A Draft of Shadows

Thomas DeLio

1972

For

Wes York

Duration: approximately 9 minutes

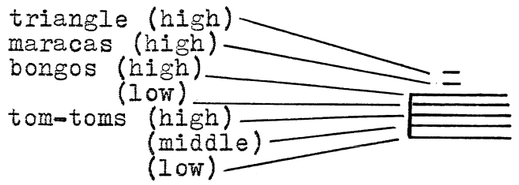
Instrumentation

Soprano

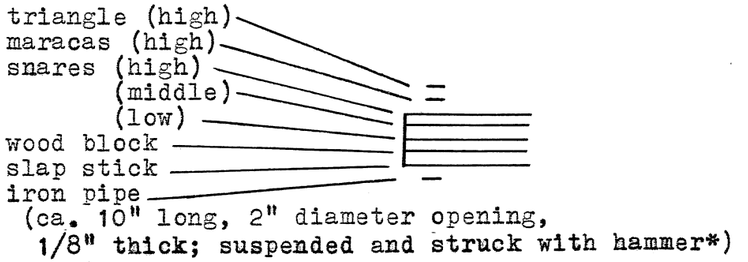
Piano

Percussion
(3 players)

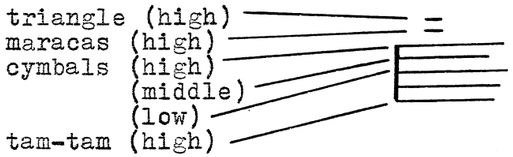
Percussion 1



Percussion 2



Percussion 3



*Run string through pipe and hold from string.

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Notes

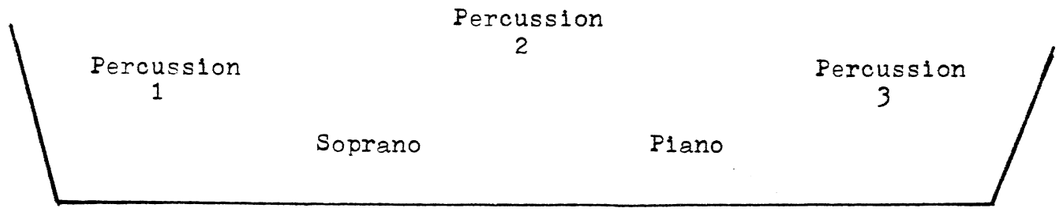
1) With respect to the piano part, placement of notes on page is approximately proportional to their placement in time.

2) With respect to cymbals and tam-tam:

 = let ring beyond indicated duration

 = choke at the end of indicated duration.

STAGE PLACEMENT



Epitafio sobre ninguna piedra

Mixcoac fue mi pueblo. Tres silabas nocturnas,
un antifaz de sombra sobre un rostro solar.
Vino y se lo comió la tolvanera.
Yo me escapé y anduve por el mundo.
Mi casa fueron mis palabras, mi tumba el aire.

Epitaph for no stone

Mixcoac was my village. Three nocturnal syllables,
a half-mask of shadow across a solar face.
Clouds of dust came and ate it.
I escaped and walked through the world.
My words were my house, air my tomb.

Octavio Paz

Performers must be absolutely quiet and still during silences.

Pueblo

Las piedras son tiempo
El viento
Siglos de viento
Los árboles son tiempo
Las gentes son piedra
El viento
Vuelve sobre si mismo y se entierra
En el día de piedra

No hay agua pero brillan los ojos

Village

The stones are time
The wind
Centuries of wind
The trees are time
The people are stone
The wind
Turns upon itself and sinks
Into the stone day

There is no water here for all the lustre of its eyes

Octavio Paz

PRELUDE

♩=60 bongos, tom-toms

Perc. 1

hard mallets

snares
sticks

cymbals soft mallets

wood block snare

wood block

5

snares

sticks

10

wood block

snares

tam-tam

15

hard mallets

ppp cresc....

