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!

Clapelop. Clipelap. 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.

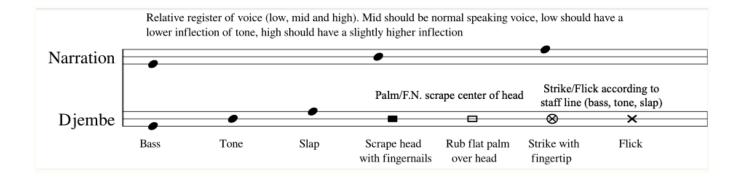
Listen!

The spiked and winding cold seahorn. Have you the? Each and for other plash 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



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

He Gnashed In Fury For Narrating Percussionist and Djembe

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