

Ensemble 1

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:

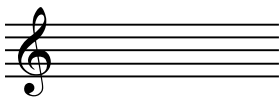
et ainsi – ca. 10'

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:

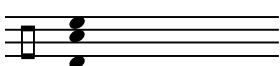
vibraphone



triangles

m

l

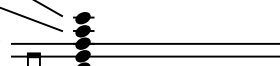


iron pipe*

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

claves

h



maracas

h

bongos

h

tom-tom

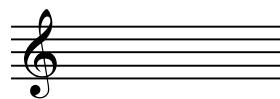
h

snare

h

percussion 2:

xylophone

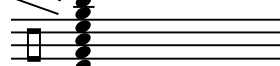


glockenspiel

chimes

cymbal

m



triangles

m

l

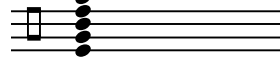
almglocken

m

l

claves

h



maracas

h

temple blocks

m

l

tom-toms

h

m

l

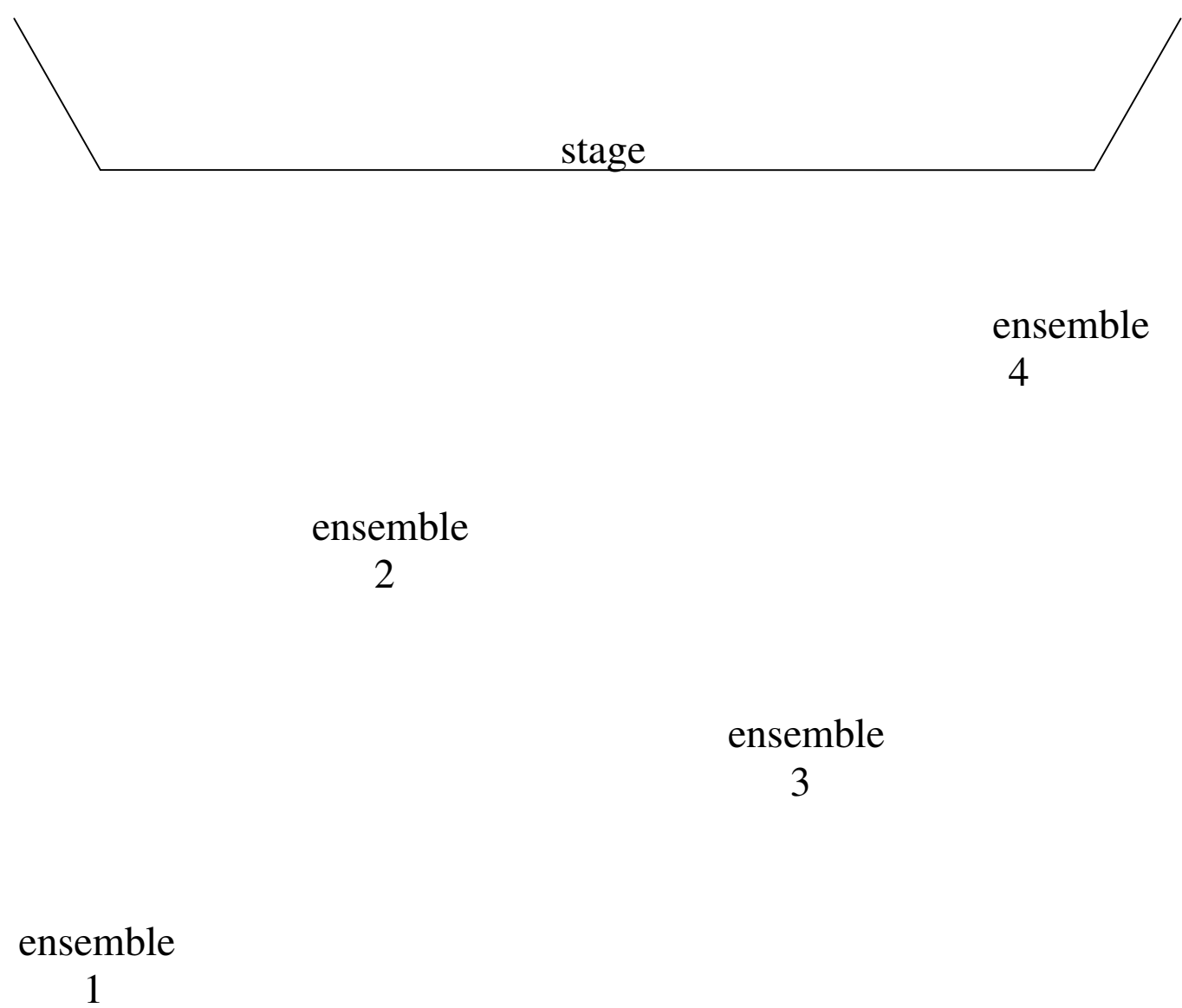
Transposed Score

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):