3

6

7

....fff

ppp <fff

ppp <fff

ppp fff

sticks

mf

5

6

10

fff iron pipe

ffff

ffff

tam-tam

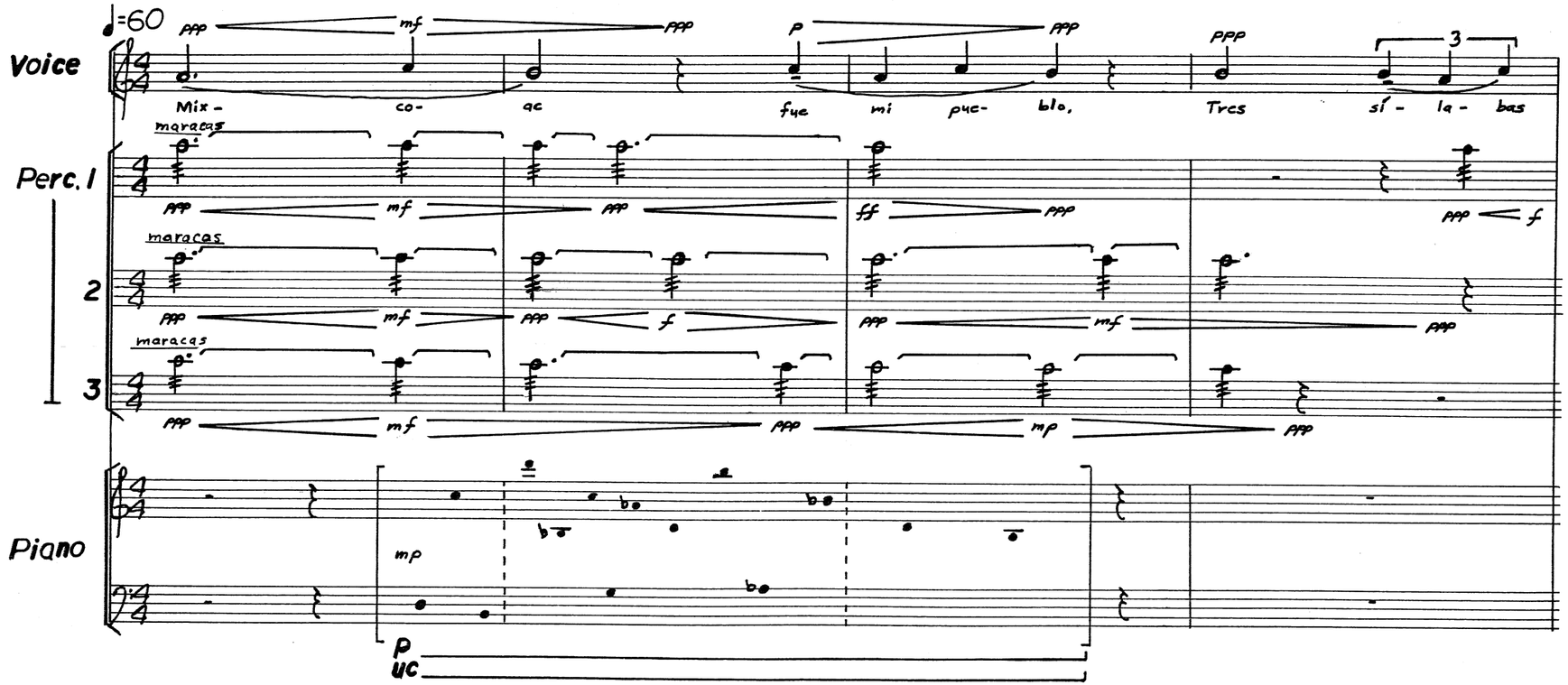
ppp fff

cymbals

sub ppp ffff

60"

PUEBLO I


♩=60
Voice
Mix - co- ac fue mi pue- blo, Tres sí - la - bas
Perc. 1
maracas
2
maracas
3
maracas
Piano
p
uc

5

noc- tur- nas un an- ti- faz de som- bra so- bre un ras- tra so- lar

10

Vi- no y se lo co- mió la tol- va- ne- ra.

