

Ensemble 3

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:

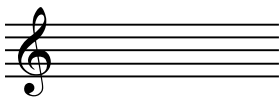
et ainsi – ca. 10'

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:

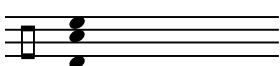
vibraphone



triangles

m

l

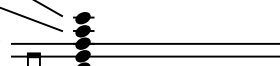


iron pipe*

* 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

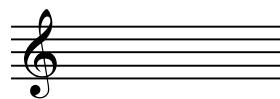
h

snare

h

percussion 2:

xylophone



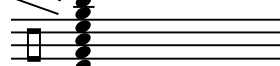
glockenspiel

chimes

cymbal

m

h



triangles

m

l

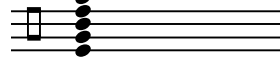
almglocken

m

l

claves

h



maracas

h

temple blocks

m

l

tom-toms

h

m

l

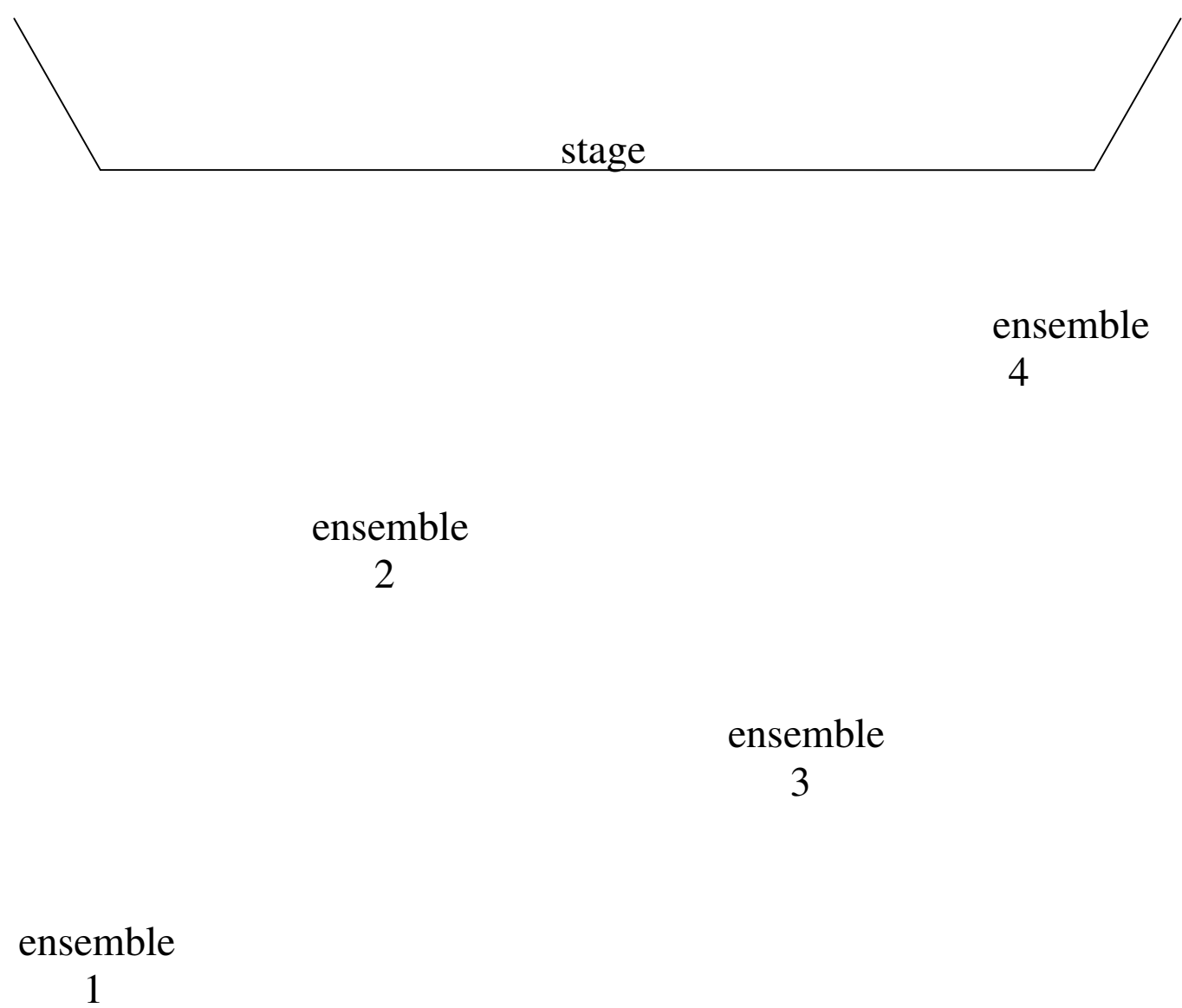
Transposed Score

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):

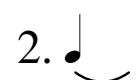


If this arrangement is not practical, the four ensembles may be distributed in the same general configuration with some ensembles onstage and others offstage. If it is not possible to place any of the ensembles offstage, they may be distributed as far apart as possible across the stage in the same general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

3 $\left[\begin{array}{c} \text{perc.} \\ 1 \end{array} \right. \left(\begin{array}{c} \text{4/4} \end{array} \right. \left. \begin{array}{c} \text{2/4} \end{array} \right. \left. \begin{array}{c} \text{4/4} \end{array} \right)$

//

The musical score is for a piece titled "The Great American Trailer". It is written for piano, vibraphone, and percussion. The score is divided into three measures, each with a 4/4 time signature. The first measure features a piano part with a forte (*f*) dynamic, a vibraphone part with a fortissimo (*fff*) dynamic, and a percussion part with a fortissimo (*fff*) dynamic. The second measure features a piano part with a fortissimo (*fff*) dynamic, a vibraphone part with a fortissimo (*fff*) dynamic, and a percussion part with a fortissimo (*fff*) dynamic. The third measure features a piano part with a fortissimo (*fff*) dynamic, a vibraphone part with a fortissimo (*fff*) dynamic, and a percussion part with a fortissimo (*fff*) dynamic.

