

for Evelyn Glennie and Beverley Johnston

TONGUES OF FIRE

for Percussion and Orchestra

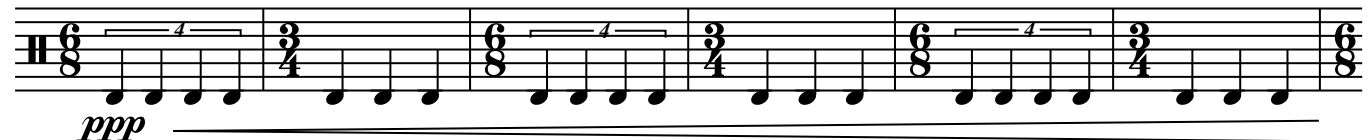
1. IN DARKNESS AND FEAR

SOLO PERCUSSION

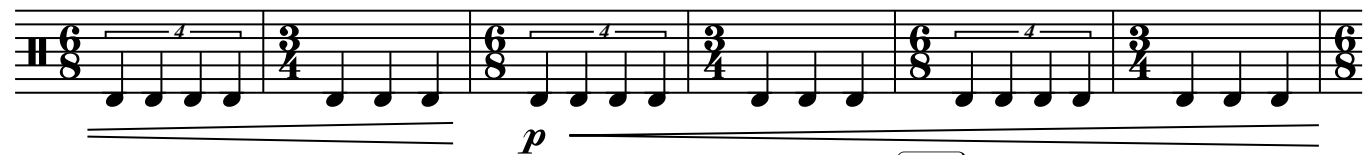
A ♩ = 120 (Conductor should conduct the 6/8 bars in two)

