

PERCUSSION I

...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.

⌀ - 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*

No. 1

Thomas DeLio

4

♩ = 52

Percussion 1

Wood Block

Cymbal (low)

Maracas (very high)

stick, butt

shake

crown, let ring unles otherwise indicated

mp *ppp*

mf

ppp

5



5

W.B.

Cym.

Mrcs.

fff

fff

p *ppp*

fff

6



10

W.B.

Cym.

Mrcs.

fff

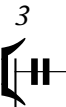
fff


ca. 1'

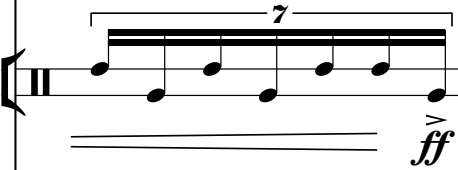
11


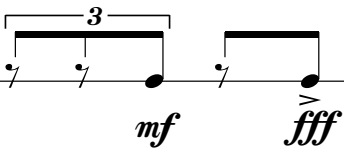
No. 2


Perc. 1 [Maracas] $\text{♩} = 112$
 Perc. 2 [Bongos]
 Perc. 3 [Bongos] hard rubber mallets
 Perc. 4 [Maracas] hard rubber mallets
 Perc. 4 [Wood Block very high]
 Perc. 5 [Maracas]
 Perc. 6 [Maracas]


Perc. 1 [Mrchs. 

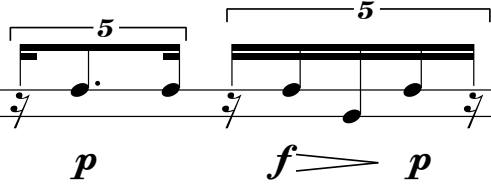
Perc. 2 [Bongos 

Perc. 3 [Bongos 

Perc. 4 [Mrchs. 
W.B. 

Perc. 5 [Mrchs. 

Perc. 6 [Mrchs. 



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* *p*

7 5 7 5 7

11

Perc. 1 [Mrcs.]

Perc. 2 [Bongos]

Perc. 3 [Bongos]

Perc. 4 [Mrcs.]
[W.B.]

Perc. 5 [Mrcs.]

Perc. 6 [Mrcs.]

p *mp* *p* *mf*

ppp *fff*

p *fff*

p *fff*

ppp *fff*

ppp *fff*

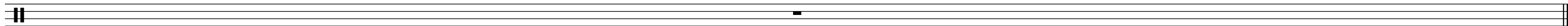
ppp *fff*

ppp *fff*

29.9"

No. 3

Tacet



10

No. 4

♩=52

Percussion 1

Speak

Maracas (very high)

Triangle (low)

Percussion 2

Vibraphone

medium yarn mallets

fff

cut off vib. with maraca stroke, simile throughout

p

p

motor off (senza vibrato), sempre

10

15

Speak

Mrcs.

Tri.

Vib.

very thin beater, let ring

fff

p

ppp

ppp

mp

ppp

cut off triangle and vibes together with maracas

Speak

Mrcs.

Tri.

Vib.

f unvoiced *f* 6 20 *mp* voiced *fff* unvoiced

s-ound *sh-i-ver-ing* *wind-bell* *s-i-lence*

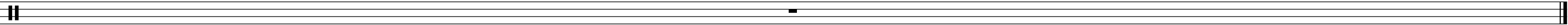
fff *fff*

mp *ppp*

Red.

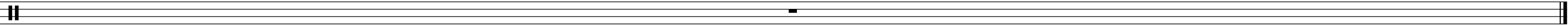
No. 5

Tacet



No. 6

Tacet



No. 7

Percussion 1

Maracas (very high)

shake, sempre

♩=90

4/4

ppp mp ppp

ppp fff

5

Perc. 1

ppp mp ppp fff

ppp fff

ppp fff

ppp

10

Perc. 1

f ppp p ppp fff ppp

fff ppp

fff ppp

15

20

Perc. 1

fff ppp fff ppp fff

ppp fff ppp

25

Perc. 1



Perc. 1



Perc. 1



Perc. 1

ca. 2 1/2'

No. 8

Percussion 1 [Speak]

unvoiced
ppp *fff*
 c o c o c o
 5
 sh -
 52
 4/4
 5/4
 4/4
 f *ppp*
 ts -

Percussion 2 [Vibraphone]

hard rubber mallets
ppp
p
 Ped. _____
 motor off (senza vibrato)

The musical score is written for two tracks: 'Speak' and 'Vib.'.

- Speak Track:**
 - Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.
 - Contains a rest for 8 measures.
 - At measure 8, there is a triplet of eighth notes, all marked with an 'x' to indicate they are unvoiced. The first note is labeled with a forte (*f*) dynamic.
 - The word 'Un-der' is written below the first note of the triplet.
 - The track continues with a rest for 12 measures.
 - At measure 20, the time signature changes to 5/4.
 - The track ends with a rest for 4 measures in 5/4 time.
- Vib. Track:**
 - Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.
 - Contains a rest for 8 measures.
 - The track continues with a rest for 12 measures.
 - At measure 20, the time signature changes to 5/4.
 - The track ends with a rest for 4 measures in 5/4 time.

At the bottom right of the score, there is a section labeled 'Ped.' (Pedal) with a *p* (piano) dynamic marking and a line for the pedal point.

16

unvoiced

f *ppp* *fff*

ts - sh -

3

mf *fff*

the struck bell

5

5

unvoiced

ffff explosive

sh- i- ver- ing

ffff

7

s- i- lence

ppp *fff*

c 0

sh -

3

Vib.

(*p*)

fff

23 *fff* *mf* *ffff* *f* \Rightarrow *p* *ffff*

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

Vib. *ppp* *Ped.*

27 *f* *ppp*

Speak *ts-*

Vib. *fff* *p* *fff*

32 *fff*

Speak *ch*

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

No. 9

Perc. 1 [Claves] $\text{♩} = 72$ 4/4 *mf* *fff*
 Perc. 2 [Bongos] 4/4
 Perc. 3 [Bongos] hard rubber mallets 4/4 *fff* *ppp* *fff* *mp*
 Perc. 4 [Xylophone] plastic mallets 4/4 *fff* *sempre*

Perc. 1 [Clv.] $\frac{3}{4}$ $\frac{4}{4}$

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

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

Perc. 4 [Xyl.] $\frac{3}{4}$ $\frac{4}{4}$

fff

fff

p *f* *p*



Perc. 1 [Clv.] $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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

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

Perc. 4 [Xyl.] $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

hard rubber mallets

p *fff*

p *fff*

p *mf*

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.]

fff

mp

p

f

5

7

mp

p



25

Perc. 1 [Clv.]

Perc. 2 [Bongos]

Perc. 3 [Bongos]

Perc. 4 [Xyl.]

fff

f

p

f

p

1'30.8"

1'30.8"

No. 10

Percussion 1 [Maracas (very high)]

$\text{♩} = 60$

shake

fff

5

ppp

speak, unvoiced explosive

fff

7

sh-i-ver-ing

ppp < fff

sh -

ppp < fff

ca. 1/2'

ca. 2'