FOR RIVKA GOLANI AND BEVERLEY JOHNSTON

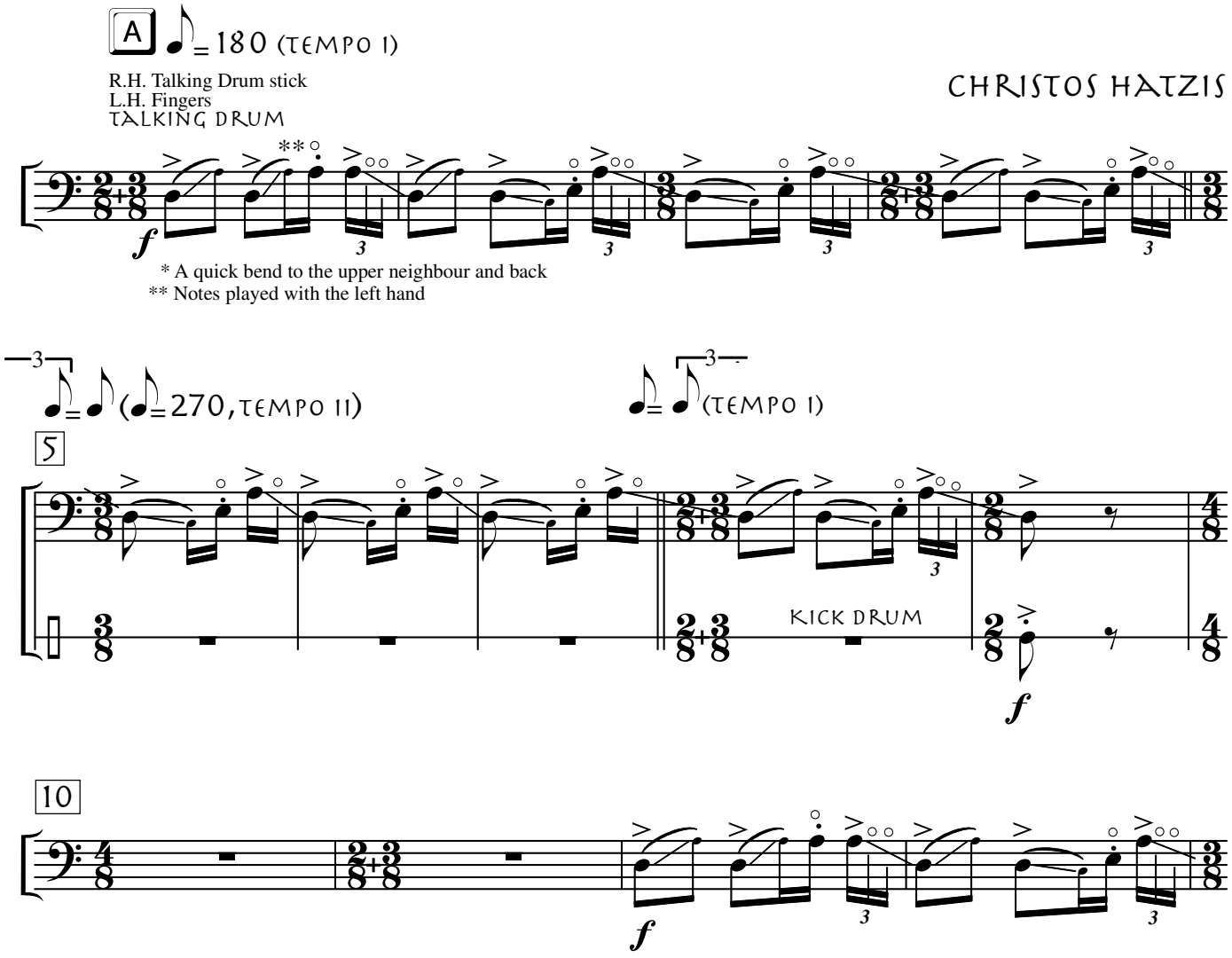
PYRRICHEAN DANCES

FOR VIOLA, PERCUSSION
AND STRING ORCHESTRA

PERCUSSION

I

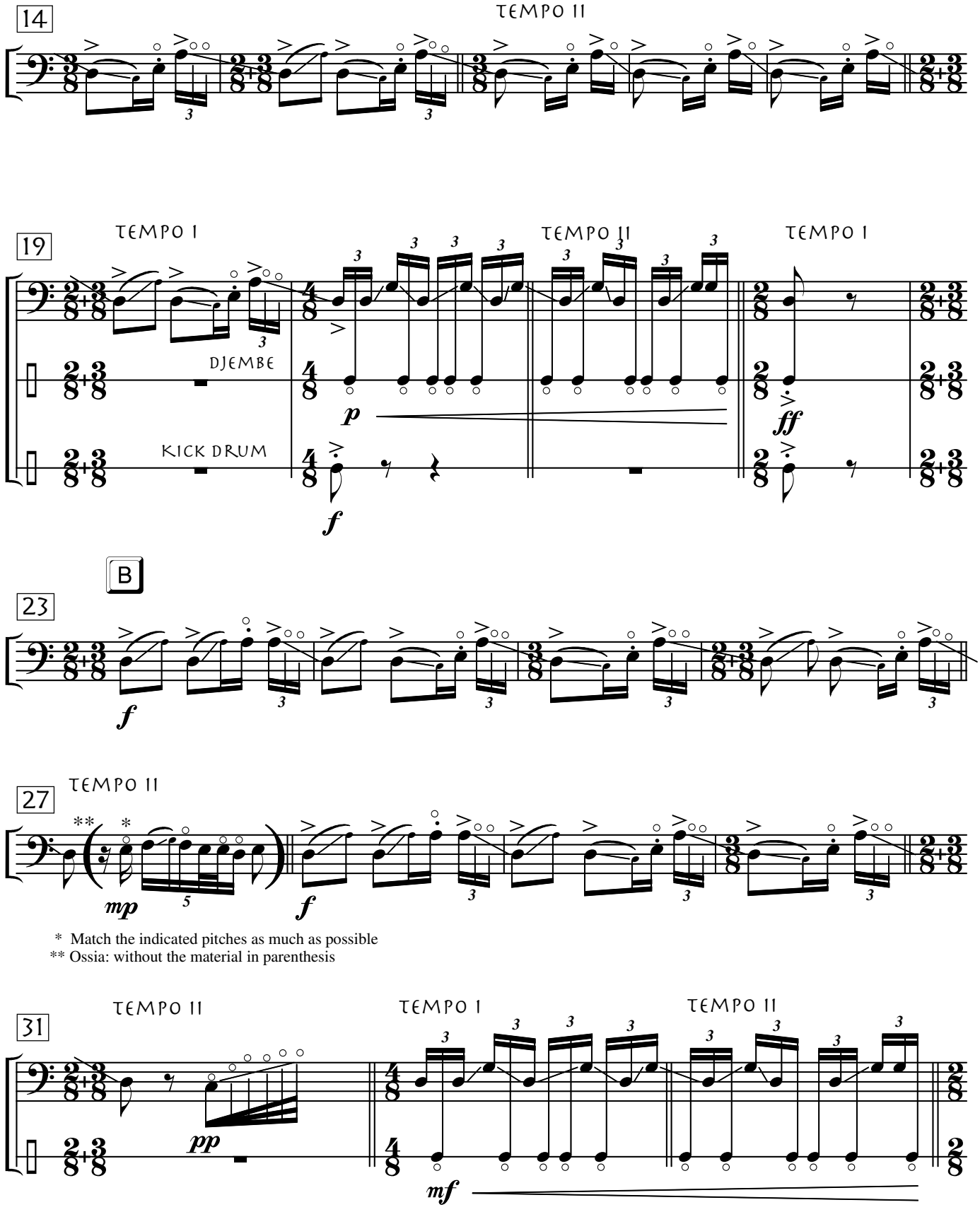
BROKEN MIRRORS
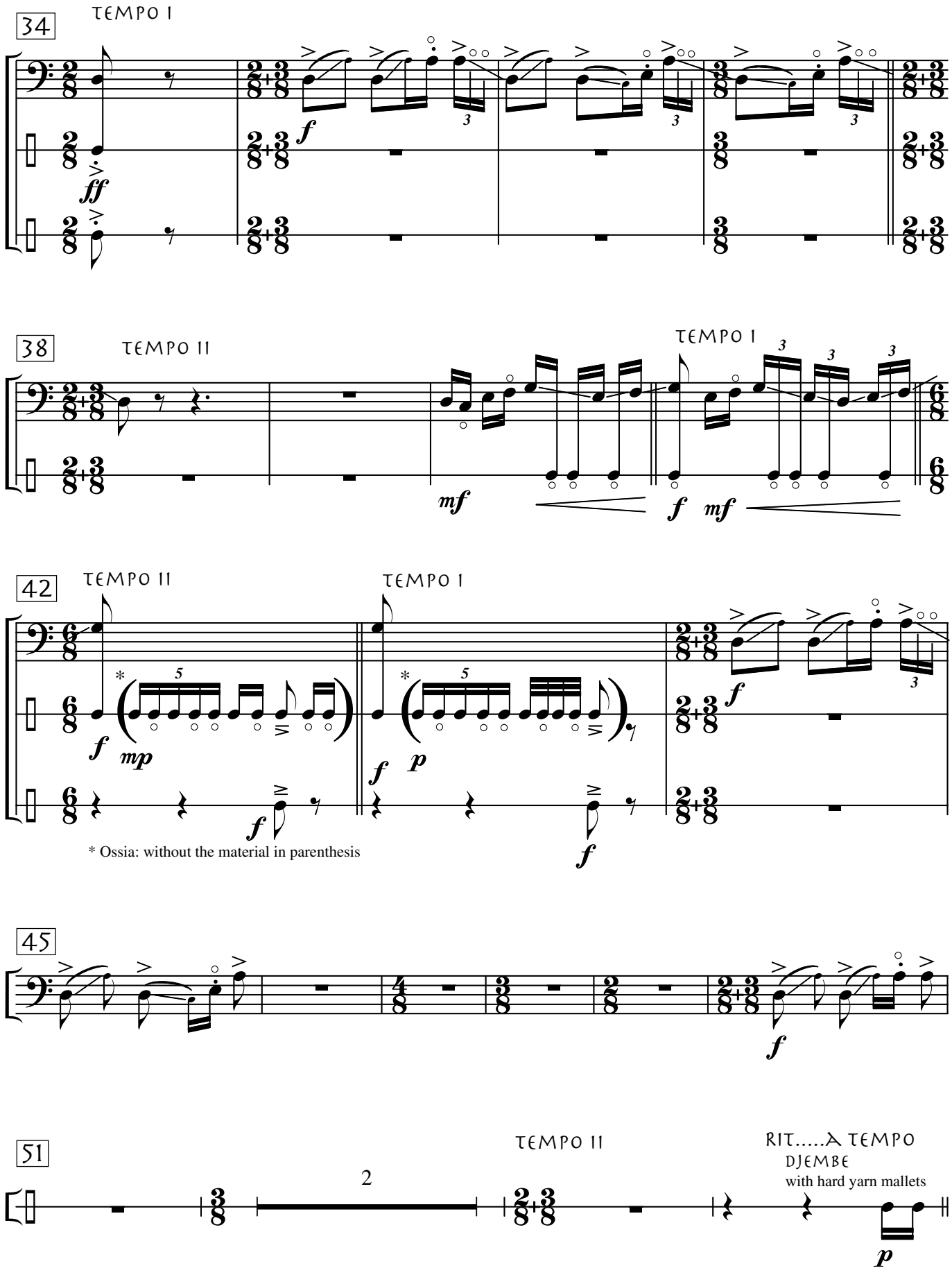


Note: Dynamics in the solo percussion part are relative. The percussionists should think of his/her dynamic indications as dynamics for strings rather than percussion, so that an acoustical balance is achieved with the rest of the orchestra.

DURATION: c. 7 MINUTES

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14
TEMPO II
19
TEMPO I
TEMPO II
TEMPO I
DJEMBE
KICK DRUM
p
ff
f
B
23
f
27
TEMPO II
mp
f
* Match the indicated pitches as much as possible
** Ossia: without the material in parenthesis
31
TEMPO II
TEMPO I
TEMPO II
pp
mf


34
TEMPO I
38
TEMPO II
TEMPO I
42
TEMPO II
TEMPO I
* Ossia: without the material in parenthesis
45
51
TEMPO II
2
RIT.....A TEMPO
DJEMBE
with hard yarn mallets