Bass Drum

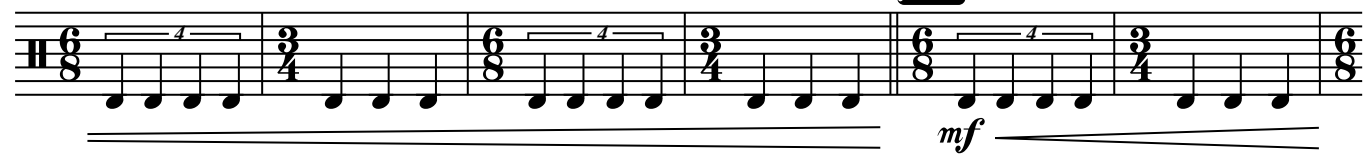
CHRISTOS HATZIS



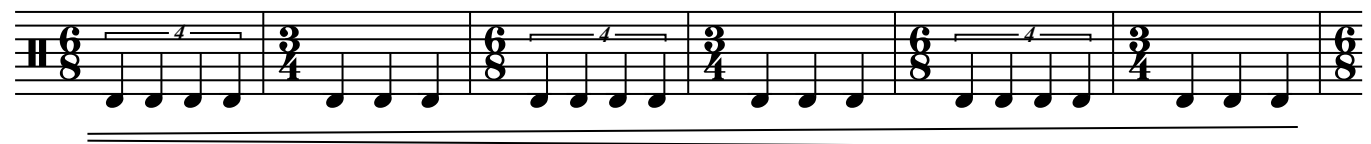
7



13



19



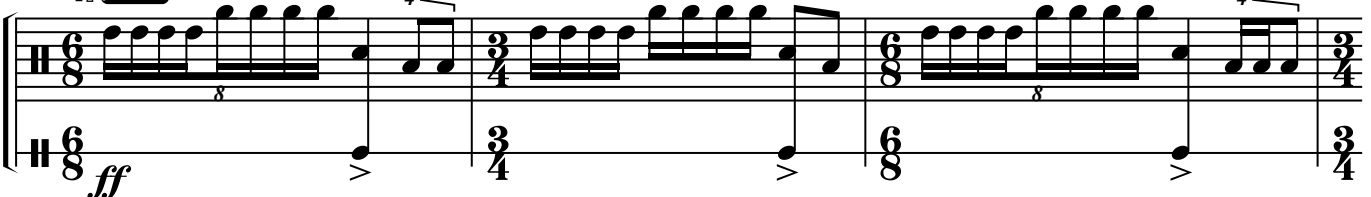
25 **Drumset**



29

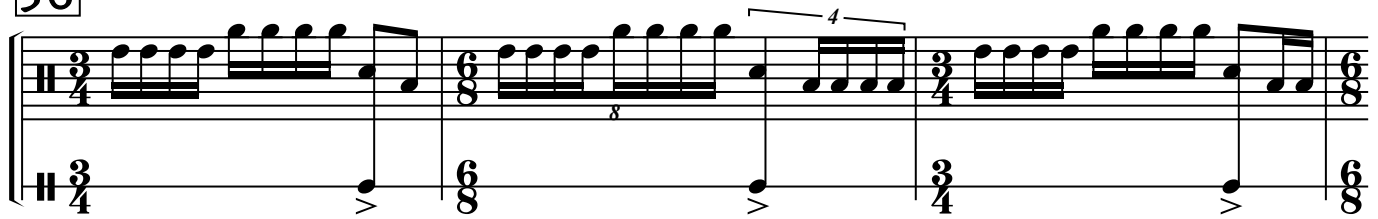


33 **C**

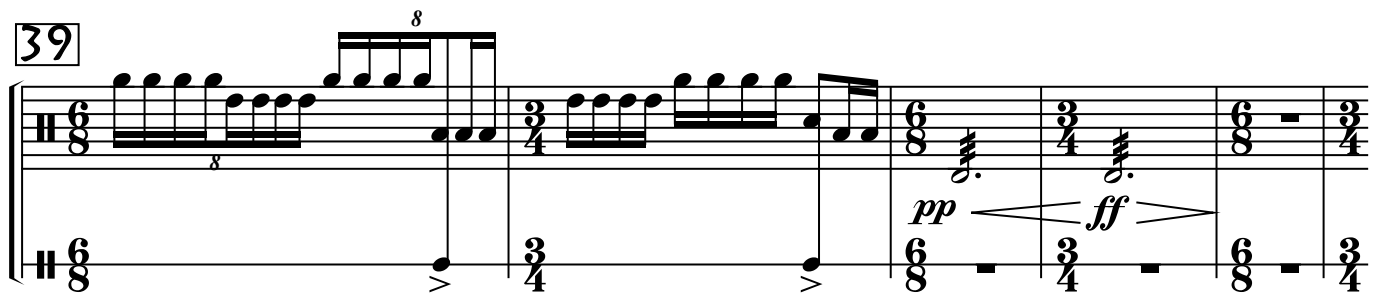


DURATION: CIRCA 5 MINUTES

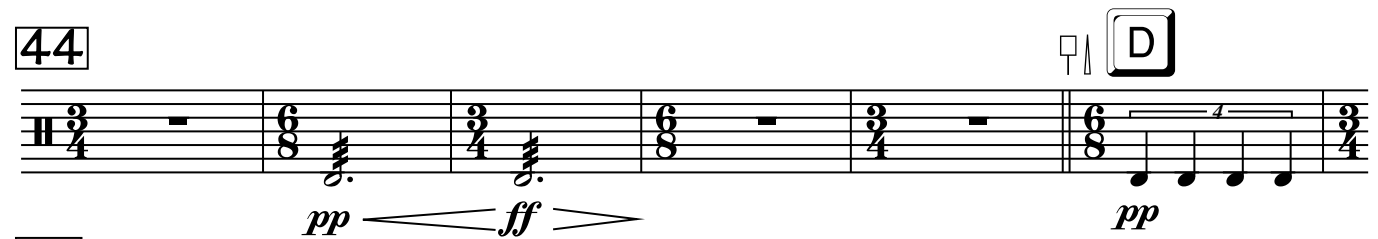
36



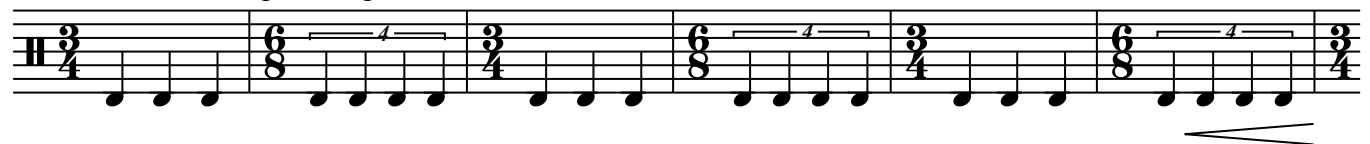
39



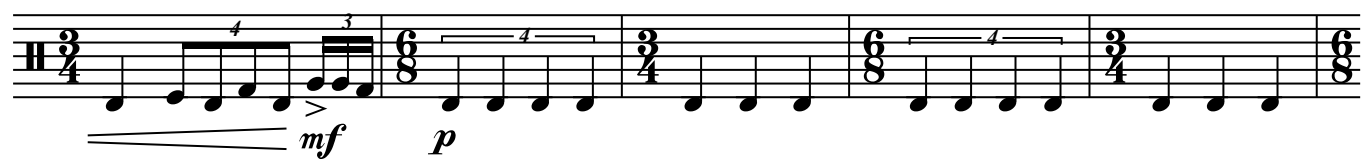
44



50

cresc...poco...a poco...

