

Piano

# Platinum

Duet for Piano and Percussion















Dave Hollinden

Approximate duration:  
7 minutes

### **Performance Notes for Pianist:**

1. 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.
2. Clusters:
  - Clusters are notated with narrow vertical boxes, and include all pitches encompassed by the box.
  - Clusters are not chromatic. A cluster with no marking or with a natural sign is a white key cluster. A cluster with a sharp sign is a black key cluster.
  - Clusters should be played with a flat palm or flat fingers as necessary.
  - The notated pitches in a cluster should be played accurately whenever possible. When the music is too rapid or the reach is too great to play the clusters accurately, slapping at the approximate pitches is the desired effect.
3. In sections using cross-staff beaming, all dynamics, whether between or below the staves, refer to both hands.
4. Page turns: please make an extra copy of pages 12 and 18 for placing to the side of the bound music to facilitate page turns.
5. 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.

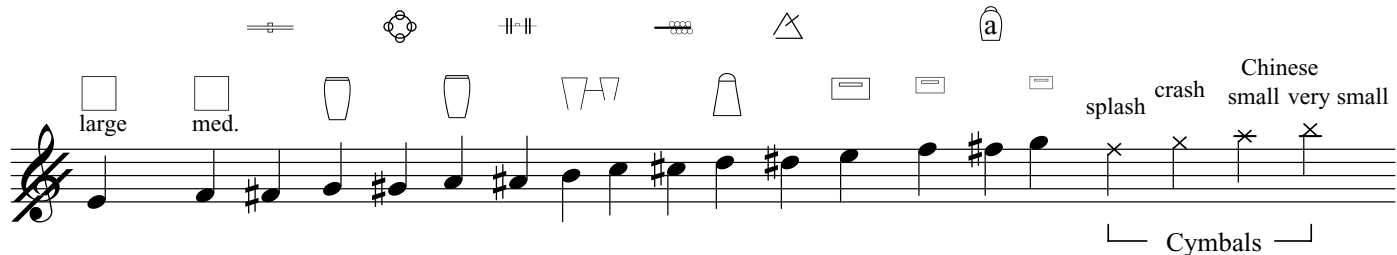
## Percussion Instrumentation

2 Tom Toms (medium and large)		High Hat	
2 Congas		Tambourine (with head)	
Bongos		Crasher	
Cowbell (large)		Sleigh Bells	
3 Woodblocks (medium, small and piccolo)		Triangle (medium)	
Splash cymbal		Almglocken (small)	
Crash cymbal (small, bright)			
2 Chinese cymbals (small and very small)			

The cowbell, wood blocks and almglocken should be chosen so that there is an ascending relative pitch line from D natural to G natural in the instrument setup shown below.

The large tom tom should be tuned very low.

### Instrument Setup and Timbre Staff Notation:

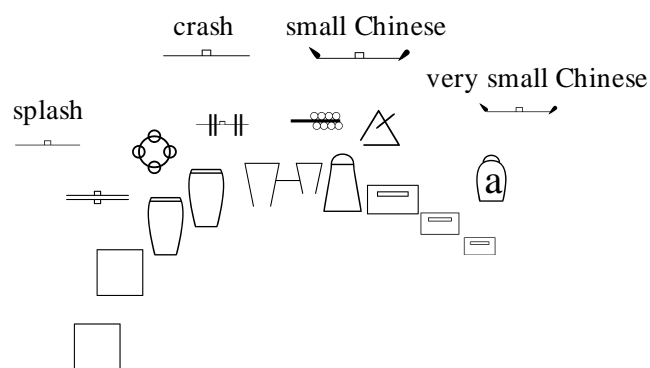


The diagram illustrates the physical arrangement of percussion instruments in an arc, with a corresponding timbre staff notation. The staff notation uses various symbols to represent different instruments, with a bracket labeled "Cymbals" under the last three notes.

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 tambourine.

**Stage Setup:** The setup may be curved in an arc to facilitate reaching wide intervals. All issues related to sticking and reach were approached using the cymbal placement shown below.



