A Shaynem Dank Dir
Im Pupik

A fantasia on Yiddish invective

for 2 percussion players

David Jason Snow

A Shaynem Dank Dir Im Pupik

Klezmer Romps, Dirges, and Death Wishes for three double basses

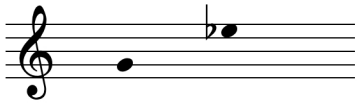
The Yiddish curse is a unique species of verbal assault that can be either profligately baroque in execution ("May you inherit a hotel with one hundred rooms and be found dead in every one!") or packaged and delivered with lethal economy ("Get killed!"). By its rules, it just won't do to state the obvious: Aunt Rose doesn't merely look sick, but more tellingly, *shaynera menchen haut me gelicht in drerd* ("they've buried nicer looking people than that"). Part of the genre's charm is to be found in the warmth of the language, in the aural soulfulness of Yiddish that simultaneously sharpens the insult's bite while mitigating it with a subtext of familial connection (being the lingua franca of pre-WWII European Jews, Yiddish was a brickbat wielded mainly at one's own kind; whom else could one abuse so fearlessly?).

The titles of the suite's six movements constitute a sampling of popular Yiddish invective: 1. *A Shvarts Yor* ("You should have a miserable year!"); 2. *A Brokh Tsu Dayn Lebn* ("Your life should be a disaster!"); 3. *Zolst Ligen In Drerd* ("Drop dead!"); 4. A Khalerye ("A plague on you!"); 5. *Sie Haut Gevain A Courva In De Momma's Bouch* ("She was a whore in her mother's stomach!"); and 6, the always handy *Gai Kakhen Afeynam* ("Go shit in the ocean!"). If the friend who gave you a ride to tonight's concert won't take you home because he's busy trying to score with the ticket lady, look the rat-bastard in the eye and spit out, "*a shaynem dank dir im pupik*!" ("many thanks to your bellybutton!"). He probably won't have a clue about what you just said, but he'll know damn well you're really, really pissed.

A Shaynem Dank Dir Im Pupik is scored for 2 percussion players.

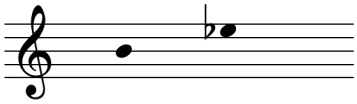
Player 1:

marimba
small tam-tam
2 chime bars:



Player 2:

marimba
small tam-tam
bass drum
2 chime bars:



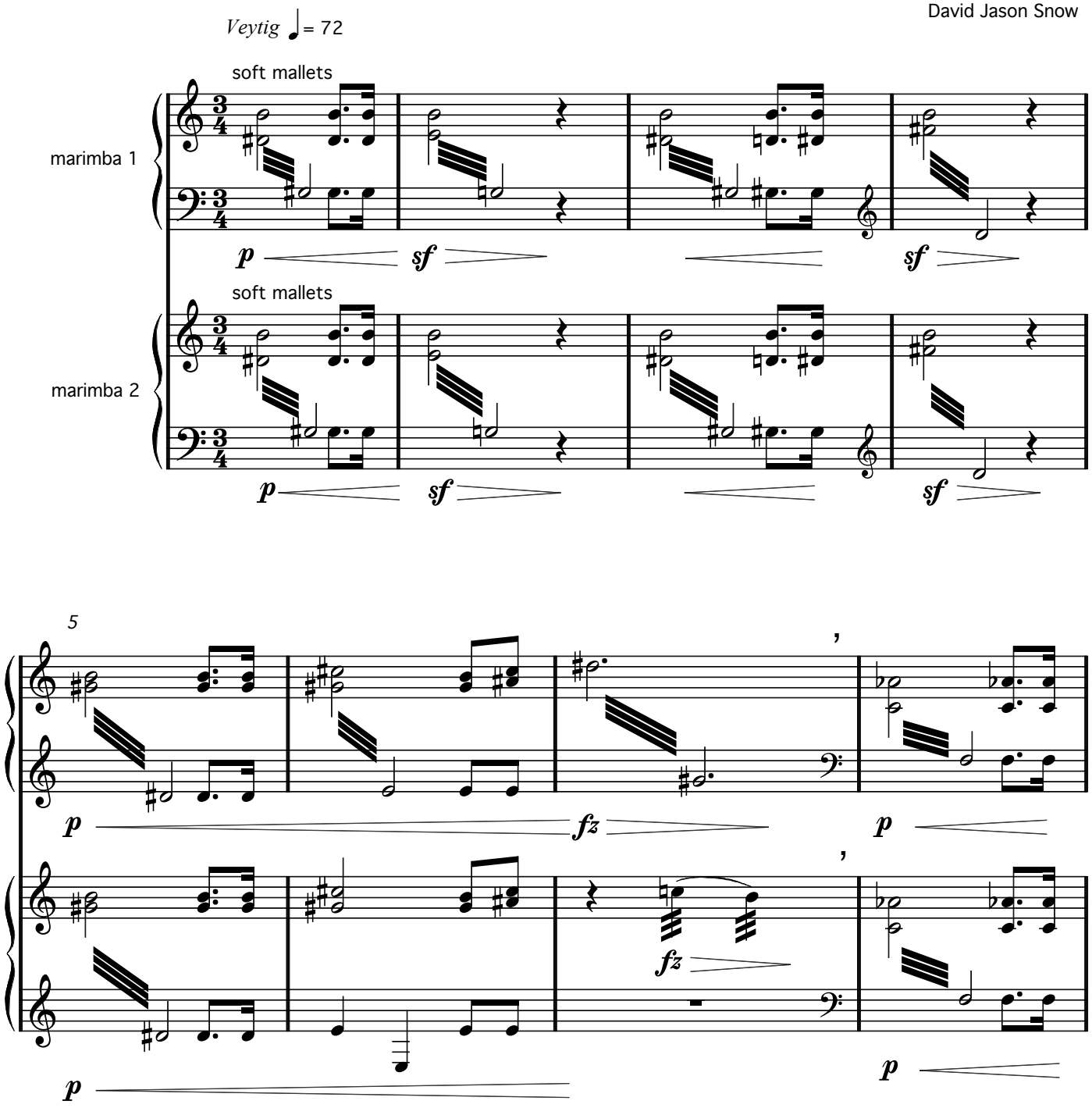
The chime bars must be suspended without dampers so that they ring freely. If desired, an E♭ chime bar can be positioned to be shared by both players.

A Shaynem Dank Dir Im Pupik

1. A Shvarts Yor

A Dark Year (You Should Have)

