

# *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**

2001

## Durations:

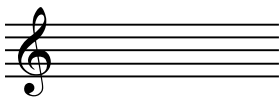
*et ainsi* – ca. 10'

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:

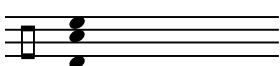
vibraphone



triangles

m

l

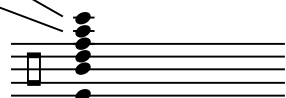


iron pipe\*

\* 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

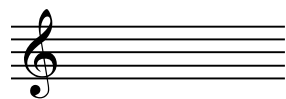
h

snare

h

percussion 2:

xylophone

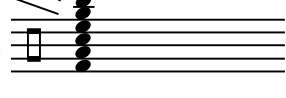


glockenspiel

chimes

cymbal

m



triangles

m

l

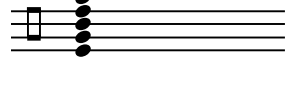
almglocken

m

l

claves

h



maracas

h

temple blocks

m

l

tom-toms

h

m

l

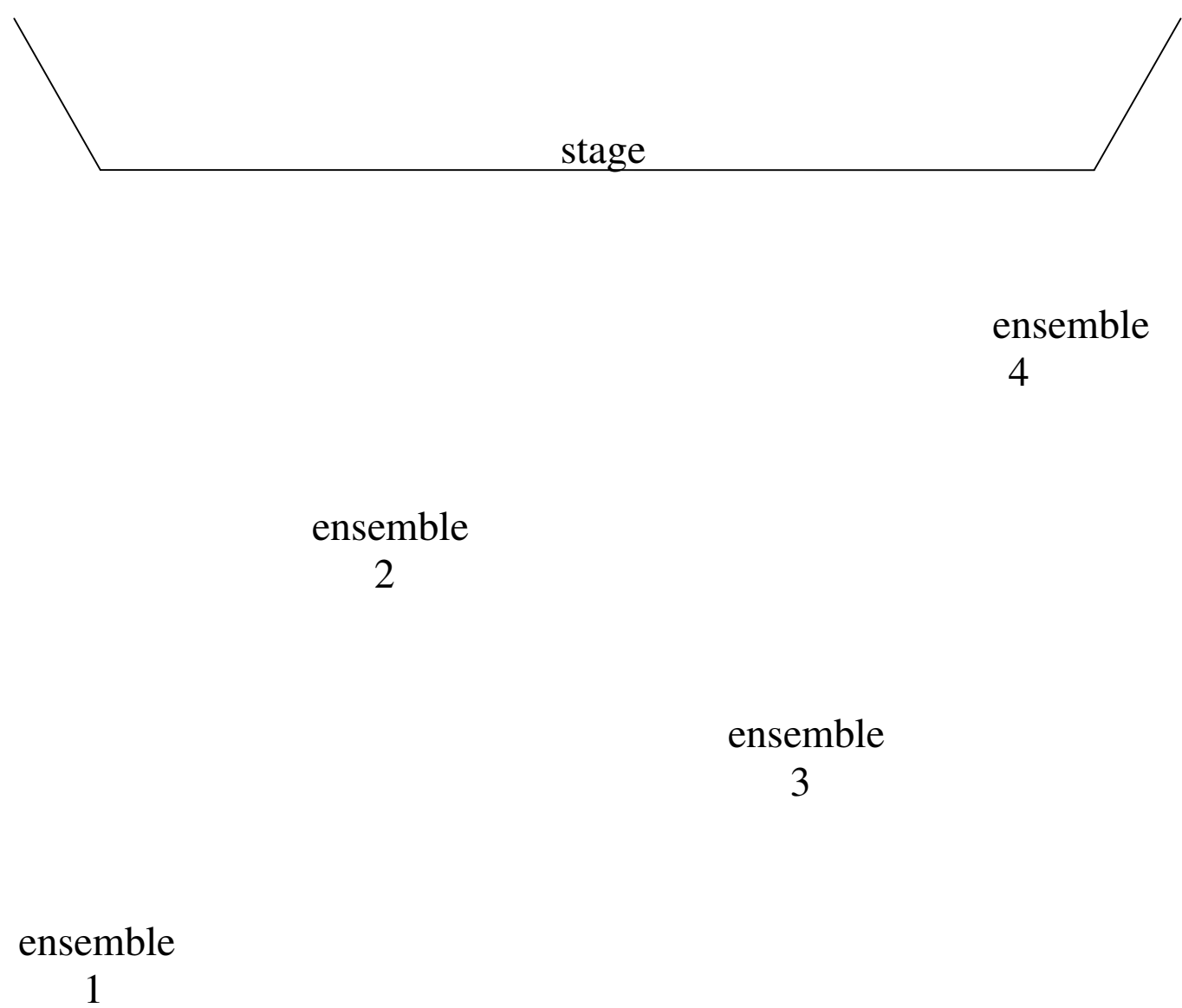
Transposed Score

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):

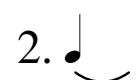


If this arrangement is not practical, the four ensembles may be distributed in the same general configuration with some ensembles onstage and others offstage. If it is not possible to place any of the ensembles offstage, they may be distributed as far apart as possible across the stage in the same general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

nous  
(son regard  
(conscience)  
- longtemps  
regardé pendant  
maladie  
\_\_\_\_\_  
ou alors  
triomphe  
après  
3<sup>e</sup> 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

3<sup>rd</sup> 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*

[illegible]

1

sop.

5  
*fff* speak (unvoiced)  
tr - ois  
*p*  
im - - mor - ta - li - té  
*mf*

ob.

