

Equinox

An Opera in Eight Parts

for

six voices

four percussionists

two dancers

Thomas DeLio

Text: William Bronk

1992

Duration = approximately four minutes.

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Instrumentation

Chorus

Six speaking voices: four female (one high, two medium, one low)
two male (one medium, one low)

Percussion (four players)

Percussion 1: triangles { m ——— ●
l ——— ●
cymbal m ——— ●

claves h ——— ●
snare h ——— ●
tom-toms { h ——— ●
m ——— ●
l ——— ●

Percussion 2: maracas h ——— ●

+ chimes and glockenspiel (sounding two octaves above written)

Percussion 3: slap-stick ——— ●
maracas h ——— ●
tom-toms { h ——— ●
m ——— ●
l ——— ●

+ marimba

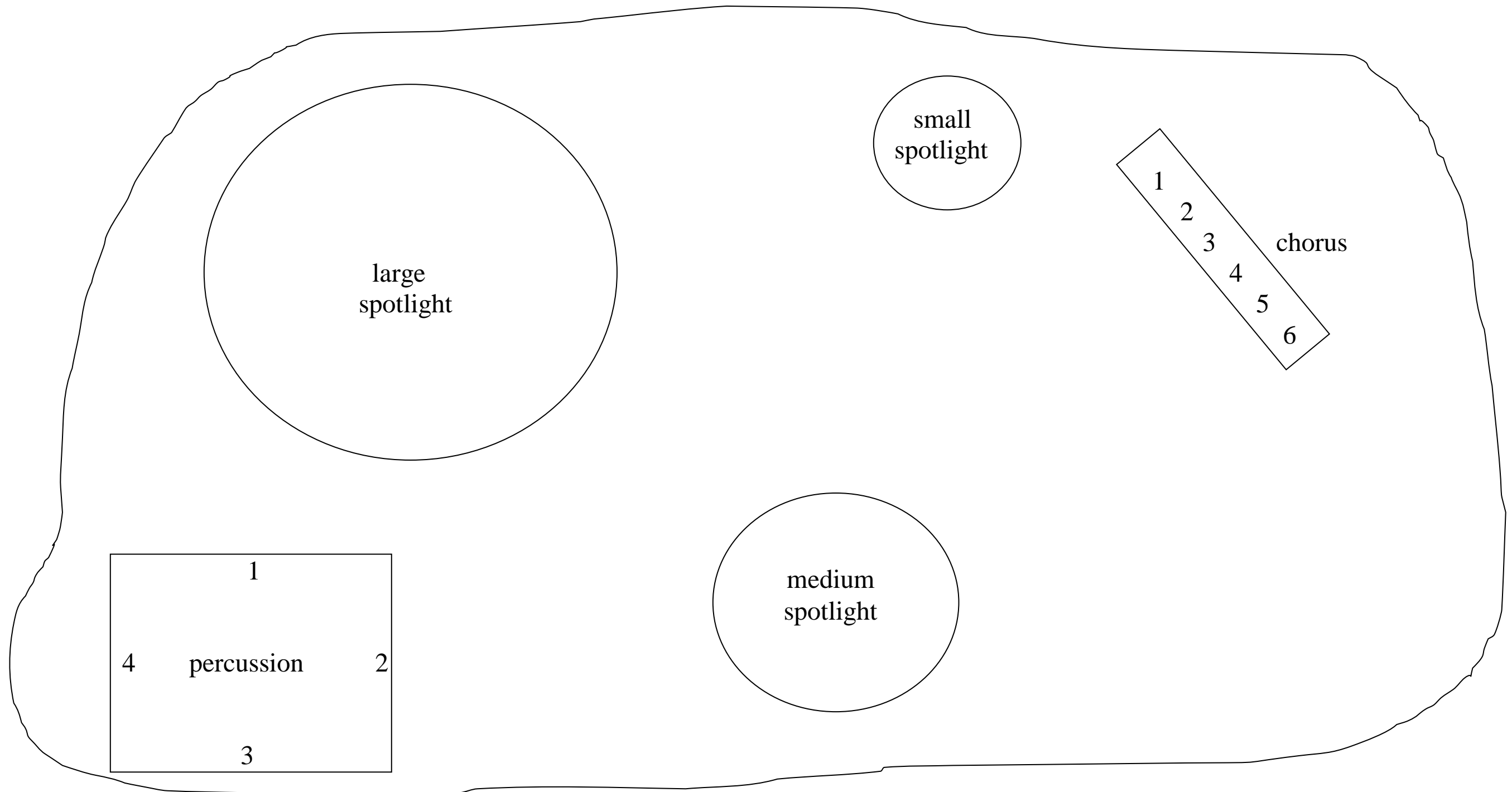
Percussion 4: tom-toms { h ——— ●
m ——— ●
l ——— ●

+ vibraphone

Dancers

two dancers: one male
one female

Stage Plan



Audience surrounds performers.
Percussionists face each other in a square.