David Jason Snow



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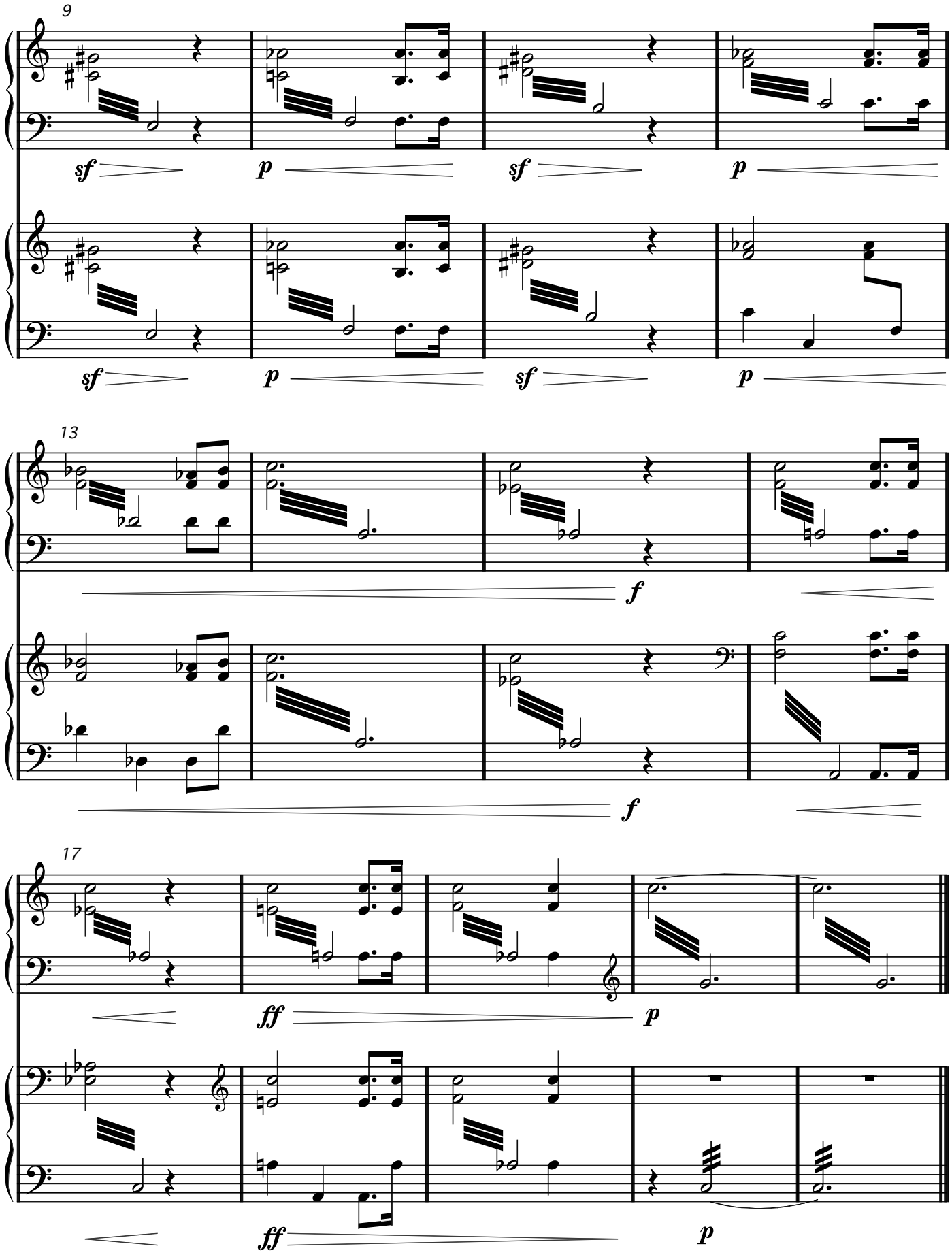
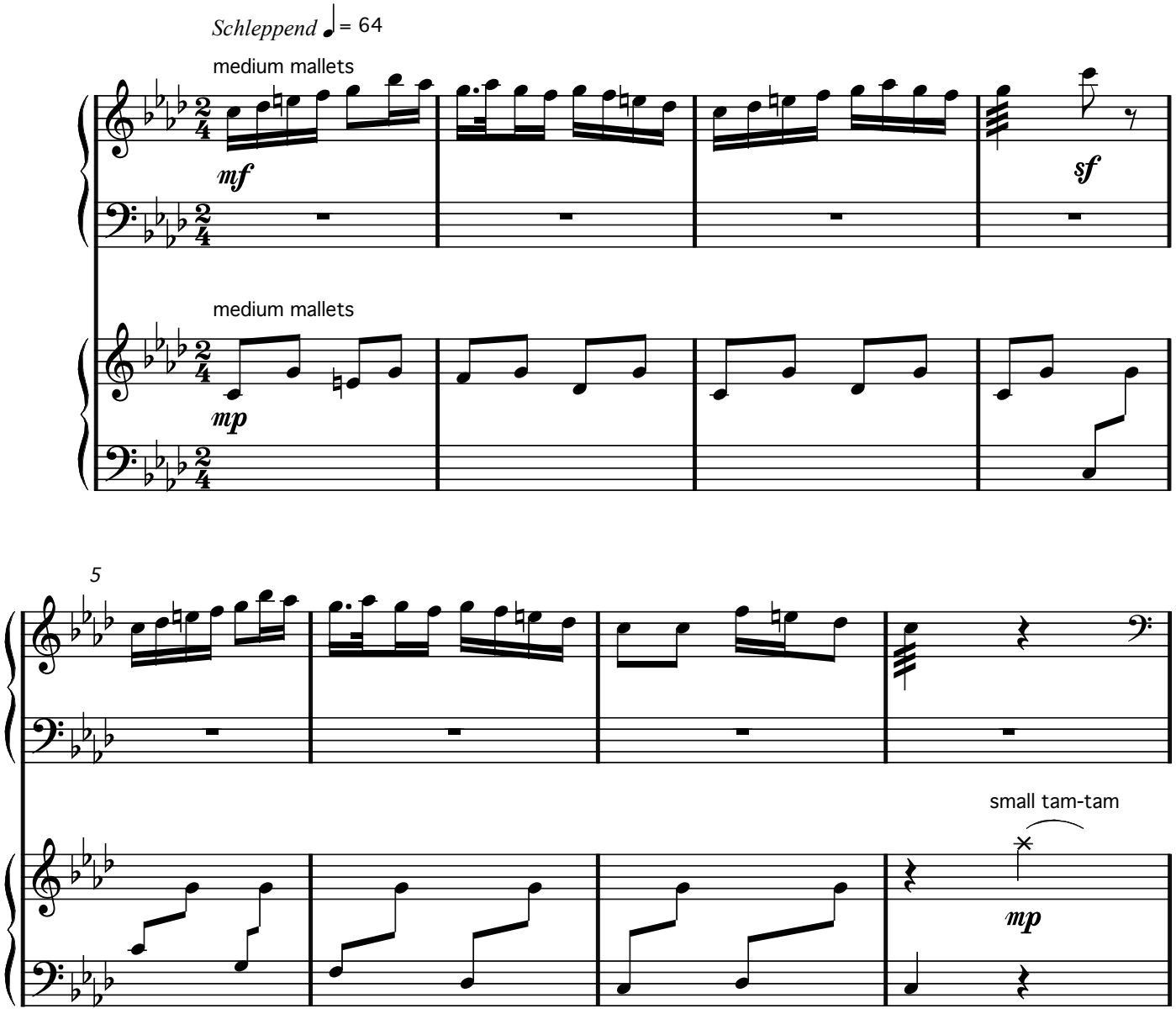
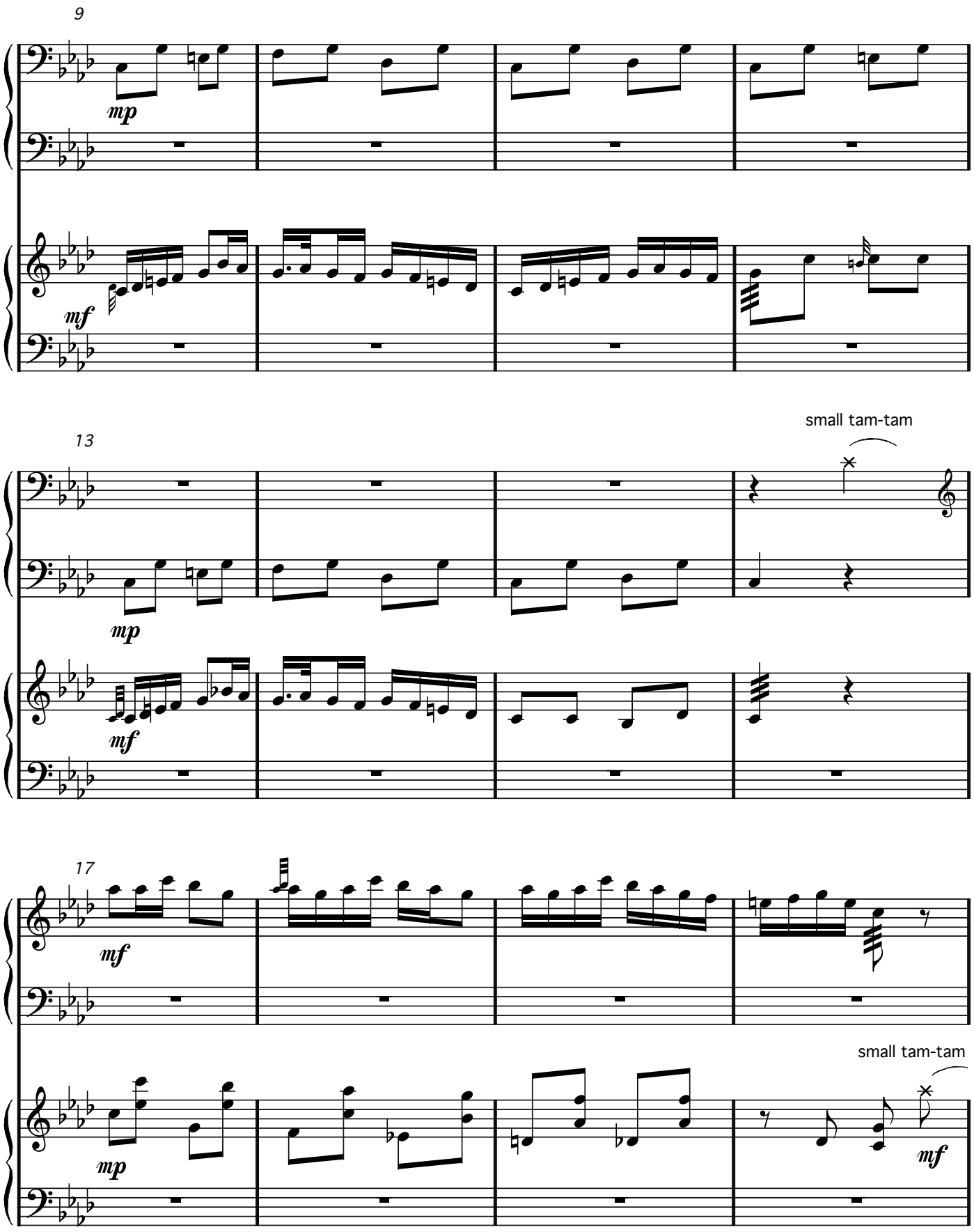
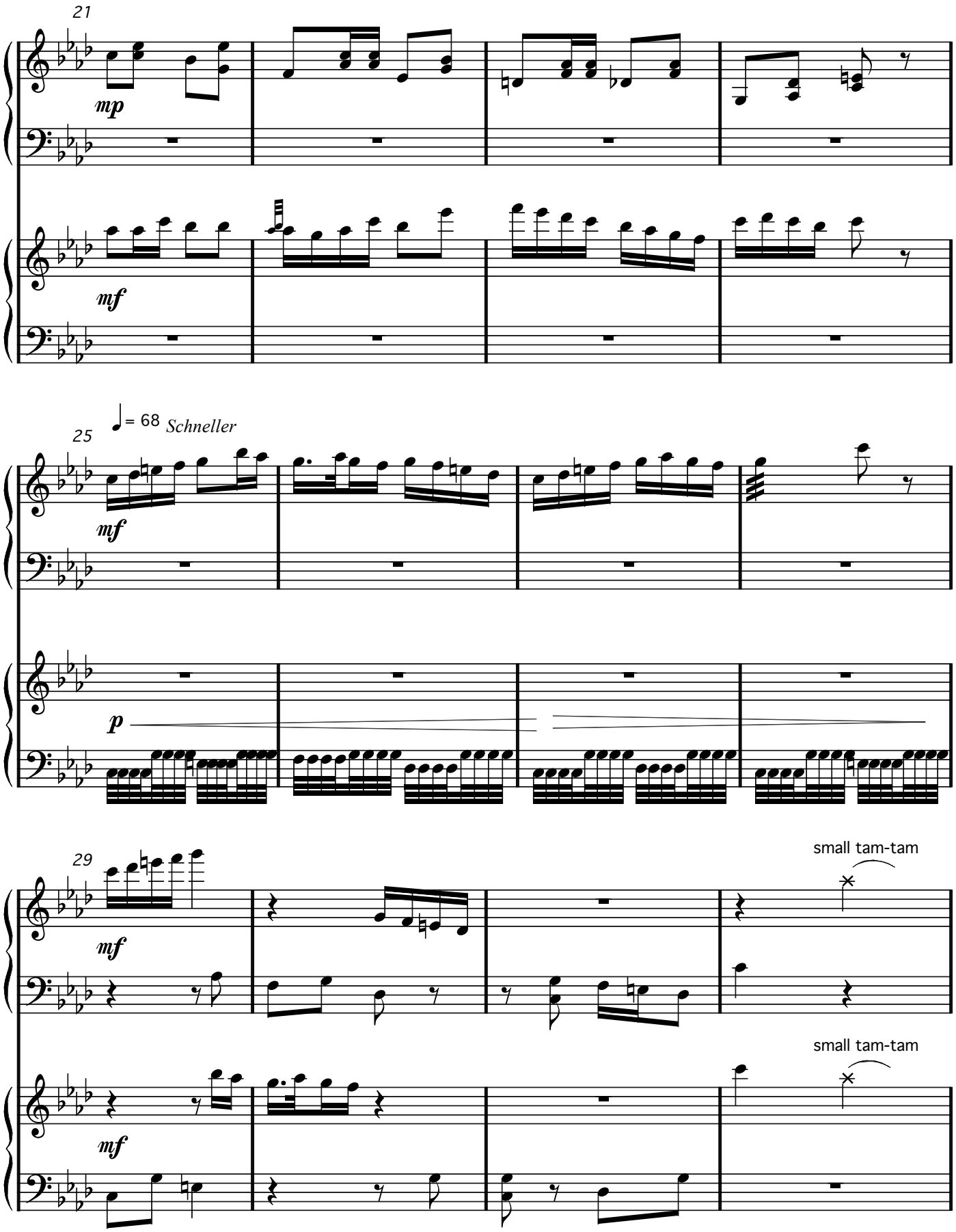