*pp*  
*mf*  
*ppp*

4  
4

2  
4

4  
4

C tpt.

straight mute  
*ppp* < *fff*

tbn.

straight mute  
*ppp* < *fff*

2

piano

*f* < *fff*  
senza ped.

vln.

*ppp*

cello

*ppp*

4  
4

2  
4

4  
4

3

perc. 1

claves (h)  
*fff*  
vibraphone

4  
4

2  
4

4  
4

4

fl.

Bb cl.

perc. 2

temple blocks (m, l)  
*p* < *fff*  
hard yarn mallet



**ca. 49"**

**No. 2**

*...pas seulement*



**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

**16**

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**310**

**311**

**312**

**313**

**314**

**315**

**316**

**317**

**318**

**319**

**320**

**321**

<



7

1 sop. ob.

5 8 7 8 17 4 3 4

2 C tpt. tbn.

piano

*fff* *p*

stopped note

Ped

vln. cello

5 8 7 8 17 4 3 4

3 perc. 1

claves

*f*

5 8 7 8 17 4 3 4

4 fl. Bb cl.

perc. 2

hard yarn mallets temple blocks (m, l) almglocken (m, l)

*f* *p*

1

sop.

ob.

3  
4

17  
4

5  
8

2

C tpt.

tbn.

piano

vln.

cello

3

perc. 1

3  
4

17  
4

5  
8

4

fl.

Bb cl.

perc. 2

both triangles

12

*p* < *mf*

sop.

ce n'est

5

3

9

3

8

8

4

4

ob.

5

3

9

3

8

8

4

4

5

3

9

3

8

8

4

4

straight mute

6

cup mute

C tpt.

*f*

*fff*

*p* < *fff*

straight mute

6

cup mute

tbn.

*f*

*fff*

*p* < *fff*

5

3

9

3

8

8

4

4

2

piano

5

3

9

3

8

8

4

4

sul pont.

6

ord.

vln.

*f* < *fff*

*mp* < *fff*

sul pont.

6

ord.

cello

*f* < *fff*

*mp* < *fff*

5

3

9

3

8

8

4

4

3

perc. 1

triangles (m, l)

6

*fff*

⊖

both triangles

vibraphone

5

3

9

3

8

8

4

4

4

fl.

*p*

*pp* < *f* > *pp*

Bb cl.

