
He Gnashed In Fury

For Solo Percussionist (Djembe and Narration)

Jon Fielder

Program Note

He Gnashed In Fury is a work for solo performer, a percussionist who is called on to perform on djembe while narrating the opening section of James Joyce's *Ulysses*. This piece was inspired by the text, whose text-sound capabilities are nearly limitless, and by Georges Aperghis' incredible *Le Corps A Corps* also for narrating percussionist performing on a zarb. The title of the work comes from a line later in the *Ulysses* poem that is not included in this work, but which captures the general spirit and energy and the piece and performance.

Text:

BRONZE BY GOLD HEARD THE HOOFIrons, STEELYRINING IMPERthnthn thnthnthn.

Chips, picking chips off rocky thumbnail, chips. Horrid! And gold flushed more.

A husky fifenote blew.

Blew. Blue bloom is on the

Gold pinnacled hair.

A jumping rose on satiny breasts of satin, rose of Castille.

Trilling, trilling: I dolores.

Peep! Who's in the... peepofgold?

Tink cried to bronze in pity.

And a call, pure, long and throbbing. Longindying call.

Decoy. Soft word. But look! The bright stars fade. O rose! Notes chirruping answer. Castille. The morn is breaking.

Jingle jingle jaunted jingling.

Coin rang. Clock clacked.

Avowal. Sonnez. I could. Rebound of garter. Not leave thee. Smack. La cloche! Thigh smack. Avowal. Warm. Sweetheart, goodbye!

Jingle. Bloo.

Boomed crashing chords. When love absorbs. War! War! The tympanum.

A sail! A veil awave upon the waves.

Lost. Throstle fluted. All is lost now.

Horn. Hawhorn.

When first he saw. Alas!

Full tup. Full throb.

Warbling. Ah, lure! Alluring.

Martha! Come!

Clapclap. Clipclap. Clappyclap.

Goodgod henev erheard inall.

Deaf bald Pat brought pad knife took up.

A moonlight nightcall: far: far.

I feel so sad. P. S. So lonely blooming.

Listen!

The spiked and winding cold seahorn. Have you the? Each and for other splash and silent roar.

Pearls: when she. Liszt's rhapsodies. Hissss.

Performance Note

The performer reads from two staves simultaneously, the top representing the text/vocalization and the bottom representing the djembe. The djembe notation represents the following playing techniques

Relative register of voice (low, mid and high). Mid should be normal speaking voice, low should have a lower inflection of tone, high should have a slightly higher inflection

	Low	Mid	High	Low	Mid	High
Narration	●	●	●			
Djembe	●	●	●	■	□	⊗
	Bass	Tone	Slap	Scrape head with fingernails	Rub flat palm over head	Strike with fingertip

Strike/Flick according to staff line (bass, tone, slap)

Flick

The tempo is notated as 78 BPM, but use this simply as a guide. The expression of the text and alignments of the two elements is more important than a strict metric adherence to the tempo marking

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For Narrating Percussionist and Djembe

Jon Fielder

With commanding energy ♩ = 78

Narration

mf 3 *p* 3 *f* 5

Bronze by gold, heard the hoof i-rons stee-ly-ring-ing Imp-er th - n thn thn thn

Djembe

mf 3 5 *p* 3 5

Nar.

3 5 *mp* *mf* 5 *f*

chips! pick-ing chips off roc - ky thumb-nail chips!

Djm

f 3 *mf* 5 3

Nar.

4 3 *mf* 3 *f*

Hor - rid! and gold flushed More!

Djm

3 5 3 6 6 5 7

Nar.

5 *mf* 3 3 3 *mp* 3 *mf*

gold flushed more A hus - ky fife - note blew blue blu - - - blu

Djm

f *mf* 3 5 3 *fp* 3:2 *mf*

8

Nar. *p* *mf* *mp* *f*
 bl-bl-bl-bl-bl blue bloom bloom bloo - m bloom is on the gold pin-na cled hair!

Djm *f* *mf* *p*

11

Nar. *mf* *f* *mf*
 tril-ling tril-ling I Do - lor - es Peep! who's in the m peep of gold?

Djm *mf* *p* *f* *p* *mf*

13

Nar. *mp*
 Think cried to bronze in pi - ty And a call pure,

Djm *mp* *p*

15

Nar. *p* *f*
 long and th - rob-bing long and throb bing call!

Djm *f* *fp*

18

Nar. *aggressively, unrelenting*

Djm *ff*

20 *mf* *f* *p*

Nar. De - coy soft wind But look! the bright stars fade

Djm *mf* *mp* *f* *mf* *p*

22 *mf* *f*

Nar. O, Rose! Notes chir-rup-ing ans wer Ca - stille the morn is break-ing

Djm *f* *mf* *f*

24 *mf* *mp*

Nar. Jing! Jin-gle

Djm *f* (throughout)

27 *mf* maniacally *f*

Nar. jin-gle jin-gle jon-ty jin-gl-ing coin rang clock clack A - vow - al Son nerz

Djm *ff* *mf* *f*

30 *mp* *f* *ff* *fp*

Nar. I could rrrrr Re-bound of gar - ter. Not leave the Smack! La cloch!

Djm *p* *mp* *f* *ff* *fp*

46 *p*
Nar. Al - lur - ing
Djm *p* *as if appearing from nothing* *ff*

49 *mf* *angrily* *jointly* *f*
Nar. Mar-tha come clap - clop cli - clap clop-py clap! Good God hen - ev
Djm *f* *mp*

51 *mf*
Nar. er - heard in - ail. Deaf bald Pat brought Pad knife took up.
Djm *ff* *mp* *mf* *p* *mp* *p*

53 *mf* *half-whisper* *p* *full whisper* *smoothly transition between vocalizations*
Nar. A moon - light night call Far: far. shhh ha sssss
Djm *mf* *p*

56 *mf* *whisper* *mf*
Nar. I feel so sad P. S. so lon - ley bloo - mm - ing
Djm *mf* *f* *p* *p* *mf* *p*

59

Nar. *f* shouting *mp* eerily, raspy *whisper*

Lis-ten! the spiked and wind - ing cold sea-horn.

Djm *f* *mp* *p* *ff* *with renewed energy*

62

Nar. *ff*

Have you the? have you

Djm *ff*

66

Nar. *mf* *f*

the? Have you the Each and for the oth - er plash and si - lent roar

Djm *mf* *f*

69

Nar. *ff* *p* *half-whisper*

pearls p p p p Pearls when she Liza-ts rhap - so-dies hiss

Djm *mp* *p* *slow circular scraping*

73

Nar.

Djm *mf* *p* *pp* *n*

Mostly scraping palm and fingertips, individual attacks denote change of scrape direction

Slowly wipe palm across head to edge of the drum, end when hand reaches edge. Hold position in silence for 3-5 seconds