9
sf
p
sf
p
sf
p
sf
p
13
f
f
17
ff
p
ff
p

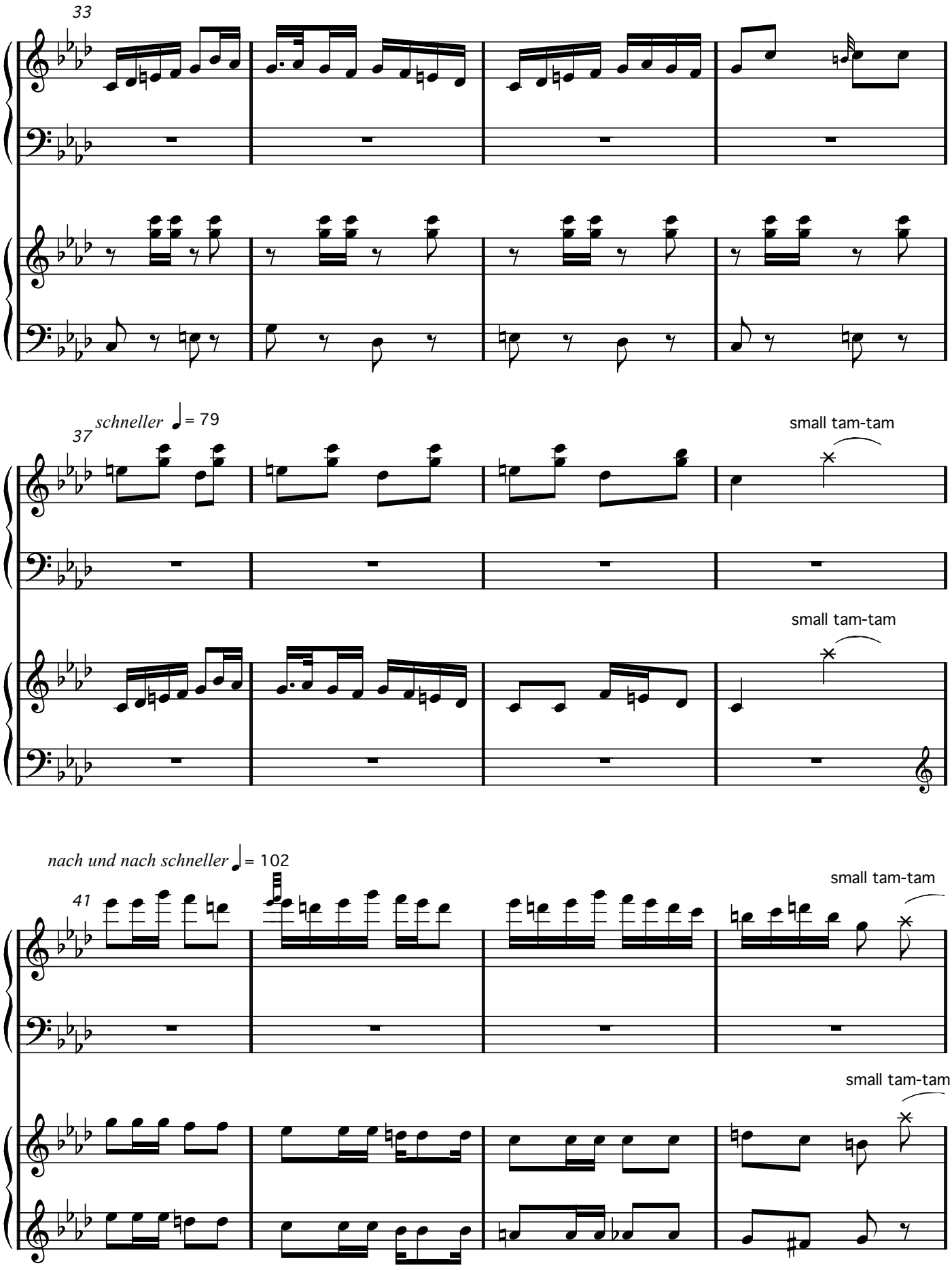
2. A Brokh Tsu Dayn Lebn

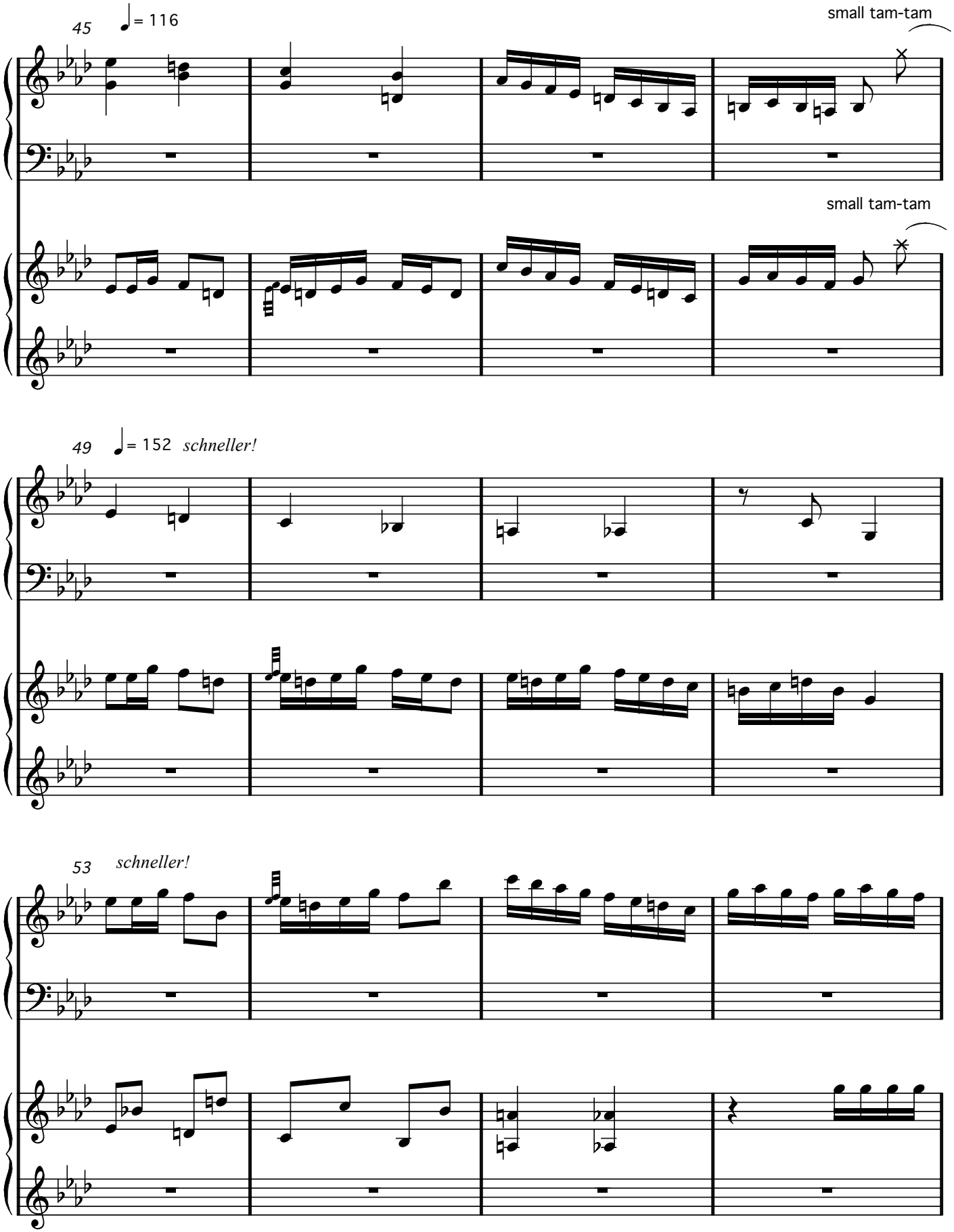
Your life should be a disaster

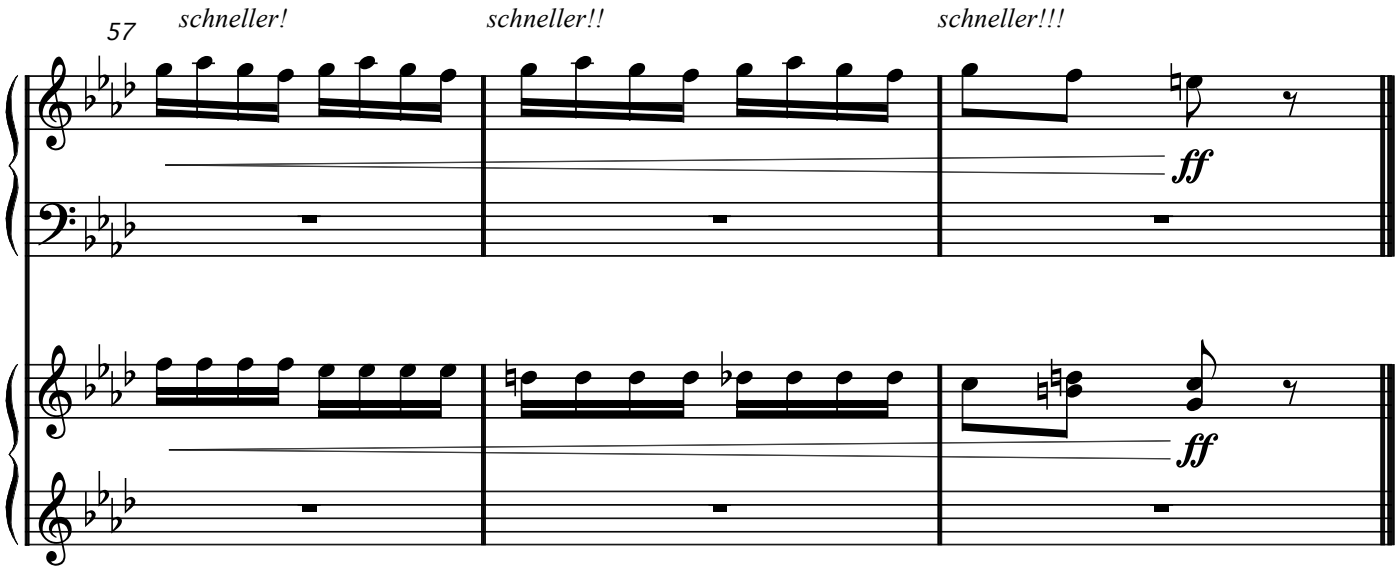



9
mp
mf
13
small tam-tam
mp
mf
17
mf
small tam-tam
mp
mf


21
mp
mf
25
♩= 68 Schneller
mf
p
29
mf
small tam-tam
mf
small tam-tam

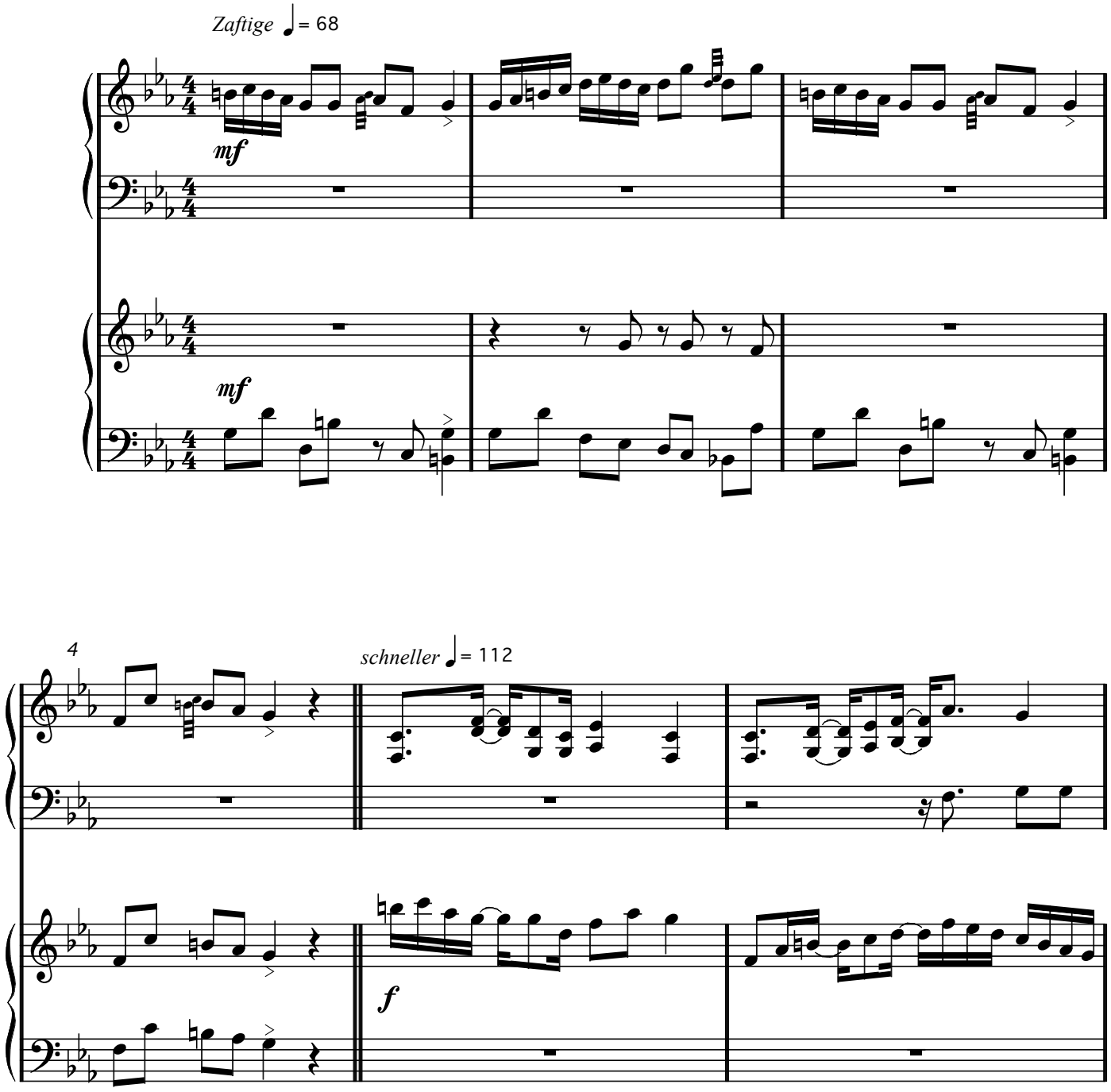

33
37
schneller ♩= 79
small tam-tam
small tam-tam
nach und nach schneller ♩= 102
41
small tam-tam
small tam-tam

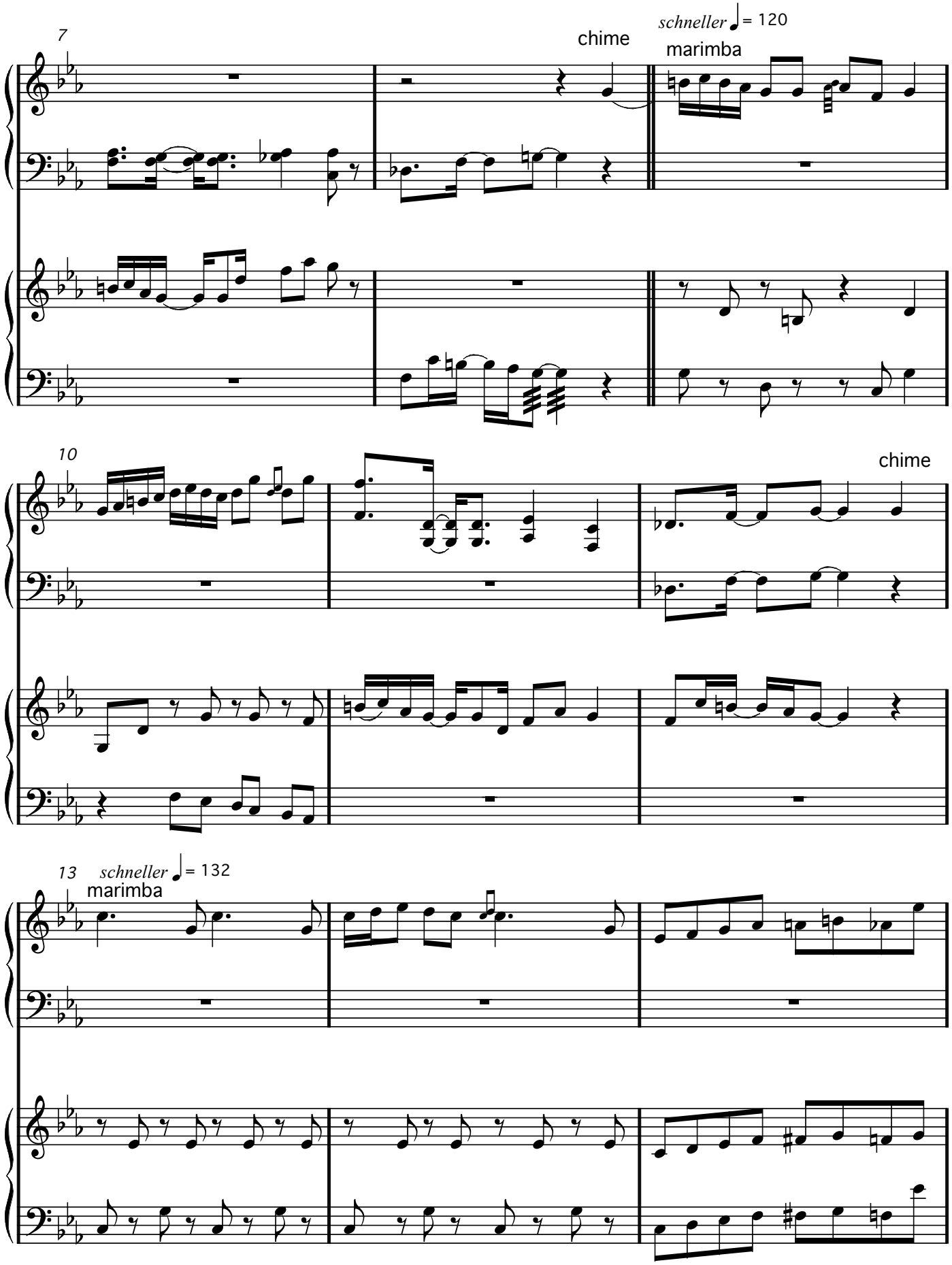

45
♩= 116
small tam-tam
small tam-tam
49
♩= 152
schneller!
53
schneller!

