

Ensemble 2

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:

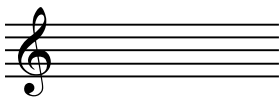
et ainsi – ca. 10'

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:

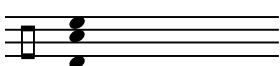
vibraphone



triangles

m

l

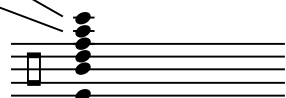


iron pipe*

* 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

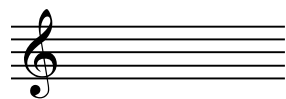
h

snare

h

percussion 2:

xylophone

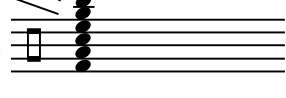


glockenspiel

chimes

cymbal

m



triangles

m

l

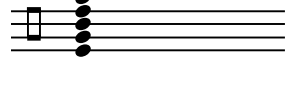
almglocken

m

l

claves

h



maracas

h

temple blocks

m

l

tom-toms

h

m

l

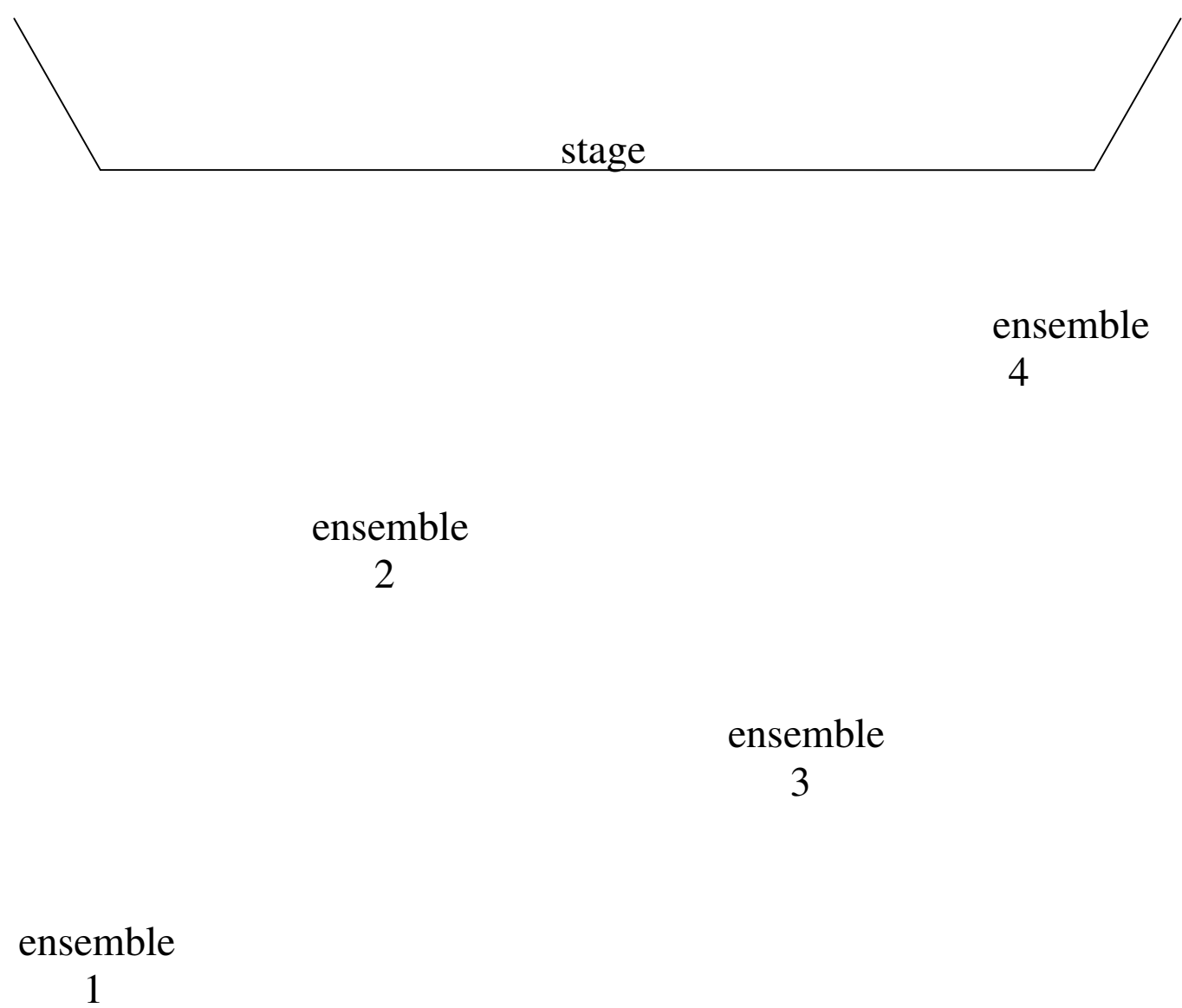
Transposed Score

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 pendent
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

C tpt.

tbn.

2 piano

vln.

cello

ppp

ppp

5

straight mute

ppp < *fff*

C tpt.

straight mute

ppp < *fff*

tbn.

2

piano

f < *fff*

senza ped.

vln.

ppp

cello

ppp

4/4 2/4 4/4

4
4
7

C tpt.

tbn.

2 piano

ppp

Ped

UC

vln.

cello

//

11

C tpt.

tbn.

2 piano

vln.

cello

5/4

ppp

No. 2 ...pas seulement

9
4 ♩ = 60

C tpt.

tbn.