15

mf pp p mp pp

3 3 3

Yo me es- ca- pé y an- du- ve por el mun-

fff mf ppp < mp >

ppp fff ppp < p > ppp

ppp p ppp pp ppp < p

mf

20

do.

p fff ppp fff ppp

f ppp

p

uc

p mf ppp

Mi ca- sa fue- ron mis pa- la bras,

ppp mf

25

p ff

mi tum- ba el ' ai —

ppp mf

30

ppp

rc

p

ppp

wire brushes

ppp

ppp

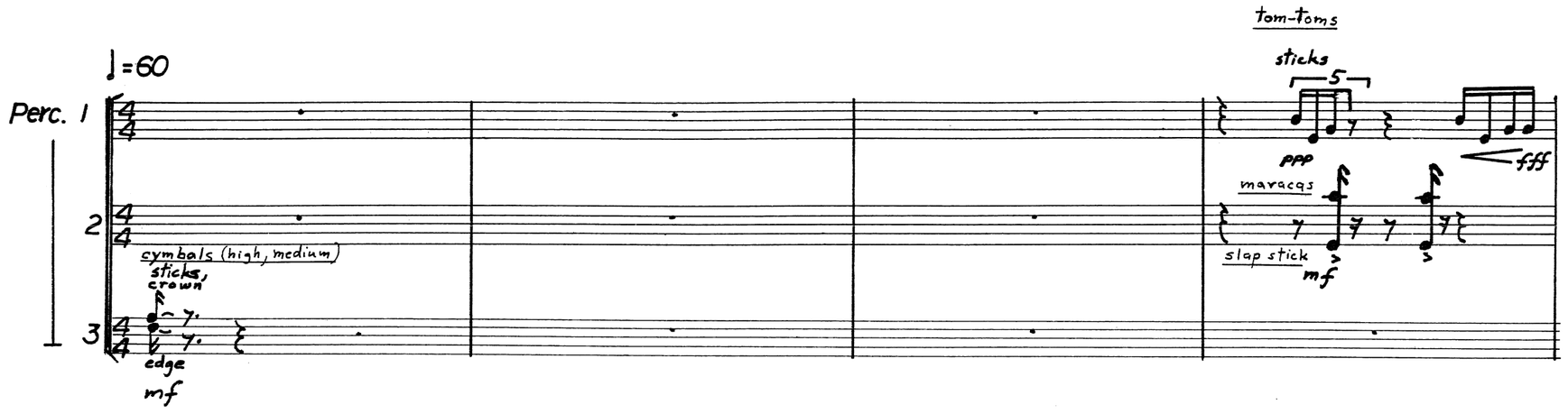
ppp mf ppp

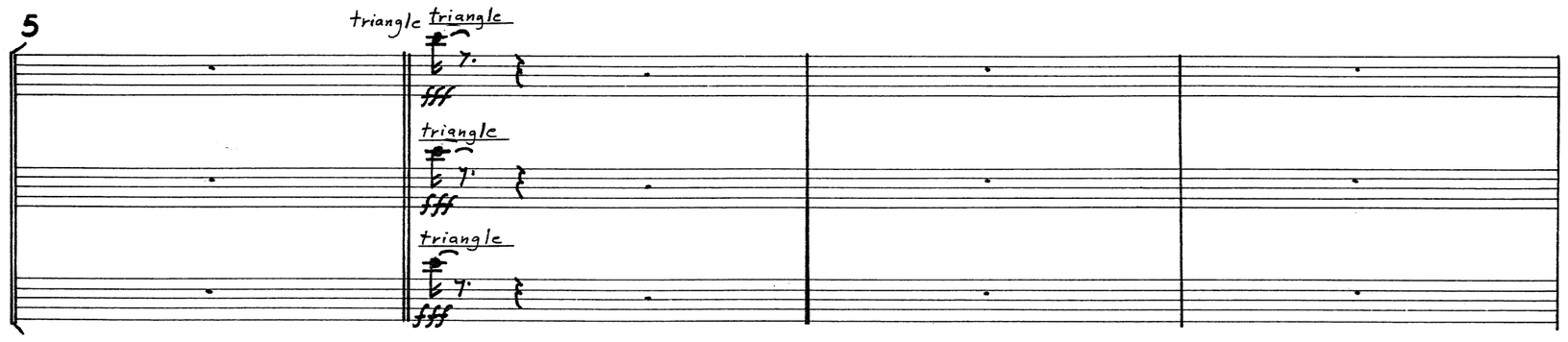
ppp mp ppp

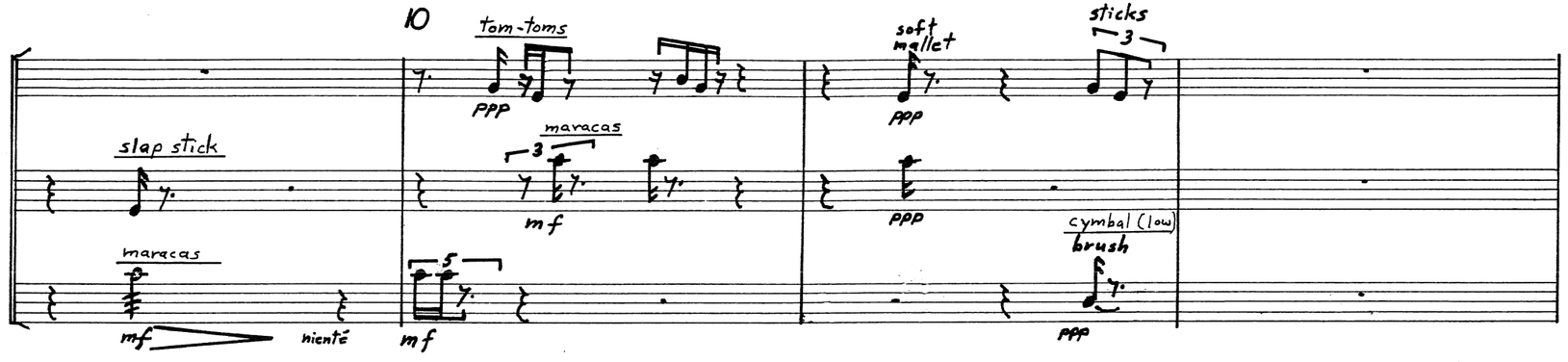
mp

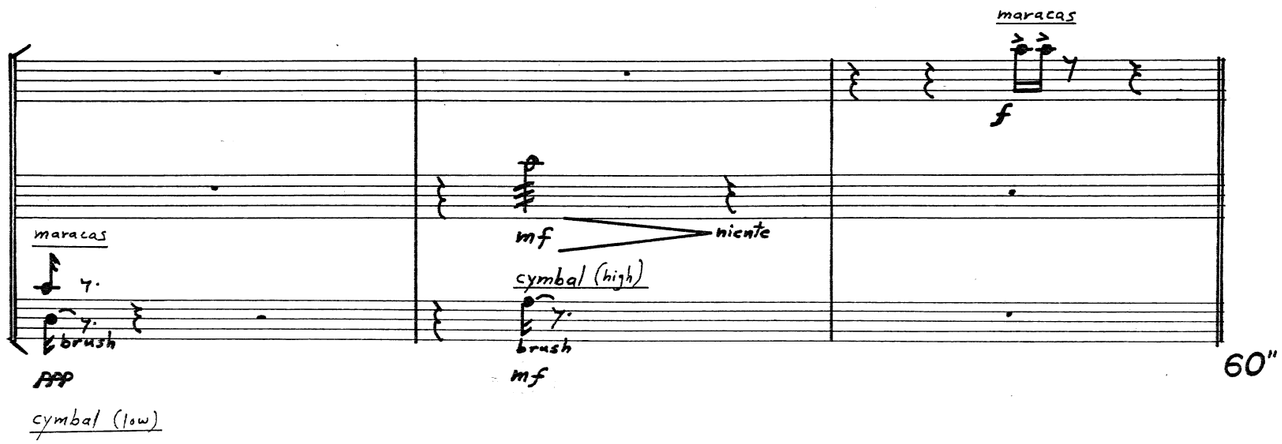
2'15"

