

Soprano Part

from this condensery II

for soprano and percussion quartet

Thomas DeLio

Texts by Lorine Neidecker

2020

Notes

Voice:

sing

↓

speak
voiced

↓

speak
unvoiced

↓

Pauses between movements:

▮

17"

⌒

8"

^

3"

Timings of all such pauses are to be exact.

Instruments

Maracas: 4 pair, very high, matching
Tambourine: 1, with skin
Triangles: 3, one very high, light beater
 one high, light beater
 one very low (ca. 10"), heavy beater
 with as little pitch focus as possible
Bamboo Wind Chimes: 2 sets
Wood Block: (very high)
Sizzle Cymbals: 2, one medium, one large
Bongos: 1 pair
Guiro: 1, high

Tubular Bells
Orchestra Bells
Marimba
Vibraphone
Xylophone

Percussion 1:
Maracas (VH)
Bamboo Wind Chimes (two sets)
Tubular Bells
Orchestral Bells

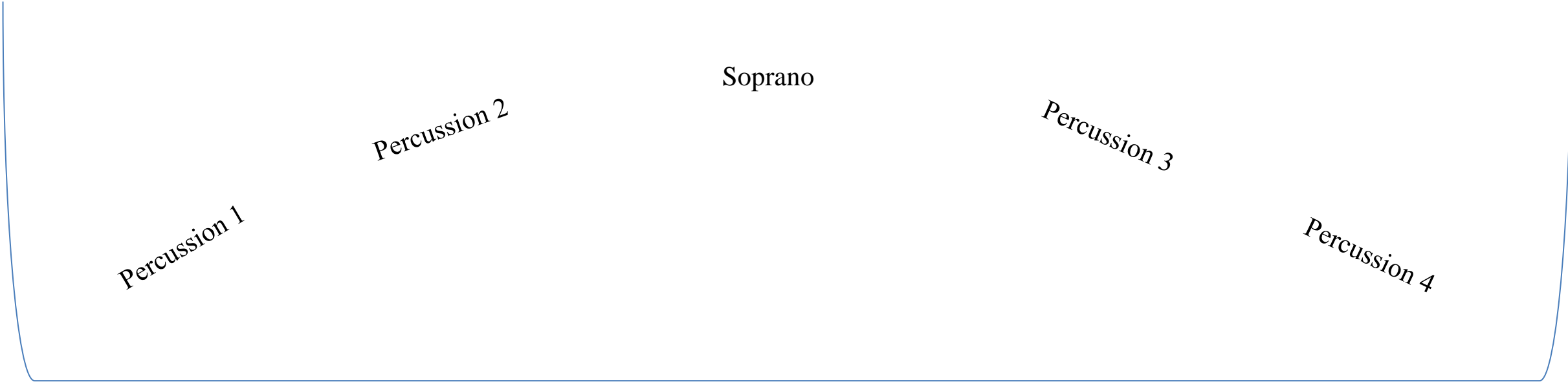
Percussion 2:
Maracas (VH)
Sizzle Cymbal (M)
Triangles (two: H, VL)
Wood Block (VH)
Marimba
Guiro

Percussion 3:
Maracas (VH)
Sizzle Cymbal (L)
Triangle (VH)
Bongos (one pair)
Vibraphone

Percussion 4:
Maracas (VH)
Tambourine with skin
Xyophone

Duration = ca. 9'

Stage Layout



Lorine Niedecker

four poems from *The Granite Pail*, Selected Poems
North Point Press, 1985

Lights, lifts
parts nicely opposed
this white
pink bird

lice lith

Springtime's wide
water-
yield
but the field
will return

How white the gulls
in grey weather

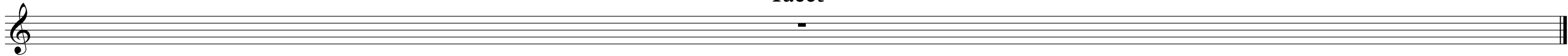
Soon April
the little

yellow

July, waxwings
on the berries
have dyed red
the dead
branch

Postlude

Tacet



No. 1

Soprano

$\text{♩} = 72$
sempre senza vibrato

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

ts - li (lights) f t ts p li - f t r ts in ts k

li-----f-t-----ts-----ts

p-----ar-----ts-----ts

p-----in-----k



Sop.

9

fff *ppp* *f* *ppp* *f* *p* *fff* *p* *mf*

whi - - - t li ni f t li f th ce t ly - s white li th

whi-----t-----t-----t

li-----ght-----s

li-----f-t-----f-----t-----s

li-----li-----th

li-----li-----ce

ni-----ce-----ly



Sop.

14

p *f* *ppp* *mf* *f* *ppp* *mf*

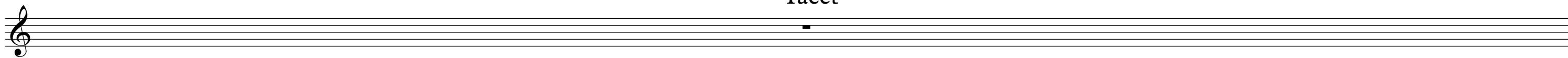
li - ce 5 li - - - - - th

^
8"

c = speak into cupped hands
o - open
o c o c etc. move cupped hands
rapidly toward and away from mouth.

Interlude I

Tacet



No. 2

Soprano

$\text{♩} = 40$

ppp *f* *ppp subito* (*ppp*)

Spri_____ng
sustain
'ng'

time's

wi - ide

6

ppp *fff* *ppp subito* (*ppp*) *ppp*

wi - - ide

wa - - - - ter

yield

but

the

11

f *ppp*

field

the_____

field

the

field_____

16

f *ppp subito*

wi_____

ide_____

wi - ill

21

(*ppp*)

5

fie - ield

wi - ill re_____turn

(*ppp*)

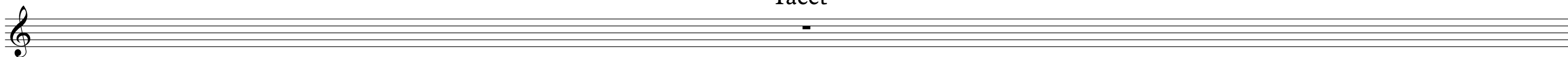
5

wi_____re - turn_____

8"

Interlude II

Tacet



No. 3

♩=72

mf *ppp* *mf* *mf* *ppp* *mf* *fff* *mp* *p* *f* *ppp*

Soprano **4**/**4** *How - the s in grey wea-ther s - o -*

'o' pronounced 'ou' as in 'soon'



Interlude III
overlapping
end of Song 3

6 *pp* *p* *f* *mf* *fff* *ppp*

5 *Ap - ril the lit - tle yel - low - s*



10 **8"**

No. 4

Pronunciation: u (July); ae (July, dyed); i (berries); eh (berries);
ing (waxwings); br (branch); r (berries); uh (the)

Soprano

$\text{♩} = 60$

ppp *mf* *subito ppp* *ppp* *sfz ppp* niente *f* *p* niente

u ae i uh i eh ing (sustain 'ng') k s

Arrow represents gradual change from one vowel to the next.



Sop.

9 *ppp* *mf* *ppp* *p < mf* *f* niente *mf > ppp* *fff* niente

ae i u ae → i u → ae r i (rolled 'r', unvoiced short burst) br (rolled 'r', voiced) u i eh i eh → ae → i s



Sop.

16 *p* *mf* *p* *mf* *f*

eh br (rolled, unvoiced, short burst) ae i u ch

ATTACCA

from this condensery II
for Stacey Mastrian

Prelude

Thomas DeLio

Tacet