C WITH RAW ENERGY

TEMPO I

56 ALMGLOCKEN

BENDER GONG

ff

KICK DRUM

ROTO-TOMS

59 TEMPO II

63 TEMPO I

2

2

2

68 TEMPO II

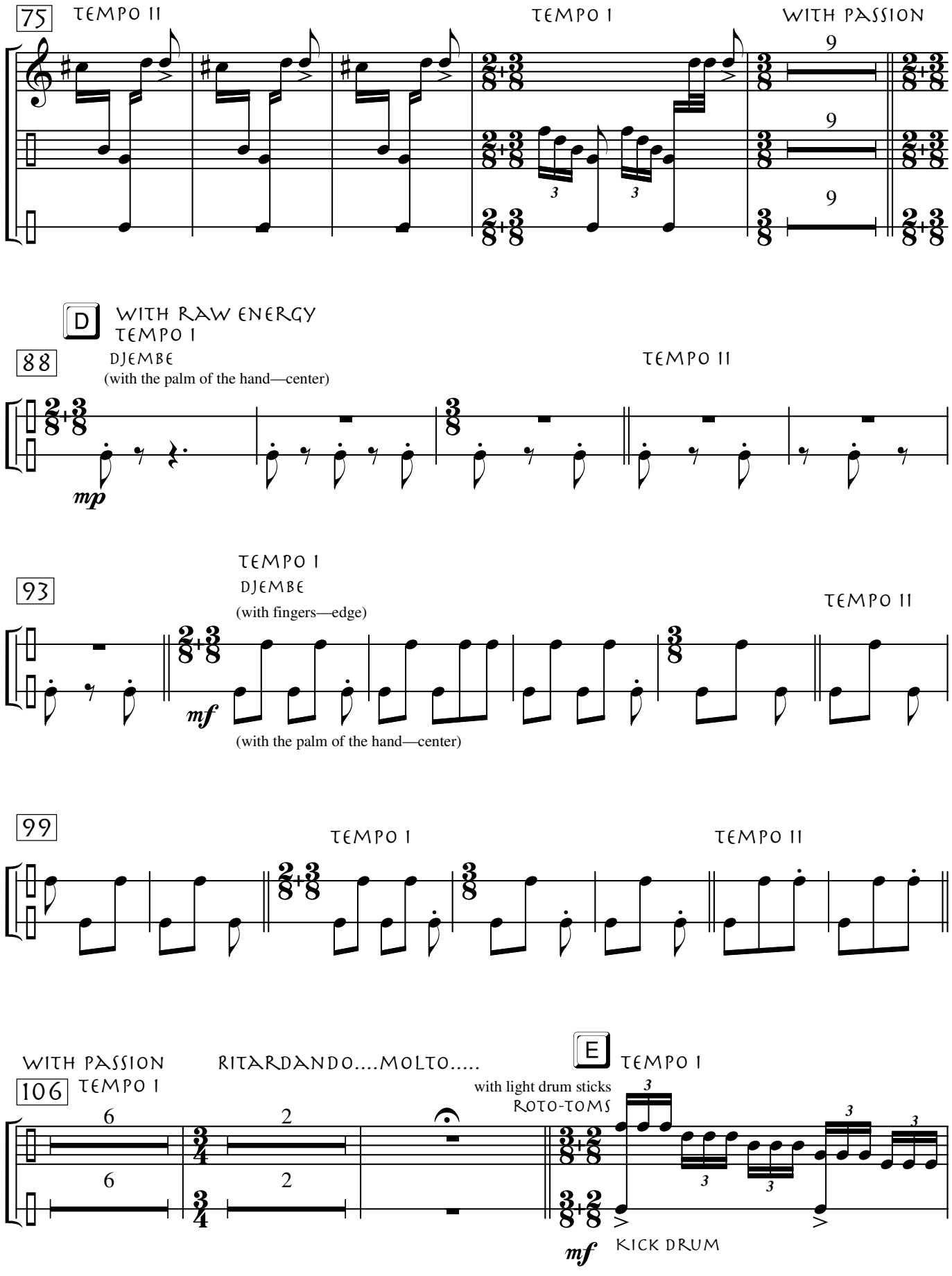
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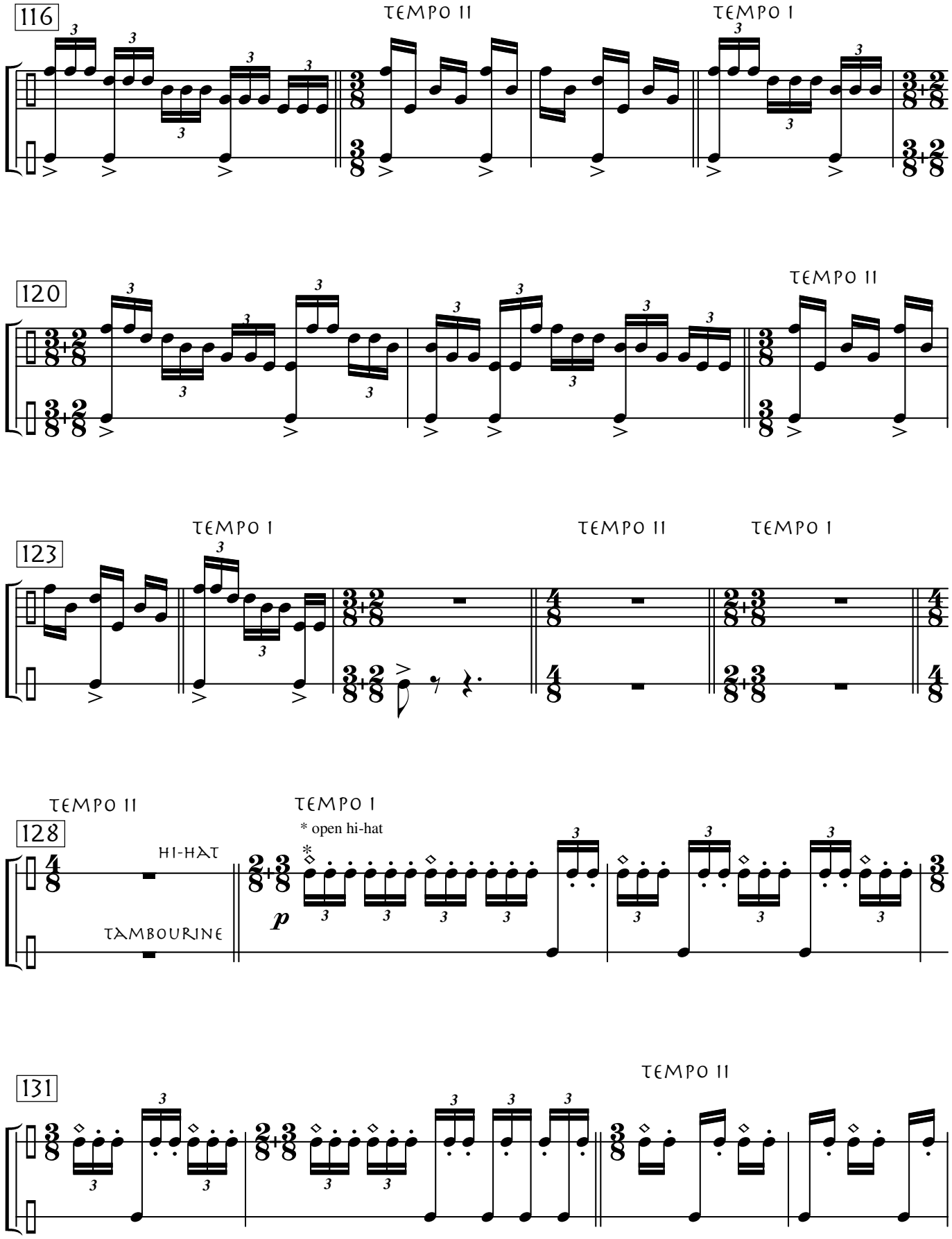
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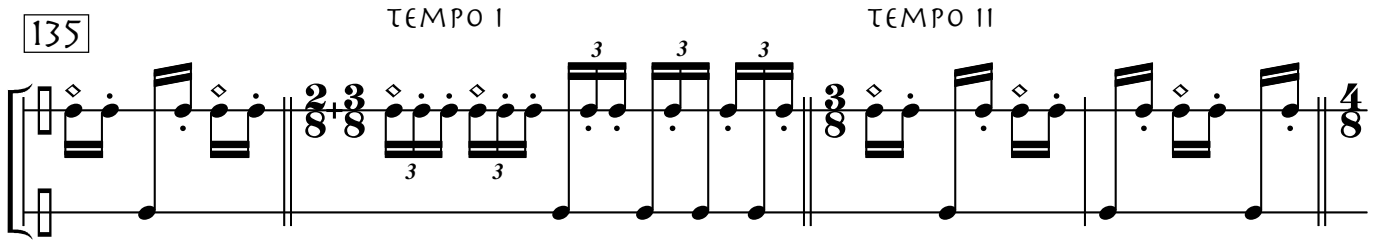
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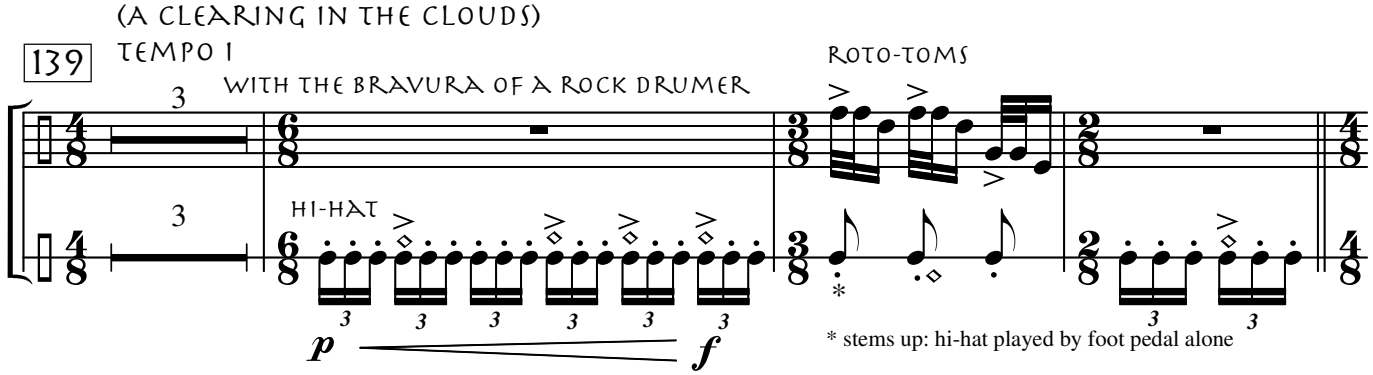
TEMPO I

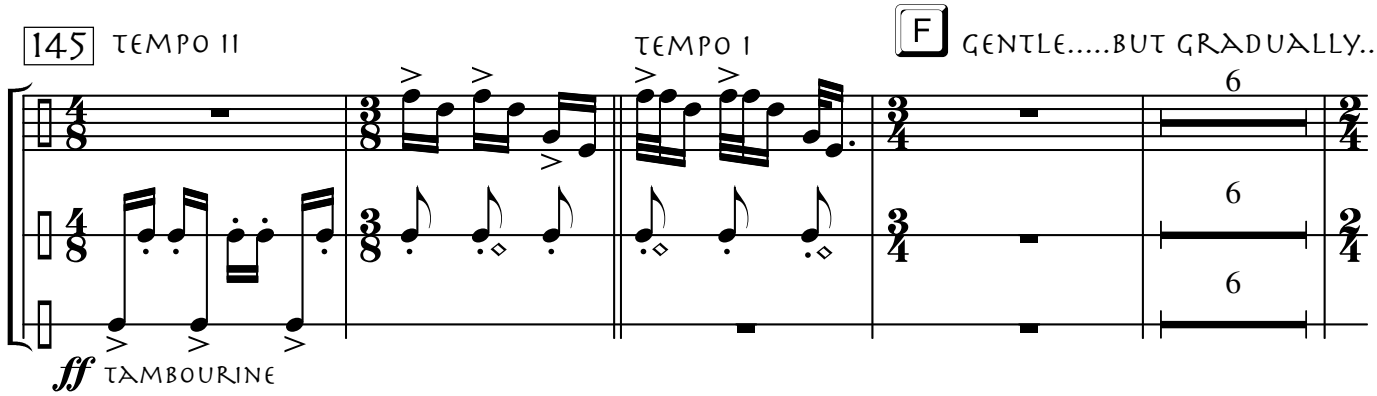
ff

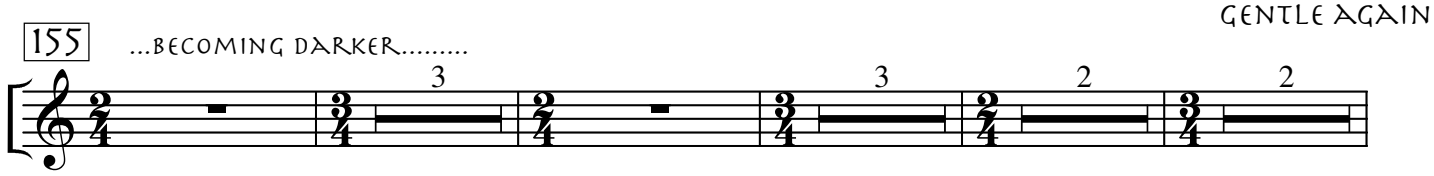

75
TEMPO II
TEMPO I
WITH PASSION
9
9
9
D
WITH RAW ENERGY
TEMPO I
88
DJEMBE
(with the palm of the hand—center)
TEMPO II
mp
93
TEMPO I
DJEMBE
(with fingers—edge)
TEMPO II
mf
(with the palm of the hand—center)
99
TEMPO I
TEMPO II
WITH PASSION
106
TEMPO I
RITARDANDO....MOLTO.....
E
TEMPO I
with light drum sticks
ROTO-TOMS
6
6
2
2
3
3
3
3
3
3
mf
KICK DRUM

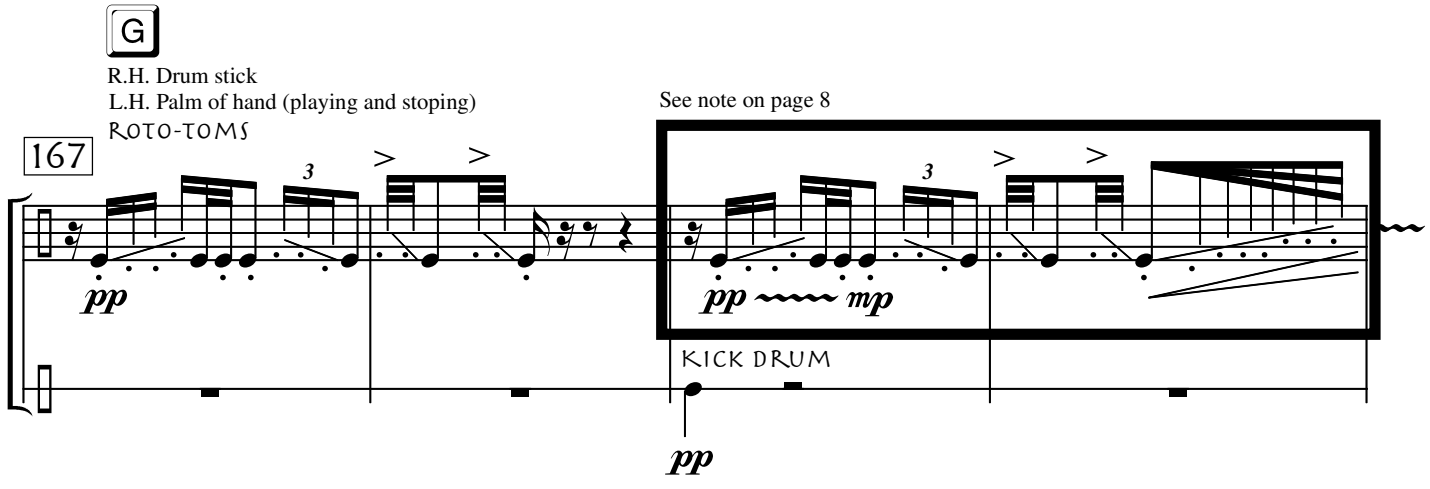

116
TEMPO II
TEMPO I
120
TEMPO II
123
TEMPO I
TEMPO II
TEMPO I
128
TEMPO II
TEMPO I
* open hi-hat
HI-HAT
TAMBOURINE
p
131
TEMPO II


135
TEMPO I
TEMPO II


(A CLEARING IN THE CLOUDS)
139
TEMPO I
WITH THE BRAVURA OF A ROCK DRUMER
ROTO-TOMS
HI-HAT
p
f
* stems up: hi-hat played by foot pedal alone