*p*

*pp* < *f* > *pp*

perc. 2

triangles (m, l)

6

*fff*

⊖

both triangles

1

sop.

15

*p*

3

pas seule - ment

*ppp*

3

mu - sique

ob.

3

3

34

3

4

8

4

4

C tpt.

cup mute

*ppp*

<

*p*

>

*ppp*

cup mute

*ppp*

<

*p*

>

*ppp*

2

piano

*p*

<

*mp*

>

*p*

Ped

vln.

ord.

5

5

*p*

<

*f*

>

*ppp*

cello

ord.

*ppp*

<

*mp*

>

*ppp*

3

perc. 1

5

5

*p*

*ppp*

<

*p*

Ped

3

3

34

3

4

8

4

4

vibraphone

senza vibrato

soft rubber mallets

5

5

4

fl.

Bb cl.

triangle (h)

maracas

5

*p*

*mf*

*p*

triangle

18

1

sop.

ob.

3

4

9

4

5

4

2

C tpt.

tbn.

piano

Ped

UC

vln.

cello

3

perc. 1

vibraphone

senza vibrato

hard yarn mallets

*ppp*

Ped

3

4

9

4

5

4

4

fl.

Bb cl.

perc. 2

maracas (h)

5

3

*p*





1

sop.

ob.

94

24

54

94

2

C tpt.

tbn.

piano

Ped

UC

vln.

cello

94

24

54

94

3

perc. 1

94

24

54

94

4

fl.

Bb cl.

perc. 2

tom-toms

mutes

sticks

3

5

*p*

<

*fff*



1

sop.

ob.

2

C tpt.

tbn.

piano

vln.

cello

3

perc. 1

4

fl.

Bb cl.

perc. 2

30

5

2

3

4

4

4

pipe

hammer

maracas (h)

vibraphone

senza vibrato

maracas (h)

claves (h)

chime

*fff*

*p*

*fff*

*fff*

*mp*

*fff*

**1**

sop.

ob.

C tpt.

tbn.

piano

vln.

cello

**2**

perc. 1

fl.

Bb cl.

perc. 2

**3**

**4**

et - ce - te - ra

*p* spoken (breathy)

*ppp*

Ped UC

vibraphone senza vibrato

chime

*ppp*

$\emptyset$

1

36

sop.

ob.

17  
4

C tpt.

tbn.

2

piano

vln.

cello

17  
4

3

perc.  
1

17  
4

4

fl.

Bb cl.

perc.  
2

ca. 3'30"

**No. 3**

*que cela se puisse*

1 sop. *mp* *< f* *>* *mp*  
 moi  
 ob. *ppp* *f* *mf* *p*  
 2 4 5 4 3 4  
 C tpt. straight mute cup mute  
*sfz subito pp < f*  
 tbn. straight mute  
*sfz subito pp < f*  
 2 piano *p* senza ped. *pp* *p*  
 Ped  
 vln. pizz *fff*  
 cello pizz *fff*  
 2 4 5 4 3 4  
 3 perc. 1 bongos (h, m) *ff*  
 sticks *p pp < f > pp*  
 2 4 5 4 3 4  
 4 fl. *ppp* *mf* *> ppp*  
 Bb cl. *ppp* *mf* *> ppp*  
 perc. 2 *f* spoken, voiced triangles (h, m) *p*  
 pre - mière

1

sop.

4

*mp* < *mf*

peut - être

ob.

3  
4

2  
4

5  
4

C tpt.

cup mute

10

*ppp* < *mf*

tb.

straight mute

5

*ppp*

cup mute

2

piano

vln.

arco

norm. → sul pont.

5

*p* < *mf*

subito norm. → sul pont.

7

*p* < *fff* > *pp*

cello

arco

*ppp* < *mf* > *f* > *ppp*

3

perc. 1

3  
4

2  
4

5  
4

4

fl.

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

10

10

Bb cl.

*ppp* < *mf* > *pp*

10

10

perc. 2

cymbal (m) , edge

3

*ppp* < *mp*

l.v.

soft yarn mallets

- 22 -



1

sop.

