

Ensemble 4

et ainsi

five songs for

soprano

flute

oboe

Bb clarinet

C trumpet

trombone

piano

violin

cello

percussion

(two players)

by **Thomas DeLio**

texts by **Stéphane Mallarmé**

Durations:

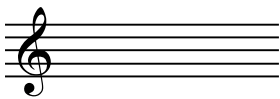
et ainsi – ca. 10'

No. 1	<i>nouveau</i>	ca. $\frac{3}{4}$ '
No. 2	<i>...pas seulement</i>	ca. 3 $\frac{1}{2}$ '
No. 3	<i>que cela se puisse</i>	ca. 1 '
No. 4	<i>3e partie...</i>	ca. 2 $\frac{3}{4}$ '
No. 5	<i>...pour</i>	ca. 1 $\frac{3}{4}$ '

Instrumentation

soprano
flute
oboe
Bb clarinet
C trumpet
tenor trombone
piano
violin
cello
percussion 1:

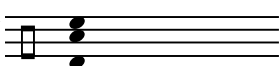
vibraphone



triangles

m

l



iron pipe*

* approximately 12" long, 2" diameter, 1/8" thick, held by a string and struck by a hammer.

claves

h

maracas

h

bongos

h

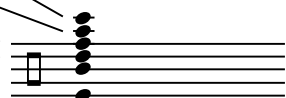
m

tom-tom

h

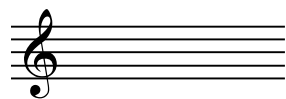
snare

h



percussion 2:

