

# White Blanket (2011-13)

Erik DeLuca



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## Instrumentation:

Flute  
2 Baritone Saxophones  
1 Alto Saxophone  
Trumpet in Bb  
Horn in F  
Piano  
Percussion (Vibes / Glock)  
Drum Set  
Soprano  
2 Violins  
Viola  
Double Bass

Duration: ~ 8 minutes

## Performance instructions:

The vocalist requires amplification. For this, a large diaphragm condenser microphone and “pop” filter is preferred. The *pre-recorded* sounds can be played back using any system that can project stereo sound. Ideally, the instrumentalists would be *amplified* to blend with these sounds and each other. There are *two optional parts* in the score that depend on the groups willingness to sing. This option is highlighted in the score and is included in the *appendix*. In general, wind and brass players should *breathe as necessary*. If one needs to breathe in the middle of a long sound, decrescendo out and crescendo in.

### *Song 1*

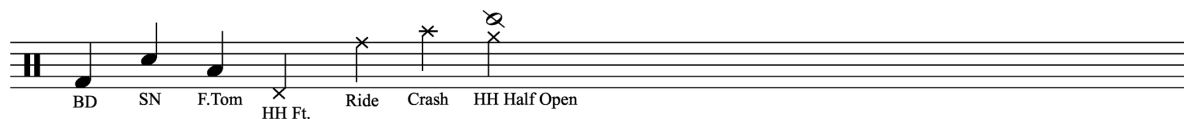
the winter blue, blue, hue  
closes you in  
i hear my startled self sing  
opens you in  
the white blanket, blue, blue, hue

### *Song 2*

new years eve drop, fire pop  
dark, dark, dark, light  
frozen voice, grain of snow  
a cold hello swallows us

*White Blanket* is the companion piece to my orchestral work *Winter*. This music is an expression of fieldwork conducted in Denali National Park as the 2011-12 winter Artist-in-Residence. During the residency I spent time reflecting on my musical past and how it could inform my future artistic developments. I thought about the politics of musical borrowing, the collaborative process, genre blurring, and issues of framing. These concepts, in addition to my engagement with the environment through ecoacoustic tasks, ground *White Blanket*.

## Drum Set Legend:



# White Blanket

Score in C

Written for the Bang on a Can Summer Music Festival (2013)

Erik DeLuca

♩ = 80 *Rubato*

*percussive attack*  
*p*

*perc. attack*  
*8<sup>va</sup>*  
*p*

*stopped = + open = o*  
*grainy-toned*  
*p*

*grainy-toned*  
*p*

*harmon (remove stem) mute = + open = o*

*all l.v. - mute at //*  
*mp*  
*p*

*Ped. at discretion*

*15<sup>ma</sup>*  
*p*

*8<sup>va</sup>*  
*mp*

*8<sup>va</sup>*  
*mf*

*p*

*mf*

♩ = 80 *Rubato*

*pizz*  
*8<sup>va</sup>*  
*p*

*pizz*  
*8<sup>va</sup>*  
*p*

*pre-recorded sounds start w/ ensemble* →

15 *perc. attack*

Fl. *p* *mp*

Alto Sax.

Bari. Sax. I *mp*

Bari. Sax. II *grainy-toned*

Hn. *grainy-toned* *p* *mp*

Tpt. *grainy-toned* *p* *mp*

Dr. *seamless cymbal (crash/ride) roll w/ soft mallets*

Glock. *p* *pp* *mp*

Vib. *mp*

Pno. *mf* *mp* *p* *mp* *pp*

S.

*\*sul tasto, gradually becoming ordinaire at m. 34*

Vln. I *mp* *arco non vib. \*sul tasto* *mp*

Vln. II *arco non vib. \*sul tasto*

Vla. *arco non vib. \*sul tasto*

Vcl. *arco non vib. \*sul tasto*

Cb. *arco non vib. \*sul tasto*

Tape

26

Fl. *perc. attack* *8<sup>va</sup>* *p* *mp* *perc. attack* *p* *mp*

Alto Sax.