PRELUDE II

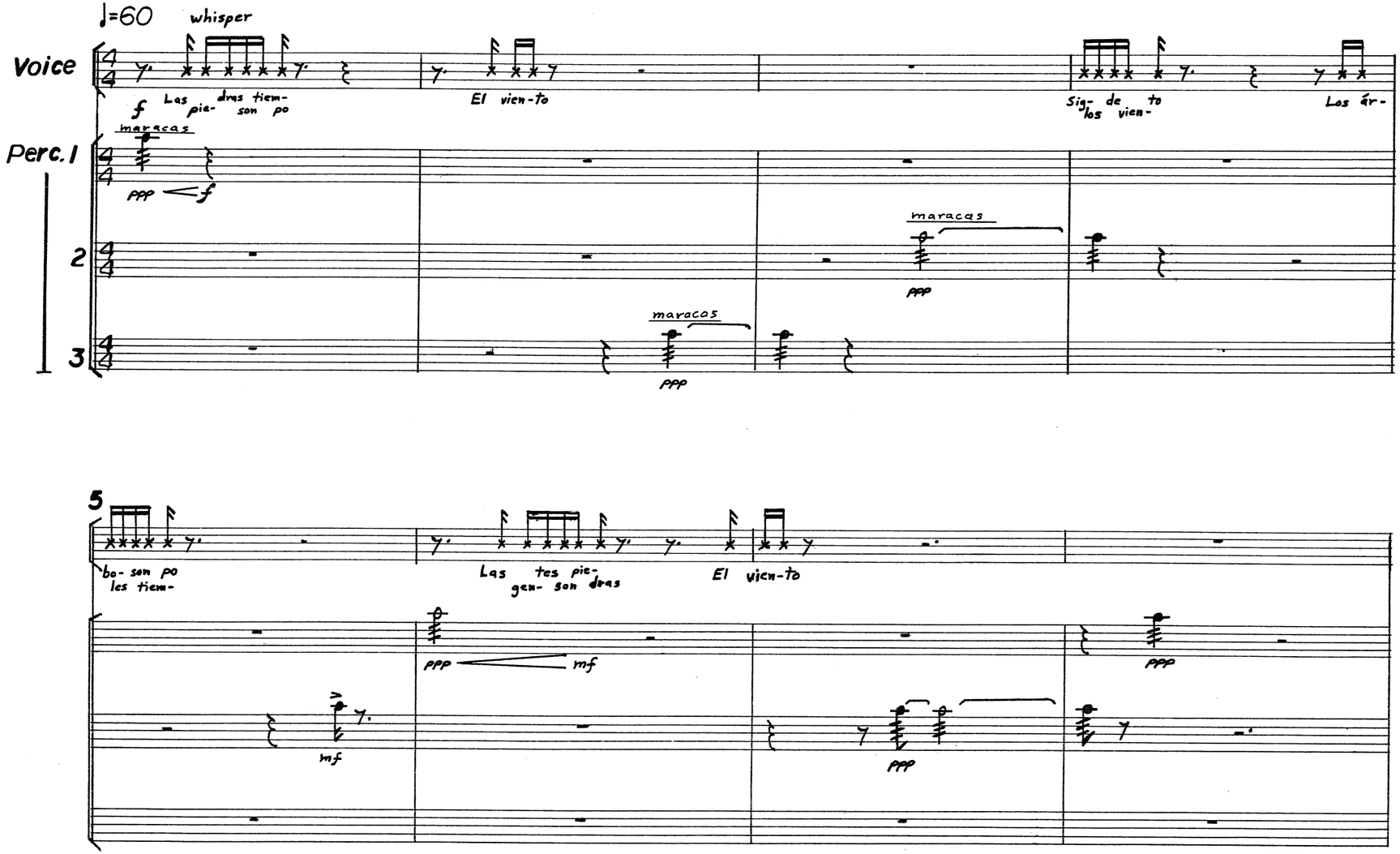

♩=60
Perc. 1
2
3
cymbals (high, medium)
sticks, crown
edge
mf
tom-toms
sticks
5
ppp
fff
maracas
slap stick
mf

