

as though, so again

flute
Bb clarinet
C trumpet
violin
cello
piano
percussion

Thomas DeLio

1995

Instrumentation

flute
 Bb clarinet
 C trumpet
 violin
 cello
 piano
 percussion (one player)

Transposed Score

percussion (notated on three staves)

a

almglocken
 h
 m
 l
 cymbals
 h

b

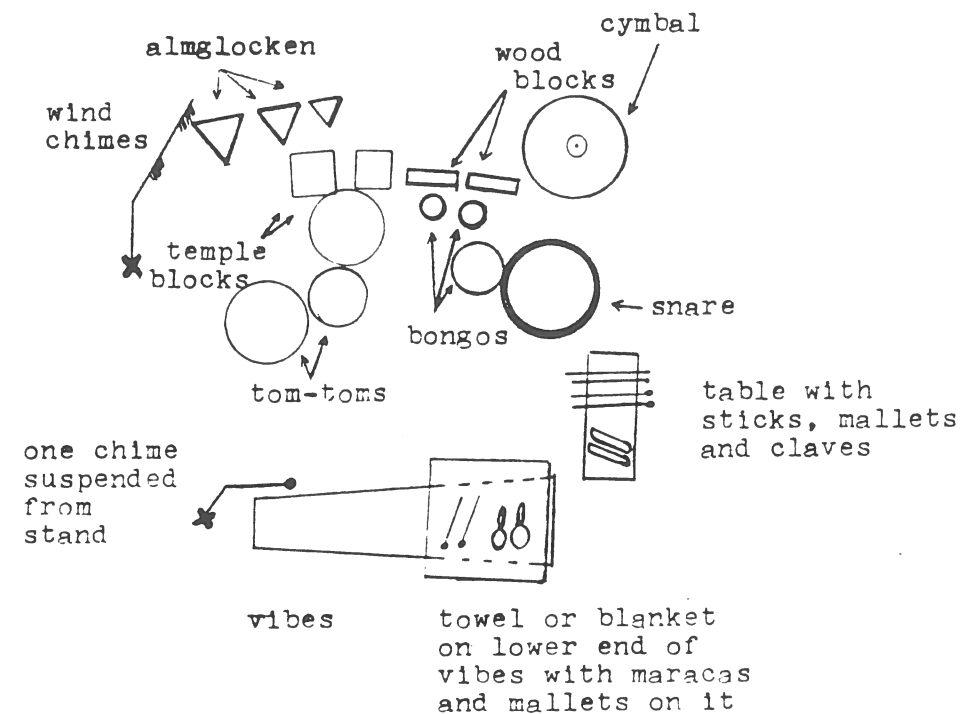
bongos
 h
 m
 l
 tom-toms
 h
 m
 l
 wood blocks
 h
 l
 temple blocks
 h
 mh

c

metal wind chimes — vh
 snare — h
 maracas — h
 claves — h
 bamboo wind chimes

vibraphone

chime
 (E5 only)




Recommended set-up - designed by Tom Goldstein

Performers must be absolutely quiet and still during silences.

Duration = approximately 2 ½'

Notes

Piano

1.  = mute string with fingers and strike key (place two fingers on string in front of the damper).
2. square note head = facing the keyboard, place screw between the middle and right string of each note. There are two notes which are to be prepared in this manner (Bb3 and E4). However, the resulting sound should be different for each. With respect to Bb3 the screw must fit securely between the strings and should produce a bell-like tone with as little rattle or buzz as possible. Slide the screw up and down the string to produce a tone as close to the notated pitch class as possible. With respect to E4, however, the screw should rattle against the string when the key is struck and should produce a noticeable buzzing sound. (In the score, a series of vertical bars are notated above the note to indicate this rattling sound.) Again, slide the screw up and down the string to produce a tone as close to the notated pitch class as possible. (Generally, an 8/32 x 3/4 inch machine screw should suffice.)