Bari. Sax. I *mp*

Bari. Sax. II *ppp*

Hn. *grainy-toned* *p* *grainy-toned* *mp* *as if singing* *+* *+* *+* *+*

Tpt. *grainy-toned* *mp* *mf as if singing* *+* *+* *+* *+* *mf*

Dr. *pp* *p*

Glock.

Vib. *mp*

Pno. *mf* *mp* *mf* *mp* *mf* *p* *mf* *mp* *mf* *p* *15<sup>ma</sup>* *7* *7* *7* *7* *8<sup>va</sup>* *15<sup>ma</sup>* *7* *7* *7* *7*

S. *non vib. breathy* *mf* *win* *vib.* *ta* *\*vib. poco a poco like billie holiday non vib.* *blue \**

Vln. I *8<sup>va</sup>* *p* *mp* *8<sup>va</sup>* *8<sup>va</sup>* *mp*

Vln. II *ppp* *ordinaire*

Vla. *ppp* *pp* *vib. ordinaire*

Cb. *ppp* *ordinaire*

Tape











68

Fl.

Alto Sax.

Bari. Sax. I

Bari. Sax. II

Hn.

Tpt.

Dr.

Glock.

Vib.

Pno.

S.

Vln. I

Vln. II

Vla.

Cb.

Tape

15<sup>ma</sup>

8<sup>va</sup>

*ff*

*mp*

*f*

*pp*

*mf*

*ppp*

*p*

*f*

*mp*

*f*

*p*

*mp*

*p*

*vib.*

*non vib.*

*pizz*

*arco*

*vib. poco a poco*

\*

\*





97

Fl. *mf* *mp*

Alto Sax. *p* *mf* *p*

Bari. Sax. I *mp* *mf* *mf* *p*

Bari. Sax. II *mp* *mf* *mf* *p* *mf* *p*

Hn. *f* *ff* *mf*

Tpt. *timid* *strong* *timid* *strong*  
*mf* *f* *mf* *f* *ff* *mf*

Dr.

Glock. *mp* *p* *mp* *pp* *mp*

Vib. *mp* *mf* *mp*

Pno. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*  
*mf* *mf* *Ped. sost.* *\* Ped. sost.* *\**

S. *my\** *star-* *tled\** *self\** *sing*  
*vib.* *non vib.*

Vln. I *p* *vib. poco a poco* *non vib.* *mf* *p* *mf*

Vln. II *non vib.* *mf* *p*

Vla. *mf* *p*

Cb. *mp* *mp* *mf* *p*

Tape **H**

**D**

\*see appendix for option (m. 108 - 113)

104

Fl. *mf* *p* *f* *mp* *as if singing*

Alto Sax. *mf* *f* *mp* *as if singing*

Bari. Sax. I *mf* *f* *mp* *as if singing*

Bari. Sax. II *mf* *p* *f* *mp* *as if singing*

Hn. *f* *mp* *f* *mf* *as if singing* *grainy-toned*

Tpt. *f* *mp* *f* *mf* *as if singing* *grainy-toned*

Dr. \*

Glock. *mp* *p* *mp* *p*

Vib. *mf* *mp*

Pno. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

*15<sup>ma</sup>* *8<sup>va</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>*

*Red. sost.* \*

S. *mic* *δ* *p* *mp* *fragile non vib.* *\*vib. poco a poco like billie holiday*

clo- es you in the blan(g). ket blue\* blue\*

*vib. 8<sup>va</sup>* *white*

Vln. I *f* *mp* *as if singing*

Vln. II *f* *ff* *mp* *as if singing* *8<sup>va</sup>*

Vla. *f* *ff* *pizz* *8<sup>va</sup>*

Cb. *mf* *f* \*

Tape **H**

112

perc. attack

perc. attack

perc. attack

Fl. *mf* *mp* *p* *p*

Alto Sax. *mf*

Bari. Sax. I *grainy-toned* *ppp*

Bari. Sax. II

Hn. *grainy-toned* *p*

Tpt. *grainy-toned* *p*

Dr.