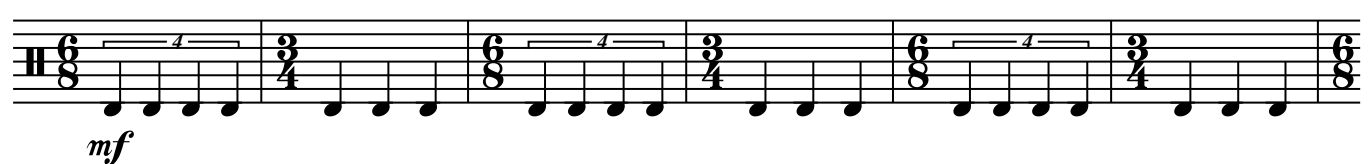
56

cresc...poco...a poco...

61



65



71



74



77

80

E

83

86

91

95 F

99

102

105

110

114

117

120

120

121

122

sffz

122

122

123

124

125

126

127

sffz

127

127

128

129

130

131

132

133

ff

133

133

134

135

136

137

138

sffz

138

138

139

140

141

142

143

sffz

143

143

144

145

146

147

148

sffz

148

148

149

150

151

152

153

sffz

153

156

159

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.

162

SHORT CADENZA

167

TONGUES OF FIRE

for Percussion and Orchestra

2. ETERNITY'S HEARTBEAT

SOLO PERCUSSION (MARIMBA)

A ♩ = 60

CHRISTOS HATZIS

First system of music (Measures 1-4). Bass clef, common time. Dynamics: *mp*. Includes triplets and slurs.

Second system of music (Measures 5-8). Grand staff. Includes triplets and a sextuplet.

Third system of music (Measures 9-11). Grand staff. Includes sextuplets and triplets.

Fourth system of music (Measures 12-16). Grand staff. Dynamics: *mf*. Includes triplets and a sextuplet.

Section B (Measures 17-20). Grand staff. Dynamics: *f*. Includes complex chords and slurs.

Fifth system of music (Measures 21-24). Grand staff. Dynamics: *f*. Includes complex chords and a final measure with a 2/8 time signature.