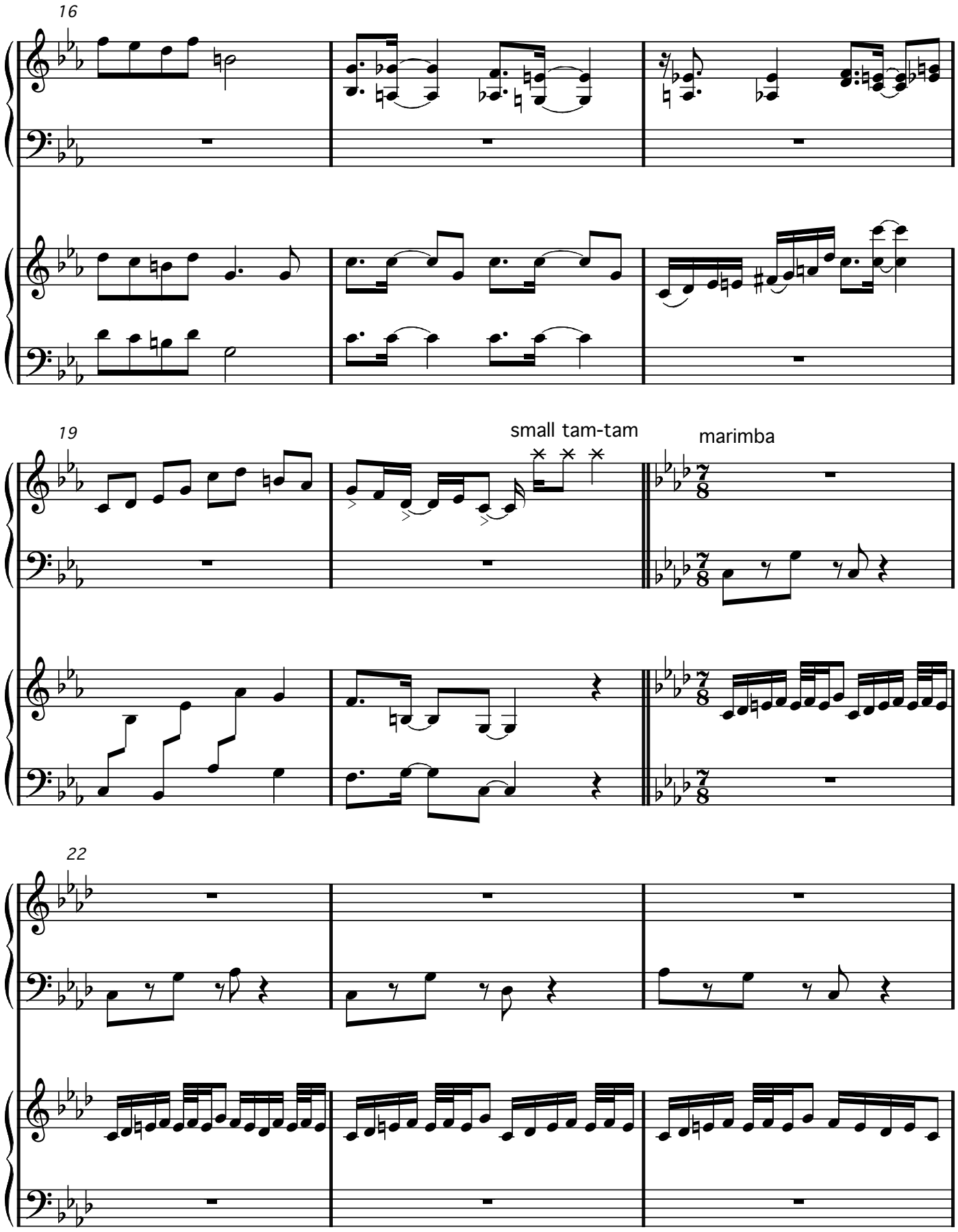

57
schneller!
schneller!!
schneller!!!
ff
ff

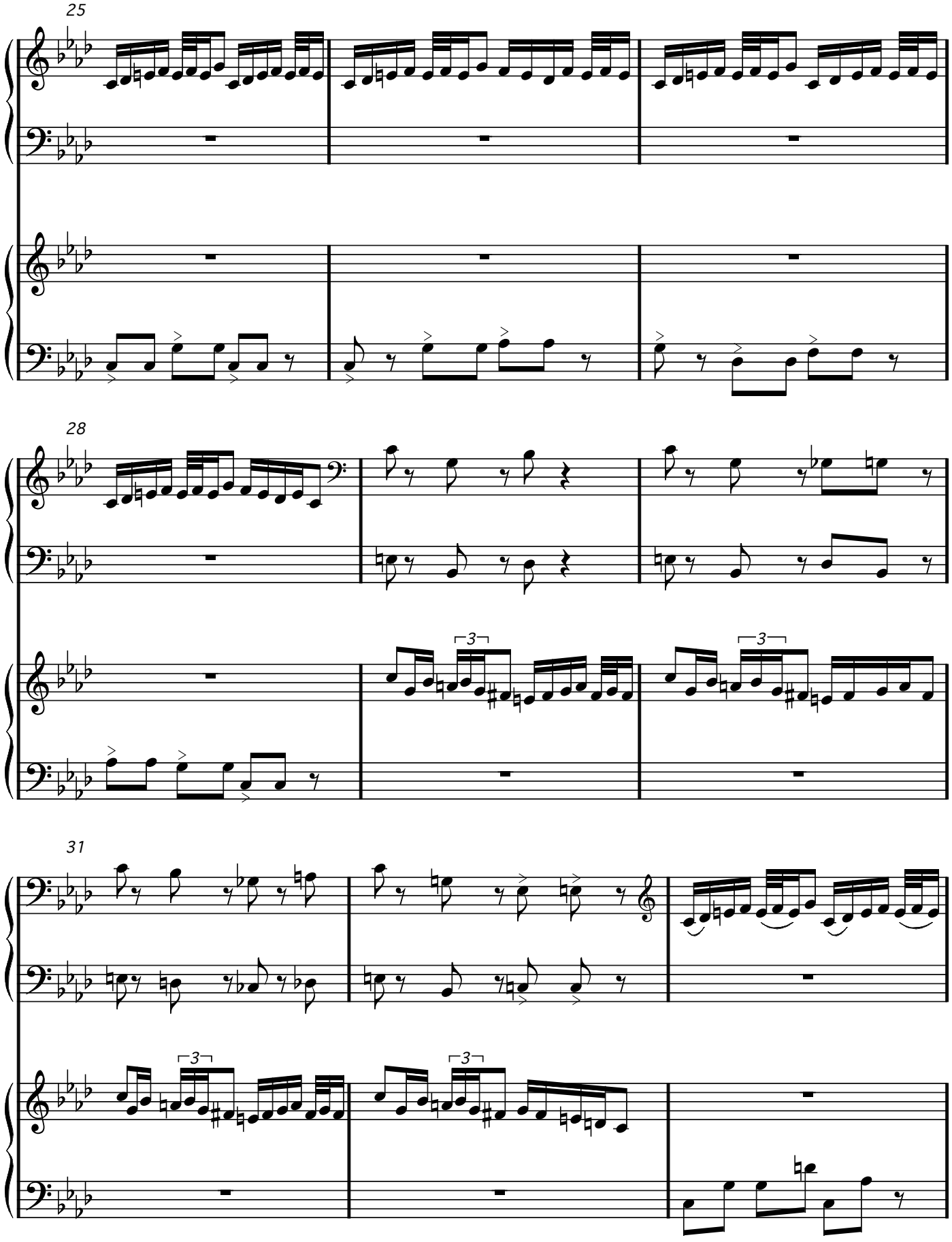
3. Zolst Ligen In Drerd

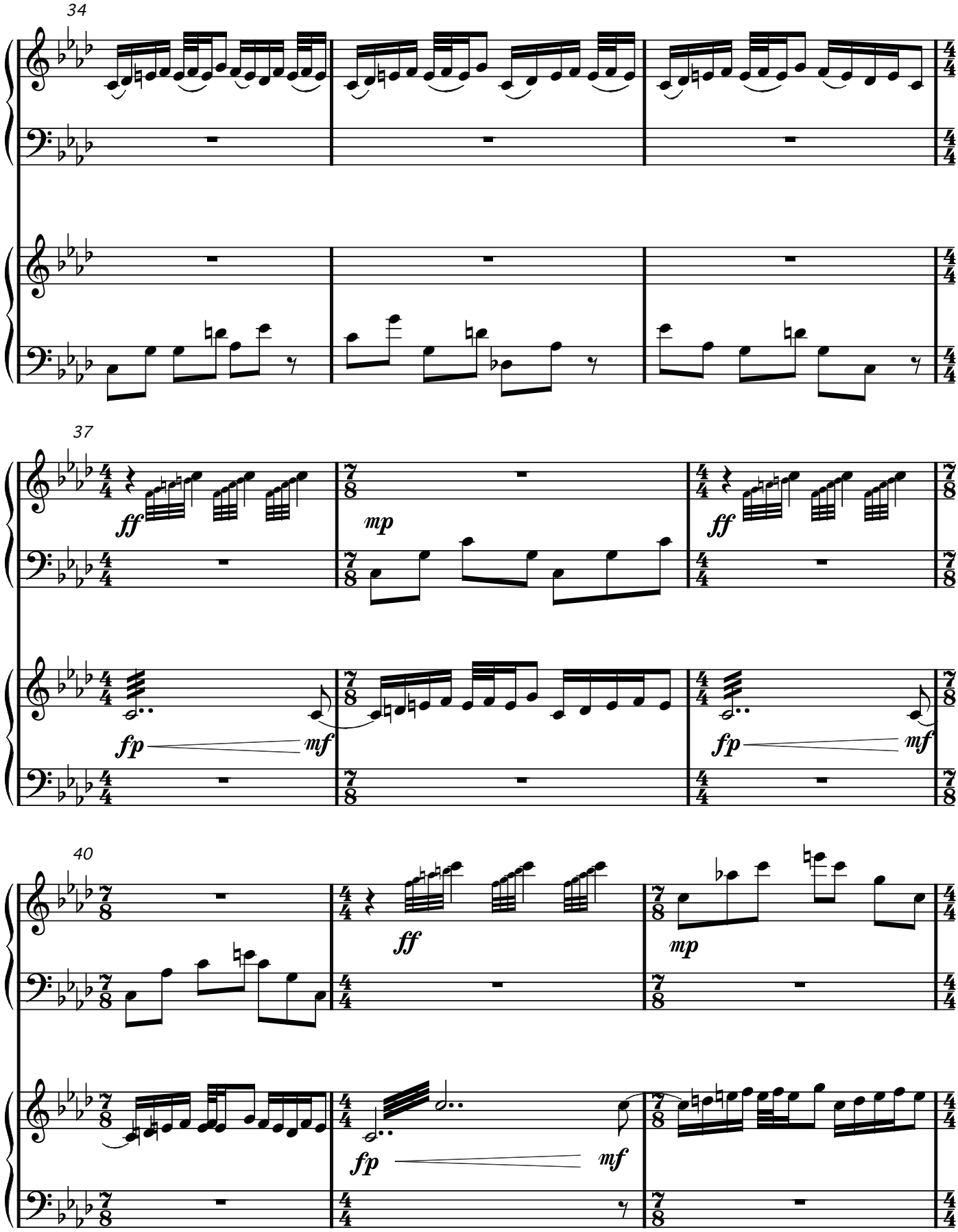
Drop dead!