Glock. *pp* *p* *mp* *pp*

Vib. *p*

Pno. *mp mf* *mp* *mf* *p mf* *mf mp* *mf* *mp*

15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup>

S. *hue*

Vln. I *sul tasto non vib.* *ppp*

Vln. II *pizz* *mp* *mf*

Vla. *arco sul tasto non vib.* *mf* *ppp*

Cb. *ppp*

Tape

121

Fl. *perc. attack*  
*p* *breathy*  
*mp*

Alto Sax.

Bari. Sax. I

Bari. Sax. II

Hn. *grainy-toned*  
*p* *grainy-toned*  
*mp*

Tpt. *grainy-toned*  
*p* *grainy-toned*  
*mp*

Dr.

Glock. *pp* *mp*

Vib.

Pno. *mf* *mf* *mp* *mf* *mp*  
*15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *8<sup>va</sup>*

S.

Vln. I

Vln. II *mf* *mp* *p*

Vla. *pizz*  
*8<sup>va</sup>*  
*p* *mf*

Cb.

Tape



**E**

10 - 20 " pause  
recording plays on

**E**

♩ = 80 *Rubato*

131

Fl.

Alto Sax.

Bari. Sax. I

Bari. Sax. II

Hn.

Tpt.

Dr.

Glock.

Vib.

Pno.

♩ = 80 *Rubato*

**E**

S.

Vln. I

Vln. II

Vla.

Cb.

10 - 20 " pause  
recording plays on

**E**

Recording of silence continues →

Tape

144

perc. attack

Fl.

Alto Sax.

Bari. Sax. I

Bari. Sax. II

Hn.

Tpt.

Dr.

Glock.

Vib.

Pno.

S.

Vln. I

Vln. II

Vla.

Cb.

Tape

*mf*

*grainy-toned*

*grainy-toned*

*grainy-toned*

*seamless cymbal (crash/ride) roll w/ soft mallets*

*p*

*mp*

*pp*

*mf*

*g<sup>ua</sup>*

*p*

*mp*

*pizz*

*p*

*arco*

*mf*

*p*

*\*sul tasto, gradually becoming ordinaire at F*

*\*sul tasto non vib.*

*g<sup>ua</sup>*

*p*

*pizz*

*g<sup>ua</sup>*

*arco*

*mf*

*pizz*

*\*sul tasto non vib.*



167

Fl. *mp* *p* *mf*

Alto Sax. *pp* *p* *mf*

Bari. Sax. I *pp* *p* *mf*

Bari. Sax. II *pp* *p* *mf*

Hn. *grainy-toned* *mf* *grainy-toned timid* *mf*

Tpt. *grainy-toned* *mf* *mp* *mf*

Dr. *p* *mp* *mf < f*

Glock. *pp* *p* *pp* *p*

Vib.

Pno. *p* *mp* *mf mp* *mf mp* *mf*

S. *stronger - still breathy* *strong* *mic (f)* *weak - fragile*  
*years* *eve* *drop* *fai - yuh (fire)* *pop*  
*mp* *pp* *mf*

