

# Do Not Go Gentle Into That Good Night

*for soprano, amplified piano and four percussion*

words by Dylan Thomas  
music by David Gompper

## Program Notes

Do Not Go Gentle Into That Good Night, based on the poem written by Dylan Thomas a year before his father's death, is written for soprano, amplified piano and four percussion. The work divides the percussion into four classes: 1) wood-pitched (marimba/xylophone) and unpitched (temple/wood blocks, log drums, maracas); 2) metal-pitched (bells, vibraphones, crotales); 3) drums (bongos, tom-toms, timpani, bass drum); and 4) metal-unpitched (suspended cymbals, gongs, tam-tams). The poem speaks of four types of men – wise, good, wild and grave. The composition links the four classes of percussion instruments with these four types of men, and further connects four musical elements (pitch - melody/harmony, rhythm and timbre) to the four men that:

wise men = wood = melody  
good men = metal-pitched = harmony  
wild men = drums = rhythm  
grave men = metal-unpitched = timbre

The piece ends with a combination of all the instrumental classes and musical elements, paralleling the poet's plea to his father to "Rage, rage against the dying of the light" as all men must, whether they be wise, good, wild or grave.

There will be a sense that the soprano cannot be understood as the piece progresses. Symbolically death (the percussion) compels the father (the audience) to sink into unconsciousness, so that the speaker of the poem's message (the pleading of the daughter) becomes unintelligible. A knowledge of the poem will be useful at this point.

Dedicated to Laurence Kaptain and the Stephen F. Austin State University Percussion Ensemble

# Do Not Go Gentle Into That Good Night

for soprano, amplified piano and four percussion

Dylan Thomas

David Karl Gompper (1989)

Resolute, determined [♩ = 80-92]

**Perc. I**

- glass chimes
- clave
- temple blocks
- vibraphone L.H. [D] *mp* *f* [use Perc. II, bowed] *l.v.*
- xylophone
- glockenspiel R.H. *p*
- bongos
- triangles
- suspended cymbals

**Perc. II**

- wood blocks
- marimba
- vibraphone
- bongos
- tom-toms
- suspended cymbals triangle

**Perc. III**

- wood blocks
- maracas
- wood chimes
- xylophone
- tubular bells crotales [use Perc. V, bowed] *mp* *f* *l.v.*
- tom-toms
- suspended cymbals
- gongs

**Perc. IV**

- African log drums
- timpani
- bass drum
- gong
- tam-tams

Resolute, determined [♩ = 80-92]

soprano

Do no - t go gen - tle in - to that good night

amplified piano

*f* dampen node with L.H., pluck with R.H. nail. sim. (#) *f* *l.v.*

cross bars

palm cluster: set with sos.pedal silently. *f* *l.v.*

\*N.B. 1  
3  
gently

I vibes

II m'ba

III crot.

IV m'ba

S.

ampl. piano

pno. cross bars

*p* poco cresc., with a sense of urgency

poco accel.

poco rit.

Old age should burn and rave at close of day

I vibes

II m'ba

III crot.

IV m'ba

S.

ampl. piano

pno. cross bars

*p* *f* *l.v.*

Rage, rage a gainst the dy - ing of the high -

*pizz.* *f* *attacca* *l.v.* (secco) *ff* *pp* *pp*

[♩ = 80-92]

An extension of the voice

I vibes *ppp* *non cresc.* *l.v.*

II m'ba *ppp* 6 5 *poco cresc.* 9 *ppp*

III crot. *l.v.*

IV m'ba *ppp* *poco cresc.* 3 *ppp*

[♩ = 80-92]

S. - - t.

ampl. piano on keys

pno. cross bars  
R.H. 3  
L.H. 3

==

I xylo. 5

II m'ba *ppp* 6 5 *poco cresc.*

III crot. *ppp* *non cresc.* L.H.

IV m'ba *ppp* *mp* *ppp*

ampl. piano *sfz p* 3 *ppp* *ff*

## Available full and parts score publications of works by David K. Gompper

Scores for the listed works below may be ordered from Schatzie Music Publishers, [smp@davidgompper.com](mailto:smp@davidgompper.com). Pricing of scores is determined by the current cost of reproduction. Allow 3 weeks for handling and delivery.