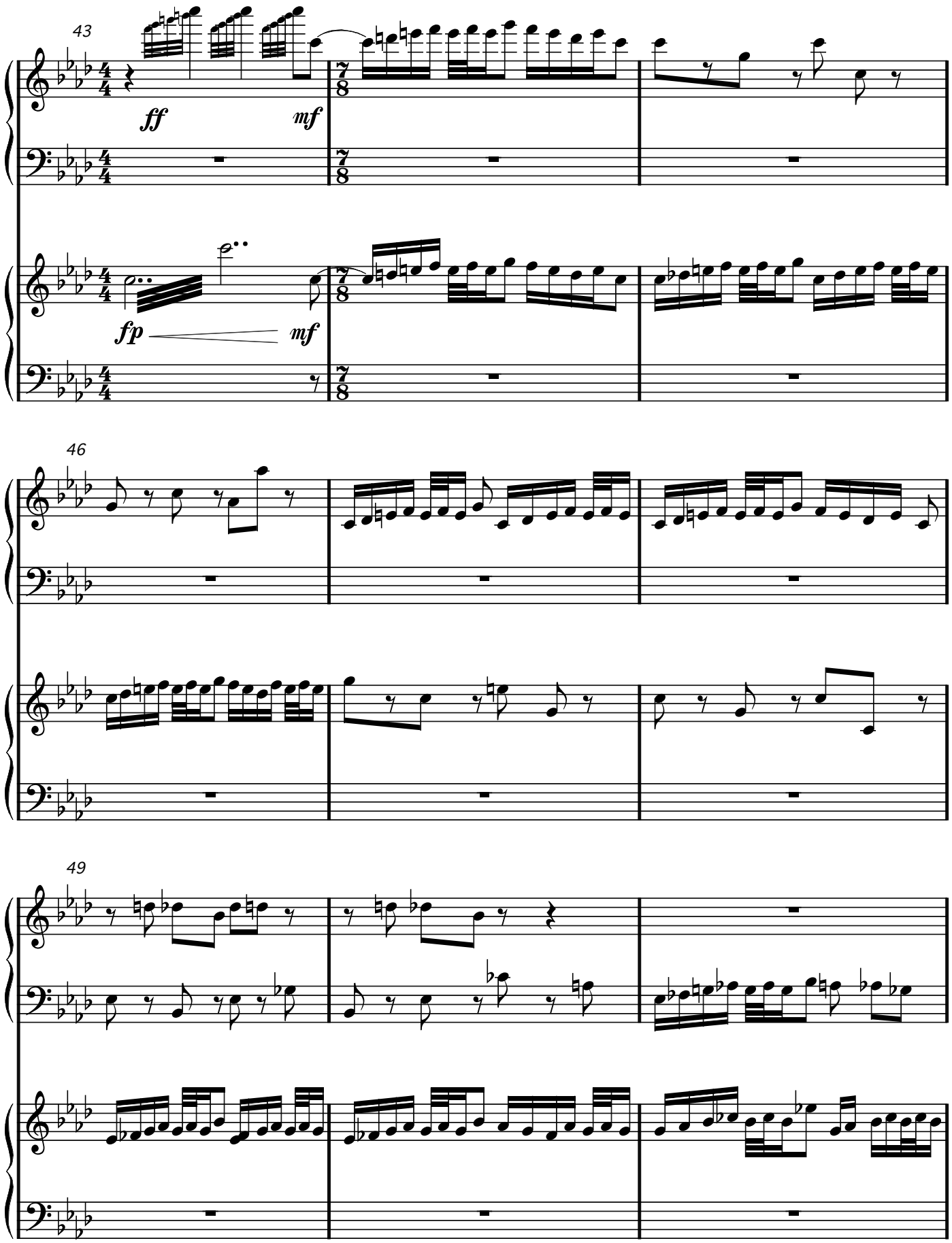


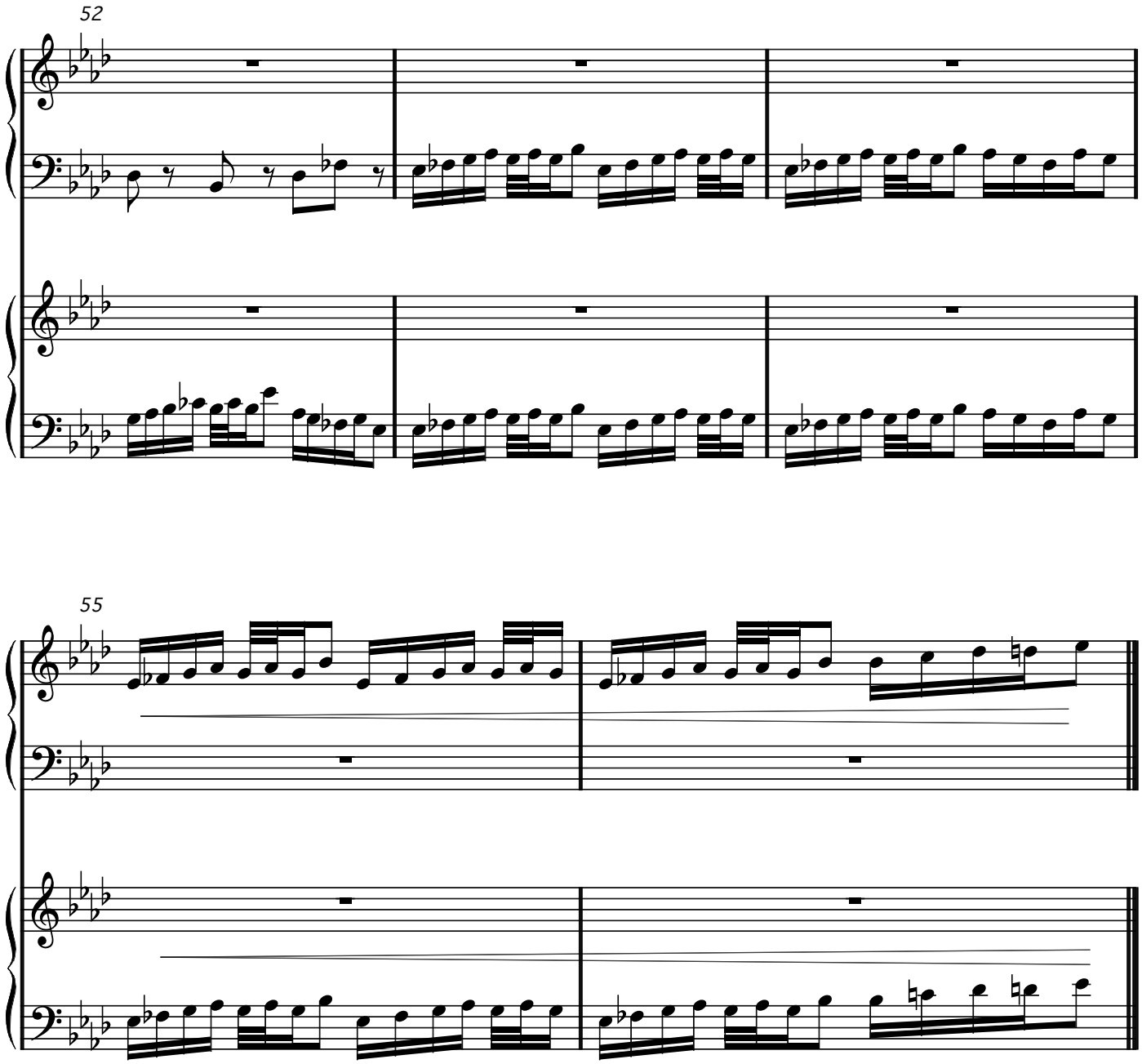

7
chime
schneller ♩= 120
marimba
10
chime
13
schneller ♩= 132
marimba


16
19
small tam-tam
marimba
22


25
28
3
3
31
3
3

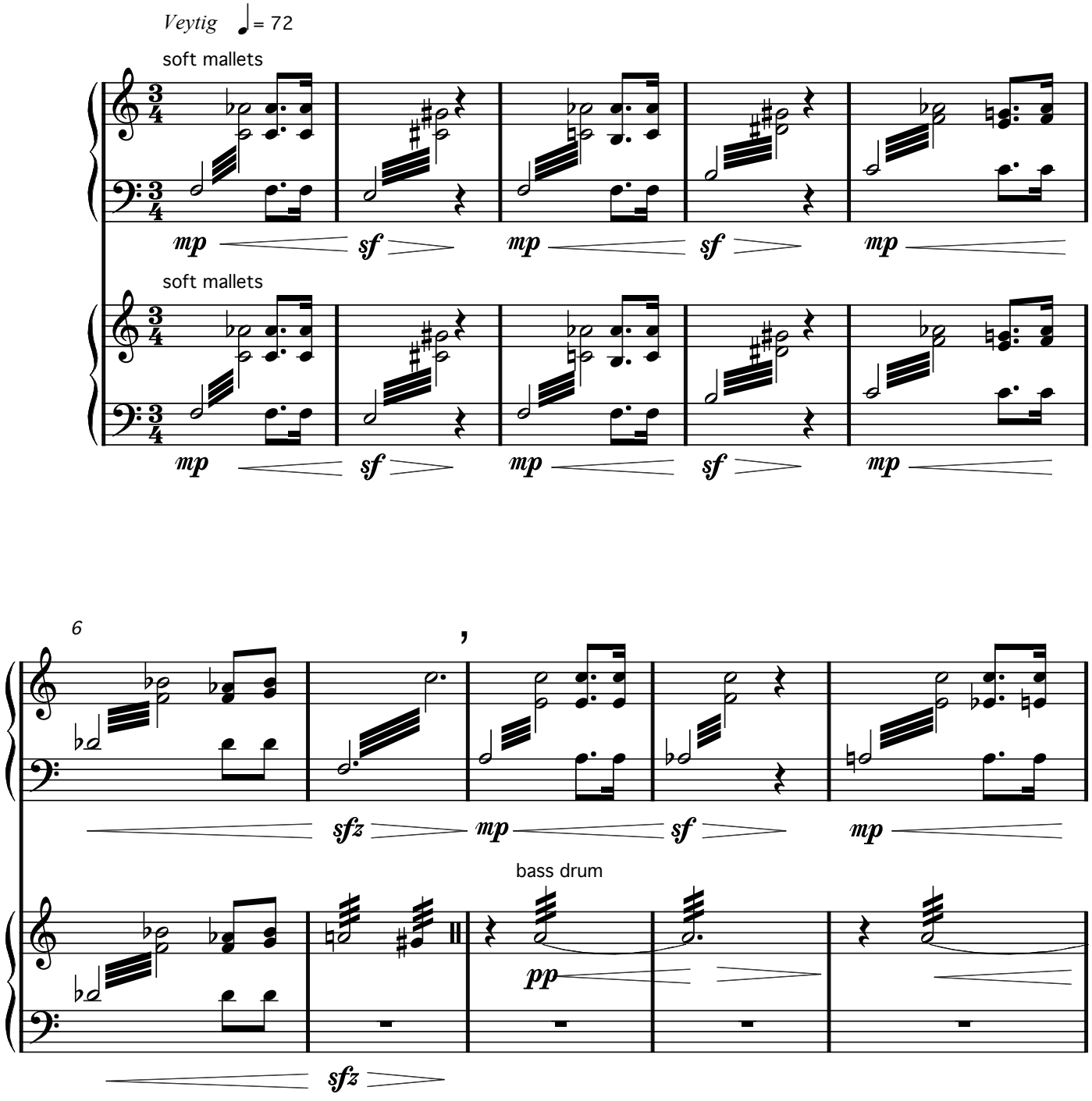

34
37
ff
mp
ff
fp
mf
fp
mf
40
ff
mp
fp
mf

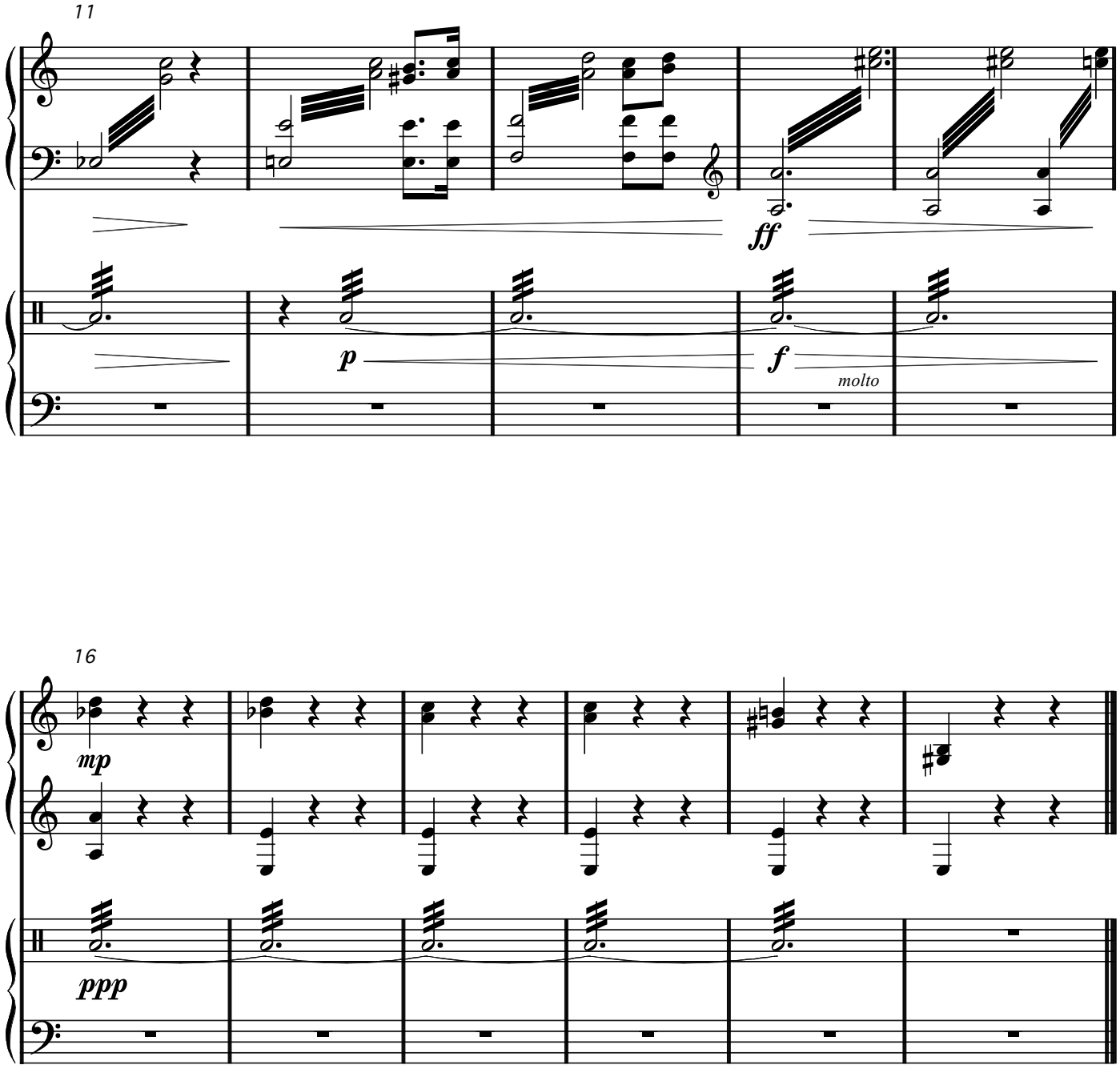

