

Center

soprano solo

Thomas DeLio

1999

Duration: approximately 8 minutes

Notation

Vocal sounds

r = roll r (voiced)



x = unvoiced s, sh, shu, ch, t, ts, ti or whispered words

c = speak into cupped hands

o = open (cancels cupped hands)

Non-vocal sounds

x = all non-vocal sounds

s = snap fingers

m = maraca (one)

t = tambourine x - shake tambourine



- single stroke (slap tambourine against thigh)

Use tambourine with skin. Never choke; always allow tambourine to decay naturally.

tr = triangle (low)

Hang triangle from music stand.

Three Poems from *Briefings* (1971)

A. R. Ammons

Center

A bird fills up the streamside bush with wasteful song, capsizes waterfall, mill run, and superhighway to song's improvident center lost in the green bush green answering bush: wind varies: the noon sun casts mesh refractions on the stream's amber botton and nothing at all gets, nothing gets caught at all.

Transfer

When the bee lands the morning glory bloom dips some and weaves:
the coming true of weight
from weightless wing-held air
seems at the touch implausible.

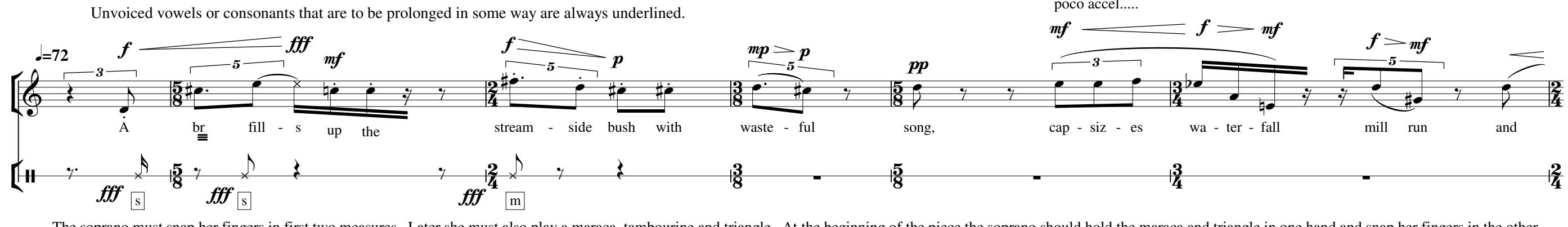
Making

In wingbar light the mockingbird takes the day into making takes the clouds still shipping stars takes the spring trees' black small leaves and with staid motions and many threads brings into view lightens and when morning shows sings not a whit more beautifully because it has been dark.

Center

Unvoiced vowels or consonants that are to be prolonged in some way are always underlined.

Soprano

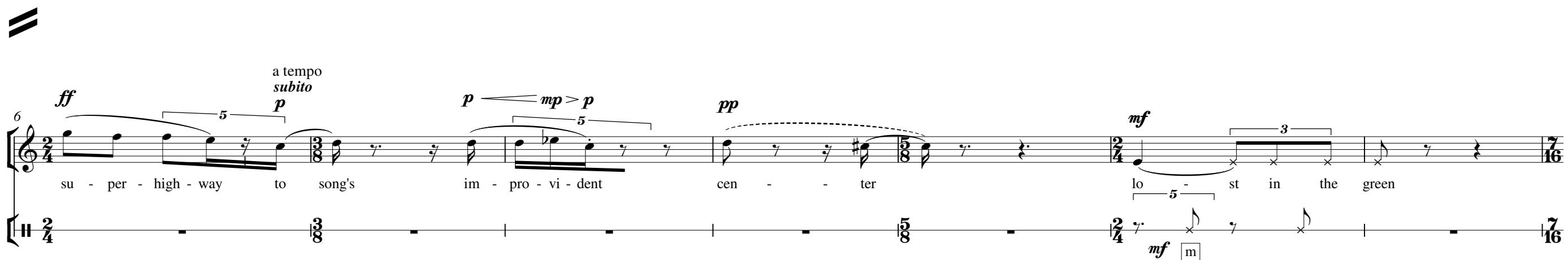


The soprano part consists of two staves. The top staff is for the soprano voice, and the bottom staff is for non-vocal sounds. The non-vocal sounds include snap fingers, maraca, tambourine, and triangle. The score includes lyrics such as "A br fill - s up the stream - side bush with waste - ful song, cap - siz - es wa - ter - fall mill run and". Dynamic markings include *f*, *fff*, *mf*, *p*, *mp*, *pp*, and *poco accel....*. The tempo is marked as $=72$.

