

STRATEGIES
AGAINST
ARCHITECTURE
(BOOK II)

Omar Daniel

for two pianos and two percussionists

commissioned by the Hammerhead Consort

©1995, 1997 Omar Daniel

STRATEGIES AGAINST ARCHITECTURE
(BOOK II)
(1995, rev. 1997)

BURN
CORPO SANTO
KIEŚŁOWSKI'S DOGS

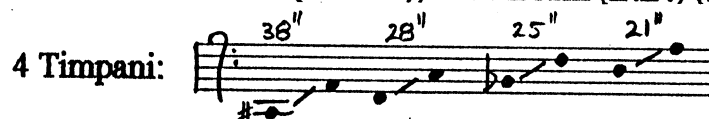
by Omar Daniel

Accidentals apply only to the note which they precede, unless immediately repeated, or are part of an oscillating motive, in which case they hold for the duration of the pattern.

Percussion I

Skins:

African Kick Drum (A.K.D.), Bass Drum (B.D.) (shared with percussion II), Field Drum (F.Dr.),



4 Roto Toms: tuned in Corpo Santo

in Kieslowski's Dogs

Metals:

Metal Wind Chimes (M.W.C.), Anvil (An.), 3 Gongs (tuned E, G, B triad), Suspended Cymbal (Su. Cy),

M1: Square, hollow 12" length of 1"-2" diameter steel pipe, struck with brass beaters.

M3 comb: Small gong placed on the skin of a floor tom. Struck with plastic beaters, r.h. close to centre, l.h. close to edge.

Mallet Instruments:

Vibraphone (Vbr.)

Glass:

Glass1: large pane of glass placed on end in a steel wash basin. Struck with baseball bat, or the equivalent.

Percussion II

Skins:

Bass Drum (B.D.) (shared with percussion I), Snare Drum (S.D.),

4 Roto Toms: tuned



in Corpo Santo

in Kieslowski's Dogs

Metals:

Chimes (Ch.), Crotales (Crot.), Suspended Cymbal (Su. Cy.), Chinese Cymbal (Ch. Cy.), Tam Tam (T.T.), Musical Saw (Saw).

M2: Square, hollow 12" length of 1"-2" diameter steel pipe, struck with 10" railway spikes.

Mallet Instruments:

Marimba (Mrb.)

Glass:

Glass2: 4 Mason Jars, placed in a wooden box. Struck and broken with brass beaters.

Special Instruments:

Riding Crop (Crop). Waved through air. One stroke.

Piano I

Firearm. Engage and then disengage bolt of a converted firearm.

Megaphone. A cheap, second hand model.

Piano II

Harmonica in C.

Burn

Allegro con Moto $\text{♩} = 108$

Omar Daniel

Per. I

Per. II

Allegro con Moto $\text{♩} = 108$

8va

Pf. I

loco f

8va

Pf. II

loco mf

f

6

5

Per. I

Per. II

8va

Pf. I

loco mf

f

8va

Pf. II

loco mf

7

Perc. I

Perc. II

Sva

Pf. I

Pf. II

mf

f

10

Perc. I

Perc. II

Sva

Pf. I

Pf. II

(hand mallets throughout movement)

MRB.

ff

f

ff

6

sva

sva

3

13

Par. I

Par. II

8va

Pf. I

8va

Pf. II

8va

8va

Handwritten musical score for measures 13-15. The score includes parts for Percussion I and II, and Piano I and II. Percussion I and II play chords. Piano I and II play complex chords and arpeggios. Dynamics include *f* and *ff*. There are also markings for *loco* and *5* (fingerings).

16

Par. I

Par. II

8va

Pf. I

loco

8va

Pf. II

loco

Handwritten musical score for measures 16-18. The score includes parts for Percussion I and II, and Piano I and II. Percussion I and II play chords. Piano I and II play complex chords and arpeggios. Dynamics include *ff* and *f*. There are also markings for *loco* and *5* (fingerings).

19
Pac. I
Pac. II

19
Pf I

15va
Pf II

Pac. I
Pac. II

15va
Pf I

Pf II

Allegro Barbaro $\text{♩} = 152$

25

Perc I $\text{♩} = 152$ f $m1$

Perc II f $m2$

15va
25

Pf I $\text{♩} = 152$ *loco* fff secco, senza ped.!