43
ff
mf
fp
mf
46
49


52
55

4. A Khalerye

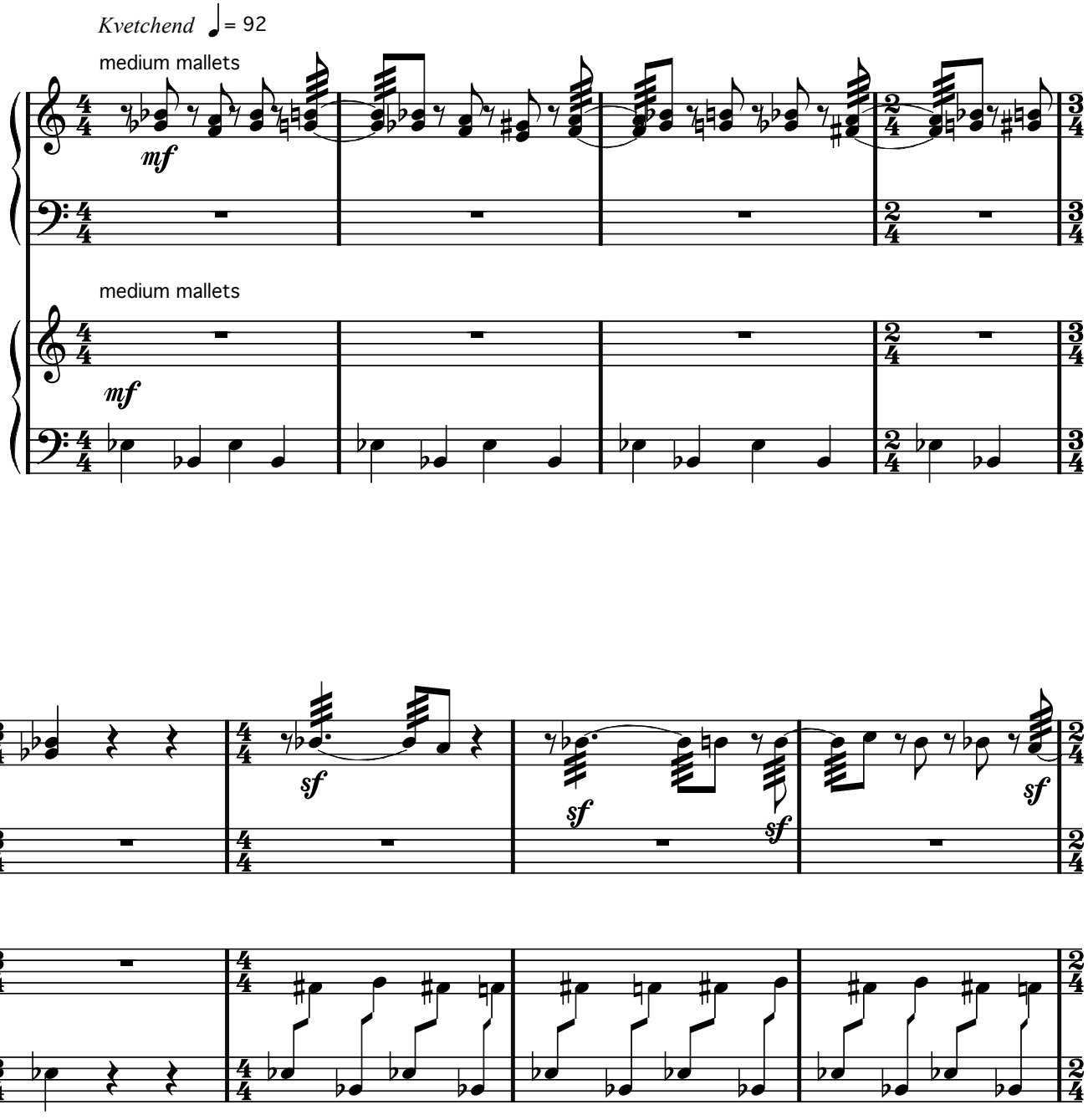
A plague upon you

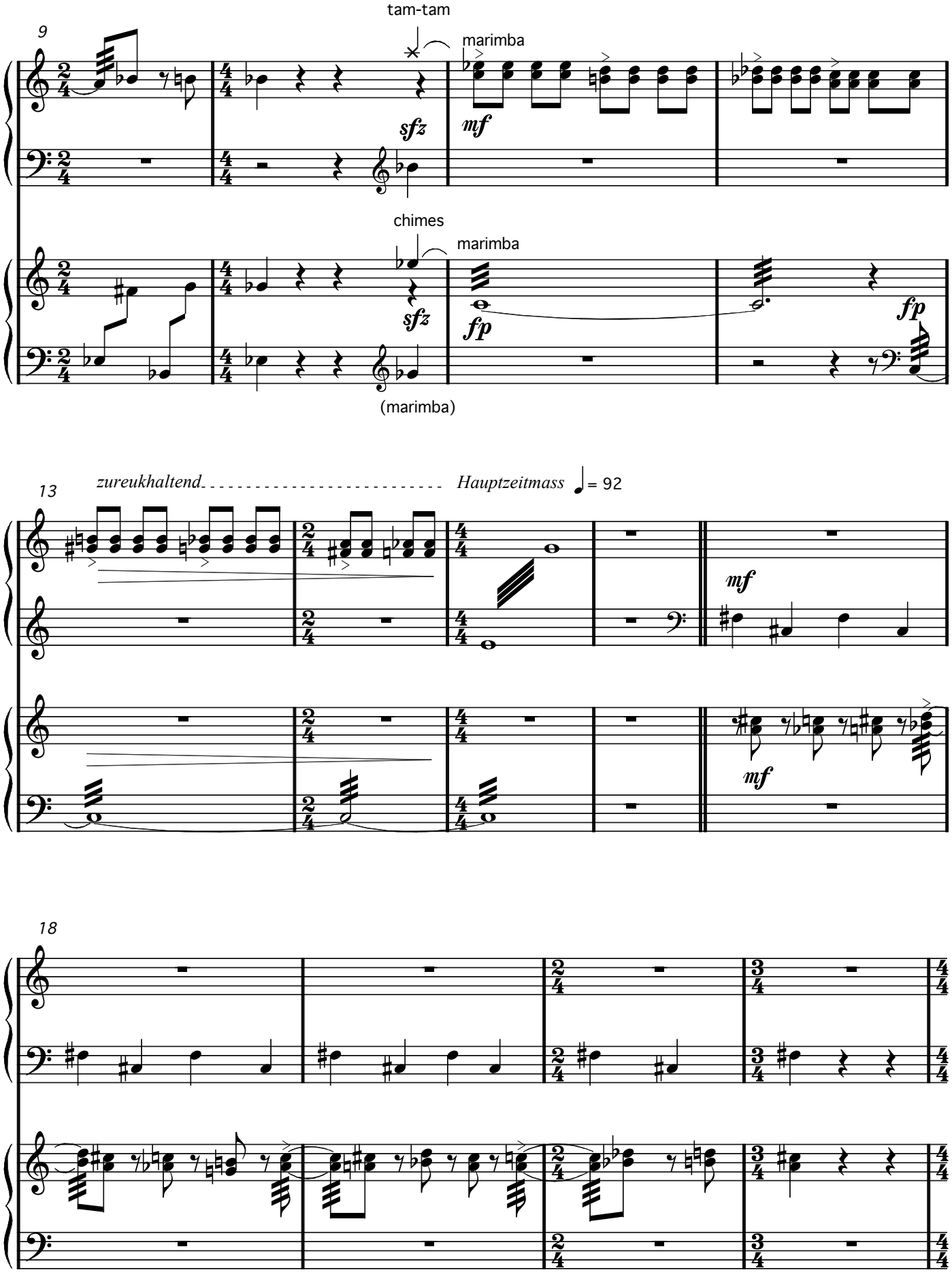


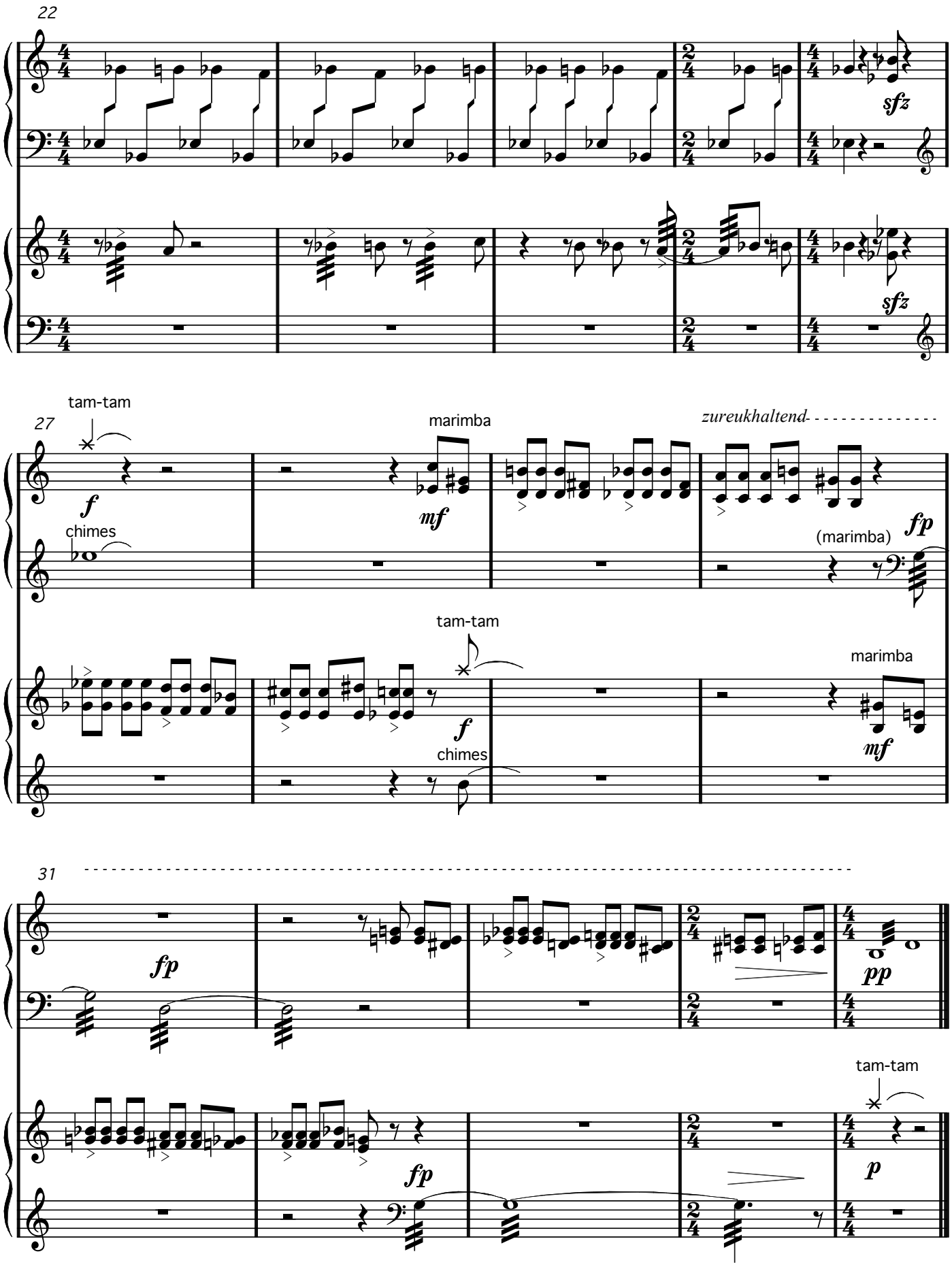

11
ff
p
f
molto
16
mp
ppp

5. Sie Haut Gevain A Courva In De Momma's Bouch

She was a whore in her mother's womb

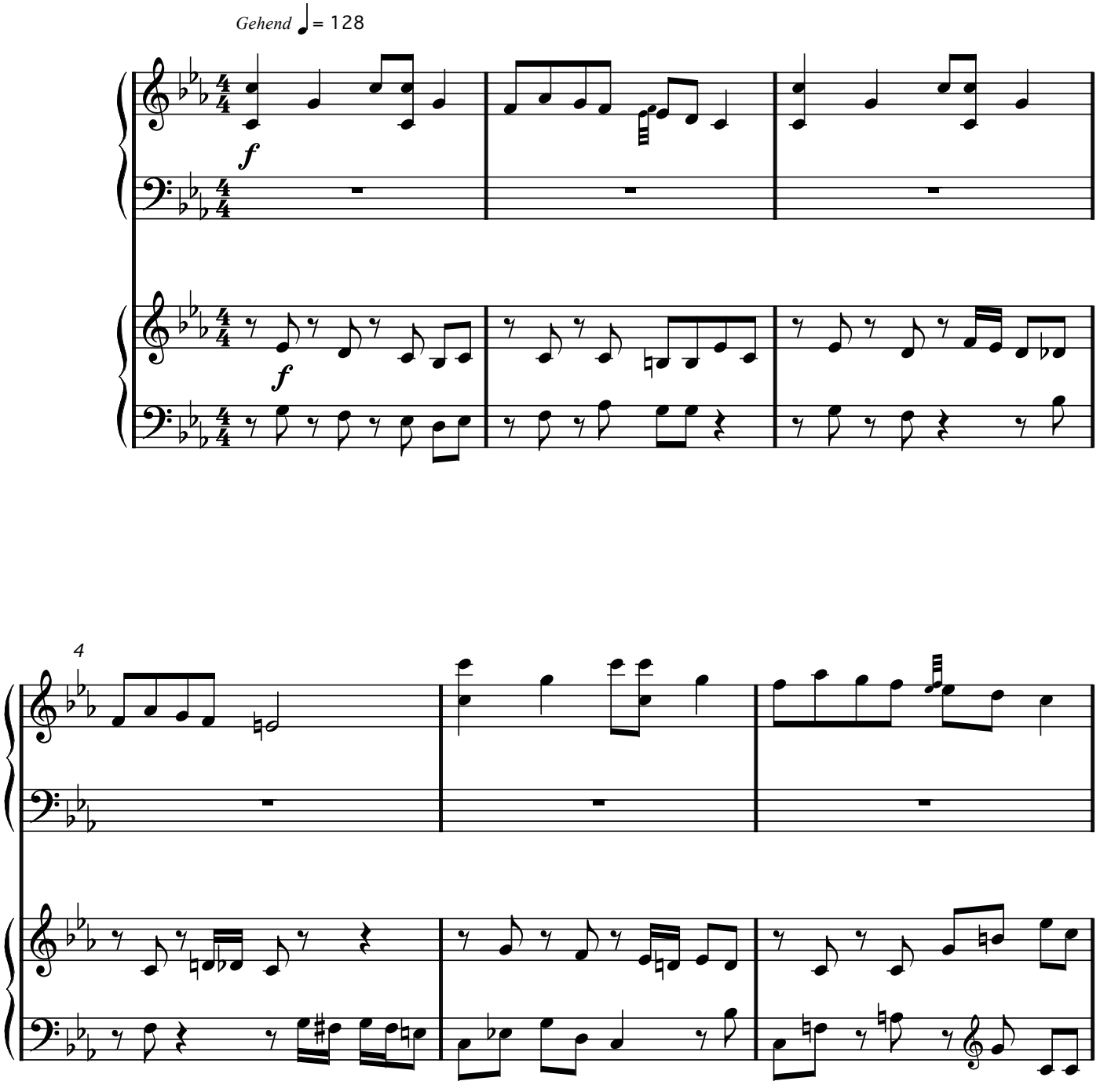