Non-vocal
Sounds
(snap fingers,
maraca,
tambourine,
triangle)

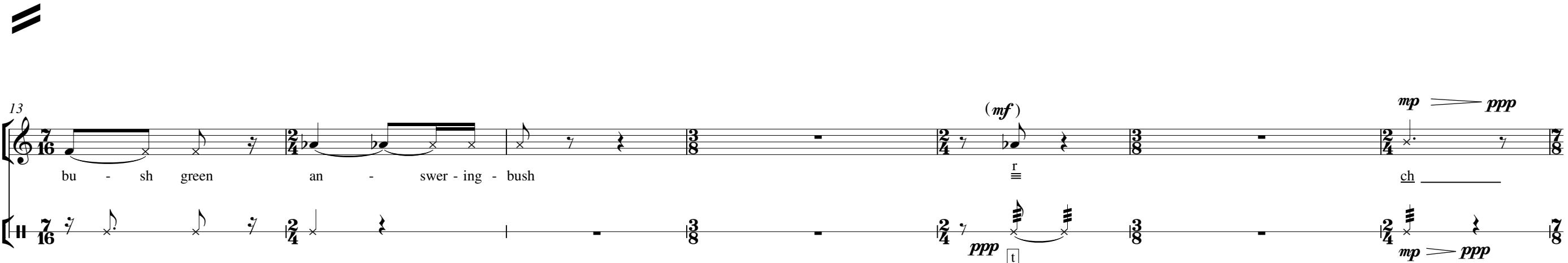
The soprano must snap her fingers in first two measures. Later she must also play a maraca, tambourine and triangle. At the beginning of the piece the soprano should hold the maraca and triangle in one hand and snap her fingers in the other. After the first two bars the singer is never called upon to snap fingers again. Anywhere between the second and sixteenth bars the soprano must pick up the tambourine with her free hand. From this point on the triangle and maraca beater are held in one hand and the tambourine in the other. Throughout the song, the triangle and maraca always sound simultaneously. Since the triangle beater and the maraca are held in the same hand, whenever the triangle is struck the maraca also will sound. The singer should not be concerned if, while singing, the tambourine accidentally rings occasionally.

**a tempo
*subito***



The soprano part continues with lyrics such as "su - per - high - way to song's im - pro - vi - dent cen - - - ter lo - 5 - st in the green". Dynamic markings include *ff*, *p*, *mp*, *pp*, and *mf*. The tempo is marked as *a tempo subito*.

13



The soprano part continues with lyrics such as "bu - sh green an - - - swer - ing - bush". Dynamic markings include *mp*, *ppp*, and *mf*. The tempo is marked as **13**.

20

wi - - ind

va - - ries

fff [m]
[t]



24

the noon sun ca - s - ts
(clearly articulate "s" and "ts" in "casts")
me sh ts re - frac - tions
on the

pp **mf**
p **ff** **ppp** **ppp**

fff [m]
f **mp**
f **mp**



29

streams am - ber bot - tom t ch

mf **ppp**
ppp **mp**
fff [m]
fff **mf**

36 *fff* ————— *ppp*

mp ————— *ppp* *mp* ————— *ppp* *mp* ————— *ppp* *mp* ————— *ppp* *mp* ————— *ppp* *mp* ————— *ppp* *mp* ————— *ppp* *mp* ————— *ppp* *f*

ts
and no - thing at all gets, ch

fff **m**
t
tr

2

Musical score for piano and voice, page 42. The score includes dynamic markings (fff, mp, ppp, pp, ff, ff, p), time signatures (3/8, 4/4), and lyrics ('ch', 't', 'no', 'thing', 'gets'). The piano part has a bass clef and a double bar line.

