

Dave LaDelfa

# I met the fog in the morning

viola and choir SSAATTBB

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*I met the fog in the morning  
I took its hands and we danced in the streets  
I watched its pale presence filling every corner  
It smiled at me, and I smiled back  
But when I knelt to kiss it,  
It regressed quickly and was gone*

### **Performance Notes**

It is anticipated that many choirs will have difficulty with the quintuplets broken across voice-parts that occur throughout this piece. One potential solution is for the conductor to hold up one closed hand and open all five fingers in sequence. Singers can thus coordinate their entrance on the appropriate finger. Small numbers in the score are intended to facilitate this.

Portamenti (for singers) and glissandi (for the violist) should be performed the same way: slide as evenly as possible from one pitch to the next using the full duration of the note to the left of the diagonal line.

Additional instructions appear in boxes above the staff and apply to all voices.

### **Duration**

Twelve minutes

*I met the fog in the morning* is dedicated to Reginald Quiring.

# I met the fog in the morning

Dave LaDelfa

Musical score for the song "I met the fog in the morning" by Dave LaDelfa. The score is written for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenors, Basses, Viola, and Piano. The tempo is marked as quarter note = 48. The key signature has one flat (B-flat major or D minor). The time signature is 4/4, which changes to 5/4 in the second measure of each part and back to 4/4 in the third measure. The score is divided into three measures. The lyrics "I met the fog" are written under the Basses part in the second measure. The piano part includes a rehearsal mark "(for rehearsal only)" above the first measure. Dynamics include *p* (piano) and *mp* (mezzo-piano). Fingerings and articulations are indicated with numbers 1-5 and slurs. The piano part features complex textures with multiple voices and slurs.

4

Sop. 1 *f* *mf*  
 Oo mor - ning mm  
 (humming)

Sop. 2 *f* *mf*  
 Oo mor - ning mm  
 (humming)

Alto 1 *f* *mf*  
 Oo mor - ning mm  
 (humming)

Alto 2 *f* *mf*  
 Oo mor - ning mm  
 (humming)

Tenors *f* *mf*  
 Oo mor - ning mm  
 (humming)

Basses *p* *mp* *f* *mf*  
 Oo In the mor - ning mm  
 (humming)

Viola *f*

Piano *mp* *f* *mf*

nasal, like the french "mon"

All voices gradually open mouth, changing to "ah." As new voices enter, they should choose the appropriate intermediate vowel. →

8

Sop. 1 *ppp* \*

Sop. 2

Alto 1 *mp* *ppp*  
ohn  
(nasal)

Alto 2 *ppp* \*

Ten. 1 *mp* *ppp*  
ohn  
(nasal)

Ten. 2 *ppp* *mp*  
ohn  
(nasal)

Bass 1 *mp* *ppp*  
ohn  
(nasal)

Bass 2 *mp*  
ohn  
(nasal)

Viola *tr* *mf* *mp* 6 5

Piano *mp*

Detailed description: This is a page of a musical score for a vocal ensemble and piano. The score is written in 3/4 time and consists of ten staves. The vocal parts are Soprano 1 and 2, Alto 1 and 2, Tenor 1 and 2, and Bass 1 and 2. The piano part is at the bottom. The vocal parts feature a melodic line with a fermata over the first measure and a crescendo leading to a *ppp* dynamic. The lyrics 'ohn (nasal)' are written below the vocal staves. The piano part includes a trill (tr) and a sixteenth-note figure (6) in the right hand, and a bass line with a *mp* dynamic. The score includes various musical notations such as slurs, dynamics, and articulation marks.

11 *mf* *f*

Sop. 1 (ah)

Sop. 2 *ppp* *f* \*

Alto 1 *ppp* *f* \*

Alto 2 *mf* *ppp*

Ten. 1 *ppp* *f* *f* *mp* \*

(ah) ah (gradually close) mm (humming)

Ten. 2 *mf* *ppp* *f* *mp*

ah (gradually close) mm (humming)

Bass 1 *f* *mp*

ah (gradually close) mm (humming)

Bass 2 *mf* *ppp* *f* *mp*

ah (gradually close) mm (humming)

Viola *mf* *f*

Piano *mf* *f*

**A**

15 ♩ = 80

Sopranos  
 Ah I took its

Altos  
 Ah I took its

Tenors  
 (mm) Ah I took its

Basses  
 (mm) Ah

Viola  
 mf

Piano  
 ppp f

19

Sopranos  
 hands I took its hands

Altos  
 hands I took its hands

Tenors  
 hands I took its hands

Basses  
 I took its hands

Viola

Piano

23

Sopranos

Altos

Tenors

Basses

*mf*

I took its hands

Viola

Piano

27

Sopranos

Altos

Tenors

Basses

*rit.* -----

and we

Viola

Piano



32 **B** ♩ = 108

**Sopranos**  
we danced in the streets ah —

**Altos**  
we danced in the streets we danced the streets ah —

**Tenors**  
we danced the streets — we danced we danced in the

**Basses**  
danced in the streets we danced we danced we

**Viola**

**Piano**

35

**Sopranos**  
ah —

**Altos**  
ah —

**Tenors**  
streets ah — ah —

**Basses**  
danced in the streets ah — ah —

**Viola**

**Piano**

38

Sop. 1 *mf* *mp* *ppp*  
 ah — ah — ah — ah - nn  
 (gradually change)

Sop. 2 *mf* *mp* *ppp*  
 ah ah ah ah - nn  
 (gradually change)

Alto 1 *mf* *mp* *ppp*  
 ah — ah — ah — ah - nn  
 (gradually change)

Alto 2 *mf* *mp* *ppp*  
 ah — ah — ah — ah - nn  
 (gradually change)

Ten. 1 *mp* *ppp*  
 ah — ah - nn  
 (gradually change)

Ten. 2 *mp* *ppp*  
 ah — ah - nn  
 (gradually change)

Basses *mp* *ppp*  
 ah — ah - nn  
 (gradually change)

Viola *mp*

Piano *mf* *mp*

Over these two bars, all voices slowly bend away from the written pitch, up to three semitones (a minor third) in either direction.