Vln. I *mp* *p* *pizz*

Vln. II *pp* *p* *vib. poco a poco* *vib.* *mf*

Vla. *pizz* *mf* *arco* *p* *mp* *g<sup>ua</sup>* *p* *mf*

Cb. *pp* *p* *vib. poco a poco* *vib.* *mf*

Tape



183

Fl. *mf* *p* *mf* *p* *f*

Alto Sax. *mf* *p* *mf* *p* *mf*

Bari. Sax. I *mf* *mp* *mf* *mf*

Bari. Sax. II *p* *mf* *mp*

Hn. *as if singing*  
*mf* *f* *ff* *f*

Tpt. *as if singing*  
*mf* *f* *ff* *f*

Dr. *mf* *f* *ff* *f*

Glock. *pp* *p* *mp*

Vib. *mp* *mf* *p* *mp* *mf* *mp* *p*

Pno. *mp* *p* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* (LH) *mf*

\* *Leg. sost.*  
mic *f*  
like a whisper

S. dark dark dark *mp* night *vib. 8<sup>va</sup>*

Vln. I *mf* *p*

Vln. II *mp* *f* *pp* *p* *mf* *non vib.*

Vla. *non vib.* *mf* *vib. 8<sup>va</sup>* *mf* *mp*

Cb. *p* *mf*

Tape **||**

189

Fl. *mf* *mf*

Alto Sax. *mf*

Bari. Sax. I *mf* *mp* *f* *p* *mf*

Bari. Sax. II *p* *mf* *mf* *mf*

Hn. *f*

Tpt. *f*

Dr. *x*

Glock. *p* *mp*

Vib. *mp* *p* *mf* *mp* *mf* *mp*

Pno. *mp* *mf* *p* *mp* *mf* *mp* *mf* *mp*

S. *strong non vib.* *dark mf* *strong non vib.* *dark*

Vln. I *mp* *f* *mp mf* *mp*

Vln. II *p* *mf* *mp mf* *mp*

Vla. *non vib.* *mf* *f* *mp*

Cb. *mf*

Tape **II**

*mf*  
\* *red. sost.*

*8va* (LH)  
*15ma*  
*8va* (LH) A4





208

Fl.

Alto Sax.

Bari. Sax. I

Bari. Sax. II

Hn.

Tpt.

Dr.

Glock.

Vib.

Pno.

S.

Vln. I

Vln. II

Vla.

Cb.

Tape

*grainy-toned*

*grainy-toned*

*ppp*

*ppp*

*seamless cymbal (crash/ride) roll w/ soft mallets*

*mp*

*mf*

*mp*

*mp*

*pp*

*p*

*mf*

*mp*

*mf*

*pp*

*mp*

*pp*

*ppp*

*sul tasto non vib.*

*sul tasto non vib.*

**H**

220

Fl. *mf f mf*

Alto Sax. *ff mf p mf*

Bari. Sax. I *mf f mf p mf*

Bari. Sax. II *mf f mf*

Hn. *as if singing f*

Tpt. *as if singing f*

Dr. *mf f mf*  
*con abbandono flip mallets. use shaft*

Glock. *p mf p mp p*

Vib. *mf p mf mp mf mp*

Pno. *mf mp mf p mf*  
*15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>*  
*(LH) A4*  
*mf Led. sost. \* Led. sost. mf*

**H**

S. *mic (f) strong - non vib. light (t) dark dark dark*

Vln. I *ordinaire vib. mf f ff mf ff mf*

Vln. II *vib. non vib. mf p mf non vib.*

Vla. *f (end solo)*

Cb. *ordinaire vib. non vib. mf p mf*

Tape **H**  $\frac{4}{8}$   $\frac{6}{8}$

227

Fl. *f* *mf*

Alto Sax. *p* *mf*

Bari. Sax. I *mp* *mf*

Bari. Sax. II *mp* *mf*

Hn. *grainy-toned timid* *as if singing*  
*f*

Tpt. *f*

Dr. *x*

Glock. *p* *mp* *pp* *mp*

Vib. *mp* *mp* *p* *mf* *mp* *mf* *p* *mp*

Pno. *mf* *p* *mf* *mp* *mf* *p* *mp* *mf* *mf* *p* *mp* *mf*  
*mf*  
\* *Ped. sost.*

