

Dave LaDelfa

SUSTENSIONS

choir SSAATTBB

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Performance Notes

In this score, dotted lines are used to indicate the transition from one note to another by all the singers in a section acting individually. For example,

The image shows a musical staff for Soprano 1 in 4/4 time. The first measure contains a whole note 'A' on the second line of the staff, marked with a dynamic of *p* (piano). Above the staff, the word 'Together' is written above the *p*. The second measure contains a whole note 'E' on the first space of the staff, marked with a dynamic of *f* (forte). Above the staff, the word 'Individually' is written above the *f*. A dotted line connects the 'A' in the first measure to the 'E' in the second measure, indicating a transition. Below the staff, the lyrics 'Ah...' are written under the first measure and 'Oh...' are written under the second measure.

In this figure, all first sopranos begin together on the downbeat of the first measure singing an A, *piano*, on the vowel “ah.” On the downbeat of the second measure, one of the singers in the first sopranos section (possibly the section leader) sings an E, *forte*, on the vowel “oh.” One by one, over the next four beats, all the first sopranos switch from the *piano* A to the *forte* E. By the downbeat of the third measure, all the first sopranos are singing the E.

It is probably easier to allow each of the singers in the section to switch from note to note at their own initiative, but if this fails to give a satisfactorily random distribution of entrances across the allotted time span (e.g. everybody waits until the very last moment to switch), a system may be devised where a designated singer in the center of the section sings the new note first, and when the singers immediately adjacent to him or her hear this, they pause momentarily and then sing the new note. The singers adjacent to them do likewise, and the new note spreads outwards from the center of the section in a sort of a cascade. Some dotted-line transitions in the score take only 2 beats to happen, and others take as much as 12, so this will need to be taken into account by each singer when deciding how long to pause.

All dynamic markings apply to the section as a whole; any note beginnings or endings not labeled “Individually” or “Together” can be assumed to be “Together.” It is presumed that very long notes will require singers in that section to drop out for breath and reenter in an unnoticeable fashion.

The piano part is simply a reduction of the harmony above; it is not meant for use in performance. During rehearsal, the accompanist may elect to play only those notes that are added from chord to chord. It is acceptable to roll chords that don't lie comfortably under two hands.

Duration
Nine minutes

Sustensions

Dave LaDelfa

Very slowly, not in strict time (♩ = about 46)

Transparently, always without vibrato

The score is for a piece titled "Sustensions" by Dave LaDelfa. It is written for a vocal ensemble and piano. The tempo is "Very slowly, not in strict time" with a quarter note equal to approximately 46 beats. The performance style is "Transparently, always without vibrato".

The vocal parts are:

- Sop. 1:** Enters individually at measure 3 with *ppp* dynamics. Humming begins at measure 4. Dynamics change to *pp* at measure 5.
- Sop. 2:** Enters individually at measure 3 with *ppp* dynamics. Humming begins at measure 4. Dynamics change to *pp* at measure 5.
- Alt. 1:** Enters all together at measure 3 with *ppp* dynamics. Humming begins at measure 4. Dynamics change to *pp* at measure 5.
- Alt. 2:** Enters individually at measure 3 with *ppp* dynamics. Humming begins at measure 4. Dynamics change to *pp* at measure 5.
- Ten. 1:** Enters individually at measure 3 with *ppp* dynamics. Humming begins at measure 4. Dynamics change to *pp* at measure 5.
- Ten. 2:** Enters all together at measure 5 with *pp* dynamics. Humming begins at measure 6.
- Bar.:** Enters all together at measure 5 with *pp* dynamics. Humming begins at measure 6.
- Bass:** No vocal line is present.

The piano part is marked "(for rehearsal only)". It features a sparse accompaniment with *ppp* dynamics in the first three measures and *pp* dynamics in the last three measures. The piano part is written in a grand staff with treble and bass clefs.

7

Sop. 1

...mm...

Mm...

Change individually *ppp*

Sop. 2

...mm...

Oo...

Change individually *ppp*

Alt. 1

...mm...

pp

Alt. 2

...mm...

Mm...

Change individually *pp*

Ten. 1

...mm...

pp

Ten. 2

...mm...

pp

Bar.