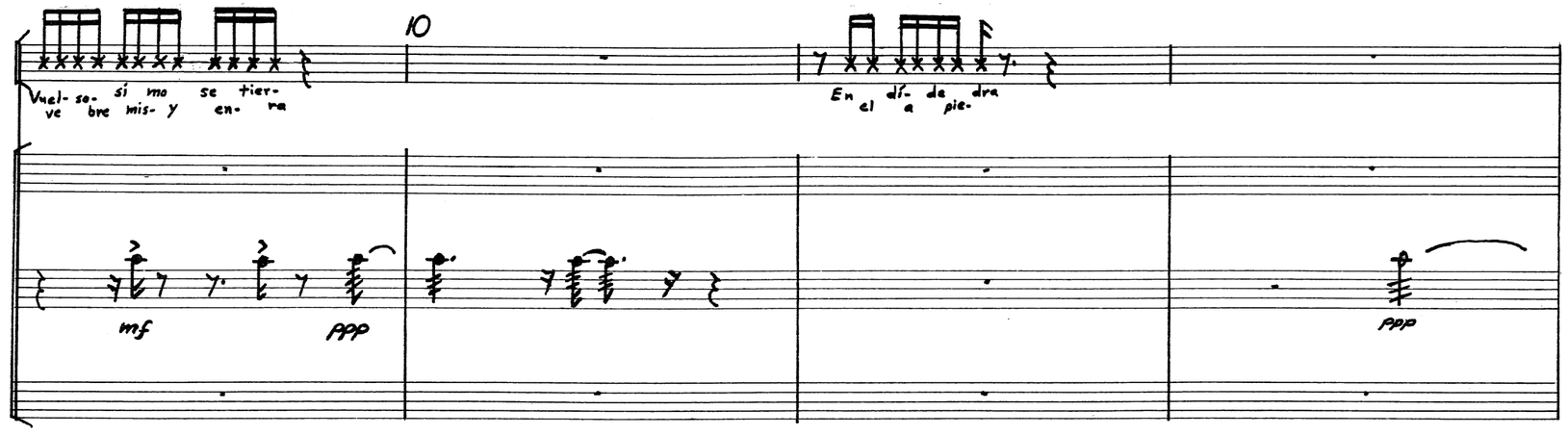

5
triangle
triangle
fff
triangle
fff
triangle
fff

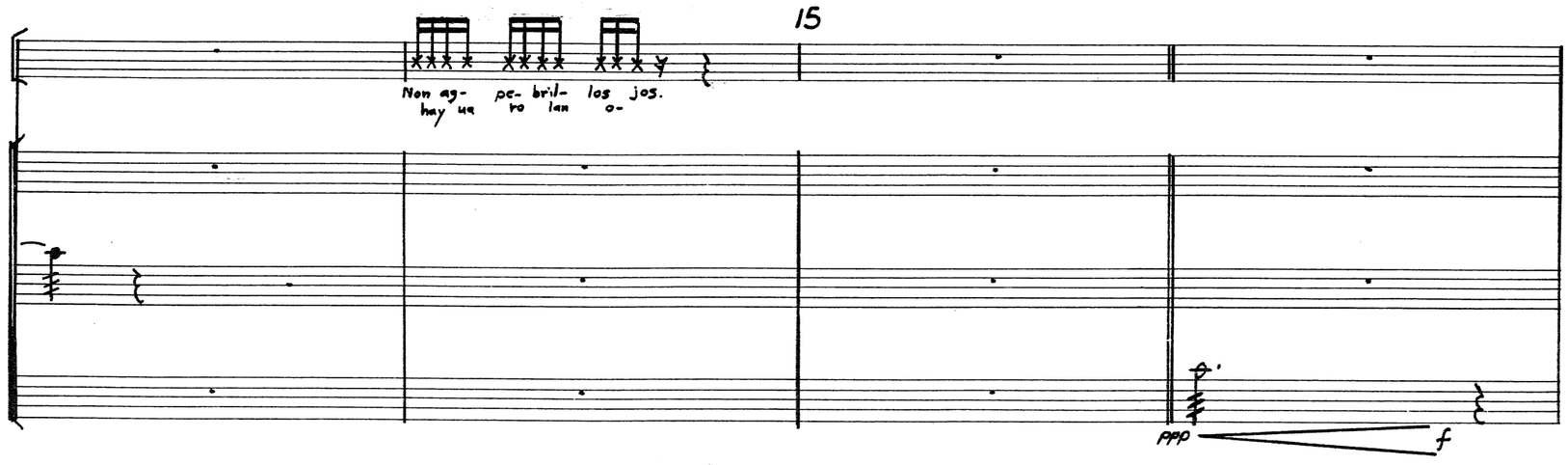

10
tom-toms
ppp
soft mallet
ppp
sticks
3
slap stick
maracas
3
mf
ppp
maracas
mf
niente
5
mf
cymbal (low)
brush
ppp