DURATION: CIRCA 9:30

27 C

p

30

32

34

p *mp* *pp*

38

p

42

mp *p*

45

48

51

p *mf* *mp* *ff*

D

63

meno mosso

mf *mf*

E

...a tempo

67

mf *p*

71

mf *mf*

75

mf *mf*

77

79

81

84

88

91

94

f *mp*

96

pp *f* *ff* *pp*

98

mp *f* *ff*

100

f

F

114

f *p* *f* *p* *f*

117

mf *f* *mf* *p* *pp*

121

f p f p f

124

mf fmf p

127

f pp f pp f

131

133

fp > N

136

f p ff

141

ff

144

ff

meno mosso ♩ = 46

146

p < *ff* > *p*

ppp < *ff* > *f* <

8^{va}

...a tempo ♩ = 60

151

ff

f <

153

ff

f <

155

ff

8^{va}

156

f < *mp* >

pp < *ff* > *pp* <

meno mosso ♩ = 46

164

p

< *ff* > *pp*

8^{va}

TONGUES OF FIRE

for Percussion and Orchestra

3. OF THIS WORLD

SOLO PERCUSSION

A

♩ = 99 OR SLOWER—WITH A TIGHT GROOVE



Drumset

Christos Hatzis



mf

7



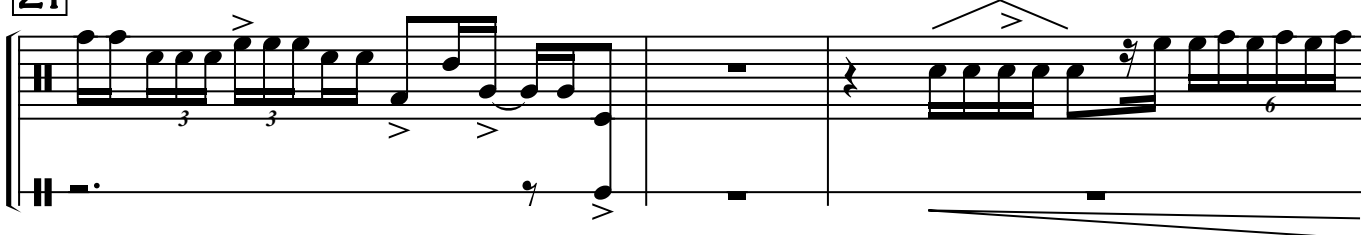
12



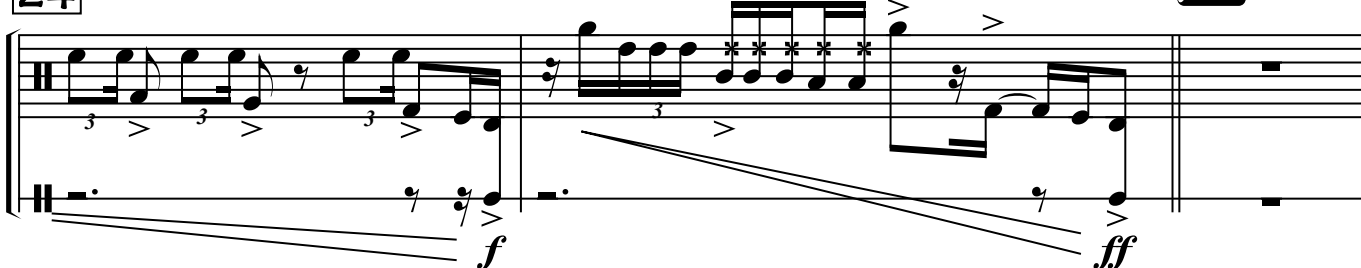
16



21



24



B

DURATION: CIRCA 8:15

27

p $\curvearrowright$ *mf*

32 C

mf

35

37

mf *mf*

39

41

43

45

D

48

53

E

55

57

59 *f* *p* *ffz*

61 *mf* *f*

63 *mf* *f*

65 *mf* *f* $\frac{3}{4} = 33$

From measure 70 to 77 the first violinist makes attempts to assert him/herself as a soloist by virtue of the score has already acknowledged the first violinist in such a role. This however is a percussion concerto. The percussion soloist is increasingly frustrated by the violinist's attempts to "take over" and her/his part in this section should sound like an aggressive attempt to overcome the first violinist by sheer volume and aggressive playing every time an attempt is made from the front desk to start something soloistic. Similarly, the violin 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 violin 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 first violinist 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 violinist 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 violinist 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 violin is again completely dominated by the aggression of the percussion. When this improvisatory section is completed the conductor cues in the orchestra to play at letter H.

♩ = $\frac{3}{4}$ (♩ = 99)

69

F THE DUEL

73

75

78

G

83

88

89

H

Play for as long as you wish
(see detailed note on next page)

Consistent with the spirit of the previous competition, the solo percussion-solo violin duel continues with increasing fierceness and in an improvised manner. The percussionist continues to challenge and the violinist continues responding. The rhythmic complexity and unpredictability of the exchange continues with the percussionist leading, but also in frustration, increasingly overpowering the violinist'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 violinist from the acoustic landscape.

In resignation the violinist holds the high F quietly while the percussionist is "raging mad". When the percussionist stops to catch her/his breath, the held note remains and we move 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 violinist. The death blows of the percussion should feel like just that: death blows that eventually completely silence the violinist.

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 violinist, rehearsing the letter H section with a metronome. At the end of letter H, when the solo percussionist has stopped her/his onslaught with a dramatic outburst followed by silence, the violinist 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 the 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.