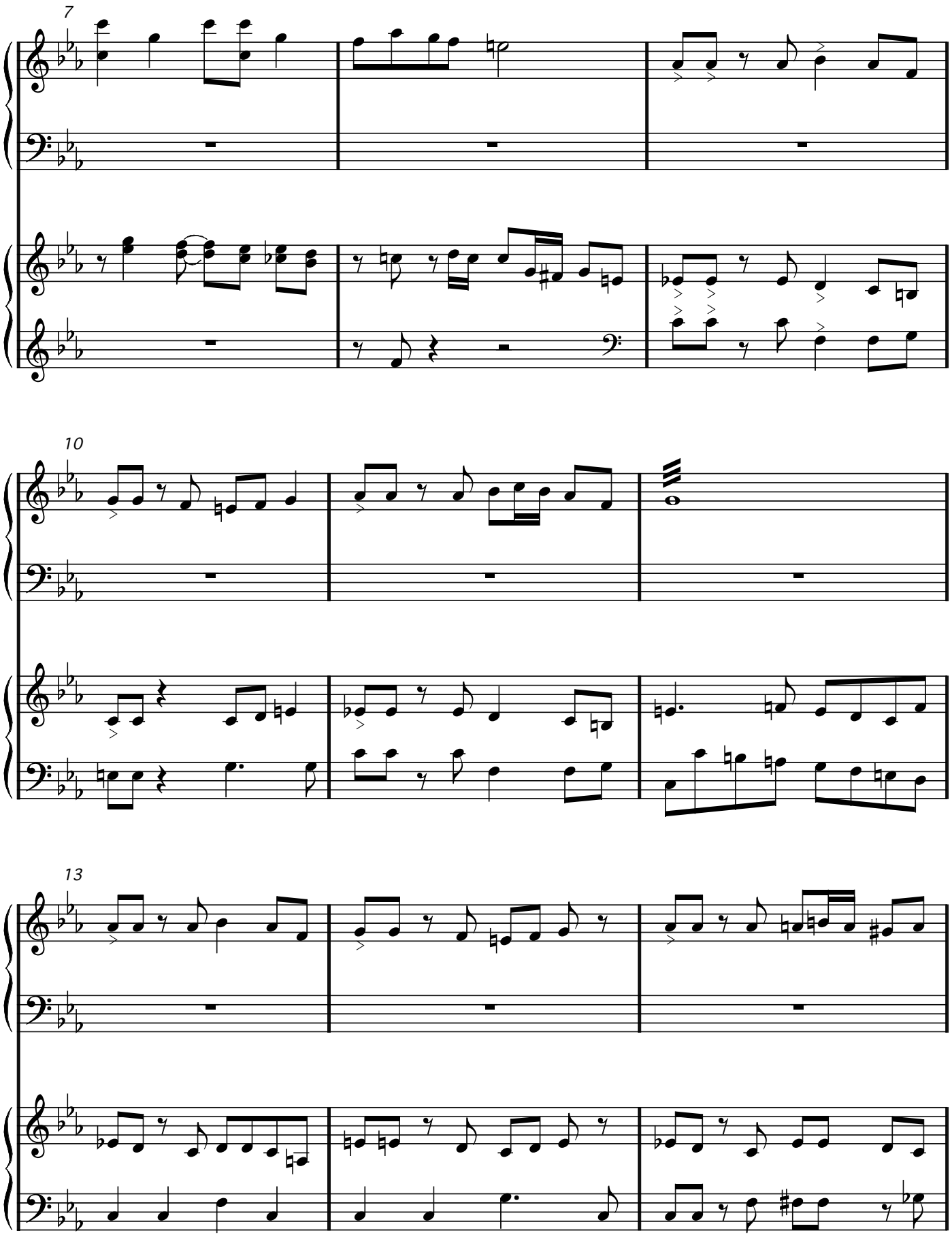

9
tam-tam
marimba
sfz
mf
chimes
marimba
sfz
fp
fp
(marimba)
13
zureukhaltend
Hauptzeitmass
= 92
mf
mf
18

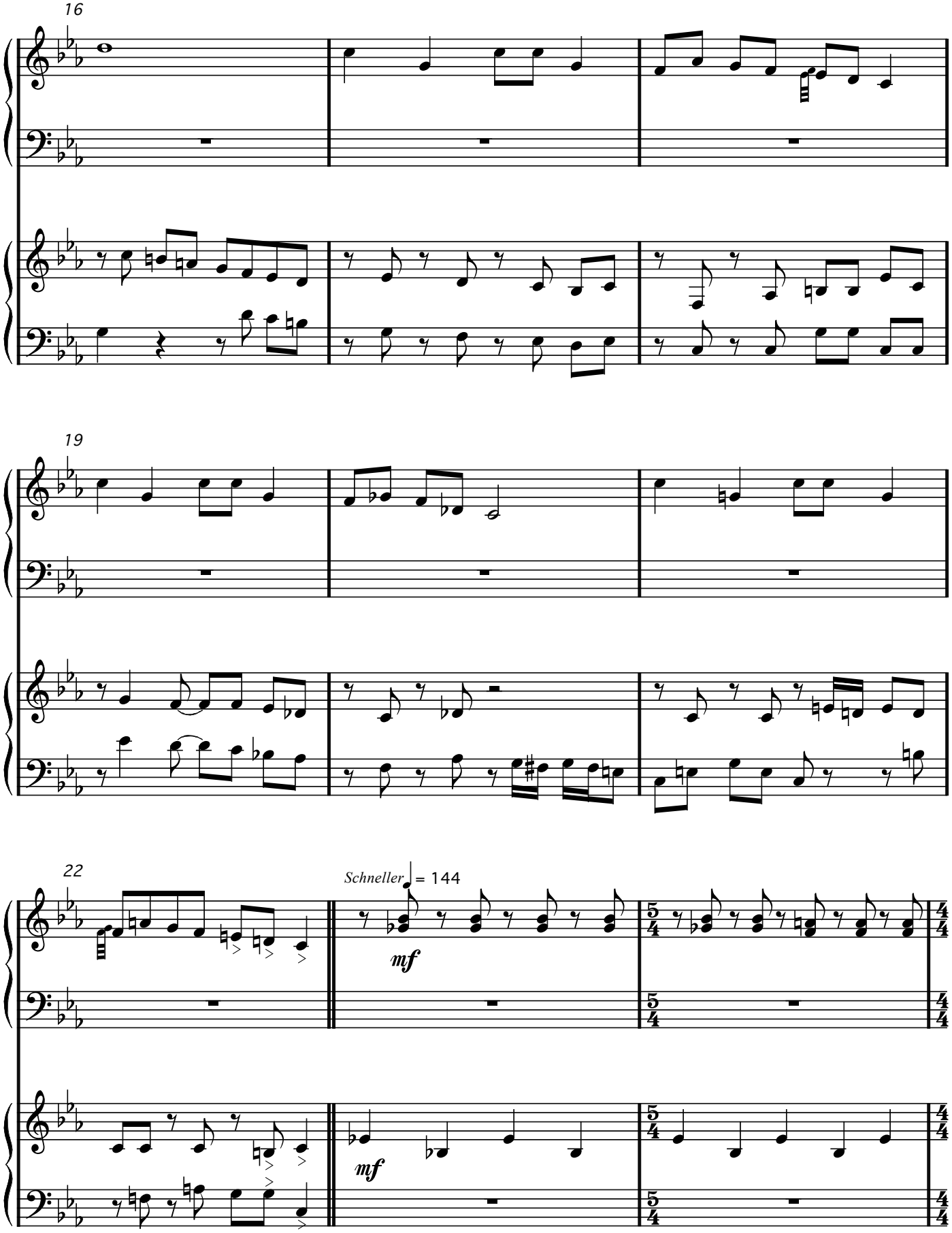

22
sfz
sfz
27
tam-tam
f
chimes
marimba
mf
zureukhaltend
fp
(marimba)
tam-tam
f
chimes
marimba
mf
31
fp
pp
tam-tam
fp
p