145
TEMPO II
TEMPO I
F
GENTLE.....BUT GRADUALLY....
ff
TAMBOURINE

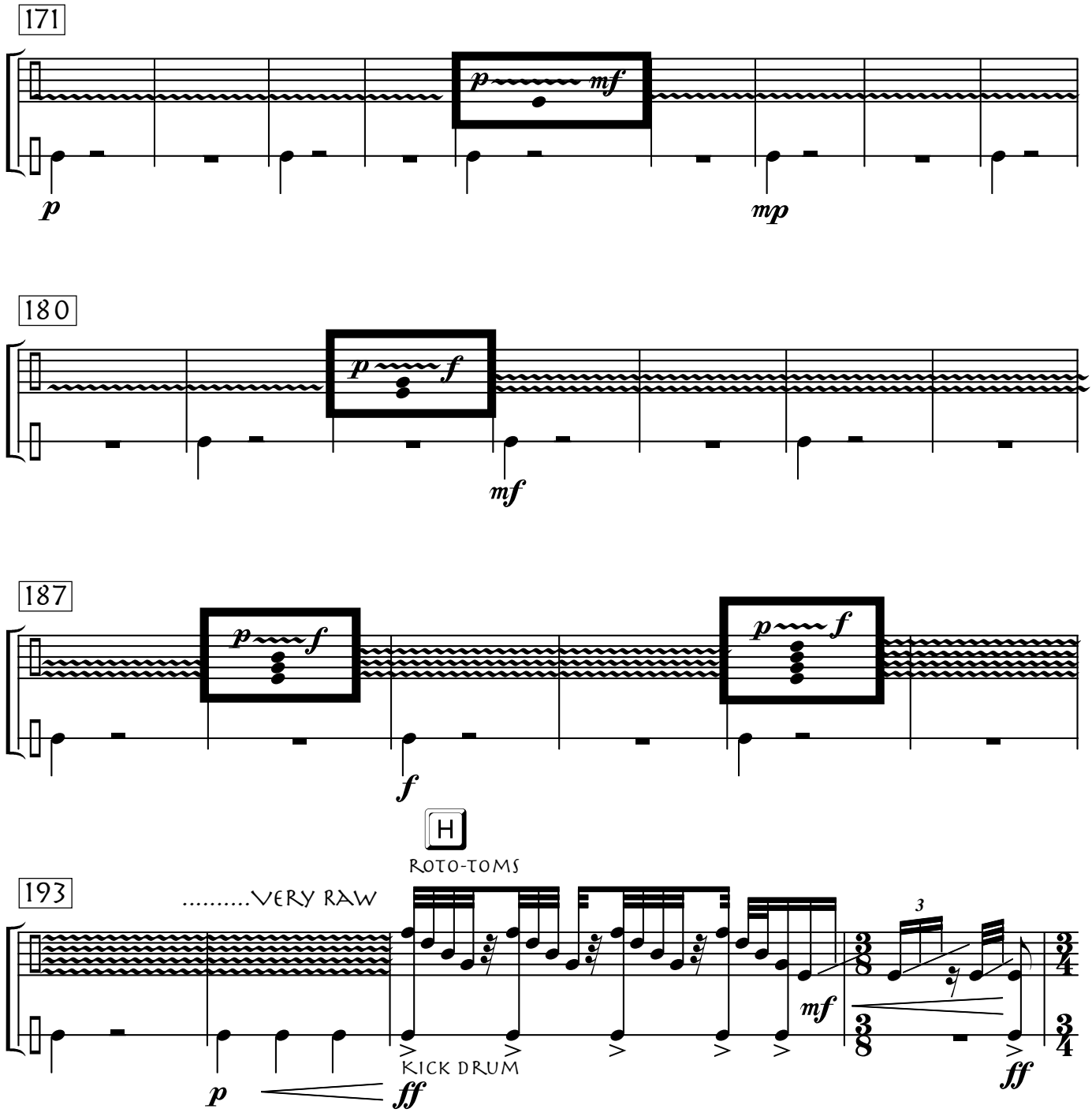

155
...BECOMING DARKER.....
GENTLE AGAIN
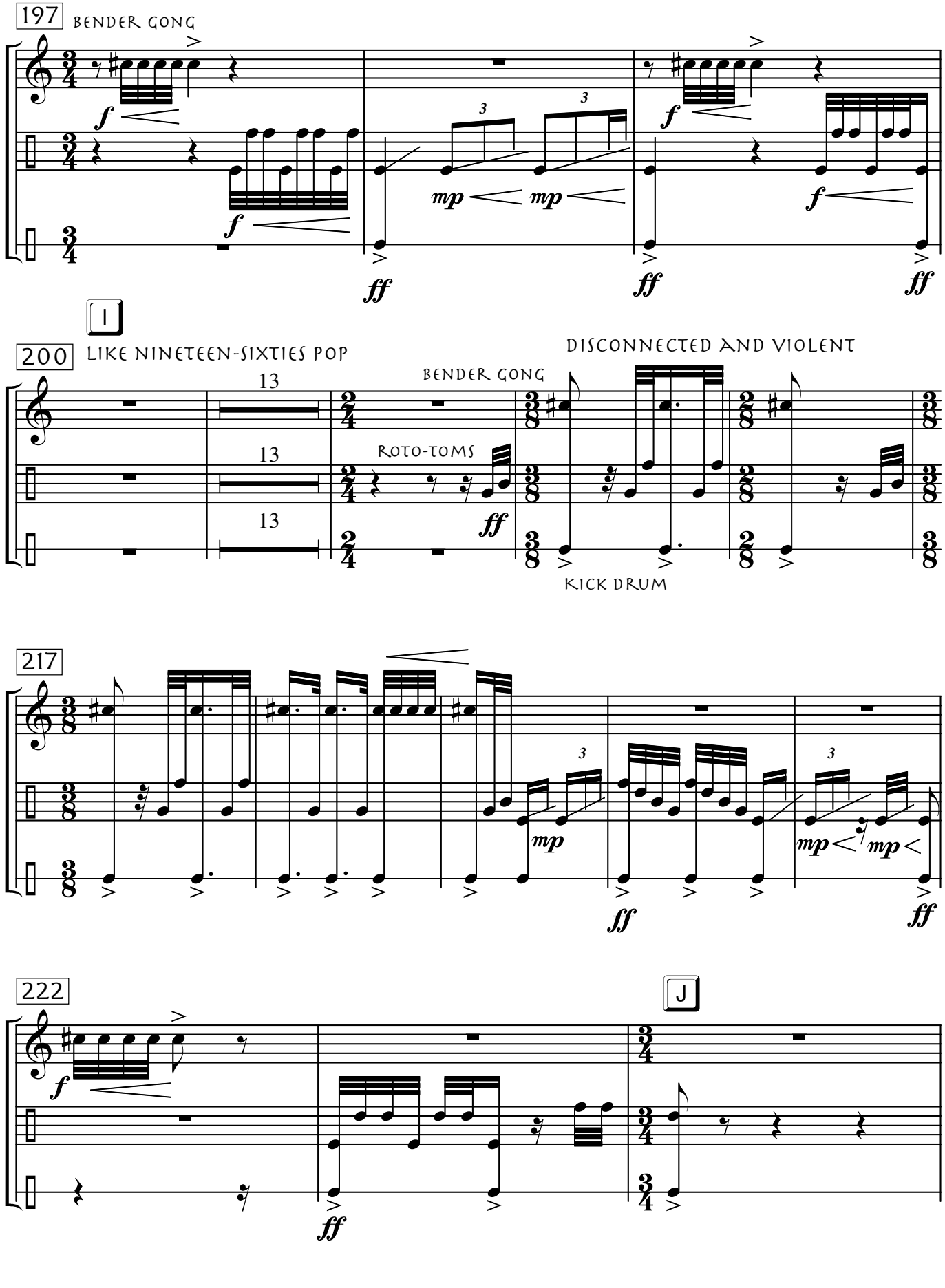

G
R.H. Drum stick
L.H. Palm of hand (playing and stoping)
ROTO-TOMS
See note on page 8
167
pp
pp mp
KICK DRUM
pp

Improvise on the low roto-drum on rhythmic patterns similar to the one below. The pulse of the improvisation should match the 16th note pizzicato pulse of the orchestra. The conductor should make sure that the 16th note pizzicato pulse (the groove) is clearly audible throughout this section.

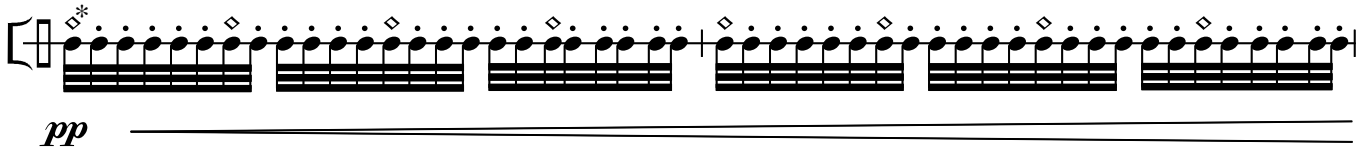
Use the left hand to play rhythms, to mute the drum (the palm of the hand mutes the drum while the fingers play on it) and to apply pressure on the drum to achieve the indicated glissando effects. A free and imaginative interplay of open and muted sounds should result. Occasionally the elbow may be used on the drum for more pronounced glissandi.

The improvised sonic events should be sparse and quiet at the beginning and should get gradually more dense and louder. The higher pitched roto-drums should be gradually introduced at the indicated points. Towards the end of the improvisation, rim shots may be incorporated into the percussion texture by the right hand in a way that the drum stick hits both the rim and the drum head at the same time.

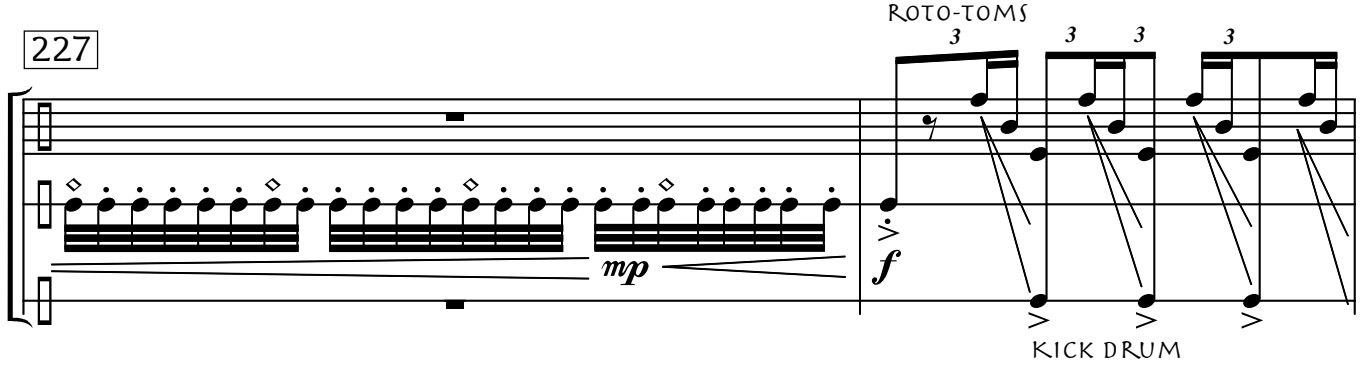



197
BENDER GONG
I
200
LIKE NINETEEN-SIXTIES POP
13
13
13
BENDER GONG
ROTO-TOMS
DISCONNECTED AND VIOLENT
KICK DRUM
217
222
J

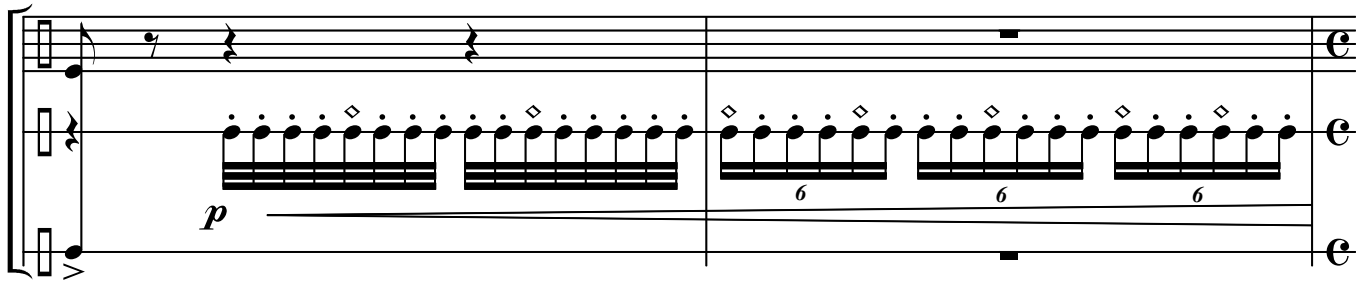
225 HI-HAT * open hi-hat



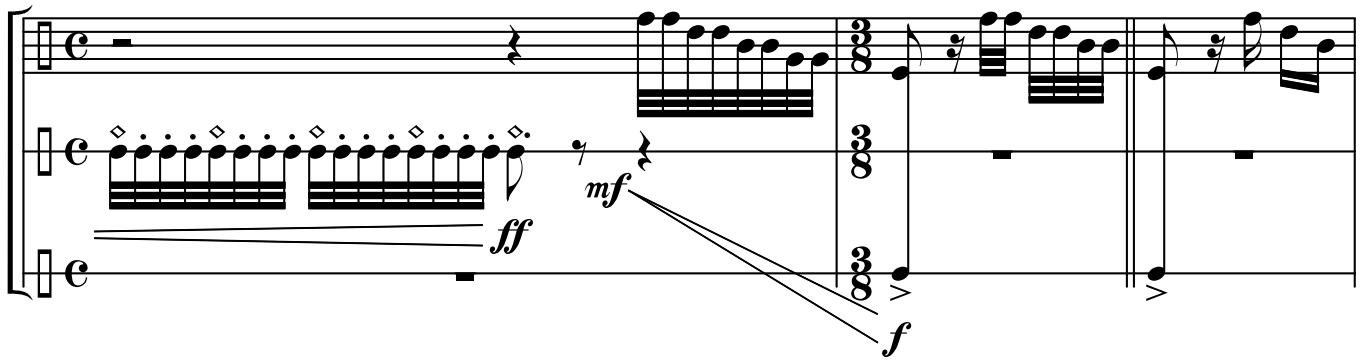
227 ROTO-TOMS
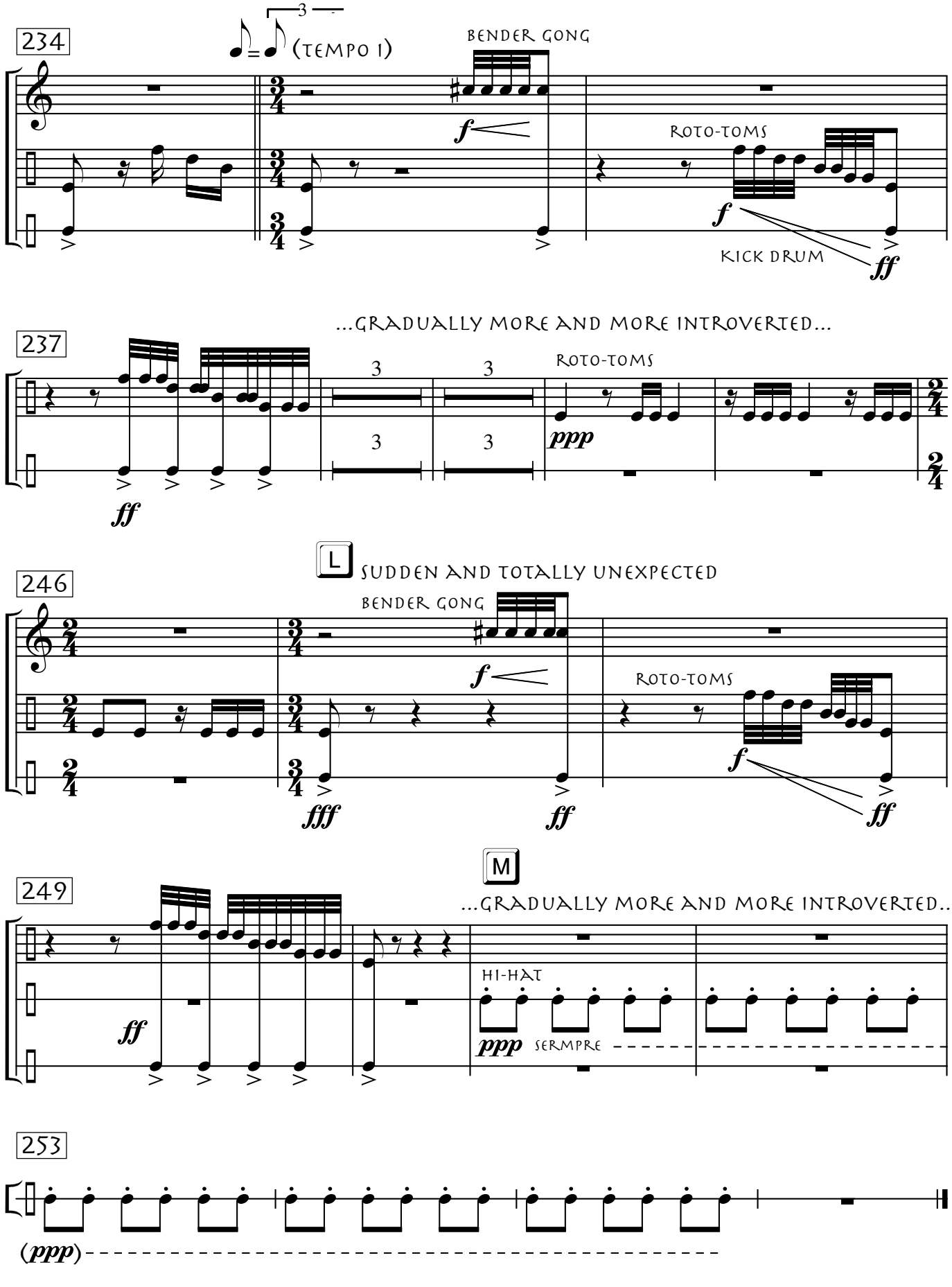