93 I

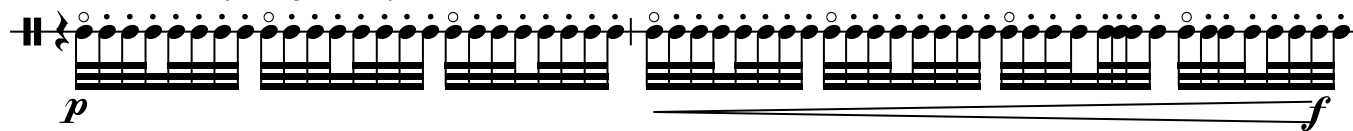
100

Bender Gongs

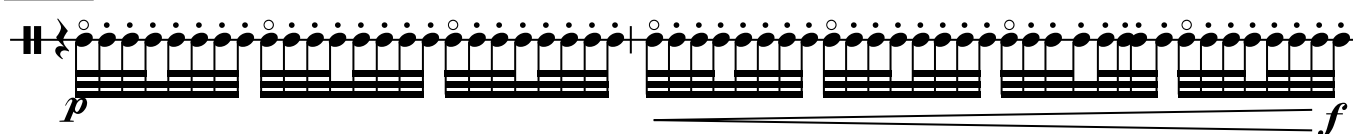
102

J

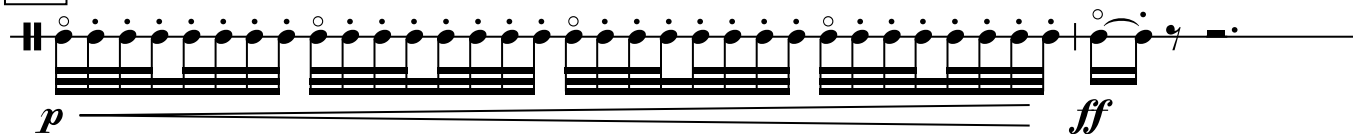
107 | Hi-Hat (o = open hat)