An alternate method for preparing Bb3 involves sliding a small, thin coin (an American dime, for example), or similar piece of metal, between the strings (under the middle string, over the outer strings) to produce a similar bell-like tone (again, with as little rattle or buzz as possible). Slide the coin up and down the string to produce a tone as close to the notated pitch class as possible. This method should not be used with E4 since it will not produce the desired rattling sound on that note.

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.

and for Chris Shultis, again

flute $\text{♩} = 60$

B^b cl.

C tpt. *cup mute*

vi.

cello

piano

perc. c *claves*

3/4 33/4 2/4 5/4

tr. (a)

pizz. *mf*

mute *normal*

f *mp* *mf* *fff*

mf *p* *sub* *f* *sfz* *pp* *subito*

mf

p

mf *fff*

sticks *snare (very high), snares on* *pp* *f*

cup mute *straight mute*

5 *4* *sub. normale*

mf *p* *sub* *f* *sfz* *pp* *subito*

pizz. *mf*

arco

Handwritten musical score for a symphony orchestra and percussion ensemble. The score is written in 4/4 time and consists of 17 measures. The instruments and parts are:

- fl.** (Flute): Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G4, moving up to B4, with dynamics *f* and *ppp*.
- B^bcl.** (B-flat Clarinet): Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G3, moving up to B3, with dynamics *p*, *f*, and *pp*.
- C tpt.** (C Trumpet): Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G3, moving up to B3, with dynamics *p*, *f*, and *pp*.
- vi.** (Violin): Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G4, moving up to B4, with dynamics *p* and *mf*.
- cello**: Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G2, moving up to B2, with dynamics *sfz* and *ppp*, and the instruction *arco*.
- piano**: Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G3, moving up to B3, with dynamics *mf* and *p*.
- perc.** (Percussion):
 - voice**: Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G3, moving up to B3, with dynamics *fff*.
 - bongos**: Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G3, moving up to B3, with dynamics *fff*.
 - tem-toms**: Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G3, moving up to B3, with dynamics *p*, *mp*, and *fff*.
 - temple blocks**: Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G3, moving up to B3, with dynamics *p* and *fff*.
 - bamboo wind chimes**: Measures 1-4 are rests. Measures 5-7 have a melodic line starting on G3, moving up to B3, with dynamics *mf*.

The score includes various musical notations such as dynamics (*f*, *ppp*, *p*, *mf*, *fff*, *sfz*, *arco*), articulation marks (accents, slurs), and performance instructions (rubber mallets). The percussion part is divided into two staves, labeled 'b' and 'c'.

fl. *ppp*

B^b cl. *ppp*

C tpt.

vi. *ppp* *senza vib.* *vib. (normal)* *fff* *sub. ppp* *senza vib.*

cello

piano

perc. *hard yarn mallets* *almglocken* *wood blocks* *temple blocks*

fl.

B^b cl.

2/4 3/4 5/4

C tpt.

2/4 3/4 5/4

vi.

cello

2/4 3/4 5/4

piano

sticks

2/4 3/4 5/4

f ppp

voice

b

bongos

tom-toms

C

metal

wind

chimes

mf

strike once with stick (let ring)

snare

p < fff

snare on

fl.

B^b cl.

C tpt.

vi.

cello

piano

perc. b

c

33
4

33
4

33
4

33
4

33
4

fl. *ppp*

B^b cl.

C tpt. *ppp* *fff* straight mute 5 cup mute

vi. *ppp* sord.

cello *ppp* *fff* sul pont. 5

piano *ppp* *ppp*

perc. *ppp* 5

hard yarn mallets

almglocken

cymbals

crowns

wood blocks

temple blocks

2/4 3/4 5/4

Whistle tones; random
as fast as possible

fl.

Bb cl.

C tpt.

vi.

cello

piano

perc.

b

c

7 7 7 7 (o.) (o.) 7

p < as loud as possible > *p*

cup mute

7 7 7 7

ppp

IV

sul pont. → sulasto

fff > *p*

hard rubber mallets

vib. chime

pp < *mf sub.* > *p*

cut off chime
and vib. with
last maraca *
stroke.

1994

mf *fff*

5

* 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.