

Percussion Parts

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

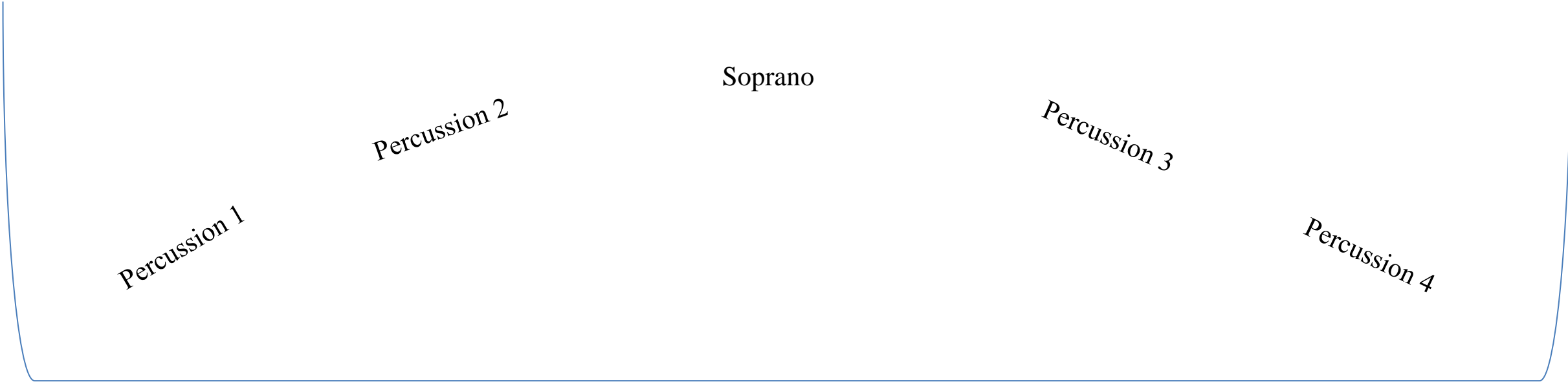
Percussion 2:
Maracas (VH)
Sizzle Cymbal (M)
Triangles (two: H, VL)
Wood Block (VH)
Marimba
Guiro

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

Prelude

from this condensery II
for Stacey Mastrian

Thomas DeLio

$\text{♩} = 90$ very fast rolls (shakes)

Percussion 1 [Maracas (VH)] 4/4 *ppp* *mp* *ppp* *ppp* *fff*

Percussion 2 [Maracas (VH)] 4/4 *ppp* *mf* *ppp* *f* *ppp* *ppp* *fff*

Percussion 3 [Maracas (VH)] 4/4 *ppp* *ff* *ppp* *ppp* *fff*

Percussion 4 [Maracas (VH)] 4/4 *ppp* *mf* *ppp* *fff* *ppp*



Perc. 1 [Mrcls.] 6/4 *ppp* *fff* *ppp* *p* *ppp* 2/4 4/4

Perc. 2 [Mrcls.] *ppp* *fff* *ppp* *fff* *fff* *fff* 2/4 4/4

Perc. 3 [Mrcls.] *ppp* *fff* *ppp* *ppp* *fff* *fff* *fff* 2/4 4/4

Perc. 4 [Mrcls.] *fff* *ppp* *ppp* *fff* *fff* *ppp* *fff* *ppp* *p* *ppp* *fff* 2/4 4/4

11

Perc. 1 [Mrcs. 4/4] *fff* *fff* *ppp* *ppp* *fff* *fff* *fff* *ppp*

Perc. 2 [Mrcs. 4/4] *fff* *fff* *fff* *fff* *fff* *ppp* *ppp* *fff*

Perc. 3 [Mrcs. 4/4] *fff* *ppp* *f* *ppp* *fff* *ppp* *fff*

Perc. 4 [Mrcs. 4/4] *f* *ppp* *ppp* *fff* *ppp* *fff*



16

Perc. 1 [Mrcs.] *fff* *ppp* *fff*

Perc. 2 [Mrcs.] *fff* *ppp* *fff* *ppp* *fff* *fff* *ppp*

Perc. 3 [Mrcs.] *fff* *ppp* *fff* *ppp* *fff* *fff* *ppp*

Perc. 4 [Mrcs.] *ppp* *fff* *ppp* *fff* *fff* *ppp*

17"

