

*...sound / shivering / silence IV*

for six percussionists

2023

Thomas DeLio

**Instrumentation**

vibraphone (range: F3-F6)  
xylophone (range: written F3-C7)  
marimba  
chimes  
snare drum (piccolo)  
bongos (three pair: high, low in each pair)  
maracas (six pair, very high, matching)  
triangles (three: one medium and two low; use very thin beaters)  
cymbals (three: two large - 20 or 22"- and one medium)  
wood blocks (two, very high)  
claves (one pair)  
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), claves  
Percussion 2: vibraphone, maracas, bongos  
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, wood block (very high),  
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.

ϕ - cut off sound

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

♪ - speak, voiced

x - speak, unvoiced

**Duration: approximately 17 1/2'**

**Performers spread throughout the concert hall as shown below.**

Audience seated among the percussionists.

percussion 5

percussion 1

percussion 2

percussion 3

percussion 4

percussion 6

## 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

[illegible]

5

W.B.

Cym.

Mrs.

Vib.

Bongos

Cym.

*fff*

*fff*

*p* *ppp*

*ppp*

*ppp*

*p*

accel. 9 a tempo

*p* *fff*

*p, subito*

5

≡

9

W.B.

Cym.

Mrs.

Vib.

Bongos

Cym.

*fff*

*fff*

*p*

*ppp*

*ppp*

*ppp*

♩=112

Perc. 1 [ Maracas ] 4/4

Perc. 2 [ Bongos ] 4/4

Perc. 3 [ Bongos ] 4/4  
hard rubber mallets  
fff  
p f mf

Perc. 4 [ Maracas ] 4/4  
[ Wood Block very high ] 4/4  
hard rubber mallets  
mf fff

Perc. 5 [ Maracas ] 4/4

Perc. 6 [ Maracas ] 4/4

Perc. 1 [ Mrcs. ] <sup>3</sup>

Perc. 2 [ Bongos ]

Perc. 3 [ Bongos ]

Perc. 4 [ Mrcs. ]

Perc. 4 [ W.B. ]

Perc. 5 [ Mrcs. ]

Perc. 6 [ Mrcs. ]

Perc. 1 [ Mrcs. ]

Perc. 2 [ Bongos ]

Perc. 3 [ Bongos ]

Perc. 4 [ Mrcs. W.B. ]

Perc. 5 [ Mrcs. ]

Perc. 6 [ Mrcs. ]

hard rubber mallets

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

7 5 7 5



11

Perc. 1 [Mrcls.]

Perc. 2 [Bongos]

Perc. 3 [Bongos]

Perc. 4 [Mrcls. W.B.]

Perc. 5 [Mrcls.]

Perc. 6 [Mrcls.]

*p* *mp* *p* *mf*

*ppp* *fff*

*p* *fff*

*p* *fff*

*ppp* *fff*

*ppp* *fff*

*ppp* *fff*

*ppp* *fff*

29.9"

10

# No. 3

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

The musical score consists of three staves. The top staff is for the vibraphone (vib.), the middle for tom-toms, and the bottom for maracas. The vibraphone part begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a 7-measure rest, followed by a 5-measure phrase and a 6-measure phrase. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The tom-toms and maracas parts are marked with a 6-measure rest, followed by a 5-measure phrase and a 6-measure phrase. The dynamics range from *ppp* (pianissimo) to *f* (forte).



musical score for vibraphone (vib.), tom-toms, and maracas. The vibraphone part features a melodic line with a trill (marked 5) and a grace note (marked 6). The tom-toms and maracas provide a steady rhythmic accompaniment.

13

vib.

tom-toms

maracas

5 6 5 6 5 6 5 6



16

vib.

tom-toms

maracas

sticks

5 6

6 5

fff ppp

fff

ppp





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*

*p*

*ppp*

*mp*

*mp*

*p*

*ppp*

16

# No. 5

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

fff Ped. 6

ppp Ped. 6 5 6

plastic mallets sempre 6

fff 5

Mar.

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

Detailed description: This system contains measures 12 through 15. The Vibraphone (Vib.) part begins at measure 12 with a treble clef and a 5/4 time signature. It has a whole rest in measure 12, followed by a measure rest in measure 13. In measure 14, it plays a descending eighth-note pair (G4-F#4) with a slur and fingerings 5 and 6, followed by a dotted quarter note (E4) with a slur and fingering 5. In measure 15, it plays a descending eighth-note pair (D4-C#4) with a slur and fingerings 5 and 6, followed by a dotted quarter note (B3) with a slur and fingering 6. The Maracas (Mar.) and Xylophone (Xy.) parts have whole rests in measures 12 and 13, and then remain silent through measures 14 and 15. A ppp dynamic marking is placed below the Vib. staff in measure 14, and a Ped. (pedal) marking is placed below the Mar. staff in measure 14.

15

Vib.

Mar.

Xy.

5

6

5

6

5

6

Detailed description: This system contains measures 15 through 18. The Vibraphone (Vib.) part continues from measure 15. In measure 15, it plays a descending eighth-note pair (A3-G#3) with a slur and fingerings 5 and 6, followed by a dotted quarter note (F#3) with a slur and fingering 5. In measure 16, it plays a descending eighth-note pair (E3-D#3) with a slur and fingerings 5 and 6, followed by a dotted quarter note (C#3) with a slur and fingering 6. In measure 17, it plays a descending eighth-note pair (B2-A#2) with a slur and fingerings 5 and 6, followed by a dotted quarter note (G#2) with a slur and fingering 6. In measure 18, it plays a descending eighth-note pair (F#2-E#2) with a slur and fingerings 5 and 6, followed by a dotted quarter note (D#2) with a slur and fingering 6. The Maracas (Mar.) and Xylophone (Xy.) parts have whole rests in measures 15 and 16, and then remain silent through measures 17 and 18. The system ends with a double bar line in measure 18.

