Solo Percussion
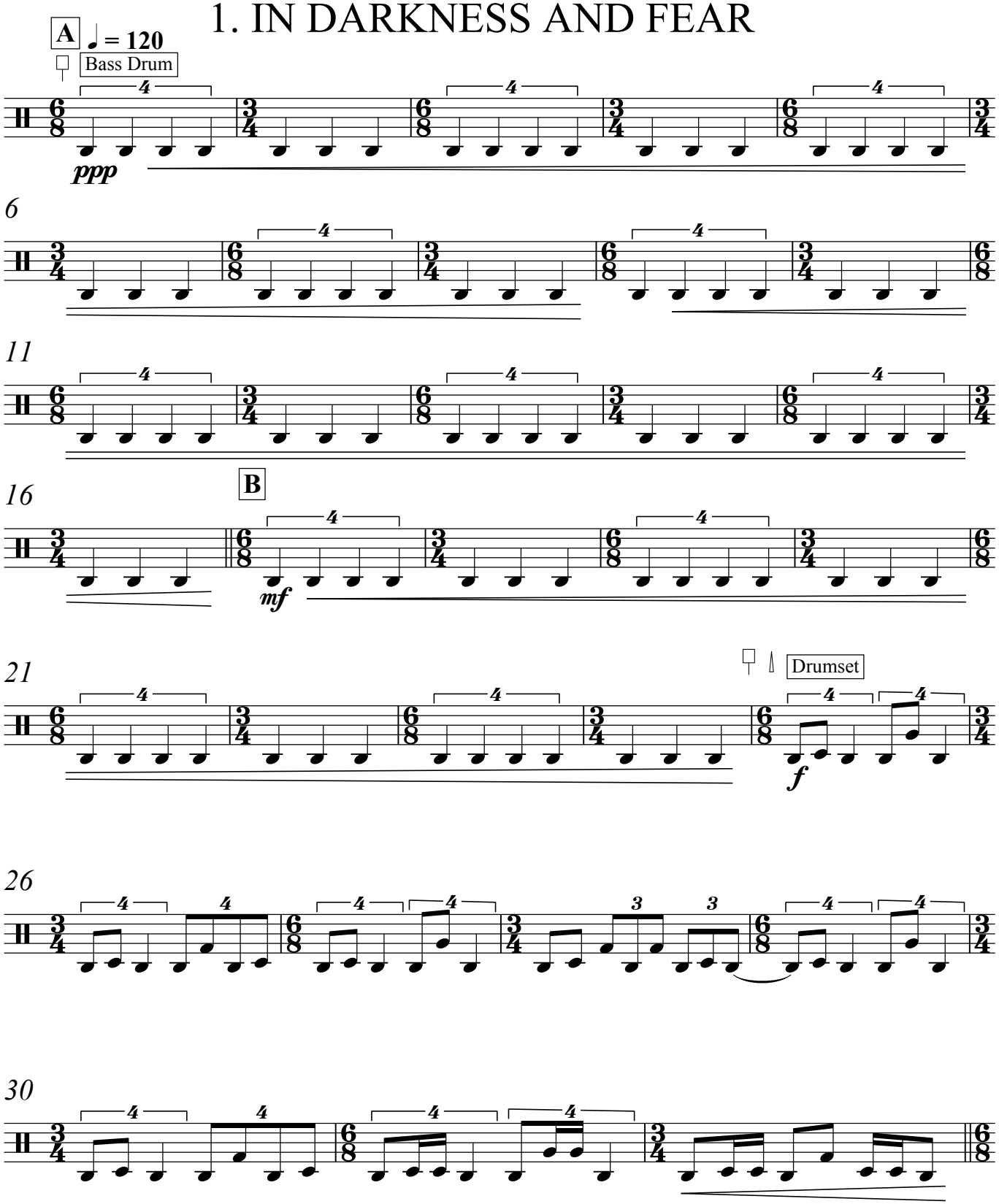
for Evelyn Glennie and Beverley Johnston

TONGUES OF FIRE
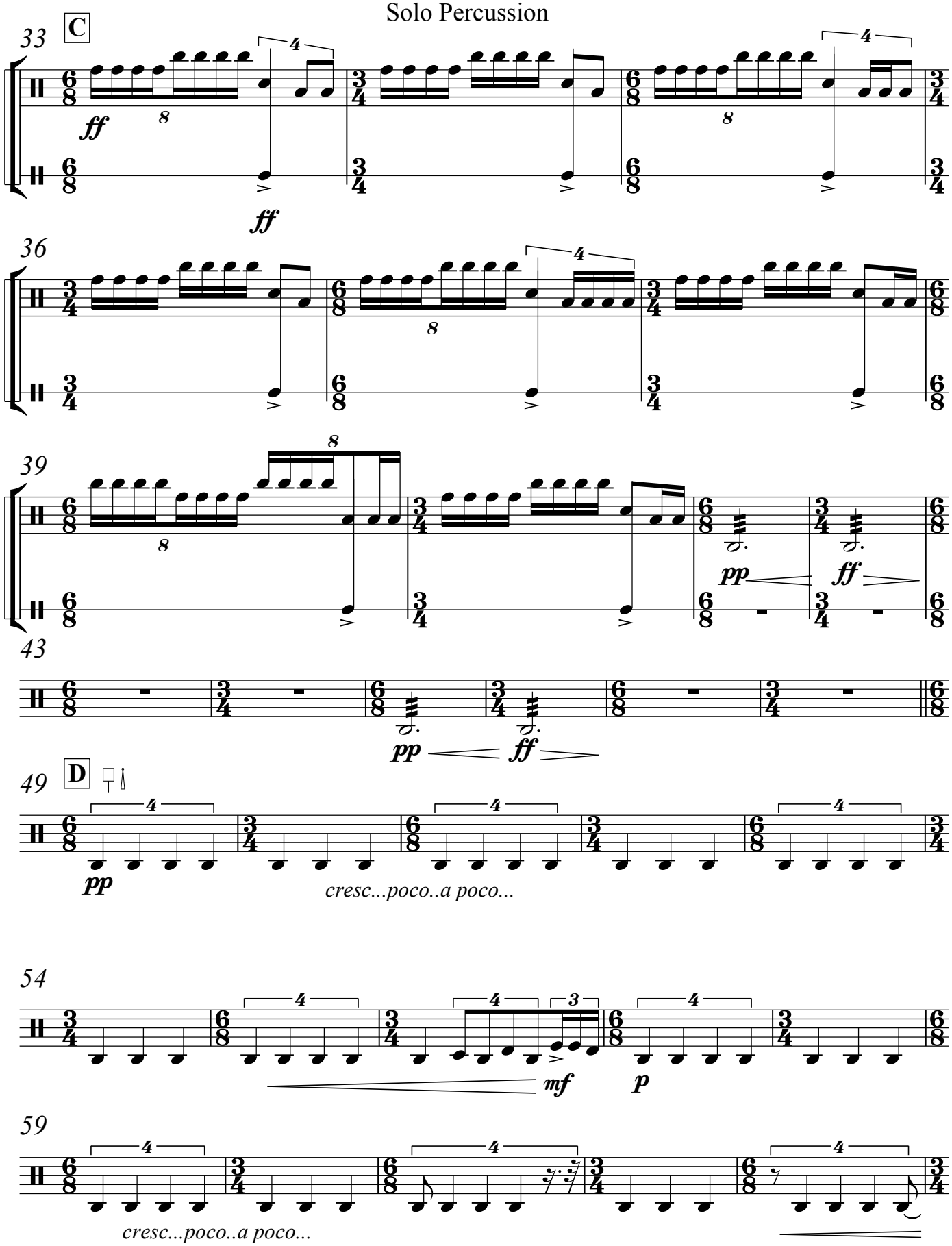
for percussion and wind ensemble
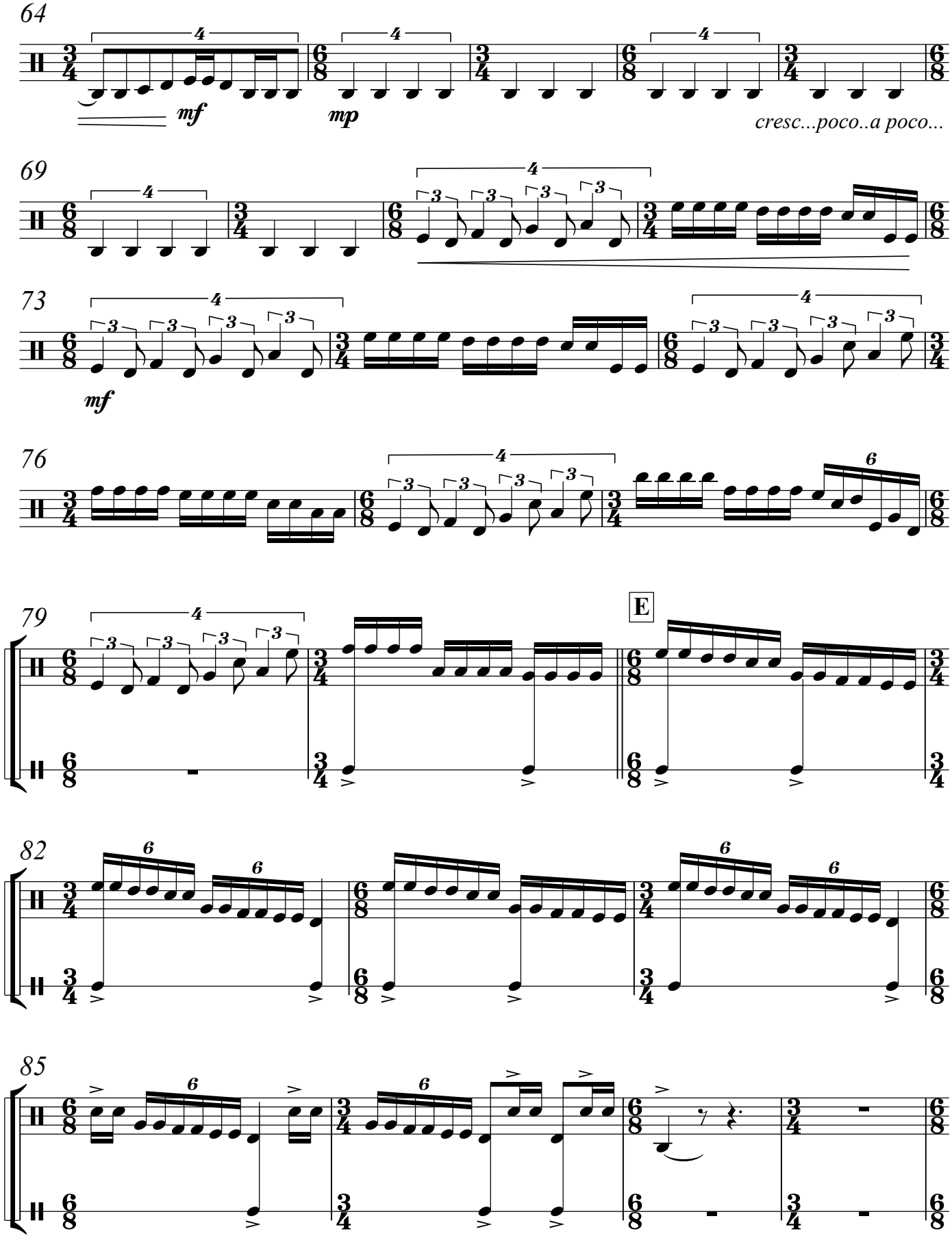
CHRISTOS HATZIS
arranged for wind ensemble
by Kevin Lau

1. IN DARKNESS AND FEAR



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33
C
ff
ff
36
39
pp
ff
43
pp
ff
49
D
pp
cresc...poco..a poco...
54
mf
p
59
cresc...poco..a poco...


64
mf
mp
cresc...poco..a poco...
69
73
mf
76
79
E
82
85

89

95 F

ff

98

sffz sffz sffz

101

sffz sffz sffzsffz

104

sffz sffzsffz sffz

107

N ff

112

sffz

115

3

118

8 4
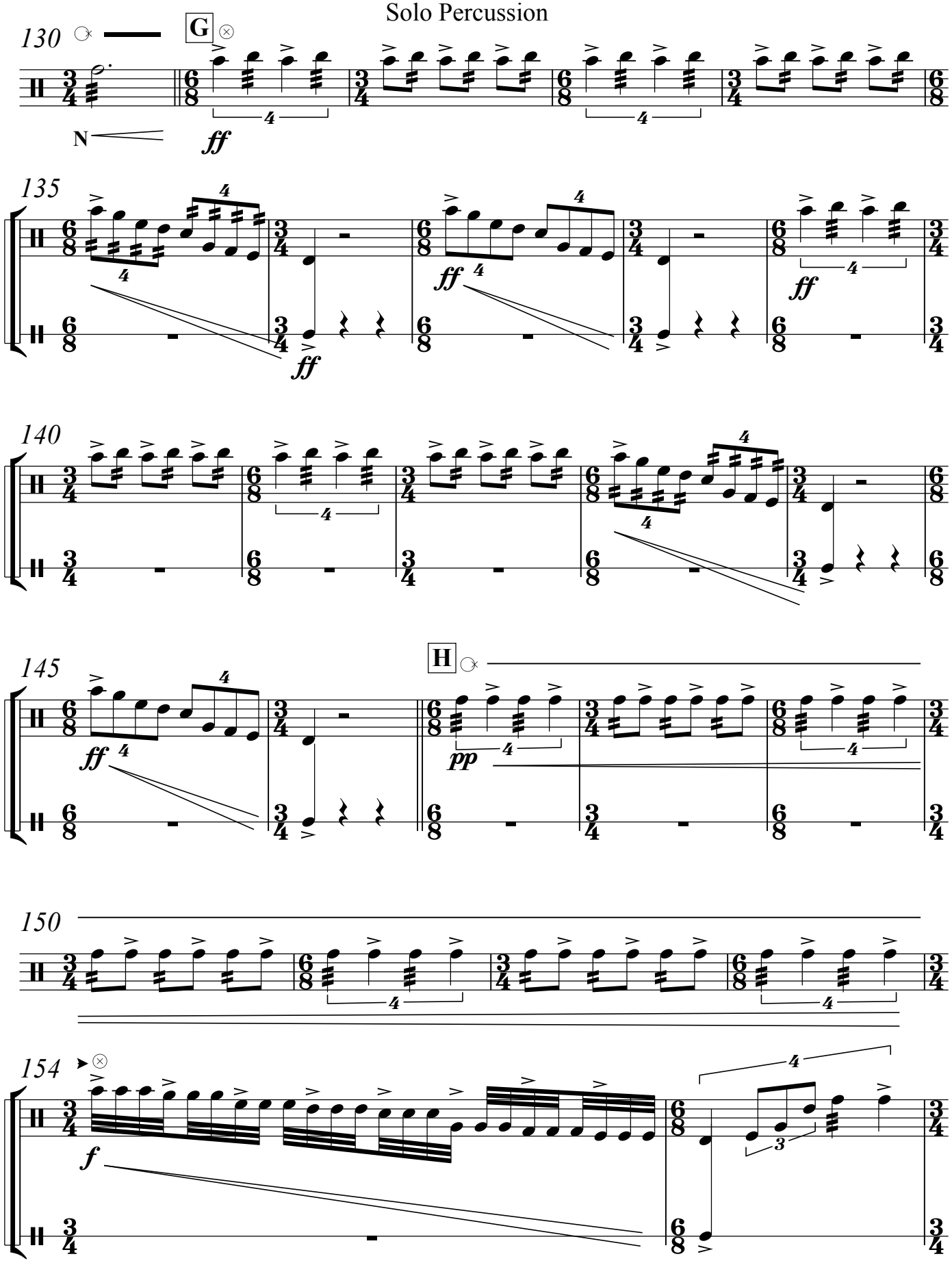
sffzsffz sffz

121

8 4

sffzsffz sffz

125


130
G
N
ff
135
ff
ff
ff
140
145
ff
H
pp
150
154
f

156

158

160

162

SHORT CADENZA

The soloist should engage in a very virtuosic and loud improvisation. It should sound like a Rock drummer in a cadence at the end of a song. The virtuosic playing should be matched by exaggerated gestures, bravado, etc. It should be performed against the conductor's counting in strict time.

