



Cascades (2011-12)

Erik DeLuca



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For large percussion ensemble (11 or more players) and optional pre-recorded sounds

The system I developed to compose this music was inspired by fieldwork conducted during the melting season in the North Cascades National Park Complex. The musical materials were drawn algorithmically from approximately a month of time-lapse sound recordings gathered from an autonomous sound recorder positioned under the Boston Glacier off the Cascade River Road. The work exists because of the parks Artist-in-Residence program and has been donated to the Park Service. All pre-recorded sounds were gathered in the park during May and June 2011. Cascades was commissioned by Brett Dietz and the Hamiruge Percussion Ensemble.

Notes for the performers:

The scores of Morton Feldman and the visual art of Sol LeWitt inspired the notation implemented in Cascades. The score calls for 8 or more percussionists playing various wood instruments and 2 percussionists playing vibraphones, glockenspiel, and chimes. Larger ensembles, more than 20 percussionists, should double performance parts and omit the keyboard parts if necessary. The percussionists playing wood instruments are asked to play from an instrument array (high, medium, and low), which could be a mix of woodblocks, templeblocks, log drums, claves, wood drums, 2x4's, wood floor, etc. The 'wood' players should use a rubber mallet in one hand and a plastic mallet in the other. The dynamics for the 'wood' parts should be played very quite, light, yet controlled. Within this boundary there should be subtle dynamic fluctuations, an ebb and flow. Each number box in the score equals approximately 1 beat. The number in each box indicates the number of sound events that a percussionist makes. If a box is empty no sounds are made. Sound events should be played evenly across each player's chosen instrument array. The piece can be played in a number of settings, for instance, in a concert hall or an outside environment. The first two performances of Cascades were in concert halls where in one case the ensemble was positioned very close to one another on stage and in the other case the ensemble was spread out antiphonally. This performance decision will be made in collaboration with the ensemble director/conductor. If the piece is played in a space with electricity the pre-recorded sounds should accompany the ensemble. Please contact me for technical details. [eid5ey@virginia.edu]

1a

perc. 1	6	8	7	5	7	7	6	7	6	7	5	7	5	6	7	7	6	5	7	5	4	5	4	5	4	3	4	6	3	4
perc. 2	5	4	7	9	8	5	8	7	5	7	6	5	4	7	6	3	9	7	5	3	5	4	5	4	5	5	4	5	4	5
perc. 3	7	5	7	8	5	8	7	4	9	5	5	6	5	6	5	6	5	6	5	6	3	6	3	6	4	4	5	4	5	4
perc. 4	7	6	7	6	7	6	7	6	7	6	6	5	6	5	6	5	6	5	5	3	6	7	2	6	3	4	6	3		
perc. 5	6	7	6	7	6	7	6	7	6	7	5	6	5	6	5	6	5	6	4	5	3	6	4	4	5	4	5	4		
perc. 6	8	7	4	9	5	7	5	7	8	5	6	5	6	5	6	5	6	5	5	4	5	4	5	5	6	5	1	5		
perc. 7	5	8	7	5	7	5	4	7	9	8	3	9	7	5	3	6	5	4	7	6	4	6	3	6	3	2	1	6	8	5
perc. 8	7	6	7	6	7	6	8	7	5	7	7	6	5	7	5	5	7	5	6	7	5	4	5	4	5	4	3	4	3	6

chm.



glock.



vib.



2a

3a

2	4	5	1	8	4	4	5	3	5	3	2	3	2	3	2	1		3	1	3		1	1	1	2	9	8	9	8	9
	5	4	5	4	5	3	4	3	4	3	1	3	4	3	2		3	1	3	1	1	3	1		1	7	9	8	10	8
	3	6	3	6	4	4	3	4	3	4	2	3	2	3	2	2	1	2	1	2	1		1	3	1	8	9	7	9	8
	5	3	6	7	2	6	2	1	6	2	4	1	2	1	4	1	3	1	3		1	1	1	2		8	7	8	7	8
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	4	6	3	6	3	4	3	4	3	4	2	3	4	2	1	2	1	2	1	2	1	1	1	2	1	7	8	9	8	7
	5	4	5	4	5	2	6	3	6	2	3	2	3	2	3	3	1		1	3	2	1		1	1	9	8	9	8	9

4a

5a

3		2			1	1	2	1		2	1	2									1	1	1	1	1	3	1	3
		1		1	1	1	1	1	1												1		1	1	4	3	1	
	1				1	1	1	1	1		1	1	1								1	1	1	2	1	2	1	2
		1	1	1	1	1	1	1	1	1	1	2								1	1	1	1	3	1	3		
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	1			1	1	1	1	1		1	1	1									1	1	1	1	2	1	2	1
		1		1	1	1	1	1	1	1	1	1									1	1	1	2	4	2		
		1			2	1	2		1	2	1										1	1	1	1	3	1	1	3

2.

4

1b

1	1	7	1	2	3	2	3	2	1	3	1	3
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1	2	1	2	3	2	1	2	1	2	2	1	2
2	1	3	1	2		2	3	2	1		3	5
	2	3	2	1	2	1	3	1	2	2	1	2
2	1	2	1	2	1	2	1	2	3	1	2	1
1	2	1	2	1	2	1	2	2	1	2	1	2
2	3	2	3	2	1	6		2	1	3	1	

2b



3	5	4	5	3	3	5	4	5	3	4	3	2	3	4
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3	5	4	5	3	3	5	4	5	3	4	2	4	2	4

5

3b

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4	3	2	3	4	5	4	5	4	5	6	5	1	5	3

4b

6

5b

5	3	4	5	3	3	4	3	5	6	5	8	5	2	3	2	3	2	2	1	3	1	2	1	1	7	1
2	6	4	2	6	1	3	4	3	1	7	5	7	5	6	1	3	4	2	3	1	3	2	3	1	2	1
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1c

3.

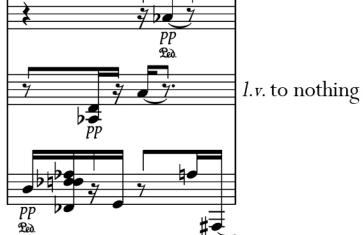
7 2c

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2	1	2	1	2
3	2	1	2	1
2	3	2	3	2
2	1	2	1	2
3	2	3	2	3

*I.v.
15"*

5	2	3	2	2	1	3	1	2	1	4	1	2	5	2	3	2	9	8	9	8	9		
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3c



8 4c

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5c

9 1d

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2d

10	3d										4d										
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1	2	1	2	1		5	3	2	3	2	1		1	1		3		3	1	1	1

12 2e

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2	4	1	4	1	2	3	2	3	4
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2	3	4	2	1	2	3	2	3	2
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l.v.
10"

3e

4	3	2	3	4	4	2	4	2	4
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13

4e

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14

1f

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1	2	1	2	3
2	1	2	1	2
1	3	1	4	1

2"

3"

2"

5"

2"

l.v to nothing