49"

No. 1

$\text{♩} = 72$

Perc. 1

Voice

Maracas (VH)

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

Perc. 2

Voice

Wood Block

Sizzle Cymbal (M)

stick *ppp*

Perc. 3

Voice

Maracas (H)

Sizzle Cymbal (L)

mf *ppp* *mf* *p*

Perc. 4

Voice

Maracas (VH)

fff *ppp*

c = speak into cupped hands *p* *C* *C* *f* *t*

c = speak into cupped hands *fff* *C* *p*

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

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

o c o c o c

li - - f t ts

Perc. 1

Voice

Mrcs.

Perc. 2

Voice

W.B.

S. Cym. (M)

Perc. 3

Voice

Mrcs.

S. Cym. (L)

Perc. 4

Voice

Mrcs.

ppp *f*

ppp *f*

mf *p* *fff* *fff* *c*

c = speak into cupped hands

li f t s

f *ppp* *fff* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *c*

in ts whi t

p *f*

o c o c o c o c o c

li - - -

14

f *p*

c

Voice

Mrcs.

Perc. 1

ce
(as in lice)

ppp *fff*

Voice

W.B.

S. Cym. (M)

soft yarn mallet

mf

p

3

fff

l.v.

Voice

Mrcs.

S. Cym. (L)

soft yarn mallet

p

ppp *p*

mf

3

p

l.v.

Voice

Mrcs.

ppp *f* *ppp*

fff

3

1'03.3"

3"

Interlude I

♩=90

Percussion 1 [Maracas (VH)] *ppp* *mp* *ppp* *ppp* *fff* *ppp* *mp* *ppp* *fff*

Percussion 2 [Maracas (VH)] *ppp* *f* *ppp* *f* *ppp* 13" ATTACCA

Percussion 3 [Maracas (VH)] *ppp* *f* *ppp* *mf*

Percussion 4 [Maracas (VH)] *ppp* *mf* *ppp* *ppp* *f* *ppp*

Score for 'The Field' by Philip Glass

Tempo: ♩ = 40

Time Signature: 3/4

Lyrics:
 Spring time's wide
 wa - ter yield
 but the field
 fingers
 will re - turn

Instrumentation:

- Voice 1:** spoken, voiced
- Maracas (VH):** (Very High)
- Voice 2:** spoken, voiced
- Triangle (Very Low):** (Very Low)
- Voice 3:** spoken, voiced
- Bongos:**
- Voice 4:** spoken, voiced

Performance Notes:

- Voice 1:** *f* (forte) to *pp* (pianissimo) dynamic range over the first five measures.
- Voice 2:** *f* (forte) to *ppp* (pianississimo) dynamic range over the first five measures.
- Voice 3:** *f* (forte) to *p* (piano) dynamic range over the first five measures.
- Voice 4:** *f* (forte) to *pp* (pianissimo) dynamic range over the first five measures.
- Triangle (Very Low):** *p* (piano) dynamic range over the first five measures.
- Bongos:** *f* (forte) to *ppp* (pianississimo) dynamic range over the first five measures.

[illegible]

Perc. 1 [Mrca.] 11 3/4

Perc. 2 [Tri.] 11 3/4

fff

mf

ppp

16

Perc. 1 [Mrcs.] $\frac{5}{4}$ fff $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Perc. 2 [Tri.] $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$



3"

No. 3

[illegible]

Interlude III

overlapping
end of Song 3

6

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

o c o

li - - - t

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

ts

fff

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

fff

fff *ppp*

fff *ppp*

fff *ppp*

Hold tambourine.
Shake without hitting skin.

Hold tambourine.
Strike skin with
finger, let ring until
all sound dies out.