229



231 3 (TEMPO II)
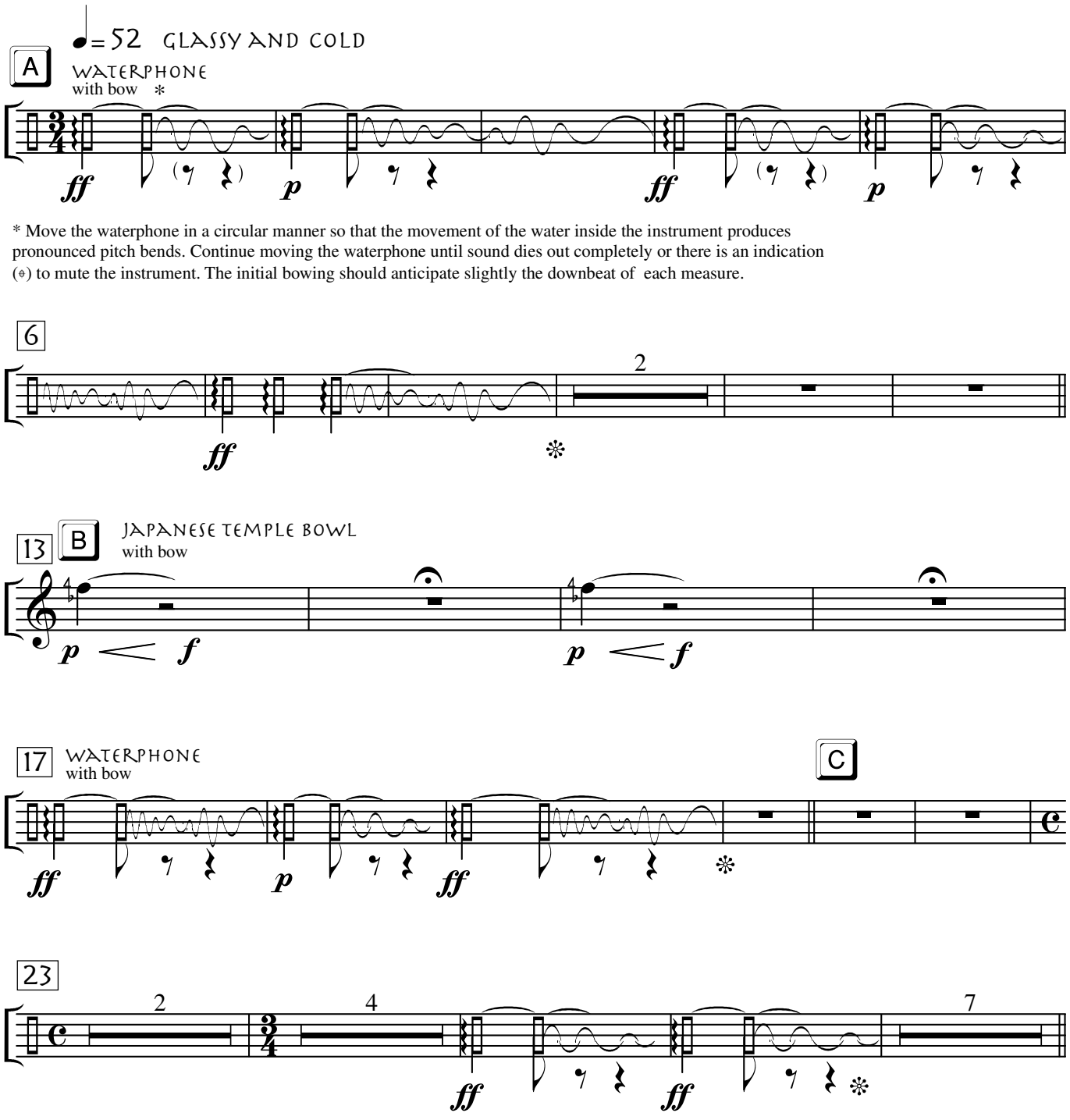



234
(TEMPO 1)
BENDER GONG
f
ROTO-TOMS
f
KICK DRUM
ff
...GRADUALLY MORE AND MORE INTROVERTED...
237
3
3
3
3
ROTO-TOMS
ppp
ff
L
SUDDEN AND TOTALLY UNEXPECTED
246
BENDER GONG
f
ROTO-TOMS
f
fff
ff
ff
M
249
...GRADUALLY MORE AND MORE INTROVERTED...
HI-HAT
ff
ppp
SEMPRE
253
(ppp)

11

POSTCARDS FROM THE (UN)HOLY LAND
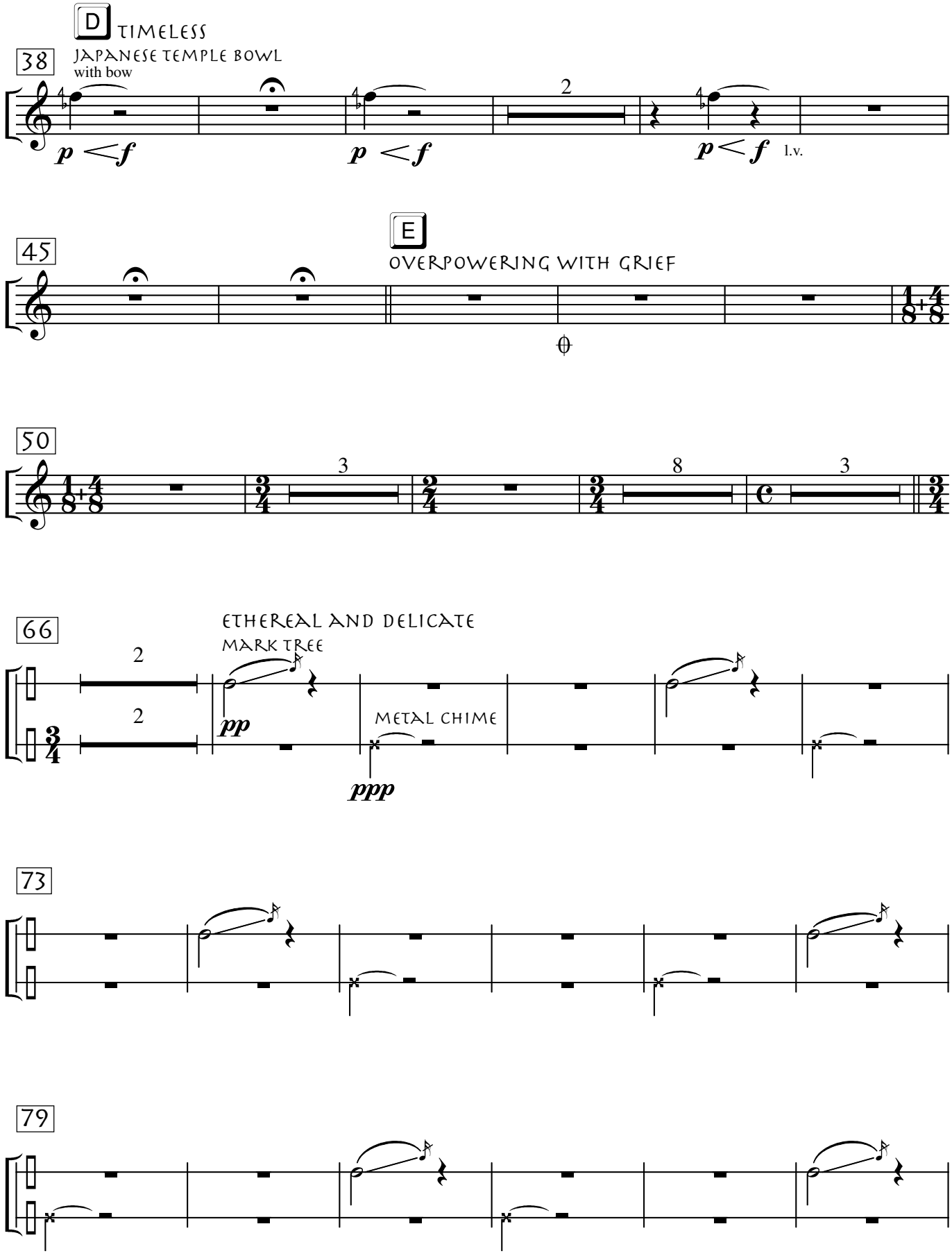
Dedicated to the memory of all the victims of violence in the Middle East

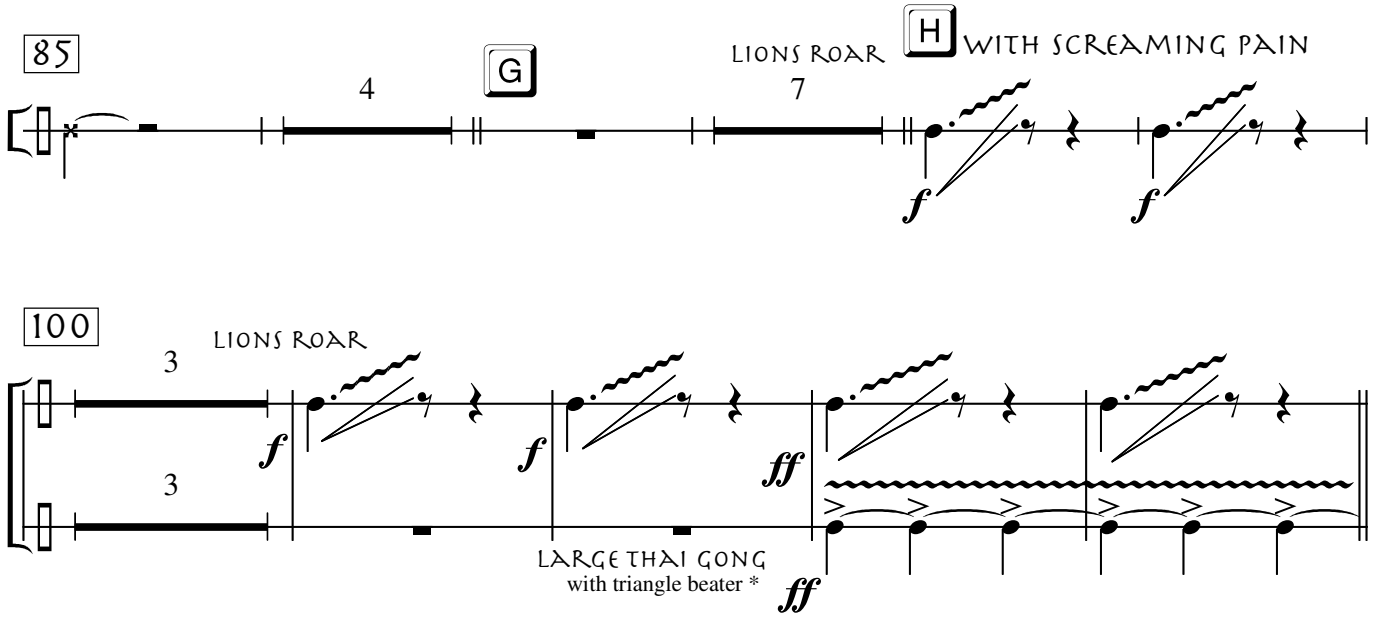
PERCUSSION



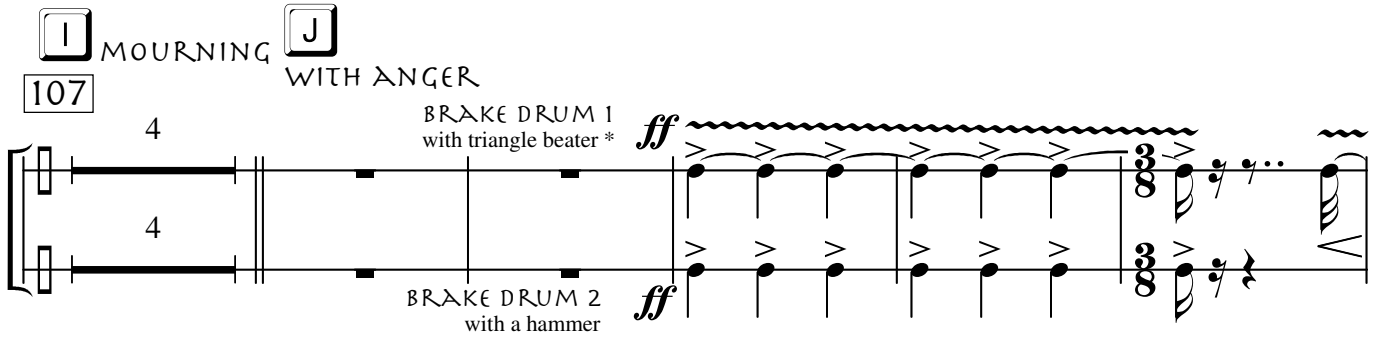
DURATION: c. 9 MINUTES

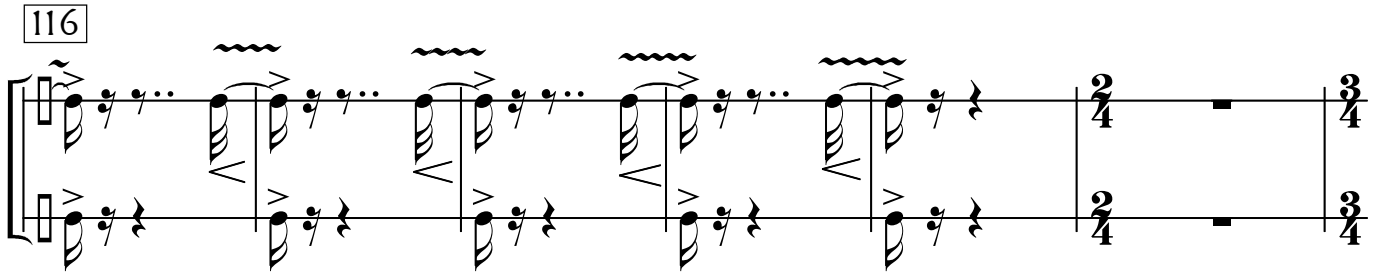
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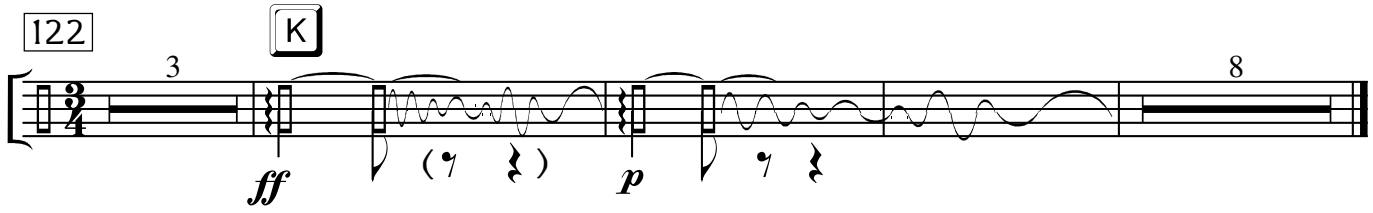

D
TIMELESS
38
JAPANESE TEMPLE BOWL
with bow
p <f
2
p <f
p <f
l.v.
45
E
OVERPOWERING WITH GRIEF
50
3
8
3
66
ETHEREAL AND DELICATE
MARK TREE
2
2
pp
METAL CHIME
ppp
73
79



* Scrape hard a large Thai Gong with a triangle beater. Scrape continuously and in a circular manner so that the hand affects complete roations around the instrument and causes accents at the beginning of each beat.





