

...sound / shivering / silence III

for six percussionists

2015

Thomas DeLio

Instrumentation

vibraphone (range: F3-F6)
xylophone (range: written F3-C7)
marimba
chimes
snare drum (piccolo)
bongos, two pair (high, low in each pair)
maracas, six pair (very high)
triangles, three (one medium and two low; use very thin beaters)
cymbals, three (two large - 20 or 22"- and one medium)
wood block (very high)
bamboo wind chimes (two sets)
metal wind chimes (two sets)
nipple gong (small), suspended
tom-toms, eight (two low, two med-low, two med-high, two high)

Percussion 1: wood block, cymbal (large), maracas, chimes, triangle (low)
Percussion 2: vibraphone, maracas
Percussion 3: marimba, cymbal (medium), four tom-toms (low, med-low, med-high, high),
 bongos (one pair), snare, maracas
Percussion 4: xylophone, cymbal (large), gong, four tom-toms (low, med-low, med-high, high)
 bongos (one pair), maracas
Percussion 5: maracas, triangles (medium, low), bamboo wind chimes, metal wind chimes
Percussion 6: maracas, bamboo wind chimes, metal wind chimes

Notes

Accidentals apply only to the notes they immediately precede.

Vibes.: pedal only where indicated; motor off throughout.

Time for grace notes always taken from previous beat.

