first two measures. An arrow labeled *U.C. sempre* points to the right.

3

Perc soft mallets

pp mp n

Pno *poco cresc.* mf p

3

Detailed description: This system is in 4/4 time. The Percussion part uses soft mallets and plays a series of chords, marked *pp*, *mp*, and *n*. The Piano part has two staves. The right hand continues the melodic line from the previous system, marked *poco cresc.*, *mf*, and *p*. The left hand plays a complex bass line with triplets, marked with a '3'.

5

q = 30 **bittersweet**

Perc soft mallets, near edge

pp < p

Pno mp

Red.]

Detailed description: This system is in 4/4 time and begins the 'bittersweet' section. The Percussion part uses soft mallets near the edge of the drum and plays a complex rhythmic pattern of sixteenth notes, marked *pp* and *p*. The Piano part has two staves. The right hand plays a melodic line with a slur and a fermata, marked *mp*. The left hand plays a bass line with a slur and a fermata, marked with a 'Red.' and a bracket.

7 **q = 36 tense, with nervous energy**

Perc *mf*

Pno *mf*

(U.C.)

8^{va} (very fast)

8 **q = 28 - 30 with longing**

Perc *n < pp* soft mallets

Pno *mp*

U.C.

11

Perc *n < pp*

Pno *pp*

edge

15 **q = 28 meditative (delicate, even)**

soft, inarticulate mallets

Perc

Pno

(ped. sempre)

(U.C. sempre)

Perc

Pno

Perc

Pno

Perc

Pno

19

Perc

Pno

Musical score for measures 19-20. The percussion part consists of a steady eighth-note pattern. The piano part features a complex texture with chords and moving lines in both hands.

20

Perc

Pno

Musical score for measures 20-21. The percussion part continues with eighth notes. The piano part has dense chordal textures.

21

Perc

Pno

Musical score for measures 21-22. The percussion part has some rests. The piano part features long melodic lines with ties and complex chordal accompaniment.

22

rit. - - - - -

Perc

Pno

(ped.)

Musical score for measures 22-23. The percussion part has eighth notes with some rests. The piano part ends with a sustained chord marked "ped." and a "rit." marking above.

23 $q = 40$ soft mallet wire brush **molto rit.**

Perc pp 3 3

Pno mp legato

(U.C. sempre) →

29 $q = 38$ soft mallets (warm, humming sound)

Perc n mp

Pno mp

31 medium mallet, strike in center, damped (distant, knocking sound)

Perc mp 3 mp p mp p mp p

Pno

32 wire brush, no damping (shallow, metallic sound) slow → fast scrape mallet (center/damped) brush slow --

Perc mp 5 $\text{mp} < \text{mf}$ mp 3 mf mp

Pno

with an outpouring of emotion

33 --> fast

Perc: mallet (center/damped) brushes soft mallets

mp mf mp n mf n f

6 3 3

(emphasize lowest note)

(U.C.) mf (ped. sempre) f

34

Perc: l.v. tamtam mallets soft mallets

mp n < mp < f > mp n < mp < f > mp n < mp

(emphasize highest note)

ff

35

Perc: < f > mp < f > mp n

molto rit.

p

(ped.)

U.C.

q = 60 **bleak**

36 wood stick 3 hard rubber mallet 3

Perc *mf* *p* (very fast) *mf* *p*

odaiko stick

Pno *f*

(ped.)
(U.C.)

38 3 (dead stroke) 3

Perc *mf* *p* *mf* *p*

Pno *mp* *legato*

Sost. Ped.

42 3 3 5 3

Perc *mf* *f* *mp*

Pno *f sub.*

44 soft mallets (rumble) **poco rit.** very slowly

Perc *n* *mf* *pp* *p*

Pno *p* *pp* *f* *mp* *sub.* *mp* *pp*

49

Perc *l.v.*

Pno *mf mp pp mf f sub. mf p*

S.P.

53

Perc *soft mallets (distant murmur) pp*

Pno *p*

57

q = 36

Perc *soft mallets pp brushes pp n p*

Pno *mp legato mp mf mp*

U.C.

59

poco accel.

Perc *pp*

Pno *mp mp*

(U.C.)

rit. - - - - -

61 *q* = 40

Perc *mp*

Pno *mp*

(U.C.)

67 *tempo ad lib.* *q* = 36

Perc *f* *p* (blend with piano) *ff* *mf* *ff* *mp legato*

Pno *ff* *mf* *ff* *mp legato*

8^{vb}

U.C. sempre

71 soft mallets *pp* (l.v.)

Perc *pp*

Pno * (see footnote)

rit. - - - - -

74

Perc

Pno

* The downbeats of each measure should line up, while the last two beats can be imprecise (approximate rhythmic shape).