xylophone



glockenspiel

chimes

cymbal

m

h

triangles

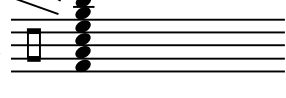
m

l

almglocken

m

l



claves

h

maracas

h

temple blocks

m

l

tom-toms

h

m

l



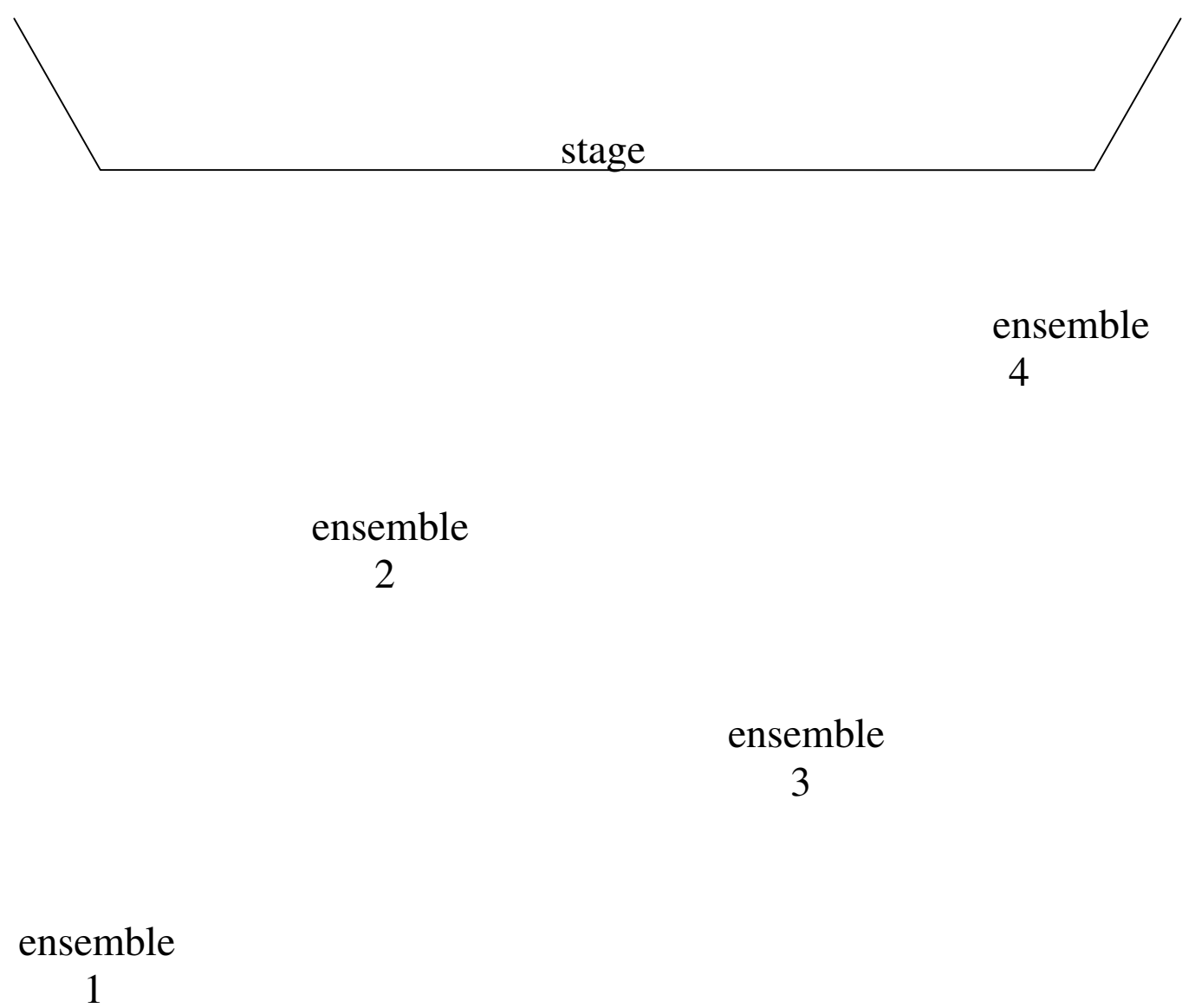
Transposed Score

Glockenspiel sounds two octaves above written notes.
Xylophone sounds one octave above written notes.

The performers are divided into four ensembles:

- ensemble 1: soprano
oboe
- ensemble 2: trumpet
trombone
piano
violin
cello
- ensemble 3: percussion 1
- ensemble 4: flute
clarinet
percussion 2

The four ensembles should be placed offstage and spread around the concert hall in the following manner (the conductor may be situated in any convenient location visible to all ensembles):




If this arrangement is not practical, the four ensembles may be distributed in the same general configuration with some ensembles onstage and others offstage. If it is not possible to place any of the ensembles offstage, they may be distributed as far apart as possible across the stage in the same general configuration.



Notes

Performers must be absolutely quiet and still during silences.

Piano:

1. Use pedal only where indicated
2.  = sustain

Percussion:

1.  = sustain
2.  = cut off
3. tom-tom mute = thick towel placed on top of drum;
strike drum through towel.

Note heads without stems (pages 4, 5, 13, 14, 15, 18): placement of these notes on the page is approximately proportional to their placement in time.

TEXTS

No. 1 *nouveau*

(3
immortalité
---ou le mien
nouveau---

(3
immortality
---or mine
new---

Pour un tombeau d’Anatole
fragment 125 of the North Point Press Edition
translated by Paul Auster

Pour un tombeau d’ Anatole de Stéphane Mallarmé
© Éditions de Seuil.
Used by permission of the publisher.
Translation by Paul Auster, *A Tomb for Anatole*,
North Point Press, 1983.

No.2 ...*pas seulement*

Quoi, ce que je dis
est vrai -- ce n'est
pas seulement
musique -----
etc.

What, the thing I am saying
is true – it is not
only
music -----
etc.

Pour un tombeau d'Anatole
fragment 192 of the North Point Press Edition
translated by Paul Auster

No. 3 *que cela se puisse*

(I
moi ---
peut-être ---
l'ambiguïté
que cela se puisse!

(I
myself ---
perhaps ---
the ambiguity
this can produce!

