
**Daniel
DORFF**

**Three Mysteries
of Nagasaki**

for Violin and Percussion

PERCUSSION REQUIREMENTS

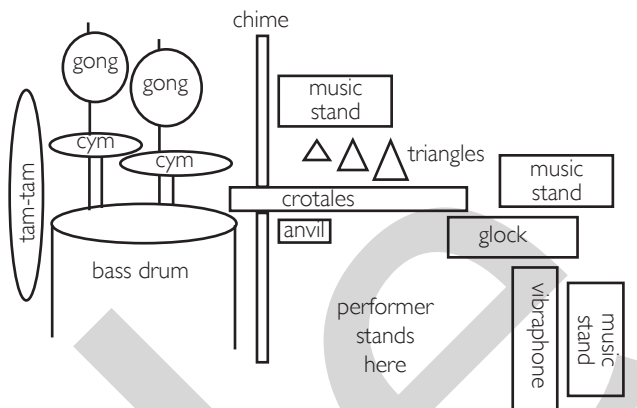
Crotales (2 octaves)
 Glockenspiel
 Vibraphone (*no motor*)

1 Tubular Bell 

3 Triangles
 Anvil (*ossia Cowbell or Brake Drum tuned to G*)

2 Suspended Cymbals
 2 Unpitched Gongs
 Tam-Tam


Large Bass Drum (*at least 30"*)



Any percussion set up may be used.
 Here is the set up used by Terry Vermillion for the premiere.

LEGEND FOR UNPITCHED PERCUSSION

3 TRIANGLES high med. low	ANVIL	2 SUSP. CYMBALS med. large	2 GONGS sm. med.	TAM-TAM	BASS DRUM
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World premiere by Marion Judish (violin) and Terry Vermillion (percussion)
 March 27, 2000 at St. Cloud State University, St. Cloud, MN

THREE MYSTERIES OF NAGASAKI was inspired by the ambiguous bells of the oldest Western church in Japan.

In an island nation that used to thrive on isolation from the rest of the world, Nagasaki has long been a vulnerable exception. From the 16th through 19th centuries, it was Japan's only international port, open to Portuguese and Dutch traders. From this sole crossroads, Christianity (along with European food, flowers, and language) began flowing into the otherwise insular culture. The US Navy's presence in the 1800s added to Nagasaki being Japan's exposed Achilles' heel, which may be why Puccini's *Madama Butterfly* is set in this city, with Cho-Cho-San's vulnerability symbolizing the risk of openness to Western influence.

I've had occasion to visit Nagasaki, and have never felt so haunted. Aside from the unspeakable atrocity of 1945 and the lasting presence of that horror, there also remains a mysterious air of not really being in pure Japan, or in the present day. Nowhere was this more obvious than within the Ōura Basilica, the earliest Christian church built in Japan. Decades after visiting the basilica, I still recall its oddly distorted and slowly peeling bells, and timeless incense floating in relative darkness. The mysterious bells have stayed with me both for their own sonority, and as a subconscious reminder of everything Nagasaki is and was.

Composed for a violinist-percussionist couple who ended a decades-long relationship just as I completed the work (and never performing it), it was originally called simply THREE MYSTERIES; I couldn't make a direct reference in the title because it felt too raw. Looking back years later, the updated title THREE MYSTERIES OF NAGASAKI seems to ask more questions than it answers.

— Daniel Dorff
 April 2018

Three Mysteries of Nagasaki

Duration: c. 13'

for Violin and Percussion

I.

DANIEL DORFF

Mysterious (♩ = c. 50)

Violin *ff bold*

Perc. *f bold*

CROTALES

4 *poco sul pont. poco espr. slow....back to tempo....rit. slower, tentative*

p sub., ghostly

3 TRIANGLES (med.) (low) (high)

p

7 *ord. ff sub.*

10 *poco sul pont. p ghostly*

SUS. CYM. (lg.) (bowed)

TRI. (med.)

SUS. CYM. (med.)

ff mf ff

(hit, hard yarn)

Hold crown and produce as many simultaneous low, middle, and high overtones as possible.

11 *ord. f lyrical mp*

CROTALES

2 GONGS (hard yarn) (sm.) (med.)

TRI. (med.) CYM. (med.) TRI. (high)

f mf

(hard yarn)

15 Poco più mosso

f lyrical, espr.

(CROT.)

(TRI.) *mp*

TRI. (low) *mp*

GONG (med.) (tri. beater) (hard yarn) *p*

18 (pale)

3

CROT. (tri. beaters)

3 TRI.

CYM. (med.) (hard yarn)

3 TRI.

22

23 *ff* bold

26 (ord.) *mp* intense

CYMS. GONGS (tri. beaters) *p* (l.v.)

TRI. (high) *f*

(becoming impassioned)

27 accel.

(calming)

rit.

28 a tempo *mp*

accel.

cresc.

Molto fuoco (♩ = c. 80)

II.

(sempre poco)

ff (sim.)

B.D.

mf < ff (sim.)

(B.D. beaters with a wood shaft, and a hard enough head to articulate the grace notes)

4

II

6

poco sul pont.

p sub.

1 TUBULAR CHIME

ff *

8

ord.

ff sub.

mf

ff

10

(TUB. CH.)

B.D.

TRI. (l.v.)

B.D.

CYMS. (lg.) (sm.) (lg.)

ff Hit edge of cymbal with shaft of B.D. beater for a gonglike crash

11

(4+5+4)

(sim.)

mf < ff

13

(strict tempo)

(poco)

(poco)

TUB. CH.

(sim.)

p < f

p < ff

15

Poco meno mosso

(sul G)

mp *dolcissimo*

GLOCK.
(plastic)

p *dolce*

22

23

p

mp

mp

29

30

33

f

mp

f

mp

36

37

41

p *pale*

butts of mallets-----

44

(warm)

50

mf *dolce*

(ord.)

mp *rhythmic*

mp

(*mp*)

55

a tempo

poco rit.

p

p

p

almost no break

III.

Desolate (♩ = c. 50)

con sord.

mp

TRI. (high)

mp

5

7

CROTALES
(tri. beaters)

p

3 TRI.

GONGS

CYMS.

TAM

(tri. beaters) -----

9

10

mp

CROT.

(tri. beaters)

mp

3 TRI.

13

espr.

15

(mp)

CROT.
(tri. beaters)

(mp)

TAM
(tri. beaters)

CYMS.
(bowed)

(Hold crown as in Mvt. I.)

17

mp

3 TRI. (mp)

SUS. CYM. (med.) (tri. beater)

TRI. (med.)

21

22

GLOCK. (plastic) (mp)

CYM. (lg.) GONGS (tri. beaters)

(break pulse only enough to switch beaters)

CYMS. (bowed)

24

break pulse only if needed to switch to the bow

CYMS. (bowed)

27

f sub.

3 TRI.

CYMS.

CROT.

mf GONG

CYMS.

TRI. (med.)

ff poco cresc.