Lighting

All hall lights are to be turned off. The hall should be as dark as possible. The percussionists and chorus should use stand lights. Three spotlights (small, medium, large) are used for the dancers.

Costumes

Chorus and percussionists all dress in grey sweatsuits. One dancer wears black tights; the other, white tights.


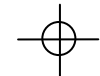
Notes

All performers must be absolutely quiet and still during silences.

Chorus

The chorus need not be composed of professional singers. Generally, the chorus speaks or whispers the text. On one occasions female voices 1 and 2 are called upon to sing briefly (see p. 8 of score) but these parts can also be managed by non-professionals. All words are pronounced as in American English. When words are broken up each syllable should be pronounced as it is in the word from which it was taken (e.g. on page 2 of the score the word “early” is taken apart; “ear” is pronounced as “err.”)

Percussion

 = let ring  = dampen sound

Dancers

Three typed of movement are specified:

walk – in a straight line, at a moderate page, head erect, facing forward.

curl up in a ball - from a standing position, as quickly and quietly as possible (knees bent, head between knees), and hold this position for the designated time period; then return to a standing position, again, as quickly and quietly as possible.

roll along the floor – in a straight line, lying down, arms outstretched. Lie down at the beginning of the designated time period; stop rolling, but remain on the floor at the end of that time period.

Some movements begin outside any of the spotlights, pass through one spot and end, once again, outside the spot. One movement (see p. 9 of the score) ends inside a spot. Another movement, curiling up in a ball (see page 5) is to be done on the periphery f one of the spots, just close enough to the light to be visible still to the audience. All movements are diagrammed in the score. Each successive movement begins where the previous one left off. When not moving, a dancer should face the direction toward which he or she last moved. Thus, there will be no unnecessary motion between the planed actions of the dancers. The dancers should always be as quiet as possible and use as few extraneous motions as possible.

Text

Equinox

William Bronk

It's dark early again.
We go in.

Our lives corrected prevalent errors.
The corrections prevail in irrelevance.

Sky, trees:
Earth is believable.

Integrity – how could we have cared? –
honor, honesty, or opposites.

We come to learn hopelessness,
to not need hope for longer.

Desire leads.
But love is not solution.

Reality is not the result of cause.
Nothing real is effect. Inquire.

Observe: it is here.
Enough. All of it.

from *Careless Love and Its Apostrophes*,
William Bronk (Red Ozier Press, 1985)

Equinox

Thomas DeLio

$\text{♩} = 60 = 1''$

triangles (m, l)

Percussion 1 $\text{H} \frac{15}{4}$ mp $\frac{4}{4}$

glockenspiel
hard rubber mallets

Percussion 2 $\frac{15}{4}$ mf $\frac{4}{4}$

marimba
hard yarn mallets

Percussion 3 $\frac{15}{4}$ mf $\frac{4}{4}$

vibraphone
hard yarn mallets
senza vib.

Percussion 4 $\frac{15}{4}$ p ppp $\frac{4}{4}$

Red.

2

Chorus

1 (female, high)

Staff 1: *pp* **voiced** 3 $\frac{4}{4}$ $\frac{5}{4}$ 15 $\frac{4}{4}$
 -ly

2 (female, med.)

Staff 2: *ff* **voiced** $\frac{4}{4}$ $\frac{5}{4}$ 15 $\frac{4}{4}$
 a gain

3 (female, med.)

Staff 3: *mp* **voiced, monotone** $\frac{4}{4}$ $\frac{5}{4}$ 15 $\frac{4}{4}$
 We in Its ear- dark

4 (female, low)

Staff 4: $\frac{4}{4}$ $\frac{5}{4}$ 15 $\frac{4}{4}$

5 (male, med.)