2

Musical score for a multi-instrument ensemble, page 53. The score consists of two staves. The top staff is in treble clef and 4/4 time, featuring vocal parts with lyrics like 'ts', 'sh', 'ch', and 'ts'. The bottom staff is in bass clef and 4/4 time, featuring instrumental parts with dynamics like fff and mf, and markings like m, t, and tr. The score includes dynamic markings such as *fff*, *ppp*, *f*, *ppp*, *fff*, and *fff* with associated crescendo and decrescendo lines. Measure numbers 53 and 78 are indicated.

2

Musical score for the first piano part, page 58, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by a '7') and has a treble clef. The bottom staff is in common time (indicated by a '7') and has a bass clef. Measure 1 starts with a rest followed by a dynamic marking 'fff' above a bracket covering five measures. Below the staff, there are two vertical arrows pointing down, labeled 'ch' and 't'. Measure 2 begins with a quarter note on the second line of the treble staff, followed by a rest. The bass staff shows a half note on the fourth line, followed by a rest.

ca. 2' 30"

Transfer

Soprano

p *f* *sub. ppp*

Whe - n the bee lands the

Non-vocal sounds (triangle)

ff *fffz > ppp* (*ppp*)

mor - ning ning ning glo - ry bloom di - ps

tr *ppp* *mf* *f* *ffff*

10 (*ppp*) *ppp, sempre*

some and weaves: the co - ming true of weight

ppp

The musical score consists of three staves of music. The top staff features a soprano vocal line with lyrics "Whe - n", "the bee lands", and "the". It includes dynamic markings *p*, *f*, *sub. ppp*, and a tempo of $\text{♩} = 60$. The middle staff contains non-vocal sounds (triangle) with a tempo of $\text{♩} = 4$. The bottom staff shows piano dynamics *ff*, *fffz > ppp*, and *(ppp)*, followed by lyrics "mor - ning", "ning", "ning", "glo - ry", "bloom", "di - ps", and a dynamic *tr*. The piano part also includes *ppp*, *mf*, *f*, and *ffff*. The third staff begins with a dynamic *ppp* and lyrics "some", "and", "weaves:", followed by "the", "co - ming", "true", "of", and "weight". It includes a dynamic *ppp* and a tempo of $\text{♩} = 5$.

16

from weight - less wing held air seems

f

(*ppp*)

≡

21

the touch im plau si - ble

ca. 1' 20"

Making

Unvoiced vowels or consonants which are to be prolonged in some way are always underlined.

Upper line indicates specific moments when soprano is required to speak into cupped hands, and also indicates changes from cupped hands to open hands (see instructions).

soprano

$\text{♩} = 80$

$\text{H } \frac{3}{4}$ unvoiced, sempre

mf

In wing - bar light the mock - ing - bird ta - kes the day in - to

$\frac{7}{16}$ mf ppp mf

$\frac{5}{8}$

$\frac{3}{8}$

non-vocal sounds

$\frac{5}{8}$

$\frac{3}{8}$ c o c o c o c o c o c o c o

mf ppp mf ppp fff $\text{p} < \text{mf} > \text{p} < \text{f} >$ $\text{fff} > \text{p}$

ma - king ta - kes the clou - ds till sh ip - ping s - tar s

$\frac{7}{16}$ $\frac{3}{4}$

$\frac{10}{4}$

$\frac{3}{4}$ mf ppp f p mf p f p fff p fff

sh ta - kes the s - pring tree - 's

$\frac{2}{4}$ $\frac{3}{4}$ fff $\boxed{\text{s}}$

14

black small leaves and with s - taid mo - tion - s and



18

ma - ny threads bring - s in - to view ligh - tens and when



22

mor - ning sh - ow - ing not a whit more beau - ti - fully

(pronounce "-fully" as one syllable)

26

be - cau - se _____

ppp

f

it



30

ha - s _____ sh _____

f

p

fff

f

f

been dark sh

Arrow indicates gradual change from open to closed, or vice versa.



34

fff

ppp

ppp < fff

ppp

ts _____

sh ts

39

ppp < *fff* > *ppp*

sh → shu → ti

Arrow indicates
gradual change
from "sh" to "shu"



44

f

fff = *ppp* = *fff* = *ppp*

sh → co → sh → co → ti



49

fff > *ppp*

fff > *ppp*

s → ts

54

fff

≡

59

f = **p** **fff** **ppp**

fff

ch **t**

3 **4**

≡

64

fff

fff **ppp**

ts

69

c

fff

ch t

ca. 4'
1999