Pf II fff secco, senza ped.!

Svb

29

Perc I

Perc II

29

Pf. I

Svb

Pf II

Svb

32

Perc I

Perc II

32

Pf I

Pf II

35 (hand mallets throughout movement)

Perc I

Perc II

35

Pf I

Pf II

38 Perc I *f* m1
Perc II *f* m2

38 Pf I
Pf II *8vb 1*

41 Perc I
Perc II

41 Pf I
Pf II

44

Per I

Per II

VBR.

ff

44

Pf I

8vb 1

f

ff

Pf II

f

ff

47

Per I

Per II

Bra

M1

M2

f

47

Pf I

ff

8vb

Pf II

Bra

f

ff

ff

8vb

51
Perc. I
Perc. II

51
Pf. I
Pf. II

54
Perc. I
Perc. II

54
Pf. I
Pf. II

57 Perc. I VBR sfz Su. Gym sfz

57 Pf. I sfz sfz sfz sfz Ped. ad. lib.

Pf. II sfz sfz sfz Ped. ad. lib.

60 Perc. I sfz sfz sfz Perc. II sfz

60 Pf. I sfz sfz sfz sfz sfz sfz

Pf. II sfz sfz sfz sfz sfz

63

Par. I

Par. II

63

Pf. I

Pf. II

Par. I

Par. II

66

Pf. I

Pf. II

69

Perc. I

Perc. II

H roto toms
tuning:

fff

69

Pf. I

Pf. II

Sub

Sub.

72

72

Pf. I

Pf. II

Sub.

75

Perc. I

Perc. II

VBR. (16ths)

MRB (16ths)

78

Perc. I

Perc. II

CROT.

tr

tr

P

Tranquillo $\text{♩} = 108$ (Tempo 1)

81

Perc. I

Perc. II

Espressivo

81

Pf. I

f

f

Sva

5:4

3

5:4

5:4

5:4

8va Meccanicamente

Pf. II

ppp

ppp

8vb

Part I ²²

Part II

84

Pf. I

loco

8vb

Eva

Pf. II

8vb

87

Part I

Part II

87

Pf. I

5

5

3

Eva

Pf. II

5:4

5:4

3

8vb

fff

90

Bva

Pf. I

3

5

loc

cresc

Bvb

15va

Pf. II

pp

pp

f

pp

15vb

93

Timp

p

f

Bva

Pf. I

3

5

6

ff

Bvb

15va

cresc

Pf. II

5

9:6

9:6

3

3

7:4

7:4

15vb

cresc

96

Perc I

Perc II

flood tom. 9:8.

sfz → p

96

Pf. I

cresc

3

3

fff

Sub.

15va

15va

ad.lib.

Pf. II

Brv

continue ad.lib.

fff

Brv

Allegro Barbaro $\downarrow = 152$ (Tempo II)

99

Perc I

Perc II

Rototoms

f sfz

Tam Tam w/ metal sticks

mf

99

Pf. I

f

Sub

Sub

15va

8va

Pf. II

Brv

Brv

102

Perc. I *f sfz*

Perc. II *mf*

102

Pf. I *Sub*

Pf. II *f* *Sub*

105

Perc. I *f sfz*

Perc. II *mf*

105

Pf. I *Sub*

Pf. II *Sub*

108 Perc. I *f sfz* *ff sfz* *VBR.*

Perc. II *mf* *T.T.*

108 Pf. I

Pf. II *Sub*

111 Perc. I *An.* *A.K.D.* *ffz*

Perc. II *Roto Toms* *ffz*

111 Pf. I *Eva*

Pf. II *Sub* *Eva*

114 Anvil (♩ = 152)

Perc. I
AK.D. *sfz*

Perc. II
Sur. Cy. *sfz*
Floor Tom. *f* *fff*

114 (♩ = 152)

Pf. I
fff

Sub

Pf. II
fff

Sub

119

Perc. I
VBR. *f*

Perc. II
CHIMES *f*

119

Pf. I

Pf. II

122

Perc. I

Perc. II

VBR

ff

CH.

ff

122

Pf. I

ff

Pf. II

125

Perc. I

Perc. II

VBR

ff

CH.

ff

125

Pf. I

Pf. II

128
Perc. I
Perc. II

128
Pf. I
Pf. II

131
Perc. I
Perc. II

131
Pf. I
Pf. II

134 ♩ ($\text{♩} = 152$)

Perc. I

Perc. II *M2*

($\text{♩} = 152$) *molto f*

Bva

134

Pf. I

Pf. II

137

Perc. I

Perc. II

137

Pf. I

Pf. II

140

Perc. I

Perc. II

Pf. I

Pf. II

Bva

8vb

f

fff

8vb

143

Perc. I

Perc. II

Sva

Pf. I

Pf. II

Bva

15va

8vb

A.K.D.