Pour un tombeau d'Anatole
fragment 136 of the North Point Press Edition
translated by Paul Auster

No. 4 3^e partie...

nous
(son regard
(conscience)
- longtemps
regardé pendant
maladie

ou alors
triomphe
après
3^e partie
rupture entre I et II
et entre <II et IV>
II et III
tout se rattache

us

(his look (conscience)

- for a long time
watched during
sickness

or then
triumph
after

3rd part

break between I et II
and between <II and IV>
II and III
everything connects again

Pour un tombeau d'Anatole
fragment 181 of the North Point Press Edition
translated by Paul Auster

No. 5 *...pour*

I cri de mère
fleurs
 cueillies pour
 tombe, laissées là

III
tombeau
 père ---

I mother's cry
flowers
 gathered for
 tomb, left there

III
tomb
 father ---

Pour un tombeau d'Anatole
fragment 98 of the North Point Press Edition
translated by Paul Auster

No. 1 *nouveau*

4
4 ♪ = 60

fl. *ppp*

Bb cl. *mp*

perc. 2

2
4

4
4

Measure 1: Flute (fl.) plays a whole note G4 (first ledger line) with a breath mark and ppp dynamics. Bb Clarinet (Bb cl.) plays a whole note Bb3 (first space) with a breath mark and mp dynamics. Percussion (perc. 2) plays a whole note on a single line with a breath mark.

Measure 2: Flute (fl.) plays a whole note G4 (first ledger line) with a breath mark. Bb Clarinet (Bb cl.) plays a whole note Bb3 (first space) with a breath mark. Percussion (perc. 2) plays a whole note on a single line with a breath mark.

Measure 3: Flute (fl.) plays a whole note G4 (first ledger line) with a breath mark. Bb Clarinet (Bb cl.) plays a whole note Bb3 (first space) with a breath mark. Percussion (perc. 2) plays a whole note on a single line with a breath mark.

Measure 4: Flute (fl.) plays a whole note G4 (first ledger line) with a breath mark. Bb Clarinet (Bb cl.) plays a whole note Bb3 (first space) with a breath mark. Percussion (perc. 2) plays a whole note on a single line with a breath mark.

4

fl.

Bb cl.

perc.

temple blocks (m, l) hard yarn mallet

p < fff

Example 10-10

The Sound of Silence

John Williams

fl.

Bb cl.

maracas (h)

perc.

p < *fff*

fff

No. 2 ...*pas seulement*

9
4 ♩ = 60

fl.

Bb cl.

perc.

triangles (m, l)

l.v.

p

//

1 4 3 8 5 4 1 4 5 8

fl.

Bb cl.

perc.

Xylophone
sounding 8va higher

hard rubber mallets

fff

piano

mp > *p*

//

4

fl.

Bb cl.

perc.

2

7

5
8

7
8

17
4

3
4

hard yarn mallets

temple blocks (m, l)

5

almglocken (m, l)

3

f > *p*

p

fl.

Bb cl.

perc.

triangles (h, l)

mp

\oplus
both triangles

oboe

mp > pp

fl. 12 5/8 3 9/4 3/4

Bb cl.

perc. 2

perc. 1

triangles (m, l)

both triangles

triangles

p *pp* *f* *pp* *fff*

15 3/4 3/8 3/4 3/4

fl.

Bb cl.

perc. 2

triangle (h)

maracas

5

p *mf* *p* \emptyset triangle

5

4

3

4

2

4

9

4

20

fl.

4

Bb cl.

perc. 2

cymbal (m), edge

choke

glockenspiel (sounding 16va)

ppp < mf

soft yarn mallets

ppp

hard rubber mallets

//

9

4

2

4

5

4

9

4

23

fl.

4

Bb cl.

perc. 2

tom-toms mutes

sticks

p < fff

//

9

4

5

4

2

4

26

fl.

4

Bb cl.

perc. 2

ppp senza vibrato

ppp senza vibrato

claves (h)

maracas (h)

fff

p

//

5

4

2

4

3

4

30

fl.