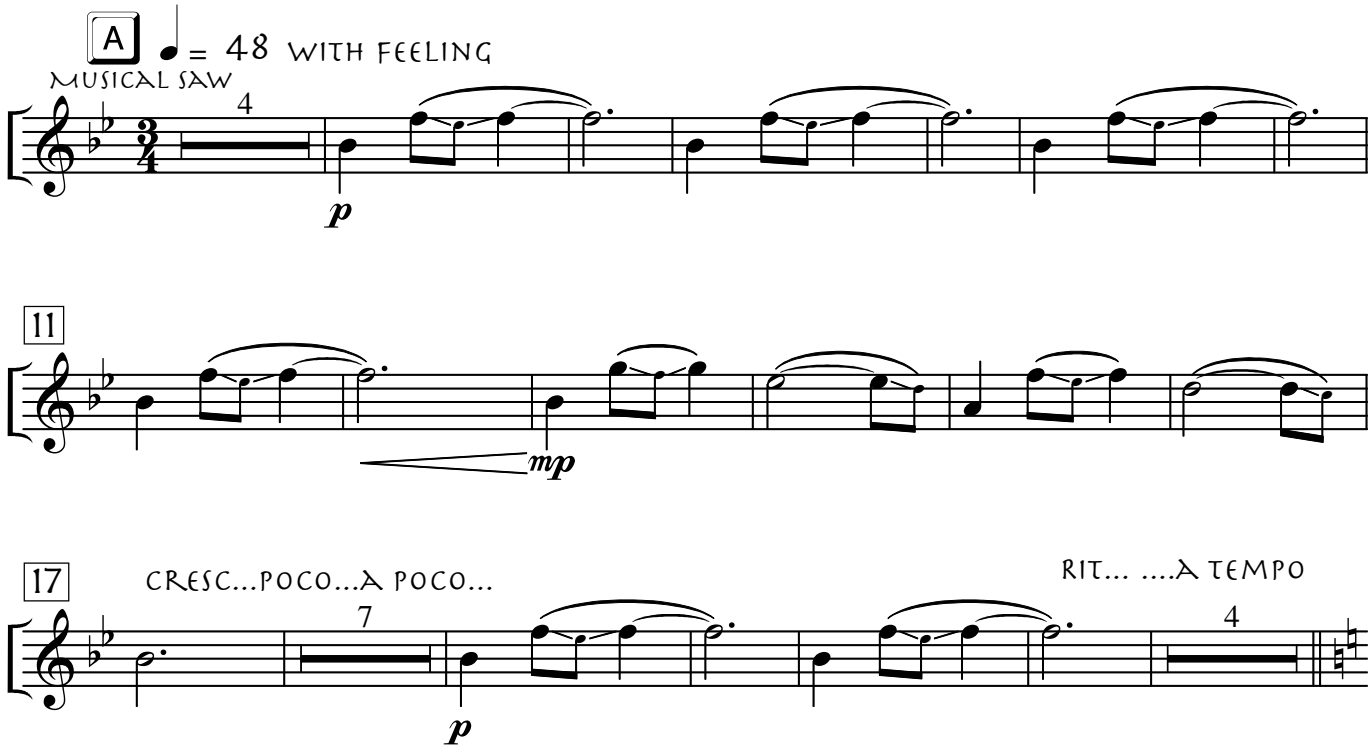


111

LOVE AMONG THE RUINS

To my wife (in the aftermath of September 11 2001)

PERCUSSION
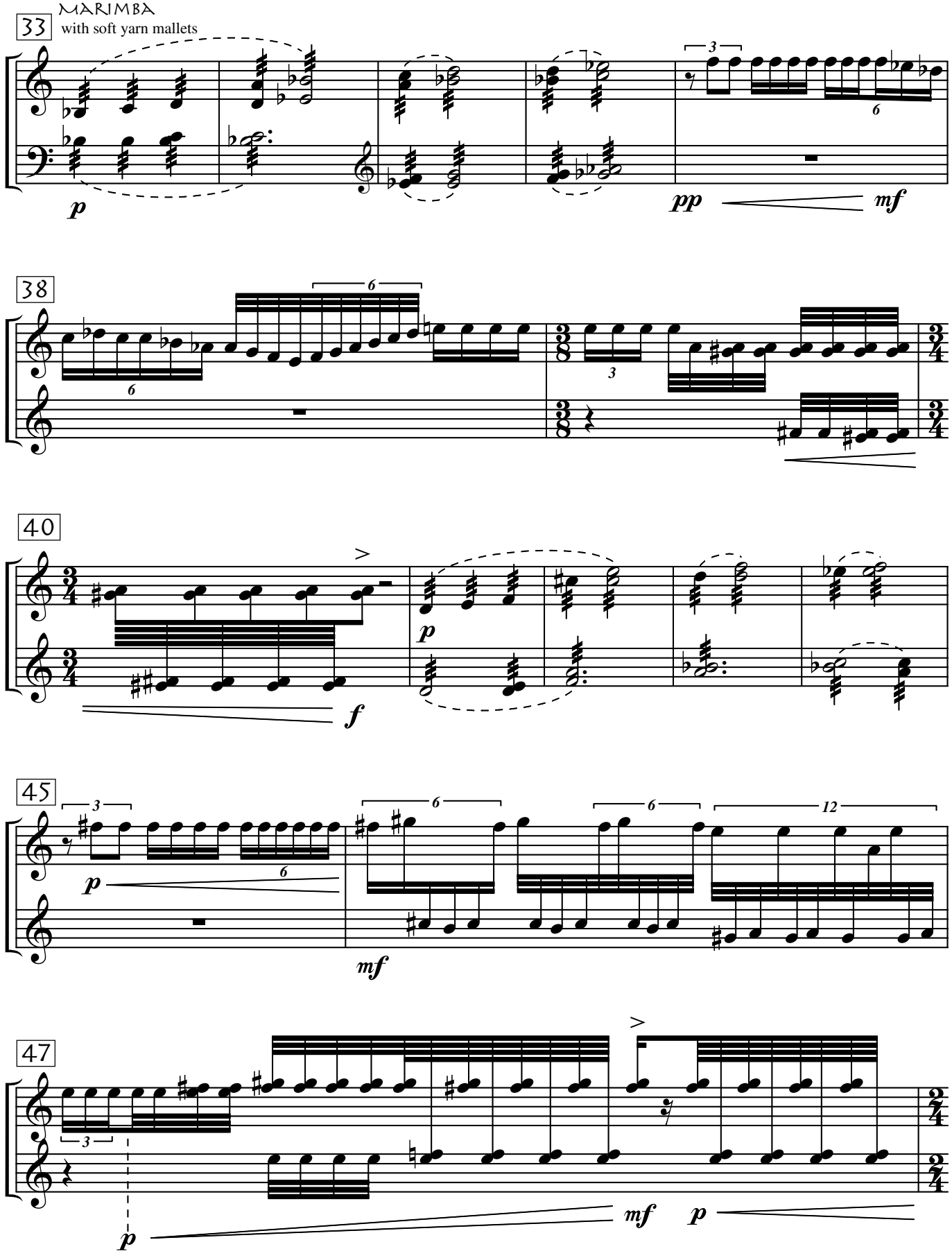


DURATION: c. 8 MINUTES

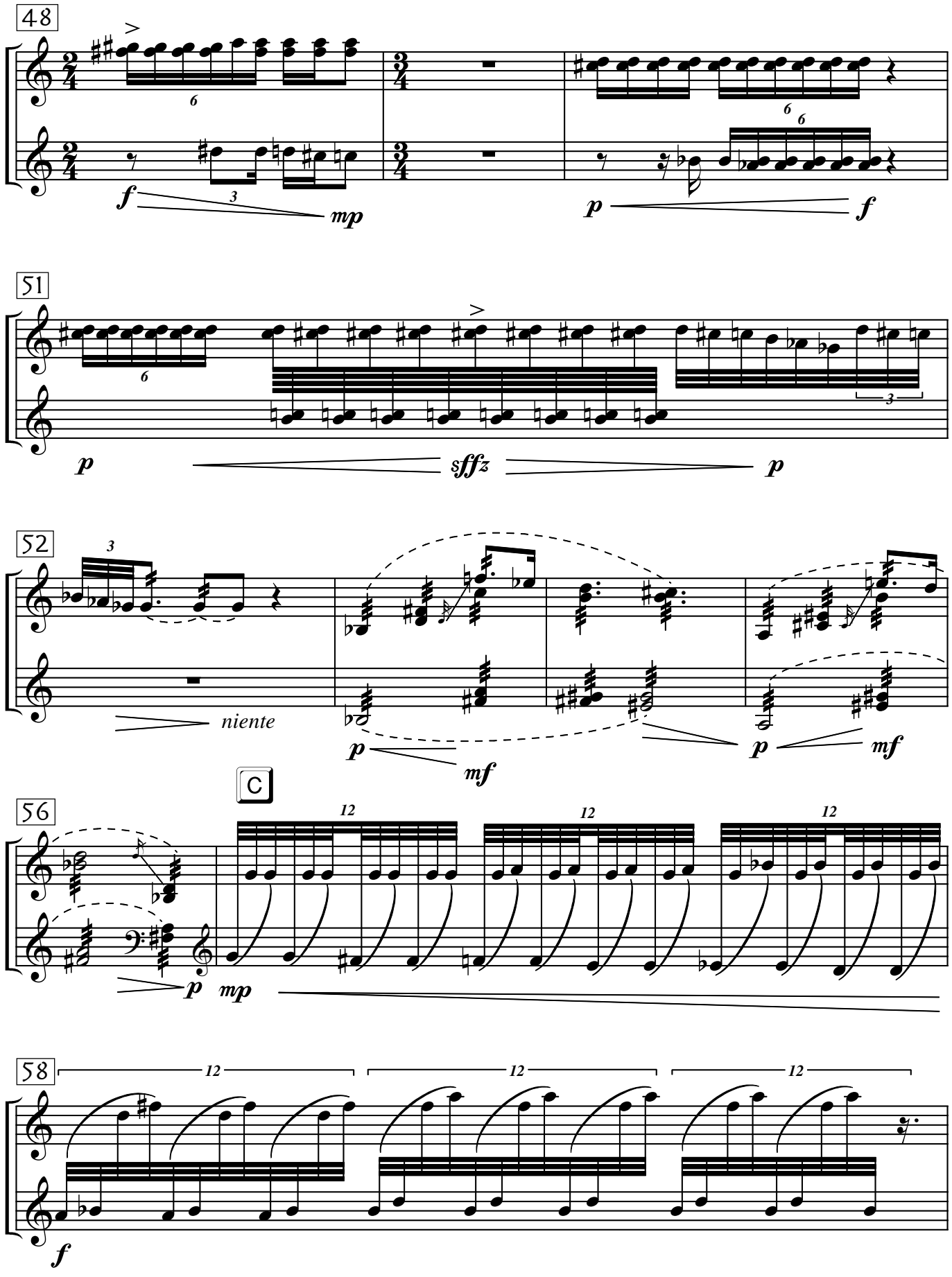
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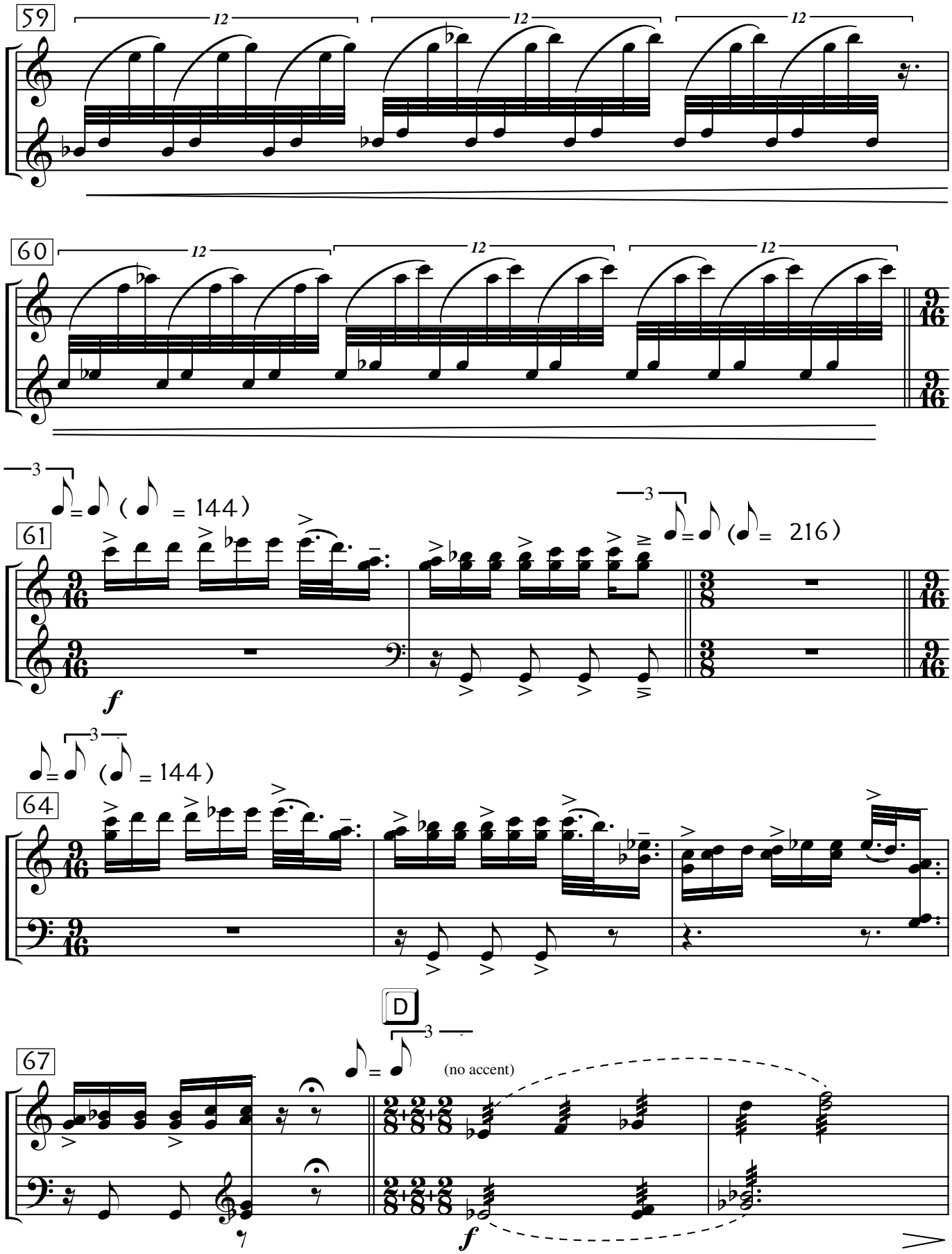
B HOVERING BETWEEN LIGHT AND SHADOW
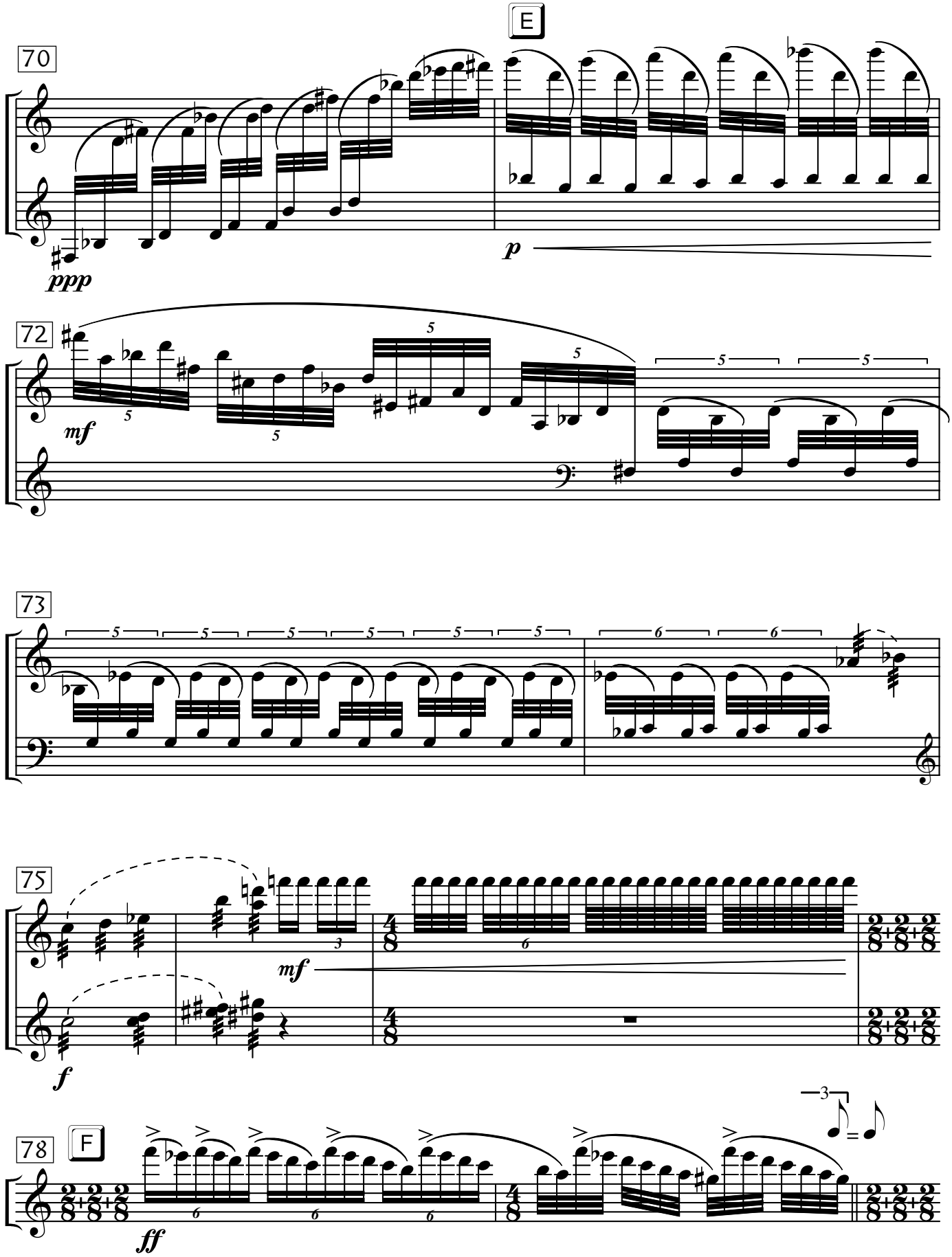
MARIMBA
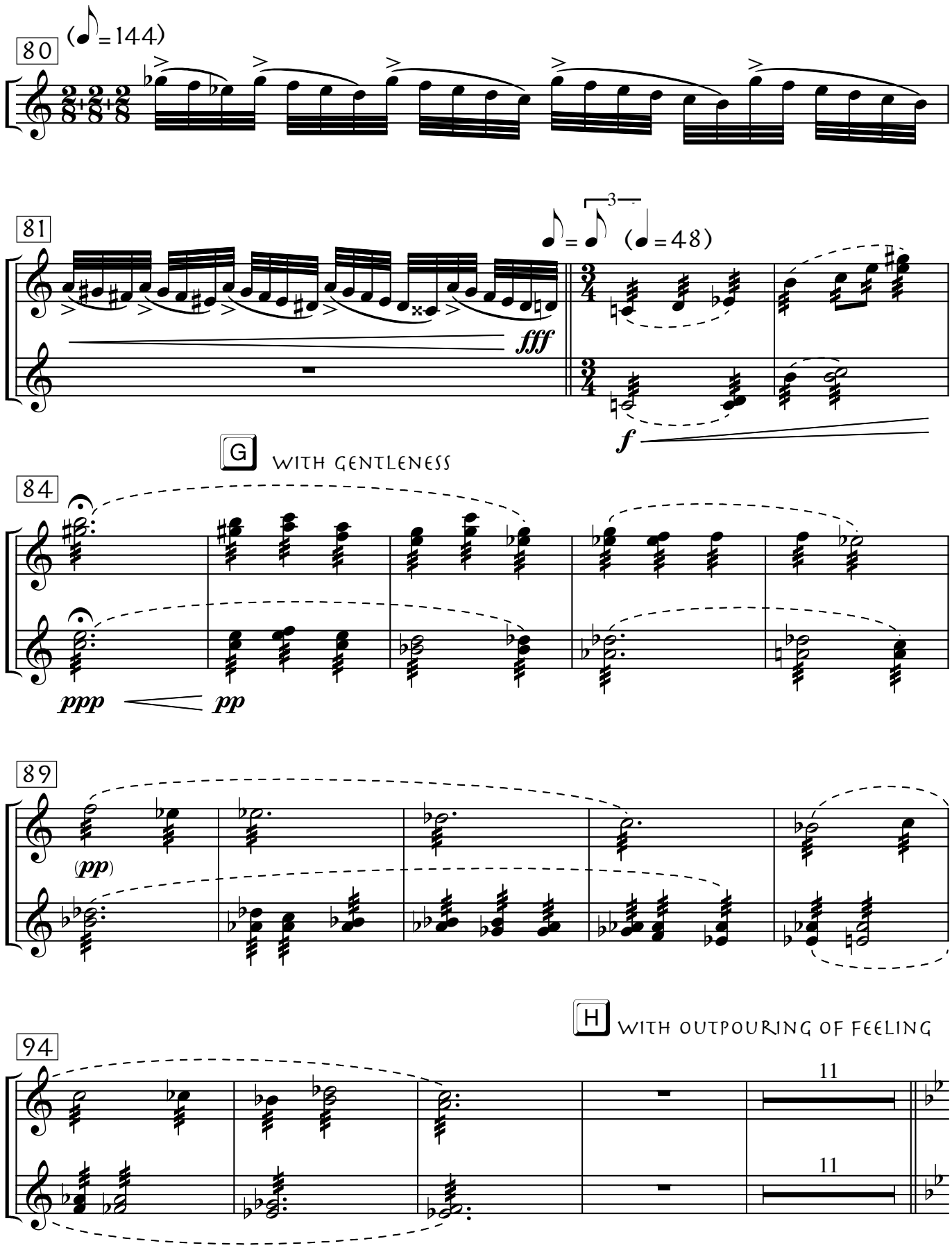
with soft yarn mallets