3

sfz

sfz

sfz

sfz

f

fff

sempre fff

146

Perc. I

Perc. II

8va

146

8va

Pf. I

Pf. II

decresc --

decresc --

Timp. w/ sticks

pp

149

Perc. I

Perc. II

8va

149

8va

Pf. I

Pf. II

152 Timp.

Perc. I

Perc. II

Bva

152

Pf. I

Pf. II

Bvb

Handwritten musical score for measures 152-155. Percussion I (Timp.) plays a rhythmic pattern of eighth notes. Percussion II is silent. Piano I (Pf. I) is silent. Piano II (Pf. II) plays a melodic line with slurs and fingerings (5, 5-1). A double bass line (Bvb) is shown below the piano II staff with a dashed line. A brass part (Bva) is indicated above the piano I staff with a dynamic marking of *p* and the instruction *l.v.*

156

Perc. I

Perc. II

156

Pf. I

Pf. II

Bvb

Handwritten musical score for measures 156-159. Percussion I (Timp.) plays a rhythmic pattern of eighth notes. Percussion II (Perc. II) plays a melodic line with slurs and dynamic markings *sfz* and *sfz₂*. Piano I (Pf. I) is silent. Piano II (Pf. II) plays a melodic line with slurs and fingerings (5, 5-1). A double bass line (Bvb) is shown below the piano II staff with a dashed line. A brass part (Bva) is indicated above the piano I staff with dynamic markings *fff* and *sfz₂*. The instruction *l.v.* is present. A section labeled *Bva 15va* is also indicated.

Corpo Santo

Lento e Misterioso $\text{♩} = 40$

Timp. (struck with reed sheaves)

Rit. molto

A Tempo

Per. I

Per. II

CROP. *pp* Tam Tam *pp* *gl.* *pp* CROP. *pp*

Lento e Misterioso $\text{♩} = 40$

FIREARM

Pf. I

Ped. sempre

Harmonica

Ad. lib. con bravura

Pf. II

Forearm Cluster *pp*

Per. I

Per. II

pp Tam Tam *pp* *gl.* *pp* *gl.* *pp* *gl.* *pp* *gl.* *pp*

Pf. I

mf

Bva Harmonica

Pf. II

pp *pp* *f*

Poco Più Mosso $\text{♩} = 52$

Per I

niente

Per II

Poco Più Mosso $\text{♩} = 52$

Pf I

pp

cresc

p

8vb

Pf II

8va

Poco Più Mosso $\text{♩} = 52$

Pf.

p

pp

5

8vb

Per I

Per II

Pf I

pp

Trem.

p

Pf II

pp

8vb.

13

Pf. I

Pf. II

Musical Saw.

ad. lib, con bravura

f

13

Pf. I

Pf. II

ppp

pp

mf

f

ppp

mf

p

10

5

6

12

12

6

12

12

5

5

16

Pf. I

Pf. II

12"

16

Pf. I

Pf. II

cresc.---

f

decresc.---

decresc.---

5

10

10

10

10

10

5

5

5

5

5

5

5

5

Pf. II

3 1

3

5

p

p

91
Perc I
Perc II

Pf. I

Pf. II

22
Perc I
Perc II

Pf. I

Pf. II

25
Perc. I *ord. (w/mallets)*
Perc. II
mf cresc...
f
ff

25
P.I.
10
10
10 sempre mf 10
6
f cresc...
f cresc...
ff

Pf. II
3
3
f
ff
f
p — *f* — *p* — *ff*

28
Perc. I
Perc. II
sempre ff

28
P.I.
sempre ff
f
ff

Pf. II
ff
f
ff

31 Perc I w/ hard mallets. *p* *cresc* *rhythm ad. lib.* *accel. poco a poco*

Perc II

31 Pf. I *cresc* 12 12 10 10

Pf. II 12 10

34 Perc I (♯) *fff*

Perc II *CROT.* *Rubato* *f cresc* 5:3 7:6 *fff*

34 Pf. I 10 10 12 12 12 12 12

Pf. II 10 12 12 12 12 12

37

Per I

Per II

SL.WH.

