

THE SUMMONING *of* KATAKHANES

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Both players begin offstage on opposite sides, prepared to approach to position #1.

♩ = 100

Percussion 1

Percussion 2

f
Yak bera, with hands

Davula, with L.H. stick *f* and right hand.

Beginning at m5, both players begin to move from offstage to position #1 (see setup page). Start on the R foot (with ankle bells) and step on the beat so that the R foot advances on beats 1 and 3 while the L foot simply draws even with the R foot on beats 2 & 4. Stomp the R foot heavily to loudly jingle the ankle bells and pound the stage; the L foot should advance silently.

Perc. 1

Perc. 2

Perc. 1

Perc. 2

(Stand loosely)

Perc. 1

Perc. 2

Players arrive at position #1 and turn in step to face audience.

15

Perc. 1

Perc. 2

19 *accel.*

Perc. 1

Perc. 2

accel.

22

25

$\text{♩} = 177$ ($\text{♩} = 354$)

Perc. 1

Perc. 2

ff

(Move to setup, with sticks)

27

Perc. 1

Perc. 2

Trashy cymbal

High conga

Low conga

Low tom-tom

Bass drum, w/R foot

f

p \leftarrow *ff* *p* \leftarrow *ff* *p* \leftarrow

34

Perc. 1

Perc. 2

f *p* *ff*

41

Perc. 1

Perc. 2

49

Perc. 1

Perc. 2

pp

56

Perc. 1

Perc. 2

mp *ff*

(Move to setup, with sticks.)

sfz

Repeat m61 10-20x, gradually morphing the first 2 8ths into the rhythm of beat 1 of m62, keeping the 8th note speed steady.

62 $\text{♩} = 118$ ($\text{♩} = 354$) 63

Perc. 1

Perc. 2

Repeat 5-10x, cueing in Player 1 at m63.

Bell plate
High bongo
Low bongo
High tom-tom
Bass drum, w/R foot

ff

65

Perc. 1

Perc. 2

71 > 3 > 3 > 3 > 3 > 3 > 3 > 3

Perc. 1

Perc. 2

fp

77

Perc. 1

Perc. 2

ff

3

83

Perc. 1

Perc. 2

fp *ff*

90 $\text{♩} = 177$ (Triplet m89 = Triplet m90)

Perc. 1

Perc. 2

f *ff*

95

Perc. 1

Perc. 2

(Do not pulse triplets.)

p *pp*

105 $\text{♩} = 132$ (Triplet m106 = Sixteenth m107)

Perc. 1

Perc. 2