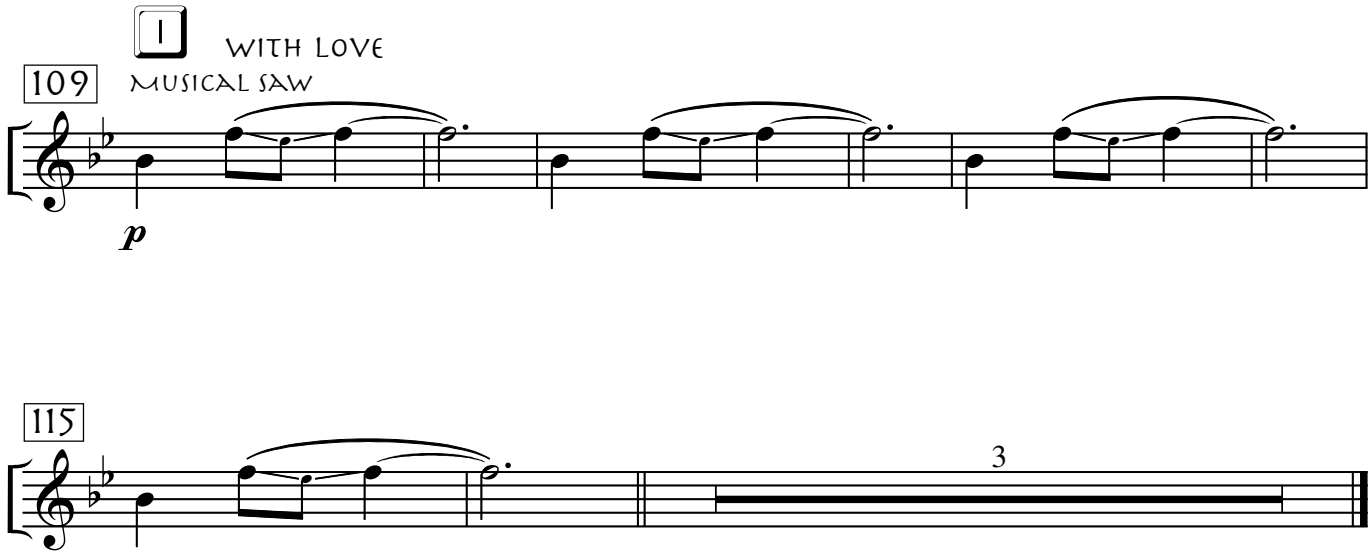



48
51
52
niente
C
56
58


59
12
12
12
60
12
12
12
3
(♪ = 144)
61
f
3
(♪ = 216)
3
(♪ = 144)
64
D
67
3
(no accent)
f


E
70
ppp
p
72
mf
5
73
6
75
mf
f
78
F
ff
3
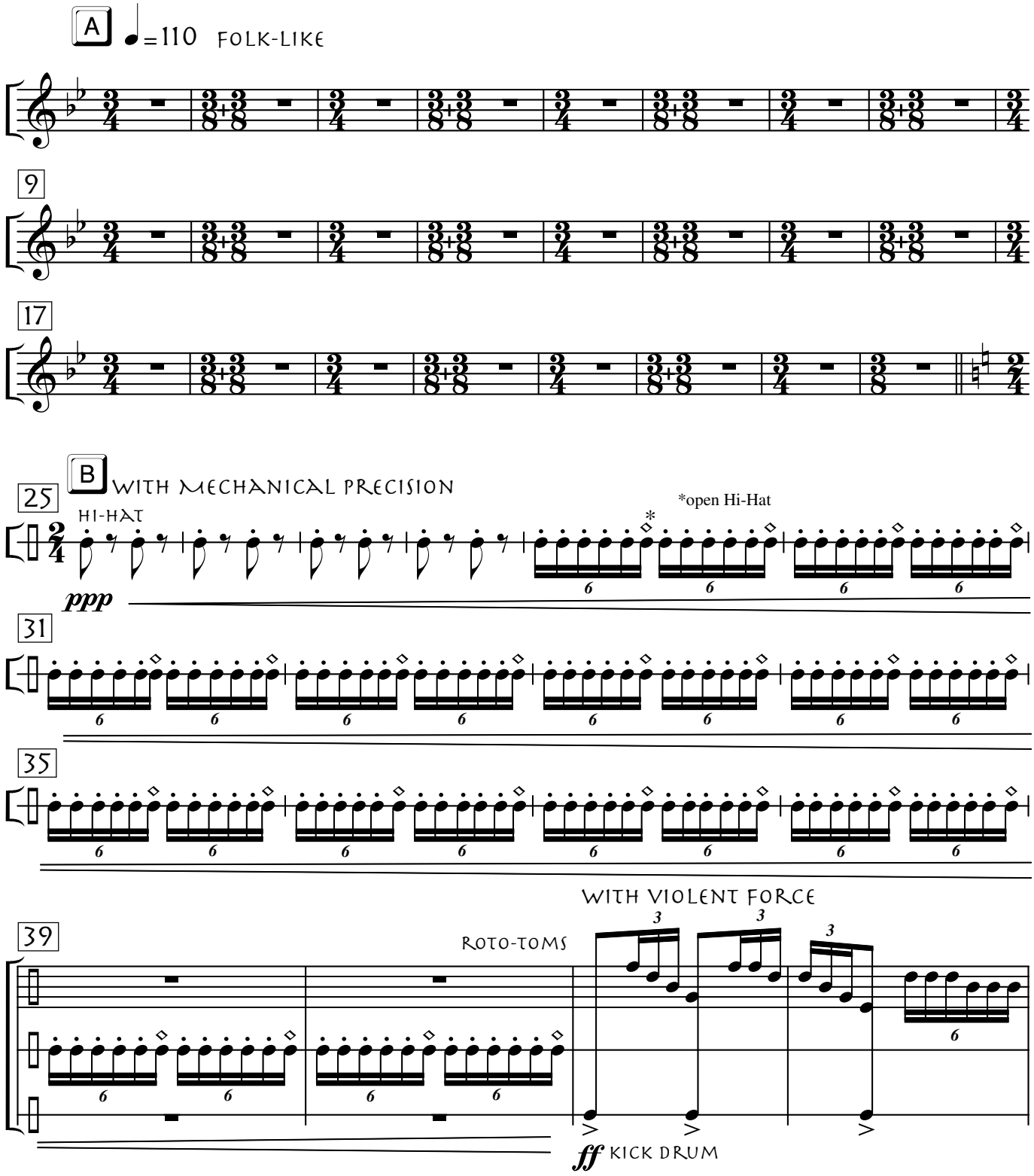

80
(♪=144)
81
3
♪=♪
(♩=48)
fff
f
G
WITH GENTLENESS
84
ppp
pp
89
(pp)
H
WITH OUTPOURING OF FEELING
94
11
11


1
WITH LOVE
109
MUSICAL SAW
p
115
3
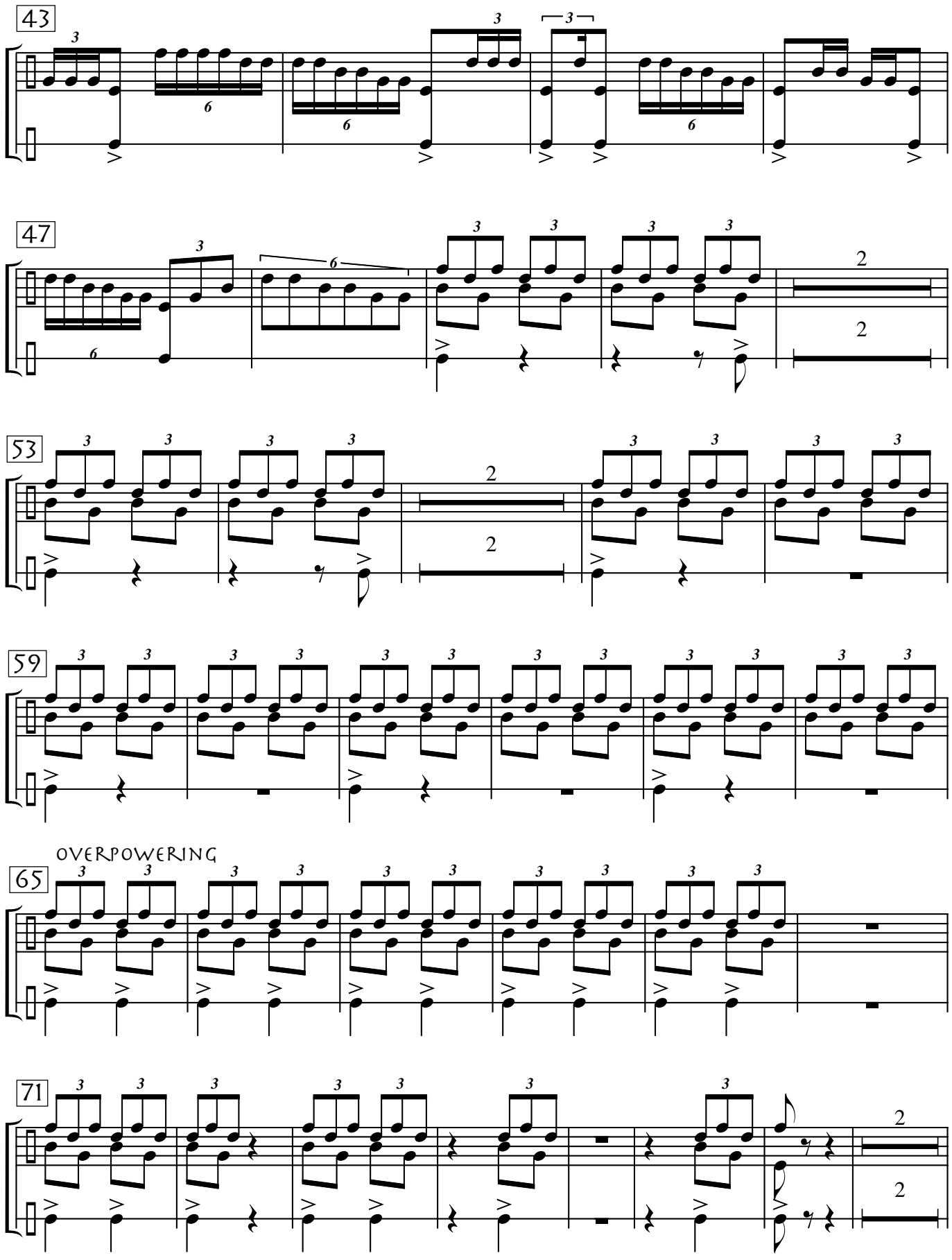
IV
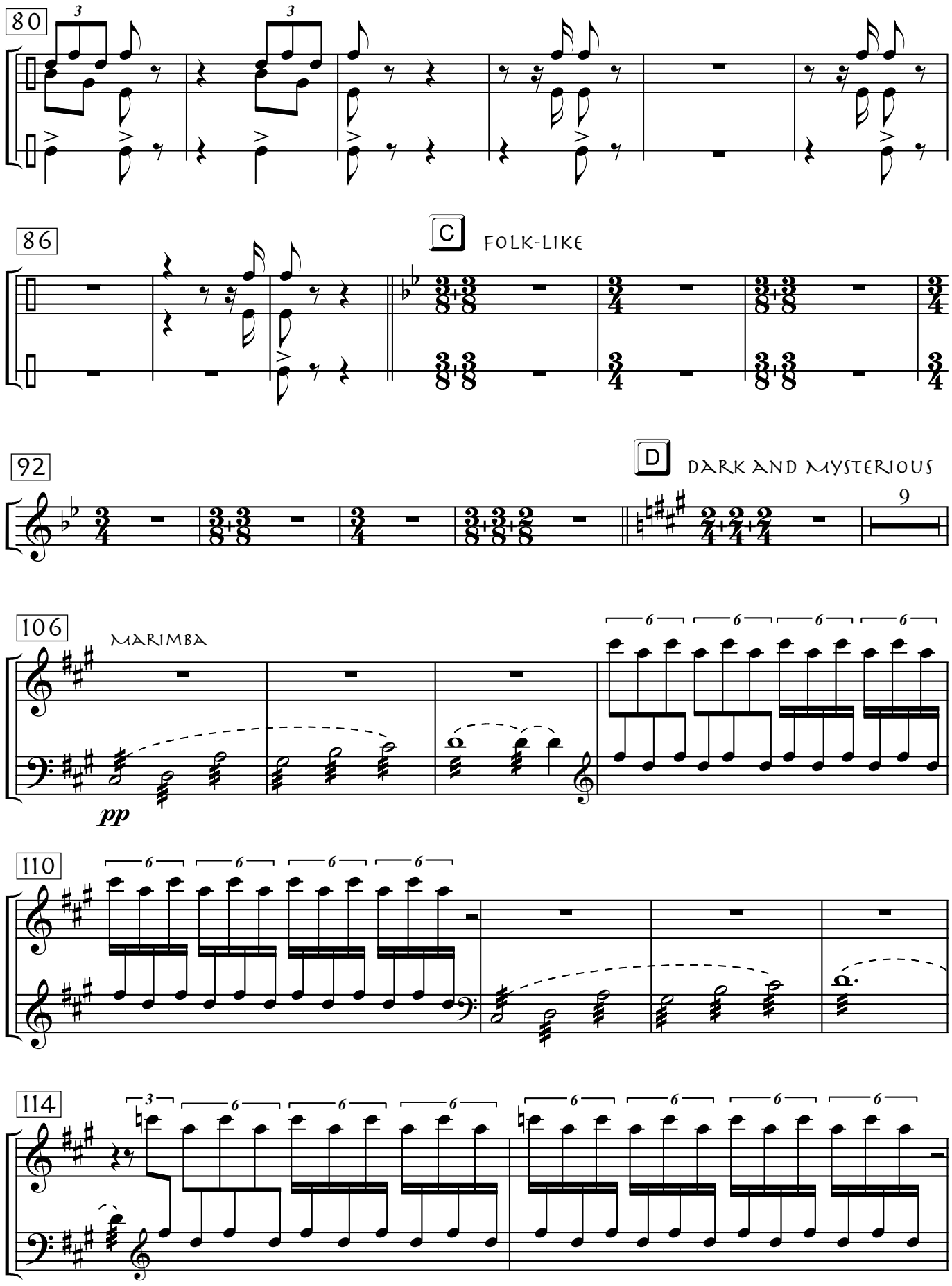
WORLDS IN COLLISION