18

Vib.

Mar.

Xy.

(yarn) plastic

5

6

5

6

*p* *ffff*

*p*

percussion 2 may put down plastic mallets here

5/4

5/4

21

Vib.

Mar.

Xy.

yarn, to end

6

5

*ppp* *mf*

*ppp*

6

5

*mf* *ppp*

5

6

5

6

5

24

Vib.

Mar.

Xy.

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

*Ped.*

5 6 5 6

ca. 1 1/2'

# No. 6

21

sticks

♩ = 66

Percussion 3 [ Piccolo Snare  
Bongos (h, l)  
Tom-toms (h, mh, ml, l) ]

Percussion 4 [ Bongos (h, l)  
Tom-toms (h, mh, ml, l) ]

Percussion 5 [ Triangles (m, l) ]

Percussion 3

- snare
- bongo (h)
- bongo (l)
- tom-tom (h)
- tom-tom (mh)
- tom-tom (ml)
- tom-tom (l)

Percussion 4

- bongo (h)
- bongo (l)
- tom-tom (h)
- tom-tom (mh)
- tom-tom (ml)
- tom-tom (l)

4

Tom-toms  
Bongos  
Snare

Tom-toms  
Bongos

Tri.

8

Tom-toms  
Bongo  
Snare

Tom-toms  
Bongos

Tri. thin beaters

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

*fff* *p* *fff* *p* *fff*

*p*



11

Tom-toms  
Bongo  
Snare

Tom-toms  
Bongos

Tri.

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

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

*f*

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. 7

25

$\text{♩} = 90$  shake, sempre

Percussion 1 [ Maracas (very high) ]  $\text{4/4}$  *ppp* *mp* *ppp* *ppp* *fff*

Percussion 2 [ Maracas (very high) ]  $\text{4/4}$  *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Percussion 3 [ Maracas (very high) ]  $\text{4/4}$  *ppp* *ff* *ppp* *ppp* *mp* *ppp* *mp*

Percussion 4 [ Maracas (very high) ]  $\text{4/4}$  *ppp* *f* *ppp* *fff* *ppp* *ppp* *fff* *ppp*

Percussion 5 [ Maracas (very high) ]  $\text{4/4}$  *ppp* *fff* *ppp* *fff*

Percussion 6 [ Maracas (very high) bamboo wind chimes, metal wind chimes ]  $\text{4/4}$  *ppp* *fff* *ppp* *fff* *ppp* *ppp* *fff* *ppp*

Perc. 1  $\text{8}$  *ppp* *mp* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

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

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

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

Perc. 5 *ppp* *f* *ppp* *fff* *ppp* *fff* *ppp*

Perc. 6 *ppp* *fff* *ppp* *fff*

26

[illegible]

22

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

bamboo wind chimes

maracas

*fff*

*ppp*

*mf*



43

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

bamboo wind chimes and  
metal wind chimes;  
strike with hands

maracas

*ppp* *fff* *mp* *mf* *ff* *f* *fff* *ppp*

50

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

No. 8

unvoiced  
*ppp*  $\text{c o c o c o}$  *fff*

52

sh -

hard rubber mallets

*p*

*ts* -

*f*  $\text{ts}$  *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*

*fff*

*wel - l̃ing* *sound*

unvoiced

*fff* explosive

*fff*

*ppp*  $\rightrightarrows$  *fff*

*sh- i-ver-ing*

*s- i-lence*

*sh* -

Vib. *(p)*

*fff*

voiced *mp*

*a glin-ting*

voiced *mp*

*wind - bell*

*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

3/4 4/4



32 *fff*

Speak *ch*

Vib. *p* *fff* *p* *p* *Red.* *let ring until sound dies out*

Speak

Bongos

Gong *ppp* *ppp*

4/4 5/4 4/4 5/4

# No. 9

[illegible]





11

Perc. 1 [ Clv.  $\frac{4}{4}$

Perc. 2 [ Bongos  $\frac{4}{4}$

Perc. 3 [ Bongos  $\frac{4}{4}$

Perc. 4 [ Xyl.  $\frac{4}{4}$



16

Perc. 1 [ Clv.

Perc. 2 [ Bongos

Perc. 3 [ Bongos

Perc. 4 [ Xyl.

22

Perc. 1 [ Clv.

Perc. 2 [ Bongos

Perc. 3 [ Bongos

Perc. 4 [ Xyl.



25

Perc. 1 [ Clv.

Perc. 2 [ Bongos

Perc. 3 [ Bongos

Perc. 4 [ Xyl.

36 **No. 10**

**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. 11

$\text{♩} = 52$

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 *h* *1* *ppp < p*

shake

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

Bongos *h* *1* *ppp < p*

strike once with hand

Metal wind chimes *mp*

Bamboo wind chimes *f* *ppp*

let ring, sempre

Bamboo wind chimes

14

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Let ring until all sounds die out.

Let all sound ring until it dies out.

*ppp*  $\leftarrow$  *p*

*fff*

*fff*

*mp*  $\leftarrow$  *ppp*  
subito

*ppp*  $\leftarrow$  *f*

*ppp*  $\leftarrow$  *p*  $\rightarrow$  *ppp*

*ppp*

*mp*  $\rightarrow$  *ppp*  $\leftarrow$  *mf*  
subito

*mf*

strike once with hand

*fff*

Let all sound ring until it dies out.

ca. 2'