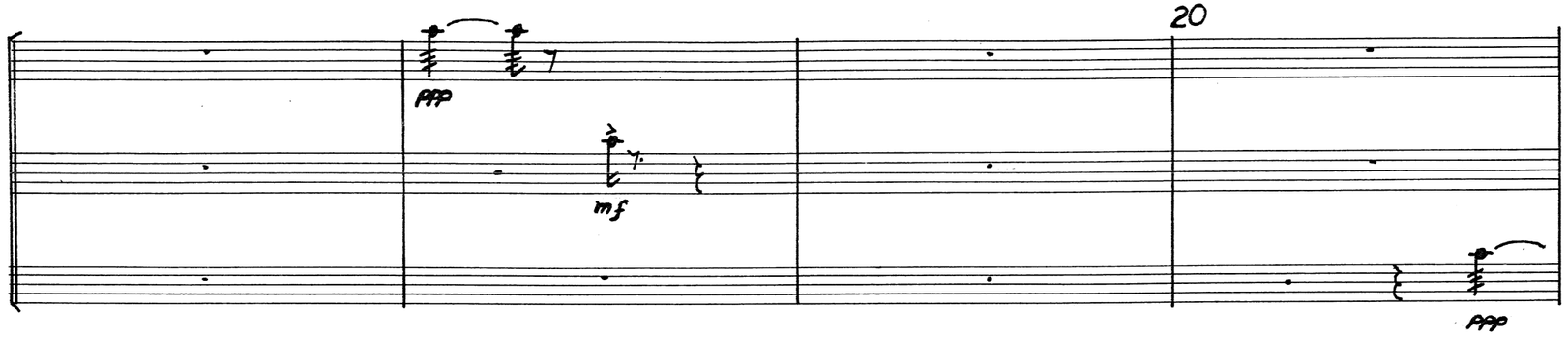

maracas
f
mf
niente
cymbal (high)
brush
maracas
brush
ppp
mf
cymbal (low)
60"

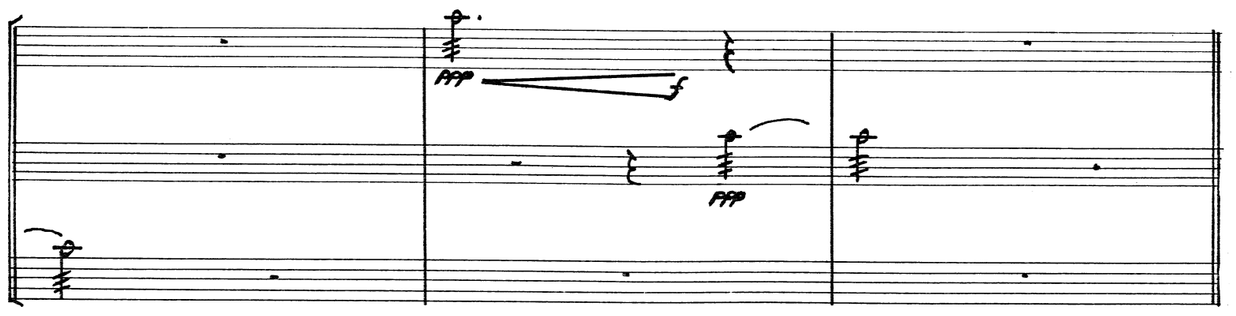
PUEBLO II


♩=60
whisper
Voice
Las pie- dras tiem- son po
El vien-to
Sig- los de vien- to
Los ár-
Perc. 1
maracas
ppp
f
2
maracas
ppp
3
maracas
ppp
5
ba- son po les tiem-
Las tes pie- gen- son dras
El vien-to
mf
ppp
mf
ppp
ppp