167

fff

sffz
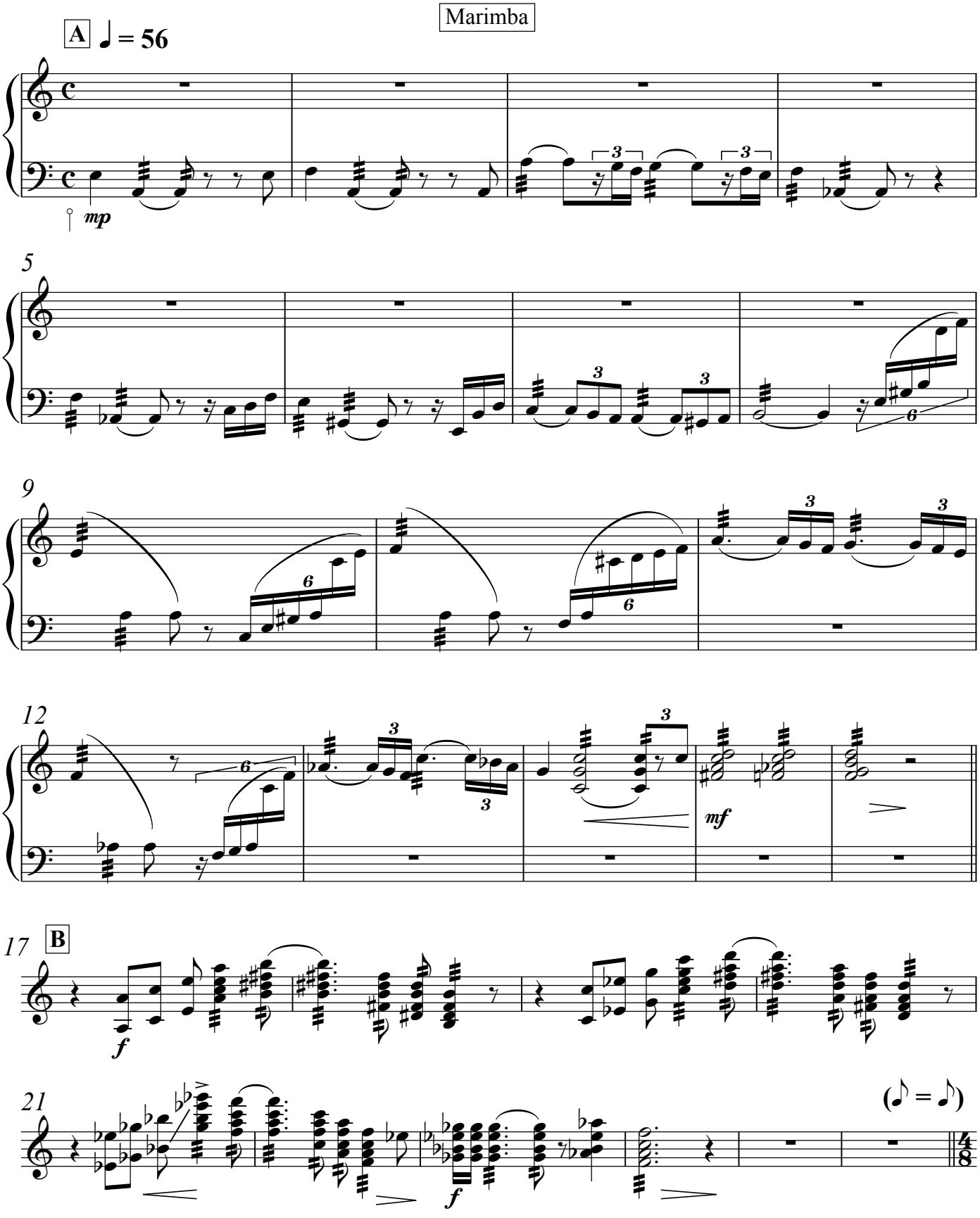
Tongues of Fire
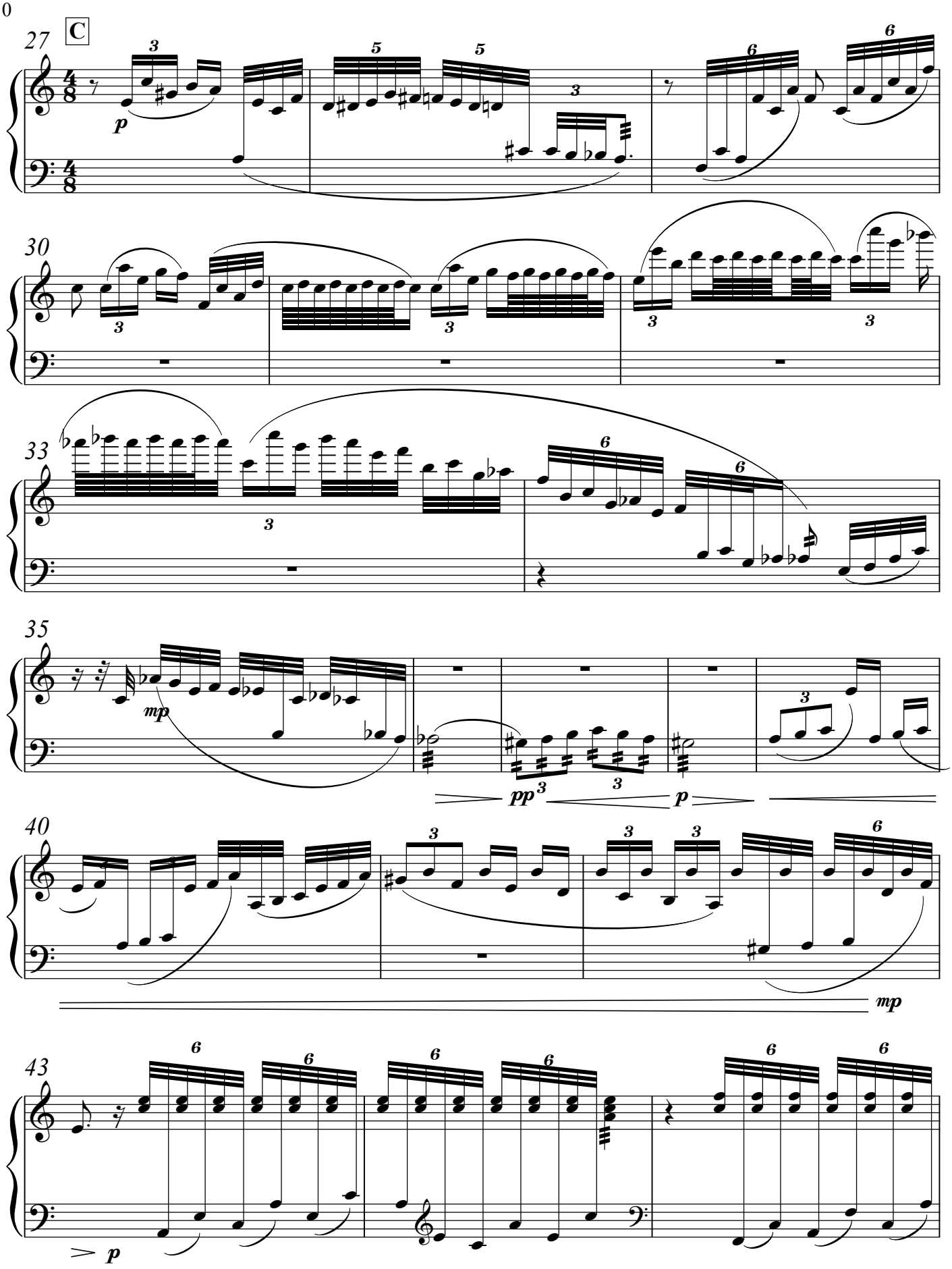
for percussion and wind ensemble
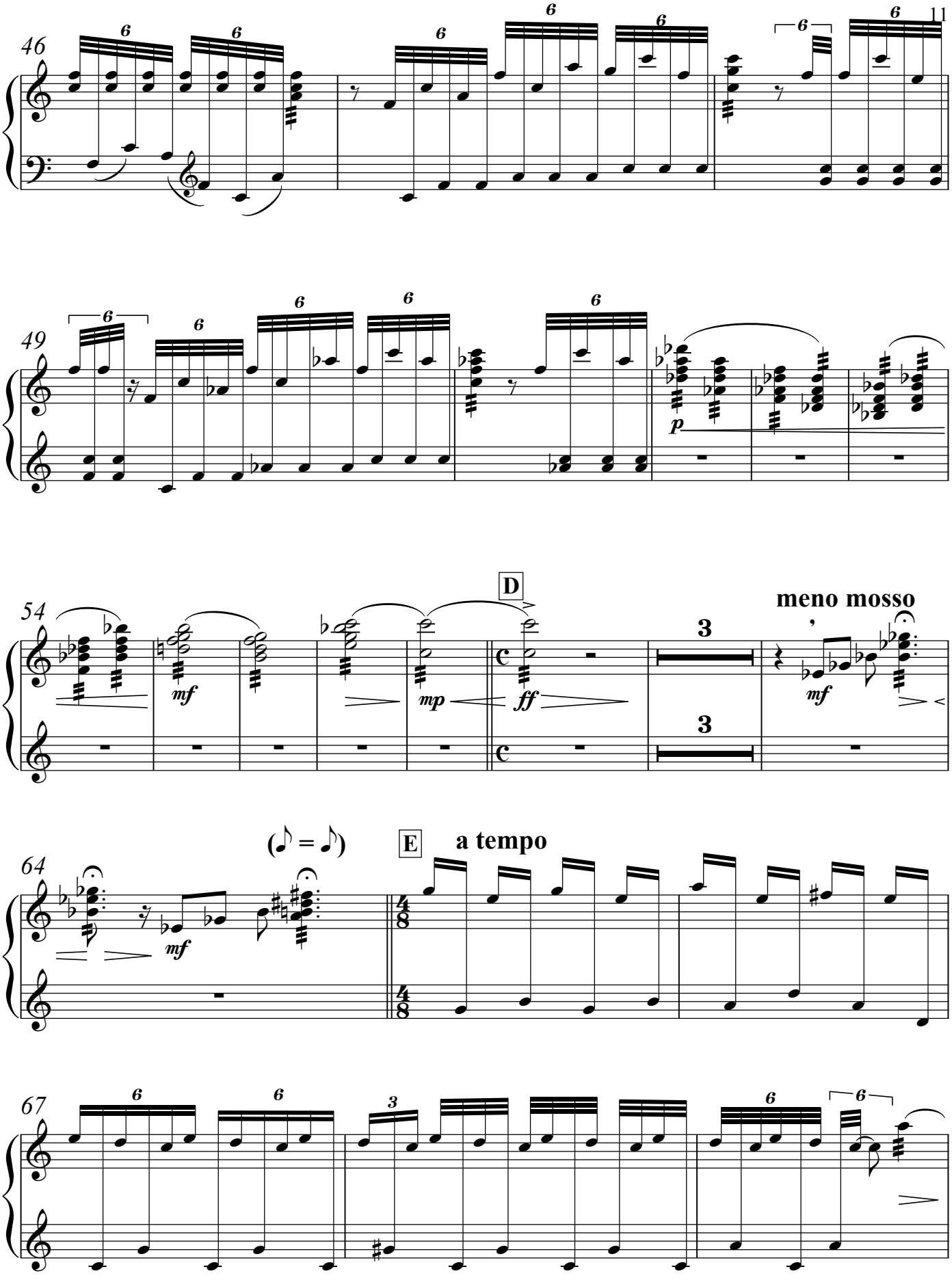
II. Eternity's Heartbeat
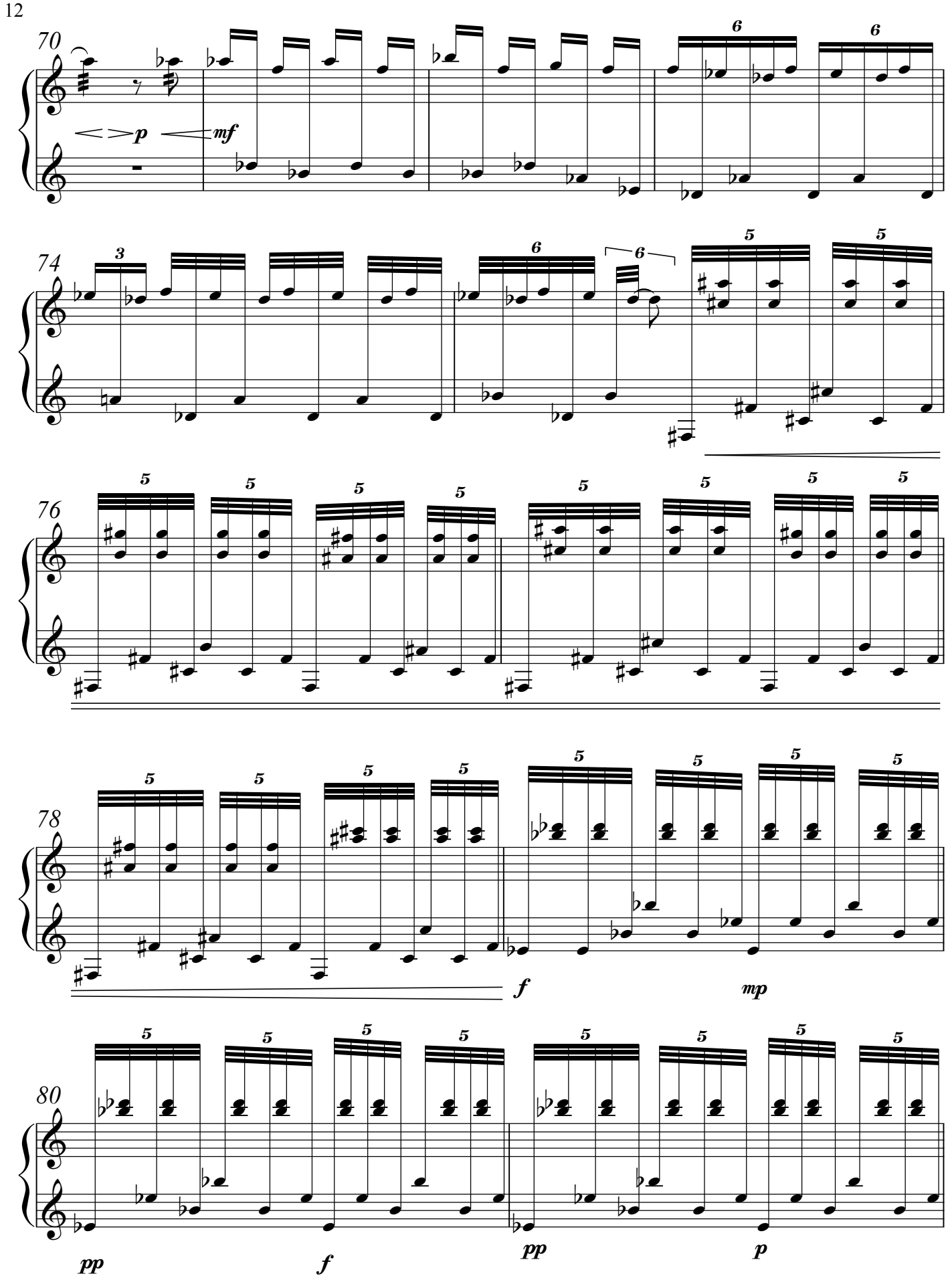
CHRISTOS HATZIS
arr. Kevin Lau
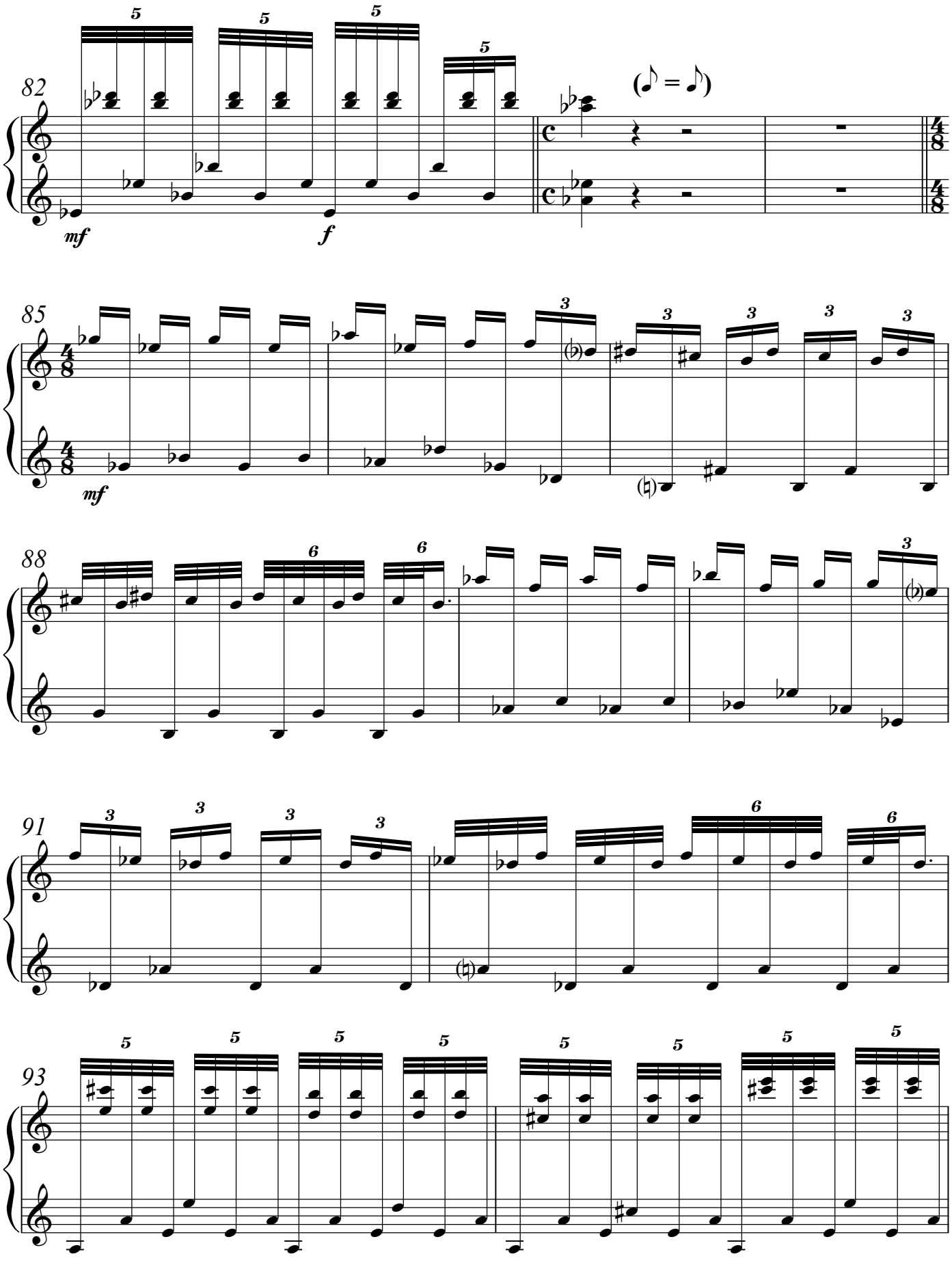
Marimba