### CHORAL

- An Elm We Lost**, for hp, pno, 2 perc, T & B solo, SATB chorus and strings [2002] **11:45** – 48 p. *cond.* + parts
- Caedmon's Hymn** (a cappella chorus) [1986] **8'** – 32 p. *octavo*
- Lament for Bosnia** (chorus and orchestra) [1998] **16'** – 76 p. *cond score + parts*
- Mandatum Magnum**, for soprano solo, SATB chorus and organ [1980] – 16 p. *organ* + 20 p. *octavo*
- i am a little church** (SATB chorus, piano and soli for soprano and violin) – 24 p. *octavo* + parts
- Psalms 131** (SATB chorus and piano) – 12 p. *octavo*

### LIGHT VOCAL

- Who What When Where Why** (two voices, two pianos), M. Bell [1994] **3:45** – 16 p. *concert*
- You're Not Dead Yet!** (vocal quartet) words by M. Bell [1998] **5'** – 24 p. *concert*

### VOCAL

- Do Not Go Gentle** (soprano, piano and percussion ensemble) [1989] – 36 p. *11x14*
- Light Poem** (mezzo-soprano and harp) [1997] **4'** – 12 p. *concert*
- Love's Philosophy**, for baritone and piano (Shelley) [2003] **3:15** – 8 p. *concert*
- Poetry for A Midsummer's Night**, a setting of two poems for mezzo-soprano, double bass and piano [2000] **8:15** – 16 p. *concert*
- Shades of Love**, four songs on the poetry of Constantin Cavafy [2003] **8:40** – 20 p. *concert*
- Three Poems** (tenor and ensemble), poem by Auden [1992] – *not yet published*
- White Glass** (mezzo-soprano and piano), poem by Marvin Bell [1992] **5:30** – *not yet published*

### SOLO/DUO INSTRUMENTAL

- Anon** (oboe and piano) [1984] **7'** – 16 p. *concert + part*
- Finnegan's Wake** (duo for violin and piano) [1997] **7:45** – 20 p. *concert + part*
- Hommage a W. A.** (William Albright) for piano solo [2001] **7:45** – 16 p. *concert*
- Meditation** (piano) [1999] **7:30** – 12 p. *concert*
- Shadows** (organ and computer) [1996] **9:30** – 20 p. *14x11*
- Tempest Suite** (piano duet) [1991] **13:10** – 20 p. *duet concert*
- Three Preludes** (organ) [1996] **11'** – 10 p. *17x11 fold-out*

### SMALL-MEDIUM ENSEMBLE

- Butterfly Dance**, for clarinet, violin, viola, cello, piano [2001] **9:15** – 40 p. *concert + parts*
- Crossed**, for violin, alto saxophone and piano [2003] **8:20** – 24 p. *concert + parts*
- Crossings**, for violin, piano and saxophone quartet [2002] **7:05** – 28 p. *concert + parts*
- Do Not Go Gentle** (soprano, piano and percussion ensemble) [1989] – 36 p. *11x14 + parts*
- Don't Go There** (va, db, hn, bsn, pno, harp, perc) [1998] **7'** – 60 p. *concert + parts*
- Flip** (17 strings) [1993] **10'** – 48 p. *concert + parts*
- Kuta Muela III**, for bassoon, flute, piano, and percussion [2003] **13:50** – 50 p. *concert + parts*
- Quartet** (piano and strings) [1996] **11:25** – 36 p. *concert + parts*
- Ribbons** (woodwind and string quartets, harp, harpsichord) [1993] **10:05** – *not yet published*
- Shadows II** (piano, percussion and brass quintet) [2000] **12:10** – 60 p. *concert + parts*
- The Way**, for violin and ensemble [2003] **11:45** – 50 p. *concert + parts*
- Trio** (flute, violin and cello) [1989] **10:10** – *not yet published*

### LARGE ENSEMBLE

- Balloons** (orchestra) [1991] **14:40** – *not yet published*
- Chamber Symphony No. 1** (orchestra) [1979] – *not yet published*
- Symphony No. 2** (full orchestra) [1988] – *not yet published*
- Transitus** (wind ensemble) [1992] **10:15** – *not yet published*