

Alan Abel

Snare Drum Solos

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524 MAIN STREET

Alan Abel
National V. F. W. Champion
1946-47, 1947-48

♩ = 140

7 *ff* $\frac{2}{4}$ R L R R L R L L
15 R L L R L R R L R L R L L
23 R L R R L L R L R R L R L R
31 L L R R L R R L L R L L R R L L R R L L R R L L L R L L
38 R L R R L L R L R L R L R L R L R L
45 R L R R L R L R L R L R L R L R L R L R
51 L L R L R R L R L L R L R R L R L R L R L R L R L
58 R R L R R L L R L L R L R L R L
65 R L R L R R L R L R L R L R L R L
71 R L R L R L R L R L R L R L

THE PEACH GROVE DRUMMER

Alan Abel
National V. F. W. Champion
1946–47, 1947–48

$\text{♩} = 120$

9

f R R L R L R R L R R L R L R L R R L R R L

6

R L R R L R R L R L R R L R R L R L R R L R L R R

12

L R L R R L R L R L R R L R L R R L R R L L R

18

R L L R L L R L R R L R L L R R L R L R R L R L R L L

23

R L R R L R L L R L R L R R L L L R L L R L

29

R L R R L R R R L L L R L L R L R R L R R R R

Dedicated to V. F. W. Post 2040, Coshocton, OH

2040's SORTIE

Alan Abel
National V. F. W. Champion
1946-47, 1947-48

$\text{♩} = 110$

Staff 1: $\text{♩} = 110$, 2/4 time. Dynamics: *ff*, *p*. Fingerings: 7, 7. Rhythmic markings: R, R R R, L, L L L.

Staff 2: Dynamics: *ff*. Rhythmic markings: 7, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 3: Dynamics: *ff*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 4: Dynamics: *ff*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 5: Dynamics: *ff*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 6: Dynamics: *ff*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 7: Dynamics: *ff*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 8: Dynamics: *pp*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 9: Dynamics: *pp*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 10: Dynamics: *p*, *f*, *ff*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Staff 11: Dynamics: *ff*. Rhythmic markings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

PROGRAM NOTES

The three solos in this collection have long been staples of contest lists across the country. Pedagogically sound and musically satisfying, they comprise a worthy addition to the repertoire of serious drummers.

PERFORMANCE SUGGESTIONS

As with all rudimental solos, stickings are marked carefully and are of primary Importance. Do not be timid about adding dynamics to enhance the solos. This has often been a neglected area in rudimental literature yet one that can greatly benefit the performer when utilized in a musical manner. It is important, too, to remember that rolls in this type of solo are to be played in an open manner. One must be able to count the strokes rhythmically for the stickings to work without rushing the figures.