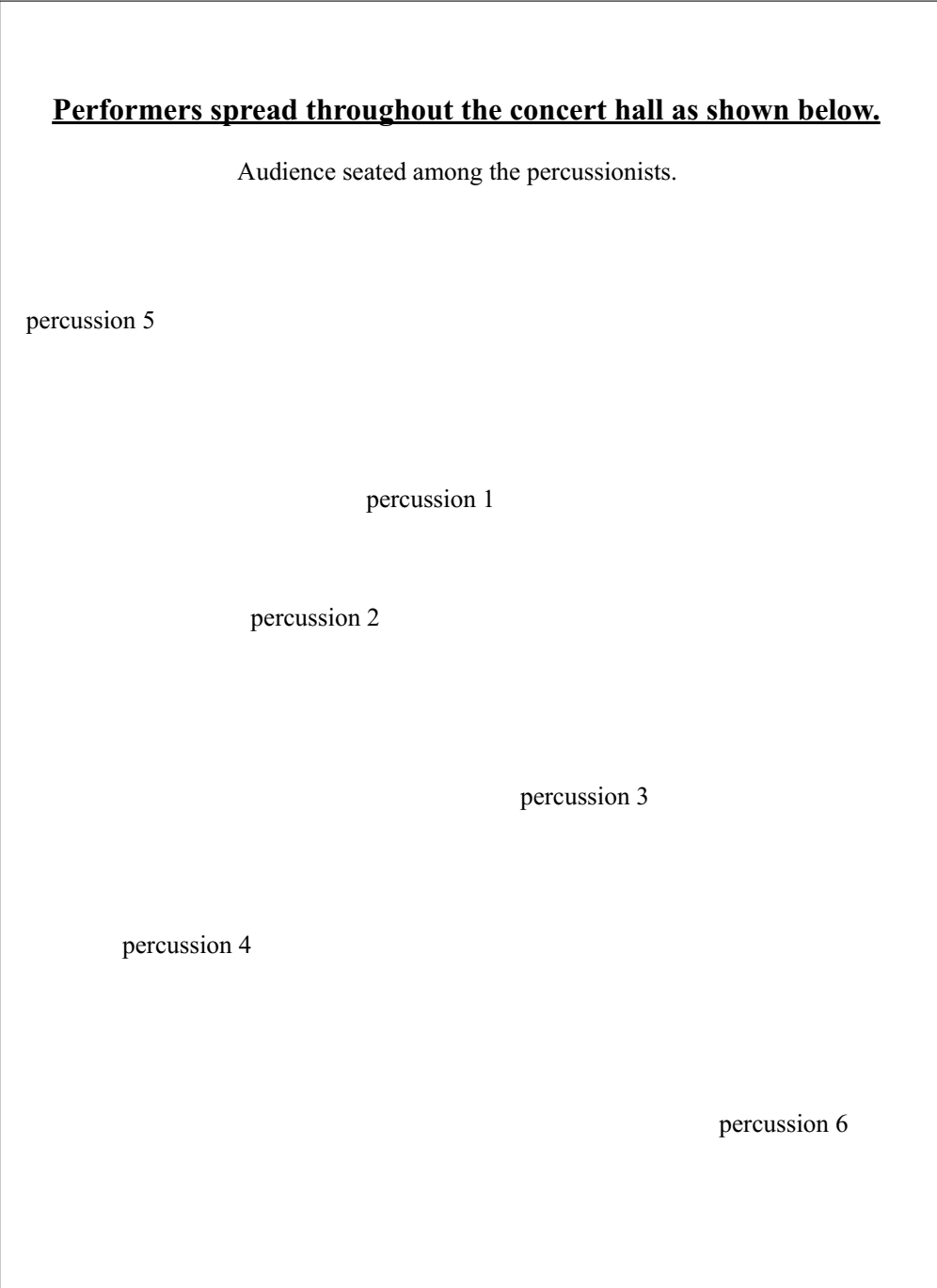
⌀ - cut off sound

Speaking: c - speak into cupped hands
 o - open (remove cupped hands from mouth)

 ♪ - speak, voiced

 x - speak, unvoiced

Duration: approximately 15 1/4'



Texts

Two poems by Cid Corman

Hinting at

silence

a glinting

windbell

from *Of*, Vol. 2

Under

the struck bell

welling sound

shivering

silence

from *un less*

Thomas DeLio

The musical score consists of three staves, each representing a different percussion instrument or set of instruments.

- Percussion 1:** This staff includes Wood Block, Cymbal (low), and Maracas (very high). The time signature changes from 3/4 to 5/4 at measure 2. Dynamics include *mf*, *mp*, and *ppp*. Performance instructions include "shake", "stick, butt", "crown, let ring unless otherwise indicated", and "stick, butt". A tempo marking of ♩ = 52 is present at the beginning.
- Percussion 2:** This staff features the Vibraphone. It uses a treble clef and a key signature of one flat. The time signature changes from 3/4 to 5/4 at measure 2. Dynamics range from *p* to *f*. Performance instructions include "hard yarn mallets", "Ped.", and "raise pedal with bongo stroke".
- Percussion 3:** This staff includes Bongos and Cymbal (medium). The time signature changes from 3/4 to 5/4 at measure 2. Dynamics include *p* and *ppp*. Performance instructions include "soft yarn mallets", "bow → edge", and "fingers".

[illegible]

9

W.B.

Cym.

Mrcs.

Vib.

Bongos

Cym.

fff

p

ppp

Ped.

ca. 1'

6
No. 2

medium yarn mallets

Percussion 2 [vibraphone]

$\text{♩} = 72$

ppp

senza vibrato (motor off), sempre *Ped.* → hold pedal down until sound dies out at end of movement

Percussion 3 [tom-toms h mh ml l sticks]

Percussion 6 [maracas (very high)]

vib.

4

5 6

mp

6 5 6 5 6 5 6 5

mf

ppp

tom-toms

maracas

vib.

7

f *mp*

6

5

ppp

6

5

tom-toms

maracas



vib.

10

6

5

6

5

tom-toms

maracas

The musical score consists of three staves. The top staff is for the vibraphone (vib.), written in treble clef. It begins with a measure containing a quarter rest and a dotted quarter note with a sharp sign. The following measures feature complex rhythmic patterns with slurs and fingerings (5 and 6). The middle staff is for the tom-toms, and the bottom staff is for the maracas. Both the tom-toms and maracas staves show a series of rests, indicating they are silent throughout the piece.



The musical score consists of three staves:

- vib.**: Vibraphone part. It begins at measure 16. The melody features sixteenth-note runs with slurs and fingering numbers 5 and 6. Dynamics include *fff* and *ppp*.
- tom-toms**: Percussion part played with sticks. It includes triplet patterns with slurs and fingering numbers 3 and 5. Dynamics range from *ppp* to *fff*.
- maracas**: A simple rhythmic accompaniment consisting of eighth notes.

**attaca No. 3 when
sound of No. 2 dies
out completely**

Ped. _____
motor off (senza vibrato), sempre

6

Speak

Mrs.

Tri.

very thin beater,
let ring

ppp

fff

fff

fff

fff

Vib.

p

p

mp

p

cut off
triangle
and vibes
together
with maracas

=

16

Speak

Mrs.

Tri.

Vib.

f unvoiced

f 6

mp voiced

fff unvoiced

fff

mp

p

ppp

mp

mp

p

ppp

mp

mp

p

ppp

12

No. 4

Percussion 2: Hold two pairs of mallets: medium yarn mallets and plastic mallets (one of each type in each hand). Switch back and forth where indicated.

