
Kurukshetra at Dusk (2007)



Jonathan Sokol

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Written for the Aspen Music Festival and School



Jonathan Sokol

jonathan_sokol@yahoo.com
www.jonathansokol.com

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Instrumentation

4 Percussion:

- I. Snare Drum, 2 Triangles, 1 Mounted Crotale (of any pitch), Marimba, Tubular Bells
- II. 3 Timpani, Piccolo Timpani, Suspended Cymbal, Wood Blocks, Tam-tam
- III. Tam-tam, Log Drum, Vibraphone, Crotales (2-octave set), Bass Drum
- IV. Bass Drum, Glockenspiel, 3 Tom-toms, Sizzle Cymbal

The image shows a musical score for four percussionists, labeled Perc. I through Perc. IV. Each part is written on a five-line staff. Above the staves, instrument assignments are indicated: Triangles, Mounted Crotale, and Snare Drum (with a circled 'x' and '(rim.)') are assigned to Perc. I. Tam-tam, Sus. (Suspended Cymbal), and Wood Blocks are assigned to Perc. II. Tam-tam, Bass Drum, and Log Drum are assigned to Perc. III. Sizzle, Bass Drum, and 3 Tom-toms are assigned to Perc. IV. The notation consists of vertical stems with various symbols (circles, crosses, 'x') indicating rhythmic events.

Performance Notes

Duration: c. 5 minutes

Accidentals apply only to the notes in which they precede, except for repeated notes.

Program Note

Kurukshetra, literally *the field of the Kurus*, is a vast plain to the north of modern-day Delhi where an epic eighteen day battle was waged between two factions of the same royal house.

The climactic battle is explained in great detail in the Hindu epic, *Mahabharata*. With over 88,000 verses, *Mahabharata* is one of the most comprehensive epic in ancient poetry and of vital philosophical, religious and cultural importance to India.

The jewel of *Mahabharata* is the *Bhagavad-Gita*, the Song of the Lord. It is spoken to Prince Arjuna by Lord Krishna on the battlefield before war is engaged. At this moment, Arjuna realizes that he cannot slay his enemies for they are his kin, friends and teachers. This moral and internal conflict is heightened by Arjuna's societal role that states that, as royalty, he must perform as a warrior and uphold justice.

Kurukshetra at Dusk, a Prelude to Battle centers on Arjuna's conflict and the resolution he receives from Krishna's words. Two opposing sound worlds permeate the piece: bells and other ringing sounds represent the internal hesitation while the rhythmic; steady drums represent the sense of doing what is necessary.

The piece begins quietly and ambiguously, the bells dominant. Slight intrusions of the lawful drums enter, and they assert control but only for a short while. A slight exposition follows with both sound worlds combating, but the bells will dominate once more; however, they have conformed to the rhythmic steadiness of the drums. The trancelike rhythm is developed and extended and, before long, the bells have all but faded. Like a lingering thought, the bells return once more to disrupt the resolution, but the drums retaliate with stronger resolve.

As a prelude, *Kurukshetra at Dusk* is meant to lead into the climax of the ensuing fight; thus, it continues to grow until its very end. As if anticipating the inevitable conflict, the percussionists shout *Jaya!* (Victory!).

Kurukshetra at Dusk

A Prelude to Battle

Meditatively ♩ = 56

Percussion I: Triangles, Mounted Crotale G.P.*
 Percussion II: Tam-tam, G.P.*
 Percussion III: Crotales (bow) 3, to Vib. (m.) G.P.*
 Percussion IV: Glock., to Sizzle G.P.*

Perc. I: 4 to Marimba, Mba. 5, 5, rit. to Triangles
 Perc. II: 3 to Timp., 3, Timp., **Sus. Cym., W.B. 5
 Perc. III: 3, Vib. f
 Perc. IV: Sizzle 3, Ped. f, *** p, f

* Let the sound completely die out before proceeding
 ** Sus. Cym. with timpani mallets; Wood Blocks with reverse end of mallets
 *** Scrape with wooden end of mallet, from bell to edge

Kurukshetra at Dusk - Score

In Tempo ♩ = 56 (2 + 2 + 3)

6

Perc. I Triangles to M.C.

Perc. II *pp* *mf* *p* *f* *mp*
 3 3 Sus. Timp. 3 5 Sus.

