

as though, again

flute

Bb clarinet

violin

percussion

Thomas DeLio

1995

Transposed Score

percussion (notated on three staves)

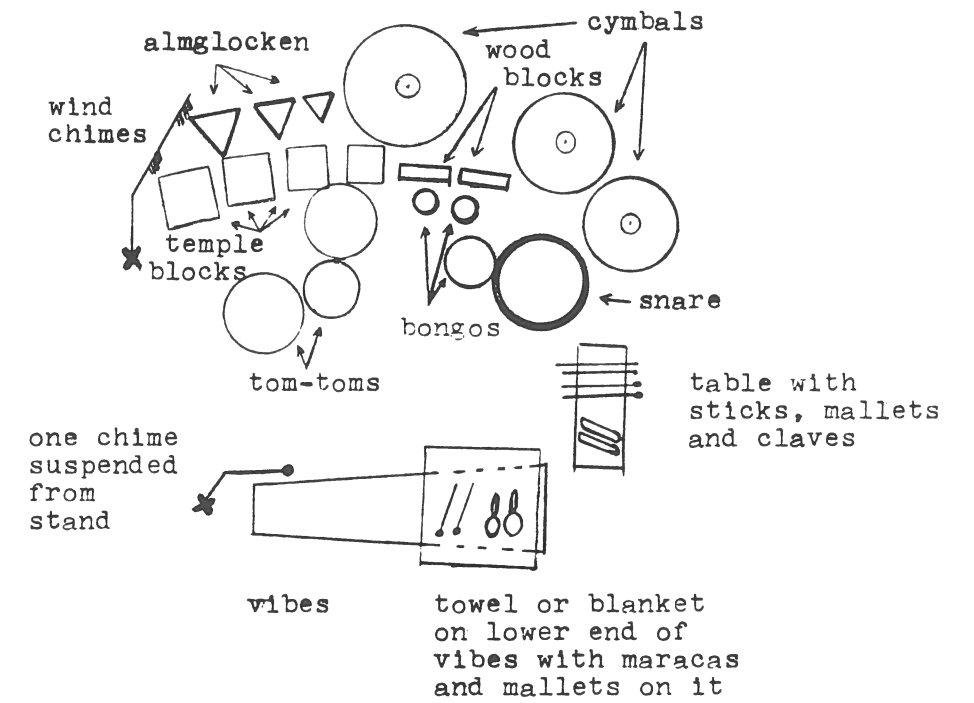
almglocken (h, m, l)
cymbals (h, m, l)

bongos (h, m, l)
tom-toms (h, m, l)

wood blocks (h, l)
temple blocks (h, mh, ml, l)

metal wind chimes (vh)
snare (h)
maracas (h)
claves (h)
bamboo wind chimes

vibraphone
chime (E5 only)



Instructions

Tom-tom mute (for highest tom-tom only; p.3, m.1) - place thin towel across half of drum surface



when playing with mute strike side of drum covered with towel (play on the towel itself); for normal playing, without mute, strike side of drum which is not covered by towel. Muted playing is only indicated in m. 17, second half of beat five.

Recommended set-up - designed by Tom Goldstein

Performers must be absolutely quiet and still during silences.

Duration = approximately 2 ½'

as though, as though, again and as though, so again may be played independently or on the same concert. If played on the same concert they should never be presented contiguously; each should be separated from the others by at least one, unrelated composition. When presented in this manner on the same concert they may be played in any order.

for Chris Shultis, again

Handwritten musical score for Flute (fl.), B♭ Clarinet (B♭ cl.), Violin (vi.), and Percussion (perc.).

Tempo: ♩ = 60

Flute (fl.): 3/4, 33/4, 2/4, 5/4. Dynamics: *p*, *fff*.

B♭ Clarinet (B♭ cl.): 3/4, 33/4, 2/4, 5/4. Dynamics: *f*, *ppp*. Includes performance notes: *4th sul pont. normale*.

Violin (vi.): 3/4, 33/4, 2/4, 5/4. Dynamics: *p*. Includes performance notes: *tr.*, *mf > p sub. mf sfz > ppp subito*.

Percussion (perc.): 3/4, 33/4, 2/4, 5/4. Includes performance notes: *sticks*, *snare (very high), snares on*, *ppp < f*.

The score is divided into four measures by vertical bar lines. The first measure is in 3/4 time, the second in 2/4, the third in 2/4, and the fourth in 5/4. The percussion part includes a *claves* section in the first measure and a *sticks* section in the fourth measure.

fl. *ppp*

ppp

ppp

2/4 2/4 2/4

B^b cl.

2/4 2/4 2/4

vi.

hard yarn mallets

almglocken
cymbals
crowns

ppp

2/4 2/4 2/4

wood blocks

perc. temple blocks

ppp

2/4 2/4 2/4

whistle tones; random
as fast as possible

fl.

4
4

$p < \text{as loud} > p$
as possible

Bb cl.

4
4

ppp

IV

vi.

4
4

ppp

$fff > p$

sul pont → sul tasto

vibraphone
perc.
chime

4 hard rubber
4 mallets

vib. chime

4 $pp < mf > p$

4 p

maracas

fff p

pair, both in one hand

5
4

5
4

5
4

5
4

one maraca
in each hand

$p < fff$

cut off
chime and
vib. with
last maraca
stroke*

mf fff

1994

* Hang single chime on a stand next to vibes. Either dampen chime with leg or put both maracas back in one hand (silently) and use free hand to dampen chime.