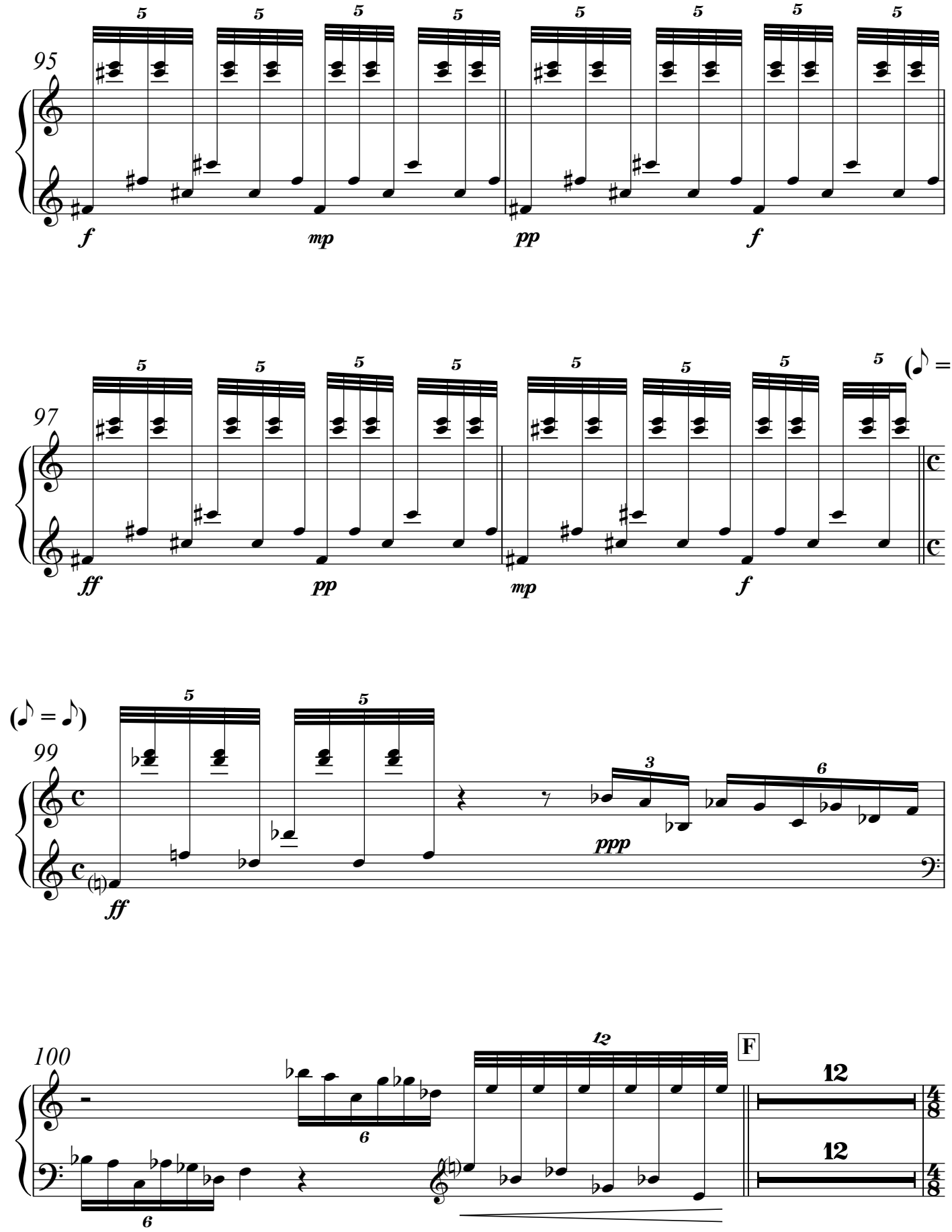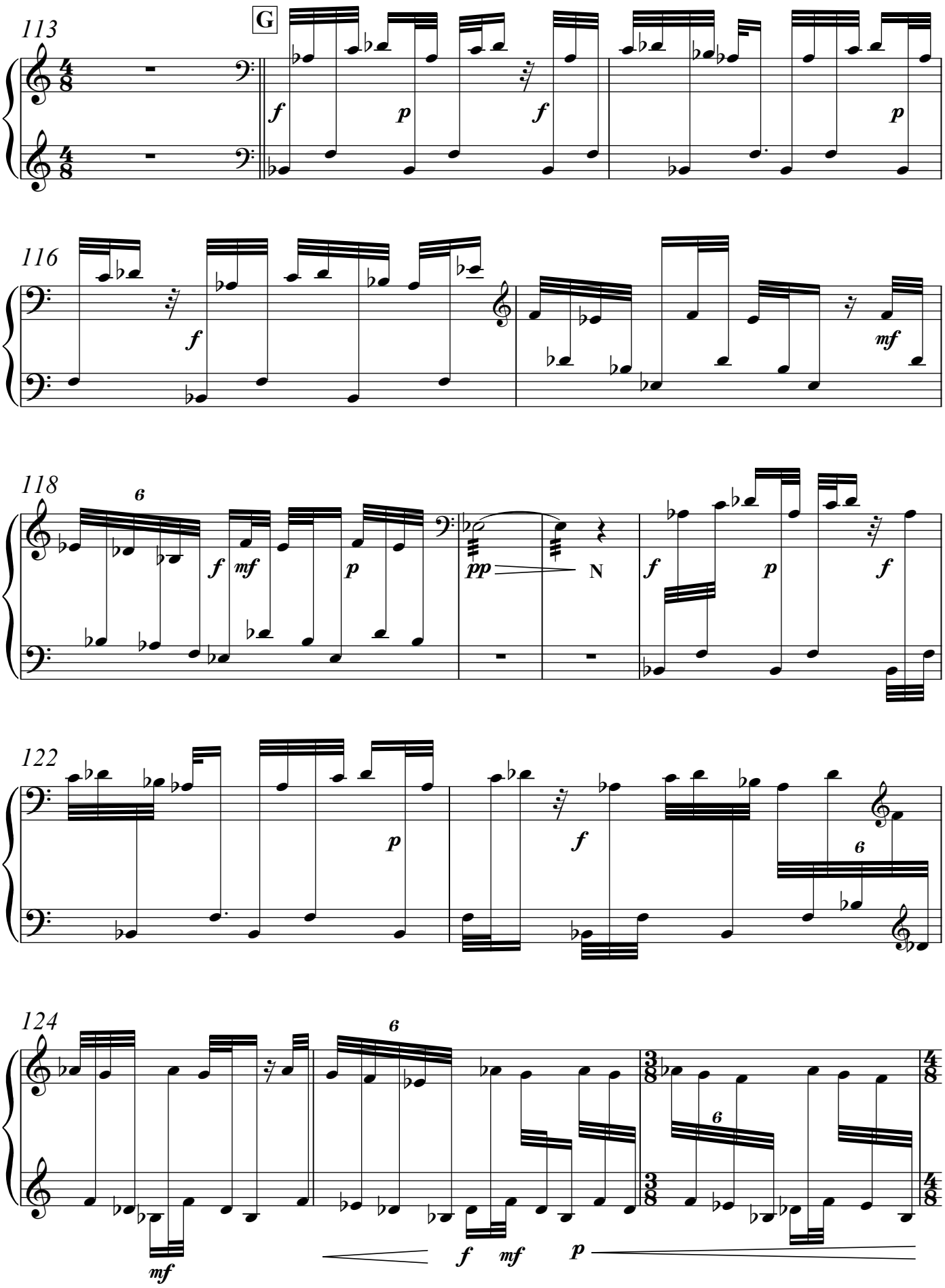



27
C
30
33
35
40
43

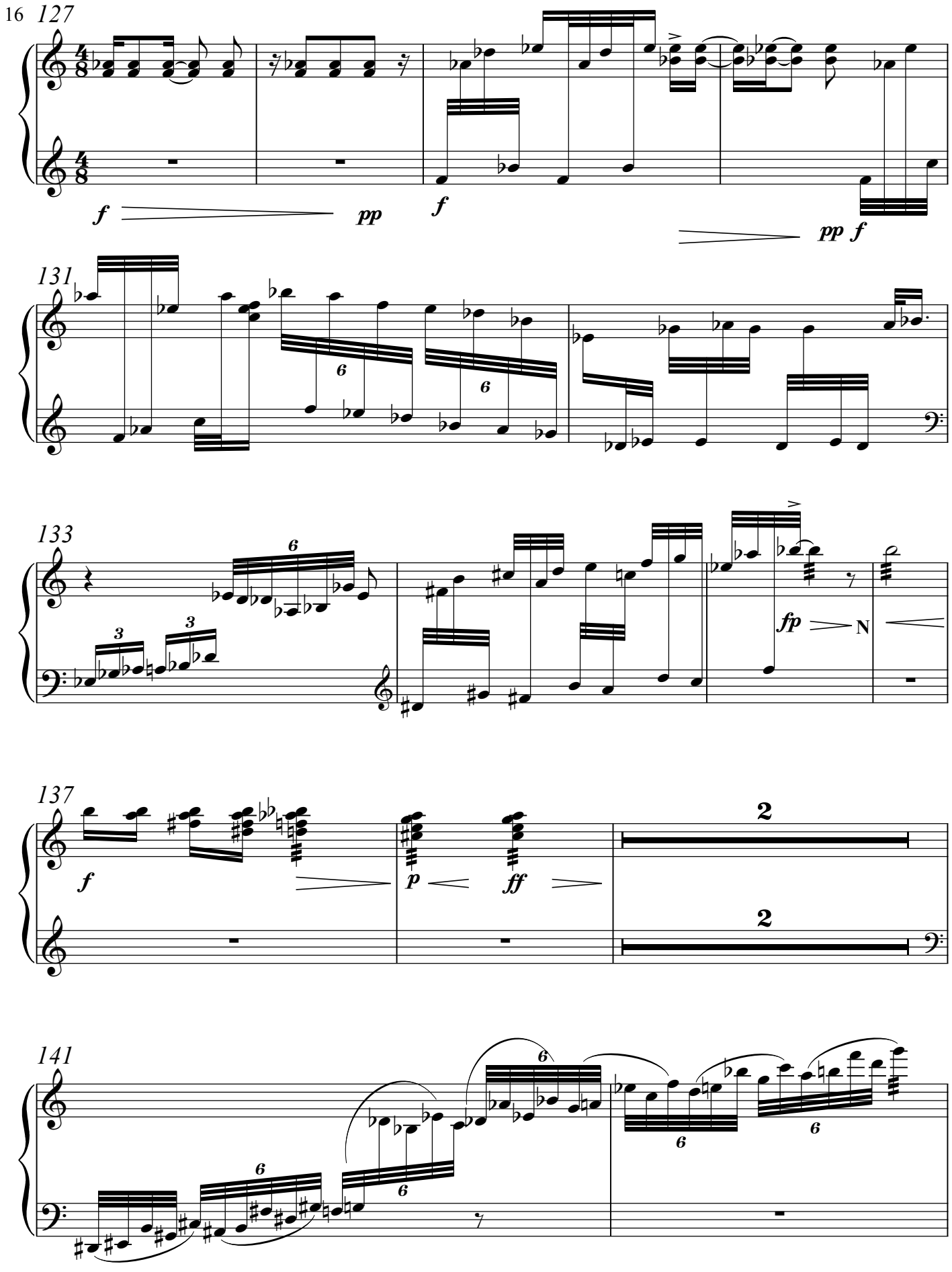

46
49
54
D
meno mosso
64
(♪ = ♪)
E
a tempo
67

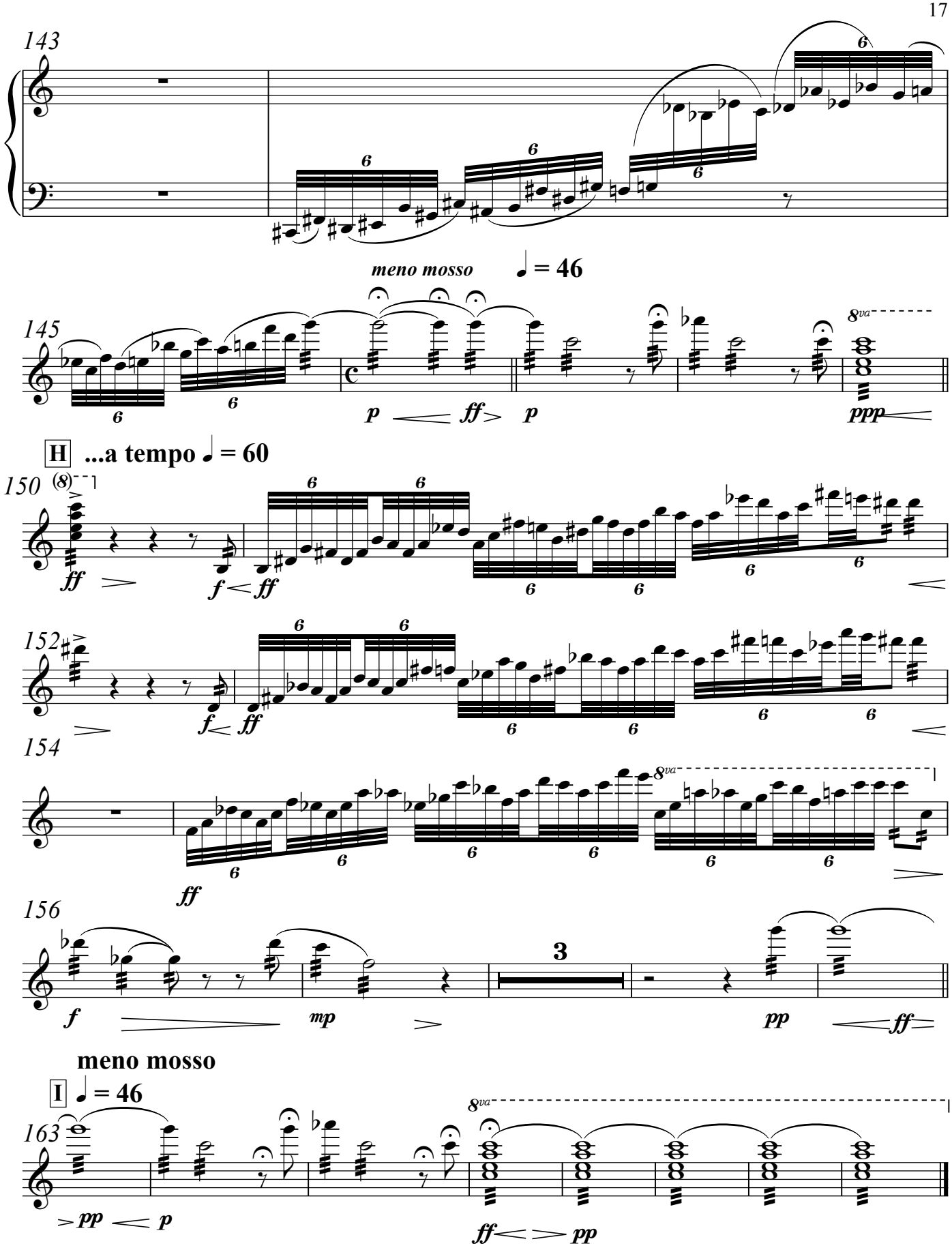

70
p
mf
74
76
78
f
mp
80
pp
f
pp
p


82
mf
f
(♪ = ♪)
85
mf
88
91
93


95
f
mp
pp
f
97
ff
pp
mp
f
(♪ = ♪)
99
(♪ = ♪)
ff
