

# ***Bright seaweed reaping***

Thomas DeLio

1990

Duration = approximately 4 minutes

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## Text

Bright seaweed reaping  
Minume in our passing  
the summer grass of  
Noshima Head appearing  
as the boat comes closer in.

Cid Corman  
(after a poem by Kakinomoto Hitomaro)  
From *Aegis*

“Bright seaweed reaping” from *Aegis: Selected Poems 1970-1980* © 1983 Cid Corman.  
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## Instrumentation

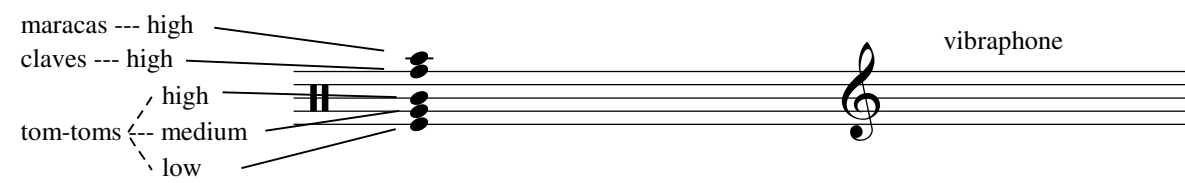
soprano

3 Bb clarinets

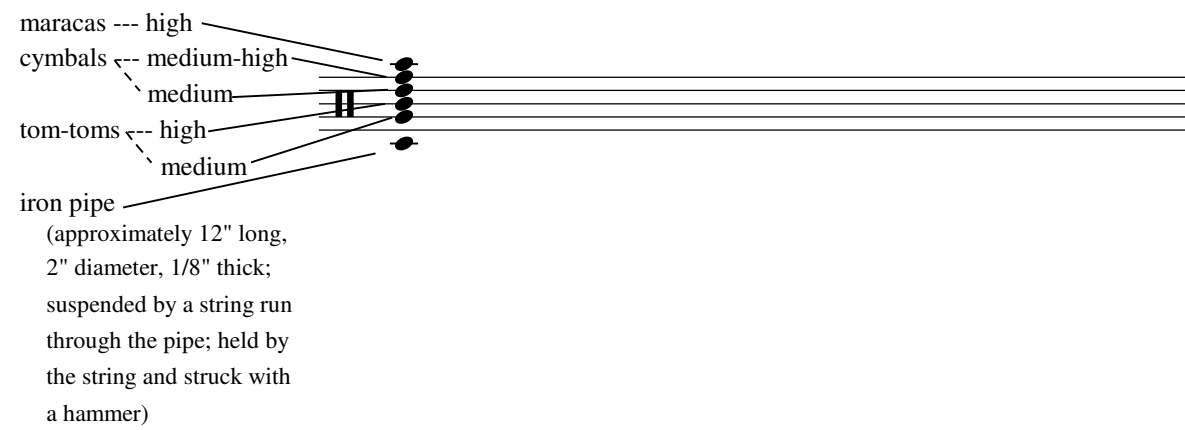
piano

percussion (two players)

### percussion 1





### percussion 2



## Transposed Score

## Notes

1. Performers must be absolutely quiet and still during silences.
2.  = let vibrate       = damp
3. Piano and vibraphone: use pedal only where indicated.

## Stage Placement

3 clarinets

two percussion

soprano

piano

# Bright seaweed reaping

for  
Wes Fuller

Thomas DeLio

transposed score

♩ = 60

*mp* *ppp* *mp* *mf* *mp*

Soprano

Bright - - - - - sea - - - - - weed

Clarinet in B♭

Clarinet in B♭

Clarinet in B♭

Percussion 1

claves

*p* *f*

Percussion 2

Piano

♩ = 60

5

S. *mp* *pp*  
rea - - - - - ping

Cl.  $\frac{15}{4}$   $\frac{5}{4}$

Cl.  $\frac{15}{4}$   $\frac{5}{4}$

Cl.  $\frac{15}{4}$   $\frac{5}{4}$

Perc. 1  
cymbal  
soft yarn mallets  
bow-----> edge, sempre  
*f* *mf*  
maracas  $\overset{3}{\curvearrowright}$

Perc. 2  
*ppp*  $\lt$  *p*

Pno. *mp*  
 $\overset{5}{\curvearrowright}$   
Ped.

8

S.

Cl.

Cl.

Cl.

Perc. 1

Perc. 2

Pno.

tom-toms, sticks, butts

tom-toms, sticks, butts

*p*

*fff*

*mp*

*ppp*

Ped.

Detailed description: This page of a musical score features six staves. The top three staves are for woodwinds: Soprano Saxophone (S.), Clarinet 1 (Cl.), and Clarinet 2 (Cl.), with a fourth staff for Clarinet 3 (Cl.). All woodwinds have rests. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) staves show rhythmic patterns. Perc. 1 has a triplet of eighth notes in the 3/4 measure, followed by a quarter note in the 4/4 measure, and another triplet of eighth notes in the 9/4 measure. Perc. 2 has a quintuplet of eighth notes in the 3/4 measure, followed by a quarter note in the 4/4 measure, and another quintuplet of eighth notes in the 9/4 measure. Dynamics range from *p* to *fff*. The Piano (Pno.) staff has a half note in the 4/4 measure (*mp*), a half note in the 3/4 measure (*ppp*), and a half note in the 9/4 measure. A pedal point (Ped.) is indicated in the 4/4 measure. The score is divided into measures with time signatures 4/4, 3/4, 9/4, and 6/4.



12 *p*  $\rightrightarrows$  *ppp* *p*  $>$  *ppp* *p*  $>$  *ppp* *p*  $>$  *ppp* *p*  $>$  *ppp* *p*  $>$  *ppp* *p*  $>$  *ppp* *p*  $>$  *ppp*

S. Mi - nu - me in our pass - ing

Cl. 1.   
 Cl. 2.   
 Cl. 3.

Perc. 1   
 Perc. 2

Pno.

*p* *p* *p*

*vibraphone*  
medium yarn mallets  
senza vib.

*p*  $\rightarrow$  *f*  
Ped.  $\rightarrow$  \*

Ped.  $\rightarrow$  \*

\*  
\*vibes and piano -  
raise pedals together

19

*mp* < *mf* *p* *ppp*

5 3

S. *the sum - mer grass of*

Cl. *Cl. Cl.*

Perc. 1 *maracas*  
*p* < *mf* > *p*

Perc. 2 *iron pipe, hammer*  
*fff* *fff*  
*ppp* < *p* *ppp* < *p*

Pno.

*maracas*  
*p* *p* < *mf*

*cymbals*  
*soft yarn mallets, sempre*

cut off both cymbals with maraca roll

25

*p > ppp p > ppp p > ppp*      *p > ppp*      *p > ppp p > ppp p > ppp*

S. No - shi - ma      Head      ap - pear - ing

Cl. *ppp*

Cl. *ppp*

Cl. *ppp*

Perc. 1 *p* *mf* *maracas*

Perc. 2 *ppp* *p* *ppp < p* *cymbals*

Pno. *ppp*

Red. \_\_\_\_\_

cut off both cymbals with maraca roll

31 *p*

S. as the boat comes clo - ser in.

Cl. *pp* *p*

Perc. 1

Perc. 2 *ppp* *p*

Pno. *pp*

Red.

cut off piano with both cymbals

35

S.

Cl.

Cl.

Cl.

Perc. 1

Perc. 2

Pno.

tom-toms

mf

fff

cymbal

ppp

fff

maracas

mp

cymbal

ppp

p

cut off cymbal with first note of piano

cut off cymbal with end of maraca roll

(senza ped.)