109



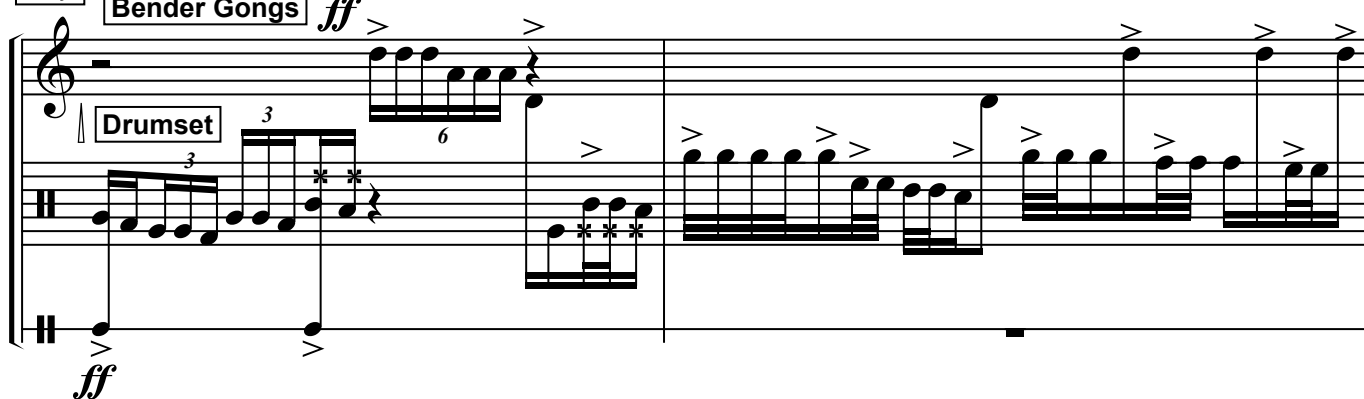
111



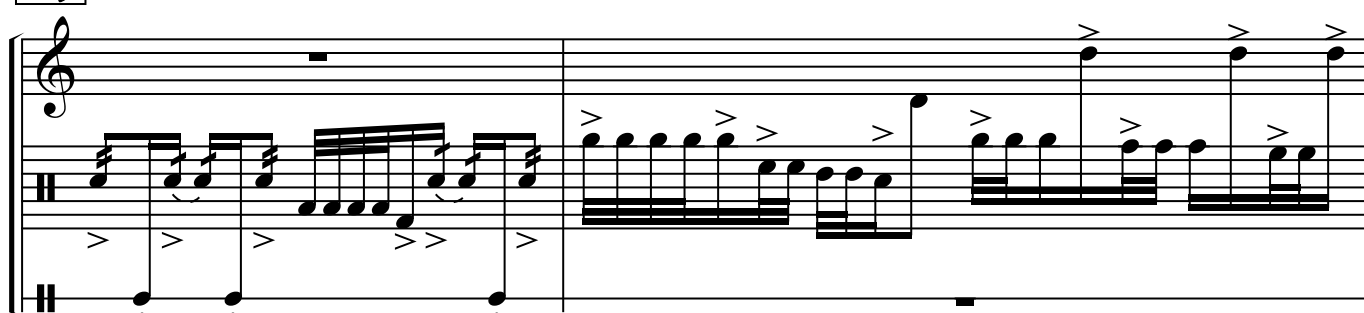
113

Bender Gongs

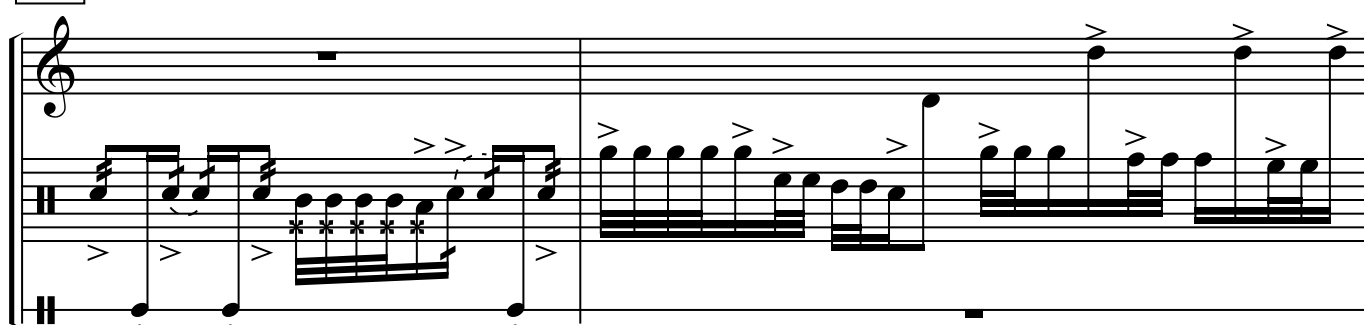
ff



115



117



119

p *ff*

121

ff

123

125

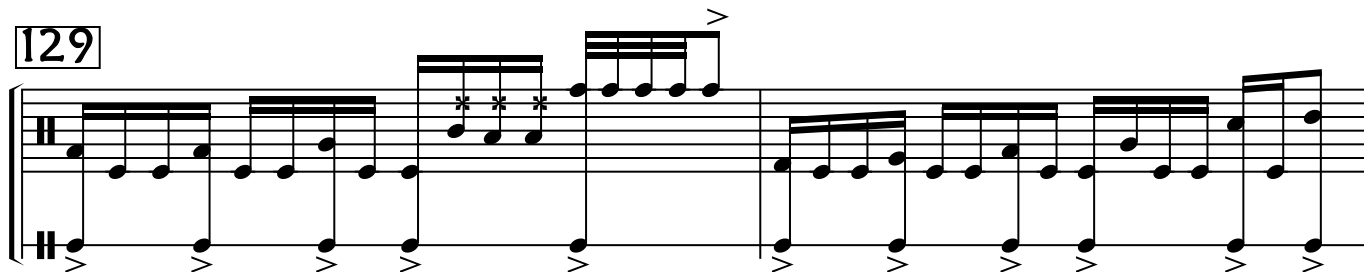
p *ff*

127

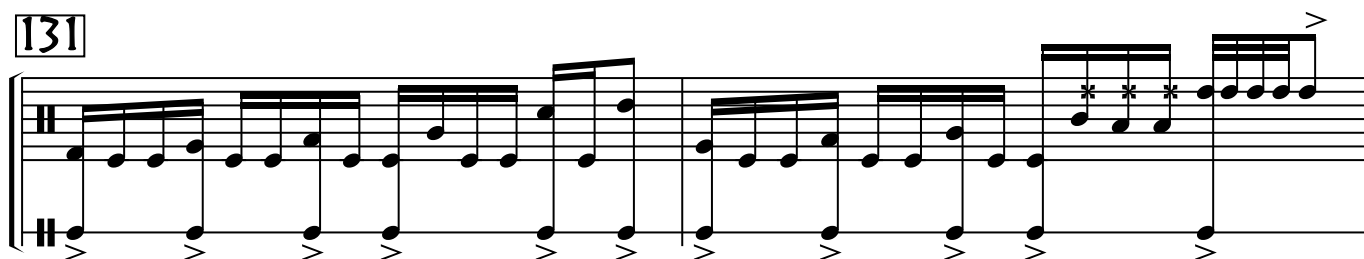
Whistle

K

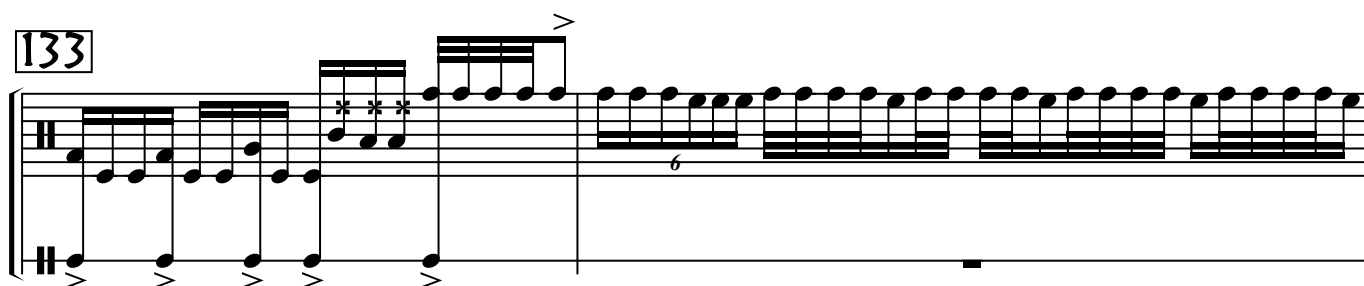
129



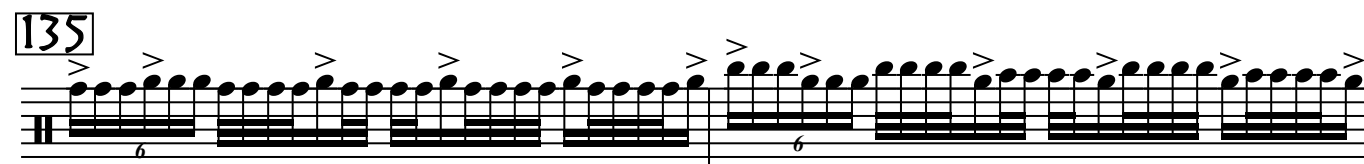
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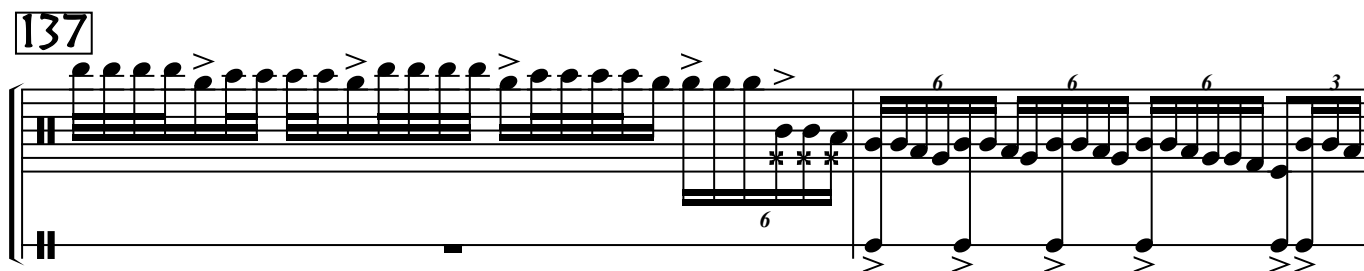
133



135



137



139



p $\leq$ *ff*

142

L

CADENZA

fff

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 violin 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).

145

M

CODA

♩ = 45

ritardando.....

TONGUES OF FIRE

for Percussion and Orchestra

4. TO THE ENDS OF THE EARTH

SOLO PERCUSSION

A

♩ = 106

Cloud Gongs

(let ring throughout)

CHRISTOS HATZIS

(soft mallets)
Vibraphone

pp

(quick pitch bends*)

gliss. p

*with the left hand press a rubber-head mallet against the middle of the vibraphone bar and slide it towards you while hitting the bar with a regular mallet with the right hand. Slide the left-hand mallet with the speed that will produce the most pronounced glissando.

8

15

23

29

DURATION: CIRCA 9 MINUTES

37 B

Cloud Gongs

44

52

61

69 C

78

87

96

D

111

Drumset

BD: ● ● ● ● sempre

Measures 111-115. The music is in 3/4 time. The upper staff (treble clef) contains a melody of eighth and sixteenth notes, often beamed together. The lower staff (bass clef) contains a bass line with eighth and sixteenth notes. The key signature has one sharp (F#). The dynamic marking *ff* is present at the beginning. The time signature changes from 3/4 to 6/8 and back to 3/4.

116

Measures 116-120. The music continues in 3/4 time. The upper staff has a melody with some rests. The lower staff has a bass line. The key signature has one sharp. The time signature changes from 3/4 to 6/8 and back to 3/4.