### Performance Notes:

1. 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.
2. One pair of hard rubber or plastic mallets should work for the entire piece. If necessary, attach a small metal rod to the shaft for striking the triangle. Any mallet changes are at your discretion.
3. All flams are popped (tight).
4. The high-hat pedal is not used, and remains in the up position for the entire piece. Adjust the position of the upper cymbal so that it touches the lower cymbal, resulting in a short decay similar to the decay of the tambourine, crasher and sleigh bells.
5. A notehead with a slash through it designates a rim shot.
6. 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

# Platinum

Dave Hollinden

q = 144 **Bright, crisp and clear, somewhat reserved**

Percussion

Piano

mf

mf

Perc

Pno

3

Ped.

Perc

Pno

6

**A** less reserved

8va

8va

9

Perc

Pno

(8)

12

Perc

Pno

15 **B Unrestrained**

Perc

Pno

*f marcato*

*ff marcato*

8<sup>va</sup>

15<sup>ma</sup>

8<sup>va</sup>

8<sup>vb</sup>

18

Perc

Pno

*mf (non staccato)*

8<sup>vb</sup>

22 **C** Bright, crisp and clear

Perc *mf*

Pno

Perc

Pno

Perc

Pno

Perc

Pno

Perc *poco cresc.*

Pno *poco cresc.*

36

Perc

Pno

39 **D**

Perc

Pno

42

Perc

Pno

45

Perc

Pno

48

Perc

Pno

**E** More emphatic

52 Perc *f* *8va*

Pno *f*

55 Perc

Pno (8)

57 Perc

Pno (8)

60 Perc

Pno

**F** Precise, accurate

63 Perc

Pno



65

Perc

Pno

67

Perc

Pno

70

Perc

Pno

73

G

Perc

Pno

76

Perc

Pno

ff

**H** Forceful, insistent

79 Perc *f*

Pno *ff*

*8<sup>vb</sup>*

82 Perc

Pno

(8)

85 Perc

Pno

(8)

*p*

88 Perc **I**

Pno *ff*

(8)

91 Perc

Pno *dim. poco a poco*

(8)

**J** In a comfortable groove

95

Perc

mf

mf

Pno

mf

(8)----

98

Perc

Pno

mf

(non staccato)

101

Perc

Pno

104

Perc

Pno

107

Perc

Pno

110

Perc

Pno

113

Perc

Pno

p

p

**K** With increasing energy

116

Perc

Pno

mf

mf

5

6

119

Perc

Pno

123

Perc

Pno

127

Perc

Pno

**L** Abrupt

131 Perc *marcato*

Pno *marcato*

134 Perc

Pno

138 Perc

Pno

141 Perc

Pno

**M** Engrossed, completely absorbed

147 Perc *f*

Pno *f*

150

Perc

Pno

153

Perc

Pno

N

ff

156

Perc

Pno

p < f p < f p < f

159

Perc

Pno

162

Perc

Pno

sfp f

15<sup>mb</sup>

165 **O**

Perc

Pno

ff

8<sup>vb</sup>

168

Perc

Pno

(8)

171 **P**

Perc

Pno

ff

174

Perc

Pno

15<sup>mb</sup>

178

Perc

Pno

mp

ff

(15)



183

Perc

Pno

ff

mp

(15)

186

Perc

Pno

ff

mp

(15)

**Q Unrestrained**

Perc *ff marcato*

Pno *ff marcato*

Perc

Pno

Perc

Pno

**R**

Perc

Pno

202

Perc

Pno

15<sup>ma</sup> 8<sup>va-</sup>

205

Perc

Pno

8<sup>va-</sup> 8<sup>vb</sup>

208

Perc

Pno

S

3 3 3 3 3 3 3 3

8<sup>va-</sup> 8<sup>vb</sup>

211

Perc

Pno

8<sup>va-</sup> 8<sup>vb</sup> 15<sup>mb</sup>

214 **T**

Perc

Pno

8vb

8vb

8vb

217

Perc

Pno

8vb

220

Perc

Pno

8va

15ma

8va

8vb

224 **U**

Perc

Pno

8vb

227

Perc

Pno

(8)

231

Perc

Pno

ff mf

p

ff

8<sup>vb</sup>

8<sup>vb</sup>

236

Perc

Pno

mf

p

ff

8<sup>vb</sup>

(8)

8<sup>vb</sup>

242

Perc

Pno

(8)

(8)