ppp
100
F


113
G
116
118
N
122
124


127
f
pp
f
pp
f
131
6
6
133
6
3
3
fp
N
137
f
p
ff
2
2
141
6
6
6
6
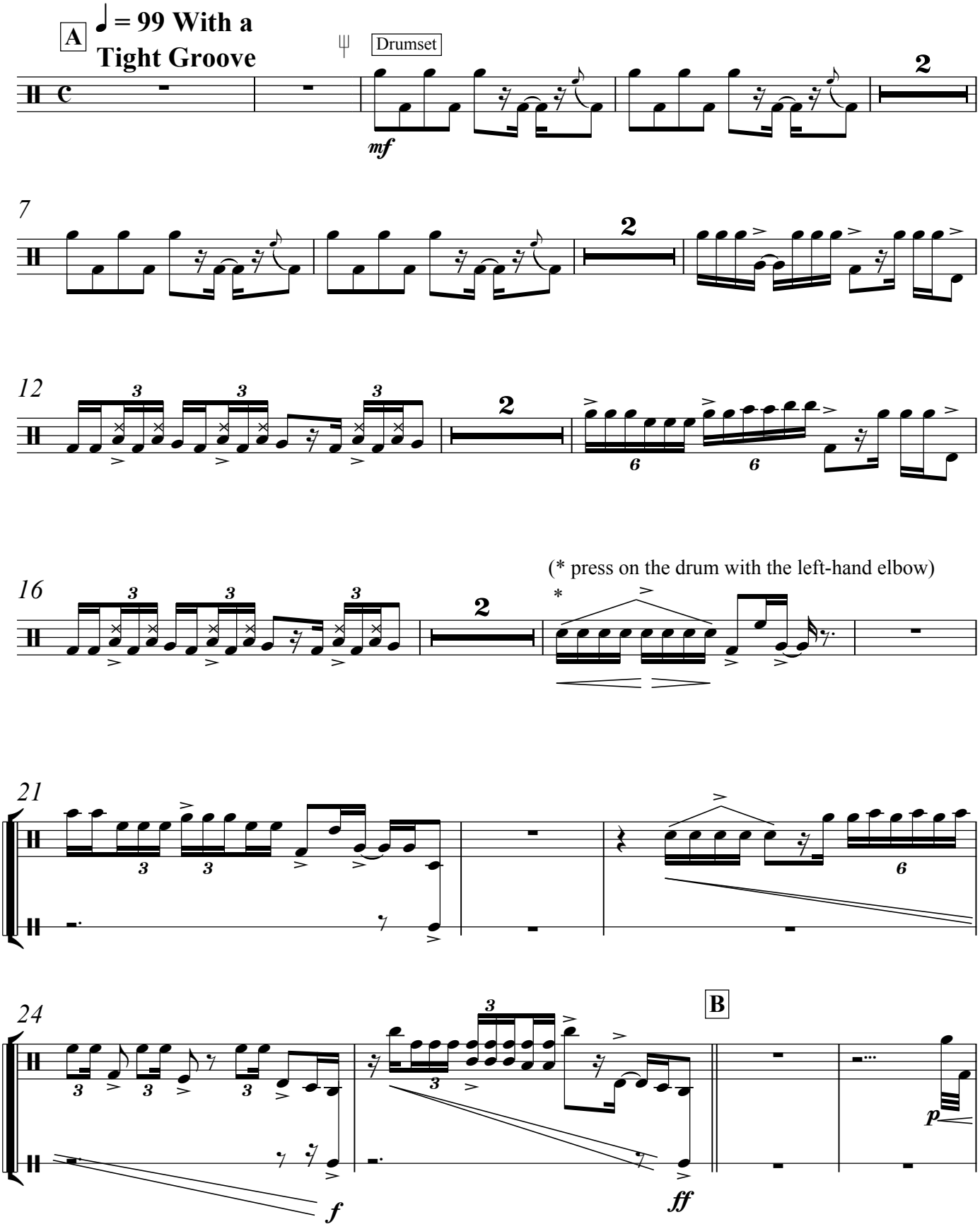

143
meno mosso
♩ = 46
145
8va
p
ff
p
ppp
H
...a tempo ♩ = 60
150
(8)
ff
f
ff
152
f
ff
154
8va
ff
156
f
mp
3
pp
ff
meno mosso
I
♩ = 46
163
pp
p
8va
ff
pp
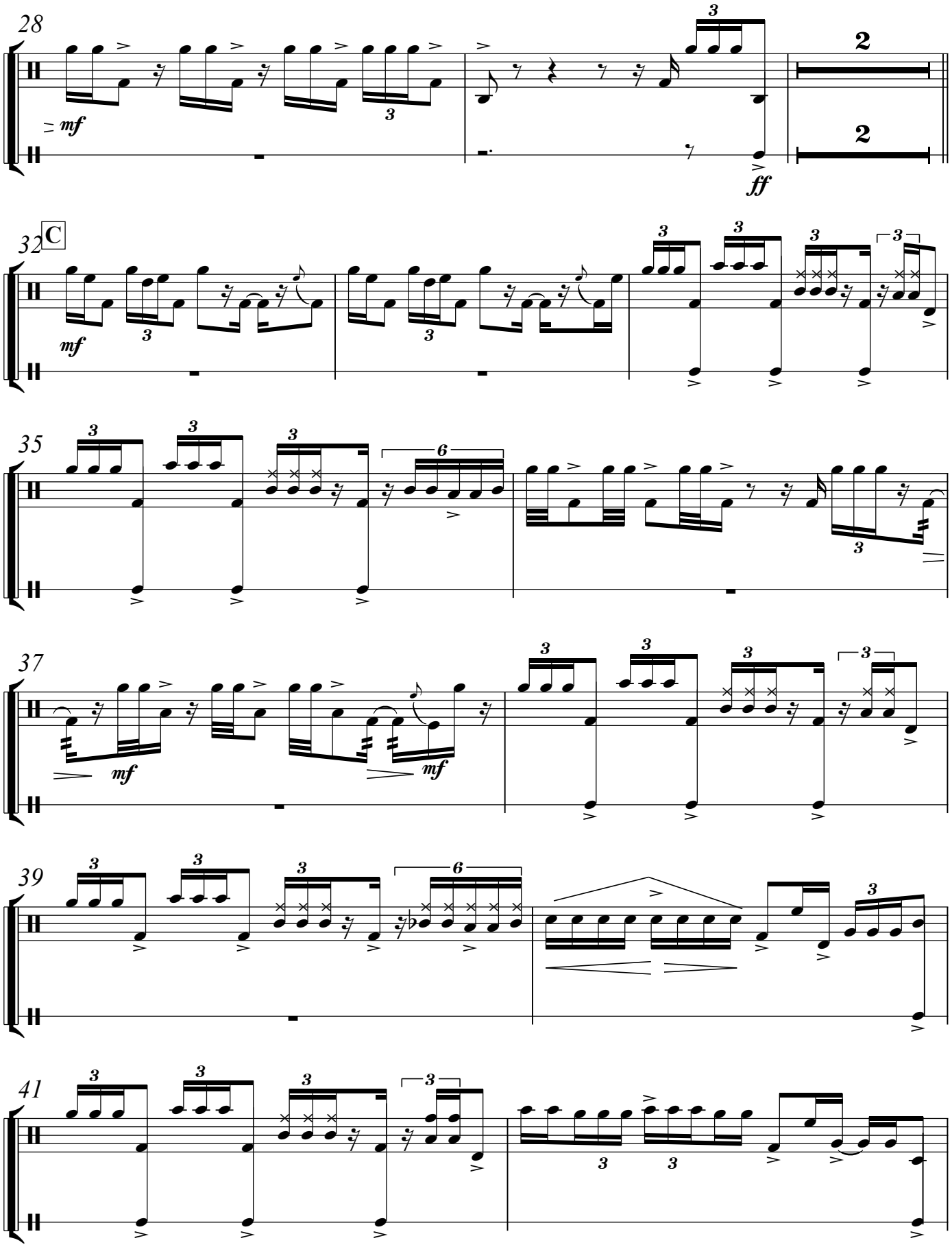
TONGUES OF FIRE