37

Pf. I

subito p

Bva

Pf. II

subito p

4:3

4:3

ad. lib.

simile

cresc

f

fff

GLASS. 1

40

Per I

Per II

GLASS 2

sfzz

sfzz sfzz sfzz sfzz sfzz

CH. CY.

sfz

5:4

15va

40

Pf. I

f

13 (± 2)

fff

5

5

5

5

5

5

f

10 (± 2)

fff

5

5

5

5

5

5

Martellato - Scintillare

15va

Pf. II

ff

7:6

fff

5

5

5

5

5

5

Fist.

sfz

simile

f

fff

Martellato - Scintillare

43 VBR.

Perc I *fff* 5 MRB 5 5 5

Perc II *fff* 5 5 10 10 10

Pf. I *f* 5 *fff* 5 5

Pf. II *f* 5 5 *fff* 5 5

sempre fff

Pf. II 5 5 5 5 5 5 5

46

Perc I 5 5 5 5 5

Perc II 5 5 5 5 5

46

Pf. I *f* 5 *fff* 5 5

Pf. II *f* 5 *fff* 5 5

sempre fff

Pf. II 5 5 5 5 5 5 5

49 Perc I *fff* 5 5

49 Perc II *fff* 5 5-1 10 10 10

49 Perc I 5 5 5-1 5-1 5-1

49 Perc II 5 5 5-1

sempre fff

Perc II 5 5 5 5 5 5 5

52 Perc I (fff)

52 Perc II (fff) 5 5 10 10

52 Perc I 5-1 5-1 5-1 5-1 5-1 5-1

52 Perc II 5-1 5-1 5-1 5-1 5-1 5-1

sempre fff

Perc II 5 5 5 5 5 5 5

55 Perc. I (VBR) *Bva* *ff*
Perc. II (MRB) *ff*

55 Pf. I *Bva* *f* *fff*
Pf. II *sempre fff*

58 Perc. I *ff*
Perc. II

58 Pf. I *sempre fff*
Pf. II *sempre fff*

61

Parc I

Parc II

Soft Mallets (risonante)

p 6 6 6 6 6 6

61

PF I

p subito - legato e risonante

p subito

3 3 3 3 3 3 3 3

L 3-1 L 3-1 L 3-1 L 3-1 L 3-1 L 3-1 L 3-1 L 3-1

61

PF II

p subito - legato e risonante

p subito

64

Parc I

Parc II

6 6 6 6 6 6 6 6

64

PF I

3 3 3 3 3 3 3 3

L 3-1 L 3-1 L 3-1 L 3-1 L 3-1 L 3-1 L 3-1 L 3-1

8va

64

PF II

67 Perc I
Tempo Primo $\text{♩} = 40$
Timp. (w/ reed sheaves) 10 10 10
Perc II
Tempo Primo $\text{♩} = 40$

67 Pf. I
Tempo Primo $\text{♩} = 40$
3 3
 mp 5 5 5 5 f

Pf. II
Tempo Primo $\text{♩} = 40$
 pp
Sub

70 Perc I
10 10 10 10 10 10 10 10 10
Perc II
crop.

70 Pf. I
Firearm 3
 f 7 x 7

Pf. II

73 Perc I *Rit. ---* *l.v.*

Perc II *Saw.* *p* *Rit. ---* *(4)* *l.v.*

73 Pf. I

Pf. II *Rit. ---* *Harmonica Ad.lib.* *p*

KIEŚLÓWSKI'S DOGS

LENTO $\text{♩} = 50$

Per. 1

Per. 2

LENTO $\text{♩} = 50$

Pf. I

Pf. II

Per. 1

Per. II

Pf. I

Pf. II

11

Perc I

Perc II

Timp

f MRB. p

pp

11

Pf. I

Pf. II

sfz

sfz

sfz

2:3

16

Perc I

Perc II

cresc

f

16

Pf. I

Pf. II

8b.

8b.