//

3 [perc. 1  *ppp*
Ped 
senza vibrato

//

3 [perc. 1] 11 12 13 14 15

ppp

No. 2 ...*pas seulement*

No. 2 ...*pas seulement*

9/4 ♩ = 60

soprano

maracas (h)

p *mp*

3

perc. 1

3

4

3

8

5

4

1

4

5

8

claves

7

mf

fff

5 7 17 34

perc. 1

claves

f

The image shows a musical score for 'The Firebird' by Igor Stravinsky. It features two staves: an oboe staff and a percussion staff. The oboe staff has a treble clef and a key signature of one sharp (F#). The percussion staff has a single line and a key signature of one sharp (F#). The oboe part starts with a 3/4 time signature and a 5-measure rest. The percussion part starts with a 3/4 time signature and a 1-measure rest. The oboe part has dynamics *mp*, *pp*, *mf*, and *pp*. The percussion part has dynamics *mp*, *p*, *ff*, and *ppp*. The percussion part is labeled 'bongos (h, m)' and 'tom-tom (h)'. The percussion part is also labeled 'hard yarn mallets'.

3
4

vibraphone
senza vibrato soft rubber mallets

15

3
8

34
4

3
4

perc. 1

p

ppp < *p*

Ped

3
4 vibraphone
senza vibrato hard yarn mallets

18

3 [perc. 1] *ppp* Ped

9 4

5 4

//

3 [perc. 1] 20 5/4 3/4 2/4 9/4

vibraphone
senza vibrato hard yarn mallets

ppp #

Ped

//

3 $\left[\begin{array}{c} \text{perc.} \\ 1 \end{array} \right. \left(\begin{array}{c} 9 \\ 4 \end{array} \right. \begin{array}{c} 5 \\ 4 \end{array} \begin{array}{c} 2 \\ 4 \end{array} \left. \right) \left. \right]$

30
pipe
hammer *fff*

31
maracas (h)
p \triangleleft *fff*

32
vibraphone

33

34 3 4

perc. 1

3

5 4

vibraphone
senza vibrato

ppp

Ped

17 4

3 [perc.] 1

17
4

36

The image shows a musical score for Percussion 1, measures 17-4. The staff is a single five-line staff with a treble clef. The key signature is one flat (B-flat). The time signature is 4/4. The score begins with a measure containing a quarter note on the first line (F4) and a quarter rest. This is followed by a measure containing a quarter note on the first line (F4) and a quarter rest. The score ends with a double bar line. The measure numbers 17 and 4 are written above the staff. The percussion part is indicated by the text 'perc.' and '1' in brackets.

No. 3 *que cela se puisse*

The musical score is divided into three measures, each with a different time signature: 2/4, 5/4, and 3/4. The tempo is marked as ♩ = 60. The percussion part is played on bongos (h, m) and sticks. The piano part is played on a grand piano. The score includes dynamic markings such as *ff*, *p*, *pp*, and *f*. The percussion part features a complex rhythmic pattern in the first two measures, followed by a rest in the third measure. The piano part features a melodic line in the first two measures, followed by a rest in the third measure.

//

//

3 $\left[\begin{array}{c} \text{perc.} \\ 1 \end{array} \right. \left(\begin{array}{c} 5 \\ 4 \end{array} \right. \left. \begin{array}{c} 17 \\ 4 \end{array} \right. \left. \begin{array}{c} 5 \\ 4 \end{array} \right)$

//

3 [perc. 1

5/4 sticks
bongos (h, m)

9 7

snare (h)

17/4

2/4 maracas (h)

p < mf *ppp < mf > ppp* *fff > ppp* *mf*

No. 4 3^e partie...

17 4 ♩ = 60

3 [perc. 1] [maracas] 2 4 5 4

fff *ppp*

vln. + cello *ppp* *fff*

//

5 4 2 4 triangles (m, l) l.v. 4 4 1 4

3 [perc. 1] *fff* *p* *fff* *pp*

piano *pp*

//

1 4 17 4 triangles (m, l) l.v. 5 4

3 [perc. 1] *ppp*

oboe + violin (unison) *ppp* *p*

//

5 4 4 4 tom-toms, bongos fingers 7 4

3 [perc. 1] *mp* *ppp*

//

4 4 maracas (h) 5 4 9 4

3 [perc. 1] *fff* *fff* *fff*

soprano *fff*

perc. 1: speak, voiced *mf* re - gar - dé *f* pen - dent

long - temps

//

9 4 4 4

3 [perc. 1]

3

perc.

1

14

4

4

5

4

4

4

34

4

//

3

perc.

1

18

34

4

4

4

//

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

② (percussion 2) ④ (percussion 1)

speak (voiced)

3

perc.

1

19

4

4

vibraphone

hard rubber mallets
senza vibrato

p

Ped

→

①

3^e *partie*

④

II et III

flute

ppp

//

3

perc.

1

22

triangle (m)

p

//

3

perc.

1

25

triangles (m, l)

p

pp

mp

ppp

5

let ring

piano

8^{va}

p

pp

mp

ppp

5

Percussion 1: circled numbers in bar 20 indicate order and *approximate* time of entry of 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*. *3e partie* is pronounced *la troisième partie*.

No. 5 ...*pour*

TACET