S. *mic (f) raspy/whisper* *mic (mf) as with unsupported diaphragm*  
fro - zen voice      fro - zen voice

Vln. I *mp* *mf* *f*

Vln. II *p* *vib.* *mf* *f*

Vla. *mf* *f* *mf* *p*  
*non vib.*

Cb. *pp* *mf*

Tape **H**

233

Fl. *mf*

Alto Sax. *mf* *p* *mf* *mf*

Bari. Sax. I *p* *mf* *p* *mf*

Bari. Sax. II *p* *mf* *p* *mf*

Hn. *f*

Tpt. *f*

Dr. *mf* *p* *mf* *p*

Glock. *mp* *p* *mp* *p*

Vib. *mp* *mp* *p* *mf* *p*

Pno. *mf* *mp* *mf* *p* *mf* *mp* *mf* *mp* *mf* *mp* *p*

S. *mf* *p* *mf* *mp*

Vln. I *mp* *mf* *mp* *mf* *p* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *p* *mp* *mf*

Vla. *mf* *p* *mf*

Cb. *p* *mf* *p* *mf*

Tape

*timid grainy-toned as if singing*

*15<sup>ma</sup>* *8<sup>va</sup>* *15<sup>ma</sup>* *8<sup>va</sup>*

*(LH) A4*

*mic (f)*

*strong non vib.*

*raspy/whisper*

*as with unsupported diaphragm poco vib.*

dark *mf* grain *p* of snow grain *mp* of snow

*\* Led. sost.* *\* Led. sost.*

*non vib.*

*vib.*

240

Fl.

Alto Sax.

Bari. Sax. I

Bari. Sax. II

Hn.

Tpt.

Dr.

Glock.

Vib.

Pno.

*f* *grainy-toned as if singing*

*mp* *mf* *p*

*ppp* *ppp* *ppp*

*pp* *p* *mp* *p*

*mp* *mf* *mp* *mf* *mf* *mf*

(LH) *mp* *mp* *mf mp* *mf*

S.

Vln. I

Vln. II

Vla.

Cb.

Tape

*more vib.* *mic (f)* *weak - fragile* *poco stronger* *weak again*

*pp* *a* *cold hel - lo* *swal - lows* *us*

*f* *mp* *pizz* *arco* *p* *mp*

*vib.* *p* *f* *sul tasto non vib.* *ppp*

*p* *f* *arco* *mp* *pizz* *p* *arco* *mf*

*p* *f* *mp* *sul tasto non vib.* *p* *mf*

*ppp*

249

Fl. *perc. attack*  
*mf*

Alto Sax. *pp* *ppp*

Bari. Sax. I *pp* *ppp*

Bari. Sax. II *pp* *ppp*

Hn.

Tpt.

Dr.

Glock. *p*

Vib.

Pno. *mp* *mf* *15<sup>ma</sup>*

S.

Vln. I *pizz* *mp* *arco* *p* *mp* *pizz* *mf*

Vln. II *pp* *ppp*

Vla. *pizz* *8<sup>va</sup>* *p* *arco* *mf*

Cb. *pp* *ppp*

Tape

255

Fl.

Alto Sax.

Bari. Sax. I

Bari. Sax. II

Hn.

Tpt.

Dr.

Glock.

Vib.

Pno.

S.

Vln. I

Vln. II

Vla.

Cb.

Tape

The pre-recorded sounds fade-out abruptly a few moments after m. 262

## Appendix: optional vocal parts

score in C

♩. = 80

m. 108 - 113 w/ brass

Voice

the white blan(g)-ket blue blue hue

*mp*

m. 242 - 246 w/ brass

Voice

a cold hel-lo swal-los us

*mp*

These two optional parts are for the winds, strings, and percussion players. If the group is comfortable singing, each one of these vocal passages can replace, or be added to, the indicated measures in the score, denoted by an asterisk. These passages are already played by the brass players, which could act as a foundation to sing with. The passages can be sung in any comfortable range. Group singing, like something one would experience at a party, is desired. Included is a reference recording to practice with.