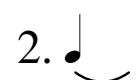


If this arrangement is not practical, the four ensembles may be distributed in the same general configuration with some ensembles onstage and others offstage. If it is not possible to place any of the ensembles offstage, they may be distributed as far apart as possible across the stage in the same general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

$\bullet = 60$

1

sop.

ob.

4
4

2
4

4
4

//

1

sop.

ob.

4
4

2
4

4
4

5 *fff* speak (unvoiced) *p* *mf*

tr - ois im - mor - ta - li - té

pp *mf* *ppp*

//

1

sop.

ob.

4
4

7 speak (unvoiced) *f*

ou le mien

//

1

sop.

ob.

5
4

11 *mp*

nou - veau

No. 2 ...pas seulement

1

p *p* \curvearrowright *mp*

Quoi, ce que je dis

9 **2** **1**
4 **4** **4**

//

3

1 **3** **5** **1** **5**
4 **8** **4** **4** **8**

//

7

5 **7** **17** **3**
8 **8** **4** **4**

//

10

p \curvearrowright *mf*

est vrai

3 **17** **5**
4 **4** **8**

mp $>$ *pp* \curvearrowright *mf* $>$ *pp*

//

12

p \curvearrowright *mf*

ce n'est

5 **3** **9** **3**
8 **8** **4** **4**

ppp \curvearrowright *mf*

1

15

p

3

sop.

pas

seule - ment

mu - sique

3

4

3

8

3

4

3

4

ob.

//

1

18

3

4

9

4

5

4

ob.

//

1

20

5

4

3

4

2

4

9

4

ob.

//

1

23

9

4

2

4

5

4

9

4

ob.

//

1

26

9

4

5

4

2

4

ob.

1

sop.

30

5

4

2

3

4

ob.

//

1

sop.

34

3

4

5

4

17

4

ob.

p spoken (breathy)

5

et - ce - te - ra

//

1

sop.

36

17

4

ob.

No. 3 *que cela se puisse*

1

sop.

ob.

mp < *f* > *mp*

moi

ppp *f* *mf* *p*

2 4 5 4 3 4

//

1

sop.

ob.

mp < *mf*

peut - être

3 4 2 4 5 4

//

1

sop.

ob.

p < *mf* *f* *p*

l'am - bi - gu - i - té

5 4 17 4 5 4

ppp < *f* > *ppp* < *p* *p* *pp*

//

1

sop.

ob.

piano *pp*

quasi parlato *pp* *mf*

normal → breathy

que ce - la se puisse

5 4 17 4 2 4

fff > *ppp*

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

1

♩ = 60

sop.

17 2 5
4 4 4

ob.

//

1

sop.

3

5

4

2

4

4

1

4

ob.

5

pp

mp

nous

piano

pp

pp

f

ppp

11 *fff* *explosive* *mp* *5*

sop. *long* - *temps* *ma - la - die*

ob.

1

13

sop.

ob.

9

4

4

4

//

1

14

sop.

ob.

4

5

4

4

3

4

quasi parlato

ou

a - lors

tri - omph

a - prés

p

<

mp

mp

mp

imperceptible attack

pp

<

f

>

pp

4

4

cello

//

ppp

1

18

sop.

ob.

3

4

4

4

//

1

19

sop.

ob.

4

4

//

1

22

sop.

ob.

imperceptible attack

pp

<

f

>

pp

//

1

25

sop.

ob.

No. 5 ...pour

1

$\text{♩} = 60$

sop.

9 4

5 4

17 4

4 4

ob.

pre - mière

fff

speak (unvoiced)

//

[illegible]

//

Example 1

7

sop.

4
4

5
4

17
4

5
4

ob.

ppp

//

10

sop.

5
4

4
4

17
4

ob.

ppp