Percussion 2 [Vibraphone]

$\text{♩} = 72$

yarn mallets 5

plastic, mallets start with Eb 6

ppp senza vibrato (motor off), sempre Ped. f p

6 5 6 5 6

ppp Ped. 6 5 6

Percussion 3 [Marimba]

Percussion 4 [Xylophone (sounding one octave higher)]

Vib. 3

6 plastic 5

yarn, until bar 8 5

6 fff Ped.

ppp 5 6

ppp Ped. 6 5 6

Mar. plastic mallets sempre fff 6 5

Xy.

6

Vib.

5

f

ppp

6

5

ppp

6

ppp

5

f

mp

5

fff

ppp

6

5

6

Mar.

plastic mallets
sempre

5

ppp

6

5



9

Vib.

5

fff

ppp

6

5

ppp

6

5

ppp

6

5

ppp

6

5

Mar.

Xy.

yarn

plastic

yarn, until bar 19

5/4

5/4

5/4

12

Vib.

Mar.

Xy.

ppp

Ped.

5

6

5

6

5

6

15

Vib.

Mar.

Xy.

5

6

5

6

5

6

18

Vib.

Mar.

Xy.

(yarn) plastic

5

6

5

6

6

p *ffff* *p*

Red.

percussion 2 may put down plastic mallets here

5/4

5/4

5/4

21

Vib.

Mar.

Xy.

yarn, to end

6

5

5

6

ppp *mf* *ppp*

Red.

6

5

6

5

mf *ppp*

6

5

6

5

24

Vib.

Mar.

Xy.

ppp *fff* *fff* *ppp*

Ped.

5 6 5 6

ca. 1 1/2'

No. 5

The diagram shows two percussion setups. **Percussion 3** includes a snare, bongo (h), bongo (l), tom-tom (h), tom-tom (mh), tom-tom (ml), and tom-tom (l). **Percussion 4** includes a bongo (h), bongo (l), tom-tom (h), tom-tom (mh), tom-tom (ml), and tom-tom (l). Each instrument is represented by a line connecting its name to a specific drum head icon.

[illegible]

[illegible]

The musical score is written for three percussion parts: Tom-toms/Bongo/Snare, Tom-toms/Bongos, and Triangles. The time signature is 4/4. The score is divided into measures by vertical bar lines, with a double bar line at the end of the first system.

Tom-toms Bongo Snare: This part features a complex rhythmic pattern. It begins with a 11-measure rest, followed by a series of eighth notes. The dynamics range from *ppp* (pianississimo) to *f* (forte). The pattern includes a 5-measure rest, followed by a series of eighth notes, and another 5-measure rest, followed by a series of eighth notes. The dynamics range from *p* (piano) to *fff* (fortississimo).

Tom-toms Bongos: This part features a series of eighth notes, with a 7-measure rest, followed by a series of eighth notes, and another 7-measure rest, followed by a series of eighth notes. The dynamics range from *f* (forte) to *fff* (fortississimo).

Tri.: This part features a single eighth note, followed by a 7-measure rest, followed by a series of eighth notes. The dynamics range from *f* (forte) to *fff* (fortississimo).

13

Tom-toms
Bongo
Snare

Tom-toms
Bongos

Tri.

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

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

ppp



16

Tom-toms
Bongo
Snare

Tom-toms
Bongos

Tri.

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

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

18

Tom-toms
Bongo
Snare

Tom-toms
Bongos

Tri.

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

fff *p* *fff*

p



20

Tom-toms
Bongo
Snare

Tom-toms
Bongos

Tri.

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

ppp *fff*

fff

let triangles ring
until sound dies out

ca. 1 1/4'

No. 6

21

$\text{♩} = 90$ shake, sempre

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

Percussion 2 [Maracas (very high)] 4/4 *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Percussion 3 [Maracas (very high)] 4/4 *ppp* *ff* *ppp* *ppp* *mp* *ppp* *mp*

Percussion 4 [Maracas (very high)] 4/4 *ppp* *f* *ppp* *fff* *ppp* *ppp* *fff* *ppp*

Percussion 5 [Maracas (very high)] 4/4 *ppp* *fff* *ppp* *fff*

Percussion 6 [Maracas (very high) bamboo wind chimes, metal wind chimes] 4/4 *ppp* *fff* *ppp* *fff* *ppp* *ppp* *fff* *ppp*

Perc. 1 4/4 *ppp* *mp* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

Perc. 2 4/4 *ppp* *f* *ppp* *ppp* *fff* *ppp* *fff* *ppp* *mf*

Perc. 3 4/4 *ppp* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *f* *ppp* *ppp* *mp*