4

Bb cl.

perc. 2

senza vibrato

maracas (h)

claves (h)

fff

mp

fff

34

34

54

174

fl.

Bb cl.

perc. 2

4

chime

ppp

Ø

//

36

174

fl.

Bb cl.

perc. 2

No. 3 *que cela se puisse*

2/4 ♩ = 60

fl.

Bb cl.

perc.

2

spoken, voiced

triangles (h, m)

f pre - mière

p

ppp *mf* *> ppp*

ppp *mf* *> ppp*

5 10

0

This musical score is for a section of 'The Firebird' by Igor Stravinsky. It features five staves: Flute (fl.), B-flat Clarinet (Bb cl.), Percussion (perc.), Soft Yarn Mallets, and Soprano (sop.). The score is divided into two measures. The first measure is marked with a 3/4 time signature, and the second measure is marked with a 2/4 time signature. The percussion part includes a cymbal (m) edge and soft yarn mallets. The woodwinds and voice parts have various dynamics and articulations. The percussion part includes a cymbal (m) edge and soft yarn mallets. The woodwinds and voice parts have various dynamics and articulations.

fl. 5 4 17 4 5 4

6

f > *ppp* *mf* *ppp*

Bb cl. 5

f > *ppp* *mf* *ppp*

cymbal (m), edge soft yarn mallets

perc. 2

ppp < *f*

let ring

dampen cymbal

No. 4 *3^e partie...*

17
4 ♩ = 60

fl.

Bb cl.

perc.
2

glock.
sounding 16va

deux

fff speak (unvoiced)

mf

vln.
+
cello

ppp < fff

1 17 5

4 4 4

7

fl.

Bb cl.

perc.

2

ff

54

44

9

fl.

4

Bb cl.

perc. 2

cymbal (m)
medium yarn mallets

chimes
hard rubber mallets

ppp

p

p

∅

choke chime and cymbal

44

54

94

11

fl.

4

Bb cl.

perc. 2

claves (h)

3

fff

3

soprano

fff

long

-

temps

94

44

13

fl.

4

Bb cl.

perc. 2

44

54

44

344

14

fl.

4

Bb cl.

perc. 2

ppp

ppp

ppp

ppp

344

44

18

fl.

Bb cl.

perc. 2

//

44

19

fl.

Bb cl.

perc. 2

cues for spoken parts: ① (percussion 1) ③ (piano) ⑤ (percussion 2)

② (percussion 2) ④ (percussion 1)

pppp

senza vibrato, sempre

pp

pp

mp

pp

pp

pp

mp subito

pp

triangle (h)

p

speak (voiced)

② rupture entre I et II

⑤ tout se rattache

//

22

fl.

Bb cl.

perc. 2

pp

mf subito

pp

mp

mf

f

pp

mf subito

pp

mp

f

//

25

fl.

Bb cl.

perc. 2

pp

mp

ppp

claves (h)

p

f

Flute/Clarinet: From bar 19 to the end of the piece always attack imperceptibly.
Percussion 2; circled numbers in bar 20 indicate order and *approximate* time of entry of each spoken part. Percussion 1 enters first with a speaking part in middle of bar 20; percussion 2 enters second, just after percussion 1, in same measure; piano enters third, at the end of that same measure. Percussion 1 speaks again at beginning of measure 21; and percussion 2 speaks last, also in bar 21. *Each performer should speak with normal voice, just loud enough to be heard over the instruments; text fragments spoken by each performer should overlap.*
 Roman numerals **I, II, III, IV** should be pronounced ***première, deuxième, troisième, quatrième.***

- 9 -

No. 5 ...pour

9 4 ♩ = 60

fl.

Bb cl.

perc. 2

cymbal (m) edge

soft yarn mallets

ppp

ppp

ppp

let ring

ppp

p

4 4 5 17 4

fl. *ppp*

Bb cl. *ppp*

perc. 2

7 4/4 5 4 17 4 5 4

fl.

Bb cl.

perc.

2

ppp