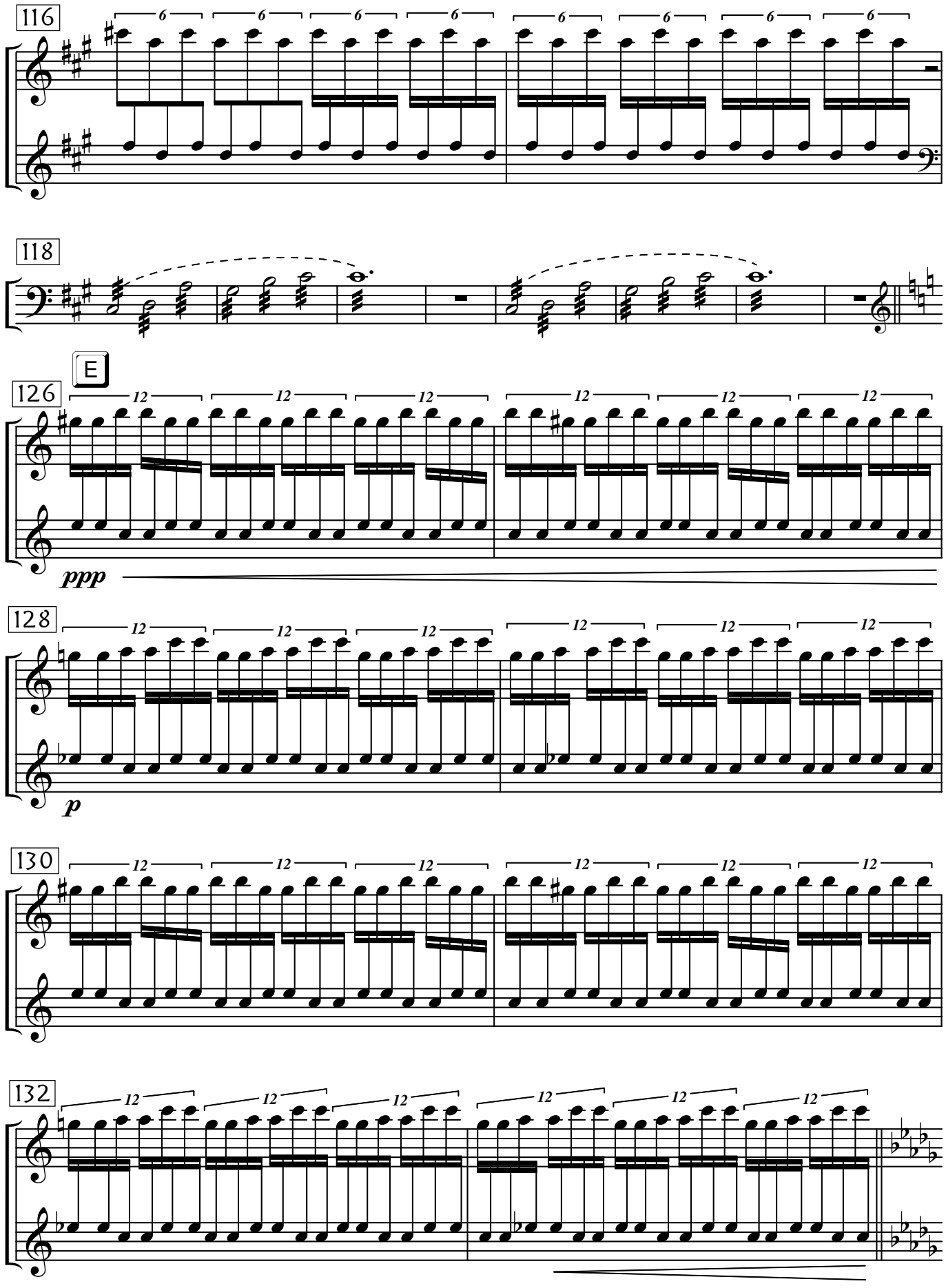
PERCUSSION
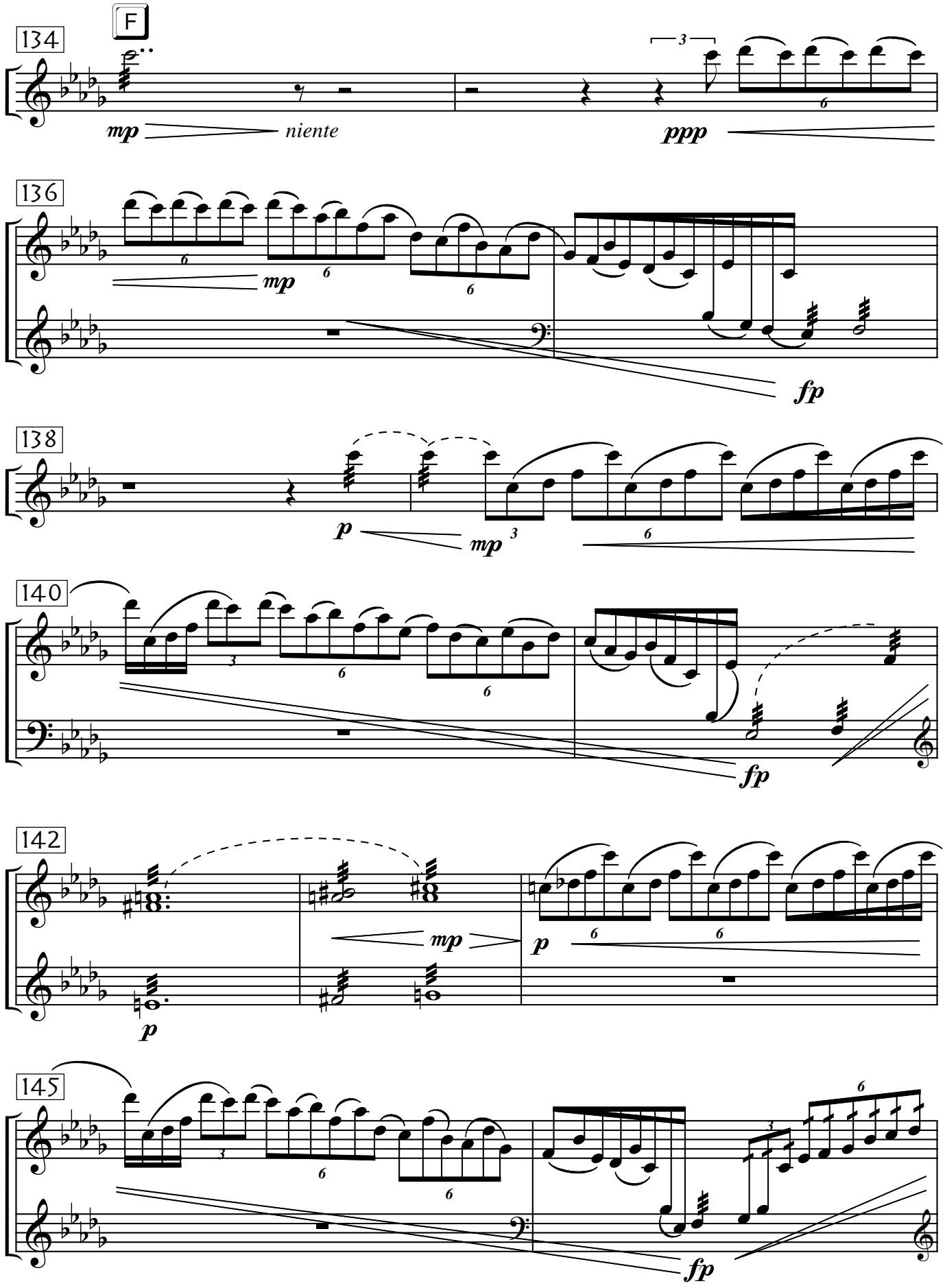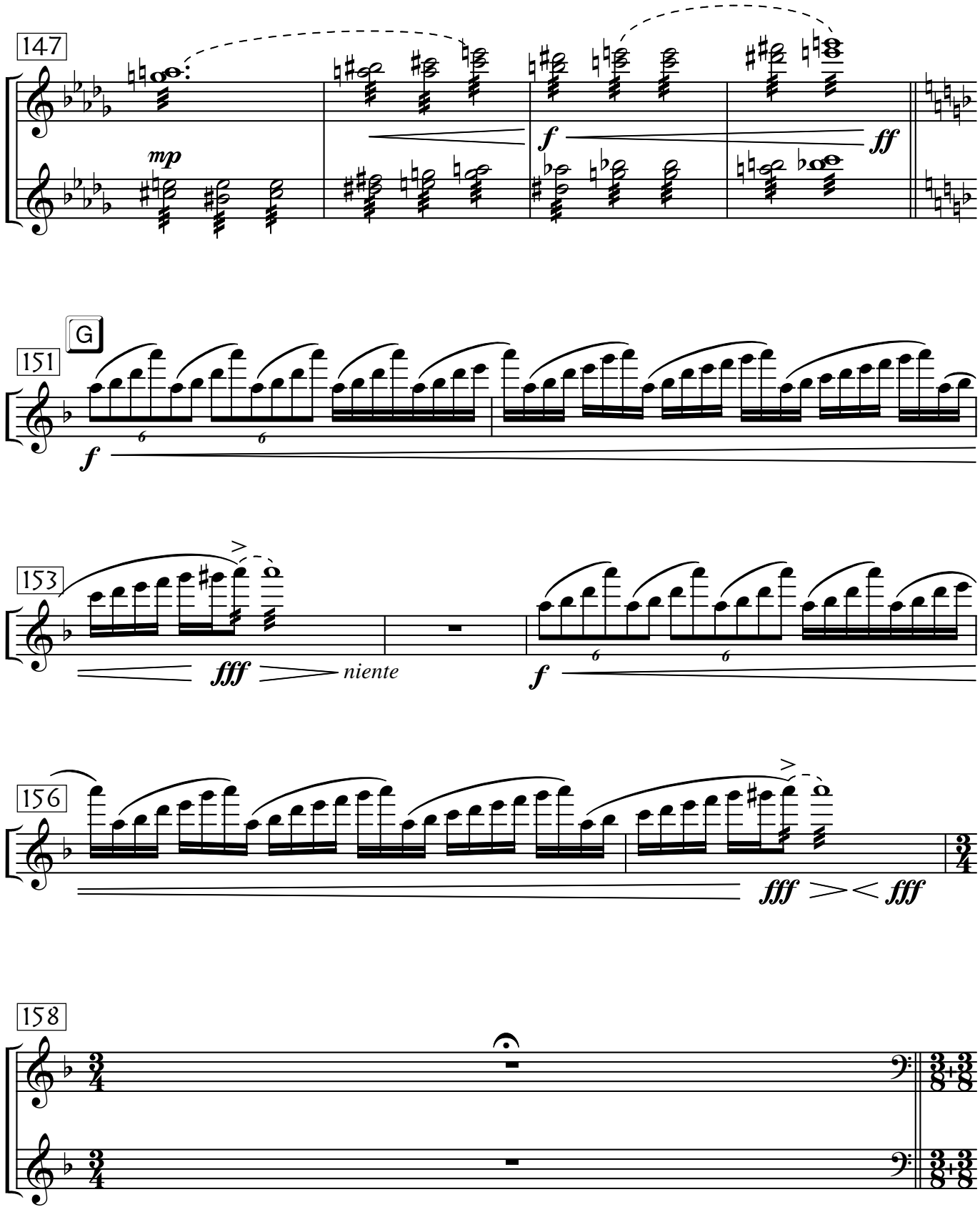


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43
47
53
59
OVERPOWERING
65
71


80
86
C
FOLK-LIKE
92
D
DARK AND MYSTERIOUS
9
106
MARIMBA
pp
110
114
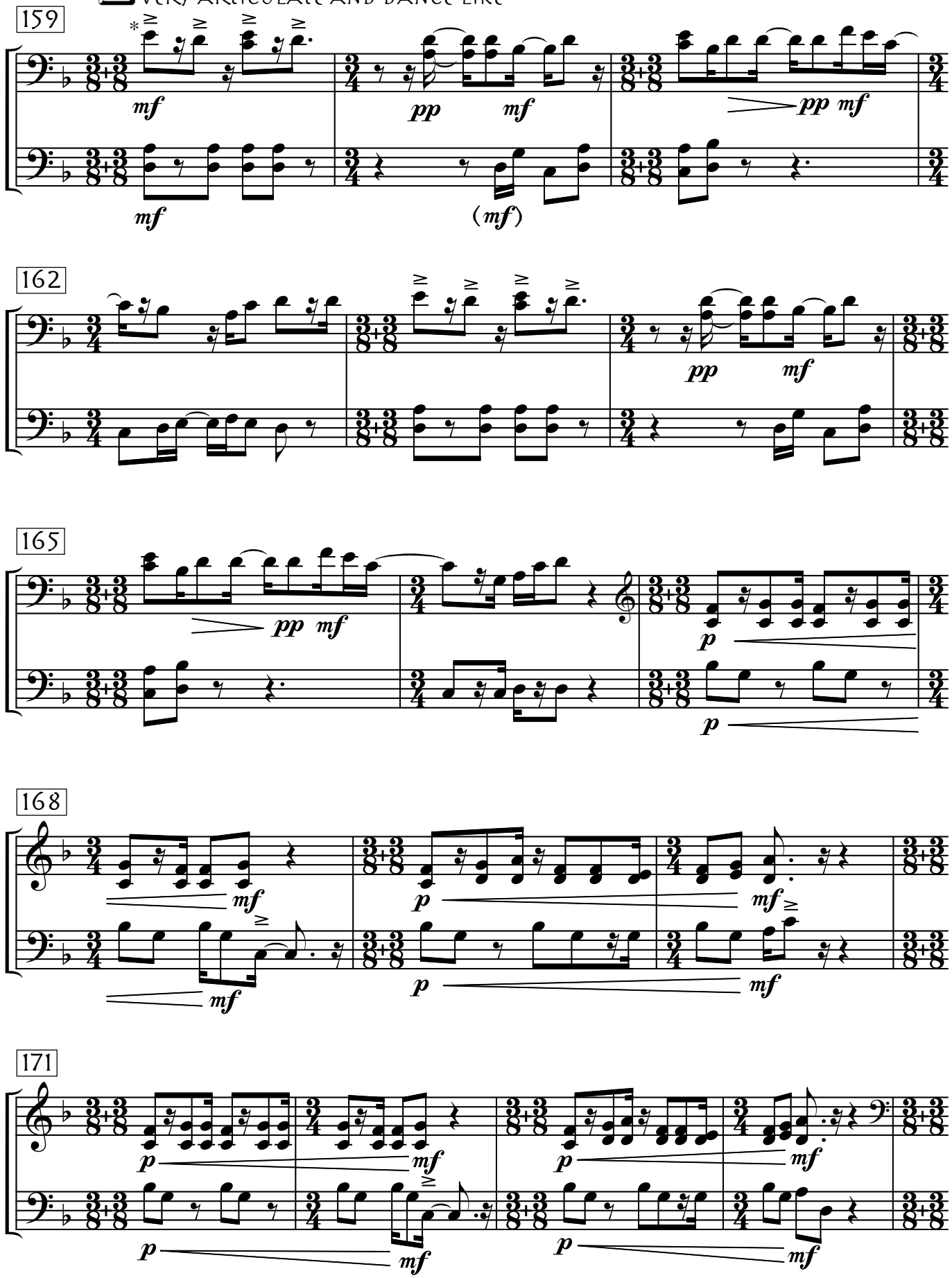

116
118
E
126
ppp
128
p
130
132


134
F
mp
niente
3
ppp
136
mp
fp
138
p
mp
3
140
fp
142
mp
p
p
145
fp


147
mp
f
ff
G
151
f
153
fff
niente
f
156
fff
fff
158

H * measures 158-182: there are separate indications of dynamics for each staff of the marimba.