2:3

2:3

31
Perc I (M) (L)
Perc II
Bva
f p subito

31
Pf I f p (subito)
Pf II f p subito

36
Perc I (M) "B" (H) (H) (H)
Perc II CROT. p 5:6 5:6 5:6 5:6

36
Pf I
Pf II

FEROCE ♩=84

41

Per I

LONG (M) (L) (M) (H) (H)

30

Per II

5:6

ad. lib. accel.

Roto Toms

FEROCE ♩=84

41

Pf. I

2:3

2:3

2:3

3

4

8vb

Pf. II

2:3

2:3

2:3

3

4

8vb

46

Per I

Roto Toms

2

3

4

Per II

46

Pf. I

2

3

4

8

Pf. II

2

3

4

8

ALLEGRO CON BRIO ♩ = 160

51 Perc I *Su. Cy.*
 Perc II *S.D. w/brushes*
sfz *fff* *f sfz* *sfz* *sfz* *simile*

51 Pf I
 Pf II
 ALLEGRO CON BRIO ♩ = 160

56 Metal Wind Chimes
 Vamp!
 Vamp! Interchange motives ad lib.

56 Mantellato

Mantellato.
f
sfz *sfz* *sfz*
 Sub -44-

60

Perc. I

Perc. II

60

Pf. I

Pf. II

64

Perc. I

Perc. II

Timp.

Field Drum

64

Pf. I

Pf. II

70

Per. I

Per. II

70

Pf. I

Pf. II

74

Per. I

Per. II

... expand the motives...

Timp.

f

74

Pf. I

Pf. II

80

Perc. I *ff*

Perc. II

80

Pf. I *ff*

Pf. II

70

Pf. I

Pf. II *ff*

84

Perc. I

Perc. II

WIND CHIMES

84

Pf. I

Pf. II

Pf. I

Pf. II

88 Perc I Timp Field Drum Timp F.D. Timp.

at perc. I wind chime, play as written:

f > *p*

88 Pt. I

88 Pt. II

94 Perc I F.D. Timp F.D. Timp F.D. Timp.

94 Pt. I Bva

94 Pt. II Bva

112

Par. I

Par. II

VBR.

ff

MrB.

gl.

x

112

8va

Pf. I

ff

Pf. II

ff

sfz

gl.

x

119

Par. I

Par. II

sfz

119

8va

Pf. I

Pf. II

sfz

125
 Perc. I
 Perc. II
 TEMPO I ♩ = 50
 Tam Tam
 sfz

125
 Sva
 Perc. I
 TEMPO I ♩ = 50

Pf. II

131
 VBR.
 Perc. I
 Perc. II
 Chimes senza tempo, ad lib.
 f

131
 Pf. I

Pf. II

136

Perc. I

Perc. II

Pf. I

Pf. II

5:6

5:6

2:3

2:3

7:9

7:9

8:9

8:9

8b

141

Perc. I

Perc. II

Pf. I

Pf. II

8va

8va

Dolce

4:6

4:6

pp - p

cresc---

4:6

4:6

pp

cresc---

8b

146

Part I

LONGS

B. D.

CH. CY.

15

146

Pf. I

Pf. II

Sva

2:3

8b

150

Part 1

Part 2

Temp

4/4

f

fff

150

Pf I

Pf II

Take Megaphone and stand facing audience.

Misterioso - senza misura

158

Perc I Go to Piano I

(near edge - secco) $\bullet = 96$

Perc II *ppp* continue ad lib.

158 (Whispered through megaphone)

Pf. I Es ist genug Herr, wenn es dir gefällt, so

Pf. II *Espressivo* *mf* $\bullet = 60$

Draw finger (not nail) lengthwise from centre of c# wires toward pegs of piano I.

Perc I at pf. I *mf* \wedge (#-)

Perc II

Pf. I spanne mich doch aus. — Mein Jesus kommt; nun gute nacht, o Welt.

Pf. II

Perc I

Perc II

Pf. I

Pf. II

Ich fahr ins Himmels haus. Ich fahre sicher hin mit

Perc I

Perc II

Pf. I

Pf. II

Frieden. Mein großer Jammer bleibt danieden.

roll

ppp

Part I

Part II

Pf. I

Pf. II

Es ist genug .

Es ist genug .

Omar Daniel, Toronto May 1995