Perc. 4 4/4 *ppp* *fff* *ppp* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *mf*

Perc. 5 4/4 *ppp* *f* *ppp* *fff* *ppp* *fff* *ppp*

Perc. 6 4/4 *ppp* *fff* *ppp* *fff*

22

[illegible]

22

Perc. 1

fff *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp*

Perc. 2

ppp *fff* *ppp* *fff* *ppp* *fff* *fff* *ppp*

Perc. 3

ppp *fff* *fff* *ppp*

Perc. 4

ppp *fff* *ppp* *fff* *fff* *ppp*

Perc. 5

fff *ppp* *fff* *fff* *ppp*

Perc. 6

bamboo wind chimes

maracas

ppp *mf* *ppp*

43

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

bamboo wind chimes and
metal wind chimes;
strike with hands

maracas

[illegible]

No. 7

unvoiced
ppp c o c o c o *fff*

52

sh -

hard rubber mallets

p

ts -

f ts *ppp*

p

ppp

let ring unless otherwise indicated

motor off (senza vibrato)

fingers

cut off vib. with bongo stroke, simile throughout

soft beater

8

f

Un-der

voiced
p

Hin-ting at si-lence

p

p

ppp

unvoiced

f \rightrightarrows *ppp* \leftrightsquigarrow *fff*

16

Speak *ts* - *sh* -

mf \rightrightarrows *fff*

the *struck* *bell*

wel - ling *sound*

unvoiced

fff explosive

sh- i-ver-ing

fff

s- i-lence

ppp \rightrightarrows *fff*

sh -

Vib. *(p)*

fff

voiced *mp*

a glin-ting

voiced *mp*

wind - bell

Speak

Bongos *p* *fff* *fff* *p* *p*

Gong *ppp*



23

Speak *fff* *mf* *fff* *f* \rightrightarrows *p* *fff*

ch *s-ound* *sh- i - ver - ing* *ts* *s- ound -*

Vib. *p* *Red.*

Speak

Bongos

Gong

27

f *ppp*

Speak

ts-

Vib.

fff *p* *fff*

Speak

Bongos

p *fff* *p* *fff*

Gong

4/4 3/4 4/4 3/4 4/4

[illegible]

ca. 3 1/4'

28 **No. 8**

Tempo: ♩=60

Percussion 1 [Maracas (very high)]
shake *fff* *ppp*

Percussion 2 [Maracas (very high)]
shake *fff* *ppp*

Percussion 3 [Cymbal (m), Tom-toms (h, mh, ml, l)]
bow → edge *ppp* < *fff*
soft yarn mallets *f* *p*
medium yarn mallets *fff* *ppp*

Percussion 4 [Cymbal (l), Tom-toms (h, mh, ml, l)]
bow → edge *ppp* < *fff*
soft yarn mallets *mp* > *p*
medium yarn mallets *fff* *ppp*

Percussion 5 [Maracas (very high)]
shake *fff* *ppp*
speak, unvoiced explosive *fff* *ppp* < *fff*
sh-i-ver-ing sh- *ppp* < *fff*

Percussion 6 [Maracas (very high)]
shake *fff* *ppp*
speak, unvoiced explosive *fff* *ppp* < *fff*
ch s-ound sh-i-ver-ing *ppp* < *fff*

Percussion 3 and 4, (drums)

tom-tom (h) — ● —

tom-tom (mh) — ● —

tom-tom (ml) — ● —

tom-tom (l) — ● —

No. 9

$\text{♩} = 52$

hard yarn mallets

senza vibrato (motor off), sempre

p *pp* *mp* *p* *ppp*, sempre

Ped. →
hold pedal down until sound dies out at end of movement

leather beater, let ring, sempre

ppp *p* *ppp* *pp ppp* *pppp*, sempre (distant)

shake

Maracas (very high) *ppp < fff*

Bongos *ppp < p*

shake

Maracas (very high) *ppp < fff* *fff*

Bongos *ppp < p*

strike once with hand

Metal wind chimes *mp*

Bamboo wind chimes *f*

let ring, sempre

ppp

Bamboo wind chimes

Perc. 1

14

Let ring until all sounds die out.

Perc. 2

Let all sound ring until it dies out.

Perc. 3

Let all sound ring until it dies out.

Perc. 4

Let all sound ring until it dies out.

Perc. 5

Let all sound ring until it dies out.

Perc. 6

Let all sound ring until it dies out.