Change individually

pp

Mm...

Bass

Enter all together *pp*

pp

Mm...

Piano

pp

14 *pp* Change individually *pp*

Sop. 1 ...mm... Oo...

Sop. 2 *pp* ...oo...

Alt. 1 Change individually *pp* *p* Oo...

Alt. 2 *pp* ...mm... Oo...

Ten. 1 *pp* ...mm... Oo...

Ten. 2 ...mm...

Bar. Change individually *pp* ...mm... Oo...

Bass Change individually *pp* ...mm... Oo...

Piano

25

Sop. 1
...oo...

Sop. 2
...oo... Individually *pp* Oo...

Alt. 1
...oo... *ppp* *p* Oo...

Alt. 2
...oo...

Ten. 1
...oo... Individually *p* Oo...

Ten. 2
...mm... Individually *p* Oo... Individually *pp* Oo...

Bar.
...oo...

Bass
...oo...

Piano
p

36

Individually *p* Individually (over 8 beats) *p* *pp*

Sop. 1 Oo... Oh... *p*

Sop. 2 ...oo... *mp* *pp* ...oo (gradually change) oh...

Alt. 1 Together *p* Oh... *p*

Alt. 2 *p* *mp* *p* ...oo... (gradually change) oh...

Ten. 1 *cresc. poco a poco* ...oo... *mp* Together *mp* Ah...

Ten. 2 *cresc. poco a poco* ...oo... *p* Individually *p* Ah...

Bar. Together (if too low, rest) *p* Oh...

Bass Together *p* Oh...

Piano *mp*

46

Sop. 1 *p* Individually *mf*
 ...oh... Ah...

Sop. 2 *mf*
 ...oh... ...oh (gradually change) Ah...

Alt. 1 *mf*
 ...oh... ...oh (gradually change) Ah...

Alt. 2 *mp* Individually *mf*
 ...oh... Ah...

Ten. 1 *mp* Individually *mf*
 ...ah... Ah...

Ten. 2 *mp* Individually *mf*
 Ah...

Bar. *mp* Individually *mf*
 ...oh... Oh...

Bass *mp* *f*
 ...oh...

Piano *mf*

58

Sop. 1 *Cut off together* *Together mf* *Together mf*
 ...ah... Ah _____ Ah _____

Sop. 2 *Cut off together* *Together mf* *Together mf*
 ...ah... Ah _____ Ah _____

Alt. 1 *mp sempre*
 ...ah...

Alt. 2 *mp sempre*
 ...ah...

Ten. 1 *mp sempre*
 ...ah...

Ten. 2 *mp* *mp sempre* *Individually*
 ...ah... Ah...

Bar. *Cut off together* *Together mf* *Together mf*
 ...oh... Oh _____ Oh _____

Bass *Cut off together* *Together f* *Together f*
 ...oh... Oh _____ Oh _____

Piano
mp *mf* *mp* *mf* *mp*

66

Sop. 1 Together *p*
Ah...

Sop. 2 Together *p*
Ah...

Alt. 1 *p*
...ah...

Alt. 2 *p*
...ah...

Ten. 1 Cut off together Together *mp* Together *mp* Together *ppp* *p*
...ah... Ah Ah Ah...

Ten. 2 *p* *ppp*
...ah...

Bar. *pp* *mp* *p*
Ah...

Bass

Piano

75

Sop. 1
...ah...

Sop. 2
...ah...

Alt. 1
...ah...
Cut off together

Alt. 2
...ah...
ppp

Ten. 1
...ah...
Ah...
Individually *p*

Ten. 2
Ah...
Together *p*

Bar.
...ah...
Ah...
Cut off together Together *p* *ppp*

Bass
Ah...
Together *p*

Piano

84

pp

Sop. 1 ...ah... Ah

Sop. 2 ...ah... Ah

Alt. 1 Together *pp* Ah... Ah

Alt. 2 Together *pp* Ah... Ah

Ten. 1 Together *pp* Ah...

Ten. 2 *pp* ...ah...

Bar. Individually (over 12 beats) *p* Ah... Ah

Bass Together *p* Ah... Ah

Piano *pp* *rit.* *p*