8"

No. 4

♩=60

Perc. 1

Tubular Bells

Orchestral Bells

medium yarn mallets

hard yarn mallets

soft yarn mallets

Perc. 2

Marimba

Perc. 3

Vibraphone

Perc. 4

Maracas (VH)

Xylophone

soft rubber mallets

ppp

f

ff

mp

Rel.

mf

9

Perc. 1

Tub. B.

Orch. Bells

Perc. 2

Mar.

medium yarn mallets

mp *>* *ppp*

Perc. 3

Vib.

mp

ppp *f*

Perc. 4

Mrcs.

Xyl.

ppp *mf*

5

Detailed description: This is a musical score for four percussion parts (Perc. 1-4) across measures 9 to 12. The score is written in 4/4 time, with measure 9 containing a 9-measure rest. Measure 10 has a 4-measure rest. Measure 11 has an 8-measure rest. Measure 12 has a 4-measure rest. Measure 13 has a 4-measure rest. Measure 14 has a 12-measure rest. Measure 15 has a 3-measure rest. Perc. 1 (Tub. B. and Orch. Bells) has rests in all measures. Perc. 2 (Mar.) has a rest in measure 9, a quarter note with a sharp sign in measure 10, and rests in measures 11-15. Perc. 3 (Vib.) has a rest in measure 9, a quarter note with a sharp sign in measure 10, and rests in measures 11-15. Perc. 4 (Mrcs. and Xyl.) has a rest in measure 9, a quarter note with a sharp sign in measure 10, and rests in measures 11-15. Dynamics include *mp*, *ppp*, *f*, and *mf*. A 5-measure rest is indicated in measure 10 for Perc. 4.

The image shows a musical score for four percussion parts, labeled Perc. 1 through Perc. 4, spanning measures 16 and 17. The score is written in 3/4 time and includes dynamic markings and performance instructions.

- Perc. 1:** Tub. B. and Orch. Bells. Both parts are marked with a rest in measures 16 and 17.
- Perc. 2:** Mar. (Maracas). The part is marked with a rest in measures 16 and 17. The instruction "soft yarn mallets" is written above the staff in measure 16, and "hard yarn mallets" is written above the staff in measure 17. The dynamic marking *p* (piano) is written below the staff in measure 16, and *niente* (nothing) is written below the staff in measure 17.
- Perc. 3:** Vib. (Vibraphone). The part is marked with a rest in measures 16 and 17.
- Perc. 4:** MrCs. (Maracas) and Xyl. (Xylophone). The MrCs. part is marked with a rest in measures 16 and 17. The Xyl. part is marked with a rest in measures 16 and 17. The instruction "hard rubber mallets" is written above the staff in measure 16. The dynamic marking *p* (piano) is written below the staff in measure 16, and *niente* (nothing) is written below the staff in measure 17.

The score is written in 3/4 time and includes measure numbers 16 and 17. The Perc. 2 part includes the instruction "ATTACCA" at the end of measure 17.

Postlude

♩=90

5

The score is divided into four systems, each for a different percussion section. Percussion 1 includes Maracas (VH) and Bamboo Wind Chimes (two sets). Percussion 2 includes Maracas (VH) and Guiro (H). Percussion 3 and 4 both include Maracas (VH). The notation uses various musical symbols including notes, rests, and dynamic markings (fff, ppp, mf, f) to indicate the intensity and timing of the percussion parts. The score is written for a 5/4 time signature.



6

Perc. 1

Mrcs.

W.Ch.

mf *ppp* *fff* *ppp* strike with hand *ppp* *mp*

Perc. 2

Mrcs.

Gro.

mf *ppp* *ppp* *mf*

Perc. 3

Mrcs.

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

Perc. 4

Mrcs.

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

16

Perc. 1

Mrs. W.Ch.

Perc. 2

Mrs. Gro.

Perc. 3

Mrs.

Perc. 4

Mrs.

ppp *ppp < f ppp < fff* *fff* *ppp*

ppp *ppp < fff* *ppp* *mp* *ppp*

ppp *fff* *ppp* *ppp* *ff*

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



23

Perc. 1

Mrs. W.Ch.

Perc. 2

Mrs. Gro.

Perc. 3

Mrs.

Perc. 4

Mrs.

mf *ppp* *l.v.*

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

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

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