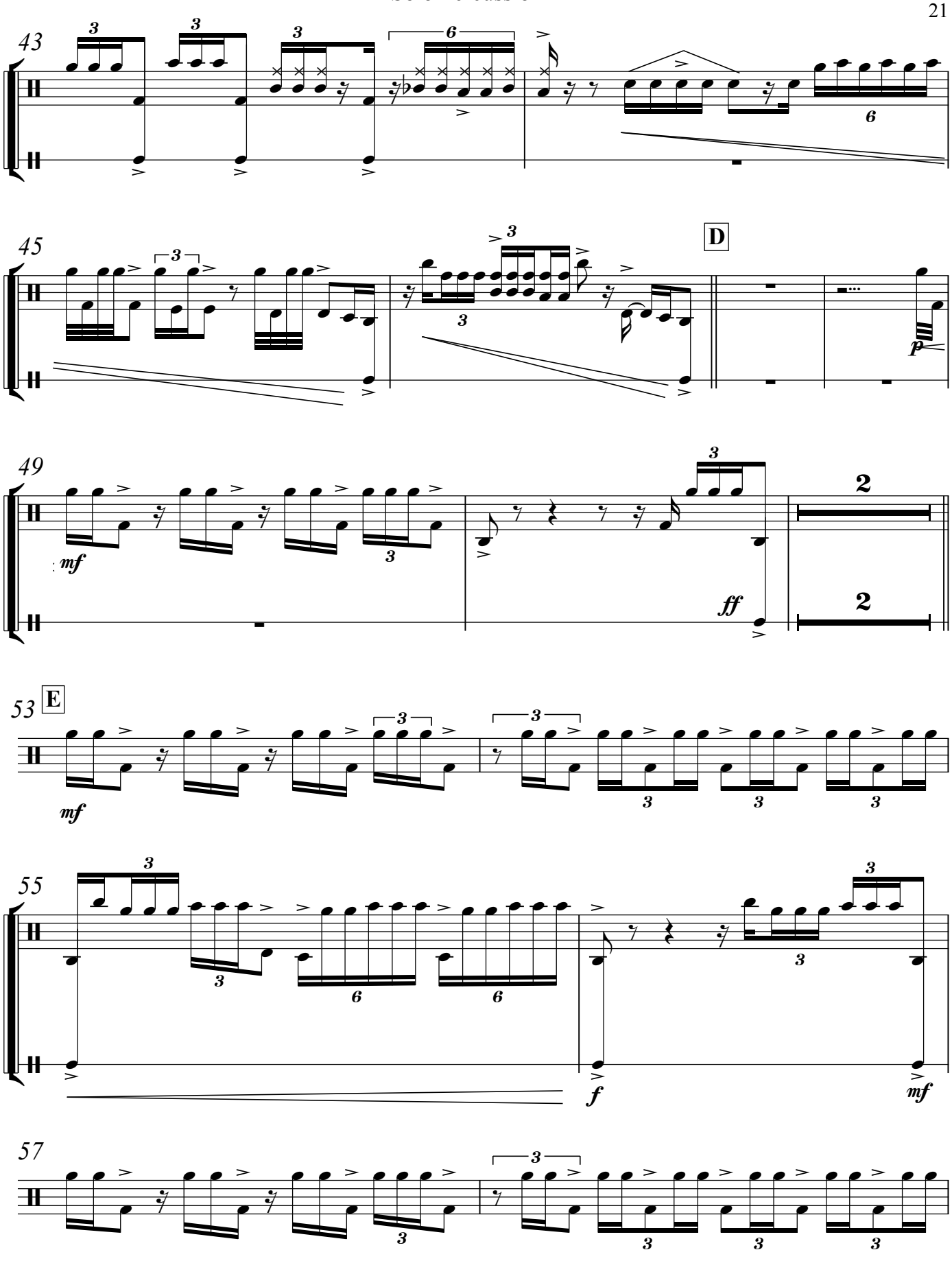
for percussion and wind ensemble

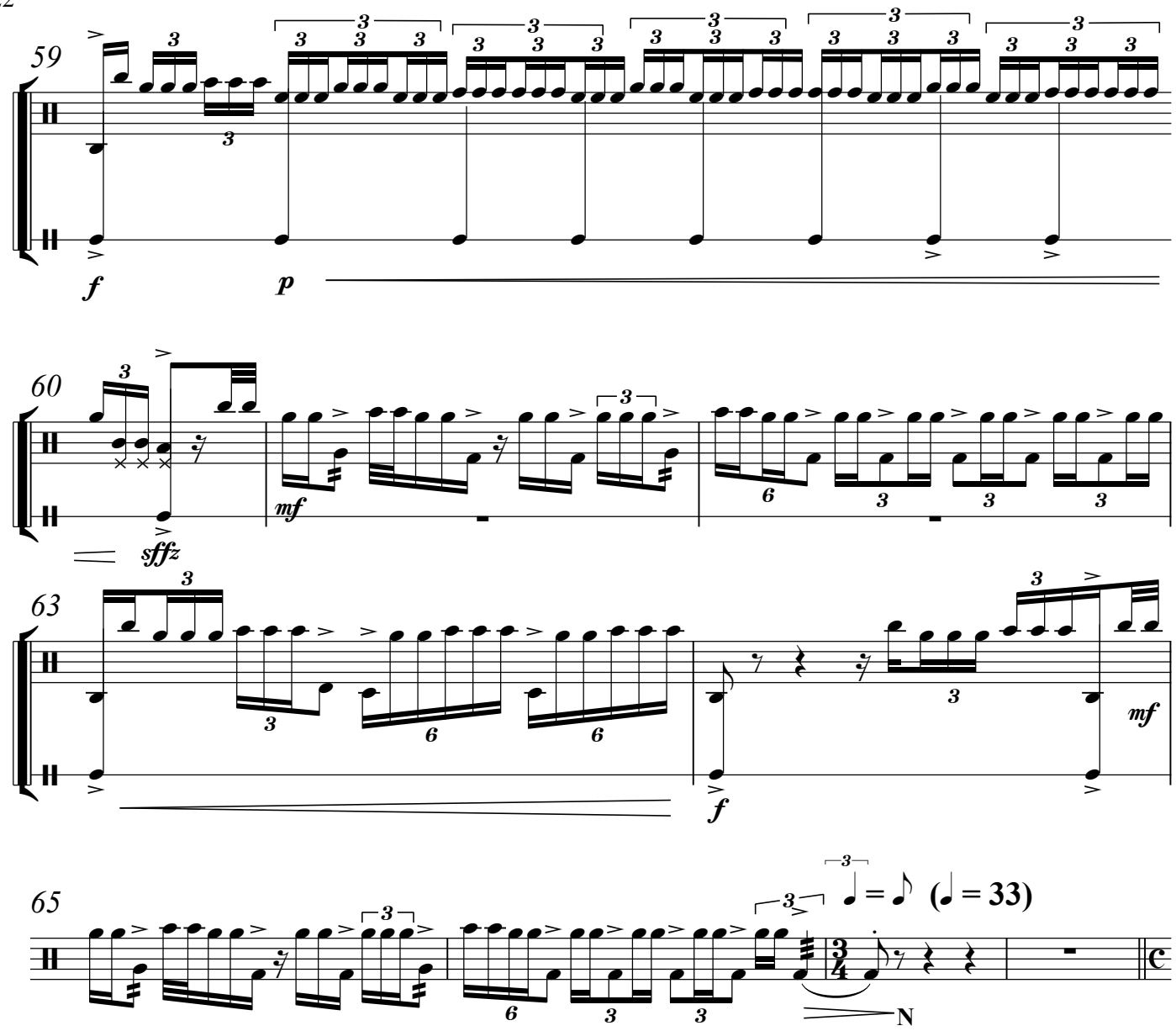
III. Of This World

CHRISTOS HATZIS
arr. Kevin Lau

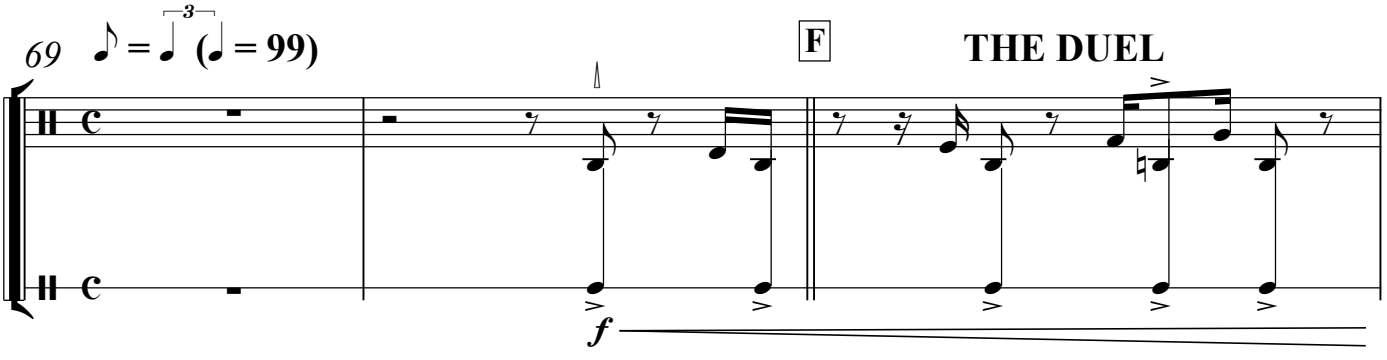


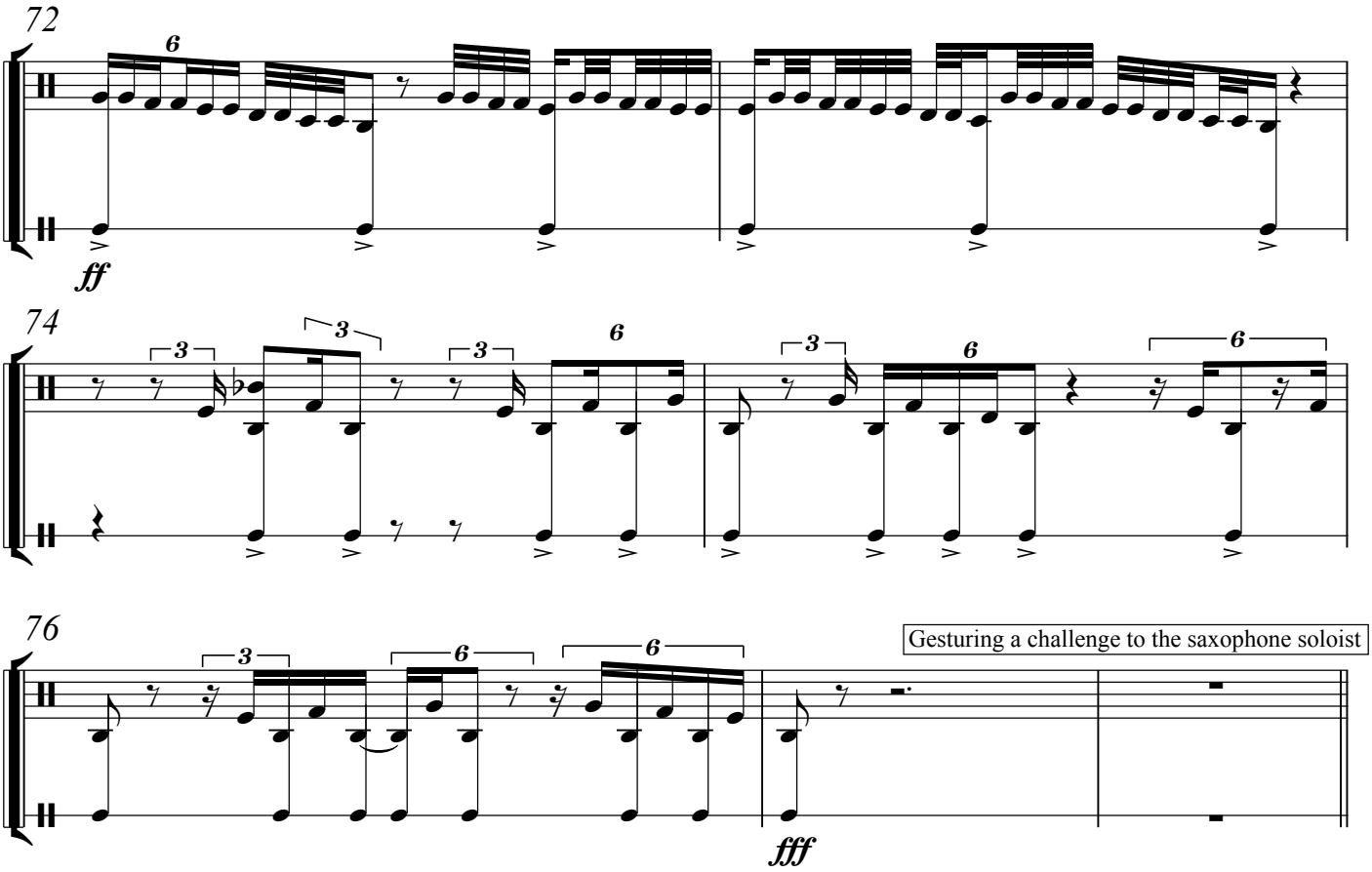

28
mf
ff
2
2
32
C
mf
35
37
mf
mf
39
41


43
45
D
49
mf
ff
2
2
53
E
mf
55
f
mf
57



From measure 70 to 77 the solo saxphonist makes attempts to assert him/herself as a soloist; this however is a percussion concerto. The percussion soloist is increasingly frustrated by the saxphonist's attempts to "take over" and her/his part in this section should sound like an aggressive attempt to overcome the saxophonist by sheer volume and aggressive playing. Similarly, the saxphone part should sound like attempts to "steal" the opportunity every time the percussionist stops, however momentarily. Frustration should be constantly on the increase. By measure 77 it should become apparent to both players that the saxophone does not have a chance against the aggression of the percussion and at that time the percussion should emerge triumphant from this brief contest.
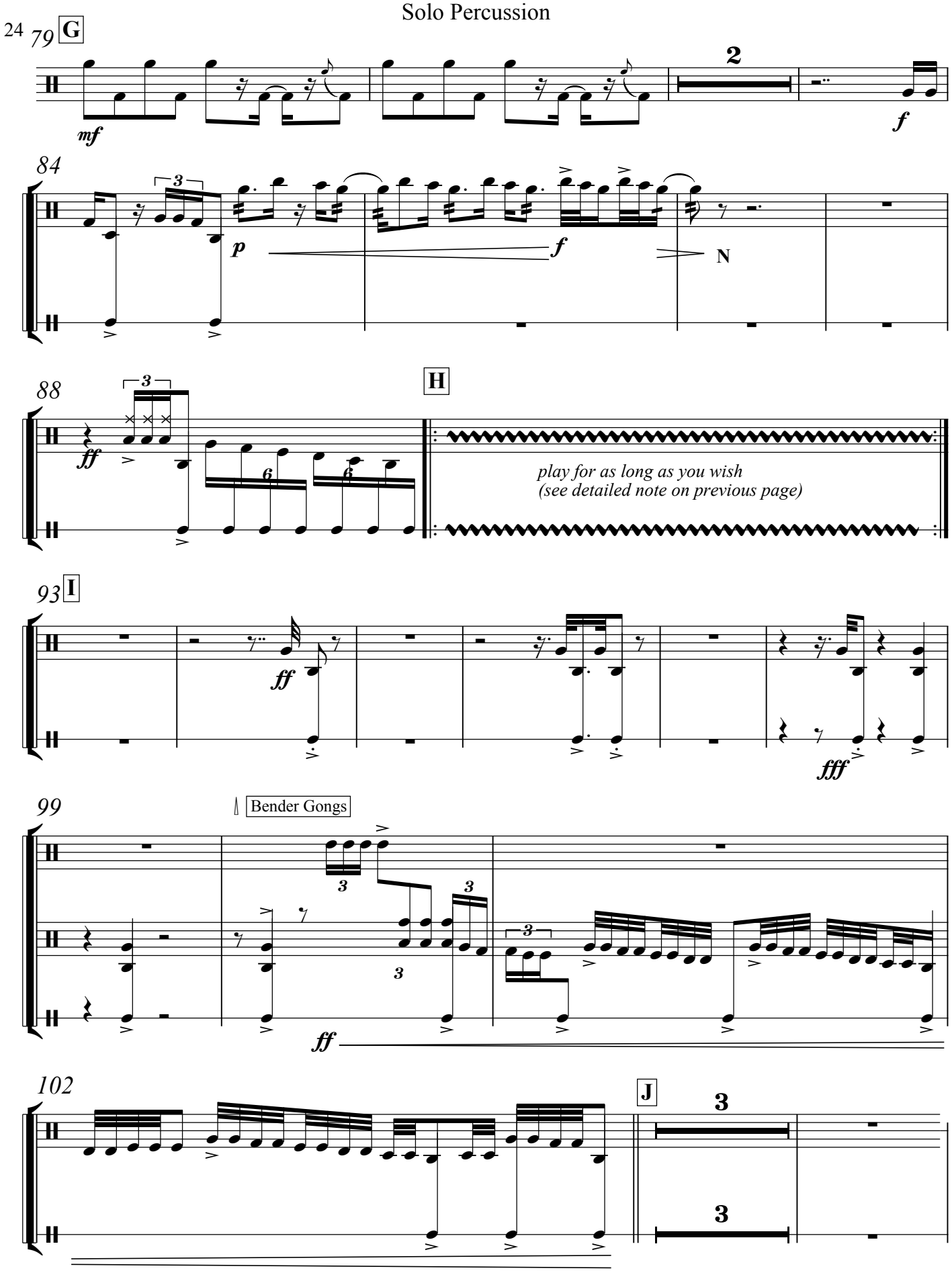