2 piano

vln.

cello

5

p *mp*

2

1 3 5 1 5
4 8 4 4 8

C tpt.

3 straight mute *

pp ∇ fff

tbn.

straight mute *

pp ∇ fff

piano

fff ∇ fff l.v.

mp ∇ p

5

p ∇ fff

Ped senza ped.

3

vln.

f pp ∇ fff *

cello

f pp ∇ fff *

* abrupt cut off; brass and strings cut off together.

5 7 17 3

8 8 4 4

7

C tpt.

tbn.

2 piano

fff *p*

stopped note

Ped

vln.

cello

Musical score for measures 10-17, 5/8 time signature. The score includes parts for C tpt., tbn., piano, vln., cello, and oboe. The piano part features a stopped note and a l.v. (left hand) section. The violin and cello parts include dynamic markings such as *f*, *p*, *sfz*, and *fff*. The oboe part includes dynamic markings such as *mp*, *pp*, *mf*, and *pp*. The score is marked with a double bar line at the beginning and a repeat sign at the end.

2

C tpt.

18 $\frac{3}{4}$ $\frac{9}{4}$ $\frac{5}{4}$

tbn.

piano

Ped

UC

vln.

cello

//

This musical score is for measures 20-22 of 'The Swan' from 'The Nutcracker'. The score is written for five instruments: C trumpet (C tpt.), tuba (tbn.), piano (piano), violin (vln.), and cello (cello). The time signature changes from 5/4 in measure 20 to 3/4 in measure 21, and back to 5/4 in measure 22. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, dynamics (ppp, mf), and articulations (cup mute, 5). The piano part includes a pedal point (Ped) in the right hand. The violin and cello parts play a sustained harmonic in the right hand and a moving line in the left hand.

perc. 2

tom-toms

3

5

p

<

fff

23

9

4

2

4

5

4

9

4

C tpt.

tb.

piano

vln.

cello

Ped

UC

//

26

9

4

5

4

2

4

C tpt.

tb.

piano

vln.

cello

stopped note

mf

Ped

30

C tpt.

5/4

2/4

3/4

tbn.

2

piano

vln.

cello

//

34 54 174

C tpt.

tbn.

piano

vln.

cello

Ped

UC

2

36

17

4

C tpt.

tbn.

piano

vln.

cello

- 9 -

No. 3 *que cela se puisse*

[illegible]

3/4 **2/4** **5/4**

4 cup mute

C tpt.

straight mute

5

10

ppp mf

ppp

cup mute

2 piano

arco

norm. sul pont. subito norm. sul pont.

5 7 7

p mf subito p fff pp

arco

cello

ppp mf f ppp

flute

ppp

No. 4 3^e partie...

17
4

♩ = 60

straight mute

2

4

5
4

C tpt.

tbn.

piano

vln.

cello

sul pont.

5

ppp < fff > ppp

sul pont.

5

ppp < fff > ppp

//

5
4

3

2
4

4
4

1
4

C tpt.

tbn.

piano

vln.

cello

straight mute

5

pp < f > ppp

flz.

ppp

5

pp

p

3

5

Ped

norm.

pp < f > subito p

sul pont.

con sord.

norm.

pizz

f

1

4

17

4

5

4

7

C tpt.

7

tbn.

2

piano

vln.

cello

5

l.v.

Ped

norm.

con sord.

5

senza sord.

ppp

ppp < p > ppp

//

5

4

9

4

4

9

C tpt.

9

tbn.

2

piano

vln.

cello

straight mute

cup mute

ppp

p > ppp

straight mute

cup mute

ppp

p > ppp

5

ppp

p

mp

Ped

senza sord.

ppp

arco

con sord.

ppp

44

54

94

11

C tpt.

tb.

piano

vln.

cello

//

94

44

13

C tpt.

tb.

piano

vln.

cello

[illegible]

//

18 34 4/4

C tpt.

tbn.

2 piano

vln.

cello

② (percussion 2) ④ (percussion 1)

22 cup mute

C tpt.

ppp

mf subito pp

ppp

ff subito pp

5

5

cup mute

straight mute

ppp

f

8^{va}

mf

2 piano

Ped

vln.

pp

pp < mf

II

5

5

cello

I

pp

mf

pp < f > pp

Roman numerals I, II, III, IV should be pronounced *première, deuxième, etc.*

25

C tpt.

mf

ppp

tbn.

straight mute

5

5

ppp

ff

2

piano

8^{va}

5

p

pp

8^{va}

5

mp

ppp

pedal down until
all sounds die out.

vln.

IV

(#)

pp

mf

cello

I

pp

II

mf

ppp

perc. 3

triangles

5

p

pp

mp

ppp

No. 5 ...pour

9
4 ♩ = 60

5
4

17
4

4
4

C tpt.

tbn.

piano

vln.

cello

speak (voiced): **(4)** *tombe, laissées là*

speak (voiced): **(2)** *fleurs*

speak (voiced): **(1)** *cri de mère*

speak (voiced): **(3)** *cueillies pour*

4

4

5

4

17

4

4

4

4

2

C tpt.

tbn.

piano

vln.

cello

speak (voiced):

① *tombeau*

speak (voiced):

② *père*

Recite indicated lines of text using a normal speaking voice.
Numbers indicate order and approximate time of entry; lines should overlap to some extent.

4 5 17 5

4 4 4 4

C tpt.

tn.

2 piano

vln.

cello

//

[illegible]