120

Measures 121-125. The music continues in 3/4 time. The upper staff has a melody with some rests. The lower staff has a bass line. The key signature has one sharp. The time signature changes from 3/4 to 6/8 and back to 3/4.

124

Measures 126-135. The music continues in 3/4 time. The upper staff has a melody with some rests. The lower staff has a bass line. The key signature has one sharp. The time signature changes from 3/4 to 6/8 and back to 3/4.

129

Measures 136-141. The music continues in 3/4 time. The upper staff has a melody with some rests. The lower staff has a bass line. The key signature has one sharp. The time signature changes from 3/4 to 6/8 and back to 3/4.

136

Measures 142-145. The music continues in 3/4 time. The upper staff has a melody with some rests. The lower staff has a bass line. The key signature has one sharp. The time signature changes from 3/4 to 6/8 and back to 3/4.

F

142

Drumset

BD: ● ● ● ● sempre

Measures 146-150. The music continues in 3/4 time. The upper staff has a melody with some rests. The lower staff has a bass line. The key signature has one sharp. The dynamic marking *f* is present at the beginning. The time signature changes from 3/4 to 6/8 and back to 3/4.

147

151

155

159

163

167

(move to the marimba)

175

183 **G** Marimba



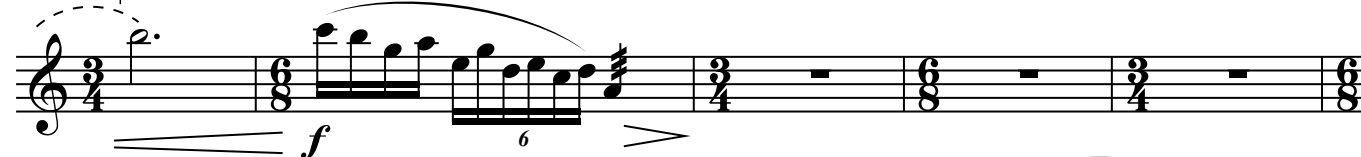
188



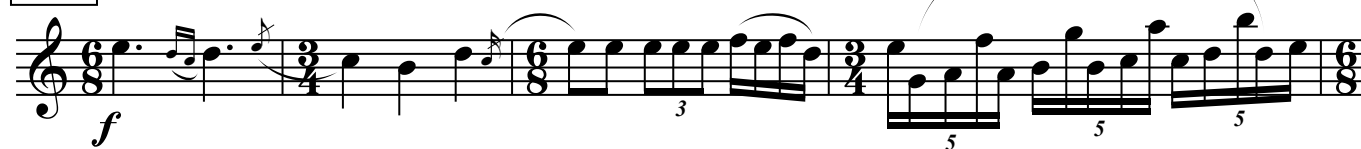
192



196 *tr*



201



205



207



209



213 *f* *N* **H**

219

222

At measure 215, the soloist turns to the four orchestral percussionists and signals to them to keep quiet (index finger placed in front of her/his mouth accompanied by a "sh.." 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. The "sh.." sound should last almost till the downbeat of measure 217.

225 *fp*

228 *f*

232

235 *f*

238

ffp *mp* *p*

242

6

247

The musical score for 'The Rose Tree' is written on a single staff in treble clef. It begins with a key signature of two sharps (F# and C#) and a 6/8 time signature. The first measure is marked with a mezzo-forte (mf) dynamic. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a final double bar line.

251



Musical notation for exercise 251, featuring a treble clef, 6/8 and 3/4 time signatures, and various chords and intervals.

255 (very rhythmic)

The musical score is written for two staves, both in treble clef. The key signature has one sharp (F#). The piece is divided into four measures, each with a different time signature: 6/8, 3/4, 6/8, and 3/4. The first measure is marked with a forte 'f' dynamic. The notation includes eighth and sixteenth notes, rests, and a repeat sign in the second measure.

259

The image shows a musical score for a two-part setting of 'The Rose Tree'. The score is written for Soprano and Alto voices. The key signature is one sharp (F#), and the time signature is 6/8. The melody is in the soprano part, and the bass part provides harmonic support. The piece consists of 16 measures, ending with a double bar line.

263

ff

267

271

275

279

287

295

303 J BD: ◉ ◉ ◉ ◉ *sempre* *ffp* *ff*

307

311

315

319

323

327

mp

pp

mp

ppp

p

ppp

K

333

p

ppp

339

ff

fff