At measure 77 the percussionist introduces different rules of engagement. She/he may point to the saxophonist with the finger and then to her/himself as if saying "I will play something and you try to copy it, if you can." All this gesturing by the percussionist and then by the saxophonist responding to the challenge should take place over measures 77 and 78. After that, the percussionist begins playing the simple "theme" of the opening, varying it with increasing complexity and the saxophonist responds as if on the spot. Up until measure 87, the parts are of course written out. From that point on, the duel may continue in an improvisatory manner, each player taking turns but both becoming more impatient and eventually playing at the same time until the saxophonist is again completely dominated by the aggression of the percussion. When this improvisatory section is completed the conductor cues the orchestra to play at letter H.
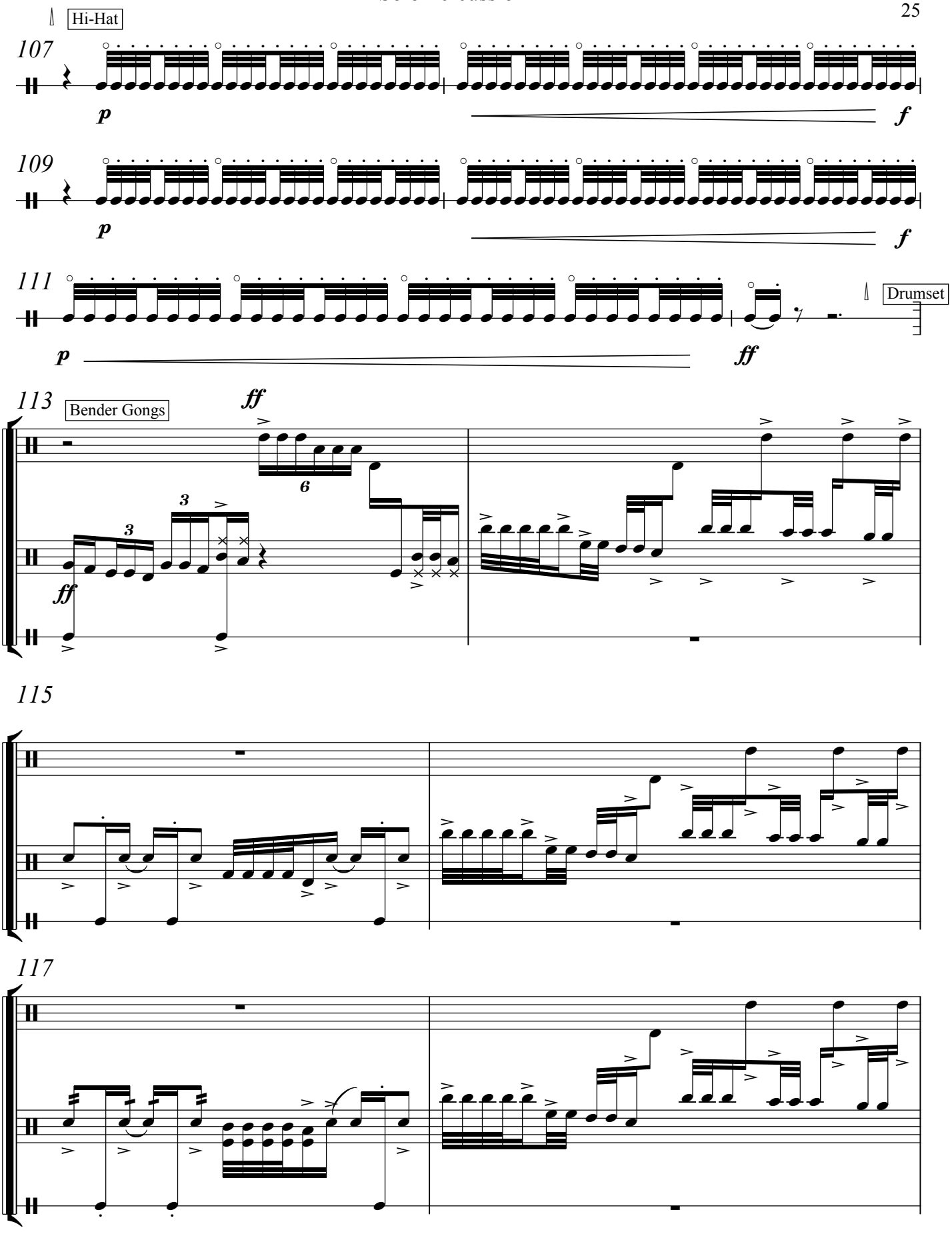
Consistent with the spirit of the previous competition, the solo percussion-solo saxophone duel continues with increasing fierceness and in an improvised manner. The percussionist continues to challenge and the saxophonist continues responding. The rhythmic complexity and unpredictability of the exchange continues with the percussionist leading, but also in frustration, increasingly overpowering the saxophonist's responses and cutting them short. Towards the end of this section (which can last for as long as the soloists desire) the percussionist, sensing perhaps that this battle cannot be won on wits alone, resorts to the innate force of her/his instruments to completely obliterate the sound of the saxophonist from the acoustic landscape.
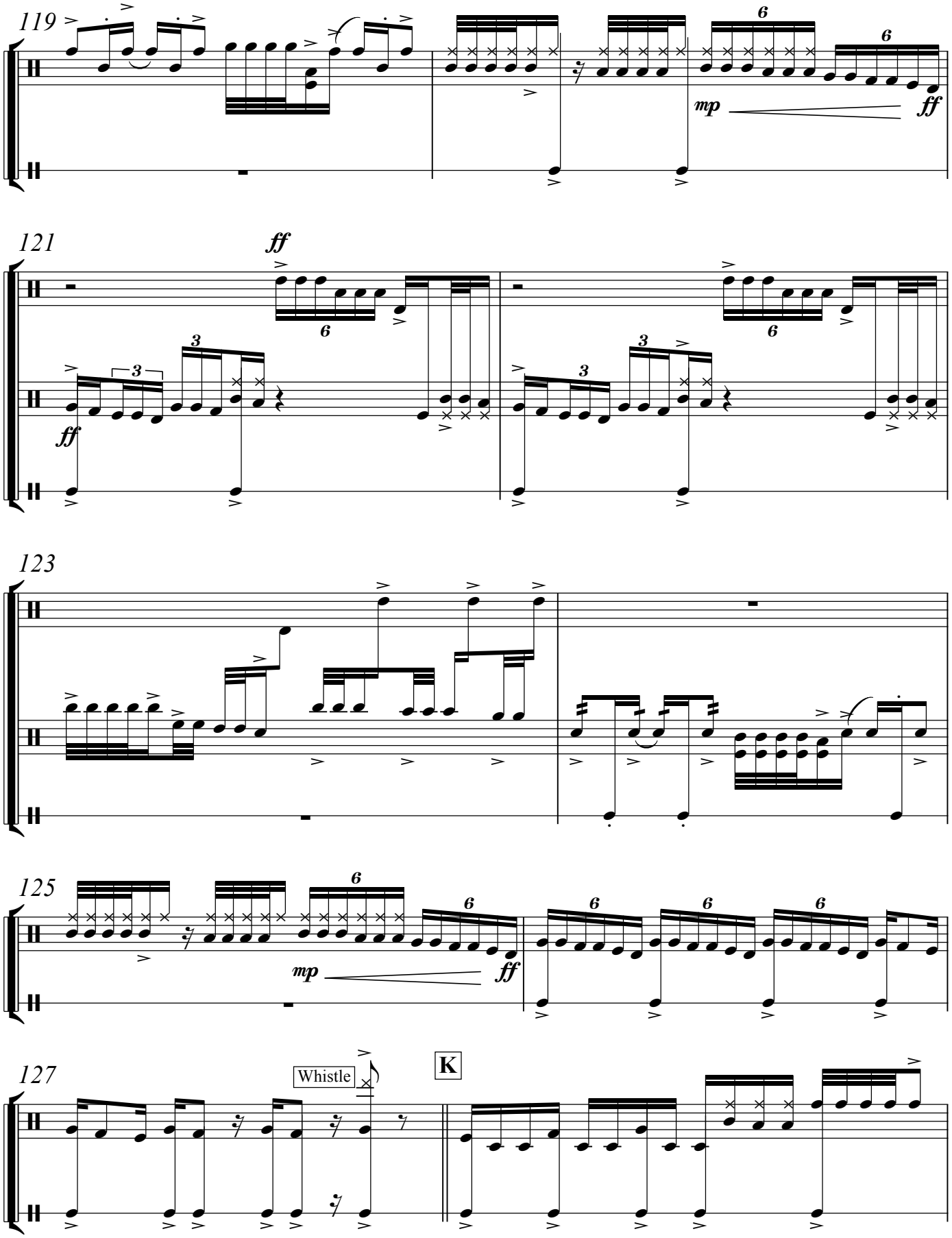
In resignation the saxophonist holds the high F quietly while the percussionist is "raging mad." When the percussionist stops stops to catch her/his breath, the held note remains and we move on to the material of letter I. The drama continues into I. The percussionist is not content on having "won" the battle. She/he in anger wants to completely obliterate the saxophonist. The death blows of the percussion should feel like just that: death blows that eventually completely silence the saxophonist.
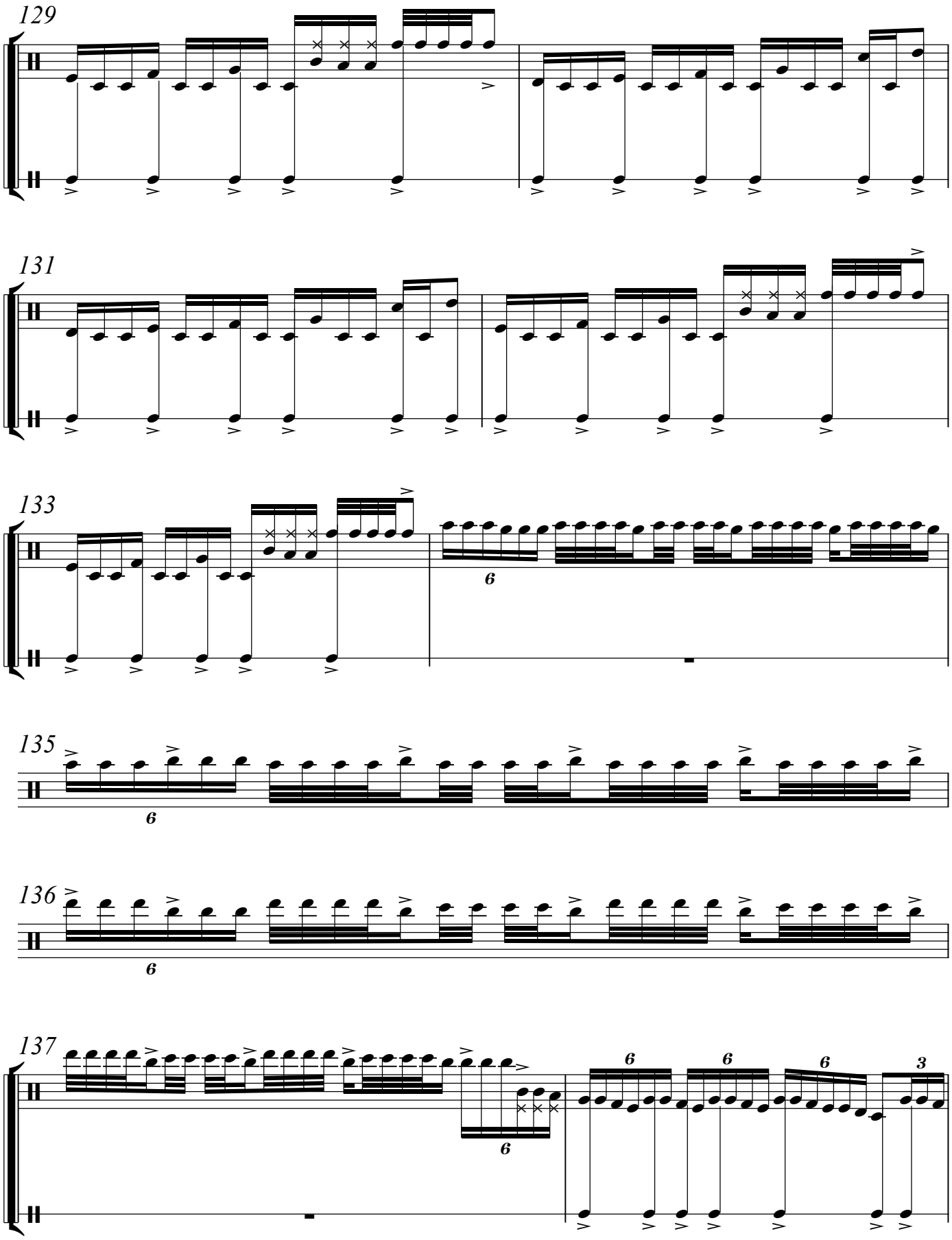
Depending on the improvisational abilities of the specific soloists in a given performance, this section can be completely improvised, or planned with great detail by the solo percussionist and the solo saxophonist, rehearsing the letter H section with a metronome. At the end of letter H, when the solo percussionisth has stopped her/his onslaught with a dramatic outburst followed by silence, the saxophonist holds indefinitely the high F note and that is a signal for the conductor to cue in the orchestra at letter I.

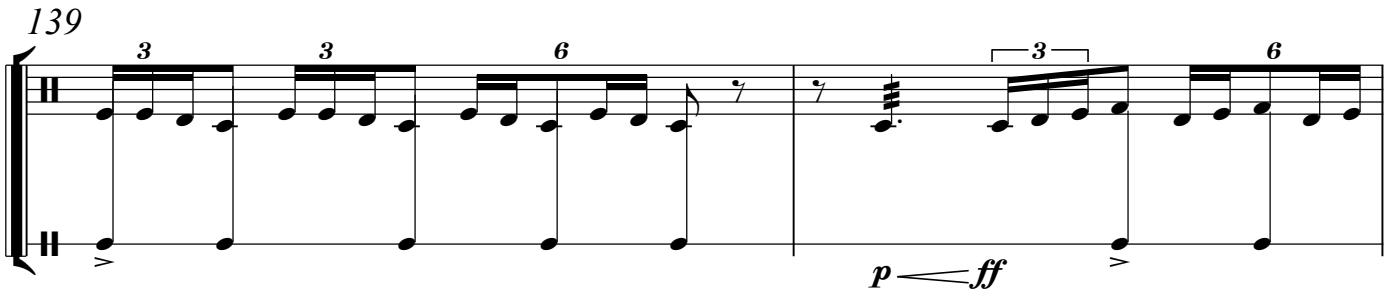
The musical success of this theatrical experiment will depend a great deal on the ability of hte performers to pull it off. It is important that throughout this section the performers give the impression that the outburst is real and spontaneous, not premeditated. Body language as much as playing should convey this.

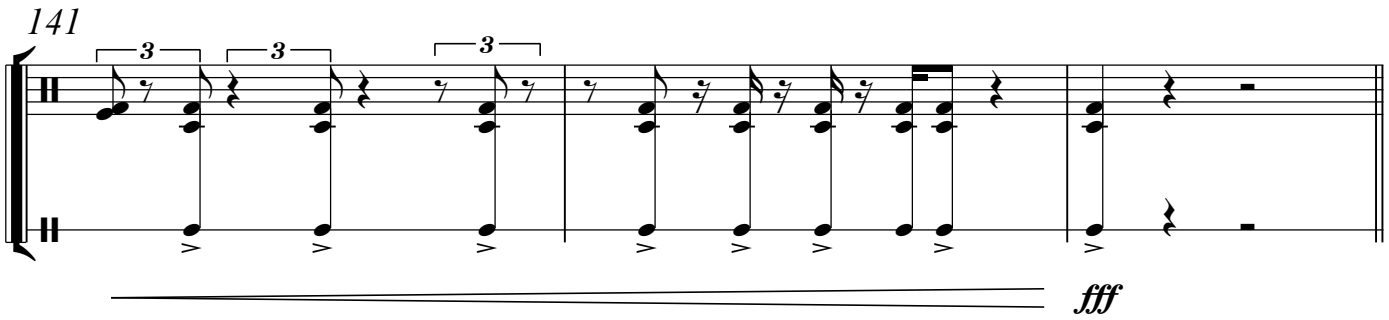

79
G
2
mf
f
84
3
p
f
N
88
3
ff
6
6
H
play for as long as you wish
(see detailed note on previous page)
93
I
ff
fff
99
Bender Gongs
3
3
3
3
ff
102
J
3
3