6

*p* < *mf*

*f*  *p*

l'am - bi - gu - i - té

ob.

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

*p*  *pp*

2

C tpt.

cup mute

*ppp*  *mp* > *ppp* < *fff*

straight mute

tb.

cup mute

*ppp*  *mp* > *ppp* < *fff*

straight mute

piano

*fff*

Ped

vln.

norm.  sul pont.

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

*ppp*  *fff*

cello

*fff*  *ppp*

*ppp*  *p* < *f*

*fff*   
 *possibile*

3

perc. 1

4

fl.

*f* > *ppp*  *mf*  *ppp*

Bb cl.

*f* > *ppp*  *mf*  *ppp*

perc. 2

cymbal (m), edge

let ring

*ppp* < *f*

soft yarn mallets

$\Phi$   
dampen cymbal

9

sop.

1

ob.

5

4

17

4

2

4

C tpt.

tb.

2

piano

vln.

cello

3

perc. 1

perc. 2

fl.

Bb cl.

maracas (h)

temple blocks (m, l)  
tom-tom (h), muted (see notes)

hard yarn mallets

quasi parlato

normal

breathy

pp

mf

6

que ce - la se puisse

straight mute

p

fff

ppp

fff

stopped note

+

pp

Ped

sul pont.

ppp

fff

ppp

col legno battuto

7

p

mf

niente

sticks  
bongos (h, m)

snare (h)

7

p

mf

ppp

mf

ppp

fff

ppp

maracas (h)

mf

5

4

17

4

2

4

ppp

fff

ppp

fff

subito

ppp

fff

subito

ppp

fff

maracas (h)

ppp

fff

5

pp

mf

**No. 4**

*3<sup>e</sup> partie...*

1

sop.

ob.

17 4 2 4 5 4

C tpt.

straight mute

tbn.

straight mute

2

piano

vln.

sul pont. 5

ppp < fff > ppp

cello

sul pont. 5

ppp < fff > ppp

17 4 2 4 5 4

3

perc. 1

maracas

fff > ppp

17 4 2 4 5 4

4

fl.

fff speak (unvoiced)

deux

Bb cl.

perc. 2

glock. sounding 16va

mf

1

sop.

ob.

5 4 2 4 4 4 1 4

C tpt.

tb.

2

piano

vln.

cello

5 4 2 4 4 4 1 4

3

perc. 1

fl.

4

Bb cl.

perc. 2

maracas (h)

fff > p fff fff

1

7

sop.

ob.

1

4

17

4

5

4

ppp < p > ppp

C tpt.

tbn.

2

piano

5

l.v.

ppp

Ped →

norm. con sord.

5

senza sord.

ppp < p > ppp

vln.

cello

1

4

17

4

5

4

perc. 1

triangles (m, l)

5

l.v.

ppp

1

4

17

4

5

4

fl.

Bb cl.

4

perc. 2

>

fff

1

sop.

son re - garde con - sci - en - ce

ob.

5 4

4 4

C tpt.

straight mute

cup mute

tb.

straight mute

cup mute

2

piano

5 4

4 4

vln.

senza sord.

cello

arco

con sord.

3

perc. 1

tom-toms, bongos fingers

4

fl.

Bb cl.

perc. 2

cymbal (m) medium yarn mallets

chimes hard rubber mallets

choke chime and cymbal

1

sop.

ob.

11

3

long

-

temps

5

ma

-

la

-

die

4

4

5

4

9

4

2

C tpt.

tb.

piano

vln.

cello

4

4

5

4

9

4

3

perc. 1

maracas (h)

re - gar - dé

pen - dent

3

5

4

4

5

4

9

4

4

fl.

Bb cl.

perc. 2

claves (h)

3

4

4

5

4

9

4



1

sop.

ob.

13

9

4

4

4

2

C tpt.

tbn.

piano

vln.

cello

9

4

4

4

3

perc. 1

vibraphone

9

4

4

4

4

fl.