Staff 5: *mp* **voiced, monotone** $\frac{4}{4}$ $\frac{5}{4}$ 15 $\frac{4}{4}$
 We in Its ear- dark

6 (male, low)

Staff 6: *pp* **voiced** 3 $\frac{4}{4}$ $\frac{5}{4}$ 15 $\frac{4}{4}$
 go

9 $\frac{4}{4}$

9 $\frac{4}{4}$

9 $\frac{4}{4}$

9 $\frac{4}{4}$

9 $\frac{4}{4}$

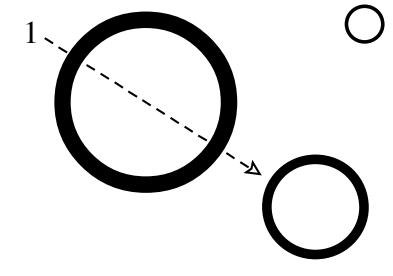
9 $\frac{4}{4}$

Chorus

1 (female, high) \parallel $\frac{9}{4}$
2 (female, med.) \parallel $\frac{9}{4}$
3 (female, med.) \parallel $\frac{9}{4}$
4 (female, low) \parallel $\frac{9}{4}$
5 (male, med.) \parallel $\frac{9}{4}$
6 (male, low) \parallel $\frac{9}{4}$

$\frac{4}{4}$ $\frac{11}{4}$
 $\frac{4}{4}$ $\frac{11}{4}$ **voiced** Our lives corrected prevalent errors.
 $\frac{4}{4}$ $\frac{11}{4}$ **voiced** The corrections prevail in irrelevance.
 $\frac{4}{4}$ $\frac{11}{4}$ (Begin words connected by dotted line at the same time.)
 $\frac{4}{4}$ $\frac{11}{4}$
 $\frac{4}{4}$ $\frac{11}{4}$

Dancer 1 \parallel $\frac{9}{4}$ **walk** $\frac{9}{4}$
Dancer 2 \parallel $\frac{9}{4}$ $\frac{9}{4}$



$\frac{9}{4}$
 $\frac{9}{4}$
 $\frac{9}{4}$
 $\frac{9}{4}$
 $\frac{9}{4}$
 $\frac{9}{4}$

Chorus

1 (female, high)

2 (female, med.)

3 (female, med.)

4 (female, low)

5 (male, med.)

6 (male, low)

tom-toms (h, m, l)

sticks, butts

tom-toms (h, m, l)

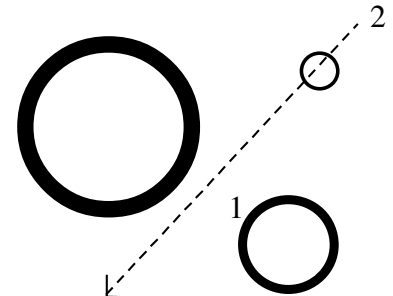
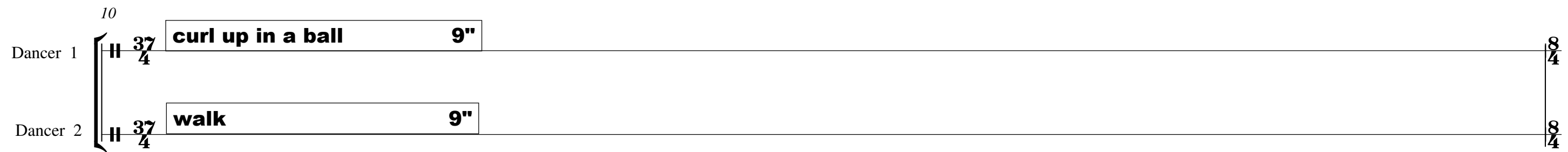
sticks, butts

tom-toms (m, l)

sticks, butts

All: voiced unvoiced

1



Dancer 1: 1/4 inside medium spotlight, 3/4 out.

Chorus

1 (female, high) $\frac{8}{4}$ $\frac{7}{4}$

2 (female, med.) $\frac{8}{4}$ $\frac{7}{4}$

3 (female, med.) $\frac{8}{4}$ $\frac{7}{4}$

4 (female, low) $\frac{8}{4}$ $\frac{7}{4}$

5 (male, med.) $\frac{8}{4}$ $\frac{7}{4}$
voiced
mp Integrity - how could we have cared? - / honor, honesty or opposites.