Perc. III *mp* *f* *ff*
 3 5

Perc. IV *pp* *p* *mf* *ff* *fff*
 5 5 (scrape) Glock. 5 5 5 5

3
 ← ♩ = ♩ →
 (2 + 3)

8

Perc. I M.C. to Tubular Bells *ff*

Perc. II *f* *p* *f* Timp. *f* *n*

Perc. III 5 5 5 5 * *ff* *

Perc. IV 3 3 3 to B.D. *ff*

* Sizzle Cymbal with wooden end of mallet on bell

Kurukshetra at Dusk - Score

♩ = 90
 ← ♩ = ♩ →

(2 + 3)

10 T.B. To Tri & M.C.

Perc. I
 ♩ *f* *mf* *p* * *pp*

Perc. II
f *p sub.* *f* *p sub.* *f* *p sub.* *p sub.*

Perc. III

Perc. IV B.D.
ff *f* *mf* *mp* *p* *pp* *ppp*

(2 + 2 + 3)

14 Tri. & M. C.

Perc. I
f

Perc. II
gliss. *mf* *pp* *sf* *mf* *p*

Perc. III Tam-tam (bow) To Crotales (m.).
ff

Perc. IV To Glock.
sf *mp* *p* *pp*

Kurukshetra at Dusk - Score

17

Perc. I

Perc. II

Perc. III

Perc. IV

*Crotales

*Glock.

p *pp* *f*

pp *ppp* *f* *pp*

f

mf *f*

5
← ♪ = ♪ →
♪ = ♪ = 45 (♩. = c. 72)

19

To Marimba

Perc. I

Perc. II

Perc. III

Perc. IV

mf

ff

ff

Kurukshetra at Dusk - Score

22

Perc. I

Perc. II

Perc. III

Perc. IV

← ♩ = ♩ →
(♩ = c. 114)

25

Mba.

Perc. I

Perc. II

Perc. III

Perc. IV

f

mp sub.

3

Kurukshetra at Dusk - Score

28

Perc. I

Perc. II

Perc. III

Perc. IV

f

ffpp

ffpp

to Bass Drum

to Sizzle

32

$\overset{\text{3}}{\text{♩}} = \text{♩} = 86$
(2 + 2 + 2 + 3)

to Snare, M.C.

Snare (beat rim) *(M.C.)

Perc. I

Perc. II

Perc. III

Perc. IV

ff

fff

f

ppp

(Sus.)

to Tam-tam

to Glock.

Glock.

ppp

*Mounted Crotale *l.v.* until m. 63
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Kurukshetra at Dusk - Score

35

Perc. I

Perc. II

Perc. III

Perc. IV

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

muted *pp* 3 6 F-G, C#-D, F-G to Wood Blocks

Tam-tam to Log Drum *mp*

39

Perc. I

Perc. II

Perc. III

Perc. IV

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

Kurukshetra at Dusk - Score

43

Perc. I

mf

Wood Blocks

Perc. II

p *f > p* *f p* *f* *p* *f p*

Perc. III

Perc. IV

mf

46

Perc. I

f

Perc. II

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

Log Drum

Perc. III

p *f p*

Perc. IV

f

Kurukshetra at Dusk - Score

49

Perc. I

Perc. II

Perc. III

Perc. IV

f p f pp f p

f p f p

51

Perc. I

Perc. II

Perc. III

Perc. IV

f p f p

f p

ff

to Timpani

ff

ff

Kurukshetra at Dusk - Score

← ♩ = ♩ →
♩ = 114

53

Perc. I
12/8
p sub.

Perc. II
Timp. (muted)
12/8
p sub. *f* *p* *f* *p* *f*

Perc. III
Log Drum
12/8
p sub. *f > p* *f* *p* *f*

Perc. IV
12/8
p sub.

55

Perc. I
12/8

Perc. II
12/8
pp *f* *p* *f* *p* *f*

Perc. III
12/8
p *f > p* *f* *p* *f*

Perc. IV
12/8

Kurukshetra at Dusk - Score

57

Perc. I

Perc. II

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

Perc. III

f *p* *f* *p*

Perc. IV

to Tom-toms

59

Perc. I

Perc. II

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

Perc. III

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

Perc. IV

Kurukshetra at Dusk - Score

61

Perc. I

Perc. II

Perc. III

Perc. IV

Tom-toms

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

f *p* *f* *p*

p

63

Perc. I

Perc. II

Perc. III

Perc. IV

Rim Shot

ff

mp *f* *mp* *f* *mp* *f*

mp *f* *mp* *f* *mp* *f*

mp *f* *mp* *f* *mp* *f*

Kurukshetra at Dusk - Score

65

Perc. I: Two staves with rests and a single note with an accent mark.

Perc. II: Bass clef, eighth-note pattern. Dynamics: *mp*, *f*, *mp*, *f*, *mp*, *f*.

Perc. III: Two staves with rests and notes marked with 'x'. Dynamics: *mp*, *f*, *mp*, *f*, *mp*, *f*.

Perc. IV: Treble clef, eighth-note pattern. Dynamics: *f*, *mp*, *f*, *mp*.