Bb cl.

perc. 2

9

4

4

4

quasi parlato *p* < *mp* speak voiced *mp* unvoiced *mp*

14

sop. *ppp* *ppp*

ob. *ppp* *ppp*

4/4 5/4 4/4 34/4

C tpt.

tb. *ppp* *ppp*

2 piano

vln. *ppp* *ppp* *ppp*

cello con sord. senza sord. *ppp* *ppp*

4/4 5/4 4/4 34/4

3 perc. 1

4/4 5/4 4/4 34/4

fl. *ppp* *ppp*

4 Bb cl. *ppp* *ppp*

perc. 2

1

sop.

ob.

34

4

4

4

2

C tpt.

tn.

piano

vln.

cello

34

4

4

4

3

perc. 1

34

4

4

4

4

fl.

Bb cl.

perc. 2

34

4

4

4

1

19

sop.

ob.

4

4

C tpt.

cup mute

5

ppp

senza vibrato, sempre

mf

subito

pp

tbn.

2

piano

3

et entre II et IV

3

et entre II et IV

vln.

IV

5

pp

senza vibrato, sempre

IV

pp

cello

senza sord.

I

pp

senza vibrato, sempre

II

3

pp

4

4

3

perc. 1

vibraphone

1

3<sup>e</sup> partie

4

II et III

hard rubber mallets

senza vibrato

p

Ped

4

4

4

fl.

pppp

pp

senza vibrato, sempre

pp

mp

pp

Bb cl.

pp

pp

mp

subito

pp

perc. 2

triangle (h)

2

rupture entre I et II

5

tout se rattache

p

N.B.: **winds and strings:** on this and the following pages, always attack imperceptibly.  
**strings:** change bow when necessary, but as imperceptibly as possible.  
**piano, percussion 1, percussion 2:** recite indicated lines of text using a normal speaking voice, just loud enough to be heard over the other instruments.  
 Numbers in second and third measures of this page indicate order and approximate time of entry; lines should overlap to some extent. Roman numerals **I, II, III, IV** should be pronounced *première, deuxième, troisième, quatrième*. *3e partie* is pronounced *la troisième partie*.

- 34 -

22

1 sop.

ob.

pp < f > pp

C tpt.

cup mute

ppp

mf subito pp

ppp

ff subito pp

5

5

tb.

cup mute

straight mute

ppp

f

8va

2 piano

mf

Ped

vln.

pp

II

pp < mf

I

pp

mf

pp < f > pp

5

5

cello

perc. 1

triangle (m)

p

fl.

pp

mf subito pp

pp < mp

mf < f

5

5

4 Bb cl.

pp

mf subito pp

pp < mp

f

3

perc. 2

1

sop.

ob.

C tpt.

tbn.

2

piano

vln.

cello

3

perc. 1

4

fl.

Bb cl.

perc. 2

25

mf

ppp

straight mute

5

ppp

ff

8va

p

pp

mp

ppp

IV

pp

mf

I

pp

mf

ppp

II

triangles (m, l)

p

pp

mp

ppp

let ring

pp

mp

ppp

claves (h)

p

f

pedal down until all sounds die out.

ca. 2'45"

**No. 5**

*...pour*





4 speak (unvoiced) *fff*

1 sop. *fff* *ppp* *< f*

ob.

4 5 17 4

4 4

2 C tpt.

tb.

piano

vln.

cello

4 5 17 4

4 4

3 perc. 1

4 5 17 4

4 4

4 fl. *ppp*

Bb cl. *ppp*

perc. 2

1

sop.

7

ob.

*ppp*

44

54

174

54

2

C tpt.

tb.

piano

vln.

cello

44

54

174

54

3

perc. 1

44

54

174

54

4

fl.

Bb cl.

perc. 2

*ppp*

1

10

sop.

ob.

5

4

4

4

17

4

C tpt.

tbn.

2

piano

vln.

cello

3

perc.  
1

4

fl.

Bb cl.

perc.  
2

ppp

straight mute

ppp

fff

ca. 1'45"

1993

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