42 **C** ♩ = 52

**Sop. 1**  
pres - ence fil - ling ev' - ry cor - ne(r)

**Sop. 2**  
its pale pres - ence fil - ling ev' - ry cor - ne(r)

**Alto 1**  
I watched its pale pres - ence fil - ling ev' - ry cor - ne(r)

**Alto 2**  
I watched its pale pres - ence fil - ling ev' - ry cor - ne(r)

**Ten. 1**  
its pale pres - ence fil - ling ev' - ry cor - ne(r)

**Ten. 2**  
pale pres - ence fil - ling ev' - ry cor - ne(r)

**Basses**  
watched its pale pres - ence fil - ling ev - ry cor - ne(r)

**Viola**

**Piano**  
*(gradually change to chromatic clusters)*



All voices gradually close to the "r" in "corner" (American pronunciation).

E

*rit.* ..... ♩ = 80

Women

Men

Viola

Piano

-e(r) (gradually change)      urr

-e(r) (gradually change)      urr

IV

V

(approximate pitch)

Women

Men

Viola

Piano

(urr)

(urr)

*pizz.*      *arco*      *slow gliss.*      *sul ponticello*      *ord.*      *f*

*p*      *f*

57

Women

(urr)

Men

(urr)

Viola

Piano

61

Women

(urr)

Men

(urr)

Viola

Piano

*tenuto*

*ff*

*ff*

*tenuto*

All voices change gradually to a very windy (noisy) "v" sound.

On downbeat, drop out the pitched component of the sound (produced in the throat), leaving only the noise of the air passing between teeth and lip

♩ = 80 *stringendo* ----- ♩ = 120

65

Women

Men

Viola

Piano

*p* *ff* > *p*

*p* *ff* > *p*

*mp* *cresc.* *ff*

*mp* *cresc.* *ff*

(urr) (gradually change) vv ff

(urr) (gradually change) vv ff

70

All Voices

Viola

Piano

**F**

♩ = 76

(ff)

*mp* *f*

*mp* *f*

poco meno mosso

*pp*

74

All Voices (ff)

Viola

Piano

77

All Voices (ff) *p* *mp* *pp*

Viola

Piano

Individually, fade to silence

80

All Voices (ff)

Viola

Piano



84 *rit.* G ♩ = 60

Sopranos *p* ah

Altos *mp* I met the fog *p*

Tenors *p* ah

Basses *p* ah

Viola *mp*

Piano *mp* *p*

89 *p* *f* *mp*

Sopranos in the mor - - - ning

Altos *p* *f* *mp* in the mor - - - ning

Tenors *p* *f* *mp* in the mor - - - ning

Basses *p* *f* *mp* in the mor - - - ning

Viola *pp* *p*

Piano *p* *mp* *f* *mf* *mp*

92

Sop. 1

Sop. 2

Alto 1

Alto 2

Tenors

Basses

Viola

Piano

ah ah ah

ah ah ah

ah ah ah

ah ah ah

ah ah ah

ah ah ah

*mf* *3*

*5*

*5*

95

Sop. 1

ah ah ah ah

Sop. 2

ah ah ah ah

Alto 1

ah ah ah ah

Alto 2

ah ah ah ah

Tenors

ah ah ah

Basses

ah ah ah

Viola

*p* *mf*

Piano

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

99 *p* *mp* **H** ♩ = 69

Sop. 1  
*p* *mp*  
 ah \_\_\_\_\_ ah it smi - led at me

Sop. 2  
*p*  
 ah ah ah

Alto 1  
*p*  
 ah ah ah ah

Alto 2  
*p*  
 ah ah ah ah

Tenors  
*p*  
 ah ah ah

Basses  
*p*  
 ah

Viola

Piano  
*p* *mp* *p*

103

Altos *mp* it smi- led at me

Tenors (ah)

Viola *mp*

Piano *mp*

107

Sopranos *f* it smi- led at

Altos *mp* ah (gradually (ee) change)

Tenors *mp* oh ah (gradually (ee) change)

Basses *mp* oh ah

Viola *mp*

Piano *f* *mp*

111

I

Sopranos  
me back

Altos  
ee (gradually change) eh ah back

Tenors  
ee (gradually change) eh ah back but when I

Basses  
and I smi- led back when I

Viola

Piano  
mp p mp cresc.

*f*

117

Sopranos  
-elt to kiss it awh

Altos  
-elt to kiss it awh

Tenors  
knelt to kiss it awh

Basses  
knelt to kiss it awh

Viola

Piano  
mf f ppp f

*f*

port.

Individually, each singer slides off the pitch a small interval (women up, men down) while changing from "eh" to "ss." Hold the "ss" for a moment and then attach a firm "t."

Together, in tempo

121

Sopranos  
it re - gressed (whispered) quick-ly

Altos  
it re - gressed (whispered) quick-ly

Tenors  
it re - gressed (whispered) quick-ly

Basses  
it re - gressed (whispered) quick-ly

Viola

Piano

J ♩ = 58

124

Sopranos  
and was gone gone gone

Altos  
gone gone gone

Tenors  
gone gone gone

Basses  
gone gone gone

Viola

Piano

128 *mf* *f*

Sopranos

gone *mf* *f* gone

Altos

gone *mf* *f* gone

Tenors

gone *mf* *f* gone

Basses

gone *mf* *f* gone

Viola

*f* *ff* *mp* *ff*

Piano

*mf* *f*

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