67 Snare Drum (w. sticks, near rim)

Perc. I: Two staves with eighth-note patterns. Dynamics: *pp*, *mf*, *ff*.

Perc. II: Bass clef, eighth-note pattern. Dynamics: *mp*, *f*, *mp*, *mf*, *ff*.

Perc. III: Two staves with notes marked with 'x'. Dynamics: *mp*, *mf*. Includes the instruction "to Bass Drum".

Perc. IV: Treble clef, eighth-note pattern. Dynamics: *mf*, *ff*.

Kurukshetra at Dusk - Score

69

Perc. I *mf* *ff* *mf* *ff* *mf* *ff*

Perc. II *mf* *ff* *mf* *ff* *mf* *ff*

Perc. III

Perc. IV *mf* *ff* *mf* *ff*

71

Perc. I *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Perc. II *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Perc. III Bass Drum *pp*

Perc. IV *mf* *ff* *mf*

Kurukshetra at Dusk - Score

73

Perc. I: *f* *ff* *f* *ff* *f* *ff*

Perc. II: *f* *ff* *f* *ff* *f* *ff*

Perc. III: *mp* *f* *mp* *f* *mp*

Perc. IV: *f* *ff* *f* *ff* *f*

Detailed description: This system contains measures 73 and 74. Percussion I (snare drum) plays a rhythmic pattern of eighth notes with accents. Dynamics range from *f* to *ff*. Percussion II (bass drum) plays a similar pattern with accents, dynamics from *f* to *ff*. Percussion III (cymbal) plays a pattern of quarter notes with accents, dynamics from *mp* to *f*. Percussion IV (tom) plays a pattern of eighth notes with accents, dynamics from *f* to *ff*.

75

Perc. I: *f* *ff* *f* *ff* *f*

Perc. II: *f* *ff* *f* *ff* *f* *ff*

Perc. III: *f* *mp* *f* *mp*

Perc. IV: *ff* *f* *ff* *f*

Detailed description: This system contains measures 75 and 76. Percussion I (snare drum) continues the rhythmic pattern with accents, dynamics from *f* to *ff*. Percussion II (bass drum) continues with accents, dynamics from *f* to *ff*. Percussion III (cymbal) continues with accents, dynamics from *f* to *mp*. Percussion IV (tom) continues with accents, dynamics from *ff* to *f*.

Kurukshetra at Dusk - Score

77

Perc. I ffpp sf f

Perc. II f ff f sf f

Perc. III sf

Perc. IV fff

to T. B. $(3 + 2)$ $\text{♩} = \text{♩}$

Tubular Bells (l.v.)

D-D \flat , remove mute to Sus. Cym.

Sus. Cym.

to Tam-tam (w. bow)

2

3

80

Perc. I $(3 + 2)$ $(3 + 2)$

Perc. II ϕ ϕ ϕ

Perc. III

Perc. IV fff 3 3

Kurukshetra at Dusk - Score

(3 + 2)

83

Perc. I

Perc. II

Perc. III

Perc. IV

$\text{♩} = \text{♪}, \text{♩} = 171$

87

to Marimba (4 m.)

Perc. I

Perc. II

Perc. III

Perc. IV

to Timp.

Timp. (no mute)

p

Tam-tam (w. bow)

to Bass Drum

fff

p

Kurukshetra at Dusk - Score

90

Perc. I

Perc. II

Perc. III

Perc. IV

Mba. (4m.)
(trem.)

ff

Bass Drum

p

93

Perc. I

Perc. II

Perc. III

Perc. IV

fp

ff

3

3

Kurukshetra at Dusk - Score

96

Perc. I

Perc. II

Perc. III

Perc. IV

fp *ff*

99

Perc. I

Perc. II

Perc. III

Perc. IV

mf *f* *fp*

mp *mf*

mf *f*

Kurukshetra at Dusk - Score

102

Perc. I *ff*

Perc. II

Perc. III

Perc. IV

105

Perc. I

Perc. II

Perc. III

Perc. IV

Kurukshetra at Dusk - Score

Repeat 1x

108

Perc. I *ff* - 2x *p* sub. *mf*
shout: Ja - ya! Ja - ya!

Perc. II *ff* - 2x *p* sub. *mf*
shout: Ja - ya! Ja - ya!

Perc. III *ff* - 2x *p* sub. *mf*
shout: Ja - ya! Ja - ya!

Perc. IV *ff* - 2x *p* sub. *mf*

110

Perc. I *f* *fff*
Ja - ya!

Perc. II *f* *fff*
Ja - ya!

Perc. III *f* *fff*
Ja - ya!

Perc. IV *f* *fff*