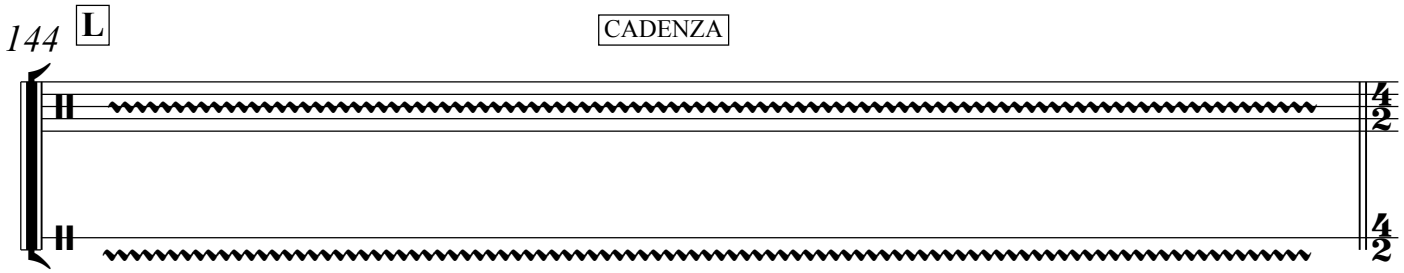

Hi-Hat
107
p
f
109
p
f
111
p
ff
Drumset
113
Bender Gongs
ff
6
3
3
ff
115
117


119
mp
ff
121
ff
ff
123
125
mp
ff
127
Whistle
K


129
131
133
6
135
6
136
6
137
6
6
6
6
3







The CADENZA for the solo percussionist can be best described as an emotional melt-down or a tantrum and should be improvised in its entirety. After the percussionist has effectively obliterated the saxophone soloist in the previous duel, and has managed to "ride on the crest" for a while convincing the orchestra to follow her/him, (s)he is beginning to become aware of the corruptive influence of power and the initial reaction to this awareness is denial, anger and frustration. All of these qualities should be very evident in this cadential improvisation. Towards the end of this improvisation, the angry moments should be more dramatic, but shorter and separated by longer and longer silences. The end should be a series of single hits getting louder but sparser with the silences in between lasting a long time. After the last percussive hit, there should be a silence of inordinate length which is followed by the coda (below.)
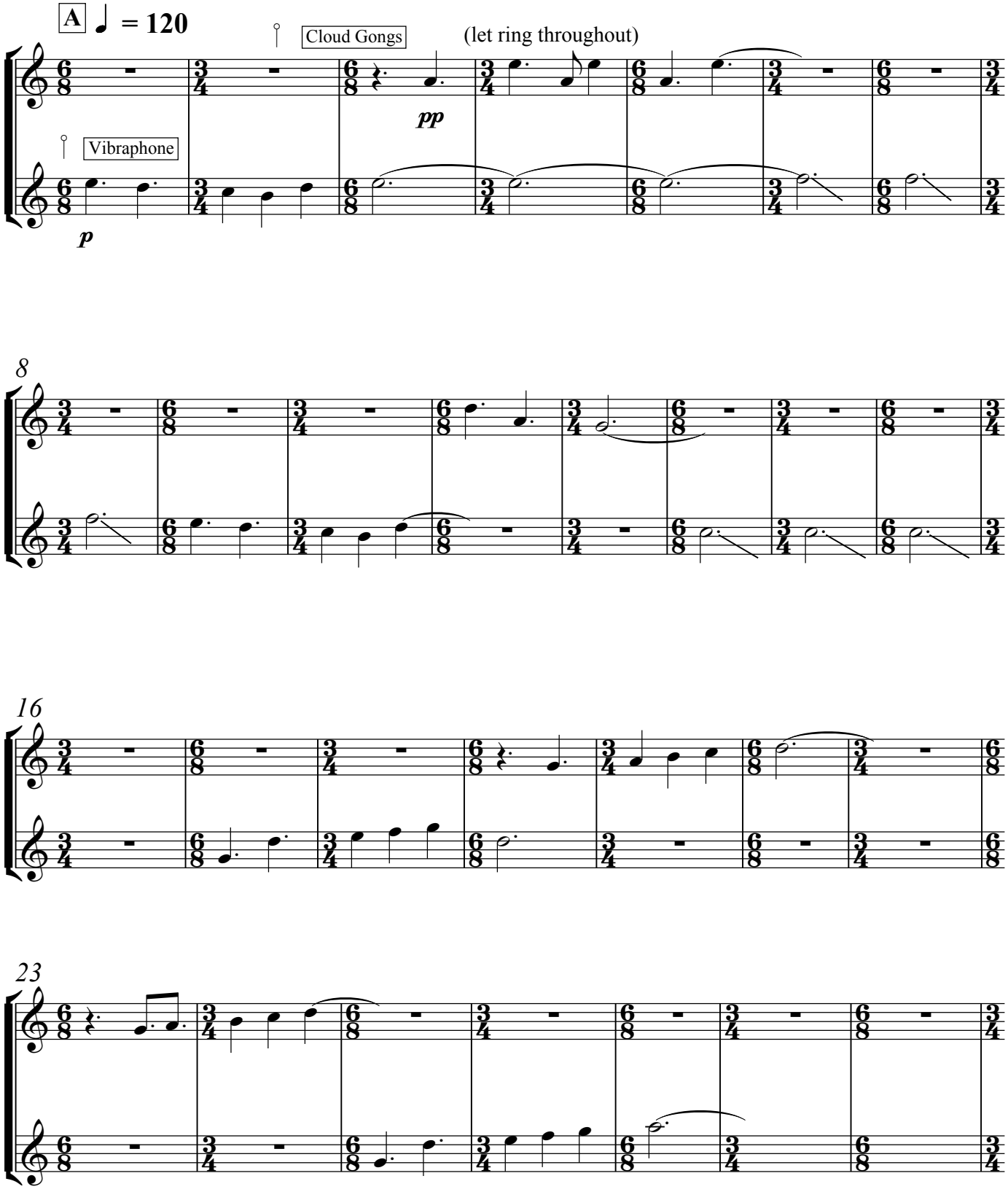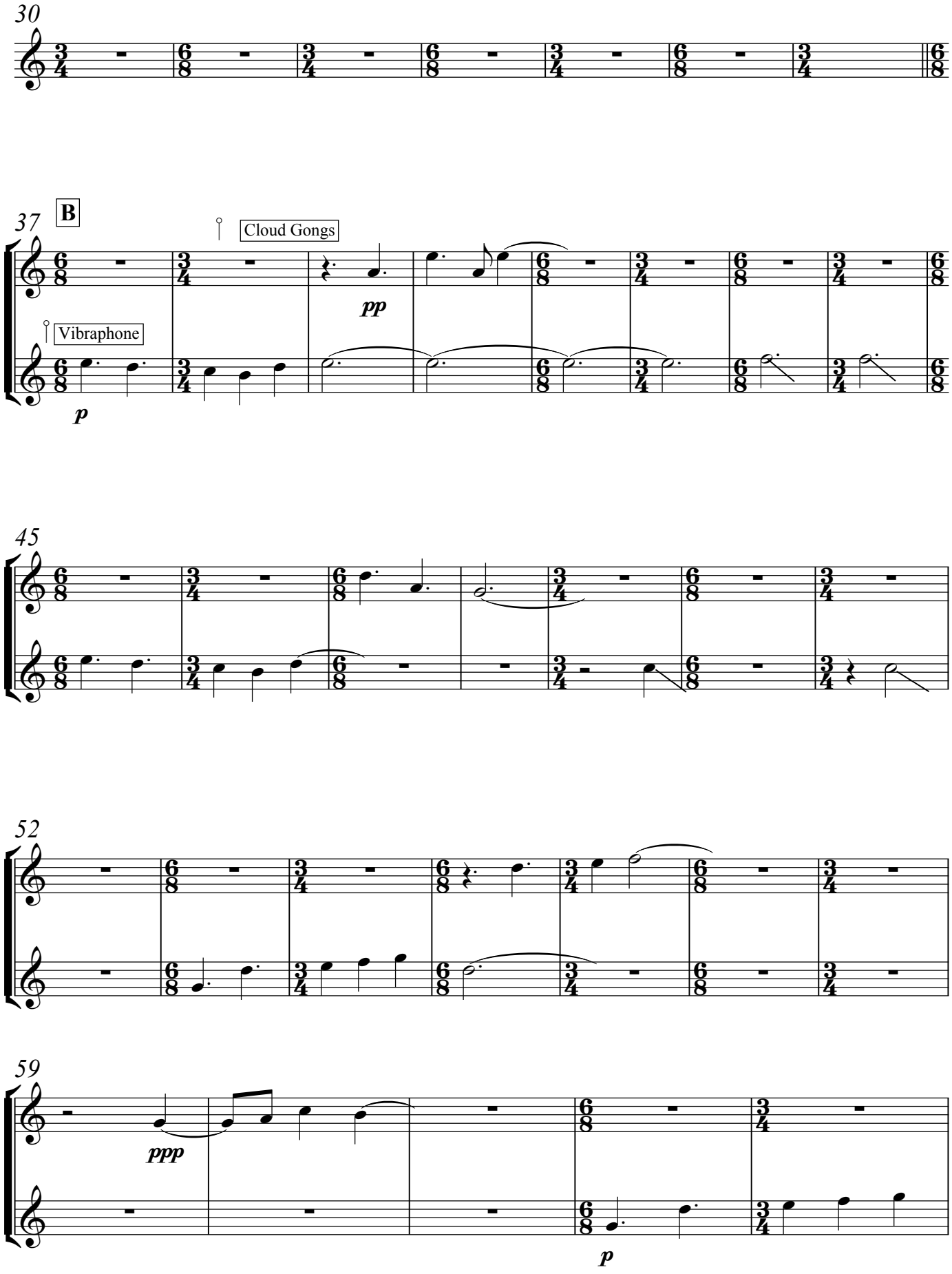


TONGUES OF FIRE

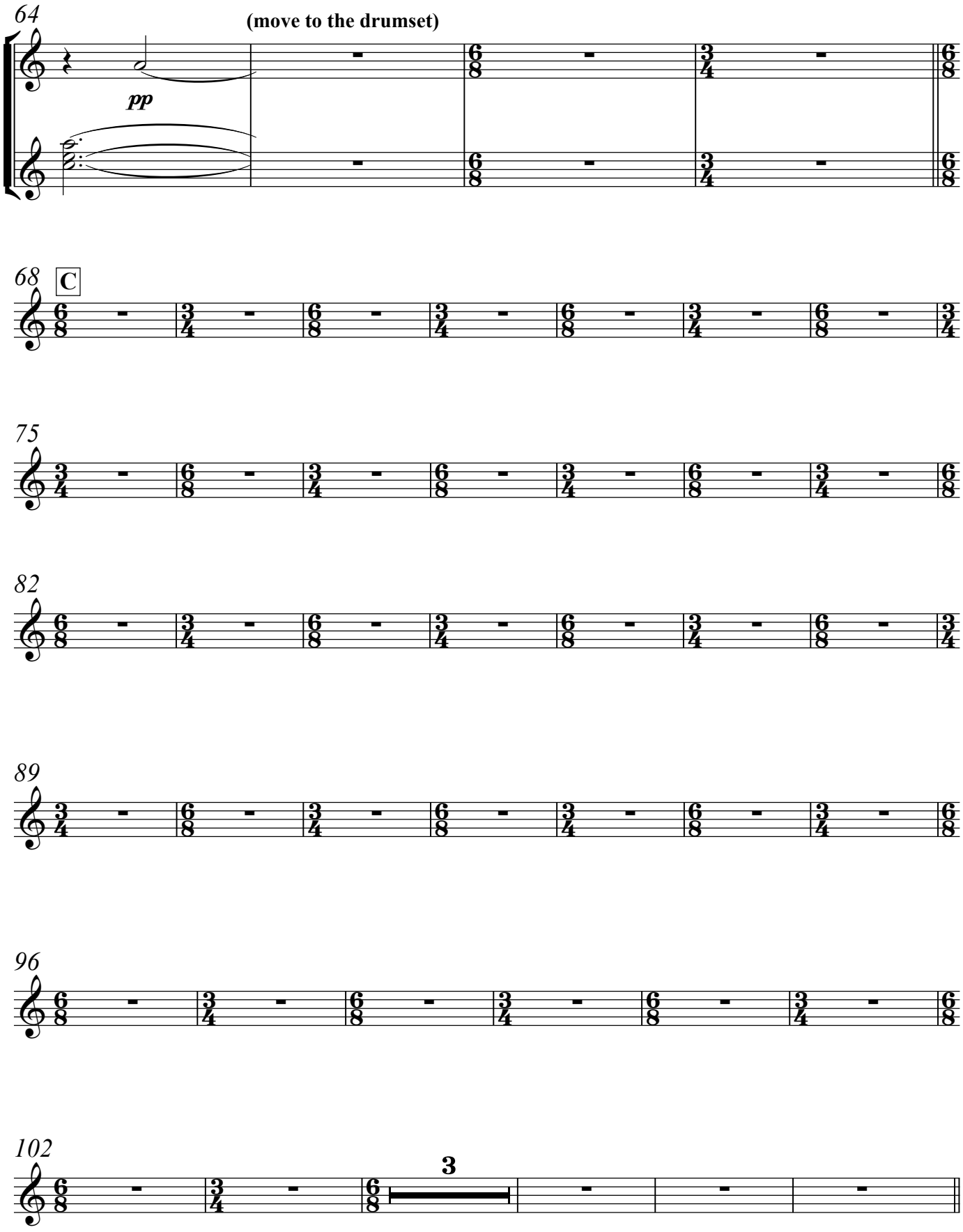
for percussion and wind ensemble
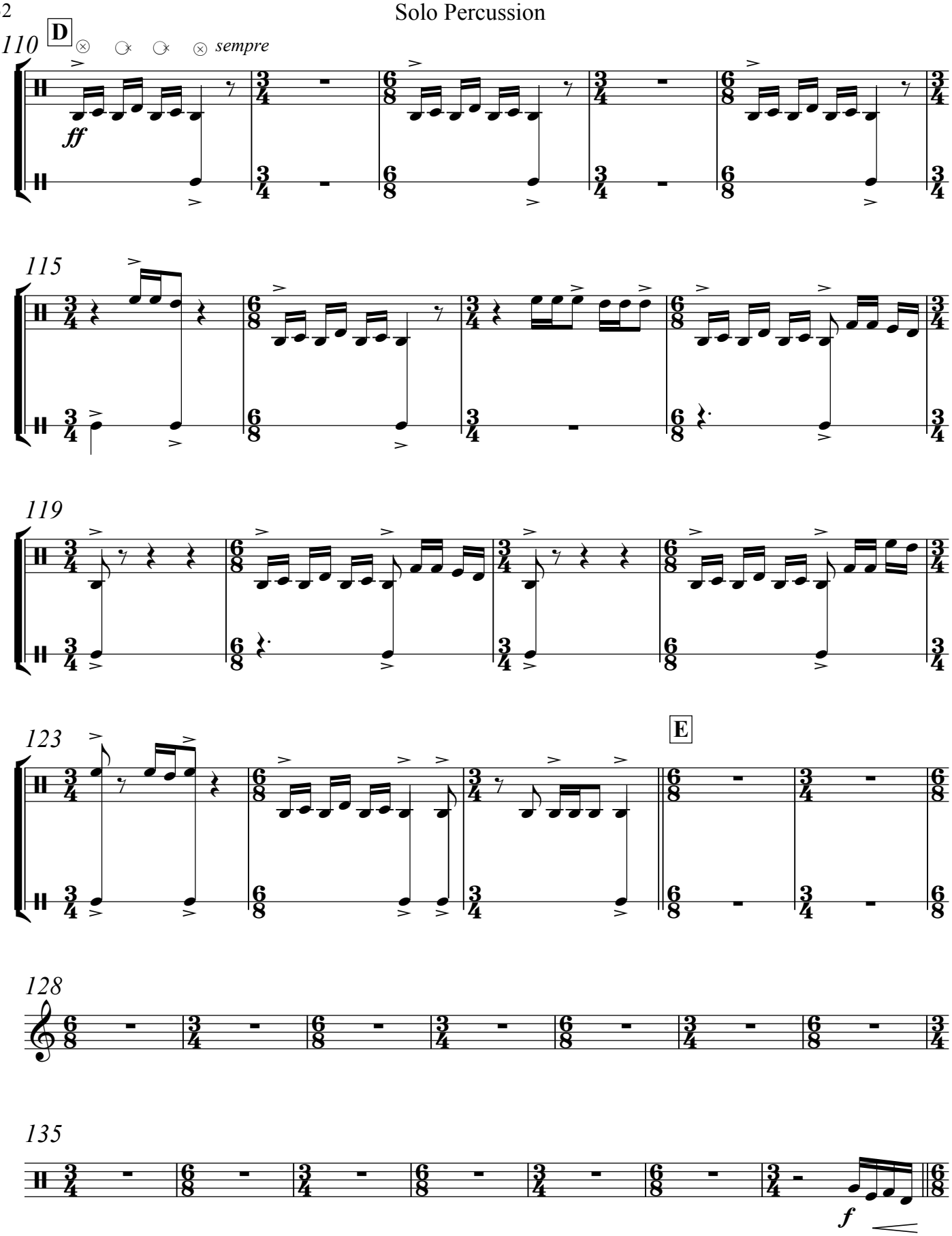
CHRISTOS HATZIS
arr. Kevin Lau

IV. TO THE ENDS OF THE EARTH




30
37
B
Cloud Gongs
pp
Vibraphone
p
45
52
59
ppp
p


64
(move to the drumset)
pp
68
C
75
82
89
96
102
3


110
D
sempre
ff
115
119
123
E
128
135
f

142 **F** *sempre*

ff *ff*

147

151

155

160

pp *f*

164

(move to the marimba)