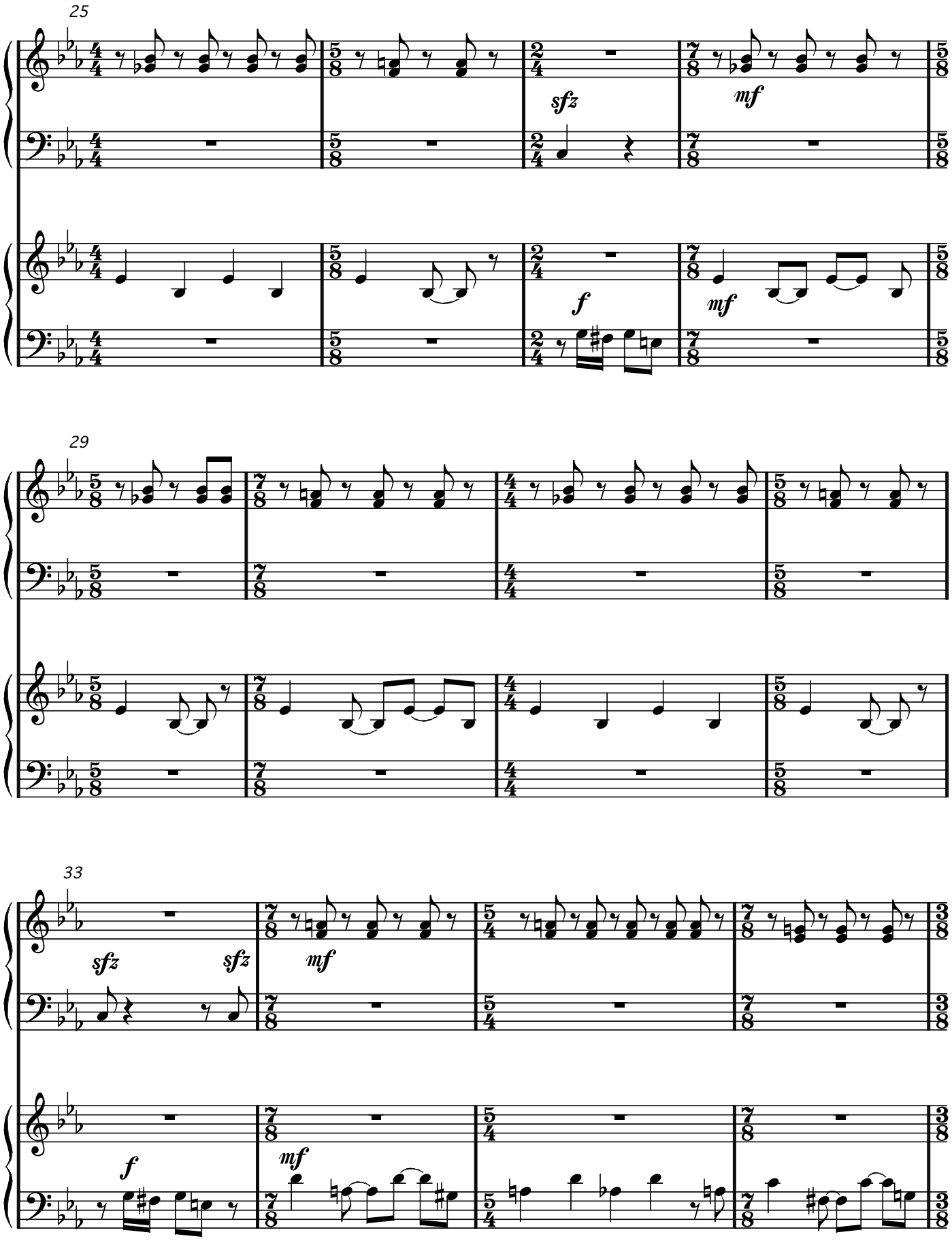
6. Gai Kakhen Afeynam

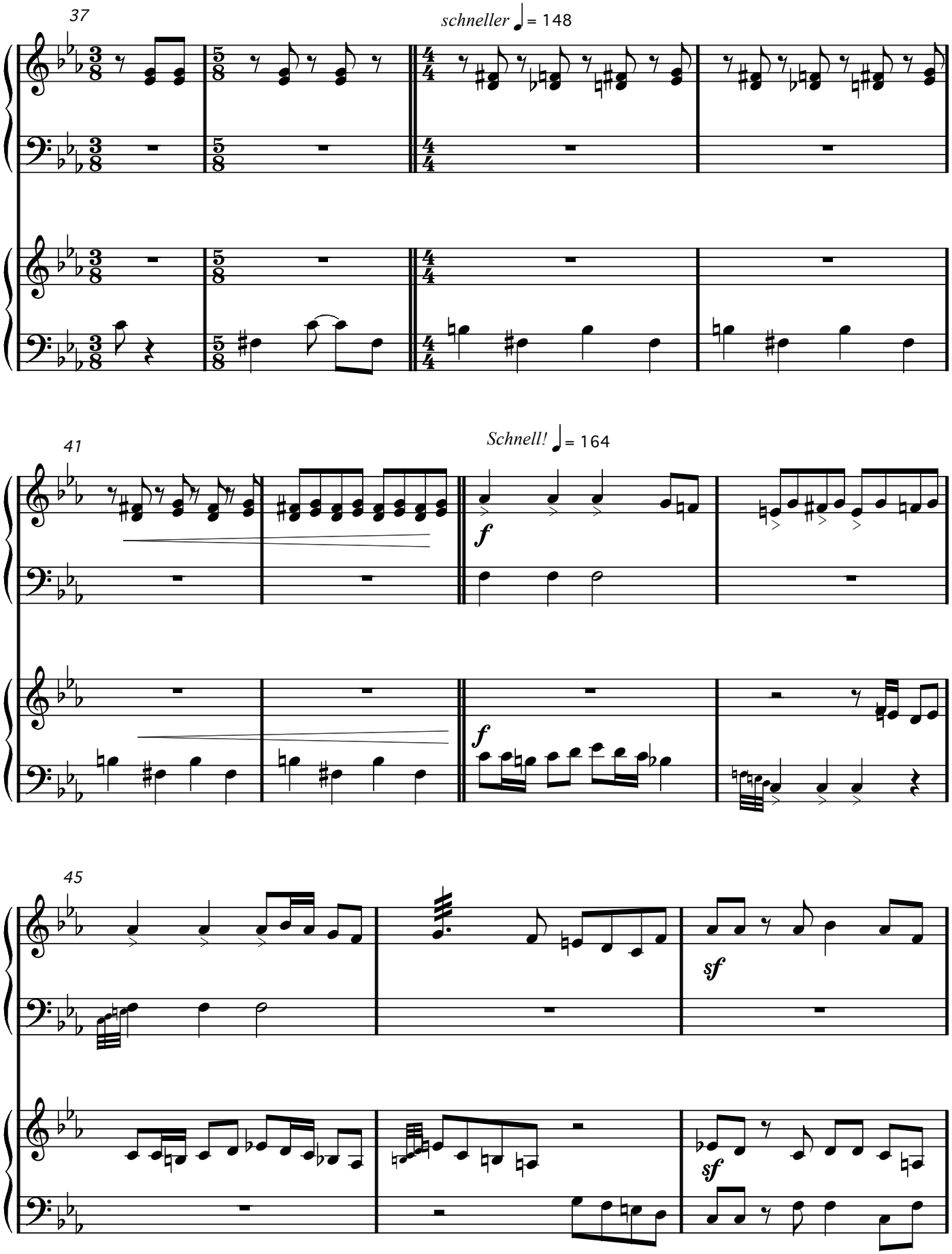
Go Shit In the Ocean

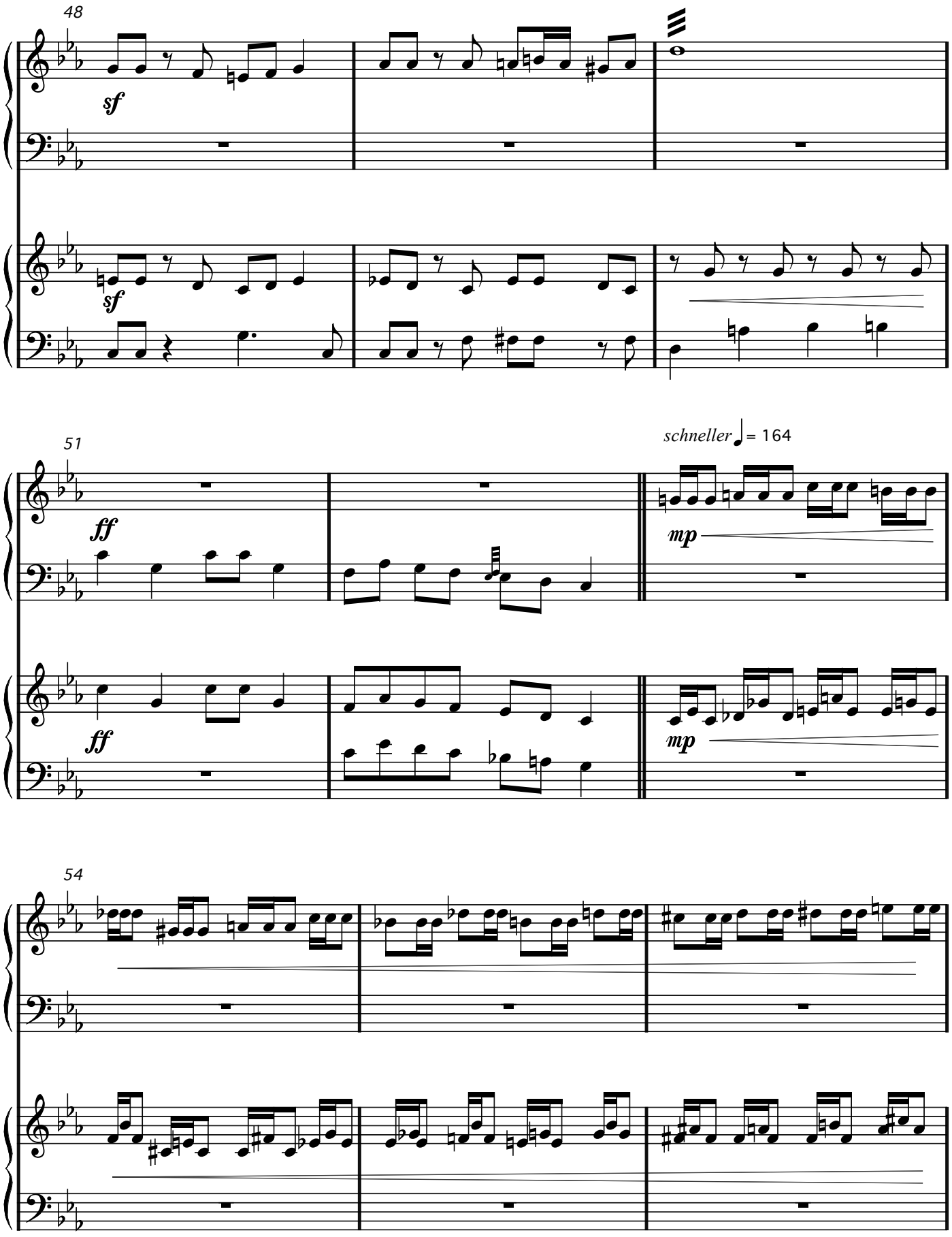


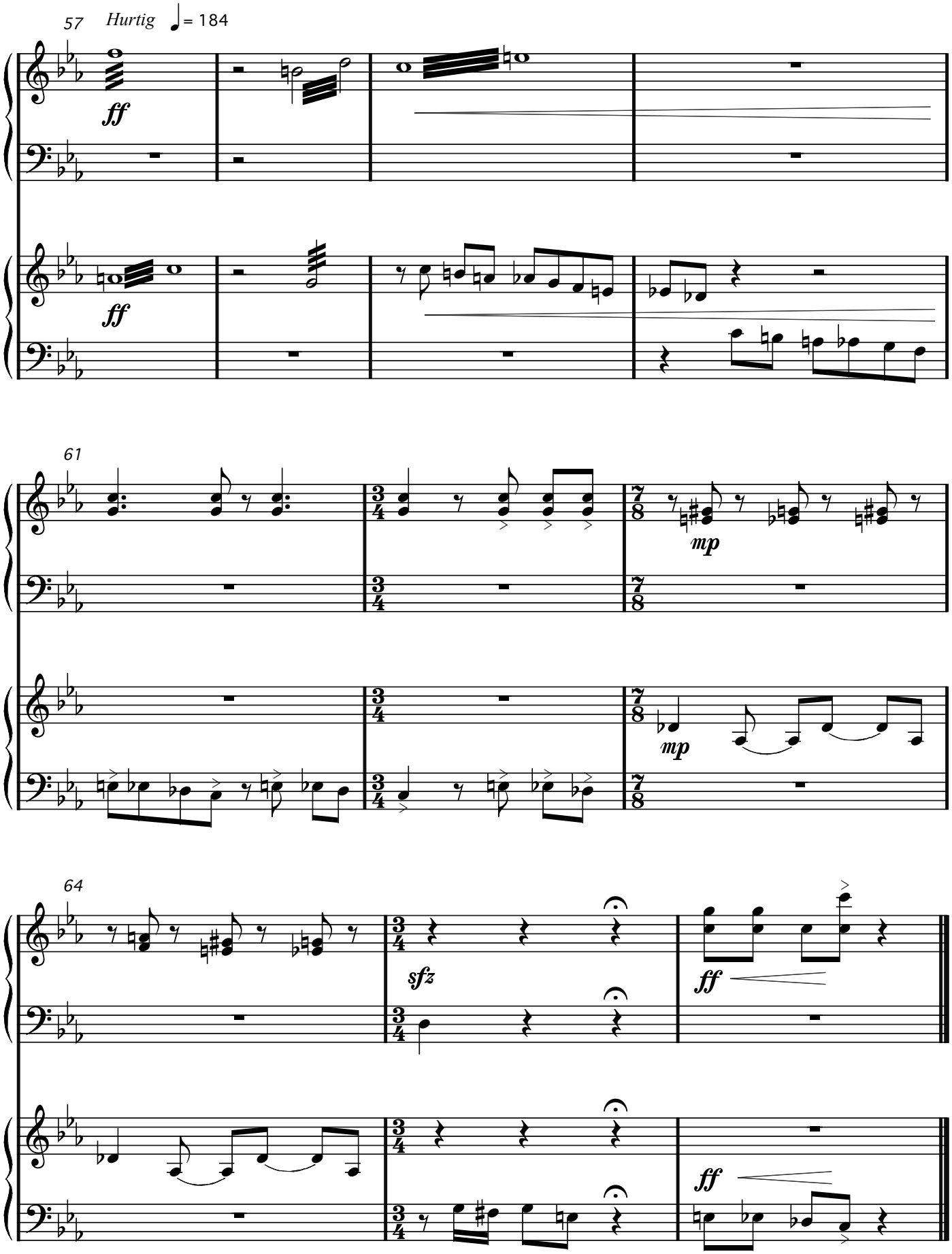

7
10
13


16
19
22
Schneller = 144
mf
mf


25
sfz
mf
f
mf
29
33
sfz
sfz
mf
f
mf


37
schneller ♩ = 148
41
Schnell! ♩ = 164
f
f
45
sf
sf


48
sf
sf
51
ff
ff
schneller ♩= 164
mp
mp
54


57
Hurtig
= 184
ff
ff
61
mp
mp
64
sfz
ff
ff

Composer David Jason Snow (b. 1954) received his professional musical training at the Eastman School of Music (1972-1976) where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music (1976-1978) where he was a student of Jacob Druckman. While at Eastman, he was awarded the Bernard and Rose Sernoffsky Prize in composition (1974), the McCurdy Prize (1975), and the Howard Hanson Prize (1976), and at Yale he received the Frances E. Osborne Kellogg Prize (1978). Other honors include BMI Student Composer Awards (1977, 1979), Annapolis Fine Arts Foundation Composition Prizes (1981, 1983, 1984, 1985), an ASCAP Foundation Grant (1981), a National Association of Composers/USA Composition Prize (1981), a National Federation of Music Clubs Composition Prize (1981), National Endowment for the Arts Composer Fellowships (1982, 1985), a Meet the Composer Grant (1983), and Maryland State Arts Council Grants (1992, 1997). Snow has been awarded artist residencies at Yaddo (1981, 2000) and Millay Arts (2004), and commissions from the College Band Directors National Association Commission (1982) and the Renee B. Fisher Foundation (1997).

Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain (Centre Georges Pompidou, Paris), the New Juilliard Ensemble (Museum of Modern Art, New York), the American Brass Quintet (John F. Kennedy Center, Washington, DC), the Yale Contemporary Ensemble (Sprague Hall, New Haven), the Yale University Band (Woolsey Hall, New Haven), the Harvard Wind Ensemble (Sanders Theater, Cambridge), and the Banda Municipal de Bilbao (Euskalduna Palace, Bilbao).

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