

||



# *et avant / image*

for percussion ensemble  
(six players)  
and flute

Thomas DeLio

2011

Instrumentation  
flute  
version for 6 percussionists

Percussion 6

tambourine

cymbals (h, l)

sizzle cymbal (l)

bongos (h, l)

temple blocks (h, m)

vibraphone

**Duration = ca. 7'**

## **Notes**

All cymbal rolls, bow to edge.

speaking, unvoiced = ✕  
speaking , voiced = ☼

text in normal font - French  
text in bold italics - English

## **Text**

pureté  
double  
– identité  
—  
les yeux  
les deux points de  
vue égaux

purity  
double  
– identity  
—  
the eyes  
the two points of  
equal sight

## Spatial Distribution of Players

The flute and the percussionists are to be spread throughout the hall, around and among the audience in the general configuration outlined below.

## Percussion 1

## Percussion 2, 3 and 4

flute

## Percussion 5

## Percussion 6

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Flute

1

4

4

speaking unvoiced

*fff*

5

5

bongos (h., l); fingers

7

*mp*

*p*

*f*

dou - ble

Percussion 6

4

4

Flute

10

4

4

bongos (h, l); fingers

3

3

*mp*

*f*

bamboo wind chimes  
(strike once with mallet)

4

*fff*

unvoiced

5

*f*

to hard rubber and hard yarn mallets

4

4

Perc. 6

4

4

deux -

21

Fl.

very breathy

*ppp* *fff*

very breathy

12

2

Perc. 6

points

bongos; hard rubber mallets, sempre

7

fff

temple blocks (h, m); hard rubber mallets, sempre

f p

2

glockenspiel; hard rubber mallets, sempre

2

5

vibraphone, sempre senza vib., hard yarn mallets, sempre

p

Red.

pp

27

Fl.

normal

very breathy

normal

very breathy

3

5

6

*ppp* *f* *fff* *p* *f* *ppp*

Perc. 6

vibraphone

stop roll let ring

mf

glockenspiel

fff

vibraphone

f mp

Fl. 32

bongos

Perc. 6

vibraphone

normal

*p* *mf* *f* *mp* *fff*

*fff* *mf*

*p* *f* *p* *p* *f* *p*

Fl. 37

Perc. 6

*f* *fff* *mf* *ff* *mf*

*f* *mp* *f* *p* *p* *fff*

*mp* *f* *p*

*p* *fff*

41

Fl.

very breathy

more air than pitch

*fff*  $\rightarrow$  *ppp* *ffff*

voiced

*fff*

i - den - ti - té

voiced

pu - re - té

bongos, sticks

*mf*  $\leftarrow$  *fff* *p* *fff*

to soft yarn mallets

Perc. 6

*ppp* *ppp* *fff*

46

Fl.

5

5

5

5

cymbals (h, l); soft yarn mallets

bow  $\rightarrow$  edge, sempre

*ppp* *p* *ppp* *p* *ppp* *p*

5

5

Perc. 6



60 9

Fl.

Perc. 6

5

5

5

unvoiced

*ppp* *p*

les

*mf*

*fff*

*ppp* *p*

*ppp* *mf*

69

Fl.

Perc. 6

18

18

18

unvoiced

*ff*

veu

*mf*

é - geaux

sizzle cymbal (l); soft yarn mallet

*p* *mp*

91

Fl.

Perc. 6

9

9

9

unvoiced

*f*

*p*

*fff*

the ey - s -

*ppp* *fff*

tambourine (shake)

*f* *ppp*

*mp* *ppp*

Rivets will cut off sound somewhat abruptly after crescendo. This is desirable. (Do not choke.)

cut off  
tambourine  
with "yeux"  
spoken by  
perc. 3