VERY ARTICULATE AND DANCE-LIKE



175

pp mf mf

178

pp mf mf

181

I HIGHLY DRAMATIC

mf

186

J

192

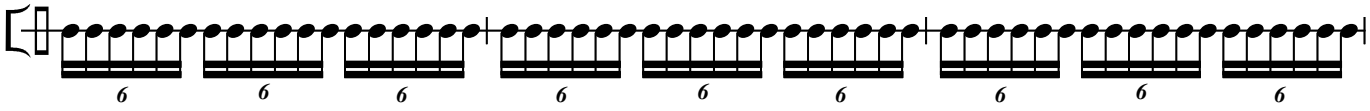
198 K WITH MECHANICAL PRECISION; DISCO-LIKE.

TENOR DRUM

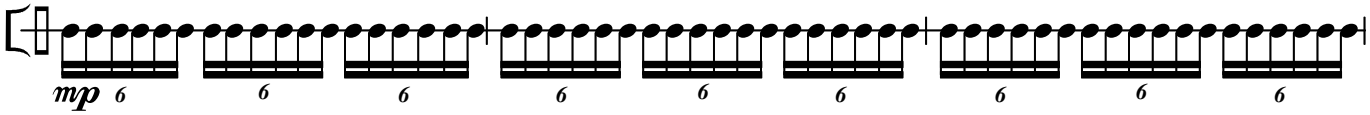
p

201

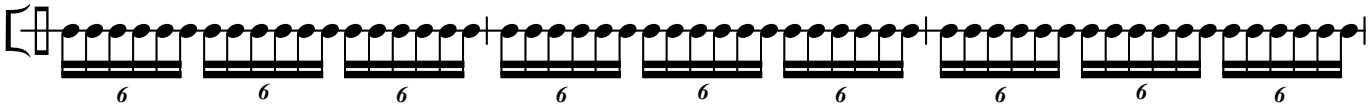
204



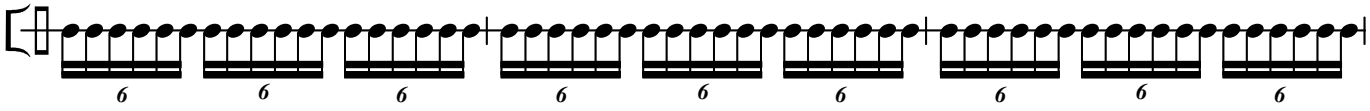
207



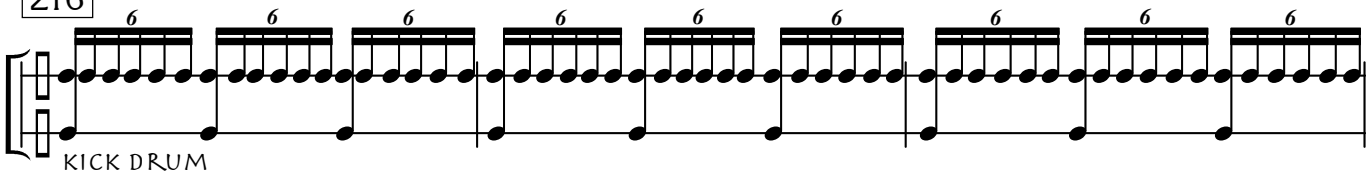
210



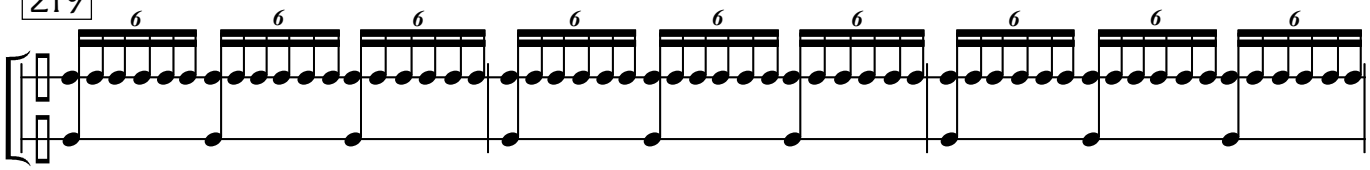
213



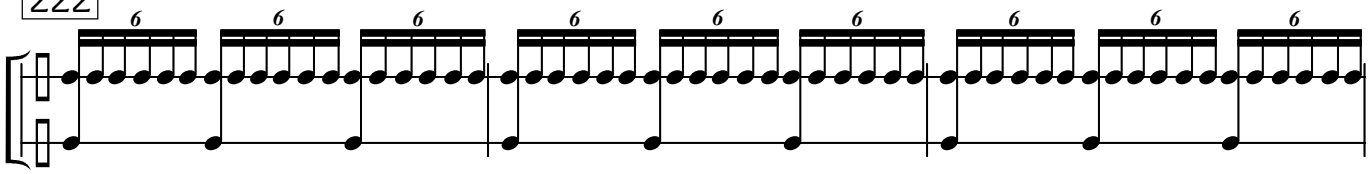
216 TENOR DRUM



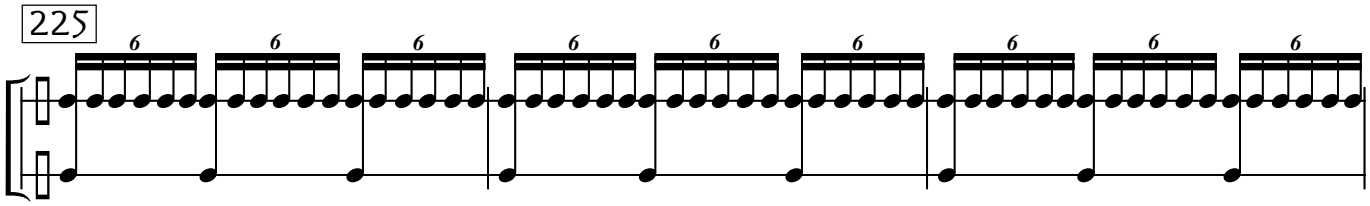
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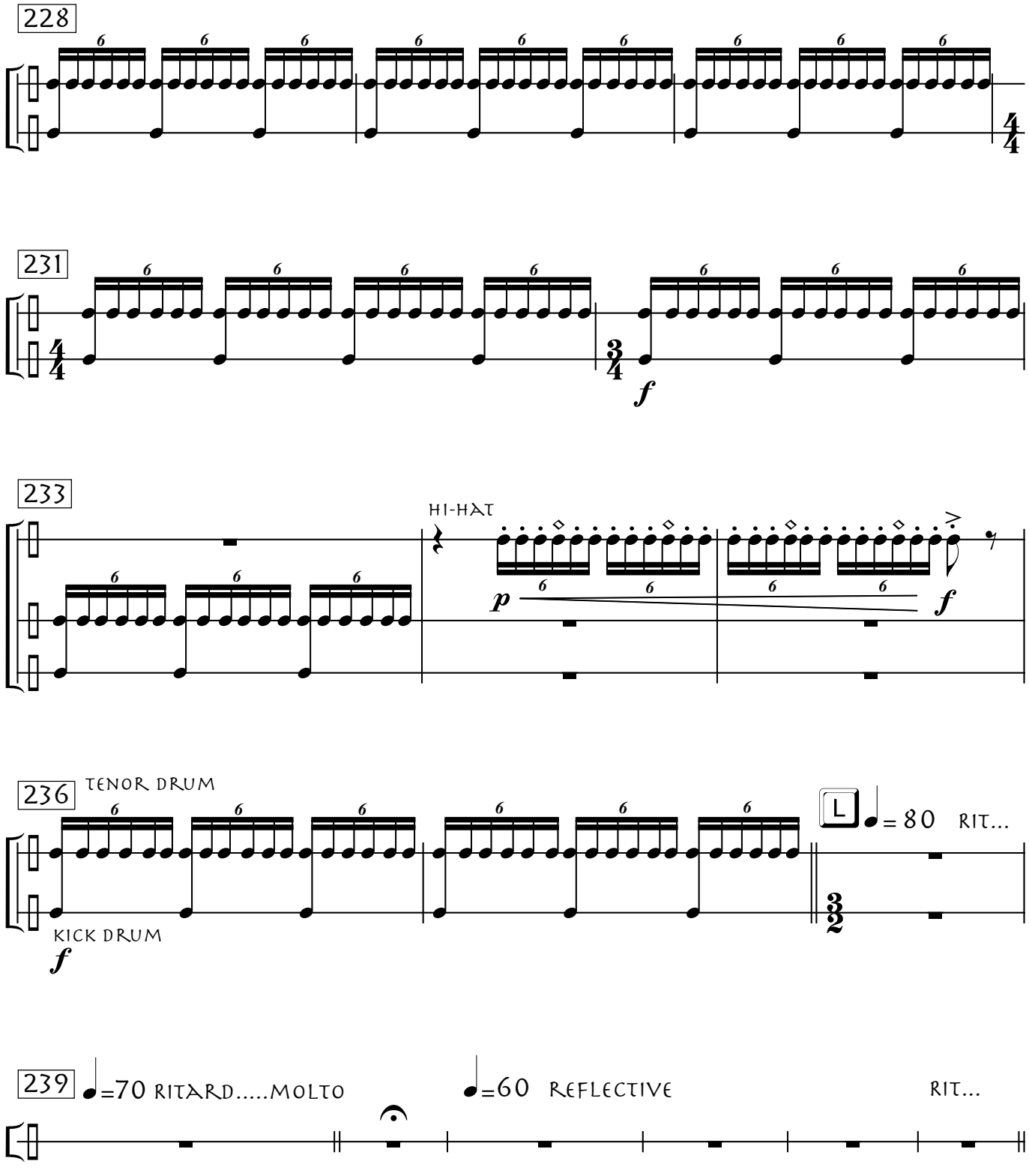


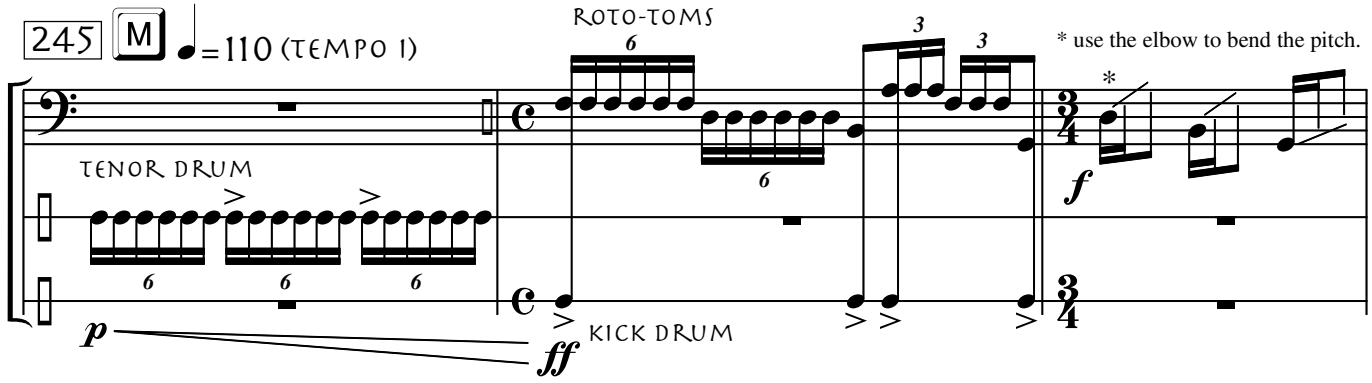
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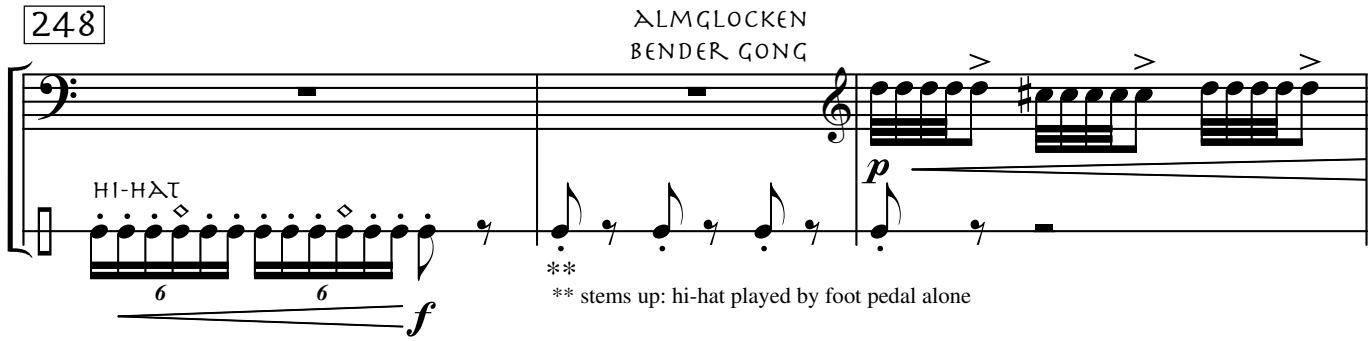


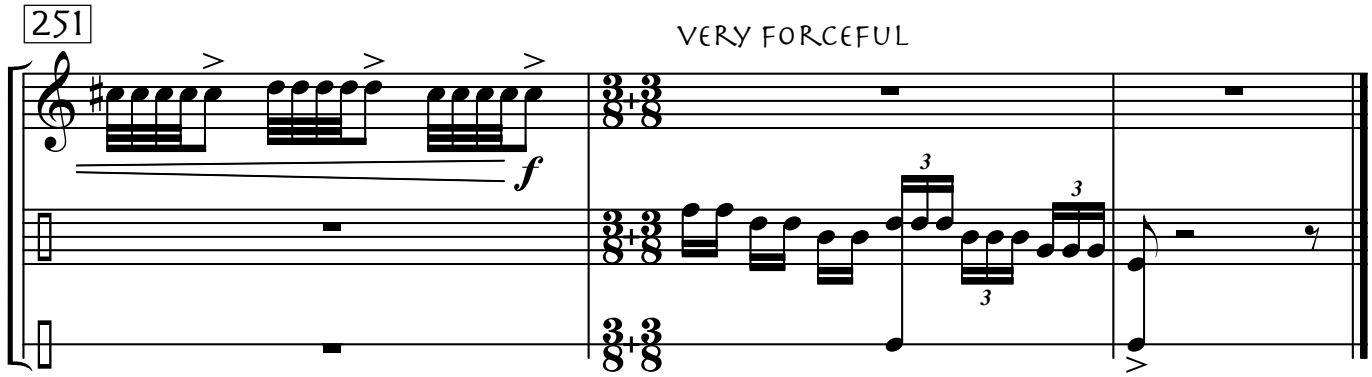
225




228
231
233
HI-HAT
236
TENOR DRUM
KICK DRUM
L
= 80 RIT...
239
=70 RITARD.....MOLTO
=60 REFLECTIVE
RIT...


245
M
=110 (TEMPO I)
ROTO-TOMS
* use the elbow to bend the pitch.
TENOR DRUM
KICK DRUM


248
ALMGLOCKEN
BENDER GONG
HI-HAT
** stems up: hi-hat played by foot pedal alone


251
VERY FORCEFUL