pp *f* *p*

169

176

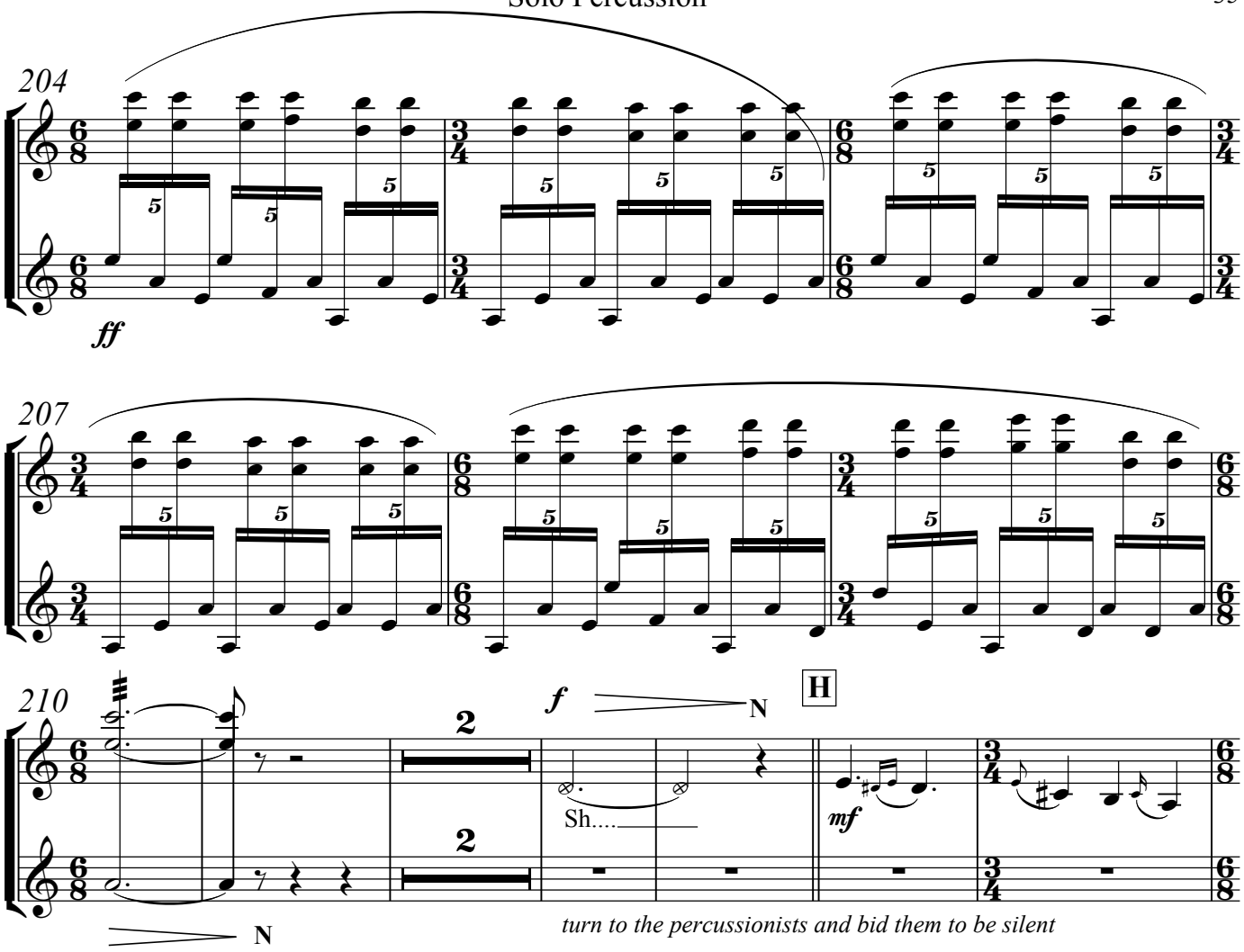
182 G Marimba

187

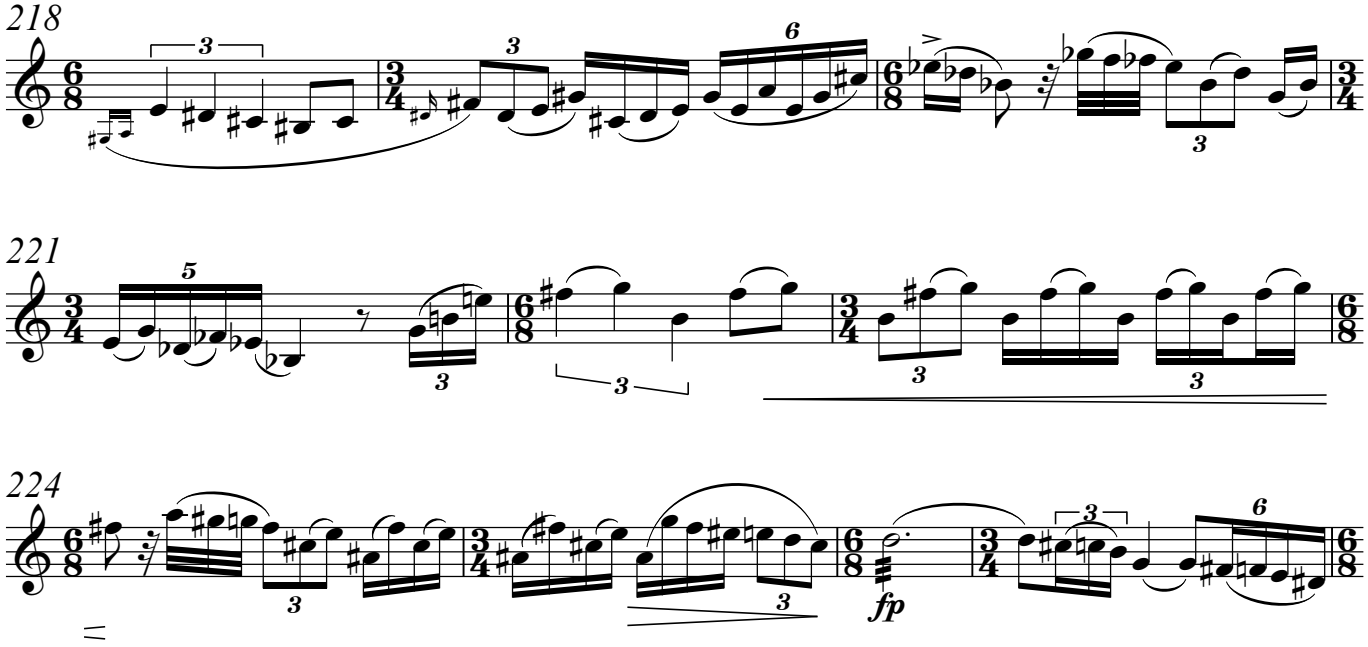
191
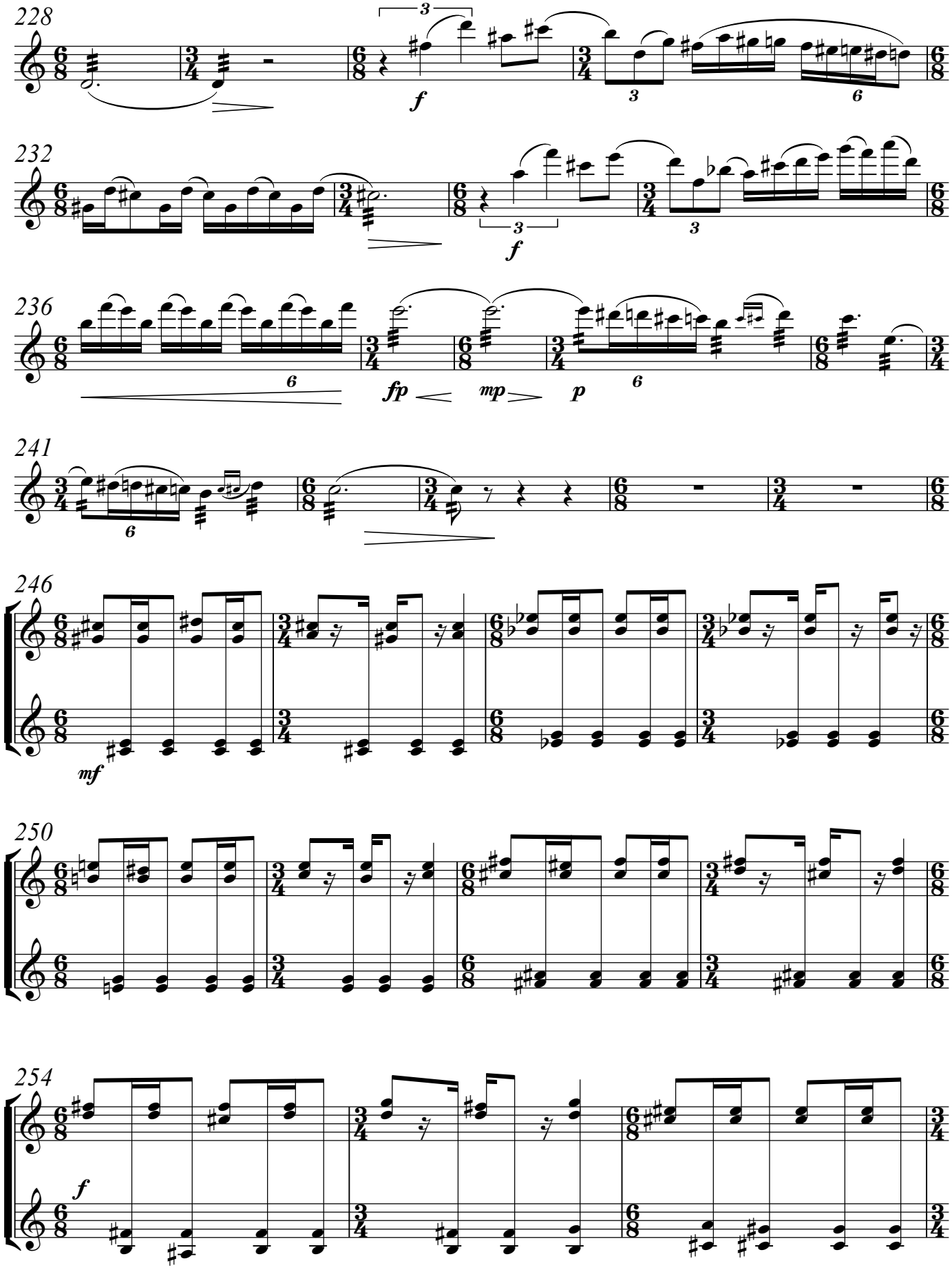
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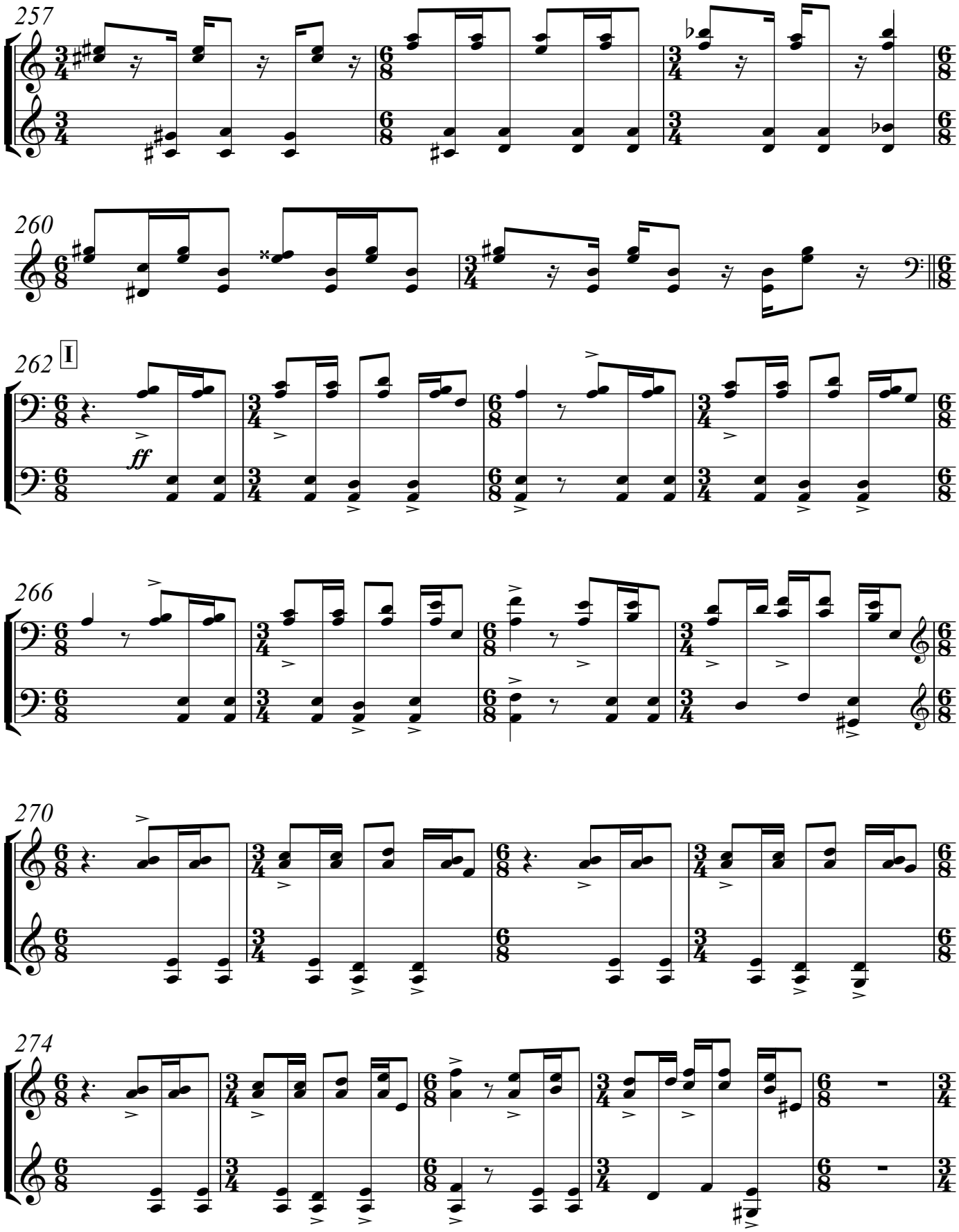
201



At measure 215, the soloist turns to the four orchestral percussionists and signals them to keep quiet (index finger placed in front of his/her mouth accompanied by a "shh..." sound.) Almost immediately every other musician in the orchestra, including the conductor, faces the orchestral percussionists and makes the same gesture. It is as if the percussionists have missed their cut-off point (when everyone else has stopped) and continue to play by mistake.




228
232
236
241
246
250
254
f
fp
mp
p
mf


257
260
262
I
ff
266
270
274

279

286

293
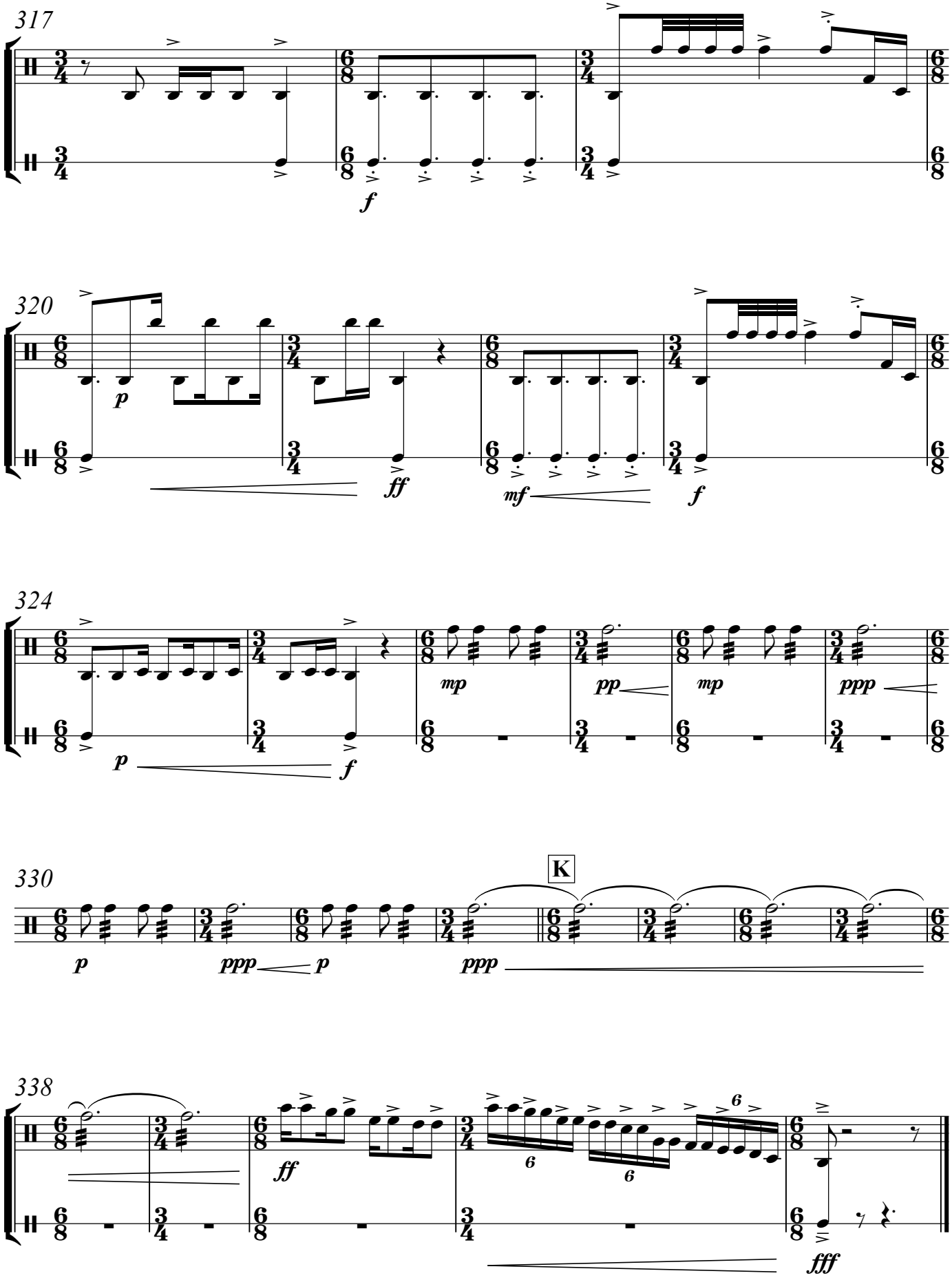
298

302 J Drumset

306

310

314


317
f
320
p
ff
mf
f
324
p
f
mp
pp
mp
ppp
330
K
p
ppp
p
ppp
338
ff
6
6
fff