10
Vuel- so- si mo se tier-
ve bre mis- y en- na
En el dí- a de pie- dra
mf
ppp
ppp

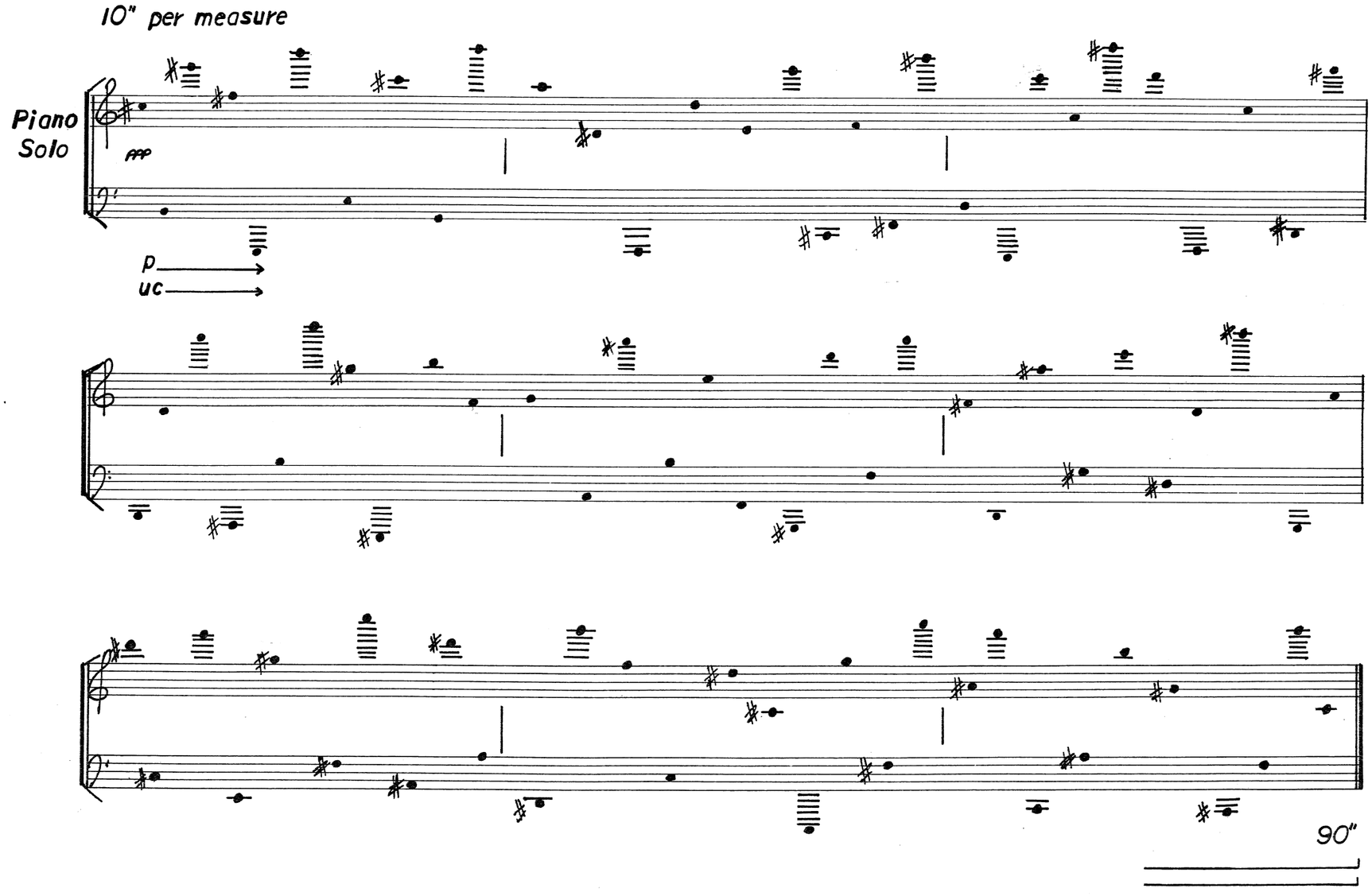

15
Non ay- pe- bril- los jos.
hay un ro lan o-
ppp
f





90"

POSTLUDE



Gradually raise pedal after last tone is struck.