6 (male, low) $\frac{8}{4}$ $\frac{7}{4}$

$\frac{4}{4}$
 $\frac{4}{4}$
 $\frac{4}{4}$
 $\frac{4}{4}$
 $\frac{4}{4}$
 $\frac{4}{4}$

Perc. 1 15
 cymbal (m)
 soft yarn mallets
 bow → edge
ppp → *p*

Perc. 2
 glockenspiel
ppp

Perc. 3
 chime
 glockenspiel
pp → *f* → *pp* *fff* *fff*

Perc. 4
 vibraphone
 medium yarn mallets
ppp

16/4 5/4 5/4 5/4

Percussion 2 and 4 - placement of notes on page is approximately proportional to their placement in time.

8

1 (female, high) *fff* **voiced** We come to learn *gr roll r* **sing**

2 (female, med.) *fff* **sing** *gr roll r*

3 (female, med.) *fff* **voiced** 5 to not need 5

4 (female, low) *mf* **voiced** long

5 (male, med.) *f* **voiced** hope less *sustain s* ness *sustain s* for

6 (male, low) *mf* **voiced** hope

3/4 18/4

3/4 18/4

3/4 18/4

3/4 18/4

3/4 **unvoiced** *p* *sfffz/p* *fff* **18/4**
s (sustain "s") *des* (gradually change from "s" to "sh" of "-tion"; end with sharp cut off) *tion*

3/4 **unvoiced** *p* *sfffz/p* *fff* **18/4**
s (sustain "s") *des* (gradually change from "s" to "sh" of "-tion"; end with sharp cut off) *tion*

Dancer 1 5/4

Dancer 2 5/4

Perc. 1 5/4

Perc. 2 5/4

Perc. 3 5/4

Perc. 4 5/4

walk 9"

(walk into small spotlight and remain there, standing still)

claves *mf* *fff* **18/4**

maracas (h) *fff* **18/4**

tom-toms (h, m) hard yarn mallets *mp* *mp* **18/4**

tom-toms (h, m, l) hard yarn mallets *pp* *mf* *p* **18/4**

1 (female, high) || $\frac{18}{4}$

2 (female, med.) || $\frac{18}{4}$

3 (female, med.) || $\frac{18}{4}$

4 (female, low) || $\frac{18}{4}$

5 (male, med.) || $\frac{18}{4}$

6 (male, low) || $\frac{18}{4}$

Dancer 1 || $\frac{18}{4}$

Dancer 2 || $\frac{18}{4}$

Perc. 1 || $\frac{18}{4}$

Perc. 2 $\frac{18}{4}$

Perc. 3 $\frac{18}{4}$

Perc. 4 $\frac{18}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

marimba

hard rubber mallets

p

7

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

$\frac{5}{4}$

Chorus

1 (female, high)

5/4 *mf* *voiced* *5* *p* *5* 32/4

Re---a-----li-----ty No--thing

2 (female, med.)

5/4 *mf* *voiced* *5* *p* *5* 32/4

is not real

3 (female, med.)

5/4 *mf* *voiced* *5* *p* *5* 32/4

the re-----sult is ef---fect.

4 (female, low)

5/4 *mf* *voiced* *5* *p* *5* 32/4

of cause. In---quire.

5 (male, med.)

5/4 32/4

6 (male, low)

5/4 32/4

Perc. 1 tom-tom (h) hard yarn mallets *mp* *ppp* 5/4 32/4

Perc. 2 5/4 32/4

Perc. 3 *f* 5/4 32/4

Perc. 4 vibraphone senza vib., medium yarn mallets *p* *5* *6* 5/4 32/4

Ped. →

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

Chorus

1 (female, high)

2 (female, med.)

3 (female, med.)

4 (female, low)

5 (male, med.)

6 (male, low)

Dancer 1

Dancer 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

5/4 time signature. Voiced lines for vocalists 3 and 5. Lyrics: "Ob--serve: it is here" and "E---nough. All of it." Dynamic: *mf*.

9/4 time signature for Perc. 1, 2, 3, 4, Dancer 1, and Dancer 2.

Perc. 1: snare (h) light sticks. Dynamic: *p* to *fff*. Includes a triplet of notes.

Perc. 2: glockenspiel brass mallets. Dynamic: *fff*. Includes a 7-measure phrase.

Perc. 3: slap-stick. Dynamic: *mf* to *fff*. Includes a 7-measure phrase.

Perc. 4: hard rubber mallets, vibraphone. Dynamic: *fff* to *mf* to *fff*. Includes a 5-measure phrase.

25

roll lying down 9"

